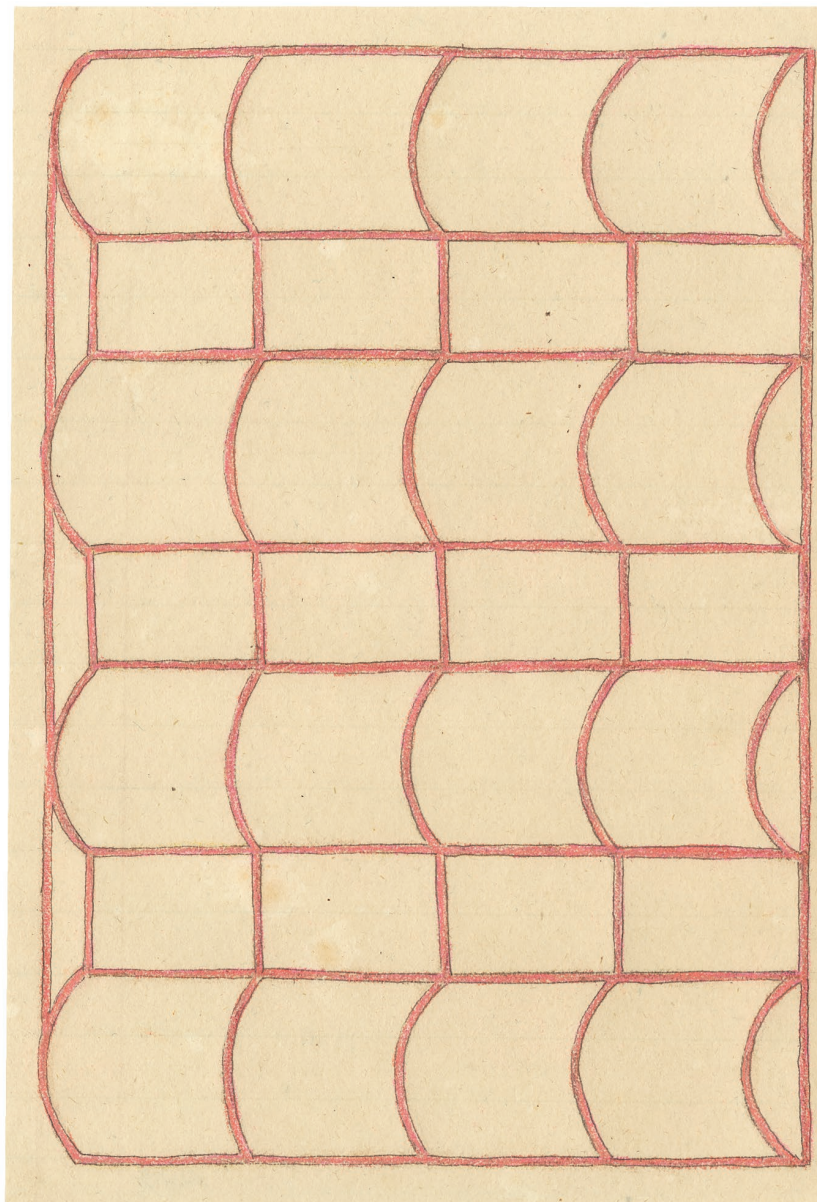
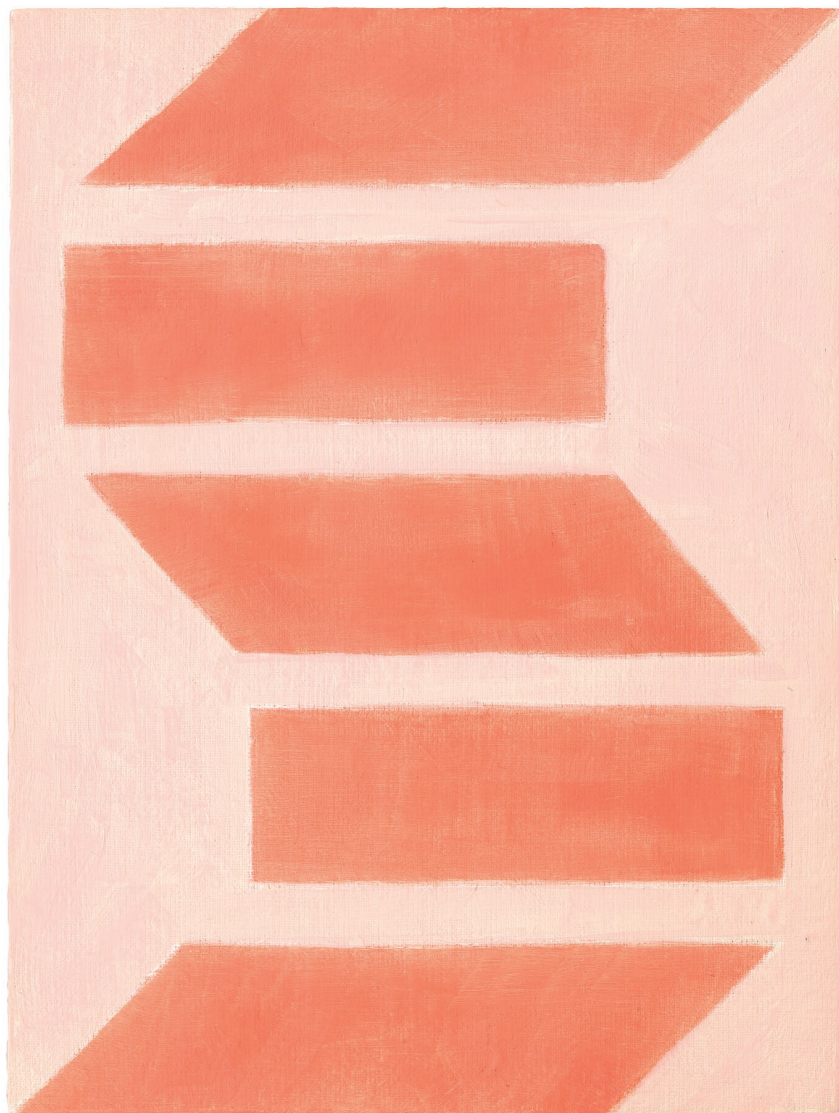


LYNNE WOODS TURNER



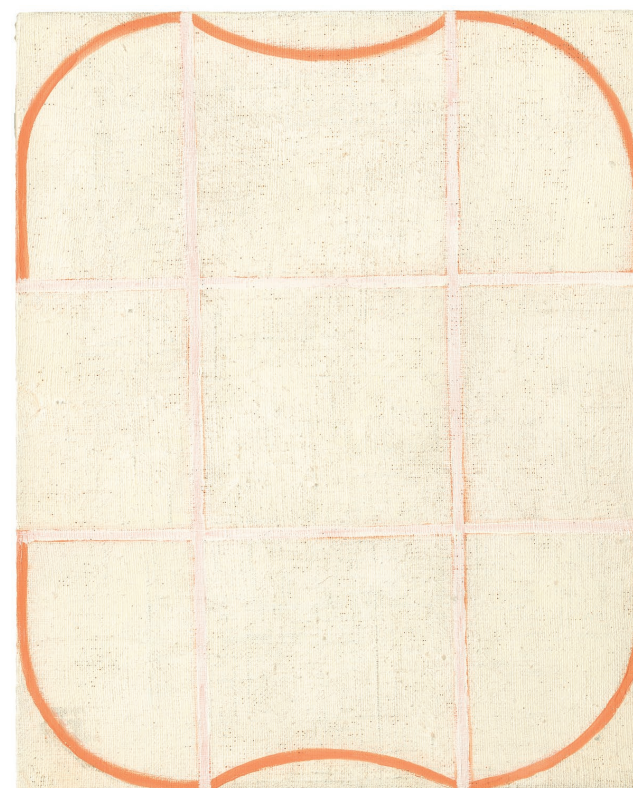


9148, 2015
Oil, pencil on linen over panel
12 x 9 in

Previous page
1225, 2016
Pencil, colored pencil on paper
6 $\frac{5}{8}$ x 4 $\frac{5}{8}$ in



9142, 2014
Oil on linen over panel
11 x 9 in



9215, 2016
Oil on linen over panel
10 x 8 in

PROCESS AND PATIENCE

by Stephanie Snyder

Lynne Woods Turner's works on paper and canvas do not ferry images in any traditional sense; rather, they reveal the odyssey of forms engaged in their own detournement, like life companions—the best kind, the kind you walk the world with, intimately, often silently, sharing the textures and colors of time as they slip into memory and psychogeography. Importantly, Turner's spatial journeys are a collection of turns, folds, and undulations that awaken the shapes within and around them. These gently rendered yet precise divisions are recognizable to us as patterns that unite meaning and time, as in poems, Renaissance gardens, or baseball diamonds: spaces where the mind lingers in harmony with geometry. Within such intentional delineations, the energy of *the arranged* ignites sensual, idiosyncratic desires. Contraction, expansion, and renewal—these rhythms are as true of the elements as they are of human behavior. As Turner says, "I am far more interested in synthesis than thesis."¹ We witness synthesis taking place in Turner's work as a coming-together of interdisciplinary tonalities, as opposed to an artistic or intellectual theory. Breath has no theory; and we feel, somehow, the earth speeding us around the sun.

The medial, embraceable scale of Turner's work inflects the context around it; we watch the forms of her drawings shift scale with equal measure whether we're up-close or across the room. Moving around the work is met with a sense of dreamy animation. This experience resonates with the geometries of living things such as women's bodies, or the blossoms of flowers—peonies come to mind in particular—whose spatial magnanimity persists whether in Turner's garden or her studio. Like artists before her, Turner's accomplished garden is a constant source of inspiration. In her words, "... my interest in scientific and botanical drawing predates my earliest attempts to actually garden. Both have made me more aware of visual subtleties and information, and I find that drawing, like gardening, requires attentiveness, patience, and humility."² Organic life cycles are geometric events; much of their geometry is latent and still, awaiting revelation.

While never created to fool the eye, neither are Turner's forms designed in relation to any notion of ideal symmetry. In drawing #1225³, for instance, sustained looking reveals distinctions between the curved edges on each lateral side of the drawing. Along the right, small vertical arcs appear like hidden portals; but on the left, the same barreled edges abut a vertical span of Turner's ubiquitous, carmine ichor. This difference is the truth of Turner's experience. In another instance,

painting #9299⁴, appears to contain two crystalline forms that tangle in the middle of the canvas. But the spatial anchors of this mating hover above and below, in the horizontal bands of interlocking form at the top and bottom of the painting. It takes time to arrive at these margins. These works are just two examples of the brilliant, quiet force with which Turner's forms arrest seeing from the instrumental, to the observational and aesthetic.

Lines upon lines become something else entirely, something shaped that is palpable to the body. In the artist's words, "The shape is not exactly a figure, though a torso is suggested; not a landscape, though suggestions of diagrams, maps, and architecture are in play."⁵ Turner leaves the traces of her process undisturbed within the work. As subtle as eyelashes, or stitches, these ticks and impressions might be considered the work's subtext, except that it is a mistake to separate Turner's forms into conceptual layers. We wouldn't consider the constellations of the artist's freckles as separate from the organ of her skin, would we?⁶

The same may be said of Turner's drawing materials. There is a small group of American artists who work to source historical paper; and they collaborate and share their finds with other artists. I've heard Turner recount how small caches of paper have been found in a French eighteenth-century chest of drawers or an old Mumbai warehouse. Often, bundles of historical paper are what remain in the cupboards of a home as unwritten correspondence, or the corners of an old print shop as unpublished pages or prints. Some of the papers Turner has used are soft and thick, and some are impressed with the lines of wooden and wire deckles. Some are slightly toned with warm or cool hues. These small artifacts are humble and preindustrial; at the time they were made they were precious, handmade goods. To develop her drawings in dialogue with these storied objects is a communion of past and present; from the now anonymous papermaker's hands to Turner's. This energy, this vibration of life past, is felt throughout Turner's work as a palimpsest.

In researching and "placing" Turner's work, one naturally turns to the great geometric artists of our era: Sol LeWitt, Ellsworth Kelly, Bruce Connor, Agnes Martin, and, perhaps surprisingly, Louise Bourgeois. In many of Bourgeois' drawing series created on small, like pieces of paper, the artist, like Turner, evolved simple forms—such as the arcing legs of her maternal spiders—into exploratory, shifting patterns. These drawings by Bourgeois resonate with the emotional richness and feminist physiology in Turner's work. In contrast, Sol LeWitt drew a fairly hard distinction between "conceptual" art and expressivity. In his 1967 "Paragraphs on Conceptual Art," LeWitt wrote, "When an artist uses a conceptual form of art, it means that all

of the planning and decisions are made beforehand and the execution is a perfunctory affair.”⁷ Nothing could be further from Turner’s process, though it’s satisfying to discern meaningful associations between LeWitt’s instruction-based wall drawings and Turner’s evolving interiority. In fact, Turner was part of a team that executed a LeWitt wall drawing at the lumber room in Portland in 2015.⁸ Fortunately, LeWitt couldn’t control the sensitivity and skill of those enacting his plans. Though Turner studies her papers and canvases with something LeWitt may have acknowledged as planning; for Turner, planning is never a goal or mental compass. For Turner, planning and execution are subsumed by experience, and this brings us closer to the work of Agnes Martin, who experienced the drawn line as a form of spiritual practice. In Martin’s words, “An artwork is a representation of our devotion to life.”⁹ Where Turner’s work extends from Martin’s vibrating fields is in its development of slow, shifting geometries that unite, turn, part, and fold into dimensions that elicit the oblique of emotions and intellectual reveries. Certainly, this is also a form of devotion.

Stephanie Snyder is a Portland-based writer, and the curator and director of the Douglas F. Cooley Memorial Art Gallery, Reed College.

1 Artist statement, August, 2020.

2 Ibid.

3 Lynne Woods Turner, #1225, 2016, Pencil and colored pencil on paper, 6.625 x 4.625 in.

4 Lynne Woods Turner, #9299, 2018, Oil on linen over panel, 12 x 12 in.

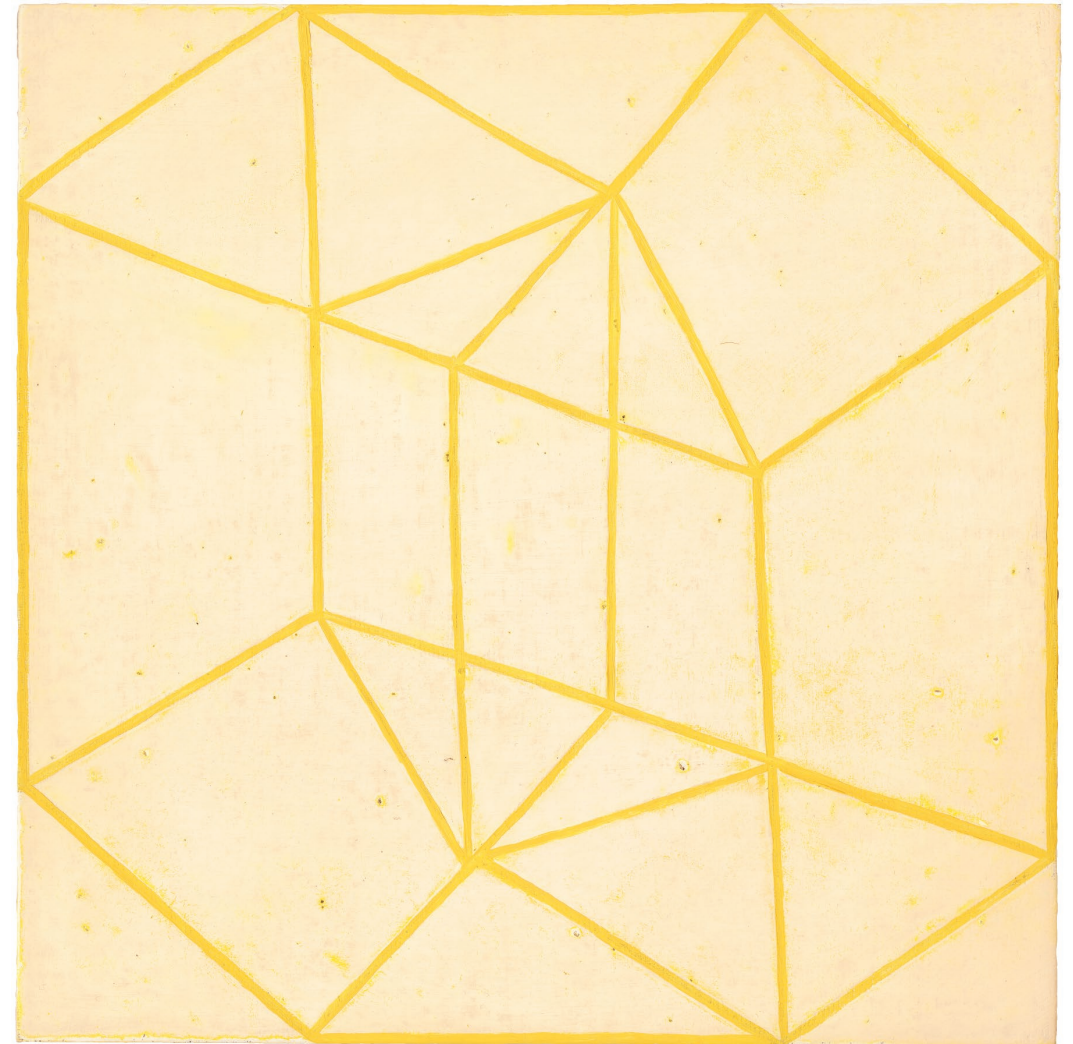
5 Artist statement, August, 2020.

6 These distinctions speak to the pattern-language of textiles, and the relationship between patterned forms and the body. Turner learned to sew well as a child, and traveled through Asia with her parents. In an August 2020 statement, the artist writes: “My travels as a child sparked an interest in non-Western art. I have found sources such as Indian miniatures, Japanese woodblock prints, and Chinese ink painting particularly relevant to my work for their intimacy and attention to detail. For similar personal reasons I am also interested in textiles. As a child I learned to cut patterns, embroider, piece, quilt, knit and crochet at the same time I was teaching myself to draw.”

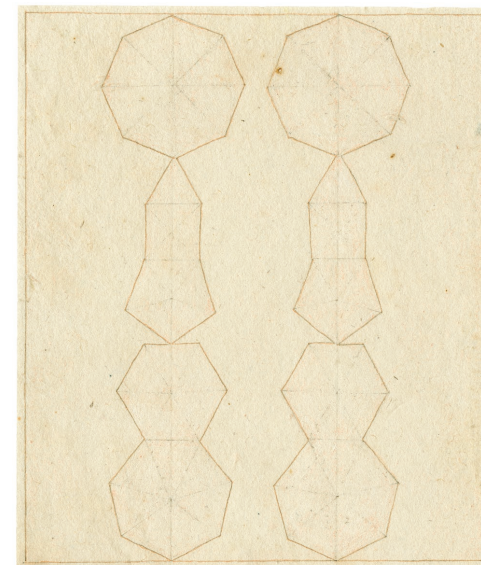
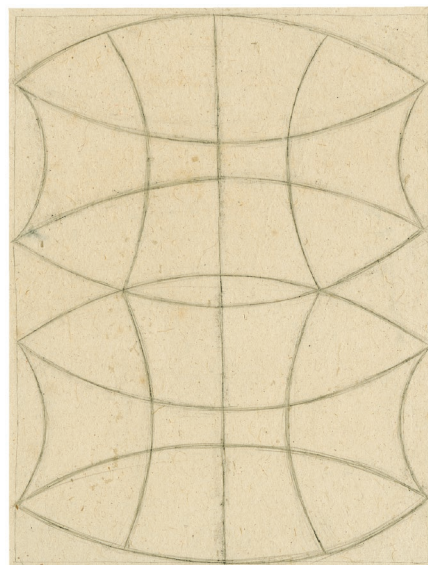
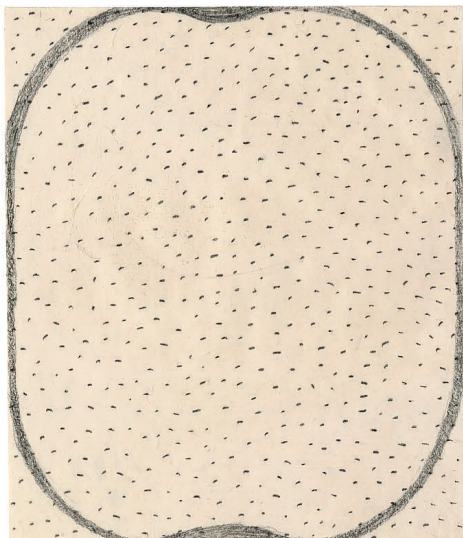
7 Sol LeWitt, “Paragraphs on Conceptual Art,” *Artforum*, 1967. Interestingly, LeWitt published the text before he constructed his first wall drawing at the Paula Cooper Gallery in 1968, in the exhibition “The Xerox Book,” organized by Seth Siegelaub.

8 Turner was part of a small group of artists invited by lumber room founder Sarah Miller Meigs to execute Sol LeWitt’s *Wall Drawing #109* in the spring of 2015. The LeWitt was part of the exhibition *With a Clear Mind you can move with the truth*, on view at the lumber room from March 13 to May 2, 2015. The exhibition also included a series of twenty-one untitled drawings by Turner created in 2013, now part of the lumber room’s permanent collection. The exhibition was organized by lumber room founder Sarah Miller Meigs. lumberroom.com

9 Agnes Martin, *Writings* (Berlin: Hatje Cantz Verlag, 1998).

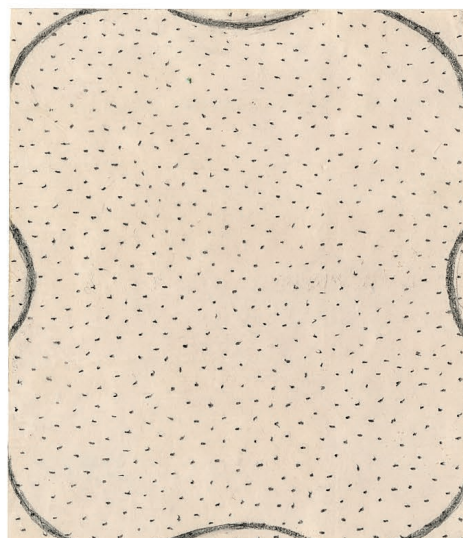
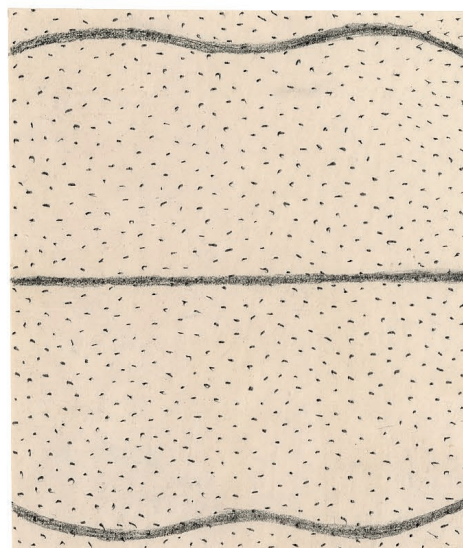


#9299, 2018
Oil on linen over panel
12 x 12 in



1122, 2014
Pencil on paper
5¼ x 4 in

1058, 2013
Pencil, colored pencil on paper
4 x 3¼ in



1292, 2020
Pencil, gouache on paper
2⅝ x 2¼ in (each)

LYNNE WOODS TURNER

b. 1951. Lives and works in Portland, Oregon

2016 Hallie Ford Fellow

Lynne Woods Turner was born in Dallas, Texas. She received a Bachelor of Fine Arts from Stephens College, Columbia, Missouri, and obtained both a Master of Arts and a Master of Fine Arts degree from the University of Iowa. Turner is the recipient of a Bonnie Bronson Fellowship (2016), two Oregon Arts Commission Fellowships (1992 and 2008), and has participated in solo and group exhibitions throughout the United States and abroad. Turner's work is in the permanent collections of the National Gallery of Art, Washington, D.C.; Arkansas Art Center, Little Rock, Arkansas; the Birmingham Museum of Art, Birmingham, Alabama; the Fogg Art Museum, Harvard University, Cambridge, Massachusetts; the Hood Museum of Art, Dartmouth College, Hanover, New Hampshire; the Museum of Modern Art, New York, New York; San Diego Museum of Art, San Diego, California; the Hammer Museum, University of California, Los Angeles, Los Angeles, California; and Yale University Art Gallery, New Haven, Connecticut.

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.



VISUAL ARTS PROGRAM

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1058: Courtesy the collection of Marianne
Elrick-Manley, New York, NY

1225, 1292, 1122, 9142, 9215, 9299,
9148: Courtesy the artist