



OREGON ARTS
COMMISSION

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**Natalie Ball honored with Joan Shipley Award;
2016 Individual Artist Fellowships Announced**

Natalie Ball, a Chiloquin-based artist working across media, is the 2016 recipient of the Oregon Arts Commission's honorary Joan Shipley Award. Ball leads a group of 13 Oregon artists selected from a pool of more than 160 applicants from 27 Oregon cities for the Arts Commission's 2016 Individual Artist Fellowships. The 2016 fellowships, awarded to artists from Portland, Eugene, Corvallis and Chiloquin, support artists working in visual arts and design and include small financial stipends.

The Joan Shipley Award is named for Oregon arts leader Joan Shipley, who passed away in 2011. 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.

The Arts Commission's fellowship program is available to more than 20,000 artists who call Oregon home. Fellows are recommended by a review panel of arts professionals from Oregon and beyond who consider artists of outstanding talent, demonstrated ability and commitment to the creation of new work(s). This year visual and design arts were reviewed. The 2016 review panel included gallerist Amy Adams, artists MJ Anderson and Modou Dieng, curator Yaelle S. Amir and museum director Scott Malbourn and was chaired by Arts Commissioner Christopher Acebo. Their recommendations were approved by the full Arts Commission.

The following visual artists were awarded 2016 fellowships:

Natalie Ball, Chiloquin (Joan Shipley Fellow)
Fernanda D'Agostino, Portland
Laurie Danial, Portland
Tannaz Farsi, Eugene
Julie Green, Corvallis
Laura Heit, Portland
Michael Hensley, Portland

Aaron Flint Jamison, Portland
Jim Lommasson, Portland
Elizabeth Malaska, Portland
Brenna Murphy, Portland
Ronna Neuenschwander, Portland
Blair Saxon-Hill, Portland

Brief biographies:



June 12 & 13, 1987, 2015. Mixed media

Natalie Ball, Chiloquin (Joan Shipley Award)

Natalie Ball holds a bachelor's degree in Ethnic Studies from the University of Oregon and a Master in Māori Visual Arts from Massey University, New Zealand. Ball chose to study in New Zealand because of the shared history of colonization between the Māori and her Modoc ancestors, and through her work investigates “internal and external discourses that shape Indian identity.” Ball recently participated in *Fallen Fruit* at the Portland Art Museum and Portland's One Flaming Arrow intertribal festival and has been included in exhibitions throughout the country. Her work is in the collection of the Hallie Ford Museum of Art.



Method of Loci: Lamentations/Pool, 2013. Mixed media, architecture, interactive video.

Fernanda D'Agostino, Portland

Fernanda D'Agostino is one of the more energetic and collaborative artists in the state. Her work, which often employs interactive media, requires partnerships and investigations in the worlds of performance, cinematography and sound. Her aim: for “viewers to experience themselves as participants in a shared culture.” D'Agostino has recently realized two significant exhibitions: *Pool*, exhibited in Festival de la Imagen at The Museum of Caldas, Colombia, South America with Robert Cahen and Gary Hill and *Method of the Loci* at The Art Gym, Marylhurst University. Her work is in the collection of the Museum of Fine Art, Houston, New York Public Library and Reed College.



Camp, 2013. Oil on panel

Laurie Danial, Portland

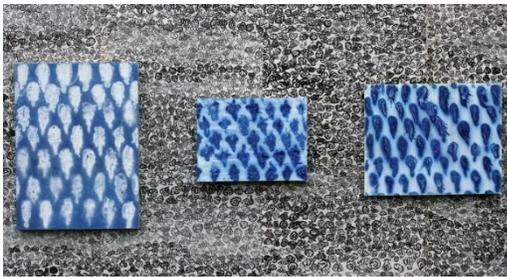
Laurie Danial has maintained a dedicated painting practice, showing throughout the region for more than two decades. As she describes her practice: “Ultimately, I am interested and seemingly predisposed to the challenges of constructing an image in an unscripted manner.” Her work has been written about in *Willamette Week*, *The Oregonian*, *Art Ltd* and *Luxe*, and is in the collection of the City of Portland. She is represented by Froelick Gallery.



And Others, 2015. Mixed media

Tannaz Farsi, Eugene

“Questions regarding visibility, who is seen and heard, and how to best transcribe this experience through visual hermeneutics has been a driving point in my practice...” says Tannaz Farsi. Farsi’s recent solo exhibitions include Schneider Museum of Art, Ashland; Pitzer Art Galleries, Claremont, California and Disjecta Contemporary Art Center. Farsi was included in PICA’s TBA: 15. She is the recipient of a 2014 Hallie Ford Fellowship and is Associate Professor, Sculpture, at the University of Oregon.



My New Blue Friends and Wallpaper, 2015. Airbrushed egg tempera on panel, sumi on kozo paper

Julie Green, Portland

Julie Green’s recent exhibition, *My New Blue Friends*, worked (sumi ink and egg tempera) pattern, gesture and tradition into a question or, in the case of her grandmother’s over-painted china scribed with embarrassing moments, a revelation. The series is more abstract and autobiographical than her ongoing project *The Last Supper*, which illustrates the last meals of death row inmates (the project has received nearly 50 solo exhibitions at venues such as The Block Museum, The University of Liverpool Art Museum and Taiko-do Gallery in Japan). Green, a Professor of Art at Oregon State University, is represented by Upfor, Portland.



Two Ways Down, 2014. Mixed media

Laura Heit, Portland

A list of venues that have exhibited Laura Heit’s work demonstrates the discipline-crossing her practice takes: The Ann Arbor Film Festival, Jordan Schnitzer Museum of Art, Pacific Film Archive, Adams and Ollman, REDCAT, PICA’s TBA Festival, *Animation Sketchbooks* (Chronicle Books). The work begins with drawing and then may take shape as an installation, animation, publication or handmade articulated puppet. Heit holds a Masters of Art, Royal College of Art, London, and Bachelor of Fine Arts from The School of the Art Institute of Chicago. Her work has been written about in *Art Forum* and *The Oregonian*, among other publications.



Cooper's Hawk, 2014. Mixed media on wood panel

Michael T. Hensley, Portland

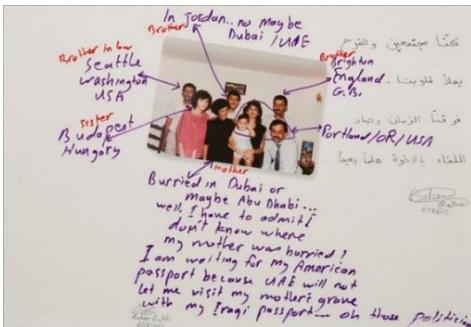
Michael T. Hensley's recent work uses a newly broadened combination of materials and tools, from house paint to crayons. Hensley has been at work for more than two decades, during which time he has been included in the collections of OHSU, the City of Portland, Microsoft and Twitter, among others. Hensley is represented by Linda Hodges Gallery, Seattle and the Sandler Hudson Gallery, Atlanta.



Half Matrix Vessel, 2013. Mixed media

Aaron Flint Jamison, Portland

Aaron Flint Jamison's recent solo exhibitions span from France to Marfa, Texas, and include the 2014 Liverpool Biennial and Works Sited, Los Angeles Public Library. Jamison is the co-founder and President of the Board of Directors of Yale Union in Portland, and the founding editor of *Veneer Magazine*. He is represented by Air de Paris, Paris, and Miguel Abreu Gallery, New York, and is Assistant Professor of Photography and Media in the School of Art at the University of Washington.



Dr. Baher Butti: *Diaspora*, 2012. Photograph and writing

Jim Lommasson, Portland

Jim Lommasson's current project, "What We Carried," documents personal items taken on the long journey of a refugee to resettlement. He then asks the participants to write on the photographic prints. The project is currently on view at Blue Sky Gallery through Jan. 31 (where Lommasson participated in the first exhibition in 1975). This work is in keeping with Lommasson's urgency to document- from the fighting clubs of America to the returning soldiers of the Iraq and Afghanistan Wars.



Seer, 2014. Oil, flashe, spray paint, charcoal and pencil on canvas

Elizabeth Malaska, Portland

Says Elizabeth Malaska: “I am concerned with the ubiquitous and normalized use of the often-naked female body throughout art history. ... I borrow figures, settings and techniques from this history and recontextualize them.” Malaska received her Masters in Visual Studies from PNCA in 2011. Her work has been seen at Disjecta, Chehalem Cultural Center, Worksound, Portland Center Stage and at Nationale, where she is represented. She is a mentor in the MFA Program, PNCA.



Glyph Garland Resonator, 2014. Wood, plastic, paper

Brenna Murphy, Portland

Brenna Murphy makes self-described “poetic models of reality.” Her work, which may take the form of object, installation, video or performance, has been widely shown, with recent exhibitions in Portland, Dusseldorf, Helsinki and New York. She was included in The New Museum, New York’s *First Look* online exhibition. Murphy is half of the collaborative MSHR, with Birch Cooper, and was a founding member of Oregon Painting Society, a five-member group active from 2007 to 2012. She is represented by Upfor, Portland.



Salome, 2015. Ceramic

Ronna Neuenschwander, Portland

Ronna Neuenschwander has had an active art practice since the early ‘80s. Her mosaic works are often made of broken pieces sent to her by friends around the world. Her recent work honors the history of the figurine. Says the artist: “From the Venus figurines that were kept on a person’s body, hung from a neck, secreted in a pocket...to modern day mantle ware that evokes a fabricated pristine era of propriety or a provocative, sensual ‘animal-ness’ of others. Why were they made? Were they created to empower, to make fertile, to provide solace, to give status? Who did they represent? And more importantly, why are they made today? Who do they represent today?” Neuenschwander is included in many public and private collections throughout the region, and is represented by Froelick Gallery, Portland.



There is No Edge to Nature, 2015.
Gouache, sliced box, photograph shot
in Philadelphia in 1955

Blair Saxon-Hill, Portland

As the artist describes, her work oscillates between two and three dimensions, seeking to “elevate the ‘thingness’ of presence” through collage, book, sculpture and installation, including a recent public commission for *Exhibit: Growth*, Director Park, Portland. In 2014, Saxon-Hill was included in Portland2014: A Biennial of Contemporary Art, at Disjecta and travelling to Schneider Museum of Art, Ashland. In 2016, Saxon-Hill will receive a solo exhibition with JOAN project space in Los Angeles. Her work has been shown at Disjecta, The Lumber Room, Hallie Ford Museum of Art and LA Art Book Fair, Museum of Contemporary Art Los Angeles, among others, and written about in *ArtForum*, VisualArtSource.com, *The Oregonian* and *Frieze*. She is represented by Fourteen30 Contemporary, Portland.

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 Business Oregon (formerly Oregon Economic and Community 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.