

For release October, 2012

## **ADMIRE**

### **What**

An exhibition that explores artistic admiration, curated by Jennifer Wheatley

### **When**

Thursday, January 17, 2013 through Saturday, February 16, 2013

Gallery hours: Thursday – Saturday, 12:00 – 6:00 pm and by appointment

Free and open to the public

### **Opening Reception**

Saturday, January 19, 2013 from 7:00 to 9:00 pm

Free and open to the public

### **Where**

Form+Content Gallery

Whitney Square Building

210 North 2<sup>nd</sup> Street, Suite 104

Minneapolis, MN 55401

### **Info**

Form+Content Gallery, 612/436-1151

Howard Oransky, 651/592-1841

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### **Description**

(Minneapolis, MN) – Form+Content Gallery presents *Admire*, an exhibition that explores artistic admiration curated by Jenny Wheatley, Coordinator of Galleries and Exhibits at Augsburg College in Minneapolis.

The exhibition includes work by 11 artists identified by artist-members of Form +Content Gallery. Through letters of “admiration” written by the Form+Content members, the invited artists received feedback about current and past work. In response to the letters, some artists revisited older work while others created new work. The exhibition includes artworks from each chosen artist along with words or phrases from the original feedback given by the Form+Content artists whose admiration led to their inclusion in the exhibition.

### **Artists in the exhibition**

Abigail Anderson, Alyssa Baguss, Pritika Chowdhry, Julie Christensen, Hannah Frick, Amanda Hamilton, Wing Young Huie, Ira Keer, Jeffrey Morrison, Kathryn Nobbe, John Vogt

### **Jennifer Wheatley: Curator Statement**

People, particularly artists, often work alone. When our work is complete, we move on to the next task. Rarely do we get feedback—considered responses to finished work and honest assessments of how to move forward in the future. Rarely do we actively seek acknowledgment outside of our comfort zones. Rarely do we hear from admirers. Rarely, yet sometimes.

*Admire* is about artists acknowledging other artists. It is an exchange between eleven members of Form + Content Gallery and eleven artists who were sought out because they were much admired. The result has been one of shared fascination, shared recognition of potential, and shared appreciation of abilities and contributions. What began as a search for exciting artwork happening in the Twin Cities has developed into a rich correspondence between fellow artists committed to the creation of community.

Last summer, Form + Content members searched for a diverse group of artists with whom they wished to engage. Through various written forms, the chosen artists received feedback about current and past work. In response to this feedback, some of the invited artists revisited older work and others created new work—all of which is highlighted in this multi-media exhibition. The personal and professional relationships between the admired and the admirer are manifest in numerous ways, from whimsical designs, cultural portraits, and darkly invented landscapes to the very letters that inspired them. As observers of and ultimately participants in this correspondence, we too are affected by one another, directly connected to one another, and made closer to one another, as we *Admire*.

### **Jennifer Wheatley: Curator Biography**

Jenny Wheatley received her MFA from New York Academy of Art. She is currently the Coordinator of Galleries and Exhibits at Augsburg College in Minneapolis and the Coordinator of the College Art Gallery Collaborative.

### **Artist Information**

#### **Abigail Anderson: Artist Statement**

I am interested in making. Whether a paper wasp constructing a nest or a printmaker pulling a proof, “making” is the fundamental way our energies and ingenuity take form. “Making” is more than a means of manufacture. It is a method of discovery. I am interested in noticing. Energetic noticing is at the core of my process, a process that hybridizes observation of the natural world with intense revision in the studio. My work engages me most when depiction loses ground to speculation and interpretations distort mimesis.

### **Abigail Anderson: Artist Biography**

Abigail Woods Anderson is a Minneapolis-based artist. She received her BA from St. Olaf College where she studied fine art and biology. Anderson explores diverse creative practices including printmaking, painting, and even a conceptual project, Open Phenology, that turns our attention to the ecology we inhabit through casual lines of inquiry and patterns of action. Anderson combines direct observation of the natural world with speculative and imaginative undertakings in the studio. Anderson's work has been exhibited internationally and she is represented by Groveland Gallery in Minneapolis.

### **Alyssa Baguss: Artist Statement**

Letter, telegraph, telephone, facsimile, email, instant message. From charcoal to touch screen, the pace of technological advancement has accelerated exponentially in the not so distant past. Left in the wake of progress are resistors, connectors, miniature light bulbs, countless keyboards and driver connectors. My work is a playful exploration of these obsolescent remnants of the race towards the future. Through careful observation and traditional rendering I am an archivist of these antiquities from the turn of the millennia. Tangible technology is literally vanishing even as we become more and more connected through online networks. Our data, experiences and social interactions are invisible and intangible. I long for the concrete to hold in my hands, see with my eyes and put to paper.

### **Alyssa Baguss: Artist Biography**

Alyssa Baguss attended the College of Visual Arts in St. Paul, Minnesota where she received her BFA with a concentration in painting and drawing. Baguss's work has been exhibited in the Twin Cities and regionally, most recently as a part of the exhibition Intersections at the MCAD gallery, Just Like Honey at air sweet air GALLERY and featured in the 2012 CSA: Community Supported Art Project with Springboard for the Arts and mnartists.org and 2011 Monster Drawing Rally at Midway Contemporary Art. In addition to being a studio artist, Alyssa has worked as a teaching artist with various art organizations in the Twin Cities including the Minneapolis Center for Book Arts, Walker Art Center, the Rochester Art Center, and Public Arts St. Paul. Presently she coordinates arts programming at Silverwood Park in St. Anthony, Minnesota for all ages, levels of artistic ability and interest in the natural world.

### **Pritika Chowdhry: Artist Statement**

This work is part of a new series of sculptural textual work, for which I have picked words that are ambiguous fragments and could be interpreted in different ways based on the subjectivity of the viewer. For me, the words are distillations of thoughts or feelings or experiences that I am mediating through formal concerns such as typography, color, texture, and material significance. Inspired partly by and as a response to Camille's writing about the themes and content of my practice, this work is an exercise in paring down to the essentials, to the core, and an attempt at finding the "more in less."

### **Pritika Chowdhry: Artist Biography**

Pritika Chowdhry is a multi-disciplinary artist, curator, and educator. Pritika has shown her works nationally and internationally in group and solo exhibits in the Queens Museum, New York; the Nature Morte gallery, Berlin; the Islip Art Museum, Long Island; the Hunterdon Art Museum, New Jersey; the Seven Art Gallery, New Delhi; and the Rohtas gallery, Pakistan. Born and brought up in India, Pritika moved to the U.S. in 1999. Pritika has an MFA in Studio Art from University of Wisconsin - Madison, as well as an MA in Visual Culture and Gender Studies; and has taught at Macalester College, and College of Visual Arts, both in St. Paul, Minnesota.

### **Julie Christensen: Artist Statement**

My work is inspired by current socio-political topics rendered through a filter of personal experience. My relative biases often dictate the emotive qualities of each piece using text and imagery. Since the work is primarily figural, using facial expression to convey a particular message is an essential part of my practice. I try to conceive of the raw emotion I intend for each figure to represent, and let that become the reason for its presence in the piece. The challenge then becomes maintaining the integrity of each character as I translate that information into print media.

### **Julie Christensen: Artist Biography**

Julie worked in the field of fine art restoration while attaining her BFA in printmaking at Saint Cloud State University. She has organized public events for the Saint Cloud Arts Commission and Paramount Arts District. Julie earned her MFA from the Minneapolis College of Art and Design in 2009 with an emphasis in print, paper, and book arts. She has taught several Continuing Studies courses in screenprinting and relief, hosted workshops and demonstrations as a visiting artist in the community and at MCAD. Her work primarily involves woodcarving and screenprinting techniques and has been exhibited internationally and locally.

### **Hannah Frick: Artist Statement**

I am interested in creating dynamic, energetic compositions that invite the viewer to take a closer look at what is in front of them. Through collaging, I incorporate (sometimes disguising) disregarded and unwanted materials into my paintings to elevate the everyday and to create a sort of time capsule. My work is often abstract but also utilizes recognizable elements. I enjoy experimenting with materials and playing with the balance of chance and choice that occurs during the creation of a piece.

### **Hannah Frick: Artist Biography**

Hannah Frick is an emerging artist in the Twin Cities. She earned her BFA in Painting from the College of Visual Arts in 2011. Frick enjoys creating abstract paintings and collages from the refuse of everyday life. Her slight tendency to

hoard and her obsessive attention to detail allow her to create interest and beauty with materials that are often overlooked. You'll find her biking around the Twin Cities all year long, and will quickly win her over with a good pun or a cute cat picture.

### **Amanda Hamilton: Artist Statement**

"Beautiful Terrible" is based on the sudden disappearance of White Lake (Bolotnikovo, Russia) in 2005. In 2007 and 2008 I built a four by five foot scale model in order to reconstruct its disappearance. The images generated by this process depict an uncanny place: the shift between presence and absence, the gap between what is actual and what exists in our memory or imagination. I am trained as a painter and the practice and conversation of painting informs everything I make. I am aware that the lake is like the memento mori in a traditional vanitas still-life, a reminder of loss or death. I have also researched the historical idea of the sublime and it has greatly informed the film.

### **Amanda Hamilton: Artist Biography**

Amanda Hamilton is Associate Professor of Drawing and Painting and Director of the Friesen Galleries at Northwest Nazarene University in southern Idaho. Hamilton completed her undergraduate degree in Painting from Biola University and her graduate degree in painting from Claremont Graduate University- both in Southern California. She has solo projects upcoming at Black Hunger in Boise, ID and Olson Galleries at Bethel University. Hamilton was recently awarded an Idaho Commission on the Arts and National Endowment for the Arts Fellowship. She has accepted a position at Bethel University in St. Paul and will move to MN this coming summer.

### **Wing Young Huie: Artist Statement**

Whether in epic public installations or international museum exhibitions, my intent is to create up-to-the-minute societal mirrors of who we are, seeking to reveal not only what is hidden, but also what is plainly visible and seldom noticed. Photographs describe surface appearances. With chalkboards I wanted to reveal what is underneath. How would you answer these questions? What are you? What advice would you give to a stranger? How do you think others see you? What don't they see? What's your favorite word? Describe an incident that changed you. How have you been affected by race? My favorite word: ambiguous.

### **Wing Young Huie: Artist Biography**

Wing Young Huie has been photographing the dizzying socioeconomic and cultural realities of American society, much of it centered on the urban cores of his home state of Minnesota. Although his work has been exhibited nationally and internationally, his most well-known projects are large-scale public installations, including Frogtown (1995), Lake Street USA (2000) and The University Avenue Project (2010), which transformed major Twin Cities'

thoroughfares into epic photo galleries, reflecting the everyday lives of thousands of its citizens in the midst of some of the most diverse concentrations of international immigrants in the country.

### **Ira Keer: Artist Statement**

Dramatic beginnings shape an I.A.Keer design. With the precision of an architect and the eye of an artist, Keer's creations speak of purpose and pure delight -- exciting the imagination while challenging the boundaries of art, craft and design. Pure line, elegant form, and originality abound in styles ranging from classic to pop culture. Unique compositions of natural woods, glass and metal, accented with beads, bone and fine fabrics, give a signature Keer design timeless character. Each handcrafted work is the concentrated result of exacting standards, assuring excellence in detailed design. Destined to become heirlooms and personal favorites, Keer's artful furnishings will enhance any interior. Each design is part of a growing collection of fine furniture, borne of art, generated by function; available in numbered limited edition series or as special commissioned works.

### **Ira Keer: Artist Biography**

I.A.Keer is a practicing Interior Architect, a certified Interior Designer and Furniture Design Artist in Minnesota. Under the signature name I.A.Keer, *Art of Furniture* he maintains a parallel career in the design of furniture as studio art and furniture for the contract industry. Keer's furniture, design and drawings have been exhibited in select galleries and museums; recognized in a wide range of national publications, and have won numerous awards. Keer received a Masters of Architecture from the University of Minnesota; a Bachelors of Science in Architectural Studies from the University of Illinois; studied at the American Academy of Art in Chicago, Illinois; and the Ecole des Beaux-Arts, France. Keer is a member of the Furniture Society, and the American Institute of Architects (AIA).

### **Jeffrey Morrison: Artist Statement**

Art and architecture permanently document the history and culture of a region. When history is rewritten with hindsight, after the political and economic dynamics of an era are forgotten, when stories become legends or disappear, the buildings which people used for shelter, commerce and worship remain - often in fragments. Within *The Disappearing Homestead Project* framework I dig for facts, I assemble and construct scenarios, I use art to pose questions about the history and future of the family farm. I dream for solutions to the plight of America's farm families and rural communities.

### **Jeffrey Morrison: Artist Biography**

While growing up on a farm in South Dakota, Jeff Morrison dreamed of being an archeologist, of being an architect, of being an artist. After working on *The Disappearing Homestead Project* for a few years he realized these childhood dreams were indeed being fulfilled. Jeffrey F. Morrison lives and maintains a

studio in Lowertown St. Paul. His multi-media installations have been exhibited throughout the Midwest. He has exhibited bookarts internationally. Morrison is a recipient of numerous grants and awards from arts foundations/organizations including: The Jerome Foundation, MN State Arts Board, Forecast Public Art, MN Center for Book Arts, and SD Arts Council.

### **Kathryn Nobbe: Artist Statement**

My core imagery here originates from oncological radiation masks, a medical positioning device that fits over a patient's head/torso so that the body rests in the exact same position for each delivery of radiation. In this series of drawings and sculpture I seek to weave together a series of seemingly oppositional concepts such as science-religion, culture-nature, stability-change, revelation-concealment, and humor-pathos. While I work, the masks serve as both a physical and conceptual structure for meditations on my own encounter with cancer as well as an appreciation of the mysteries of life's renewing forces.

### **Kathryn Nobbe: Artist Biography**

Trained as a painter, Kathryn Nobbe's art is best described in the context of mixed media / installation involving a juxtaposition of diverse mediums and technologies such as digital photography, drawing, painting, video and animated projections. Ms. Nobbe earned her MFA in Studio Arts from the University of Minnesota in 1990. She was awarded a scholarship in 1989 from the Skowhegan School of Painting and Sculpture where she studied with Leon Golub, Jacob Lawrence, Judy Rifka, and Terry Winters.

Over the years Ms. Nobbe has received numerous awards and fellowships from local and international organizations such as Forecast Public Artworks, the Jerome Foundation, Robert Rauschenberg's foundation, Change Inc., the Minnesota State Arts Board (Artist Fellowships in 1996 and 2001), the McKnight Artist Foundation, and the Pollock-Krasner Foundation (Artist Fellowships 2000 and 2011).

### **John Vogt: Artist Statement**

Through my work, I delve into themes of excess and misguided ambition and subsequently the consequences of those ambitions. Drawing upon imagery from a variety of sources that reference history, pop culture, mortality, and religion I attempt to create an abstract and stark visual language of symbols and ideograms. These representations present the audience with symbols of power and permanence while revealing their inevitable path to erosion and self-destruction. I set out to take those themes and bring them down to a more individual and personal level, while trying to infuse a sense of humor at times in order to make the work more accessible. The hope is to make the work open to interpretation versus being a heavy handed statement of one's opinion or view.

### **John Vogt: Artist Biography**

John Vogt is a visual artist working and residing in Minneapolis. Graduating with a BFA in Fine Arts from the Minneapolis College of Art and Design, He splits his

time between his studio work and working as a freelance graphic artist. While exploring different themes between the two fields, design plays an important part in creating the visual language that is employed when concentrating on his studio art. John was a recipient of the Jerome Fellowship and has twice been a finalist for the McKnight Fellowship grant. On the commercial side, he has featured in Communication Arts and Print magazine, and worked with such clients as Target and GQ magazine.

**Press images on the enclosed CD:**

**Abigail Anderson**

*Lyrellae*, 2011, gouache on black paper, 6" x 6.5"  
01-a\_anderson-Lyrellae.jpg

**Alyssa Baguss**

*Exaltation*, 2012, graphite and label tape, 20" x 16"  
02-a\_baguss-exaltation.jpg

**Pritika Chowdhry**

*ENDlessly*, wood, 23" x 96"  
03-p\_chowdhry-ENDlessly.jpg

**Julie Christensen**

*The Nurse Who Loved Me*, Linoleum Relief Print, 12" x 36"  
04-j\_christensen-TheNurseWhoLovedMe-detail.jpg

**Hannah Frick**

*Staring Contest Round 2*, 2011, mixed media on canvas, 48" x 36"  
05-h\_frick-Staring.jpg

**Amanda Hamilton**

*Film Still No. 10 from Beautiful Terrible*, 2008, archival digital print, 9" x 16"  
06-a\_hamilton-BeautifulTerribleStill.jpg

**Wing Young Huie**

*Hubbs Center, The University Avenue Project, St. Paul*, 2007-12, digital C print, 20" x 30"  
07-w\_huie-HubbsCenter-UniversityAvenue Project.jpg

**Ira Keer**

*Edition: 50*, maple, purpleheart, ebonized birch-ply, brandied peach birds-eye, dye, glass, brass, rubber, 37" x 19.5" x 2"  
08-i\_Keer-Zoot.jpg

**Jeffrey Morrison**

*Remembering Howard's Oats: Disappearing Homestead Project*, latex paint on

homestead granary (south end), 15' x 15'  
09-j\_morrison-RememberingHowardsOat.jpg

**Kathryn Nobbe**

*Untitled III* (mesh figure V), 2012, pastel, ink, charcoal on paper, 23" x 30"  
10-k\_nobbe-UntitledV.jpg

**John Vogt**

*Omen 2*, 2009, photograph, 24" x 24"  
11-j\_vogt-Omen2.jpg

**Mission Statement**

Form+Content Gallery will nurture diverse artistic practice and thoughtful dialogue. We value art as a catalyst for critical thinking. We value integrity and the artistic process. We aspire to link personal expression to broader social contexts. Form+Content Gallery is dedicated to moving the definitions and practice of culture forward in new and lively ways. Suggestions and ideas for cultural partnerships and programs are welcome.

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*Admire* at Form+Content Gallery