

THE FORD FAMILY  
FOUNDATION  
AND THE UNIVERSITY  
OF OREGON  
CURATOR AND CRITIC  
TOURS AND LECTURES:  
CONNECTIVE  
CONVERSATIONS,  
INSIDE OREGON ART  
2011-2014



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## THE FORD FAMILY FOUNDATION VISUAL ARTS PROGRAM

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In 2014 The Ford Family Foundation concluded the first five years of funding for its Visual Arts Program, which supports Oregon’s visual artists and enhances the state’s visual arts ecology. A strong element of the program was the Curator and Critic Tour and Lecture Series; ten respected out-of-state curators and critics came to Oregon to interact with 69 visual artists in their studios, provide professional feedback, and offer community lectures. Equally important, they became more knowledgeable about the visual arts in Oregon, which will help the artists make crucial connections in other markets.

This book is The Ford Family Foundation’s opportunity to celebrate the Oregon artists visited on the Tour and to expose many more people to their work. Each of the artists has his or her own distinctive voice, yet a common thread ran through the intensely personalized conversations with the curators and critics — hard work. Noted one artist: “The most important thing is the dedication to the studio art practice because ultimately success is a byproduct of how hard you’re willing to work.”

Some components of The Ford Family Foundation Visual Arts Program are carried out directly; others are accomplished in partnership with visual arts institutions. Such was the case with this series that we undertook with the University of Oregon. We are grateful to Kate Wagle, Associate Dean and Director of the University of Oregon School of Architecture and Allied Arts, and her team for their unflagging efforts to attract the finest curators and critics, organize their tours and provide forums for community conversation.

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

Our Board of Directors has been very pleased with the Visual Arts Program. We think Hallie Ford (1905-2007), one of the founders of the Foundation and for whom the program was conceived, would be pleased, too. Therefore, our Board has renewed an expanded Visual Arts Program through 2019. We look forward to continuing our partnership with the University of Oregon. We also will begin working with other institutions to bring curatorial and critical resources to Oregon. We remain committed to advancing Oregon’s visual artists who are engaged in producing new work and the institutions that further their progress by exhibiting and preserving their art.

Anne C. Kubisch

President

The Ford Family Foundation

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## IN THE STUDIO

Of all the frames, envelopes, and limits--usually not perceived and certainly never questioned--which enclose and constitute the work of art (picture frame, niche, pedestal, palace, church, gallery, museum, art history, economics, power, etc.), there is one rarely mentioned today that remains of primary importance: the artist's studio.

--Daniel Buren, "The Function of the Studio"

I was seven or eight years old when I visited my first artist studio. Maybe I was nine or ten. Everything about this memory is vague. I had "won" a poster contest in my elementary school, I think with an image of Abraham Lincoln. I don't remember. There is a photograph of the artist Mike Kelley that often gets reproduced in catalogs of his work, with the artist as a young boy winning a similar grade school art contest. Perhaps this photograph of Kelley's triumph has confused itself with my own, and perhaps the poster I'm now remembering has been merged with the one he holds there. Or maybe they were just similar, the ritual shared: the posters were all patriotic, and one boy standing in Kelley's childhood photograph holds an image emblazoned: "America: You're My Everything." While Kelley seems to be handed an envelope, perhaps cash money, as his prize, I do remember clearly that mine was of a different sort. My prize was an invitation to visit with an older artist who lived in the rural town where I was raised. My prize was a visit to an artist's studio.

I don't remember the artist's name. He lived in a building I passed every day on my way to school, an old grist mill along a stream that meandered near the route my bus traveled through the woods. My mother was to drop me off at the grist mill on the appointed day and time: I asked her about it recently, and she still remembers being quite nervous, not knowing this artist at all. I remember being led into the mill building, and both the old man and his wife were artists. They lived where they worked. I think I was greeted with snacks, something to drink, some conversation at a breakfast table. Already I began to notice strange objects, tucked here and there around the kitchen. And then I was led into the main studio space. The artist's work was ceramic or terra

cotta, little sculptures, figures--and they were everywhere. On tables, and desks, and worktables. On the floor, and underfoot, or up above--on beams and windowsills and shelves. Did I yelp? Was I just silent? Did my eyes speak for me? I had never seen such a thing before. A population of miniature figures lived in this studio space, a seething universe of tiny sculptural throngs, crowds, masses. I remember the artist smiling at my wonder. He explained, in great detail, how his work was made. The process of ceramics. Wonderment: He pressed some of the figurines into my hands, let me touch them, turn them in all directions. I was transfixed. It was like the discovery of another world.

I have been thinking back upon this memory for it speaks to the importance of a studio visit in my own formation as an art critic. One wonders what the psychiatrists would say. I had probably at the time never been to an art museum, never experienced art in any concrete way beyond the childhood creativity nurtured in school and family or on TV and in books. Strangely, it was in a studio where I first experienced the kind of unique experience art entails. This may be unusual or special, perhaps somewhat unique. I don't know. I'm sure my childhood art teachers were trying to raise a possible future artist, not a future art critic. But that my earliest experience with art was in a studio hopefully signals something more universal, even shared: the central space that the studio, and the studio visit, occupies today in the workings of the world of art.

Central, and yet: We don't talk about studio visits much in the discourse on art. We have histories of the studio now, narratives of its transformation within modernity, critical accounts of the old academic model of the collective atelier, the modernist model of the individual workspace, sketched at the moment of the current dissipation and expansion of what we often call "post-studio" art.<sup>1</sup>

We have all the clichés of art writing "in the studio," one of the tropes of art criticism in the past, usually featuring literary figures sharing experiences from the studio of the master. I think of Rilke

in the studio(s) of Rodin. Or, more lovely, Jean Genet visiting the atelier of Giacometti. And bringing back to us stories of infinite dust, of statues hidden under tables that one only sees when picking up a cigarette butt. "If it is really strong," Giacometti tells Genet, "it will show itself, even if I hide it." And we hear of the studio's modest red floor tiles, and of the rain that falls through its roof. We hear again and again of the dust, and the dimming windows never cleaned. Genet concludes:

Anyway this studio, on the ground floor, is going to crumble from one moment to the next. It's of worm-eaten wood, of grey powder, the statues are in plaster, showing cord, tow, or an end of a wire here or there, the canvasses, painted in grey, long ago lost the serenity that they had when at the art merchants, all is stained, discarded, all is precarious and will collapse, all is tending to dissolve, all is floating: and then, all this becomes as if seized in an absolute reality. When I have left the studio and am out in the street, it's then that nothing is real in what's around me. Shall I risk saying it? In this studio a man is slowly dying, he consumes himself, and under our eye he metamorphoses into goddesses.<sup>2</sup>

I have been thinking of studio visits quite a lot since my time in Oregon. I have been doing studio visits throughout my adult life, since beginning to study art history and especially after initiating a career as a critic, responding to shows, writing explanatory essays on new art. I have been engaged in the educational variant of the studio visit, the "crit," since the first academic position I ever held (in a college, but one identified more as an art school). Crits can be intense: Visit an art program and give a short lecture, followed or preceded by an entire day of studio visits, thirty minutes in this artist's space and then that one, a seemingly endless marathon of conversations. But never has it befallen me to visit a new part of the world, and to rent a car, and (sometimes with dedicated guides, sometimes without) drive myself from studio to studio, for almost two weeks--doing little else but visiting artists in the places where they work, surrounded by their work.

This is what the Oregon program allowed me to do. Yes, there may have been one or two visits to hot springs, a hike to some

waterfalls. One needs to clear the head. But the visit I made in fall 2011, two weeks in and around Portland, Salem, and Eugene, brought into focus for me the nature of the studio visit and the kind of conversation about art such visits entail. It gave pride of place to one of the most elusive aspects--difficult even to describe--of contemporary artistic work and labor. It embraced the dialog on art, the act of talking and speaking about art so important to critics and historians, but in the form that the studio visit embodies: A conversation behind closed doors, mostly; a discourse without equivalent; an ephemeral thing, without record, unable to be exactly quantified or preserved, except in the fungible space of memory.

And so I want to remember, and to record, and to think about the intensity of those two weeks of studio visits. They taught me something about what it means to speak about art in general, to think about the visual arts in words.

But first, the studios. Like the work made in them, the studios I found in Oregon were of every different sort. In Portland, I expected disused industrial spaces, and these I found, along the waterways, down by the river. But there were also lofts, far from the old highways of water. And there were not only ex-factory spaces, but also old offices, the hideout of post-bureaucrats, transformed from a place with desks and phones and coffee machines into wonder worlds of abstract art that crawled up the walls and onto the ceilings, that effaced the former door jambs and took over even the light fixtures overhead. I entered painters' studios flooded with light, and sculptors' studios without a single visible window. I visited what seemed to be an old firehouse, but for boats whose job must have been to patrol the riverside industrial spaces. The view of Portland from here was of a sort one found nowhere else in the city--from the studio, one saw the past of Oregon, its history, its backside, its underneath. One saw birds, and vegetation, and the other non-human worlds the area also contained - this studio was a marvel (and it was shared). I visited a mid-century modern home, in the hills outside of Eugene, and felt myself more in Southern California once more--for a moment at least, until I noticed all the wood, all the trees,

the green. I entered not a few garages and backhouses. And also schools, studios associated with institutions, given perhaps temporarily to fellow teachers. There did seem to be a plethora of temporary, precarious spaces, studios were the artist had not, and perhaps could not, settle down--leased empty space, with a concrete floor and four white walls, sometimes without windows, in rabbit warrens of creativity along hallways divided and subdivided, art spilling out into the shared passageways, noises emanating from behind closed doors, a lair of mysteries and cigarette smoke and Xeroxed communal posters.

Some artists I visited of course didn't have traditional studios. We met in other kinds of art spaces, in the various alternative spaces that characterize the artistic landscape of Portland, or of the Oregon cities I visited more generally. I visited painters and sculptors, of course, a photographer or two, but also saw work I never expected, post-studio installations dealing with global issues, with history and with politics, or with the legacies of radical social and aesthetic critique. I found monochrome paintings, in love with this old idea of the avant-garde, but making them strange, creating them anew. And then I encountered objects that evoked the steampunk subculture, or seemed very much of the area and the social world of the Pacific Northwest. I saw paintings that had digested the most advanced ideas about semiotics, French ideas these, concepts about mass-cultural signs and communication, and regurgitated them newly unfamiliar and alive. I saw work that used machines, jerry-rigged technology. And others that resuscitated old-school cameras. And elegies to the deeply Oregon material of basic sheets of paper cut-and-folded. And also elegies to cardboard, more signs of Oregon's industry, of its material landscape. I found abstract constructions that reminded me of utopian forms of modernism. And also ceramics in the form of clowns, dancers, little girls. "I don't understand ceramics," I said to this particular artist upon entering the studio, and by way of introduction. I was tired and worn out, perhaps (studio visits are exhausting), at my most uncharming and uncomfortable. "I don't understand ceramics. I don't know what I could say about them." What would the psychiatrists say? The artist smiled, looked at me awry. "Don't be silly," I remember her saying. "It's just sculpture.

You like sculpture, don't you?" An hour or so later, I had to be torn away, not wanting the studio visit to end.

What happens in a studio visit? What does one say? I have to admit I have developed a kind of repertoire for the studio visit: questions I almost always ask, things I try to do or say. First, there are introductions. In studio visits, you are usually meeting strangers. There may be pleasantries, sometimes drinks. These are not unwelcome.

I always start by just looking. Studio visits have a quiet moment, even a silent moment, and usually right away. It is not the uncomfortable silence between strangers. It is wonderful. One begins by taking in the studio, the environment of the work, the work itself and the way the artist has chosen to lay it out in advance of a visit. These are significant things: there may be preparatory work on a wall, notational objects and images in the workspace. In a sense, you are reading deeply right away, and trying to decipher the nature of the work - like a medical doctor evaluating symptoms, or a detective looking for clues. If I'm excited by something, I'll share that right away. If I'm confused, I tend to admit it. Starting generally is nothing about which to be ashamed: "Tell me about the work," I usually begin. This goes well or it doesn't: sometimes artists don't want to have to explain. You have to start again. I find that the kind of query I call "talk-show" questions are basically useful to get the conversation flowing. "Who is your favorite artist?" "Who do you see yourself in dialog with?" For the painters: "Do you have a favorite color?" "Why?" "Why did you become an artist?" "What are you reading now?" None of these are easy questions, despite their simplicity. But they are meant to lead to the conversation to come, as one enters more deeply into the work, into its initial strangeness and unfamiliarity. One is searching to understand, and sometimes to do that you have to resist what you see. You have to look at the work intensely, but also quickly. And you also have to look beyond the work.

Artists are for the most part used to studio visits, as they are now a central part of the way art is taught. Over a long and crucial history, we have developed a tradition of submitting art to critique

as it is being made (or when it is in its infancy, a newborn thing quite helpless and young). In most activities in our culture, there are hardly any equivalents to the kind of critical dialog that the studio visit entails - true critical dialog, in the face of work newly finished or just produced. Nothing is sacred, and ego should not be a part of it. We live in a culture of constant affirmation, a culture seemingly afraid of critique, of disagreement, of true dialog. I live in Hollywood, where criticizing something is called "giving notes." This usually equates to making something more marketable, less strange, less challenging, and when I talk to friends who work in The Business, as it is called here, they seem generally amazed by the prospect of critical conversations, of actually saying that something is not great, of attempts to criticize constructively. In such a world, studio visits have always seemed slightly utopian to me.

Actually, the only thing to which I can compare the studio visit--the only place where we find a similar spirit and intent--is in love relationships. This may sound strange. Perhaps it is strange (and this is what is crucial about it). Or perhaps you think I have strange ideas about love relationships (this may also in fact be true). Seriously, however: We have ways of talking to someone whom we love, or with whom we are falling in love, someone about whom we care, that exceed the way we normally use speech, and the way we allow ourselves to talk, in almost any other of our collective human endeavors. We usually use speech against itself, in a repressive undoing of its actual powers to break down barriers, to transcend the self, to take us outside of ourselves. We use speech as a tool, and a weapon, and a defense.

But not (hopefully) when we are in love. And not in the studio visit. Not in front of the work of art.

Register, at least, this strangeness: Studio visits involve critics, and curators, and artists acting and speaking about the work of art in a manner fundamentally different than they do in the public aspect of their work. The privacy of the love relationship finds its artistic analog here. I visit studios as an art critic, but not to act as critics do, not to speak of art as I do in my writing. I'm not there

to judge, necessarily. I'm there to listen. And to respond to the work, to gather thoughts to place next to its thoughts. Fundamentally, I'm not there to support or to critique. To proselytize or to rail against. The things art critics are known to do.

Instead, the studio visit entails a moment of true dialog, one hopes. Between two, between artist and critic, artist and curator, artist and another artist. But the dialog has other parameters. There is always, or almost always, a third presence in the room. This presence is silent in the face of speech. And it reminds us of the necessity of silence in order truly to listen and to hear. In fact, always listening, it is the art in the room of which I speak. A studio visit always occurs in a kind of triangle, between not two but three. And the art between us does not sit comfortably on the side of the maker, of the artist. We speak to and we speak about it, and we both make it say things to each other. But still it just returns silence. It listens. And exhorts us to do the same.

Studio visits where the artist feels it is their task to "explain" their work, and themselves, to the critic: These always are the worst, a failure of the space the studio visit can become. And I imagine (though I hope I always avoid it) that this can be reversed: A studio visit where critic or curator tells the artist what to think about his or her art would be a nightmare. What instead is the dynamic to which one aspires?

It is this: We are both speaking necessarily about the unknown. To the work of the artist unknown to me, a thing essentially new in the world, I try to bring the unknown. As the artist shares a new form of creation with me, I attempt to bring to it things the artist may not know, things the work evokes in me, things that have nothing to do with the universe the artist has created around their work. One brings to the other speaker the unknown: To the critic who surveys and masters a world of artistic practice, there is the encounter with something never before seen. To the artist who would be considered the origin and anchor of their own work, there is the great mystery of where this work leads in another viewer, in another speaker. As a critic, I find myself so often transported by work to the sharing of a world of references and

ideas and experiences even the maker of the art object that has inspired them might never know.

Art objects and words. They are similar in their way. They are both between us. They can both be misused. They interfere with each other. Or they feed each other. The studio visit is the space and the frame for this encounter.

A great studio visit reminds me, then, of what the feminist philosopher Luce Irigaray has said about speech itself, about its essential nature. It is no accident that Irigaray's words, her reflection on words and speech, can be found in a larger essay on the nature of love.

Speech is always turned toward the other in order to communicate and turns back to oneself without having been able to say what it had to say. If it was not so, the other would no longer remain the other, and the subject would lose an autonomous status. In its turning back to the one who said it, speech attends to what it has learned from the other but also--if it listens--to that in which it failed in communicating. It will therefore be two in different manners, which is not to say ambiguous. The meaning that it conveys becomes deeper and richer through this communicating in which an incommunicable always remains. Speech thus escapes the calculation that dominates our time.<sup>3</sup>

And so it is with the studio visit as well.

This is what the Oregon program devoted itself to celebrating, to supporting, to making possible. And this in turn is what I have wanted to celebrate here. The studio visit: To give this utopian, impossible, wonderful thing its due.

(Endnotes)

1 My epigraph comes from one of the key essays to initiate this shift, see Daniel Buren, "The Function of the Studio [1971]," *October* 10 (Fall 1979), pp. 51-58. See also Mary Jane Jacobs and Michelle Grabner, eds., *The Studio Reader: On the Space of Artists* (Chicago: University of Chicago Press, 2010); Jens Hoffman, ed., *The Studio* (Cambridge, MA: MIT Press, 2012) and Marie Martraire, Julian Myers-Szupinska, and Lauren R. O'Connell, eds., *Many Places At Once* (San Francisco: CCA Wattis Institute, 2014).

2 Jean Genet, *The Studio of Giacometti* [1958] trans. Phil King (London: Grey Tiger Books, 2013), n.p.

3 Luce Irigaray, "The Sharing of Speech," *The Way of Love* trans. Heidi Bostic and Stephen Pluhacek (New York and London: Continuum, 2002), p. 23.





George Baker is a professor of art history at UCLA, where he has taught modern and contemporary art and theory since 2003. A New York and Paris-based critic for *Artforum* magazine throughout the 1990s, he also works as an editor of the journal *October* and its publishing imprint October Books. He regularly offers courses on all aspects of modernism and the historical avant-garde, on the history of photography in the 19th- and 20th-centuries, and on specialized topics in post-war and contemporary art history.

Baker received his Ph.D. from Columbia University, and is a graduate of the art history program at Yale University and the Independent Study Program of the Whitney Museum of American Art. Professor Baker is the author, most recently, of *The Artwork Caught by the Tail: Francis Picabia and Dada in Paris* (MIT Press, 2007), and several other books including *James Coleman: Drei Filmarbeiten* (Sprengel Museum, 2002), and *Gerard Byrne: Books, Magazines, and Newspapers* (Lukas & Sternberg, 2003). He has published essays on a variety of postmodern and contemporary artists including Robert Smithson, Robert Whitman, Anthony McCall, Louise Lawler,

Andrea Fraser, Christian Philipp Müller, Tom Burr, Rachel Harrison, Paul Chan, Martin Kippenberger, Richard Hawkins, Mike Kelley, and Knut Åsdam. In 2007 and 2008, his essay on the artist Paul Chan was published in a catalog that accompanied Chan's major exhibition of the project *The 7 Lights* at the Serpentine Gallery in London and the New Museum in New York.

Baker subsequently published an interview with Chan for the recent anti-war issue of *October*. Currently, he is working on disparate projects including a revisionist study of Picasso's modernism and a shorter book on the work of four women artists—Zoe Leonard, Tacita Dean, Moyra Davey and Sharon Lockhart—to be entitled *Lateness and Longing: On the Afterlife of Photography*. The latter is part of a larger project that Baker has termed “photography's expanded field,” detailing the fate of photography and film works in contemporary cultural production.

Helen Molesworth is the Chief Curator at the Museum of Contemporary Art (MOCA), Los Angeles. From 2010-2014 she was the Barbara Lee Chief Curator at the Institute of Contemporary Art (ICA) Boston, where she assembled one person exhibitions of artists Steve Locke, Catherine Opie, Josiah McElheny, and Amy Sillman, and group exhibitions such as *Dance/Draw* and *This Will Have Been: Art, Love & Politics in the 1980s*. As head of the Department of Modern and Contemporary Art at the Harvard Art Museum, she presented an exhibition of photographs by Moyra Davey and *ACT UP NY: Activism, Art, and the AIDS Crisis 1987-1993*. From 2002 to 2007 she was the Chief Curator of Exhibitions at the Wexner Center for the Arts where she organized the first US retrospectives of Louise Lawler and Luc

Tuymans, as well as *Part Object Part Sculpture*, which examined the influence of Marcel Duchamp's erotic objects.

While Curator of Contemporary Art at The Baltimore Museum of Art from 2000-2002, she arranged *Work Ethic*, which traced the problem of artistic labor in post-1960s art. She is the author of numerous catalogue essays and her writing has appeared in publications such as *Artforum*, *Art Journal*, *Documents*, and *October*. The recipient of the 2011 Bard Center for Curatorial Studies Award for Curatorial Excellence, she is currently at work on an exhibition on Black Mountain College and a monographic survey of the work of Kerry James Marshall.





Ramljak is a renowned art historian, writer, curator and editor specializing in contemporary art and functional objects. She is currently editor of *Metalsmith* magazine and curator at the American Federation of Arts. She is former editor of *Sculptor* and *Glass Quarterly* magazines, and associate editor of *American Ceramics*.

Jan Schall, Ph.D.  
Sanders Sosland Curator, Modern Art  
The Nelson-Atkins Museum of Art  
Kansas City, Missouri

Jan Schall, Sanders Sosland Curator of Modern Art, joined the Nelson-Atkins in 1996. She holds a doctorate in Art History from the University of Texas at Austin and a master's degree in Art History from Washington University in St. Louis. In 2000, Schall organized the National Endowment for the Arts Millennium Projects exhibition, *Tempus Fugit: Time Flies*, and produced both its accompanying catalogue and award-winning website. Among the additional exhibitions she has curated are: *World War I and the Rise of Modernism*; *Roxy Paine: Scumaks and Dendroids*; *Magnificent Gifts for the 75th*; *Kiki Smith: Constellation*; *Bonjour Picasso!*; *Inventing the Shuttlecocks*; *Bowery Nation: Brad Kahlhamer*; *zach houston: poemstore*; the seven-part *Re:Installation Series*, and nine thematic prints and drawings exhibitions. Schall co-curated *Sparks! The William T. Kemper Collecting Initiative* and co-authored its accompa-

nying catalogue (with Robert Storr). She was venue curator for the exhibitions *Nam June Paik: Electronic Superhighway* and *Carrie Mae Weems: The Hampton Project*.

Schall oversaw the renovation and reinstallation of the Nelson-Atkins' Donald J. Hall Sculpture Park and developed and implemented both the program and installation of the Modern and Contemporary collection in the museum's Steven Holl-designed Bloch Building (2007). She was a contributing author to *(Im)Permanence: Cultures in/out of Time* (Carnegie Mellon University), *The Sublimated City* (University of Missouri), *Zhi Lin: Crossing History/Crossing Cultures* (Frye Art Museum), *Roxy Paine: Ferment and A Labyrinth for the Park* (both Nelson-Atkins Museum of Art), and other publications. Formerly a professor of art history at the University of Florida, Gainesville and New Mexico State University, Las Cruces, Schall's research has been supported by grants from the National Endowment for the Arts, the German Academic Exchange Service (DAAD), and the Andrew W. Mellon Foundation.





Professor of Art  
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Washington University in St. Louis

An internationally recognized artist and critical writer, Buzz Spector works in a wide range of mediums including sculpture, photography, printmaking, book arts, and installation. His work makes frequent use of the book, both as subject and as object, and is concerned with the relationships among public history, individual memory and perception.

A native of Chicago, Spector received a bachelor's degree in art from Southern Illinois University at Carbondale in 1972 and a master of fine arts degree from the Committee of Art and Design at the University of Chicago in 1978, combining studies in art and philosophy.

Spector has issued a number of artists' books and editions since the mid-1970s, including *Buzzwords*, a book of interviews with Spector plus new page art, published by Chicago-based Sara Ranchose Publishing in 2012. Other titles include *The Book Maker's Desire*, a 1994 vol-

ume of Spector's essays on topics in art and artists' books. Spector's work has been shown in numerous museums and galleries, among them the Art Institute of Chicago, Huntington Museum of Art, Huntington, West Virginia, Los Angeles County Museum of Art, Museum of Contemporary Art Chicago, Corcoran Gallery of Art in Washington, D.C., Mattress Factory Art Museum, Pittsburgh, and the Luigi Pecci Centre for Contemporary Art, Prato, Italy.

The recipient of several awards and fellowships, Spector was honored with the College Art Association's Distinguished Teaching of Art Award in 2013. He has also received a Louis Comfort Tiffany Foundation Award (1991) and three fellowship awards from the National Endowment for the Arts (1991, 1985 and 1982).

John D. Spiak was appointed Director/Chief Curator of California State University Fullerton's Grand Central Art Center (GCAC), Santa Ana in September of 2011. His curatorial emphasis is on contemporary art and society, with focus on works in social practice and video. Through the GCAC Artist in Residence initiative, Spiak hosts national and international artists at the center as they develop projects, most recently Adriana Salazar (Bogota, Colombia) and Carmen Papalia (Vancouver, BC). Upcoming GCAC artists in residence include: Amy Sanchez, Misael Gio Dia, Holly Myers and Matthew Moore.

Prior to his appointment at GCAC, he was Curator at the Arizona State University Art Museum, joining that staff in 1994. Spiak

was acting curator in charge of the ASU Art Museum residency initiative series *Social Studies*, which featured solo social practice community projects. In 1997, he founded and was acting director for fifteen years of the annual ASU Art Museum Short Film and Video Festival. He has curated over 100 solo and group exhibitions over his career, working directly with artists including Pipilotti Rist, Shirin Neshat, Brent Green, Tony de los Reyes, Jillian McDonald and Adam Chodzko. His project have received support from such prestigious organizations as The British Council, Metabolic Studio, Polish Cultural Institute, National Endowment for the Arts (NEA), CEC ArtsLink and The Andy Warhol Foundation for the Visual Arts.





Anne Ellegood is the Senior Curator at the Hammer Museum. Prior to joining the Hammer, Ellegood was Curator of Contemporary Art at the Hirshhorn Museum & Sculpture Garden in Washington D.C., since 2005. Previously, she was the New York-based Curator for Peter Norton's collection of over 2400 works of international contemporary art. From 1998-2003, she was the Associate Curator at the New Museum of Contemporary Art in New York.

Since joining the Hammer, Ellegood has co-organized two large-scale exhibition—All of this and nothing (2011) and the Hammer's inaugural biennial of Los Angeles-based artists, Made in LA 2012, which included 60 LA-based artists working in all different mediums. She has also organized exhibitions of the Hammer's Contemporary Collection and several Hammer Projects—a series of single-gallery exhibitions Ellegood manages—including projects with Diana Al-Hadid, Eric Baudelaire, Claude Collins-Stracensky, Keren Cytter, Danica Dakic, Shannon Ebner, Latifa Echakhch, Rob Fischer, Mark Flores, Dara Friedman, Friedrich Kunath, Tom Marioni, Linn Meyers, My Barbarian, and Sara VanDerBeek.

Ellegood was also selected by the Australian Council for the Arts to curate Sydney-based artist Hany Armanious's 2011 Venice Biennale exhibition. She is currently working on solo exhibitions with Kelly Nipper (opening

December 2013) and Laurie Anderson (2015). For February 2014, she is curating a large-scale group exhibition including the work of more than three dozen artists that explores the overlapping strategies of appropriation and institutional critique in American art, co-organized with Johanna Burton, entitled Take It or Leave It: Institution, Image, Ideology.

For the Hirshhorn, Ellegood organized numerous exhibitions including two large-scale group shows, The Uncertainty of Objects and Ideas: Recent Sculpture (2006) and Realisms, the second in a two-part exhibition, The Cinema Effect: Reality, Illusion, and the Moving Image, which examined the overlap between reality and fiction in contemporary film and video works. She also curated solo projects with Jim Lambie (2005), Amy Sillman (2008), and Terence Gower (2008). While at the Hirshhorn, Ellegood worked to bridge modern and contemporary works in the collection and organized two large-scale exhibitions from the Hirshhorn's holdings—Refract, Reflect, Project: Light Works from the Collection and Currents: Recent Acquisitions—and oversaw several collection gallery rotations, including presentations of the works of Arshile Gorky, Willem de Kooning, and Frank Stella. At the New Museum of Contemporary Art in New York, she organized Out of Site: Fictional Architectural Spaces (2002); Superficial: The Surfaces of Architecture in a Digital Age (2003); Candice Breitz: Babel Series (2000),

Videodrome (2002), and Marco Brambilla: Halflife (2003), among other exhibitions.

Ellegood has contributed texts to a number of publications including Artforum, Tate, Etc, Mousse, and The Exhibitionist. Her recent writing projects include the introduction for Phaidon's Vitamin 3D, a survey of contemporary sculpture, and catalogue essays on the work of Matthew Day Jackson, Iván Navarro, Sara VanDerBeek, Björn Dahlem, and Kerry Tribe. She received her Master's of Art from the Center for Curatorial Studies at Bard College and has taught at Bard's CCS; Rhode Island School of Design; School of the Visual Arts; George Washington University; and at The Center for the Study of Modern Art, University of Illinois at The Phillips.

Michael Darling is the James W. Alsdorf Chief Curator of the Museum of Contemporary Art (MCA), Chicago, where he has organized the exhibitions Pandora's Box: Joseph Cornell Unlocks the MCA Collection, The Language of Less (Then and Now), IAIN BAXTER&: Works 1958-2011, Ron Terada: Being There, David Hartt: Stray Light, Phantom Limb: Approaches to Painting Today, and Think First, Shoot Later: Photographs from the MCA Collection. Forthcoming exhibitions include Isa Genzken: Retrospective and Anne Collier. Previously, Darling was the Jon and Mary Shirley Curator of Modern and Contemporary Art at the Seattle Art Museum (SAM).

His exhibitions at SAM included Kurt, Target Practice: Painting Under Attack, 1949-78, Ther-

mostat: Video and the Pacific Northwest, along with exhibits on the work of Su-Mei Tse, Nicolas Provost, Geoff McFetridge, Enrico David, Oscar Tuazon and Eli Hansen. Prior to SAM, Darling was associate curator at the Museum of Contemporary Art (MOCA), Los Angeles, where he curated the exhibitions Roy McKinnin: A Door Meant as Adornment, Sam Durant, Painting in Tongues, and The Architecture of R.M. Schindler. He also organized Superflat in collaboration with the artist Takashi Murakami. Darling received his BA in art history from Stanford University, and his MA and PhD in art and architectural history from the University of California, Santa Barbara. Darling frequently serves as a panelist, lecturer, and guest curator on contemporary art and architecture.





Eric Fredericksen is the Waterfront Program Art Manager for the City of Seattle, developing art commissions and cultural projects for the city's central waterfront. He is also an independent curator and writer, and an adjunct lecturer at the University of Washington School of Art. Previously he was director of Western Bridge, an exhibition space of the Ruth and William True Collection in Seattle, and an editor and writer for *The Stranger* and *Architecture*. He has organized exhibitions at the Contemporary Art Gallery, Artspeak, and the Or Gallery, Vancouver; at Open Satellite, Bellevue, WA, and the Noorderzon Festival, Groningen, the Netherlands.

Michael Ned Holte is a writer, independent curator, and educator based in Los Angeles. His texts have appeared in publications including *Live Art in LA: Performance in Southern California, 1970-1983* (Routledge); *Seven Films by Paul Sietsema* (Mousse/MCA Denver); *Kathryn Andrews: Special Meat Occasional Drink* (Museum Ludwig); *In the Shadow of Numbers: Charles Gaines Selected Works from 1975-2012* (Pomona College Museum of Art/Pitzer Art Galleries); *Richard Hawkins—Third Mind* (Art Institute of Chicago/Yale); and *Roy McMakin: When is a Chair Not a Chair* (Skira/Rizzoli). He is a frequent contributor to print and online periodicals such as *Afterall*, *Artforum International*, *Art Journal*, *East of Borneo*, *Kaleidoscope*, *Pin-Up*, and *X-tra*.

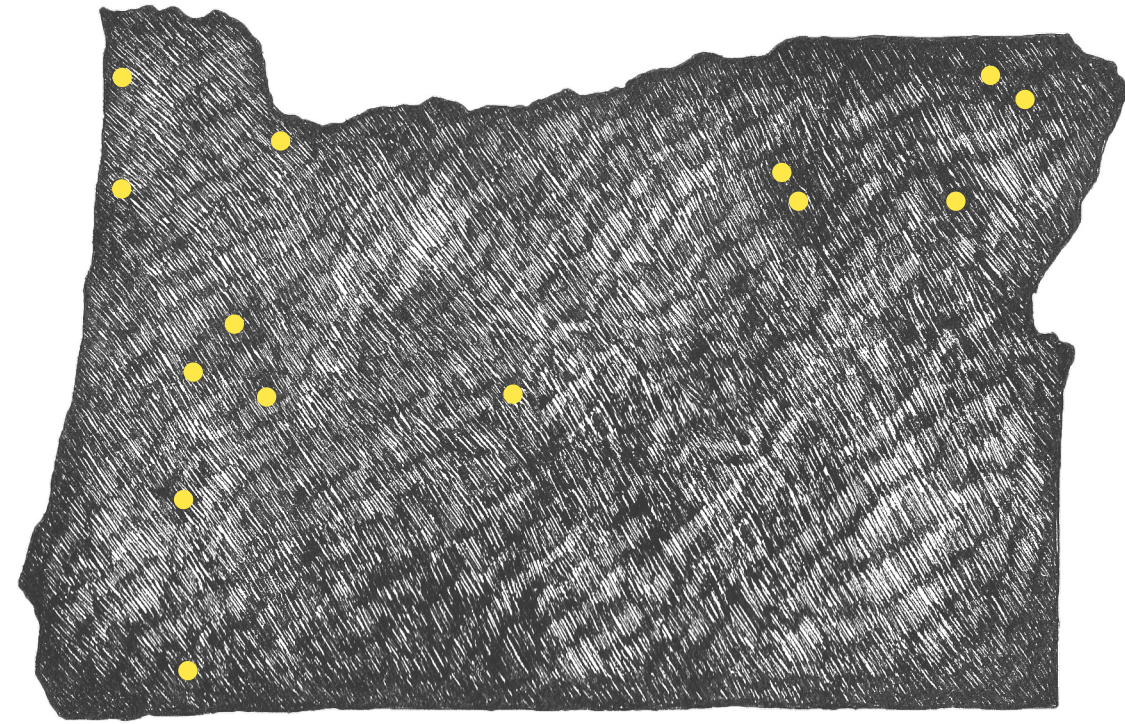
Holte is Co-Director of the Art Program at the California Institute of the Arts. Previously he taught at the University of Southern California and was a visiting faculty member of the Core Program at the Glassell School of Art at the

Museum of Fine Arts, Houston.

Holte has organized numerous exhibitions including "TL;DR" (2014) at Artspace, Auckland, New Zealand; "Temporary Landmarks & Moving Situations" at Expo Chicago (2012); "Support Group" at Thomas Solomon at Cottage Home, Los Angeles (2010); "Laying Bricks" at Wallspace Gallery, New York (2007); and "Celine and Julie Go Boating" at Anna Helwing Gallery, Los Angeles (2005). In 2008, he was a member of the curatorial team for "Present Future" at Artissima 15 in Torino, Italy. Along with Connie Butler, he was co-curator of the 2014 edition of "Made in L.A." at the Hammer Museum, Los Angeles.

Connective Conversations 2013-2014 is part of The Ford Family Foundation Visual Arts Program, which consists of seven areas of funding including the Hallie Ford Fellowships for Oregon visual artists. Sponsored in part by the Department of Art.





MARLENE ALT  
ELEMENTS  
OF MEANING  
COME TOGETHER

Much of my work is focused on the intersection where ordinary things come together to elicit an expanded meaning. This juncture could be likened to a 'locale', a place where the elements of meaning come together. At times, 'locale' has referenced intersections in nature, or the crossroads of home and land, evoking memory and place on the blank canvas of domestic objects. In other installations, 'locale' focuses on the human form, through filmed portraits that reveal gestures, and map subtle changes on the surface of the body, 'visible agitations' of the body, that suggest inner emotion.



ACADEMIC  
 BFA, Moorhead University, Moorhead, MN, 1981  
 Internship, sculptor Alice Aycock, NY, NY  
 MFA, University of California, San Diego, 1986  
 Professor, Sculpture, Installation, Site-Specific, Southern Oregon University, 1991-2014  
 CAA conference panel and exhibition, "The Object of Nostalgia", Chicago, IL, 2010

AWARDS and EXHIBITIONS  
 Encaustic Works: nuance, an exhibition in print, book curated by artist Michelle Stuart, NYC, published by R and F Paints, 2014  
 President's Grant, SOU, Artist in Residence, Budapest, HU, 2012  
 Visiting Artist and Exhibition, University of Texas, San Antonio, Majestic Ranch Art Foundation, Fall Semester, 2006  
 "Still Waters", Nevada Museum of Art, Reno, NV, 2006  
 "Domestic Odyssey", San Jose Museum of Art, San Jose, CA, 2004



marlenealt.com

TITLE: Mute (detail)  
 MEDIA: Installation, double video projection, cast wax  
 mason jars  
 DIMENSIONS: 12 x 14 x 60'  
 YEAR: 2005

RICK BARTOW

## THE SPIRIT OF THE BIRD

After having suffered a stroke I had blind areas where birds flying across my visual field would simply vanish and I jokingly told friends that my head was filling with birds.

Now with egg tempera, casein and gouache the birds are reemerging from the tip of my brush, liberated in bold smears and dainty lines.

It is with earth pigments that I am trying to portray the Spirit of the birds and the yellow ochre and chrome oxide green earth where they return.

My vision also continues to return the 3 brushes I employ dance across the slick surface of small panels in the Northwestern tradition of Mark Tobey, Morris Graves, Kenneth Callahan and Guy Anderson, in a search of the "beyond the here and now".

To delineate or define the spirit of the bird.





EDUCATION and PROFESSIONAL

1969 BA Secondary Art Education; Western Oregon State College, Monmouth, OR.  
Tribal Affiliation: Wiyot, Mad River Band, Northern California.  
Represented: Froelick Gallery, Portland  
Smithsonian National Museum of the American Indian, National Council.  
Crow's Shadow Institute of the Arts, Board Chair.

EXHIBITIONS

2015 "Things You Know But Cannot Explain," Jordan Schnitzer Museum of Art, University of Oregon, Eugene, OR. Exhibit travels: 2016 Museum of Contemporary Native Art, Santa Fe, NM;  
2017 Heard Museum, Phoenix, AZ and Washington State University Museum, Pullman, WA; 2018 Autry National Center, Los Angeles, CA. Fully illustrated monograph.  
2011-2012 "Dog's Journey," The A.D. Gallery, University of North Carolina, Pembroke, NC; Missoula Art Museum, Missoula, MT.  
2003 "Continuum," G.G. Heye Center, Smithsonian, National Museum of the American Indian, New York, NY  
2002 "Espiritus Despiertos, Museo Casa Diego Rivera, Guanajuato, Mexico. Illustrated monograph.  
2002-2004 "My Eye," Hallie Ford Museum of Art, Willamette University, Salem, OR, traveled to: Museum of Northwest Art, LaConner, WA; Snite Museum of Art, University of Notre Dame, IN. Illustrated monograph.



TITLE: Harry for Coyote  
MEDIA: Pastel and tempera on paper  
DIMENSIONS: 44.5 x 44.5"  
YEAR: 2014  
PHOTO CREDIT: Rebekah Johnson



BAWA AVANTIKA

## UNEXPECTED LEVELS OF CANDOR

I am interested in transforming the act of drawing into sculptural gestures that react formally and also conceptually to architectural spaces and their history. This process emerges due, in part, to my relationship to the legacy of Minimalism and its emphasis upon reductive form, modularity and literal scale. My approach explores the tension between wholeness and fragmentation, gravity and suspension, containment and dispersal.

My practice reflects the regional, cultural and geographic influences of the time and space in which I am working. I explore new territories that allows for subtlety, anti-monumentality and unexpected levels of candor. Perhaps this comes from my ability to navigate the borders between drawing and sculpture, reticence and ambition, Punjabi and English.

I had a fantastic conversation with Eric Fredericksen about my studio practice and the influence of the Pacific Northwest, travel and the Trail Blazers on my current body of work

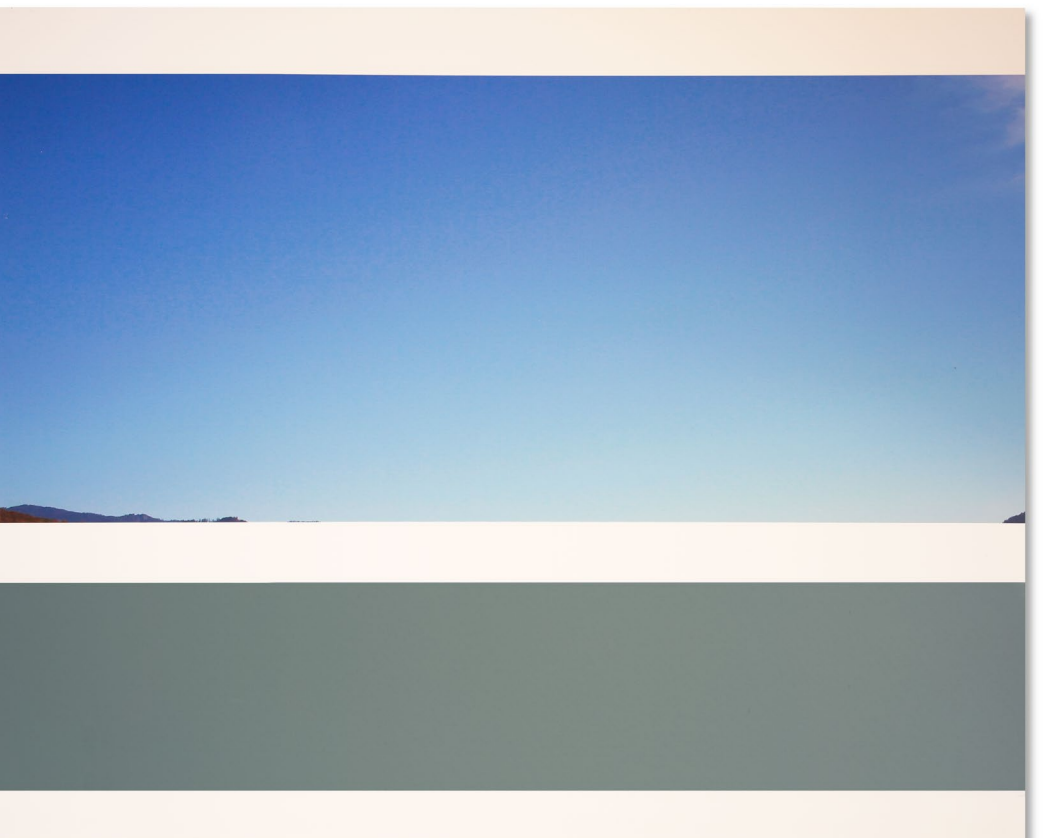
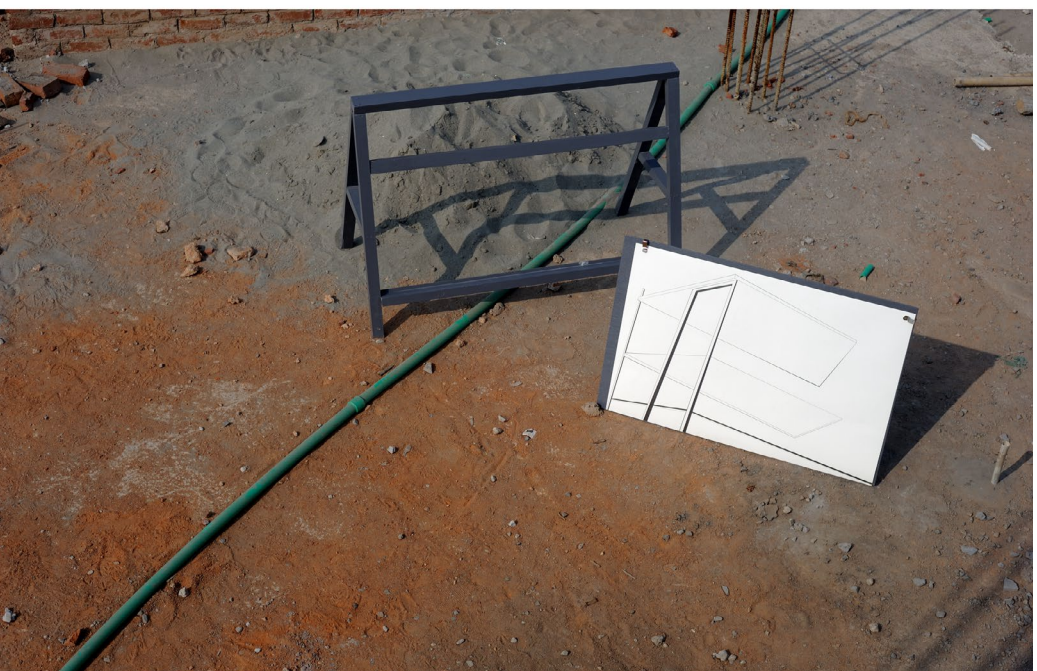
### ACADEMIC

2008, Skowhegan School for Painting and Sculpture, Skowhegan, ME  
1996-98 Masters of Fine Arts, School of the Art Institute of Chicago, Chicago, IL  
1991-95, Bachelor of Fine Arts, Maharaja Sayajirao University of Baroda, Baroda, India  
Washington State University Vancouver, Assistant Professor of Fine Arts  
Represented by Saltworks Gallery, Atlanta, GA, USA and Gallery Maskara, Mumbai, India

### AWARDS

2013  
Oregon Arts Commission – Joan Shipley Award, Salem, OR  
Washington State University – Junior Faculty Seed Grant - WA  
Oregon Arts Commission – Individual Artist Grant, Salem, OR  
Washington State University – Early Achievement in Scholarship/Research/  
Creative Activities (University wide award)  
Regional Arts and Culture Council – Professional Development Award, Portland, OR

TITLE: *Another Documentation*  
 MEDIA: Site specific drawing interventions, digital prints  
 DIMENSION: 21 x 15"  
 YEAR: 2011  
 Photo by Anshuman Sen



TITLE: *Studies for Flood: Control 01*  
 MEDIA: Inkjet print and silk screen on paper  
 DIMENSION: 13.5 x 29.5"  
 YEAR: 2014  
 Photo by David Strouse

PAT BOAS  
SHIFT  
AND STUTTER



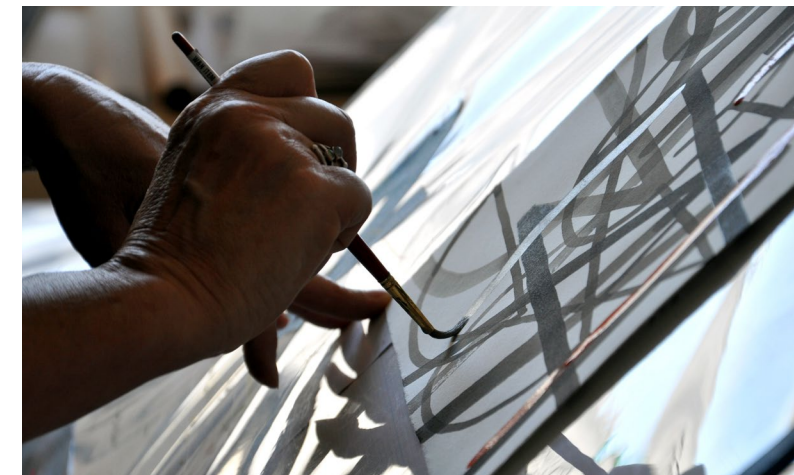
TITLE: ...we, we, waves  
MEDIA: gouache, sumi ink and watercolor on paper  
DIMENSION: 22x15"  
YEAR: 2014



In drawings, paintings, prints and digital projects, I use images of words, images as words, pictures meant to accompany words, and sometimes letters themselves. With sources that range from children's homework exercises to Shaker spirit drawings, newspaper layouts and other found texts, I deliberately confuse the activities of reading and looking. Lately I have been piling up letterforms: fragmenting, reversing or filling them in. A flash of recognition dissolves when plastic and semantic coherence collide. The phrases shift and stutter, jostling the act of silent reading with the noise of color and form.

I was selected for the first round of studio visits. The opportunity to welcome George Baker into my studio came like a tremendous gift out of the blue. We talked about work I had just begun and about which I had many questions. George was incredibly generous with his time and insights and I've often thought back on our conversation as the work developed. I am grateful to George Baker, the Ford Family Foundation and the University of Oregon for this unique and very practical way to support artists.

TITLE: *Abstraction Machine (poison)*  
MEDIA: gouache on paper  
DIMENSION: 12x54" overall;  
6 pieces, 9x12" each  
YEAR: 2011-2013



EDUCATION  
Assistant Professor, School of Art + Design, Portland State University  
MFA Painting, Portland State University  
BFA Printmaking, Pacific Northwest College of Art

AWARDS and EXHIBITIONS  
2012 Bonnie Bronson Fellowship  
2012 Ford Family Foundation Golden Spot Award/Crow's Shadow Institute of the Arts  
2010 Portland 2010: A Biennial of Contemporary Art  
2009 Solo exhibition, "Record, Record" at the Art Gym with catalogue  
2006 Jurors' Award, Oregon Biennial, Portland Art Museum



MICHAEL BOONSTRA

## ENVIRONMENTAL PHENOMENA

I am interested in how we perceive landscape, both visually and psychologically, and through time. I question how our experience is changing as our perspective shifts from a horizon based view to an aerial view. At times my work may refer to environments I have developed relationships to over time, in other situations my work interfaces with places I experience directly in which environmental phenomena dictate the work that is created. My studio practice is based out of Eugene, Oregon where I live with my wife and two children.

The conversation I had with Michael Ned Holte was very enjoyable. It brought fellow artists with parallel concerns to my attention and allowed ideas to resurface that had previously gone quiet.

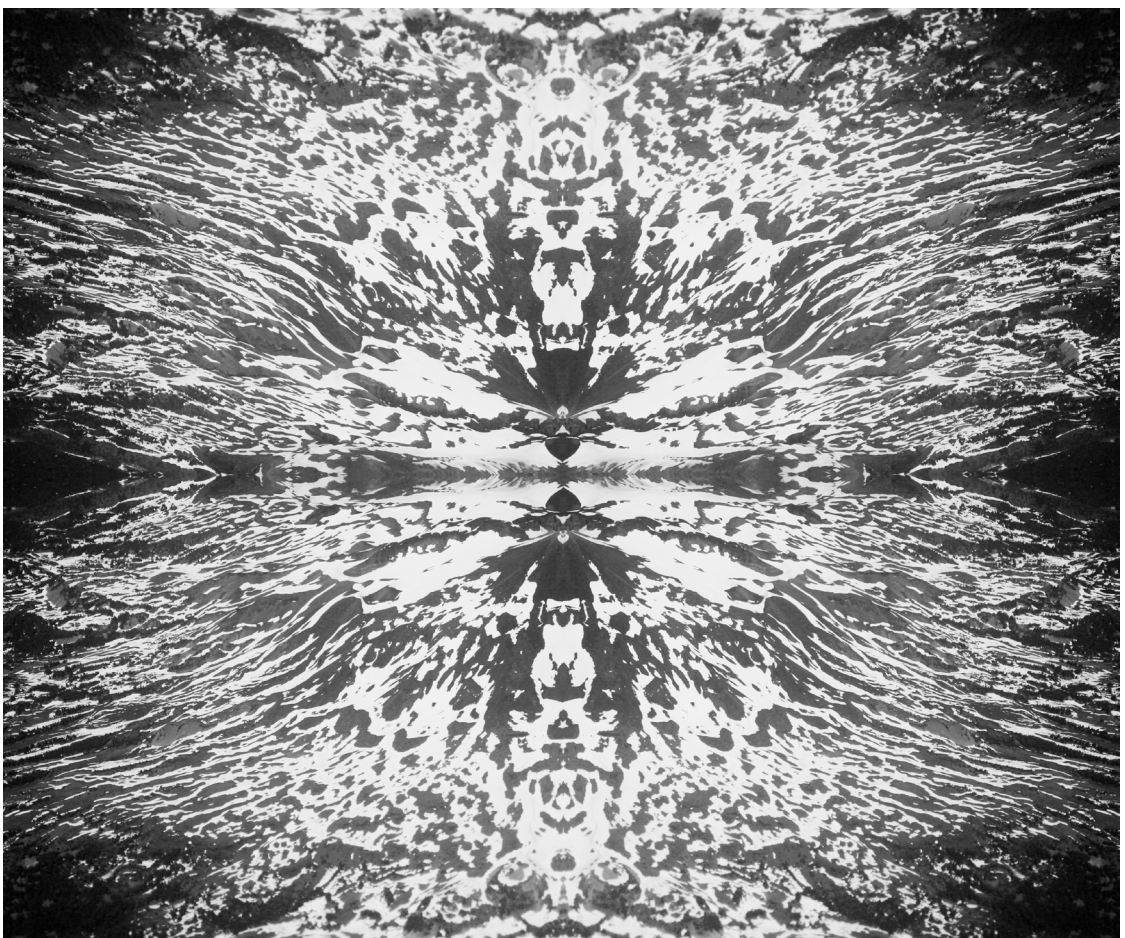
### ACADEMIC

University of Michigan, BFA  
University of Oregon, MFA  
Held teaching positions at Oregon State University, Willamette University, and Lane Community College.

### AWARDS and EXHIBITIONS

Djerassi Resident Artist supported by the Ford Family Foundation, 2014.  
Solo exhibitions:  
Art in Rural Storefronts, Philomath, OR. 2013.  
Pinkney Gallery, Central Oregon Community College, 2014.  
Lane Community College, 2014.  
Kathrin Cawein Gallery, Pacific University, 2011.





TITLE: Cardinal Misdirection: Snow Fields  
MEDIA: Manipulated photograph printed on aluminum  
DIMENSION: 20 x 24"  
YEAR: 2014



TITLE: Djerasi Iteration: Old Barn  
MEDIA: Scrim, wood, mylar, water, light, wind  
DIMENSION: 8 x 12 x 4'  
YEAR: 2014



CHRISTINE BOURDETTE

## THE LANDSCAPE OF THE PSYCHE

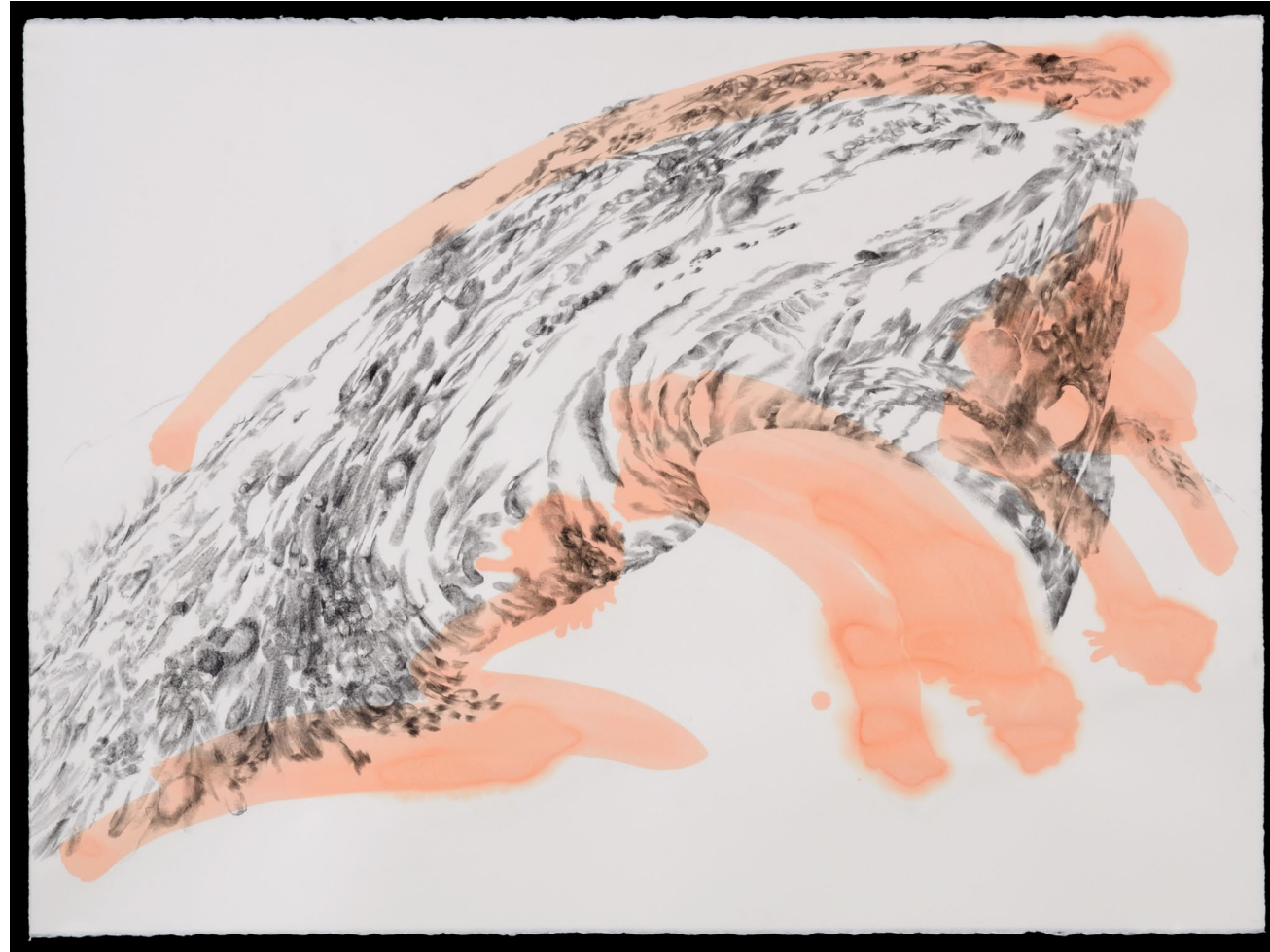
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My work has long addressed human experience in abstract and literal form. In both sculpture and drawings my work has much to do with the landscape of the psyche, lately recognizing the literal and figurative shifting of the ground beneath our feet. Informed first by cartography and now by geologic formations, my recent sculpture and drawings reflect the accretions and erosion of the earth as an analogy for our own experience of life in flux. I have been particularly influenced by the spare landscapes of the American West, where Earth's history of fluidity and dissolution is so nakedly revealed.

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I really appreciated the frank, informal conversation with no expectations other than to have a thoughtful dialog. It was really helpful in terms of the work---some of her observations still resonate. For a respected curator to walk in cold to an artist's studio puts both parties on the spot, but Helen handled it with aplomb and obvious experience. She focused on the work in front of her with no apparent agenda, making it easier for me to respond without distraction or self-consciousness.





TITLE: *Slide*  
MEDIA: graphite, watercolor, and ink on paper  
DIMENSION: 22.5 x 30"  
PHOTO CREDIT: Jeff Lee



TITLE: *Slice*  
MEDIA: balsa wood, wood putty, gesso, dry pigment  
DIMENSION: 88.5 x 14.5 x 37.5"  
YEAR: 2011  
PHOTO CREDIT: Robert M. Reynolds



ACADEMICS  
BA in Art, Lewis & Clark College, Portland, OR  
Represented by Elizabeth Leach Gallery, Portland, OR  
Practices in public art as well as studio art.

AWARDS and EXHIBITIONS  
Bonnie Bronson Fellowship (1st recipient), 1992  
RACC Visual Artist Fellowship, 2000  
Artist residencies: Caldera (including FFF Golden Spot award), Jentel, and Ucross Foundation

"Riddles, Bunnyheads, and Asides" 20-year retrospective, The Art Gym, Marylhurst University, 2008  
Cross-disciplinary collaborations, including "Bunnyheads" short with media artist Jim Blashfield, Portland, and stage design for dance with Oregon choreographers



MIKE BRAY  
SPECTACLE  
AND CINEMA



My work has explored the relationship between the audience and the spectacle of film and the culture of rock performance. The focus of my work has continued to analyze our relationship between the spectacle and cinema, it has however broadened in scope and concentrated more on mediums and methods of the creation of the spectacle and the cinematic. My current work has shifted toward camera movement and viewing prisms and away from narrative devices.

Having an art practice in Eugene, Oregon has its pluses and minuses. You don't suffer from distractions, but your conversations can be quite insular. The critic curator tour has made my location feel less remote and the conversations more relevant.

EDUCATION  
M.F.A., University of Oregon, Eugene, Oregon

PROFESSIONAL  
Career Instructor, University of Oregon, Eugene, Oregon  
Founding Member, Ditch Projects, Springfield, Oregon  
Founding Member, Coast Time Artist Residency, Lincoln City, Oregon

GALLERY REPRESENTATION  
Fourteen30 Contemporary, Portland, Oregon

AWARDS  
Fragments of and Unknowable Whole, Fourteen30 Contemporary, Portland, Oregon  
Dumb Angel, 12128 Boatspace, Portland, Oregon  
Cold Open, Possible Projects, Philadelphia, Pennsylvania  
Hallie Ford Fellowship, Oregon  
Hoan Shipley Award, Oregon Arts Commission



TITLE: *No beginning...no end*  
MEDIA: Acrylic Inkjet transparency  
DIMENSION: 19 x 35.5 x 2"  
YEAR: 2013

amateurauteur.com  
ditchprojects.com  
coasttime.com

JOHN BRODIE

## DIVERSIONS AND DÉTOURNEMENT

For the past several years I have been engrossed with the imagery of textiles, ancient ceramics and Ikebana and have been mashing them up, sometimes with the addition of painted elements, in the form of artists' books, works on paper and sculpture. This somewhat narrow focus has seemed an almost endless fount from which to draw, allowing for the examination of color, form, content and scale. Until the well dries up, I most likely will continue on this path, with diversions and détournement.

Buzz Spector is a scholar and a gentleman!

### ACADEMICS

B.A. English, University of Oregon, 1987  
Co-owner, Monograph Bookwerks  
Owner, Le Happy Restaurant

### AWARDS and EXHIBITIONS

Feb/March 2014 - Versus Artifacts, Linfield College Gallery, McMinnville OR  
November 2011 - CoCA Art Marathon, Seattle WA  
March/April 2010 - PDX2010: A Biennial of Contemporary Art, Portland OR  
July 2009 - Portland Comes to Astoria, Astoria OR  
June 2009 - Store for a Month, Portland OR





TITLE: *Versus Artifacts*, exhibition at Linfield College Gallery, McMinnville, OR  
YEAR: 2014





SANDRA BROOKE

FREEDOM  
OF LINE,  
CONTAINMENT  
OF SPACE



My painting career began with the art movement Minimalism, a group of large, color-field painters who cared about the process not the narrative. I have never relied on a technique or a particular medium. I was fortunate enough to work with Frank Okada at the University of Oregon and I believe it was Frank Okada who pointed me in this direction. For me it is how the idea develops through the paint, other materials, and the process. My current series is titled, Suspended. The work is suspended between the freedom of line and the containment of space.

Connective Conversations/The Critic Curator Tour Series is a wonderful opportunity for artists in Oregon. Not being in New York and Chicago it is enlightening to speak with a curator from the east and hear their thoughts on art and artists currently exhibiting. It was an honor to speak with Michael Darling.

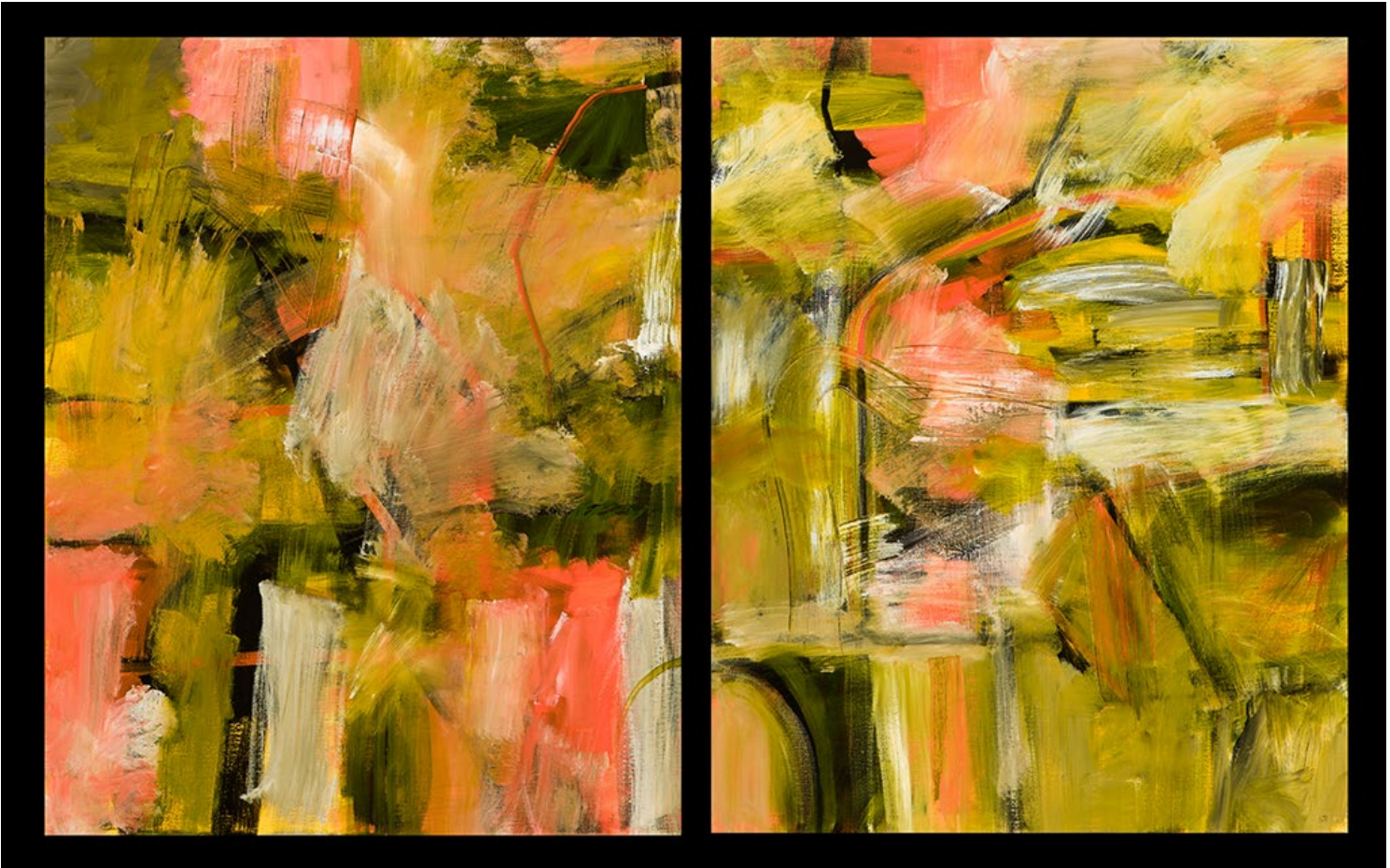
#### EDUCATION and PROFESSIONAL

Bachelor of Fine Art in Painting & Drawing, University of Oregon August 1972.  
Master of Fine Arts, Painting, University of Oregon June 1993.  
1993-2002 Instructor of Painting & Drawing, Oregon State University, Corvallis, Or.  
2001 Opened and built the Art Department at Oregon State University Cascades, Bend, Or. OSU Cascades started with oil painting and drawing  
2003-08 Assistant Professor, Art, OSU Cascades, Bend, Or.  
2008-15 Associate Professor, Art Department, OSU Cascades, Bend, Or.  
2013-15 OSU Cascades adds digital painting into the BFA.

#### EXHIBITIONS and AWARDS

2014 Apex Gallery, School of Mines, Solo, Rapid City, South Dakota-juried invitational.  
2013 Texas National 2013 Exhibition, Stephen F. Austin State University, group Peter Selz, juror, Nacogdoches, TX—National juried.  
2012 25th September Competition, Alexandria Museum of Art, group, Alexandria, LA- juried  
East Meets West, group, Blackfish Gallery, Portland, Or-juried invitational  
2011 Fate and Luck, Dakota State University, solo, First Bank & Trust Gallery, Karl E. Mundt Library, Madison, South Dakota –invited  
2012 & 2010 I was given two Grants from Oregon State University, TRF Funds, to purchase Mac Book Pros, cameras, tripods, a printer, scanner and software for digital painting .  
2009 Co-Producer, Director and Writer of 12 videos on the process of making art, for Pearson Education's web site "Studio Art Techniques". There were four on painting, four on printmaking, three on sculpture and one on drawing.  
1995-97 Project Producer, for "A World of Art - Works in Progress". A 10-part video series developed for The Annenberg/CPB Project on the creative process of artists.  
1995-96 Director and Producer of the video on the painter, Milton Resnick for A World of Art - Works in Progress.

TITLE: Andaluçia  
 MEDIA: Oil on linen  
 DIMENSION: 30 x 48"  
 YEAR: 2014



TITLE: War Changes Everything  
 MEDIA: Goauçh and graphhite on paper  
 DIMENSION: 30 x 40"  
 YEAR: 2014

KARL BURKHEIMER  
CURIOSITIES,  
EXPERIENCES,  
AND KNOWLEDGE

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The impetus of my creative practice is a conflation of influences that negotiate a spectrum of curiosities, experiences, and knowledge. Through a haze of daily routine I am challenged to notice the miniscule and see the ordinary. These observations, synthesized through a making space, perpetuate contemplations of the ubiquitous, ever-changing built environment that surrounds us. The objects and images I create exist in the public realm as points of exchange, yet the exhibited work—often a collection of moments, fragments, or vague constructs—converge as an index of what is not present; they are a residue of the art, with meaning located within the act of making rather than the making relegated as a means to meaning. The outcomes are brief incarnations that seed subsequent renderings, continually fueling practice, while exercising curiosity.

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ACADEMICS

Chair of MFA in Craft at Oregon College of Art and Craft  
M.F.A., Department of Crafts and Material Studies, Virginia Commonwealth University  
B.A., Environmental Design in Architecture, North Carolina State University  
Former head of OCAC's Wood Department  
Former Associate Chair within the Applied Craft + Design program  
Former Assistant Professor of design at Virginia Commonwealth University's branch campus in Qatar

AWARDS and EXHIBITIONS

American Academy of Arts and Letters in New York  
Museum of Contemporary Craft in Portland, Oregon  
Society for Contemporary Craft in Pittsburgh, Pennsylvania  
2012 individual Artist Fellowship from the Oregon Arts Commission  
2014 Opportunity Grant from the Ford Foundation and Oregon Arts Commission  
2013 finalist for the Contemporary Northwest Art Awards at the Portland Art Museum  
2013 U.S. Japan Creative Artist Fellowship







TITLE: *In Situ*  
MEDIA: wood, paint  
DIMENSIONS: 32 x 530 x 840"  
YEAR: 2014



TITLE: *Bit*  
MEDIA: wood, paint  
DIMENSIONS: 47 x 96 x 96"  
YEAR: 2013



TITLE: *Setting a Corner*  
MEDIA: wood, steel, gravel  
DIMENSIONS: 148 x 220 x 220"  
YEAR: 2013



CODY A BUSTAMANTE  
A DEEP  
CONVERSATION  
WHILE RUNNING  
DOWNHILL



TITLE: Untitled  
 MEDIA: Charcoal, acrylic, pastel, conte',  
 paper/panel  
 DIMENSION: 16 x 36"  
 YEAR: 2014



TITLE: Untitled  
 MEDIA: Charcoal, conte'/paper  
 DIMENSION: ~8 x 11"  
 YEAR: 2013



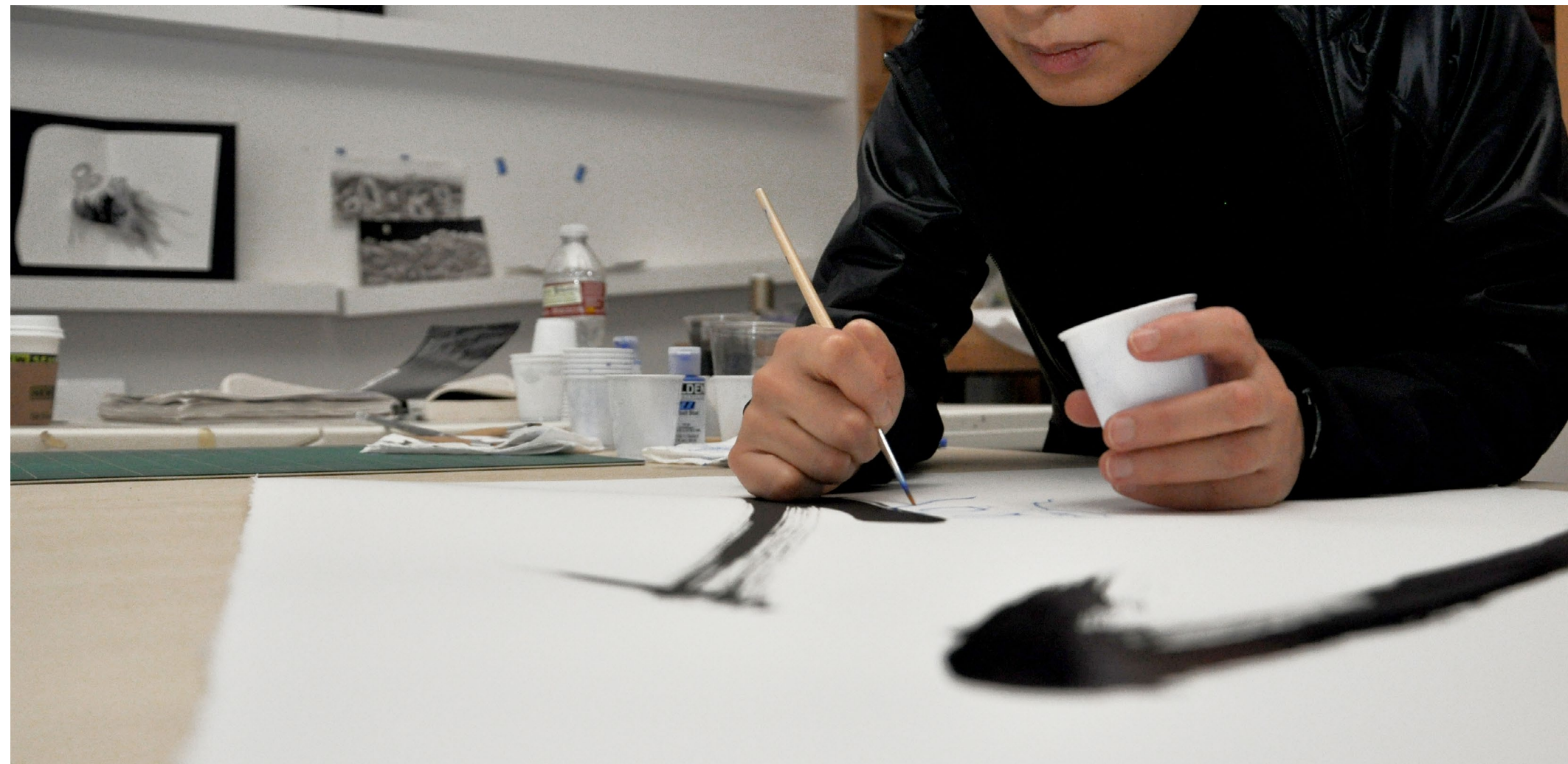
I am most satisfied when my work is experienced as compelling, complex, and slightly dissonant. I've always emphasized a poetic or musical quality in the artwork I make. It is as indebted to the tactile and theatrical nature of the drawing and painting process as it is to the history of images and ideas from nature, science, and culture. Rather than a discourse along a rational track, making this work is like having a deep conversation while running downhill.

Last year I enjoyed a studio visit by Jan Schall, Curator of Modern and Contemporary Art at the Nelson-Atkins Museum of Art. While going through the studio we had a nuanced conversation about a range of influences she observed in the work, from Norman Bel Geddes to Maya Stelae. Her insights led me onto new ideas and even reminded me of a few sources I'd forgotten. It was good to get fresh input into the studio.

EDUCATION  
 M.F.A., Studio Art, University of Southern California, Irvine  
 B.A., Humboldt State University  
 WORK  
 Professor of Art at Southern Oregon University  
 Represented by Elizabeth Leach Gallery, Portland  
 EXHIBITIONS  
 Armory Art Center, Pasadena, California, 2008  
 Mark Making, Curated by Josene Ianco-Starrels, Schneider Museum of Art, Ashland, Oregon, 2004  
 Oregon Biennial, 1989, 2001  
 University of Houston, Clear Lake, Houston, Texas, 2002  
 COLLECTIONS  
 Microsoft, Bank of America, University of Texas, Portland Art Museum, Oregon State University,  
 University of Oregon, Oregon Health Sciences, Universidad de Guanajuato, Mexico  
 RESIDENCIES  
 University of Texas San Antonio, Kathmandu, Nepal, Guanajuato, Mexico



SANGH-AH CHOI  
A THIRD ZONE



#### EDUCATION

M.F.A., University of Illinois at Urbana-Champaign, 2002  
M.F.A., Ewha Womans University, Seoul, 1997  
B.F.A., Ewha Womans University, Seoul, 1994

#### EXHIBITIONS/AWARDS

Hallie Ford Fellows in Visual Art, 2011  
Sang-ah Choi, Apex Series (essay by Bonnie Laing-Malcolmson), Portland Art Museum, 2013  
Portland 2012: A Biennial of Contemporary Art (curated by Prudence Roberts), White Box, Portland  
Four American Landscapes: Sang-ah Choi, Jeffrey Jones, Andrew Lenaghan and Joel Ross (curated and essay by Jonathan Fineberg), Randolph College Museum, Virginia and traveled to Geprge Adams Gallery, New York, 2010  
Future Pass (curated by Victoria Lu, Renzo di Renzo, Felix Schober) Collateral event of the 54th international art exhibition - la Biennale di Venezia, Venice, traveled to Wereldmuseum, Rotterdam; Today Art Museum, Beijing, 2010

---

I was born in Seoul, Korea and moved to U.S. to pursue graduate study in 1997. Alluding to my physical and cultural re-planting process from Korea to America, I see 'landscape' as a conceptual framework to discover an ambivalent complex of my surroundings. In my works, I try to find a third zone that organically entangles contrasting boundaries such as eastern and western cultural perspectives, high art and kitsch, imagery and materiality of painting. Through controlled and uncontrolled processes of mark making, I navigate into the dualities of contrasting sensibilities, as well as take a glimpse into how I experience the world around me.

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TITLE: Number#12  
MEDIA: Acrylic, molding paste, pen,  
resin on wood panel  
DIMENSION: 30 x 30 x 1"  
YEAR: 2014



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TITLE: Number#6  
MEDIA: Acrylic, pen, spray paint,  
resin on wood panel  
DIMENSION: 30 x 30 x 1"  
YEAR: 2014



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I had a wonderful time with visiting professionals from other backgrounds in my studio. I loved the opportunity in the studio setting to share ideas on concurrent culture with them. It was a very stimulating experience for my studio practice.



BRUCE CONKLE

## TRAGICOMIC RESULTS

---

I tend to see absurdity inherent in the economic and technological solutions devised to tackle global issues, and marvel at how collectively our human developments often produce tragicomic results. The unintended consequences of human actions often run at odds with societal and individual values, producing dystopian fantasies like so many plastic islands. With all the combined knowledge and innovations in the world, the current rate of species extinction is estimated to be approximately the same now as it was 65 million years ago when an asteroid merely ten kilometers across collided with the Earth. In my studio I seek to construct a strategy for processing this information.

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### ACADEMICS

Faculty at University of Portland, 2004 - present  
Faculty at Portland Community College, 2005 - present  
Artist in Residence Middlebury College, 2002  
MFA Rutgers University, 1998  
BA University of Oregon, 1986

### AWARDS and EXHIBITIONS

Faculty at University of Portland, 2004 - present  
Faculty at Portland Community College, 2005 - present  
Artist in Residence Middlebury College, 2002  
MFA Rutgers University, 1998  
BA University of Oregon, 1986



TITLE: Leinenanzug  
MEDIA: linen suit, oil paint, pine resin,  
pepto bismol, concrete  
DIMENSIONS: 70 x 25 x 7"  
YEAR: 2014



bruceconkle.com



JUDY COOKE

EDGE TO AN  
INSIDE SHAPE

---

My painting has evolved from materials that have included: canvas tarps, charcoal and oil paint. My early works were a response to a structured background in drawing and printmaking. From the past to the present my concerns are form, scale, and the relationship of boundaries or edge to an inside shape.

I enjoyed the visits from the three curators, who were all from outside the Portland area. Energetic and directed conversation in a studio setting is always helpful. A curator brings an informed eye.

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Presenting my work in my studio was a large benefit. Since my visual source materials are a major reference for my paintings in progress, I could not have installed these materials easily in another locale, this helped keep the discussion of work informal.

I hope these curatorial visits continue in the future.





AWARDS

2008 Individual Artist Fellowship in Painting, Oregon Arts Commission, Salem, Oregon  
 2006 Flintridge Foundation Award for Visual Art, Pasadena, California  
 2003 Regional Arts and Culture Council Visual Artist Fellowship Grant for Painting, Portland, Oregon

2002 The Art Gym, Marylhurst University, Marylhurst, Oregon, "Celebration After the Fact: a retrospective 1973-2001"  
 1989 National Endowment for the Arts, Visual Arts Fellowship Grant for Painting (catalogue)



TITLE: Ledge  
 MEDIA: Oil, acrylic, wax on wood  
 DIMENSION: 18 x 65 x 2"  
 YEAR: 2014



RENEE COUTURE

## SURROUNDING LANDSCAPE

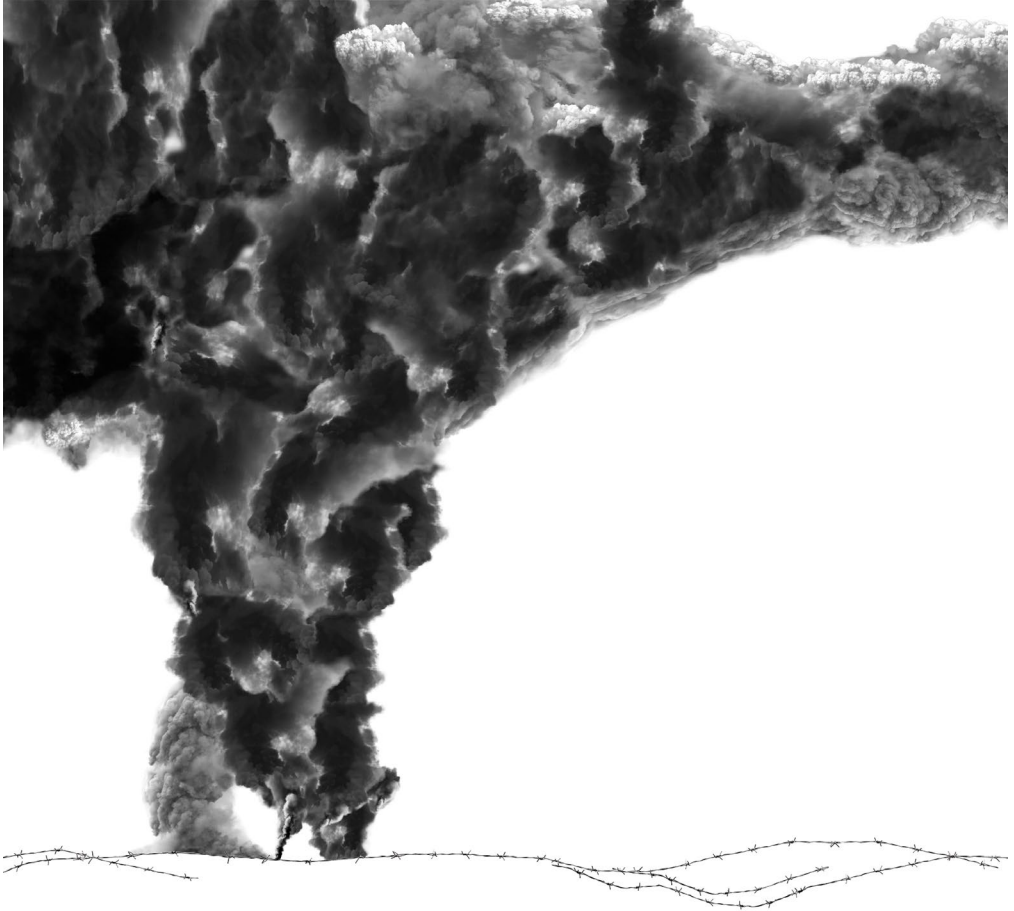
My work articulates the complexity and range of the public's relationship with their surrounding landscape. Using quotidian materials and imagery, I explore the literal and conceptual values imbued onto Western landscapes. Both formal and conceptual, my practice is project-based and moves fluidly between sculpture, photography, and installation. I live on seven acres in rural southern Oregon with my husband, two dogs and two cats. I work out of a retrofitted 20-foot travel trailer turned studio. When I'm not in my studio working, I'm in my garden growing food much of my own food or teaching.

### AWARDS

2012 & 2015 Artist Residencies at Jentel (Banner, WY); Playa (Silver Lake, OR) and Kimmel Harding Nelson Center for the Arts (Nebraska City, NE)  
2011 & 2014 Career Opportunity Grant, Oregon Arts Commission  
2015 when they fall, they always make noise, Gretchen Schuette Gallery, Chemeketa Community College, Salem, OR  
2013 to the rumored garden, Nightingale Gallery, Eastern Oregon University, La Grande, OR  
2012 it may take longer, Brink Gallery, Missoula, MT

### ACADEMICS

2010 MFA, Visual Art, Vermont College of Fine Art, Montpelier, VT  
2006-07 Post-Baccalaureate, University of Oregon, Eugene, OR  
1999 BA, Studio Art and Spanish, Buena Vista University, Storm Lake, IA  
2008 - present Adjunct Fine Art Faculty, Umpqua Community College, Roseburg, OR



TITLE: to the rumored garden (no.4)  
MEDIA: archival pigment print of digital collage  
DIMENSION: 44 x 44"



TITLE: myth of golden cities  
MEDIA: 2 x 4 x 8s, artist designed wallpaper  
DIMENSIONS: variable dimensions



DANIEL DUFORD  
MYTHOLOGY  
AND FOLKLORE

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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 historic 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 nearby in a dry riverbed and fired by who knows 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 from American mythology and folklore.



TITLE:  
MEDIA:  
DIMENSIONS:  
YEAR:



TITLE:  
MEDIA:  
DIMENSIONS:  
YEAR:





DAVID ECKARD  
TRANSIENT  
THEATRICALS

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My practice as a visual artist includes fabricated objects, video, drawings and prints, installations and performances. Through these varied approaches, I fabricate fictive artifacts, render biomorphic, sexualized schematics and orchestrate transient theatricals for incidental audiences in civic spaces. Futility, authority, theatricality and persona enter into my creative explorations as notions to investigate, critique, utilize and exploit.

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I had the pleasure of George Baker visiting my Deployment exhibition at the Art Gym at Marylhurst University. Although an extensive exhibition including selections from over twenty years of work, I think the grit, process, iterations and peripherals that reside in the studio were lacking for George in this curated representation. I believe I missed an opportunity for greater discussion and a continuing relationship by my choice of venues to share my work.

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BFA, School of the Art Institute of Chicago  
Associate Professor and Sculpture Lead, Pacific Northwest College of Art

- 2013, Three Trick Pony, a collaborative piece with dancer/choreographer Linda Austin and sound artist Doug Theriault, PICA's TBA Festival
- 2011, Deployment, Art Gym, Marylhurst University. Mid career survey exhibition curated by Terri Hopkins
- 2011, Cardiff, PICA's TBA Festival
- 2010, Hallie Ford Fellowship in the Visual Arts
- 2010, Bonnie Bronson Fellowship

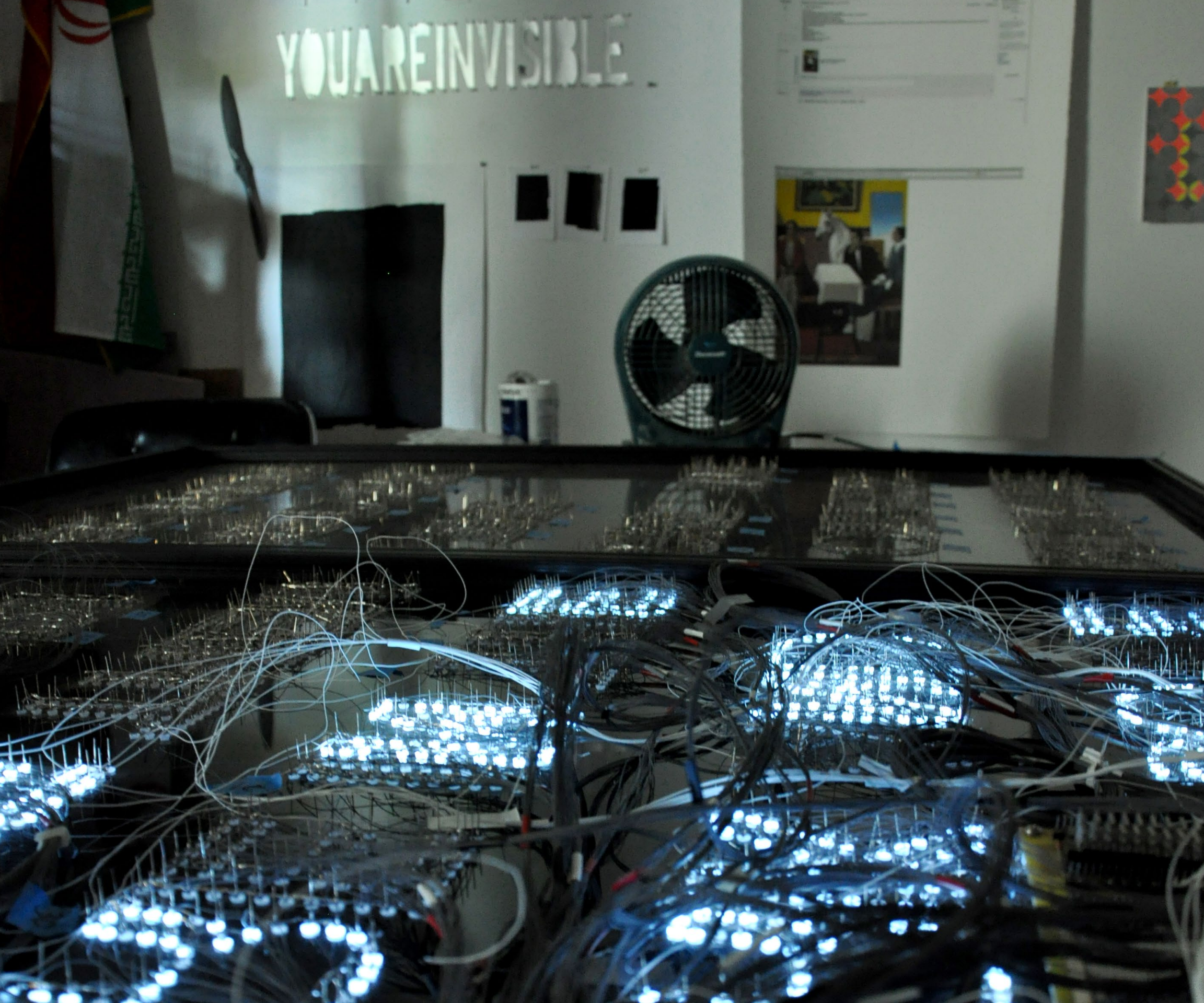




TITLE:  
MEDIA:  
DIMENSIONS:  
YEAR:



TITLE:  
MEDIA:  
DIMENSIONS:  
YEAR:



TANNAZ FARSI

MOMENTS  
OF REBELLION

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My work explores relations between object, image, and site in order to question the contingency of meaning and reclaim the agency of the individual in environments of displacement caused by political upheaval and ideological conflict. I work with objects and images that function as a sign and contextually arise from a collective experience found in moments of rebellion towards systems of power. Utilizing the language and history of sculpture, installation, and conceptual art, my practice is a speculative inquiry into unhinging and reinscribing meaning from current cultural and political norms.

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EDUCATION/WORK

M.F.A., Ohio University  
Associate Professor, Art, University of Oregon, Eugene, OR

EXHIBITIONS

2013 Crowd Control, Pitzer Art Galleries, Claremont, CA  
2011 Losing Themselves in a Distance to Far Away Heights, Disjecta, Portland, OR

AWARDS

2014 Ford Family Foundation Hallie Ford Fellowship

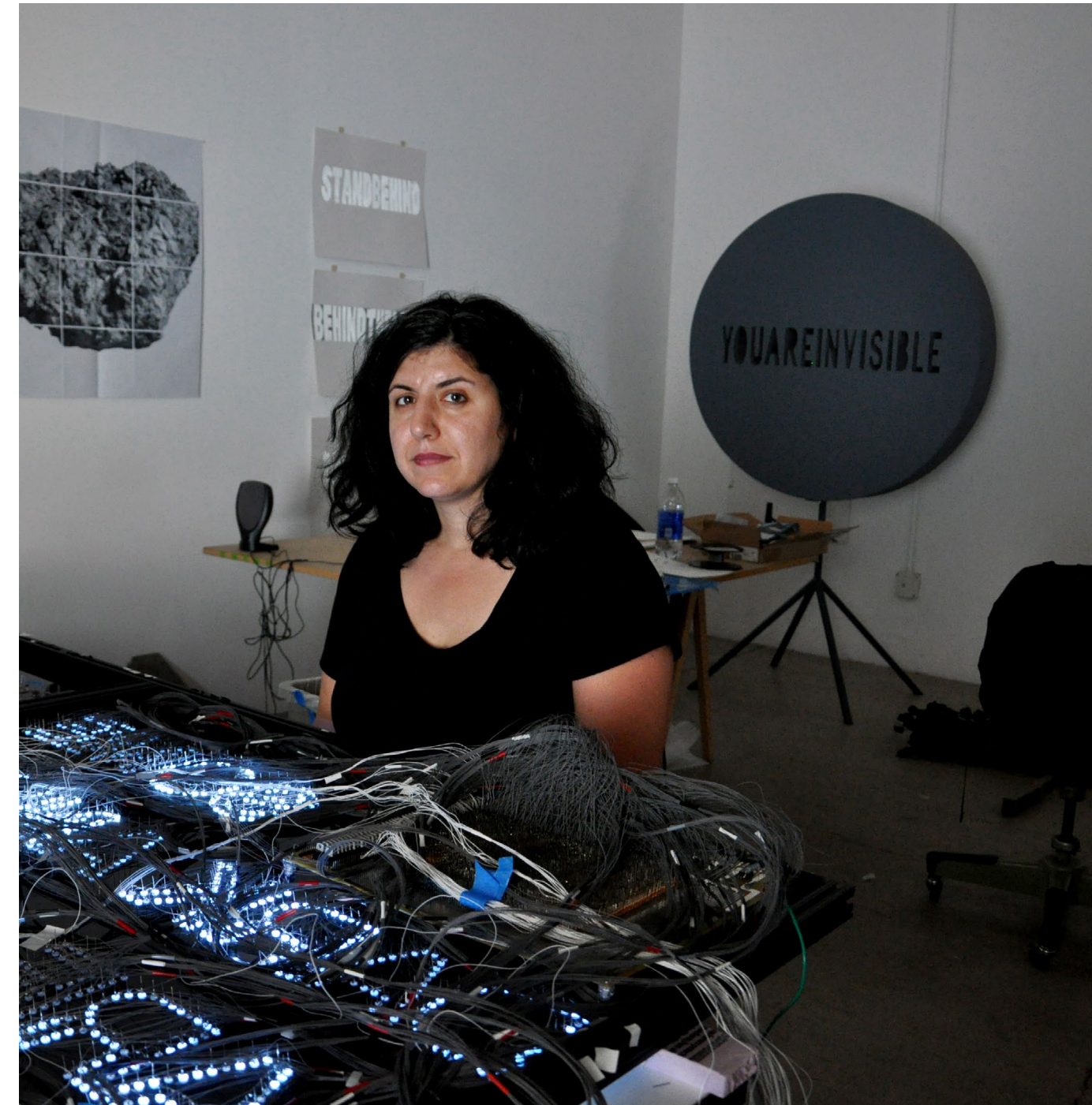
RESIDENCIES

2013 Ucross Foundation Residency, Clearmont, WY  
2011 MacDowell Colony, Peterborough, NH (NEA Fellowship)  
2009 Bemis Center for Contemporary Art, Omaha, NE





TITLE: Rug  
MEDIA: Digital print  
DIMENSIONS: 34 x 48"  
YEAR: 2015





SURABHI GHOSH  
NARRATIVES  
OF PATTERN AND  
DECORATION



TITLE: Looped, No. 1-32 (installation view)  
MEDIA: Upholstery vinyl, pins  
YEAR: 2014

My work draws on the liminal power of the decorative. Disregarded visual information that permeates cultural spaces, the decorative hides in plain sight. Repositioning ubiquitous and universal motifs—circles, dots, hexagons, and stripes—I build complex compositions through accumulative mark-making, revealing points of intersection between abstraction, minimalism, and ornamentation. I construct patterns incrementally, improvising visual polyrhythms that emerge through the accumulation of elements—the result of my own handmade geometry. Whether drawing, painting, stitching, or cutting, I choose materials based on their physical and interpretive potential. Most recently, I apply hand-cutting techniques to a utilitarian material (upholstery vinyl), upsetting its function while expanding my speculative understanding of the imbricated narratives of pattern and decoration.

During his visit to my studio in Eugene, Michael Darling was very generous with his time and feedback. He suggested artists for me to look at,

which I always appreciate during a studio visit – it is valuable insight into how my work could be contextualized. At the time, I was working on several ideas for an upcoming show at Manifold Gallery in Chicago. Michael was particularly interested in a few pieces, and that helped me make an important editing decision. I expanded on those pieces to create a new series titled “Looped.”

**ACADEMICS**  
2004: Master of Fine Art, Fiber, Cranbrook Academy of Art, Bloomfield Hills, MI.  
2002: Bachelor of Fine Art, Fabric Design & Studio Art, University of Georgia, Athens, GA.  
2014-Present: Assistant Professor, Fibres & Material Practices, Department of Studio Arts, Concordia University, Montréal, Québec, Canada  
2011-2014: Assistant Professor & Fibers Coordinator, Department of Art, University of Oregon, Eugene, Oregon

**AWARDS and EXHIBITIONS**  
2014: Oregon Arts Commission Fellowship Grant, Oregon Arts Commission, Salem, OR  
2014: Tiled & Looped, Manifold Gallery, Chicago, Illinois (solo show)  
2014: Tile Up, Culture Room, Brooklyn, New York (solo show)  
2014: Fontana Mix: Loop, Autzen Gallery, Portland State University, Portland, OR (group show)  
2013: Object Focus: The Bowl, Museum of Contemporary Craft, Portland, OR (group show)

BRIAN GILLIS  
EXCAVATE,  
CHRONICLE,  
ARCHIVE





Central to my work is the use of material and intervention to excavate, chronicle, and archive socially relevant stories that may have fallen on deaf ears, been buried over time, or obscured by something else. I am most interested in the intersection of history and consequent social outcomes, and the way access to this junction can influence a larger sense of one's world. My practice ranges from the production of objects and editions of 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 position the work as both an archive and a mine, so that the confluence of primary source material, metaphor-laden objects or images, and a given context pique awareness and provoke exchange.

Thank you for the opportunity to have such generative conversations.

#### EDUCATION and WORK

2012 - Present Associate Professor of Art, University of Oregon, Eugene, OR  
 2008 - 2012 Assistant Professor of Art, University of Oregon, Eugene, OR  
 2005 - 2008 Assistant Professor of Ceramics/Sculpture, University of Illinois at Springfield, Springfield, IL  
 2002 - 2005 Assistant Professor of Ceramics/Sculpture, San Diego Mesa College, San Diego, CA  
 2002 MFA NYSCC at Alfred University, Alfred, NY

#### AWARDS and EXHIBITIONS

2014 MacDowell Colony Fellowship, Peterborough, NH  
 2014 Juror's Award: Light of the Moon, Arrowmont School of Arts and Craft, Gatlinburg, TN (Group Exhibition)  
 2012 Of Ghosts and Speculation, Milwaukee Art Museum, Milwaukee, WI (Solo Exhibition)  
 2012 Free Radio, CUE Art Foundation, New York, NY (Solo Exhibition)  
 2009 In 1908..., Abraham Lincoln Presidential Library and Museum, Springfield, IL (Solo Exhibition)  
 2009 Across the Divide: Reconsidering the Other, Illinois State Museum, Springfield, IL (Group Exhibition)

TITLE: Free Radio  
 YEAR: 2012



TITLE: Of Ghosts and Speculation  
 YEAR: 2013



DON GRAY  
AN ABIDING  
LOVE FOR THE  
NATURAL WORLD



Don Gray's earliest inspirations came from the landscape of his childhood in rural northeast Oregon. He studied art at Eastern Oregon University, training his eye and hand in traditional techniques that resulted in meticulously rendered realist paintings. After graduation in 1970, Gray taught high school art for one year, before beginning a professional art career. He exhibited widely in the Pacific Northwest, developing a regional following for his landscapes and figures.

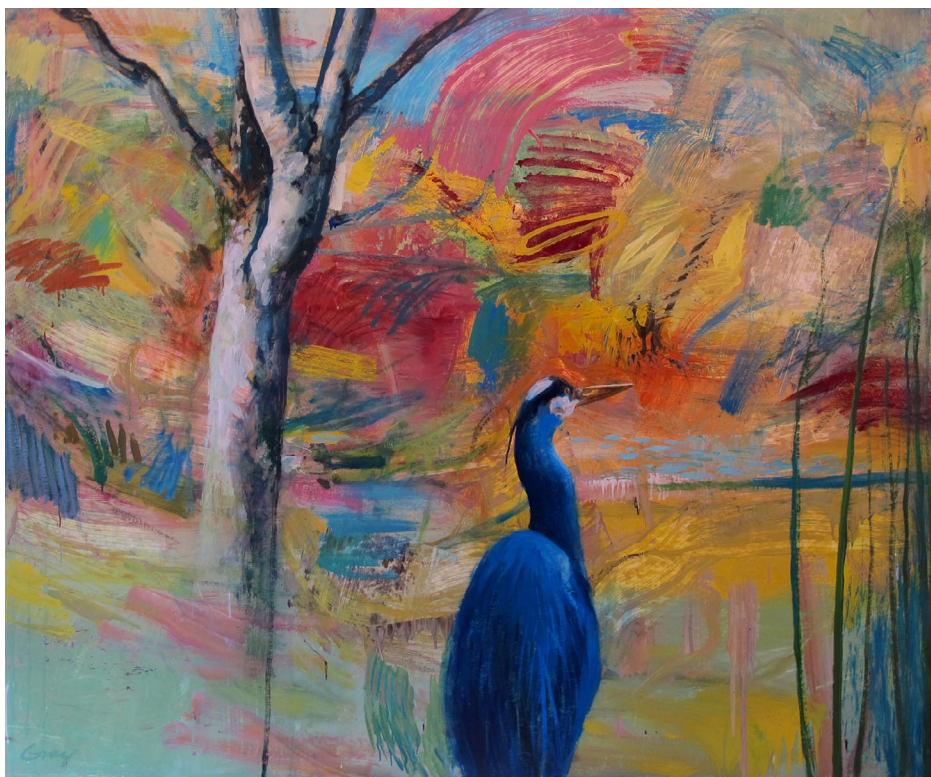
Around 1985, the artist began exploring other directions in his work, resulting in paintings that moved beyond literal realism to incorporate an increased sense of abstraction. Today his work is broadly based, ranging from a precise but painterly traditional realism to energetic combinations of abstraction and representation.

Since 1994 Gray has divided his time between studio work and numerous mural projects across the United States and Canada. Many of these are large exterior paintings that deal with regional history or events. In 2007 he began an online journal, [www.dailyartwest.com](http://www.dailyartwest.com), where he continues to post small daily paintings and commentary.

Don Gray has exhibited in galleries and museums throughout the United States. He has also taught occasional workshops and college-level courses and illustrated over twenty books. Gray's studio is at his home in Vancouver, Washington.



TITLE: Spring Fever  
MEDIA: Enamel on gesso-coated paper  
DIMENSION: 62 x 72"  
YEAR: 2015



TITLE: Heron's Dream  
MEDIA: Enamel on gesso-coated paper  
DIMENSION: 62 x 72"  
YEAR: 2015



EXHIBITIONS  
2015 RiverSea Gallery, Astoria, Oregon.  
2014 "Feeling of Humanity", Mattatuck Museum of Art, Waterbury, Connecticut.  
2013 "Over Home", Pendleton Center for the Arts, Pendleton, Oregon.  
2012 "East Meets West", Blackfish Gallery, Portland, Oregon.  
2010 Crow's Shadow Biennial, Hallie Ford Museum, Salem, Oregon.

AWARDS  
2011 Printmaking Residency, Crow's Shadow Institute of the Arts, Pendleton, Oregon.  
2011 Catalog Cover Award and Materials Grant, Blick Art Materials.  
2011 Goathead Press Printmaking Residency, Tieton, Washington.  
1989 Juror's Best of Show, "West Coast Works on/of Paper", Humboldt University, Arcata, California.  
1981 Distinguished Alumnus Award, Eastern Oregon State College, La Grande, Oregon.

| [dongraystudio.com](http://dongraystudio.com)  
| [dailyartwest.com](http://dailyartwest.com)

MK GUTH  
AMPLIFY  
HUMAN PRESENCE





TITLE: Bed  
 MEDIA: Mixed  
 DIMENSION: 32 x 48"  
 COLLABORATION with Dan Kvita



Through a diverse set of media, including sculpture, photography, video and drawing I strive to amplify human presence and to accentuate the link between myth and personal interpretation. Much of my current work involves some form of audience interaction. This may occur in the form of soliciting information that becomes part of a new piece, or creating sites of collaborative production. Using these interactive experiences as material I construct new sculptural and photographic pieces. In my work the gallery often acts as animated site of production as well as a social site of interaction. At these sites the methods of making are choreographed and on display and material contributions by audience members can shift and affect the outcome of the work being done.

Meeting with Helen Molesworth brought a critical and enlightening conversation into my studio. It was an honor to engage in a dialog about my work with a curator with such a deep curatorial practice.

**EDUCATION**  
 M.F.A., New York University, New York, New York  
 B.A. in Sociology, University of Wisconsin, Madison, Wisconsin  
 Associate Professor at the Pacific Northwest College of Art

**GALLERY REPRESENTATION**  
 Represented by Elizabeth Leach Gallery, Portland Oregon

**EXHIBITIONS**  
 2014 Center for Contemporary Arts, Cincinnati, Ohio, Memory Palace  
 2012 Franklin Parrasch Gallery Project Space, New York, New York, MK Guth and Eva Hesse  
 2010 World Financial Center Gallery, New York, New York; including a performance for Under the Radar Festival, This Fable Is Intended for You: A Work-Energy Principle  
 2008 Whitney Museum of American Art, New York, New York, Whitney Biennial  
 2005 George Adams Gallery, Melbourne International Arts Festival, Melbourne, Australia, Red Shoe Delivery Service (RSDS)





LIZ HAYLEY

WHAT IT IS  
TO BE HUMAN

---

Art, music, surfing and love are my interests. Ideally, I'd like to create something that makes people think, laugh, feel or in some way has a positive or resonant impact. Photography, collage, performance and video are some of the ways I've expressed concepts that I think about such as natural elements, intimacy, energy and what it is to be human.

I had the great pleasure to host a studio visit with Buzz Spector and his stories, unique insights and wisdom had a lasting impact. Keen and astute, his observations helped me to clarify and articulate my situation and thought process at the time. I wish I had a recording of the conversation because like a good book, I am sure I could cull from his dense wealth of knowledge year after year.

SCREENINGS and EXHIBITIONS

Anthology Film Archive- New York, New York  
Miami Museum of Contemporary Art- Miami, FL  
TBA Festival, Portland Institute of Contemporary Art- Portland, OR  
Centre Pompidou- Metz, France  
Co-founder/owner of the art, music and performance  
space Valentines in Portland, OR (2005 - 2012)



TITLE: How Many Licks  
MEDIA: Tootsie Pop, washing machine  
YEAR: 2014



TITLE: A Bath in the Sea  
DIMENSION: 30 x 40" C-Print  
YEAR: 2008



JESSE HAYWARD  
ESTABLISH  
RITUALS



I layer abstract systems. One system or image is superimposed on top of the previous. The subsequent layering creates unpredictable relationships of color, space and form. Each piece is worked repeatedly, heightening its corporeal presence. The objects are not complete until the layers coalesce on the surface of the physical armature. I establish rituals. I repeatedly employ pattern, hand painting variations on simple themes. In my work, the sculptural commingles with the painterly and the drawn, articulating a space wherein boundaries are blurred and the rhythms of color and form are allowed heightened leeway.

#### EXHIBITION HISTORY

2013 Artist in Residence, North View Gallery, PCC Sylvania  
2012 Such and Such, Nine Gallery at Blue Sky, Portland  
2009 Time Based Art, Portland Institute of Contemporary Art  
2006 Oregon Biennial, Portland Art Museum  
2003 Pods at Core Sample, Portland

#### ACADEMIC BACKGROUND

2002 Masters of Fine Art, California College of Art  
2002 Denis Leon Art Award, California College of Art  
2001 Ken Price Painting Scholarship, California College of Art  
1995 Bachelor of Fine Art, Pomona College  
1994 Mary Drew Art Prize for Painting, Pomona College



TITLE: Tacking on a Header  
MEDIA: Acrylic on canvas  
DIMENSION: 45 x 34"  
YEAR: 2012



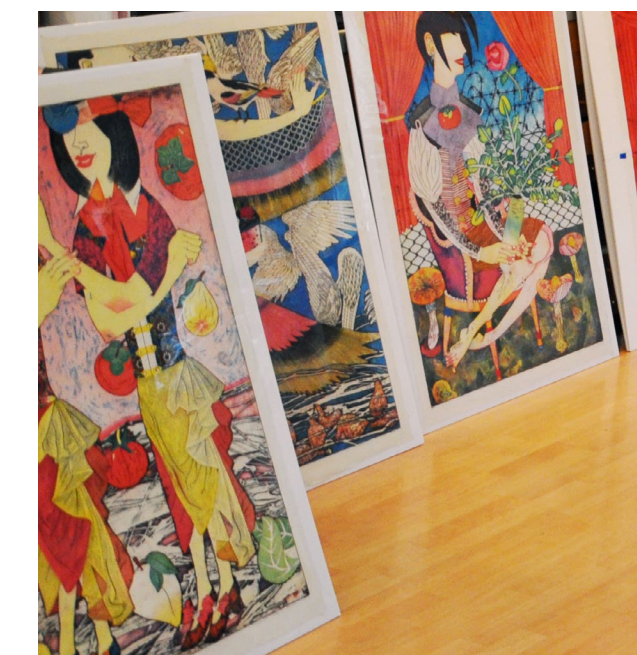
jessehayward.com



YUJI HIRATSUKA  
METAPHORICAL  
RATHER THAN  
REALISTIC

Although Hiratsuka's artwork is mainly considered representational, he deals with more metaphorical aspects rather than realistic physical evidence. The human body along with other elements: fruit, vegetables, furniture, animals, etc. have been his most recent focus. His images bear a slight resemblance to traditional Japanese Ukiyo-e prints, but also express contemporary aspects of the Western Hemisphere.

Yuji Hiratsuka was born in Osaka, Japan. He was first educated in art at Osaka Ichiritsu Kogei High School (Osaka Municipal High School of Art & Industry) and then at Tokyo Gakugei University (Tokyo Teachers' University). After receiving a B.S. in Art Education from the University in 1978, Hiratsuka taught art at several high schools and junior high schools in Osaka. In 1985 he moved to the United States to pursue graduate degrees in printmaking at New Mexico State University (M.A.) and at Indiana University (M.F.A.). Since 1992 Hiratsuka has been teaching printmaking and drawing at Oregon State University.





TITLE: Dining Out  
MEDIA: Acrylic on paper  
DIMENSION: 24 x 18"  
YEAR: 2013



TITLE: Conversation Piece  
MEDIA: Acrylic on paper  
DIMENSION: 47 x 31"  
YEAR: 2014



MIDORI HIROSE  
MATERIAL  
STORYTELLING

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In alchemy, materials transform from base metals to precious ones. My work investigates similar phase shifts, exploring material changes, both perceived and actual. As I investigate and alter materials, I work to identify their structural polarities and absolutes, playfully exploring the elements of forms to concretize, reveal, or catalyze their different states. The dichotomy between Dionysian chaos and Apollonian order; Platonic solids; oppositions between built and natural worlds, are formal dynamics I seek to express and understand through the interactions of materials. I call my relationship to this history “material storytelling.” I see my media as dimensional illustrations of these investigations.

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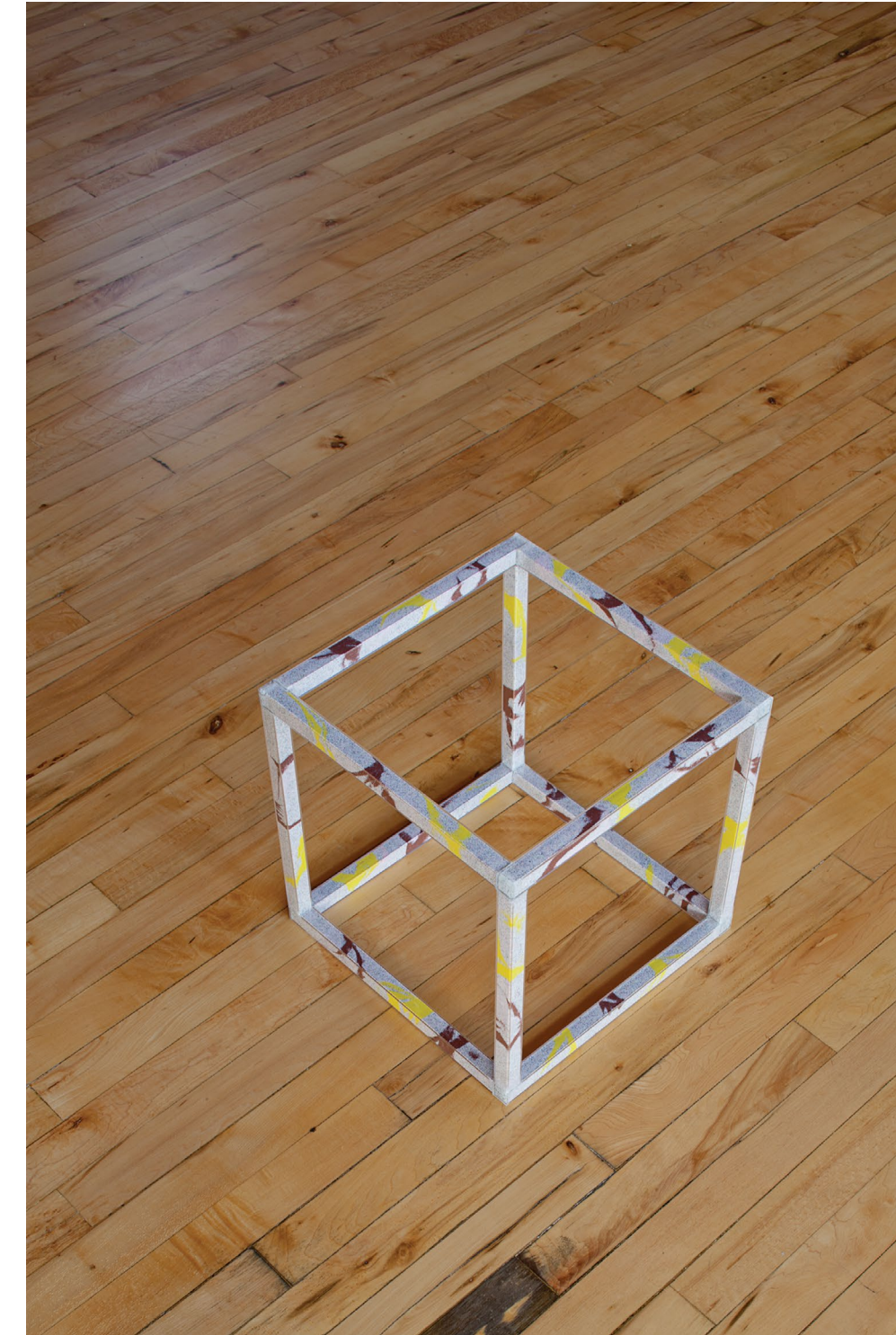
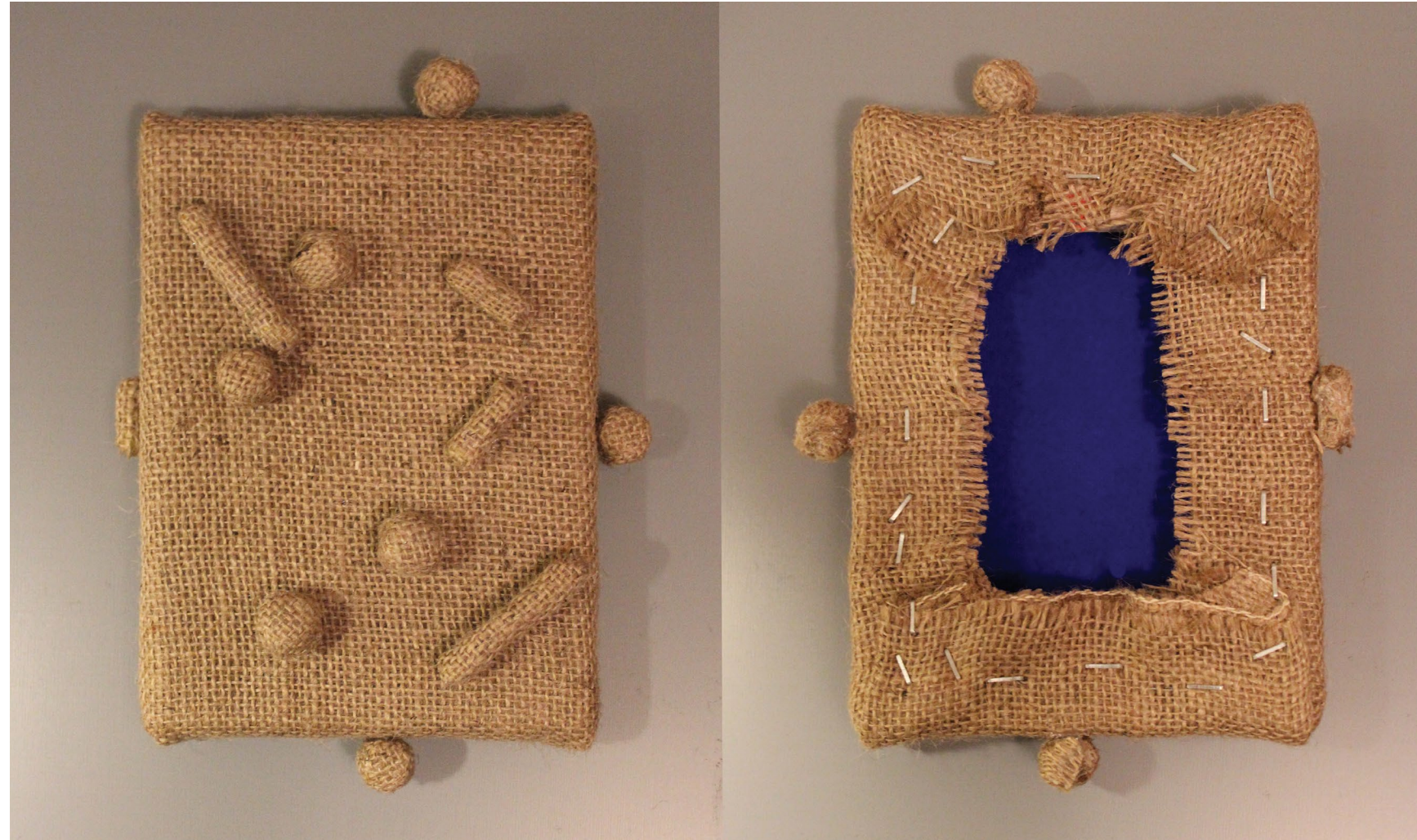
AWARDS and EXHIBITIONS

Ford Family Foundation Caldera Artist in Residence AiR Prize  
Codex International Book Fair, Monograph Bookwerks, Berkeley, CA.  
Shadow + Sunlight, East/West Project, Gallery Homeland, Berlin, Germany.  
Supernatural curated by Arnold Kemp, TBA Festival, Portland Institute of Contemporary Art, Portland, OR.

PROFESSIONAL

Visual Artist  
Research Production Coordinator  
Curator  
Art Instructor  
Benefit Artist and Art Volunteer  
Interior Margins, Lumber Room, Portland, OR.

TITLE: JBats II  
MEDIA: Jute, canvas and gouache  
YEAR: 2014



TITLE: SOFT II  
MEDIA: Loose, colored sand en-  
cased  
in clear acrylic  
YEAR: 2012



JESSICA JACKSON-HUTCHINS

A DIALOGUE  
WITH THE NUMINOUS

My work tends to draw from the quotidian object-universe of my surroundings to create sculptures, paintings, and prints that engage the intimacy of objects and bodies, viewers and artworks. It has been important to me to maintain a grounding in the materiality of my works, while extending the potentials of those materials into a dialogue with the numinous. These pieces, whether traditionally placed within the genre of sculpture or painting, are more determined by the universality of their presence which simultaneously embodies humor and sadness, the populist and personal, and the earthly and heavenly.

EDUCATION

1999 MFA, The School of the Art Institute of Chicago, Post-Baccalaureate  
1994 BA, Art History, Cum Laude, Oberlin College

REPRESENTATION

Marianne Boesky Gallery (New York)  
Timothy Taylor Gallery (London)  
Johann König (Berlin)

EXHIBITIONS

2015 - New York, Marianne Boesky Gallery, I Do Choose (solo)  
2013 - West Yorkshire, UK, Hepworth Wakefield Museum, Jessica Jackson Hutchins (solo)  
2013 - 55th International Art Exhibition at the Venice Biennale as part of Massimiliano Gioni's Il Palazzo Enciclopedico / The Encyclopedic Palace.  
2011 - 11th Lyon Biennale: A Terrible Beauty is Born  
2010 - The Whitney Biennial, Whitney Museum of American Art, New York

photography by Evan La Londe





TITLE: Third Eye  
MEDIA: Acrylic paint, collage, mixed media, on fabric with ceramic, and chair  
DIMENSIONS: 56 x 47.5 x 6"  
YEAR: 2015





GARRICK IMATANI  
OFFICIAL HISTORIES  
AS DOCUMENTED  
PERFORMANCES

---

When I first came to the Pacific Northwest five years ago, I was struck by the expansionist rhetoric of discovery still pervasive in the collective imagination. This led me to investigate the ties between regional and national history, public monuments, and archival documents. In many instances the truth became stranger than fiction and I began to see certain official histories as documented performances complete with staged commemorative photographs and fabricated material culture. This way of working has continued in a current collaborative public art project looking at 30 years of activist history surveilled by the Portland Police, and has resulted in drawings, prints, photographs, sculpture, furniture, sound, performance, and books.

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I frequently work collaboratively, but when I'm not, my studio experience is one where I'm either sitting/staring in solitude or in full-blown production mode. Neither is great for having friends over or soliciting feedback. A curator came over once and I didn't have an extra chair. I'm honored that the Ford Foundation thought my work worthy of a visit and it's encouraged me to open up my process more. Having those moments of support is worth a lot.

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#### EDUCATION

2000 MFA in Visual Arts, Columbia University, School of the Arts, NY, NY

1996 BA in Art Studio, Honors Program, University of California at Santa Barbara

#### WORK

Assistant Professor of Art and Studio Head of Foundations, Lewis & Clark College, Portland, OR

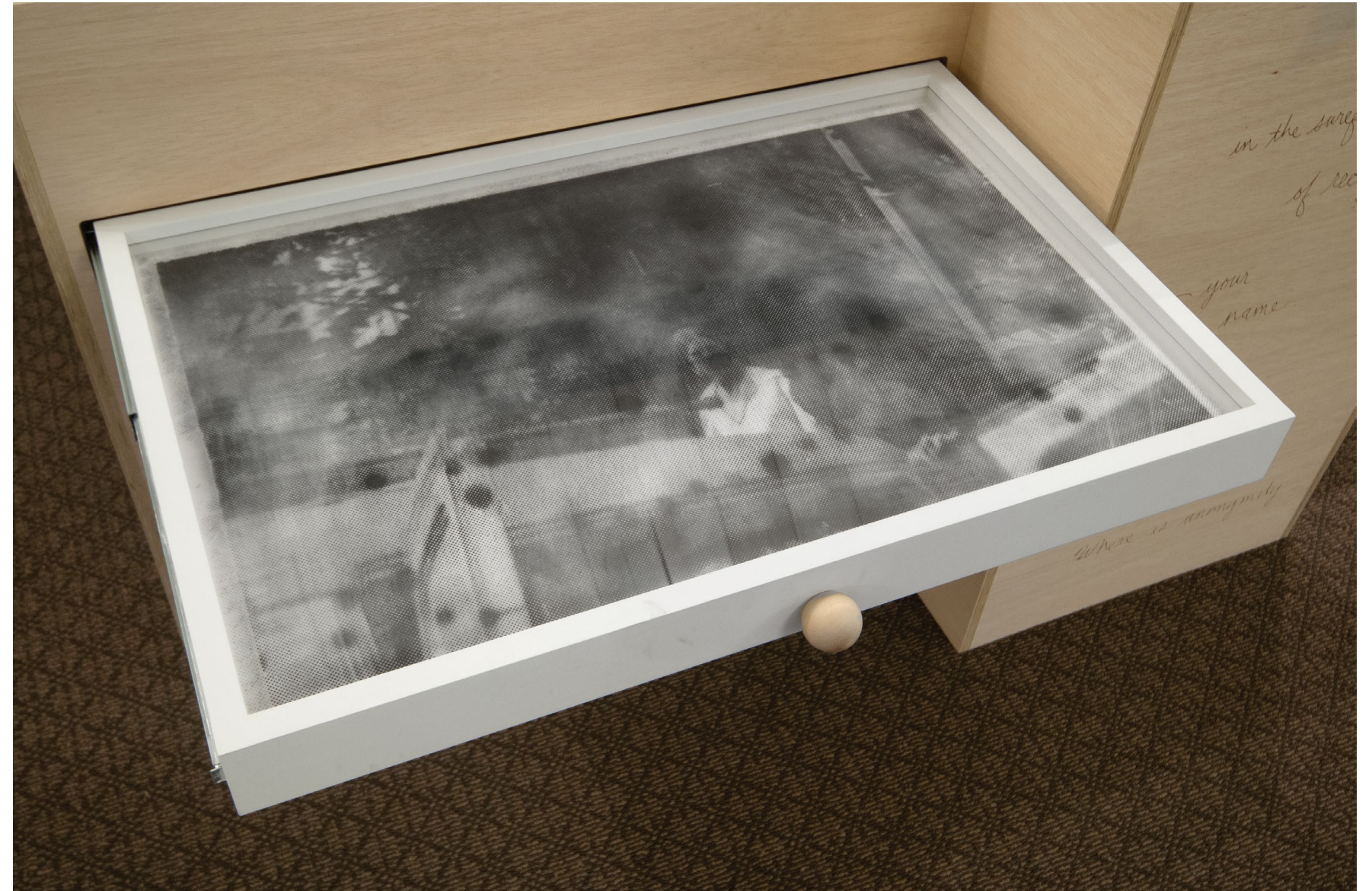
#### AWARDS and EXHIBITIONS

2015 The Ford Family Foundation Residency at Djerassi Resident Artists Program, Woodside, CA

2015 Southern Oregon SITE Project, Schneider Museum of Art, Southern Oregon University, Ashland, OR



TITLE: Mislabeled  
MEDIA:  
YEAR:



TITLE: Mislabeled  
MEDIA:  
YEAR:



COLIN IVES  
A CHANCE  
TO REFLECT

My creative practice operates within a nexus of overlapping cultural categories, including art, technology, and ecology. The tools central to my work, digital media and the computer, are themselves representative of a hybrid discourse. They intersect with and have implications for almost every sector of our society. I use technology never an end in itself, never an unexamined tool, but a chance to reflect, examine, and reveal aesthetic and cultural substructures. Clearly the nearly insatiable demand for progress that has shaped our technology driven culture has had a devastating impact on the environment. My projects increasingly address ecological issues, not only in regard to technologically driven questions, but also in regard to broader questions about our broader sense of our place in the natural world.

While most people are beginning to accept the reality of climate change there is a difference between knowing and emotionally understanding. I believe that this emotional kind of knowing is the first step in an individual engaging in change. By creating experiences art has the capability of initiating an emotional understanding of need for change in response to increasing environmental denigration and climate change. While it might seem like hubris to think that any one artist or individual might make a difference in the face of such large-scale issues, it is exactly such a sense of agency that I hope to impart.

I am currently focused on a group of projects that use the particular realities of the Willamette river to address a array of wider global concerns. My project Container was recently included in the exhibition Slow Burn at Ditch Projects and I am a recipient of a University of Oregon Research Grant for a new work called The Sinuous Index.



#### EDUCATION

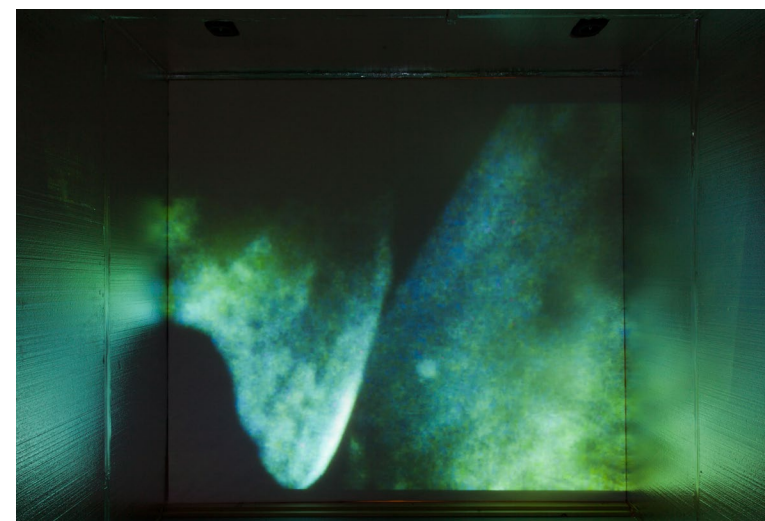
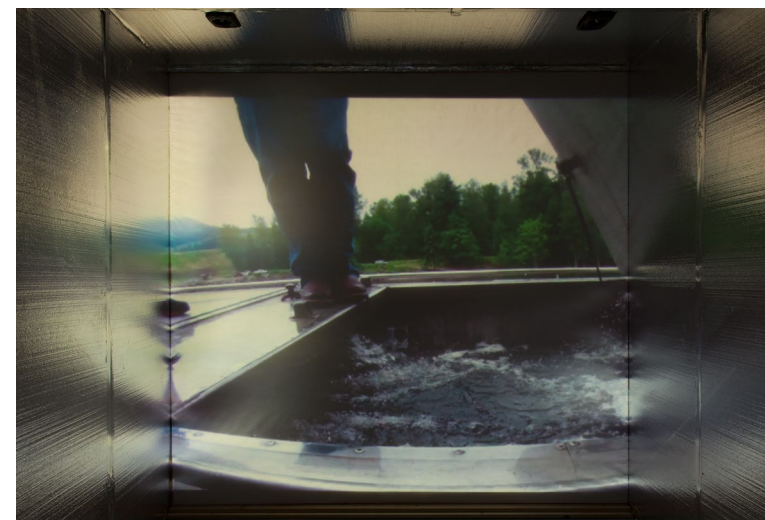
Master of Fine Arts, Intermedia & Video Art. Fall 1994  
University of Iowa. Iowa City, Iowa  
Master of Arts, Intermedia & Video Art. Fall 1992  
University of Iowa. Iowa City, Iowa  
Bachelor of Arts, Art and Religion. Spring 1987  
Cornell College. Mount Vernon, Iowa

#### EXHIBITIONS

2015 Sept 13-Oct 18 "Intermedia Invitational"  
Peter Paul Luce Gallery, Cornell College. Mount Vernon, Iowa  
2015 March 28-June 28 "Maker's Army"  
Show of Artist's and Designer's rigs and jigs,  
Jordan Schnitzer Museum of Art, Eugene Oregon  
2015 March "Slow Burn"  
Curated by Euan Macdonald, Ditch Projects. Springfield Oregon  
2011 Jan-April "The Long Now: New work from the UO art department faculty"  
Curated by Stamatina Gregory, Jordan Schnitzer Museum of Art, Eugene Oregon  
2011 Jan-April "Notes on A Recent Arrival: Selected works by six UO art faculty"  
Curated by Stamatina Gregory, White Box, White Stag Block, Portland Oregon



TITLE: Container  
MEDIA: Video instalation. wood panels, insulation,  
surround sound, video projection  
DIMENSIONS: 8 x 10 x 7'  
YEAR: 2015



We experience the river as a natural force flowing through the landscape, yet all our major rivers are in fact run like machines. Since the 1850s, we have dammed every major tributary of the Willamette River, and most of these dams do not have fish ladders. As a result we have been forced to truck salmon around the dams and depend entirely on hatcheries to maintain their populations. This is the entry point of inquiry of my video installation Container. The footage screened represents the last 28 miles of the Spring Chinook run on the middle fork of the Willamette. I built a neutral buoyant camera rig that floats freely amongst the salmon and is transported with them to the hatchery. In the gallery the container puts the viewer in an immersive space that is alien, confusing and claustrophobic. It is a space that experientially documents the strange contrivances we've made necessary in the life cycle of the salmon.

ETHAN JACKSON  
LIGHT, VISION,  
IMAGE AND  
IMAGINATION



TITLE: Rotunda 7a  
MEDIA:  
YEAR:



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I work in architectural optics, photographics, interactive media and installation. Light, vision, image and imagination are the basis for projects that range across perceptual, spatial, documentary and experiential territory. I often work with pure light and optics, creating contemplative spaces filled with imagery projected by the power of natural light itself, without digital or electronic mediation. My interests include landscapes of human narrative, the nature and history of visual perception, the construction of representations, and the architecture of space and light.

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I was very happy to have the chance to meet Anne Ellegood and share my work in light, optics, and perceptual interests. She was a perceptive observer who saw the both the scope of the work itself and the contextual questions of development and presentation raised the work. I hope that her awareness of my work will lead to future opportunities to present and develop my projects.

EDUCATION and WORK

2005 - Present: Unaffiliated Artist  
2001 - 2005: Visiting Assistant Professor of Art, Reed College, Portland OR  
1997 - 2001: Assistant Professor of Art, Johnson State College, Johnson VT  
1996: MFA University of Colorado, Boulder  
1992: BA Williams College

AWARDS and SHOWS

2011 - Present: West Denver Public Library, Denver CO. public art commission for a permanent large-scale optical artwork in a newly constructed library.  
2014 - Residency at the Brush Creek Foundation for the Arts, Saratoga, WY, leading to the exhibition 'Rounds' with Ethan Rose at Ditch Projects, Springfield, OR April 5 - May 3  
2013 - Residency at the Ucross Foundation in Ucross, WY  
2012 - Exhibition 'Cloister' at Duke University, Durham, NC, March 11 - May 18  
2010 - Residency at the Helene Wurlitzer Foundation, Taos NM, and K2ff Artist-in-Residence, Marsh-Billings-Rockefeller National Park, Woodstock VT



TITLE: Phos Edit  
MEDIA:  
YEAR:





SHELLEY JORDON  
INTERIOR AND  
EXTERIOR WORLDS

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My work explores the intersection of interior and exterior worlds and connections between past and present experiences. I use traditional drawing and painting media applied to two dimensional work, video, animation and installation to express the complex nature of memory; physical and emotional, collective and personal.

Daily life, relationships and every day objects are investigated and informed by perceptions of previous experiences. Images are woven together in grids and streams of consciousness to reveal emotional and psychological resonance. Recent collaborations with musicians, composers and robotisicts have facilitated a deeper engagement with technology and allowed for new and unexpected ways to expand the narrative form and content of my work.

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Jan Schall and I engaged in a lively and stimulating discussion during her studio visit. She provided keen insights into my work and an informed and critical eye from a broader geographical perspective. I enjoyed meeting her and appreciated her enthusiasm for my artwork.

**EDUCATION and WORK**  
Professor of Art, Oregon State University, Corvallis, OR  
MFA, Brooklyn College of the City University of New York  
BFA, School of Visual Arts, New York, NY, Regents Scholarship

**AWARDS and EXHIBITIONS**  
Artwork has been exhibited at venues that include; The Wexner Center for the Arts, The Frye Museum of Art, Tacoma Art Museum, Portland Art Museum, and venues in: Austria, Australia, Cambodia, Germany, Italy, Israel, Latvia, Lithuania, United Kingdom and Venezuela.  
The recipient of a Visual Arts Fellowship for the American Academy in Jerusalem, Jordan's artwork has been supported by the Ford Family Foundation, the Oregon Arts Commission, the Regional Arts and Culture Council and the OSU Center for the Humanities and artist residencies include at; Wexner Center For the Arts, American Academy in Rome, Lucas Artist Residency at Montalvo and Djerassi.



TITLE: Little Things  
 MEDIA: Gouache on Birds-eye Maple Paper  
 DIMENSION: 8.5 x 11" each (ongoing,  
 grid size variable)



TITLE: Shinrin-Yoku  
 MEDIA: Installation view of multi-channel  
 animated/video in the solo-exhibition  
 (Lost) In the Woods, Whitebox Gallery,  
 U of O, PDX



ANYA KIVARKIS  
OBSTRUCTION  
AND GESTURE



In a recent solo exhibition titled, 'September Issue', I reconstructed the excessive jewelry found in Vogue Magazine's, September 2007 Issue spread titled, Paris Je T'aime. My work has moved through the replication of jewelry appropriated from archives of history, the Internet, and film. In silver, I fabricate, carve and recreate what is observable in these source images mediated through their representations, building the obstruction and gesture of the wearer's body, the cropping of the frame, blurriness, accumulations of glare, and sequential and perspectival views into the remade objects, themselves.

These studio visits are such a generous gesture by the Ford Family Foundation. As a mid career artist, having someone else in your studio is much less common that it is in school when work is shifting so drastically. These conversations enabled a perspective shift, presented me with critical questions, and generated new areas for research.

**PROFESSIONAL**  
2014-15 Acting Associate Dean of Academic Affairs, School of Architecture & Allied Arts, University of Oregon, Eugene, Oregon  
2013-15 Area Head | Associate Professor | Jewelry & Metalsmithing, University of Oregon, Eugene, Oregon  
2009-13 Area Head | Assistant Professor | Jewelry & Metalsmithing, University of Oregon, Eugene, Oregon

**GALLERY REPRESENTATION**  
Sienna Gallery, Lenox, Massachusetts  
Galerie Rob Koudijs, Amsterdam, the Netherlands

**AWARDS and EXHIBITIONS**  
2014 Faculty Excellence Award, University of Oregon, Eugene, Oregon  
Career Opportunity Grant, Oregon Arts Commission, Ford Family Foundation, Oregon  
Individual Artist Fellowship, Oregon Arts Commission, Salem, Oregon  
'September Issue' (solo exhibition), Galerie Rob Koudijs, Amsterdam, Netherlands  
2006 National 2006 Emerging Artist Award, Sienna Gallery, Lenox Massachusetts

TITLE: September Issue #1  
MEDIA: silver  
DIMENSION: 9 x 5 x 2"  
YEAR: 2014  
PHOTO CREDIT: Mike Bray



TITLE: September Issue #6  
MEDIA: silver  
DIMENSION: 8 x 6 x 1.5"  
YEAR: 2014  
PHOTO CREDIT: Mike Bray

RYAN LABAR  
BETWEEN  
MATERIAL  
AND MAN

I grew up in Great Falls Montana and received a degree in Biology and Art from Gonzaga University in Spokane Washington. In 1999 I moved to Helena Montana and set up a ceramics studio. I have worked as a resident artist at the Archie Bray Foundation, the LH Project, California State University Long Beach, Caldera, including international residencies in China, Bali, Poland and Denmark. In 2010, I received an MFA at the University of Nebraska Lincoln and was the topic of Nebraska Television's Nebraska Story. Currently, I am the program director of the LH Project, a prestigious residency program in Joseph, Oregon.

I use the potter's wheel to throw parts. I trim and carve these porcelain parts to create sculptural components. These components are shelved after the first firing and later become found objects when it comes time to compose a pre-fired assemblage. The precariously stacked and interlocked structure is placed in a kiln and fired to 2300 degrees, where, through deformation and melt, the piece becomes unified. My sculptures are studies in causality and represent a dialogue between material and man. They are metaphors for creation, potential, and manifestation.

I feel that the conversation with Suzanne did help me voice ideas that I haven't yet manifested in my work. She opened the door to hidden desires and directions that I hope to explore in the future. It was a refreshing dialogue and perspective and I feel it was helpful.



TITLE: Mihaly's Drift  
MEDIA: wheel thrown and carved porcelain  
DIMENSIONS: 10 x 8 x 2'  
YEAR: 2014

ryanlabar.com



TITLE: Title to be Determined #5  
MEDIA: Wheel thrown and carved porcelain  
DIMENSIONS: 25 x 24 x 23"  
YEAR: 2011



EDUCATION  
2010, MFA, University of Nebraska-Lincoln, Lincoln, NE  
Employment: 2010-Present, Program Director, LH Project,  
Joseph, OR  
Representation: Galerie Wolfsen, Aalborg Denmark and Duane  
Reed Gallery, St. Louis, MO  
Collections: Washington State Arts Commission, Peninsula  
College, Port Angeles WA and Long Beach Museum of Art,  
Long Beach, CA

AWARDS and EXHIBITIONS  
2014, Oregon Arts Commission's Individual Artist Fellowship  
and Career Opportunity Grant  
2014, "Nurtured in Nature," LH Project, Portland, OR  
"Folding," Kolva-Sullivan Gallery, Spokane, WA  
"Flow: The 2014 NCECA Ceramic Arts Invitational," Milwaukee  
Art Museum, Milwaukee, WI



CYNTHIA LAHTI  
A FULL SPECTRUM  
OF TENSIONS AND  
RESONANCES

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Throughout my artistic career I have honed my technical skills and sensitivity to materials, and I am currently exploring the way various materials affect the conceptual intent and impact of each piece. These pieces combine paper and sculpted ceramic components. The source materials for elements include old books, documentary photographs of the circus, party ephemera, figurative sculptures from antiquity, and mass-produced figurines of the industrial era. The materials are altered, manipulated, and combined in a process that becomes an obvious and integral part of the completed piece. At the heart of these works is the potential of each material to evoke a different emotional response, on a full spectrum of tensions and resonances.

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#### EDUCATION

2010, MFA, University of Nebraska-Lincoln, Lincoln NE

#### EMPLOYMENT

2010-Present, Program Director, LH Project, Joseph OR

#### GALLERY REPRESENTATION

Galerie Wolfsen, Aalborg Denmark and Duane Reed Gallery, St. Louis MO

#### COLLECTIONS

Washington State Arts Commission, Peninsula College, Port Angeles WA and Long Beach Museum of Art, Long Beach CA

#### AWARDS and EXHIBITIONS

2014, Oregon Arts Commission's Individual Artist Fellowship and Career Opportunity Grant

2014, "Nurtured in Nature," LH Project, Portland OR

"Folding," Kolva-Sullivan Gallery, Spokane WA

"Flow: The 2014 NCECA Ceramic Arts Invitational," Milwaukee Art Museum, Milwaukee WI



TITLE: Orange Suitcase  
MEDIA: print on archival vellum,  
high-fired cermaic sculpture, wood  
base  
DIMENSIONS: 24 x 7 x 9"  
YEAR: 2014



TITLE: Betty  
MEDIA: Ceramic, image on archival paper, wood  
DIMENSIONS: 15 x 12 x 8"  
YEAR: 2013



■ [cynthialahti.blogspot.com](http://cynthialahti.blogspot.com)





EVA LAKE  
CONNECTED TO A  
SIGNIFICANT PAST



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Before I ever collaged, I collected old magazines. I would read them cover to cover, ads and all – and still do. My first collages were made in high school as I became aware of Interview, Richard Hamilton and Pop Art. By 1978 I saw Dada and Surrealism Revisited at the Hayward Gallery in London while checking out the original Punk Rock movement. Those two things changed everything for me. I had a love of art history and saw how my collages were connected to a significant past.

Over the years I've made all kinds of work - painting, music, dance, performance - but photomontage was and is the most constant. It is the medium most about my own life and whatever concerned me at the time - love, labor, style, war, work, loneliness, respect, art.

I studied art history at the University of Oregon and it's often played out in my work. Examples include the Judd Montages, the Targets and the Anonymous Women. I fluff what is meant to be serious and make serious what is seen as just fluff. For me beauty is fun but also a very serious business.

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#### EXHIBITIONS

- 2015 The Torso, Frosch and Portmann, New York City (upcoming)
- 2014 Anonymous Women, Augen Gallery, Portland, OR.
- 2013 VOLTANY Art Fair, Frosch and Portmann, New York City
- 2012 Judd Women Targets, Frosch and Portmann, New York City
- 2012 Anonymous Women, Some Walls, Oakland, CA.

#### EDUCATION

Studied Art History at the U of O and  
Painting at the Art Students League of New York

#### GALLERY REPRESENTATION

Represented by Augen Gallery, Portland, OR and Frosch and Portmann, New York, NY

TITLE: Anonymous Woman No. 74  
MEDIA: photomontage  
DIMENSION: 12 x 10"  
YEAR: 2014



TITLE: Anonymous Woman No. 70  
MEDIA: photomontage  
DIMENSION: 13.25 x 20.75 "  
YEAR: 2014



JAMES LAVADOUR  
COSMIC FORCES



My paintings are a collision of a flowing landscape structure and the abstract grid of human architecture. I view painting as a chronicle of the events of the properties of paint, which give evidence to the great cosmic forces visible on the micro and macro level. Within a fluid brush stroke there are the same forces as rivers and mountains. To make art is to dive into the vast unknown and to bring back gems of knowledge, wisdom and beauty.

I am a self taught painter, born 1951 and I am a member of the Walla Walla tribe of the Confederated Tribes of the Umatilla Indian Reservation. I am also the co-founder of Crow's Shadow Institute of the Arts, a reservation based not for profit printmaking residency facility.

REPRESENTATION  
PDX Contemporary Art, Portland, OR.

EXHIBITIONS  
2014 "State of the Art", Crystal Bridges Museum of American Art, Bentonville, AR.  
2013 "Personal Structures: Time, Space, Existence", Palazzo Bembo, 2013 Venice Biennale, Italy.  
2007 "Off the Map: Landscape in the Native Imagination", Smithsonian National Museum of the American Indian, New York, NY.



TITLE: Country of Origin  
MEDIA:  
DIMENSIONS:  
YEAR:



LAVADOUR, MAYNARD WHITEOWL  
CAYUSE/NEZ PERCE  
B. 1960



TITLE:  
MEDIA:  
DIMENSIONS:  
YEAR:



MICHAEL LAZARUS  
EFFORT  
AND TIME

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In my current work I find that through the use of paint, found objects and found materials, painting portraiture, collage, and signage, somehow, with effort and time, ends with an object, a painting, that is the expression of something which has been itching to be touched.

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#### EDUCATION

MFA, School of Visual Arts, New York, NY, 1994  
BFA, Painting, Rhode Island School of Design, Providence, 1992

#### EXHIBITIONS

2014 Part Two, Participant Inc., New York, NY  
2013 Elizabeth Leach Gallery, Portland, OR  
2012 you are real, Fairbanks Gallery at Oregon State University, Corvallis, OR  
2005 Hold Your Mistake Up, Feature Inc, New York, NY  
2003 Walter Galleries, San Francisco Art Institute, San Francisco, CA



TITLE: *Away*  
MEDIA: Acrylic paint, mirror, mylar letter-  
ing, found objects, wood  
DIMENSION: 27 x 13.5"  
YEAR: 2011





SYLVAN LIONNI  
EVERYDAY  
OBJECTS

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Abstraction was always impossible for me because I could never justify for myself the decisions it entails. Instead, I find everyday objects that make me feel the way abstraction makes me feel, and recreate those everyday objects. This usually means choosing imagery that seems ill suited as subject matter for paintings. Into that mix, I've recently added making paintings with processes taken directly from industrial manufacturing – computer-aided design, screen printing, laser cutting steel, and powder coating. Putting these two ideas together -- cake boxes, rulers, and dusty panels become paintings that imitate cake boxes, rulers, and dusty panels.

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REPRESENTATION

KANSAS in New York City  
Stene Projects in Stockholm.

SELECTED COLLECTIONS

The Swedish National Public Art Council, Peter Halley, General Dynamics Corporation, Daimler Corporation, Amy Sillman, and Johns Hopkins Children's Center.

PROFESSIONAL and EDUCATION

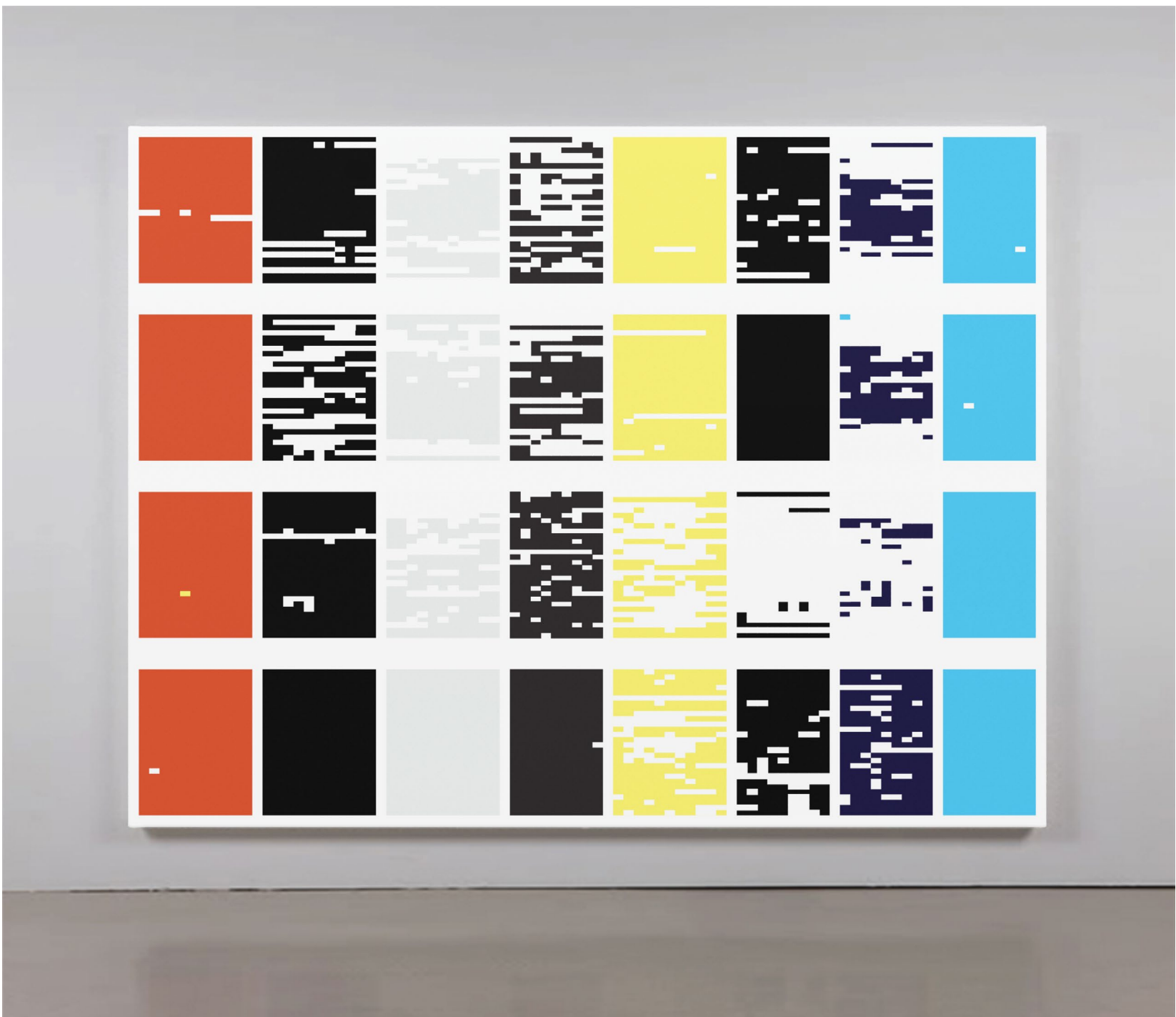
Works appeared in Artforum, Art in America, Interior Design Magazine, NY Arts Magazine, The Washington Post, Time Out New York, Flash Art among others.

1999 Master of Fine Arts, Bard College, Annandale-on-Hudson, NY  
1995 Bachelor of Fine Arts, School of Visual Arts, New York, NY 1995

AWARDS and EXHIBITIONS

2015 Sweet'n Low, Taubert Contemporary, Berlin, Germany  
2014 Half Life, Kansas Gallery, New York, NY  
2012 Airmail, Stene Projects, Stockholm, Sweden  
2010 Pictures about Pictures, Museum of Modern Art (MUMOK), Vienna, Austria  
2008 Minus Space, P.S. 1, Long Island City, NY

TITLE: Structured Query Language 3  
MEDIA: Acrylic on canvas  
DIMENSIONS: 84 x 108"  
YEAR: 2012



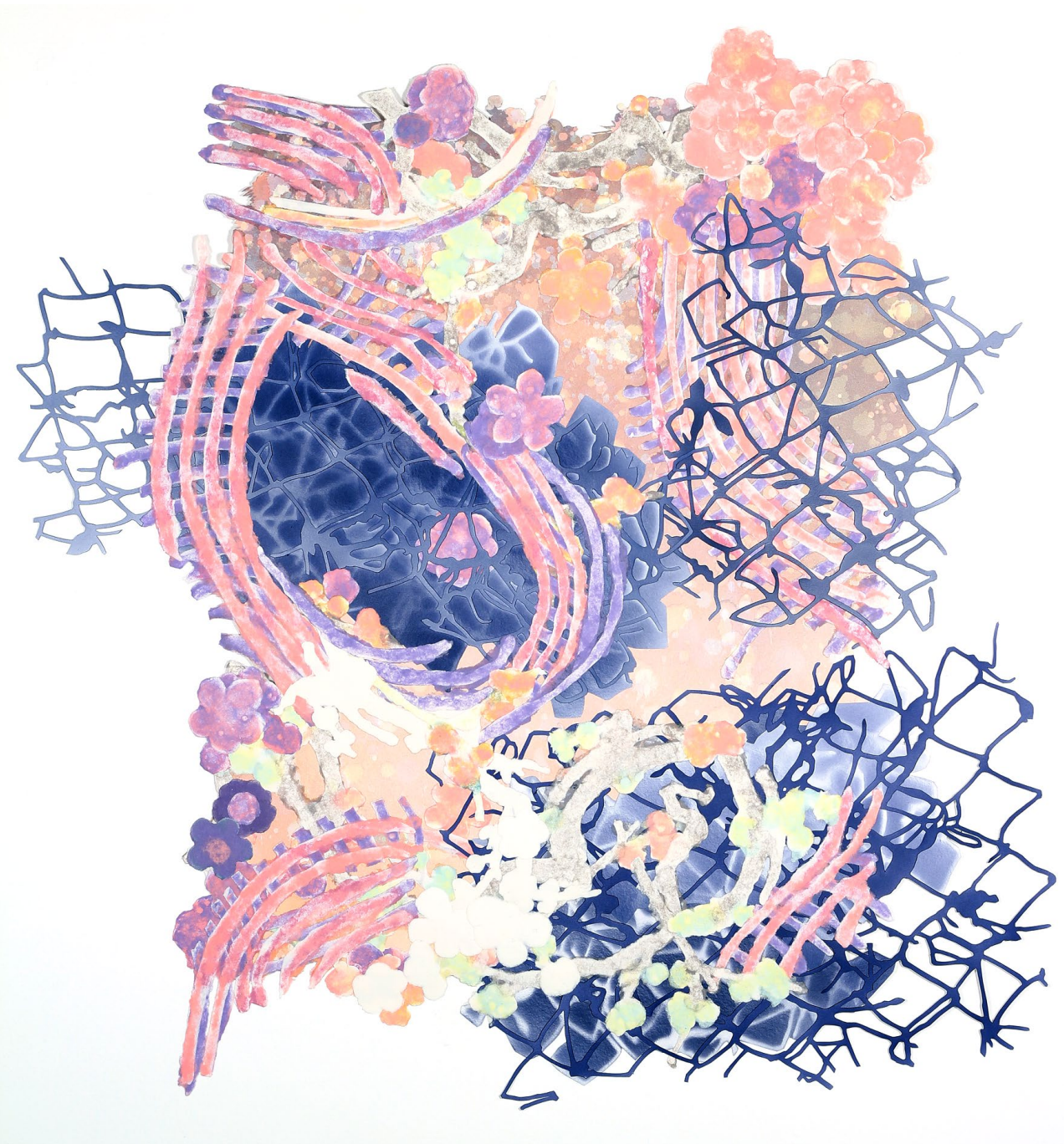
TITLE: Dust  
MEDIA: Acrylic and urethane on aluminum  
DIMENSIONS: 40 x 30"  
YEAR: 2014



CHARLENE LIU



TITLE: Comings and Goings  
MEDIA: Handmade paper, pigmented pulp,  
acrylic  
DIMENSIONS: 37 x 35"  
YEAR: 2012



TITLE: Mother and Child  
MEDIA: Screenprint, woodcut, Acrylic collage on paper



DANA-LYNN LOUIS  
NOTIONS  
OF BREATHING

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My multidisciplinary installations are based in the act of drawing. The results fluctuate between intimate domestic-scaled pieces, to interdisciplinary collaborations, and large-scale public works that energize and alter one's experience of their environment.

The work is influenced largely by notions of breathing: our ability to foster the breath that it takes to move through life physically, conceptually and spiritually. I am interested in the liminal spaces we create and occupy as we cultivate our lives and intersect with each other and nature. My work is also informed by the practice, and study of yoga as well as extensive travels in Mali, West Africa.

I appreciate the program that The Ford Family Foundation instigated to bring curators into our studios. This investment in getting the work of Oregon artists seen and recognized in other cities and countries is not only good for the health and careers of individual artists but for the region.

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EDUCATION

1989 MFA Ohio State University, Columbus, Ohio  
1985 BS Studio art and education, University of Wisconsin, Madison, Wisconsin

REPRESENTATION

Laura Russo Gallery Portland Oregon

EXHIBITIONS and AWARDS

2014 Franz Mayer Glass Studio Residency in Munich, Germany  
Clearing- one person exhibition at the Hoffman Gallery Lewis and Clark College  
Oregon Arts Commission and Ford Family Foundation Career Opportunity Grant  
Regional Arts and Culture Council Project Grant  
2013 Museum Of Glass Artist in residence Tacoma Washington  
2008 Pollock Krasner Foundation Grant Award



TITLE: Away  
MEDIA: Acrylic paint, mirror, mylar lettering, found objects, wood  
DIMENSION: 27 x 13.5"  
YEAR: 2011



TITLE: Away  
MEDIA: Acrylic paint, mirror, mylar lettering, found objects, wood  
DIMENSION: 27 x 13.5"  
YEAR: 2011



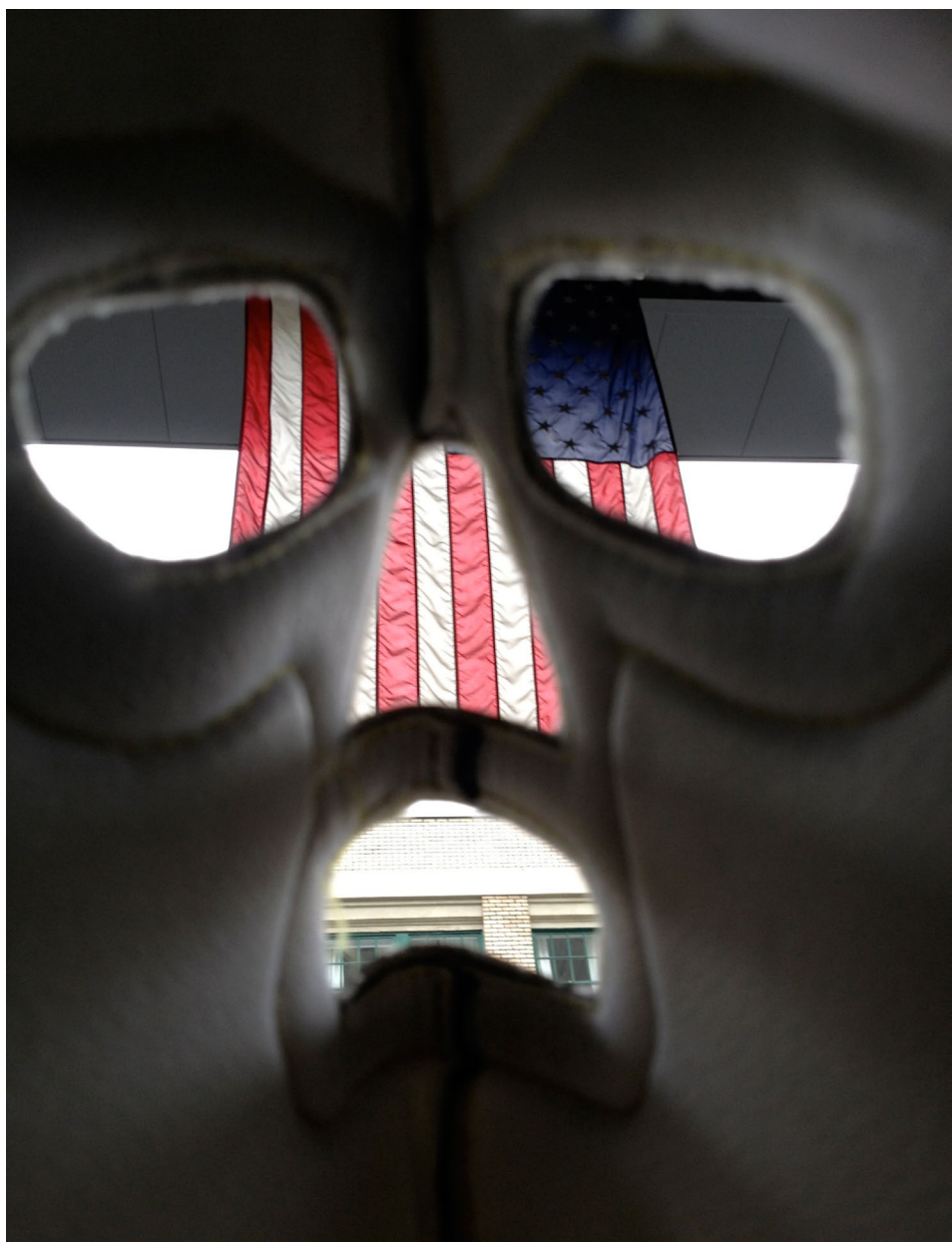
VICTOR MALDONADO

## POPULAR STEREOTYPES

I combine painting, printmaking and photography to create interdisciplinary works. I draw inspiration from my Mexican migrant experience, advertising, design and popular stereotypes from contemporary culture.

Victor Maldonado is a Portland-based contemporary artist who creates multidisciplinary work. Born in Changuitiro, Michoacán, Mexico, Maldonado received his BFA in Painting and Drawing from the California College of Art (2000) and his MFA in Painting and Drawing from the School of the Art Institute of Chicago (2005). He is an Assistant Professor and Inclusions Specialist at the Pacific Northwest College of Art and is also a freelance writer and independent curator of Northwest art. His work has most recently been acquired by the Tacoma Art Museum, Tacoma, WA the Museum of Fine Arts, Houston, TX, the Hallie Ford Museum, Salem, OR and Crow's Shadow Institute for the Arts, Pendleton, OR.





TITLE: Maskcam 2  
MEDIA: Photography digital pigment print  
DIMENSIONS: 30 x 23", edition of 5  
YEAR: 2013



TITLE: Vista  
MEDIA: Photography digital pigment print  
DIMENSIONS: 33.25 x 44", edition of 5  
YEAR: 2014





DAN D.E. MAY  
PERIODIC  
EXAMINATION

When I began sending the templates to Marsden's office at The Regionaire, the club's attendant was interested in the stamps that my secretary, Miss Mullen, had arranged on the face of the parcels. I used to arrange the stamps myself, but they always appeared too self-conscious, so I staffed it out to her, which proved to be the key. Because of her indifference, the stamps become beautiful.

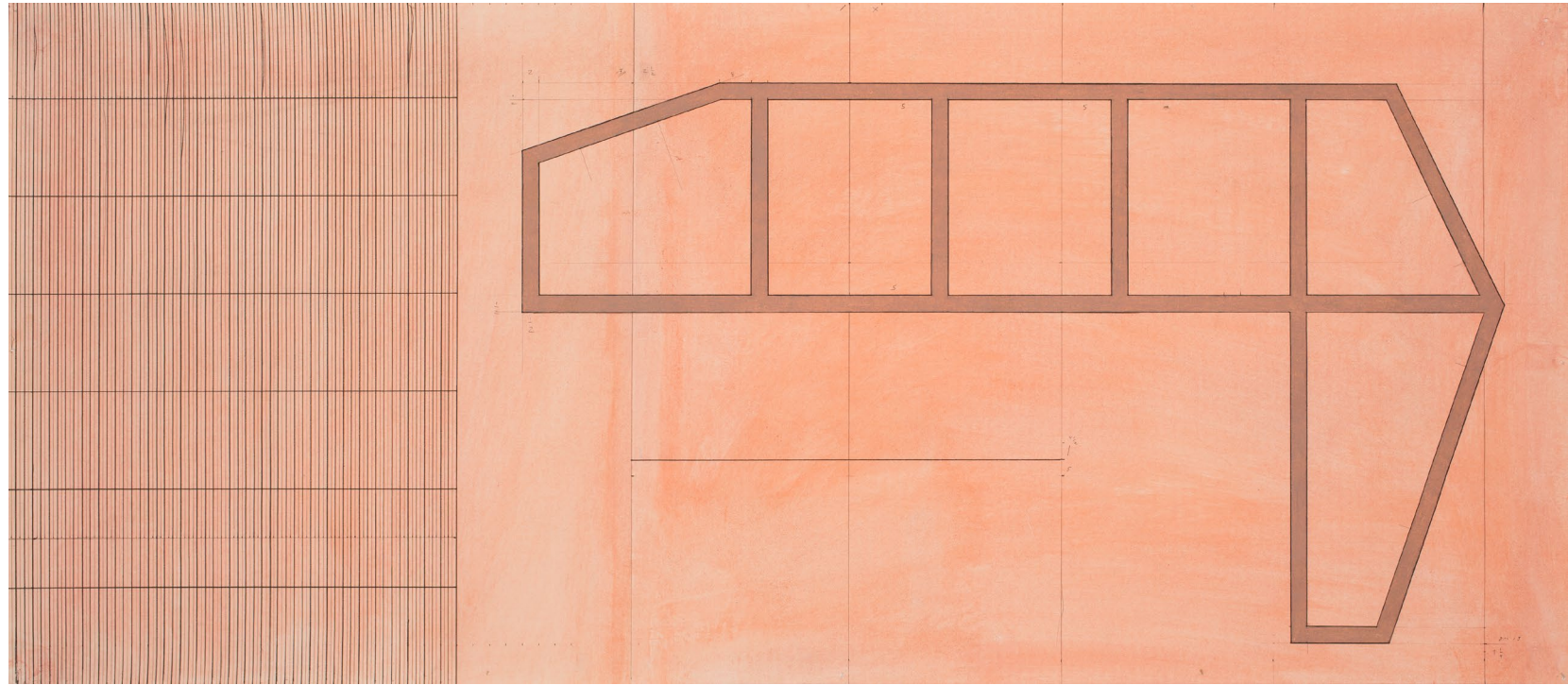
Among the furnishings in Marsden's office was a slender and deep marine board cabinet with four long drawers which Marsden reserved to house the templates. When receiving guests, he might break out the collection (a set of fourteen templates to date) and arrange them on the floor near the baseboard lamps. He preferred some of the long envelopes that the templates came in more than the templates themselves, which was only natural.

Over time, some of the templates became stained and dog-eared from the periodic examination, and their message grew.

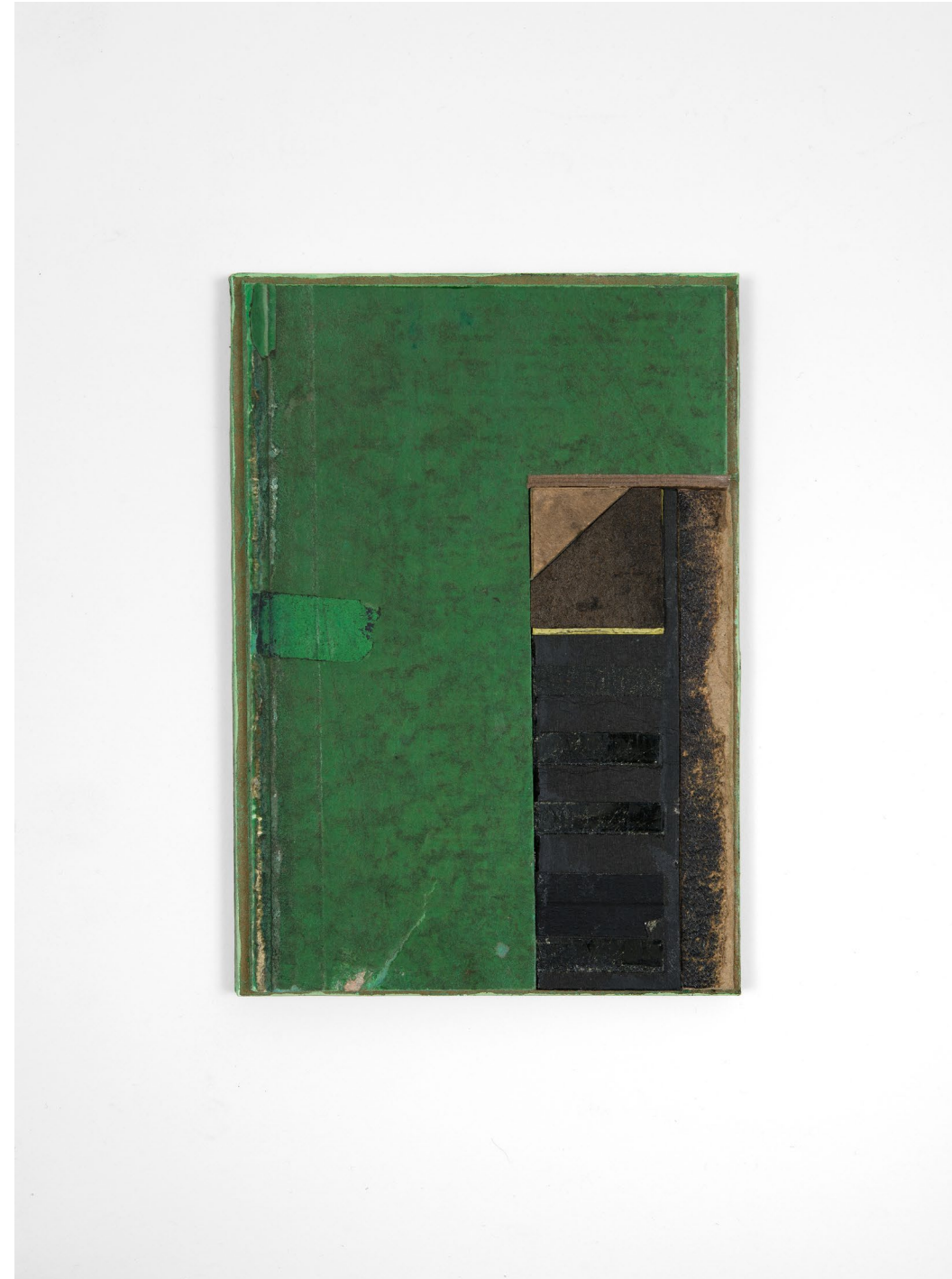
Recently I inquired about purchasing one of the templates back from Marsden because his constant handling of the work had created a surface quality that I had never seen before. The price is currently under negotiation.

D.E. May lives and works in Salem, Oregon and has exhibited widely in state and throughout the country. He is included in numerous public collections including the Albright-Knox Art Gallery, the Boise Art Museum, the Portland Art Museum and the Seattle Art Museum, as well as the private collections of Blake Byrne, Werner Kramarsky, Beth DeWoody, Brad Cloepfil and Driek & Michael Zirinsky. May has been written about in Artforum, Artweek and New American Paintings.

May received a 2013 Hallie Ford Fellowship, was one of seventeen Oregon Artists in the PORTLAND2014 Biennial, had a major exhibition with catalog at the Marylhurst University's Art Gym, and in the fall of 2014 LAXART in Los Angeles, CA mounted a solo exhibition of his work.



TITLE: Corner Rib (Template Study)  
MEDIA: Acrylic wash, colored pencil, and graphite  
DIMENSIONS: 21 x 48"  
YEAR: 2013



TITLE: TESTBED (V)  
MEDIA: Found papers and materials, cardboard, plaster  
of Paris, acrylic, watercolor, ink, and graphite  
DIMENSIONS: 6 x 4 x 1/2"  
YEAR: 2014

MACK MCFARLAND  
POLITICAL  
THOUGHT  
AND ACTION

My current focus examines experimental formalism and the relationship artistic forms have on political thought and action. With my works I aim to develop a space for the viewer to experience an intersection of visceral aesthetic and cognition. These explorations manifest in the forms of installations, postcards, performances, and videos. I attempt to live as, wherever I am, I'm making. This post-studio mantra has lead me to work on my own and with collaborators in diverse sites such as highway overpasses, karaoke microphones, a homeless service center, and my studio.

PROFESSIONAL WORK

Curator & Director of Exhibitions for Pacific Northwest College of Art and Museum of Contemporary Craft, Portland, Oregon.  
Intermedia: Pacific Northwest College of Art, Portland, OR  
Film Studies: Academy of Art College, San Francisco, CA  
United States Navy Photography Training, NAS Oceana, VA

EXHIBITIONS

Festival Internacional de la Imagen, Manizales, Columbia, 2014  
Art Vilnius '14 International Contemporary Art Fair, Vilnius, Lithuania, 2014  
Kaunas Biennial, George Maciunas and Beyond: Fluxus Never Stops, Kaunas, Lithuania, 2011  
intersections: public art residency at Bud Clark Commons, Regional Arts and Culture Council, Portland, OR. 2012  
8th Northwest Biennial, Tacoma Art Museum, Tacoma, WA, 2007





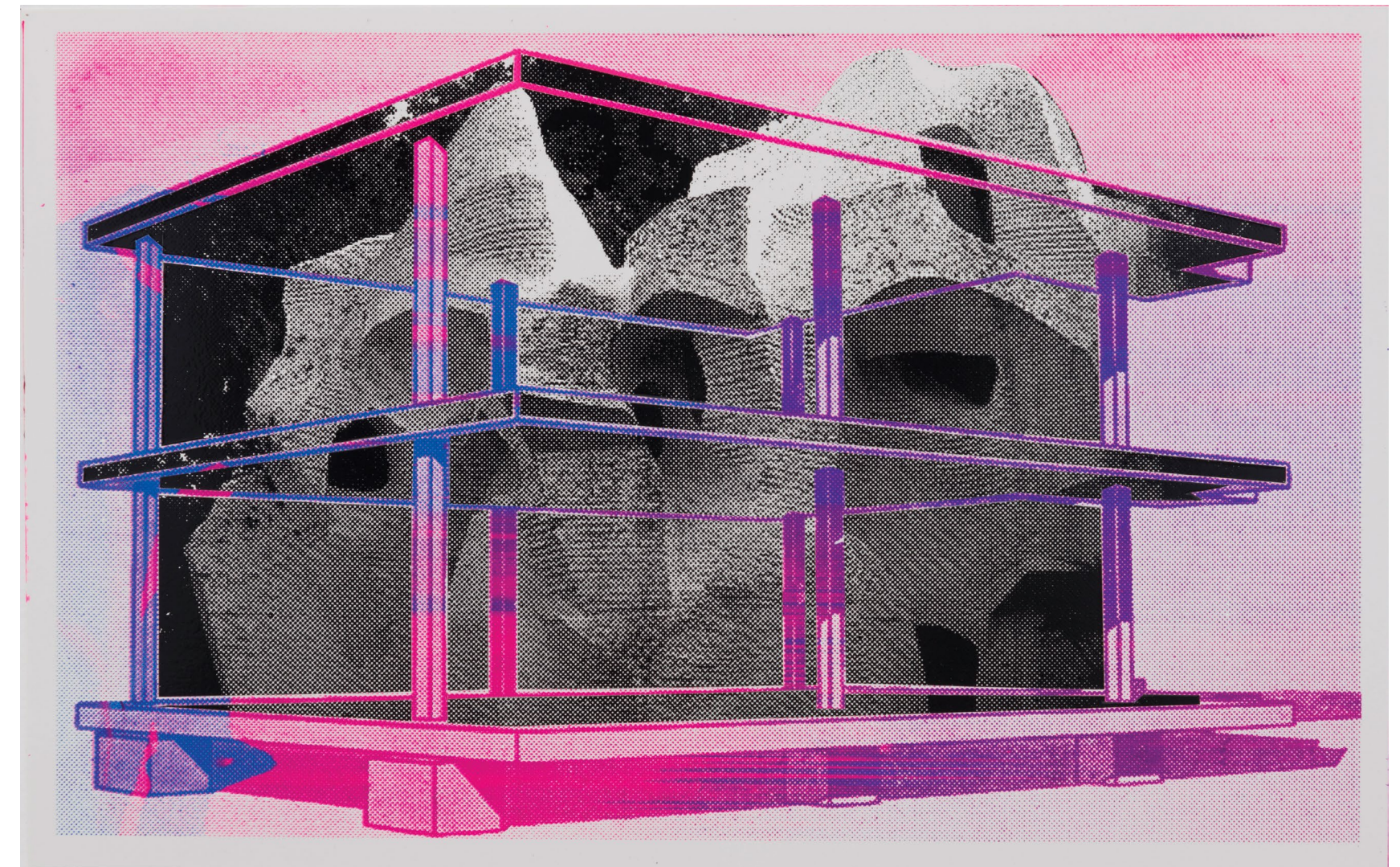
■ mackmcfarland.com



■ TITLE: still from to watch at 45.573028, -122.678696  
MEDIA: video  
YEAR: 2014  
from localistvideo.com



CHRISTOPHER MICHIG  
MANIPULATION  
OF PUBLIC  
FORMATS OF  
COMMUNICATION



TITLE: Sculpture Habitat n°2 in Domino House (Bloc vs. Corbusier)  
MEDIA: collage  
DIMENSION: 56 x 36 centimeters  
YEAR: 2014

Michlig works in a wide range of media, primarily focusing on the manipulation of public formats of communication. His work has been exhibited internationally; Recent one-person exhibitions include Processed World at Giuseppe Pero, Milan. His work has been published and reviewed in a number of publications, and he is the co-author of the recently released book, *In the Good Name of the Company: Artworks and ephemera produced by or in tandem with the Colby Poster Printing Company*, published by ForYourArt/Picture Box and distributed by D.A.P. Michlig received an MFA in Sculpture from Art Center College of Design, Pasadena, California in 2007. He is currently an Assistant Professor and Director of Graduate Studies at the University of Oregon School of Architecture and Allied Arts, Department of Art.



christophermichlig.com

**EDUCATION**  
 MFA, Art Center College of Design, Pasadena, CA  
 BA in Fine Arts, University of Oregon, Eugene, OR  
**CURRENT ACADEMIC APPOINTMENT**  
 University of Oregon, School of Architecture and Allied Arts, Department of Art - Assistant Professor, Director of Graduate Studies, Eugene, OR – August 2012 to Present

**EXHIBITIONS**  
 2015 Community Memory, Devening Projects, Chicago, IL (forthcoming)  
 2014 Processed World, Galleria Giuseppe Pero, Milan  
 2012 Patternesque, Devening Projects, Chicago, IL  
 White Noise, Marine Contemporary, Venice, CA  
 Concrete Space/Plastic Space, Volta 8, Marine Contemporary, Basel, Switzerland

**GROUP EXHIBITIONS**  
 Portland Biennial, Schneider Museum, Southern Oregon University, Ashland, OR

**RESIDENCIES, FELLOWSHIPS and AWARDS**  
 2014 3 part residency, OTIS Lab Press, OTIS College of Art and Design, July  
 2014 – July 2015  
 Faculty Research Award from the Office of Research, Innovation and Graduate Education, University of Oregon  
 Portland Biennial, support from RACC for art in the public realm

**REPRESENTATION**  
 Devening Projects, Chicago, IL, [deveningprojects.com](http://deveningprojects.com)  
 Giuseppe Pero, Milan, Italy [giuseppepero.it](http://giuseppepero.it)



AHIKIKO MIYOSHI  
THE DIGITAL  
AND THE  
INERTIA OF  
THE ANALOG  
COLLIDE



TITLE: CMYKRGB  
MEDIA: Archival Inkjet print  
DIMENSION: 30 x 40"  
YEAR: 2014

My works explore 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. It is my hope that the works look and feel of its time. That is the subject 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, applications, software, and networks refracting data, pigments, and pixels.



EDUCATION  
Rochester Institute of Technology, Rochester, NY  
Master of Fine Arts (Photography), 2005  
Carnegie Mellon University, Pittsburgh, PA  
Master of Science in Electrical and Computer Engineering, 2000  
PhD Course in Electrical and Computer Engineering, 2000 - 2002 (Leave of Absence)  
Keio University, Tokyo, Japan  
Bachelor of Arts in Environmental Information, 1996

PROFESSIONAL EXPERIENCE  
2011 - present Associate Professor of Art, Reed College  
2005 - 2011 Assistant Professor of Art, Reed College



| [people.reed.edu/~miyos/art](http://people.reed.edu/~miyos/art)

AWARDS

2014, 2013, 2012, 2010, 2006 Stillman Drake Research Grant, Reed College, Portland OR  
2012 Career Opportunity Grant, Oregon Arts Commission, Salem OR  
2012 Hallie Ford Fellowship in the Visual Arts, The Ford Family Foundation, Roseburg OR  
2012 Fellowship 12 International Award, Silver Eye Center for Photography, Pittsburgh PA  
2011 Mellon Research Grant, Reed College, Portland OR



DONALD MORGAN  
POLITICAL  
THOUGHT  
AND ACTION



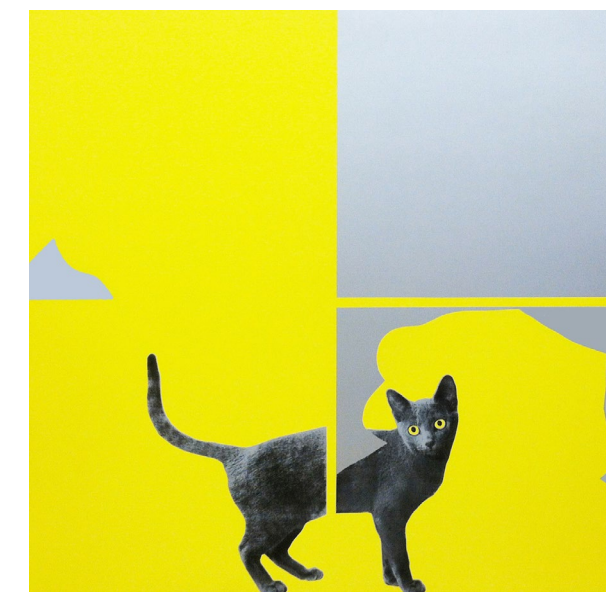


In my work I re-present and re-fashion a lexicon of widely varying forms and icons. Combining modernist tropes with an eclectic visual vernacular, my work is characterized by a hard edge, geometric aesthetic as well as a sort of visual dissonance, as if familiar elements have been rendered into relatively unfamiliar formations and configurations. Over the last few years I have become invested in what is best described as a kind of partial translating, or re-territorializing, of the written word into physical form. I use books as sources, or jumping off points, for making work. I select elements and general themes from books that I can't put down, usually fiction or autobiography.

In the British Thermal Unit series, the pieces Stove, Heater, Firewood and Winter correspond to the central elements of Rick Bass' Winter, a firewood-centric account of his first winter in the woods of Montana. My pieces are often also generated from more over-arching elements in a story. The sculptures that make up the War Zone series are fairly loose amalgamations of themes present in Tim O'Brien's famous semi-autobiographical account of Vietnam, such as surveillance, and the threat to one's body, in particular from enemy fire. The holes in the sculptures are meant to simultaneously reference eye holes and bullet holes. Furthermore, the pieces are constructed relative to the human body,



TITLE: Stove  
 MEDIA: Acrylic, laminate, enamel, rubber on maple plywood  
 DIMENSION: 55 x 37 1/2 x 26 1/2 "  
 YEAR: 2012



TITLE: Grey Cat  
 MEDIA: Enamel and screenprint on acrylic laminate  
 DIMENSION: 43 x 41 "  
 YEAR: 2014

Screen One and Two are sized so that one could conceivably crouch down behind them, as if to shoot or look out from them. Excessively perforated, they suggest ineffective protective structures.

I see these series as loose, idiosyncratic renditions of these books. It is my intent to re-fashion aspects of what I read into unique sculptural and pictorial configurations that create complex associative and phenomenological experiences for the viewer.

While at Millay I would continue working in a vein similar to the work I have presented in this application, generating paintings and sculptures from textual sources. The opportunity to be a resident would allow me to pursue and expand this methodology, which I am very invested in (I am currently working on a new series based on Robert Coover's seminal western Ghost Town which I will complete shortly). Specifically, I would spend my time at Millay either completing paintings or building to-scale cardboard mock ups of sculptures. Before executing my sculptures out of wood I always figure them out by building exact cardboard versions first. Both activities require minimal facilities.



SUSAN MURRELL  
SHIFT  
IN VISUAL  
KNOWLEDGE

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Technology has fundamentally changed our connection to the landscape. The horizon has defined our relationship to the world; now with our expanding perspective, we feel a kinship with microscopic images and areal views of planets. Similarly, the clean lines of grids, maps, and charts have become a cultural shorthand for quantifying, organizing and even designating ownership of new information. In my work, gallery walls and paintings, like geological, biological, and cultural forces, simultaneously disintegrate and procreate, organizing themselves into complex systems through an emergent process. Within the context and tradition of abstraction, I engage with this shift in visual knowledge.

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A studio practice can be isolating, at times, for all artists. Living in the far northeast corner of the state, I am surrounded by an incredibly beautiful, though scarcely populated, landscape. It can be challenging to stay connected. Studio visits have always been essential for me to gain a new perspective on what I'm making and foster a sense of community and dialog. I am ever-grateful for artists, curators, and critics like Suzanne Ramljak who are not afraid of a little road trip!



TITLE: Abeyance (detail)  
MEDIA: mixed-media installation, Museum  
of Northwest Art  
YEAR: 2012

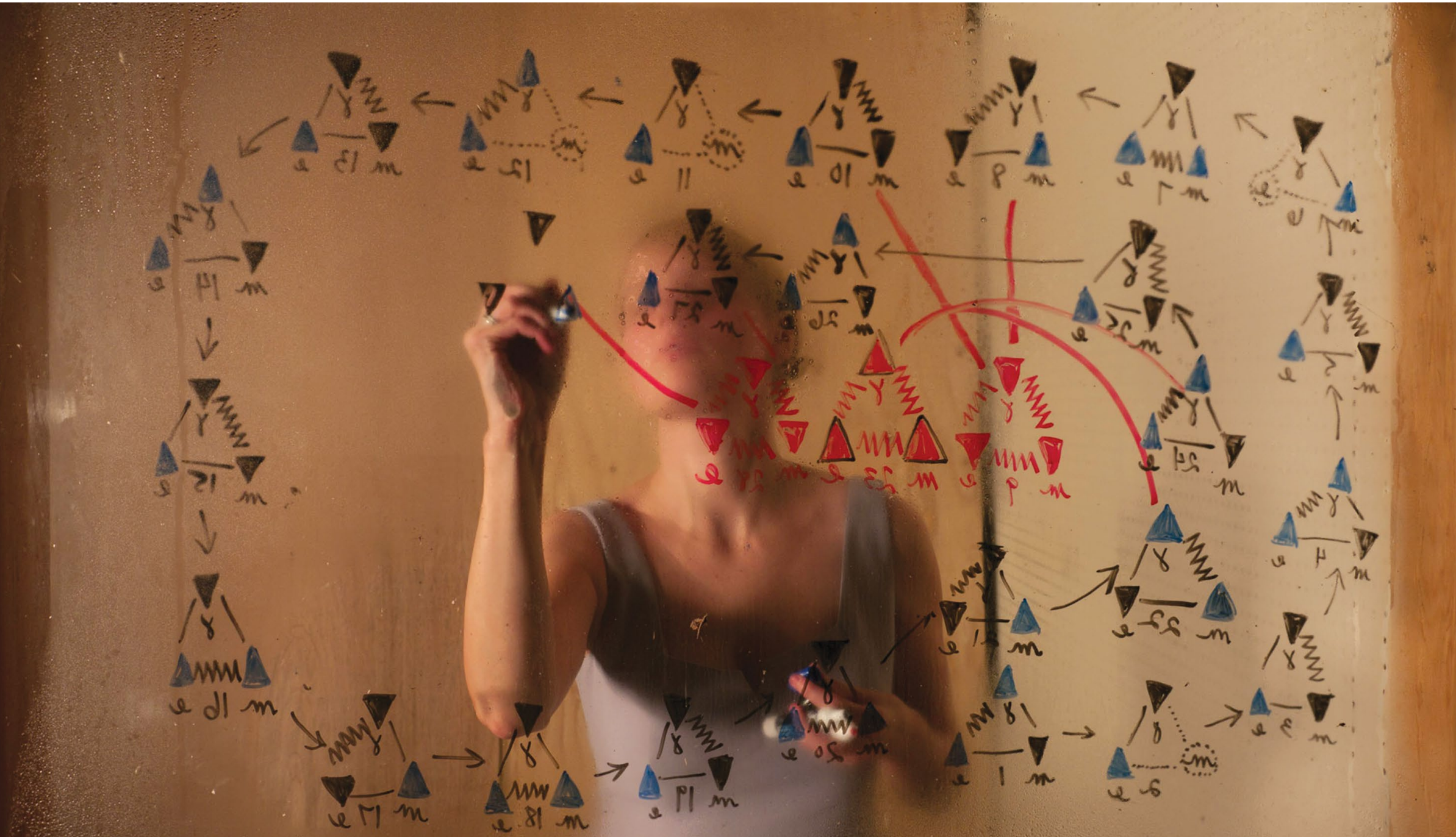


ACADEMIC  
2010-present Associate Professor of Art, Eastern Oregon University, La Grande, OR  
2006 M.F.A. Painting, Savannah College of Art and Design, Savannah, GA

AWARDS and EXHIBITIONS  
2014 NEW ART 2.0, group print exhibition, Eiteljorg Museum, Indianapolis, IN  
2014 Accreted Terrane, group exhibition, site-specific installation, Museum of Northwest Art, La Conner WA: curated by David Francis  
2014 Embedded, site-specific installation, Pendleton Center for the Arts, Pendleton, OR  
2013 The Matter, site-specific installation, International Gallery of Contemporary Art, Anchorage, AK  
2012 Crow's Shadow Institute of the Arts Golden Spot Award, 2-week residency with Tamarind Master Printer Frank Janzen of Crow's Shadow, Pendleton, OR, funded by the Ford Family Foundation  
2012 Shell, site-specific installation, Sheehan Gallery, Whitman College, Walla Walla, WA: curated by D. M. Forbes  
2011 Ragdale Foundation, four week residency, Lake Forest, IL  
2009 Yaddo, eight week residency, Saratoga Springs, NY

JULIA OLDHAM  
LOVER,  
WANDERER,  
AND SCIENTIST





Frustration,  
 HD video,  
 13 minutes, 2010  
 (with Eric Corwin and Maxime Clusel)

www.juliaoldham.com

EDUCATION

BA in Art History, Saint Mary's College of Maryland, 2001  
 MFA, University of Chicago, 2005

EXHIBITIONS

From These Woods by Really Large Numbers (with Chad Stayrook): Institute of Contemporary Art, Baltimore, MD, 2014  
 Surf and Turf (with Rebecca Goyette): Slag Gallery, Brooklyn, NY, 2014  
 Bronx Calling: The First AIM Biennial: Bronx Museum of Art, New York, NY, 2010  
 Brooklyn is Burning: MoMA PS1, Long Island City, NY, 2010  
 Washington Project for the Arts Experimental Media Series: Smithsonian Hirshhorn Museum and Sculpture Garden, Washington, DC;  
 Phillips Collection, Washington, DC; Maryland Institute, College of Art, Baltimore, MD, 2009

I find the potential for romance everywhere. I weave love stories out of the complexities of physics and math, the mating dances of insects, and chance encounters with wild animals in the forest. Casting myself in the role of lover, wanderer and scientist, I create a mythology of the heart with my videos and drawings. I was raised by a physicist, a gardener and a pack of dogs in rural Maryland, and I currently live and work in Brooklyn and Eugene.



My studio visit with George Baker was very inspiring. In addition to making suggestions of texts, artworks and films for me to check out, Professor Baker really challenged me by asking difficult and necessary questions about the direction of my work. The conversation gave me a lot of fuel as I was transitioning between projects. Additionally, his enthusiasm and supportive manner were really heartening and invigorating.



MELODY OWEN  
THE NATURE  
OF REALITY



I was raised in Oregon and currently maintain a studio in an old fire station on the Willamette River in Portland. I work in many disciplines including; writing, collage, installation, sculpture, drawing, photography, video, curation and books. I have participated in exhibitions, artist residencies and film festivals around Portland, the USA and Europe. My first installation outside of school took place at the Portland Art Museum in 2001. I am mainly interested in exploring issues concerning the environment, animals, consciousness, the nature of reality, and the connectedness of all living things. I am grateful for my connections with the local creative community and with the University of Oregon. It was particularly interesting to meet with George Baker as my earliest artistic interest was in the Dada movement. (Almost all my other early inspiration/influence came from outside the art world; punk, poetry, movies, etc.) It has been interesting to follow his work since.

#### EDUCATION

BA in Photography from University of Oregon  
MFA in Electronic Integrated Art from New York State College of Ceramics

#### PROFESSIONAL

Books published by Container Corps, Publication Studio, Future Tense and Scout Books

#### GALLERY REPRESENTATION

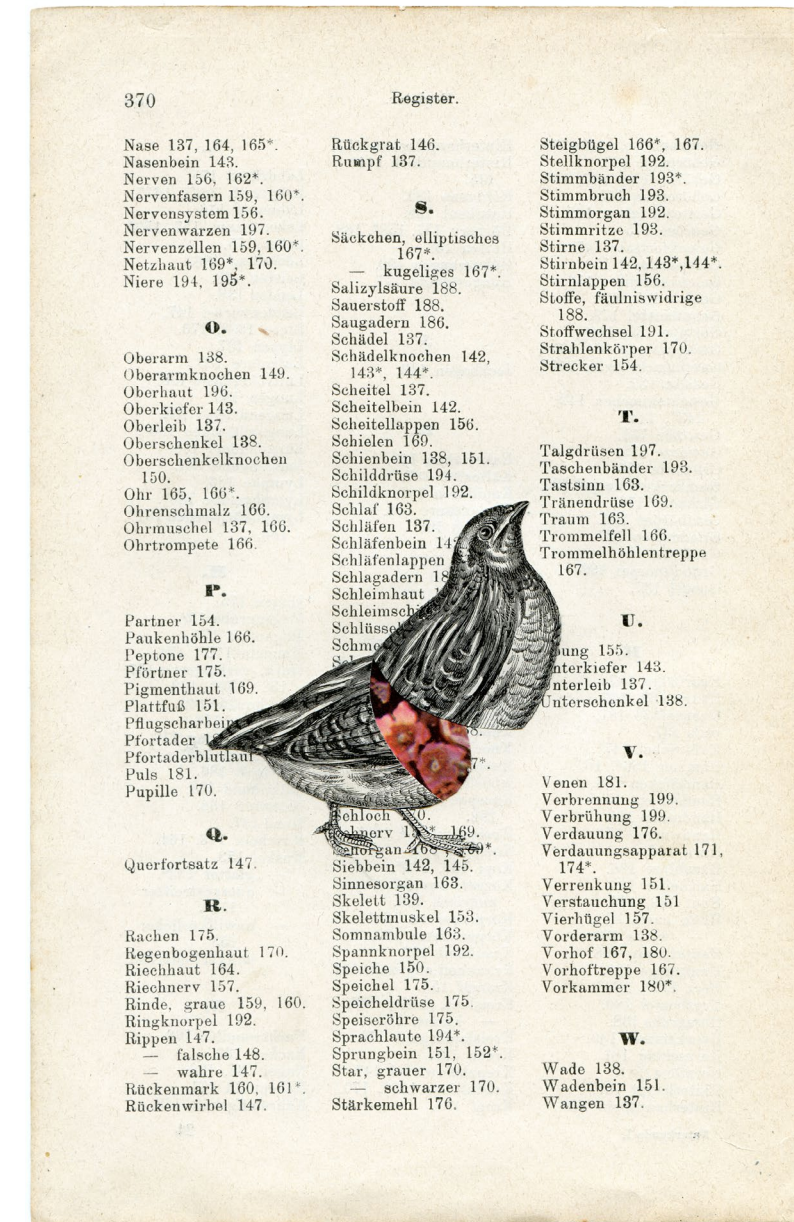
Represented by Elizabeth Leach Gallery

#### AWARDS

Regional Arts & Culture Council . Portland, Oregon . Project Grant . 2010  
Gaestatelier Krone . Residency . Aarau, Switzerland . 2009  
Cite Internationale des Arts . Residency . Paris, France . 2007  
EstNordEst. Residency . SaintJeanPortJoli, Quebec . 2007  
The GilSociety. Residency . Akureyri, Iceland . 2007



TITLE: The New Universe: Elephants Walking on Sticks  
 MEDIA: hand-cut collage  
 DIMENSION: 12 x 12"  
 YEAR: 2009



TITLE: Drought in Kenya: Bird  
 MEDIA: hand-cut collage  
 DIMENSION: 5.5 x 9"  
 YEAR: 2009





BRITTANY POWELL- PARICH  
MASS-PRODUCED  
MEETS THE PERSONALIZED



In alphabetical order, the things that interest me are domestic items, the everyday, food, humor, Oregon, and products. When I create my work, I look for the place where the mass-produced meets the personalized through the methods of inventorying, making products, and setting up environments. My ways of working thus far range from rendering a Mexican restaurant in contact paper to peeling bark of trees in patterns to embroidering Ikea furniture assembly instructions onto a quilt.

When Anne Ellegood visited my home studio, I'd only returned from a residency program the day before; we talked through my output (broad-ranging and fast) and production style (make copiously and edit later). I pressed her for specific direction with my career and she was forthcoming with guidance. The conversation was relaxed, enjoyable, and much less intimidating than I'd expected.



TITLE: Pray for Rain Cloud  
MEDIA: Photos of my friend with a papier-mâché cloud with white paint on an umbrella handle  
DIMENSIONS: Variable  
YEAR: 2014



ACADEMIC  
MFA, California College of the Arts, 2004  
BFA, Oregon State University, 2000

AWARDS and EXHIBITIONS  
"Softcore Apparel," Solo Exhibition, Vestibule at Disjecta, Portland, OR, 2012  
"West Elm," Solo Exhibition, Kimball Art Center, Park City, UT, 2008  
"Mucho Más," Solo Exhibition, Boise Art Museum, Boise, ID, 2007  
Ford Family Foundation Residency at Djerassi Resident Artists Program, 2013  
Caldera Artist-in-Residence, 2011



PAULA REBSOM  
 THE EVENTUAL  
 SHIFT FROM  
 RURAL TO URBAN



My art practice draws extensively from my upbringing close to nature and the wild and the eventual shift from rural to urban living as an adult. I am interested in the ways we navigate built vs. natural environments, where we choose to live in relation to potential hazards, and in the presence of wild animals (including predatory ones) that live and thrive among us. I consider myself a project-based artist, making singular bodies of work in response to specific locations, subjects, or stories. These projects take on multiple forms including sculptures, photos, and videos, along with site-specific installations.

I tend to move quickly from one project to another, never fully digesting one body of work before moving onto the next. The studio visit with Buzz Spector provided me with an opportunity to pause for a brief moment and reflect upon several bodies of work at the same time in the same space. Through our discussion I was able to find connections within the different projects that I hadn't realized existed which in turn helped me to more clearly define the direction of my most recent body of work.

ACADEMIC  
 2003 - 2006 M.F.A. Sculpture, University of Oregon, Eugene, OR  
 2001 - 2003 University of Minnesota, Minneapolis MN  
 1996 - 2001 B.A. Studio Art, Dickinson State University, Dickinson ND

2014-Present Member of SOIL gallery in Seattle, Washington. (soilart.org)

AWARDS  
 2013-Djerassi Resident Artist Program sponsored by The Ford Family Foundation  
 -Career Opportunity Grant, Oregon Arts Commission and The Ford Family Foundation  
 2012-Project Development Grant, Regional Arts and Cultural Council  
 2008-Individual Artist Fellowship Award, Oregon Arts Commission  
 2007-Artist in Residence, Ucross Foundation

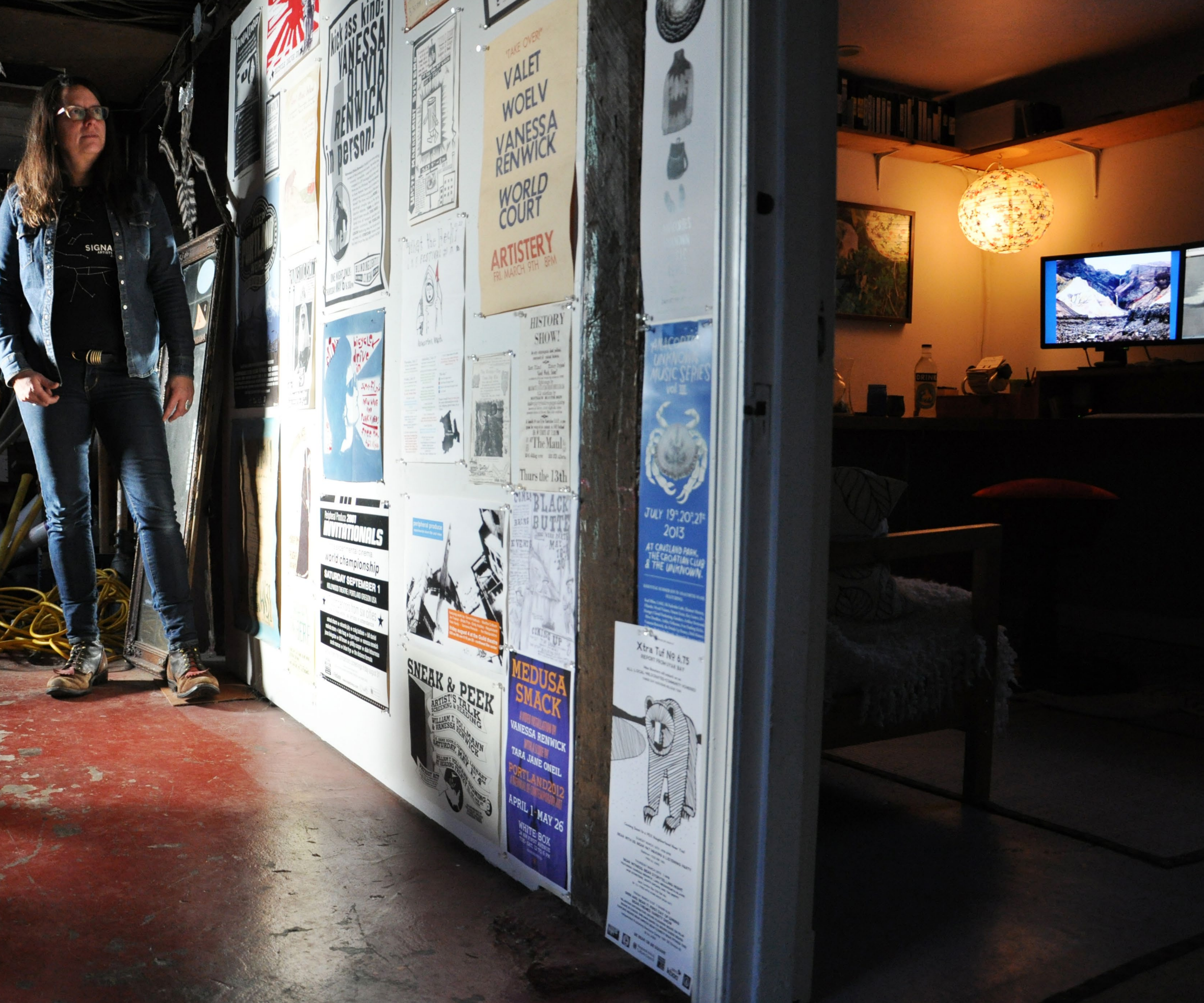
EXHIBITIONS  
 2015\**AFTERMATH*, collaboration with Grant Hottle, produced by Tilt: Export.  
 University of Colorado, Colorado Springs (upcoming Feb-April 2015)  
 2013 \**Threshold: Surveying the Domestic Wild* (ongoing)  
 Public Art Installation - Marylhurst University, Portland Oregon  
 www.domesticwild.com  
 2011Tilt Export: Imposter - RAID Projects, Los Angeles  
 2010Ucross Foundation: Twenty-Seven Years of Visual Arts Residencies  
 Nicolaysen Art Museum, Casper WY (Catalog)  
 2010\**If We Lived Here.* - The Art Gym, Marylhurst University, OR



TITLE: Undetected  
MEDIA: photography  
DIMENSION: variable  
YEAR: 2013



TITLE: Threshold: Surveying the Domestic Wild (screen capture from web camera)  
MEDIA: video



VANESSA RENWICK  
POETIC JUSTICE

I am ashamed to be a U.S. citizen, at this point. I stay here to try and make work that will fortify the hearts and minds of those who live here.

I want to show what we have lost sight of, and to save the history of now.

Poetic justice.

My primary focus is on the region known as Cascadia, a place where optimistic people are gathering, trying to make a better world.

Here, here....

Documentary in new forms is what really excites me. I consider myself an artist and an activist, and being a documentarian allows me to do both in one fell swoop...hunker down to rise above.

Having George Baker come into my studio and show so much enthusiasm and interest for what I create was invigorating. Not being in the academic world, I rarely get such a chance for exchanges like this. He steered me towards the work of others I knew not of. I am so grateful for the Ford Family Foundation to create this program of cross pollination.

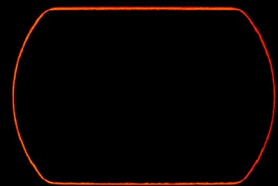
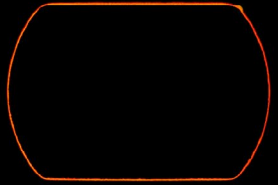
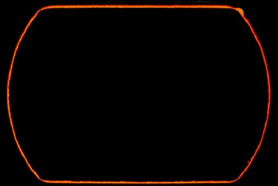
PROFESSIONAL

Janitor and Founder of the Oregon Department of Kick Ass  
Board member of Signal Fire and Cinema Project  
Represented by PDX Contemporary Art

AWARDS

2014 Bonnie Bronson Fellowship  
Ford Family Foundation Grant  
NAAU Couture stipend recipient  
Gus Van Sant Award for Best Experimental Film,  
Ann Arbor Film Fest  
Oregon Media Arts Fellowship

TITLE: Portrait #2: Trojan  
MEDIA: 35mm frame enlargement  
YEAR: 2006





DAVID ROSENACK

THE SAME PAINTING  
OVER AND OVER  
FOR DECADES

I've been making pretty much the same painting over and over for decades, trying to get a better result. I'm wired to paint and driven to get at something I can feel in my bones – maybe nothing more or less than the feeling of being alive and in the world. Hard to say.

My favorite paintings seize my mind through my eyes. Vivid yet mysterious, it's like being eyeball-to-eyeball with a loved one. That's the experience I'd like my work to provide a viewer and it's best if I don't interfere with words for what I don't have words for.

I work very slowly, produce little, seldom show, never sell, and would like the work to be widely seen, so obviously I could use the advice of a professional! One of the upsides of my peculiar career is that most of my paintings from the past twenty-five years are hanging together in my studio and a visitor can get a sense of where I'm trying to go, not just where I am. Curator Michael Darling quickly understood and was very helpful. But helpful or not, I welcome visits almost anytime – my studio doubles as a permanent exhibition in disguise.

ACADEMICS  
1979 BFA, Johnston College, Redlands, CA

PEOPLE'S BIENNIAL, curated by Harrell Fletcher and Jens Hoffmann, traveling exhibition: PICA, Portland, OR; Dahl Arts Center, Rapid City, SD; Southeastern Center for Contemporary Art, Winston-Salem, NC; Scottsdale Museum of Contemporary Art, Scottsdale, AZ; Cantor Fitzgerald Gallery, Haverford, PA 2010-2012  
ALL THE ART THAT FITS, (City of Portland/Multnomah County employee unjuried art show), Portland Building Installation Space, Portland, Oregon, 1997, 1998, 1999, 2000, 2001, 2003, 2004, 2005, 2007, 2008, 2009, 2010, 2011, 2012, 2014 (People's Choice Award 2011, 2014)  
OREGON BIENNIAL: 2006, curated by Jennifer Gately, Portland Art Museum, Portland, Oregon, 2006

GROUP EXHIBITIONS  
Rotating permanent survey, Arlene and Harold Schnitzer Center for Northwest Art, Portland Art Museum, Portland, Oregon, 2008-2011, curated by Jennifer Gately; 2015-2016(?), curated by Bonnie Laing-Malcolmson



TITLE: Untitled  
MEDIA: Oil on plywood  
DIMENSION: 18-3/8 x 16-3/4"  
YEAR: 2013



TITLE: Untitled  
MEDIA: Oil on plywood  
DIMENSION: 8 x 8"  
YEAR: 2011



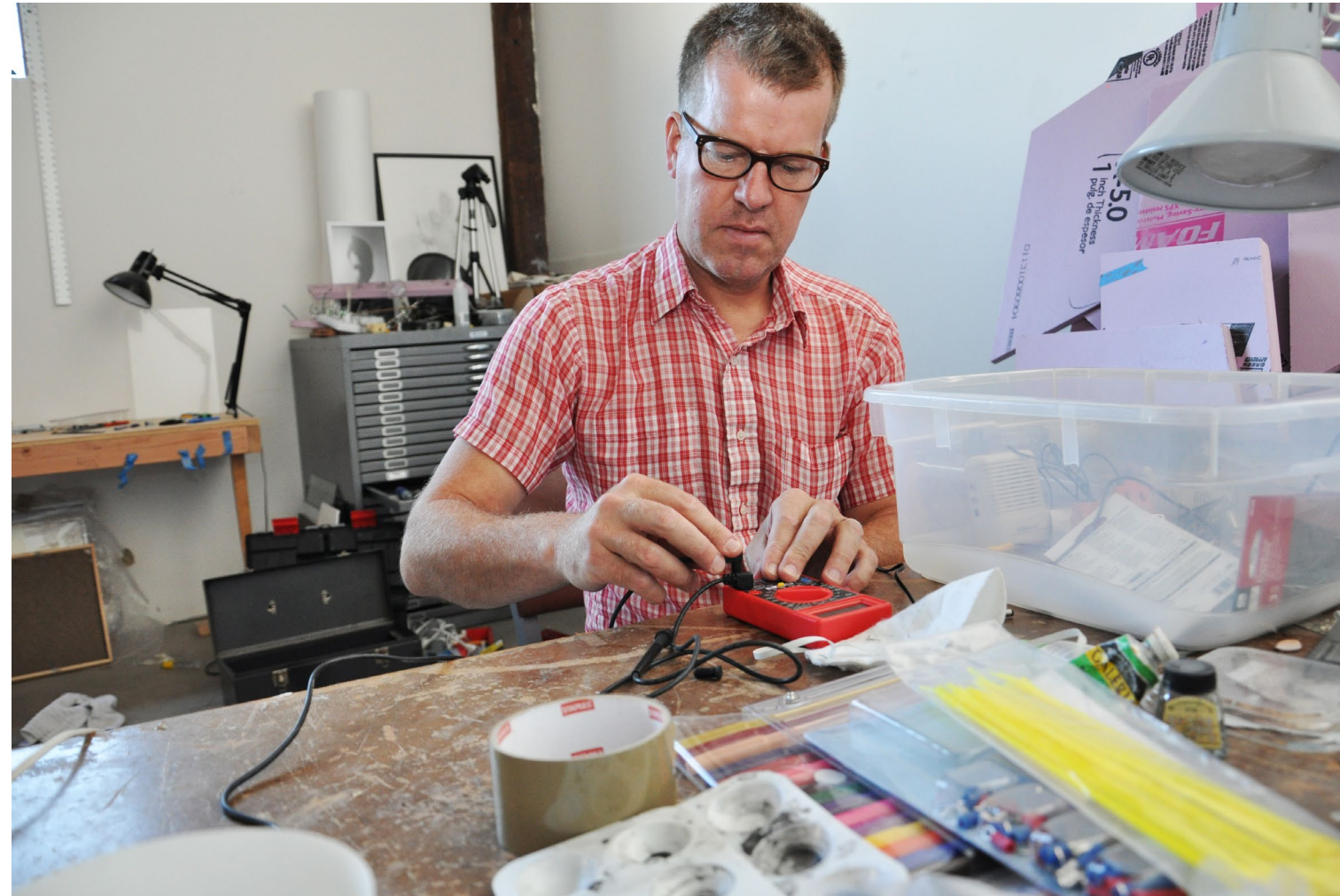
JACK RYAN  
THE GRAND POETICS  
OF THE SUBLIME



As an artist and independent curator living in the Pacific Northwest I have been most active as a Co-Director of Ditch Projects in Springfield OR and the Director of Pacific Sky Exhibitions in Eugene. I am an associate professor of art at the University of Oregon.

Informed by a background in mental health and an investment in the regional culture of the Pacific Northwest my practice has often revolved around the grand poetics of the sublime and it's effects on the physiology of its citizens. Recently my work has evolved into more specific speculation driven by cognitive and perceptual science. My interest is in the aesthetics and constructs of perception.

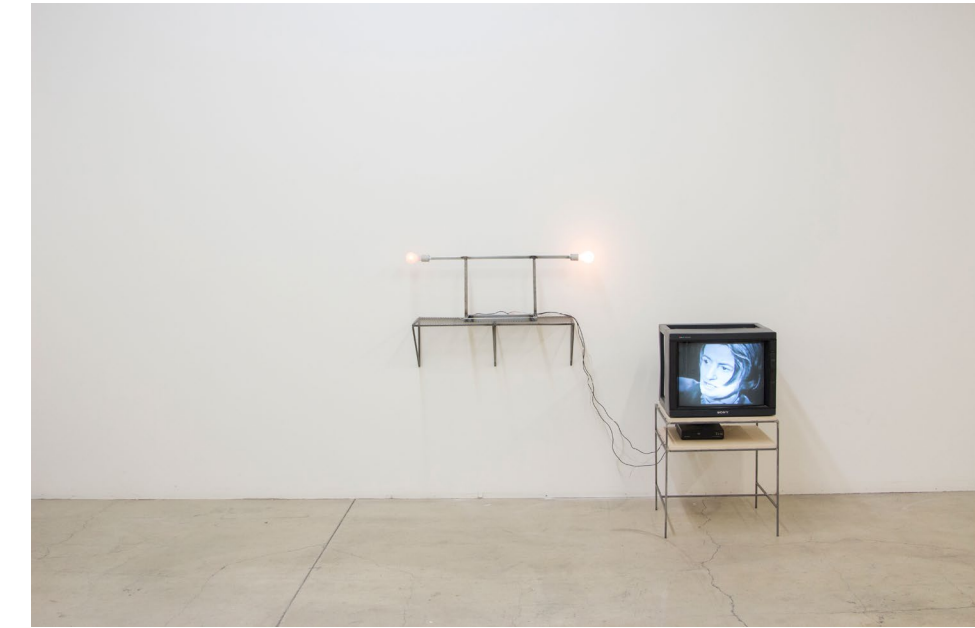
George Baker was a thoughtful addition to my studio for an afternoon last year. His generosity with ideas and his energy were both engaging and memorable serving to spring board my practice's momentum into the months that followed.



| [volcanophile.com](http://volcanophile.com)

| [pacific-sky.org](http://pacific-sky.org)

| [ditchprojects.com](http://ditchprojects.com)



TITLE: Ayn Rand Lamp  
MEDIA: Mixed media and electronics  
DIMENSIONS: Variable  
YEAR: 2014



TITLE: Obtuse Isometric  
MEDIA: Mixed media  
DIMENSIONS: Variable  
YEAR: 2014

PROFESSIONAL  
Banff Centre, Senior Fellow, New Media Institute  
Associate Professor of Art, UO  
Faculty, School of Visual Arts, NY  
Oregon Individual Artist Fellowship 2013

EXHIBITIONS  
Maison Laurentine, solo exhibition (Paris)  
The IMAFY (Cairo Egypt)  
Dublin Electronics Arts Festival (Ireland)  
Ausstellungsraum Klingental (Basel, Switzerland)  
The Hirshhorn Museum (Washington D.C.)  
Portland Biennial 2012



MICHAEL SALTER  
AN OBSESSIVE  
OBSERVER



Every city and town has a street, never downtown, lined with strip malls, fast food, and discount stores. Here, I am inspired. It is the most prolific evidence of our current culture. As an obsessive observer I am fascinated, repulsed and hypnotized by the tidal wave of imagery that our visual culture crashes down upon us everyday. I challenge this onslaught and examine it. I want to sort out the cacophony of visual noise and rethink meaning, motive, perception and narrative. In the middle of this infinitely chaotic flow of information, I have a nagging desire, the desire for truth and beauty. Images, moments, situations, spaces, and environments can be so coldly anonymous and at the same time so loaded with meaning. The closer I look the stranger it all becomes. Nothing is as it seems. In a world where mind numbing volumes of stimuli assault my consciousness and elevate my anxiety, I seek peace and clarity. My work is an attempt to slow down, sort out, and focus information. The seemingly simple, runs away from me so fast, and leaves a cloud of dust so thick, I have to stop and wipe my eyes.

ACADEMIC  
 1994 M.F.A. in studio art, University of North Carolina, Chapel Hill, North Carolina  
 1992 B.F.A. double concentration in graphic design and sculpture, Miami University, Oxford, Ohio.  
 2009-Present Director of Digital Arts Program at the University of Oregon, Department of Art.  
 2009-present Associate Professor of Art at the University of Oregon, in the Department of Art, Digital Arts Program.  
 2005-2008 Assistant Professor of Art at the University of Oregon, in the Department of Art, Digital Arts Program.

EXHIBITIONS  
 STYROBOT: NOTHING COMES FROM NOTHING  
 solo exhibition, University of Colorado, Colorado Springs, Feb 2013  
 VISUAL PLASTIC  
 solo exhibition, New Britain Museum of American Art, New Britain, Connecticut, May 2012  
 IF YOU DON'T BUY IT FROM US, ITS NOT OUR PROBLEM  
 solo exhibition, Think.21 Gallery, Brussels, Belgium, May 2009  
 TOO MUCH  
 solo exhibition, Rice University Art Gallery, Houston, Texas, Nov 2008  
 ARE YOU SURE  
 solo exhibition, Jeff Bailey Gallery, New York, New York, Jan 2008



TITLE: Waiting Styrobot ("If You Don't Buy it From Us, It's Not Our Problem")  
 (installation view)  
 MEDIA: reclaimed polystyrene packing pieces  
 DIMENSION: approx. 8 x 8 x 8 '  
 YEAR: 2008



TITLE: Too Much (installation view)  
 MEDIA: reclaimed polystyrene packing pieces  
 DIMENSION: approx. 25 x 20 x 13'  
 YEAR: 2008



BLAIR SAXON-HILL  
MAKING  
IMPOSSIBLE  
DOCUMENTS

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Blair Saxon-Hill, a resident of Portland, Oregon, examines the notions of perception and the “thingness” of presence through the use of marginal photographic spaces and assemblage. She writes: “We are presently experiencing a new level of importance granted to the documentation of art in an age of online art-viewership. As the co-owner of an art bookstore, I am deeply engaged with the document and object photography. My work revels in material and looks at “the image of art” and “the art image” by making impossible documents; amplifying the ambiguous lines of medium, object, and the apparatuses of display. Through these

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investigations of photography’s relationship to sculpture my works haptically confound medium.

Saxon-Hill’s work as an artist crosses over into her work as a curator of books, ephemera and objects. She co-owns an art bookstore in Portland, Oregon called Monograph Bookwerks and is represented by Fourteen30 Contemporary.

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I am lucky to have had one my heroes in the studio and I hope that we can continue our conversation in the future.



[fourteen30.com/Artist-Detail.cfm?ArtistID=252](http://fourteen30.com/Artist-Detail.cfm?ArtistID=252)



ACADEMIC and PROFESSIONAL  
2002, Reed College, Portland, Oregon  
Fourteen30 Contemporary, Portland, Oregon  
Co-Owner, Monograph Bookwerks, Portland, Oregon

HEIDI SCHWEGLER  
THE LIVES  
OF OBJECTS

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I am interested in the lives of objects and the transference of memory. In our day to day, our memories fill the spaces around us, they seep into the carpet and become crystallized in the objects that bear witness to our lives. Because of this, these particular things act upon us as we forget, instigating memory. And therein lies the transference: the thing becomes a body, the body a thing. My style as an artist is a hybrid of conceptual art and craft, it is important that the objects I fabricate are well made and at the same time provocative and meaningful. In reaction to the ubiquity of the disposed commodity now empty of use value, I make beautiful objects that deal with those private tragedies that make us distressingly aware of our own mortality.

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I was very pleased to have been scheduled a studio visit with John Spiak from Grand Central Art Center in Santa Ana. As all artists know, how you speak about your work can dramatically shift depending on the context: an exhibition opening, a casual conversation during happy hour, gallery talk, formal lecture and so forth. For me, however, the studio visit has always had the potential to be the most productive and inspiring. Engaging the work within the space that it was made allows the conversation to drift towards the periphery, where the poetic and unexpected reside. Our visit was fast paced and exhilarating, and I found myself taking notes on the brown butcher paper lining my worktable listing all of the connections John was making. I have no doubt that our paths will cross again, and I very much look forward to continuing our conversation.





ACADEMIC  
MFA University of Oregon, 1998

PROFESSIONAL  
Associate Chair, MFA in Applied Craft + Design, OCAC/PNCA  
Hallie Ford Fellow, 2010  
MacDowell Colony Fellow, 2010

EXHIBITIONS and AWARDS  
Visibility Near Zero, Schneider Museum solo show, OR 2014  
Imposter, RAID Projects, LA 2011  
Swimming Through Nitroglycerin, Portland Biennial, OR 2010  
RACC Project Grant: 2013, 2010, 2007  
OAC Career Development Grant: 2014, 2013, 2010



TITLE: Separation Anxiety 05  
MEDIA: Glass  
DIMENSIONS: 6 x 16 x 16"  
YEAR: 2015



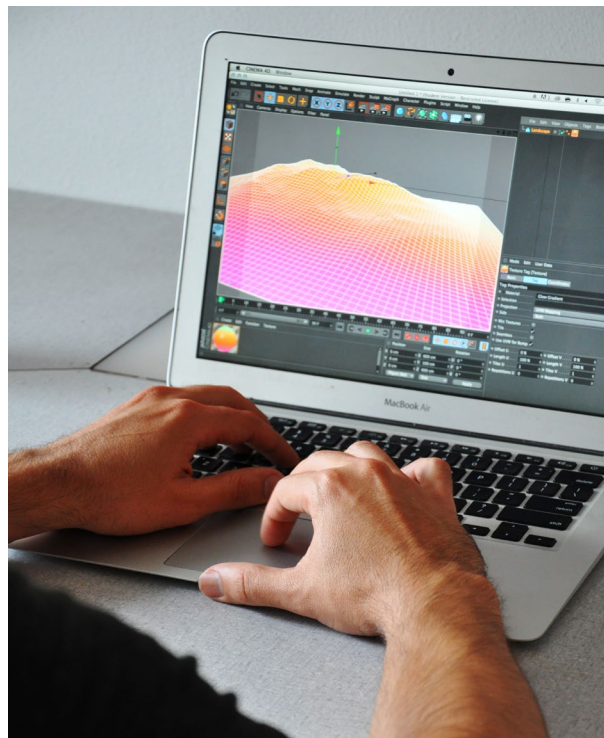
TITLE: Popular Delusion  
MEDIA: Bedspread, concrete  
DIMENSIONS: 15 x 42 x 35"  
YEAR: 2012

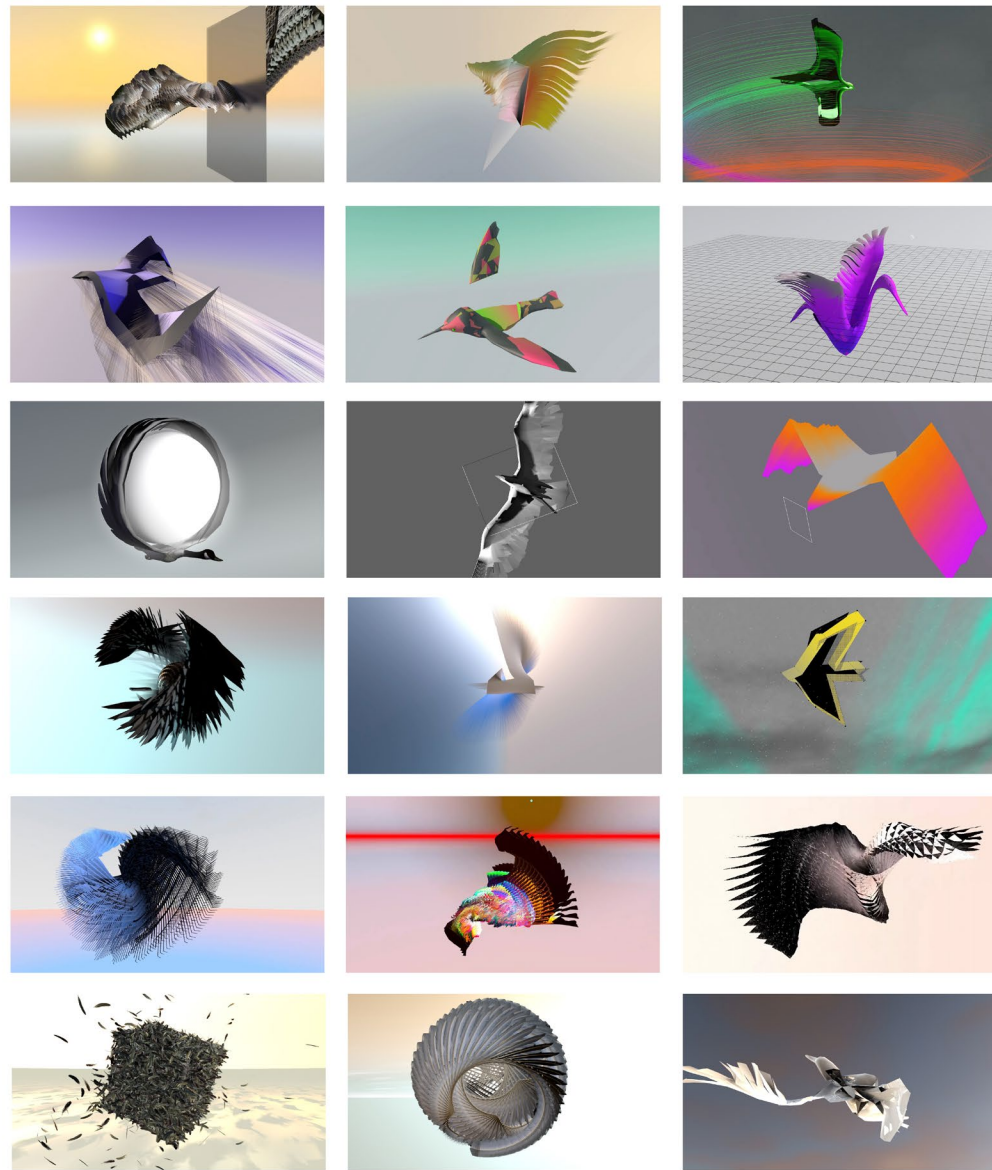


RICK SILVA  
NOTIONS  
OF LANDSCAPE  
AND WILDERNESS

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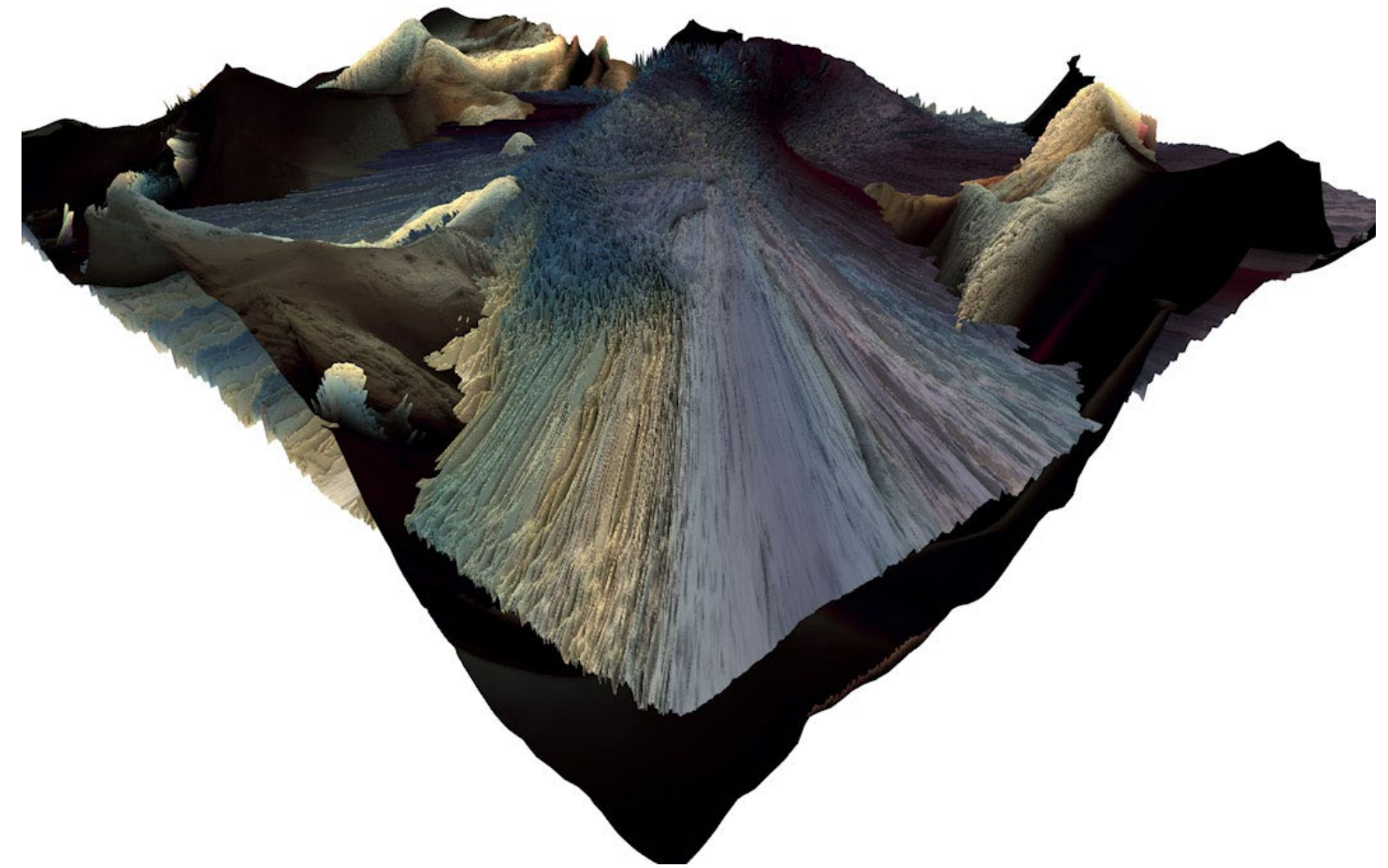
Rick Silva (b. 1977, São Paulo , Brazil) is an artist whose recent videos, websites and images explore notions of landscape and wilderness in the 21st century. He received an MFA from The University of Colorado in 2007, and has since shown extensively nationally and internationally, with recent shows in the Netherlands, Czech Republic, Brazil, China, Italy and Ireland. Silva's art has been shown in festivals worldwide, including Transmediale in Germany, Futuresonic in the U.K. and Sonar in Spain. His projects have been supported through grants and commissions from organizations such as Rhizome and The Whitney Museum of American Art. He frequently works with the experimental gallery spaces TRANSFER Gallery (NYC) and Ditch Projects (Springfield, OR). He lives in Eugene, OR where he is an Assistant Professor of Digital Arts at the University of Oregon.





TITLE: The Silva Field Guide to Birds of a Parallel Future  
 MEDIA: poster image and promo image for website /  
 art project <http://silvafieldguide.com>  
 YEAR: 2014

**THE SILVA FIELD GUIDE TO BIRDS OF A PARALLEL FUTURE**



TITLE: 6/8/2012 Athabasca Glacier, Columbia Icefield, Alberta. 2 pm. 47° f  
 MEDIA: Still from art project <http://enpleinair.org>  
 YEAR: 2012-2013



TRACY TEMPLETON  
FROM HERE  
TO WHERE?

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I am currently the Head of Printmaking at Indiana University. Previously, I taught at Southern Oregon University, and Illinois State University. Canadian-born and educated at the University of Alberta, and the University of Regina, my work has been widely exhibited across Canada, the United States and throughout the world, including more than 150 exhibitions. My images capture the subtle changes wrought by time, the unremarkable gaps between events, and what is left at the end. Through printmaking and photographic processes, I examine the question common to any journey: "From here to where?" I have specialized in photographic intaglio, lecturing extensively at national and international institutions.

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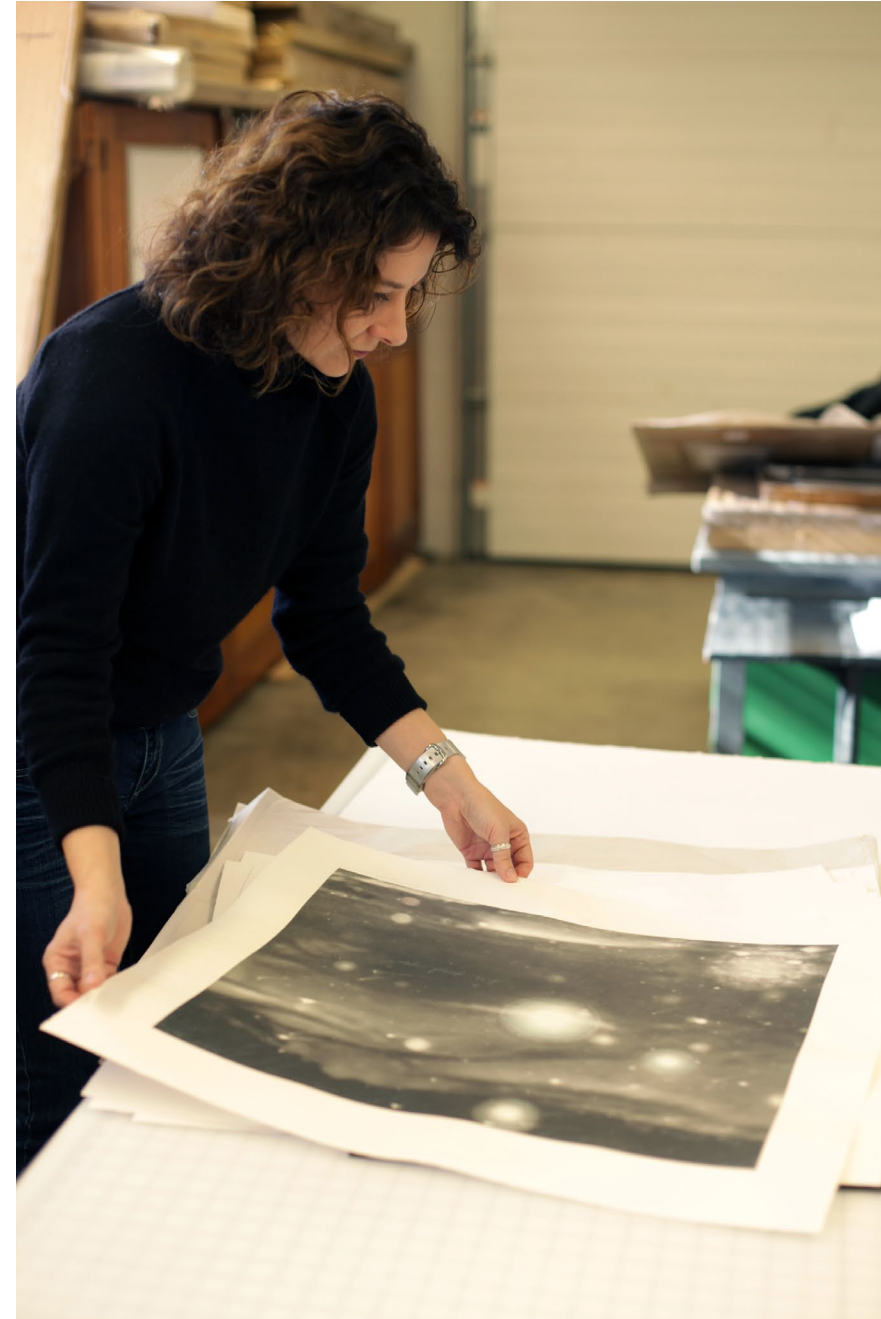
The studio visit provided through the Ford Family Foundation provided a professional perspective not often available in daily practice, and a respite from the usual solitary effort of studio production. Jan Schall was a delight to meet and her insights were much appreciated.



TITLE: All That Keeps Us Here  
MEDIA: Etching, Chine-collé  
DIMENSIONS: 18 x 25"  
YEAR: 2012



TITLE: Takes All My Strength and Need  
MEDIA: Etching, Chine-collé  
DIMENSIONS: 29.5 x 23"  
YEAR: 2010



**ACADEMIC**  
MFA Printmaking, University of Alberta, Edmonton, Alberta, Canada  
BFA Printmaking and Painting, Regina, Saskatchewan, Canada

**PROFESSIONAL**  
Present- Associate Professor and Head of Printmaking, Indiana University, Henry Radford Hope School of Fine Art, Bloomington, Indiana, USA  
2001 through 2013 - Professor, Southern Oregon University, Ashland, Oregon, USA

**GALLERY AFFILIATION**  
Mata Gallery, Regina, Saskatchewan, Canada

**AWARDS**  
Great Canadian Printmaking Competition, Third Prize, Sponsored by Ernst and Young and Canadian Art Foundation, Toronto, Ontario, Canada  
Print Space, Seoul Printmaking Biennial, Purchase Award, Seoul, Korea

**EXHIBITIONS**  
Somewhere In Between, Duke University, Durham, NC, USA  
Imprint: City of Northern Lights, Academy of Art, Warsaw, Poland  
Canadian Printmaking, IDB Cultural Center, Washington, DC, USA



STORM THARP  
THE  
COMPLICATED  
BEAUTY OF  
BEING



I have spent years organizing paintings in my mind, contemplating the forms that paint inhabits. I believe that representation and abstraction flow from the same well and are not mutually exclusive. In the portrait works, the representation of costume and narrative is abstraction personified. The raw content of my work stems from figuring the unique stations of human character and ties together the variations in media and style that I employ. The portrait, the word, the document, the field – all reflect the complicated beauty of being, the fullness of which I do not simply measure in a single tradition or technique.

I met George Baker at a distinctly difficult time. I remember thinking twice about whether it was appropriate to make his acquaintance when I was so clearly frustrated and confused. It is a curious aspect of the studio visit: when the work on the wall is in opposition to what is in the mind. Consequently, the meeting was terrific. I feel very fortunate to have met George on that day. We had a healthy discussion about art and the challenge of making it. It was what I needed most.



TITLE: NOT FROM HERE  
MEDIA: Oil on panel  
DIMENSION: 42 x 53 x 1.5"  
YEAR: 2014



TITLE: TALK  
MEDIA: Oil on Panel  
DIMENSION: 42 x 53 x 1.5"  
YEAR: 2014

JAMES THOMPSON  
NEGOTIATING  
PUBLIC AND PRIVATE  
LAND USE

A complex structure exists linking present day country dwellers to their ancient history that involves negotiating public and private land use. Conceptually, I am concerned with whether or not we as a people still belong to the land or if it now belongs to only a select few of us. My recent touring solo exhibition, Schemata: Rural Life and Leisure Pursuits, serves as a metaphor for access as I explore our perceived inalienable 'right to roam' our shared earth and seasonally interact (playfully or sustainably) with the very landscape we inhabit within a culture supporting an embedded class system to which many still aspire.

Through the Ford Family Foundation's Critic | Curator Tour program, I was able to meet and host Michael Ned Holte for a studio visit to discuss our respective work. I look forward to seeing what potential opportunities may arise from the start of our conversations on contemporary art, contemporary exhibition, the current role of curatorial practice in shaping perceptions of contemporary art, the importance of art criticism as part of the dialogue of contemporary art practice, and the institutional pedagogy of contemporary art in higher education. I am curious to see if he will embark on a writing project involving my artwork.





**AWARDS**

2014 Schemata: Rural Life and Leisure Pursuits, (solo touring exhibition), Fairbanks Gallery, Department of Art, Oregon State University, Corvallis, Oregon  
 2014 Linear Metaphysics: Contemporary Mark-Making and Time-Based Art Works, (solo touring exhibition curated by James B. Thompson), East Oregonian Gallery, Pendleton Center for the Arts, Pendleton, Oregon  
 2012 French Curve: Where The River Bends, (international solo exhibition), La Porte Peinte Centre Pour Les Arts, Noyers sur Serein, Burgundy, France  
 2010 James B. Thompson: The Visual Language of Ancient Scotland, (international solo touring exhibition courtesy of the Orkney Archaeological Society), The Orkney Museum, Kirkwall, Orkney, Scotland, UK  
 2009-2011 James B. Thompson: The Vanishing Landscape, (mid-career solo touring exhibition), which travelled to: Hallie Ford Museum of Art, Willamette University, Salem, Oregon; Pendleton Center for the Arts, Pendleton, Oregon; Hoffman Gallery, Oregon College of Art and Craft, Portland, Oregon; High Desert Museum, Bend, Oregon; The Humboldt Arts Council in the Morris Graves Museum of Art, Eureka, California; Museum of Northwest Art, La Conner, Washington

**ACADEMIC**

1977MFA Washington University School of Fine Arts, St. Louis, Missouri

**PROFESSIONAL**

1996-Present Professor of Art, Willamette University, Salem, Oregon  
 1991-1996 Associate Professor of Art, Willamette University, Salem, Oregon  
 1986-1991 Assistant Professor of Art, Willamette University, Salem, Oregon

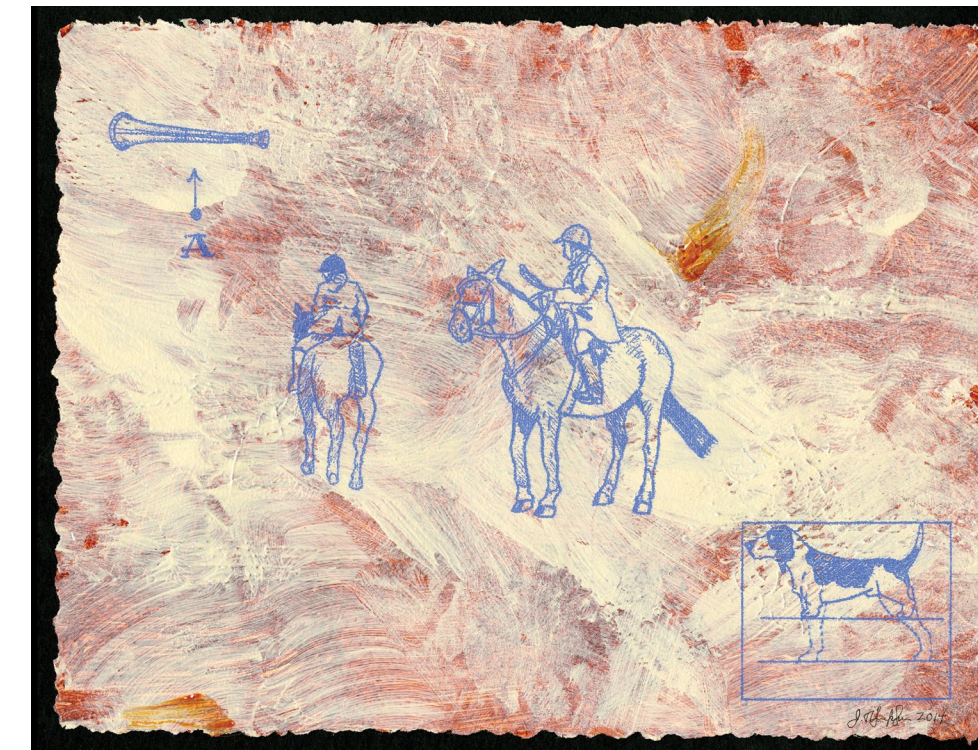
**GALLERY AFFILIATION**

2012-Present Works in Inventory only, Bullseye Gallery, Portland, Oregon

**|** [willamette.edu/~jthompso/](http://willamette.edu/~jthompso/)



**TITLE:** Hunting  
**MEDIA:** Acrylic, pigment, mixed-media on paper  
**DIMENSIONS:** 9.5 x 12.5"  
**YEAR:** 2014



**TITLE:** Riding  
**MEDIA:** Acrylic, pigment, mixed-media on paper  
**DIMENSIONS:** 9.5 x 12.5"  
**YEAR:** 2014





MARGOT VOORHIES-THOMPSON  
SURVIVAL THROUGH  
TRANSFORMATION



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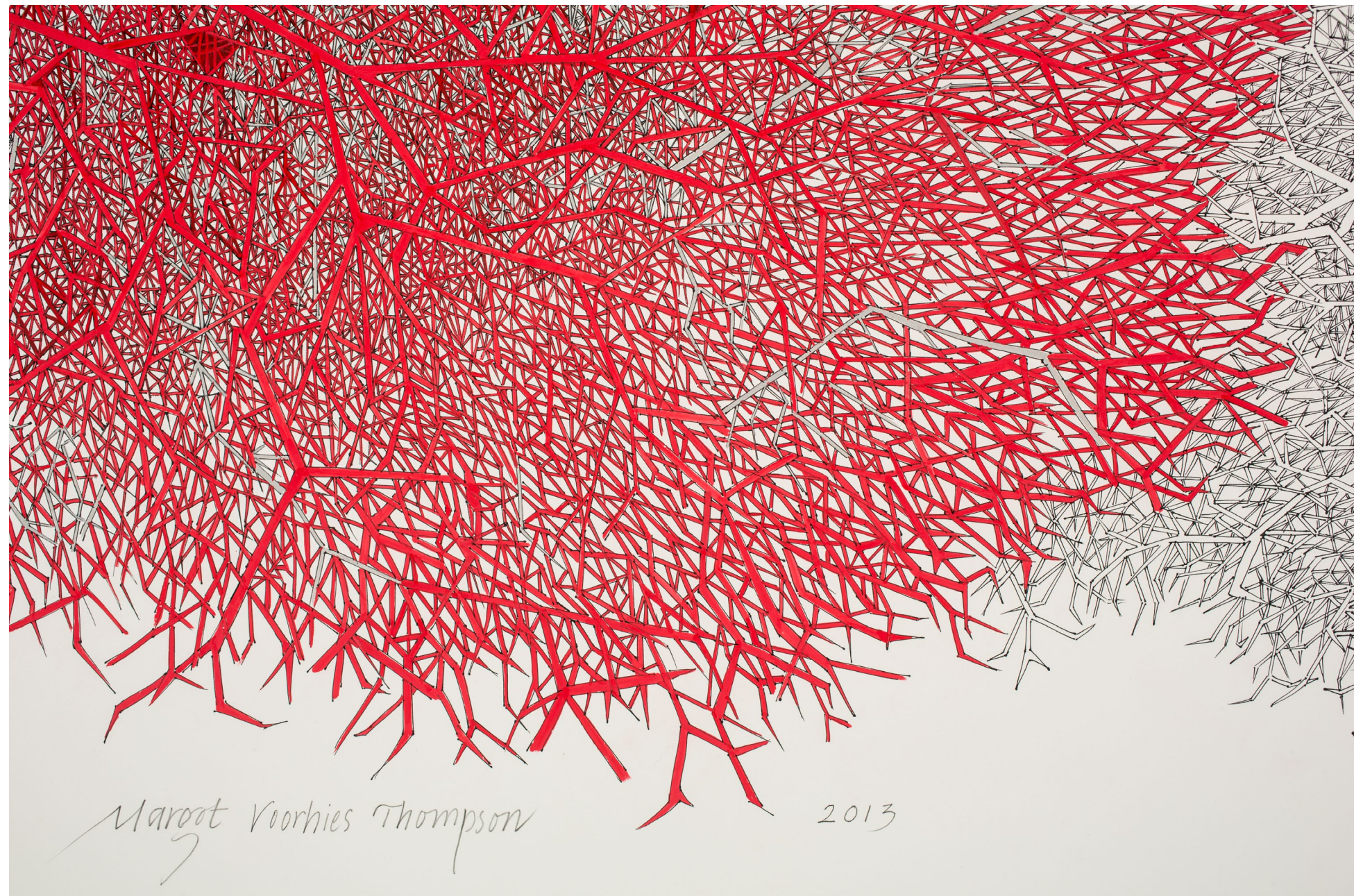
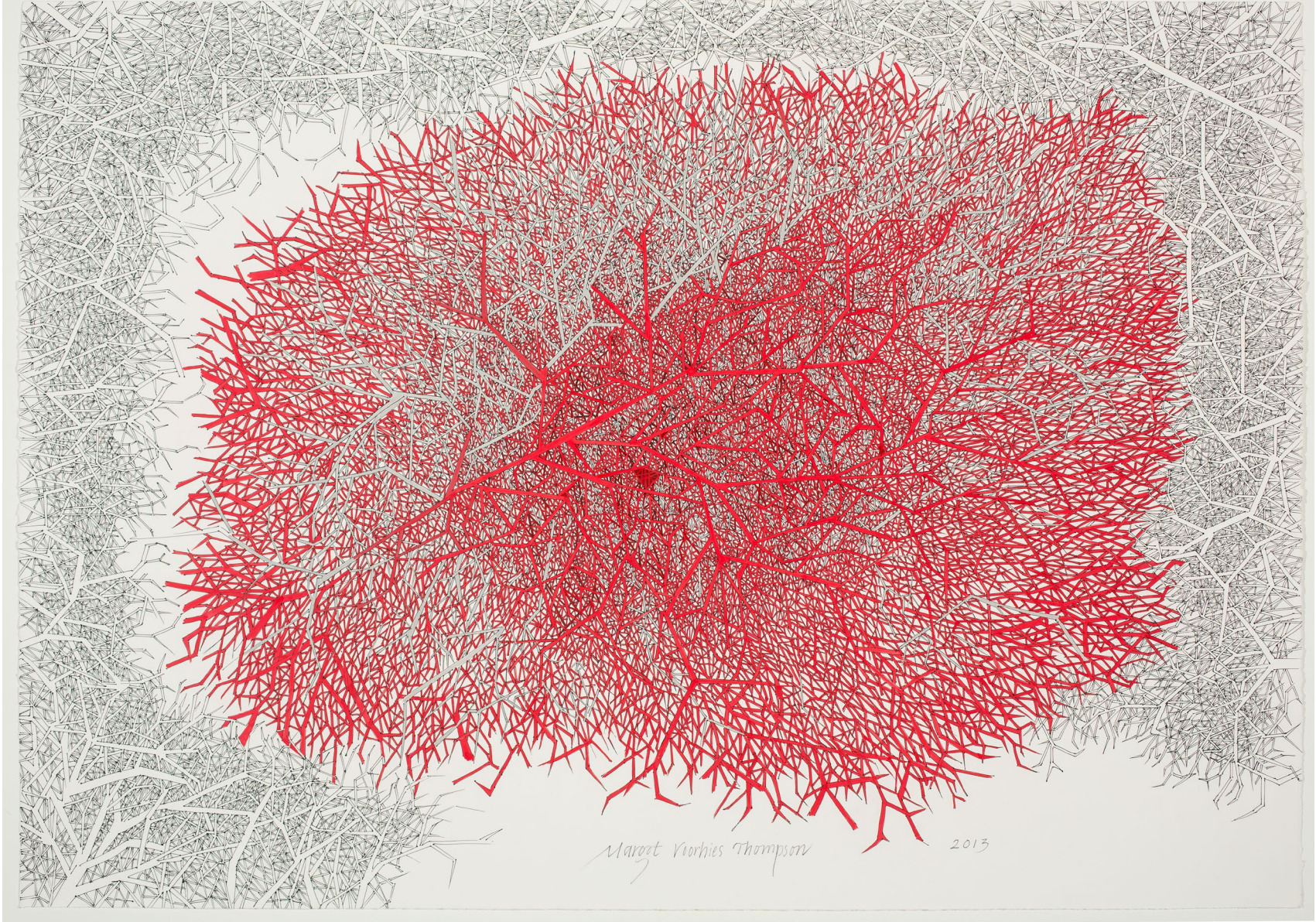
I am inspired by the connections between natural history and human history, linguistic diversity and biodiversity, calligraphy and paleography, poetry and music. References to alphabets, both personally invented and historical appear throughout my work. Themes of survival through transformation, reinvention, mastery and transcendence reassert themselves over time.

In my recent work I have enjoyed making connections between visual metaphors and the ideas that drive them. Taken together, this gathering of metaphors could be compared to other works of art, eg. Dylan Thomas' use of disembodied voices to represent complete characters in *Under Milkwood*. Specific conditions of locality and time speak to a universal human condition.

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My conversation with Buzz took off. We share a love for the book arts. To exemplify new directions I showed sample clips from my video. These demonstrated stop-motion techniques used to animate calligraphic drawing, lines, and gestures which used our Northwest landscape as the canvas. A complex drawing (illustrated) that had been animated for inclusion in the video was on my table. He said, "Make more of them." I was powerfully affected by conversing with someone who understands the broader aesthetic and philosophic underpinnings of calligraphy. He knows why I spend my life pursuing spirited calligraphic lines. I loved what he brought to our conversation and the ideas generated.

TITLE: TALK  
MEDIA: Oil on Panel  
DIMENSION: 42 x 53 x 1.5"  
YEAR: 2014



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I'm an artist and I live and work in Portland, Oregon. My current sculptural work takes the form of medium- to large-scale containers. Outwardly, their forms point to a tangle of references, including ancient tombs and burial markers; Minimalist sculpture; and the materials of artwork transportation (i.e. shipping crates).

The surfaces of these sculptures are executed in drab earthen tones and pieced together from scraps of cork sheet creating fractured patterns of intersecting lines. Their exteriors are then rubbed with dry pigments (bone black and chalk dust) and the sculptures are left outside, where the elements, including generous Northwest rainfall, determine the work's final patina of alternately absorbed and repelled pigment.

The sculptures are hollow. Within each are objects of ephemera that hold value for me, including letters from family, sketchpads, old artwork, diplomas, and other items freighted with personal history. This gesture — at once memorializing and erasing — is the work's heart, addressing themes of memory, mortality, and ownership within modern culture.

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#### PUBLIC COLLECTIONS

Jordan Schnitzer Museum of Art, Eugene, OR  
Fidelity Investments, Inc. Boston, MA  
University of Oregon (Ford Alumni Center), Eugene, OR

#### PUBLIC COMMISSIONS

2014 Stanford Bioengineering School (in partnership with Felt Hat Design), Stanford, CA  
2013 West Linn Police Facility, West Linn, OR  
2013 Anstett Hall/Peterson Hall/Chiles Center, University of Oregon, Eugene, OR --Americans for the Arts' Best of 2013 Public Art Award--  
2010 Oregon Arts Commission, Shattuck Hall, Portland State University, Portland, OR

#### AWARDS

2014 Americans for the Arts' 2013 Year in Review (Best of 2013 Public Art Award)  
2010 Pollock-Krasner Foundation Grant  
2007 Regional Arts and Culture Council - Professional Development Grant



JOE THURSTON  
MEMORY  
MORTALITY,  
AND OWNERSHIP



**TITLE:** Nothing Leading Anywhere Any More Except to Nothing  
**MEDIA:** Chalk, bone char, graphite, wood filler, nails,  
cork, glue, wood, contents  
**DIMENSIONS:** Variable  
**YEAR:** 2012-2015





LYNNE TURNER

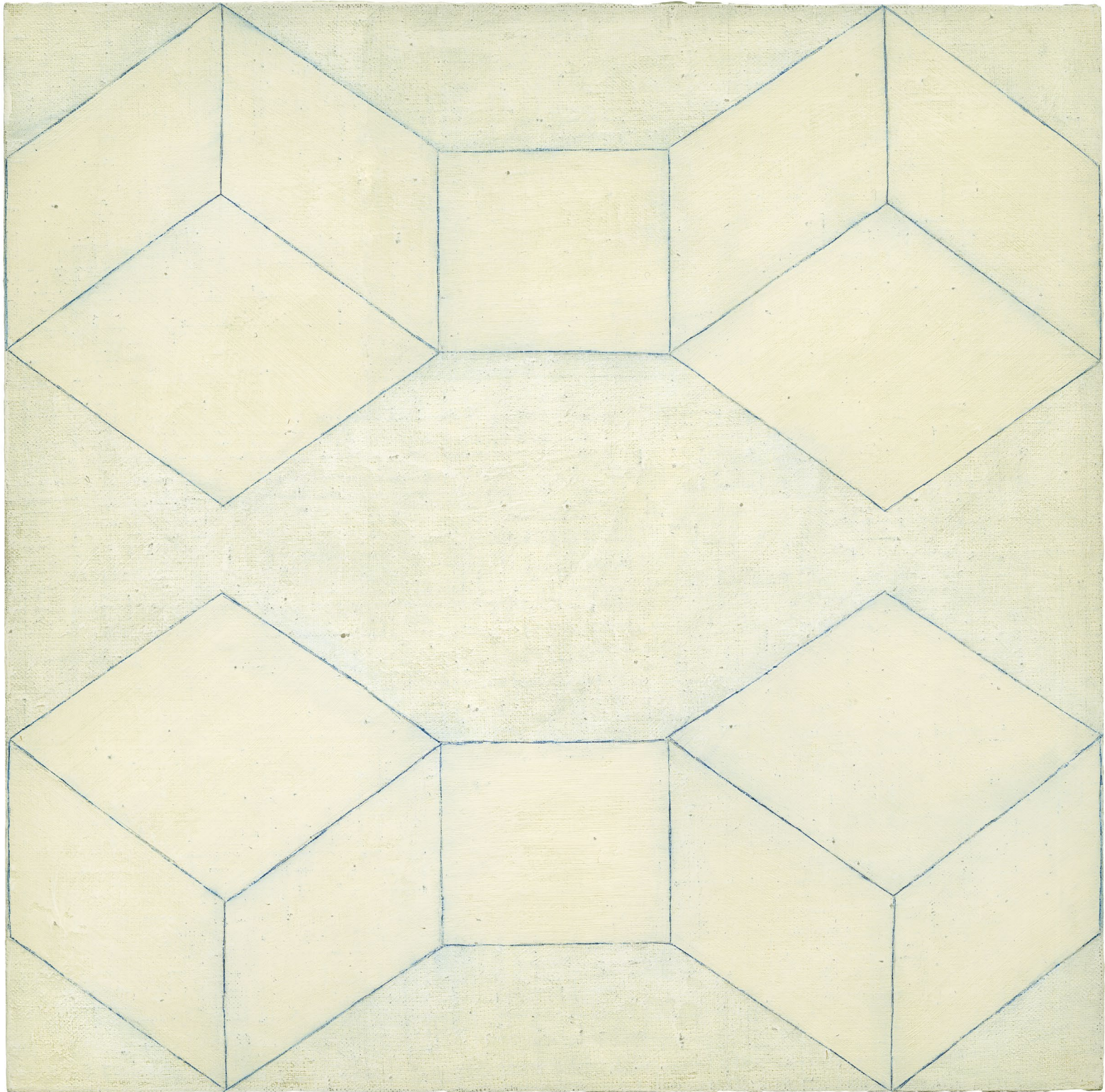


ACADEMIC

Roberto Einaudi Architecture Program in Rome, Italy 1991  
Graduated from Cornell University, BFA , 1992  
Representation: PDX Contemporary Art, Portland Oregon  
Representation: Galerie Bertrand, Geneva, Switzerland  
Affiliated: FELDBUSCHWIESNER, Berlin, Germany

AWARDS and EXHIBITIONS

Recipient / Hallie Ford Foundation Grant, 2014  
Mid-Career Survey / THIRD PERSON / Howard F. Johnson  
Museum, Cornell University,  
Ithaca, New York / 2013  
PAPER / The Saatchi Gallery, London, England, 2013  
Solo Exhibition & Residency / HIGH HOUSE / Portland Institute  
for Contemporary Art,  
Time Based Arts Festival, Portland, Oregon, 2010  
Whitney Biennial / 2010 / Whitney Museum of American Art, New  
York, New York, 2010



TITLE:  
MEDIA:  
DIMENSIONS:  
YEAR:

KARTZ UCCI

A FRIEND,  
A MENTOR,  
AN ARTIST,  
A COLLEAGUE

Written by Dan Powell and Tannaz Farsi

Kartz Ucci (June 26, 1961 (?) -October 6, 2013)

Kartz Ucci was a friend, a mentor, an artist, a colleague. She reveled in the totality of experience – burrowed deep to create connections with other artists, students, dog lovers, cab drivers, and generally anyone that came in to her path. She was an idealist, a mystic, a lover of the finer things in life. Being around her made you excited about the possibilities of being alive through both the hedonistic and the monastic revelation of the body within its cultural shell– never the safe center. Kartz was kind, fiercely intellectual and an advocate for speaking your mind, speaking loudly, speaking with conviction and holding your ground. She was a feminist, a seeker of equality, and protector of difference in all of its manifestations.

In 2004, Kartz's sense of curiosity and adventure led her to leave behind her residence in Toronto, Canada and re-

locate to Eugene, Oregon. Here, she joined the Art Department at the University of Oregon and received tenure in 2011. During this period she was amazingly prolific in her practice as an artist, became a teacher who was sought after by graduate and undergraduate students alike, and taught inventive and thought producing courses that tapped into the very core of what it is to be an artist. Kartz was ambitious in the scope of her work and demanded a great deal of herself, and these traits brought her considerable admiration and respect. Kartz Ucci carried on an endlessly intellectual pursuit of beauty and perfection in her practice, always seeking that which lies beyond presence; Further than Everything.

Kartz Ucci was an installation artist whose work seamlessly crossed media bounds, exploring the expanded fields of video, performance, painting, drawing, sculpture, and photography according to what best conveyed the conceptual content of a given piece. Her practice was located at the inter-

section of material, including sound, text, light, and its integration with concept. A recurring metaphor in Kartz's practice was the 'location of desire', and the 'pursuit of happiness'. Language theory and philosophy informed her creative approach and her subject matter was often determined by emotional responses to her physical surroundings. Within this, her method was one of merging two conceptual strategies to art making – rule based art and appropriation. The making of work then, became a perfunctory affair, guided by the rules she would establish beforehand. As seen in the piece 368 songs with the word sad in the title mixed into one song, for Kartz, the idea becomes a machine that makes the art. Since her passing, her vitality, independence and generosity in life has revealed an irreplaceable void in our community.





LAURA VANDENBURGH

EMBEDDED  
IN DYNAMIC  
SYSTEMS

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Long based in drawing, my work has taken many forms including installations, wall drawings and works on paper. The recent work has become more expansive and process driven, often straddling the floor and walls, as I grapple with questions about how we are embedded in dynamic systems.

The current drawings unfold gradually without a predetermined plan; as a net pattern expands, contracts and adapts, or the cutting and stacking of paper ensues, a field or form emerges. I am interested in the way that small, incremental, unspectacular actions accrue over time and yield something more complex, strange and surprising.

Having George Baker in my studio for a conversation about work in progress was such a gift. He was an incredibly generous visitor and his observations helped me see my own work in new ways.

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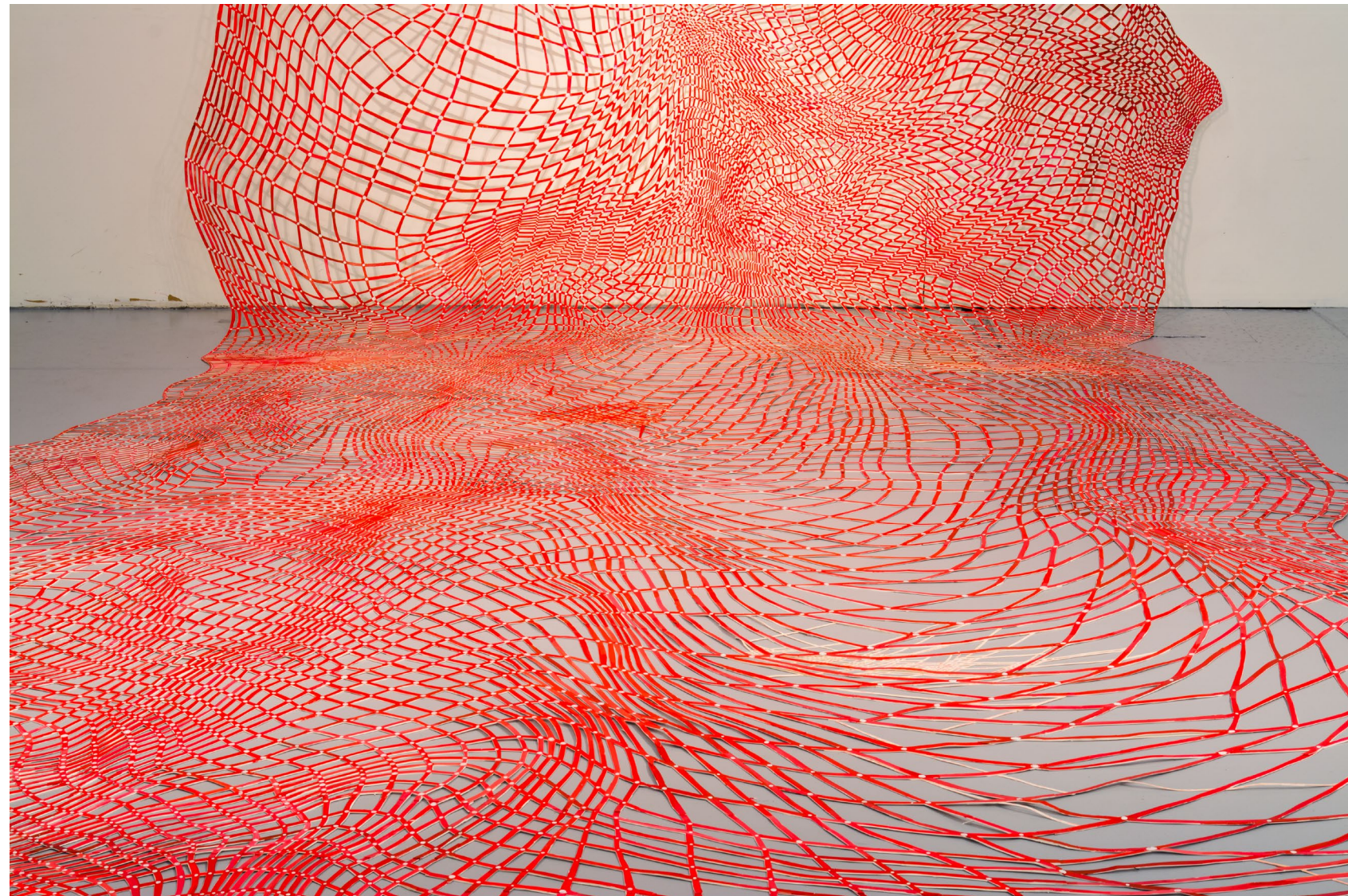
ACADEMICS

1993 MFA, Painting, Hunter College, CUNY, New York, New York  
1988 DVM, School of Veterinary Medicine, University of California, Davis  
1984 BS, Zoology, University of California, Davis  
1998- present Associate Professor, Department of Art, University of Oregon

EXHIBITIONS and RESIDENCIES

2015 Constructs, Disjecta, Portland, OR  
2014 Wolkenschauen ("to observe clouds"), traveling exhibition, Kunstverein Passau, Passau and Grosse Rathausgalerie, Landshut, Germany  
2006 No(W)here, Susan Hobbs Gallery, Toronto, Canada  
2002 & 2005 Ucross Foundation Residencies  
2002 drift, Portland Institute for Contemporary Art, Portland, OR





TITLE: Muscle Net (detail)  
MEDIA: Acrylic paint, marker, and paper  
DIMENSION: 119" x 199" x 229"  
YEAR: 2014





TERRI WARPINSKI  
WALLS AND FENCES  
PAST AND PRESENT

TITLE: Descent (East Jerusalem)  
MEDIA: Archival pigment print mounted on aluminum  
DIMENSION: 17 x 32"  
YEAR: 2014



The primary focus of my work for the last five years has been on three border zones – the former Berlin Wall, the U.S.- Mexico Border, and the Israel-Palestinian separation barrier – where walls and fences, both past and present, serve as embodiments of social and political oppositions mark and divide the physical landscape. The resulting project, Surface Tension, explores the multiple and conflicted perspectives that complicate these places.

For the thirty years that I have been living and working in Oregon as artist I have largely had to go elsewhere to have my work seen. The Ford Family Foundation provided me with the only studio visit with a curator, critic, or gallerist I have had outside of an academic context and beyond grad school a very long time ago. I am grateful for the invitation to participate in the Critic Curator Tour, and greatly value the experience for the sense of connection and the sincere encouragement that came of out it.

ACADEMIC

MFA, School of Art and Art History, University of Iowa, 1983  
MA, School of Art and Art History, University of Iowa, 1982  
BA, Humanistic Studies, University of Wisconsin – Green Bay, 1978

PROFESSIONAL

Professor of Art, University of Oregon, 1984 to the present  
Visiting Professor of Art, New Mexico State University, 2009

AWARDS and EXHIBITIONS

Oregon Art Commission Individual Artist Fellowship, 2014  
Career Opportunity Grant, Oregon Art Commission and the Ford Family Foundation, 2013  
Fulbright Senior Scholar/Visiting Artist Fellowship, 2001  
(solo) Surface Tension, solo exhibition, Lincoln Center, Fort Collins, CO. Sept. 5 – Oct. 31,  
(international group) Usted No Deberia Estar Aqui/You Should Not Be Here, Orange County Center for Contemporary Art, Santa Ana, CA. Nov. 1 – Dec. 13.



TITLE: Codigo (de acceso)  
MEDIA: Archival pigment print mounted on aluminum  
DIMENSION: 17 x 32"  
YEAR: 2014



BILL WILL

## CURIOUS ARTWORKS, SERIOUS ISSUES

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I try to create curious artworks about serious issues. I combine materials and ideas that are seemingly at odds to encourage critical thinking about our collective human behavior. The humorous undertones of my installations and sculpture attracts the viewer's attention and disarms them. Once disarmed, the potential for the consideration of a controversial issue exists. Conformity, economic disparity, bureaucracy, and jingoism are some of the contemporary issues that I address in my work. I try not to be didactic - my primary goal is to open up a subject for further thought.

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I am reminded that it is always good to talk about ideas – especially to art professionals who are unfamiliar with my work. When I hear myself trying to explain my intentions I am surprised to learn what bears scrutiny and what doesn't. This helps to clarify how I should proceed. The studio visit contributed to a deeper understanding of my own work.

PROFESSIONAL  
Professor, Oregon College of Art and Craft  
Nine Gallery

AWARDS and EXHIBITIONS  
Bonnie Bronson Fellowship (2006)  
Bill Will: Prototypes, 1980-2005, The Art Gym, Marylhurst University (2005)  
Undertow, Installation, Art Museum of Nihon University, Tokyo, Japan (2012)  
Passage, Public art commission - Portland-Milwaukie Light Rail Project, Portland, OR. (2015)  
Bloat, Kinetic installation, Portland Art Museum (2012) with LeBrie Rich



TITLE: Descent (East Jerusalem)  
MEDIA: Archival pigment print mounted on aluminum  
DIMENSION: 17 x 32"  
YEAR: 2014



AMANDA WOJICK  
TINY PIECES  
OF COLOR

Over time my work has engaged relationships between landscape, abstraction, history, and desire. I spend a lot of time in my studio moving around tiny pieces of color. This process leads to various kinds of sculptures, drawings, and paintings that I work on simultaneously. In this way, I create in-between forms that are shaped by multiple ways of seeing and working. I often work with quantities of brightly colored everyday materials ranging from paint-chips, band-aids, and linoleum, to paper, tape, steel and wood; growing them into abstract and irregular forms and fields. Regardless of method or medium, my projects reposition everyday material and action into spaces of private speculation and possibility.

ACADEMICS

MFA Milton Avery College of Art, Bard College  
MFA New York State College of Ceramics, Alfred University  
BA Colgate University  
Associate Professor, University of Oregon, 2001-present  
Represented by the Elizabeth Leach Gallery

EXHIBITIONS and AWARDS

Permanent Collections: Portland Art Museum & Tacoma Art Museum  
Oregon Arts Commission/Ford Family Foundation, Ucross Foundation, University of Oregon, Portland Art Museum, Ragdale Foundation  
Exhibitions: Portland Art Museum (OR), Tacoma Art Museum (WA), Everson Museum (NY), Elizabeth Leach Gallery (OR), Nina Freudenheim Gallery (NY), Susan Hobbs Gallery (ON), SPACES Gallery (OH), Buffalo Arts Studio (NY)





TITLE: The Hawthornes (installation view at Elizabeth Leach Gallery)  
MEDIA: Welded steel, paint  
YEAR: 2013  
PHOTO CREDIT: Dan Kvita





