

EIGHT (FOR) STORIES NINE

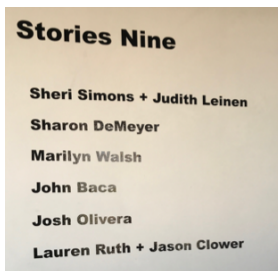
• *Stories Nine* • GALLERY GUIDE

• John Baca | Sharon DeMeyer | Josh Olivera | Lauren Ruth + Jason Clower Sheri Simons + Judith Leinen | Marilyn Walsh

• December 4, 2020–January 31, 2021 Reception + visiting hours: postponed till Covid-safe

Stories Nine is the ninth annual 1078 Gallery *Stories* group exhibition held in December. It brings together five to eight artists with strong links to Chico.

This year, we have Sierra College instructor/mixed media artist **John Baca**; CSU Chico ASC (English) photographer/baker **Sharon DeMeyer**; Feather River College instructor/mixed media artist **Josh Olivera**; collaborating partners and CSU Chico professors **Lauren Ruth** (Art) and **Jason Clower** (Religious Studies); collaborating sculptors **Sheri Simons** and **Judith Leinen**; and watercolor painter/Sal Casa student **Marilyn Walsh**.



From front door, go immediately left (south—and clockwise from hereon):

Sheri Simons + Judith Leinen (all along the east wall by the windows)

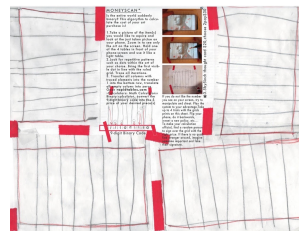
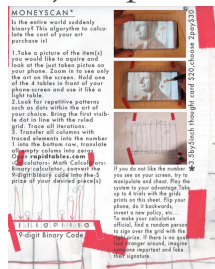


Title: *Porous Minded*

Medium: Many

Year: 2020

Price: For each piece determined by following an "algo-rhythm" (a sort of pricing game), copies of which are available in the gallery.



Sheri Simons + Judith Leinen write: We have taken your

directions completely to heart *with Sheri/Judith operating as one* [source: email from 1078 invitation]. This sent us in the direction of making our every single move a collaborative one in the most absolute sense. The ongoing collaboration across state borders started us moving into territory with a paradox. We want to act as one voice with a language that is strictly physical: body, material, encounters arranged and composed in space. The text to be revealed in the upcoming *Stories Nine* booklet was written by a 41-email exchange where we batted a phrase, a word, an unfinished sentence back and forth and had the other one move it further down some road that we had neither planned nor would individually own. We are spiraling around the solution in a process of words, images, material samples, and thoughts that are always completely co-produced. We are making or giving ourselves unregulated permission to use the collaborative design as a spring. We are indulging in the removal of direction for the sake of finding out vs. proving. We will be continuing this in our work together—via any means to transfer thought: sculpture, sound, writing, material shreds, image, movement.

Sharon DeMeyer (going clockwise: the south wall panel)

Sharon DeMeyer writes: I am a lifelong Chico resident, born at Enloe Hospital in 1963, when you could stand outside and see the babies in the nursery through the window. As a pandemic project, I am cooking my way through *Vegetarian Cooking for Everyone* by Deborah Madison, documenting each dish with a photograph and a brief description on Instagram [@aunt_sharon_the_vegetarian](https://www.instagram.com/aunt_sharon_the_vegetarian). The six digital photographs in *Stories Nine* are excerpts from the project, all taken in 2020 and priced at \$10.78 each. They are *Watermelon*, *Cream Cheese Mousse with Blackberries*, *Tea*, *Banana-Pineapple Frappe*, *Mixed Olives*, and *Super Worm*.



Marilyn Walsh (going clockwise: the stage, the farthest southern wall)

Marilyn Walsh writes: As a retired teacher I have not had a formal art education, but I have been able to attend various workshops and classes. Since I do my painting at the dining room table, watercolor—because of its ease of cleanup and lack of odor—became my medium of choice. I have come to appreciate its challenges and the effects it can produce, and I enjoy the way that the paint flows onto the paper.



Taking Off (watercolor, 2019, NFS)

When my granddaughter was two years old, she was quite fearless. When her parents took her to a Brooklyn playground, she happily launched herself out onto a slide alongside another girl twice her size.



Crown Heights (watercolor, 2018, NFS)

The reference photo for this painting was taken when I was in Brooklyn visiting my son and his family. Crown Heights is his neighborhood, and it is filled with interesting residential streets. Painting all of the ironwork was quite a challenge.



Number 1070 (watercolor, 2020, NFS)

This building was once an upscale single-family townhouse. It now houses four apartments. It has seen better times, but when the light is right, you can still see its former elegance.



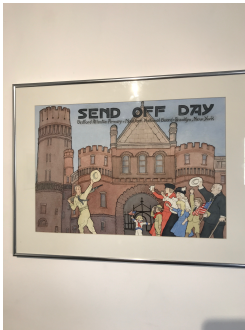
Dean Street (watercolor, 2017, NFS)

This is the view from the top of the stoop of one of the buildings on Dean Street. Most of the stairways have ornamental balustrades of iron, and they make an interesting repeated pattern.



Homeless in Brooklyn (watercolor, 2019, \$400)

The Bedford Atlantic Armory has been converted into New York City's largest shelter for homeless men. A magazine photo showed these three men standing in front of the armory building. They were living on the streets of Brooklyn, avoiding the shelter when at all possible, since it is known as one of the most dangerous in the NYC shelter system.



Send Off Day (after a 1917 poster, watercolor, 2017, \$300)

In 1917 the city of New York, blissfully unaware of what their soldiers were about to face, held an enormous parade to send off the boys to World War I. I used the figures from one of the parade posters and moved them in front of the Bedford Atlantic Armory (NYC Landmark no. 0950) once home to the 23rd Regiment of the New

York National Guard. I stayed in a bed and breakfast that is one block away from the armory.

John Baca (going clockwise: the southwest corner of the west wall)



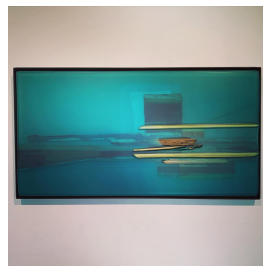
John Baca writes: I am a Northern California interdisciplinary artist whose body of work often lacks a specific unifying focus. Individual projects take deep dives into disparate and generally simple questions while assuming no absolute answers. If you are interested in commissioning individual pieces from *Squeako System#1*, contact the artist directly.)

johnbacaart.com

IG: [@jbacaster](https://www.instagram.com/jbacaster)

Josh Olivera (going clockwise: the rest of the west wall)

Josh Olivera writes: By employing reconfigured and disparate materials, I create indelible versions of a compromised and fleeting landscape and perhaps expressions of Western expansion. For *Stories Nine*, there are two pieces: *Archer's Point* (mixed media, 38x11x3 inches, 2020, NFS) and *Back and Fill* (mixed media, 32x17x2 inches, 2020, \$1200).



Lauren Ruth + Jason Clower (going clockwise: the northwest corner wrapped around to the north wall)

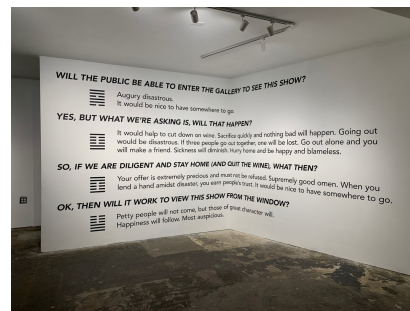
Title: *Conversations with the Yijing: After Denial comes Bargaining*

Year: 2020

Medium: Wall vinyl installation

Dimensions: 18' x 8'10"

Price: POR



Lauren Ruth + Jason Clower write: The *Yijing* (formerly “I Ching”) or *Book of Change* is a classical Chinese oracular system, roughly comparable to Western tarot and Kabbalah. In this work, it gives wise answers to our questions about showing art during the pandemic and resists our efforts to cajole it into telling us what we want to hear.

Ruth is a sculptor and performance artist whose **solo work** anthropomorphizes insentient objects to reestablish meanings. Clower is a researcher and **writer** on Chinese Buddhist philosophy.