

Gautama Achara

Artist Bio: Gautama is an artist based out of Seattle, Washington. Operating from within a framework of immigration and cultural exchange, his drawings explore the aesthetics of South Asian iconography as they change over space and time.

Website: www.gautama.io **Instagram:** @gautama_studio



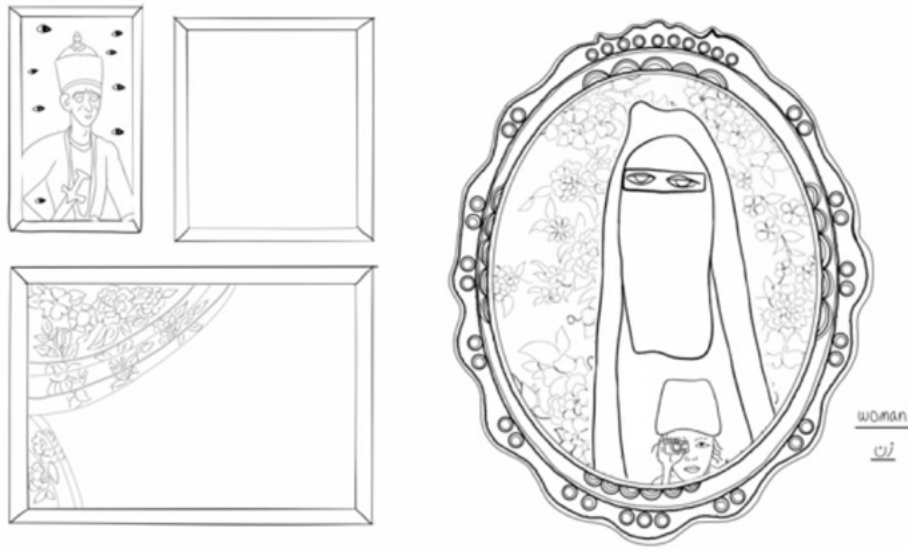
Bodhisattva IV and Bodhisattva II graphite, charcoal, and digital print on paper, 30x40 in, 2023

Bodhisattva is a collection of drawings that represents my cultural experiences as a child of immigration. The creation process involves both digital and physical media.

Apparitions from south asian iconography are drawn using natural materials — graphite, charcoal, and paper. The images are then scanned, digitally mutated, printed, and drawn upon again in cycles. The result is an image composed of stratified alternating layers of physical and digital media. Entry and egress between the digital and physical dimensions leave permanent artifacts upon the images, mimicking the mutations of cultural practices over time and space.

The iconography present in this work is thousands of years old, pulled forward in time and re-imagined using aesthetic paradigms from the information era. These images serve as reminders that we once worshiped the natural world and beings in our own image, and that we will inevitably worship machines and the synthetic worlds of our creation

Anonymous



Listen, Video, nd

We, Iranian women, witnessed the oppression of various leaders for many years and patiently endured their domination over our bodies. Last year they killed one of our daughters, we woke up and each of us started fighting them and we will not stop until we get our freedom.

Every woman has her own way to fight and currently, all Iranian women are fighting this constant oppression either on the street or at home. I am miles away from my country and I know only one way to fight and that is animation.

Iranian women's goal is to get their rights, which have been stolen from them for years, and my goal is to be a voice for them and show how they have suffered over the years. There is a lot of anger, screams, and voices in this animation, so please listen carefully.

Nika Blasser

Nika Blasser is an interdisciplinary visual artist currently residing in Pendleton, Oregon. She has an MFA from the University of Alberta in Drawing and Intermedia, and holds a BFA from Portland State University in Painting/Drawing/Printmaking. Before moving to Pendleton, she lived in Canada for five years, first for graduate school, and then she continued working in the arts and teaching at the University of Alberta. She was born and raised in Portland, Oregon.

Unhindered by the boundaries of media, Nika's aesthetic interests and material interrogations are a constant in multivalent works. Working across media from video, painting, drawing, sound, installation, and photography, her art is informed by various overlapping processes. Materiality and the transience of nature are highlighted in her art, capturing the ephemera and residue left by unseen forces.



Silver Suit at Playa, video, 2019

The "Silver Suit" is a hand-sewn costume/object made out of silver mylar fringe and is art in its own right, but it has also spun a series of works around it, including photos and videos.

The Silver Suit draws attention to material dissonance--the hyper synthetic mylar fringe set against more organic surroundings. Here the figure becomes a sign of our strange existence and interference on the planet. The suit itself is reminiscent of a ghillie hunting

suit, but instead of blending with its environment, it offers a surface full of mirrors, capturing the fleeting energy of light in time. The videos show the marvellous event of the suit in motion, while the still images offer a different mode to capture the suit's other worldly energy. I am borrowing Louis Aragon's use of the term marvellous (le merveilleux); "The marvellous is the eruption of contradiction within the real." (Paris Peasant, 1926).

My artistic practice examines the interaction between natural and fabricated elements. I explore the relationship between the ephemeral and the tangible, seeking to make visible the invisible and to reveal the magic in the everyday. Through my work, I explore the delicate balance between chaos and control, the organic and the synthetic, the concrete and the ineffable. My interdisciplinary approach allows me to experiment with various materials and media, including drawing, painting, installation, video, sound, and photography. I encourage viewers to contemplate the ways in which we shape and are shaped by our environment.

Taylor Dean

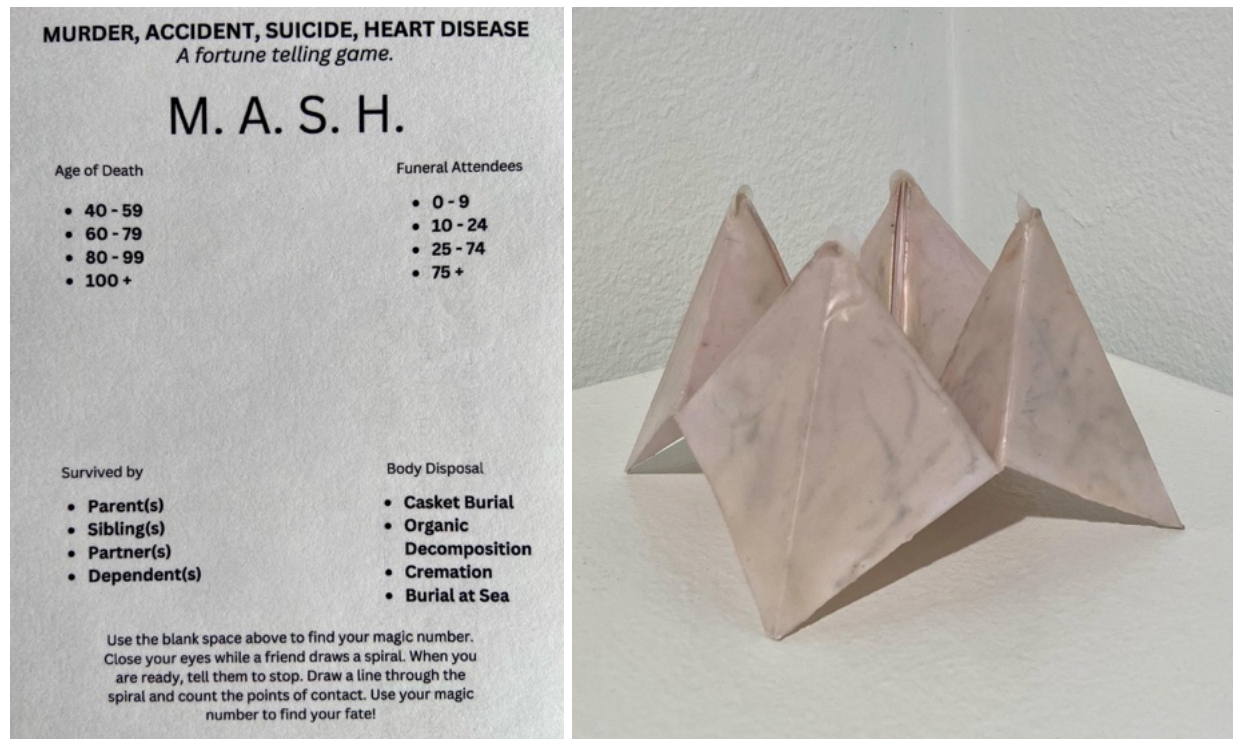
Bio: Taylor Dean (They/Them) was born in Portland, Oregon and is a member of the Puyallup tribe of Indians. Taylor works in sculpture, printmaking, installation, digital illustration, and video. Their objects and prints draw from the traditions of Coast Salish carving, ancient Coast Salish pictographs and petroglyphs, and weaving designs via which they investigate personal narratives, connect with oral traditions, and show an appreciation for the natural world. Through looking at ancient and pre-colonial visual languages used by Coast Salish Indigenous people, Taylor is able to anchor their present identity, culture, and community to the past.



The Changer, Linocut on fabric, glass beads, embroidery floss, 26x26.5 in, 2021

Sonja Foard

Bio: Sonja Foard holds an MFA from Yale University and a BFA from University of Tennessee, Knoxville in Painting and Printmaking. She has participated in creating multiple alternative and pop-up exhibition spaces around the country. Foard is the Assistant Director of Moscow Contemporary and has worked alongside Roger Rowley for more than 4 years, starting shortly after her relocation from Las Vegas to Moscow.



Tell Me When to Stop, Mixed media and audio, 8.5x5.5x0.25 and 8.5x11 in, 2023
Cootie Catcher, Encaustic, oil pastel and plastic on folded paper, 2023

MASH as well as the Paper Fortune Teller were predominantly games that lived in the realm of girls rather than boys. Girls in the past had less choices for control over their own futures than most boys did. Through the activity of playing at imagining a different sort of future a girl could get a sense of having some control over the unknown.

No doubt I created 50+ of these different divinatory devices in my formative years, only to count and cross off another name of a boy I would never marry, another 1 or 3 or 10 children I would never birth, just to throw it all away again to have another chance at a more satisfying outcome. As toys to read your future, they are ephemeral in nature. As works of art they ask to be regarded as powerful. Imagine the power to create a device that sucks us into a wormhole and transports us to another dimension.

My reimagining of MASH, *Tell Me When to Stop*, is limited in options true to the original game, but speaks to an absolute rather than an expectation of absolutes. As a woman

in my 40's, I do not expect to marry, have children, live in a mansion, or shack, or house (hopefully not an apartment), though I've experienced all four in some iteration of my life. We are all going to die. Hopefully not through the options I provide, but there is still pleasure to be had in playing at the future, trying to take some control of Death.

Cootie Catcher is another name/function for the paper fortune teller. This piece is in response to that female body and those cultural, feminine expectations that are attached to the power of conjuring futures. (Only boys have cooties). Over time, the paper has become a part of the woman who uses it. Her hands have fused with the paper in an attempt to hold more power on how time plays out for her.

Foulweather Collective

(Devin Becker, Michael Decker, Jack Kredell, and Chris Lamb)

Bio: The Foulweather Center for Spatial Ethics and Activism (FCSEA) is a collective of scholars, artists, and activists dedicated to understanding the spatial histories, manifestations, and conjunctures of today's social-ecological struggles.

Project website: <https://cdil.lib.uidaho.edu/storying-extinction>



Storying Extinction: Responding to the Loss of North Idaho's Mountain Caribou, Digital, multimedia, 2022

Storying Extinction is a digital environmental humanities project that uses multispecies storytelling to document and respond to the 2019 loss of mountain caribou from the South Selkirk Mountains of North Idaho and the Inland Northwest, which were the last caribou to inhabit the Lower-48. As the name suggests, mountain caribou are a mountain-dwelling ecotype of woodland caribou that ranged throughout the mountainous regions of the Inland Northwest until human development and habitat fragmentation took their toll. Our project takes the form of an interactive deep map, or geospatial archive, where users can inhabit and explore the region's multispecies landscape in the aftermath of caribou extinction through trail camera footage, non-fiction narrative, and georeferenced oral history videos of local community members narrating mountain caribou encounters. As a work of collective and public-facing storytelling, our

hope is that the caribou stories and their spatiotemporal setting help make these animals “fleshy and thick on the page, exposing readers to their lives and deaths.”

In terms of time, mountain caribou are gone from Idaho and Inland Northwest due to the elimination of what, essentially, is their timescape: old-growth forest. Without large stands of old-growth forest, ecosystems which can take hundreds of years to mature, caribou lack the food (tree lichens) and shelter from predators they need to survive.

William Trevor Humble

Bio: William Trevor Humble is an emerging artist from Moscow, Idaho, specializing in look development and atmospheric design for games and animations. He graduated in 2018 with a degree in Modern Languages and has since returned to school to study Virtual Design. Trevor is passionate about creating immersive environments inspired by the unique landscapes of the northwest and beyond. He has industry experience through internships at 4KS Studios and Heavy As Stone. As a dedicated member of his community, Trevor contributes to local organizations such as the Virtual Design Society and Creature Club where he organizes workshops, design challenges, and outreach events to foster skill development and cultivate interest in the creative fields, enriching the local art scene and supporting fellow emerging artists. Trevor's background in Chinese language and his international experiences have also enriched his artistic vision. **Website:** tea3D.com



Liminal Fields, Film, 1.11mins, 2023

Through hand-painted visuals and animation, "Liminal Fields" is an exploration of late winter on the Palouse, focusing on the impact this time-cycle and place have on fostering transformation. Featuring two figures who stand on the same seasonal cycle, yet are divided by linear time, this work invites viewers to contemplate the beauty and transformation of this misunderstood in-between season and their various selves that have traversed this unique seasonal threshold. Below is a statement from the artist on

the motivations around the piece: “As we’ve been seemingly caught in the 24 hour news cycle I’ve been thinking a lot about my hometown,

It’s a unique place, squarely in North Idaho, undeniably part of middle America, but it’s also a university town with an international edge, aspirationally west coast, it’s cool, but too safe to be hip, it’s stolen land plowed over. All this cross section gives it a unique groundedness, but also a naivety and innocence of how things really are, both outside of Moscow and within it. In truth, I don’t know exactly what Moscow is or how to describe it, it is a deceptively big idea for a small place. With this work I wanted to capture a small feeling this town gives me, The rolling hills in the late winter, a transitional space that makes me feel like I’m not quite sure what I am. It’s both uneasy in its uncertainty and soothing in its emptiness. It nurtures transformation, to ready a new self for the challenges of the new year. It’s a place and a feeling that somehow could be anywhere or anything, or nothing at all.”

Benjamin Hunt

Bio: Benjamin Hunt is an artist living in Boise, Idaho and received his BFA from Cornish College in 2019. He is currently a MFA graduate student and Teaching Assistant in Visual Arts at Boise State University. He works in paintings and soft sculpture and repurposing narratives in materiality and mythology. He finds relationships between lace, ornamentation, and adornment in craft and painting.



Hellmouth, Velvet, duvet, fabric, buffalo snow, and thread, 45x45 in, 2023

My work is about repurposing narratives in materiality and mythology. I am exploring inherited superstitions told through children's books and how it plays into our

subconscious as we grow older. Through Juxtaposing imagery I can compare and distinguish generational superstitions from modern belief systems. By using appropriation and nostalgia we can better understand the repurposed intention relative to the historical one.

I am working through a series of Hellmouths in soft sculpture forms using found material. The Hellmouth is a memento mori that depicts the gates of hell being the mouth of a giant beast. Anglo-Saxon Christians first used these hell mouths to scare peasants into going to church, coming to god, etc. This phenomenon became popular during the Renaissance with artists like Hieronymus Bosch in the Garden of Earthly Delights and was used in theatrical performances as backdrops. Originally the Hellmouth was an allusion to Nords' Mythology in the story of Fenrir who the gods bound and his escape would result in him devouring the world. I enjoy the contemporary references alluding to carnival rides, horror stories, Disney movies, and stuffed animals. I am also interested in the consumption of superficial subsistences and exposing the secrets/lies within them.

My Soft Sculptures are formal impressions of painting with fabrics that have a sensual and tactile presence. This approach engages the viewer and changes the representation of a conventional painting. My progression in fiber arts demonstrates different dimensions of perceiving an image. The palette is made of bright bold fabrics invoking comfort and pleasure. I apply found materials and personal garments giving them a sentimental stylized adornment. I work within these ideas attaching lace, fake flowers, tassels, and beads into pillow forms, creating three-dimensional wall hangings. I am referencing the beauty and style of Art Nouveau, ornamentation, and vintage materials in my soft sculptures.

My Studio practice is an exploration of painting through multimedia processes. My work represents themes in Abstract painting, soft sculpture, and photomontage. The artists who are influencing my work are Sam Gilliam, Lisa Hoke, Amanda Ross-Ho, Sophie Ramos, Lilah Slager Rose, Rene Magritte, and Adrian Genie.

Mozi Jones

Bio: Mozi Jones is an interdisciplinary artist from Southern California, she was raised in a small mountain town before getting her BFA in Photography at CSU Long Beach. She is inspired by her father's constant home improvement and her mother's thrift store treasure hunting, translating these tendencies into the transformation of everyday found objects. These things combine with her musical background, stage experience and innate theatricality to create immersive environments filled with special things and a cast of characters to interact within them. She is currently working towards her MFA at WSU and using the resources there to expand her visual language and increase audience engagement.



La Crime en Rose, 31x25.5 in, 2022

In the piece, *La Crime en Rose*, a moment of trauma and transcendence is captured through a self portrait set within a built environment. The subject is seated yet restless, dancing with emotions and working through the events that may have occurred in this liminal space. The photo is set within a pink and gold frame, elevating its status and inviting the viewer into the timeless swirling headspace of the ghostly figure.

Ruin Kenzie

Bio: Ruin currently is living in Cheyenne, Wyoming and maintains a working studio. Trained as a sculptor and printmaker with terminal degrees in both. Ruin work deals with “time” in abstract and concrete forms of painting, video, and installation. Issues related to time’s conquests, the nature of ourselves and the process rather than an end product.....



Untitled, Mixed Media, 42x40x1 in, nd

We move through a life of memories and stretches of unmeasured time. My work encompasses a human created construct, that of time, with the language of abstract art. By utilizing the physicality of time as in a clock’s face, arches, gaps, doorways, or circles, I seek a structure as a starting point. With a structure and an expression of painting abstractly, a process of play and playing around evolves into an act. I value the image to find moments of stoppage as a refuge for reflection

Michael Kurt

Bio: Michael Kurt is a writer from Portland, Oregon who specializes in experimental prose and presentations that often involve sound and images. His piece I'M WORRIED THIS WON'T MEAN ANYTHING TO ANYONE was published in Quotidian, volume III (Read Write Books, 2023).



In Distance Time Moves, Video, nd

There are many things that I don't remember about my life. The older I get, the more unclear things begin to seem. I remember elementary school, in the countryside in Oregon. We had a small school, in a small town, away from everything else. We had a house in the forest and my brother and I used to walk for what felt like miles without seeing anything but trees, and a small creek. These things I can pinpoint; they are very clear in my memory. I can smell the air fresh with rain and what would soon be a storm. I can hear the river behind the house, near the road. I can feel the emptiness of everything. After that, when we moved to a city, I have very few pictures and, therefore, very few memories. *In Distance Time Moves* is my attempt to show how time feels—abstract, flashing textures, birdsongs and water flowing and the slide projector in my grandparent's basement. Some images are clearer than others; some are blank textures lost in my distance from them.

Erin Langley

Bio: Erin Langley (b.1986 New Hampshire, USA) is an artist and arts educator living in Springfield, Oregon. She earned an MFA from the University of Oregon in 2022 and holds a BFA in painting with a minor in art history from the University of Montana (2019). Langley's work is exhibited throughout the Pacific Northwest, most recently at Blackfish Gallery and Carnation Contemporary in Portland, OR. Langley's studio practice has been supported by the Oregon Arts Commission, the Phillip H. Johnson Endowment Fund, and the Carlene Ho Award for Excellence in the Arts. She looks forward to being an artist in residence at Vermont Studio Center this summer.

Website: www.erinlangleyart.com



Gorp, Cardboard, acrylic, glue, oil pastels, glitter, studio debris found plastics and textiles, 14x13x3 in approx, 2022

Sideways Infinity, Paper collage, glitter, oil pastel, watercolor, on paper, 13x16 in, 2022

I glean, filter, and re-metabolize found and cast-off materials into complex assemblages that reveal toxic histories. These bricolages examine unfathomable networks in cycles of proliferation, contamination, and decay. Pseudo-naturalistic, the forms are ambiguous and pulsating, suggestive of the necropastoral: graffiti on rocks, bowerbirds' mating displays, lingering pesticides in soil. The surface of the vaguely

geomorphic forms is interrupted by moments of manipulation, addressing overlaps between “nature” and “culture”, subject and object. Within the work is an interest in looking and its relationship to time: the slowness of a painting that demands prolonged attention, the immediacy of drawing, color, texture, and shine, and the steadfast endurance of the holistic image. These considerations are interrupted or confused by visual motifs that point toward prehistoric or geologic time. The past consumes our futures and infects our present.

Hallie Maxwell and Matthew Thorley

Bio: Hallie Maxwell is a Japanese American interdisciplinary artist based in Idaho, USA. She works primarily with installation, audio, video, performance, sculpture, and drawing. With her material studies, she experiments with combinations such as wire weaving and gestural clay. As well as invented processes such as rice and ink prints on rice paper. Maxwell graduated with a BA in Art from California Lutheran University in 2019 and is currently in the Visual Arts MFA program at Boise State University. She was awarded the Graduate Dean's Fellowship at BSU in 2021. Maxwell has participated in Artist in Residence programs such as Cove Park in Helensburgh, Scotland. As well as programs locally with Surel's Place and MING studios. Maxwell is a descendant of survivors of the atomic bombing of Hiroshima.

Matthew Thorley is an Australian-born multi-disciplinary artist currently working in the USA. Recently attending graduate studies at Boise State University's new art building he has been responding to the built environment through the use of his body as an art tool. His experience encompasses sculptural materials such as silicon, resin, wood and paint and his own body. Thorley attempts to evaluate constructed spaces with the intention of interpreting an alternative understanding using installations and architectural interventions. He has exhibited and curated throughout Australia and America; most recently at PS Art Space where he invited Award-winning Choreographer Brooke Leeder to respond to his Structural Dependency concept through dance and movement. Structural Dependency Performance was nominated for 4 Awards including Best Production and Best New Work.



Mapping the Field, Video, 2021

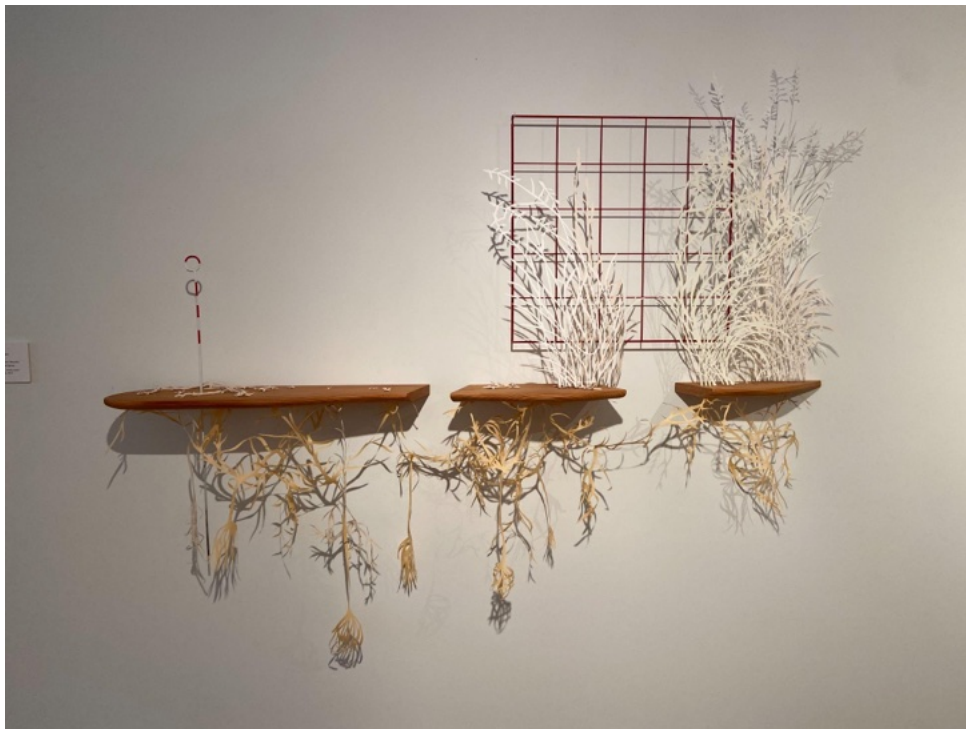
Hallie Maxwell and Matthew Thorley have collaborated to develop a language of tension between the body and the 3-dimensional space they occupy. Mapping The Field works outside of conventional mark-making techniques and embraces contemporary performance as a powerful tool for communication. The space activated and revealed over time by the performance. The overlay of video weaves together two performances in the same space. The unpredictable nature of the physical relationship between the two artists leads to the development of varied mark making. While the layering results in further points of connection between the artists. They are connected in the present via the tension apparatus whilst simultaneously connected to past and future versions of themselves.

Lauren McCleary

Bio: Lauren is a teaching artist living in Moscow, Idaho. She is interested in patterns, cycles, symbiotic relationships, and balance (both visual and conceptual), as well as trying to communicate some of the places where delicate relationships are being disrupted.

Her meditative cut paper process allows her to translate observations, a way of mending and meditating on matters at hand, allowing her to hold strict concentration and playfulness in the same hand. Paper is her footpath — it keeps her wondering, fascinated, surprised, and searching for all the possibilities such a simple material holds.

She holds a BFA and K-12 Art Education degree from Metropolitan State University of Denver, and an MFA from Washington State University. She has lived on the Palouse since 2007 and is now the Clinical Assistant Professor of Art Education at the University of Idaho.



Indicators; Water Howelia and Reed Canarygrass, Mixed media, 7 ft, 2023

The *Indicators* series of work visualizes my conversations and time spent out in the field with Botanists from the Latah Soil and Water Conservation District as they monitor

Water Howellia, a threatened plant species in Idaho. This piece brings attention to the relationship between Water Howellia and Reedcanary grass as an indication of larger impacts on our regional landscape over time.

My interest stems from the actual work of tromping through ponds looking for plants, but also the larger metaphors about caring for parts of our world that are seemingly insignificant or fragile, such as a plant most people don't know the name of or will never see.

In this series, I am guided by the question "why should we care?" This iteration isn't an answer, but rather my current stage of listening and looking.

Abigail Nnaji

Bio: Abigail Nnaji studied Fine and Applied arts at the University of Nigeria Nsukka, earning a Bachelor of Arts degree. She explores various mediums to express herself and believes that an artist should be able to look beyond the canvas. The Uli symbols synonymous with the Nsukka Art School, found in the Southeastern part of the country became part of her style.

Being influenced by her mother's fashion business, with an interest in fashion and a painting degree, she integrated both and created fashion-inspired paintings. Her paintings depict everyday life as she tries to capture nature and beauty while highlighting human struggles. They also feature women as she portrays the experiences of the female gender as well as address the perception of the feminine body done in fashionable styles that cuts across different cultures to tell her story.

In 2016, she was sponsored by the Chinese Embassy to learn "The basics of Chinese Paper Cutting Technique". She later adopted the Technique because its precision was like fabric cutting. Later in 2018, she was selected based on her technique, to be the Invited International Artist for the Great Gulfcoast Arts Festival at Pensacola-Florida, USA. Recently, she started exploring 3- dimensional forms using materials like jute bags, fabric, rubber, metal wire mesh, and other recycled material as her medium of expression. She believes that this journey will lead to self-discovery and is excited to take the plunge. She uses the female form as her muse while highlighting its beauty and struggles.

Abigail has her works in various collections, one at the prestigious Yemisi Shyllon-Museum of Art in Lagos-Nigeria and another at the Embassy of Spain in Abuja. She has participated in various exhibitions like "The Invincible Hands at Yemisi Shyllon Museum and Orange the world, at the German Embassy Abuja and has held some solos to her credit. She is the Executive Secretary of the Female Artists Association of Nigeria, and a member of the Agama Art and Publishing, UK.



Metamorphosis, Used coffee bag, acrylic paint and binding wire, 21x24x19 in, 2022

My body of work depicts the experiences of the female gender through femininity, body image, and mental health. I create 3-dimensional abstract works depicting struggles, pain, and the constrictions of life shown in various ways and stages of the work as folds or squeezed objects. Some of my inspiration comes from personal experiences and challenges facing women like maternal health, and low income, as they strive to survive in a challenging environment. Using abstract forms, I create my works from materiality to concept and tell my stories in metaphorical contexts. By using everyday materials like jute bags, fabrics, wire mesh, and other recyclables, I connect to everyday people to whom my story relates. Through various techniques, I build my narrative from an African perspective by incorporating the Ankara fabric to connect to my roots.

Amy Petit

Bio: My name is Amy Petit and I am an artist living in the Pacific Northwest. I earned my BFA in Studio Art from the University of Idaho and worked as a graphic designer for about 17 years before returning to school. In 2017, I earned my MFA in Sculpture from the University of Montana.

We have witnessed dramatic changes during the rise of the information age and the shifts it has brought to the home, workplace, and interactions we have with each other. The paradox of communication is that the more readily connected we get through technology, the less emotionally connected we may get to each other. We equate efficient interaction to emotional proximity and the nuances of personal interaction are lost. It is this observation of present day communication and changes in human interaction that has heightened my interest in memory, loss, and transition.

I'm interested in how we curate and publicly present our best selves. I'm also intrigued how objects, one relevant to our everyday lives, become obsolete. As a sculptor, I use a variety of materials such as metal, wood, fabric, glass, and concrete. With a balance of materials both permanent and impermanent, I am exploring the memories we carry, the traces we leave, and the role the object plays in this dynamic.



Lost Track, Copper, glass, graphite and wood, 42x68x12 in, 2023

Using familiar instruments to calculate time, record information, and mark passage, *Lost Track* twists the representation of these objects into nonsensical devices. Calendars that aren't linear or dissipate as the days run into each other. Writing devices that are difficult to grasp and endless illegible lists. A decision-maker that only gives opposing answers and a reel of statistics that is devoid of meaning without context. All of these mechanisms are based on feelings of confusion, monotony, and information overload that sometimes comes with dwelling in the time we occupy.

Annie Reiersen

Bio: Annie Reiersen is a visual artist and photographer who currently resides in Seattle, WA. She is a BFA student at Seattle University where she studies photography. She is primarily a lens-based artist who works with still photographs as well as video. Annie utilizes a variety of photographic techniques, often utilizing experimental analog methods in her body of work.



Morphology of Memory, Inkjet print of Holga Panorama. 36x10 in, 2023

Photography and memory share a precarious relationship. We appreciate photos for their ability to capture fleeting moments and immortalize them as permanent memories. The nature of the camera; however, deceives and distorts reality through the photographer's artistic choices and framing. With the use of a plastic Holga camera and overlapping exposures, I capture the essence of time in relation to memory by highlighting an evolution of locations; and reflect the physical and metaphorical journey of the viewer. My photograph *Morphology of Memory* depicts multiple locations at separate times overlapping with each other to represent experiences in the past tense. Not as separate snapshots but one complete and continuous picture.

Anra Rowley

Bio: Anra Rowley grew up in Moscow, Idaho. Her parents fostered her creativity and provided her with many opportunities to engage with the arts. Moscow has a strong community of artists, who provided Anra with many chances to explore different mediums both in camps as well as in school while growing up. Not only did she have the ability to go to galleries and see art, but her parents have also amassed quite a personal collection that covers every wall in her childhood home. Beyond the arts opportunities, the landscape of the Palouse has an ongoing impact on Anra's visual sensibilities and her attraction to textures. She left the Palouse for the University of Chicago where she got her BA in Studio Art. The University of Chicago provided with a broad liberal arts education and grew her interest in art as well as history, social theory, and inequities. Anra earned her MFA from University of Idaho in 2023.



Tightly Wound, Yarn and acrylic rods, 12x11 in, 2020-Ongoing

Tightly Wound is 150+ ft of finger crocheted yarn, which was started in 2020 as a coping mechanism for anxiety. While sitting through various zoom meetings I would pull the yarn through itself, loop after loop. The long cord is shown wrapped around two acrylic rods, reminiscing of a loom. The crocheting continues, current loop secured by a safety pin, still attached to a ball of yarn.

Josh Sands

Bio: Josh Sands is a contemporary artist interested in history, science, and anthropology. He is busy creating multimedia works focused on material culture, and centered around social issues and cultural advocacy. Sands is the recent recipient of a JSMA 'Black Lives Matter Grant,' an active member of Eugene Contemporary Art (ECA), has collaborated on numerous projects with the City of Eugene Cultural Services Department, serves on the City of Eugene's Percent for Art Committee, and is an artist/project manager for the Whiteaker Community Council's art team (DubCAT).

Mr. Sands has shown his work in a variety of private and institutional settings including the Eugene Airport and Library, the University of Oregon, Oregon State University, the Umpqua Valley Arts Center, commercial and non-profit galleries, the Eugene Biennial, Mayor's Art Show, and other public settings.

The art addresses social and cultural issues, and focuses on basic needs like food, water, clothing, and community; essential human experiences. He has used a variety of different mediums to create projects that educate and address common misconceptions, inequities, and fallacies of life in the United States, while seeking to strengthen human connections. Oftentimes the work takes on the form of installations including sculpture, painting, photography, and found objects, and has expressed a tendency toward the reproduction of signs and symbols.

He is currently hard at work pursuing a new direction in public art, seeking to instill a unique voice in that arena by collaborating and engaging in partnerships with people, organizations, and cultural institutions to design public commissions that better reflect the community. He is motivated by the prospect of sharing art in unexpected places, and uses his background in contemporary art and anthropology to bridge the gap between various fields. He lives and works in Lane County with his wife and two daughters.



Desolation, Oil and enamel on wood with hand blown borosilicate glass and rock, 20.5x10.5x4 in, 2022

This piece comes from a larger series featuring lit candles sculpted in glass. The image of the candle frozen in time suggests a single moment, but when placed within a familiar yet minimal space, the candle as a symbol for presence can also suggest an endless or reoccurring moment.

In my early work I've used the glass candle as a marker or placeholder, acting somewhat like a witness or a memory of a time and place. Other pieces that incorporated the candle sculptures have come from notions of loss, mourning, or as a marker for different types of rituals. Here we see the candles representing perseverance. Surrounded by a nondescript and timeless space existing outside of any firm significance, the burning candles remain illuminated against the dark, affirming our existence.

This work manifested out of feelings and emotions that stemmed from the pandemic, feelings of disillusionment and the struggle to stay present through the inevitable passing of time. The piece also focus on the simple enjoyment of oil painting and art historical references, two things that were reawakened in me during the pandemic and helped me to cope with the moment.

Sara St. Clair

Bio: Sara St. Clair (b. 1998 Austin, Texas) is an interdisciplinary artist who contemplates the nuances of contemporary communication and interpersonal connection. She has a Bachelor of Fine Arts degree with an emphasis in Sculpture and Post-Studio Practices from the University of Colorado Boulder. She also received a Bachelor of Science in Technology, Arts, and Media. St. Clair has shown work at Dab Art (Los Angeles, CA), Beacon Gallery (Kansas City, MO), and Emerge Gallery (Greenville, NC). The artist was in residence at TUOTUO (Joutsa, FI) in 2021 where she focused on a large-scale sculpture that challenges soft & craft material's connotations to comment on our social, mental and emotional connections. Her work was featured in two Finnish magazines (Astra and Salarakas) upon completing this residency. St. Clair is currently pursuing her Master's of Fine Arts degree at Washington State University.



Title: *Broken*, Video, 2021

The Every Link series is a four-part timeline that is retraced and reconstructed. To gain access to a moment far beyond my tangible present, I labor in my current reality to fabricate what is broken, what is concealed, what is deconstructed, and what is reclaimed.

Sean Sullivan

Bio: Sean Sullivan completed his Masters of Fine Arts at Washington State University in 2023. Sean grew up in northwest Montana in a town called Troy where he was born and raised. After high school Sean moved to Seattle to attend Cornish College of the Arts where he graduated with a Bachelor of Fine Arts in 2015.

Sean is currently working with found objects and manipulation along with photography and sculpture as a main focus in works. His work allows him to explore the meaning behind self and what self means to others by working with the space around him and the objects that are created along with his research of objects that are placed.



Wish You Were Here, Found objects and spray-paint, 36x55x29 in, 2023

Through an interdisciplinary practice, I create abstract sculptures that serve as self-portraits. My work pulls inspiration from my childhood memories as well as my current insecurities. Concrete, lights, photographs, acrylics, and found objects, all combine experimentally in site-specific works to evoke the experience of discomfort I have always felt in public spaces. These materials, traditionally found in architectural design and craft, are recontextualized to represent one's self through objects and space.

Allen Vu

Bio: Allen Vu was born and raised in Seattle, WA, and is a photographer and filmmaker. Allen is currently an MFA candidate at Washington State University, he graduated from the University of Washington (Seattle) with a BA in Photo/media and a Minor in Anthropology. Simply stated, Allen is a storyteller that loves traveling the world and sharing its wonders with others. Allen visually tells stories through lens based artforms and printmaking methods. Allen is also a passionate educator, he tutored elementary kids for 5 years in English and literature, served as a college mentor for high school students, and was a teaching assistant in Photography at the University of Washington's School of Art. Allen is continuing his ventures in education and community engagement at Washington State University while pursuing his masters of fine arts. Allen has always had a passion for helping his community and educating others on topics especially in underserved communities. Allen is a strong advocate for Asian American representation in the arts and high education, these themes are always prevalent through his art and teaching.



Heaven Had a Friend, Premium luster matte prints in wooden frames, 29x40 in, 2020-Ongoing

I am a photo/media artist and the founder of an art non-profit that is dedicated to supporting underrepresented youth artists and students in the South Seattle area. My

creative practice and the work within my community are related as they seek to empower and represent my community.

In Asian families, we are often greeted by our loved ones with them asking if we've eaten yet. With my photographs, I strive to communicate and show these subtle feelings that we've felt throughout our lives. It's love but it's expressed as concern. When they ask - have you eaten yet and yes, I already ate – are both expressions of love but are only subtly recognized by those in our community. These feelings are often hard to present and express in words but with the imagery presented in photography, it becomes more welcoming to the feelings we associate with certain images. I take photographs of the community that I'm proud to be a part of. I take photos of people to document my community to preserve and celebrate our vibrant culture.

Those same photos can easily express feelings of grief and protest when documenting more sorrowful events. I want my photographs to showcase the Asian American experience that I grew up with and will live through. I believe art gives us a chance to send messages and to give a voice to those who don't have one, especially in lower income minority communities. There are so many Asian diasporas living across the West but there's a lack of representation of these Asian Americans within Western arts especially within institutions. My work takes pride in exploring and addressing common themes within these communities and the youth and putting a spotlight on them. From the stereotypes, the model minority myth and the race relations to the juggling and balancing of the identity duality, the Asian American youth are forced to ask questions and explore what it all means.

This practice allows me to not only showcase my pride of the Asian American diaspora, it also allows me to further navigate and understand my own identity as an artist, especially as a Vietnamese American artist. My art seeks to find an understanding of what it means to be that Asian American artist.

Mary Welcome

Bio: Mary Welcome (Palouse, Washington) is a cultural worker collaborating with remote landscapes and rural communities. Her investigations into the American landscape are a chronicle from years on the road. She uses conversational research, publications, performance, picnics, and play to express and understand the places we situate ourselves within. As an artist-activist, her projects are rooted in community engagement and the development of intersectional programming to address hyper-local issues of equity, cultural advocacy, inclusivity, visibility, and imagination.



50 States for 50 Lovers and 50 Ways to Leave Them, Fabric, paint and text, 6x5 ft, nd

50 States for 50 Lovers and 50 Ways to Leave Them is a litany that looks forward in geologic time to our next great mistakes. We break and bend the miles between us; we fold into and fault each other; we measure out the flood and fury trapped within the blink of an eye. The soft edge of this meditation is a long haul across a country where every place can be a hoping machine. Sometimes you've got to tear it apart to keep it together.

Sasha White

Bio: Sasha Michelle White is an interdisciplinary researcher whose work is informed by art, herbalism, field ecology and prescribed fire practice. Her creative investigations center the coloristic and medicinal properties of fire-adapted plants as a way of understanding human and other-than-human relationships with fire and fire-prone landscapes. Sasha studied printmaking and book arts at Bowdoin College, Maine College of Art and Cranbrook Academy of Art, has held fellowships at the Scuola Internazionale di Grafica in Venice, Italy and the Lloyd Library and Museum in Cincinnati, Ohio, and earned a master's degree in Environmental Studies at the University of Oregon in 2021. She is a member of the Fuel Ladder art research group and a Mellon Foundation Predoctoral Fellow with the University of Idaho's Confluence Lab. Although she still calls western Oregon home, she is enjoying creating new friendships with the flora and fauna of the Palouse.



Emergency Grieving Poncho: For One, For Two, 2020-Ongoing

Emergency Grieving Poncho: For One, For Two belongs to a set of works entitled FIRST-AID KIT FOR THE FIRE-PRONE, which explores material and other-than-human histories of Oregon's fire-prone landscapes. *Emergency Grieving Poncho: For One, For Two* was created in the aftermath of the Holiday Farm Fire, which burned more than 173,000 acres along the McKenzie River in just over three days, destroying a mix of residential communities, conservation lands, public forests and commercial timber operations. The severity and speed of this wildfire, and the many wildfires that burned that week in 2020, shocked the people of western Oregon. Fire is a necessary, but increasingly frequent and severe, presence across western landscapes, and the complexity of people-fire relationships in these landscapes includes many types of loss. The silk poncho is dyed in the berries of blue elder, one of many fire-adapted plants that, in the absence of fire, is crowded out by conifers. Large amounts of salt turn the color from pink to bluish mauve, but the dye is fugitive, and the poncho is re-dyed each year. In addition to its color, the berries of elder feed numerous migrating bird species and people worldwide use them in medicinal syrups and wine. *Emergency Grieving Poncho: For One, For Two* connects cycles of water and of fire, and proposes that grief—like fire—is not a singular event, but a rhythm of loving and losing—a seasonality, like the migration of birds and the spawning of salmon. It is dedicated to all those who lost and grieved and cried for justice. In 2020. And before. And after.

Heather Woolery

Bio: Heather Woolery is an Idaho-based storyteller exploring the dichotomy of what it means to be a woman wearing the shoes of mother and wife all while navigating the social norms and injustices. Heather finds inspiration in cinema, literature, travel, and current and historical events which you will find echoes of throughout her work. Recently Heather has started diving into an exploration of the connection between nature, humanness, and life vs. death.



022323023, Framed photograph with ink and scratched copper plate, 11.5x14.6 and 6x6 in, 2023

Ariel Zakarison

Bio: Ariel Zakarison was born in Pullman, Washington. She received her MFA from Hunter College in 2013, and is currently located in the Palouse region of the Pacific Northwest where she works as both a studio artist and a regenerative agriculture farmer.



Long Night (the Owl and the Pyrenees), Oil on canvas, 26x40 in, 2023

A little over a year ago I came home to the Palouse region to farm. I had been living and working as an artist in New York City, and then for a short time in Austin, Texas but for a number of reasons I couldn't keep my thoughts away from the northwest. In the time since I've been back, while learning to drive tractors on steep hills, bottle feeding baby goats, milling animal feed, sowing crops, harvesting crops, I have been closely watching how the cyclical nature of time functions in agriculture. Activities, weather events, rituals, practices are repeated over and over, year after year, but are always changing and advancing- each year sits on top of the last, visible in the marks left on the land by rotating crops and livestock, by harsh weather and by heavy iron machinery. As I see it, painting has the advantage of compressing some of this time, some of these events and activities, onto one surface, making an object out of the temporal. I plan on spending the rest of my life painting the same hills, the same views of Kamiak Butte and Moscow Mountain, but because it is always changing (hopefully for the better as we pull away from conventional farming and towards regenerative practices) I have no fear of running out of material. I only really worry about running out of time.