



JOAN
MITCHELL
FOUNDATION

EMERGING ARTIST GRANT

2015



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EMERGING
ARTIST
GRANT

2015

GRETA BANK

ADRIANA CORRAL

KERRY DOWNEY

MARIA GASPAR

JOIRI MINAYA

IRVIN MORAZAN

NONTSIKELELO MUTITI

SHANI PETERS

WENDY RED STAR

TATTFOO TAN

ABOUT THE EMERGING ARTIST GRANT PROGRAM

The Joan Mitchell Foundation is pleased to present this catalog, on the occasion of the inaugural group of recipients of the Emerging Artist Grant Program. This grant is an initiative designed to assist emerging visual artists across the United States, through an unrestricted grant of \$12,000 per artist in addition to professional support throughout the year to a diverse group of ten artists.

During this piloting phase, the Foundation is seeking to determine what type of support best meets the needs of emerging artists. The Foundation will utilize information provided by the 2015 grantees to inform the 2016 pilot cohort and will ask grantees to share the impact over time. It is our hope that the pilot program allows us to create a grant that best meets the needs of artists at this stage of their career.

Through the Emerging Artist Grant Program, the Foundation seeks to award visual artists who demonstrate excellence in their work, a commitment to their careers and artistic communities, and a willingness to engage in the varied support provided by this program. Recipients have the opportunity to build relationships with one another, the Foundation, and an expansive community of arts professionals. The combination of funding and supplemental programming is intended to further recipients' artistic practice, encourage career sustainability, and best equip them to make their own artistic choices and forge a unique career path.

A primary purpose of this program is to provide artists with access to opportunities that can effect positive change in their lives and, in turn, the field at large. Historically the Foundation has supported emerging artists through our MFA Grant Program; this program was suspended in 2013. As an organization that values cultural equity, we hope through this initiative to benefit a population of artists beyond just the sphere of higher education, a system that can suffer from homogeneity and a lack of equity. We have strived to engage a broad group of emerging artists and prioritize diversity in all areas, including artistic practice, geographic location, gender, age, background, socio-economic level, sexual orientation, ethnicity, and all levels of educational attainment.

The Foundation defines "emerging" as those early in their artistic careers (regardless of age), who are gaining momentum, and may be at a critical juncture in their career when this support would be the most impactful. These artists demonstrate potential in their practice through risk-taking and pushing their work in dynamic ways, and are not yet considered well established professionally by indicators such as major gallery representation, significant exhibition history, awards and commissions, or sustaining an income derived solely from art sales.

To identify artist nominees for the 2015 grant cycle, the Foundation engaged nominators nationally to recommend artists, who were then invited to apply for the grant. Then, a secondary independent jury panel selected sixteen program finalists through an anonymous review process. Nominators and jurors included visual artists, curators, and individuals from arts organizations and the academic community. A committee of Foundation staff and an outside reviewer determined the final recipient group through an interview process in the fall of 2015.

AGAINST CONVENTIONS

ON THE WORK OF THE 2015 JOAN MITCHELL FOUNDATION
EMERGING ARTIST GRANT RECIPIENTS

Jessica Lynne

There is no single way to characterize the group of ten artists who received the 2015 Joan Mitchell Foundation Emerging Artist Grant. Their mediums vary from printmaking and installation, to performance and sculpture. Their conceptual foci are vast—the environment, international human rights, the fluidity of identity. And yet, despite their variances, perhaps we might understand their collective ability to point outwards, providing a lens through which we can examine the world(s) around us, as the common thread.



Shani Peters, *The Crowns: A Demonstration (Nzinga Stoke)*, 2016, archival print on paper, 30 x 40 inches

Through their activism, a new generation of young African Americans extends the powerful legacy of political protest, long employed as a tool for change. With her mixed-media prints and public installations, Shani Peters chronicles this history juxtaposed against a contemporary meditation on current displays of activism. *The Crowns: A Demonstration (Nzinga Stoke)* and *Peace and Restoration for Self Determination*, trace a lineage. Peters sources her images from various archives and manipulates the photos to reveal an urgent desire for liberation. The crown informs the theoretical premise of the works certainly, as it alludes to the crown as a representation of glory, but we also see the crown as shape as Peters manipulates her images to take on its form in, for example, *The Crowns: A Demonstration (Nzinga Stoke)*. For Peters, the crown is an emblem of joy—that which exists on the other side of pain and trauma. The motif extends to her installation work, and a more explicit color pattern emerges as reflected in the installation image of *The Crown*, on view at Project Row Houses in 2015. Red, black, and green—the colors of the first Pan-African Flag designed by the Universal Negro Improvement Association in 1920—are featured prominently in Peters' work as a way of articulating a visual marker of pride and resistance. In this way we, the viewers, are witnesses to the creation of new records and the unapologetic assertion of self-determination.



Maria Gaspar, *I Look For These Past Hands*, 2013, nylon, digital print on substrate, aluminum pole, rope, 26 x 5 feet

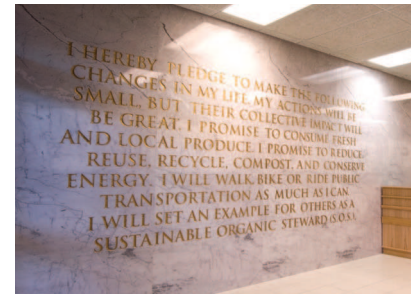
Yet, to what extent does place inform such assertions? As a site-specific artist, Maria Gaspar is deeply engaged in confronting the relationship between place and power. For Gaspar, the built environment is not a silent actor. Rather, it is a force that presses upon us and serves us in different ways, depending on one's station in life. In poor communities of color, this means that architecture can, at times, serve as a tool of oppression and erasure. Gaspar's installations then, imagine new possibilities for the stories contained within the physical walls of our neighborhoods. In "I Look For These Past Hands," Gaspar raises a flag image of brown clasped hands on Chicago's West Side. The flag is a recreation of a similar image found after the Great Chicago Fire. The flag calls visual attention to the fire, while the installation location is a deliberate attempt to dialogue with the specific history of the neighborhood. Like Peters, Gaspar roots herself in lineage making—the West Side was the site of the 1968 riots. Brown is a reoccurring color throughout many of

Gaspar's works, serving as a type of political reclamation and a repurposing of Chicago's graffiti blaster program designed to "blast" graffiti brown. In this way, Gaspar, who spends much time working in her childhood neighborhood, Little Village, (re) frames the demarcations of public space in the interest of the most marginalized among us.

With his large-scale installations, Tattfoo Tan concerns himself with the environment, climate change, and nutrition. The former painter pulls from the American self-help genre as inspiration for his social practice endeavors that seek to encourage greater alignment of spirit, mind, and body. Tan's three major projects—*Nature Matching System (NMS)*, *Sustainable. Organic. Stewardship. (S.O.S.)*, and *New Earth*—work in tandem to impart knowledge about seemingly opaque subject matters in an accessible manner. Tan's *S.O.S. Pledge*, for example, was installed in the lobby of P.S. 971 in Brooklyn, NY for students, parents, teachers, and other community members to encounter on a daily basis. It served as a simple, yet potent call to action to recalibrate the way we take care of ourselves and our earth. His 2013 mounting of the *Nature Matching System* at The New Children's Museum in San Diego, CA is similar in intent. His *NMS* project uses colored placemats to remind viewers to consume their "daily dose of color"; the more colorful your plate, the greater the nutritional value. Tan is insistent that he does not have all the answers. Instead, through color, clear language, and replicable syllabi, the artist contends that collectively, we can forge better relationships with the food we eat and the planet we call home.

In the work of Joiiri Minaya and Wendy Red Star, interrogations of subjectivity manifest themselves as interrogations of the body as each artist attempts to reckon with constructions of femininity and that which informs its construction. Minaya enters into this discourse with an examination of the female body in the Caribbean cultural and environmental context. In *Siboney*, Minaya has created a large, red, green, and blue gouache mural, smeared in the center with her own body. In *Container*, a giclée print, the body is once again present, this time explicitly so, wrapped in a leaf-patterned fabric and prostrate on a floor surrounded by plants. Minaya unravels "first" world visualizations of identity and leisure in Latin America that so often seek to render women exotic and "othered." By placing the body against the backdrop of foliage, or even, in conversation with foliage, as seen in the aforementioned works and also *Redecode*, Minaya forces her viewer to confront their own perceptions of "tropicalness" and the cultural data that informs our expectations of this locale.

Like Minaya, Red Star requires her viewer to reconsider their perceptions of a female identity that is often othered. In this instance, Red Star uses photography to (re)articulate the visual language that has longed framed discussions of a Native female identity. Alongside humor and satire, Red Star's Crow background becomes material, as important to Red Star's technical underpinnings as the photographic manipulations employed by the artist to navigate these dialogues. This is especially made clear in works such as *Sioux Wildfire #1* (*White Squaw Series*) or *Twin Peaks Or Bust* (*White Squaw Series*) in which the artist has inserted an image of herself onto the covers of E.J. Hunter's popular interracial romance novels. Red Star unabashedly responds to the historic representation of indigeneity while putting this palpable history in conversation with contemporaneous climates of image making.



Tattfoo Tan, *S.O.S. Pledge*, 2010, PS971, 6214 4th Avenue, Brooklyn, NY 11220, white Carrara Venatino marble, gold paint, 10 feet x 27 feet x 9 inches



Joiiri Minaya, *Redecode: a tropical theme is a great way to create a fresh, peaceful, relaxing atmosphere*, 2015, wallpaper, 18 x 9 1/4 feet



Wendy Red Star, left: *Sioux Wildfire #1*, right: *Twin Peaks Or Bust*, *White Squaw Series*, 2014, digital prints, 11 x 18 inches each



Greta Bank, *NSFW*, 2013, mixed media, dimensions variable



Kerry Downey, *Bleed*, 2014, monotype on paper, 11 x 15 inches



Nontsikelelo Mutiti, *Untitled* (still from video), 2015, video, dimensions variable

Greta Bank's practice points to the performative frameworks that inform our understandings of womanhood. Indeed, *NSFW* is a performance and installation in which Bank takes on the character of Gustave Menet and places herself amongst 5 large scale panels on which a female nude figure is painted. Here again, we meet the body. Paired together, Bank's performance and diorama enters into a critical discourse surrounding the autonomy of (re)presentation. Moreover, she challenges the imposition of a male to female hierarchy as natural order. Such suspicion looms over *Biophilia/Biophobia* as Bank's sculptures remark upon the fragility of "the natural."

Still, how might we begin to think outside of the gender binary that so governs, dictates even, social interactions? Kerry Downey proposes abstraction as a methodology for investigating the fluidity of an imposed gender spectrum. In Downey's oeuvre, abstraction functions as more than a formal artistic theory. It also represents a tool for navigating evolving somatic expressions. What is allowed to be made legible on a body or through a body? These are the questions Downey asks their viewers. This state of evolution, or slipperiness, to borrow the artist's word, lingers over Downey's prints. In monotypes such as *Bleed* or *Phantom Bounce*, an amoeba like form is a landscape over which smaller, often brightly hued forms are laid. The viewer's attention is drawn to the red ovals that punctuate *Bleed* or the mark-making that is inscribed within the larger experimental shape of *Phantom Bounce*. Color is a type of incentive, and Downey pulls from the history of pop art prints as they employ color. However, they resist a narrative script in the messaging. Instead we witness abstraction performing as its own vocabulary, offering up new language and symbols that reject normative assignments and make space for a rigorous maneuvering of difference.

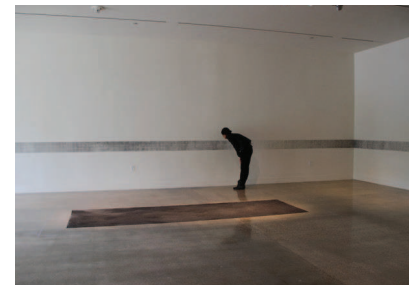
In the work of Nontsikelelo Mutiti, the aggregation of symbols and the vocabulary that surrounds them are inherent to the creation of a cultural ecosystem. Accumulation operates as an algorithm through which Mutiti mines and presents data. And this is a task that has no end. Mutiti's visual references speak to the multiplicity of blackness, specific in nature at times, and then at other moments, universal. As the artist moves across and within different black communities — in Zimbabwe, her home; the UK, and the U.S. — she sources popular and easily recognizable black haircare objects from beauty supply stores and family. We see this clearly in *Black Thang*, and again in her untitled video, where the comb and repeated images of young, black women wearing cornrows mark the work as signifiers that affirm black beauty, in the face of a world that so often does not. In this way, though palatable to viewers of various backgrounds, Mutiti speaks directly to black women who may encounter her cultural architecture.

Cultural signifiers converge in the sculptures and performances of Irvin Morazan as the artist draws upon his indigenous heritage, urban landscapes, and current events to illustrate connections between that which has occurred and that which we presently face. Morazan articulates links between indigenous patterns of adornment and the self-fashioning styles present in hip-hop culture. His *Ghettoblaster* headdresses harken back to a New York City at the dawn of hip-hop. Young men and women blasted music from their boomboxes in a jovial yet, competitive manner. *Motorpsycho*, a recurring performance, introduces this history in a new context as Morazan channels the sound of 12 Harley Davidson motorcycles through a single loudspeaker. History is a living, breathing, entity in Morazan's hands and contemporary culture is constantly responding to it in new ways.



Irvin Morazan, *Ghettoblaster Headdress*, 2009–2015, wearable sculpture, mixed media with functional Ghettoblaster, 55 x 60 x 50 inches

So too is Adriana Corral a data miner. As a research-based conceptual artist, Corral's practice pays close attention to the intersection of memory, justice, and place. For the past five years, she has focused intently on the story of the disappeared and murdered women and girls in Ciudad Juárez, Chihuahua, México. What has resulted is a body of work structured around the ever-expansive archive of legal notes, press clips, anecdotes, and other ephemera that chronicles this travesty. In form, Corral's research takes the shape of large-scale, site-specific installations that truly foreground the lives of these women, yet exists as their own participatory ritual space. For her 2013 *Memento* installation, Corral used an acetone process to transfer the names of the victims to the walls, and paired this with an ash burial plot in the center of the gallery space. Due to the classified nature of the documents Corral used for research, the victim's names had to be blurred in order to be displayed publicly. As a compromise, she chose instead to burn the documents, hence the ash, and retain it as a material that follows her with every new installation. Corral creates an alternative archive, a counter monument as she refers to it, which asks viewers to trust memory, in spite of its fallibility, as a metaphysical site of mourning through which we grapple with our own navigations of death, life, and truth.



Adriana Corral, *Memento*, 2013, victims' names transferred onto wall and ashes, dimensions vary

Undoubtedly, this is a group of artists unafraid to provoke and test the boundaries of form while challenging our thinking around the very subjects we claim to know best. And in a cultural and political climate fraught with tensions, their work is urgent, imperative.

IN PLAIN SIGHT

Charlie Tatum

In today's world, it seems we're all increasingly visible. Whether through social media or government surveillance programs, our bodies and our likenesses are seen more than ever. A quick Google search can show you what people look like, where they live, where they work, and how their taste in fashion has changed over the past ten years. There's more information before us than ever before, and there are more platforms for creating images of ourselves. And while this extreme visibility can be simultaneously creepy and joyful and troubling and fun, it's also necessary to distinguish between increased visibility and actual social change.

The age of identity politics was ushered in by artists seeking—and demanding—visibility in a largely white and largely male canon of art history. Groundbreaking artists like Coco Fusco, David Hammons, Ana Mendieta, Adrian Piper, Carolee Schneemann, and David Wojnarowicz—to only hint at the tip of the iceberg—dedicated their practices to presenting stories of those who had been pushed to the margins of society and of Western art. And many of today's artists have inherited their fascinations with what bodies can represent—and what they are forced to represent by society at large. Decades later, this visibility takes on a more complicated dimension. The body, or the appearance of it, is often used to simplify and fix the identities of those seen, for example, in racial profiling, high-school dress codes, or even within activist communities, forcing us to ask ourselves if visibility is always the end goal. Maybe there's also strength in being adaptive, ever-changing; in containing a multiplicity of identities; in never quite being pinned down.

The ten grantees from the Joan Mitchell Foundation's 2015 Emerging Artist Grant Program all acknowledge the power of both being present and being absent, sometimes in rapid alternation. They often look to the past and to their own experiences to redefine how their bodies—and others'—are seen, interpreted, and rendered by society.



Joiiri Minaya, *After Gauguin #1* (from the *Dominican women - Google search postcard series*), 2015, giclée print on Hahnemühle paper, 5 x 7 inches

Joiiri Minaya draws heavily from her lived experiences in New York—where she was born and later went to school—and the Dominican Republic—where she was raised. In her work, the body, based on its ability to be seen, is always the other, exoticized and eroticized. In a series of collaged postcards, Minaya combines fragmented limbs taken from a Google search for “Dominican women” with paintings by Paul Gauguin, Caribbean beach scenes, and tropical patterns filled with palm fronds and birds of paradise. She reminds us that colonialism, tourism, and art history have long depicted the bodies of women of color as sites of exploration and pleasure. But by splicing and rearranging these body parts, Minaya avoids the othering gaze. In a related installation, images from this same search hang from the ceiling, mounted on sintra board and backed with the fabric from Hawaiian

shirts, rotating, never quite giving the viewer the full picture. Minaya draws a connection between the Caribbean body and the fabrics that have come to represent the islands in popular culture and design. In her performance-installation *Siboney*, 2014, Minaya painstakingly replicates a pattern of red, blue, and green leaves in paint—only to smear it with her own body, wearing a white housekeeping uniform, wiping away her own labor. The viewer is left with a smear marking the artist's absence.

Nontsikelelo Mutiti similarly explores the relationship between design and bodies of color. Mutiti's practice has often looked to hairstyles as signifiers of personal identity, particularly in relation to the African diaspora. Her *African Hair Braiding Salon Reader*, 2014, compiles photographs of salons in Harlem with academic texts and inspirational style images from American films in the '90s. Her video *Pain Revisited*, 2015, produced with Dyani Douze, embraces the formal beauty of African braids, creating a dynamically shifting motif of heads while connecting the generational transference of African hairstyles with the trauma of the diaspora. For Mutiti, this passing-on is paramount, and she celebrates the hair salon for being a site of knowledge sharing for black women. *Tiles*, 2012, replicates a salon without its stylists or customers, transforming curving braids into a geometric pattern on the floor and playing recordings from a New York salon to symbolize those who are physically not there.

New York-based artist Shani Peters also centers sociality and connectivity in her work. Her *Crown* project, which includes photography, workshops, installations, and events, embraces the crown as a cross-cultural symbol of self-determination. Her installations of paper crowns hanging from the ceiling invite the public to celebrate themselves and others—physical bodies in the gallery space together. Other projects, like the video *Half Hasn't Been Told*, 2012, also sees liberation and social change in intersectional coalitions. The cartoon tells a fictionalized story of Peters' great-great-grandmother, from the Osage Nation, watching television and sharing strategies for survival with Shawnee leader Tecumseh, activist Angela Davis, and others, who determine that justice in the xenophobic land of BamAzona can only come through collective resistance. By collapsing time and geography, Peters offers a platform for imagining connectivity and revolution.

Tattfoo Tan sees collective action as a contemporary necessity in the face of climate change and new ecologies. His *New Earth* projects prepare for ecological disaster through a nutritional lens, dehydrating food and building escape vessels, attempting to translate today's technologies for an unknown future. Some of his other initiatives include classes, workshops, and projects to encourage the public to move toward green and sustainable solutions. For Tan, social power can also lie in abstraction, through the coloration of food, which he notes are like "nature's nutrition labels." Tan is interested in the ways we quantify knowledge and the natural world, and in his *Nature Matching System* series, fruits and vegetables are represented by grids of reds, greens, yellows, and browns.



Nontsikelelo Mutiti, *African Hair Braiding Salon Reader*, 2014, bound prints, 8 1/2 x 5 1/2 inches



Shani Peters, *Half Hasn't Been Told* (still), 2012, 20 minute video



Tattfoo Tan, *NEMRE (New Earth Meal Ready to Eat)*, 2013, recycled food waste turned into shelf stable dehydrated food packs, 8 1/2 x 11 inches



Maria Gaspar, *All That Also Means To See*, 2010, plastic, wood, adhesive, thread, fan, timer, air, 6 x 5 3/4 x 3 feet

Many of Maria Gaspar's installations and sculptures reimagine the body itself through the abstraction of color. Referencing the brown paint used to cover street art in Mayor Richard Daley's Graffiti Blasters initiative in 1990s Chicago, Gaspar uses the same color as an intervention in museum and institutional spaces—such as in *You Think You See Things*, 2010, at Dominican University in River Forest, Illinois. In this work, Gaspar challenges the presumed whiteness of gallery spaces by covering up the pristine, white walls, just as the graffiti blasters obscured the street art in urban neighborhoods. Other works more literally reference the brown, racialized body: The brown plastic covering of *All That Also Means to See*, 2010, inflates and deflates like lungs—a simple motion that takes on new meaning in the wake of Eric Garner's pleas of "I Can't Breathe" and the Black Lives Matter movement, which has rallied around the public deaths of black men and women at the hands of police.



Kerry Downey, *To Do List* (still from video), 2012–2014, single-channel video, total run time 17:28

In their video *To Do List*, 2012–2014, Kerry Downey puts the body in the forefront. Dancer Jen Rosenblit moves around an abandoned office in Midtown Manhattan—rubbing herself against the wall, climbing into file cabinets, rolling over cubicle dividers. In this series of loosely choreographed actions, Rosenblit and Downey queer the expected functions of the body in public space, offering a mode of being that heavily relies on touch and exploration. This formalism, a treatment of the body and its movements as shapes, is echoed in a series of works on paper, which obsessively transform the body into an object that can be held, rearranged, and remembered. Reflecting on their personal experience of top surgery, Downey's abstract forms mimic breasts, which exist independently from their former body but are still connected psychically. These drawings—created from graphite rubbings of drawings made in hot glue—appear as diaristic maps, records of touch, bodily experience. In their video *My hook to hang your eyelet on*, 2015, Downey declares, "I'm not convinced we can know each other without touching. Talking is just negative space."



Greta Bank, *Biophilia/Biophobia, Little Dukie*, 2010, epoxy, wood, milled fiber, micro flake, paint, 26 x 14 x 16 inches

Greta Bank's biomorphic sculptures suggest a blend of human, animal, and synthetic forms, challenging how we determine which is which. In her *Biophilia/Biophobia* series, blobs appear as melting body parts—sphincters, mouths, breasts. These sculptures, all rendered in resin coated in glossy, sparkling car paint, challenge how we visually imagine ourselves and other living beings. Bank calls for us to recognize the importance of what is unseen, including the microscopic organisms that are crucial to, yet invisible within, our ecosystem. Bank's installation and performance *NSFW*, 2013, at SPACE Gallery in Portland, Maine, similarly attempts to uncover female histories at the beginning of Modernist painting. Her character, Gustave Menet—a "genderfucked French Impressionist" wearing a greying beard and walking on stilts with faun-like fur—paints an indoor installation that appears as a grouping of oversized, industrial painter's palettes. Through the personality of Menet, who painted in the gallery for six weeks, Bank brings *en plein air* painting indoors and deflates our collective idea of the male Modernist genius. Bank attempts to complicate the masculinity of art history to open up a more complex space for artistic production.

Over the past few years, San Antonio-based artist Adriana Corral has researched and attempted to memorialize the femicides in the border town of Ciudad Juárez, Mexico, that began in 1993. Unlike traditional memorials, which attempt to reckon with the past through monumental sculptures and architecture, Corral takes a more complicated approach—transferring the names of victims in layers on gallery walls and creating sculptures from the ashes of burned lists of those same names. In one performance, the artist shatters 450 ceramic body-bag tags, created from dirt from Campo Algodonero, where eight women were found dead in 2001 and which has become a memorial site for the Ciudad Juárez murders. With her projects, Corral acknowledges the ways history has erased and obscured the experiences and names of women of color, particularly those in the working class. In Corral's practice, personal poetics replace the triumph of history, proposing individual acts as potent memorials.



Adriana Corral, *Quebrar el Silencio (Break the Silence)*, 2012, performance, four hundred and fifty ceramic body bag tags broken over a three hour time span, dimensions vary

El Salvador-born Irvin Morazan uses a much louder technique to address border politics and the visibility of indigenous and Latin American communities in the United States. In his performance *El Coyote*, 2011, Morazan illegally crossed the Rio Grande on the border of the United States and Mexico, wearing a reflective silver headdress which drew attention to his transgression instead of obscuring it. Morazan creates similar costumes—constructed from materials evoking precolonial Mesoamerican rituals, '80s hip-hop culture, and the mass-consumption of contemporary American life—for many of his performances. His *Ghettoblaster* headdress, which he continues to modify, combines a large boombox with spray-painted animal figurines and gold linked chains. In Times Square in 2011, he led a performance of 15 breakdancers who performed a choreographed routine inspired by Mayan hieroglyphs, dancing to music blaring from a gold-painted lowrider. Morazan embraces the aggression of visibility to emphasize the ways in which cultures circulate, transform, and ultimately blend together.



Irvin Morazan, *Performance in the Center of the World*, 2011, performance in Times Square, New York

Similarly, Wendy Red Star uses her practice to explore the ways history and the media have often misrepresented or ignored the stories of indigenous communities. Red Star collects and corrects historical images to give her own personal perspective on Crow culture and “rez life”—government-built houses, painted jalopies, wild dogs. In her *Apsáalooke Feminist* series, 2016, Red Star recreates early photographs of Native people with herself and her daughter Beatrice as the subjects. These photos—and Red Star's collaborative performances with her daughter—highlight the matrilineal aspects of the Crow tribe, which were overlooked by ethnologists like Edward S. Curtis. In another group of photographs, Red Star inserts herself into covers of the *White Squaw* series of pulp novels from the '80s and early '90s, which drew on stereotypical representations of Native women as being sexually submissive to the white colonizer or cowboy. Red Star mocks these tropes from within, using humor to deflate them of their power.



Wendy Red Star, *Apsáalooke Feminist #4*, 2016, print on Museo Silver Rage photo paper, 41 x 34 inches

Representation is, of course, a tricky endeavor, and it can seem impossible to build collective movements based on similarities while celebrating individualized experiences. Each of these ten artists suggests different approaches to grappling with the representation of bodies and identities, emphasizing the places where personal and collective experiences diverge and intersect. Together, their practices perhaps act as a guidebook offering different responses to different situations, a collection of experiences and tactics to ensure that we're always complicating ourselves—that we're always changing.

EMERGING ARTIST GRANT RECIPIENTS 2015

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GRETA BANK

Born in Philadelphia, Pennsylvania, Greta Bank currently resides in Hollis, Maine. She received her BFA from The Cooper Union for the Advancement of Science and Art and an MFA focused on painting from the University of Arizona. Her performance, installations, sculptural, and multimedia work often use both topical and historical content to provoke social inquiry. Bank describes her work as visual essays, positioning her audience to reflect on diverse matters such as environmental corruption, mass consumption and social constructs. She has exhibited at SPACE Gallery, the DeCordova Museum and Sculpture Park, the Center for Maine Contemporary Art, and most recently the Hunterdon Museum.



Biophilia/Biophobia, 2010, epoxy, wood, milled fiber, micro flake, paint, 14 x 15 x 12 feet (installation view)



NSFW, 2013, mixed media, dimensions variable



NSFW, 2013, mixed media, dimensions variable

ADRIANA CORRAL

Adriana Corral's installations, performances, and sculptures embody universal themes of loss, human rights violations, concealment, and memory. With a heavy research-based practice and production process; anthropologists, writers, journalists, gender scholars, human rights attorneys, and the victim's families provide Corral with the key data and infrastructure for the formation of her works. Corral was recently named in "Artists to Watch, 18 exceptional new talents" by Modern Painters, and was an International Artist-in-Residence at Artpace in San Antonio, Texas in Spring 2016.

Per Legem Terrae, 2014, site-specific installation: newly obtained female victim names (Juárez) transferred onto wall. Ashes obtained from burned paper listings of victim names, soil collected along US/Mexican (El Paso, Texas/Juárez, Chihuahua) border. Dimensions variable.





Sous Rature 'Under Erasure', 2016, site specific-installation, recreated versions of the Universal Declaration of Human Rights, construction of the tablets are made by combining soil and gypsum to make the first four pages (tablets) and ash and gypsum for the remaining four pages (tablets). Site-specific burial plot in the exhibition space measures 4 x 8 x 6 feet, bullet resistant glass measures 4 x 8 feet x 1 1/2 inches. Originally commissioned and produced by Artpace, San Antonio.



Memento, 2013, site-specific installation. Female victim names (Juárez, Chihuahua, Mexico) transferred onto three walls; acetone, ash burial plot in the center of the space (dimensions of plot, 4 x 8 feet). Ashes obtained from burned name listings transferred onto wall. Dimensions variable.

KERRY DOWNEY

Kerry Downey (Fort Lauderdale, 1979) is an interdisciplinary artist whose work explores the various ways we come in contact with each other physically, psychologically, and socio-politically. Downey's videos, prints, drawings, and performances reimagine the possibilities and limitations of gender, intimacy, and support in late capitalist America. Recent exhibitions have taken place at the Queens Museum (Flushing, NY), Center for Curatorial Studies at Bard College (Annandale, NY), The Drawing Center (New York, NY), and LACE (Los Angeles, CA). Downey's work received a Critic's Pick in [Artforum](#) in 2013 (Reverse Gallery, Brooklyn, NY). They were a participating artist in The Drawing Center's Open Sessions program (2014–2015) and were a Queer Art Mentorship Fellow (2012–13). Residencies include EFA Project Space/SHIFT, The Vermont Studio Center, and Real Time & Space. Downey holds a BA from Bard College and an MFA from Hunter College.



Ghost Residue, 2013, monotype on paper,
11 x 15 inches



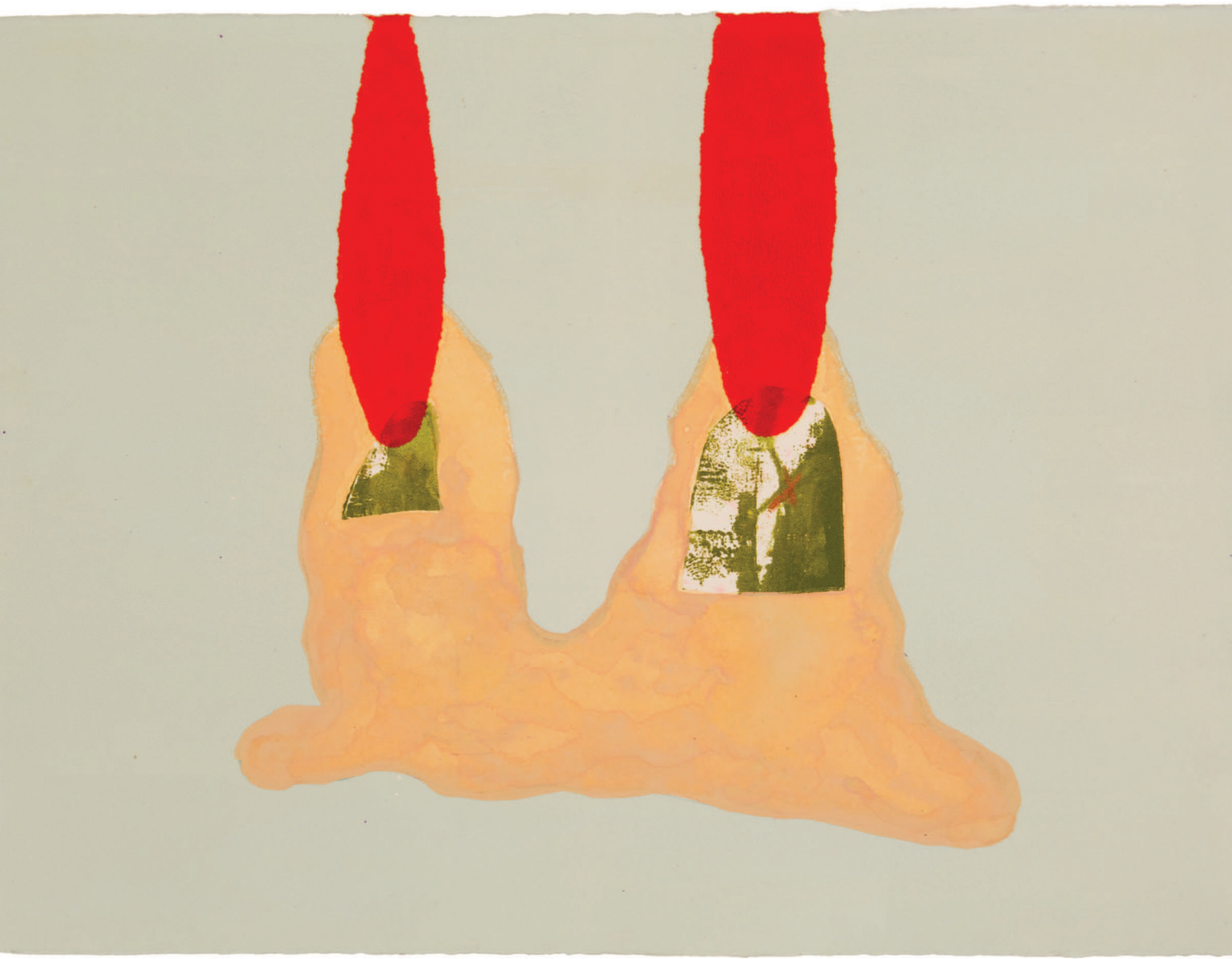
Phantom Bounce, 2013, monotype on paper,
11 x 15 inches



Grip, 2013, monotype with photo transfer on paper,
11 x 15 inches



Handles, 2013, monotype with photo transfer on paper,
11 x 15 inches



Bleed, 2014, monotype on paper, 11 x 15 inches

MARIA GASPAR

Maria Gaspar is an interdisciplinary artist negotiating the politics of location and geography through installation, sculpture, sound, and performance. Gaspar's work has been featured at venues including the Museum of Contemporary Art, Chicago, IL; Jack Shainman Gallery, New York, NY; Artspace, New Haven, CT; African American Museum, Philadelphia, PA; and the Alpineum Produzentengalerie in Luzern, Switzerland. Gaspar is the recipient of a Creative Capital Award, and a Robert Rauschenberg Artist as Activist Award. She holds an MFA in Studio Arts from the University of Illinois at Chicago and a BFA from Pratt Institute.

I Look For These Past Hands, 2013, nylon, digital print on substrate, aluminum pole, rope, 26 x 5 feet





Brown Brilliance Darkness Matter, 2016, woven collage on digitally printed dye sub fabric, white stoneware, cone 6, oxidation, brown overglaze, Acapulco furniture, dimensions variable



Haunting Raises Specters (by A.G.), 2015, digitally printed dye sub fabric, aluminum, beaded chain, grommets. 10 x 160 feet

JOIRI MINAYA

Joiri Minaya is a multi-disciplinary artist whose work deals with identity, otherness, self-consciousness and displacement. Her work navigates binaries in search of in-betweenness, investigating the female body within constructions of identity, social space and hierarchies. Born in New York, she grew up in the Dominican Republic. Minaya graduated from the Escuela Nacional de Artes Visuales in Santo Domingo in 2009, the Altos de Chavón School of Design in 2011 and Parsons the New School for Design in 2013. She has been a resident artist at Skowhegan School of Painting and Sculpture, Guttenberg Arts and Smack Mellon, and has participated in the Bronx Museum's AIM Program and the NYFA Mentoring Program for Immigrant Artists. Minaya has exhibited across the Dominican Republic, New York, and New Jersey, and her work is in the collection of the Museo de Arte Moderno in Santo Domingo and the Centro León Jiménez in Santiago, Dominican Republic.



Container, 2015, giclée print on Hahnemühle paper, 15 x 18 inches



Siboney, 2014, gouache, HD video, 9.8 x 16.4 feet (mural), 08 min 29 sec (each video)



Untitled Series, 2016, etching on paper, 10 x 11 1/2 inches each

IRVIN MORAZAN

"I arrived in New York City in 1984 from El Salvador and the sound in the city was booming. New York City was full of graffiti and there were GhettoBlasters everywhere. Ten GhettoBlasters playing different music all at once trying to be louder than the other. I'm louder than you, you're even louder than me. It was an urban ritual among the youth. Today, this ritual had been silenced by having the sounds pushed internally by headphones. Ten iPhones playing at the same time, no sound.

In my work I create fantastical sculptures, performances and photographs that are influenced by my indigenous/mestizo background, urban subcultures, anthropology, animism and current events fuel and cultivate my visual language. I am interested in the parallels between ancient and contemporary manifestations that get transformed into another versions of themselves, when original function or meaning becomes modified through the process of hybridization or 'mestizaje.'

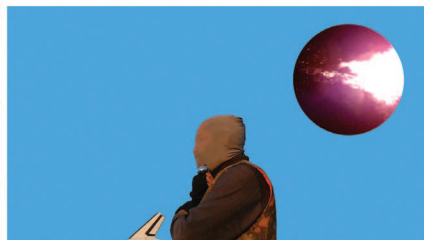
I make wearable sculptures that allow me to transform into characters that transcend into excessive, absurd, metallic and over-indulgent beasts that interweave analogue, digital, urban, ancient, fake and new cultural threads. As consequence my performances are often hybrid rituals that intend to cross the metaphysical line through fiction, mysticism and absurdity. The work draws upon multiple associations and meanings while valuing history and their relationship to contemporary culture."



Zoomorph Installation, 2015, wearable sculptures, steel, terracotta ceramics and urns with soil from the US/Mexico border, as installed at Untitled Miami Beach



Motorpsycho Performance, 2012, San Antonio, Texas



Xolo Yawning, 2015, video stills, running time 4:22

NONTSIKELELO MUTITI

Nontsikelelo Mutiti is an interdisciplinary artist and educator whose work encompasses fine art, design, and social practice. Born in Zimbabwe, Mutiti holds a diploma in multimedia art from the Zimbabwe Institute of Vigital Arts, and a MFA from the Yale School of Art, with a concentration in graphic design. Recently, she was a resident artist at the Museum of Contemporary Art Detroit, as well as Recess and the Center for Book Arts, both in New York City. Mutiti continues to develop her work around African hair braiding and themes related to African immigration. She is currently Assistant Professor in the New Media Department at State University of New York, Purchase College. She lives and works in New York City.



Black Thang (detail), 2016, wallpaper, black resin, found objects, dimensions variable



Untitled, 2015, video, dimensions variable



Untitled, 2015, video, dimensions variable



Untitled, 2015, video, dimensions variable

SHANI PETERS

Shani Peters is a multi-disciplinary New York-based artist (b. Lansing, MI). Her work reflects interests in activism histories, media culture, the creation of imaginative experience and community building. She completed her BA at Michigan State University and her MFA at The City College of NY. She has exhibited and presented work in the US and abroad, at the Schomburg Center for Black Culture and Research, The University of Michigan, at Seoul Art Space Geumcheon, and The National Gallery of Zimbabwe. She has completed residencies with MoCADetroit, LMCC Workspace, The Laundromat Project, Project Row Houses, apexart (to Seoul, South Korea), LES Printshop, The Center for Book Arts and the Bronx Museum AIM Program. Peters' work has appeared in the Art Papers Magazine and the New York Times. Her work has received support from the Foundation for Contemporary Arts, the Rauschenberg Foundation, and the Rema Hort Mann Foundation. Peters is a community, museum, and university educator teaching throughout NYC, in and around the overlaps of art and politics.



The Crowns: A Demonstration (Nzinga Stoke), 2016,
archival print on paper, 30 x 40 inches



*Peace and Restoration for Self Determination
(3 of 6), 2016, archival collage print on paper
in custom lightbox, 25 x 4 x 37 inches*



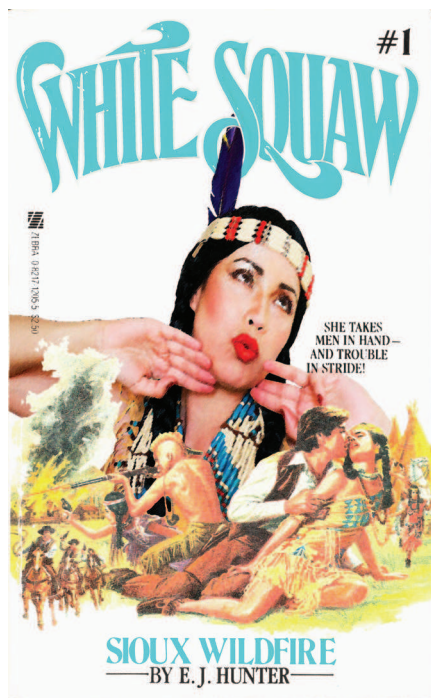
The Crown at Project Row Houses (installation shot), 2015, 300 laser cut paper crowns, carpet, wall paint, variable dimensions

WENDY RED STAR

Artist Wendy Red Star works across disciplines to explore the intersections of traditional Native American ideologies and colonialist structures, both historically and in contemporary society. Raised on the Apsáalooke (Crow) reservation in Montana, Red Star's work is informed both by her cultural heritage and her engagement with many forms of creative expression, including photography, sculpture, video, fiber arts, and performance. An avid researcher of archives and historical narratives, Red Star seeks to incorporate and recast her research, offering new and unexpected perspectives in work that is at once inquisitive, witty and unsettling. Intergenerational collaborative work is integral to her practice, along with creating a forum for the expression of Native women's voices in contemporary art.

Red Star has exhibited in the United States and abroad at venues including the Metropolitan Museum of Art, Fondation Cartier pour l' Art Contemporain, Domaine de Kerguéhennec, Portland Art Museum, Hood Art Museum, St. Louis Art Museum, and the Minneapolis Institute of Art, among others. She served as a visiting lecturer at institutions including Yale University, the Figge Art Museum, the Banff Centre, National Gallery of Victoria in Melbourne, Dartmouth College, CalArts, Flagler College, Fairhaven College, and I.D.E.A. Space in Colorado Springs. In 2016, she participated in Contemporary Native Photographers and the Edward Curtis Legacy at the Portland Art Museum, and recently mounted a solo exhibition as part of the museum's APEX series.

Red Star holds a BFA from Montana State University, Bozeman, and an MFA in sculpture from University of California, Los Angeles. She lives and works in Portland, OR.



Sioux Wildfire #1 (White Squaw Series),
2014, digital print, 11 x 18 inches



Twin Peaks Or Bust (White Squaw Series),
2014, digital print, 11 x 18 inches

TATTFOO TAN

Tattfoo Tan's art practice responds to issues of ecology, climate change, and nutrition. His unique art making process consists of learning new forms of knowledge, practicing them, and in turn teaching others. His decade-long trilogy of projects: *Nature Matching System*, *Sustainable. Organic. Stewardship.* and *New Earth* have been shown widely and made into replicable manuals to inspire the public to take action.

Tattfoo has presented, collaborated, supported, and published his works in various venues and institutions including: Staten Island Arts, Queens Museum of Art, The City of New York Department of Cultural Affairs Percent for the Arts, Eugene Lang College/New School for Liberal Arts, Parsons the New School for Design, Fashion Institute of Technology, 601Tully/Syracuse University, Macalester College, Ballroom Marfa, Creative Time, Aljira - A Center for Contemporary Art, Project Row Houses, City of Philadelphia Mural Arts Program, Contemporary Arts Center - Cincinnati, Robert Rauschenberg Foundation, Art Matters, The Pulitzer Arts Foundation, The Laundromat Project, Gestalten, and Thames & Hudson.

He has been recognized for his effort, service, and artistic contributions to the community, and is a proud recipient of a proclamation from The City of New York. He was also given the Twenty-Eighth Annual Award for Excellence in Design by the Public Design Commission of The City of New York for his design and branding of the Super-Graphic on Bronx River Art Center and served on the Mayor's Citizens' Advisory Committee to support the development of a Comprehensive Cultural Plan.



MobileGarden, ongoing, recycled stroller and shopping carts as mobile planters



NEKA (New Earth Apocalypse Knowledge Advancement), 2014, 22 x 10 x 18 feet high, breaks apart to 5 components



NEMRE (New Earth Meal Ready to Eat), 2013, recycled food waste turned into shelf stable dehydrated food packs, 8 1/2 x 11 inches



Feast: The Art of Playing with Your Food, The New Children's Museum, San Diego, California, NMS mural, October 13, 2013–September 11, 2014, digitally printed adhesive vinyl, 31 x 20 feet

ACKNOWLEDGMENTS

In conjunction with the unrestricted grant of \$12,000, the recipients received professional development programming, opportunities to connect with one another and the larger Foundation community, along with projects to enhance grant recipient visibility. This included the development of this catalog, a recipient convening at the Joan Mitchell Center in New Orleans in January 2016, the opportunity to receive mentorship from Foundation recipients of the Painters & Sculptors and MFA Grant Programs, introductions with Foundation organizational colleagues across the county, small grants for recipient collaboration, an opportunity to screen work publicly, and general staff support and resource sharing.

Direct professional development and coaching were provided through one-on-one consultations with Almitra Stanley, workshops and webinars with Creative Capital, and print publications addressing professional practice were provided by the Foundation.

We would like to express special thanks to Almitra Stanley of Art Maven Consulting and our colleagues at Creative Capital.

CATALOG CONTRIBUTORS

Jessica Lynne is a Brooklyn based arts administrator and critic. She received her BA in Africana Studies from NYU and has been awarded residencies and fellowships from Art21 and the CUE Foundation, Callaloo, and The Center for Book Arts. Jessica contributes to publications such as *Art in America*, *The Art Newspaper*, *The Brooklyn Rail*, *Hyperallergic*, and *Pelican Bomb*. She's co-editor of ARTS.BLACK, a journal of art criticism from Black perspectives, and a founding editor of the now defunct (but still special) Zora Magazine. Currently, Jessica serves as the Manager of Development and Communication at Recess. Find her on Twitter and Instagram at @lynne_bias.

Charlie Tatum is a writer and arts worker based in New Orleans, LA. He currently works as Editorial and Communications Manager at Pelican Bomb. He received a BA in Art History from New York University in 2011. In addition to contributing regularly to Pelican Bomb's Art Review, he has written essays and conducted interviews for *Hyperallergic*, *Temporary Art Review*, and *BurnAway*, among other places. He has previously held positions with Prospect New Orleans, the Whitney Museum of American Art, and Lombard Freid Gallery.

The Emerging Artist Grant Program 2015 catalog was produced by the staff of the Joan Mitchell Foundation: the catalog was designed by Melissa Dean, and edited by Allison Hawkins and Travis Laughlin.

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We also acknowledge and thank Allison Hawkins, our former Grants Program Director. She was the primary architect of the Emerging Artist Grant Program, and has continued her work on the program as a consultant.

ABOUT THE JOAN MITCHELL FOUNDATION

MISSION

The Joan Mitchell Foundation increases recognition of the work and life of pioneering abstract painter Joan Mitchell. Grounded in Mitchell's desire to support the aspirations of visual artists, the Foundation engages individual artists through grantmaking, programming, and collaborations. We work to amplify the essential contributions artists make to the culturally diverse world in which we live.

VISION

The Joan Mitchell Foundation is both a model for how resources can be offered to artists, and an advocate for the value of artists. The impact the Foundation seeks to have is to help to create a world in which the following conditions exist:

- » Artists are valued and thriving
- » The visual artists who are recognized in contemporary culture reflect and represent the diverse world in which we live
- » A comprehensible and comprehensive set of systems provide resources for artists' lives and careers

VALUES

The Joan Mitchell Foundation is:

- » Artist-centered
- » Diverse in demographics and perspectives
- » Responsive
- » Comprehensive
- » Sustainable

Established in 1993, the Joan Mitchell Foundation is an artist-endowed non-profit organization. Our above mission and values are activated through a varied range of programming.

The Foundation includes the promotion and preservation of Joan Mitchell's legacy as part of its mission. To fulfill this, the Foundation provides loans of Joan Mitchell artworks from its collection to museums, academic institutions and other non-profit arts spaces. The Foundation's archives house Mitchell's papers, including correspondence and photographs, and other archival materials related to her life and work.

The archives are open to all qualified researchers. Additionally, Foundation staff are available to answer reference questions and direct individuals to works by Joan Mitchell in museum collections. Staff also create educational materials to complement exhibitions and provide useful age appropriate materials for art educators. The Joan Mitchell Foundation Education & Research Center in Manhattan houses the archives and the Joan Mitchell Catalogue Raisonné Project, established in summer of 2014.

The Foundation awards grants directly to individual artists through its Painters & Sculptors, Emerging Artist, and Emergency Grant programs and provides funding to arts organizations that support visual artists in their respective communities. Since 1994, the Foundation has awarded grants to over eight hundred individual artists and provided funding to over eighty organizations.

Artist support is further provided by the Creating a Living Legacy (CALL) program, begun in 2006, which provides support to older artists in creating a comprehensive documentation of their careers. The CALL program has developed new ways to support mature artists through a range of tools, including the CALL Database, comprehensive resource workbooks, and by training emerging artists as Legacy Specialists.

The Joan Mitchell Center, an artist residency center founded in 2010 in New Orleans, offers both time and space for artists to create work in a contemplative environment. In addition to the Artist-in-Residence Program, the Center curates and produces public programming that serves the broader community of New Orleans, and endeavors to serve as an incubator, conduit and resource for partnerships in the arts.

From 1997–2016, the Foundation’s Art Education program provided free opportunities for both emerging youth and young adult artists through inclusive and diverse arts education programming. The program enhanced the artistic education of young painters and sculptors through studio classes, while supporting the artistic development of working painters and sculptors through teaching opportunities, and professional development training. The Foundation is not currently offering any studio or portfolio development classes, as we undertake a period of focused research and pilot innovative educational opportunities for the artist community. We look forward to sharing the new education model with you in 2018.

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2015

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