



You're
Not
Invited

September 2011

Nisus Gallery, Sojourn Art Spaces, and Alison Reilly

Gallery Statement

The goal of Nisus Gallery is to present emerging artists that implement diverse artistic mediums. *You're Not Invited* is the gallery's broadest contemporary show to date including both visual and performance artists. The theme of voyeurism was specifically inspired by the gallery's unique windows and layout. Mirroring the gallery's vision, participating artists created works that prompt thoughtful engagement and reflection.

In this same respect, co-curators Kate Rosenheim and Alison Reilly, provide an additional dimension of emerging creative directors, an equally important complement to artistic creators.

Thank you to all the participating artists and viewers. This is for you.

Brad Nelson
Creative Director

"I like to Watch Eve"

You're Not Invited is an examination of the voyeuristic tendencies of our modern society. With the evolution of social media and the accessibility to spy or watch others actions through tweeting, blogging, and Facebook, it is almost impossible to avoid actions that could be considered voyeuristic. *You're Not Invited* is an examination of the voyeur and victim relationship and how this dynamic is altered by changes in technology and social norms. Each artist in this exhibition was given the theme of voyeurism and was asked to create pieces that examined unique voyeuristic relationship. Many created situations in which they became the victim of objectification. Others discussed the relationship between technology and the way that society manipulates it to further their obsession with watching. Overall, each artist challenged the traditional view of the voyeur being limited to the historical relationship of the female object and the male gaze.

In *Glitch* and *Red Curtain*, Blake Shell considers how technology alters modern audience interactions with the television and other social viewing medias. *Red Curtain* is the screen shot of the red color field that exist the moment before the image forms and loads on Netflix. This is the barrier of anticipation before the viewer's voyeuristic pleasure is delivered. *Glitch* explores the unexpected moments, and rare oddities that occur when the image breaks down. In *Glitch* a muted scene in a movie has malfunctioned to produce a digitized rainbow. These screens, though not delivering the expect image, still have the anticipated power of pleasure in what is expected to be watched. Alex Dolan's *Room With Paint and Stuff* and *Weatherglasses* depicts a room in a disintegrating reality that is formed completely out the manipulation of technological media. Viewers peer in through an undefined opening and are bombarded by the oddity of forms and the disregard for the natural laws. *Weatherglasses* are floating in mid-air, patches of paint and patterns are disrupting the realistic nature of the image and, paint smudges the periphery of the edges. Dolan creates a disintegration or formation of a world that the audience cannot participate in. Dolan and Shell have captured the moment between the formation of an accessible image. Together they use technology to create a barrier that forces viewers to once again embrace their voyeuristic tendencies.

Katarina Riesing examines the tradition relationship of voyeurism as the objectification of the female form by the "male gaze". Riesing strikes classic poses in the forefront of a baroque still life with Mozart streaming through the speakers. The audience can only see Reising's mid-section as she hits each pose, and after several minutes Riesing poses towards the front and begins to paint herself. The paint dissolves her body and replaces it with the still life that once occupied the back ground. This piece plays with the traditional relationships of voyeur and object, equating the voyeur as the male gaze and the female form and fruit as objects of desire and pleasure. Elisabeth Horan's triptych of *Chaosmosis*, *Karma Sutre*, and *What's Mayan is Yours* challenges Riesing perception of the voyeuristic relationship. *Chaosmosis* is a collage of a man with a women's body trying to catch water from a cooler with his mouth while a child stands beneath his feet waiting to catch the spillage. *Karma Sutre* is the collage of the back of a couple intertwined in the midst of a sexual encounter with a mouth pasted onto the butt of the outer figure. In the distance two silhouetted figures of men watch the couple. The third installation in the triptych, *What's Mayan is Yours*, is a collaged image of a chicken burning under the ruins of an old temple. In the distance two babies watch the carnage in what appears to be a tender moment. The creation of these fetish religious icons forms a new relationship between object and viewer. Clearly, the babies are not watching the burning chicken with sexual desire or pleasure. Reising's piece is paired with Elisabeth Horan's triptych series to emphasize classical ideals of voyeurism and how these ideals can be manipulated to produce disturbing images that call in to question both the viewer and the object. These collages indicate that the role of the voyeur has altered and can no longer be classified as merely the male gaze (or an actively sexual gaze).

Bathe_2007 by Jamie Waelchi's is the recording of 16 baths over a period of a year. The baths are superimposed upon one another to create a ghost image of this private ritual. The small hand held screen of the iPod increases the ritualistic and private nature of bathing by forcing the viewer to bring the image in proximity to her face. This transforms a typically voyeuristic image of gazer and object into an interaction between the subject and viewer. Waelchi's private bathing scene relates to Jake Richardson's photography series entitled *Darren and Troy* that depicted staged scenes without a description of action or narrative of the context. The photographs imply fetishism and suggest an aspect of torture. This subject matter draws the viewer into the private world of the photographer while appealing to the cult side of voyeurism. Richardson develops hand produced Cyanotype prints. In both Waelchi and Richardson's work the voyeuristic relationship transfers the possession of power from the viewer to the object by forcing the audience to engage it further than purely surface.

In *Science Fiction*, Jeff Sheridan manipulates the term of voyeur to apply to scientific exploration. Sheridan uses that traditional definition of the female object and male gaze found in Reising's *Still Life* and applies it to the exploration of the sun. In *Science Fiction*, Sheridan uses ink and graphite to depict an image of the sun that has been stripped down to its core. Technology is used to expose the innards of possibly the most power object in the universe. This dissection not only demonstrates that not even the sun is safe from reaches of our technology but it also considers the the consequences of using that technology to survey humans. *You're Not Invited* invites viewers to indulge in the voyeuristic pleasures of the visual exhibitions and performances. In this exhibition voyeurism no longer exists as two dimensional relationship between the object (passive female gaze) and the voyeur (active male gaze). Instead, *You're Not Invited* introduces the third watcher or voyeur. The true voyeurs of this exhibition are the coordinators, audiences, and gallery goers who will watch the *You're Not Invited* audience's reaction to the exhibition from streaming view and other media across the country.

Kate Rosenheim
Sojourn Art Spaces

Confessions of a Voyeur

Voyeurism shames. Voyeurism violates. Voyeurism nauseates. Voyeurism irritates. Voyeurism humiliates. Voyeurism penetrates. Voyeurism connotes the notorious name: peeping tom.¹

In a presentation at the Tate Modern, John Roberts, Professor of Art & Aesthetics at the University of Wolverhampton, states, "you must look, you must look away and you must return your gaze".² Voyeurs instinctively feel shame but immediately choose to look back. The performers of *You're Not Invited* interpret voyeurism in the space of Nisus Gallery while their audience remains outside the walls of the gallery. Their work is often awkward and uncomfortable, yet the exclusion of visitors initiates a desire to look inside.

Historically, voyeurism is serious and offensive. In Ovid's tale, the young hunter, Actaeon secretly watches Diana, the goddess of hunt, bathe innocently in a spring with her nymphs. His punishment is fatal: upon identifying her voyeur, Diana transforms him into a deer, and shortly thereafter, his own hounds devour him. According to the Roman poet, Diana's chastity is sacred and honorable, and she powerfully defends herself. In their performance, "If You Want to Stand in the Window, You Had Better Throw Up Your Food" L + D explore both exhibitionism³ and voyeurism's severe consequences in a capitalist society. The haunting performance reveals the psychological and physical effects of these behaviors.

Although the act of voyeurism is often described shamefully because of its violation of privacy, Actaeon is not the only one who chooses to look. While the protection of privacy rights continues to pervade political debate, the desire to watch is acceptable, and distinction between private and public is increasingly difficult to define. Social media, particularly Facebook, legitimizes the kind of voyeurism that was once taboo. Online voyeurs peruse freely without the fear of punishment or public embarrassment. In the performance by Nathan H.G., a male voyeur ultimately creates and controls his female fantasy without criticism. The performance identifies the ease of becoming a voyeur within an online community.

Through their movement, the performers of *You're Not Invited* deconstruct the psychology of voyeurism. They elaborate on the strangeness of this practice and identify motivations for looking when one is not invited to do so. Their performances critique, celebrate, and document features of voyeurism including: surveillance, exhibitionism, the male gaze, and privacy, while identifying the complications of this inherently human practice. The diversity of these performances offers a wide and, at times, forgiving perspective on this taboo behavior.

Alison Reilly
Co-curator, You're Not Invited

¹ The name "Peeping Tom" originates from the English legend of Lady Godiva, who in an attempt to repeal the heavy taxes her husband forced on her people, rides naked through the streets of the Coventry. All in the town were ordered to remain indoors during her ride, but one mischievous Tom creates a hole in his shutters to see Lady Godiva pass. His misbehavior is punished with blindness.

² Roberts, John. "Violence, Photography and the Inhuman." Violence and Representation. Tate Modern, London. 18 Sept. 2010. Lecture.

³ Exhibitionism defined as the passive pleasure of being watched. Voyeurism defined as the pleasure of secretly watching someone perform private activity.

Visual Artists

Blake Shell
Alex Dolan
Katarina Riesing
Jake Richardson
Jeff Sheridan
Jamie Waelchi
Elisabeth Horan

Blake Shell

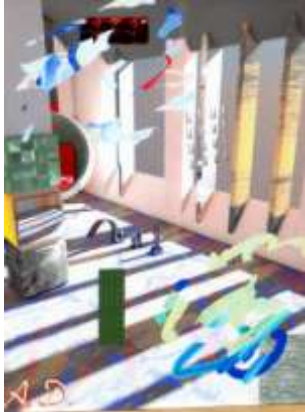


Glitz (abc Rainbow)
40 x 25"
Digital Print
2011
\$600 (edition 1 of 3)



Red Curtain
40 x 25"
Digital Print
2011
\$600 (edition 1 of 3)

Alex Dolan



Room with paint and stuff and water glasses
9 x 11"
Digital
2011

Katarina Riesing



Still Life
Video
2011
\$300

Jamie Waelchi



Bathe
Video
2007
Not for sale

Jake Richardson



Darren
28 x 12"
Cyanotype Prints
2011
\$300



Troy
28 x 12"
Cyanotype Prints
2011
\$300

Jeff Sheridan



Science Fiction
30 1/4 x 44"
Ink, graphite
2011

Elisabeth Horan



Chaosmosis
14 1/2 x 23 3/4"
Collage on chip board
2011
\$190



Karma Sutra
14 1/2 x 23 3/4"
Collage on chip board
2011
\$190



What's Mayan is Yours
14 1/2 x 23 3/4"
Collage on chip board
2011
\$190

Blake Shell

Statement: I am currently working with text and images from film websites and online movie watching, exploring text created by aggregators, computer software programs that aggregate specific types of information from multiple online sources. I'm interested in how this information is accurate, or not, and how these words can be used to describe other aspects of our lives. I am also interested in the glitches that happen online, the accidental moments that are rarely recorded. I delve into the mysteries and subtleties that are found in the world today, even within the machine.

Blake Shell is a digital artist, an art educator, and a contemporary art curator. She received a Bachelor of Art from The University of the South in Sewanee, Tennessee in 2001 and a Master of Fine Arts in Photography at Savannah College of Art and Design in 2003. Her work has been exhibited in venues such as the Los Angeles Center for Digital Art and the Institute for New Media in Frankfurt, Germany as well as alongside video artists Bill Viola, Nam June Paik, and William Wegman. Shell is currently the Archer Gallery Director at Clark College.

Katarina Riesing

Still Life is a video work concerning gaze and the history of painting. In it the artist positions herself as a subject (object) of "male gaze", taking generic positions from classic paintings of nudes. The artist then begins to paint away her body, revealing a classic still life behind her, calling into question the figure as object.

Katarina Riesing is a native of Tennessee. She has her BA in painting from Smith College in Massachusetts and her MFA from the University of Wisconsin, Madison. She is currently participating in an artist residency in Brooklyn, NY, working with video, photography, drawing, and painting and exploring new age philosophies. Her work can be found at www.katarinariesing.com and www.katarinariesing.tumblr.com.

Jamie Waelchli

Statement: In the Bathe project, sixteen baths were recorded on subsequent evenings and composited together as transparent layers of video. In this way, the blending of footage creates a meditation on the isolated rituals of contemporary life.

Jake Richardson

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Jake Richardson is a freelance graphic artist living and working in Portland, Oregon. Be it art exhibitions or corporate work, Richardson creates dynamic images focusing on geometry and vivid color. Jake received his BFA in visual communication with a minor in photography from Kendall College of Art and Design in Grand Rapids, Michigan, where he has taught Typography II as an adjunct professor. As an experienced screen printer and print artist, Jake finds himself designing and creating anything from a limited run T-shirt or poster design, to an identity system and collateral for a diverse clientele. His photography ranges from fashion and product photography to one-of-a-kind alternative printing processes.

Statement.

Society focuses on the acts and processes of consumption and destruction. We have created a world of modern entertainment obsessed with watching the struggles and accomplishments of “real” people from afar. In living vicariously through these forms of entertainment, we have created a world of mass social distraction and distortion. I create my art to return the focus to the real person’s struggle: in the end, everyone is trying to escape, but no one can see what’s holding them back.

These one-of-a-kind Cyanotype prints are created with a hands on photographic printing process by brushing on light sensitive ink onto paper. This ink is exposed with UV light and then rinsed, leaving behind a photographic image.

Jeff Sheridan

The outer-space presented to us in textbooks isn't real. Printed on paper. Learning about the composition of the sun from 8th grade textbooks consists of a three-dimensional pie slice being taken out of our star, classifying something we've never seen as the corona, core, and so on. Peering into something we can't see. We can assume something has a specific composition, but in this case, the act of imagining brings a certain truth to the image. Of course the sun has a core. The act of categorizing and cutting and viewing and cutting and viewing is how we observe. It's the scientific process. But it's an extension of human curiosity.

In reality, what we actually know from experience is actually quite small. I don't *really* know what happened before I was born because I wasn't there. It could all be a hoax. I haven't *been* to space, or Iraq, or ancient Egypt, so therefore I have to rely on a certain amount of trust in my fellow man. But the only way to do that is to peel back the layers of my own brain, my own soul, my own sun, and observe for myself. I am a small planet orbiting around a larger energy source, which is also a part of myself. These models all, in the end, illustrate a way of looking at the universe, inside of your head and outside of our earth. So I have to trust that my fellow man is doing the same. It's hard.

As the deep-space probe, Voyager 1, was leaving our solar system on February 14, 1990, engineers turned its cameras back around and pointed it back at earth. Voyager 1 was about 6.4 billion kilometers (4 billion miles) away from earth, carrying with it a phonograph record- a 12 inch gold-plated copper disk containing sounds and images selected to portray the diversity of life and culture on our home planet. To provide a kind of time-capsule for extraterrestrials. Tangents aside, the cameras of Voyager 1 were turned back to earth, depicting the farthest photo of earth ever taken. A tiny blue dot taking up .12 pixels. This is arguably one of the most interesting human achievements in existence- playing "Peeping Tom" from across the solar system.

Elizabeth Horan

Elisabeth Horan received her Bachelor of Fine Art from the University of South Florida.

She currently enjoys filtering analog imagery into sardonic, sensual, and sometimes violent visual statements on a variety of human-issues. Images of the body are the vehicle of her work; as commentary on the absurdity of life, of the frustration of forever being tied to a dying animal. Despite this morbidity, above all else, the artist believes in silliness. Her images float in seas of nothingness, forcing the viewer to dwell only upon the symbolic offering, a puzzle of pieced-together imagery. Each title serves a hint to solving the riddle of her work.

Performers

Atlas Alaska

The Working Theatre Collective

Keyon Gaskin

Nathan H.G.

The Relatives

A reading by Nathalie Weinstein, performed by Brenan Dwyer

L + D

Atlas Alaska

Biography: Alaska born lover of absurdity.

Statement: I appreciate the beauty in everyday actions and candid moments. Being an avid window-gazer and lover of women, Alfred Hitchcock's *Rear Window* struck a special chord for me. As a Gender Studies student, I struggled with my love of voyeurism and fascination of the theories surrounding male gaze. Atlas Alaska was born out collection of sexy, subtle movements and mannerisms I have observed in the beautiful women of my life. She lets me toy with the realm that lies between lovely and horrible, purposeful and unwitting. Rejoice in her appealing and calculated non-performance.

The Working Theatre Collective

(un)watched

exploring private moments made public

Performers: Noelle Eaton and Alexandra Leigh Ramirez

Directed by Ashley Hollingshead

Statement: The Working Theatre Collective is an ensemble based company that is dedicated to producing new works and other theatre worth the effort. We focus on aggressively artistic, DIY productions in unexpected spaces. We are interested in creating theatre that is working to establish a home in the hearts of the artist and the audience. Through working to produce art we find the heart of living!



Ashley Hollingshead is the co-founder of the working theatre collective. she serves as a director/designer/collaborator, as well as doer of all things admin. for the WTC ashley has directed *the peter pan project*, *zero divided by zero*, *blank not blank*, *20 erotic shorts*, *medea and jason: a love story that ends badly*, *26 ways i love you*, and *a story that ends and begins with a dream*. she has designed at least one element of every single production that the WTC has created (minus NORTH! and Bike Noir). outside of her work with the WTC, ashley has worked with foolsFURY (san francisco) and Rorschach Theatre (washington dc).



Noelle Eaton is a Portland actress and member of the working theater collective. Noelle received her undergraduate degree in theater performance from PSU where she studied under Devon Allen and Michael O'Connell. Credits with The Working Theatre Collective include Dima in *A Story that Begins and Ends with a Dream*, Pamela in *John Lennon's Gargoyle* and an ensemble member in *20 Erotic Shorts*, *NORTH! Saddle up and ride*, and *Bike Noir*. Other favorite Portland credits include Leonora in *Our Shoes are Red*/The Performance Lab's Northwest premiere of *Ursula*, Claire in *The Maids*, Chrysothemis in *Electra*, Ensemble member in *4:48 Psychosis*, Evelyn in *The Shape of Things*, and Ellen in *Vinegar Tom*.



Alexandra Leigh Ramirez is a barista by day and a theatre do-er by night

Keyon Gaskin

Fluorescent Lights

Created & Performed by Keyon Gaskin

Statement: Keyon's performance pieces ask questions without seeking answers. his interest in curiosity and exploration, with a healthy distaste for definition and fact, push keyon to use a variety of movement and theatre styles, as well as what naturally comes from his being to cultivate a moment with audiences/voyeurs which is engaging, affecting, and stimulating all the while accessible....

Fluorescent Lights questions societal pressures effect on self examination (among other things); how do we prepare ourselves to be around others? why do we need to "get ready to go out"? how different do we behave when we're alone? why? if someone were watching me right now would they think i was crazy? why do i say i don't care what people think and then take forever getting ready? why do i hate artist statements so? if there were less judgment would we feel more free? what creates judgment? what will it be like being physically separate from the audience? why does that make me anxious? why does anything? what is this piece about? what does that matter? why do we pretend to have answers? why do we feel such a need to define? have people created an inhumane way of being for themselves and other beings?

Nathan H.G.

Performed by Nathan H.G. and Zoe Garza

Statement: In the age of the Internet and Reality TV, voyeurism has become an acceptable norm and no longer a Peeping Tom taboo. Social Networking is a way of peering into to a person's life without ever having personal contact with them. You can fantasize you truly know that person and have a relationship with them outside your normal reality and they would be none the wiser. One could also collect "Friends" using a false identity to access their innermost thoughts and photos (or at least those they care to share with cyberspace). These facts make it easy to imagine someone is watching you.

Nathan H.G. is a movement performance artist and Butoh dancer. He is currently in rehearsals for Imago Theatre's Zugzwang and Megan Skye Hale's masked theatre production of the Seven Swan Brothers along with other projects. Nathan performs with Imago Theatre, The Wonderlust Circus, Bogville, Socitas Insomnia, and Mizu Desierto Butoh Theatre.

Zoe Garza is an actor and performance artist in Portland, Ore. Her past credits include Imago Theater's Stage Left Lost, Fefu and Her Friends directed by Devon Allen and The Maids directed by Mark Hayes. She recently formed and began performing in the burlesque duo Booze L'Rouge.

A Reading by Nathalie Weinstein, performed by Brenan Dwyer

Nathalie Weinstein is the editor of arts and entertainment website PDX Pipeline, a freelance writer, and also assists with the popular storytelling series Back Fence PDX. After graduating from Oregon State University with a BA in English, she was surprised to find herself employed by The Daily Journal of Commerce for three years as a news reporter.

Brenan Dwyer is a theatre artist from Portland, Oregon. Her performing interests include movement theatre and dance, Shakespeare, and well-written contemporary plays. She also writes plays and hopes to choreograph for the theatre. Her favorite roles have been playing The Young Wife in *La Ronde* at Shakespeare Santa Cruz and Jackie Kennedy in *The Cuban Missile Tango* at Imago Theatre. She enjoys the outdoors, cats, olives, red wine and novels. She graduated from Occidental College with a B.A. with Honors in Theatre, Summa Cum Laude, Phi Beta Kappa.

www.brenandwyer.com

L + D

If You Want to Stand in the Window, You Had Better Throw Up Your Food
Created & Performed by Lillian Rossetti and David Krom

Statement: This is a performance piece by L+D. We are not spoil sports. Much of the work, U r gonna hav ta do fer URself.

Horses have been used by humans to do human work for a long long time. Think about cars, like a long time ago, they were horses. Remember?

Mall culture **and** couture **and** beautiful fabricated-synthetic bodies **and** "I have this and you don't" **and** "shake those d-cups for daddy, bitch!" **and** team high-class high-class fancy fancy **and** sparkly beautiful consumer goods they make me a Real Boy.

These things we all have R like totes real and totes alive. They matter, like a lot.

Capital holding big shots, thats who we are. We won the game and wowed the crowd. (Impressive!) This here is just the after party. Look at all the blow and all the tits. Look at all those dilapidated sad eyes. Look at how much fun we are actually having here, right now. YES!

Cue the horses-

Lillian Rossetti is a Portland based dancer/performance artist. Currently training in butoh, she has worked with Mizu Desierto Water In the Desert/Local Culture Project and Imago Theatre, and is currently working on a production entitled "Gender Fantasy" with local performance artist Kajanne Pepper. She also presents solo work and original street performance/artistic terrorism.

David Krom is a Portland based performer (Dance, Theatre, and Voice) who works in/from a variety of styles, formats, and platforms. He was last seen performing as a part of Portland Center Stage's JAW festival with Mizu Desierto and the "Local Culture Project", and he is looking forward to this years Time Based Art (TBA) festival where he will be performing with Zoe|Juniper in their original dance installation project, "a crack in everything". As a performance maker with a background in theatre, he is excited by the openness and possibility FindaBLE in doING/making multidisciplinary Performance. He will soon be moving to Los Angeles California in order to become a Celebrity.