

Focus/ AP Studio
PNCA and Pearl District Walking Field Trip
October 4th 2013 Itinerary

Bring your sketchbook and pencils and a sack Lunch!

PNCA 10:00-11:00

Lunch at PNCA 11:10-11:45

Walk to Pearl District galleries:

Circulate through following galleries with chaperones in 2 groups

11:45-12:45

Group A: 1, 2, 3

Group B: 2, 3, 1

1 Elizabeth Leach Gallery

417 NW 9th 503-224-0521 elizabethleach.com

2 Black Fish Gallery

420-NW 9th, 503-224-2634 blackfish.com

3 PDX Contemporary Art

925 NW Flanders 503-222-0063

pdxcontemporaryart.com

A:	B:
Colby	Alex C
Ellie	Calla
Emma	Rachael
Alisa	Jake
Kiana	Jaymie
Bethany	Maddie
Ben	Aria
Madison Mol	Madison Mallory
Madison McC	Cassi
Maddy	Cleo
	Natalie

Re-group and walk to next section-

1:00

Walk as a group and circulate through the following galleries: 1:05-1:45

Group A: 1, 2,

Group B: 2, 1

1 Bullseye Gallery

300 NW 13th, 97209

503-227-0222 bullseyegallery.com

2 Waterstone Gallery

424 NW 12th, 97209

503-226-6196 waterstonegallery.com

Walk back to PNCA for pick up 1:45

Load Bus

2:00

Focus and AP Studio:

SKETCHBOOK ASSIGNMENT: Due next Thursday

- 1) Create at least one composition value study in each gallery – record artists name- media etc.

FOCUS:

- 2) Pick one piece to write a formal analysis of:
Describe, Analyze, Interpret, Judge
- 3) OR: Pick one gallery exhibit to write a review of
(describe the show as a whole- theme, work, your thoughts on the show as a whole)

AP STUDIO: Focus on looking at the work through the lens of Concentration- Pick one artists work to write an analysis of: What is the central theme of the work? How do pieces connect? What is repeated? What makes the work visually impactful? Etc. Due next Thursday!

Elizabeth Leach

Joe Thurston

Nothing Leading Anywhere Any More Except to Nothing

New sculpture

Martin Kersels

Charms and Devotionals

Sculptures and Felt Banners

Black Fish

Ceramic sculpture puzzles, a wall of words, and a range of works that present life, politics, and war through the lens of the carnival, are the highlights of the March 2012 New Member Exhibition.

PDX

James Lavadour- Interiors

Jesse Hayword- Sailor Song: "I layer abstract systems. One system or image is superimposed on top of the previous. The subsequent layering creates unpredictable relationships of color, space and form. Each piece is worked repeatedly, heightening its corporeal presence. The objects are not complete until the layers coalesce on the surface of the physical armature. I establish rituals, pouring acrylic mediums laden with ink, raw pigment and glitter. I repeatedly employ pattern, hand painting variations on simple themes. I streak translucent gels with thin veils of low-viscosity acrylic paint. In my work, the sculptural commingles with the painterly and the drawn, articulating a space wherein boundaries are blurred and the rhythms of color and form are allowed a heightened leeway."

Augen Gallery

MARY CHOMENKO HINCKLEY

BIRDS IN MOROCCO & GEOMETRY

NEW WORK IN GLASS

POP ART

Prints by Keith Haring,

Roy Lichtenstein, Andy Warhol

Froelick Gallery

Joe Feddersen, a member of The Confederated Tribes of The Colville Reservation, deftly combines his Native American heritage and his contemporary environment to produce *Role Call*. This exhibition departs from strictly geometric patterns, combining figures from his twined baskets with different elements of the surrounding environment to reveal human attributes. Joe is taking attendance of these figures in his newest prints, glass panels and vessels.

The grid structure of the mosaic panels reinterprets the weave of the basket while the forms of blown glass vessels recall the traditional sally bags and berry baskets of the Pacific Northwest tribes. Joe has merged basic elements of basket designs from his ancestral home - Okanagan and Lakes people of the upper Plateau region of the Columbia Basin with urban imagery - flat screen TVs and parking lots - to speak to perceptions of land and modern society. *Role Call* marks Feddersen's seventh solo exhibit at Froelick Gallery.

Aithan Shapira's large scale paintings and prints draw on a rich personal iconography that incorporates shapes and patterns remembered from his father's fabric cutting shop as well as what he terms contemporary Jewish & Israeli symbols- an intriguing collection that includes a life preserver, an animal trap, eggs, ladders with uneven rungs and botanical references. Denoting tribulation and survival, preservation and tenacity, these elements are the foundations on which his sprawling, graphic compositions are based.

In conducting Ph.D. research at Sydney College of the Arts, Shapira spent three years living and painting with an aboriginal community in Australia's Northern Territory. While there he was strongly influenced by traditions such as connection to the land and art making as everyday practice. He also learned techniques for hand-mulling natural pigments to make his own paint, and for charring wood into charcoal; he has adapted this to his own canvases by incorporating earth and fallen olive branches collected in Israel, the country from which his parents emigrated to the United States. A confluence of personal experiences, cultural examinations and the work of a practiced hand, Shapira's paintings carry every indication of a masterful artist at the beginning of an exceptional career.

Butters Gallery LTD

MARGARET EVANGELINE *Shooting Through the Looking Glass*

And introducing: ROBERT TOMLINSON, new works on paper.

MARCH 1 - MARCH 31, 2012

In conjunction with the release of Margaret Evangeline; *Shooting Through the Looking Glass*, a 160-page retrospective book with texts by Edward Lucie Smith, Dominique Nahas, and Margaret Evangeline, Charta, 2011; we present *Shooting Through the Looking Glass*, our second solo exhibition of works by **MARGARET EVANGELINE**. This exhibition will include works spanning the artist's career over the past decade. *New York-based, Louisiana-born painter Margaret Evangeline has long experimented with aesthetically resistant material. Her primal batterings of form result in a surprisingly feminine voice, attuned to simplicity at the service of complex social and psychic concerns. Evangeline says she depends upon "the little thing that ruins it" to keep an artwork alive. She is perhaps best known for her use of gunshot and mirror polished stainless steel. Recently she has begun a series of oil on canvas paintings, "Time Bomb". These works complement her ongoing series of gunshot wounds in stainless steel panels which are, in the words of the artist, "haptic poetry...odes to the savage sensation of painting".*