

SENSATE OBJECTS

THE SCHNEIDER MUSEUM OF ART SOUTHERN OREGON UNIVERSITY, ASHLAND

OCTOBER 7 THROUGH DECEMBER 10, 2022

PAT BOAS | FREDDY CHANDRA | NICOLE PHUNGRASAMEE FEIN REBEKAH GOLDSTEIN | BUMIN KIM | MARC MITCHELL | ALEX PAIK JAMES STERLING PITT | PETRA SAIRANEN | KIRK STOLLER SARAH WERTZBERGER | NANCY WHITE | ANDREW ZIMMERMAN © 2022 by the Schneider Museum of Art



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Southern Oregon University is located within the ancestral homelands of the Shasta, Takelma, and Latgawa peoples who lived here since time immemorial. These Tribes were displaced during rapid Euro-American colonization, the Gold Rush, and armed conflict between 1851 and 1856. In the 1850s, discovery of gold and settlement brought thousands of Euro-Americans to their lands, leading to warfare, epidemics, starvation, and villages being burned. In 1853 the first of several treaties were signed, confederating these Tribes and others together—who would then be referred to as the Rogue River Tribe. These treaties ceded most of their homelands to the United States, and in return they were guaranteed a permanent homeland reserved for them. At the end of the Rogue River Wars in 1856, these Tribes and many other Tribes from western Oregon were removed to the Siletz Reservation and the Grand Ronde Reservation. Today, the Confederated Tribes of Grand Ronde Community of Oregon (https://www.grandronde.org) and the Confederated Tribes of Siletz Indians (http://www.ctsi.nsn.us/) are living descendants of the Takelma, Shasta, and Latgawa peoples of this area. We encourage YOU to learn about the land you reside on, and to join us in advocating for the inherent sovereignty of Indigenous people.

PREVIOUS PAGE

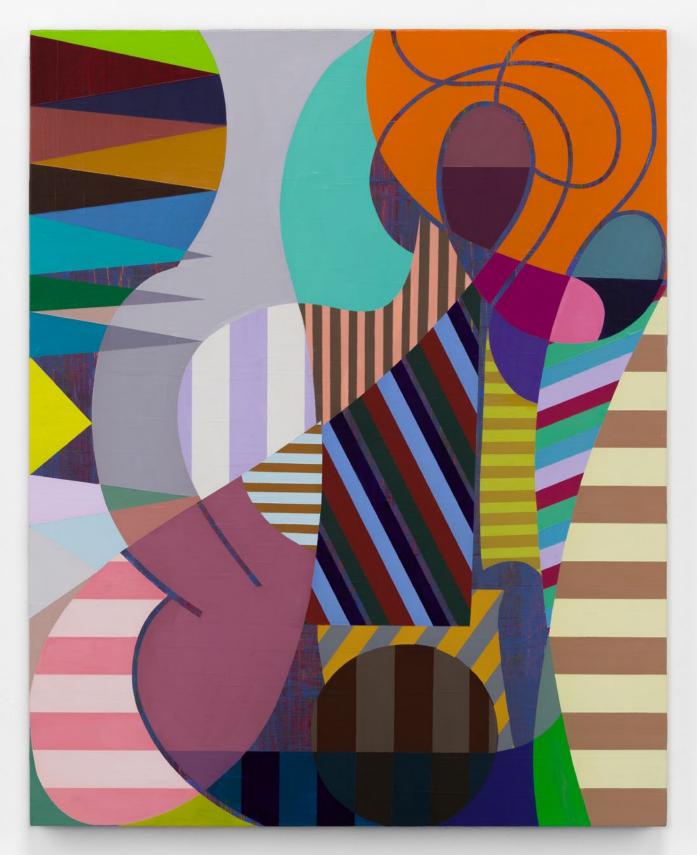
Freddy Chandra, Haze, 2016, cat. no. 4

Foreword

by Scott Malbaurn Executive Director Schneider Museum of Art We are pleased to present "Sensate Objects," a group exhibition in our Heiter and Treehaven galleries curated by San Francisco, California-based artist, Mel Prest. This exhibition is on view concurrently with Prest's solo exhibition, "Mel Prest: The Golden Hour" in our Main gallery.

Beyond making personal artwork, artists are known for wearing many creative "arts-worker" hats. This can span from working in and running arts organizations, curating exhibitions, and publishing art writing. Mel Prest is such an artist. With international exhibitions of both her personal abstract paintings and curated projects, we are delighted to share Prest's many talents. The exhibition is accompanied with an essay by Sue Taylor, a Portland-based art historian, curator, critic and Professor Emerita of Art History at Portland State University, Oregon.

I would like to thank Mel Prest for this beautifully curated exhibition, Sue Taylor for her observant and gracious words, all of the artists in this exhibition as well as the galleries who assisted with the artwork loans, our Museum Preparator and Gallery Manager, Maureen Williams, Museum Office Manager, Emily McPeck, our student staff and Museum Council; Cindy Barnard, Roberta Bhasin, Sandy Friend, Mary Gardiner, Vivian Stubblefield, Oregon Center for the Arts Director, Dr. David Humphrey, catalog design by David Ruppe and printing by CDS, Medford, Oregon.



Pat Boas, *apprentice*, 2021, cat. no. 1

SENSATE OBJECTS

... brings together the work of 13 visual artists engaged in abstract, contemporary painting and sculpture.

The title reflects the accessible boundary of shape-shifting forms and materialized artworks. Using a range of historic, contemporary, and non-traditional art media such as watercolor, repurposed pipes, poured resin, papier-mâché, hand-dyed thread, gouache, digital weaving, and automotive paint, each artist charts their own personal direction. During the Renaissance, paintings were described as a frame or a window depicting nature and three-dimensionality through the use of perspective and vanishing points. The paintings in this exhibition challenge this view and set aside the Renaissance relationship of space in favor of form. Some of the paintings become very object-like themselves where the artist has taken the entirety of the work into consideration, not just the face of the painting. The sculptures reject being seen as only an object. The work appears to flatten and become floating two-dimensional images. As the viewer moves through space and the work shifts in profile, the artwork becomes depressed, planedout and something much like a suspended drawing. These sculptural, object-works employ rich textures and materiality, ranging from handhewn to nearly industrial finishes. This sensuous tactility is inspired by phenomena, gesture, and the material itself. Sensate Objects requires slow and sustained viewing for optimal effect.

- Mel Prest, Curator



Pat Boas, Little Party (feestje), 2022, cat. no. 2

Abstract Artists in Conversation

by Sue Taylor

How do abstract artists today account for what they do? Perhaps because of the often enigmatic nature of their work, we hope they might explain themselves. This puts them in the difficult position of having to employ language, whether written or spoken, to elucidate objects that belong to another domain altogether, a sensate realm of feeling, beyond language. Generously, they attempt to comply. How they manage this-in artist statements, gallery talks, interviews—is a fascinating subject. In all these familiar formats, we find ourselves in a world of metaphor. Even artists who refuse these conventional expectations do so in terms of metaphor, declaring for example, "My work speaks for itself." Works of art of course do not "speak"; artists making this claim may believe they are speaking through their work-the art object as transmitter or megaphone. We take these figures of speech for granted; critics, curators, and educators adopt them as well.

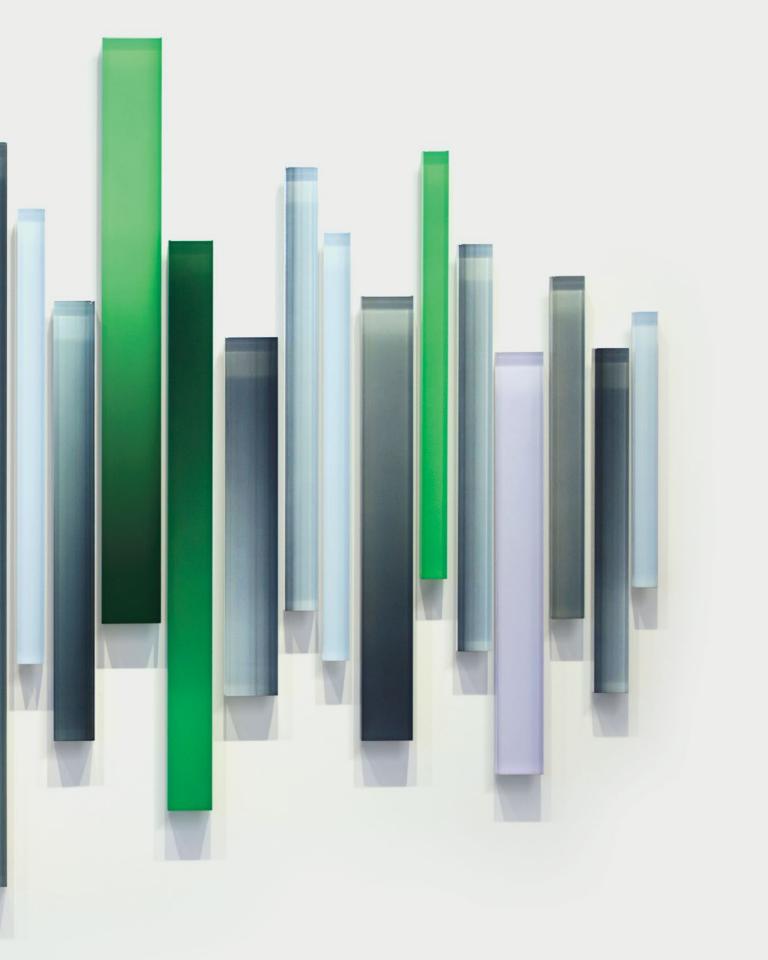
Sociolinguist Karen Sullivan has analyzed the metaphors painters use when discussing their work.¹ Among her observations are the distinctive ways in which abstract artists versus representational artists conceptualize their endeavors. Although both groups state that their work involves "language," for abstract painters that language consists of marks, colors, and shapes, a language of form, while for representational painters the "vocabulary" is of a different order, comprised of figurative elements. These latter may yield a "story" by prompting viewers to envision a sequence of events preceding and following the depicted scene. The static image then opens onto an imagined temporal realm. Surprisingly, abstract painters may also invoke the story metaphor-in this case, a narrative of the work's own creation. Certain material evidence may allow viewers mentally to reverse-engineer the painting, to detect how the artist engaged in a sequence of actions, making assessments over time, doing and undoing along the way to the finished product.



Thus in Petra Sairanen's Dancing Lessons 5 (cat. no. 16), the dense thicket of pale, more or less vertical lines was clearly laid down prior to the dynamic, bold-colored vectors that appear nearer the picture plane. Background and foreground serve not only to create a fictive pictorial space, they help establish coordinates in time: "This came first, this happened later." The foreground vectors, like a pile of pick-up sticks, are tricky to sort out, but several uninterrupted lines—green, purple, magenta—lie on top of all the others and must have been applied last. Taking note of these details, we approximate a narrative with a beginning, middle, and end. Another kind of evidence emerges in the ghost shapes visible beneath the surface of Pat Boas's intricate pattern-filled pictures. Ridges of paint indicate shapes buried by superimposed passages of stripes or solids. The disappeared shapes towards the right side of Monogram 4 (for SD/3 women) (cat. no. 3), for instance, record decisions taken, but then reconsidered. These pentimenti assert the painting's materiality, chronicle its coming into being over time, and disclose how its dazzling perfection was in fact hard won.

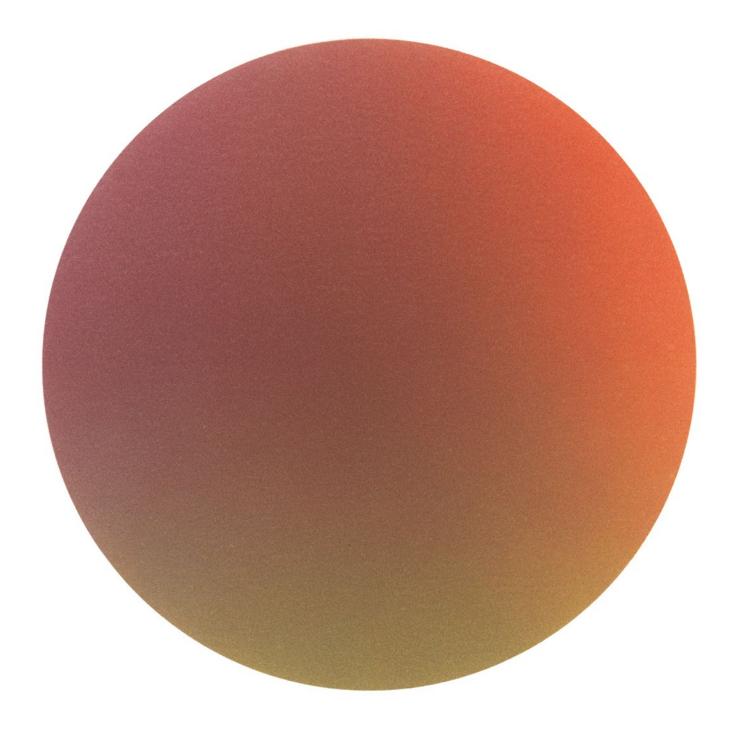
Nicole Phungrasamee Fein's spectral watercolors (cat. nos. 5-7) seem at first glance impossible to decipher in such terms. But Fein supplements her drawings with diaristic titles, indicating the date on which she made each work, the colors she used, and the order in which she laid them down. The first drawing, 21.09.22.01 Pyrrol Red Cadmium Yellow Deep Hue Cobalt Blue, featuring a perfect floating disc formed of the three blended primaries, seems the most ambiguous as to how it came to be. But in the second, we see clearly that the central disc emerged from a series of superimposed and rotated concentric squares of translucent color, six squares of each primary. From the title of the third drawing, we know that translucent discs of the respective primaries were superimposed—blue, then yellow, then red. Fein makes her three-step process visible by placing each disc slightly off register relative to the other two.



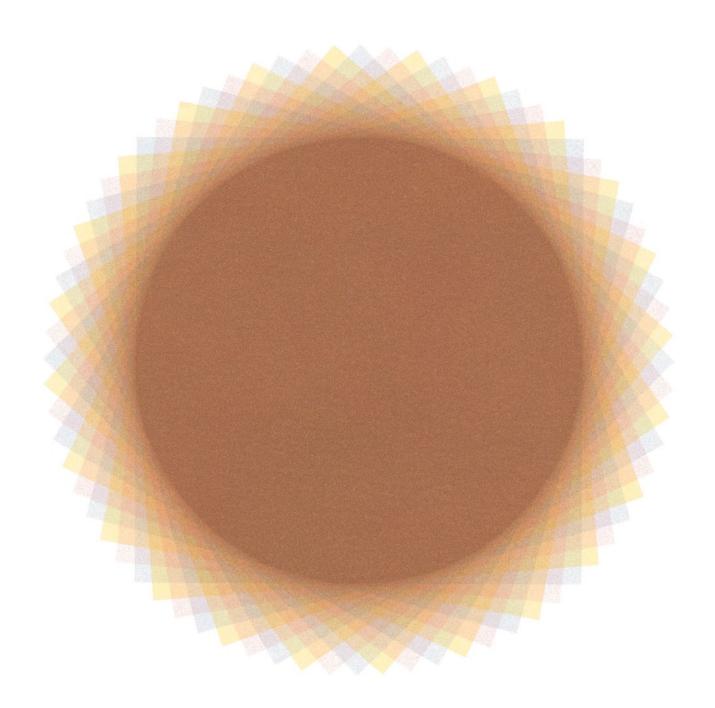


In such ways do "narrative" and "story," terms that belong more properly to literature and the performing arts, apply to static examples of visual abstraction. Other types of stories an abstract artist may wish to tellthat is, *any* story other than that of the object's coming into being—are extraneous to the work itself. James Sterling Pitt's captivating smallscale, painted-wood sculptures (cat. nos. 17-21) remain cryptic even as he shares powerfully moving accounts of personal trauma and healing in artist talks or interviews.² The work functions instead on a non-discursive level, defying description by means of its utterly unfamiliar forms that might serve as props or fixtures for an interior, oneiric drama. Sullivan's research, moreover, suggests that normative narrative logic is atypical for abstract artists. She notes too how differently representational and abstract painters think about an audience, the former group treating the object as a medium of communication with future viewers, the latter imagining themselves in "dialogue" or "conversation" with the work itself. This is an intriguing distinction. For abstract artists, an audience, though

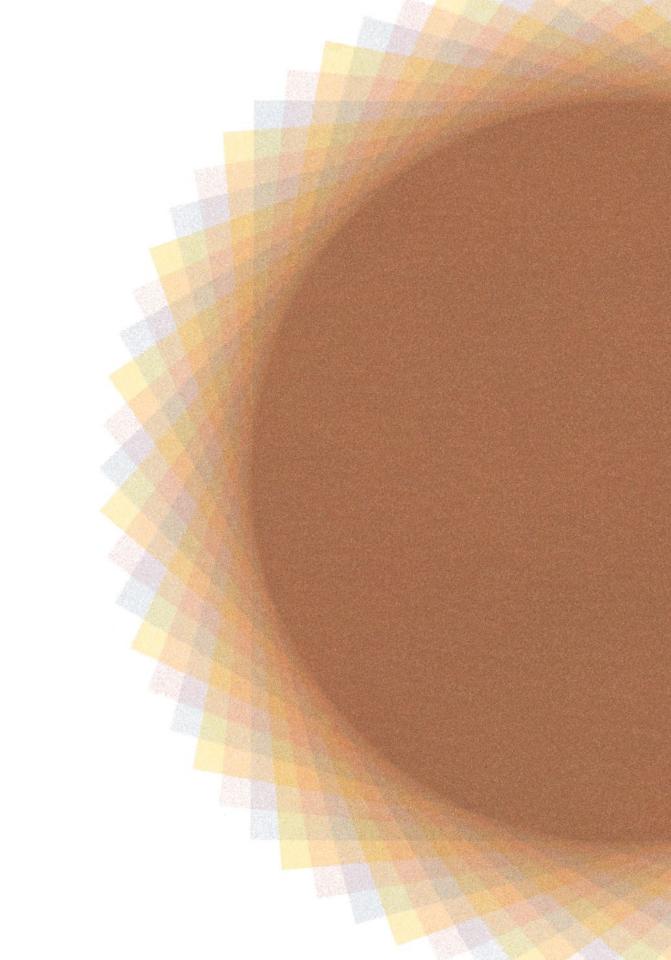




Nicole Phungrasamee Fein, 21.09.22.01 Pyrrol Red Cadmium Yellow Deep Hue Cobalt Blue, 2021, cat. no. 5



Nicole Phungrasamee Fein, 21.09.25.01 Pyrrol Red Cadmium Yellow Deep Hue Cobalt Blue, 2021, cat. no. 6





Nicole Phungrasamee Fein, 21.09.28.01 Cobalt Blue Cadmium Yellow Deep Hue Pyrrol Red, 2021, cat. no. 7

never discounted, is of secondary importance. None of the artists represented in this exhibition focused on an audience when asked for whom they create. Of those who responded to the question, ten stated "I create for myself" or "mostly for myself" or described their creative activity as "a very personal process" or "a solitary exploration."³

What might it mean for an abstract artist to be in dialogue with an inanimate object? A metaphoric call-and-response is set up in the studio as the artist acts upon a given material, changing the object in some way, then reevaluates the object in light of its newly rendered condition and acts again. The artist's experience of this process may feel like a genuine interaction, even an *interpersonal* interaction, fraught with exasperation, satisfaction, even surprise, and triggering what Isabelle Graw has termed "vitalistic fantasies" as the inert object seems to become a "quasi-subject," assuming a life of its own.⁴ In this way, a materialist phenomenon gives rise to the weird animism that haunts our discourse, for instance in baffling remarks often heard in critiques such as "the painting begins to talk back to you." The imagined dialogue may also take place between the artist and a past artist or a tradition, although such exchanges are in reality similarly only one-way.

Grappling with how to factor viewers into this dialogical dynamic, Sullivan invents her own metaphor, concluding that "the only possible role for the audience is as an eavesdropper on the conversation."⁵ In "Sensate Objects," we may eavesdrop on a whole chorus of conversations, in which painting seems to be a topic of interest to everyone. Sarah Wertzberger's witty digital weaving *Unwoven Wave* (cat. no. 23) exhibits one of modernist painting's much lauded hallmarks—self-referentiality—depicting the warp and woof of weaving itself in a quasi-abstract composition that's then framed like a painting and hung on the wall. Fiber artists have for decades been deconstructing or literally unraveling canvas, painting's preferred support, to show that the privileged medium's material basis is also their own. Using a painter's materials and lofty subject matter in *Starry Night* (cat. no. 12), in a palette of red, gray, black, and white, fiber artist Bumin Kim upends the conventional hierarchy of acrylic, thread, and wood frame to foreground thread itself as the most eloquent element, a bearer of inherent color, texture, and value. In a beautiful elaboration of the language metaphors Sullivan describes, Kim writes of having a "visual voice" in her practice and, inspired by poetry, of producing a visual "poem."⁶

RIGHT:

Rebekah Goldstein *Coral and Taupe*, 2021, cat. no. 8

BELOW: Detail







Rebekah Goldstein Periwinkle and Magenta, 2022, cat. no. 9

It is remarkable to see what becomes of painting's frame in Kim's Moon Fragment #6 and Moon Fragment #7 (cat. nos. 10, 11) and in Wertzberger's Wave Weave 2 (cat. no. 24). In the first instance the wood frame is placed perpendicular (!) rather than parallel to the wall; in the latter, it is made to mimic the undulations formed by the textile within it. Freddy Chandra, Marc Mitchell, and Alex Paik all dispense with painting's frame as well as its familiar rectangular shape but not its commanding position on the wall. Chandra's wall-mounted cast-acrylic Haze (cat. no. 4), with its vertical prisms of varying heights in mauve, gray, or green, resembles a sound wave vector, which visualizes changing audio volume over time. The artist refers to his work's "rhythm," a quality of speech or music here introduced metaphorically to characterize an inert visual form. Paik composes directly on the wall, in modular, geometric forms of hand-colored paper strips. He brings dimensionality and shadow-play into his Right *Triangle (Curve)* (cat. no. 15) by placing the strips on edge rather than flat against the wall. Implicit in this delicate configuration is the possibility that it could expand, with additional modules, theoretically ad infinitum.

Mitchell's custom-shaped screen-printed paintings enlist the wall as both ground and internal compositional element. The two negative passages cut into *The Changer* (2018, cat. no. 13) reveal the gallery wall behind the painting, introducing real space and shadow into the composition and inserting white solids into a panoply of striped patterns. Inspired by the dazzle-camouflage used on ships during World War I,⁷ Mitchell's striped ribbons appear to bend and fold while changing direction before our eyes. All this inventive play with the conventional components and formats of painting prolongs a lively debate instigated by Donald Judd's contention a half-century ago that painting's possibilities had been exhausted: "A form," he asserted, "can be used in only so many ways. The rectangular plane is given a life span."⁸ Artists



whose paintings in "Sensate Objects" conform to the contested rectangle argue otherwise: Boas, Sairanen, and Nancy White with her mysterious shape-studies in analogous hues (cat. nos. 25-27) show how potential arrangements within the quadrilateral format are, *pace* Judd, limitless.

At a certain point for Rebekah Goldstein, painting's rectangle became symbolic, in a most unexpected way—symbolic of a site to occupy that's largely accommodating but on occasion may feel like a procrustean bed. This idea occurred to her, *mirabile dictu*, while she was pregnant, physically uncomfortable in standard seating and psychologically uneasy with her relationship to the stereotypical profile of an artist in our culture.⁹ The eccentrically shaped canvases Goldstein began to create expressed her

LEFT:

Bumin Kim Moon Fragment #7, 2021 (left), cat. no. 11 Moon Fragment #6, 2021 (right), cat. no. 10 BELOW: Detail

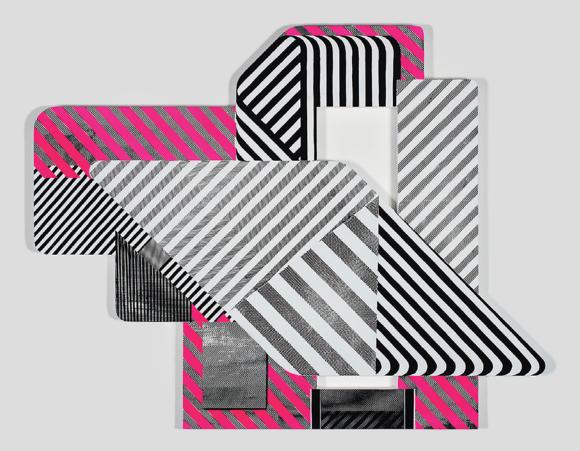


Bumin Kim, Starry Night, 2018, cat. no. 12

predicament. In this exhibition, she has abandoned not only the containing rectangle but also the wall, her freestanding, mixedmedium painted sculptures joining those of Sterling Pitt on the pedestal or shelf. Sculptor Kirk Stoller moved in the opposite direction with *Untitled* (*twist*) (cat. no. 22), assembling repurposed fragments into a most curious object for display on the wall, where it hangs expectantly, like an outsized jump rope awaiting use. Because in this interpretation the work's two bent- and painted-wood components evoke unwieldy handles, *Untitled* (*twist*) appeals tantalizingly to our sense of touch as much as sight.

Figurative or corporeal associations are in fact hard to avoid in these sculptures. At times Goldstein's resemble characters of an unknown script, but *Coral and Taupe* (cat. no. 8) also appears to swell and morph as we move around it, and Periwinkle and Magenta (cat. no. 9) stands on two legs. Andrew Zimmerman's painted-wood, wall-mounted sculptures are equally abstract and evocative; since he generally adopts the frontality and vertical format of portraiture, we begin to see personages, for example when the two elements in Red over White (cat. no. 31) become a head and shoulders. Delightfully, however, this reading doesn't rule out a sun setting over a hill. On the formal level, Zimmerman's works propose various compositional strategies stacking, fitting, spacing-and conjure painting's absent rectangle as each sculptural arrangement huddles within it. This love of the compact and tight-knit is the opposite approach to Paik's expansive modular spread.

Invoking a now familiar metaphor, Zimmerman considers how each new piece "will become part of a larger conversation" with his own prior works.¹⁰ Encountering a number of them together, then, we can "eavesdrop" on the development of his oeuvre. Yet we sense here and elsewhere in this exhibition—indeed always when looking at accomplished examples of abstract art—the fundamental inadequacy of Sullivan's passive/intrusive term for the viewer's role. Tracing the artist's process back through time as described above entails *active* mental effort which allows us to marvel all the more at human ingenuity. Projection and identification can also stir empathic bodily responses, to the bulging profiles of Goldstein's *Coral and Taupe* (cat. no. 8), for instance, or the awkwardly lifted "foot" of Sterling Pitt's omegalike figure in *Untitled* (cat. no. 19). A self-conscious awareness of the mechanisms of visual perception emerges as we attempt to summon from crepuscular obscurity White's indescribable shapes, or scrutinize the wondrous spatial illusions created in Mitchell's flat panels. Imaginative engagement with abstract form yields pleasure, arouses aesthetic emotion, and requires patient thinking and psychic work.



Marc Mitchell, The Changer, 2018, cat. no. 13





Given the ineffable quality of these effects and experiences, it is not surprising that a number of artists beginning with Kandinsky have cast abstraction in spiritual terms. Others, convinced of the value of abstract art in its own right rather than as a means to some otherwordly end, have resisted this discourse. Frank Stella, for one, thought that the defensive "pleadings" of anti-materialist apologists for abstract painting did it a great disservice, and Ad Reinhardt before him boldly rejected what he called "transcendental nonsense."¹¹ Reinhardt had joined like-minded painters and sculptors, mostly hard-edge abstractionists like himself, in the exhibition society Abstract American Artists in New York in 1937. That year, seven AAA members wrote to Kandinsky's disciple Hilla Rebay, curator of the Solomon R. Guggenheim Collection, agreeing that "any good work of art has its own justification, that it has the effect of bringing joyful ecstasy to a sensitive spectator, that there is such a thing as esthetic emotion, which is a particular emotion, caused by a particular created harmony of lines, colors, and forms."12 The artists objected to Rebay's adulation of abstraction for its putative "unearthly," "sublime non-intellectuality," declaring instead: "Abstract art forms are not separated from life, but on the contrary are great realities, manifestations of a search into the world about one's self."

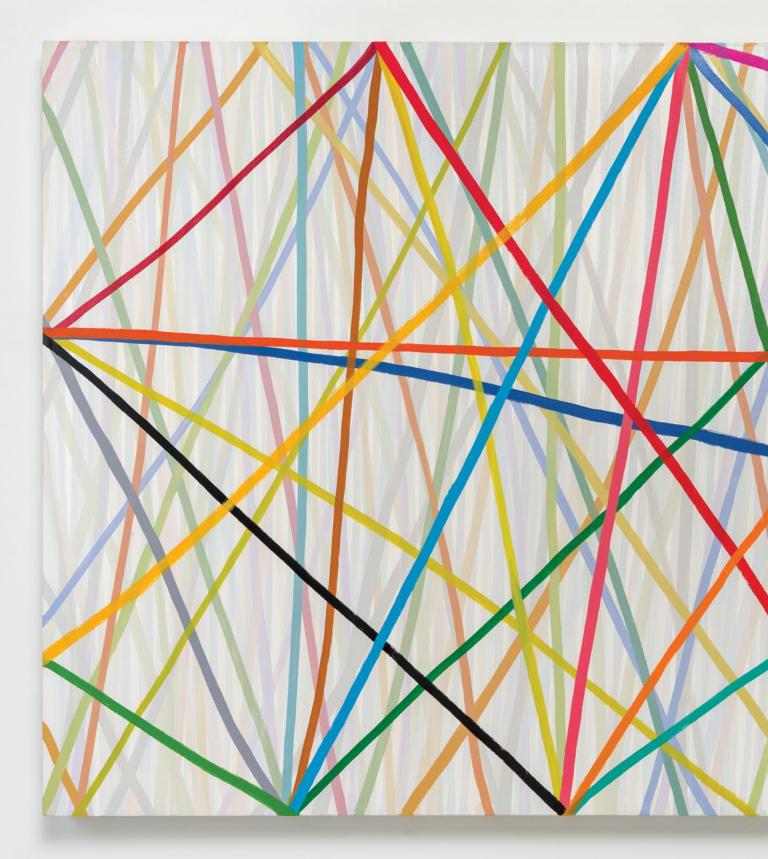
Early twentieth-century myths of spiritual transcendence have largely faded from contemporary discussions about abstraction, as have the mid-century Abstract Expressionist myths of heroic existential struggle that eclipsed contemporaneous efforts of the AAA to bring recognition to abstract art with a rational materialist bent—art by Charles Biederman, Ilya Bolotowsky, Burgoyne Diller, Alice Trumbull Mason, Irene Rice Pereira, and others. On account of all these historical developments, however, abstraction is now taken for granted as a legitimate mode of working, in any medium. And yet today, as critic Jan Verwoert has suggested, "there is something provocative about the insistence



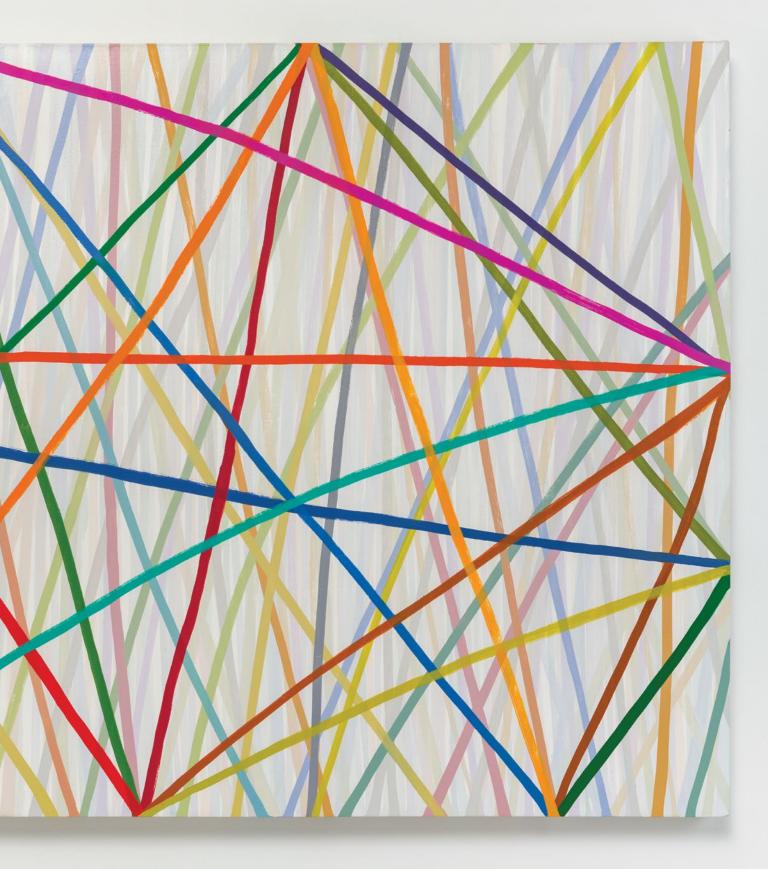


on remaining abstract."¹³ For him this is because, in an age of instantaneous information and commodity exchange, abstract art offers no immediately communicable meaning and presents viewers with an experience that's singular and irreplaceable. Perhaps also key to abstraction's perceived provocation is its disregard for a felt imperative in contemporary society that also plagued Reinhardt's cohort during the Depression and WPA era, namely, that art must be instrumentalized in the service of some progressive political cause.

To continue to create abstract art even in the face of societal turmoil, to make art, as Paik says he does, "for the work itself,"14 is to resist simplistic ideologies that would reduce art to subject matter or didactic tool. Reinhardt served as a reporter for a leftist newspaper, drew political cartoons, and participated in the antifascist American Artists' Congress and in the Artists' Union, but in his painting, he guarded his artistic freedom fiercely. In the studio, he explored the endless potential of abstract form and nuances of color in order to satisfy the same burning curiosity that motivates artists represented in "Sensate Objects"-namely, in Wertzberger's plainspoken terms, "to see what happens if I do A, B, or C or all three."¹⁵ Acting in this realm of pure possibility rehearses again and again the exciting discovery and imaginative invention that occurs for all of us in our earliest experiences in play, as we gradually learn about the world and test our ability to act upon it. Artmaking extends the intense emotional investments, frustrations, and gratifications of child's play across the entire cultural realm. This is no small matter, as psychoanalytic theories of creativity and play stress the importance of such explorations to intellectual and emotional growth and well-being. The explanatory implications of all this for artists and viewers alike is surely a rich topic for another conversation.



Petra Sairanen, Dancing Lessons 5, 2017, cat. no. 16







James Sterling Pitt, Untitled, 2019, cat. no. 18



James Sterling Pitt, Untitled, 2019, cat. no. 19



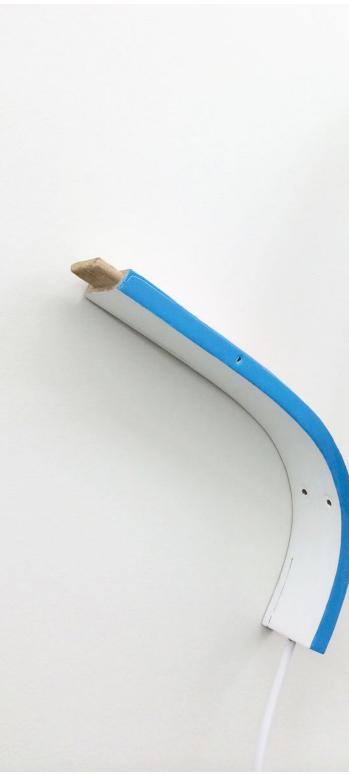
James Sterling Pitt, Untitled, 2019, cat. no. 20



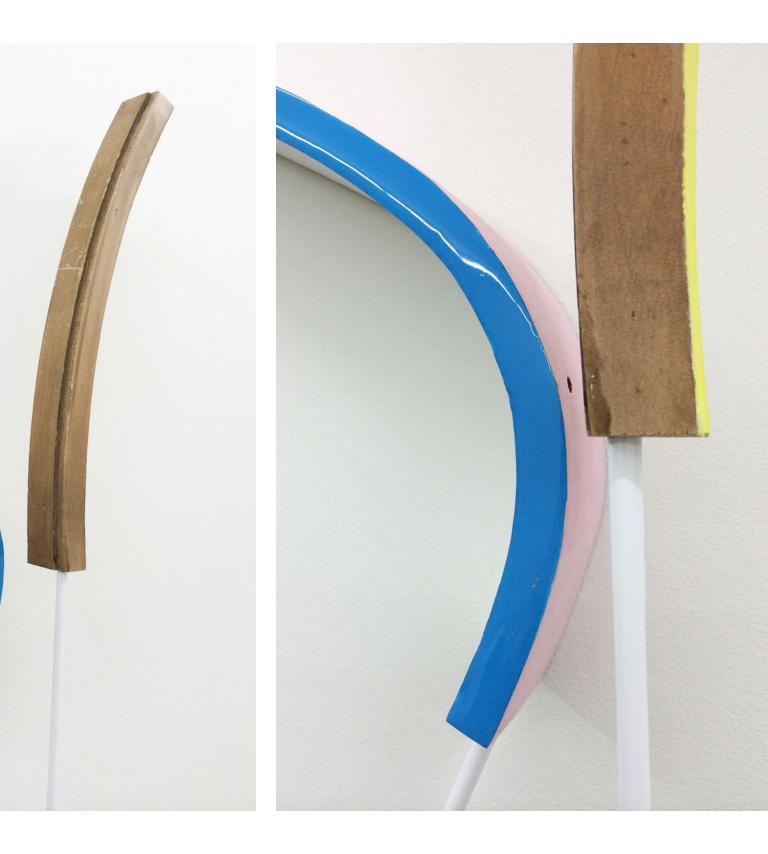
James Sterling Pitt, Untitled, 2019, cat. no. 21

Kirk Stoller, Untitled (twist), 2016, cat. no. 22





Kirk Stoller, Untitled (twist), 2016 (details), cat. no. 22





Sarah Wertzberger, Unwoven Wave, 2021, cat. no. 23



Sarah Wertzberger, Wave Weave 2, 2021, cat. no. 24







ABOVE AND RIGHT (DETAIL): Nancy White, Untitled (4-2020), 2020, cat. no. 27





Andrew Zimmerman, Blue Top, 2022, cat. no. 28

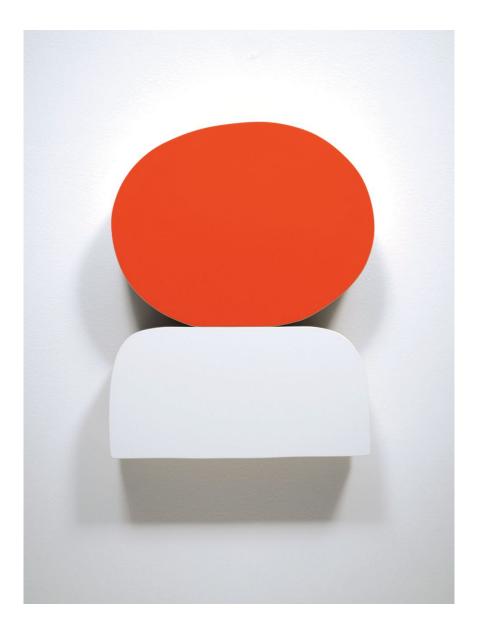


Andrew Zimmerman, Mayan Gold, 2021, cat. no. 29



Andrew Zimmerman, Orange Peel, 2022, cat. no. 30





Andrew Zimmerman, Red Over White, 2020, cat. no. 31



Andrew Zimmerman, *Two Blues*, 2021, cat. no. 32



ΝΟΤΕS

- 1. Karen Sullivan, "The Languages of Art: How Representational and Abstract Painters Conceptualize Their Work in Terms of Language," *Poetics Today* 30:3 (Fall 2009): 517–60.
- 2. See Sterling Pitt's 2021 artist interview at https://www.eliridgway.com/news/ james-sterling-pitt-university-of-texas, accessed 17 May 2022.
- 3. Personal email communications with the author from 15 March through 25 May 2022.
- 4. Isabelle Graw, *The Love of Painting: Genealogy of a Successful Medium* (Berlin: Sternberg Press, 2018), 21–22.
- 5. Sullivan, "Languages of Art," 543.
- 6. Personal email to the author, 19 May 2022.
- 7. See Sam King, "Interview: Marc Mitchell," *Number: Inc.*, www.numberinc.org/interviewmarc-mitchell/, accessed 22 May 2022.
- 8. Donald Judd, "Specific Objects" (1965), *Complete Writings* 1959–1975 (Halifax: Nova Scotia College of Art and Design, and New York: New York University Press, 1975), 182.
- 9. Ara Osterweil, "Rebekah Goldstein," *Artforum*, https://www.artforum.com/picks/ rebekah-goldstein-88350, accessed 5 June 2022.
- 10. Personal email to the author, 26 May 2022.
- 11. Frank Stella in a 1984 lecture quoted in Carel Blotkamp, "Annunciation of the New Mysticism: Dutch Symbolism and Early Abstraction," in Maurice Tuchman, ed., *The Spiritual in Abstract Art: Abstract Painting 1890–1985* (Los Angeles: Los Angeles County Museum of Art and New York: Abbeville Press, 1986); Ad Reinhardt in a 1948 catalogue statement quoted in Irving Sandler, "Reinhardt: The Purist Backlash," *Artforum* 5:4 (December 1966), 41.
- 12. Quoted in John R. Lane, "The Meanings of Abstraction," in Lane and Susan C. Larsen, eds., *Abstract Painting and Sculpture in America 1927–1944* (Pittsburgh: Museum of Art, Carnegie Institute and New York: Harry N. Abrams, 1983), 11, and in the next sentence, ibid.
- 13. Jan Verwoert, "The Beauty and Politics of Latency: On the Work of Tomma Abts," in Lisa Phillips, ed., *Tomma Abts* (New York: New Museum, 2008), 92.
- 14. Personal email to author, 22 May 2022.
- 15. Personal email to author, 22 May 2022.

LEFT: Alex Paik, *Right Triangle (Curve)*, 2022 (detail), cat. no. 15



Checklist of the Exhibition

PAT BOAS



Apprentice, 2020–21 Acrylic on linen over panel 20 x 16 in. Courtesy of the artist and Elizabeth Leach Gallery, Portland, Ore.



Little Party (feestje), 2022 Acrylic on panel 20 x 16 in. Courtesy of the artist and Elizabeth Leach Gallery, Portland, Ore.



Monogram 4 (for SD/3 women), 2020 Acrylic and flashe on linen over panel 20 x 16 in. Courtesy of the artist and Elizabeth Leach Gallery, Portland, Ore.

FREDDY CHANDRA



Haze, 2016 Airbrushed acrylic pigments, UV-resistant resin and urethane varnish on cast acrylic panels 62 x 96 in. Courtesy of Brian Gross Fine Art

LEFT: Petra Sairanen, *Dancing Lessons 5*, 2017 (detail), cat. no. 16

NICOLE PHUNGRASAMEE FEIN



21.09.22.01 Pyrrol Red Cadmium Yellow Deep Hue Cobalt Blue, 2021 Watercolor on paper 18 x 18 in. Courtesy of Hosfelt Gallery



21.09.25.01 Pyrrol Red Cadmium Yellow Deep Hue Cobalt Blue, 2021 Watercolor on paper 18 x 18 in. Courtesy of Hosfelt Gallery



21.09.28.01 Cobalt Blue Cadmium Yellow Deep Hue Pyrrol Red, 2021 Watercolor on paper 18 x 18 in. Courtesy of Hosfelt Gallery

REBEKAH GOLDSTEIN



8.

9.

Coral and Taupe, 2021 Linoleum, wood, papier mâché, molding paste, oil paint 13¹/₂ x 11 x 9 in. Courtesy of CULT, Aimee Friberg



Periwinkle and Magenta, 2022 Foam, linoleum, papier mâché, oil paint 20¹/₂ x 11 x 6 in. Courtesy of CULT, Aimee Friberg

BUMIN KIM



Moon Fragment #6, 2021 Thread and wood 20 x 10 x 7 in. Courtesy of K. Imperial Fine Art (on the right in photo)

11.

Moon Fragment #7, 2021 Thread and wood 20 x 10 x 9 in Courtesy of K. Imperial Fine Art (on the left in photo above)



Starry Night, 2018 Thread, acrylic, and wood 13 x 12 in. overall Courtesy of K. Imperial Fine Art

MARC MITCHELL



The Changer, 2018 Acrylic and silkscreen on custom-shaped panels 38 x 36 in. Courtesy of the artist



Good, Better, Best, 2021 Acrylic and silkscreen on custom-shaped panels 38 x 36 in. Courtesy of the artist

ALEX PAIK

15.



Right Triangle (Curve), 2022 Gouache, colored pencil, nails Dimensions variable Courtesy of the artist

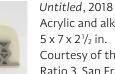
PETRA SAIRANEN



Dancing Lessons 5, 2017 Oil on canvas 48 x 92 in. Courtesy of the artist

JAMES STERLING PITT





Acrylic and alkyd on wood Courtesy of the artist and Ratio 3, San Francisco



Untitled, 2019 Acrylic and alkyd on wood 4 x 8 x 3 in. Courtesy of the artist and Ratio 3, San Francisco





Untitled, 2019 Acrylic and alkyd on wood $5 \times 6^{3}/_{4} \times 2^{1}/_{4}$ in. Courtesy of the artist and Ratio 3, San Francisco



Untitled, 2019 Acrylic and alkyd on wood 5 x 7 x 3 in. Courtesy of the artist and Ratio 3, San Francisco





Untitled, 2019 Acrylic and alkyd on wood $5^{1}/_{2} \times 6^{1}/_{2} \times 2^{1}/_{2}$ in. Courtesy of the artist and Ratio 3, San Francisco

KIRK STOLLER



Untitled (twist), 2016 Wood, steel, resin, acrylic and latex paint, enamel 84¼ x 19 x 5½ in. overall Courtesy of Romer Young Gallery

SARAH WERTZBERGER

23.



Unwoven Wave, 2021 Hand woven poly and cotton digital weaving, poplar frame 24¹/₅ x 16 in. Private collection, Portland, Ore.

24.



Wave Weave 2, 2021 Hand woven poly and cotton digital weaving, custom fir frame 15¹/₅ x 26 in. Courtesy of Holding Contemporary, Portland, Ore.

NANCY WHITE



Untitled (1-2020), 2020 Acrylic on linen 16 x 13 in. Courtesy of Romer Young Gallery

26.



Untitled (2-2020), 2020 Acrylic on linen 16 x 13 in. Courtesy of Romer Young Gallery

27.



Untitled (4-2020), 2020 Acrylic on linen 16 x 13 in. Courtesy of Romer Young Gallery

ANDREW ZIMMERMAN



Blue Top, 2022 Automotive paint on wood 14¹/₂ x 12 x 3¹/₂ in. Private collection, Maplewood, N.J.



Mayan Gold, 2021 Automotive paint on wood 14 x 14 x 3 in. Private collection, Maplewood, N.J.



30.

32.

Orange Peel, 2022 Automotive paint on wood $13 \times 12 \times 3^{1/2}$ in. Courtesy of Sears Peyton, New York



Red Over White, 2020 Automotive paint on wood 14 x 11 x 2¹/₂ in. Courtesy of Sears Peyton, New York



Two Blues, 2021 Automotive paint on wood $141/_2 \times 121/_2 \times 11/_2$ in. Courtesy of Sears Peyton, New York

CONTRIBUTORS

SUE TAYLOR is an art historian, curator, and critic and Professor Emerita of Art History at Portland State University. Her essays and exhibition and book reviews have appeared in American Art, American Craft, Art in America, Art Journal, Art News, ArtUS, Chicago Sun-Times, Dialogue, Fiberarts, New Art Examiner, and Oregon ArtsWatch. She is the author of numerous catalogue essays and of two monographs, Hans Bellmer: The Anatomy of Anxiety (MIT Press, 2000) and Grant Wood's Secrets (University of Delaware Press, 2020).

MEL PREST is a non-objective painter whose work is focused on color and perceptual visual relationships. Her work has been exhibited internationally. She received her BFA in Painting from Rhode Island School of Design and MFA from Mills College in Oakland. Prest has taught at Mills College, San Francisco State University and adult education courses at: San Francisco City College, San Francisco Art Institute, California College of the Arts and Root Division. She is currently an advisory board member of Root Division, a non-profit arts organization in San Francisco and served as a board member from 2012-2014. She was an artist advisory board member of Trestle Gallery, in the Sunset Park neighborhood of Brooklyn, New York, from 2012– 2021. Prest served on the advisory board of The Art Monastery Project, Calvi della Umbria and Labro, Italy from 2007-2010.

As an independent curator, Prest has organized shows in Los Angeles, San Francisco and the Bay Area, New York, Rotterdam, Amsterdam, Berlin, Munich and Zagreb. She is also a founding member of Transmitter, a a collaborative curatorial gallery initiative in the Bushwick neighborhood of Brooklyn, New York.



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