

# PORTLAND 2010

A BIENNIAL OF CONTEMPORARY ART  
DISJECTA INTERDISCIPLINARY ART CENTER

MARCH 13 — MAY 22, 2010



# PORTLAND

# 2010

Published on the occasion of Portland2010: A Biennial of Contemporary Art,  
presented by Disjecta Interdisciplinary Art Center and curated by Cris Moss.

Portland2010 was presented in Portland, Oregon, at the following venues: Alicia Blue  
Gallery, Alpern Gallery, The Art Gym at Marylhurst University, Disjecta Interdisciplinary Art  
Center, Elizabeth Leach Gallery, Leftbank, The Templetion Building, Rocksbox Fine Art, and  
White Box at the University of Oregon, Portland February 21 through May 9, 2010.

Copyright © 2010 Disjecta Interdisciplinary Art Center, 8371 N Interstate Ave., Portland, Oregon 97217

Designed by Joshua Berger, Plazm Design [www.plazm.com](http://www.plazm.com)

Typeset in Gotham by Hoefer & Frere-Jones, and Adobe Garamond

Edited by Kelly Bryan

Printed by B&B Printsource, Tigard, Oregon

Portland2010 was made possible by grants from Meyer Memorial Trust, Oregon Cultural Trust and the Regional Arts & Culture Council, and sponsorship and in-kind generosity from: Alicia Blue Gallery, Alpern Gallery, Chas Bowie, Annie Buckley, B&B Printsource, Joshua Berger, Plazm Design; Kelly Bryan, Deschutes Brewery, IFCC, Lamar Advertising, Leftbank, Mark Stein Photography, Milepost5, Cris Moss, Portland State University, Rock's Box Fine Art, Stephanie Snyder, Kevin Smith, Trimet, Sign Wizards, White Box, University of Oregon, and many volunteers.

Exhibition Coordinators: Natalie Garyet, Katherine Rosenheim, Alexandra Smith, Amy Peterson  
Photography Credits: All Mark Stein Photography, with the exception of Lucas/Conkle: photo Marne Lucas; Andres detail: Holly Andres; Arnold detail: Corey Arnold; Slappe detail: Stephen Slappe.



Meyer Memorial Trust



Oregon  
Cultural  
Trust



Regional Arts &  
Culture Council

the  
leftbank  
project



HOLLY ANDRES / COREY ARNOLD / PAT BOAS / JOHN BRODIE / BRUCE CONKLE & MARNE LUCAS / DAVID CORBETT / DITCH PROJECTS / DAVID ECKARD / DAMIEN GILLE / SEAN HEALY / TAHNI HOLT / JENENE NAGY / OREGON PAINTING SOCIETY / MELODY OWEN / CRYSTAL SCHENK / CRYSTAL SCHENK & SHELBY DAVIS / HEIDI SCHWEGLER / STEPHEN SLAPPE / KARTZ UCCI

## THE FIRST YEAR

Since our founding in a former Masonic Hall in North Portland ten years ago, Disjecta has concerned itself, surrounded itself and evolved with a rapidly changing community of artists. Many of the artists who had exhibited at Disjecta and 2003's summer-long Modern Zoo were just beginning to receive recognition for their work. A handful could point to the honor of having been selected for the Portland Art Museum's Oregon Biennial on their resume, among them Brad Adkins, Chandra Bocci, David Eckard, Anna Fidler, Melody Owen and Sean Healy. In truth, very few artists who have prospered in Oregon for a sustained career *don't* hold their Biennial year(s) as a mark of import. Still, as we at Disjecta watched those emerging artists be drafted by the Museum, we held a kind of team pride, a knowing smile that this *was* what was important now, and it felt somehow surprising and vindicating to have that acknowledged by the visual arts institution of record.

The tittering "outsider" pride was only temporary. Things were busy. 2000-2006 had been a period of explosion for arts exhibitions organized and succeeding outside of the Museum, which is only healthy for a growing art town about to take the next rung on the ladder. New curatorial voices had established themselves, among them Sam Gould (Red76) and Cris Moss (Donut Shop), whose itinerant and exuberant shows were presented at Disjecta and other young and improvised spaces. In 2003, Core Sample spread smartly organized shows throughout the city, many curated by artists themselves.

By 2007, Portland's art scene was ferocious and engaged. The change and flux seen in the artist community was mirrored by our institutions. The landscape of Portland's gallery system grew, new faces emerged and old traditions changed. The Portland Art Museum announced that the Oregon Biennial, presented

since 1949, would become the Contemporary Northwest Art Awards. The exhibition shifted to a regional focus that would highlight fewer artists. We at Disjecta were in a state of change as well. On the cusp of signing a long-term lease on our 12,000 square-foot Kenton space, our attentions had been squarely turned to commercial real estate, to program building and drop-ceiling demolition. We knew that one of the few burgeoning contemporary art spaces would continue the Biennial tradition, but we also knew that it couldn't be us to rush to claim it. In 2008, we opened our long-term home and began to build a strong year-round program of exhibitions and performances that reflected the expanding Portland arts scene. The next year, we took a deep breath and decided it was our time.

Biennials are tricky. There is no one approach, and this leads to much discussion, questioning of intention, and, as we knew well going in, bickering. What else we knew: the artists of Oregon deserved to be considered beside one another in a thoughtful way. The discourse begun by such a stance is not replicated by a year's worth of stellar shows. A solo exhibition or thematic group show asks questions of the artists. A pointed survey of artists from a place also asks questions of the place, and allows the answer to be told internationally. We knew also, that Disjecta's Biennial would be decidedly different than the Museum's, both by necessity and intent. Our first decision was to rely on the many talented curatorial voices that we had worked with over the years, and for the invited curator to have a large hand in shaping their own view of a Biennial at each presentation. We are thankful that our first ask, Cris Moss, returned a Yes. True to our hopes, Moss has presented Portland2010 very close to his own well-developed point of view. We are grateful for his fearless direction. The next Biennial, in 2012, will be similarly driven by the aesthetic and curatorial concerns of the invited organizer.

Portland2010 should accomplish a number of goals. We would like for each of the selected artists to have an opportunity to present their work to new local viewers engaged by the formality and publicity of the Biennial, as well as to curators, galleries and institutions around the globe. This is not a biennial that celebrates a singular, unified voice of the local art world, it reveals the multitude of artistic endeavors that are taking place in Portland and beyond, and that are helping transform the way we are viewed on a national/international level. Oregon artists Harrell Fletcher, Chris Johanson & Jo Jackson, MK Guth, Storm Tharp, and Jessica Jackson Hutchins are among those who have brought Portland, through and (importantly) beyond their inclusion in the Whitney Biennial, to the attention of major art centers. That these artists rely on work and sales outside of the Portland market is a sign of our need to educate and grow a larger collector base, yes, but also proof of the possibility of combining an Oregon ZIP code with an international patronage.

Biennials by nature serve to mark time. Portland2010 will be evidence for now and in decades to come of the paths that Oregon art has taken. It will be a milestone for the artists included as well as a reference point for curators, contemporary art centers, viewers and patrons. We are pleased to have had the opportunity to be of record.

Disjecta thanks the artists; curator Cris Moss; our key funders Meyer Memorial Trust, Oregon Cultural Trust and the Regional Arts & Culture Council; the hosting venues; our collaborators and friends across the city; and our many volunteers for making Portland2010 possible.

—Bryan Suereth  
Director

—Meagan Atiyeh  
Board Member

# CURATORIAL STATEMENT

## CRIS MOSS

A biennial survey of an art community, international, national or local, has been a staple throughout history. As the curator for Portland2010, I was challenged to reflect the creative community in Oregon, to define what makes a successful artist, what makes an influential artist, and what makes an artist important to their local community. Ultimately, I was challenged to curate this exhibition for the people of Oregon.

Whether through traditions of craft, painting, photographic arts, installation or new media, ours is an arts community fairly adept at embracing a plurality of individual practices. I did not set out to represent categories of work, or to show a particular vein of medium or trend. Rather, in selecting artists to include in Portland2010, first and foremost I considered the quality and evolution of an artist's technique and intellect as proved by their body of work. I believe the studio functions as an important breeding ground for concept and execution; thus, I was drawn to many artists that demonstrate a commitment to art-making in a focused and intense studio environment. These artists exhibit on a regular basis, through commercial galleries, nonprofit organizations and/or ad hoc venues. Ultimately, art is the central component of their lives.

As an artist and a curator, I am personally interested in art that challenges expectations or materials. I looked for artists who convey this sense of challenge in myriad ways. Bruce Conkle & Marne Lucas, Melody Owen, and Sean Healy confront social issues with very sure aesthetic choices. Holly Andres, Tahni Holt, Heidi Schwegler, and David Eckard blatantly confuse fact and fiction to create their narratives. The installations of Jenene Nagy, Damien Gilley and the Oregon Painting Society prove masterful at engulfing the viewer, while challenging approachability and

participation. Ditch Project's show at Rocksbox accomplishes some of the same effects if viewed as an installation, while each object or video still maintain a very clear individual presence. Smart and unanticipated choices in both scale and material drew me to the work of John Brodie, Crystal Schenk & Shelby Davis, Corey Arnold, and David Corbett, each of whom reveal a hint of the mad scientist that far transcends the paper, paint and drywall of their included works (more than a hint, in the case of Crystal Schenk's crystals). Finally, many of the artists working with video, including Pat Boas, Stephen Slappe, and Kartz Ucci, use hard-edged technology to reach a sublime poetic narrative.

Clearly, not all of the artists of Oregon who fit into the above criteria are included. For this survey to be true to my curatorial viewpoints, the number of artists had to be modest in comparison to the large number of talented practicing artists in the state. I wanted to shape a direct and personal viewing experience for each artist presented in Portland2010. I saw each as a small window into the contemporary art world.

Thus, Portland2010 was treated as a series of one-person exhibitions as opposed to a group exhibition. The Biennial inhabited numerous galleries and venues throughout the Portland metro area. While some of the exhibition venues required the artists to coexist in a proximate environment, the work stood on its own, in refreshingly different manners of exhibition, displaying a full spectrum of visual experiences.

The entirety of the exhibition extended over a three-month period in ten locations. Each venue—be it a pre-existing exhibition space or a raw space transformed for exhibition—provided a unique challenge for the artists to create and exhibit their work

in response to a specific environment. Ultimately, this exhibition avoided the trappings of a simple package; it was not a walk-through art survey that could be experienced in a single viewing at one location. Visitors had to take an active role in experiencing the full spectrum of Portland2010.

As the tradition of the Portland Biennial continues, I believe it is the duty of individual curators to employ their personal experiences, philosophies and professional practices. As the artwork being produced continues to evolve, so should the direction of the curators.

The goal for Portland2010 was to challenge the viewers of this exhibition in the same manner that I was challenged in curating it. This was an opportunity to celebrate and experience a diverse collection of art and a diverse assemblage of artists. This was an opportunity to experience what it means to be a contemporary artist living and working in Oregon today.

Cris Moss is gallery director of Linfield College, in McMinnville, Oregon and founder of the curatorial project the Donut Shop. His multi-media work has been exhibited internationally, including the Melbourne International Art Festival, Display Gallery, Prague; Maccarone Inc., New York; Swiss Institute -Contemporary Art, New York and Elizabeth Leach Gallery. He holds an MFA from New York University.



# NORTH BY NORTHWEST BY SOUTH: PORTLAND 2010

## ANNIE BUCKLEY

In the increasingly global world of contemporary art, regionalism is a quandary. To be an overtly Southern or Latin or Northwest artist—as opposed to just being an artist—is to potentially pigeonhole one's work. Thus to gather artists in an exhibition under the auspices of region, or for that matter, ethnicity or culture or gender, in this day and age is a gamble. But it's a gamble many curators and institutions continue to make, often very successfully. The global-ness of contemporary art embraces metropolises across the world, with New York at the nexus, and features signifiers of contemporary art—essentially, well-made things based on an idea. That the work included in Portland2010 fits this widely interpreted contemporary norm and bears little marker of locale is, in a sense, an achievement. This Biennial is as much a picture of the contemporary art that happens in this particular place as it is a picture of the city's vivacity as a site for contemporary art. Nonetheless, title and site persist; Portland2010 is a picture of Portland art too, in all its innovation and diversity, craft and community. And ultimately, isn't that part of what makes it interesting? Local or global, sameness is dull, and Portland2010 is not that.

True to the DIY nature of the Northwest in general, and Portland specifically, this year's Biennial has an energetic, independent, "let's put on a show" feel. To see it and to meet its dedicated organizers, Bryan Suereth and Meagan Atiyeh, Disjecta director and board member, respectively, is to immediately—or as immediately as possible with a show that takes at least two days to see in its entirety—grasp the sense that collaboration can yield results individuals could not achieve on their own. The decided David vs. Goliath tinge to Portland2010 grows out of local history; from 1949 to 2007, the Portland Art Museum hosted a biennial to showcase talent from Oregon.

As a whole, Portland2010 frames, identifies and calls attention to the thriving, innovative, eclectic, and yes, *local* contemporary art scene. Though curator Cris Moss bristles at the term "Portland artist," the Biennial features 19 artists, all from Portland, save one artist from Eugene and a collaborative from Springfield. Even so, Moss's response is understandable; all of the organizers and many of the artists have lived, worked or been educated in cities other than Portland. The work, smartly curated into a series of mini solo exhibitions, certainly stands on its own, region aside.

So what, if anything, can be seen as local? Initially, the installation itself, a charmingly unwieldy series of exhibitions spread throughout the city in venues as varied as a warehouse in the stages of disrepair, an established gallery and pretty much everything in between. This setup also provides a tour of the

city, and with the farthest venue a short, scenic drive from downtown, it's relatively simple for viewers to see all eight parts of the exhibition. It seems that the smallness and accessible-ness of Portland leads to an authentic sense of community.

Many of the artists included are members of collectives and most are involved in the arts in other ways too, as teachers, curators and writers. The art world is rife with multiple-hat-wearing participants, this writer included, but Portland2010 evidences a stronger-than-usual tendency toward overlapping interests and creative fusion, collaboration and community. A fine example of collectivity can be found in the energetic Oregon Painting Society (OPS), whose freewheeling installation takes up much of the top floor of the factory-like Templeton Building. With sticks, leaves, sand, cardboard boxes, neon lights and just about everything but actual paint (though that also makes an appearance), OPS's installation references mandalas, contemporary mass-media design, Japanese gardens, rock & roll, and kids hanging out in a garage. Whether or not the crew's imagined narrative of a witch registers with viewers, their ebullient presentation has a fresh, alive sensibility. That sensibility is shared by Tahni Holt's performance-in-progress at Disjecta. But where OPS highlights the evidence of making, Holt's piece is created over the course of the Biennial. Selected in part to represent what organizers see as an important aspect of the Portland scene—multidisciplinary, performance-based work—*Culture Machine (In Progress)* integrates dance and film, presence and documentation, and professional performers with viewer-participants.

A different kind of collectivism is on view at Rocksbox. Videos, drawings and prints by Ditch Projects are presented without names or dates, suggesting joint authorship and the kind of timeless, creative utopia evident in the desolate views and acid-toned foliage of the ecstatically brooding *Honey Slide*. Ditch Projects is the name of a collaboratively run exhibition space, a vacated lumber mill in Springfield, not far from the University of Oregon, where Mike Bray and Donald Morgan, two of the six Ditch founders, are on the faculty. Across the country, art schools are increasingly starting programs in public practice, curatorial endeavors and collaborative onsite art-making. Though not funded or informed by the university, Ditch Projects reflects the underlying energy of an engaged university community.

At the spacious Disjecta gallery, two artist pairs are featured. On entering the space, one is greeted by a to-scale model of a truck, made from white-painted drywall and 2x4s by Crystal Schenk and Shelby

Davis during a residency at the Milepost 5 (the live/work artist complex that also housed me during my visit). *West Coast Turnaround* fills Disjecta's entryway and floods the gallery with the glow from its headlights. Setting it apart from a number of truck/car installations that have populated exhibitions in recent years, Schenk and Davis's work has a light touch. Viewers can easily access the structure's hollow underside before the truck disappears lithely into the wall, as if acknowledging that the image will be easily completed in viewers' minds. Also at Disjecta is an installation by Bruce Conkle and Marne Lucas. The pair has coined the term "Eco-Baroque" for their idiosyncratic blend of nature and artifice, manifested here in a quirky installation crowned by a large tanning bed, suspended from the ceiling and festooned with plants and rocks. Together with foil-framed photographs, it calls to mind an archeological dig into an imaginary kingdom.

Given the beautiful landscape in the Pacific Northwest, it's no surprise that many local artists similarly deal with humans' relationship to nature or use organic materials. In one of the more charming if accidental local identifiers, crystals are featured three times in this exhibition—the first time I have seen them in contemporary art. The most effusive and fantastical example is a crystal-encrusted cow skull by Schenk, one part of the *West Coast Turnaround* team. Schenk grows the crystals herself in a studio that Moss says looks as much like a laboratory as a place for art. Viewers of contemporary art can't help but see a connection to Damien Hirst's diamond-studded human skull, but the wonderfully strange and handmade quality of Schenk's work has a different sensibility, less shimmering critique and more rhapsodic dream.

Also addressing issues of humans' interaction with nature are Stephen Slappe, whose video installation is on view at Leftbank, and Corey Arnold, whose photographs are shown at the Templeton Building. In Slappe's comical and moving *Crossroads*, four towering video screens form a square with the viewer at the center. On facing screens, a young man jogs on a lonely dirt road and a car speeds down the same road. In a neat cinematic trick, both man and car leap from one screen to the opposite upon approaching the viewer, the transition punctuated by the roar of the engine. Patient viewers are rewarded with a profound, and stomach-swerving, simultaneous crossing of man and car. With a distinctly Northwestern dual-identity, Arnold is both an artist and commercial fisherman; his lush and often anecdotal photographs poetically document his trade at sea. The rich colors and powerful, mysterious images of gulls and fishing boats included at the Templeton bring out the majestic and the painterly in Arnold's work.

Another artist to address the human/nature divide is Melody Owen, represented in the Biennial by two solo exhibitions, at Elizabeth Leach Gallery and The Art Gym at Marylhurst University. Owen's collages, altered slides, sculptures and videos investigate intimate, though innocent, encounters with animals and a romantic connection to landscape through a personal vocabulary of repetitive markings and animal imagery. For *Kayavak*, a video at The Art Gym, Owen's camera remains trained patiently on a beluga whale. Recalling Diana Thater's recent video works, Owen's view of animals in captivity is deceptively simple, filled with quiet longing and rapturous respect.

Also marked by a distinctly personal visual language are works by John Brodie and David Eckard, both included at the Templeton Building. The building's crumbling facade and enormous windows overlooking the city provide a perfect frame for Brodie's work, particularly a line of brightly colored mixed-media collages suspended from the ceiling, clothesline style. Like Los Angeles artist Roy Dowell, Brodie makes use of the particular detritus of modern-day cities, collaging pieces of found billboards; Brodie's large, loose works are redolent of flag ceremonies and tapestries. On another floor of the building, Eckard's sculptures and mixed-media works are constructed primarily from wood and found objects and often punctuated by details in the color red. Suggestive of an absent magician or, in a darker read, a festive S&M performance, the objects point to and even seem modeled on a body. They relate as much to theatrical props as to sculpture, which makes sense in that Eckard is also a performance artist.

Contemporary artists have long made use of unexpected materials, but Portland2010 points to innovation with materials as a strong point of the region. David Corbett's yellow-tinged drawings, on view at Leftbank, are made with shellac. Corbett's work is based on structures, but unlike the spate of architecture-inspired art in Los Angeles over the past year or two, Corbett's does not derive from specific buildings—or even structures that could exist. Though he does make one, to excellent effect: the result is a drippy, shiny, inky-black sculpture, *Past Craft*. Also at Disjecta, Sean Healy's installation calls to mind the various building blocks of cars and of bees. On the wall hangs a beautifully strange diptych made from tiny white circles—hand-dyed cigarette filters, it turns out, in one of the most successful and creative uses of material I have seen in years. Across town, at the brand-new Alicia Blue Gallery, Heidi Schwegler also makes powerful use of surprising materials. Schwegler's minimal sculptures are delightfully, if incongruously for this kind of process-oriented work, laden with emotional context. Suspended from the ceiling is a black-flocked Venetian blind, ravaged by a

shotgun; a cement-soaked white bedspread lies clumped on the floor like a forsaken loved one or a long-dead carcass; and a pair of broken eyeglasses hangs on the wall, the pinnacle of dejection but also a clever found sculpture, complete with angled wire lines and shifting planes of glass.

The idea of narrative has been batted about quite a bit recently in contemporary art dialogue, and this idea also flows in and out of Portland2010. OPS and Eckard address it, but the artist that draws most directly on narrative is Holly Andres. At the Templeton, Andres's photographic series dramatizes occurrences in the lives of friends. Highly saturated images suggest film stills and, in the way one event is portrayed through several images, storyboards. Similarly to the way in which Jeff Wall's large-scale photographs suggest personal dreams, Andres's images have the uncanny sense that they could derive from the viewer's own memory bank.

Like the majority of art fairs and biennials over the past decade, Portland2010 is rife with installations. At the Alpern Gallery, Eugene-based Kartz Ucci's *untitled (i want to be a lighthouse keeper)*, a sound and video installation, engulfs both room and viewer in a mysterious blue light. A high-pitched sound bounces around the room in a pattern derived from a lighthouse. Ucci's work draws on a tradition of space and light in California art history, but introduces an enveloping sense of the digital age with technology and conceptual choices informed by language and poetics. Jenene Nagy's site-specific installation, *Destroyer*, in the basement of the Templeton, features bright pink boards placed at delicate angles like large petals fallen among the debris of the site and laced, as if choreographed, with long neon tubes in an elegant vision of destruction. Around the corner, Pat Boas's wall-sized video projection finds poetry in the quotidian; culling from a database of nearly 1,500 photographs of words, Boas sets up a diptych that moves fluidly between images, pairing words to create a flowing visual poem from the text that surrounds us daily, on everything from cereal boxes and cracker packages to bookcases and appliances. On the uppermost floor of the Templeton Building, Damien Gilley draws on the visual potential of the warehouse to create an altered spatial experience, mimicking a descending horizon and architectural lines in various sizes of packing tape. Viewed from exactly the right angle, the lines of tape pull into magical synch to converge into an imaginary skyline.

In the same way, Portland2010 pulls together a series of exhibitions, balancing opposing lines—local and global, partnership and independence, North and South—that cohere into a picture of the city as a thriving place for contemporary art.

Annie Buckley is an artist and writer based in Los Angeles. Her writing appears in Artforum, Art in America, Make Magazine and other publications. She is the author of a book of short stories, Navigating Ghosts, and her art is represented by Jancar Gallery in Los Angeles. Ms. Buckley enjoyed the chance to see Portland2010 and thanks Disjecta for the invitation.

## HOLLY ANDRES NEW WORK

Exhibited at the Templeton Building, March 20-April 25



"My work examines personal narrative and feminine subjectivity. I use photography to ponder the brevity of childhood, the fleeting nature of memory and female introspection. Typically, my images rely on a tension between an apparently approachable subject matter and a darker, sometimes disturbing subtext. The narratives presented in these triptychs are abstractions of real-life events relayed to me by the actual participants in the photos. The work revisits, recreates and preserves memories from their childhoods in which their mothers performed heroic acts in an attempt to protect them."

# COREY ARNOLD NEW FISH WORK

Exhibited at the Templeton Building, March 20-April 25



*"I'm a commercial fisherman and photographer by trade. A sizable portion of my life has been dedicated to composing images that relate to the commercial fishing lifestyle. For the past seven years, I've worked as a deckhand on a Bering Sea crab fishing vessel, Rollo, in Alaska and photographed the experience. The resulting pictures are a visual diary of my love-hate relationship with fishing work, far from the normality of everyday life."*

*The photographs included in Portland2010 focus on the seabirds of the Bering Sea. They exist for weeks, if not months above the sea, days from land, flying from trawler to crabber to longliner and back. We survive together. They give us companionship and inspiration in exchange for discarded food."*

# PAT BOAS WHAT OUR HOMES CAN TELL US

Exhibited at the Templeton Building, March 20-April 25



*"What Our Homes Can Tell Us began in response to 19th century Shaker gift drawings made by spirit mediums as communications from beyond. I wondered what messages might be hovering in the spaces we inhabit, how our belongings might absorb and hold our emotional histories and how we could get them to speak back to us. I began photographing as many words as I could inside my house—on book covers, junk mail, scribbled notes, food packages, clothing labels, products, medicines and the like, eventually amassing a database of nearly 1,500 words. The resulting text was composed by sifting through this captured vocabulary until a story emerged."*

# JOHN BRODIE WESTWORLD

Exhibited at the Templeton Building, March 20-April 25



"For several years I have been obsessed with flags, signs and iconic imagery as symbols desperately striving to hang on to their meaning and power amidst a rapidly changing contemporary culture within an increasingly harrowing political/historical landscape. In this installation I am trying to create my own updated yet reductive versions of these symbols for the year 2010 and beyond."

# BRUCE CONKLE & MARNE LUCAS WARLORD SUN KING

Exhibited at Disjecta, March 13-April 25



Eco: Concerned with living things in relation to their environment  
Baroque: Extravagantly ornate, florid and convoluted in character or style

"Eco-Baroque' is a maximalist aesthetic approach and style based on natural forms in which magnificent opulence is created using ornate or decorative materials, and mixing in simple natural materials when possible or practical. Exploring this concept, the aim is to inform and amuse while questioning our consumption of energy and resources and humanity's ever-changing relationship to the environment, drawing analogies between complex beauty as found in nature and the luxury goods with which mankind seeks to try and separate himself from the animals. Our collaborative process is very spontaneous and allows us to push the boundaries of each of our individual oeuvres, often to absurd dimensions."

# DAVID CORBETT RECENT WORK

Exhibited at Disjecta, March 13-April 25

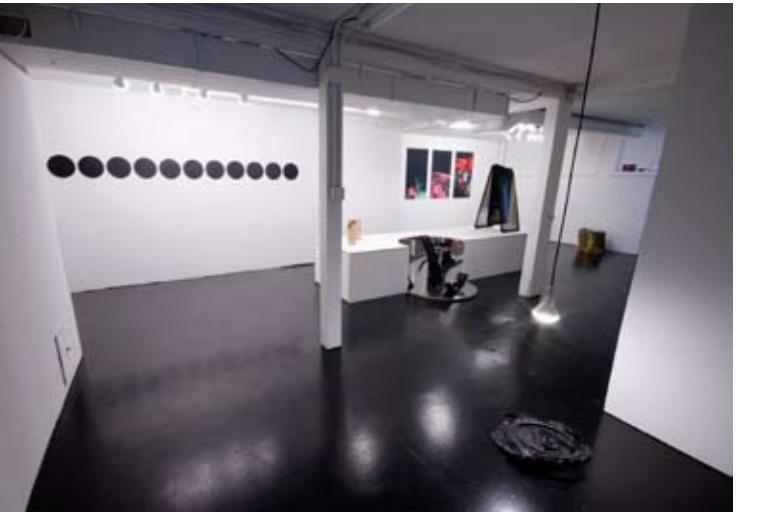


*"This work looks at the way structures are built. Planning a building and the construction process often ride a fragile line of practicality that sometimes exposes elements that cannot be controlled. The idea of building something that will stand the test of time is often compromised and contradicted by many factors. These factors act as contradictory beacons that signal the fragility of our relationship with nature."*



# DITCH PROJECTS ARE YOU READY FOR THE COUNTRY?

Exhibited at Rocksbox Fine Art, March 13-April 25



*"Finding inspiration in the apocalypse of vacancy that marks urban failure, Are You Ready for the Country? identifies and celebrates the urban center's sudden and full submission to the rural margin. Refusing the iconography of idealized naturalism, we opt, instead, to frame rurality as the physical lack of constant urbanity. This expanded arcadia offers an alternate interpretation of provinciality, an opportunity for country objects and backwoods instances to be birthed from the crises of urban decay. Are You Ready for the Country? displays the trappings of this neo-rurality, creating a buck hunter's trophy wall of crude plaza monuments and high-tech folk art."*

# DAVID ECKARD MUNTEBANK (A MORAL DECLINE)

Exhibited at the Templeton Building, March 20-April 25

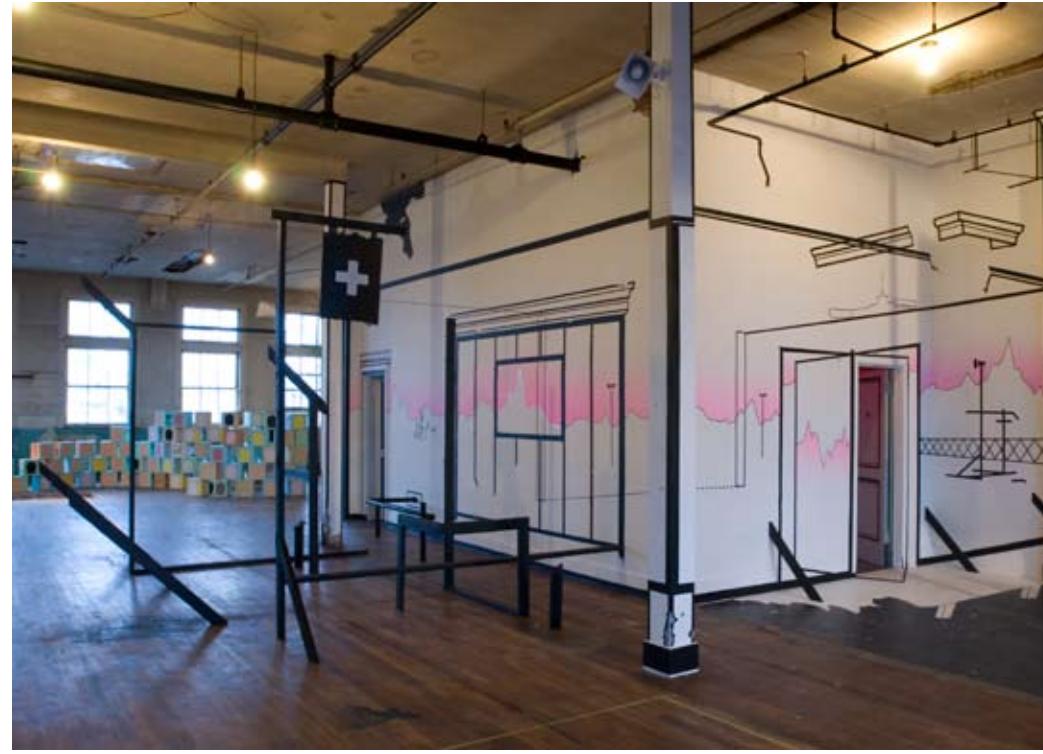


*"Mountebank includes new sculpture and drawings exploring the anticipated gesture, untenable resolve and hollow confidence of the pitch, sermon and spectacle. My practice as a visual artist includes fabricated objects, drawings and prints, installations, and performances. I fabricate residual, fictive artifacts; biomorphic, sexualized schematics; assemble arrested moments or orchestrate transient theatrics. Futility, authority, theatricality and persona enter into my creative exploration as notions to investigate, critique, utilize and exploit."*



# DAMIEN GILLEY ZERO-SUM

Exhibited at the Templeton Building, March 20-April 25

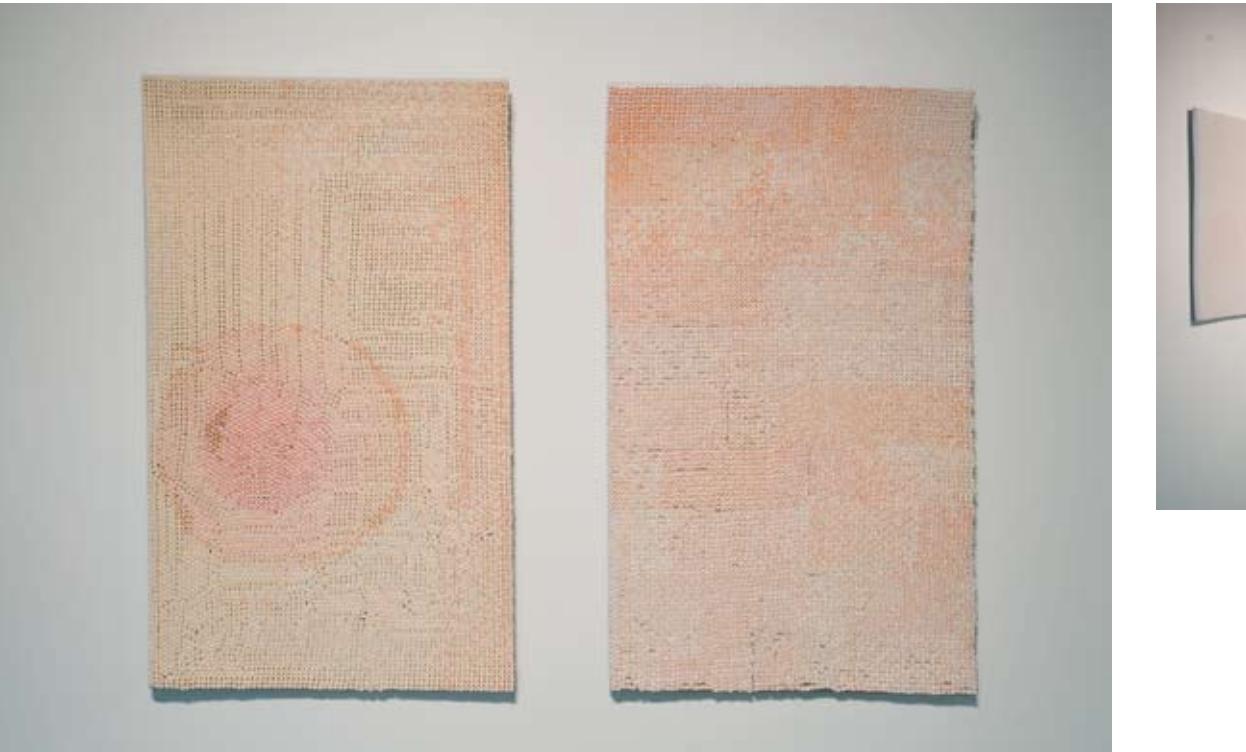


*"By transforming the site into an indeterminate structure, Zero-Sum suggests a site either neglected or partially destroyed, and aims to provoke the viewer's interpretation of what conflict may have taken place and between which two forces. The work questions the unknown motivation of spaces, the potential capital in a site, and the tendency for history to repeat itself. Specific influences guiding this work include interests in duopolies, the housing industry in America, and competition between socio-economic ideologies."*

## SEAN HEALY

### MUSCLE CAR MEMORY/CARCINOMA

Exhibited at Disjecta, March 13-April 25



"This installation directly references the closing of a General Motors plant in my hometown of Massena, New York. It glorifies the pride taken in the generations of families that worked at the plant, while making note of the incredible cost to health, related to many years' exposure to hazardous factory conditions."



## TAHNI HOLT

### CULTURE MACHINE (IN PROGRESS)

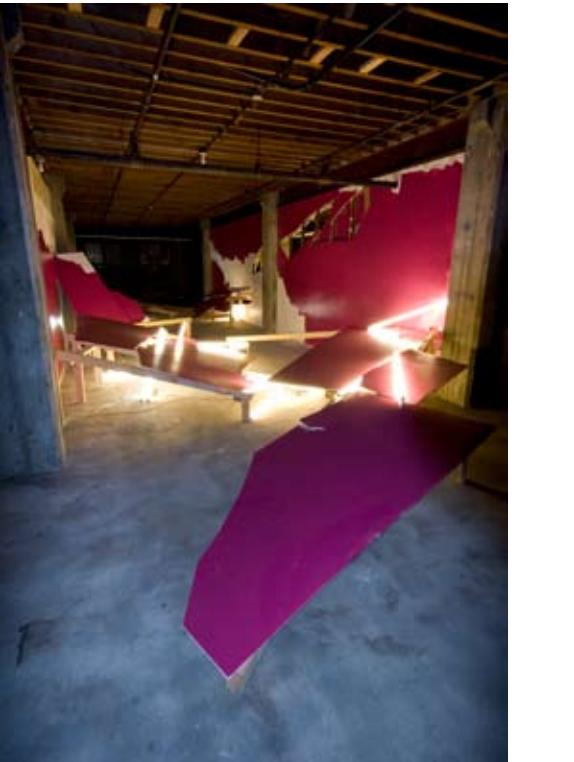
Exhibited & Performed at Disjecta, March 13-April 25



"In Werner Herzog's short documentary, *The Great Ecstasy of Woodcarver Steiner* (in 1972 and 1977 Steiner was the world ski-flying champion), Herzog injects himself as play-by-play sportscaster, blurring the lines between Director, Documentarian and Character. CULTURE MACHINE examines these roles and explores how we, like Herzog, use these methods to contextualize and make sense of our place in the world, and how we decide (or don't decide) to participate. CULTURE MACHINE takes these three roles/methods and uses them to locate and create movement in the body. It asks, filtering through the Herzog lens, how are these interpretive methods used to decipher sensory systems, how do these systems take shape in the body, what are the mechanics of this shape, and how do we express this?"

# JENENE NAGY DESTROYER

Exhibited at the Templeton Building, March 20-April 25

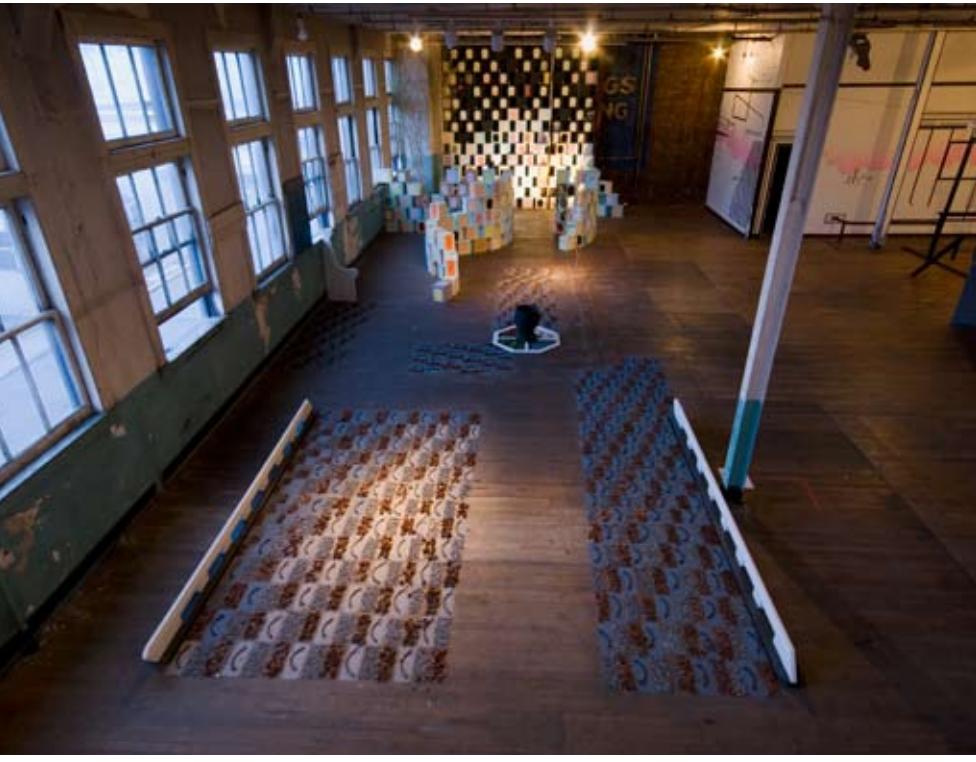


*"Destroyer is a direct response to my recent large scale installation at Disjecta, TIDAL. Using materials most commonly associated with construction, TIDAL transformed the viewing arena into a pared-down space for possibility. With its jagged shape and electric pink paint, TIDAL encroached and engulfed—an invasion. Here, the commonplace becomes a super-phenomenon, evoking a violent beauty. For Portland2010, Destroyer is the crash. The physical restraints of the existing architecture have been dissolved, the hierarchy of work and site is obliterated. Work no longer lives merely on the wall but through it, around it, and in lieu of it."*



# OREGON PAINTING SOCIETY HEXENHOUSE

Exhibited at the Templeton Building, March 20-April 25



*Mildred is a witch. Just a regular witch trying to live a regular witch life. Problem is, the inside of her house has a tendency to turn into a black hole. HEXENHOUSE!*

*"With HexenHouse we present our most expansive and immersive environment yet. Hexenhouse is a house. It's also a game room, a garden, a jungle, an ocean under the stars and a metaphysical Hawaiian chill zone. The vast space of the Templeton Building gives us a chance to explore the collage-like collision of style integral to our group practice on a larger scale than ever before. We've united the pastoral, earthy atmosphere of our early work, the dark retro-futurist aesthetic of our recent shows, and our fascination with domestic environments."*



# MELODY OWEN

## LETTERS FROM SWITZERLAND

Exhibited at Elizabeth Leach Gallery, March 4-27



An exhibition of collages made while in residency at the Gaestatelier Krone in Aarau, Switzerland

*"Through her photographs, videos and works on paper, Melody Owen reaches out and touches, processes and examines the objects and stories that define a specific place. For Letters from Switzerland, using the tools and media of the Swiss-originated Dadaists, Owen created a precise and strange group of collages, examining feelings of dislocation and disconnection. Featuring bisected animals spilling flowers from their guts, and hotels sprouting roots that can't find purchase, these works allude to the deracinated experience of the contemporary traveler."*

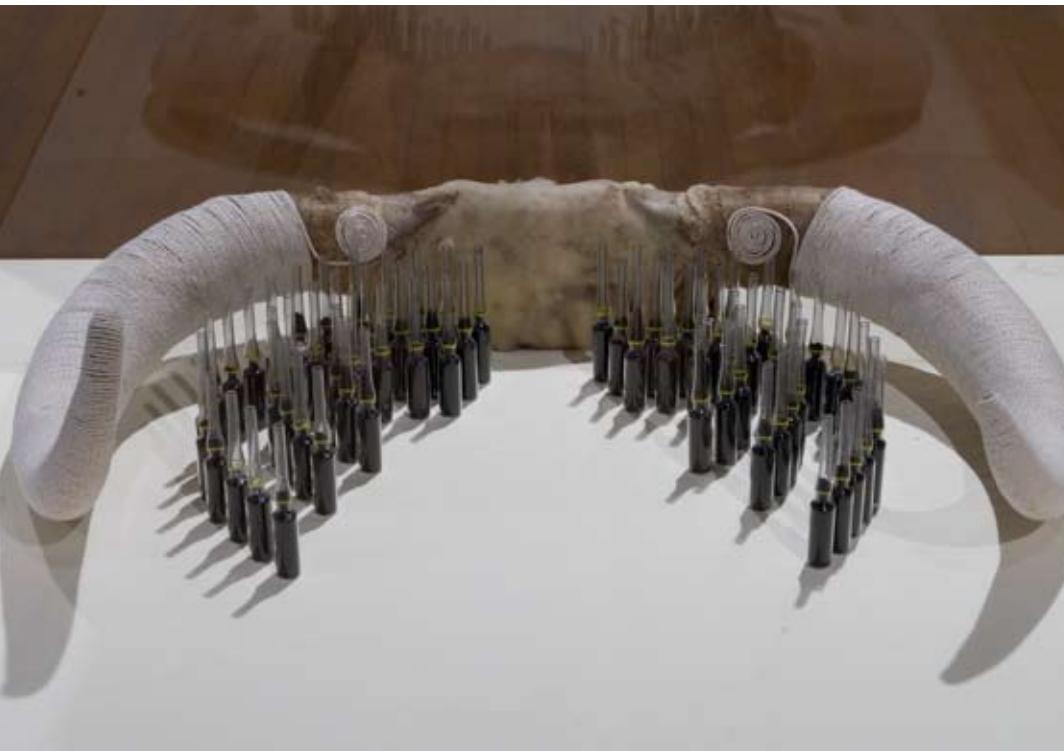
—Elizabeth Leach Gallery



# MELODY OWEN

## SO CLOSE TO THE GLASS AND SHIVERING

Exhibited at The Art Gym, February 22- April 9



*"These works are records of travel and exploration. Owen is interested in the records that explorers keep and in making her own. . .Many of Owen's significant experiences have been with animals, often through the glass of an aquarium or zoo enclosure. The title So Close to the Glass and Shivering comes from the title of a video Owen made of white wolves in the Berlin Tiergarten. The exhibition includes video recorded through a telescope at the Cornell University ornithology lab and bird sanctuary in upstate New York, and videos of a Beluga whale filmed at the Shedd Aquarium in Chicago and of a leopard recorded at the Menagerie du Jardin des Plantes in Paris."*

—The Art Gym at Marylhurst University

# CRYSTAL SCHENK RECENT WORK

Exhibited at Disjecta, March 13- April 25



*"Holy Cow combines some of my personal iconography and family history. My parents were avid rock hounds, and as children my sister and I were often dragged into wilderness in search of quartz crystals, fossils and gold. Now, as an adult, those memories are invaluable. This sculpture is part of a new body of work in which I cultivate crystals over objects—creating overnight a sense of the preciousness that can take mineral formations millennia to grow.*

*Have and Have Not relates to class issues, specifically the increasing gulf between the lower and upper classes. Grocery carts are significant objects for the dual life they live: mass-produced items intended to promote consumerism, and a vehicle of survival, a person's home, a means of livelihood."*

# CRYSTAL SCHENK AND SHELBY DAVIS WEST COAST TURNAROUND

Exhibited at Disjecta, March 13- April 25



# HEIDI SCHWEGLER SWIMMING THROUGH NITROGLYCERIN

Exhibited at Alicia Blue Gallery, April 2- May 9



*"There is material potential in the familiar object that has been cast off, neglected, purposely damaged or propped in an alley and left to rot—over time its function becomes useless. Though still recognizable, it is raw material that through manipulation and force can be infused with new meaning both superfluous and poignant. This suite of objects refers to a super-violent impact, a force which brings clarity that is not deafening, but rather brings every detail into sharp, clear focus. An explosive blast results from the very rapid release of a large amount of energy within a limited space. The more restricted the containment, the more violent its delivery."*

# STEPHEN SLAPPE CROSSROADS

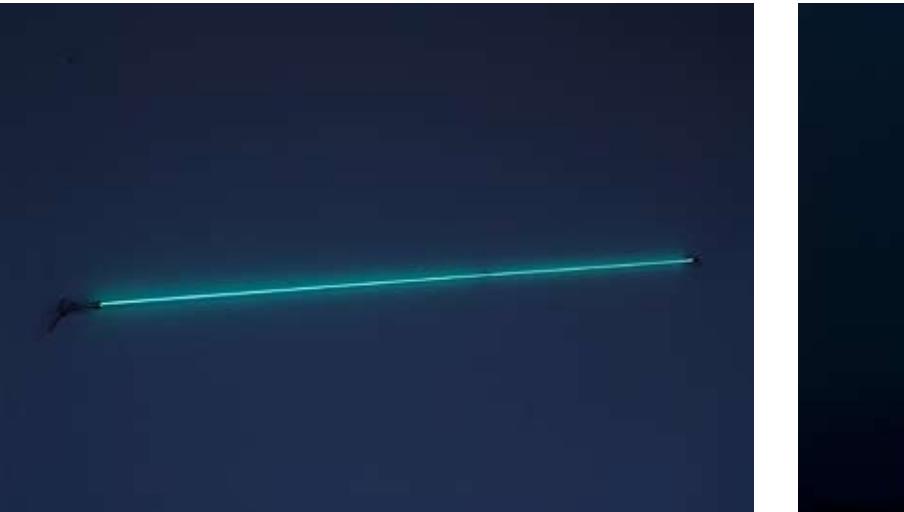
Exhibited at Leftbank, March 20- April 25



*"The meeting of man and machine on the lonely back roads of the American West."*

# KARTZ UCCI

Exhibited at Alpern Gallery, April 2-24



*"untitled (i want to be a lighthouse keeper) is a distilled, constructed view of a horizon line that is at once alien and romantic, filled with potential yet empty. Its motion is that of particles of light and their magnetic oscillation at the frequency of the alternating electrical current. The video is a 5mm line of neon shot with a high-definition camera at close range. The audio is an amplified recording of the neon transformer."*



# ON THE 40TH ANNIVERSARY OF PORTLAND2010 (iWRITE CONTENT SERVICES, MARCH 2050) CHAS BOWIE

*Disjecta invited writer and critic Chas Bowie to help this exhibition mark time. We asked him to reflect on the contemporary arts landscape of Portland in 2010: What would distinguish this time when we looked back on it? What struggles or great wins would be remembered and forgotten?*

Portland's visual art scene in the year 2010 appears as foreign to us today as "skinny jeans," "thumb drives" or "Burnside couplets." In those days, galleries and museums still kept banker's hours; artists typically received more funding from the state's unemployment office than from grants or sales; and Portland was only beginning to develop a strong, balanced support system that would sustain its unprecedented level of artistic talent.

Historians agree, however, that 2010 was a pivotal year for the city's art community—a "tipping point," to use the lingo of the day. A constellation of contemporary art shows known as Portland2010 sprouted across the city that spring, while in New York, the Whitney Biennial, which went by the simple moniker "2010," included work by Portland artists Storm Tharp and Jessica Jackson Hutchins.

"People in the early part of the century were consumed with timestamping," writes local historian, @pica4ever. "For Mayans, computer programmers, even Japanese artists like On Kawara, who made daily 'date paintings'—the calendar loomed heavily in the collective psyche during the years between Y2K and 2012." While antiquated superstitions help us understand why exhibitions were named after the calendar year, historians have yet to determine why capital letters were so arbitrarily assigned during the period, or why the space bar was so frequently ignored, as in the title Portland2010.

Although many of the artists who participated in Portland2010 are familiar to present readers, many of them had not long been "Portland artists" when the show opened. At the turn of the millennium, Portland served as a popular crash pad for young adults who were drawn to the city's relatively inexpensive cost of living, amenable lifestyle and disproportionate ratio of microbreweries and vegetarian-friendly restaurants.

Nearly half the artists in Portland2010 had come to the city sometime in the previous decade. It

was also during this period that more established artists, including Chris Johanson, Harrell Fletcher and film director Todd Haynes, settled in Portland. More critical to the maturation of the art scene, though, was the steady influx of artists, students, curators, gallerists, writers and various supporters who collectively helped tighten the city's creative fabric while negotiating its traditions and parameters of the time.

Few expressions were as liberally used in Portland between 2000 and 2005 as the term "DIY," which stood for "do it yourself." A can-do strategy borne of necessity, it was a local mantra that verged on fanaticism.

Without a reliable infrastructure of nonprofit galleries, critical publications or moneyed patrons to support the growing creative climate, artists frequently took matters into their own hands, mounting exhibitions and staging events in makeshift spaces. In 2002, experimental filmmakers Vanessa Renwick and Bill Daniel organized Beamsplitters, a warehouse show that featured film and video installations by artists ranging from Melody Owen (of Portland2010) to New York veteran Tony Oursler. 2003 found Portland awash in large-scale, independent exhibitions, as two young curators (one of whom was Bryan Suereth, founder of Disjecta and, by extension, Portland2010) invited over 100 Portland artists to exhibit in a 120,000 square-foot space on the edge of town, dubbed the Modern Zoo. Just a few months later, writers Randy Gragg and Matthew Stadler kicked off Core Sample, an effort which, much like Portland2010, sought to take the creative pulse of the city during a period of expansion. With 30 concurrent exhibitions and 135 participating artists, the Core Sample program and accompanying catalog represents the height of professionalism in Portland's DIY heyday.

Scattered among these landmark events were countless exhibitions, screenings and mini-festivals held in vacant commercial buildings, private residences, rental facilities and other unconventional sites across the city. (It should be noted that these DIY uprisings had parallels in other creative fields at the time. During this era, Portland was home to recurring homegrown events such as the International Zine Symposium, Crafty Wonderland and the Portland Documentary and eXperimental Film Festival.) A common feature of these DIY group shows was the open-door policy of participation.

# LIST OF ALL WORKS EXHIBITED

The prevailing curatorial mindset of the decade might be characterized as “the more the merrier.” Lacking the authoritative voice of an institutional curator, organizers were seemingly reluctant to exclude friends and neighbors from group extravaganzas.

This tradition had long roots in the Portland scene. From 1949 to 2006, the Portland Art Museum hosted the Oregon Biennial, a regional survey that preceded its sporadic Contemporary Northwest Art Awards. In its original incarnation as the “Artists of Oregon” show, the museum’s biennial was open to all artists across the state, regardless of the quality of their work. If you could get your painting to the museum, they would hang it for you. Although the museum eventually grew more selective, this mentality persisted among grassroots organizers for decades. The main difference was that in 2003, the artists would probably be responsible for hanging their work, too.

Portland2010 is historically remarkable for two reasons. First, with only 19 artists included (not counting the individual members of participating collectives), the program demonstrated a higher level of rigor and meritocratic principles, a departure from the less-discriminating spirit of inclusion so prevalent only a few years prior. While this critical model had been gaining momentum in local programs such as the New American Art Union’s Couture series, which awarded \$8,000 stipends to selected artists, as a survey of contemporary talent, Portland2010 displayed a level of selectivity absent from similar exhibitions before it.

Second, Portland2010 represented the revitalization of nonprofit art centers in the community. For decades, Portland artists had expended untold energy on administrative and promotional tasks to compensate for the lack of professional, program-driven contemporary art organizations. With the development of new art centers, and the heightened standards of those already in operation, artists were gradually able to devote themselves more intensely to their studio work, and Portland art could be exhibited, archived and promoted at the level it deserved.

Now that we have more critical writing about Northwest art than we can find time to read; a network of art organizations where you can regularly find artists, patrons and other Portlanders deep in

conversation; and national recognition of Portland’s ongoing contributions to the visual arts, it can be easy to forget that things weren’t always this way. The cultural advances that transpired in the century’s earliest decade were cultivated, refined and redoubled in the years that followed, as the prevailing “DIY” ethos made room to accommodate the institutional, financial and professional support that catalyzed a community which had never been readier for the growth that followed.

Placeholder for Chas bio coming Chas moved to Portland from Houston in 2002, and started reviewing art shows for the Portland Mercury shortly after arriving. But he’s been publishing reviews and essays about art since 1999. He’s also an accomplished photographer. His photographs even got him into the 2003 Oregon Biennial; and his work has been included in the collection of Museum of Fine Arts, Houston. But In recent years, he’s set his camera aside to fully dedicate himself to writing.

**HOLLY ANDRES**  
*Anna's Birthday Party (#1, #2, #3)*, 2010  
Chromira C-Print  
Edition of 6  
38" x 56"

*Nolan's Bedtime Story (#1, #2, #3)*, 2010  
Chromira C-Print, 20" x 30"

*The Scavengers*, 2010  
Chromira C-Print  
Edition of 3  
48" x 69"

White Box Group Show:

*The Lost Mitten*, 2008  
C Print

White Box Group Show:

*All works courtesy the artist and Charles A. Hartman Fine Art.*

**COREY ARNOLD**

*Freedom Bird*, 2010

Chromira C-Print  
Edition of 6  
38" x 56"

*Hunters*, 2010  
Chromira C-Print  
Edition of 6  
38" x 56"

*Salt Birds*, 2010  
Chromira C-Print  
Edition of 6  
38" x 56"

White Box Group Show:

*Chance Watches Over You Safe Until Tomorrow's Past*, 2009  
Oil on canvas

From the series *What Our Homes Can Tell Us*  
Mounted digital inkjet

*Suspense*, 2010  
Chromira C-Print  
Edition of 6  
38" x 56"

*Westworld I*, 2010  
Collage on paper, 22" x 15"

*Westworld II*, 2010  
Collage on paper, 22" x 15"

*Westworld III*, 2010  
Collage on paper, 22" x 15"

*Faces (grid)*, 2010  
Collage on paper, 30" x 22"

*Faces (burlap)*, 2010  
Textile on burlap, 47" x 144"

*Billboard (grid)*, 2010  
Oil and collage on paper, 8 works 55" x 62.5",  
180" x 325" installed

*Westworld (grid)*, 2010  
Digital inkjet prints, 60 works 20" x 20",  
180" x 255" installed

White Box Group Show:  
*Just Paint the Title*, 2010  
Oil on canvas

**BRUCE CONKLE AND MARNE LUCAS**  
*Warlord Sun King*, 2010  
Site-specific installation  
Tanning bed, cable, crystals, rocks, plants,

coconut, meteorite, recycled containers, tree burl, motor, wire, duct tape, mixed media, aluminum foil, photographs  
Dimensions variable

White Box Group Show:

Bruce Conkle  
*Who the Hell is Piet Modrian?*, 2010  
Colored pencil on paper

Marne Lucas  
*MLSP Beyatch*, 2006  
Color photo on UV vinyl, plexiglass mirror

**DAVID CORBETT**  
*Glass Houses I*, *Glass Houses II*, *Glass Houses III*,  
2010  
Shellac on paper  
22" x 30"

*Past Craft*, 2009  
Enamel and wood  
34" x 41" x 67"

*All works courtesy the artist and Fourteen30 Contemporary*

**DITCH PROJECTS**  
*Honey Slide*, 2010  
DVD video, 7 minutes

*The Ditch Trilogy*, 2010  
Digital print, polyester, 26" x 46" (3)

*Beginning of Evil 1*, 2010  
Wood, acrylic, glass, black light, nylon, quartz

*The Bluebird Carries the Sky on his Back*, 2010  
Acrylic, oil

*Tired Eyes*, 2010  
Wood, latex, 18" x 22"

*Lay Waste to the Sky*, 2010  
DVD video, 10 minutes

*One of These Nights*, 2010  
DVD video, 3 minutes

*Beginning of Evil 2*, 2010  
Wood, acrylic, cement, latex, nylon, steel,  
quartz, fluorescent tubes

*Tonight's the Night*, 2010  
Wood, rope, latex, canvas

White Box Group Show:

*First Place*, 2010  
DVD video, 7 minutes

**DAVID ECKARD**  
*Apes to Apse (The Bat and Bottle)*, 2010  
Steel, wood, canvas, mirror, leather  
48" x 64" x 51"

*I Was Told There Would Be a Resolution (placards)*,  
2010  
Steel, fabric, wood, illustration board  
99" x 43" x 21" and 33" x 14" x 24"

*Primer (ghost author)*, 2010  
Steel, wood, fabric, illustration board  
67" x 46" x 34" and 36" x 20" x 18"

*Alexis St. Martin (la fenêtre)*, 2010  
Charcoal, watercolor, pencil, spray paint,  
latex paint, acrylic  
34" x 27"

*His Recollection of Home Failed to Change the Fact  
That the Wound Truly Commands in Gaslight*,  
2010

Charcoal, watercolor, pencil, spray paint,  
latex paint, acrylic  
34" x 27"

White Box Group Show:

*Slovenly Barrier to Our Medical Advances  
(Prairie du chien starfield)*, 2010  
Charcoal, watercolor, pencil, spray paint,  
latex paint, acrylic

**DAMIEN GILLEY**

*Zero-Sum*, 2010  
A site-specific installation  
Masking tape, artist's tape, airbrush, vinyl, wood  
Dimensions variable

White Box Group Show:

*West Elm Global Headquarters*, 2009  
Acrylic, graphite, color pencil on paper

**SEAN HEALY**

*Muscle Car Memory/Carcinoma*, 2010  
Acrylic, resin, hand-dyed cigarette filters  
Dimensions variable

White Box Group Show:

*Untitled (eagles)*, 2009  
Steel

All works courtesy the artist and Elizabeth  
Leach Gallery.

**TAHNI HOLT**  
*CULTURE MACHINE (In Progress)*  
Performance work in progress  
Performers: Tahni Holt, Sally Garrido-Spencer,  
Kaj-Anne Pepper, Robert Tyree, Tom Thorson,  
Dicky Dahl and Dug Martell.

.event.space., 2010  
Video documentation of performance produced  
by Dicky Dahl, 58 minutes  
Performers: Julie Katch, Sally Garrido-Spencer,  
Suzanne Chi and Tom Thorson; Sound by Thom  
Thorson

White Box Group Show:

**JENENE NAGY**  
*Destroyer*, 2010  
Drywall, wood, florescent tubes, latex  
Dimensions variable

White Box Group:

**DAMIENT GILLEY**  
*Slice*, 2008  
Latex, paper, wood

White Box Group Show:

**OREGON PAINTING SOCIETY**  
*Hexenhouse*, 2010  
A site-specific installation using primarily  
recycled building materials salvaged from the  
dumpsters, streets and second-hand stores of  
Portland, Oregon

White Box Group Show:

*Odradek*, 2009  
Electronics, wood, metal, glass, towels

White Box Group Show:

**MELODY OWEN**  
*So Close to the Glass and Shivering*

*Love Letter to an Ocean Creature*, 2010  
Carved jungle vine  
10.5' long

(Moss) *The World Underneath Understanding*,  
2009  
Ink on book pages

*Postcard Carvings*, 2009  
Digital prints

*Behind the Mountains Was Empty Space*, 2010  
Found glass slides and light boxes  
8' long

*Kayavak and Petite Chat*, 2007  
Video

**JENENE NAGY**  
*Stranded Whale*, 2010  
Painted stainless steel  
11' long x 5' wide

*Weight of a Tiny Bird*, 2007  
Video installation

*Useless, Incorruptible, Secret*, 2007  
Library catalog cards  
8' high

*Beluga Sound Wave*, 2007  
Carved wood  
18" long

*Yellow Spine*, 2010  
National Geographic magazines  
*Chalkboard Humpback Whale*, 2005  
Digital print

In vitrines:

*Untitled (bands)*, 2007  
Cast porcelain

*White Bull*, 2009  
Bull horns, string

*Small Narwhal Tusk*, 2007  
Carved driftwood

*Crushed by Small Stars*, 2003  
Crushed charcoal in ampules

*Carved Book*, 2009  
Carved book

*Awake, Asleep*, 2010  
Found encyclopedia, burned

**LETTERS FROM SWITZERLAND**

*The New Universe Series*, 2009  
Collage  
all 12" x 12"

*Travel and Perspective (red)*  
*Elephants Walking on Sticks (green)*  
*Early Ideas About Climate Change (yellow)*  
*Early Ideas About Climate Change (blue)*

*The Splinter (spectrum)*  
*The Projectionist (gold)*  
*Man Swallows Whale Swallows Diamond (brown)*

*The Long Goodbye (white)*  
*Frida Kahlo and the Worm (silver)*

*Tiger Cuts Through Geometry Towards*

*Mountain Spring (pink)*  
*Night Train*

*Drought in Kenya Series*, 2009  
Collage  
all 5.5" x 12"

*Yellow Spine*, 2010  
National Geographic magazines  
*Chalkboard Humpback Whale*, 2005  
Digital print

White Box Group Show:

*Snow Shoes*, 2007  
Found object

*All works courtesy the artist and Elizabeth*

*Leach Gallery*

**CRYSTAL SCHENK**  
*Recent Work*

*Holy Cow!*, 2010  
Longhorn steer skull, crystals, wood paneling  
96" x 132"

*Mattress*, 2010  
Plywood  
59" x 75" x 7"

*Have and Have Not*, 2006  
Steel, stained glass, wood, fabric  
40" x 24" x 40"

*Photo series*, 2010  
*Untitled*, 2010  
Wood ladder, paint  
30" x 60" x 6"

White Box Group Show:

*Bedspread*, 2010  
Quartz crystal

**CRYSTAL SCHENK & SHELBY DAVIS**  
*West Coast Turnaround*

*West Coast Turnaround*, 2009  
Life-sized tractor-trailer truck. 2x4s and drywall

White Box Group Show:

*Slow Leak*, 2010  
Brown towel, wax

**STEPHEN SLAPPE**  
*Crossroads*

*Crossroads*, 2009  
Four-channel video and sound installation  
Dimensions variable

*Fade To Black*, 2010  
Venetian blinds, shotgun blast, flocking  
40" x 60" x 1"

White Box Group Show:

*Bear Witness*, 2010  
Single-channel video, 3 minutes

*Voila*, 2010  
Found ceramic object, wax  
6" x 8" x 3"

## **KARTZ UCCI**

*untitled (i want to be a lighthouse keeper)*  
Four-channel video and sound installation  
Dimensions variable

White Box Group Show:

*Prototype*, 2009  
Blacklight neon

# ARTIST BIOGRAPHIES

Since receiving an MFA from Portland State University in 2004, **Holly Andres** has had solo exhibitions at Robert Mann Gallery, New York; DNJ Gallery Los Angeles; Robert Koch Gallery, San Francisco; Quality Pictures Contemporary Art, Portland; and Casa Dell'arte, Istanbul, Turkey. Her work has been featured in *Exit Magazine*, *Art in America*, *Artforum*, *Art News*, *Oprah Magazine*, *Portland Modern*, *PDX Magazine* and *Art Ltd.*—which profiled her as one of 15 emerging West Coast artists under the age of 35. She is represented by Charles A. Hartman Fine Art, Portland.

[www.hollyandres.com](http://www.hollyandres.com)

**Corey Arnold** is a photographer and Alaskan commercial fisherman. Arnold is working on a lifelong project titled “Fish-Work,” which chronicles the commercial fishing lifestyle throughout the world. He has received an American Scandinavian Foundation grant to photograph the fisherman and whalers of Northern Norway and currently is commissioned by the PEW Charitable Trust to photograph the state of the fisheries in the European Union. His “Fish-Work” project was nominated for the Aperture West Book Prize and the Santa Fe Prize for Photography, and named one of PDN’s 30 for 2009. The work has been featured in *The Paris Review*, *Esquire*, *Italian Rolling Stone*, *Outside*, *Artweek*, *Art Ltd.* and on the cover of the *Juxtapoz* photo book. He is represented by Charles A. Hartman Fine Art, Portland.

[www.coreyfishes.com](http://www.coreyfishes.com)

**Pat Boas** is an artist and writer based in Portland, Oregon. Her language-based drawings and projects have been shown at the Portland Art Museum, The Art Gym at Marylhurst University and the Elizabeth Leach Gallery in Portland, Oregon; the Boise Art Museum; the Salt Lake Art Center; the Nicolaysen Art Museum in Casper, Wyoming; and Seattle's Consolidated Works. Reviews of her work have appeared in *Art in America* and *Art Papers*. The recipient of several grants and awards for her studio work, she has written articles and exhibition reviews for such publications as *Art Papers*, *artUS* and *Artweek*. Boas is an assistant professor of Art Practice and faculty chair of the Master of Fine Arts Program at Portland State University.

[www.patboas.com](http://www.patboas.com)

**John Brodie** was born in Portland, Oregon, and has been painting for 20 years, with explorations in book art, mixed media and sculpture. In January 2007 he founded TodayArt, whose first project was the formation of the 9,000-square-foot cooperative TodayArt Studios in Southeast Portland. In June 2009, TodayArt produced Store for a Month, a temporary art exhibition and store featuring over 70 Northwest artists. From 1996 to 2006 he was a member of the notorious 333 Studios, a loose collective and fine arts studio. He also owns a frenchy restaurant.

[www.johnbrodie.com](http://www.johnbrodie.com)

**Bruce Conkle** loves snowmen, coconuts, fairy tales, crystals, burls and meteorites. He is interested in creating work that combines art and humor to address contemporary attitudes toward nature and environmental concerns, including deforestation and climate change. Conkle's work often deals with escapism, artificial worlds and man's place within nature and frequently examines what he calls the “misfit quotient at the crossroads.” His work has shown in Reykjavik, Rio de Janeiro, New York, Miami and Portland. Recent projects include public art commissions for TriMet/ MAX Light Rail and Portland State University's Smith Memorial Student Union Public Art + Residency Project. In 2010 Bruce received an Oregon Arts Commission Artist Fellowship and a project grant from the Regional Arts & Culture Council.

[www.bruceconkle.com](http://www.bruceconkle.com)  
[www.eco-baroque.com](http://www.eco-baroque.com)

**David Corbett** was born in California in 1971 and grew up in the San Francisco Bay Area. He received his BA from San Francisco State University and his MFA from Rutgers University. He currently lives with his family in Portland, Oregon. His work has appeared in 20 x 200, New American Paintings, Portland Modern, Pierogi 2000 flatfiles and White Columns online registry. Corbett has exhibited his work at various galleries including Fourteen30 Contemporary, Half/Dozen and Disjecta, Portland; Linfield College, Linfield, Oregon; 65 GRAND and Contemporary Art Workshop in Chicago; and Evanston Art Center, Evanston, Illinois.

[www.davideckard.com](http://www.davideckard.com)

His work is available at 65GRAND and Fourteen30 Contemporary.

[www.dtcorbett.com](http://www.dtcorbett.com)

**Shelby Davis** is a multimedia artist who focuses on sculpture and has a penchant for found materials. His subject matter is derived from the deeply personal, the humorous or the paradoxical. He holds a deep interest in science and unfinished fiction. Some art is installed without permission. He is from a small town in South Carolina and now resides, works and teaches in Portland, Oregon. Davis received his MFA from Portland State University in 2008. He has shown prolifically in Portland and cities all over the southeastern United States, and has exhibited in Los Angeles, Tennessee and in Portland Institute for Contemporary Art's TBA festival as a member of the art group PAINTALLICA!

[www.tahniholt.com](http://www.tahniholt.com)

**Ditch Projects** is an artist-run space located in downtown Springfield, Oregon. Ditch is housed in a decommissioned gear house balanced upon trestles over the scenic Millrace River. The mission of Ditch Projects is to supply a progressive and permissive venue for the visual and performing arts while maintaining an open, experimental and festive atmosphere for creative dialogue. Since 2008, Ditch Projects has presented ongoing exhibitions. Ditch Projects currently has nine members, all of whom are working artists with strong individual practices: Julie Berkuegler-Poremba, Mike Bray, Jared Davis-Haug, Damon Harris, Tim Meyer, Donald Morgan, Dave Siebert, Robert Smith and

Jesse Sugarmann. Ditch members work both individually and collaboratively.

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

As a soloist and with her past company, Monstersquad, her work has been presented at such venues as On the Boards and Bumbershoot in Seattle; Portland Institute for Contemporary Art's TBA Festival; and Disjecta, as well as Dance Truck, Atlanta, GA; Fusebox Festival, Austin, TX; ImPulstanz, Vienna, Austria; and Pa-f, St. Erme, France. Holt is a recipient of a 2007 Oregon Arts Commission Individual Artist Fellowship. *CULTURE MACHINE* is supported in part by a Project Grant from the Regional Arts & Culture Council. Holt has taught at institutions including Lewis and Clark College, Conduit studios, Reed College and The University of Oregon.

[www.damiengilley.com](http://www.damiengilley.com)

Multimedia artist **Sean Healy** has received a number of significant public art commissions, including Pioneer Place, Portland; the Federal Courthouse, Eugene; and FBI Headquarters, Houston. Sean received his BFA in printmaking from Alfred University. His work has been exhibited widely, including NEXT: Invitational Exhibition of Emerging Art, Portland2010 artist Heidi Schwegler.

Eckard is the recipient of the 2010 Bonnie Bronson Award as well as a Hallie Ford Fellowship (along with fellow Portland2010 artist Heidi Schwegler). He performed at Portland Institute for Contemporary Art's TBA Festival in 2004 and 2006, and for New Works Northwest at On the Boards, Seattle, in 2005. Eckard is an associate professor and chair of the sculpture department at Pacific Northwest College of Art.

[www.elizabethleach.com](http://www.elizabethleach.com)

**Damien Gilley** reconfigures the built environment to provide alternative viewing experiences that complicate rational space. Gilley's work has been exhibited internationally and nationally at venues including the Art Museum of South Texas in Corpus Christi; Las Vegas Museum of Art; Arthouse in Austin, Texas; East

West Project in Berlin; and in Portland at Disjecta, WorkSound, Gallery Homeland and Rocksbox, among others. He has received numerous awards including grants from the Regional Arts & Culture Council and the Oregon Arts Commission, and recently completed a permanent large-scale installation at Portland State University. Gilley is founder and curator of Igloo Gallery in Portland, Oregon.

[www.marnelucas.com](http://www.marnelucas.com)

[www.eco-baroque.com](http://www.eco-baroque.com)

**Jenene Nagy** is a visual artist living and working in Portland, Oregon. She received her BFA from the University of Arizona in 1998 and her MFA from the University of Oregon in 2004. Nagy's work has been exhibited nationally and internationally at venues including the Portland Art Museum, Weatherspoon Art Museum, Takt Kunstprojektraum in Berlin, and Dam Stuhltrager in New York, among others. Recent awards include an Individual Artist Fellowship from the Oregon Arts Commission and a three-month residency at Raid Projects in Los Angeles. Along with a rigorous studio practice, Nagy is a full-time faculty member at Clark College and one half of the curatorial team TILT Export.

[www.jenenenagy.com](http://www.jenenenagy.com)

**Oregon Painting Society** is a multidisciplinary art collective established in 2007 in Portland, Oregon. The group's collaborative practice incorporates elements of performance, installation, music,

publishing, video and photography. The group functions as a place where free play occurs, and where ideas meet the combined talents of the involved artists to reveal a shared vision that resonates beyond the solitary mind. In May 2010, Oregon Painting Society participated in "No Soul for Sale: A Festival of Independents" at Tate Modern, London. Oregon Painting Society has shown work at Fontanelle Gallery, Portland State University and Reed College, and performed at Portland Institute for Contemporary Art's TBA:09 Festival and Rotture.

[www.oregonpaintingsociety.org](http://www.oregonpaintingsociety.org)

A graduate of the MFA program at Alfred University, **Melody Owen** has exhibited at such locations as the Royal College of Art in London, England, Clough-Hanson Gallery at Rhodes College in Memphis, Tennessee, Spoonbill and Sugartown in Brooklyn, New York, the Bellevue Art Museum in Bellevue, Washington, and the Portland Art Museum. Owen has completed residencies at the Cité Internationale des Arts, Paris, France; the Gil-society in Akureyri, Iceland; and the Est-Nord-Est Residency in Saint-Jean-Port-Joli, Canada. In 2009 she was artist-in-residence at Gaestatelier Krone in Aarau, Switzerland, funded in part by the Oregon Arts Commission.

[www.thistlepress.net](http://www.thistlepress.net)

**Crystal Schenk** received an MFA from Portland State University in 2007 and a BFA from the School of the Art Institute of Chicago in 1999. Schenk's sculptures

address issues of physical and mental health/illness, class, memory, and social interaction. Her sculpture has been published in *Sculpture and Craft*. She was awarded the International Sculpture Center's Outstanding Student Achievement in Contemporary Sculpture Award for 2006, and was subsequently selected as the recipient of ISC's artist in residency program at Art-st-urban in Switzerland. In 2009 Art-st-urban awarded Schenk its first Emerging Sculptor Award. Schenk's work has been exhibited at galleries in Switzerland, New York, Chicago, Portland and throughout the Midwest. She is an adjunct professor at Pacific Northwest College of Art and Portland State University.

[www.crystalschenk.com](http://www.crystalschenk.com)

**Heidi Schwegler** has participated in numerous group shows, including exhibitions at the Tacoma Art Museum, Tacoma, Washington; Scope Art 2004, New York; and the Museum of Contemporary Craft, Portland, Oregon. In 2010, Schwegler was awarded, along with fellow Portland2010 artist David Eckard, a Hallie Ford Fellowship. Also this year, she will attend residencies at the Beijing International Artist Platform in China and Nes Residency in Iceland. She has lectured at institutions such as the Cranbrook Academy of Art, the University of Washington and Kendall College of Art and Design. Reviews of Schwegler's work have been published in *ArtNews*, *Metalsmith* and *American Craft*. She earned her MFA from the University of Oregon and is presently

associate professor of Metals at the Oregon College of Art and Craft.

[www.heidiswegler.com](http://www.heidiswegler.com)

**Stephen Slappe** is a multidisciplinary artist working in Portland, Oregon. Slappe's work has exhibited nationally and internationally in places such as Portland Institute for Contemporary Art's TBA Festival, The Art Gym at Marylhurst University, the South Carolina State Museum, the Sarai Media Lab in Delhi, Consolidated Works in Seattle, and Artists' Television Access in San Francisco. He has received multiple Project Grants from the Regional Arts & Culture Council of Portland and a Fellowship from the Oregon Arts Commission. Slappe was also the recipient of a Couture award from the New American Art Union in Portland. Slappe is an assistant professor in Intermedia at Pacific Northwest College of Art as well as an active curator and organizer of video and film exhibitions.

[www.stephenslappe.com](http://www.stephenslappe.com)

Central metaphors in **Kartz Ucci**'s work are the "location of desire" and the "pursuit of happiness." She has an unabashed interest in the romantic and prefers, though not exclusively, to work with the merging of two conceptual strategies. These are the application of a system of rules to the process of creation and the appropriation of borrowed elements for their execution. Her work is actualized through light, sound, video, performance, photography and text. After brief tenures at the universities of York, McMaster and Ryerson in Canada,



*disjecta.org*

DISJECTA