



JOAN MITCHELL
FOUNDATION

EMERGING ARTIST GRANTS 2016



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2016

DAVID BROTHERS

ANNE BUCKWALTER

COG•NATE COLLECTIVE

LAUREN DAVIES

JESSICA FRELINGHUYSEN

JACQUELINE GOPIE

MARI HERNANDEZ

RODRIGO LARA ZENDEJAS

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ABOUT THE EMERGING ARTIST GRANTS PROGRAM

Travis Laughlin

SENIOR DIRECTOR OF PROGRAMS

The Joan Mitchell Foundation is pleased to present this catalog to celebrate the work of the 2016 recipients of our Emerging Artist Grants. This initiative is designed to assist emerging visual artists across the United States through unrestricted grants of \$12,000, in addition to professional support throughout the year.

In all of our grant programs, the Foundation seeks to recognize 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 the Foundation. Recipients have the opportunity to build relationships with one another, Foundation staff, and an expansive community of arts professionals. This combination of funding and supplemental programming is intended to further recipients' artistic practice, encourage career sustainability, and better equip them to forge their unique career path.

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 the Emerging Artist Grants 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 could have significant impact. 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 2016 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 the ten grant recipients through an anonymous review process. Nominators and jurors included visual artists, curators, and individuals from arts organizations and the academic community.

The following catalog includes biographical info on each 2016 Emerging Artist Grant recipient, along with a selection of their work. Additionally, to promote critical dialogue about the artists, we invited two writers in the field to reflect on their work. For these essays, it felt important to find unique and distinct voices that offer different lens through which to view each artist's work—whether it be personal, political, academic, or emotional.

As a program, the Emerging Artist Grants have shown us not only the importance of supporting artists at critical junctures, but the need to nurture community and connection between artists and the organizations that provide opportunities for them. As we continue to explore ways in which the Foundation can advocate for artists within our society and amplify their voices, we are grateful to these artists and all of our recipients for the crucial role they play in this ongoing and essential dialogue.

ROLL CALL

Josh T. Franco, PhD

A new class. Annually, the Joan Mitchell Foundation activates a knowledgeable network of nominators and judges to determine how to disburse the substantial resources it devotes to grants for individual artists. Each grant becomes a collaboration over the years, as the Foundation's rare programming engages artists at every stage of their careers; in three, four, five decades, the same "emerging" artists featured in this catalogue may participate in the Creating A Living Legacy (CALL) program in order to organize and inventory their creative work in retrospect. They may also participate in residencies at the Joan Mitchell Center in New Orleans, or consult with experts vetted by the Foundation for professional, economic, and institutional guidance. Each artist, in turn, opens the Foundation to new geographies, new materials, new historical positions, "newness" writ large. One day, it could be enlightening to survey and contextualize the varied practices of all the artists supported by the Foundation—as even the generous grande dame herself, Joan Mitchell, surely could not have predicted the myriad fruits of her gift. For now, I offer the following as a primer for Mitchell, to catch her up on the most recent beneficiaries of her legacy—a roll call for the honorary headmistress of a new class.

DAVID BROTHERS



DAVID BROTHERS
los, 2014, installation, 25 x 16 x 40 feet

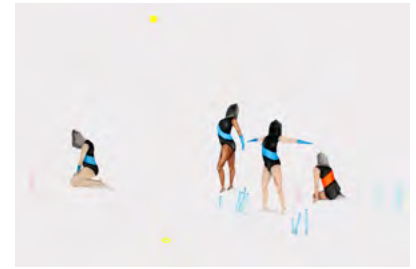


DAVID BROTHERS
chetos, 2015, installation, 45 x 16 x 40 feet

Like the iconic land artworks near his Salt Lake City home, David Brothers's work declares presence as much through its documentation as through any sited exhibition space. The documentation—thoughtfully composed photographs—stands as a body of work in itself, engaged as it is in an instantaneous storytelling practice apart from the original installations. These are inspired by self-assigned prompts—like, "Would I decorate if I were homeless?"—for the series *Rolithica*. Putting to use a practiced eye for scene-making, Brothers proceeds to render a detail-rich *mise-en-scène* in response. He creates two bodies of work at once: *sui generis* worlds to be experienced in three dimensional space, and the still images (and films) by which these worlds can travel. With a long background in radio and television, Brothers's considerations of narrative and image are nuanced, and his mastery hinges on a tension. There are the details that pull a viewer in: the convincing patina of decrepitude on every surface, be it metal, wood, or skin; the signage perfectly artificially treated so as to appear plucked off the roadside after decades of exposure; and the ethereal gloomy backdrops are all exemplary. Then there are the pathos-rich combinations of human figure and object that, often, repel the viewer just as effectively: consider a lone figure in oil-laden coveralls struggling to stand upright, rolling pin protruding from the right temple of his grease blackened face despite the fact that he wears a military-style helmet. The story his carriage implies seems a warning not to enter *Rolithica*. Warnings can, of course, seduce. In Brothers's worlds, the viewer wants to see closer, only to discover she might wish she hadn't. But she'll go back for more anyway. That's drama.

ANNE BUCKWALTER

Tumble, roil, reach, shrink, cow, vogue, salute, teeter, plant, mount, levitate: bodies become a lexicon of action verbs at the hands of painter Anne Buckwalter. The mutant choreography to which she subjects her figures combines the gestural codes of a marathon, synchronized swimming, classical ballet, a safari, war, summer picnicking, and more. Taken as a set of scores, the performance would be spectacular (while the staging would be sparse). And their scale, just this side of diminutive, gives the sense that the performance is indeed taking place before the viewer, visible in another Lilliputian dimension to which the artist has fantastically gained access. Buckwalter is also after conceptual contortions, of gender and the lines between animal and human. *A Single Male (Panthera Leo)* in which one of five human figures in synecdochical lion costumes prepares to get tail, as it were, from another, exemplifies this pursuit. While all physical traits of the five bodies suggest “female,” the “F”s and single “M” disappearing around their respective thighs, and their postures, invoke an animal mating scene in which two sexes are present and active in their reproductive roles. Considering her skills strictly as a painter, there is a subtle discord between Buckwalter’s lissome brushstrokes and the realistically average and varied bodies they depict (consider the soft belly pooches, thick but not particularly muscular thighs, and unidealized breasts). Subtlety reigns in Buckwalter’s approach; the less immediately apparent characteristics of the work are so powerfully engaging on some less-than-fully-conscious level, that it somehow ends up an afterthought that all the figures have bags on their heads!



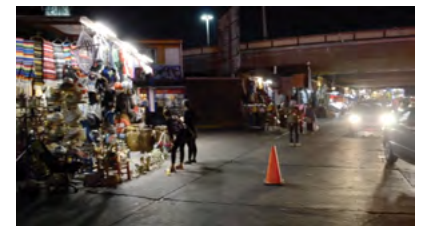
ANNE BUCKWALTER
A Single Male (Panthera Leo), 2016, oil
and gouache on paper, 22 x 34 inches



ANNE BUCKWALTER
Anemone/An Enemy (A. Ocellaris), 2016, oil
and gouache on paper, 22 ½ x 30 inches

COG•NATE COLLECTIVE

A sphygmomanometer is that device used by health professionals to gage blood pressure. In its flexibility, it seems to breathe on its own. But it would be purposeless without the tube of flesh, fat, muscle, and blood it surrounds and respirates *with*. The basis of Cog•nate Collective’s practice shares this kind of diagnostic relationship with the US-Mexico border. They have taken stock—most frequently, where Tijuana meets San Diego—of the ebbs of flows of people through the veins of the border, then set out to treat the malaise they uncover. Using sound, text, commerce, and other tools, their methodology could be called “countercheckpoint.” It is characterized by a radical turning of the menacing to banal (depending on who you are) experiences had at checkpoints manned by United States Border Patrol agents. Cog•nate Collective’s keen diagnoses, a result of their having grown up there, lead to precise, sometimes fleeting treatments. One of the acute maladies at the border is the boredom experienced waiting in your car, to which the artists respond by turning to the projected moving image, that most ubiquitous time killer, in *Escalas Fronterizas (Border Scales): Border Sights + Sites + Cites*. The waiting become an audience, before them a running series of art and pop culture representations of the very space where they sit. Border ‘n’ chill. Taking the specific content of this countercheckpoint example into account, it becomes clear that the artists are invested, like sound doctors, in both addressing urgent symptoms and in undermining the illness of our national existences altogether. Cog•nate Collective is, finally, less clinicians than *curanderxs* treating *la herrida abierta* that is Baja. Here’s hoping they take the medicine show on the road. Other parts of the border body could use it.



COG•NATE COLLECTIVE
Stills from *Escalas Fronterizas (Border Scales):
Border Sights + Sites + Cites*, 2016



LAUREN DAVIES
The Painted Desert, 2014, photograph on fleece fabric, wood, paint, bricks, 84 x 70 x 22 inches

LAUREN DAVIES

The site-specific and often delicate works of artists like Cecilia Vicuña, Ana Mendieta, and Robert Smithson (putting aside his more muscular and lasting works) raise a question: after the pieces are constructed, placed, performed with, and documented, what happens when the remnants—milk coating a sidewalk, a woman-shaped depression in a riverbank, or an inevitably shattered mirror in the jungle—are encountered without their original context? Lauren Davies's practice addresses this kind of question with an eye open to the accidents and leftovers resulting from moments not necessarily generated by fine art. Though, who knows, perhaps Jackson Pollock did paint the random purple rock, photographed for her sculptural installation, *The Painted Desert*. Its origin is less important than its bright auspiciousness and unknown provenance. Davies is not interested in filling in the story of how it came to be; she exacerbates its enigmatic qualities further. A flaming orange banner frames the printed image of the purple rock on three sides, trailing off beyond the image at the bottom, the left side into a pathetic strand crumpled on the ground in no planned way, another meaningless thing made meaningful by the artist's treatment. This work's capacity to hold the viewer's attention is inexplicable, but effective. Davies trades in all kinds of remnants, some observed and some of her own making: zombie mall architecture, reverse-crafted Walmartified rugs, dead pets, and other dystopian, already present bummers. Because Davies begins from chance encounters and found oddities, each series of her work is profoundly different. The viewer's experience itself is shattered moving from one body of work to the next; one wonders what Davies might do with the pieces.



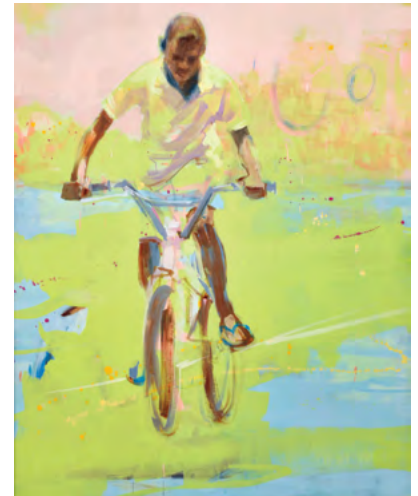
JESSICA FRELINGHUYSEN
Meat Medicine Ball at Bozek's Market
 from *It's Exercise Time!* series, 2015,
 documentation of performance, digital print,
 26 x 34 inches, photo credit: PD Rearick

JESSICA FRELINGHUYSEN

Mouths are for eating and mouths are for talking. If you have trouble managing either, Jessica Frelinghuysen probably has a helpful tool for you. (Has she designed an app yet?) To reign in the results of overindulging, how about a Jessercise class? This "wild and wooly workout" program—led by Frelinghuysen in outfits Richard Simmons would envy—takes participants to locations throughout Hamtramck and Detroit, where the artist-cum-fitness-guru uses existing situations to achieve fitness goals. For instance, she collaborates with a local butcher, tossing hunks of meat back and forth in lieu of pumping iron. Through her calisthenics, the artist wants to show you her community. Ultimately, her projects are about the role of communicative acts in the occupation of space and its social ingredients. This is crucial to understanding the connection between Jessercising and Frelinghuysen's other works, which are sculptural, interactive, and technologically playful. *Helmet to Hear Oneself Speak* is a device intended to make one aware of their volume in public space. One's words bounce back, reminding the wearer that, just like manspreading, being too loud in public space is an intrusion on others. Plus, you can print and construct them yourself, and they look hella future and cool. With tongue in cheek, Frelinghuysen forges her artistic currency out of the feedback between the different capacities of voice and body to occupy and create space. In other words, she is practiced in chewing the fat.

JACQUELINE GOPIE

Jacqueline Gopie's bodies barely hold together. In the solitary *Bicycle Rider*, the young figure's waist is barely discernible from the horizon line, which on the vertical edges of the painting seem far behind where he stands. The same yellow-green demarcating the bottom of the upper third of the canvas swaddles around (through?) his body where his hips meet his lower abdomen. If not for the darkness of his arm skin and a pink triangle disrupting the green field below his right armpit and above the distant horizon, his entire torso might collapse indiscriminately into the landscape. Though this sounds disturbing, Gopie's facility with color and composition—deftly hovering between figuration and abstraction—produces a painting that is anything but. The overall tone also describes the colors directly. It's just dissonant enough in that '80s Miami way to unsettle, but confectionery too. They impress like the Caribbean ocean on a calm day at noon, open and inviting but clearly loaded with more complex content just beneath the surface. And complexity there is, as these paintings manifest Gopie's dual missions. One is to invoke the experience of adolescence, a constant exercise in holding it all together, or putting it all together for the very first time, while also indulging in the arguably freest lifestyle for most. More specifically, Gopie is actively countering the typical images of Black male youth circulating via everyday media. Her scenes, based on real moments of play and tenderness to which she is witness, will quietly infiltrate that circulation toward its end.



JACQUELINE GOPIE
Bicycle Rider, 2012, acrylic on
canvas, 79 x 59 1/2 inches

MARI HERNANDEZ

Mari Hernandez gives good face. And defiant face. And funny face. The photographer/model often gives many faces at once, as in the composite self portrait *Maria Guadalupe Slaying Jose Luis*. The staging and implied narrative of this work are directly inspired by Artemisia Gentileschi's iconic painting *Judith Slaying Holofernes*. Hernandez makes the image her own through subtle and not so subtle *rasquache* alterations. *Rasquachismo* is familiar conceptual terrain to this artist, and considering its relationship and frequent comparison to the Baroque, her decision to reinterpret this particular staple of art historical education smartly, dizzyingly closes a gap between Chicana experiences in the 21st century border state of Texas, and the vexed conditions of being a woman painter in 17th century Italy. The baroque-ness of Gentileschi's work resides in its vivid channels of blood and the complexly intertwined limbs of the actors (not to mention Holofernes's desperate expression and the Caravaggesque lighting). However, Hernandez transposes the more-is-more exuberance shared by these two aesthetics to the textiles surrounding and backing the scene, then lays a foundation for her *rasquache* turn by showing us the moment preceding the murderous act, rather than the act itself. If this did not lighten the mood enough, consider the absurd mustache on her Holofernes and, most far out of all, the animalesque snout adorning the maidservant's face. To tip a Biblical scene of unbridled violence into comic territory *es puro rasquache*. This turn on humor delivers the success of this image. That is, its ability to simultaneously reference an endlessly compelling, but overdetermined art historical keystone *and* make a new statement all its own. Taken together, these alterations add up to no less than a redressing of art history. Hernandez's practice is after all driven by a desire to not only add a Chicana feminist catalogue and perspective to the canon, but to work from this position to shift the terms of canonization altogether.



MARI HERNANDEZ
Maria Guadalupe Slaying Jose Luis, 2016,
digital photograph, 24 x 36 inches



RODRIGO LARA ZENDEJAS

Dismembered Bodies Memorial, 2011–2012,
stoneware, plants, epoxy glue and arcilla de
Zacat, dimensions variable (45 pieces)



RODRIGO LARA ZENDEJAS

Departed Justice III, 2016, graphite, plywood,
acrylic paint, metal and porcelain, variable
dimensions, photo by Mary Lou Saxon



ANNA PLESSET

Details of Travelogue (21st. Century Room),
2013–2018, oil on panel, 80 x 80 x 92 inches

RODRIGO LARA ZENDEJAS

Collaboration with death is the birthright of all Mexicans. Rodrigo Lara Zendejas takes full advantage in his sculptural practice. *Dismembered Bodies Memorial* addresses brutal murders resulting from corruption in his country of origin. This group of floor sculptures was inspired by real bodies encountered by the artist, just out on the street like that, but carnal instead of this clay. Still they disturb. Was it therapeutic to manipulate wet earth and channel the horrible vision? The plants make a joke: they invoke the gentle cycle of autumn leaves falling to become detritus food for the next Spring growth, yet they emerge from savagery. The absurd heart of how death is lived with in Mexico. The artist's life in the United States (Chicago) also factors in, considered through works like the series *Cachir-ules*. These large plywood riffs on official documents are two-sided: on one side, an immigrant's identification card; on the other, a United States identification card that any citizen would hold. Little jokes abound in plays with language dotting the works, but the punchiest line, especially considered alongside *Dismembered Bodies Memorial*, comes from the closely cropped photographic and sculptural headshots. There's nothing odd about this as a standard in the aesthetics of identification cards, but in the context this artist builds, there's a dark analogy: be it bodily or representationally (knowing, yes, there is a difference), cartel-related murders and nationalist politics both amputate, both break apart bodies. Joking with death is a venerated Mexican practice, and this joking doesn't immediately imply lightness. Often, humor is a bitter medicine you shoot like tequila, here poured up by Lara Zendejas. *Salud*.

ANNA PLESSET

Anna Plesset overlays the haptic and the historic in a body of works resulting from chance and deep research. To produce *Various Records*, Plesset retraced the path of her grandfather through the European theater of World War II, guided by a 24-minute film he recorded with no apparent motive other than diversion and documentation. By way of classically trained oil-painting techniques, Plesset creates *trompe l'oeil* reproductions of documents and objects. These referents are items related to her experience of traveling her grandfather's path and doing the research for the work. So these things do exist, but viewers won't encounter them. But they might leave thinking they did. They include handy items like film tickets, film boxes, and cheap paperback books. But as paintings, museological convention dictates they are not for touching. But it's hard to know they are paintings without touching them. Dizzy yet? Good. Serious historical accounting should throw one off kilter. Plesset makes the necessary kind of work that, in covertly lush terms, reminds us that history is not a set of indisputable facts, but a narrative revisited anew by each generation. She commits absolute attention and dedicated labor to this task. If only everyone were as assiduous in telling these stories.

GALA PORRAS-KIM

How to write about a practice rooted in linguistic anthropology? A critic fluent in Zapotec might be preferred by Gala Porras-Kim. But in the end, studied immersion in the extant components of largely bygone languages is the kind of task the artist assigns herself in her heavily researched productions. She pulls her viewers into this immersion too, ultimately. They are the lucky beneficiaries of Porras-Kim's thoughtful drilling down, a trope signifying epistemological rigor used pointedly here to introduce the artwork *Prospective Rock/Artifact Projection*. Inspired by a boulder found in a river in Oaxaca (the Papaloapan), this project goes far beyond the detailed, large-scale drawing of the stone. Laid over the drawing is a glass surface, which visitors are invited to inscribe with felt-tip pens. This gesture manifests Porras-Kim's experimental thought sensitive to the particular kind of rock here, the same material that in other cases carries yet undeciphered linguistic markings. Artifacts and art lose their mutually exclusive status. So do artist and audience. The magic of Porras-Kim's work is this controlled chaos: through a hardwon immensity of knowledge, which potentially could lead to a stifling didacticism, the opposite is achieved. A freedom to engage information and enigmatic cultural records is instead the unexpected result.

All present and accounted for, Ms. Mitchell.



GALA PORRAS-KIM
For Prospective Rock/Artifact Projection
(installed view and detail), 2014,
graphite on paper, plexiglass, felt tip
pen, 56 x 214 x 2 1/2 inches

ABOUT THE AUTHOR

Josh T. Franco is an art historian and artist based in Hyattsville, Maryland. He completed his PhD in 2016 at Binghamton University. His dissertation is titled "Marfa, Marfa: Minimalism, rasquachismo and Questioning 'Decolonial Aesthetics' in Far West Texas." For more information on writing and studio projects, visit www.joshtfranco.com.

SIGHTLINES

Patricia Silva

“It matters that as bodies we arrive together in public, that we are assembling in public; we are coming together as bodies in alliance in the street and in the square. As bodies we suffer, we require shelter and food, and as bodies we require one another and desire one another. So this is a politics of the public body, the requirements of the body, its movement and voice.”

— JUDITH BUTLER, ZUCCOTTI PARK, OCTOBER 22, 2011

The 2016 American election, and every media spectacle leading up to it, was a defining moment for American self-reflection. Broadcast, print, and online media have been central to framing cycles of exploitation as historical valour, reinforcing ideologies of supremacy where justice has failed our human dignity and civic welfare. For artists, the pleasure, fulfilment, and/or urgency of making work is often up against an incendiary parade of daily political collisions. What constitutes a social emergency and how should art respond? In Guattari's *Chaosophy*, we are given a template: “The ‘revolutionary consciousness’ is a mystification if it is not situated within a ‘revolutionary body,’ that is to say, within a body that produces its own liberation.”¹

The critical engagement we find ourselves needing most as a global culture of creative labor is hinging, swaying, on the quality of dignity and integrity we can bring forward. If multiple liberations are at stake, then we must identify what art can afford that economic models do not provide. And so, what can art repair? What will art restore, and to whom?

I pose the question not as a rhetorical dead-end, but as a sightline, towards new ways in which art can transgress existing market mores and social methodologies. The ten recipients of the Joan Mitchell Foundation's 2016 Emerging Artist Grants share many similarities among their respective practices: research-based, socially engaged, politically critical. They each engage with ‘a *politics of the public body*,’ as Butler called it. This selection of artists demonstrates how the elastic output of cultural labor can be used to restring the weakest threads of our common bonds.

As exemplified by Joan Mitchell's own work, what is real and what is felt can be transmitted without realism. Although this year's grantees work with varying levels of political overttness, their works contain critical positions on the current conditions of our times and spaces.

1 Felix Guattari, “To Have Done with the Massacre of the Body,” *Chaosophy: Texts and Interviews, 1972–1977*. Semiotext(e), 2009

Inspired by classical allegorical painting, Anne Buckwalter imagines a world unconstrained by gender binary limitations. Culling from historical texts, myths, science fiction, zoology, and folklore, Buckwalter addresses human emotions and constructs by directing attention to other animal species, challenging the narrow, heteronormative rules applied to biology as a field. “In the past several years, I’ve been thinking a lot about what’s culturally expected of women and about how socially-fabricated rules operate in relationship to gender, and that’s how I got interested in matriarchal societies in the animal kingdom.”² Allegory has historically been a representational language used to depict objects and symbols that contain multiple meanings,³ expanding possibilities for visual reading. Buckwalter’s depictions of androgynous figures, floating on a white background, show a variety of emotion through figurative expression. Without gendered cues, the viewer is confronted with both clarity and confusion. Finding new uses for allegorical painting to express contemporary expressions of gender, biology, and social constructs, Buckwalter trusts painting’s ongoing relevance and ability to disrupt at both institutional and personal levels. “The thing I love about painting is its ability to constantly reinvent itself, to be both stagnant and variable simultaneously.”

Lauren Davies works with material relationships that reference the perilous foundations of our current social instability. Assembled in various states of unfurling are textures of industry and domestic interiors: tapestries, plywood, concrete, plastic. A trained sculptor working with photography and installation, Davies’s work deconstructs “the global economy, obsolete American manufacturing, and life in the Rust Belt.” By the end of the Reagan years, the Rust Belt had declined into what the Dust Bowl had been decades earlier—a geographic area struggling with devastation and economic abjection. “The Rust Belt’s industrial demise feels very apparent when driving around in this region—so many visual moments underscore the area’s economic change, and in many cases, collapse and abandonment. Much of this feels linked to Trump’s quickly unraveling campaign promises of bringing jobs back to the region and bolstering the lives of those in Coal Country.” The historical narrative of decline, disconnection, and undoing is embedded in Davies’s material choices, and the manner in which these works remain arranged and layered. By working with cheap and available materials, Davies continues an art historical tradition delineated by Marcel Duchamp, and culminated in early 1960s paintings by Richard Artschwager, in which consumer-grade construction materials challenged the role and purity of the canvas. When Davies installs a photographic tapestry showing a decrepit factory printed by the nearest Walmart, not only is the barrier between what is shown and what is material erased, it is also a self-contained criticism of the current global market.

The notion of place is also central to Jessica Frelinghuysen, whose participatory practice consists of designing live sculptural and performative experiences. Living in Hamtramck, Michigan, since 2009, Frelinghuysen has seen “artists fixing the real problems,” noting that there is “more of a self-starter initiative here, artists engage with something outside their work.” A tireless collector of separations between the individual and society, Frelinghuysen activates art’s social power as a facilitator of sorts. “My objective was to



ANNE BUCKWALTER
A New Colony (Apis Mellifera), 2016,
oil on paper, 22 ½ x 30 inches



LAUREN DAVIES
Cleveland Interior, 2016, deconstructed woven
photograph/cotton tapestry, 78 x 58 inches



JESSICA FRELINGHUYSEN
Helmet for Telling Secrets, 2003, screen print on
bristol board, 2012 performance, 24 x 36 inches

2 Artist quotes were excerpted from informal correspondence with each artist in preparation for this essay.

3 Craig Owens, “The Allegorical Impulse: Toward a Theory of Postmodernism,” 1980

bring the community together to show how diverse and unique this neighborhood really is. With my performance and show as catalysts, I actively tried to fix some of the communication issues between Hamtramck's diverse ethnic communities, separate but still living as neighbors." Capturing live recordings that document common miscommunications, language barriers, and personal histories, Frelinghuysen takes a light-hearted approach to American socio-cultural complexity by creating opportunities for momentary social solutions, connections, and a dropping of social pretenses. Hilarity is often central to this process.



GALA PORRAS-KIM
For Learning Zapotec Verbs, 2012, wood, pencil,
paper, wire, found rocks, 50 x 37 1/2 x 2 1/2 inches



JACQUELINE GOPIE
Foot Race, 2012, acrylic on
canvas, 78 x 93 inches

Also working at the crucible of place and language is Gala Porras-Kim, an artist investigating how language emerges from the phonetic forms of oral traditions. "I am interested in variants of languages in places where there are tonal languages, and have oral traditions, because historical information is defined by sounds even more [than where there are] literary traditions." The interdisciplinary play between sculpture, drawing, and research methodologies provides a broader consideration for how we frame historical narratives as facts. How is truth embodied and transmitted? What can one language signal to another? Through installations that critique the institutional function of conservation, Porras-Kim's work reminds us that languages always belong to those who speak them, but don't maintain stable, continuous trajectories. Acts of communication are as entangled as they are intangible.

As penned by the volition of whiteness, the script for Black children has historically perpetuated problematic, supremacy-serving conditions. Observing the absence of nourishing depictions of Black children, Jacqueline Gopie began painting Caribbean youngsters in more positive contexts than the typical "happy children in a poor environment" scenarios in American popular culture. Historically, images celebrating the complexity of black life, including positive depictions, have been suppressed in mainstream publication, but the rise of Black media during the heyday of print publishing in the '50s and '60s disrupted this representational racism. Knowing how "repeated exposure to negative images of Black and Brown people...not only creates but also confirms racist reactions—both for Black and White people," Gopie understands the need for a restorative process. In a society where our visual cortex leads us to equate repetition with normativity, forming biased instincts from within, Gopie's youthful figures are shown in serenity, sometimes lost in their own private thoughts. Thinking, not acting. Riding a bicycle in Port Royal, Jamaica, becomes an act of defiance against all the imagery where young Black kids have little room for themselves and their chosen contemplation. Balancing realism with abstraction Gopie paints open spaces where kids can just be kids, young people with valid emotions and ideas in various modes of play—all conditions that whiteness allows its weaponized citizenry, but kids of color are hardly given the same latitude.⁴ Making possibilities for an adolescent imaginary, the colors of Gopie's paintings evoke the natural light of sunsets, and waterside hues with plenty of sky to dream into.

4 My use of 'weaponized' in this context emerged from a tweet by DeRay McKeese on August 23, 2015, one year and two weeks after Michael Brown's murder in Ferguson, MO: "In this America, black folk are never unarmed because white supremacy has weaponized blackness." White supremacy does not just weaponize non-whites, but also maintains its own weaponizing mechanisms. McKeese's tweet clarifies how we are all weaponized in different ways but from different positions of power.
<https://twitter.com/deray/status/635443058679615488>

With the uncomplicated compositions of traditional court painting, Mari Hernandez makes staged portraits exploring themes of allegiance to the US and Mexico. As a woman of Mexican-American descent with a Chicana feminist lens, Hernandez deploys the language of representational authority—rich and luminous textures, flattering light, stoic composure—to challenge boundaries, and to “document and create [her] own history.” The photographic tradition for the capacity of self-portraiture to transgress staid conditions of depiction ranges from the idiosyncratic playground of Claude Cahun to Cindy Sherman’s extraordinary, long-lasting career examining how far a cis body can extend as a feminist, critical instrument.⁵ Hernandez’s own body is the malleable foundation for works that widen “perspective and addresses false and misinformed narratives.”



MARI HERNANDEZ
The Signing, September 2016, digital photograph, 24 x 36 inches

Rodrigo Lara Zendejas uses irony and humor to address the political and social issues that dominate the US-Mexico relationship. Working in installation, Lara Zendejas arranges elements from chapels (medieval European vaulting, altars, doves) in conjunction with symbols of Mexican folklore and the contemporary language for Mexican people in the US: “expatriates” and “deportable aliens.” This common language and accompanying rhetoric excludes the fact that the borders in question crossed Mexico first, long before Mexican natives and nationals were forced to cross the same border in order to maintain sustainable lives. But Lara Zendejas doesn’t state this outright, instead we see clay statues of fingerprints, each with a variety of expressions, as a symbol for this rhetoric. Elaborating on the role of irony in the work, Lara Zendejas states that he is “convinced,” that in countries like Mexico, “most people use this kind of dialogue in order to remove some weight from political situations or everyday issues in which there is, many times, nothing to do but criticize those issues through an irreverent lens.”



RODRIGO LARA ZENDEJAS
Chapel and Beatos, 2015–2016, porcelain, wood, metal polyurethane foam, epoxy glue and paper pulp, 15 x 34 x 26 feet

Extravagantly mired in our everyday media consumption, art offers us an opportunity to step back and rethink behavioral norms. Working with installation, David Brothers’s favorite reoccurring theme is artificiality, in a political climate that continues to be dependent on increasingly sophisticated constructs of artifice. Brothers believes “the Ridiculous Stories of Human Existence dwarf...shallow climates and outrages.” Building elaborate sets for the *Rolithica* project, Brothers took the subject of homelessness and generated a liminal culture around it, complete with a written language and a system for cataloging shoes, food, and roadside memorials. The iconography of dominance—from the clean, ruddy cheeks of a dictator to the horny veteran—is present in ways that do not simplify the mainstream narratives of homelessness, mental health, and the disposable lives of bodies subjected to patriotic deployments. Blurring the line between authenticity and fakeness, Brothers uses the comedic and visual slapstick to stage propositions for checking our own complacency.



DAVID BROTHERS
decorka, 2015, installation, 30 x 16 x 40 feet

Looking at how history, memory, and knowledge are shaped by perceptions, Anna Plesset situates displacement and trauma as entry points into broader discourses of reconciliation. The discordant role of beauty in sites charged with atrocity and horror is a form of displacement for Plesset. Bringing together past and present, Plesset constructs an

5 In a conversation with Betsy Berne on June 1, 2003, published in the TATE UK website, Sherman responded to the feminist question as follows: “The work is what it is and hopefully it’s seen as feminist work, or feminist-advised work, but I’m not going to go around espousing theoretical bullshit about feminist stuff.” <http://www.tate.org.uk/context-comment/articles/studio-cindy-sherman>



ANNA PLESSET
Detail of *Travelogue (21st. Century Room)*,
2013–2018, oil on panel, 80 x 80 x 92 inches



COG*NATE COLLECTIVE
LA / Santa Fe Springs Swap Meet,
2016–present, retrofitted fiberglass
trailer installed in open-air

integration of historical experiences that resist dominant narrative singularity. As a painter, Plesset works in the *trompe l'oeil* technique, which “has been used throughout history as a way to raise complex questions about people, society, and the culture of a particular time.” One painting juxtaposes transport stubs and museum admission tickets with two film stills from an abandoned forced labor camp as seen through Plesset’s grandfather’s camera. Suspending the viewer through technical disbelief, Plesset shows the tensions between leisure and war, pleasure and horror. This uneasy defamiliarization with what we think we know is a result of “the perceptual play that happens with *trompe l'oeil*...a tool that I use to enable the viewer to experience...integrating what one thinks they are seeing into what one knows or realizes they are seeing.”

Using art to open up conversations about citizenship, the Cog*nate Collective develops site-specific projects, interventions, and educational programs with communities across the US-Mexico border region. Collaborating with migrant communities on both sides of this border, the Collective has been interested in “the ways movement and connection through our border territory is (and/or can be) a way of exercising and establishing political agency and power—giving shape to projects that consider the aesthetics of protest, contestation, and resistance to hegemonic notions of citizenship.” Understanding citizenship as a performative concept, the Collective sees “citizenship not as a set of possibilities defined by the nation-state which proscribe the political action a citizen can take, but as the possibilities of citizens taking action towards re-defining the form of political communities beyond (and in spite of) the nation-state.” Working with conditions of migration, informal economies, collectivity, and popular culture, the Collective promotes an understanding of the US-Mexico border “not as a bifurcating line, but as a region that expands and contracts” according to human activity. The Collective’s interest is firmly rooted in how art can create platforms that individuals can use to amplify subjective experiences and voice political demands “on the basis of their right to dignity, if not by the state, then at least by fellow citizens.”

In a scramble to understand previously unquantifiable social divides, the American public deposited a great deal of blame on fellow citizens, rather than accept the outcomes of institutional policies, failed public services, and the tyranny of disinformation. On Wednesday, November 9, 2016, election night, I found myself reflecting on that moving speech by Butler five years earlier.⁶ By the time the human chorus finished “in alliance in the street and in the square” on that cool and crisp October day, I was already adding clauses: and in the studio, the office, from the boardroom to the maintenance office, in the classroom. Also in Butler’s speech that afternoon was a clear call to reconfigure our expectations:

“Impossible demands, they say, are just not practical. If they are impossible demands, then we demand the impossible.”

6 Judith Butler spoke at Occupy Wall Street about one month after 5,000 people marched towards the financial district of lower Manhattan on Saturday, September, 17. That moment had been building up since the housing bubble and market crash of 2007–2008, which resulted in the the Troubled Asset Relief Program that enabled the US Treasury Department to provide an “on-going \$16.8 trillion” bailout to the US banking industry. See Mike Collins, “The Big Bank Bailout,” July 2015, *Forbes.com* <https://www.forbes.com/sites/mikecollins/2015/07/14/the-big-bank-bailout/#50c6259a2d83>

Living at a time when distraction functions as global currency, at the high cost of our attention, art takes on renewed power and meanings. The onslaught of disinformation continues challenging the role that our sense of trust holds in public, private, and legislative spheres. What makes art compelling is also a matter of trust. The experiences we choose are often based on some sense of a common trust that directs our thinking, willpower, and curiosity into transformative acts. And so, in times of aggressively compromised public trust, when art can be a catalyst for social response, what are its limitations? What can art provide that bodies aren't allowed to have, at this point in time?

Art can offer us a new order with which to reconfigure what is possible. The current work by the 2016 grantees shows artists making possible, felt, and real some ideas, themes, and concerns previously dismissed as Merely Impossible. We are bodies, and simultaneously artists, capable of producing our own liberation. Works that embody, or materialize, critical activity provide the sightlines we need in order to continuously enter the question, What will art restore?

ABOUT THE AUTHOR

Patricia Silva's critical writings on photography and visual culture have been published in *ICP Perspective*, *Cult Bytes*, *Dodge & Burn: Decolonizing Photography*, *Daylight*, *Memories Can't Wait: Conversations on Accessing History and Archives Through Artistic Practices*, and in *The Portuguese American Journal*. Silva earned a MFA in Advanced Photographic Studies from Bard College (2013), and a BFA in Photography from the School of Visual Arts (1999). In 2011, Silva curated the first Luso-Brazilian Pop-Up Arts Festival in New York City; and is currently faculty at The School at the International Center of Photography in New York, teaching Media Literacy and Tools for Social Justice seminars. In 2017 Patricia's visual work was shown in group contexts at the Benaki Museum, Greece; Glasgow Centre of Contemporary Art, UK; the Phoenix Museum of Art, USA; Anthology Film Archives, USA, and at MIT List Visual Arts Center, USA.

EMERGING ARTIST GRANT RECIPIENTS 2016

DAVID BROTHERS

ANNE BUCKWALTER

COG•NATE COLLECTIVE

LAUREN DAVIES

JESSICA FRELINGHUYSEN

JACQUELINE GOPIE

MARI HERNANDEZ

RODRIGO LARA ZENDEJAS

ANNA PLESSET

GALA PORRAS-KIM

DAVID BROTHERS

SALT LAKE CITY, UT
DAVIDBROTHERS.NET

David Brothers's multi-disciplinary practice encompasses work as a set builder and painter, as well as photography, film, video, radio, and printed publications. The painted and constructed set has been the primary theme of his work since the 1970s. After building his sets in the studio, Brothers documents them with photography and film to create ancillary works, including short and feature-length films, videos, and installations. Brothers also creates publications in various genres including graphic novels, comics, Tijuana Bibles, collections of experimental limericks, and photo essays. Earlier in his career, he wrote, directed, and performed two weekly experimental radio/theater broadcasts, one on a local Christian radio station, the other aired on a powerful Mexican station.



Sa-Sa, 2015, digital print, 39 x 30 inches



Van sings to Angela, 2017,
digital print, 32 x 22 inches



ex-husband, 2009,
digital print, 21 x 29 inches

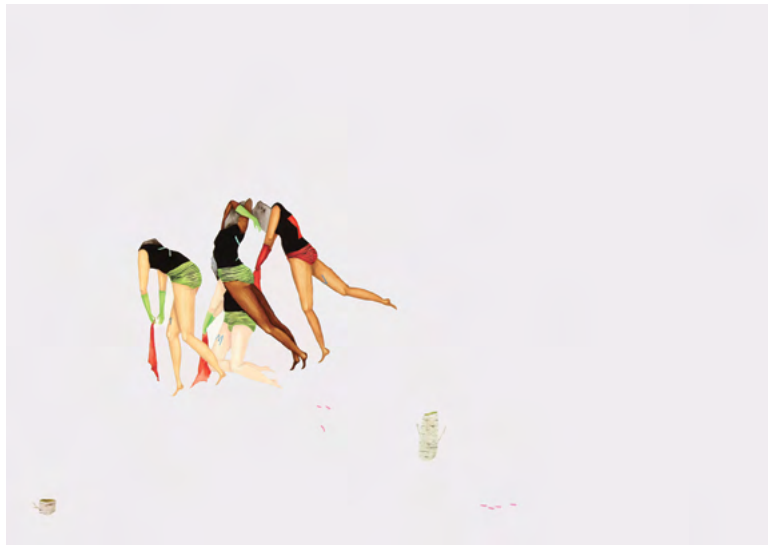
ANNE BUCKWALTER

PHILADELPHIA, PA
ANNEBUCKWALTER.COM

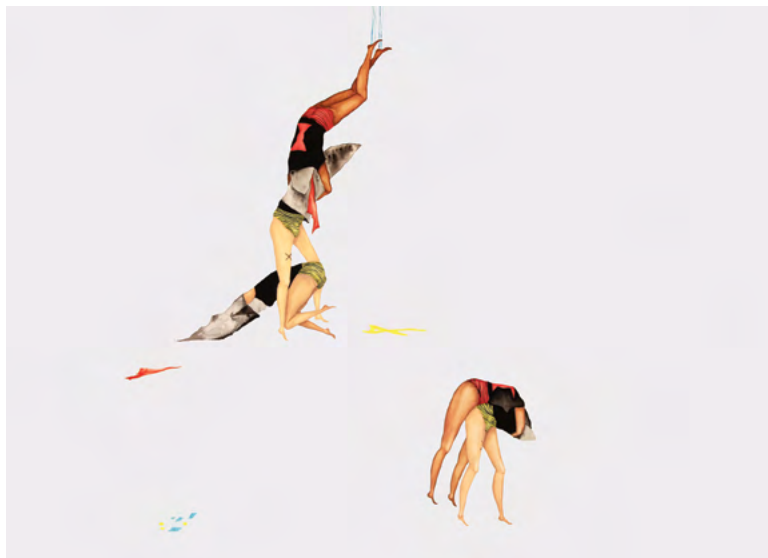
Born and raised in Lancaster, Pennsylvania, Anne Buckwalter received a BFA in Painting and Drawing from Tyler School of Art in 2010 and an MFA in Interdisciplinary Studies from Maine College of Art in 2012. Anne has been an artist-in-residence at the Banff Centre for Arts and Creativity in Alberta, Canada, and Hewnoaks Artist Colony in Lovell, Maine. In 2011, she received the Albert K. Murray Fine Arts Grant, as well as the Roderick Dew Travel Award, which funded a research trip to Bodie State Historic Park in California. Her paintings have been featured on *The Jealous Curator*, and her work has been exhibited in Boston, Montréal, Toronto, Philadelphia, Los Angeles, and Rome, among other cities. She currently lives and works in Philadelphia.



A Highly Successful Animal (C. Crocuta), 2017, oil on paper, 22 1/2 x 30 inches



Blood Dance (L. Hasselti),
2017, oil on paper,
22 1/2 x 30 inches



*Don't Struggle Like That or
I Will Only Love You More
(L. Hasselti), 2017, oil on
paper, 22 1/2 x 30 inches*



The Ones Who Hunt (P. Leo),
2016, oil on paper,
22 1/2 x 30 inches

COG•NATE COLLECTIVE

SANTA ANA, CA
COGNATECOLLECTIVE.COM

Since 2010, Tijuana and Los Angeles based artists and researchers Misael Diaz and Amy Sanchez-Arteaga have collaborated as Cog•nate Collective to develop community-based research projects, public interventions, and experimental pedagogical programs in the US-Mexico border region. Their work has interrogated the evolution of the border as it is simultaneously erased by economic policies and bolstered through increased militarization, tracing the fallout of this incongruence for migrant communities on either side of the border.

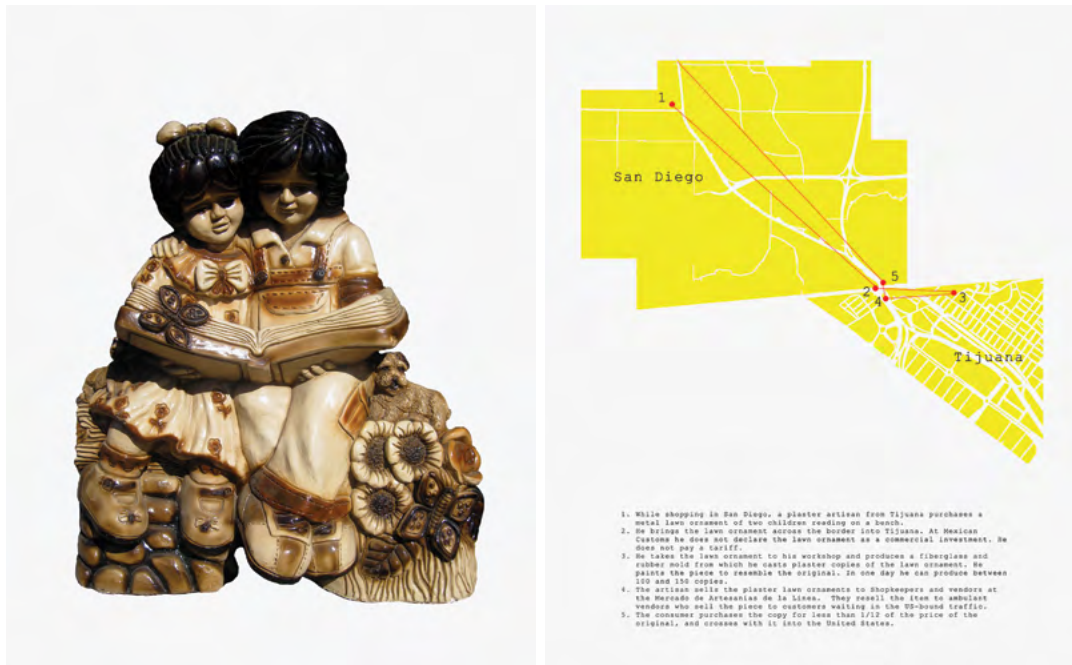
Siting their practice primarily within markets, Cog•nate Collective seeks to analyze how popular and informal forms of cultural and economic exchange taking place between transnational communities can be mobilized in defiance of solidifying political boundaries—to propose an understanding of the border not as a bifurcating line, but as a region expanding and contracting with the movement of people and objects. They currently work between Tijuana, San Diego, Santa Ana, and Los Angeles.



Otro Mundo Nos Espera (Another World Awaits Us), 2017–ongoing, digital photo print, performative recording sessions at US-Mexico border in collaboration with SDSU Chicana/o Studies students, dimensions variable



Escalas Fronterizas (Scales of the Border), 2016, public film screening series on a billboard at the Mexico US/Border Crossing between Tijuana and San Diego, August 2016



Transborder Trajectories #3, 2011–2012, diptych inkjet print of map and object, two 16 x 20 inch prints

LAUREN DAVIES

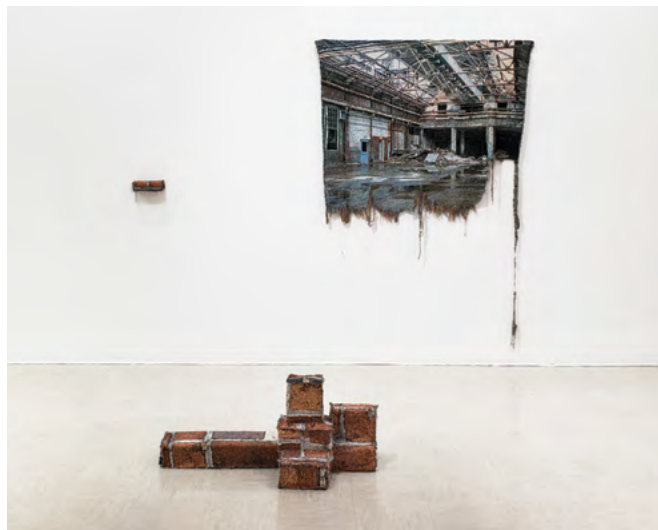
CLEVELAND, OH
LAURENDAVIESPROJECTS.COM

Lauren Davies's wide ranging projects are unified by an experimental approach that meshes photo-based processes with textiles and sculpture. Materiality and labor-intensive processes are key components frequently underscored by an ironic humor. Her current work involves photographing abandoned Rust Belt industrial sites and translating the images into woven tapestries produced by Walmart.

Davies's work has been presented at SPACES (Cleveland, OH); Emily Davis Gallery, University of Akron (Akron, OH); The Sculpture Center (Cleveland, OH); 'sindikrit project (Baltimore, MD); Ohio University Art Gallery (Athens, OH); Richard Nelson Gallery, University of California-Davis (Davis, CA); and de Saisset Museum (Santa Clara, CA). She has been an artist-in-residence at Djerassi (Woodside, CA), The Lab (San Francisco, CA), and Santa Fe Art Institute (Santa Fe, NM). Davies has been the recent recipient of two Ohio Arts Council Excellence Awards. Davies received her MFA in sculpture from the San Francisco Art Institute. She is currently based in Cleveland, OH.



Trying to Understand a Shadow, 2017, photograph on aluminum, clay object, paint and thread on shelf, overall dimensions 15 1/2 x 24 x 6 inches, photo credit: Field Photography



Installation view with the following works (left to right):

Portrait of a Brick, 2017, woven photograph, foam rubber, 8 x 4 x 3 inches

Foundation, 2017, woven photograph, foam rubber, 17 x 39 x 19 inches

Cleveland, 2015, deconstructed woven photograph, 101 x 56 inches

Photo credit: Field Photography



Youngstown 4, 2016, deconstructed woven photograph, 56 x 32 inches, photo credit: Field Photography

JESSICA FRELINGHUYSEN

HAMTRAMCK, MI
PAPERHELMETS.COM

Jessica Frelinghuysen sculpts objects and events to help negotiate social anxieties and continually seeks to reconcile the separation between the individual and society. When encountering a new place, she will usually spend a long time observing, sketching, talking to people and trying to figure how she fits into a particular environment. She is not afraid of the absurd; in fact, she appreciates the importance of humor as a vehicle.

Frelinghuysen holds a Bachelor of Fine Arts in Printmaking from the Rhode Island School of Design and a Master of Architecture Degree from Cranbrook Academy of Art, in Michigan. Her work has been shown at the International Print Center in New York, The Mattress Factory Museum of Contemporary Art, The Broad Art Museum at Michigan State University, and other nationally important venues. She has been awarded artist residencies at the Headlands Center for the Arts in California, Sculpture Space in New York, Anderson Ranch Center for the Arts in Colorado, Vermont Studio Center, and the Philadelphia Art Hotel. She has lived in New York, Rome, Minneapolis, and now Hamtramck, Michigan—the subject of her current work, in which she documents interactions, sounds, and experiences of living in this small city nestled within the bosom of Detroit.



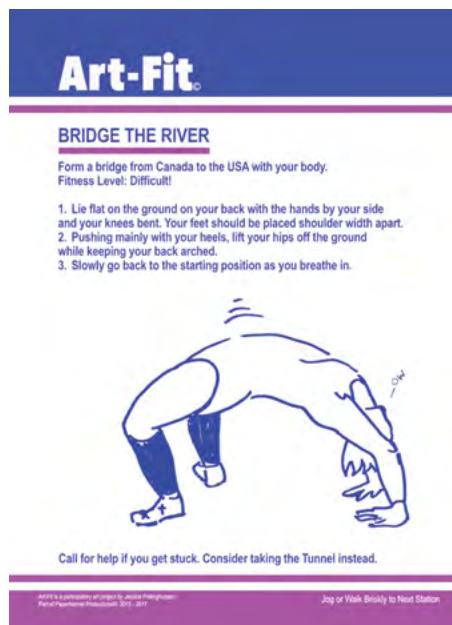
Sound Collecting Suit, 2010, custom made track suit and sound recording equipment



Personal Horizon Lines, 2005, wearable tension fabric structures, 30 x 30 inches



Free Lifting 50lbs of onions at Al Haramain from *It's Exercise Time!* series, 2015, documentation of performance, digital print, 26 x 34 inches



Art-Fit Exercise Station from *Jessercise Art-Fit Circuit* series, 2017, print on metal sign, 12 x 14 inches



Meat Medicine Ball at Bozeks Market from *It's Exercise Time!* series, 2015, documentation of performance, digital print, 26 x 34 inches, photo credit: PD Rearick

JACQUELINE GOPIE

CORAL GABLES, FL
JACQUELINEGOPIE.COM

Painter Jacqueline Gopie was born in Kingston, Jamaica. Her work challenges negative race-based media depictions of black and brown people. Subverting dehumanizing racist images produced by all forms of media, Gopie's work focuses on idyllic scenes of black and brown people enjoying seaside leisure and playtime. Her intent is multilayered, built primarily on the goal to rewire the viewer's learned physiological response to racial differences by introducing—and insisting upon—alternative positive context, narrative, and visual imagery. Fusing figures in expressionistic landscapes with exuberant color and gestural brushwork, she creates vivacious images filled with allusions to motion.

Gopie attended the University of Miami, where she earned a BFA in 2005 and her MFA in painting in 2012, following a 21-year career in the United States Army. She lives and works in Miami, Florida.



Resort Beach, 2013, acrylic on canvas, 36 x 48 inches



Last Night at Hellshire, 2017, acrylic and mica on canvas, 24 x 18 inches



Dis One, 2014, acrylic on canvas, 24 x 18 inches

MARI HERNANDEZ

SAN ANTONIO, TX
MARIHERNANDEZ.COM

Mari Hernandez is a multidisciplinary artist. She began experimenting with self-portraiture to address questions about identity. As co-founder of the Chicana art collective *Mas Rudas* (2009–2015), her self-portraits focused on Chicana aesthetic. Her solo practice is guided by her early influences, but Hernandez continues to expand her repertoire and skill base.

Selected group exhibitions in San Antonio include Guadalupe Cultural Arts Center, Artpace San Antonio, the Institute of Texan Cultures, Centro de Artes, and Hernandez has also exhibited at the Appalachian Center for Craft in Tennessee. Hernandez is a graduate of the National Association of Latino Arts and Cultures Leadership Institute and Arts Advocacy Institute. In 2016, she was awarded the Joan Mitchell Foundation Emerging Artist Grant, and in 2017, she received the National Association of Latino Arts and Cultures Fund for the Arts Grant. Hernandez holds a Bachelor's Degree in English Literature from the University of Texas at San Antonio. She lives and works in San Antonio.



Petra de la Otra, 2017, photograph, 24 x 36 inches



Colonizer, 2017, photograph, 16 x 20 inches



Epidemic, 2017, photograph, 16 x 20 inches



Maria de la Otra, 2017, photograph, 24 x 36 inches

RODRIGO LARA ZENDEJAS

CHICAGO, IL
RODRIGO-LARA.COM

Born in Mexico in 1981, Rodrigo Lara Zendejas received a MFA from School of the Art Institute of Chicago (SAIC) in 2013. He has received several awards including: Jóvenes Creadores FONCA, Mexico City; the International Graduate Scholarship, SAIC; and the John W. Kurtich Travel Scholarship, SAIC Berlin/Kassel, Germany. He won the first prize in sculpture at the National Award for Visual Arts in Mexico in 2010. Lara held solo exhibitions at institutions such as the Museum of Modern Art in the state of Mexico, Hyde Park Art Center in Chicago, the National Museum of Mexican Art in Chicago, Kruger Gallery in Marfa, Texas, among others. He has been in such residencies as the Vermont Studio Center, ACRE, Ragdale, and Cross Currents: Cultural Exchange. Currently, Lara lives and works in Chicago.



Crowd Gate, 2017, glazed ceramics, polyurethane foam, wood, metal, ribbons, and ceiling fan, 17 x 7 x 7 feet



Narrativas del Expatriado, 2016, stoneware, metal, wood, plastic, arcilla de Zacatecas and polyester resin, 6 x 18 x 5 feet

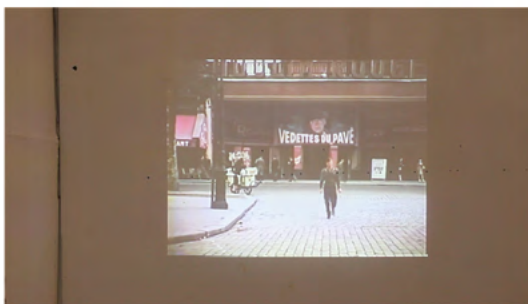


Deportable Aliens, 2014–2015, porcelain, wood, metal, epoxy glue, paper pulp, and arcilla de Zacatecas. 9 x 14 x 3 feet

ANNA PLESSET

BROOKLYN, NY
ANNAPLESSET.COM

Anna Plesset uses painting, sculpture, and other media to create installations that engage with personal and shared histories to examine how history, memory, and knowledge are constructed and mediated. Plesset's work has been included in group shows at Yossi Milo Gallery, Marlborough Chelsea, Abrons Arts Center, and UNTITLED in New York; Galerie Clemens Gunzer in Zurich, Switzerland; and 315 Gallery in Brooklyn, NY. Her solo exhibitions include *A Still Life* at UNTITLED, New York, and *Observe, Notice, Understand* at The Horticultural Society of New York. In addition to the Joan Mitchell Foundation Emerging Artist Grant, Plesset has been awarded fellowships and residencies from the Terra Foundation Summer Residency Program in Giverny, France, and the AIRspace residency program at Abrons Arts Center in New York City. Plesset's work has been reviewed in *The New York Times*, *Artforum*, *frieze*, *Bomb Magazine*, *Modern Painters*, *Time Out*, and the *Brooklyn Rail*.



Document of a Travelogue by Lt. Col. Marvin R. Plesset, Division Neuropsychiatrist, 2013, video stills, 24 minutes



Above: exterior; right: interior detail of *Travelogue* (21st Century Room), 2013–2018, interior: oil on panel, exterior: studs, bolts, screws, 92 x 80 x 80 inches



Primary Sources (details), 2015–2018, left to right: gouache on watercolor paper, oil on aluminum, and oil on maple, dimensions variable

GALA PORRAS-KIM

LOS ANGELES, CA

Gala Porras-Kim (Bogotá, Colombia, 1984) lives and works in Los Angeles. Her work questions the social and political contexts that influence the representation of language and history. The work comes from a research-based practice that aims to consider how intangible things, such as sounds, language, and history, have been represented through different methodologies in the fields of linguistics, history, and conservation. She received an MFA from CalArts and an MA in Latin American Studies from UCLA. Recent work has been shown at LACMA, Whitney Museum, Hammer Museum's *Made in LA*, and the Los Angeles Public Art Biennial. She has received awards from Artadia and Rema Hort Mann in 2017, Joan Mitchell Foundation in 2016, Creative Capital and Tiffany Foundation in 2015, and a California Community Foundation in 2013.



109 west Mexico ceramics from the LACMA collection: *Colima Index*, 2017, graphite, color pencil, and ink on paper mounted on canvas, mahogany artist's frame, 73 1/2 x 133 1/2 x 3 inches



Miscellaneous Pieces: metal, fabric, wood, plastic fragments reconstruction, 2016, graphite, ceramic, linen, and wood, misc artifacts, triptych: 4 x 5 x 2 feet; 19 x 17 x 14 inches; 2 x 19 x 23 inches



31 west Mexico ceramics from the LACMA collection: Jalisco Index, 2017, graphite, color pencil, and ink on paper mounted on canvas, mahogany artist's frame, 73 1/2 x 73 1/2 x 3 inches



13 Fabric Fragments from the Met reconstruction, 2016, marker, color pencil, transfer paper, ink on cotton paper, artist's frame, 104 3/4 x 73 1/2 x 3 inches

ACKNOWLEDGMENTS

In conjunction with the unrestricted grant of \$12,000, the Emerging Artist Grant 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 August 2017, the opportunity to receive mentorship from past Foundation recipients, introductions to Foundation organizational colleagues across the county, small grants for career advancement opportunities, 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, one-on-one meetings with arts professionals, and print publications addressing professional practice, which were provided by the Foundation.

We would like to express special thanks to Almitra Stanley of Art Maven Consulting, Heather Darcy Bhandari, Rocio Aranda-Alvarado, Schwanda Rountree, Josh T. Franco, Patricia Silva, Rebecca Volinsky, and our colleagues at Creative Capital for providing direct professional development to these grantees.

The Emerging Artist Grants Program 2016 catalog was produced by the staff of the Joan Mitchell Foundation; the catalog was designed by Melissa Dean, and edited by Jenny Gill and Travis Laughlin.

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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.

Housed at the offices of the Joan Mitchell Foundation, 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 Catalogue Raisonné, established in 2015, is a project supported by the Joan Mitchell Foundation, and is presently researching Joan Mitchell's paintings in preparation of a catalogue raisonné. This will be a scholarly publication documenting all of the artist's painted work, including entries for each painting with complete descriptive information and detailed histories of ownership, exhibitions, and literature.

The Foundation awards grants directly to individual artists through its Painters & Sculptors, Emerging Artist, and Emergency Grant programs: since 1994 the Foundation has awarded grants to nearly one thousand individual artists. From 2007–2016, the Foundation provided direct funding to over one hundred arts organizations supporting visual artists in their respective communities, and currently collaborates with a number of community partners to support artists through professional development and other enriching opportunities.

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 is an artist residency center founded in 2010 in New Orleans, which offers both time and space for artists to create work in a contemplative environment. In addition to the Artist-in-Residence Program, which began in 2013, 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, 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. One such pilot program is the Joan Mitchell Foundation Alumni Council, which works with our art education program alumni (ages 18–25) to provide professional development, community involvement, and leadership opportunities.

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JOAN MITCHELL
FOUNDATION

EMERGING
ARTIST
GRANTS

2016

DAVID BROTHERS

ANNE BUCKWALTER

COG•NATE COLLECTIVE

LAUREN DAVIES

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MARI HERNANDEZ

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GALA PORRAS-KIM