



11th Annual Juried Exhibition

Juried by Shamim M. Momin
February 4th - March 29th, 2021

Selected Artists

John Affolter
Dorothy Anderson Wasserman
Anastasia Babenko
Amy Broderick
Kathleen Caprario
Lisa Gordillo
Deborah Kapoor
Marianne McCraney
Layl McDill
Leighton McWilliams
Jeffrey Olson
Sarah Peterman
Rotem Reshef
Haylie Roché
Sherry Ying Ruden
Caroline Rust
Brad Silk
Autumn Nicole
Joan Sowada
Michiko Tanaka
Wendy Thon
Heather Tomlinson
Rhonda Urdang
Winnie van der Rijn

Eleventh Annual Juried Exhibition

Gallery 110

Juror: Shamim M. Momin, Henry Art Gallery, Seattle WA

Selected from over 1200 submissions, this exhibition presents the work of twenty-four artists working in a range of mediums and practices. While the selection was not guided by a pre-determined thematic, there does emerge common ground and threads of connection across the diverse works. In particular, there is a strong sense of revealing the unseen—whether a people, a system, a history, or a practice. Translated through transformative layers of materiality, abstraction, or revised modes of representation, the works address concerns from ethnic genocide, the threat of current politics, injustices across gender and sexual preference, the fundamental inequity of social structures, and efforts to reimagine the white-washing of history—among other issues. Other threads tie together across works foregrounding a tactile materiality, those embracing abstraction embedded with social issues or the body as a site of contest, and certainly, resonating in many diverse objects, a ghostly sense of absence and loss linked undoubtedly to our current state of isolation and lack of community connection.

Shamim M. Momin
Director of Curatorial Affairs
Henry Art Gallery

John Affolter

Vashon, Washington

The collision between a real time awareness and creative energy is where art making becomes most interesting. When President Trump was filmed stating that he had the power to shoot someone on "5th Ave" and get away with it, he used his hands to mimic aiming and shooting a gun. Disturbed, I started the "Gloves" project, using working class leather gloves shaped to mirror Trump's hand motions while he made controversial public statements. On February 7, 2020 Trump told the world - while making a distinctive gesture with his hands - that the corona virus was *nothing to worry about*, that, "*it would magically disappear*". A set of gloves were devoted to this artwork, which echoes those infamous hand gestures.

<http://@affoart.net>

Magically disappear
Leather, acrylic, Styrofoam; 2020
14" x 18" x 4"



Dorothy Anderson Wasserman

Tacoma, Washington

My photo collages serve as personal narratives made in response to life circumstances. By exclusively using my own photographs and assembling the images by hand there is an intimacy and directness in the art-making experience.

"Corn Maze" was created during a time when it was necessary for me to make difficult decisions; choices affecting not only myself but others as well.

Suffering was inevitable. A discernment was necessary to weed through the entanglement of inner advice-giving voices. The process gave rise to courage and trust in personal truth.

www.dorothyandersonwasserman.com

Corn Maze
High quality archival inkjet print from original photo collage; 2007
42" x 51"



Anastasia Babenko

Seattle, Washington

Both of these works are a part of the series I Told You It Would Rain.

My hometown and I are the same age. I grew up in Slavutych, the northernmost town in Ukraine, purposely built for the evacuated personnel of the Chernobyl Nuclear Power Plant after the 1986 disaster. I grew up surrounded by lush pine forests. The mushrooms were plentiful, and sometimes we would go foraging, with a particular interest in wild chanterelles and 'penny buns'. The 30-mile proximity to Chernobyl did not feel scary.

Recently, I moved to Seattle. As I navigate this transition into the seemingly laidback Pacific Northwest, I keep meeting strangers. I meet people at the galleries, grocery stores, and bars. I seem to find so many of them, just like the 'penny buns' in late September. Some I invite to pose for me. Together we create a safe space outside of normal.

<https://www.anastasiababenko.net/>

That Big Ball Of Sadness

Digital print; 2020

20" x 16"



Anastasia Babenko

Seattle, Washington

It Was Raining and Now It Is Not
Digital print; 2020
20" x 16"



Amy Broderick

Jupiter, Florida

My work explores our human quest to use record keeping - especially in its material form as pages and files - to bring into order the wilds of the universe - to name them into submission. Ultimately, I am committed to celebrating the outright futility of this quest.

This work embodies my interest in the materiality of records - the data point itself, the page itself, the file itself. What discoveries are possible when the quest for understanding surpasses the limits of our ability to describe and name? Is the flush of feverish discovery not tempered by the methodical process of documentation? Can we so hone our descriptions of the wondrous that they provide portals from quiet offices to indescribable bliss?

<http://amybroderick.com>

Tense Shift _
Hand-cut reclaimed file folders and other office supplies; 2020
15" x 22" x 2"



Amy Broderick
Jupiter, Florida

Ex Libris
Hand-Cut Reclaimed Index Cards; 2020
3.5" x 5" x .25"



Amy Broderick
Jupiter, Florida

The Passion of Daedalus
Hand-Cut Reclaimed Three-Ring Binder Tab Dividers; 2020
13" x 11.5" x .75"



Kathleen Caprario

Springfield, Oregon

A question that simultaneously grounds and challenges me is—how do I as a white woman in America (re) locate myself in respect to the histories and critical conversations surrounding racism, the land, art and privilege in America? Where am I and where should I be within those relationships?

Landscape is frequently considered in Western societies as merely the backdrop against which human activity occurs that alters and consumes its natural resources. In this way, it is similar to wallpaper, an important but often overlooked environmental influence. My mixed media painting and installation work explores the intersection of physical place and cultural space through the open language of pattern. Organic patterns abstracted from my experience of the Sweet Briar Slave Cemetery, while an artist resident at the Virginia Center for the Creative Arts, are contrasted with painted wallpaper designs (Sweet Briar Rose) from the Sweet Briar Plantation House.

<http://www.caprarioart.com>

Patterns of Privilege - Say My Name 2
Acrylic, ink, spray paint, cut out paper on birch panel; 2018
16" x 16" x 1"



Kathleen Caprario

Springfield, Oregon

Patterns of Privilege - I Stand Upon You
Acrylic, oils, spray paint, cut out paper on birch panel
30" x 30" x .75"



Lisa Gordillo

Houghton, Michigan

I make works of art that dig into hidden histories. My work focuses on human rights, international acts of violence, and the body's awareness of itself in space. I use tactile, sensory materials such as fibers and household spices, and add found objects that carry their own meanings into the work. In doing so, I aim to create intimate relationships between a visitor and the space they are in, to build poetic landscapes that investigate the holes in our cultural storytelling.

All the poets I've ever (we could have ever) loved considers U.S. complicity in Guatemala's genocide, and reflects more generally on international cultures of violence. Trompos - traditional spinning toys that also resemble grenades - line up in military formation, connecting play with the global indoctrination of children into war.

<http://www.lisagordillo.com>

All the poets ...
Trompos (wooden children's toys), spices, banana paper; 2017
3" x 8' x 8'



Deborah Kapoor

Seattle, Washington

This is a gown I found my mother in when I visited her in the nursing home where she lives. I was upset to find her in this when I had sent her clothes in designs and colors she likes. I took the gown when I left. I brought it to Brooklyn as raw material to work with during the Michael David 'Hurt' Residency. I rendered it colorless intentionally to represent the progressive loss. The work is called Albatross, really for her.

<http://www.deborahkapoor.com>

Albatross
Gown, latex, wire; 2019
50" x 16" x 4"



Marianne McCraney

Walnut Creek, California

The works entitled Deflated and Free Listening are part of my series This Side Up. When we began the shelter-in-place in March I was extremely vigilant, ordering what I needed online. Although I began by painting pandemic items such as hand sanitizer, it was when I painted the first box from an online delivery that I realized that this was a subject that I wanted to explore further.

Boxes and packages arrived almost daily. They served as a connection to the world outside. Fascinated by the rules, regulations, stickers and tape displayed on them - and the occasional pop of color - I painted boxes that showed wear from the journey. My focus was not the contents, but the packaging - mundane, necessary, and beautiful.

<https://www.mariannemccraney.com>

Free Listening
Watercolor on paper; 2020
22" x 30" x 0"



Marianne McCraney
Walnut Creek, California

Deflated
Watercolor on paper; 2020
22" x 30" x 0"



Layl McDill

Minneapolis, Minnesota

Stories help us make sense of our world and help us connect with others. I want my polymer clay sculptures to be filled with the sensation of story. My work is derived not from fables or myths, but out of my own stories, new and mysterious.

“Foxes Chasing the Moon” should feel like a fairy tale that you haven’t heard yet. The tiny foxes are movable, adding to the idea that they might be puppets used to tell the story. And then this all takes place on a teapot - an everyday object turned into something fantastical.

<http://www.claysquared.com>

Foxes Chasing the Moon Teapot
Polymer Clay, found teapot, wire, beads;2020
19" x 15" x 6"



Leighton McWilliams

Arlington, Texas

I grasp at images whirling around and select some that require quiet contemplation. My work is about me and the people who are close to me: a narrative, but in fragments and pieces. The viewer must take themselves into my little reliquaries and seek the thread.

Beginning in the 19th century silver was made light sensitive by the addition of chemicals. To most the process appeared more alchemical than rational. As photography has progressed the hand of the image maker becomes more distant. The sculptural form my work has taken is a response to this distance. Materials are cut and sanded, tools are manipulated; glue and tung oil are spilled. I include actual objects along with the images that have been filtered through my computer. These pieces won't disappear when hard drives crash.

<https://mentis.uta.edu/explore/profile/r-mcwilliams>

Toad / Jewel
Photo Sculpture; 2017
10" x 8" x 1"



Leighton McWilliams

Arlington, Texas

Body Scan Butterfly
Photo sculpture; 2018
10" x 8" x 1"



Jeffrey Olson

Seattle, Washington

The central theme of my work has always lain within the primacy of the brushstroke in the process of painting. It is in essence the evidence of the physical interaction of the artist with the “stuff of this world,” - an evidence of life. In my work I try to capture that moment of becoming, when the paint on the canvas floats between what it is and what it might be.

Fire Walls are a line of defense, or in some cases, a last stand. My painting, at a fundamental level, is about transformation. The process of painting becomes an echo of the traces left from a story of living imprinted on the land.

<http://www.jeffolsonart.com/>

Fire Wall
Acrylic on Canvas; 2020
44" x 36" x 1"



Sarah Peterman

Junction City, Oregon

Raw wool, or fleece sheared from sheep, is a material that has attracted me since childhood, as I watched my mother spin and weave. I enjoy the feel, colors and smell, and the natural lanolin soothes my dry skin. When first collected for this project, the fleece was handed to me, warm and steamy. The sheep farmers wanted me to make good use of the multicolored wool, which is often composted, unlike the prized white wool. I was taken with the idea of composting and the piece took the form of a compost bin.

This sculpture is intended to be outdoors; the wool could be replenished or just left to decompose. Interaction with nature completes the work.

Wool Bin + Detail x 2

Raw wool, rusted steel conveyor belt and mahogany pallet wood; 2019
44" x 29.5" x 29.5"



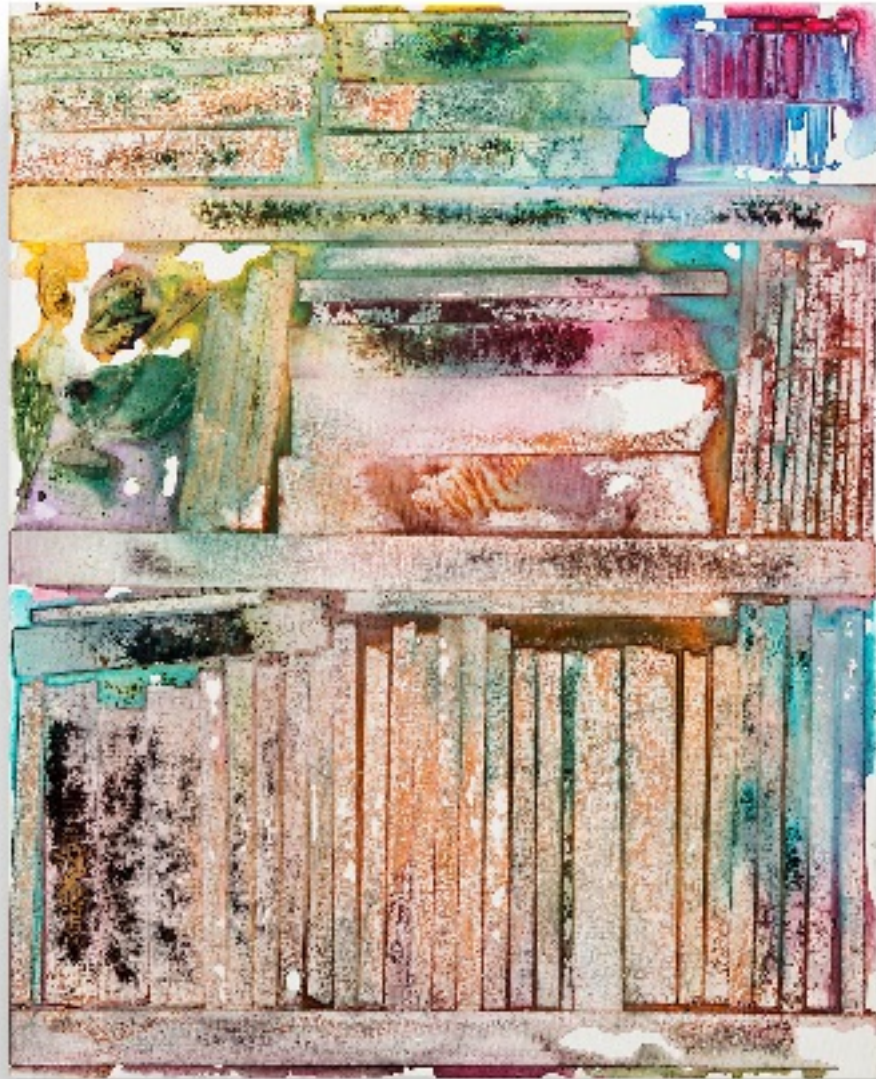
Rotem Reshef

New York, New York

In an era of “Alternative Facts”, “Fake News” and decline of consensus over science objectivity in favor of political spins, the series “Ghost Libraries” alludes to the collapse of intellectual hierarchies, and to the deterioration of accumulated knowledge through the years, that are at risk of disappearing. These “fossilized” paintings act as a site of remembrance, almost physically replacing the void left by the removed bookcase in the domestic sphere.

Drawing on the resemblance between the act of writing and the practice of art-making, and between books and artworks as arenas for contemplation and imagined voyages, these representations suggest the significant role of knowledge and creativity, and their potential to be a leaping point for the viewer/reader into the unknown.

Ghost Library #13
Diluted acrylic on canvas; 2018
30" x 24" x 2"



Haylie Roché

Tacoma, Washington

Haylie Roché uses found objects along with traditional techniques to explore the nature of consumption. Her work explores how primal desires and capitalism collide in the virtual sphere. Although pleasure has historically been used as a marketing tactic, the rapid succession of symbols and signals used on the internet is unprecedented. Her body of work celebrates the excess and invites the viewer to bathe in the aftermath of shameless hedonism.

<http://www.haylieroche.com/>

Peaches n Cream
Oil paint, bed sheet, wig; 2019
32" x 18" x 1"



Sherry Ying Ruden

Seattle, Washington

A contemporary approach to traditional materials -

Inspired from my life of the East and West, I work exclusively with Chinese Xuan-paper (commonly referred as rice paper), though fragile, is surprisingly versatile. I continuously experiment with different methods - resulting in striking but subtle luminescent outcomes. Unlike Chinese brush and ink painting, where the artwork is mounted afterwards, I reverse the process by manipulating the material, creating intricate shapes, cuts, and drawings based on the paper's natural grain and texture while adding mixed media elements along the way.

My process is spontaneous, allowing the imagery to evolve along the way. The abstraction of objects opens a seemingly never-ending interpretation of the work. I call it Zì-Rán 自然, In Chinese this means nature, or the flow of things, ensuring my subject matter will be fluid and unique each time.

<http://www.sherryying.com/>

Elemental Twist
Chinese rice paper, ink and markers mixed media; 2020
16" x 12" x 2"



Sherry Ying Ruden
Seattle, Washington

Sail into the Wind
Chinese rice paper, ink and markers mixed media; 2020
30" x 22" x 3"



Caroline Rust

Rock Hill, South Carolina

My portfolio experiments with iterations of garments and painting. I create series of works using textiles metaphorically to contemplate the human condition, reveal qualities of femininity, and explore identity. What emerges is a visual dialogue, evoking human presence, aimed at illuminating vulnerability as a source of strength. To elicit this clothing is deconstructed, then gifted new life when mended, becoming low-relief grounds for paint application.

“Three Laces” is one series of gestural works that join garment remnants from my wardrobe and vintage collection. “The Sound of Indigo 2 & 3” highlight features like lace-edging and seams. Their smallness and familiarity seduce and motivate. “Three Graces”, mythological daughters of Zeus, also provide inspiration. Historically, they denote a personification of charm, loveliness and creativity. “Three Laces” reinterprets this symbolism in an authentic, modern way – something wounded, reinvented – enabling a broader awareness of the feminine experience.

<http://www.carolinerust.com/>

Three Laces; The Sound of Indigo 2
Acrylic, acrylic resin on garments mounted to board; 2020
10" x 10" x 1"



Caroline Rust

Rock Hill, South Carolina

Three Laces; The Sound of Indigo 3
Acrylic, acrylic resin on garments mounted to board; 2020
10" x 10" x 1"



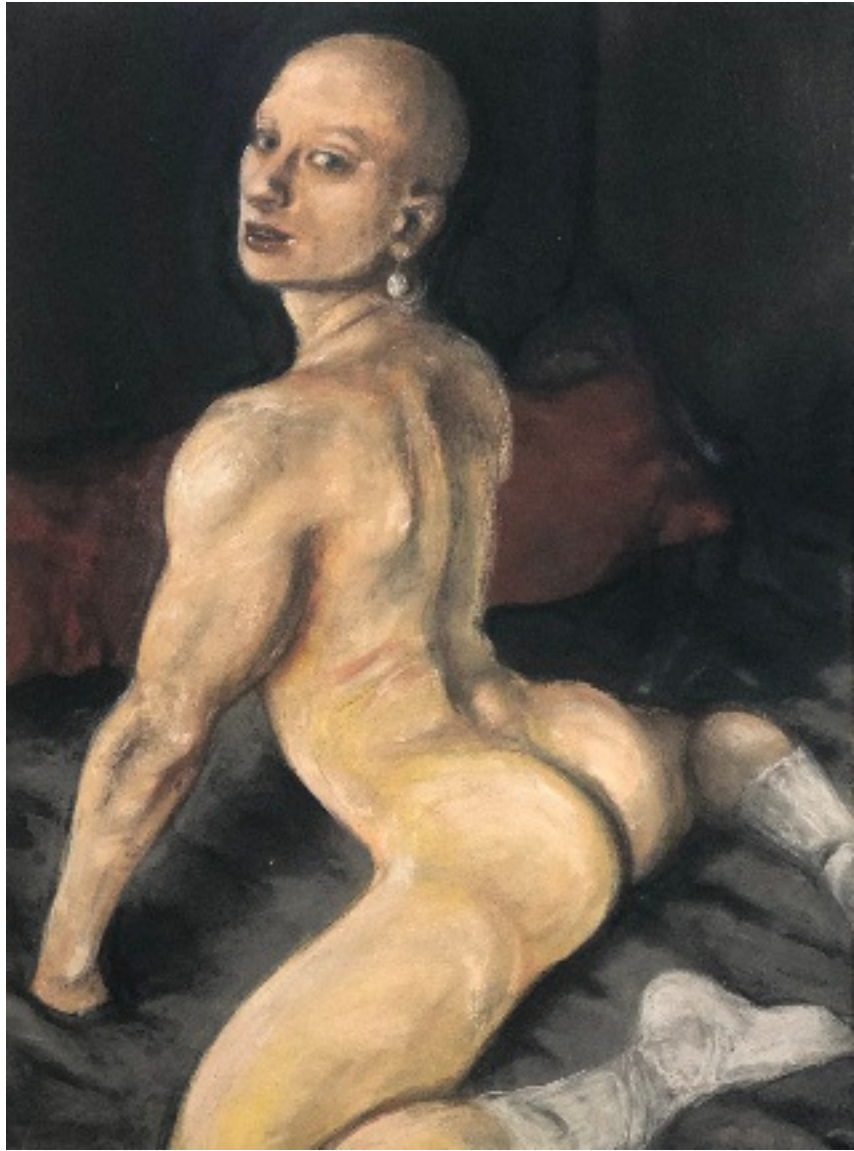
Brad Silk

Brooklyn, New York

Fueled by an interest in psychology, Brad Silk's work explores the human condition. Their work focusing on humanity, exposing the similarities and differences of individuals' or groups' philosophy, behavior, and experiences through figurative landscapes. They pull from collected and personal history, setting the figures in a mist of imagery and symbols folded in from art history, popular culture, and found photographs. Primarily working in soft, dry pastels on paper, Silk's work is developed through many layers of colors to fill the form. Like a specter haunting its home long forgotten, these layers wash over the figure, joining history and present-day story.

<https://www.linkedin.com/in/bradsilk/>

The Girl With The Pearl
Pastel on Paper; 2020
30" x 20" x 0"



Autumn Nicole

San Diego, California

Polar poses questions of access, consent, and ownership; of youth and age, the past and the present. What do we do with intimate photos when a relationship has ended? What happens when an individual revokes a consent that was once given? Who has a say? Who doesn't?

Often, it's images of women's bodies that are taken, sent and consequently held on to. This work symbolizes the disproportionate way women's bodies are shared. The poses are idealized and sexualized, either taken by the body being featured or by a secondary person.

The felt in Polar represents the blur or memory, the softness in recalling events, and lack of clarity. The inclusion of sewing references a domestic, traditionally female task. Additionally, the work connects something both old and contemporary: the past popularity of polaroids and the re-popularization of this camera today.

<http://autumnnicole.com>

Polar + (detail x 2)

Felt, glue, thread;

21 Polaroids in total, soft sculpture to be presented as a set; 2020

4.2" x 3.5" x 0.25"



Joan Sowada

Gillette, Wyoming

I respond to the times in which we live. Women of Color now can insist on being listened to - see: Stacey Abrams, Barbara Lee, Michelle Obama - but still face enormous resistance.

I use the medium of fabric because it has so many 'voices', capable of communicating ideas as diverse as canoes on water, migration, relationships and impermanence. In my abstract pieces such as **Women of Color Rise** I use a combination of commercial fabrics and painted cotton and linen. Some of the fabrics are frayed and bruised, while others celebrate identity and strength.

<http://joansowada.com/>

I respond to the times in which we live. Women have a greater voice than they once did. Some of the fabrics are frayed and bruised, while others celebrate identity and strength.

Women of Color Rise
Fabric; 2019
68" x 43" x 0"



Michiko Tanaka

Seattle, Washington

I am fascinated by pop culture and utilize it to explore philosophical quandaries. It is a good way to understand people's likes and desires. I constantly expose myself to pop culture via social media, entertainment and travel. Wherever I go I look for trends and icons to play with and use whatever medium best suits what I want to convey.

Bald, Gossip and **Wonderful, Terrible** together form a triptych depicting Donald Trump's name in American Sign Language.

<http://yellowlaboratories.com/>

Bald (part of DJT triptych)
pen on chip board; 2020
7" x 5" x 0"



Michiko Tanaka
Seattle, Washington

Gossip (part of DJT triptych)
pen on chip board; 2020
7" x 5" x 0"



Michiko Tanaka
Seattle, Washington

Wonderful, Terrible (part of DJT triptych)
pen on chip board; 2020
7" x 5" x 0"



Wendy Thon

Seattle, Washington

When I am out in the world, I take photographs of people, animals, architecture, light, colors and patterns. During the creative process I reassemble images to tell a new story; ask different questions.

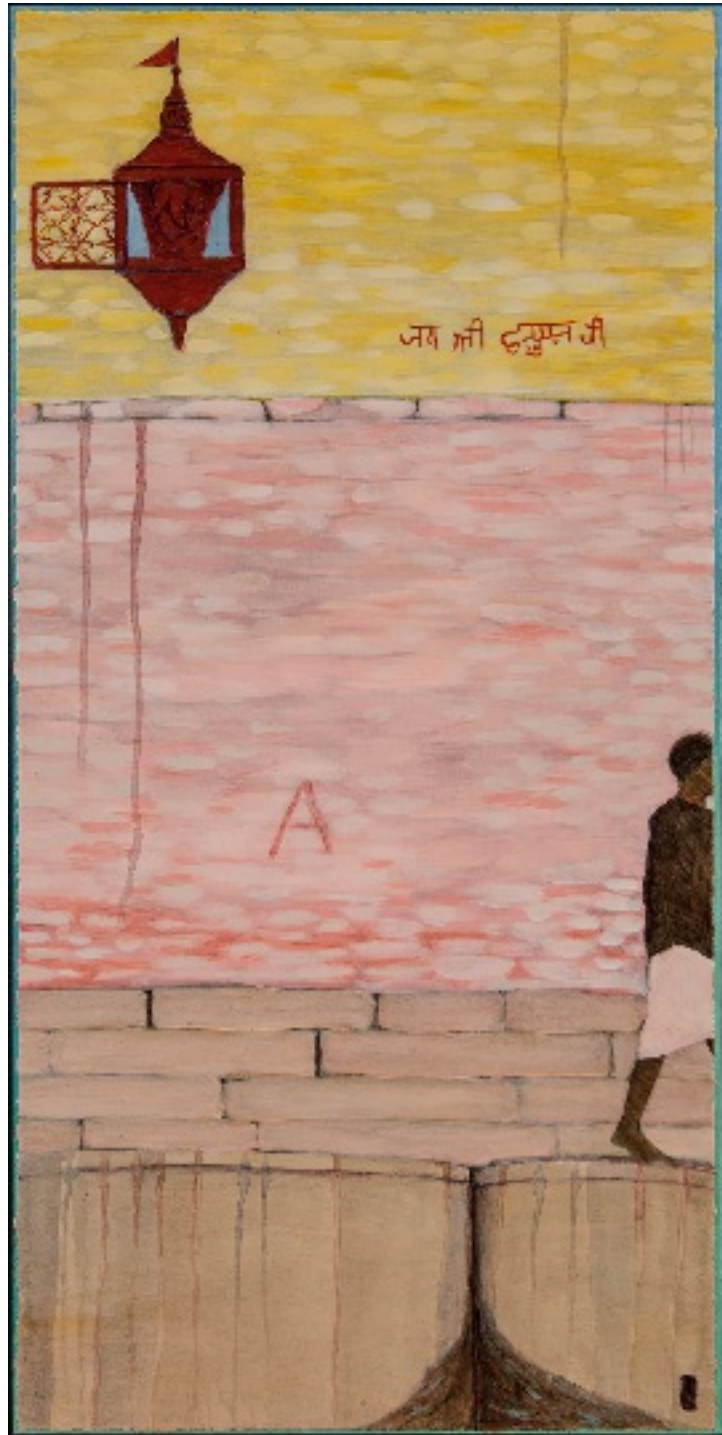
In *Two Women* at MOMA an animated woman talking on the phone is paired with a dynamic sculpture. Do they share similar or different emotions? Are they grief stricken or rapturous?

In *Pink Ghat* a young man walks out of the picture plane. A commentary about caste and being on the margins of society? A portrait of a bather leaving the holy waters of the Ganges?

I seek to draw viewers into the world of each painting.

<https://www.harrisharveygallery.com/wendy-thon/>

Pink Ghat
Acrylic on paper on board; 2020
24" x 12" x 2"



Wendy Thon
Seattle, Washington

Two Women at MOMA
Acrylic on paper on board; 2020
24" x 12" x 2"



Heather Tomlinson

La Grande, Oregon

My work tends to focus on geometric and/or abstract shapes with texture.

The discovery of overlooked beauty in the passage of years and combination of souls. This piece is an impression of the complicated network of elements found in nature harmoniously pieced together. Serene order is achieved through the layering of yarn of varying colors, widths and textures on fabric utilizing a tufting technique.

<http://heathertomlinsonshine.com>

Owyhee Life
Tufted yarn (cotton, acrylic, wool) ; 2020
25" x 20" x 1"



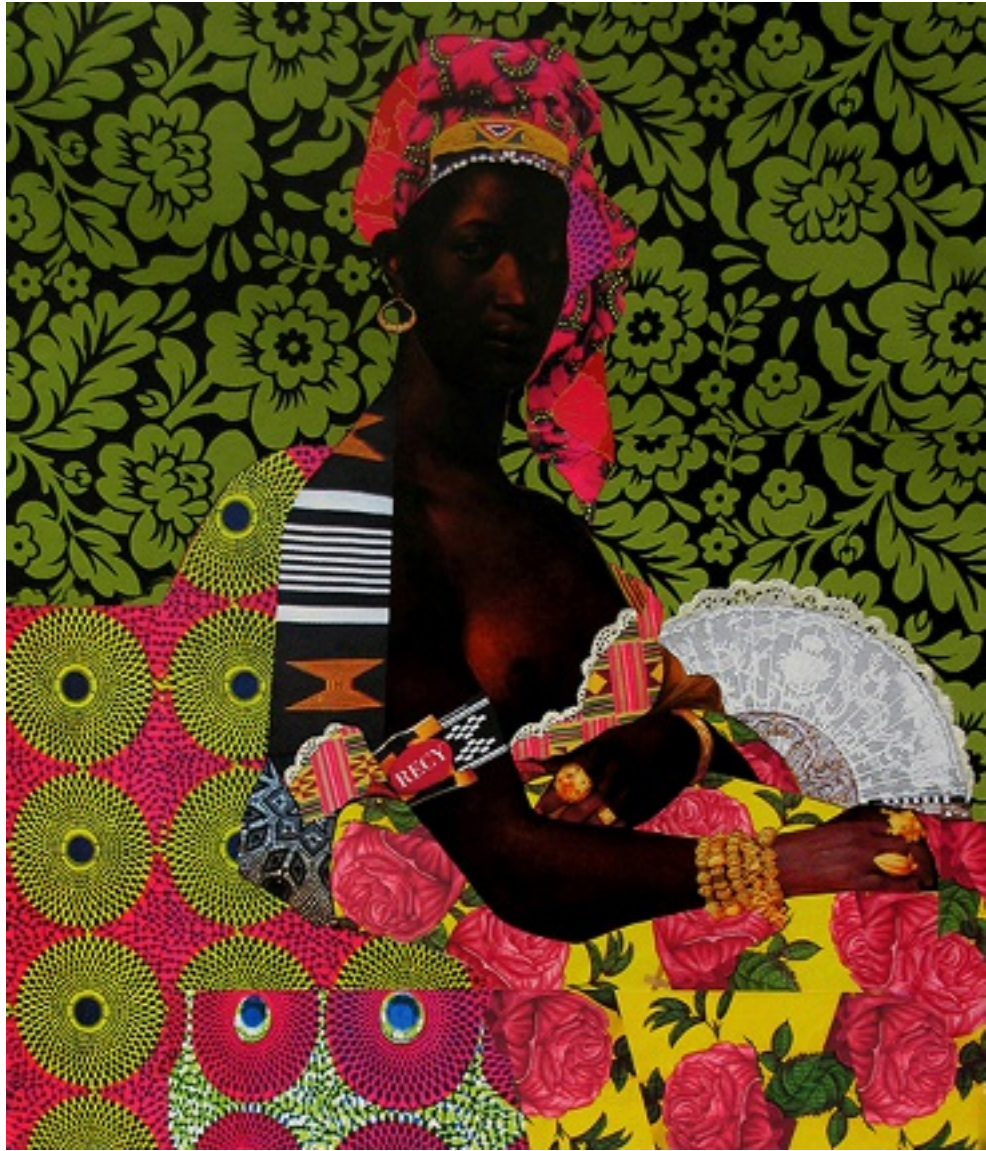
Rhonda Urdang

Flagstaff, Arizona

My artwork research is of Portrait of Madeline 1800 (Aka Portrait d'une negresse) by Marie- Guillemine Benoist, Louvre Museum. The contemporary black armband honors RECY Taylor. Black members of Congress wore brightly colored Kente cloth accents in protest against the 'sh*thole' remarks about African and Caribbean countries and red RECY pins, before the 2018 State of the Union address, in protest of President Trump. Taylor's refusal to remain silent about a gang rape by 6 white men on her way home from church in 1944 qualifies her for social justice.

<http://https://www.RhondaUrdang.com>

After Portrait of a Negress (1800)
Collage w/ hand-cut found paper, historical elements, doily; 2018
30" x 26" x 0"



Rhonda Urdang

Flagstaff, Arizona

My artwork research is of Portrait of Mariana of Austria by painter Diego Velazquez. His original oil on canvas, 231 cm x 131 cm, © 1652-53 resides in Museo Nacional del Prado. I've re-imagined Emilia Lanier (also Aemilia, 1569-1645) nee Bassano who was an English Renaissance poet. Aemilia was one of the first feminist writers in England and potentially, this Dark Lady was said to be the ghost writer for William Shakespeare, who was said to be illiterate. She may have written The Tragedy of Othello, the Moor of Venice, in 1603.

Aemilia Bassano, Shakespeare's Sister as Othello (1603)
Femme w/ hand-cut found paper, historical elements, ink; 2019
21" x 13" x 0"



Winnie van der Rijn

New York, New York

Themes of memory, identity, gender, beauty and power reflect my everyday experiences, interactions and concerns. Every time the world speeds up, I react by slowing down– working more and more with my hands in an attempt to balance the universe.

In the work **Corrections**, a vintage image has been hand-stitched with plastic surgery markings as suggestions for improvements to her face.

Women have been pressured to conform to societal standards throughout history. Concerned with unrealistic beauty standards and conventional definitions of femininity and sexuality, I push these ideas into the grotesque by applying current ideals to vintage images, drag queen make up onto contemporary images and lipstick advertisements onto images of my son's lips. Using digital photographic transfer and traditionally female embroidery techniques, I am exposing the absurdity of 'one-size-fits-all' beauty paradigms.

<http://winnievanderrijn.com>

Corrections

Digital image transfer, embroidery, suggestions & judgement; 2016

56.5" x 32.5" x 0"



Gallery 110's mission is to provide dynamic opportunities to established and emerging professional artists in an environment that encourages creative expression, experimentation and collaboration. As a nonprofit organization, the gallery fosters artistic and professional connections between its associated artists and the arts community at large through creative dialogue, the presentation of challenging and enriching curated exhibitions, public opportunities and collaborative projects.

Established in 2002, Gallery 110 presents contemporary art in a wide variety of media. We aspire to present fresh, challenging exhibitions and opportunities of the highest professional caliber while actively engaging and networking with the community at large. The range of genre represented by Gallery 110 artists offers a broad palette of thought, approach and media, promoting dialogue and reflection.



www.gallery110.com



www.4culture.org

