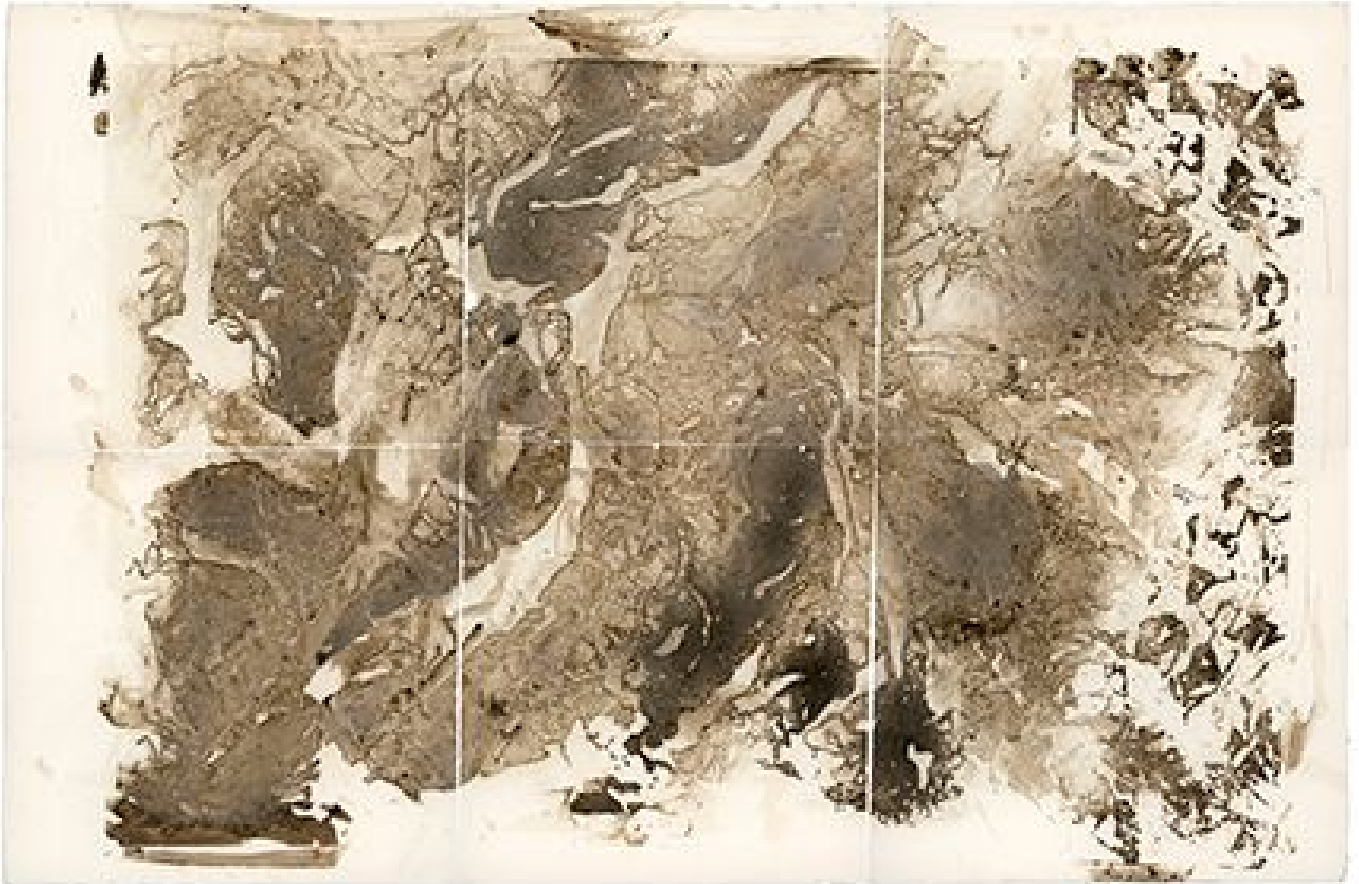


October 8, 2017 for immediate release

Form + Content Gallery is pleased to announce:

## ***Mapping North***



Meg Ojala, ***Boglands 2***, archival pigment print, dimensions variable

### **What**

***Mapping North***, an exhibition of photography, painting, drawing, sculpture, installation and video by eight visual artists and six poets and writers, including a public reading. Curated by Form + Content member Jil Evans and poet and translator G.E. Patterson.

### **When**

**November 9 - December 16, 2017**

Gallery hours: Thursday – Saturday

12:00 – 6:00 pm and by appointment, free and open to the public

**Opening Reception: Saturday, November 11, 6-8 pm**

**Public Reading: Thursday December 7, 7-8 PM**

Gallery events are free and open to public

**Where**

**Form and Content Gallery**, Whitney Square Building

210 North 2nd Street, Minneapolis, MN 55401

metered street parking

Info: [formandcontent@gmail.com](mailto:formandcontent@gmail.com)

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Christopher Atkins    *Looking for the North Star*, archival pigment print    16 x 20 inches    2017

We want to know where we are in the world. We seek to locate others and ourselves in space and time with calendars and maps. Of course our orientation is culturally specific. How we perceive and describe our world is generally a manifestation of our histories and identities and our desires. “What is North?” and “How can North be mapped?” are the two central questions we hope to explore in this exhibit.



Heid E Erdrich, Elizabeth Day *Advice to Myself 2: Resistance*, video (still)

“Minnesota” is a Dakota word, meaning “cloudy water,” and we are mindful that more than eleven tribal nations understood this place as home centuries before Minnesota statehood was solemnized in 1858. The nations of Dakota and Ojibwe are part of the cultural identity of this area, and their sense of place marks this land as the center of their world – which can extend into the neighboring states as well as Canada – rather than a northern boundary for the United States of America.



Kenneth Steinbach, *The Fugitive Waters and Those Upon It* (detail), oxidized laser cut steel, dimensions vary

In dominant Western culture, north is used to set the orientation of all other directions. Is it clear which understanding underlies the expression *we must follow our true North*? What do we mean when we speak of being guided by the core of what we believe to be the best of values, our goals, loyalties, and ourselves? More than a reference point for geography and direction, more than a common noun, adjective and adverb, north is a figure of speech, a metaphor for implicit comparison.



Kristie Bretzke *CRKW*, from *Coal Room Series*, oil on linen, 48 x 36 inches

We have asked eight visual artists and six poets and writers to ponder North as a site that is specific in their lives, ranging from ancestry, autobiography, myth, dreams, economics, natural phenomena, politics, religion, or a paradoxical mix of relationships to North that shift in time.



Ta-coumba T. Aiken, *He Said She Said*, acrylic on canvas, 24 x 30 inches, 2017



Jody Williams

**Sand**, mixed media

12 x 16 inches

Prize to the BOOK CARRIERS who work in the stacks: Sofron Kossi who curates, Jennifer Maxon who archives, & Richard Buchen who guards special collections and told the story of Marija Gimbutis escaping the Soviets to run from Kaunas, Lithuania with a book under one arm and her dissertation under the other (8 July 1944)

**WAR STORIES** MG's family were book carriers - risking deportation by smuggling Lithuanian books into the country. She would write 28 books a day & 200 articles on European pre-hist. 1941-42. THE CIRCLE IS UNBROKEN: A BRIEF BIOGRAPHY - Joan Marley, From the Realm of the Ancestors



(2 June 1942) L. B. Campbell to Ed Ricketts - almost finished a large reading project on mythology "which has been scorching at my brain". "Jean will be dancing at Bennington". "What I want to do is get through with all my long-time projects before returning to New York for what may be the damndest winter of the twentieth century."

Hillman Box 196A\* JH notes toward publishing "Driving Miss Edith" whose chauffeur took a break from the Swiss Army to work for her for 7 years - driving Mrs. E. Rockefeller M. Connick's family to analytical sessions with Jung. Sub hypnotized her driver by hypnosis who followed her to Chicago to sub. Great writing.



after illus. de Robert Fusier

Emile Ammann  
Im Dienst der reichsten Frau  
Leben und Abenteuer  
eines Chauffeurs  
München Verlag A. G. 1933?

Q: of the value of the image + SPRING so published excerpt but I doubt they published the drawings by Belgian master cartoonist; images for my Ubuncan piece came out partly. To be fair, it used to be very expensive to publish artwork. But a spring editor told me, "we never publish poetry" Is picture: writing in the same category - especially the cartoon?



DID YOU SEE HER DRESS?? ITS NEO-LITHIC DESIGN!! AND CHECK OUT HER SIGNAL ARMS

LEGENDARY COUTURE  
S snake  
W water  
B breast

This book by Andre Monson is so new its not catalogued yet. Right at the start he writes: "to archive is political. To keep a story on a shelf or to remember then retail it means it will be more likely to exist after we have gone. It will all be gone in time. Maybe this is the best we can do" pt LETTER TO A FUTURE LOVER (2015)  
Mavinalia, Errata, Secrets, Inscriptions and Other Ephemerata Found in Libraries



Day 6, 6.5 hrs  
Incident sculpted pot books n.b. pot carrier who goes forgetfully between worlds in Navajo myths  
4 Corbin poetry for BOLLERS or "source of livelihood"  
Campbell L. B. 1942

3 decades later the comp list for THE MYTHIC IMAGE shows copies sent to 150 addresses including:  
Alan Watts  
Eliade  
J. Kitagawa  
Stan Giff  
Kollo Man  
Susan Houston  
Carl Schorske  
Wm. H. Inge  
Maud Oakes  
The Mellons  
Kroft Horn Library  
many libraries  
Ru. Pilschma  
Michael Friedman  
Annela Jaffe

Nor Hall, Day Page 6, pencil and ink on dot grid paper, 2016

High resolution images can be found [here](#)

## Artist Statements

### Ta-coumba T. Aiken

Ta-coumba T. Aiken is a visual artist, primarily a painter. He has taken his medium and expanded to public art that allows him to communicate to all people. He has exhibited and lectured nationally and internationally.

He creates his art to heal people and their communities by evoking a positive spirit. He describes his style as "Superlative Realism," which he considers to be the documentation of the spirit. Xie xie.

### Christopher Atkins

Christopher is an artist and curator based in Minneapolis, Minnesota. His background in art history, critical theory, and literature has made a significant impact on his photography, especially how he scrutinizes the impact of technology on culture and natural environments. His photographs are subtle yet earnestly observed moments that create affective associations with domestic interiors, natural features, and

artificial surfaces. Additionally, Christopher is interested in how photography captures darkness, transparency, and time.

### **Kristie Bretzke**

I am a painter and sculptor whose focus is conceptual realism. My work is simple, quiet and introspective. My subjects are presented in a straightforward and unadorned fashion, encouraging a narrative on the part of the viewer. My motivation is to express emotion and create a contemporary statement. As a lifetime student, I strive to see more deeply and speak more clearly. I study anatomy, figure drawing and landscape painting. These things challenge my skills, test my humility, and inform my work.

### **Meg Ojala**

For the past year I have been photographing, researching, and imagining the bogs and fens of the north. I've walked and waded into the peatlands of northern Minnesota and traveled to Finland, Scotland, and Ireland to see and photograph bogs and fens. Bogs are disorienting, often impassable, ambiguous, slowly changing entities. They are ecologically crucial and rich with associations. The prints in this exhibit are imagined aerial views of northern boglands and lake country from drawings made with peat-derived ink. They are meant to convey the unfathomability of the bog and pose such questions as: What is happening here and on what scale?

### **Kenneth Steinbach**

I am curious about the stories that are etched into our physical environment. The objects, materials and spaces that surround us are invested with layers of meanings. These conflicting and incongruent stories are a revealing map of human experience, in many ways richer in their naked complexity and temporality than any formal history. The imagery for *The Fugitive Waters and Those Upon It* is taken from three thousand years of world nautical and navigational charts and other personal and historical sources.

### **Jody Williams**

I have always been a collector of small things, and have been including actual specimens and artifacts in my artist's books and boxes for 15 years, documenting with physical evidence the process of collecting and ordering specific moments in specific places. Specimens provide clues to the nature of a place, or of a state of being; even minute details of specimens can reveal inherent meanings and evidence of their roles in their immediate environments, and of their place in the cosmos. The relief boxes that will be displayed in Mapping North will include specimens collected from along the Mississippi and Minnesota rivers, native prairies, and sites along the North Shore of Lake Superior, along with drawings and digital photography.

## **Artist Biographies**

### **Ta-coumba T. Aiken**

Ta-coumba T. Aiken became a working artist in childhood, earning \$657.37 from his first exhibition at six years old. At 16, he was selected to attend the Aspen Design Conference (1969). Not long after he represented the United States at the second World Black and African Cultural Arts Festival "SESTAC77." He was commissioned to create an ABSOLUT VODKA ad, titled *ABSOLUT Aiken*. Recent commissions include the Walker West Music Academy, through the Knight Foundation, and the SEED project, through the City of Minneapolis. Aiken was selected to create the art for the 2017 Commemorative Minnesota State Fair poster.



### **Christopher Atkins**

Christopher is an award-winning photographer who has exhibited nationally, including recent one-person exhibitions at the Nemeth Art Center (Park Rapids, Minnesota) and Kolman & Pryor Gallery (Minneapolis). He holds M.Res and MA degrees in Visual Cultures from Goldsmiths College, University of London and a BA in Art History from the College of Wooster. He is the recipient of a Minnesota State Arts Board Artist Initiative Grant (2017) and Jerome Foundation Artist Travel and Study Grant (2013).

### **Kristie Bretzke**

Kristie Bretzke received her BFA degree from the University of Minnesota where she studied studio art and art history. Bretzke has exhibited nationally and internationally, including solo shows at St Catherine's University in St Paul MN, Groveland Gallery in Minneapolis MN and Premier Gallery also in Minneapolis MN. She has been an artist-in-residence at the Centre D'Art in France; Palazzo Rinaldi in Italy; and the Kunstlerhaus in Austria. Bretzke is a member of the Traffic Zone Center for Visual Art, an artist cooperative located in the North Loop District of Minneapolis, where she maintains her painting/sculpture studio.

### **Meg Ojala**

Meg Ojala has lived in Minnesota most of her life and has taught photography at St. Olaf College for 34 years. She earned her BA at the University of Minnesota and her MFA at the School of the Art Institute of Chicago. Meg has received McKnight Foundation Artist Fellowships for Photographers and grants from the Minnesota State Arts Board. She is interested in space and place and the ways in which the world is transformed in a photograph. Her concern for the environment and her reading of literature, including natural history, nature writing, and poetry, influence her work.

### **Kenneth Steinbach**

Kenneth Steinbach is Professor of Art at Bethel University in St. Paul, where he teaches courses in Sculpture, Design, and Creative Practices. His artwork spans a broad spectrum of visual media and approaches, from traditional scrimshaw and silverpoint, to drawing with lasers and waterjet cutters. Kenneth is currently writing a book on the creative process for visual artists, titled **Becoming An Artist In the Contemporary World: Time, Space, and Process** published next year with Routledge Press. He lives in Minnesota with his wife Kari, a freelance theatrical director

### **Jody Williams**

Jody Williams publishes artist's books under the name Flying Paper Press. She has taught workshops and presented lectures at museums and colleges across the United States and in Europe. Her work is in the collections of the Walker Art Center, San Francisco Museum of Modern Art, Minnesota Historical Society, and numerous other museums, universities, and libraries. Honors include Jerome Foundation fellowships, grants and awards from the Minnesota Craft Council, the Minnesota Center for Book Arts and the Minneapolis College of Art and Design. In 2008, Jody Williams received the inaugural Minnesota Book Artist Award from the Friends of the St. Paul Public Library, and she was awarded Minnesota State Arts Board Artist Initiative Grants in 2013 and 2016.

[www.flyingpaperpress.com](http://www.flyingpaperpress.com)

## **Artist + Writer Statements and Biographies**

### **Heid Erdrich**

The video, **Advice to Myself 2: Resistance**, is a collaboration. Directed by Heid E. Erdrich, written and performed by Louise Erdrich, filmed and edited by Elizabeth Day, music by Trevino Brings Plenty. Shot on

the coldest and snowiest day of the year, ***Advice to Myself 2: Resistance*** presents a visual and verbal collaboration between author Louise Erdrich, her poet sister Heid E. Erdrich, and artist Elizabeth Day. A figure dressed as a bear moves through a frozen yet domestic landscape, at times using a blade to practice martial arts moves, at other times carrying a baby in a woven carrier. The She-bear's movements juxtapose the voice of Louise Erdrich speaking a poem. Throughout the video, the bear gives us clues to her indigenous identity in her jingle dress moves, her beaded mukluks, the willow baby basket she carries. The words of the poem offer a message of personal, political and universal resistance. In the last moments the bear's identity is revealed.

Heid E. Erdrich is Ojibwe enrolled at Turtle Mountain. She is the author of five poetry collections, most recently Curator of Ephemera at the New Museum for Archaic Media. Heid works as an interdisciplinary artist and scholar, a visual arts curator, and editor. Her collaborative award-winning poem videos (poemeos) and animations are created with an all-indigenous crew. She teaches in the Augsburg College Low-residency MFA in Creative Writing program.

### **Nor Hall**

Slowing my work down to the pace of the moving hand, I compose single pages as a graphic artist—understanding grapho to mean both to draw and to write. There is a corporeality to this kind of image making—a dance of graphic engagement that moves the designing hand and body on a cellular level that I experience as different from writing on my computer. Graphic writing is associative, embodied, free-ranging, intuitive and less sequential. Nothing moves in a straight line in this project I call the ***Ancestry of Friendship***. My intention is to deconstruct the notion of family tree in an unhurried archetypal memoir comprised of pages that tell my story with links to the stories of every person, some plants, and a few animals. It's an age-specific style, suiting the way my mind & memory function now, a delight in the *recorso*, the return of the image to the process of making-sense of a world in which all things are connected.

Nor Hall, writer, theater artist, psychotherapist. UCSC History of Consciousness PhD, 1976. Author of books on mythologies and cultures: ***Irons in the Fire, Traces, Broodmales, Those Women*** and ***The Moon & the Virgin***. Creative team collaborator with Archipelago theater Chapel Hill for seven productions (1995-2017). Nor started the grapho project, writing and drawing by hand, as a Coffee House Press in the Stacks resident at Pacifica Graduate Institute in 2015. She is on the Gymnasium's Tink Tank roster in Minneapolis, volunteered as case group consultant at the Center for Victims of Torture, co-chairs the performing arts Producers' Council at the Walker Art Center and is distracted by fourteen grandchildren.

## **Poet and Writer Statements**

### **Sun Yung Shin**

Capitalism colonizes our imaginations, says Angela Y. Davis—I often find myself writing to and for the world's missing and abandoned children. To the broken, the usurped, the forgotten. My interests are with the marginalized, the invisible, the dispossessed, and the haunted. Writing-reading-speaking-listening are spectral, occult, medicinal, resurrecting, and sometimes dangerously ritualistic activities—they must resist sentimentality but risk everything. Language is a potent technology and the way we wield it can help us be disobedient and ungovernable—relevant art makes fundamentalism unbearable, absolutism repulsive. I strive to discover startling splendors and reincarnations into many strange and glittering futures.

### **Kao Kalia Yang**

My work is about the hardness, heartfulness of life. I examine the stories I know and look for the stories I don't. Much like me, my work is a study of people and things that don't belong, the often neglected, the thoroughly underrepresented.

## Poet and Writer Biographies

### Sean Hill

Though born and raised in Milledgeville, Georgia, Sean Hill has called places in the north—Bemidji, Minnesota and Fairbanks, Alaska—home for about a third of his life. Hill is the author of *Dangerous Goods*, (Milkweed Editions, 2014) and *Blood Ties & Brown Liquor*, (UGA Press, 2008). His poems have appeared in numerous journals including *Callaloo*, *Harvard Review*, *Poetry*, *Tin House*, and in several anthologies including *Black Nature* and *Villanelles*. He has received fellowships and awards from organizations and institutions including Cave Canem, Bread Loaf, the University of Wisconsin – Madison, Stanford University, and the National Endowment for the Arts.

### Fanny Howe

Fanny Howe is the author of more than thirty books of poetry and prose, including *The Winter Sun: Notes on a Vocation, Come and See, O'Clock, Nod*, and *The Deep North*. Her recent poetry collection, *Second Childhood*, was a finalist for the 2014 National Book Award, and her fiction was honored as a finalist for the 2015 Man Booker International Prize. In awarding her the Ruth Lilly Poetry Prize for lifetime achievement, the Poetry Foundation described Fanny Howe's work as "marked by the pressures of history and culture, yet defiantly, transcendently lyrical."

### Sun Yung Shin

Sun Yung Shin was born in Seoul, Korea, during 박정희 Park Chung-hee's military dictatorship, and grew up in the Chicago area during the Daley/Washington/Daley political era. She is the editor of *A Good Time for the Truth: Race in Minnesota*, author of poetry collections *Unbearable Splendor* (winner of the 2016 Minnesota Book Award for poetry); *Rough, and Savage*; and *Skirt Full of Black* (winner of the 2007 Asian American Literary Award for poetry), co-editor of *Outsiders Within: Writing on Transracial Adoption*, and author of bilingual illustrated book for children *Cooper's Lesson*. She lives in Minneapolis.

### Kao Kalia Yang

Kao Kalia Yang is a writer from the Hmong-American community. She is the author of two award-winning books, *The Latehomecomer* and *The Song Poet*. Yang is a graduate of Carleton College and Columbia University's School of the Arts. In addition to her writing, she is a sought after teacher and public speaker. Kao Kalia Yang lives in Minnesota.

### Mission Statement

**Form+Content Gallery nurtures 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.**

