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# OPTIONS 2011

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Washington Project for the Arts

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September 15–October 29, 2011

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629 New York Ave, NW, 2nd Floor  
Washington, DC 20001

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# OPTIONS 2011

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## INTRODUCTION

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Lisa Gold

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## CURATOR'S ESSAY

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Stefanie Fedor

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## ARTISTS

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John James Anderson

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Bittersweet Zine

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Heather Boaz

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Amy Chan

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Mahwish Chishty

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Lisa Dillin

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Adam Dwight

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Twig Harper

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Artemis Herber

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Katherine Mann

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Jimmy Miracle

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Amber Robles-Gordon

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Oscar Santillan

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Stewart Watson

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## ARTIST BIOGRAPHIES

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## CHECKLIST

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## BOARD, STAFF, AND SUPPORTERS

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## OPENING RECEPTION

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Thursday, September 15, 6-8 pm

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## CURATOR & ARTISTS' TALK

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Saturday, October 1, 3 pm

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This exhibition is made possible with support from Douglas Development and is funded, in part, by the DC Commission on the Arts & Humanities, an agency supported in part by the National Endowment for the Arts. Special thanks to Kate Ballou, William Dorsey, Roberto Garcia, Douglas Jemal, Matthew Jemal, Norman Jemal, Carsten Jenkins, Sally Maier, Robert Shields, Michael Sigal/GCS, Inc., and Mark Sokoloff/Capitol Drywall, Inc.

It was thirty years ago that WPA presented the first OPTIONS exhibition as the bookend to a six-year effort to provide a serious forum to promote the work of Washington-based artists. Born in the spirit of advocacy rather than an affirmation of the proven, the OPTIONS biennial has long provided a path for artists without commercial representation and exposed the public to new ideas and un(der)recognized talent.

While much has changed since 1981, what has remained constant is the ongoing need for venues to present work by area artists—especially work that falls outside the traditional forms of presentation, codification, or commodification. This exhibition aims to provide an opportunity to amplify the voices of these artists who are experimenting with ideas and processes, challenging our perceptions of what is and how things should be.

The OPTIONS biennial has been a hallmark of WPA's exhibition program for thirty years. Diverse in nature and shaped by the sensibilities of each succeeding curator and practices of the participating artists, it provides an unmediated view of the current and serves to capture a defining moment in the Washington art scene. And while OPTIONS traditionally does not have a thematic structure, this exhibition, like those past, is anchored in themes that are both timely and timeless.

This year's curator, Stefanie Fedor, has done a remarkable job of poring through images, resumes, and statements, visiting artists in their studios, and engaging artists in discussions to distill a vast and overwhelming pool of talent into the selections presented here. Throughout the process, Stefanie has been assiduous and attentive in her consideration of the artists and artworks that comprise OPTIONS 2011. I am extremely grateful to her for her efforts to create a coherent vision for this exhibition, making visible certain affinities shared by artists and calling attention to trends both new and enduring.

Many thanks to the WPA staff and Board for their support of this exhibition. Without the efforts of our Program Director, Blair Murphy, this show would not be possible. Our deepest gratitude to Douglas, Norman, and Matthew Jemal of Douglas Development for their immense generosity and the use of the space in which we present OPTIONS 2011; to Robert Shields and Kate Ballou for their incredible vision and mastery of spatial relationships; to Carsten Jenkins for helping us transform the space; to Sally Maier our talented catalog designer; and, most importantly, to the artists for making our world a little more interesting with their vision, passion, and curiosity.



# LISA GOLD

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Executive Director,  
Washington Project for the Arts

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# STEFANIE FEDOR

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Executive Director,  
Arlington Arts Center

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OPTIONS 2011 Curator

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Through this process of curating OPTIONS 2011, I have been amazed and humbled by the lengths to which artists are going, the sacrifices that they are making, the number of jobs they are working, and the cooperation they are building to maintain their studio practices in our region. While not typically recognized as a center for contemporary art when compared to other cities with larger art markets, it seems that more and more artists are choosing to relocate, return, or commit to keeping their studios in and around DC, Baltimore, and Richmond, and are building the energy and momentum around an increasingly diversifying art scene.

I am deeply interested in the spaces where artists work, where they approach investigation and find inspiration. The 13 artists who were selected—John James Anderson, Heather Boaz, Amy Chan, Mahwish Chishty, Lisa Dillin, Adam Dwight, Twig Harper, Artemis Herber, Katherine Mann, Jimmy Miracle, Amber Robles-Gordon, Oscar Santillan, and Stewart Watson—and the artists group Bittersweet, locate their practices in their living rooms, basements, office spaces, converted sites, and the public sphere and find inspiration in nature, the built environment, the body, psychology, political, and apolitical concerns. All but one of the artists are more than a few years out of school and all offer acute insight into the vitality of the art that is being produced in our area and expose a striking spectrum of the polar and parallel, formal and conceptual investigations happening in countless studios.

Ranging from the more traditional artistic practices of painting, photography, sculpture, and video to animation, design, sound, installation, and social sculpture, the works selected for this exhibition represent a broad field of artistic practice, often incorporating hybrid forms and blurring formal boundaries. And while myriad associations, crossovers, and connections can be drawn in these works, I was struck by the appearance of a number of polarities—when considering the works of one artist with the next and within the works themselves—that were emerging both in subject and form. Concerns with private and public, personal and global, and natural and built environments emerged, and for the purposes of this exhibition and essay, I have divided the artists into these three thematic categories, but believe their works touch or cross all three and carry beyond.

## PERSONAL AND GLOBAL

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Using obsessively accumulated found objects, conceptual actions, traditional miniature paintings, site-specificity, and research into social justice issues, Amber Robles-Gordon, John James Anderson, Mahwish Chishty, Stewart Watson, and the artist group Bittersweet move personal investigations into global frameworks.

Collecting and repurposing old ribbons, findings, jewelry, and other discards to create new meanings and associations, Amber Robles-Gordon is both uncovering and rewriting histories with the assemblages she creates on out-sized canvases. Her series *Milked* starts from a highly personal exploration of gender, motherhood, and cultural production but relies on the accumulation of items left behind by a community of people. The beads, doll parts, lace scraps, and other cultural sediment she unearths and then deploys carry associations and implied histories that become part of a larger cumulative story of resources and how we use, reuse, and maintain both objects and the even more precious personal relationships we sustain.

In the series *Hour of Labor*, John James Anderson uses his personal point of view as an artist and a maker to engage larger and more complex issues of labor, immigration, and economies. Hiring a day laborer to work alongside him for an hour to carry out a specific task, Anderson both directed and collaborated with these workers to create an end product that is displayed in the gallery alongside the tools and ephemeral objects that reveal the process. Calling into question high art, skilled and unskilled labor, wealth and authorship, the intention of these actions is to additionally effect an open dialogue about the economies of art and labor and to reveal and give voice to individuals whose experiences often exist in the margins.

Trained as an artist in both Pakistan and the US, Mahwish Chishty's work uses elements of her personal experience and cultural roots to "convey universal traits" that transcend boundaries. In her most recent series, Chishty subverts the practice of miniature painting by combining contemporary and political iconography with folk tradition. Decorating the silhouettes of unmanned military aircrafts in her paintings with the style and symbols of the Pakistani folk tradition of "Truck Art" – a popular and ubiquitous practice in Pakistan, where commercial vehicles are meticulously and colorfully adorned to become travelling canvases – Chishty redirects our focus from newspaper headlines to the routine of everyday life. Juxtaposing these two vehicles, one whimsical, one perilous, the artist makes a

powerful statement on global politics through a personal and humanistic lens.

Stewart Watson creates site-specific installations using steel rods and stuffed pillow forms. These large-scale drawings-in-space are built using the tension that is created when a rod meets the wall and then the floor or the softer counterpoint of a pillow. The artist has described these meeting points as "events," the place where the action of one item directly affects the other and vice versa. These constructed engagements are used as a metaphor for relationships, those in our daily lives that we have with our surroundings, with one another, and within larger frameworks of family and community. For this exhibition, the artist will work directly with the site to create *other good looks: c.a.*, an installation that reacts to and reflects the site. Standing back from the work, we will see the networks that are created through the cooperation of these smaller "events" and understand the precarity involved and the potential for mishap if one part of the larger equation fails to hold up its end of the bargain.

Bittersweet is reconsidering the role and direct impact visual artists can make in their communities. Set up as a commercial creative group that provides design services to not-for-profit organizations in the DC metropolitan region, they use a portion of their profits to produce a quarterly zine that focuses on social issues in the city by highlighting the work that local organizations are doing in response to these issues. In their first year of publication, the group has published four volumes focused on sexual trafficking and exploitation, economic empowerment, public health, and cultivating community development. The fifth volume, *Defending Human Rights*, will launch as part of OPTIONS 2011. Bringing together local visual artists, photographers, and designers, they are engaging in grass roots research and collaborative problem solving to create ways of thoughtful and effective visual reporting.

#### PRIVATE AND PUBLIC

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Heather Boaz, Adam Dwight, Twig Harper, Jimmy Miracle, and Oscar Santillan use the body, vibrations, psychology, and phenomenology to explore, expose, and reconfigure personal experience. Through form, subject matter, or action, each of these artists has constructed

a type of intimate space, often juxtaposing the mundane with the extraordinary, however, what is often associated as personal and private ends there. All three of these artists leave wide room for interpretation; clues are given in sound, imagery, and vibration, but no conclusions are drawn, allowing the viewer to create meaning, construct narratives, or let go of the need to do either.

Heather Boaz uses the body as both landscape and sculpture. Combining figurines and miniature objects, fleshy mounds become hill-scapes and crevices become interior corners. There is an implied narrative in these constructions, but the artist has left these open ended. The charged space of the body becomes a passive backdrop that invites the viewer to search for anecdotal clues to define an otherwise mundane domestic space.

Using animation as his primary medium, Adam Dwight constructs characters that push the boundaries of narrative. The linear nature of Dwight's animation belies its traditional form as his characters ramble a stream of consciousness that gives clues but not answers. In the six-minute animation *RocketFuel*, the viewer is drawn to round out the psychological portraits communicated by the first-person narrator. Highly personal in nature, tragic, and humorous all in one, Dwight presents us with evidence of banal and extraordinary events of home-life and street culture that, in the end, pose more questions than answers. Dwight is open to the characters coming to life on their own and is unapologetic about their itinerary.

Known more widely as an experimental musician, Twig Harper has described his work as being "more or less about working with consciousness as an instrument." The *Sound Bed* is a site where this objective is explored. Both the architect and curator of this project, Harper has invited a series of artists or "bioenergetic alchemists" to create compositions of low frequency sound waves that are experienced through the body. Only by lying down and relaxing on the intimate space of the bed will the piece play out. The social and cultural implications of the bed are transformed in this public arena and the metaphysical experience establishes an alchemical outcome where familiar becomes phenomenal.

Jimmy Miracle transforms everyday materials and discarded objects into what he describes as "spiritual narratives with ontological possibilities." Through a process of meticulous and repetitive labor, he elevates plastic carry-out boxes into objects of meditation and a tree-stump and thread into a radiant light source. Focused and straightforward, Miracle's deft handling of unassuming materials strips them of prior associations allowing for the experience to surpass the weight of the form.

Oscar Santillan has decidedly renounced his political beliefs and according to the artist, "By getting rid of the ideological superstitions and fraudulent morals of social utopias, I awoke to phenomenological thinking." In the video *The Telepathy Manifesto*, Santillan slyly employs perception and scale to construct and then reconstruct reality and actualities. There are moments in the video that feel very certain and, in an instant, are uprooted when the artist recalibrates our vantage point. The poetic, if somewhat illogical, action of one man catching another's tears is quickly moved into the realm of absurd when the lens pulls out. Rather than feeling duped, there is still a bit of magic in the possibility of this moment.

## NATURAL AND BUILT

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The urge to explore and explicate our direct surroundings is evidenced in the works of Amy Chan, Lisa Dillin, Artemis Herber, and Katherine Mann. These artists use both micro and panoramic lenses to view natural and built environments, often leading to the creation of new hyper-real terrains.

Amy Chan describes her paintings as "hybrid scenes of the living world where rules like gravity and perspective do not apply." Colorful and blithe, Chan assembles segments of collected imagery of the natural world to construct floating islands and imagined topographies that are in the same stroke pre-historic and futuristic. Earth elements such as branches, barnacles, rocks, and clumps of grass tumble, twist, and take flight in an indeterminate space. With few human traces on these landscapes, we are left to question if this space is or was habitable.

Leaving the natural world completely behind, Lisa Dillin creates what she describes as "mental landscapes." Dillin uses the culture and terrain of the office space to describe the psychology of the built environment. Combining found, repurposed, and built objects in a cool and specific palate, she employs humor with very economic strokes to describe the absurd ways we have adapted our environments and devised new modes of survival. She points slyly to caveman culture in both form and subject matter, noting the distance we have forged between man and nature. In Dillin's estimation, this disconnection with nature has replaced

a former physical discomfort with a new-age psychological distress.

Using ubiquitous and often forsaken materials, Artemis Herber expertly combines the built and natural world. Inspired by natural forms, Herber scores, shapes, and resurfaces common cardboard sheets into site-specific installations that become forests of color for the audience to traverse. In these conceptual landscapes, large sheets of pressed paper - what we can only suppose was processed from wood chips - is rolled into freestanding trunks to reclaim its original form. In the series *Stems*, each piece of the installation was made using the footprint of a felled tree on Herber's bucolic Owings Mills property - victims of the encroaching Asian Longhorned Beetle. But whether victims of the paper mill or infestation, these ghosts painted in a bright acid green color become an ironic yet hopeful memorial to a lost and mutable landscape.

Katherine Mann zooms in and out on constructed and organic worlds to create hybrid landscapes that are both obsessively ordered and chaotic. Her monumental paintings arrange decorative elements like lattice and braids into hyper-repetitive and turbulent compositions. Details that are normally deliberate and constrained multiply and grow out of control until they become what the artist describes as "cancerous." Using scale and detail, the artist draws us into a landscape suffocating and overwrought with abundance, leaving us to wonder if we are witnessing the big bang or the grand finale.

This exhibition is in no way comprehensive, and after reviewing over 375 submissions, visiting numerous exhibitions and artists studios, it was possible to come to the conclusion that it could have been organized many times over. So, I am thankful to all the artists who made time for studio visits and submitted proposals and I am especially grateful to Lisa Gold, Blair Murphy, and the staff and Board of WPA for making this rich and rewarding opportunity possible.



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# JOHN JAMES ANDERSON

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*Hour of Labor 2, 2011, Parts  
and labor, Dimensions variable*

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# BITTER SWEET

DEFENDING HUMAN  
RIGHTS IN  
WASHINGTON, DC

FALL 2011



# BITTER SWEET



PILOT ISSUE {SPRING 2011}

Improving Public Health  
in Washington DC

Featuring photo essays and articles  
on food deserts, access to healthy  
food, school nutrition, obesity,  
diabetes, and the HIV/AIDS epidemic

# BITTER SWEET ZINE

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## OPPOSITE

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*Defending Human Rights,*  
Fall 2011, Print, 9 1/2" x 8"

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*Improving Public Health,*  
Spring 2011, Print, 9 1/2" x 8"

*Cultivating Community  
Development,* Summer 2011,  
Print, 9 1/2" x 8"

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# BITTER SWEET



URBAN GARDENS  
BIKE TOUR  
PHOTO ESSAY BY STEVE LEFER

GUITARS NOT GUNS  
INTERVIEW WITH GREGG HAMMOND

THE FOOD TRUCK  
PHENOMENON  
SPOTLIGHT ON FOOD TRUCKS IN DC

PILOT ISSUE {SUMMER 2011}

Cultivating Community  
Development in Washington DC







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# HEATHER BOAZ

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## OPPOSITE

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*Corner*, 2011, Digital photograph,  
40" x 30"

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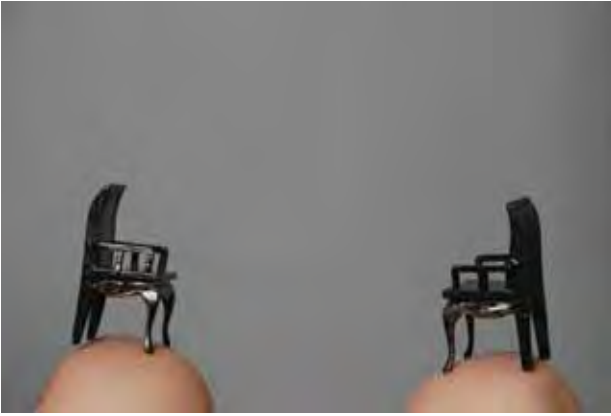
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*Park Bench*, 2011,  
Digital photograph, 30" x 40"

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*Debate*, 2011,  
Digital photograph, 30" x 40"

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# AMY CHAN

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## OPPOSITE

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*Desert 8*, 2010, Gouache  
and acrylic on paper, 15" x 18"

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*Desert 2*, 2010, Gouache  
and acrylic on paper, 15" x 18"

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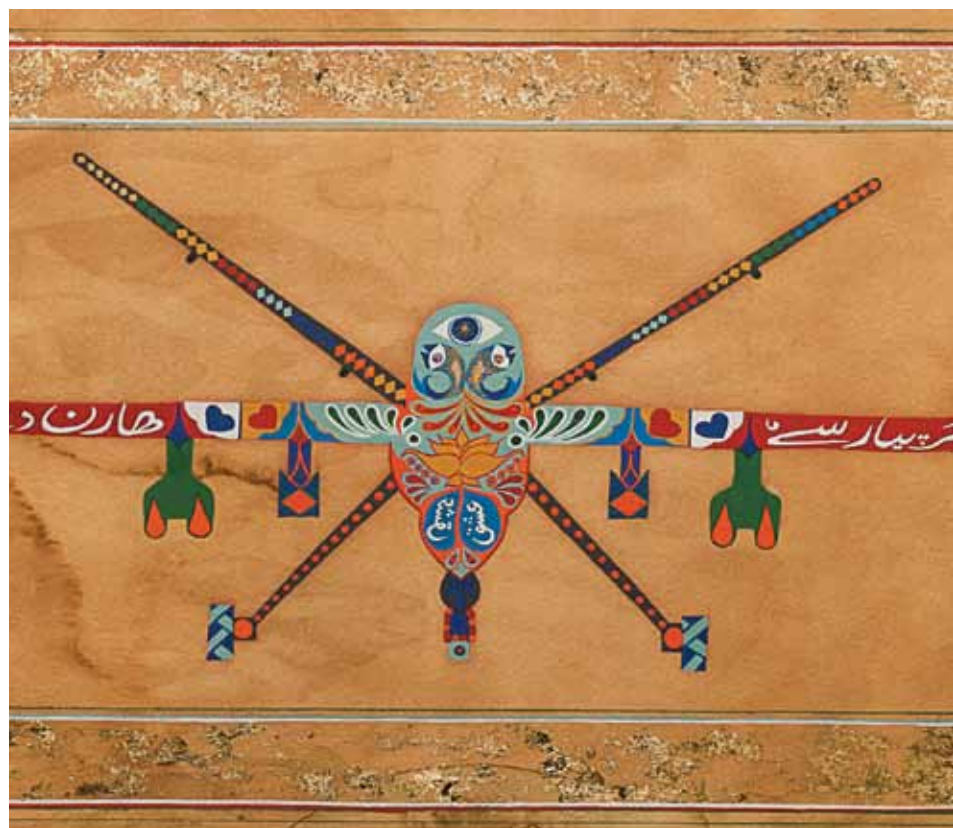
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*Desert 6*, 2011, Gouache  
and acrylic on paper, 15" x 18"

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# MAHWISH CHISHTY

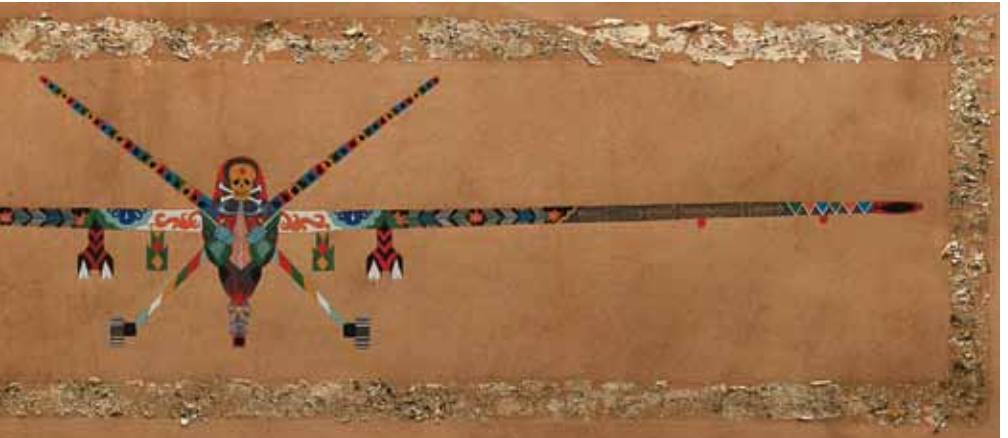
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*Untitled I (detail)*, 2011, Gouache and tea stain on paper, 8" x 28 1/2"

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*Untitled II*, 2011, Gouache and tea stain on paper, 8" x 28"

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# LISA DILIN

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## OPPOSITE

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*Window B*, 2011, Acrylic on canvas, wood stretcher, and plaster, 60 ¼" x 53" x 7"

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## THIS PAGE

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*Disconnected*, 2009, LCD screen, video, walnut, and plastic cord, 4" x 8" x 7"

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*Untitled Ad for Roar Design*, 2009, C-print face mounted to Plexiglas, 20" x 30"

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*Window C (Basement Sunset)*, 2011, Formica laminate, plywood, acrylic paint, and fluorescent tubes, 16" x 20" x 4" each, 1 of 5

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# ADAM DWIGHT

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Stills from *RocketFuel*, 2011,  
Computer animation,  
6:11 minutes

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# TWIG HARPER

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## OPPOSITE

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Performance at Twix, Antwerp, Belgium, May 8, 2009. Image courtesy of Antwology/ Dries Willems

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*Sound Bed*, 2011, Twin bed, blankets, and audio, 22" x 76" x 39"

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# ARTEMIS HERBER

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## OPPOSITE

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*Stems*, 2011, Acrylic on  
corrugated cardboard,  
Dimensions variable

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*Rusty Shelters*, 2011, Rust  
processed paint on corrugated  
cardboard, Dimensions variable

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# KATHERINE MANN

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## OPPOSITE

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*Maw*, 2011, Acrylic, sumi ink, and woodcut on papers, 70" x 120"

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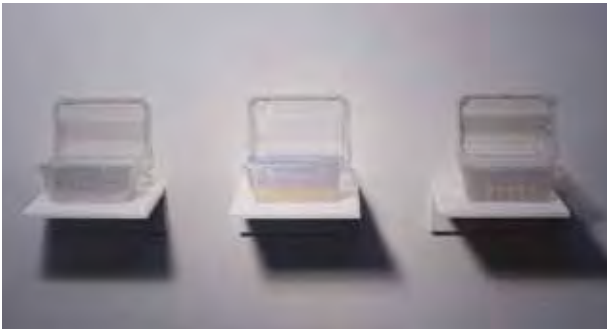
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*Slurry*, 2011, Acrylic and sumi ink on paper, 96" x 100"

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# JIMMY MIRACLE

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## OPPOSITE

*Beam*, 2011, Filament, tree trunk, and concrete slab, 84" x 24" x 132"

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*Meditations*, 2010, Plastic containers and filament, 10" x 35" x 7"

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*Meditations (detail)*, 2010





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# AMBER ROBLES- GORDON

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## OPPOSITE

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*The Two Sides of My Spirit* (detail, front), 2010, Mixed media on canvas, 72" x 96"

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*Milked* (detail), 2010, Mixed media on canvas, 36" x 36"

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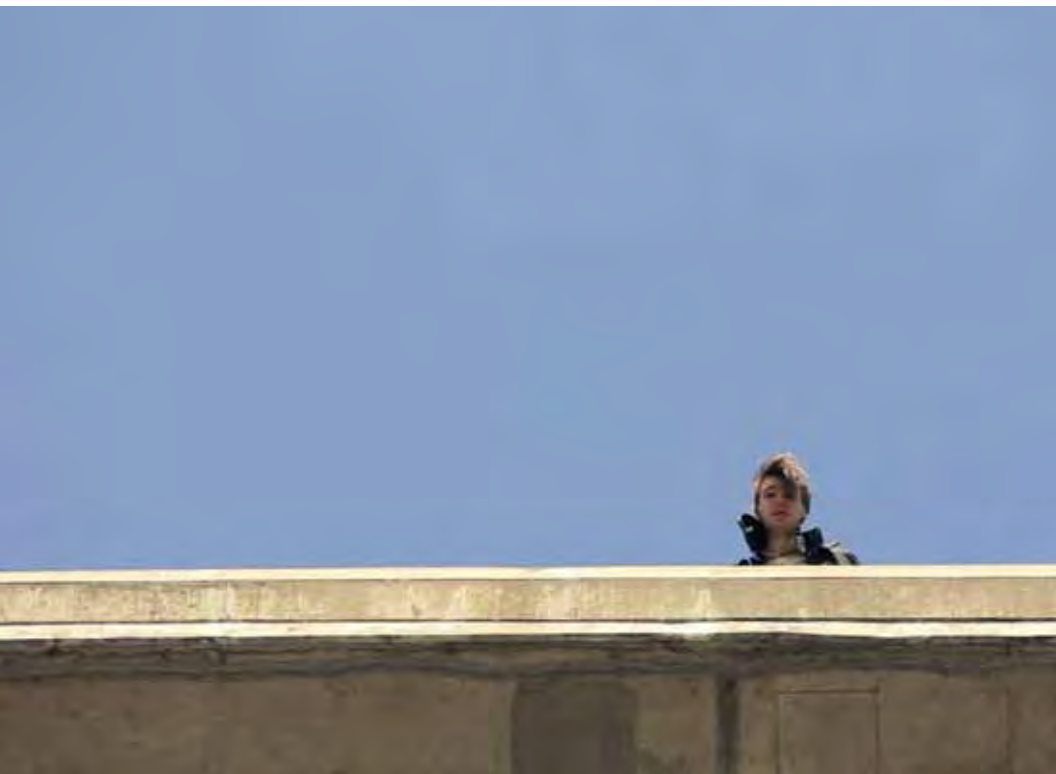
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*Lace* (detail), 2010, Mixed media on canvas, 36" x 36"

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# OSCAR SANTILLAN

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Stills from *The Telepathy Manifesto*,  
2011, Video, 1:37 minutes

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# STEWART WATSON

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## OPPOSITE

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*Queue Puffs (for head, face, hip, shoulder)*, 2011, Upholstery fabric, goose feathers, bolts, wing nuts, washers, and thread. Each approximately 17" x 14" x 12"

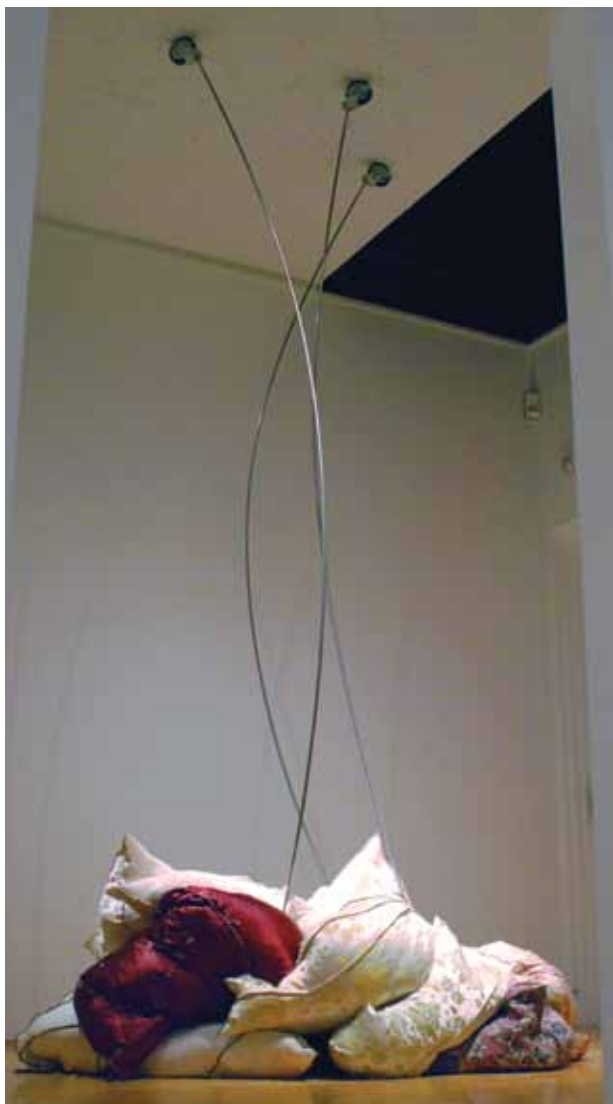
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## THIS PAGE

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*sibling rivalries*, 2010, Upholstery fabric, goose feathers, 2009 Thanksgiving turkey feathers, steel, casters, and thread, 132" x 70" x 70"

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# ARTIST BIO- GRAPHIES

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## JOHN JAMES ANDERSON

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### Education

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MFA, American University,  
Washington, DC

BFA, Iowa State University,  
Ames, IA

### Selected Awards/Grants/ Fellowships

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Semi-Finalist, Trawick Prize, 2010  
Artist Fellowship Program, DC  
Commission on the Arts and  
Humanities, 2010

Young Artist Grant, DC Commission  
on the Arts and Humanities, 2008

### Selected Exhibitions/Collections

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#### *Postconceptualism:*

*The Malleable Object*, Stamp  
Gallery, College Park, MD, 2011

*Synergy*, Corcoran Gallery of Art,  
Washington, DC, 2010

*Spring Solos*, Arlington Arts Cen-  
ter, Arlington, VA, 2010

*The Coil Contract*, Horse Trader  
Gallery, Aqua Art Miami, Miami,  
FL, 2010

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## BITTERSWEET ZINE

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Kate Schmidgall, Editor-in-Chief

### Education

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BA, Florida Gulf Coast University,  
Fort Meyers, FL

Abigail Byrd, Creative Director

### Education

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AFA, Art Institute of Washington,  
Arlington, VA

### Selected Awards/Grants/ Fellowships

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Best in Show, Art Institute of  
Washington Spring Portfolio  
Show, 2004

Amanda Lahr, Deputy Editor

### Education

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BA, Gordon College, Wenham, MA

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## HEATHER BOAZ

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### Education

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MFA, Maryland Institute College  
of Art, Baltimore, MD

BFA, University of Kansas,  
Topeka, KS

### Selected Awards/Grants/ Fellowships

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Semi-finalist, Janet and Walter  
Sondheim Prize, 2007, 2006

Individual Artist Grant, Maryland  
State Arts Council, 2003

### Selected Exhibitions/Collections

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*Exposed*, Creative Alliance,  
Baltimore, MD, 2011

*Dwelling*, C33 Gallery, Columbia  
College, Chicago, IL, 2011

*Untitled Exhibition*, Cade Fine Arts  
Center Gallery, Arnold, MD, 2010

*Sedulous Witness*, Mighty Fine Arts  
Gallery, Dallas, TX, 2009

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## AMY CHAN

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### Education

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MFA, Virginia Commonwealth  
University, Richmond, VA

BFA, Rhode Island School of  
Design, Providence, RI

### Selected Awards/Grants/ Fellowships

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The Pollock Krasner  
Foundation Grant, 2011

Artist in Residence, Petrified Forest  
National Park, Petrified Forest, AZ,  
2009

Artist in Residence,  
The Cooperative of Artisans,  
Designers, and Artists in Fiskars,  
Fiskars, Finland, 2009

### Selected Exhibitions/Collections

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*Boom Box*, Clemente Soto Velez  
Gallery, New York, NY, 2011

*Collective Archive*, School 33 Art  
Center, Baltimore, MD, 2011

*Episodic Narrative*, Rawls Museum  
Arts, Courtland, VA, 2010

*Utopia and Wallpaper*, Catskill Arts  
Center, Livingston Manor, NY, 2010

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## MAHWISH CHISHTY

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### Education

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MFA, University of Maryland,  
College Park, MD

BFA, National College of Arts,  
Lahore, Pakistan

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### Selected Awards/Grants/ Fellowships

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Haji Sharif Award (Excellence  
in Miniature Painting), National  
College of Arts, Lahore, Pakistan  
Shakir Ali/ Kipling Award (Highest  
Merit Award), National College of  
Arts, Lahore, Pakistan

### Selected Exhibitions/Collections

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*con-TEXTualize*, Chesapeake  
Gallery, Hartford Community Col-  
lege, Bel Air, MD, 2010

*PERSPECTIVE: Women, Art and  
Islam*, Museum of Contemporary  
African Diasporan Arts, Brooklyn,  
NY, 2009

Permanent Collection, Fukuoka  
Asian Art Museum, Fukuoka-Shi,  
Japan

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## LISA DILLIN

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### Education

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MFA, Cranbrook Academy of Art,  
Bloomfield Hills, MI

BFA, Atlanta College of Art,  
Atlanta, GA

### Selected Exhibitions/Collections

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*The Alternate Present*, Flashpoint,  
Washington, DC, 2012

*Office Units: Surrogate Prototypes*,  
ArtSpace, New Haven, CT, 2010

*Interface: Nature, Nurture Art*,  
Brooklyn, NY, 2009

*Thaw*, Lana Santorelli Gallery,  
New York, NY, 2009

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## ADAM DWIGHT

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### Education

---

BFA, Maryland Institute College  
of Art, Baltimore, MD

### Selected Awards/Grants/ Fellowships

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Creative Communities Fund  
Grant, 2011

Finalist, Real Art DC,  
The Washington Post, 2010

### Selected Exhibitions/Collections

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*Taiwanese Contemporary Art  
(TCA Project)*, International Studio  
and Curatorial Program, Brooklyn,  
NY, 2011

*Off in a Corner*, Flashpoint,  
Washington, DC, 2011

*Collective Archive*, School 33 Art  
Center, Baltimore, MD, 2011

*E7: Tetrad*, transformer,  
Washington, DC, 2010

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## TWIG HARPER

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### Selected Discography

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*Music for Higher Dimensional Consciousness*, HereSee, 2009

*Possible Last Unknowns*, HereSee, 2009

*Inner Alchemy / Electric Water*, HereSee, 2009

*The Last Human Alive*, HereSee, 2008

### Selected Exhibitions/Performances

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*Transmodern Festival*, Baltimore, MD, 2011

*Cool Fest*, Montreal, Canada, 2010

*Brutal Sound Effects Festival #67*, Oakland, CA, 2010

*High Zero Festival*, Baltimore, MD, 2009

*The Sound of Things:*

*Unmonumental Audio*, as

part of *Nautical Almanac*,

New Museum, New York, NY, 2008

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## ARTEMIS HERBER

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### Education

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MA, MAT, University of Paderborn, NRW, Germany

### Selected Exhibitions/Collections

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*Found/Seen/Made:*

*Steven Dobbins/Artemis Herber/ Joseph Hyde*, Stevenson University Art Gallery, Stevenson, MD, 2011

*Duets: 2011 Annual Members'*

*Juried Exhibition*, Delaware Center for Contemporary Art, Wilmington, DE, 2011

*SUPERSIZE: Bigger is Better?*,

Annmarije Sculpture Garden & Arts Center, Dowell, MD, 2011

*Paderborner Kunstpreis Solo Show*, Sparkasse Paderborn, Germany, 2010

*GAPS*, Greater Reston Arts Center, Reston, VA, 2010

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## KATHERINE MANN

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### Education

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MFA, Maryland Institute College of Art, Baltimore, MD

BFA, Brown University, Providence, RI

Selected Awards/Grants/  
Fellowships

Artist in Residence, Bemis Center for Contemporary Arts, Omaha, NE, 2012

AIR Gallery Fellowship Program, Brooklyn, NY, 2011

Artist in Residence, Triangle Artists Workshop, Brooklyn, NY, 2010

Artist in Residence, Salzburg, Kunsterhaus, Salzburg, Austria, 2010

### Selected Exhibitions/Collection

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*Bound*, Hamiltonian Gallery, Washington, DC, 2011

*2011 Juried Exhibition*, Rawls Museum Arts, Courtland, VA, 2011

*Buy What You Love*, Marianne Boesky Gallery, New York, NY, 2011

Art in Embassies Program, Ambassador's Residence, Yaounde, Cameroon, 2010

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## JIMMY MIRACLE

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### Education

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BA, Belhaven College, Jackson, MS

### Selected Exhibitions/Collections

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*Adams / Miracle*, Storefront, Brooklyn, NY, 2010

*Born to Die (Every Artist Thinks They Make Gold)*, HKJB, New York, NY and Berlin, Germany, 2010

*Verse Suivante*, Norte Maar, Brooklyn, NY, 2010

*Unrealized Conceptual Bushwick*, Nurture Art, Brooklyn, NY, 2010

*New Birds*, All Things Project, New York, NY, 2010

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## AMBER ROBLES-GORDON

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### Education

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MFA, Howard University, Washington, DC

BS, Trinity College, Washington, DC

Selected Awards/Grants/  
Fellowships

DC Commission on the Arts and Humanities, DC Creates! Public Art Apprenticeship, 2010-2011

2nd Place Graduate Sculpture Award, Howard University, 2010

### Selected Exhibitions/Collections

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*Beyond the Pale*, McLean Project for the Arts, McLean, VA, 2011

*Wired*, Pleasant Plains Workshop, Washington, DC, 2011

*Masterpiece Miniature*, Galeri Aswara, National Academy of Arts, Culture and Heritage, Kuala Lumpur, Malaysia, 2010

*Global Art Buzz*, University of California, Washington Center, Washington, DC, 2010

*Colorblind/Colorsight*, The Rotunda Gallery at American University, Washington, DC, 2009

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## OSCAR SANTILLAN

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### Education

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MFA, Virginia Commonwealth University, Richmond, VA

BFA, Escuela Superior Politécnica de Litoral Ecuador, Guayaquil, Ecuador

Selected Awards/Grants/  
Fellowships

Skowhegan School of Painting and Sculpture, Madison, ME, 2010

Second Prize, Salon de Julio, Pintura (Salon of July, Painting), Museum Municipal de Guayaquil, 2010

Sculpture MFA Teaching Assistantship, Virginia Commonwealth University, 2010-2011

### Selected Exhibitions/Collections

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*Paperless*, The Southeastern Center for Contemporary Art, Winston-Salem, NC, 2012

*Our Cult's Classic*, The Boiler, Brooklyn, NY, 2011

*XI International Cuenca Biennale*, Cuenca, Ecuador, 2011

*Kierkegaard's Walk*, Galeria Marilia Razuk, Sao Paulo, Brazil, 2010

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## STEWART WATSON

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### Education

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MFA, University of Maryland, College Park, MD

BFA, Pennsylvania State University, University Park, PA

Selected Awards/Grants/  
Fellowships

Individual Artist Grant, Maryland State Arts Council, 2011

1st Place Award, Sadat Art for Peace Competition, University of Maryland, 2011

The Daniel Nicholson Ohlke Memorial Fund Award, 2008

### Selected Exhibitions/Collections

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*Baltimore Liste: Stewart Watson: IVF*, Contemporary Museum, Baltimore, MD, 2011

*Stewart Watson: Family Room*, DC Arts Center, Washington, DC, 2011

*Occupied*, City Arts Gallery, Baltimore, MD, 2010

*Hope Against Hope*, Current Gallery at the Phoenix Shot Tower, Baltimore, MD, 2010

# OPTIONS 2011 CHECKLIST

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## JOHN JAMES ANDERSON

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*Hour of Labor 2*, 2011, Parts and labor, Dimensions variable

*Hour of Labor 3*, 2011, Parts and labor, Dimensions variable

*Hour of Labor 4*, 2011, Parts and labor, Dimensions variable

*Hour of Labor 5*, 2011, Parts and labor, Dimensions variable

*Hour of Labor 6*, 2011, Parts and labor, Dimensions variable

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## BITTERSWEET ZINE

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*Cultivating Community Development*, Summer 2011, Print, 9 1/2" x 8"

*Defending Human Rights*, Fall 2011, Print, 9 1/2" x 8"

*Improving Public Health*, Spring 2011, Print, 9 1/2" x 8"

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## HEATHER BOAZ

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*Corner*, 2011, Digital photograph, 40" x 30"

*Debate*, 2011, Digital photograph, 30" x 40"

*Jacket*, 2011, Jacket and hardware, Dimensions variable

*Ladder*, 2011, Digital photograph, 40" x 30"

*Park Bench*, 2011, Digital photograph, 30" x 40"

*Shoes*, 2011, Shoes and hardware, Dimensions variable

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## AMY CHAN

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*Weedpatch 1*, 2011, Gouache and acrylic on paper, 22" x 30"

*Weedpatch 2*, 2011, Gouache and acrylic on paper, 22" x 30"

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## MAHWISH CHISHTY

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*Untitled I*, 2011, Gouache and tea stain on paper, 8" x 28 1/2"

*Untitled II*, 2011, Gouache and tea stain on paper, 8" x 28"

*Untitled III*, 2011, Gouache and tea stain on paper, 8" x 21"

*Untitled IV*, 2011, Photo transfers and gouache on paper, 24" x 11"

*Untitled V*, 2011, Photo transfers and gouache on paper, 24" x 11"

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## LISA DILLIN

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*Award Plaque for H. Waldenford*, 2009, Laser engraved brass and cherry laminate over MDF, 10" x 8" x 1/2"

*Disconnected*, 2009, LCD screen, video, walnut, and plastic cord, 4" x 8" x 7"

*I'd Rather be Fishing*, 2009, Custom printed ceramic, 4" x 5 1/2" x 3"

*Striped*, 2011, Men's shirts, canvas, wood, and staples, 16" x 12" x 1" each, set of two

*Untitled Ad for Roar Design*, 2009, C-print, face mounted to Plexiglas, 20" x 30"

*Untitled (Ankle)*, 2010, C-print, face mounted to Plexiglas, 11" x 16 1/2"

*Window B*, 2011, Acrylic on canvas, wood stretcher, and plaster, 60 1/4" x 53" x 7"

*Window C (Basement Sunset)*, 2011, Formica laminate, plywood, acrylic paint, and fluorescent tubes, 16" x 20" x 4" each, set of five

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## ADAM DWIGHT

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*RocketFuel*, 2011, Computer animation, 6:11 minutes

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## TWIG HARPER

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*Sound Bed*, 2011, Twin bed, blankets, and audio, 22" x 76" x 39"

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## ARTEMIS HERBER

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*Rusty Shelters*, 2011, Rust processed paint on corrugated cardboard, Dimensions variable

*Stems*, 2011, Acrylic on corrugated cardboard, Dimensions variable

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## KATHERINE MANN

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*Limbo*, 2011, Acrylic and latex paint and woodcut installation, Dimensions variable

*Maw*, 2011, Acrylic, sumi ink, and woodcut on papers, 70" x 120"

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## JIMMY MIRACLE

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*Beam*, 2011, Filament, tree trunk, and concrete slab, 84" x 24" x 132"

*Meditations*, 2010, Plastic containers and filament, 10" x 35" x 7"

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## AMBER ROBLES-GORDON

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*Lace*, 2010, Mixed media on canvas, 36" x 36"

*Milked*, 2010, Mixed media on canvas, 36" x 36"

*The Swing Set*, 2011, Mixed media on canvas, 36" x 36"

*The Two Sides of My Spirit*, 2010, Mixed media on canvas, 72" x 96"

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## OSCAR SANTILLAN

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*The Telepathy Manifesto*, 2011, Video, 1:37 minutes

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## STEWART WATSON

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*other good looks: c.a.*, 2011, Steel, fabric, goose feathers, wool, and thread, Dimensions variable

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WASHINGTON PROJECT  
FOR THE ARTS

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Washington Project for the Arts (WPA) is an independent, non-profit 501(c)(3) organization whose mission is to provide essential resources to support the creative spirit and success of regional artists. WPA presents contemporary art through imaginative and provocative programs, and connects artists with the community in both traditional and unexpected ways. Originally established in 1975, WPA provides opportunities for local artists to gain exposure for their work, and fosters connections between artists, curators, arts patrons, and the general public. Visit our website at [www.wpadc.org](http://www.wpadc.org) for more information.