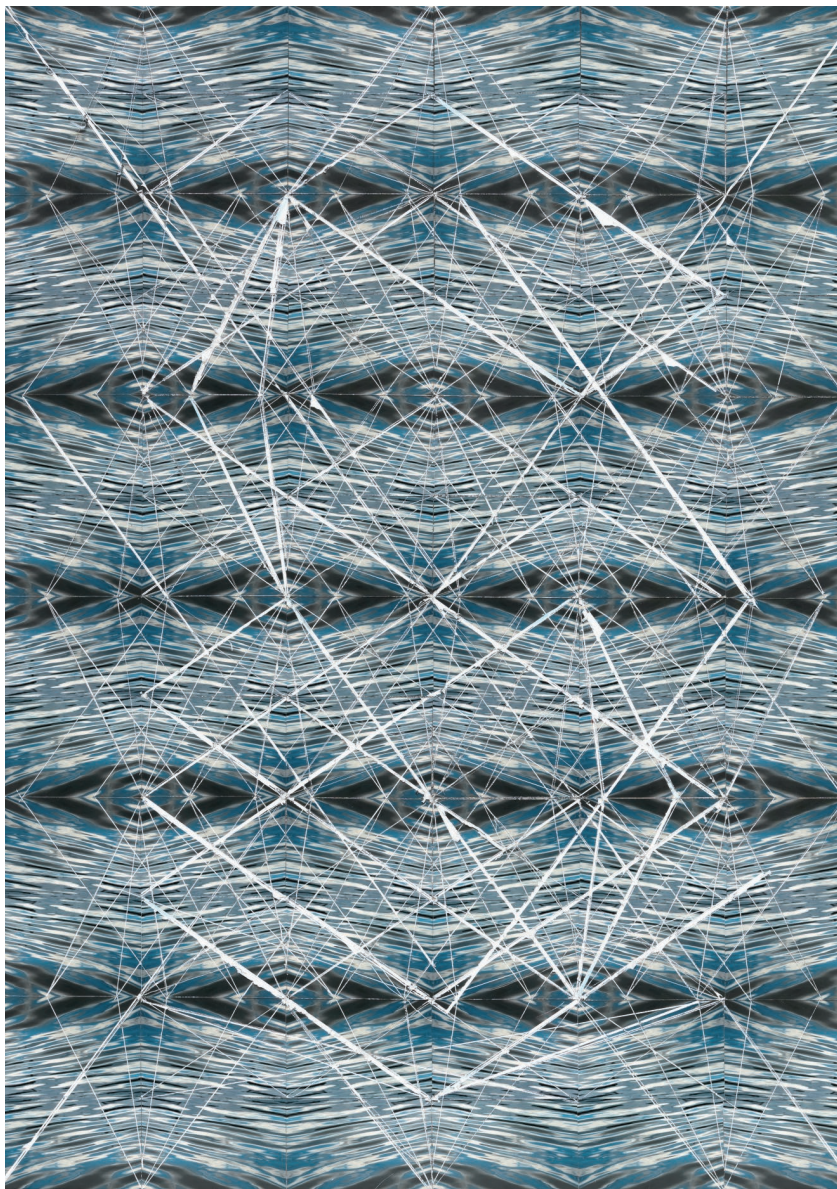
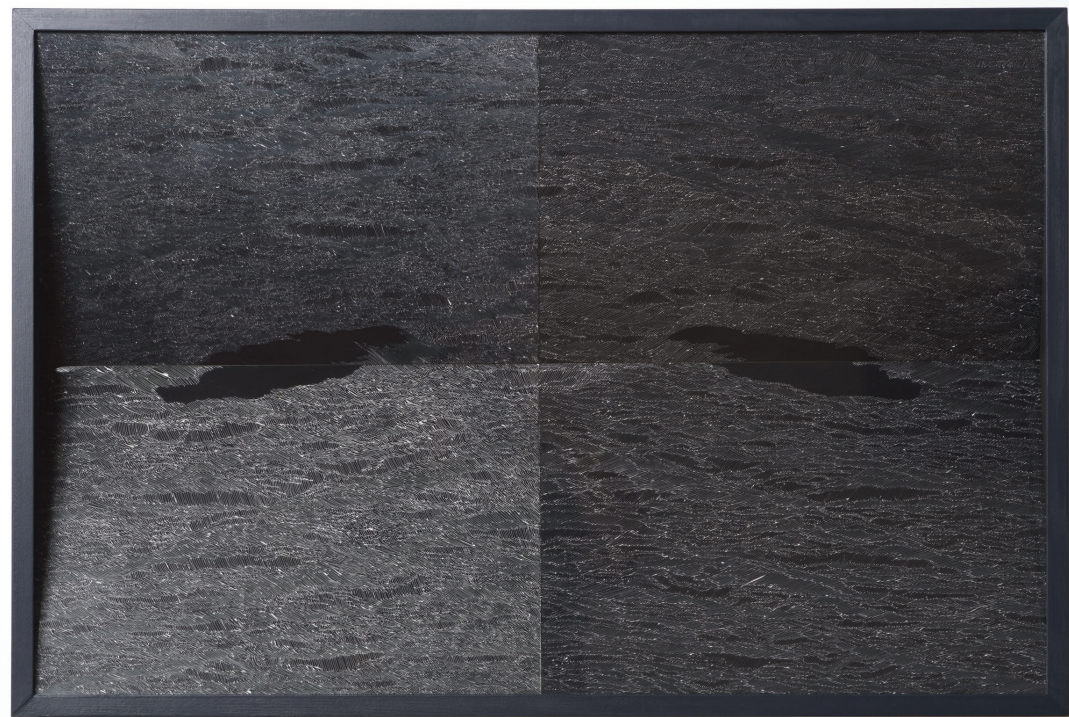


BEN BUSWELL





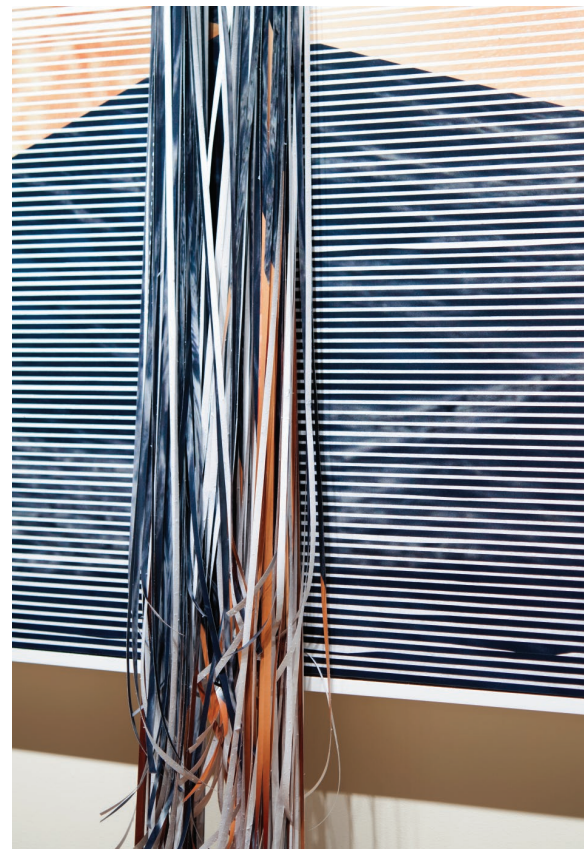
*Event No. 9, 2016*  
Embellished Lambda prints, artist frame  
26 x 38 x 3 in  
Photo: Mario Gallucci



*The Same River (Cello) (detail), 2015*  
Embellished Lambda prints, artist frames  
18 x 240 x 4 in (20 individual frames)  
Photo: Evan La Londe



*The Same River (Cello) (detail), 2015*  
Embellished Lambda prints, artist frames  
18 x 240 x 4 in (20 individual frames)  
Photo: Evan La Londe



*Horizon Mother (detail), 2015*  
Embellished Lambda prints  
90 x 96 x 4 in  
Photo: Evan La Londe

*Previous page*  
*A Constellation (A Pilgrim's Progress), 2018*  
Embellished Lambda print  
24 x 36 in  
Photo: Mario Gallucci

## MORE LIKE THE OCEAN

by Yaelle Amir

When you see the waves move through the ocean, can you sense the energy that has ruptured this glassy surface? Does it surprise you how shallow is the impact of this force, yet how far its reach? And how vibrant and unmoved is the foundation and life that perseveres beneath?

These questions arise when considering Ben Buswell's creative process, where photographic Lambda prints depicting close up views of Oregon's waterways transform into a sculptural interplay of textures and movement. By means of scraping, folding, peeling, pressing and cutting, Buswell relieves the image from its intrinsic two-dimensional property, taking the symbolism embedded in its photographic surface away with it. In destroying the informational value of the photograph, Buswell also obfuscates its inherent potential to hold further meaning for the viewer. On his path to alter the print, he is steered by the ripples formed by the pictured waves, excavating along these lines to create a vibrant—almost dancing—texture. The image itself is therefore employed here not for its representational abilities, but rather as a physical roadmap from which Buswell charts this process of spirited destruction.

This practice of mark-making transforms the experience of the photograph from cognitive to physical, and the object from two- to three-dimensional, where light now assumes the lead role as it shapes and activates the form of the work. Bouncing off of the textured surface, the light tracks the tips and basins of the paper to configure a contemplative space. We, the viewers, are in turn invited to serve as pivotal actors in the theater of Buswell's orchestrated actions, as we traverse along the forms protruding from the frame, cracked, peeled and bent

out of shape, or hunch over those that have collapsed and flattened unto themselves. On his personal path to strip image and place from their symbolic essence, Buswell thus builds up an immersive experience for others to move through on their own, devoid of markers and connotations.

The works' meditative dimension serves as an island in a storm of aggressive gestures. Much like the energy pushing through the surface of water and disrupting its smooth and rhythmic flow, Buswell's abrasive actions significantly alter his forms. Yet their core essence—an image of the Columbia River, a glass flag, a rock formation—remain steady, recognizable and vibrant in other ways. In this way, it is difficult not to identify echoes in our current *zeitgeist*, where an advanced course of erosion of the very elemental aspects of our society is underway. The destructive forces that have pushed their way through our culture have felt at times to have transformed us permanently. Yet with every component that has been challenged or altogether removed—from the integrity of our governing bodies and care for our environment, to our personal health and physicality of our relationships—we are asked to reexamine our key beliefs. This process of stripping down what we have known can ultimately lead us to locate ourselves, recognize, or re-commit to our place within or outside of our systems and environments.

Can we therefore view this forceful energy more like that which rolls through the ocean—bending and refining the shape of the surface while leaving its deep foundation intact? Can we look beyond the corroded surfaces to re-engage with our core? Can we be more like the ocean?

*Yaelle Amir is a Portland-based independent curator.*



V2, 2018  
Embellished Lambda print  
30 x 20 in

Photo: Mario Gallucci



*I Do Not Belong to the Sky (Horizon)*, 2015  
 Installation view  
 Embellished photograph on Duratrans  
 48 x 576 x 6 in  
 Photo: Mario Gallucci

## BEN BUSWELL

*b. 1974. Lives and works in Portland, Oregon*  
*2015 Hallie Ford Fellow*

Ben Buswell's sculptural work spans diverse media, encompassing ceramics, metals, resins, incised photographs and more. He subjects these materials to physical processes such as scratching, piercing, melting and tearing, wherein the accumulated small, repetitive gestures build into a complex whole. Buswell received his Master of Fine Arts from the University of Wisconsin at Madison and Bachelor of Fine Arts from Oregon State University. Buswell received a 2018 Individual Artist Fellowship from the Oregon Arts Commission. Notable solo exhibitions of his work include Upfor, Portland, Oregon; Samuel Freeman, Los Angeles, California; CoCA, Seattle, Washington, The Art Gym at Marylhurst University, and TILT Gallery and Project Space in Portland, Oregon. His work was included in Portland2012: A Biennial of Contemporary Art presented by Disjecta Contemporary Art Center, the 2016 BAM Biennial, Bellevue Art Museum, Bellevue, Washington, and the 2006 Oregon Biennial at the Portland Art Museum.



*The Story is Not the Story*, 2017  
 Installation view  
 Embellished Lambda prints, artist frames, fused frit glass  
 Dimensions variable  
 Photo: Mario Gallucci

**Hallie Brown** was born in 1905, outside of Tulsa, in Indian Territory that would become the state of Oklahoma. She supported herself as she earned a bachelor's degree at East Central University and taught in Oklahoma before her parents moved their family to rural Oregon. In 1935 Hallie married Kenneth W. Ford and together they established Roseburg Lumber Company in the midst of the Great Depression.

Hallie Ford was drawn to art all her life, specifically the accessibility of artmaking. She took classes with the painter Carl Hall at Willamette University in Salem, and painting became a central part of her life. Her philanthropy established and supported key Oregon visual art museums and universities.

After Hallie's death in 2007, The Ford Family Foundation's Board of Directors honored our co-founder by establishing a Visual Arts Program. The first element of this program was the Hallie Ford Fellowships in the Visual Arts, awarded since 2010. Through these unrestricted fellowships, we seek to make significant awards to visual artists who have worked to establish their voice and craft.

Another of our goals is to help support the ecology that builds connections and capacity in the visual arts community of our state. As the Fellows become the focus of exhibitions throughout the world, they bring more attention and support to their Oregon peers. We are certain that Hallie Ford would be pleased to see how both individual artists and the visual arts community in Oregon have flourished since the establishment of this program in her honor.

We could not be more excited each year to bring new Hallie Ford Fellows into this family, and to share their work with you.

*Anne C. Kubisch*  
*President, The Ford Family Foundation*

The Hallie Ford Fellowships are the flagship element of The Ford Family Foundation Visual Arts Program. The Foundation commits to an ongoing relationship with our Fellows through exhibition support, convenings, and professional development opportunities. In addition, the Visual Arts Program offers grants to visual artists for unanticipated career opportunities; supports artists-in-residence programs in Oregon and nationally; brings curators and arts writers from outside the region to Oregon for studio visits and community dialogue; commissions arts writing and publication; supports exhibitions, catalogues and other forms of documentation for Oregon artists; and awards grants to enhance exhibition spaces.

The Foundation is pleased to partner with the Oregon Arts Commission, University of Oregon, Pacific Northwest College of Art (PNCA), Portland State University, Reed College, Portland Institute for Contemporary Art (PICA), Creative Capital, Native Arts and Cultures Foundation, United States Artists, and the artists and visual arts organizations of our state.

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, visit [www.tfff.org](http://www.tfff.org).



VISUAL ARTS PROGRAM

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*I Do Not Belong to the Sky (Horizon), The  
Story is Not the Story:* Courtesy the artist and  
Upfor, Portland, OR

*A Constellation (A Pilgrim's Progress),  
Horizon Mother, Event No. 9:* Courtesy  
the artist

V2: Collection of Ross Levy, San Francisco, CA

*The Same River (Celilo):* Courtesy Private  
Collection, Los Angeles, CA