

# **INTERTWINED**

## **A COLLABORATIVE EXHIBITION BETWEEN SCRAP & RUTH'S TABLE**

*Intertwined* is an exhibition of Bay Area artists connected through the exploration of interlocking strands in various mediums including drawing, weaving, and painting. Presented in collaboration between two Bay Area community arts organizations, SCRAP and Ruth's Table, *Intertwined* pays tribute to renowned artist Ruth Asawa and her dedication to bringing the community together through the arts.

Inspired by Asawa's sculptures made of looped wire, *Intertwined* surveys a group of contemporary Bay Area artists who explore related techniques and concepts in their practices and push the boundaries of the line in two and three dimensional space. Extending the metaphor of coming together, *Intertwined* is also a celebration of the power of creative collaboration and community.

### **About SCRAP and Ruth's Table**

SCRAP and Ruth's Table are community-based art organizations dedicated to using arts education to build a more connected and inclusive community for participants of all ages. This collaboration pays homage to the roots of both organizations which were profoundly shaped by Ruth

Asawa's values and are committed to continuing her vision to make art education accessible for all.

### **Access**

QR codes on the wall labels will take you to audio descriptions of each artwork. A comprehensive braille guide, braille wall labels and exhibition information in large print are also available.

## **Aiko Cuneo**

*Shallow Waters*

2023

Repurposed paper

24" x 24" framed

I make art because the process challenges me and gives me times of great joy and surprise. I like the magic of making something from nothing. As a teaching artist, I encouraged collaboration, social interaction, flexibility, improvisation, invention, experimentation, problem-solving and safe ways to fail and succeed.

The artists who have had the greatest influence on my work are teaching artists like Josef Albers, Ruth Asawa, William T. Williams and David Lee Brown. My love of color and pattern in two and three-dimension can be seen in my work with paper, paint and fabric. Repurposed paper and paint chips from SCRAP SF provide endless ways to experiment with collage and dimensional constructions. For *Shallow Waters*, I used a paper cutter, scissors and white glue.

## **Biography**

From a family of makers, Aiko Cuneo worked for over 35 years with teachers, students and families as a teaching

artist in San Francisco schools and various organizations. She combines a variety of materials to make two and three-dimensional constructions. SCRAP San Francisco has been an on-going source of repurposed materials that inspire Cuneo's work. The piece in this show is made with paint chip sample papers from SCRAP. "The art of making something from someone else's discards brings me joy and satisfaction from the challenges that come during the process of transformation."

Education:

San Francisco public schools

Pratt Institute, Brooklyn, New York, BFA 1972

## **Amy Lange**

*TMI*

2022-23

Textile sculpture, knit and crochet

6' diameter x 7' high

\*Opening night art activation

## **Amy Lange**

*TMI: a rising sinking feeling*

2023

Textile sculpture, knit and crochet

62" x 38" x 8"

I came of age using AOL Instant Messenger, and my emotions, to this day, carry the imprint of that language. Acronyms like LOL, OMG, WTF, and TMI are deeply ingrained in my sense of self. (Selby deleted 'But') I also grew up knitting, sewing, beading, making friendship bracelets, weaving, and dyeing, so my emotions are also deeply embedded in textile production. It is no accident that words and threads are parallel vehicles for storytelling, "spinning tales" and "embroidering details." In moments of anguish or anxiety, I talk or I make textiles, or sometimes both at once, as women have done for thousands of years. Both activities take time and attention, drawing out ideas and processing them.

Typing, texting, talking, stitching—they can have the effect of unraveling some tight knot in my body and arranging it into an orderly pattern. They might arrive at some finished product, some “aha!” moment, or a completed project. They can cool the heat of a painful moment. But they can just as easily go on indefinitely, keeping the pain warm at an obsessive smolder.

I worked on *TMI* for more than a year. I have unraveled a few knots and tangled many even further. I used more than 20lbs of yarn, mostly discarded by other makers, in colors which I associate with heat or cold. Together they clash or blend or shift rapidly, forming a planar curve for the viewer to enter and become encompassed, entwined.

*TMI: a rising sinking feeling*

I often work on many projects at once, switching from one to another like flipping through TV channels. Often they carry my aspirations to make something utilitarian and practical, and often they collapse under their own weight: I don't measure, I don't count stitches, I disregard yarn suggestions, so the project becomes an unfinished thought that I tack to my wall or stick in a drawer.

*TMI: A rising sinking feeling* is made from several of these unfinished projects. The left sleeve was supposed to be a lavender and blue mohair pencil skirt, and the right-front

panel the entire body of a sweater made from extremely chunky black yarn, complete with neck opening. But that skirt would have been the hottest, least comfortable skirt if I had finished it, and the sweater would have been too stiff, like wearing a rug. Removed from their expected uses, they can lean into their characteristics and be too hot, too thick, too heavy, and too big.

This work grew out of *TMI* and is a companion to it. It is meant to be tried on, and it is meant to make viewers feel small. I worked with Catherine Lecce-Chong, a Bay Area-based artist who creates tactile paintings, to deepen my relationship to tactility on this piece and prioritize touch over sight alone. Feeling all the the too-muchness of this larger-than-life sweater is just as evocative as seeing it, as every texture has its own material qualities, its own relationship to space, and its own weight. While *TMI* sits at a remove from the body, *TMI: a rising sinking feeling* attaches to the body, making itself known on a more intimate level.

**Becca Barolli**

*Under the Rug*

2019

16.5 gauge and 21 gauge annealed steel wire

33" x 32" x 3"

I make abstract sculptures out of steel wire by using textile processes to examine obsession and control. Traditional craft techniques like weaving, braiding and knotless netting can be seen with varying degrees of tension and density to consider the differences in being open or closed off, relaxed or uptight without passing judgment on either condition. This work is very labor-intensive, fueled by a compulsive need for repetition and reverence. Structures are often comprised of obsessively repeated gestures that are dysfunctional given the intended purpose of the materials yet ambitious given the context.

Using steel wire instead of conventional fibers subverts textiles as a medium and pushes the range of expectations associated with hard and soft. I explore vulnerability and dysfunctional behavior by constructing objects that reference penetrable boundaries or are in some way arbitrarily constrained. A desire for control is highlighted by the tight, inflexible forms made with the restriction of a single material. Simultaneously, there is an inherent acceptance of disorder in the lack of precision or



adherence to traditional materials in craft. This dichotomy between total control and chaos is negotiated throughout the work.

**Cécilia Luvsen**

*Mineral Grey*

2022

Handwoven, linen & discarded leather

12" x 12" x 1 3/8"

"I am a textile artist and weaver based in San Francisco. For years, I have been interested in the way we encounter the unexpected, particularly in a material sense. My work explores this curiosity through textile; I weave to explore the world around me. The materials I weave are repurposed detritus: things that have been neglected, thrown away, or forgotten, I believe the story these materials have to tell is not finished. The commitment to renewal is a philosophy that underscores my work, it is the red thread of my creativity. The rhythm of weaving allows me to explore this concept of renewal through repetition and variation and I consider each piece as being a part of a single ongoing work."

## **Dana Hemenway**

*Untitled (Cord Weave No. 5 - speckled peach)*

2019

Ceramics, glaze, extension cord, custom light fixture, bulb  
36" x 15" x 9"

Dana Hemenway (b. 1982) is an artist based in San Francisco. Her work is rooted in the excavation and elevation of utilitarian objects to make visible what has become habituated in our built environments.

Hemenway uses these functional items as materials to form traditionally fiber-based crafts—lights and cords are woven through ceramics or the gallery wall, extension cords are transformed into macramé chains. Hemenway has had residencies at the Bemis Center for Contemporary Art (Omaha, NE), ACRE (Stueben, WI), SÍM (Reykjavik, Iceland), Joya: arte + ecología (Spain), The Wassaic Project (Upstate New York) and at Recology Waste Management (San Francisco). Dana is a 2024 Eureka Fellow (Fleishhacker Foundation), and the recipient of The San Francisco Arts Commission Individual Artist Grant and a Southern Exposure Alternative Exposure Grant. She has a public art commission at SFO's Terminal 1. Dana has exhibited her artwork locally, nationally, and internationally. From 2015 – 2017, Dana served as a co-director of Royal Nonesuch Gallery, an artist-run project space in

Oakland, CA. She received her MFA from Mills College and her BA from University of California Santa Cruz. She is represented by Eleanor Harwood Gallery.

## **Diane DallasKidd**

*Tracing Waves, 1.2.22 New Moon Perigee*

2023

Paper and thread

36" x 36" x 2"

Tracing Waves is an ongoing documentation of Bay Area tide levels. In 2017 I noticed the tide schedule posted in my studio building and it inspired me to start tracking the data from the NOAA site, where I can observe water levels down to 6 minute intervals. Working in increments of 18 minutes over the 24 hour rotation cycle, I use thread and paper to trace water level data.

Weaving on a loom can mimic the movement of a wave, and I wanted to connect that feeling to something concrete while giving space to the weight of the thread and the natural way that it falls between two points. The resulting works are a specific record of the earth's systems, a reminder of rising sea levels and a topographical impression of the water's surface.

## **Biography**

Diane DallasKidd is a Bay Area-based artist whose work addresses the boundaries of craft and contemporary art. Using the language of traditional textile techniques as a foundation, DallasKidd's work is both exploration and meditation on the primal act of making things. Working in multiple series at a time, the artist explores fundamental

human phenomena--nostalgia, sentimentality and record keeping.

DallasKidd was born and raised in San Francisco and graduated from San Francisco State University with a BFA in Textile Art. She traveled to Japan to continue studies under Tsuyoshi Kuno, a fourth generation master dyer who adapted centuries-old dyeing techniques to create new material for avant-garde designers and high end theatrical productions. Learning from artists who push creative boundaries while honoring traditional process continues to influence DallasKidd's own artwork. She has exhibited at the Marin Museum of Contemporary Art, Root Division and galleries throughout the United States.

**Kate Nartker**

*Crowd*

2023

Woven animation, HD video projection

**Kate Nartker**

*Flex*

2023

Textile weaving

11" x 20" x 1.5"

I use my loom as a camera to dismantle images and reconstruct narratives. I blur, blow up, and bring compositions into focus through woven systems rather than the turning of a lens. My work results in weavings and frame-by-frame animations that invite the viewer to question how much information is required until something is legible. Behind all of my work is the tension between an image and the material it rests on, and the investigative act of deciphering, remembering, or coming to know something.

**Kira Dominguez Hultgren**

*Horizon Lines*

2020

Digital-hand loomed cotton, rayon, metallic threads, and sea grass cordage

86" x 42" x 7"

Courtesy of Eleanor Harwood Gallery

**Kira Dominguez Hultgren**

*Oakland Native*

2019

Digital-hand loomed cotton, rayon, metallic threads, and sea grass cordage

38" x 29" x 1"

Courtesy of Eleanor Harwood Gallery

Kira Dominguez Hultgren (b. 1980; she/they) is a U.S.-based artist, weaver, and educator. She studied postcolonial theory and literature at Princeton University, and studio arts and visual and critical studies at California College of the Arts. Their research interests include material and embodied rhetorics, re-storying material culture, and weaving as a performative critique of the visual. Dominguez Hultgren weaves with the material afterlife of a so-called multiracial family:



Chicanx-Indigenous-Indian-Hollywood

Hawaiian-Brown-Black. Instead of being passed down, weaving and textile processes are brought up, resurrected from family stories and fabrics. Dominguez Hultgren builds looms to weave into the frayed edges of lost language, culture, traditions, and lives that were strategically cut-off in past generations. Her looms – whether digital jacquard, backstrap, floor, post – materialize this present absence often as large scale checkboxes and X-marks. Questions about cultural appropriation and code switching, exoticism and performing cultural misrecognitions occupy their practice.

Dominguez Hultgren has exhibited her work broadly including shows at the de Young Museum, Lehmann Maupin Gallery, the San Jose Museum of Quilt and Textile, and Eleanor Harwood Gallery. Their work has received critical attention including reviews in the New York Times and Architectural Digest. Dominguez Hultgren is an assistant professor at the University of Illinois Urbana-Champaign.

## **Laura Rokas**

### *Green Eyed Monster*

2018

Hand woven tapestry: cotton yarn and thread, steel frame  
20" x 16" x 1/2"

Laura Rokas (b. 1989, Saint-Jean-Sur-Richelieu, Canada) is a multidisciplinary artist whose work explores the fluidity of identity through class, gender and the inferred understanding of material hierarchy. Rokas uses drawing, painting, ceramics and textiles to create a dreamlike world where sinister characters and beautiful objects shift effortlessly through dimensions, at once dangerous and playful. Rokas' dismembered avatars bounce through different mediums and moods, at times powerful and in control and others vulnerable and seeking comfort. Her images are drawn from a personal mythology that is rooted in art history, pop culture and craft, mingling flat forms with highly rendered figures. Patches, both hand sewn and vintage, adorn her works, signaling group affiliations, personal preferences and evoking 90s childhood nostalgia. Having mainly been exposed to folk art while growing up, Rokas has a deep appreciation for handmade objects and a make-do sensibility to art making. A self taught textile artist, these works meld

utilitarian craft with her laborious technical fine art skills, retaliating against a culture that praises fast production and low quality over mindful expression.

Rokas received an MFA at the San Francisco Art Institute in 2016 where she was awarded the Graduate Fellowship, the Murphy and Cadogan Award, the Alan B Stone Painting Scholarship and the Anne Bremer Award. Rokas has been exhibited internationally as well as extensively in the Bay Area including at Guerrero Gallery and SOMArts in San Francisco, CTRL-SHFT Gallery in Oakland, NIAD Center in Richmond CA, La Esquina in Kansas City, MO, the San Jose Institute of Contemporary Art, Jack Hanley Gallery in New York, FOFA Gallery in Montréal, the Museum of Contemporary Canadian Art in Toronto and the National Gallery of Canada in Ottawa. A three-time recipient of the Elizabeth Greenshields Grant, Rokas was also awarded an endowment from the Québec Council for the Arts, and was selected as a finalist in the 2017 Royal Bank of Canada painting competition. Born in Saint-Jean-Sur-Richelieu, Québec, Canada, she now lives and works in San Francisco where she is a studio member at Minnesota Street Projects.

**Marta Elise Johansen**

*Entangled*

2023

Fadeproof ink on archival paper

41" x 53" x 1.5"

**Marta Elise Johansen**

*The Spanish Bowline*

2023

Fadeproof ink on archival paper

13" x 17" x 1.4"

**Marta Elise Johansen**

*The Ring Knot*

2023

Fadeproof ink on archival paper

13" x 17" x 1.5"

**Marta Elise Johansen**

*The Bowline on the Bight*

2023

Fadeproof ink on archival paper

13" x 17" x 1.5"

Working only in natural light from a studio on the Bay,  
Marta Elise Johansen is a graphic artist who meticulously

draws with one pen at a time, one line at a time, one drawing at a time - never overlapping - until a drawing is complete. On occasion, drawings can be carved onto steel panels or walls using ink, markers, charcoal, graphite, or colored pencil. Johansen is attempting to establish order out of impression, pacify chaotic urges and delineate emotion through process. She believes in the importance of craft and in the abstraction that making art allows.

The artist and designer formally trained at the University of Southern California's School of Architecture. In addition to her career as an artist, she taught graduate and undergraduate art and design students at the University of Southern California and at California Polytechnic Institute in Pomona. Johansen lives and works in Marin County, California.

**Mel Prest**

*Hard Gingham*

2023

acrylic paint on wood panel

12" x 12" x 2"

Courtesy of the Artist and K. Imperial Fine Art

**Mel Prest**

*Maraca Maraca*

2023

acrylic paint on wood panel

12" x 12" x 2"

Courtesy of the Artist and K. Imperial Fine Art

**Mel Prest**

*Tangerine*

2023

acrylic paint on wood panel

12" x 12" x 2"

Courtesy of the Artist and K. Imperial Fine Art

My paintings are inspired by nature, which is always changing. I observe the magic of fleeting color phenomena like mirages, rainbows, the movement of the sky and the ocean. Color is something I feel rather than observe and record precisely from nature. Color is important to me as it

transmits sensations; I want my colors to taste like a flavor, feel like a touch or waft like a scent. My colors are often inspired by wildflowers and watching the sky.

I highlight these ephemeral moments in my paintings by using fluorescent, metallic, or phosphorescent paint and mica that flickers, glows or is shadowed in different light conditions. I paint many unruled and overlapping lines in three colors. This creates the appearance of a handwoven mesh or an undulating soft geometry of shifting space. Upon viewing, the visual effects are different, person to person. The feeling of slipping time and optical confusion remind the viewer that you are seeing something unknown reveal itself, become a painting in front of you.

## **Mercy Hawkins**

*From Above*

2021

Yarn, fabric, thread

34" x 5" x 44"

Represented by Marrow Gallery

Mercy Hawkins' art practice is born of a love of the land, natural spaces, and the life that inhabits them. The work seeks to bridge and connect the human world with the natural world. Hawkins reveals a new language, expanding a lexicon of the possible, as it relates to the sensorium of the living body, both in and as the natural world. Her research spans various human relationships to the natural world through history, literature and poetry.

Hawkins applies this research within her studio practice combining craft-based manipulation of traditional and nontraditional fine art materials. She draws from craft traditions (sewing, quilting, embroidery, basket weaving, crocheting, and plating) and combines these methods with customary collage, assemblage, painting, and sculpture practices.

## **Biography**

Mercy Hawkins is an interdisciplinary artist and educator.



Working within a craft-based manipulation and assemblage of varied materials, Hawkins pursues a return to a vital visual language, imbued with a living, responsive pulse of the natural world.

Hawkins received her BA from California State University, Sacramento with a minor in History and received her MFA from University of California, Davis. She was graduate fellow in residence at the Headlands Center for the Arts, Sausalito CA (2021/22), and is featured in *New American Paintings #153, MFA Annual*. She teaches at CSU Sacramento and UC Davis. She is currently working on her first solo show with Marrow Gallery, San Francisco, coming October 2023.

**Melissa Bolger**

*A Piece of Her in Monochrome*

2020

Graphite on paper

36" x 36"

I received a wildly, colorful crochet afghan blanket for a wedding gift from my uncle. He told me it was made by my mother. I broke into tears overjoyed with holding something so precious. We lost her in 1998 to a heinous crime. Twenty-four years later I honor her through these drawings I consider portraits. This drawing "*A Piece Of Her In Monochrome*" is part of a series of drawings called *A Piece of Her, A Piece of Us* and is a story about processing loss, making family connections, and celebrating life.

One day laying on this afghan I could see the hours my mother spent crocheting through each stitch and knot. It was a profound moment in my life and a turning point for my art practice. Bringing the past to the present, I used this blanket as a point of reference to unlock memories of my childhood. These laser focused methodical drawings allowed me the space to reflect going back in time and thanking her for all the countless hours she put in as a mother. Creating a renewed bond with my mother, I honor her through drawing while creating something completely

new from an old object. In this particular drawing I choose graphite as a metaphor for time passing and the loss of life. As time passes we lose our memories. They begin to fade away like the color will fade in this blanket. Nothing is permanent.

## **Michelle Yi Martin**

*underland*

2021

Monofilament, horsehair, and jute

60" x 7" x 7"

Courtesy of Municipal Bonds

As a Korean-American immigrant woman, I have always lived in the “in-between” space where the threads of one’s identity converge. This intersection is a balancing act—and although never fully achieved, the act defines me. I simultaneously hold the past, the unknown, and collective dreams; and sometimes, I am lucky enough to translate it through my work.

My practice and choice of materials is an expression where conventional language fails. Fiber speaks to me, because it holds deep wisdom from deep time. I wonder if my ancestors held horsehair, wool, ramie, and silk in their hands as I do, or if they also saw the face of the cosmos in their weavings. The past holds possibilities for now.

While my practice honors the ancient language of fiber, it also makes space for other mediums to join the conversation: light, performance, paint, ink, sound, and movement. Weaving these mediums is like decoding their

capacity for storytelling, a self-perpetuating Rosetta Stone. Whether the work presents itself as amorphous beings held by delicate and nearly visible threads, or as layers of imagery made of woven sunlight, they exist because there is an in-between space where mystery resides.

## **Biography**

Michelle Yi Martin is a self-taught weaver, born in Seoul, South Korea, and based in San Francisco, California. Yi Martin has been an educator of the humanities, interdisciplinary art, and progressive education for over 20 years. She has developed an art practice in this intersection of history, human engagement, craft, experimentation, and fine art.

Yi Martin earned a BA from Santa Clara University, CA, and an MA from the University of San Francisco, where she became active in the Teaching for Excellence and Social Justice program. She completed residencies at Textilsetur in Blönduós, Iceland (2017); the Josef and Anni Albers Foundation in Bethany, CT (2019); and the Space Program in San Francisco (2020). As well, she received a grant from the Danish Arts Council to exhibit her work in Aarhus, Denmark (2019).

She has exhibited at the the Museum of Craft and Design in San Francisco (2023); the Monterey Museum of Art, CA (2022); Municipal Bonds in San Francisco; Textile Center in Iceland; Overtaci Museum in Denmark; Nationale in Portland, OR; Round Weather in Oakland, CA; the Berkeley Art Center, CA; Venetia Initiatives in New York, NY; and Grove Collective in London, UK. She participated as a contributing artist at Black Mountain College in Ashville, NC. Yi Martin's experimental "weaving of light" was featured as part of the Anni Albers exhibit at the New Britain Museum of American Art in New Britain, CT (2020), and the Copenhagen Light Festival (2022). Her work with the artist collective ESG was featured on the Manhattan Bridge Anchorage in Dumbo, Brooklyn, as part of the Light Year installations (2021).

Additionally, she has been awarded commissions for permanent artwork installations by Meta Open Arts (2022) and San Francisco's newly developed Pier 70 (2024). Yi Martin has been selected to exhibit a collaborative project at the Craft and Design Biennale in Copenhagen (2023). She is represented by Municipal Bonds.

**Mikey Kelly**

*Tequila Sunrise*

2022

Acrylic on linen

12" x 12" x 1.5"

Courtesy of the Artist and Slate Company

My work starts with my interest in frequency driven alphabetic structures, cryptography and numerical algorithmic systems. I designed an analog program which allows language-based inputs to be translated into a directional code that dictates the angle of each layer of lines that make up a painting. Each line is painted one at a time using a rig in my studio to maintain a constant angle and rather than using a traditional brush I chose hard to control graffiti mops and pinstriping tools as my means of application. The resulting lines have a waiver or flutter, and their intersections result in colors mixing both on the canvas and optically.

These paintings are meant to be neurally and optically challenging. Experienced in person perspective distortion allows multiple reads and pushes the viewer's eyes to higher levels of resolution. Subtle "imperfections" in the works bring a richness that would not be possible with the unswerving regularity of a machine. While a viewer's first assumption may be that these works are achieved with the

aid of modern technology, they are in fact reminders of the rewarding possibilities of fastidious and patient handwork.



## **Pilar Aguero Esparza**

*Lace 3*

2021

Acrylic, stretched leather, nails, on wood panel

16" x 16" x 1.5"

My inquiry begins with the materials and processes specific to growing up in a shoemaking family. In the craft tradition of huarache-making (Mexican indigenous sandals), repetitive gestures such as the weaving of leather, the hammering of nails, and the painting of finishing details inform my current practice. The physical presence and signifying potential of these materials and gestures inspire me to analyze how objects are made, question who makes them and the physical or social conditions involved in their making. In representing ideas of othering and conditions of otherness, I call attention to marginalized cultural and aesthetic experiences to validate them and acknowledge their power.

While my chosen color palette is contrived as “neutral” I convey hierarchical power dynamics represented in the chromatic gamut of beige, brown, and black. I want the viewer to see my works as “racialized abstractions” and consider social dynamics and colorism within our culture.

**Ricki Dwyer**

*MP702.GP702*

2021

Monoprint from handwoven fabric on silk with ghost print  
32" x 26" each

My practice investigates the poetics of self construction. It speaks to untangling a personal inner truth from the collective voices of community and culture. Primarily working in casting, dye work and weaving, I fabricate sculptures of large cloth draped and snagged by supporting fixtures. The objects I create engage their material histories, the bodily associations of their physical properties, and the context of their viewing to present assemblages of intertextual works. By layering the haptic qualities of cloth with language of economic theory I reckon with the space between bodily autonomy, self worth and culturally dominant structures of value. I approach the loom as a Colonial object, a relic tied to the industrial history of bringing our current world into being. Simultaneously, the un-fixed drapery of my sculptures pose cloth as a contextually informed material, exhibiting the mutable realities of identity that queer lives are proving possible. Once released from the tension of the loom, my work adapts to many forms.

## **Steven Lopez**

*Still Tied to Stella 001*

2021

Ink on Paper

19" x 19"

## **Steven Lopez**

*Go Big and Come Home*

2016

Ink on Paper

18' x 42"

## **Biography**

Steven Vasquez Lopez was born in Upland, California and currently lives in San Francisco. Raised in Southern California in a Mexican-American household, Lopez's early obsession with architecture, manual labor and bold fashion continues through his meticulous hand-drawn ink on paper.

*"My work is about being okay with the flaws and imperfections of our experiences."*

## **Education**

Master of Fine Arts, Painting 2007

San Francisco Art Institute

Bachelor of Fine Arts, Studio Art 2000  
University of California, Santa Barbara

I meticulously hand-draw large works on paper, resembling plaid quilt fabrics as a tribute to my mother and immigrant family's enduring labor and sacrifice in the United States. With ink pens on paper, I weave intricate patterns, embracing the imperfections and uniqueness of handmade art in a world driven by rapid technology. Displayed like scrolls or fabric bolts on walls, my art immerses viewers in the richness of textures, inviting contemplation of the value of slow, deliberate craftsmanship in today's fast-paced world.

"Go Big and Come Home" celebrates the contributions of immigrants and challenges misconceptions about their impact on job opportunities. Each stroke represents a connection to my heritage, emphasizing the significance of preserving traditional craftsmanship. Through this body of work, I aim to spark conversations about the resilience of immigrant communities and the beauty of embracing imperfections in art, reminding us of the value of human touch and individuality in an increasingly mechanized society.

"Still Knot Tied to Stella" is a series of hand-drawn plaid ink drawings created with Micron ink pens, an incredibly

laborious process in the digital age. The use of traditional drawing tools adds a personal touch to the works, underscoring the artist's commitment to the handmade process. In a world where technology has taken over many manual labor jobs, these drawings serve as a reminder of the value and beauty of hand-made objects. The time and effort put into each piece not only showcases the artist's mastery of their craft but also speaks to the ongoing importance of preserving traditional techniques in an increasingly digitized world. The series "Still Knot Tied to Stella" thus presents a compelling argument for the continued relevance of the handmade and the power of the human touch in artistic creation. In particular, the series "Still Knot Tied to Stella" references Frank Stella's graphic work, such as "Harran II" from 1967. This work is characterized by its use of color, shape, and pattern to create a visual experience that transcends traditional notions of representation and illusion. Like "Harran II," the series "Still Knot Tied to Stella" employs a vivid color palette and geometric shapes to create compositions that are both visually striking and intellectually engaging. The interplay of curves and straight lines, circles and squares, in these ink drawings creates a sense of dynamic tension and movement, reminiscent of Stella's own work. By referencing Frank Stella's groundbreaking graphic work, the artist behind "Still Knot Tied to Stella" invites the

viewer to consider the enduring influence of Stella's aesthetic vision, and to reflect on the ongoing evolution of abstract art.

**Tania Houtzager**

*Reasonable Excuse*

2023

Plaster, felted fibers, gouache, stretcher bars

13" x 17"

**Tania Houtzager**

*Tactical Grace*

2023

Plaster, felted fibers, gouache, stretcher bars

20" x 13"

Tania Jade Houtzager is a San Francisco and Marin based artist whose work investigates the environmental tensions through sculptural intervention and abstractions. Her practice uses a language of material gestures to address notions of perception and memory with a focus on climate change, deep time and the human condition. Her work has been exhibited in San Francisco, Oakland, New York, Los Angeles, and Venice, Italy among others, including solo exhibitions at the Marin Civic Center, Fort Mason Center for Arts and Culture and Gallery Route One. She received her MFA from California College of the Arts in 2017. In addition to her art practice Houtzager also manages Marinship Studios in Sausalito and ran Embark Gallery until its closing in 2020.

**Travis Meinolf**

*Small Shelter Blanket*

2023

Woven blanket

84" x 48"

**Travis Meinolf**

*Woven Blanket House*

Woven blanket on PVC pipe

\*Opening night art activation

As a weaver I am always interested in what can be communicated through made objects. When I can share the production process and expose people to the tools, techniques and sensual physicality of weaving it can initiate powerful dialogue. When I produce things myself I enjoy making blankets to act as a cozy warming enveloping presence. The Small Shelter series is the culmination of this intention to provide warmth and cozy colorful protection. Touch the magic!