

2015 - 2019

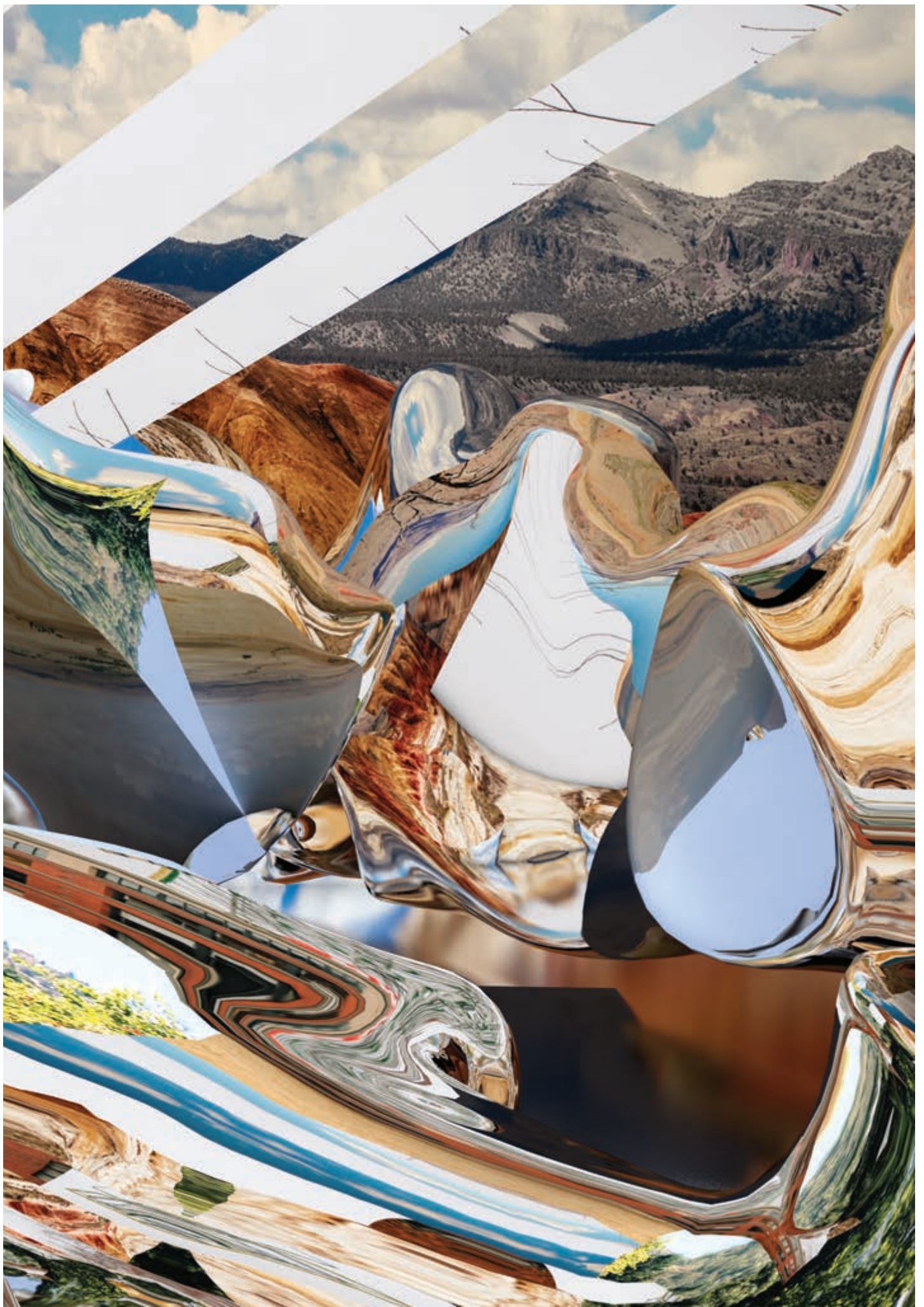
CONNECTIVE CONVERSATIONS

Curator/Critic Tours and Lectures

M.J. Anderson / Wonhee Arndt + John Arndt / Dan Attoe / Bruce Bayard / Marissa Lee Benedict + David Rueter / Carla Bengtson / Amy Bernstein / Pat Boas / Mike Bray / Sandy Brooke / Claire Burbridge / Karl Burkheimer / Ben Buswell / Ivan Carmona / Renee Couture / Fernanda D'Agostino / Jovencio de la Paz / Demian DinéYazhí / Daniel Duford / Tia Factor / Ka'ila Farrell-Smith / Tannaz Farsi / Kiel Fletcher / Melanie Flood / Howard Fonda / rubén garcía marrufo / Damien Gilley / Stephanie Gervais / Brian Gillis / Emily Ginsburg / Daniel J. Glendening / Julie Green / MK Guth / Megan Hanley / Sabina Haque / Stephen Hayes / Sean Healy / Wendy Heldmann / Gabriella Helesicova / Rachel Hibbard / Bill Hoppe / Linda Hutchins / Garrick Imatani / Colin Ives / Jessica Jackson Hutchins / Lisa Jarrett / Shelley Jordan / Kristan Kennedy / Anya Kivarkis / Michael Knutson / Evan La Londe / Cynthia Lahti / James Lavadour / Joey Lavadour / Horatio Law / Jiseon Lee Isbarra / Ellen Lesperance / Sylvan Lionni / Charlene Liu / Clay Lohmann / Whitney Lowe / Rae Mahaffey / Elizabeth Malaska / Victor Maldonado / Ian McDonald / Sandee McGee / Whitney Minthorn / Akihiko Miyoshi / Donald Morgan / Susan Murrell / Nat Turner Project / Tabitha Nikolai / sidony o'neal / Liz Obert / Julia Oldham / Milla Oliveira / Gerrie Ondrizek / Brent Pafford / Cory Peeke / Julie Perini / Jess Perlitz / Sarah Peterman / Matthew Picton / Ryan Pierce / Ralph Pugay / Lisa Radon / Kelly Rauer / Wendy Red Star / Morgan A. Ritter / Rita Robillard / Susan Rochester / Michelle Ross / Blair Saxon-Hill / Stacy Jo Scott / Jose Sierra / Sara Siestreem / Rick Silva / Peter Simensky / Stephen Slappe / Mark R. Smith / Jessica Swanson + Trygve Faste / Barbara Tetenbaum / Storm Tharp / Sharita Towne / Laura Vandenburg / Jessie Rose Vala / Baba Wague Diakite / Samantha Wall / Heather Watkins / Marie Watt / Amanda Wojick / Ryan Woodring / Lynne Woods Turner / Christy Wyckoff / Lynn Yarne







The Ford Family Foundation was established in 1957 by Kenneth W. and Hallie E. Ford. Its mission is [successful citizens and vital rural communities] in Oregon and Sis[kiyou County, California. The Foundation is located in Roseburg, Oregon, with a scho[larship office in Eugene. For more information about the Foundation and its Visual Arts program please visit www.tfff.org. The Foundation is the sole funder of its Visual Arts program of which the Curator and Critic Tours is a key component. It partners with Oregon's leading visual arts educators, gallerists, museums, and arts professionals in certain aspects of program delivery, such as with the University of Oregon. The Foundation does not discriminate on the basis of race, creed, color, gender, sexual orientation, marital status, national origin, disability, or religion.

The Ford Family Foundation has collaborated with the University of Oregon School of Art+Design, Department of Art to conduct the Connective Conversations | Curator and Critic Tours and Lectures since its launch in 2010. The Curator and Critic Tours and Lectures Series is the seventh and final element of The Ford Family Foundation's Visual Arts Program's investment in Oregon visual arts institutions.

This publication is made possible by The Ford Family Foundation and the University of Oregon.

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FROM ANNE C. KUBISCH

In 2019, The Ford Family Foundation concluded the first ten years of its Visual Arts Program, established to support Oregon's visual artists and enhance the state's visual arts ecology. A strong element of the program has been the Curator and Critic Tour and Lecture Series. Over the last decade, 25 respected out-of-state curators and critics have visited Oregon to interact with 203 visual artists in their studios, provide professional feedback, and offer community lectures. Equally important, these experts have become more knowledgeable about the visual arts in Oregon, which, in turn, helps the artists make crucial connections in other markets.

This book is a second in a series of catalogs devoted to the Curator and Critic Tour and Lecture Series. It celebrates the 115 Oregon artists who were visited during the last five years, between 2015 and 2019, and exposes many more people to their work. We intend to capture these artists' unique voices and demonstrate that they are mature, creative, and on par with their national peers.

This component of The Ford Family Foundation Visual Arts Program would never have succeeded without the partnership of several of our state's finest visual arts institutions: Reed College, Oregon College of Art & Craft, Pacific Northwest College of Art, Portland State University, and the University of Oregon in the lead partner role. We are particularly grateful to key individuals in these institutions for their unflagging efforts to attract the finest curators and critics, organize their tours, and provide forums for community dialogue and interaction: Pat Boas, MaryAnn Deffenbaugh, Mack McFarland, Cris Moss, Denise Mullen, Stephanie Snyder, Sue Taylor, and most notably, Kate Wagle for her leadership.

We are also indebted to our "Kitchen Cabinet," a group of arts professionals who helped frame our overall program, including this program element. We appreciate the arts professionals who nominated artists to participate in these studio visits. Moreover, we want to thank the visiting curators and critics who devoted their time and expertise to our artists.

Our Board of Directors has been very pleased with the evolution of the Visual Arts Program. We think Hallie Ford (1905-2007), one of the founders of the Foundation and in whose honor the program was conceived, would be pleased too. In 2019, our Board renewed and expanded the Visual Arts Program for another five years through 2024.

We look forward to continuing our partnership with our host institutions on this important element of the program. We remain committed to advancing Oregon's visual artists who are engaged in producing new work and the institutions that exhibit and preserve their art.

Anne C. Kubisch
President, The Ford Family Foundation
September 2019

FROM KATE WAGLE

It's been the University of Oregon's privilege to partner with The Ford Family Foundation's (TFFF) astonishing and unique Visual Arts Program to build its Curator and Critic Tour and Lecture Series – Connective Conversations, one of seven elements of a visionary set of TFFF Visual Arts initiatives that have transformed the cultural climate of the state of Oregon.

The opportunity to construct this program emerged in 2011, following a rigorous and informative advisory discussion organized by the Foundation. This group reviewed the research conducted and settled on seven different aspects of a "visual arts ecosystem". One particular charge has been to fulfill a promise to make the work of mid-career visual artists in this state more visible to a series of national and international visitors engaged in critical writing and contemporary curatorial practice defining current discourse, and to engage artists in one-on-one studio conversations. We spent the first five years establishing a database of Oregon artists and significant curators from throughout the country, instituting a selection process, and developing a logistical process to reach the first 71 artists in their studios throughout the state. But that was just the beginning...

When we put all of the parts together we couldn't have imagined the formidable intelligence and insights visitors would bring to artists and their work throughout the state, the significance of the work that these artists would bring to the visitors, and the extraordinary insights the artists would bring to all. Nor could we have known the opportunities that would emerge to partner and collaborate with other individuals and institutions that strive to support vibrant visual art production throughout the region.

With those potentials in mind, new partnerships were established since 2015, with Reed's Douglas F. Cooley Memorial Gallery, led by John and Anne Hauberg Curator and Director Stephanie Snyder / Oregon College of Art and Craft, President Denise Mullen / Pacific Northwest College of Art, Director of the Center for Contemporary Art & Culture, Mack McFarland / Portland State University's School of Art + Design, Sue Taylor, then Associate Dean of PSU College of the Arts and her colleague Pat Boas, Associate Professor of Art / and the Oregon Arts Commission, Meagan Atiyeh, Visual Arts Coordinator.

The 'Partners' have nurtured a relationship that has both fortified the strengths of the existing program, and compelled it to evolve, expanding our collective reach and developing more nuanced and comprehensive

connections. The studio visit is still at the core of the program. Some of these visits have resulted in museum acquisitions, solo shows and long term artist/curator and curator/curator relationships, but the primary goal is that the studio conversations are 'just' conversations, an opportunity for Oregon artists to have a direct and private exchange, in their studios, where the work is made, inside of that process, with someone who's thinking about what they do in a larger context of critical discourse, global cultures, politics, history, economics and a whole collection of more specific references.

But beyond studio visits, lectures, workshops and writing initiatives have branched out from the Partner interactions, to constantly refresh an environment that welcomes diverse visitors from this country and abroad. Our first international visitor, Berlin-based writer and curator Jan Verwoert, launched a new writing initiative with a two-day workshop attended by writers from throughout the state. His essay frames this publication.

It's my hope that this book delivers a sense of the seriousness, depth and professionalism of art practice in Oregon, as well as our intense commitment to support it. Curators seize the chance to participate in this program and have been extraordinarily generous with their time and knowledge. Most importantly, for the artists, these visits yield invaluable dialog and genuine connection to a continuously evolving discourse.

The program has illuminated and connected a remarkable range of significant visual art practices. We're all grateful to The Ford Family Foundation for providing this opportunity. To see it all evolve so powerfully over the last ten years has been astonishing. It has been an honor to help put it all together, working alongside Carol Dalu and Kandis Brewer Nunn, who has guided the program's development and growth with generous humility and informed grace throughout, between visual art professionals from every corner of the State of Oregon.

Kate Wagle
Professor Emerita
School of Art + Design
University of Oregon
December 2019

About The Ford Family Foundation

The Ford Family Foundation was established in 1957 by Kenneth W. and Hallie E. Ford. Its Mission is “successful citizens and vital rural communities” in Oregon and Siskiyou County, California. The Foundation is located in Roseburg, Oregon, with a scholarship office in Eugene. For more information about the Foundation and its Visual Arts Program please visit www.tfff.org.

About the University of Oregon, School of Art + Design - Department of Art

Students in the UO School of Art + Design have the opportunity to study intensively across a uniquely broad set of studio practices, within a flagship research university. Students in Art can study 21st century approaches to sculpture, photography, painting, drawing, printmaking, ceramics, fibers, and metalsmithing. Art & Technology majors explore the potential of new technologies in an art context, working with interactivity, video, animation, visual communications, and emerging technology.

About Oregon College of Art and Craft

Oregon College of Art and Craft closed its doors at the end of the 2019 academic calendar year, ending 112 years of distinguished history, leaving an outsized tear in the fabric of art and culture in this state, and a shockwave felt by art and craft communities nationally and internationally. Celebrated Northwest architect John Storrs designed a new campus in 1978. The college began offering a bachelor of fine arts degree in 1994. In 1996, the school changed its name to reflect its college status, from Oregon School of Arts and Crafts to the Oregon College of Art and Craft.

About Pacific Northwest College of Art

Pacific Northwest College of Art (PNCA) empowers artists and designers to reimagine what art and design can do in the world. This private fine arts and design college, founded in 1909 in Portland, Oregon, offers eleven Bachelor of Fine Art (BFA) degrees, eight graduate degrees including Master of Fine Arts (MFA) and Master of Arts (MA) degrees, a Post-Baccalaureate, and a range of Community Education programs for adults and youth.

About Portland State University – School of Art + Design

Portland State University’s School of Art + Design is dedicated to helping students understand and explore the ways that artists and their works function within a larger social context. With 1,100 undergraduate majors, a vibrant and growing graduate program, a dedicated faculty of internationally recognized artists, designers and scholars and a dynamic visiting artist program, PSU’s School of Art and Design is a place where students from a variety of backgrounds interact, exchange ideas and cross conventional aesthetic boundaries.

About Reed College, Douglas F. Cooley Memorial Art Gallery

The Douglas F. Cooley Memorial Art Gallery is an intimate academic museum nestled in the Reed College library. The mission of the Gallery is to enhance the academic offerings of Reed College with a diverse range of visual art exhibitions—both historical and contemporary—as well as lectures and colloquia.

FROM JAN VERWOERT

What is it that stays with you when you get to go someplace? It may be a sense of having connected, if briefly. Hospitality is key for that connection to be made.

I wish to begin by expressing my gratitude for the exceptional hospitality I received during my stay in Oregon, from the organizers and participating artists alike. I spend much time on the road, and I deeply appreciate it when my hosts recognize me not only as a traveling professional but also as a real-life person.

As a professional, I circulate. As a person, I arrive—when people allow me to. In Portland, Salem, and Eugene, I could arrive, and I didn't take it for granted that it should be this way. Why would you connect to someone who is in one day and out the next? Why would you let a foreign critic into your studio when a work in progress may still be vulnerable, and a wrong comment could easily cause damage? I deeply respect that the local organizers and artists showed me their trust, and I have vivid, happy memories of leaving the car in ever-new places, finding doors open, and being welcomed to people's studios, works, and worlds.

Initiative counts. I strongly believe this. To create and sustain a program like the Curator and Critic Tour is no small feat. I wish to expressly say that I hold the incredible dedication with which I experienced the organizers approach the planning and realization of the tour in the highest possible regard. I have worked with many cultural institutions in Europe and the States, and I can confirm that the spirit in which the program is run and realized is positively outstanding.

Personally, I wish to add that I tremendously enjoyed the open spirit, courage, and humor, with which, in Salem, the participants of our writing workshop collectively addressed the struggles and joys of writing, on a personal, political, stylistic and often truly existential level. It made me very happy.

The value of cultural initiative may, on the one hand, seem more pertinently tangible in regions where—unlike in financial centers—market forces and big institutions do not already create (what looks like) an ample supply of art and culture. People need to push for things to happen. On the other hand, in my experience, even and especially in such centers, the really good stuff only happens when people take the initiative and don't default to routine. This may be a longwinded way of saying: Just because an art space like Ditch projects is in Springfield and not in Manhattan, doesn't mean it's not excellent. After enjoying an evening in the gallery, what I felt stood out was the attention given to work by the artists, organizers, and audience alike. This is how you make art matter and help build relevant practices. If I could make a plea, it would be for space like Ditch projects to receive the kind of support needed to

sustain an excellent exhibition practice run on personal initiative and dedication.

In the past, I have often made the observation that cities identified as cultural and financial centers tend to cling to a certain idea of their historical identity, and therefore condemn artists to invoke this legacy.

Much cultural productivity in New York, for example, may be invested into making shows, spaces, and events feel like they in the decades when history was written—when living in the city was still possible for the less affluent. While such cities no doubt keep attracting creative talent and capital, the painful question is: What to do when the financial pressure imposed on life in a city gets so high that artists, struggling with precarious living conditions, can no longer afford to pursue their practice in good faith? A scene may be forced to summon the ghost of its glory days to mask the fact that the art died when artists could no longer pay the rent.

Given my limited experience, I'm in no place to suggest that life in Oregon could be the answer to the self-zombification of New York. What I can safely say, however, is that, yes, while there are strong sides to a metropolis serving as a pressure cooker, what's equally true is: uniform pressure produces predictable work. So, in principle, art support in regions where the pace of life is not dictated by one and the same clock only could be in a powerful position to help advance artistic development, on a longterm basis.

In my experience, a certain kind of differentiation only emerges in the arts when diverse people can develop their practices and concerns at the specific speed, and on the particular terms, needed for things to grow. The other day, I was listening to Mark Mothersbaugh of Devo recount how the band took their time to work on their radical sound and image locally, in Ohio, before putting their show on the road. Artists don't emerge ready-made.

Speaking of what stays with you when you leave a place you visited for the first time: it is questions. Questions you may have heard raised in other places, but not like this—not with the resonances the particular history of a place may indeed produce. Let me briefly try and address two such questions, which, whenever I presently encounter them, have a distinctive Oregon flavor to them now.

The first question is that of the generational contract in the arts. I didn't know that since the 1970s, many who had experimented with progressive lifestyles and (for political or financial reasons) could no longer do so in California, moved up the coast to Oregon. This history strongly resonated with the biographies of quite a number of the artists I met in the studio visits. How to sustain an art practice other than through constant competition over high visibility? This basic

question presents itself differently when you reach a certain age, at which habitual over-exhaustion takes its toll on your health, or you may want to start a family, or both. If getting older then means moving up the coast, what cultural concepts and narratives are available to speak of this change in life? Currently, the dominant view, tacitly held (or rather feared) by many, in many places, seems to be: The scales are set in select arenas of close competition. To withdraw from them is to admit defeat, and leave the field to younger competitors ready to burn their energies, as you did before. Is this the story we want to tell of our lives in the arts?

Changing the narratives is nothing anyone could single-handedly do. But I believe raising such questions may, first of all, be a step towards inviting the elephant in the room to the table to openly join the conversation. What generational contract do we aspire to in the arts? So far, art schools can still offer some form of alternative to the arenas of high competition, insofar as the negotiation of a generational contract is at the heart of what teaching may be about. What do you need to know, and what can I pass on? These questions are raised on an everyday basis.

In this sense, art schools not only sustain the livelihood of teachers, but they also provide an environment for making the transition of generations sustainable—in terms of the way the value of experience keeps on being re-calibrated in exchanges between the younger and older. I keep wondering, though, whether what might be possible inside of art schools could not also work outside, in other settings and scenarios.

In this respect, one thing I found profoundly moving and memorable about our writing workshop in Salem was the fact that different generations of writers came together and shared their philosophies, fears, concerns, and tricks to overcome writer's block. It was sad to hear that an older generation of journalistically-oriented critics had collectively lost their jobs when the local paper collapsed. I was impressed by the good spirit with which slightly older artists based in more rural areas spoke about running their own journal to stay connected.

It resonated strongly with my own background that most of the people closest to my generation practiced criticism either from within a University's cultural studies, literary, gender or queer studies environment—or within a curatorial framework. One of the younger participants said the best way for her to fight writer's block was to go practice martial arts and return to the desk when calm sets in after hours of exertion. While I cannot provide any conclusive interpretation of these different stories, I can say that there is a particular quality to hearing all the voices speak in one space, rather than being separated by age, career, or place of residency. It does not give you one new story on life in the arts, but it does make you aware of how many different stories there are to be heard.

Let me add a second question that the trip to Oregon put on my mind, that I have carried with me since. I still cannot answer it, but I felt it resonate on many occasions: How

does the urban relate to the rural?

After the Salem writing workshop, participants gave me a t-shirt. It's bright green, the print on its front shows a tractor, above it, and a slogan is set in bold letters: "Keep it rural." Happily laughing, I accepted the gift. A key question raised during the workshop was indeed how to address the rift between the city and the countryside, which many participants saw as the reason for the growing political divide between urban and rural areas.

Born and raised in a tiny town on the border between Germany and Holland, surrounded by farmland, I had to admit that, until now, the only response I had in stock when asked about my background was a quote by Lou Reed: "The only good thing about a small town is you know that you want to get out." I was lucky not to be bullied. People just thought I had to be weird because my father is an artist, and that was weird. It was easy enough to oblige them and play the freak. I don't hold much of a grudge, but I still want people to understand that you can't just write art off as "weird." It's serious.

Writing this in a hotel in my home town, as I am about to visit my aged father in the hospital, I am none the wiser. Next to the hotel is the place where the self-organized youth club once was that I used to go to as a kid, to see movies, meet people, and eventually work in. Technically it was a catholic youth club. So, when a new priest took over, he used his power to have the club torn down and replaced by a modern extension of the city hall. It killed the culture. Good God, do I still hate the priest for that. At the same time, now that I am back and talk to the nurses and doctors in the hospital, or people at the bakery, I gladly slip into the sing-song melody of the local accent. We connect, and it's not a bad connection. When I do so, however, my mind now switches back to a barn in Salem, and a voice in my head says, "Keeping it rural, all right." I still don't know what that means. But I know for sure that it matters.

How does my rural relate to yours? A while ago, the night in Berlin ended in a traditional gay bar in the old West of the city, the Kumpelnest. I was with friends from Turkey, Belgium, and Italy, and wearing the bright green shirt from Salem saying, "Keep it rural." We were dancing, and there was a woman who kept pointing at the shirt and the slogan, laughing. We only spoke briefly; she said she was from the Caribbean. Unfortunately, I was too drunk and shy to ask what she found funny. I only got a vague sense of her relating to the same conundrum: It would be just as ridiculous to be straight-faced about the claim of "keeping it rural" as it would be to deny that the "rural" is where one is from.

I'm guessing that her idea of "rural" might look different from mine. But for a couple of dances, we seemed to have connected via a mixed feeling. I don't want to sell humor as an answer, but it at least gives you an intuition: Worldwide, it seems, no "rural" exists in isolation. Maybe we can take it from there?



THE CUI



RATORS



JULIA BRYAN-WILSON

Julia Bryan-Wilson is the Doris and Clarence Malo Professor of Modern and Contemporary Art at the University of California, Berkeley; she also serves as the director of Berkeley's Arts Research Center. She is the author of three books: *Art Workers: Radical Practice in the Vietnam War Era* (UC Press, 2009, a *Choice* Outstanding Academic Title); *Art in the Making: Artists and Their Materials from the Studio to Crowdsourcing* (Thames & Hudson, 2016, with Glenn Adamson); and *Fray: Art and Textile Politics* (U Chicago Press, 2017, winner of the ASAP Book Prize, the Frank Jewett Mather Award, and the Robert Motherwell Book Award). She edited the volume *October Files: Robert Morris* (MIT Press, 2013), and has co-edited two journal special issues ("Visual Activism," *Journal of Visual Culture*, and "Time Zones: Durational Art in its Contexts," *Representations*, both from 2016).

Currently acting as a consulting curator at the Museu de Arte de São Paulo, Bryan-Wilson has organized a number of shows, including co-curating *Cecilia Vicuña: About to Happen*, which opened at the Contemporary Arts Center New Orleans in 2017 and traveled to the Berkeley Art Museum, the Henry Art Gallery, and the Institute of Contemporary Art, Philadelphia. She is a 2019-2020 Guggenheim Fellow, completing a book about Louise Nevelson.



CARYN COLEMAN

Caryn Coleman is the Director of Programming/Special Projects at Nitehawk Cinema, where she programs the annual Nitehawk Shorts Festival, new releases of independent films (focusing on horror and women filmmakers), and special repertory screenings. In 2018, she founded The Future of Film is Female, a funding initiative for short films directed by women, which is also part of an ongoing screening series at the Museum of Modern Art. Coleman received the 2012 Creative Capital/Warhol Foundation Art Writers Initiative grant for her blog on horror and art, *The Girl Who Knew Too Much*, and has written for *Harvard Design Journal*, *Fangoria.com*, and *OneplusOne Journal*.

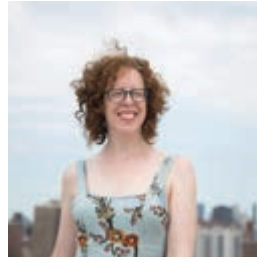


JAMILLAH JAMES

Jamillah James is Curator at the Institute of Contemporary Art, Los Angeles (ICA LA). With Margot Norton, she is curating the 2021 edition of the New Museum Triennial. Prior to joining ICA LA in 2016, James was Assistant Curator at the Hammer Museum, Los Angeles, working in collaboration with the nonprofit Art + Practice. She has held curatorial positions at the Studio Museum in Harlem, New York; the Queens Museum, Flushing, New York; and organized many exhibitions, performances, screenings, and public programs at alternative and artist-run spaces throughout the US and Canada since 2004.

Recent exhibitions include solo presentations of B. Wurtz, Maryam Jafri, Lucas Blalock, Rafa Esparza, Abigail DeVille, Sarah Cain, Simone Leigh, Alex Da Corte, Michele O'Marah, and Njideka Akunyili Crosby. James is currently working on surveys of Nayland Blake and Rebecca Morris, as well as the group exhibition *The Living End: Painting and Other Technologies 1970-Present* (2020).

She has contributed texts to *Artforum*, *The International Review of African American Art*, and various institutional exhibition catalogs, most recently on artists Diamond Stingily and Barbara Hammer. James regularly lectures on contemporary art, curating, and professional development for emerging artists, and is a visiting critic in the graduate department at the Art Center College of Design, Pasadena.



PADDY JOHNSON

Paddy Johnson is the editor of the forthcoming book *Impractical Spaces* and the founding editor of the contemporary art blog *Art F City*. With Nancy Kleaver, she runs PARADE, a non-profit arts organization that commissions civically-engaged art in Queens. Johnson is a contributor to *VICE*, *Observer*, and *Gizmodo*. She teaches new media art and writing in New York, where she lives with her partner.



RUBA KATRIB

Ruba Katrib is Curator at Sculpture Center in Long Island City, New York, where she has produced the group shows *The Eccentrics* (2015), *Puddle, Pothole, Portal* (2014), co-curated with artist Camille Henrot), *Better Homes* (2013) and *A Disagreeable Object* (2012). Recent solo shows include exhibitions with Rochelle Goldberg (2016), Anthea Hamilton, Gabriel Sierra, Magali Reus, Michael E. Smith, and Erika Verzutti (all 2015). Katrib's previous post was as Associate Curator at the Museum of Contemporary Art (MOCA) in North Miami, where she organized several acclaimed solo and group exhibitions.



STEVEN MATIJCIO

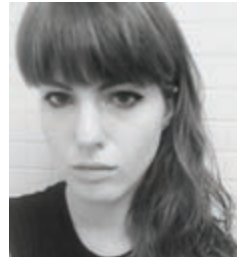
Steven Matijcio is the Director and Chief Curator of the Blaffer Art Museum at the University of Houston. Prior to this, he served as Curator at the Contemporary Arts Center in Cincinnati, Ohio (2013-2019), and Curator at the Southeastern Center for Contemporary Art in Winston-Salem, North Carolina (2008-2013). Matijcio achieved an MA from the Center for Curatorial Studies at Bard College, New York, and an HBA from the University of Toronto. He has held positions in a number of important galleries and museums, including the Plug In Institute of Contemporary Art, the Power Plant Contemporary Art Gallery, the Art Gallery of Ontario, and the National Gallery of Canada.

Matijcio was honored in 2010 with a prestigious Emily Hall Tremain Exhibition Award for his exhibition project, *Paperless*. In the summer of 2011, he was chosen from an international pool of candidates to participate in curatorial residencies in Gwangju, South Korea, and Berlin, Germany. Matijcio was the Artistic Director of the 2012 edition of the Narracje festival in Gdansk, Poland, and has recently been named the Commissaire of the 10th edition of Manif d'Art, the Quebec City Biennial. He has also lectured on theory and criticism at the University of Manitoba, written for numerous catalogs and journals (including the guide to the 27th Sao Paulo Biennial), and was commissioned in 2003 by the Robert Mapplethorpe Foundation to curate one of their first online exhibitions.



DIANA NAWI

Diana Nawi is an independent curator based in Los Angeles and the Co-Artistic Director of Prospect.5, New Orleans. Most recently, she organized *Mark Bradford: Los Angeles* at the Long Museum, Shanghai, and *Michael Rakowitz: Dispute between the Tamarisk and the Date Palm* at REDCAT, Los Angeles. Nawi previously served as Associate Curator at Pérez Art Museum Miami (PAMM) for five years, where she curated exhibitions and published catalogs including *John Dunkley: Neither Day nor Night* (2017), *Nari Ward: Sun Splashed* (2015), *Iman Issa: Heritage Studies* (2015), and *Adler Guerrier: Formulating a Plot* (2014). She also organized newly commissioned projects including *Haroon Mirza: A C I D G E S T* (2017), *Matthew Ronay: When Two Are in One* (2016), *Shana Lutker: Again Against, A Foot, A Back, A Wall* (2015), *Nicole Cherubini: 500* (2014), *Yael Bartana: Inferno* (2013), *Bouchra Khalili: Speeches - Chapter 3: Living Labour* (2013), and *LOS JAICHACKERS: Night Shade/Solanaceae* (Julio César Morales and Eamon Ore-Giron; 2013). Prior to joining PAMM, Nawi worked as an assistant curator on the Abu Dhabi Project of the Solomon R. Guggenheim Foundation and served as a fellow at the Museum of Contemporary Art Chicago and the Massachusetts Museum of Contemporary Art. Her writing has appeared in publications for the Institute of Contemporary Arts Singapore, MOCA GA, Marrakech Biennial, Museum of Contemporary Art Chicago, Museum Villa Stuck, National Gallery of Jamaica, New Museum, Solomon R. Guggenheim Museum, and the Studio Museum of Harlem, among others.



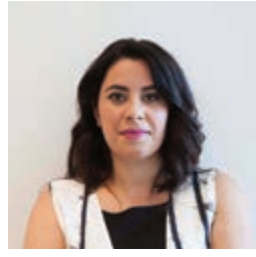
SARAH O'KEEFFE

Sara O'Keeffe is Associate Curator at the New Museum. She was part of the curatorial teams that organized *Trigger: Gender as a Tool and a Weapon* (with Johanna Burton, 2017), and the 2015 Triennial: *Surround Audience* (with Lauren Cornell and Ryan Trecartin, 2015). She curated *Melanie Crean, Shaun Leonardo, Sable Elyse Smith: Mirror/Echo/Tilt* (2019), *RAGGA NYC: All the Threatened and Delicious Things Joining One Another* (2015) and *Screens Series: Dynasty Handbag* (2018), and co-curated *Jeffrey Gibson: The Anthropophagic Effect* (2019); *MOTHA and Chris E. Vargas: Consciousness Razing—The Stonewall Re-Memorialization Project* (2018-2019); *A.K. Burns: Shabby but Thriving* (2017); *My Barbarian: The Audience is Always Right* (2016); *Beatriz Santiago Muñoz: Song, Strategy, Sign* (2016); *Cheryl Donegan: Scenes and Commercials* (2015), all with Johanna Burton.



ROBIN REISENFELD

Robin Reisenfeld is Curator of Works on Paper at the Toledo Museum of Art. Her past positions include course director of Global and Contemporary Art at Christie's Education, New York; associate curator of prints and illustrated books at the Museum of Modern Art, New York; and director of the Iris and Gerald Cantor Art Gallery at Holy Cross College, Worcester, Mass. During her tenure at Christie's Education she regularly organized group exhibitions, wrote exhibition reviews for *Sculpture Magazine* and other publications. Dr. Reisenfeld earned her M.A. and Ph.D. at the University of Chicago, conducting research on modern German art and the history of prints with a Kress Foundation fellowship at the Zentralinstitut für Kunstgeschichte in Munich. She serves on the board of the Leroy Neiman Center for Print Studies at Columbia University and is a member of the prestigious Print Council of America, which fosters the appreciation of prints old and new.



JULIE RODRIGUES WIDHOLM

Julie Rodrigues Widholm is Director and Chief Curator of DePaul Art Museum where she leads the strategic and artistic vision to promote equity and interdisciplinary education in art museums. Prior to taking the helm at DPAM in September 2015, she was Curator at the Museum of Contemporary Art. She has organized more than 100 solo and group exhibitions, including *Julia Fish: bound by spectrum*, *Brendan Fernandes: The Living Mask*, *Barbara Jones-Hogu: Resist, Relate, Unite*, *Rashid Johnson: Message to Our Folks*, *Doris Salcedo, Unbound: Contemporary Art after Frida Kahlo*, *Escultura Social: A New Generation of Art from Mexico City*, which have been presented at museums across the U.S. such as DePaul Art Museum, MCA Chicago, the Solomon R. Guggenheim Museum, Perez Art Museum Miami, the Nasher Museum at Duke University, MIT List Visual Arts Center, among others. She grew up in Brazil, Mozambique, Portugal, Germany, and across the U.S.



HERB TAM

Herb Tam has been the Curator and Director of Exhibitions at the Museum of Chinese in America (MOCA) since 2011. He recently co-curated *The Moon Represents My Heart: Music, Memory, and Belonging*. In 2016 Tam co-curated *Sour, Sweet, Bitter, Spicy: Stories of Chinese Food and Identity in America*, which featured a video installation and ceramics that defined Chinese food in America. He also co-curated *Waves of Identity: 35 Years of Archiving*, an exhibition that explored the construction of Chinese American identity through MOCA's archival materials. In 2012 he curated *America through a Chinese Lens*, which surveyed photographs of America by contemporary artists and non-professional photographers of Chinese descent. Tam has previously served as the Associate Curator at Exit Art and the Acting Associate Curator at the Queens Museum of Art. While at Exit Art, he curated *New Mirrors: Painting in a Transparent World*, and co-curated *Summer Mixtape Volume 1*, an exhibition exploring the role of pop music in the work of emerging artists. In 2007, Tam curated *A Jamaica, Queens Thing*, about the intersection between hip hop and the crack cocaine epidemic. He has also curated solo exhibitions with artists Lee Mingwei, Rafael Sanchez and Regina Jose Galindo, and has worked on historical exhibitions about urban planner Robert Moses and alternative art spaces in New York. Tam was born in Hong Kong and raised in the San Francisco Bay Area. He studied at San Jose State University and earned a Master of Fine Arts from the School of Visual Arts, New York.



CLAIRE TANCONS

Claire Tancons is a curator and scholar invested in the discourse and practice of the postcolonial politics of production and exhibition. For the last decade, Tancons has charted a distinct curatorial and scholarly path in performance, inflecting global art historical genealogies with African diasporic aesthetics as well as decentering and othering curatorial methodologies as part of a wider reflection on global conditions of cultural production.

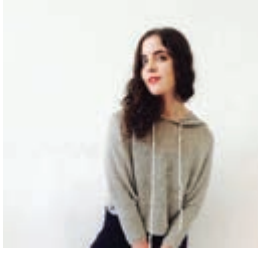
Tancons was recently a co-curator for the first edition of *Tout-Monde*, Caribbean Contemporary Arts Festival (in partnership with the French Embassy Cultural Services), Miami (2018). She served as artistic director of *etcetera*: a civic ritual, Printemps de Septembre, Toulouse, France (2017). Other curatorial highlights include *Tide by Side*, the opening ceremony of Faena Art's Miami Beach District (2016); *Up Hill Down Hall*, a BMW Tate Live commission in the Turbine Hall, Tate Modern, London (2014); and *En Mas: Carnival and Performance Art of the Caribbean*, organized and presented by Contemporary Arts Center New Orleans and co-organized as a travelling exhibition by Independent Curators International, New York. She has also curated for established and emerging international biennials such as Sharjah Biennial (2019), Göteborg Biennial (2013), Biennale Bénin (2012), Cape Town Biennial (2009), Prospect.1 New Orleans (2008) and Gwangju Biennale (2008).

Tancons frequently speaks at international art and academic forums, most recently in 2018 at the Museum of Modern Art C-MAP Initiative seminar, the School of Visual Arts Curatorial Studies program, the National Gallery of Art's Center for Advanced Visual Studies, and the University of Washington's Black Embodiment Studio workshop. Her writings have been published in *Nka: Journal of Contemporary African Art*, *Small Axe*, *Third Text*, and *e-flux*, as well as exhibition catalogs and translated into several languages. Her curatorial practice has been anthologized, most recently in *The New Curator* (Laurence King Publishing, London 2016) and *Perform, Experience, Re-Live: BMW Tate Live Programme* (Tate Publishing, London, 2016).

Over the years, Tancons' independent vision has been supported by a Prince Claus Fund Artistic Production Grant (2009), two Curatorial Research Fellowships from the Foundation for Art Initiatives (2007, 2009) an Andy Warhol Foundation Curatorial Fellowship (2008) and an Emily Hall Tremain Exhibition Award (2012). She is the recipient of a 2018 Creative Capital | Andy Warhol Foundation Arts Writers Grant for her book *Roadworks: Processional Performance in the New Millennium*.

Tancons holds a Master of Arts in Museum Studies from École du Louvre, Paris (1999), and a Master of Arts in Art History from the Courtauld Institute of Art, London (2000). She is also a former Curatorial Fellow of the Whitney Museum Independent Study Program, New York (2001).

Born in Guadeloupe, Tancons lives in diaspora and works in situ.



ALLIE TEPPER

Allie Tepper is a curator and writer currently based between New York and Minneapolis, MN. Her curatorial practice bridges the disciplines of visual art and performance, with a focus on commissioning new work. She is concerned with voicing global social movements and struggles as they relate to personal experience, articulating life in motion, and centering marginalized perspectives. Allie is currently the Mellon Interdisciplinary Fellow at the Walker Arts Center where she works in both the Visual Arts and Performing Arts Departments. Previously, she has held curatorial positions at the Whitney Museum, SculptureCenter, and MoMA. She is also the former Assistant Director of the magazine and arts venue Triple Canopy.

Her recent exhibitions include *Rabih Mroué: Again we are defeated* (Walker Art Center, 2018-19), *Derek Fordjour: Half Mast* (Whitney Museum of American Art, 2018), *Not for Everybody: Hadi Fallahpisheh, Baseera Khan, and Gloria Maximo* (Simone Subal Gallery, 2018), *Running Towards the Sun: Guadalupe Maravilla, Grace Rosario Perkins, & Efraín Rozas* (315 Gallery, 2018), and *In Practice: Another Echo* (SculptureCenter, 2018).

Tepper is currently coediting a publication on artist collectives active during the 1960s—early '80s, forthcoming through the Walker Art Center in October 2019. She is also assisting in editing and producing the catalogue *Nick Mauss: Transmissions*, co-published by the Whitney Museum of American Art, Yale University Press, and Dancing Foxes Press.



JAN VERWOERT

Jan Verwoert is a critic and writer on contemporary art and cultural theory, based in Berlin. His writing has appeared in different journals, anthologies, and monographs. He teaches at the Piet Zwart Institute Rotterdam. He is a professor for theory at the Oslo National Academy of the Arts and guest professor at the UdK Graduate School, Berlin. He is the author of *Bas Jan Ader: In Search of the Miraculous* (MIT Press/Afterall Books, 2006); the essay collection *Tell Me What You Want, What You Really Really Want* (Sternberg Press/Piet Zwart Institute, 2010, together with Michael Stevenson); *Animal Spirits: Fables in the Parlance of Our Time* (Christoph Keller Editions, JRP, Zurich, 2013); and a second collection of essays, *Cookie!* (Sternberg Press/Piet Zwart Institute, 2014). Verwoert is Editor of the anthology on artistic knowledge *No New Kind of Duck: Would I Know How to Say What I Do?* (Diaphanes & UdK Graduate School, Zurich-Berlin, 2016).



WALLACE WHITNEY

Wallace Whitney is a painter based in the Bronx. He has had numerous solo shows of his work, including two in 2018: *Patience' Gift* at Soloway in Brooklyn and *Braided Sky* at Ceysson and Benetiere in New York. He has had an extensive career as an educator, teaching at the University of Tennessee, and—most recently—at the Tyler School of Art in Philadelphia. Whitney has also written extensively about art, including for the online magazine *Artcritical* as well as recent catalog essays for Rick Briggs and Lauren Luloff. Whitney has curated many exhibitions both in New York and aboard, notably *Unfurled: Supports/ Surfaces* (1966-1976) at the Museum of Contemporary Art in Detroit in the spring of 2019. He also curated *Feed the Meter, Vols. 1 and 2* at Ceysson and Benetiere in Wandhoff Luxembourg (2015 and 2018). Whitney is the co-founder and current co-director of CANADA, an artist-run gallery located in Tribeca.



THE AI



RTISTS

MJ ANDERSON



A.



B.



C.



D.



F.



E.

Photo Credits: Loren Nelson.

- A. Astra
- B. Cradle
- C. Treasure
- D. Spillway
- E. Stracciatella
- F. Grotto Moderno

MJANDERSONSCULPTURE.COM



DAN ATTOE



A.



B.



C.



D.



E.



F.



G.



H.



J.



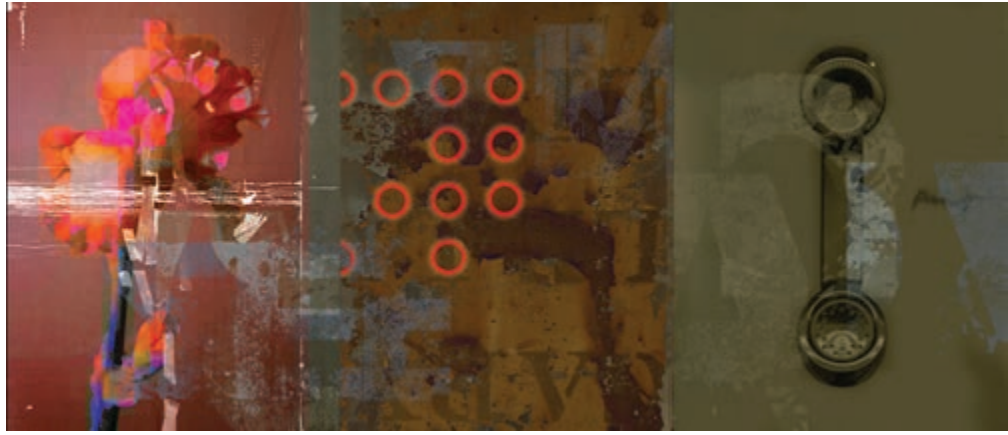
I.

Photo Credits: Dan Kvitka, Peres Projects, and the artist.

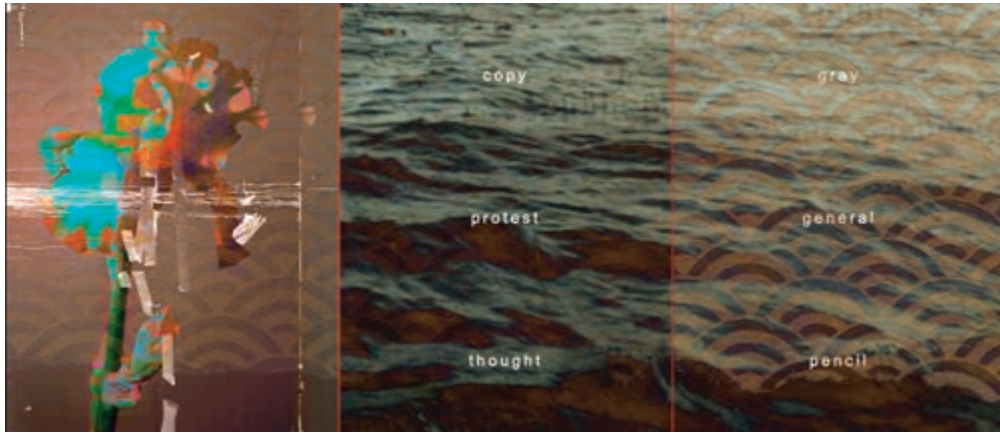
- A. A Map We Don't Know About
- B. The Sound of the Falls
- C. Summer 2018
- D. The Sound of the Falls
- E. Mt. Rushmore
- F. Accreation 42 [Enjoy This Time]
- G. Landscape with Free Time and Money
- H. Trying to be Honest
- I. Cedar Tree with Creep
- J. It'll Be Okay



BRUCE BAYARD



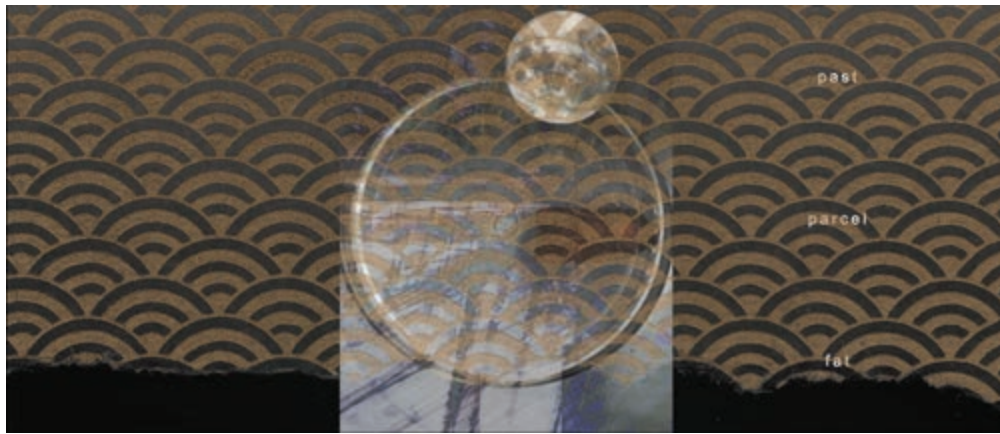
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B.



C.



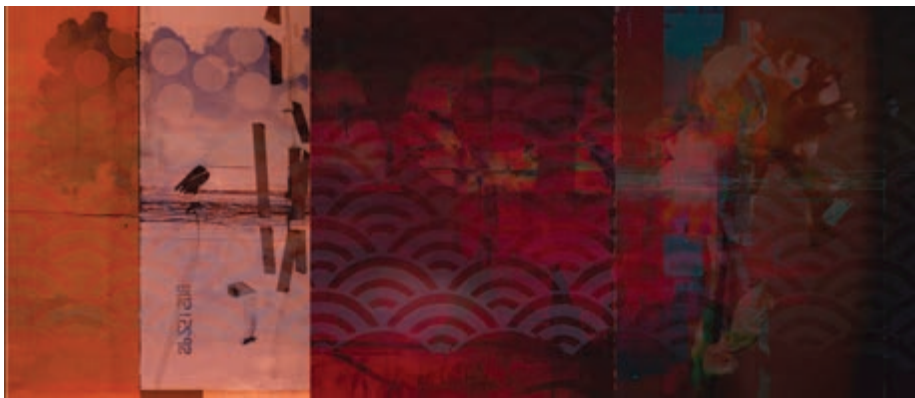
D.



E-F.



G.



H.



I.

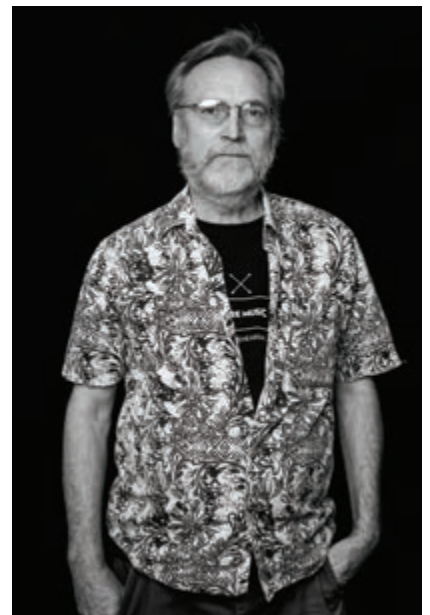


J.

Image Credits: courtesy of the artist.

- A. Triptychs 0001
- B. Triptychs 0002
- C. Triptychs 0003
- D. Triptychs 0004
- E. Triptychs 0005
- F. Triptychs 0006
- G. Triptychs 0007
- H. Triptychs 0008
- I. Triptychs 0009
- J. Triptychs 0010

BRUCEBAYARD.COM



MARISSA LEE BENEDICT & DAVID RUETER



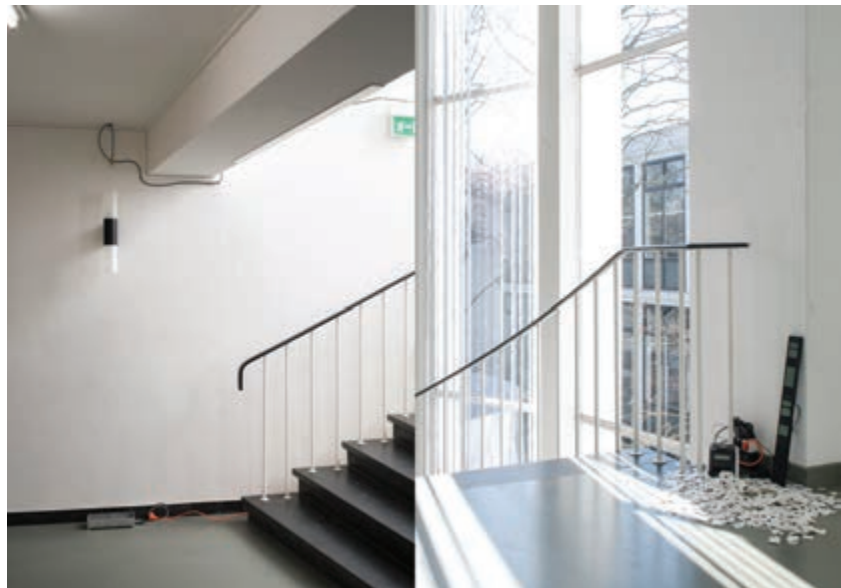
A.



B.



C.



D.

Photo Credits: courtesy of the artist.



E.



F.



- A. Untitled (water bottles series)
- B. Gary Lights Open Works
- C–D. Department of Water and Power
- E. Site-adapted installation for Dark Fiber at Chicago EXPO in 2015
- F. Dark Fiber

MARISSALEEBENEDICT.COM DAVIDRUETER.COM

CARLA BENGTON



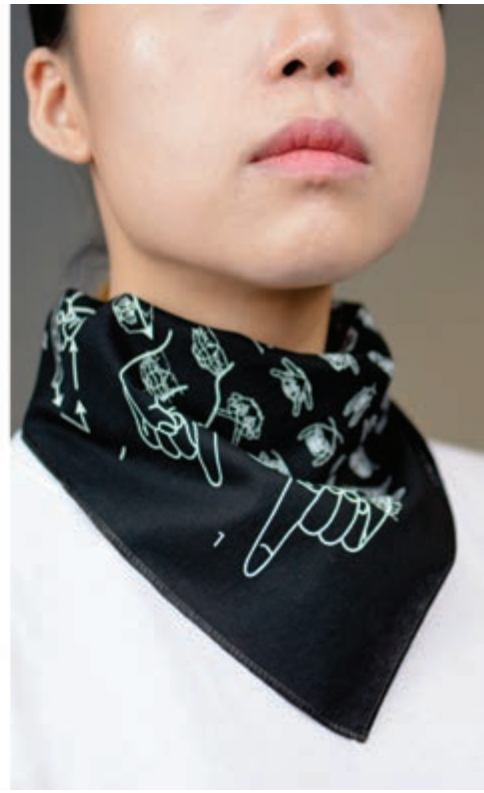
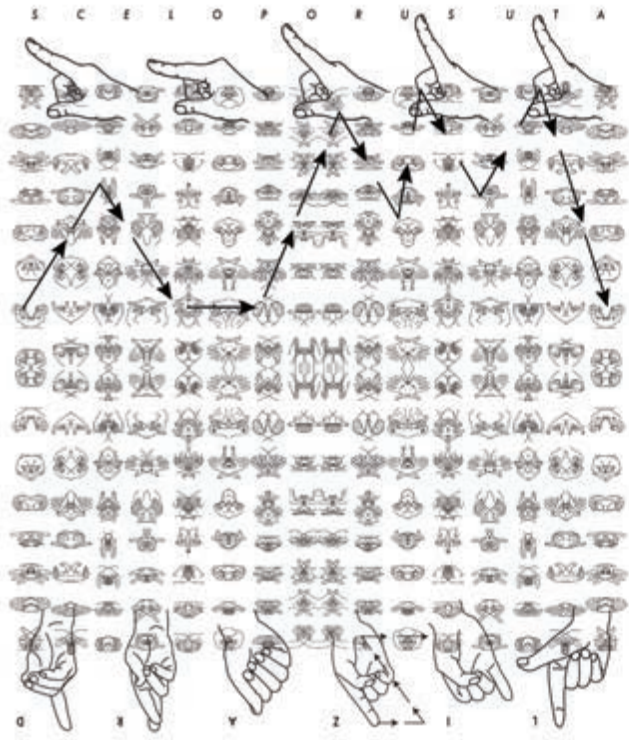
A.



B.



C.



D.



E.

Photo Credits: courtesy of the artist.



- A. Mimetic Excess
- B. Flicker Factor
- C. Species Calling Out Liars and Deniers [S.C.O.L.D.]
- D. Lizard Semiotics
- E. Teaching Aid

AMY BERNSTEIN



A.



C.



B.



D.



E.

A. Fishing
B. Buoy
C. The Bridge
D. This Is Enough
E. Annunciation
Photo Credits: A.–C. Mario Gallucci D.–E. Mike Bray.

AMYBERNSTEINSTUDIO.COM



PAT BOAS

A.



B.



Photo Credits: courtesy of the artist.



D.



E.



- A. AM-FR #5
- B. AM-FR #4
- C. AM-FR [gold]
- D. AM-FR #3
- E. AM-FR [yellow-blue]



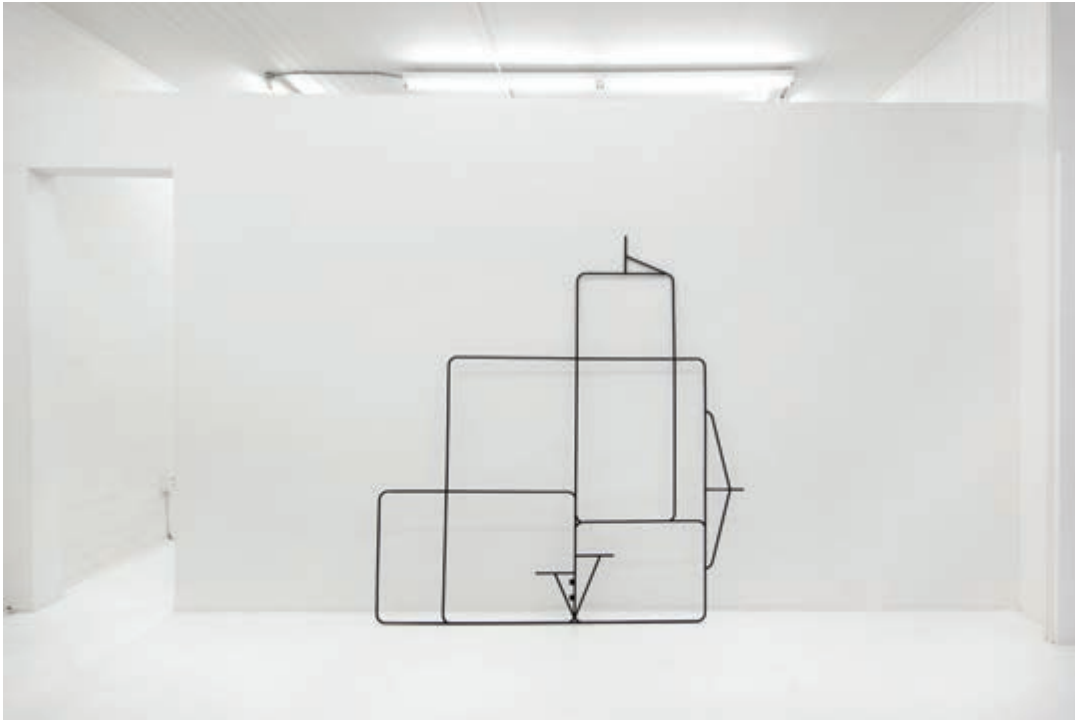
MIKE BRAY



A.



B.



C.



D.

Photo Credits: Evan la Londe.

- A. Day for Night (detail)
- B. The Necessity to Interfere with Movement
- C. Blocking Out the Sun
- D. Angles of Refraction



SANDY BROOKE



A.



B.



C.

Photo Credits: Gary Alvis, Studio 7.



D.



E.

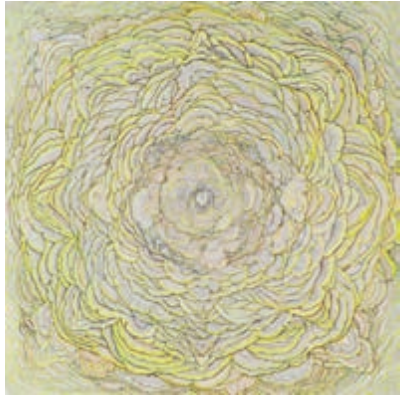
- A. Beaufort Bay
- B. Fish at the Door
- C. Melville Sound
- D. 5,440,000 sq. miles, Mirage, [arctic Ocean]
- E. Nansen Sound



CLAIRE BURBRIDGE



A.



B.



D.



C.



E.



F.

Photo Credits: courtesy of the artist.

-
- A. Thorn Bush Dreaming of Being a Rose
 - B. Individuation Point
 - C. Morphology
 - D. Schoner Wald
 - E. The Quickening
 - F. Laocoon

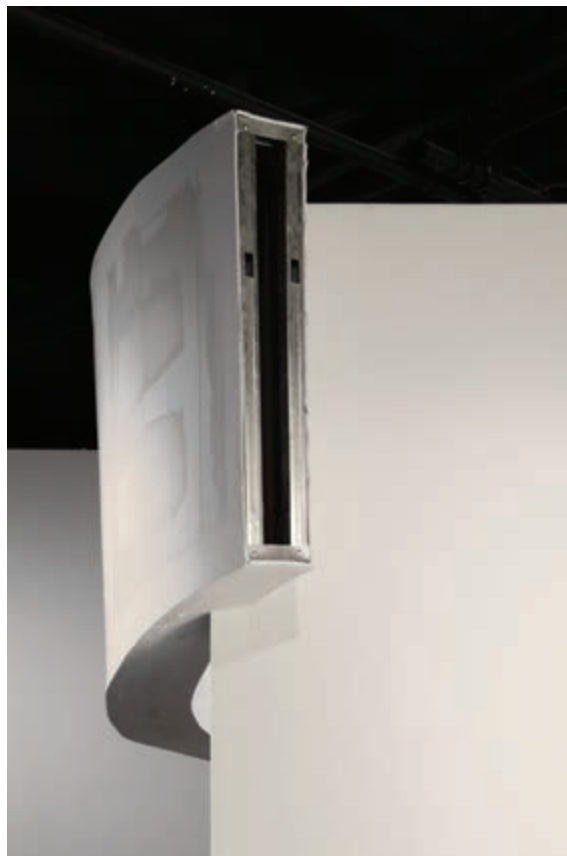
CLAIREBURBRIDGEART.COM



KARL BURKHEIMER



A.



B.



C.



D.



E.



F.

Photo Credits: courtesy of the artist.

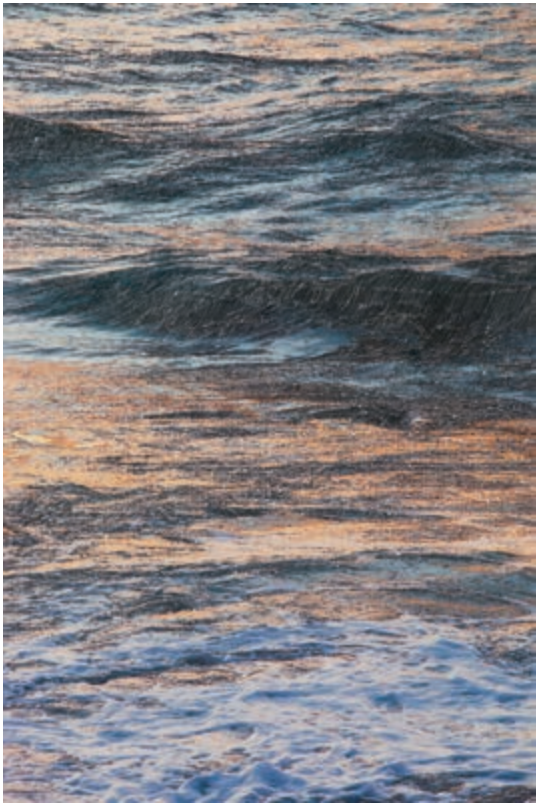


- A. Tautline (exhibition view)
- B. Tautline (detail)
- C. Tautline (exhibition view after student engagement)
- D. Post
- E. Waterline, Composition 16
- F. Oblique Constructs

BEN BUSWELL



A.



B.

Photo Credits: A.-C. Photo by Mario Gallucci, courtesy the artist and Upfor D. Photo by Worksighted, courtesy the artist, The Art Gym at Marylhurst and Upfor



C.



D.

-
- A. Untitled [Limit] (detail)
 - B. Untitled [Limit]
 - C. Celilo Fold
 - D. Horizon Mother



IVÁN CARMONA



A.



B.



C.



D.



E.



F.



G.



H.

Photo Credits: courtesy of the artist.

- A. Bestia
- B. Marea
- C. Montaña
- D. Cielo
- E. Guame!
- F. Capitán
- G. Verano
- H. Montaña



RENEE COUTURE



A.



B.



C.



D.



E.

Photo Credits: courtesy of the artist.

- A. All Tied Up with Romance and Baggage [no. 1]
- B. I Want to Lie Upon an Open Hillside [no. 2] (detail view)
- C. I Want to Lie Upon an Open Hillside [no. 2] (wide view)
- D. I Want to Lie Upon an Open Hillside [no. 1] (wide view)
- E. I Want to Lie Upon an Open Hillside [no. 1] (detail view)

RCOUTUREART.COM



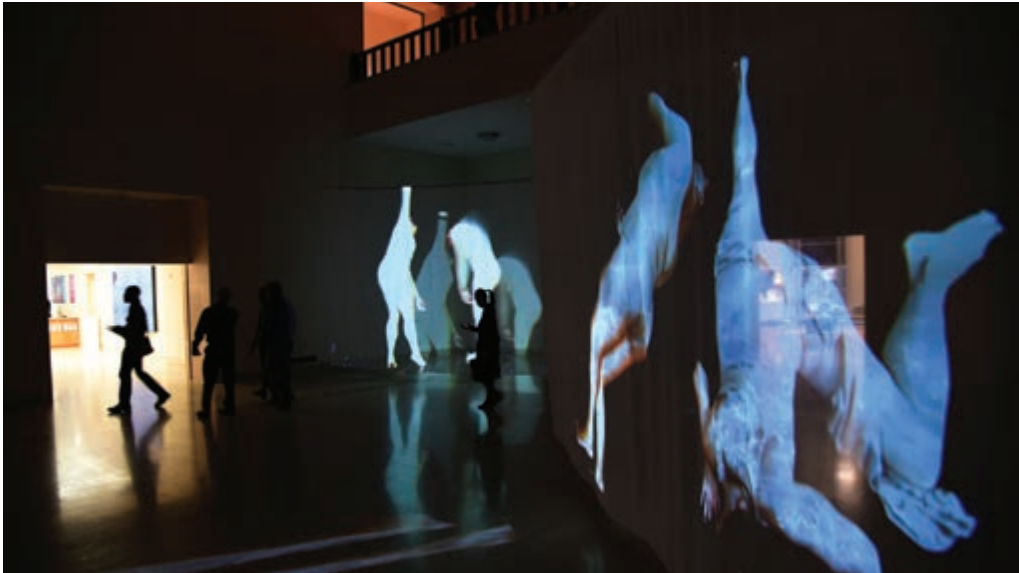
FERNANDA D'AGOSTINO



A.



B.



C.



D.



E.

Photo Credits: courtesy of the artist.

-
- A. Borderline/Peace Movements
 - B. Borderline/Decameron
 - C. Borderline/Decameron
 - D. Borderline/Decameron
 - E. Borderline

JOVENCIO DE LA PAZ



A.

B.



C.



D.



Photo Credits: courtesy of the artist.



E.

51

-
- A. Untitled [Colonial Style]
 - B. Didderen 1.6
 - C. Didderen 1.7
 - D. Didderen
 - E. Redactiona 1.0 & 1.1

JOVENCIODELAPAZ.ORG



DANIEL DUFORD

A.



B.



C.



D.



E.



F.



G.

Photo Credits: courtesy of the artist.

- A. Osborne Anderson
- B. John Brown and Thoreau at the Stump of the World Tree
- C. Revolution Hall: Transmission
- D. Abolitionists in a Flood
- E. Light of Day
- F. The General and Supermax
- G. Revolution Hall: Willamette River Silos

DANIELDUFORD.COM





A.



B.



C.



D.



E.



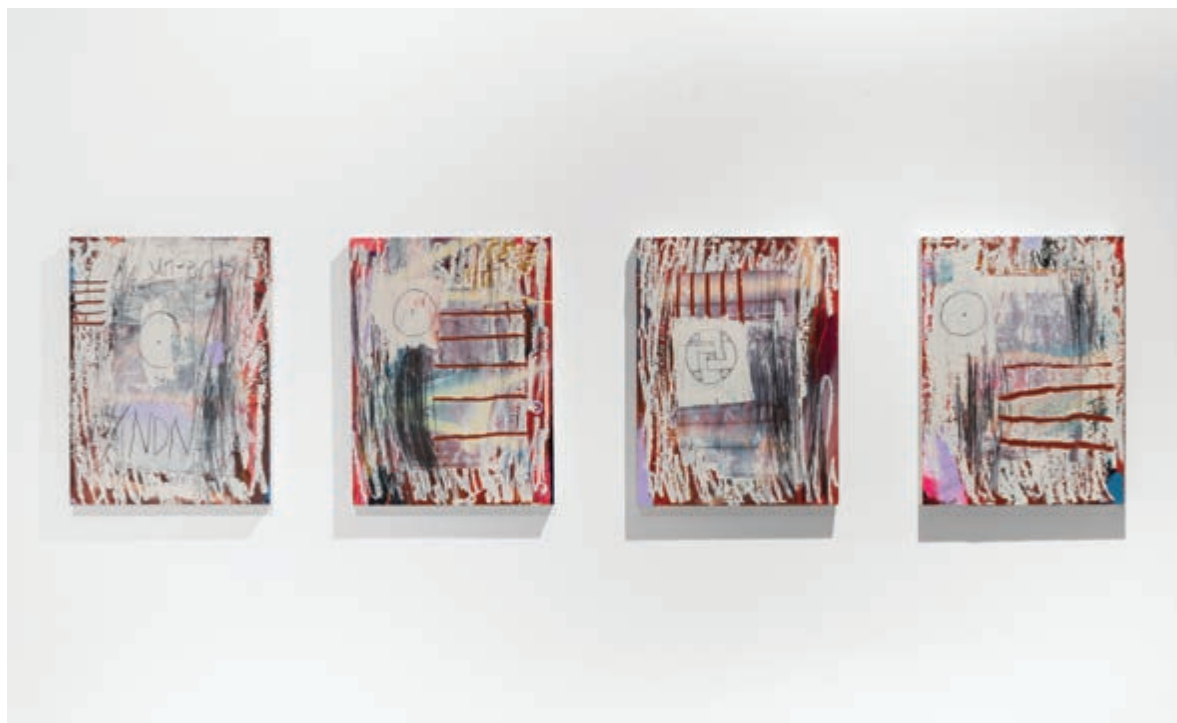
F.

Photo Credits: courtesy of the artist.

- A. Perfection Awaits You
- B. Skamania
- C. Inside, the Good Life
- D. A Town Called Celebration
- E. Hali'i Kai
- F. No There There

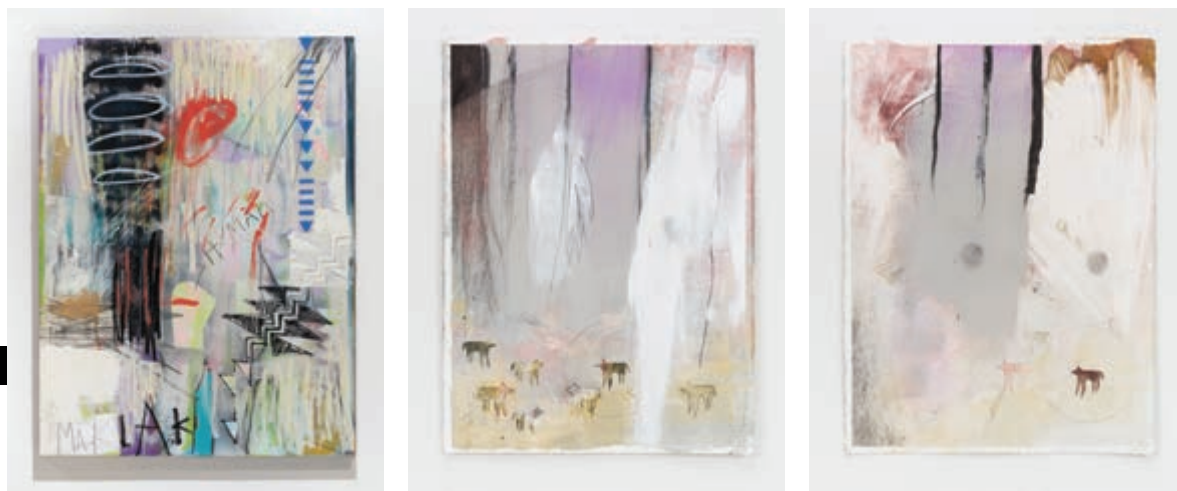


KA'ILA FARRELL-SMITH

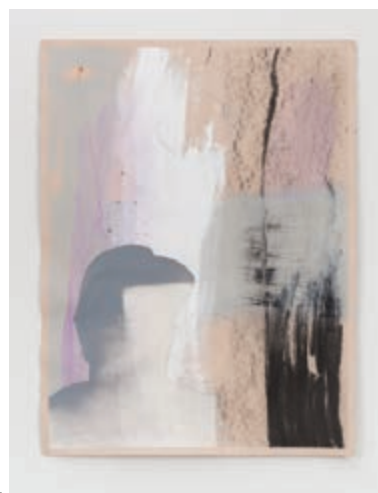


A.

B-D.



E.



F.

Photo Credits: courtesy of the artist.



G.



H.



I.

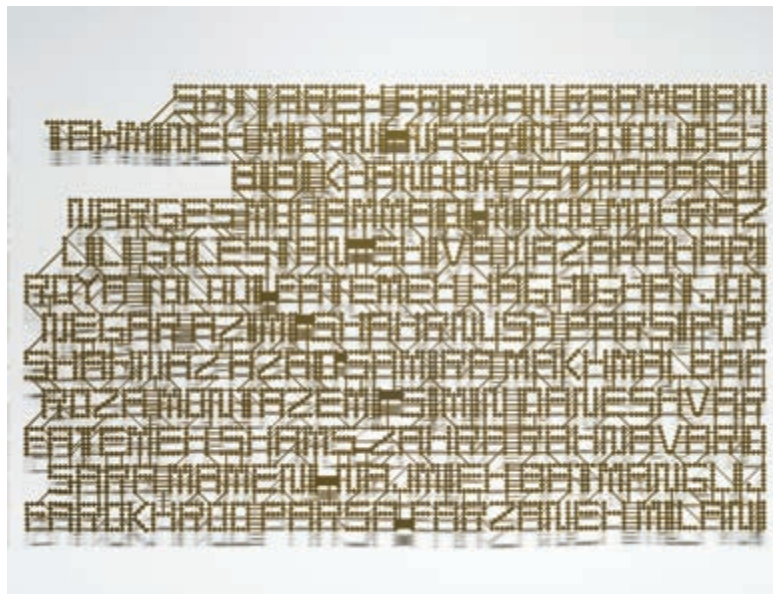


- A. The Lines
- B. Get Out NDN
- C. America Likes Me
- D. Rugged Individualism
- E. Selfie 2.0
- F. Selfie w/ UFO
- G. Chief Bundle
- H. Predecessor Bundle
- I. Under Fire

TANNAZ FARSI



A.



B.



C.



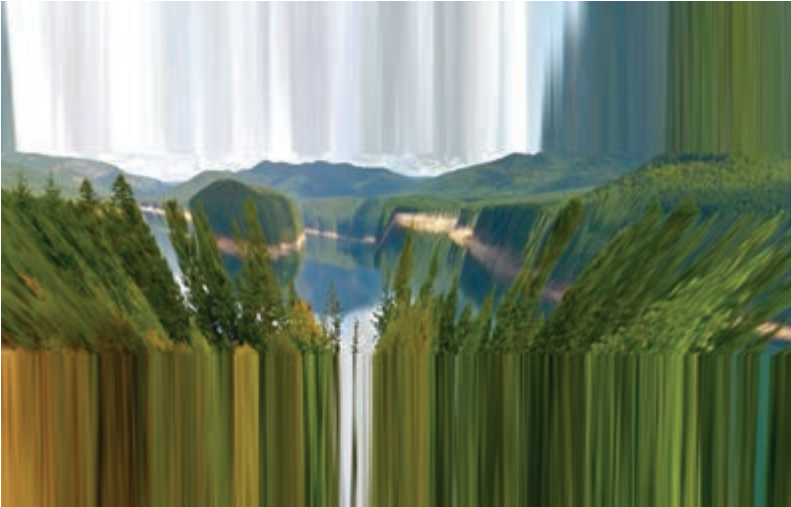
D.



Photo Credits: courtesy of the artist.

- A. The Names, State II
- B. The Names, State II (detail)
- C. Foreign Agent
- D. Golha

KIEL FLETCHER



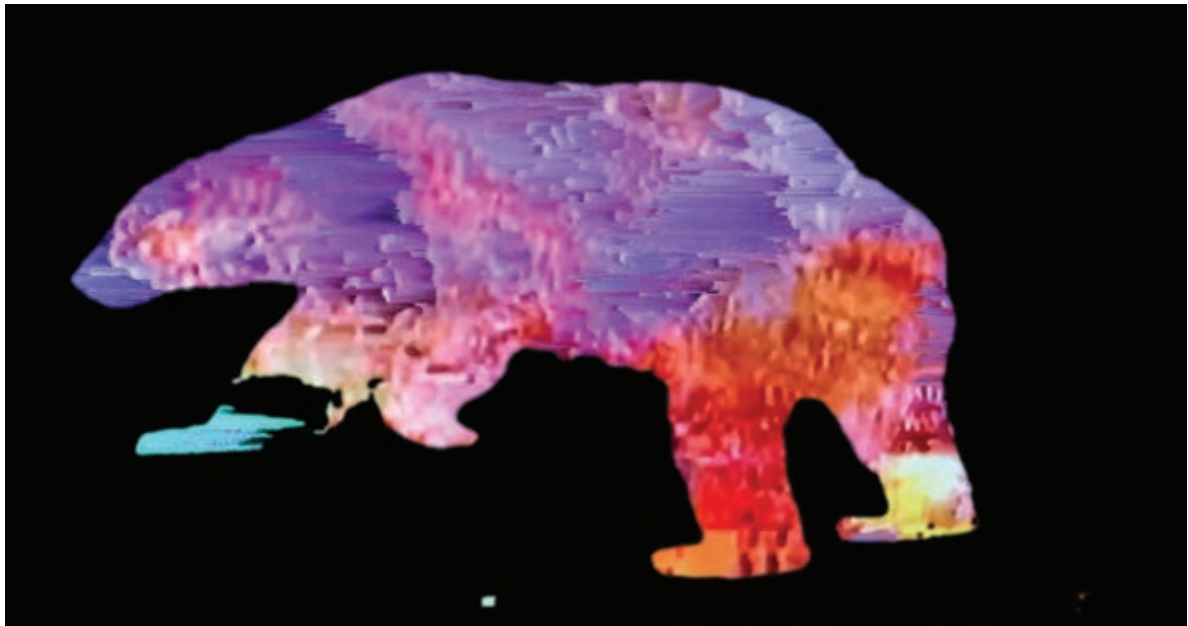
A.



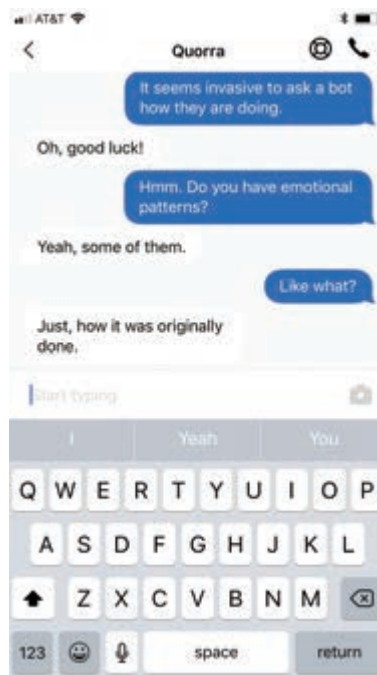
B.



C.



D.



E.

Image Credits: courtesy of the artist.



- A. Re[representation Landscape #4 [Detroit Lake]
- B. Panopticon #45
- C. Land Test
- D. Passing Spectacle ft. Jenna Goldsmith
- E. Quorra

MELANIE FLOOD



A.



B.



C.



D.



E.



F.

Photo Credits: courtesy of the artist.

HOWARD FONDA

A-B.



C-D.

Photo Credits: courtesy of the artist.



E.

65

- A. Untitled
- B. Untitled
- C. Untitled [chagrin partag[] chagrin diminu[]; plaisir partag[] plaisir doubl[]]
- D. Untitled [[]touffement de la v[]rit[]]
- E. Untitled

HOWARDFONDA.COM





A.



B.



C.



D.



E.

Photo Credits: courtesy of the artist.

- A. Border Monumentality
- B. For Us
- C. Radical Localism
- D. Border Monumentality [2]
- E. On the Palm of the Hand of God

[VIMEO.COM/RUBENMARRUFO](https://vimeo.com/rubemarrufo)



A.



B.



C.



D.



E.



F.

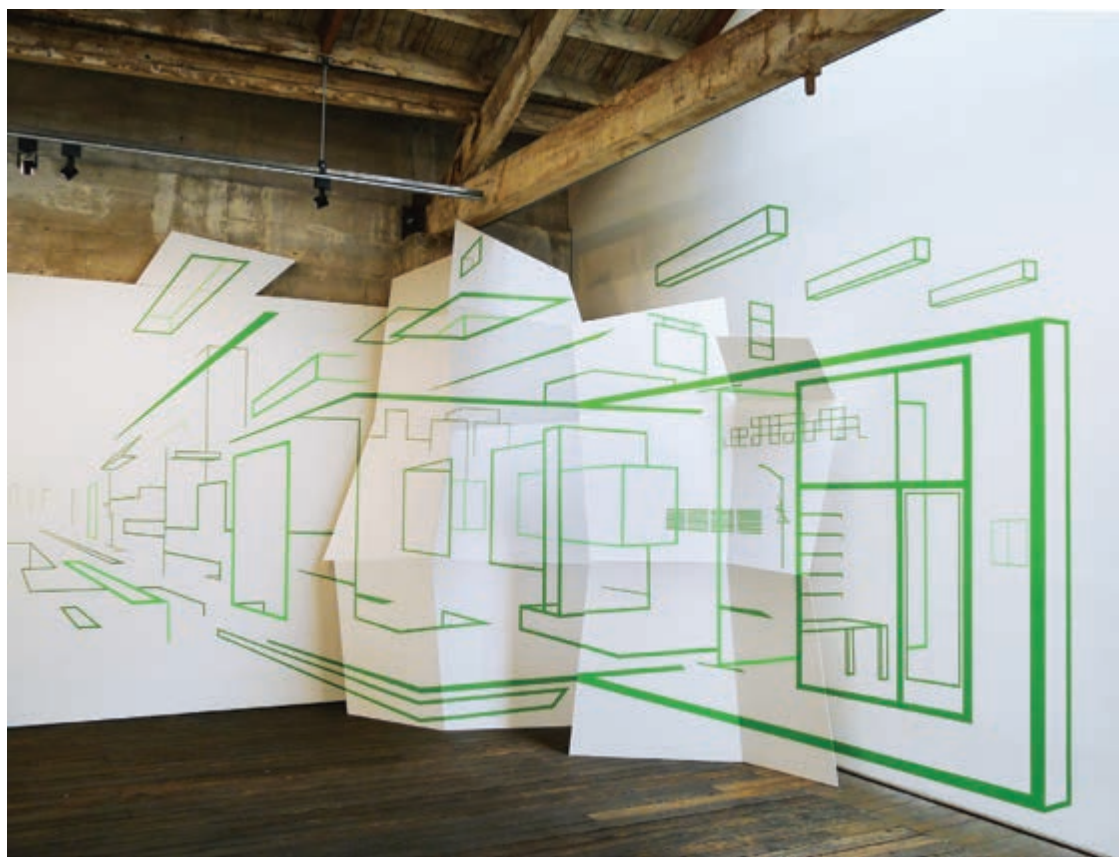
Photo Credits: courtesy of the artist.

- A. Gulalhi
- B. Odai Story: Citizen of the Rebel City of Daraa (detail)
- C. Badr
- D. Old Jungle
- E. Burka #5
- F. Wallet Burnt by the Police

STEPHANIEGERVAIS.COM



DAMIEN GILLEY



A.



B.



D.



C.



E.



F.



G.

Photo Credits: courtesy of the artist.

- A. Axis Index
- B. 1+1=1
- C. Absorption Center
- D. Detourism
- E. Breakthrough Moment
- F. Ex Image
- G. Perpetual Dawn

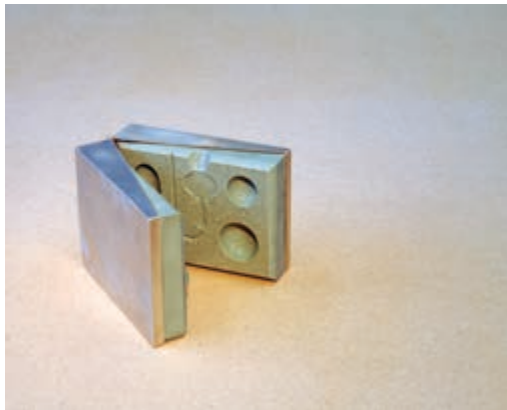
DAMIENGILLEY.COM



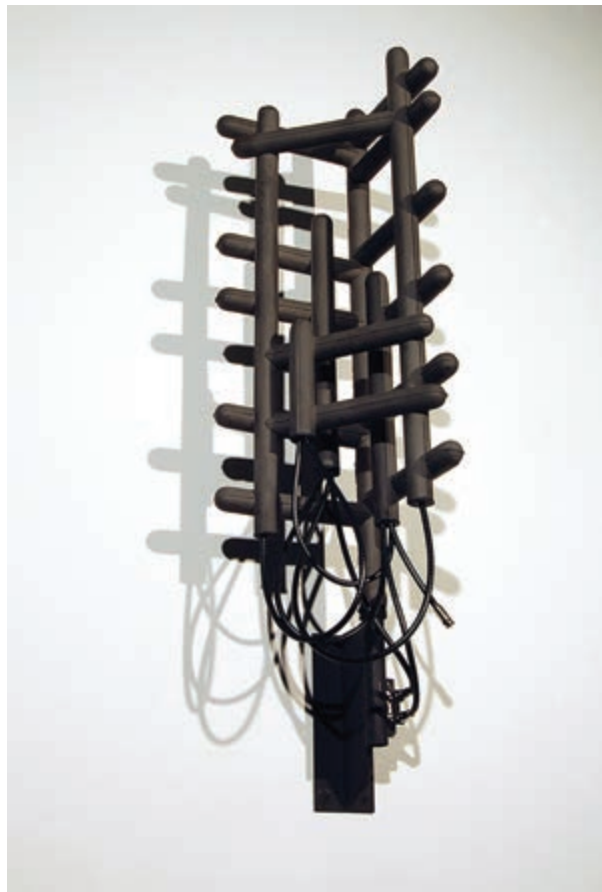
BRIAN GILLIS



A.



B.



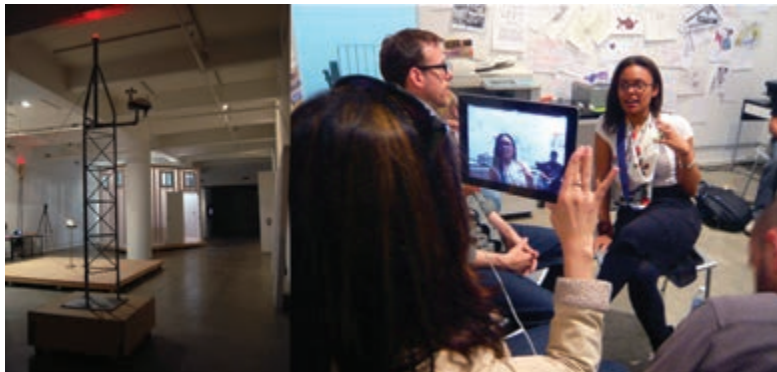
C.



D.



E.



F.

Photo Credits: courtesy of the artist.



- A. Petrified Endocrine
- B. A Casting Box for the Reproduction of a Los Angeles Unified School District Master Gate Key [c.1987]
- C. A Directional Antenna for Broadcasting Pirate Radio
- D. 1855 ñ Present
- E. A Platform for Subsistence
- F. Free Radio

GILLISLAB.COM

EMILY GINSBURG



A.



B.



C.



D.



E.



F.



G.



H.



I.



J.

Photo Credits: Mario Gallucci.

- A. Transmission Emission #15
- B. Transmission Emission #16
- C. Transmission Emission #10
- D. Transmission Emission #3
- E. Transmission Emission #5
- F. Transmission Emission #6
- G. Transmission Emission #11
- H. Transmission Emission #20
- I. Transmission Emission #21
- J. Transmission Emission#22

EMILYGINSBURG.COM





A.



B.



C.

Photo Credits: courtesy of the artist.

-
- A. Manifesto 6: I haven't seen you in a long time and now, here you are.
 - B. Dancing
 - C. Manifesto 7: When the sun blinks out we'll still be dreaming, moving.

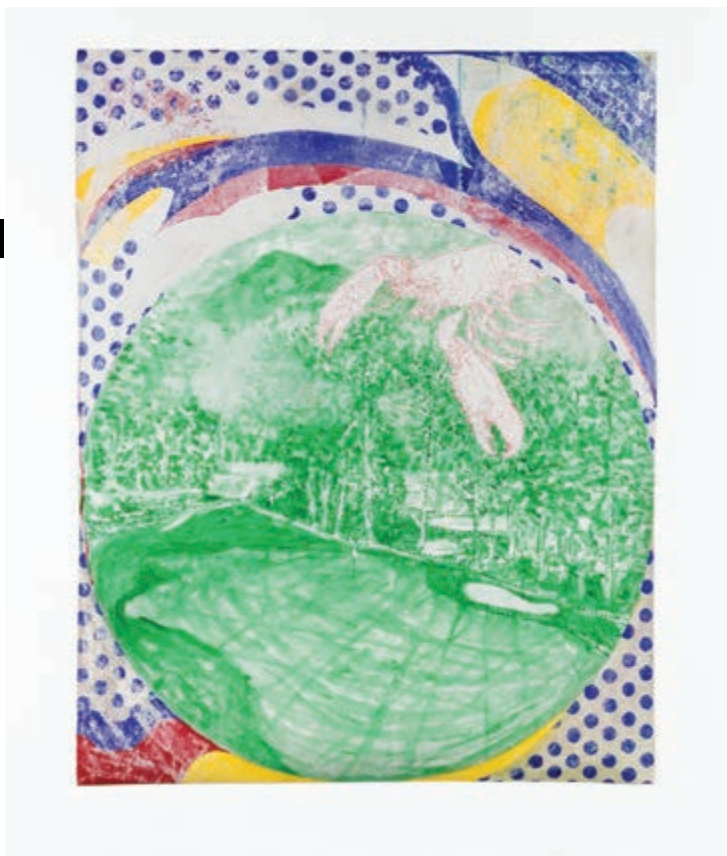
JULIE GREEN



A.



B.



C.



D.



E.

Photo Credits: courtesy of the artist.



- A. First Meal 02 Holding Orange
- B. First Meal 04 Pizza Pennant
- C. First Meal 05 Golf to Red Lobster
- D. First Meal 06 Denny's
- E. First Meal 08 Thank God I'm Home

MK GUTH



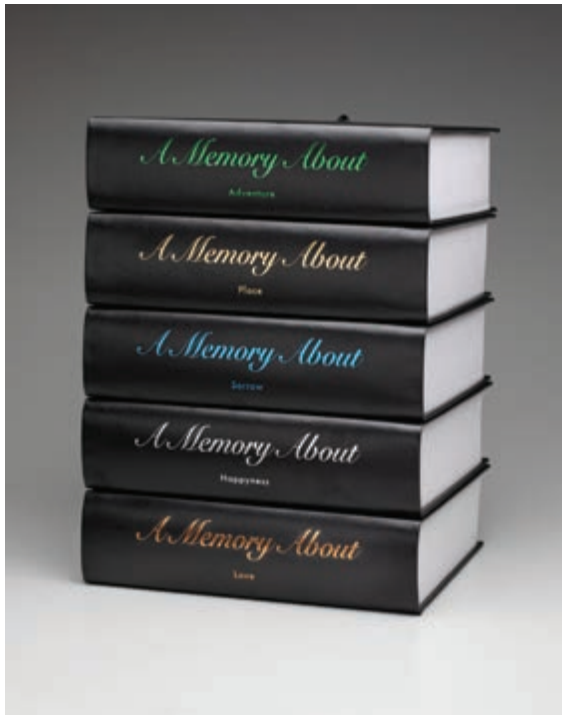
A.



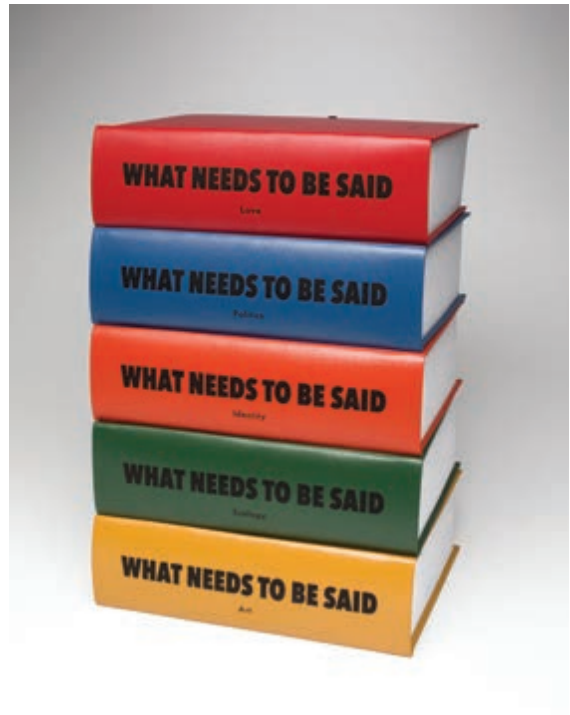
B.



C.



D.



E.



F.

Photo Credits: courtesy of the artist.



- A. Dinner for Remembering
- B. Instructions for Drinking with a Friend
- C. Dinner to Plan a Revolution
- D. A Memory About
- E. WHAT NEEDS TO BE SAID
- F. Getting Over It

MEGAN HANLEY



A.



B.



C.



D.



E.



F.

Photo Credits: courtesy of the artist.

- A. Necropolis 6: Grave 1
- B. Necropolis 6: Grave 2
- C. Necropolis 6: Grave 3
- D. Necropolis 6: Grave 4
- E. Bubbling Mud Pot
- F. Porous SpindleShape





A.



B.



C.



D.



E.

Photo Credits: courtesy of the artist.

- A. Fruit Stall on 82 Ave.
- B. Silenced
- C. Refugees-1981
- D. 82 Avenue Reconstructed-1934
- E. Strange Fruit

SABINAHQUE.COM



STEPHEN HAYES



A.



B.



C.



D.



E.

Photo Credits: courtesy of the artist.



F.



G.



H.



I.

- A. San Bernardino, CA 4[1]1[7]
- B. Baltimore, MD 4[2]15
- C. Baltimore, MD 4[2]15
- D. Le Carillon[Paris, FR
- E. Columbus, OH 4[6]17
- F. Lodge Grass, MT 8[4]17
- G. Ferguson, MO 9[9]14
- H. Los Angeles, CA 6[2]17
- I. Miami, FL 1[1]17

STEPHENHAYES.NET



SEAN HEALY



A.



B.



C.



D.



E.

Photo Credits: courtesy of the artist.

- A. JT
- B. Mama Bear
- C. Roil
- D. Slow Roll
- E. Middle Aged Sex

ELIZABETHLEACH.COM/SEAN-HEALY-FEATURED-WORK



WENDY HELDMANN



A.



B.



C.



D.



E.



F.



G.

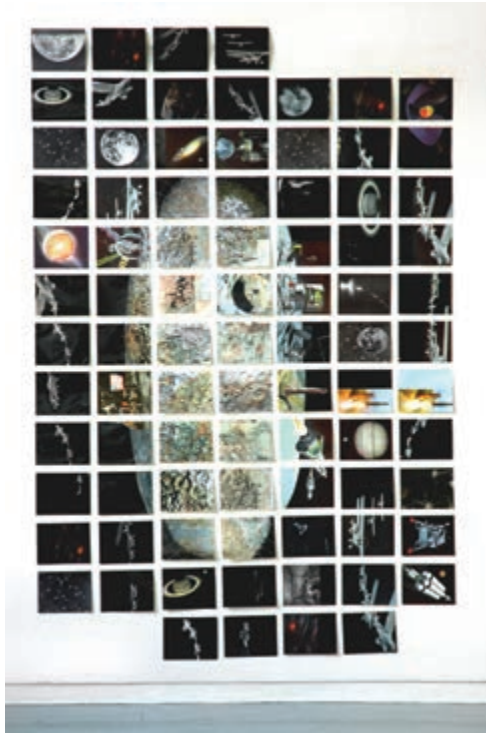
Photo Credits: courtesy of the artist.



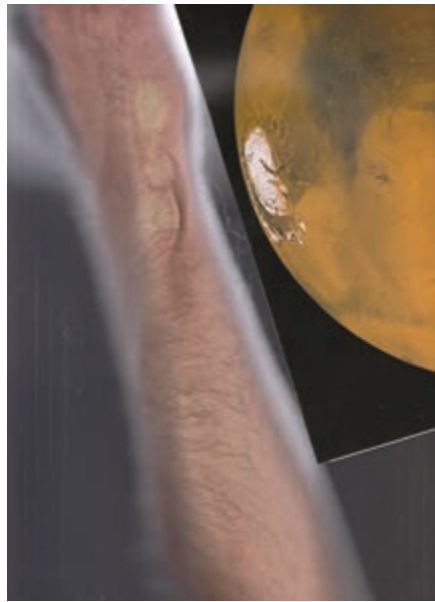
- A. Radical Subjectivity
- B. As slowly Lived
- C. Saturday Night
- D. The temperature at two was 98 degrees
- E. Your pleasant surprise
- F. They have never been any place they wanted to go
- G. What seemed to be

WENDYHELDMANN.COM

RACHEL HIBBARD



A.



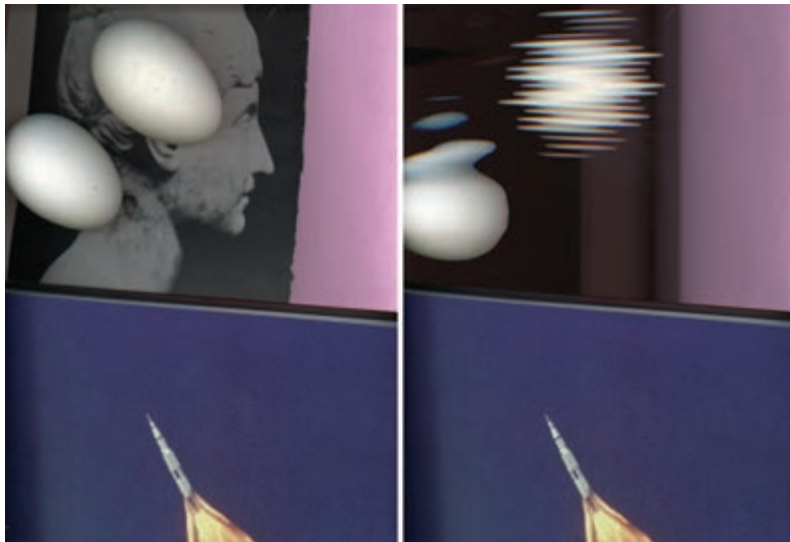
B.



C.



D.



E.

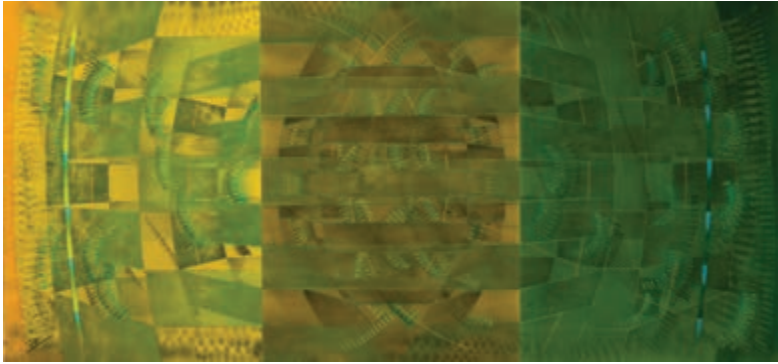
Photo Credits: courtesy of the artist.

- A. 365 Days, Boat, Cloud and Bed
- B. Does What Goes, Come, Orange Hand
- C. On the Home Front, Gone
- D. On the Home Front, Double Drive
- E. Does What Goes Come, Eggs and Rocket

RACHEL-HIBBARD.NET



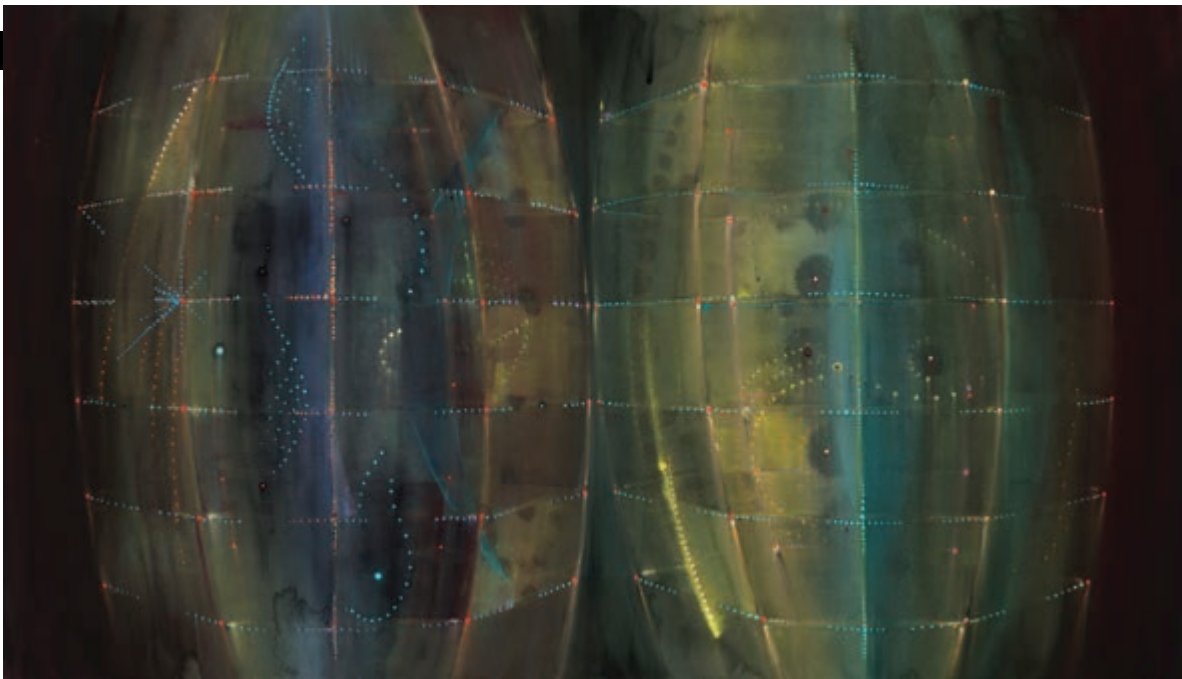
BILL HOPPE



A.



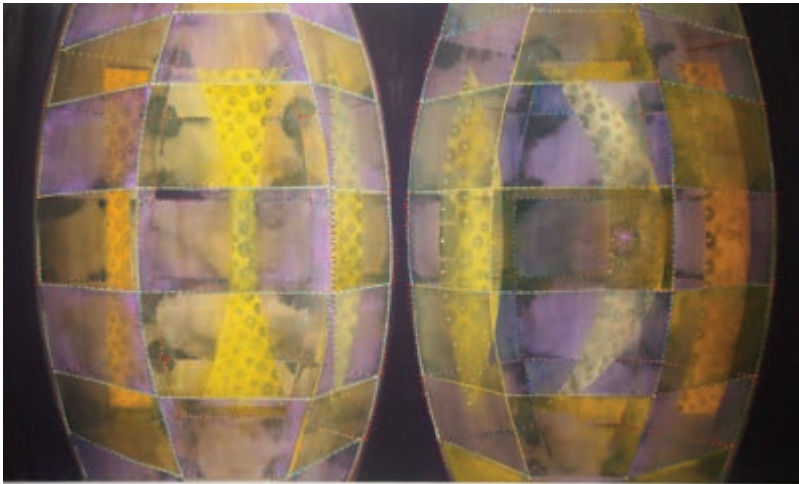
B.



C.



D.



E.

Photo Credits: courtesy of the artist.



- A. Green Fuse
- B. Wintery Fever
- C. Lens Lore
- D. A Record Groove [study], Lake [proposal]
(installation view)
- E. Lens Lure

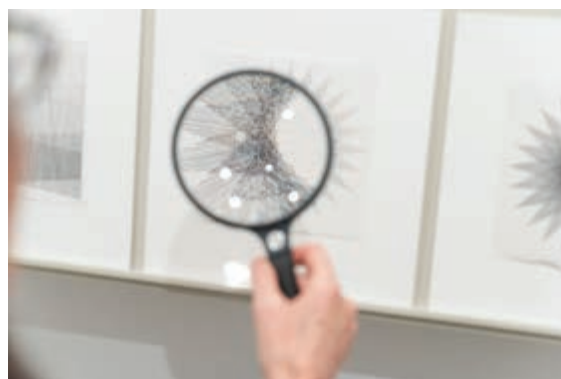
LINDA HUTCHINS



A.



B.



C.

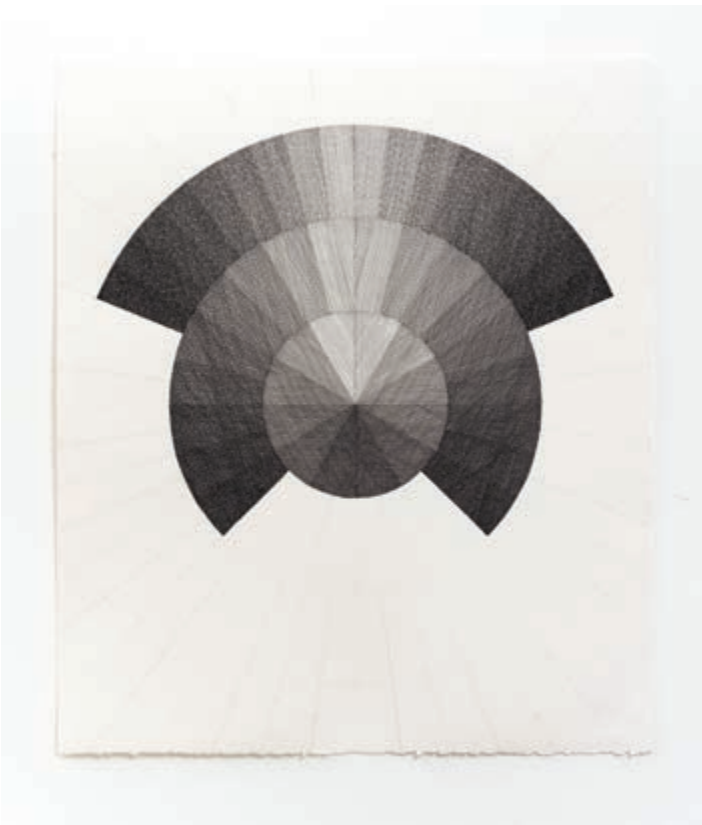
Photo Credits: courtesy of the artist.



D.



E.



F.

- A. Interference Study 6 [Jun 12][3]
- B. Interference Study (installation view)
- C. Interference Study (installation detail)
- D. On Lee's Threshold 2 [Recto]
- E. On Lee's Threshold 2 [Verso]
- F. Interference [30][15][7.5 Degrees]

LINDAHUTCHINS.COM



GARRICK IMATANI



A.



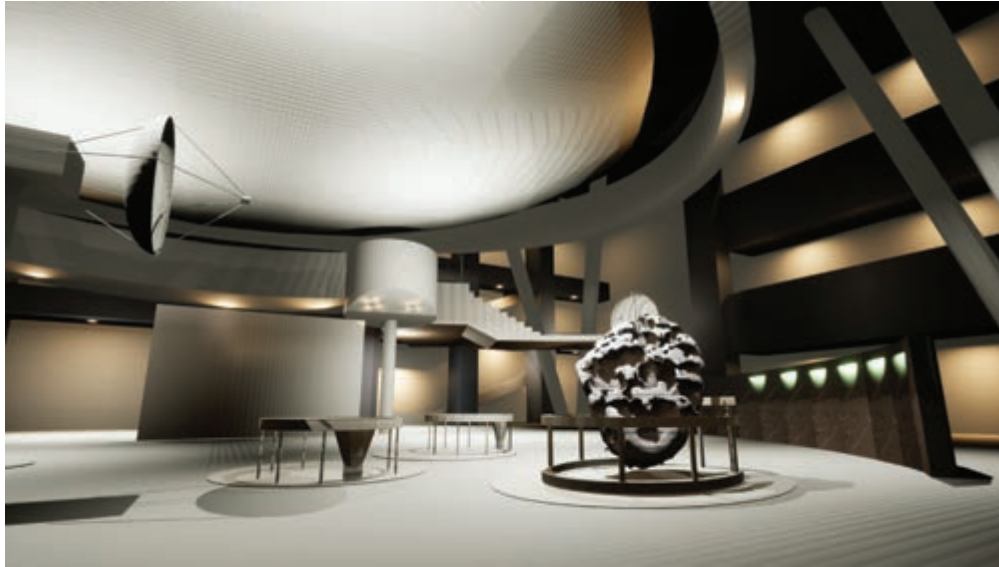
B.



C.



D.



E.

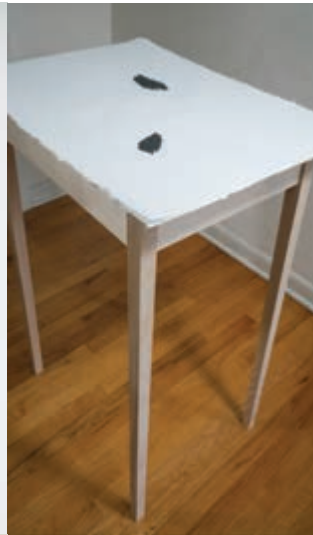


F.

Photo Credits: courtesy of the artist.

- A. Plank House
- B. A Screen
- C. Trophies
- D. Transport
- E. Drift (still)
- F. Drift (still)

COLIN IVES



A.



B.

C.

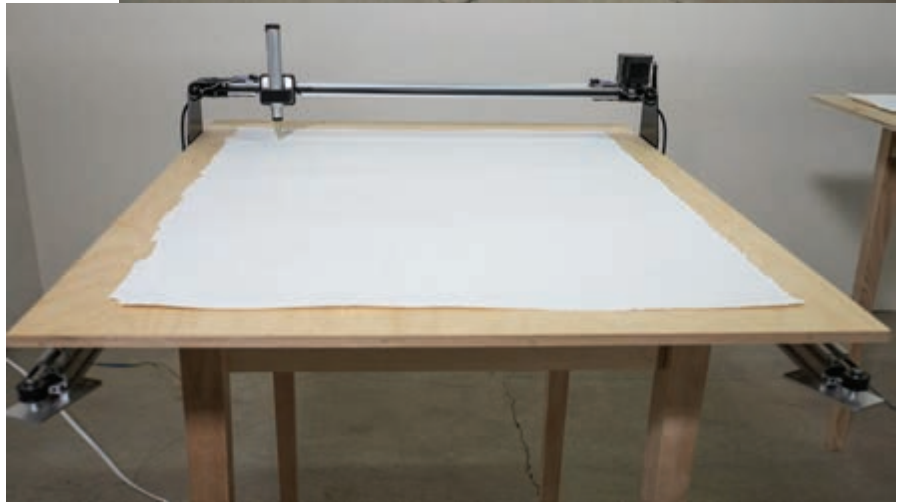


Photo Credits: courtesy of the artist.

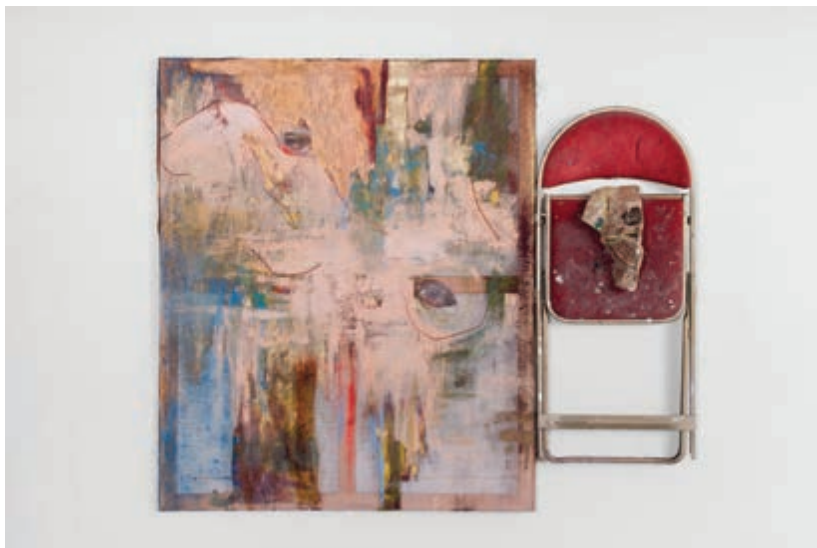
101

- A. Islands 01, 03, 04
- B. Watery World
- C. Wave Scribe 01, 02, 04

COLINIVES.COM



JESSICA JACKSON HUTCHINS



A.



102

B.



C.



D.



E.



F.

Photo Credits: A.ñD.,F. Marianne Boesky Gallery E. courtesy of the artist.

- A. Third Eye
- B. Daughter
- C. Wishlist
- D. Cushion
- E. Kitchen Table Romance
- F. Winged Victory



LISA JARRETT



A.



B.

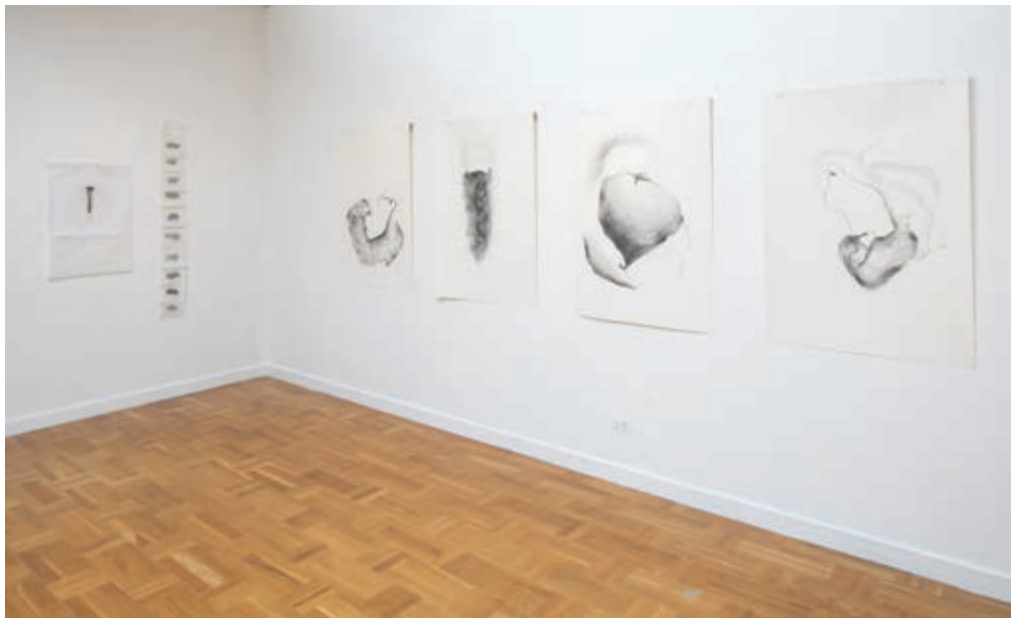


C.



D.

Photo Credits: Courtesy of the artist except B. Dan Kvitka D. Dan Kvitka E. Courtesy of the artist F. Bryan Kamaoli Kuwada. Courtesy of Art 25.



E.



F.

- A. Reconciliations [On Truth]
- B. Migration Studies [No. 2]
- C. How Many Licks? II [Conditioned #13,763]
- D. Imagining Home
- E. mmmHmmm [No. 1[4]
- F. Future Ancestors, [To Dream]

LISAJARRETT.COM



SHELLEY JORDAN



A.



B.



C.



D.

Photo Credits: A. Zach C Person B. Dan Kvitka C. Dan Kvitka D. Zach C Person E.ñH. Courtesy of the artist.



E.



F.



G.



H.



- A. Tangled Branches & Shifting Tides (installation view)
- B. De[Composition #17
- C. De[Composition #13
- D. Tangled Branches & Shifting Tides
- E. Still Streaming (installation view)
- F. Water Stories
- G. See Change
- H. Still Streaming (installation view)

SHELLEYJORDON.COM

KRISTAN KENNEDY



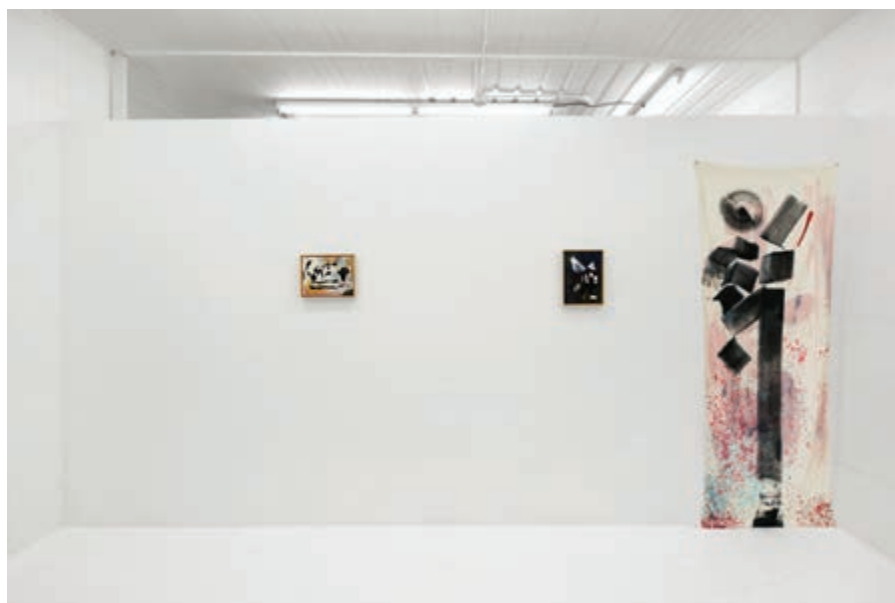
A.



B.



C.



D.



E.



F.



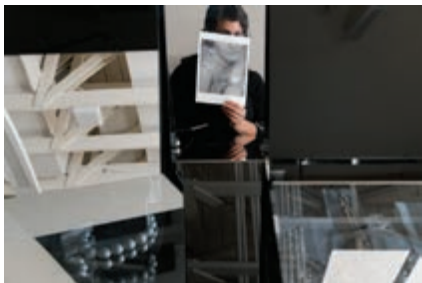
G.

Photo Credits: courtesy of Fourteen30 Contemporary.

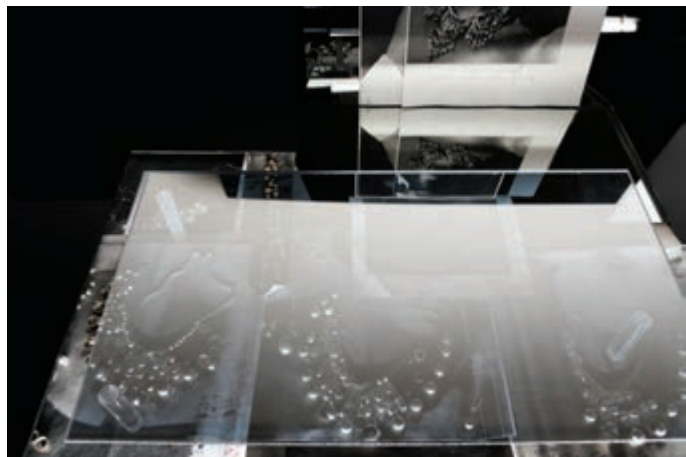
- A. G.D.B.D.S
- B. B.G.D.R.K.
- C. D.N.E.S.
- D. Other Colors
- E. C.A.P.D.S.P.N.T.M.T.
- F. U.I.N.T.N.T.L.D.B.L.S.B.T.T.R.F.L.I.K.A.X.I.D.N.T.
- G. Tomorrow Tomorrow (installation view)



A.



B.



C.



D.

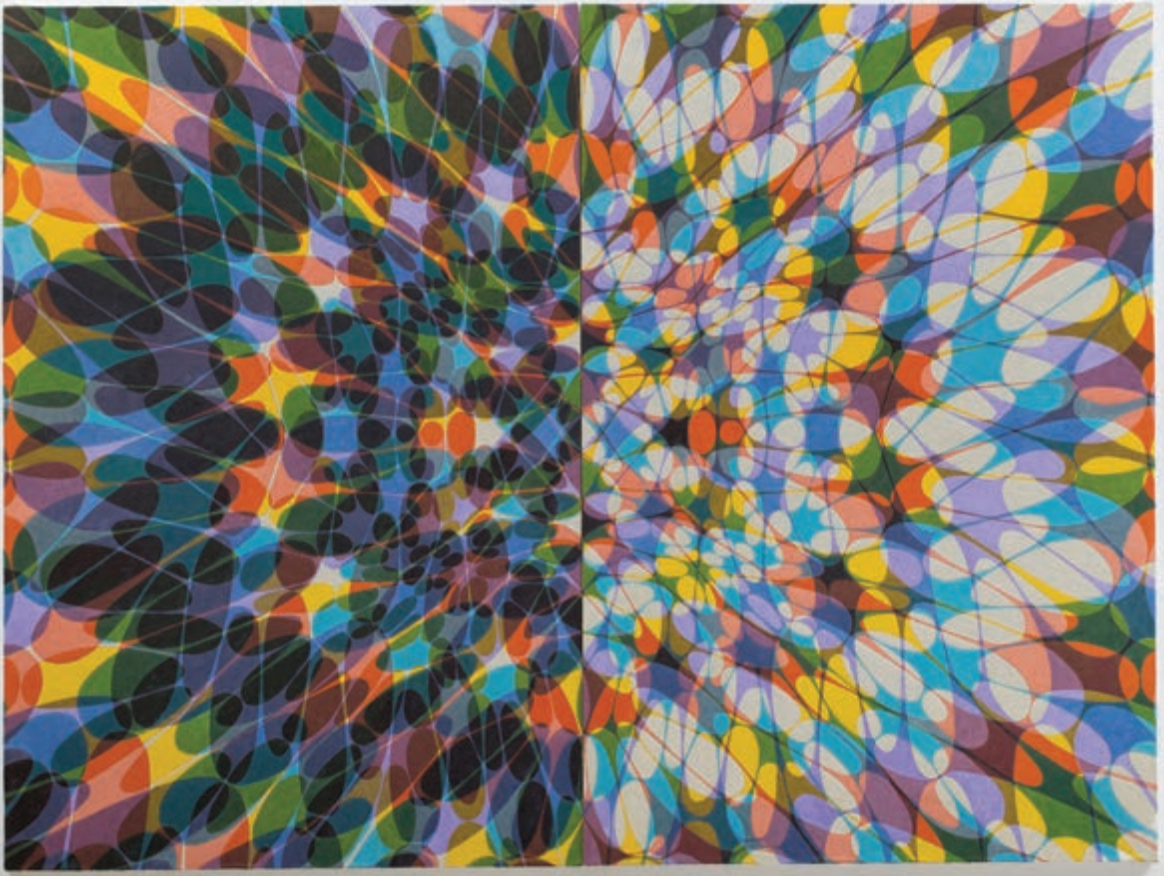


E.



- A. Movement Image I
- B. Time and the Other
- C. Smoke
- D. List of Your Richest Clients I
- E. Movement Image

MICHAEL KNUTSON



A.



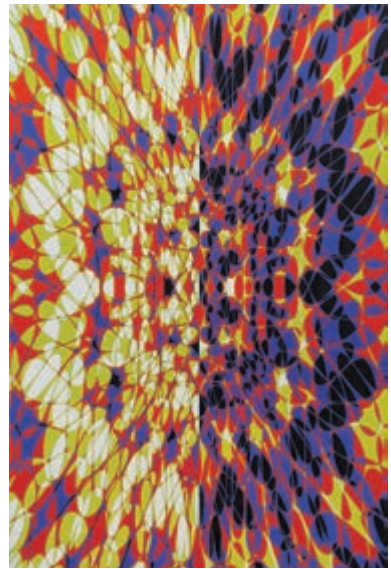
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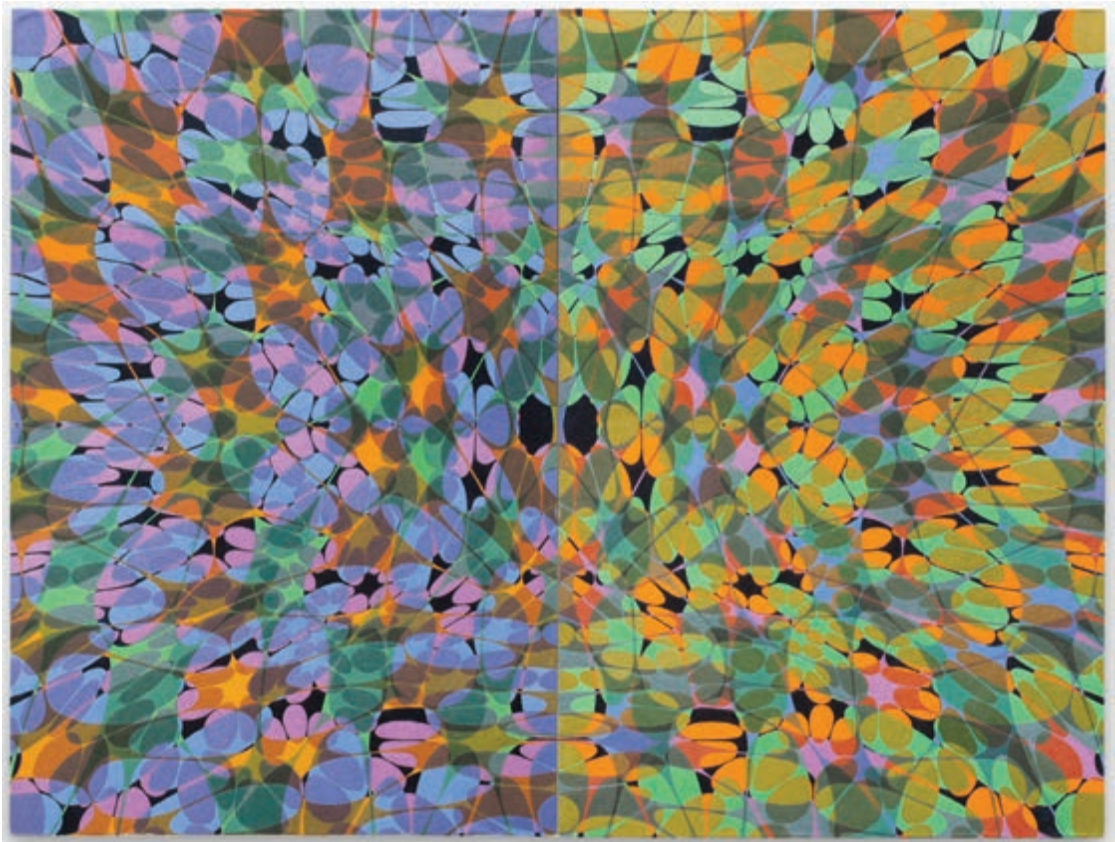
C.



D.



E.



F.

Photo Credits: Aaron Johanson.

- A. Symmetrical Four[Layered Ovoids & Lattices II
- B. Four[Crossed Field
- C. Double Diamond Field
- D. Vertical Triptych
- E. Split Symmetrical Field III
- F. Symmetrical Four[Layered Ovoids & Lattices III

CYNTHIA LAHTI



A.



B.



C.



D.



E.



F.



G.



H.



I.

Photo Credits: courtesy of the artist.



- A. Blubble
- B. Blue Ruff
- C. Blue Satin
- D. Greyhound
- E. Helen
- F. Magician
- G. Pacific Tangle
- H. Yellow Dew
- I. The Blue Ship
- J. Pink Frill

CYNTHIALAHTI.BLOGSPOT.COM

EVAN LA LONDE



A.



B.



C.



D.



E.



F.



G.

Photo Credits: courtesy of the artist.

- A. Untitled 2 [Sunlight on Board]
- B. Untitled 1 [Sunlight on Board]
- C. Untitled 3 [Sunlight on Board]
- D. Untitled [A Shard of Glass]
- E. Untitled
- F. Wet Picture [It's Time]
- G. Untitled 1 [Still Life with Glass]

EVAN.LALON.DE

JAMES LAVADOUR



A.



B.

Photo Credits: courtesy of the artist



C.

-
- A. Tiichum
 - B. First Star Out
 - C. Flare

PDXCONTEMPORARYART.COM/JAMES-LAVADOUR



JOEY LAVADOUR



A.



B.



C.



D.



E.



F.



G.

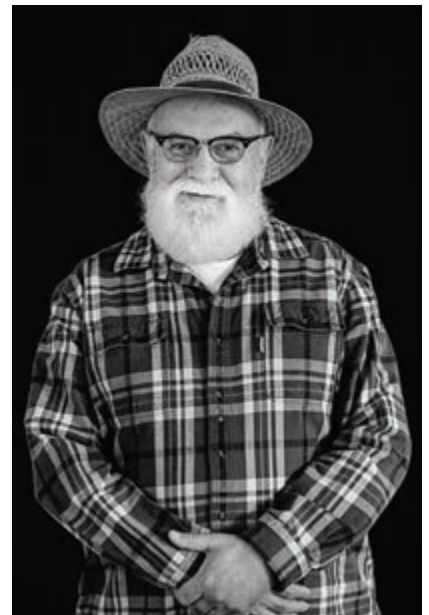


H.

Photo Credits: Walters Photographers.

- A. Wapas [basket]
- B. Wapas [basket]
- C. Wapas [basket]
- D. Pa ʻāpapa [women's basket hat]
- E. Wapas [baskets]
- F. Flat Bag
- G. Flat Bag
- H. Flat Bag

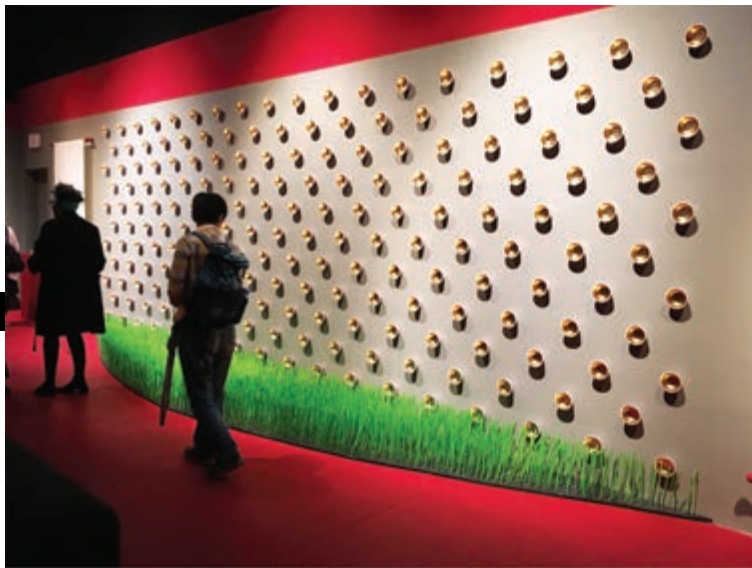
PDXCONTEMPORARYART.COM/JOEY-LAVADOUR



HORATIO LAW



A.



122



B.



C.



D.

Photo Credits: courtesy of the artist.

- A. DACA Lounge: A Dream Sanctuary
- B. Caught[2]
- C. The Fifth Wind
- D. South Park Vortex



JISEON LEE ISBARA



A.



B.



C.



D.

Photo Credits: courtesy of the artist.



E.



F.



-
- A. Hold That Thought
 - B. Precious Many
 - C. Use Your Words
 - D. Female Asian Immigrant
 - E. Apply for Citizenship
 - F. Apply for Citizenship (detail)

JISEONLEEISBARA.COM

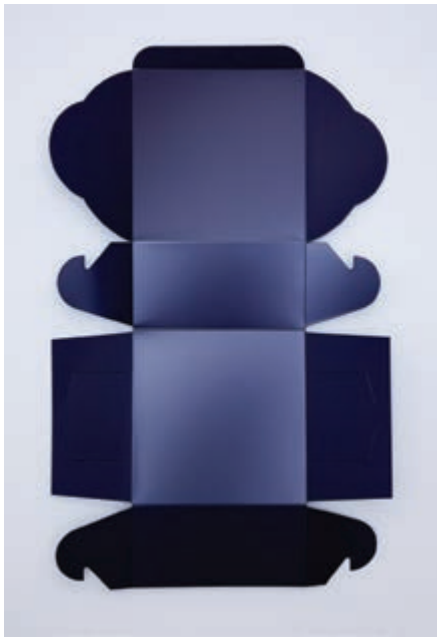
SYLVAN LIONNI



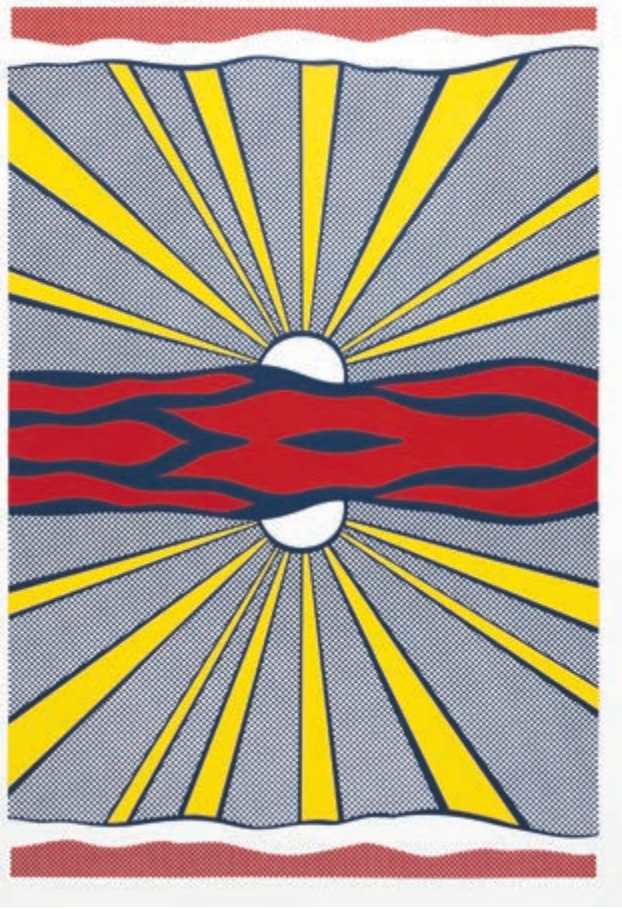
A.



B.

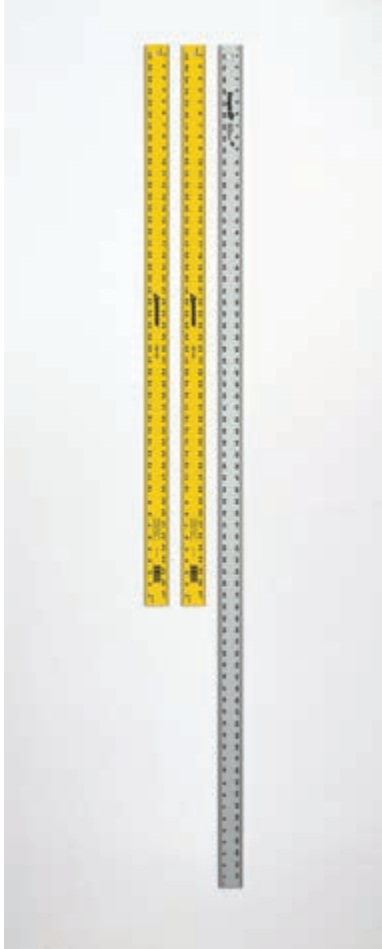


C.

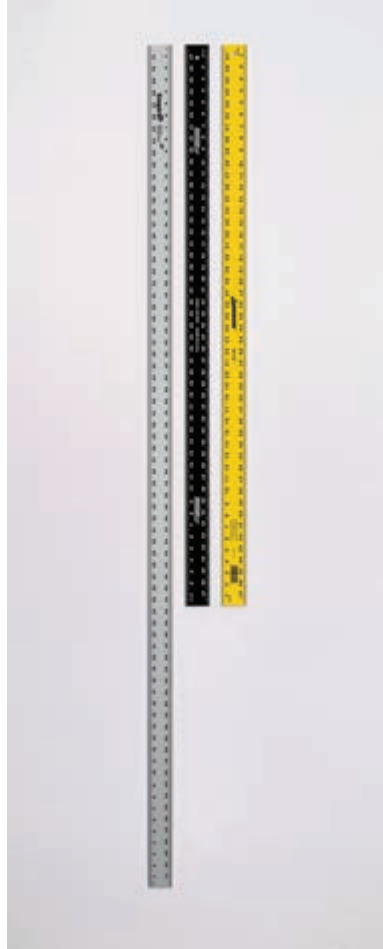


D.

Photo Credits: courtesy of the artist



E.



F.



G.

- A. Stack
- B. Stack
- C. Totem
- D. Untitled
- E. Measure
- F. Measure
- G. Standard



CHARLENE LIU



A.

B.



C.





D.



E.



F.

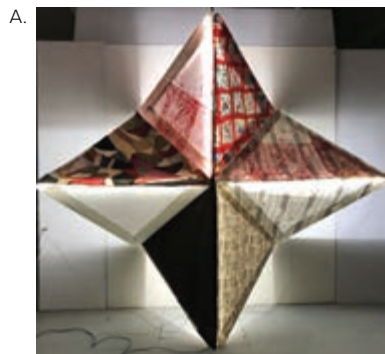
Photo Credits: courtesy of the artist

- A. Reflection
- B. Untitled
- C. Untitled
- D. Untitled
- E. Untitled
- F. Shadow Palace

CHARLENE-LIU.COM



CLAY LOHMANN





E.



F.

Photo Credits: courtesy of the artist



- A. Star
- B. US at CEI
- C. Towers
- D. Untitled
- E. Cabin at Night
- F. JSMA (installation)

WHITNEY LOWE



A.



B.



C.



D.



E.

Photo Credits: A. Mario Gallucci B. Kevin McConnell C. Mario Gallucci D. Dan Kvitka E. Kevin McConnell F. Mario Gallucci G. Mario Gallucci.



F.

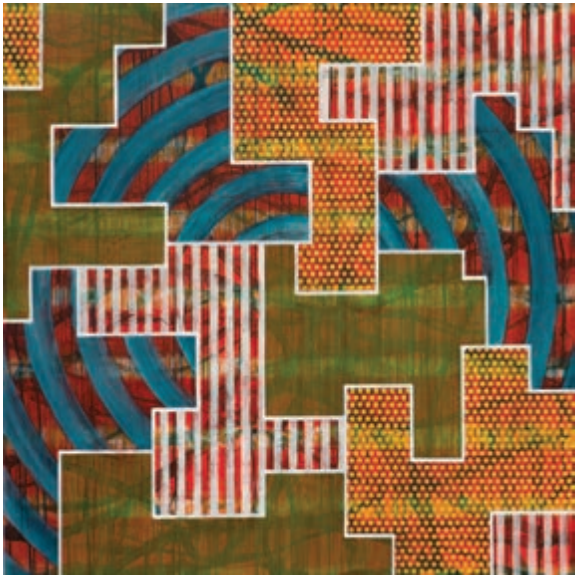


G.

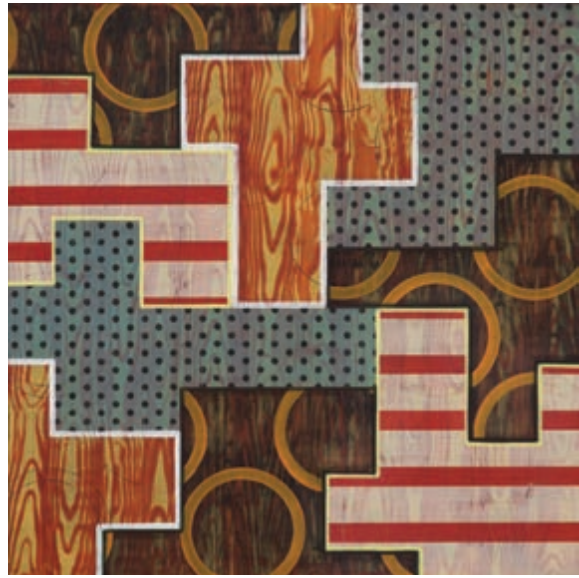


- A. Turbidity no._3 Passage
- B. Dismembered Star
- C. Flower no._1 Yellow
- D. Eruption no._12
- E. Starfucker no._1-2
- F. Turbidity no._4 Caress
- G. Peristalsis no._4

RAE MAHAFFEY



A.



B.



C.



D.



E.

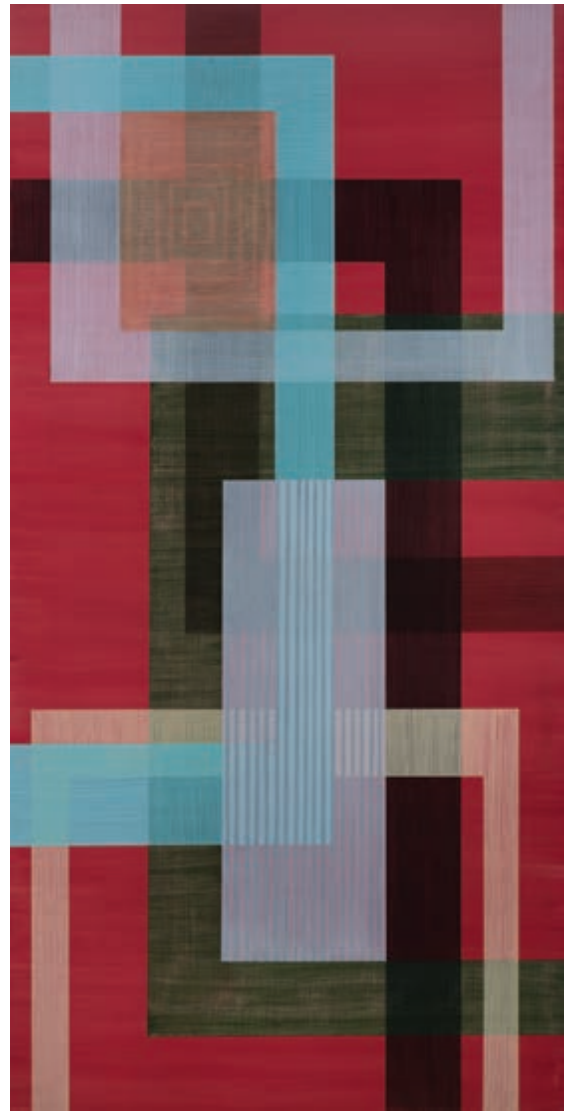


F.

Photo Credits: Rebekah Johnson.



G.



H.

- A. Aim
- B. Array
- C. Author
- D. Formation
- E. Foundation
- F. Khan
- G. Framework II
- H. Framework I

RAEMAHAFLEY.COM



ELIZABETH MALASKA



A.



B.



D.



C.



E.



F.



G.



H.

Photo Credits: courtesy of the artist

- A. Apocrypha
- B. Lament
- C. Not to Pass on Tradition, but to Break Its Hold Over Us [the Archive and its Shadow]
- D. Star Gazers
- E. Reflection [2]
- F. Event Horizon
- G. Form and Void
- H. Wake to Weep

ELIZABETHMALASKA.COM



V. MALDONADO



A.



B.



C.



D.

Photo Credits: A. Mario Gallucci B. Sarah Meadows C. Mario Gallucci D. Sarah Meadows E. Mario Gallucci F. Mario Gallucci.



E.



F.

-
- A. Enclosure
 - B. Carcel De Niños
 - C. Mi Jefe En Su Jardin
 - D. Escuela De Migrantes
 - E. Frontera Amorsa
 - F. Sala Roja

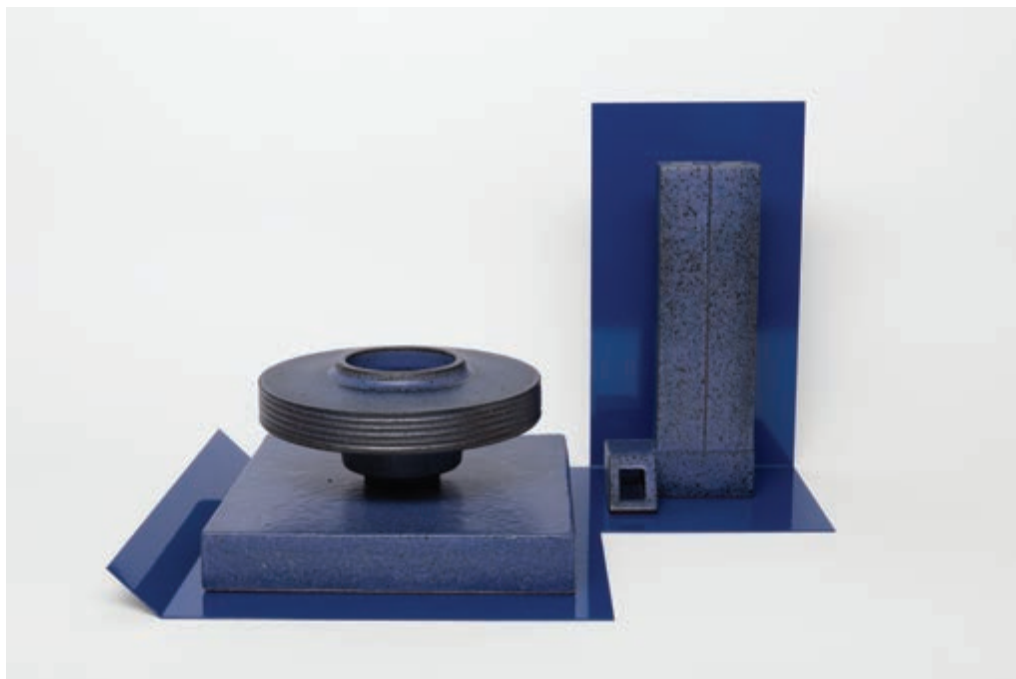




A.



B.



C.

Photo Credits: A. Tim Thayer & Robert Hensleigh B. Tal Chayon C. Tal Chayon D. PD Rearick E. PD Rearick F.-G. Tim Thayer & Robert Hensleigh.



D.



E.



F.



G.

- A. Studio Pottery 2
- B. Low Works
- C. Blue Tray
- D. Midwest Tubes
- E. Installation View
- F. Low Forms with Applied Parts
- G. Studio Pottery (detail)

SANDEE MCGEE



A.



B.



C.



D.



E.



F.



G.



H.

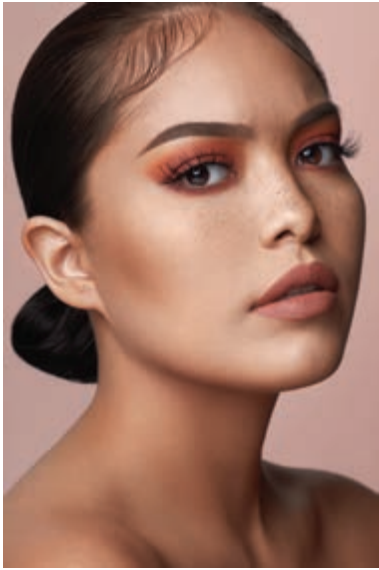
Photo Credits: courtesy of the artist

A.–H. You are the place where I stand when my feet are sore

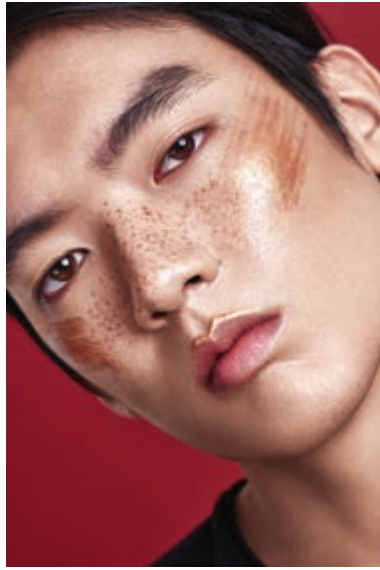
SANDEEMCGEE.VIRB.COM



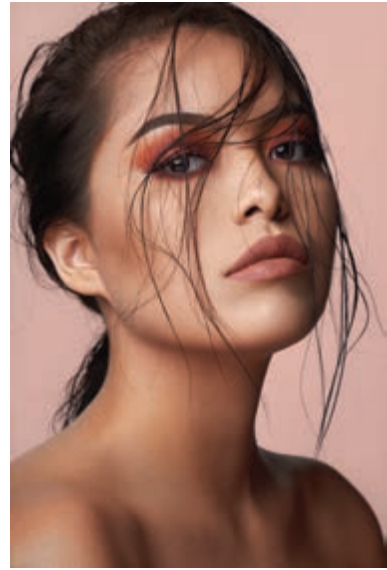
WHITNEY MINTHORN



A.



B.



C.



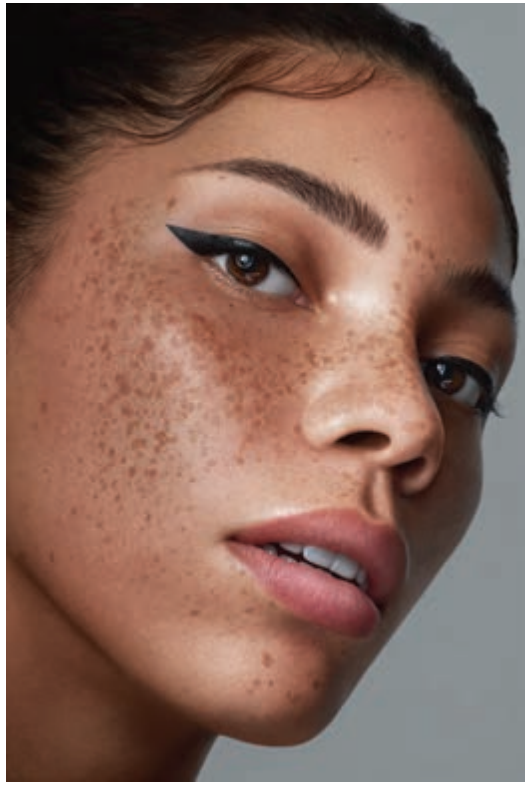
D.



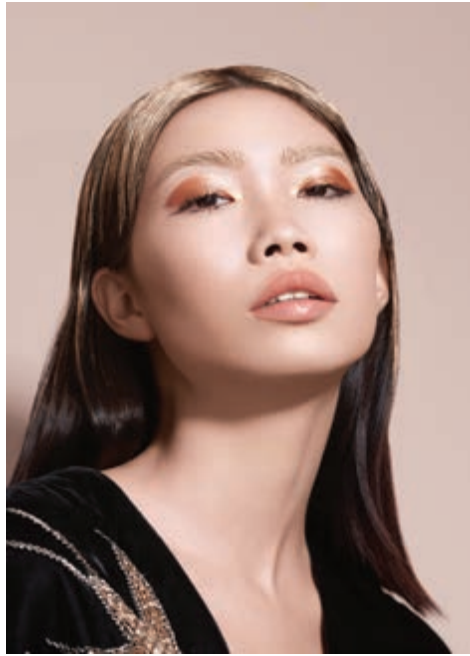
E.



F.



G.



H.

Photo Credits: courtesy of the artist.

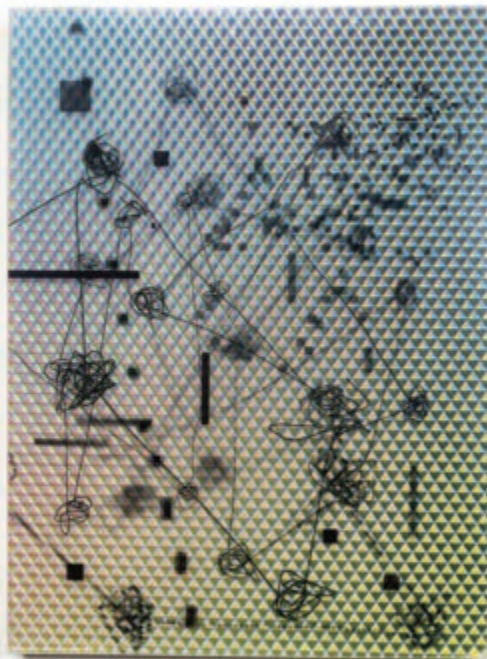


- A. CLARA 4
- B. BRIAN TRAN
- C. CLARA 3
- D. CLARA 2
- E. CLARA 1
- F. NESIAH 2
- G. NESIAH 3
- H. KIM PHUONG

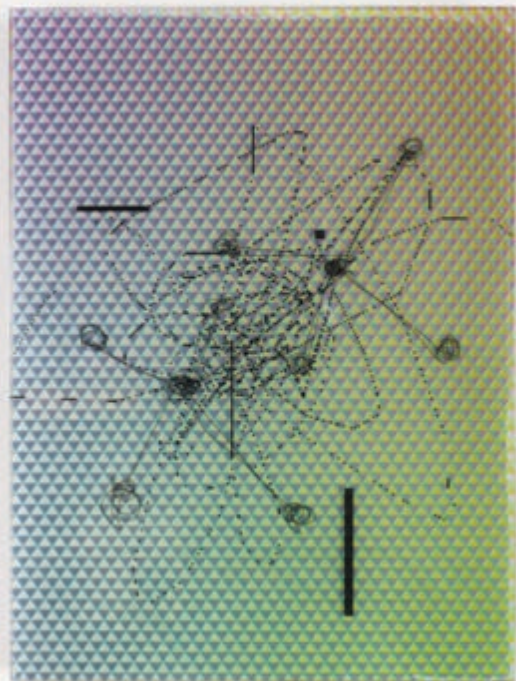
AKIHIKO MIYOSHI



A.



B.



C.



D.



F.

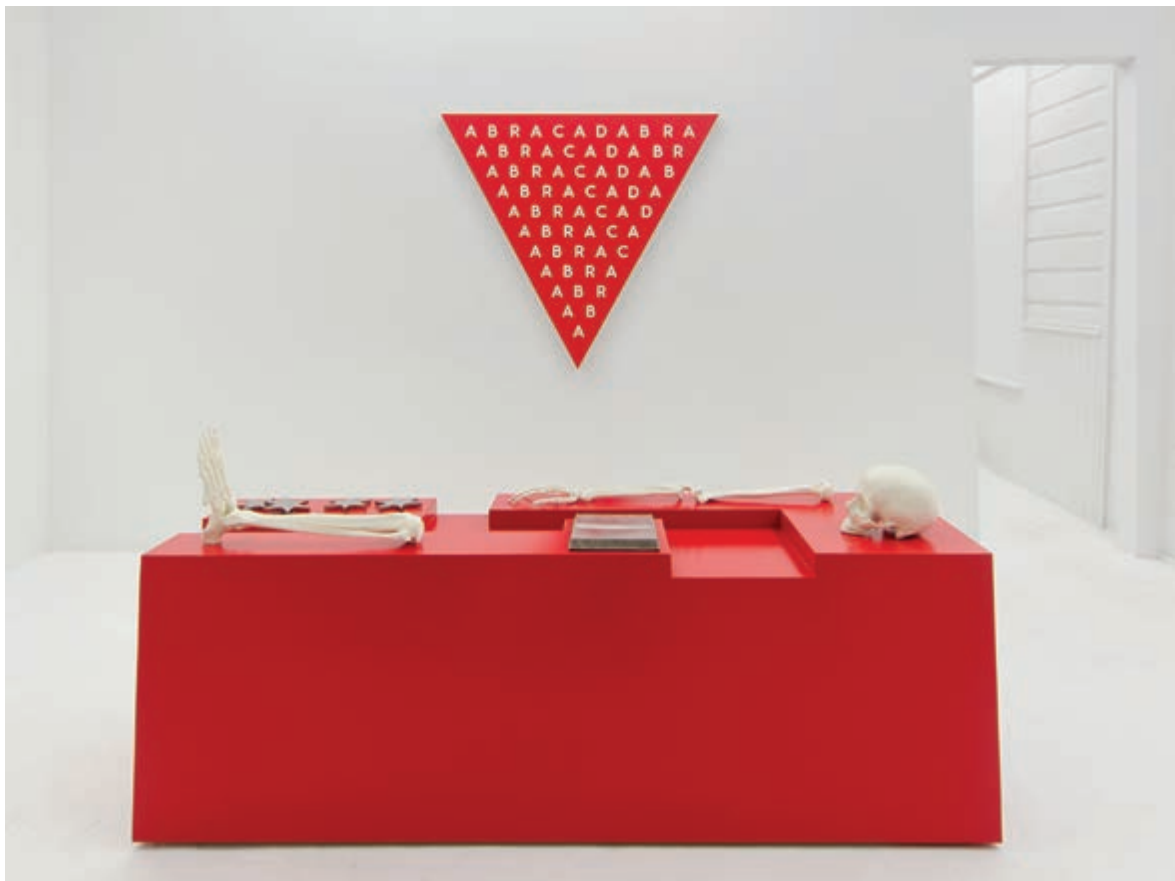
Photo Credits: courtesy of the artist

-
- A. Desktop
 - B. Nodes and Edges
 - C. Arpanet
 - D. Split
 - E. Negative Shift

PEOPLE.REED.EDU/~MIYOS



DONALD MORGAN



A.

ALL HAI NR
 CAILE BELLX
 AQHIN BLSQUIT
 SQUEEZLN PLQW
 PUSHLN LLLX
 LIVERED QNE
 HUNERT PERCENT
 NLNQOMRQR

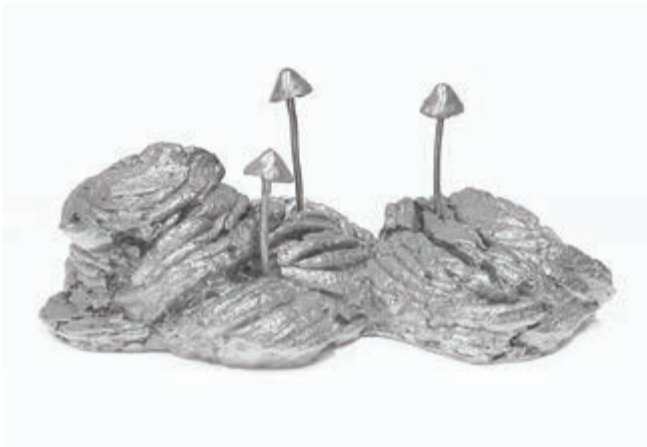
HOLX GUM DROPS
 GADZOOKS
 HELLKATOOT
 HELLS B'ELLS
 IHUNDERATION
 CHRISTMAS
 TREES
 ZOUNDS

BEEN IN THE SUN
 TOO LONG
 CANT TELL SKUNKS
 FROM HOUSE CATS
 SLOWER THAN
 MOLASSES MUSH
 BRAINED NUM
 SKULL

B.-D.



E.



F.

Photo Credits: A. Evan La Londe B. Mike Bray C. Mike Bray D. Mike Bray E. Evan La Londe F. Evan La Londe G. Mike Bray H. Evan La Londe



G.



H.

- A. Grave Bed
- B. Walking Curse
- C. Exclamations
- D. Dragging Curse
- E. Time Piece
- F. Cow Pie with Mushrooms
- G. The Complete Works
- H. Cane with Stars

FOURTEEN30.COM/ARTIST-DONALD-MORGAN



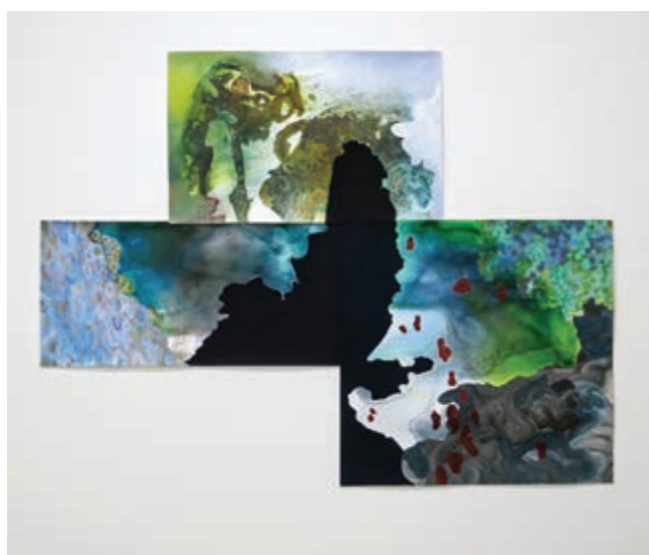
SUSAN MURRELL



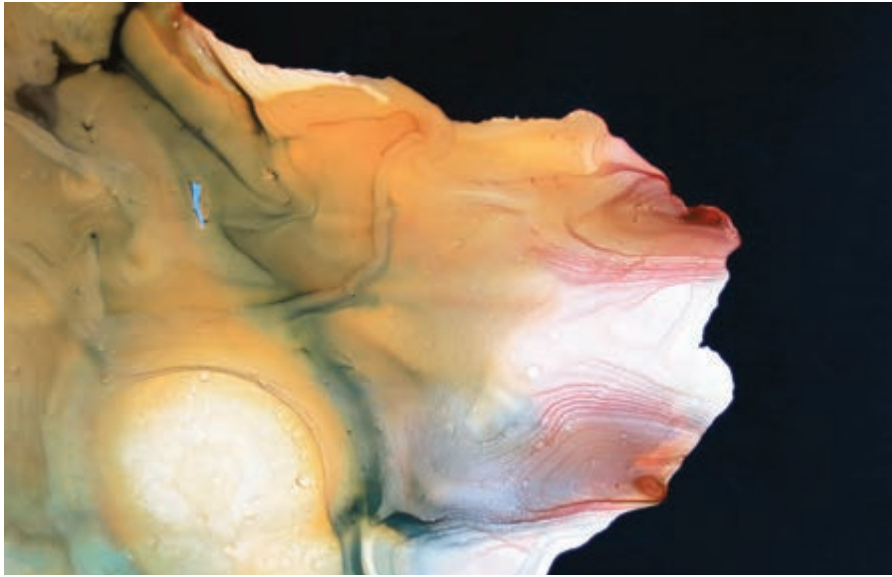
A.



B.



C.



D.



E.

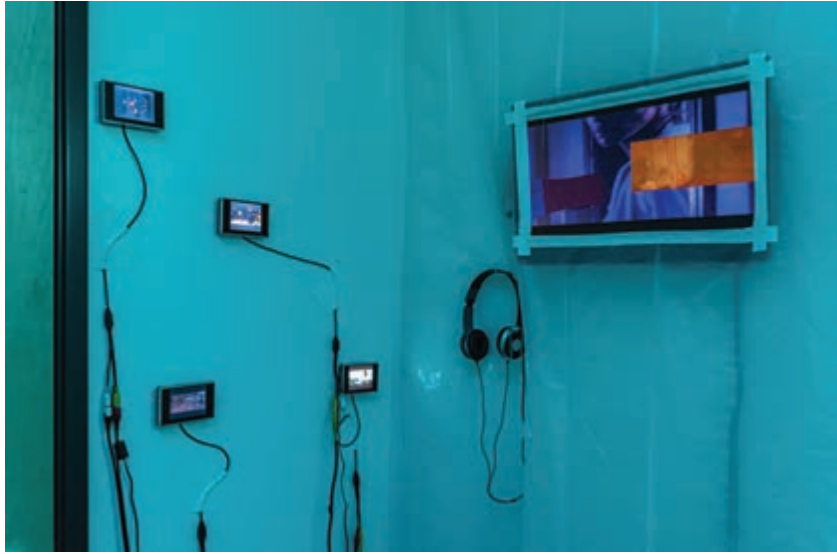
Photo Credits: courtesy of the artist

- A. Margin
- B. Inlet (detail)
- C. Inlet
- D. Pulse (detail)
- E. Pulse

SUSANSTUDIO.COM



NAT TURNER PROJECT



A.



B.



C.

Photo Credits: A. PICA B. maximiliano C. Renée Lopez D. Michelle Lepe E. Mario Gallucci F. Paragon Gallery G. Mario Gallucci



D.



F.



E.



G.



- A. ariella tai, swallow
- B. jayy dodd, the Black Condition
- C. Zed Kenzo, Juneteenth
- D. Nat Turner Project, City Hall
- E. sidony o'neal, Your White Friends will Let You Down
- F. kiki nicole, Paragon Gallery
- G. Eliot Park, Horns of the Rock Alter

TABITHA NIKOLAI



A.



B.

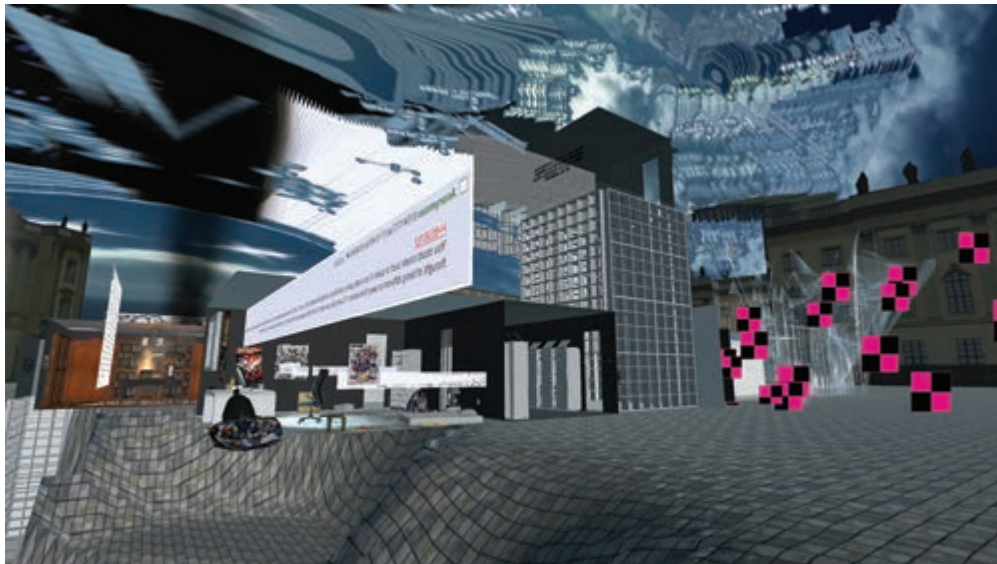


C.

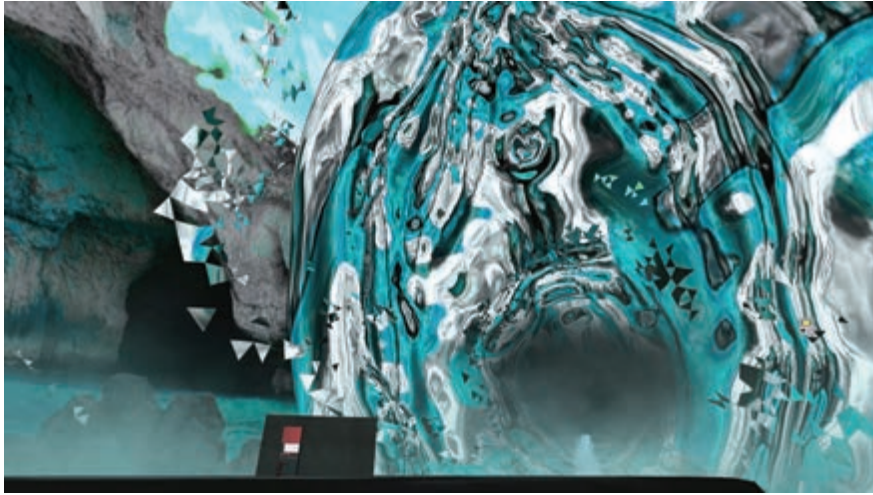


D.

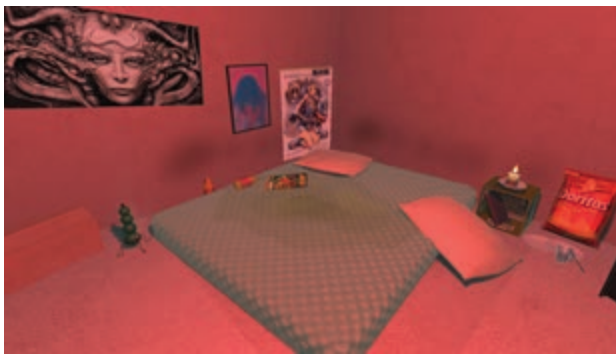
Photo Credits: A. Mario Gallucci B. Mario Gallucci C. Mario Gallucci D. Mario Gallucci E. Tabitha Nikolai F. Tabitha Nikolai G. Tabitha Nikolai.



E.



F.



G.



- A. Utopia Without You (detail: Alarielle The Everqueen)
- B. Utopia Without You (detail: A Rich Inner Life)
- C. Utopia Without You
- D. Utopia Without You (detail: B[612])
- E. Ineffable Glossolalia
- F. Shrine Maidens of the Unseelie Court
- G. Shrine Maidens of the Unseelie Court



A.



B.



C.



- A. Anne
- B. Kasey
- C. Paul

JULIA OLDHAM



A.



B.



C.



D.



E.

Photo Credits: courtesy of the artist

- A. Birdmaker
- B. In the Beginning There Was Nothing
- C. Forestmaker
- D. Thou Vast and Venerable Head
- E. Laika's Lullaby

JULIAOLDHAM.COM



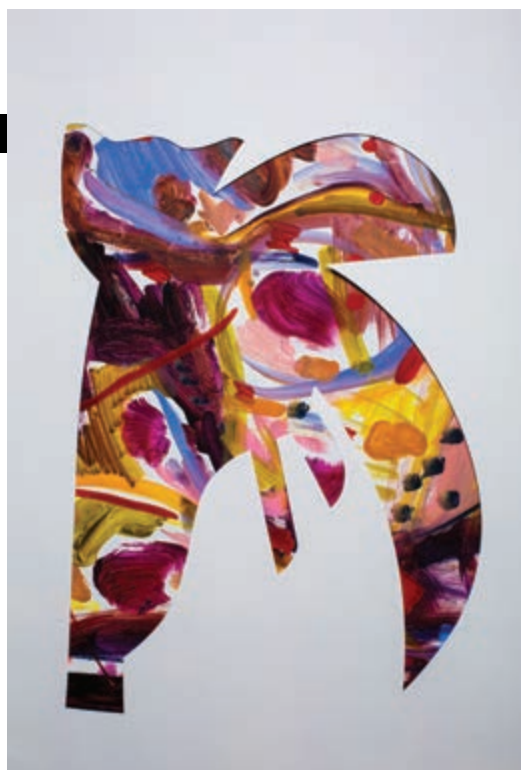
MILLA OLIVEIRA



A.



B.



C.



D.



E.



F.



G.

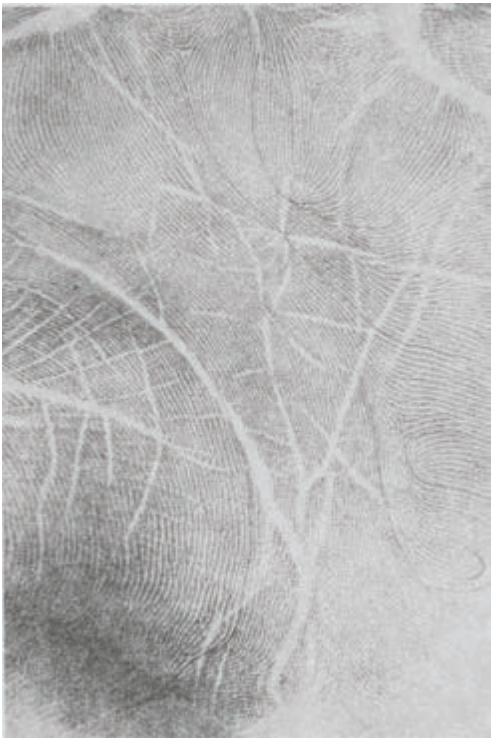
Photo Credits: Sunny Selby and Johnathan Bagby.

- A. Condensed Undoings
- B. Install View
- C. Untitled [Na Bagun]a Series]
- D. We Exist In Between
- E. Lava Beans
- F. Strange Fruit
- G. Stormy Download

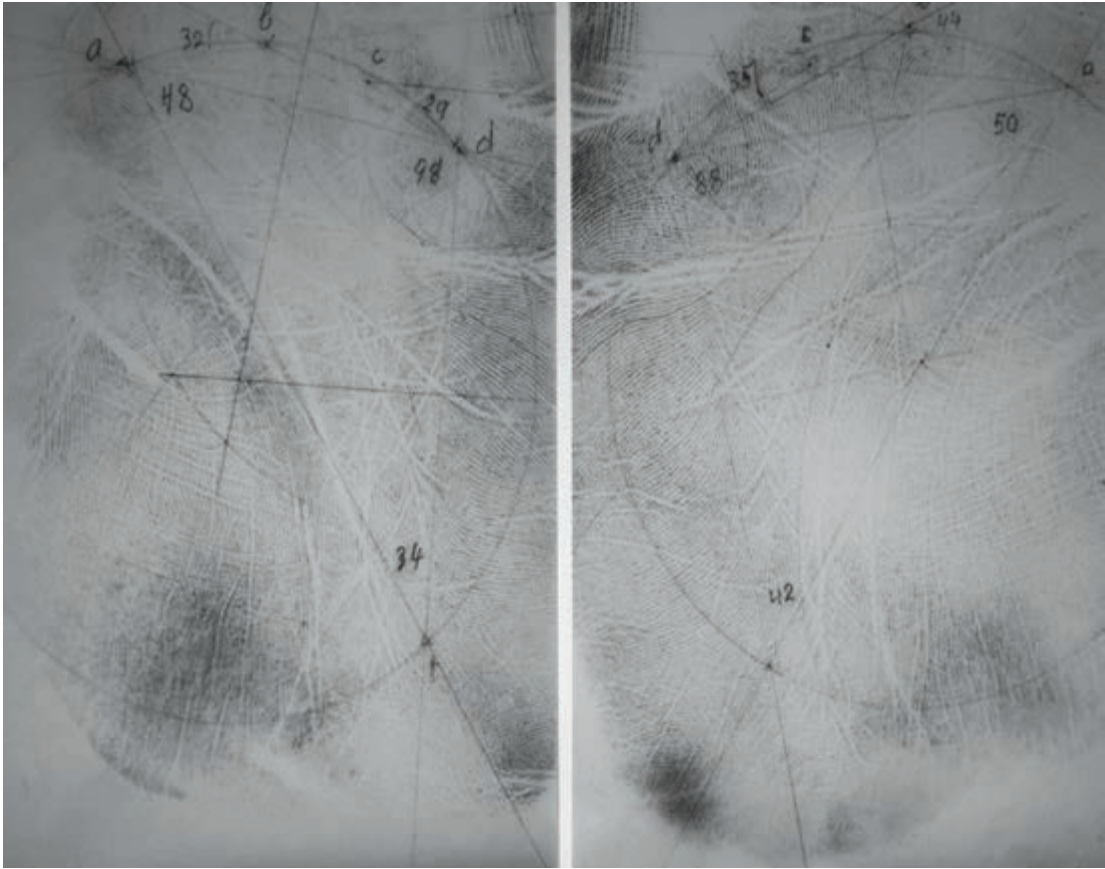
MILLAOLIVEIRA.COM



A.



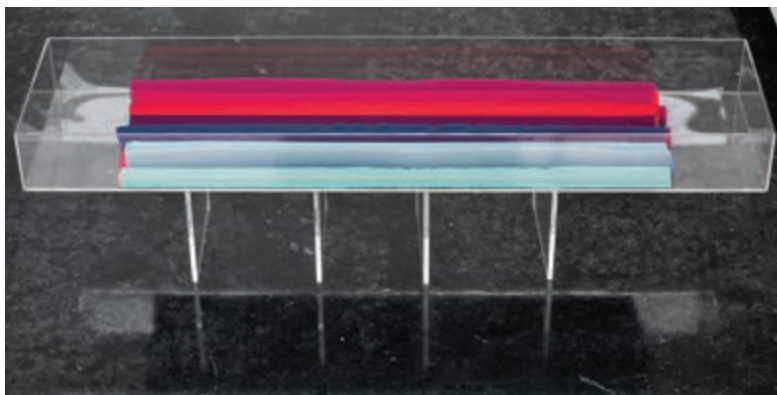
B.



C.



D.



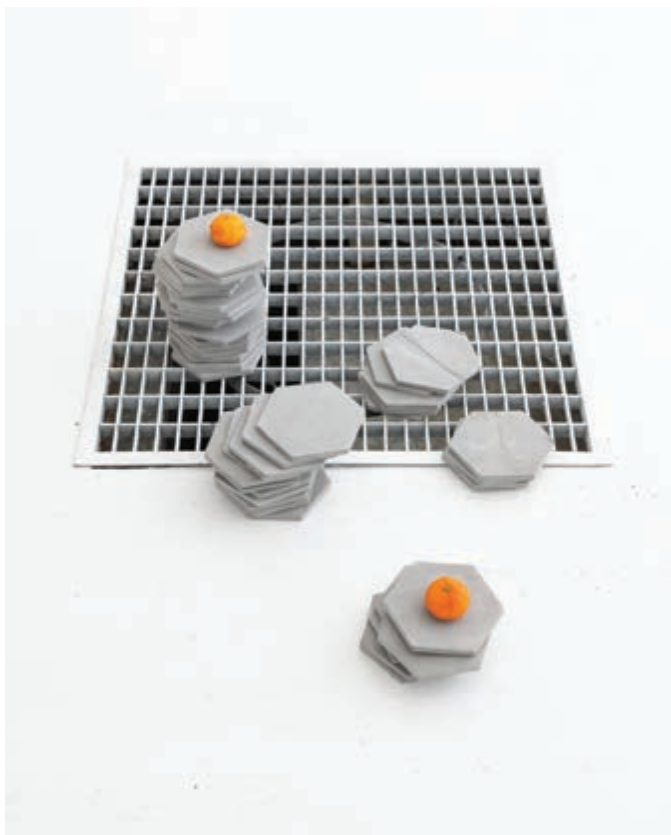
E.

Photo Credits: Dan Kvilita.

- A. Close Up Handprint
- B. Identical Twins Handprints
- C. Close Up Handprints with Diagram
- D. Genetic Inheritance
- E. Iberian Box of Scrolls

REED.EDU/ART/ONDRIZEK





A.



B.



C.



D.

Photo Credits: A. Linfield Gallery B. the artist C. Fourteen30 Contemporary D. Denizen Gallery E. Linfield Gallery F. Nat Turner Project G. Portland Pataphysical Society.



F.



H.

E.



G.



- A. even if you're not playing, i'm gassed to see you in the world
- B. deserialization of a chain letter [a threat swallows a promise]
- C. FOR I WAS AN EDIBLE YOUTHFUL LIFEFORM WITH DREAMS OF BECOMING GRITS
- D. meet cute 2: not wanting to say anything about m at Ω
- E. Abacus Proto
- F. untitled [i know you, i live you]
- G. untitled [jumps]
- H. Five On It

BRENT PAFFORD



A.



B.



C.



D.



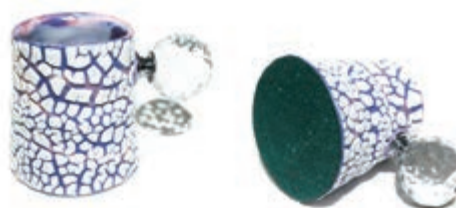
E.



F.



G.



H.



I.



J.

Photo Credits: courtesy of the artist

A.-J. POPJCT

BRENTPAFFORD.COM



CORY PEEKE



A.



B.



C.



D.



E.



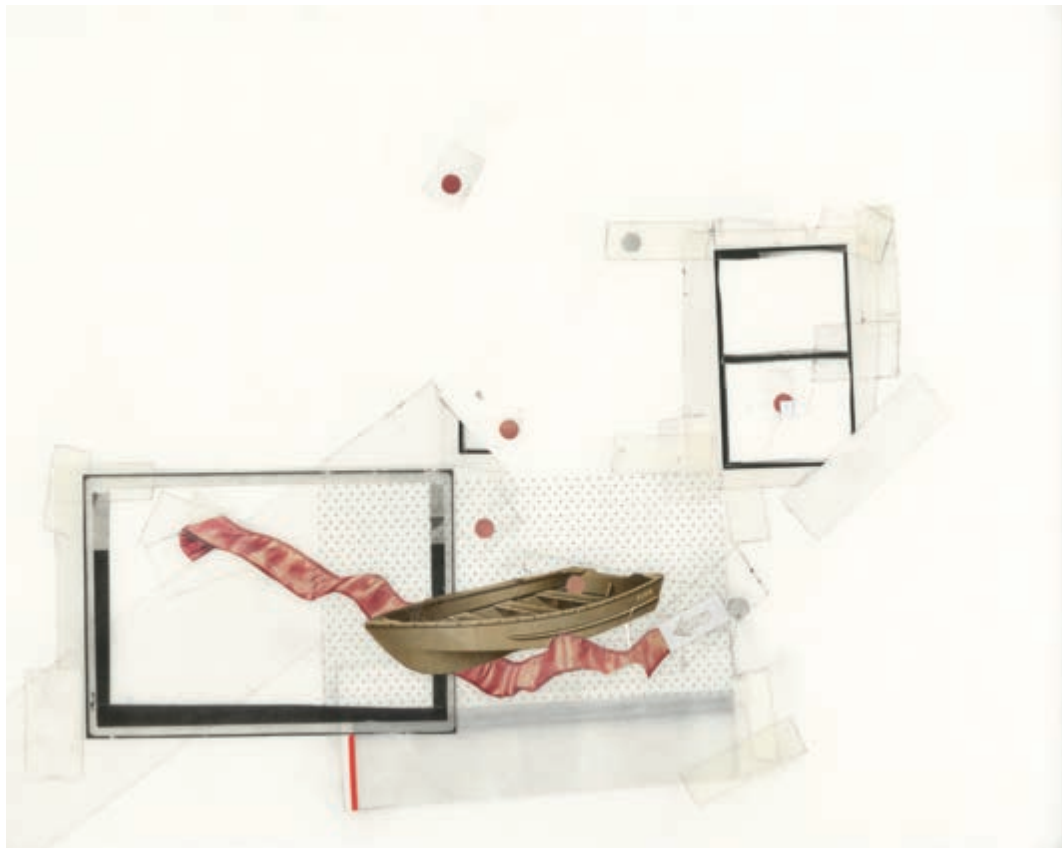
F.



G.



H.

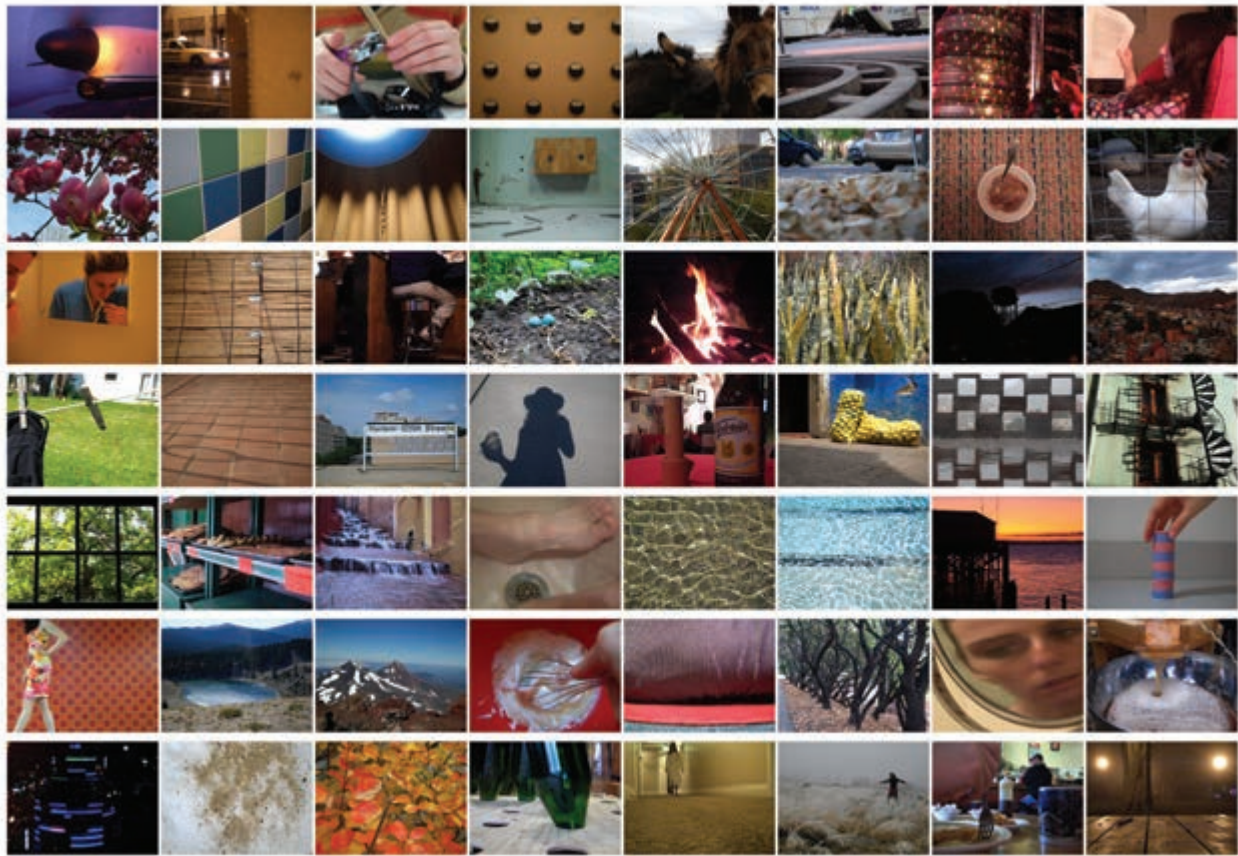


I.

Photo Credits: courtesy of the artist

- A. Chutes and Ladders
- B. The Sky is Falling
- C. Three Months On
- D. Lost at Sea
- E. Falling Back to Earth
- F. Left in his Wake
- G. One Man Show or Ring Down the Curtain
- H. Lost at Sea
- I. Run aground or Suspended

JULIE PERINI

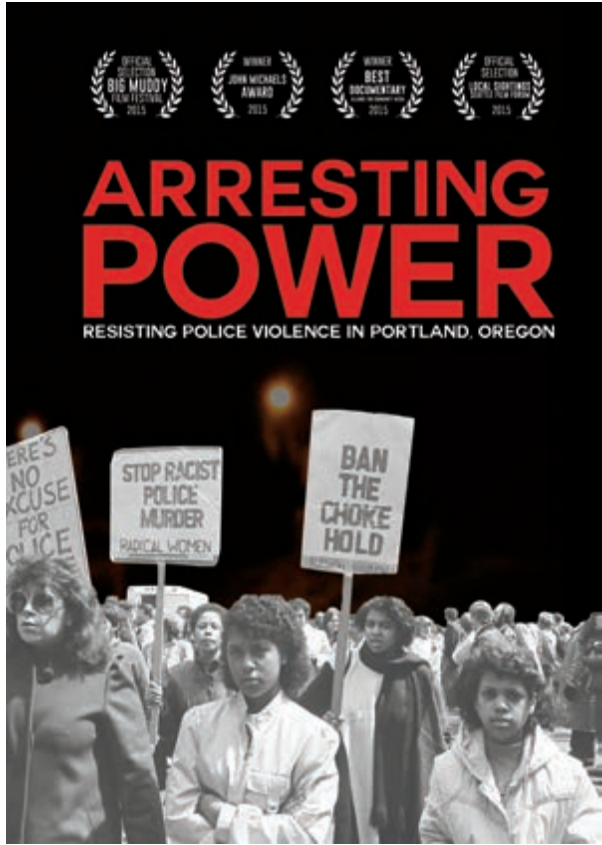


A.



B.

Photo Credits: courtesy of the artist.



C.

- A. Time
- B. The Gentleman Bank Robber
- C. Arressting Power



JESS PERLITZ



A.



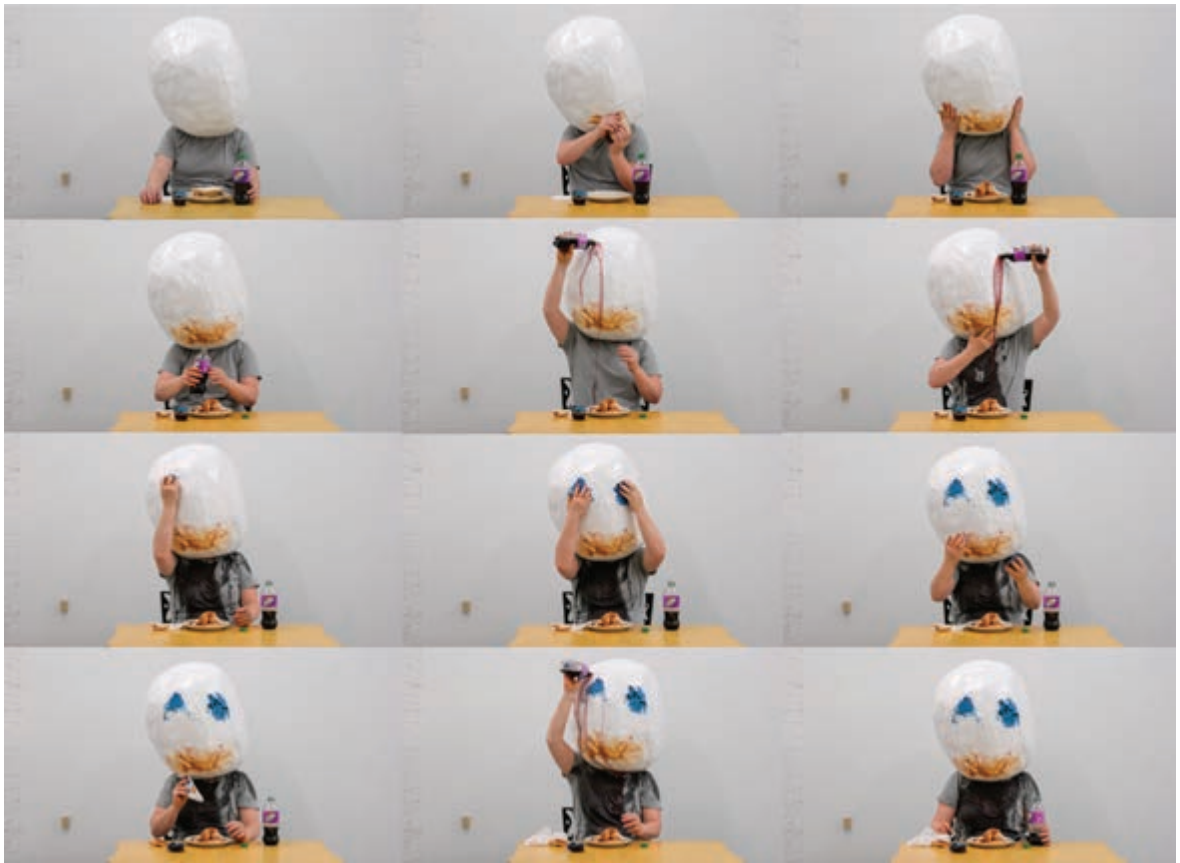
B.



C.



D.



E.



F.

Photo Credits: courtesy of the artist



- A. Burned Beast
- B. Forever Washing
- C. Waving
- D. The Calling
- E. Food Face
- F. Barely There

JESSPERLITZ.COM

SARAH PETERMAN



A.



B.



C.



D.



E.



F.



G.



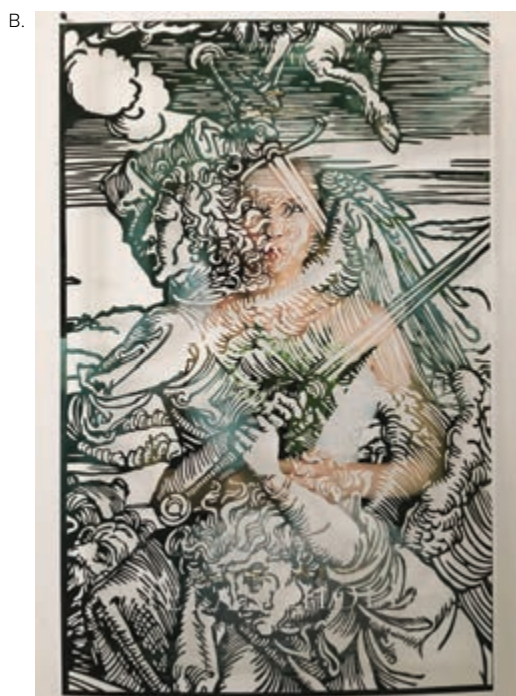
Photo Credits: courtesy of the artist.

- A. Wedge
- B. Wool Bin
- C. Cage
- D. Pour
- E. Wool Box
- F. Coil
- G. Water Tower





A.



B.



C.

Photo Credits: A. Robert Jaffe B. Peter Sloan C. Robert Jaffe D. Robert Jaffe E. Dan Kevitz F. Robert Jaffe G. Robert Jaffe



D.



E.



F.



G.

- A. Rio De Janiero
- B. Melancholia and The Battle of the Angels
- C. The Aguirre Wrath of God and St Michael Slays the Dragon
- D. The Berlin Alexanderplatz
- E. The Congo River #2
- F. Moscow The Master and Margarita
- G. The Mekong River, Apocalypse Now #2

MATTHEWPICTON.COM



RYAN PIERCE



A.



B.



C.



D.



E.

Photo Credits: Dan Kvitka.

- A. Weird Nurse
- B. Finder / Keeper
- C. The Moon Through the Window
- D. Virga
- E. Lianas

RYANPIERCE.NET



RALPH PUGAY



A.



B.



180

C.



D.



E.



F.



G.



H.

Photo Credits: Mario Gallucci.



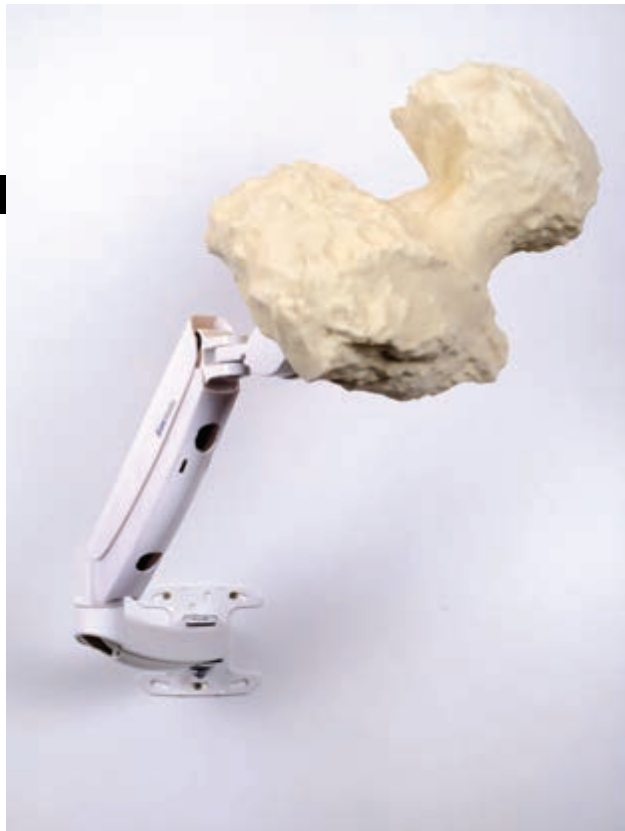
- A. Natural Beauties
- B. Beeloved
- C. Cat Burglars Convening Over the Crab Kingdom
- D. Nun Funeral
- E. Galapagos Sunset
- F. Feeling Loving Kindness
- G. Dogs and Death
- H. Plastic Witch

RALPHPUGAY.COM

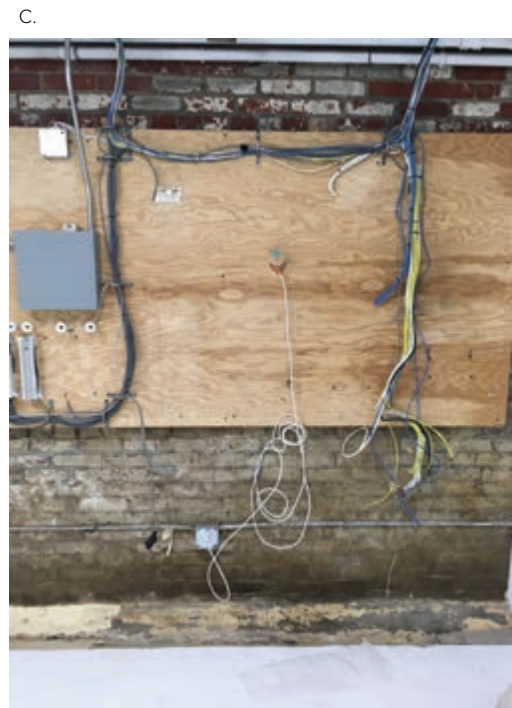
LISA RADON



A.



B.



C.



D.



E.

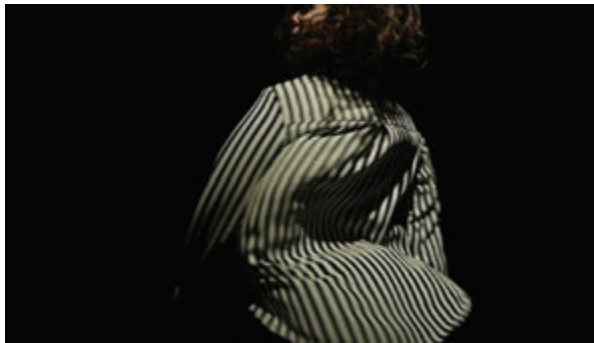
A. the artist B. the artist C. the artist D. Et al. Gallery E. Musclic Beach.

- A. Lander
- B. 67p
- C. Negative Ion Generator
- D. Joystick
- E. The sphere whose center is everywhere and whose circumference is nowhere

KELLY RAUER



A.

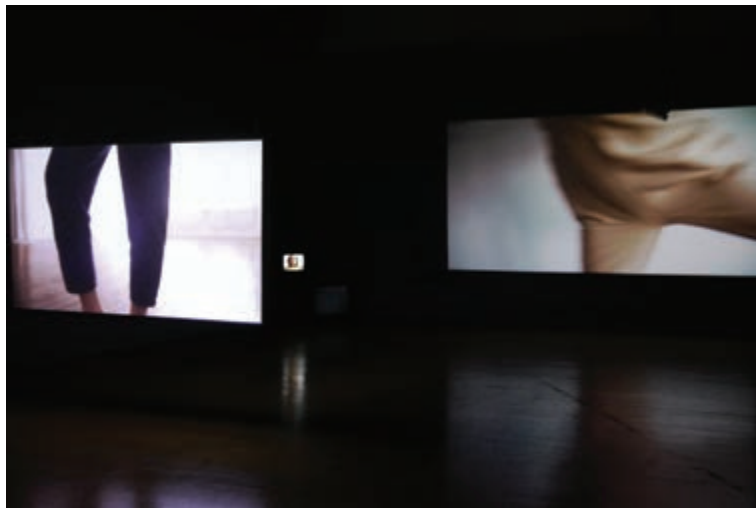


B.



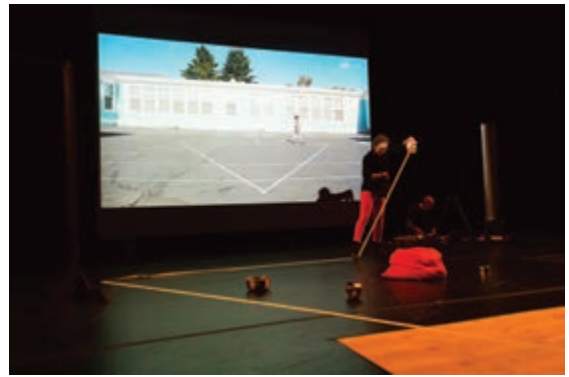
C.

D.



E.

Photo Credits: A. the artist B. the artist C. Mark Stein D. the artist E. the artist F. Chelsea Petrakis G. Chelsea Petrakis.



F.



G.



- A. SNKR [Seth Nehil, Kelly Rauer] MoKS Residency Exhibition Video Still
- B. Locate
- C. Locate
- D. Weight
- E. Weight
- F. SNKR [Seth Nehil, Kelly Rauer] Risk/Reward Festival of New Performance
- G. SNKR [Seth Nehil, Kelly Rauer] Risk/Reward Festival of New Performance

KELLYRAUER.COM

WENDY RED STAR



A.



B.



C.



D.



E.



F.

Photo Credits: A.–D. Artist's manipulated digitally reproduced photographs by C.M. (Charles Milton) Bell, 1880 National Anthropological Archives, Smithsonian, Washington, D.C.
 E. Digitally reproduced images of Crow men photographed by Edward S. Curtis in 1908. F.–I. the artist.



G.

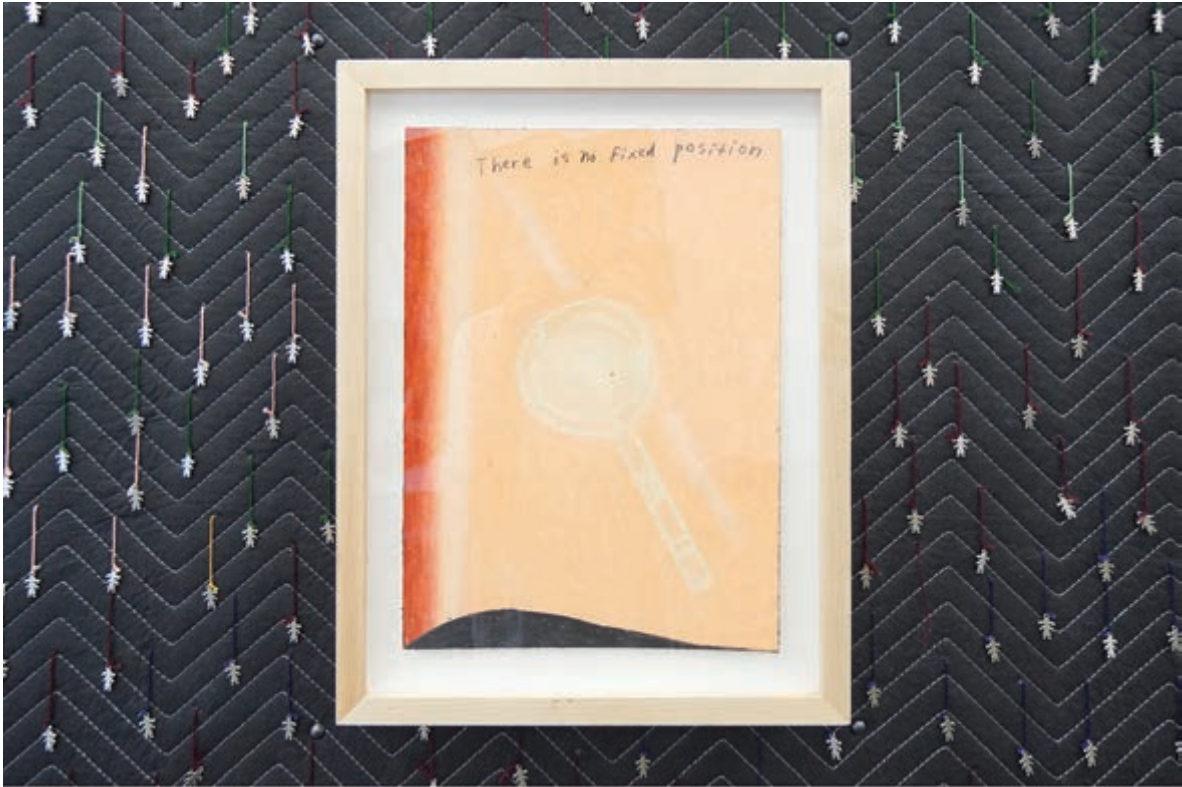


H.



I.

- A. Peelatchiwaaxpáash / Medicine Crow [Raven]
- B. Peelatchixaallish / Old Crow [Raven]
- C. Alaxchiiaahush / Many War Achievements or Plenty Coups
- D. Déaxitchish / Pretty Eagle
- E. Let Them Have Their Voice
- F. Fall [Four Seasons Series]
- G. Apsáalooke Feminist #1
- H. Apsáalooke Feminist #2
- I. Apsáalooke Feminist #3



A.



B.

Photo Credits: A. Et al., etc. Gallery B. Et al., etc. Gallery C. Veronica & Michael Van Horn D. Veronica & Michael Van Horn.



C.



D.

- A. There is no fixed position [on Protection Blanket]
- B. Venn diagram of subjects who don't belong in a venn diagram
- C. The Cat House Settlement (detail)
- D. The Cat House Settlement (installation view)



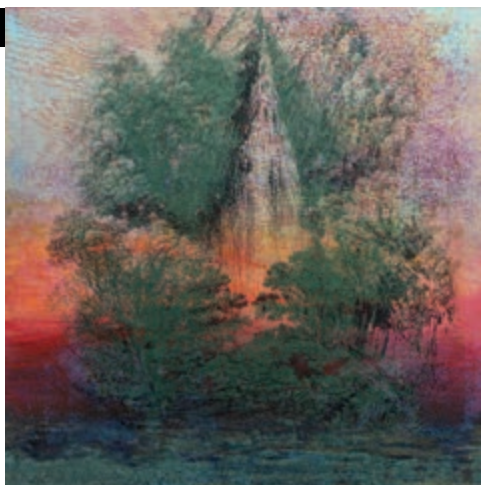
RITA ROBILLARD



A.



B.



C.



D.



E.



F.

Photo Credits: Dan Kvitka

- A. Trilogy for a Gorge II
- B. Trilogy for a Gorge I
- C. Falls II
- D. Reclamations
- E. Sea Lights
- F. Crystal Pools

RITAROBILLARD.COM



SUSAN ROCHESTER



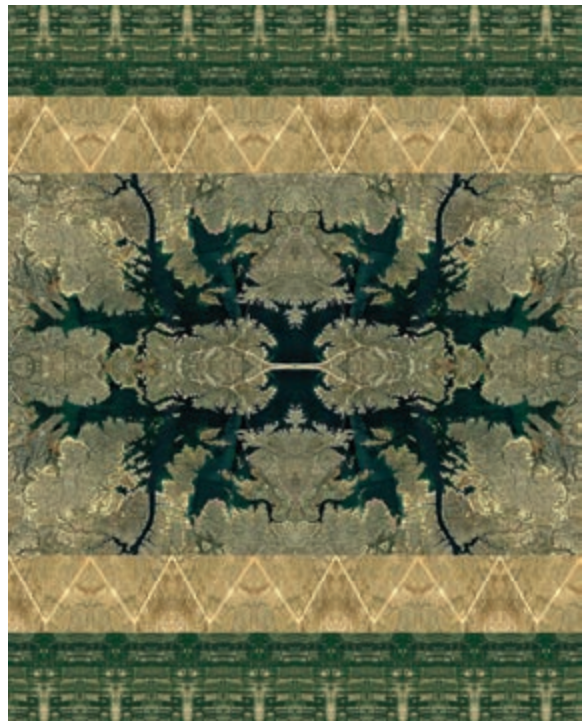
A.



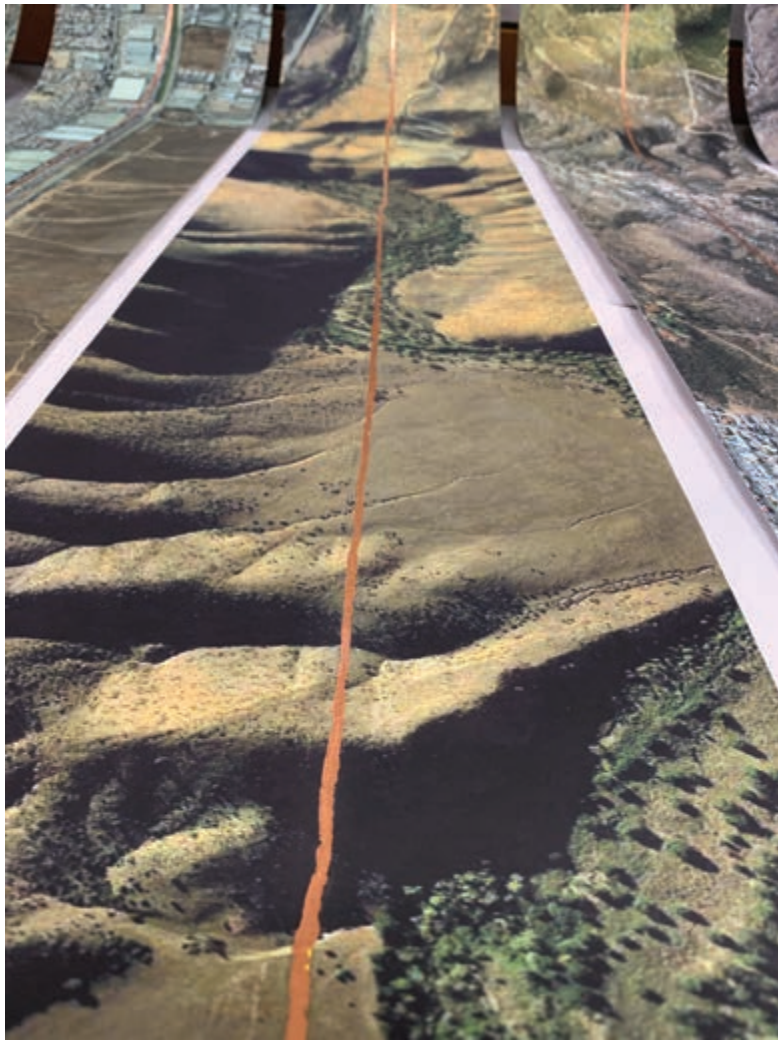
B.



C.



D.



E.



F.

Photo Credits: courtesy of the artist

- A. Halfway to Tecate
- B. Salt and Sand Flow Like Blood
- C. It's Easy to Find the Bodies
- D. Whose Water is This
- E. Remendando la Frontera (detail)
- F. Remendando la Frontera

SUSANROCHESTER.COM



MICHELLE ROSS



A.



B.



C.



D.

Photo Credits: courtesy of the artist



E.



F.



G.



- A. Curtain Call
- B. Hinged Upon
- C. With a Composure Periodically Fractured by Wailing
- D. Silencer 2
- E. The Inexperienced Miracle Worker
- F. To Get at Some Kind of Truth
- G. As is So There 5

ELIZABETHLEACH.COM/MICHELLE-ROSS-FEATURED-WORK

BLAIR SAXON-HILL



A.



B.



C.



D.



E.

Photo Credits: A. Gallery JOAN and the Beth Rudin Dewoody Collection B. MACCARONE LA C. Artist Curated Projects D. Artist Curated Projects E. Artist Curated Projects and Celeste Dupuy-Spencer Collection F. Artist Curated Projects and the Nino Mier Collection G. Artist Curated Projects



F.



G.

-
- A. To Be Real
 - B. The Most Familiar Stranger I Know & Went Their Water (installation view)
 - C. Tomato Picker
 - D. Breast
 - E. One if by Land
 - F. Judy
 - G. Diagnostic (installation view)

MIERGALLERY.COM/BLAIR-SAXON-HILL



STACY JO SCOTT



A.



B.



C.

Photo Credits: A. Bill Holderfield B. the artist C. Bill Holderfield D. the artist E. Bill Holderfield.



D.



E.

- A. Rise Out of the Scattered Deep
- B. Far From the Body's Hold
- C. The Sign of the Enterer
- D. Shines
- E. The Sign of the Enterer

STACYJSCOTT.COM



JOSÉ SIERRA

A.



B.



C.



D.





E.



F.



201

G.

Photo Credits: courtesy of the artist

- A. 2 of 320
- B. 3 of 301
- C. 4 of 318
- D. EU316
- E. EU304
- F. EU310
- G. EU303

SARA SIESTREEM



A.



B.



C.



D.

Photo Credits: Strode.

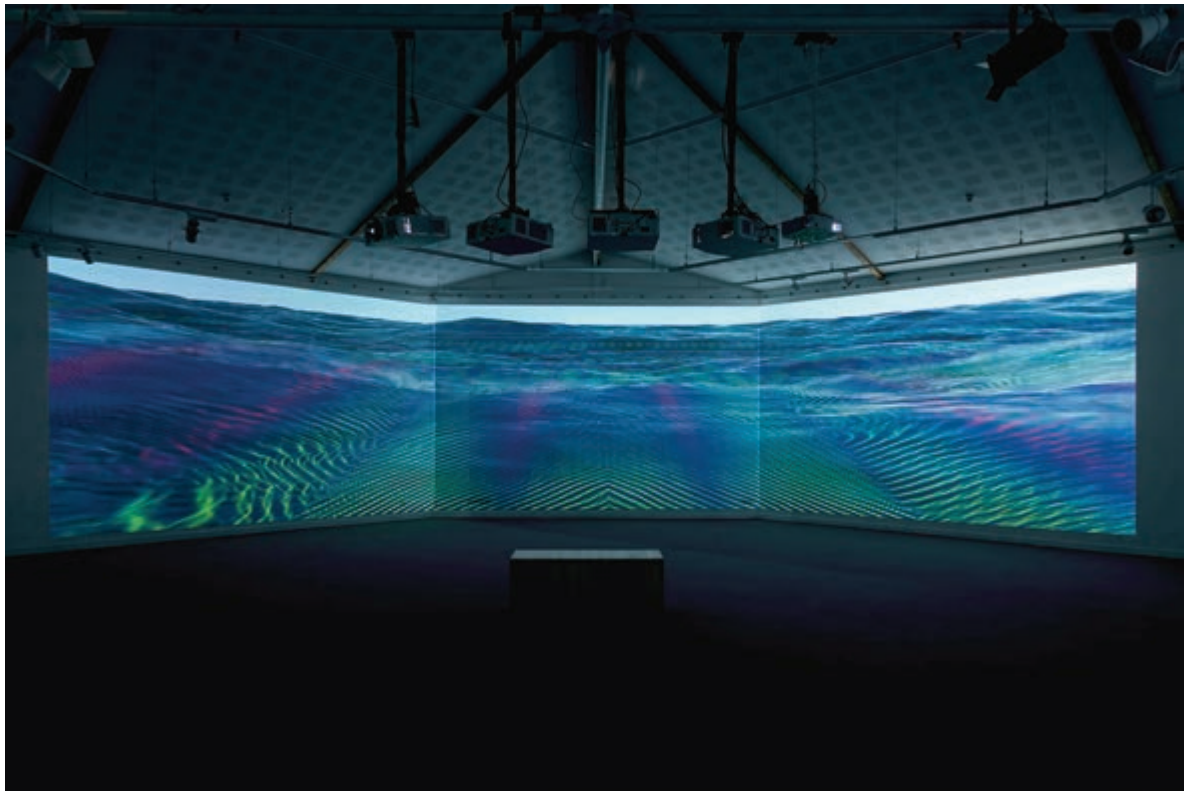


E.

-
- A. Palace
 - B. Red Cedar Owl Reporting Nuclear Disaster
 - C. The Place of Beginning
 - D. Straight Up
 - E. They got on like a house on fire loves the girl huckleberry basket



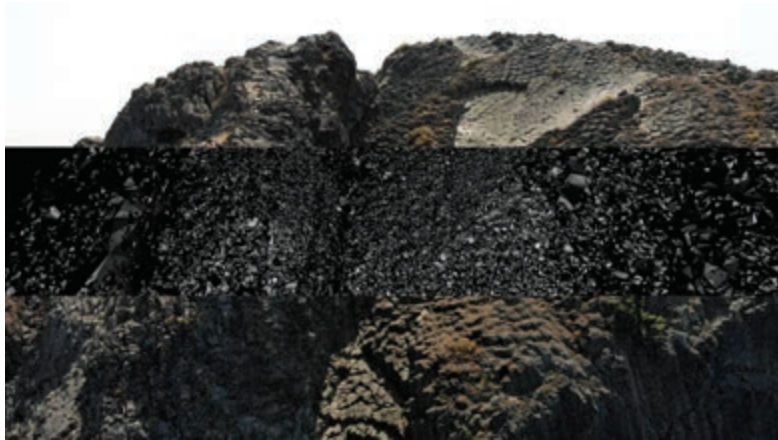
RICK SILVA



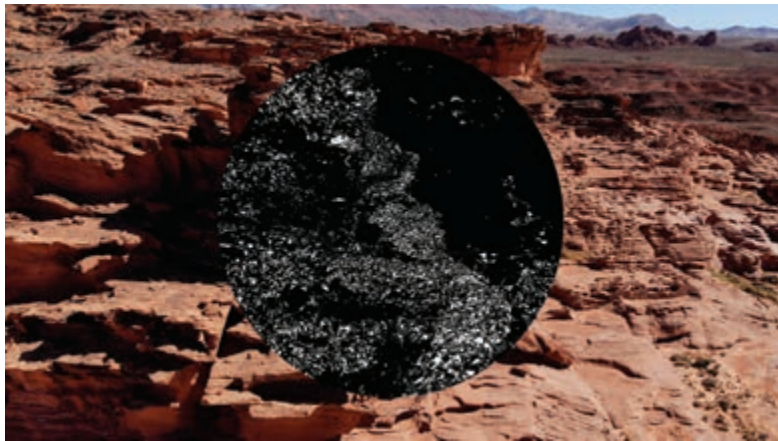
A.

B.

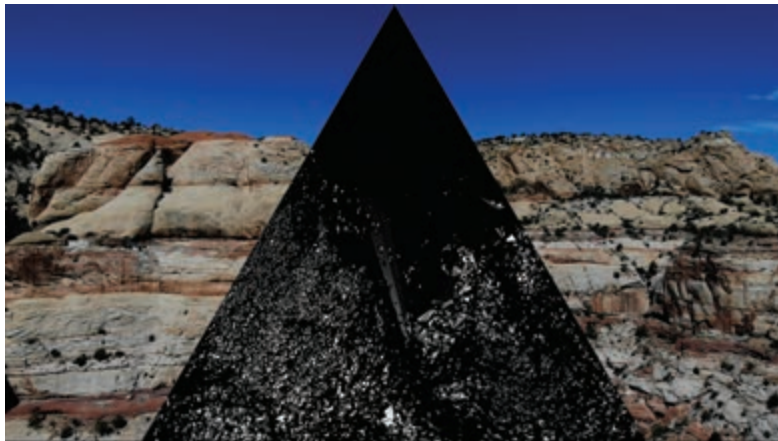




C.



D.



E.

Photo Credits: courtesy of the artist.

- A. SIGNALS
- B. Silva Field Guide to Birds of a Parallel Future
- C. Western Fronts: Cascade-Siskiyou
- D. Western Fronts: Gold Butte
- E. Western Fronts: Grand Staircase-Escalante

RICKSILVA.NET



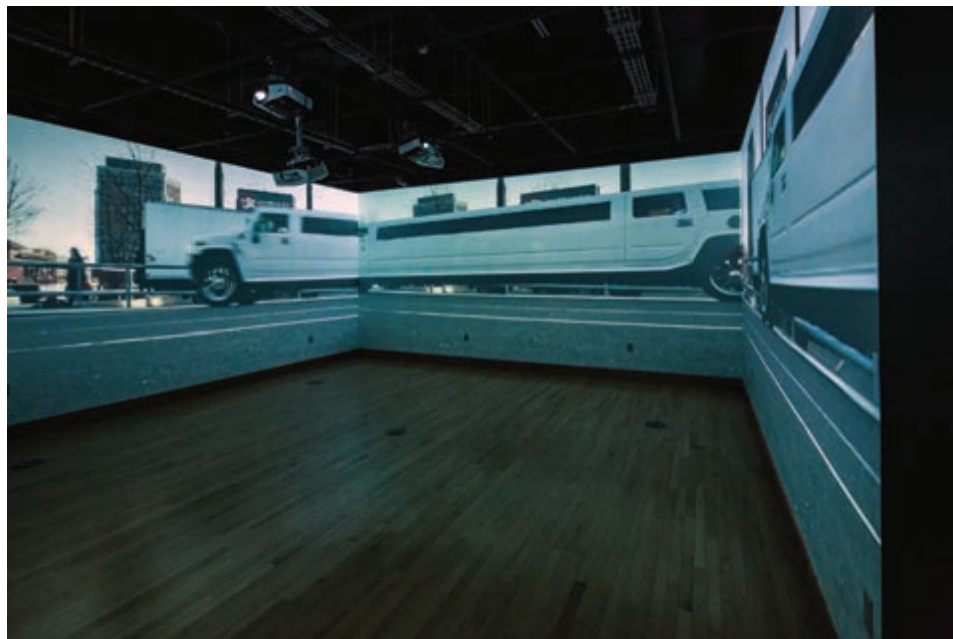
STEPHEN SLAPPE



A.



B.



C.

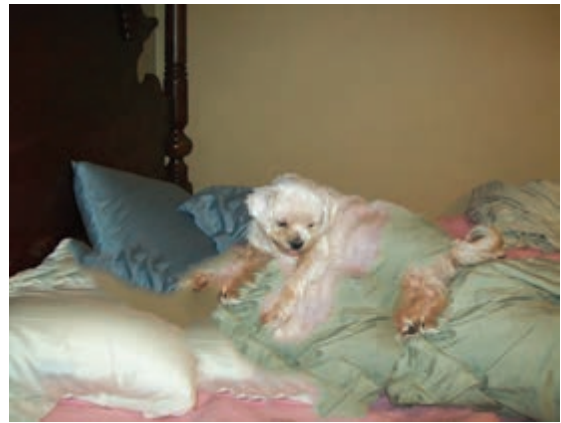


D.



E.

F.



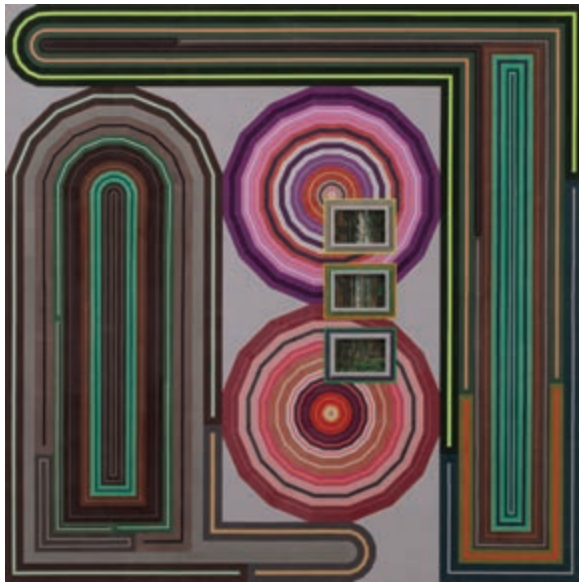
G.

Photo Credits: courtesy of the artist



- A. Our Peace (still 4)
- B. Our Peace (view 2)
- C. Our Peace (view 3)
- D. People I Used To Know 04
- E. People I Used To Know 05
- F. People I Used To Know 02
- G. People I Used To Know 03

MARK R. SMITH



A.



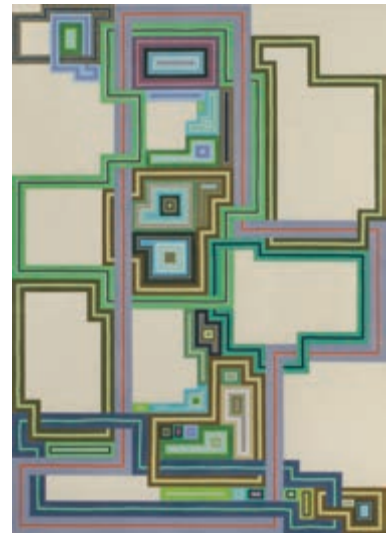
B.



C.



D.



E.

Photo Credits: A. Stephen Funk B. Stephen Funk C. Stephen Funk D. Mark R. Smith E. Aaron Johanson F. Stephen Funk.



F.



209

-
- A. Mother, Father-Long-Lived But Not Forever
 - B. Father-Late Arrival
 - C. Mother-The Farthest Ten Acres (detail)
 - D. Focus on God's Eye
 - E. Thread
 - F. Afterimage-The Night Sky

ELIZABETHLEACH.COM/MARK-R-SMITH-FEATURED-WORK



SOMETHING LIKE THIS DESIGN (JESSICA SWANSON & TRYGVE FASTE)



A.





B.



C.



D.



E.

Photo Credits: A. Jessica Swanson B. Blake Hampton C. Blake Hampton D. Blake Hampton E. Jessica Swanson

- A. Ocean Bowl Project
- B. Intertidal Deployment Object
- C. Intertidal Deployment Object
- D. Intertidal Deployment Object
- E. Detail: Bryophyte Edition 1: Moss Jars

SOMETHINGLIKETHISDESIGN.COM



STUDIO GORM (WONHEE ARNDT & JOHN ARNDT)



A.



B.



C.



D.



E.

Photo Credits: A. Charlie Schuck B. Charlie Schuck C. Joel Swanson E. Charlie Schuck

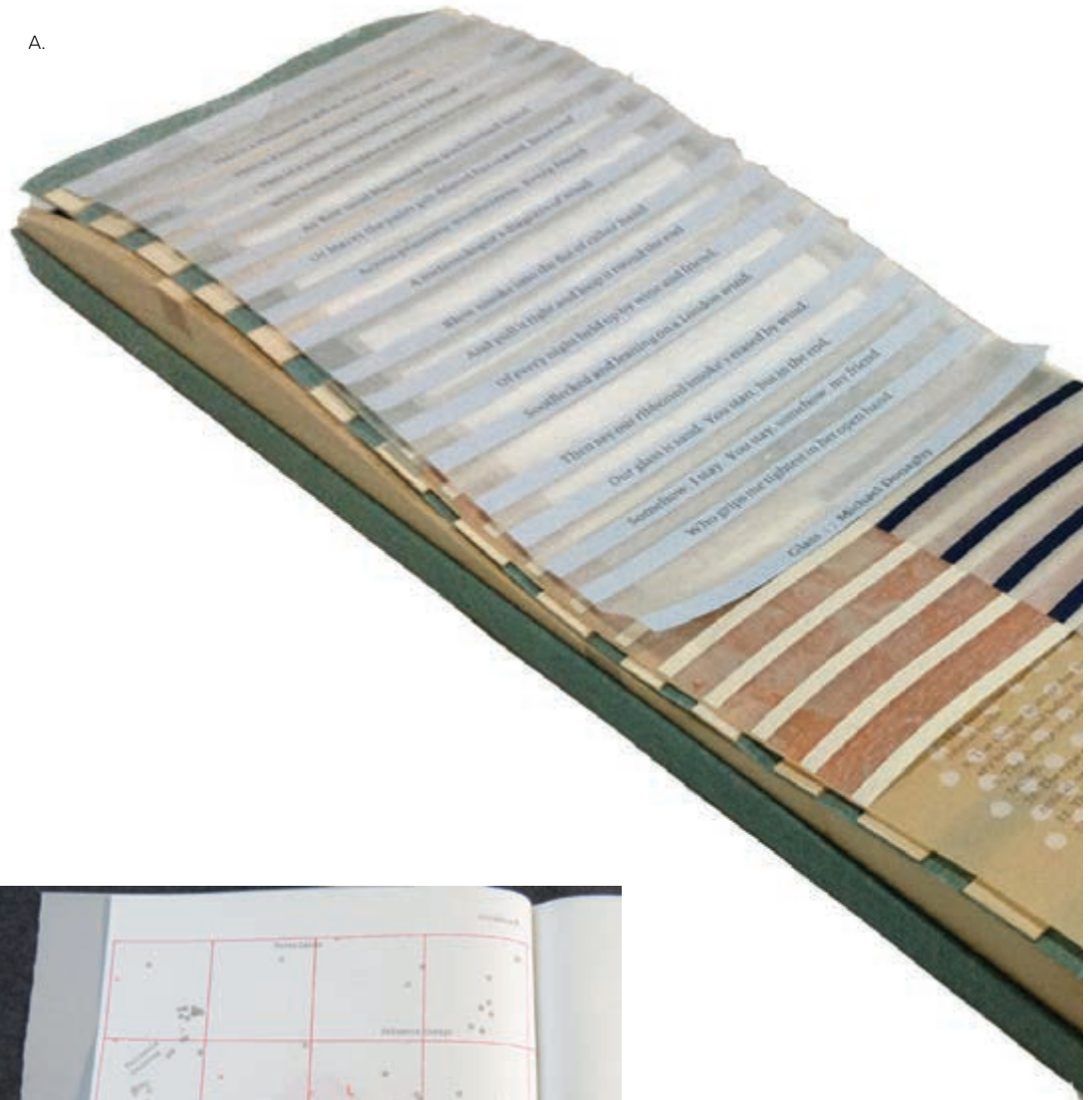
- A. Shaker Baskets
- B. Shaker Trestle Table and Bench
- C. Gorm Shell Desk
- D. Shaker Rocking Chair
- E. Furnishing Utopia Group Exhibition Photo

STUDIOGORM.COM



BARBARA TETENBAUM

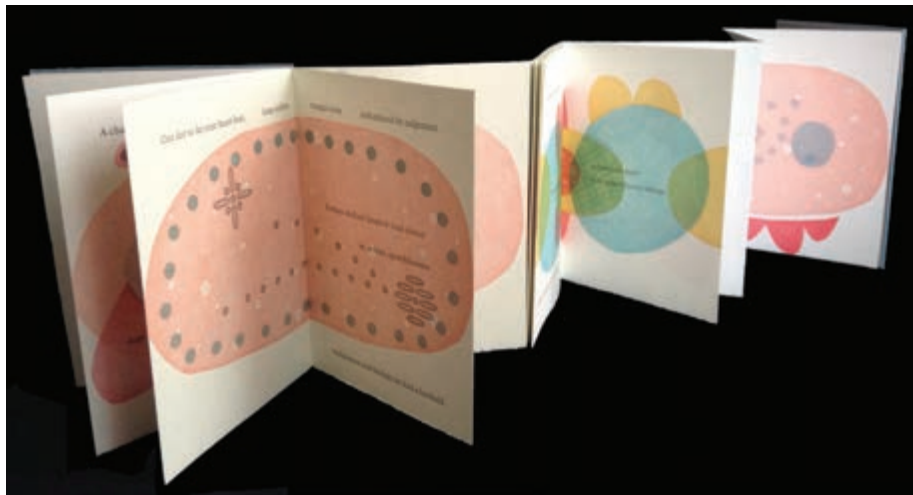
A.



214

B.





C.



215

Photo Credits: courtesy of the artist.

- A. Diagram of Wind
- B. Portlandliving
- C. Gymnopaedie

[ARTSY.NET/ARTIST/BARBARA-TETENBAUM](https://www.artsy.net/artist/barbara-tetenbaum)



STORM THARP



A.



B.

C.



D.



E.



F.

Photo Credits: courtesy of the artist

- A. Not From Here
- B. Like a Mountain in the Bible
- C. Guts
- D. Candidate
- E. Heaven's Door I & II
- F. THRID RERSON

SHARITA TOWNE



218

A.





B.

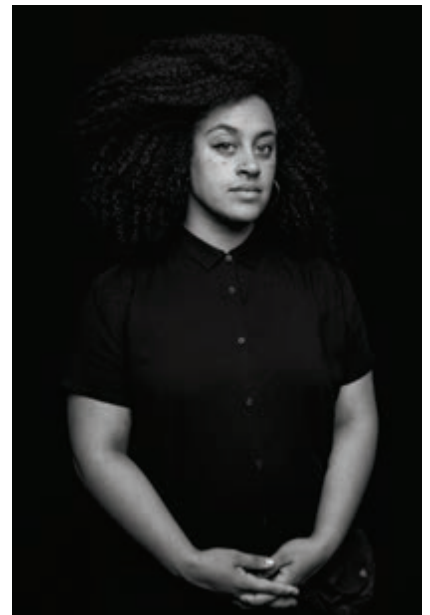


219

Photo Credits: courtesy of the artist.

A. Here_Humboldt
B. A Family a Geography (stills)

CARGOCOLLECTIVE.COM/SHARITATOWNE



JESSIE ROSE VALA



A.



B.





C.



D.

Photo Credits: A-C: Nicole Jean Hill D. Jessie Rose Vala.

221

- A. Tears Of Inanna
- B. Swan Rain
- C. Fog Chalice
- D. There is a Crack in Everything

JESSIEROSEVALA.COM/



LAURA VANDENBURGH



A.



B.



C.





D.



E.

Photo Credits: Camilla Dussinger

- A. Matter [diffraction II] + Matter [yellow]
- B. Matter [asphalt]
- C. Matter [Wave I & II]
- D. Matter [styrofoam] (detail)
- E. Matter [lick]



BABA WAGUÉ DIAKITÉ



A.



B.



C.



D.

224



E.



F.



G.

Photo Credits: courtesy of the artist.

- A. Mutual Suppor
- B. Ceblinke Dancer
- C. Mami Wata with Octopus
- D. Mami Wata with Turtle
- E. Turn Around and See Your Tail
- F. Open School Mural
- G. Mudcloth class

SAMANTHA WALL



A.



B.



C.

226



D.-H.

Photo Credits: courtesy of the artist



J.



- A. A Prayer to Dispel Restless Spirits [First State]
- B. A Prayer to Dispel Restless Spirits [Second State]
- C. A Prayer to Dispel Restless Spirits [Third State]
- D. In the Wake 1
- E. In the Wake 2
- F. In the Wake 3
- G. In the Wake 4
- H. In the Wake 5
- I. Birthright
- J. Initiate

SAMANTHAWALL.COM

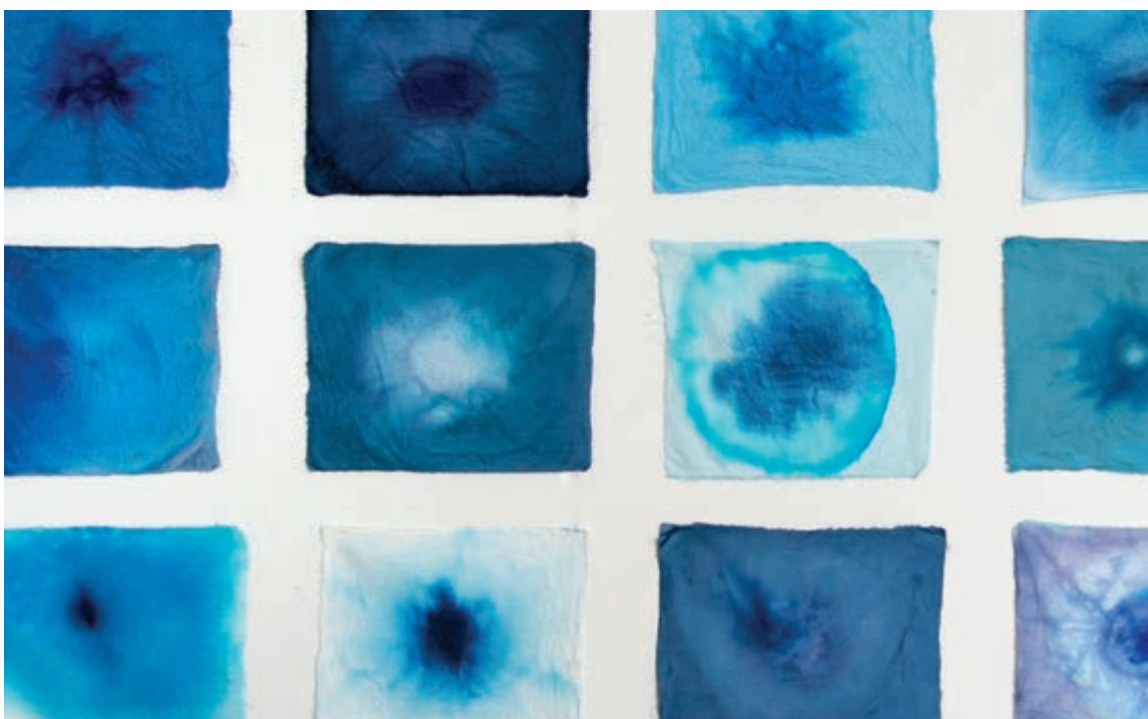
HEATHER WATKINS



A.



B.



C.



D.



E.

Photo Credits: A.-C. Evan La Londe D. Mario Gallucci E. Dan Cronin

- A. Circuit, Portal, Hum
- B. This is the One
- C. Seeing Things (installation detail)
- D. Venus
- E. Drawing Room (installation detail)

HEATHERWATKINSSTUDIO.COM



MARIE WATT



A.



B.



C.



D.



E.

Photo Credits: courtesy of the artist



- A. Companion Species [Underbelly] (studio)
- B. Companion Species [Underbelly] (installation view)
- C. Companion Species [Listening]
- D. Companion Species [Field]
- E. Companion Species [We Are Here Now]

AMANDA WOJICK



A.



B.



C.



D.



E.

Photo Credits: courtesy of the artist

-
- A. Small Black Painting
 - B. Warrior
 - C. Large Cutout, Pink and Orange, with Mulberry Bush
 - D. Wallstack, June
 - E. Cutout, July

AMANDAWOJICK.COM



RYAN WOODRING



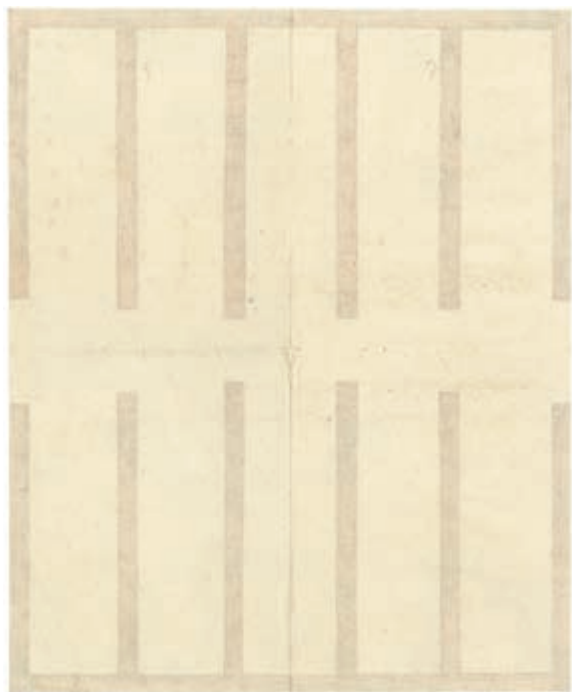
A.



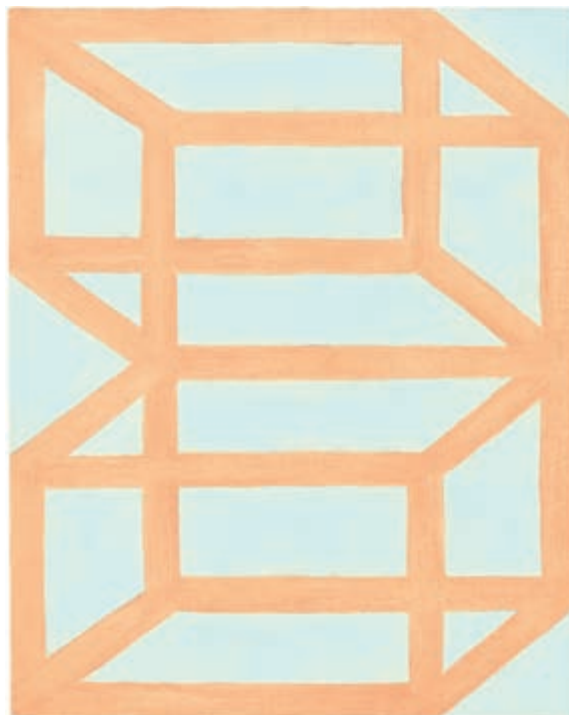
B.

A. Mona Lisa, Actual Age. Appointment. Video on Loop
B. Mona Lisa, Actual Age. Appointment. Video on Loop (detail)

LYNNE WOODS TURNER



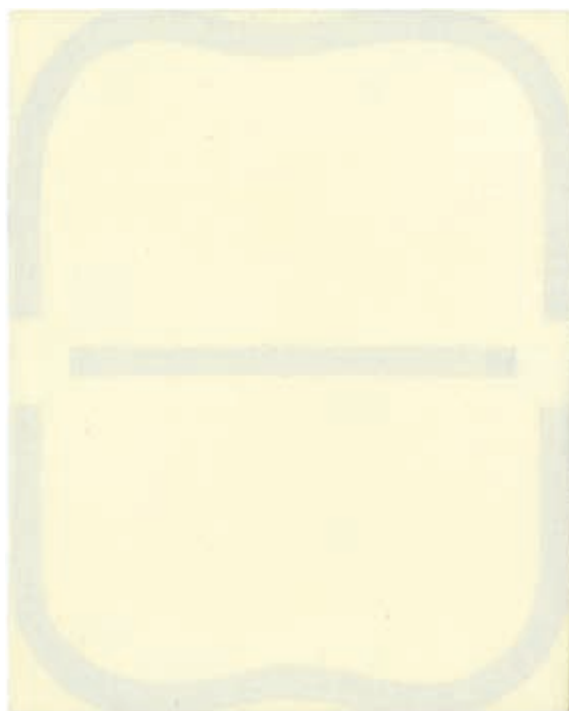
A.



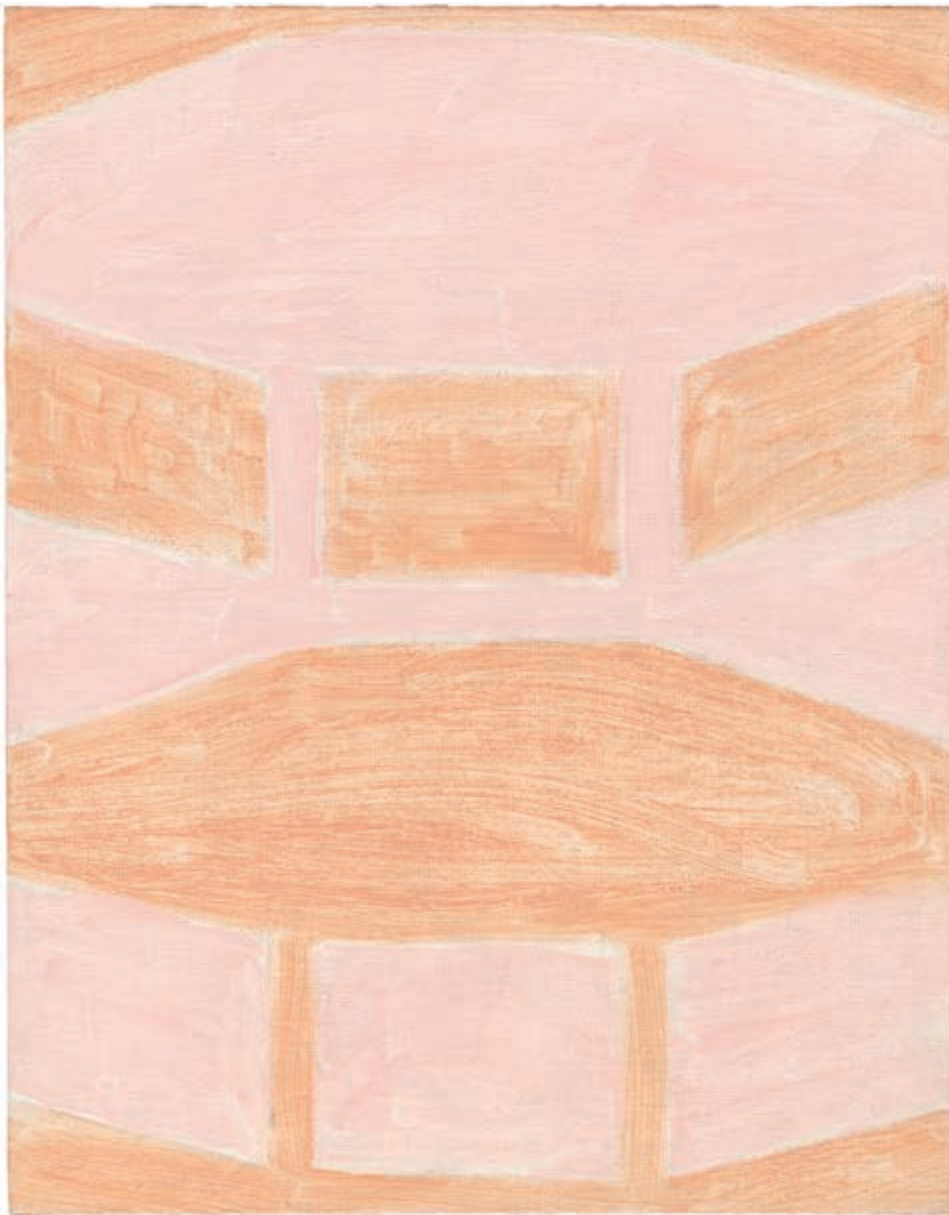
B.



C.



D.



E.

Photo Credits: courtesy of the artist

- A. 1199
- B. 9188
- C. 9232
- D. 9256
- E. 9265



CHRISTY WYCKOFF

A.



B.



C.



E.



D.



F.

H.

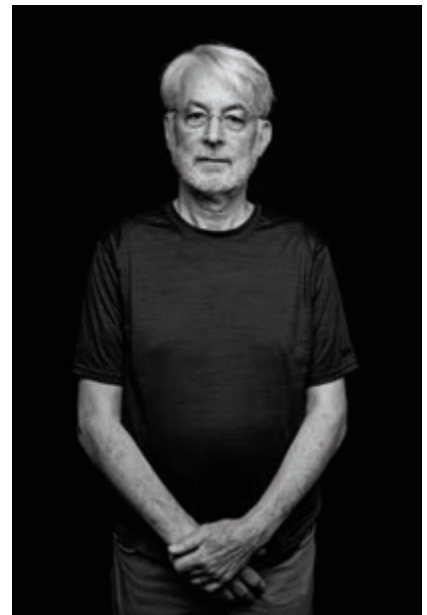


G.



Photo Credits: Dan Kvitka

- A. Rampant
- B. Koan 5
- C. Koan 6
- D. Koan 1
- E. Bed of Stones 1
- F. Flare
- G. Bed of Stones 2
- H. Bed of Stones 3





A.



B.

C.



*This photo of my mom, Ise Inuzuka
taken at Minidoka Internment Camp
after she married, had a family of four.
She overcame the death of her third child
but passed fairly young at age 55. Her words
to me that good things can often result from
bad circumstances are reflected in this photo
which remains on my kitchen refrigerator still.*



D.

Photo Credits: courtesy of the artist

-
- A. Festival Gods: Wedding Dance (still)
 - B. Kitchen Gods: Wedding Food (still)
 - C. Don't Forget Who You Are and Where You Are From (still)
 - D. Gods of Subtle Smiling and Joy (still)

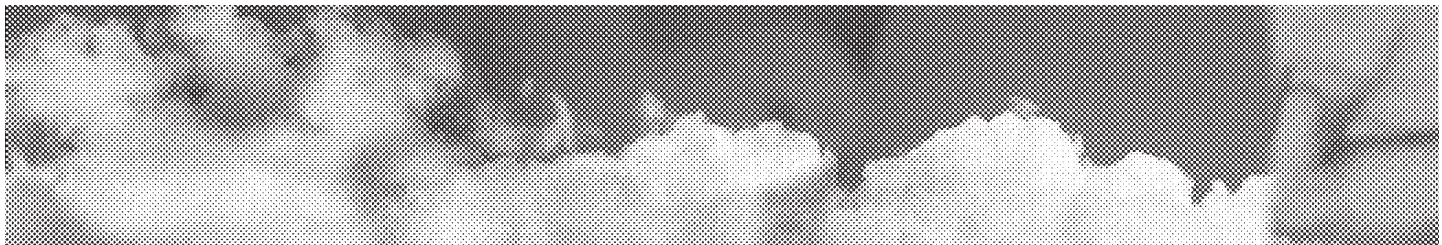
LYARNE.WIXSITE.COM/LYNNYARNE



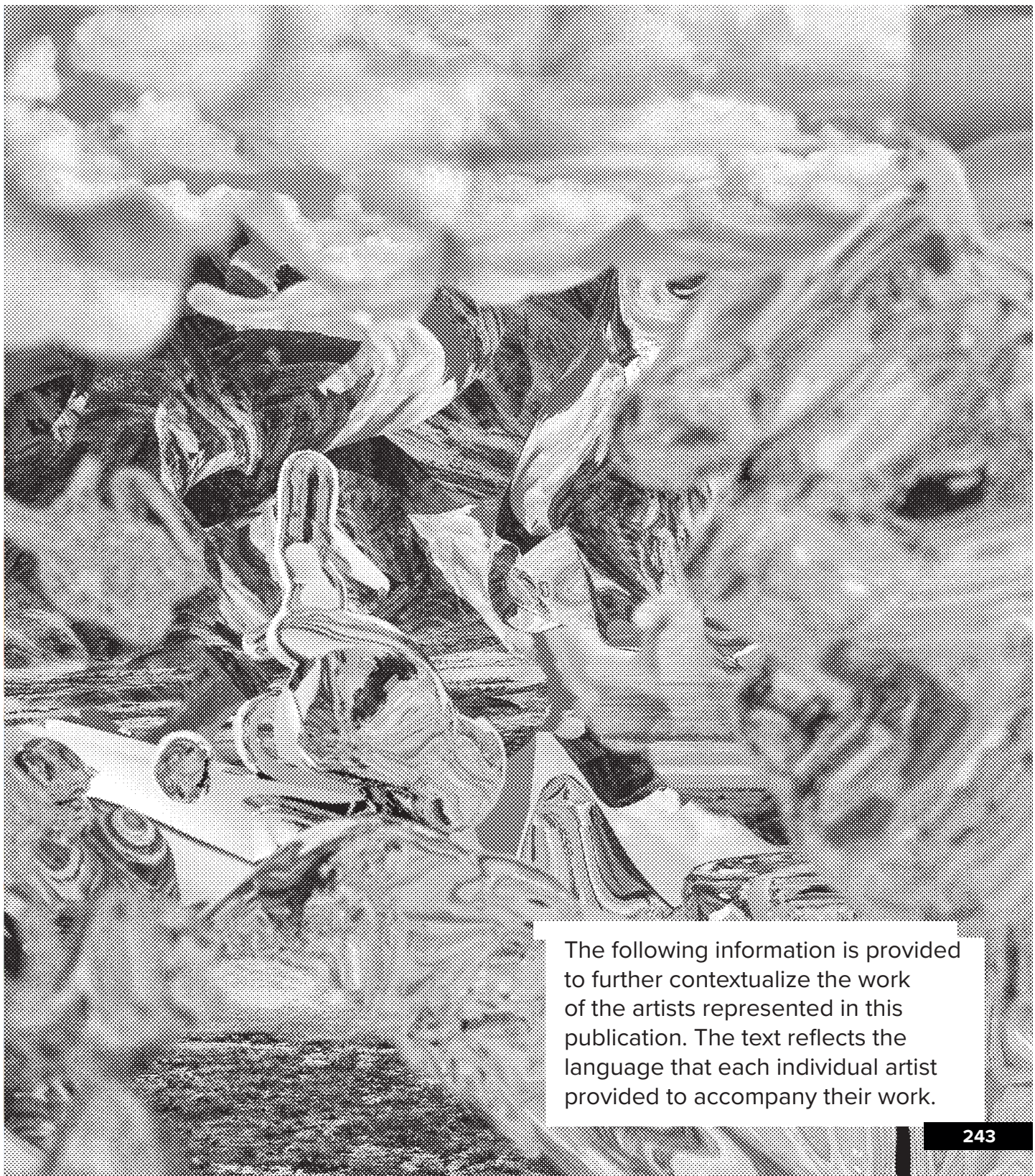


ARTIST





INFORMATION



The following information is provided to further contextualize the work of the artists represented in this publication. The text reflects the language that each individual artist provided to accompany their work.

M.J. ANDERSON

MJANDERSONSCULPTURE.COM

Growing up in Oregon, I live a double life between my studios on the Oregon coast and the quarries of Carrara, Italy, collaborating with marble and onyx to create sculpture. This duality of nature is also evident in my work with the figure versus what inspires my abstract work in onyx. I carve in response to the unique qualities of each stone, creating a reverent dialogue of lasting consequence as I approach the form as if it has always existed. I attempt to convey the essence of what it feels like to be human, to be a woman. I am concerned with what a sculpture evokes rather than how it appears, often presenting a static front-facing figure without the contortions of vanity. The qualities of onyx present themselves as petrified water allowing a more distilled abstract palette to address an emotional response to climate change. Although stone carving is the most ancient of art forms, I hope to impart a contemporary insight into that which is both ancient and immediate in all of us.

- ▣ *Ut Scultura Poesi*, Laboratorio SGF, Torano, Italy
- ▣ *Noosa Botanic Gardens Stone Sculpture Bequest*, Queensland, Australia
- ▣ *Fellowship Award in Civita di Bagnoregio*, Italy through NIAUSI, Seattle, WA
- ▣ *Pollock-Krasner Foundation Grant*, Barbara Deming Memorial Fund, New York, NY
- ▣ *Individual Artist Fellowship*, Oregon Arts Commission, Salem, OR

DAN ATTOE

PERESPROJECTS.COM/ARTISTS/DAN-ATTOE

I maintain flexibility in my practice by doing a drawing every weekday. I started this daily image-making process back in 1997. At first, I did a painting each weekday, but after seven years, it changed to a drawing each day. This is intended to allow my work to engage with change, and to grow with me. These daily drawings pull from a wide range of subject matter, but generally stick to a similar format: a more structurally complex drawing along with a cartoonish drawing and some accompanying text, all culled from daily meditation and momentary improvisation.

Painting is my primary medium, and my style is heavily informed by the Hudson River School of Painters, as well as Edward Hopper, Frederic Remington, and the European landscape painters that these artists owe. The subject matter is almost always fictitious and influenced as much by painting history as by David Lynch, Wim Wenders, and numerous other filmmakers, writers, and photographers who inform our contemporary visual vocabulary of landscape and storytelling. I see my paintings as short stories, though the situations represented between paintings don't have linear relationships. Along with the aforementioned influences, the places where I've lived and spent time, and the experiences and people I've known, heavily inform the images that I paint—but rarely in a direct way. It's

important to me that my work is fictitious and skewed, allowing psychological processes to seep in and color the outcome.

The drawings that I exhibit are similarly culled and edited from my daily drawings. Much like the paintings, I choose images that hold my attention, but these compositions differ in that I incorporate multiple images on one surface—usually several of the complex drawings alongside cartoons and text. Similar in sensibility to the paintings, the imagery in my drawings rarely relates in a linear fashion, and the incorporation of multiple images serves to create a more cinematic relationship. Images suggest relationships with other images. The background connects at times, and at others, hovers around or sinks behind, pushing some images to the surface like a map, a game, a page of doodles, or a message in need of decoding.

My process is about both the pursuit and examination of the subject matter. At its foundation is an ongoing psychology experiment of self-observation. The goal for me is to come up with images that I feel as excited to share as a kid who just found a strange bug, with the assumption that this will contain more nuanced information.

- ▣ *Natural Selections, Pees Projects*, Berlin, Germany
- ▣ *American Genre: Contemporary Painting*, ICA at Maine College of Art, Portland, ME. Curated by Michelle Grabner
- ▣ *Les enfants du Paradis, MUba Eugène Leroy, Tourcoing, FR*. Curated by Jean-Max Colard and Jerome Sans
- ▣ *The Crime was Almost Perfect*, Witte de With Cultural Center, Rotterdam, The Netherlands
- ▣ *An Homage to Hollis Benton, Over the Influence*, Los Angeles, CA. Curated by Aaron Moulton

BRUCE BAYARD

BRUCEBAYARD.COM

My interest in collage has carried forward from early mixed media paintings into the current digital assembly of time-based imagery. Using the tools (code) commonly associated with web pages, I've developed a way to create an ever-changing, never-repeating collage of projected images. The source material for these complex slide shows are manipulated photographs, animated GIFs, video clips, image sequences, and word lists that I have developed over many years for multiple projects. Elements are combined randomly by the execution of JavaScript, such that while I'm in complete control of the thousands of items that might be presented at any given time, the exact combination of those items is chosen for me by random code. The resulting video, experienced as a continually evolving projection, gives the viewer an opportunity to create their own narrative meaning.

- ▣ *Solo Exhibition*, Grants Pass Museum of Art, Grants Pass, OR
- ▣ *Art in the Governor's Office*, Salem, OR
- ▣ *Apocalypse*, Schneider Museum of Art, Ashland, OR

- *Purchase Award*, Art About Agriculture, Corvallis, OR
- *Haines and Friends Foundation Grant Award*, Ashland, OR

MARISSA LEE BENEDICT & DAVID RUETER

MARISSALEEBENEDICT.COM | DAVIDRUETER.COM

Viewers entering our video installation, *Dark Fiber*, are greeted with scenes of us digging, burying, pulling, cutting, and otherwise installing a fiber-optic cable in the shadows of other, more visible, large-scale infrastructural works. Locations such as the US/Mexico border wall, Chicago-area petroleum refineries, and an Antwerp shipping canal segue into urban, then interior spaces, gradually reducing in scale and increasing in strangeness, until a tiny specialized machine cuts a single strand of fiber in a macro shot. The actual site of the video installation appears near the end of the loop, inviting viewers to see around the frame to find conduits at the edges of their vision and to imagine filmic industrial worlds, frightening interior sites, and exhibition space as literally and uncannily connected. The video, which inaugurated our collaborative practice in 2015, is updated for each new showing, and as of this writing has traveled to six exhibitions around the world.

Our subsequent work also springs from historical, technical, and material research into industrial processes and infrastructure, including municipal and private water containment systems; petroleum extraction, refinement and circulation; so-called "smart" urban lighting infrastructure; and the structures that embed the circulation of global capital. We do not aim to document, demystify, or recuperate these material grammars from some imaginary outside, but to align ourselves with them, pushing and pulling from the inside to coax them into saying a bit too much. In the excess that spills out, one might encounter unexpected affinities, the cumulative weight of slow violence, denial and remorse sublimated into equipment, the fragilities of abstractions that hide too much, or the unclosed potentials of life and play in the margins.

- *Van Eyck Academie Open Studios*, Maastricht, The Netherlands
- *Chicago Grid*, 68projects, Berlin, Germany
- *Banff Research in Culture: On Energy*, The Banff Centre, Banff, AB, Canada
- *Residency*, Desert Research Station, Center for Land Use Interpretation, Hinkley, CA
- *NEA Art Works Grant: Gary Lights Open Works*, Legacy Foundation, Gary, IN
- *Transit Screening Lounge, Dimensions of Citizenship*, 54th Venice Architecture Biennale, Venice, Italy

CARLA BENGTON

CARLABENGTON.COM

My *Falling Out Spilling Over* interventions into nonhuman lifeworlds question what might be seen and what might be said between species while revealing how differing bodies, environments, and cultures shape what we are

able to think, do, and say. These mutually misunderstood but strangely illuminating human/nonhuman interactions call into question our very understanding of nature and culture, communication and intention, and to the differing conditions of perceptual and material possibilities and constraints that shape all language. Recent projects in the Amazon include inviting bees to interact with videos of themselves, creating reproductions of the perfumes male orchid bees use to attract mates, and attempting to teach monkeys to point at snakes, the precursor to human language. US-based projects include learning the embodied language of fence lizards, using drumming to communicate with woodpeckers, and partnering with crows to give nonhuman animals a voice in climate change politics.

- *Beyond Human, Biennial Experimental Scent Exhibition*, Craft and Folk Art Museum, Los Angeles, CA
- *S.C.O.L.D. at the The Portland Biennial*, c3:initiative, Portland, OR. Curated by Michelle Grabner
- *Creatures: When Species Meet*, Contemporary Arts Center, Cincinnati, OH. Curated by Steven Majticcio
- *Saunter Trek Escort Parade*, Flux Factory and Queens Museum, Queens, NY
- *Visiting Artist*, 18th Street Arts Center, Los Angeles, CA
- *A-Z West Wagon Station residency*, Joshua Tree, CA

AMY BERNSTEIN

AMYBERNSTEINSTUDIO.COM

My visual work concerns itself with the history of painting and visual linguistics, upended by a fraught use of color and minimal composition. My goal is, in the end, to create a language that is the antithesis of a referent, made of shapes and colors that describe what we forget to question. It is a stage set for stillness and odd poetics. I work out of the history of art and language, hoping to continue its arc as a limbic storyteller. The story is one of the existence of a time. I think of these works as divining rods for the places outside of language and consider the viewer a participant whose significance rivals the image.

I am an oil painter because the truth of the medium is in its revelatory accuracy as a recorder of moments; in its characters are held the raw violence of truth or the slow and languid eddy of dammed waters. It reveals neuroses and describes the world we live in with the poignancy of our best poets. I attempt to write with paint what I want to see in poems: an intoxicating tenuousness that mirrors the fragile experience of being alive.

- *Unknown*, The Witch, Ditch Projects, Springfield, OR
- *And from This Distance, One Might Never Imagine That It Is Alive*, The Art Gym, Portland, OR
- *I Am This*, Oregon Jewish Museum, Portland, OR
- *A Lot a Lot*, Galleri Thomassen, Gothenburg, Sweden
- *Between the Dog and the Wolf*, Stumptown Artist Fellowship, Portland, OR

PAT BOAS

PATBOAS.COM

A central motivator for my work has been the view that language is an elusive ally in our effort to make sense of the world. With sources such as children's homework exercises, newspapers, web icons, crowd-sourced image banks, Shaker spirit drawings, and high-end magazine ads, I've approached the daily record as a series of palimpsests, scrubbing down through the layers: isolating, pairing, omitting or obliterating.

Recent work comes from my habit of collecting the super-saturated flat color gallery ads found in high-end art magazines. I was not surprised to notice that the majority of these ads, which cost thousands of dollars, announce solo exhibitions by male artists. Cutting out their names became a kind of drawing, and the operation of randomly stacking the pages turned into a machine for producing abstract compositions. Together, the glyph-like forms often resemble strange characters, bringing to mind a profound shift in visual culture as machine-seeing takes primacy over human seeing.

- ▣ *Memo*, Elizabeth Leach Gallery, Portland, OR
- ▣ *Cipher*, Art in the Governor's Office, Salem, OR
- ▣ *Crow's Shadow Institute of the Arts at 25*, Hallie Ford Museum, Salem, OR
- ▣ *Fellowship*, The Corporation of Yaddo, Saratoga Springs, NY
- ▣ *Hallie Ford Fellowship in the Visual Arts*, The Ford Family Foundation, Roseburg, OR

MIKE BRAY

AMATEURAUITEUR.COM

In my work, I examine the camera system of glass and mirror that moves light through space, by using a lens comprised of glass elements, a reflex mirror, a pentaprism, and finally an eyepiece. Through experience we are aware that aiming the barrel of the lens and pressing the shutter release will result in a still photo or moving image that we are able to study, pause, rewind, fast forward and manipulate. Concealed in this process is the system of internal events that my work has become more and more preoccupied with.

In Michelangelo Antonioni's film *Blow-Up* the viewer watches the protagonist, the photographer, look, take, develop, and interpret a series of images. While the use of the camera allows the photographer to study a captured moment, the camera cannot help to interpret what is being viewed. Time gained by stopping a moment should be an advantage, but ultimately leads to unclear answers and the camera has become a device that we trust at times more than our own eyes.

In an effort to comprehend the space that the light traverses through the camera and its system of optics, my work has begun to reorder the sequence of the lens, to mirror, to lens, to pentaprism, to the eyepiece in multiple variations and places.

- ▣ *Time and the Other* (collaboration with Anya

Kivarkis), The Firehouse at Fort Mason Center for Art and Culture, San Francisco, CA. Represented by Sienna Patti Contemporary in conjunction with the Fog Art Fair

- ▣ *Portland Biennial*, Disjecta Contemporary Art Center, Portland, OR. Curated by Michelle Grabner
- ▣ *Marble, Mirrors, Pictures, and Darkness*, INOVA, Milwaukee, WI
- ▣ *Light Grammar/Grammar Light*, Fourteen30 Contemporary, Portland, OR
- ▣ *Sometimes you get nowhere*, Grammar Center, Ashland, OR

SANDY BROOKE

SANDYBROOKE.COM

There is an element of chance in every painting. I am directed by the space of the canvas and the many thin layers of oil paint I apply over calligraphic lines of graphite. I add paint, but more often than not, I subtract paint by wiping it off.

For a hundred years, modern art has questioned the function of art and its relationship to human life. The mystery of humanity is synonymous with the mystery of art. As nature balances between beauty and chaos, so art and life depend upon each other constantly interacting. The current focus of my work is the Arctic. The titles of the paintings are the names of channels, fjords, cities, and oceans in the Arctic Circle. The condition of the Arctic seems to be a major example of a break down in nature that will change our lives. Take the Greenland ice cap, for example: It contains enough water, were it to melt, to raise sea levels globally by around twenty-three feet. I found the fate of the Arctic consuming, and for me, it brings art, life, and nature together.

- ▣ *Visual Magic, an Oregon Invitational*, Jordan Schnitzer Museum of Art, Eugene, OR
- ▣ *Apex Gallery*, School of Mines, Rapid City, SD
- ▣ *64 ARTS 2017 National Juried Exhibition*, Buchanan Center for the Arts.
- ▣ Juror Lucas Cowan, Monmouth, IL
- ▣ *Visual Magic, The Zone of Middle Dimensions*, NW RESD & George D. Green Art Institute, Portland, OR
- ▣ Work in the collection of Texas Commerce Bank, Austin, TX and Dakota State University, SD

CLAIRE BURBRIDGE

CLAIREBURBRIDGE.COM

I was born in London, England, in 1971. I have been a practicing artist since finishing my education in 1993. In 2010, I moved 6,000 miles from inner-city London to a forested mountainous region in Southern Oregon. This initiated a complete shift in my work practice.

I became deeply fascinated with my surroundings and continue to base all my drawings on my findings. This happens through a process of direct assimilation, observational studies, and photography. These works are translations from the outer world of Nature through my

personal inner world. Though doing them, I gain a rich appreciation of life that I hope to share with the observer.

This quote by Rainer Maria Rilke sums it up perfectly for me: Most experiences are unsayable, they happen in a space that no word has ever entered, and more unsayable than all things are works of art.

- *Solo Exhibition*, Beaux Arts, Bath, UK
- *Salon #8*, Marine Contemporary Art, Los Angeles, CA
- *Absence and Presence*, Toomey Tourell, San Francisco, CA
- *Residency*, Ucross Foundation, Clearmont, WY
- *National Sculpture Prize*, Liverpool, UK

KARL BURKHEIMER

KARLBURKHEIMER.COM

The basis of my creative endeavor is a manifestation of practice, a repeated return to actions of searching, making, reflecting. My exhibited work are moments of public exchange, brief incarnations that seed subsequent renderings. Implying placeholder, I employ a provisional language of materials and processes, instigating an unstable condition of flux, while courting failure and seeking conditional outcomes within normative constructs. The *“makeshift”* challenges accepted structures and logistical positions, leveraging instability as a condition for change.

My exhibited work is generally recognized as constructed objects, often large, utilizing rough or raw material, and referencing the ever-changing, ubiquitous built environment, yet my practice courts an absence, which I often define as *not it*. Absence is a void among the tangible, offering a curious conflict of creative production as action, effort and material are employed to *surround*, allowing for emptiness. The relational, reflective, referent objects/images are markers adjacent to the object of contemplation. The *work* is not present, only the residue of making a *nothing* is on view.

- *Aline*, Asphodel, Brooklyn, NY. Curated by Heidi Schwegler
- *tautline*, Los Angeles Valley College, Los Angeles, CA. Curated by Jenene Nagy
- *Northwest Contemporary Art Award*, Portland Museum of Art, Portland, OR
- *U.S. Japan Creative Artist Fellowship*, Japan United States Friendship Commission, Washington, DC
- *Hallie Ford Fellowship in the Visual Arts*, The Ford Family Foundation, Roseburg, OR

BEN BUSWELL

BENBUSWELL.COM

My sculptural work spans diverse media, encompassing ceramics, metals, resins, incised photographs, and more. I subject these materials to physical processes (such as scratching, piercing, melting, and tearing), wherein the

of accumulation small, repetitive gestures builds into a complex whole.

I am always experimenting, touching the world, in an effort to build an intuitive sense of how materials can communicate through their presence. In the same way that the Self is realized through the body, the image is apprehended through its tactile presence. It is the space of making. Through the physical processes involved in creating the work, my body experiences images in a way that it could not through purely visual means. For me, it is like a physical form of empathy with the subject. This bodily empathy toward the subject is what I hope to see reflected in the viewer's experience of the work.

My belief in the physical nature of things, the chemistry of the mind, the context of our experience, does not equal an existential crisis, but rather looks to a new understanding of our own responsibilities to each other and the world we inhabit and create.

- *What Needs to Be Said*, Hallie Ford Museum of Art, Salem, OR. Curated by Diana Nawi
- *Ben Buswell*, Samuel Freeman Gallery, Los Angeles, CA
- *Photography and Contemporary Experience*, Portland Art Museum, OR
- *Do Not Belong to the Sky*, Marylhurst Art Gym, Lake Oswego, OR
- *Individual Artist Fellowship*, Oregon Arts Commission, Salem, OR
- *Hallie Ford Fellowship in the Visual Arts*, The Ford Family Foundation, Roseburg, OR

IVAN CARMONA

PDXCONTEMPORARYART.COM/IVAN-CARMONA-0

The forms and colors found in his works are based on long-held memories and represent both physical and tactile experiences. Each piece represents a fragment of those experiences through landscape, richly infused with intense colors, shapes, and textures.

While growing up in Puerto Rico, Ivan developed a strong visual vocabulary of images that have come to influence his work today. With representations of Spanish colonial architecture, dense, colorful vegetation and complex textures and patterns, we not only see but feel the power of the landscapes of his home.

Influenced by the Modern Art movement and masters of visual art such as Noguchi, Miró, Calder, Caro, and Kelly, Ivan explores biomorphic form, monochromatic saturated color, and multidisciplinary materials to convey specific content in three-dimensional objects.

Through the use of tropical landscape and traditional cultural idiosyncrasy, one can see how deeply Ivan identifies with the structure and beauty of his home. Employing imagery, form, and texture, Ivan's exploration of the relationship between human emotions, culture, identity, and geographic connections enables him to capture the complexity, personality, and history of his art.

- *Imprint of Place*, PDX Contemporary Art, Portland, OR
- *ISLA*, Eutectic Gallery, Portland, OR
- *Topografía*, Hoffman Gallery, Oregon College of Art and Craft, Portland, OR
- *Colección de Cerámica Contemporánea*, Puertorriqueño, Parque Nacional de la Laguna del Condado, Jaime Benítez, San Juan, Puerto Rico
- *Placas de Artistas*, Arte Público y Participativo Proyecto Cristina del Castillo, Paso de los Libres, Argentina

RENEE COUTURE

RCOUTUREART.COM

Influenced by the personal and the political, I draw inspiration from the historical and social landscape of place. Using my own rural community as a starting point, I articulate the complexity and range of the public's relationship with their nearby landscape. My work seeks to reconcile romantic and pristine notions of landscape with the reality that places bear the influence of humans and reflect our culture, which changes over time. Sculpture is the foundation of my project-based studio practice, though I move fluidly between media. My work is the outcome of inquiry, research, reflection, and experimentation. I allow my ideas to dictate media, form, and process. I negotiate aesthetic and conceptual concerns by using quotidian objects and imagery to make my work approachable physically, emotionally, and psychologically. Ultimately, I make work that focuses on living in the Western United States as a means of understanding the place I now call home.

- *Surveyed*, Tiger Strikes Asteroid Gallery, Philadelphia, PA
- *It Went like This*, South Gallery, Vermont College of Fine Art, Montpelier, VT
- *I Want to Lie upon the Open Hillside*, Carnation Contemporary, Portland, OR
- *Residency*, Djerassi Resident Artist Program, Woodside, CA
- *Individual Artist Fellowship*, Oregon Arts Commission, Salem, OR

FERNANDA D'AGOSTINO

FERNANDADAGOSTINO.COM

Our world is layered with narratives that are rich, confusing, and contradictory. My work brings these layers to life and allows viewers to move through, probe, and engage with them. Interactive spaces are created using new media, artists' books, architecture, and landscapes viewers are invited to explore. Creative coding for live sound and video allows me to choreograph experiences that respond to viewers in real-time, immersing them in an ever-changing milieu. Many of my installations integrate performance and community events such as meals, readings, and harvests to participation that fosters even deeper engagement.

Seducing with a strange beauty, I create a mood of reverie in which time slows down. My recent project, *Generativity*, operates between the sensuousness of the natural world and the increasingly technological way we interface with it. *Generativity* investigates Eco/Eros, immersing viewers in a video, sound, and landscape in dialog with their movements. Writing for Seattle Weekly, T.S. Flock says, "There is a profound and sensual tenderness in every detail, and it sticks with you after you have left the gallery." My current series of installations, *Borderline*, investigates the intersection of climate change, migration, and surveillance. Creative coding combines surveillance video, scientific images tracking climate change, and live feeds of viewers within the installation. At the Portland Art Museum, *Borderline* uses monumental projection scrim mounted on curving supports to carve pathways. *Borderline/Mappingis* software synchs a dystopian collage to the columns and walls of OpenSignalis gallery. *Borderline/Decameron* included the telling of viewer/diners' own migration stories.

An artist's job is to see what others can't or won't see. According to Izeta Gradevic of Sarajevo's Obala Art Centre, "Art is more effective than journalism in drawing attention to the plight of ordinary people." By immersing viewers in responsive environments, I hope to provoke reflection on how our seemingly disparate emergencies are both completely intertwined and all-encompassing.

- *Borderline*, Interactive Video Installation, Portland Art Museum, Portland, OR
- *Pool*, Festival de La Imagen, Museum of Caldas, Colombia
- *Currents*, El Museo Cultural, Santa Fe, NM
- *Our Bones are Made of Starlight*, 1A Space, Hong Kong
- *Precipice Fund Grant*, Portland Institute of Contemporary Art (PICA), Portland, OR

JOVENCIO DE LA PAZ

JOVENCIODELAPAZ.ORG

Jovencio de la Paz is an artist, weaver, and educator. His work explores the intersection of textile processes such as weaving, dye, and stitchwork as they relate to broader concerns of language, histories of colonization, migrancy, ancient technology, and speculative futures. Interested in the ways transience and ephemerality are embodied in material, de la Paz looks to how knowledge and experiences are transmitted through society in space and time, whether semiotically by language or haptically by made things.

- *The Stacks*, Museum of Contemporary Art Denver, Denver, CO. Curated by Derrick Velasquez
- *Carriage*, Vacation, New York, NY
- *Woven Work from Near Here*, Grunt Gallery Vancouver, British Columbia. Curated by Emily Hermant and Tíai Smith.
- *Skin Broken By Prisms*, Carl & Sloan Contemporary, Portland, OR
- *Portland Biennial*, Disjecta Contemporary Art Center, Portland, OR. Curated by Michelle Grabner

DEMIAN DINĪY AZHI´

PICA.ORG/ARTISTS/DEMIAN-DINEYAZHI/

Demian DinĪyazhi´ is an Indigenous DinĪ transdisciplinary artist born to the clans Naashtı´zhı´Tı´ ąąhı´ (Zuni Clan Water’s Edge) and Tı´dĪchı´ı´nii (Bitter Water). DinĪyazhi´’s grew up in the colonized border town of Gallup, New Mexico. The evolution of their work has been influenced by their ancestral ties to traditional DinĪ culture, ceremony, matrilineal upbringing, the sacredness of land, and the importance of intergenerational knowledge. Through research, mining community archives, and social collaboration, DinĪyazhi´’s highlights the intersections of Radical Indigenous Queer Feminist identity and political ideology while challenging the white noise of contemporary art. DinĪyazhi´’s strategically creates space through a variety of decolonial tactics that disrupt both public and private spaces. They utilize museums and art institutions as spaces that must confront their toxic legacies and abide by the terms and conditions set forth by a LIVING Indigenous Queer artist.

- *Between the waters*, Whitney Museum of American Art, New York, NY
- *A Nation is a Massacre*, Pioneer Works, New York, NY
- *Portland Biennial*, Disjecta Contemporary Art Center, Portland, OR. Curated by Yaelle S. Amir, Elisheba Johnson, and Ashley Stull Meyers
- *Brink Award*, Henry Art Gallery, Seattle, WA
- *Contemporary Art Fellow*, Eiteljorg Museum, Indianapolis, IN
- *Hallie Ford Fellow in the Visual Arts*, The Ford Family Foundation, Roseburg, OR

DANIEL DUFORD

DANIELDUFORD.COM

Here’s the central image of my artistic practice: an enormous tree growing out of a half-buried storage jar. The roots have cracked the walls of the submerged pot and suck up nutrients from deep in mythic and historical earth. The disparate branches unite at the nubby, gnarled trunk. The jar itself is burnished by age, with fissures filigreed up to the lip from the cracked belly. The clay for the jar was dug a long time ago in a dry, nearby riverbed, and fired by who knows who in a crude, wood-burning kiln. The tree is a maypole, boundary marker, axis mundi, and a lynching tree. I use blunt materials to tell stories. I make temporary heroic murals, throw pots, draw comics, and build large scale, unviable ceramic monuments. The dendritic nature of my practice fans out of American mythology and folklore. In comics, the narrative is understood through a sequence of panels. The space between the panels (the gutter) is filled in by the mind of the reader. What if the gutter were three-dimensional? How do we receive our stories? Mostly, we receive them in fragments. Like the broken pottery of a lost culture, we infer, we contextualize, and we filter those fragments through our own beliefs and biases. The meanings are fluid. My stories generate paintings, public sculptures, books, installations, and performances.

- *Speaking in Tree Time*, Orange County Museum of Art, Newport Beach, CA
- *We Tell Ourselves Stories in Order to Live*, Museum of Contemporary Crafts, Portland, OR
- *Bread Lecture*, University of Kentucky Art Museum, Lexington, KY
- *MacDowell Colony Fellowship*, Peterborough, NH
- *John Simon Guggenheim Fellowship*, New York, NY
- *Hallie Ford Fellowship in the Visual Arts*, The Ford Family Foundation, Roseburg, OR

TIA FACTOR

TIAFACTOR.COM

Tia Factor’s work is concerned with the concept of topophilia or the emotional connections between the physical environment and human beings. She often incorporates the social element of interviewing others, which becomes the jumping-off point for her paintings. She observes how people describe a place, recording the distortions, emotions, projections, aspirations, or romanticized elements that come into play when describing personal experiences of place. While referencing the tradition of historical landscape painting, often utilizing idyllic, romantic and pastoral imagery, Factor blurs the boundaries of representational space with a passion for abstraction and the physical gestures of painting itself.

In her current series, *Private Places*, Factor’s work reflects the common human impulse to dream-up a better place, and turns a critical eye on our American culture that designs, manipulates, imagines, and privatizes landscapes into places of fantasy and perfectionism. Using her experience in a gated community in Hawaii to frame questions around the darker sides of utopia, Factor’s visual references derive from sources that range from neo-communal entities, lifestyle communities, gated communities, and golf/leisure communities’ places that speak of luxury, leisure, excess and exclusivity while simultaneously hinting at a looming chaos in the form of ecological destruction and dwindling resources.

- *(Harm)ony Cocoon*, PDX Contemporary Art: Window Project, Portland, OR
- *Exploring Reality*, Schneider Museum of Art, Southern Oregon University, Ashland, OR. Curated by Shane McAdams and Scott Malbourn
- *The Land Mark Show*, Center for Contemporary Art (CCA), Santa Fe, NM. Curated by Grace Kook Anderson
- *Professional Development Grant*, Regional Arts and Culture Council (RACC), Portland, OR
- *Shadowshop, as part of The More Things Change*, San Francisco Museum of Modern Art, San Francisco, CA

KAÍLA FARRELL-SMITH

KAILAFARRELLSMITH.COM

Kaíla is a contemporary Klamath Modoc artist whose practice is directly informed by her ancestral homelands in Southern Oregon. The framework of her practice focuses on channeling cultural, political, and historical research through a creative flow of experimentation and artistic playfulness rooted in Indigenous aesthetics and abstract formalism. Her studio practice explores the space in-between the Indigenous and Western paradigms. This research informs the visual artwork and is a part performative act of dictation. Kaíla utilizes white paint as a form of redaction and erasure. Reclaiming colonizers' attempts to erase Indigenous power and control. Her painting practice is responsive to land and placeóshe harvests wild pigments, charcoal from nearby scorched forest floors, and clay from unique landscapes, as well as siting street art via stenciling and aerosol.

Kaíla exhibits paintings, sculptures, and self-curated installations. Her techniques and tools are a mix of mediumsótogether, they make up a cache of mark-making tactics. She develops layers by picking specific tools to make marks, selected palette, and activates multiple panels within a series. The series inform one another and are displayed together.

- *A Lie Nation, Alienation: New Paintings*, Stumptown Artist Fellowship Portland, OR
- *Portland Biennial*, Disjecta Contemporary Art Center, Portland, OR. Curated by Yaelle S. Amir, Elisheba Johnson, and Ashley Stull Meyers
- *Desert Reflections: Water Shapes the West*, High Desert Museum, Bend, OR
- *Native Portraiture: Power and Perception*, Tacoma Art Museum, Tacoma, WA
- *Golden Spot Fellowship to Crow's Shadow*, Umatilla Reservation, Pendleton, OR
- *Fields Artist Fellowship*, Oregon Humanities and Oregon Community Foundation, Portland, OR

TANNAZ FARSI

TANNAZFARSI.COM

I am invested in alternative methods of translating and observing easily erased moments that arise from the complexities of colonialist legacies. Central to my work are notions of fragmentation, structural blindness, and individual agency. I draw from materials and forms that are easily recognizable and range from fluorescents, my Gmail account, and live plants, using our familiarity with these objects, spaces, or things to allow for multiplicity in meaning to develop through arrangement, organization, and form. The work is project-based, and my strategies are steeped in the history of sculpture, installation, and conceptual art practices, allowing me to use a range of mediums to produce objects, photographs, and prints. I am interested in the friction that is instigated within the mixing of these conventionsówhether it is an aesthetic structure that illuminates a political condition or an attempt to bring an irrational idea (or an idea that does not have definitive form) into a physical

structure. Through what I consider acts of translation, of text as mass, of light as sculpture, of material with its own structural growth system rather than something inanimate, I make available an element of chance that can promote a sense of uncertaintyóa reflection on the conditional or contextual nature of objects and images in our periphery, and how these finite forms intersect and govern our bodies.

- *Field not Frame*, Glass Box, Seattle, WA. Curated by Julia Greenway
- *Part and Parcel*, San Francisco Art Commission Galleries, San Francisco, CA. Curated by Taraneh Hemami
- *What Needs to be Said*, Hallie Ford Museum of Art, Salem, OR. Curated by Diana Nawi
- *Residency*, Robert Rauschenburg Foundation, Captiva, FL
- *Bonnie Bronson Fellowship*, Douglas F. Cooley Memorial Art Gallery, Reed College, Portland, OR
- *Hallie Ford Fellowship in the Visual Arts*, The Ford Family Foundation, Roseburg, OR

KIEL FLETCHER

KIELFLETCHER.COM

My work can be segmented into a series of Venn diagrams. Overlapping segments of solo work and collaborative work result in Danger Punch, the artist collective I am a founding member of. Mixed media collage, sculpture, and new media are all tools we use to poke holes in the icons of our nostalgia. While Danger Punch is a reactionary critique of our visual culture, my solo works rely heavily on participating in the institutions Danger Punch attempts to subvert.

Since moving to the High Desert from the valley, my personal work has shifted towards a more self-reflective, thematical body of work, while becoming more visually expansive. My interpretation of this new location manifests itself in my work metaphorically as I connect the physical isolationism of the High Desert of Oregon to that of our use of technology. The smarter the technology, the more human-to-human connection seemingly narrows; in reality, the larger the gap is in our physical realities and a heightened sense of isolationism. I use new media devices and platforms to speak the visual language of the technologies I am questioning and critiquing. In my work, these devices are not used in their designed methodóthey operate less as a tool and more as a visual instrument.

- *Danger Punch Presents: It's Not our Fault*, Rockerill, Charleroi, Belgium
- *My Arms Are This Big*, Printed Matter, New York City, NY
- *BP Loud TATE: All Glitched Up*, Tate Britain, London, UK
- *Oregon Bring Your Own Beamer*, Ditch Projects, Springfield, OR
- *Black Noise*, Podium Dolhuis, Dordrecht, The Netherlands
- *Rainmaker Residency*, Yale Union Laundry, Portland, OR

MELANIE FLOOD

MELANIEFLOODPROJECTS.COM

My practice is about my experience living as a woman. Using the tools of still life and commercial photography, I examine the myths of modern femininity and the idyllic female body. As I grow older, I have become nostalgic for my youth, yet long for my mother's refined style that I expected to embrace when I grew up. I gaze in the mirror and wait to see myself as I thought a woman should look: poised, tucked, upright. Every day starts with thinking about photography. I see the world in terms of images and compose photographs in my mind. For years my camera was a tool I used to record chance encounters. Now, I make photographs much like a commercial photographer would do in a studio setting to control light and subject. What makes photography such a compelling medium is how objects can be transformed when recorded by a digital sensor or film. A body becomes flat, a silhouette larger than life. I focus on how women are transformed through garments, hair styling, and makeup. My insecurities are fodder for pictures, as women have to fit the ideal no matter the standard. There is a tool for every problem area. I choose objects for their formal qualities and potential referentiality, feminine, figurative. I refine these materials into evocative gestures to be photographed.

- *The Fascinating Girl*, Fourteen30 Contemporary, Portland, OR
- *Wet Pictures Titty Bears with Evan La Londe*, Ditch Projects, Springfield, OR
- *Guest Room*, Der Greif, Berlin, Germany, curated by Charlotte Cotton
- *Pacific Midwest 2.0*, Inova Gallery Institute of Visual Arts, Milwaukee, WI
- *Precipice Fund Grant*, Portland Institute of Contemporary Art (PICA), Portland, OR
- Collection of the Brooklyn Museum of Art, Brooklyn, NY

HOWARD FONDA

HOWARDFONDA.COM

*I met a genius on the train
today
about 6 years old,
he sat beside me
and as the train
ran down along the coast
we came to the ocean
and then he looked at me
and said,
it's not pretty.*

*it was the first time I'd
realized
That.*
(Charles Bukowski)

OR

The difference between representation and abstraction is like the difference between clouds and sky. The origin of the debate is more useful than the debate itself.

I see painting as a philosophical sanctuary and spiritual outpost.

I embrace painting's traditions and limitations, finding comfort in them.

Painting is a vehicle of contradiction adept at conveying the hubris of, and understanding of, existence. Painting is poetic and transcendent.

I find painting an articulate means of exposing a range of emotions, both rational and irrational. Both rational and irrational experience define existence.

Genre and form are choices like any other, used to articulate a cultural perspective and historical context.

Craft, form, and content are equivalents.

Painting relies on truth and beauty.

Mystery begs to be demystified. Definitions beg to be redefined.

Judgment itself can be good or bad. Both good and bad can be good or bad or both. Judgment has less to do with art than one expects. Consideration and empathy are more useful.

Content is form. Form is content.

Academia, institutions, and the market are all equivalent.

In these times, critical analysis of art must contain a measure of academia, institutions, and the market, as well as articulated taste.

The value of art is never fixed and is contingent on context.

Art is everything and nothing. Everything is everything and nothing. Nothing is everything and nothing.

Knowledge is not wisdom. Wisdom is more important than knowledge.

Creating meaning and finding meaning are two different things. I am primarily interested in finding meaning.

- *Yesterday's and Today's*, Ditch Projects, Springfield, OR
- *Thoughts From a Stolen Land*, The Dot Project, London, UK
- *Summer Soup*, Three Four Three, New York, NY
- *American Genre: Contemporary Painting*, ICA at Maine College of Art, Portland, ME. Curated by Michelle Grabner
- *Oregon Arts Commission Grant*, Salem, OR

ruben g arcia marrufo

[VIMEO.COM/RUBENMARRUFO](https://vimeo.com/rubemarrufo)

My work focuses on borders, the separation from place and its aftermath. It finds its place between fiction and documentary video forms with narratives that are rooted in hearsay of multiple languages. They attend to witness and document on the extension of the border event and its burdens beyond the geographical line of demarcation. They choreograph actions and speech in order to attain the ecstatic material of which their films are known for.

- ▣ *Manifesting the Terrestrial Paradise*, The MexiCali Biennial, Mexicali, Mexico
- ▣ *Artists Space*, abcontemporary, Kunstverein, South London Gallery, Escritorio de Procesos, Echo Park Film Center and Mexicali Rose
- ▣ *Calafia: Manifesting the Terrestrial Paradise*, Robert V. Fullerton Art Museum, San Bernardino, CA
- ▣ *Precipice Fund Grant*, Portland Institute of Contemporary Art (PICA), Portland, OR
- ▣ *Project Grant*, Regional Arts and Culture Council (RACC), Portland, OR

STEPHANIE GERVAIS

[STEPHANIEGERVAIS.COM](https://stephaniegervais.com)

My individual works and installations encompass photography, language-based works, textiles, sculpture, painting, and sound. My recent work focused on borders and movement is based on several years living and working in refugee communities in Northern France and the UK. This work is focused on the violence of the border, the feat of journeys of border-crossing, the impact of movement on landscapes, and the forms of collectivity that emerge in liminal spaces. I work with 4x5 film cameras to make photographs that are process-based, material, and experimental. My means of creating photographs is important to the conceptual concerns of my work. My slow, sculptural, and unpredictable means of image-making requires time, inspires different associations and relationships, and matches the

uncertainty of the situations I work in. My visual work is strongly connected to my writing practice. Language appears in photographs, on the body, and in textiles in connection to witnessing, remembrance, and translation. My large-scale sculptures constructed from beads or painted cloth are made to adorn the body. The intimacy of sewing and embroidery in my work references repair and the junction of heterogeneous materials or realities. My recent writing and painting projects explore vulnerability, and the generative landscapes created by wounding, loss, and heartbreak, both conceptually and visually. I regularly establish connections with humanitarian organizations that inform my practice. My individual works and installations are constructed through collaboration and translation between languages, materials, and technologies. The textiles, documents, and sound works in my installations materialize translation as a live, unfolding process in a dynamic back-and-forth that is a natural part of living in-between multiple languages and cultures. My work with specific groups of people

has evolved over time, and is a means of exploring my personal relationships to people and places.

- ▣ *Gulalhi*, The Douglas F. Cooley Memorial Art Gallery, Reed College, Portland, OR
- ▣ *Memories of Syria*, produced in collaboration with Rethink Rebuild Society, Manchester Museum and the Whitworth Art Gallery, Manchester, UK
- ▣ *Jeune Création*, Le Centquatre Cultural Center, Paris, France
- ▣ *Abre Alas 10*, A Gentil Carioca Gallery, Rio de Janeiro, Brazil

DAMIEN GILLEY

[DAMIENGILLEY.COM](https://damiengilley.com)

The work investigates the role of vision in relation to contemporary spatial realities. Architecturally influenced drawings are presented as perceptual events through temporary, site-specific interventions in a variety of materials. Through the research of specific locations, the work depicts invisible architectures that reflect and deconstruct the historical, current, and potential identification of place. Using both computer design and hand building, the images offer a visceral experience that places the viewer into a critical, experiential context that juxtaposes human scale, digital languages, and physical spaces. Digital and physical materials are combined to create visual languages that derive from, or simulate, characteristics of contemporary and vintage technologies. Computer-Aided Design (CAD) modeling, augmented reality, and mapping strategies are referenced through works that are reliant on handmade processes. Works materialize in a variety of mediums, including tape as line, projection as sculpture, analog videos that simulate computer programming, hand-drawing in VR space, and laser lines as a photographic drawing material.

- ▣ *Perpetual Dawn*, Sharjah Art Museum, United Arab Emirates
- ▣ *Bellwether*, Bellevue Arts Museum, Bellevue, WA. Curated by Sutton Beres Culler
- ▣ *Plat Forms*, Planeta, New York, NY. Curated by Modou Dieng
- ▣ *Fellowship*, Vermont Studio Center, Johnson, VT
- ▣ *Residency*, Milvus Artistic Research Center, Kivik, Sweden

BRIAN GILLIS

[GILLISLAB.COM](https://gillislab.com)

Central to my work is the use of material and intervention to chronicle and extend socially relevant information. I am most interested in the intersection of history and its consequent social outcomes, and the ways that access to this junction can influence a sense of one's world. My practice ranges from the production of objects and editioned multiples to site-specific installations and actions. I see it as not bound to one genre, material, or strategy, but rather that which is investigative in nature and takes whatever form is necessary.

I condition my work to exist as an archive and a mine, so that the confluence of primary source material, related objects or images, and a given context piques awareness and provokes exchange. In this way, I invite different forms of engagement and offer the possibility to conflate the roles of viewer, user, and stakeholder.

- ▮ *Of Ghosts and Speculation*, Chipstone Foundation/ Milwaukee Art Museum, Milwaukee, WI
- ▮ *Free Radio*, CUE Art Foundation, New York, NY
- ▮ *Maps and Bridges*, Heilongjiang University School of Art Gallery, Harbin, China
- ▮ *80x80*, The Mint Museum, Charlotte, NC
- ▮ *Korea Foundation Grant*, Seoul, Korea
- ▮ *MacDowell Colony Fellowship*, Peterborough, NH

EMILY GINSBURG

EMILYGINSBURG.COM

As notions of meaning and resonance become increasingly ephemeral and mediated, my work explores how to make visible and material the affective impact of our communicative transmissions. I desire to map the visual and emotive contact between synaptic and media patterns as embodied records. Cell phones, newspapers, television, social media, and streamed content allow us to author, participate, and witness these phenomena. I see the works as abstract translations that expose the aspects of how these stimuli: like blood traveling through the body, circulate and resonate. Over the years, these ideas around communication, emotion, and social dynamics have evolved into works on paper, video, sound, photography, installation, objects, and currently manifest as paintings.

After fifteen plus years of using digital media as primary tools, I found I needed to re-ground the work in the sense of physicality and materiality. Wetness, surface, gesture, layering, fluidity, and mark-making for me meet the language of mass media platforms halfway. The paintings mine systems such as the halftone dot, the pixel, interlacing in video, the format of the page, and the screen. I use these aesthetics to mine the appearance of reproducibility as a foil for the idiosyncratic range achieved through painting. The complexity of these interrelated systems builds to suggest topographies, the biological, textiles, and histories of pattern and decoration. Combined with related color palettes, the material capacities of how paint acts and moves, the pieces for me, suggest fields of sound and inkblots. I wonder what these scrambled transmissions tied to my own hand can emit.

- ▮ *Public Art Commission*, Portland State University, Portland, OR
- ▮ *Public Art Commission*, Seattle City Light, Office of Arts and Cultural Affairs, City of Seattle, Seattle, WA
- ▮ *Undercurrents*, Anthroposophical Society, Rudolf Steiner Branch, Chicago, IL
- ▮ *Oregon Biennial*, Portland Art Museum, Portland, OR. Curated by Jennifer Gately
- ▮ *Salon: Portland Biennial*, Disjecta Contemporary Art Center, Portland, OR. Curated by Michelle Grabner

DANIEL J GLENDENING

DANIELJGLENDENING.COM

Every object suggests a body.

A low flour-dusted shelf, an outstretched arm, round loaves of bread, and a lamp. Fragmented text a poem or streamocast in concrete, stacked and piled, leaning.

Every object suggests a body: a body to make and be made by it; a body to love and be loved by it; a body to touch and be touched by it; a body to fuck and be fucked by it; a body to fight and be fought by it; a body to use and be used by it; a body to eat and be eaten by it; a body to hold and be held by it.

Every object is a body: a form holding a purpose, skimming across the surface of the world. It has some inner life we can't know, and yet it is incomplete, just as we each alone are incomplete. I complete this lamp, just as you complete me, and this lamp completes you. Every object is a body and every object suggests a body, radically full of life and yet unfinished, scraping against the stars and yet bound, here, to the base functions of life. Maybe one day we will build an object that doesn't need us; that we don't need; but I don't think so. Maybe one day we will build an object that isn't us.

Every object suggests a body; every word suggests a reader; every sign suggests a mind; every poem a dreaming world, fleeting thoughts locked in place.

A shelf; a lamp; round loaves of baked bread; a text concrete.

- ▮ *The barometric pressure is all over the place*, Anytime Dept., Cincinnati, OH
- ▮ *NEW WORLD UNLTD* (as GWC, Investigators), Shoot the Lobster, New York, NY and Compliance Division, Portland, OR
- ▮ *Out There*, Plug Projects, Kansas City, MO
- ▮ *HDS 2013* (as GWC, Investigators), High Desert Test Sites, Joshua Tree, CA
- ▮ *Artist in Residence*, Rupert, Vilnius, Lithuania

JULIE GREEN

GREENJULIE.COM

I paint about food: the last thing death row inmates eat before they are executed and the first thing exonerates eat on release.

After twenty years with *The Last Supper*, final meals of US death row inmates, I began *First Meal*. A recent OSU Center for the Humanities Fellowship provided time to consider the gravitas and begin work. Naively, I thought *First Meal* would be more uplifting to paint than *The Last Supper*. The meal is celebratory but is nothing compared to all those lost years.

I think of *First Meal* paintings as flags. Generally, flags are something we are proud of, something to hold up,

something to wave. But First Meal flags point to flaws in our legal system: they are pennants of loss.

The series is a collaboration with the Center on Wrongful Conviction, Bluhm Legal Clinic at Northwestern University. CWC interviews former clients, now exonerated and gather food stories which I paint. After reading the vivid descriptions, I asked and received permission to include text in the artwork, such as Jason Strong mentioning it had been seven years without an orange. The server brought an orange. Jason Strong held it for forty minutes before eating.

I wonder how to depict absence, how to paint not having an orange for seven years?

- ▣ *Food, Fashion, and Capital Punishment*, Upfor Gallery, Portland, OR
- ▣ *The Power of Place*, Spencer Museum of Art, Lawrence, KS
- ▣ *Juror's Choice Award*, ArtPrize, Grand Rapids, MI
- ▣ *Joan Mitchell Center Artist-in-Residence*, New Orleans, LA
- ▣ *Individual Artist Fellowship*, Oregon Arts Commission, Salem, OR
- ▣ *Hallie Ford Fellowship in the Visual Arts*, The Ford Family Foundation, Roseburg, OR

MK GUTH

MKGUTH.COM

Positioned around the rituals and sites of social interaction, my work calls special attention to the overlooked narratives in our everyday experiences. How we orient ourselves in the larger social and spatial landscape marks a continuation of that theme in my practice. Visitors are prompted to question where exactly the artwork exists, whether it is in the object, the performance, or somewhere more liminal in the context of the gallery space, which functions simultaneously as the site of presentation, performance, dining hall, or even a tavern.

- ▣ *Paying Attention*, Hallie Ford Museum of Art, Salem OR
- ▣ *Dread & Delight: Fairy Tales in an Anxious World*, Weatherspoon Art Museum, Greensboro, NC
- ▣ *Memory Palace*, Center for Contemporary Arts, Cincinnati, OH
- ▣ *Whitney Biennial*, Whitney Museum of American Art, New York, NY
- ▣ *Hallie Ford Fellowship in the Visual Arts*, The Ford Family Foundation, Roseburg, OR

MEGAN HANLEY

MEGANHANLEY.COM

As a research-based artist interested in humanity's relationship to nature over time, I've sought out tactile experiences where my own body feels materially connected to the natural and archaic. I have participated in an archaeological dig in Menorca, Spain, where I excavated 1500-year-old biological remains from a

Roman necropolis. In response to this experience, I created life-size drawings with charcoal, ink, dirt, and ash of the plant life taking over the tombs that the ancient skeletons once inhabited. The fusion of the concept of death with new life alludes to our state of becoming, of actually being made of cells and atoms that shift and change, to remember that we are a host for bacteria flora living inside of us, and subsequently, are ourselves hosted on a terrain that provides us sustenance. Following these themes brought me to Lassen Volcanic National Park in California, this time working with microbiologists from the Center for Life in Extreme Environments at Portland State University. The destructive and regenerative forces of the landscape and the variety of microscopic life found flourishing in these habitats challenged my definition of the conditions necessary to sustain life and inspired a series of drawings and sculptures of the ecosystems and their communities of organisms. While the landscapes may feel alien, they are a reminder to be more aware of what is underneath our feet—whether it be a human grave, or bubbling sulfuric mud, or life—as I figured out a way to survive and even thrive in the most extreme conditions. My goal is to generate artwork that continues a dialogue with posthumanist theory and explores how acts of entombment, excavation, and transformation embody the interconnected relationship we humans have with the environment.

- ▣ *Eternal Becoming*, Tropical Contemporary, Eugene, OR
- ▣ *Lines of Thought*, CICA Museum, Gyeonggi-do, Korea
- ▣ *Solastalgic Archive Contribution, Deep Time Lab*, University of New Mexico Art Museum, Albuquerque, NM
- ▣ *Sanisera Archaeology Institute*, Field School, Sanisera, Menorca, Spain
- ▣ *Signal Fire Residency*, Portland, OR

SABINA HAQUE

SABINAHAQUE.COM

Sabina's work combines oral histories, performance, and hand-drawn animation to explore place and identity. Her cross-cultural experience uses art as a tool to excavate site-specific stories of inclusion and exclusion.

In 2016–2017 Sabina was selected artist-in-residence at the Portland Archives Center, a public residency funded by Portland's Percent for Art, with a mandate to creatively engage with archival documents to investigate Portland's civic identity. Her research included gathering oral histories from 80-year-old civic activists and from recent Vietnamese and Somali immigrants living along or beyond 82nd Avenue in East Portland. The resulting immersive installation used oversized archival text, animated annexation maps, and collaged posters. The opening included a shadow theater performance by East Portland youth portraying experiences of exclusion and inclusion. The exhibit created multiple vantage points to contemplate questions of place, power, and the future of our city. As a continuation of her community-based art practice, Sabina has partnered with APANO, Africa House, and East Portland schools to give voice to untold stories through art.

Sabina's etching series *Right to Return*, created during Jordan Schnitzer Printmaking Residency, was included at the Hallie Ford Museum's show WITNESS to explore issues of race and social justice in contemporary printmaking. The etchings trace Sabina's immigrant history through the lens of the partition of India in 1947. *Lost at Sea* illustrates her family's escape from the violence. The images depict her relatives fleeing by boat but remaining stranded in the Indian Ocean for days before a helicopter rescue. The etchings were inspired by Mithila folk art from her family's lost ancestral home to record time, memory, and loss.

Under the Same Blue Sky, Portland Art Museum, Portland, OR

- *Artist in Residence*, City of Portland Archives and Records Center (PARC)
- *Jordan Schnitzer Printmaking Residency*, Sitka Center for Art and Ecology, Otis, OR
- *TEDx conference Artist in Residence*, TEDx, Portland, OR
- *Precipice Fund Grant*, Portland Institute of Contemporary Art (PICA), Portland, OR
- *Individual Artist Fellowship*, Oregon Arts Commission, Salem, OR

STEPHEN HAYES

STEPHENHAYES.NET

Stephen Hayes's most recent landscape paintings of rural Oregon possess a psychedelic quality that is firmly rooted in painterly traditions but also reflects the garishness of contemporary life in the era of the off-brand discount store and the inkjet printer. Like masterful colorists of the nineteenth century, Monet and van Gogh come to mind in particular. Hayes represents the reassuring hues of everyday life in discordant terms, shocking and, at times, disturbing the senses. ▫ By Stephanie Snyder, for Art Forum

- *Solo Exhibition*, Elizabeth Leach Gallery, Portland, OR
- *Earthscapes: Contemporary Views of and From the Land*, David Richard Gallery, Santa Fe, NM
- *Individual Artist Fellowship*, Oregon Arts Commission, Salem OR
- *John Simon Guggenheim Fellowship*, New York, NY
- *Hallie Ford Fellowship in the Visual Arts*, The Ford Family Foundation, Roseburg, OR

SEAN HEALY

ELIZABETHLEACH.COM/SEAN-HEALY-FEATURED-WORK

My work is closely associated with my life, encapsulating sculpture, drawing, and assemblages to show slices of my experiences as a father, husband, and friend. The successes and failures of a life laid bare are demonstrated through the evolution of the work. Increasingly, my work is focused on the encroachment of middle age, with all the attendant fears and cautious optimism that this time of life presents.

This work comes from deep within me. My art practice and my life are inexorably linked, as one would not be full without the other.

- *today...*, Elizabeth Leach Gallery, Portland OR
- *New Paintings*, David Richard Gallery, Santa Fe, NM
- *Painted Landscape: Contemporary Views*, Heritage Museum, Cape Cod, MA
- *The Future Royal Family of Antarctica*, East/West Projects, Berlin, Germany
- *Oregon Biennial*, Portland Art Museum, Portland, OR

WENDY HELDMANN

WENDYHELDMANN.COM

Wendy Heldmann's recent paintings of interior spaces sometimes include figures and often do not. Much like establishing shots in classical cinema, the vantage point of Heldmann's work takes the broadest possible view of the spaces it depicts—a living room, dining room, storage room, bedroom, or office—often looking through a doorway or from a far corner of the room. There is a sense in the paintings that, while some areas are carefully attended to in fine detail, other parts are unrendered while still maintaining an essential presence in the overall scene. A personal sensibility is cultivated in Heldmann's paintings—entire spaces, and everything included, are challenged and reconstructed as though to free themselves through a radical subjectivity. Figures are either solidly fixed within their spaces or occupied and distracted—or they have apparently very recently vacated, leaving evidence of their presence and anticipation of their impending return. This impression that someone has recently departed or is about to arrive amplifies our experience of the empty spaces, which are otherwise very full of detail: open doors, lights left on, a television playing, a table set, a bag on the floor, shelves, and ephemera. Painted on paper-like surfaces and canvases that absorb as much as they support, Heldmann's subjectivity possesses a tactile clarity that has as much to do with the surface as it does representation.

- *Helen Chung + Wendy Heldmann*, Arcana, Los Angeles, CA
- Blue Roof Studios, Los Angeles, CA. Curated by Bettina Hubby
- *Fragile Kit*, Marine Contemporary, Venice, CA
- *SCOPE Basel*, Switzerland with Jail Gallery
- *New Painting*, Nancy Margolis Gallery, New York, NY

RACHEL HIBBARD

RACHEL-HIBBARD.NET

My work is rooted in the earliest moments of pleasure and longing I can recall. Orange was the first color I am three and looking at light hitting lichen in the Ochoco Forest, under a lookout tower where my parents are working, spotting fires.

White on black became the integer of existence on epic family treks across country. I am four—headlights push past a fringe of grass as everything we own is moving

at 60 miles per hour. Flakes of snow collapse the space in front of us. Frenetic white streaks and a positive blackness break against our windshield with every stripe we roll by. I am not sure we are actually going anywhere, but we are crossing the high plains of Little Bighorn.

I am moved by the direct act as well as the filter each medium's traditional aesthetic provides. I work thematically, exploring the personal and communal. Giving the materials and images that constitute our visual landscape new contexts, my practice enlists this material culture to explore systems such as our relationship with the climate, consumer goods, the mixing of domestic and military spheres, and how we inhabit space.

Now, like a long-lost friend, an idea comes up and shakes me by the shoulders. [I will get in touch,] I say. Then, if I do, it's a drawn-but process, full of negotiations with my own whiney predilections and suspicions. Other ideas insinuate their way through the door. These visitors are odd or commonplace. No t you again, I say, then work to find the track they suggest we take. Mostly I enjoy these trial encounters and find a certain sublimity in the wholehearted and deadpan absurdity. I dive in. I need to learn lightness. I am ready to play with space and the possibility that all of it's inner-but, public-private, natural-synthetic is a continuum, made as it is occupied in thought or form.

- ▣ *Unfolding Object*, Concord Visual Arts Center, Concord, MA
- ▣ *On the home front*, Blue Sky Center for Photography, Portland, OR
- ▣ *365 Days, Calendar for a New World*, Colorado State University, Fort Collins, CO
- ▣ *Bin Labs 2, Second Growth*, Soil Gallery, Seattle, WA.
- ▣ *Things Never Die*, Portland Building, Portland, OR

BILL HOPPE

BILLHOPPE.COM

I paint because I cannot sing! In 1964, at age nineteen, in my junior year of college, I took my first classes in art. While living in buildings designed by Marcel Breuer with stained glass windows by Joseph Albers, I began the body of work that celebrates the structure of the grid and the lyricism of color. Later, influenced by the Asian Art collection in the Seattle Art Museum and the stain and color field painting of the 1970s, I began the large-scale paintings that have continued to the present.

- ▣ *North, South, East, West and Middle*, Moore College of Art Gallery, Philadelphia, PA
- ▣ *Recent Paintings*, Richard Hines Gallery, Seattle, WA
- ▣ *Recent Paintings*, P.S.1, Long Island City, NY
- ▣ *Elemental Abstraction*, Florida Gulf Coast University, Fort Meyers, FL
- ▣ *Bill Hoppe: Paintings and Paper Projects 1970 to 2017*, Liberty Gallery, Bend, OR

LINDA HUTCHINS

LINDAHUTCHINS.COM

My practice casts a wide net to reappraise the meaning and experience of drawing: site-specific installation, wall drawing, cross-disciplinary collaboration, performance.

Over the years, I keep coming back to pen and ink and silverpoint. I depend on their indelibility to record the present moment. I depend on their consistency to reveal the nuance of gesture. I depend on their fine scale to build mark after mark without going too far. These qualities offer a structure within which I can let myself go. I can get carried away, and the results are still restrained.

In silverpoint, I draw with both hands at once, sterling thimbles on all ten digits. My rhythm is staccato and fast. I sacrifice control for a direct reflection of body symmetry and dynamics. The marks on the page, and the relationships among them, are dictated by the mechanics of the human body in motion—body in particular. I see this as a form of figure drawing—no t a likeness, but a portrayal of embodied experience from the inside out.

In contrast, my rhythm with pen and ink is slow and meditative. As lines overlay, a pattern appears. It shimmers of its own accord with energy I don't control. I set the process in motion and allow it to unfold.

Gestures leave traces. Traces accumulate. Repetition brings a state change, like water becoming steam. Drawing is a snare to catch that shift in consciousness.

- ▣ *Linda Hutchins: Interference Study*, Nine Gallery, Portland, OR
- ▣ *Coded Threads*, Western Gallery, Western Washington University, Bellingham, WA
- ▣ *Touch Stone: An Open Rehearsal*, Center for Contemporary Art and Culture, Pacific Northwest College of Art, Portland, OR
- ▣ *Artist Residency*, Leland Iron Works, Oregon City, OR
- ▣ *Now on View: Recent Acquisitions of Prints and Drawings Spanning 500 Years*, Portland Art Museum, Portland, OR

GARRICK IMATANI

GARRICKIMATANI.COM

Garrick Imatani is an artist who uses embodied perception, fabrication, and performance to think through the role of landscape, collective history, and racialized bodies within the United States. Imatani's process frequently stems from research, site visits, and collaboration, resulting in sculptures, installations, drawings, photographs, videos, and public projects.

- ▣ *Southern Oregon SITE Project*, Schneider Museum of Art, Ashland, OR
- ▣ *Unwalking the West*, Center for Contemporary Art and Culture, Pacific Northwest College of Art, Portland, OR

- *The Watcher Files Project* (with Kaia Sand), Blaffer Art Museum, Houston, TX; Art, Design, and Architecture Museum, Santa Barbara, CA; YNKB, Copenhagen, Denmark; Portland Archives and Records Center, Portland, OR
- *Signal Fire Outpost Residency*, Mt. Hood, OR
- *Andy Warhol Foundation Grant*, Pittsburgh, PA

COLIN IVES

COLINIVES.COM

I see my work as a speculative endeavor, operating within a nexus of overlapping cultural categories, including art, technology, and ecology. I see myself as a technologist, but not what is usually meant by that word. I am committed to reasserting human modes of knowing within the field and flipping the applied and instrumental over to the conjectural and idiosyncratic. I am interested in redirecting the sense of agency we've endowed our machines towards the idea of the apparatus as a site of speculation. This approach makes visible the contradictions embedded in culture and opens up a non-discursive form of cultural production. Positioning myself as a speculative technologist informs my creative practice and allows me to consider the cultural and ecological realities at issue in our increasingly data-driven world.

- *Portland Biennial*, Disjecta Contemporary Art Center, Portland, OR. Curated by Yaelle S. Amir, Elisheba Johnson, and Ashley Stull Meyers
- *Harmonic Laboratory: Multiple Media*, Duke Hall Gallery, James Madison University, Harrisonburg, VA
- *Intermedia Invitational*, Peter Paul Luce Gallery, Cornell College, Mount Vernon, IA
- *Intel-sponsored creative research group*, Santa Clara, CA
- *Ný títur uranns* knastin við Myvatn, Myvatn Research Station, Myvatn, Iceland

JESSICA JACKSON HUTCHINS

EN.WIKIPEDIA.ORG/WIKI/JESSICA_JACKSON_HUTCHINS

Hutchins's expressive and intuitive studio practice produces dynamic sculptural installations, collages, paintings, and large-scale ceramics, all hybrid juxtapositions of the handmade. As evidence of the artist's dialogue with items in her studio, these works are a means by which the artist explores the intimacy of the mutual existence between art and life. Her transformations of everyday household objects, from furniture to clothing, are infused with human emotion and rawness, and also show a playfulness of material and language that is both subtle and ambitious. Based upon a willingly unmediated discourse between artist, artwork, and viewer, Hutchins's works ultimately serve to refigure an intimate engagement with materiality and form.

- *Secret Sister*, The Pit, Los Angeles, CA
- *The People's Cries*, Boesky East, New York, NY
- *Coming II*, Johann König, Berlin, Germany

- *The Encyclopedic Palace*, 55th Venice Biennale, Venice, Italy
- Collections of the Brooklyn Museum, Brooklyn, NY; The Hammer Museum, Los Angeles, CA; The Museum of Modern Art, New York, NY; Whitney Museum of American Art, New York, NY; Eli and Edythe Broad Museum, Michigan State University, East Lansing, MI; Portland Art Museum, Portland, OR; Seattle Art Museum, Seattle, WA; San Francisco Museum of Modern Art, San Francisco, CA; Museum of Contemporary Art, Chicago, IL

LISA JARRETT

LISAJARRETT.COM

My intersectional practice considers the politics of difference within a variety of settings: schools, landscapes, fictions, racial imaginaries, studios, communities, museums, galleries, walls, mountains, mirrors, floors, rivers, and lenses. I exist and make socially engaged work within the African Diaspora, where the desires and limitations of representation are contentious sites. My work contemplates the necessity of imagination as a person whose history, to a fault, is untraceable due to the violence of slavery in the United States and the ongoing attempts at cultural erasure that colonialism demands.

My practice is a site of humanity and an act of resistance. I explore the interiority of my experiences and their relationship to society by making work that situates ancestral legacies within contemporary art and culture. My varied approaches to artistic production are often collaborative, ranging from social practice to studio practice, and these ways of working are reciprocal and interdependent. I prioritize process over product and embody learning over widely reproduced conceptions of what it means to work as an artist. This extends the context of my work beyond the gallery and studio to the disenfranchised histories, perspectives, and communities that sustain me.

- *Portland Biennial*, Disjecta Contemporary Art Center, Portland, OR. Curated by Yaelle S. Amir, Elisheba Johnson, and Ashley Stull Meyers
- *Imagining Home: 100 Exercises in Empathy*, Russo Lee Gallery, Portland, OR
- *KSMoCA International Art Fair*, Converge 45, Portland Institute of Contemporary Art (PICA) Portland, OR
- Art Works Grant for King School Museum of Contemporary Art (KSMoCA), National Endowment for the Arts (NEA), Washington, DC
- *Joan Mitchell Foundation Painters and Sculptors Award*, New York, NY

SHELLEY JORDON

SHELLEYJORDON.COM

My artwork examines the human condition through traditional and contemporary art forms, which include painting, drawing, animation, and animated installation. Weaving together personal dreams and memories with

everyday life, politics, and social issues, I explore the interior and exterior worlds that connect past and present experiences. Collaborations with musicians, composers, and roboticists present new and unexpected ways to expand the narrative content of my work and to create a more immersive experience for the viewer. Recent paintings and animations reflect on the passage of time, the power and beauty of nature, and the cycle of life.

- *Still Streaming*, Ildiko Butler Gallery, Fordham University at Lincoln Center, New York, NY
- *Flying/Falling*, Dwek Gallery, Mishenot Sha'ananim, Jerusalem, Israel
- *Codec International Festival for Experimental Film & Video*, Mexico City, Mexico
- *WOW Wake Up!* [://self~imaging for Peace](#), Quarantine Film Festival, Varna, Russia
- *Water*, Convent di Santa Maria, Medici Fortress, Siena, Italy [Wake Up!](#), Cyprus Motion Festival, Nicosia, Cyprus
- *Career Opportunity Grant*, Oregon Arts Commission, Salem, OR

KRISTAN KENNEDY

[EN.WIKIPEDIA.ORG/WIKI/KRISTAN_KENNEDY](https://en.wikipedia.org/wiki/Kristan_Kennedy)

Kristan Kennedy is an artist, curator, and educator who works in a range of media.

- *The Big Dark*, with Arnold Kemp, Fourteen30 Contemporary, Portland, OR
- *Eyes*, with Derek Franklin, Ditch Projects, Springfield, OR
- *Stretch Release*, D² st Britt & Mayhew, Den Haag, The Netherlands
- *Tomorrow, Tomorrow*, CANADA, New York, NY Curated by Stephanie Snyder and Wallace Whitney
- *Bonnie Bronson Fellowship*, Douglas F. Cooley Memorial Art Gallery, Reed College, Portland, OR

ANYA KIVARKIS

ANYAKIVARKIS.COM

Jewelry elicits desire, and as material culture embodies our assumed aspirations. My work has moved through the replication of jewelry appropriated from archives of history, the internet, and film. From appropriated images, I isolate and recreate what is observable of the jewelry that is depicted as mediated through its representations. I build the qualities of the represented objects—such as the obstruction and gesture of the wearer's body, the cropping of the frame, blurriness, accumulations of glare, and sequential and perspectival view—into the remade objects themselves. My interest is how these reconstructed jewelry objects address our inability to fulfill our covetous desire for luxury goods. We fail to connect to their originals because they are direct replicas of their representations; they retain the gesture of the celebrities' bodies, so they hang askew, backward, or incomplete. Ultimately, they become a distorted version of themselves, always mediated by my translation of them. I re-film some of these approximated objects and am drawn to how the replicas become almost hyperreal

yet featureless, dead objects when placed back into the film.

- *Site Effects*, Bavarian Association of Arts & Crafts (Bayerischer Kungstgewerbeverein, BKV), Munich, Germany. Curated by Katja Toporski and Anja Eichler
- *What Needs to be Said*, Hallie Ford Museum of Art, Salem, OR. Curated by Diana Nawi
- *The View from the Jeweler's Bench*, Bard Graduate Center Gallery, Bard College, New York, NY
- *Charmed*, *Sienna Patti Contemporary*, Lenox, MA
- *Marble, Mirrors, Pictures and Darkness*, University of Wisconsin, Milwaukee, WI
- *Hallie Ford Fellowship in the Visual Arts*, The Ford Family Foundation, Roseburg, OR

MICHAEL KNUTSON

BLACKFISH.COM/ARTIST/MICHAEL-KNUTSON

For the past ten years, my paintings have been composed of four layers of transparent spiraling forms, either ovals or the interlinked spaces between them, which I call lattices. The spatial ambiguity of the slippery, overlapping, off-kilter shapes, the clamor of contrasting colors, and the sneaky underlying symmetry of the fields vie for attention. Someone once told me that the paintings lead one to consider not what one is seeing, but how one is seeing. I like that.

Single or multiple spirals have underlain my compositions since 1999. The spirals serve as armatures, but they also create vortices that activate the field, like the movement of water or wind. I begin with a drawing of a single layer of spiraling ovals, scan it into Photoshop, make three duplicate layers, and rotate each in a different orientation. When the layers are merged, the image will have either biaxial or inverted diagonal symmetry. I resize and reshape the image in Photoshop, and print it onto paper or canvas. The watercolors are painted in four transparent color layers; the transparency illusions of the oils are made with opaque pigments.

In my most recent paintings, the symmetrical tangles float within the four sides of the canvas, rather than extend beyond them. The resulting islands appear to be anchored to the edges of the paintings by crisscrossing diagonals. These diagonals also create triangular or diamond-shaped zones, and the color patterns of the paintings invert or shift when they pass from one zone to another. Triptych or polyptych compositions, like those of Renaissance altarpieces, are another new development. The narrow side panels of the triptychs are two halves of a composition split apart and sandwiched into another composition. I think of these paintings as presentations of a structural narrative.

- *Oregon Biennial*, Juror's Awards, Portland Art Museum, Portland, OR
- *Invitational Exhibition of Visual Arts*, American Academy of Arts and Letters, New York, NY
- *Michael Knutson, Paintings and Drawings, 1981–2006*, presented in two parts, at The Art Gym, Marylhurst University, Marylhurst, Oregon, and the

Eric and Ronna B. Hoffman Gallery, Lewis & Clark College, Portland, OR

- *Individual Artist Grant*, National Endowment for the Arts, Washington, DC
- *Betty Bowen Award*, Seattle Art Museum, Seattle, WA

EVAN LALONDE

EVAN.LALONDE

I make photographs without environmental context or narrative that invite the viewer to consider how we see and not what we see. The resulting works are a meditation of photography's influence on our world of perception.

- *Titty Bears*, Ditch Projects, Springfield, OR
- *Tomorrow Tomorrow*, CANADA, New York, NY
- *A Marginal Tic*, Fourteen30 Contemporary, Portland, OR
- *Sundials*, Melanie Flood Projects, Portland, OR
- *Terrain Shift*, lumber room, Portland, OR
- *Portland Biennial*, Disjecta Contemporary Art Center, Portland, OR. Curated by Amanda Hunt

CYNTHIA LAHTI

CYNTHIALAHTI.BLOGSPOT.COM

My work is influenced by human artifacts from ancient times to the present, as well as by personal experiences and emotions. I believe even the smallest artifact can evoke the most powerful feelings, and I draw inspiration from objects and images, both historical and contemporary, that have the potential to reflect beyond themselves. I seek to force a deeper explanation of reality, to facilitate a connection with a larger human experience, and to examine the beauty and chaos of the world. My goal is always to express the depth and complexities of the human experience—both tragedy and comedy, alive with deeply felt desires and expectations that may or may not be fulfilled. My work often content and form explores the discrepancy between surface and substance, expectation, and outcome. I push the expressive possibilities of over imperfections and sometimes humble materials.

- *Stuffed*, Ditch Projects, Springfield, OR
- *Battle*, PDX Contemporary Art, Portland, OR
- *Berlin Works* ▫ Ausstellung von Cynthia Lahti, Zentrum für Keramik, Berlin, Germany
- *Individual Support Grant*, Adolph and Esther Gottlieb Foundation, New York
- *Bonnie Bronson Fellowship*, Douglas F. Cooley Memorial Art Gallery, Reed College, Portland, OR
- *Hallie Ford Fellowship in the Visual Arts*, The Ford Family Foundation, Roseburg, OR

JAMES LAVADOUR

EN.WIKIPEDIA.ORG/WIKI/JAMES_LAVADOUR

Every morning I walk to the studio before the sun comes up. Ten years ago, on that walk, a meteorite streaked

overhead and lit everything like day. It was a terrifying and wonderful moment. Painting is the same experience. The bits and details of that flash of brilliant clarity would pass by, if not for the practice of painting. A painting is a structure for the extraordinary and informative events of nature that are otherwise invisible. Painting is not about making pictures; rather, it is a transfiguration of energy from one state into another. Painting is a model that allows us to examine the infinite in our physical reality. It is a process that is happening in real time where every micro space of surface holds something to discover. Image is merely a framework for these cosmic events made visible. I use the horizon of landscape, middle ground, and foreground because they are what I know from years of hiking and observation of the land around me. Everything that is in the land is in me. There are rivers and mountains in paint. A simple brush stroke is the universal undulating flow, always in motion and ever informative. Painting is a structural record for time and space. In my view, the whole purpose of modern painting, and art, in general, is to dive into the unknown and to bring back those gems of knowledge and wisdom that are beneficial and uplifting. Art, science, and technology form the spectrum of the human reflective faculty the same way that red, yellow, and blue are the refraction of one light. This is how we become educated and informed.

- *All That I Can See from Here*, PDX Contemporary Art, Portland, OR
- *Crow's Shadow Institute of the Arts at 25*, Boise Art Museum, Boise, ID
- *Vantage Point: The Contemporary Native Art Collection*, Smithsonian Institute National Museum of the American Indian, Washington, DC
- *Art for a New Understanding: Native Voices, 1950s to Now*, Crystal Bridges Museum of American Art, Bentonville, AR
- *Personal Structures*, Palazzo Bembo Venice Biennale, Venice, Italy
- *Hallie Ford Fellowship in the Visual Arts*, The Ford Family Foundation, Roseburg, OR

JOEY LAVADOUR

PDXCONTEMPORARYART.COM/JOEY-LAVADOUR-0

When tribal elder Carrie Sampson taught me to make baskets more than fifty years ago, I understood the responsibility I had not just to master the art form, but to pass the tradition on to others. The art of weaving had never been lost to her and her ancestors; a continuum of knowledge more than 10,000 years old flowed directly down to her, and then was passed on to me. I feel great pride and obligation in being entrusted with that knowledge.

I work mainly in Pendleton wool yarn, a material that is of the same place I am, not just by virtue of the manufacturing process, but the memories of Pendleton blankets being used by my family and my community. I worked at the mill when I was young, and the rooms filled with thousands of spools of yarn created a vibrant backdrop to mindless work.

Each of my baskets and bags tells a story, sometimes drawn from traditional Plateau culture, and sometimes reflective of contemporary events or personal memories and experiences. Carrie always said that *óí* instead of weaving designs in what I thought were traditional colors *ól* should weave together the colors that I see in my dreams. My dreams are vivid and sometimes bring together colors that might seem at odds with making an object look pleasing, but I find power in holding true to my dream world.

- ▣ *Joey Lavadour*, PDX Contemporary Art, Portland, OR
- ▣ *Joey Lavadour*, Tamastsiht Cultural Institute, Pendleton, OR
- ▣ *Handwoven Wool Baskets of the Plateau Tradition*, PDX Contemporary Art, Portland, OR
- ▣ *WOVEN: The Art of Contemporary Native Basketry*, Portland International Airport, Portland, OR. Curated by Todd Clark for the *IMNDN* Project.
- ▣ *Changing Hands: Art Without Reservation 2*, Museum of Arts & Design, New York, NY

HORATIO LAW

HORATIOLAW.COM

Much of my work stems from my identity and experience as a U.S. citizen of Asian heritage. I create work for regular people that examines issues of identity, memory, history, and the meaning of community. Social interaction and community participation are important aspects of my installation work and public art projects. I am attracted to public art's potential to activate and connect our individual and communal identities. As a public artist who is also interested in socially engaged work, I value collaboration and partnership with community members through collecting ideas, cultural materials, and engaging residents in the planning and production of a project. I am fascinated by our ability to invest meanings in ordinary objects *ó* a common thread in my projects is the use of unexpected but simple material and imagery to create symbols and metaphors that connect individuals with community and place.

- ▣ *DACA Lounge & Another Great Wall*, Archer Gallery, Clark College, Vancouver, WA
- ▣ *A Tale of Two Ghettos*, Portland Chinatown Museum and PCC SE Campus, Portland, OR
- ▣ *Public Art Commission*, AIDS Remembrance at Cal Anderson Park, The AMP: AIDS Memorial Pathway, Seattle, WA
- ▣ *Public Art Commission*, Tacoma Lincoln Neighborhood Revitalization Project, Tacoma, WA
- ▣ *Artist Project Grant*, Regional Arts & Culture Council (RACC), Portland, OR

JISEON LEE ISBARA

JISEONLEEISBARA.COM

Through simple, essential techniques and fluid, everyday textile materials, I address the complexity of current cultural discourse through the lens of my experience as an immigrant. Through my work, I question the congruity

around my emotions and cultural topics around me. Magnified by the current cultural and political environment, my identity as a first-generation immigrant and woman and person of color is unpleasantly reminded every day. While illegible texts in my work represent the displacement I feel concerning the language in my adapted culture, obsessive planning is a habitual practice I embody in my work. Texts and forms vulnerably convey the messages or questions I ponder, and the practice repeats with anxiety and obsession combined with routine iteration. Thus, mundane and repetitive action plays a large role in my work. The accumulated aesthetics, materials, and processes I have garnered as an emigrant from my native culture engage in a dialogue with the uncomfortable cultural topics with which we live.

My work references traditional and historical forms; the coarse texture of the threads creates the surface and structure of the fabric, straps tied with haste or meticulous care embed meaning with no apparent logic, and tiny, painstakingly stitched fabric pieces reference mending and therefore labor and time. The slow and time-consuming process opposes my emotions over the subject embodied in my work. As two cultures, times, and identities collide and merge together, I intend to create a sense of order and disorder, old and new, anxiety and serenity, displacement and settlement, ambiguity, and clarity.

- ▣ *Displaced*, Joan Mondale Gallery, Minneapolis, MN
- ▣ *Work Continues*, Northview Gallery, Portland, OR
- ▣ *Label Me Label You*, Helzser Gallery, Portland, OR
- ▣ *Hold That Thought*, Hap Gallery, Portland, OR
- ▣ *Innovators and Legends*, traveled to 108 Contemporary, Tulsa, OK; Colorado State University Art Museum, Fort Collins, CO; The Figge Art Museum, Deavenport, IA; Schweinfurth Memorial Art Center, Auburn, NY; University of Kentucky Art Museum, Lexington, KY; Muskegon Museum of Art, Muskegon, MI

SYLVAN LIONNI

SYLVANLIONNI.COM

For many years, I spoke and thought about my work in terms of social geometry *ó* the spatial and structural systems we use to organize our daily lives as well as the geometry that shapes the way we live. This idea has roots in both geometric abstractions and in conceptual practices. While these issues are still of interest, *ó*ve come to view the very idea of defining my interests as limiting and problematic.

Much of my work has stemmed from an interest in reconciling the Duchampian tradition with contemporary painting practice, but within my recent work, two issues have been of primary concern. The first deals with examining the image/object duality that has been apparent within painting, at least since the advent of abstraction. How do an image and the object upon which it sits relate and interact? And how can they? The second involves the kinds of meaning we can, will, and do project onto the everyday and overlooked objects that occupy our lives.

In recent years, these questions have led me to choose imagery that seems ill-suited as subject matter for painting ócak e boxes, rulers, dusty panels, and toilet stalls. Abstraction always seemed like an impossibility for me, since I could never justify the decisions it entailsó instead, I find everyday objects that relate to my interests in abstraction and recreate, and occasionally reimagine, those everyday objects.

- *Standard Stack*, Stene Projects, Stockholm, Sweden
- *Goodbye Stranger*, Fort Gansevoort, New York, NY
- *Sweetín Low*, Taubert Contemporary, Berlin, Germany
- *Half Life*, Kansas Gallery, New York, NY
- *Seismograph*, Ditch Project, Springfield, OR
- *highways and byways. together again*, Daimler Contemporary, Berlin, Germany

CHARLENE LIU

CHARLENE-LIU.COM

I was born in Taiwan, raised in the American Midwest, lived on the east coast, and settled in Oregon. As an artist, I create mixed media works, multiples on paper, and installation using printmaking, drawing, and papermaking. I design matrices that are modular and multiple in or to construct an installation. Colors, gradients, reflections, and patterns are layered to collapse foreground and background and to merge object with silhouette. Visual ideas are drawn from the landscapes of my surroundings and a variety of sources, such as figurines, vases, bronze vessels, textiles, chinoiserie, and copies of orientalist objects that signify the far East. I play with different modes of representation to bridge personal and cultural allusions, highlighting the dynamic between self and other. My work combines imagery and an elastic process to explore regional topographies, material translations, and hybrid subjectivities.

- *stone, cloth, flushed cloud*, Elizabeth Leach Gallery, Portland, OR
- *Shadow Palace*, site-specific installation, Rivoli Theatre, Pendleton, OR. Portland Biennial, Disjecta Contemporary Art Center. Curated by Michelle Grabner
- *Unhanded*, Isami Ching and Charlene Liu, Helzer Gallery, Portland, OR
- *Cloud Ear: Which Way*, collaboration with Isami Ching. NEARUR//Ken Kesey Farm, Springfield, OR. Curated by Jessie Rose Vala and Ungrund Collective
- Collections of the Janet Turner Print Museum, Chico, CA; Tacoma Art Museum, Tacoma, WA; New Museum of Contemporary Art, New York, NY; Museum of Modern Art, New York, NY

CLAY LOHMANN

GUYSEW.COM

In 2008, after several decades of focusing on painting and sculpture, I began to sew. Starting from scratch, I

knew nothing about sewing or cloth and believed this to be an asset.

Over several years, I expanded my definition of sewable materials to include Tyvek and other non-traditional fabrics. When I first started, I drew with ink on cotton, heat set the ink, and would slowly fill in the spaces with sewn thread. This method taught me how to proceed to other construction techniques. I made several fully functional, bed-size quilts, mainly to ascertain that I could. Then, I stopped quilting altogether, and now concentrate on is what is termed quilt tops.

In 2015, I focused on one traditional pattern for the ongoing, ever-growing, *Treadle to the Metal*. It is 2,750 square feet to date and sewn on a treadle (foot-powered) sewing machine. In 2017, *Treadle to the Metal* was presented at the Jordan Schnitzer Museum of Art.

- *US*, CEI Artworks, Corvallis, OR
- *Camo Cubes*, Jordan Schnitzer Museum of Art, Eugene, OR
- *Log Cabin Medley*, Corvallis Arts Center, Corvallis, OR
- *Found/Made*, San Jose Quilt Museum, San Jose, CA
- *Joan Mitchell Foundation Painters and Sculptors Award*, New York, NY

WHITNEY LOWE

FROELICKGALLERY.COM/ARTISTS/41-WHITNEY-LOWE/OVERVIEW

Careful inspection reaps deep rewards, revealing nuanced forms that layer historical quotations and material play. Such is the ceramic work of Whitney Lowe, who comes to making after long careers in graphic design and advertising, and informed by an academic understanding of twentieth-century ceramic studio movement. A lineage to that most basic element of design — typography — can be seen in the starkness and clarity of the forms, the interplay of mass and void, and the emphasis of edge to create line. It is, perhaps, that clarity that makes the construction of the ceramic work explicit, even if the methodologies remain a mysteryó an investment in a process that brings about truly innovative results.

A determined, aesthetic directness resides in work, even if vague and uncertain representations and expressions juxtapose the real with the fictive. It is these narrative scenariosó the muscular dramaó that instill the work with intrigue. The concepts surrounding his three installations at Froelick Gallery suggests a probing curiosity of the contemporary. *A Road and A Picnic* (2014) dealt with the tragedies of 9/11 and the detritus of mysterious alien visitations depicted in the classic sci-fi novel *Roadside Picnic*; *Scape Scope* (2017) explored both the truisms and falsehoods of American patriotism through the machinations of drone warfare and military (homo) eroticism; and *Turbidity and the Peristaltic* (2019) cast a speculative gaze on the bodily function of digestion.

The trajectory of his practice is ever-changing. If the early works were austere, concealed, and weighty, while still flirting with function in the vessel form; the recent

work is resoundingly sculptural, playful and buoyant; and although each work is monochromatic, the somber palette of off-white, graphite grey, and rust is jostled with garish, eye-popping color.

The trajectory of his practice is ever-changing. If the early works were austere, concealed, weighty, and still, while flirting with function in the vessel form; the recent work is resoundingly sculptural, playful and buoyant; and although each work is monochromatic, the somber palette of off-white, graphite grey, and rust is jostled with garish eye-popping color.

- *A Road and A Picnic*, Froelick Gallery, Portland, OR
- *Form Phenomenon*, Hatton Gallery, Colorado State University, Fort Collins, CO
- *Scape Scope*, Froelick Gallery, Portland OR
- *Whitney Lowe: An Exhibition of Creative Process in Ceramics*, Centrum Gallery, Oregon College of Art & Craft (OCAC), Portland, OR
- *Turbidity and the Peristaltic*, Froelick Gallery, Portland, OR

RAE MAHAFFEY

RAEMAHAFFEY.COM

There is an intention in my work to create multiple layers of meaning. I want to encourage a certain kind of focused attention so that the imagery becomes felt as much as seen.

I build the paintings slowly through a painstaking process that has evolved over time. My deliberately protracted approach requires that I work flat, using oil paint (an inherently slow process), and involves a gradual surface development. The physical labor of crafting these pieces is key to what separates my images optically from the vast amount of visual information that constantly surrounds us.

The relevance of this is meant to be a comment on contemporary life and the times we live in. It is a reaction to a digital world and the fast pace of current news cycles. Making my paintings requires a dedication to time spent simply looking. I savor getting lost in my eternalized considerations of color, patterns, and surface. The avoidance of a specific narrative, or the use of textural flourishes, denotes my resolve to having the paintings be experienced, as opposed to having them be a quick read. Their slow construction and the viewer's gradual apprehension aims to create an unhurried circumstance of awareness.

- *Formation*, Russo / Lee Gallery, Portland, OR
- *Researches*, Fairbanks Gallery at Oregon State University, Corvallis, OR
- *Public Art Commission*, Portland State University, Lincoln Performance Hall, Portland, OR
- *Public Art Commission*, El Paso International Airport, TX
- Collections of Portland Art Museum, Tacoma Art Museum, Portland State University, New York Public Library, Boise Art Museum, City of Portland Portable Works Collection, City of Seattle Portable Works Collection, Microsoft Corporation, Nestle

Corporation, Oregon Health Sciences University, and Jordan Schnitzer Foundation

ELIZABETH MALASKA

ELIZABETHMALASKA.COM/

I paint to heal my mother. I paint to not forget. I paint to rage. I paint to love myself. I paint to see. I paint to see. I paint to close my eyes and see. I paint to remember the mothers, the grandmothers, the daughters the witches, the hags, and the fairies. I paint to resurrect. I paint to lay to rest. I paint to tell the stories that have yet to come to pass. I paint to grieve. I paint to make myths. I paint to talk to the gods. I want to talk to the whole world. I paint to make beautiful things that go with the couch because we see the couch every day. I paint to affect the everyday.

- *When We Dead Awaken II*, Nationale, Portland, OR
- *Functionally United*, The White Box, University of Oregon, Portland, OR
- *Mind Control*, Alter Space, San Francisco, CA
- *Painters and Sculptors Grant*, The Joan Mitchell Foundation, New York, NY
- *Elizabeth Greenshield's Foundation Grant*, Montreal, Canada
- *Hallie Ford Fellowship in the Visual Arts*, The Ford Family Foundation, Rosburg, OR

V. MALDONADO

VICTORMALDONADO.NET

I've been drawing as long as I can remember. It was my first language before I could speak. I learned how to draw from observation and from my imagination. I learned that I could draw portraits of my abusers and tormentors and that they would stop if I could draw pictures of my family and friends from memory and always have them with me.

When I first started painting, I didn't know how. I made a painting to teach myself how to paint, and I filled my canvas with what drawing had taught me. When I learned how to make a painting, I became a performance artist. Now I dismantle myself through my paintings to remake myself.

- *Excerpts From A Book I'll Never Write*, Schnider Museum of Art, Ashland, OR
- *Liberation Stories*, Froelick Gallery, Portland, OR
- *Ask Madmex: [As Madmex]* KSMoCA, PICA, Portland, OR
- *Golden Spot Residency*, Crow's Shadow Institute for the Arts, Pendleton, OR
- Collections of the Portland Art Museum, Portland, OR; Jordan Schnitzer Museum of Art Eugene, OR; Tacoma Art Museum, Tacoma, WA; Museum of Fine Art, Houston, TX; and the Hallie Ford Museum of Art, Salem, OR

IAN MCDONALD

STUDIOIANMCDONALD.COM

As part of my overall studio practice in ceramics, design, and sculpture, there has always been a portion of time dedicated to producing vessels. In the past, these vessels were included in various arrangements and installations; currently, they have found their own space within the studio. While made in limited quantities, their influence within the dialogue of the focused, discrete sculptural object has become important. It is one thing to consider a bowl, a sculpture, and quite another to consider a sculpture a bowl. This investigation into the hierarchy of objects and form has informed my current work, which consists of vessels and objects created from a vocabulary of various parts, both old and new. These vessels and objects are discovered through the process of working in the studio from numerous approaches, including the potter's wheel, extruded mechanical forms, and direct hand building. While precise in the finished form, each object is improvised within a framework of arranging disparate ambiguous parts, into focused economic forms. Some objects and vessels are built from many separate forms, while other finished objects are left alone or are simply remaindered parts from other objects. My current studio practice works within the languages of the handmade and the industrial form, and approaches design and sculpture from the point of view of the functional potter, ever concerned with detail and material economy, process, and the structural form. Working between the measured and seemingly improvised or available form allows my practice to address issues of value, use, and taste.

- *In No Particular Order*, Cranbrook Art Museum, Bloomfield Hills, MI
- *Studio Pottery*, Curator's Cube, Tokyo, Japan
- *Index, Thumb, Thumb, Index*, Patrick Parrish Gallery, New York, NY
- *Parts and Pottery*, Rena Bransten Gallery, San Francisco, CA
- *Premio Faenza Award*, Museo Internazionale della Ceramiche, Faenza, Italy

SANDEE MCGEE

SANDEEMCGEE.VIRB.COM

My work draws upon both personal histories and universal themes as I explore complex relationships between the self and the natural world. These relationships provide inextricable systems of support and tell a story of movement through space and place. Using porcelain, I ask questions, gather experience, and conduct experiments. I shape porcelain and use color to add to the layers of meaning and to create complexity within my work. As the clay pieces shift locations, position, and proximity to each other, my perception of the forms change and shift as well. These works in clay are portraits of experience consolidated to these colorful and whimsical forms. The stories will be forever circulating within the singular forms and become something different as the forms are placed in relation to each other. Working with clay as a raw material is a way

to have faith in my own strength and to be close to the stuff that the world is made of. The process of working with porcelain creates an environment where, all along the way, there is any number of things that can add to the rate of failure. The malleable quality of the clay mixed with high temperatures, and then ultimately, the fragility of the end piece is a transformation that becomes a metaphor for growth and change.

- *Study of Site and Space*, Spaceworks, Tacoma, WA. Curated by Allison Hyde
- *Love (lost & found)*, Artstream, Dover, NH
- *Around Oregon*, Corvallis Art Center, Corvallis, OR
- *Professional Opportunity Grant*, Oregon Arts Commission, Salem, OR
- *Artist in Residence*, Djerassi Resident Artists Program, Woodside, CA

WHITNEY MINTHORN

WHITNEYMINTHORN.COM

Whitney Minthorn is an artist from the Umatilla Indian Reservation in Oregon who specializes in portrait photography. His photographic works have been exhibited throughout the nation, and he has served as an official media team member for the United Nations World Conference on Indigenous Peoples in Norway and New York, capturing portraits during the historic event. His retouching client list includes Elle Vietnam, Harper's Bazaar, L'Officiel, Native Peoples Magazine, and brands such as Samsung.

- *Portland Biennial*, Disjecta Center for Contemporary Art, Portland, OR. Curated by Michelle Grabner
- *The World Through Our Eyes Photography Exhibition*, All My Relations Gallery, Minneapolis, MN
- *Print exhibition*, Crow's Shadow Collection, Museum of Contemporary Native Arts, Santa Fe, NM
- *Artist in residency & solo exhibition*, Crow's Shadow Institute of the Arts, Pendleton, OR
- *OACAC Journeys in Creativity program group exhibition*, Smithsonian's National Museum of the American Indian, Washington, DC

AKIHIKO MIYOSHI

PEOPLE.REED.EDU/~MIYOS/

My work explores the intersection between art and technology, most frequently dealing with issues surrounding representation. I believe we live in a moment when the digital and the inertia of the analog collide with each other, creating an aesthetic and a lived experience unique to our time. I hope that the works look and feel of their time. Those are the subjects of the works.

Through my works, I specifically consider the aesthetics and condition of production representative/symptomatic of our time where pigments and pixels push and pull at each other. It strives to invoke what is immediately

unrepresentable today, only felt in its effects—specifically, the effects of mechanics such as optics that underlie photography, but also of algorithms, systems, application software, and network refracting data, pigments, and pixels.

- *Finalist, Aperture Portfolio Award*, Aperture Foundation, New York, NY
- *Career Opportunity Grant*, Oregon Arts Commission, Salem OR
- *Individual Artist Fellowship*, Oregon Arts Commission, Salem OR
- *Fellowship 12 International Award*, Silver Eye Center for Photography, Pittsburgh PA
- *Hallie Ford Fellowship in the Visual Arts*, The Ford Family Foundation, Roseburg, OR

DONALD MORGAN

FOURTEEN30.COM/ARTIST-DONALD-MORGAN

My work is made up of formally and conceptually interrelated yet standalone paintings and sculptures invested in the dynamics of adapting source material, ranging from the visual to the written. I am interested in how my work triggers specific associative readings and sensory responses. I intend to interpretively refashion aspects of source material into eccentric configurations that point crookedly back to their sources, yet also stake out new territory, creating novel and complex experiences for the viewer.

While literary references have long figured in my work, over the last several years, I have focused on an in-depth process of adapting written sources—from literary fiction to funerary texts—into artwork. I refer to this process as a loose adaptation. I am interested in the complex connections and disconnections between source material and artistic output. Loose adaptation is an approach that allows me to draw attention to the reproductive act itself as I navigate the rich territory between correspondence and lack of correspondence to source texts. In being responsive to texts, my work is relatively deferential to those texts. Still, I also operate at a degree of remove, overwriting them with my own signature, often incorporating aspects into my work tangentially related to—or not actually present—in the texts. Furthermore, I capitalize on and explore the differences and similarities between the mediums of writing and visual art. In adapting literary elements and themes into dimensional form, I have a preoccupation with how the viewer physically encounters my sculptures and paintings. This concern primarily guides my decisions regarding size and scale. Much of my work is configured so that one's encounter with it defined by sensory experience, leaning toward the phenomenological in the sense that our bodies are deeply enmeshed in the perceptual and cognitive process of looking.

- *The Complete Works*, Mutual Art, London, UK
- *The Complete Works*, Green Gallery, Milwaukee, WI
- *Black and Yellow*, Soo Visual Arts Center, Minneapolis, MN
- *The Early Show*, White Columns, New York, NY

- *Reader's Tomb*, Fourteen30 Contemporary, Portland, OR
- *Portland Biennial*, Disjecta Center for Contemporary Art, Portland, OR. Curated by Michelle Grabner

SUSAN MURRELL

SUSANSTUDIO.COM

My work explores how our concept of landscape has changed through technology. The horizon traditionally defined our relationship to the world; now, with our expanding perspective, we feel a kinship with microscopic images and aerial views of planets. Vestiges of built environments, architecture, or even graphic design have been added to our visual language and create for us a sense of place. In this context, I consider myself a landscape painter. These paintings were created as a meditation on passageways, life transitions, and the constancy of matter. I am fascinated by the fact that our bodies are quite literally composed of recycled matter from the stars. We are reshuffled molecules. I am constantly surprised by the complexity of our planet and how human activities have impacted it over time. Throughout the last few years of research and travel, my creative practice has focused on the universal and personal process of experiencing presence through absence—a struggle to know a thing from the hole it has left behind after it is gone. I initiate my paintings with the aid of gravity and evaporation. I work with water media on polymer paper, allowing the pools of water and pigment to settle and form images over time. I am interested in painting as a method of creating an image that references other substances or realities, but also in paint being (or becoming) a thing within itself. Most recently, I have gravitated to the juxtaposition of luminous, transparent areas, and opaque, flat surfaces to create a sense of space and room to be.

- *Absent Presence*, Carnation Contemporary, Portland, OR
- *we are all cosmic dust*, Autzen Gallery, Portland State University, Portland, OR
- *The Matter*, International Gallery of Contemporary Art, Anchorage, AK
- *Edge and Mirror: Landscape in the Anthropocene*, Center for the Visual Arts, Boise, ID. Curated by Kirsten Furlong
- *Contemporary Prints from Crow's Shadow*, Hoffman Gallery, Oregon College of Art and Craft (OCAC), Portland, OR
- *Westfjords Residency*, Thingeyri, Iceland

NAT TURNER PROJECT

NATTURNERPROJECT.ORG

Melanie Stevens is an artist, illustrator, and writer. Maximiliano is a visual artist working in video, text, performance, and collaboration.

Together, they created the Nat Turner Project (NTP) as a fugitive gallery space in the fall of 2016. NTP allows artists of color to go beyond the usual initial

expositions inherent in presenting art borne of marginalized perspectives to a dominant culture, allowing artists of color freedom to create or express their own language within and without the parameters of racial commodification or designation. NTP creates an environment of inclusivity, a communal harbor for artists previously silenced by institutional constraints, and actively provides priority spaces to artists of color, allowing others the privilege of viewership from an outsider role.

TABITHA NIKOLAI

TABITHANIKOLAI.COM

Tabitha Nikolai is a trashgender gutter elf and low-level cybermage. She creates the things that would have better sustained her younger self's simulations of a more livable future, and the obstacles that intervene. These look like: fictive text, videogames, cosplay, and earnest rites of suburban occult.

- ▮ *Dire Jank*, Apexart, New York, NY. Organized by Porpentine Charity Heartscape
- ▮ *Sex Temples*, collaborative exhibition with Garima Thakur, SOIL Gallery, Seattle, WA
- ▮ *Utopia Without You*, solo exhibition, HOLDING Contemporary, Portland, OR
- ▮ *Nominee*, Joan Mitchell Painters and Sculptors Grant, New York, NY
- ▮ *Creative Exchange Lab residency*, Portland Institute for Contemporary Art (PICA), Portland, OR

LIZ OBERT

LIZOBER.COM

The idea that the world is in a constant state of flux fascinates me. I see this in a city going through gentrification, a mood changing from depressed to elated, or the light shifting on the pavement. Sometimes change is monumental in scale, but it is more often subtle and can be found only by looking into the details. I seek out these details through my work.

I collect things with my camera that capture these interests: the detritus in my yard, graffiti in the neighborhood, people on the street. I also document people going through internal transitions, such as in my series, *Dualities*, in which I photographed portraits of people with bipolar disorder or depression.

As we go about our busy lives, we tend to overlook the nuances that illuminate change around us. With my camera, I am cataloging the vanishing details so they can be shared.

- ▮ *Julia Margaret Cameron Award Exhibition*, Barcelona, Spain
- ▮ *Camera USA 2019*, Naples, FL
- ▮ *5th International Biennial of Fine Art and Documentary Photography*, Barcelona, Spain
- ▮ *Hangar Residency*, Lisbon, Portugal

- ▮ *Hungarian Multi-Cultural Center Residency*, Budapest, Hungary

JULIA OLDHAM

JULIAOLDHAM.COM

Born the same year as the Three Mile Island nuclear accident, I was raised by a physicist, a rock hound, and a pack of dogs in rural western Maryland. I was always consumed by scientific curiosity, and through my practice as an artist I've sought to understand the unknowable. Working in a range of media, including video, animation, and photography, I examine the potential in places where human civilization and nature have collided uneasily, such as the Chernobyl Exclusion Zone in Ukraine and derelict spaces that have turned into tenuous wildernesses in New York City. In addition to documenting extant environments and historical events, I build undiscovered worlds and alternate animal and cyborg selves through digital manipulation and collage. I give voice to the animals, ecosystems, and scientific phenomena all around us with my narrative works as a means of processing the complexity of our fragile world.

- ▮ *The Last One on Earth*, Smack Mellon, Brooklyn, NY
- ▮ *Who Takes Care of New York*, Queens Museum, Queens, NY
- ▮ *How to Escape a Black Hole*, BRIC Project Room, Brooklyn, NY
- ▮ *Convergence: Digital Media and Technology*, Schneider Museum, Ashland, OR
- ▮ *Artist/Animal Collaborators*, Peabody Essex Museum, Salem, MA
- ▮ *NYC Urban Field Station Art and Humanities Residency Program*, Queens, NY

MILLA OLIVEIRA

MILLAOLIVEIRA.COM

My work aims to cultivate the sensorial, calling attention to forces operating in the body and projected outward. I was born and raised in Brazil with a strong background in dance, costume, and rhythm. This all swirls together into a language I use in painting. The actions of the body, both learned and spontaneous, anchor the experience. I'm currently building on the metaphor of the storm, enjoying the untamable forces that will take their unstoppable course. My paintings play with direction, intensity, scale, and force: the components of the perfect storm. Color is something I feel rather than think about. Color is powerful enough to dictate its own trajectory. The colors challenge my sensory channels, and they change me to become more receptive. That is one of the services of painting: to stretch our sensorial capacity.

I paint with multiple layers of colored stains in different concentrations on raw paper. I prepare the surface with variations of water saturation in order to actively receive the pigment. I arrange the conditions and then apply acrylic paint to the surface in a single opportunity. The spill is the most accidental of actions, an act that is almost a non-act, and the staining is irreversible. I

sometimes claim control by cutting out pieces of the work. Yet, control is not my motivation. I am aligned with the storm, and I let the storm happen. The eye of the storm, the stillness, is not where I reside. I've learned to be comfortable with all the temperamental elements that move to become a tangible form called a painting. I forgo the eyes in my head and open infinite sets of eyes all over my body.

- *Brush Cow Needle Thread*, Tropical Contemporary, Eugene, OR
- *Outside It Was Tuesday*, George Fox University, Newberg, OR
- *Artist@Work*, Open Studio Residency, The Arts Center, Corvallis, OR
- *Immigrant Nation*, Wayne Lyman Morse United States Courthouse, Eugene, OR
- *Artist in Residence*, Chemeketa Community College, Salem, OR

GERRI ONDRIZEK

REED.EDU/ART/ONDRIZEK/

For the last twenty-five years, I have created architectural installations and artist books based on medical and genetic information that explore personal and political issues. Each piece results from lengthy collaborations with scientists and medical researchers in order to incorporate and comment on medicine, genetics, and ethics.

- *US Embassy Santiago Chile Public Affairs Grant, ASKXXI: Arts and Science Knowledge Building in the XXI Century in Santiago, Chile*
- *The First Biennial Concepción of Art and Science*, Universidad Católica de la Santísima Concepción, Chile, Nassir School of Art Gallery, Jerusalem, Israel
- *Museum of Contemporary Art Karlsruhe*, Germany, Staatsbibliothek zu Berlin, Berlin Germany
- *Geraldine Ondrizek, Chromosome Painting Edition II and Gene Chips*, BAM, The Boise Art Museum, Boise, ID
- *Hallie Ford Fellowship in the Visual Arts*, The Ford Family Foundation, Roseburg, OR

SIDONY ONEAL

PICA.ORG/ARTISTS/SIDONY-ONEAL/

Working from several core tensions extruded by contemporary collectivity, the edge of chaos, and other exigencies of nature and sociality, my work occasions antigrammatical, meditative, and energetic engagement among objects, nonobjects, structures, and us.

Incorporating sculpture, drawing, performance, writing, and sound, my practice maintains polysemia and the roguish as mechanics against seamlessness and recognition. I consider a variety of materials, systems, and states such as research, waste streams, games, quietude, divination, wandering, translation, and the intimate possibilities of mathematical thought

to be essential to the development of works as multidimensional systems.

What forms of relation spring forth as critical ambulatories between systems? What markers of existence lie beyond the asylum or bare functions of an object or structure?

- *And Now, Square Trees*, Fourteen30 Contemporary, Portland, OR
- *America Likes Me*, Linfield Gallery, McMinnville, OR
- *Thoroughbred*, TBA, Portland Institute for Contemporary Art (PICA), Portland, OR
- *Professional Development Grant*, Regional Art and Cultural Council (RACC), Portland, OR
- *Oregon Arts Commission Grant*, Salem, OR

BRENT PAFFORD

BRENTPAFFORD.COM/WHO

From disparate materials, contrary textures, and incompatible forms, POPJCTs are intended to manifest harmonious but revealing interactions. These interactions are of the individual with culture and evoke the ephemerality, disposability, function, utility, value, and experiential worth found and lost in individuality, by the individual.

POPJCTs epitomize a journey of exploration which began with abstract sculpture, transitioned to utilitarian forms, and has arrived at a body of work which invokes the everyday: the functional, the found, the ordinary only to subvert it through individualization, through queering.

Everyday objects are intimate catalysts for thought and conversation; they are vessels of experience and reference, and their tangible usability enables them to be shared through time. How might an object's latent capacity to evoke and challenge and endear be activated, such that it could be shared through memory, not only time? How could the experience of the everyday be remembered and last across interactions? It is memory that differentiates an object from an heirloom, and this recognition led me to a critical element of POPJCTs and my practice: To enter memory, to gain meaning, objects must occupy the intersection of contrary forces, and further, they must facilitate the interaction of the contradictory. POPJCTs tested this recognition: What is born from the interaction of the tactile and the fragile, of the useful and the absurd?

I create objects that solicit tactile interaction and satisfy physical touch, and at the same time, elicit questioning and engender uncertainty. These experiences are contingent upon the interaction between the object and the individual: They reject norms of instantaneous consumption and immediate disposability, and expect contemplation and connectivity. They make use of the everyday objects that are familiar and register as practical while undermining that comfort with inflected forms, unexpected surfaces, and insecure grasps.

- *Ceramic Exhibition*, Hastings College, Hastings, NE

- ▮ *NCECA Expo*, Northern Clay Center, Minneapolis, MN
- ▮ *Career Opportunity Grant*, Oregon Arts Commission, Salem, OR
- ▮ *Artfields Jury Prize*, Lake City, SC
- ▮ *Presidential Scholarship*, Anderson Ranch Center for the Arts, Snowmass, CO

CORY PEEKE

Anxiety and control. Impermanence and obscurity. These works are the manifestation of my relationship with the imprecision of memory. Like remembrance, they are seemingly unique yet inexact and only temporary.

- ▮ *TBA*, Faves Gallery, San Francisco, CA
- ▮ *On the Tip of My Tongue*, Pendleton Center for the Arts, Pendleton, OR
- ▮ *Unfoldingobject*, Concord Center for the Visual Arts, Concord, MA
- ▮ *Cut & Paste*, Rochester Contemporary Art Center, Rochester, NY
- ▮ *Sinks & Chairs*, Manifest Creative Research Gallery, Cincinnati, OH

JULIE PERINI

JULIEPERINI.ORG

A small, easy-to-use consumer camera is the perfect tool for capturing the thrill of being alive. Since I was a teenager, little cameras have been my buddies—my mates who are always available. Over the years, I have developed various systems for gathering video: monthly projects, daily diary video projects, and more. I have been shooting video so frequently, and for so many years, that I have developed a special skill: In an instant, I can drop into the present moment, look around a space, and find interesting compositions, compelling details, and potential meaning. It's like breathing. My body just starts moving on its own, fishing the camera out of my purse, turning it on, positioning it on countertops, on the ground, or holding it against a wall to keep still. Sometimes I capture action happening in front of me, and sometimes I am the action happening in front of the camera. Most often, nothing happens, or very little. Time passes. I accumulate these fragments of daily life, catalog them, and create videos with them later. This skill has come in handy when creating documentaries, too: I improvise and respond to changing circumstances with ease. The editing process is another opportunity to get to know this material gathered through spontaneous impulses, to see it with new eyes, and to create connections, patterns, and rhythms.

- ▮ *Extra Ordinary: Films & Videos About Everyday Life*, Northwest Film Center, Portland, OR
- ▮ *Interference Archive, Arresting Power screening*, Brooklyn, NY
- ▮ *Twist Queer Film Festival*, Seattle, WA
- ▮ *Experiments in Cinema*, Albuquerque, NM
- ▮ *Juror Award, 42nd Northwest Filmmakers Festival*, Northwest Film Center, Portland Art Museum, Portland, OR. Juried by Steve Anker
- ▮ *Residency*, Djerassi Resident Artist Program, Woodside, CA

JESS PERLITZ

JESSPERLITZ.COM

To investigate the symbolic ways we identify, understand, and communicate collective spaces and communities, I make sculptures people can occupy and understand physically: lookout towers, vantage points, landscapes, spaces for observation, and camouflage. There are times when I occupy the symbols myself, with my own body, in an attempt to render them human and make them more malleable as representations and metaphors. I am equally interested in how artwork can be used and occupied as I am in the pageantry of participation. In grappling with the symbolic, rather than thinking about what things represent, I am interested in how the symbolic functions, how we use it to make meaning, and how I might use various symbols to complicate their perceived purpose. In many ways, my work addresses landscape not as something separate from us but rather as whose very conception is a manifestation of how we make meaning and negotiate and exercise our desires. Through landscape, I think about what constitutes voice, ownership over space, and the points where we do and don't come together as individuals and communities.

- ▮ *Invitational Exhibition of Visual Arts*, New York Academy of Arts and Letters, New York, NY
- ▮ *Rock Moving Rocks: A Day in Paradise*, Fallen Fruit @ Portland Art Museum, Portland, OR
- ▮ *27 Below*, De Fabriek, Eindhoven, NL
- ▮ Joan Shipley Award, Oregon Arts Commission, Salem, OR
- ▮ Socrates Emerging Artist Fellowship, Socrates Sculpture Park, Long Island City, NY
- ▮ *Hallie Ford Fellowship in the Visual Arts*, The Ford Family Foundation, Roseburg, OR

SARAH PETERMAN

EUGENECONTEMPORARYART.COM/PAST-PROJECTS/SARAH-PETERMAN

Throughout my career, I've adapted the size of my work to the size of my studio space, so my sculptures are now mostly large-scale. Currently, I'm often manipulating steel and wood. My aesthetic of highly textural assemblage was honed over years of work as a production craft jewelry maker. Found materials, manipulated by both humans and the environment, are key to my work.

- ▮ *One year Later*, Karin Clarke Gallery, Eugene, OR
- ▮ *Less is More*, Mitchell Gallery, St Johns College, Annapolis, MD
- ▮ *New West Coast Design*, Velvet da Vinci, San Francisco, CA
- ▮ *Touching Warms the Art*, Museum of Contemporary Craft, Portland, OR
- ▮ *New Metal: Emerging Views*, Museum of Contemporary Craft, Portland, OR

MATTHEW PICTON

MATTHEWPICTON.COM

My work takes an interdisciplinary approach that forms a sort of cultural mapping. Elements of history, literature, and film are grafted onto the cartographic forms of urban landscape. My work looks to provide a view and perspective of the patterns and repetitions of history.

- *Wild West*, Legion of Honor Museum, San Francisco, CA
- *Paper Biennial*, Museum Rijswijk, The Hague, Holland
- Toomey Tourell, San Francisco, CA
- Sumarria Lunn Contemporary, London, UK
- Christopher Henry Gallery, New York, NY

RYAN PIERCE

RYANPIERCE.NET

I make vivid mixed-media paintings with the premise that climate change is unveiling a strange new version of our known world and that we will experience this mystery with equal parts dread and curiosity. I work in distinct series, contextualize my paintings with sculptures and self-published texts, and sometimes incorporate participatory methods like walks or scavenger hunts to exhibit my work in unconventional ways. The resilience of human society and nonhuman nature inspires me. Ecological adaptation, self-organized communities, and weedy determination are the currency of hope in a time underscored by the growing fear that we have destabilized our planet. I look to philosophies like Bioregionalism, which mandates reorganizing human society around the health of natural systems, to imagine a pathway through a near future of superstorms and withering droughts.

- *Jubilee*, Elizabeth Leach Gallery, Portland, OR
- *Night Music*, Babel Gallery, Trondheim, Norway
- *Dymaxion Trajectories*, Soccer Club Club, Chicago, IL
- *Crow's Shadow Institute of the Arts at 25*, Hallie Ford Museum of Art, Salem, OR
- *Golden Spot Award and Residency*, Crow's Shadow Institute for the Arts, Pendleton, OR
- *Residency*, Joan Mitchell Foundation Center, New Orleans, LA

RALPH PUGAY

RALPHPUGAY.COM

Growing up in the Philippines, I consumed a lot of comics, television, video games, and Catholic dogma. These experiences influence the nature of my narrative paintings as I evoke the fantastical, absurd, and dissonant feelings of assimilating to a different culture. I treat the images I compose as if they are made up of a language that can be mistranslated, misguidedly synthesized, or over-literalized, providing moments where viewers might catch a glimpse of their own preconception by way of encountering what seems familiar. My work addresses the way that our expectations fail us in recognizing the

complexity of our multifaceted experiences. They imply stories of empathy, power, and subversion of value. My paintings express the potency of daydreams, which exhibit the limitations of our cognition while hinting at the drive to push beyond its boundaries.

- *A Spiritual Guide to Brute Force*, UPFOR, Portland OR
- *Crowdsurfer*, FAB Gallery, Virginia Commonwealth University, Richmond, VA
- *Joan Mitchell Center Residency*, New Orleans, LA
- *Betty Bowen Award*, Seattle Art Museum, Seattle, WA
- *Joan Mitchell Foundation Painters and Sculptors Award*, New York, NY
- *Residency*, Robert Rauschenberg Foundation, Captiva, FL

LISA RADON

LISARADON.COM

The description of my forthcoming book, *Age of Sandó* an eco-cyberfeminist mystic speculative fiction, is a not inaccurate introduction to my work, generally. I work freely across media and disciplines (from machines and digital works to sculptures in highly specific natural materials) to construct tools, propositions, situations, writing (and writing as in coding) in the interest of discovering or constructing backdoors, hacks, exploits, involving the material activation of the immaterial as well the immaterial activation of the material. I'm influenced by feminist critical and alt-archeologies, science fiction, deprecated knowledge bases, methodologies, and technologies including Neo-Platonist, as well as applied material folk knowledge. This is the prototyping of futures in manners micro and macro, sci-fi and organic, practical and impractical.

- *Wholeness Engine*, Jupiter Woods, London, UK
- *The sphere whose center is everywhere and whose circumference is nowhere*, Muscle Beach, Portland, OR. Curated by Michelle Grabner
- *LANDER*, PANEL.LA, Los Angeles, Joshua Tree, CA
- *Holding a Cup on a Boar*, RONGWRONG, Amsterdam, The Netherlands
- *Discretion*, CASTIGLIONI, São Paulo, Brazil. Curated by Sam Korman
- *Healing the Healing Machine*, Parantola, Titanik, Finland

KELLY RAUER

KELLYRAUER.COM

Community organizer, activist, artist. Challenging dominant oppressive institutional structures. Interrogating the non-profit industrial complex while running a non-profit. Seeking accountability for participation in oppressive tactics. Where does the money come from,

and how does it influence what is seen and who is heard?

The true mess of being humans
intent on making form and order out of everything
myself included

How could order [making undo oppression?

Textures sounds layers light
smells the air. Chaos.

We collectively fear chaos, disorder, disarray, dissonance
from dominance, scratching sounds, piercing squeaks,
disinterest in discomfort, conflict avoidance
Beauty in the ugly, ugly in the beautiful
Desires to be seen and fears of exposure

I am a maker. I build and dismantle things. Physical
things, ephemeral things

Systems and structures recorded sounds
environments moving images multiplied and
fractured gestures
Re[contextualizing movement of bodies, I dance and
make music

I use my hands with tools and everyday objects
Sound makers, music in the kitchen, synthesizers,
cameras, televisions, LFOs, projections of
identity, space and time
Take up space fem bodies, bodies of color, queer and
trans bodies, sweet, tender, bold, and courageous.

Why is committing to community, helping others beyond
the nuclear family complex, still so radical?

Performance, performativity, gender, electro, house, and
techno

Are genres and sub[genres helpful?

We must ask questions

Who is this serving? Is this actually accessible?

Collaborations crossing disciplines, harmonious
incongruence, the spaces in between, forgotten places
reimagined, site activation, tap shoes and dragging
pipes, steel structure timbre.

All forms are not seen as equal, hierarchy, and gate[
keeping remain.

- *Artist Researcher* □ Dept. of Electronic Music
Production, Universidade Anhembi Morumbi,
São Paulo, Brazil
- *SNKR* □ Risk/Reward Festival of New
Performance, Portland, OR
- *Weight*, The Art Gym at Marylhurst University,
Portland, OR
- *Portland Biennial*, Disjecta Contemporary Art
Center, Portland, OR. Curated by Michelle
Grabner
- *Individual Artist Project Grant*, Regional Arts &
Culture Council (RACC), Portland, OR

WENDY RED STAR

WENDYREDSTAR.COM

Artist Wendy Red Star works across disciplines to
explore the intersections of Native American ideologies
and colonialist structures, both historically and in
contemporary society. Raised on the Apsáilooke (Crow)
reservation in Montana, Red Star's work is informed both
by her cultural heritage and her engagement with many
forms of creative expression, including photography,
sculpture, video, fiber arts, and performance. An avid
researcher of archives and historical narratives, Red Star
seeks to incorporate and recast her research, offering
new and unexpected perspectives in work that is at
once inquisitive, witty, and unsettling. Intergenerational
collaborative work is integral to her practice, along with
creating a forum for the expression of Native women's
voices in contemporary art.

- *Accession*, Sargent's Daughters, New York
- *Wendy Red Star: A Scratch on the Earth*,
Newark Museum, Newark, NJ.
- *Peelatchiwaaxpásh /Medicine Crow (Raven)
& the 1880 Crow Peace Delegation*, APEX
Gallery, Portland Art Museum, Portland, OR
- *Half the Picture*, The Brooklyn Museum of Art,
Brooklyn, NY
- *The Western: An Epic in Art & Film*, Denver Art
Museum, Denver, CO, Montreal Museum of
Fine Arts, Montreal, Quebec
- *Hallie Ford Fellowship in the Visual Arts*, The
Ford Family Foundation, Roseburg, OR

MORGAN RITTER

MMMO.INFO

I am a poet and artist based in Portland, Oregon since
2007. My interest is to transcend the reductive human
understandings that seem to govern our world. Each of
my projects attempts to reinvent the wheel with the
wheel being my previous work and its style. With this, my
artistic pathway is in a state of constant transformation,
diverting from more typical modes of success for a
contemporary artist. The role of [the Artist] allows me
to explore any role, as a shapeshifter or inventor. My
long[time fascination is with the representation of things
that can't be easily represented, and this is ultimately
exemplified in the formal documentation of my art and
within its accompanying writing.

My work is constructed by hand with materials such
as clay sourced from mud puddles, cardboard, found
objects, egg cartons, eggshells, beer cans, sticks,
sand, older artworks, cat towers, and other remnants.
Surfaces in my work are often marked with cracks, pits,
irregularities, and iridescence, embodying a tension that
makes them all the more vibrant, as though they are the
ineffably charged result of some material or conceptual
struggle. Though I often work in sculptures, assemblages,
drawing, and video, much of my visual work integrates
text, and I am a poet at my core. Established languages
are made to flex, and the worlds in which my work inhabit
become curiously soft.

- *An Evening with Bernadette Mayer and Morgan Ritter*, MOMA, New York, NY
- *The Cat House Settlement*, Veronica, Seattle, WA
- *Opening a can*, Three-woman show with Dana Dart McLean & Johanna Jackson, Et Al. Gallery, San Francisco, CA
- *Part 1: Progenitor Cat Houses*, The Middler, New York, NY
- *Understanding Witches Now*, END THINGS Visual Art, Portland Institute of Contemporary Art (PICA), Portland, OR

RITA ROBILLARD

RITAROBILLARD.COM

The Pattern and Decoration movement of the 1970s, which introduced women's crafts into the realm of high art, was recently revisited in an exhibition at the Museum of Arts and Design in New York. Curated by feminist scholar Elissa Auther, *Surface/Depth: The Decorative* after Miriam Schapiro included young artists working in this tradition and reignited my interest in feminine forms such as lace that I have engaged in my own work over the years. The pioneering and indomitable Miriam, who has since passed away at age 91, was a friend and colleague, but my earliest introduction to lace was through my maternal grandmother. Her Victorian home in rural Michigan featured antimacassars on comfortable overstuffed chairs; the name of the protective doilies enchanted me: I misheard it as a nonviolent manifesto of silent massacres. The death-defying term still seems to fit the purpose of lace as I employ it.

Decades ago, in our New York apartment, the prevailing taste was Danish modern; lace was an antique decoration devalued as clutter. Later, while an artist-in-residence in southern France, I discovered the beauty of lace curtains as a delicate antidote to the ancient stone buildings and produced a series of lace and flower paintings inspired by that delightful contrast. Since then, on visits to the LACIS Museum of Lace and Textiles in Berkeley, I am always re-entranced by the fine tracery of threads, and the way that lace is often employed as a protective covering as in the antimacassar. Such lace suggests to me a deep, caring investment in both its making and its use.

For this exhibition, I have created a series of protective images of a landscape we know is seriously under threat from human activity. Continuing my earlier use of illustrations appropriated from nineteenth-century books of exploration and colonialism, here perhaps I am playing with something of an ironic exorcism in an ecological sense. The lace motifs add to the already idealized and romantic views of the landscape, a talismanic veil, a wishful shield. In the recurring triptych format, the mysterious idea of three keeps repeating; at this moment, I am not sure of its significance for me beyond obvious religious ones—perhaps also a family legacy, even as it is not intentional on my part. Religious rituals of renewal may also have informed my thinking, albeit vaguely, as I produced these lush watery and floral images for

a springtime show. A joyous Brazilian song, "Águas de Março," floated through my mind as I worked on the title of this exhibition.

- *The Waters of March* (Spring), Augen Gallery, Portland, OR
- *Here & Then: Timeless Migrations*, Kittredge Gallery University of Puget Sound, Tacoma, WA
- *Forest Vision*, Royal Nebeker Gallery, Clatsop Community College, Astoria, OR
- *Landscapes*, Augen Gallery, Portland, OR
- *From the Collection: New Acquisitions*, Washington State University Museum of Art, Pullman, WA

SUSAN ROCHESTER

SUSANROCHESTER.COM

My current work interrogates issues surrounding the artificiality of borders and the ways in which sociopolitical lines exclude, divide, and separate. Using photography, satellite imagery, digital processes, and metal leaf, I create images that explore the edges formed by boundaries, and the spaces that often fall between border walls. I am especially intrigued by the odd quirks of borders formed by human whim versus those formed by natural occurrence. Why here and not there? If a border runs through a body of water, who owns the water? Who owns the fish? Who owns the sky, and who owns the air? I seek to make borders finite, to create facsimiles that aid viewers in understanding the intricacies created when a line is drawn on paper. I also recombine borders, taking pieces from each side and weaving them into something unified, whole, and undivided. Finally, I create images that explore and expose border regions declared unsafe, invoked by those in power as the underlying reason for barricades. These fragmented images are often unclear, reflecting and amplifying our lack of understanding about these lines that divide.

- *Evoking Narratives*, Maude Kerns Art Center, Eugene, OR
- *IKLECTIK*, Art Lab, London, UK
- *The Sheffield International Book Exhibition*, Bank Street Arts, Sheffield, UK
- *Memory Bank*, Webster Library, Concordia University, Montreal, Quebec, Canada
- *Juror's Choice Award, Around Oregon Annual*, The Arts Center, Corvallis, OR. Juried by Andries Fourie

MICHELLE ROSS

ELIZABETHLEACH.COM/MICHELLE-ROSS-FEATURED-WORK

Michelle Ross makes paintings out of a variety of materials in order to conjure a physical record and poetic response to being in the world.

She uses the language of abstraction to activate curiosity and tolerance. Through materiality, form, color, and sign, she seeks arrangements of these elements that will point

to the physical and emotional intelligence harbored in our bodies. Gaining and sharing access to these forms of knowledge guides her work.

- *The Desire*, The Art Gym, Marylhurst University, Portland, OR. Curated by Blake Shell
- *Tomorrow Tomorrow*, CANADA Gallery, New York, NY. Curated by Wallace Whitney and Stephanie Snyder, John and Anne Hauberg
- *Visiting Artist*, American Academy in Rome, Italy
- *MacDowell Colony Fellowship*, Peterborough, NH
- *Hallie Ford Fellowship in the Visual Arts*, The Ford Family Foundation, Roseburg, OR

BLAIR SAXON-HILL

MIERGALLERY.COM/BLAIR-SAXON-HILL/

Saxon-Hill works across mediums to create figurative assemblages and photo-based collage works that she terms as “impossible documents.” The sculptural works privilege physical viewership and activate space. In contrast, the photographic works look to the post-truth world: matters of the art image versus the image of art, perception, the archive, and the document.

Her figurative assemblages are pedestrian and raw, turning the viewer to a visceral world of paint, found, and produced matter to register current cultural and political realities. The cast of characters she continues to develop are queer, surreal, humorous, gritty, and urgent, and anticipate their relationship to staged performance in installation.

At times, the sculptures are marching in protest around gallery walls, or are otherwise organized as a pedestrian frieze. Adding to dimension, the sculptures can be read and further understood through the distinct material lists for each piece. The material lists for her works are often long and poetic, as they name the selected finery and detritus alongside more traditional studio materials.

Additionally, for the last ten years, Saxon-Hill has utilized the photographic documentation of artworks and artist bodies as published in books in the 1960s to create analog collages on torn-but book pages. Her collages are glued directly onto the image blocks of the book pages, and any existing text is manually redacted. Saxon-Hill elects to leave the book page numbers as part of the final image. These impossible document collages are made in service of the final works, which result as photographs.

As an artist, Saxon-Hill acts as a researcher, a wanderer, a hunter, an irreverent butcher, a matchmaker, a gambler, and a psychic. She responds to this remarkable world by continuing to collect from its deep pools of value and disregard with the aim of sincerely reformulating the bizarre, subtle, elegant, broken, and in love to best focus on the humanity of our time in this grotesque political climate. She will continue to surprise her audience with medium and means of articulation in an

effort to continue to be in parallel with the rapidly shifting nature of our every day and conceptions of the future.

- *As If Without Us We Could Be We*, Nino Mier Gallery, Los Angeles, CA
- *to no ending except ourselves*, JOAN, Los Angeles, CA
- *Pussy, King of the Pirates*, Maccarone, Los Angeles, CA
- *Concrete Island*, VENUS Over Los Angeles, Los Angeles, CA
- *Sister City Brother Project*: Portland, 500m Museum, Sapporo, Japan
- *Hallie Ford Individual Artist Fellowship in the Visual Arts*, The Ford Family Foundation, Roseburg, OR

STACY JO SCOTT

STACYJOScott.COM

I use ceramic objects and processes as material anchors from which to navigate shifting landscapes of culture, identity, and embodiment. These objects emerge from research and speculation, digital processes, trance practices, and chance operations. The transitory nature of this initial experience of these objects complicates the tangible space they occupy. The intangible nature of this inner world is comparable to the ephemerality of mathematical code performed by digital fabrication machines. Just as the direct urgency of my hands on clay attempts to capture a fleeting form glimpsed in the imagination, the particular physicality of clay acts as a foil to the pure mathematic code sent to the machine. In both instances, making exists on the edge between what is physical and what is not yet manifest.

As culture becomes virtualized, we can mistakenly forget that it remains based on materiality. Forgetting materiality allows for the degradation of resources, bodies, and relationships in the cause of expedience and power. This understanding is rooted in a feminist insistence that materiality and bodies are not inconsequential abstractions. There is power in remembering bodies, and the material processes stewarded in craft disciplines. But there is power, too, in expanding how we perceive embodiment and skill. My use of ceramic objects and digital processes complicates an understanding of where the body ends, and the unseen or virtual begins. A paradox emerges where embodied knowledge meets intangible information and abstract, machine language. For me, this paradox expands what it might mean to be human, and what we mean by bodies. It reflects a queer materiality that insists on the multiplicity of the present, of identities and cultures, which always defies classification.

- *Ceiling Understood*, Rockelmann & Partner, Berlin, Germany
- *An Intervention of the Senses*, Pewabic Pottery, Detroit, MI
- *Ctrl+Print*, Center for Craft Creativity and Design, Asheville, NC
- *Object Focus: The Bowl*, Museum of Contemporary Craft, Portland, OR

- *The Hapticon of the Craft Mystery Cult, Roots & Culture* Contemporary Art Center, Chicago, IL

JOSÉ SIERRA

EUTECTICGALLERY.COM/ARTIST/JOSE-SIERRA-4

My past and present surroundings influence my work. The images and memories of coffee mills, intensely colored mountains, dramatic landscapes, pre-Columbian art, and architecture of the Andean region of Venezuela all form an important part of my visual inspirations. These elements combine with contemporary design as well as the geometry of the Catalina Mountains to influence and inspire my work. The range of textures and colors of the Andes and Catalinas also inform my palette of glazes and engobes, which are achieved through high-firing in oxidation and reduction. By altering wheel-thrown porcelain and stoneware, my work fuses organic and geometric forms, in which I express both the fluidity and abruptness of the shapes and lines in the architecture and landscapes that surround me. My inspirations include pre-Hispanic art and architecture, and contemporary architecture and design. I also feel a connection with Japanese and Korean potters such as Wada Morihiro, who was also inspired by Pre-Columbian art. I am also drawn to the work of Tatsusuke Kuriki, Jun Kaneko, Robert Turner, and Ken Price. I am also influenced by modern Venezuelan artists like Jesús Soto, Alejandro Otero, Carlos Cruz Diez, and Gego.

- Patricia Sweetow Gallery, San Francisco, CA
- Abel Contemporary, Paoli, WI
- *Above the Surface*, Lillstreet Gallery, Chicago, IL
- Santa Fe Clay, Santa Fe, NM
- Lefebvre et Fils Gallery, Paris, France

SARA SIESTREEM

AUGENGALLERY.COM/ARTISTS/ARTISTS/SIESTREEM/

I make abstract paintings. My painting process is based on observations of Nature, combined with a formal structure and improvisational practice.

I recognize that Nature generates new life through rhythmic cycles of elemental interaction. I see this in biologic life cycles, geologic and hydrodynamic events, and in the astronomic elements that affect the seasons.

My second observation of Nature is that basic designs repeat themselves from one form to the next structurally; matter organizes itself in predictable and repetitive ways.

Informed by the first observation, I follow a formal structure in my painting practice. I combine color field painting, gesture drawing, and color theory. These three elements represent a natural system of a rhythmic cycle.

Through combining these elements, I am seeking my second observation. As I create a visual noise through this improvisation, I am looking for basic forms from Nature to emerge. When something elemental shows

itself to me, I refine the picture plane to support that event.

My hope is that in the same way we receive an energetic charge from contact with the land, other animals, or a natural event, these paintings will affect the viewer.

- *working title: rise and shine*, Pratt Art Institute, Brooklyn, NY
- *Clockwork White: Light and Signs*, MoNW, La Conner, WA
- *Winter Work*, Augen Gallery, Portland, OR
- *Crows Shadow Institute at 25*, Boise Art Museum, ID, Jordan Schnitzer Museum of Art, WSU, WA; Hallie Ford Museum of the Arts, OR
- *Portland Biennial*, Disjecta Contemporary Art Center, Portland OR. Curated by Yaelle Amir, Elisheba Johnson and Ashley Stull Meyers

RICK SILVA

RICKSILVA.NET

Rick Silva is an artist whose recent videos, websites, and images explore notions of landscape and wilderness in the twenty-first century. *The Silva Field Guide to Birds of a Parallel Future* centers around a series of eighteen short 3D animations. The animations mix birdwatching and ornithology with multiverse and quantum theories. Each animation reveals a new dimension, where the birds and their environments oscillate between representation and abstraction.

- *En Plein Air, TRANSFER* at Wallplay #ONCANAL, New York, NY. Curated by Kelani Nichole
- *VASTE MONDE*, Galerie Georges Pompidou, Anglet, France
- *TIAMAT: All These Worlds are Your Except Earth, 3/F* Comix Home Base, Wanchai, Hong Kong
- *Another Visit to the Sculpture*, National Institute of Fine Arts, Mexico City, Mexico
- *Tree, Simulacrum, Sea, Moon*, Borusan Contemporary, Istanbul, Turkey
- *UnREAL., The Algorithmic Present*, HeK, Basel, Switzerland

STEPHEN SLAPPE

STEPHENSLAPPE.MYPORTFOLIO.COM

I collect, dismantle, and rebuild images in an effort to understand their structure and meaning. Through amassing audiovisual archives, both physical and digital, I identify social patterns and quirks that can be drawn out of source material to reveal the blurry space between our representations and ourselves. Spanning time and media format in order to reveal patterns that do the same, these archives include original and found photographs, screenshots, videotapes, and films. Using video, installation, and photography, my work over the past decade has evolved from satirizing television and film tropes to examining the influence of social media and mobile devices on our everyday experience. For example, *People I Used to Know* is a series of collages constructed from an archive started in 2007. A folder of

digital photographs saved from social media provided the source material for the collages, all personal pictures shared by people who I had not seen in person for ten years or longer. As overall social media usage increased, the folder grew full, and I became interested in the way we share personal photographs in a public forum, especially with people who are mostly strangers. The resulting collages were manipulated using selective drawing and a simple algorithm so that faces and limbs blend into the surrounding image like ghostly camouflage.

- ▮ *Willamette Line, Permanent Video Installation*, MLK5 Building, Portland, OR
- ▮ 8, iOS app, iTunes + American Medium, New York, NY
- ▮ *Karachi Biennale (KB17)*, Karachi, Pakistan. Curated by Amin Gulgee
- ▮ *Spacebodies II*, Transart Triennale, Berlin. Curated by Andrea Spaziani
- ▮ *Currents*, Santa Fe International New Media Festival, Santa Fe, NM

MARK SMITH

ELIZABETHLEACH.COM/MARK-R-SMITH-CVPRESS

I have been engaged for a long time in combining abstract formal principles with a vernacular type of representation, hoping the two entities will compete for perceptual dominance in a given work. I am interested in employing this visual and metaphorical conflict as a means to examine personal, social, and political dichotomies. The universalist ideals of early modernism are a continual point of inspiration, but I also look to convey specific stories. In the end, I try to harmonize my own conflicting aspirational tendencies. My artworks examine the possibility of being connected to both spiritual and physical realms.

- ▮ *Loss of Material Evidence*, Hoffman Gallery, Lewis and Clark College, Portland, OR
- ▮ *The Silk Road*, Elizabeth Leach Gallery, Portland, OR
- ▮ *Unraveled: Textiles Reconsidered*, Contemporary Arts Center, Cincinnati, OH
- ▮ *Selections 25th Anniversary Exhibition*, The Drawing Center, New York, NY
- ▮ *All Routes Lead to the Commons*, Permanent public art commission for the Oregon Department of Transportation Headquarters, Salem, OR

SOMETHING LIKE THIS DESIGN (JESSICA SWANSON AND TRYGVE FASTE)

SOMETHINGLIKETHISDESIGN.COM

Our work reimagines the human relationship with local habitats, assisting in a deepening understanding of sustainability and earth restoration. Through a variety of media, including ceramics and drawing, we explore human interactions with other life forms. Our projects often utilize the natural environment combined with the process of ceramic slip casting to generate a variety

of objects that become transformed through their deployment in unique ways.

The Bryophyte Edition focuses on generating and optimizing strategies for synthesizing moss with ceramic objects to create a "living glaze." This investigation explores the marriage of moss with ceramic forms that retain predictable, healthy, and beautiful growth by orchestrating a combination of special glaze textures and growing environments. We see these creations as invitations to other organisms to help collaboratively grow or generate the completion of an artwork.

The *Intertidal Deployment Object* project arose out of our interest to engage the marine environment as an active partner to generate dynamic ceramic surfaces. We were particularly interested in working with barnacles, as they are uniquely complex and beautiful.

Sometimes our projects operate in ways to help the public engage with natural organisms or specific habitats, such as the recently organized *Ocean Bowl Project*. Through direct action, the project cleanses the beach in the process of pouring clean ocean water into unique ceramic bowls filled with plastic debris collected along the Cape Perpetua Marine Reserve in Oregon, USA. This activity engages the great Pacific garbage patch through modest ritualistic action with meaningful conceptual impact. *The Bird Pendant Project* was developed to generate sculptures that could be appreciated by both human and avian audiences alike.

- ▮ *The Keyboard 1/5*, Zahoor ul Akhlaq Gallery, Lahore, Pakistan
- ▮ *Silver Design Award*, Conceptual and Sculptural, A' Design
- ▮ *European Ceramic Work Center*, Three Month Residency, Oisterwijk, The Netherlands
- ▮ *The New Frontier: Young Designer Makers in the Pacific Northwest*, Bellevue Arts Museum, Bellevue, WA

STUDIO GORM (WONHEE ARNDT AND JOHN ARNDT)

STUDIOGORM.COM

Studio Gorm applies their insightful academic research on culture, history, and technology to refocus modern design through the prism of time, exploring the transformation of objects and ideas as they evolve to fit the demands and expectations of modern life.

As designers of functional objects, they draw from their background in sculpture and craft to create works that balance function and aesthetics. Their methods are deeply rooted in the act of physical making, where an object's true form evolves out of a constructive, experimental approach to design.

- ▮ *Furnishing Utopia 3.0* Hands to work during NYCx Design Week, 158 Mercer st., New York, NY
- ▮ *American Design Honors Recipient*, selected by WantedDesign and Bernhardt studio

- *Google SPAN*, spatial design for Google's annual technology and design conference, Pittsburgh, PA
- *Furnishing Utopia*, Invited guest exhibition at Stockholm Furniture and Light Fair, Sweden
- *Design Award for Furniture and Lighting*, CORE 77, New York, NY

- *Third Person*, The Herbert F. Johnson Museum, Cornell University, Ithaca, NY. Curated by Andrea Inselmann
- *Hallie Ford Fellowship in the Visual Arts*, The Ford Family Foundation, Roseburg, OR

BARBARA TETENBAUM

ARTSY.NET/ARTIST/BARBARA-TETENBAUM

The central theme in my art practice is the act of reading. For many years, I have made artist books and installations that challenged our assumptions about text, our relationship to books, and our complicity in co-creating an author's vision. My interest in the haptic nature of reading the physical book is fueled, in part, by the continued spread of digital communications.

- *The Book as Place: Visions of the Built Environment*; Environmental Design Library, University of California, Berkeley, CA
- *50 Years of Photographic Artists Books, 1968-2018*; Center for Creative Photography, University of Arizona, Tucson, AZ
- *Fulbright Lecture & Research Grant*, Hochschule für Grafik und Buchkunst, Leipzig, Germany
- *Walter Tiemann Prize for Experimental Books*, Leipzig, Germany
- *Career Opportunity Grant*, Oregon Arts Commission, Salem, OR

STORM THARP

PDXCONTEMPORARYART.COM/STORM-THARP

I regard my work as representational in a rather liberal assignment of the word. The portrait, the contour, and the field are in reference to the senses and the intellect. The work elicits meaning or feeling that is recognizable and hopefully resonates with humane familiarity, regardless of the unknowable mystery it may support. Representation and abstraction walk hand in hand and share the same body. When making choices with materials, my instincts and strategies are at play. However, there is never one singular organizing principle. In my figurative work, the primary interest has implied to unfold various traditions of painting and sculpture into my own, emerging with something altogether new. It involves fumbling around in the dark while simultaneously maintaining the driving projection of where I want the work to land and reflect what I believe in. If one portrait imbues an entire life story, the color field works exercise an emotional code of unraveling that story. And in this way, I believe the portrait and the field are equivalent like twins from different fathers.

- *Maiat Mons* / PDX Contemporary Art, Portland, OR
- *Portland Biennial*, Disjecta Contemporary Art Center, Portland, OR. Curated by Michelle Grabner
- *Pilgrims*, Galerie Bertrand, Geneva, Switzerland
- *Turn*, FELDBUSCHWIESNER, Berlin, Germany

SHARITA TOWNE

CARGOCOLLECTIVE.COM/SHARITATOWNE

A light behind the shadow of a boulder. Addresses, long gone from the map, inked in gold atop an aerial view of a city, cyan waves of history. Black people's eaming, leaving, moving below one sky to another. By force, by choice, a joyful hardship in their hearts. Flickering light. The warm timbre of elders' voices, outspoken or in reverie.

I have an interdisciplinary, collaborative, and research-based art practice that works on and through time, taking on the past, surveying the present, and demanding a better future. My connection to people and place runs deep. I use art as a form of collective reckoning, necessary to address the histories that have kept my family and families like mine's here and elsewhere from living full lives.

This site's responsive collective reckoning requires archive digging and counter-archiving. I create counter-archives in ink, paper, fabric, video, stereo-photography, performance, installation, educational workshops, public conversation, and self-publishing, to center and honor diasporic communities that live in perpetual rupture. Into that rupture, to counter and mend it, I infuse celebration through participatory platforms, audience bridging, and skill acquisition for the youth of color. I use place as form. A shared art penetrates and binds us as artists, audience, organizers, civic structures, and landscape in collective catharsis and joy.

- *BLACK LIFE*, Portland Art Museum, Portland, OR
- *wUR:AD TV*, field day, homeschool, MoMA PS1, New York, NY
- *AgitProp!*, *Karaokeing the Museum*, Brooklyn Museum, New York, NY
- *Creative Capital Award*, New York, NY
- *Precipice Fund Grant*, Portland Institute of Contemporary Art (PICA), Portland, OR
- *Hallie Ford Fellowship in the Visual Arts*, The Ford Family Foundation, Roseburg, OR

LYNNE WOODS TURNER

GREGKUCERA.COM/TURNER.HTM

My studio practice includes both pencil drawings and oil paintings. The work is small and subtle, and I work abstractly in an attempt to combine the geometric with the organic, and precision with gesture. I am working toward developing a personal vocabulary that combines my interest in math and geometry with a concern for perception, balance, and movement. Ideally, I aim to slow down the process of seeing through attention to the visceral, the suggestion of other viewpoints, and a shifting emphasis between positive and negative.

- *Greg Kucera Gallery*, Seattle WA
- *Gallery Joe*, Philadelphia, PA
- *Michael Kohn Gallery*, Los Angeles, CA
- *Walking the Line*, Kudleck van der Grinten Galerie, Cologne, Germany
- *Drawings and Works on Paper II: Selected Artists from the US*, Patrick Heide Arts, London, England
- *Hallie Ford Fellowship in the Visual Arts*, The Ford Family Foundation, Roseburg, OR

JESSIE ROSE VALA

JESSIEROSEVALA.COM/

I am a multimedia artist working primarily in ceramic, video, and installation. This work engages an aesthetic of pastiche surreality, looking to the ancient past as well as science fiction to create perspectives of beauty and connectivity.

I am inspired in part by objects from the Neolithic and Bronze Ages óan e xploration into past aesthetics and speculative meanings. I form a present-day relationship with these ancient objects by mimicking aspects of their form while incorporating old and new materials such as acrylic, ceramic, stone, and neon. These sculptures are tied to the present, as well as influenced by the aesthetics of science fiction found in film and literature. The formal aspects of this are arcs of neon, white flat glazes, metallic silver juxtaposed with raw ceramics, and stone.

In the last year, I have created several ceramic pieces that include ceramic chalices. A chalice, or cup, is essentially a basic form used to hold a liquid, whether sacred or ordinary. Yet, it has become a connective cultural node between time and place, a form grown from necessity, developed in its symbolic meaning through ancestral lineages.

These forms, created in the fall of 2018, become strange with the employment of excessive line, symmetry, delicacy, and at times neon. They hint at past forms as well as being something entirely of their own, positing a future time, or alternate place.

- *Object^Time^Conduit*, Reese Bullen Gallery, Arcata, CA
- *Sunfall*, Present Company, Brooklyn, NY
- *Artist Residency*, MoMoZoZo, Carrizozo, NM
- *Can Serrat Fellowship*, El Bruc, Spain
- *Career Opportunity Grant*, Oregon Arts Commission, Salem, OR
- *Visual Artist Mid-Career Residency Award*, The Ford Family Foundation, Rosburg, OR

LAURA VANDENBURGH

LAURAVANDENBURGH.ART

Erupting first as a kind of anomaly, the net structure became a central process and form in my practice. Unfolding from very simple marks (hand-drawn and

cut) that accumulate and grow in quite complex and unpredictable ways, the net has been a generative framework for drawings on multiple scales and registers. In some pieces, the drawn net is visible on the surface; in others, cutting the negative spaces allows the paper itself to become the line, with the original drawing hidden on the back.

In the current Matter Project, I am using large digital prints from cellphone photographs as a way to activate the surface of the paper at the start. Anchored in the material world, the image field becomes a site to draw with or through, the drawing opening and dislodging the image. The resulting pieces are a composite of different registers ó our perception assembling the reflected light, the cut paper, and remnants of the image field into a complex and unstable whole. What I am beginning to discover is the potential for unmooring ó or something you thought was fixed ó to reveal its multiplicity.

- *Transformed: Paper in Dimension*, Hunterdon Art Museum, Clinton, NJ, curated by Carol Eckert
- *Wolkenschauen*, traveling exhibition curated by Michael Jank, Hilde Leiss Gallery, Hamburg, Germany, Kunsteverien Passau, Passau, Germany, Grosse Rathausgalerie, Landshut, Germany
- *Constructs*, Disjecta Contemporary Art Center, Portland, OR. Curated by Rachel Adams
- *Thick Drawings*, Ditch Projects, Springfield, OR
- *Residency*, Yaddo, Saratoga Springs, NY

BABA WAGU IAKIT

BABAWAGUE.WORDPRESS.COM

My name is Baba Wagu Diakit. I am a muralist, a children's author, an illustrator, a surface designer, and a ceramic artist. I am originally from Mali, West Africa, and have been living between Mali and the US since 1985. My greatest inspiration in art comes from storytelling within my family in the village of Kassaro. While growing up, my grandmother, uncles, and aunts would tell stories of our lives in the evening hours. These tales connected us to our ancestors, to the history of our little village, and, most importantly, to our surrounding nature. As a shepherd boy at the time, these stories were my guidance to understand and recognize both my domestic herds and the wild animals. Now, having children of my own, I have become the creator of numerous children's books, including the award-winning *The Hunterman and the Crocodile*.

Later on, during my formal education in the city, I often assisted my mother in making traditional B-glanfini, or mud-cloth. This technique consists of painting negative spaces with mud and protecting the designs, which are meaningful characters, much like alphabets. The significance and meanings of these characters were founded by women to write diaries.

In 2004, I founded the Ko-Falen Cultural Center, a nonprofit organization. The goal is to facilitate art

exchanges and bring American artists and African artists in one place to exchange stories and work in art. In extension, I am the founder of *What Is Standing on Your Soul?*, a storytelling program that gently trains people to tell their own story as they listen to others sharing theirs. We also have a free tutoring center to champion children of artisans, encouraging their formal education, while also giving them entrepreneurial skills in artmaking.

My country, Mali, may be poor in the eyes of others, but it has given me riches, knowledge, and grace beyond comprehension. I love to share my culture with others through my art.

- ▮ *Baba Wague Diakite*, Cargo, Portland, OR
- ▮ *Eutectic Gallery*, Portland, OR
- ▮ *Our Voice: Coretta Scott King Illustrator Awards*, travelling exhibition *Migration Stories*, Multnomah Arts Center Gallery, Portland, OR, US Embassy in France
- ▮ *Mural*, Central City Concern Ed Blackburn Building, Portland, OR
- ▮ *Mural*, PCC Cascade Campus, Portland, OR

SAMANTHA WALL

SAMANTHAWALL.COM

Inspired by Korean ritual narratives of cleansing and healing, my drawings are an exploration into family identity, cultural history, and loss.

My recent work was born out of a need to reconnect with my cultural past after experiencing the loss of a family member. Living most of my life in the US, I've always felt a distance from and an inability to locate myself within contemporary Korean culture. Being multiracial, my body and facial features also limited my access. As a result, I looked further in Korea's past until I found a point of entry that resonated with me. Korea's indigenous religious practice of Shamanism, and the women who are its primary practitioners revealed a space where I could place myself in a continuum. Working from photographs that I take of myself, I draw my body and its parts to create opportunities for self-discovery, and to make space for effective exchange. Lines, marks, and traces not only describe the contours of subjects, but come together to build new meaning through repetition, ritual, and visuality.

- ▮ *Phantom Limbs*, Russo Lee Gallery, Portland, OR
- ▮ *Let Your Eyes Adjust to the Dark II*, Roq La Rue, Seattle, WA
- ▮ *Fast Forward*, *Worksound International*, Portland, OR and *Städte Ischule* Frankfurt, Germany
- ▮ *First Look III*, Hudson Valley Center for Contemporary Art, Peekskill, NY
- ▮ *Drawing Connections*, Siena Art Institute, Siena, Italy
- ▮ *Hallie Ford Fellowship in the Visual Arts*, The Ford Family Foundation, Roseburg OR

HEATHER WATKINS

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My work explores the nature and possibilities of the drawn line—materially and symbolically. We lay down lines to map our worlds, our bodies, and our beliefs. They connect and direct, unite, and divide. There are lines we make, sometimes out of nothing, sometimes out of need. There are lines we wait in, lines of thought we follow, lines we form in protest, lines that blur or get erased, lines we draw to hold ourselves together or apart. We sing and speak and write and dance and build in lines. I reach for materials that line themselves: wet, ink-soaked cotton cords I blot between sheets of paper, forcing a cycle of absorption, compression, and evaporation that makes drawings and sculptures simultaneously; fluid lines of ink I guide across paper using gravity and tension. With thin sewing thread, I trace the irregular weave of raw linen, making tiny repeating stitches, learning what it is to be (a) patient. I choose materials imbued with vital energy and work to sustain a sense of movement, immediacy, and presence—often alive even after I am done. I focus on the event of making and devise working methods that allow me to access unimagined and unforeseen results. I understand the uncertainty of my process—its surprise and its mystery—to be an antidote to dogma.

- ▮ *Reservoir: Louise Eastman and Heather Watkins*, Planthouse Gallery, New York, NY
- ▮ *Heather Watkins*, APEX Gallery, Portland Art Museum, Portland, OR
- ▮ *Tomorrow, Tomorrow*, CANADA, New York, NY. Curated by Stephanie Snyder and Wallace Whitney
- ▮ *Four More Years!*, Planthouse Gallery, New York, NY
- ▮ *PULSE: Miami Beach*, Planthouse Gallery, Miami Beach, FL
- ▮ *Career Opportunity Grant*, Oregon Arts Commission, Salem, OR

MARIE WATT

MARIEWATTSTUDIO.COM/ABOUT/

Her work draws from history, biography, Iroquois protofeminism, and Indigenous principles, and addresses the interaction of the arc of history with the intimacy of memory.

Blankets, one of her primary materials, are everyday objects that can carry extraordinary histories of use. Ms. Watt is an enrolled member of the Seneca Nation of Indians, and in her tribe and other Indigenous communities blankets are given away to honor those who are witnesses to important life events.

In working with blankets, her process is both solitary and collaborative. Small works are personal meditations. Larger works are made in community, notably in sewing circles—public events by which anyone with time and interest can participate, and in which the fellowship and storytelling around the table can be more important

than the resulting object. She uses materials that are conceptually attached to narrative—in particular, exploring the stories connected with commonplace woolen blankets, cedar, and iron.

- ▮ *Companion Species Calling Companion Species*, Greg Kucera Gallery, Seattle, WA
- ▮ *Blanket Stories: Textile Society, R.R. Stewart, Ancient One*, Permanent installation at the U.S. Embassy in Islamabad, Pakistan commissioned by the U.S. Art in Embassies Program, Islamabad, Pakistan
- ▮ *Untitled (tbd)*, Denver Art Museum, Denver, CO
- ▮ *Art for a New Understanding, Native Voices, 1950's to Now*, Crystal Bridges Museum of American Art, Bentonville, AR
- ▮ *Unsuspected Possibilities*, SITE Santa Fe, Santa Fe, NM. Curated by Janet Dees
- ▮ *Hallie Ford Fellowship in the Visual Arts*, The Ford Family Foundation, Roseburg, OR

AMANDA WOJICK

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I am a studio-based artist working at intersections of sculpture, collage, and painting. I situate my work in the lineage of abstract sculpture produced by women, especially as it is oriented towards process and materials. Using hand-cut shapes, vibrant colors, and layered textures, I explore ways that my material concerns can give shape to the immaterial aspects of lived experience.

Over the past twenty years, I have engaged abstraction as a strategy, a language, and a tool for defamiliarization. My work operates as a challenge to the dominance of representation, text, and the image in contemporary culture. Abstraction—as in drawing away or withdrawing—provides me with a way of working that is also working through. The work is, simultaneously, an immediate interior space and a projection into a distant exterior one. As these two spaces press impossibly against each other, so too do the irregular lines, edges, and shapes in my work.

In the more recent work, I often begin with small paper cutouts or material scraps I find within my home. Cutting and repositioning these, I arrange the pieces back together, urging them into new shapes that evidence their own remaking. Leaning, tipping, tilting planes balance, fold, float, and rest. Surfaces and shapes sink into, cut through, or lift off each other. Shifts in scale, texture, and material call into question origin, identity, and location, allowing the work to occupy space on its own terms. At the same time, the work is specific. And, as it records and fixes particular moments in the space where I live, it exists as both speculative abstraction and commemorative representation.

- ▮ *Art in the Governor's Office*, Salem, OR
- ▮ *Special Guest!*, Stene Projects, Stockholm, Sweden
- ▮ *Landings*, GRIDSPACE, Brooklyn, NY
- ▮ *MacDowell Exhibition*, Curator Gallery, New York, NY. Curated by Mark Wethli

- ▮ *Residency, Mass MOCA*, North Adams, MA
- ▮ *Career Opportunity Grant*, Oregon Arts Commission, Salem, OR

RYAN WOODRING

RYANWOODRING.COM

In *Mona Lisa, Actual Age*, I depict the subject of Leonardo DaVinci's famous painting at her actual age—somewhere in the range of 500 to 600—usually offering an alternative reality wherein the captured likenesses of paintings and photographs age in representational unity with their living and deceased counterparts. While the work employs software endemic to video-game creature design to grotesquely reanimate perhaps the best-known portrait in the world, it manifests a deeply personal desire to make visible the internal miscalibrations of my own body that have engendered three years of a yet-undiagnosed (and therefore completely invisible) chronic nausea. I have made *Mona Lisa* into a kind of living monster, sitting atop a medical exam table, turning to face those who share space and time with her. While drenched in the visible signs of aging and decay, this video portrait actually easily outperforms its creator, seamlessly looping its appearance towards infinity while I walk about the studio in a fatigued body full of needs and sensations that register somewhere beneath its outward appearance. In a world more physically fragile—and yet better digitally and representationally preserved with each passing moment—I make work from the tenuous space between the thing and the index.

- ▮ *Video Vortex*, Spazju Kreattiv, Valetta, Malta
- ▮ *Stuck on the Ride*, Open Signal, Portland, OR
- ▮ *Iconoclastic*, Cooley Gallery, Reed College, Portland, OR. Curated by Stephanie Snyder
- ▮ *Hallie Ford Fellowship in the Visual Arts*, The Ford Family Foundation, Roseburg, OR

CHRISTY WYCKOFF

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The paintings and the woven paper pieces in this group of works are all concerned with interlaced fields. The paintings are depictions of fields of interlaced shapes while the paper pieces are actually woven constructions.

In the paintings *Rampant* and *Flare*, I have utilized a flattened pictorial space and a reduced color palette to paint woven fields of branches and limbs.

The *Bed of Stone* pieces, along with *Hood River Pair 2* and *Roil*, explore the idea of a woven field with a different strategy by weaving strips of paper cut from proofs of my original lithographs. This creates a new work that simultaneously repeats, interrupts, alters, and obstructs the initial imagery from which it was formed.

I began the woven paper project serendipitously: examining extra proofs from an edition and arriving at the idea of cutting them into strips and weaving them together. The woven strips impose an order upon the unruly crossings of the original material, but this order

isn't disciplined. The grid soon wanders away from ninety-degree relationships, and the woven printed paper strips move in and out and up and down to form an undulating surface that Anni Albers termed a "flexible plane" in her weavings. Having come from the same edition, the printed images that I weave together are representational and visually very similar; however, combining them through weaving creates a new hybrid image of fractured and discontinuous marks and shapes closer to abstraction.

The three collage works from my *Koan* series are also made from cut-up pieces of lithographs. Removing these from their original settings and joining them by collage has changed their meaning. It is still possible to understand the images as they were in their original context, but in their current state of juxtaposition, additional interpretations are now possible.

- *Gravuras*, Galeria Gravura Brasileira, São Paulo, Brazil
- *9th Douro Biennial*, Alijo, Portugal. Curated by Nuno Canelas
- *In the Footsteps of Charles Heaney*, Hallie Ford Museum of Art, Salem, OR; Adventures Gallery, Madras, OR; Pendleton Center for the Arts, Pendleton, OR; Helzer Gallery, Portland Community College, Rock Creek campus, Portland, OR
- *The Plates: International Contemporary Print Art*, Tokyo National University of Fine Arts and Music, Tokyo, Japan
- *Museum of Art; What's Happening: Contemporary Art from California, Oregon and Washington*, Alternative Museum, New York, NY

LYNN YARNE

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*If there were a middle ground
between things and the soul
or if the sky resembled more the sea*
John Barryman (Dream Songs, No 385)

Over the last few years, my work has gravitated towards dualities: black versus white, morbid versus attractive, detail versus vacancy. Of most interest to me in the past few years has been the contrast and connection between subjects based on concrete experience, and subjects based on abstract ideals. (I.e., feelings and ideas.) I find that, increasingly, my drawings have situated themselves between abstract and concrete, both conceptually and aesthetically.

From duality, I have begun gravitating towards a concept of middle ground. More so, I am interested in the process of finding within concrete experiences and things the connection to ideals, emotions, and other abstractions that are spiritually relevant. I am interested in the idea that concrete things can trigger an emotional or spiritual response. Certain places, for example, evoke for me nostalgia or comfort. Even a man-made thing can trigger a spiritual response, something such as art.

I am attempting to approach this investigation through the concept of "wonder." The word "wonder" can be defined as a feeling of surprise mingled with admiration, caused by something beautiful, unexpected, unfamiliar, or inexplicable. Or, wonder can be a thing that is felt when something outside of ourselves triggers a very inane and significant something within ourselves. My current work is an investigation of the capacity to discover spiritual relevance outside of ourselves. This, noting the spiritual relevance available in all things.

- *Portland Biennial*, Disjecta Contemporary Art Center, Portland, OR. Curated by Michelle Grabner
- *Altar*, Open Signal, Portland, OR
- *Descendant Threads*, Portland Chinatown Museum, Portland, OR
- *Fellowship*, Open Signal New Media, Portland, OR
- *Wise Men/Women Say*, Hollywood Senior Center, Portland, OR

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2015 - 2019

CONNECTIVE CONVERSATIONS



Launched in partnership with the University of Oregon School of Art+Design in 2011, *Connective Conversations* is a key element of The Ford Family Foundation's Visual Arts Program, which honors interest in the visual arts by the late Mrs. Hallie Ford, a co-founder of the Foundation. The program brings professional curators and critics from outside the Northwest to conduct one-on-one studio visits with established artists, deliver lectures, and join in community conversations. Principal goals are to enhance the quality of artistic endeavors throughout the state by visual artists and visual arts institutions, and to improve Oregon's visual arts ecology by making strategic investments in Oregon visual arts institutions. After 2015, the program partnership expanded to include Oregon College of Art and Craft, Reed College's Douglas F. Cooley Memorial Art Gallery, Pacific Northwest College of Art and Portland State University. *Connective Conversations | Inside Oregon Art* program is organized by the University of Oregon College of Design in collaboration with The Ford Family Foundation and other partners.



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