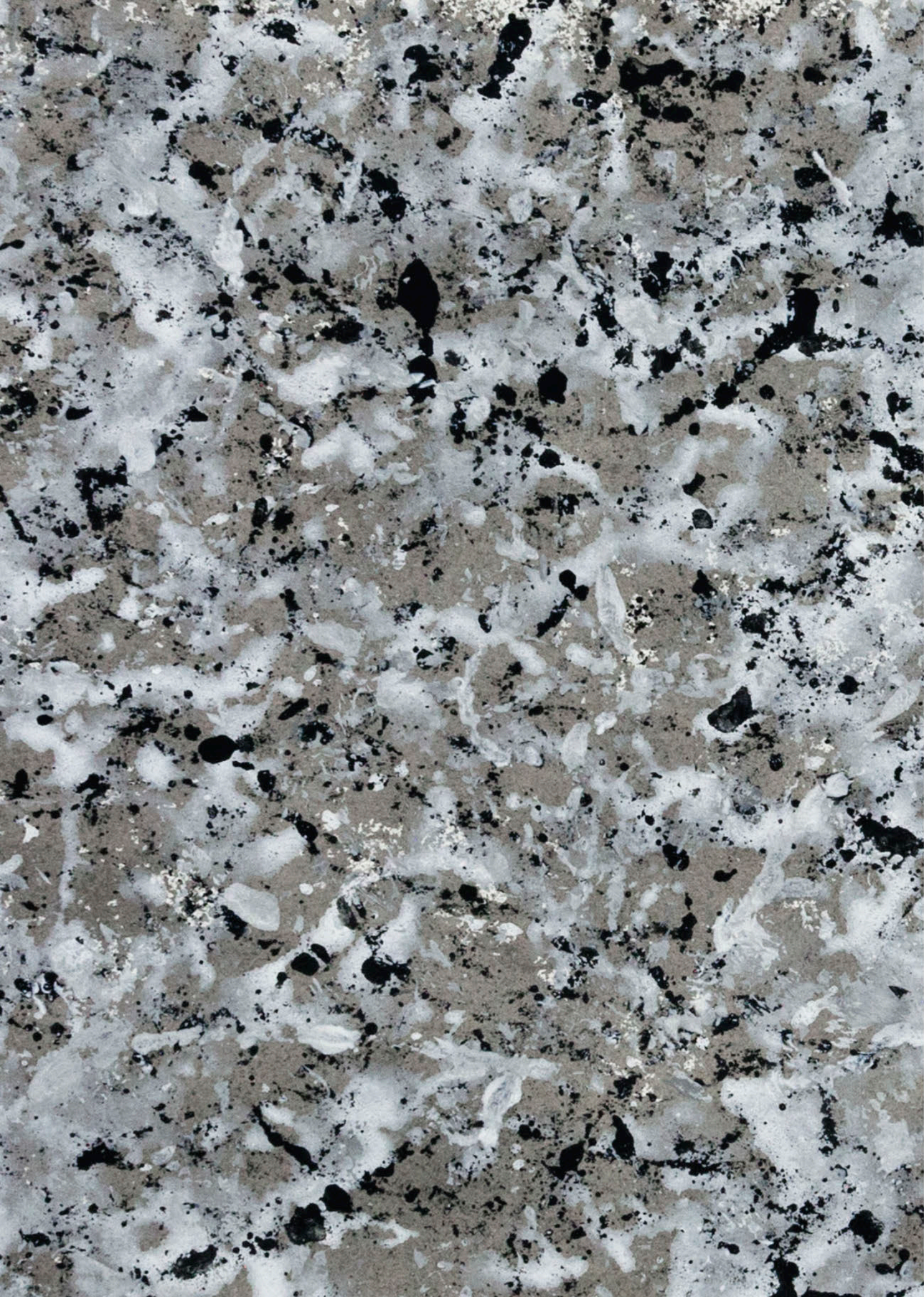


A Matter of Course





A Matter of Course

August 13 – September 23, 2018

A Matter of Course
Jedediah Caesar
Whit Deschner
Cara Despain
Paul Harris
Haley Hopkins
Virginia Katz
John Knuth
Candice Lin
Tony Marsh
Alison Pirie
Cole Sternberg
Richard Turner

Viewing stones from the collection of
Thomas S. Elias and Hiromi Nakoji

Co-curated by Richard Turner & Marcus Herse

Table of Contents

Stones in Time by Thomas S. Elias6-7
A Matter of Course by Richard Turner 32-38
Essay by Kylie White 60-61
Artist Biographies.....80-83
Mission Statement.....84

Cover:

*Large Chinese gray Taihu stone
in wood base
Detail*
Sedimentary limestone
16 x 30 x 8 inches
Viewing stone from the collection of
Thomas S. Elias and Hiromi Nakoji

Inside Cover:

Richard Turner
In My End is My Beginning #17
India Ink and tempera drawing
30 x 22 inches

Page 1:

*Chinese Chrysanthemum Flower Stone
with root base*
Sedimentary marine limestone
12.5 x 26 x 2.5 inches
Viewing stone from the collection of
Thomas S. Elias and Hiromi Nakoji

Pages 4-5:

Installation view



Stones in Time

by Thomas S. Elias

Rocks are usually thought of as timeless static objects that form much the crust covering Earth. Over vast amounts of time, enormous plates on the Earth's surface drifted and collided with other plates to form the backbone of the physical topography on this planet. Thousands of fault lines were created from the pushing, pulling, and subduction of these plates. Mountains ranges were pushed up, valleys were formed, and one layer of rock and sediments was deposited on top of another. Volcanic activity, past and present, brought molten materials from deep with the Earth to the surface to form new rocks that mixed with those already on the surface.

Over subsequent millennia exposed rocks were subjected to varying weather conditions and the action of moving waters. Some rocks are one or two billion years old while others are measured in millions and hundreds of thousands of years. Still other younger rocks can be measured in tens of thousands of years or just in just a few years, months or days. Consider the recent volcanic activity and lava flows in the Hawaiian archipelago where stones can be seen forming as the magna hardens. Stones are formed and subject to aging before they begin a long slow progression of breakdown and decay. In the process, they have developed into many varied and fascinating forms, a few of which have been gathered and appreciated as viewing stones.

People have collected unusual and beautiful stones for varying reasons. Ancient Chinese scholars steeped in the teaching of Daoism and Buddhism aspired to live in harmony with nature. They believed that a universal life force condensed in rocks,

producing fascinating shapes. Thus, their keen interest in abstract stones. The belief that a single small rock could embody the essence of a mountain range or even more, inspired many collectors. Some scholars collected stones for contemplation while others admired the shape, colors, texture and patterns of the stones. Finding beauty in natural and enhanced rocks has become a global practice, popular with hobbyist and connoisseurs alike.

Taihu Stone (Jiangsu province, China)

Depressions and holes in this ancient piece of limestone, sedimentary rock, were originally created by wave action over thousands of years. Gradually the softer portions were eroded away leaving behind this abstract form of ridges, valleys, and holes. These stone were first collected from Lake Tai near Wuxi; however, the supply was exhausted long ago. Now, similar stones are collected from other regions of Jiangsu and additional provinces but still bear the name Taihu stones. The stones are generally cream colored, but also found in gray, tan, red and black. Many of these stones have been enhanced by stone carvers to improve their appearance.

Indian Blanket Stone (Death Valley, California)

This siltstone stone was collected in Death Valley long before this area was made into a National Monument. It is a sedimentary stone that is composed of fine grains that are smaller than sand yet bigger than clay particles. Silt particles are between 0.00015 and 0.0025 inches in diameter! The silt was compressed over time to form a relatively soft stone. The reddish colorful patterns on this thin lens of siltstone stone were formed by de-

posits of iron oxides. These contrast with the patterns of more intricate black lines composed of manganese that infiltrated fine cracks in the siltstone. The geology of Death Valley is complex. There are many alluvial deposits formed by streams flowing into the valley and disappearing underground. During the Pleistocene period, recent along the geological time scale, lakes fed by waters flowing from the eastern flank of the Sierra were present. As these waters resources were cut off, the lakes slowly disappeared leaving dry lake beds. The Indian Blanket stone was one of the products of the changing geological and environmental conditions forming Death Valley.

Gobi Desert Agate (China)

The concentric rings on this rock indicate that it was formed by the deposition of one layer after another of silica rich minerals on another microgranular quartz layer resulting in the formation of a banded rock. As a result, it is neither sedimentary, igneous or metamorphic. Agates most often form as mineral deposits in air pockets in volcanic rocks.

Ventifact Rock (Nevada)

This very dense rock was shaped by many years of exposure to blowing sand laden winds. The harder portions remain while the softer ones are lost. It contains streaks of hard quartz in a larger matrix containing silica and possible rhyolite which would indicate that this is of volcanic origin.

Petrified Wood (California)

This stone was formed by the slow replacement of all of the organic matter with minerals, typically in a low oxygen

environment. Even portions of the bark on the tree trunk were faithfully replaced with minerals that maintained the original form of the bark. The stone is mainly chalcedony, a form of silica.

Chrysanthemum Flower Stone (China)

This large black stone is composed of ancient marine limestone, a sedimentary rock about 250 million years old. It was formed when calcium carbonate precipitated and drifted in a shallow sea to the interface between the water and sea bottom. Three dimensional mineral formations slowly developed when a suitable nucleus was available. These large, whitish, flower-like calcite formations develop over several million years. The marine limestone was uplifted and eventually formed much of the underlying rock in southern China.

Chrysanthemum Flower Stone (Japan)

The more colorful and harder Japanese chrysanthemum flower stones also have their origin in ancient marine limestone. However, this rock has been subjected to intense heat and pressure as the Japanese archipelago was formed. Impurities in the rock add color to many of these Japanese stones. The flower-like material is composed of calcite, aragonite and related minerals. This stone originated from Shikoku Island in southeastern Japan.

Mountain-shaped Stone (Japan)

This old classic Kamo River stone represents traditional Japanese stone appreciation. It may have been used to decorate the waiting room in a formal tea ceremony house. This basaltic stone is volcanic in origin and has been subject to further wear in the fast-moving head waters of

the Kamo river that flows through Kyoto.

Pattern Stone (United States)

The unusual wavy patterns on the stone from the Trinity River in northern California were formed by water, sand and fine gravel that eroded the softer portions of this metamorphic rock. The green portions of this stone are serpentine alternating with other minerals.

Juilong Bi Stone China)

This is an unusually hard rock that was found in the cataracts and pools of the headwaters of the Juilong River in Fujian province, China. This stone is a combination of quartz, feldspar and the silicate minerals diopside and tremolite, hence, it is a metamorphic rock with an igneous origin. It has a characteristically wrinkled surface and is typically greenish to bluish green in color.

North American (California)
Petrified wood in wood base
11 x 26 x 6 inches
Viewing stone from the collection of
Thomas S. Elias and Hiromi Nakoji



North American (Nevada)
Ventifact stone in carved wood base
13 x 4 x 6.5 inches
Viewing stone from the collection of
Thomas S. Elias and Hiromi Nakoji

Page 11:

Chinese Gobi Desert agate
8 x 6 x 4 inches
Viewing stone from the collection of
Thomas S. Elias and Hiromi Nakoji





North American (California, Trinity River)
Pattern Stone
Metamorphic Rock
(serpentine possible with jade)
11 x 13 x 4 inches
Viewing stone from the collection of
Thomas S. Elias and Hiromi Nakoji

Japanese Mountain Stone
in carved wood base
13.5 x 6.8 x 8 inches
Viewing stone from the collection of
Thomas S. Elias and Hiromi Nakoji

Page 15:

Red Japanese Shikoku Chrysanthemum
Flower stone in light colored wood base
Sedimentary rock enhanced by
mechanical polishing
12.5 x 26 x 2.5 inches
Viewing stone from the collection of
Thomas S. Elias and Hiromi Nakoji



*Chinese Juilong Bi stone in contemporary
rosewood base*
15 x 16 x 7.8 inches
Viewing stone from the collection of
Thomas S. Elias and Hiromi Nakoji





*Large Chinese gray Taihu stone
in wood base
Sedimentary limestone
16 x 30 x 8 inches
Viewing stone from the collection of
Thomas S. Elias and Hiromi Nakoji*

Pages 20-21:

Installation view

Meadow



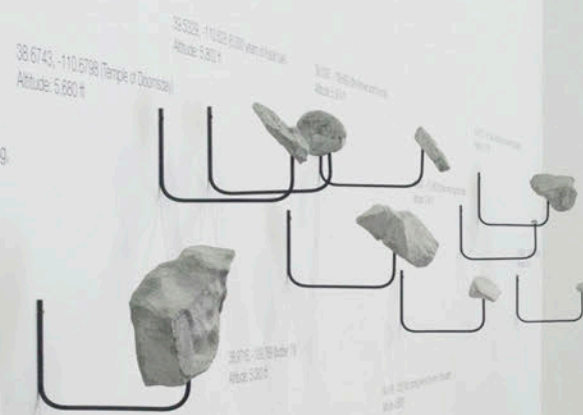
37.2108, -112.9563 (The Great Drive Through: on mining, tunneling, raiiling and roading America)
Altitude: 4,605 ft

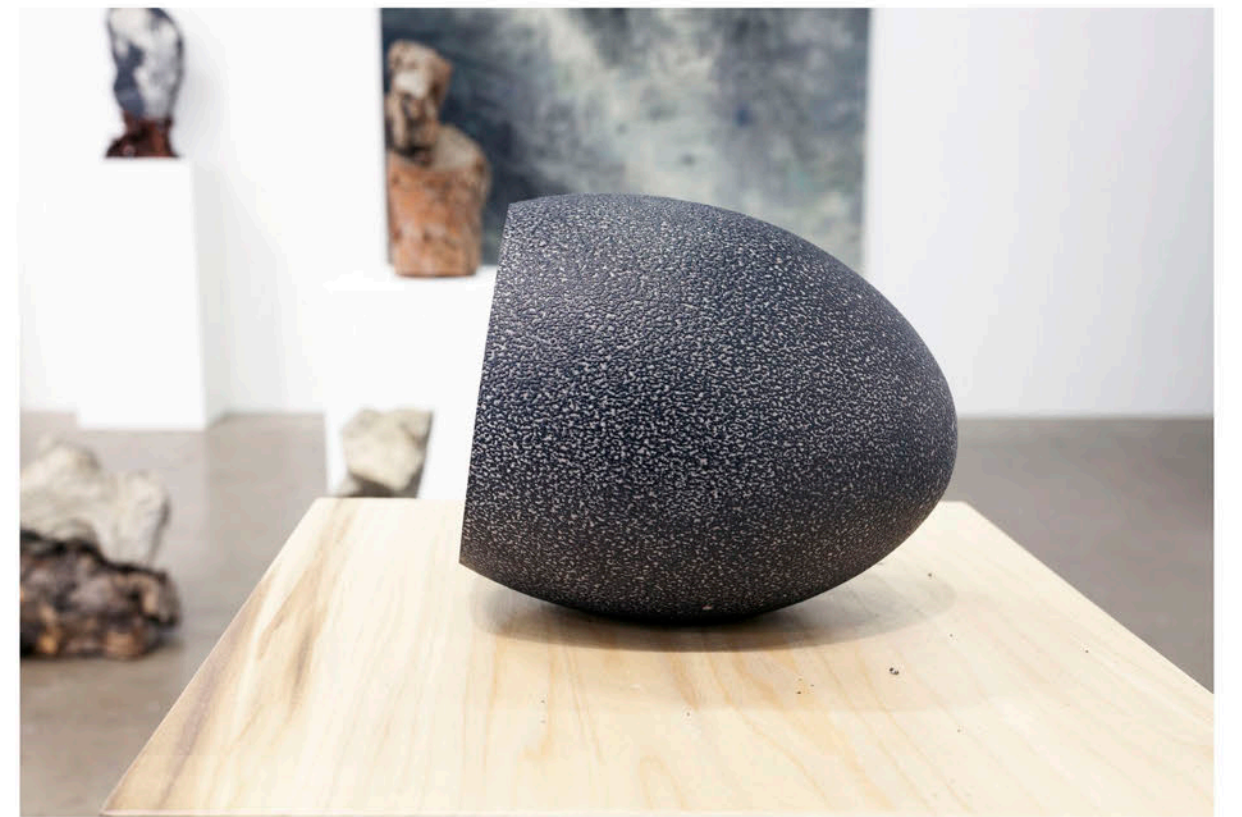


3.0806 (the new dead)
8 ft



10.7888 (fantasy and new frontierism on the frontier)
Altitude: 4,439 ft





Jedediah Cesar
Untitled, 2017
Shell, stones, epoxy, pigment
on pedestal
3.5 x 3.5 x 4 inches



Whit Deschner
From: *Hot Licks series*, 2017
Holey Grail

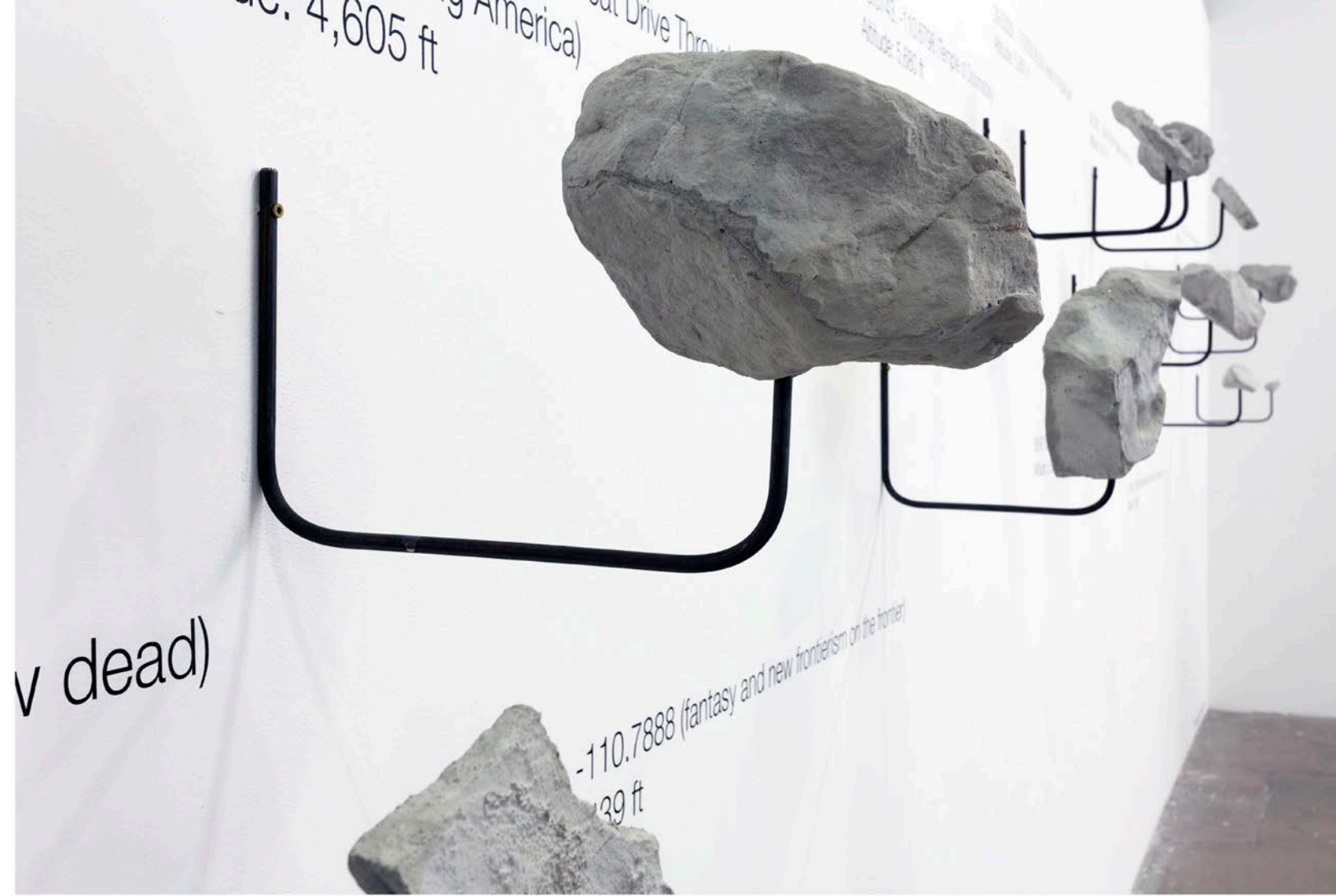
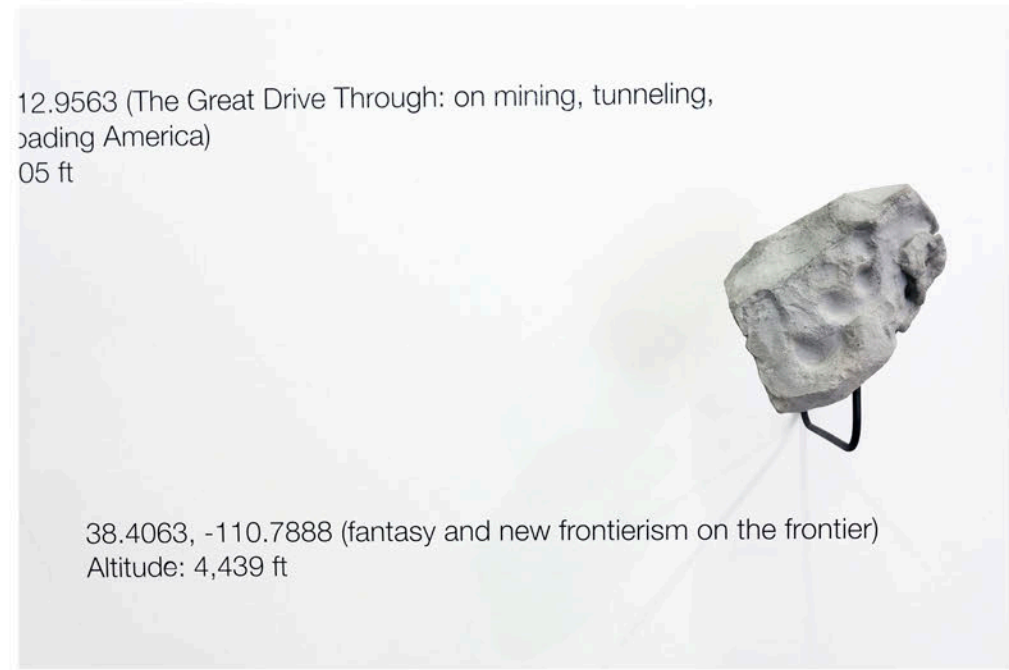
Page 25:

Whit Deschner
From: *Hot Licks series*, 2017
Lickedly Split





Cara Despain
seeing the stone (abridged), 2016
 Cast concrete
 Dimensions may vary



Cara Despain
seeing the stone (abridged), 2016
 Installation details
 Cast concrete
 Dimensions may vary

Page 31:

Paul Harris
Uncommon Conformity, 2018
Petrified wood and pine stump
18 x 16 inches

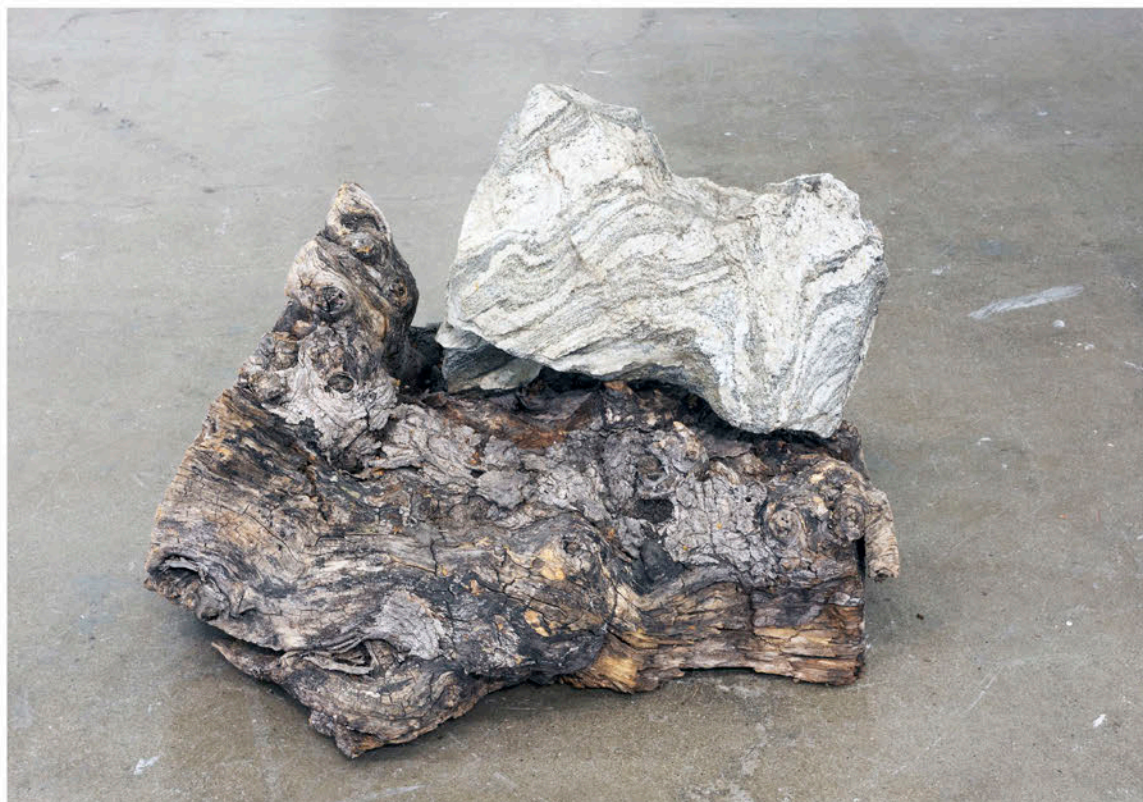


Page 30 top:

Paul Harris
Lining Up, 2018
Migmatite and stump
24 x 17 inches

Page 30 bottom:

Paul Harris
Serpentine Undulations, 2018
Migmatite and stump
18 x 22 inches



A Matter of Course

by Richard Turner

In 1999 Hiroshi Sugimoto photographed a life-size wax reproduction of Leonardo da Vinci's *The Last Supper*. Composed of five 4' x 5' panels, the image is nearly 25 feet long. Sugimoto produced an edition of 5 which were sold to museums and collectors. He kept two additional sets in storage in the basement of the building in which his Chelsea studio is located. On October 28, 2012 Hurricane Sandy flooded his basement storage area, severely damaging the photographs. Instead of lamenting the disaster, Sugimoto was delighted by the unexpected patina that the flood waters bestowed on the work. He is said to have commented that his *Last Supper* acquired a rich patina in a little over a decade. It took da Vinci's fresco nearly five centuries to acquire its aged surface. Sugimoto dried the streaked and smudged prints and exhibited them in 2014 under a new title: *The Last Supper: Acts of God*. What for most artists would have been a catastrophe was a godsend for Sugimoto. The mural was begun by the artist and completed by the hurricane.

Water, in both its liquid and solid form is the enemy of rock. Streams, rivers and the ocean wear away at rock, rivers eroding and cutting it, the ocean grinding it smooth. Water seeps into stones leaching minerals out and depositing them once more to form new rock. Ice in the form of glaciers carries rock great distances, wearing it down. Frozen water that has seeped into rocks expands and cracks the rocks from within. The Taihu stone in the exhibition is a striking record of the power of water to erode stone. Its convoluted form embodies qualities admired by Chinese connoisseurs. These include *Shou*

(thinness or slimness), *Zhou* (wrinkles and creases), *Lou* (channels) and *Tou* (openness or holes). Cole Sternberg employs water as the "co-creator" of his visual dialogue. His paintings, which he drags behind boats and ships, evidence the abrading force of the wake as the layers of paint are scoured from the canvas by the force of the waves. The distressed patterns on the scrubbed canvases are evidence of the action of water just as the holes in the Taihu stone bear witness to the random forms created by erosion. The hand of the artist in both cases is subtle. Sternberg determines the original composition and color of his paintings and oversees the watery disintegration of the canvasses. The discoverer/creator of the Taihu stone sometimes "improves" on nature's work, enlarging holes and deepening channels and then returning the stone to the lake bottom where it may age for another decade or more.

The humor of the 1960s animated sitcom *The Flintstones* relied on the creative anachronism of setting the foibles of a mid-century suburban family in prehistory. In the town of Bedrock, where the Flintstones and their neighbors the Rubbles live, nearly everything is made from rock. Their houses are caves, their furniture and appliances are stone. Wood and animal hides supplement the imaginative stonework of the suburb. Dinosaurs power the machinery at the quarry where Fred and Barney work. A bird uses its pointed beak to play the "rock" records that Wilma listens to as she does her housework. The intriguing truth of the sitcom's conceit is that, in point of fact, much of our built environment is made from rock and the minerals it contains. The sheetrock that walls our interior spaces is gypsum, the steel and iron that make our machines comes from minerals extracted from earth. Window glass, eyeglasses and telescope lenses are man-made

cousins to naturally forming obsidian. The cement that paves our sidewalks and streets, the granite and limestone used to clad our buildings, the clay fired to make our dinnerware and the copper in the wires that carry electricity across the continent all come from the earth beneath our feet. We extract millions of tons of minerals from the earth annually for the manufacture of the computers, mobile phones, television sets and other electronics. More to the point, we ourselves are, in the words of Vladimir Vernadsky "Walking, talking minerals – Earth's crust in two-legged upright forms". Calcium and phosphorus build strong bones and teeth, the most obvious examples of our "minerality". Potassium controls the electrical activity of the heart; sodium stimulates nerve and muscle function; magnesium supports the countless biochemical reactions that take place in the body on a daily basis.

Paul Harris' *Igneous Ligneous Inosculation*s evoke an embrace of stones and wood: igneous rocks are paired with ligneous (meaning composed of or related to wood) tree stumps. Inosculation is the entwining of trees or branches together, from the Latin *osculare*, to provide with a mouth or outlet—inosculation is arboreal kissing. Intimate relations between stone and wood occur naturally in forms such as petrified wood, in which a tree is fossilized through permineralization. It can also be seen in the stones one finds entwined in the roots of fallen trees and in the ruins of ancient civilizations such as Angkor where ficus trees invade, embrace, and ultimately destroy the sculpture and architecture of the Khmer empire. Harris' Inosculation merges stumps and stones in sculptures where the contours, texture and grain of the stone and stump match in a visual echo of the verbal rhyme *Igneous*

Ligneous. The sculptures are an embodiment of the view, prominent in environmental humanities and eco-theory, that the earth is a living system where humans and nature, life and rock, can no longer be clearly separated.

Igneous rocks are born of fire. They form through the cooling and solidification of magma in the earth's mantle and crust. Igneous rocks take many forms, ranging from granite and basalt to naturally occurring glasses such as obsidian. Any artist working in ceramics must make a friend of fire. While many ceramic artists seek masterly control of the firing process, Tony Marsh abandons himself to the unpredictable alchemy of the kiln. Like nature herself, Marsh keeps no records of his experiments. His "assorted mineral concoctions when fired and flued become unstable as they move flow and combine in unpredictable ways down the surface of the vessel. This creates new topographical landscapes as combinations of materials under the action of heat and cooling cycles, slip, flow, boil, collide and stack in new formations." Marsh is not unaware that he is working with the very materials that comprise the earth's crust, and that he is doing so in a way that surrenders to the volatile dynamic of minerals subjected to extreme heat.

Cara Despain describes her cast concrete forms as "placeholders for the idea of landscape". Although not informed by *suiseki*, the Japanese tradition of viewing stone appreciation, they can be readily understood in the context of this practice. *Suiseki* are not so much placeholders for the landscape as portals to the landscape. Connoisseurs collect stones that evoke distant mountain ranges, cloud-ringed peaks, rugged shorelines and offshore islands. *Suiseki* are typically identified

by the place at which they were found. Enthusiasts can reference an extensive library of maps that identify collecting sites throughout Japan. Despain, unlike the Japanese collectors, leaves her stones in place, bringing concrete castings of the rocks back to the studio and gallery. Marking the location of the stones that she casts with GPS coordinates so that they can be rediscovered by fellow travelers, Despain invites her audience to participate in the experience of hiking the Utah desert just as she has. While the stones collected by *suiseki* aficionados may interest the eye to a greater degree than Despains' humble replicas, they don't exhort the viewer to put on her hiking shoes, pick up her pack and head out into the wilderness in the way that Despain's concrete facsimiles do.

A ventifact is a rock that has been abraded by wind-driven sand. Depending upon the composition and location of the rock, the force of the winds and the grain of the local sand, a ventifact can be a smoothly polished stone with sensuous curves and a soft luster or a pitted rock with brittle points and sharp edges. When ancient ventifacts are preserved without being moved or disturbed, they may serve as paleo-wind indicators. The wind direction at the time the ventifact formed will be parallel to grooves or striations cut in the rock. Virginia Katz's wind observation drawings record its invisible form using more ephemeral methods and materials. "I harness the wind during episodic periods of strong gusts from two major wind events: the Santa Ana conditions or Offshore Flows when the winds are hot, dry, and gusty, originating inland and pushing offshore, and Onshore Flows that originate from the Pacific Ocean and force high winds onto coastal areas. To record and capture this phenomenon on paper, I apply strings to tree branches and, at the

end of the strings, I affix carefully selected pens. The paper is weighted on the ground and, the wind's action causes the branches and pens to move on the paper leaving its traces. Often, these collaborations involved enduring long hours, sometimes 17 or more in a day in the wind effect to complete the drawings." The date, time spent, and type of air flow that generated each drawing become the title for the piece.

Sedimentary rocks are types of rock that are formed by the deposition and subsequent cementation of that material at the Earth's surface and within bodies of water. Sedimentation is the collective name for processes that cause mineral or organic particles (detritus) to settle in place. Before being deposited, the sediment was formed by weathering and erosion from the source area, and then transported to the place of deposition by water, wind, ice, mass movement or glaciers. Geodes occur in certain sedimentary rocks and are themselves of sedimentary origin. Geodes are rocks that contain a cavity lined with crystals or other types of mineral matter. The sculptures of Jediah Caesar have often be likened to geodes, which, in the case of his piece in *A Matter of Course* is especially apt. The compact size and the sliced ovoid form give it the momentary appearance of a mineral specimen. The irregular and unremarkable exterior of the geode – sometimes called a potato rock – is here a smooth and speckled emu egg. Caesar substitutes the surprise of the geode's crystalline cavity with an obdurate mystery. "The works present a conundrum, the image of material relationships that have to be undone to be seen." The artist uses the term "hypogea" in reference to the sculptures in this body of work. Hypogea, which literally means "underground" comes from the Greek

hypo and gaia (goddess of the earth). The term usually refers to an underground temple or tomb. Both the geode and Caesar's untitled sculpture are tombs of a sort. Entombed in the geode is a luminous cave. The shell of Caesar's sculpture is a container for a collection of stones suspended in a matrix of translucent resin. What distinguishes our experiences of the geode and the sculpture is what their cutting reveals. The cleaved geode is an empty tomb. The stone has been rolled away. "He is risen", Indiana Jones and Angelina Jolie have come and gone. Caesar's sawn sculpture presents an interior that is "as dense and opaque as the shell, more picture than portal." We, the viewers, stand outside, left to ponder the mystery, to read the patterns of the rock and resin like tea leaves or oracle bones.

The conundrum that Caesar presents in his sculpture is echoed in the storied exchange between the French philosopher Roger Caillois and the Surrealist Andre Breton about a Mexican jumping bean. Caillois wanted to cut open the symbiotic legume and peer in at the worm inside while Breton preferred to remain ignorant of the mechanics behind what he saw as a magical thing. In *The Writing of Stones* Caillois explored the grey area between the magical and the natural order of things, or as he put it "the possibility of intelligence without thought, creativity without art, and agency in the absence of the (human) agent."

John Knuth confronts the false binary of nature and culture, sharing agency with thousands of flies in the process of creating his flyspeck paintings. He constructs a mesh-walled enclosure attached to a blank canvas into which he introduces thousands of flies. The insects feed on a diet of sugar water mixed with acrylic

paint. In the course of their brief lifetimes they consume and then regurgitate the colored liquid onto the surface of the canvas thousands of times thus producing the delicately textured fields of miniscule points of color. Knuth calculates that he uses approximately 45,000 flies per painting. "1 fly working 24 hours a day over its 14-day lifespan = 336 hours. 336 hours multiplied by the 45,000 flies working on a painting is equal to 15,120,000 labor hours". The flyspeck paintings represent a clear case of shared agency. What is not as apparent is their kinship with the viewing stones in the exhibition. In a discussion of his creative process with Marc LeBlanc, a Chicago gallerist, Knuth and LeBlanc talk about our anthropocentric experience of time in relation to the two-week life span of a house fly. They speculate that a fly might perceive a plant as an inanimate object in the same way that we think of mountains (or rocks) as being without life. Stones, in Chinese tradition, were considered to be alive, to possess *qi*, or vital force, and some of the most highly prized stones were valued not simply because they had been sculpted into beautiful forms by natural forces, but because they embodied the very energy that animates the universe. We can only imagine rocks as animate entities. The brevity of our own life span prevents us from experiencing them as living matter.

Sodium chloride is another of the minerals we extract from the earth that are essential to life. In addition to being valued for both food seasoning and preservation, salt has religious significance, it has been used as a form of currency, a political weapon and it is a key ingredient of PVC based plastics. In the western United States ranchers distribute blocks of salt in their pastures to supplement the diet of their herds. Whit Deschner, a rancher

in central Oregon, has, for the past twelve years, organized exhibitions of salt licks that have been shaped by the tongues of cattle, sheep, deer and other animals. Each year in the fall, fellow ranchers bring their salt licks to Whit for an exhibition and auction / fundraiser that he has organized to benefit a local Parkinson's disease charity. The town feed store replaces each rancher's contribution with a fresh salt lick. After the auction some of the sculptures find a home on the buyer's mantelpiece while others are returned to be auctioned off the next year and still others are retired to the pastures where they are licked out of existence.

The saltlick sculptures typically resemble the abstract forms of work by Henry Moore, Barbara Hepworth or Jean Arp. There are, however, clearly visible differences between salt blocks that have been licked by cattle and those that sheep have shaped with their tongues. Cattle, with their large tongues, create broad, smooth forms. Sheep and deer, as Deschner says, "are more detail oriented". They tend to carve smaller indentations and make sharper ridges in the blocks. Horses, with their big teeth, bite large chunks off of the salt blocks leaving a rough and broken surface behind. The local weather also plays a part in the shaping of the salt forms. Rain wears down the 50lb licks, humidity softens them, making them more susceptible to disintegration in situ.

In his catalogue essay for *Structure and Absence* an exhibition of scholar's rocks and contemporary art at the White Cube Bermondsey in 2011, Dario Gamboni states that "The Romantics argued that artists were meant to work like nature, not after nature - that is to imitate or emulate the process rather than the products of natural creation".

More recently, Gerhard Richter wrote about his abstract works that "resorting to chance amounts to painting like nature". Richard Turner's drawings, which he produces by rolling ink and paint-covered river rocks back and forth over cold-press paper hundreds of times, share the "oscillation between human and non-human agency" that Gamboni describes. The resultant drawings, which sometimes resemble the skittering traces of nuclear particles in a cloud chamber and at other times seem to approximate cross-sections of rocks, are part of a series titled after the purported dying words of Hindu mystic and yogi Ramakrishna "I saw everything passing from form to formlessness."

The viewing stones seen in *A Matter of Course* are mounted in carved wood bases unique to each stone. They are intended to present the stone in the optimum position for viewing. Turner's ceramic sculptures, which are displayed in reconditioned bases that were carved for long lost scholars' rocks, are stand-ins for the disappeared stones. The wooden bases are points of departure for the clay sculptures which are formed, in part, by water. Turner subjects the roughed-out wet clay forms to a stream of water from a garden hose, eroding the clay into mountain ranges, islands and mesas. The monochromatic sculptures are ghosts, doppelgangers, hovering between drawing and sculpture inasmuch as they are painted with ink washes like Chinese landscape paintings of rugged cliffs and plunging gorges.

Scholars' rocks are sometimes referred to as the bones of the earth. As such they can be thought of as both the underlying structure of the earth, the framework for the flesh of Gaia, the mother goddess, and the skeletal remains of the planet after life has gone extinct. The minerals that

comprise stones are essential ingredients of the chemical soup in which life first began. Minerals form the matrix in which the living cells of our bones are embedded. After our death(s) these minerals return to the earth where they will once again become fundamental elements in the generation of new life. Candice Lin's *Putrefaction* is part of a larger installation entitled *Mountain* that is "a consideration of matter in four different stages". Writing about the piece Lin references ancient mythologies that identify the human body with the earth. In these myths "flawed superhumans or failed gods are torn apart in fits of rage or jealousy and the fragments of their bodies fall and fossilize, becoming landscape. In plate tectonics, mountains mark the areas where one surface pushes against another fragment of its lost self, a Platonic pansexual Pangeaic dream of earthquakes and never enough. Their grinding is fraught with a mineral desire to change one's shape, to lose one's temporary boundaries."

Each component of the installation is presented as a tableau of objects upon a reverse glass painting. Putrefaction is the fifth stage of death. It is the decomposition of proteins, and the eventual breakdown of the cohesiveness between tissues, and the liquefaction of most organs. The imagery painted on the underside of the glass is inspired by Lin's study of Japanese *kusouzo* paintings which depict the nine stages of decomposition of the human body. Buddhist texts describe them as meditations on mortality intended to help one overcome love of the body and to free one from carnal desire.

"Snail mail", "at a snail's pace" – the gastropods featured in Haley Hopkins and Alison Pirie's installation - like the comedian Rodney Dangerfield, "don't get

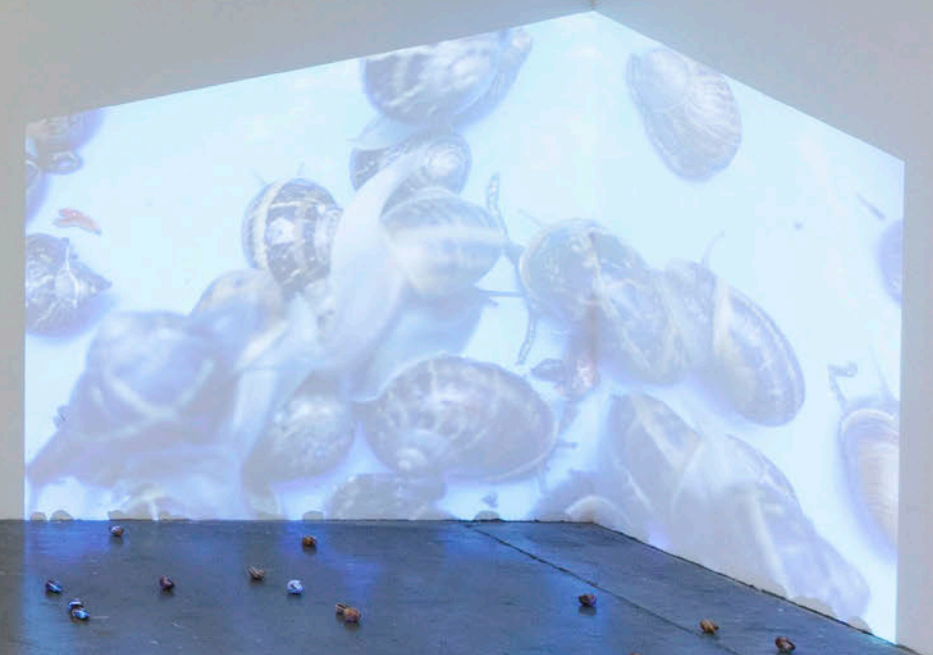
no respect". Despite their reputation as a culinary delicacy, snails are thought of as symbols of sloth and inefficiency. Challenging these stereotypes, their video is meditative, even hypnotic. It creates a slow time zone in the gallery, an invitation for viewers to contemplate the alien spectacle. "Some snails contort while others remain in their shells. It's hard to tell if the snails are lovers or fighters, both perhaps? Is it a dog-eat-dog world or, a playful dog pile? No single reality dominates. The snails themselves inhabit a liminal space - both soft and hard, barely moving, yet so alive". Spending time with the mollusks in Hopkins and Pirie's video is an opportunity for us to rethink our perspective on snails, to remember that in other times and in other cultures, such as ancient India, snails were regarded differently. When the Buddha was seeking enlightenment, meditating beneath the Bodhi tree, snails crawled out of the forest, climbed up his body and formed a helmet on his shaven head to protect him from the rays of the blazing sun. The iconic rows of snail shell curls that adorn the Buddha's head in sculptures and paintings remind us of this story.

A billionth of a second is approximately the time that it takes for light to travel one foot. The software programs and hardware that support the international financial industry enable billions of financial transactions to occur every second. Contemplating the brevity of a billionth of a second is as daunting as pondering the magnitude of a billion years. Neither one is understandable in terms of our lived experience of time. The waves of fiscal activity surging around the planet at incomprehensible speeds are a microcosm of the waves of mountains thrust up and ground down over the course of countless ages.

California Indian Blanket stone
in painted wood base
Sedimentary siltstone
25 x 11 x 2 inches
Viewing stone from the collection of
Thomas S. Elias and Hiromi Nakoji

In contrast to the epochal eons that the viewing stones in this exhibition represent, our time on this planet is a nanosecond. The duration of this exhibition, the length of time that these artworks will survive, the very lives of the artists themselves are all a blink of the eye as it were in the face of the deep time of stone.





Virginia Katz
*10-06-08, Off-Shore Flow, 8 Hours, Gold,
Copper, Silver, and Bronze, 2008*
Metallic Ink on Black Paper
44.5 x 30 inches

Pages 40-41:

Installation view



Virginia Katz
3-28-09, *On-Shore Flow, 6 Hours,*
Green and Blue, 2009
Metallic Ink on Black Paper
44.5 x 30 inches







Pages 46-49:

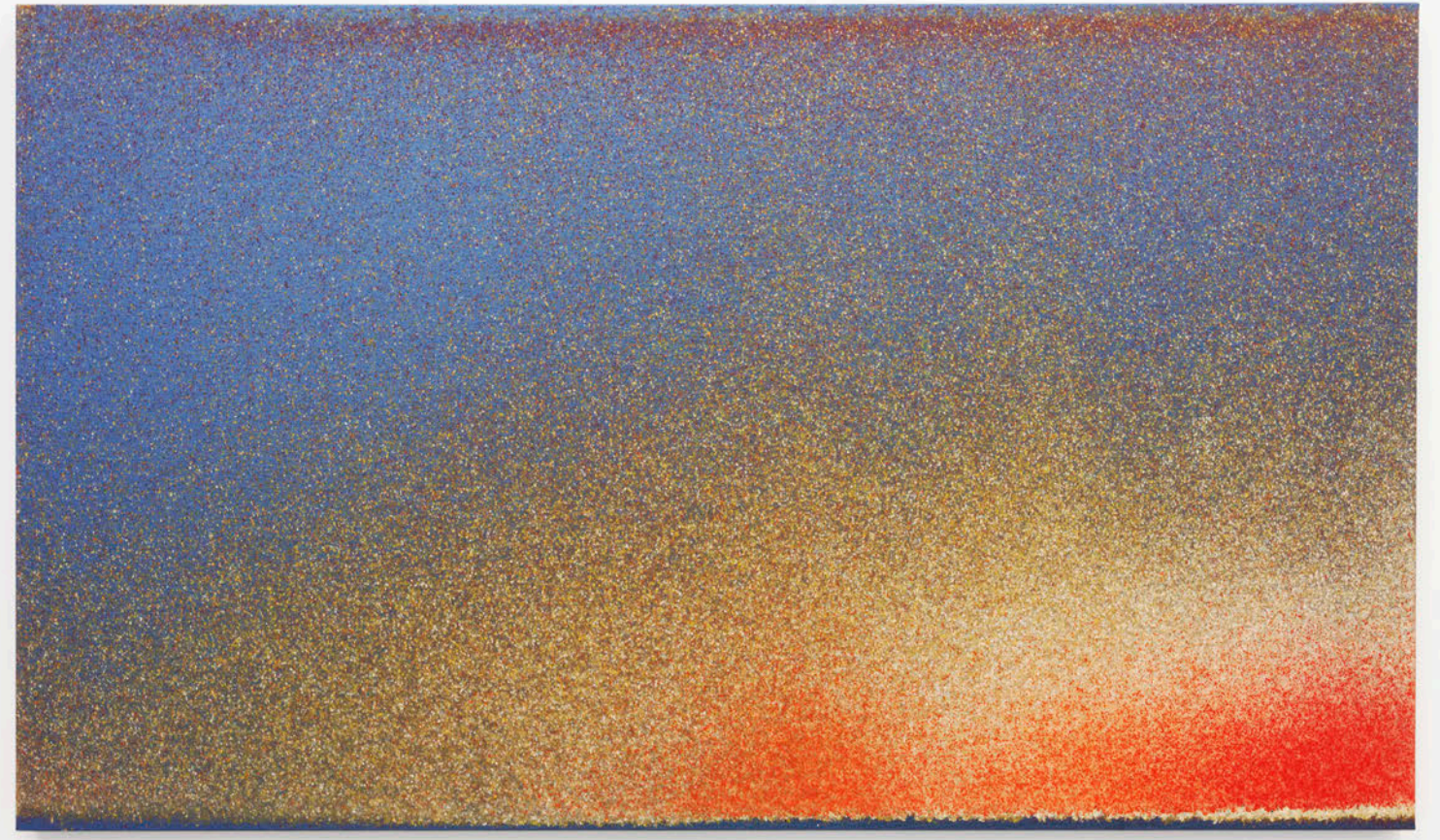
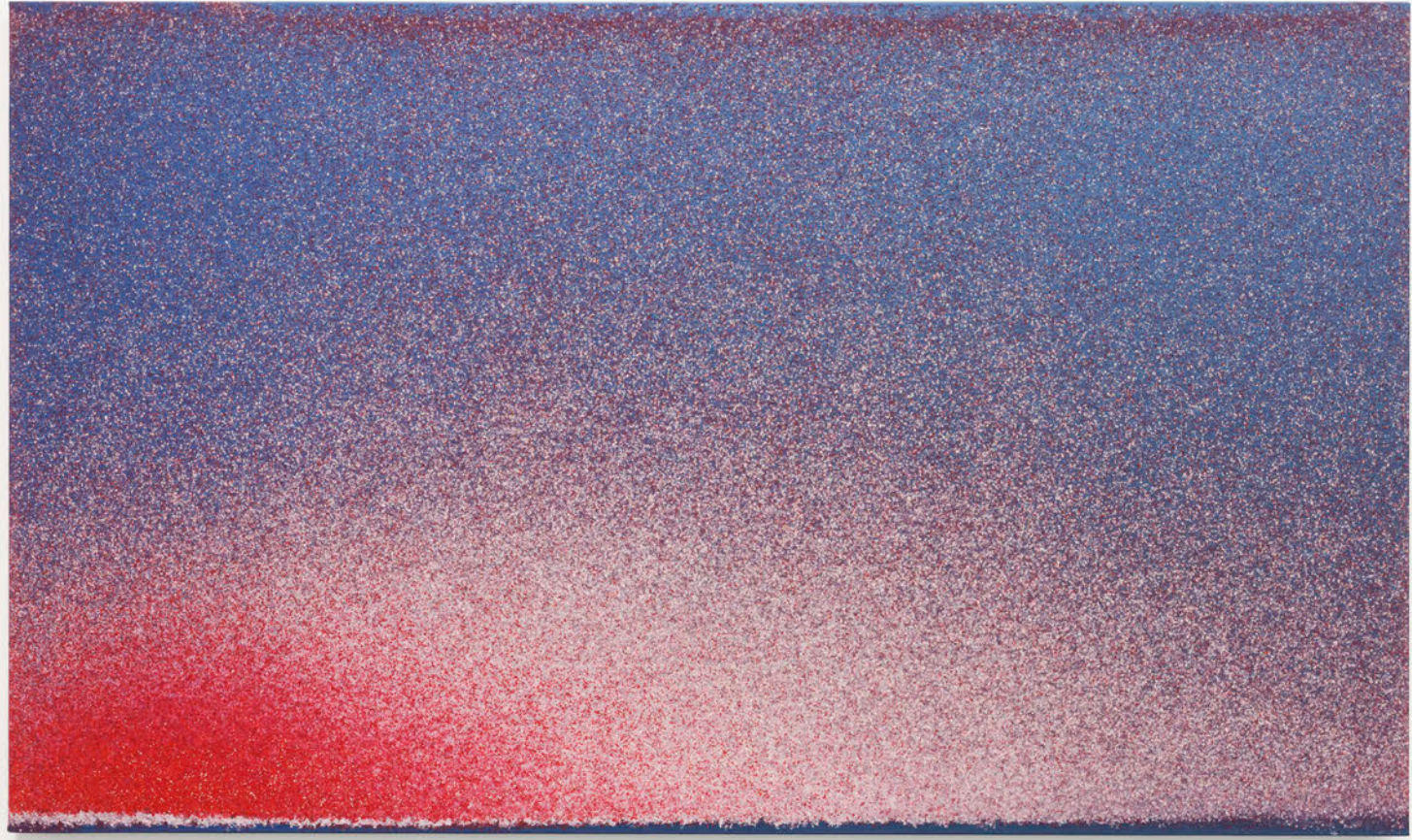
Candice Lin
Putrefaction, 2016
 Acrylic on glass, magazine clippings
 and printed photos, dried bacteria and
 yeast, living *aspergillus oryzae* (koji) on
 preserved plant and fungus, minerals
 and various materials, dried rye flour
 from distillation process, various
 bottles with tinctures of abortifacient
 and poisonous plants, pipette, propolis,
 bronze pessary with and image of
 silphium
 35.5 x 59 x 29.5 inches





Pages 40-43:

Haley Hopkins and Alison Pirie
Snail piece, 2018
HD Video Loop 4min., Snail shells
Dimensions may vary





Pages 54-55:

John Knuth
East Side
Acrylic, flayspeck on canvas
36 x 60 inches

John Knuth
West Side
Acrylic, flayspeck on canvas
36 x 60 inches

Page 56:

John Knuth
New Gold
Acrylic, flayspeck on canvas
48 x 36 inches



Beside Myself

by Kylie White

“We find no vestige of a beginning - no prospect of an end.”

-James Hutton, Theory of Earth, 1795

If you find it is difficult to orient yourself within the geologic timescale, it may be easier to start with things you know. Aside from natural disaster, industry is most often the point at which human lives and geology intersect. Some familiar instances would be the rush for Cretaceous (144 MYA) gold, or perhaps fields of pumpjacks drawing up lakes of Pleistocene (1.6 MYA) oil. The earth is a fountain of industry. The bi-product of material extraction is that it cuts windows into ancient worlds.

As a sculptor, my connection to geology comes from two places.

1) I am a material girl, in a material world. I deal in the mineral kingdom.

2) Geology is foundational. The lithosphere is the ultimate pedestal. It is the plinth which everything is built upon, and we should be informed as such.

The former is what led me here, and the latter is what keeps me. Knowing the material which makes up this planet sharpens my vision of its forms and the forces that build them - the details of its construction.

“There are many arts and sciences of which a miner should not be ignorant. First there is Philosophy, that he may discern the origin, cause, and nature of subterranean things; for then he will be able to dig out the veins easily and advan-

tageously, and to obtain more abundant results from his mining.”

Georgius Agricola, De Re Metallica, (On the Nature of Metals) 1556

(The English version of De Re Metallica was translated by the son of a blacksmith, mining-engineer-turned-U.S. president Herbert Hoover.)

These are practical words from a practical man, and it would seem we may have already, for lack of foresight, obtained too many of the “abundant results” from mining. Regardless of the moral implications of Agricola’s words, his point is to inspire makers, not to warn them. Furthermore, it should be made clear that this is, by no means, a moral argument that I am trying to make. Geology is amoral, and in this way it is purely formal. The earth, and everything on it, is a complex arrangement of the elements of the periodic table. In terms of scale, a human is insignificant, as is the amount of time our species will exist within the geologic timescale.

The artist goes into the landscape and observes its forms. The geologist sees the landscape in process, determining the mechanical forces which built those forms. In doing so they reveal epochs which are far different from the present and much more like the future. Through each layer’s relative position they can graph the existence of lifeforms and their repeated annihilations over the last 540 million years. An estimated 99% of all species that have ever lived are said to be extinct.

One of geologists’ favorite topics of discussion are unconformities. That is to say, a layer of deposition that is missing or misplaced within the timeline. This represents a break in the geologic record, the violent cause of which must be determined through the study of the

relationships of surrounding features. To solicit an unconformity, to seek the thing that is not there to gain insight into what is there, is in so many ways the source which fuels both the artist and the geologist.

Geology gives a measurable scale to the concept of deep time. In learning geologic time, we can sympathize with the scale of a mountain. If you occupy yourself with the forces behind geologic change, at this point anything topical should evaporate from your mind. Comparatively, it reveals manufacture to be the erector set that it really is. This is certainly not a critique on the significance of human achievement versus geomorphology, but rather objectively points out the purely formal differences between the two. In knowing deep time, a geologist’s concept, artists can legitimately grasp scale, our most fundamental tool, and build accordingly.

No longer do the arts advance simultaneously with science and technology. We have gone our separate ways. Lacking philosophical roots, science rolls constantly forward, gathering loads of data but hardly any moss. Art, always the product of narcissism, seems to have lost its final shred of objectivity and gazes only at reflections of itself. One way to reverse this great tragedy is for artists and scientists to recognize that we both deal in material phenomena. We both depend on observation and formal relationships in order to come to our respective conclusions - conclusions which, if sharp enough, can cut through the shadowy ether of morality.

Abyssal plains are the least explored of all Earth’s topographies, make up over 50% of the earth’s crust, and are constantly formed and destroyed by seafloor

spreading which is thought to be caused by mantle convection... which is thought to be caused by residual heat left over from Earth’s formation (4500 MYA) under intense pressure and friction...which is thought to be due to gravity. The point is, start at the beginning. Observation is step one. Look deeply at something outside yourself, follow it further deeper in; so long as you can stare into the abyss, however dark it may be, and want to know everything while accepting that, as the name describes, it is bottomless.

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Beside Myself was written and first published on the occasion of the exhibition Deep Time, organized by the author and presented at the gallery Moskowitz Bayse from July 14 through August 18, 2018.

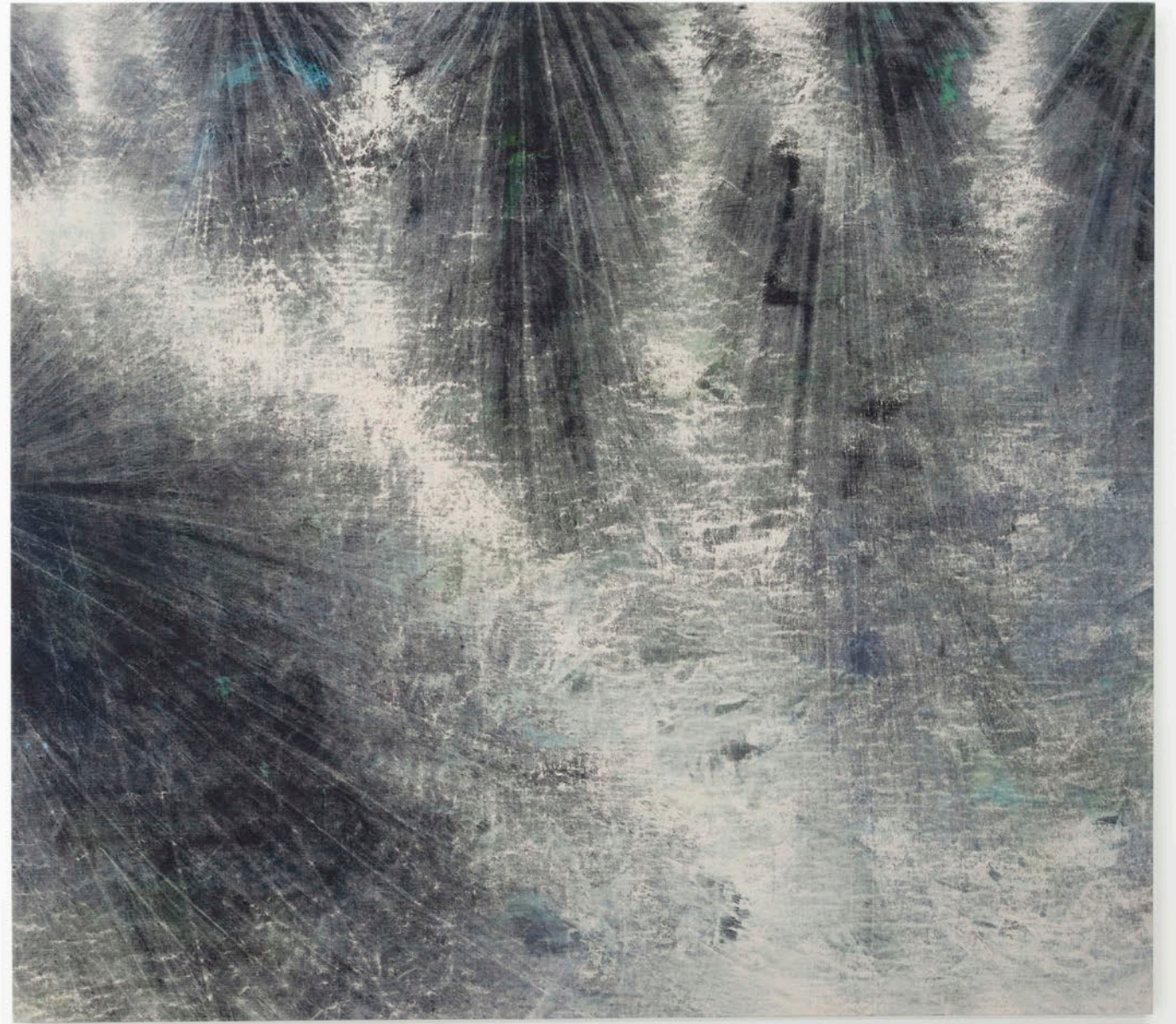


Tony Marsh
Crucible 1, 2017
Ceramic
14 x 14 x 12 inches



Tony Marsh
Crucible 2, 2017
Ceramic
14 x 14 x 12 inches

Cole Sternberg
a quick dive to the sea, 2017
Mixed media on linen
72 x 80 inches



Cole Sternberg
trails through the interior: fall, 2017
mixed media on linen
74 x 82 inches



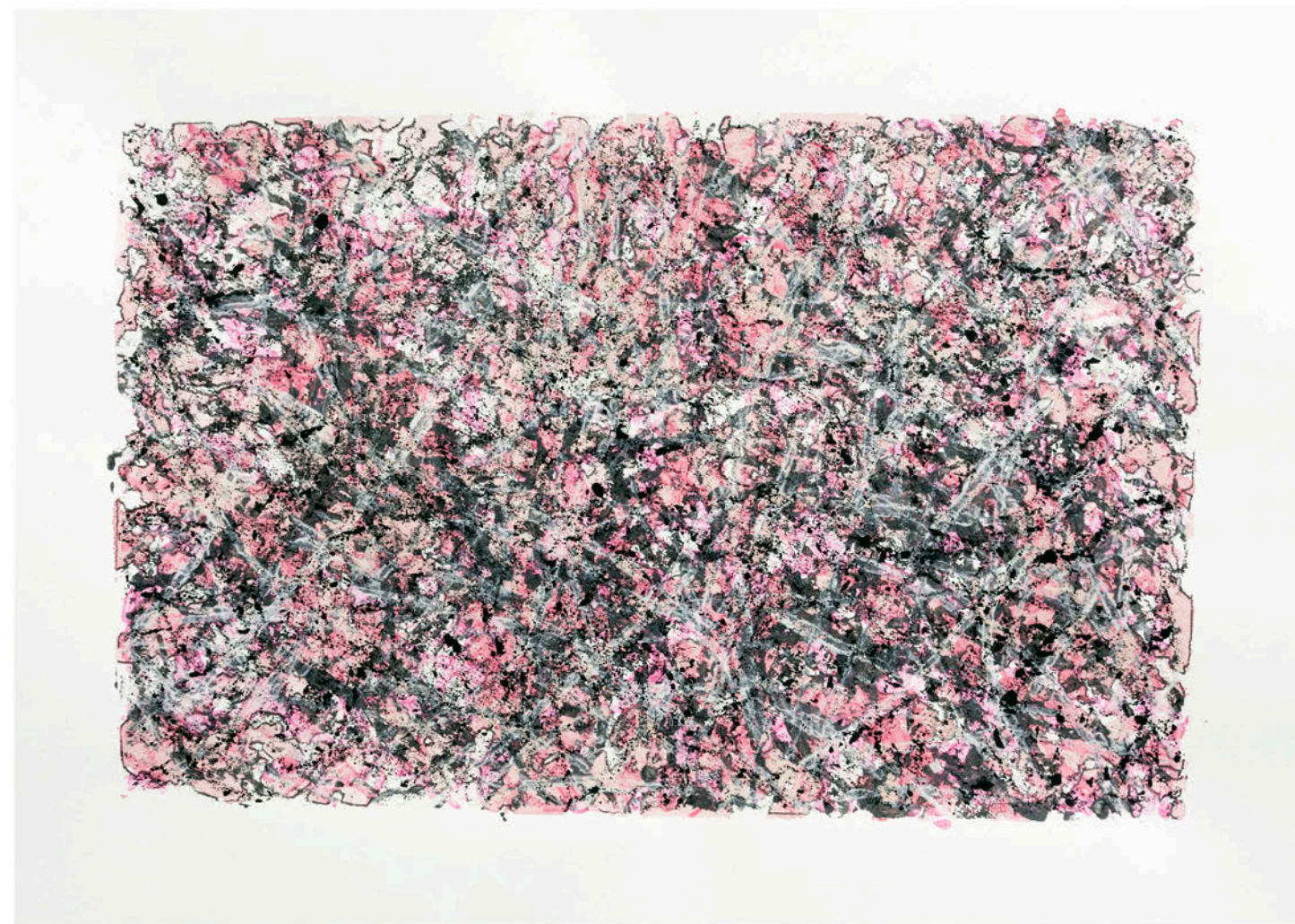


Richard Turner
4 Sculptures (Untitled), 2017-18
Ceramic, wood, India ink
sizes vary

12 Ink drawings
In My End is My Beginning, 2017-18
India ink and tempera
Each 30 x 22 inches



Richard Turner
In My End is My Beginning #22, 2017-18
India ink and tempera
30 x 22 inches



Richard Turner
In My End is My Beginning #16, 2017-18
India ink and tempera
30 x 22 inches

Richard Turner
Untitled sculpture, 2018
Ceramic, wood, India ink
10 x 5 x 1.5 inches



Richard Turner
Untitled sculpture, 2018
Ceramic, wood, India ink
7 x 7 x 8 inches

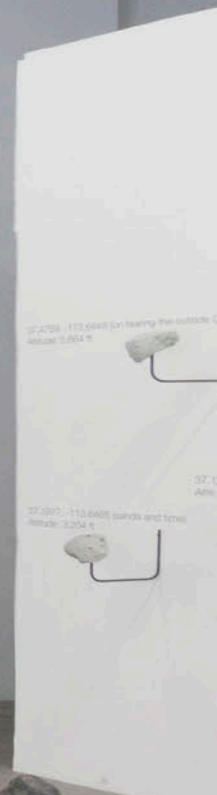
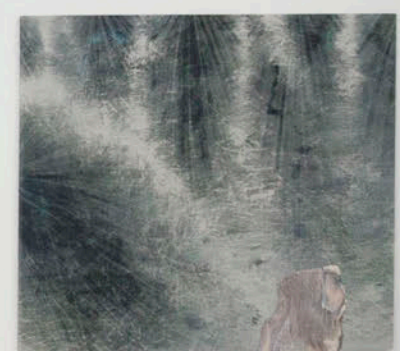


Richard Turner
Untitled sculpture, 2018
Ceramic, wood, India ink
16 x 9 x 6 inches



Richard Turner
Untitled sculpture, 2018
Ceramic, wood, India ink
12 x 5.5 x 4.5 inches





ARTIST BIOGRAPHIES

Jedediah Cesar

Jedediah Cesar lives and works in Los Angeles and received his MFA from The University of California, Los Angeles. His work has been featured in solo exhibitions at the Oakland Museum of California, Oakland, CA, LAXART, Los Angeles, CA, DeCordova Museum, Boston, the Museum of Fine Arts, Boston, MA, The Blanton Museum of Art, Austin, TX. Notable group exhibitions include “99 Cents or Less,” at

the Museum of Contemporary Art Detroit, MI, “We Were Here,” at the Orange County Museum of Art, Newport Beach, CA, “Surface Matters,” at the Museum of Fine Arts, Boston, MA, the 2008 Whitney Biennial, Whitney Museum of American Art, NY; “Abstract America: New Painting and Sculpture”, Saatchi Gallery, London; “Thing”, UCLA Hammer Museum, Los Angeles.

Whit Deschner

Whit Deschner grew up in Western Washington and graduated from the Evergreen State College although he is still unsure of his degree. Administrations grudgingly admits that he did get one. He commercial fished for 21 years. In 1982, driving through Eastern Oregon, he stopped for a 10-cent cup of coffee in Baker City and never left. In 2000 he was diagnosed with Parkinson’s disease. A few years later he created The Great Salt Lick an annual event auction and benefit for Parkinson’s disease: Ranchers submit their most artistically animal-licked salt block. These are judged and given prize money donated by the town’s merchants.

The licks are then auctioned off as art. Selling for as much as \$2000 a block the event has earned over \$100,000 for Oregon Health Science University, for Parkinson’s research. The event was featured on National Public Radio’s Weekend Edition. Whit has published five books and his pieces have been included in adventure anthologies with names such as Buzz Aldrin, Dave Barry, E.B.White, Mark Twain and Bill Bryson. His book, Travels with a Kayak won the Benjamin Franklin award for humor.

Cara Despain

Cara Despain was born in Salt Lake City, Utah and currently lives in Miami, Florida and works between the two. In 2012, she was selected for the Salt Lake City Mayor’s Award in the visual arts, and in 2016 she was selected for the South Florida Consortium Fellowship. Her work is included in the State of Utah art collection, as well as the Rubell Family Collection. Recent exhibitions include Video Sur at Palais de Tokyo, Paris; Fair. at Brickell City Center, Miami; Cryin’ Out Loud at the Center for Contemporary Arts Santa Fe, Fringe Projects, Miami, Slow Burn at Spinello Projects, Miami; and No Man’s Land at Rubell Family Collection, Miami. In 2014

she was the Art Director for the feature length film The Strongest Man that premiered at the Sundance Film Festival in 2015, and recently completed production as Art Director on another film A Name Without a Place (forthcoming). She is a founding board member of the Davey Foundation, a grant-giving foundation that gives grants to emerging filmmakers and playwrights. She is also an art writer who has been published in various magazines, and journals including The Miami Rail and Site 95. A short documentary about her work recently aired on Art Loft, WPBT and PBS and screened at the Miami International Film Festival in 2016.

Paul A. Harris

Paul A. Harris maintains a rock garden and blog called The Petriverse of Pierre Jardin, which informs his research, artwork and writings about stone. He designed The Garden of Slow Time and (with Richard Turner) The Displacement Garden at Loyola Marymount University, and has exhibited work at the National Gallery of Denmark and the Arizona State Art Museum Project Space. He is Professor of English at LMU, co-editor of the literary

theory journal SubStance, and served as President of the International Society for the Study of Time 2004 – 2013. He has created recent work in collaboration with jazz musician David Ornette Cherry, author David Mitchell, and artist Richard Turner, and is working with Turner and Thomas Elias on a book project, Viewing Stones: Contemporary Approaches to Display.

Haley Hopkins

Haley Hopkins is an interdisciplinary artist currently based in Los Angeles, California. Her practice includes studio work, writing, researching, and both individual and collaborative projects. Her studio practice is concerned with the exploration and inversion of power dynamics, binaries, and linguistic constructions through the use of performance, video, installation, sculpture and drawing. She was born in Portland, Oregon in 1996 and studied at Chapman University in Orange, California from 2014-2018 as well as Anglo-American University in Prague, Czech Republic

in 2016. Hopkins received the Presidential Scholarship, Chapman Grant, Art Talent Scholarship and the Coe Family Endowment Award for artistic talent all four years at Chapman University. She graduated Magna Cum Laude with a BFA in Studio Art and a Minor in The University Honors Program. Hopkins’s work has been exhibited in group shows at Chapman University and in Los Angeles.

Virginia Katz

Virginia Katz is an artist who lives in Irvine, California. Katz has had several solo exhibitions with Ruth Bachofner Gallery in Santa Monica as well as solo exhibitions with Mainframe Gallery in Seattle, Washington, Jancar Gallery in Los Angeles, d.e.n. contemporary in Culver City and the Irvine Fine Arts Center in Irvine, CA. She has exhibited in group exhibitions in galleries, Museums, Colleges and Universities in Southern California and has also shown in New York, Europe, and Asia. She has exhibited her work at the Pasadena Museum of California Art, The Riverside Art Museum, and the Laguna Art Museum. Her work has been reviewed in The Los Angeles Times, Art in America and LA Weekly among many others and is in collections in California, New York, Europe, and Asia. She has participated in residencies

in Europe and New York and in 2015; she was an award recipient of Seen and Heard Project, an anonymously funded initiative that bestows grant recognition without application to Los Angeles-based women artists. In fall 2018, in addition to exhibiting in A Matter of Course at Chapman University, Guggenheim Gallery she will also exhibit in Geo.Ontological at Cerritos College. Since 2009, in addition to making art, she is a Moderator and Organizer of bi-monthly Art Discussions at Eastside International a residency and gallery in downtown Los Angeles. She received her Master of Fine Arts degree from California State University, Long Beach in 2004.

Candice Lin

Candice Lin is an interdisciplinary artist who works with installation, drawing, video, and living materials and processes, such as mold, mushrooms, bacteria, fermentation, and stains. Lin has had recent solo exhibitions at Portikus, Frankfurt; Bétonsalon, Paris; and Gasworks, London, as well as group exhibitions at the Hammer Museum (2018), LA; Moderna Museet, Stockholm (2017); New Museum, New York (2017); SculptureCenter,

Long Island City, New York (2017), among others. She is the recipient of several residencies, grants, and fellowships, including the Davidoff Artist Residency (2018), Louis Comfort Tiffany Award (2017), California Community Foundation Award (2014), Fine Arts Work Center Residency (2012) and Smithsonian Artist Research Fellowship (2009).

Tony Marsh

Following his BFA Tony Marsh spent 3 years in Mashiko, Japan 1978-81, at the workshop of Mingei Master Potter Tatsuzo Shimaoka who went on to become designated a “Living National Treasure” in 1996. He completed his MFA at Alfred University in 1988. Tony Marsh lives and works in Long Beach, California where he was the Program Chair of Ceramic Arts for over 25 years at California State University, Long Beach. He was recently named the first Director of the Center for Contemporary Ceramics at CSULB

Ceramic Arts. Marsh was additionally named a United States Artist Fellow for 2018. You will find Marsh’s ceramic art in many private and permanent museum collections around the world, included among them; Metropolitan Museum of Art and the MAD Museum of Art in New York, the Los Angeles County Museum of Art, the Oakland Museum of Art, the Gardiner Museum of Art, Toronto, The Museum of Fine Arts Houston.

John Knuth

John Knuth received his MFA from the University of Southern California and a BFA from the University of Minnesota. Currently Knuth’s solo show *The Distorted Landscape* is on view at Marie Kirkegaard Gallery in Copenhagen, Denmark. Knuth’s work will be featured in an upcoming show at Hollis Tagart Gallery in NYC. He recently curated the show, *Bio Perversity* at

Nicodim, LA, and has shown in numerous solo and group shows, among others Steve Turner Gallery, Brand New Gallery, The Armory Center for the Arts, 5 Car Garage, Andrew Rafacz Gallery, and David B. Smith Gallery. His work has been in and featured in *Frieze*, *Flash Art*, *Los Angeles Times*, *The New York Times T Magazine*, *MOCA TV* and *Hyperallergic*.

Alison Pirie

Alison Pirie’s performative video works and installations explore the history and construction of contemporary discourse on female sexuality and femininity. Using humor and absurdity she reconstructs traditional western narratives and feminine tropes, subverts the male gaze and reclaims patriarchal language. Pirie earned her BFA in Studio Art from Chapman University (2018). Her work has been exhibited in a solo show at *The Situation*

Room, Los Angeles (June 2018) and group shows at Brooklyn Art Cluster (2018), Chapman University Guggenheim Gallery (2014-2018), *The Situation Room*, Los Angeles (2015) and Art Basel Miami Beach “Fair. Play” Femmes Video Art Festival in Miami, FL (2017). She will be attending Con Artist Collective’s residency this fall and the Vermont Studio Center in January 2019.

Cole Sternberg

Cole Sternberg was born in Richmond, Virginia. He lives and works in Los Angeles and practices in a range of formats including painting, installation, video, and writing. Series of his work have focused on a variety of social issues, from current human rights activism and its relationship to the law, to the environment, to the media and concepts of content overload. The works tend to be subtle or subversive in nature, driven by elegant visual concepts and poetry.

He is interested in the intersection between humanity and humankind and how their lack of congruity hinders social progression and development. Sternberg’s pieces are held by major collections throughout the world, such as the Los Angeles County Museum of Art (LACMA), the Pérez Art Museum Miami (PAMM), the El Segundo Museum of Art (ESMoA), the American University Museum (AUM) and Deutsche Telekom.

Thomas S. Elias

Thomas S. Elias is Chairman of the Viewing Stone Association of North America, primarily an internet based educational organization devoted to the promotion of viewing stone appreciation globally. Elias also serves as the Honorary Vice Chairman of the View Stone Association of China and the Guangdong View Stone Association. He is the author or co-author of three books on stones—*Chrysanthemum Stones*, *The Story of Stone Flowers* (2010), *Viewing Stones of North America* (2014), and *Spirit Stones*, *The Art of*

the Chinese Scholar’s Rock (2014). He and his wife Hiromi have an extensive international collection of viewing stones with an emphasis on Chinese and Japanese rocks. Dr. Elias was the Director of the U.S. National Arboretum in Washington D.C. for sixteen years before devoting full time to the study viewing stone appreciation. He is the recipient of many awards including the Order of the Rising Sun with Gold Leaves and Rosette from the Emperor of Japan.

Richard Turner

Artist/curator Richard Turner is a Professor Emeritus at Chapman University where he taught contemporary Asian art history and studio art. He lived in Saigon, Vietnam from 1959 -1961. He studied Chinese painting and language in Taipei in 1963-1964 and Indian miniature painting in Jaipur, Rajasthan in 1967 -1968 while on a Fulbright scholarship. As Director of Chapman University’s Guggenheim Gallery, he curated over one hundred exhibitions. These included solo exhibitions by Manuel Ocampo, Tim Hawkinson, Roger Herman, Georganne Deen, Maria Fernanda Cardoza and Patty Wickman as well as group exhibitions exploring diverse topics such as the contemporary garden,

death and dying, clown painting, caricature, unrealized public art projects and the aftermath of the Vietnam war. He has worked as a public artist for over three decades doing projects in the western United States ranging from water treatment plants and light rail to memorials and sacred art. For the past twenty years his studio work has been sculptures and drawings based on Chinese scholars’ rocks and Japanese suiseki. He has also curated two exhibitions of viewing stones displayed alongside works of fine art. A selection of his studio work, public art and curatorial projects can be viewed on his website turnerprojects.com.

Department of Art

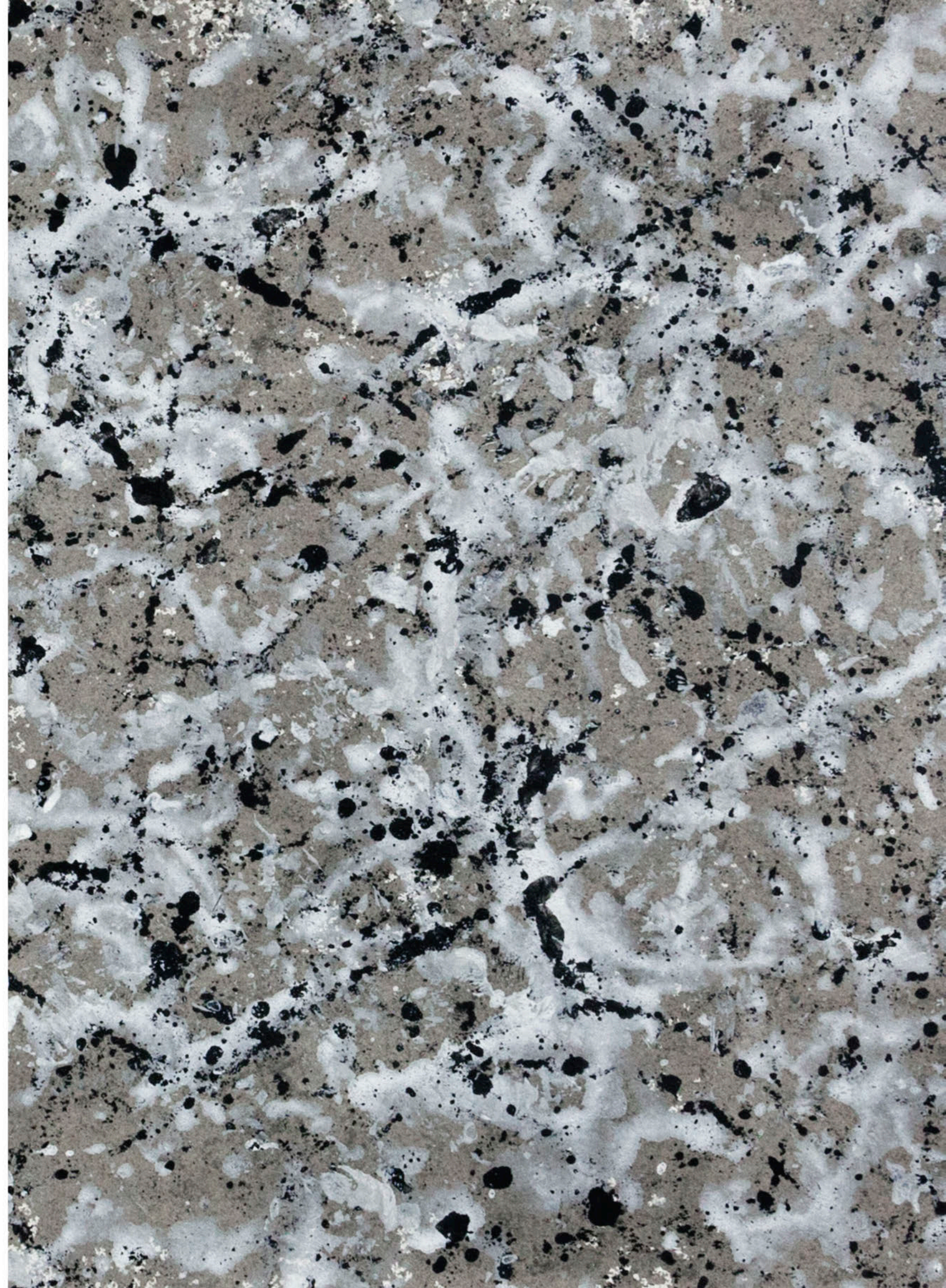
Mission Statement

The Mission of the Department of Art at Chapman University is to offer a comprehensive education that develops the technical, perceptual, theoretical, historical and critical expertise needed for successful careers in visual art, graphic design and art history. The department supports artists, designers, and scholars within a rigorous liberal arts environment that enriches the human mind and spirit. We foster the artistic and academic growth necessary to encourage lifelong study and practice of the arts through a curriculum that contains strong foundation and history components as a basis for continued innovations in contemporary practice and scholarship.

Guggenheim Gallery

Mission Statement

The department of art will provide provocative exhibitions and educational programming that provide a local connection to the national and international dialogue about contemporary art and provide a framework for an interchange between artists, scholars, students and the community at large. While the exhibitions feature contemporary art, they often address other disciplines and societal issues in general. Integrated into the curriculum, these programs contribute significantly to the Chapman education.





 **CHAPMAN** | GUGGENHEIM
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