

2010/11

# MCKNIGHT VISUAL ARTISTS

MATTHEW BAKKOM  
CAMERON KEITH GAINER  
AARON SPANGLER  
ANDRÉA STANISLAV

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An exhibition of new work by the recipients  
of the 2010/11 McKnight Artist Fellowships  
for Visual Artists

Essays by Dan Byers

✕ MCAD

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## FOREWORD

## KERRY A. MORGAN

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I begin where often an introduction ends—with a thank-you to the artists without whom this catalog, exhibition, and fellowship program would not exist. Matthew Bakkom, Cameron Keith Gainer, Aaron Spangler, and Andréa Stanislav are the recipients of the 2010/11 McKnight Artist Fellowships for Visual Artists, and each of them exemplifies the high-caliber talent that these fellowships are designed to reward. While preparing for numerous exhibitions and public art commissions, teaching, giving artist talks, and interviewing for tenure track studio professorships, they diligently and enthusiastically met as a group to discuss the myriad details that affected them—from choosing which visiting critics to invite for studio visits to deciding how to apportion a challenging gallery space for a four-person exhibition. As artists with national and international exhibition experience, they brought to their fellowships a level of unprecedented professionalism and fostered connections that have enriched the program immensely.

All that has transpired over the past year for the 2010/11 McKnight fellows began when three arts professionals (who had never met one another before) took on the daunting task of selecting four artists to receive \$25,000 each. The field of 247 applicants had been winnowed to 29 semifinalists and then to 10 finalists, who received studio visits from Deborah Cullen, director of curatorial programs at El Museo del Barrio in New York City; Matthew Drutt, former executive director of Artpace in San Antonio, Texas; and MK Guth, an Oregon-based multimedia artist and former director of graduate study at the Pacific Northwest College of Art. Although the jurors had wide-ranging aesthetic proclivities, the words used to describe the four fellows' work were surprisingly consistent. Their art, according to the jurors, was "thoughtful," "original," "well-made," "ambitious," "accomplished," "witty," "poetic," and "powerful."

Some of these same impressions return, though in more nuanced form, in the four McKnight catalog essays penned by Dan Byers. A former Walker Art Center Curatorial Fellow, Byers is currently associate curator of contemporary art at the Carnegie Museum of Art in Pittsburgh and one of three curators organizing the 2013 Carnegie International. Last January, Byers spent considerable time with each fellow, and he continued to engage with them this past spring. His thoughtful, articulate writings provide useful frameworks for understanding the unique projects each McKnight fellow has been pursuing.

The second visiting critic was Anne Ellegood, senior curator at the Hammer Museum in Los Angeles. Like Byers, she braved the Twin Cities' notoriously unpredictable winter weather to visit the McKnight fellows. In February, Ellegood spent two hours with each artist, talking to them about their work and sharing her impressions and suggestions.

This year, a third visiting critic was able to travel to the Twin Cities. In April, Kate Fowle, executive director of Independent Curators International (ICI), made her first trip to Minnesota. In addition to visiting the studios of the McKnight fellows, she toured museums, art centers, and galleries. The conversations Fowle initiated with artists, curators, and directors will hopefully continue for years to come.

A final opportunity for the artists to talk about their work and reflect on their fellowship year will take place while their culminating group exhibition is on view in the MCAD Gallery. Bartholomew Ryan, assistant curator at the Walker Art Center, has generously agreed to moderate what we expect to be a lively discussion about life, art, and everything in between.

Of course, none of this would be possible without the generosity of the McKnight Foundation. Since 1981, this remarkable foundation has provided more than 150 visual artists in Minnesota with significant financial support and with increased access to professional resources both in and out of the state. With these fellowships and the other eleven McKnight Artist Fellowship programs, the foundation has actively sought to raise the profile of individual midcareer artists in a wide range of disciplines. The Minneapolis College of Art and Design is honored to have administered the McKnight Artist Fellowships for Visual Artists since its inception and is committed to making the program and selection process benefit as many artists as possible—not only those who receive the highly competitive fellowships, but also the many other talented artists who apply each year. We all have an obligation to build our state's art communities, and that begins by supporting our most creative resources, our artists.

**MATTHEW BAKKOM**

MATTHEW BAKKOM

**HUSTLING**

**SUNLIGHT**

**DISHONEST**

**HEDONISTS**

**COSMIC**

**COMICS**

*Dishonest/Hedonists (top), Cosmic/Comics (bottom), ink on paper, dimensions variable, 2011*

**WINDLESS**

**SWINDLES**

**SLYEST**

**STYLES**

*Windless/Swindles (top), Slyest/Styles (bottom), ink on paper, dimensions variable, 2011*

## MATTHEW BAKKOM'S ANAGRAMS

Like warm, medium-strength coffee on a gray Sunday morning, NPR's puzzlemaster Will Shortz's dutiful tour through wordplay and riddles quietly wakes the mind and helps adjust the world to our senses. In his hands, the anagram is just another way to quiz us, presented divorced from its partner, leaving the second part to be guessed in on-air semi-angst. In Matthew Bakkom's recent project, the anagram instead delivers immediate satisfaction, fully coupled, articulated, and full of mischievous, multivalent content.

I will point out that I Googled "anagram," and relate my resulting experience only because there is a relationship between our expectations for knowledge through Internet search and Bakkom's collection of anagrams. In a quaint joke, Google asks the searcher of "anagram," "Did you mean *nag a ram*?" an anagram for "anagram," and thus embeds in the question the content of the answer. When Bakkom presents us *Hustling/Sunlight* and *Dishonest/Hedonists*, one of his provocations is to suggest that the content—i.e., the tension-filled relationship between these strange connotative couples—is somehow inherent to their linguistic structure and that symbolic possibility (even humor and editorial perspective) is bound up within the structural building blocks of language.

That Bakkom is playing word games and asking real questions about language is immediately apparent. But to concentrate on his language alone ignores the project's fundamental identity. Bakkom's means of distribution, or output—and thus decisions about form—defines the word couples' space in thought and actual encounter.

*Hustling/Sunlight*'s first impact is literary and nearly painterly. Frank O'Hara's *Lunch Poems* come to mind, with the hard edges, urban texture, and compromise of "hustling" up against the glinting reflective surface and saturating expanse of "sunlight." (In "Song" O'Hara writes, "does it seem dirty / that's what you think of in the city / you don't refuse to breath do you," [24] and in "Personal Poem," "I walk through the luminous humidity / passing the House of Seagram with its wet" [32].)\* At first appearing like municipal signage, *Hustling/Sunlight* morphs into an emergency exit sign, construction site sign, airplane catering company sign, and then snaps into focus as something completely calculating and highly specific in its generic address. Pausing the suggestiveness of a hustling sunlight (to return in a moment), the black-and-white reversal of subject and field at the horizon line reveals its origin as a digital file. Ultimately scalable, the sentiment may exist as JPEG attachment, business card, lawn-sized sign, billboard, and beyond. Its graphic clarity in the face of diffused meanings unexpectedly brings to mind Matt Mullican's slick, quizzical icons or Peter Halley's painted circuits and networks.

In other iterations of this piece, Bakkom transposes the surfacelessness of the infinitely outputable with the tactile specificity of an ink-on-canvas rendering of *Hustling/Sunlight*. In doing so, he further underscores the strange sense of having just discovered terse poetry, irony, revelation, strange bedfellows, slogans, or quiet truths in the great morass of language and its constituent parts. Isolated, *Hustling/Sunlight* becomes both that marker for the greater possibility of "others out there," as well as this poetic, fragmentary insight that conjures an atmosphere.

Bakkom's design solutions are found in the constituent parts of his sign. There is the same number of letters in each row. They line up, creating an organization pattern, punctuated by the differently distributed order of letters. Curves, straight lines, and intersections repeat but do not align, their elision underscored by the individually shaped gaps present between letters and accentuated by the diving

\* Frank O'Hara, *Lunch Poems* (San Francisco: City Lights Books, 1964).



horizon. These layouts, which borrow in their blunt clarity and subtle hierarchy of information from conceptually focused graphic design, nonetheless express a messier, more enchanted relationship to the collision of meanings they enact. These are the same pleasures found in the jarring collages of surrealism (sewing machine, meet umbrella), speculative stoner philosophy, riddles and rhymes, Dylan lyrics, and moments of the finely observed still life or character analysis in a novel. And there are also moments of brief psychological insight, subversive truism, and intellectual commentary.

The near openness of their design (without forgetting the subconsciously effective ground and letter-color choices) lets the statements invite this kind of associative thinking. In this way, Bakkom conjures some of the pithier Lawrence Weiner, Robert Barry, and even James Lee Byars text works. But while these artists' works so often gain meaning from the metaphors present in the context and architecture of a gallery space (as does *Hustling/Sunlight* installed in the transformed atrium well of the MCAD Gallery), Bakkom's project may be most effective encountered out in the world. I imagine his works tucked into the corners of apartment windows, facing out to the street. Or next to an "open" sign. Out in the world, the sheer freakishness of each anagram's extraction from within itself, out of all the named phenomena and people, places, things around us, would be made most apparent.

As with past projects, Bakkom mines a collection (this time, a set of language phenomena) and re-presents them to us, the method and means of selection a medium unto itself. The cleverness and good eye (and ear) displayed by Bakkom would in the hands of many other artists be cloyingly smart. But Bakkom's pleasure taken in the rhyming reason of it all wins us over. His is the kind guidance we desire in navigating the archives of our culture and language. And to top it all off, there is, blessedly, humor. (No windless swindles, just cosmic comics.)

Dan Byers

**CAMERON KEITH GAINER**

CAMERON KEITH GAINER



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*Luna del Mar*, film still, duration 18 minutes, 2011



*Luna del Mar*, film still, duration 18 minutes, 2011

## CAMERON KEITH GAINER AND RESEARCH-BASED WONDER

“Research-based practice” is the deathly dry term developed to describe the approach taken to art making by Cameron Keith Gainer in his project *Luna del Mar*. The term is not completely unfair in its flatness: artworks generated by an artist’s interest in esoteric material do not always produce experiences for viewers that transmit the excitement, pleasure, and intellectual rush that might accompany an artist’s research journey. But Gainer’s project is different. It inhabits stranger-than-fiction territory and, through his experimental documentary approach, replicates both the natural wonder of his subjects and the artist’s process of searching for adequate forms and procedures to transmit his own subjectivity alongside his findings.

Gainer’s journey and research will eventually be presented in the warm analog formats of a 16 mm film accompanied by a pressed LP of the film’s score composed by Alex Waterman. With the flicker, whirs, hums, clicks, and scratches in mind, the basic story is, in the artist’s words, “a filmic representation of deep space created by choreographing millions of single-cell organisms through the movement of an Olympic synchronized swimmer named Luna del Mar.”

For the initial phase of his research, Gainer visited the island of Vieques, off the coast of Puerto Rico, to learn about the bioluminescent organisms, dinoflagellates, that thrive in a small bay called Puerto Mosquito. When disturbed, they pulse with blue light, allowing the trails of a swimmer’s movement to create drawn negative space amid the cool glow. Gainer consulted with local scientists, took footage, and swam with the creatures. While researching swimmers who could enact the “drawing,” or choreography, for this nocturnal swimming experiment, he came across information that seems to present itself only in projects like this one, where artists grasp with intent at the next lead only to find the most perfectly meaningful connective tissue. Having found a synchronized swimmer with the improbably beautiful and metaphorical name of Luna del Mar, Gainer tracked her down in San Juan. She discussed the lexicon of swim moves that could be deployed and took test swims in the dark water.

After locating highly sensitive cameras (that could capture the underwater movement and light from above the water’s surface), Gainer filmed del Mar’s quiet, luminous swim. The resulting footage is slow and has the labored buoyancy and elegance that only underwater motion, with the resistance against the movement of limbs, can produce. Del Mar’s figure appears and disappears, becoming for a moment abstract and then reemerging as the shape of a woman. The field is flat, until depth can be comprehended in the areas of heightened glow and more dispersed, sporadic lights. The feeling is both digital and analog. The dinoflagellates appear as pixels. However, the deep blackness surrounding the glowing light center seems some sort of analog for the deep space of cinema.

At its heart, Gainer’s film project is also dance—or choreography—made for the camera. And in this regard it is the kind of documentary that shares a symbiotic relationship with its subject. The means of capturing the movement were developed in tandem with articulation of the performance and an understanding of its context. For while the dinoflagellates occur naturally, there is no “natural” manner in which this performance and its apprehension could have come about. The tension in this highly staged and elaborately produced experience is nowhere present in the film footage, which feels eerily intuitive and organic. This observation has less to do with any analysis of the effort, time, and money put into the creation of footage that somehow feels outside of those concerns. Rather,

it opens the door to some larger questions about means of artistic production, possibilities for representation, our senses, and the complicated relationships among making, knowledge, and the consumption of experience.

There is an educational and awareness-raising component to the project. The organisms are endangered by both litter around the bay and light pollution from the nearby city. But this didactic aspect only faintly suggests the reasons why the artist's experience and our own as viewers might intersect. (The other, smaller, yet equally effective, reason for the affecting power is the wondrous idea of swimming with bioluminescent organisms, the kind of otherworldly experience that often only persuasive documentaries can provide.) Instead, *Luna del Mar*—in and among the wonder of its imagery—transmits some sense of the circuit of knowledge being made complete by experience. The artist began with some fragment of knowledge, informed by an idea, did the work, made the trip, and figured out a formal solution to the ephemerality of the act and the obscurity of the labor. The question, then, that haunts the work is, how do we experience *facts* and specificities of both research and the texture of events leading to the finished work up against the diffused and layered sensory experiences we are offered by the film and audio? How do we square knowing and feeling? Here, one person's discovery, another's night swimming, "science" in its marine-biological profusion, and the camera's unique ability to see create deep waters for moving reflection.

DB

**AARON SPANGLER**



AARON SPANGLER



*Untitled*, hard wax crayon rubbed on linen, 106 x 72 inches, 2011





*Smudge*, hard wax crayon rubbed on linen, 102 x 72 inches, 2011



*Towering*, hard wax crayon rubbed on linen, 102 x 45 inches, 2011

**THE ABRADED AND INDEFINITE:  
AARON SPANGLER'S RUBBINGS**

Aaron Spangler's woodcarvings are more instantly impressive than his recent crayon rubbings. But I'd like to write about the rubbings, because their raw images are burned in my mind. While Spangler's delicately carved, wood, graphite-encased sculptural allegories recombine narratives and symbolic imagery with a canny sophistication and soul, I am more concerned with the strange, mute rubbings.

They are unyielding. Beautiful, psychedelic, blunt, dumb. Expressive, iconic, pop, and fumbling. They feel inevitable and full of latent energy...

"That which rakes the soul."

"When you are only a line."

These two statements, printed in italics, face each other from the margins of opposite pages in Henri Michaux's *Miserable Miracle*, his account—in words and drawings—of experiments with mescaline. Next to "When you are only a line," Michaux writes in the body of the text:

Now only a line. A line that breaks up into a thousand aberrations. The whiplash of an infuriated carter would have been a relief to me. And no pity either. I, the accelerated line I had become, did not retreat, withstood each new slashing, was ready to form again, was on the point of forming again when the force, swifter than a meteor, falling upon me . . . It was agonizing because I resisted. . . .

To have become a line was a catastrophe, but, even more, it was a surprise, a prodigy. All of me had to pass along this line. And with the most appalling jolts.

The metaphysical taken over by the mechanical.

Forced to pass over the same path, myself, my thought, and the vibration.

Forced to pass over the same path, myself, my thought, and the vibration.<sup>1</sup>

The massed images in Spangler's rubbings are a tangle of lines. They must be in order for the raised surfaces to register against the pushed crayon. Some passages recall lobes of the brain. But this visual analogy is glancing compared to the other ways the works seem to describe an inner mindscape. Sometimes the field is clotted and stuck, recalling inchoate communication, thoughts and feelings stuck in feedback loops, bumping into other thoughts and feelings. Sometimes the rubbings recall more natural landscape imagery with figure and ground. But throughout, the lines and masses of color register through the rough abrasion and pressing of their creation. They are a strange conflation of Leon Golub's pained and streaked limbs, the airy, lyric abstraction of Paul Klee, and runic psychedelic profusion. All of this is based in the physicality of their creation, the mechanical over metaphysical, through the force and material resistance of crayon over surface over obdurate object.

I like to dwell in how they were made. Spangler hand-carved fragments of images and ornamental motifs. He stretched linen on sections of these objects and rubbed with crayons. While doing so, he had to make decisions about when and where to stop the rubbing, how to leave a fragment, and when/where to return to it. Where would he repeat it? Then he rubbed a different color on a different object. Then another. And then went back to the first to obliterate previous patterns/images or to repeat them. No erasure, just accumulation, or moving

away to form an outcropping, or to fill a void (that may not remain an outcropping or a void but could become a dark, deep pit of optical color mixing).

The result is something otherworldly and what would have been called “primitive” at one point. Most immediately, the rubbings recall tribal tattoos, all-over carved ornament, and non-Western visual hierarchies that eschew perspective. These references seem incidental but still present, and may account for a sense of intensity and some kind of alien function. But turn-of-the-century analysis of the “primitiveness”—or Modernity—of the ornamental offers another kind of useful analogy for Spangler’s work. Halfway into the infamous “Ornament and Crime” (1910), Adolf Loos writes:

The relationship between the earnings of a woodcarver and a turner, the criminally low wages paid to the embroideress and the lacemaker are well known. . . . Omission of ornament results in a reduction in the manufacturing tie and an increase in wages. . . . Ornament is wasted labour power and hence wasted health. It has always been so.<sup>2</sup>

Of course this was written in a different time and in response to ornament’s relationship to design and the consumer object. But the notion of wasted/expended time and labor and notions of efficiency may be transposed to our understanding and experience of fine art, and in turn a relationship to the artist’s process in constructing that experience. There is a sense of effort on the artist’s part that is transmitted to the viewer. And it is indeed in excess of what we might expect from a two-dimensional work, because of the sculpture that formed the lines and the rubbing that pressed into the almost dermal separating layer. The sense of care and craftsmanship comes up against a sense of reckless imagery and an overtly nonfunctionality-oriented psychic state. In “omitting the ornament,” as Loos suggests, for maximum efficiency and immediate legibility, one can imagine the clean, blank linen surface. That space of immediate, all-over understanding is exactly the antithesis of the effects Spangler achieves.

Poet Ann Lauterbach’s writing best captures a notion of contingent experience and the fragment, which is useful in looking at Spangler’s rubbings:

For a while I have been interested in the notion of a whole fragment. This fragment is not one in which one laments a lost whole, as in Stein, Eliot, and Pound, but which acknowledges the fact

of our *unhandsome condition*, where we suffer from having been being, and in that acknowledgment foreground what is: the abraded and indefinite accumulation of an infinite dispersal of sums. In this construction, meaning abides or arises exactly as the place where “use” appears, “use” here meant both as pragmatic and as wear. It is my desire or intention to construct a poetics in which meaning is found within the terms of such contingency.<sup>3</sup>

Objects in their essential fragmentary, contingent nature haunt the two-dimensional works on linen by Aaron Spangler. Parts of bodies—limbs, musculature, networked sinews—weave in and out, creating more fragments and connective tissues. Totemic, ornamental, and involved, Spangler’s rubbings suggest the lives of objects literally and figuratively behind his work, and the physicality that conjures them. While the rubbings do indeed suggest labor and use (“abraded” and “indefinite,” to use Lauterbach’s words), even an excess of labor, they also suggest the efficient logic of scraps. Through reuse and accumulation of marks, Spangler has devised an aesthetic of excess built from thrift.

DB

#### Notes

1. Henri Michaux, *The Miserable Miracle*, trans. by Louise Varese (San Francisco: City Lights Books, 1967), 63–64.
2. Adolf Loos, “Ornament and Crime,” in *The Theory of Decorative Art*, ed. Isabelle Frank (New Haven and London: Yale University Press, 2000), 291.
3. Ann Lauterbach, *The Night Sky: Writings on the Poetics of Experience* (New York: Viking, 2005), 42.

**ANDRÉA STANISLAV**



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*Ghost Siege*, steel, microbead fabric, 20 x 70 x 70 feet, 2009



Half a Generation, video still, 2011



Half a Generation, video still, 2011

**ANDRÉA STANISLAV  
IN SPACE**

Andréa Stanislav's multifarious installations, through their moving parts and images, active surfaces, and strategies of visual seduction, have at their heart a deep concern for the implications of space and vision: From the obdurate and reticent space of minimalism and its effect on bodies in space, to contested spaces of subjectivity and social division, Stanislav animates the moments when such spaces enter and dwell in our vision. And in these moments of vision, she plays with different ways of seeing and the control exerted both by and on our sight. Finally, bodies—human, or proxies, in the form of pierced, distorted, repeated, or otherwise manipulated animals—often populate these tableaux.

In this essay, I offer meditations on three past works, each of which contains elements that suggest different aspects of Stanislav's multi-part video and sculptural installation *Half a Generation*, which will debut at the McKnight Visual Artists Fellowship exhibition.

*Garden of Iron Mirrors*

Taconite is a sedimentary rock that contains enough iron to extract and has hence been used as a major industrial source of iron since the mid-twentieth century. The process of extraction, called pelletizing (the iron is mixed with other materials and rolled into little pellets, which are then fired in a blast furnace), was developed at the University of Minnesota. The rock, indigenous to Minnesota, is processed for its iron, and those pellets are sent around the world to major industrial manufacturers.

On the Minneapolis campus of the University of Minnesota, Stanislav devised public sculptures using taconite boulders that offer an unusual and poetic experience of public space. Grouped in two formations and sited to align with the points of the compass, the boulders appear halved by some unknown occurrence. Two feature a highly polished surface of their own stone, four others are capped in an almost-liquid stainless-steel surface, and one has been left as a boulder in its natural state. From one perspective, they appear to be ceremonial objects or elegant, natural landscaping. But when we shift position, the stainless steel-covered rocks reveal reflections, altering our sense of the material's thickness and interiority by redirecting our vision outward to the world and bringing that world onto their surface. The most shocking phenomenon occurs from the position in which only the blue of the sky can be seen in a rock's surface. Impossibly blue, bright, and clear, the sky becomes something almost artificial—plastic or pure space. The edges of the rock (matched, when covered by the stainless steel, by a precise water-cutting process) become the jarring boundary for this sensory experience. On the new "skin" of these rocks, the sky is powerful, deep, and contained. And when the sky is gray or when clouds are moving quickly—or if we shift position so that we are seeing trees or buildings—the rocks become stoic projection screens. Rarely has the process of splitting and cutting resulted in an experience so quietly pleasurable and cerebral.

Those rocks that have been halved and had their own surfaces polished elicit similar but more subtle properties. Rather than explicitly reflecting the surroundings, their surfaces appear to register the world as perceived through a brief glance or out of the corner of the eye. Moving shadows, skidding reflections, and the glassy, liquid surface play against the richly colored, swirling patterns of iron and rock. They offer the surprise aesthetic complexity of a

split geode but without the dazzle. Instead, they produce a kind of cognitive shift between the protective, rough, hard outside and the glass-like polish of internal complexity and heterogeneity.

#### *Ghost Siege*

For a large-scale installation at Socrates Sculpture Park in Long Island City, New York, Stanislav installed fifty flags on tall steel flagpoles. The flags were fashioned from reflective microbead fabric, which shifted color in response to the day's light. A formidable, almost fort-like presence, the flagpoles were arranged in V-formation, facing off with the skyscrapers of Manhattan.

By omitting any icons or recognizable symbolism from the flags and arranging the identical sculptures in a military formation, Stanislav's work dwelled in a kind of abstraction of power, government, and bureaucracy. Also strangely celebratory in their proud stance, with sometimes waving flags, the flagpoles gave an overall impression of present but absent governmental power. The power was at once martial in upright posture and almost anthropomorphic stance. Flags are the tools that mark and claim space. Around that aggression and confidence is also another kind of abstract power, that which is personified by bureaucracy. Bureaucracy announces itself through the symbols of institutions: seals, logos, flags, titles, departments, doors, hallways, etc. Yet these images and places, which orient themselves to the public, are also obscuring tactics, things to stand in for actual presence, accountability, responsibility, and conversation. The flag is the most recognizable symbol in a bureaucratic arsenal—it is proud, aspirational, inspirational, and deeply symbolic. But it uses that rhetoric to stand in—sacred and silent—for actual actions, events, and behavior. Stanislav's *Ghost Siege* both laid bare and multiplied the flag and flagpole form, making its reticence excessive and its expression of power viscerally present.

#### *Obelisk Migration*

Finally, Stanislav's run-in with the FBI at the Washington Monument crystallizes her use of action and material in dealing with the ideological implications of space and form. Armed with a twelve-foot-tall wooden obelisk and a flatbed truck, Stanislav publicly transported the provisional monument from New York City to the National Mall in Washington, D.C. The artist's statement describing the project makes

a strong point in its economy: "The sculpture migrated publicly from New York City, NY, to The National Mall, Washington DC and Richmond, VA. The sculpture, artist and crew were 'removed' and escorted out of town by the FBI during The National Mall intervention in Washington DC, Memorial Day, 2000." What was it about the sacred, yet mysteriously coded, ideology of the actual monument that couldn't be contaminated by a sculptural abstraction? And what of the stationary life of the real monument and the portability of its sculptural counterpart? The migrating work's mobility unfixes the stasis and implied fixed meaning from the Washington Monument, freeing it in a way, making it strange, and countering authority.

At MCAD, Stanislav will install a complex installation that brings together many of the forms and processes she has worked with in the past. A multichannel video featuring footage filmed in Dubai of the Burj Khalifa (the tallest building in the world) and the highly marginalized work camps will surround a large sculpture. The vertically oriented, inverted sculpture, referencing an upside-down Burj Khalifa, spans three gallery floors and hangs over a mirrored-surfacd granite rock. An otherworldly apotheosis of power (in the form of capital), space, and form, Dubai has the possibility of further extending Stanislav's interests. While the three works described above were all conceived for and implemented in public spaces, *Half a Generation* transposes some of these public space strategies into the gallery. Yet the conceptual space it occupies is provisional and speculative (though not without its own ideological underpinnings that make this idea of "speculative" space possible). Rather than the direct, firmly positioned address inherent to the public, outdoor spaces of these past major works, *Half a Generation* will offer a place of possibility and intermingling of contradictory experiences and perceptions buffered by the no-place of the gallery, which finds an analog in the no-place of Dubai and all that contradicts the perceived inevitability of its existence.



**APPENDIX**

## MATTHEW BAKKOM

MATTHEW BAKKOM was born in 1968 in Minneapolis. He studied in the University of Virginia's Political and Social Thought program, completing his BA in 1991. Bakkom attended the Whitney Museum's Independent Study program in 1998/99 and participated in the Lower Manhattan Cultural Council's World Views Studio Program in 2000/01. In 2003/04, he received awards of residency from the Mayor's Office of Cultural Affairs in Paris and the Irish Museum of Modern Art. He returned to Minneapolis in 2004 and completed his MFA at the University of Minnesota in 2007. During the past ten years, Bakkom has presented and participated in numerous exhibitions at venues in the United States and Europe such as Art of This, Minneapolis; Artists Space, New York City; Art In General, New York City; the Queens Museum of Art, New York City; the Walker Art Center, Minneapolis; the Institute of Contemporary Art, Philadelphia; the Hyde Park Art Center, Chicago; and the Van Abbemuseum, Eindhoven, the Netherlands. He has received grants of support from the Rema Hort Mann Foundation, the Jerome Foundation, and the Bush Foundation. In 2009, his first book, *New York City Museum of Complaint*, was published by Steidl-Miles.

## CAMERON KEITH GAINER

CAMERON KEITH GAINER was born in Evergreen, Colorado, in 1973. He received his MFA from the Tyler School of Art, Philadelphia, and a BFA from the University of Colorado, Boulder. Solo exhibitions of his work include the University of South Florida Contemporary Art Museum in Tampa, Florida, and the Fabric Workshop and Museum Storefront in Philadelphia. His recent group exhibitions include *Keep Out You Thieving Bastards* at James Hendershot Gallery in New York City, the 40th Anniversary Exhibition of the New York City Department of Parks and Recreation, and Socrates Sculpture Park, Long Island City, New York. Recent screenings include the French Cultural Institute in Turin, Italy, the Art Institute of Chicago, and the Pula Film Festival, in Croatia. Recent awards include a Pollock-Krasner Grant, and a Jerome Travel and Study Award.

## AARON SPANGLER

AARON SPANGLER was born in Minneapolis in 1971 and lives and works in Park Rapids, Minnesota. Spangler received a BFA from the Minneapolis College of Art and Design. His work has been featured in solo exhibitions at Zach Feuer Gallery, New York City; Galerie Michael Janssen, Berlin; and Horton Gallery, New York City. Additionally, his work figures prominently in numerous group exhibitions, including *The Spectacular of Vernacular*, the Walker Art Center, Minneapolis; *A Western Art Exhibition*, curated by Takashi Murakami from his own collection, Taipei, Taiwan; *HEARTLAND*, Van Abbemuseum, Eindhoven, the Netherlands; *Not Afraid*, the Rubell Family Collection, Miami, Florida; and at the New York Academy of Art, New York City. Spangler's work is in the permanent collections of the Walker Art Center, Minneapolis; Art Gallery of Ontario, Toronto; and the Hammer Museum, Los Angeles; and has been featured in the *New York Times*, *Artforum*, *The New Yorker*, and *Flash Art*, among other publications.

## ANDRÉA STANISLAV

ANDRÉA STANISLAV was born in Chicago, Illinois, in 1968. She is a contemporary artist whose practice includes sculpture, video, installation, and public art. Stanislav received an MFA from Alfred University in 1997 and a BFA from the School of the Art Institute of Chicago in 1990. Her work has been exhibited around the world, at venues such as the U.S. Ambassador's Residence, Stockholm; Socrates Sculpture Park, Long Island City, New York; Fieldgate Gallery, London; thisisnotashop gallery, Dublin; Al Sabah Gallery, Kuwait City; Ormeau Baths Gallery, Belfast, Northern Ireland; 21c Museum, Louisville, Kentucky; Minneapolis Institute of Arts; Frederick R. Weisman Art Museum, Minneapolis; Carriage Trade Gallery, New York City; DUMBO Arts Center, New York City; Jonathan Shorr Gallery, New York City; John Michael Kohler Arts Center, Sheboygan, Wisconsin; Burnet Art Gallery, Minneapolis; and Packer Schopf Gallery, Chicago. She has received a Franconia Sculpture Park/Jerome Foundation Fellowship, two Grant-in-Aid Awards from the University of Minnesota, the University of Calgary International Visiting Artist Award, and a Can Serrat International Art Center Full Fellowship. Public art projects include *Amphitheater Lumen*, Eugene, Oregon; *Garden of Iron Mirrors*, Minneapolis; *Earth Mirrors*, Sioux City, Iowa; *Reflect*, New York City; and *Nightmare*, Northern Lights.mn, Minneapolis. Stanislav is an associate professor in the Department of Art, University of Minnesota, Minneapolis.

## PAST RECIPIENTS

McKnight Artist Fellowships for Visual Artists  
Administered by the Minneapolis College of Art and Design

### 2009

Michael Kareken  
Aldo Moroni  
Carolyn Swiszc  
Piotr Szyhalski

### 2008

Jennifer Danos  
Janet Lobberecht  
Margaret Pezalla-Granlund  
Megan Rye

### 2007

Stacey Davidson  
Andrea Carlson  
Megan Vossler  
Amy DiGennaro

### 2006

David Bartley  
Gladys Beltran  
Jan Estep  
Chris Walla

### 2005

David Lefkowitz  
Suzanne Kosmalski  
Aaron Van Dyke  
Jay Lance Wittenberg

### 2004

Ana Lois-Borzi  
Rollin G. Marquette  
Erika Olson  
Joe Smith

### 2003

Bruce Charlesworth  
Alexa Horochowski  
Robert Patrick  
Christopher Santer  
Jenny Schmid

### 2002

Julie Buffalohead  
Valerie Jenkins  
Chris Larson  
Margaret McGee  
Martin Meersman

### 2001

Brian Frink  
Freddy Muñoz  
Kathryn Nobbe  
Anne Sugnet  
Amy Toscani

### 2000

Patricia Canelake  
Jean Humke  
Barbara Kreft  
David Rathman  
Bruce Tapola

### 1999

Harriet Bart  
Stacey Davidson  
Colette Gaiter  
Clarence Morgan  
Chris Allen-Wickler

**1998**

Thomas Cowette  
Stuart Mead  
Todd Norsten  
Robert Perkins  
Kay Ruane

**1997**

Daniel Bruggeman  
Shana Kaplow  
Jeff Loehlein  
Rod Massey  
James Ockuly

**1996**

Philip Barber  
Arlene Burke-Morgan  
Frank Gaard  
Daniel Kaniess  
Shannon Kennedy  
Mike Lynch

**1995**

Terence Accola  
Diane Katsiaficas  
Thomas Rose  
Linda Rother  
Rochelle Woldorsky  
Mara Zoltners

**1994**

Suzanne Kosmalski  
Barbra Nei  
Judy Onofrio  
T.L. Solien  
Bruce Tapola  
Steven Woodward

**1993**

Bruce Charlesworth  
Colette Gaiter  
Jeff Millikan  
Melba Price  
David Rathman  
Lynn Wadsworth

**1992**

Doug Argue  
Frank Big Bear  
Kate Hunt  
David Lefkowitz  
Rik Sferra  
Judith Yourman

**1991**

Andy Baird  
Brian Frink  
Herb Grika  
Shana Kaplow  
Mark Ostapchuk  
Scott Seekins  
Lauren Stringer  
James Tanner

**1990**

Linda Christianson  
David Dick  
Carole Fisher  
Seitu Jones  
Michael Mercil  
Viet Ngo  
David Pelto  
Richard Posner

**1989**

Virginia Bradley  
Richard Brewer  
Lisa Cicotte  
Susan Fiene  
Daniel Kaniess  
Timothy Miske  
James Ockuly  
Randy Reeves

**1988**

Scott Brennan  
Remo Campopiano  
Patricia Canelake  
Rosa Kittsteiner  
Carrie Pierce  
Brian Roehrdanz  
Amy Sabrina  
John Snyder

**1987**

Frank Gaard  
Terry Hildebrand  
Gendron Jensen  
Kathy Hemingway Jones  
Walter Jost  
Mike Lynch  
Zoran Mojsilov  
Aldo Moroni

**1986**

Bruce Charlesworth  
Lou Ferreri  
Brian Foster  
James Kielkopf  
Ken Moylan  
Rosalyn Schwartz  
Kaveh Shakikan  
T.L. Solien

**1985**

Doug Argue  
Dorit Cypis  
Georgiana Kettler  
Lance Kiland  
Suzanne Lacy  
Andrew Leicester  
David Madzo  
William Raam

**1984**

Matt Brown  
Ronald Dahl  
Ken Feingold  
Fred Hagstrom  
Jacqueline Kielkopf  
Scott Seekins  
Stanley Shetka

**1983**

Kinji Akagawa  
Barbara Kreft  
Bruce Charlesworth  
Frank Gaard  
Mike Lynch  
Daniel Mason  
Mary Walker  
Peter Williams

**1982**

Steven Beyer  
Leif Brush  
Cork Marcheschi  
Aldo Moroni  
Tom Rose  
Stan Shafer  
Scott Stack  
Leonard Titzer

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KAM

All images used courtesy of the artists.

Aaron Spangler, *Untitled*, also courtesy of Zach Feuer Gallery, New York City  
Aaron Spangler, *Smudge*, also courtesy of Charest-Weinberg Gallery, Miami  
Aaron Spangler, *Towering*, also courtesy of the Walker Art Center, Minneapolis

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