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The Ford Family Foundation Names Five Oregon Visual Artists as Hallie Ford Fellows in the Visual Arts for 2018

Five Oregon visual artists from Corvallis and Portland acknowledged for their talent and their practices

Roseburg, Oregon: The Ford Family Foundation today named its 2018 Hallie Ford Fellows in the Visual Arts, recognizing five Oregon visual artists for demonstrated excellence of their work and potential for significant advancement in their practices of art.

A jury of five arts professionals selected Avantika Bawa, Demian DinéYazhi', Jessica Jackson Hutchins, and Elizabeth Malaska of Portland, and Bruce Burris of Corvallis from a diverse pool of over 150 applicants. They each will receive a \$25,000 unrestricted award and will join 30 of their peers selected over the last eight years as Hallie Ford Fellows.

"Despite their diverse practices, our newest Fellows share a lot in common – their fearlessness in pursuit of their practices and the respect they enjoy among their peers," said Anne Kubisch, president of the Foundation. "They bring into our family of Fellows a richness of experience that will also strengthen the community of contemporary art of the region."

The selection of the 2018 Fellows by a panel of five arts professionals from within and outside of Oregon followed extensive individual review and collective debate. The jurists determined that each is at a pivotal moment of potential transition in his or her career and an infusion of resources now may help to catalyze each artist's practice in transformative ways.

Serving on the panel were: Michelle Grabner, Artist, Writer, Artistic Director, FRONT International, and Co-curator of 2014 Whitney Biennial (Fox Point, Wis.); Jenna Siman Jacobs, Director of Curatorial Affairs, Museum of Contemporary Art San Diego (San Diego, Calif.); Grace Kook-Anderson, The Arlene and Harold Schnitzer Curator of NW

Art, Portland Art Museum (Portland, Ore.); Scott Malbourn, Director, Schneider Museum of Art, Southern Oregon University (Ashland, Ore.), and Diana Nawi, Independent Curator, Former Associate Curator Perez Art Museum Miami, co-Artistic Director, Prospect New Orleans, (Los Angeles, Calif.)

The 2018 recipients were selected based on the following criteria:

- **Quality of their work:** artistic excellence/exemplary talent and depth of sophisticated exploration evidenced in past work,
- **Evolution of their work:** whether the individual is poised at a pivotal point in his or her practice and would benefit from a Fellowship at this time of career, and
- **Effect of the Fellowship on their work:** how the Fellowship goals are consistent with the artist's goals, potential for future accomplishment and capacity both to improve individual work and contribute significantly to Oregon's visual arts ecology.

ABOUT THE 2018 HALLIE FORD FELLOWS

Avantika Bawa: Sculpture and drawing. Practicing artist and Associate Professor of Fine Arts, Washington State University (WSU) Vancouver, WA. Bawa's practice is grounded at the intersection of geographic, architectural and cultural differences in landscape, influenced by minimalism with an emphasis on reductive form, modularity and experimentation with scale. She is particularly known for her dedication to researching and responding to sites, often through wall drawings, paintings and repurposed functional objects, to create temporary site-based installations. Immediately upon receiving her MFA, she embarked on 20-plus years of solo and group exhibitions, at galleries and museums across the USA, Canada and her home country of India. Noteworthy solo shows include at The Schneider Museum, Ashland, OR; Suyama Space, Seattle, WA; The Columbus Museum, Columbus, GA; Saltworks Gallery and the Atlanta Contemporary Arts Center, Atlanta, GA; Los Angeles Valley College, CA; Nature Morte and Gallery Maskara in India; and locally in Portland, Ore at White Box and Disjecta. Her work was part of the South by East Biennial in Boca Raton, FL, and at juried group shows at the Museum of Contemporary Art, GA; The Drawing Center and Smack Mellon, NY; and Art Gallery of Mississauga and Surrey Art Gallery, Canada. She is known for her keen interest and making the best use of time in residency programs to develop new bodies of work and connect with other visual and performing artists and writers. These residencies include the Skowhegan School of Painting and Sculpture, MacDowell Colony, Ucross Foundation, Djerassi, Nes Artist Residency (Iceland), Pepper House of the Kochi-Muziris Biennial (India), Anderson Ranch, Vermont Studio Center and Signal Fire among others. Upcoming shows will find her work exhibited in the Portland Art Museum's APEX series (August 2018) and Ampersand Gallery & Fine Books (September 2018). Forthcoming residencies include Crow's Shadow Institute for the Arts. Bawa has received critical reviews in *Art Slant India*, *ART India*, and *The Indian Express*, three respected India-based publications as well as in *Art Asia Pacific*, *ArtUS*, *The New York Times*, *New York Sun*, and *The Brooklyn Rail* based in New York, NY. She is relentless in her dedication to her practice and in assisting fellow artists, most recently represented by her role as a commissioner on the Oregon Arts Commission. She received her Bachelor of Fine Arts

from The Maharaja Sayajirao University of Baroda, India and her Masters of Fine Arts from the School of the Art Institute of Chicago.

Artist Quote: *“My practice is an exploration of site and space expressed through a minimalist vocabulary of drawing, sculpture and installation. A combined interest in travel, geography and Formalism has led to an engagement with site-specific installations and drawings informed by Modernist architecture.*

Bruce Burris: Collage and found objects. Practicing artist and director of several Corvallis-based community initiatives, some of which are dedicated to assisting individuals with mental or emotional disabilities, many of whom are artists themselves. Burris’ current practice stems from observations of class and philosophical divides between those who are proponents of dying industries and those who are adamant that these industries must adapt. His is an immediate impulse to recognize and communicate the plight of communities, which are left behind as industries that rely on extracting natural resources (mining and timber) move on. Over the past seven years his work has focused more on making specific markers or objects, gradually moving away from works, which were more performative in nature. His goal is to create a narrative which is more specific and stable and dependent upon and contributing to the space it occupies. Burris has exhibited in a number of cities in Oregon and in Lexington, KY, San Francisco, CA, Philadelphia, PA, Grand Rapids, MI, Wilmington, DE, Cincinnati, OH and Washington D.C. He has been awarded fellowships from the Pollack-Krasner Foundation Fellowship, the Kentucky State Arts Council, the Delaware State Arts Council, the NEA-SAF, as well as awards by the Puffin Foundation and the Vermont Studio Center. His work is collected by art patrons in New York City, Philadelphia, Napa Valley, San Francisco, and Los Angeles, to name a few. *WhiteHot Magazine, Artweek, Dialogue, and the Southern Quarterly* have written favorable reviews of his practice. Burris is a prolific founder and director or supporter of numerous community initiatives, first in Lexington, Kentucky where he called home for many years; and then more recently in Oregon following his move to Oregon in 2013. In addition to his practice, he continues his work at Cornerstone Associates, Inc. as a grant writer, and as the Director of ArtWorks (CEI), OUTPOST1000, and at In Visible. Burris attended the San Francisco Art Institute and Nasson College. He was represented by the Braunstein-Quay Gallery in San Francisco for 20 years.

Artist Quote: *“I wish to present viewers with paintings and drawings that are filled with a cacophony of information and layers of images and text exposing opinions of many sides. This work is an appeal to have some empathy and to listen on occasion to those of us who experience life differently than perhaps I do.”*

Demian DinéYazhi’: Transdisciplinary arts. Practicing artist whose work consists of photography, sculpture, text, sound, video, land art performance, installation, street art, and fabric arts. DinéYazhi’’s practice is rooted in Radical Indigernous Queer Feminist ideology, landscape representation, memory formation, HIV/AIDS-related art and activism, poetry, and curatorial inquiry. It includes a strong collaborative component working with other artists through the artist and activist initiative, R.I.S.E.: *Radical Indigeous Survivance and Empowerment*, which DinéYazhi’ founded and

continues to direct. DinéYazhi's work has evolved to embrace alternative mediums to push concepts further, utilizing land, poetry, and photography as tools to discuss migration, Indigenous sovereignty, environmental degradation, and colonial violence motivated by heteropatriarchy, capitalism, and systemic racism. More recently DinéYazhi's work has explored curation as a form of visual and conceptual disruption within the arts; poetry as a form of theoretical inquiry; and collaboration and social engagement as a means of honoring the work of one's community. Beginning in 2016, DinéYazhi began employing visual art, curation, and site-specific installation as a form of ceremony and ritual with the land and the ancestors of a specific region. Solo exhibitions have been held in Portland, OR, Gallup, NM, Seattle, WA, and Brooklyn, NY. The Henry Museum at University of Washington is currently exhibiting *Galée Sin*, in association with the prestigious Brink Award. "*A Nation is a Massacre*", in conjunction with the R.I.S.E initiative, is on exhibition at Pioneer Works in Brooklyn, NY. Exhibitions slated to occur this year as well include at the Virginia Commonwealth University, the Whitney Museum of American Art and the Maryland Institute College of Art. Other past group shows include exhibitions in Copenhagen, Denmark, Belgrade, Serbia, Kamloops, British Columbia, Winnipeg, Manitoba, Montreal, Quebec, Brisbane, Queensland, New York City, NY, Sant Fe and Albuquerque, NM, Seattle, WA, Los Angeles and Oakland, CA, Chicago, IL, Seattle, WA, Baltimore, MD, and Portland, OR. Since 2013 DinéYazhi has turned attention to curatorial projects as well. Recent awards and residencies received include from the following: Henry Art Museum (Brink Award 2017), Oregon Arts Commission, Golden Spot Artist Residencies at Crow's Shadow Institute of the Arts and Calder Arts Center, Portland Institute of Contemporary Art, Institute of American Indian Art, Evergreen State College, the Potlach Fund, Precipice Fund, Art Matters Foundation, and Pacific Northwest College of Art (PNCA). DinéYazhi is also heavily engaged in poetry readings, self-publishing, and in service to other artists, particularly fellow Native American artists. DinéYazhi received a Bachelors of Fine Art in Intermedia Art from PNCA. Instagram: @heterogeneoushomosexual.

Artist Quote: *"I create artwork that challenges Western hierarchal structures and re-utilizes conceptual art as a tool for truth-telling, sovereignty, uprising and reclamation of language, culture and self. I continually find myself caught in a narrative informed by romanticized notions of belonging and the alienation experienced through centuries of forced assimilation and genocide."*

Jessica Jackson Hutchins: Sculpture, collage, ceramics, glass. Practicing artist. At the center of her practice is a deliberate defiance of overt signification and a rigorous commitment to either silence or, paradoxically, strident polyvocality, as a specific and "audible" type of information in the work. Her work evokes qualities such as vulnerability and compassion, soliciting an empathetic response in the viewer that is the human capacity to understand and sympathize with the other. For years she used mostly paper, papier mache, cardboard and plaster and ceramics. She is most known for making use of banal things she finds around her home and environs: children's old clothes and cast-off furniture, bits or fragments that contain evidence of a past, with signs of aging and imperfection. More recently she began exploring leaded glass as a direct result of being assigned an empty church in Pendleton, Oregon as part of the

2016 Biennial. Since 2004 she has been exhibited in solo shows in Berlin, Germany, London and West Yorkshire in the United Kingdom; and stateside in Los Angeles, Calif.; New York City, N.Y.; Milwaukee, Wis.; East Lansing, Mich.; Boston, Mass.; Atlanta, Ga.; Columbus, Ohio; and Portland, Ore.; to name a few. Curators have included her work in group exhibitions in Innsbruck, Austria; Krefeld, Germany; Venice and Rome, Italy; Lyon, France; and Brussels as well as in the United States in Ridgefield, Conn.; Louisville, Ky.; Los Angeles, Santa Barbara and Stanford, Calif.; New York City; Seattle; Saratoga Springs, N.Y.; Greensboro, N.C.; Philadelphia, Penn; and Portland, Ore. She has been featured in both the Whitney Museum of American Art (2010) and Venice biennials (55th Biennale - 2013). Numerous critics have reviewed and written of her work, notably in *Frieze.com*, *Crush Fanzine*, *Artforum*, *Observer (NYC)*, *Artspace.com*, *Art in America*, *New York Magazine*, *Vulture*, *Artnet News*, *Art Review*, *W Magazine*, *The Boston Globe*, *New York Times*, *Harper's Bazaar*, *Time Out London*, *Bom Magazine*, *Artnet Magazine*, *The New Yorker*, *The Stranger*, and *Modern Painters*. A wide variety of public institutions hold her work in their collections: Brooklyn Museum, The Hammer Museum, The Museum of Modern Art (NYC), Whitney Museum of American Art, Eli and Edythe Broad Museum, Margulies Collection, Portland Art Museum, Tang Museum, Seattle Art Museum, San Francisco Museum of Modern Art, and the Museum of Contemporary Art (Chicago). Jackson Hutchins received her Bachelor of Arts in Art History from Oberlin College and followed up with earning her Masters of Fine Art from the School of the Art Institute of Chicago. She is represented by Marianne Boesky Gallery in New York City.

Artist Quote: *"I want my sculptures to contain a sense of 'priorness' that suggests that the emotional or narrative content is already there in the materials in the world. In this way the work becomes about a shared activity of recognition. As the objects are transformed they gain significance beyond the literalness of their materials (their 'factness'), and the act of making meaning is itself made subject."*

Elizabeth Malaska: Painting. Practicing artist, Associate Professor and BFA/MFA mentor at both Pacific Northwest College of Art (PNCA), and Oregon College of Art and Craft (OCAC). Malaska is deeply engaged in the history of Western art, and her practice is specifically concerned with the use of feminine bodies in painting. Her work employs the female body; but does so in order to foreground how these bodies (and subjects) have been made and used—primarily by men—to perform and reinforce hegemonic norms of gender and identity. Malaska employs varied material approaches, use of dense pattern, and aggressive flattening of the picture plane to address embodiment, femininity, patriarchal hegemony and art history from multiple, often intersecting angles. Bringing together clashing signifiers, Malaska's work evokes the uncanny, and disrupts viewers' ability to locate a fixed interpretation. Her work has been viewed in solo shows predominantly on the West Coast (Portland, OR, San Francisco, CA and Richland, WA) and in Bar Harbor, ME. Curators have included her work in numerous group exhibitions Portland, Newberg, and Salem, OR, Richland, WA, Chicago, IL, and in Eureka, Oakland, and San Francisco, CA. She shares extensive time as both a mentor to undergraduate and graduate students in PNCA and OCAC's fine art degree programs as well as serving as a visiting professor and lecturer. Malaska has received an Individual Artist Fellowship from the Oregon Arts Commission and grants

from both OAC and the Regional Arts & Culture Council (RACC). She has been a nominee for The Joan Mitchell Foundation Painters and Sculptors Fellowship, it's Emerging Artists Fellowship and its MFA Award. In 2011 she was a nominee for the Portland Art Museum's Contemporary Northwest Art Awards and has been awarded multiple merit and trustee scholarship awards from both PNCA and the California College of the Arts (CCA). Her work has been critiqued in a number of publications and on-line presence, including *ArtForum*, *Art in America*, *The Oregonian*, *Oregon Arts Watch*, *Willamette Week*, *Portland Monthly*, *Gata Flora Magazine*, and the west coast edition of *New American Paintings*. She is represented by Russo Lee Gallery. Malaska earned her Bachelors of Fine Art with an emphasis in Painting and Drawing from California College of the Arts in 2006 and her Masters in Visual Studies from PNCA in 2011.

Artist Quote: *"I am deeply invested in reshaping Western culture's relationship to women and the feminine, especially as they appear in paintings. Re-visioning histories, I use elements from art's past and present -- assembled in new ways. These elisions create slippages, allowing me to mine the power given to traditionally sanctioned signs that result in redistributing their forces along more equitable lines."*

ABOUT THE FORD FAMILY FOUNDATION

The Fellowships are one of seven program components of The Ford Family Foundation Visual Arts Program established in memory of Hallie Ford, a co-founder of the Foundation. The twin goals are to accelerate an enhanced quality of artistic endeavor by Oregon's established visual artists who are at pivotal points in their careers, and to improve Oregon's visual arts ecology. Other components include artists-in-residence programs in Oregon and out of state; support for exhibitions, catalogues and other forms of documentation; small capital projects; grants for unanticipated career opportunities; bringing curators and critics from outside the region to Oregon for studio visits and community dialogue; and providing funding to acquire seminal works by Oregon visual artists to preserve access to them in the public realm. The Foundation is the sole funder of this program but partners with Oregon's leading visual arts educators, gallerists, and museum and arts professionals in certain aspects of program delivery.

The Ford Family Foundation was established in 1957 by Kenneth W. and Hallie E. Ford. Its mission is "successful citizens and vital rural communities" in Oregon and Siskiyou County, California. The Foundation is located in Roseburg, Oregon, with a Scholarship office in Eugene. For more information about the Foundation and its Visual Arts Program please visit www.tfff.org.

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