

What is Forbidden?

The Women's Art Institute 20th Anniversary Exhibition



Artists' Biographies and Statements

**The Catherine G. Murphy Gallery
St. Catherine University
St. Paul, Minnesota**

September 7 - October 19, 2019



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**Curators:
Elizabeth Erickson
Patricia Olson
A.K. Garski**

Creating

the Women's Art Institute

Each year, we carefully study the applications and, we disperse the scholarship funds. Then, we find new articles and images to add into the curriculum and, through our conversation, we come into a place where we are reminded of our specific purpose—to change the world for women, and therefore for men, and ultimately to stop wars.

Early in my career as an artist and educator, I recognized the social agreements that built the patriarchy, as did my colleague Patricia Olson. We first met when we, along with several dozen other women, founded the Women's Art Registry of Minnesota, a women's collective art gallery in downtown Minneapolis in 1976. These were the years when more and more women worked to articulate their understanding of this perception for themselves, and we felt their company through their books and speeches.

After that, action was the only choice. And so, we began the first Women's Art Institute at the Minneapolis College of Art and Design in 1999. Since then we have been teachers, mentors, facilitators, and cheerleaders for over 300 women artists during the past 20 years.



Teaching the Women's Art Institute requires a tight structure with loose details. The primary aspect of this cultivated structure is the relationship of teacher to student. This is made of respect and honesty, by showing an ongoing interest and widening inquiry, bringing in philosophical stories and material suggestions as they seem timely. The structure of the course is both oriented to the individual development of each student, and to the growth of the communal experience.

On the first day of the class session, the students are told of our standards. This includes telling the students that they are perfect. Whatever they have thought before, now they are perfect as is, and we will proceed from there. They are invited to come into this moment, fully. The introductory talk includes poetry and lots of it—that of Emily Dickinson, Stanley Kunitz, Jeannette Winterson, Audre Lorde, among others. Poetry, we find, awakens certain centers of energy in the brain and heart.

The students have been asked to bring their questions regarding making art and negotiating the art world. We write the many questions brought by the students onto the paper-covered walls of the

classroom. One by one, excitement is palpable as each question builds the story of the cohort. Usually 40 – 50 questions evolve throughout the first morning session of the Institute.

The next day we gather to further work with the questions. The 40 – 50 questions have to be distilled into seven questions that we create together out of the originals. We start by reading the walls in silence, looking for themes. Gradually, we begin to name the themes, then build the first question, then the second. There is much conversation, sometimes dissension, then compromise and agreement. By the end of the second morning session, we have the seven questions for the course. There is often a feeling of elation and accomplishment, perhaps some frustration, as one person reads them aloud to the group. These remarkably useful questions become the curricular centerpiece of the Women's Art Institute for the following four weeks.



I like to ask certain questions. How is it that *Big Blue*, the name my friend Joyce gave to my latest nine-foot-square oil painting, currently hanging in my attic studio, is the perfect title for this piece?

How do the electric colors of blue come out from the television in the Democrats' hats, as the sun and shade flicker on them?

The amazing Nancy Pelosi smooths and soothes her followers, calls her latest adversary "gracious," and transforms the conversation by lifting her arms a bit and saying, "Let's get sophisticated!" How does she open the energy for more realistic substance and stronger boundaries of her own community?

What does this have to do with our twenty years of passionate attention to the production and deliverance of one of the great mysteries, the Women's Art Institute? Our project began with love for truth and love for life. The truth called us to teach it, and this has been useful in uncovering the second-class position of women artists in our era, and changing it. Our love for art is uncompromising, so we are drawn to make more. And then also to teach it, and we find this a most satisfying endeavor. We invite you to come along, too.

Elizabeth Erickson

*Founder and Director, 1999–2012, Women's Art Institute
Professor Emeritus, Minneapolis College of Art and Design*

Celebrating the Women's Art Institute

Early last year, I realized that 2019 would mark the twentieth year of the Women's Art Institute, founded at the Minneapolis College of Art and Design in 1999. Surely, in a world where art education programs are often short-lived, this is an anniversary to celebrate!

Formulating an exhibition became central to marking this milestone. We convened an advisory group of former participants of the Institute and brainstormed curatorial ideas for the show. Since the curriculum is built from the questions that students bring to the course each year, we settled on a question that would set the tone of this juried exhibition: **What is Forbidden?** Through the Women's Art Institute, students often learn that the core of their own artistic practice is precisely the idea, feeling, or content that they have been avoiding, something that seems out-of-bounds. When they embrace it, they can then use it powerfully in their artwork.

A call for entries was sent to past participants, now numbering over 300. Jurors Elizabeth Erickson, A.K. Garski, and myself weren't sure what we would receive, as we avoided explaining the question, letting each artist decide for herself what "forbidden" means in her art practice. Our only stipulation was that work was either to have been done during the Institute they attended, or afterwards. All the art in this exhibition is informed by the artists' experiences in the Institute.

While no themes were proscribed, most of the art submitted fell into four categories. The largest group finds the forbidden in **Facing Our World's Troubles**. Artworks by Jodie Lucey Ahern, Kathy Daniels, Kathy Fleming, Annie Irene Hejny, Kristi Swee Kuder, and Marta Nowak are concerned with environmental devastation and climate change. Others take stands on political issues: the chaos at the U.S./Mexican border (including work from Lynnette K. Black of Minneapolis and Susana del Rosario of Querétaro, Mexico), and the lack of civility in public discourse (Betsy Dollar). Social issues of particular importance to women include violence in the home (Martha Bird), on the street (Beth Bergman), in our institutions (Marjorie Fedyszyn), and in our minds (Josie Winship). Cultural appropriation and its dehumanizing effects is investigated by Rajee Aryal. Some pieces are confrontational (Camille Gage), some witty (Karen Searle's *Fabulous Faux Fur*), and others nuanced and full of feeling (Zulma Davila).

A second group investigates the forbidden in **Reclaiming Beauty and Sentiment**. Beauty as a goal in visual art has been suspect in western culture for at least a century. However, Kristen Palm celebrates the delight she finds in nature, and Chris Cinque's abstraction is tough and beautiful.

Sentiment, and its cousin sentimentality, often have a pejorative connotation these days, but originally the word referred to a thought that is related to feeling and emotion. Emily Hoisington's small prints embrace sentiment. Forbidden emotions include expressions of grief in the work of Shari Albers, Araela Kumaraea, and Jean Wright. Anger is often forbidden to women, depicted by Colleen Cosgrove and Karen Wilcox. Fear is addressed in pieces by Jeanne Francis and Laura Frykman, as well as related feelings of vulnerability by Sarah Kusa, and depression by Anne Kramer. Virginia McBride lifts the mood by exploring idleness.

What does it mean to have a woman's body and make art? Women's bodies, especially, have had to deal with crippling societal expectations, so another category of the forbidden is **Being With Our Bodies**. The male gaze is confronted by Bre Atkinson, and expectations to be thin are addressed by Carolyn Halliday. Pregnancy and giving birth, exclusively women's experiences, are explored by Jordan Renee Priebe and Megan Logering. Susan Hensel celebrates vulvas, and the torso by Karen Searle (*Invested*). Several artists evoke internal experiences, including Justine Di Fiore, Kristin Hoelscher-Schacker, Elizabeth Garvey, and Jessica Graham. Linda Seebauer Hansen and Kate Vinson identify the body with nature, and Kimber Olson invites touch in her haptic art piece. Ellie Kingsbury has noticed that men have bodies too, invoking mythological themes in her photographs.

Until recently, women and their work have been written out of history. Another group of artists finds the forbidden in **Revisioning Our Past—History and Myth**. Chris Cinque (*Agnes*) and Sara R. Parr honor the lives of historical women in western culture, and Hend al-Mansour celebrates a Muslim woman who is a lesbian. Claudia Poser, Bonnie Ploger and Jo-Anne Reske Kirkman look back to and reimagine prehistory to find powerful connections for women. Others look no further than their own families: Cyndi Kaye Meier, Julia Nellesen, and Brenda Olson all celebrate the strong women who have come before them. Maryellen Murphy tells a new story, and Kristina Fjellman and Paige Tighe collaborate on a process performance piece invoking women's unsung, often anonymous, work in textiles.

Of course, all the work in this exhibition is complex, and each piece has multiple resonances beyond these four categories. Some artists found the forbidden outside these areas. For instance, Kat Corrigan celebrates serious dogs, and Annika Knick questions her professional practice as an art therapist. Mary Alterman and Joan Kloiber find the forbidden in their art practice itself, Maggie O'Dea Rosycki finds it in her sensuality, and Ashley Alex in her technique. Terri Wentzka offers her viewers a mysterious question, knowing that it's forbidden to avoid explaining everything.

Patricia Olson

Director, Women's Art Institute, 2012–2019

Professor Emerita, St. Catherine University

Considering the Women's Art Institute

I attended the Women's Art Institute in June 2015. Many wondered, given my long career, what I could gain from attending the Institute. *A lot!* I felt like I was at a transition point in my career, moving from gallery director work back into exhibiting in galleries nationwide. My work felt unfocused and scattered.

At the Women's Art Institute, women artists of all ages are brought together to work, read, talk, write, work with mentors, visit local studios, hear lectures from art historians and artists, and receive critiques from visiting artists. I was exposed to contemporary art historical practice which still guides my reading and thinking today. In conversation with my mentor, I identified two areas of work that I focused on for two years. One project resulted in placing my archives and doubling my representation in museum and university collections. The other project resulted in solo exhibitions in Oregon and Virginia that will travel to Florida in 2020. I also gained the most amazing studio assistant from the program! And then, there are the continuing relationships with the artists I met that summer. Many have shown in my windows at Susan Hensel Gallery. Many remain personal and professional friends.

Those are some pretty amazing results, I think. Could I have done this without the Women's Art Institute? Maybe...eventually. But the concentrated time away from daily obligations allowed me to develop a magnificent focus that has yet to leave me.

If you are a female artist looking to grow, this is a marvelous program. We had a group with a 50-year age span: women who have seriously exhibited or had not yet had a show, current students, practicing educators, and those who have retired from other careers and are re-starting their art practices. A delicious mix of personalities.

While no program is a magic bullet, and you only get as much as you give—clichés, I know—this program encourages growth at any age and stage! We are *never* too old to learn and grow.

Susan Hensel

Artist, Women's Art Institute Summer Studio Intensive 2015

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Jodie Lucey Ahern | 2013

Jodie Lucey Ahern was born in Haverhill, Massachusetts, and trained in studio art at Connecticut College, where she earned her BA degree in 1973, with emphases on painting and printmaking. She has taken additional courses at Minneapolis College of Art and Design, Highpoint Center for Printmaking, the University of Minnesota, and Massachusetts College of Art. She exhibits her paintings and original prints regionally and nationally.

Ahern is a retired senior editor at the Minneapolis Institute of Art, a post she held for fifteen years. She has held editorial leadership roles for many publications in Massachusetts and Minnesota, and has contributed to national and regional publications. She has edited art books and catalogues for the Minneapolis Institute of Art, Smithsonian's National Museum of the American Indian, Arts Midwest, Books & Projects, The University of Minnesota Press, and the Minnesota Historical Society Press.

Ahern completed the Women's Art Institute course in 2013, a life-changing and revitalizing career experience. Her artwork is found in public and private collections, including Hennepin County Medical Center, Minneapolis; Regions Hospital, Minneapolis; Fairview University Hospitals, Minneapolis; The Marsh, A Center for Healing, Minnetonka; and Springboard for the Arts, St. Paul.

Statement

Sometimes laws or rules that forbid us from exercising certain freedoms are restrictive and unfair and need to be corrected. But other things are forbidden for good reasons. Murder is forbidden; so is rape; I can't imagine who would disagree.

Our nation's citizens have attempted to protect many of our country's beautiful landscapes and parks with laws forbidding damage and exploitation of these national treasures. It is forbidden, in fact, to harm the nation's greatest park, the Grand Canyon National Park in Arizona. I have visited the Grand Canyon National Park, and painted it many times in hopes—like the artists who came before me, such as the great Grand Canyon painter Thomas Moran—of reminding me and all humankind to protect our country's natural environments.

But some resources are in danger. Oil pipelines, copper-nickel mine proposals, and fracking endeavors vie in a greedy quest for wealth at the expense of these resources. Thoughtless pollution and garbage handling threaten other reserves. Lands, trees, waters, animals, and atmosphere have already been squandered by thoughtless human exploitation. We need to step up and become the Earth's advocates and protectors. We need to forbid its abuse, and preserve the beauty of such wonderful places as the Grand Canyon National Park.

Shari Albers | 2018

Shari Albers trained to be an art teacher at St. Cloud State College. She taught various media to junior and senior high students for eight years, all the while studying ceramics, textiles, and stained glassmaking before the urge to make her own art propelled Shari in new directions. She quit teaching to sell glasswork at art fairs. She was an artist-in-residence in Minneapolis Public Schools and sold art supplies to get health benefits. With no graphic design experience, Shari landed a job building sets and designing presentations at a multimedia company which eventually morphed into a thirty-year freelance illustration and design career that accommodated renovating an old house and raising children.

When Shari heard about the Women's Art Institute, she had just finished a first draft of a memoir that traces her journey from the death of her husband through reflections of their quirky marriage and her struggle to recover from grief. Shari hoped that by taking the WAI program she would expand her writing via visualization—making sketches and storyboards to enrich revision; however, WAI's 2018 full-bodied program was the impetus for Shari to pour forth deeply-felt visions while swaddled in the support of women artists. Reluctance that had dogged Shari all her art-making life was resolved as her sketches grew into three self-portraits depicting her view of widowhood. Shari's goals are to complete thirteen self-portraits, polish the manuscript, and have a one-woman show before she turns 70.

Statement

One might think that the Eve-like character with the pruners in *Rose Bushes* is forbidden in the garden, that she is spiteful and in the process of doing damage. In reality, the character's husband died five months earlier and left her his 110 rose bushes to deal with. She knows nothing about rose bushes, and her doctor tells her to rid herself of her husband's plants to ease her grief. The character refuses. Instead, she forbids herself to destroy the objects of her husband's passion. She forbids herself to give up. She forbids herself to move on. Not yet. She isn't ready. By stepping into the role her husband had thought he'd fulfill in the spring of 2013, the character chooses to inhabit her lover's world and to face her raw grief head-on with a shiny new pruner in hand.

Ashley Alex | 2016, 2018 teaching assistant

Artist's biography and statement not supplied.

Hend Al-Mansour | 2000, 2001 teaching assistant

Born and raised in Saudi Arabia, Hend Al-Mansour relocated to the United States in 1997. Soon after, she left a successful career as a cardiologist to study art. In 2002, she earned a Master of Fine Arts degree from the Minneapolis College of Art and Design. In 2013, she completed a Master of Art History degree at the University of St. Thomas in St. Paul, Minnesota. Her thesis focused on mid-twentieth century henna art in her hometown, Hofuf, Saudi Arabia.

Al-Mansour's art draws on the clandestine community of women that thrives in domestic spaces under Saudi Arabia's gender discrimination. Arabic and Islamic aesthetics surface in her work which act as a sustained critique of Saudi gender politics. In vibrant colors, her screenprints integrate stylized figures, Arabic calligraphy, and designs of Sadou (Bedouin style) and henna. She also constructs shrine-like spaces out of printed fabric. Secluded by ceilings, rugs, columns and domes, such installations recall both Bedouin tents and Islamic architecture. Sound, video animation, and light further activate the colorful enclosures, while small sculptural objects suggest personal narratives.

Al-Mansour's work has received national and international recognition. In 2019, she was awarded a Minnesota State Art Board's Artist Initiative grant. She was selected as a McKnight Foundation Fellow in 2018 and a Jerome Fellow of Printmaking in 2013/14. In 2012, she won the Juror's Award of the Contemporary Islamic Art exhibition in Riyadh, Saudi Arabia. The online magazine *Arabian Business* listed Al-Mansour among the 100 most powerful Arab women in 2009, 2011 and 2012.

Statement

This installation represents a closeted Jordanian lesbian who pursued her education in Canada after high school, then made her way to the U.S. where she finished her graduate degree and became a citizen. Neither her family nor her country approves of homosexuality.

The gold and pink installation is made out of screenprinted and hand-dyed canvas. There is an arch over the entryway and two arched windows on the side. The latter were made of sheer fabric printed with opaque ink in an Arabesque pattern. Those cast intricate shadows in the inside. The arch leads to a narrow passage. As viewers enter this passage a large woman's portrait confronts them amidst a floral design pattern. If they examine the pattern closely, they will see that it includes sexual organs. The passage opens into an inner room filled with Arabesque shadows. On the central wall, a full body portrait of a woman is painted turning her back to the audience and engaging in reading the poem. The poem was written by her favorite poet, Nizar Qabbani, a contemporary Arab poet. In the installation the poem is written in Arabic on four pieces of sheer fabric, one is held in Haneen's hand and the rest are arranged in the space between her and the floor. This poem describes a sex scene between two women. Written in the late fifties, it represented a landmark in Arabic literature. The poem does not offer a judgment on lesbian love, it rather treats it as a human condition.

Mary Alterman | 2015

I have been awarded numerous grants and scholarships throughout my thirty years as a full-time professional artist including the Women's Art Institute Scholarship to attend the Women's Art Institute, St. Catherine University; the Howard B. Brin Jewish Arts Endowment through the Minneapolis Jewish Federation to create watercolors representing the diversity of the Shir Tikvah Community; the Jerome Foundation to participate in the Women's Art Resources of Minnesota (WARM) mentorship/protégée program, where I studied under Jantje Visscher, one of the founders of WARM. I received my first grant through the Metropolitan Regional Arts Council in Minneapolis to curate and organize a group exhibition for newly emerging women artists called *Reinventing Woman, a Room of One's Own*.

I have shown my work throughout the Twin Cities including but not limited to the following: *Wild for the 100th Anniversary of the National Parks*, Phipps Center for the Arts, Hudson, Wisconsin; featured artist for the 2019 Members' Show for Art Works Eagan; *Before the Future*, solo exhibit, Makor Gallery, Twin Cities; Women's Art Resources of Minnesota, *Portals and Passages*, Phipps Center for the Arts, Hudson, Wisconsin; *Art Mad Women*, group exhibit, Northeast Minneapolis art crawl, Art-A-Whirl; *Female Power Portraits*, juried group show, the Larson Art Gallery, St. Paul; *Gateways to Healing*, juried group show on diversity, Hamline University.

I was awarded a Bachelor's Degree from the University of Iowa and a Master's degree through the University of Nebraska, Omaha. My work is in private collections throughout the United States and in Turkey.

Statement

As an artist

Using stencils is **forbidden**

Painting **flowers** is **forbidden**

Art that is **TOO FEMININE** is **forbidden**

Painting **BIG, BRIGHT** and **BOLD** is **forbidden**

As a woman

Calling myself a queen in my world is **forbidden**

Declaring myself powerful is **forbidden**

What is forbidden...

declaring myself as a force to be reckoned with, a Queen Bee ... watch out, she stings

standing tall and upright at 16, at 35, at sixty and seventy and even eighty ...

still Queen, still ruling my world, still me

The Queen, being Queen

The **Bee Queen**

Rajee Aryal | 2008

Born and raised in Kathmandu, Nepal, Rajee Aryal holds a BA in Computer Science and Math and worked as a software engineer for many years before getting her MFA in Painting and Drawing from the School of the Art Institute of Chicago. Rajee is currently a small business owner, an IT professional, an artist and a mother. Straddling various cultures, careers, occupations and responsibilities, Rajee is keenly aware of the subjective nature of the ideas on art, truth, beauty and knowledge and that merit conferred upon something is often an artifact of power and who gets to decide what is good or bad.

As a member of seemingly disparate worlds, not all of which are perceived as being of equal importance, she struggles to establish the very legitimacy of her conflicted identity which cannot be neatly categorized as one or the other. Her struggles to come to terms with herself play out quietly in her art works. In her works, Rajee explores her relationship to her origins and heritage, her inescapable relationship to logical systems, her love for abstraction and other idiosyncratic academic interests such as semiotics, synesthesia, intercontinental politics, and her search for quiet via gestures of repetitive writing or mark-making.

Rajee lives and works in Chicago, Illinois. Her works have been exhibited in group shows in New York City and Chicago, and have been featured in many print materials produced by the School of the Art Institute including its graduate catalogue (2014-2015), advertisements and posters.

Statement

Siddhartha: An Indian Tale by Herman Hesse was one of the few works I recently found on my quest for an acknowledgment of any part of my identity in the canons of western art and literature. The search itself was meaningful in that I could find close to nothing related to my nationality, culture or religion in the vast artistic output I considered. In this context, I was extremely grateful when I came upon Hesse's *Siddhartha* and could critically engage with it.

Upon reading the book I found the phonetic spelling of many Sanskrit names and words jarring and wrong. Hesse had drawn upon the life of the extremely important religious figure of Gautam Buddha (his name had been Siddhartha before) to create a fictitious tale. It seemed presumptuous for the German writer to be calling his book "An Indian Tale." Hesse's book seemed to be inspired by the same notions of the exotic other, especially the mystical East, as found in other notoriously Orientalist works.

Hesse's appropriation of the life of Buddha verges upon the forbidden. My response to it—the work here presented—is a rendering of the entire novel by Hesse, with many phonetically spelled Sanskrit names and words annotated in their original Devanagari script. The color of the letters in the novel make the image of lotus flowers in a pond close to where Buddha was born in Nepal, where I, too, was born. My work, too, could be considered forbidden.

Bre Atkinson | 2016, 2017 teaching assistant

Bre Atkinson is a south Minneapolis-based artist, born and raised. She primarily focuses on medium- and large-scale human figure and self-portraiture, and her favorite mediums are acrylic paint and charcoal. In her daily life, she works as a full-time yoga and meditation instructor, and she has a deep passion for helping others feel empowered in their bodies. Much of her work reflects the emotion that comes along with being in the human form, and the struggles/joys that humans face in a world manufactured. Making this work is a source of creative birth, and an opportunity to make something tangible where there was once blank space.

Statement

For as long as I can remember, there has always been an unspoken pressure to be in a partnership, to bear children, to have a family. One's attractiveness and life successes tend to correlate with this pressure, since it is a "logical" step in the grand scheme of being a woman and living a fulfilling life. As much as I feel like we are starting to grow past this as a society, little reminders show me just how far we have to go. The title of this painting, *You're So Pretty, Do You Date?*, is a direct quote taken out of a conversation with a dear friend, and as much as I love this human, this statement really pissed me off.

What is forbidden? For me, this painting represents a person who doesn't need saving, and yet it seems as if she is forbidden from enjoying a life that doesn't follow a "normal" trajectory. It is forbidden to say, "I don't want children." It is forbidden to say, "I have no desire to get married." It is forbidden to be attractive and also alone. It implies beauty wasted. It is exhausting, and a strike against the opportunity to empower those around us who are women and women identifiers. We are not just our skin. We are not the half to a whole. We are whole already, regardless of how we look.

Beth Bergman | 2014

Beth Bergman, a founding member of the WARM Gallery, was active in the local artist community in the 70s and 80s. In 1984, Bergman purchased Wet Paint, a small art supply store, on Grand Avenue in St. Paul, Minnesota. For the next 33 years, she built a business serving the local community and artists around the world. The successful business and Bergman gained substantial recognition and was awarded the Art Materials Trade Association Hall of Fame Award.

In 2017, Bergman sold Wet Paint to two long-time employees and is now back creating artwork again. The current work contemplates art making materials; the colors of the material world; and, the facts and fictions of prehistoric to contemporary cultural myths.

Statement

Sisters Tala and Rotana Farea moved to the U.S. with their family from Saudi Arabia. Did they move around the world because what they wanted out of life was forbidden in their own country?

Sisters Tala and Rotana were reported missing and were found in a shelter alleging abuse at home. Was what they wanted out of life still forbidden to them?

Sisters Tala and Rotana applied for asylum from their home country. Allegedly the Saudi Arabian Embassy ordered the family home. Was the life they wanted still forbidden?

In November 2018, the sisters' bodies were found in the Hudson River, face-to-face, bound together with duct-tape. Officials have ruled their deaths as suicides. All they wanted was the life we take for granted. But the life they wanted was forbidden to them.

Martha Bird | 2018

Martha Bird is a Minneapolis-based artist who specializes in traditional and sculptural basketry. Her education as a Public Health Nurse and Board Certified Holistic RN with a Master's in Human Development weaves into her artistic practice. Bird has exhibited regionally and nationally, including the Minneapolis Institute of Arts and the Minnesota History Center, as well as a traveling exhibition sponsored by the National Basketry Organization in New Jersey, Washington and Massachusetts. Her work has been acquired by the Minnesota Historical Society.

In 1994, Bird enrolled in her first basket class and fell in love with the materials and wove her way into activity and health after a back injury, two years of prescribed bed rest, and a bout of serious depression. She is a frequent speaker and presenter for both healthcare and arts organizations. She uses her work as a weaver and health professional to encourage a deeper understanding of how creating with one's hands can enrich our level of well-being. Visit her website at www.marthabirdart.com

Statement

Willow gifted to the artist by the Minnesota Landscape Arboretum is the basis for this sculpture that started with the intention of a Brigid's Cross, which is a traditional symbol hung in homes to call in protection for the home from outside forces. This Brigid's Cross had a mind of its own, however, and became a commentary on what happens if what is occurring IN the home is the actual problem. Instead of the traditional 4 arms, it has 3 wired arms and then the fourth went its own way.

Lynnette K. Black | 2018

Lynnette K. Black, a native Minnesotan, fell in love with intaglio printmaking at Hamline University while studying under Leo Lasansky and his father Mauricio Lasansky at the MFA Program at the University of Iowa. She maintained her art practice while pursuing a career in medical device marketing and raising a family. She has actively participated in juried and selected group exhibitions locally and nationally, including exhibiting twice at the Katherine Nash Gallery, Regis Center for the Arts, University of Minnesota, in 2016 selected by Juror Lyndel King, Director of the Weisman Museum, and in 2010 selected by Juror Lucy Lippard. In 2018 her print *Wood Nymph* was selected by Juror Crawford Alexander Mann, curator for Prints and Drawings at the Smithsonian American Art Museum, for exhibition in *Stand Out Prints - International Juried Exhibition*, Highpoint Center for Printmaking, MN. A long-term member of Women's Caucus for Art, Lynnette served five years as MNWCA Chapter President and has been a member of WARM (Women's Art Resources of Minnesota). Lynnette is living her dream as a full-time artist and co-op member of Highpoint Center for Printmaking.

Statement

Today the number of immigrants is overwhelming many countries' resources and capabilities to support them. Politically, there is a rise in nationalism due to fear and economic uncertainty. Politicians have used this fear to gain power, fanning the flames of division using fear of the "other."

The content of my intaglio triptych illustrates the risks immigrants take and the variety of transportation means to travel far into unknown territory. The steel fence with razor wire was added in response to recent news of U.S. border agents adding excessive razor wire to the U.S. side of the Mexican border in Texas, to induce fear and symbolize the government's power and threat.

My piece was developed to question this fear-mongering and create empathy with immigrants who risk their lives, are forced to flee and suffer. We are a rich country and America should share what we have with those who seek refuge. It is our moral imperative.

Chris Cinque | 2016, 2018 teaching assistant

As a mostly self-taught artist, I have spent the past fifteen years actively engaged in learning how and why to put color, image, and line together. I'm most interested in creating meaning through non-objective art.

What drives my art is the desire to create dynamic, visceral, necessary work that will allow me as an outsider to find my place in the world and in history with other women, LGBTQ artists, and feminists.

My work has been shown at Phipps Center for the Arts, Regis Center for the Arts, Bloomington Center for the Arts, Flow Art Space, Northrup King, and Open Eye Figure Theater, among other venues.

I was an ELL teacher for the Minneapolis Public School Adult Ed Program for 12 years. The people I met and the work we did together help inform my visual arts practice. I was a theater artist for 20 years, which also informs my practice. I toured my one-woman trilogy of plays, *Growing Up Queer in America*, throughout Minnesota and the United States, including NYC, Baltimore, Washington DC, with extended runs in Los Angeles and Seattle. For those plays, I received a Bush Artist Fellowship, two Jerome Foundation grants, and two Minnesota State Arts Board grants. I was a core writer at the Playwright's Center in Minneapolis for many years.

Statement

Both my grandmothers wanted to be artists. Both were forbidden, one by the parish priest, the other by her family. One died at 45. The other rarely left her apartment.

I was born in 1950 and raised with the same rules as my grandmothers. But I was also born a lesbian and that forced me to rebel in ways they couldn't. Raised within the patriarchal dogmas of the Catholic Church, every effort was made to teach me that I was insignificant (unless I became a mother), a sinner, and that I had nothing of value to say. I also was sexually abused as a small child. The lessons of my childhood were that nothing belonged to me, not my body, my mind, or my spirit.

So, what has been forbidden to me is the right to say that I am an artist and that I have not only the right but the obligation to practice my art as a way of confounding the patriarchy and contributing to its overthrow. Each time I create a new piece of work, I am helping to dismantle the lie that women, like my grandmothers, are told: that what we have to say is not important. Each time I create art, I am laying claim to my right to self-expression as well as contributing to our culture and our society.

All women have the right to speak. All women who make art are artists. Nothing can any longer be forbidden to us.

Kat Corrigan | 2001, 2005

Award-winning, Minneapolis-based artist Kat Corrigan's formal art training began at a young age through the direction of her mother, an art teacher and exhibiting artist. Despite claiming that she didn't want to grow up to be like her art-teaching mom, Kat has developed a following of adult students who come learn to paint at her South Minneapolis studio in the Ivy Building. Teaching has turned out to be something that supports her art and creates a community of like-minded individuals. The discussions and conversations in her classes inform Kat's paintings and have become a part of her creative life.

Allowing her art to progress naturally in terms of subject and media is a part of Kat's balancing act in life. She challenges herself annually with several "30 in 30" Daily Painting Projects, in which she sends out a call for photos of people's dogs or cats or homes, selects her 30 favorites, and paints one a day for thirty days. These projects allow Kat to focus on her technique and style without worrying about subject, and also further develop her skill in making quick decisions about composition and color use.

Kat's work has won awards and recognition in juried shows throughout the United States and has been widely collected both in the U.S. and in England, Australia, Japan, Wales and Lebanon. Her work can be found at Artistry in Bloomington, at Articulture in Minneapolis, at Yellow Bird Gallery in Grand Marais, and at Crossings in Zumbrota.

Statement

One of my favorite subjects to paint happens to be dogs. To paint a "serious" painting with a dog in it has been one of my life's dramas. For a long time I had doubts about how my work would be perceived by the public. Would people see through to the all-encompassing emotion I meant to portray? Or would they just see a cute dog?

I was told by a beloved mentor that of course I could paint dogs for the rest of my life, but did I want to? She pushed me to extend myself into other subject areas—landscapes and power lines, sky and cloud. I felt my dogs were forbidden.

However, what I realized with the power lines and skies was that it is the negative space around the familiar form that intrigues me. The emphasis on edges and negative space, seeing the contrast of cloud and sky, these were what I wanted to paint. I want to properly depict that curve of kinked tail, the slant of a haunch, the twist in an ear. My work is translating the focus of a soul into brushstrokes, attempting to depict in pigment what is written in an eye. This painting is based on a photo taken by a friend, and I was struck by the tilt of the dog's head, knowing this is a small dog and yet there is a watchfulness and a defensiveness there, a "don't-mess-with-my-house"-ness there that I had to paint. It was intense blowing that face up to three-foot-square, and the power of the gaze is even stronger now.

Colleen Cosgrove | 2018

I am a lifelong resident of Minnesota, and have been painting in oils since high school. I attended the College of Visual Arts in St. Paul, where I continued to develop my artistic skills as a fine artist, and graduated with a degree in Illustration. From there, I entered the corporate world, where I spent many years working various production art jobs, while continuing my fine art practice in my spare time. In 2017 I made the decision to quit my corporate job and dive into painting full time. Since then, my artistic practice has intensified, my connection to the arts community has expanded, and I have found new creative directions. Being an artist is not only my profession, but my calling, and I am continually learning, finding new paths to explore, and pushing my limits.

Statement

Many female children are trained at a very young age that it is wrong for them to feel certain emotions—or any emotions. They are shamed, ignored, ridiculed, and scolded for daring to express feelings that might be upsetting or inconvenient to others. This piece, titled *Anger*, draws on the memory of a long-ago family vacation when a snapshot was taken of me, angry about some perceived injustice, stalking along the beach in angry frustration, resulting in a photo that was pasted into the family album to be shared and laughed at for years to come.

Kathy Daniels | 2018

From the time Kathy Daniels could hold a crayon, she's been drawing and hasn't stopped since. She pursued her interest in art by attending St. Catherine University (then College of St. Catherine) where she received a BA in Studio Arts and Education, 1973. Later she received an MA in Art History at the University of Wisconsin, Madison, in 1991. Her MA thesis on Isabel Bishop's painting *Dante and Virgil in Union Square* became the central theme of a major exhibition, *Between Heaven and Hell, Union Square in the 1930's* at Sordoni Art Gallery, Wilkes University, Wilkes-Barre, Pennsylvania, 1996.

Prior to graduate school Kathy was co-founder and president of Daedalus Fine Arts in downtown Minneapolis, Minnesota, 1981-84. This experience along with her academic background prepared her for her role as curator and then director of The Catherine G. Murphy Gallery, St. Catherine University, St. Paul, Minnesota, 1993-2016. During her tenure she curated exhibitions; taught and gave lectures on art history; coordinated and cultivated the Friends of the Gallery (a gallery support group); and led art tours throughout the United States and in Paris, France. In 2014 she participated in "Expanding a Shared Vision—The Art Museum and the University;" a conference at Yale University.

Since her retirement in May 2016, she has curated *De Mundo: The Small Fascinating World of Bj Christofferson*, November-December 2016; attended the Women's Art Institute, June 2018; and recently returned from leading art tours in Tuscany, Italy, June 2019.

Statement

It is forbidden to destroy our natural resources...especially our trees.

Trees have been a part of my life for as long as I can remember. I climbed them as a child—cherry and mulberry trees for their delicious fruit, and pine trees to investigate nests holding eggs and sometimes fledglings. In high school while traversing the trials of adolescence, I would occasionally walk, reflect and sometimes shed tears in the company of a small grove of white pine trees in my neighborhood.

While in college, trees found their way into my sketch book and have continued to show up ever since. Specifically, it is the bark of the tree that captures my attention; the changing abstract surface aesthetic continues to inspire me.

More recently I have gone beyond the tree's exterior to explore the scientific side of trees. Peter Wohlleben's book, *The Hidden Life of Trees*, has been an extremely thought-provoking and insightful investigation into trees and how essential they are to the health of our planet.

Though not overtly evident, the two drawings in this exhibition are intended to remind the viewer to pay attention to their own connection to trees. It is forbidden to forget our relationship with trees, as well as our responsibility to them.

Zulma Davila | 2014, 2016 teaching assistant

Zulma Davila is a watercolor artist and a graduate of the School of Visual Arts in New York City with a major in Fine Art and minor in Journalistic Illustration. She worked in the graphic arts field for over 25 years, before founding Z Design & Illustration, and going freelance. She has also taught art to children and adults at various communities and after school programs, and at the Minnesota Museum of Art children's art program. In 2014 she was the recipient of a scholarship to attend the Women's Art Institute at St. Catherine, University and in 2016 she was invited back as a teaching assistant.

She began to exhibit in 2014 when she participated in WAI's group show *Living in the Layers*, a pop-up show at The Catherine G. Murphy Gallery, St. Catherine University. Since then she has been exhibiting in a number of group shows, including Homewood Studios Gallery, *RE:Action: Gathering Momentum*; U of M Quarter Gallery WAI Show; Phipps Hospital and Clinic Gallery show themed *What We Don't Talk About*; and at the Landmark Center North Gallery in Saint Paul, *Nimble Observers Sketching Impressions of the Human Form*.

Now retired, Zulma has a studio space in downtown St. Paul where she pursues her passion for watercolor painting and giving watercolor workshops. She is currently working on a series of portraits for a new exhibition, a continuation of the group show *What We Don't Talk About* at the Phipps Center for the Arts in Hudson, Wisconsin.

Statement

Thousands of migrant children in the southern border have been separated from their parents and put in cages for periods of time, then the authorities have lost track of them after they were released into custody. According to reports, officials failed to make records of what happened to children after they were released from Office of Refugee Resettlement custody, including whether they were reunified with parents or non-relative sponsors.

My recent work is about relationships past and present. My medium is mainly watercolor. My subjects vary from *plein air* landscape painting to ordinary narrative slices of everyday life. Lately I have been exploring portraiture. When I painted this piece I tried to put myself in the child's shoes when stopped by the border patrol. I was struck by the look of fear in his eyes.

Justine Di Fiore | 2013, 2014 teaching assistant

Justine Di Fiore is a painter based in Minneapolis, Minnesota. She received her BA in Studio Art from Oberlin College. She has participated in the Women's Art Institute as both a student and a teaching assistant. Her work has been exhibited locally in group shows at CityWide Artists, Soo Visual Arts Center, Rosalux Gallery, the Minnetonka Center for the Arts, Made Here-Hennepin Theatre Trust at the Mall of America, Red Garage Studio, Intermedia Arts, Gamut Gallery, and the Minneapolis College of Art & Design Concourse Gallery. She has received a Minnesota State Arts Board Artists Initiative Grant. She has exhibited her work in two-person shows at TuckUnder Projects and the Larson Gallery at the University of Minnesota. Most recently Justine had a solo show at Pirsig Projects.

Statement

In my painting practice the figure is a vehicle for exploring the internal experience of the body. Going beyond observation, I am in a continuous state of learning how to depict what I cannot see. I aim to develop a visual world that speaks to various aspects of the human experience: memory, emotion, perception, symbolism, movement, freedom, and structure. My most recent thread of work, represented here by my painting *Madame X*, puts emphasis on an active female figure engaged within the environment of the painting. Multiple intersecting planes serve to complicate the image and create a dynamic and surreal space that invites the viewer to actively participate in the practice of looking beyond objectification. I am interested in making challenging images that form a counterweight to images that glorify surface beauty in a "male gaze" culture.

Betsy Dollar | 2000 and 2001, 2002 teaching assistant

Betsy Dollar grew up in a family of artists in the Chicago area. After high school she attended MCAD for two years. Ultimately, she moved to Boulder, Colorado, where she completed both her BFA and MFA in printmaking and papermaking at the University of Colorado, Boulder. She stayed in Boulder for 29 years where she had an audio-visual production company, taught art at every level from preschool to senior citizens, taught Foundations and Printmaking at the University of Colorado, Boulder, and worked as both a commercial and fine artist. In 2006 she left Boulder and returned to Minnesota where she spent four years working as an artist, curating exhibitions, and teaching printmaking and publications at St. Catherine University. In October of 2009 Betsy returned to Illinois; but not Chicago, to Springfield, to become the Executive Director of the Springfield Art Association. In the nearly 10 years that she has spent with the SAA she has celebrated the organization's 100th anniversary and launched it into its second century with renovated galleries and studios, a new building with new studios, and a new lease on life. As an artist Betsy works primarily in handmade paper, book arts and with installations that are large walk-through books made from papers she has made. Her work is in both private and public collections in the United States. It can be viewed at www.BetsyDollar.com.

Statement

As I contemplated the question of "What is forbidden?" I found myself asking whether anything was forbidden anymore. Sure, by the rules there are plenty of things that are forbidden; but does anyone play by the rules these days? The news would suggest that most do not. I have very low tolerance for the news; but, from a distance I have been watching the rapid demise of common civility—ever since Donald Trump hit the campaign trail and standardized being hateful. Suddenly it is acceptable for people to behave badly. Harsh, mean narrow-mindedness has found its moment in the sun. The day before I wrote the text for this book, a group of high school students publicly bullied an Indian man at the Lincoln Memorial. (Remember, I live in the Land of Lincoln.) I was already working with the woven paper technique and the correlation of moral fiber came to mind. I am not a blatant flag waving patriot; but the vocabulary of weaving and fabric became the perfect metaphor for bad behavior and hatred, infiltrating our daily lives and accepted norms.

I stayed away from the traditional red, white and blue theme. When I made the paper I wanted the red to be closer to dried blood and the white with gold to imply purity. There is more white than red, but the darkness is interwoven securely. If kindness is to replace the hatred in the future, there may be some deconstruction and unraveling.

Marjorie Fedyszyn | 2016, 2017 teaching assistant

Minneapolis-based artist/educator Marjorie Fedyszyn processes the emotional narrative of her life abstractly through sculpture and installations. Integrating memories and feelings of her experiences through her art, she investigates the tensions between the illusion of having power or control and the vulnerability of utterly lacking it and relishes the opportunity to connect with others who have these experiences in common.

Fedyszyn is currently a 2018-2019 MCAD-Jerome Foundation Early Career Artist Fellow and was awarded a 2018 Minnesota State Arts Board Artist Initiative Grant to complete the body of work titled *Irreproachable*, that was incubated during her time at Women's Art Institute, 2016. She also was the recipient of a Metropolitan Regional Arts Council 2018 Next Step Fund and in 2013 Fedyszyn received a Jerome Foundation/Textile Center Fiber Artist project grant that facilitated a move to her current studio space in the historic Casket Arts Building in NE Minneapolis. As an educator, Fedyszyn shares her passion for fiber arts with a wide audience, including residencies at local area schools, leading the Luxton Learners Fiber Arts Youth Guild at the Textile Center and many additional adult classes. She enjoys sharing her love of the meditative qualities fiber arts provides when working with homeless youth at YouthLink in Minneapolis each month.

Statement

The #MeToo Movement has given many people the courage to tell their story. This work tells part of mine. *Driver's Seat* is a metaphor for the emotions that surround the memory of the molestation I experienced at fifteen by a trusted teacher. The molestation was my first sexual experience and it was premeditated. It took place in a closet at school where a chair had been set for the purpose of taking me there. Was it only for me or were there others? I will never know.

My teacher told me to keep our encounter a secret; just between us. I told no one, then suppressed the experience until the age of thirty. The disempowerment I experienced because of the abuse caused me to try and control every aspect of my life and of those around me, never realizing that this forbidden experience shaped the person I became. The molestation affected and influenced every subsequent relationship of my adult life. I have been processing it for over twenty-five years. Therapy helped me through much of the trauma, but it was the making of this art that helped me to heal the emotional wounds.

The body of work *Driver's Seat* originated from is part of a deeper exploration of the abuse that I investigated as part of the Women's Art Institute in 2016. My exhibition, *Irreproachable*, and this work was made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund.

Kristina Fjellman | 2005, 2015 teaching assistant

Kristina Fjellman is a visual artist and performer and is drawn to creative projects that will combine both of these passions. She has exhibited her sculpture in venues around the Midwest and Twin Cities and was a recipient of a Jerome Fiber Art Project Grant for 2010-2011 at the Minnesota Textile Center. She is a graduate of St. Catherine University with a MAED in Art and Theater Education, an ensemble member of Sandbox Theatre and a founding member of The Winding Sheet Outfit. When not creating visual art or devised theater, she also creates colorful jewelry and paper goods under the shop, "Handmade by Kristina."

Statement with Paige Tighe

We are not the first women to create this. The act of knotting and weaving rope or yarn has been done for centuries out of necessity or out of desire by women from every walk of life and every culture on this planet. The space of the gallery has long rejected this activity as fine art. We create this piece and invite you to watch it come together. We hope you see all the women in this piece, far beyond the two of us, to the women who came before, you who are viewing it, and those yet to come.

Kathy Fleming | 1999, 2001

I have reached my 71st year and art has been my defining work through most of those years. College, classes, workshops, intensives have made up my education. Add a most important mentorship with Elizabeth Erickson over many years and I am brought to my current level of work. I finally consider myself a working artist.

In my work I am entranced by color and its effect on conveying message. Minimalism and abstraction attract me because they bring an emotional response. I am tied to the land and to the rhythm of the seasons; the days of rain and sun and the natural colors that progress us through the year. Oil, acrylic, and pastel are my mediums.

And now I do scribbles. These works began on paper and are now working for me on a larger canvas. I work from a free-form mark and let them develop instinctively. These bring me back to watercolors, ink, and pastel on a smaller level; and now to oil and acrylic on the larger canvas.

In addition, I currently oversee all art exhibits St. Paul's Monastery in Maplewood, MN, including artist selection and installation for all six exhibits a year. I enjoy the community of other artists and bringing voices together.

Statement

It has become forbidden to me. As never before, in today's political climate, I have no voice. The usual pathways to making my voice heard, ways we have relied upon as democratic process, have been cut. Ways where we can bring personal focus on "grass roots" issues, have been precisely severed at many points along the process of democracy. And so, my focus on our need to stop and reverse climate change goes ignored; it is dis-credited, it is unheard.

My silenced voice cries that we are at a critical place. The tipping point is here to reverse climate change. We are shouting and no one is hearing; so many voices are silenced.

My garden is the place where I physically contact and care for the earth; where my hands touch the soil and I nurture growing things. This painting is my look at only one small result of climate change, but one that touches deeply and personally. It all comes down to this.

Jeanne Francis | 2009

Jeanne Francis was born in 1964 in West St. Paul, Minnesota. Her work is largely autobiographical. Her interests lie in archiving and documenting pivotal moments of her life experience by creating multi-media installations and paintings. She began her career under the influence of artists at the University of Montana while pursuing a degree in Psychology. One of her first college art courses was ceramics with Rudy Autio. She graduated with a BFA and MFA from the School of the Art Institute of Chicago. She has received awards and scholarships for study in Italy, Russia, and Santa Fe. She has received grants from the Jerome Foundation and the Frederick R. Weisman Art Museum in Minneapolis. She works as a creative arts therapist in the addiction field and is currently creating a multi-media installation documenting the course of her son's chronic illness.

Statement

This mixed media piece, *Everything is Going to be O.K.*, is a depiction of facing the fear and helplessness of being a single mother working to find a diagnosis for her only child's mysterious chronic illness. As a single mother with a sick child, you begin to experience isolation from social circles; other parents become uncomfortable and don't know how to respond to you. Birthday party invitations eventually stop coming, playdates get less and less; it's like your child's illness is contagious and nobody wants to talk about it or hear about it. The falcon represents strength in the face of the unknown. I had aspired to be like the falcon, covering my eyes from the mystery of not knowing what was happening to my child, and acting with laser vision when the blinders came off. I had to be strong and light to accept our "new normal" and at the same time reassure my child that "Everything is Going to be O.K." and, like the falcon, fly above all the darkness into the light.

Laura Frykman | 2008

I've been creating and studying art for 45 years, synthesizing my thoughts alternately with rhythmic marks, or realism. I search for new languages to meld motion and feelings with static facts and enduring ideas. This is only the second time I've shown a conceptual piece of art, although I've worked in collage extensively in a journal, to deepen my understanding of all that is preverbal and therefore powerful. I don't show it; doing so in itself is "forbidden" for me.

My main body of work is expressive realism, including *plein air* landscapes, florals and the occasional portrait.

For those works, I paint out of awe at the exquisite effects of light, and my experience of place in a landscape that is at once real and spiritual. I paint out of joy at participating in the colors and rhythms around me; they dance through me as I channel them onto paper. Somewhere in the liveliness of nature I seek a still, quiet voice of assurance.

Over the years I studied at the American Academy of Art, the University of Minnesota, Minneapolis College of Art and Design, and Minnesota River School of Fine Art. I have a Master's of Art Education from the University of Minnesota, teach pastel and oil painting at the Edina Art Center and privately. By day I assist students with special needs to reach their educational potential.

Statement

A woman of my generation was raised to be biddable and trusting, flexible and pleasing. To have the power to call out evil for what it is, is still a forbidden luxury for many women. Awareness can be excruciating if you have no power to change the situation. Are your fears real?

If you can't name your fears and sound rational; if you are stuck, surrounded with visceral memories like PTSD, you do not play "Minnesota Nice" with others. You embody fear; hands fluttering, grabbing, pushing while the fingers are hidden. What's going on? You act it out...but others are quick to psycho-analyze rather than show compassion.

Owl spirit is about the power of focused vision in the dark. Dreamsight, intuition, awareness of what's hidden: dark sleights of hand, manipulations to conceal motives, to coerce. Anxiety paralyzes; I stare like the owl, try to analyze when others wish I wouldn't. Anxiety is knowing too much and yet not enough; I feel forces in motion around me that don't have my best interests at heart, and I get stubborn. They brush against me, try to grab, but I do not cooperate. I do not agree. I do not go along with the plan but start researching my options. I counterattack, feel the judgment of others who want me to keep my blinders on, see less, say less.

"When you dig down deep, you lose good sleep and it makes you heavy company..." —Joni Mitchell

Camille Gage | 2000

Camille J. Gage began her creative journey in her teens, writing music and touring with a variety of bands including the all-female alt-rock band Tetes Noires. She later segued into public art and mixed media performance, often with a topical edge, and received a Bachelor of Fine Arts degree from the Minneapolis College of Art and Design. Gage's work explores connections within communities and contemporary social issues.

Throughout her career Gage has created art-based projects that engage the community, including *One Minneapolis: a city in verse*, which included poets from neighborhoods throughout Minneapolis; *The Presence of Loss* which convened gatherings to 'harvest' words representing what we are losing as a community; *I AM WATER*, an ongoing project which invites people to contribute small 3 x 6-inch artworks to an ever-growing public mosaic/collaboration/installation investigating the challenges facing the world's fresh water, and *Fierce Lament*, an anthology including the work of 30 writers and poets.

Gage's work has been shown at Minneapolis Institute of Arts, Weisman Museum, Katherine Nash Gallery, and other venues. She's performed at the Walker Art Center, the Minneapolis Institute of Arts, and First Avenue in Minneapolis, as well as many venues in New York City including The Bottom Line, The Knitting Factory, and Folk City. Her work is in numerous individual and institutional collections, including Boston Scientific, Family Housing Fund, Minnesota Historical Society and Carleton College. Gage has received grants and awards from the Minnesota State Arts Board, FORECAST, Blue Mountain Center, the Overtones Series, among others.

Statement

Camille Gage's work often explores contemporary social issues. As both an artist and engaged citizen, Gage continues to be inspired by the intersection of art and political expression and believes that artists who choose this path have a role to play in shaping the public consciousness and creating a more compassionate, just, and peaceful world.

Gage created *Ballot Box* after the 2016 presidential election. The piece is a response to both the foreign meddling that influenced the election and the damage the current administration has done to our nation and our democracy. Many believe destroying the American flag should be forbidden. Burning or otherwise destroying a flag has always been controversial, but it is a potent form of protest and protected free speech. This was not always the case. In 1968, during the Vietnam war, Congress passed the Federal Flag Desecration Law, rendering burning, altering or otherwise destroying a flag illegal. However, in 1989, in the case *Texas v. Johnson*, a divided Supreme Court ruled 5-4 that flag desecration was protected by the First Amendment.

The President Donald Trump has publicly stated he would like to make flag desecration illegal again, tweeting: "Nobody should be allowed to burn the American flag—if they do, there must be consequences—perhaps loss of citizenship or year in jail!"

Elizabeth Garvey | 2015

Elizabeth Garvey is a sculptor and conceptual artist who lives and works in St. Paul, Minnesota. Working primarily with found objects and natural materials, she makes quiet sculptures that suggest complex narratives. They are subtle explorations of the places where self, nature, and society intersect, both in the physical world and in one's experience or memory.

Elizabeth has exhibited in solo exhibitions at Normandale Community College Fine Arts Gallery, the Gordon Parks Gallery at Metropolitan State University, and Banfill-Locke Center for the Arts. Group exhibition highlights include the *Arrowhead Biennial* at Duluth Art Institute; *New Works by So-and-So* at Instinct Art Gallery; and *Untitled 15* at Soo Visual Art Center. Elizabeth was the recipient of a 2017 Fiber Artist Project Grant from the Jerome Foundation. She is currently creating new work for the solo show *The Etymology of Me is You* at Future Tense Gallery in Minneapolis, Minnesota, in October 2019.

Statement

When it comes to learning, our culture has a bias toward logical, factual, mind-based reasoning. Emotional, intuitive, body-based reasoning is often dismissed, discouraged, or even forbidden. The objects in *Personal Taxonomy* are displayed in a pyramid format inspired by the graphic used to illustrate Bloom's Taxonomy, a system for classifying learning behavior. But unlike Bloom's Taxonomy, which approaches learning objectively, *Personal Taxonomy* approaches it subjectively, and acknowledges that we each have personal symbols and associations we bring to the learning process. For example, I process things very physically, so *Personal Taxonomy* has a number of internal organ forms. I also rely on past experience, so there are references to everyday life at home, at work, and in nature. Some objects have multiple associations for me, like the potato, which is variously about the land, the body, and memories of my mother.

The body, emotions, experiences, memories—these are all things I learn from. These are all things we all learn from. Yet when we, especially women, reference them as the basis for our knowledge, we are often met with disapproval. To right this wrong for myself, I use them as a foundation for my art, including this piece.

Jessica Graham | 1999

Jessica makes art because it is a language she understands. She is inspired by color, buildings, patterns, nature, movement, music, and everyday objects. Jessica's experiences as an artist are a visual mapping through landscapes, architecture, body, and mind. She finds that she enjoys working three or more pieces at a time, often dancing between the space moving through the mark or color. Jessica chooses to paint primarily on paper, it is part of her process. Her sculptures are typically mixed medium of found objects often collaged together. Jessica's interest includes environmental art, installation, interactive, and almost anything she can alter with paint or other found objects.

Jessica currently resides in Rochester, Minnesota, with her family. She graduated from Minneapolis College of Art and Design in 1999, with a BFA emphasis in sculpture. Jessica is currently a member of Gallery 24 in Rochester.

Statement

When the Body Speaks

What happens when there is not enough time...

Time is forbidden, it is often unjustified when it comes to making art.
As a woman, a mother, as an adult, I hadn't realized that I deep down I needed permission...

As a young woman, Elizabeth Erickson did just that for me.
She gave me permission to paint, to feel, to not understand why, but to just do.
I was granted permission to do what is forbidden; to take time to create no matter the result.
I use my intuition to paint with my body, my mind, my feelings.
The unjustified, the forbidden, was justified with that gesture of permission.

When the Body Speaks is a series of paintings that I learned to trust
in my process of art making.
Music, color, paper, crayon. This body has something to say,
and somewhere inside it just knows.
I release from inside out, deep within it flourishes with love.
I dance back and forth with marks that map out space for color to define.

Time is sacred, for me painting is an extension of love.
Without that moment of permission to hold onto, I would have lost my connection to the world.
Creating time for artmaking would have become forbidden.

Carolyn Halliday | 2007, 2008 teaching assistant

Carolyn Halliday uses the vocabulary of textiles to create three-dimensional work. Often hand knit of wire, her work is made of materials that are not traditionally used in creating cloth. Her themes draw inspiration from her connection with nature and from the conversations that she has with two ecologists with whom she consults and collaborates.

She has been showing her work throughout the United States for nearly two decades, earning a variety of awards. She was a 2013 fiscal year recipient of a Minnesota State Arts Board Artist Initiative Grant. In 2015 she was appointed the first member and chair of the newly created National Artists Advisory Council for the Textile Center.

Her work is in the collection of Minnesota Historical Society (2001, 2006) and the Weisman Art Museum (2016). In spring of 2014, she was the featured visual artist for an episode of the televised tpt production *Minnesota Originals*. She was one of the showcased artists in the 2006 tpt production of the Textile Center's Artwear in Motion Runway Show.

Halliday is a featured artist in the books *Sculpture: Artistry in Fiber, Vol. 2; Knitting Art: 150 Innovative Works from 18 Contemporary Artists*; and *How to Be a Feminist Artist: Investigations from the Women's Art Institute*. Her work has appeared in *Surface Design Journal*, *Interweave Knits*, and *Jacquard*, a cura della Fondazione arte della Seta Lisio, Italy.

Statement

The first of my three *Self Portraits* grew from my experience in the Women's Art Institute. During my time there, I began a sculpture that was loosely based on my body measurements. This is the third iteration of the body of work.

In my family it was forbidden to be fat. Fat people were pointed out to me "as an example" and my mother fretted daily about her and my weight. Growing up I was of a normal weight yet from the age of ten on, my mother always wanted me to "lose ten pounds so you can have dates." When it was just the two of us eating together she frequently said about herself, "I shouldn't be eating this," and to me she said, "I thought you were trying to reduce." I was told that one could never be too thin. I was never thin enough or pretty enough to meet the standards that my family held. It was easy to have these messages reinforced by the dominant culture.

Hanging down through the center of the piece are various numbers that represent my weight at different times of my life. I consider it forbidden to share one's weight because it is a topic of shame. To this day, my only fear of going to doctor's appointments is knowing that they will make me step on a scale in the presence of someone.

Linda Seebauer Hansen | 2014, 2015 teaching assistant

Linda Seebauer Hansen is a visual artist and educator who creates two- and three-dimensional works in metal and mixed media. She creates textural and volumetric works using a variety of techniques and processes to construct sculpture and jewelry. She designs, engineers and fabricates pieces in her St. Paul, Minnesota, studio. Her work has been exhibited nationally including Harper College, In Tandem Gallery, Chicago Avenue Fire Arts Center, University Rochester Center Gallery, Larson Art Gallery, Textile Center, De Ricci Gallery, Matrix Gallery, AIA Gallery and The Catherine G. Murphy Gallery, among others. She enjoys sharing her curiosity and passion for metalsmithing with beginning to advanced-level students and teaches for the Art and Art History Department at St. Catherine University, Quench Jewelry Arts, and Minnetonka Center for the Arts. In support of her studio practice and scholarship she received an Individual Fellowship grant from the Wisconsin State Arts Board and the Barrett Morgan Award for exemplary leadership while the Metals Department Head at the Worcester Center for Crafts in Massachusetts. Linda is also a Women's Art Institute alumna, St. Catherine University, Minnesota; international craft school resident and studio assistant at Penland School of Craft, North Carolina; and an arts educator and manager with nearly ten years experience working for a Minneapolis-based non-profit organization. She holds an MFA from the University of Wisconsin-Madison and a BFA with an emphasis in Public History from the University of Wisconsin-La Crosse.

Statement

A Part of Nature I interconnects the female to nature. The body and plants are my topics. Together the human form and non-human surroundings hold a place of prominence and visibility. Both the female and nature still struggle for control. Health, choice and safety continue to be questionable rights. Science and truths are current debates as women and the environment are not allowed the power and dignity they rightly deserve. The symbols in this piece represent biology, equality and female reproduction. *A Part of Nature I* also re-imagines fertility—she is plant, she is mother earth, she is sexual, and she is valuable. For that matter, she is not timid, she is not listened to, she is being destroyed, and she is being controlled. Is she expendable?

Annie Irene Hejny | 2015, 2016 teaching assistant

Annie Irene Hejny studied at the University of St. Thomas and St. Catherine University, earning a double-major BA in Elementary Education and Studio Art. She has successfully completed nearly 50 commissioned projects for galleries, private collections, and public institutions, locally and nationwide. The Women's Art Institute (WAI) at St. Catherine University and the Women's Art Resources of Minnesota (WARM) Mentor Program have been influential in her art journey.

She was artist-in-residence with Lanesboro Arts (2017), the Science Museum of Minnesota Pine Needles Residency (2018), and has been invited for a residency at the Grand Marais Art Colony (September 2019). She has exhibited her art in many solo and group exhibitions. Her largest solo exhibition to date at the Minnesota Marine Art Museum (2018) received 10,000+ visitors and one painting remains in the museum's permanent collection. Hejny is currently the youngest member of Form+Content Gallery in Minneapolis, Minnesota.

Statement

As a Minnesotan, I was raised with values of stewardship which have formed the foundation of my current art practice. I find creative inspiration from the earth and my process requires me to immerse in urban green spaces, which is scientifically proven to heal the body and the mind. My abstract artwork is an extension of this healing, re-connecting us to our profound and ancient relationship with nature.

Since 2015, I have painted with water and sediment respectfully-gathered from local shorelines. These paintings express the movement and the mood of the water. Fully saturated with elements of the water itself, my art embodies its materiality, its story and its spirit.

Tension Falls recalls the history of St. Anthony Falls, the only major falls on the upper Mississippi. Over thousands of years, at the end of the last Ice Age, the falls retreated upriver from current-day downtown St. Paul into Minneapolis. In the 1870s, this geological marvel ceased its migration as European settlers forced the water into containment for economical and technological uses.

Visiting the Falls today, it is hard to imagine a wild waterfall. The human-engineered locks and dams, the concrete spillway, and the urban development surrounding the river challenges our ability to connect with the water. *Tension Falls* expresses the agitation that the water feels as a contained and over-used resource. The practice of using wild water for human interests feels taboo if we are not living in reciprocity or in relationship with the earth.

Susan Hensel | 2015

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 well over 200 exhibitions, 32 of them solo, twenty garnering awards, Hensel's desire to communicate stories through art continues to be a powerful motivator.

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 the Getty Research Institute, with major holdings at Minnesota Center for Book Arts, University of Washington, Baylor University and University of Colorado at Boulder. Archives pertaining to her artist's books will be available for study at the University of Washington Libraries in Seattle. 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.

Statement

Years ago, well into my middle age, I was invited to a grad school costume party. We were to clothe ourselves as our favorite mythological character. Mine was The Great Earth Mother, a giant vulva, built from stuffed pantyhose and paint. I found myself feeling embarrassed among all the beautiful, nubile women who dressed in togas with pulled back hair, shot through with flowers and vines, wanting to be seen as sexy representations of Aphrodite. Where was the feminist grit and humor of the 1970s?

I am now, officially, an older artist and far less embarrassed. My issues are the feminist issues of power, gender and ageism. As with all body parts, vulvas age, but they remain silly, sexy and life giving. When I began to accumulate these trapunto vulvar objects, they made me giggle. And why not? It is a garden of vulva/shells, shuffling for space, in all shapes and configurations. In Grandmother's calicos and respectable muslin, they compete to be seen. It's a party! In a cheese box! And, why not?

These artworks are part of the *Eros and Thanatos* series, examining the forbidden topics of sex and death, begun at the Women's Art Institute in 2015.

Kristin Hoelscher-Schacker | 2013

I use textiles, fiber, and mixed media to create two- and three-dimensional art. My work combines textile and surface design methods and new and repurposed materials. I have worked with multiple techniques including quilting, embroidering, crocheting, knotted netting, dyeing, and eco-printing. I am absorbed by these slow, transformative processes.

Fabric, thread, stitching, weaving, mending, coverings—largely the work of female hands and minds—all feel familiar. Textiles serve throughout our lives as swaddling, clothing, bedding, rugs, draperies, shrouds; we are surrounded. When presented as art, fiber is both familiar and challenging.

In addition to my individual work, I am also a member of the Minnesota-based cooperative/collaborative SD7. We have experience as felters, printmakers, painters, quilters, stitchers, paper artists, and sculptors. SD7's mission is to enhance and deepen our individual art practices while producing collaborative exhibitions engaging a wide audience.

Statement

As a woman, I am subject to many notions of how I should be in the world. Most of these prescriptions are based on relationships to others—what makes women good people is what makes us good mothers or daughters or sisters or grandmothers or wives. When definition and validation (and condemnation) come from outside sources, women's ability to know who and how we actually are or want to be in the world can atrophy. With intention and time and collaboration with other seekers, these skills can awaken.

While it is taboo for a woman to be alone, to look inside herself, to examine possible independent futures, such introspection can lead to a forbidden transformation—breaking out of being defined by others and breaking into defining oneself. *I Bind to Myself Today...* references a prayer of protection written in the style of early pagan protection charms—a mantra for the journey.

I bind to myself today

The strength of heaven,
 The light of the sun,
 The radiance of the moon,
 The splendor of fire,
 The speed of lightning,
 The swiftness of wind,
 The depth of the sea,
 The stability of the earth,
 The firmness of rock.

Emily Hoisington | 2007

Emily Hoisington invites viewers to explore urban ecosystems through observation and imagination. Asking the question, "What is it like to be human in this place and in this community?," she captures the sensory experience of the natural and built environment using drawing, printmaking, and other media.

She earned her MFA from the Minneapolis College of Art and Design (MCAD), received the MCAD collegiate fellowship at the Minnesota Center for Book Arts and the Jerome Emerging Printmaker's Residency at Highpoint Center for Printmaking in 2008, and was an Artist in Residence at the Minnesota Center for Book Arts in 2016. She received a 2018 Neighborhood Honor Roll Award for the painting and organizing of a community street mural and wayfinding project at Aldine pedestrian bridge in St. Paul. Her work is included in public and private collections and exhibited both nationally and internationally. She teaches at St. Paul College, MCAD, and the Minnesota Center for Book Arts.

Statement

What is Forbidden?

To make pictures of children—the work may appear too sentimental. To identify as both a mother and an artist—I may not be fully committed to either. To allow my children to play in public in dirty or dangerous places—I may be judged as irresponsible.

These prints enter the risky territory where the elemental forces of nature accumulate, flow, and transform the edges of the urban landscape. They dare to learn from a child's curiosity and follow their lead; to see artist and mother as one; to see opportunity despite sharp edges and grimy residue; to climb, to poke, to soak, to splash, to be in the present moment.

Ellie Kingsbury | 2014

Ellie Kingsbury has used photography as her principle art form for the past 40 years, and has recently incorporated mixed media into her projects. As a life-long Midwesterner, her ideas have always been rooted in the beauty and life force found in the ordinary. Ellie received a McKnight Fellowship for her project *Automatic Beyond Belief*, a story of Industrial Design Age kitchen appliances. She is also a twice recipient of the Artist Initiative Grant through the Minnesota State Arts Board. She has shown both nationally and internationally, including group shows in Beijing, Helsinki, San Francisco, Philadelphia, and Portland, Oregon. She has been included in many group shows in Minneapolis area galleries, including the Katherine Nash Gallery, The Catherine G. Murphy Gallery, the Phipps, and the Bloomington Arts Center. She has had solo shows at the Vine Arts Center in 2016 and Form+Content Gallery in 2018.

Statement

Artists often incorporate various depictions of the body, but rarely generate nudes of men. Do naked men belong in a feminist show, given the fact they're not as confined to cultural expectations as women? Do they not belong? Does the sight of a naked man spark anxieties about power, with undertones of violence? Is it forbidden for men to be vulnerable? Is it OK to explore the Venus figurine but forbidden to photograph an obese man? How would this translate in a feminist show if my Bacchus character were a woman?

Both these models approached me about doing nudes, not the other way around. A scenario like this is potent. I have to consider my safety being alone with a naked man (something that probably doesn't cross a man's mind when it's the other way around). I also knew my husband (and parents, and many friends) would be against my doing this work, because heterosexual married women don't make art of nude men. Similarly, heterosexual married women don't submit artwork of nude men to feminist art shows. And it goes on: heterosexual married women don't arrange for photos like these to be shown in public, where impressionable children or victims of sexual assault might be in attendance. Heterosexual married women don't turn the tables on their feminist leanings to question the kinds of body politics that men experience. It's acceptable to explore my own vulnerabilities because of aging or weight or implanted medical devices, but not in men.

Jo-Anne Reske Kirkman | 2013

Throughout my life and art career, education has been most important to me. The most intriguing things are learned unexpectedly. My formal education culminated with an MFA from the University of Minnesota. My BA was from St. Catherine University. Additionally, I was selected as a Fulbright scholar to study in Japan, and as a Greek Fellow in Greece with the Harvard Center for Hellenic Studies.

My career as an art educator included teaching from elementary through college levels, and I was selected to draft the Minnesota State Standards of Art Education. I was awarded the Minnesota Art Educator Teacher of the Year Award and the Robert Rauschenberg National Power of Art Award. I served as a National Arts Education Delegate to Havana, Cuba, and Jaipur, India. Some selected exhibitions include: New York Hall of Science; New York Public Library; NAWA Gallery, New York; Katherine Nash Gallery, University of Minnesota; Minnesota Museum of American Art, St. Paul.

I am currently working at my studio in Traffic Zone Center in Minneapolis, and working with a wood-fired kiln ceramics group in Glencoe, Minnesota. Participating in the Women's Art Institute allowed me to work with many wonderful women artists and, in particular, introduced me to my friend Fatin from Iraq, through whom I learned (unexpectedly) about the magical ancient and contemporary art of the Middle East, which continues to fascinate me.

Statement

Political and social awareness is the integral motivation of my work. Learning about and understanding belief systems and how they coexist within cultural norms are my constant themes. I contemplate the world and its people's struggle for cultural, sexual, political and religious identity. Besides analyzing current issues, I also delve into historical contexts of unresolved, unforgiven upheavals in societies.

I use pictorial imagery of various cultures, throughout history, by utilizing myths, religious and secular symbols in my work. The images are not literal, but symbolic expressions of prevailing ideas and thoughts about current issues in the world. Looking through the window of history and comparing current social issues with the past, I strive to provoke thoughtful consideration and awareness of diverse cultures in the world today.

Eye Idols is an installation piece I created which refers historically to the Tell Brak figurines made in ancient Mesopotamia (now northeastern Syria), a city built in the fourth millennia BCE. No one knows for certain how and why these eye votives were created. The common belief is that the figurines are protective, guardian figures.

I think of my sculptures as representing a spiritual conscience of what is abhorrent and forbidden in society. Who evaluates: What is right? What is wrong? Who is watching over us?

Joan Kloiber | 2011

I was six years old when my mom taught me to embroider. I've been learning about and loving textile work ever since. The first quilt I made was 20 years ago when challenged to make a quilt for my first grandchild. Soon thereafter I began making art quilts to express feelings close to my heart.

Academic Degrees: Psychology; Adult Development; Fine Art Instruction: Minneapolis College of Art and Design; University of Minnesota; Fiber Art Instruction: Textile Center, Split Rock Arts Program, Weaver's Guild of Minnesota.

Selected Exhibitions: Textile Center; Minnetonka Center for the Arts; Hopkins Art Center; Banfill Locke Center for the Arts; Fine Line Creative Arts Center, IL; Phipps Center for the Arts, WI; Institute for Health and Healing; Northfield Arts Guild and Gallery.

Art is held in private collections in Minnesota, Wisconsin, Illinois, South Dakota, Virginia, and in corporate collections in Minnesota and Wisconsin.

Statement

Creating *Women of the Desert* was one of the most unusual experiences of my artistic career. This piece almost created itself. I began by loosely painting the fabric background without knowing what I was going to do next. As I painted, images began to appear. The veiled women seemed to be demanding to be seen and "heard." The piece was completed within hours and I was left breathless and shaky. I've never had a creative experience like that since. Because women have been silenced/forbidden in so many ways for so many years, I believe I was merely an instrument for a voice that needed to be heard.

Anikka Knick | 2008

Following her participation in the Women's Art Institute in 2008, Anikka relocated to Chicago where she currently resides. She earned her Master's in Art and Art Therapy from the School of the Art Institute of Chicago in 2011 and employs the art-making process daily to work for social justice and support others as they cultivate their own artistic voice.

Anikka's individual art practice references her counseling education as she explores psychological theories from Freudian psychoanalysis to social engagement systems that promote attachment. Her self-portraits investigate the internal struggle of being a helper or caretaker, while her abstract sculptures seek to highlight the ways in which humans emotionally connect.

Statement

There is a hole in my cheek.
It should not be there,
cheeks are not supposed to have holes.
I will sew it up
because I fix things.
I am a fixer.

As a Licensed Clinical Professional Counselor and Registered Art Therapist, I adhere to a strict code of ethics. One such item under the domain of Professional Competence and Integrity states, "Art therapists must seek appropriate professional consultation or assistance for their personal problems or conflicts that may impair or affect work performance or clinical judgment." I am forbidden to neglect or ignore my biases, prejudices, flaws, and lagging skills. The self-portrait *The Fixer* examines my unconscious urge to ignore the code and fix the problem myself instead of seeking help. I work to sew up the hole in my cheek and control the outcome despite the pain.

Moreover, as the writing response above indicates, the Anikka in the painting identifies as a fixer. Yet, what gives her the authority to fix others? As a feminist scholar, I challenge my inner savior and fixer-mentality, as it is also forbidden.

Anne Kramer | 2014

Anne Kramer graduated from University of Minnesota with a BS in Fashion Design. After working for a number of years in the fashion industry, Kramer found her passion for painting. In 2014 she attended the Woman's Art Institute at St. Catherine University, where she developed her art practice to include hand-stitching into her canvas. In 2015 she was a protégée in the WARM Mentorship program. Kramer shows her work in group shows around the Minneapolis/St. Paul area, and taught abstract painting at White Bear Center for the Arts.

Statement

I went through a major depression in my early 40s. My mind went to places I never wanted to return to. I angered easily, I cried a lot, there was a constant roar in my head, and I didn't have energy to do everyday things. I wondered why the closest people in my life didn't notice. Maybe people didn't think they were allowed to probe into such a difficult aspect of life. The topic of mental health is taboo. People want to be happy and content, they want to see the people in their lives feeling the same. Most of us don't want to admit our shortcomings. We forget that emotions and thought, harmful or peaceful, are what make us human. Do we feel forbidden to be human?

Kristi Swee Kuder | 2016

Kristi Swee Kuder is an artist, 2016 St. Catherine Women's Art Institute alumna, LRAC McKnight Fellow and MSAB Artist Initiative Grant recipient. She applies textile processes to wire and wire mesh to form her artistic expression. Intrigued by this common and ethereal material, Kuder works with wire mesh because it has the unique ability to both reflect and filter light, as well as be delicate yet strong. Her creative passion is fueled by the examination and expression of the contradictory and ambiguous aspects of life.

Kristi Swee Kuder received her BS from Minnesota State University–Moorhead. Kuder's works have been featured in solo and group exhibitions regionally, nationally and internationally. A full-time artist, Kuder maintains her studio near her residence at Otter Tail Lake, Minnesota.

Statement

Recent studies have found that old or unwanted medicines flushed down the drain can contaminate our lakes and streams, which will hurt fish and other aquatic wildlife, and end up in our drinking water. Many water treatment systems are not designed to remove medications. According to a 2008 U.S. Geological Survey, there are roughly 85 man-made chemicals, including medications such as beta-blockers that reduce blood pressure to anticonvulsants and birth control have made their way into our groundwater.

Cleaning chemicals such as nitrogen, ammonia and phosphorous, often found in glass, surface, and floor cleaners and other detergents, are also not removable by water treatment processes and end up in our waterways. These chemicals cause some plant life to grow unnaturally fast, causing natural waterways to clog up so that wildlife can't survive there any longer.

In addition to the environmental impacts, prescription drugs in home cabinets are a significant cause of accidental poisoning. These drugs are also highly susceptible to misuse and abuse. More Americans abuse prescription drugs than those using cocaine, hallucinogens, and heroin combined. Many communities offer drug take-back programs and sites for medication disposal. If this option isn't available, mix medicines in a zip lock bag with an unpalatable substance such as dirt, cat litter, or used coffee grounds and throw them in the trash—but first, take steps to prevent children, animals, and others from coming into contact with them.

Araela Kumaraea | 2005

I am a Minneapolis-based sculptor, paper-maker and book artist. Working with plant fibers, natural dyes and organic materials, I create sculptural works and installations which speak to our ineffable relationship with nature. I'm intrigued by the variant quality and contrasting forces of plant fibers which allow my work to appear solid and impregnable or transparent and delicate.

My creative process is highly intuitive. I gather and harvest plants, then cook, beat, dye and shape pulp into an embodied form. I'm drawn to the alchemic union of sun, water, earth and air in a deconstructive/reconstructive process, allowing me a collaborative and sacred relationship with my materials.

My love of paper arose during the Women's Art Institute at MCAD in 2006. Since then, I've continued my explorations in the medium, showing my work nationally and internationally with recent shows in Amsterdam and Italy. In addition to my sculptures and installations, I create mixed media artist's books and am exploring the paper to print process, working with my imagery in 2D.

Statement

What is forbidden?

Grief. Mourning.

We are a culture of distraction, avoidance, suppression, and "get over it."

A culture of analyzing, denying, indulging and blaming. These do not work for me.

I sit, sit, sit
rooting zafu
wearing my breath.

I relinquish
my pain
teach me everything you know.

Still Point—silence, I lay it all down, time stops, I let go

Turning—a pulse of release, a shift, carrying me to a lightness of being

Sarah Kusa | 2016, 2019 teaching assistant

Sarah Kusa creates sculpture and installations that explore tensions between vulnerability and power, searching out intersections where the two meet, however precariously. Her mixed-media artworks are rooted in abstraction and use a spare material language to ask questions about connection, protection and resilience. Ephemeral in nature, Kusa's work takes forms ranging from abstract bodies to three-dimensional drawings to pliable boundaries that interact with the viewer's own body. Materials and gestures are central to her work.

Kusa has exhibited her work throughout the United States and was awarded a 2017/2018 Jerome Foundation Fellowship for Emerging Artists. She received a Jerome Foundation project grant in 2015 and the McKnight Next Step Fund in 2012. Kusa has participated in residencies at MASS MoCA (Massachusetts Museum of Contemporary Art), the Institute for Advanced Study (University of Minnesota), and Ragdale (Illinois). She lives and works in Saint Paul.

Statement

Vulnerability and power are essential to the human condition, and their precarious relationship as seeming opposites inspires my creative investigations. I seek to understand the ways we embody these traits through what we attempt to hold in, what we aim to keep out, and what ties we keep. Membranes, strands, and partitions comprise my visual vocabulary, and I choose materials that are themselves vulnerable in some way—that can be crushed, punctured, or torn. My own physical gestures deposit evidence of the body throughout the work.

The figures in *Unequal Pair* are part of a series of cloth-wrapped abstract bodies that I consider a type of three-dimensional drawing. With standing forms shown in an uncertain relationship to each other, this work is a kind of portraiture that considers injury, repair and concealment, referencing both the body's weakness and its endurance. Making the objects involved rending cloth—a process associated with grief and anger—and using the torn strips to bind found materials into a makeshift whole. The visible pins are residue from this handwork and remain in place from the object's construction. Several layers of "what is forbidden" surface in this work: a relationship between the figures that asks for resolution, the threat of actual unraveling, the limitations of a body, the resilience of a body, and the careful concealment of what is at one's core.

Megan Logering | 2015

Megan Logering graduated from the College of St. Benedict in St. Joseph, Minnesota, with a Bachelor of Arts in Fine Arts and Education. She then went on to get her master's degree at the University of St. Thomas. As far back as she can remember, she has always had an interest in viewing visual art and the creation of it as well. Some of her accomplishments include: art in the 9th and 10th annual juried art show at the College of St. Benedict, applying for and receiving a research and creativity program grant, art in the Minnesota State Fair Fine Arts Exhibition, and art in the Minnesota art show at Hopkins, Minnesota. Megan finds inspiration from positive and creative people, and much of her art is strongly rooted in her life and experiences. She has two young children, a husband, and a cat. In her free time, she loves creating, traveling, listening to music, and watching classic movies.

Statement

Life is really one big crazy adventure and bringing a new life into our world definitely tops this list for me. This artwork is titled *Life Blood*, and I created it shortly after learning that I was expecting my first child. My work takes on a critical view of our very own active subconscious. This work consists of multiple pieces, grouped around a specific theme. The somewhat mundane feature of analogous colors is used to create a dream-like surreal atmosphere for the viewer. The body of multiple works is held together by the use of similar materials and colors. Our culture can sometimes assume a pregnancy is an easy journey, but for me it was a time filled with a multitude of emotions, which brings me to what is "forbidden" about this artwork. This work helped me to process my forbidden emotions, the ones that come with big change. My pregnancy was a time of happiness, but also fear of the unknown. These emotions are not always easily accepted, and art has been an outlet for me to work through these emotions.

Virginia McBride | 2005

Virginia McBride's ancestral home is the broadleaf deciduous and mixed forest in the shadow of Nephin Beg. She was born in the Piney Woods of the Carolina Sandhills and grew up exploring the banks and sandbars where Walnut Creek and the Raccoon River converge at the edge of the Rolling Loess Prairies. From there she migrated north to the layered bluffs high above the Mississippi River where she studied art at Macalester College, raised a family, works, and pursues creative and contemplative practices that bring awareness and questions.

Statement

What is Forbidden?

To be idle is forbidden.

I am thinking of lines from two poems by Mary Oliver:

"how to be idle and blessed, how to stroll through the fields,
which is what I have been doing all day."

— from "The Summer Day," *House of Light*, 1990

"..., this isn't a contest but the doorway
into thanks, and a silence in which
another voice may speak."

— from "Praying," *Thirst*, 2006

This piece was made when after three days, I was finally able to allow myself to be idle, to spend the morning on the water drifting and paying attention. This has become an essential practice for me and prelude to making the first marks.

Cyndi Kaye Meier | 2018

Cyndi Kaye Meier is an artist based in St. Paul, Minnesota. For the past two decades Cyndi Kaye has been immersed in the quilting tradition. She attended the 2018 Women's Art Institute to push herself beyond the history, structure, rules, and confines of the quilt. During the Women's Art Institute, Cyndi Kaye realized that art and creativity has always encircled her because she comes from a family of makers from welders, tinkers, sewers, knitters, and crochet makers. Her ancestors did not call their creations art but instead they instilled the spirit of curiosity and desire to create. She realized her past is profound part of who she is.

Meier is currently creating a body of work called *The Spine*, a series art that reflect on her past but opens up a new form for her textile art. Meier is a 2018 graduate of the Women's Art Institute. Meier holds a BA in Speech Communications and MPS in Arts and Cultural Leadership (University of Minnesota). In addition to making art, Meier is President of Minnesota Contemporary Quilters and is also serves on the Textile Center board of directors. Her work can be seen at her website—cyndikayemeier.com—and at her studio in the Everest Arts building (former Hamm's Brewery) on the Eastside of St. Paul.

Statement

Venus is the goddess of love, sex, and fertility. With fertility comes babies and babies bring laundry. I designed and created the five clothespin bags as an ode to the women in my past. Their fertility and unpaid work has not gone unnoticed. This installation celebrates and elevates their domestic work. Unlike a quilt that expects to be used for warmth, *Venus* is to be viewed from a respectable distance. *Venus* is mysterious and sacred; I do not expect nor do I invite the viewer to touch or penetrate the art. The mysteriously lit items are artifacts from my mother's and grandmothers' creative endeavors in their domestic spaces.

Maryellen Murphy | 2011

The 2011 Women's Art Institute was transformational, creating new direction in my methods and practices. I went to paint yet all I could do was make sculpture. After my first week in studio, processes emerged from the responses I was newly considering. Collecting rose thorn stems from my garden was already part of my practice; the purpose of thorn stems was unclear until after the WAI. The criteria and shapes for the stems morphed from straight to twisted, the idea to harvest individual thorns came from that change in practice. The methods for selecting thorn stems continues expanding as I design arrows that incorporate color and embellishment to open-up the meaning of objects and images. I select and use thorns as seamstresses use sequence in decorative appliqué on fabric or as jewelry for embellishment. The spirit-fervor-force-commitment and attitudes studied and revealed through the theory and practices of Dada and Surrealism inspire me. Participating in the WARM community along with the Mentors and Protégées program in 2014-2016 was an important factor in releasing my imagination to consider new ideas, creating space for changes within my approaches and practices to art-making.

Statement

Responding to the question—What is forbidden?—is an enticing invitation for me to express boldly in sculptural form rather than a painterly response. Even though color-sense perception is my first visceral response, since my 2011 WAI experience, sculpture is what I now use to explore content that is raw, visceral, tactile and meaning-filled. Objects, memory and a sense of place are entry points into research for me to discover and explore meaning-making, constructing associations through contrast and juxtaposition. *Being Prickly* came about using the lens of feminist visual culture and psychoanalytical point of view to conjure space for multiple perspectives to exist simultaneously in relation to an idea, or theoretical framework. Making sculptures allows me explore the qualities and sensations of tension. Artists like seamstresses craft alterations to the surface of an object to invoke an unusual story, spinning a new yarn, beyond that which has gone before, but coming out of an orderly sequence of growth and change.

Julia Nellessen | 2018

I am a ceramic artist based in Minneapolis, Minnesota. In my work I seek to push the traditional functionality of household porcelain to highlight the presence of loss and failure within ourselves, and the consistent capacity for acceptance and homecoming we create in community.

Statement

The women in my family have consistently been asked to cave to the men around them, while simultaneously expected to be the backbone that holds our family up. We are bent to the shapes that suit the spaces around us, molded by the weight of this reality.

In her glorious resistance my mom has taught me to be present to these coexisting dichotomies. Her bending has sought to prohibit her from knowing she is filled with dignity and strength. Her caving designed to rob her from holding space for herself. But it did not. She is a woman, molded porcelain, with the shape of survival. And that is the truest form of resistance I can name.

Marta Nowak | 2005

Marta Nowak is a registered architect, designer and a founding principal of AN.ONYMOUS – a trans-disciplinary design firm. She is a faculty member at UCLA Architecture and Urban Design Department and Art Center College of Design. Nowak focuses on the relationship between human body and machine in the context of architecture and urban environment, looking specifically at mobility, robotics and prosthetic technology.

Prior to establishing her own practice, Nowak worked as an editorial assistant at *Harvard Design Magazine*, and an architect at Safdie Architects, Toshiko Mori Architects, and Skidmore, Owings & Merrill. She has also been a design consultant at numerous innovation and technology companies, including Hyperloop Transportation Technology, and NASA Jet Propulsion Laboratory. Her work has been exhibited in international venues including MOMA PSI, A+D Museum and Hammer Museum. She has been a recipient of numerous awards and grants including Harvard University International Community Service Fellowship to work at the United Nations Human Settlement Program in Nairobi, Kenya.

Nowak holds a MArch I degree from Harvard University Graduate School of Design in Cambridge, MA, and a Bachelor of Arts in Studio Art from St. Catherine University in St. Paul, Minnesota.

Statement

The *2100 Blue Series* speculates on a future when climate change has left the earth in a state of Warm Arctic Cold Continents (WACC). This new environmental reality, coupled with the post-2016 political landscape further eroded the social and economic structures of American cities. The hypothetical events take place in different neighborhoods in Los Angeles which silently embraced the new environmental, political and technological changes.

The scenarios are drawn from the ethos of Americana, where the guiding beliefs and ideals characterize what growing up in America means. The children of the series are always portrayed in stereotypical activities that are not allowed anymore. They arrived at places that appear forbidden to explore.

The inclusion of the technology as an inevitable component of this reality reflect the complex nature of the relationship between man and machine. In the absence of individual rights and freedom, where fracking now takes place in one's backyard, oil rigs are thrown into the beach shore and cars' graveyard filled the highway, the machines act as both the guardians for the people and agents for the political authorities.

All these aspects of growing up in America, juxtaposed with the silence, muteness and beauty of the Los Angeles landscape covered in white snow, keep us intrigued by evoking our children's sense of adventure and curiosity. Yet, the images bring an unsettling feeling: where did we go so wrong?

Brenda Olson | 2018

Brenda Olson balances life as an artist with being a mother and working as an occupational therapist. In each role she values kindness and caring for others. She minored in art in college and has explored art in a variety of mediums and styles. She has done illustrations on greeting cards and loves that people choose a card based on emotion and then give it to someone they care about. In the summer of 2018, Brenda attended the Women's Art Institute at St. Catherine University with the intention of seeking deeper meaning and connection between visual imagery and deeper understanding of herself and others. She is curious about our collective past and connection to our ancestors. She seeks truth and honesty... looking closely and discovering the beauty of everyday objects and experiences.

Statement

She Was Here #1: The women of our history. I honor her and her story. I see her, I love her. I appreciate her. I thank her for recognizing that she was worth more than she was told. I am grateful that she fought for her children to live in a more just world. I hope that I can build on her strength and have the courage to see what is unjust in my world and do something to make it better.

She Was Here #2: I imagined finding all of these stories where "she" was left out of the history books. Digging up the words like an archaeological find. Recognizing each one and giving her value. Much was forbidden to women throughout history, but in many cases, she was simply forgotten, dismissed, or not considered to be part of the story. Remnants of this archaeology are alive today. Our constitution of the United States refers to our president as he and him throughout. Where does "she" fit in today?

Kimber Olson | 2010

Materials and process factor prominently in the creative approach of Kimber Olson, an artist and educator whose work revolves around organic systems. Olson uses contemporary handcrafts to explore themes of interdependency, fragility and resilience, temporality, death and rebirth.

Olson's work has been exhibited regionally and nationally for more than 15 years. Her art and interdisciplinary arts programs have been supported by grants from the Minnesota State Arts Board, Jerome Foundation and Metropolitan Regional Arts Council/McKnight Foundation. She has conducted residencies at metro area schools, correctional centers and in senior communities, and mentored emerging artists in the Textile Center's Mentor/Protégée Program.

A specific interest in the emotive/spiritual qualities of the artistic endeavor led Olson to pursue an MA in art and theology, which she completed in 2010 at United Theological Seminary of the Twin Cities. She also holds a BA in written communication from St. Catherine University.

Statement

A talisman is an object believed to hold magical properties that can bring good luck to or protect its possessor from evil or harm. The goddess symbol references Mother Earth/Divine Mother. Constructed of mundane materials, *Imbued* is a goddess talisman who represents the all-loving and nurturing archetype of creation. Her divine feminine energy channels through the hands of the people who hold her—giving them strength and courage, and enabling powerful transformations.

Haptics is any form of interaction involving touch. For humans, touch is elemental for knowing. In a traditional gallery environment touching art objects is considered taboo. This figure was created by its maker as haptic art. To fully experience the object you are encouraged to handle it. Interact with the goddess talisman intentionally. Her magical properties may touch you in this moment, or possibly, in days to come.

Kristen Palm | 2018, 2019 teaching assistant

Kristen Palm lives in the Minnesota Northwoods soaking in the trees as she bikes, hikes, snowshoes and skis the numerous trails in the region. Trees provide a framework for her art as well as inspire her to share the energy she experiences in the forest. At the canvas her goal is to evoke the joy and surprise as well as the peace and tranquility she obtains from immersing herself in nature.

Using cotton canvas, wooden frames and acrylic paint, Kristen experiments with the juxtaposition of bright colors and design elements as well as painterly brushstrokes against geometric shapes. She hopes her work will convey the profound simplicity of the world around her and what it freely offers.

Palm began her art career in computer graphics and later received her degree in Studio Art from the University of Minnesota. Her work has been shown in group and solo shows throughout the Twin Cities and in Knife River, Minnesota.

Statement

We have the most delightful cross-country ski trails in our neck of the Minnesota Northwoods that are maintained by a crew paid through skier donations. It's a good long distance from anywhere and has some of the most wicked hills any everyday xc skier would ever want to face. So naturally there are a few signs in the warming shack. One reads, "If you are the type of skier who falls a lot and tends to file lawsuits, please refrain from skiing here," and another, "No skiing after dark." Now I've never taken much interest in lawsuits, but to me cross-country skiing in the full moonlight between the sparkles of the snowdrifts and the long dark shadows of the trees—now that's appealing! And also forbidden.

Sara R. Parr | 2005

Sara R. Parr lives and works in Minneapolis, Minnesota. She makes artist's books and prints and teaches letterpress printing at Minnesota Center for Book Arts. Her artistic practice is inspired by women in history and her most recent work focuses on visualizing the interior emotional and intellectual lives of women in relation to the corporeal realities of the time and place they exist. Her work can be found in special collections libraries across the United States.

Statement

Women's lives have always been under scrutiny. Outside expectation, spoken, unspoken or legislated, informs the way women live, act, speak and behave. I am interested in women who step outside of those expectations, who question, wonder and rail against prescribed norms. I focus on historical women out of curiosity—how did they do it?—in hopes of learning how to do it myself.

I read about a lot of different historical women—Catherine the Great, Virginia Woolf, Agnes Martin—but Anne Boleyn and Bettie Page caught my attention and stuck. Both are examples of stepping outside of societal expectations—Anne for her drive and refusal to step aside for her husband's desires, and Bettie for her full embrace of female sexuality. Lessons abound from both of these figures for me, but the most important are bravery and honesty. These two traits are what I strive to embody in creative work and in everyday life.

Bonnie Ploger | 2006

Bonnie Ploger is an Artist-in-Residence at the Center for Global Environmental Education and Professor of Biology at Hamline University. Her teaching includes public workshops and college courses that combine outdoor exploration with intuitive art-making in ways that enhance inner awareness and emotional connection to nature. Her artwork investigating the metaphoric meaning of deep places in earth was inspired by her exploration of lava tube caves during a scientific expedition in Hawaii in 2005. This artwork began as a series of paintings she created as a protégée in the mentorship program of the Women's Art Resources of Minnesota. When she participated in the 2006 Women's Art Institute, she deepened this body of work with new paintings, and for the first time, added installation elements and improvisational singing. Since then, she has exhibited her paintings, monotypes, sculpture and photography in solo and group shows in university art galleries, museums and community art centers in the Upper Midwest and in a solo exhibition in Zhuhai, China. Recognition of her artwork includes awards, grants and residencies, including from the Minnesota State Arts Board. Her performances, which combine her visual art, improvisational singing, movement and storytelling, have appeared regionally, nationally and internationally. She regularly shows her artwork with Project Art for Nature, a group of artists who are dedicated to enhancing public awareness of natural areas in Wisconsin and Minnesota.

Statement

Animal Dreams holds secrets not evident at first glance. From a distance, it may seem a cave, symbolic since prehistory of often forbidden female power.

Seen closer, half-hidden images appear, human and animal forms flowing into one-another. Some of these, deliberately emphasized, emerge clearly on close inspection. Others, left abstract, invite the viewer to discover new creatures formed from their own imagination.

As you view *Animal Dreams*, consider:

What is Forbidden? Deep places and wild. Becoming beast or tree or stone. Awakening night with ecstatic cry. Unloosing wild within. Lion-love of self, of earth, of all.

What is Forbidden? To be agape as earth where seminal flood sinks to abyss. Fierce passion without shame. Wild thoughts painting walls with beasts.

What is Forbidden? To be woman flaunting crow's curiosity, owl's keen ear, bat's wild shout, antelope's grace, bison's power, and hawk's mastery of eye, singing ancestors' songs conjoined with science.

What is Forbidden? Climbing naked in the dark, alone. Splashing paint beyond the lines.

Taste of stone. The color blue. The poetry of night.

To be fearless in dark, in underground, in anywhere alone.

Claudia Poser | 2017

My art training has been eclectic. I was born in Germany to a mother who was passionate about art history and travel, so I became intimate with art and museums at an early age. I grew up steeped in modernism and Scandinavian design. As a teen and in my twenties, I haunted contemporary art museums, absorbing art movements by osmosis. When I decided to change careers in 1989, after ten years as a polymer scientist, I first turned to writing and for relaxation began to study ceramics at Northern Clay Center in Minneapolis, where I became a studio artist in 1995. I participated in the WARM Mentor Program from 2006-2008 and the Women's Art Institute in 2017. I have maintained a studio in the Northrup King Building in Minneapolis since 2008.

Statement

When I was a child, I was taught to equate paganism with ignorance and backwardness in my Christian religion classes. Nature worship was named witchcraft and devalued or persecuted as feminine and forbidden. But the rape of nature is only possible because of the elevation of the abstract over the life-giving force of our planet. In this work, I seek to reconsecrate the power of nature. What is holy? What is essential for our survival?

I have cast a circle of sand and used open pods shaped like garlic to define a sacred spiral. Garlic is used in folk magic as a protective ward. Some of the pods contain natural treasures within—we are forced to look closely and pay attention to what we often take for granted. The base materials that make life on this planet possible: Water, earth, plant life, rock.

The pods are red on the inside—the color of blood—blood that connects us to water and the pulse of life. Outside the circle, each compass point is marked with a candle in a dish filled with symbolic matter. North (Earth) is filled with soil, East (Air) has mirrored shards, South (Fire) contains ash, and West (Water) holds shells.

Jorden Renee Priebe | 2013, 2014 teaching assistant

Jorden Renee Priebe, an Iowa native now residing in the Twin Cities, is a graduate of St. Catherine University with a Studio Art degree with an emphasis in Photography. She created In The Moment Studios to showcase her commercial and portrait photography. When she doesn't have a camera in her hands or with her family, she is likely behind a sewing machine making historical garb or articles of modern-day fashion.

Statement

Becoming is a cast of my torso at 39-weeks pregnant, just days before giving birth to my first child. This piece was created to start a conversation about how pregnancy is generally considered beautiful, but it comes with a rarely acknowledged dark side. In this new age of stricter laws being proposed and passed to create new barriers to a woman's right to choose, being pregnant is something seemingly fully supported by society. Pregnancy is supposed to be natural and beautiful, but our society has morphed it into a political statement riddled with agitation from all sides. In the media, it is always shown to be *easy, beautiful, no complications, and a rite of passage*, because society truly is disgusted by basic bodily functions. As a young woman, I felt that society was telling me I was throwing away my career opportunities; that I would constantly be choosing between my child(ren) and making a career for myself. As someone who suffers from a chronic illness, pregnancy is often shown as a guilty choice: "If you can't take care of yourself every day you shouldn't have children." I had to dig deep for information about the basics of recovering from childbirth, how to breastfeed, how to return to work, what a miscarriage (read: spontaneous abortion) feels and looks like, and many other basic pregnancy topics. Pregnancy *can* be beautiful, but we need to acknowledge that it *can* also be a brutal toll on the body and mind.

Susana del Rosario | 2016

Susana del Rosario is a Mexican artist who works mainly with drawing and printmaking techniques. Susana holds a Bachelor degree in Visual Arts from Universidad Autónoma de Querétaro and obtained her MA in Art Studies from Universidad Iberoamericana in 2018. Susana's principal theme is territory and natural and political borders especially in the Americas. She takes satellite views, maps and photographs and draws them at the time that she explores political and social conflicts derived from these geographical features.

Susana has taken part in group exhibitions in Mexico, Colombia, Ecuador and the United States such as *Sala de estar* at Galeria Violenta in Guayaquil, Ecuador, and *Feria Arte 10* at Fotomuseo Cuatro Caminos in Mexico City, among others. Her work has been selected to be part of *XXXIX Encuentro Nacional de Arte Joven* in Aguascalientes, Mexico, and The International Graphic Art Festival in Russia. She has participated in different residencies and courses such as the Women's Art Institute Summer Studio Intensive at St. Catherine University in 2016 and Centro Interdisciplinario de Estudios de Género (CIEG) at Universidad de Chile in 2018.

She currently works in her studio in Querétaro, Mexico, and as an Associate Professor in Drawing at Universidad Anáhuac and Universidad Autónoma de Querétaro.

www.susanadelrosario.com.mx

Statement

Colonization, processes of forced migration, labor migration, delimitation of territories legally or illegally, have extended the borders in a territory that we call America. Borders, not only borders between countries and regions but between languages, colors and relationships, invite us to define and redefine these spaces, in a constant search for identity. Using mainly drawing and some printmaking techniques, I explore concepts about territory. Current ways of looking at the elements of nature and geography are challenged to propose a reflection.

During the 2016 presidential elections in the United States, Donald Trump threatened to deport 3 million undocumented workers. Mexico and the United States share a border of 3,100 kilometers, a border through which thousands of people cross daily, most of them undocumented looking for jobs. This US-MEX border is at the same time political and natural. Rio Bravo or Grande from Colorado to Texas and the Chihuahuan Desert (the largest in North America) both together with the wall, forbid the pass of people in a continuous battle for our freedom of movement.

Maggie O'Dea Rozycki | 2013

My art life started in the sandbox and art continues to be my companion. Clay was my first love, then drawing, painting, puppet and mask theater, and back to painting. Making art has been the touchstone of my life. It is how all of me comes together: body, heart, mind, soul, experience, knowledge, and all known and unknown inner and outer influences.

At 26, I dedicated myself to Art. It seemed the best way to “save the world.” I was painting abstractly and I believed that art communicates through the collective unconscious, a shared space that all people are part of. My intentions of love and justice for all would be communicated in the art. Now I am not sure of this, but I know “Art saves me.” It is my calling and if I refuse it, I will not be happy.

The inner city of Minneapolis is my home. I have lived in the same triplex for 27 years across the street from spacious Powderhorn Park. This long view of trees, hills, and sky feeds my soul. Love and community surround me, filled with beautiful friends, family, and an invigorating alternative community. After retiring in 2010, there is more time to paint. *Plein air* painting is my love because I can feel nature. I currently paint to create beauty and express the joy of being alive and in nature.

Statement

Planted, as I was in the Ancestral, root bound/rule bound soil, of an extremely strict Catholic family, I was forbidden to be a sexual, sensual being. Like all of us embodied humans, it is my nature, my life force. This was denied me—and I had to hide this essential part of myself.

In this painting, *Hidden Stories*, I offer a place to be sensual, connected to sacred nature. To rest, be rocked and held, to expand. These places behind and within are good and safe. What is hidden is not shameful. Here there is freedom to be wild, unbridled and glorious. All is Whole Sacred Nature.

Karen Searle | 2001

Karen Searle creates objects in fiber and mixed media using various needlework techniques. Her work has been exhibited widely in the US and abroad. She has lectured internationally, curated exhibitions, and juried textile design competitions.

She has taught fiber arts courses at St. Catherine University in St. Paul, Canberra School of Art in Australia, the Textile Center and the Weavers Guild of Minnesota in Minneapolis as well as workshops at numerous textile conferences in the US, Canada and Korea. She has mentored women artists since 1993 through Women's Art Resources of Minnesota (WARM). Karen is a former publisher of textile arts books and author of three weaving texts. She has written about artists and their work in magazine articles and in her recent book, *Knitting Art* for Voyageur Press.

Statement

I create objects using needlework, a medium that historically has been relegated to the domestic realm. In much of my work I seek new uses and value for discarded materials as I strive to integrate material, form and content.

The laborious process of ordering a chaotic pile of legally shredded currency from the US Mint into a lush “fur” garment was undertaken in response to thoughts about conspicuous consumption—those who live lavishly and those whose economic circumstances forbid them to do so. Incorporating the currency into a garment of gut reflects the visceral relationship that many of us have with money and its control over our lives.

Meditations on equality also came up—on how through history women have been forbidden equal participation in a money economy. I have come to understand that an artist's time commitment to producing work is not compatible with the “time is money” construct that governs the value of work our society. (This disconnect is the reason the first question an artist is often asked is: ‘How long did it take you to make this?’ The viewer fits this kind of labor into their learned understanding of the value of time.) It is time for artists' time and energy to be evaluated by the same criteria as that of other highly trained professionals.

Paige Tighe | 2007

With a Master's degree in Social Practice Art from Otis College of Art and Design in Los Angeles, Paige Tighe has lip synced "Changes" by David Bowie as protest on the downtown streets of L.A., held scrolls with karaoke lyrics on them for people to sing along on the streets of Long Beach as Pedestal & the All-Girl Band, and walked up and down the streets of both coasts holding hands with people as a performance called *Walk with Me*. She lives in St. Paul and has returned to the studio to meditate, paint and weave.

Statement with Kristina Fjellman

We are not the first women to create this. The act of knotting and weaving rope or yarn has been done for centuries out of necessity or out of desire by women from every walk of life and every culture on this planet. The space of the gallery has long rejected this activity as fine art. We create this piece and invite you to watch it come together. We hope you see all the women in this piece, far beyond the two of us, to the women who came before, you who are viewing it, and those yet to come.

Kate Vinson | 2017

I grew up two hours south of the Bridge in North Central Michigan. As a high schooler, I was a photographer for the yearbook staff, intending to be the next Margaret Bourke White. I worked across the country for a number of years in Outdoor Adventure Education, eventually relocating to Mankato, Minnesota, for graduate work. While there, I studied Experiential Education and earned a licensure in Art Education.

I have worked as an art educator since 2007 teaching groups of all ages. I currently work as a teaching artist focusing in fiber and ceramics with 11–12th graders at Perpich Arts High in Golden Valley, Minnesota.

As an artist, my work often draws upon traditional basketry techniques that are reinterpreted and expand the concept in a contemporary aesthetic.

Statement

In making this piece, my intent was to expand a series of work. The series centered on roots. Roots anchor and ground. They also expand and grow. A root can shift, be transplanted or even severed. This root is dark, mysterious, and contains beauty and power. This root is luminous in its connection and yet is yearning for transformation. I see the forbidden in the existence, the purpose, and the nature of the root.

- Does the root provide foundation while supporting tender growth?
- Does it offer sustenance, bare nourishment, or fruition?
- Is the root diseased and impeding expansion?

To be forbidden is to exist on the cusp of change, allure, and possibility.

Terri Wentzka | 2018

Terri Wentzka received her BA in Painting from the University of Minnesota and returned to making art after working for years as an award-winning writer and filmmaker. She was recognized as an artist to watch in *Minnesota Monthly* magazine's "Best Art of 2016." Her work has been exhibited at numerous venues including St. Mary's University, the Hopkins Center for the Arts, TuckUnder Projects, and the Banfill-Locke Center for the Arts. Terri has a working studio in the Northrup King Building in Minneapolis, where she also teaches art classes.

A storyteller by nature, her artistic practice focuses on the natural world and reflects a desire to spotlight things that others might not notice. Her highly detailed graphite drawings muse upon the real and illusory ways humans and other creatures protect themselves, the glorious indulgences of paranoia, and the mysteries of discarded grocery lists and other scribbled notes. She is quite certain that the world would be a better place if everybody did a little drawing every day.

Statement

The Drawing Is on the Other Side of This Piece of Paper: I believe in the power of storytelling to help people relate to art, and normally write revelatory statements about the stories behind my work, how it was made and why. But I can't possibly tell you what this piece is really about. I will simply have to smile and nod politely when you share your interpretations of the drawing with me and ask if you're correct. If I told you, we would never look at each other the same way again.

Karen Wilcox | 1999 and 2000, 2001 teaching assistant

Karen Wilcox has exhibited her work in over seventy juried, invitational, and solo exhibits since 1994. Her work is featured in several online and print publications, including "The Evolution of a Mythology: Artist Karen Wilcox Reimagines the Creation of the Universe from the Female Perspective," Norma Smith Olson, *Minnesota Women's Press* (March 2016) and *How to Be a Feminist Artist: Investigations from the Women's Art Institute (The Interviews)*, Elizabeth Erickson and Patricia Olson (2014).

Wilcox has been invited to present numerous artist's talks at galleries, art centers, and academic institutions. She has taught various classes and mentored emerging artists. Her work is included in several private and corporate art collections, including the Radisson Corporation.

Selected exhibitions include *Art on the Plains XI*, Plains Art Museum, Fargo, ND, 2010, Hesse McGraw curator; *The Women and Money Project*, Katherine E. Nash Gallery, University of Minnesota, Minneapolis, MN, 2016, Howard Oransky, Director, Ellen Schillace, curator; *Stepping Back, Looking Forward: Honoring Feminist Vision*, Minneapolis College of Art and Design, Minneapolis, MN, 2016, Kerry Morgan Director, Minnesota Women's Caucus for Art, sponsor; *How to Be a Feminist Artist: Investigations by Alumnae of the WAI*, The Catherine G. Murphy Gallery, St. Catherine University, St. Paul, MN, 2014, Patricia Olson and Elizabeth Erickson curators; Solo Exhibition *Within the Myth: Gendered Perceptions*, The Catherine G. Murphy Gallery, St. Catherine University, St. Paul, MN, 2013. Artist's Grant and Work Exchange Award, Vermont Studio Center, Johnson, VT, 2012.

Wilcox currently maintains a studio in Minneapolis, Minnesota.

Statement

"She" is the Creator/Destroyer Goddess. She, who must be obeyed and feared.

Women's anger is forbidden.

Women's anger is often portrayed as "madness" or "hysteria." Doubt, blame, aggression, ridicule, and dismissal are common reactions to an angry woman.

In her blogpost in *Psychology Today*, Feb 10, 2019*, Harriet Lerner, Ph.D., states, "Women have long been discouraged from the awareness and forthright expression of anger..."

"Even our language condemns such women as "shrews," "witches," "bitches," "hags," "nags," "man-haters," and "castrators." They are unloving and un-lovable. They are devoid of femininity. Certainly, you do not wish to become one of them. No wonder it takes courage to define oneself as a feminist, to risk being viewed as "one of those angry women." "

*Lerner, Harriet, "Why Men and Women Dread Female Anger: How the taboos against female anger keep us in place." <https://www.psychologytoday.com/us/blog/the-dance-connection/201902/why-men-and-women-dread-female-anger>

Josie Winship | 2016

Josie Winship is a multi-disciplinary artist/activist living in Minneapolis, Minnesota. She has performed many characters including The Queen, Eddie the Cowboy, Nancy Bullshitini, Ms. Winnie and The Radical Rooster. She's performed these characters either alone or in collaboration with Mary Esch, Krista Kelley Walsh, Mary Laurel True and Yumi Inomata in the Twin Cities. Winship is also a visual artist who has shown at 801 Gallery, Artista Bottega, Bloomington Art Center, Banfill-Locke and Quarter Gallery. She attended the Women's Art Institute in 2016 as a painter and performer.

Statement

My performance is based on an article written by a man in the *Washington Post* in which he describes his descent towards becoming a mass murderer and what turned his life around to become a healthy man. I impersonate him telling his story of how he almost attacked his high school with an assault weapon when he was a teenager. It is the story of a man looking back at his troubled upbringing as a bullied and homeless teenager. However, he did not follow through with his plan and tells us what saved him from committing this atrocity. I call the piece, *I Almost Did It*.

It is important to tell this story because mass murder is so common now that we read about it like weather reports. It is particularly disturbing when it is done by teenagers. Why are young men so despondent and alienated from their own humanity that they would commit mass murders? Our culture has become toxic and immune to violence. Fortunately, this man's story tells how he was saved from committing a mass murder. What his story shows is that people need to be shown that they are loved and worthwhile.

This is the type of story that motivates my performance life. Though most of my past performances have been humorous, this story is certainly not one of those.

Jean Wright | 2002, 2004 and 2005 teaching assistant

Jean Wright is a visual artist born and raised in St. Paul, Minnesota. She received a BA in Theology and Studio Art from the University of St. Thomas and St. Catherine University in 2003. She attended the Women's Art Institute at the Minneapolis College of Art and Design in 2002, and returned to serve as a TA for the program in 2004 and 2005. A member of the Visual Art Department at Breck School in Minneapolis, she has taught encaustic workshops at Wet Paint Art Supply in St. Paul and maintains a studio in the Grain Belt Warehouse Building in Northeast Minneapolis. Her current encaustic work addressing issues arising from the intersection between Divinity and Humanity was the subject of a solo show *Seeking Understanding* at the St. Paul Monastery Benedictine Center in 2019.

Statement

The value that has been placed on stoicism; the endurance of pain or sorrow without complaint and without the display of emotion led me to name my "forbidden:" *Grief*. I envision grief as an enormous load, under which one must either stay perfectly still or move so slowly and deliberately that the weight never shifts or tips. Stay still; don't trip.

In working on this piece, I came to realize that what is really forbidden is less the actual emotion than the sharing of the emotion. Feeling grief and pain are acceptable; speaking of that grief and pain are not acceptable. Ironically, in the speaking, there is a distribution of the weight, multiple points of contact, stability, and the ability to move forward.

About the Women's Art Institute 20th Anniversary Celebration

When Elizabeth Erickson and Patricia Olson started teaching the Women's Art Institute in 1999 at Minneapolis College of Art and Design, they never dreamed that this year the program would be marking twenty years of educating advanced women artists. With over 300 alumnae and over 40 visiting artists and art historians having participated over the years, The Catherine G. Murphy Gallery of St. Catherine University and the Minneapolis College of Art and Design are mounting concurrent exhibitions and related programming to celebrate.

Each cohort of the Women's Art Institute brings questions about making art, being a woman artist and navigating the art world, and these questions become the curriculum for the course every year. Therefore, the juried alumnae exhibition at The Catherine G. Murphy Gallery is titled: *What Is Forbidden?: The Women's Art Institute 20th Anniversary Exhibition*. Sixty artists, all past participants of the Summer Studio Intensive course, present their visual interpretations in a wide variety of media, September 7 – October 19, 2019.

Concurrently, the Minneapolis College of Art and Design is mounting an invitational exhibition: *With, Through, and Beyond: Visiting Artists Celebrate 20 Years of the Women's Art Institute*. Featuring twelve national and regional visiting artists who have worked with the Women's Art Institute over the years, the exhibition in the Second Floor Galleries also highlights the work of WAI founder Elizabeth Erickson and current faculty Patricia Olson and A.K. Garski. The exhibition runs September 13 – October 13, 2019.

About the Women's Art Institute:

Since 1999, the Women's Art Institute offers a four-week summer intensive studio course for advanced women artists of all ages and backgrounds, as well as programs featuring contemporary women's art practice and history. This innovative and rigorous course focuses on issues and art that arise through the combination of open studio work, intense individual tutoring, inspiring conversation and critiques, and presentations from visiting artists, critics and art historians. The Women's Art Institute was founded in 1999 by Elizabeth Erickson at the Minneapolis College of Art and Design. In 2012, the program was moved to the Department of Art and Art History at St. Catherine University, directed by Patricia Olson.

More information: www.stkate.edu/events/wai

Related events

What is Forbidden? The Women's Art Institute 20th Anniversary Exhibition

September 7 – October 19, 2019

Reception Celebration: Saturday, September 14, 5–7 p.m.; Remarks and toast at 6 p.m.

The Catherine G. Murphy Gallery, St. Catherine University

Josie Winship will perform her piece, *I Almost Did It*, at 5:30 p.m. and 6:30 p.m. in the second floor drawing studio. Process performance artists Kristina Fjellman and Paige Tighe will work on their untitled meditation piece 5:30–6 p.m.

With, Through, and Beyond:

Visiting Artists Celebrate 20 Years of the Women's Art Institute

September 13 – October 13, 2019

Second Floor Galleries, Minneapolis College of Art and Design

Reception Celebration: Friday, October 4, 6–8 p.m.

This invitational show features 12 national and regional visiting artists and Institute faculty, all of whom have worked with the Women's Art Institute.

Beverly McIver: Visiting Artist's Talk

Friday, September 20, 6:30 p.m.

Auditorium 150, Minneapolis College of Art and Design

Painter Beverly McIver, who was the Institute's visiting artist in 2008, returns to present her current work.

What's Your Question?

Thursday, September 26, 7 p.m.

Lecture Hall, Visual Arts Building, The Catherine G. Murphy Gallery, St. Catherine University

Bring your question about art, art-making and/or being an artist. Write it on a piece of paper upon arrival and put it in the bowl. A panel of Institute alumnae will randomly select questions out of the bowl and respond. Audience participation encouraged.

Feminist Art Historian Night

Wednesday, October 9, 6:30 p.m.

Auditorium 150, Minneapolis College of Art and Design

Institute Visiting Art Historians Patricia Briggs and Diane Mullin present women's art and feminist theory from prehistory to today in two hours.

Many thanks

Founder: Elizabeth Erickson

Director: Patricia Olson

Faculty: Patricia Olson and A.K. Garski

Exhibition Advisory Committee: Beth Bergman, Betsy Dollar, Elizabeth Erickson, A.K. Garski, Annie Irene Hejny, Dakota Hoska, Karen Wilcox and Patricia Olson

The Catherine G. Murphy Gallery: Nicole Watson, director; Kimberlee Joy Roth, technical assistant; Nicole Wallin, gallery intern

MCAD Galleries: Kerry Morgan, director; Melanie Pankau, coordinator

The Women's Art Institute is a program of the Department of Art and Art History at St. Catherine University and is co-sponsored by the Minneapolis College of Art and Design.

For more information:



Women's Art Institute

stkate.edu/events/wai

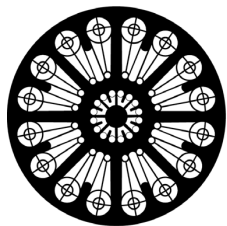
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The Catherine G. Murphy Gallery

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