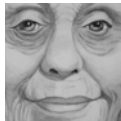
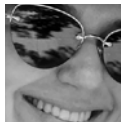


EIGHT (FOR)  
**Stories**  
**Nine**



EIGHT (FOR)  
**Stories  
Nine**

**December 3, 2020–January 3, 2021**

The artists' reception this year is Covid-dependent: It *could be* Saturday, December 5, 6–8 PM

**John Baca**

**Sharon DeMeyer**

**Josh Olivera**

**Lauren Ruth + Jason Clower**

**Sheri Simons + Judith Leinen**

**Marilyn Walsh**

**1078 Gallery**

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Lawrence, Michelle Ott

This book was made possible by support from 1078's members and an anonymous donation. *Thank you to all.*

**About this book**

*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.

To accompany the exhibit, 1078 Gallery publishes a booklet small enough to hold in your hand or put in a large pocket. It is a document of the artists as they have been and are now.

**The prompts**

VISUALS: 1. A portrait of self.

2. An artwork.

3. An image from life.

TEXT: Description, biography, and materials rather than interpretation, artist statement, or curatorial notes. The emphasis is on life—a portrayal of your “story.”

When did you first start making art? When and where was this? What were your first instruments, mediums, subjects?

You could describe the place/city/town you live in now (what you see around you, what it's like). You could describe your workshop/ studio (focusing on instruments, materials, colors, light, physical space).

You could provide evidence of your daily life. You could provide an inventory. It doesn't have to be exhaustive. It can be a fragment of the environment you are working in now, something interesting or common, a corner of the room, the things you see around you.

# John Baca



*Portrait*  
Photo by Lily Gicker  
(2019)

[johnbacaart.com](http://johnbacaart.com)

IG: @jbacaster

IG: @pillowfortreehouse

I have never been able to do things quite right. I don't think I am confused about the way things are or ought to be. It is not unclear to me how things are "supposed to happen," yet my read on things seems consistently "off." The results of my imperfect response to vicissitudes both extraordinary and mundane have never failed to surprise me. This perceptual gap between intent and result has been the single biggest driving force in my life. This short circuit in the cause and effect loop has always kept me moving



*From Life*  
Photo by Jake Sainsbury  
(August 2020)

the “usual” bullshit associated with my age? I soul searched and researched (I looked at new motorcycles, of course), and I decided what I needed to do: become a high school teacher. Teachers want to make a difference and when you’re searching for meaning, isn’t this attractive? I put aside what I knew about the job, its qualifica-

tions, difficulty, job availability, etc., and began teaching high school.

forward and evolving. Recently, though, my confidence in the off-kilter has begun to break down.

Four years ago when I was in the early stages of a midlife crisis, I wondered about my

personal sense of exceptionalism. How could I be feeling

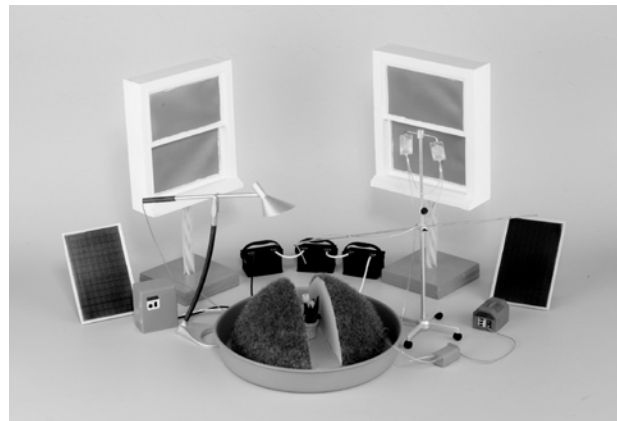
**“The world seems to have fallen into a short circuit like my own, one with no perfect answer...”**

Now, two years later, under the strain of home schooling my daughter in her first semester of middle school, the pressure of completing the credentialing process and maintaining family balance, I have left high school teaching. The world seems to have fallen into a short circuit like my own, one with no perfect answer but with no room for an imperfect response. I should be comfortable in this, I should have faith

that this chaos and uncertainty will produce positive change, but I don’t know anymore. We can’t all become teachers.

Did I mention I am an artist? I taught photography. @

*Squeako System #1*  
Mixed Media  
(2020)







*Portrait of the Artist*  
Bald Rock, Plumas National  
Forest  
(May 2020)

# Sharon DeMeyer

I was the fifth of six children born to my parents, who lived on a ranch at the corner of West Sacramento Avenue and Meridian Road in Chico—next door to Grandma and Grandpa DeMeyer. The barn that separated our homes was a place of recreation and refuge for us kids and is now called the Meridian Barn, serving as a pavilion event space in Meriam Park on East 20th Street. The barn was dismantled piece by piece, then rebuilt in its original construction. My father was able to visit the barn at its new site four days before his 90th birthday, and five months before his death.

*Two (of six) DeMeyer Kids*  
West Sac and Meridian, Chico  
(November 1965)

NOV  
•  
65



After my parents divorced, the children moved to Durham with my mom, where I would live for the next twenty years. It wasn't the ranch, but it was still rural, with many places to seek out solitude—in the quiet beauty of almond orchards, the deep shade of walnut trees, the abandoned gym at the old Butte College site, all places I would frequent to quell my fears and clear my head.

One year I was given a cheap, Instamatic camera as a gift, and I quickly discovered that it was easier to be an observer of life than a participant. I rode my bike, with the banana seat and handlebar tassels, around town taking photographs. I picked up

**“...I quickly discovered that it was easier to be an observer of life than a participant.”**

*Meridian Barn*  
Meriam Park, Chico  
(June 2019)



walnuts and sold them in Hamilton City for money to spend on film and developing. I earned the reputation among my friends as the one who always took pictures.

For my 16th birthday, my brother Brian helped my mom pick out a Fujica 35mm SLR camera, one of the greatest gifts I would ever receive. I documented everything and everyone. If I could capture it on film, I would have it forever. @

# Josh Olivera

[www.joshuaolivera.com](http://www.joshuaolivera.com)

I am currently living in the mountain town of Quincy, CA, where I am an art instructor and program coordinator at Feather River College. This position allows me to live out my dream of making and teaching art in a place surrounded by mountains, streams, lakes, and wildlife. I am an avid fly fisherman, backpacker, and



*Portrait of the Artist*  
Looking out over a valley in  
Lassen National Park  
(July 2020)

cyclist, and all of these pursuits are within minutes of the studio where I work and teach.

I live in a small cottage originally built in the 1900s for forest rangers working in Plumas County. A stream runs right outside the door and skunks, deer, and bears are frequent visitors

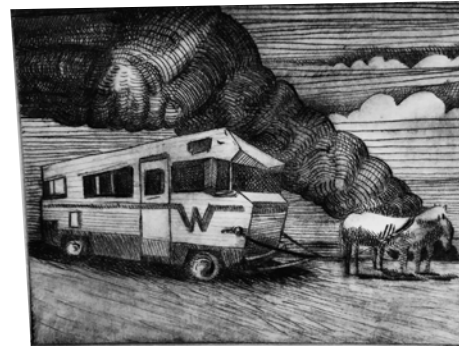


to my yard. The small campus where I work has a beautiful art studio where I often begin and end my days working on a project or an idea, bookending a full day of teaching. It is important to me that my students see me as a working artist and as a teacher. I find this often cultivates dialogue with students that is mutually inspiring and informative.

*Milky Way Galaxy During the Perseids Meteor Shower*  
Astrophotography is one of the ways I can bridge two of my greatest passions—art and backpacking: long exposure shots at night with no light pollution. Tahoe National Forest (August 2020)

**“Much of my work ... reflect[s] deep concerns about our environment and how we interact with it.”**

Much of my work centers on interdisciplinary forms of expression that reflect deep concerns about our environment and how we interact with it. Sublimation is a device to help us put our pure, instinctual desires and fears into something useful. For me, that is art, which—ideally—stimulates a conversation about both a compromised, fleeting landscape and untouched, wild spaces that endure. ☺



*Promise of California*  
This drypoint image is an example of an ongoing, multimedia series addressing concerns about global warming, water issues, and power dynamics in my native California. (2018)

# Lauren Ruth + Jason Clower



*Portrait of the Artists  
Impersonating Normal  
People*

In everyday life, we are only lightly camouflaged. If you look closely, you might see us in Bidwell Park, Jason lugging a rucksack and Lauren snapping photos. (2019)

camoufleurs.org

IG: @\_camoufleurs\_

Lauren Ruth's first mistake was to encourage him: "But you really *could* be an artist! Joseph Beuys says, 'Everyone is an artist.'"

Ruth had been creating serious art since her sophomore year at Dartmouth, when she made bold to tell her parents that she was through as a chemistry major. Now a professor of sculpture, she worked each day in a small, sunlit studio behind her home that was part artist's garret and part industrial space. Ruth had exhibitions to her credit, a portfolio of work, and a reputation. She had artistic integrity.

*Demilitarizing Camouflage No. 1*  
Disruptive pattern testing using our interpretations of the Scandinavian “S” pattern (left) and the South Korean “pull” pattern (right).  
Camofleurs (Lauren Ruth + Jason Clower)  
Digital Image  
(2020)



environments in Chico.” “We could make you a rain coat that would hide you from work acquaintances at the farmer’s market!” Ruth interjected. “Or a shirt and a hat that could camouflage you inside the Naked Lounge!”

The idea could have ended there—and perhaps it should have—but the

coffee was strong and the two pressed on, weaving one of those grand tapestries of the imagination that are only born over pots of dark roast on a Sunday morning. “We could do it,” Ruth explained. “That’s the great thing about art. Once you decide you’re an artist, you have license to do anything.” @

The man drinking coffee in her sun-room with his feet on her lap shared no such qualifications. Jason Clower was a Buddhist philosopher with a queer closet full of European military surplus. Now on his third

cup, he was excitedly describing how Chinese philosophy resembled camouflage in the animal kingdom. “Imagine

if you translated the whole *I Ching* into camouflage patterns instead of hexagrams, and you could suit them to different

**“That’s the great thing about art. Once you decide you’re an artist, you have license to do anything.”**



*A Match Made at the Meat Market*  
The first photos that Jason and Lauren ever exchanged with each other. Carnivorous Jason sent a mournful image of his last plate of glazed chicken before spending a week among wizened, protein-deficient vegetarian yogis, and Lauren answered with a tantalizing-and-revolting picture of a recent sculpture: pillows seemingly made of raw ground beef.  
Digital Image  
(2018)



Portrait:  
*Skeptically investigated like by a  
tongue deprecating new dental work.*  
Digital Print + Drawing  
(2020)

# Sheri Simons + Judith Leinen

[judithleinen.com](http://judithleinen.com)  
[sherisimons.com](http://sherisimons.com)

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 here arises from 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. @

**“We want to act as one voice with a language that is strictly physical..”**



*Daily Life:*  
*The floor plan was open.*  
Body, Fabric, + Photography  
(2020)



*The Work:*  
*Sometimes I feel cold for no reason.*  
Casted Plaster  
(2018)





*Self-Portrait with Houseplants*  
Watercolor on Paper  
(2020)

# Marilyn Walsh

The paintings I  
have assembled  
for this show  
were inspired by a trip  
I made to Brooklyn to  
see my granddaughter.

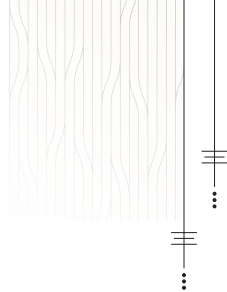


The painting “Taking Off” is from a photo of her at age two fearlessly launching herself onto a slide alongside a much older kid.

Brooklyn and its fascinating buildings and people got me going on this whole series of paintings.

The photo of my studio—which is also my dining room table—shows the items I used in painting “Taking Off.” There are two palettes. The small

*Taking Off*  
Watercolor on Paper  
(2020)



**“There are extra brushes, and ...  
the remote control...”**

one, all transparent colors, I used for faces. You can see two smaller studies that I made before painting the larger version and tracing paper that I used to transfer my drawing to the watercolor block. There are extra brushes, and there is my trusty cottage cheese tub water container. There is also the remote control for the TV in case there is a Giants game on. ☺



*The Studio (AKA The Dining Room Table)*  
Chico  
(2020)



**1078**

GALLERY

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