Our experience is defined by movement across the land, by the twists and turns of hallways, by the shape of the ceilings above us. We twine through the labyrinth, rarely realizing its parameters. We do not see the lines of buildings, let alone their limits and the cracks of their foundations. We do not see what lies beneath, behind. Illiterate to the language of footsteps, we cannot read what we write.

Seeking to transform our physical, social, and psychological landscapes, RAW: GEOGRAPHIES explores and reconstructs our surrounding space. Entering into the emerging discourse of experimental geographers, radical cartographers, old-school land artists, unruly activists and stodgy theorists, it resides in the interdisciplinary space of psychogeography, spatial practice, environmentalism and architecture. RAW: GEOGRAPHIES seeks to acknowledge the provisional nature of boundaries, to embrace the weeds and suspend the everyday in a space for potentiality and play.

RAW: GEOGRAPHIES arrived at its place in the developing field of ‘new geography’—as this nebulous intersection is often called—through its own winding trajectory, shaped by theoretical, political, and aesthetic parameters. First emerging from an interest in cartography, RAW: GEOGRAPHIES began to break down normative, mimetic modes of representation in search of living, sprawling lines. RAW: GEOGRAPHIES turned on its side, expanding across the horizon. It sprouted into spaces of spectacle and situation, utopian and dystopian, betwixt and between. The real and the ideal, on micro and macro scales, and spaces in which both are achieved. Captured within heterotopia, RAW: GEOGRAPHIES became aware of the transformative potential of space. Drifting along Situationist lines, it then examined the production of space, that results as much from our limbs and whims as from empirical model and material fact. Upon entering this urban context, RAW: GEOGRAPHIES acquired a political bent. It began to examine the psychological experience of the city and read everyday stories in footsteps. Yet, caught in heady theory and academic jargon with feet high above the earth, RAW: GEOGRAPHIES sought a return to its original poetic ground—to Geographies, of soil and steel.

Seeking the poetry of the earth but discovering a landscape imbued with the politics of the everyday, RAW: GEOGRAPHIES finally emerges suspended in between. The space of Reed College, as an educational institution, a social network and built environment, is the foundation of RAW: GEOGRAPHIES. As we explore this landscape, we trip over the rules and boundaries that define and constrain our everyday experience, finding creative transformation and administrative regulation closely intertwined. RAW: GEOGRAPHIES negotiates bureaucracy at each turn in the land—every step, carefully planned, passes
through the proper administrative channels. The institutional infrastructure of RAW: GEOGRAPHIES both facilitates our mission, providing the physical space, financial means and academic fuel, while mediating our ideals of spatial transformation. As we produce space, we ask, how exactly can we touch this earth and each other? How, in our turbulent endeavor, do we still maintain respect for our foundations? Somewhat a contradiction in terms, RAW: GEOGRAPHIES approaches its institutional nature with an eye to the productivity of paradox and the creative potential of the space between.

Traversing and dispersing boundaries physical, theoretical, and institutional, RAW: GEOGRAPHIES motivates participants to do the same. Ben Wolf’s mammoth construction Assembly of Freight disrupts the center of Reed College in a moment of suspended collision. Revealing our institutional roots, the sprawling steel assemblage is contained each night by hired security guards. However constrained, the structure’s stories of freedom and spatial transgression sneak past its guard, calling into question the stagnancy of our own landscape. Kathy Westwater’s multimedia dance performances locate such tensions within the body, as movement vacillates between the unrestrained—the wandering pedestrian, unruly child, sprawling trash—and the negotiated. Meanwhile, self-proclaimed primitive artist Melvin Edward Nelson asks us to “let not only your eyes, but your entire being” discover his inchoate worlds found in darkness. Lize Mogel’s Mappa Mundi brings us back to earth, placing the reality of globalization’s economic consequences in the public sphere. Literally turning the corner, the mural walks across two walls and remaps geopolitical landscapes. Moving mountains, Francis Alys suspends us between hope and despair, using poetic action to counter political impotence. Gary Wiseman and Gabe Flores’ Overall Readings disrupts the social topography of the campus cafeteria, playfully questioning the contours of conversation and trust. Similarly inspired by humor, the works of Jacinda Russell and Nancy Douthey poke at the ego of land art to bring an experience of the earthworks' immensity to a space near you. Each work is written on the land as it is in this catalog, maybe bound by your own hands with the help of Publication Studio. Through these works of diverse media and origins, RAW: GEOGRAPHIES challenges participants to unearth their own stories, to rewrite their topographies, and transform the space of their everyday. Poetic action becomes political intervention, shaping the space around us.

Beginning March 2nd, RAW: GEOGRAPHIES invites you to move through this upended landscape, to navigate new lines and sprout new roots. It asks you to learn the language of footsteps, to decode and let surface what lies beneath. It compels you in, through campus corridors and cracks in the foundation, to explore both the institutions above and the weeds below. Finally, it puts within your own hands the hammer and the kite, the brush and the blueprint. Open the window, remap this landscape. Make your own space.

-- Allie Tepper & Kylie Gilchrist
Visiting Artists
When Faith Moves Mountains, Paradox of Praxis and Retoque/Painting

The works of Francis Alys emerge in the interdisciplinary space of art, architecture, and social practice. A Belgian-born artist, Alys left behind his formal training as an architect and relocated to Mexico City, creating a diverse body of artwork exploring issues of urbanity, spatial justice, and the poetics of the land. Employing a broad range of medium from painting to performance, his works engage micropolitics with a paradoxical eye to both their futility and creative power. Alys commonly enacts paseos that resist the subjection of common space, reconfiguring time to the speed of a stroll. He wanders languidly through the city like a rumor spreading through a village, refiguring the landscape and the mythology. Cyclical repetition and return inform the character of Alys’ movements and mythology—Alys’ seemingly pointless acts are meant to be subsumed within that which it resists, only to emerge again. Repetition creates difference: the process of mythology mirrors that of geology. Alys’ poetics sustain themselves through the ephemeral energy of rumor, the magic of suspension, of unsolvable paradox. Miracles generate rumors that feed faith—the cyclical process of transcendent story-telling.

When Faith Moves Mountains, a collaborative piece by Francis Alys and Cuauhtemoc Medina, is a social allegory responding to the massive political unrest during the last few months of Peruvian dictator Alberto Fujimori’s rule, as well as a larger meditation on human action, social inertia, and geologic time. Its simplicity and power effect the merging of poetics and politics so characteristic of Alys’ work. With the goal of shifting a sand dune, the mass of 500 Peruvian volunteers stretches across the side of a 1600-foot-long hill. The mountain-movers work methodically, and the quiet crunch of sand underfoot interspersed with the slicing sound of shovels effects a percussive background to this march. The mountain’s music becomes a layered composition speaking of inconceivable amounts of effort and inertia. While the dune moved only four inches—a shift undone by wind in a matter of days—that it moved at all creates a miracle of faith on the level of the individual with global and geologic implications.

When Faith Moves Mountains is a macro iteration of an earlier piece titled Paradox of Praxis (When Making Something Leads to Nothing) in which Alys pushes a large ice block through the streets of Mexico City until it melts. Like When Faith Moves Mountains, the gesture is enormous and the act pointless; however, between the space of action and futility emerges a magic that reinscribes life with the unnamable and the unknowable. On an even smaller scale, Retoque/Painting speaks of the layering of time and memory, and the Sisyphean act of staving off the inevitable decay of social life and civil institutions. Alys meticulously repaints a single strip of median on a backcountry road—his painstaking attention to the minutest detail illuminates in contrast the enormous negligence and oversight that characterize the city’s infrastructure. The paradox of Alys’ praxis is that the only meaningful sort of action is necessarily pointless. Such a simple expression of the world’s absurdity,
absurd in itself, transforms futile gesture into a powerful act of resistance.

Alys’ art works by the magic of suspension—it resides in the space over which one leaps by faith, the moment before and after, with the quality of a breath in between. His pieces pass through spaces with invisible force, heard as collective whisperings acquiring force and volume as they spread, existing where belief is suspended by faith. Alys works in moments of hiatus and pause, effecting a heterotopic transformation. Micropolitics become macropoetics. Like wind shifting sand, Alys refigures social narratives and creates collective emergences in a whirlwind of motion that dies down just as soon as it can be noticed.

-- Kylie Gilchrist

in collaboration with Cuauhtémoc Medina and Rafael Ortega
When Faith Moves Mountains, 2002
LIZE MOGEL

Mappa Mundi

Lize Mogel is an interdisciplinary artist who works with the interstices between art and cultural geography. She creates and disseminates counter-cartography - maps and mappings that produce new understandings of social and political issues. Her work connects the real history and collective imaginary about specific places to larger narratives of global economies. She has mapped public parks in Los Angeles; future territorial disputes in the Arctic; and wastewater economies in New York City.

Mogel’s piece, Mappa Mundi, becomes a lasting fixture of the Reed College landscape during RAW: GEOGRAPHIES. Part of an ongoing project, Mappa Mundi explores two kinds of popular representations of the World—the iconic world map and the international spectacle of World’s Fairs. As technology and commerce blur more and more geographic boundaries, the ubiquitous world map cannot adequately describe the intricacies of global economies. Mappa Mundi is an attempt to remake the world map, relying on associative geographies rather than physical ones.

Mappa Mundi refers to medieval world maps that sometimes conflated real and imaginary geography, made at a time when the complete picture of the physical world was still being formed. This project is also related to the late medieval portolan charts, which were functional navigational maps used by seafarers. These maps focus on the coastline—the interior is often blank—and show how to navigate from here to there, to make physical connections between landmasses.

This experiment exists within the confines of the specific form of the world map, reconfiguring it to create new geographies which represent contemporary global situations. Familiar borders are denied, and new connections between places are brought to the surface, sharing narratives of displacement, commerce, and sovereignty. This map mash-up reorders the world based on connections between places, their histories, and the processes of globalization.

-- Lize Mogel
Mappa Mundi, 2005-present
To write this earth, close your eyes. In the mid 1960s on his hilltop farm in Colton, Oregon, self-proclaimed primitive artist Melvin Edward Nelson did away with normative optical instruments and mapping tools, ‘recording’ his own intimate discovery of unseen worlds. Pacing his property at night, Nelson collected “stardust” - earth from various sites that he believed emitted a strong cosmic energy. Serving as Nelson’s materia prima, this material was used to create handmade mineral pigments that would generate his two most extensive artistic projects, *Photo Genetics* and *Sentra Photo Thesis*. In these two painted series, Nelson employs his own sensing body and inner vision to harness unseen forces in the landscape to heal mankind.

A series of abstract paintings produced at night, *Photo Genetics* is a recording of worlds without horizon, a space in which the microcosm and the macrocosm are one. In these wildly colorful works the painted area is imbued with the impression of expansive formlessness and territory unbound. Nelson engages chance operations to create the *Photo Genetics*, unknowingly exercising the surrealist technique of decalcomania. This inherently spontaneous technique allowed Nelson to relinquish control over his material. Forgoing mimesis, Nelson provoked accidental markings onto the page to let surface hidden worlds. Nelson paints blazing, birthing worlds on sheets of notebook paper and the backs of Portland diner menus, presenting the cosmos in a grain of rock. As inchoate form, the works hover in a state of potentiality. They ask the viewer to participate in its making while also expressing a ‘record’ of the artist’s personal truths. Rorschach inkblots made empirical, *Photo Genetics* beckons the viewer’s imaginative projection, luring the unconscious to a territory already discovered and named by the artist.

*Sentra Photo Thesis* presents schemata of worlds found in darkness. In *Sentra Photo Thesis*, Nelson employs watercolors and mineral pigments to map connections between “earthly and spiritual atoms,” planetary worlds, as well as his own mind. Nelson straddles the line between abstraction and representation. He draws upon a repository of illustrative symbols such as sperm-like forms and curving arrows, whose meaning remains unclear to the viewer unless she is aided by his notes. To create these hermetic works, Nelson invented the “Anyzager” or “instrument of truth,” allowing the artist to project himself at a vantage point in the cosmos from which he could paint. Unlike a telescopic instrument into which one gazes, the Anyzager is a grey trapezoidal coiled form that sits atop Nelson’s head. Mapping the way in which the artist perceives forms, Nelson’s focus is with forms that hover above his head rather than before his eyes.

In an advertisement for the *Photo Genetics* and *Sentra Photo Thesis* Nelson asks us to “let not only your eyes, but your entire being” discover his inchoate, hermetic worlds. Seeking the formation of a public who can further affirm their existence, the works compel our own blind navigation with Nelson as our guide. RAW: GEOGRAPHIES is proud to aid Nelson’s effort.

-- Allie Tepper
Oval # 10, 3/14/63 11:21 PM,
Mineral Pigment on Paper,
8.5 x 11 in.
3 weeks, 6 earthworks, 1 portable studio, & ALL that lies in between, 2009
Mixed media project documents and artists’ books
Dimensions variable
Courtesy of the artists

3 weeks, 6 earthworks, 1 portable studio, & ALL that lies in between is an itinerant art and performance project by artists Jacinda Russell and Nancy Douthey that re-examines a group of American earthworks created during the 1960s and 70s. For three weeks during the summer of 2009, Russell and Douthey traversed the Western United States in a rented SUV on an irreverent, but celebratory pilgrimage to the following: Robert Smithson’s (1938–1973) Spiral Jetty (1970) and Amarillo Ramp (1973); Nancy Holt’s (b.1938) Sun Tunnels (1973–6); Michael Heizer’s (b.1944) Double Negative (1969); James Turrell’s (b.1943) Roden Crater (1979–present); and Walter De Maria’s (b.1935) Lightning Field (1977).

In many respects “3 weeks” is a work of art captured in the shadows of giants. The picturesque photographs, antic videos, and conceptual artists books that comprise the project’s massive compendium wick their significance from the stoic and achingly monumental works they embrace and critique. Russell and Douthey question the persistence of the earthworks as works of art—under the pressure of the present—replacing their canonical representations (repeated in endless art books and articles) with images that cast the works as theatrical sites, autobiographical backdrops, and art historical “texts” calling for re-interpretation.

In Russell and Douthey’s appraisal, the earthworks become characters in a decidedly feminine and experimental narrative. The artists photograph and film themselves engaged in all sorts of performance actions accompanied by kitschy store-bought props and artful handmade objects. Props take on particular importance as the artists transform the earthworks into ruins by repeatedly re-framing them within the technologies of the present.

At their most theatrical, Russell and Douthey don costumes, make-up, and disguises, such as false mustaches to portray unspecific but stereotypical character types (villains, vagabonds, etc.) both within the landscape and on the journey. In one video sequence, Douthey—dressed and made-up like Anne Hathaway’s cowgirl character from the film Broke Back Mountain—attempts—and fails—to twirl a length of bright synthetic rope, as if she were lassoing a calf. The ersatz lariat falls to her feet like a cast-off dress. In the artists’ truncated, energized video dramas—and there are quite a few—the journey is often represented in inconclusive, interrupted, and incomplete narratives. Here, the impression of space and geography feels far more virtual—subject to sudden shifts—contingent, and decidedly un-monumental. The same is true of many of the photographs. Here, the frame of the landscape is transgressed by unexpected and disturbing textures and colors—billowing pink tulle, for example. In a particularly poignant image, Russell and Douthey straddle the gulley of Heizer’s Double
Negative (emphasizing the feminine attributes of the work’s concavity) chatting on a “telephone” made of two tin cans connected by bright pink cord. Communication is a critical theme of the project. On their first road trip together in 2008, the artists played a game in which they screamed “GEODOME!” each time they saw anything resembling a mound or dome. These playful acts of exclamation flutter against the history of the American West’s representation in art and film. What fun to imagine John Wayne screaming “GEODOME!” in the red rock landscape of The Searchers.

Tracking time and space in “3 weeks” is challenging—particularly in the project’s most comprehensive form as an online Blog. At times, it feels like trying to use a GPS system that has been hacked by a karaoke duo masquerading as art historians who are producing a television series about American land art for young girls in China. The narrative drift is palpable. If it weren’t for the conceptual weight of the earthworks, one might just float away into fantasy, or comedy, or absurdity. But that’s OK. There’s nothing better than being on the road.

--Stephanie Snyder
PARK is about what we destroy in order to create. It expresses forms of making and unmaking that respond to wilderness, post-industrial spaces, and everyday landscapes.

PARK locates the convergence of nature, industry, and individual experience at the site of Fresh Kills, New York. Once the largest landfill in the world, Fresh Kills is currently undergoing a 30-year process of conversion into a park. Sites like Fresh Kills challenge conceptualizations and experiences of space that posit these categories as separate or mutually exclusive. PARK: PDX evokes the alienated ambiguity arising when these categories converge. Performers alternate between pedestrian and distorted forms that speak to processes of evolution and adaptation. Mundane movements of walking and sitting, kneeling and standing, coalesce with twisting, contorting forms as dancers attempt to understand and eventually transcend the boundaries of our built environment.

The piece incorporates sculptural and architectural forms built from common industrial materials, which call upon recreational structures as well as abandoned or discarded human habitats. The trial of transcending the physical confines of our environment is made materially poignant by Westwater’s ‘tree shoes’. These stilt-like shoes compromise the simple act of walking, as infinite adjustments and adaptations are made in order to simply remain upright. Reflective, transparent media are also employed, evoking the topography of natural landscapes as well as chemical substances such as mercury or lead. A tent-like mylar tarp is used to enclose the audience as if in a landfill or grave, and to later cover the stage floor, evoking the plastic material that covers both landfill mounds and fashion runways. Performers relate to these elements of physical and metaphoric versatility as objects of our cultural and material landscape.

The performance is layered with anarchic, improvisational sound recordings by musicians Sean Meehan, Ikura Takahashi, Tamio Shiraishi, and Keith Rowe. A textual score by poet Jennifer Scappettone calls out throughout the piece, tapping the lexicon, syntax, and rhetoric of waste and pastoral lyricism. Intonations are both spoken and sung, and varied spatializations of text localize sound in the body. Rustles and thuds, squeaks and scratches are interspersed over this layered soundscape, generated by the performers’ costumes, sculptural objects, and flexible set structures. Handheld work lights and cinematic projections of nature complete the visual installation, further articulating the fragmented archeologies of natural and man-made modes of production and consumption.

Westwater’s performance finds a new home at Reed College this March as PARK: PDX. Inspired by the panoramic aspects of park spaces, Westwater will locate PARK: PDX in the Student Union at Reed College. PARK: PDX engulfs the audience, creating visceral intimacy within expansive space. With an eye to remaking, it pulls the landfill to our skin.

This performance features choreography and direction by Kathy Westwater; set design by architect Seung Jae Lee; text by poet Jennifer Scappettone; lighting design by Ariel Pierce; and performance by dancers Abby Block, Rebecca Davis, Kazu Nakamura, and Kathy Westwater

―Kathy Westwater
GARY WISEMAN &
GABE FLORES

OVERALL READINGS

It was a fluke. Pure chance. These performances were spawned by the convergence of disparate elements in an arbitrary moment of time. Donning masks. Laughing. Asking pointed questions to total strangers. The intimate and violent dance of conversation - the most important moment of history was five minutes ago. How does one explain the complex invisibility of an interaction? Can we really understand an intimate exchange that we do not experience directly? Where does trust begin? Where does it disappear? We are exposed through our language and made vulnerable by the shadowy apparition of our subconscious mind. How then can we trust ourselves to speak? Is it because we trust that no one is actually listening?

We tell safe versions of our story, one that is rehearsed and revised and rehearsed again. We play at this masquerade of vulnerability, sincerity, and self-assurance, sometimes we even believe it ourselves. Our families and friends have agreed to these rules: don’t ask don’t tell. A consentual game of silence unfolds. A game that unravels our attachments to the people who are most dear to us. Overall Readings offers participants an insight into that which we are most afraid to acknowledge: our desires, doubts, fears, expectations, and ideals.

Overall readings is an interactive, conceptual performance examining language, translation, simulation, landscape, and trust. Through brief engagements with the protagonists, participants begin to question their own relationship to the collective presuppositions inherent in the prescriptive nature of the social contract.

Amplified by a pseudo-intimate facade and mimicking the aesthetics of the psychoanalytical client-therapist relationship, Overall Readings simulates private conversations in public space thereby obscuring the clarity of social order and exposing the power relationships underlying the constant negotiations of interpersonal communication. Overall Readings is a flexible structure that can expand and contract according to any external time, space or situation. It is both site responsive and person specific. It is improvisational within a scripted meta-space. Each performance is directed by the language exchanged within it and the space within which it occurs. Each Participant enters into a direct, mutual collaboration with the artists. Overall Readings operates outside of time and has no beginning or end.

-- Gary Wiseman & Gabe Flores
Overall Readings, 2010
Ben Wolf’s mammoth construction emerges from the landscape, perpetually suspended at the point of impact. Speaking of the enchantment of travel, of rail culture and industrial history, it is a feat of physics captured at the moment of highest momentum. The interior of this dense object opens into a cavernous space, inscribed with SWOON’s intimate wheat-pastes. The heft of steel and aluminum stand counterpoised to these delicate images, which open windows into the poetics of personal experience. Assembly of Freight is a patchwork of metal and memory, materializing for an instant in the center of our campus. An ephemeral monument, it exists momentarily to reconfigure our historical, social, and individual landscapes.

Compelled by the stories of scrap metal and the secrets of abandoned spaces, Ben Wolf creates intricate, layered works at increasingly immense scales. Leaving his hometown of Nashville for New York City, Wolf studied photography at Pratt Institute before shifting his focus entirely to super-scale installation work—in his words, the “general assembly of chaos.” Wolf’s collaboration with SWOON began at this time, within the subway tunnels and along the sidewalks of the city. Participating in the billboard alterations and street festivals undertaken by SWOON’s collective, TOYSHOP, Wolf engaged a street art ethos striving to reimagine the potential of urban spaces. SWOON, often recognized for her ephemeral paper cut-outs, creates images inspired by diverse sources from German Expressionism to Indonesian shadow puppets. Her wood-block prints and paper cut-outs are windows into hidden worlds, telling the unheard stories of footsteps through the city. Swoon’s collaborations with Wolf have resulted in sculptural installations that create underground cities and patchworks of personal experience, enchanted by the untold and unseen.

While RAW: GEOGRAPHIES is proud to interrupt our daily passage through campus with Assembly of Freight, we also grapple with the stakes of such an endeavor. A super-scale collage of freight trains and scrap metal, of American history and radical culture, Ben Wolf’s installation is made safe for the public by the security guard keeping watch all night. It entices action and interaction, but is cordoned off from public use. Just as Assembly of Freight emerges from the landscape to shake up and break down our built environment, it also exhibits the healthy bureaucracy rooted within our space. While Assembly of Freight does not escape the administrative infrastructure upon which it stands, it is able to pull at its roots. It creates a precarious patchwork that places in dialogue the train yard and train hopper, the institution and the individual, the political and the poetic.

Like the pause between inhale and exhale, Assembly of Freight creates possibility in the intersection of past and present, individual and social, industry and art. A monument to transience and transformation, it exists only for the week of March 2nd - 6th. The gravity of steel pulls us within, where SWOON’s wheat-pastes enchant and invite us to stay. Speaking both of weighty baggage and ephemeral possibility, Assembly of Freight is a collision of individual memories and cultural mythology. It is the gravity of the past, suspended in a moment of future potentiality.

-- Kylie Gilchrist
Model for Assembly of Freight, 2011
Lectures and Workshops

“Grassroots Mapping & DIY Aerospace”
Matthew Lippincott

In this talk, aerospace artist Matthew Lippincott will discuss the growth of low-cost/DIY practice in aerospace, and his own work with Grassroots Mapping and PLOTS (Public Laboratory for Open Technology and Science). Inexpensive tools and distributed R&D are enabling community-led investigations that break traditional boundaries of professional science and community activism. As a balloon developer, Mathew collaborates on low-cost balloon and kite photography equipment for map-making with Grassroots Mapping, whose images of the Deepwater Horizon oil spill broke BP’s media blackout with high-resolution coastal maps of critical sites. He is also a founding member of PLOTS, a principal at sanitation research initiative Cloacina, and a resident of Portland. The talk will be followed by a demonstration of balloons and discussion of construction techniques including heat seaming, gluing, and taping balloons, ground-handling, and flight basics. Participants will be able to take home a simple solar balloon construction kit.

“Return to Tiger Mountain”
Flying Bird Kung Fu Puppet Theater

This thirty-minute puppet show will be presented in the natural environs of the Reed Canyon (beneath the theater building, on the banks of Crystal Springs). Although the audience will be protected from falling rain, please dress warmly and be prepared to sit on the cold, unforgiving ground.

“On Rootless Lines”
Dejan Lukic

We are surrounded by lines. Some we make ourselves, others are drawn for us. They enclose us and liberate us; we follow them and deviate from them. There are lines of thought, lines of texts, lines of rivers, lines of textiles, lines of paint. There are rigid grid lines of the new cities, twisted lines of political maps, violent lines of projectiles. In short, the political and the poetic collide on a line of existence. So what happens when lines become amorphous, and plants political, and lighting-bolt an image for thought?
“Ephemeral Geographies: Non-empirical Contexts in Art Brut”

Randall Morris

The greatest works of art brut document intangible worlds. Myth, magic, and multi-dimensional experience is all taken as natural and given. Melvin Edward Nelson was one of many artists whose visions reflected out of body experiences and visionary involvement. This lecture will discuss other artists who work in other cultural milieu to be inter-dimensional gatekeepers and travelers.

“Walking the Cemetery: Detroit Poems”

Crystal Williams

In these troubling days, Detroit, MI, has become a metaphor for our national failures, our despair, our longing, our fears. But for some of us, Detroit is home, the place we first learned to love, laugh, and, yes, lose. The poems from this in-progress collection, “Walking the Cemetery: Detroit Poems,” investigate memory and love and loss and use the city, my city—as it was once and as it is—as their backdrop.

“labPARK”

Kathy Westwater

Kahty Westwater will conduct a movement and voice workshop entitled labPARK. This is a workshop exploring improvisational movement and voice practices used to create PARK and that explore cycles of consumption and waste, and destruction and construction, of body and land. The creative physical practices that underlie PARK, that will be explored in labPARK, have been developed to lead one from what is known, apprehensible, and consumable into the structural unknown. These practices speak to the inherent adaptability of the human body and mind to ever shifting circumstance and environment. This workshop is designed for experienced and non-experienced movers alike.
Student Art
Kathleen Aston

The initial assessment of the assayer is not necessarily that which persists, nor is it all the world can be. While fundamentally constrained, the lay of the land as observed through these scopes can explode into a riotous series of spectacles whose every nuance is made possible by the very physical setting they modify. In this way, the scope view is a representation of the surrounding geography, and the scope itself is a material expression of possibility.

Alisa Bones

Two Psychogeographies: Reed Campus.

The work consists of two 4’ x 4’ paintings on board. The first painting is a ‘mental map’—a reflection of the artist’s habits and familiarities in regard to the Reed campus upon approaching the project. The second painting is the pictorial documentation of a ‘dérive’, or extended period of time devoted to the exploration of (particularly) unfamiliar areas and aspects of campus that ordinarily remain outside of the artist’s day-to-day habits and patterns.

Ted Bryan & Andrew Wilhite

Broken Wings

A performance by Ted Bryan (piano) and Andrew Wilhite (bass). Challenging the distinctions between composition and improvisation, this piece seeks to understand the centric and itinerant tendencies of music and expose how music can be simultaneously explicit and incomplete.

Camille Charlier & Julia Reagan

Labyrinths: A Quest for Sound, Space, and Spirit.

The capacity of physical space to mediate human interaction and experience is familiar – coffee shops are for casual conversation, clubs for dancing, and temples for praying. This project explores how labyrinths can be used to generate worlds that arbitrate particular kinds of experience. Through space and sound, light, stones, scraps and forgotten belongings we will create a trilogy of labyrinths to envelop their walkers in unique ambiance. The sounds of the labyrinths will be aural maps of the physical spaces – musical pieces composed with the structure of the labyrinth as a basis.
Nick Irvin

Additive Unstuck

A video installation in which three separate projections of red, green and blue light are combined to trace the movements of a human figure through time and space. As a dancer repeatedly recreates a choreographed motion, body and light come together to construct undulating trails of forms and colors that exhibit varying degrees of chromatic abstraction. Through the convergence and divergence of these trails, the variations of each performance are illuminated.

Nate Flagg

WhereWare

Space is a language. Each angle a ream of text, a bay an expanse of breath opening into gesture, the shade on a leaf a trembling glyph. WhereWare is a system of forms that exposes these multidimensional poems in space, a rumination on the vibrant dance of all landscapes.

The Goat Mountain Ensemble for Astral Projection Performs ‘Cyclotronic Generator’

The Goat Mountain Ensemble will interpret Melvin Edward Nelson’s works using the language of the stars. Musica universalis, the super-dimensional otoacoustic jazz cosmos will be generated by: Jeff Blum (saxophone), Ted Bryan (electric piano), Matthew Doyle (percussion), Nicole Herr (piano), Matthew Shandorf (guitar), Andrew Wilhite (bass), and Sina Zeytinoglu (saxophone).

Jason King

Three Persons

is a play in several acts and a handful of sermons, in which three actor-types perform multiple roles across a stage cast in total light, striving to create some semblance of causality and engage some sort of regime of narratalogical significance. There is no backstage, and the traditional directions of left, right, up, and down have lost much of their significance. There is no scenery to speak of, and therefore no change therein. The stage has no hands. There are only performers and everyday objects and furniture that are ready at hand? a table and chairs, a bed, scissors, plates and knives, a tub filled with water. There must be a working stove and refrigerator, otherwise no one will be able to cook and the food will spoil.

Arty Johnstone

Jersey Shore Shrine: a safe place to worship the True Gods of Hedonism

Comes spend some time in the presence of the icons of fist pumps, fake tans and sexy bodies. Open to guidos and guidettes, believers and non-believers.
Becca Roberts

Airplane satellite orbital views of sand, drawn freehand, from my coach Alaskan Airline. Stark Salt Lake, something I hope my pen can take this ink flowing wake. Only an interpretation of flying from Portland to Los Angeles with a layover in Utah using plywood and paint pens.

Will Scarlett

The Harmony of the Spheres

We reject the distanced, dispassionate Earthly gaze of Apollo that has plagued our western imagination from the golden age of your beloved Greeks. We dethrone his objectified globe, and in its place, through sonic immersion, reside within the immanent sphere. Come assemble with the cosmos, harmonize with the celestial sphere.

Lacy Lackey

This map of Reed College campus is made with natural and human objects found on the campus itself. The textures of these objects – leaves, dead bees, bits of fabric – bring the geographic representation of Reed to a more alive, narrative-filled version of itself. Reed is alive. The spirit of Reed is the collective spirits of all the lives that live here – people, animals, plants – and what happens in those lives is what makes this place important to everyone and everything connected with it.

Macnaughton II

Reed Epigram Project

The Reed Epigram Project will consist of a survey of all Reed inscriptions and graffiti during a set time period. These writings and drawings will then be compiled into various mediums for display during Reed Arts Week, providing a unique, never before compiled perspective into the various forms of expression by Reed students.

Marie Perez

This wandering installation was conceived eight years ago in a series of photographs taken by my deaf cousin Neil. I was rowing a boat through tall grass in Central Washington. She (the not-boat) doesn’t know she wasn’t born to float or swim; travel over time, deafness, grass or water--and if you tell her to take your picture she can’t hear you no matter how loudly you shout.

Anna Nielsen & Hazel Rickard

A Timely Predecision

HARK! Please join us under the young moon on the fifth evening of the third month of the two thousand and eleventh year after death. We will congregate under the stone arch to receive a transmission from the beyond. From here, our timely journey begins. UNTO THE GREAT COSMOS: UNFATHOMABLE CELESTIAL BODIES, THE HIGHEST HEIGHTS OF THEIR ATMOSPHERES AND THE DEEPEST DEPTHS OF THEIR CORES. Beware weary traveler, lest your spirit be lost in the darkness.

Becca Roberts

The Harmony of the Spheres

We reject the distanced, dispassionate Earthly gaze of Apollo that has plagued our western imagination from the golden age of your beloved Greeks. We dethrone his objectified globe, and in its place, through sonic immersion, reside within the immanent sphere. Come assemble with the cosmos, harmonize with the celestial sphere.
Rachel Schmerge

Are city parks an escape to nature or an extension of urban confinement? As a series of grass-filled boxes that evoke a park-like environment, this interactive installation explores the relationship between the natural and the man-made within the urban landscape.

Winnie Schmidt

My City, My College, My Space

is an inclusive project that aims to show how members of a community view their surroundings. Participants are given free reign to map the campus or the neighborhood how they see fit; this will show how fellow students, staff and faculty relate to their environment and reveals how they view places important to them. All aesthetic factors of the representations are significant in how we relate to our surroundings.

Megan Stockton

The metaphor comparing nature to the body is found in literature and poetry in every part of the world. Despite language barriers and cultural differences, it seems universal that we stand speechless at the base of incredible natural monuments and breathless before a lover. By acting as a cartographer of the body, I explore and connect these two fundamental human experiences to analyze their spatial relationship through photography. This body-landscape mapping is the indexical connection between these different features, connecting micro to macro, helping us understand, navigate, and articulate the human body in relation to both urban and natural landscapes.

Cora Walters

HAUNTS

Haunts is a physical space that attempts to explore how people use their own memory and personal experiences to re-map the spaces they encounter. We all carry wounds inside of us that, in the context of the haunted space, are transposed onto the physical environment around them. This project attempts to make a universally haunted space, both esthetically and truthfully, that all people can access and examine.

Maya Wolf

Insectival

Exploration of perspective through the search for and documentation of insects in the Reed College Canyon by group of participants. Actual specimens, drawings, and photographs of bugs on display.

Ross Young

Array

Array is an attempt to map the electromagnetic landscape of interior space through translation into a constantly changing soundscape. Spreading networked antennae reveal this invisible terrain as pure noise, emergent musicality, or the underlying order of wireless communication.
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--Kylie Gilchrist and Allie Tepper
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