



SOIL



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# Nola Avienne

Born Lawton, Oklahoma

Member since 2007

Online at [www.nolaavienne.com](http://www.nolaavienne.com)

Eccentric materials, unexplainable mechanical operations, peculiar and disturbing forms: Nola Avienne's work exerts an ambiguous push/pull of emotion. Would her ongoing fascination with magnetism be the explanation?

Beginning first with rare earth magnets and iron filings, she has over the last three years explored the forms that iron takes when exposed to magnetism. Through painting, sculpture and then kinetic work, her pursuit has finally led to a more personal and body-based investigation: the iron in blood.

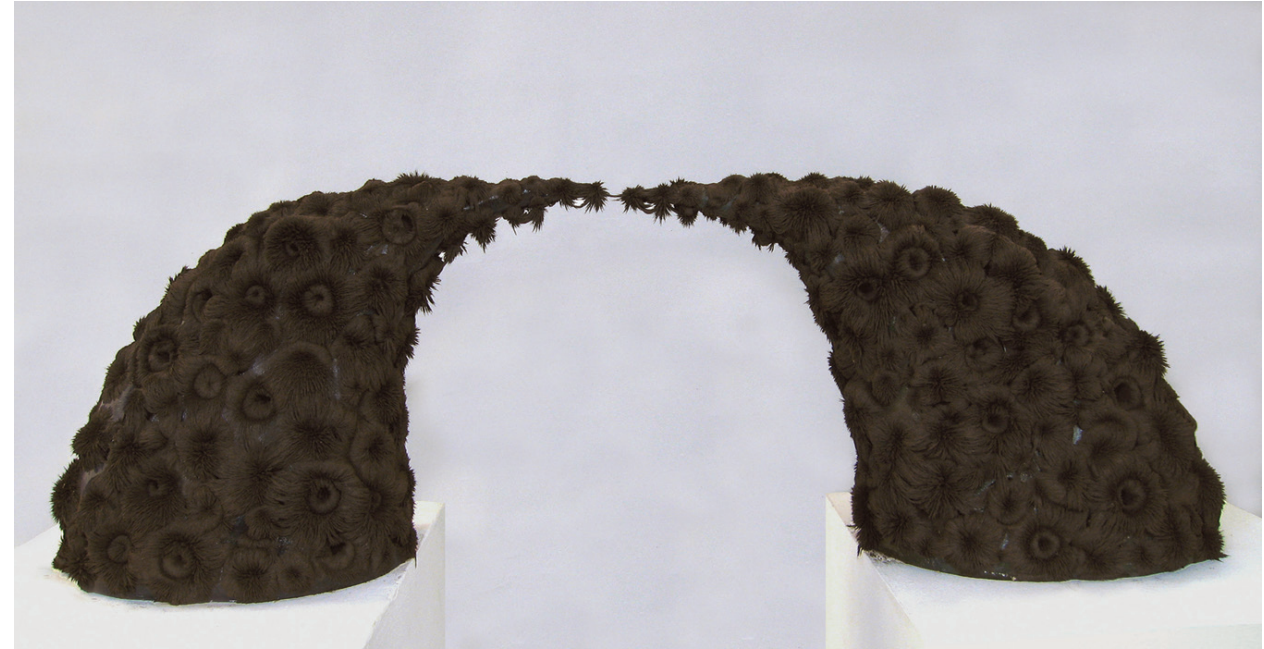
Iron is a metaphor for hardness, but that's a mask for underlying fragility; iron ultimately breaks down and decays. Avienne sees this delicacy in the precise balance of iron in our bodily fluid. The viewer is surprised to discover what her medium actually is after savoring its subtle colors and textures.

These oppositions give her work a complex potency and the viewer a sense of fascinated unease.

Avienne not only researched the historical and ritual practices of bloodletting, she has now become a certified practicing phlebotomist—performance art in itself, under the circumstances.

The mere thought of blood evokes strong reactions. Avienne's work engenders a powerful response as well as an ambivalent one; her penchant for duality remains. She uses "that connective tissue which we all share," as she describes it, to make work that elevates magnetism from literal to metaphorical, deeply personal levels.

Profile by Ellen Ziegler



*small conversation*

2006

Carved poplar, acrylic, magnets & iron filings  
13 x 38 x 9 in.

Courtesy of the artist and  
Catherine Person Gallery



*Fig. 2*

2008

Blood on paper  
4 x 6 in.

Courtesy of the artist and  
Catherine Person Gallery

Ellen Ziegler is an artist, curator, and a member of In Lieu Exhibit Space. In Lieu presents work by artists who look for connection and presence in local, national, and international art communities beyond what conventional exhibition venues provide.



# Vaughn Bell

Born Syracuse, New York

Member since 2006

Online at [www.vaughnbell.net](http://www.vaughnbell.net)

Conventionally, landscape is outside, it is experienced a certain way, through our forests, national parks, seashores, and even our lawns. What this description illustrates is that landscape is in fact a cultural rather than natural concept; it is what we, its settlers, name it to be. Vaughn Bell takes this idea and uses it to shift the way we experience the construction we have named landscape. In Bell's work, comprised in part of *Portable Biospheres*, *Land Adoptions* and *Surrogate Mountains*, she makes visible the landscape as construct by turning it into a mediated gallery experience. When walking into a space exhibiting Bell's work, people become part of a performance, jolted out of the usual "hands off" art experience. Plexiglas domes hang in the galleries, planted with

various flora, which visitors can place their heads inside of. The experience inside the biospheres is exhilarating, it is both protective and alien, and smells like walking with your nose to the ground of a damp forest; you feel immediately oxygenated. Bell's work allows for an experience of nature within a temporary manmade system (unless you wear the helmet-sized biosphere around the city, or adopt a mini-sphere for your home). Once this "nose to the ground" effect wears off, viewers are left to ponder the lasting result of such a phenomenal shift of sensory perception. In the end, Bell's work allows her viewers to see anew the ground beneath their feet, turning the landscape from lawn to experience, and that is a lasting change.

Profile by Denise Markonish

Denise Markonish (BA, Brandeis University; MA, Center for Curatorial Studies, Bard College) is the curator at MASS MoCA, where her most recent exhibition *Badlands: New Horizons in Landscape* is on view until April 12, 2009, accompanied by a catalog published by MIT Press. Previously Markonish was the Gallery Director/Curator at Artspace in New Haven, CT and has taught at the University of New Haven and the Rhode Island School of Design.



## *Life Becomes a River*

The space becomes a microcosm of the surrounding landscape with a river of rice straw and video projections to walk through and around. 2007  
Rice straw, fabric, paper, wood, video projection and sound, site specific installation in Kamiyama, Japan  
14 x 4 x 15 meters  
Courtesy of the artist  
Photo: Chie Naito

## *Village Green (Personal Biospheres)*

2008  
Acrylic, hardware, plants, soil  
Five biosphere installation, dimensions variable  
Courtesy of the artist  
Photo: Kevin Kennefick



## *Surrogate Mountains' Berkshire Vacation*

Tiny scale models of Mt. Rainier pop up out of the ground in a location distant from the peak to which they refer. 2008  
Porcelain, steel, installation at Berkshire Botanic Gardens  
14 x 4 x 15 meters  
Dimensions variable, each mountain 5 x 4 x 5 in.  
Courtesy of the artist



# Jana Brevick

Born Ogden, Utah

Member since 2002

Online at [www.janabrevick.com](http://www.janabrevick.com)

"There are a number of jewelers whom I believe are already creating the 'next moment' in jewelry... among them are Jana Brevick..."

Bruce Metcalf

*Metalsmith Magazine, 2004*

Metalsmiths transform materials. They begin with gold and create rings. They begin with silver and create "potato chip" necklaces. They begin with modular plugs and sockets and create wedding rings. They begin with Nixie tubes and create necklaces.

Well, not all metalsmiths. But in one case, all of the mentioned transformations have happened at and by the hand and heart of noted metalsmith, Jana Brevick.

In the past three years, Jana has expanded her wearable sculptures until they grace entire rooms and walls. Jana transforms ideas of communication, observation, and surveillance into interactive sculpture. The observer translates the sculptural images into his or her own story. The observer's ideas play off the artisan's ideas. The smallest, most delicate wire perhaps becomes for the observer, that which observes. Who is watching whom? Why?

Jana has created the means by which you can create your own story. As so well put in an essay about Jana, "...her work is experimental in nature and allows for her humor to shine through undisturbed by conventional application of materials or techniques." (Hahn Rossman, *SOIL 2006*.)

About Jana's work: wear it, push it, pluck it, install it. Most of all, enjoy it. She invites you into her world. She invites you to play. She insists you participate. And appreciate—who else would name an installation, 'Thanks, Wavelength' and mean it?

Profile by Karen Lorene

Karen Lorene lives for the arts. She is owner of Facere Jewelry Art Gallery, her first passion, which creates a vehicle for dozens of artists to share their unique studio jewelry work. With the same dedication, she sits on the board of the Artist Trust. In her free time, she endeavors to publish her first novel.



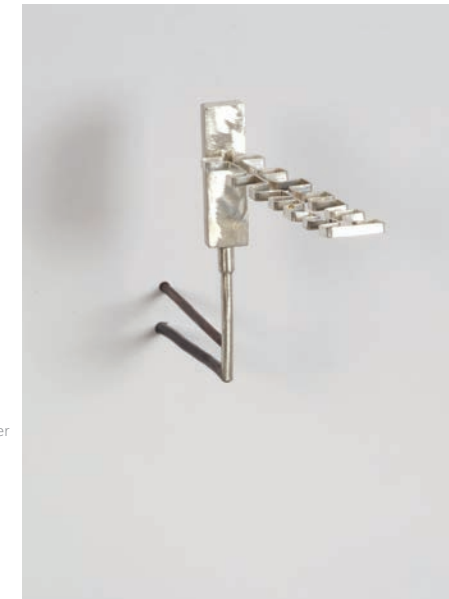
**Cactus Antenna**

2008  
Sterling silver and copper  
7 x 1.125 x 1.75 in.  
Courtesy of the artist  
Photo: Doug Yaple



**Thinking of you**

2008  
Sterling silver  
and copper  
1.75 x 1.75 x 3 in.  
Courtesy of the artist  
Photo: Doug Yaple



**Listening I**

2008  
Sterling silver and copper  
2.5 x .5 x 4.5 in.  
Courtesy of the artist  
Photo: Doug Yaple



# Chris Engman

Born Bellingham, Washington

Member since 2004

Online at [www.chrisengman.com](http://www.chrisengman.com)

The act of methodical construction is central to Chris Engman's work, often in the physical structure he laboriously creates in response to a place—and always in the painstaking construction of the final photographic image, comprising an elegant dance between a physical reality and the unique way photography “sees.”

The details are at center stage. In the diptych *Location, Relocation* (2008), a seemingly haphazard array of debris from packing crates—the leftovers of a routine industrial happening—appears in two different physical settings, as if the pile of wooden fragments were somehow teleported to a new, yet similar, location, or as if a manmade background of shipping containers were lifted from the scene by a god's hand, to reveal a marginally less manmade treescape. A cursory further investigation shows the result of what is in fact a sort of slow teleportation: the artist relocated the crate fragments to a new, nearby location, then re-created the quasi-random structure—including the exact positions of the sun's shadows and the precise placement of each plank.

In *Mound* (2008), a found pile of rooted trees—the carcass from the making of a field—is given the austere treatment of Bernd and Hilla Becher's typological photographs of water towers or grain elevators, again rendering the mundane and discarded as sublime.

In Engman's view, in opposition to the Bechers' supposed mission, any claim of absolute objectivity in photography is illusory. In his images it is the presence of the individual, along with the camera's skewed way of altering an image of reality, which are key, the sublime subjective. In *Empty Structure* (2008), an arch with a skin of orange barricade plastic stands enigmatically in an urban industrial setting. With an infinite focus and clarity normally unattainable to the human eye, this image of the ephemeral exudes a monumentality usually reserved for the permanent.

Engman describes his meticulous working process as meditative, rewarding a highly attuned relationship to careful, detailed observation. The resulting images infuse a similarly rewarding experience in the viewer, instructing an awakened connection to what is around us.

Profile by Thom Heileson



*Location, Relocation*  
2008  
Inkjet prints  
60 x 22 in., each print  
Courtesy of the artist and Greg Kucera Gallery



*Mound*  
2008  
Inkjet print  
48 x 36 in.  
Courtesy of the artist and Greg Kucera Gallery



*Empty Structure*  
2008  
Inkjet print  
48 x 38 in.  
Courtesy of the artist and Greg Kucera Gallery

Thom Heileson is a Seattle-based artist and designer, and a member of SOIL. He has written for the *Organ Review of the Arts* and *Plazm*.

# Thom Heilesen

Born Portland, Oregon

Member since 2003

Online at [www.thomheilesen.com](http://www.thomheilesen.com)

Artists and physicists both question the complexities of everyday life. Their visions and ideas surface from laboratories and studios transforming abstract manifestations into tangible vehicles used to shape worldview. Space and time continue to provoke investigation from a scientific and artistic perspective, creating a narrative and understanding of how humans interact with their environment. Thom Heilesen's work approaches these very ideas.

In the print *Ghost Space: Arcade* (2007), the underbelly of a West Seattle Bridge is captured in roughly sixty different photographs taken on the same day. Transformation and time passing seems evident, yet not conveyed through a sequential reference but through a composite of various moments in time. Although not intentional by the artist, corresponding reflections on Albert Einstein's theory that time is relative come to mind. Einstein's theory considers the observer as a participant in the equation. Similarly, Heilesen's images encourage the viewer to engage in creating a sense of time relative to his or her own experience.

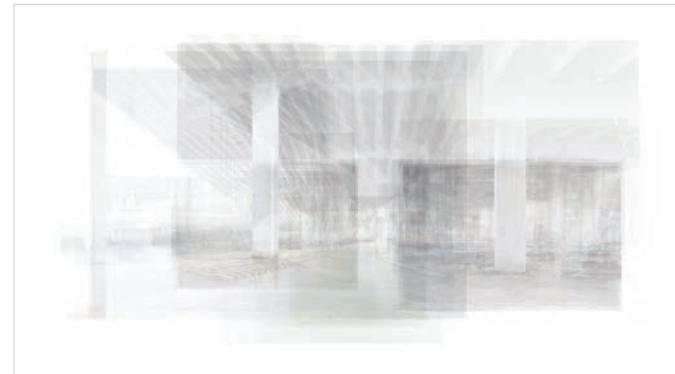
In the work *Ghost Space: Meshwork* (2008), multiple photographs of construction sites were taken over several months. Different buildings are melded together, giving the illusion that the structure is one building undergoing construction. Without physically activating the body, the viewer has a sense of time passing. Heilesen's work breathes life into what appears fixed. In the video installation *Free Dissociation* (2007), a piece developed in collaboration with Wyndel Hunt, a menagerie of abstracted urban landscapes simulate the rush of city life. Isaac Newton's theory on "absolute time" also states that it cannot be experienced without "absolute rest." Here the observer's stillness becomes more pronounced in relation to the rapid movement within the video, while in *Meshwork*, the stable point of view is in contrast to the quick passage of time in several images.

Whether time is considered relative or absolute, a sense that our perspective on the landscape never rests is certain.

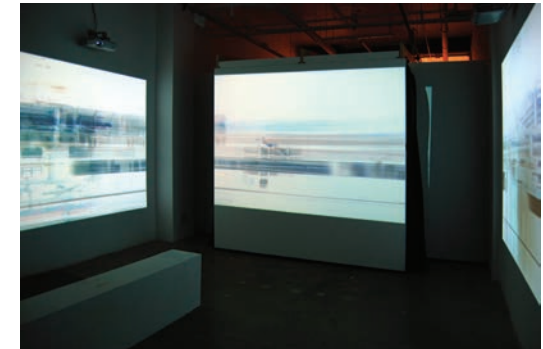
Profile by Tracey Fugami



***Ghost space: Village***  
2008  
Archival inkjet print  
48 x 87 in., edition of 3  
20 x 36 in., edition of 6  
Courtesy of the artist and Luis De Jesus Seminal Projects



***Ghost space: Arcade***  
2007  
Archival inkjet print  
48 x 87 in., edition of 3  
20 x 36 in., edition of 6  
Courtesy of the artist and Luis De Jesus Seminal Projects



**Thom Heilesen and Wyndel Hunt**  
***Free Dissociation***  
2007  
(installation view)  
Three channel DVD video installation with stereo audio  
Dimensions variable  
Courtesy of the artists

Tracey Fugami is an independent curator and writer residing in Seattle. Past contributions include *Afterimage*, *Sculpture Review*, and *Art Papers*.



# Ben Hirschhoff

Born San Diego, California

Member since 2006

Online at [www.benhirschhoff.com](http://www.benhirschhoff.com)

In his installation *The Sky is Not Falling*, a paneled sky of blue poly laminate plated with Plexiglas clouds is held by thin pipes over vinyl grass. In *Clad Cloud*, cartooned clouds are formed by sheets of aluminum and rubber bolted together like an armored vehicle. In *Attempted Rain Mechanical Refrain*, electric motors troll wire rain that pings and scratches over a metal surface.

The sky is flat, the earth artificial. Clouds are heavy, sharply focused and nailed to a wall. Rain doesn't come down in sheets—it hangs down in stiff threads of metal. Hirschhoff's world is not a world—it's a stage.

Like cheap imitations of the real thing, his pieces proudly serve as unconvincing stand-ins for reality. Theatrical, cheeky, exaggerated, they are intentionally inept facades, delightfully bad props reminding us of the hopeless but relentless desire to hold a reality as dynamic and amorphous as vaporized air, as encompassing as a sky. His works poke fun at our ultimately

ineffective means of representation: clouds are rendered through friendly, archetypal symbols; the emptiness between his sky and ground is the same unavoidable gap between metaphor and reality, the inevitable space between language and that which it attempts to represent. Through the use of salvaged materials—plastic, Plexiglas, metal, pipes and industrial tape—he comments on the inadequate and ridiculous materials we employ to recreate our world. His clouds will never be clouds, and we are reminded of the absurdity of identity, the comical attempts we make to recreate that within ourselves and that without. With his flat plastic sky, metal clouds, and wire rain, Hirschhoff provides a farce through which we can laugh, lovingly, at our own poorly written parts.

Hirschhoff's world, his stage, is a landscape of beautiful futility.

Profile by Erin Kendig

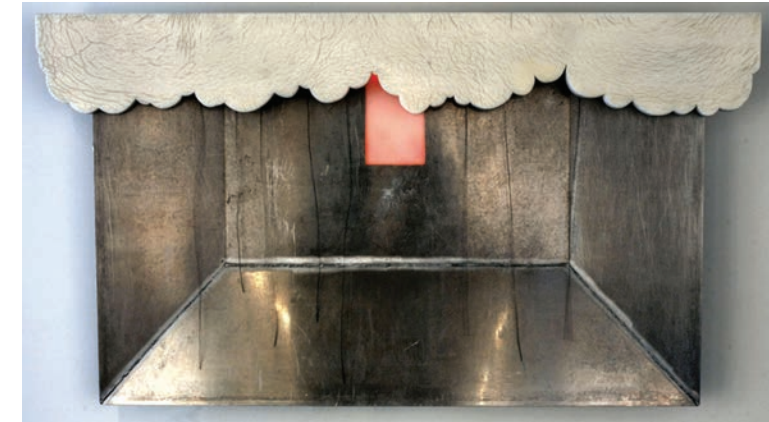
Erin Kendig is an artist and the Publishing Coordinator at *ARCADE* magazine. She graduated from the University of Washington with a B.A. in English Literature in 2006.



**Clad Cloud**  
2008  
Aluminum, rubber, fasteners  
22 x 32 in.  
Courtesy of the artist



**The Sky is Not Falling**  
2008  
Plywood, poly laminate, Plexiglas,  
iron pipe, vinyl grass, fasteners  
H 10 ft. x W 10 ft. x D 10 ft.  
Courtesy of the artist



**Attempted Rain Mechanical Refrain**  
2007  
Salvaged aluminum and plastic, wire, light-box,  
flame light-bulbs, electric motors, motion sensor,  
contact microphone, amplifier, headphones  
H 49 x W 96 x D 11 in.  
Courtesy of the artist



# Etsuko Ichikawa

Born Tokyo, Japan  
Member since 2005  
Online at [www.etsukoichikawa.com](http://www.etsukoichikawa.com)

Etsuko Ichikawa captures the notion of ephemeral phenomena and the passage of time in her vast series of sculptures that incorporate media such as glass, paper and plastic. Born in Tokyo but living in Seattle, Ichikawa has spent over ten years saturated within the sweeping nature of the Northwest, but comfortably imports elements of Japanese culture, such as the psychological notion of the collective unconscious, which reflect the homogeneity found throughout the country of Japan. By creating performative abstractions, Ichikawa builds upon the region's history of abstract art creating a distinct echo that resonates visually with the local environment.

The *Deai* series, for example, was initiated in 2004 and involved the artist's quick application of molten glass across the surface of paper. Much like a pyrograph, the heat ignites a flame on the fibrous surface and forces the artist to move fast, like a Surrealist acting out automated drawing. The dark brands left behind look like random sketches that bear reference to nothing but the performance that created it.

Ichikawa also sculpts complex forms from glass that moves the material away from its connection to craft. The *Funiki* series, also started in 2004, captures an array of objects within glass shells that bear a strong resemblance to bell jars. However the *Kokoro* series, began in 2002, is also striking because it makes a real jump from the second dimension into the third.

"Kokoro" means feeling, and in this instance Ichikawa uses plastic piping that interlaces with itself in order to transform the flat drawings from her sketchbook. Inspired by the drawings that she makes daily before going to bed, Ichikawa openly portrays the abstract process as an integral component of our neurological instincts.

Etsuko Ichikawa has exhibited widely throughout the Northwest since 2000. While much of her work is ongoing, her ideas lead to other forms that take on new life. Most recently she participated in a group show at the James Cohan Gallery in New York titled *Postcards from the Edge*, and had her first museum solo show at the Bellevue Arts Museum titled *Traces of the Molten State* in the fall of 2008.

Profile by Jill Conner

Jill Conner is a critic based in New York City and is the New York Contributing Editor for *Contemporary Magazine*.



**Fluid Moment**  
2007  
Glass pyrograph on paper  
4.5 x 33 ft.  
Courtesy of the artist  
Photo: kpstudios



**Traces of the Molten State**  
2008  
Glass pyrograph and digital projection  
on paper  
Dimensions variable  
Courtesy of the artist

**Trace 408**  
2008  
Glass pyrograph on paper  
30 x 22 in.  
Courtesy of the artist



# Claire Johnson

Born Bangkok, Thailand  
Member since 2003  
Online at [www.clairejohnsonart.com](http://www.clairejohnsonart.com)

I first encountered Claire Johnson's artwork while jurying CoCA's (Center on Contemporary Art) 2003 Northwest Annual. One figurative piece was particularly arresting: it pictured a beautiful young woman peacefully reclining in a tub of pale green water amid a scattering of suds. The scene was tranquil, the colors were exquisite, and the delicate rendering of the sudsy water was impressive. Closer observation revealed bleeding cuts along the woman's breasts and groin. Was I, as viewer, intruding on some mysterious ritual of a self-harmer? The painting demonstrated a masterful synthesis of the sinister and sublime that captivated me and has stayed with me to this day.

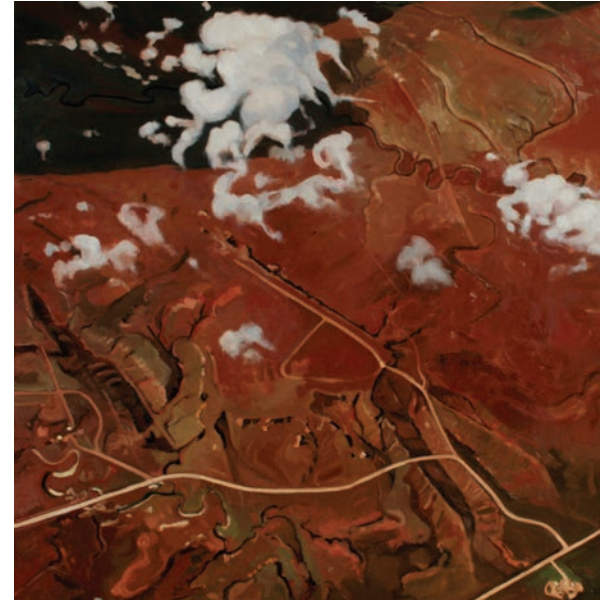
In 2007, I had the opportunity to show an entirely different, more lighthearted body of Johnson's work in an exhibit at University of Puget Sound's Kittredge Gallery. Johnson was painting doughnuts. Isolated and centered on square plywood panels of varying sizes, in each painting a single doughnut confronted the viewer like a target. Scale, color, and the flavor of gooey toppings were the only variations among these paintings. Demonstrating the same skilled handling of paint as the earlier disturbing works, the doughnuts were contemporary kitsch with an in-your-face Pop feel.

Profile by  
Esther Luttikhuizen

Observing and recording has been central to Johnson's work. Most recently, her focus has widened and turned to landscape as subject matter, depicting (in oils on canvas) aerial views of broad territorial expanses. A patchwork of organic shapes depicts undulating terrain intersected by occasional roads—symbols of human incursion. At mid ground, between the viewer and distant land, wispy clouds drift-by, anchoring a sense of space. The horizon less landscape has opened, among other things, the opportunity to explore the formal relationship between realism and abstraction.

Standing at the sidelines and observing the development of Johnson's work from haunting psychological close-ups to formal landscape studies, I am impressed by the agility and balance she demonstrates. Moving through distinctly separate bodies of work, Claire Johnson has communicated empathy, respect, and humor, while never losing sight of the formal concerns of a maturing painter.

Esther Luttikhuizen is a Seattle-based independent curator and public art project manager.



*road and cloud*  
2008  
Oil on canvas  
36 x 36 in.  
Courtesy of the artist



*mountains and road*  
2008  
Oil on canvas  
36 x 36 in.  
Courtesy of the artist



*lake*  
2008  
Oil on canvas  
36 x 36 in.  
Courtesy of the artist



# Margie Livingston

Born Vancouver, Washington

Member since 2000

Online at [www.margie.net](http://www.margie.net)

Margie Livingston's paintings—convergences of line, space, and color—may seem purely nonobjective. But, until recently, these works have been based on meticulous observation of natural forms: branches enclosed in intricate frameworks of string. Mining these structures for their color and linear possibilities, Livingston has created paintings that have been praised for their formal and metaphoric associations with nature.

Now, the branches are gone.

For her latest paintings, Livingston uses only the string frameworks. In comparison with the organic irregularity of the branches, these grid-like cubes of white yarn might seem too precise and monotonous. But, hanging in her studio, the lines sag and dip down and up from knot to knot, providing curving, bodily associations reminiscent of Eva Hesse's sculptures. There is ample variety of line for Livingston to select from as she paints. As for color, the white strings catch the light, generating a range of local and reflected color.

Livingston designs a unique set-up for each painting: certain positions for the model and lights, colored gels for some bulbs, and, always, natural light. She adjusts the variables, the height of the canvas, and where she stands until she perceives "a certain sensation of light in space." This integral part of her process allows Livingston "to think about the paintings in three-dimensional space and how that space is organized." Her excitement about light and color in space is underscored by the slightly looser quality of her new work.

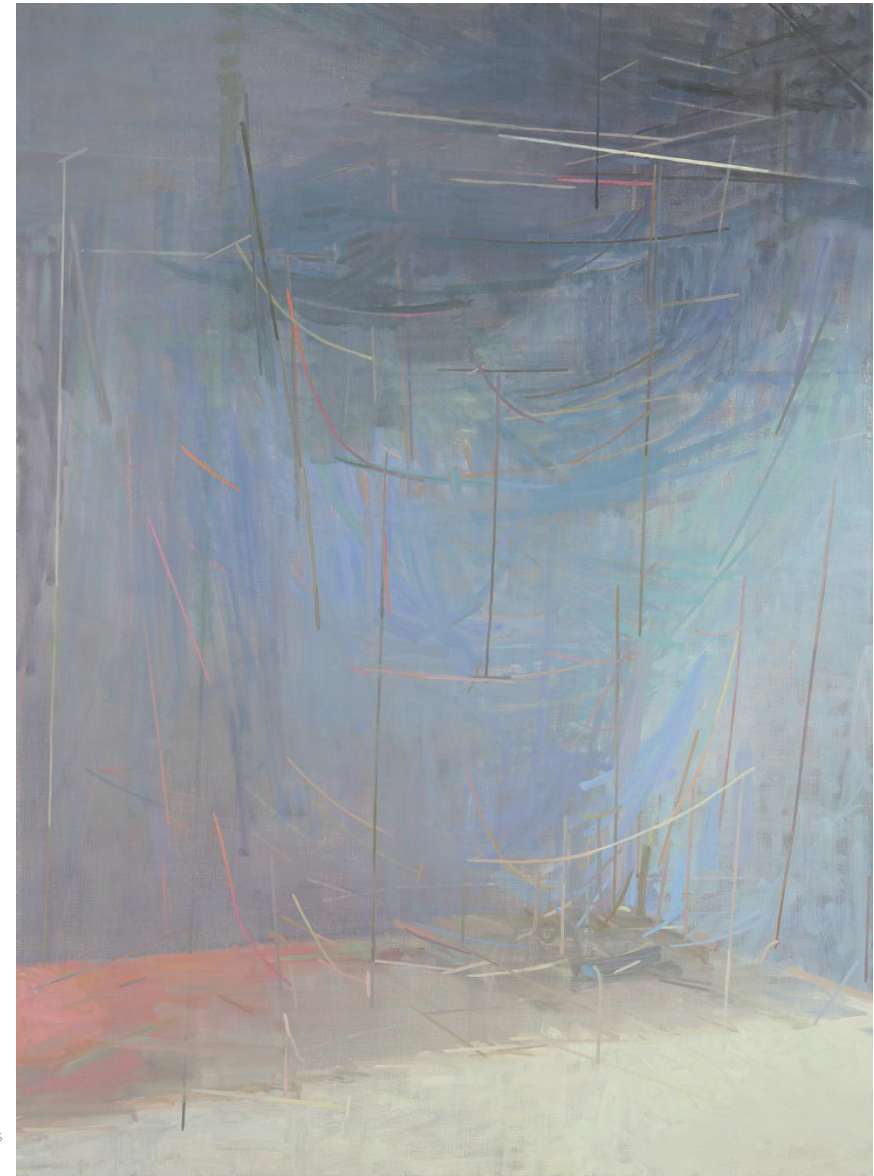
But her recent paintings also retain qualities of her former work: layered yet spare compositions in which every line matters; a balance of surface interest and complex depth; marvelous color modulations and contrasts; and a specificity of marks that coexists with a sense of limitlessness. You can get blissfully lost in these paintings—the guideposts of natural forms are not required.

Profile by Gayle Clemans

Gayle Clemans is an art historian and writer who contributes regularly to *The Seattle Times*. Her essays on artists and maps are featured in *cARTography*, to be released in fall 2009. An instructor at Cornish College of the Arts, Clemans is completing her Ph.D. in art history at the University of Washington... any day now.

*Daylight with red and yellow gels*  
2008

Oil on linen  
60 x 44 in.  
Courtesy of Seattle Portable Works  
Photo: Richard Nicol





# Kiki MacInnis

Born New Haven, Connecticut  
Member since 2001  
Online at [www.kikimacinnis.com](http://www.kikimacinnis.com)

One could happily accept Kiki MacInnis' drawings as peaceful satisfying formal studies of nature—shape, color, mark. But what intrigues me is the subtle but strong tension running throughout the work. Much of the tension is resonance with the work's very peacefulness. (Much like a scratched itch, satisfying, yet often itching more.)

The work creates tension by eliciting questions. Are we looking at animal flesh or muscular plants like sycamore, madrona, yam or other tubers (mandrake)? Or maybe we are looking at an otherworldly combination of the two—planimal? Additional tension resides in my desire to know where I am looking. There are enough perspectival devices to convince me that I am looking someplace. In some of the work gravity is questionable. We could be looking into outer space or a liquid realm. But where?

In these drawings, as in photography, cropping is a primary act. Kiki uses it to reinforce the ambiguities. We don't get enough information to lock down what we are seeing or where it is. The answer seems to lie just outside. If only we could just see over there, two inches beyond the edge... At times I get the odd sensation that the artist is playfully teasing me. Maybe the ambiguities allow the art to transact in our minds and thus be complete.

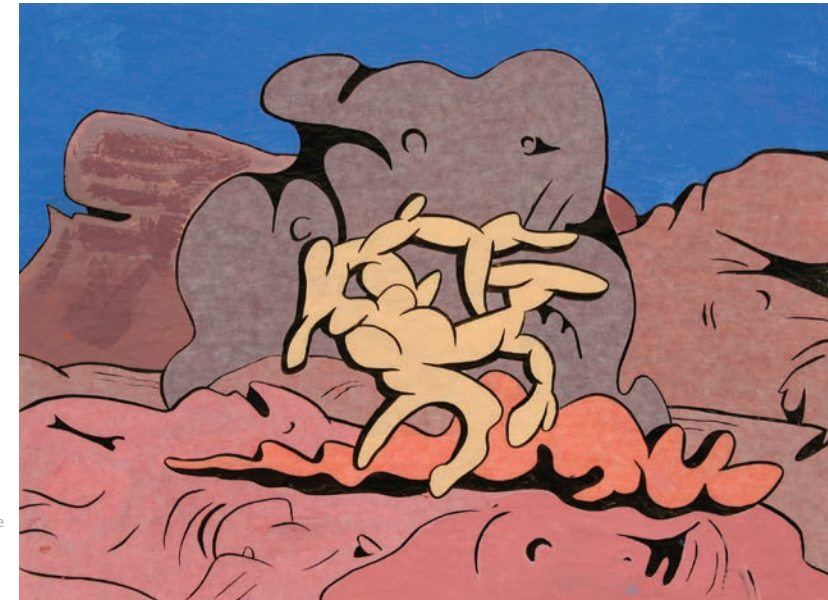
Kiki has chosen a fairly binary tonal system to create space and volume. It is akin to the reductivist tools used in cartoons and comics. She has made these drawings on glassine, a material meant for archival storage and appropriated here for its inherent properties. We see the image in/on/through the thin translucent skin-like membrane of the glassine. It reinforces the link between the images of flesh under skin and the physical nature of the drawing.

The ink as it dries wrinkles and puts waves in the paper. We are brought back from wrestling with the questions in the imagery to the pleasure of the drawings' physicality, clearly an essential aspect of the work. As Kiki aptly said in preparation for this writing, "the color is delicious."

Profile by Dan Loewenstein



*Golden Sky*  
2008  
Ink and acrylic on glassine  
18 x 24 in.  
Courtesy of the artist  
Photo: Richard Nicol



*Figure in a Landscape*  
2008  
Ink and acrylic on glassine  
18 x 24 in.  
Courtesy of the artist  
Photo: Richard Nicol

Dan Loewenstein is an artist residing in the Seattle area. He taught art and sculpture at Washington University (St Louis), Ohio University and the University of Washington.

# Saya Moriyasu

Born Portland, Oregon

Member since 2006

Online at <http://homepage.mac.com/saya>

In 2000 Moriyasu presented *Crowded Craft*, consisting of two narrow china cabinets stuffed with a litany of pinch-pots and figurines, this particular show focused on the object as well as curious glaze-painted faces and empty smiles. From this foray into ceramics Moriyasu began teasing out the fine line between art and craft, sculpture and trinket, as well as the utilitarian and the decorative.

*Service*, from 2002, lent personalities into small objects that carried names such as "Waiter," "Hostess," or "Ginger Pot." Objectifying people bumps up against broader sociopolitical arguments but Moriyasu's art delves into ideas about class and consumption, reflecting a harmony that coexists simultaneously between life, people and art. *Lamplight Lavish Gathering*, from 2005, once again focused on the cluttered table but this time featured figurines as lamp bases, who would wear halos that were in fact lamp shades. The material and the spiritual as well as the mundane and lofty collide within Saya Moriyasu's ceramics.

Profile by Jill Conner

In 2006 the artist ventured into a collaborative installation (she has done several before 2000) project titled, *Hardline Organics*, that featured an array of tiny miniatures within a larger setting. Toying with the contrast between miniature and gigantic, Moriyasu revealed her own affirmation that art is a constant within our daily lives. Her most recent piece, *Sweet Hello* (2008), took the shape of a chandelier yet looked like a Buddhist mandala when seen directly from below. Doll-like faces are spaced out on wire between larger red, orange, yellow, and green spheres and carry an ancestral stare, suggesting the totemic. With symbolism a total mystery, Moriyasu exploits the notion of craft through oddly cute forms. While the hand made object has long been brushed off into the realm of utilitarian craft, Saya Moriyasu breaks down this concept into abstract forms that look vulnerable and yet suggest a being in everything.

Jill Conner is a critic based in New York City and is the New York Contributing Editor for *Contemporary Magazine*.



**Sweet Hello**  
2008  
Porcelain bells and spheres, ceramic, glaze, underglaze, steel, stainless steel, bamboo  
9 x 9 x 9 ft. (upper);  
4 in. x 2 ft. x 2 ft. (lower fan stand—not shown)  
Courtesy of the artist and G. Gibson Gallery  
Photo: Richard Nicol

**Waiting**  
2008  
Ceramic, wood base, glaze, acrylic, lamp parts, 1/2 chrome mirror 60 watt light bulb  
11 x 12.5 x 12.5 in.  
Courtesy of the artist and G. Gibson Gallery  
Photo: Saya Moriyasu



**Girl in Balcony**  
2008  
Ceramic, glaze, underglaze  
6 x 5 x 2 in.  
Courtesy of the artist and G. Gibson Gallery  
Photo: Saya Moriyasu





# Yuki Nakamura

Born Kagawa, Shikoku Island, Japan  
Member since 1998  
Online at [www.howardhouse.net](http://www.howardhouse.net)

Yuki Nakamura is an anomaly in an art world enamored with visual trickery and conceptual summersaults. She, in contrast, achieves depth by scaling back and embracing the subtle and the quietly sensual. Nakamura operates among several overlapping traditions; her clear forms and design sensibility seems decidedly Japanese, yet she is also firmly entrenched in the northwest ceramic tradition—she takes from both but commits to neither. Although ceramics comes with an array of craft connotations, Nakamura comfortably moves beyond the medium's history and expectations, creating sculptures that are both minimal in form yet emotionally charged, and lately, incorporating video and animation.

Nakamura's objects are metaphors for the impossible, and the metaphorical overcoming of that impossibility. Over the years, she has mapped tree bark, reinvented cities, and made architectural clothing. Islands and maps recur again and again as richly layered markers of both home and isolation, but Nakamura moves from the personal to the universal as she expands her own connection to the island as geography and emotional metaphor, towards its formal and aesthetic implications; the island as positive and negative space, the map as line and color.

*Dream Suspended* featured 36 soccer balls hanging from the ceiling as a memorial to her soccer coach brother. Bruised and partly deflated, the balls are frozen in cool hard porcelain; their function drastically divorced from their mnemonic potential. In her most recent work, Nakamura cast hundreds of antique and contemporary light bulbs; an intensely sensual reflection on electricity, the wonder of human invention, and our relationship to light. The porcelain bulbs are solid and opaque, and seen together they are stunning mass of impossible objects. *Filament*, a commission for Seattle City Light, consists of hundreds of these bulbs on which an animation of drawn filament shapes are projected, electricity reflecting on electricity in a richly evocative juxtaposition of three-dimensionality and line, both philosophical and moving.

In Nakamura's hands, even the most beautiful object can conjure up the rawest of emotions; a light bulb becomes deeply erotic and a collection of soccer balls become a tender meditation on death and the fragile materiality of the human body.

Profile by Sara Callahan

Sara Callahan has spent most of her adult life traveling and working around the world; since arriving in Seattle in 2005, she has worked at various galleries and is currently associate director at Howard House Contemporary Art.



**Illuminant**  
2008  
Porcelain, light box  
H 10 in. x W 9 in. x D 12 in.  
Courtesy of the artist and Howard House Contemporary Art



***Dream Suspended—reflection***  
2008  
Porcelain, electroluminescent wire, mirror  
H 13 ft. x W 8 ft. x D 8 ft.  
Installation project with All Nations Cup 2008, Seattle, Washington  
Courtesy of the artist and Howard House Contemporary Art  
Photo: Alda Tchochiev



# Nicholas Nyland

Born Lakewood, Washington

Member since 2004

Online at [www.nicholasnyland.net](http://www.nicholasnyland.net)

Tacoma artist Nicholas Nyland is not afraid of color. His pigment-dripping watercolors, canvas floor cloths, and lumpen papier-mâché sculptures were seen most recently at Lawrimore Project. A fanciful, over-big object called *Time Machine* occupied a room at Tacoma's The Helm Gallery in 2007. A collaboration with artist Ellen Ito, Nyland "wanted to create a gigantic painting that you could walk into."

With an MFA from the University of Pennsylvania, Nyland has shown in galleries from Portland to Seattle. As a member of SOIL gallery, his work has been seen at Aqua Art Miami as well.

"What links a lot of my work is an interest in painting," Nyland explains, "both the material and mechanics and the impulse and act of painting. There is also a playfulness... both with formal means and historical precedents and sources."

Nyland's floor cloths are generous with color, layered one pigment over the next, while his paintings often contain quite a bit of negative space: skinny, bright lines of pigment stretch across a vast whiteness. "The oil painting *Hammock*... looks to me like what would happen if you shook a painting and the marks became tangled and twisted."

Gallery owner Scott Lawrimore appreciates this sense of experimentation. "I picked his work," Lawrimore says, "precisely because he was executing a version of painting that was no longer restricted to the walls. I saw in the floor cloth a nice reference to the 'action' painting of Pollock, while still working in a visual language and technique that was all his own."

Profile by Adriana Grant

Adriana Grant is a freelance writer whose work can be found in *Seattle Weekly*, *City Arts* magazine, and *art ltd*. She writes predominantly about visual arts (and food) though a recent essay in *City Arts Seattle* covered a ride with Critical Mass. She lives in Seattle.



**Sampler**  
2008  
Oil on canvas  
45 x 50 in.  
Courtesy of the artist; photo by the artist



**Nicholas Nyland and Ellen Ito**  
**Time Machine**  
2008  
Paint, cardboard, wood, party light string (inside: afghan ottomans, vintage light fixture)  
Approx. 10 x 16 x 8 ft.  
Courtesy of the artist; photo by the artist



**Mother**  
2008  
Papier-mâché, acrylic, rope, aluminum chain  
19 in. (diam) x 27 in. (high)  
Courtesy of the artist; photo by the artist

# Vesna Pavlović

Born Kladovo, Serbia

Member since 2007

Online at [www.vesnapavlovic.com](http://www.vesnapavlovic.com)

Each home has a personality, and some personalities are demonstrably better than others. Will you go and gossip with your housemaid, or your stable-boy, when you may talk with queens and kings?

This is the reason we are renowned as Masters of Elegance; we are not ashamed to flaunt a record of success that proves we bring higher perceived values & higher realized values by means of our attractively unique stagings of ideal domesticity.

Aesthetic or otherwise, we can show you that the difference between a dwelling and a palace is never absolute; the stable-boy and king are both men, and both deserve that clean and vibrant 'welcome home' feeling that is the result of tasteful furnishings, well-circulated air, and the elimination of unresolved adjacencies. Same for the housemaid and queen. Our tradition of excellence ensures that your property will project the sophisticated personality that before seemed only a dream.

Casey Smith

*Show Homes*, produced in 2006-07, presents images of model houses shot in various locations in the U.S. Resembling film sets, this series extends themes prevalent in Pavlovic's earlier series, *Hotels*, *Sculpture Gardens*, *Watching*, and *Collection/ Kolekcija*. These themes include audience and performance, and issues of taste set in different anthropological contexts. The elaborate homes are meticulously arranged for prospective buyers, revealing shifting boundaries between private and public space in the U.S. Within the *Display, Desire*

installation, the prints simultaneously function as images of display and display of images. Strange details of the American home are exposed, through the language of cinema and mechanisms of projection. The projection of black and white transparencies onto semi-transparent Plexiglas screens suggest the plastic quality of the interiors, and within the overlapping projection spaces, the images transform, exploring possible representations of the photographic medium itself. *Six Color Transparencies* is an instance of this exploration of materials used in installation.

Casey Smith is a writer and professor based in Washington DC where he teaches at the Corcoran College of Art + Design. He collaborated with Vesna Pavlović in *Office Taste* (Belgrade: Skart 2005), a photography and book project that explored the dynamics of the corporate art collecting of Chase Manhattan Bank.



*Lounge Corridor*  
*Show Homes series*

2006

Black and white fiber print, aluminum mounted with non-glare face-in Plexiglas  
30 x 38 in.

Courtesy of the artist and G Fine Art Gallery



*Red Transparency*

*Six Color Transparencies series*

2007

Color print, aluminum mounted with non-glare face-in Plexiglas  
30 x 38 in.

Courtesy of the artist and G Fine Art Gallery



*Display, Desire*

2006-07

Photographic installation: two 35mm Kodak slide projectors; two carousels with sixteen b&w images in a loop; four sheets of Plexiglas (two red and two semi-transparent white, 48 x 56 in. each); handmade projector advance unit  
Dimensions variable

Courtesy of the artist and G Fine Art Gallery



# Chaune Peck

Born Tacoma, Washington

Member since 2005

Online at [www.chauneypeck.com](http://www.chauneypeck.com)

## *Sweet but Tragic*

Did you hear the one about the trash avalanche that killed hundreds of scavengers in the Philippines? The mountain they were living and working on was a landfill—a man-made structure mimicking a real mountain. How about the mountain in Switzerland that was covered by its inhabitants with a hi-tech Mylar blanket to prevent snowmelt? Or the trees in Alaska that would explode due to rapid temperature change if they weren't artificially warmed at night with streetlights?

There is nothing conventional about these stories, which may be a big clue to understanding the attraction that they have for the artist Chaune Peck and their influence upon her work. After all, she herself is a pretty unconventional person. From her education at Evergreen State College in Olympia, Washington, to her jaunts through impoverished Central American villages and pilgrimages through our own down-and-out urban streets and alleys, Chaune Peck seems to go out of her way in order to confront the "reality" that most of us go out of our way to avoid. This is that slice of reality that rarely gets any playtime on TV or covered by the press, unless it's as a 15-second sound bite on the network evening news or as a gentle reminder on some short-lived political

commercial of what needs to be "fixed." Peck seems to say, "Take a look. No—a real look." What is it that we are actually seeing? How do we understand and come to grasp with the human element in these stories and pictures, beyond the comic or tragic element? And what lessons—for us as individuals and as a society—can be gleaned from them?

Chaune Peck's work mines this *terra incognita*, this "garbage patch," in which civilization after civilization has passed through and discarded their waste—human and otherwise. It is here that the opportunity to explore our relationship to resources and to each other, whatever their origins may be, exists—but from a new perspective. There is a rather touching and almost sad, redeeming quality to Peck's efforts. And if we look hard enough we will realize that it's not just our outcast debris that gets folded back into the natural world.

Profile by Luis De Jesus

Luis De Jesus is director of Luis De Jesus Seminal Projects in San Diego, California. Working within a tradition of innovation and risk-taking, the gallery collaborates with emerging artists who are deeply engaged in issues of contemporary art practice—from post-feminine/masculine and multi-disciplinary/new-media issues—to those with particular resonance on the regional discourse, such as trans-nationalism, the border and globalization.



**Busted Buick**  
2007-2008  
Vinyl installation on wall  
70 x 125 in.  
Courtesy of the artist and  
Luis De Jesus Seminal Projects



**Plaid Cover**  
2008  
Vinyl installation on wall  
73 x 49 in.  
Courtesy of the artist



**Lander Chairs**  
2008  
Vinyl on paper  
36 x 48 in.  
Courtesy of the artist



# Renée Rhodes

Born St. Petersburg, Florida  
Member since 2007  
Online at [www.reneearhodes.com](http://www.reneearhodes.com)

Renée Rhodes' work has humor and delicacy, but dig underneath the levitating figures, the teetering towers and ill-fated human pyramids and you find philosophical questions about the nature of free will, deconstructions of dance history and biting social critique.

A former ballet dancer trained in modern dance, art history and digital media, Rhodes uses dance and movement as the language of her videos, animations, photographs and sculptures. Her work has a charming oddball brilliance, in part because when it comes to dance, Rhodes is both an ardent critic and hopeless devotee.

Take Rhodes' version of *Don Quixote*, a ballet famous for its themes of idealism, integrity, and shameless exhibitions of virtuosity. Thanks to stop-animation, in Rhodes' *Don Quixote* dancers finally, hilariously, levitate—fulfilling 19th century ballet's aspirations for flight while rendering society's desire to thwart gravity vain and ridiculous.

Where Rhodes sees dance and movement, she also sees society's values and dynamics. In the mesmerizing *Machines* series, impeccably trained dancers become cogs in clever domino-like chain reactions. Despite

the endlessly repeating, elaborately precise choreography, the machines accomplish nothing. In *Determinist Dances* and *Remote Control*, untrained dancers surrender to absurdly controlled guidelines: choreographic commands via cell-phone, fleets of pelting ping-pong balls, or the collective responsibility to keep a balloon afloat. Are we bound to these conditions that propel or disincline us towards action and change? The performers' free will emerges or disappears within these finite rules and deterministic parameters.

Rhodes' small worlds have their own laws and logic. Bodies float overhead, or fly off into nothingness as gravity gives way. Two wobbly towers struggle upward, arcing together to support the levitation of a small piece of graphite. Rhodes' achievement is how she exposes the absurdity of these quests for control and at the same time their luminosity. Beyond games, magic tricks and illusion, levitation belongs to mysticism and the timeless yearning for knowledge. Rhodes' dancers, climbers and seekers remind us that for better or worse, nothing moves us more than desire.

Profile by Tonya Lockyer

Tonya Lockyer is a Seattle-based dance artist and former program manager/curator for Velocity Dance Center. Her award-winning performance work has been presented in Europe, Russia, Canada and the U.S.



*Our Own Kind of Gravity*  
(video stills)  
2008  
Single channel video  
Dimensions variable  
Courtesy of the artist



*Tower*  
(video still detail)  
2008  
Single channel video  
Dimensions variable  
Courtesy of the artist

# Adam Satushek

Born Bellingham, Washington

Member since 2007

Online at [www.adamsatushek.com](http://www.adamsatushek.com)

Adam Satushek pays close attention to the ways that human beings influence their surroundings through the traces that are left behind and the impact on the landscape from behaviors, movements, and alterations. With sly humor, his photographs capture the odd and unintended intersections of common, forgotten objects with the natural environment; an environment which bears the mark of that uninvited partnership and then struggles mightily to maintain its dignity.

Satushek's close attention challenges us to do the same. The phrase, "the more one looks, the more one sees" perfectly describes the experience of looking at his images. What looks like a casually shot photograph is actually a tight, relational composition. In one photograph, *Horizon*, the horizon line depicted in a painted wall mural perfectly aligns with the actual horizon line in the distance. Puffy clouds float from the mural to the blue sky and both are reflected back up on a swimming pool's surface. Sunlight bounces off a balustrade with its mirror image on the still water. Everything connects...

...or unnerves. In another photograph, titled *Miniature Golf*, a strong horizontal band of dark threatening clouds teams up with an equally strong horizontal band of even more dark and threatening mountain rock. Cutting through the middle of the composition is a green oasis of trees which seem to hold back these threats from a group of people playing a round of miniature golf. Except the golf course looks damaged, strewn about with boulders and debris as if it has seen its share of threats come to life. Every pebble, leaf, even faraway parked cars are in absolute focus. Every inch of picture surface claims importance. The sharpness of the photograph both rivets and repels. Something is going on, one is not quite sure what—it probably isn't good, but one can't stop looking.

Through his large-scale photographs, Adam Satushek provides a place to stop and discover the intersection of the mundane and the unusual, which in fact happens all around, all the time. Luckily, he is paying attention.

Profile by Stephen Lyons



**Miniature Golf**  
2006  
Archival inkjet print  
40 x 80 in.  
Courtesy of the artist



**Horizon**  
2008  
Archival inkjet print  
40 x 50 in.  
Courtesy of the artist

Stephen Lyons is Co-Founder and Co-Director of Platform Gallery, a contemporary art space in Seattle, Washington.



**Pole**  
2008  
Archival inkjet print  
80 x 35 in.  
Courtesy of the artist



# Randy Wood

Born Hill Air Force Base, Utah  
Member since 2001  
Online at [www.randywoodart.com](http://www.randywoodart.com)

Surreal, innocent-but-not beings inhabit the landscape of Randy Wood's work: sassy kitties, ghost rocks. Sure, they're funny, odd, even disarming. But make no mistake; these beings are more than anthropomorphic caricatures or animistic fantasia. They are Wood's instructive ciphers and avatars, always caught mid-moment, there in action to tell us something about the human condition.

Wood works in a variety of mediums—comics, painting, sculpture—and exploits the strengths of each to render the strange, ephemeral moments of the human ilk. For Wood, the fleeting, feeling microcosm in which we swim is both straightforward and loaded, as demonstrated with *Hugger* (2008, sculpture). A cat-like creature covered in fun fur advances, half-emerged from the wall, arms outstretched in a fashion both playful and menacing, its movement underscoring the strange potential in human affection for both hazard and safety. Such an interest in the odd dimensions of human time and space does not result in a reductive myth or distilled "core" to the human condition; rather Wood points the viewer toward recognizing the larger narrative as variable and one in which they are knowing participants.

*Panic, Dora!* (2008, sculpture) exemplifies this emphasis on participation. A suspended armada of brightly-colored apparitions fly through space, unleashed from a box, in pursuit of their unwitting liberator: the curious, fleeing, kitty, Dora. By presenting a moment of release between distinctly surreal beings, Wood puts a premium on the viewer tendering what came before, what comes after, what can be used to explain, what is left unanswered.

Wood is not misanthropic; the moments he presents are not warnings or morality tales. Neither is he a dewy-eyed optimist; the exuberance of his creatures may incite a laugh, but it's a Freudian giggle, unleashing ideas typically relegated to the unconscious. That is the perfect state in which to receive his illumination of the folly that distinguishes the Order *Primates*, Family *Hominidae*, Genus *Homo*, and Species *H sapiens*.

Profile by Cat Celebrezze

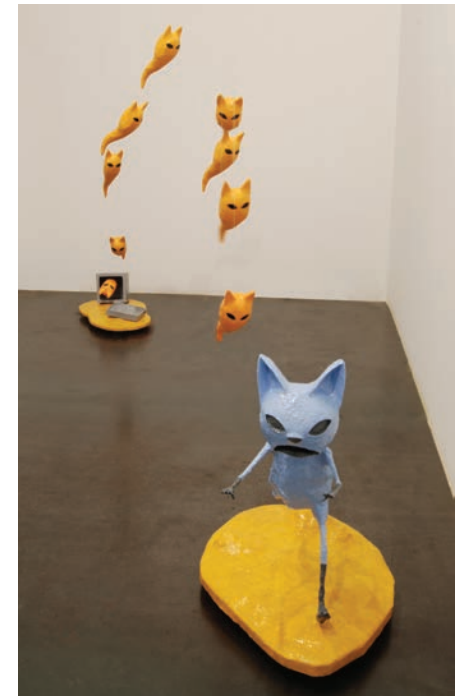
Cat Celebrezze lives in Brooklyn, New York. She writes ([www.uramember.com](http://www.uramember.com)) and laminates things ([www.laminatedlove.com](http://www.laminatedlove.com)). Her fiction has appeared in *Thieves Jargon*, *Modern Words*, and *flashquake*; nonfiction has appeared in *Bunnyhop Magazine*, *EXTRA!*, and *American Visual Cultures*, an anthology published by Continuum.



**Hugger**  
2008  
Fun fur, wood, cardboard, acrylic paint, glue, synthetic clay, flocking, mylar  
H 31 x W 28 x D 25 in.  
Courtesy of the artist  
Photo: Thom Heilesen



**fuzzhead**  
2008  
Fun fur, papier-mâché, acrylic paint  
8 x 8 x 8 in.  
Courtesy of the artist  
Photo: Thom Heilesen



**Panic, Dora!**  
2008  
Papier-mâché, wood, foam core, spackle, acrylic paint  
Dora: H 20 x W 14 x D 20 in.  
Box: H 7.5 x W 11.5 x D 21 in.  
Individual ghosts: H 10 x W 2.5 x D 2.5 in.  
Installation dimensions variable  
Courtesy of the artist  
Photo: Thom Heilesen

# Jennifer Zwick

Born Calgary, Alberta, Canada

Member since 2003

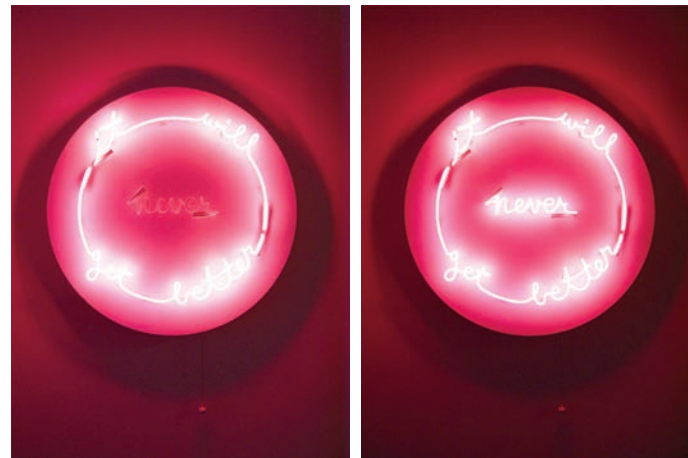
Online at [www.jenniferzwick.com](http://www.jenniferzwick.com)

This work is from Jennifer Zwick's solo show, entitled *I'm So Scared/It's All So Hard*—a show about anxiety, awkwardness, and the accidental comedy of having a body. Zwick explores these themes through text and flesh, intellect and slapstick.

With the 38 inch neon sign *It Will (Never) Get Better*, the viewer pulls a chain to choose their current mood: "it will get better," "it will never get better." The construction of the sign, however, allows for both readings to always be present—even when not illuminated, the "never" is legible.

With the diptych *Hanging (front and back)*, Zwick depicts the comical awkwardness of having a body: a physically heavy, accidentally sexual object whose simple fact of gender, by definition, sexualizes all actions. "I am hanging awkwardly here," she says; it's a blunt and hilarious thing, to be flesh.

The comedy and tragedy of anxiety are presented in a more direct manner in her series *What Might Go Wrong: 100 Answers, 100 Etchings*. In its original installation, all 100 9 x 6 inch intaglio prints were displayed in a 9 x 6 foot grid. "Everyone might hate me and be right about it," "forget how to breathe," "face melts off at a party," "hit my resonant frequency and shatter," "headache is actually an aneurism," "evil twin," "kneecaps fall off," "get cancer just like my mom," "staple my finger"—the list is funny because it is so sad and honest and relatable.



*It Will (Never) Get Better*

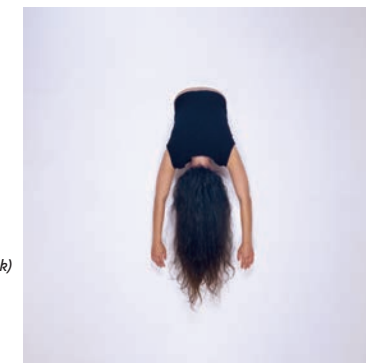
2007

(two views of installation)

Neon sign with two transformers for optimal mood indication

38 in. diameter

Courtesy of the artist



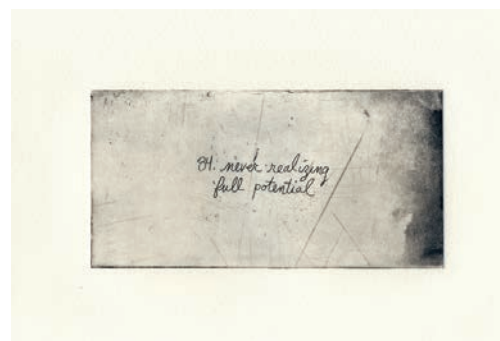
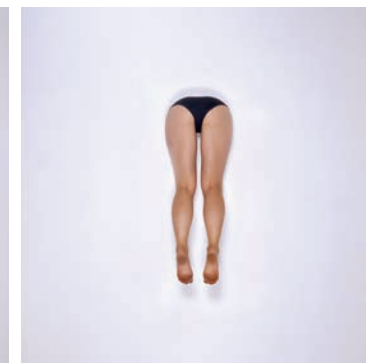
*Hanging (front and back)*

2007

Archival inkjet prints

40 x 40 in. each print

Courtesy of the artist



*What Might Go Wrong*

#84 & #85

2007

Intaglio prints

9 x 6 in. each print

Courtesy of the artist



# Exhibitions, 2007–2008

January 5–28, 2007

*Yielded*

Debra Baxter  
Robert de Saint Phalle

Backspace Gallery:

**Controlled Fire: Variations**

Ben Hirschkoff  
(January 5 – February 25, 2007)

February 2–25, 2007

*L.A. Stories*

Thomas Müller  
and Samantha Scherer

March 1 – April 1, 2007

*More Dirt*

Vaughn Bell  
Benjamin Hirschkoff  
Susie J Lee  
Kiki Maclnnis  
Saya Moriyasu  
A new members show

Backspace Gallery:

**More Volume**

Jamie Potter

April 5–29, 2007

*Our Nature*

Gretchen Bennett and Yann Novak

Backspace Gallery:

**Constructed Narratives**

Jennifer Zwick

May 3 – June 3, 2007

*SuperHeroism:*

**The Adventures of TransitMan**

Christian French

Also at SOIL May 24–27:

**Bicycle Rehabilitation Project**

A traveling interactive art  
piece by Michael Flaherty

June 7 – July 1, 2007

*Crud*

Nola Avienne  
Claire Putney  
Timea Tihanyi  
Ellen Ziegler  
Susan Zoccola

Backspace Gallery:

**Technically Beautiful**

Owen and Terry Plummer  
Curated by Randy Wood

July 5–29, 2007

*Home Sweet Home*

Ross Sawyers  
Brent Sommerhauser  
Laura Ward  
Curated by Matthew Mitros

Backspace Gallery:

**From Sea to Shining Sea**

Vaughn Bell

August 2–26, 2007

*Groundtruthing*

Margot Anne Kelley  
Bruce Myren  
Tara Rodgers  
Thom Heileson  
Vaughn Bell  
Sarah Kavage  
Nicole Kistler  
Curated by Vaughn Bell

Backspace Gallery:

**Mapping the Stick**

Kiki Maclnnis

September 6–30, 2007

*Leather and Lace*

Allison Manch and  
Ariana Page Russell

Backspace Gallery:

**Blush**

Derrick Jefferies

October 4–28, 2007

*I'm So Scared/It's All So Hard*

Jennifer Zwick

Backspace Gallery:

**Puget Sounds**

Jean Nagai

November 2–30, 2007

*Sensoria*

Iole Alessandrini, Ed Mannery, and  
Ben McAllister;  
Thom Heileson and Wyndel Hunt

Backspace Gallery:

**a dozen small donuts  
and a couple of big ones**

Claire Johnson

December 6–30, 2007

PUNCH + SOIL International

Juried Exhibition:

**A bell is a cup until it is struck**

Gretchen Bennett  
Sarah Bergmann  
Jamey Braden  
Collin Bradford  
Mike Bray  
Chris Fennell  
Douglas Gast  
Margo Geddes  
Richard Gilles  
Sol Hashemi  
Florian Japp  
Danielle Kelly  
Lisa Liedgren  
Jenene Nagy  
Brett Walker  
Mary Wyatt

Juried by Eric Fredericksen

Presented in collaboration with PUNCH gallery

Backspace Gallery:

**Distance: (new photographic works)**

Monica A. Padilla

January 3–27, 2008

Fire Retard Ants (Fred Muram  
and Mike Simi): **We 8 Ourselves  
(for your Urgent Need)**

Backspace Gallery:

**23 Sights**

Brian Heileson

February 7 – March 1, 2008

**Simultaneity: Entanglement**

Eunsu Kang, Joel Kollin, and  
Juan Pampin

March 6–30, 2008

**New Members Show 2008**

Nola Avienne  
Vesna Pavlovic  
Renée Rhodes  
Adam Satushek

Backspace Gallery:

**Panic, Dora!**

Randy Wood

April 3–27, 2008

*Soapland*

Issei Watanabe

Backspace Gallery:

**Thanks, Wavelength**

Jana Brevick

May 1 – June 1, 2008

*The Sky Is Not Falling*

Ben Hirschkoff

Backspace Gallery:

**Provenance**

Anonymous

June 5–29, 2008

**Deep Space Punctuated by Planets**

Matt Browning

Eric Elliott

Jonathan Hudak

Whiting Tennis

Backspace Gallery:

**Transcript**

Kiki Maclnnis

July 3–31, 2008

*Natura Naturans*

Scott Bowering

Backspace Gallery:

**Flora**

Adam Satushek

August 6–30, 2008

**Escape or Reflect!?**

Tim Cross

Erik Peterson

Eisuke Sato

Backspace Gallery:

**Ceramics**

Nicholas Nyland

September 3–27, 2008

**tension**

Andy Fallat  
Kirk Lang  
James Ryan

Curated by Nola Avienne

Backspace Gallery:

**Oriental/Occidental**

Saya Moriyasu

October 1 – November 1, 2008

**SOIL@SOIL**

Nola Avienne  
Vaughn Bell  
Jana Brevick  
Chris Engman  
Thom Heileson  
Ben Hirschhoff  
Etsuko Ichikawa  
Claire Johnson  
Margie Livingston  
Kiki MacInnis  
Saya Moriyasu  
Yuki Nakamura  
Nicholas Nyland  
Vesna Pavlović  
Chauney Peck  
Renée Rhodes  
Adam Satushek  
Randy Wood

Backspace Gallery:

**View Lots**

Ryan Molenkamp

October 17, 2008

**SOIL Annual Art Auction**

Laura Michalek, live auctioneer  
**Lawrimore Project**, 831 Airport Way South,  
Seattle

November 5–29, 2008

**Bin Labs Presents: *Second Growth***

Rachel Hibbard, Sean Regan, and  
Cara Tomlinson

Backspace Gallery:

Uri Aran  
Josh Tonsfeldt

December 3–27, 2008

***Just Drawings***

Sean Alexander  
Kim E. Alexander Jr.  
Darin Shuler

Backspace Gallery:

Kinu Watanabe

December 3–7, 2008

***SOIL at Aqua Art Miami***

Aqua Hotel, 1530 Collins Avenue  
Miami Beach, Florida



SOIL Artist-Run Gallery  
112 3rd Avenue South  
Seattle, Washington 98104

[www.soilart.org](http://www.soilart.org)

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First Edition  
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