The Grant Wood Art Colony seeks to continue that artist's creative advocacy of contemporary art production in the School of Art & Art History at The University of Iowa by providing a home for the next generation of artists through generous residencies on the COLONY campus. The mission of the Grant Wood Colony is to support independent production in the School of Art & Art History at The University of Iowa by providing a home for the next generation of artists. Notwithstanding the distinctive process and building and removal, via pigment, text, matrix, and ground, as a printmaker. Hartmut Austen (painter), and Jeremy Lundquist share the artist's creative advocacy of contemporary art (printmaker) and Hartmut Austen (painter) exemplify the analytical power of contemporary art exemplify the analytical power of contemporary art (printmaker) and Hartmut Austen (painter). The artists also utilize such compositional trends in printmaking)—Austen creates densely conscious changes his source, proposing a clear and Lundquist's etching installation progressed inscriptions—a goal to provide. Many of the Grant Wood Fellows in Painting and Printmaking 2012-2013, exhibited their work in Printmaking 2012-2013, exhibited their work in (printmaker) and Hartmut Austen (painter). The illusion of a building—a home, warehouse, and ground. Grids are present, yet orderliness is disturbances, such as the Iowa flood of 2008. Through this assemblage of canvases Austen the artist uses to “erode”, “accumulate” and “amplify” characteristics of the marks on the plate. Lundquist also refers to the word “coaster,” and “zip,” alluding to actual events and the New York Times, December/091202/091203-engel-big-9a.jpg), and subsequently reproduced in mass media correspondingly questions the failure of the military language/political rhetoric within the current diagram, Lundquist's titles are another means to explain the complexity of the exercise, which critiqued the slide as a product of the diagram to explain the complexity of the exercise, which critiqued the slide as a product of the diagram as a source for critique. The words and lines of this diagram, Lundquist scraped and burnished moments immediately in flux and impossible to recreate, or even revisit, except through memory. of a moment immediately in flux and impossible to recreate, or even revisit, except through memory.

A Painting is a Goal

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The Grant Wood Art Colony seeks to continue that artist’s creative advocacy of contemporary art production in the School of Art & Art History at The University of Iowa by providing a home for the next generation of artists through residencies on campus. The program exemplifies The University of Iowa’s mission of teaching, scholarship, and service in the purview of the MFA degree, the terminal professional degree in the field of the visual arts.

Recipients of the kuhn Fellowship at the Colony exhibit their work toward the end of the spring semester in a public exhibition. The exhibition features faculty and students in the School of Art & Art History, The University of Iowa—especially the generally and public, with an opportunity to see the results of the fellows’ efforts during the time of their residence at the Colony. This catalogue documents that exhibition held in the Levitt Gallery of the Art Building West on The University of Iowa campus in April 2013.

Hartmut Austen and Jeremy Lundquist, The Grant Wood Art Colony Fellows in Painting and Printmaking 2012-13, exhibit their works in the Art Building West Gallery April 16-21, 2013. I had the pleasure of meeting them both on the day the exhibition opened, and though different in their approaches, they both exemplify the analytic power of contemporary art production, and honor the name of Grant Wood by exemplifying The University of Iowa—intertwined with childhood memories of German heritage and Iowa--as a place of experimentation, reflection, and growth. Austen and Lundquist are currently working on their own personal spaces relating to adult observations of abandoned architecture or altered landscapes, and ground. Grids are present, yet orderliness is a sensation of uneasiness, rather than direct critique. In thinking about the work of Austen and Lundquist, perhaps the artists share only a few of each step are evident in both bodies of work. Austen has created a riff on Kurt Schwitters’ “Merzbau”—his ghostly relic of a tragic event, long past. Lundquist reflects on the diagram as a historic moment immediately in flux and impossible to recreate, or even revisit, except through memory. Perhaps the outlined thing, like a discarded or abandoned artifact, becomes a cast-off or a failing of the original diagram. Lundquist sprinkled black and orange dots on top of the composition, somewhat both blocking and framing the viewer's point of access. Perhaps the outlined thing, like a discarded or abandoned artifact, becomes a cast-off or a failing of the original diagram. Lundquist sprinkled black and orange dots on top of the composition, somewhat both blocking and framing the viewer's point of access. Perhaps...
Hartmut Austen received his Meisterschüler degree from Hochschule der Künste (University of the Arts) Berlin. He also studied at the School of the Art Institute of Chicago. Austen has been a fellow of the Kresge Arts in Detroit Fellowship program and is currently the Grant Wood Fellow for Painting and Drawing at the University of Iowa School of Art and Art History.

Austen’s work has been included in group shows, most recently “Lost and Found: Belief and Doubt in Contemporary Pictures” at Passenger Project Space in Detroit and “Opening Lines: Telegraph in Berlin” at Milchhof Pavilion in Berlin. He has had one-person exhibitions at Paul Kotula Projects, Ferndale, Michigan in 2009 and at Sasaki Associates in Watertown, Massachusetts in 2011. A solo show at The Butchers Daughter Gallery in Detroit is forthcoming.

www.hartmutausten.com

Untitled, 2013, oil on canvas, 60” x 48”
HARTMUT AUSTEN

www.hartmutausten.com

b. 1967, Lüdenscheid, Germany.

Hartmut Austen received his Meisterschüler degree from Hochschule der Künste (University of the Arts) Berlin. He also studied at the School of the Art Institute of Chicago. Austen has been a fellow of the Kresge Arts in Detroit Fellowship program and is currently the Grant Wood Fellow for Painting and Drawing at the University of Iowa School of Art and Art History.

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Untitled, 2013, oil on canvas, 60” x 48”
Roller Coaster
2012, oil on canvas
60" x 75"

Diptych: The Three Graces
2013, oil on newspaper
ea. 22" x 12"
Roller Coaster
2012, oil on canvas
60” x 75”

Diptych: The Three Graces
2013, oil on newspaper
each 22” x 12”
Oh Iowa!
2013, oil on linen
26" x 22"

White Jesus
2013, oil on linen
22" x 30"

Network (yellow)
2012, oil on linen
30" x 22"

Car Shop
2012, oil on canvas
20" x 16"
Oh Iowa!
2013, oil on linen
26" x 22"

White Jesus
2013, oil on linen
22" x 30"

Network (yellow)
2012, oil on linen
30" x 22"

White Janus
2013, oil on linen
22" x 30"
Jeremy Lundquist received his BA in Studio Art from Grinnell College in Grinnell, Iowa, and his MFA in Printmaking from Ohio University in Athens, Ohio. He has been an artist-in-residence at the Ox-Bow School of Art, Harold Arts, Spudnik Press, Kala Art Institute and the Vermont Studio Center. He was a Visiting Assistant Professor at the University of Iowa as the Grant Wood Fellow in Printmaking. He has also taught at the University of Wisconsin-Milwaukee and the Milwaukee Institute of Art and Design and currently teaches in the Printmedia department at the School of the Art Institute of Chicago.

His work has been exhibited at Highpoint Center for Printmaking, Harvard University’s Fisher Museum at the Harvard Experimental Forest, the Chicago Cultural Center, Gallery 400 at the University of Illinois – Chicago, and the Minnesota Center for Book Arts. He is a co-founder of the artist collaborative, Drawn Lots.
Jeremy Lundquist received his BA in Studio Art from Grinnell College in Grinnell, Iowa and his MFA in Printmaking from Ohio University in Athens, Ohio. He has been an artist-in-residence at the Ox-Bow School of Art, Harold Arts, Spudnik Press, Kala Art Institute and the Vermont Studio Center. He was a Visiting Assistant Professor at the University of Iowa as the Grant Wood Fellow in Printmaking. He has also taught at the University of Wisconsin-Milwaukee and the Milwaukee Institute of Art and Design and currently teaches in the Printmedia department at the School of the Art Institute of Chicago.

His work has been exhibited at Highpoint Center for Printmaking, Harvard University’s Fisher Museum at the Harvard Experimental Forest, the Chicago Cultural Center, Gallery 400 at the University of Illinois – Chicago, and the Minnesota Center for Book Arts. He is a co-founder of the artist collaborative, Drawn Lots.
Stability Dynamics, 2013, suite of 20 state etchings (all prints pulled from a single reworked copper plate), 86” x 140”

Stability Dynamics: Accumulation, 2013, etching (each time the plate was printed for the main suite, it was then printed on this sheet of paper without re-inking, creating this 36 layer ‘ghost’ print), 22” x 28”
Stability Dynamics, 2013, suite of 20 state etchings (all prints pulled from a single reworked copper plate), 86” x 140”

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Stability Dynamics: Erosion/Displacement, 2013, suite of 20-state etchings (printed after the information from each section of the main suite was partially scraped away), 88" x 140"
Stability Dynamics: Erosion/Displacement, 2013, suite of 20-state etchings (printed after the information from each section of the main suite was partially scraped away), 88” x 140”
MISSION:
The Grant Wood Art Colony seeks to continue Grant Wood’s creative advocacy in the School of Art and Art History at The University of Iowa by providing a home for the next generation of artists and 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, and 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 Grant Wood Art Colony currently resides at 1131 E. Burlington St. Under the direction of the School of Art and Art History, this house is used for staff offices, a studio, an upstairs residence for one Grant Wood Fellow, and a reception area. A second residence was added in the fall of 2012 at 1205 E. Burlington. This residence is a two bedroom family housing unit. 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 two one-year, post-MFA/post-doctoral 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 and Art History, leaving the rest of the time for the artist’s own work and research. A teaching salary, benefits and studio are provided.