



OREGON ARTS
COMMISSION

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Individual Artist Fellowships Announced Including Honorary Joan Shipley Award

The Oregon Arts Commission announces the 2012 Individual Artist Fellowship recipients. In selecting artists to receive the \$3,000 Fellowships, the Commission looks to Oregon artists of outstanding talent, demonstrated ability and commitment to the creation of new work. A review panel of artists and arts professionals considered a record 176 applicants on the basis of the quality of the applicant's work, their sustained professional achievement, and potential for future contribution to the field.

This year, the Oregon Arts Commission also awards a special, honorary Joan Shipley Award to one Fellow, recognizing the great Oregon arts leader Joan Shipley, who passed away in 2011. A founding board member of PICA and the Bonnie Bronson Trust, Shipley was a collector, philanthropist and supporter of many arts and humanities organizations. In 2005, she and her husband John received an Oregon Governor's Arts Award. Many in the arts community also counted her as a mentor and friend.

"She was always championing the underdog," said her son, David Shipley to *The Oregonian*. "She was an aggressively inclusive person. If there was a form of artistic expression that was initially hard to embrace, she would do what she could to embrace that. As long as she saw someone had taken the time to create something beautiful, she saw it as art."

The Arts Commission intends to continue the special honor each year.

The following thirteen Individual Artist Fellowships were awarded by the Oregon Arts Commission:

Evertt Beidler, Portland
Mike Bray, Eugene (Joan Shipley Award)
Karl Burkheimer, Portland
Nan Curtis, Portland
Anna Fidler, Milwaukie
Erik Geschke, Portland
Brian Gillis, Eugene

Laura Hughes, Portland
Peter Johnson, La Grande
Donald Morgan, Cottage Grove
Ryan Pierce, La Grande
Jack Ryan, Portland
Cara Tomlinson, Portland



Evertt Beidler works in the territories of sculpture, film, performance and public art. His objects are often functional and/or wearable, and serve as central elements of performances the artist describes as blending the realm of the imaginary with the realm of the real. Beidler's work has been performed and exhibited at Portland venues including Portland Community College's North View Gallery, Portland State University's Autzen Gallery, Worksound Gallery, Disjecta and Gallery4Culture: Electronic Gallery (e4c), Seattle, WA. www.everttbeidler.com

Mike Bray's sculpture and installation-based work dismantles the visual tricks of cinema. Recent bodies of work have studied and re-presented sets from the Rolling Stones' *Altamont Free Concert* and *Gimme Shelter* and Michelangelo Antonioni's *Blow Up*. Says Bray: "Both films illustrate the struggle for control between the audience and spectacle through either a stiff unauthentic recreation (*Blow Up*) or harrowing loss of control (*Gimme Shelter*)." Bray is the Co-Founder of Ditch Projects, an artist-run studio, installation and performance space located in downtown Springfield, Oregon. Exhibitions include the Soil Gallery, Seattle; Crawl Space, Seattle; The Art Gym at Marylhurst University; Rocksbox, and Portland State University. Bray is represented by Fourteen30 Contemporary. www.amateurauteur.com

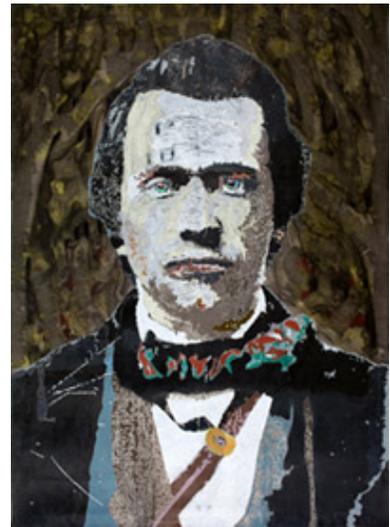


An Associate Professor and the head of the wood department at the Oregon College of Art and Craft, **Karl Burkheimer's** work thoughtfully exists in a world of craftsmanship independent of conventional forms or usability. His work has been exhibited throughout the United States, most recently at Disjecta, and the Museum of Contemporary Craft's exhibition "Call + Response." Burkheimer has received several awards of recognition, including the 2001 Virginia Museum Professional Fellowship and a Career Opportunity Grant from the Oregon Arts Commission.

In early 2011, **Nan Curtis** installed an exhibition “The Rekindling” in the Nine Gallery, Portland. Or rather, Curtis was the exhibition. For a period of time, the artist inhabited the space as her studio while inviting her audience to bring in personal collections, the idea being that the collector would commission the artist to "rekindle" the collection by transforming it into an artwork. Curtis has long been interested in the nuances of shared experiences. She holds an MFA in sculpture from the University of Cincinnati, Cincinnati, OH and has received solo exhibitions at NINE Gallery, Case Works, Reed College; FOURTEEN30 Contemporary, Linfield College, Miller Gallery; Elizabeth Leach Gallery, and PICA. Curtis is the 2011 recipient of the Bonnie Bronson Fellowship. www.nancurtis.com



Anna Fidler paints large-scale, labor intensive works on paper rendered in glittery mica-enriched acrylic washes and pastels, colored pencils and airbrush. Fidler’s work has been exhibited widely, including the Portland Art Museum’s Oregon Biennial, See Line Gallery, Santa Monica; Little Cakes and The Japan Society, New York, and Johansson Projects, Oakland. She is currently preparing for a forthcoming exhibition at the APEX Gallery at the Portland Art Museum. Fidler is represented by Pulliam Gallery. www.annafidler.com



Erik Geschke is a mixed-media artist who has exhibited both nationally and internationally. His work shows exceptional care and finish, to the point of making the materials unintelligible. Says Geschke, “It is my aim to draw viewers into my work with something that may seem familiar at first. Upon closer inspection, the presence of satire and the absurd in the work confronts the viewers and subverts what at first seemed familiar.” Venues exhibiting Geschke’s work include the UCLA Hammer Museum of Art in Los Angeles, ZieherSmith in New York and FIAC Contemporary Art Fair in Paris. He is an Assistant Professor of Art at Portland State University. www.erikgeschke.com

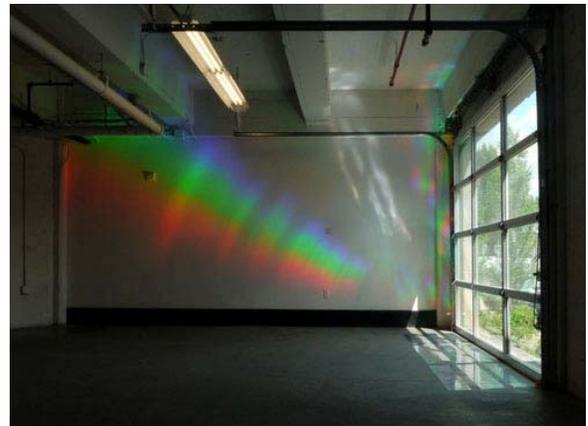


“Central to my work,” explains **Brian Gillis**, “is the use of objects, images, and inference to excavate, archive, and chronicle stories that may have fallen on deaf ears, been buried over time, or simply obscured by something

else.” These interests take many forms, from discrete objects and editions of multiples to installations and anonymous actions. Gillis is preparing for two upcoming solo exhibitions in 2012, at the Milwaukee Art Museum, Milwaukee, WI and CUE Art Foundation, New York, NY. Locally, he is part of Disjecta’s Portland2012 Biennial of Contemporary Art. Gillis holds an MFA from Alfred University and is an Assistant Professor of Art at University of Oregon.

www.gillislab.com

Laura Hughes’ tricks our perception of light using a variety of tactics: holographic vinyl emulates patches of light, a spotlight hides behind a yellow LP record emulating sunshine, phosphorescent and iridescent paint mimic the glow from a street lamp or neon sign outside. Hughes, a recent graduate of PNCA’s MFA in Visual Studies, was nominated for the Henry Art Gallery’s Brink Award in 2010. Hughes’ work has been seen at PDX Place, Appendix Project Space and the Portland Building, and she is preparing for a 2012 solo exhibition at White Box, University of Oregon, Portland. www.laurahughesstudio.com



Peter Johnson lives and works in LaGrande, where he is an Associate Professor of Art at Eastern Oregon University. The cultural history of eastern Oregon is a significant influence on his work, which uses the vernacular of agricultural equipment—the primary colors and cylindrical forms he has become accustomed to finding about the landscape. Says the artist: “This work is meant to straddle the present, simultaneously looking back to the past and towards the future. It catalogues the act of

making, of constructing, of inventing, and reinventing.” Johnson holds and MFA from Penn State University. His work is in the permanent collection of the Archie Bray Foundation, LH Project Collection, Australian National University, Portland Community College Cascade Campus and Alberta College of Art and Design. www.questioningcontainment.com



Donald Morgan's sculptures have the familiarity of a dream—a nearly recognizable narrative altered by the mind's romantic inclinations. One sculpture may reference a domestic landscape turned on its side, or a foreign adventure flattened and skewed into layers. Morgan's work has been exhibited recently at venues including PICA's TBA, White Box, Fourteen30 Contemporary and Rocksbox Fine Art in Portland, Human Resources, Los Angeles and Dublin Electronics Arts Festival, Dublin, Ireland. Morgan is an Assistant Professor at University of Oregon, and member of Ditch Projects, Springfield.

Ryan Pierce's vivid, large-scaled paintings depict our world after the end of human industry. He draws influence from ecological theory, literature, and folk art to create scenes that portray the resilience of the natural world. Pierce exhibits internationally, and his work has been recognized by the Joan Mitchell and San Francisco Foundations, the Regional Arts & Culture Council, *Art in America*, *Art Papers* and *The Oregonian*. He is also the co-founder, with activist Amy Harwood, of Signal Fire, a group that facilitates wilderness residencies and retreats for artists, writers, and musicians. Pierce is represented by Elizabeth Leach Gallery. www.ryanpierce.net



“My work is a tool of speculation.” says **Jack Ryan**, whose chosen media spans from graphite on paper to video, sound and light installations. Ryan's professional and artistic experience is equally diverse. He is an independent curator, member of the Nashville collective Fugitive Projects and Springfield, Oregon collective Ditch Projects. Since 2008, Ryan has been an Assistant Professor of Art, and the

director of the Core Studio program at the University of Oregon. Ryan's recent exhibitions include Maison Laurentine, Villages Aube and Aujon, France; The American University Museum, Washington, DC; Cheekwood Museum, Nashville TN; Crawlspace and Consolidated Works in, Seattle, WA; Archer Gallery, Clark College, Vancouver, WA and Portland Community College Cascade Gallery. www.volcanophile.com



Painter **Cara Tomlinson** says: "My evolving body of work is motivated by particular questions about the construction of self, boundaries of subjectivity, and the interconnection of self and environment." Tomlinson's subdued palette and layering of primal shapes gives the paintings an unrehearsed and contemplative quality. She has exhibited at venues including Rhodes College, Memphis, TN; Cornish College of Art, Seattle, WA; and in Portland at the Ronna and Eric Hoffman Gallery, Lewis and Clark College; North View Gallery, Portland Community College; and Mark Woolley Gallery.

Tomlinson received her MFA from the University of Oregon. She currently lives in Portland, Oregon where she works as both the Associate Professor of Painting and Studio Head of Painting at Lewis & Clark College. www.caratomlinson.com

The Oregon Arts Commission provides leadership, funding and arts programs through its grants, special initiatives and services. Nine commissioners, appointed by the Governor, determine arts needs and establish policies for public support of the arts. The Arts Commission became part of the Oregon Business Development Department in 1993 in recognition of the expanding role the arts play in the broader social, economic and educational arenas of Oregon communities. In 2003, the Oregon legislature moved the operations of the Oregon Cultural Trust to the Arts Commission, streamlining operations and making use of the Commission's expertise in grant-making, arts and cultural information and community cultural development.

The Arts Commission is supported with general funds appropriated by the Oregon legislature, federal funds from the National Endowment for the Arts and funds from the Oregon Cultural Trust.