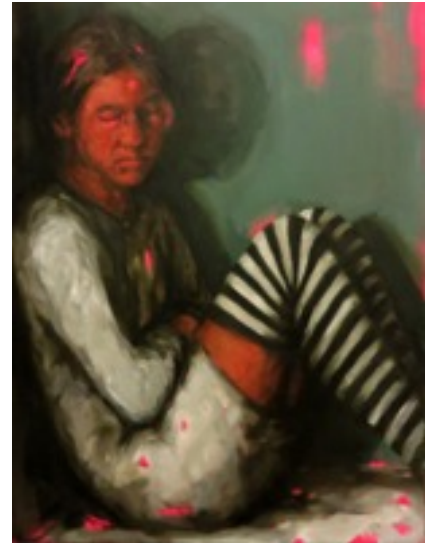


Altered Esthetics Presents - I AM: Exploring Identity through the Self-Portrait

Jill Miller
Corner
Oil on canvas
\$400

This painting examines an autobiographical understanding of depression and the emotional reactions inherent to these states of consciousness. With depression feelings can often be masked and turned inward, and this hidden quality produces a melancholy outward reaction to internal turmoil. Psychologically conflicted states are expressed through visual metaphors of stripes, shadows and distortions within the work. The background is considered as a response to the buildup of psychological tension through the idea of liminality as a metaphorical state hovering between spaces. Physical liminal space can act as a dehumanizing factor or enforce the fragility of the context, and incorporates the sensibilities of melancholic sadness and tension through the use of color and marks. The compositions are immersed in an institutional green space, and the psychological undercurrent is heightened in a state of uneasiness. The brush strokes initiate a contradiction in terms of a fleeting moment of paint on canvas versus the slowing of time common in the depressive mindset, while the layering of paint references levels of the subconscious. This work is further developing the sense of paint as flesh and incorporating human emotion into physical visual representation.



Jill Miller earned her BFA from the University of Michigan and her MFA in painting from the Burren College of Art in Ireland. She also studied printmaking at Ox-Bow School of the Arts through the School of the Art Institute of Chicago. She has recently completed residencies in Ireland, Iceland and Norway, and held her first solo exhibitions in 2015 in Waterford City and Dublin, Ireland. jillchristinemiller.com

The following five artists are presented by Interact Center for the Visual and Performing Arts

Korky Benson
Self-Portrait
Chalk pastel
\$70

I began art with finger painting in kindergarten when I was roughly four years old. I didn't begin taking art seriously, however, until I was a senior in high school. I received a scholarship to MCAD (Minneapolis College of Art and Design) and several commissions for t-shirts and drawings from teachers who knew and liked my work.

My primary medium has actually always been drawing (chalk), although I'm stretching the horizons a bit by getting more involved with painting (acrylic). Learning how to play around with colors is a hit or miss game for me. Everything in my portfolio is two dimensional, except for when I do clothing and that sort of stuff.



People are my favorite subject. The eyes are the window to the soul, which can be very expressive but also a vacuum of emotion. Drawing the human body is very difficult, but I respect the challenge of it. Otherwise, I often do nature scenes which draw their inspiration from my time living in the beautiful state of Montana.

I enjoy both sides of art; the criticism of my work from others (both positive and negative), and also the feeling you get when being completely captivated by a piece, when you see something you can't quite put your finger on. There are some paintings I could just spend hours and hours staring at in wonder.

Altered Esthetics Presents - I AM: Exploring Identity through the Self-Portrait

Bill Crane
Gary
Pen
\$70

Bill Crane derives his work from pop culture media, such as books, photographs, and magazines. After selecting and modifying images, Bill transforms them from their original form into his own aesthetic, often using duplication as a technique to further explore the composition. Though Bill's process is grounded in realistic imagery, his technique transforms them into inventive, vibrant, abstract images, prompting viewers to re-evaluate the day-to-day imagery of our culture's media.



Rosemary Perronteau
Self-Portrait
Charcoal
\$200

I would say that I've been making art my whole life. I started fiber art at a young age, embroidering at the age of six and knitting at the age of eight. The materials I use for knitting are yarn, thread, and fabric; for embroidering I use mostly beads. I like to make afghan blankets, scarves, socks, and mittens, although I've been knitting for so long now that I can pretty much do anything at any skill level. With embroidery, I mostly do pictures of my own design and pattern.

My images consist mostly of organic subject matter. I'm also part Native American, so some of the imagery I use is Ojibwe themed. I make art simply because it is satisfying. I also appreciate seeing work that is well-crafted, especially when I challenge myself and produce something I didn't think I was capable of doing. In the future I'd like to finish my visual arts studies at the University of Minnesota, and perhaps even earn my teaching license. I do a lot of collage work at home on a daily basis, and I would enjoy the opportunity of putting on collage workshops for high school students.



Lucy Johnson
Eloise
Acrylic
\$120

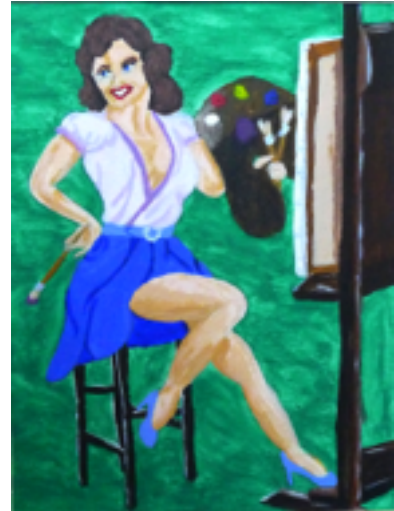
Lucy Johnson joined Interact Center for the Visual and Performing Arts in 2008, and has been a prolific, successful artist ever since. Her work has been featured in many shows, inside and outside of Interact, and she has had several designs chosen for reproduction in Interact Center's line of merchandise. Lucy also designed the logo for her sister's spice company, Minnesota Nice Spice, and has played an active role in the success of the company.

Lucy works predominately with oil and chalk pastel, acrylic paint, and colored pencil, and has experience with a wide range of mediums, both 2D and 3D. Bold in color and eliciting a surrealistic feel, Lucy's work is driven by her playful imagination and endless sense of creativity. Lucy's work generally features portraits of people; from famous artists (Frieda Kahlo and Diego Rivera are among her favorite subjects) to mythical characters (her most recent work features mermaids frolicking with their fish companions).



Altered Esthetics Presents - I AM: Exploring Identity through the Self-Portrait

Wendy Johnson
Artist Inner Self
Acrylic
\$90



I've been with Interact for four years, but really I grew up with art, as it was something that was a large part of both sides of my family. The first piece I remember making was a ceramic plate that was good enough to enter a show, but also good enough to be stolen, which is what happened, unfortunately. I started out with drawing, which is the medium my mother practiced. I also do colored pencils at home, and sometimes use paint (watercolor, acrylic) and pastels in the studio. Things I get inspired by include taking a walk through nature, going to school, recording observations, along with my intuition, mythology books, and of course, source photos (the more the better). My most common subjects are animals (specifically wolves), myths, and legends. I don't have an all-time favorite tour de force, but one of the pieces I'm very proud of is a drawing of a dragon's eye, which took me roughly nine months to complete at home. With art, I just do it for the enjoyment of it all. I simply relax and draw or paint what I feel. I'm also sensitive when it comes to criticism, so I always want others to appreciate my work and give positive feedback. With my pictures I spend a lot of time honing out lots and lots of detail. I end up keeping the ones that are special, but every once in a while I'll give one away. In the future the two things I absolutely want to do is sell more of my work and begin trying out other mediums, including papier-mâché, ceramic sculpture, wheel throwing, and air brushing.

Since 1996, Interact's mission to create art that challenges perceptions of disability has opened doors for artists with disabilities and audiences eager to experience their work, who might never have seen the arts as a life choice, but who now see the arts as essential to their humanity. With over 125 artists working in theater and/or studio arts, Interact is multi-cultural, intergenerational, and embraces the entire spectrum of disability labels.

Interact's work is driven by a vision of radical inclusion. We collaborate with artists with and without disabilities, from mainstream and marginalized communities, whose stories and life experiences are the grist for our original, ensemble-generated theatrical work, and inspire the spectrum of media that are created in our studio. Interact was the first - and remains the only - visual and performing arts organization for artists with disabilities, nationally or internationally, that is creating full-time at the professional level, and sharing exciting seasons of performances and exhibitions with our audiences.

Interact mounts professional public exhibitions each year in the Interact Gallery, along with special exhibition events in invited venues throughout the metro area. Because artists with disabilities face even greater economic and space/mobility challenges than most mainstream artists, Interact provides generous, accessible studio space and all necessary art supplies to facilitate painting, drawing, sculpture, clay, textile work and other media. We provide a full roster of visual arts seminars, guided by six professional staff as well as guest artists, in areas such as life drawing, mosaic, art history, sculpture and multi-media forms. Artists are trained and supported through the long process of aesthetic maturation and evolution, and they are challenged to complete work for Interact's exhibition season.

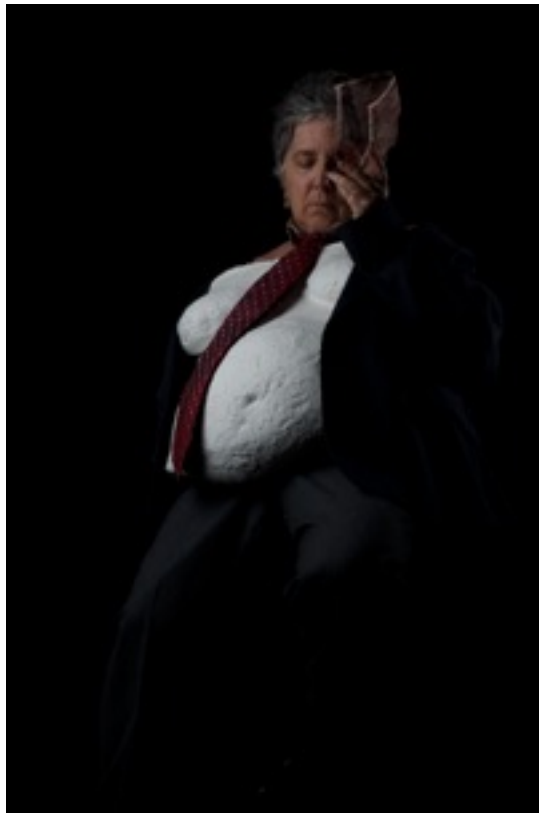
www.interactcenter.com

Altered Esthetics Presents - I AM: Exploring Identity through the Self-Portrait

Adry Cota
Lucid
Relief Print over Dry Point Etching
Not for sale

Lucid is the frosted pane of glass intersecting the space between ones own eye and the eye of an observer. Depression cuts, scrapes, and "frosts" this pane of glass, constructing false and sometimes fatal blockage of light. As light is blocked, messages to the brain become infected, witch develops into what is perceived to be "Lucid" messages. "Lucid" is my glass surface. "Lucid" is my infection.

Community is everything to me, without the people that surround us we are nothing. I think the best way to be an individual is to be a part of a community, because within community we each can bring a skill, to create a skill set. My work is about constructing personal insight into reality. As a child I was searching for what I could call my self, recently my comfort grows from forgetting who I am or who the general public thinks I am. Forgetting what it means to be a man. Remembering what it means to be alive.



Susan Hensel
I Dwell in Impossibility #14
Photography
\$800

Featured Artist

I dwell in the creative impossible, choosing to depict the transgression of gender role interacting with age; to create a poetic representation of both diminishment and power, neither male nor female, impossibly pregnant...liminal in all possible ways. Neither one nor the other, neither yin nor yang.

This suite of photographs is a collaboration of the performer and sculptor, Susan Hensel, and the photographer, John Hensel. When collaborating, Susan sets the parameters of costume and objects to be manipulated and then allows the collaborator to direct the action. Drawing on extensive study of African masquerade culture, she allows the objects and costumes to inhabit her will, allowing her aged, broken body to dance free in the spirit of the costume.

www.susanhenselprojects.com

Altered Esthetics Presents - I AM: Exploring Identity through the Self-Portrait

Erica Belkholm
Self Portrait #96
Colored Pencil
\$800

Self portraits are an exercise in truthfulness. The urge to show one's self in the best possible light is great, but as an artist interested in the aesthetics of reality rather than some idealized, Platonic form of beauty, I force myself to include the "flaws". Working in such focused details aids me in drawing truthfully, allowing me to forget that the marks I'm making represent myself. When these marks, - so carefully made, - are themselves aesthetically pleasing, they bring their beauty to the perceived flaws as well.

The eldest child of dairy farmers, Erica Belkholm cut her artistic teeth on *The Adventures of Vasa and Dingo*, a long-running cartoon she created based on two of her most beloved cows. At it's most widely circulated, *The Adventures of Vasa and Dingo* reached nearly eight readers throughout the central Minnesota area. It's wide acclaim is still felt today. She received a baccalaureate degree in Studio Art from the University of Minnesota-Morris in 2007, and studied classical art at the Firenze Accademie del Arte in Florence, Italy. Since earning her degree she has exhibited her work in galleries, shows and fairs, earning multiple awards. In addition to drawing, Erica works an arts columnist for the Kanabec County Times. Her work can be seen in public and private collections across the United States, Canada, England, Italy, and Sweden. Erica lives in Mora, Minnesota with her husband Kent and daughter Coraline. www.torpid-porpoise.com



D.A. Burbul
Ecosystem: "Brule River State Forest, WI"
Archival Inkjet Print
\$295

As a landscape photographer I have often gone to great lengths to avoid the evidence of humans in many of my photographs. With this work, I turn that around and try and reconcile humans as part of the ecosystem by projecting my pristine landscape photographs onto a human figure: my own imperfect and aging human form.

Growing up in the northwoods of Minnesota and Wisconsin, I developed an affinity and concern for the natural landscape. That landscape taught me about beauty and what is important: our environment and our relationship to it. After studying at the University of Wisconsin—Superior, I moved on to graduate school in Idaho and now reside in the Great Plains teaching art and photography. On my travels in this life, I have also learned our relationship to each other are just important as our relationship to the land. We need to keep our lines of communication as open as possible, and listen as well as share. This desire to communicate drives me to create work to express my ideas, but also drives me to listen to other people's perspectives too.

Altered Esthetics Presents - I AM: Exploring Identity through the Self-Portrait

Lela Horst Baumann
Self Portrait
Pastel and watercolor
\$250

Lela has long been captivated by the beauty of the physical world, as well as the intrigues of the psychological one. While manipulating color to describe the phenomenon of warm, fragile flesh, she also delves into the amorphous worlds of imagination we all hold within us. Universal emotions of shame, guilt, and hope form themselves into Goya-esque creatures, internal walls, and delicate blossoms. In this way, although it is a personal study, it is meant to honor the complexities of each human being.

Lela Horst Baumann is 30 years old and currently resides in Minneapolis with her husband, sister, dog, bird, and guinea pig. She enjoys the mental challenge of many things, including; drawing from observation, staring at crossword puzzles, and reading things published before 1600.



Kathryn Halling
Self-Portrait (Stillbirth)
Linocut on paper
\$120

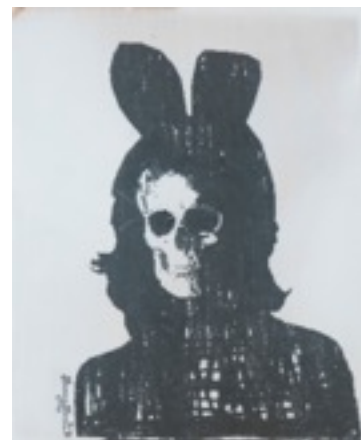
This self-portrait was created in the wake of a devastating stillbirth loss in an attempt to examine my boundless grief and the animalistic brokenness that I felt as the mother of a lifeless baby. The image is meant to display cross-sections of vulnerability and guardedness, desolation and furiousness. Kathryn Halling lives and works in St. Paul and enjoys drawing, painting, and carving.



Bunny Portia
E Memento Mori Bunny Skull (Pretty Interesting III)
Encaustic on board with digital transfer
\$350

The encaustic, *E Memento Mori Bunny Skull (Pretty Interesting III)*, is from a series of self-portraits I began around my 60th birthday. This series of Memento Mori paintings explore several topics, including the passing of youth, and with it, the prevailing definition of female beauty. Playboy Bunny iconography was part of my formative experience in the 60s. As a college art student in 1972, being Bunny Portia was my most lucrative summer job. The experience was a turning point from pursuing the illusory to the actuality of realizing an adult career with marketable job skills. My Memento Mori series examines our culture's fascination with youth and glamour as well as idealized conceptions of attractiveness from an aging grandmother's perspective.

Tina Anderson received her BFA from Drake University in 1974. She has been a resident of Bloomington, Minnesota since 1977, where she raised two children while free-lancing in advertising. She is semi-retired from advertising and now pursues her love of portrait painting. Recently she began a series of feminist self-portraits using the pseudonym "Bunny Portia", her Bunny name from the Lake Geneva, Wisconsin Playboy Club where she worked as a waitress during the summer of 1972. In August 2015, her oil diptych self-portrait, *Memento Mori I (Now You See Me, Now You Don't)*, received a Fourth Place Ribbon at the Minnesota State Fair. "Bunny Portia" and her husband, Chuck, have two grandchildren, a cat and a horse.
www.bunnyportia.com



Altered Esthetics Presents - I AM: Exploring Identity through the Self-Portrait



Susan Hensel
My Mother, Myself #9
embroidery on hankie
\$150

Featured Artist

MY MOTHER, MYSELF is a simple nostalgic exploration of the experience of parenting; my, at times, harried face stitched on my mother's collected hankies: remembering her struggles and my own. We parented in different times and different places.

- She parented in the oppressive 1950's, a college educated woman who was discouraged from taking meaningful work outside the home.
- I single parented in the post Vietnam, post go-go 70's, in that slow slide into decades of war.

We both parented with humor, anguish and hope.

Susan Hensel received her BFA from University of Michigan in 1972 with a double major in painting and sculpture and a concentration in ceramics. With a history, to date, of over 180 exhibitions, 25 of them solo, twenty garnering awards, Hensel's desire to communicate stories through art has had a broad effect. Hensel's artwork is known and collected nationwide, represented in collecting libraries and museums as disparate as the Museum of Modern Art in New York and Duke University Special Collections with major holdings at Minnesota Center for Book Arts, Baylor University and University of Colorado at Boulder. In recent years Hensel has been awarded multiple grants and residencies through the Jerome Foundation, Minnesota State Arts Board, and Ragdale Foundation. Hensel's curatorial work began in 2000 in East Lansing, Michigan with the Art Apartment and deepened with ownership of the Susan Hensel Gallery. Hensel has curated over seventy exhibitions of emerging and mid-career artists from all over the United States and Canada. www.susanhenselprojects.com

More on the exhibition:

The self-portrait is possibly the most personal form of art expression, as it explores and expands upon the statement, "I am". Just as portraits give us a window into how artists see their subjects and what messages they might be trying to send about a person or group of people, self-portraits can explore the intersection between private, individual identity and the search for intimate connections with others. What transpires is a conversation about how personal disclosure can become an insightful statement.

I AM is a group exhibition that explores self-portraiture and is organized as part of the Guerrilla Girls Twin Cities Takeover. From January to March 2016 the Takeover will include over thirty arts and cultural organizations in Minneapolis/St. Paul and surrounding cities. From small non-profit art centers to major cultural institutions in the region, these partners will be highlighting gender and racial inequalities, taking on stereotypes and hypocrisies, and promoting artistic expression by the often overlooked and underrepresented. Join the collective roar for change at www.ggtakeover.com.

Curators: Emily Maple, Rosie Brown, Jes Reyes and Heather Kim
Curatorial Assistants: Jasa McKenzie and Hannah Nemer

Altered Esthetics Presents - I AM: Exploring Identity through the Self-Portrait



Tramika Lawrence
Uncanny M. Mask
Silkscreen
\$500 w/o frame

Featured Artist

Uncanny M. Mask is a self-portrait where Tramika LaBranche turns herself into an ape-like being. It is not how she views herself, but how ignorant views of others are portrayed. Many Blacks, African Americans, and People of Color have this view that they have been portrayed by this hidden history as something that is not human, their intelligence will never be on par as those around them, and that their brain capacity is never enough. Works of previous artists in art history have shown such illustrations. For example, the Coon Caricature which is still alive today and the much liked, but forgotten images in anatomy books of skeletal bone structures showing how different other races were viewed. And do not

forget Sarah Saartjie "Sarah" Baartman, and her horrific experience as an anatomy exhibition, shown no respect even after death.

I do not view myself as an ape, or anyone else for that matter but not every being has that point of view. Some bring up the point of skin color as a way to revert back to their past ways, and to reject those around them. This piece is to bring up the questions "What do you see in this image?" "Do you see a monkey?" "Is it suppose to be a monkey" "Is this a racial finger pointing towards whites?" [The goal is to} start the conversation as to why do we have to view others, and why did she a black woman turn herself into a monkey. Is she stating that all blacks and people of color viewed this way? Is racial inequality viewed this way and why should we view it this way? I want this to be a much needed conversation starter and not a way to point fingers or bring up old wounds. Lets view the *Uncanny M. Mask* as a stepping stone in a direction that is forward equality of everyone, and to move past any negative or ignorant view of anyone that is not racially like you.

With a large family, everyone was artistically fueled and art was always a big part of our family. My mother only moved five of us to Florida and later on two of us and my mother to Brooklyn, New York. In which I then moved to Torrance, California by myself, thinking that the art school was something I could further my information and knowledge of art. I later on saw my flaws of this plan and moved back to New York to receive a degree in Anatomy. Moving to Vermillion, South Dakota for the BFA with an emphasis in Graphic Design, I want to see a lot of the communities the United States has.

"I am not a citizen of this country and would like to see as much of it as I can since in the future I do not wish to continue living in the U.S. I feel this is a great opportunity to view life, and travel and learn as much as I can and able to. I've never lived in a small town like Vermillion. Although I am a Graphic Design emphasis student i am very much interested in Silkscreening and Painting. These mediums give me a voice in the art world in which I feel Graphic Design mutes. Expressing my comments on society and my views on gender, sexuality and race are the topics I most feel passionate about. I like to start conversations with the works that I create. Thank You.

Tramika LaBranche, was born in Nassau Bahamas, but raised in Saint Louis du Nord, Haiti with 7 brothers and sisters.

Altered Esthetics Presents - I AM: Exploring Identity through the Self-Portrait

Katherine Tolene

Untitled

Photography

\$250

I am a Minneapolis based portrait and fine art photographer. I graduated with a BFA in photography in 2012 from Al Minnesota. Having struggled with body image my entire life, I found an outlet through my work. I began using photography as a catalyst to loving my body. Self-portraits became my method of self-care.



With photography I was able to experience self-love in a new, powerful and unapologetic way. My body became mine. I no longer saw it as something I had to put up with or hide but instead learned how incredible and beautiful it was. It carries me through this world and has allowed me things I once thought impossible. I could never be ashamed or embarrassed of it. I am breaking down the stereotypical model image of what is beautiful in our society by using self-portraits as a daily form of self-care. My self-portraits exclaim, "I am bold, I am strong, I may be vulnerable but I will always be beautiful. And so are you."

Before moving to Minnesota I was self conscious and insecure. Now, I am a red lipstick wearing, tattooed, lingerie collecting, curvy model and photographer living in one of the most beautiful & diverse cities. Photography has my heart but Minneapolis will always be my home. katherinetolene.com

Akiko

Say Nothing #3

Paper, acrylic paint

\$150

Say nothing.

Leave language and logic.

Come dive into the sea of unconsciousness.

When we stop trying to make sense, the world becomes rich and generous, and we are all connected after all.

I am a tribal fusion belly dancer/performing artist who performs throughout Twin Cities. I began making collage works last year.



Angela Davis

Me

Acrylic and Sharpie

\$100

This is the first self portrait I've done in years and it was done in about 30 minutes.

I am a local artist born and raised in North Minneapolis. My primary medium is acrylic and Sharpie. I like painting local landmarks and urban art using bright, bold colors.

andcreations.storenvy.com



Altered Esthetics Presents - I AM: Exploring Identity through the Self-Portrait

The following four artists are presented by Midwest Special Services who have been providing individualized programs and supports to adults with intellectual and physical disabilities to help them reach their personal goals and achieve their full potential since 1949.

Ryan Suckow
Blue and Black
Ink on Paper
\$60

This piece is all about color. Black, blue, orange. I love them. I am very drawn to colors.

My name is Ryan Suckow. I like video games. I like to do artwork, like photography, drawing, and digital art. I have shown my artwork in the Show Gallery Lowertown during the CoLAB exhibition.



Randy Allen Legried
Honest Randy
Ink on Paper
\$65

My name is Randy Allen Legried. I'm outgoing. If I'm not drawing, I'm relaxing or sleeping- I guess you could say I'm constantly drawing. I rarely think of anything else. I used to go fishing with my father, and biking and all that. These were some of my favorite activities. I like to reflect on those often. I like making friends- I see art as way to make friends because it introduces you to a world of options, and people get to see you. It's an eye opener. Art speaks to the world.

I am an artist and I've done art since I was 6. My mother and father have raised me in art, and creative thought since I was young. It took me years to enhance my art ability. Being an artist with a disability is a big disadvantage because you're always falling behind. It's hard to control your own schedule, and get ahead, and participate. Others get ahead you just kind of watch sometimes. My favorite part about being an artist is that I can create whatever I want. I've loved art since I can remember.



John Nelson
John Madonna
Mixed Media: Acrylic and Colored Pencil
\$85.00

I am open. I like Lady Gaga, Courtney Love, and Madonna. I want to be like women who have strong personalities, crazy makeup, and wild fashion sense. I would dress this way every day if I could. I'm John. I'm fabulous!

I'm 57 years old. I like painting and drawing. I'm in to fashion and bright colors. I'm very in to music, I listen while I make art.



Altered Esthetics Presents - I AM: Exploring Identity through the Self-Portrait

Jane Christenson
Mean Looking Biker Person
Digital Photography and Photoshop
\$55.00

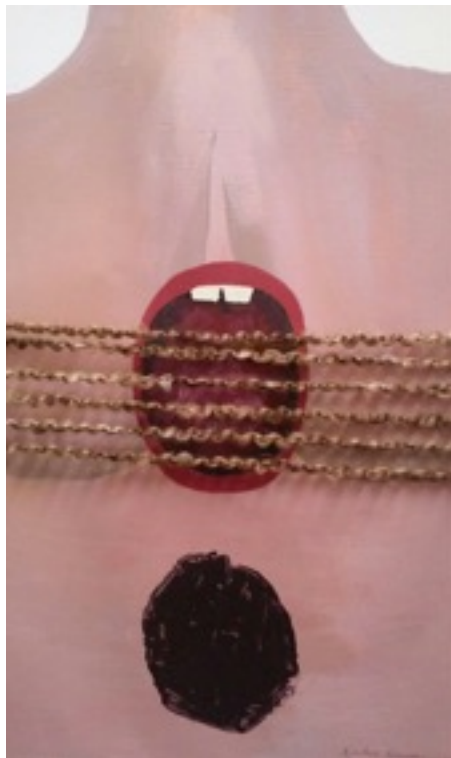
Featured Artist

I'm Jane. I'm tough. I've got muscles, I have a sharp mind, I have strong arms and legs! I'm an artist with a disability, but I'm still an amazing artist. I've had my art displayed at the Show Gallery Lowertown, and at Saint Paul Art Crawl. I'm a girl and I'm really strong. I try to show my strength through the art I make.



I'm Jane, the mean biker person. I like to make comics- I create story boards and invent characters. Recently I created BB Cat and Venus- stay tuned for the book!

I also make digital collages, and ink drawings. I do a lot of mixed media work. My work often resembles different body parts and organs. I think it's just the way my brain envisions stuff, and it goes on paper from there. I make my work first, and look for a meaning next."



Kandace Krause
Turmoil: Keeping to Myself
Mixed Media
\$100.00

This painting is a glimpse of innermost thoughts to help me convey to you visually. I often think about many embarrassing actions that have taken place during cycles of psychotic episodes. Long-lasting shame and turmoil are felt as a result of these actions. One of the best ways I have found to find acceptance within myself after having these experiences has been through my paintings. This piece, "Turmoil: Keeping to Myself" shows the depression that sits in the pit of my stomach. It shows frustration felt while trying to form words that cannot make their way out. This painting is telling my story in a way that words cannot.

Kandace is an emerging artist who works out of her studio in South Minneapolis and a community studio called Spectrum ArtWorks. She considers herself a self-taught, intuitive artist who paints from emotion. The emotion that comes out onto the paper can be expressed through the subject matter of a memory or the subject matter is chosen with someone in mind that is important in her life that she wants to pay tribute to. She feels fortunate to have had paintings displayed at local venues including coffee shops and the Minneapolis Institute of Art in Minneapolis! www.spiritguideart.weebly.com

Altered Esthetics Presents - I AM: Exploring Identity through the Self-Portrait

The 2nd floor of I AM does contain explicit artwork. Please be advised.

Christi Furnas
Your Ad Here
Oil on canvas
\$1,500.00

My practice is to draw or paint at least one self portrait every year, and my portraits serve as a historical catalog of selves. I fit into many categories; female, crazy, queer. I am easily pushed into a soundbite. And yet I am more than my representation. There is much to be discerned from the background, my posture, clothing, the slant of my gaze. There is what I think I see and what can later be discovered. "Your Ad Here" references an earlier time, then perhaps more confrontational, here a nod to self-awareness, sometimes the soundbite is a relief, an easy thing to hide behind, to point out the irony of such a stance, to throw shade. I define myself as an artist, someone who needs to act on her aesthetic environment. I am a creature who needs to act on my own image or implode. "Your Ad Here" what have I done to survive? I seem to be doing okay right now.



Christi Furnas's art is mostly figurative. She works in oil and pen and ink. She has been exhibiting her work for nearly twenty years at venues such as Minneapolis Institute of Art, Soo Visual Arts Center, Regla De Oro Gallery, and Rosalux Gallery. In 2016, Furnas was awarded the Minnesota State Arts Board's Artist Initiative Grant, and is currently working on a graphic novel. <http://www.cfurnas.com>

Holly Rapoport
Things That Are Killing Me
Copper plate etching
\$200

Things That Are Killing Me is a suite of 4 prints that is an independent study in self-portraiture. These etchings deal with mortality and the way we treat our bodies, specificity: tobacco, medication, and alcohol use. *Things That Are Killing Me* is the first plate in a four part suite of the same title. The other works in this series include *Asphyxiation*, *Pollution*, and *Poison*. I work primarily in self-portraiture to create an element of vulnerability that the viewer can identify with. When working with faces I often avoid depicting the eyes, this adds ambiguity to my work. To create my imagery I employ intaglio etching methods to incise the line-work

into the surface of the plate. My plates are etched multiple times to create dense overlapping layers of expressive line, cross-hatching, and a rich range of values. My etching technique produces dark, moody imagery designed to catch the eye of the viewer. Each plate is 14"x11" on fine art paper, measuring a total size of 25"x21". I chose an intimate, realistic scale for the entire suite to reinforce



Altered Esthetics Presents - I AM: Exploring Identity through the Self-Portrait

the reality of these issues. The use of color has been avoided to allude to the association between the color black and death.

Holly Rapoport is a western Wisconsin based visual artist. She relocated from Maine to Wisconsin in 1999 after the divorce of her parents. After moving to Wisconsin her family moved several times around the area before finally settling in River Falls. Encouraged from a young age, Holly has been artistically active since childhood. She is currently engaged in the Fine Arts program at the University of Wisconsin - River Falls with emphases in printmaking and drawing. In her work she explores what it means to experience mental illness. Holly works primarily in self-portraiture to provide an intimate view of mental illness. She uses her own image to create an element of vulnerability as a means of communicating with the viewer. When depicting faces she often chooses to exclude the eyes, creating an element of ambiguity. As a woman living with bipolar disorder, she uses her work as an outlet for the frustration associated with applied stigmas.



Polly Norman

Medusa

**Colored black and white photography (pigment ink on canvas)
\$795.00**

My work was created by photographing myself behind glass block in black and white and then coloring the resulting image. I think this process made a provocative portrait with mystery and movement. This "Medusa" is reminiscent of the mythical woman with snakes coming out of her head.

I am an artist/photographer and have developed a process of creating abstract works that combine both photography and painting. I studied at the Atelier Studio Program of Fine Art and have studied photography under various mentors. I have been creating my abstract photography and paintings for the past 25 years, primarily colored abstract photographs. www.pollynormanart.com

Katelyn Varvel

Thomas Ave S

Ballpoint Pen

\$400

This piece depicts fond memories of summer afternoons spent outside with my younger brother, poking at the insects that squirmed and crawled across our front lawn. *Thomas Ave S* is intended to reflect my longing for playful exploration and physical experiences in the natural world, which I've noticed is becoming more evident as I age.

Katie graduated from Perpich Center for Arts Education in 2014 and currently attends Normandale Community College. She plans to transfer to Winona State, where she will receive her BS- Major in Therapeutic Recreation with a Minor in Studio Art. Katie aspires to work with the elderly population by promoting health and wellness through therapeutic arts and leisure.



Altered Esthetics Presents - I AM: Exploring Identity through the Self-Portrait



David Langner
2241557
Woodcut
\$250 w/o frame

The identities that we assume are constantly shifting within the varied environments that we are cast into. In my life, I am constantly playing different roles that are dependent upon these changed environments. The figures that I create convey the shift in my persona between altered settings and the different roles that I take on according to specific situations; when I am fulfilling my obligations to the military, I am not the same person as I am when I approach a litho stone or a woodblock. The expansive methods of creating prints began to remind me of these various environments that I participate in, and I began to think about how my concept might shift according to the surface it is created on; different surfaces convey different messages, and different environments extract different versions of myself.

The numbers that I incorporate within my work are in reference to the estrangement I feel to each of these identities, or roles, that I assume. The difficulties of creating meaningful relationships arise from these detached roles that I take on from day to day. The numbers, in coordination with the featureless and bald figures, feel impersonal and lack any sense of concrete personality, which speaks to the feeling of detachment I undergo from the various situations and people that come in and out of my life.

My purpose for creating these works is to better understand the relationship between my chosen medium and the concept, along with my attempts to understand these various roles I play and the difficulty that arises when shifting between these evolving environments.”

David Langner grew up on dairy farm outside Madison South Dakota. After graduating from Madison High School he enlisted into the South Dakota Air National Guard, where he is currently a Staff Sergeant in the maintenance squadron. After returning from basic and technical training he enrolled at the University of South Dakota, initially going to school to pursue a major in history and education to become a teacher. The transition to art began when he started to take art classes and found he had an aptitude for printmaking. David recently finished his BFA at the University of South Dakota.

While printmaking at the University of South Dakota, David was active in the Department of Fine Arts, he served as the Student Art Association president and a studio art assistant/ technician. He has submitted work annually to the University's Annual Stilwell Art Show where he received The Gladys Ferree Stilwell Award in 2013 and the Presidential Purchase Award in 2015. David is currently creating work to continue his participation in print exchanges and shows.

David's approach to printmaking is expressionistic and surrealistic. When performing a lithograph David has a preference for working on stones rather than plates. With using traditional drawing materials, he also likes trying experimental drawing materials. Whether it is traditional or experimental David has a preference with use of Xerox toner for his drawing material. With this material he is able to make expressionistic marks. When approaching a woodcut or an engraving David prefers to work directly with the plate or panel, tailoring the image to make it the most ascetically pleasing. He prefers to use this method rather than recreating a sketch from his sketch book. David uses emotion when creating the imagery, by reading and responding to the surface he is working on. www.davidlangnerprints.com

Altered Esthetics Presents - I AM: Exploring Identity through the Self-Portrait

Rayna Hernandez
Rejected Diamond
Oil and Collage on Canvas
\$2,000

Featured Artist

My investigation of place is an attempt to understand where my perspective fits within the context of Sioux culture and American culture. As a non-traditional native artist drawing on influences within both of these cultures, my exploration of my crossed identity has led me to recognize the disconnect that I feel from my Sioux heritage; I feel as though I reside in a cultural gap. My work primarily focuses on this gap, as well as investigating and attempting to create a place for my hybridized expression in today's society.

My chosen medium is oil paint. The ease and uncontrolled nature in which oil paint covers a surface best allows me to convey a fluid stream of consciousness that is based on memory and experience. My exploration of memory and experience is an attempt to help me connect to the indigenous part of myself that feels so unfamiliar, but never the less, will forever comprise half of my genetic make-up. The truest connections I feel to my own identity reside in memory because my cultural identification is never implicit within my memories when it comes to the notions of what culture I belong to or where I fit.



The incorporation of both writing and fabric materials into my process is significant for various reasons. Writing has allowed me to identify and relate to others grappling with the issue of identity, and has also allowed me to expand upon the vast notion of visual languages. The fabric I use in my paintings is fabric from my mother's craft. Incorporating the materials she uses in her quilts helps me to speak back to the sense of identity she instilled in me while growing up, as well as build onto the traditional art forms of native peoples. Through my exploration of identity, in relation to culture (both Native and American), I hope to gain some insight into my own identity, and the agency my culture has within my self-perception.

Rayna Hernandez was born in Yankton SD in 1988. Her parents, both of whom are artists, introduced her to art at a very young age, and encouraged her to pursue her interest and aptitude in the arts throughout her childhood. Although she did not attend college for several years after she graduated high school, Rayna continued to draw and paint outside of an academic setting for many years. She is currently in the process of completing her Bachelor's Degree in Fine Arts at the University of South Dakota.

In 2014, Rayna received the Oscar Howe Curatorial Fellowship, which allowed her the opportunity to learn and to be involved with the curatorial process of the University of South Dakota's Oscar Howe and Robert Penn collections. Among the scholarships that Rayna has received are the Crazy Horse Foundation Scholarship for visual artist, the Gladys Hasse Poetry Award, the Archer B. Gillfilan Scholarship for creative writing, the Oscar Howe Art Scholarship, and the Art Scholarship Current Fund. Rayna's work has been exhibited in the 2014 and 2015 Stilwell Student Art Show, as well as the Candid Perspectives on Race Art Show in 2015.

In her undergraduate studies, Rayna has been investigating the concept of identity hybridity in relation to her Indigenous bloodlines and her non-traditional upbringing. During her investigation, she studies critical theorists that speak to the humanities against intellectual colonialism in relation to the globalized world, such as Gayatri Spivak and Frantz Fanon. These theorists engage in the vast underlying issues of colonialism that has undoubtedly affected her culture and the disconnect she feels from it. Rayna attempts to investigate her place in the world while examining her diluted sense of her own identity that has arisen from hundreds of years of cultural traumas and the effects of those traumas still today.

Altered Esthetics Presents - I AM: Exploring Identity through the Self-Portrait

Jen Chilstrom

Poppy

Mixed: acrylic, charcoal and found objects on wood

\$1,500

You are a stranger to yourself. Think of yourself like an immense world for exploring. - Alejandro Jodorowsky

Featured Artist

Poppy was painted during a time of transition, after I moved back to Minnesota. I had been growing different varieties of poppies (and other flowers) in Oregon and continued to think about them. The beehive was found while jogging through Loring Park. It describes a vulnerable longing to express and discover. How can you describe the movements of your inner spirit, thoughts, dreams? The poppy is symbolic of Morpheus, the Greek god of dreams and of Muladhara 'We blossom at our crown only when we can move well-being up through our roots.' The bee and hive represent many things to different ancestral cultures. I think in trying to 'live the questions now' I was reflecting upon: If our heart is a garden, how are we pollinating it? What do our movements communicate? What beauty visits us, allows growth in our hearts, dreams, minds and emotions? What are we feeding ourselves in order to feed our dreams? Where is my sense of home?



I spent most of my young adult life in the Pacific NW where my passions for up-cycling, plant medicine and community were nurtured. I explore many mediums and outlets, drawing inspiration from wild and diverse cities, landscapes and other creatives. I enjoy connecting and collaborating across genres. mnaartists.org/jenchilstrom, showroommpls.com, kjurek.com

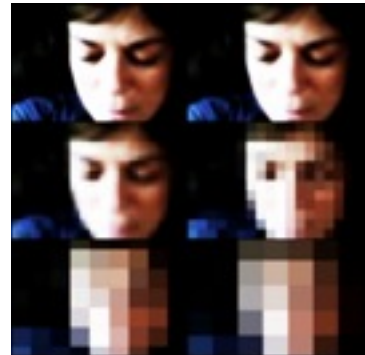
A K Dayton

Becoming Invisible

Photography

\$750

"Becoming Invisible" is a metaphor for the journey into aging that causes many women to feel irrelevant and devalued in the physical and professional worlds. We live in a society obsessed with youth, artificially-created beauty, and the manipulation of reality through social and mass media. The cell phone image that is the basis of this work itself is a fiction, in that the original photograph was manipulated to present a version of myself that is younger, and therefore prettier, than I really am. The degeneration of that image through ever-larger pixelation connotes not only the levels of invisibility older women experience when they venture into stores, bars, and other social venues, but their increased marginalization in their workplaces and in the professions generally. Yet there is irony in the representation of invisibility through a digital degradation of the photographic image. For, even as I have become less visible and influential as I have aged, the appropriation of my personal data as I move through cyberspace has, in fact, made the details of my life more obvious and transparent than ever before.



Although photography and making art have been passions of mine for more than 40 years, I spent most of my adult life as a law professor. I taught feminist jurisprudence and incorporated feminist theory into my academic activities for nearly thirty years, in an environment that was not especially receptive to such endeavors. My decision to take an early retirement has enabled me to pursue my need to create and tell stories through visual art rather than with words. Although much of my artistic work comprises abstract interpretations of landscapes and the natural world, I also use my photography and paintings to convey feminist concepts through visual references to the academic underpinnings of my former life.

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Erin Sandsmark

Lift

Acrylic

3500

Currently, my artistic direction has been an exploration of my body. The work has been made up of large-scale acrylic paintings that are centered on my figure and how the body I have fits into the world. I have made the choice to put my nakedness on display, liberating myself from common notions of beauty and size. The rolls of fat and curves that accompany my figure are relished upon in these paintings. These large paintings I am producing are amplified by an unabashed use of color and bold body movements.

Using low angles, and emphasizing the way flesh naturally hangs and falls, the viewer can connect with my body in an honest way. Hands and gravity are used in my paintings to show movement in the flesh. The moment I take my body, translate it on to a canvas, and share it with the world, it is no longer my own. My painting becomes a catalyst for conversation, and confronts the viewer to relate to the body in front of them.



Playing with sensuality, the Erotic, and feminine power, has allowed these works to act as a point of discussion. I hope to cause reactions of complete solidarity or discomfort by those viewing my pieces. By putting myself on display and curating the way in which I represent myself, I am taking the gaze back and turning it around. The viewer is confronted by the truth of the body presented, and needs to negotiate the way they feel about it's representation.

Erin Sandsmark is a Minneapolis based artist primarily concerned with acrylic figurative paintings. She incorporates feminist themes of body image and other social perspectives. Her work has been exhibited in the Quarter Gallery and Katherine E Nash Gallery in the Regis Center for Art on the University of Minnesota Campus. Also, at the art event Corks and Canvas in her hometown of Fargo, ND, Whittier Gallery as a part of the MFA program at MCAS, and at Co Exhibitions Gallery. Sandsmark currently resides in Minneapolis, Minnesota working toward her Masters of Fine Art at the Minneapolis College of Art and Design (MCAD). erinsandsmark.com

I AM: Exploring Identity through the Self-Portrait Exhibition Details:

Dates: March 4 - April 5, 2016

Opening Reception: March 4, 2016 / 5-7pm

Location: The Southern Theater

For a digital copy of this exhibit guide, please email exhibitions@alteredesthetics.org.



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Altered Esthetics Presents - I AM: Exploring Identity through the Self-Portrait

Altered Esthetics mission is to foster an inclusive and sustainable arts community through exhibitions, education and outreach. We envision a vibrant, inclusive arts community that supports artists and their engagement with a wider audience. We envision an economically vital arts community where diverse views and opinions can be exchanged. To support our vision we provide open spaces for participatory arts experiences.

We value engagement, diversity, authenticity and access

- We encourage a community engaged in robust dialogue and the creation of new works that are accessible.
- We help artists develop their voice and refine their practice by providing educational opportunities.
- We support a diversity of artists, mediums and audiences.
- We build transparent partnerships between Altered Esthetics, the arts community and the public.
- We embrace ethical practices in our operations and communication with funders, artists and community members.

www.alteredesthetics.org



Thank you to
The Southern Theater
for their support!



This exhibition is part of the Guerrilla Girls Twin Cities Takeover. Between January and March 2016, more than thirty arts and cultural organizations in Minneapolis/St. Paul and surrounding cities will join the collective roar for change.

ggtakeover.com