

Publication Studio
Portland Biennial

PORTLAND 2014

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Publication Studio
717 SW Ankeny St.
Portland, Oregon 97205
www.publicationstudio.biz

Disjecta
8371 N Interstate Ave.
Portland, Oregon 97217
www.disjecta.org
www.biennial.disjecta.org

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Foreword

Amanda Hunt

The Publication Studio Portland Biennial book was an invitation to create something a bit non-traditional. In keeping with Publication Studio's ethos, the book respects the boundaries of the form while seeking a different kind of content, and however imperfectly, to extend and preserve the reach of the Biennial exhibition.

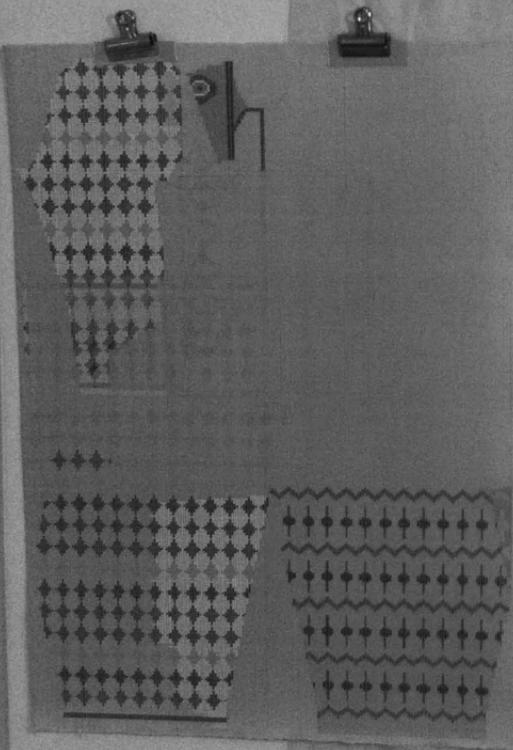
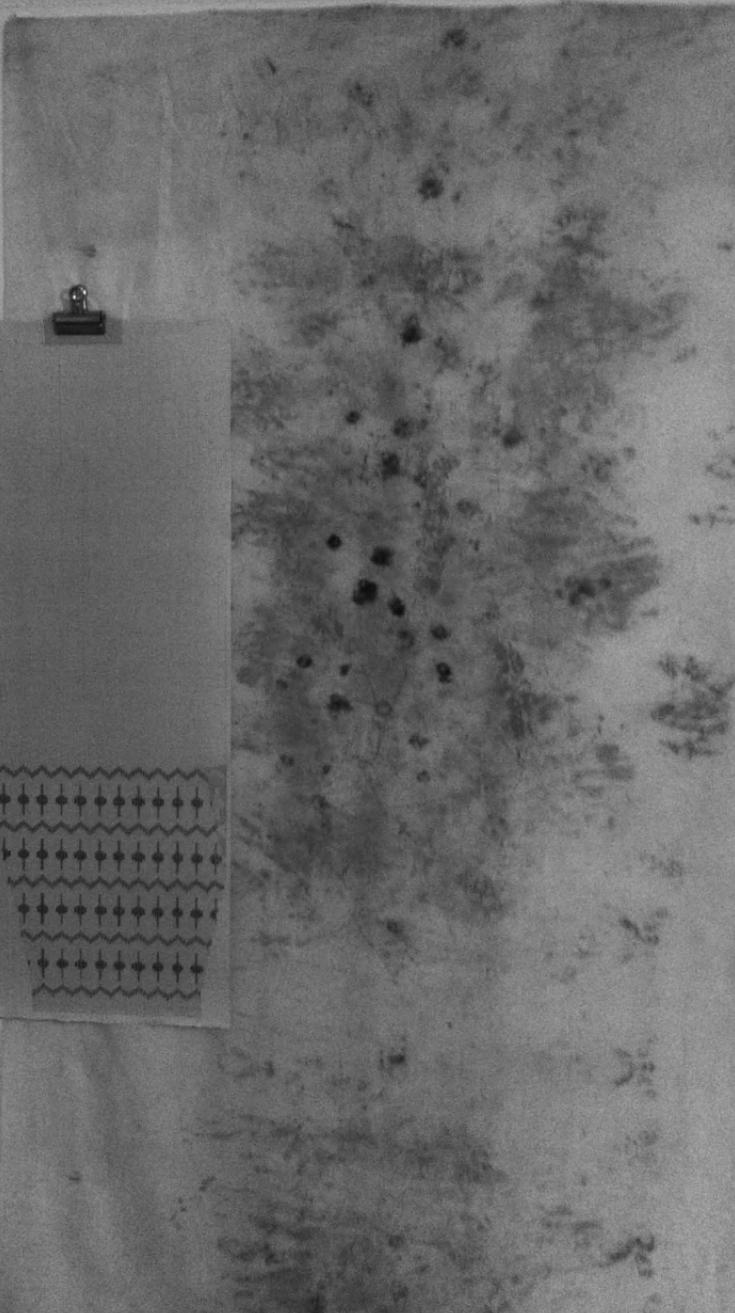
This book is a liquid object. We wanted to present the reader with an opportunity to sift through a mass of thoughts that had been pooled together, a collection of words or images that in some way represented the process of becoming. It is an accumulation of associative thoughts and actions that shaped the projects of the Biennial; its pages a reflection of those endeavors.

Inspired by the implications of the often linear archive, and by Lucy Lippard's wanderings into the Pacific Northwest and Seth Siegelaub's brilliant negotiation of context, this book is above all—and most importantly—a true collaboration between Patricia No and Antonia Pinter (of Publication Studio), the curator, and the artists. In the spirit of the Portland2014 Biennial, No and Pinter have shaped something out of an entirely shared visual language, characterizing yet another rich collaboration evidenced in the unfolding of the Biennial.

PORTLAND2014

Ellen Lesperance





Reclaim the Night

Reclaim the night
And win the day.
We want the rights that should be our own.
A freedom that women have seldom known.
The right to live.
The right to walk alone without fear.

When exploitation is the norm,
Rape is found in many forms:
Lower wages, meaner tasks, poorer schooling, second class.
We serve our own, and, like the men, we serve employers.
It follows, then, that bobby's rape is nothing new,
But just the servant's final due.

We've raised our voices in the past and this time will not be the last.
Our bodies' gifts are ours to give.
Not payment for the right to live.
Since we oppose the status quo, we claim the right to answer "no."
If without consent, he stakes a claim,
Call it rape for rape's the name.

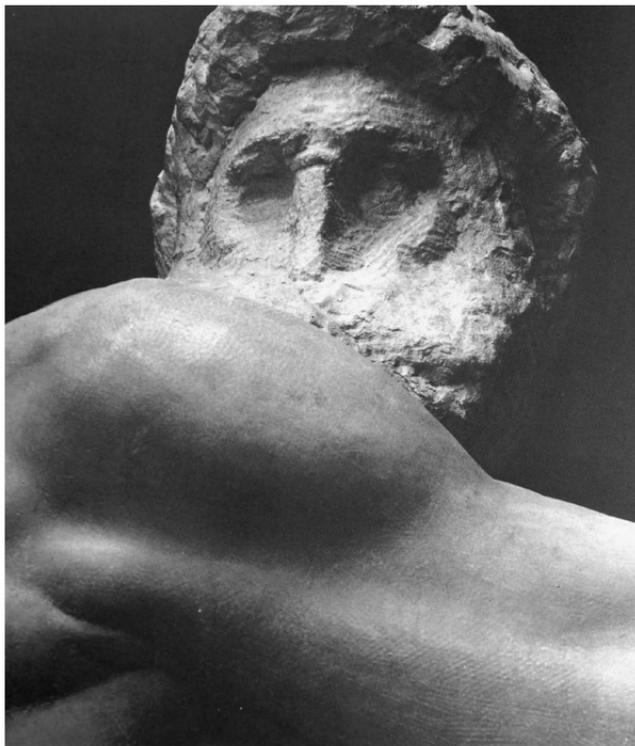
Greenham Common Women's Peace Camp rallying song "Reclaim the Night," circa 1983.











422

**STORE
ASSETS**

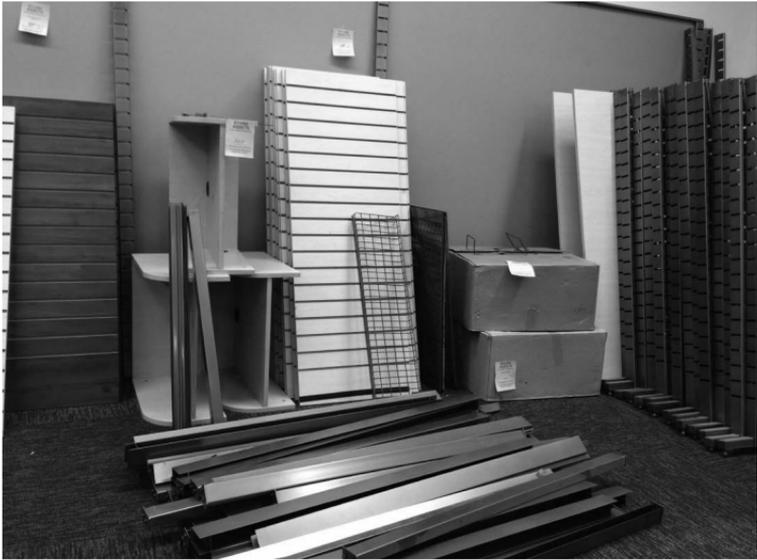
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Portland Craigslist Mirror, No.3



Portland Craigslist Mirror



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YOU SAVE
Tough Here... Tougher Now!

Price N Pride Food Center, Lincoln City

Studio



Interview

Appendix Space

Zachary Davis, Alex Mackin Dolan, Travis Fitzgerald

The three of you [Zachary Davis, Alex Dolan, Travis Fitzgerald] just wrapped up a 5-year long curatorial project called Appendix Space, which was run out of the garage attached to the house you all shared in Portland. The closing of this space also coincided with each of you moving out of Portland, to New York City. What were some of your favorite things that that project did for you as artists? As curators? What did it provide for your community? For your larger network?

Amanda
Hunt

It was a nice way to allow people to have art shows. People who haven't had the opportunity to do a solo show could experiment at Appendix.

Alex
Mackin
Dolan

Running Appendix did so much for me personally, artistically, and professionally, but the most indelible effect it had on me was that by running it, I was able to completely open up my understanding of what an art practice is or can be. The close contact we had with each artist—a product of the live-in residency—allowed for a more intimate knowledge of each of their work habits. We had insight into such a wide variety of practices and thought processes, which has opened up my practice completely. In this way, I've often referred to the curation of Appendix as a gleaning process: we saw makers in the world whom we admired and wanted to learn from, and knew there was no better way to do so then by living with them for a few weeks and watching their process unfold. It was the best education I could have asked for as an artist.

Travis
Fitzgerald

In terms of what we have offered others, we gave each artist an open invitation to do whatever they wanted—whether that was show old work, bring new work, build in the space, or a combination. As we focused our curation over the years, the peer group

we were in conversation with and our role within that international, internet-aware community shifted as well.

I believe we established ourselves as an open, experimental, collaborative environment in which artists could have their first solo efforts. By providing this kind of space, we were able to bring artists to Portland who would otherwise not be able to engage directly with the artists and makers in our community there. Strong friendships and creative partnerships were created, at least in part, because of our ability to engage both a local and national network.

Zachary
Davis

The dearest aspect of that project for me was the huge variety of approaches and practices that it revealed in really fine detail, including the various ways that people make it work in terms of lifestyle and survival. That came from sharing a small living space with resident artists as much as anything else. Since I was developing my own practice essentially from scratch over the course of those 5 years, it was hugely educational and inspiring.

As a curator there was something about access. The distance between someone selecting an artist to show and that artist's mysterious black-box of a practice shrunk, in part because the shows often developed in unexpected ways that we had the opportunity to facilitate. For instance, driving around gathering objects and materials was a great generator of informal conversations about the work.

I think that we often approached artists who were peers in the sense that a single solo show could make a significant difference, both in terms of exposure and in terms of the work that it pulled out of them. Because we were ambivalent about whether the residency was for installing predetermined work or developing something new, people could do what seemed most beneficial to them. In that way I think that we provided a stepping stone for a

large number of artists, some of whom were already in conversation with one another, but who now have at least one additional connection and shared experience.

A lot of my interest in your distinctive practices involves ideas of “the network”—social, digital, and otherwise—and specifically, the network of artists you have attracted (ie: through Appendix Space). But also, perhaps most importantly, I mean the network of thought maintained between the three of you. You all seem very fluid in your ability to think about art and making collectively. How would you describe the importance and/or influence of these networks?

AH

In 2010, the then-curators of Appendix (Maggie Casey, Benjamin Young, Joshua Pavlacky and myself) were invited by Kelly Rauer to do a show at New American Art Union in Southeast Portland. We did it as the Appendix Collective, which didn't exist as an art-making entity before that show but gave us a great incentive to think about how we could both unify and differentiate within the micro-context of the four of us. I think fluid is a good word for that, and that quality is also how we were able to share a project for 5 years with no mission statement, no decision-making structure, and hardly any fights. Speaking for myself, sharing that project and that living space for so long means that the most direct context for the development of my practice is my co-curators and the shows we've put on. Though we're all duly interested in differentiating ourselves, the ideas that excite us have had a long time to move around between us.

ZD

We would often find out about artists through only the internet, and then use Appendix as a means to meet with them. There doesn't seem to be anything unique in my mind to this in terms of a network. This is what most art spaces do I think. Our fluidity is just a result of us living together and collaborating on a space in a very casual way.

AD

TF The fluidity that you are referring to stems from how the house ran from the very beginning. I was originally attracted to Appendix because of the immediate “network” it offered: a house full of artists making, haphazardly. I think that beginning ethos—walking into each other’s rooms and twiddling with objects, discussing them, basically launching into small crits at any time, has persisted in the way we work with each other as well as the way we worked with the artists we hosted. We have each developed our own practices significantly while constantly experiencing and engaging with one another’s practices and habits. Because of this I trust both Alex and Zachary intimately and know that they will always see things I do not, especially in my own work.

AH **So much of the genesis and/or components of your artistic production is sourced from the internet (ie: 3D printing, codes, games, patterns). But there’s nothing flippant about the way you are using the Internet. What I mean is that you belong to a generation artists who are constantly drawing from the internet, from what’s inside the computer screen. And there is this pervasive, non-committal reproduction of images and objects sourced from it that then aren’t pushed into anything related to a politic or their own practice. Can you talk a bit about this?**

AD I think my work specifically has a politic and is a part of its own practice. I source from real life, from things I find in shops, from conversations, just as much as I source things from the internet. I just happened to have grown up using computers all the time and using the internet, and things like search engines, so my brain is wired to a degree to be more efficient through these tools. I don’t really have any specific statement about the internet though, it is just another process, another part of everyday life, just as arbitrary as any other system. For people who have lived before it it must be confusing and invasive but

for me it has been there all along, it is like cars, supermarkets, electric light, or whatever other technology which produced a cultural bifurcation. Most work I see which tries to make some statement about the internet's effect on the world always feels reductive.

In a studio visit once, Alex made reference to his work, describing that it dealt with the “everyday existential”—it’s all about how we measure time and establish routine to locate ourselves and maintain a sense of purpose. Travis, Zachary, how do you relate to this idea? What conversations have you three had about a contemporary notion of the existential?

AH

There was a period last year when Alex got us all addicted to *The Bachelorette*, a reality show on ABC. In talking about it we continually used the word “dark.” All of the agonizing experiences and emotions that made the show dramatic were built into a regular structure that had to deny their existence, or else it would be impossible to maintain pacing, or to claim that something good came out of the whole process. And behind the contestants' willingness to subject themselves to that pain seemed to be even more pain and confusion. “Dark” in our usage related to what was obscured and what could be guessed, ominous implications with some bearing on anybody trying to be happiness. I think the way something normal like a reality TV show ramifies and extends to broader realms of life is part of our shared understanding of the existential.

ZD

In my own work, it might be that I start at the other end of that trajectory. Instead of things that have arisen spontaneously with their implications about human striving, I often imagine the simplest, most schematic possible striver and a generalized landscape of challenges and solutions, which comes out of the idea that people and animals with very different ways of experiencing reality still seem to share the world, and the question

of what that world actually is. If there's anything contemporary about that, maybe it's that information technology allows such a rapid reorganizing of information that in a given day a person might be five or ten different kinds of creature. Whatever is common to different minds and experiences—that is what feels to me like the root of the existential.

TF My mother once told me that, every evening, as she takes off her several bracelets, she kisses each one, wishing for the safety of her loved ones. Learning about this quasi-religious act was quite surprising to me. My mother is a woman who I see as deeply mistrustful of religion and piety. This ritualistic gesture cemented for me that even a woman who seems quite cynical has moments of extreme sincerity which allow her to move from one day to the next, allowing her to center herself.

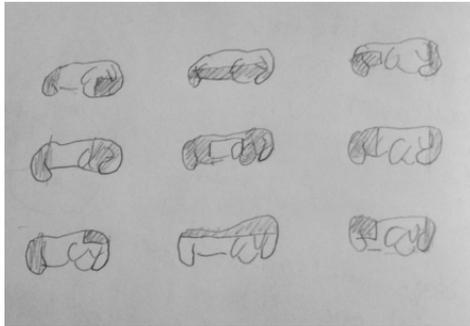
I lived in Appendix for four years, a three-bedroom, single-story home that often had five or six people living in it, with artists sleeping in a screened-off area in the living room. Allowing the frenetic energy of that living situation into my own daily ritual and knowing when to shut it out was part of the challenge and beauty of running the space. I think all three of us took this into our lives in different ways. I, personally, sought out talismans of personal significance that would allow me, not to locate myself really, but re-establish my selfhood. I think that this translates into my work pretty directly. Finding and tracing objects of permanence and meaning, both personally and within a culture, that seems to me to be the right way of seeing a kind of contemporary existentialism.

Alex Mackin Dolan

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AbstractWind	chaotic	Fractal Brushes	LadyVictorieBisbyMorning	rons_skaik_II
ADark_Blood	children_brush	Fractal	locked8Eyes	_Abstract22
Anime Eyes	Christm_1	Fractal Brushes_Set1_IceCrack	MagicTrails	_Vortex_Brushes
apophysisbrushes1	CloakofStars_armory	fractals2	Manga_eyes_brush_by_Faeth_design	Script_Brushes_by_LadyVictorie
Apophysis02	cloud_brushes	FractalsSet2_shadydesign(1)abr	Manga_mouth_brush_by_Faeth_design	selfref_o4a_renders
artstik_b_10	cloud_pack_B1_LunaNXXlivingstock	frames_pack_1	MeakohSmallWater	check
Assorted Brushes	clouds_michmellow	Galaxies_bySunia	Metal_CK_x_Abstract52	sigsourceeros2
astral	Coffee Stains	Ghost_Abstract_Brushes_6	molecular	SM_SplattersM1_low
Avigo_Fractals_1	Cender_x_Abstrct_Brushes	Ghost_Abstract_Brushes_7	MoleculeBrushes	smoke
Awakening1 - A Bloody Mess	Crown_x_Fractal	Ghost_Abstract_Brushes_12	MontoWheatley_TreeExtensions_v2	rons_michmellow
AzeazelEngel - A Damn Mess pt 2	CrowWorld_Techno_Totem	Ghost_Abstract_Brushes_13	moreborderd	r0ft_se7
Backyard_Textures__cosmoque	cruzia_2	Ghost_Amplitude_Brushes	MUS_FloweBrushes	r0llayto_stock_brushes_1
@Barcode@Landaani	D_Grungsset1	goojusHARpack01	NaturalBrushes 2	sparkle_N
bash_set1	d3	Grass_Brush_by_Faeth_design	Natural Brushes	Special Effect Brushes
Basic Brushes	d8lightingset1	Greg_Lindsay_Art_set1	Nature__Fire_by_DeviantNap	Splatter Brushes Pack
BlackAngelBrushes_TC	d8set09	grungecircles	Nickmeister_Brush_Set_V3	splatter
bhqhqheatedtar_x_relationships	Destiny_Set_17_Brushes	grungefordevaart	nightsky	splatter_brush_2_by_Faeth_design
bhqhqheatedtar_x_stars	doom_abstract2	gruggystars	NinjaBrushes04	Square Brushes
blood	Doom_Chaos_Brush_Set_grunge1	Hair_shine_brush_by_Faeth_design	Ny_1_Spiral	SS-animal-tracks
BLOOD@BRUSHES	Drop Shadow Brushes	HaleyNature	Paint-Large	SS-eyelashes
BoyTusok's-Rust Brushes	Dry Media Brushes	HaltraiserSetFalls_Brushes	Paint-Medium1	SS-hair-stands
brandons_pure_fractals	EGGLESEmmDoCo	herma_symbolic	Paint-Medium2	SS-lips
brush.a.holic-evidence	e81el_com_texture_set4	HyBid_Set2	Paint-Small	SS-micro-patterns
brush.a.holic-medicalstuff	Emily_alies	Ice_Grunge_v04	Paul_Giant_Brush_Pk7	SS-ultraoettes
brush.a.holic-negative	Extreme_Brushes__Unipredator	Ideal_x_Vector_set3	PAULW_AbstractCircles	SS-ultraoettes-vectors
Brush_set_01_Metal	extreme_by_alwin	ink__paperclips	Rev0F02	SS-water-8
brushes4	Eyebushes	innosent	rons_oval	star_and_sparkle_brushes_by_poison_12
brushes7	Falls_BrushesFeathersSet1	jaypdyv_bandname_brushes_v6_27_may_06_	rons_skaiks	SunsetRise
brushes8	Falls_BrushesHank@vintsSet1	JACkS_3D	rons_cracks_8	surprise_N
brushes10	Falls_BrushesSmokesSet2	jashin_Fractal	rons_grunge overlay	Tech
brushes03	Falls_BrushesSpidersSet1	jashin_Brushes_5	rons_hi-tech chyscape	Texture Brushes
BT-ShineBrushes	Falls_BrushesSpiderWebSet1	JS_CloudyBrushes	rons_sci-fi	Thick Heavy Brushes
BT-Shhouette	Falls_BrushesVaisSet1	JS_scully7491_bloodsetIII	rons_scratches (large)	tree & cloud
bubble_brushes_by_poison_stock112	Faux Finish Brushes	JS_scully7491_lightingeffectbrushes	rons_scratches (small)	TREE_BRUSH
bubble_brushes_by_suaia	Foliobushes	JS_scully7491_OceanWaveBrushes	rons_smoke_2	tree_background_N
bubbler_N	fireworks_N	JS_scully7491_starlight	rons_smoke	Tr_bul_1



Travis Fitzgerald





The weight-bearing capacities of a pair of legs could, of course, always be made to show through a garment, as they had done in antiquity.





The eighteenth-century seated, cross-legged lady, however, most often appears without her dress and shoes, clad either in her smock in drapery or in nothing.



Her crossed naked legs are startling as she pulls up her skirt with one hand and with the other holds a stocking into which she delicately thrusts one foot.

Security

privacy

public

gaze

crotch

thigh

bedroom

sex

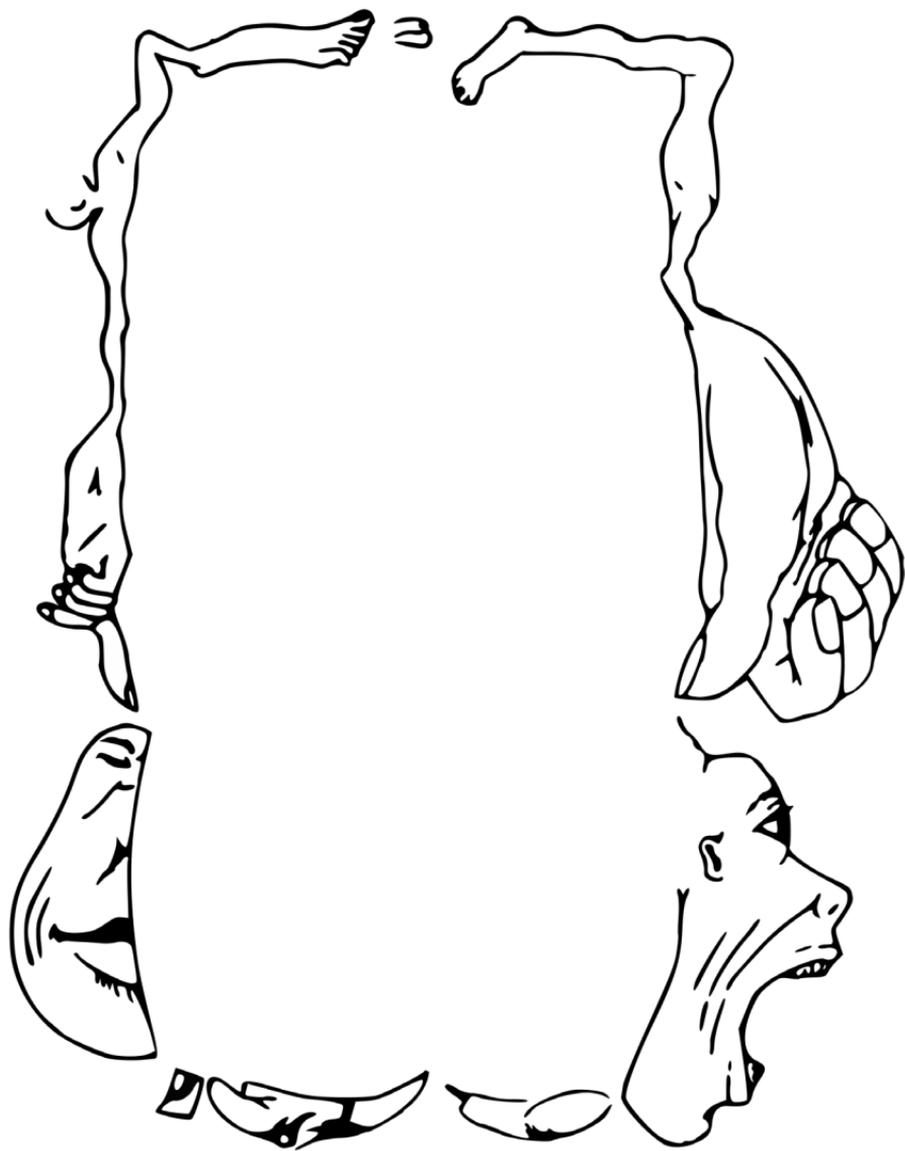
safety

warmth

comfort

crossed legs





Tiny Niels, beaming, bare and beautiful, crawled on the wet sand of the beach. he moved where the sea touches the land, where the ocean barely touches the continent, where the exhausted waves drag themselves up the include and withdraw or sink into the sand. Whenever this happened in the slow and steady rhythm there appeared, all around Niels, tiny holes in the sand which bubbled and boiled with escaping air. these little marvels drew his attention, and with immense concentration he poked his finger in hole after hole, until fresh wave wiped them all out and created new ones. Then Niels' game would start anew, until an unexpectedly powerful wave of the incoming tide knocked him over and, frightened, he gave up his play and cried.

Witnessing such a simple encounter between child and world places all of our well-learned treatises on child development and on the child's orientation in the world in the shadow. Here on this beach it happened. This was it. And we, adult know-alls, have nothing to add. The bubbling holes invited Niels: "Come here, look at us, feel and poke." And Niels did exactly that. he could not talk yet, not a word was exchanged, no question was formulated, but the boy himself was the question, a living query: "What is this? What does it do? How does it feel?"

Question and answer converge here, flow together. The query of the child is the response to the challenge of the thing, of the bubbling holes. And the question coming from Niels as well as the answer he seeks and gets, passes through the same probing finger. A perfect interaction. Who dares interfere?

Countless such encounters occur in the lives of little people. Daily they meet with something new out of their world, and every time there is invitation, the urge for interaction and dialogue: "Look at me, feel me, handle me, try me, smell me, sniff me, lick me, taste me, hear me.

It may be the clouds in the sky, or the birds in the undergrowth; it may be a bumblebee on the clover, or a spider in a web, the pollen of flower, or the ripples in a pond. It may be the softness of a fleece, the "bang!!" in a drum, or the rainbow in a soap film. From all around comes the invitation; all around sounds the challenge. The question is there, the answer lies hidden, and the child has the key.

Jos Elstgeest, *Primary Science: Taking the Plunge*, 1985

In alchemy a homunculus is a being created from internal properties of another. A small external body slaved to its creator, sharing life. Or the tiny person thought to reside in sperm, which grows in the body of a woman.

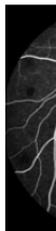
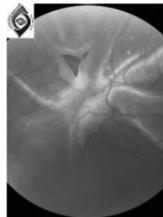
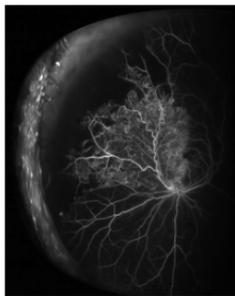
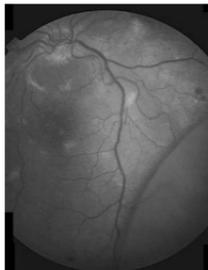
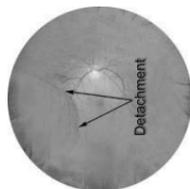
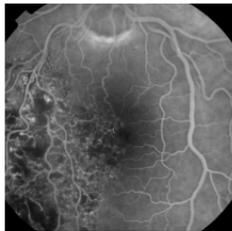
In philosophy, the homunculus are an old fallacy once part of a theory of consciousness, the “little man” seeing through your eyes, controlling your movements. This leads to infinite regress: how does consciousness reside in the little man?

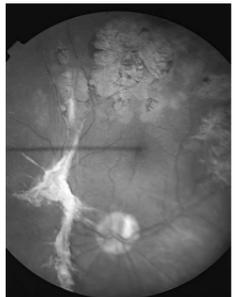
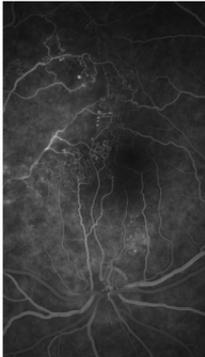
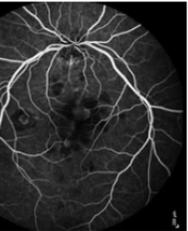
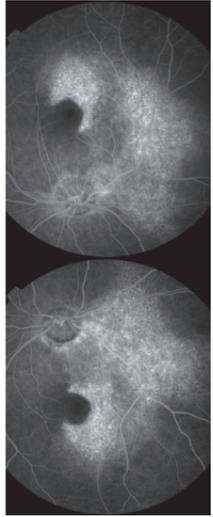
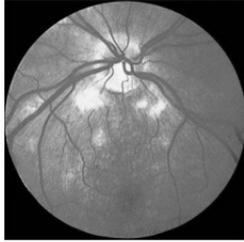
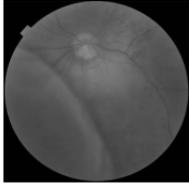
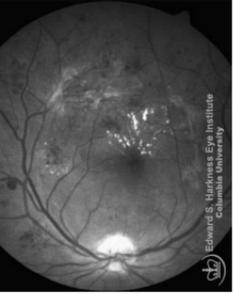
In brain science, sensory and motor homunculi are a way to map the areas of the somatosensory cortex and motor cortex to the locations on the body to which they relate. “The cortical homunculus is a visual representation of the concept of ‘the body within the brain’ that one’s hand or face exists as much as a series of nerve structures or a ‘neuron concept’ as it does a physical form.” (homunculus_rect image is this diagram converted from brain-shaped to rectangle-shaped)

Mapping the body onto a convoluted surface, point for point. No easy geometric relationship, but some relationships of proximity hold. Eyes closed, moving among the sensations from your body, what are the relations of proximity? Is your nose closer to your eyebrows or to your throat? Your attention is moving across the convoluted outer layer of your own brain.

Sitting in a chair, late at night, motion reduced to that of a cursor on a screen, I can feel a reduction or a trance—chest, legs, feet, and back are all dimmed, waiting to be occupied again. The space of movement flattens to the screen, although I can break the trance and return to my body if you want to.

Take a ball bouncing on a plane in three dimensions (four including time) and convert its up/down position to another degree in the plane it traverses, so it is a single point traversing a five-dimensional surface. Depending on how you see things, you can trade degrees of freedom as a body in space for degrees of freedom in a body/space. You can trade joints for dimensions until you are a single point whipping around on a landscape that contains, externally, every possible option.





I found myself this morning in a familiar state, the state of trying to get into the studio. This is a feat, an act of pure dedication, will, perseverance, attention, intention and focus. I forget that it is a natural sequence of events to find myself doing dishes, straightening the living room, sweeping the floor, picking things up, moving things around, putting things in places. I wonder, stand and stare, contemplate, putz around, eat, drink my tea, check out facebook, get sucked in to articles, videos, posts and pictures, allowing my desire to lead, following my attention. During this time I'll go through a series of self-deprecating comments and observations about how I'm procrastinating, not doing what I should be doing, I should I should I should get down there, get in the studio, what are you waiting for, you are wasting time, your time is so precious why are you wasting it, this is not a good use of time, you are not working hard enough. So focused on the goal, I'm sprinting and forgetting to enjoy the ride, the journey, the expedition. Sprinting, so much sprinting. I feel that if I stop to breath, stop to rest that I will fall desperately behind. This does not follow reason, but is compelled by a greater pulse, a deeper current, swift and precise. When I dip into these waters, into this stream, I must stay hyper aware and present in order to navigate and not get caught in whirlpools, slammed into boulders, pulled under, snagged, spit out and tumbled. The irony is that all of these things are inevitable. Within the life of a project all of these things happen and more. I don't believe there is any way around it, and these experiences are part of the fabric of the work.

I'm so busy sprinting toward the goal that I forget that I am a fleshy body. I forget that this body with bone, muscle, blood,

tissue, water, weight, skin and mass is facilitating the journey. I forget that I am a dancer and that moving my body is essential. I forget and remember a thousand times. The deep glorious pulse of exquisite house music compels me into movement, releases me from the conceptual, theoretical, strategic, thinking realm of the mind and plunges me lushly into the body. I move, stretch, walk etc. the putzing around and cleaning is part of this body/mind preparedness.

The wisdom comes when I can find myself in these preparatory moments, see and acknowledge the importance and essentiality of my tasks tasking tasks and remember to enjoy the ride; remember that breathing is necessary...looking, observing, reflecting, noting, documenting, playing, sleeping, laughing, lounging, staring, lingering, diddling, dallying, cleaning, flirting, fucking, eating, engaging, etc is the beautiful inevitable part of the process. Being in the studio is a state of mind, a place not only housed in physical space, but in mental, emotional, sensory and spiritual space. Getting to this place is often a complex maze, one where you must just follow yourself with presence in order to get to where you need to go. A contradictory and collaborative process of following focus and guiding focus. It's like a score for improvisation. Outlining both broad and specific parameters but how you move through it will be different each time. The parameters also change and shift each time you embark on the journey. The journey of getting into the studio, getting to the work, getting going moving through, experiencing, watching and acting simultaneously. It's a dance with yourself, with the work, with life, with love and relationship, with responsibility...every time. Wisdom comes in seeing the beauty in these delicate dances, these tumultuous tangos, push, pull, you, me, us here we go...now, enough dallying...back to work.

3 way sanded sway
= length of section?

sway side to side, center sway up & down
= integrate w/ up/down sway on sides?
= what rhythm for sides?
= any height adjustment?

deep lean back sides, store in light center
= integrate new shots & all
= more vigorous sway & collapse

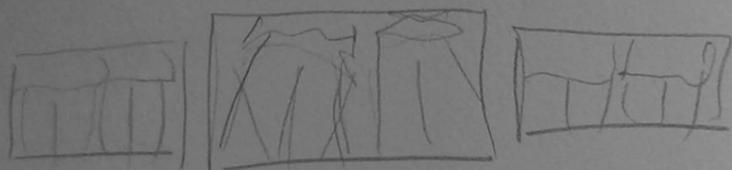
shoulder sides, brace center
= cheping block?



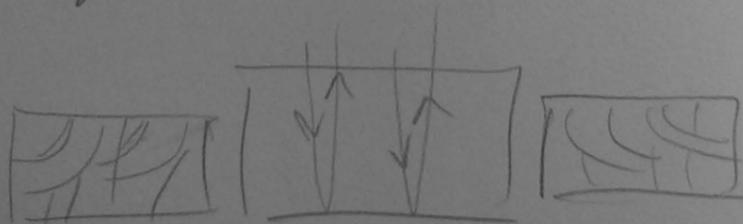
deep sides, sit center



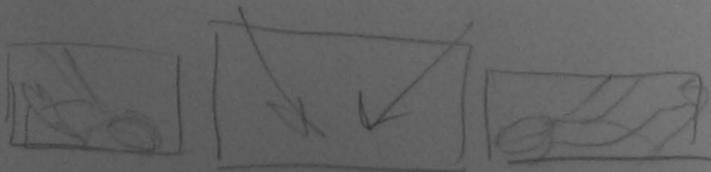
slanted sway - all pink



sway side to side, up & down center - all w/o



deep lean back sides, share in light center

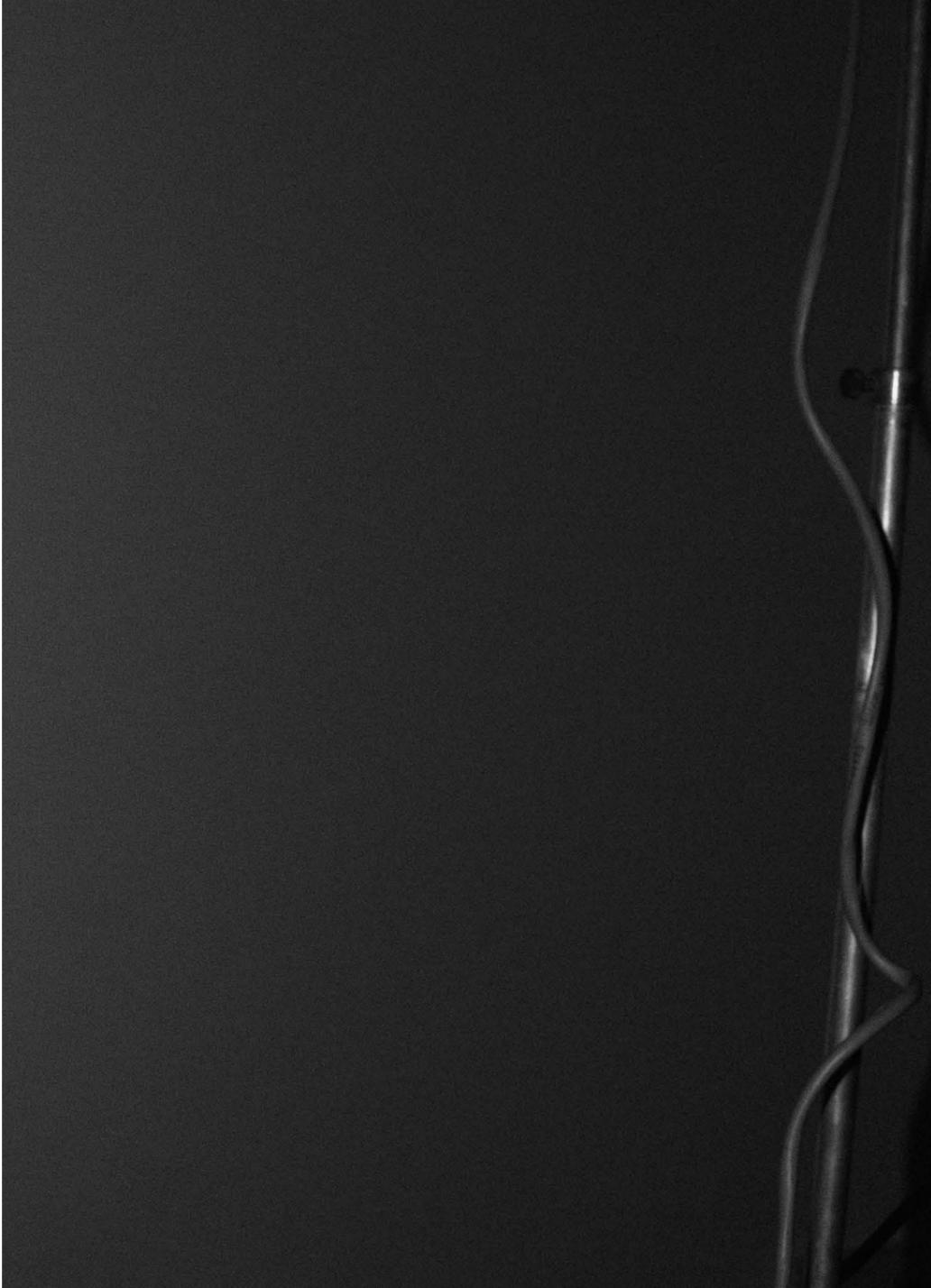


Evan La Londe
Exposure Problems

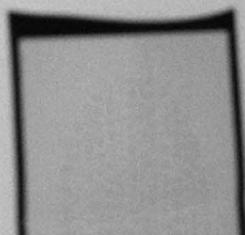












Interview

Jessica Jackson Hutchins

You once described being very careful about incorporating “old found imagery” into your work, and by doing so, you risked inscribing it with “too many signifiers.” What are these images and what do they mean to you now?

Amanda
Hunt

When I said that, I was thinking about something just slightly different, but I suppose is related. These photos were so much about being entrenched in Rock & Roll lore and gossip that surrounded some of those American punk bands (Television, Voidoids) and about how they can define a way of being and the means of individuating from that. We were literally acting out album covers and some rock stories—we had to stretch further for the female parts, so at one point I’m “Conny” (one of the Ramones’ junky girlfriends)—and we tried to re-imagine those people in regular adult domestic settings. For instance, the white shirt and tie (of Robert Mapplethorpe’s Patti Smith photo) became an office worker’s uniform; the Heartbreakers’ bloody t-shirt (with the ketchup bottle and the fridge) came out of “You Make Me,” but he’s making a baloney sandwich. And it was framed by Bob Dylan’s “Bringing It All Back Home” cover, a photo where he and his former wife Sarah sit in a living room surrounded by all their cultural artifacts and inspirational things. The objects they live among inform their stance in the word. It’s the Home as a private and public space. A private space of contemplation, as well as a place to display their taste and intellectual pretensions.

Jessica
Jackson
Hutchins

Who is Jack Fisher?

AH

One of my oldest and best friends in the world. A guitar player,

JJH

my band-mate in the 90's. A brilliant scholar and very complicated thinker. A graphic designer. A record collector. And, these days, a new father.

AH **What is your relationship to music?**

JJH It was utterly formative to me as it was for so many others. Important to both my identity formation and to my intellectual development. While I've been moved by fandom, by the sweet longing and insecurity that deep fandom declares, I find that a lot of art which takes it on doesn't actually transcend or even comment on anything beyond that fandom. One exception is Todd Haynes's movie *Velvet Goldmine*.

AH **A single phrase, "The End of Everyday Life," sits at the edge of many of these photographs. In some images, the soft pink of the framed margin containing this declaration perfectly echoes that fleshy space: Jack's chest, where you have written "You Make Me --->." There's a nice poetry there. Words and language are always so central to your making. At the risk of being too literal: what did this rare collaboration mark the end of?**

JJH It marked the end of our drug induced collaborations. Our bands. It was a time when I gave up being in bands for art making. A time when Jack, too, was beginning the process of reconciling to a less peripatetic or criminal life.

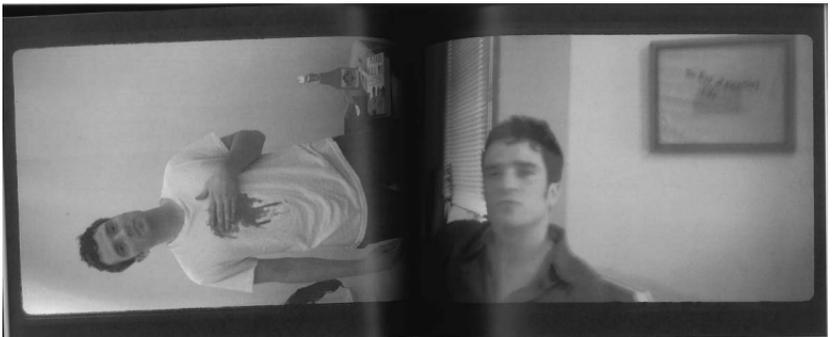
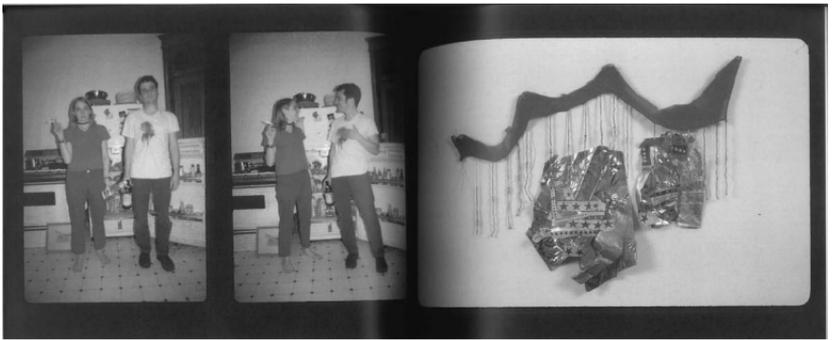


YOU MAKE ME

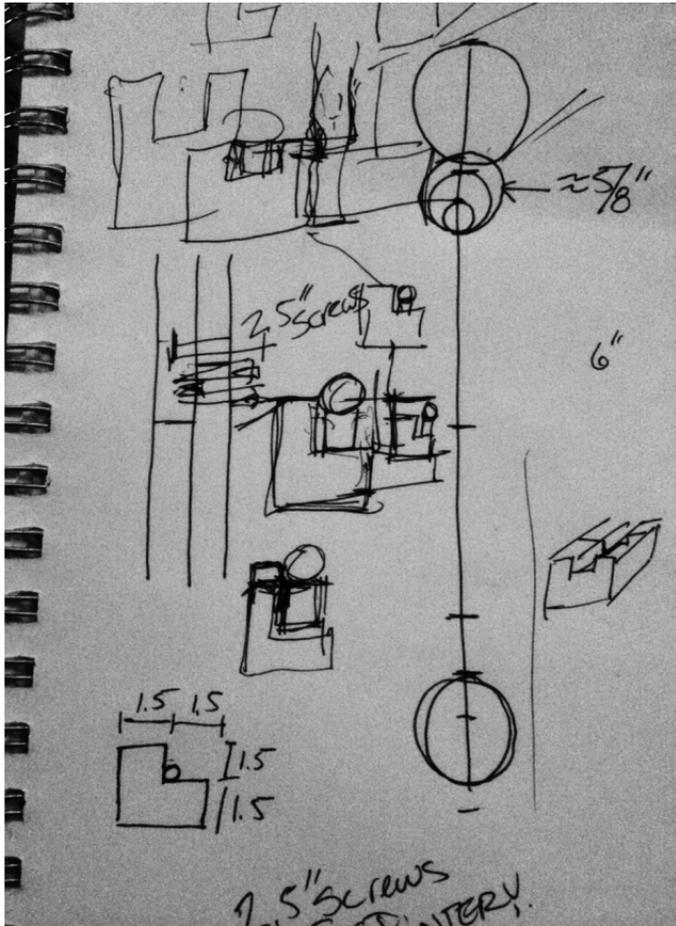
Bob Dylan

Bringing It All Back Home





Modou Dieng
Devon A. Vanhouten-Maldonado



Interview

Christopher Michlig, John Zerzan

We've talked a bit about the advent of social networks, Community Memory in particular, and I'm curious about the evolution of your view of this phenomenon from where we are today.

Christopher
Michlig

I think it's clear that the more wired we are, the more isolated and lonely we are. Being increasingly immersed in technology is not the only factor in this, but it is very prominent. More and more connected to the machine is not the path to really being connected, and I'd say that this is becoming increasingly obvious. More shootings, more autism, more people living alone, etc. Count the ways. So Community Memory facilitates neither community nor memory in the larger picture. There's no substitute for the face-to-face, the unmediated.

John
Zerzan

You've brought up the idea of an "urban aboriginal" in our conversations. Henri Lefebvre has written about the possibility of people managing urban spaces for themselves, having a "right to the city," as a hopeful vision of cities beyond capitalism and the state. Is the urban aboriginal engaged in concrete action to reclaim the city, or is he/she engaged in a "deterritorialization" of urban space, movement by movement, as a kind of adaptation to urban life?

C M

The "urban aborigine" term I got from a poet friend. I resonates with me in the sense that it conjures up the rewilding or de-domestication direction that I think is necessary. Part of this is distinctly practical, does not shrink from a literal sense of reconnecting with the earth. In this enveloping crisis some of us have reached the conclusion that the future, if we are to have a future, must be in some sense primitive. Hence we are going to need 'primitive skills or earth skills—such as

JZ

taught at Rewild Portland, by the way. And I hasten to add that taking this seriously also means coming to grips with the understanding that it ultimately means the end of cities. Exactly the megalopolis, conglomerates of tens of millions of people. Forced off the land now and since the beginning civilization with the city an artificial and unsustainable creation. No city, as everyone knows, is not dependent on what is not city. The reason that civilization is chronic war, by the way, is that cities must guarantee their lifeblood viz. trade. Competition, armies, war: the familiar reality for the past few thousand years. In the age of the nation-state it's really no different at base, although cities qua cities are of course no longer the central operators. I do see Lefebvre's "right to the city" as the right to a basically estranged urban existence, an adaptation to it. From an anti-civilization perspective, cities must be questioned and undone. They put a distinct limit on rewilding, on becoming aboriginal, on recovering from our domesticated state. Nonetheless we can start working on this process now, where we live, which is often in cities!

I've heard you refer to an "anarchy aesthetic." What does that conjure up for you? Do see a possible bridge between what is usually thought of as theory and the realm of art vis-à-vis such an aesthetic?

C M

The space between theory and art is a difficult gap to bridge—neither translates readily into the other, and that's a condition that I'm drawn to as an artist. Prior to discovering art I was a sociology student and remember being daunted by the "in the field" aspect of the discipline as it seemed so entrenched in existing systems and protocols. When I discovered art it was a watershed moment—it's a space where multiple, often conflicting ideas or subjects can be synthesized conceptually and

contextually, and there is a powerful communicative dimension to that—nothing is off limits. I would say that through synthesis art is able to make strong allusions to theory, but there is never a concrete connection. The interpretative space in art is the temporarily, or potentially liberative space for the viewer—it’s a “free” space—and that’s critical. There are numerous instances of art being a progressive social force when political conditions are untenable because of its unique ability to critique culture from within culture. All of that being said, materials, formal considerations and context can go a long way to get at what I would refer to as an “anarchy aesthetic.” It’s slippery of course because “anarchy” itself is such an obtuse term when considered generally—it has its own historical and theoretical trajectory and the worst case scenario would be an instance where it’s scope is oversimplified. I think of certain characteristics such as decentralization of the author/artist through some kind of collaborative aspect, or of a “gift” economy introduced by the artist to the larger public, or intentional misuse of technology or social systems as being artistic ideas that are also anarchistic. Christopher D’Arcangelo’s 1978 performance at the Louvre where he removed the 1745 Gainsborough painting “Conversation in a Park” from the wall and placed it on the floor, directly in front of where it had previously hung, is a good example—it raises basic questions about received cultural value and spectatorship. The artist Barry Johnston frequently uses his phone number in performances and works, which I find extremely provocative when considering the simultaneous distancing and deprivatization of daily life vis-à-vis unrelenting technological momentum—it’s a kind of self-sabotage. Daniel Joseph Martinez’s robotic body-double that lays on the ground in violent seizures or acts of self mutilation is an incredible subversion of a technology that is otherwise universally considered productive and inventive in the public imagination.

Public works “surrender” in a similar way, opening themselves up to a range of possible use, misuse, violence, etc.

JZ Tell us a bit about the trajectory of your art practice. Where do you see it going and what are influences for you along the way in terms of works and artists?

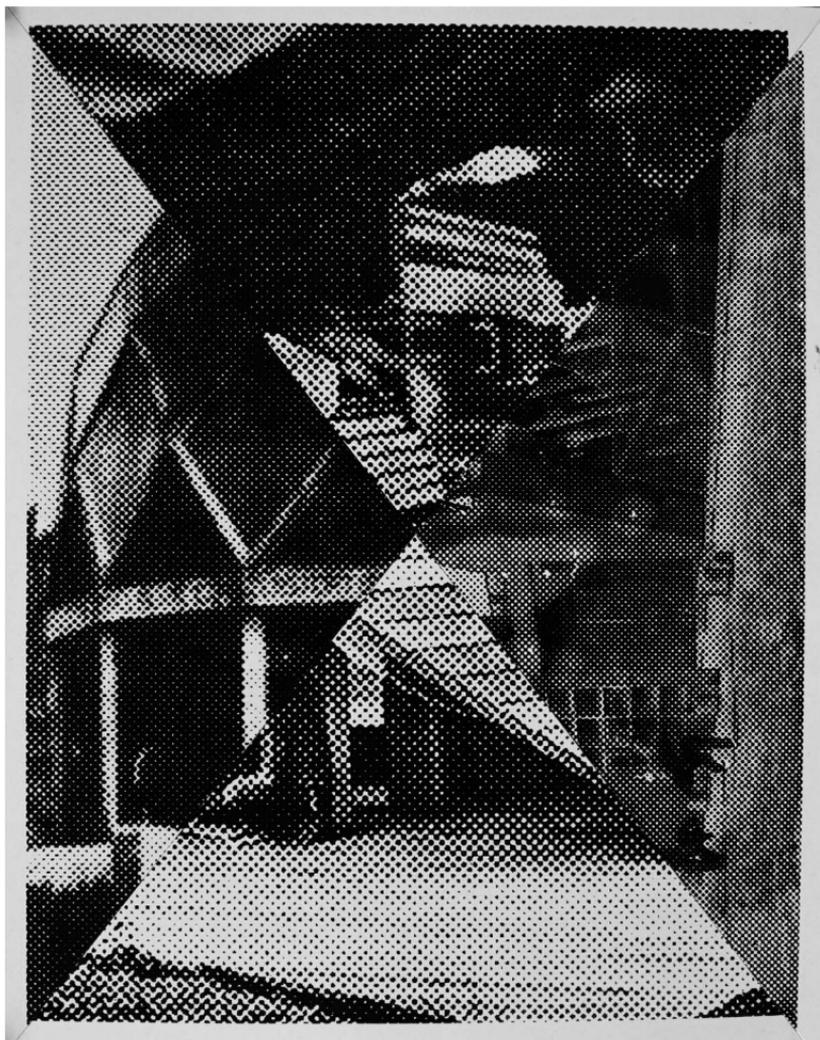
CM **On one hand I have a very conventional studio practice—I make collages and prints and sculptures and exhibit them in more or less conventional spaces for art. I’m interested in outmoded print media as a raw material because of its previous momentum and energy as a communicative medium and I attempt to capitalize on outstanding aesthetic qualities. In relation to the idea that the “event” of language at its origin can be thought of as a negative, I’m consistently modulating, quieting and disrupting legibility, in an effort to evoke a “pre-language” reaction to gesture in the viewer. I love moments when language, in its conventional form, isn’t sufficient to say what needs to be said. I would say I’m heavily influenced by the material economy of Arte Povera, the formal acuity of the Bauhaus, and the social recklessness of Fluxus. As an educator I’m extremely influenced by my students, how they view the world, how they envision themselves creatively—so in that sense my influences are constantly changing. At the moment I’m researching histories of art-pedagogy, and I’m reconsidering what it means to be a teacher and mentor.**

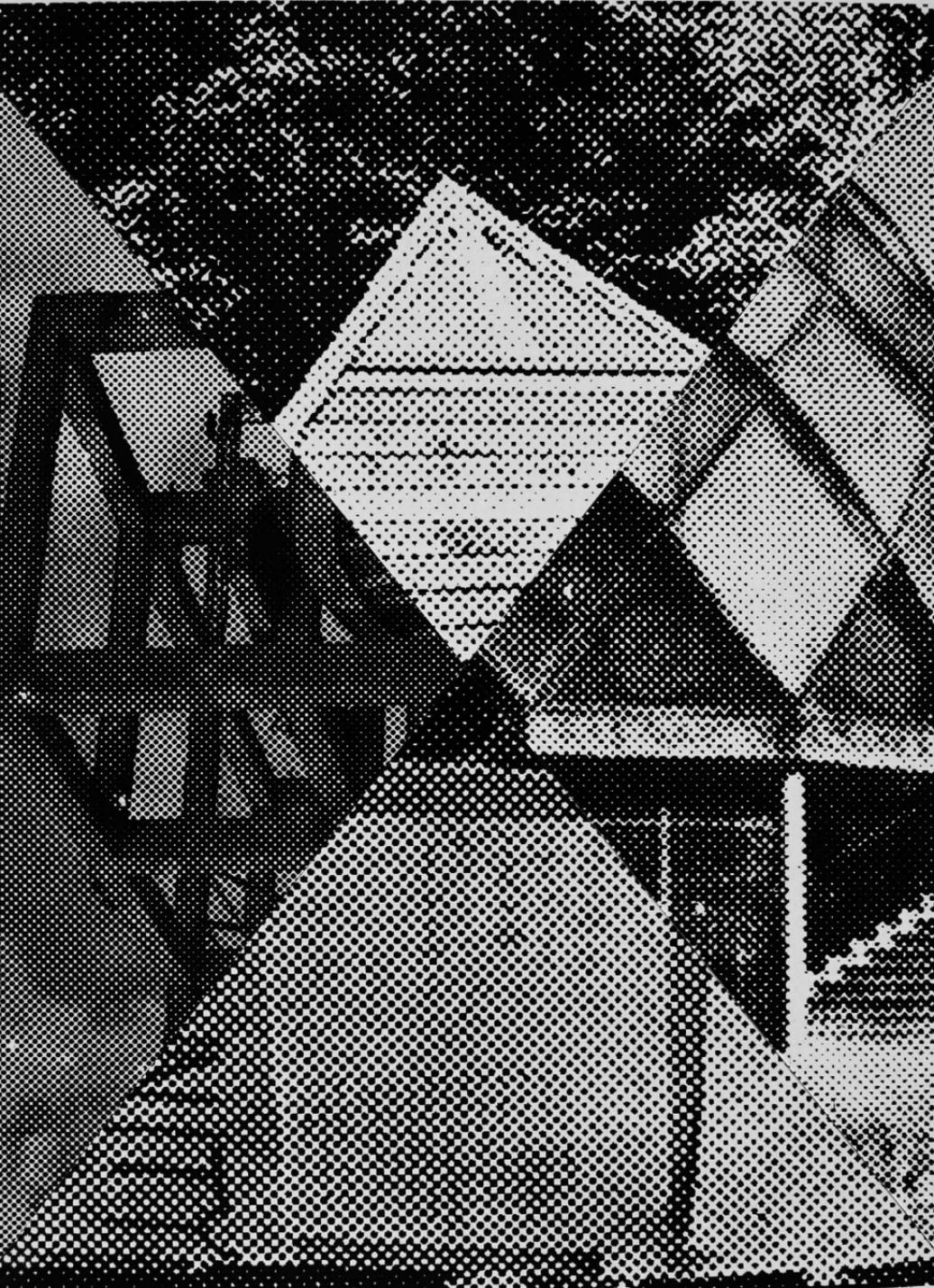
You’ve described the progress of language, the “machinery of language” as “a steadily debasing process”, in the ways that it creates false separations and objectifications through its symbolizing power. This notion resonates heavily with my own interest in handling language - in its visual, material forms—as a raw collage material. My instinct is that its symbolic power can be manipulated, softened, even destroyed in

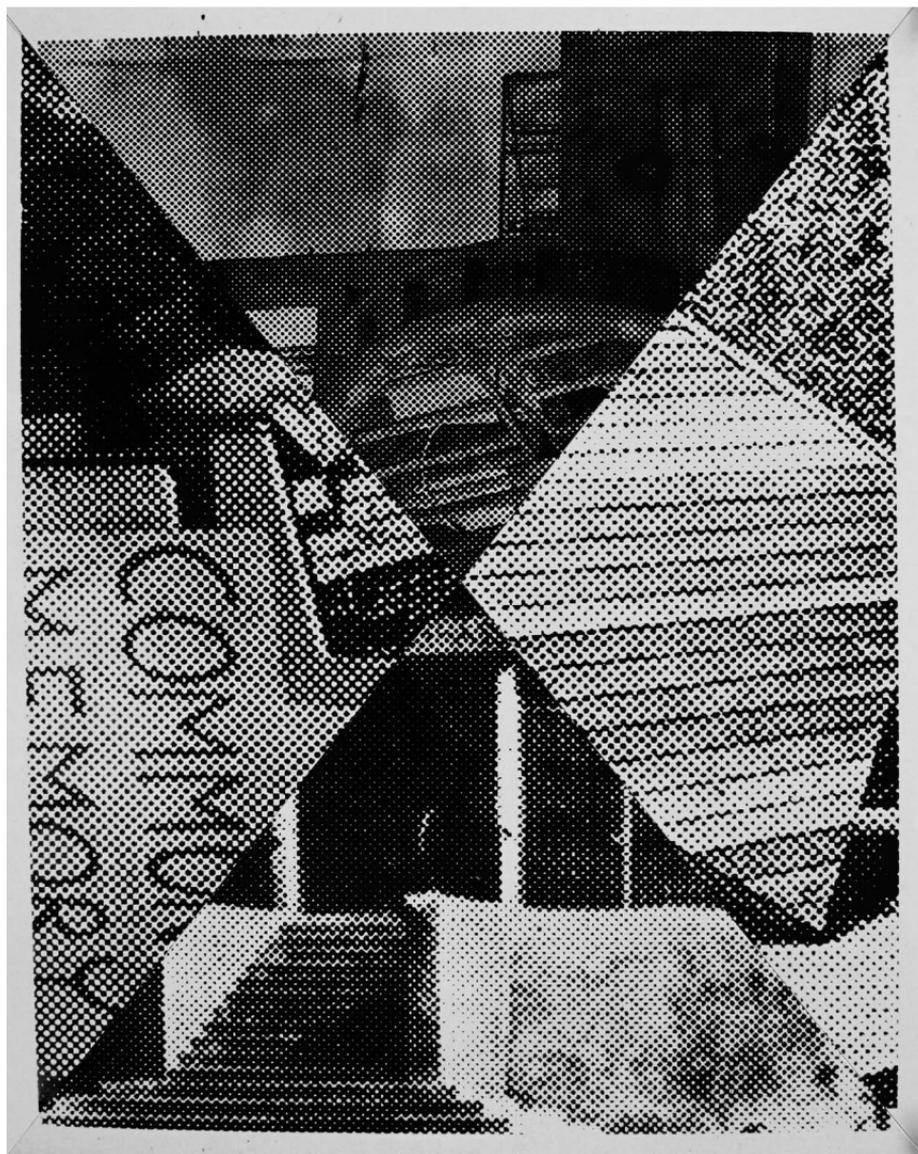
some circumstances. Does language have a liberative dimension within its negative origins and trajectory? I'm thinking of poetry, fiction, etc.

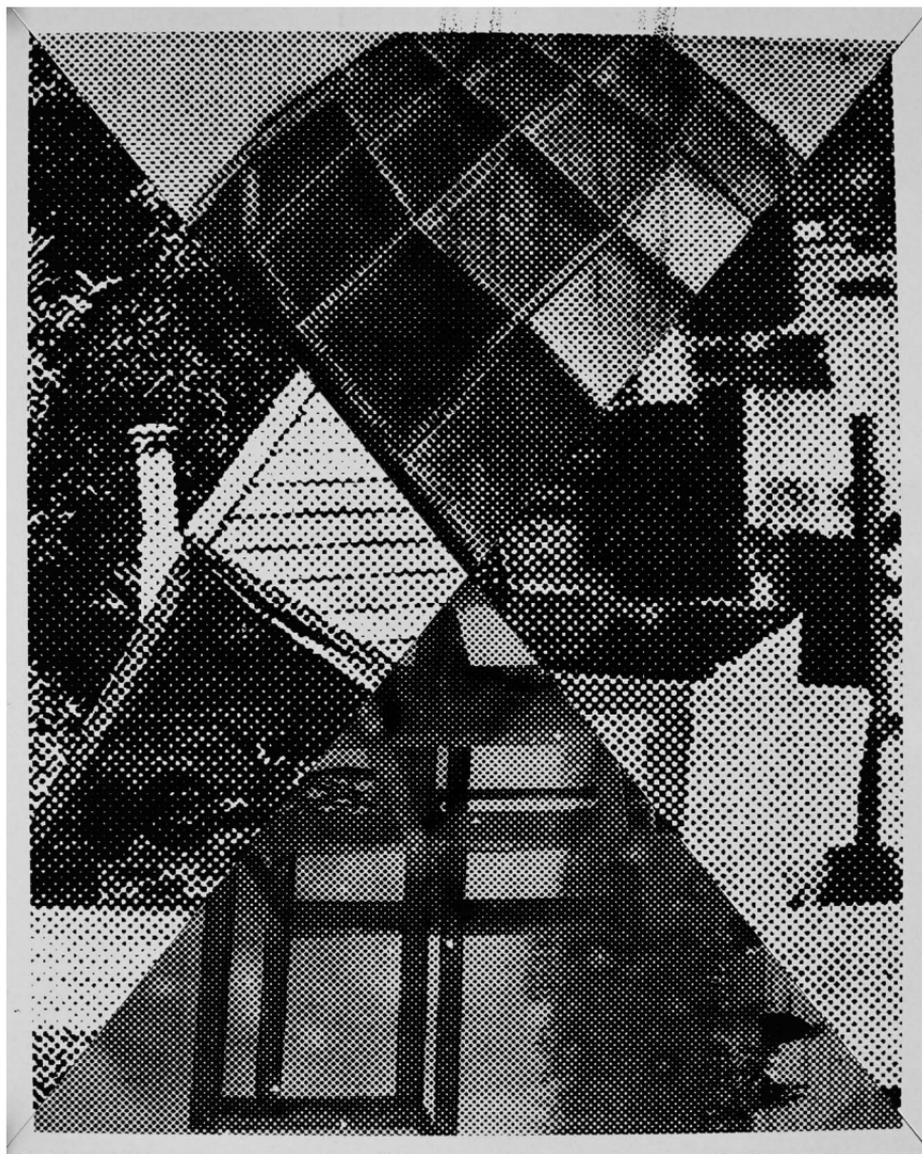
Indeed we need to find liberatory possibilities within language. I am mainly a writer and so I feel this challenge even as I've tried to develop a critique of symbolic culture. In terms of the latter, this largely emerged as I noticed that the beginning of symbolic culture paralleled the beginning of hierarchy and inequality, just before domestication/agriculture arrived. If this is somehow more than just a coincidence, what is suggested is that there's something inherently negative in the symbolic, including of course language and art. One might also conjecture, conversely, that language and art might not be needed in a disalienated world. But, again, we do what we can within this overall culture, with the materials we have.

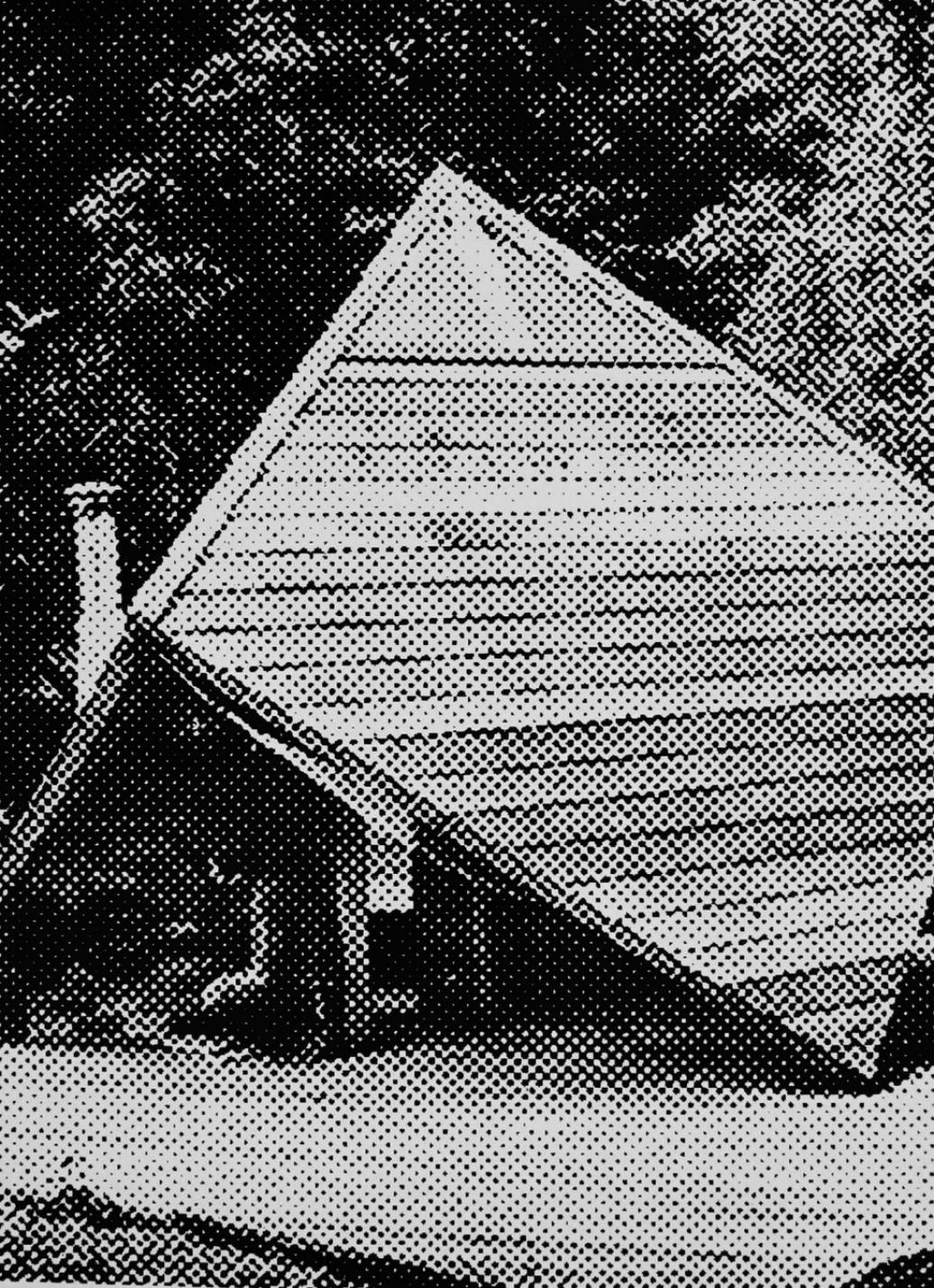
JZ

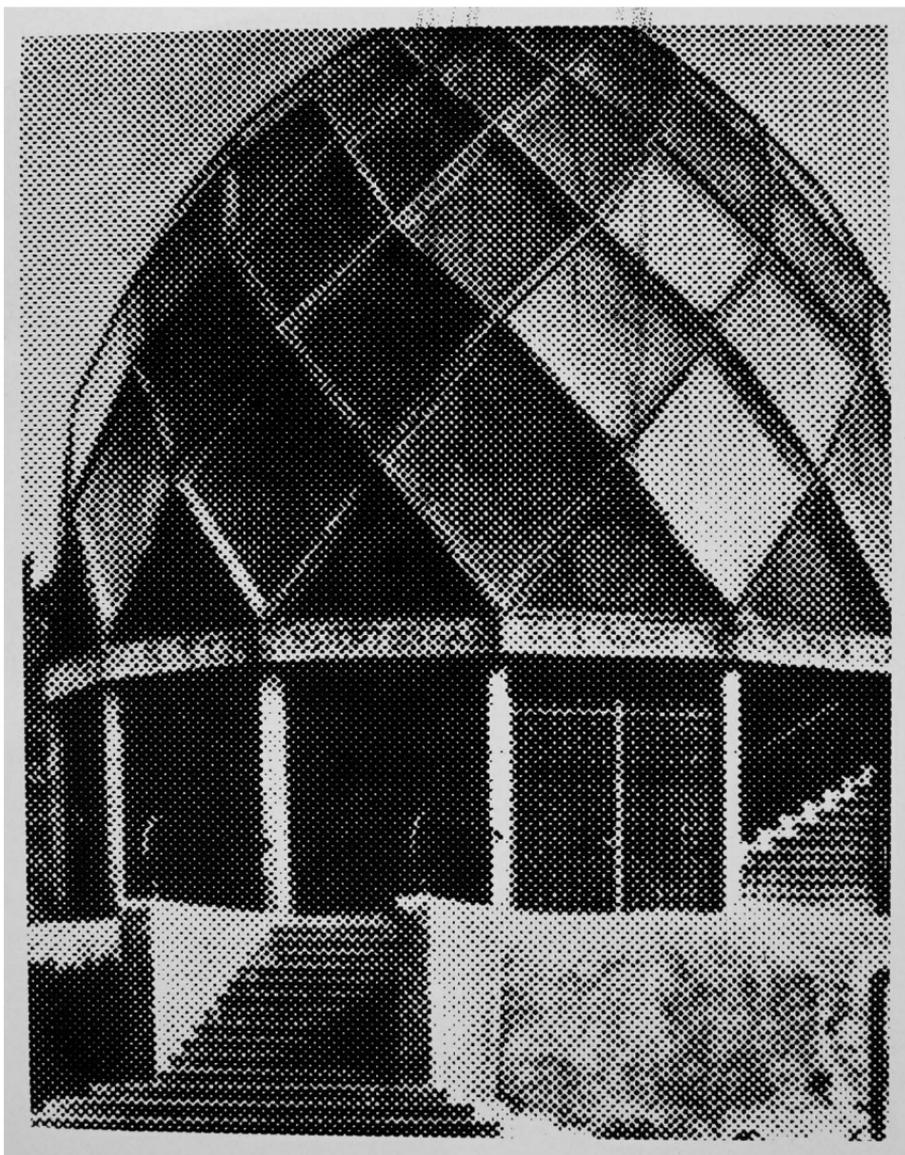


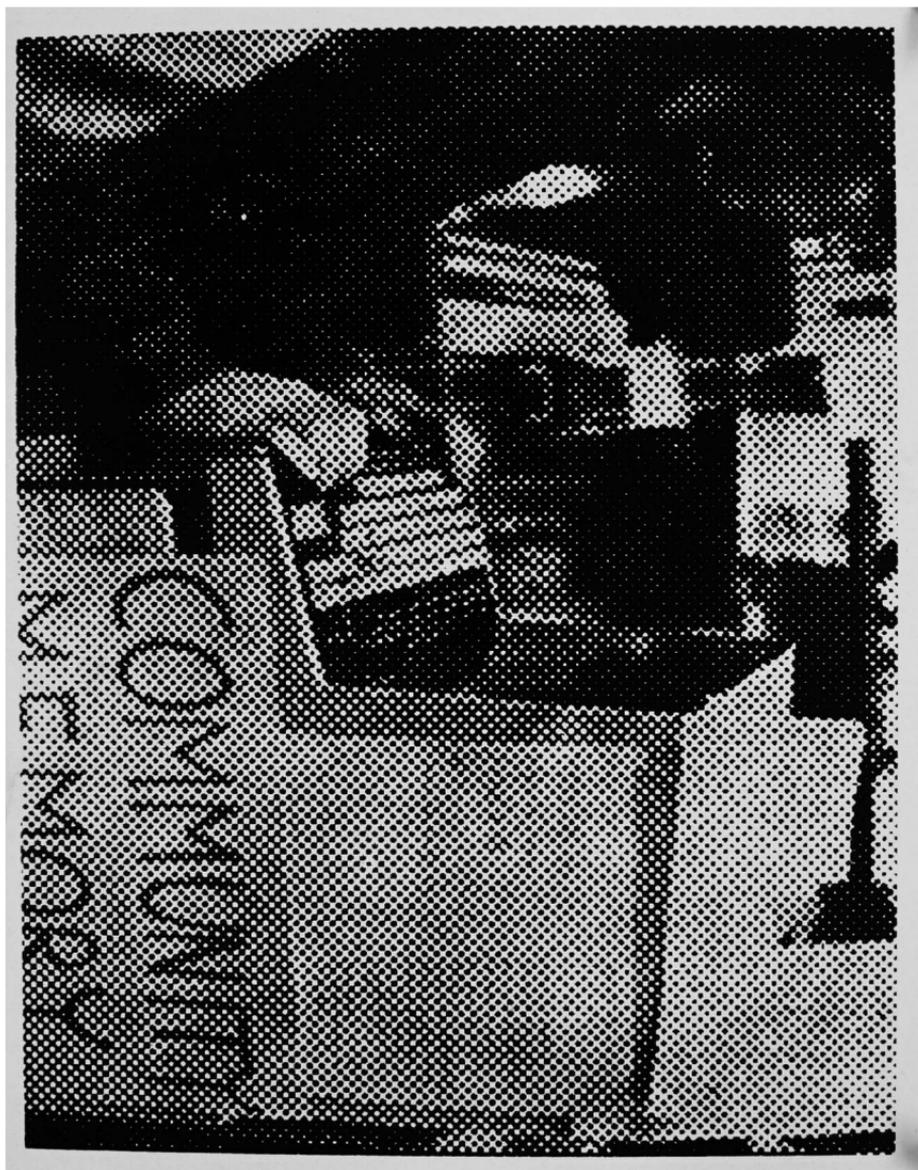




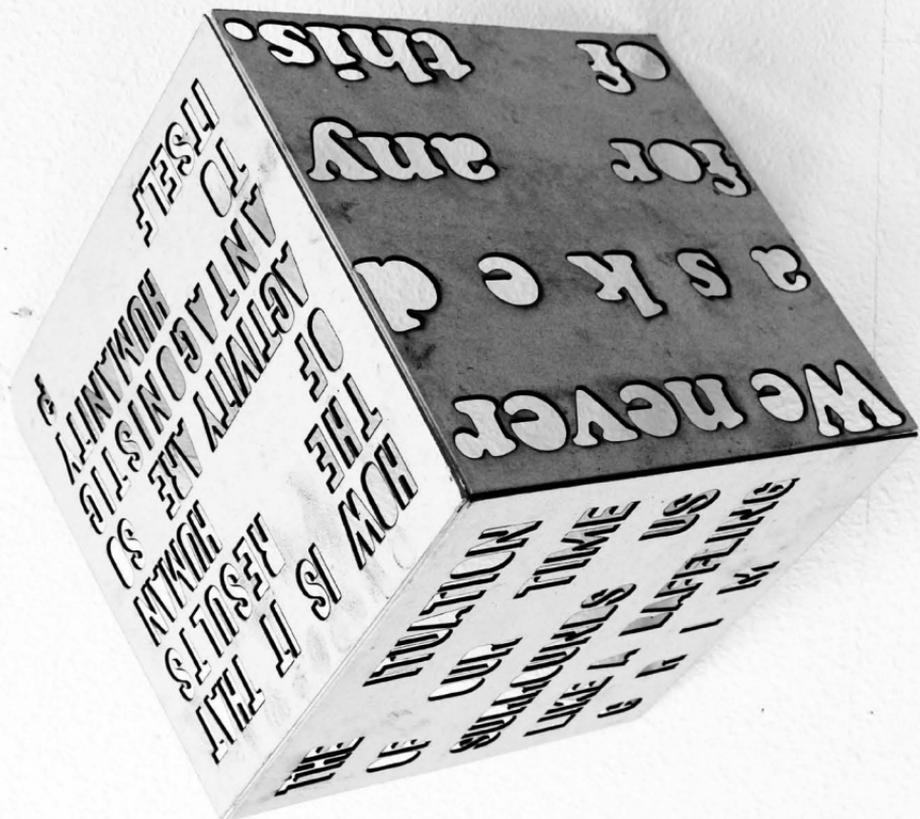












We never
ask a question
for any
of this.

HOW THE OF ACTIVITY ANTAGONISTS TO THEMSELVES
IT THAT RESULTS FROM ANTI-HUMANITY

SHOULD BE THE ONLY ONE TO ASK THE QUESTION

Has art, like everything else, failed us?

We live under a kind of guarantee that things will only get worse. That is, there's nothing to choose from that doesn't really promise anything else but No Future.

Last summer a guest op-ed piece in the *Wall Street Journal* ("The Disquiet of Ziggy Zeitgeist," August 2, 2013) announced that reality itself is rapidly ebbing away. Less abstractly, community, trust, and social bonds face extinction, as witness chronic shooting rampages, raising suicide rates, and a generalized emptiness and anxiety.

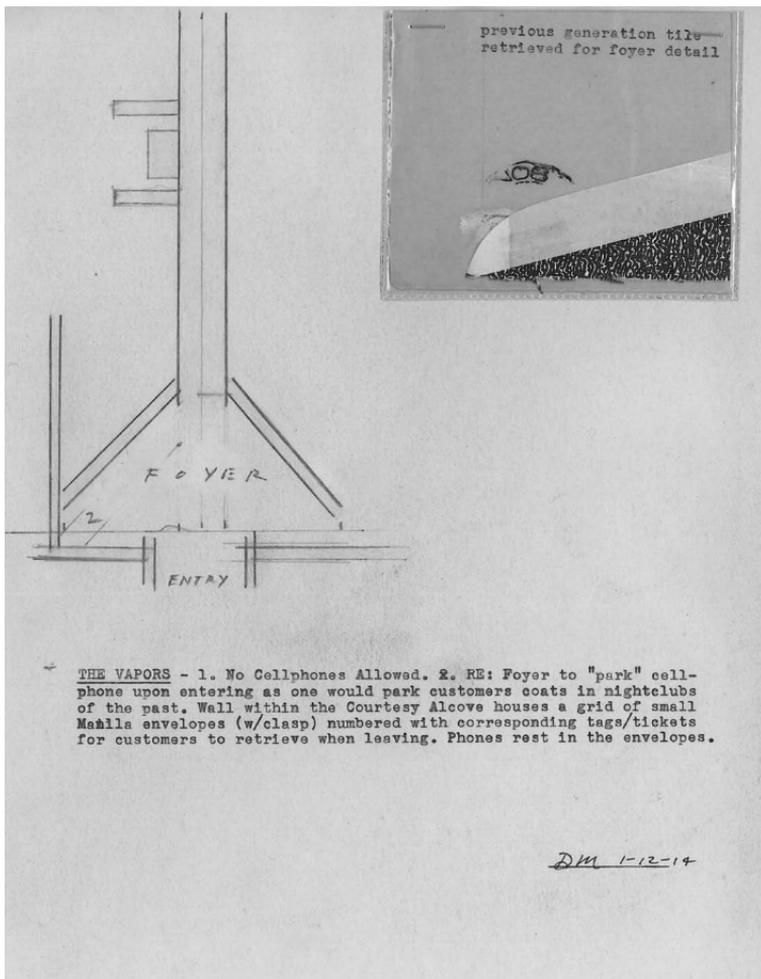
All the machines are connected, humans far less so. A global technosphere means ever greater isolation and loneliness, the opposite of what is claimed. In this emptiness, mass society reaches a pathological condition. As we stare at screens, increasingly deskilled and cut off from the earth, thought and consciousness are redefined.

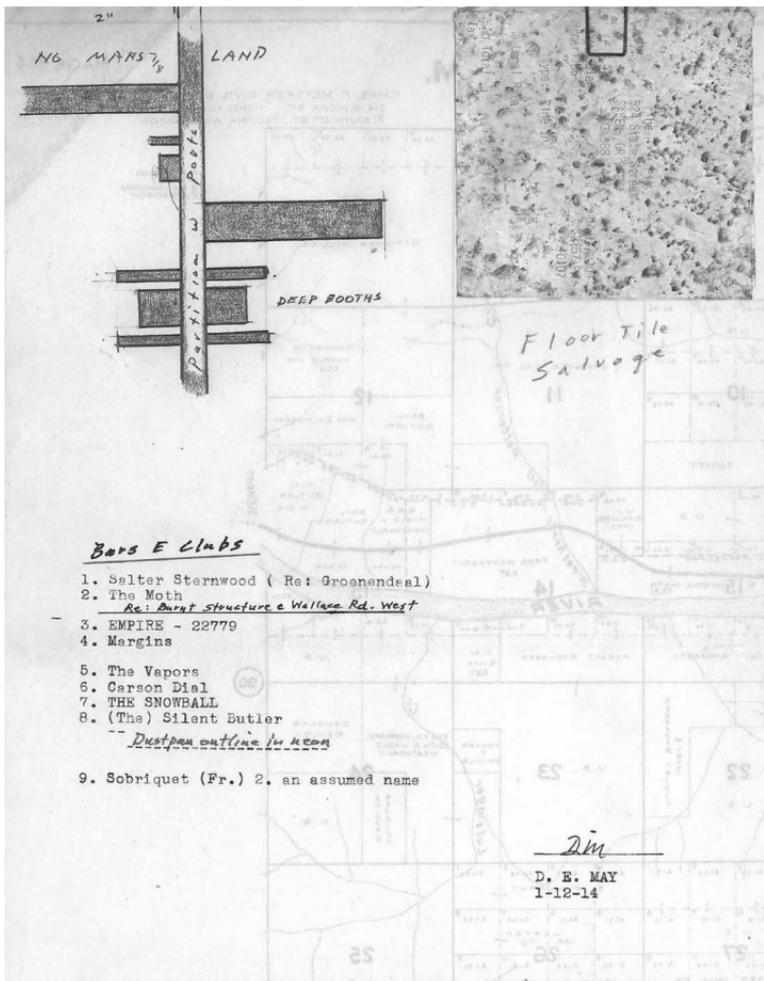
The mad quest for energy sources, to continue and expand what should never have been initiated in the first place. Meanwhile technology promises solutions—to the problems it has in general created.

A miserable social existence—and ongoing eco-collapse—spur real questioning. Civilization and its domesticating logic push the Dead Zone forward in every sphere, on every level.

Now we can see the root of the disaster. One global civilization, which will self-destruct like all the others, wanting to take all life and authenticity with it.

Look up from your screens. The only adventure is resistance.





Richard Thompson

Everyday, outside my studio door, is the landscape.

This landscape has parts that are below the horizon and parts above the horizon.

The parts above the horizon are airy and move all the time.

The parts below are heavy, inert, the changes slow and seasonal.

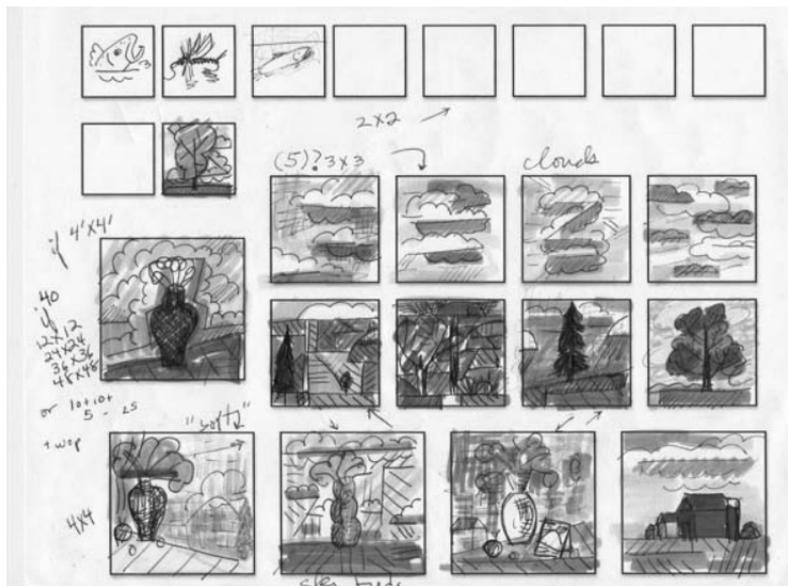
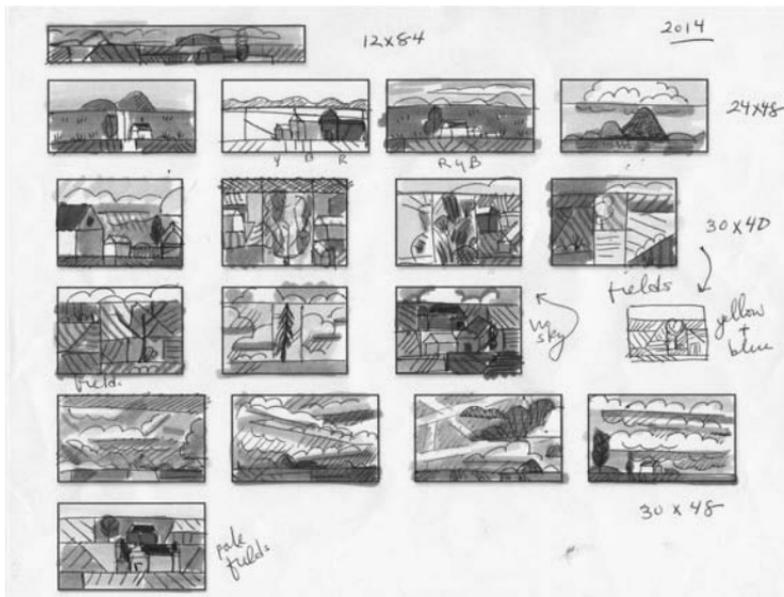
There are the marks of agriculture, masses of forest, and distant blue mountains.

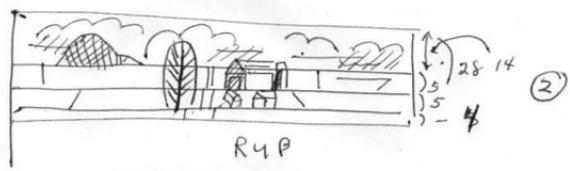
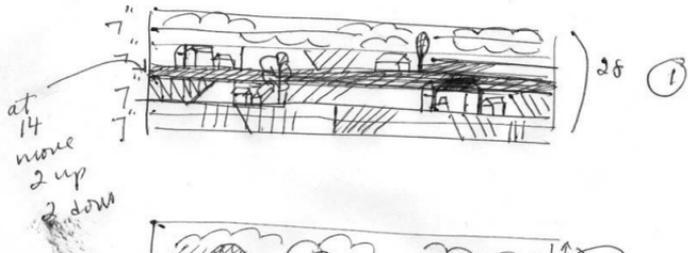
There are little still life like clusters of farm buildings in all colors.

There are masses of clouds that knot then unknot and disappear.

There is bright light then shadow then rain then sun again.

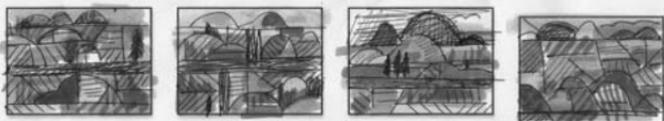
What more could a painter ask for?



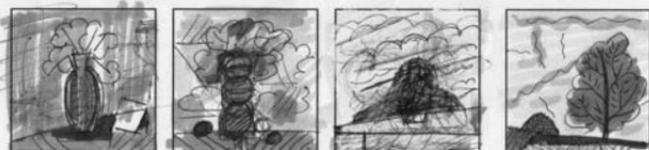




36x36"



36x45"



sig. brush

45x45" 3x3/44 interchangeable



45" x 60"



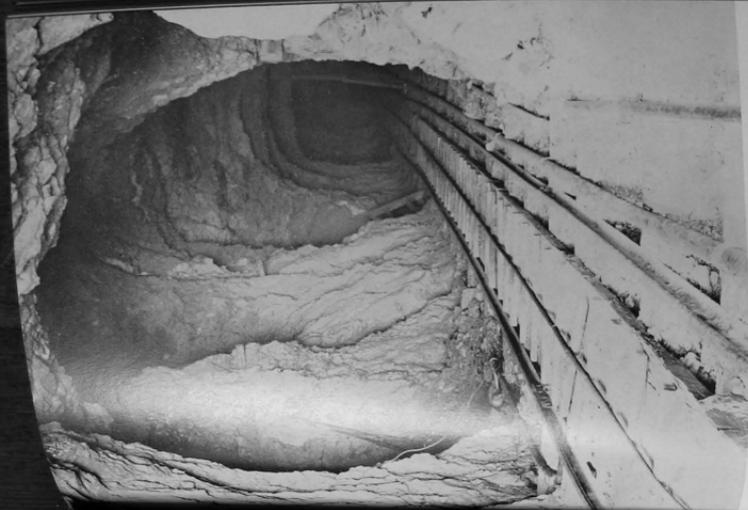
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by Madeline Gins
RS 2.154 2013



At the Hanquahala mine of west-central Arizona, an abandoned mine shaft still retains its tracks and water line. Although entering old mine tunnels is especially dangerous, one can enter this desert shaft to see a considerable amount of minerals remaining in the tunnel walls.



This timbered mine entrance is typical of those found abandoned in all parts of the mining states. Mineralizations of interest to collectors are usually to be found on the nearby dumps; it is dangerous to enter an abandoned mine itself.

opening or break to give access

opening or break... offered passage or opportunity

a path or way

a small break, a break in the

or break in the chain, an unbroken space

break or chain continuity; interval, a

interval, a break

abstract... hole in consistency

space to open moving doorway

of space, giving a threshold

inconsistency, a gauge of wonder

gap



STREAM - to flow, a surge of

water flowing continuously,

run, a flow, a current, a river,

in the sea, a current in the

atmosphere, a flow of liquid

issuing from a vessel, body,

flow, a current of air, gas,

electricity, an effluvia, an

emanation, an uninterrupted

succession of things moving

constantly in the same

direction, a line, a stroke,

polar icefield, a continuous

flow of the course & words,

the prevailing direction of

opinion & fashion, to set in

motion, a ray or beam of

light, the tail of a comet,

of a flag on the line: to wave

or flag outwards on the

wind, undulating waves, to flock, tides & waves

the "Master, Wardens and Society of the Art & Mystery of the Apocaries of the City of London" certain "pretended Bezoar stones sent the Lord Mayor to be destroyed and the whole table (court) certified the Lord Mayor and adjudged the stones to be burnt."⁹⁴

Later on, in 1715, Friedrich Slare,⁹⁵ a Fellow of the College of Physicians and also a Fellow of the Royal Society of London, in a book he dedicated to the Royal Society, sets forth the results of an extensive investigation which he had carried out to determine the character and medicinal properties of bezoar stones. In this he shows that in many cases at least the claim that they have been taken from the stomachs



FIG. 17. Dromedary, from head of a dragon. (From *Herbarius Sarmaticus*)

animals is untrue, that they have no medicinal properties and that those who buy them waste large sums of money in "Exchanging good silver for clay and dirt."

A number of animals or men have curious legends related concerning the bodies of these stones in that connected with the lapis cervinus sometimes called Kamae or Kamae (see figure 19). These

⁹⁴ C. J. S. Thompson: *The Mystery and Art of the Alchemist's Experiments. Observations on the Origin and History of the Stone to be of no use in Poprick*, London, 1713.

⁹⁵ 1729, p. 186.



Lapis Bezoar-Oriens.

FIG. 18. The oriental bezoar and his stone. (From Valentini: *Der Vollständigen Natur- und Mineralien Künne*)

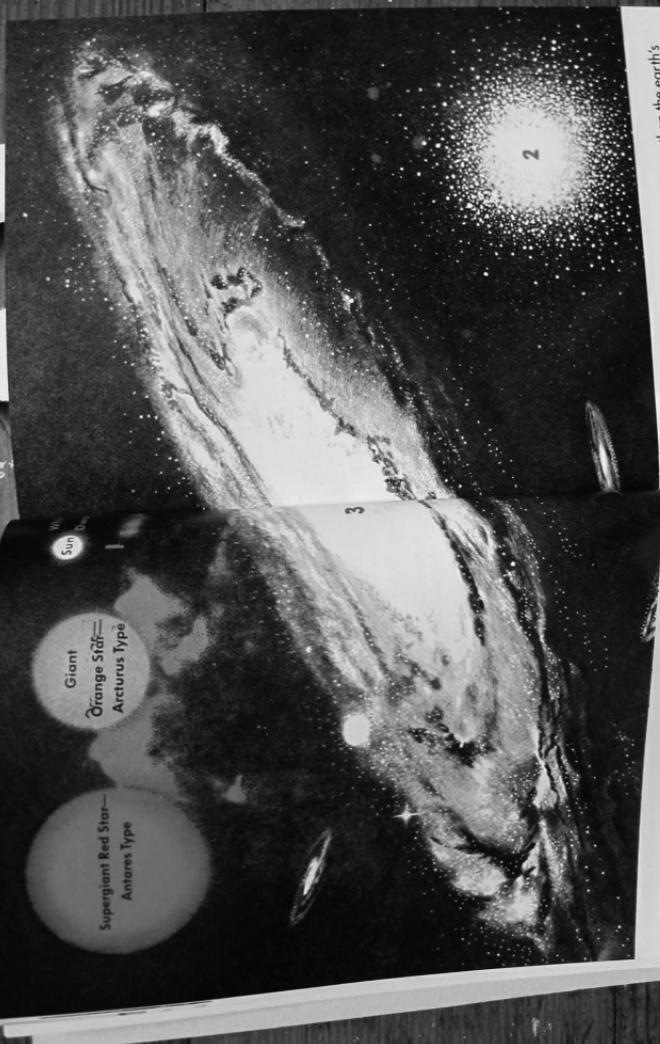


Cervus.

FIG. 19. The stag and his tear. (From Valentini: *Der Vollständigen Natur- und Mineralien Künne*)

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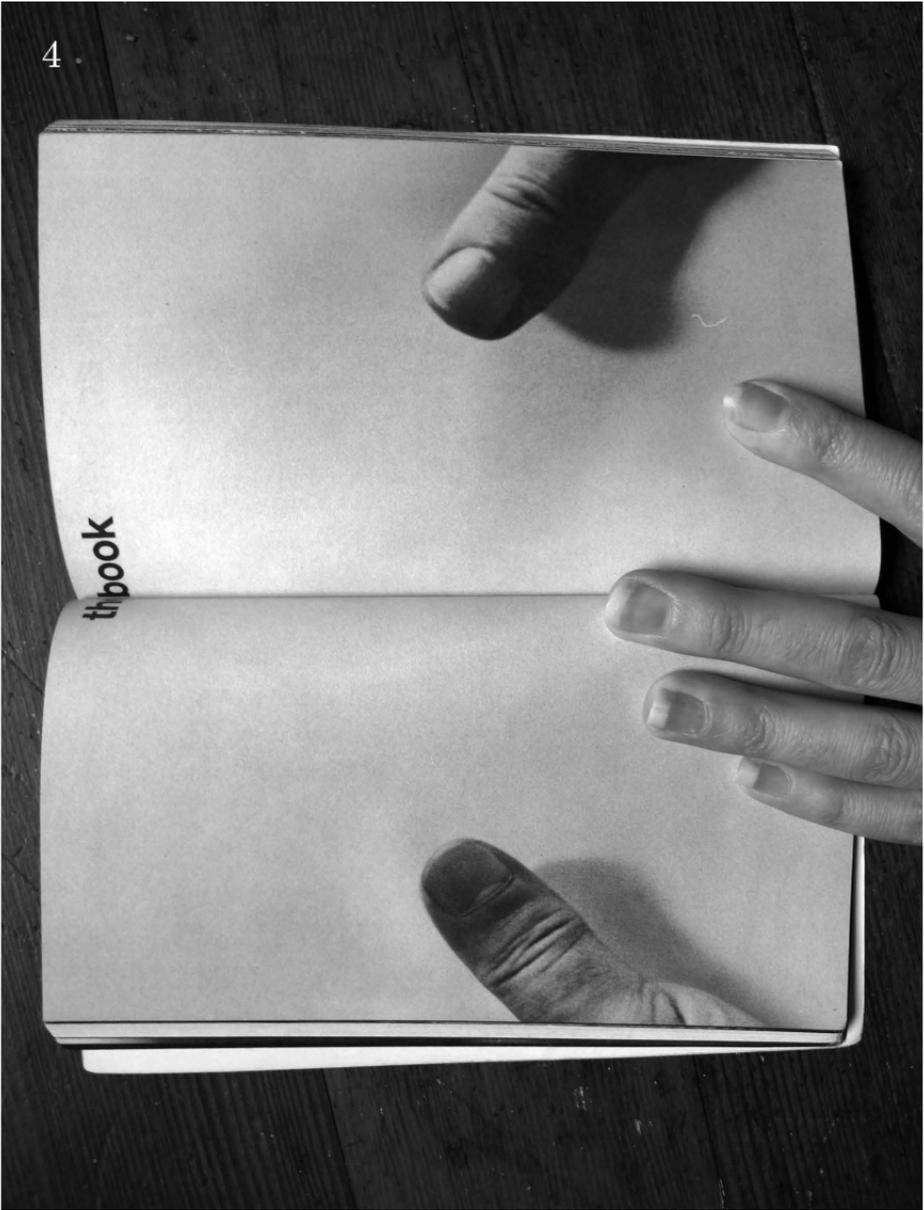


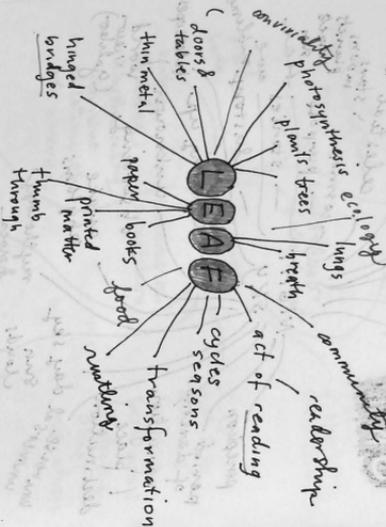
from red supergiants less dense than the earth's to white dwarfs hundreds of times denser than on the average are spaced several light-years may be closer in some clusters (2). Planets may surround many of the stars.

13

OUR UNIVERSE is so vast that its limits are Through it are scattered millions of galaxies and shapes. In a galaxy like one shown here the earth are located (see p. 42). Galaxies of millions, even hundreds of of stars of types

12





recollection, showing back light on
rest, image & counterpart, bending,
turning, folding back, reflex action,
to deflect, turn, to cast back, of
mirror, a cell body of water, an
open spread, to return beam of light
to turn one thought, a thought
expressed in words, trace, actor,
image, multiples & original,
bidding, quality, terminal space,
threshold, doorway, transfer

REFLECTION

how we see ourselves, understand
ourselves, (guides & still), looking,
right & left handedness, asymmetrical
balance, self-reflexive, adaptive,
circular, order, catalogue, memory,



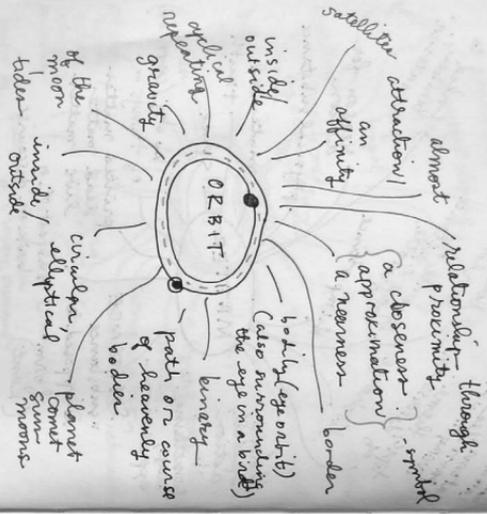
REFLECTION

these are all related
collapsing into one

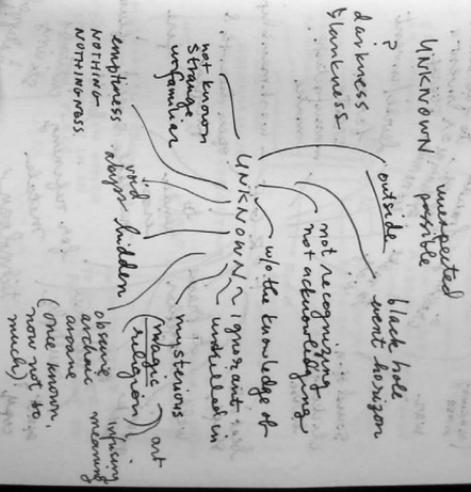
Bardo as &
- Tang



McMinnville, Oregon, photograph number 1. O-
in diameter over Sited in field behind
...
... photo number 2. Taken about ten or fifteen seconds
... number 1. Published in LIFE magazine June 26, 1950.



succession
on and



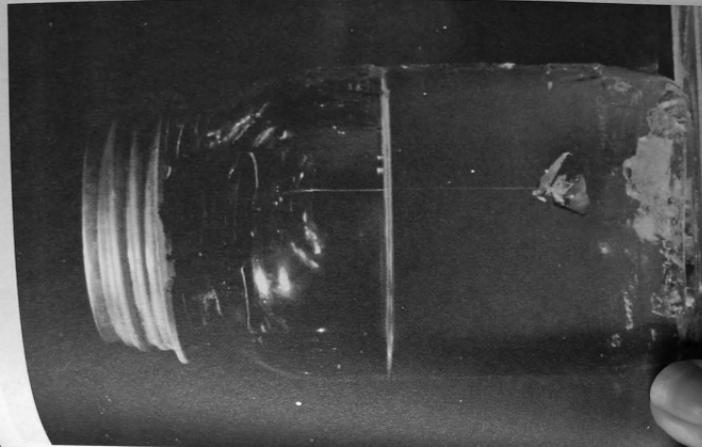


Plate 13. Growing in a sealed jar.

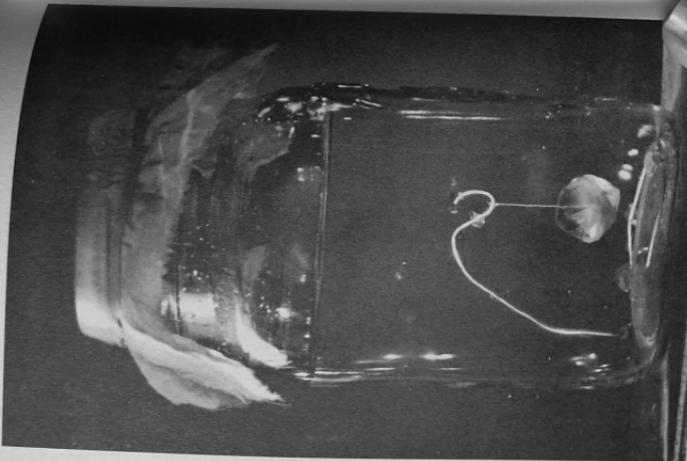
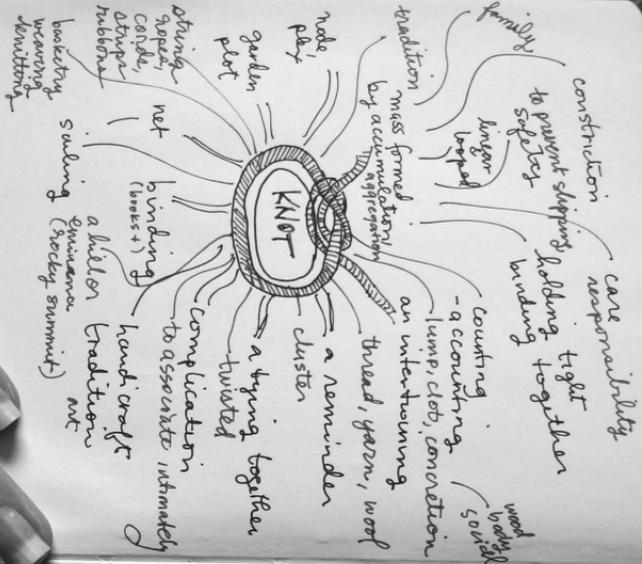


Plate 12. Growing by evaporation.



☺



GOOD-BYE TO ALL THAT

An Autobiography

BY

ROBERT GRAVES



NEW YORK
JONATHAN CAPE & HARRISON SMITH



ROBERT GRAVES

BREATH

vo: ellern (mouth, tongue, throat, lung)
spoken language, utter, speak, say, tell
wind leath
life leath
lungs inspiration
exhale inspire: LIFE
inhalation expiration
also, smell, scent inhale
breathe inhale
steam, smoke cycle
kiss, wish, puff - sound
condensation cycle
wind instrument, music
potential

RECORD

committed to writing as authentic evidence,
attestation of fact, witness, cordana,
proof, authentic report, account
on reckoning of past time, a musical
note, memory, remembrance,
recollection, to get by
heart, to get over in
one's mind, to sing of or about,
lamenting, to sing or wail,
to meditate, ponder, bawling
to a circle, document, stone,
archive, to read again, end,
disc, revolution, archive, keep,
store, cycle, cyclical, responsibility,
mechanism, machine, memory,
forgetfulness - sound, museum,
librarian, anything that stores
anything else

RECORD



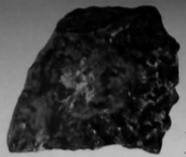
FRANKLINITE
(in Calcite)



SMITHSONITE



SPHALERITE

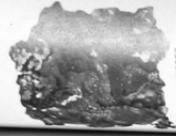


ZINCITE (red), WILLEMITE (green),
and FRANKLINITE (black)

Earth's crust, is the producer of minerals. Still other theorists believed minerals form in the bodies of animals and plants—or grow out of water—or fall from the sky. One group of scholars taught that minerals are male and female, having their families underground. Another group believed that certain minerals, as proved by mysterious "writings" on them, were fashioned by subterranean spirits.

In the Middle Ages there was little interest in learning about the natural properties of minerals. Scholars were properly interested in philosophy and religion; God had made the world and that was that. Experiments with minerals were left to the alchemists—dirty, secretive men puttering around their crucibles and ovens with the dream of transforming lead into gold. The so-called educated man's knowledge of minerals was little more than a collection of superstitions.

We need not look down our noses at the medieval scholars. Minerals conceal their natures rather well. Who would guess



NATIVE COPPER



AZURITE



MALACHITE

COPPER ORES



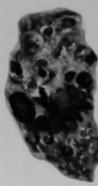
AGATE (rough)



AGATE (shopped)



AUGITE



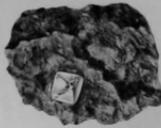
BAUXITE
(Aluminum ore)



RUBY



ARGENTITE
(Silver ore)



DIAMOND



EMERALD
(Corundum)



GOLD
(in Quartz
with Pyrite)



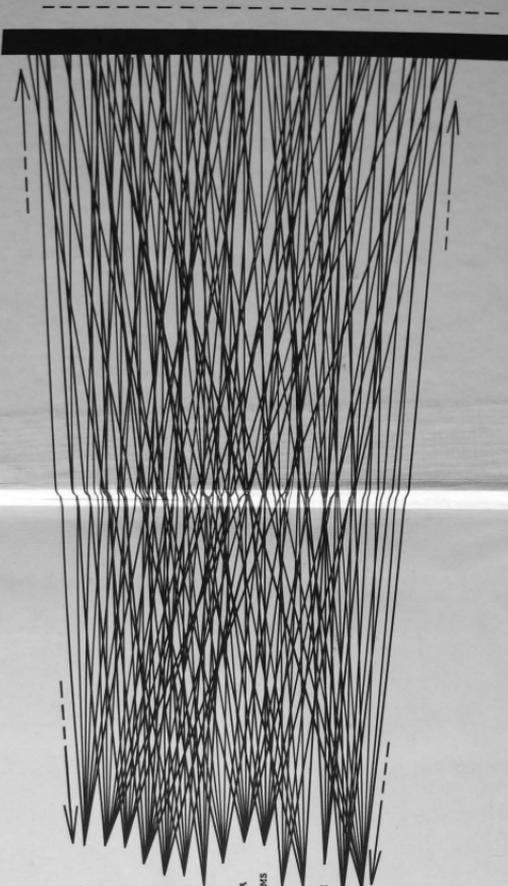
PYRITE

reticulate.
 mixing / holding
^{exemplary} carving
 bodily invocation
 accretion
 sand
 erosion
 (wearing away)
 hard natural
 formation in
 an animal
 testicle
 Stone fruit
 domes
 Stone pith
 Stone blue
 to know at,
 pit
 (accrations)
 to turn into
 stone
 to rub or polish

precious stone - vessel
 slab
 carrying
 masonry wells, borders &
 order / classification
 volcanic lava
 geology
 minerals
 rocks
 earth
 STONE
 (stone)
 lode stone
 corner stone
 head stone
 moon stone
 touch stone
 rock, cliff, crag, mass
 material for lithography (printing)
 philosopher's stone
 a mirror
 motionless / fixity
 sturdiness / constancy
 hardness
 pebble
 projectile
 grinding /

- precious
 unique
 singular
 building / building
 measure of
 weight of
 units
 gem - adornment
 hair stone
 gravestone - marking
 tombstone
 jewelry
 (from within)
 public

critical, subjective, abstraction, practice,
 (know, stick, BEAT)
 questioning - practice w/o answer,
 uncertainty
 STUDY - remembering
 idea, ideas, philosophy, education,
 affection, friendliness, devotion to
 another welfare, inclination, pleasure
 or interest in something, a pursuit,
 a state or reverie or abstraction,
 thought or meditation toward a purpose,
 application of the mind, mental labor,
 reading & reflection directed toward
 learning, a particular branch of
 science, a room or enclosure for
 study, reading, writing, a room or
 cupboard containing books, a collection
 of books, an artistic production
 executed for the sake of acquiring
 skill, to debate with ones self, to examine
 and with close attention to examine
 detail, to contrive, to contrive



WOMAN
LIBRARY
LETTERS
EYES
WAIT
LIGHT
GAS
FIBERS
BACTERIA
PLATFORMS
MAN
MIST
ROSTRUM
QUAY
BOOK



For the last five years, I feel as if I've been making paintings about nothing in particular, and everything all at once, at the same time. My sources of inspiration vacillate from personal and purely subjective experiences, to uncontrollable cognitive utterances. My work contains some failed logic, which might at first glance seem naïve, though these ideas ultimately originate from the intuitive part of my mind, and are impossible for me to dismiss without somehow actualizing them. Some works draw their inspiration from conversations, readings, or observational adventures on public transportation. Others are visual depictions of my interpretation of an increasingly complex world, which, more often than not, feels too fast-paced and confusing—yet continually inundates its inhabitants with the promise of opportunities for love, self-fulfillment, meaning, and bliss.

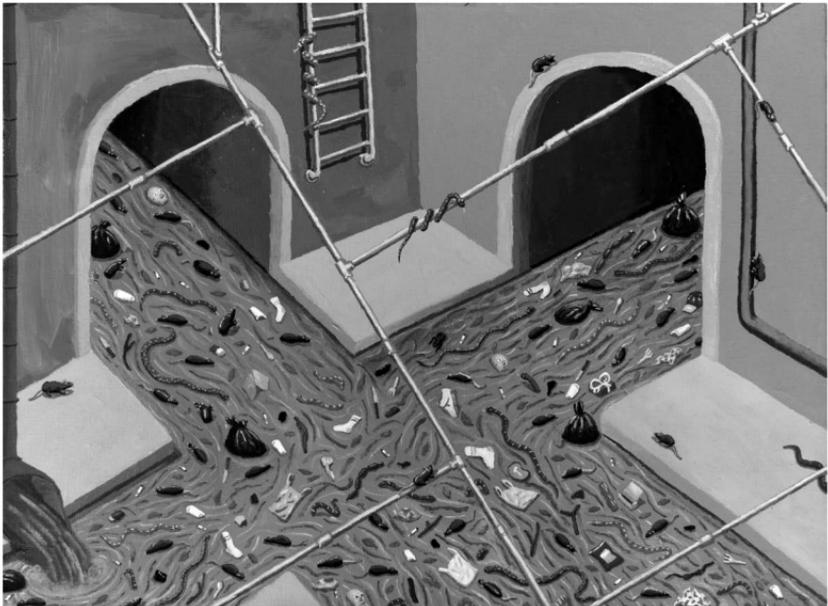
To think of my work in relationship to these positive ideas might seem contradictory, because often my choice of themes can be self-effacingly catastrophic, perverted, or anxiety driven—even incendiary to a degree. But in the understanding that we live in an age bogged down by a myriad of stimuli, which misguidedly attempt to feed our incessant core desires for validation and actualization, I remain focused on the possibility that humankind might be able to build a foundation towards solidarity on our shared failures, and actually get whatever it is that we want out of life. There is a part of me that romanticizes vulnerability as a public service. As we cultivate a world that allows us to let our guards down, to express our fears and anxieties without the possible repercussions of rejection, ridicule or retaliation, the world becomes a happier place for everyone involved. It is a precariously sensitive set of issues to discuss. We are bound by our limited capacity to express and digest information instantaneously from multiple vantage points.

Yet, it is the multiplicity of vantage points in which we view, create judgment, and quantify, that my work has been fixated on

for some time. From a micro-lens, I would consider my work to embody elements of self-portraiture. I emigrated to the United States when I was 14 years old. My birthplace, the Philippines, is a complex cultural mish-mash of Asian, American, and Catholic elements. When making a home here I found another extremely complicated culture to navigate, full of contradictions and challenges. This smashing together of distinct cultural elements from two sides of the world inspire me to create works that portray possibilities through implausibilities by way of syntactically distorted and mistranslated subject matter. The work manifests a cacophony of shared experiences, celebrating trauma, desire, daydreaming, and incomprehensibility.

While spending some time in rural Maine over the summer, I developed a fascination with Wilhelm Reich's ideas about orgone energy, which he proposed as a hypothetical, universal life force. These ideas have led me to a conversation about shamanic de-armoring with a friend and collaborator. Both seem to have a preoccupation with agitating energy currents within one's body leading to a more fruitful physical and psychological existence. It's nice to think that laughter might have the same shamanic properties that an orgone machine proposes to have. I sometimes entertain the idea that producing laughter might conduct the same type of energy vibration that orgone inventions and shamanic de-armoring could produce. Through humor, it is nice to consider that my work might also embody a therapeutic dimension. The subject of therapy in relationship to art is a problematic one to discuss on an institutional level, but I find that the social dimension of this topic is heavily intertwined with conversations regarding serious existential topics. I strive to create works that have components harking back to therapy and humor, because I find these topics to hold critical weight on a political level. I see my work as depictions of the psychological landscape that we navigate together, created through an impulse to generate conduits for distance and release.



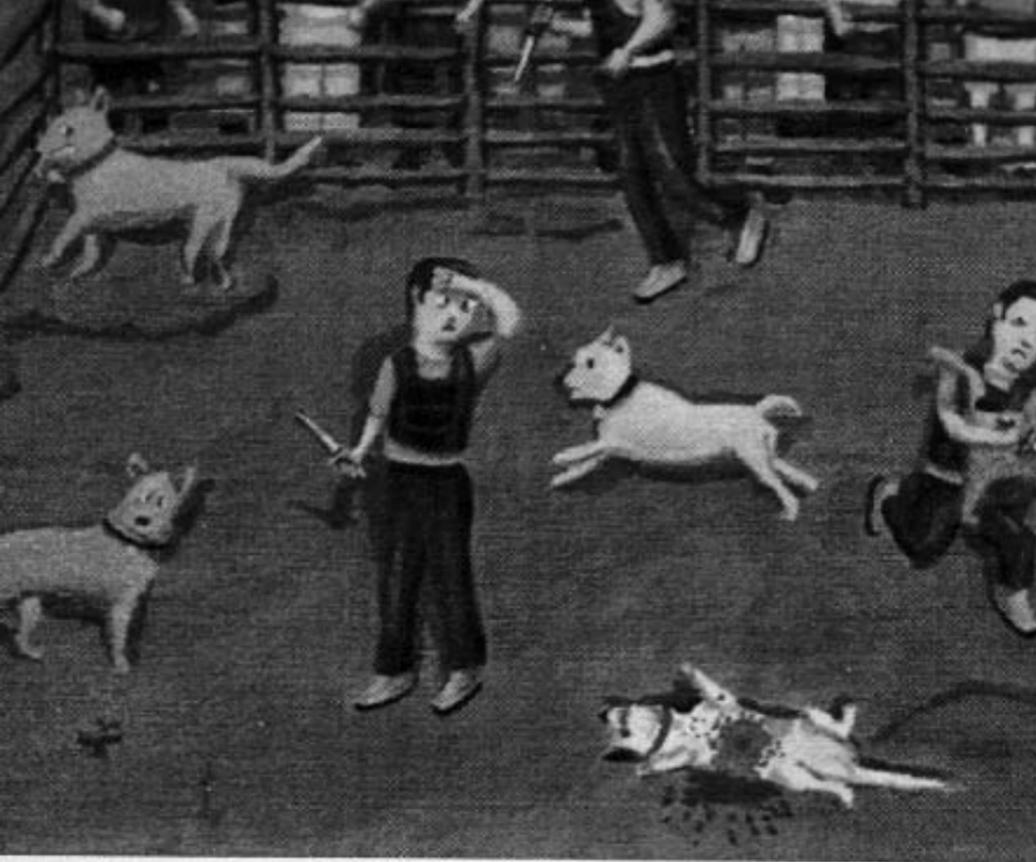


JOKES \ALIENATION\ \ TRUTH AS A VESSEL FOR POWER \ THE SIGNIFICANCE OF BEING SMALL \ MEASURING WHAT WOULD BE CONSIDERED UNQUANTIFIABLE \ AVOIDING CLICHE AS A CLICHE IDEA \ AWKWARDNESS AND ITS SIGNIFICANCE IN CONTEMPORARY CULTURE \ THE IMPORTANCE OF RITUAL \ RELIGION \ IMBUING OBJECTS WITH POWER \ THE UNDERDOG \ OBSTACLE COURSES AND GAMES AS METAPHOR \ COLLECTIVISM VS INDIVIDUALISM \ DEVIANCY \ SYMPTOMS OF ANXIETY \ INTERNET AND WEB 2.0 CULTURE \ TRUTH HAVING



AN AESTHETIC FORM THAT SHOWS ON THE HUMAN BODY \ MISPELLED WORDS THAT COULD MEAN SOMETHING ELSE \ TRUTH HIDDEN IN LIES \ MAKE-BELIEVE \ MYTH-MAKING \ WHY COMMUNICATION EXISTS \ BODY LANGUAGE \ PASSIVE AGGRESSIVE DISSENT \ GUERRILLA TACTICS \ SOCIAL OR GROUP DYNAMICS \ THE POLITICS OF DIVERSITY \ ANIMALS AS METAPHOR FOR THE UNCONTROLLABLE \ MODERN DAY ALLEGORIES \ APATHY \ POPULAR CULTURE \ TRANSGRESSION \ PERVERSION \ VALUE AS AN IDEA \ BAD IDEAS \ QUESTIONS \

from becoming help but sabotage itself
confines of these ~~and~~ Inside the ~~frames~~ world
stories of ~~catastrophe~~ are changed
failings and the ways in which they
bring us together and pull us apart
These small paintings contain ~~grandiose~~ those
~~mythical~~ stories that are grandiose in
their mythical quality. They belong
to a long ^{global} tradition of image ma-
king that ranges from cave-
paintings, ancient hieroglyphs,
illuminations, ex-votos, propaganda
illustrations, and even video-games.
The failure to express is its expression
so says a Manuel Ocampo painting.
~~My attempt to express~~ I make
this work ~~so that~~ to prepare
myself for the time when I could
feel that there is something
important to say. There are
important things that should be said



Jacob Lawrence

James Ensol



David Humphrey

6/23/13 1:38 PM

About Disjecta

Disjecta Contemporary Art Center builds ambitious programs that promote artists and engage communities. Disjecta presents forward-thinking work from visual and performing artists. We provide a professional platform in which artists can realize their best work and engage new audiences. Dynamic programs showcase new work and fuel collaborations between artists, curators, and viewers that impact and intervene in the larger contemporary arts dialogue. Disjecta exacts equal rigor from local and national artists, while keenly recognizing and supporting the talent of the region.

About The Curator

Portland2014 Curator Amanda Hunt is based in Los Angeles, where she is Curator at Large for LA><ART. She has worked at various galleries and institutions including Whitechapel Gallery (London), Friedrich Petzel Gallery (New York), the Wattis Institute for Contemporary Arts (San Francisco), and the Philadelphia Museum of Art. Hunt worked on two major arts initiatives in Los Angeles in 2012, including the Pacific Standard Time Performance and Public Art Festival, co-produced by LA><ART and the Getty Research Institute, and Made in L.A. 2012, the first Los Angeles biennial organized by the Hammer Museum in collaboration with LA><ART. Hunt is a graduate of the Curatorial Practice program at California College of the Arts, San Francisco.

About Portland2014

Presented by Disjecta Contemporary Art Center, Portland2014 is a biennial exhibition celebrating artists who are defining and advancing contemporary art practices. Portland2014 will include exhibitions, events and performances in multiple Portland locations March 8th through April 27th, 2014. Disjecta's 6,000-squarefoot exhibition space in North Portland, Upfor Gallery in the Pearl District and White Box, University of Oregon, Portland in Old Town/China Town anchor the exhibition, and are joined by a series of public artworks, discussions, pop-up venues and interventions that will bring contemporary art to highly visible and non-traditional locations throughout the city, engaging diverse audiences and creating new contexts for art appreciation.

Portland2014 continues the tradition of the Oregon Biennial, begun by the Portland Art Museum in 1949. With the end of the Museum's Biennial in 2006, Oregon artists lost a longstanding platform for career advancement. In 2010, Disjecta reintroduced the Biennial, curated by Linfield College Gallery Director Cris Moss. The exhibition spanned nine venues throughout Portland and included 19 Oregon artists. Portland2012 presented the work of 24 artists at five venues and was curated by Prudence F. Roberts, former curator of American Art at the Portland Art Museum. The curator's vision is a key component of the exhibition, and as the first non-regional curator of the Biennial, Hunt's perspective promises to engage artists and audiences in new ways.

Portland2014 is supported by The Ford Family Foundation, Oregon Cultural Trust, The Kinsman Foundation, Oregon Arts Commission, The Robert Lehman Foundation, Travel Portland, Moda Health, Regional Arts & Culture Council, Stumptown Printers, Deschutes Brewery and Sign Wizards, as well as our partnering venues Upfor Gallery, White Box, University of Oregon, Portland and The Best Art Gallery in Portland.

Biographies

In 2009, **Abra Ancliffe** started the Personal Libraries Library, a specially-curated lending library in Portland, Oregon that recreates & reconsiders the personal libraries of notable artists, scientists, writers & thinkers. Personal Libraries Library engages printmaking and drawing to explore the fixity & frailty of language alongside how knowledge is written, printed, compiled, read, stored, ordered, dispersed and processed. The history, process and physicality of printing, publishing and book-making become conflated with the acts of reading, writing, astronomy, geology, collecting and archiving. Ancliffe received her BA in English Literature from Lewis & Clark College, her BFA in Printmaking from Pacific Northwest College of Art and her MFA in Printmaking from Tyler School of Art in Philadelphia. She is currently an Assistant Professor of Printmaking at PNCA.

Zachary Davis is a founder of Appendix Project Space, a residency and exhibition space that operated from 2008-2013 in Portland, Oregon. Working in multiple media, he is engaged in an ongoing formal and thematic exploration of sensation, embodiment and consciousness. He is currently artist-in-residence at American Medium Gallery in Brooklyn, where he will present a solo exhibition this fall. He was also recently invited to participate in the Real Time & Space residency in Oakland. Davis has received a Career Opportunity Grant award from the Oregon Arts Commission.

Modou Dieng was born in Senegal and currently lives and works in Portland, Oregon where he is Assistant Professor of Painting and Drawing at the Pacific Northwest College of Art. He received his MFA in Painting, New Genres in 2006 from the San Francisco Art Institute. Dieng is a multidisciplinary artist working in mixed media, painting, photography, and installation. His interests lie in conceptualizing visions of contemporary life constituted by a mix of humanity, topography, and hybrid and eclectic combinations

of forms drawn from urban history, race, social status, gender, cosmopolitanism, and belonging. He has exhibited with numerous galleries and museums including: Steve Turner Gallery (Los Angeles), Pascal Polar Gallery (Brussels), Dakar Biennale (Dakar), Carousel du Louvre (Paris), Sarah Lawrence College (Bronxville), UMass (Boston), Museum of Contemporary African and Diaspora Art (Brooklyn), and Casa Encendida (Madrid). Dieng has conducted workshops and conferences at several institutions including Brown University, University of West Florida, Université Catholique de Louvain, The Fire Station, Denison University, and Ohio University. He is the founder and curator of Worksound Gallery, Portland.

Alex Mackin Dolan is an artist who lives and works in New York, New York. He was co-curator of Appendix Project Space in Portland, Oregon through 2013. Recent exhibitions include *Cycle, Sun, Limit* at PICA Time Based Arts Festival (Portland), *Infinite Cell* at Autzen Gallery (Portland State University), *Cherry Picking* at Karma International (Zurich), *ZERTZ Player with Koch Snowflake* at West Lane South (London), and *Deep Freeze* at Generation Works (Tacoma). Dolan was also a 2013 artist-in-residence with the Park Avenue Armory Under Construction Series in conjunction with 89plus, an ongoing research project conducted by Hans-Ulrich Obrist and Simon Castets which examines the generation of artists born in or after 1989.

Travis Fitzgerald currently lives and works in New York, New York where he is the co-director of American Medium. From 2008-2013 he was co-curator of Appendix Project Space in Portland, Oregon. Fitzgerald received his BA in Studio Arts from Wesleyan University in 2009. His work has been shown at 12128 (Portland), Ditch Projects (Springfield, OR), Tractor (Portland), IGLOO (Portland), Raum zur Kunst (Basel), and WORK Gallery (Brooklyn).

Jessica Jackson Hutchins is based in Portland, Oregon. Solo exhibitions of her work have been held at the Eli and Edythe Broad Art Museum at Michigan State University, Hepworth Wakefield Museum (West Yorkshire, UK), Institute of Contemporary Art (Boston), and Portland Institute of Contemporary Art. She has been featured in numerous group exhibitions internationally, including the 55th Venice Biennale, the 11th Biennale de Lyon, and the 2010 Whitney Biennial. Her work is held in collections at The Hammer Museum (Los Angeles), Seattle Art Museum; the Brooklyn Museum, Whitney Museum of American Art, and The Museum of Modern Art (New York).

Evan La Londe currently lives and works in Portland, Oregon. He received his BFA in 2003 from Maryland Institute College of Art, Baltimore, and his MFA in Contemporary Art Practice from Portland State University in 2012. He is a 2014 recipient of a Regional Arts & Culture Council Project Grant and an Oregon Arts Commission Career Opportunity Grant. His work has been shown at PDX Contemporary (Portland), Rocksbox (Portland), LxWxH Gallery (Seattle), The Lumber Room (Portland), Eyelevel Gallery (Halifax), and Swell Gallery (San Francisco).

Ellen Lesperance is an artist working in Portland, Oregon. She received her MFA in 1999 from Mason Gross School of the Arts, (Rutgers, NJ) and is currently assistant professor at Pacific Northwest College of Art. Her work has been exhibited in venues including The Brooklyn Museum, The Seattle Art Museum, Monya Rowe Gallery (New York), Ambach & Rice Gallery (Los Angeles), Josh Lilley Gallery (London), PS122 (Long Island City), Artists Space (New York), Elizabeth Leach Gallery (Portland), and Samson Projects (Boston). Her work has appeared in publications such as *The New York Times*, *The Los Angeles Times*, *Tema Celeste*, *USArt*, *(An)Other*, and *Art Monthly*. In 2010 she received The Betty Bowen Award and was a MacDowell Colony Artist-in-Residence. In 2012

she had a solo booth at the FRIEZE Art Fair in New York and was awarded a Hallie Ford Fellowship. In 2014, she will attend artist residencies at Djerassi and the Sanskriti Foundation, Delhi. Lesperance is represented by Ambach & Rice Gallery (Los Angeles).

D.E. May is an artist working in Salem, Oregon. His work negates constructions of static history and temporality through formal, nonarchivist investigation of the present moment within a medium. He is represented by PDXContemporary Art, (Portland). May was awarded a 2013 Hallie Ford Fellowship from The Ford Family Foundation. He is represented in the collections of the Portland Art Museum, Seattle Art Museum, Tacoma Art Museum, Boise Art Museum, and Albright-Knox Art Gallery, among others.

Eugene based **Christopher Michlig** is an artist making work in a wide range of media, primarily focusing on the manipulation of public formats of communication to explore, expose, and upend the aesthetics of urban space. His work has been exhibited internationally, most recently in one-person exhibitions at Marine Contemporary (Los Angeles), VOLTA 8 (Basel), Galleria Giuseppe Pero (Milan), and Devening Projects + Editions (Chicago). His work has been published and reviewed in a number of publications. Michlig received an MFA in Sculpture from Art Center College of Design in Pasadena, California in 2007. He is currently an Assistant Professor of Art at the University of Oregon.

Publication Studio, co-owned by Patricia No & Antonia Pinter, publishes and makes books on-demand, attending to the social life of the book by creating a public out of publication. Founded in 2009, Publication Studio has worked and collaborated with innumerable artists, writers, institutions and organizations to publish original work and create a new kind of space for the conversations, experimentation and production of and around books.

Ralph Pugay lives and works in Portland, Oregon. He holds an MFA in Contemporary Art Practice from Portland State University and is a 2013 residency graduate of the Skowhegan School of Painting and Sculpture in Maine. Pugay is the recipient of several grants, including a Professional Development Grant from the Regional Arts & Culture Council, the Joan Mitchell Foundation Painters and Sculptors Award, and a 2014 Oregon Arts Commission Individual Artist Fellowship.

Kelly Rauer is an artist living and working in Portland, Oregon. Rauer simultaneously maintains practices in video, photography and movement in order to form large-scale, multi-channel video installations where the body serves as the main subject, object and device. She received her BA in Fine Art and Photography in 2004 from The Evergreen State College in Olympia, Washington.

An Oregon native, **Blair Saxon-Hill** has exhibited most recently at Portland State University, Hallie Ford Museum of Art, The Lumber Room, and the North View Gallery. Saxon-Hill's work is held in numerous public and private collections including the Hallie Ford Museum of Art and Reed College. In 2013, she received a Ford Family Foundation Golden Spot Award, an Oregon Arts Commission Grant, and was shortlisted for the Henry Art Gallery's Brink Award. Saxon-Hill is represented by Fourteen30 Contemporary, and is co-owner of Monograph Bookwerks. She lives and works in Portland, Oregon.

Richard Thompson has worked as both Professor of Art and Dean of an art school in New York, and currently lives and works in his hometown of Dayton, Oregon. Thompson's career includes two Whitney Biennial exhibitions, and his work has been shown in the National Portrait Gallery, MFA (Houston), Museum of Modern Art (Ft. Worth), Portland Art Museum, Tyler Museum of Art, Art

Museum of South Texas, Amarillo Art Center. His work is in the collections of the Edinburgh Museum of Modern Art (Scotland), Museum of Fine Art (Houston), Art Museum of South Texas (Corpus Christi), the Museum of Modern Art (Ft. Worth), the Gund Collection (Boston), Apple Corporation, Fidelity Corporation, and others. For many years he exhibited with Monique Knowlton Gallery (New York), Space Gallery (Los Angeles), Hills Gallery (Santa Fe), and William Havu Gallery (Denver). Thompson has been represented by William Campbell Contemporary Art in Ft. Worth, TX since 1985. In Oregon he is represented by ART Elements Gallery in Newberg.

Devon A. VanHouten-Maldonado is a multidisciplinary artist living and working in Portland, Oregon. In the first several years of his young career, he has exhibited extensively, with a focus on alternative spaces and community activism. VanHouten-Maldonado has been involved with important local projects such as Over These Prison Walls. He has also been involved in international projects such as Global Studios in Dakar, Senegal. In 2011, VanHouten-Maldonado created the Bunker, an alternative art space dedicated to experimental exhibitions.

John Zerzan is an American anarchist and primitivist philosopher and author. His works criticize agricultural civilization as inherently oppressive, and advocate drawing upon the ways of life of hunter-gatherers as an inspiration for what a free society should look like. Some subjects of his criticism include domestication, language, symbolic thought (such as mathematics and art) and the concept of time. His five major books are *Elements of Refusal* (1988), *Future Primitive and Other Essays* (1994), *Running on Emptiness* (2002), *Against Civilization: Readings and Reflections* (2005), and *Twilight of the Machines* (2008).

Schedule & Locations

Disjecta

8371 N Interstate Ave.

March 9 - April 27

Opening Reception: Saturday March 8th / 6 - 10pm

Gallery Hours: Thursday - Sunday / 12 - 6pm

Artists presented at this venue:

Kelly Rauer

Blair Saxon-Hill

D.E. May

Evan La Londe

Jessica Jackson Hutchins

Modou Dieng & Devon A. Vanhouten-Maldonado

Upfor

929 NW Flanders St.

March 10 - March 30

Opening Reception: Sunday, March 9th / 4 - 6pm

Gallery Hours: Tuesday - Saturday / 12 - 6pm

Artists presented at this venue:

Ellen Lesperance

White Box, University of Oregon, Portland

24 NW 1st Ave.

March 10 - April 27

Opening Reception: Sunday, March 9th / 6 - 8pm

Gallery Hours: Tuesday - Saturday / 12 - 6pm

Sunday April 27th / 12 - 6pm

Artists presented at this venue:

Alex Mackin Dolan

Travis Fitzgerald

Zachary Davis

Public Projects

Kiosk Kiosk Kiosk

A synthesis of the critical voice of anarchist author John Zerzan and artist Christopher Michlig's interest in engaging public space and language itself, three kiosk cubes will be staged at public sites across Portland, standing as catalysts for latent possibility. The kiosks' exteriors will integrate excerpts from Zerzan's writing; free pamphlets featuring his full text will be distributed at each kiosk.

Locations:

Jamison Square, 810 NW 11th Ave.
786 W Burnside St.
Disjecta Contemporary Art Center

Artists:

Christopher Michlig
John Zerzan

Portland2014 Public Billboards

Portland2014 will feature three public billboards that will be sited across Portland, each addressing a theme of landscape.

Locations:

Public Billboard 1: E Burnside St. & 10th Ave.
Public Billboard 2: SE Grand Ave. & Morrison St.
Public Billboard 3: NE Grand Ave. & Everett St.

Artists:

Modou Dieng & Devon VanHouten-Maldonado
Ralph Pugay
Richard Thompson

The Saturday Series

Alternating venues, Portland2014 will host a series of conversations, performances, screenings and workshops each Saturday during the run of the biennial, at various sites across the city:

March 15

“Monumental Gestures in the Public Sphere,” a conversation between Ralph Pugay, Christopher Michlig and John Zerzan, moderated by Harrell Fletcher.

Portland State University, Shattuck Hall Annex Lecture Hall
1914 SW Park Ave. / 6 - 8pm

March 22

“Networks,” a video program curated by former Appendix Space members.

White Box Gallery, Gray Box
24 NW 1st Ave. / 1 - 3pm

March 29

As part of the Portland2014 Press & VIP Weekend, Mary Beebe, Director of The Stuart Collection at the University of California, San Diego and former director of The Portland Center for the Visual Arts (1973–1981), and Anne Ellegood, Senior Curator at Los Angeles’ Hammer Museum, will be in conversation with Portland2014 Curator Amanda Hunt to consider Portland’s creative past/present/future.

Disjecta
8371 N Interstate Ave. / 4 - 6pm

April 5

Personal Libraries Library founder Abra Ancliffe will host a double film feature and discussion on Sir Arthur Conan Doyle at the Library.

The Best Art Gallery in Portland
1468 NE Alberta St. / 7 - 10pm

April 12

Co-directors of Publication Studio Antonia Pinter and Patricia No will conduct a roundtable discussion on authorship.

Publication Studio
717 SW Ankeny St. / 4 - 6pm

April 19

Ellen Lesperance will host the next Wikipedia Feminist Art Edit-a-thon session.

Pacific Northwest College of Art Fine Art Library
1241 NW Johnson St. / 4 - 6pm

April 26

Kelly Rauer will close the series by presenting an improvisation in movement with fellow dancers, an experiment to activate her installation.

Disjecta
8371 N Interstate Ave. / 7 - 10pm