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## **The Ford Family Foundation Names Five Oregon Visual Artists as Hallie Ford Fellows in the Visual Arts for 2016**

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

Roseburg, Ore.: The Ford Family Foundation (Foundation) today named its 2016 Hallie Ford Fellows in the Visual Arts, recognizing five Oregon visual artists for demonstrated excellence of their work and potential for significant advancement in their practices of art.

A jury of five arts professionals selected Karl Burkheimer, Wendy Red Star, Blair Saxon-Hill, and Lynne Woods Turner of Portland, and Anya Kivarkis of Eugene from a diverse pool of 156 applicants. They each will receive a \$25,000 unrestricted award and will join 20 of their peers selected over the last six years as Hallie Ford Fellows.

"It's always a pleasure to welcome talented Oregon visual artists to our family of Fellows," said Anne Kubisch, president of the Foundation. "Yet again, these new awardees represent a range of mediums, many of them concentrating on the intersection between several, to create entirely new ways of viewing the world visually."

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

Serving on the panel were: Meagan Atiyeh, Public Arts Administrator/Independent Curator, Oregon Arts Commission (Salem, Ore.); Jill Hartz, Executive Director, Jordan Schnitzer Museum of Art (Eugene, Ore.); Anthony Huberman, Director, California Contemporary Arts / Wattis Institute (San Francisco, Calif.); Scott Lawrimore, Director, Jacob Lawrence Gallery (Seattle, Wash.); Adam Lerner, Director, Museum of Contemporary Art / Denver (Denver, Colo.).

The 2016 recipients were selected based on the following criteria:

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

## **ABOUT THE 2016 HALLIE FORD FELLOWS**

**Karl Burkheimer:** Sculpture, architectural installation. Practicing artist and a Professor and Chair of the MFA in Craft at the Oregon College of Art and Craft (OCAC), living and working in Portland, Ore. Prior to joining OCAC's faculty he taught at the Virginia Commonwealth University's branch campus in Qatar. He has also worked with students and faculty from the University of Manitoba as a guest artist for service learning studios in Turkey and Africa. His artistic practice is founded on an interest in labor and skill, reflecting many years of personal experience building objects and environments for both artistic and utilitarian purposes. His work has been exhibited nationally, including recent exhibitions in Seattle, Wash.; at the American Academy of Arts and Letters in New York; the Museum of Contemporary Craft in Portland, Oregon; the Society for Contemporary Craft in Pittsburgh, Penn.; and the Portland Art Museum in Oregon. His critical writing has been published in *Ceramic Monthly*, and he has received several awards of recognition as well as institutional funding, a 2012 individual Artist Fellowship from the Oregon Arts Commission, a 2014 Opportunity Grant from The Ford Family Foundation and Oregon Arts Commission, a finalist for the 2013 Contemporary Northwest Art Awards at the Portland Art Museum, a 2013 U.S.-Japan Creative Artist Fellowship, and the OCAC Faculty Achievement award in 2014. He is sought after as a visiting artist and guest lecturer in Oregon, the United States and abroad. Karl earned an MFA from the Department of Crafts and Material Studies at Virginia Commonwealth University and a Bachelor of Environmental Design in Architecture from North Carolina State University.

**Artist Quote:** *"My students hold a mirror to my artistic growth. They silently ask me to reflect upon my practiced rhetoric, requiring that I also risk failure, striving beyond the known and learning by doing."*

**Anya Kivarkis:** Jewelry, Metalsmithing, Sculpture. Practicing artist and an Area Head/Associate Professor of Jewelry & Metalsmithing at the University of Oregon, living and working in Eugene, Ore. For the past 10 years her practice has evolved through the replication of jewelry from archives of history, the Internet and film. For the past two years she has been developing a new body of research where she is examining the depiction of jewelry in films, creating a series of objects and images that is currently mounted in a two-person exhibition at INOVA in Milwaukee, Wis., and evolutions of this work are being included in Portland2016 Biennial and a solo exhibition with Sienna Patti Contemporary in Massachusetts. Her work is collected by individuals, foundations and museums on both coasts and in New York. Kivarkis is represented by Sienna Patti Gallery in Lenox, Mass., and Galerie Rob Koudijs in Amsterdam, the Netherlands. She has exhibited in the Northwest, Ohio, Texas,

Washington, Wisconsin, and New York, and abroad in France, the Netherlands, and Canada. She has received a number of awards, including most recently the Fund for Faculty Excellence Award from the University of Oregon and the Individual Artist Award from the Oregon Arts Commission, both in 2014. She was a nominee of the Louis Comfort Tiffany Foundation Biennial Award in Art, New York, in 2009 following her receipt of the National 2006 Emerging Artist Award in 2006 by Sienna Patti Gallery. Anya earned an MFA from the State University of New York at New Paltz and a Bachelor of Fine Arts in Craft from the University of Illinois at Urbana-Champaign.

**Artist Quote:** *“Throughout my work, I have focused on making mutated copies of jewelry from moments of economic recession that are coupled with massive amounts of collective, insatiable consumer desire. When they are interpreted from images, these objects get lost in translation and are inevitably compromised fragments when returned to bodies in real space.”*

**Wendy Red Star:** Multi-media. Practicing artist Wendy Red Star was raised on the Apsaalooke (Crow) reservation in south central Montana and is living and working in Portland, Ore. Her multi-media works explore the intersections of Native ideologies and colonialist structures. Red Star is an intense researcher of archives and historical narratives. She seeks to incorporate and recast her research in work that is by turns inquisitive, witty and unsettling. Her work is informed by her cultural heritage and her engagement with many forms of creative exploration, including photography, sculpture, video, fiber arts and performance to offer unexpected and new perspectives on Native life, both historical and as it is lived today. She places a high value on intergenerational collaborative work, and providing a forum for Native women’s voices to be expressed in contemporary art forms. Red Star has exhibited throughout the U.S. and abroad including Fondation Cartier pour l’Art Contemporain, Domaine de Kerguehennec, Portland Art Museum, Hood Art Museum, St. Louis Art Museum, Metropolitan Museum of Art, Minneapolis Institute of Art, among others. She has been a visiting lecturer at a range of respected institutions, including Yale, the Figge Art Museum, The Banff Centre, National Gallery of Victoria (Melbourne), Dartmouth College, CalArts, Flagler College, Fairhaven College, and I.D.E.A. Space-Colorado Springs. In 2016 Red Star showed in “Contemporary Native Photographers and the Edward Curtis Legacy” at the Portland Art Museum. She recently had a solo exhibition at APEX (PAM), a socially critical installation using historic photographs of Chief Medicine Crow (c. 1848-1920) alongside tapestries, writing and other historical objects from the museum to restore humanity to a leader whose image has been appropriated for commercial use. Wendy studied sculpture at Montana State University-Bozeman and earned her MFA in sculpture from UCLA.

**Artist Quote:** *“My work is an insider/outsider view that examines the consumptive exposure of a cross section of American cultures while also being a meditation for my own identity.”*

**Blair Saxon-Hill:** Sculpture, Photography, Painting. Practicing artist, Saxon-Hill was born in Eugene, Ore and living and working in Portland, Ore. Beginning her career as an oil painter, her works have evolved into a cross-medium approach of assemblage and collage –bringing together painting, sculpture, printmaking and photography and borrowing from various histories and modalities. She has exhibited in solo and group shows for the past 15 years in Oregon, Washington, California, and New York City. To date, Saxon-Hill has received a number of career accolades, including, most recently, a 2016 Oregon Arts Commission Fellowship. In 2013 she was awarded a Ford Family Foundation Golden Spot Award and was a finalist for the Henry Art Gallery Brink Award, and she was nominated twice for the Portland Art Museum’s NW Contemporary Art Award, first in 2010 and again in 2014. Her work has been curated alongside leading contemporary artists including R.H. Quaytman, Virginia Overton, Shana Lutker, Austin Eddy, Virginia Poundstone, and Jessica Jackson Hutchins, in addition to being included in the Portland2014 Oregon Biennial. Saxon-Hill is regularly covered in art media, including

*ArtForum Magazine, Cosmopolitan Magazine Korea, Frieze Magazine, Opening Ceremony, and locally by Oregon Arts Watch, the Oregonian, Portland Mercury and Willamette Week.* In addition to her practice, she co-owns Monograph Bookwerks, an art bookstore that specializes in rare art exhibition ephemera and modern and contemporary art books. She also frequently serves as a visiting lecturer. She studied sculpture and painting at Reed College.

**Artist Quote:** *"We are alive in a rare moment in history; I have a strong responsibility as an artist to image this time."*

**Lynne Woods Turner:** Painting, Drawing. Practicing artist living and working in Portland, Ore. Turner's practice includes pencil drawing and oil painting, which results in works that are small and subtle, combining the geometric and the organic with precision and gesture. Turner has exhibited in solo and group shows since the early 1980s in Oregon, Washington, California, Pennsylvania, Texas, Illinois, and New York and abroad in Ireland, Germany, and England. A number of institutions as well as individuals collect her work, among them the Addison Gallery of American Art, Bank of America, Arkansas Art Center, Columbus Museum, Fogg Art Museum, Modern Master Tapestries, Museum of Modern Art, San Diego Museum of Art, UCLA Hammer Museum, University of Iowa Art Museum and Yale University Art Gallery in the US, as well as the Alliance Bernstein in Tokyo, Japan. Publications following her practice include the New York Times, the Philadelphia Inquirer, and Oregon Arts Watch. Lynne earned both an MFA and an MA from the University of Iowa and a BFA from Stephens College.

**Artist Quote:** *"I believe the essential properties of composition (line, form, value, etc.) have intrinsic meaning and lend themselves to the examination of human concerns."*

## **ABOUT THE FORD FAMILY FOUNDATION**

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

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

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