

FORM+CONTENT GALLERY

November 07, 2018 *for immediate release*

Shifting Baselines

What

An exhibition of visual works by printmaking rooted artists Ruthann Godollei, Teréz Iacovino and Michael Marks. In their own ways Godollei, Iacovino and Marks point out protracted degrading, ongoing changes our lives and world.

When

Thursday, January 10 through Saturday, February 16, 2019

Gallery hours: Thursday – Saturday, 12:00 – 6:00 pm and by appointment

Free and open to the public

Opening Reception

Saturday, January 12, 2019 from 6:00 to 8:30 pm

Free and open to the public

Where

Form+Content Gallery

Whitney Square Building

210 North 2nd Street, Suite 104, Minneapolis, MN 55401

Information

Form+Content Gallery: 612 436-1151

Mark Ostapchuk: 612 723-7764; ostap001@umn.edu

<http://www.formandcontent.org> formandcontent@gmail.com

Description

Form+Content Gallery presents *Shifting Baselines* an exhibition of recent two dimensional and installation-based pieces by Ruthann Godollei, Teréz Iacovino and Mike Marks. The term “shifting baselines” comes from a marine biology concept that acknowledges a loss of perception of changes that occur to our structures and systems when each generation accepts what is currently normal. These artists, who share printmaking backgrounds, offer clear assertions about our place in a diminished physical and political world. Godollei’s silkscreen, monoprint and letterpress prints use proclamations reminiscent of billboards and placards to provoke action in opposition to current societal inequities. Iacovino’s installations, sculptures, and works on paper address varied themes including systems of organization and control, familial dynamics and dysfunction, and an interest in DIY culture. Mike Mark’s intaglio and collagraph prints refer to his memory of life in West Virginia’s strip-mining regions and an analysis of industry’s severe depredations to the physical landscape.

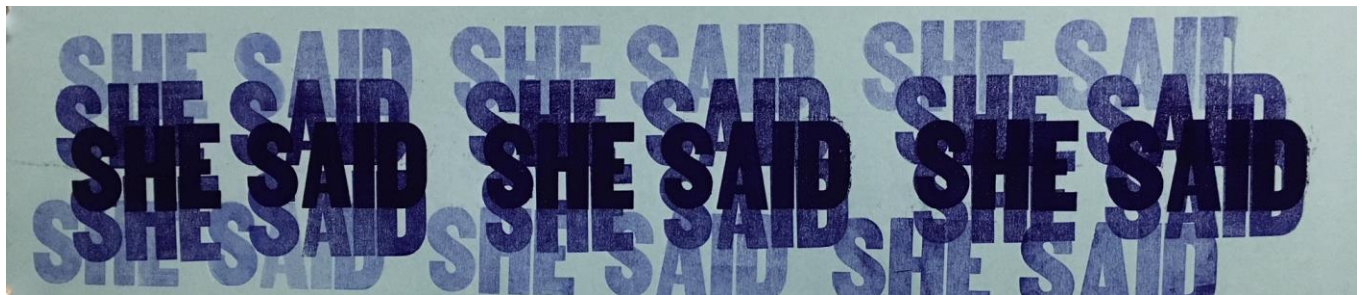
Ruthann Godollei Artist Statement

My work critiques the abuses of power. Text and images float in the darkness of the imagination, hover across a print, or emblazon an object, questioning the current state of democracy and imbalances of justice. I don't have a band aid for the acid burns. I can suggest we that we stop being so stingy- with our taxes, with our time, with our human empathy, with our love, with our concern for others. By asking viewers to reconsider how continued inequalities have been presented, framed, explained, rationalized, and justified, my prints ask them to examine not only how they have been convinced that what we see is "normal," but also how we might look at such issues with a different perspective.

Ruthann Godollei Artist Biography

Ruthann Godollei is the Wallace Professor of Art, Macalester College, St. Paul, MN. Her prints comment on social inequities. Recent exhibits include the 2018 Southern Printmaking Biennial International Exhibition; the 2018 Pacific States Biennial Print Exhibition; Multiple Ones: Contemporary Perspectives in Printmedia, Hunterdon Art Museum, NJ, 2018; Hellmouth, a solo exhibit, Law Warschaw Gallery, Macalester College, St. Paul, 2018, and Nasty Women, Knockdown Center, NYC, 2017. Author of a DIY printing book, How to Create Your Own... (Voyageur Press), her work is in many international collections including KUMU Museum, Estonia and the Polish National Museum of Art, Poznań. She is a recipient of a 2019 Fulbright Canada Research Chair in printmaking at the University of Alberta, Edmonton.

<http://www.macalester.edu/art/facultystaff/ruthangodollei//ra.html>



Ruthann Godollei, 2018
Say So
Letterpress print 10 x 24



Ruthann Godollei, 2018
Boof, (Beer)
Monoprint with collagraph, 22 x 30"

Teréz Iacovino Artist Statement

At its core, an archive is a system for organizing and interpreting materials that one believes has enduring value and should be preserved in a meaningful way. Many of us live with some form of archive, whether it survives as a collection of family photos or home movies, furniture passed down through generations, or purely sentimental knickknacks.

Inherited Archive functions as on-going exercise in ways to process loss, map time, and negotiate my family history in a way that is intimately systematic, yet aesthetically universal. Using a combination of text, image, and bricolage, I explore the complexities of familial dynamics: the truthiness of family stories, how the objects we leave behind are interpreted after our death, and the dysfunctional relationships that can span generations.

Teréz Iacovino Artist Biography

Teréz Iacovino is a visual artist and curator based in Minneapolis. She holds an MFA in studio art from the University of Minnesota – Twin Cities and a BFA in printmaking from Syracuse University. Her interdisciplinary works have been exhibited nationally and internationally at Minneapolis Institute of Art (MN); Blue House Gallery and Studios (Dayton, OH); Kulturpark (Berlin, Germany); The Soap Factory (Minneapolis, MN); Future Tenant (Pittsburg, PA); Irvine Fine Arts Center, (Irvine, CA); Everson Museum of Art (Syracuse, NY). Iacovino has been awarded a Jerome Planning Grant from Forecast Public Art, a Joy of Giving Something Award from Imagining America, and an Institute on the Environment Mini Grant from the University of Minnesota. Iacovino currently holds the position of Assistant Curator at the University of Minnesota's Katherine E. Nash Gallery.

<https://tereziacovino.com/>



Teréz Iacovino, 2018
Untitled (Snapshot Studies)
Ink on vellum
18" x 24"



Teréz lacovino, 2018
Confer (Detail),
Altered found objects, collage on plywood, laser cut acrylic, wood
Dimensions variable

Mike Marks Artist Statement

Mike Marks' work reflects processes of change and loss within landscape, contemplating the human influence on place and whether the marks left in the environment are becoming indistinguishable from one another through the alteration of the land. Working on paper, Marks echoes the physical manipulation of landscape in the surfaces of his prints using collagraph plates, stencils, embossment, relief and intaglio processes.

Mike Marks Artist Biography

Mike Marks (b. 1984, West Virginia) holds a BFA in Drawing from the Cleveland Institute of Art, and an MFA in Printmaking from the University of Delaware. His prints and drawings have shown both nationally and internationally. He currently lives and works out of Minneapolis, printing at the Highpoint Center for Printmaking.

www.mikemarksarts.com



Mike Marks, 2018
How the Highlands Laid Low
Intaglio



Mike Marks, 2018
Overburden
Collagraph

Press images

01_Godollei

Ruthann Godollei, 2018

Say So

Letterpress print 10" x 24"

02_Godollei

Ruthann Godollei, 2018

Boof, (Beer)

Monoprint with collagraph, 22" x 30"

03_Iacovino

Teréz Iacovino, 2018

Untitled (Snapshot Studies)

Ink on vellum

18" x 24"

04_Iacovino

Teréz Iacovino, 2018

Confer (Detail),

Altered found objects, collage on plywood, laser cut acrylic, wood

Dimensions variable

05_Marks

Mike Marks, 2018

How the Highlands Laid Low

Intaglio

06_Marks

Mike Marks, 2018

Overburden

Collagraph

Press images

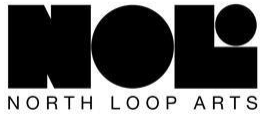
For high-res images go to:

https://www.dropbox.com/sh/rjeo5wi50kuv41a/AAAmPIK_F_wISfB6tty75IA0a?dl=0 or

contact Mark Ostapchuk at ostap001@umn.edu

NOLO

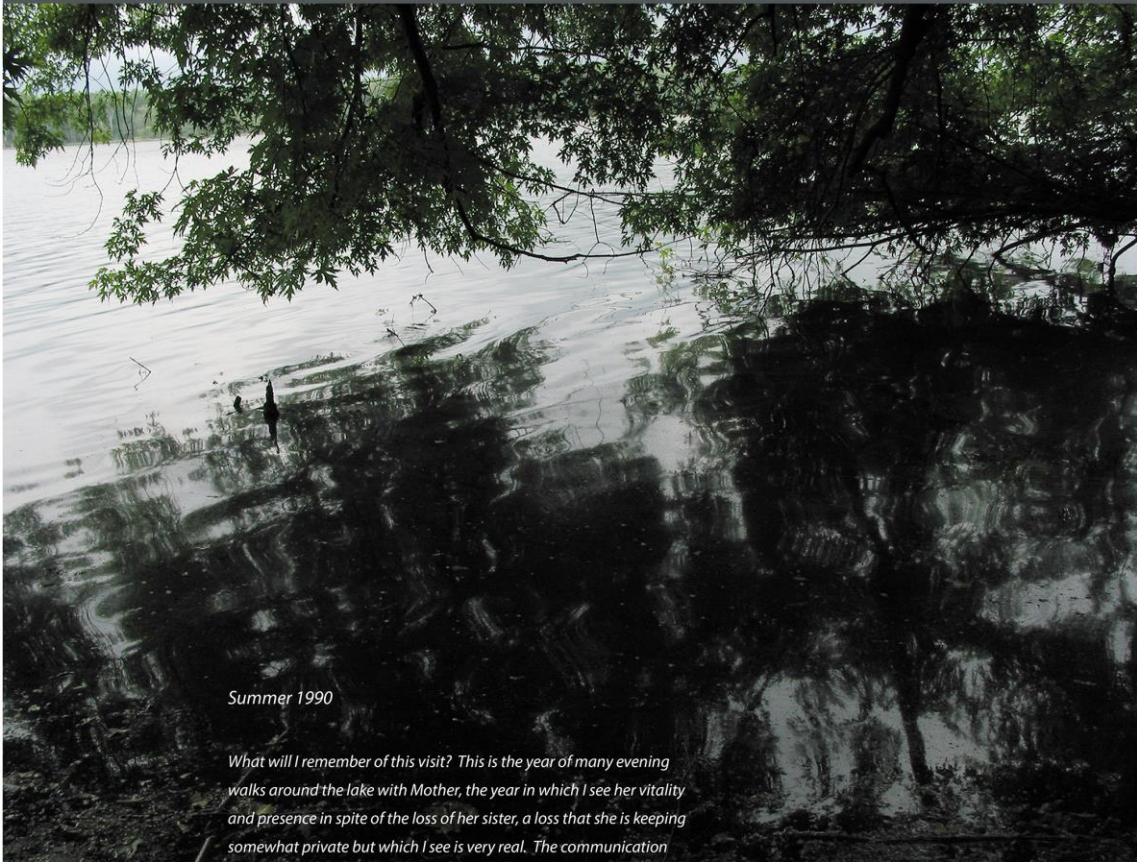
Form+Content Gallery is a member of NOLO (North Loop Arts), Minneapolis



Mission Statement

Form+Content Gallery will nurture diverse artistic practice and thoughtful dialogue. We value art as a catalyst for critical thinking. We value integrity and the artistic process. We aspire to link personal expression to broader social contexts. Form+Content Gallery is dedicated to moving the definitions and practice of culture forward in new and lively ways. Suggestions and ideas for cultural partnerships and programs are welcome.

Lauds



Summer 1990

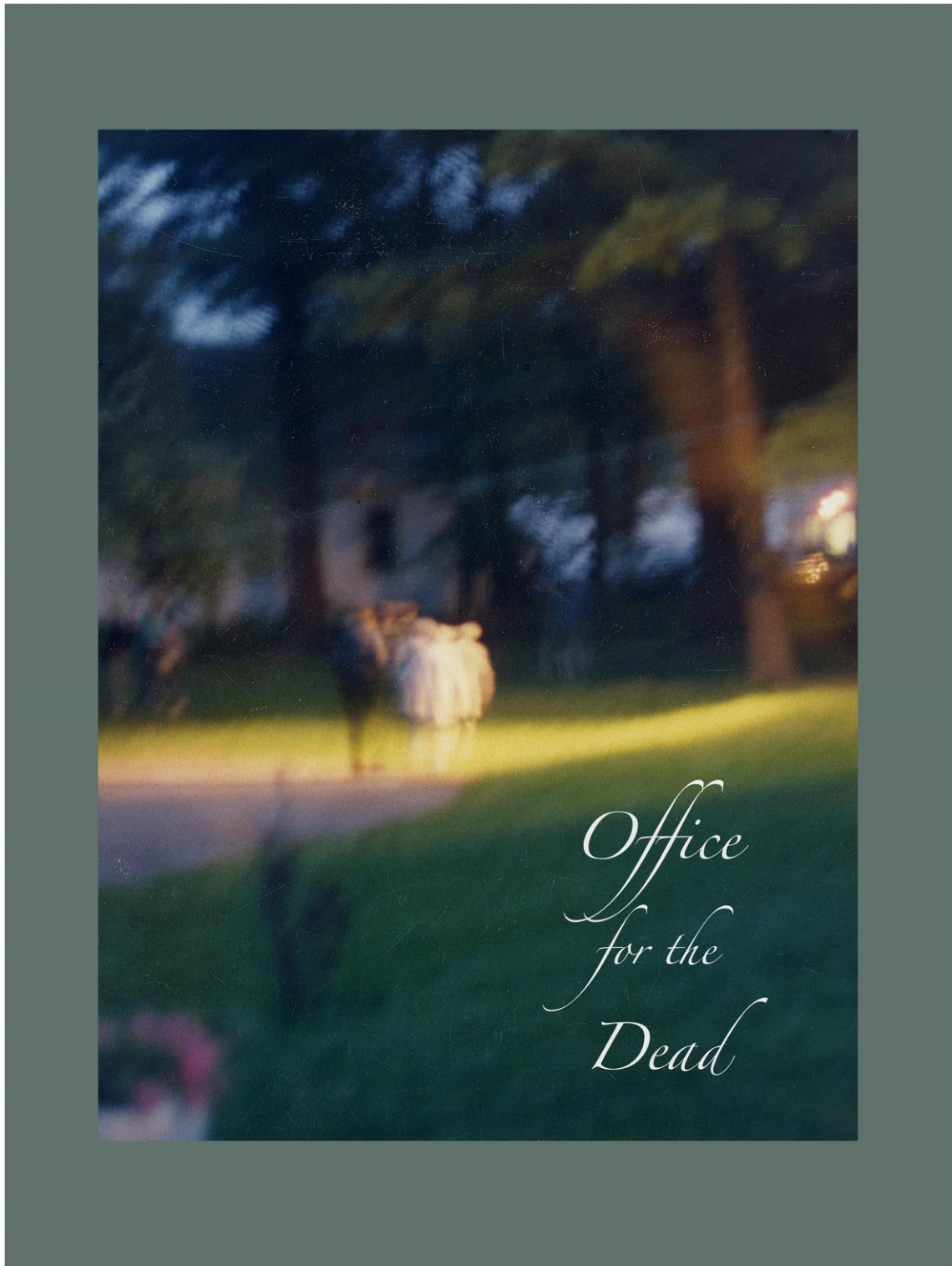
What will I remember of this visit? This is the year of many evening walks around the lake with Mother, the year in which I see her vitality and presence in spite of the loss of her sister, a loss that she is keeping somewhat private but which I see is very real. The communication between us is (mostly) direct and immediate, wonderfully so. Perhaps more than ever. Or as much so as ever. Where it is not (health issues get belabored, some class/generational values are different), it is because we haven't examined the assumptions with which we begin. With no one else is there the same wonderful combination of wanting to understand, being open and curious and "for" each other, having no interference of games and ego -- and having enough shared language and approach to the world to allow us a communication that flows and reflects and at times sparkles like water.

How miraculous! My 81-year old mother.



*It was early afternoon
when I left the hospital.
In the park it was
full-blown spring,
Almost too hot, and
oddly windy.
Since morning, the
cherry blossoms had
burst open.
Above me were clouds
of dense pink, tossed
by the wind.
On the ground now
a carpet of pink,
fallen.*

2 Joyce Lyon, Cherry Blossoms, from *Some Pages for a Book of Hours*, Digital print, 2018



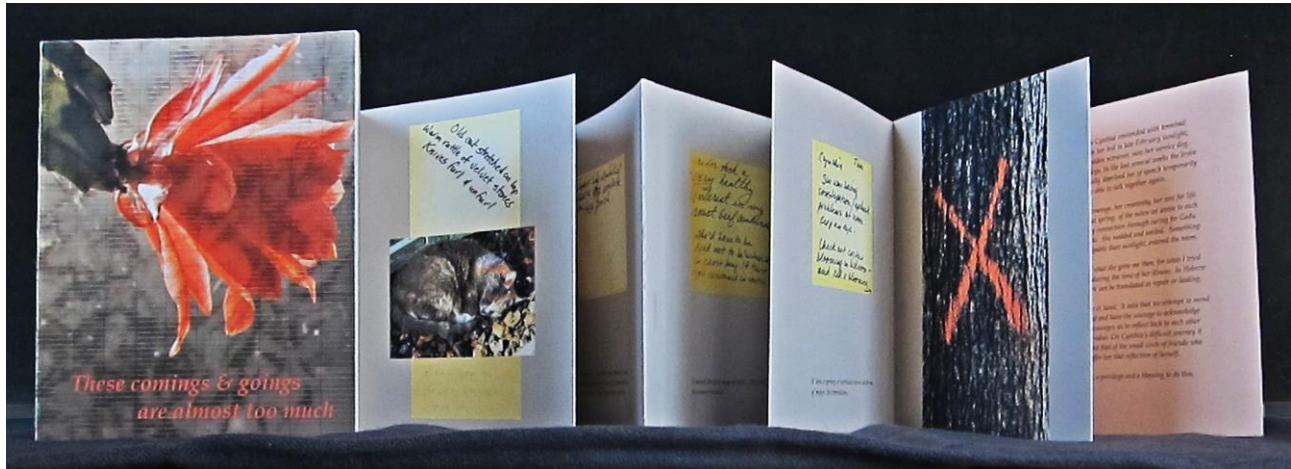
3 Joyce Lyon, Office for the Dead, from *Some Pages for a Book of Hours*, Digital print



4 Joyce Lyon, *Soki's Window*, Photograph on rice paper, 2018



5 Joyce Lyon, *Idele with her friend Zita*, Four photographs, 2017



6 Joyce Lyon, *these comings & goings are almost too much*, Accordion artist's book, 8.7" hx7" closed, 2007/2018