



EONS

Unraveling Time

OCTOBER 15TH, 2026 - MARCH 13TH, 2027



Gerry Snyder
Beyond the Votive (detail), 2024
Acrylic and gouache on tin
8 x 8 inches each

EONS

Unraveling Time

THE SCHNEIDER MUSEUM OF ART

OCTOBER 15, 2026 – MARCH 13, 2027

Curated by Maria de Los Angeles

Essay by Jennie Hirsh, Ph.D.



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Foreword

SCOTT MALBAURN
Executive Director
Schneider Museum of Art

Time is often imagined as linear, a sequence of moments moving steadily from past to present toward an unknown future. Yet artists have long understood that time is far more complex. It loops, overlaps, fractures, heals, and returns. Memory reshapes history. Stories are retold. Materials carry the evidence of countless hands, generations, and lived experiences. In *Eons: Unraveling Time*, these layered understandings of time become tangible through works that weave together personal narratives, cultural histories, mythology, labor, and imagination.

Curated by Maria de Los Angeles, this exhibition brings together eleven artists whose practices span painting, sculpture, photography, installation, printmaking, textiles, and video. While their materials and visual languages differ, each artist considers time not simply as chronology, but as something embodied, stitched into fabric, embedded in memory, carried through ritual, and transformed through acts of making. Their works remind us that creation itself is an accumulation of moments, each gesture building upon those that came before while opening possibilities for what comes next.

Throughout the exhibition, traditions emerge as both material and metaphor. Threads are woven, unraveled, repaired, and rewoven, reflecting histories that are never fixed but continually reconstructed. These gestures speak not only to craft, but to resilience, adaptation, and community. They remind us that our individual stories are inseparable from larger cultural narratives and that meaning is often found in the connections forged between seemingly disparate experiences.

Maria de Los Angeles has assembled an exhibition that is as visually compelling as it is intellectually generous. Rather than offering definitive answers, *Eons* invites contemplation. It encourages us to move slowly through the galleries, discovering relationships between works that unfold over time and reward careful looking. The exhibition asks us to consider how myths continue to shape contemporary life, how memory becomes material, and how artists transform inherited histories into new ways of seeing.

At a moment when the pace of contemporary life often leaves little room for reflection, *Eons: Unraveling Time* offers something increasingly rare: an invitation to pause. To look carefully. To recognize that time is not only something we measure, but something we continually make, inherit, remember, and reimagine.

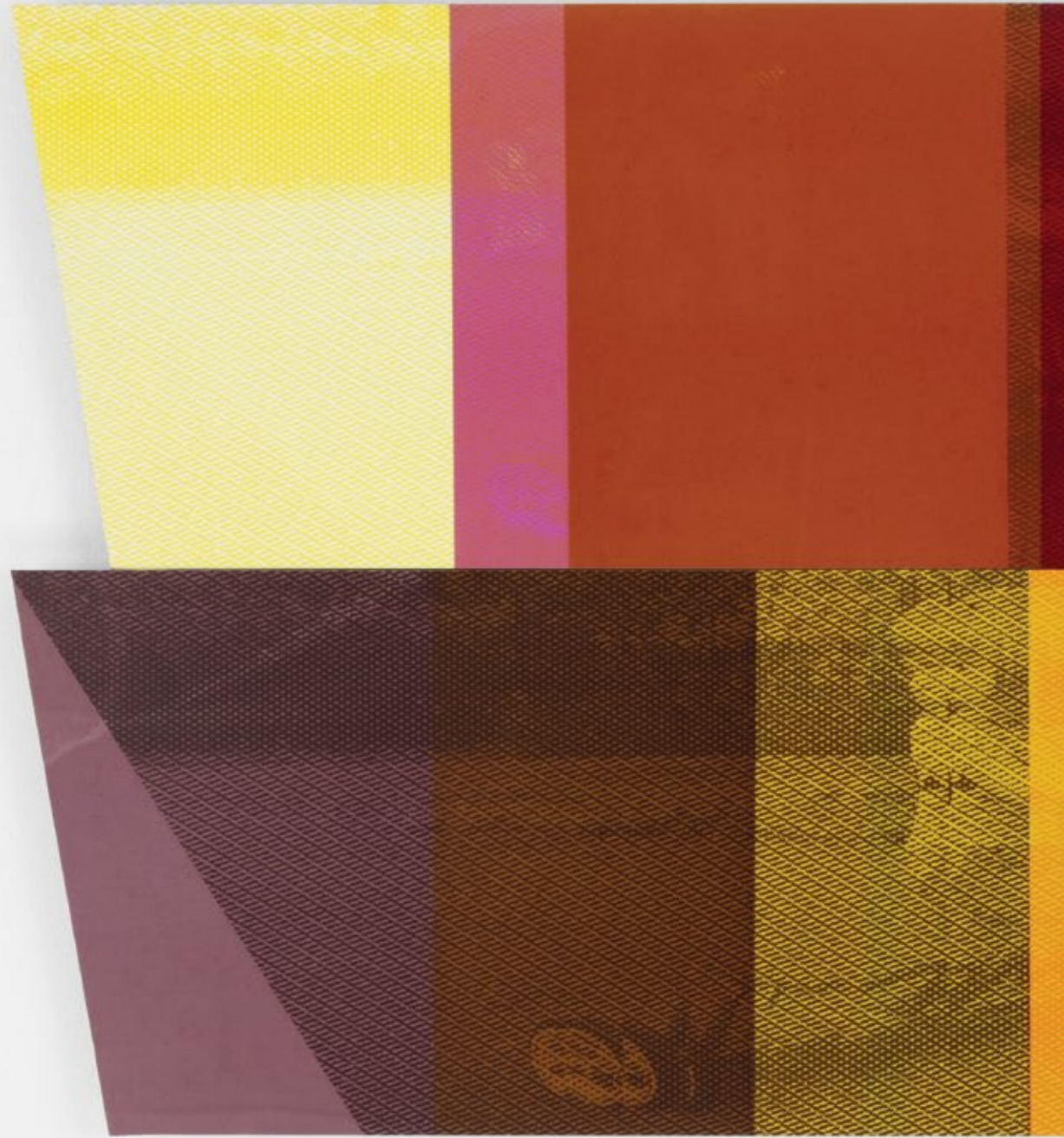


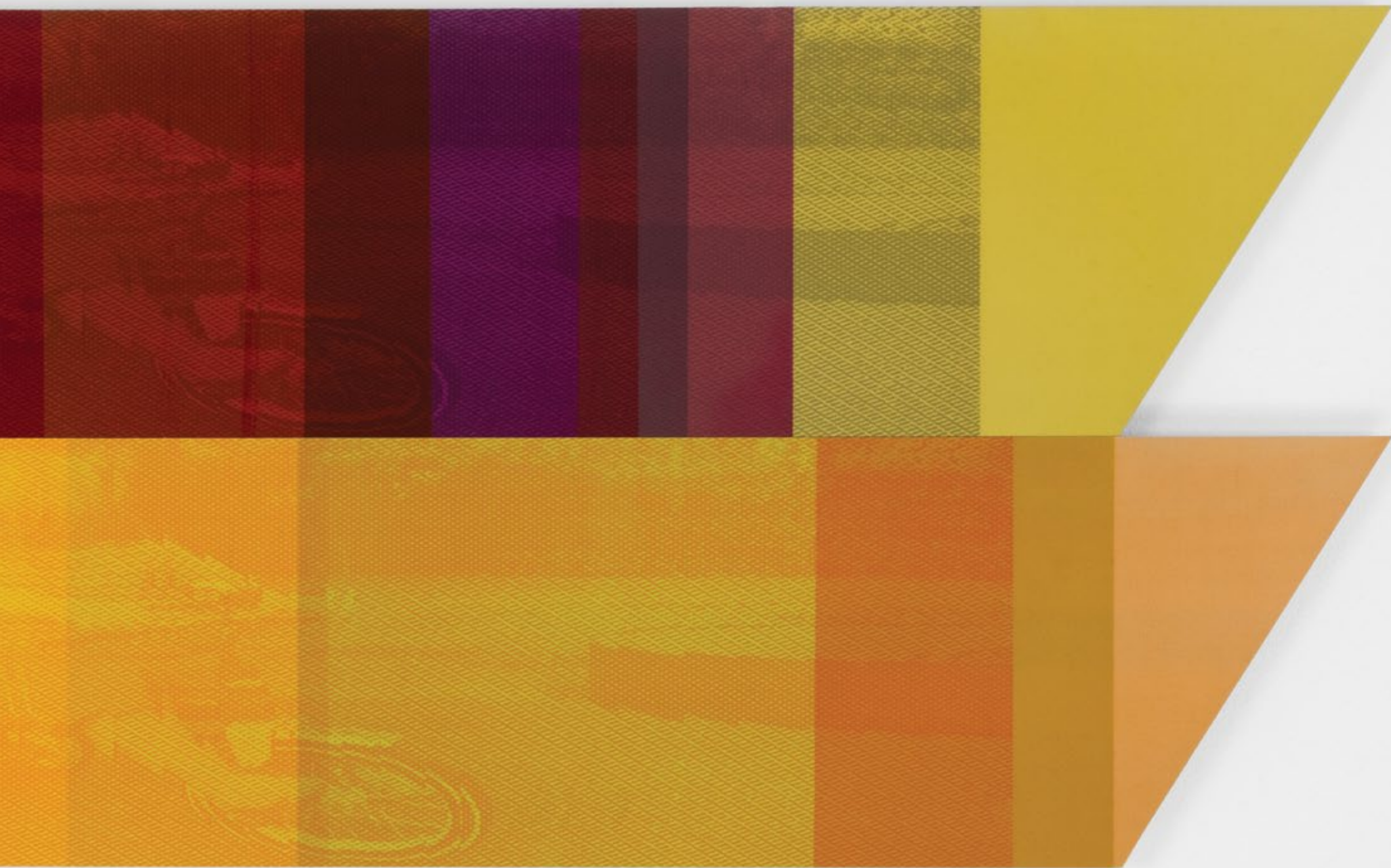
Sara Siestreem (Hanis Coos)
skyline (detail), 2024
Seven glazed slip cast ceramic baskets
8.75 x 8.25 x 8 inches each
Edition 1/3, 2 AP SSie 222

The Schneider Museum of Art is honored to present this exhibition and is grateful for the extraordinary contributions of the participating artists, lenders, and supporters who made it possible. We are especially indebted to Maria de Los Angeles for her thoughtful curatorial vision and to Dr. Jennie Hirsh, whose insightful essay situates these works within broader histories of mythology, storytelling, and artistic practice. Together, their perspectives illuminate the rich dialogue at the heart of this project. In addition, I'd like to acknowledge the Schneider Museum of Art's staff and support team; Maureen Williams, our Museum Preparator and Gallery Manager; Emily McPeck, our Associate Director of Administration and Communication; our student staff and our Museum Council: Cindy Barnard, Roberta Bhasin, Sandy Friend, Michele Fulkerson, Mary Gardiner, Pam Leandro-Notch, Vivian Stubblefield, Dustin Walcher, Ph.D., Interim Dean of Arts, Business, and Communication; catalog design by David Ruppe and printing by Brown Printing in Portland, OR.

We hope this exhibition lingers with you long after you leave the galleries.

Alex Valentine
RF3AB (detail), 2025
Screenprint, Yupo translucent, and Dibond
34.5 x 13.5 inches







William Warden
Halting Oracle, 2023
Pigment/size/oil/muslin/
linen/silk on linen
71.5 x 71 inches

JENNIE HIRSH, Ph.D.
Philadelphia

Unraveling Time: Before, After, and Again

I've always had a fascination with the needle,
the magic power of the needle. The needle is used
to repair the damage. — *Louise Bourgeois*¹

Measuring time, whether by natural or mechanized means, has long been a central human concern, one wrapped up in how we divvy up the hours and minutes that constitute our days. For time eternal, celestial bodies—the sun, the moon, and the stars—have helped people track the start and finish of each day, month, and year. Over time, technology has generated an ever-evolving trail of instruments that allow for increasingly precise documentation and even predictions of the passage of time. And yet, as human beings, we continue to engage in diaristic methods, from analog journaling and sketching to digital blogs and social media to track our observations, avoiding forgetting and preserving memories.

In advance of and alongside these empirical methods, different cultures have relied on other means to explain time (and other) phenomena, including what lies behind temporal, seasonal, and other shifts. Mythology, for one, has helped demystify enigmatic natural phenomena, offering not only explanations for how the world works but also advice for averting disaster through narratives that propose rules to shape and curtail human behavior—especially hubris. The specifics of mythical content vary wildly according to cultural context and the

1. See Louise Bourgeois as quoted in “Self-Expression Is Sacred and Fatal: Statements” in Christiane Meyer-Thoss, *Louise Bourgeois: Designing for Free Fall* (Zurich/CH: Ammann Verlag, 1992), p. 178.

anxieties they alleviate—or exacerbate—reflecting concerns tied to the ethos of the specific moment of their production as well as enduring issues. In other words, myths, while historically and culturally specific, are stories that achieve their status precisely because of their universal quality to generate meaning over time and across space. Entertaining while also pedagogical, mythological stories spotlight characters that enact primal urges, often echoing human emotions like desire, greed, jealousy, resentment, rivalry, and anger. Moreover, myths have typically allowed different traditions to do more than relay specific stories; rather, they sit at the very heart of one of the most human practices, storytelling itself.

Let's face it: myths are juicy stories with compelling characters and hence provide ideal material for artmaking, which has long been in the business of representing stories about memorable figures, events, and more. Is there an image more horrific than Caravaggio's 1597 *Medusa*, a representation of the shield that reflects the severed head of the damned Gorgon Medusa—punished for her sexual relations with Neptune in the Temple of Athena and condemned to live a life with serpentine tresses, the vision of which would turn anyone to stone?² At first glance, myths like this one contain warnings and inspire fear in their readers or viewers; but, in most cases, they also embed ingenuity, resourcefulness, and acumen within those narratives. Perhaps that story's significance also lies in Perseus, who was clever enough to avoid the Gorgon's gaze by mediating it via his shield, a convex pictorial field not unlike the one upon which Caravaggio rendered her ghastly face. Perseus' ability to pivot, activate his agency, and persevere, I would argue, exemplifies another key element of mythmaking that has inspired countless generations of artists.

This kind of ingenuity recurs in multiple mythological contexts: characters whose stories involve aspects of textile production. In Homer's *Odyssey*, Penelope weaves by day and unravels by night in order to buy time to stave off unwanted suitors whilst awaiting her husband's return; in Ovid, the Lydian maiden Arachne, condemned by the goddess Athena for hubristically—and masterfully—crafting a tapestry documenting the gods' indiscretions, lives out her days as a spider weaving webs; and Philomela, whose tongue was violently cut out to prevent her from speaking out, exposes her tyrannical brother-in-law for raping her by weaving a tapestry.³ Native American mythology is also replete with stories that involve weaving, like the fable of the Spider-woman who faithfully weaves a garment in her secret cave, only to have it disastrously unraveled into chaos by a black dog, an act of destruction that motivates her to begin again, generating an even more beautiful garment in a tale of industry and adaptation. In each of

2. See Ovid, *Metamorphoses*, Book IV:753–803, <https://ovid.lib.virginia.edu/trans/Metamorph4.htm>.

3. See Book 19: 100–163 of Homer's *Odyssey*, where Penelope explains how her strategic weaving and unraveling of the shroud she was preparing for Odysseus' father, Laertes, as a way of staving off her suitors; see also Ovid, *Metamorphoses*, Book VI 1–145 for the story of Arachne and Book VI 438–674, for the tale of Philomela.

these legends of adversity and ingenuity, textiles—as both an art form and a metaphor—offer their protagonist a form of *agency*. And, although in dramatically different ways, these weavers measure, cut, place, and rearrange threads as they conceive their compositions. Around since prehistoric times, stitching and related practices have been both an art *and* a craft, providing technical strategies for formulating fabrics along with the more epistemological pursuit of transmitting meaningful narratives via manual and mechanical knowledge. And although the artistic practices of the eleven artists included in this exhibition vary greatly—from painting, printmaking, and photography to sculpture, video, and installation—what binds them is their shared commitment to imaginative storytelling. Taken together, their artworks engage the mythological impulse to cleverly tell important stories that reflect on—and at times combine—personal and political realities. This collection of dense, tapestry-like artworks and aesthetic strategies invites the viewer to appreciate their literal and metaphorical threads, patterns, and propositions.

MK Guth's *Cosmos* (2024), a dynamic textile made of tightly coiled fabric braids, transforms the wall on which it hangs into a portal to another galaxy. Radiating out from its center toward its more ropey edges, this irregular, lozenge-like form comprises saturated lilac purple clusters that gently deepen through shades of blue and eventually midnight navy. The work makes plain its painstaking process, echoing the ancient Greek *Moirai*, or Fates, who would carefully measure out time. Her more terrestrial sculpture from the same year, *After Paul Klee's Warrior with a Wing* (2024) recalls the asymmetrical, one-winged hero with broken limbs featured in the Swiss-German's etching of 1903. Like Klee's figure, Guth's sculpture bears the scars of an irregular but obstinate figure whose attempt to fly has resulted in its own injury. Steadfastly occupying the gallery space, the figure's two most frontal appendages read like a broken arm and a prosthetic leg. Fashioned in the artist's firmly wound, trademark braids of repurposed fabric scraps, this bulbous work has been partially drenched and covered in Hydrocal and paint, a bandaged warrior who soldiers on,



MK Guth
Cosmos, 2024
Braided fabric tapestry
81 x 56 inches



Sara Siestreem
(Hanis Coos)
fiesta, forever
(*blue nights and*
rattlesnakes)
(detail), 2025
72 x 8 x 11 inches each

a corporeal analog for our hubristic yet humble efforts to move forward despite our own self-destructive strategies inextricably linked to what purports to be technological progress.

Sara Siestreem, a member of the Coos, Lower Umpqua, and Siuslaw Indian Confederated Tribes, contemplates cultural and territorial ecologies, combining references to and concerns about the land and learning of her ancestors in both her painted and sculptural works. *fiesta, forever (blue nights and rattlesnakes)* (2023-2024) comprises four cast ceramic woven caps that sit fixed atop long strings of blue and white beads intermingled with multi-colored, long shiny satin streamers of different lengths that together softly reach toward the floor beneath them. These long and thin anthropomorphic works hang from the wall, a line of tenacious figures that hold their ground while exuding a proud, celebratory air. Both this work and *skyline* (2024), an installation of seven white ceramic baskets tipped in golden glaze, highlight the *form* of a woven vessel in an unexpected material, calling attention to the firm but fragile long history of the indigenous coastal (and craft) communities to which she belongs. The meeting point for different forms of being—human, divine, and natural—woven elements like these compress the sacred with the secular in a matrix whose terrene materiality conjoins them.

Executed in 2023, William Warden's abstract, collaged paintings featured in this show speak about their own process, diligently documenting the passage of time while simultaneously undermining how we measure it. Consider *Halting Oracle*, whose muted, earthy tones are laced with white, mustard, terra cotta, greenish-gray, and crisp blue accents and marks. Attempting to decipher this work and its enigmatic pictorial language requires the viewer to study its surface with a discerning eye. A complex field of stitched-together fragments of paintings, the work combines mark-making with the act of mending, producing a two-dimensional field that is a landscape riddled with pictorial wounds that have been both opened up and then repaired. In this sense, Warden complicates both the act and site of painting, exacerbating the woven structure that defines the canvas and muslin at play by using these materials as a premise for his patchwork process. As ground, appliqué, and reinforcement, painted and not, then, finished works such as this one not only foreground sewing and restoration practices but become a kind of pictorial loom. Moreover, these cartographic records of paintings past and present interrupt, disrupt, and recalibrate how time can be measured; their primitive pictorial language outsmarts



William Warden
Untitled, 2023
Pigment/size/oil/polymer/linen/muslin/silk on linen
86 x 59 inches



Maria de Los Angeles
Good Trouble, 2025
 Mixed media
 7 feet, 3 feet diameter
 Commissioned by the
 Sun Valley Museum of Art



even the most precise instrument for telling time. Thinking about abstract painting according to Harold Rosenberg's notion of a finite record of an encounter between painter and painting becomes an irreconcilable endeavor in a work that both incorporates and eliminates the varied temporal values reflected in each passage, strip, and thread here fixed into a fractured composite whole.

Suturing together hundreds of pieces of upcycled garments, scrapped paintings, and fragmented flags, Maria de Los Angeles's towering sculptural dress is one of the exhibition's most political pieces. Citing the words of late Congressman John Lewis, *Good Trouble* (2025) is a sartorial statement that elegantly rejects the simplicity of strictly linear historical narratives, instead encompassing as many voices and viewpoints as it does pieces of fabric. De Los Angeles includes flags, blankets, bandanas, artworks, t-shirts, and other pieces of clothing—some whole, others in tatters—leaving visible seams, hanging threads, and shiny safety pins. Together these connections emphasize the dynamism of the community that contributed to the work as well as the fragility of individuals, especially those with tenuous status, leaving each delicately forged connection visible. Presenting diverse cultural signifiers—many of which have been co-opted, betrayed, or repressed in recent history—the dress reclaims as it repurposes, rising from its roots to repatriate its respective parts into a democratized, collective whole. Moreover, *Good Trouble*, like all her trademark sculptural dresses, embodies an avant-garde narrative structure. Contoured to mimic the human body, these garments embody an expansive, textorial landscape that echoes the logic of not only traditionally additive and communal crafts, like quilting, but also more political initiatives, like the ongoing AIDS quilt started by Cleve Jones in 1987; here, however, the absence haunting those panels become a powerful, embodied presence. Exuberant and expansive, her 2026 *Untitled* blue diptych is a wild and abundant world packed with gravity-defying roses, tulips, and peonies that explosively blossom mid-air. Exquisitely painted, these blooms and the butterflies they attract are assiduously built up, layer upon layer in a magical garden whose sparkling stars and floral filaments rise from and meld into its oneiric surface, camouflaging the female form with embroidery-like, organic lines that flow in every direction.

An artist whose vision is deeply rooted in movement and speed, Ryan Bonilla maneuvers through urban environments on his skateboard, creating Fujifilm Instax images that translate his cinematic experience into spontaneously shot frames of the world around him. In assembling hundreds of these snapshots in mosaic-like compositions, Bonilla assigns provisional meaning to each component within a larger, choreographed story whose overall logic remains malleable rather than fixed in a work that does not insist on being read from a singular direction.



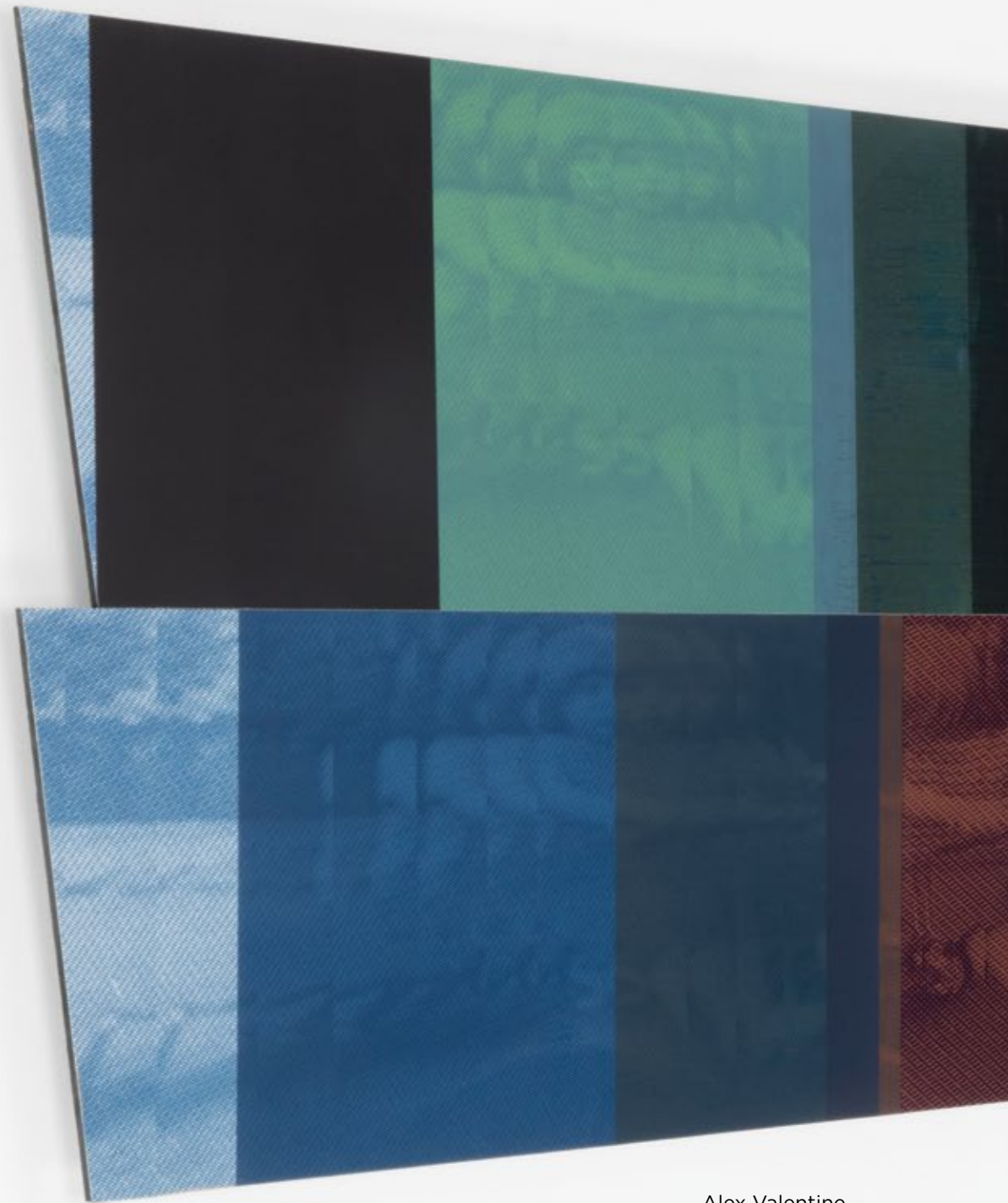
Maria de Los Angeles
Blue Sonata #1 (detail), 2026
Acrylic on canvas
72 x 84 inches



In this sense, he generates narratives whose actions take shape not only within each picture but also *after the fact*, a story with a flexible plot that can be rearranged according to the artist's whim. His editorial artistry is initiated by his paradoxically accelerated dérives on his boards—vehicles for his journeys as well as artworks themselves. *Skateboard* (2026), for example, is a multi-layered composition that bears not only the indexical scars of the friction it generates as it traverses the ground beneath it but also an animated, collage-like surface that compresses traces of life in New York City—including museum tickets, corporate logos, and urban rowhouses, all topped with a fiery red Mexican Catrina skeleton, painted by de Los Angeles, that rests beneath his feet.

Sentimental yet systematic, Alex Valentine's labor-intensive 2025 *RF* (a directional cue: reverse-forward) series leans into printmaking's potential for both constructing and dismantling narrative content. These slick, colorful panels feature screenprinting on Yupo paper that the artist mounts on Dibond, resulting in art-historically infused works rooted in the minimalist modularity of Sol LeWitt and Donald Judd. Varying the number of hard-edged registers that he stacks on top of one another, Valentine creates a modular system with captivating chromatic choices whose neatly delineated fields are reminiscent of decorative mood boards. *RF3AB* incorporates distorted images of his young son on a bicycle in 2021 that he has degraded and interlaced with overlapping and intermingling passages of yellow, pink, orange, and red in a palette with a sunny disposition. *RF4AB*, a variation on the theme, includes similar (but not the same) shots of the artist's son, as part of a more muted composition in medium-toned blue, green, wine, and black. Insistently flat and angular, the horizontally oriented, predella-like panels

Maria de Los Angeles
Blue Sonata #1, 2026
 Acrylic on canvas
 72 x 84 inches



Alex Valentine
RF4AB (detail), 2025
 Screenprint, Yupo translucent, and Dibond
 34.5 x 13.5 inches



Gerry Snyder
Historical Fiction (detail), 2025-26
 Oil on panel
 28 works covering 72 x 110 inches

in each of these works both divide up and then flatten out time in a cinematic strip-like form aimed at defying temporal logic. Moreover, by repeating and staggering the photography, Valentine manages to animate what is a static picture while fixing images that *remember* movement, creating confusion that mimics the challenges of memory in real time and its aftermath.

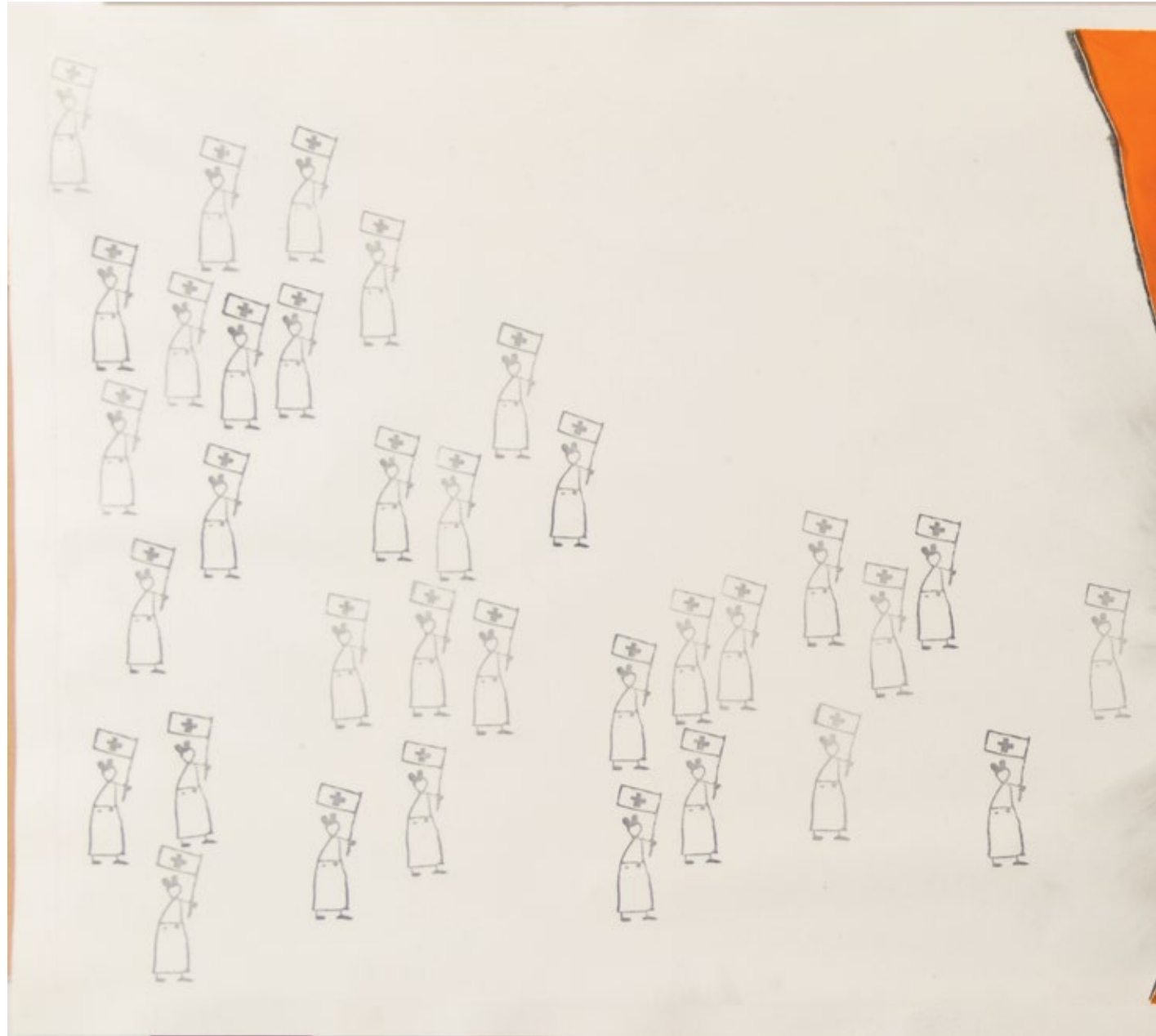
Gerry Snyder's two bodies of work—*Beyond the Votive* (2024) and *Historical Fiction* (2025)—are both large-scale installations that feature dozens of smaller paintings. Painted (somewhat ironically) in child-like, pastel hues of acrylic and gouache on tin and measuring just 8 x 8 inches, *Beyond the Votive* consists of nearly 100 diminutive devotional *retablos* with seemingly innocuous content drawn from a wide range of sources for recognizable myths, fairytales, and biblical content. These little paintings operate on two levels: on the one hand, Snyder allows characters from one story to infiltrate others, a nonsensical move that not only drums up humor but also insists that the underlying schemata, emotions, and lessons embedded in such stories also overlap. Ultimately, it doesn't matter that the Virgin Mary learns of her pregnancy from a floating Angel Gabriel masquerading as a Teddy Bear. At the same time, installing these altered stories in a salon-style, disorderly grid further delegitimizes the conventional arrangements used for episodic narratives in Western painting. For example, in one tile, Adam and Eve, shown as skeletons in an embrace, will be thrown out of the garden of Eden because the Snake-as-Teddy Bear has led Eve astray; in another, they seem judged from above by Alice in Wonderland's Cheshire Cat. In a fantastical game of mix-and-match, the artist asserts his authorial agency to upset

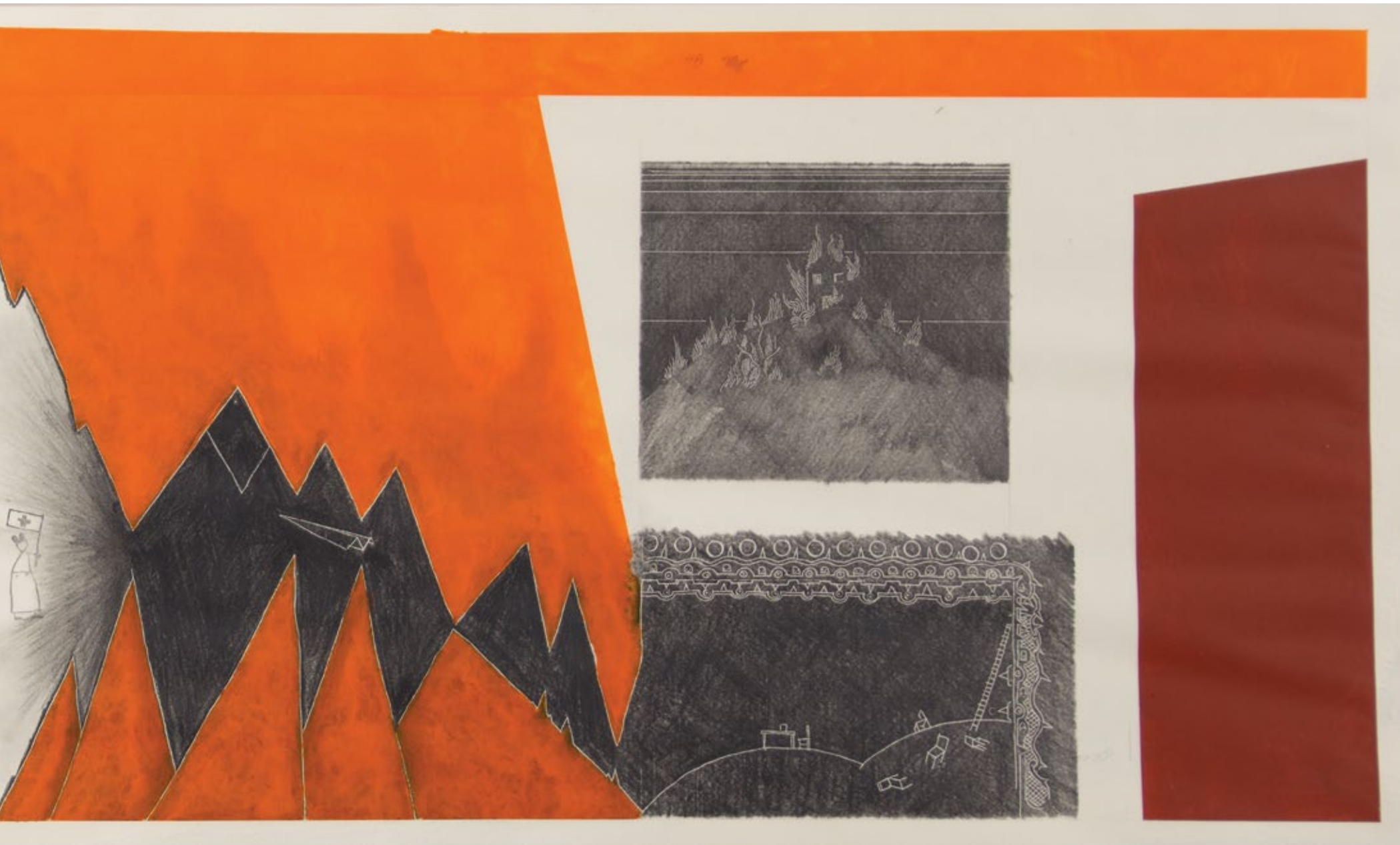


Gerry Snyder
Historical Fiction (detail), 2025-26
 Oil on panel
 28 works covering 72 x 110 inches

the status quo, an operation he repeats in *Historical Fiction* (2025–26). With fewer and variously shaped, small- to medium-sized panels that feature different Genesis and other creation stories, this second series' protagonists are mostly rendered with rubber stamps, like Curious George who presides over a sideways Mason jar masquerading as Noah's Ark fills up with animal pairs.

Cody Bustamante's wiry, thread-like sculptural ensemble *Citizens* (2019–22) exemplifies the simple dioramas that he began creating as he transformed his digitally drawn stick figures into 3D figurines to be placed in little settings. With characters lifted from television mysteries and other pandemic-period obsessions that he half-listened to during lockdown, works like *Citizens* are a throwback to the avant-garde figurines in Alexander Calder's *Circus* (1926–31) arrangements and performances. Bustamante's line drawings from 2023 teeter between pages of a long thin book and a scroll. *Many Halt Signal Bearers At The Entry to the Under Worlds*, for example, suggests a narrative scene as enigmatic as its title, which throws into confusion possible parsings of the words. Resolving why these dozens of faint signal bearers seem suspended outside the entrance to possible Hades-like worlds seems impossible, though in resisting a simple reading, the composition produces a narrative tension further energized by the lightning bolt shape that cuts through the mysterious orange matter. Similar ambiguity characterizes *Two Faint Signal Bearers and a Bat Watched*, a drawing with just two signal bearers and an oversized, looming bat. Again, this book or scroll-like format suggests a form of reading that is a private tour through the artist's land-of-make-believe made plain if not elucidated.





Cody Bustamante
Many Halt Signal Bearers At The Entry to the Under Worlds (detail), 2023
Varnished graphite, Flashe
13.5 x 36 inches each



Charlene Liu & Isami Ching
Cloud Ear, Which Way, 2026
Installation detail

Perhaps the most steeped in storytelling amongst the artists featured in this exhibition are Charlene Liu and Isami Ching, a married couple who maintain both individual and collaborative practices. In this multi-media installation, they document and reflect on their domestic rhythms, past and present. In revisiting video footage from a 2017 family artist residency shot in New Mexico, Liu and Ching excavate footage that they co-authored with their young children, recasting it as an object that forms part of a series of vignettes of a shared experience that erodes discrete borders between life and work. Traces of a decade ago land amidst footage taken more recently in their family and cultural homelands of Maui and Taiwan, as well as their current home in Oregon, producing a rich, multi-layered, autobiographical video tapestry of time that paradoxically both stands still and keeps moving, all the while drawing connections that traverse both time and space. By displaying this work in a playful installation that includes a table, chair, cloud ear jugs, a rainbow sculpture, and more, Liu and Ching further complicate the temporality of the narrative they present, framing the specter of the past both physically and cinematically with a set that puts pressure on the very presentness of the video medium itself. Frolicking at the beach, sketching in the sand, and coming together around culinary rituals—washing rice, picking greens, making dumplings—are perpetually re-inscribed as both art and ritual, life and work, the daily routine of making turned sculptural itself.

In chronicling meaningful stories, the eleven artists in this rich and moving exhibition touch on both plot and process, underscoring not only the tales they tell but also art's capacity to speak truth to power at a particularly fraught moment in history when too many voices have been muted. In so doing, they model alternative forms of creative expression and inspire others to discover their own aesthetic means for navigating turbulent times, especially when such a path seems nearly impossible. Methodologically mythological, these artists generate works as materially compelling and labor-intensive as they are innovative and provocative. And in their work, matrilineal machinations, alternately arresting and accelerating time, tightly connect process and purpose like the threads of warp and weft.



Charlene Liu & Isami Ching
Cloud Ear, Which Way, 2026
Installation: altered table (42 x 63 x 48 inches),
satellite sculpture on the floor, rainbow tripod
(24 inches x 36 feet x 60 inches),
mat sculpture (24 x 36 x 18 inches)
Sizes vary, 100 sq. ft.



Charlene Liu & Isami Ching
Cloud Ear, Which Way, 2026
 Rainbow sculpture in landscape



Charlene Liu & Isami Ching
Cloud Ear, Which Way, 2026
 Installation outside



Charlene Liu & Isami Ching
Cloud Ear, Which Way, 2026
 Video stills



Charlene Liu & Isami Ching
Cloud Ear, Which Way, 2026
 Video stills



Charlene Liu & Isami Ching
Cloud Ear, Which Way, 2026
 Installation detail



Laurel Bustamante
Midsummer Dream 1, 2020
Gouache
10 x 8 inches

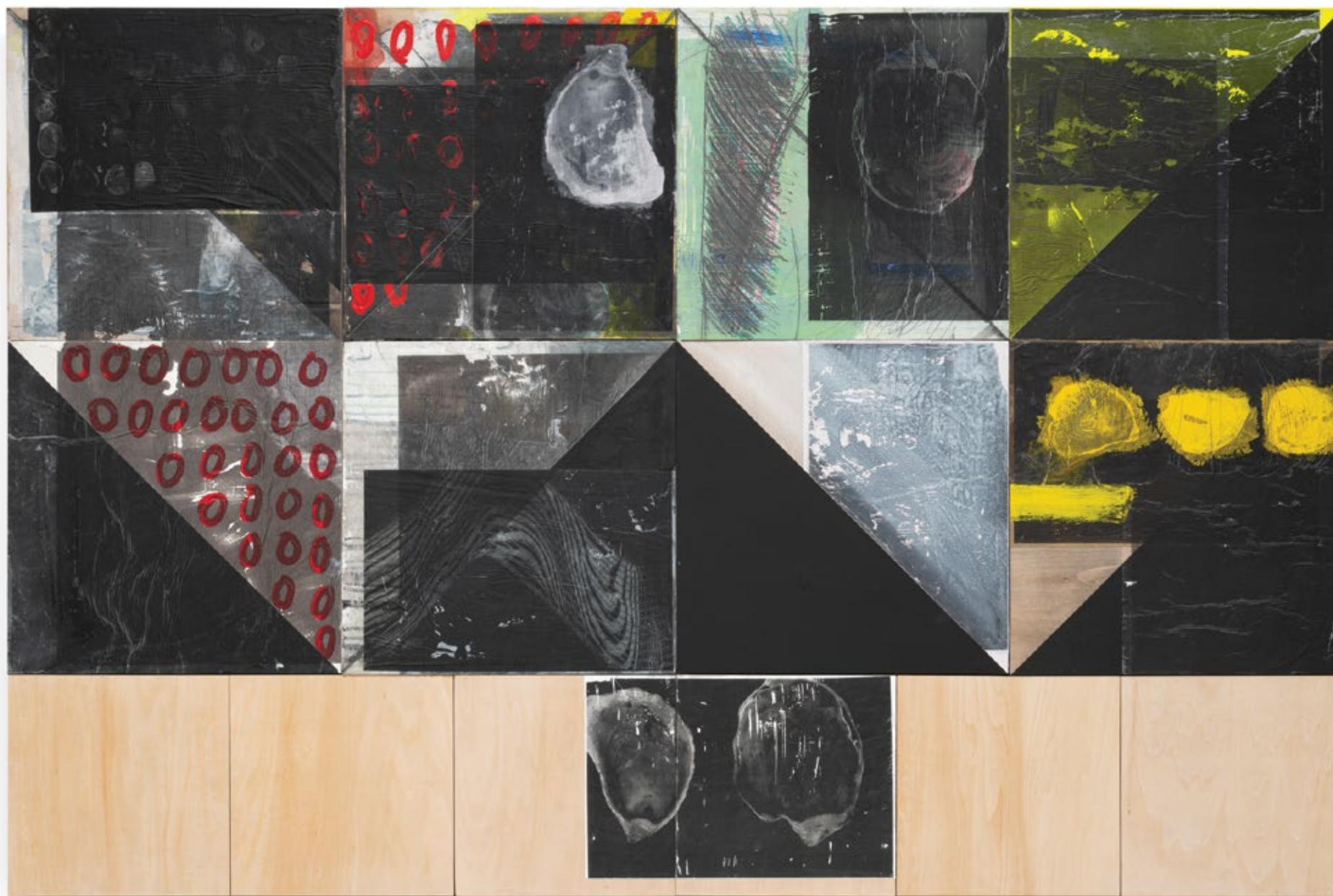


Laurel Bustamante
Midsummer Dream 4, 2023
Gouache
8 x 8 inches



Sara Siestreem (Hanis Coos)
skyline, 2024
Seven glazed slip cast ceramic baskets
8.75 x 8.25 x 8 inches each
Edition 1/3, 2 AP SSie 222



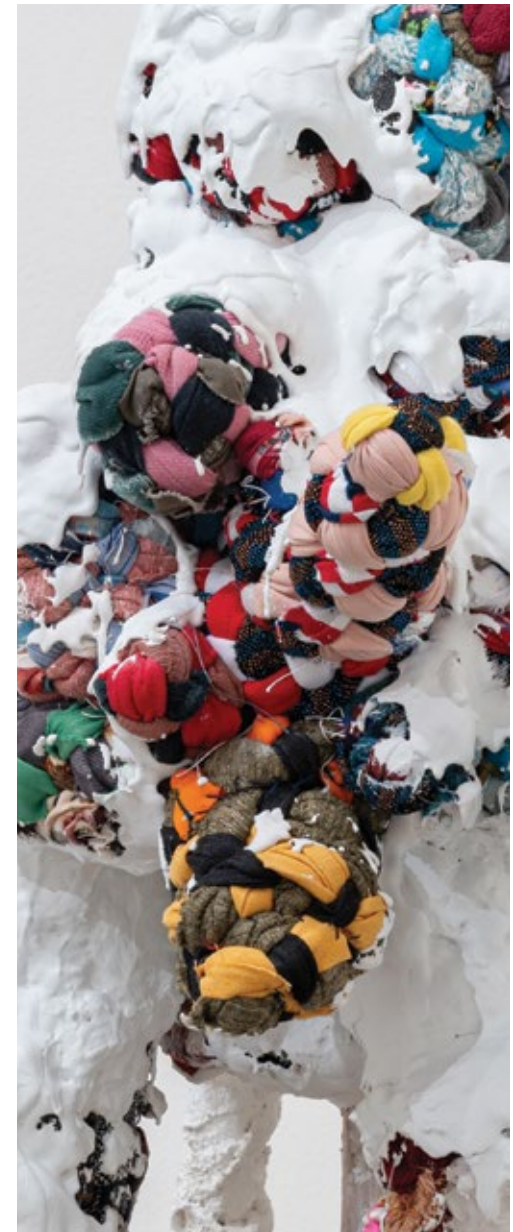


Sara Siestreem (Hanis Coos)
foxes on the moon, 2024
Acrylic, graphite, Xerox transfer on panel board
49 x 72 inches





Sara Siestreem (Hanis Coos)
fiesta, forever (blue nights and rattlesnakes), 2025
 Four slip cast ceramic dance caps, acrylic paint, acrylic glazes, abalone buttons,
 plastic buttons, Czech White Heart beads, cotton thread, Japanese Indigo (Linton)
 dyed and woven industrial cotton, canvas and thread, commercial ribbon
 72 x 8 x 11 inches each



MK Guth
*After Paul Klee's Warrior
with a Wing*, 2024
Braided fabric sculpture,
Hydrocal, paint
42 x 22 x 22 inches



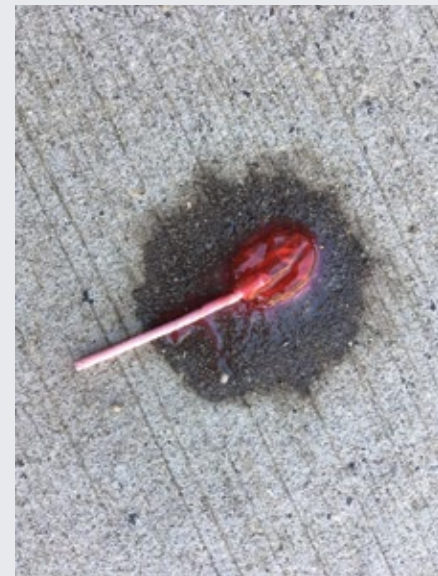
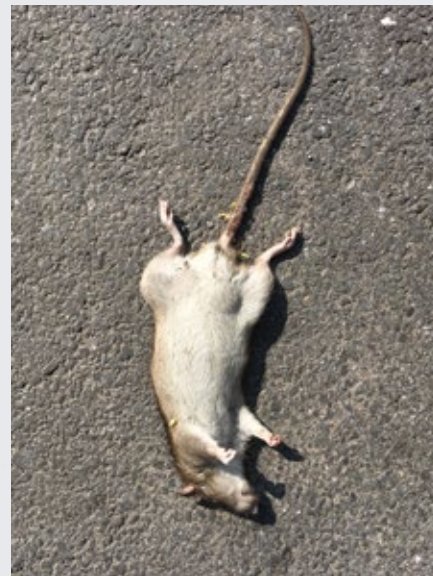
MK Guth
Janitor, Banker, Subway, 2016
Donated fabric, thread, wheels, epoxy resin
45 x 30 x 28 inches



Ryan Bonilla
Lurking Around, 2026
 Fujifilm Instax installation



Ryan Bonilla
Lurkers #1 and Lurkers #2, 2026
 Wood skateboard
 8.75 x 32.25 inches



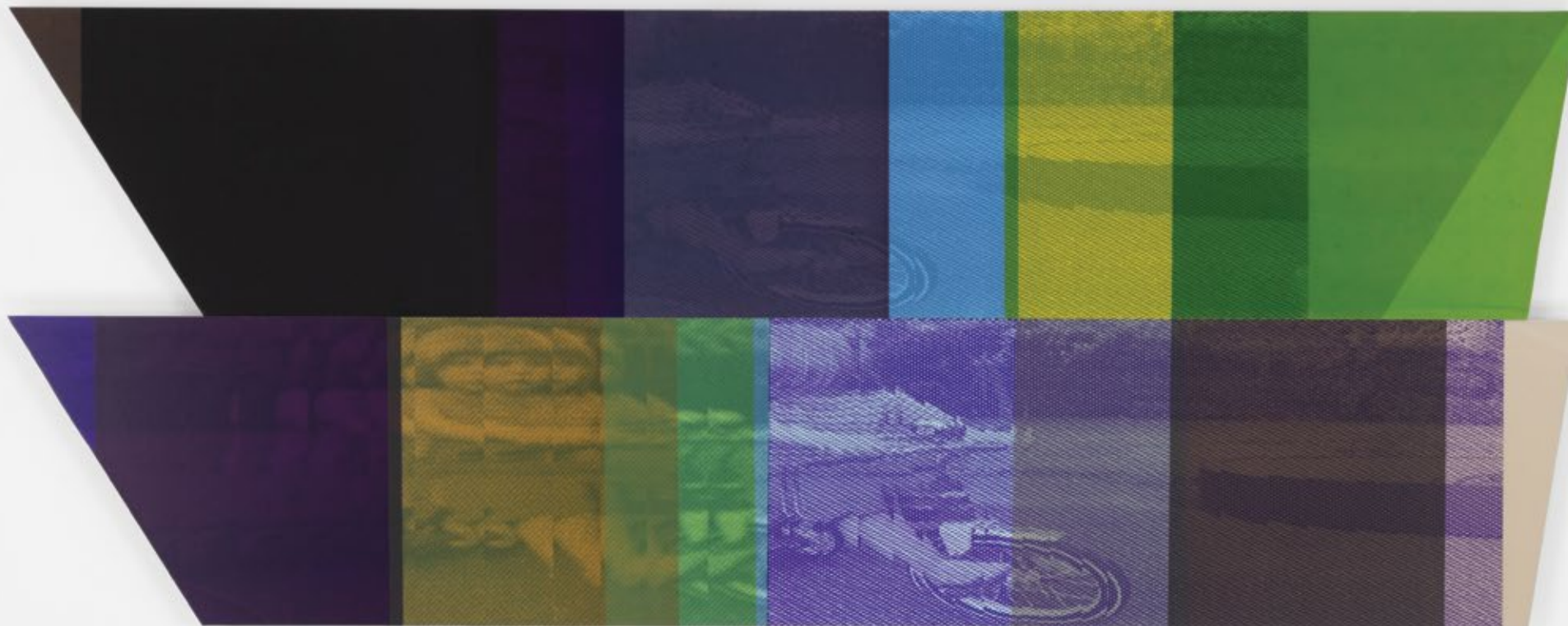
Ryan Bonilla
Lurking Around, 2026
 Fujifilm Instax installation



Maria de Los Angeles
Blue Sonata #2, 2026
Acrylic on canvas
84 x 72 inches



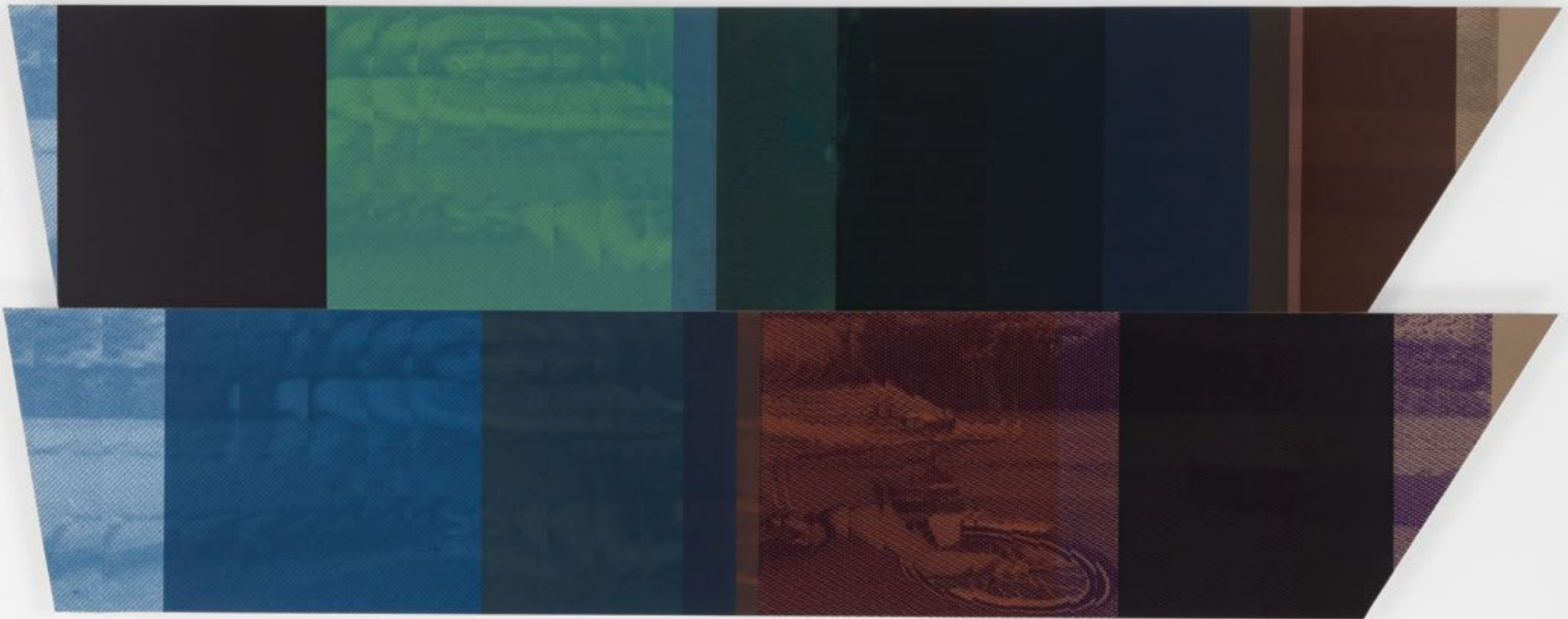
William Warden
Untitled, 2023
Pigment/size/oil/silk/thread & linen on muslin
35 x 34 inches



Alex Valentine
RFIAB, 2025
Screenprint, Yupo translucent, and Dibond
34.5 x 13.5 inches



Alex Valentine
RF5AB6AB, 2025
Screenprint, Yupo translucent, and Dibond
34.5 x 27.5 inches



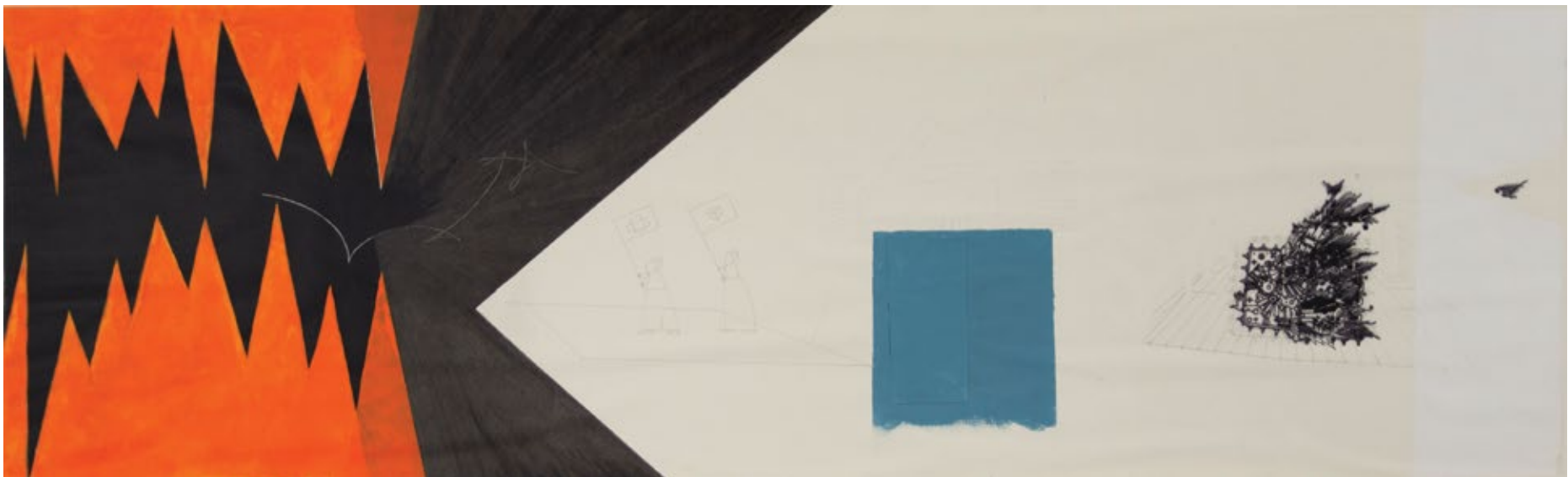
Alex Valentine
RF4AB, 2025
Screenprint, Yupo translucent, and Dibond
34.5 x 13.5 inches



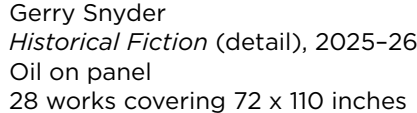
Alex Valentine
RF2AB, 2025
Screenprint, Yupo translucent, and Dibond
34.5 x 13.5 inches



Cody Bustamante
Container Approaching A Night Watch, 2023
 Varnished charcoal, conte Flashe graphite on vellum
 11 x 33 inches each

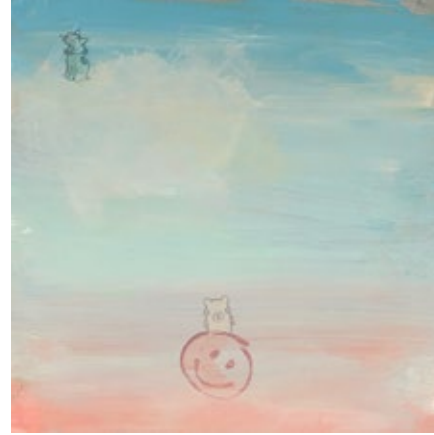


Cody Bustamante
Two Faint Signal Bearers and a Bat Watched, 2023
 Varnished ink, charcoal, graphite, Flashe
 12 x 41.5 inches

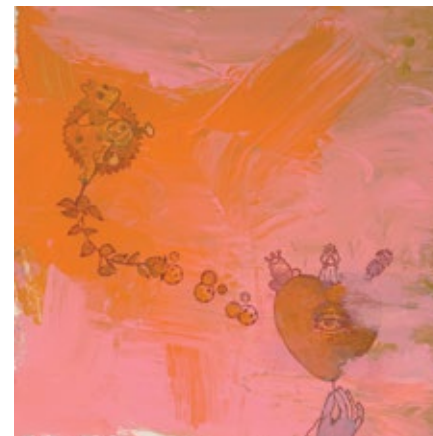




Gerry Snyder
Historical Fiction (detail),
2025-26
Oil on panel
28 works covering
72 x 110 inches



Gerry Snyder
Beyond the Votive (detail), 2024
 Acrylic and gouache on tin
 8 x 8 inches each





Gerry Snyder
Beyond the Votive (detail), 2024
 Acrylic and gouache on tin
 8 x 8 inches each



Laurel Bustamante
Midsummer Dream 2, 2020
 Gouache
 10 x 8 inches



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COVER

Gerry Snyder
Historical Fiction (detail), 2025-26
 Painting on tin
 28 works covering 72 x 110 inches