
OPTIONS 2011

Washington Project for the Arts

September 15–October 29, 2011

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

OPTIONS 2011

INTRODUCTION

Lisa Gold

CURATOR'S ESSAY

Stefanie Fedor

ARTISTS

John James Anderson

Bittersweet Zine

Heather Boaz

Amy Chan

Mahwish Chishty

Lisa Dillin

Adam Dwight

Twig Harper

Artemis Herber

Katherine Mann

Jimmy Miracle

Amber Robles-Gordon

Oscar Santillan

Stewart Watson

ARTIST BIOGRAPHIES

CHECKLIST

BOARD, STAFF, AND SUPPORTERS

OPENING RECEPTION

Thursday, September 15, 6-8 pm

CURATOR & ARTISTS' TALK

Saturday, October 1, 3 pm

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

Executive Director,
Washington Project for the Arts

STEFANIE FEDOR

Executive Director,
Arlington Arts Center

OPTIONS 2011 Curator

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

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

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

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.



JOHN JAMES ANDERSON

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



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

OPPOSITE

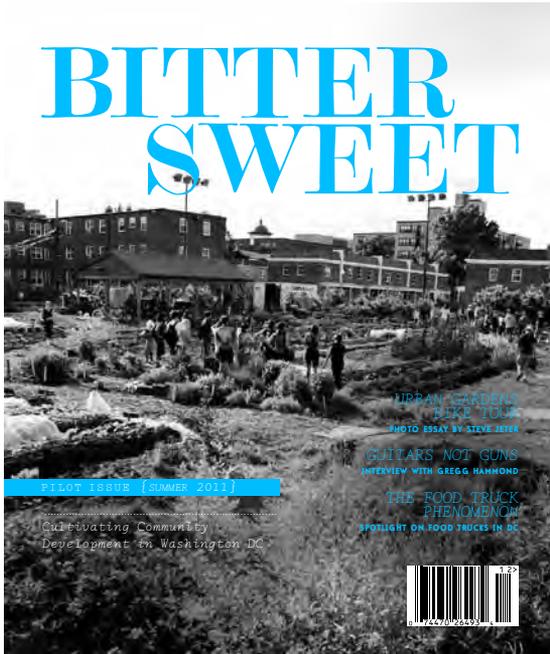
Defending Human Rights,
Fall 2011, Print, 9 1/2" x 8"

THIS PAGE

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

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

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







HEATHER BOAZ

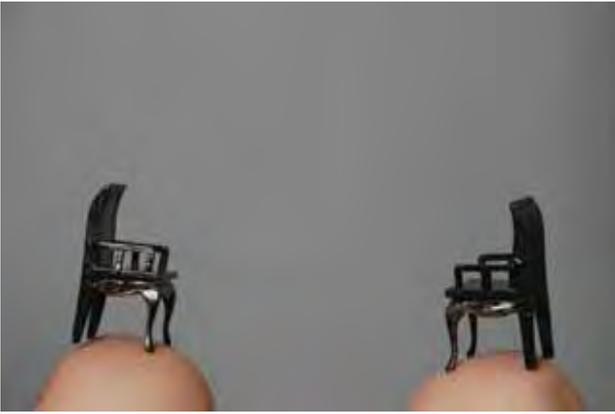
OPPOSITE

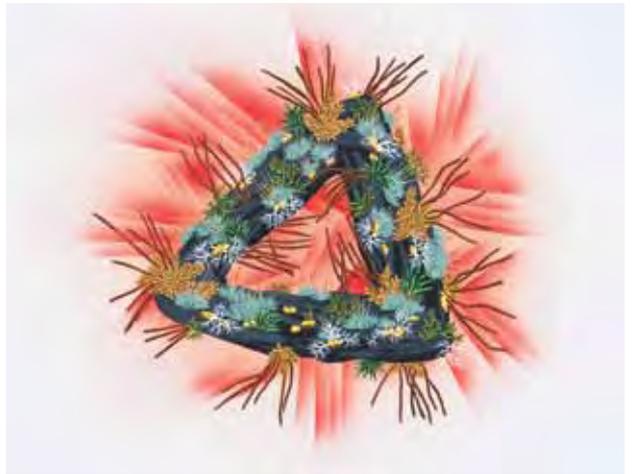
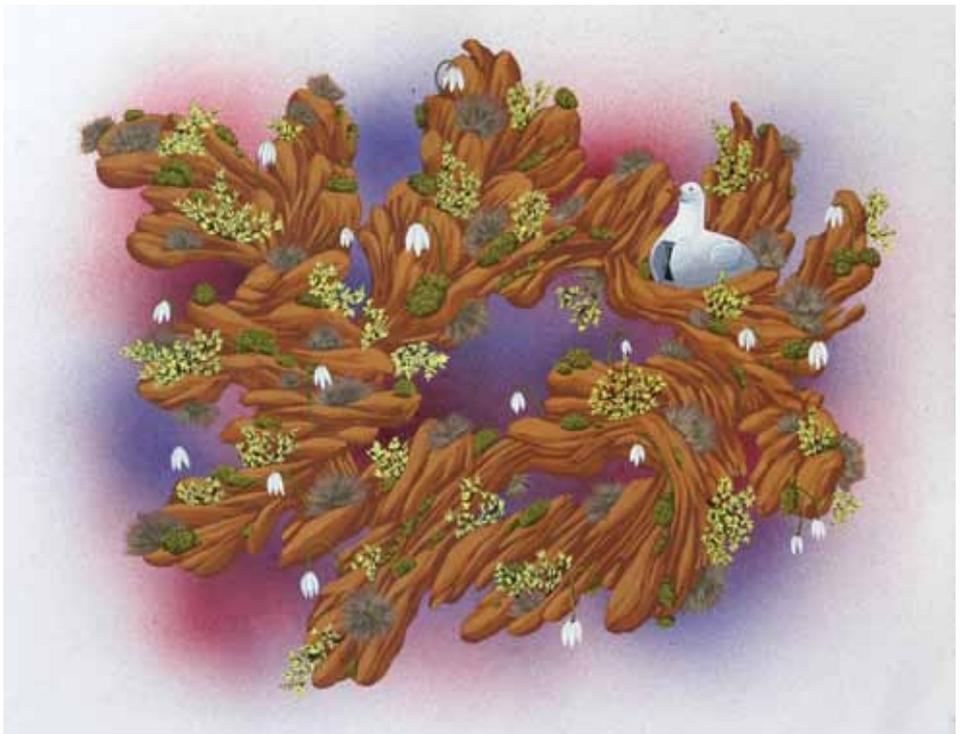
Corner, 2011, Digital photograph,
40" x 30"

THIS PAGE

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

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





AMY CHAN

OPPOSITE

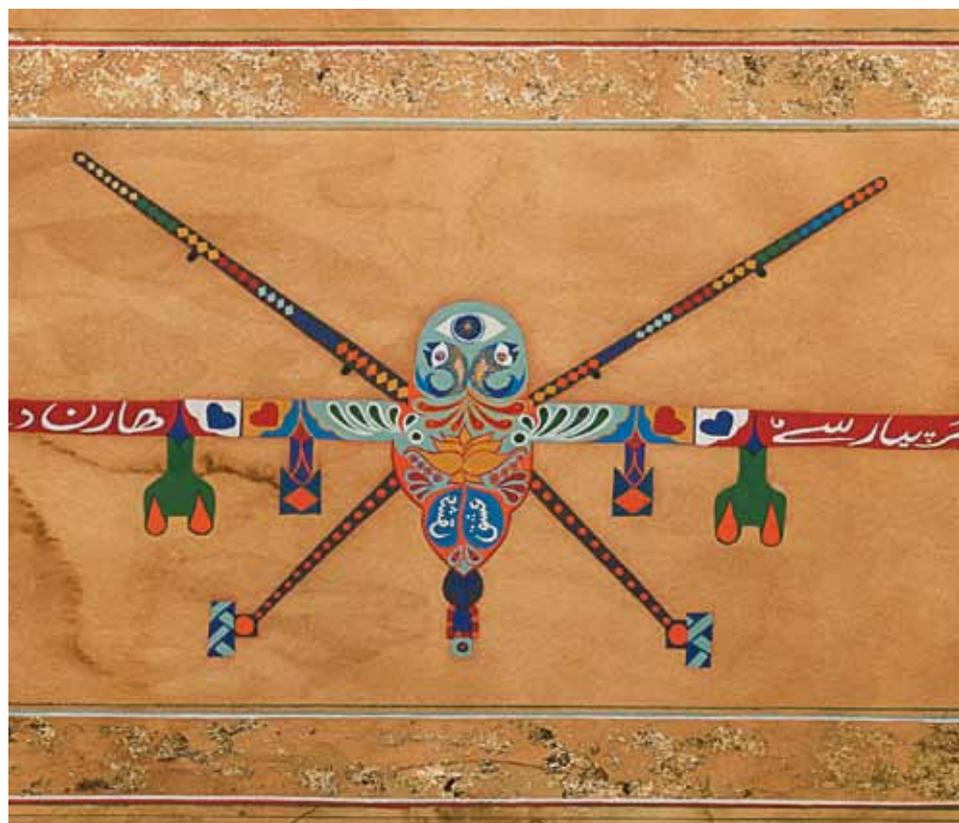
Desert 8, 2010, Gouache
and acrylic on paper, 15" x 18"

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

THIS PAGE

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

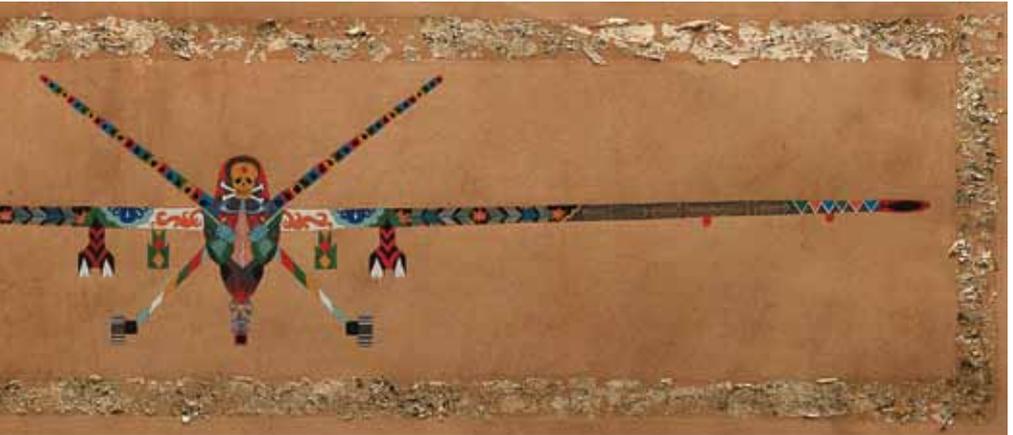




MAHWISH CHISHTY

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

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







LISA DILIN

OPPOSITE

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

THIS PAGE

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

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

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





ADAM DWIGHT

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







TWIG HARPER

OPPOSITE

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

THIS PAGE

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



ARTEMIS HERBER

OPPOSITE

Stems, 2011, Acrylic on
corrugated cardboard,
Dimensions variable

THIS PAGE

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







KATHERINE MANN

OPPOSITE

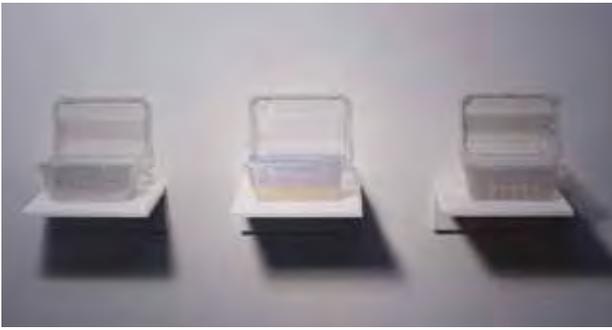
Maw, 2011, Acrylic, sumi ink, and woodcut on papers, 70" x 120"

THIS PAGE

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







JIMMY MIRACLE

OPPOSITE

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

THIS PAGE

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

Meditations (detail), 2010





AMBER ROBLES- GORDON

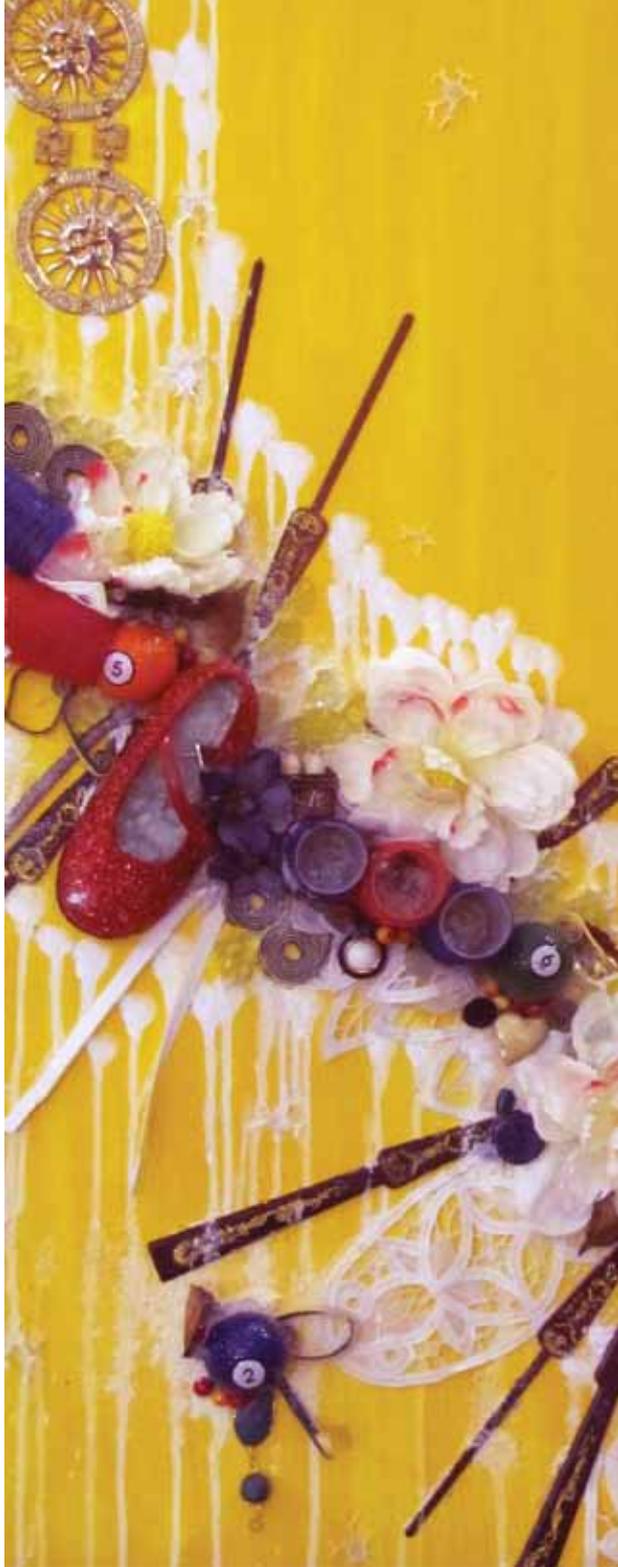
OPPOSITE

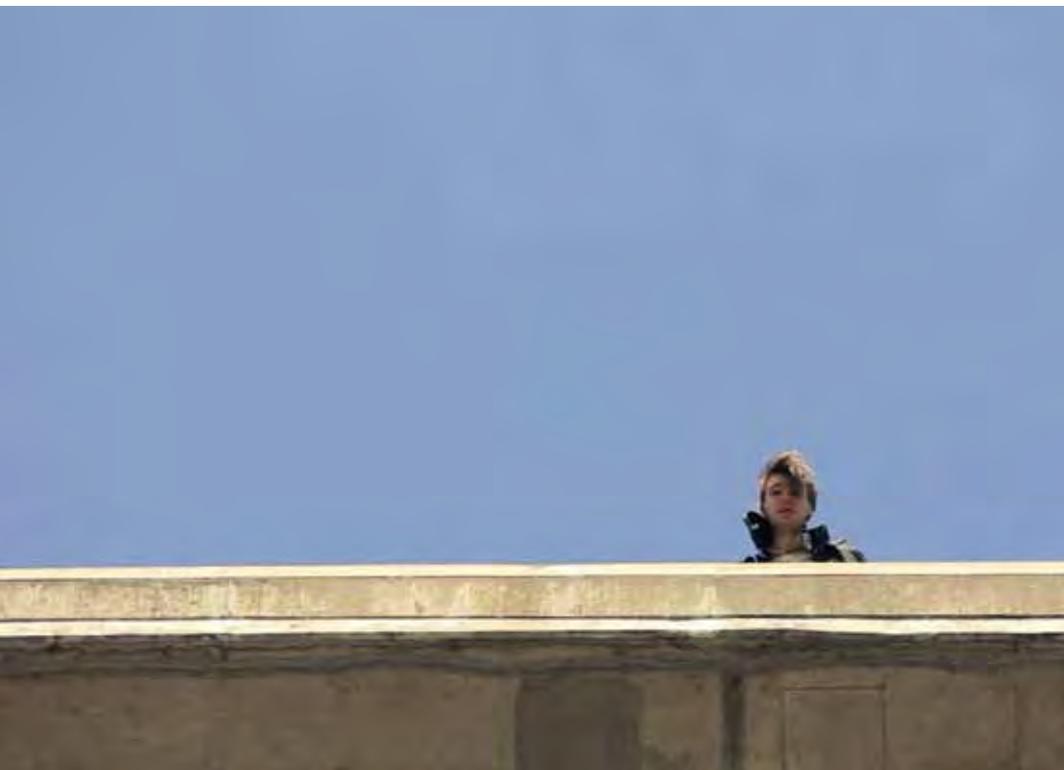
The Two Sides of My Spirit (detail, front), 2010, Mixed media on canvas, 72" x 96"

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

THIS PAGE

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







OSCAR SANTILLAN

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





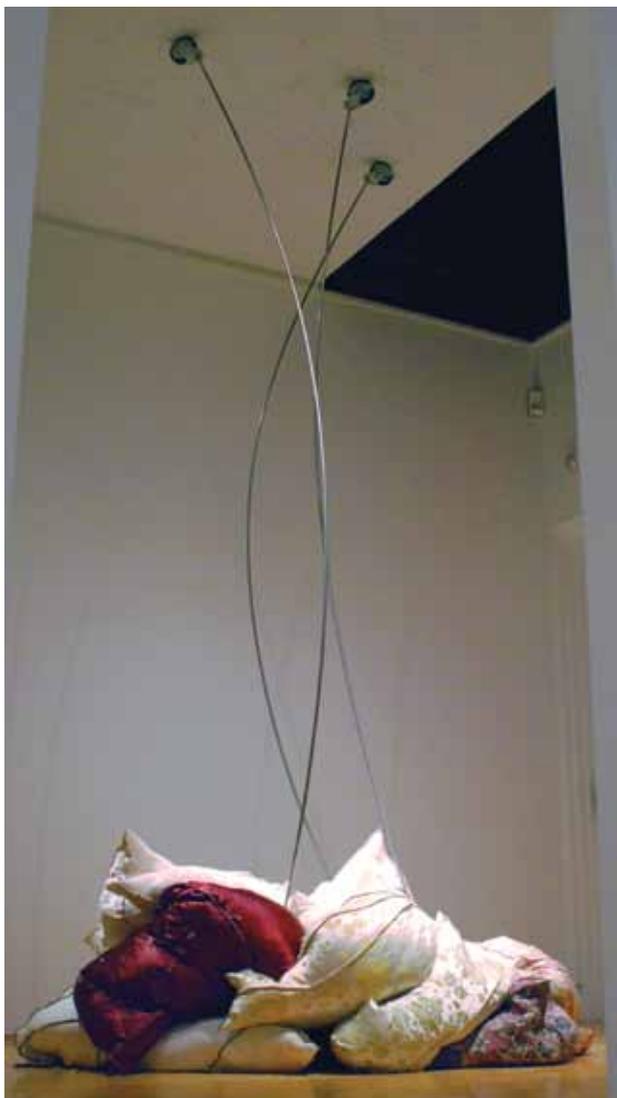
STEWART WATSON

OPPOSITE

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"

THIS PAGE

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



ARTIST BIO- GRAPHIES

JOHN JAMES ANDERSON

Education

MFA, American University,
Washington, DC

BFA, Iowa State University,
Ames, IA

Selected Awards/Grants/ Fellowships

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

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

BITTERSWEET ZINE

Kate Schmidgall, Editor-in-Chief

Education

BA, Florida Gulf Coast University,
Fort Meyers, FL

Abigail Byrd, Creative Director

Education

AFA, Art Institute of Washington,
Arlington, VA

Selected Awards/Grants/ Fellowships

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

Amanda Lahr, Deputy Editor

Education

BA, Gordon College, Wenham, MA

HEATHER BOAZ

Education

MFA, Maryland Institute College
of Art, Baltimore, MD

BFA, University of Kansas,
Topeka, KS

Selected Awards/Grants/ Fellowships

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

Individual Artist Grant, Maryland
State Arts Council, 2003

Selected Exhibitions/Collections

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

AMY CHAN

Education

MFA, Virginia Commonwealth
University, Richmond, VA

BFA, Rhode Island School of
Design, Providence, RI

Selected Awards/Grants/ Fellowships

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

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

MAHWISH CHISHTY

Education

MFA, University of Maryland,
College Park, MD

BFA, National College of Arts,
Lahore, Pakistan

Selected Awards/Grants/ Fellowships

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

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

LISA DILLIN

Education

MFA, Cranbrook Academy of Art,
Bloomfield Hills, MI

BFA, Atlanta College of Art,
Atlanta, GA

Selected Exhibitions/Collections

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

ADAM DWIGHT

Education

BFA, Maryland Institute College
of Art, Baltimore, MD

Selected Awards/Grants/ Fellowships

Creative Communities Fund
Grant, 2011

Finalist, Real Art DC,
The Washington Post, 2010

Selected Exhibitions/Collections

*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

TWIG HARPER

Selected Discography

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

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

ARTEMIS HERBER

Education

MA, MAT, University of Paderborn, NRW, Germany

Selected Exhibitions/Collections

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

KATHERINE MANN

Education

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

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

JIMMY MIRACLE

Education

BA, Belhaven College, Jackson, MS

Selected Exhibitions/Collections

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

AMBER ROBLES-GORDON

Education

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

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

OSCAR SANTILLAN

Education

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

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

STEWART WATSON

Education

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

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

JOHN JAMES ANDERSON

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

BITTERSWEET ZINE

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"

HEATHER BOAZ

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

AMY CHAN

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

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

MAHWISH CHISHTY

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"

LISA DILLIN

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

ADAM DWIGHT

RocketFuel, 2011, Computer animation, 6:11 minutes

TWIG HARPER

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

ARTEMIS HERBER

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

Stems, 2011, Acrylic on corrugated cardboard, Dimensions variable

KATHERINE MANN

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

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

JIMMY MIRACLE

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

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

AMBER ROBLES-GORDON

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"

OSCAR SANTILLAN

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

STEWART WATSON

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

Major support for WPA comes from its members, invaluable volunteers, and generous contributions from from the Abramson Family Foundation, Michael Abrams, Annie Adjchavanich, Akridge, ALKS & Associates, Carolyn Alper, Arent Fox LLP, Sondra Arkin, The Athena Foundation, Elizabeth Ballantine, The Bernstein Family Foundation, Pamela & Jay Bothwell, Andrea Boyarsky-Maisel & Harvey Maisel, Carol Brown Goldberg & Henry H. Goldberg, Katie & Max Brown, Paula Bruening, Susan & Dixon Butler, Andrea Calem & James Ritter, Capitol Drywall Inc., Kimberly Casey, Clark Construction Group, LLC, Leigh Conner & Jamie Smith, Liz & Tim Cullen, Leslie & Mike Current, Paula & Brian Dailey, James G. Davis Construction Corporation (DAVIS), DC Commission on the Arts and Humanities, Design Cuisine, Doyle New York Auctioneers & Appraisers, Caroline Fawcett & Tom O'Donnell, Fitzpatrick Charitable Foundation, Fox Management, Kevin Fusting, Nadine Gabai-Botero & Luis Botero, GCS, Inc., Lisa Gold, Corri Goldman & Michael Spivey, Haleh Design, Inc., Handle with Care, Anne Harkavy & David Ogden, Suzanne Hellmuth & Jock Reynolds, Hickok Cole Architects, Elise Hoffmann & Christopher Niemczewski, Joanna Hoffschneider, Giselle & Ben Huberman, Humanities Council of Washington DC, Sotheby's Institute of Art, Carsten O. Jensen, Betsy Karel, Russell Katz, KPMG Washington Foundation, Yvette Kraft, Vivienne Lassman, Aimee & Robert Lehrman, Keith & Stephanie Lemer/WellNet Healthcare, Dwayne Leslie, Susan B. Levine, Barbara & Robert Liotta, Caroline Little & Daniel Burton, Jennifer Motruk Loy & Luke Loy, Meredith Margolis & Gary Goodweather, Marshfield Associates, Sandra Masur & Scott Spector, Sophia McCracklin & Bill Isaacson, Marisa & Brian Michnick, Microsoft, Mid-Atlantic Floors, Marvin Morris, The Morris & Gwendolyn Cafritz Foundation, Jessica & Ragan Naresh, Cintia Nash, The O'Donnell Family Charitable Fund, Frederick P. Ognibene, M.D., Alison & William C. Paley, Peacock Café, The Pensky Family Foundation, Susan Pillsbury, Mary Margaret Plumridge, Heather & Tony Podesta, Precision Cabinets, Zena Quezado, M.D., Michael Rankin, Robert Rea, Jan Rothschild, Richard Seaton & John Berger, M.D., Robert Shapiro, Judy & Andrew Sherman, Robert Shields, Sidley Austin Foundation, Sigal Construction, Jocelyn Sigue, Lauren & Fernando Silva-Pinto, Sidney Stolz & David Hatfield, Sunoco, Inc., TTR Sotheby's International Realty, Tompkins Builders, The Tower Companies, Tradewinds Specialty Imports, LLC, Andres Tremols & Michael Reamy, TriVistaUSA, Trujillo Paint Service, Sarah Valente, Christine Varney & Thomas Graham, Mary Ellen Vehlow & Stephen Hessler, Vivo Design Inc., The Vogt Foundation, Rod & Alexia von Lipsey, Kim & Tim Ward, The Washington Post Company, Joan & Bruce Weber, William S. Paley Foundation, Inc., Wilner Family Foundation, William Wooby, Michelle & David Zook, and numerous individuals.

WPA

BOARD OF DIRECTORS

Frederick P. Ognibene, M.D., Chair

Marvin Morris, Secretary

James F. Ritter, Treasurer

Max Brown

Paula Bruening

Daniel F. Burton, Jr.

Stephen O. Hessler

Elise Hoffmann

Dwayne Leslie

Meredith L. Margolis

Sophia McCracklin

Marisa Michnick

William C. Paley

Mary Margaret Plumridge

Michael Rankin

Robert Shapiro

Judy Sherman

Robert Shields

Jocelyn Sigue

Andres Tremols

Kim Ward

STAFF

Lisa Gold, Executive Director

Blair Murphy, Program Director

Liz Georges,
Membership Director

Christopher Cunetto,
Development Assistant

Alexandra Silverthorne,
Bookkeeper

Rujunko Pugh,
Auction Coordinator

INTERNS AND EXCEPTIONAL VOLUNTEERS

Noah Jay

Antonio McAfee

Jenny Sidhu Mullins

Martin Niemczewski

Kathleen Seay

CATALOGUE DESIGN

Sally Maier

WASHINGTON PROJECT
FOR THE ARTS

2023 Massachusetts Ave. NW
Washington, DC 20036
202-234-7103
www.wpadc.org

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 for more information.