



## ablaze with our care, its ongoing song

26 Apr–04 Aug 2024

Carla Bengtson  
Meech Boakye  
Srijon Chowdhury  
chimæra/project  
Epiphany Couch  
Megita Denton  
Michael Espinoza

Marcus Fischer  
Bean Gilsdorf  
Patricia Vázquez Gómez  
Anne Greenwood  
Bridgette Hickey  
Maxx Katz  
Rainen Knecht

Horatio Hung-Yan Law  
Methods Body  
Morgan Ritter  
Sarah Rushford  
Tyler Stoll  
UwU Collective  
Vo Vo

WHAT DOES IT MEAN TO CARE? To connect with others, with a place, with other beings, and to practice a kind of love, empathy, and respect with something that is outside of yourself? In this first Oregon Contemporary Artists' Biennial since 2019—since a worldwide pandemic shifted everyone's lives and perspectives—we started by asking *how do we care for others and ourselves?* We invited participating artists to respond to this question by bringing the people they care for, and who care for them, together in a spirit of reconnection and mutual aid.

For many of the artists in the Biennial, *care* means to share space, and to open up resources and visibility to others. They share their space with communities both local and afar, they share their space with the natural world and ecologies, they share their space with their ancestors and those on whose sovereign land we still walk. Their work in the Biennial acts as portals giving access points to each reflect on our own relationships, our connections to one another, and how we can move through the world with compassion, self-love, and shared responsibility for all.

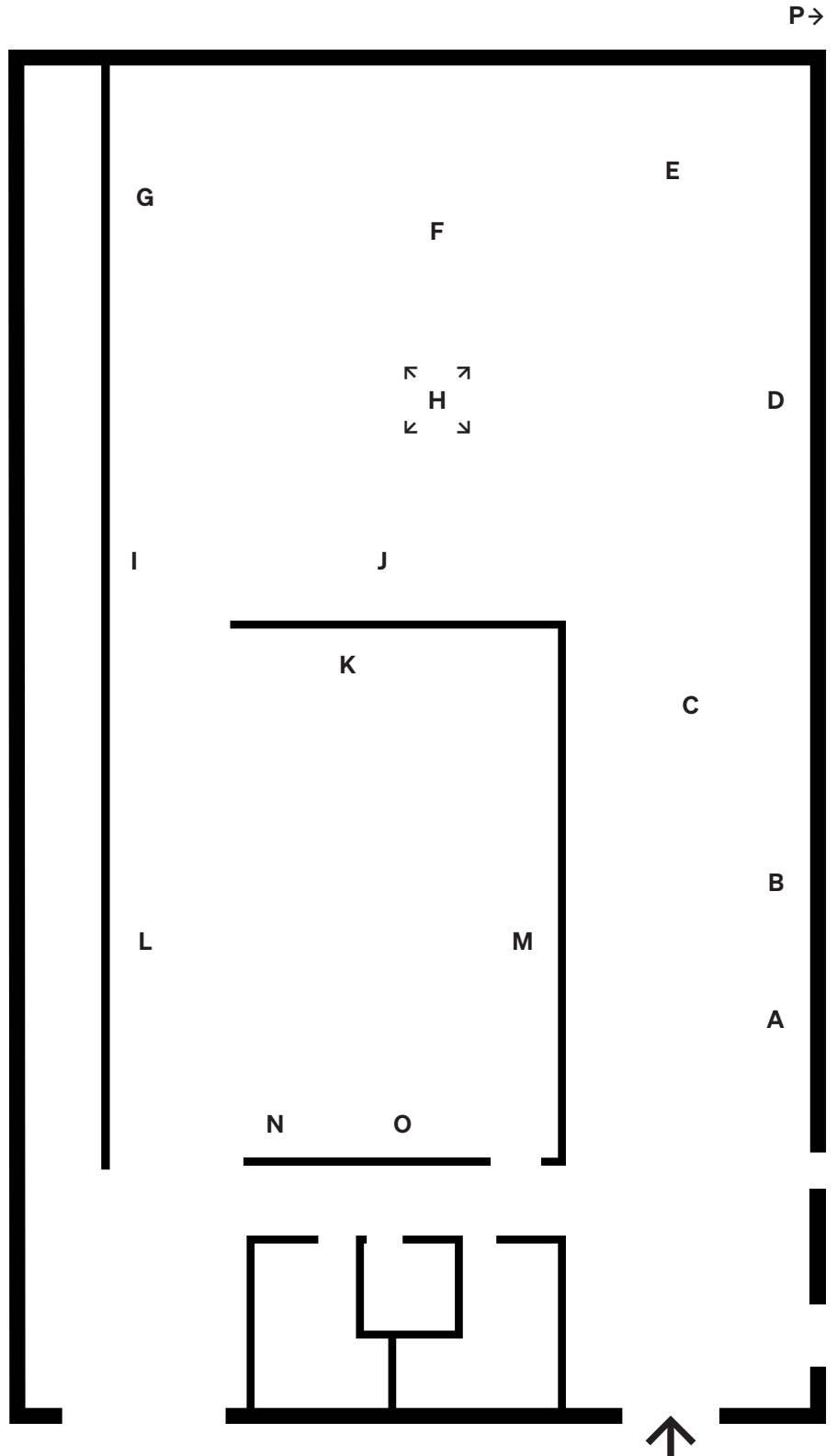


**Works in the exhibition**

- A Horatio Hung-Yan Law
- B chimæra/project
- C Srijon Chowdhury
- D Epiphany Couch
- E Vo Vo
- F Rainen Knecht
- G Bridgette Hickey
- H Marcus Fischer
- I Sarah Rushford
- J Carla Bengtson
- K Megita Denton
- L Anne Greenwood
- M Morgan Ritter
- N Meech Boakye
- O Patricia Vásquez Gómez
- P Michael Espinoza

**Offsite works and performance**

- Carla Bengtson
- chimæra/project
- Epiphany Couch
- Marcus Fischer
- Bean Gilsdorf
- Anne Greenwood
- Maxx Katz
- Horatio Hung-Yan Law
- Methods Body
- Sarah Rushford
- Tyler Stoll
- UwU
- Vo Vo



## About the artists

### Carla Bengtson

*Other Nations: camo perfume* 2024 (please do not touch)

Perfume, glass, metal, cloth, shed rattlesnake skin

*Other Nations* is a perfume for humans inspired by ground squirrels' use of olfactory camouflage. In addition to using scent to establish ties and to recognize one another in their underground burrows, some species of ground squirrels anoint their bodies with rattlesnake scent (a smell reminiscent of cucumber) as a means of concealing their odor from their chemosensory rattlesnake predators. They do this by chewing on molted rattlesnake skins, then licking their fur.

The perfume has animalic base notes of fur and musk, middle notes of acorns and prairie, and a whisper of rattlesnake. The scent, created in collaboration with Dannielle Sergent of COGNOSCENTI perfume, can be sampled by smelling the squirrel fur on the left wall panel, and will be shared during public events to create networks of community between humans and more-than-human animals.

Perfume in collaboration with Dannielle Sergent, COGNOSCENTI perfume. Perfume bottles in collaboration with Sky Cooper, Sky Glass.

*Other Nations: wall panels* 2024

Digital print on Phototex, Scent-Lok hunting jacket, fur

Visual camouflage strategies borrowed from the animal world in the wall panels include disruptive coloration, background matching, visual distraction, dazzlement, mirroring and countershading and mimic how we learn to see through the noise in nonhuman nature.

Left wall panel

*Other Nations: perfume sampler* 2024 (please smell)

Perfume, vintage fur

The fur is sprayed daily with the scent of Other Nations.

Middle wall panel

*Other Nations: jacket* 2024 (please do not touch)

Scent-Lok hunting jacket, fur

A species' camouflage strategy is influenced by the behavior or characteristics of its predators or prey. In addition to visual camouflage, hunters mask their scent from their prey with special odor canceling clothing and sprays. Perhaps our current fetish with camouflage is symptomatic of our political moment, which is characterized by tactics of the misdirection of truth, the purposeful sowing of confusion, and dazzlement.

Right wall panel

*Other Nations: video* 2024

Video

Dance

Darion Smith

Videography

Steven Myat

Vocal score

Juliet Palmer in collaboration with Lieke van der Voort, Andrea Kuzmich, Jackson Welchner and Elizabeth Lima

Recording engineer

Jean Martin

Choreographer Darion Smith and composer Juliet Palmer invite ground squirrel, coyote and rattlesnake to flow through the human body as movement and vocalization. Moving then sounding, the singers responded to three choreographic sketches by Darion Smith. Unaware of the animals they were channeling, their voices betray an intuitive, embodied connection to the more-than-human. Dancing between traffic, grass, concrete, and water, Smith underscores the illusory separation between human and more-than-human beings, nature and culture.

*Other Nations: floor graphic* 2024

Digital print on Phototex

Ground squirrels share important information about food sources and the kind, direction, and speed of approaching predators using complex vocalizations and gestures and maintain cooperative and altruistic ties with trusted neighbors that are reinforced by scent sharing during greeting behaviors that resemble kissing. Humans as well as ground squirrels rely on trust networks to convey reliable information about things we cannot ourselves verify, such as factual and scientific information. If the connections to the experts are broken, our understanding of reality becomes untethered. Society

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## About the artists

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then begins a slide into “truth decay.” If we want to reverse that process, we need to rebuild networks of trust.

The floor graphic represents the flow of reliable information within a social network and serves as a score for a scent-sharing ritual and performance.

### Statement

[animals] move finished and complete, gifted with extensions of the senses we have lost or never attained, living by voices we shall never hear...they are other nations —HENRY BESTON

*Other Nations* extends the biennial themes of networks, community and care to nonhuman animal nations. Inspired by research on the discourse systems, social networks, and sensory modalities of California ground squirrels and their main predators, coyotes and rattlesnakes, *Other Nations* explores the interconnected forces of nature and culture between humans, animals, and language. Informed by animal-inspired aesthetic strategies of un-knowing and un-naming, the exhibition's elements include camouflage tactics of seeing and not being seen, an olfactory camouflage perfume, and a floor graphic based on the flow of information within a ground squirrel community that becomes a score for a dance and vocal performance and a scent-sharing ritual.

Through multi-sensory creative forms *Other Nations* enacts the voicing, sensing, signifying life worlds of other creatures while shining a light on our own animal-related modes of being. We are intrigued by ways of seeing, sounding, hearing, moving and smelling that slip the perceiver and the perceived between visibility and invisibility. In the bigger picture, we are curious to see whether we can learn to navigate through the noise of human existence to a deeper attentiveness to other living beings.

### Biographical notes

Interested in creating situations on the verge of the impossible, Carla Bengtson's speculative projects ask what might be seen and what might be said

between species. Recent projects include creating a perfume based on the scent blends male orchid bees craft to attract a mate, learning the embodied language of Western fence lizards, and partnering with crows to give other species a voice in climate-crisis politics. Bengtson has received awards from The Ford Family Foundation, the Oregon Arts Commission, the National Endowment for the Arts, the Institute of Art and Olfaction, and has had residencies at Djerassi, Ucross, Mass MoCA, 18th St Arts Center, Tiptuni Biodiversity Station in the Amazon, and a Signal Fire Outpost Residency at the Arizona/Mexico border. She has exhibited at the Venice Architecture Biennale, San Francisco Museum of Craft and Design, Cincinnati Contemporary Arts Center, Queens Museum, Craft Contemporary LA, and the Portland Art Museum. Raised in Charleston, WV, she received an MFA from Yale School of Art, a BFA from Tyler School of Art, and was a two-time participant in the Whitney Independent Studies Program. In addition to her art practice, Bengtson lectures on environmental thought at international environmental philosophy and biodiversity conservation conferences and is a Professor in the Department of Art and an Associate of the Environmental Studies Program at the University of Oregon.

### Juliet Palmer

Juliet Palmer's music has come to life under a highway off-ramp, in a swimming pool, in the plastic flotsam of a remote beach and in concert halls across North America, Europe and Oceania. Originally from Aotearoa New Zealand, Juliet makes her home in Toronto where she is artistic director of Urbanvessel, a platform for interdisciplinary collaboration. Recent works include *fire break* (Hamilton Philharmonic Orchestra), *Choreography of Trauma* (The Element Choir, Continuum ensemble and video), *Oil & Water* (Detroit Symphony Orchestra), *Ukiyo, floating world* (Urbanvessel and Thin Edge New Music). → [julietpalmer.ca](http://julietpalmer.ca)

### Darion Smith

Darion Smith's choreographic works bring the human body into intimate and active relationship with the land through tactile, auditory and visual responses. Smith's choreographic

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## About the artists

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works have been presented throughout the United States and abroad. He studied ballet at the Bolshoi Academy in Moscow and is a graduate of the Folkwang University of the Arts in Essen, Germany. He began his professional career with the Dance Theatre of Harlem and has danced with the Metropolitan Opera Ballet, Buglisi Dance Theatre, and New York Theater Ballet. He is currently the artistic director of Janusphere Dance Company → [bit.ly/ox24ds](http://bit.ly/ox24ds)

### Dannielle Sergent

Dannielle Sergent is an architect, painter, and perfumer. Her passion for fragrance, and the desire to “create a new smell for its own qualities” provided the inspiration for her creative foray into the world of scent. Her line of small-batch, unisex perfumes have received multiple awards, including Art and Olfaction Awards, Perfumed Plume Awards for Scent Journalism, Biennial Scent Fair Curated global exhibit w/Institute of Art and Olfaction and Darin Klein, Artisan Fragrance Salons Awards, and over 35 GOLD Awards. → [bit.ly/ox24das](http://bit.ly/ox24das)

Many thanks to evolutionary biologists Peter Wetherwax and Barbara Clucas for scientific consultation.

## Meech Boakye

*Textures of Infinity* 2024

Postcard, seed packet, riso print

### Statement

*Textures of Infinity* is a gift containing seven varieties of calendula seeds collected at a local farm and a community garden. The work stems from a larger multispecies collaboration and publishing practice, incorporating found public photography and risograph-printed planting instructions. These seeds and their flowers are meant to be enjoyed, consumed, and collected to begin again.

### Biographical notes

Meech Boakye is an artist and writer based in Portland, OR. Their practice engages in collaborations with multispecies kin ranging from biomaterial research to digital gardens to fermentation workshops. Holding a Bachelor of Arts in visual studies from the University of Toronto, Boakye's work has been published in *C Magazine*, the *Globe & Mail*, *Hard Pack Magazine*, and *Mossflower Journal* and

exhibited at the Art Gallery of Guelph, Susan Hobbs Gallery, Trinity Square Video and Xspace Cultural Centre. Boakye was named one of Everpress's Artists to Watch in 2022, also receiving a Make|Learn|Build award from the Regional Arts & Culture Council that same year.

## Srijon Chowdhury

*Sigil Gate* 2023

Welded steel, dimensions variable

### Rehaf Bitniji

*Hakoora* 2023

### Lubna A'araj

*Sendeed: The Donkey That Flew from Heaven to hARAM and Back* 2024

Digital portrait on paper

Courtesy of the artist and 'h.'A.R.A.M.

### Alaa Albaba

*Personal Portrait of Confiscated Land* 2024

'Tabu' document of land ownership from Ottoman Empire and oil on canvas

Courtesy of 'h.'A.R.A.M.

### Haya Labadi

*Shaq'aq* شقائق

Linocut on paper

Courtesy of the artist

### Jabal Al Risa

*Stones* 2021-24

Pieces of destroyed museum cornerstone.

Pink limestone endogenous to the

West Bank of Palestine

Courtesy of Kafir' Malik Stone Masons

### Statement

*Sigil Gate* is an element from some of my paintings made real. A sigil is an ancient form of magic that turns text into a spell. The words on the fence are the poem “A Divine Dance” by William Blake,

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which describes the darker aspects of what it means to be human. In naming these dark aspects I want to take their power away and come to peace with them. The entrance way is my own protection spell: “Desperate fear burns eyes open, Our love Protects.” The fence also becomes a site for exhibitions, so I invited Al Risan Art Museum (h.A.R.A.M.) in Palestine, which was co-founded by André Guré, one of my longtime collaborators, to curate an exhibition on the fence called *Sendeed's Wing*.

### Biographical notes

Srijon Chowdhury (b. 1987 Dhaka, Bangladesh) lives and works in Portland, OR. He holds a BFA from the University of Minnesota Twin Cities, Minneapolis and Saint Paul, MN, and an MFA from the Otis College of Art and Design, Los Angeles, CA. Chowdhury's works recast themes from across the history of representational painting, from early Renaissance vanitas to German Expressionism. He gives unanticipated twists to traditional genres, including ancient myths, biblical stories, and family portraiture: contemporary life is historicized, gender expectations are upended, and familiar symbols and settings are reconfigured. In her *Artforum* review of Chowdhury's 2020 exhibition at Foxy Productions, Reilly Davidson wrote that Chowdhury's “paintings capture a sense of the natural world as corrupted, forbidding... [He] renders a pervasive alienation—between us and our enfeebled earth, between people in this troubling life—with alarming skill.” Chowdhury has presented solo exhibitions at Frye Art Museum, Seattle, WA; Foxy Productions, New York, NY; Anat Ebgi, Los Angeles, CA; SE Cooper Contemporary, Portland, OR; Upfor, Portland, OR; and Ciaccia Levi, Paris, France, among others. Chowdhury has participated in group exhibitions at François Ghebaly, Los Angeles, CA; Chapter, New York, NY; Deli Gallery, New York, NY; and Franz Kaka, Toronto, Canada, among others.

### Featured artists

**Allaa Albaba** Ramallah, Palestine

Born in 1984 in Jerusalem, is a distinguished visual community artist and teaching artist. He has a Bachelor of Arts from the International Academy of Art Palestine (2015) and was awarded a scholarship by Kjø University in Norway. His work has been exhibited in Palestine, Lebanon, Spain, Norway, Jordan, the Netherlands, among others. He has worked with the Visual Arts Forum in Ramallah from 2008 to 2010. In 2011, Albaba founded the ON THE WALL Studio “Almarsam” in the Al Amari Refugee Camp. In The Fish Path, an ongoing project, Albaba created 18 murals across Palestine, Lebanon, and Jordan, starting at Nabi Saleh Village and extending to the Al Amari Refugee Camp.

**Lubna A'raj** Ramallah, Palestine

Lubna A'raj is a visual artist born in Zarqa, Jordan, in 1984. She traces her roots back to Palestine where her grandparents were displaced from Majdal Yafa in 1948 before finally settling in Jordan. Following the Oslo Accords, Lubna and her family moved to Ramallah, and has resided there since 1996. Lubna holds a degree in contemporary visual arts from the International Academy of Art Palestine, in collaboration with the National University of Oslo Khio. Themes of identity, homeland, and authority permeate Lubna's artistic endeavors, expressed through diverse visual media such as photography, collage, and video art. Through her work, she aims to evoke contemplation and dialogue on the complex realities of Palestinian existence.

**Rehaf Al Batniji** Gaza City, Palestine

Rehaf Al Batniji is a self-taught photographer and visual artist from Gaza City. Her first solo exhibition was in the back yard of her home in Gaza City. Recent exhibitions include Institute Du Monde Arabe, Gulf Photo Plus Dubai, and an upcoming group show at the Navy Officers' Club, Arsenale, Venice with Cité internationale des arts, Paris. Often employing color as a tool of resistance to reflect the vitality of life in Gaza she has published extensively in print media including *Le Monde diplomatique*. Until recently Batniji was training young adolescents in Gaza city in photography and drawing. In 2021–22 was artist in residence at the Filepa Manuela Artist Residency and is currently based at Cité internationale des arts, Paris.

**Haya Labadi** Ramallah, Palestine

Haya is an artist and human rights advocate. Born in 1991 in Amman to parents touched by exile and refuge, she witnessed the complexities of separation and connection in the East Jerusalem town of Abudis. Now residing in Ramallah, Haya has channeled a decade of working in grass-root organizations into a multidisciplinary art practice that speaks to both

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the resilience and the suffering of her people. Her current project, a series of botanical sketches, is a poignant documentation of the native flora of Palestine, with a focus on the besieged region of Gaza. Through her art, Haya continues to explore, document, and celebrate the rich textile of Palestinian culture, while also bearing witness to its ongoing challenges. Her work is a bridge between past and present, personal and collective.

### **Jabal Al Risan (Heart of Palestine)**

Jabal Al Risan is a collective of artists from Palestine and other places. They are named after a mountain located in the heart of Palestine. This mountain speaks with the sun and moon, sits between stars and earth, writes from seed to flower, loves with shadow and light. It holds numerous artifacts and has shaken wars off its back. Likewise, al Risan's work seeks to reflect what is on the mountain and what is impossible. They have exhibited work across Palestine's hills, at the Festival of Forbidden Life 2021, FoFL 2022, the Qatan Foundation, Georgetown University's LAB for Performance and Politics, and are artist in residence at h:A.R.A.M. Their work can be found in the Philippines, Jordan, Turtle Island, Kenya, Senegal and Mexico. An ongoing exhibition, *Area Z*, was recently presented on the grounds of the former PLO Mission in Washington DC.

## chimæra/project

I♥Youth2 2024

2201 Lloyd Center B122, Portland, OR 97232

### **Biographical notes**

chimæra/project is a small trans(ient) collective making work together about what it means to be ~.:+\*chimaera\*+.:~ : incongruous, grafted, mutating, illusory beings, giving form to the (im) possible.

Carter Silago, Chuck Farts, daelyn lambi, Dream, Evan Amrine, Francis Dot, Iram Asghar, jesse narens, Korbin Reder, MAHMA JAGUAR, সেনহা mei, Pablo V. Cazares, Stacia Aguilar, Xiinii Bee, ziven.

## Epiphany Couch

*Burdened With More Beautiful Things:*

*The Ancestors* 2024

Photoprint, glass beads, beading felt, oak gall ink, and archival pigment print on birch panel

*Burdened With More Beautiful Things:*

*The 7th Generation* 2024

Photoprint, glass beads, beading felt, oak gall ink, and archival pigment print on birch panel

### **Statement**

*Burdened With More Beautiful Things* is an installation that explores how ideas of home, survival, and exclusion are interconnected and how these themes can alter and affect our acceptance and participation in community. Through the use of archival photographs, beadwork, and text borrowed from Ponca poet Cliff Taylor, the work encourages us to uncover how the reverberating repercussions of familial secrecy and cultural disconnection can slowly be dismantled to reveal care, compassion, and community beneath.

hišəbə? (thank you) to Cliff Taylor, Asia Tail, and yəhaw Indigenous Creatives Collective.

### **Biographical notes**

Epiphany Couch (she/her) is an interdisciplinary artist exploring generational knowledge, storytelling, and our connection to the metaphysical. By re-contextualizing mediums such as bookmaking, beadwork, photography, and collage, she presents new ways to examine our pasts, the natural world, and our ancestors. Couch's work is unapologetically personal, drawing from family stories, her childhood experience, archival research, and her own dreams. She utilizes a multidisciplinary approach to create images and sculptural works that hold space for reflection, transforming from mere things into precious objects — intimate and heirloom-like.

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Couch is spuyaləpabš (Puyallup), Yakama, and Scandinavian/Mixed European and grew up in caləlali (Tacoma, Washington). She attended the Tacoma School of the Arts and earned her BFA in Sculpture from the University of Puget Sound. Her work has been shown at Carnation Contemporary (Portland OR), Gallery Ost (New York, NY), Center for Fine Art Photography (Fort Collins, CO) and The Bellevue Art Museum Education Gallery (Bellevue, WA), among others. She is a 2024 Studios at MASS MoCA resident, recipient of the Ford Family Foundation's Oregon Visual Artist Fellowship, and a selected artist for a 2024 Art in Public Places Commission at Oregon State University. Couch lives and works in Portland, Oregon.

### Megita Denton

*Ode to Nibonmachi* 2024

Reclaimed walnut, oak, railroad train guard, rock, yarn, petrified wood,, tractor pin, dog hair

*Nibonmachi* was a communal gathering space for Japanese-Americans in Portland, OR. They built the railroads, a grand part of downtown, and the timber industry. We owe these humans and culture profound gratitude and this piece is also to recognize Nature's irreplaceable existence.

*Sit, Be Still, and think about what we are doing to Mother* 2024

Oregon white oak, walnut, madrone, cedar, cyanotype, cork gold, orchard grass, hair

Detritus materials which are recontextualized in the form of a functional and sculptural chair that is intended for deep thinking, and contemplation of Nature and our role within her.

*Heartbreaks and High Stakes Tapestry* 2022-24

Reclaimed canvas, textiles, mixed media

Found materials in the form of a vibrant tapestry that is imbued with romantic and spiritual heartbreaks and high stakes decisions.

#### Statement

These three works thread the "interconnectedness" of not only my Intermedia practice but the connec-

tion of everything to everyone. Using detritus as an anchor and emotion as my fuel to push the needle. My intent is to move your heart, tickle your nose, and aid you into compassionate contemplation.

#### Biographical notes

Megita Denton is an Intermedia artist whose work is deeply intertwined with their agricultural background. Their focus lies in sustainability within ecological systems, utilizing various practices such as film, paintings, sculptures, sound, textiles, print media, resilient landscape design, woodworking, murals with Art Seed PDX, photography, site-specific public works, and often employing large formats to express their passionate moods.

### Michael Espinoza

*Super Fund Cruising Site* 2024

Billboard, exterior-mounted vinyl

#### Statement

My work is grounded in the practice of community, especially queer communities and communities of color. With recent bodies of work I am focusing on tensions that arise as a consequence of living in an intersectional body: tensions between showing and hiding, the urban and the natural, seeing and not seeing, and between vitality and death. These tensions for me are about survival, as we must both be legible to find each other, but also must be covert and sometimes hide to maintain safety. Survival is the key magnetic force that brings my communities together. I wish to celebrate this and also memorialize the attempts at survival which have left many of our comrades as ancestors.

#### About the work

Espinoza primarily works on an intimate scale, producing small embroideries, Polaroids, and prints no larger than ten inches. With *Super Fund Cruising*

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*Site* they were challenged to embrace large scale both as an attempt to create an immersive experience and as a homage to a major influence, Felix Gonzalez-Torres (1957–1996). This work portrays a place in North Portland known for gay cruising. The site is also designated by the EPA as a superfund cleanup site from over a century of industrial deposits. The coincidence of cruising and environmental degradation is not unexpected: queer and trans people must often find safety and liberation in forgotten places, especially where other people do not go.

By covering (concealing, redacting, anonymizing) this superfund site, Espinoza is proposing a utopian vision for queer solidarity: they have hand copied the image of this place using cross-stitch embroidery producing a softened alternative reality where we can seek liberation. This is an act in solidarity with the original stewards of the land, the many black and brown people who have been displaced by environmental disasters, and the many plants and animals whose habitats have been erased: we are all refugees who seek to survive and thrive in the wake of settler colonialism.

Please help the artist maintain the anonymity of this site for the safety of the people who cruise there.

Thanks to: Regional Arts and Culture Council, Carnation Contemporary, Pushdot Studio

### Biographical notes

Michael Espinoza (b. 1984, they/ them) makes art for the past, present, and future survival of queer, trans, and non-binary people. Combining hand embroidery with photography and artifacts, Espinoza shares their experience of queerness: a tension between showing and hiding, personal attention to people and places, an honest portrayal of sex and intimacy, and tactics to perpetuate queer joy into the future. They live and work in Portland, Oregon, where they are preparing for an inaugural solo exhibition at the Strut Gallery, a public health

setting that provides care for the treatment and prevention of HIV in San Francisco's Castro neighborhood. Espinoza is a member of Carnation Contemporary, an artist-run gallery located in the Oregon Contemporary building.

### Marcus Fischer

*This Map is Not the Territory* 2024  
10-channel audio, speakers, hardware

#### Statement

The ever-evolving landscapes of cities holds within them a story of change: sometimes subtle and gradual, sometimes abrupt and rapid, but change is a constant. Part of that change is often growth and expansion which pushes at the edges of undeveloped green spaces. It is in these spaces where the friction between nature and industry can create strange and beautiful sound collages, recalling the intentional clashing of sounds found in early *musique concrète* compositions.

*This Map is Not the Territory* highlights both familiar and unfamiliar sounds and moments of synchronicity that occur across the landscape. The installation incorporates a 10-channel sound system suspended above the gallery floor and is assembled from recordings made in the five defined areas within the city of Portland — North, Northeast, Northwest, Southeast and Southwest. Each saw speaker in the installation is positioned to correspond with the specific location of its corresponding recording, forming an audio map of the city. As viewers navigate through the space, they will encounter a variety of sonic narratives, capturing moments of each geographies' unique character.

#### Biographical notes

Marcus Fischer is an interdisciplinary artist and musician based in Portland, Oregon. He is a first-generation American artist who explores sound

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through creation, collection, and transformation into immersive, layered compositions for live performances and exhibitions. Site-specific assemblages of exposed speakers, tape loops, and hand-made objects are characteristic of his installations, often paired with melodies of restraint and tension. Fischer has released numerous recordings—both solo and collaborative. He contributed two sound works and two performances to the 2019 Whitney Biennial as the singular artist from the Pacific Northwest region included in that edition. He has been awarded residencies at the Robert Rauschenberg Foundation's Rauschenberg Residency, and at the Bemis Center for Contemporary Art. His most recent solo exhibition, *What Was Lost and What Remains* was on view at Oregon Contemporary from November 2023–February 2024.

Fischer has recorded and performed nationally and internationally as a solo artist and in collaborations with artists including Taylor Deupree, Aki Onda, Ryuichi Sakamoto, Laura Ortman, Stephen Vitiello, Caexico, Raven Chacon, and Simon Scott.

### Bean Gilsdorf

#### Statement

For the 2024 Oregon Contemporary Artists' Biennial, Bean Gilsdorf presents an experimental lecture-performance that enmeshes facts, figures, memes, and clichés about the arts with key theories from psychology, philosophy, and linguistics. *Epistemics for Artists* will unpack the concept of being “epistemically adrift”—a term originally coined for mood disorders, but which could also be used to illuminate how artists have become patently alienated from the fruits of their own labor. Engaging with current research on the effects of artistic production, Gilsdorf invites the audience to consider the relationship between artist, community, and city. This staging of Gilsdorf's first performance in Portland is inspired by her own

experiences as an artist, and builds on her groundbreaking 2021 city-wide study *Seeing Visual Artists* as well as her five years of work as an arts-advice columnist.

#### Biographical notes

Bean Gilsdorf is a multidisciplinary artist-writer whose work explores historical images, cultural themes, and the effects of socioeconomic conditions on artistic practices. Her projects have been exhibited at Museum of Contemporary Art Santa Barbara, Wignall Museum of Contemporary Art, and Broodthaers Society of America, among others; and she has performed at Banff Centre, Art in General, and the Wattis Institute for Contemporary Arts. She also pens exhibition reviews and essays for publications such as *Artforum*, *Frieze*, and *BOMB Magazine*. Gilsdorf is the recipient of numerous awards, including a Ford Family Foundation Fellowship Residency at Ucross (2023), an Andy Warhol Foundation Arts Writers Grant (2020), Fulbright Fellowships to Poland (2015–16 and 2016–17), and a Graduate Fellowship at Headlands Center for the Arts (2011–12). Gilsdorf holds a BA from Simon's Rock at Bard College and an MFA from California College of the Arts.

### Patricia Vásquez Gómez

*Ja' (Agua/Water)* 2024

00:22:43

Audio

#### Statement

*Ja' (water in Yucatec Mayan)* is a listening space inundated by the voices of a group of Mayan youth residing in Portland, Oregon. The space reproduces the conditions in which the piece was created: the youth were blindfolded when they recorded.

*Ja'* is part of a long-term project that explores the Yucatec Maya language presence in Portland as

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a site for social engagement and artistic investigation. This piece wouldn't have been possible without the complicity and unweaving generosity of Sam Hamilton, the unconditional support of Kai Tillman and the kindness of Dwayne Hedstrom. *Níib'óolal* to the Bodecker Foundation for allowing us to record at their studio.

### Voices

Evelyn, Erik, Brayden, Yatziri, Shirley, Ariana, Andrea, Yahani and Pati.

### Biographical notes

Patricia Vázquez Gómez (she/her) works and lives between the two sides of the border dividing Mexico and the United States. Her practice investigates the social functions of art, the intersections between aesthetics, ethics and politics and the expansion of community based art practices. She uses a variety of media to carry out her research: painting, printmaking, video, exhibitions, music and socially engaged art projects. The purpose and methodologies of her work are deeply informed by her experiences working in the immigrant rights and other social justice movements. Her work has taken life at the Portland Art Museum, the Reece Museum, the Paragon Gallery, the Houston Art League, and the Linfield Gallery, but also in other spaces as apartment complexes, neighborhoods, community-based organizations and schools. She is the recipient of the 2013 Arlene Schnitzer Visual Arts Prize and has received support from the Ford Foundation, Regional Arts and Culture Council, the Portland Institute of Contemporary Art, the Oregon Community Foundation, METRO and the National Endowment for the Arts. Patricia teaches at the undergraduate and graduate levels at Portland State University.

## Anne Greenwood

*Shapes of Land* 2024

Artist's book with textile processes. Machine-sewn text with embroidery, applique, natural dye, and cotton fibers. Prose by Mauricio Rioseco Milano. One-of-a-kind.

### Statement

*Shapes of Land*, a one-of-a-kind fabric book, began in 2018 while retracing my footsteps from where I was born in North Dakota, to travels with my husband to his native Argentina, then time in Central America and Mexico, to our home in Oregon. Along the way, I thought often about the land and how it connects us. This book contains a series of landforms: lake, plains, isthmus, plateau, meander, arch, hill and these images reside alongside bilingual prose by Mauricio Rioseco Milano. We offer these visual and written portals to inspire imagined travel across space and time. The materials include cotton buckram, silk thread, natural dyes, machine-stitching, hand-embroidery, and collage.

Special thanks to John Eveland and Sally Brewer of Gathering Together Farm for providing a one-month stay in their cabin on the farm outside Philomath, OR, while Mauricio and I worked together as artists-in-residence at the Truckenbrod Gallery in nearby Corvallis in 2019.

Thank you to the Oregon Arts Commission and the Ford Family Foundation for partially funding this project, Jackie Im and Anuradha Vikram for curation, Dustin Williams of Oregon Contemporary, Joan Truckenbrod, Kent Smith, Cynthia Gladen, and Lyla Rowan, Maruicio, Eva, and Lucia Rioseco.

### Biographical notes

Anne Greenwood's work is inspired by ecological networks, shared landscapes, and the universality of textiles in daily life, spanning multiple mediums

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## About the artists

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including photography, writing, and installation. She often collaborates in settings of service, mutual aid, environment, and education. Whether cultivating a community garden, fostering neighborhood networks, or upcycling textile remnants to create objects of comfort, service through art-making is a core principle in her practice.

Financial support for her projects has been provided by The Oregon Arts Commission, the Portland Institute for Contemporary Art, Regional Arts and Culture Council, The Hallie Ford Foundation, the Multnomah County Cultural Coalition, and the North Dakota Council for the Arts. She has held artist residencies at Praxis Fibers Workshop (Cleveland, OH), Portland State University Textile Arts Residency, Portland Garment Factory, Playa (Summer Lake, OR), Caldera (Sisters, OR), the Icelandic Textiles Center (Blóndúos, Iceland), Signal Fire (OR), and Pine Meadow Ranch (Sisters, OR).

### Bridgette Hickey

*who remembers love at the river's edge* 2024

Rose, Yahooskin sage, walnut, poke, rose mallow, indigo, homemade copper color shifter on cotton, silk, and linen blends

#### Statement

I love you when you're quiet  
 I love you in the tunnel  
 I love you on the hill screaming blood  
 I love you when there is light sometimes  
 I love you when you give in  
 I love you when you cannot  
 I love your body in its sacred disintegration  
 the stomach grows on an outward turn.  
 I love your throat becoming faith  
 I love your body in its desperation  
 I love the song of your want  
 I love your spirit in its relentless unwinding  
 I love your lungs as they heave with me and sing the valley down  
 my eyes, beside you I lay my heartwatch,  
 desire come clearer,  
 grief does not stunt vision  
 though I stand afraid I surrender  
 They in the breeze is bigger than what I can see,  
 curiosity breathes hands into spine  
 I love you emptying  
 fountaining with earth like that  
 You were they were and we were all

In the summer of 2021, I became curious about how to hold the love, dreams, and sorrows of those in my intimate community. I asked how I could be in collaboration with others through physical distance, spirit separation, fatigue, and disabilities through patterns of fragmentation experienced by many. I wanted to enact on loving creatively, sustainably, and conceiving new approaches to generational forms of love within isolation—and what repair might entail.

It was then that *Beloved Fragments*, of which *who remembers love at the rivers edge* is born, began to take form. Over the course of three years, I tended plants in my garden, collected fallen debris from storms and “dead” bits of plants at the turn of sea-

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## About the artists

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sons. I used this to practice listening and teach myself how to dye. I created a library of colors and memory archives of storm patterns, and neighborhood mappings with the plant materials. After holding early conversations with my loved ones, I began to create small prayer maps and quilting while meditating on the conversations. What are your prayers for the future? And right now? After creating the patches, I took them to new conversations to charge them once more before taking them to Wimhal, also known as the Columbia River, to release the prayers in ceremony. In this iteration of the work's process, they appear floating in blocks of indigo dyed patches of cotton as offerings permanently harmonizing with the river and its winds.

Project support from Black Art Ecology of Portland and a special thank you to Sharita Towne.

### Biographical notes

Bridgette comes from blue mud earth tenders, people who prayed fiercely, with written words, hands on bodies, with water and song, in dance and ecstatic expression. Her practice includes growing plants, archiving through prose, immersive installations, earth ceremony, quilting as a form of prayer, botanical dyeing, and facilitating story and grief circles in community. Bridgette's practice is how she listens back to time, her body, and the many others here with her. Bridgette's work explores memory fragmentation as map making. She is influenced by her Black, Irish, and Nipmuc ancestral technologies, and a devotion to orienting her attention towards lifeways that protect life belonging by intimately honoring the dead and fragmented.

Currently Bridgette is in the final stages of the first iteration of *Beloved Fragments*; a quilting and plant dye project centered in love and care work between her and Black queers/autists/madwomen/dreamers/artists/elders. Bird is recording a set of short stories and their corresponding sacred object prototypes for her new body of work titled *Symbolology of An Echo*.

## Maxx Katz

### Statement

Yelling Choir is a femme, women, and nonbinary performance ensemble created by Maxx Katz that reimagines voice, presence, gender, and power. The choir is a vehicle of experimental relational technology, using play, somatic awareness, and vocal practice to reimagine community organization. This performance is a collaborative composition which calls for a socially aware aesthetic of listening and seeing, that includes social relationship as a moving element of the internal composition of the piece.

Yelling Choir shares the immediate, visceral experience of having a voice (both sonically and creatively), especially for those who have historically had less of a voice in our culture. We love to yell—and we also explore other sounds, extended vocal techniques, movement, and improvisation. We explore getting big, taking up space, allowing a full spectrum of emotions—from joy to rage to boredom to delight, and everything in between—in an emotionally-regulated and supported way.

### Biographical notes

Maxx Katz is a composer and artist whose work draws on vocabulary from heavy metal, contemporary classical, free improvisation, and performance art. A classically trained flutist with an MA in Music from the University of Virginia, Katz uses voice, flute, electric guitar, and movement as instruments of transformation. Katz has toured extensively in experimental bands across the US and Europe, and was a resident at the 2019 Banff International Workshop in Jazz and Creative Music, co-directed by Vijay Iyer and Tyshawn Sorey, as well as the Atlantic Center for the Arts with flutist Nicole Mitchell. They create work for ongoing ensembles including Yelling Choir, Floom, and Ixnay.

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## About the artists

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### Rainen Knecht

*Gorgon 3 Graces* 2024

Oil and Flashe on linen, canvas, wood

#### Statement

Somewhere between a stage wall, frieze and oversized misfit toy, *Gorgon 3 Graces* pushes, awkwardly, into three dimensions. Making a screen occurred to me at the beginning of the pandemic, as a way to stretch into contradictions: private/public, alone/together, hidden/exposed. A screen stands somewhat precariously; its folding-ness requires consideration of attachment and connection. The gut-wrenching horror of world events, specifically the genocide in Gaza, took me out of art making and into a different world, attending protests, calling senators. I was feeling lost seeing the art world in its complicity and silence. My disappointment led to a familiar introspection, a concern eating at me, that grew: Why make art, when children are being murdered, orphaned and left to starve? Why decorate canvases for the extremely wealthy? Who deserves art? To me, it's obvious. The masses, the working poor, the sick, the children, they deserve "art." I kept painting, since it's how I process things, and I made some small, weird paintings. I wanted to make something to hold these weird thoughts—feelings. I started making folded paper cut cards around the holidays, and the idea of protesters arm-in-arm came marching in. On one hand they present as characters out of a children's book or futurist stage set, albeit bloated and splintered from Home Depot plywood. Hans Christian Andersen made paper cuttings, beautiful, creepy, interrupting ones. Interruption, not silence. These figures are individuals, but also they aren't. They are one creature, held by hinges and united by a pattern covering all of them. They each have paintings puncturing them. The paintings depict scenes of beauty, remorse, humor. There is a little girl curled up in a rib cage—based on my daughter Freddie's recount-

ing of "when she was inside me and climbed up my ribcage to peek out my mouth." Sometimes gruesome or beautiful (or both), each painting is like a prayer, a story, a joke. Something like x-rays to the inner lives of the figures. The faces are based on the classical depiction of a gorgon mixed with a precious moments figurine. Amazonian in stature and architectural like ancient caryatids, they stand together amidst the rubble of a world on fire.

#### Biographical notes

Rainen Knecht (b. 1982) lives and works in Portland, OR.

Employing a form of dream logic, Knecht examines beauty, humor, and horror. Her femme figures are, as she describes, "situated between a warrior princess and sturdy milkmaid." Clawed and distorted, they enact art historical motifs imbued with mischievous agency. In recent work, Knecht, a new mother, has studied the mother and child figure intertwined. The massive upheaval of becoming a mother, paired with the experience of witnessing her own mother's death of cancer, is a centering gravity in Knecht's paintings.

Knecht studied at the San Francisco Art Institute, graduating with a Bachelor of Fine Arts in 2006. Her exhibition history includes solo and two-person exhibitions at SITUATIONS, New York, NY; and CAPITAL, San Francisco, CA, as well as recent group exhibitions at Shulamit Nazarian, The Pit, and Various Small Fires in Los Angeles, CA; Fisher Parrish, Brooklyn, NY; SITUATIONS, New York, NY and Stems Gallery, Brussels, Belgium.

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## About the artists

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### Horatio Hung-Yan Law

*Portal* 2023

Mounted print, augmented reality project

#### PCM Residency Artists

Alex Chiu, Lark Pien, Sam Roxas-Chua, Josh Sin,  
Shu-Ju Wang, Yuyang Zhang

#### Augmented reality

Martin Smith

#### Video/Photography

Joe X. Jiang

#### Thanks to

Creative Heights Initiative of Oregon Community Foundation, which provided the funding to create the Artist Residency Program at Portland Chinatown Museum; Anna Truxes, Executive Director of Portland Chinatown Museum; Nandini Ranganathan, Ph.D., President of Creative and Emergent Technology Institute

#### Statement

*Portal* is a virtual tunnel created to transport the audience from Oregon Contemporary to New Chinatown and, using augmented reality technology, connects with the artists from Portland Chinatown Museum's artist residency program, which is supported by a Creative Heights grant. The symbol of a tunnel references the historical inaccuracies of biased narratives and related racially derogatory terms "shanghai tunnel" and "shanghaiied." The biased misconception that there was a practice of kidnapping and forcing sailors to work on boats that were bound for faraway destinations has long been rooted in xenophobia and anti-Asian rhetoric. Over time, the inaccurate narrative has been somewhat accepted as fact in many circles and refers to fictitious criminal activities that falsely attribute criminality to Chinese Americans. It is still being used today in Portland—calling the underground tunnels in Portland's old waterfront "Shanghai Tunnels." Acting as an artistic passage to transport the audience to art and beauty, *Portal* seeks to correct this historical narrative and address the explicit racism of its related terms "shanghai tunnel"

and "shanghaiied." Herein a different type of passageway to beauty replaces this racist trope and asks viewers to help debunk its harmful connotations.

#### Biographical notes

Horatio Hung-Yan Law's work delves into identity, memory, and history through the perspective of his Asian American identity and his experience as an immigrant. As a curator, photographer, and installation and public artist based in Portland, OR, he actively engages diverse communities in collaborative projects that explore the intersection between individual- and collective-centered cultures, fostering opportunities for civic dialogue.

Throughout his life, Horatio has been a part of various marginalized communities, from the New York and Portland Chinatown communities to the LGBTQ communities in New York City and St. Louis during the AIDS crisis. The lessons learned from these struggles are deeply ingrained in his consciousness. Personal experiences have not only helped him discover his artistic voice and the courage to pursue an art career but also instilled in him the significance of empowering communities for social change through his work.

Over the past thirty years, Horatio has spearheaded multiple place-based, community-centered public art and installation projects in the Pacific Northwest. His public art portfolio includes works created for the Housing Authority of Portland, Oregon State Hospital, Tri-met, Portland Parks & Recreation, and other cities in the region.

### Methods Body

#### Statement

*Covert/Overt* is a new sound art composition by Portland duo Methods Body—Luke Wyland and John Niekrasz. This piece celebrates speech diversity through the lens of people who stutter.

continued



## About the artists

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Methods Body interviewed people from Portland and abroad, drawing musical inspiration from the rhythmic fingerprints and cadences of different individuals' disfluencies. *Covert/Overt* employs technological refraction and acoustic syllabic mirroring to share and expand upon some aspects of what it's like communicating with different forms of verbal disfluency.

Wyland is a covert stutterer and has spent much of his life hiding the overt features of his stutter by changing out words (known as substitution), going around difficult words or phrases (called circumlocution), or simply avoiding situations where he might be expected to speak. Wyland grew up with the belief that his stutter could be cured in an era when fluency was the goal above all else. Communication differences often carry with them a lived experience of internalized shame, driven by the societal stigma around disfluent speech.

One of the central motivations for this project is to subvert this masking and shame by celebrating overt stuttering as a unique way of expressing oneself. Some of the questions asked in the interviews include: *Are there aspects of your stutter you love? Anything special that stuttering has taught you? Has stuttering empowered you in surprising ways?*

Stuttering is a neurological communication disability affecting approximately 1% of the population, or 70 million people worldwide. There is no cure for stuttering and most folks who stutter beyond the age of ten will likely stutter for the rest of their lives.

Special thanks to the National Stuttering Association's Portland, OR, chapter, SPACE (Stuttering, People, Arts, Community, Education), and the participants in this project: Jia Bin, D'Amari Brown, Lydia Brubaker, Bryan Castro, Dilpreet Dhinjan, Josh Dunford, Tyler Eschendal, Zayne Edwin, Conor Foran, Bailee Gilbert, Stephen Greene, Jack Henderson, Matthew Hobbs, Ezra Horak, Sandhya Kilambi, Bethany Laratta, Alex Lee, Avital Masri, Liiiam McLaughlin, Aaron M, Ronan Miller, Colin

Moore, Bevin Murphy, Jonah Otis, Grace Pelsik, Hector Perez, Moudi Sbeity, Aidan Sank, Cambell Shaw, Chris Shuyler, Olivia Simmons, Bennie Storey, Mandy Rodstrom, Priya (@stutterconversation), Brendan Robinson, and Jeremy Uy.

### Biographical notes

Methods Body creates original sound art using custom tuning systems, polyrhythms, and the cadences of language. John Niekrasz (percussion, voice) and Luke Wyland (keys, electronics, voice) employ musical and technological strategies that force them to break old habits and patterns. Extrinsic song forms and standardized meters fall away, leaving subliminal melodies and deep, uncanny grooves. Methods Body treats time as a physical substance that can be sculpted to alter the listener's emotional experience. Wyland channels his life-long stutter into a music of broken speech. There are lost languages in this music—it is haunted by artifacts the musicians can't always explain. Methods Body has released two critically-acclaimed records, *Methods Body* (2020 New Amsterdam Records/Beacon Sound) and *Plural Not Possessive* (2023 Beacon Sound), demonstrating the duo's hallmark microtonality, cyclical rhythms, world-building intricacy, and unmistakable collaborative chemistry.

### Morgan Ritter

*BUGINVENTORYX SPECIAL DISPLAY* 2020–24

Colored pencil on paper, polyester curtains from faith-based resale store, blueprint storage rack made of steel, aluminum, and casters

### Statement

I sourced the images from my ladybug drawings from lockdown-era dreams and they evolved over time as I did. I went on to develop them into an intricate series of works on paper with brightly satu-

continued





## About the artists

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rated colored pencils forcibly applied to paper. Despite common associations of luck or whimsy, the ladybug functions as a unit, and is a mere marker of time and space. Aside from responding to the quarantine experience when the drawings started, they implicitly process my experience of pregnancy and becoming a mother, communicating a potential for connection and biological healing.

Like floorplans, shifting territories, mazes, aerial maps of protest paths or groupings of people, or dollhouses, my work depicts a sense of captivity and interiority. And beyond the representation of physical (inhabitable) capacities, this series also references the aesthetics of digital memory, specifically the quilt-like capacity visualization software such as Disk Inventory X. Anchored to domestic substrates, the works are temporarily displayed on a free-standing blueprint storage rack, as an effort to establish a space of one's own.

Special gratitude to the curators and team at Ox, Sophie Cavoulacos, Ryan Noon, Maren Jensen, Taryn Tomasello and Stephanie Berzon.

### Biographical notes

Morgan Ritter is a Jewish artist, poet and new mother whose intermedia practice is driven by dreaming and play, yet responsive and, at times, critical to cultural realities. Her work has been exhibited at Artists Space (NY), Shanaynay (Paris), PICA, The Whitney Biennial 2017 (NY), a light bulb store, an orchard, MoMA (NY), and many other conventional and less conventional venues for experiencing art.

She is the recipient of grants from Oregon Arts Commission and Foundation for Contemporary Art, among others. Ritter has attended several residencies including Anderson Ranch and Ken Kesey's Farm. Her work has been featured in *Art-Forum*, *Art Practical*, *Art Viewer*, *e-flux*, *W*, and *Vice*.

## Sarah Rushford

*Elk woke here once (aware of the world already)* 2024

00:08:05

Single-channel video, audio

### Actors

Juleen Eun Sun Johnson, Briseida Pagador

### Written by

Sarah Rushford, Juleen Eun Sun Johnson, Briseida Pagador

### Additional crew

Deb Seitz, Agnes Zahina

### Statement

The project *Elk woke here once (aware of the world already)* is a single-channel video that shows two women actors speaking with one another as they say a poetic dialog they have written. They converse in a mossy, wet, highly textural Oregon riverside landscape on a small farm. Visual and aural details of the lush landscape are a vehicle for the spoken poems, and the actors' unique exchange. The work resonates with an original, poignant tone through which a deep attention to language, skepticism, and care are revealed.

Each actor says the poem the other actor has written. They wear large headphones, playing a recording of the other actor speaking as they say it aloud. The script was made by weaving two individually written poems that were not revealed to the other writer before recording took place. While this is simply a reading of two poems woven together, the exchange is also an experiment in recognition, and cognition. The actors and writers of the piece are Juleen Eun Sun Johnson and Briseida Pagador. Sarah Rushford, the artist and director, worked with the two writers in specifically designed writing workshops to develop the script. In the workshops the group brought their favorite creative writings by which they felt recognized, and the notion of feeling recognized by creative writing was discussed. The writers used a

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## About the artists

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generative energy created by sharing their chosen readings to write the script.

### Biographical notes

Sarah Rushford is an interdisciplinary writer and video artist living with her husband and young daughter in Portland, OR. She has made and shown video work over the past twenty-six years, recently earned an MFA from the Hallie Ford School of Graduate Studies at Pacific Northwest College of Art, and founded a time-based arts alliance called Outer Voice. Rushford's has had recent solo and group exhibitions and screenings at Northwest Film Forum in Seattle, Microscope Gallery in New York, Oregon Contemporary, Rubus Discolor Project, and Grapefruits. Her video work *I also knew this* is included in *Good Symptom 2023*, a video anthology published by Third Thing Press in Seattle, WA. Her poems and text-art have appeared in the literary journals *Housequest*, *Tuesday: An Art Project*, and *Mother, Mother*. Rushford has completed residencies at Union Docs, Takt Kunstprojektraum, Berlin, and ArtFarm, NE, and was recently a co-director at Ortega y Gasset Projects in Brooklyn.

### Juleen Eun Sun Johnson

Juleen Eun Sun Johnson is an interdisciplinary BIPOC artist and writer. Johnson was born in Seoul, South Korea and adopted when she was three. Johnson was taken to Valdez, AK, where she spent her formative years. She is a MacDowell Fellow and the recipient of the Isabella Gardner Fellowship. Her visual art has been shown around the US. Johnson earned an MFA in Visual Studies from PNCA and an MFA in Creative Writing from UMass Amherst. Johnson's work has been published in: *Poetry Northwest*, *Seventh Wave*, *Free State Review* and other journals and anthologies. Her poem won the Zone 3 Press Prize for Poetry. Johnson's poems have been nominated for the Best of Net. Her first chapbook, *Topography of Materials* was published by Bottlecrap Press in 2023. She is the founding editor of *Trestle Ties: A Landscape of Emergence*.

### Briseida Pagador

Briseida Pagador (they/she) is a writer and migrant artist with roots in the US and Latin America. Their life and art practice seek to build resilient and dissident networks of support, especially for those most threatening to the empire. With this aim, Briseida facilitates BIPOC-centered writing workshops

through Write Around Portland's Resonate program. They are also the co-creator of Sueño Colibrí, a homegrown art collective experimenting with residencies and public programming across borders.

## Tyler Stoll

### Statement

**ATTENTION:** Calling all milquetoast mollies, detumescent daddies, softbois, tenderqueers, and any other flimsy folk and lovers of limpness! (and allies)

You are cordially invited to join artist Tyler Stoll in a participatory protest where we will collectively explore flaccidity as an emancipatory, fluid identity and political antidote to phallic masculinity. Participants will march around the Oregon Contemporary grounds and nearby Kenton neighborhood, creating chants, feeling into flaccid embodiment, and encouraging others to join the movement!

All are welcome. Signs and props provided. Costumes encouraged but absolutely not required. Suggested costume themes: your favorite anti-phallic icon, a traditionally masculine character you'd like to reclaim, or anything else you imagine representing a flaccid future.

### Biographical notes

Tyler Stoll is a project-based artist working in sculpture, performance, video, and writing. He holds an MFA from the University of Oregon and a BMus and BA in French Horn Performance and Environmental Studies from Oberlin College.

Formerly a ceramicist and jeweler, Stoll completed the Core Fellowship at Penland School of Craft in North Carolina. His work has been shown in *American Craft*, The Society of Arts+Crafts (Boston, MA), Lillstreet Gallery (Chicago, IL), Valet (Richmond, VA), Haystack Mountain School of Crafts (Deer Isle, ME), Ditch Projects (Springfield, OR), Well Well Projects, (Portland, OR) and Anti-Aesthetic (Eugene, OR). He lives in Portland, OR.

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## About the artists

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Stoll's recent work reimagines the musical *Grease* through the lens of his manifesto titled the 'future is flaccid.' The text proposes flaccidity as a political tactic, employed through an exploration of embodiment and gesture, to undermine the phallus and the systems of domination it upholds.

### UwU

#### Biographical notes

UwU is a Portland-based artist collective organizing underground events to uplift, celebrate, and empower our QTBIPOC and T/GNC community. Through collaboration, we build a thoughtful community space, and imagine a world in which we can thrive and celebrate one another through various forms of expression with an emphasis on DJing, dancing, video, and installation art. UwU honors and contributes to the legacy of our queer BIPOC ancestors. We are here today to imagine our version of the future.

### Vo Vo

*The collective nightmare of witnessing a genocide but from a distance far enough to remain passive, whilst not quite resolving the question of what our role is and would be when push comes to shove in our own settler occupation/s* 2024

Wool, cotton, wood

#### Statement

Over six months into an escalation of an ongoing occupation and genocide, some of us are in deep grief. Vo Vo provides direct care sessions for those impacted by settler colonialism and/or imperialism on any continent, for those who might benefit from a brief pause.

#### Biographical notes

Vo Vo (they/them) is a post-traumatic anarchist artist.

## About the curators

### Jackie Im

Jackie Im is a curator, writer, and editor based in Oakland, CA. She currently serves at the Associate Curator of the San Francisco Arts Commission Galleries. She is also the co-founder and Director of Et al. in San Francisco. Im has organized exhibitions at the Wattis Institute of Contemporary Art (SF), Queens Nails (SF), The Lab (SF), Important Projects (Oakland), Holiday Forever (Jackson Hole, WY), and SFAC Galleries. Her writing has appeared in *Fillip Magazine*, *Art Practical*, *Curiously Direct*, and various exhibition catalogues. She holds a BA in Art History from Mills College and an MA in Curatorial Practice from California College of the Arts.

### Anuradha Vikram

Anuradha Vikram is a Los Angeles-based writer, educator, and curator of the upcoming Getty PST ART exhibition *Atmosphere of Sound: Sonic Art in Times of Climate Disruption* (September 2024–March 2025) at UCLA. They recently curated the mid-career survey exhibition *Jaishri Abichandani: Flower-Headed Children* at Craft Contemporary (January 30–May 8, 2022) and the series *Illuminate LA* for the Los Angeles County Department of Arts and Culture (September 2022–January 2023). Their book *Decolonizing Culture* is a collection of seventeen essays that address questions of race and gender parity in contemporary art spaces (Art Practical/Smiling Smiling Books, 2017). Their latest book is *Use Me At Your Own Risk: Visions from the Darkest Timeline* (X Artists' Books, 2023), using speculative fiction to address current and future social conditions from a techno-critical point of view.

Thank you to our partners: ILY2, the Portland Chinatown Museum, PICA, Stelo, Albina Green, and Friends of Noise.

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Oregon Center for Contemporary Art recognizes that our programming is held on the traditional lands of the Chinook, Cowlitz, and many other Nations. We take this opportunity to offer respectful recognition to the Native communities in our region.

Please take a moment to consider the many legacies of violence, displacement, migration, and colonization, as well as the continual displacement of Native people by the government of the United States. Oregon Contemporary, as part of our Equity Statement and Plan, agrees to recognize the inequities inherent in our culture and take action to dismantle them.

Join us in acknowledging the contributions Indigenous peoples have made, and continue to make, to our region and beyond. Text (907) 312-5085 or visit [native-land.ca](http://native-land.ca) to find out whose land am I on?

## Oregon Contemporary

8371 N Interstate  
Portland, OR 97217  
503-286-9449  
[oregoncontemporary.org](http://oregoncontemporary.org)