

JADE HOYER | creative portfolio

Portfolio Statement

In the attached portfolio, please find imagery to support my history of executing collaborative, socially engaged, and cross-disciplinary projects.

The artist Bob Lockhart, a longtime sculpture professor at Berea College, once reflected that he viewed his art practice as “one for me; one for others.” I similarly consider my creative practice to span both the making artifact-based works, and the facilitation of community-engaged, shared creative practices. For example, to create the project *Equinox/ Solstice*, I harvested spotted knapweed with a volunteer crew at the Lost Prairie Scientific natural Area in Hastings, MN. The plant fibers were then transformed into handmade paper and then into installation.

Through media including social practice, printmaking, hand-papermaking, and installation, I engage social and environmental narratives. I may create a 0.25 mile hopscotch board as a playful, engaging response to the COVID-19 pandemic, or lead participants in a silkscreen project to define their boundaries. Conceptually, I am also interested in repurposing found materials. By reimagining materials as creative resources, I invite investigation of what these materials signify and to co-create new stories.



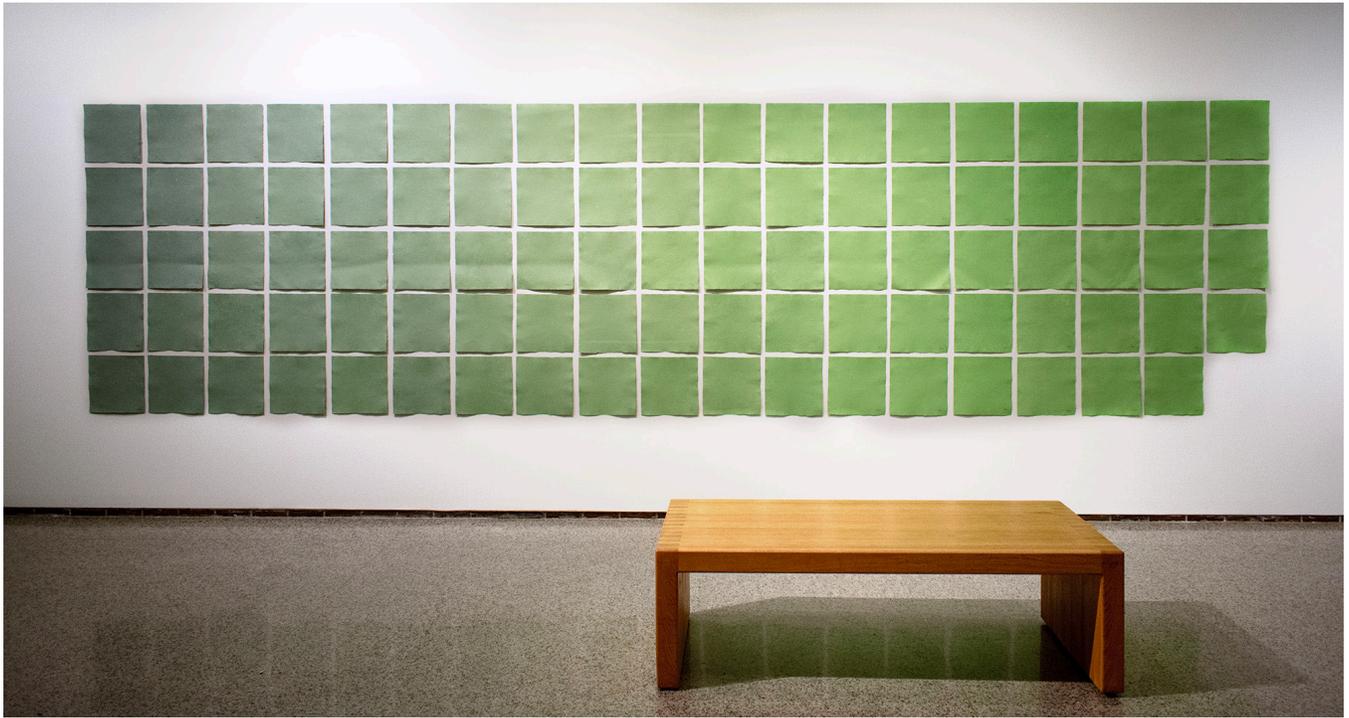
A Very Long Year

A Very Long Year is a 0.25-mile-long hopscotch board with 365 squares created in Denver, CO's Cheeseman Park. The participatory project represented the monotony, stress, and interminable nature of 2020, and offered Denver residents a moment of absurdity and levity in a very long year.

Community engaged art,
chalk, performance

1320' x 2'

2020



This project, is a collaboration between Jade Hoyer, the statistician Claire Kelling, and the Lost Prairie Scientific Natural Area. As part of a volunteer crew, I harvested spotted knapweed, an invasive species in Minnesota, and facilitated making paper from this plant fiber. The resulting installation statistically reflects the changing daylight between the first day of Spring and the first day of Summer. Each of the 94 sheets of paper is a different color to represent the daylight hours of a calendar date in Spring, noted in gold embossment powder.

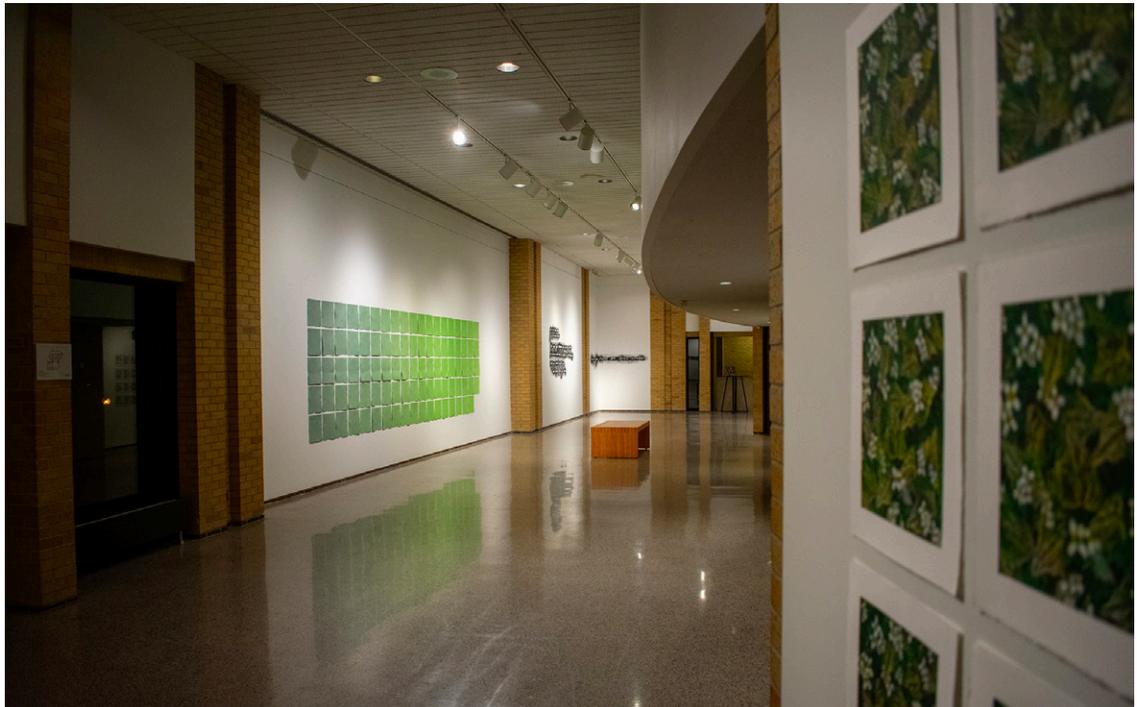
Equinox/ Solstice

[series of 94 prints]

Community engaged art,
handmade paper from
invasive species, gold
embossment

12" x 12" each, 20'6" x 64"

2024



Placeholding draws parallels between plant and human ecosystems via inspection of plant ecosystems and invasive species, using invasive plants as a means for considering human immigrant narratives. This work also explores being part of a human ecosystem through collaborations with poets, time-based artists, and statisticians.

Placeholding

[installation views
Cyrus Running Gallery,
Concordia College,
Moorhead, MN]

2024



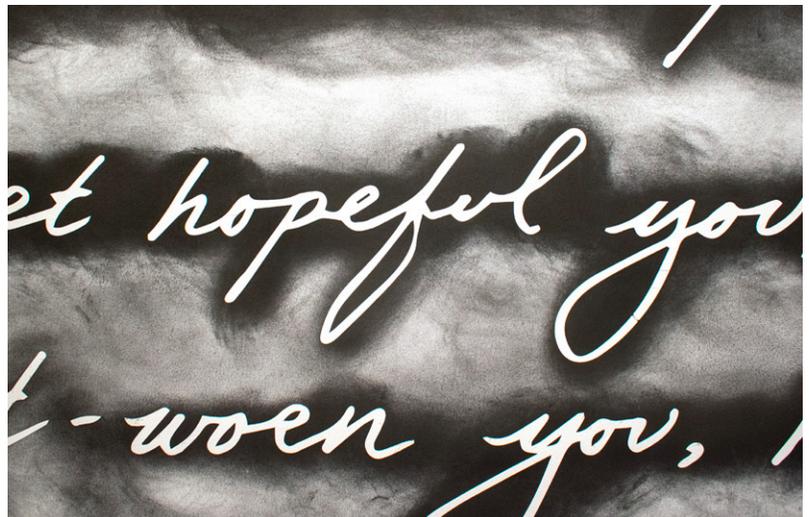
This work addresses garlic mustard, an invasive plant species as a repeat pattern. The pattern extends infinitely in horizontal and vertical directions and is installed to nod to the aggressive propagation of the plant species.

Garlic Mustard!!!

Risograph, edition of 115

10" x 10" each

2024

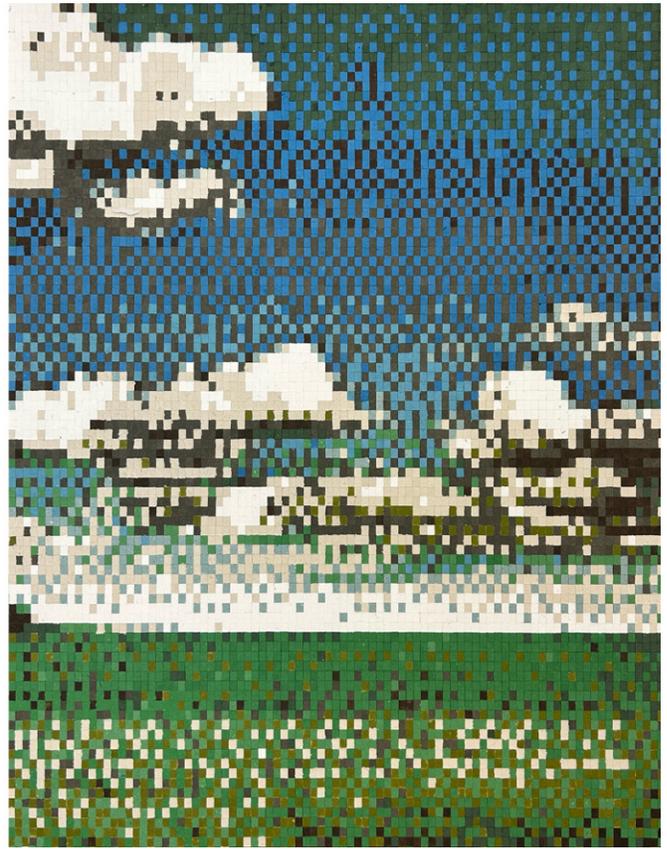
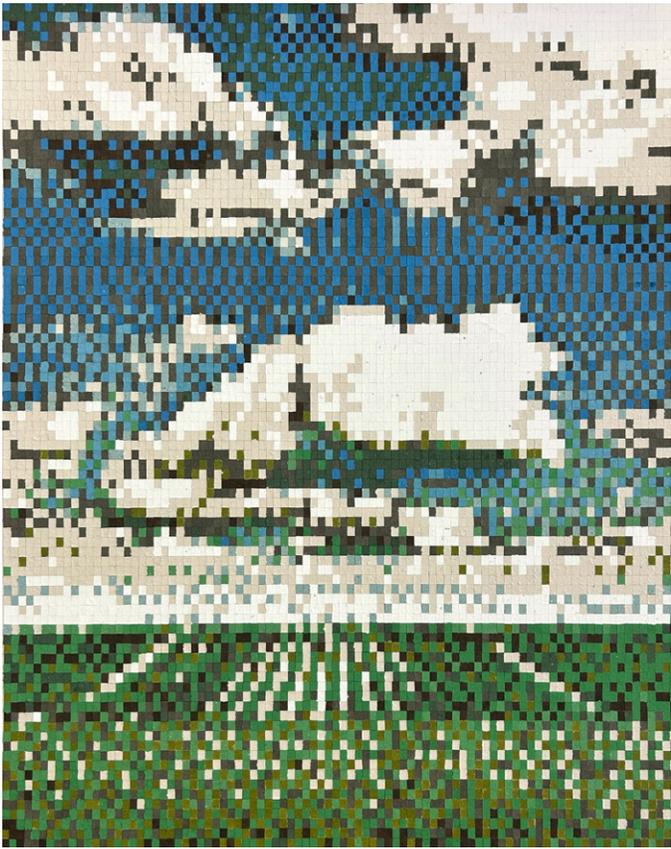


Fragile Home

Visual poetry,
masking vinyl,
pigment

2024

Fragile Home is visual poetry by the poet, Susan Jaret McKinstry and Jade Hoyer. This work, designed for the Cyrus M. Running Gallery at Concordia Moorhead College, engages the interplay between visual and written languages. "dark glacial erratics guard deep-rooted prairies/ coneflowes ignite green gold grasses lose one fragile home we lose worlds"



Around Here

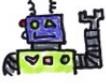
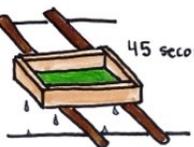
Around Here was created by the 5th grade art classes at Greenvale Park Elementary School and Jade Hoyer with support from the Minnesota State Arts Board. Students reflected on sustainability and communal art practices. Then students made over 200 sheets of handmade paper from post-consumer paper, handmade sheets that were laser-cut into 18,000 squares and assembled by the applicant into a depiction of the Minnesota landscape.

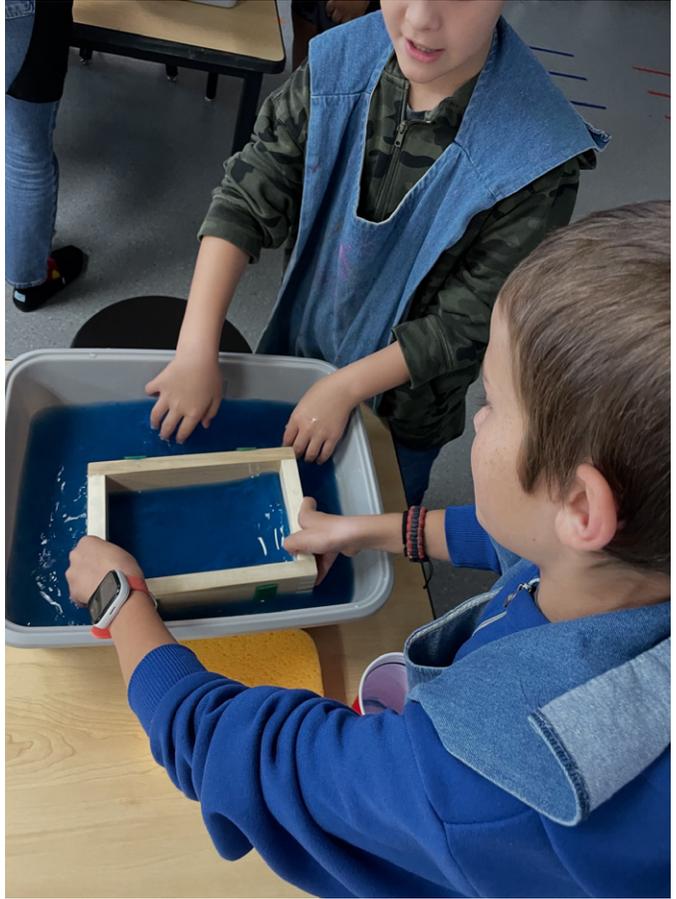
[permanent installation at
Greenvale Park Elementary
School, Northfield, MN]

Community engaged art,
handmade paper, collage
48" x 72"

2025

PAPERMAKING

- ① Stir bucket.
Fill cup to line.   DECKLE BOX
- ② Submerge mould & deckle 1" 
- ③ Pour pulp. 
- ④ Stir. 
- ⑤ Baby robot dance!  (underwater)
- ⑥ Lift & rest on sticks.  45 seconds
 Raise hand.
 Remove box/velcro.
- ⑦ Transfer to foam sheet. 
- ⑧ Sponge & Squeeze.
 5 x blue screen
 5 x black screen 



Around Here

[in progress images]



Ways of Saying No addresses boundaries. Twenty different works feature a common floral background, stereotypically feminine imagery. Text on each work present a range of “no’s” including messages like “no, thank you,” and “hard pass.” This series serves as a visual reminder, especially those of us accustomed to accommodating others at the cost of ourselves, of the twisted considerations implicit for women in delivering a form of “no.”

Ways of Saying No

Lithography, silkscreen,
embossing powder

14.5" x 14.5" ea

2021



Ways of Saying No

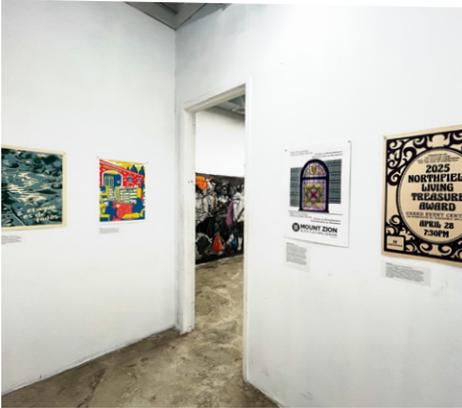
[displayed at the Lavin-Bernick Center for University Life, Tulane University, New Orleans, LA]

Community engaged art,
silkscreen

12" x 12" each

2022

Ways of Saying No translated Jade Hoyer's prior work of the same name into a collaborative community art experience at the Imagining America conference. Participants engaged in small group discussions of boundaries they desired to set in their lives, then used silkscreen and stickers to create a shared creative record of these forms of "saying no."



Print Pública

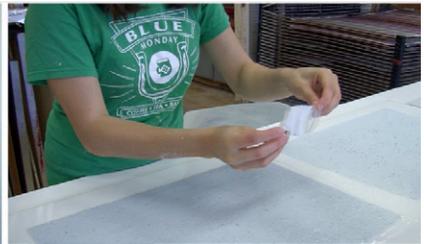
[exhibition at University of Puerto Rico, San Juan, PR]

Community engaged art,
printmaking

18" x 24" each

2025

An exhibition of posters organized in conjunction with the SGCI Printmaking conference in San Juan, Puerto Rico, *Print Pública* serves as a contemporary homage to Puerto Rico's history of artist workshops that mobilized to address social, political, and health issues. Participating artists for *Print Pública* produced a poster based on a partner organization's need for public-issue messaging. Prints in *Print Pública* reflect artists' interpretive response to a public messaging need, and artists' collaboration with a partner organization, including featured artist Barry O'Keefe's partnership with the Richmond, Virginia Rapid Area Transit.



“Mistake Paper”

[top: art counseling example
bottom: video stills]

Community engaged art,
handmade paper

2015-present

In collaboration with the Counseling Education Department at the University of TN, Knoxville, and Emma Burgin, PhD, I lead workshops on papermaking and its applicability to grief counseling. Using paper made out of unsuccessful art projects (“Mistake Paper,”) Dr. Burgin and I introduced Counseling Education students to hand papermaking. These students in turn used the handmade paper in counseling sessions with clients, children in the Knoxville Public School district who had recently lost loved ones. Shown are a counseling example and stills from a video about the hand papermaking process produced to provide clients with context for the project. This is now an ongoing project with numerous university counseling departments.



As the Windgate Artist in Residence at Arkansas Tech University, I worked with youth in Russellville, AR to create a mural out of recycled paper that reflected on the natural landscape and crafting traditions of the Ozark Mountains. The project collaborated with over 350 youth participants from local elementary schools. Image includes Children's Library Director, Melanie Goad.

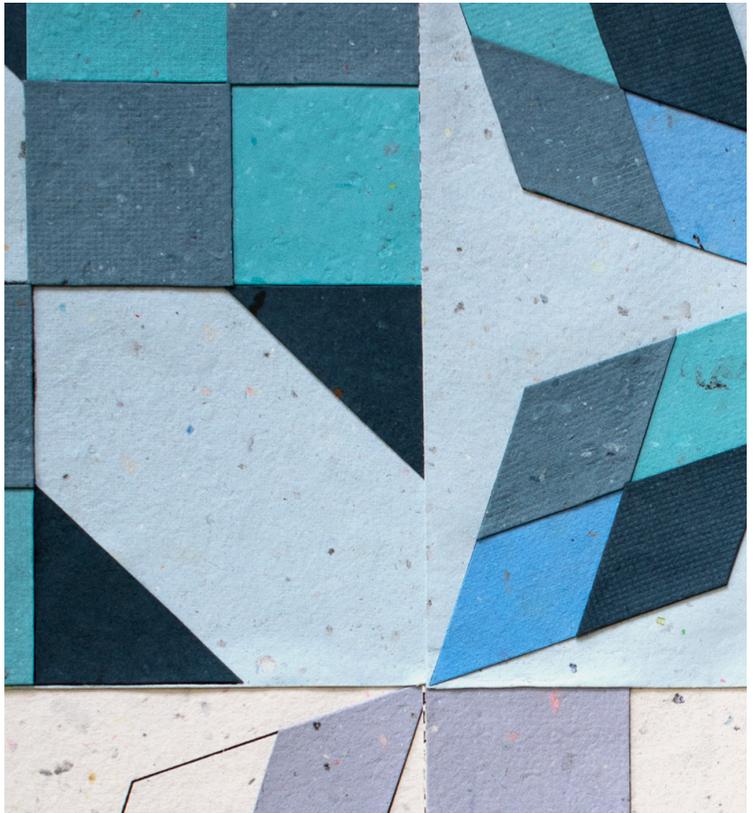
A Community Effort

[permanent installation,
Pope County Library,
Russellville, AR]

Papermaking, silkscreen,
community-engaged art

40" x 20'

2021



A Community Effort

[detail images]



Community Papermaking

[papermaking workshops,
Sequoyah Elementary]

Community-engaged art

2021

As the Windgate Artist in Residence at Arkansas Tech University, I worked with Sequoyah Elementary School students in Russellville, AR to create a mural out of recycled paper that reflected on the natural landscape and crafting traditions of the Ozark Mountains.



No Art

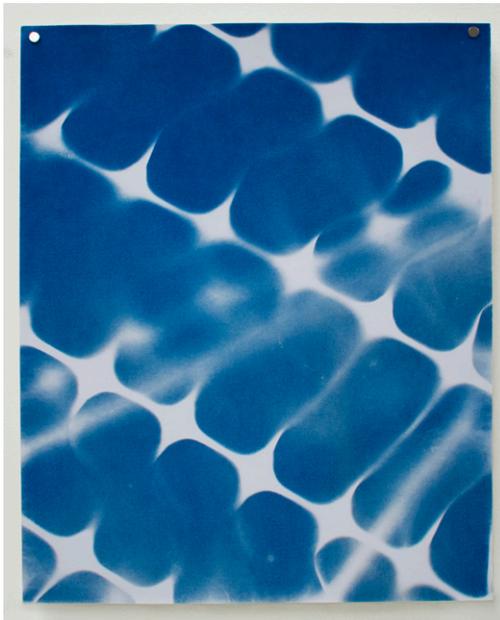
No Art, a permanent installation in the University of Louisville Hite Institute's Portland Building celebrates the creative engagement within the University's space. It also, through wordplay suggesting a lack of artistic engagement, serves as a subtle reminder on the significance of making art and its potential effect on the surrounding community

[permanent installation at the University of Louisville Hite Institute, Portland Building]

13'x 7'

Silkscreen, wheat paste

2019



The Welcome Print Project, a partnership with Samaritas Social Services in Grand Rapids, Michigan, connected printmaking artists with Samaritas's New Americans program participants, refugees recently immigrated to the United States. Members of the New Americans program were offered artwork as a welcome to the country to decorate their new homes. Artists donated over 50 prints to the project.

Welcome Print Project

[partnership with Samaritas Social Services, Grand Rapids, MI; prints by Lila Shull; Ruthann Godollei, John Roemer]

Community engaged art

2016



Thank you/ Salamat addresses the impact of the COVID-19 crisis upon the Filipino healthcare community. (While only 4% of Registered Nurses in the United States identify as Filipinx, sources like National Public Radio identify that over 1/3 of the Registered Nurses who lost their lives to COVID-19 between 2020 and 2021 were Filipinx). This work recognizes this through portraying a composite image of a Filipina Nurse, the artist's mother, from handmade paper created out of Philippine abaca fiber and recycled hospital scrubs. The number of sheets of paper, 84, recognize the number of Filipinx RN's who died from COVID-19.

Thank you/ Salamat

Papermaking, silkscreen

9' 2" x 11' 10"

2022



Thank you/ Salamat

Papermaking, silkscreen

9' 2" x 11' 10"

2022



Silkscreen Installation

[installation view,
Fulton High School Library,
Knoxville, TN]

Community engaged art,
silkscreen, installation

2015

Through a National Endowment for the Arts Grant and in collaboration with the Knoxville Museum of Art and Fulton High School, I taught a silkscreen and installation workshop. Students created an installation for their school library that responded to "Lift" a 3-D printmaking exhibition at the museum.