

SOIL ARTIST-RUN GALLERY 1995 → 2005

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ISBN 0-9768769-0-6

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Published 2005 by SOIL Publications
112 3rd Avenue South
Seattle, Washington 98104
USA
www.soilart.org

SOIL Artist-Run Gallery, 1995→2005
ISBN 0-9768769-0-6

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First Edition
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Printed and bound in Vancouver, B.C., Canada by Metropolitan Fine Printers

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It is a very exciting time in the history of SOIL, which is celebrating its tenth anniversary this year. After moving through five different locations, SOIL has settled into its new home in the Tashiro-Kaplan Building in Pioneer Square. Founded in 1995, SOIL is a collective of individual artists who have established an artist-run, non-commercial gallery in Seattle whose mission it is to provide a venue for emerging artists and challenging art. In the past ten years, SOIL has showcased more than 120 exhibitions, special events and the work of over 450 artists. In addition to visual arts exhibitions, SOIL has sponsored and co-sponsored independent film screenings, performances, an art magazine *CrOP*, poetry readings and much more. A crucial part of SOIL's growth and success over the last ten years has been its constantly evolving roster of artists. By accepting new members, participating in collaborations with artists beyond SOIL, and regularly offering curatorial opportunities resulting in a diverse array of shows, SOIL has grown organically into a unique hybrid organization that fills a gap between the commercial gallery and the museum.

The idea for a book about SOIL first took root in the summer of 2002 when I met with Jill Conner, a former SOIL member currently working as an art critic in New York. Jill was a graduate student at the State University of New York at Stony Brook at the time, and was back visiting friends and family in Seattle. I had been contemplating the importance of SOIL in the Seattle art scene and the necessity of somehow documenting its place as well as the work of individual SOIL artists, but the impetus to take action finally reached critical mass one year later when I realized that I was the most senior current member in SOIL.

My several years of experience in SOIL and working as an independent artist allowed me to connect with hundreds of artists and to organize and participate in numerous artist-produced shows in Seattle. Because of the small number of contemporary art galleries, economic shifts, and a need for international connections, artists in Seattle often hope to move to larger cities, such as Los Angeles, New York or Chicago. In contrast to this trend, SOIL has been attracting emerging artists eager to establish a community—a

INTRODUCTION

space for innovative and collaborative artistic and curatorial work, dialogue with other artists, and the exchange of ideas and resources. In the exhibition catalogue for *LAVA 2002: Contemporary Art in Seattle*, Rhonda Howard, Director of Visual Arts at Thread, wrote, "some one of the most innovative, interesting, and edgy exhibitions of the last few years have, in fact, been organized by artists, not curators. Artists actively participate in the art scene and are sometimes more aware of what's going on in the city than those whose jobs it is to know contemporary art inside and out." Nowhere in Seattle has this been exemplified more than at SOIL.

I became engaged in discussions with Jill Conner and SOIL member Kiki MacInnis, in which we sought to identify the qualities that make SOIL a unique and important organization, and the corollary reasons that documenting SOIL in the form of a published book would be invaluable. We realized that SOIL is not only the longest lived artist collective in Seattle, but also that SOIL has been able to develop connections within the community while maintaining its independence, thereby allowing for new, self-sufficient creativity from local artists. Creating a book about SOIL would, we determined, document not only the gallery and collective, but also add to a larger discourse regarding art history within the U.S. and, in particular, highlight Seattle's evolution into a major cultural center on the west coast during the 1990s. Our hope is that this book will help broaden the reach of the artists who have been involved with SOIL, and, more importantly, will benefit the greater Seattle area by showcasing an important yet previously unrecorded part of contemporary art in the Pacific Northwest.

At the beginning of the book project, SOIL distributed a survey and questionnaire to members past and present, which provided crucial responses in shaping the publication. In September 2003, five SOIL members bravely came forth to establish the SOIL Book Committee, working together to produce the book you are now holding.

Yuki Nakamura 2005



PARTICLES OF SOIL

Sean Miller

"[Art] is a mode of social discourse, a participatory republic, an accumulation of small, fragile, social occasions that provide the binding agent of fugitive communities. It is made in small places and flourishes in environments only slightly less intimate."

David Hickey, *Romancing the Looky-Loos*

SOIL originated in the mid-'90s to fill a perceived gap among existing Seattle art venues. In 1994-95 Seattle visual art audiences could depend on exciting contemporary exhibitions at Center on Contemporary Art (CoCA), Donald Young Gallery, Henry Art Gallery, HorseHead Projects, and Greg Kucera Gallery. However, SOIL's primary purpose was to grow an art community, not an art institution. The founders of SOIL imagined an artist-run gallery as a valuable tool to house and support our efforts, but the end goals of SOIL were always about building community, exhibiting strong

contemporary art, discovering quality artists, and providing a down-to-earth, experimental, collaborative environment for artists.

In the early and mid-'90s, a large influx of young artists new to Seattle allowed for rapid sharing of ideas, exciting collaborative possibilities, and a vital art community. SOIL was a by-product of this infusion. Two-thirds of SOIL's initial membership had relocated to the Northwest in the four years prior to 1995. A large percentage of the group's founders came from the Midwest (five from Iowa alone), California, and New York. The fact that early artist members were mostly transplants from elsewhere made it all the more imperative for them to connect directly with Seattle and its artists.

Following numerous tentative discussions, on January 28, 1995, Taylor and Eileen Ward began serious dialogue about the formation of an art collective and alternative space. From this came a focused effort by Taylor, Ward, and other SOIL founders—Jay Bryant, Laurie Cinotto, Craig Miller, Sean Miller, and Katy Stone—to form a collective and find an affordable gallery space to rent.

SOIL recruited artists with diverse backgrounds, philosophies, and art-making practices, resulting in anywhere from 12 to 24 artists involved in operating the collective at any given time. Calls for membership went so far as encouraging zine artists, tattoo artists, and musicians to apply. Significantly, members shared a common

interest in collaboration, curation, and organizing exhibitions. And our individual backgrounds beyond the Northwest enabled us to show locally, nationally, and internationally exhibiting artists.

Within a year SOIL expanded to include Beth Almanza, Carol Bolt, Aileen Gagney, Bill Fellows, Nick Havholm, Mary Heagle, Elizabeth Jameson, Saya Moriyasu, Nora Mukaihata, Dirk Park, Martha Parrish, R. Eugene Parnell, Dave Rainey, Phil Stoiber, Blair Wilson, Mary Zeran, and others. At biweekly meetings, members discussed the structure, nature, location, and sustainability of the collective. Additionally, we planned exhibitions (for SOIL and other venues) while developing ambitious side projects coordinated by small collaborative teams.

Eclectic membership worked surprisingly well in developing a distinctive aesthetic. Our collective endeavors often carried a quirky, irreverent, low-tech look and a humorous, chance-driven sensibility. SOIL exhibitions such as *Dead*, *Dehesives*, *Inside the Lining of the Erikson Building*, *Play/Things*, and *Goods* were all organized by different individuals. Just as the differences in these group exhibitions and collaborative installations were thematically and conceptually apparent, each revealed a familiar, rough, energetic, and spontaneous enthusiasm.

Shows at SOIL offered earthy, as-is, sprawling exhibition layouts and a casual atmosphere for our viewers. A democratic, common-place, all-over aesthetic was



Linda Herritt
WINACC:FTM, 1999
Fabric, foam rubber, motors, other
12 x 18 x 12 ft.
Courtesy of the artist

visible both in the art we made and in our approach to exhibition planning, curation, and the display of artwork. We went to great lengths to organize shows that would stress the importance of the art exhibited while continuing to engage a collaborative community of artists. This approach often resulted in busy, active, energetically designed exhibitions and installations designed with raw, cheap, low-art materials. An overall aesthetic emerged that emphasized ideas and processes over the products exhibited.

SOIL's name began as a suggestion from Sean Miller and embodied an understanding among the founders that the collective's structure would be as nonhierarchical and horizontal as possible. At the time, artists such as Mike Kelley and David Hammons were using dirty materials and detritus as a way to discuss age and class and to make sociopolitical statements. "Soil" seemed

perfect as a way to describe some of the influences and issues related to the group's collective mind-set and interest in chance processes, spontaneity, pop culture, kitsch, anti-elitism, natural processes, Arte Povera, Funk Art, Northwest music, hybrid aesthetics, playfulness, and Fluxus-style humor.

SOIL's early exhibitions spawned half-serious inquiries as to whether the collective had written a manifesto. SOILers found this both flattering and amusing. It was true that, as a group, members shared a certain dedication to the project, and there was cohesiveness in our efforts to positively affect Seattle's art community. However, producing a strong, ideologically based written statement declaring how we produced our art and exhibitions and developed overall creative



Ellen Fullman
Long String Instrument, 1998
 Wood, c-clamps, rosin-coated bronze wire
 Approx. 45 x 10 ft.
 Courtesy of the artist

output would have been impossible and antithetic to SOIL.

Discussions about the group's identity and future often took a backseat to more pragmatic concerns related to seeking, operating, and maintaining a gallery space. SOIL's first gallery was in a 2,000-square-foot space in the John Erikson Building—a prime location across the street from the Seattle Art Museum in downtown Seattle. The rental was a great deal because the building was slated for demolition in roughly two years. The raw space had previously housed a coffee warehouse and offered cavernous brick walls, high ceilings, and rough wood floors—a perfect, affordable first home for SOIL. Despite an understated collective sensibility, SOIL was mindful early on to curate exhibitions and instal-

lations that would energetically and drastically alter the look of its space. A broad range of experimental work brought in increasingly larger audiences as light art, installations, scatter art, photography, performance art, sound art, mail art, political art, faux museums, and corporate headquarters all occupied SOIL's first space. In the Erikson building SOIL hosted film screenings; live music; poetry readings; public television, Internet, and radio broadcasts; and reading groups. It also briefly produced the art publication *CrOP*.

While SOIL did regularly show the work of its members, the group matched and surpassed the number of member shows with exhibitions by outside artists and curators. As SOIL gained exposure, the membership began to rely



Kristin Lucas
Watch Out for Invisible Ghosts, 1996
 (video still)
 Single channel video with sound, 5 minutes
 Courtesy of the artist

even less on the gallery to show our own work. Members began participating in traveling group exhibitions and collaborations such as *See-Thru* at Post Gallery in Los Angeles, *Encasements: Out-of-Body Experiences and Affordable Comforts* at University of Colorado, *Well Being and Major Disorders* at Ilk Gallery in Denver, and others. In addition, SOIL artists offered a strong presence in annual Seattle art events like Bumbershoot and HorseHead Outdoor Sculpture Exhibition.

After SOIL's first four years, many of the group's founders were pulled away by other projects or simply felt that the group was in good hands and departed. In the end, Craig Miller was the last founder to leave in 2002. But those of us who started SOIL sometimes find ourselves wondering where SOIL begins and

ends, as the long-lasting impact of the collective reveals itself. Many founders and individuals who were contributors to SOIL are still in regular communication, continuing to collaborate and to inform and inspire each other. Perhaps SOIL has grown outward to such a degree that it is now impossible to see its edges.

To describe SOIL as merely "a platform for emerging artists to show their work" is to undervalue both its historical and current significance. SOIL is much more. As membership changes, the priorities, sensibility, and aesthetic of the group transform, but what remains constant is SOIL's role as a meeting ground for artists at different stages in their careers, with different backgrounds and hailing from different places. Its structure affords member artists the



Sean Miller
Infinite Image Analysis System, 1994-96
 Oil painting with color copy and photo emulsion
 40 x 80 in.

Courtesy of the artist
 Photo: Sean Miller

opportunity to reinvent the group, experiment with new possibilities, and curate exhibitions they feel are most relevant to contemporary art.

Today, those of us who founded SOIL place as much value on the group's vision and creation of an art collective/gallery as on the art we individually exhibited and produced during that time. In the mid-'90s many in the Northwest believed that collectives, alternative spaces, or artist-run exhibitions were outmoded, impossible, fly-by-night endeavors. SOIL and its ongoing membership is proof positive that this mode of gallery operation and organization is not only possible, but vital.

SOIL is grateful for the creative encouragement and assistance offered by numerous individuals in our early years. The supporters are too numerous to mention, however we wish to especially thank the following people: Michael Crane, Lorre Hoffman, Ilk Gallery, Trevor Fairbrother, Craig Flory, Scott Greenig, Sheila Farr, Regina Hackett, Linda Herritt, Matthew Lennon, Helen Lessick, the Exhibition Department at the Seattle Art Museum, Jeff McGrath, Alberta Owens, Post Gallery, the Primate Five, Project 416, Cynthia Rose, Marsha Sleeth, The Speakeasy, Marilu Knode, Chuck Swaim, University of Colorado at Boulder, and Walter Wright.

GROUNDSWELL

Fionn Meade

Where and how art collectives fit into the cultural landscape has remained a sometimes overlooked but ultimately crucial barometer of social and aesthetic trends. As with the Dadaist publications of the 1910s (influential ventures such as *391* or *The Blind Man*) or the loosely knit happenings, exhibitions, and entrepreneurial products emerging from the Fluxus movement of the sixties, the impact of collectively instigated and produced art-activity is often appreciated as background to the story of well known individual artists, resulting in retroactively agreed-upon zeitgeist-like moments in art history. The urge to historicize collective activity as narrative backdrop for a given subject becomes a common way in which collective output gains recognition—relevance by association.

In contrast, two examples from New York circa 1980 provide a framework for discussing the magnetism artists themselves often have toward joining collectives. "The Real Estate Show" ushered in a new decade when some 35 artists

broke into an abandoned building on New Year's Day on Delancey Street on the Lower East Side and produced an exhibition lasting only one day (it was shut down by the NYPD) that has—in its strident brevity—stood as a symbol for the 'Boho to Soho' rise and fall of the East Village scene of the eighties (when as many as seventy commercial art galleries flowed in to the neighborhood, dominated the contemporary art horizon, and subsequently flared out just as fast). The flip side of this collective scene was the watershed "Times Square Show," a similar non-establishment endeavor with more entrepreneurial ends. For a month, CoLab (Collaborative Projects self-produced events across disciplines in the late seventies) rented a former bus depot four stories tall, and leveraged citywide interest with an exhibition featuring works, performances, and installations by over a hundred artists, jump-starting the careers of such big names as Jenny Holzer and Kiki Smith, among others.

As New York was both the establishment and non-establishment center of last century's American art making, a more recent surge in art collectives has occurred rhizomatically across the country and beyond. As New York Times art critic Holland Cotter summarizes, art collectives have resurfaced as an influential stratum of contemporary art practice, with their "implications of shared resources, dynamic interchange, and egos put on hold" a signature to the most interesting groups.¹ And yet competing impulses toward either a leveraged interest in a given surface aesthetic

(e.g. the collectives hobbypopMU-SEUM, dearraindrop, and The Royal Art Lodge), or social critique and discourse (e.g. the groups Critical Art Ensemble and PAD/D) remain as polarizing parameters when considering the role(s) adopted by art collectives.²

In the case of SOIL, its windblown beginnings are well documented in Sean Miller's essay on the early years of the group (page 6). Comprised largely of transplants to the Northwest, the group first broke collective ground in order to start a space where experimentation and collaboration would be primary. Allowing emerging artists without gallery representation to show their work was a side tenet to a primary interest in making a space for innovative and experimental work that might not otherwise be shown. Drawn to the ideas of Vito Acconci and Joseph Beuys, SOIL's founders began with an avant-garde emphasis on non-commodity-oriented art, promoting an art-in-process aesthetic. And while SOIL's gallery space served as a platform for exposure and self-promotion, its origins as intentionally risk-taking are clear.

Branching from one locale to another (the different spaces map the economic trends of affordable rentals in Seattle over the past decade), SOIL moved often in its first years even as its reputation grew as one of the best places to see innovative work from emerging artists. Indeed, the relocations put even more of a focus on the work as the group withstood, and even thrived on, a rotating membership. As a result, SOIL increas-



Saya Moriyasu, Nora Mukaihata & Craig Miller
Inside the Lining of the Erikson Building, 1997
 Installation view
 Photo by the artists

ingly became as much an attitude as a space, a condition favorable to growth not just for the many individual members that have moved through the collective, but also for outside participants enriched by contact; curators, non-associated artists, collectors, critics, passers-by, and the audience of artgoers that complete the showing of work have all tended the creative yield that is SOIL—its history characterized by an immediacy of opportunity difficult to achieve within more commercial venues.

A multivalent pattern is revealed in SOIL's ten-year history, one that avoids reactionary work and transparent gallery commercialism. Its practice of rotating crops has resulted in a fine mix of member shows (both group and two-member shows), guest-curated shows, and more immersive installation projects that remake a given space, together escaping the arid results

more conventional programming tends toward.

Inside the Lining of the Erikson Building, an early show involving previous members Craig Miller, Saya Moriyasu, and Nora Mukaihata transformed SOIL, housed in a soon-to-be-demolished building, into an interior of breathing architecture. Their farewell to both the structure and exhibition space was a fitting venture into the whale's interior of architecture and memory. Similarly, *6 Really Great Round Beakers* (involving Craig Miller with since departed members Tyler Cufley and Paul Davies) transformed the cellular, intimate space on 12th Avenue into a laboratory that prodded the viewer with a startling mix of prompts (response elicited from sunken floor monitors) and architectural loose ends implying stadium-like arcs and gestural overpasses—the gallery made into an impossible abandoned future.

Another longstanding SOIL practice of hybrid pairings—two artists are left to negotiate and envision a collaborative exhibit, creating a new strain of impact—has brought some of the collective’s most formal and compelling shows. Jesse Paul Miller and Craig Coleman’s *Invisible Hand* played off the stark contrast inherent in their work as Coleman investigated the instant push-button gratification of consumerism while Miller reconstituted sounds from nature into sculptural transmissions from lost edens. The symbiotic pairing of Debra Baxter and Gretchen Bennett further exemplifies SOIL’s ability to present compelling dual visions; *Topography of Home* investigated landscape and material as both artists worked representatively, creating powder-puff stitched cloud formations and salvage sticker branch networks respectively, via lost and found means.

And while solo shows from Jenny Heishman, Yuki Nakamura, and Samantha Scherer stand out as singular visions evincing SOIL’s role as a cultural catalyst, a number of theme-based group exhibitions also represent the surprise that makes SOIL so continually relevant: *Mustang Summer*, a highly entertaining and insouciant photography show resulted in excellent works from then-members Jack Daws, Jeff DeGolier, John Seal, and Perla Sitcov, and *First War of the New Millennium* managed to successfully bring levity and unadorned ire to the post-9/11 malaise that swept aside our representative democracy. *The Gun Show* and *Dress Me Up* also come immediately to mind as compel-



Berkeley Parks
Stick 'Em Up, 1997
 (from the exhibition *Gun Show*)
 Mixed media assemblage
 16 x 8 x 12 in.
 Photo: Roger Schreiber

ling theme-based shows that surpassed the enervating effect to which thematic endeavors so often succumb.

With SOIL now firmly ensconced in its new Pioneer Square digs with a ten-year lease in hand, the collective has received increased and overdue recognition as playing a key role in the revitalized gallery scene. Its annual fundraising is similarly on the rise and talented new members continue to step in for departing members. In other words, the rotating crop system is intact and healthy.

But with fixity comes the challenge of new growth. How does a firmly established artist-run collective continue to stay vital to its members? How does it consider increasingly expectant audiences? Questions that might have been answered with miscellaneous response or simply discarded in the past are now to be faced within the increasingly gallery-focused stance the collective has adopted of late. As Matthew Stadler, novelist and co-founder of Clear Cut Press, has commented, more and more contemporary art is “legible anywhere, yet anchored nowhere in particular,”³ a convincing argument that mirrors the increasingly polished work shown at SOIL.

And still the question of how to address and think about infrastructure becomes all the more important once a standard has been agreed upon. Should SOIL follow a collective trend toward consumer-driven ends and pursue promoting its members and associates—spreading seed far and wide—by participating in the host of commercial art-ops that embody the festivalism so en vogue (the Scope Fairs, temporary exhibitions coinciding with Art-Basel Miami, or The Affordable Art Fair NY are just a few examples)? Or perhaps SOIL might consider investing in franchising or open source organizing (along the lines of the Chicago-based Temporary Services collective)? Maybe a strengthening of programming

to include lectures, professional development, and large-scale partnering with other groups—in the style of Philadelphia’s highly successful collectives Vox Populi and Space 1026—is in order? Regardless, it’s clear collectives only stay alive through growth—and SOIL, now unquestionably on *terra firma*, is poised to explore new and exciting territory.



SOIL’s current location at the Tashiro-Kaplan Building in Seattle’s Pioneer Square
 Photo: Jennifer Zwick

1. Holland Cotter, “Doing Their Own Thing, Making Art Together,” *New York Times*, January 19, 2003.
 2. *Collectivism After Modernism: Art and Social Imagination Before and After WWII*, co-edited by Gregory Sholette with Blake Stimson (Fall 2005), is due out from University of Minnesota Books, and is just one of many forthcoming books focusing on the history of art collectives in the twentieth century. Furthermore, all collectives mentioned in this essay can be easily found online at web sites devoted to each respective group.
 3. Matthew Stadler, *Core Sample: Portland Art Now* (Clear Cut Press, 2004), p. 21.

CHRONOLOGY

January 1995
Several artists meet to begin serious dialogue about the formation of an art collective and alternative space

July 1995
SOIL's first exhibition *SOIL at Lead* was held at Lead Gallery, featuring work by members and was curated by Marsha Sleeth, who later gave SOIL a sublet on underground floor in the Erikson Building

August 1996
SOIL finds its first home in the John Erikson Building at Seattle's Harbor Steps (82 University Street), and celebrates with a grand opening exhibition, *IS PLACE & Acts of Collecting*

August 1997
First anniversary of the SOIL gallery

November 1998
SOIL relocates to an historic underground space below Elliott Bay Book Company in Pioneer Square (310 1st Avenue)



SOIL members, 1996



1995 1996 1997 1998 1999

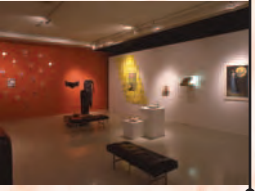
1995-August 1996
Nomadic period: SOIL shows at venues including Speakeasy Café, the Wonderful World of Art, Bellevue Art Museum, and the Phinney Ridge Community Center Gallery

August 1995
Sean Miller and Bethany Taylor organize the two-night exhibition *Topsail* at the Diller Hotel in downtown, next to the Seattle Art Museum

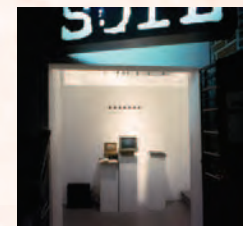
August 1996
SOIL finds its first home in the John Erikson Building at Seattle's Harbor Steps (82 University Street), and celebrates with a grand opening exhibition, *IS PLACE & Acts of Collecting*

Summer 1998
SOIL puts on the 'retail' exhibition *Goods* at ArtsEdge and at Seattle's arts festival Bumbershoot

Spring 1998
SOIL exhibits two traveling shows: *Well-Being and Major Disorders* at ILK Gallery, Denver, Colorado; and *Encasements, Out of Body Experiences... and Affordable Comforts* at UMC Art Gallery, University of Colorado Boulder



Summer 1998
SOIL puts on the 'retail' exhibition *Goods* at ArtsEdge and at Seattle's arts festival Bumbershoot



January 2000
SOIL moves to a new location in Capitol Hill, sharing space with a boxing gym (1205 E. Pike Street)



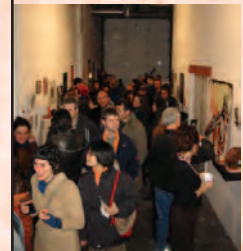
April 2002
SOIL moves to its fourth space, on Pine Street in Capitol Hill (1317 E. Pine Street)

January 2002
During a second nomadic period, SOIL exhibits the show *SOIL Does Houston* at the Houston Gallery in Capitol Hill

May 2004
SOIL members begin construction of new gallery space at the Tashiro-Kaplan Building in Pioneer Square, where the collective will hold a ten-year lease, taking SOIL to 2014 and beyond...

2000 2001 2002 2003 2004 2005

December 2001
SOIL holds its first live auction, with auctioneer Laura Michalek; a huge success, the live auction becomes a highly anticipated annual event



Summer 2003
Members exhibition *Collections & Creations* at Bumbershoot



SOIL members, 2004



September 2004
SOIL celebrates the opening of its new permanent space with the members exhibition *Masquerade*

Photo credits, top row, L-R: Nick Havholm, Yuki Nakamura, Demi Raven, Karen Liebowitz
Bottom row, L-R: Demi Raven, Christian French, Lilly Warner, Tony Bell, Jennifer Zwick



MEMBER PROFILES

JAN.2005

DEBRA BAXTER

PROFILE BY **Fionn Meade**

Born Omaha, Nebraska
Member since 2003

Baxter balances the lofty and the mundane with provocative results, as her work is of seemingly contradictory designs. Her recent use of contrasting media, tactics, and surfaces creates an intriguing vacillation between the delicate layers of monoprints and the eye-stopping mutations of her soft sculpture objects and installations. This split focus creates a tension that neatly embodies the constantly evolving nature of her source inspiration: cloud formations. Drawn from an everyday engagement with the shifty nature of sky and its influence over our state(s) of being, Baxter fixates on the apparent weightlessness of constant movement as an ongoing theme in her work.

Her ghostly monoprints, with their brooding skies and imposing funnel clouds culled from a midwestern childhood, transpose into an exacting balance of gray and white stop-motion kinetics; churning storm fronts and approaching acts of nature become ethereal, dwelled-upon invitations. Inclement *Sturm und Drang* is here altered by all the layers of intervening experience. And Baxter's variations evoke nothing so much as the rush and flow of strong emotion returned to and reconsidered.

A far more ironic but not unrelated sensibility reigns over her powder puff formations, as the work begins with an innocuous mass-produced object meant to shield and heighten surface beauty. These overlooked and discarded readymades are stitched together as cloudheads run out of steam and come to rest upon the wall. Ready-to-be-inspected landscapes now reveal a transformation—of both material and reference—into one of tumescence as these new clouds morph and hover between cute and grotesque. The disposable resurfaces as both playful and discomfiting.



Spent, 2005

C-print
24 x 17 in.

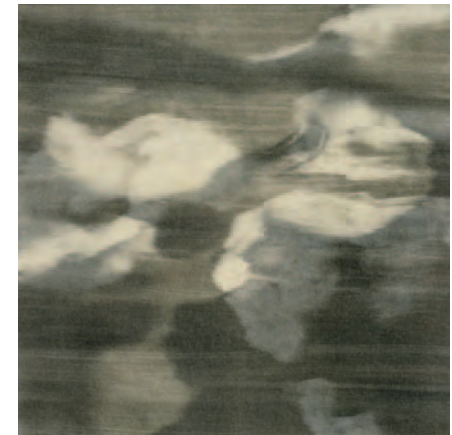
Courtesy of the artist



Formation, 2003

(detail)
Powder puffs, thread, snaps
24 x 36 in.

Courtesy of the artist
Photo: Richard Nicol



Untitled, 2004

Monotype on silk tissue paper
9 x 9 in.

Courtesy of the artist
Photo: Richard Nicol

JANA BREVICK

PROFILE BY **Katie Kurtz**

Born Ogden, Utah
Member since 2002

Jana Brevick's primary body of work is perhaps best thought of as wearable, small-scale sculpture rather than jewelry. Her work is invested with mathematical and alchemical anecdotes wherein the materials embody the concept and vice versa, creating a kind of conceptualist metallurgy. As Brevick describes it, "My reverence for object-making plays tug of war with my irreverence toward craft and convention."

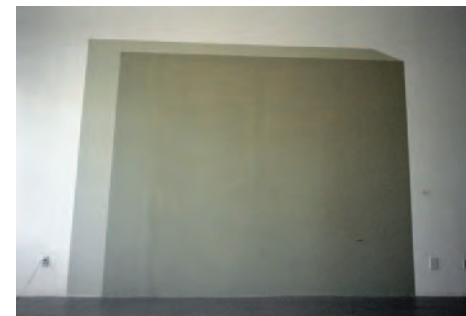
Such irreverence shows up in works like *Everchanging Ring*, in which the piece is left unfinished and as near to its natural state as possible. Begun in 1998, *Everchanging Ring* is one long continuous work in progress that allows the ring's owner to return it to the artist annually to be melted down and refashioned. An album documenting the ring's reincarnations accompanies the work. This process raises incisive questions about preciousness—not just in terms of the metal but as regards design as well (after one transformation, the ring's owner asked to have it returned to its previous state).

Brevick's work is often informed by scientific or mathematical source materials: Venn diagrams (a way of using circles to represent sets), ENIAC (the world's first operational digital computer, which ranged over 1,800 square feet, weighed 30 tons, and used 18,000 vacuum tubes), and the periodic table of the elements, to mention just a few. Brevick's curiosity appreciates how ENIAC was both intimate and enigmatic, how a button pushed at one place could affect something far-off and unseen within the system. Based on a half-scale model of ENIAC, *Control Panel* becomes an elegy of sorts, embodying the artist's fascination with obsolete technology and its abject uselessness. A ghostly, taupe outline of a giant computer superstructure covers a wall, and a line of silver keys near the bottom invites the viewer to interact. Once pushed, however, the buttons do nothing. No light flashing, no buzzer buzzing, no switch switching. Nothing. Despite this, you are compelled to keep pushing.



The Everchanging Ring,
1999-present
Forged 24k pure gold
1 x .75 x .25 in.

Courtesy of the artist and
Facere Jewelry Art Gallery
Photo: Doug Paples



Control Panel: Half-Scale, 2003
Sterling silver, steel springs, acrylic paint
10 ft. x 12 ft. x .5 in.

Courtesy of the artist
Photo: Annie Marie Musselman



Control Panel: Half-Scale, 2003
(detail)

Photo: Annie Marie Musselman

BUDDY BUNTING

PROFILE BY **Fionn Meade**

Born Salisbury, Maryland
Member since 2003

There is an unease in Buddy Bunting's world of serene prisons, happened-upon car accidents, and escaping hot rods—a meditation on restlessness within a settled picture; the prison walls so carefully rendered will not be torn down, the identity of the getaway driver is withheld, and the accident's cause is moot, for Bunting is a connoisseur of the detached. His is that after-moment when roles have been erased, taken off the table, and an isolated result can be inspected. Ease of transition—from labored oil paintings to gestural sketches to large-scale wall drawings—allows Bunting an eccentric range as he takes on weighty subject matter and pop nostalgia with equipoise.

A vetting of personal taste and reference occurs in Bunting's work regardless of scale, whether in his stripped-down sketches of 1970s muscle cars or with his installation-scale wall drawing of a wrecked SUV and police car. Any personal fancy for television outlaws or anonymous wreckage is sublimated into the reduced choice of line, as the artist's removal of all active or emotive presence heightens the stillness.

It is out in the nowhere locales where many of the nation's penitentiaries sulk (in the geological flood plains of Eastern Washington known as the "scablands" for his most recent paintings) that Bunting hunts just the right entryway to highlight the design's strange inheritance. In his survey, starkness takes on a neoclassical and lonely guise—his lean line and flattened composition combine with a sense of irony to make an idealized light. Beguiling pictures and intent studies both, these paintings beg the art-historical question of whether it is really here—devoid of natural feeling and hidden from view—that much of the great ambition of modernist architecture and Mies van der Rohe's influence ultimately comes to rest, here in these spare western landscapes offset by austere temples of confinement.



Gatehouse from Inside, Two Rivers Correctional Institution, 2003

Oil on canvas
52 x 66 in.

Courtesy of the artist
Photo: Buddy Bunting



Stopped, 2004
(installation view, Consolidated Works, Seattle)
Ink wash wall drawing
25 x 45 ft.

Courtesy of the artist and Consolidated Works
Photo: Buddy Bunting



Pontiac Heading Out, 2003
Ink wash on paper
11.25 x 15 in.

Collection of Kiki MacInnis
Photo: Buddy Bunting

STEFANO CATALANI

PROFILE BY **Anna Fahey**

Born Rome, Italy
Member since 2003

"Today we consume information like fast food," writes longtime curator Stefano Catalani. Reflecting on what he deems the Age of Short-Term Memory, Catalani laments the loss of meaning in contemporary culture. The overwhelming media onslaught, he argues, renders information volatile in its remarkable fleetingness, becoming obsolete the instant it is received. In his curatorial practice, one of Catalani's driving motivations is a rejection of just this trend, a resistance to the unbearably short shelf life of meaning. To that end, his exhibitions and installations push the viewer to abandon the role of passive spectator and become actively engaged. Art, Catalani believes, functions as a critical mirror of society.

"The Last Judgment Project," an exhibition Catalani curated for Seattle's Bumbershoot arts festival in 2003, dealt with issues of justice, judgment, and prejudice and their relationship to concepts of freedom. Creating a visual and emotional experience for the audience, Catalani hoped ultimately to spur self-judgment as well as awareness of the individual's place in the cultural fabric. Likewise, his simple yet sly installation for SOIL, a decaying road kill on the street outside the gallery, questioned not only the conventions of gallery exhibition itself but also the unstoppable, inhuman machine that society has become, churning along with

little notice of the destruction left in its wake.

By imposing ideal conditions for reinvigorating intellectual curiosity and by slowing the rapid-fire pace of our daily consumption of ideas and images, Catalani encourages incisive contemplation of self and of the status quo. His is a fight against passive, collective acceptance of the Age of Short-Term Memory.



All Roads Lead to Rome, 2003
(installation view outside SOIL gallery)

Road kill, nail

Courtesy of the artist
Photo: Stefano Catalani

HELEN CURTIS

PROFILE BY **Stefano Catalani**

Born Seattle, Washington
Member since 2002

Helen Curtis is a sculptor who works with the essential elements of time and light to create her own unique form of still life. *Caught*, for example, is an enveloping installation framed and built by means of cast glass and pig intestine. The latter is woven to resemble a series of nets apparently engulfed and pulled down by the weight of the catch displayed in the center: namely, a string of nature's detritus cast in glass and encased in a single intestine tube. We witness a translucent repertoire of bones within, including bird skulls, rodent spines, crab claws, fish bones, shells, and other marine life forms.

Just as the "nets" hang from the ceiling suspended in midair, so the atmosphere created is one of suspended disbelief. As in an underwater landscape, we experience light vibrations and silence as the nets expand beyond the space they define and contain. The shadows cast on the walls and floor combine to fill the entire room. The net seems to breathe—inflating and deflating—thereby negotiating the delicate memento-mori quality of the piece with the fragility of life.

The fine osmosis between the being-there of the audience and the almost-being-there of Curtis's sculptures is poetic and ontological. These sublime works bring the viewer close to the gravity and frailty of existence through her rendering of remains frozen in time.



Caught, 2003
(detail of room size installation)
Kiln cast glass, pig gut
Each form 4 ft. x 15 in.

Courtesy of the artist
Photo: Gregory Skinner



Caught, 2003
(detail)
Kiln cast glass, pig gut
Each form 4 ft. x 15 in.

Courtesy of the artist
Photo: Gregory Skinner

DAN DEAN

PROFILE BY **Fionn Meade**

Born Seattle, Washington
Member since 2003

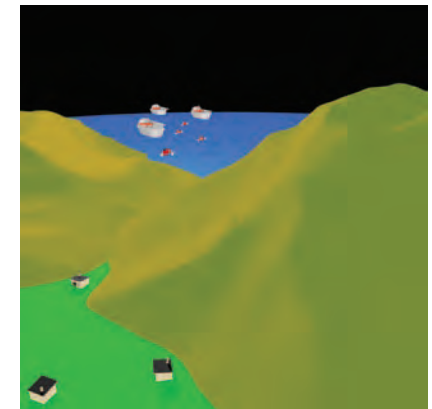
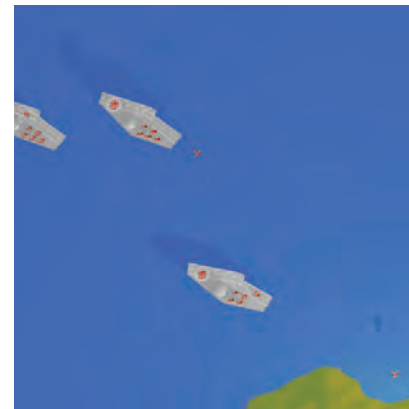
Using new tools to become makers of beautiful things is an innate drive in all of us. Too often, however, contemporary artists do little with new technologies beyond attaining the “neat factor.” Not so in Dan Dean’s explorations. Exploiting a wealth of programming skills, Dean aims his arsenal of tools toward social critique in video installation and two-dimensional works.

Often working with metaphors that play on misapprehension and slips in perspective, Dean works collaboratively on video projects that underscore the impossibility of viewing another’s reality. In *Pull & Sway* (with collaborator Jennifer Zwick), a young man and woman appear to observe each other sleeping in a series of projected video stills. Triggered by the viewer’s movement on an arced platform of motion-sensitive panels before the images, the light source shifts in the projected room according to the viewer’s movements, and a closeness (far from simple voyeurism) allows the viewer to take on the role of protagonist watching their beloved sleep.

Dean’s series of digital prints, *Operation*, affords the simulated view of a military strike from all possible angles. Each perspective (the plan for impending attack or a recap of events?) is made available to the viewer. Though it carries an implicit critique of recruiting strategies embraced by the U.S. armed forces—which increasingly use advertisements depicting soldiers morphed into digitized heroes—Dean’s *Operation* prints exaggerate the unreality of the situation to trick the viewer into considering an idea they might resist, namely systematic killing and the designs such plans always entail. The imagery and concept in *Operation* bring to mind Michel Foucault’s discussion of Bentham’s “panopticon,” wherein the 18th-century design of an annular prison built around a central watchtower makes the need for a real watch-person superfluous once the precedent of a watcher is put in place. Dean’s explorations of brutality and intimacy create incisive questions about how far the simulated has succeeded in replacing the experiential.



Off to Work, 2004
[above: part 1; below: parts 2 & 3]
Inkjet prints
Triptych, 72 x 24 in.
Courtesy of the artist



CHRIS ENGMAN

PROFILE BY **Fionn Meade**

Born Bellingham, Washington
Member since 2004

The constructed nature of Chris Engman's photographs bring to mind, albeit briefly, a trend that has many young artists building photographs and tableaulike dramas in the wake and style of such prominent examples as Jeff Wall and Gregory Crewdson. But further consideration reveals the romantically tinged images in Engman's repertoire as perhaps better situated within a recasting of the sculptural work of Robert Smithson and Walter De Maria; with a nod to Smithson's seminal important site-responsive works of the 1970s, Engman shares the rarefied, scouted-out landscape while the insistence on monumental scale is conspicuously absent. Rather than needing to indelibly transform the landscape with the probity and reach of his ideas, Engman is content to mark his locales with a temporal medium and temporary site. The result is a growing body of work conveying great ambition mixed with just the right amount of wide-eyed humility.

Engman's in-the-landscape sculptures turned photographs convey a paradoxical notion of the sublime that suits (yet challenges) his chosen medium. Rather than capturing the awe before nature's great canvas—i.e., the momentous impact of what Wordsworth termed the "natural sublime"—Engman returns to an actual site of presumed "meaningfulness" (as

it might have existed for the artist upon his first visit) and builds a controlled response. The eventual image relays a notion of the sublime as now residing in the beholder's view of the artist's crafted response to the landscape. This overturns yet gains energy from the traditional notion of the sublime as relaying a shared transcendence. As a result, the best of Engman's images push to the point of tipping. For example, the placement of the chairs in *The Audience* skirts dangerously close to seeming overt. But the out-of-line moment of the last incomplete row of chairs completes the image both conceptually and formally. It is this sense of conviction and absence of self-conscious preening that makes the work arresting and new.



The Audience, 2004

Inkjet print
30 x 36 in.

Courtesy of the artist



Sand Squares, 2001

Chromogenic print
19 x 28 in.

Courtesy of the artist



Ode, 2004

Inkjet print
22 x 12 in.

Courtesy of the artist

THOM HEILESON

PROFILE BY **Katie Kurtz**

Born Portland, Oregon
Member since 2003

The average U.S. household has the TV on for nearly eight hours a day and its members actively watch it for almost four. A quarter of their waking hours is spent watching and another quarter within close range of its blue glow. Add the onslaught of other media (magazines, newspapers, computer screens, billboards, paintings, photographs, et cetera) and the quantity of images seen on a given day becomes impossible to estimate. And, unless they choose to, most people never stop to think about how all these images affect them (they would no longer be an average American if they did). In contrast, Thom Heilesen's work revolves around just that, a reconsideration of the way imagery flickers, appears, and then disappears in the mind's eye.

Heilesen's self-proclaimed "wonder at the other" translates into a serious intellectual examination of in-betweenness in his photography and video works, where long car rides (between origin and destination), abandoned industrial sites (between activity and inactivity), and an endless sunset/love song (between hoping and having) become the active focus of his work. The ambient music accompanying some pieces (*Scend* and *Intrans*, for example) shares a similar quality, sounding like a radio tuned between frequencies. The psychotic wail of *101 Love Songs* begins as a barrage and then slowly pieces itself out into

snatches of lyrics and a few chords. But, like the *101 Sunsets* that frantically flash along with it, nothing ever becomes completely recognizable. And yet there is a universal recognition to the piece, as the perfect bit of something you might have heard on the radio weds with a sublime snippet you maybe saw on TV somewhere.

Heilesen's inclination toward the liminal edges surrounding transitional places and scenes give his work a dreamlike quality. If the subconscious ever needs a documentarian, he already has the job.



Map ref. (Embedded), 2004

C-print
22 x 33 in.

Courtesy of the artist



Scend, 2002

Two channel video projection, stereo audio
Approx. 200 x 80 x 50 in.

Courtesy of the artist
Photo: Thom Heilesen



Intrans, 2003

(video still)
DVD video with stereo audio
8 min. 44 sec. (loop)

Courtesy of the artist

CLAIRE JOHNSON

PROFILE BY **Stefano Catalani**

Born Bangkok, Thailand
Member since 2003

Just as the practice of extreme piercing—with its rituals of perforation, penetration, and branding—can be seen as pushing the physical limits of the body, Claire Johnson's nude portraits present more than the literal re-presentation of the body. While these oil-on-canvas portraits are painted from photos, their close attention to detail is selective. Johnson knows that the likeness goes beyond the formally exact representation of photography, and her portraits show how painting can overcome the limitations of formal resemblance to deliver something else: a presence, a soul, a spirit.

These figures emerging from dark, flat backgrounds—a genial expedient forcing the viewer to focus—are skillfully rendered with confident brushstrokes. Beyond a meticulous attention to scars, markings, and fresh wounds, Johnson masterly depicts the blue lines of veins pulsing underneath transparent skin. Such credible details enhance the reality of the experience before our eyes.

The viewer is confronted with the presence of the subject as the paintings stare at the viewer before the viewer can stare at them, nullifying any distance that would allow the viewer to walk away pretending the paintings weren't there. They exude an indecipherable state between pleasure and pain, an orgasmic release of interiority that now—as a corporeal fluid—flows out from the canvas at a single glance.



valentine (L.H.S.), 2004

Oil on canvas
12 x 16 in.

Courtesy of the artist
Photo: Claire Johnson



ecstatic states (Rick), 2004

Oil on canvas
34 x 38 in.

Courtesy of the artist
Photo: Claire Johnson



ecstatic states (Stephanie), 2004

Oil on canvas
34 x 38 in.

Courtesy of the artist
Photo: Claire Johnson

MARGIE LIVINGSTON

PROFILE BY **Stefano Catalani**

Born Vancouver, Washington
Member since 2000

The work of Margie Livingston is inspired by her direct observation of nature. The artist brings fragments from the landscape into her studio—branches, leaves, twigs—to create an environment that reproduces the feeling she experiences outside. In a time when the environment is clearly threatened, the artist is moved to investigate the physical and metaphysical implications of the interaction between man and nature through a unique body of highly formal work.

Rectangular marks of elongated shape are painted and related sequentially on an apparently uniform background in her paintings. The marks, painted in opaque tones, are either of one color or juxtapose (side to side or inside/outside) different colors. In the balance created by the composition, the marks cluster or branch, generating two or more paths that proceed in different directions. Even the background—opaque and seemingly monochromatic—reveals an intricate superimposing of worked and reworked marks and brushstrokes. In explaining this, Livingston describes her process as “trying to make each daub of paint contain location, drawing, gravity, color, and light. These marks are fragments that reference the greater whole.”

The resulting works engage the viewer both physically and emotionally as the paintings saturate the visual field and project the viewer into a reticulated space where the stratification of marks gives off a nuanced depth. Here we are able to perceive Nature—its fragile beauty and the chaos of superhuman forces—as both refuge and danger. While a sense of loss guides her brushstrokes, her paintings evoke the power of a revelation. As we “find” ourselves in the myth of her eternal wood, a sense of certainty stirs the air among the colors and light of Livingston’s marks/leaves.



Structure (violet, light and shadow), 2003

Oil on canvas
78.75 x 63 in.

Courtesy of the artist and
Greg Kucera Gallery
Photo: Richard Nicol



Structure (yellow violet), 2003

Oil on linen on panel
20 x 16 in.

Collection of D. Lewis
Courtesy of the artist and Greg Kucera Gallery
Photo: Richard Nicol



Structure (creamy gray), 2003

Oil on linen on panel
20 x 16 in.

Collection of Tacoma Art Museum
Courtesy of the artist and Greg Kucera Gallery
Photo: Richard Nicol

KIKI MACINNIS

PROFILE BY **Anna Fahey**

Born New Haven, Connecticut
Member since 2001

Toying with our perception of scale, Kiki MacInnis takes what is minute and makes it expansive. Her stark black ink portraits of organic matter—the twists and folds of a bit of seaweed or the geography of a peach pit, for example—become elegant abstracted landscapes that evoke vast spaces, the cracks and crevices of a rocky cliff face or the topography of a distant mountain range. Gnarled raspberry roots similarly become soft, knobby internal organs or twisted, warty body parts.

Shifting between the scale of the intimate and the scale of the infinite, MacInnis deconstructs the natural world just as she dismantles the act of drawing itself. While she carefully investigates abundant microuniverses and the hidden narratives in small natural forms—tracing the effects of bugs, worms, rain, frost, and heat on biotic structures—MacInnis deftly reduces each shape and line to its essence, to an elemental form. Doing away with intermediate shades and making careful choices about each line, she walks a border-line where extreme specificity and utter abstraction converge. The act of drawing is revealed as a complex set of arbitrary choices, lines and marks that depend wholly on one another to reproduce the language of vision. Indeed, under MacInnis's microscope the hieroglyphics that constitute a drawing are exploded

and a distinctive, personal system of mark-making surfaces like a secret idiom. Through this calligraphic distillation, the artist's role as translator and interpreter of the visual world is amplified.



Stick Scape #1, 2004
Acrylic on paper
20 x 36 in.
Courtesy of the artist
Photo: Richard Nicol



Stick Scape #2, 2004
Acrylic on paper
20 x 36 in.
Courtesy of the artist
Photo: Richard Nicol

MONICA MILLER

PROFILE BY **Fionn Meade**

Born Colorado Springs, Colorado
Member since 2001

While a loose-knit quality has made SOIL's existence a bit touch and go at times, participating artists, friends, and regular visitors have come to expect a contact high via SOIL, sure that youthful élan is the guiding force and some bon-vivant hanging out will take equal precedence with advancing artists and their work. SOIL isn't just about getting ahead professionally but also about creating an interactive venue for new ideas, work that is otherwise difficult to show, and cross-pollination. This is the view, in part, of member Monica Miller, whose personal verve perfectly embodies this unsaid tenet of the group.

The cooperative's stabilizing transition into the Tashiro-Kaplan Building raises more than ever the question of how the secondary, unofficial role of SOIL as a community catalyst will play itself out in this more official space, located as it is near a host of commercial galleries. And no one is asking this essential question more prominently than Miller, whose contributions include everything from curatorial input to financial and administrative wherewithal.

From the unusual vantage point of being the only member who is not primarily a generative artist but rather a primary organizer, Miller has been indispensable in making the move possible. It was under her aegis as the annual auction coordinator over the past three years that

much of the money was raised to relocate and refurbish the current space. And yet Miller brings a healthy dose of skepticism regarding the cooperative's new positioning. She has actively taken up the charge that SOIL must increase its role in providing the kind of instant community and interactive exchange it has built its reputation on, or risk becoming predictable. It's a difficult but worthy charge—to undertake a more critical and engaged role in the community—and one that can truly distinguish the ground SOIL stakes as theirs. An artist advocate like Miller will surely lead the way.



Above: The 2003 SOIL Auction at the Tashiro-Kaplan Building, Seattle
Photo: Tony Bell



Monica Miller (right) with SOIL member Helen Curtis (left) at the 2003 auction
Photo: Tony Bell



SOIL members with auctioneer Laura Michalek at the 2003 auction
(Top row, left to right: Jennifer Zwick, Buddy Bunting, Monica Miller, Laura Michalek, Kiki MacInnis, Thom Heilesen, Bret Marion, Demi Raven, Dan Dean, Jana Brevick;
Bottom row, left to right: Randy Wood, Samantha Scherer, Juniper Shuey)
Photo: Tony Bell

YUKI NAKAMURA

PROFILE BY **Rock Hushka and
Stefano Catalani**

Born Kagawa, Shikoku Island, Japan
Member since 1998

One of the recurring themes in Yuki Nakamura's projects is the concept of how islands represent boundaries. For Nakamura, the boundary between land and water is an intensely powerful metaphor for articulating cultural identity. She was raised on the southern Japanese island of Shikoku, where a very strong sense of regional identity was instilled by the island's geography and its isolated relationship to the rest of Japan. This sense of separation has been internalized by the artist: in *Islands*, the pacific sense of place that the installation induces in the viewer is accompanied by a silent tension which, not unlike a magnetic field, traps the single islands in a moment of mutual attraction and repulsion. This dual sense of multiplicity and individuality is ably caught by Nakamura's ability to create a well-crafted object that exhibits an equally honed conceptual rigor.

A related sense of place surfaces in Nakamura's works inspired by stairs. In her rudimentary house-shaped ceramic forms as well as in *Red Stair*—a wearable sculpture specifically designed for the *Fashion is Art* show at Bumbershoot in 2003—stairs act as the modulating element of the surrounding space.

As a result, these pieces share a sense of place intertwined with displacement, a subtle interplay between identity and stability (the house) and transition and migration (the stairs).

Similarly, the images Nakamura used for *Trespass* developed from a recent residency at the Chateau de la Napoule in southern France. While at work in her studio, Nakamura was struck by the growth patterns on a tree outside in the castle's courtyard; the patterns evoked the maplike boundaries of her previous work, but, as part of a living tree, the lines became a reminder of future development. These simple shapes become a juxtaposition of seemingly opposite ideas—boundaries and growth—as Nakamura's work continually reworks, examines, and renews closely held themes.



Trespass, 2004
Site-specific installation at Chateau de La Napoule, France
Platano (tree), venilia (wall paper)
Courtesy of the artist and Howard House
Photo: Yuki Nakamura



Split Islands, 2003
Porcelain, resin, pigment
8.5 x 7.25 x 4 in.
Courtesy of the artist and Howard House
Photo: Alex Rahin



Red Stair, 2003
(*Fashion is Art* project)
Velvet, wood, foam, roller
80 x 40 x 30 in.
Courtesy of the artist and Howard House
Photo: Kozo Takeuchi

NICHOLAS NYLAND

PROFILE BY **Anna Fahey**

Born Lakewood, Washington
Member since 2004

Like the magpie who pecks and scratches amongst the ubiquitous detritus of human civilization, packing off to caches unknown that which glitters and sparkles, painter Nicholas Nyland gathers fragments from the vast array of humankind's output and weaves them into his paintings. The logic of these aesthetic foragers is the same—all that catches the eye. And like the bird, Nyland is drawn to what is commonly overlooked: the details of the frame rather than the painting, hidden architectural embellishments, the etched design on a sliver vase, or the intricate peripheral patterns surrounding Persian miniatures. In contrast to the magpie's physical storing, Nyland keeps a mental catalogue of visual treatments, of bits and pieces that stand out among the clutter of contemporary urban life.

In a process more aptly called synthesis than simply appropriation, the aesthetic material Nyland collects from his surroundings unfolds in multiple layers, like sampled music. Colorful geometric patterning or painterly washes inspired by wallpaper or the stripes on a knit sock underlie delicate graphic drawings that allude to rococo engravings or his own Dr. Seussian imagination. Often, a third layer could be described as pure patterning—organic and intricate, inspired by a textile swatch or by absent-minded telephone-

conversation doodling. These layered universes, whether on paper, on canvas, or painted directly on the gallery wall, are enchanted cosmic enclaves or undersea realms inhabited by vibrant flowering creatures and energized by color and texture. Proudly, even boldly decorative, Nyland's work—whether miniature or filling an entire room—conjures space, which the eye delightedly explores.



Despicare, 2001
Oil on canvas
80 x 120 in.

Courtesy of the artist
Photo: Nicholas Nyland



Deluge, 2003
Tray paintings and wall drawing installation
Dimensions variable

Courtesy of the artist
Photo: Nicholas Nyland



Oasis, 2003
Gouache on panel
16 x 20 in.

Courtesy of the artist
Photo: Nicholas Nyland

DEMI RAVEN

PROFILE BY **Anna Fahey**

Born Chicago, Illinois
Member since 1997

The shortest pathway to the universal is often the one that winds its way through the most intimate realms of the personal. Likewise, what seems excruciatingly specific can represent something vast and sweeping. Demi Raven's paintings often appear autobiographical—cryptic portraits of the artist's soul. Adroitly photorealistic scenes are portrayed as if from acute memories, the snapshots of personal history. But balanced with this impression of specificity, there is a calculated ambiguity and a pronounced aloofness that leave ample room for our own baggage to be stowed in Raven's generous white spaces. In the cavernous, echoing chambers where his accompanying prose resonates in our minds, our own existential musings find voice.

Enforcing invented restrictions upon himself, Raven instinctively, rather than premeditatedly, works in series, allowing an idea or mood to evolve within a strict set of rules. In one series, spliced compositions pair anonymous scenes or portraits with enigmatic, poetic text. Cinematic trios, each made up of an object, a prose fragment (always beginning with an adverb), and a street scene, suggest certain relationships, but again, as ambiguity and specificity engage in their intricate dance, the viewer is enticed to draw on personal experience to supply the story. Within Raven's inquisitive frameworks, his

careful architectural constructions in luscious paint, we are invited to build our own narratives, which ultimately meld our consciousness with the artist's, creating a relationship between perfect strangers, uncanny in its intimacy.



Monster v. 3, 2004
Oil on panel
24 x 24 x 1.5 in.
Courtesy of Pacini
Lubel Gallery
Photo: Demi Raven



Interface v. 10, 1999
Oil on panel
20 x 20 x 1.25 in.
Private collection
Photo: Demi Raven



Fragment v. 12, 2002
Oil, acrylic on panel
8 x 8 x 2.75 in.
Collection of Christian French
Photo: Demi Raven

JODI ROCKWELL

PROFILE BY **Fionn Meade**

Born Flint, Michigan
Member since 2002

Rockwell's sculptures often oppose materials, creating a sensual tension between the organic and synthetic, a friction between architectural abstraction and bodily presence. Latex and nylon stretch into such natural emanations as rain or sap; a bedframe is inverted into a bodyscape. Healthy references to artists like Ernesto Neto and Eva Hesse abound in Rockwell's work, forming an admirable working through of influence and theme as she explores the roles of external and internal awareness.

It is with her time-based sculpture installations, however, that Rockwell achieves a mesmerizing whole. Again using natural and synthetic materials, she adds the passing of time to the equation, actively employing temperature and gravity. In *Spring Thaw*, large frozen globules containing molasses are suspended in fishermen's nets above a white terrain of processed sugar. Viewers watch as thawing allows the raw material to drain and transform the landscape below. The impression of an ecosystem under duress is heightened by the viewer's vantage point; the experience is not unlike watching a far-off storm approach, destructive but hypnotic. *Thaw* becomes a poignant study in large-scale entropy, viewable as great slides, fissures, and faults sped up and on display—the synthetic blankness and neutrality of its material transformed.

Significantly, Rockwell's installations step outside the predominant loop aesthetic of much contemporary installation toward unrepeatable events difficult to document. The re-evaluation of time implicit in her work calls for an engineered grace that requires the viewer's presence. For Rockwell, installation creates a passage rather than a spectacle to be looped. It is this ritual quality that distinguishes her work and leaves you eagerly awaiting the next experience.



Teardrops, 2004
Latex, mattress, water, pigment
5.5 x 6 x 10 ft.

Courtesy of the artist
Photo: Jodi Rockwell

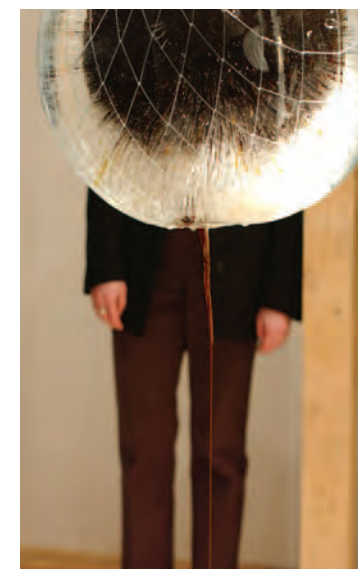


Dry Rain, 2002
(detail)
Nylon, chalk
4 x 12 x 8 ft.

Courtesy of the artist
Photo: Jodi Rockwell

Spring Thaw, 2003
(detail)
Sugar, molasses, ice,
marine supplies, wood
15 x 16 x 12 ft.

Courtesy of the artist
Photo: Casey Kelbaugh



SAMANTHA SCHERER

PROFILE BY **Fionn Meade**

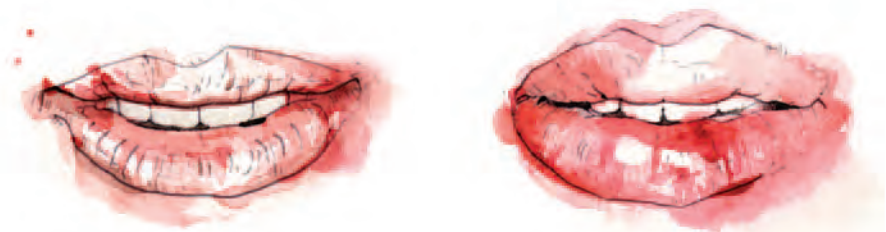
Born Summit, New Jersey
Member since 2000

Sam Scherer's series takes on our pop-up world of celebrity and fleeting fame in terms both reverent and irreverent. Her paring down to signature traits can be helpfully thought of as an ongoing study of portraiture's essence even while mapping the absurd coordinates of our most prominent cultural heritage—fame. The impeccable draftsmanship is executed with ballpoint pen and then fleshed out with glowing layers of watercolor that create a necessary intimacy within such an understated series. And the formal result of Scherer's studies achieves an immaculate isolation where body parts float in a sea of suspended animation. The depiction of the part away from its contextual whole draws you closer to the rendering, to the "lipness" of lips, only to have the pithy titles remind you that you've been scrutinizing, say, none other than Brad Pitt's nipple.

Scouring celebrity magazines to follow an impetus often sparked by the moving images of television and cinema, Scherer matches a coroner's precision with a devoted fan's inclination toward fetish. The exact outline of popular culture's current fixations (and can we assume the artist's own mediated lingering?) is the unusual result. For instance, the lips belong to the cloying Angelina Jolie, just as the Machiavellian sidelong glance belongs to Condi Rice (no surprise)

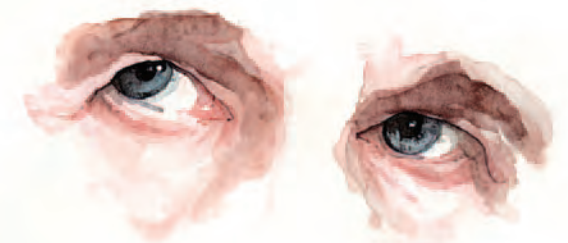
and the searching gaze toward the horizon is John Kerry's. The work is made up of such increased returns.

And the overall effect is one of double-take; the puncture of recognition, the "where do I know those lips from," has a disquieting effect but also encourages a sleuthing *frisson* which is later satiated by greedily reading the titles. Scherer's consumer research returns her to telltale traits—the feigned fear in Jon Stewart's eyes or the dull calm of John Ashcroft's complacent orbs—and builds to a critique of our cultural valuing of celebrity over all else. Hers is a subtle and satirical new chapter in the ongoing tradition of portraiture as a mirror for such grand themes as cultural significance, class status, and standards of beauty.



Kill Uma, Volumes 1 & 2, 2004
(detail)
Ballpoint pen and watercolor
14 x 20 in.

Collection of Ben & Aileen Krohn
Courtesy of the artist



John Kerry, 2004
(detail)
Ballpoint pen and watercolor
14 x 10 in.

Collection of Hannah Wiley
Courtesy of the artist



Mouths of Babes, 2003
(detail: Scarlett Johansson)
Ballpoint pen and watercolor
14 x 20 in.

Collection of Dirk Park & Jaq Chartier
Courtesy of the artist

TOI SENNHAUSER

PROFILE BY **Anna Fahey**

Born Bangkok, Thailand
Member since 2000

A woman's naked legs dangle over a cauldron. Milk and honey drip from above, trickling over knees, ankles, feet, and toes and dribbling down into the bubbling pot. Warm milk and honey: what could be more soothing? You, the audience, are invited to ladle yourself a cup. Toi Sennhauser, architect and performer, has transformed an otherwise benign concoction into something tantalizingly eroticized, and yet so suggestive that it becomes perverse. To drink it is to perform an illicit act, naughty and intimate. Similarly, Sennhauser's *Vagina Yeast Bread* (made with the artist's own yeast) takes what is familiar and socially sanctioned—yeast bread—and twists it into something that elicits shock or even disgust. Bread, the elemental stuff of human survival, becomes a bold provocation, conveyor of social taboo, and ultimately an incarnation of the mortal coil—the ultimate objectification of the female body.

In her performance installations, Sennhauser tiptoes between the internal and external, the conscious and subconscious. By feeding her audience and thereby penetrating their bodies—physically and literally—she takes advantage of the inherent vulnerability of eating to also penetrate the constructed cultural boundaries surrounding the female body.

Motivated by her own experiences as an Asian woman inhabiting Western cultures, Sennhauser seeks to debunk and expose the sexualized stereotypes surrounding "Asian girls." Deliberately crossing boundaries and challenging her audience, she casts herself as a social scientist, recording people's responses to her harmless yet provocative interactive "experiments." At the same time, her own body—an Asian female body—is publicly objectified to such an absurd extreme that audiences are forced to reckon with the objectifier and the social context in which this body exists, a context in which they participate. The finger is pointed at artist and viewer both, the former through self-objectification and the latter through (oft unwitting) participation. Both are implicated as digestion's literal and metaphorical meanings converge, and while the participants ingest real food, they must also digest the meaning of their actions.

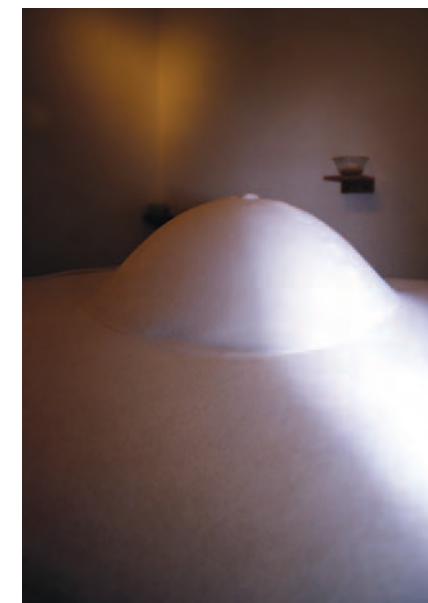


Fashion is Delicious, 2003
(detail of deep-fried underwear)
Mixed media
5 x 3 x 4 ft.

Courtesy of the artist
Photo: Ian Williams



Good Night, 2001
(installation view at CMA Gallery,
University of Washington)
Fabric, wood, honey, milk, artist
Courtesy of the artist



My Mother, Pregnant Furniture, 2003
Fabric, wood, foam
Courtesy of the artist
Photo: Poncharee Kounpungchart

JUNIPER SHUEY

PROFILE BY **Stefano Catalani**

Born Santa Cruz, California
Member since 1999

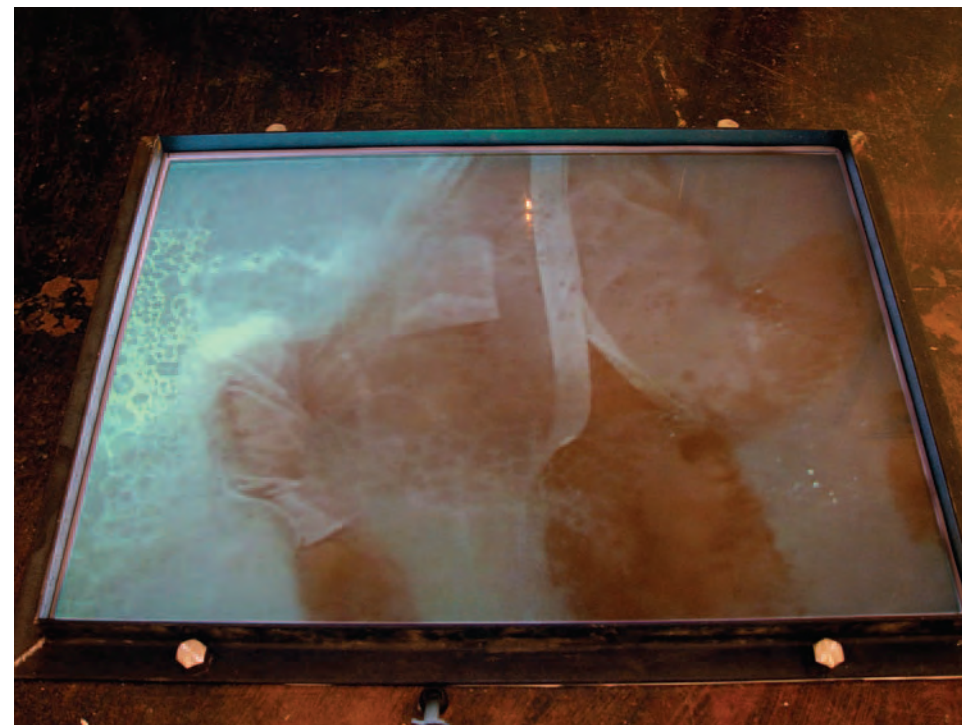
Juniper Shuey came to the visual arts from theater. In college he studied set design while also pursuing acting, dancing, and directing. Such myriad formative influences emerge in Shuey's interactive installations, which use video and projection to investigate issues of identity, (self-) perception, and otherness through body language and gesture.

Shuey's investigations enact the same relationality that defines the stage as not only a physical place but also as the mental environment in which actors substantiate their roles through body and gesture. As Shuey describes it, "I am interested in how we react and respond and how... outside influences define our identities and continue to redefine them." His work embodies just how the artist sees the origin of each human subject through the prism of their relationships and interactions with others. As such, there is a moment of seduction in Shuey's work when the viewer discovers every person to be a foreign country.

In *Just Looking*, Shuey projects the face of the viewer, standing in front of him, onto his own white, painted face. The viewer now interviews the artist/performer while looking straight into a projection of his or her own visage and its surprised response. In this performance, looking outward is looking inward and the process of knowing "the

other" becomes entwined with the process of knowing oneself. The projection of one's assumptions, emotions, and cultural inheritance is rendered as both literal reflection and metaphor.

In *What Do You Do?* the artist recorded himself in two videos simultaneously—verso and recto—as he was repeatedly cleaning a glass window. The videos were then projected onto the two sides of a white board, re-creating on both sides of the panel the physical illusion of the artist cleaning a window. The viewer had the impression of looking through, but his eyes were actually looking into the past. Projection here is not just a way to create a temporal displacement, but rather, as with other installation/performances, a way for Shuey to problematize the roles physical reality and perception play in our individual beliefs and expectations.



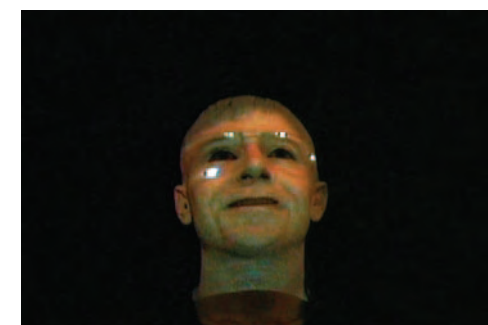
Chapter 11: surrounds us without our noticing, 2002
Video installation, clay, fabric, Plexiglas, LCD projector
120 x 72 x 96 in.

Courtesy of the artist and Howard House
Photo: Juniper Shuey



Inflection, 2004
DVD, LCD Projectors
84 x 24 in.

Courtesy of the artist and Howard House
Photo: Carrie Kaufman



Just Looking, 2002
Performance and video installation,
LCD projector, spy camera
60 x 48 x 72 in.

Courtesy of the artist and Howard House
Photo: Juniper Shuey

RANDY WOOD

PROFILE BY **Katie Kurtz**

Born Hill Air Force Base, Utah
Member since 2001

Exuberance and its close cousins excitement and joy are rare qualities to come across in the contemporary art world. When they do show themselves, it's hard not to be cynical and question the sincerity of their source. In Randy Wood's case, however, exuberance is the underlying characteristic of his art and manages to come across as disarmingly genuine. Spend time with his work and any cynicism quickly gives way to inspired enthusiasm as you're left defenseless to the charms of *Kitties!!!* and other anthropomorphic creatures of Wood's making.

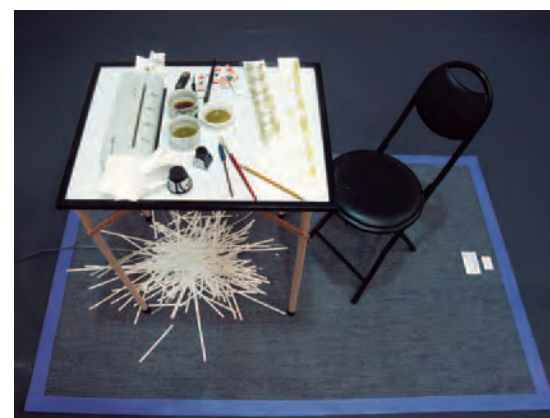
In 1998, Wood started branching out from comic book illustrations to explore different ways of presenting a medium that has often been maligned by the art establishment. Since then he's organized countless exhibitions and performances, and reconsidered the way his entire body of work hangs together. *Spooky Creatures* exemplifies this shift toward paintings that stand on their own. Each watercolor in the series depicts an isolated moment in a shared landscape—a cat couple embracing, a lone cat peering over an expanse of boulders, ghost figures imprinted on a rock face. And yet, even in departing from frame-by-frame storyboard layout, the palette and recurring images allow for narrative.

Another example of Wood's reconsideration toward meta-narrative is *bye bye little drawing*, a performance done in Seattle, Portland, and New York City. Wood sets up in public making original watercolors and, as soon as they've dried, destroys them. Onlookers supply their own completion to the story based on their immediate response, asking him to stop or offering to purchase the works before they're shredded. But it's the reaction of children that's most in line with Wood's own impetus: they love it. The destructive impulse in art making doesn't typically induce a joyous occasion, but Randy Wood's intent is to place emphasis on drawing as an *act* rather than a *product*—a Zen-like approach that reinvests his work with an uncommon joyousness and freedom.



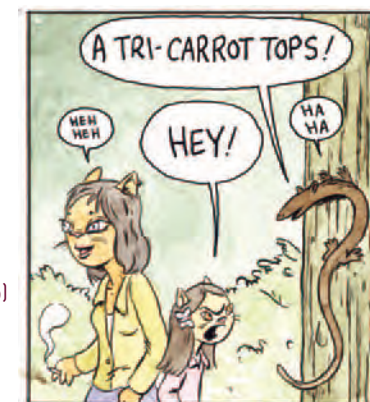
Rocks, 2004
Ink on paper
4 x 12 in.

Courtesy of the artist
Photo: Richard Nicol



bye bye little drawing, 2003
Stool, carpet, table, paper shredder,
paper, ink
Dimensions variable

Courtesy of the artist
Photo: Jennifer Zwick



Kitties!!!, 2004
(panel from comic strip)
Watercolor, ink
1 x 2 in.

Courtesy of the artist
Photo: Richard Nicol

JENNIFER ZWICK

PROFILE BY **Fionn Meade**

Born Calgary, Alberta, Canada
Member since 2003

Each of Jennifer Zwick's creations examines fragility from a different angle; whether through clever turns on evolution's fine balance or singular metaphors dealing with illness and decay, these poetic hybrids twist from whimsical to deeply personal and back again. A free-ranging curiosity prevails in all of her work as the materials and medium service the ideas. Sculpture gives way to photography and vice versa.

Her recombined insects play with the artist-as-Creator myth. New specimens (and imagined species) are burdened or blessed with some genetic mutation that will assure or imperil their place in the kingdom. A kind of Nabokovian pseudoscience is indulged as the butterfly is now freed from all lovely clichés to don dragonfly wings and gain beetle's pincers in what promises to be a more predatory role.

Repeatedly, pretty things get transmogrified in Zwick's world to become fantastic or completely exposed; the difficult experience of watching someone lose their familiar appearance while suffering from the effects of cancer receives personal raw but oddly deadpan treatment in *Hair Transplant*, where the barest of material is used to convey grief and empathy. A similarly poignant gesture frames her luminous photograph of a repaired leaf; the desire to deny dissolution is stitched onto the leaf with the suture taking the form of humble protest. The resulting image of damage and our wish to undo pain is delicately made. What might be best described as a writerly search for the perfect metaphor drives these widely varying confabulations as real-life memory and experience are transformed into deeply felt otherworlds.



Butterfly with Beetle Head and Dragonfly Wings, 2003

Reconstructed insect parts
6 x 6 in. framed

Courtesy of the artist
Photo: Jennifer Zwick



Repaired Leaf, 2003

C-type photograph of leaf and thread
20 x 24 in.

Courtesy of the artist



Hair Transplant, 2003

Band-Aid, tape, hair
8 x 16 x 3 in.

Courtesy of the artist
Photo: Jennifer Zwick

CROSSING CURRENTS

Jill Conner

"In the deepened dusk fog ahead the big red neon's saying: Port of Seattle. And suddenly everything Japhy had ever told me about Seattle began to seep into me like cold rain, I could feel it and see it now, and not just think it. It was exactly like he'd said: wet, immense, timbered, mountainous, cold, exhilarating, challenging."¹

Jack Kerouac, *The Dharma Bums*

Art collectives in the Pacific Northwest have struggled time and again to achieve recognition without having to assimilate into the mainstream. During the 1960s and '70s, art collectives across America formed and began to exchange ideas with one another as part of the Beat movement that coursed through the country. The era of the Beats was a time when artists from different disciplines together captured the spirit of the times: "Young artists strove to make art come to life, to make it an actual living thing. They took themes and materials from the street—junk, debris, scavenged refuse—and turned it into art."² Even so, Beat culture was considered part of the underground while the corporate success of Abstract Expressionism and Minimalism dominated the art market.

At a time when the rest of the country thought American society was failing, the Beats cast attention upon making multifarious new forms of art that crossed boundaries, both culturally and in terms of artistic disciplines. This sociopolitical phenomenon was not just endemic to the East Coast but also grew within cities throughout the West.

As the Beat generation of artists emerged out of a shared disillusionment toward restrictive Cold War politics, the performance art of this era, seen primarily in Fluxus events, was nevertheless largely discredited by high society. For instance, in the June 1967 issue of *Artforum*, Michael Fried published "Art and Objecthood," which was critical of art that made use of theater. Claiming "presentness is grace," Fried called attention to "the utter pervasiveness—the virtual universality—of the sensibility or mode of being which I have characterized as corrupted or perverted by theatre."³ This essay was not a simple disagreement with the alternative, activist art of the 1960s but rather served an ideological purpose, attempting to suppress the ideas of the New Left.

A number of artist collectives grew out of this conflict in New York City, emerging as clear alternatives to

the dominant critical narrative of the time:

"Some groups started like clubhouses for edgy artists; some set out to model alternative art economies; some were impelled by urgent political missions. Some groups painted the walls white and hung paintings; some offered performances in abandoned buildings; some organized street demonstrations."⁴

Fluxus, in particular, was an international and national art movement that staged performances from 1962 to 1977 in numerous cities such as Copenhagen, Paris, and Seattle. The political impetus that existed within Fluxus mirrored that of the Beats, since they did not use aggressive action but instead sought to achieve a shared sense of awareness within the context of collective gatherings. During September 1977, Seattle hosted a seminal event in the region's art history, a Fluxus festival organized with the help of the alternative And/Or Gallery. This event was unique because George Maciunas, whom many have referred to as the founder of Fluxus, was a main participant in these events; it was to be the last Fluxfest he would attend prior to his death eight months later. Since then, the experimentalism that was inherent to Fluxus and Beat culture has become the most defining characteristic of Northwest art.

In 1971, for example, such ingenuity surfaced within the performative glass studios at Pilchuck founded by Dale Chihuly, and by the 1980s was exemplified by vibrant venues

like Center on Contemporary Art (CoCA). In short, Seattle was on the road to building its own artistic identity. And just as CoCA began as a collective that hosted avant-garde performances alongside installations of cutting-edge, contemporary art, during the 1990s several collectively minded organizations opened, including such important groups as Oculus Gallery, Collusion Unlimited, FotoCircle, Project 416, and Fuzzy Engine, all of which have since closed or folded as an effect of displacement and the rising cost of rent. These developments, among other factors, have contributed to SOIL now being the oldest art collective in Seattle. Undaunted by change and shifting locales, this collective has managed to sustain its operations without losing sight of its mission. With its recent relocation to the Tashiro-Kaplan Building near Pioneer Square, SOIL continues to be at the forefront of vanguard art, reinvigorating the city with a creative critical conscience reminiscent of the Beats, adding new length to this growing narrative.

1. Jack Kerouac, *The Dharma Bums* (New York: Penguin Press, 1958), p. 221.

2. Julie Ault, ed., *Alternative Art New York, 1965-1985* (Minneapolis: University of Minnesota Press, 2002), p. 38.

3. Michael Fried, "Art and Objecthood," in Gregory Battcock, ed., *Minimal Art: A Critical Anthology* (Berkeley: University of California Press, 1995), pp. 116-147.

4. Julie Ault, ed., *Alternative Art New York, 1965 - 1985* (Minneapolis: University of Minnesota Press, 2002), p. 38.



SELECTED EXHIBITIONS

1995→2004

Arrivals & Departures

home

THE SHOW

HOT SAUCE

SOIL

soil

SOIL

ELECTION HEADQUARTERS

Drawing: an intimate dialogue

THIS IS NOT ART CLASS

INTERFACT

soil

HOT

The Speakeasy Cafe

PRESENT

Phil Stoiber
Ellen Ziegler

in December at SOIL

6 really great
WINTER HANGERS

soil soil

THE SHOW

TICKET

venus

folly

doggie bag

PLEASE EVERYONE

unbecoming

DEAD

SOIL AT LEAD

July 1995

Lead Gallery (1022 1st Avenue)

Curator Marsha Sleeth

Carol Bolt
Jay Bryant
Laurie Cinotto
William Fellows
John Kieltyka
Sean Miller
Martha Parrish
Dave Rainey
Kathleen Stone
Bethany Taylor
Eileen Ward
Mary Zeran

Our first exhibition was at Lead Gallery and included work by SOIL members as curated by Marsha Sleeth. I met Marsha through artists John Kieltyka and Monika Lidman. Sleeth's gallery was a casual place to meet and she was always fun to talk to. She also sold coffee and had her poodle Lucy hanging around so it was always a pleasant meeting spot. Bethany and I lived across the street and enjoyed the shows she put on in her silver hallway gallery and First Avenue window display space.

Lead was directly across the street from the Seattle Art Museum and was a hip little showplace. The Lead show helped us envision ourselves as a group and gave us a taste of things to come. Bethany Taylor and Katy Stone both sold work.



View of opening reception outside Lead

Courtesy of Sean Miller
Photo: Anonymous

The most important outcome of the show was the resulting trust and partnership that happened between Lead and SOIL. Within a year Lead expanded and gave SOIL a sublet on another floor in the Erikson Building. The two spaces expanded one another's audiences and we formed a great relationship. In many ways, SOIL could never have become what it is without the help of Marsha Sleeth and Lead.

Text by Sean Miller

T O P S O I L

August 1995

Diller Hotel, 1220 First Avenue

Curated by SOIL Collective

Organized by Sean Miller & Bethany Taylor

Alex O. Baker
Carol Bolt
Jay Bryant
Laurie Cinotto
William Fellows
Nick Havholm
Elizabeth Jameson
John Kieltyka
Sean Miller
Nora Mukaihata
Dave Rainey
Kathleen Stone
Bethany Taylor
Eileen Ward
Laura Zeck
Mary Zeran

Topsoil was a two-night exhibition held at the Diller Hotel in downtown Seattle, next door to the Seattle Art Museum. We held the opening on the first Thursday of the Seattle Gallery Walk and pulled in a lot of people. It was a great opportunity to get the word out about SOIL. We exhibited in a loft space that we [Sean Miller and Bethany Taylor] were moving into. After leasing the space, we delayed moving in for a week to allow the exhibition to take place.

Nora Mukaihata exhibited a post-pop sculpture of cans with self-designed labels called *Champ/Chump*. John Kieltyka exhibited paintings and digital works. There was a small room that became an ambitious collaborative installation/ collection of found objects and assemblages by Laurie Cinotto, Katy



Sean Miller

Starting and Stopping Points, 1994-1996

Mixed media
60 x 90 in.

Courtesy of the artist
Photo: Sean Miller



Bethany Taylor

Bodies and Borders (zoning), 1995

Photo transfer on wood with surgical tubing
28 x 84 in.

Courtesy of the artist
Photo: Bethany Taylor

Stone, and Eileen Ward. Jay Bryant designed a kitsch toy poster for SOIL based on some of his fuzzy-focus Polaroid imagery. The show acted as a bonding agent for the group and allowed us to promote our intention of finding a space. We also gained some new members.

Such a casual show in an alternative location underscored our philosophy that the collective was more important than the gallery, and that we could put on great shows without a permanent space.

Text by Sean Miller

D E A D

October 1996

82 University Street (Harbor Steps)

Curators

Laurie Cinotto & Sean Miller

Larry Barsness
 Sarah Barsness
 Ryan Bolin
 Dan Corson
 Joe Crookes
 Sara Davies
 Anderson B. English
 Richard Ewan
 Ellen Felsenthal
 Donald Foster
 Scott Greenig
 Jenny Hale
 Lorre Hoffman
 John Kieltyka
 James Leslie
 Monika Lidman
 Margaret Meehan
 Saya Moriyasu
 Dirk Park
 Joseph Park
 R. Eugene Parnell
 Sonja Peterson
 Bellamy Printz
 Samantha Scherer
 Margaret Wagner
 Randy Warren
 Brent Watanabe
 Walter Wright

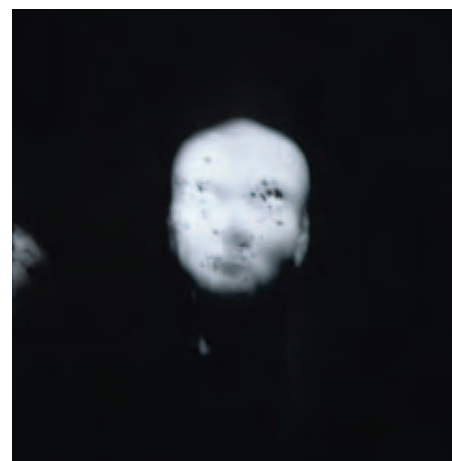
With the *Dead* exhibition we wanted a basic theme that would resonate with local artists. In October, Seattle residents become painfully aware that the seasonal climate has shifted. "Dead" was an iconic, obvious, fun pop title that we thought would pull in some great work. It also acknowledged the onset of winter and the dark, cold, depressing, rainy months that follow. Seattle has such a dark side to its art, comics, music, and writing that it seemed an apt theme.

Dead was one of SOIL's first major exhibitions in terms of the number of exhibiting artists locally and nationally. It was SOIL's third exhibition in the Erikson Building and we wanted a show that could include a lot of local artists and begin forming relationships with new local artists. Laurie Cinotto made a funeral wreath for the opening, Dave Rainey assembled altar installations by spiritual artists who performed ritualized activities, Blair Wilson organized a wall of zine art related to death, Powderkeg Performance Art Group performed, and Chuck Swaim MC'ed the event dressed in a hot pink dress.

Text by Sean Miller



Dead
 Exhibition view
 Photo: Sean Miller



Dirk Park
 Untitled, 1996
 Toned photograph
 20 x 20 in.
 Courtesy of the artist



Joseph Park
 Uproot, 1995
 Oil on canvas
 15 x 15 in.
 Private collection
 Courtesy of the artist
 Photo: Roger Schreiber

ELECTION HEAD-QUARTERS

November 1996

82 University Street (Harbor Steps)

Curators

Bethany Taylor & Blair Wilson

Laurie Cinotto
Nina Frenkel
Tim Gabor
Blair Wilson
Mrs. Cinotto's 2nd Grade Class of Buffalo Elementary School, Buffalo, Iowa

The impetus for Election HEAD-quarters was a sense of political apathy among young Seattle voters. We wanted to generate interest in the political process by presenting work that mirrored the diverse political viewpoints being tossed around prior to the 1996 presidential election. An exhibition of political work, juried by Bethany Taylor and Laurie Cinotto, reflected such issues as gun control, war, immigration, religion, history, civil rights, feminism, apathy, and patriotism.

Blair Wilson organized a wall zine of 2-D Presidential HEAD(s), inherently reflecting a democratic process. It was a non-juried collaborative work: an alternative and all-inclusive gallery of presidents "real or imagined." Local artists, grandparents, K-12 school-children, and anyone interested in the project re-imagined the presidency. Some portraits were critiques of past presidents or presidential candidates; others were alternative presidential portraits such as exalted images of mothers, fathers,



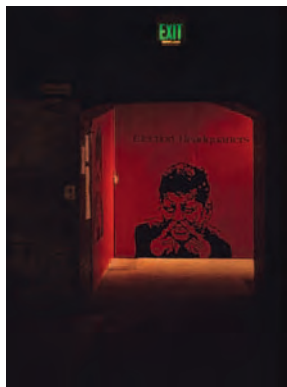
Exhibition views
Photos: Sean Miller

grandparents, heroes, children, artists, and activists, among others.

In addition, local artists and writers contributed inaugural or campaign speeches, State of the Union addresses, "fireside chats", and poetry, much of which was performed at the opening. A very American aesthetic was adopted for the exhibition; a July 4th-style picnic atmosphere with red white and blue Jello desserts and decorations as well as a tongue-in-cheek representation of President John F. Kennedy picking his nose.

As a final addition to the November pre-election activities, SOIL hosted a taping of the well-established politically oriented public access show—"Deface the Nation". The show was presented live at SOIL and aired shortly after on public television.

Text by Bethany Taylor & Blair Wilson



ARRIVALS & DEPARTURES

May 1997

82 University Street (Harbor Steps)

Curators/Artists

William Fellows & Dave Rainey

In May of 1997, Bill and I split the gallery right down the middle. We dubbed our show *Arrivals and Departures*, after two images: a figure from one of Bill's paintings magically ascending skyward, and a man from one of my fuzzy photographs descending the steps of an airplane.

While our materials and imagery were very different, we had an intuitive sense that our work would mix well; we could both be silly, playful, spooky, and, at times, sinister. Bill's paintings felt to me like the devotional scenes of a wacky, vaguely dangerous secret sect, while you could say my pictures were that sect's vacation photos.

There were lots of fleshy obsessions on view that month: bloody fingers, baked chickens, crutches, casts, booze, and other earthly terrors and comforts. Clues to the exact meanings of the pictures were hard to find, which was half the fun. The luscious colors, bright candies, deep pink skin and green fields felt both warm and odd, familiar and savage.

Text by Dave Rainey



Dave Rainey
Untitled (from *Toys and Jokes*), 1997
C-print
20 x 24 in.

Courtesy of the artist
Photo: Dave Rainey



William Fellows
Instructions for Compassion, 1994
Oil on panel
14 x 18 in.

Courtesy of BFD
Photo: William Fellows

INSIDE THE LINING OF THE ERIKSON BUILDING

June 1997

82 University Street (Harbor Steps)

Curators/Artists Craig Miller, Saya Moriyasu, Nora Mukaihata

Installation by Craig Miller, Saya Moriyasu, and Nora Mukaihata

From a review by Jill Conner, *New Art Examiner*, November 1997:

Saya Moriyasu, Craig Miller, and Nora Mukaihata explored the theme of the gigantic in this exhibition, *"Inside the Lining of the Erikson Building."* All of the pieces in this show are collaborations and reflect a mixture of fine art, architecture, and technology. Together, these fields function as one living hybrid. By alluding to the corporeal, this art highlights the importance of the SOIL Gallery space as well as the structure of the Erikson Building.

Entering the dimly lit gallery was like walking into a deep, dark cavity. Inside, various musical sounds were projected throughout the room. Near the opening of the room sat a pile of postcards for the taking, each bearing a different computer image, combining old pictures of the Erikson Building with pictures of art in the show. In one corner, an array of flimsy boards curved up against the wall and down onto

the floor. This grouping of wood lent skeletal-like support to a large conglomeration of inflated latex gloves, tied intricately together so as to resemble a cluster of glands cascading down from the ceiling.

With different pieces assembled on the floor as well as hanging from the walls and ceiling, the size of the room appeared to shrink and visually shift away from an institutional art context toward something that looked more like the interior space of a body. The entrance and walkways took on the characteristics of vital arteries, while the definition of each person who entered metaphorically changed from that of a silent viewer to an important microscopic organism. Without the viewers, neither the art, gallery, nor the building could survive. Ironically, the Erikson Building will soon be destroyed and replaced by modern developments. Therefore, the postcards for this show are each a *memento mori*, a token of remembrance of this fine, historic structure.



Inside the Lining of the Erikson Building, 1997
(installation views)
Wood, latex gloves, rope, Kombucha, composed sound, electric lights, video, paint, water, photocopies, motors, rock tumbler, magnifying glass, rocks, vinyl, fabric, Plexiglas, brick, blue hubbard squash, mushrooms, plastic

Courtesy of the artists
Photos by Craig Miller

WILD KINGDOM

July 1997
 82 University Street (Harbor Steps)
Curators/Artists
 Sean Miller & Blair Wilson

In July 1997 Sean Miller and Blair Wilson presented their two-person exhibition *Wild Kingdom*. Miller and Wilson presented paintings, drawings, video, installation, and performance works. Many of the pieces involved hallucinatory imagery related to hunting, masculinity, science fiction, and

Sean Miller presented oil paintings and *SINK/ING*, a collaborative video installation with Jay Bryant involving five televisions with images of sinks flying like geese in a "V" formation. Miller also presented Liverbrau Beer (a collaboration with Bethany Taylor and Brian Wallace). Liverbrau was a beer company that featured



Jay Bryant and Sean Miller
SINK/ING, 1997
 Video installation
 Courtesy of the artists
 Photo: Sean Miller

animals. The figurative work in the show often revealed a humorous meditation on the angst-filled dysfunctional side of American male identity.

Wilson displayed acrylic paintings of various cartoon-style characters in expressive and contortionist poses as well as fabric relief sculpture characters. In addition, Wilson offered narrative cartoon imagery and paintings created in his "squiggillism" style, and sold his own zine publications.

a giant image of a human liver on every bottle. Each bottle featured a different celebrity liver-spotlight and thus a different image of a famous celebrity substance abuser. Liverbrau was brewed for *Wild Kingdom* by Miller, Wallace, and friends. It was served at the opening and the empty bottles (100 bottles of beer) were displayed on shelves throughout the show. The show was listed by Joe Heim of the *Seattle Times* as one of the top picks for exhibitions in 1997 in his January 1 column "Off the Wall."

Text by Sean Miller



Sean Miller
Robodogbot, 1996
 Oil painting
 60 x 40 in.
 Courtesy of the artist
 Photo: Sean Miller



Blair Wilson
Eye Think Eye Can, 1995
 Acrylic on paper
 11 x 17 in.
 Courtesy of the artist
 Photo: Blair Wilson

LOST NATURALISTS OF THE PACIFIC

November 1997
82 University Street (Harbor Steps)
Curator/Artist R. Eugene Parnell

A multimedia presentation best described as an electronic book, *Lost Naturalists of the Pacific* is a reproduction of an early twentieth century book by French ethnographer and historian Pierre D'amarteau, which describes the lives and lives' work of fourteen naturalist-explorers of the nineteenth century who have been underappreciated or forgotten altogether. The work contains narratives, period photographs, video, and a collection of artifacts associated with the naturalists mentioned in the book.

The presentation of the work in electronic format questions the authenticity of the book and the text itself—and the world it purports to describe, what it means to be exotic, the nature of exoticism, and also the real or the authentic in a work of art. Is the authenticity in the aesthetics of the object, or in its provenance, and if its provenance is later found to be false, does the piece lose its visual appeal because its authenticity is compromised?

The work explores the never-ending subdivision of intellectual territory and transposition of that scientific terrain onto physical locations on the globe. It draws a connection among political colonialism of the nineteenth century, intellectual

territorialism of the twentieth, and the intellectual property debates of the twenty-first century brought about by the rapid expansion of digital information technology.

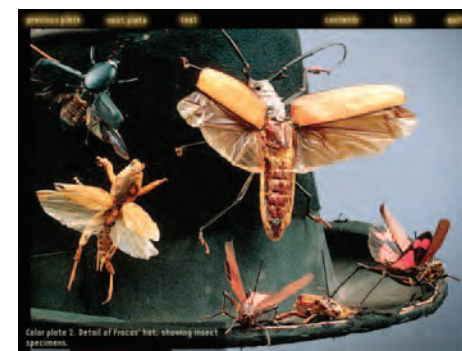
This is an ongoing body of work begun in 1995 while in graduate school at the University of Hawaii. I have spent about four years manufacturing the objects/artifacts, and continue to do so. I finished the first version of the CD-ROM in September 1999; the second edition will be released soon. The SOIL incarnation was the first, and it did not include the CD-ROM/book, although the same narratives were told through the wall text that accompanied the artifacts. I have exhibited subsequent versions of the installation at Kirkland Arts Center in Kirkland, WA, and Commencement Art Gallery in Tacoma, and at the Bellevue Art Museum in 2002.

—R. Eugene Parnell



Above: 'Artifacts' in the *Lost Naturalists* exhibition
Photo: Sean Miller

Below: Images from the electronic book
All images courtesy of the artist



CrOP

1998-1999
(Publication)

Contributors: Jay Bryant, Jill Conner, Lillian Folk, Christian French, Craig Miller, Mark Takamichi Miller, Sean Miller, R. Eugene Parnell, Demi Raven, Bethany Taylor, Blair Wilson

Statement accompanying first issue of CrOP:

CrOP is a publication project created by members of the SOIL artists' cooperative located until September 1998 at 82 University in Seattle. This pilot issue and forthcoming issues are meant to serve as our gallery has within the Seattle art community. We intend this journal to support and encourage growth and dialogue about new and experimental work in the Seattle area. As with the gallery, we will be supporting and following artists and exhibitions outside of our membership as well as exhibitions and ideas that have come from SOIL.



Pages from CrOP Issue Zero, featuring artwork by Erika Langley, Joseph Park, and Blair Wilson; graphic design by Jay Bryant
Courtesy of Jay Bryant



Above: Cover/poster from CrOP Issue Zero. Graphic design by Jay Bryant
Courtesy of Jay Bryant



Cover and pages from CrOP Issue 0.1.
Graphic design by Jay Bryant; cover photo by Jay Bryant; above right photo by Sean Miller
Courtesy of Jay Bryant

G O O D S

June & September 1998

At Bumbershoot and ArtsEdge

Curators

Leslie Clague & Christian French

- Leslie Clague
- Jill Conner
- William Fellows
- Christian French
- Stefan Knorr
- Jesse Paul Miller
- Sean Miller
- R. Eugene Parnell
- Demi Raven
- Sue Anne Rische
- Bethany Taylor
- Megan Trainor
- Sean Vale
- SOIL

Part Claes Oldenburg's "Store," part Digger "Free Store," part interactive theaterperformanceinstallationhappening, *Goods* was a "Corporate enfranchise designed to give the people what they want: *Art you can get™*. At our two select retail distribution venues, ArtsEdge and Bumbershoot, *Goods* consolidated its reputation as the finest purveyor of artproduct in the contemporary Northwest, with literally thousands of happy customers coming through our doors."¹

By entering into an audience stream outside SOIL's gallery space, and by including over fifty artists from throughout Seattle arts community, *Goods* was a playful, inclusive, and wildly successful project. Rather than a pedantic critique of consumerism, *Goods* really was about being commerce, and the realization that there is "No way out of the Mall."² "Guy DeBord, Jean Baudrillard,



Installation view including *Thrift Store Paintings* by William Fellows

and Karl Marx"³ were some of our celebrity spokespeople, helping our shoppers to map their desire against our wares. At the end of the day, buying things, selling things, making things—is this art, or commerce? Two sides of a very old coin. Artists, for whom symbols are stock-in-trade, found in *Goods* an "Idea of the Marketplace™,"⁴ and a warm and welcoming one at that.

Text by Christian French

1. GOODS. GOODS Annual Report, Fall 1998.
2. Friedberg, Anne. *Window Shopping: Cinema and the Postmodern*. Berkeley: UC Press, 1993.
3. Conner, J. Review of "GOODS." *New Art Examiner*, Dec. 1998.
4. French, C., L. Clague, et alia. "If you wanna get it, you gotta buy it." *Artrepreneur*, Oct. 1998.



Bill Wear by Leslie Clague & Christian French
SOIL logo by Leslie Clague
Bumbershoot 1998

Photo: Christian French



Leslie Clague at *Goods*
Photo: Christian French



Exhibition view of *Goods* at Bumbershoot
Photo: Christian French

PLAY/THINGS

December 1998

310 1st Avenue

Curators Laurie Cinotto,
Sean Miller & Demi Raven

Ryan Berg
Jay Bryant
Stephanie Carlson
Laurie Cinotto
Leslie Clague
Amanda Greer
Glen D. Herlihy
Joel Lee
Monika Lidman
Karen Liebowitz
Margaret Meehan
Sean Miller
Leslie Morgan
Zarim Osborn
Dave Rainey
Demi Raven
Cheryl dos Remedios
Susan Robb
Patricia Smith
Lance Thorton
Blair Wilson
Shawn Wolfe
Walter Wright

The toy is the physical embodiment of the fiction: it is a device for fantasy, a point of beginning for narrative. The toy opens an interior world, lending itself to fantasy and privacy in a way that the abstract space, the playground, of social play does not. To toy with something is to manipulate it, to try it out within sets of contexts, none of which is determinative.

—Susan Stewart, *On Longing*
(Johns Hopkins University Press, 1984)



Exhibition view

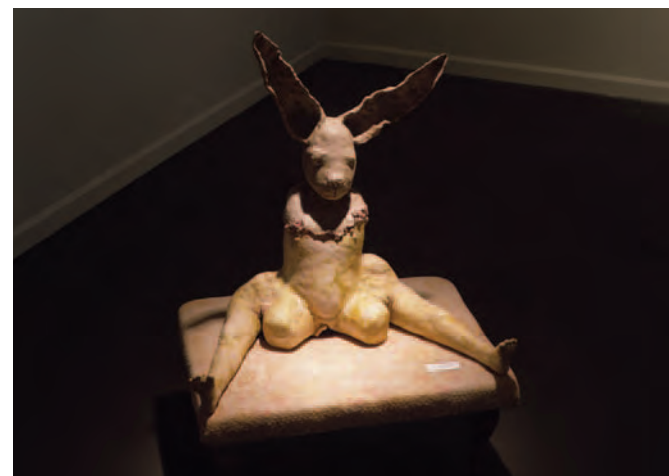
Photo: Ryan Berg

After opening their new space last month, the SOIL art collective held a seasonal think-tank. The result is *Play/Things*, a rich, provocative, funny show... Pieces line the walls, freshly painted with outside polka-dots. Works dominate every corner, sit on stands and litter the floor. It would be hard to repress delight at the sheer assault—of color, wit and an edgy imagination.

—Cynthia Rose, "SOIL's Seasonal Show Built On An Overflowing Bag of Fun," *Seattle Times*, December 1999

Susan Robb
My First Love, 1996
Silver gelatin print
36 x 42 in.

Courtesy of the artist and Platform Gallery



Margaret Meehan
Bunny Love, 1998

Mixed media
2.5 x 3 x 1.5 ft.

Courtesy of the artist
Photo: Ryan Berg

Ryan Berg
Be Someone Else #2, 1998
Mixed media, ceramic
3 x 5 3 ft.

Courtesy of the artist
Photo: Ryan Berg



ACCUMULATE

January 1999

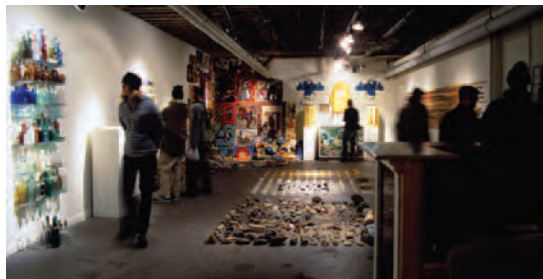
310 1st Avenue

Curator Christian French

Laurie Cinotto
 Karen Faust
 Christian French
 Julie Johnson
 Mark Johnson
 Helen Lessick
 Tim & Debbie McNeil
 Elizabeth Miller
 Chris Mumford
 Demi Raven
 Susan Robb
 Phil Stoiber
 Sean Vale
 Dale Yarger
 Anonymous

Uniquely encapsulating the essence of a moment, a place, a time, possessing a souvenir is much like having a fetish object, a magic vessel in which value is bottled up. A collection is an alternate gambit for conquering an infinite universe; a strategy wherein everything gets folded into the chain of signifiers that acts as a fence or border around an activated space.

Accumulate investigated a third class of activity. The groups presented were accumulations in the sense that while they were generally related to each other (bottles, for example, or letters, or rocks) the process of assembling the collection was often haphazard, spontaneous, or even, once set in motion, unwelcome (apparently, if you have a reputation for collecting something as odd as "Bot's dots," the little yellow or white bumps that



Exhibition view

Photo: Christian French

indicate lines in the road, people begin to add to your collection unasked, even anonymously leaving them at your door-step).

Sean Vale's videotapes of the "Doctor Who" TV series, and Tim and Debbie McNeil's yardstick collection, evince a desire to overcome Space (by measuring it) and Time (the Doctor is of an ancient race of time-travelers tasked with maintaining order). Elizabeth Miller's well-worn handbeaters, my cookbooks, Dale Yarger's candy containers, Susan Robb's teeth and dental molds, the anonymously gathered stack of vintage lunch-boxes, all speak to a more visceral method for controlling the vastness of space: swallowing instead of being swallowed up by. Consumption is literally and metaphorically a strategy for overcoming the anxiety that comes with having lost one's sense of place in the order of things. Not everything in an accumulation makes sense, nor does an accumulation really help us to make sense of anything. Rather they function as material markers of a never-ending natural process, ebbing and flowing without ever fully explaining themselves.

Text by Christian French

SOME FACTS IN NATURE (& OTHER STORIES)

April 1999

310 1st Avenue

Curator/Artist Laurie Cinotto

Some Facts in Nature and Other Stories was built from many years of collecting wall-paper scraps, doilies, crochet squares, illustrations from books, artificial birds, photos, plastic flowers and fruits, trinkets, and treasures. They were all assembled in small 4-by-6 inch collages and sealed in long, compartmentalized plastic bags. Some collages were little stories or secrets, some were decorative patterns, some were objects embellished with embroidery and jewels. There were many images of flowers, birds, trees, water, and weather. All were protected, frozen in time, and made static in plastic. On the floor, personal and domestic objects such as handbags, quilts, afghans, lamps, candelabras, and vases with fresh and fake flowers were similarly sealed in plastic and displayed on paths of pink linoleum tiles.

Some Facts was about the subtle language of personal evidences that may be conveyed by one's mundane belongings. It illustrated the patterns that we create or that surround us in nature and in life.

Text by Laurie Cinotto



Laurie Cinotto

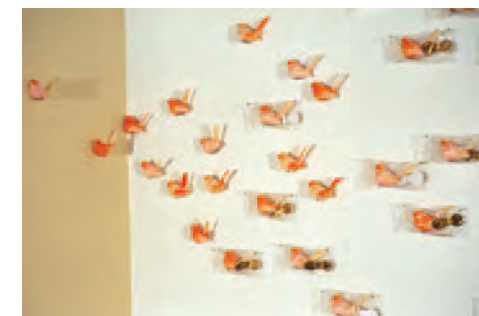
Some Facts in Nature (and other stories), 1999
 (above: installation view; below: details)

Mixed media

Dimensions variable

Courtesy of the artist

Photos: Dirk Park



THE INVISIBLE HAND

July 1999

310 1st Avenue

Curator Sean Miller

Artists

Craig Coleman & Jesse Paul Miller

The Invisible Hand paired the works of Craig Coleman and Jesse Paul Miller. Coleman's work included a suspended panel that allowed viewers to switch on projected imagery associated with capitalist excess. Coleman explained, 'The Invisible Hand' is taken from *The Wealth of Nations* by Adam Smith. [It] refers to the idea that if each person in a capitalist society is concerned only with his/her own self-preservation the economy will be led by an invisible hand and everyone will succeed.

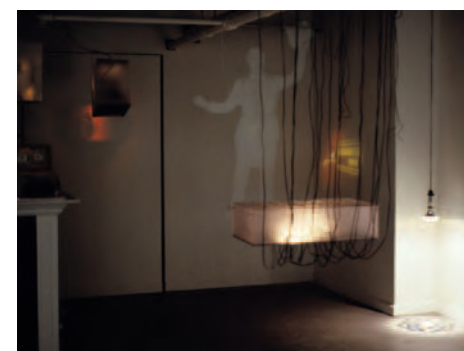
Coleman's projections exposed the dark side of the "invisible hand" mentality. He stated, "Strip malls, tract housing developments, the birth of mega-stores, the wasting of valuable natural resources, and other signs of rapid growth have angered inhabitants of towns and cities that have little control over their city space as large corporations dictate the future of our shared environment." Viewers of the installation were able to interact by activating projections and illuminating the space with images of Blockbuster Video, Hooters restaurants, La-Z-Boy Furniture stores, transparent plastic toys, soap bubbles, vacuum tubes, and other symbols of the U.S. economy.

Jesse Paul Miller exhibited numerous works including *Contemplation Unit* (1999) and *Seeding Device* (1999). Miller said of the exhibition, "These pieces were about reflection and memory, but also concerned with the delivery and processing of information, the beginning of an ongoing investigation into what I call the 'cult of artificiality'—a term I use to describe the manufactured reproduction of nature in the contemporary world." *Contemplation Unit* included a low-frequency sound generated by a hidden, un-grounded amplifier and speaker. By adjusting the amplifier volume one could create and change various visible wave patterns in the pool of colored water on top of the sculpture.

Text by Sean Miller



Above and right: Exhibition views
Photos: Linda Peschong



Left:
Jesse Paul Miller
Seeding Device, 1998
Fiberglass, light, CD player, speakers, sound
Sound engineering/editing assistance by
Scott Colburn and Rob Millis

Collection of Ben & Aileen Krohn
Courtesy of the artist
Photo: Linda Peschong

MEANS/ENDS : PLASTER

April 2000

1205 E. Pike Street

Curators Ryan Berg & Mandy Greer

Ryan Berg
Christian Birnie
Dana Carter
Claire Cowie
Mandy Greer
Matt Greer
Jenny Heishman
Jerry Heniff
Ayumi Horie
Iza Jadach
Rachel Johnston
Laura Keil
Scott Mansfield
Maria Phillips
Susan Robb
Jodi Rockwell
Laura Shope

From a review by Jill Conner,
Art Papers:

Plaster is dirt cheap (compared to marble, stone, or iron); and has a long history associated with fakes, copies, and imitations. The Victoria and Albert Museum has an entire hall devoted to plaster sculptures that were passed off as real, while Fred Meyer has cheap, kitschy, plaster garden statues painted up to look like stone.

Despite all of these “low” associations to the material, many of the artists featured in *Means/Ends* choose to use plaster because of these associations, referring to a larger vein in contemporary art that revels in the quotidian. This show

features work by Chicago artist Chris Birnie, last seen in Seattle at the Henry Art Gallery and the Meyerson and Nowinski 1998 drawing show. One piece by Birnie is made up of tiny light boxes, constructed by pouring molds around individual Christmas lights, shaving down one edge paper-thin and inscribing minute images of Mount Rushmore. For Birnie, Mount Rushmore signifies a monumental endeavor turned into kitschy souvenirs by a society obsessed with mass production. His use of plaster molds references this mass production, while his meticulously executed but absurd routine points to an existential existence where boredom can lead to aesthetic pleasure.

As well as featuring new work by local favorites Susan Robb, Ryan Berg, and Claire Cowie, the show features documentation of performances by New York architect Matt Greer, where Greer shows the interface of architecture and the body through the visceral aspects of wet plaster. Other sloppy, abject uses of the material appear in the work of Polish artist, now working in Los Angeles, Iza Jadach, who creates molds of her body out of clay then fills them with plaster to verify the negative space the human body occupies.



Claire Cowie
Nose Head, 2000
Etching on plaster
6 x 6 x .75 in.

Collection of James Harris
& Carlos Garcia
Courtesy of the artist
Photo: Richard Nicol



Laura Keil
Untitled, 1998
Plaster, clay, lead
7 x 12 x 20 in.

Courtesy of the artist



Iza Jadach
In Between, 1998
(installation view)
Hydrocal and shellac

Courtesy of the artist

VENUS, CUPID, FOLLY AND TIME

September 2000

1205 E. Pike Street

Curator/Artist Mandy Greer

From a review by Frances DeVuono, ArtWeek, November 2000:

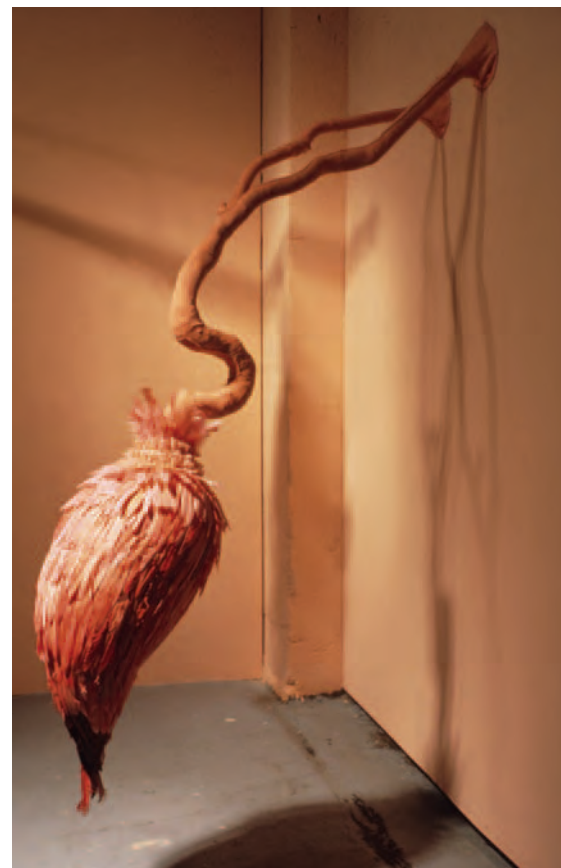
For *Venus, Cupid, Folly and Time* at the SOIL gallery, Greer installed her sculptures with the attention of a set designer. Upon entering the basement space, one is immediately confronted by a pale, peach wall with cloth-covered ostrich-like legs sprouting far out from its surface. The object's uncanny balance alone is of engineering interest. With the long legs ending in a preposterously brilliant collection of feathers, colored an even more saturated peach and pink. Titled *With Love & Squalor*, a turquoise branch is situated next to this form, hoisting a collection of pods made from orange nylon fabric; more pods spill forth onto the floor. The associations are so mixed (humor and camp, with a smidgen of social intimations) that the piece is at once as funny and uncomfortable as an early John Waters film.

In the center is a bear whose fur body seems a little worse for the wear. Titled *Jude*, the stuffed and slightly sickly looking bear stands human-sized on a foot-high circular pedestal. Its long teeth and claws are covered with sparkles and he wears a circus collar. Once again, taking charge of the space, Greer has painted

a decorative circle of pink on the wall behind the bear.

In *Flying Bud*, another branch shape is covered with pink gingham. This one extends outward several feet parallel to the floor and ends in a small bush of gray-black feathers. Greer somehow manages to turn the campiest of images into sensual forms over and over again. In the far back is a white horse made of muslin. His genitals consist of two lace bags trimmed with clear glass beads.

In constructing representations of nature (animals, tree branches) out of all kinds of materials (muslin, leather, synthetics), Greer plays with the nexus between nature as sublime ideal and how we as people manipulate that ideal. But, like Mike Kelley's work in the mid-eighties, Greer's best work taps into something much more immediate. Her stuffed animals with their painted nails and her artificially colored botanical pieces laced with sly sexual insinuation become both ominous and seductive at once. She seems to be exploring the shadowed underbelly of innocence, childhood play and even banality. It is a psychological investigation, not necessarily new, but worth revisiting periodically, and it is a pleasure when it is done so well.



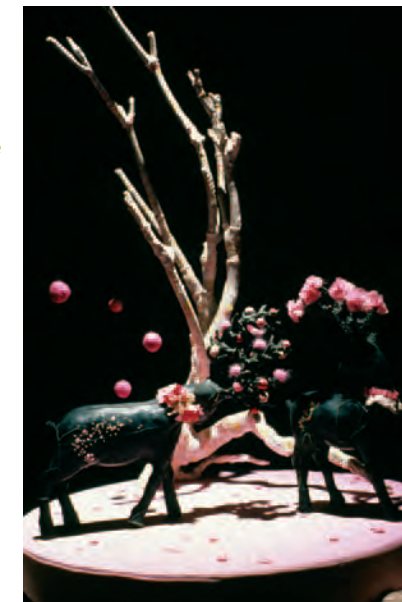
Mandy Greer
Imagined Exotic, 2000

Wood, papier-mâché, feathers, beads
3 x 4 x 6 ft.

Courtesy of the artist
Photo: Mandy Greer

Below and right:
Mandy Greer
Folie a deu, 2000
(details)
Mixed media
Dimensions variable

Courtesy of the artist
Photos: Mandy Greer



AIR SPACE

March 2001

1205 E. Pike Street

Curator/Artist Jenny Heishman

"Sculptures resulting from the artist's fascination with the unknown and partially hidden in life. The scaled-to-the-body sculptures define space with as little material as possible. Materials include paper, Mylar, papier-mâché, polystyrene board, mirror, and light."

—Jenny Heishman

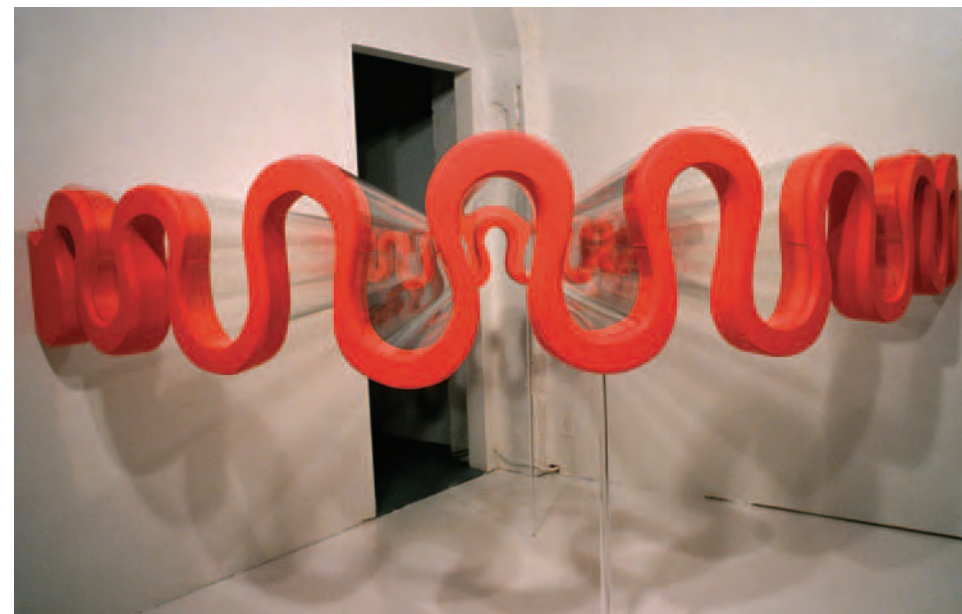
From "Air on the Side of Art", by Emily Hall, The Stranger, March 2001:

Some things only appear to be inexplicable. Animal attraction, it turns out, is due to pheromones, and at last count there are about 30,000 genes determining the same number of things about our bodies, and perhaps our selves. This too can be true in the art world, when work affects you on some level you can't articulate, and this very vagueness struck me in the middle of *air space*, Jenny Heishman's series of sculptural installations at SOIL: I loved the work, but for the life of me could not say why.

When in doubt, look carefully. In the gallery's largest room, *Sliding Scale* travels the whole length of a wall. Long sheets of tracing paper painted with elongated ovals are stretched between the wall and the floor at varying heights, so that they appear to be rising or falling, depending on where you stand. The painted areas, which start at bright yellow and progress by

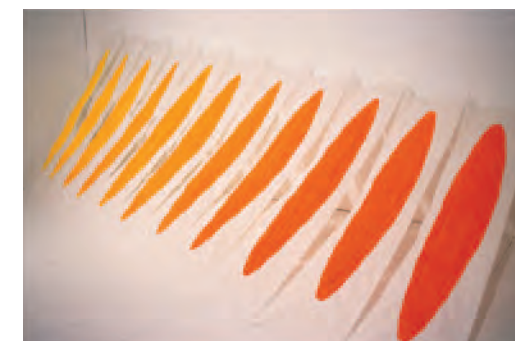
degrees through orange to red, have puckered the paper into long ripples. It's tremendously lovely to look at: the variation in surfaces (rippling paint, smooth paper), the implied kinetic motion of the sheets, the bright, clear colors. In the corner is *Party Favor*, a huge wavy piece of clear Mylar, held in shape by undulating orange polystyrene forms, that appears to be suspended in the air (in fact it's propped up on clear poles). There's something altogether friendly and funny about this work; these days it's rare to see funny out on the town without its constant companion, irony.

Of course, it's not necessary to go in search of pointy-headed reasons to enjoy this work. It can also be quite enough to spend some time in the gallery (preferably when empty) and to feel the way the air shape-shifts around the sculptures, and around you. Ultimately, air space works because you feel safe in Heishman's hands. Her conception of space is fluid, but her vision is solid.



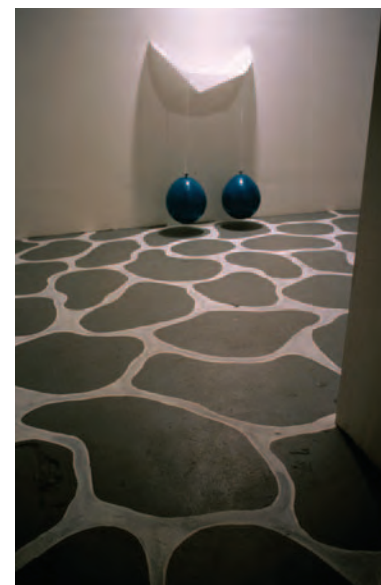
Jenny Heishman
Party Favor, 2001
Polystyrene foam, Mylar, tape, fex paste, pigment
5 x 11 x 4.5 ft.

Courtesy of the artist and Howard House
Photo: Jenny Heishman



Jenny Heishman
Sliding Scale, 2001
Tracing paper, rabbit hide, glue, pigment
Dimensions variable

Courtesy of the artist and Howard House
Photo: Jenny Heishman



Jenny Heishman
Space Divided Space, 2001
Vellum, balloons, gesso
58 x 33 x 20 in.
Room dimensions: 10.5 x 12 ft.

Courtesy of the artist and Howard House
Photo: Jenny Heishman

6 REALLY GREAT ROUND BEAKERS

April 2001

1205 E. Pike Street

Curator Craig Miller

A collaborative exhibition of interactive sculpture and organic architecture.

Tyler Cufley
Paul Davies
Mark Johnson
Craig Miller
Sean Miller
Jake Woland

Exhibition text by Craig Miller:

Procedure for use of dedicated beakers ~10% accurate
7 April 2001

If needed, clean tweezers in DI/ microclean and methanol.

Get blue tray with supplies out.

Connect sockets and turn on vacuum pump (if wand is wet, make sure to dry completely and get all liquid and cuttings into sealed vials before starting—there are three plugs and six sockets). Center chairs opposing the regulated wall. Do not reposition once contact is made since the contact leaves marks in the active area. Open the floor and attach directly to the understructure. Make sure that it is firmly attached by tapping all corners with tweezers before immersing it

in the organic solution.

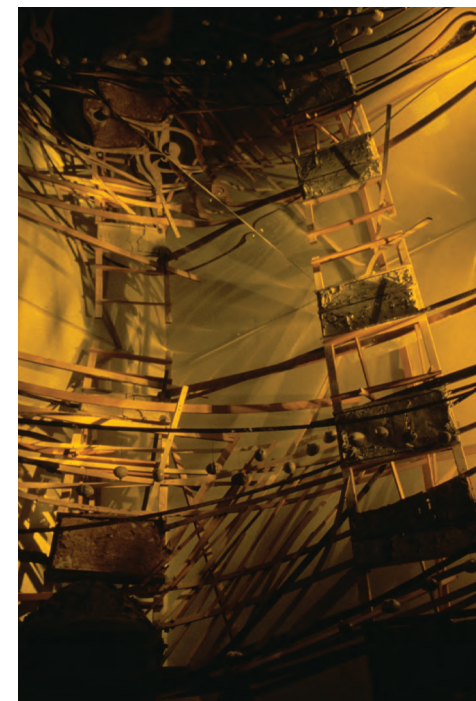
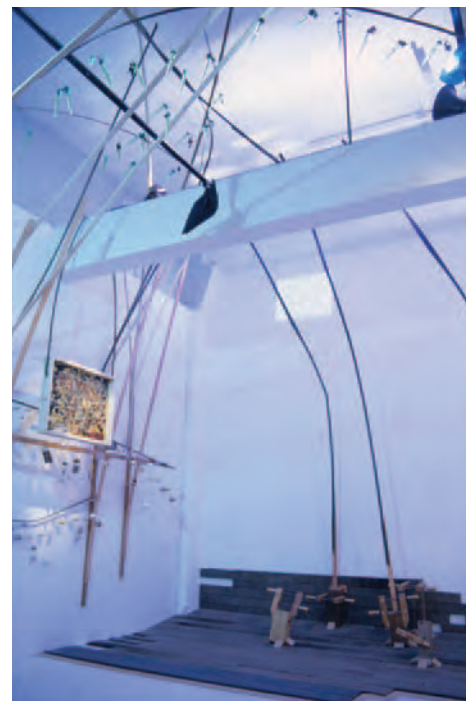
Heat clay (use only the tweezers stored with the glue to touch) in a wooden ladder-form boat on the hot plate under the mirror (setting 3). The temperature should be about 83F as measured by the small coil thermometer. Put a moderate chunk (about 1.5mm) of clay on slide—it should melt rapidly.

Use 4 batteries chained together—this is 90 V. Verify voltages if there is any doubt. Bring positive lead in contact with one corner of the Grass Patch, and then bring negative lead near another corner without making contact with the turf. You should hear bubbles forming as you run your hands across the surface, and should see a color change begin to occur. Move both electrodes to other corners to grow a more even oxide.

Do 3x3 minutes of rinsing of the acetone beaker.

Hang plaster eggs at will.

Do 3x3 minutes of rinsing in the methanol beaker.



6 Really Great Round Beakers
Installation views
Photos: Jeff DeGolier

DOGGIE BAG : A PARTICIPATORY EXPERIENTIAL ART SHOW

December 8-10, 2001

December 15-17, 2001

1205 E. Pike Street

Curator Juniper Shuey

Peter Bill
Annette Foster
Foundation Ki with D.K. Pan
Rebecca Kardong
Doug Jeck
Shio Kusaka
Michael O'Malley
Debbie Reichard
Juniper Shuey
Norma Straw & Angie Harrison

From the original exhibition text by
Juniper Shuey:

Doggie Bag is a series of experiential exercises treading the boundaries between performance and installation. Formatted as two-hour site-particular works, they aim at engaging the viewing public in an active dialogue with the performer, encouraging participation and interaction. These experiences will occur only on these dates, at the listed location.

Weekend 1

Peter Bill will use the sloping entrance to the gallery for his video installation, *Main train station*. Lost in the train station, trains coming and going, a language not understood. The light, shattered, shimmering down; the conductor

whistling a train off; arrival, departure.

Norma Straw and **Angie Harrison** are creating a participatory installation. *Product?* is a two part interactive installation exploring the commoditization of culture. By creating a workshop environment where viewers are the creators and consumers of their own products, we are confronted with the blurring lines between art and design, commodity and creative process.

Juniper Shuey is creating an environment of wind and sound. Using video and performance he is interacting with an image of himself. The physical form and the video connect and disengage from each other, commenting on the interaction of self.

Weekend 2

Doug Jeck's *Gepetto Stupor* is a multi-media installation that combines actual and implied human presence and seeks to explore and diffuse the separations between artist and object, father and sons, man and boy.

Shio Kusaka: An artmaker decides to experiment with how the activity of painting works in a gallery space. The backside of canvas, where all the beyond the surface is, will be revealed to the viewers as something to look at, while an artist paints inside the canvas to see if something transmits.

Foundation Ki and **D.K. Pan** will collaborate to create a performance and installation. Using sensors, sounds, and computer programming they will manipulate the environment that Pan will perform in and viewers will walk through.



Doug Jeck
Gepetto Stupor, 2001

Fabric, sound, artist, plaster, mixed media
Dimensions variable

Courtesy of the artist
Photo: Jeff DeGolier



Foundation Ki
(performed by D.K. Pan)
Transformation 3, 2001
Sugar, sand, metal, wood
Dimensions variable

Courtesy of the artists
Photo: Jeff DeGolier

Juniper Shuey
Self perception, 2001

Video projection, fabric, sound, artist,
latex gloves, mixed media, tea
Dimensions variable

Courtesy of the artist
Photo: Jeff DeGolier



FIRST WAR OF THE NEW MILLENNIUM

May 4-June 2, 2002

1317 E. Pine Street

Curators

Paul Davies & Samantha Scherer

Leslie Clague

Paul Davies

Jack Daws

Jen Dixon

Jason Huff

Cathy McClure

Paul Metivier

Linda Peschong

Samantha Scherer

John Seal

Steve Veatch

Blair Wilson



On September 11, 2001, the United States was attacked by terrorists. In response, artists Paul Davies and Samantha Scherer teamed up to curate a show about the attack and America's subsequent war on terrorism. The show examined American society post-9/11 and explored the notions of national identity and cultural responsibility. *First War* featured twelve local artists with works in video, ceramics, drawing, and sculpture.

Paul Davies: What was lacking in America after the tragedy of 9/11 was any sense of introspection or investigation into just how we found ourselves in such a predicament. America is not a nation that enjoys introspection, or even citizens who ask questions, and that saddens me deeply. *First War* was one of the

few shows that directly confronted the nature of our nation's collective response. I only wish more artists would speak out about the important issues that confront America today.

Samantha Scherer: I feel that it is one of our prerogatives as Americans to speak our minds. At the time, it seemed that nationwide there was an unspoken moratorium on dissent. Normally vocal in their opinions, Americans were silent. Maybe it was out of respect, maybe it was out of fear, maybe a little of both. This show was a forum for artists to give voice to their reaction to the political and social climate after the attacks.



Top left and right:
Paul Davies
Motivational Device for an American Citizen,
2001
(details)

Courtesy of the artist
Photos: Jeff DeGolier

Opposite page:

Jack Daws

Pickled Flag, 2001

(edition of 10)

U.S. flag, vinegar solution, jar

9 x 4 x 4 in.

Courtesy of the artist and Greg Kucera Gallery
Photo: Richard Nicol

Cathy McClure

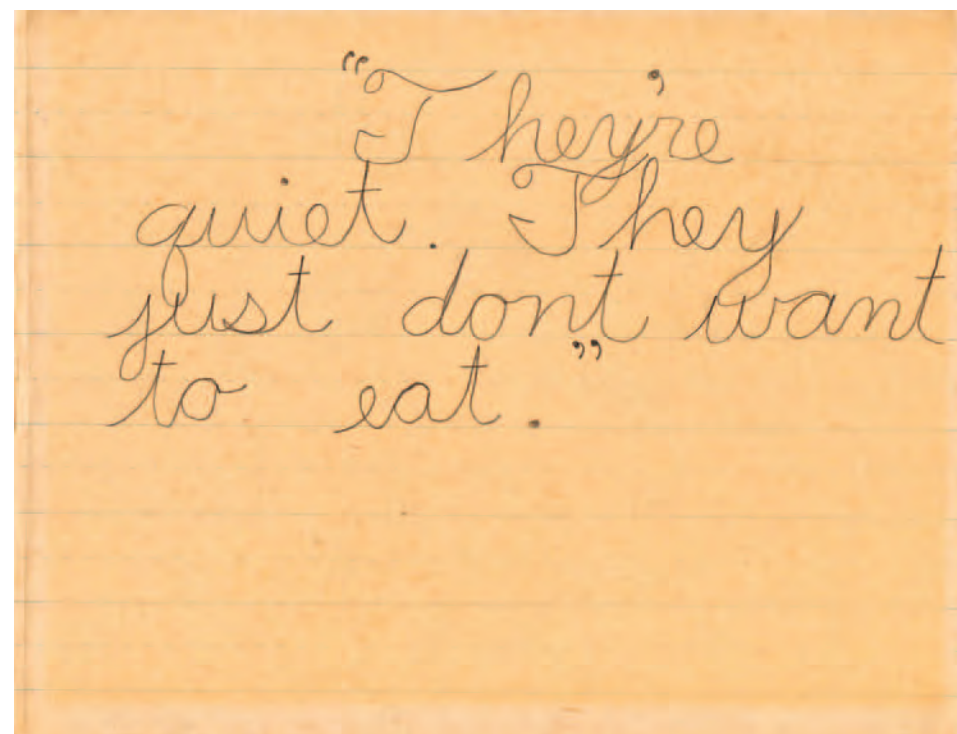
Fearless Leaders Medium, 2002

(detail)

1st grade primer paper, #2 pencil

8.5 x 11 in.

Courtesy of the artist



GUN SHOW

September 2002

1317 E. Pine Street

Curators

Jack Daws & Kiki MacInnis

Clayton Bailey
 Mark Bernstein
 Jim Blanchard
 Nathan Cabrera
 davidmichaellee
 Jack Daws
 Christian French
 Charles Krafft
 Richard Elden Littlefield
 Gene McVarish
 Kiki MacInnis
 Niagra
 Reis Niemi
 Berkeley Parks
 Faith Ramos
 David Rauschenberg
 Petra Swinehart
 Robert The
 Clare Twomey

Gun Show, curated by Kiki MacInnis and Jack Daws, was conceived as a forum for a broad discussion of guns throughout American culture, provoking debate and engendering thinking outside familiar arguments. Popular American culture delivers a steady stream of images and representations of guns from our earliest childhood: Saturday morning cartoons, toys, popular music, even ordinary household appliances are designed to look like guns. It is remarkable, given this richness of association, how often any discussion of guns in the U.S. is limited to the narrowest of terms, expressing only the most extreme positions of the pro- and anti-gun debate.

People's reactions to the show ranged from anger ('the show glorified guns') to irritation ('the frivolity of gun shaped pillows') to appreciation ('very thought provoking') to pure enjoyment of the visual feast of porcelain, glass, paint, wood, photography, prints, steel, and velvet.

Text by Kiki MacInnis



Clayton Bailey
Dueling Pop Guns, 2002
 Brass, aluminum, titanium, corks, goggles, carry case
 12 x 16 x 2 in.
 Courtesy of the artist
 Photo: Clayton Bailey

Robert The
Bible Grenade, 2002
 Bible
 5 7/16 x 3 1/8 x 1 1/8 in.
 Courtesy of the artist
 Photo: Robert The



M U S T A N G S U M M E R

August 2002

1317 E. Pine Street

Curators

Jeff DeGolier & Perla Sitcov

Jack Daws
Jeff DeGolier
Max Galesi
Chris Grant
Kelly Kempe
Bran Meade
John Seal
Perla Sitcov
Kiki Smith
Megan Szczecko
Thin Ice
Edward Weston
Andy Zapata

Through a panorama of photography and sculpture, the works in this show are based on the idea of the contrived. The participating artists play on the notion of the obviously planned and calculated through varying methods, whether revealing the artistic process or demonstrating a meticulously planned artistic scenario.



John Seal

I Get Turned-On Every Time She Says Goodbye, 2002

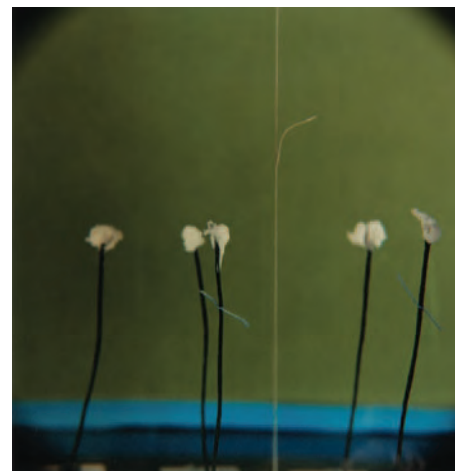
Inkjet print

24 x 36 in.

Courtesy of the artist

"*Mustang Summer* is built around the idea of contrivance (what's more contrived than the isolation of objects inside white walls?); but the hook is that it isn't the usual kind of smartyboots use and abuse of deliberate artifice. *Mustang Summer*, which is largely made up of photographs, assumes we already know that art (and particularly photography) tells truth slant, as the poet said, and proceeds with earnestness to look at the game that is the artist's work."

—Emily Hall, *The Stranger*,
August 2002



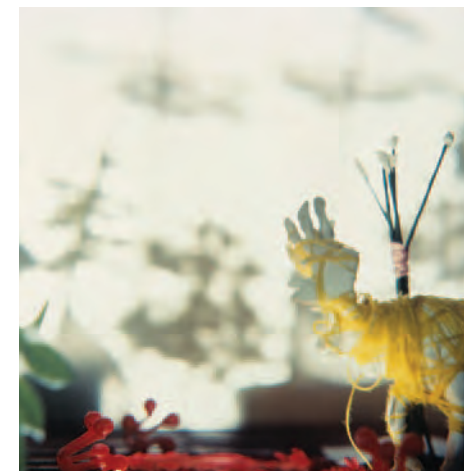
Perla Sitcov

Duncan Hines, 2002

C-print

20 x 24 in.

Collection of D. Lewis
Courtesy of the artist



Perla Sitcov

Lake Superior, 2002

C-print

20 x 24 in.

Collection of D. Lewis
Courtesy of the artist



Jeff DeGolier

A Very Nice Pace (Detail 7), 2002

C-print on aluminum

5.5 x 5.5 in.

Collection of D. Lewis
Courtesy of the artist



Jeff DeGolier

A Very Nice Pace (Detail 5), 2002

C-print on aluminum

5.5 x 5.5 in.

Collection of D. Lewis
Courtesy of the artist

OF SUSTENANCE, SECRETS AND TWO GIRLS

January 2003

1317 E. Pine Street

Curators/Artists

Jodi Rockwell & Toi Sennhauser

Food brings us together. Families and friends get together and bond over it. Purveyors and consumers clash because of it. Food has united the sculptural visions of Jodi Rockwell and Toi Sennhauser for this exhibition. They chose food as a sculptural medium for many reasons:

- It defines culture and class.
- It has history.
- It has politics.
- It contains symbolic meaning.
- It contains secrets.
- It shapes our bodies.
- It is erotic.
- It is sculpted by desire.
- It is a means of self-expression.
- It can cause death.
- It is life.

In the feast of installations contained here, food acts as an artistic voice as it decays, grows, and continuously changes. Whether the items speak of physical or emotional sustenance, whether they bespeak cultural heritage or personal memory, the show is a product of two women from very different backgrounds.

Rockwell is interested in the behavior of the materials as they interact with each other, creating a metaphor for human relationships, the body, and/or physical geology.

For Sennhauser, the artistic process is not complete until the viewer has interacted with it, thereby bringing a necessary layer of meaning to pieces that propose mouth-to-mind psychological queries and the digestion of interpersonal tensions.

Both artists use the temporal quality of the material as a metaphor for life itself. Rockwell and Sennhauser have clear intentions for these "experiments," but both realize that they may leave the experience with an entirely altered set of questions. At the dawn of the New Year they've prepared a garden of new beginnings that will morph throughout the coming weeks, ripening, rotting, growing, and perhaps even forgiving.

Exhibition text by Jodi Rockwell

Jodi Rockwell
Spring Thaw, 2003
Sugar, molasses, ice,
marine supplies, wood
15 x 16 x 12 ft.

Courtesy of the artist
Photo: Casey Kelbaugh



Toi Sennhauser
Cellf, 2003
100 eggs, Plexiglas

Courtesy of the artist
Photo: Casey Kelbaugh



SIMPLE BEHAVIOR / TOMORROWLAND

April 2003
 1317 E. Pine Street
Curators/Artists
 Yuki Nakamura, Claude Zervas

SIMPLE BEHAVIOR: Yuki Nakamura

In my work, I explore the element of tension: from a basic tension implicit in the visual narrative to more complex states of tension between materials and forms. The process involves casting multiple elements of simple forms, which assembled together form the final piece expressed through added dimensions of repetition, order, chaos, and structure. By juxtaposing the highly polished porcelain components and the blank space with the ethereal qualities of light and shadow, my work attempts to create spaces where viewers' senses transcend sight, experiencing the spaces through their bodies in an individual way.

—Yuki Nakamura



Yuki Nakamura
Modified Drops, 2003
 Porcelain, wood, latex paint
 24 x 16 x 8 in.
 Courtesy of the artist and Howard House
 Photo: Yuki Nakamura



Yuki Nakamura
Red Stair, 2003
 (detail)
 Porcelain, wood, latex paint,
 resin, pigment
 16 x 24 x 4 in.
 Collection of Burton & Emily Holt
 Courtesy of the artist and
 Howard House
 Photo: Yuki Nakamura



Yuki Nakamura
Island Pillow, 2003
 Porcelain, glaze
 10 x 20 x 3.5 in.
 Collection of Dennis Braddock
 & Janice Niemi
 Courtesy of the artist and
 Howard House
 Photo: Richard Nicol

TOMORROWLAND: Claude Zervas

These images are derived from found photographs, extracted using a digital microscope to sample very small sections of faded transparencies, essentially focusing a powerful zoom lens on a static scene from the past; a kind of retro-surveillance. Tomorrowland is a fabricated post-historical ideal, a place where the social is highly influenced by the sublimation of technology. This series is a storyboard of that manipulation.

—Claude Zervas



Claude Zervas
Family 3, 2003
Family 4, 2003
 Digital pigment prints
 on watercolor paper
 8 x 9 in. each
 Courtesy of James Harris Gallery

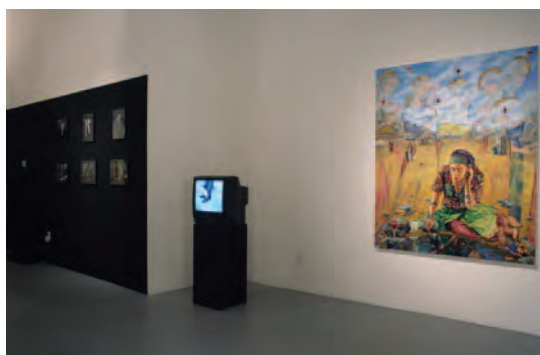
DRESS ME UP

May 3-June 1, 2003
1317 E. Pine Street
Curator Karen Liebowitz

Nicole Agbay Cherubini
Donna Conlon
Linda M. Ford
Mary-Beth Gregg
Karen Liebowitz
Nicola Lopez
Rachel Schuder

Organized by seven artists who met while they were residents at the Skowhegan School of Painting and Sculpture in Maine during the summer of 2002.

After 25 years of Madonna, some of her lyrics have inevitably made their way into the ongoing dialogue of cultural production. The title "Dress Me Up," a twist on one of her early songs, aptly expresses the premises that connect the works in this exhibition. These three words embody ideas of costume, transformation, masquerade, adornment, theater, identity, power, and play. In addition, within our culture, artifice is often looked upon as negative, empty, and false, while the "natural" is deemed pure, authentic, and real. The work plays within this dichotomy; the masquerade becomes subversive and the façade is explored as a tool of power and communication. These artists challenge the above discourse through a variety of media (painting, sculpture, photography, installation, video, and printmaking). They each take notes or prisoners from "Dress Me Up" and put forth what ranges from subtly subversive to overtly



Exhibition views
Photos: Dirk Park

political, feminist work allowing for a re-evaluation of our cultural and societal concerns.

Text by Karen Liebowitz

COLLECTIONS AND CREATIONS

August 26-September 1, 2003
Bumbershoot, Seattle Center
Curator Randy Wood

Debra Baxter
Jana Brevick
Helen Curtis
Claire Johnson
Kelly Kempe
Karen Liebowitz
Margie Livingston
Kiki MacInnis
Bret Marion
Monica Miller
Yuki Nakamura
Jodi Rockwell
Samantha Scherer
Toi Sennhauser
Juniper Shuey
Carrie Whitney
Randy Wood
Claude Zervas and Chris Zervas

Artists' workspaces are cluttered not only with the tools of their trade but various collections from which they derive inspiration. Some collections are formal, such as carefully labeled fossils under glass and others are considerably less, like a stack of dog-eared fashion magazines.

Collections and Creations examines the relationship between that which an artist accumulates and that which an artist creates, showcasing collections and art by the diverse group of artists who make up SOIL. The exhibition is divided into sections for each artist. Each section includes a sample of the artist's collection, examples of



Installation by Randy Wood
Courtesy of the artist
Photo: Jennifer Zwick

their work, and a statement by the curator on the relationship between their collection and work. In some of the work, the influence of their collections is obvious, while in others it is not.

Text by Randy Wood

SPECIMEN : INVESTIGATING NATURE

November 2003

1317 E. Pine Street

Curators Debra Baxter, Margie Livingston, Daria Tavoularis

Debra Baxter
Kim Bennett
Mandy Greer
Sarah Hoffman
Margie Livingston
Ana Lois-Borzi
Margaret Meehan
Daria Tavoularis
Rachael Weinstein

Debra Baxter makes clouds from large powder puffs she sews together into a billowing white mass, a contribution to the evolving school of mundane minimalism.

She's one of nine artists, all women, featured in an exhibit at SOIL titled "Specimen: Investigating Nature."

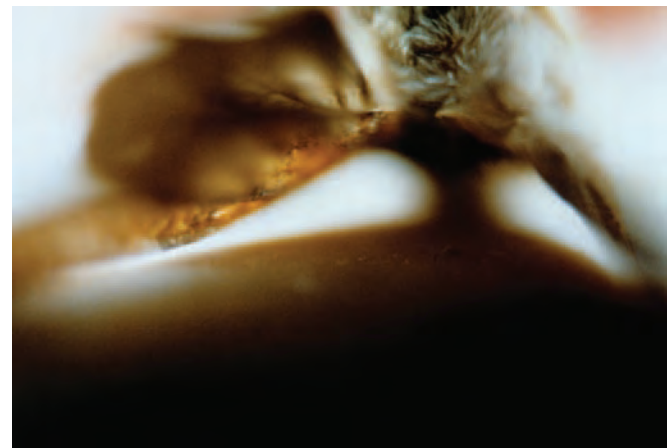
Daria Tavoularis imperfectly rehabilitates wrecked things: broken ceramic coils bandaged with bits of sock, and fake rocks and boulders covered in the fabric of old sweaters. Since in her aesthetic philosophy there is no nature to save, she's bent on saving its simulations.

Mandy Greer pushes bad taste into the exalted realm of the fantastic. Like Tavoularis, Greer pushes what is ugly until it reverses itself into a new kind of beauty. Ana Lois-Borzi is a generation younger than Mike

Kelley, who startled the art world in the 1980s with sculptures made of mounds of discarded stuffed animals. Lois-Borzi is working with fragments of discarded stuffed animals. The smaller she makes them, the more evocative they are.

Margaret Meehan contributes a wall of doilies, each brimming over with a sense of a constricted life. Sarah Hoffman photographs nature close up. The closer she gets, the more abstract her findings. Kim Bennett paints peaches in watercolor hanging on unlikely boughs, reasoning that "the dream world is easier to get around in." Painter Rachael Weinstein has reduced trees to an almost invisible geometry, while painter Margie Livingston turns them into bits of barbed wire. The cream of Livingston's field, in oil on canvas, serves as a consolation.

Text by Regina Hackett



Sarah Hoffman
Moth, 2001
Color photograph
16 x 20 in.
Courtesy of the artist

Mandy Greer
Untitled (pink, white & green trophy), 2003
(detail)

Fabric, wood, clay,
papier-mâché, glitter
2.75 x 1.5 x 2 ft.

Courtesy of the artist
Photo: Mandy Greer



Debra Baxter
Formation #2, 2003
Powder puffs, thread,
snaps
40 x 25 x 18 in.

Courtesy of the artist
Photo: Richard Nicol

FLASHPOINT

February 2004

1317 E. Pine Street

Curated by SOIL

Jana Brevick
Buddy Bunting
Dan Dean
Thom Heilesen
Claire Johnson
Casey Keeler
Margie Livingston
Kiki MacInnis
Bret Marion
Demi Raven
Samantha Scherer
Randy Wood
Jennifer Zwick

Flashpoint is a select survey showcasing recent work produced by the current members of SOIL, from subtle to high-voltage and everything in between.

Excerpted from a review by Suzanne Beal, ArtDish.com:

For any pyromaniacs out there, please put the kerosene back in the garage. Flashpoint, the current show at SOIL, makes good use of an ignition metaphor, without the potential havoc. Designed as a showcase for its associates, *Flashpoint* demonstrates the diversity of its members' vision while remaining faithful to its cutting edge intentions. The individual works in the show push the limits of combustibility—while no work oversteps obvious boundaries, most toe the line in a daringly agreeable manner.

Claire Johnson's *Ecstatic States* depicts the eventual erotic thrill—and as far as I know, artistically unexplored domain—of cutting (more clinically known as “self-injurious behavior”). Randy Wood, inspired by visionary cartoonist Jim Woodring, has created dreamlike, foreboding scenes with watercolors of snakes and their premonitions of a leaping creature. Heilesen's *101 Sunsets* race epileptically past, aggressively presenting the glibness of its subject matter through speed and repetition.

The flashpoint of turpentine is 95 F. That of linseed oil is 200 F. SOIL's readiness to consider the flashpoint of art is at the core of this exhibit.



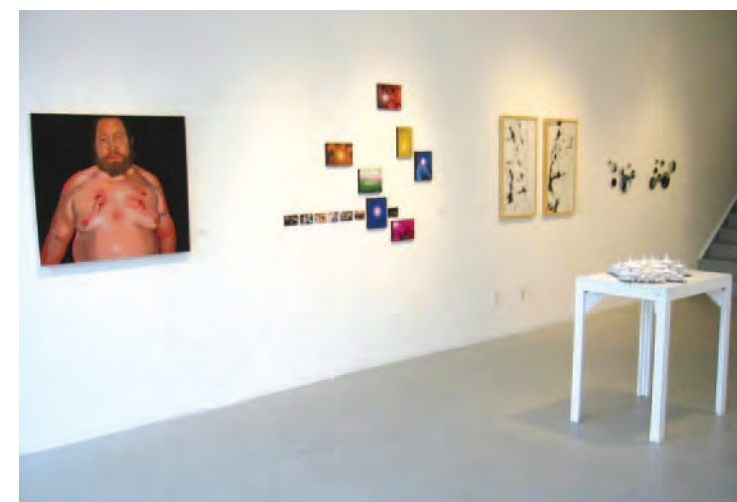
Thom Heilesen
101 Sunsets/101 Love Songs, 2004

(installation view)

DVD video projection, picture frame, stereo audio

Approx. 48 x 36 in.

Courtesy of the artist
Photo: Thom Heilesen



Flashpoint
Exhibition view

Photo: Demi Raven

MASQUERADE

September 2004

112 3rd Avenue S.
(Tashiro-Kaplan Building)

Curator Bret Marion

Debra Baxter
Kristen Becker
Jana Brevick
Buddy Bunting
Helen Curtis
Chris Engman
Thom Heilesen
Claire Johnson
Margie Livingston
Kiki MacInnis
Yuki Nakamura
Nicholas Nyland
Samantha Scherer
Toi Sennhauser
Randy Wood

A binder with the curator's essay, titles and prices of the work, and artists' resumes

A binder for visitors to register themselves and their feedback

A desk plate with the word security in reverse

A mirror on the wall behind the desk, reflecting the desk plate so it reads correctly

A press release about a show of self-portraits

Ingredients

The myth of Narcissus and Echo

A gallery

Artists' interpretations of the genre: self-portrait

The art hanging about 8' to 10' from the floor, organized in two groups: the body (Narcissus) and the place (Echo)

Security cameras at the same level as the art

A security guard's desk

A black and white security monitor, fed images from the cameras

Just Add Water

When Regina Hackett of the *Seattle P-I* visited Masquerade, she said that the gallery looked like it was braced for a flood. That flood invariably arrives when a moment has passed, where an experience transforms into a reflection.

Some of the ingredients were planned; others, a chemical reaction of sorts. Some people loved the show, some hated it, some both—which was Narcissus' experience, I speculate.

—Bret Marion



Images by Bret Marion

LIST OF EXHIBITIONS

July 1995

SOIL at Lead Curated by Marsha Sleeth

Carol Bolt
Jay Bryant
Laurie Cinotto
William Fellows
John Kietlyka
Sean Miller
Martha Parrish
Dave Rainey
Kathleen Stone
Bethany Taylor
Eileen Ward
Mary Zeran
SOIL's first exhibition, introducing Seattle to a cooperative of artists who are "Redefining our place on Earth..."
Lead Gallery, 1022 1st Avenue

August 1995

Topsoil Curated by Sean Miller

Alex O. Baker
Carol Bolt
Jay Bryant
Laurie Cinotto
William Fellows
Nick Havholm
Elizabeth Jameson
John Kietlyka
Sean Miller
Nora Mukaihata
Dave Rainey
Kathleen Stone
Bethany Taylor
Eileen Ward
Laura Zeck
Mary Zeran
"TOPSOIL is an all too brief glimpse of work by 13 members of the new Seattle artists' cooperative, SOIL, as we seek firmer ground."
1220 1st Avenue

January 1996

SOIL @ The Speakeasy Café: An Online & "Real Time" Exhibition

Beth Almanza
Alex O. Baker
Carol Bolt
Jay Bryant
Laurie Cinotto
William Fellows
Nick Havholm
Elizabeth Jameson
Craig Miller
Sean Miller
Nora Mukaihata

Matt Ontiveros
Martha Parrish
Dave Rainey
Kathleen Stone
Bethany Taylor
Eileen Ward
Laura Zeck
Mary Zeran
Speakeasy Café

February 1996

V-Day Art Auction (SOIL Valentine's Day Auction & Sale)

Curated by Laurie Cinotto, Elizabeth Jameson & Nora Mukaihata
To support SOIL artists and the Rainier Community Center Youth Art Programs
619 Gallery, 619 Western

June 1995

SOIL at The Wonderful World of Art

Curated by Walter Wright
Beth Almanza
Alex O. Baker
Carol Bolt
Jay Bryant
Laurie Cinotto
William Fellows
Nick Havholm
Elizabeth Jameson
Nora Mukaihata
Matt Ontiveros
Craig Miller
Sean Miller
Martha Parrish
Dave Rainey
Kathleen Stone
Bethany Taylor
Margaret Wagner
Eileen Ward
Laura Zeck
Mary Zeran
The Wonderful World of Art, Pioneer Square

August 1996

IS PLACE & Acts of Collecting: A Collaborative Installation

All members included
Investigated the personal histories of 20 artists that overlapped visually, personally, and artistically.
Grand opening of the new space at the John Erikson Building.
82 University St.

August 1996

Blue

All members included
Phinney Ridge Community Center

September 1996

SOIL Invitational

Sarah L. Barsness
Sharon Birzer
Byron Clerx
Andy English
Renee Erickson
Steve Fors
Lillian Gordley
Lonnie Holley
Monika Lidman
John Lin
Darren Newby
Deidre Prosen
Dan Trythall
Anne Whelan
Each SOIL member invited a friend or artist to be in the show.
82 University Street (Habor Steps)

October 1996

Dead

Curated by Laurie Cinotto & Sean Miller

Larry Barsness
Sarah Barsness
Ryan Bolin
Dan Corson
Joe Crookes
Sara Davies
Anderson B. English
Richard Ewan
Ellen Felsenthal
Donald Foster
Scott Greenig
Jenny Hale
Lorre Hoffman
John Kietlyka
James Leslie
Monika Lidman
Margaret Meehan
Saya Moriyasu
Dirk Park
Joseph Park
R. Eugene Parnell
Sonja Peterson
Bellamy Printz
Samantha Scherer
Margaret Wagner
Randy Warren
Brent Watanabe
Walter Wright
Multiple artists presented their viewpoints on death

Living Altars

Curated by Dave Rainey

Arturo Artovez
Alan Cornmesser
Haragano
Leon Reed
Thundercloud
5 artists, 5 altars, 5 spiritual perspectives

The Exact Dimensions of Hell

Curated by Brad Angell & Blair Wilson

Brad Angell
Blair Wilson
Zine materials, poetry, prose, comics, and high weirdness all crammed onto one wall forming a giant "Gothick Wall Zine"
82 University Street (Habor Steps)

November 1996

Election HEAD-quarters Curated by Bethany Taylor & Blair Wilson

Laurie Cinotto
Nina Frenkel
Tim Gabor
Blair Wilson
Mrs. Cinotto's 2nd Grade Class of Buffalo Elementary School, Buffalo, Iowa
82 University Street (Habor Steps)

December 1996

CALX

Phil Stoiber
Ellen Ziegler
Latin for "chalk," CALX consisted of installations using chalk and found materials.
82 University Street (Habor Steps)

January 1997

Illuminatus Curated by Michelle Gantz & Mary Heagle

Dan Corson
Susannah Elkin
Christian French
Michael Krause
Susan Langlois
James Mansor
Saya Moriyasu
R. Eugene Parnell
Michael Ricciardi
Dawn Samuelson
Ellen Ziegler
Work by artists who use light

as a medium

82 University Street (Habor Steps)

January 1997

Powder Keg Performance Art

A Tribute to Joseph Beuys
82 University Street (Habor Steps)

February 1997

Dehesive

Carol Bolt
Martha Parrish Bush
Jaq Chartier
82 University Street (Habor Steps)

March 1997

Susanna Elkin: Enough

Mary Zeran: The Source of it All

82 University Street (Habor Steps)

April 1997

Beeswax

Curated by Ellen Ziegler

Jaq Chartier
Susan Dory
Aileen Gagney
Deborah Goldman
Katrina Miller
Kenna Moser
Issa Parker
Garnett Puett
Anna Siems
Ellen Sollod
Phil Stoiber
Ellen Ziegler
Susan Zoccola
"Beeswax" invited 2-D and 3-D artists who use the material in some aspect of their work. The exhibit's opening featured a bee-keeper, courtesy of the Northwest Beekeepers' Association, who brought his hive of bees and answered bee-related questions.
82 University Street (Habor Steps)

May 1997

Arrivals & Departures

New Paintings and Drawings by William Fellows; New Work by Dave Rainey

Also "Trench" performance project by Allison Kyner
82 University Street (Habor Steps)

June 1997

Inside the Lining of the Erikson Building

Craig Miller
Saya Moriyasu
Nora Mukaihata

The Art Girls

Stephanie Carlson
Laura Keil
Margaret Meehan
Maki Tamura

Payments Acceptance Corporation

Jeff McGraff

Allison Kyner

Special Projects room: sculpture and etchings
82 Street (Habor Steps)

July 1997

Wild Kingdom

Sean Miller
Blair Wilson
"Brought to you by SOIL & Liverbrau Beer"
82 University Street (Habor Steps)

August 1997

Works On Paper

SOIL Members
SOIL's 1st Anniversary

Laurie Cinotto and Eileen Ward: Spurensicherung

Shadowboxes inside books made of organic materials

Ron Hudson: Jazz Photographs

The Zine Fiend Festival

82 University Street (Habor Steps)

August 1997

Kathleen Stone: In the Space Between

An installation at SOIL

Linda Herritt: Short Fiction

82 University Street (Habor Steps)

October 1997**Push**Curated by **Re-Cheng Tsang**Yuki Nakamura
Julie Shin
Re-Cheng Tsang
Ceramic sculptures**More than Words Can Say**
Curated by **Helen Lessick**Deborah Lawrence
Helen Lessick
Erin Shie Palmer
Susan Seniuk
Kay Sluslarenko
5 women artists who use text in their work

82 University Street (Habor Steps)

November 1997**New Works By New Members**Christian French
Dirk Park
Carrie Pollack
Demi Raven
Sue Anne Rische**R. Eugene Parnell: Lost Naturalists of the Pacific**

82 University Street (Habor Steps)

December 1997**w/**Jay Bryant
Bethany Taylor
Video, photography, and mixed media

82 University Street (Habor Steps)

January 1998**Glass Island Revisited**
Curated by **Anatole Russell-Ingram**Daniel Jolliffe
Niki Lederer
Josh Lovelace
Yvette Poorter
Anatole Russell-Ingram
Colin Zaug
Reflections on an abandoned Robert Smithson art project from 1969, which was halted due to environmental concerns that it raised

82 University Street (Habor Steps)

February 1998**On the Line**Ingrid Percy
Ellen Fullman
Phil Stoiber
82 University Street (Habor Steps)**March 1998****New People**Stephanie Carlson
Leslie Clague
Karen Liebowitz
Yuki Nakamura
Lynn Rosskamp
Patricia Smith
New members exhibition**Montana**Christian French
Sean Vale
Sean Vale showed monoprints inspired by Montana; Christian French showed mural-sized prints of the Montana horizon, taken through a moving vehicle.

82 University Street (Habor Steps)

April 1998**Ruth Marie Tomlinson: Gravity**

An installation of weighty sculpture

Mary Zeran: Ascension

An installation using dirt and living plants

Saya Moriyasu: Interior (A Room For Visual Woman)**Carrie Pollack: Inner Dimensional Painting Installation**

82 University Street (Habor Steps)

Well-Being and Major Disorders
Curated by **Craig Miller & Sean Miller**Laurie Cinotto
Craig Miller
Sean Miller
Saya Moriyasu
Kathleen Stone
Bethany Taylor
Eileen Ward
This multimedia installation was a visual exploration of how various manufactured materials and architecture relate to human physicality. ILK, Denver, Colorado**Encasements, Out of Body Experiences... And Affordable Comforts**Jay Bryant
Christian French
Sean Miller
Saya Moriyasu
Joe Park
R. Eugene Parnell
Dave Rainey
Demi Raven
Sue Ann Rische
Bethany Taylor
Colin Zaug
Mary Zeran
UMC Art Gallery, University of Colorado Boulder**May 1998****Residual Traces/Resident Shadows: An exploration of memory**Curated by **Christian French, Sean Miller & Demi Raven**Erika Berg
Elizabeth Bours
Albert Chong
Laurie Cinotto
Jon Haddock
Nick Havholm
Cara Jaye
John Kieiltyka
Jason Kittle
Erika Langley
Helen Lessick
Michelle Levesque
Karen Liebowitz
Monika Lidman
Kristin Lucas
Sue Mark
Margaret Meehan
Charlotte Meyer
Katrina Miller
Gilbert Neri
Dirk Park
Anat Pollack
Demi Raven
Susan Robb
Regina Rubin
Matt Sellars
Julia Shin
Patricia Smith
Alex Sweetman
Meghan Trainor
Melanie Walker
Eileen Ward
Jennifer Greisz West
Tony White
Ladan Yalzadeh
Colin Zaug**The Show**

Sean Miller

Thrift Store Paintings

William Fellows

82 University Street (Habor Steps)

June 1998**Goods / ArtsEdge Festival**
Curated by **Leslie Clague & Christian French**Leslie Clague
Jill Conner
William Fellows
Christian French
Stefan Knorr
Jesse Paul Miller
Sean Miller
R. Eugene Parnell
Demi Raven
Sue Anne Rische
Bethany Taylor
Megan Trainor
Sean Vale
SOIL
Seattle Center**Stephanie Carlson: Le Show, New La La****Yuki Nakamura: Dirt****David Nechak: An Installation****Bradd Skubinna**

82 University Street (Habor Steps)

July-August 1998**Art Galore**

SOIL Group Show

Well-Being and Major DisordersLaurie Cinotto
Craig Miller
Sean Miller
Kathleen Stone
Bethany Taylor
Last show at Harbor Steps location. Well Being originally installed at ILK Gallery in Denver.

82 University Street (Habor Steps)

November 1998**Cara Jaye: Against Gravity**
Curated by **Sean Miller**

310 1st Avenue

December 1998**Play/Things**Curated by **Laurie Cinotto, Sean Miller & Demi Raven**Ryan Berg
Jay Bryant
Stephanie Carlson
Laurie Cinotto
Leslie Clague
Amanda Greer
Glen D. Herlihy
Joel Lee
Monika Lidman
Karen Liebowitz
Margaret Meehan
Sean Miller
Leslie Morgan
Zarim Osborn
Dave Rainey
Demi Raven
Cheryl dos Remedios
Susan Robb
Patricia Smith
Lance Thorton
Blair Wilson
Shawn Wolfe
Walter Wright
310 1st Avenue**January 1999****Accumulate**Curated by **Christian French**Laurie Cinotto
Karen Faust
Christian French
Elizabeth Jameson
Julie Johnson
Mark Johnson
Helen Lessick
Tim & Debbie McNeil
Elizabeth Miller
Chris Mumford
Demi Raven
Susan Robb
Phil Stoiber
Sean Vale
Dale Yarger
Anonymous
A variety of collections
310 1st Avenue**February 1999****Lost**Anat Pollack
An installation including photographs, objects, and light
310 1st Avenue**March 1999****The Common Place: Four Artists Investigate the Ordinary**Ryan Berg
Chris Birnie
Mandy Greer
Laura Keil
310 1st Avenue**April 1999****Some Facts in Nature (and Other Stories)**Laurie Cinotto
Collage installation
310 1st Avenue**May 1999****ID; The Usual Accessories (IDs, carriers, ear-rings and a love story)**Bethany Taylor
Sculpture, installation, painting, sound art
310 1st Avenue**June 1999****Fruit Baskets**Stephanie Carlson
310 1st Avenue**July 1999****The Invisible Hand**
Curated by **Sean Miller**Craig Coleman
Jesse Paul Miller
Electronic, sound, and projection art
310 1st Avenue**August 1999****10' Under**Elizabeth Jameson
Mike McCafferty
Brad Miller
Peter Rian
Andrew Sodd
New members show. Artists respond to being underground, below a busy bookseller.
310 1st Avenue**September 1999****Interfact**Demi Raven
310 1st Avenue

October 1999**Hereafter**

John Feodorov
Scott Mansfield
Tim Marsden
Mariam Stephan
New members show
310 1st Avenue

November 1999**X**

Ryan Berg
Mandy Greer
Jenny Heishman
Jesse Paul Miller
John Seal
New members show
310 1st Avenue

December 1999**SOIL Bunker**

SOIL members don their survivalist garb and blockade the door, locking the art inside in preparation for Y2K. Sound, installation, and performance art with a handout/manual.
310 1st Avenue

January 2000**Technological Isolation Tank #.618A**

Chris Grant
Interactive video installation
310 1st Avenue

SOIL Art Auction

1412 12th Avenue

February 2000**OOS**

William Fellows

Small Works Show

Karen Liebowitz
Demi Raven
1205 E. Pike Street

March 2000**Rosy**

Curated by Stephanie Carlson & Laurie Cinotto

Deborah Bell
Ryan Berg
Stephanie Carlson
Valerie Catton
Laurie Cinotto
Yvette Franz
Mandy Greer

Saya Moriyasu

Miriam Stephan
Kathleen Stone
Eilleen Ward
Maki Tamura
Nicola Vruwink
A show about the color pink and its connotations
1205 E. Pike Street

April 2000**Means/Ends: Plaster**

Curated by Ryan Berg

& Mandy Greer

Ryan Berg
Chris Birnie
Dana Carter
Claire Cowie
Mandy Greer
Matt Greer
Jenny Heishman
Jerry Heniff
Ayumi Horie
Iza Jadach
Rachel Johnston
Laura Keil
Scott Mansfield
Maria Phillips
Susan Robb
Jodi Rockwell
Laura Shope
1205 E. Pike Street

May 2000**Hot Sauce**

Curated by Law Office, Chicago

Animal Charm
Joe Baldwin
Mark Booth
Edgar Bryan
John White C.
Megan Cump
Lori Daniels
Vince Darmody
Dave Deany
Jeff Dick
Derek Fanster
Katie Fischer
Willie Gregory
Charles Irvin
Rebekah Levine
MRI Painting Projects
Jennifer Reeder
Kirsten Stoltmann
Ben Stone
Rob Weingart
A show featuring Law Office, a group of emerging artists from Chicago
1205 E. Pike Street

June 2000**Chaos and Kiddush**

Karen Liebowitz
1205 E. Pike Street

July 2000**Images Preserved**

Curated by Mike McCafferty

Brian Kennedy
1205 E. Pike Street

August 2000**Home**

Curated by Leslie Clague

& Demi Raven

Joel Armstrong
Siobhan Arnold
Matthew Bergen
Karen Bucher
Timothy Detweiler
Karla Freiheit
John Jenkins III
Stuart Keeler
Stacy Kranitz
Martin Kruck
Julie Marrisrol
Gilbert Neri
Phil Roach
Penny Rosenberg
Jenny Sably
Lisa Stanley
Joy Thomson
Melanie Walker
Walter Wright
National juried show
1205 E. Pike Street

September 2000**Venus, Cupid, Folly and Time**

Mandy Greer
1205 E. Pike Street

October 2000**Abstraction/Construction**

Curated by Noah Simblist

Bill Brayton
Riley Brewster
Jenny Carcia
Tyler Cufley
Denzil Hurley
Brian Jones
Brandon Larson
Sebastien LeClercq
Esther Mast
Jeff Miller
Dylan Mosely
Gerard Mosse

Julie Shapiro

Carrie Shield
Noah Simblist
Daniel Subkoff
Sean Vale
Contemporary abstraction: painting, sculpture, drawing
1205 E. Pike Street

November 2000**As yet untitled... new work and work in progress**

Margaret Meehan
Jeff Miller
Noah Simblist
Sean Vale
New members show
1205 E. Pike Street

December 2000**SOIL Art Auction**

Ryan Berg
Carol Bolt
Stephanie Carlson
Roark Congdon
Bo Culppepper
Mandy Greer
Lauren Grossman
Jason Huff
Denzil Hurley
Elizabeth Jameson
Megan Kroh
Jay Lazerwitz
Susie Lee
Margie Livingston
Kiki MacInnis
Hunter McGee
Margaret Meehan
Jeff Miller
Saya Moriyasu
Thomas Müller
Brian Murphy
Yuki Nakamura
Martha Parrish-Bush
Demi Raven
Samantha Scherer
Carrie Shield
Noah Simblist
Marcie Swift
Sean Vale
Nicola Vruwink
Jamie Walker
1205 E. Pike Street

January 2001**SOIL Invitational**

David Belskey
Nancy Blum
Ben Chickadel
Chris Grant

Jason Huff

Richard Hyman
Iza Jadach
Claire Johnson
Kelly Kempe
Rebecca Luncan
Thomas Müller
Hunter McGee
Brian Murphy
Sonja Peterson
Delia Seigenthaler
Christ 2000™
Each SOIL member invited one artist to participate.
1205 E. Pike Street

February 2001**The Privacy Show**

Tyler Cufley
Paul Davies
Jeffrey DeGolier
Rachel Johnston
Samantha Scherer
Claude Zervas
New members explore the nature of privacy in a society of video surveillance, internet databases, voyeuristic television, and paparazzi. Interactive video installations, drawings.
1205 E. Pike Street

March 2001**air space**

Jenny Heishman
Sculptures constructed of paper, mylar, papier-mâché, polystyrene board, mirror, and light.
1205 E. Pike Street

April 2001**6 Really Great Round Beakers**

Curated by Craig Miller

Tyler Cufley
Paul Davies
Mark Johnson
Craig Miller
Sean Miller
Jake Woland
A collaborative exhibition of interactive sculpture and organic architecture
1205 E. Pike Street

May 2001**Personal Nature**

Margie Livingston
Paintings and drawings investigating the artist's personal experience of nature
1205 E. Pike Street

June 2001**Unbecoming**

Curated by Claire Cowie, Sonja Peterson & Samantha Scherer

Claire Cowie
Nick D'Angelo
David Momyer
Sonja Peterson
Samantha Scherer
Alex Yang
Artists examine the limits of accepted ideas about beauty. The resulting work is about attraction and repulsion, self-conscious media presence and style.
1205 E. Pike Street

July 2001**Source**

Curated by Rachel Johnston

Rachel Johnston
Sarah Lindley
Carrie Scanga
Norwood Viviano
Four artists interpret what they see as intangible representations of historical objects and architecture.
1205 E. Pike Street

August 2001**Drawing: An Intimate Dialog**

Curated by Joline Abbadessa, Jenny Carcia & Dylan Mosley

Dennis Congdon
Leah Meridoc Fisher
Clint Jukkala
Kiki MacInnis
Tuan Nguyen
Natalie Niblack
John Ortiz
Scott Reeds
Noah Simblist
K. Levni Sinanoglu
Lorraine Tady
Roger Tibbetts
Philip Van Keuren
Bill Wells
The many approaches to drawing
1205 E. Pike Street

September 2001**Five****Curated by Dylan Mosley**

Joline Abbadessa
Jenny Carcia
Matthew Hammer
Margie Livingston
Brian Sharp
1205 E. Pike Street

October 2001**Treat Me Good,
Pat Benatar****Curated by John Seal**

Jo Claxton
Ryan Berg
Chris Birnie
Jesse Hibert
Scott Mansfield
Jesse Paul Miller
Jennifer Perry
Linda Peschong
Ian Ross
John Seal
Shawn Wolfe
Exploring Pop Media's glories and foibles, and the influence it has on our lives; particularly Pat Benatar
1205 E. Pike Street

November 2001**Inflate****Curated by Paul Davies**

Leslie Clague
Paul Davies
Rachel Johnston
Sarah Morris
Sean Vale
Music by Mark Johnson
Additional input by Brent Watanabe
An interactive environment that responds to movement. Lights flicker, sounds rise and fall, shapes grow and contract.
1205 E. Pike Street

December 2001**Doggie Bag: A****Participatory Experiential
Art Show****Curated by Juniper Shuey***Weekend 1: December 8-10*

Peter Bill
Annette Foster
Michael O'Malley
Juniper Shuey
Norma Straw and Angie Harrison

Weekend 2: December 15-17

Doug Jeck
Rebecca Kardong
Shio Kusaka
Foundation Ki with D.K. Pan
Debbie Reichard
1205 E. Pike Street

SOIL Art Auction

Laura Michalek, live auctioneer
Noodleworks, 802 6th Avenue S.

February 2002**SOIL Does Houston**

Paul Davies
Jack Daws
Jeff DeGolier
Rachel Johnston
Casey Keeler
Karen Liebowitz
Kiki MacInnis
Craig Miller
Yuki Nakamura
Toi Sennhauser
Seth Sexton
Perla Sitcov
Sam Scherer
Randy Wood
Claude Zervas
Carrie Whitney
Artists of SOIL pay homage to the

new graphic arts
Houston Gallery, Capitol Hill

April 2002**Switch**

Jack Daws
Casey Keeler
Kiki MacInnis
Monica Miller
Toi Sennhauser
Seth Sexton
Perla Sitcov
Carrie Whitney
Randy Wood
New members show. A collaborative project whereby each artist listed five materials then "switched" their list with another artist who used those materials to make new work.
1317 E. Pike Street

May 2002**First War of the
New Millennium****Curated by Paul Davies &
Samantha Scherer**

Leslie Clague
Paul Davies
Jack Daws

Jen Dixon
Jason Huff
Cathy McClure
Paul Metivier
Linda Peschong
John Seal
Samantha Scherer
Steve Veatch
Blair Wilson
A response to the 9/11 attacks and the war on terrorism
1317 E. Pike Street

June 2002**SEED****Curated by Seth Sexton**

Erika Anderson
Alicia Berger
Daniel Ediger
Mathew Ford
Victoria Franklin
Krista Maxwell
Monica Miller
Michelle Petersen
Toi Sennhauser
Seth Sexton
Perla Sitcov
Jonas Woods
1317 E. Pike Street

July 2002**Round****Curated by Monica Miller**

Evan Blackwell
Jana Brevick
Jack Daws
Stefan Knorr
Marc Lawrence
1317 E. Pike Street

August 2002**Mustang Summer****Curated by Jeff DeGolier
& Perla Sitcov**

Jack Daws
Jeff DeGolier
Max Galesi
Chris Grant
Kelly Kempe
Bran Meade
John Seal
Perla Sitcov
Kiki Smith
Megan Szczecko
Thin Ice
Edward Weston
Andy Zapata
1317 E. Pike Street

September 2002**Gun Show****Curated by Jack Daws**

& Kiki MacInnis
Clayton Bailey
Mark Bernstein
Jim Blanchard
Nathan Cabrera
davidmichaellee
Jack Daws
Christian French
Charles Krafft
Richard Elden Littlefield
Gene McVarish
Kiki MacInnis
Niagra
Reis Niemi
Berkeley Parks
Faith Ramos
David Rauschenberg
Petra Swinehart
Robert The
Clare Twomey
All things guns in various media
1317 E. Pike Street

October 2002**Collaborators
Curated by Emily Hall
& Fionn Meade***Seattle:*

Jack Daws
Toi Sennhauser
Perla Sitcov
Jeff DeGolier
Juniper Shuey
Christian French
Susan Robb
Greg Lundgren
Patrick Holderfield
New York:
Jeff Encke
Matthea Harvey
Victor D. LaValle
Scott Holden Smith
Paul McRandle
Cynthia Mitchell
Fiona Keane
Brian Farnham

Pairs of writers from New York City and visual artists from Seattle—previously complete strangers. Three-month collaboration.
1317 E. Pike Street

November 2002**Tiny Universe**

Jana Brevick
Helen Curtis
Jack Daws

Casey Keeler
Karen Liebowitz
Margie Livingston
Kiki MacInnis
Monica Miller
Jeff Miller
Yuki Nakamura
Samantha Scherer
Toi Sennhauser
Seth Sexton
Juniper Shuey
Carrie Whitney
Randy Wood
Claude Zervas
A comprehensive SOIL members show that explores how each artist is a tiny universe—the artist being part human, part explorer, part translator. Each artist has a body of work or mission that is both intimate and endlessly vast.
1317 E. Pike Street

December 2002**Off the Page****Curated by Carrie Whitney
& Randy Wood**

Marc Bell & Jason McLean
Mark Campos
Henry Chamberlin
Kristine Evans
Scott Faulkner
Flatchestedmama
Ellen Forney
Tatiana Gill
Brett Hamil
Sarah Kavage
David Lasky
Davey Oil
Owen & Terry Plummer
Greg Stump
Dalton Webb
Carrie Whitney
Blair Wilson
Randy Wood
Jim Woodring
Comic artists create three-dimensional narratives
1317 E. Pike Street

SOIL Art Auction
Laura Michalek, live auctioneer
Noodleworks, 802 6th Avenue S.

January 2003**Of Sustenance, Secrets
and Two Girls**

Jodi Rockwell
Toi Sennhauser
1317 E. Pike Street

February 2003**I Love Sams**

Samantha Scherer

La La Love You

Randy Wood

1317 E. Pike Street

March 2003**New Members Show**

Jana Brevick
Stefano Catalani
Helen Curtis
Claire Johnson
Jodi Rockwell
1317 E. Pike Street

April 2003**Yuki Nakamura:
Simple Behavior****Claude Zervas:
Tomorrowland**

1317 E. Pike Street

May 2003**Dress Me Up****Curated by Karen Liebowitz**

Nicole Agbay Cherubini
Donna Conlon
Linda M. Ford
Mary-Beth Gregg
Karen Liebowitz
Nicola Lopez
Rachel Schuder
1317 E. Pike Street

June 2003**This is not art glass****Curated by Jessica Balsam
& Helen Curtis**

Jessica Balsam
Helen Curtis
Mark Dombrosky
Shannon Eakins
Heinrich Toh Soon Hee
Andi Kovel
Stacy Levy
Carmen Lozar
Joseph Miller
Ilasahai Prouty
Jeffrey Sarmiento
Alicia Wargo
Juried show. Mostly emerging artists from around the country who use glass in their work, but not in the traditional fashion.
1317 E. Pike Street

July 2003**Speak & Spell**

Balsa
 Jeff Bartenbach
 Eli Baxter
 Francesca Berrini
 DW Burnam
 Chuck Dong
 Eroyn Franklin
 Tory Franklin
 Flatchestedmama
 Will Kamper
 Daniel Lee
 Cathy McClure
 Jooniper Molofsky
 Lora Nelson
 Shannon Perry
 Michael Sanchez
 Seth Sexton
 Amy Stevens
 Alice Tippit
 Sam Trout
 Collaboration with Pound Gallery.
 Sound and text art.
 1317 E. Pine Street

August 2003**Ardent Labor**
Curated by Mandy Greer & Juniper Shuey

Diane Falchuk
 Mandy Greer
 Shio Kusaka
 Laura MacCary
 Lawrence MacCary
 Paul Margolis
 Peter Mundwiler
 Juniper Shuey
 Jessie Skidmore
 "A different person does each stitch until the sash holds the work of a thousand people."
 1317 E. Pine Street

August-September 2003
Collections and Creations
Curated by Randy Wood

Debra Baxter
 Jana Brevick
 Helen Curtis
 Claire Johnson
 Kelly Kempe
 Karen Liebowitz
 Margie Livingston
 Kiki MacInnis
 Bret Marion
 Monica Miller
 Yuki Nakamura
 Jodi Rockwell
 Samantha Scherer

Toi Sennhauser
 Juniper Shuey
 Carrie Whitney
 Randy Wood
 Claude Zervas and Chris Zervas
 SOIL members exhibit important personal collections alongside examples of their recent artwork.
 Bumbershoot, Seattle Center

September 2003**What a Wonderful World****Curated by Jeff DeGolier & Perla Sitcov**

John Byrd
 Benjamin Chickadel
 Tyler Cufley
 Dan Dean
 Jeff DeGolier
 Chris Grant
 Heather Hollenbeck
 Lindsay Packer
 John Seal
 Perla Sitcov
 Philip Von Zweck
 The title implies our inflated idealism. Artists work to convince that there is some validity to such an optimistic statement.
 1317 E. Pine Street

October 2003**The Farm Where My Mother Lives**

Kelly Kempe
 A four-year photographic story of a 40-acre sheep farm
 1317 E. Pine Street

November 2003**Specimen**
Curated by Debra Baxter, Margie Livingston & Daria Tavoularis

Debra Baxter
 Kim Bennett
 Mandy Greer
 Sarah Hoffman
 Margie Livingston
 Ana Lois-Borzi
 Margaret Meehan
 Daria Tavoularis
 Rachael Weinstein
 Reflecting on ideas, memories, and obsessions, nine artists present personal views of nature.
 1317 E. Pine Street

December 2003**Impressions**

Phil Roach
 Installation from Bellevue Art Museum's Nest project
 1317 E. Pine Street

SOIL Art Auction

Laura Michalek, live auctioneer
 Tashiro-Kaplan Building,
 Yesler Way & 3rd Avenue S.

January 2004**Recent Acquisitions**

Debra Baxter
 Buddy Bunting
 Dan Dean
 Thom Heilesen
 Bret Marion
 Jennifer Zwick
 New members exhibition, including video installation, photographic prints, sculpture, and drawing
 1317 E. Pine Street

February 2004**Flashpoint**

Jana Brevick
 Buddy Bunting
 Dan Dean
 Thom Heilesen
 Claire Johnson
 Casey Keeler
 Margie Livingston
 Kiki MacInnis
 Bret Marion
 Demi Raven
 Samantha Scherer
 Randy Wood
 Jennifer Zwick
 "A flashpoint is the culmination of significant actions in one, illuminating moment. Flashpoint is a select survey showcasing recent work produced by the current members of SOIL."
 1317 E. Pine Street

March 2004**Topography of Home**

Debra Baxter
 Gretchen Bennett
 Examining the establishment of individual space and experimenting with borders.
 1317 E. Pine Street

April 2004**Fluid Exchange**

Jodi Rockwell
 Timea Tihanyi
 Rockwell and Tihanyi team up to create individual and collaborative sculptural works regarding the structural and conceptual interpretations of the mattress. Their fluid exchange of ideas throughout the development of this theme has led them to consider the mattress as both a personal, private space and as a receptacle like the body itself: absorbing, holding, filtering and excreting fluids.
 1317 E. Pine Street

May 2004**Please Everyone:**
An art exhibition by nine Canadian-based artists

Megan Anderson
 Kyle Beal
 Leigh Bridges
 Robert Hengeveld
 Danielle Hogan
 Tanja Kunz
 Sarah Massecar
 Mark Neufeld
 Andre Serin
 An exhibition featuring nine Canadian based artists, presenting works from a diverse variety of production methods and conceptual areas, offering a snapshot of the new artwork coming from Canada's emerging artist.
 1317 E. Pine Street

September 2004**Masquerade****Curated by Bret Marion**

Debra Baxter
 Kristen Becker
 Jana Brevick
 Buddy Bunting
 Helen Curtis
 Chris Engman
 Thom Heilesen
 Claire Johnson
 Margie Livingston
 Kiki MacInnis
 Yuki Nakamura
 Nicholas Nyland
 Samantha Scherer
 Toi Sennhauser
 Randy Wood
 SOIL's first exhibition in its new space in the Tashiro-Kaplan

Building in Seattle's Pioneer Square neighborhood, exploring artists' self-portraiture.
 112 3rd Avenue S.

October 2004**Fame**

Samantha Scherer
 Watercolor and ink drawings of isolated features from celebrities and political figures.
 112 3rd Avenue S.

November 2004**Induction**

Chris Engman
 Nicholas Nyland
 New members show, featuring Chris Engman's large-scale sculptural and performative photographs constructed in expansive and remote outdoor landscapes and Nicholas Nyland's lush abstract paintings that synthesize references to Persian Miniatures, rococo engravings, telephone doodles, and vintage wallpaper.
 112 3rd Avenue S.

December 2004**My Mother, My Father**

Curated by DK Pan
Installed in collaboration with Chris Engman
 Video and Performance installation exploring the nature of one's relationship with one's parents. Risers were erected in the gallery around a salt covered projection/performance space.
 112 3rd Avenue S.

SOIL Art Auction

Laura Michalek, live auctioneer
 JEM Studios, 6012 12th Avenue S.

MEMBERS PAST & PRESENT

JANUARY 2005

- | | | |
|-------------------|-------------------|-------------------|
| Joline Abbadessa | Mary Heagle | R. Eugene Parnell |
| Beth Almanza | Thom Heilesen | Martha Parrish |
| Alex O. Baker | Jenny Heishman | Carrie Pollack |
| Debra Baxter | Elizabeth Jameson | Dave Rainey |
| Ryan Berg | Rachel Johnston | Demi Raven |
| Carol Bolt | Claire Johnson | Pete Rian |
| Jana Brevicek | Casey Keeler | Sue Anne Rische |
| Jay Bryant | Kelly Kempe | Jodi Rockwell |
| Buddy Bunting | John Kieltyka | Samantha Scherer |
| Jenny Garcia | Karen Liebowitz | John Seal |
| Stephanie Carlson | Margie Livingston | Toi Sennhauser |
| Stefano Catalani | Kiki MacInnis | Juniper Shuey |
| Laurie Cinotto | Scott Mansfield | Noah Simblist |
| Leslie Clague | Bret Marion | Perla Sitcov |
| Jill Conner | Tim Marsden | Patricia Smith |
| Tyler Cufley | Mike McCafferty | Mariam Stephan |
| Helen Curtis | Margaret Meehan | Phil Stoiber |
| Paul Davies | Brad Miller | Katy Stone |
| Jack Daws | Craig Miller | Bethany Taylor |
| Dan Dean | Jeff Miller | Sean Vale |
| Jeff DeGolier | Jesse Paul Miller | Eileen Ward |
| Susannah Elkin | Monica Miller | Carrie Whitney |
| Chris Engman | Sean Miller | Blair Wilson |
| William Fellows | Saya Moriyasu | Randy Wood |
| John Feodorov | Dylan Mosley | Colin Zaug |
| Yvette Franz | Nora Mukaihata | Laura Zeck |
| Christian French | Yuki Nakamura | Mary Zeran |
| Aileen Gagney | Darrin Newby | Claude Zervas |
| Michelle Gantz | Nicholas Nyland | Ellen Ziegler |
| Mandy Greer | Matt Ontiveros | Jennifer Zwick |
| Nick Havholm | Dirk Park | |

The book production team has made every effort to include all past and present SOIL members in this list. We apologize if any names are missing.

ACKNOWLEDGMENTS

SOIL and the members of the book production committee would like to say thank you to the individuals and organizations that helped to make this book a reality.

SOIL Artist-Run Gallery, 1995-2005 would not have been possible without the generous donations from the following individuals, groups, and organizations:

- Anonymous (3)
- 4Culture
- Art Patch
- Joanna and David Baxter
- Laurie Cinotto and Craig Miller
- J.A. Constabaris
- Curtis Family
- Burton and Emily Holt
- Greg Kucera and Larry Yocom
- Margie and Brian Livingston
- Barbara Luecke
- Kiki MacInnis and Tony Bell
- Saya Moriyasu
- Hidehito Nakamura Memorial
- Radha Poovendran
- Alex Rahin
- Norm and Jeanne Rockwell
- SOIL Book Fund
- 2003 and 2004 SOIL Annual Auctions
- Jon and Mary Shirley
- Sylwia Tur
- James and Gaye Walter
- Washington State Arts Commission
- Val, Doug and Rob Zwick

Special thanks go to the following individuals whose hard work contributed to the production of this book:

- Tony Bell
- Stefano Catalani
- Laurie Cinotto
- Alf Collins at Allied Arts Foundation
- Jill Conner
- Helen Curtis
- Anna Fahey
- Brian Heilesen
- Rock Hushka
- Katie Kurtz
- Margie Livingston
- Kiki MacInnis
- Fionn Meade
- Laura Michalek
- Craig Miller
- Monica Miller
- Sean Miller
- Demi Raven
- Rhonda Howard and Rebecca Richards at Thread
- Lilly Warner
- Jennifer Zwick
- All SOIL members, past & present



