

InterSection: the lines that brought us here

Curated by Keia Booker

Friday, May 21 2010

InterSection has given me the opportunity to work with Portland artists that are connected through their art to the idea of the past and how it is imbued into our present and future. This show is an attempt to find the beat in the offbeat, to see the connection between ideas and action that inevitably happens whether we mean it to or not.

It integrated itself within me It's here
It's inside you
Yes
Is it speaking now?
Yes

-from the journals of Robert Wilson

Keia Booker is a theatre and visual artist from Oklahoma. She has worked at the New American Art Union for the past three years assisting in various projects and shows, including Couture. She has a passion for plants and people, both past and present.

- Keia Booker

ty ennis - forgiveness

Rex Ruins, May 2010

One of the first things that came to mind about this project and the theme of forgiveness was a verse by Leonard Cohen,

"And what can I tell you my brother, my killer.
What can I possibly say?
I guess that I miss you, I guess I forgive you.
I'm glad you stood in my way."

I like to think that with the word "guess" Cohen is saying that the action is not really up to him. When one is scarred psychologically and searching for solace, isn't time the ultimate performer in the task of forgiveness? Who are we to say that we forgive when we will indefinitely be surrounded by reminders of the damage done? Haunted by the ruins and the saboteurs, wouldn't it be better to forget? My problem is that I remember. Maybe too much.

Knowing that I cannot erase the past, I thought I might be able to rearrange its reminders into something fresh and different. I've decided to construct a new path, one that no longer leads back to my subject.

"To err is human, to forgive is divine."
-- Alexander Pope

Ty Ennis was born in Spokane, Washington, 1981

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tahni holt - understanding

I like to work in collaboration. Much of my work is created with collaborators and contributors. I collaborate with other performance makers and video artists and musicians and architects and visual artists and object makers. I am interested in the space these dialogues create.

From 2001-2006 I worked under the moniker of Monster Squad. Since 2006 my varied collaborations and solo performances have been housed under my own name: Tahni Holt. My work has been performed at On The Boards and Bumbershoot in Seattle and PICA's International TBA Festival. As well as far off places in France, Idaho, Austin, TX. and Atlanta GA. It has been supported through numerous grants from RACC and Oregon Arts Commission as well as private donors. I have been fortunate enough to participate in residencies through SOWA, in Portland (2008), at Caldera, in Sisters (2006) and at Performance Art Forum in St. Erme France (2010). You can find my performances in theaters, warehouses, loading docks, galleries, vacant store fronts, through ear phones and in inflatable icebergs/airplanes.

I have worked with Dance Luminary Deborah Hay and most recently spent time in Europe where I performed in Vienna through Eszter Salamon and Christine De Smedt in TRANSFORMERS.

This past May I had the opportunity to be a part of PORTLAND BIENNIAL 2010 where I performed, along with my numerous contributors and collaborators on the project, CULTURE MACHINE (in progress). CULTURE MACHINE is a research tank turned production machine. The premier will be in October at Disjecta. I am also currently working on The GRAVE DIGGERS, it is an on-going collaboration with fellow dance maker Elizabeth Ward. We meet in unexpected places and conjure up ways to move together.

lindsay kennedy - touch

When I think of touch I think of the way in which I hold on to certain corporeal sensations. I will savor the moment by replaying in my mind the way in which something made contact with my skin. Yet too often that moment of contact happens only once and it is only seconds after the fact that I can no longer truly recall the way that something felt.

By slowly unknitting a sweater thread by thread I have been able to relive a certain moment of touch over and over. What remains of the garment is a palpable documentation of this process. Much like a photograph it becomes a lasting visual proof of a sensory experience.

Lindsay Kennedy was born in Montana and has lived in Oregon since she was four years old. After attending the University of Oregon for far too long she moved to Portland in 2006 to attend Pacific Northwest College of Art. She graduated in 2009 with a degree in painting. She wants to move to Los Angeles, but only when the timing is right and only for a little while.

seth nehil - listening

For this event, I will revisit my archive of early sounds, starting around age 15. Combing through old cassette tapes, I will select pieces that still have relevance to my work - pieces that prefigure ongoing structural or timbral concerns in some way. Throughout the evening, I will quietly mix these archival sounds, limiting myself to layering, volume and equalization as tools for reinterpreting and responding to current conditions. Moving through the chronology of my earliest experiments with four-track cassette recorders, found objects, sonic media, audio editing and composition, I will map my relationship to listening, to technology's capacity for re-listening, and to collaborative work as a form of listening together.

Most of these sounds were created with friends, within the context of informal, home-made projects. While friendships occurred before, after and overlapping these projects, I can divide them into three basic time periods: Aaron Lund in Kalamazoo, MI (recordings as The Philosophical Society c. 1988 - 91), William Lee in Austin, TX (sound installations as Space Church c. 1992 - 93) and John Grzinich in Austin (recordings and concerts as Alial Straa c. 1993 - 94). The influence of these collaborators was (and in some ways still is) an important aspect of my work with sound.

Seth Nehil is an artist, performance-maker, and composer with a practice that crosses between sound, multi-media events and the visual arts. In recent years he has created large-scale sound performances, collaborated with choreographers including Liz Gerring (NYC) and Linda Austin (Portland, Ore), and has published music on various international labels, including Sonoris (France) and Senufo Editions (Italy). Seth Nehil has also been an editor of arts publications, an organizer of performance festivals and a curator of exhibitions. He currently teaches sound, video and art theory at WSU Vancouver and the Pacific Northwest College of Art.

rikki rothenberg - love

For this show I was given the directive to map the act of love seen through my artistic history. I am curious about what makes and guides us to become who we are and I enjoy the opportunity to think about that process of becoming for myself. For the visual and performance work I'm presenting tonight, I have remembered people, events and ideas I loved and reflected on how they are still a part of my life today.

If I Were A Better Artist: For You Soldier
pencil, watercolor, colored pencil
30" x 60"

Rikki Rothenberg is a visual and performance artist. Rikki holds a BFA from Massachusetts College of Art, which she received in 2004. She has practiced Ballet, African dance, modern techniques, Authentic Movement, Contact Improvisation, and site specific improvisation. Since she was young Rothenberg has preferred to perform in living rooms and on sidewalks, rather than traditional stages.

gary wiseman - seeing

Temporary Monument One (Couldn't have Done It Without You)

"Monuments are not about death...nor are they wholly about life. Rooted in the Latin *monere*, which means to remind or admonish, monuments are not necessarily about remembering either. More often than not they, they allow us to forget. Ultimately, monuments are about resolution, the outward sign that finally all has been said and done." - Judith Dupre

I was born and raised in Portland. In 1995 I immigrated to Australia. I lived there for 9 years. When I returned in 2003 things were different. I had changed and so had Portland. The dense landscape of my memory of this place had lost its context. I was home, but it was no longer mine. I have been trying to find it ever since.

I began by examining my relationship to the geography of Portland. I did this with photography. As I reviewed the images I began to realize that place, though important, is not enough to make a home. It is the content of place, the people with whom one collaborates in building shared memory over time, that constructs the real architecture of a home. I did this through six years of a Co-Relational art practice.

This is the first in a series of monuments that acknowledge and honor the people** whom I have collaborated with since 2005 in my Co-Relational art practice. Their generosity and willingness to explore provided the information I needed to draw the maps that finally led me to the place I now call home. And now I have reached the end. It is time for me to move forward into new territory. Thus, Temporary Monument One also stands as a headstone (of a kind) for this Co-Relational process of collaboration that I was engaged in. Once again I have no map, but that is as it should be. I look forward to what I will discover.

Gary Wiseman is a Portland-based visual artist and curator. He works in video, installation, sculpture, relational aesthetics, event design, drawing, sound and performance. Wiseman has exhibited and performed in Australia, Canada, New York and Portland. He has held residencies in Portland and New York. Since 2007 he has received honorariums from Reed College, The Regional Arts and Culture Council, Gallery Homeland, Flux Factory and the Portland Institute For Contemporary Art.

**The names presented represent the people that I have a record of. I know there were more. If you were there and do not see your name please let me know. I wish to include you in upcoming monuments.

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