

2021/22 MCAD–Jerome Foundation Fellowships for Early Career Artists

Work Samples, Statements, and Application Strategies



This fellowship program is generously funded by a grant from the Jerome Foundation.

MCAD–Jerome Foundation Fellowships for Early Career Artists

The goal of this fellowship program is to support visual artists in Minnesota, early in their careers, creating bold, innovative, and risk-taking new work that challenges conventional artistic forms.

Artists considered for this fellowship may work in a variety of visual art media, including both traditional and new media. This Fellowship supports visual artists, including but not limited to: painters, sculptors, drawers, printmakers, sequential/comic artists, public artists, social practice artists, conceptual, installation, graffiti, textile, ceramics, glass, bead, metal, paper, and photography and digital video or film (presented in an exhibition or installation context).

Fellowship Highlights

The MCAD-administered fellowship program uses an independent jury of three arts professionals to competitively award four fellowships. The fellowship runs from November 30, 2021–November 30, 2022 and includes:

- \$10,000 – The funds may be used to purchase materials, cover production costs of artwork, and to supplement living or travel costs. Awards are subject to state and federal income tax guidelines.
 - Three studio visits from professional critics (2 local, 1 national).
 - An exhibition at the MCAD Gallery in Fall 2022.
 - A catalog with a critical essay on each artist's work.
 - The opportunity to partake in a public panel discussion.
 - Access to MCAD's facilities, library, and ½ off tuition for Continuing Education courses.
-

Application Process

Deadline: Friday, September 17, noon (12 p.m.) CT

Online Application only.

Visit <https://mcad.submittable.com/> submit to apply.

Application materials:

- Completed Entry/Contact Information Form
 - Proof of MN residency
 - Ten images (jpgs only)
 - Two videos (optional) 3 min. each
 - Additional PDF (optional): For artists' work that involves text, artist books, book spreads, didactics, texts that are unreadable in the images submitted. Five page max.
 - Résumé (list form)
 - Artist statement (500 words max): The artist statement should directly speak to the images you are submitting. It may also provide information about your background, the development or current direction of your work, or other information you would like to present to the panel.
 - Fellowship Goals Statement (500 words max.): The fellowship goals statement should describe what new work you plan to create during the fellowship year and why this is a pivot moment in your practice where this fellowship would make a difference. A budget is not required.
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Selection Process: Important Dates

- Application Deadline: Friday, Sept. 17, noon (12:00 p.m.) CT
 - Round 1 = Three jurors review all applications, provide score between 1 and 5
 - Round 2 = Top 25-30 applicants (receiving highest score) reviewed second time, conference call held to determine 10 finalists who will get studio visits
 - Email Notification: Friday, October 29
 - All applicants to receive email letting them know whether or not they made it to round 2. If you were among the top 25-30 you can receive written and oral comments from juror.
 - 10 finalists will receive phone call to set up time for studio visits
 - Online Studio Visits via Zoom: **Thur., Nov. 11 and Fri., Nov. 12**
 - Fellowship Announcement: Monday, Nov. 29
-

Selection Criteria

Applicants are evaluated and selected according to these criteria:

- Compelling—offering distinctive vision and authentic voice;
- Deeply considered, imaginative, and executed with attention to craft and with technical proficiency, providing artistic experiences that communicate unique perspective/s, and invite viewers to question, discover, explore new ideas in new ways;
- Innovative and risk-taking—engaging, questioning, challenging, or re-imagining conventional artistic forms. Innovation and risk-taking are Jerome Foundation values that reflect our interest in supporting artists from diverse backgrounds and experiences who are expanding ways of working, asking questions, and inspiring new ways of imagining.

The panel will also be asked to consider the breadth of artistic practice among Minnesota artists, which can include a wide range of aesthetics and traditions that might be influenced by ethnicity, gender, and/or geography.

Application Tips:

Images + Info:

- First image is extremely important, sets the tone for your whole application. Make sure it is visually compelling/strong.
- Avoid submitting composite images unless the work is a diptych or triptych. They can be visually confusing.
- Consider including one installation view and one detail of a work.
- Medium: instead of *mixed media*, list all the materials used. (i.e. Chalk on chalk board painted walls with fencing and etched linoleum flooring)
- Dimensions: h x w x d (inches or feet). Installation work use: dimensions variable.

PDF (optional):

- Best use is for comic/sequential/book artists to show page spreads or artists using text/didactics in their work that is not visible in the jpg.

FAQ's:

- *How do I know if I am early career or not?* (artists in the 2nd to 10th year of a creative practice)
 - *I have multiple bodies of work, how many should I include?*
 - *I work in different mediums (i.e. painting, video, and artist books) Should I focus on one medium or showcase the breadth of my practice?*
-

Application Tips:

Optional Additional Image Info (100 words max)

- Only use when necessary, be concise.
- Use this section to provide detailed info about process/project, installation location, info that will provide the juror with a greater understanding of what they are viewing.
- Avoid personal commentary and interpreting the work for the jurors.

Examples from fellows' applications:

(Optional) Additional Info Section

This photograph was shown in the installation "I Want To Show You Something." It was hung flat against the wall. An epigraph, 30" x 36", next to it reads, "holy/ slowly/ mulled over/ matter" by Lorine Niedecker. The gallery visitor carried a map of the gallery with a list of the pieces with titles that include the place and date the photograph was taken. The authors of the epigraphs were also listed. There were no labels on the walls.

(Optional) Additional Info Section

A second part of my project development last year was to delve into the subject of sky -- something often left vacant in my work. I used digital drawings that responded to sky images I had taken and animated them in a 3D program. This set uses background imagery from the 2017 solar eclipse taken in the Wind River mountains.

Nooshin Hakim Javadi, 2020/21 MCAD–Jerome Fellow



Title:

Life is the aggregation of all moments of desire

Year:

2017

Medium:

Two airplane wings, plumb bob

Dimensions (h x w x d) inches:

(Optional) Additional Info Section (400 characters max.)

Pictured here are two identical airplane wings, one suspended from the ceiling and one shredded and arranged in a pile. Each wing used in the installation matched my own body weight. Life is the aggregation of all moments of desire is an installation of two identical airplane wings in varying forms, each matching my own body weight.

Nooshin Hakim Javadi, 2020/21 MCAD–Jerome Fellow



Title:

Detail/ Life is the aggregation of all moments of desire

Date:

2017

Medium:

Dimensions (h x w x d) inches

(Optional) Additional Info Section (400 characters max.)

Please refer to video 1, sec 0- 29 The airplane wing and wiring mechanism meet at a point of contact through a plumb bob that pierces the wings surface. A plumbob can be used to establish the nadir, the direction pointing directly below a particular location, also used figuratively to mean the point of greatest adversity or despair. After showing this work in several exhibition, each time the size of pile of shredded wing reduces , and part of it get lots in the process .

Nooshin Hakim Javadi, 2020/21 MCAD–Jerome Fellow



Title:

Bodies Left behind

Date:

2017

Medium:

Air plane wings and steel

Dimensions (h x w x d) inches

34'X34'X17'

(Optional) Additional Info Section (400 characters max.)

Three airplane wings are suspended, pinwheeled, and strained under a steel frame dome. The dome in Iranian culture has been a symbol of oneness of the universe while it contains countless dazzling patterns, shapes and qualities.

Nooshin Hakim Javadi, 2020/21 MCAD–Jerome Fellow



Title:

Bodies Left behind - view from underneath sculpture

Date:

2017

Medium:

Air plane wings and steel

Dimensions (h x w x d) inches:

34'X34'X17'

(Optional) Additional Info Section (400 characters max.)

Nooshin Hakim Javadi, 2020/21 MCAD–Jerome Fellow

Title:

Exporting Liberty

Date:

2019

Medium:

map of Iran, foam Statue of Liberty stress balls attached to darts, safety glasses, dart sharpener

Dimensions (h x w x d) inches:

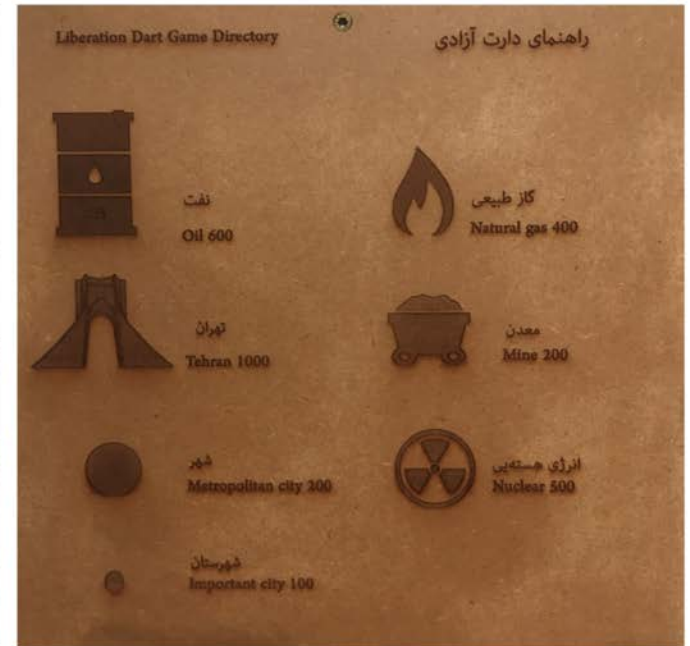
4'x4'

(Optional) Additional Info Section (400 characters max.)

Part of political game series / video 1- Sec 30 -1:49 This interactive installation presents visitors with a space in which, on the wall, a map of Iran bearing the obvious suggestion of a bulls-eye or target is situated several feet away from a table, offering to players six uniform darts made from foam Statue of Liberty stress toys; two pairs of safety glasses, and a dart sharpener. Participation is expected and encouraged.



Nooshin Hakim Javadi, 2020/21 MCAD–Jerome Fellow



Title:

Exporting Liberty (Detail, map pierced by liberty darts, map key)

Date:

2019

Medium:

map of Iran, foam Statue of Liberty stress balls attached to darts, safety glasses, dart sharpener

Dimensions (h x w x d) inches

(Optional) Additional Info Section (400 characters max.)

Please refer to Second attached video

Nooshin Hakim Javadi, 2020/21 MCAD–Jerome Fellow



Title:

Requiem - Dullet Shell Detail

Date:

2009 -2017

Medium:

Found objects, copper sulfate (root killer crystal)

Dimensions (h x w x d) inches:

(Optional) Additional Info Section (400 characters max.)

The act of collecting and transforming objects became an important part of my practice in 2009 during the Iranian presidential election protests. After a riot, the police would meticulously clean the streets, erasing any sign of human presence left behind in the aftermath. During this time I began collecting debris from the riots; a shoe, a pair of sunglasses, a dust mask, a rock. These items traveled with me when I relocated to study in the United States. After years of stowing the objects, I returned to working with them in 2013 when I began to experiment with copper sulfate—a chemical compound often used as a fungicide, herbicide and insecticide. By covering these objects of violence with copper sulfate, over time they became encased in brilliant blue crystals, reminiscent of the Persian blues found in Iranian objects, art, and architecture. Pictured here are bullet shells collected during the 2009 riots in Tehran and encased in copper sulfate crystals.

Nooshin Hakim Javadi, 2020/21 MCAD–Jerome Fellow



Title:

Requiem (Dust mask and shoe detail)

Date:

2009-2020

Medium:

Found object, copper sulfate

Dimensions (h x w x d) inches:

(Optional) Additional Info Section (400 characters max.)

This dust mask was one of many objects I collected during the 2009 riots in Tehran, Iran

Nooshin Hakim Javadi, 2020/21 MCAD–Jerome Fellow



Title:

Performance piece: Study of Walker Art Center Sculpture Garden by Mulla Nasreddin's Donkey

Date:

2019

Medium:

Performance

Dimensions (h x w x d) inches

(Optional) Additional Info Section (400 characters max.)

This performance unfolds the long history of institutional critique and the power dynamic in the production of knowledge through satire and folklore stories of the Middle East. The performance was inspired by the satirical folklore of Mulla Nasrudin. His story has informed a great deal of teachings in sufism and eastern pedagogy. "scholars have used a great deal of ink on Nasrudin, though traditionally he had little time for them. Because the Mulla is reported to have said, 'I am upside down in this life.' The Sufis, who believe that deep intuition is the only real guide to knowledge, use these stories almost like exercises. They ask people to choose a few which especially appeal to them, and to turn them over in the mind, making them their own." Please consider the the handout distributed to public at performance, Study of Walker Art Center Sculpture Garden by Mulla Nasreddin's donkey

Nooshin Hakim Javadi, 2020/21 MCAD–Jerome Fellow



Title:

For the Color of a Summer Motherland Dream on the Roof

Date:

2018

Medium:

Laser cut paper, hand crank music box, sound

Dimensions (h x w x d) inches:

(Optional) Additional Info Section (400 characters max.)

Pictured here is an interactive installation featuring a hand crank music box and a variety of music paper strips, each containing a lullaby. In a multi-year project called 100 Lullabies, lullabies were collected and sent to children living in war-torn areas of the Middle East. This piece acts as a physical archive where viewers are able to select and listen to a variety of lullabies. Please refer to Video 1, Sec 30 -1:49

Nooshin Hakim Javadi, 2020/21 MCAD–Jerome Fellow



Title:

Life is the aggregation of desire / For the Color of a Summer Motherland Dream on the Roof

Date:

2017 and 2018

Medium:

Duration:

(Optional) Additional Info Section (400 characters, max)

Nooshin Hakim Javadi, 2020/21 MCAD–Jerome Fellow



Title:

Exporting Liberty (Interaction of Audience with the game)

Date:

2019

Medium:

Duration:

(Optional) Additional Info Section (400 characters, max)

Nooshin Hakim Javadi, 2020/21 MCAD–Jerome Fellow (additional PDF)



This donkey, Champ carries Mulla Nasrudin's Wisdom

APPLICATION FOR ANIMAL EVENT PERMIT City of Minneapolis Class A or B MCO 63.130

Please provide the following information:

1. *What type of acts or activities will the animals be involved in?*

Educational tour of walker art center, sculpture garden.

2. *What safety precautions will be in place to protect the public from interaction or getting injured by the animals?* **Mulla's Donkey is tame and educated and the risk is minimal.**

3. *Describe the cleanup methods and frequency that will be used to keep the area clean of animal waste:*

Artists, curators and educators will pick up animal waste with a shovel into a bucket of sand.

5. *How will the vendor dispose of all animal waste?*

Artists and educators will keep the waste as an artifact of an study/performance .

Mulla Nasrudin is a folklore satire and educational story rooted in the middle east though many countries of central Asia, Russia, Turkey, Greece and even the French claim it as their own. Regardless of what country it has been originated from, it has informed a great deal of teachings in sufism and eastern pedagogy. "scholars have used a great deal of ink on Nasrudin, though traditionally he had little time for them. Because the Mulla is reported to have said, 'I am upside down in this life.' The Sufis, who believe that deep intuition is the only real guide to knowledge, use these stories almost like exercises. They ask people to choose a few which especially appeal to them, and to turn them over in the mind, making them their own."

Our tour to the Walker Sculpture Garden is inspired by Mulla Nasradin and his Donkey stories which we grew up hearing from grandparents using it as an indirect way to teach us through irony. In our tour we have selected some of the sculpture in correspondence with Mulla Nasrudin stories. These stories we use are an excuse to think perhaps upside down about things around us, to question truth systems and ways they are produced by legitimizing institutions and nothing but satire can help doing such. As we could not find Mulla himself to do the tour we invited the DONKEY his closest companion and disciple to represent him. The donkey (Champ) carries Nasrudin's wisdom and we are only the mediums to recite such wisdom.

An Iranian Scholar (Al Ghazali) was traveling with a caravan from Neyshabur where he studied in University for many years back to his hometown. Bandits stopped their caravan and asked for everything, when it came to Ghazali who had a donkey loaded with bags he started crying and begging to take everything but leave the bags alone. When they opened the bags they see a whole bunch of papers and notes. "What are these that are so important to you, these are bunch of papers" they asked. Ghazali said "These are all my knowledge on the back of this donkey, without them I will go back to zero!" The leader of bandits said, "Then what is the difference between this donkey and you? Both carrying papers around while both of your minds is worth nothing." In one of his lectures Ghazali refers to this bandit as his greatest teacher and the reason he became a great scholar rather than the education he had in university.

Resume Tips:

Resume:

- Follow College Art Association artist resume guidelines.
- Avoid using graphic embellishments, keep it simple.
- List format:

EDUCATION:

2010 Minneapolis College of Art and Design, MFA

2005 University of Minnesota, BFA

SOLO EXHIBITIONS:

2020 *Untitled*, Gallery 123, Minneapolis, MN

Nooshin Hakim Javadi, 2020/21 MCAD–Jerome Fellow (Resume)

Education

2009 BFA in Sculpture, Tehran University, Tehran, Iran
2017 MFA in Studio Art, University of Minnesota-Twin Cities, Minneapolis, MN

Solo Exhibitions

2021 *3rd Shift*, Second Shift Studio, Saint Paul, MN (Upcoming)
2020 *TBD*, Soo Visual Arts Center, Minneapolis, MN (Upcoming)
2019 *for the color of a summer motherland dream on the roof*, MCBA Outlook Gallery, Minneapolis, MN
2009 *Negative Exchange*, Tehran University Visual Art Gallery, Tehran, Iran

Two-Person Exhibitions

2019 *Nooshin Hakim Javadi & Pedram Baldari*, Idyllwild Arts, Parks Exhibition Center, Idyllwild, CA
2019 *Radio Rhizome*, Target Studio, Weisman Art Museum, Minneapolis, MN
2018 *How to suspend 1,035 meters above the "Human Rights Article of Freedom of Movement" Jenga*, Yeah Maybe, Minneapolis, MN
2017 *Chris Larson & Nooshin Hakim Javadi*, Washburn Lofts, Minneapolis, MN
2017 *Dual Life*, Grounds for Sculpture, Hamilton, NJ
2016 *Of Re-Con-figuration/Struction Of Pharmakon*, Museum Für Neue Kunst, Freiburg, Germany

Selected Performances

2020 *"Is different so forget"* performance in Southern Theatre, Minneapolis, MN
2019 *Donkeyfull Mind*, Walker Art Center Sculpture Garden, Minneapolis, MN
2019 *Fill the Void (Love Note to Mobility)*, Walker Art Center, Minneapolis, MN
2019 *One of Many*, Hopkins Center for the Arts, Hopkins, MN
2019 *Radio Rhizome*, Weisman Art Museum, Minneapolis, MN
2018 *100 Lullabies (Lullaby Songs for Refugees)*, Milwaukee Institute of Art and Design, Milwaukee, WI
2018 *Cap-DeCap-Ital*, Red Eye Theater, Minneapolis, MN
2017 *Global Forest*, St George's-The British International School, Cologne, Germany
2016 *One of Many*, Nordbecken Center for Art, Karlsruhe, Germany
2016 *One of Many*, Instinct Art Gallery, Minneapolis, MN
2016 *Global Forest*, St George's - The British International School, Cologne, Germany
2016 *Of Re-Con-figuration/Struction Of Pharmakon*, Open Eye Theater, Minneapolis, MN
2016 *Waiting for the other to drop*, Larson Gallery, Minneapolis, MN
2015 *100 Lullabies (Lullaby Songs for Refugees)*, Instinct Art Gallery, Minneapolis, MN
2014 *Improvising Ecosystems*, Katherine E. Nash Gallery, Minneapolis, MN

Selected Group Exhibitions

2019 *1roof 2air*, South Dakota Art Museum, Brookings, SD
2019 *Thirty Three Views Plus Two*, Second Shift Studio, Saint Paul, MN
2019 *The Other Four*, Plains Art Museum, Fargo, ND
2019 *The Earth is Broken-The Earth is Whole*, Hopkins Center for the Arts, Hopkins, MN
2018 *Humanly Possible: The Empathy Exhibition*, Milwaukee Institute of Art and Design, Milwaukee, WI
2018 *Eyes Should be Washed*, Pirsig Projects, Minneapolis, MN
2017 *International Sculpture Center - Mana Contemporary*, Jersey City, NJ
2017 *ISC Outstanding Student Achievement in Contemporary Sculpture Awards Exhibition*, Belger Crane Yard Studios, Kansas City, MO
2017 *We the People*, Minnesota Museum of American Art, Saint Paul, MN
2017 *Some Assembly Required*, Katherine E. Nash Gallery, Minneapolis, MN

2016 *Summerschule*, Karlsruhe, Germany
2016 *MUKA Night Performance*, Part of Open Museum Night, Karlsruhe, Germany
2016 *Container:WorkArt Connections*, Kunstverein Grafschaft Bentheim, Neuenhaus, Germany
2016 *Shipping Show*, Karlsruhe, Germany
2016 *Groundless*, White Page Gallery, Minneapolis, MN
2015 *Humanly Possible: The Empathy Show*, Instinct Art Gallery, Minneapolis, MN
2015 *Art at the Landmark Center*, Landmark Center, Saint Paul, MN
2015 *Forms of Flux*, Satellite Gallery, Lubbock, Texas
2014 *col.lab.o.rate*, 5 & J Gallery, Lubbock, Texas
2013 *International Art Festival*, Waters North Gallery, Slaton, TX
2013 *Untitled*, Box Project Pop Up Gallery, Marfa, TX
2013 *Electric Unicorn Loveland*, LHUCA Gallery Alt Space, Lubbock, TX
2013 *Harbinger Finalist Show*, Texas Tech University, Lubbock, TX
2010 *Land Art Festival*, Qazvin, Iran

Awards & Fellowships

2018-19 Target Studio for Creative Collaboration Fellow, Weisman Art Museum
2017 FSP/Jerome Fellowship, Jerome Foundation
2017 Outstanding Student Achievement, International Sculpture Center
2017 International Sculpture Center Residency Fellowship
2017 Northern Spark Visual Artist Fund
2016 Kunst Academy Fellowship
2016 Kunstverein Grafschaft Bentheim Fellowship
2013 Harbinger Finalist, Texas Tech University
2010 Nominated work of Land Art Festival, Qazvin, Iran

Artist Lectures & Panels

2019 Artist Talk, Minnesota Center for Book Arts, Minneapolis, MN
2019 Panelist, *Collaboration Culmination & Performance*, Weisman Art Museum, Minneapolis, MN
2018 Artist Talk, *Slide Slam*, Texas Sculpture Symposium, Lubbock, TX
2017 Artist Talk, FSP/Jerome Fellowship, Franconia Sculpture Park, Franconia, MN
2016 Panelist, *Guerilla Girls Panel*, Weisman Art Museum, Minneapolis, MN
2016 Artist Talk, TECH University, Berlin, Germany
2010 Artist Talk, Miremud University, Iran
2007 Artist Talk, Aref Library, Qazvin, Iran

Residencies

2019 Target Studio for Creative Collaboration, Weisman Art Museum, Minneapolis, MN
2017 FSP/Jerome Fellow, Franconia Sculpture Park, Franconia, MN
2017 International Sculpture Center, Grounds for Sculpture, Hamilton, NJ
2016 Kunst Academy, Karlsruhe, Germany
2016 Kunstverein Grafschaft Bentheim, Neuenhaus, Germany

Commissions

2017 *Bodies Left Behind*, Franconia Sculpture Park, Franconia, MN

Bibliography & Publications

Schmid, Christina, "An Un/Education," *MnArtists*, Aug 23 2019.

Nooshin Hakim Javadi, 2020/21 MCAD–Jerome Fellow (Resume)

Eier, Alicia. "Bold art show in Hopkins tackles the messy U.S.-Iran relationship." Stage & Arts. Star Tribune. Apr 4 2019.

Regan, Sheila. "Radio for immigrants rights, taxidermy homages, and other art shows this week." Arts & Leisure. City Pages. Mar 7, 2019.

Regan, Sheila. "Claytopia takes over Minnesota (and other awesome art happenings this week)". Arts & Leisure. City Pages. Mar 26 2019.

Quellette, Jeannine. "Art As Invitation." Minnesota Alumni: Vol. 117 No. 2. Winter 2018.

Kreevers, Kat. "Empathy, gender, identity and art at MIAD." Wisconsin Gazette. Jan 26 2018.

Berdan, Kathy. "The M's new exhibit, 'We the People,' looks at who 'we' are." Pioneer Press. Aug 5 2017.

Deckard, Ronnie. "Interactive 'We the people' explores marginalized artists and communities." The Phoenix. Oct 9 2017.

"Outstanding Student Achievement in Contemporary Sculpture Awards." Sculpture Magazine. Oct 2017.

Combs, Marianne. "Exhibition asks, who's the 'we' in 'We the people'?" MPR News. Sept 6 2017.

Obsatz, Kevin. "Nooshin Hakim Javadi Takes Flight." New & Events. Department of Art. University of Minnesota-Twin Cities. Jun 22 2017.

Eyes Should Be Washed. An anthology of text and images. Minneapolis, 2017.

Schmid, Christina. "Once We Tear Loose." Catalog Essay. Minneapolis, 2017.

Kriegisch, Thomas. "Appeal for humanity in 'hand luggage'." Grafschafter Nachrichten. May 27 2016.

Thiessen-Schneider, Gudrun. The End, exhibition catalogue. 22 May - 17 July 17, 2016. Grafschaft Bentheim, Neuenhaus, Germany.

Abbe, Mary. "Nine Minnesota artists use art to rouse empathy in Instinct Gallery show." Stage & Arts. Star Tribune. Dec 31 2015.

Artist Statement Tips:

Artist Statement:

- Limit to one page (500 words max).
- The statement must address the images that you are submitting.
- Avoid being overly biographical/telling your life story unless it directly relates to the images/project.

General Outline for Statements:

- 1st paragraph: Overview, overarching themes, Who, What, Why.
- 2nd-4th paragraph: Talk directly about the work you are submitting (process, subject matter, concept, meaning, etc).
- Last paragraph: Conclusion (about your work samples, current work, or anything else you want the juror to know about your practice.)

Helpful Articles for Writing Statements:

["Don't Quote Deleuze": How to Write a Good Artist Statement by Loney Abrams,](#)
published by Artspace Magazine

[Best Professional Practices for Artists: The Artist Statement Made Simple by Cara Ober,](#)
published by BmoreArt

[How to write an artist statement, part 1](#) by Nathaniel Stern

Artist Statement Tips:

Intro paragraph(s): Overview, overarching themes, Who, What, Why.

Nooshin's Intro Paragraphs:

My interdisciplinary practice investigates the material culture of conflict and displacement via sculpture, installation, and performance. As an Iranian artist now living in the U.S., my work reflects my experiences with political entropy, policed mobility, and navigating life as a non-resident alien. My work reflects these tensions in a range of ways--from objects that undergo the poetry of a destructive metamorphosis to interactive installations for shared vulnerability and empathy.

I strategically use common objects as vexed markers of time and place, offering alternative points of entry to the socio-political present. Whether through interactive installations or transformative interventions in the state of objecthood, my work grapples with the simultaneous absurdity and haunted longing inherent to diasporic existence.

Artist Statement Tips:

2nd-4th paragraph: Talk directly about the work you are submitting (process, subject matter, concept, meaning, etc).

Last paragraph: Conclusion (about your work samples, current work, or anything else you want the juror to know about your practice.)

In my game series, I reimagine popular games as political objects. *Exporting Liberty* repurposes Statue of Liberty foam stress-toys into projectiles; a cork silhouette of Iran acts as the target with Tehran the bull's eye. In *Freedom of Movement*, a six-foot wooden column of jenga--engraved with the Article of Freedom of Movement--stands alone, barely bent under its own weight waiting to be activated by the audience. These works invite satirical engagement with difficult geopolitical issues. While playful, they also create visual metaphors for how conquest, in manifold forms, often masks itself as liberation.

My interest in the material life of conflict began almost a decade ago when I started collecting debris from the Tehran riots. These objects traveled with me to America, acting as relics of resistance. I began to experiment with acknowledging their relic (from the Latin feminine "remaining" based on *linquere* "to leave") status by coating them in copper sulfate — a chemical compound often used as an herbicide. Like the police presence in Iran, copper sulfate, deployed agriculturally, suppresses, symbolically weeding out dissidence. This experiment resulted in *Requiem* — a series of objects whose conflicted pasts are preserved in crystalline facades, holding tension between beauty and violence, remaining and leaving.

Bodies Left Behind embodies this wrought tension via the suspension of pinwheeled, dismembered airplane wings in a large outdoor sculpture. In similar, more violent ways *Life is the aggregation of all moments of desire* — a gallery installation of two airplane wings, one suspended and one shredded—responds to the ongoing tactics of US immigration policies. The suspended wing bears markings of numerous flights, once moving easily from place to place. Beneath it lies a pile of metal shavings—the remnants of its twin. For myself and many others, migration remains a treacherous prospect, often resulting in an immobilized body.

In another exploration of haunted longing, *For the Color of a Summer Motherland Dream* --a multiyear project that collected and sent lullabies to children living in war torn areas of the Middle East--invites viewers to select music sheets of these songs and play them through a hand-cranked music box. This action is slow, methodical, allowing for time to stretch and for us to reflect on how we comfort ourselves and those we care about in times of extreme struggle.

Fellowship Statement Tips:

- The fellowship goals statement should describe what new work you plan to create during the fellowship year, and why is this a pivot moment in your practice where this fellowship would make a difference.
- A budget is not required.
- Clearly define your goals/project. (Your goals will likely change during your fellowship year – that's ok! It is part of the creative process. You just have to convince the jurors about your future work/project.)

Nooshin Hakim Javadi, 2020/21 MCAD–Jerome Fellow (Fellowship Goals Statement)

A Jerome Fellowship would bring critical time, space, and attention to my work at a pivotal point in my career. Over three years away from the intensiveness of the MFA, with significant momentum in creating new work, having shown at the Walker and in a residency at the Weisman, and now having stabilized my teaching practice with a visiting artist post at St. Olaf College, I have the structured time and energy to intensely focus on growing my practice. Not having a studio space of my own since grad school has thwarted the growth of works with which I feel both urgency and momentum; these include larger scale works, such as *Life is the aggregation of all moments of desire* and *Bodies Left Behind*, as well as the game series. A Jerome Fellowship would allow me to acquire sufficient studio space in which my practice can flourish. Goals aligned with these efforts include:

- 1) Expand the *Life is the aggregation* into a family of pieces, working with the motif of airplane wings and plumb-bobs, the performative aspects of this series still unfolding (for example, the destruction/mutation of the wing, shredding its metal body, is a long part of the process. This is a work that several curators and art observers have identified as wanting to see more of, but I have not had the luxury of space to produce more. After growing this series, the studio space would allow me to:
- 2) Invite curators, critics, and peers for studio visits to see and discuss the full impact of the works on display together and in synergy with my political game series.
- 3) Create a new set of political games responsive to our geopolitical moment. I want to create this series with teenagers in mind, an audience so responsive to this series. I think they are drawn to its playful and simultaneously critical spirit. They also ask the most interesting questions and activate the work in a meaningful way. Thus, a concurrent goal would be:
- 4) Explore opportunities to engage with teenagers and young adult audiences, whether students at St. Olaf, the Walker Art Center's Art Club, Perpich, Iranian students in the Twin Cities, or groups I have worked with previously, including Idylwild Art High School.
- 5) Finally, I would like to explore with curators the idea of creating a portable Mosagegh house (after [the Prime Minister of Iran](#) whose government was overthrown in 1953 by a coup d'etat orchestrated by the US CIA and England's M16).

Having the space to work on these efforts would allow the full exploration of my spectrum of expression, from the poetic to the satirical. These are not antagonistic forces but symbiotic, that feed my practice. The fellowship year, and all of the resources that come with it, will give me the resources to grow my practice, engage target audiences with my work, and actively develop a body of work for future shows, at a time when immigrant and divergent voices are so needed.

Questions?

Applicants are welcome to schedule one-on-one appointments (over the phone or Zoom) with fellowship staff. Please call or email Kerry Morgan, program director, and Melanie Pankau, fellowship coordinator, at 612.874.3667 or gallery@mcad.edu.
