

The Autopoets

Artist talk by Tuesday Smillie

Thursday, September 12, 4:30 pm

Reed chapel, followed by a Cooley reception



Tuesday Smillie is an interdisciplinary artist whose works address trans-feminist politics, binaries of inclusion and exclusion, and the relationship between individuals and groups. Her large, collaged textiles function as protest banners while also acting as fields for literary and personal texts.

The Autopoets is presented by the Cooley Gallery and Converge 45, and is curated by Converge 45 Artistic Director Lisa Dent, and Cooley Director Stephanie Snyder.

The exhibition is on view through October 6, 2019.



COOLEY

Open noon to 5:00 pm, Tuesday to Sunday
(closed Monday), all events free and
open to the public. Join us!

image:
Tuesday Smillie
Burden, 2019
Textile, plastic, sequins,
applique letters, sewing pin
84 x 47.5 in.
Courtesy of the artist

The Autopoets

Roland Dahwen, Paul Mpagi Sepuya, and Tuesday Smillie

August 10 – October 6, 2019

Douglas F. Cooley Memorial Art Gallery, Reed College

A collaboration between Converge 45 and the Cooley Gallery

All events free and open to the public

Exhibition hours: Open weekends beginning August 10, noon - 5pm

September 3 - October 6, Tuesday through Sunday, noon - 5pm

Reception: Saturday, August 10, 12:00 pm – 1:15 pm at the Cooley

Panel discussion and luncheon: Saturday, August 10, 1:30 pm – 3:00 pm in the Reed Student Union

Please join us for a special panel discussion on Saturday, August 10 at 1:30 pm, in the Reed College Student Union with exhibition co-curators Lisa Dent and Stephanie Snyder, and artists Roland Dahwen and Tuesday Smillie.

The Cooley Gallery, Reed College and Converge 45 are pleased to present **The Autopoets**, the first exhibition of **Facing Between Centers**, Artistic Director Lisa Dent's three-year program that engages artworks as complex forms of aesthetic, cultural, and political choice. Dent explores how artist networks provide engagement and support, yet each artist makes work based on careful aesthetic and technical decisions, informed by multiple artistic and cultural communities. These interests are shared by co-curator Stephanie Snyder, who is invested in the work of artists such as Gregg Bordowitz and Wynne Greenwood, who use collage—combining moving image, material, and live performance—to crack the mirror between self and society, unleashing political and spiritual revelation. The exhibition title evokes the biological concept of *autopoiesis* and artists who create and recreate their own, evolving life-poetics outside of convention.

Roland Dahwen is a filmmaker and photographer whose work explores migration, race, and memory. For Converge 45, Dahwen exhibits a new film-based installation entitled *Overseas* that employs collage in various storytelling forms. The films in *Overseas* were created during the artist's recent trip to Cuba. In Dahwen's work, sound, image, and texture express a poetics of self in constant negotiation with ritual and history. In 2013, Dahwen founded Patuá Films, a studio and production house based in Portland, Oregon that creates films, installations, and music videos in collaboration with a wide range of interdisciplinary artists, musicians, and writers. *Overseas* is commissioned by the Cooley Gallery, and is part of the Portland Institute for Contemporary Art's 2019 Time-Based Art Festival.

Paul Mpagi Sepuya's photographs combine formal portraiture, elements of storytelling, and homoerotic imagery. His collaged-based photographs often include camera lenses and mirrors that lift the veil of his studio practice and highlight the works' artifice and self-actuation. Sepuya's images feature muses, friends, lovers and self-portraits in complex tangles and fragments that resonate with restraint, intimacy, and desire. His first museum solo exhibition is on view at the Contemporary Art Museum, St Louis, MO (May 17 – Aug 18, 2019) and his photographs are included in the seventy-ninth Whitney Biennial (May 17–September 22, 2019). An image from his series "*Darkroom Mirrors*" (2017) was featured on the cover of ArtForum magazine, March 2019.

Tuesday Smillie is an interdisciplinary artist whose works address trans-feminist politics, binaries of inclusion and exclusion, and the relationship between individuals and groups. Her large, collaged textiles function as protest banners while also acting as citational fields for literary and personal texts.

In other works in the exhibition, Smillie explores an imaginary of reading and gender performance in her ongoing series of watercolors depicting various editions of Ursula K. Le Guin's 1969 novel *The Left Hand of Darkness*. Her work is currently featured in the exhibition "*Nobody Promised You Tomorrow: Art 50 Years After Stonewall*," at the Brooklyn Museum, NY, commemorating the anniversary of the 1969 Stonewall Uprising. Smillie will be an artist in residence at the Robert Rauschenberg Foundation in Captiva, FL in 2020.

Biographies

Roland Dahwen's experimental and documentary films and installations have been shown widely at institutions including: the California Institute of the Arts; the Portland Art Museum; the Portland Institute for Contemporary Art's Time-Based Art Festival; Northwest Film Center; and galleries and film festivals in Brazil, Cuba, and the United States. In 2018, he received an Oregon Media Arts Fellowship, and was an artist-in-residence in the Portland Institute for Contemporary Art's Creative Exchange Lab. He currently lives and works in Portland, OR.

Paul Mpagi Sepuya received his MFA from the University of California Los Angeles in 2016, and a BFA from New York University Tisch School of the Arts in 2004. His work has been exhibited at: the Museum of Contemporary Art, Los Angeles; The Studio Museum in Harlem; Franklin Art Works, Minneapolis; and the Artist Institute, New York. Public collections include: Museum of Modern Art, New York; Whitney Museum of American Art, New York; Solomon R. Guggenheim Museum, New York; International Center of Photography, New York; Irish Museum of Modern Art, Dublin; and the Carnegie Museum of Art, Pittsburgh. He currently lives and works in Los Angeles, CA and is represented by Susanne Vielmetter, Los Angeles, CA and Team Gallery, NY.

Tuesday Smillie was born in Boston Massachusetts and moved to Portland Oregon in 2001, where she received her BFA from Oregon College of Art & Craft in 2007. Her work has been shown across the United States and Canada, including recent solo exhibitions at the Rose Art Museum in Waltham, MA, Participant Inc., New York, NY, Haverford College, Haverford, PA, and group exhibitions at the New Museum, NY, Artist Space, NY, Rubin Museum, New York, NY, and Fort Worth Contemporary Arts, Fort Worth, TX. In 2014 Smillie was named the first resident artist by the Museum of Trans History & Art (MOTHA). Her work has been featured in Artforum; the Boston Globe; and New York Magazine, and she has lectured at Cornell University, Ithaca and the Whitney Museum of American Art, New York. She currently lives and works in Brooklyn, NY.

Converge 45 is a nonprofit organization that provides a curatorial platform for the visual arts in Portland and the surrounding region. Through annual programming led by a Guest Artistic Director in collaboration with cultural partners, the organization supports the region's arts ecology and expands the conversation around contemporary art. The 2019 – 2021 Artistic Director is Lisa Dent.

The Douglas F. Cooley Memorial Art Gallery's mission is to enrich the artistic, intellectual, and academic life of Reed College and the surrounding region through a diverse range of visual-art exhibitions, symposia, publications, and creative partnerships. To this end, the Cooley also works with Portland Public School teachers and students, both at Reed and in PPS classrooms. In 2011, the Cooley reintroduced the study of calligraphy and paleography to Reed by establishing the Calligraphy Initiative in Honor of Lloyd J. Reynolds. The Cooley was established in 1988 by a generous endowment from Sue and Edward Cooley and John and Betty Gray.

THE AUTOPOETS: WORKS IN THE EXHIBITION

Clockwise around the Cooley:

Paul Mpagi Sepuya
Figure (_2100592), 2017
Archival pigment print
32 x 24 in., edition 2/5, 2 AP
Courtesy of the artist and
Vielmetter Los Angeles

Paul Mpagi Sepuya
Figure (_2100565), 2017
Archival pigment print
32 x 24 in., edition 3/5, 2 AP
Courtesy of the artist and
Vielmetter Los Angeles

Paul Mpagi Sepuya
Figure (_2100617), 2017
Archival pigment print
32 x 24 in., edition 2/5, 2 AP
Courtesy of the artist and
Vielmetter Los Angeles

Roland Dahwen
Overseas, 2019
8mm film and mixed media
Dimensions variable
Courtesy of the artist

Top row, left to right:

Tuesday Smillie
La Mano Izquierda De La Oscuridad, 1984, 2018
Watercolor, water-soluble
crayon, gouache on paper
10.75 x 6.63 in.
Collection of Azsa West

Tuesday Smillie
The Left Hand of Darkness, 1975, 2015
Watercolor, gouache on paper
9.38 x 6.5 in.
Courtesy of the artist

Tuesday Smillie
The Left Hand of Darkness, 1969, 2016
Watercolor on paper
9.86 x 6.5 in.
Collection of David J. Getsy

Tuesday Smillie
The Left Hand of Darkness, 1972, 2013
Watercolor on paper
9.25 x 6.25 in.
Collection of Gordon Hall

Tuesday Smillie
Duisters Linkerhand, 1971, 2016
Watercolor, ink on paper
9.63 x 6.75 in.
Courtesy of the artist

Tuesday Smillie
The Left Hand of Darkness, 1980, 2012
Watercolor, acrylic on paper
9 x 6.5 in.
Collection of David J. Getsy

Bottom row, left to right:

Tuesday Smillie
Leva Ruka Tame, 1978, 2018
Watercolor, gouache on paper
11.25 x 7 in.
Courtesy of the artist

Tuesday Smillie
黑暗的左手, 2017, 2018
Watercolor, gouache on paper
11.36 x 8.5 in.
Collection of Kjerstin Rossi

Tuesday Smillie
어둠의 왼손, 2014, 2018
Watercolor, gouache on paper
11.13 x 8.25 in.
Courtesy of the artist

Tuesday Smillie
Winterplanet, 1974, 2016
Watercolor on paper
10.75 x 7.36 in.
Collection of Stamatina
Gregory

Tuesday Smillie
The Left Hand of Darkness, 2004, 2018
Watercolor, gouache on paper
11.24 x 8.38 in.
Courtesy of the artist

Paul Mpagi Sepuya
Mirror Study (_MG_1214), 2017
Archival pigment print
51 x 34 in.
Edition 2/5, 2 AP
Courtesy of the artist and
Vielmetter Los Angeles

Paul Mpagi Sepuya
Figure (_2030012), 2017
Archival pigment print
32 x 24 in.
Edition 2/5, 2 AP
Courtesy of the artist and
Vielmetter Los Angeles

Paul Mpagi Sepuya
Figure (_2020896), 2017
Archival pigment print
32 x 24 in.
Edition 2/5, 2 AP
Courtesy of the artist and
Vielmetter Los Angeles

Tuesday Smillie
Sometimes, 2016
Textile
49 x 108 in.
Courtesy of the artist

Tuesday Smillie
Burden, 2019
Textile, plastic, sequin
applique letters, sewing pin
84 x 47.5 in.
Courtesy of the artist

Tuesday Smillie
Thief, 2018
Textile, spray paint, fake flowers
62 x 101.25 in.
Citation: Yannis Ritsos,
Monochords, trans. Paul
Merchant, rev. ed. (Portland,
OR: Tavern Books, 2017), 10.
Courtesy of the artist

Roland Dahwen Paul Mpagi Sepuya Tuesday Smillie

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Exhibition hours

Open weekends from
August 10 to September 3,
noon - 5pm.
Open normal hours from
September 3 to October 6,
Tuesday through Sunday,
noon - 5pm (closed on
Monday).

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Overseas is commissioned by the Cooley Gallery, and is part of the Portland Institute for Contemporary Art's 2019 Time-Based Art Festival.

Dahwen would like to thank the following for helping to realize the installation: Myranda Gillies, d.a. carter, Sahra Brahim, Edward Pack Davee, Shao Way Wu, Lily Herms, Reuben Roqueñi, Barbara Moody, Marty Ripp, Ella Marra-Ketelaar, and Bryon Cisco. **Overseas** is dedicated to the artist's grandparents.

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