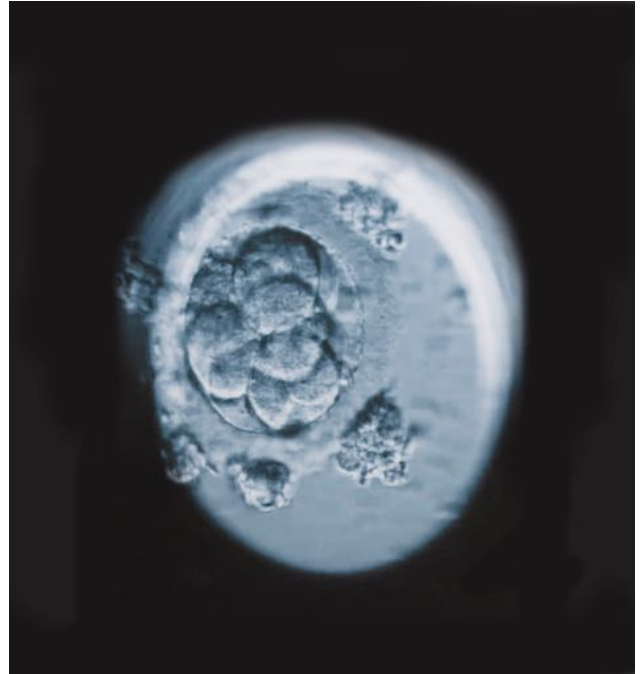


TRANSITIONS AND TRANSFORMATIONS:
THE CONSTANT FLUX OF OUR PERSONAL
STRUCTURES

Geraldine Ondrizek, Reed College Alumni and Associates

PERSONAL
STRUCTURES
Reflections

European Cultural Centre, Palazzo Bembo
Venice, Italy
Curator, Lucia Pedrana
APRIL 23- NOVEMBER 27 2022



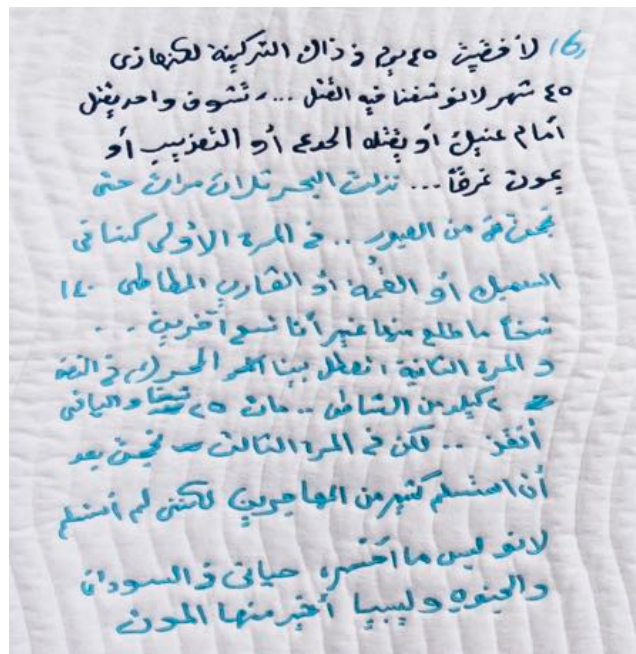
PERSONAL STRUCTURES

Reflections

The European Cultural Centre (ECC) is proud to announce that the sixth edition of Personal Structures, the biennial contemporary art exhibition that invites artists and creative minds from across the world, will open in Venice, Italy, from the 23rd of April to the 27th of November, 2022, with press previews and opening events on the 21st and 22nd of April in all ECC locations.

The extensive exhibition will feature a wide selection of artworks from internationally-renowned and emerging artists, photographers, and sculptors, as well as showcase projects by worldwide academic institutions, all of which will be exhibited in the historical venues of Palazzo Bembo, Palazzo Mora and Marinaressa Gardens, located in the heart of the Venetian city.

This year, the exhibition will revolve around the idea of reflections, understood as both the image created from a mirrored surface as well as a thought, idea, or opinion formed from meditation. At Personal Structures, the theme of reflections will embody the dual meaning of, on the one hand, a visible episode perceived by the eyes; and, on the other, a mental deed stemming from the action of thinking and pondering with the mind. As envisioned by the ECC curatorial team, the act of reflecting carries the potential to foresee possibilities and the responsibility of imagining a better future.



Badr Close up, embroidered quilted blanket, STEPHANIE GERVAIS

TRANSITIONS AND TRANSFORMATIONS: THE CONSTANT FLUX OF OUR PERSONAL STRUCTURES

Geraldine Ondrizek, Reed College Alumni and Associates

This exhibition focuses on the internal and external forces that transform each of our 'Personal Structures'. Each body of work presented takes an empathic look at the genetic, physical and psychological effects that our shifting reality has on us.

The work in the exhibition is documentary-based and made with/and/or by with those in transition, or showing the effects of transformations.

The exhibition is organized into three sections;

BIOLOGICAL FACTORS: works concerned with issues of genetics and epigenetics on our physical and psychological selves;

ENVIRONMENTAL FACTORS: works showing the effects of climate change on the landscape and human livelihoods;

SOCIO-POLITICAL FACTORS: works documenting and responding to forced immigration, indigenous identity and homelessness.

Situating Geraldine Ondrizek's work documenting human gestation, *The First 100 Hours* on the back wall of the exhibition space, gives context to the other works. Ondrizek's work chronicles the most important period of human genetic development.

The ability for all human life to survive and thrive in these first 100 hours depends on biological, environmental and socio-political factors. Our 'Personal Structures' are continually changed by our encounters with the elements, the air we breathe, the water we drink, the plants and animals surrounding us. These chance encounters both make and reform us. All the works in this exhibition make visible the often invisible or underrecognized circumstances that cause the transformation to our individual genetic structures.

This project is a collaboration with the network of artists, scientists, and socio-political activists, many of whom were students of Ondrizek who has taught at Reed College over the last twenty nine years. The artists represented in this exhibition are from diverse backgrounds and geographic locations. They are addressing pressing issues that have affected their personal lives. These works show not only difficult situations, but emphasize the metamorphosis and the resilience of living organisms and ecosystems.

The exhibition will be presented in two parts:
Part I April 23 - July 25, Part II August 1 - November 27, 2022.

Part I: April 23 - July 25

BIOLOGICAL FACTORS

GERALDINE ONDRIZEK, USA

The First 100 Hours

Artist book, silk panels and film made in collaboration with Shizuko Imai Takahashi (M.D. Ph.D, the University of Tokyo, Graduate School of Medicine, Department of Biomedical Ethics.)

GRETA FIEWEGER, USA

I Hold Myself in My Arms

Artist book, cyanotype on textile

M PRULL, USA

Metamorphosis: Forms 1-5

Xerox transfers and 22k gold leaf on paper

ENVIRONMENTAL FACTORS

ETHAN RAFAL, NORWAY

The Evening Pink

Cheatgrass

The End

Artist book, prints, film and video

SOCIO-POLITICAL FACTORS – FORCED MIGRATION AND THE HOMELESS

VIKRANT KANO, INDIA

In Search of Home

Artist book, video

JAYETI BHATTACHARYA, INDIA

Interference: Where Do We Belong

Artist book, drawings

SAI [REDACTED], MYANMAR

Trails of Absence

Archival digital prints, video

NILI YOSHA, USA

Last Dayz, 2021, Animal Control, 2021,

The Giving Tree, 2019, Warriors (It's a Wonderful Life) 2019,

Hairapy, 2017

Films, Outside the Frame, A Film Collective for Homeless Youth

Part II: August 1 - November 27

BIOLOGICAL FACTORS

GERALDINE ONDRIZEK, USA

The First 100 Hours

Artist book, silk panels and film made in collaboration with Shizuko Imai Takahashi (M.D. Ph.D, the University of Tokyo, Graduate School of Medicine, Department of Biomedical Ethics).

ENVIRONMENTAL FACTORS

GENEVIEVE G. TREMBLAY, USA

FERNANDA X. OYARZÚN, CHILE

Tiempos de Muralismo

Artist books, 'Literatura de Cordel', video and Augmented Reality (AR). A collaboration between Fernanda X. Oyarzún, Alonso Salazar (Chile), Genevieve G. Tremblay, Nathan di Pietro (USA), Roberto Varas (USA) and the scientists of the Coastal Social-Ecological Millennium Institute (SECOS) and communities of fishing villages (Chile).

SARA OLIVIA FUENTES, CHILE

FERNANDA X. OYARZÚN, CHILE

Simbiosis: Mujeres Creadoras de Cordillera a Mar

Artist book, photographs and video. Artist book made in collaboration with Almacén Editorial and video made in collaboration with Roberto Varas.

SOCIO-POLITICAL FACTORS - FORCED MIGRATION AND THE HOMELESS

STEPHANIE GERVAIS, BRAZIL

Badr

Artist book, embroidered quilted blanket, sound recording

BARBARA TETENBAUM, USA

Portland/Living

Artist book

PAULINA JOY POLEYUMPTTEWA, Hopi

rez nullius:Indigenous Identity

Artist book, video

LILA ROO, ST. VINCENT AND THE GRENADINES

New Roots

Video

Womb

Artist book and weaving

BIOLOGICAL FACTORS: Works concerned with issues of genetics and epigenetics on our physical and psychological selves.

*Even before a baby is born,
it already knows what world to prepare itself for.*

Epigenetics - "Our bodies' way to change the destiny written in our DNA." - Moshe Szyf

Epigenetics have transformed the way we think about genomes and thus the effects that outside influences have on our bodies. "Epi-"means "on or above" in Greek, and "epigenetic" describes factors beyond the genetic code. "Epi", the outside factors that cause change, links the work in this entire exhibition together.

Outside factors that are positive, healing or comforting can aid development, and the negative such as the effects of disease exposure, climate change and political unrest can cause devastating effects. These epigenetic factors are a chain reaction of cause and effect that change our bodies .

The works in this section, *The First 100 Hours, I Hold Myself in My Arms*, and *Metamorphosis: Forms 1-5* all refer to the epigenetic effects on our physical and psychological development. These works embrace the unknown we must live with.



Metamorphosis: Forms 1-5 ,Xerox transfers and 22k gold leaf on paper M PRULL

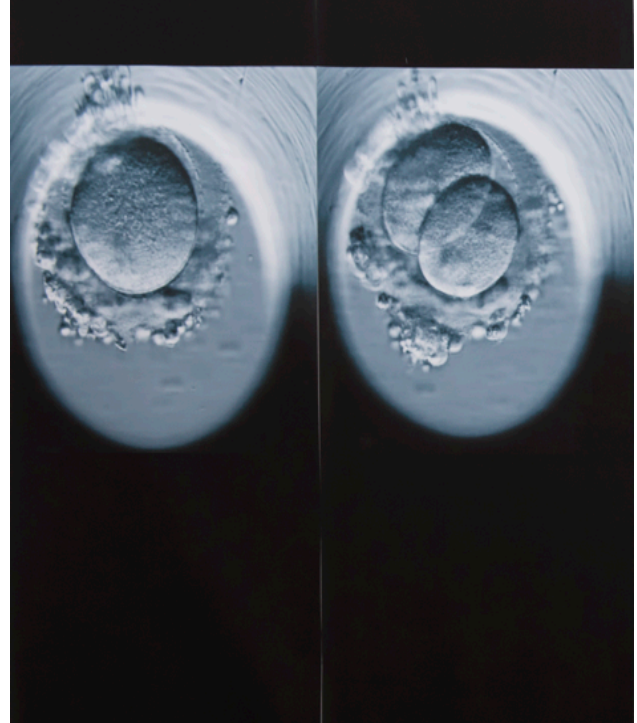
GERALDINE ONDRIZEK, USA

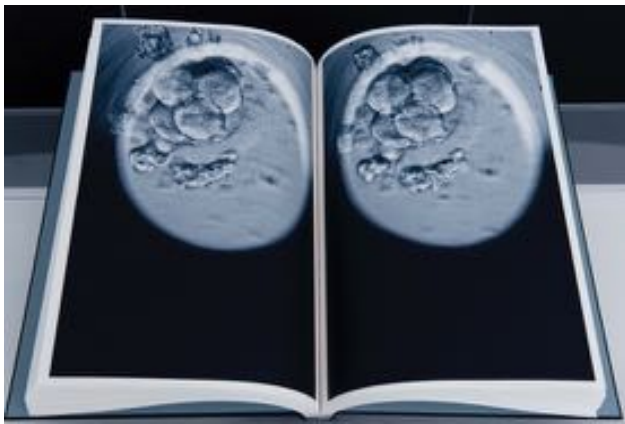
The First 100 Hours

The installation of books, silk panels and film, *The First 100 Hours* was made in collaboration with Dr. Shizuko Takahashi at the University of Tokyo, Department of Biomedical Ethics.

The work originated from in vitro fertilization films. Each still image captures the most significant stages in early egg development to see if they are viable to implant. The embryo in this film was a successful pregnancy. This is of course not always the case, invitro fertilization is a complex process. The work documents the most important moments when genetic and epigenetic factors form to create each unique being. Epigenetic changes are modifications to DNA that regulate whether genes are turned on or off. Epigenetic responses are both inherited and accumulated in our lifetime and thus affect our genetic markers. From the time of conception, our internal and external environment cause epigenetic changes.

Geraldine Ondrizek is a Professor of Art and artist at Reed College in Portland Oregon. For the last thirty years she has created works in collaboration with medical researchers that comment on medicine, genetics and ethics to explore personal and political issues. Her work as an artist, teacher and curator focuses on the biological, environmental and socio political shifts we are facing now worldwide. <https://www.reed.edu/art/ondrizek/>





Work in the Exhibition:

The First 100 Hours, 100 Pages, 2022

The First 100 Hours, Book 1 of 5, Single Cell, 2022

Artist books

Awagami, Murakumo Kozo and Bamboo paper

Asahi Black Silk, Iris Steel

Custom Binding, Marika Esarey

Translation, Dr. Shizuko Imai Takahash

Reed College Press

The First 100 Hours, Multiple Embryos in Gestation, 2022

Video, Music by Aden Qamar using recordings of plants.

Editing by Henry Sullivan



The First 100 Hours, Cleavage, 2 Cell Stage, 8 Cell Stage, 32 Cell Stage, Blastocyst, 2022

Five Silk Panels, Haraboi Silk Panels Hand Painted, Digital Print

This work will be shown through the entire exhibition.

The work in this exhibition was made possible through generous grants from; the Oregon Arts Commission, The Ford Family Foundation and Reed College.

GRETA FIEWEGER, USA

I Hold Myself in My Arms

Artist book, cyanotype on textile

I Hold Myself in My Arms focuses on material explorations of both textiles and the book form that an object's mortal qualities, that is, the ways in which it degrades, warps, and disintegrates against the contact of a body over time, are central to its ability to evoke memory and signify meaning. The work expands upon and makes use of this relationship in the form of a soft fabric book. Through the material and writing contained in this artwork, *I Hold Myself in My Arms* explores the physicality of memory and comfort, and how they are provoked through tactile engagement. Our ability to sooth ourselves and others relies on epigenetic factors mapped on from our very beginning in our first 100 hours.

Greta Fieweger is a book artist and designer living in Chicago. Her work centers on the personal and intimate, exploring concepts of comfort, memory, and vulnerability. She is fascinated by the material languages of textile and paper, and the emotional potency they express and absorb over time.

<https://www.reed.edu/art/studentresources/theses/2021/index.html>



This work will be shown in Part I: April 23 - July 25.

This work was made possible through a grant from Reed College.

M PRULL, USA

Metamorphosis: Forms 1-5

Xerox transfers and 22k gold leaf on paper

In mid-February of 2020, M began taking testosterone to treat diagnosed gender dysphoria. Shortly after beginning hormone replacement therapy, the COVID-19 pandemic forced him and much of his community to distance ourselves from each other, and his support network changed dramatically. *Metamorphosis Forms 1-5* is a response to these changes, which he has had to process mostly independently. The CitraSolv photo transfer process used to print these images is labor intensive and imperfect, and inevitably leaves gaps and holes in the image. To him, this reflects the imperfect nature of being. In these gaps, he applied gold leaf: even in the imperfections of self, in the hard places, there is beauty and value.

M Prull is a multimedia artist using photography to explore transgender bodies and identities. His practice asks the question: what if the depiction of transgender identities could be met with empathy instead of objectification? His self-portraiture creates a new visual vocabulary to describe how it feels and what it means to be transgender. He celebrates discomfort and dysphoria right alongside trans joy, and portrays his trans identity as a multifaceted, complex and sacred experience. His work has been shown locally in the Pacific Northwest. <https://mprull.com/about>.



This work will be shown in Part I: April 23 - July 25.
This work was made possible through a grant from Reed College

ENVIRONMENTAL FACTORS: Works the effects of climate change on the landscape and human livelihoods.

Works in this section, *Tiempos de Muralismo*, *The Sky is Our Sea*, *Simbiosis: Mujeres Creadoras de Cordillera a Mar*, *The Evening Pink*, *Cheatgrass*, and *The End* clearly connect to the climate crisis we are facing and the ability for plants, animals and humans to adapt and survive.

The current pace of climate change exceeds historical events by 1-2 orders of magnitude, which will make it hard for organisms and ecosystems to adapt.¹ For a long time, it has been assumed that adaptation was only possible by changes in the genetic makeup -- the DNA base sequence. Recently, another information level of the DNA, namely epigenetics, has come into focus.



The Evening Pink, Photo ETHAN RAFAL

¹ [Epigenetic inheritance: A silver bullet against climate change? Researchers are studying the adaptive potential of fish](#), Helmholtz Centre for Ocean Research Kiel (GEOMAR) March 2020

ETHAN RAFAL, NORWAY

The Evening Pink, Cheatgrass, The End

Artist book, prints, film and video

An Anti-Western photographed at the twilight of climate fallout, *The Evening Pink* was created in landscapes severely affected by fire, drought, the disruption of seasons, and the total breakdown of ecosystems. A conscious revisiting of the Western genre, the project is comprised of unique photographic prints, books, and film-based works created between the Pacific Ocean and interior American West.

The Evening Pink has been made through contact between analog photographic materials and the environment: 8x10 film is exposed to smoke, heat, which are recorded in the media. Positive transfer prints are made via a process responding to local weather. Every print is unique.

Ethan Rafal is a photographic artist, curator, and activist. His work revolves around long-form research, material and process based photography, and an expanded publishing practice where books become a vehicle for performance, collaboration, and social interventions realized in public space. Over the last decade, Rafal's work has focused on the climate crisis. In 2020, he curated *The Climate Emergency in 50 Rounds* for Fotobokfestival Oslo, bringing together 50 artists from 36 countries, via the principle of "direct pedagogy"—blending art and activism to create a street-level venue for education and protest. <https://www.ethanrafal.com>



This work will be shown in Part I: April 23 - July 25.
This work was made possible through a grant from Reed College.

GENEVIEVE G. TREMBLAY, USA
FERNANDA X. OYARZÚN, CHILE
Tiempos de Muralismo

The Sky is Our Sea, Artist books, video and Augmented Reality (AR). A collaboration between Fernanda X. Oyarzún, Alonso Salazar (Chile), Genevieve G. Tremblay, Nathan di Pietro (USA), Roberto Varas (USA) and the scientists of the Coastal Social-Ecological Millennium Institute (SECOS) and communities of fishing villages (Chile).

Art in public space, and especially mural painting, acts as a mirror of communities and as an alternative channel of dialogue, opening up inclusive conversation to make visible the challenges and dreams of a community. As a country, Chile has the privilege of being part of a long tradition of Latin American muralism that has channeled various social topics to the collective imagination. Chilean artist and scientist, Fernanda X. Oyarzún, led the co-creation of a series of site based murals by Chilean muralist Alonso Salazar that reach deeply into 7 fishing communities (Arica, Chungungo, Tongoy, Coliumo, Caleta el Manzano, Hornopirén and fishing village from Valparaiso Region) to connect research around the socioecological challenges of Chile's coastal territories of Chile. Through the act of painting itself, incorporating ideas and techniques of artists, researchers, and members of these fishing communities, bring a full vision of the mural to life. New media artist, Genevieve Tremblay, led the creative development of 4 corresponding virtual paintings by virtual artist, Nathan DiPietro, which can be experienced through augmented reality (AR). The 'virtual murals' provide an immersive portal to the marine landscapes captured in the painted murals. A circular flow of knowledge offers a response through a traditional and new form of mural making.



This work will be shown in Part II: August 1 - November 27

This work has been made possible by ANID Millennium Science Initiative Program ICN 2019_015 (Millennium Institute SECOS) and with the support and collaboration of Liceo Carmen Rodríguez, Liceo Hornopirén, Escuela El Manzano, Escuela Caleta del Medio of Coliumo, Centro de Estudios Avanzados en Zonas Áridas (CEAZA), and the Millennium Science Initiative Program—NCN19_153 (Millennium Nucleus UPWELL).

SARA OLIVIA FUENTES, CHILE
FERNANDA X. OYARZÚN, CHILE

Simbiosis: Mujeres Creadoras de Cordillera a Mar

Artist book, photographs and video. Artist book made in collaboration with Almacén Editorial and video made in collaboration with Roberto Varas.

Simbiosis is a co-creative journey through the territory and maritorio of the Biobío region in Chile, from the Andes to the sea. The artists interact and explore different cycles, knowledge and materialities to produce their own collaborative and creative reflection. The times, relationships and trades also developed by other women in their interaction with different territories and ecosystems become visible, stories that are woven into the collective and individual memories of the land and the sea. Between the vitality of conversation and the making, the artists propose creation as a continuum that encompasses the multiplicity of interactions between place, materials, techniques, and temporal, geological, biological, and sociocultural cycles. Their process is activated through transit as a daily act, as an opening to sensoriality and creative possibilities where the landscape is not a location but part of the artwork, which is gestated through clay sculpture, textiles, vegetable dyes and embroidery, cyanotypes, antotypes and materials collected through their journey.

Simbiosis generates a dialogue among microscopic organisms, lichens, plants and animals, together with ancestral knowledge, scientific creation and artistic research, which resonate in the creation of different artworks. Presented here is a video created in collaboration with the audiovisual artist Roberto Varas Campos and an artist's book created in collaboration with "Almacén Editorial", an independent editorial design studio from Concepción, Chile.



This work will be shown in Part II: August 1 - November 27
This work has been made possible by the project N545142 Fondart Regional 2020, Chile.

SOCIO-POLITICAL FACTORS: works documenting and responding to forced immigration, indigenous identity and homelessness.

In Search of Home, Interference: Where Do We Belong, Trails of Absence, Bahr, Portland/Living, and the films by *Outside The Frame* give voice to those who have been radically transformed by forced migration and homelessness. Many are stories from already disenfranchised populations and children.

Currently researchers are investigating an obscure type of inheritance: how traumatic events in someone's lifetime can change the way their DNA is expressed, and how that change can be passed on to the next generation. This is the process of epigenetics, where the readability, or expression, of genes is modified without changing the DNA code itself.

Works *rez nullius: Indigenous Identity*, and films by *NEW ROOTS* are made with indigenous peoples. Without a doubt, indigenous populations from all over the globe have suffered displacement, and thus dramatic shifts in their lives and livelihood. Like all displaced people, the psychological inheritance of this has had a powerful effect on these populations.

Image:
The Giving Tree, 2019

Image by Herika Martinez, *Outside the Frame*, A Film Collective for Homeless Youth



VIKRANT KANO, INDIA

In Search of Home

Artist book, video

The works that I have collected here are representative of violence, struggle, and necessity. India's partition along religious line (Hindu and Muslim) in 1947, immediately after the independence from British rule, resulted in mass migration which often turned violent. People were forced to leave their ancestral houses and migrate to another land overnight, with complete uncertainty of their future, experiencing a state of forced 'homelessness'. My work follows my family's path of relocation and displacement, an almost perpetual and physical state of being in transit. I follow an archival process, where I trace the footsteps of my paternal family through 'physical' objects. It is a process of attaching and linking a sentimental chain of memories to our present through these physical entities, to stress the ethereal and ephemeral qualities of the human experience and memory.

Vikrant Kano lives and works in Delhi, India. He completed his BFA (2016) and MFA (2018) at College of Art, Delhi. His art practice centers around the "idea of home" through the investigation of his family history & archives. He explores erasure, migration, separation, human relationship with architecture and memory.

<https://emergentartspace.org/forum/83509/>



This work will be shown in Part April 23 - July 25.

This work was made possible through the support of Emergent Art Space and a grant from Reed College.

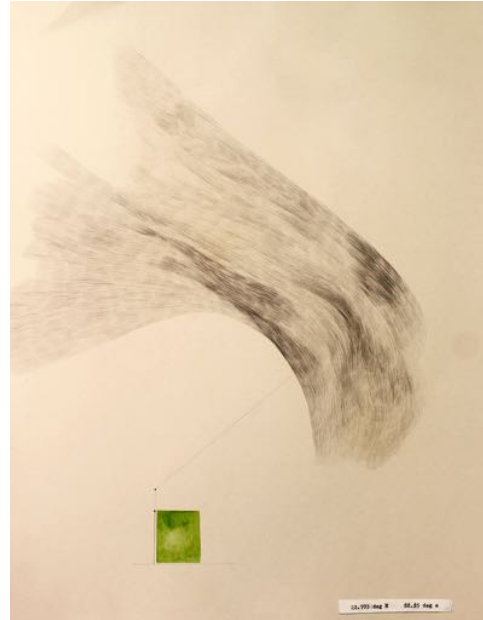
JAYETI BHATTACHARYA, INDIA

Interference: Where Do We Belong

Artist book, drawings

Interference: Where Do We Belong is a body of drawings which has been conceptualized around the idea of how external forces cause disruptions in the normal course of events. The artist used this concept to represent how certain political and social decisions affect the lives of the commoner without their consent. Referencing the Partition of India along religious line (Hindu and Muslim) in 1947, which her family witnessed, she created the drawings in the form of waves of motion, movement and migration. People who were once the owners of their own home and land suddenly had nowhere to go. The oral narratives of the past are still present in her mind, together with today's political scenario, pushing her to create the forms and lines which are nothing but the resultant waves caused by the interference.

Jayeti Bhattacharya lives and works in Kolkata, India. She earned a Master of Fine Arts degree from Kala Bhavana University, Santiniketan in 2014. She is now represented by [Terrain.art](#) Gallery in New Delhi where she had her first solo show '[Shifting Coordinates](#)'. Her work has been included in local and international exhibitions. <https://emergentartspace.org/forum/83764/>



This work will be shown in Part I: April 23 - July 25. This work was made possible through the support of Emergent Art Space and a grant from Reed College.

SAI [REDACTED], MYANMAR

Trails of Absence

Archival digital prints, video

Sai [REDACTED] ongoing work follows the political turmoil that has engulfed Myanmar since the coup of 2021 and specifically the trauma inflicted on his own family, exploring the dramatic narrative of the relationship between his father, who has been held as a political prisoner by the Burmese junta since the coup, and his mother, who lives under 24 hour surveillance and in constant fear. His father is one of 8,835 arrested, charged or sentenced political prisoners. Political leaders, activists, protesters and their families are presently being arrested, tortured and killed by Myanmar Military.

Sai [REDACTED] is a young artist, curator and peace educator from Myanmar. On February 1st, 2021, a military coup took power in the country, destroying the rising democracy of the previous several years. Mass demonstrations, from all sectors of society, protested the coup. They lasted days, weeks and months, showing enormous courage in the face of the violent repression. Most former members of the National League for Democracy were arrested, subjected to farce trials and sent to prison, where they are still today. Sai saw the end of his personal freedom and the shattering of hopes for his country. He went back to the home where his parents lived to document the loss.

<https://emergentartspace.org/artists/5435/>



This work will be shown in Part I: April 23 - July 25.

This work was made possible through the support of Emergent Art Space and a grant from Reed College.

NILI YOSHA, USA

Films, Outside the Frame, A Film Collective for Homeless Youth

The United States is hammered by a severe housing crisis which has exhausted public patience, making compassionate, thoughtful dialogue and policy increasingly difficult. Outside the Frame trains homeless and marginalized youth to be directors of their own films and lives. Young people who are experiencing homelessness are provided a creative outlet, job training, a public platform, a sense of dignity and possibility.

Nili Yosha - Founder, Artistic and Executive Director - Born in Tel Aviv, Nili Yosha is the daughter of indie filmmakers who made Israel's first anti-war film, *Shalom: the Wayfarers Prayer* (1973). Nili started a filmmaking program for homeless youth in 2009 that grew to become a stand-alone organization in 2015. Since then, Outside the Frame has become a household name for youth empowerment in Portland, Oregon. outsidetheframe.org

Films in the Exhibition:

Last Dayz, 2021-Stunnaboii.Z raps with raw emotion over footage of protesters clashing with police in Portland, OR during the Black Lives Matter protests in 2020.

Animal Control, 2021-Young rappers perform a song about Black lives with the Oregon Symphony.

The Giving Tree, 2019

-In her journey, on foot, from Honduras to the United States, Michelle encounters family rejection, transphobia and border patrol.

Warriors (It's a Wonderful Life), 2019 -A bullied young man finds an unexpected friend at the bridge.

Hairapy, 2017 -Distraught by his mother's death by suicide, Jacob gets a haircut as he prepares for her memorial and a job interview.



This work will be shown in Part I: April 23 - July 25.

This work was made possible through the support of Outside The Frame and a grant from Reed College.

STEPHANIE GERVAIS, BRAZIL

Badr

Artist book, embroidered quilted blanket, sound recording

Badr was a part of Gervais' one-person exhibition, Gulalhi, a multimedia installation and conceptual portrait focused on the daily life of the refugee camp as a transitional border space, incorporating photography, typewritten documents, and intricate text-based sculptures. The text inscribed on the blanket is a seven-page story written in Arabic by Badr, a man from South Sudan, who shared his story with Gervais in 2018. The story chronicles his life, beginning with his kidnapping in South Sudan as a child, followed by his journey to Europe.

Stephanie Gervais is an artist whose work incorporates analogue photography, writing, sculpture, painting, and sound. Her work has been exhibited in the UK, the United States, France, and Brazil. She completed her MFA at Goldsmiths University in London. She was an artist-in-residence at Rethink Rebuild Society, Manchester; Oregon College of Art and Craft, Portland, OR; and Guest Projects, London. <https://www.stephaniegervais.com>



This work will be shown in Part II: August 1 - November 27
This work was made possible through a grant from Reed College.

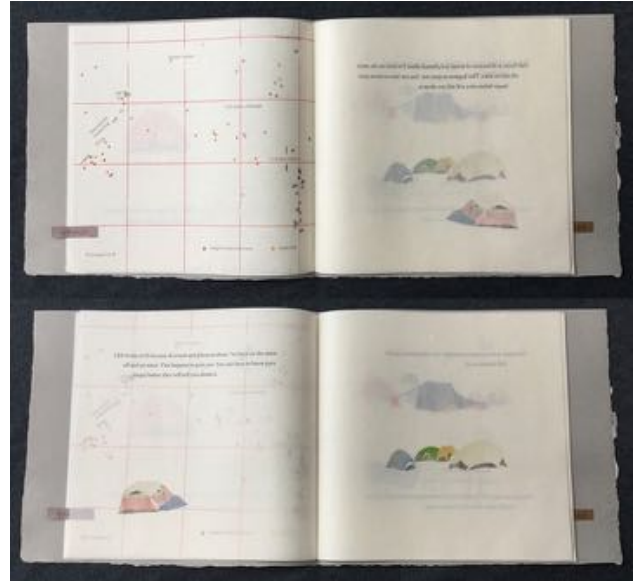
BARBARA TETENBAUM, USA

Portland/Living

Artist book. Letterpress printed from hand-set type. Pochoir (stencil) images. Text papers are Japanese kozo and Chinese ledger paper. Cover paper is Twinrocker.

In recent years Tetenbaum noticed a growing homeless presence in Portland, Oregon where she lives. This book documents the homeless sites on her commute to and from work. She employed pochoir and letterpress to seduce people to pay attention to this issue. The delicate paper puts the reader in a position of care as they turn the fragile paper. The two maps (with dates) contain sites recorded within a 5-mile radius of her house. The texts for "Portland/Living" were gathered by Jill Severn from members of tent and temporary communities. Severn is a homeless advocate based in Olympia, Washington

Barbara Tetenbaum creates printed books, installation and animation exploring the relationship between text, object and reader. Since 1979 she has published small editions of artist books under the imprint Triangular Press. She has devoted her career to teaching both traditional craft and contemporary theory around the artist book at the Oregon College of Art and Craft, and currently at Reed College. www.slowread.org



This work will be shown in Part II: August 1 - November 27
This work was made possible through a grant from Reed College.

PAULINA JOY POLEYUMPTewa, Hopi

rez nullius:Indigenous Identity-Creation

Artist book, video

rez nullius is an installation consisting of large-scale banners and video documentation of their display across Portland, Oregon in April and May of 2021. Focused on the concept of Indigeneity as constructed through a settler-colonial frame of analysis, the banners use a variety of quotes and phrases to question, criticize, lament, as well as celebrate Indigenous identity. The banners function as both art objects and as tools in a performance, placed in sites of personal and political significance -- the artist's college, a bridge overpass, the Federal Courthouse -- to reflect both the individual relationship of the artist and the relationship of the greater community to the chosen locations. Alongside the banners are uniforms created by the artist designed to mimic official workwear, functioning simultaneously as a costume and as camouflage. The use of large-scale vinyl banners with bold text and their guerilla installation as the artist dons a new kind of "Indian costume" together work in unison to firmly place the artist, as an Indigenous person in America, in the present -- rather than in the "perpetual past" Indigenous communities are often relegated to.

"my practice is mainly focused on physical space, embodiment, sensory manipulation and experience, and my native heritage.
i am Hopi on my father's side - second mesa, sun forehead clan.
my hopi name means "sun girl"."

<https://paulina.neocities.org/>



This work will be shown in Part II: August 1 - November 27
This work was made possible through a grant from Reed College.

LILA ROO, ST. VINCENT AND THE GRENADINES

New Roots - All Ah We/ Womb

Video, Artist book and weaving

New Roots is a youth program centered around the empowerment of community to support heritage, culture, ecology, and sustainability. The creative arts are the languages used to teach and express these themes. New Roots integrates new learning into holistic understanding that is felt in the heart as much as it is comprehended by the mind. Each creative arts project that they embark on together provides a wealth of learning opportunities -- from collective human stories to those of the island's cultural heritage, from local ecology to global interdependence -- as well as opportunities for personal growth. By the time they are ready to share their creation with the community, New Roots youth have developed a deeper understanding of who they are. They have embarked on the path to discovering their vision, their voice, and their inner strength. Running workshops since 2013, New Roots is based in St. Vincent and the Grenadines and works in a village that is rich in culture and impoverished financially. New Roots hopes to instill a sense of pride in the youth so that they care for their natural resources, learn from their elders, and continue to evolve into cultural and environmental leaders in their community.

Lila Roo is a founder and teacher at New Roots.

www.newrootsgrow.blogspot.com



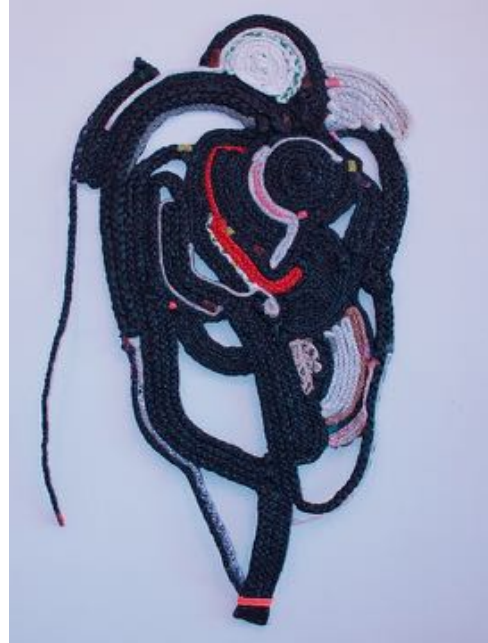
Womb

Made after a ruptured ectopic pregnancy that nearly killed Lila, and told she would not be able to have children, this piece made soon after, explores her then-wounded womb. It is a piece about both loss and strength. This piece, like all her work, is made from all refuse plastic. Taking a discarded, toxic, man-made material and transforming it into something regenerative and beautiful, is not only what this piece physically references with its material transformation, but is the story of a journey with her own womb after making the piece.

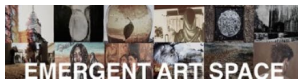
Women are increasingly suffering challenges with infertility; and many result from manmade chemicals and pollutants changing the hormonal balances and damaging the reproductive organs inside their bodies. Like the transformation of the materials in the piece itself, Lila was able to transform the pollutants in her own body into something life giving and now has a child.

Lila Roo's work is transformation. She creates art pieces entirely from refuse materials, primarily plastic. She hand collects, braids, and binds these materials, the remnants of global consumerism, and brings them into new forms and new life. Her work is a fiercely non-conceptual expression of her life, the materials that are available, and the people and places that she encounters and loves. She is based in St. Vincent and the Grenadines, in the West Indies.

www.lilarooart.com



This work will be shown in Part II: August 1 - November 27
This work was made possible through a grant from Reed College.



NEW ROOTS A youth program using creativity to express and empower in Bequia, St. Vincent & the Grenadines



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