

2014 GRANT WOOD SYMPOSIUM

Revolt against the City

Midwestern Culture in Hard Times

April 25-26, 2014 | Art Building West



PRESENTED BY

The Grant Wood Art Colony and
The School of Art & Art History at
The University of Iowa



2014 GRANT WOOD SYMPOSIUM

Revolt against the City ***Midwestern Culture in Hard Times***

April 25-26, 2014



Grant Wood 1940, Walter Wanger Productions.
Courtesy Figge Art Museum Grant Wood Archive, Scrapbook #4.

WELCOME

FROM THE DIRECTOR

The School of Art & Art History in the College of Liberal Arts & Sciences is pleased to host the fourth biennial Grant Wood Symposium. Conceived as a scholarly forum for the study of the art and times of one of the School's most renowned faculty artists, the Symposium engages scholars from around the country to present papers related to a changing theme. This year's topic is predicated on the 1935 Regionalist art manifesto entitled *Revolt against the City*, co-authored by Grant Wood. This essay advances the idea that inspiring subjects and great art are also produced in the rural regions of the Midwest and not only in the populous urban centers. It also exemplifies the idea that art can and often must be created in difficult economic times. The School of Art & Art History was founded and its first permanent home built on the banks of the Iowa River right in the middle of the Great Depression, thus demonstrating The University of Iowa's commitment to the arts. Now, as we are beginning to emerge from the Great Recession, the Symposium Committee selected Wood's manifesto as an apt reminder of the cultural value of art to society even in challenging economic times.

Frank Lloyd Wright's achievement in architecture—particularly the "Prairie Style" designs of his many houses in the Midwestern landscape setting—eloquently illustrates the idea of *Revolt against the City*. It is therefore highly appropriate that Wright is the subject of the Symposium's keynote address by leading Wright scholar Anthony Alofsin. Speakers at the main Symposium session also address the topic of Midwestern culture from several perspectives, both outside and inside the rural setting.

The Grant Wood Art Colony, located on property contiguous with the Grant Wood House in Iowa City, is home for three Grant Wood Fellows chosen annually through a rigorous international selection process. The Fellows hold faculty appointments with the rank of Visiting Assistant Professor, but with a reduced teaching load to allow significant time to devote to independent creative work. The results of that endeavor are in the Fellows' exhibition in the Levitt Gallery in the Art Building West atrium. This year's Fellows' exhibition is, moreover, the first in which the work of a Fellow in the performing arts is included in addition to that of the Fellows in painting and in printmaking. The Grant Wood Fellowship Program combines academic work and creative practice in a mutually beneficial relationship. This concept, called the "Iowa Idea," originally attracted Grant Wood to the faculty and soon resulted in the creation of the Master of Fine Arts degree, which Iowa pioneered.

Taken together, the Grant Wood Symposium and Fellowship Program demonstrate that the legacy of Iowa's leading Regionalist artist is not merely a memorialized one, but a living one that contributes to the production of new creative work in the arena of contemporary art and new knowledge through the scholarly enterprise.

Please join us in celebrating Iowa's creative legacy of cultural production in the Midwest, just as Grant Wood promoted in his essay and exemplified in his own work.

John Beldon Scott
Elizabeth M. Stanley Professor of the Arts
Director, School of Art & Art History

THE GRANT WOOD ART COLONY

MISSION, DEVELOPMENT, AND FELLOWSHIP



Grant Wood painting his Stone City ice wagon quarters (ca. 1932)

MISSION

The Grant Wood Art Colony seeks to provide a creative home for the next generation of artists and continue Grant Wood's creative advocacy in the School of Art & Art History at The University of Iowa through artist residencies, teaching fellowships, symposia, and community programs.

VISION

The mission of the Colony is to nurture creative work and teaching in disciplines relevant to the art and life of Grant Wood—studio art and art history, eventually expanding to a variety of disciplines. The program exemplifies The University of Iowa's historic commitment to creative work and pioneering of the MFA degree. The Grant Wood Art Colony will further embody the "Iowa Idea" of bringing artists and scholars together in an academic context, as first formulated in the 1920s. Our long-term goal is to create a vibrant colony and cultural center, woven together by gardens and studio space.

STAGES OF DEVELOPMENT

The administrative home of the Grant Wood Art Colony resides at 1131 E. Burlington St. Under the direction of the School of Art & Art History, this house is used for staff offices, a studio, upstairs residences for Grant Wood Fellows, and a reception area. A second house was recently added at 1205 E. Burlington. This house includes a two bedroom family unit below, and a one bedroom apartment upstairs. The Grant Wood Colony produces a biennial Grant Wood Symposium and the Grant Wood Fellowship Program.

FELLOWSHIP PROGRAM

The Grant Wood Fellowship program currently provides three one-year fellowships. Fellows are selected through a national competition and provided with furnished living quarters at the Grant Wood Art Colony. During the academic year each fellow will teach a total of two courses at the School of Art & Art History and Division of Performing Arts, leaving the rest of the time for the artist's own work and research. A teaching salary, benefits and studio are provided.



The administrative offices and artists' residence at 1131 E. Burlington St.

THE GRANT WOOD ART COLONY has established its reputation as one of the premier programs of its kind. Unique among artist communities, the Colony functions under the auspices of the University of Iowa's School of Art & Art History, where Grant Wood exemplified the faculty-artist. Seventy years later, the Grant Wood Art Colony and Fellowship Program aims to highlight and perpetuate his legacy as artist and advocate of contemporary art.

THE GRANT WOOD FELLOWSHIP PROGRAM provides three Fellowships in Painting, Printmaking and Interdisciplinary Performance. The generous terms of the 10-month Fellowship allow the Grant Wood Fellows to pursue their artistic endeavors while sharing their invaluable knowledge and expertise with students, expanding the next generation's awareness of the world outside of the University and preparing them to become tomorrow's innovators. The Colony also encourages dialogue and stimulates communication between incoming artists and the permanent faculty. This brings fresh perspectives to the University's existing culture of interdisciplinary collaboration.

With the School of Art & Art History, the Colony also hosts a biennial Grant Wood Symposium. This symposium focuses on topics related to life and times of Grant Wood. It features a keynote and four additional presentations by distinguished scholars.

The Colony has partnered with the University of Iowa Division of Performing Arts, Summer Opera and Museum of Art. Our Colony outreach program has fostered events with the University of Northern Iowa Gallery, Maquoketa Art Experience and the American Gothic Museum. The Grant Wood Art Colony is a member of the Alliance for Arts Communities and Res Artis, worldwide artist community organizations.

PAST GRANT WOOD FELLOWS

HARTMUT AUSTEN

Painting Fellow, 2012–2013

JEREMY LUNDQUIST

Printmaking Fellow, 2012–2013

MARIANGELES SOTO-DÍAZ

Painting Fellow, 2011–2012

TYLER STARR

Printmaking Fellow, 2011–2012

LAURA CAPP

Calligraphy Studio Fellow, 2011



Hartmut Austen, *Roller Coaster*, 2012, oil on canvas, 60 in x 75 in

FRIDAY
4/25

PROGRAM OVERVIEW
EVENTS SCHEDULE

LEVITT GALLERY
Art Building West

2013-14 GRANT WOOD FELLOWS' EXHIBITION
SABOTAGE NEW WORKS IN
VISUAL AND PERFORMANCE ART

| Esther Baker-Tarpaga | Kristina Paabus | Eric Sall |

3:30 pm-5:00 pm

RECEPTION

3:30 pm-4:30 pm

Presentations of work
by Grant Wood Fellow in Painting Eric Sall and
Grant Wood Fellow in Printmaking Kristina Paabus

4:30 pm-4:40 pm

In the ABW atrium

Grant Wood Tableaux Vivants
featuring Jingqui Guan, Jeremy Blair, Kuldeep Singh,
Sean Laughead, Makayla Tanner, Windega Tarpaga
Presentation
by Grant Wood Fellow in Performance Esther Baker-Tarpaga

4:40 pm-4:50 pm

Girl Piece
featuring Lindsay Fisher, Lauren Linder, Jingqiu Guan

4:50 pm-5:00 pm

Still Running...
featuring Libby Westra, Amy Simonson, Melanie Swihart,
Lauren Vanchina, Nicole Zozulia, Melissa Krienke

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Art Building West

2014 GRANT WOOD SYMPOSIUM
**Revolt against the City:
Midwestern Culture in
Hard Times**

7:30 pm-9:00 pm

Welcome
JOHN BELDON SCOTT, Director,
School of Art & Art History

Introduction
BARBARA MOONEY, School of Art & Art History

KEYNOTE ADDRESS
The Mid-Western Mind of Frank Lloyd Wright
ANTHONY ALOFSIN, University of Texas, Austin

SATURDAY
4/26

PROGRAM OVERVIEW
EVENTS SCHEDULE

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Art Building West

PRESENTATIONS

9:00 am-9:15 am

Welcome
SALLY MASON, President, University of Iowa

Introduction
WANDA M. CORN, Professor Emerita of Art History,
Stanford University

9:15 am-9:45 am

*MoMA's Wood: Regionalism and the Midwest at the
Heart of the Modernist Beast*
DIMITRIOS LATSIS, University of Iowa

9:45 am-10:15 am

*Grant Wood's Midwest and the Politics of Regionalism
in the 1920s and 30s*
MICHAEL STEINER, California State University, Fullerton

10:15 am-10:30 am

Q&A

10:30 am-10:45 am

Break

10:45 am-11:15 am

Revolt in the City: Labor and Art in the Urban Midwest
PAULA WISOTZKI, Loyola University, Chicago

11:15 am-11:45 am

*Federal Art in the Midwest in the 1930s and the
Meeting of Rural and Urban Cultures: A Challenge to
Grant Wood's "Revolt against the City."*
GREGORY GILBERT, Knox College

11:45 am-12:15 pm

Q&A

PROGRAM DETAILS

The Mid-Western Mind of Frank Lloyd Wright

ANTHONY ALOFSIN

University of Texas, Austin

Frank Lloyd Wright's early Prairie style architecture has long identified him with the Midwest. A Midwesterner by birth, he felt the full impact of farm life as a youth and spent much of his life in Wisconsin. In rhapsodic tones he frequently invoked the spirit of the land as his inspiration. But did Wright actually embody the mind of the Midwest? And what do we mean when we say that a region has a mind and creative force of its own? The keynote lecture addresses these questions by proposing a paradox: Wright personified the Midwest's creative urge with its emphasis on the individual and regional identity, but he was also a universalist whose artistic world view included archetypes and transcultural inspirations. Embodying this paradox was Wright's proposal for Broadacre City, a way of living in the country that fit the needs of the Midwest yet could exist anywhere. The project coincided in 1932 precisely with Grant Wood's call for Regionalism in his polemical essay, "Revolt Against the City," a shared interest that would bring the two artists together for a brief moment.

MoMA's Wood: Regionalism and the Midwest at the Heart of the Modernist Beast

DIMITRIOS LATSIS

University of Iowa

The contentious aesthetic and ideological "battles" between the American Scene and the more internationally-oriented currents of modernism shaped not only the trajectory of American art in the 1920s and 30s, but also the mature part of Grant Wood's career as an artist, teacher and advocate of regionalist values. In this paper, I propose to reexamine the received wisdom about the radical schism between the two camps, by investigating instances where proponents of New York-based modernism provided a platform for regionalist and, more broadly, Midwestern artists through exhibitions that were sometimes organized under the auspices of government-funded depression-era initiatives. Focusing on Museum of Modern Art and Whitney Museum of American Art exhibits that incorporated work by Wood, Curry and Benton, I will pay particular attention to the curatorial practice, political background and the national and international context

of the 1938 exhibition "Three Centuries of American Art" organized by MoMA in Paris which bears out that governmental intervention had a significant bearing in communicating a "distinctly American" artistic aesthetic to the world in the years preceding WWII. A complex intertextual and intermedial web emerges that reveals tensions around the emergence of an officially-sanctioned "narrative" for the self-representation of the United States as a world-power and an artistically "emancipated" nation within New Deal-era attempts at cultural diplomacy, a narrative where the Midwest and its representations played a central part. The promotion of regionalism as an American "answer" to "alien" European modernisms was surprisingly carried out under the aegis of the Museum of Modern Art, an institution that was shortly thereafter fundamental in the encouragement of abstraction and the marginalization not only of the regionalist artists, but of figurative painting as such in the United States. Wood's MoMA and MoMA's Wood are much less oxymoronic propositions than heretofore imagined and telling this more complex story of the development of a "native" brand of modernism will aid us in gaining a better appreciation of American Art and Grant Wood's lasting contributions to it.

Grant Wood's Midwest and the Politics of Regionalism in the 1920s and 30s

MICHAEL STEINER

California State University, Fullerton

Beginning with the sudden acclaim of "American Gothic" in 1930 and continuing into the present, Grant Wood remains one of the most celebrated and reviled painters in American history. A highly esteemed yet deeply disturbing figure, Wood continues to vex cultural critics and the public alike. A basic reason for his troubling presence is rooted in the mystique and misunderstanding of the hot button words "regionalism" and "Midwest" both during Wood's lifetime and now. As arguably the most prominent spokesperson for regionalism during its heyday in the 1930s, Wood became a lightning rod for praise and derision, and the most stubborn and biting critique since his death in 1942 is that his Midwestern brand of regionalism constituted simple minded escapism on the one hand and outright fascism on the other. Grant Wood and others, both then and now, have been burdened by such swift and simplistic assumptions about the reactionary politics of regionalism. A basic purpose of my talk is to clarify such thinking by presenting Wood's regional thought within a larger historical and intellectual context. By discussing the root meaning and larger significance of regionalism and suggesting that it has progressive as well as reactionary potential, I hope to clear away the undergrowth that has obscured and distorted our vision of Grant Wood and of regionalism in general.

Revolt in the City: Labor and Art in the Urban Midwest

PAULA WISOTZKI

Loyola University, Chicago

For Grant Wood, Midwest farmland was vastly superior to the urban environment tainted with the ills of modern life. As he rejected the metropolis, he embraced the values of stalwart Iowa farmers and in doing so he sidestepped rather than confronted the reality of city life in Depression-era America. While Wood's paintings frequently celebrated an idealized rural world, other artists of the same period -- often concerned with the lives of industrial laborers -- confronted viewers with their outrage at social wrongs. This paper will consider this "revolt" against the status quo, especially through images of steel workers.

Federal Art in the Midwest in the 1930s and the Meeting of Rural and Urban Cultures: A Challenge to Grant Wood's "Revolt against the City"

GREGORY GILBERT

Knox College

In his 1935 essay "Revolt against the City," Grant Wood articulated a prideful separatist ideology associated with the emerging movement of Midwestern Regionalism, in which he promoted the distinctive social and cultural values of rural American life as worthy of artistic exploration. Citing the isolationist policies of the United States in the 1920s and 1930s, Wood called for the nation's regional centers, in particular the Midwest, to renounce dependence on urban Eastern culture and establish their independent social and artistic character. In his essay, Wood pointed to the federal Public Works of Art Project as holding the promise for creating regional art centers, which would encourage the localized art production he envisioned for a flourishing Regionalist art movement. This talk explores how the New Deal government and the federal art program of the 1930s actually developed economic policies and artistic programs that ran counter to the separatist regionalism of Wood's revolt. Interrelated themes of farming and urbanized industry in federal art served ideological motives of the New Deal to encourage a sense of nationalistic unity through a joining of urban and rural cultures, stressing the interdependence of differing regional economies as crucial to national progress during the Depression.

SYMPOSIUM PRESENTERS

ANTHONY ALOFSIN

ANTHONY ALOFSIN is the Roland Gommel Roessner Centennial Professor of Architecture at the University of Texas, where he has taught since 1987. He holds a BA from Harvard College, an M.Arch from the Harvard Graduate School of Design, and a Ph.D in art history and archaeology from Columbia University. He also studied at Phillips Academy, Andover and the Memphis College of Art. His interests center on the history of modern architecture with a particular concentration on Frank Lloyd Wright, the history of modern architecture in Central Europe, the history of design education, regionalism, and the history and practice of ornament. Much of his writing has explored critical reception as an index of artistic meaning and social formation.



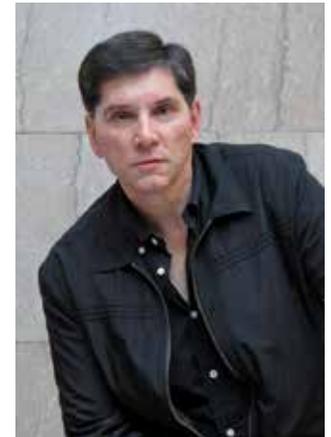
He is the author of six monographs and has edited eight other books, including multi-volume reference works. He wrote the definitive history of Wright's famous Wasmuth folios and defined the architect's primitivist phase in *Frank Lloyd Wright: The Lost Years, 1910–1922. A Study of Influence* (1993). He conceived and edited the five-volume index, *Frank Lloyd Wright, An Index to the Taliesin Correspondence* (1989), the major vehicle for comprehensive research on Wright's 100,000 letters. He wrote the definitive history of design education at Harvard through the 1980s in *The Struggle for Modernism: Architecture, Landscape Architecture, and City Planning at Harvard* (2002). His book, *Frank Lloyd Wright: Europe and Beyond* (1999) examined Wright's complex influence around the globe. He pioneered the concept of many moderns and raised issues of linguistic limits and multiple identities in *When Buildings Speak: Architecture as Language in the Habsburg Empire and its Aftermath, 1867–1933* (2006); the book appeared in a German language edition (2011). He has edited and contributed essays to *A Modernist Museum in Perspective: The East Building, National Gallery of Art*, (2009); He has also written *Halflife* (2009), a fictive biography. His most recent book is *Dream Home: What You Need to Know Before You Buy* (2013), an experimental work in digital publishing and mass market access. He is working on a memoir, *Memphis Stories*, and a book on Frank Lloyd Wright in New York in the 1920s. His books have won the Vasari Award from the Dallas Museum of Art (1989, 2007) and the American Institute of Architects International Architecture Book Awards (1993).

He has written over seventy review essays in publications ranging from *The Times Literary Supplement*, *The New Criterion*, *Burlington Magazine*, and *American Art* to scholarly journals. His first essay on regionalism appeared, co-authored, as "Die Frage des Regionalismus," in *Für eine andere Architektur: Bauen mit der Natur in der Region*. (1981). The original version of his essay was published as "Constructive Regionalism," in *Architectural Regionalism: Collected Writings on Place, Identity, Modernity, and Tradition* (2007).

Selections of his essays have been published in numerous collections and exhibition catalogues: *Architecture School: Three Centuries of Educating Architects in North America*, (2012); *Rietveld's Universe*, (Centraal Museum Utrecht, 2010); *Bauhaus Global* (2010), *Amerikaanse drom Frank Lloyd Wright en Nederland* (2008), *American Architectural History, A Contemporary Reader* (2004), *Frank Lloyd Wright, Architect* (Museum of Modern Art, 1994), *The History of History in American Schools of Architecture, 1865–1975* (1990).

GREGORY GILBERT

GREGORY GILBERT received his BFA in Art History from the University of Kansas and his MA and PhD in Art History from Rutgers University. He has taught at Rutgers University, Purdue University and is currently Associate Professor of Art History at Knox College, where he is director of the Art History program. He has also served as visiting faculty for the graduate Museum Studies program at Western Illinois University. His specialized area of research is the New York School and he has published on the early collage art and writings of Robert Motherwell in the *Oxford Art Journal* and *Art Journal*. He has also written widely on modern American art and architecture, authoring publications for Rutgers University Press and MIT Press. He has lectured at conferences for the College Art Association, the Midwest Art History Society and at a variety of art history and philosophy symposia. In addition to his academic career, he received a certificate in Museum Studies from Rutgers University and has served as the Senior Curator at the Figge Art Museum in Davenport, Iowa and has curated exhibitions at the Spencer Museum of Art, University of Kansas, the Zimmerli Art Museum, Rutgers University, the Galesburg Civic Art Center, the Augustana College Art Museum and the Western Illinois University Art Gallery.



DIMITRIOS LATSIS

DIMITRIOS LATSIS is a PhD candidate in Film Studies at the University of Iowa. He holds a BA in Film/Video from Columbia College Chicago and an MA in Cinema Studies from King's College London. His interests lie in the rapport of philosophical thought with film, of film with other arts (especially within an American context) and in visual perception. He is currently working on a dissertation concerning the role of natural landscape in American Cinema before WWII and is a CIC-Smithsonian predoctoral fellow at the Smithsonian Museum of American Art and the National Museum of American History. He has presented work in numerous conferences in the fields of Film Studies (SCMS), American Studies (ASA) and Art History (CAA). His work has been published in *Refractory* (U Melbourne), *Intermedialités* (U Montreal), *The Irish Review*, *Amerikastudien/American Studies*, *The British Journal of Phenomenology*, *Third Text* and a forthcoming article in *October* (MIT Press).



MICHAEL C. STEINER

MICHAEL C. STEINER is Professor Emeritus of American Studies at California State, Fullerton. He earned his BA in English from Carleton College in 1969 and his PhD in American Studies from the University of Minnesota in 1978. During his 38 years at Cal State Fullerton, Steiner has served as department chair and director of the MA program and continues to teach courses on environmental history, folk culture, the built environment, regionalism, California, and the West. He has won the American Studies Association's Mary C. Turpie Award in 2006 for outstanding achievement in teaching advisement, and program building and has twice held a Distinguished Fulbright chair--in Hungary in 1998-99 and in Poland in 2004. Steiner has published prize-winning essays on Frederick Jackson Turner's sectional thesis and



Walt Disney's Frontierland, and his books include *Regionalists on the Left: Radical Voices from the American West* (Oklahoma, 2013) and three co-authored and co-edited volumes: *Many Wests: Place, Culture, and Regional Identity* with David Wrobel (Kansas, 1997); *Mapping American Culture* with Wayne Franklin (Iowa, 1995); and *Region and Regionalism in the United States* with Clarence Mondale (Garland, 1988). He has recently published a comprehensive survey of American regional theory and practice: "Region, Regionalism, and Place," in Joan Shelley Rubin and Scott Casper, eds., *Oxford Encyclopedia of American Cultural and Intellectual History* (2013).

PAULA WISOTZKI

PAULA WISOTZKI is Associate Professor of History at Loyola University Chicago. She graduated magna cum laude from Lewis and Clark College her home town of Portland, Oregon. Having earned her Ph.D. at Northwestern University, she taught at the University of Illinois at Chicago before coming to Loyola in 1993. At Loyola, in addition to her work in her home department of Fine and Performing Arts, she is a member of the graduate faculty and is affiliated with the Gender Studies and Women's Studies Program. She also teaches in the College Arts and Sciences Interdisciplinary Honors Program. In 2007 she was named a "Master Teacher." Her most recent article "Constructing Meaning: The Exhibition of David Smith's *Medals for Dishonored Left History*, 2011, joins a series of essays and David Smith's early career and its relationship to his political beliefs. She was an area editor for the *Grove Encyclopedia of American Art* (5 vols. Oxford University Press, 2011). She is co-editor of *American Women Artists, 1935-1970: Gender, Culture, and Politics*, an anthology under contract to Ashgate Publishing, and will contribute the chapter "Dorothy Dehner's Early Career: Leftist Politics and Complicated Myths" to that volume. Her essay "Dorothy Dehner and World War II: The War at Home" has been accepted for publication in another forthcoming Ashgate anthology. She is the current President of the Midwest Art History Society (MAHS), a regional professional organization of academics and museum professionals.





Grant Wood and His Pupils
Courtesy of the Figge Art Museum Grant Wood Archive, Scrapbook #8.

2013-14
GRANT WOOD FELLOWS

ESTHER BAKER-TARPAGA

BIOGRAPHY



Esther Baker-Tarpaga is a choreographer and performance artist. She is a Grant Wood Visiting Artist at The University of Iowa Department of Dance. Her research is on visibility, invisibility, race, gender, and motherhood. As a recent Headlands Artist in Residence she collaborated with Moroccan choreographer, Hind Benali. She is an Associate of Guillermo Gómez-Peña La Pocha Nostra and recently collaborated on a new project at Galería de la Raza, San Francisco. She toured with David Rousseve/REALITY "Saudade" Project and DAFRA West African Dance and Drum.

She is co-artistic director of Baker & Tarpaga Dance Project, a transnational dance theatre company founded in 2004 with Olivier Tarpaga. BTDP has performed at REDCAT Now Festival and Highways Los Angeles, as well as l'Trotra

Madagascar, Jacobs Pillow Inside Out, The Kelly Strayhorn Theater Pittsburgh, VSA N4th New Mexico, Dialogue De Corps Burkina Faso, The King Arts Complex Columbus, The Maitisong Festival Botswana, Abok I Ngoma Festival Cameroon, and The French Cultural Center Senegal. She co-directs a dance workshop in Ouagadougou, Burkina Faso and has taught at The Ohio State University Department of Dance, Rio Hondo Community College, and Cypress Community College. She received her MFA and MA in Dance at UCLA's Department of World Arts and Cultures and her BA at Bowdoin College.

She curates a video blog site "Shifting Traces: Contemporary Dance and Technology In and Outside of Africa," featuring performance and interviews with African choreographers (<http://shiftafrica.wordpress.com/>). She has a forthcoming publications in *Live Arts Almanac* and *Routledge Encyclopedia of Modernism*. She recently was invited through the US State Department to teach and lecture at KINANI Contemporary Dance Festival in Mozambique and Ateliers Aex-Corps in Senegal. From 2006-2008 she was a US State Department Cultural Envoy invited to teach contemporary dance in Burkina Faso, South Africa, Botswana, and Guinea. From 2000-2005 she collaborated with Senegal-based dancers, musicians, and rappers, notably Andreyu Ouamba, Fatou Cisse, Djibril Diallo, Bertrand Saki, Keyti, Sen Kumpe, and Fatim. She co-produced United Nations of Hip Hop, which screened at AFI International and NYC Pan African Film Festival and recently created "Free to Be You and Me" with her daughter for The Dances Made to Order film series. She is the recipient of New York Live Arts Suitcase Fund, Battelle Endowment for Technology and Human Affairs, Ohio Arts Council Individual Excellence Award, Johnstone Fund for New Music, Durfee, Javits Fellowship, Coca-Cola Critical Difference for Women, and UCIRA grant.

EXPERIENCE AT THE COLONY

My experience at the Colony has been rich. It is a privilege to have the time and space to reflect and focus on process over an extended amount of time. As a performing artist who has been working in more interdisciplinary realms, I have connected with students, faculty, and local community during this year. I taught an interdisciplinary performance and collaboration seminar for graduate students my first semester, thus my own practice was put into teaching practice working with talented choreographers, visual artists, musicians, bookmakers, and stage managers.

Living and working in Iowa City has really opened my eyes to the arts corridor of Iowa, which also inspired my photo performance collaboration with local photographer Sandy Dyas. We have had ongoing photo shoots around the state in different rural environments, which allowed me to really learn more about Grant Wood's portraits. My father grew up on a dairy farm in Vinton, Iowa and his work ethic and liberal politics shaped my worldview. Being in Iowa, I have linked a return to my roots, where I would come only during summers to eat strawberries on the farm and run around in the orchard. Now my daughter is here with me attending Longfellow.

Living with my family in the beautiful Grant Wood Colony has allowed me to integrate my daughter in more projects together. We co-created the book, which is on display (thanks to the guidance of bookmaker Kalmia Strong), and we also have performed locally in town. I have had the space and time to reflect on past projects as well as start new projects. This kind of residency opportunity is so important in supporting the development of an artist and the privilege of working over an entire year to delve into several projects has rippled into all my creative research.

"It is a privilege to have the time and space to reflect and focus on process over an extended amount of time"



Guillermo Gómez-Peña,
Esther Baker-Tarpaga, and
Saul García López
still from *Dancing with Fear*
2014
Digital video

KRISTINA PAABUS



BIOGRAPHY

Kristina Paabus studied Fine Arts and Religious Studies at the University of Massachusetts Amherst, Printmaking at The Estonian Academy of Arts (EAA), and received a BFA and Art History Concentration from the Rhode Island School of Design (2000). In 2009 she earned her MFA from The School of the Art Institute of Chicago and then moved to Tallinn, Estonia as a Fulbright Fellow and Visiting Artist at the EAA. Kristina's work examines systems of logic that we as both groups and individuals use to enforce perceptions of structure. Through a multidisciplinary approach, she creates images, environments, and situations that teeter between reality and illusion. These hybrid spatial conversations elaborate on the constructions that allow us to interact with and gain control over our surroundings. Example systems, such as language, architecture, beliefs, and maps, serve as guides to expose the anatomy of human comprehension. Printmaking figures heavily into her practice for its ability for repetition, reinterpretation, and the layering of information. Paabus has exhibited her work in Chicago, Boston, Minneapolis, Milwaukee, Rosendale, Providence, Reykjavik, Miami, Berlin, and Tallinn. Recent residencies include: ACRE (WI), Ox-Bow (MI), Women's Studio Workshop (NY), Lill Street (IL), Culture Factory Polymer (Estonia), Samband Íslenskra Myndlistarmanna (Iceland), and Zidul De Hardie-Artfest (Romania). Prior to coming to The University of Iowa she was an Instructor and Graduate Coordinator in the Department of Printmedia at The School of the Art Institute of Chicago.

EXPERIENCE AT THE COLONY

The Grant Wood Fellowship in Printmaking has offered me the necessary time, space, and resources to single-mindedly focus on my creative and academic practices. This dedicated time for research, development, experimentation, making, and reflection has been crucial at this point in my career.

Having my studio on campus - right next to the printmaking facilities, down the hall from the wood shop, and in the midst of daily activity - has been a wonderful benefit to my work. Through both this integration and teaching classes, I have been able to work closely with students, faculty, and staff. These dedicated and enthusiastic individuals have been invaluable to my experience here through camaraderie, discussion, and the constant exchange of ideas. The University of Iowa's emphasis on research and commitment to the arts provides an academic setting that recognizes the importance of community, facilities, and programming. Living in the Grant Wood Art Colony has allowed me to get to know the other fellows, proximity to all the activities Iowa City has to offer, and a chance to see trees and rabbits on a daily basis.

Being part of the Grant Wood Art Colony has been extraordinary, and I am thankful to all those that make this program possible and to the students and colleagues that informed my stay here. My time at The University of Iowa has been pivotal, and I will carry the experience with me in all of my future adventures.

"My time at The University of Iowa has been pivotal"



Go To 1
2014
Screenprint on paper

ERIC SALL



BIOGRAPHY

Eric Sall received a BFA from the Kansas City Art Institute and an MFA from Virginia Commonwealth University. He has attended the Marie Walsh Sharpe Space Program in Brooklyn, NY, the LMCC Workspace residency in New York, NY, the Roswell Artist-in-Residence Program, Roswell, NM, and the Yale Summer Program of Music and Art, Norfolk, CT. Sall is the recipient of an Art in Architecture commission from the General Services Administration, a Joan Mitchell Foundation Grant, a Virginia Museum of Fine Art Fellowship, and a Charlotte Street Fund Award. Recent shows include BravinLee Gallery, New York, NY; Regina Rex Gallery, Queens, NY; ADA Gallery, Richmond, VA; Brain Factory, Seoul, South Korea; Nerman Museum of Fine Arts, Overland Park, KS; and Bemis Art Center, Omaha, NE. Eric is currently residing in Iowa City where he is the Painting Fellow at the Grant Wood Art Colony at The University of Iowa. In the Fall of 2014 Sall will return to Roswell, NM for a second residency at the Roswell Artist-in-Residence Program.

EXPERIENCE AT THE COLONY

Moving to Iowa City to participate as the Painting Fellow at the Grant Wood Art Colony has been such an amazing experience. The level of support provided by the Colony has been critical to my work at this stage of my life and career, and the experience gained while teaching at The University of Iowa has been invaluable.

One of the projects that I have worked on this year is a mural-sized painting commissioned by the General Services Administration's Art in Architecture Program. Carrying on in the tradition of the WPA projects of the 30s and 40s, the GSA commissions artworks for federal buildings nationwide.

It feels both auspicious and serendipitous to be working on my project as a Grant Wood Fellow, knowing Grant Wood's own history with the WPA.

My time in Iowa City has been amazing outside of the studio as well. My daughter Shea was born here in December of 2013. Along with my wife Rachel and our son Wyatt, we have been enjoying the unique beauty of the Iowa landscape.

"The level of support provided by the Colony has been critical to my work at this stage of my life and career"



Sall in his studio with his Art in Architecture Program commission, 2013

FELLOWS EXHIBITION

SABOTAGE NEW WORKS IN VISUAL AND PERFORMANCE ART

| Esther Baker-Tarpaga | Kristina Paabus | Eric Sall |

Artist Statement

Esther Baker-Tarpaga

I am a choreographer, performance artist, dancer, and interdisciplinary artist. My current research is on race, gender, and motherhood as performance impetus for the body. Specifically I have been obsessed with inscribing, writing, costuming, and improvising my dancing body as well as the bodies of others. As I inscribe and write on my body or ask others to do so, I am interested in what is visible and what is invisible. These collaborations bring in heavy use of props, text, performance interactions with audiences, site, activism, and border politics, amongst many other things. It is a home for my questions around what is representation, what is fantasy, what is autobiography, and how do my performance glitches sit next to other personas simultaneously.

As part of the residency I have been reflecting on past performance projects as well as taking time to research writings and videos on the subject of White Privilege in relation to oppression and structural racism. As I read texts and pull together ideas, I process these reflections through writing poetry and painting. This interdisciplinary practice in a visual and poetic medium allows time and space to figure out ideas through material traces. As a choreographer who works very quickly with performers, I translate my improvisations to the paper and pen. This space and time to process and perform through material traces allows a necessary breath of reflection before returning to the choreographed body.

I also have been collaborating with a local photographer to create a performance art and photography project based on several of Grant Wood's paintings, in particular his portrait work. Using the iconic portrait tradition, I am interested in framing a queer, racially diverse utopia.

I collaborated with Guillermo Gómez-Peña, Saul Garcia Lopez, and Jen Cohen on a video performance project titled "Dancing With Fear," which we are continuing to develop. I developed an evening-length installation and performance on my company Baker & Tarpaga Dance Project entitled, "Beautiful Struggle." I also created three new choreographies on dancers at The University of Iowa focusing on technology, gender, race, and the body: 1) "How does th!\$ app work? lol feels like I'm mi\$behaving," 2) "Still Running..." (with Olivier Tarpaga), and 3) "Girl Piece."



Esther Baker-Tarpaga and Sandy Dyas
Windega, after Grant Wood's Plaid Sweater
2014
Digital photo



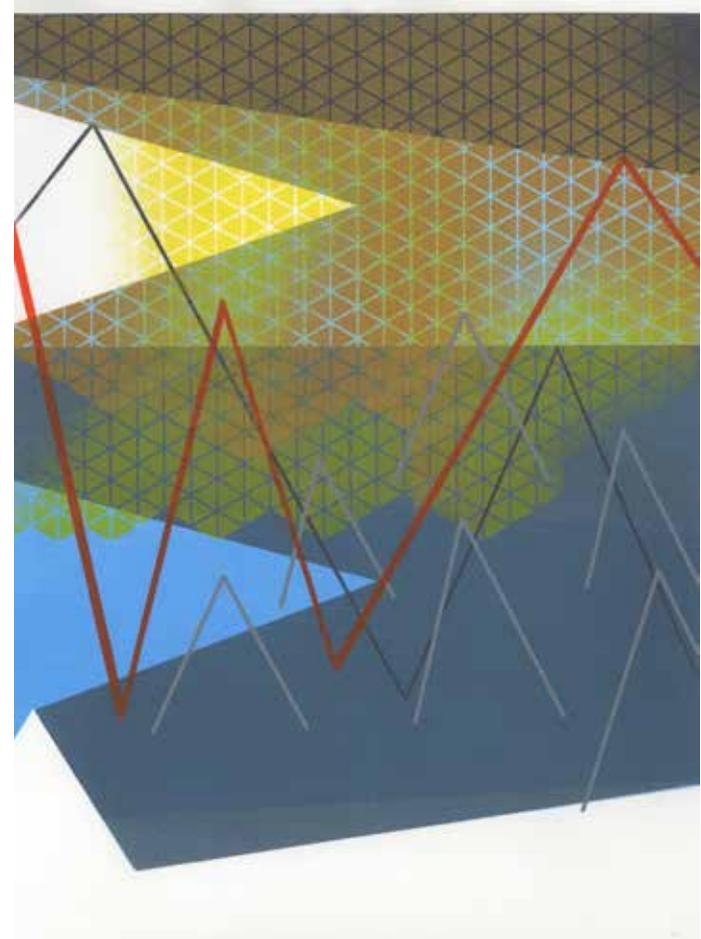
Grant Wood
Plaid Sweater, 1931
Oil on canvas, 29 1/2 x 24 1/8 in
Gift of Mel R. and Carole Blumberg and Family, and
Edwin B. Green through The University of Iowa Foundation
Art © Figge Art Museum, successors to the estate of Nan Wood Graham/
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University of Iowa Museum of Art, 1984.56
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Kristina Paabus

In my work I examine the systems of logic and order that we use to enforce perceptions of structure. Our interactions and conversations with these systems often inhabit polarities of fact and fiction. These spaces of actuality, memory, imagination, and paradox describe the nuances of our experiences. My investigation into duality, and the often difficult to define spaces that are formed in the “in between”, is partially due to my history as a first-generation American. From an early age I experienced living within two worlds (languages, histories, cultures), and realized the distinctions formed by specific spaces. I spoke my native Estonian in the privacy of home and family, while English was reserved for public situations. This blueprint of delineation keeps me firmly grounded in between, mapping out both sides, simultaneously as a participant and a record keeper.

Responding to our fast-paced society that is saturated with information, I pay attention the often-overlooked aspects that we take for granted. By mining our cultural and personal histories, I find proof and supply evidence of the daily events that mark the paradoxical divergence/convergence of self and environment. With a multidisciplinary approach, I create hybrid spatial conversations that elaborate on the constructions that allow us to interact with, and gain control over, our surroundings. These specific systems, such as language, architecture, beliefs, organizational tools, and so on, serve as guides to expose the anatomy of comprehension. I excavate our communal landscapes and cognitive processes to analyze our historical and continuous desire for structure and order. Through the manipulation of objects, scale, and space, I find the underlying armature of our common codes.

I make work to ask questions, and try to find the answers in the process. It is in this way I liken my practice to that of a scientific experiment, with the end result similar to that of a mathematician's “proof”. This comparison of course is an abstraction, but it speaks to my process, concept, and methodology. My work is intentionally ambiguous while maintaining a strong sense of structure - almost as a recognizable equation that requires deciphering. I consider my use of materials and methods, assigning categories based on meaning. For example, I turn to printmaking for repetition, reinterpretation, and its ability to layer information. Often, the stencil is conceptually a stand-in for the “given”. Beyond printmaking I also employ mediums such as drawing, painting, sculpture, digital and new media. I create images, environments, and situations that teeter between reality and illusion – and therefore possibility and impossibility. These metaphorical spaces take form in three ways: flat, image-based works (a representation of possibility); objects (reflecting the impossibility to escape their physicality); and installations that combine and juxtapose these elements in order to explore the complex relationships and causal effects that develop from these interactions.



Go To 2
2014
Screenprint on paper

Artist Statement

Eric Sall

My paintings often allude to the representation of something—an object, a figure, a pattern or illusion, within a physical space or specific place. Sometimes familiar and reminiscent, other times evocative and confounding, the paintings hover between representation and abstraction.

I am intrigued by the process in which a painting is made. I begin not with a specific idea about a subject but rather with the physical act of applying paint to a surface. Through a process of call and respond, a painting seemingly appears out of thin air, becoming something from nothing. An action is implied, a form takes shape, a surface allures, a color evokes, a mood prevails. As a painting begins to develop, spontaneity, randomness and intuition are balanced with precision and calculation in an attempt to hone in on something specific. With that said, nothing is too sacred within any given painting to be sacrificed in order to bring the painting where it needs to be. A single painting may drastically change in appearance numerous times over the course of its making, which can easily take a year or longer. Consequently, my paintings regularly have a physicality that betrays any hint of the resulting image.

Deciding when a painting is finished is never easy to do, hence the extended time spent making them. It's as if any given painting has infinite possible versions of itself that can be brought out. I attempt to capture a painting in a stage that feels just right, and explaining what that feeling is is nearly impossible. It is something that relies equally on intuition and experience.



Broken Blues
2014
Oil on canvas

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Front cover image:
Iowa State University Parks Library mural,
designed by Grant Wood, painted by WPA artists



art.uiowa.edu/grant-wood-art-colony