

The image features a central text element 'CORRIDOR' in a bold, serif, olive-green font. This text is surrounded by a complex, abstract graphic composed of numerous thin, grey lines. These lines form a large, irregular shape that resembles a stylized letter 'C' or a wide, curved path. The lines are layered and slightly offset from each other, creating a sense of depth and movement. The overall composition is minimalist and modern, set against a plain white background.

C O R R I D O R

Oletha DeVane
Bernhard Hildebrandt
John Ruppert
Soledad Salamé
Joyce J. Scott
Sofia Silva



Martha Jackson-Jarvis
Brandon Morse
Phil Nesmith
Michael B. Platt
Susana Raab
Jeff Spaulding



C O R R I D O R

BALTIMORE, MARYLAND • WASHINGTON, DC

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C O R R I D O R

The AMA/Art Museum of the Americas is proud to present this catalog illustrating new works of accomplished artists based in Baltimore and Washington, DC. AMA also takes pride in helping to develop the local creative environment through this project. We are grateful to the artists, the curators, the sponsors, and to the DC Commission on the Arts and Humanities, for making *Corridor* possible.

This exhibit highlights diversity and openness, artists engaging with their communities, and shared cultural experiences. Baltimore-based artists Bernhard Hildebrandt, Soledad Salamé and Joyce J. Scott, conceptualized an innovative selection process of artists for the exhibit, which is—in and of itself—a model of inclusion. We are herewith recognizing the value of partnerships beyond state borders and above the traditional paradigms of the curator-artist relationship, as a means for integration and improving cultural exchange.

Corridor turned the traditional roles of curators and artists around, having the artists themselves select their peers to also participate in the exhibit, ultimately inviting curators Laura Roulet and Irene Hoffman to select from the vast bodies of work that these talented artists have produced in recent years. The results are enticing in their breadth of media and content.

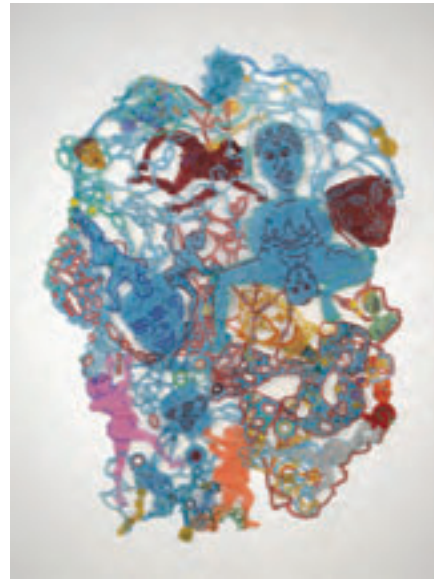
By engaging with the local arts scenes, AMA strives to play a valuable role in strengthening exchanges among those Latin American and Caribbean cultural communities that are so essential to the development of vibrant creative environments. In doing so, we wish to further the guiding values of our parent institution—The Organization of American States, OAS—by promoting peace, democracy, human rights, justice, and development. It is only fitting that AMA is hosting these exciting and talented artists, as we aim to provide a forum for the sharing of fresh ideas and progressive thinking throughout the Americas, including those found in our own backyard.

Corridor finds a comfortable home here with its impressive scope of cutting-edge work examining issues of migration, identity, diversity, privacy, and perception.

As some of the strongest talents of the Baltimore-Washington corridor, these twelve artists—Martha Jackson Jarvis, Brandon Morse, Phil Nesmith, Michael B. Platt, Susana Raab, Jeff Spaulding, Oletha DeVane, Bernhard Hildebrandt, John Ruppert, Soledad Salamé, Joyce J. Scott, and Sofia Silva—assume a leading role in shaping the vibrant, creative lives of our communities.

—LYDIA BENDERSKY
DIRECTOR, AMA/ART MUSEUM OF THE AMERICAS





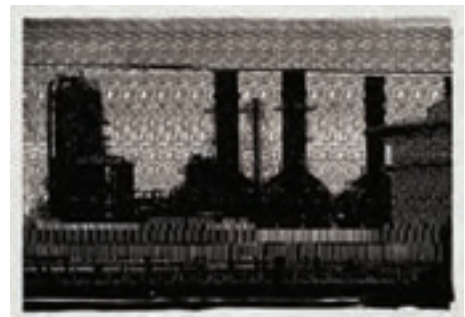
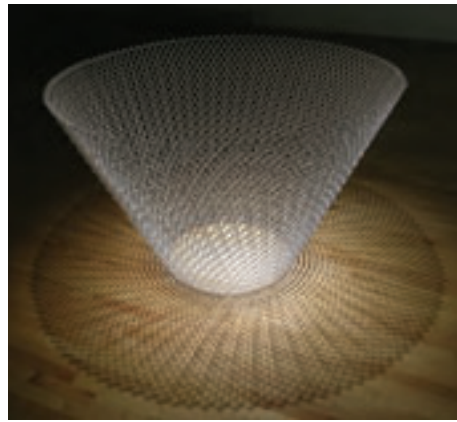
INTRODUCTION

Corridor is an exhibition of diverse work by twelve locally based artists that seeks to celebrate the depth of artistic talent in the region while also reimagining traditional curatorial models. Rather than beginning as a curator's concept, *Corridor* was conceived as an "artist-choose-artist" show by three Baltimoreans: Bernhard Hildebrandt, Joyce J. Scott and Soledad Salamé. The concept of these three artists was to develop a structure for an exhibition that allowed them and other artists to shape the final roster of participants. To develop the artist list, *Corridor's* initial three then invited three Washington DC area artists to join up, including: Martha Jackson-Jarvis, Phil Nesmith, and Jeff Spaulding. With six artists engaged, they then each invited one additional artist which added John Ruppert, Oletha DeVane, Sofia Silva, Michael B. Platt, Susana Raab, and Brandon Morse to the list. In the end, *Corridor* included twelve artists, six from Baltimore, six from Washington DC.

With *Corridor's* artists in place, two curators were then invited to make studio visits, select work, and develop the exhibition's installation and publication. Irene Hofmann, then Director of the Contemporary Museum in Baltimore, and Laura Roulet, an independent curator based in DC, were invited to cross borders and each work with six artists from the other end of the Baltimore-Washington "corridor."

Corridor's installation was designed to create a dialogue among works, to highlight existing artistic and collegial relationships, and to foster meaningful new connections in the region. As curators, we were intrigued by the artists' choices of each other. Was the desire to include another artist based on stylistic affinities, media, gender, ethnicity, mentor relationships? Many factors came into play, reflecting the area's artistic depth and regional demographics. Half are men, half women; one third are African-American, and one quarter are Latina. In all, *Corridor* presents cogent, relevant, and accomplished work that invites audiences to connect to the region's vibrant art scene.

—LAURA ROULET
—IRENE HOFMANN



OLETHA DeVANE



An accomplished art educator and mixed media artist, Oletha DeVane is also the creator of an intricately-detailed series of spirit bottles and sculptures drawing on imagery from Afro-centric cultures. Several works connect the vital cultural lives of two troubled cities: Baltimore and New Orleans.

Saint for My City (2007-10), a looming assemblage built up from reclaimed or repurposed materials such as a Madonna figurine, African beads, broken mirrors and bullet shell casings, reflects both the artist's empathy and prayers for her hometown of Baltimore. The names for deities in myriad belief systems spiral up the base of the sculpture: Oshun, Ra, God, Osiris, Zeus, Ogun, Poseidon. The spiral itself a reflection of West African cosmology that views the human soul in an unending cycle of life, death and regeneration. The Christian Madonna is transformed into a more Afro-masculine figure, adorned with a halo of beads and a fleur-de-lys, symbol of New Orleans, also a culturally vibrant city struggling back from calamity.

Often beginning with a candlestick as the base, DeVane's spirit bottles are confabulations of color and brilliant materials, chosen for their symbolic value. Precedents for these sculptures can be found in African and Afro-Caribbean spiritual objects such as nkisi figures, Kongo packets and especially Haitian Vodou (also spelled Vodun or voodoo) spirit bottles, which migrated to the deep south of the United States in the form of bottle trees. All share the notion of embellishing a receptacle to attract and hold the "flash of the spirit," in scholar Robert Farris Thompson's words, and are associated with healing or protection.

Justice (2009) most directly references African Kongo and Afro-Atlantic nkisi objects, a form of miniaturized cosmos, which embody, attract and direct spiritual energy. The nails, shells, fish bones, toy soldiers, and beaded AIDS flags attached are evidence of ritual empowerment of the object. *Justice* is topped with the winged figure of St. Michael, an Archangel, who is venerated as the protector of soldiers. With its complex symbolism and binding method of assemblage, the sculpture becomes a syncretic object of veneration. As the artist explains, "I believe in the oneness of all things, my faith teaches about the connections and the unity of the spirit and I've had a long standing interest in how others worship."

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Saint for My City 2007-2010

mixed media, wood, mirrors, glass, fabric, shell casings, beads, plaster, paint, wax and polymer clay; 87" h 13" x 13" base; Courtesy of the artist



ABOVE:

Persephone 2007

mirrored bottle, glass beads, shells, fabric, polymer clay, plastics and wood; 33”h

RIGHT:

Justice 2009

nails, shells, beads, fish bones, glass, painted clay, toy soldiers, wood, paint, twine and encaustic; 29”h



With its fire-breathing king and Mardi Gras colors of purple, green and gold, *Absinthe* (2007) evokes the city of New Orleans and its reputation for hard partying. Built around an actual absinthe bottle, brought back from Prague, DeVane brings in the taboo and dissipating associations of this libation, famously known through paintings by 19th century French artists such as Edgar Degas. She incorporates a sickly green head of Vincent van Gogh, as a symbol of the creative life: experimental, addictive, sometimes ruinous.

Mother of two, DeVane's daughter lived for eight years in New Orleans, and is the inspiration for *Persephone* (2007). Based on the Greek myth of the mother-daughter bond, this glittering, reflective bottle shows arms and a tail wrapping protectively around a daughter, with a beaded bouquet sprouting and sheltering at the same time. Beautifully fabricated, DeVane's sculptures convey a deeply personal emotional and spiritual content. •

—LR

LEFT:

Absinthe 2007

glass, beads, clay head, mirrors and wood; 28”h

BERNHARD HILDEBRANDT

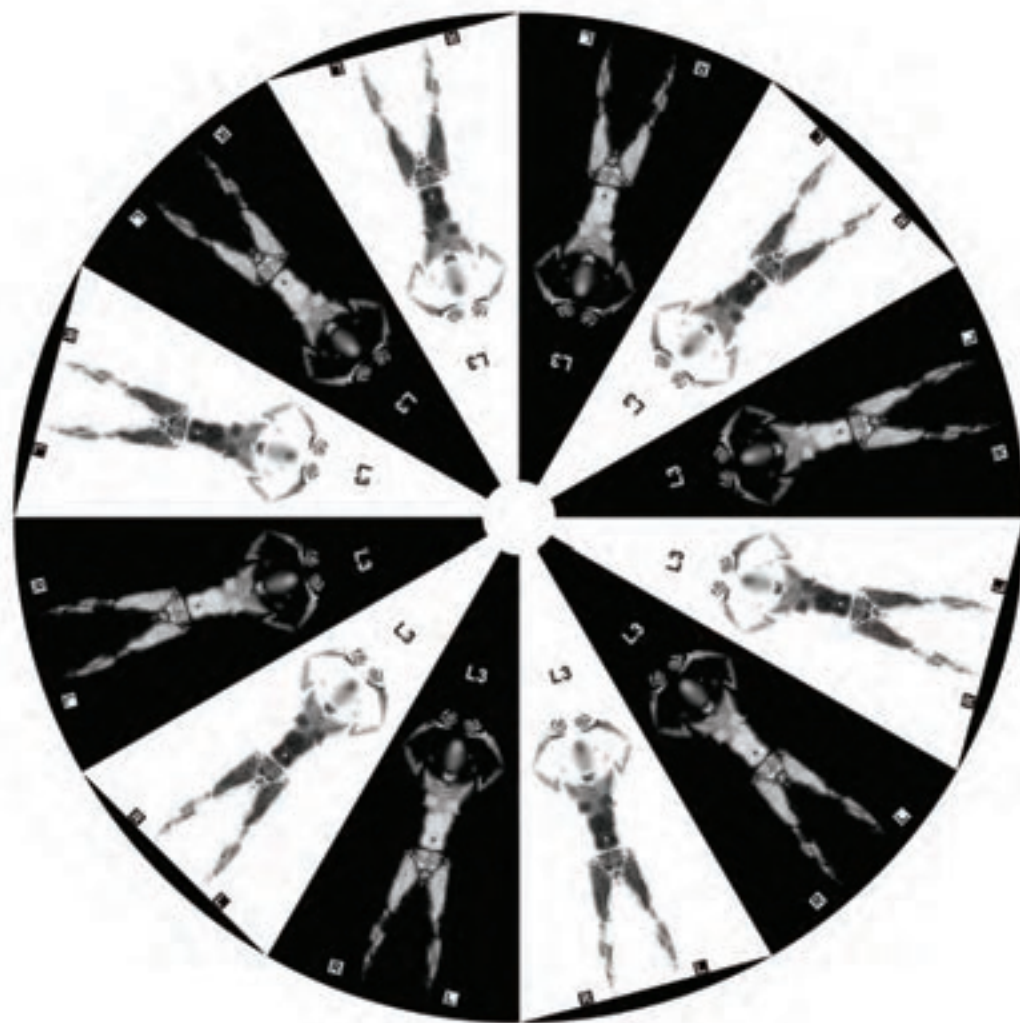


Bernhard Hildebrandt is a collector and aficionado of early forms of photography, an artistic focus that clearly informs his own conceptual photography, painting and video that often examines the history of image making.

The *L3* series (2010) featuring digital, monochromatic prints on Mylar and video evokes one of the earliest conflicts surrounding the development of photography, namely whether this new technology should be used for art or science. Photography was not accepted as a fine art on the same level as painting or sculpture, widely collected by museums, until well into the 20th century. Hildebrandt skillfully foregrounds these issues of shifting uses and valuations of photography.

The title of this series comes from the manufacturer of the most widely used model of whole-body scanner controversially adopted by the Transportation Security Administration (TSA) in 2009, with the source material of images downloaded from the Internet. Recently the focus of air passenger outrage over invasion of privacy and modesty concerns as well as undue exposure to radiation, whole-body imagery uses backscatter x-ray millimeter or terahertz-wave technology to “see” underneath a person’s clothing. In other words, a picture without a camera, just as the earliest forms of photography such as photogenic drawings and heliographs are.

L3 is inspired by the work of photographic pioneer Eadweard Muybridge, whose *Animal Locomotion* series (1877-85), which includes mammals of the human variety, and invention of the zoopraxiscope, are seen as the forerunners of animation and motion



pictures. The Muybridge reference is strongest in the sequence strips and circular layouts of figures. Hildebrandt also animates the forms in the video depicting alternating male and female figures becoming irradiated and dissipating into pixelated bits, with an alarming soundtrack of electrical zapping.

The positive and negative views of “Him” and “Her,” recto and verso, may initially appear to be as un-aesthetically pleasing as Muybridge’s human locomotion series were to many a 19th century viewer. Yet Hildebrandt’s intention seems to be to relocate the beauty of the human form in a pose not that distant from Leonardo da Vinci’s famous drawing *Vitruvius Man* (c. 1490). The point of both artists being that our concept of ideal ratios and beauty originates in human proportions; the Classical and Renaissance precept that man is the mean and measure of all things. Reminiscent of the man and woman diagrams left by Apollo astronauts on the moon, they beg the question: are the TSA illustrations our contemporary Adam and Eve prototypes?

Overall the *L3* series, with the figures ranging in scale and presentation from several inches in the sequences strips to blow-ups of 44 x 48,” effectively probes the implications of new technology in concert with human behavior. Just as Muybridge’s serial photographs of a horse galloping provided information beyond what the eye could see, and the Google Art Project allows for a higher resolution view of canvases than even the original painter had, technology requires constant adaptation of human perception, both of its uses and implications. •

—LR

OPPOSITE PAGE:

HIM: zoopraxiscope 2010

digital inkjet on Mylar; 18.75” x 18.75”

ABOVE (from left to right):

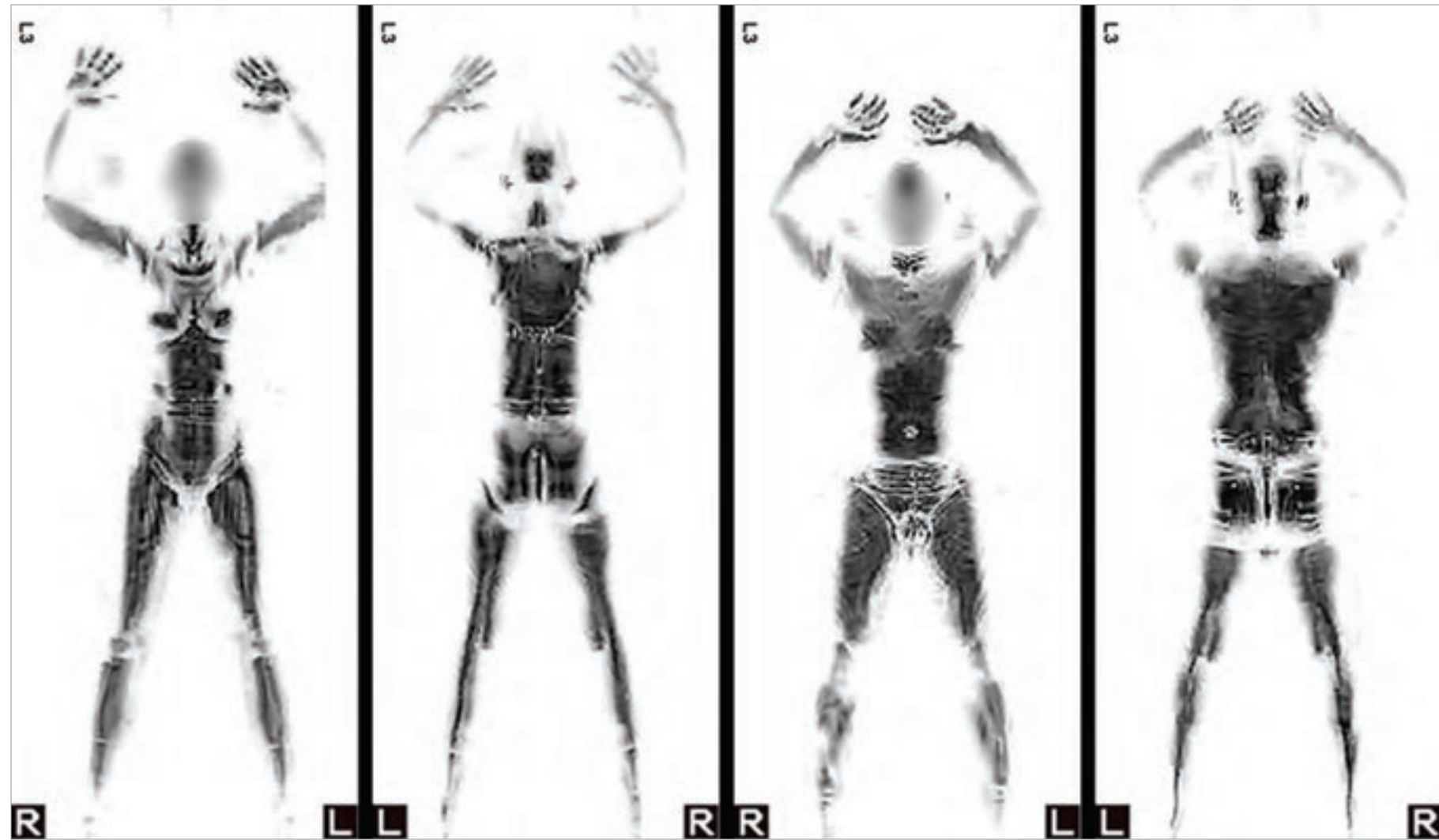
1. **HER: L3** 2010

2. **HER2: L3** 2010

3. **HIM: L3** 2010

4. **HIM2: L3** 2010

digital inkjet on Mylar mounted on Plexiglas;
44” x 48” each; Courtesy of the artist



ABOVE:

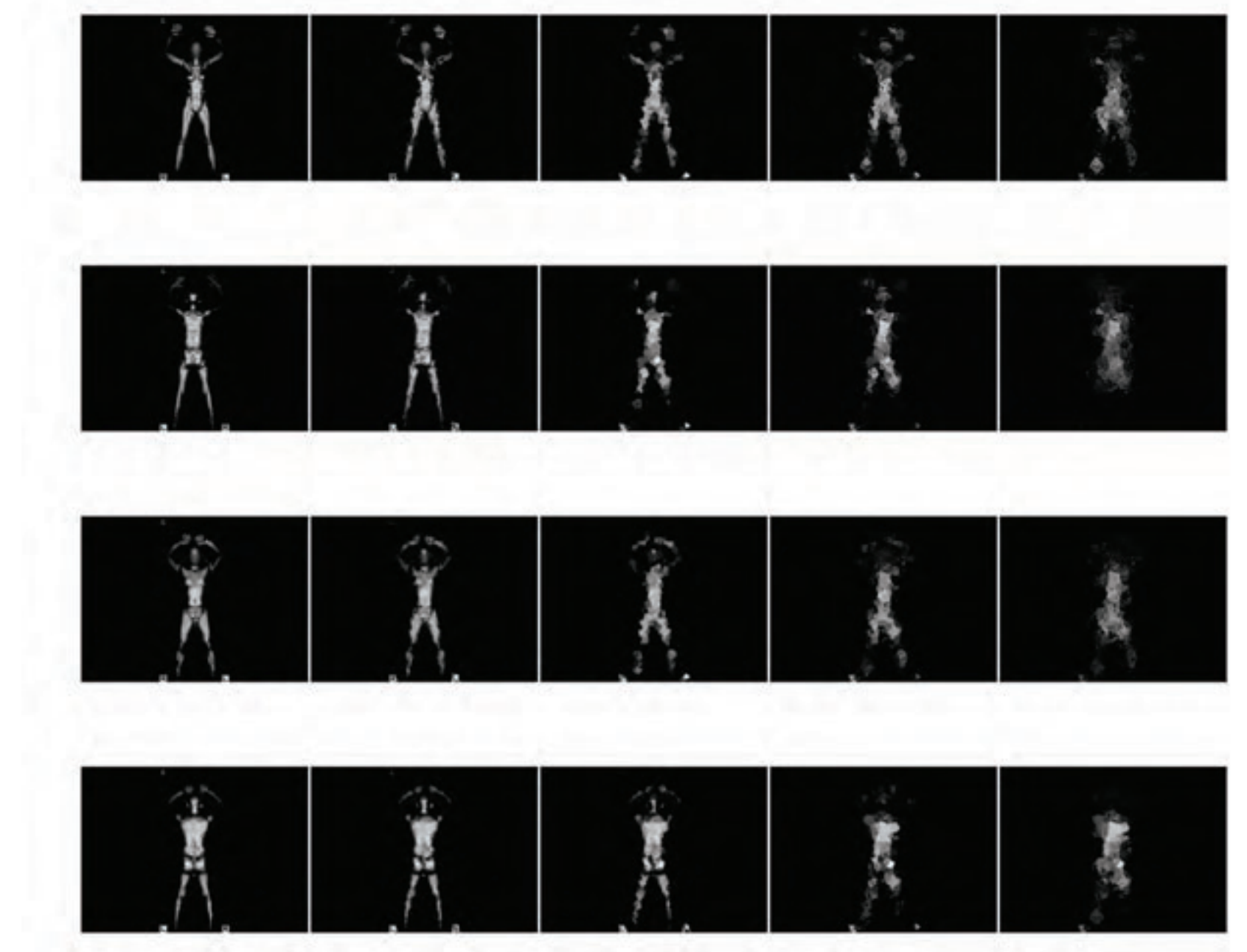
L3:invert 2010

digital inkjet on Mylar; 10.5" x 18"

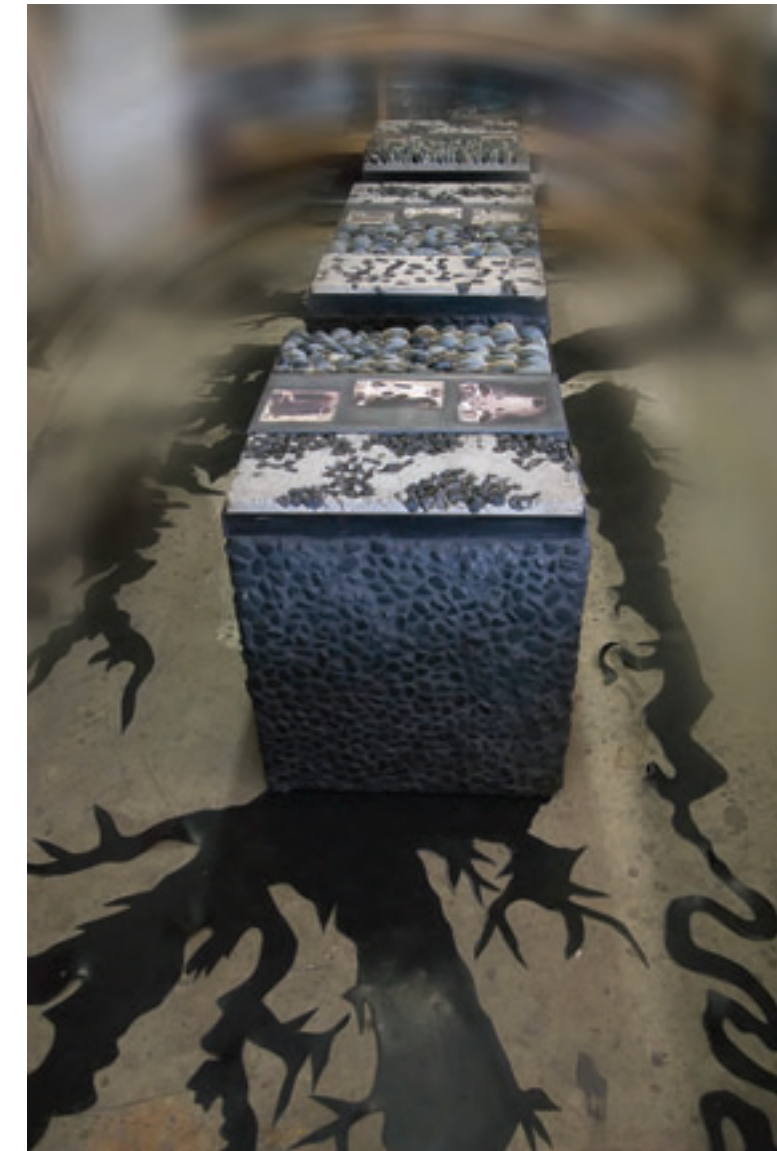
OPPOSITE PAGE:

L3:sequence strips 2010

digital inkjet on Mylar; 30" x 36"



MARTHA JACKSON-JARVIS



OPPOSITE PAGE AND RIGHT:

Vegan's Table / Cry Me A River
(detail) 2011

river stone, volcanic stone,
concrete, steel, rubber, vellum
and chalk; 10'h x 14'w x 11'd;
Courtesy of the artist

Martha Jackson-Jarvis creates large-scale sculptures, public installations, and site-specific works that explore the evocative power of the natural world, the energy of materials, and the rich cultural and spiritual associations of objects and forms. Rocks, plants, wood, and earth are deployed by Jackson-Jarvis to create commanding works that suggest elemental forces and cycles of life. As a maker of objects imbued with power and energy, so many of Jackson-Jarvis's aesthetic choices are guided by the textures, auras, and histories of her chosen organic materials. Bringing natural materials to new life as art objects, Jackson-Jarvis has researched and learned a number of centuries-old traditional artistic techniques. From African dung firing, to Japanese raku, to Italian mosaic, Jackson-Jarvis has mastered these skills and incorporated these cherished cultural traditions into her richly-layered works.

One of Jackson-Jarvis's most recent works and one that has its first installation in *Corridor* is *Vegan's Table/Cry Me a River* (2011). In this large-scale sculpture, many materials, forms, and associations come together in a work that speaks of man's precarious relationship to the natural environment. *Vegan's Table/Cry Me a River* begins at the gallery ceiling with a dramatic swarm of butterflies. From a black rubber armature, dozens of butterfly forms are clustered in flight with wings open. Replicated from old nature textbooks and printed on vellum, Jackson-Jarvis's delicate butterflies evoke theories of sensitive dependence and the interconnectedness of all actions by all living things. From a sky filled with Monarchs in flight, *Vegan's Table/Cry Me a River* moves to the earth with three large cube-like forms that anchor Jackson-Jarvis's

CONTINUED >





installation. Framed with steel, formed with concrete, and embedded with river rocks and volcanic stones, these imposing forms suggest geological history and reflect the endurance and permanence of the earth. Embedded within the top of each of these structures are several piercing images of cows. Capturing the direct gaze of these intense bovines, these portraits demand acknowledgment of an animal that is raised, often in alarming conditions, to serve and feed humans. From the earth's rocks, stones, and animals, *Vegan's Table/Cry Me a River* continues onto the gallery floor with a cascade of black rubber, articulated as if it were flowing water. Spilling across the gallery floor, black rubber becomes a series of silhouetted rivers and tributaries. While at once a source of life and energy, Jackson-Jarvis's black rivers are also foreboding with ominous references to oil spills, waste-water, and rising tides. Linking sky, earth, and water in a cycle of beauty and danger, *Vegan's Table/Cry Me a River* is a tour de force that speaks of the interconnectedness and fragility of life. ●

—IH

OPPOSITE PAGE AND RIGHT:

Vegan's Table / Cry Me A River (detail) 2011

river stone, volcanic stone, concrete, steel, rubber, vellum and chalk; 10'h x 14'w x 11'd



BRANDON MORSE



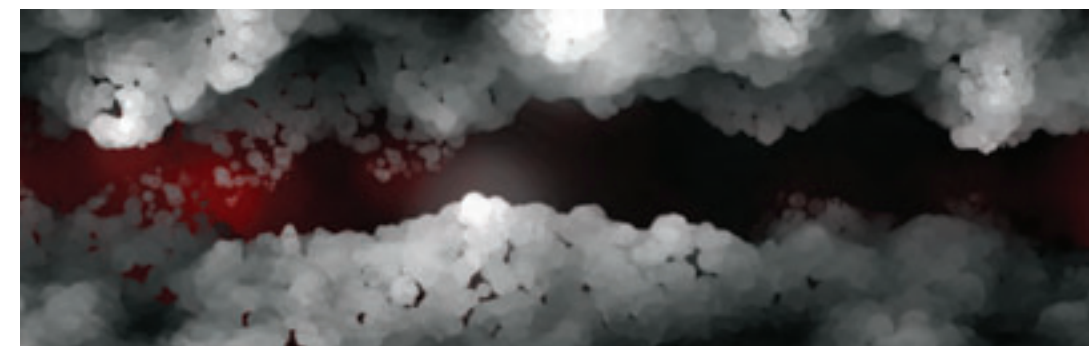
Brandon Morse creates mesmerizing real-time computer-driven videos in which architectural forms and natural phenomena are infinitely generated, expanded, and collapsed. Computer codes dictate the systems within Morse's haunting works that give chilling visual form to our precarious current moment—arguably, a moment that threatens the future of mankind and the planet we inhabit.

An early work such as *Achilles* (2008-09), defines Morse's stark visual vocabulary and use of generative imagery and motion. In this work, a white skeletal architectural structure—reminiscent of so many modern high-rise buildings—emerges against the void of a black ground. No sooner does Morse's tower form, than it succumbs to an unknown cataclysm that sends the building into seismic convulsions, bringing the mighty structure to the ground. While the dramatic visual of a collapsing building certainly has echoes of the World Trade Center attacks of September 11th, Morse's references here are more universal and prophetic. *Achilles*, named after a great warrior who was brought down by a small hidden vulnerability, serves as a harbinger for disasters still to come, in a world where global financial systems have proven themselves as precarious as our natural ecosystems and infrastructures of our aging cities.

In more recent works, Morse has begun to focus on developing systems and imagery that suggest large-scale natural occurring phenomena. In these works, extreme weather systems and geological shifts are evoked with exploding, flowing, and churning organic forms that speak of the power, fury, and unpredictability of the natural world. In *Mariana* (2010), plumes of matter seem to generate in an underwater environment as if at the dramatic and generative moment of a volcanic eruption deep underwater. Morse's title for this work, adds further to this reading as it references the Mariana trench in the western Pacific Ocean—the deepest part of the world's oceans and the edge of the largest tectonic plate.

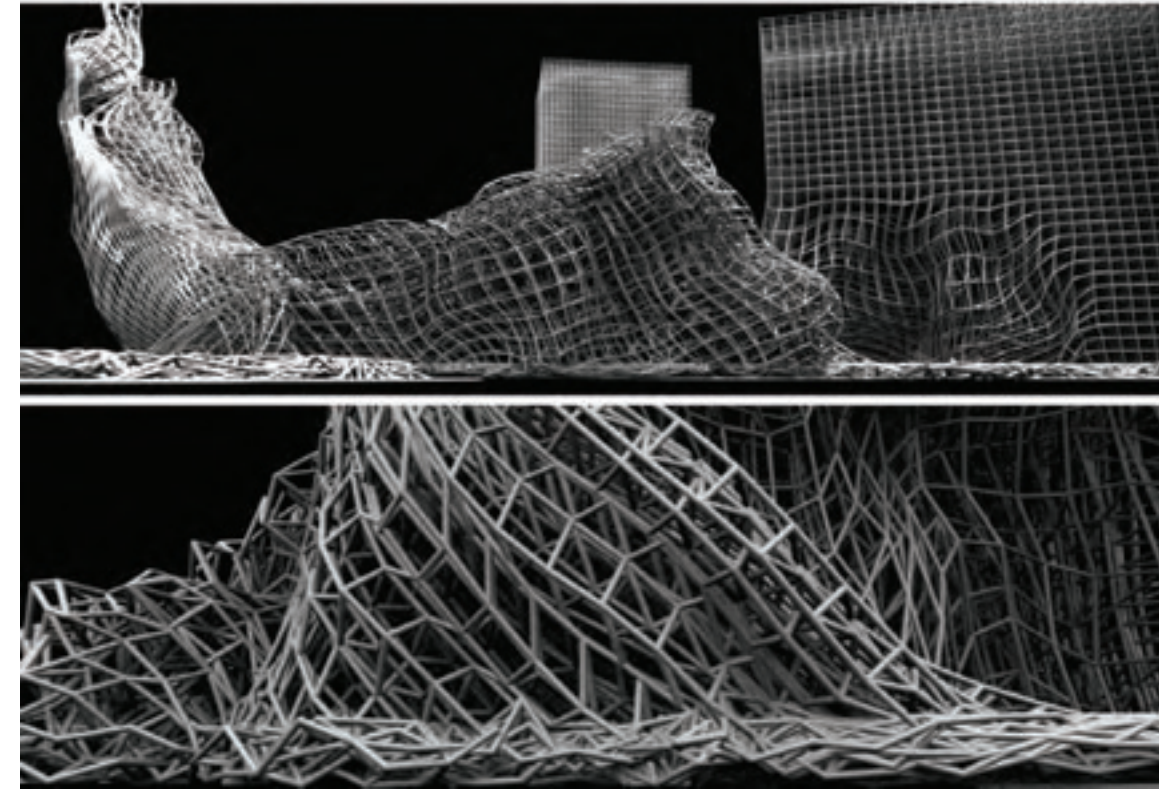
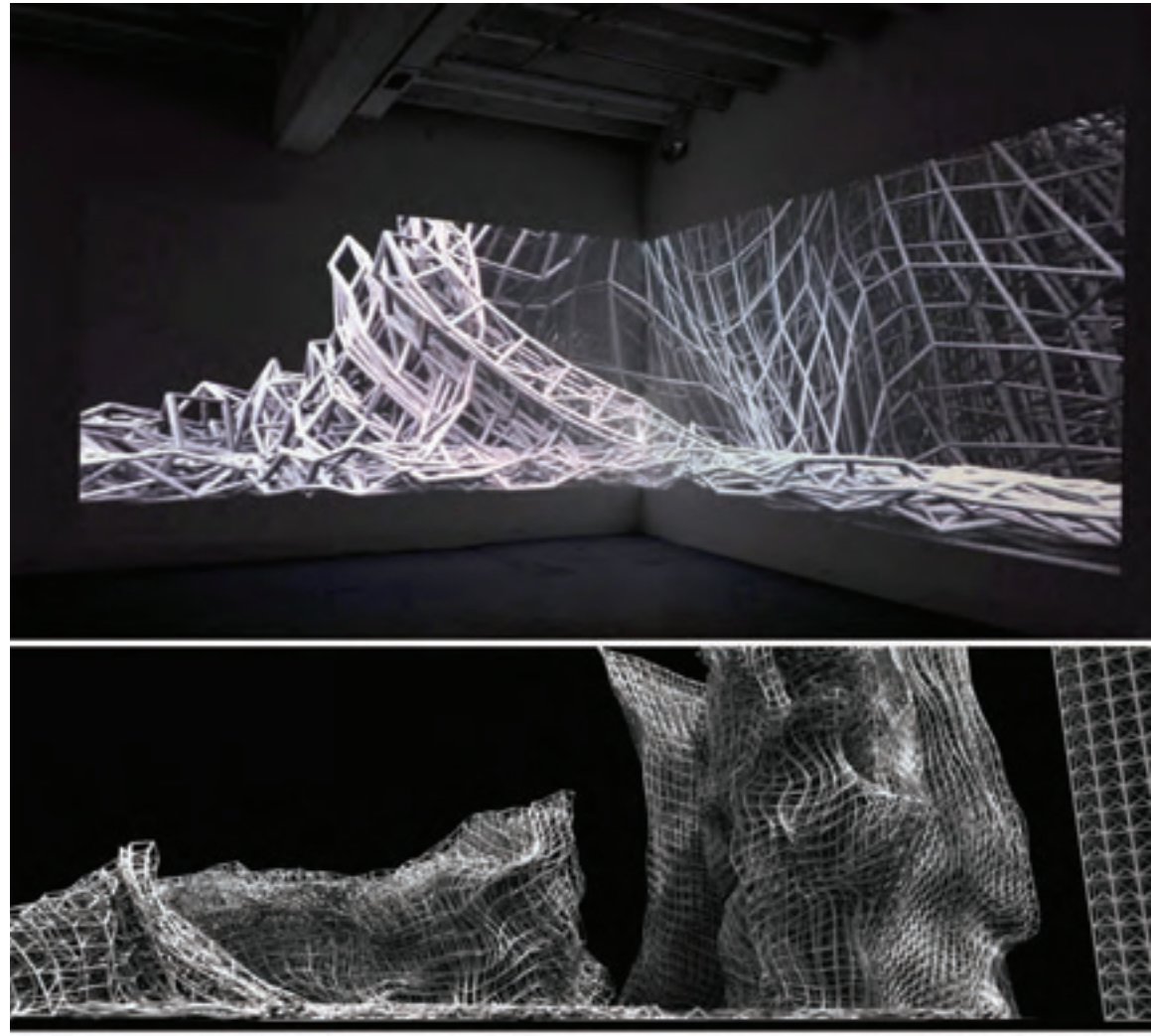
A center of seismic activity, this region has not only produced the Mariana Islands, it has also been proposed as a possible location for the disposal of nuclear waste. Although Morse's *Mariana* seduces with its swelling underwater forms, there is an ominous tone inherent in these works as Morse probes the dangers of life on a changing planet. •

—IH



Mariana 2010

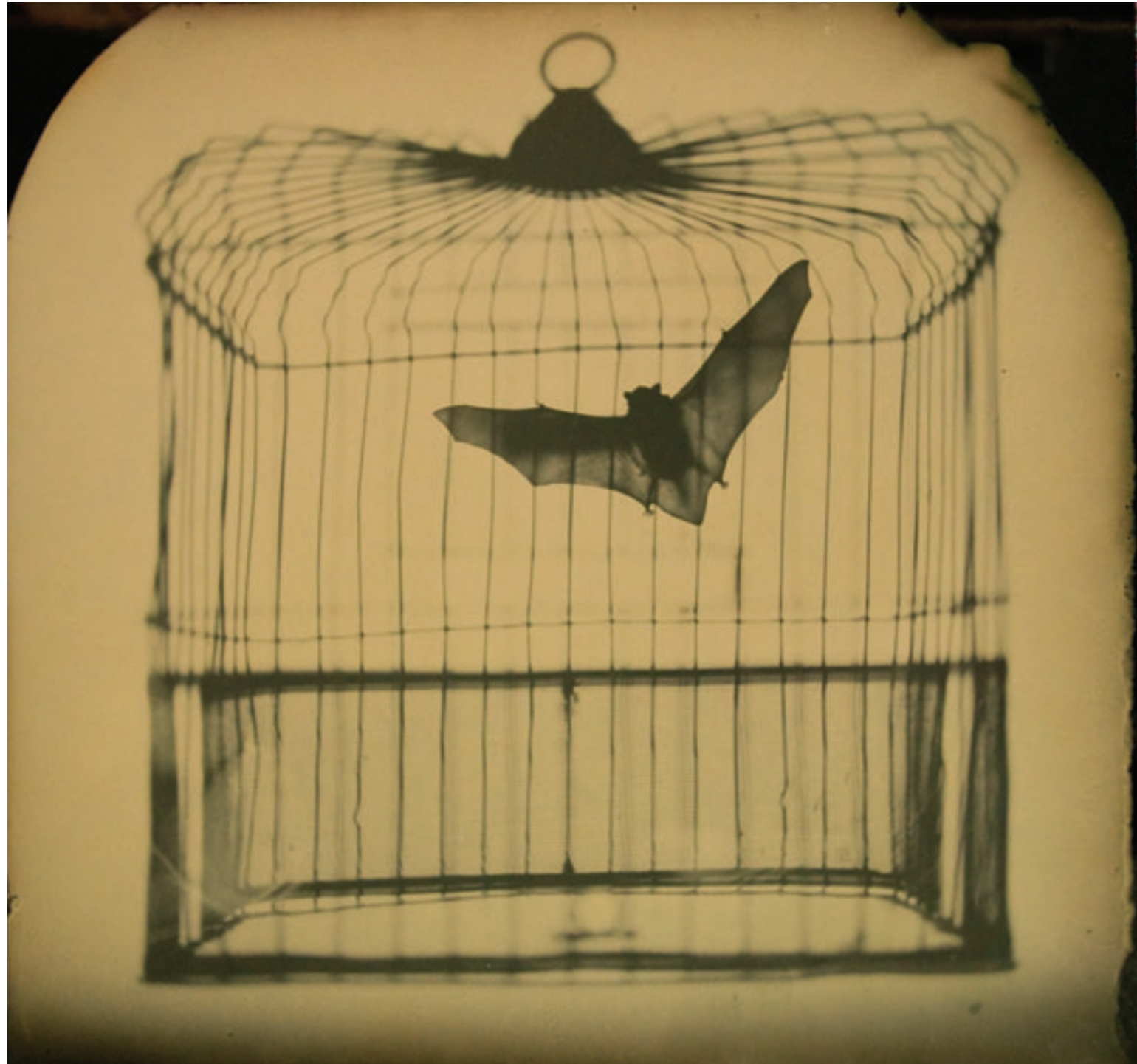
generative video via custom software;
Courtesy of the artist and Conner Contemporary Art



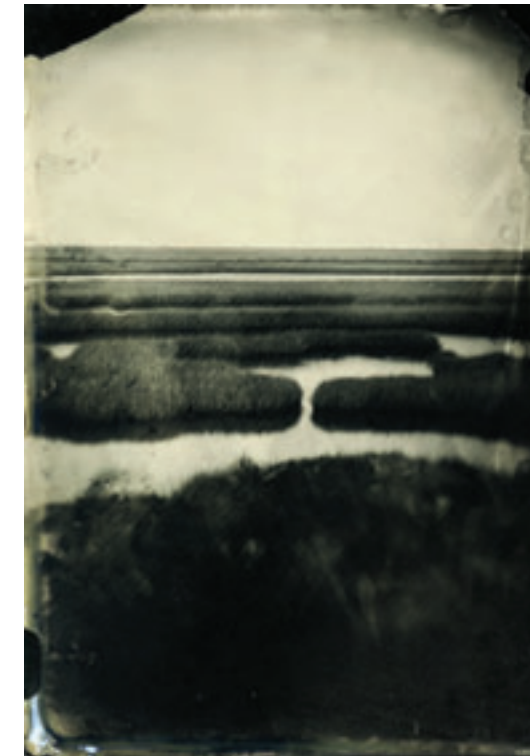
OPPOSITE PAGE AND ABOVE:

Achilles 2009

2 channel video loop, custom software, sound



PHIL NESMITH



OPPOSITE PAGE:

Finch 2009

black glass dryplate photogram with sandarac varnish;
18" x 19"

ABOVE:

Wetland I 2010

black glass wet collodion ambrotype with sandarac varnish;
7" x 5"

Phil Nesmith is engaged in a rigorous exploration of some of photography's earliest practices, creating a body of work that reclaims a connection to direct image-making that is now all but forgotten in our post-darkroom age of rapid and digital image reproduction. Often using handmade equipment, emulsions he brews up himself, and glass plates similar to those used by early photographers in the 19th century, Nesmith produces images and unique photographic objects that possess an almost unfamiliar immediacy to light, space, and time.

In a recent series entitled *Flight Patterns* (2009), Nesmith employed one of the earliest photographic processes to create striking images that evoke fragility and transience. *Flight Patterns* is a series of dryplate photograms—images that are created directly on photosensitive black glass plates, without a camera or a lens. In the lineage of early 20th century artists like László Moholy-Nagy and Man Ray, Nesmith's photograms were created from the shadows cast by objects placed on plates that have been exposed to light. Although the deliberate process of composing and developing photograms necessitates stillness, the subjects of Nesmith's *Flight Patterns* appear anything but. Birds, bats and flying insects populate the compositions of *Flight Patterns* creating the illusion of flight momentarily arrested by a photographer's shutter. Although such movement is a fabrication in *Flight Patterns*, Nesmith skillfully orchestrates these works, engaging us to believe in the fiction of a rarified and fleeting moment.

Nesmith's exploration of the expressive potential of early photographic techniques continues in *Flow* (2010), with a dramatic series that confronts the environmental realities of the worst oil spill in U.S. history. Travelling to the Gulf of Mexico in the summer of 2010, Nesmith brought vintage large-format cameras, wet plate collodion chemicals, black glass plates, and a makeshift darkroom to enable him to create unique glass plate positive images of the aftermath of the effects of the BP Deepwater Horizon spill. All the images Nesmith created during a two week period were shot and developed right from the vehicle that brought him to the Gulf's oil-contaminated beaches and marshes and to the harbors where fisherman and clean-up vessels docked. The vintage look to Nesmith's images of shrimp boats, barges, deserted beaches, and fisherman creates a powerful tension with the contemporary subjects depicted and urgent work being done in these images. Creating wet plate collodion images for this series, Nesmith chose a photographic process in use in the 1850s at the same time that oil was first discovered in the United States when the nation's lust for oil was still in its infancy. Although making images through this early technique was demanding and arduous for Nesmith, it was vital to his larger conceptual intent focused on exploring the historic arc of US oil dependence. •

—IH



LEFT:

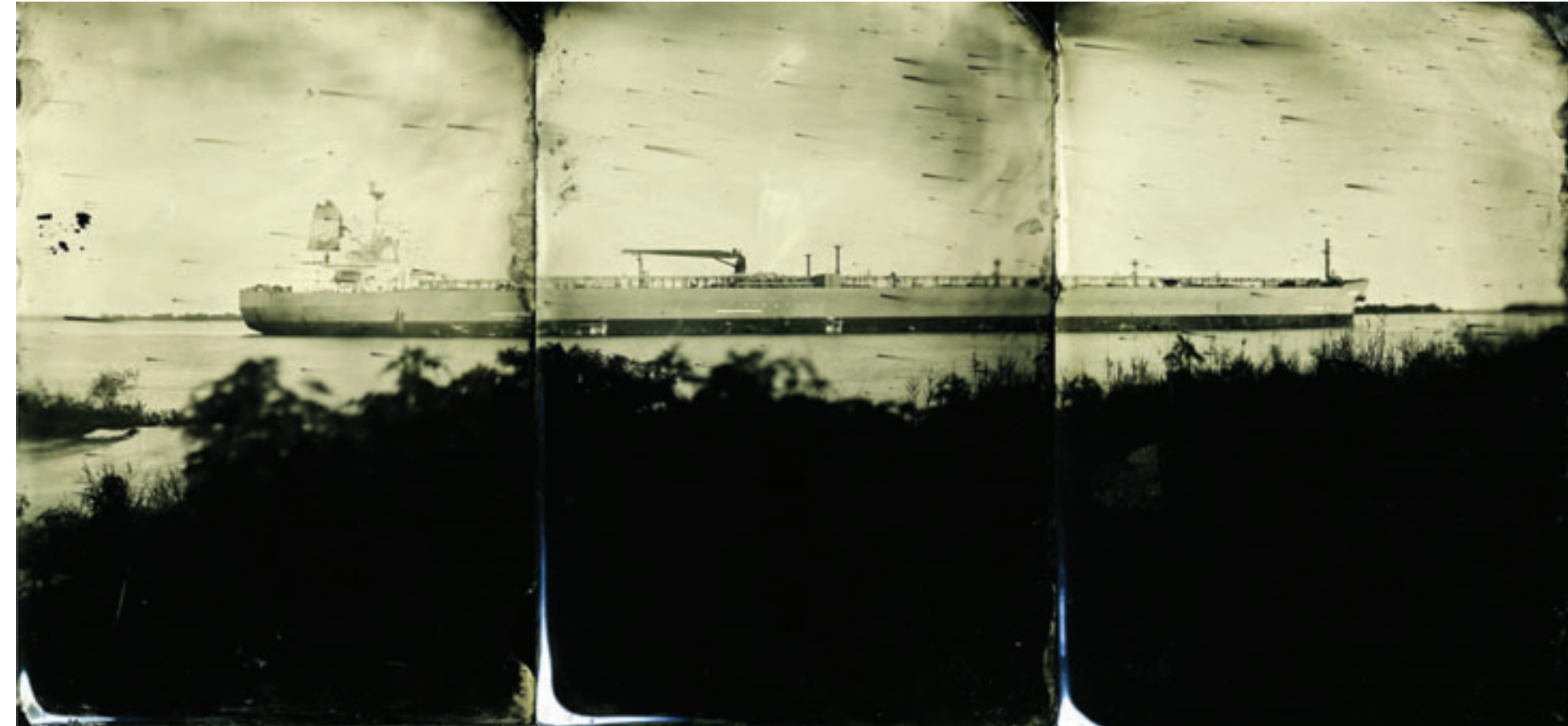
Beach Pickers 2010

black glass wet collodion ambrotype with sandarac varnish;
7" x 5"

BELOW:

Impeded Destiny 2009

black glass dryplate photogram with sandarac varnish; 19" x 16"



ABOVE:

The Nordesea 2010

black glass wet collodion ambrotype with sandarac varnish;
7" x 15"

MICHAEL B. PLATT

Michael B. Platt is a masterful orchestrator of images and a gifted visual storyteller. With the African American female figure at the center of much of his imagery, Platt has created a body of work that speaks of the perseverance and power of the human spirit across time. Merging his background in printmaking and painting, Platt's recent works employ digital image making processes that allow him to create richly-layered compositions and achieve haunting and evocative visual effects.

Platt's works are often a fusion of two disparate photographic sources: figures staged in the studio and architectural sites from locations throughout the world. In the studio, female figures pose nude or in simple diaphanous shift dresses as if to remove any particular historic specificity. Photographing his subjects in various states of movement—from crouching, to standing still, to leaping in the air—Platt captures his subjects articulating a range of emotions and silhouettes. In addition to these studio sessions, Platt also photographs architectural spaces that reveal the passage of time or that possess traces of a dark or troubled past. The peeling paint, crumbling doorways, or mysterious stains on the walls of Platt's chosen locations, imbue these tight, dimly lit interiors with foreboding and chilling associations to prison cells, slave quarters, or houses devastated by conflict or disaster. Digitally merging, painting, and manipulating these two photographic sources, Platt arrives at complex and layered works that place a cast of ethereal contemporary muses in dialogue with the potent echoes of history.

On the occasion of *Corridor*, Platt has created a large-scale installation that features many of his striking signature image compositions printed on large fabric panels and hanging from the ceiling. Spanning the width of the gallery space, *Falling Angels* (2011) creates an evocative and immersive narrative of figure and built environment that moves through space and time and a range of expressions and emotions. Platt's almost ghost-like protagonists appear across each panel in various states of movement and in relation to interior spaces and sweeping urban landscapes. While there are a few exuberant passages in *Falling Angels*, many of Platt's figures appear in an uneasy state of free-fall, imbuing this work with dark associations of disasters such as 9/11 or Hurricane Katrina. Accompanying Platt's powerful cadence of images is a poem written by Platt's partner and collaborator, poet Carol A. Beane. In *touched at midnight forever*, Beane evokes struggle, transformation, and transcendence, adding another arresting layer to the complex and captivating narrative of Platt's *Falling Angels*. •

—IH



OPPOSITE PAGE:

Falling Angels (detail) 2010-2011

pigment print on polyester mesh; 5' x 25';
Courtesy of the artists and Tim Davis of
International Visions Gallery, Washington DC

RIGHT:

[touched at midnight...] by Carol A. Beane

accompanying poem

touched at midnight,
become forever changed—
i robe myself in butterfly wings and
twilight that has lingered long
in the bamboo groves;
around me, the incandescent fire flies
into rivers of green, ascending
simply into day's cool blues; i wait, illumined
from within; still and quiet
amidst the raindrops,
comforting the spaces of my being;

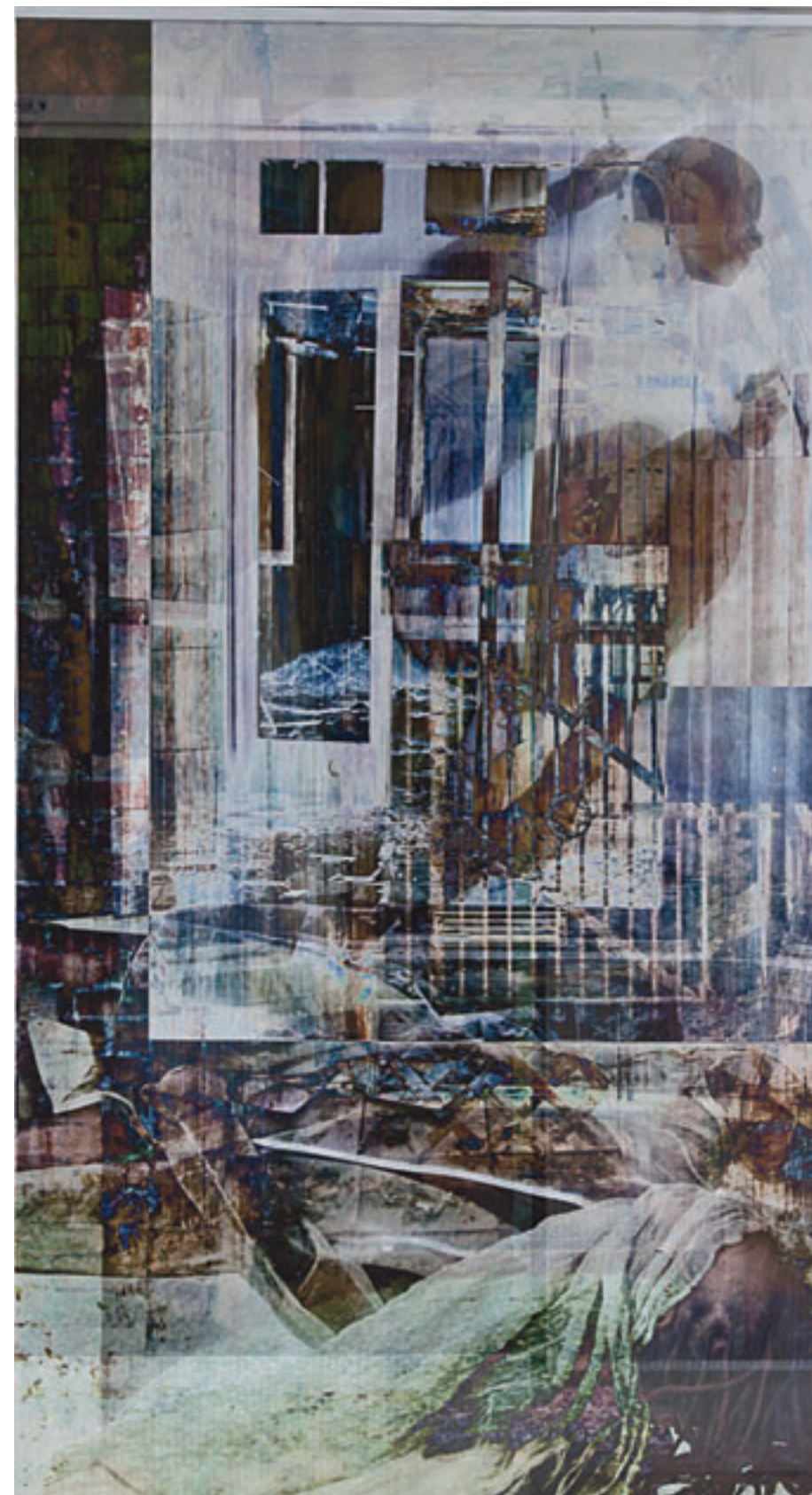
falling and flying
over, under, and within,
i zigzag city streets and alleys,
in and out of doorways; sometimes
entrapped in blind configurations;
i roam derelict buildings,
dark and empty
in the shadows of moonlight
when the pain grows hard
and precise in my soul;

cast to ground,
ensnared in the constraints of others
and imprisoned by those
of my own construction,
yet knowing that we shall leap above;
that our gaze shall melt the snow;
that we shall walk on water
through lightening

and fill our bodies with new mysteries;
on that day we will look into the sun
beyond walls that dissolve
into brilliant blinding mists
through which only we can see;
on that day the doors shall lay down
before us and locks fly into the sky
before plummeting
into the sea—that day
of sweet release of passing over
into return, of
come dance with me
into the days of long nights
and almost forever...

carol a. beane

Falling Angels 2010-2011
pigment print on polyester mesh
with text by Carol Beane; 5' x 25'



SUSANA RAAB



Susana Raab is an intuitive observer of everyday life and culture. With a camera in hand, she has created probing photographic series that reveal the essence of ordinary lives, bringing us to a greater understanding of our shared humanity. To create her series *Consumed: Fast Food in the US* (2009), for example, Raab traveled across the United States, photographing images that speak to the American obsession with fast food and the pervasive presence of this truly home grown American industry. Images of Ronald McDonald, Colonel Sanders, and other iconic corporate symbols dominate these works. Often shot with a large flash, Raab's images emphasize the highly commercial nature of the fast food business and the artifice that seduces a nation into the drive-thru. An exuberant shot of a hot dog eating contest at the annual Coney Island 4th of July Hot Dog Eating Contest, nostalgic images of “golden arches” on Main Street, and many poignant pictures of children being indoctrinated into the world of fries and shakes, create a portrait of a nation enamored of food fast, blissfully unaware of where this food comes from and undaunted by its potential health implications.

While series like *Consumed* or the related, *Off-Season* (2010), explore Americana and American cultural values from the perspective of a distanced observer, in Raab's most recent series, entitled *Cholita*, she takes us closer to her subject. *Cholita* is an ongoing series of photographs of coastal Peruvian culture and a stunning portrait of the Peruvian under-class. Born in Lima to a Peruvian father and an American mother, Raab has spent a lifetime trying to reconcile her history, her fractured identity, and her understanding of a culture still dictated by social structures imposed during Peru's early colonization. *Cholita*—named after a derogatory slang term used to describe those of mixed race—began as an anthropological look at Peru with the aim of presenting modern images often not associated with Peruvians. As Raab describes, “I wanted to dispel the common stereotype of the country as a quaint locale filled with poncho-wearing natives leading llamas down mountain paths...” The direct and penetrating images of *Cholita* indeed present a revealing look at contemporary Peruvian life and speak to Raab's empathy and connection to subjects she approaches in the neighborhoods, beaches, and markets of her lost homeland.

CONTINUED >



ABOVE:

Cholita series 2011

c-prints; Courtesy of the artist and Irvine Contemporary

Club Terrazas, Lima, Peru; 20" x 24"

RIGHT:

Cholita series 2011

c-prints

Julia, Playa Waikiki, Lima, Peru; 20" x 24"





Cholita's subjects represent the under-class of modern Peru and reveal a proud and vibrant culture, not often the focus of an artist's work, and a world away from the hyper-commercialized lives of their U.S. counterparts. With images that capture moments of leisure time, family gatherings, and everyday life, Raab's *Cholita* upends disparaging cultural stereotypes and assumptions about Peru's under-class that have been operating in the culture for generations. •

—IH

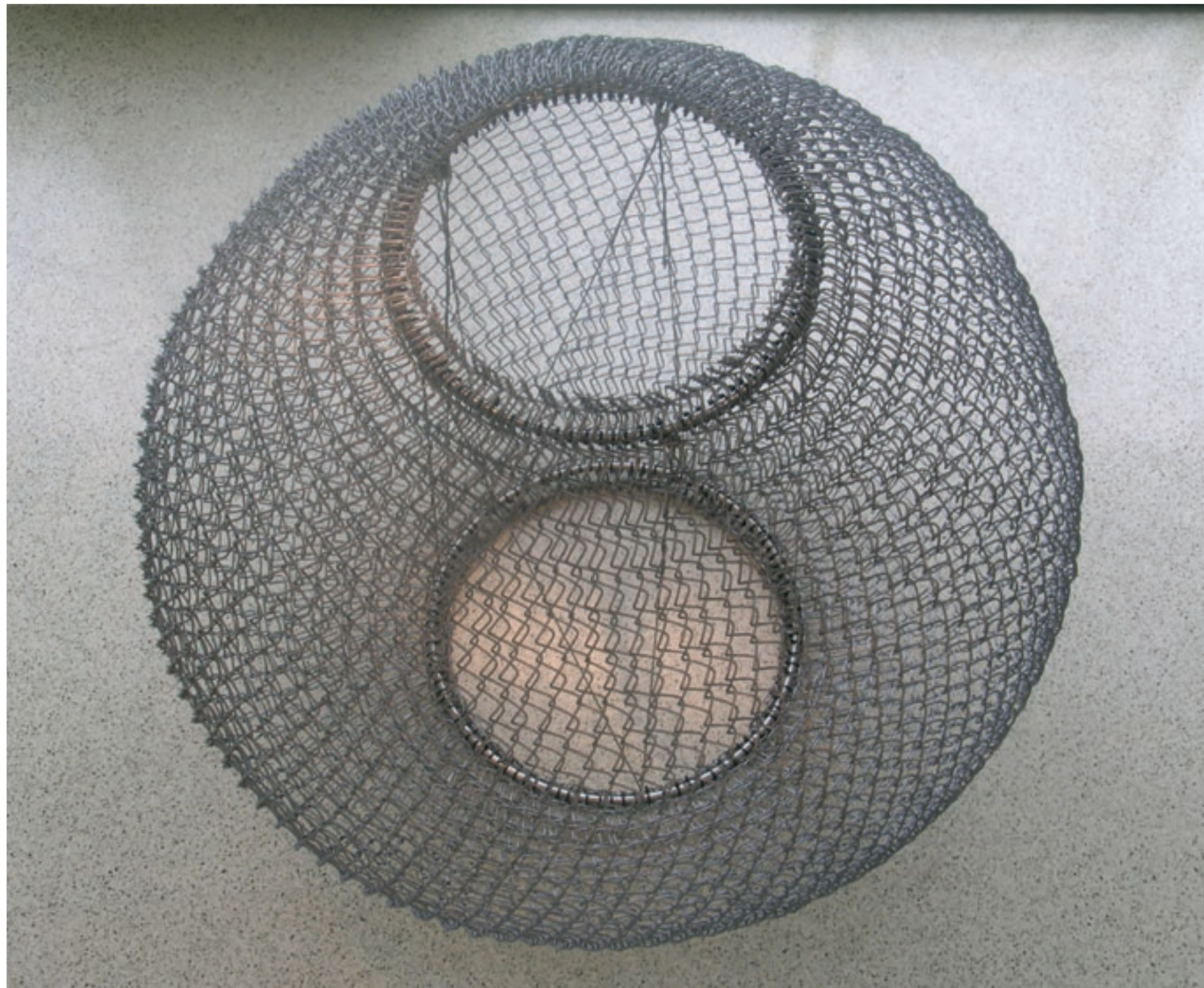


OPPOSITE PAGE:
Cholita series 2011
c-prints
Eva, La Costa Verde,
Lima, Peru; 30" x 36"

LEFT:
Cholita series 2011
c-prints
Paola and her Nanny,
Playa Asia, Peru; 20" x 24"

ABOVE:
Cholita series 2011
c-prints
Lunchtime, Miraflores,
Lima, Peru; 20" x 24"





JOHN RUPPERT



LEFT AND ABOVE:

Gourd 2006

chain-link galvanized and stainless steel; 6' x 10' diameter;
Courtesy of the artist and C. Grimaldis Gallery for *Gourd* and
Crucible; Collection of Chris McGeachy for *River Jacks*

River Jacks, a series of metal castings grouped with the original granite boulder, and two chain-link metal sculptures, *Crucible* and *Gourd*, represent the yin and yang of John Ruppert's sculptural practice. Ruppert is inspired by both geological phenomenon and the built industrial environment. One mode of sculpture shaped by glacial time and accident, another manufactured with machine precision. Together displaying the primary three-dimensional opposition between exterior form and interior volume, while utilizing an impressive array of materials.

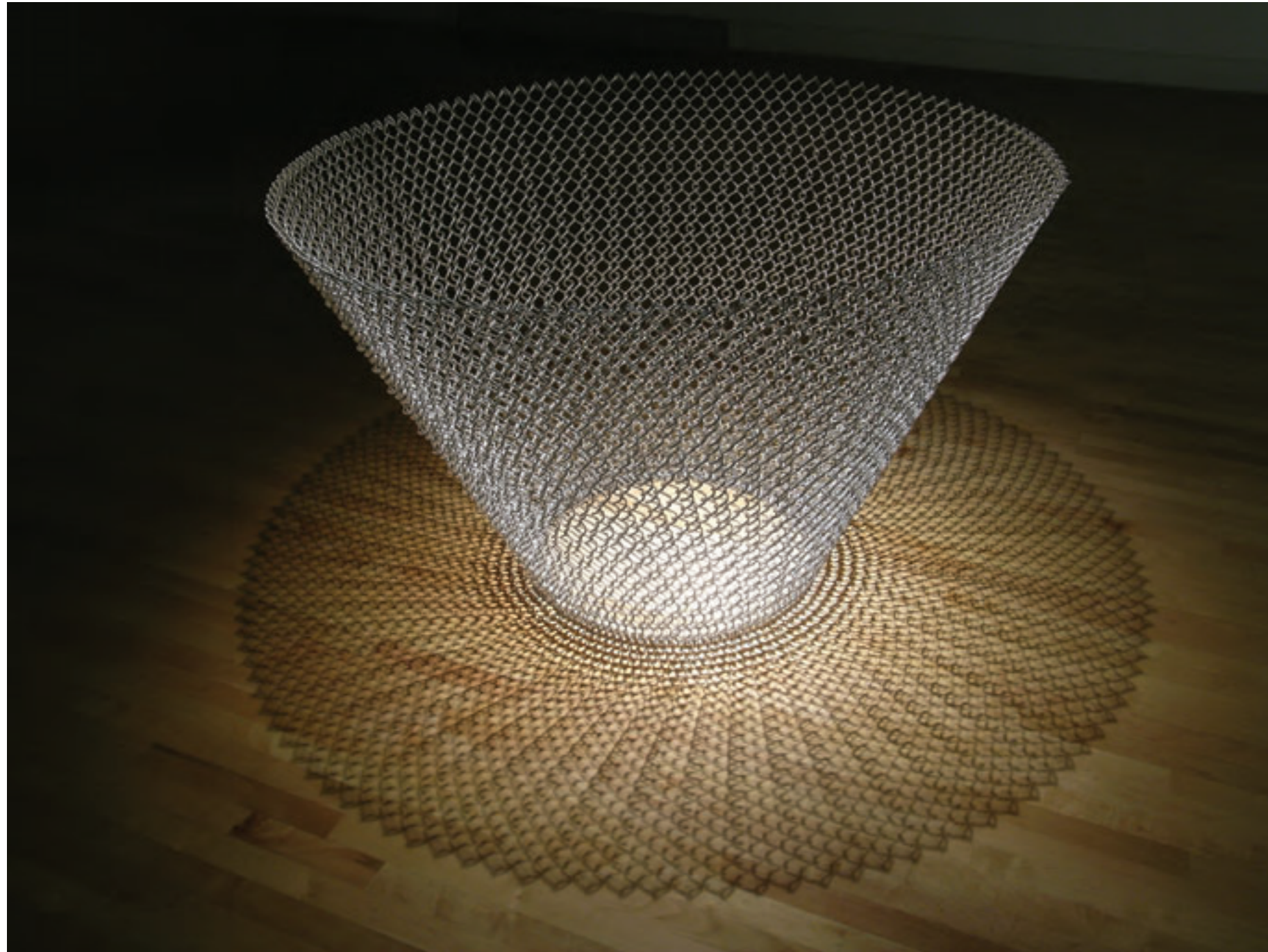
Unsurprisingly an artist with a MFA in metals, Ruppert worked in jewelry-making early in his career, studying with Albert Paley, the blacksmith and sculptor responsible for the portal gates of the Renwick Gallery, and learned casting at an industrial foundry. While observing large pieces being cast in the foundry, he found himself attracted to the mistakes, the leaks and blowouts from the molds. This paradox between the human drive to shape and order the environment versus the natural proclivity towards entropy remains at the crux of his work.

River Jacks (2010) revels in materiality. Starting with a granite boulder found in nature, Ruppert casts the stone in aluminum, copper, bronze and iron, revealing how each material varies in color, density, and reflection of light. The weight of each boulder reminds the viewer that all metals originate in the earth, while the rough seams from the casting process reveal the temporal history of each piece. Perhaps alluding to Carl Andre's *Stone Field Sculpture* (1977) in Hartford, Connecticut, in which thirty-six glacial boulders are arranged on the ground, echoing the gravestones in a nearby churchyard; *River Jacks* refers to geologic time rather than human life spans, yet offers these natural forms for contemplation. Clearly an inheritor of the legacy of such Minimalist sculptors as Carl Andre, Richard Serra, and Robert Smithson in his use of the chain-link grid and unadorned materials such as stone and metal, yet Ruppert retains a primal connection with the natural world.

Related to the conception of Smithson's "Non-site" sculptures from the late 1960s, Ruppert finds a way to bring massive sculptures, referencing natural sources and outdoor sites, into the white box gallery space. The chain-link pieces *Gourd* (2006) in galvanized, stainless steel and *Crucible* (2006) in aluminum marry the abstract beauty of geometric forms with the grittiness of industrial materials, specifically and most particularly "prison-grade" steel. Reminiscent of Buckminster Fuller's geodesic domes and spheres, the structures use steel's tensile qualities for lightweight strength and stability. The lattice structure allows the play of light to become a major feature of the work, again bringing in the temporal element.

Appreciated as a sculptor's sculptor, Ruppert harnesses his technical skills in casting and welding to reveal the inherent range of his materials' capabilities. •

—LR



LEFT:
Crucible 2006
anodized aluminum; 34" x 56"

ABOVE AND RIGHT:
River Jacks 2010
granite, aluminum, copper, bronze, iron; 18" x 40" x 16" each



SOLEDAD SALAMÉ



Gulf Distortions (2011) develops Soledad Salamé's focus on environmental issues and experimental combinations of technology with printmaking by engaging with topical subject matter.

In her earlier multi-media installation, *Where Do You Live, Three Thousand Miles of Maryland Coastline* (2009), Salamé demonstrated the effects of global warming and rising ocean levels on the Chesapeake Bay. *Gulf Distortions* focuses on the latest and most serious disaster in the Gulf Coast: the BP Deepwater Horizon oil well blowout in April 2010. Soon after the oil spill occurred, Salamé and her husband photographer Michael Koryta set out for the region, intent on seeing and documenting the calamity for themselves.

The resulting photographs, from the Venice and Grand Isle areas of Louisiana, are transformed in a grid of dazzling silkscreens. Read in registers from top to bottom, they reveal a tranquil waterfront gradually cluttered and overcome with evidence of the fishing and oil industries. The serene natural scenes of marshes and trees disintegrate into the oppressive jumble of oil storage containers and smokestacks. This progression reveals the artist's thinking process about nature and industry "all fighting for a space." A soundtrack commissioned by the artist enhances the foreboding mood. Composer Brian Sacawa's discordant sound component blends saxophone, percussion, machine and wind sounds to echo the contrast between the tranquil, grassy landscape, the active shrimp boats and the visually raucous oil machinery.

This series represents Salamé's second experimental use of a facsimile machine to transmit and fragment digital data. The 2009 exhibit *Fax*, presented by the Contemporary Museum in Baltimore invited artists to submit works that could be sent by fax. Salamé's dense images became fractured as they were sent through busy fax lines. In this case, her digital photographs of the Gulf Coast are deliberately manipulated through the same process. The resulting pixilated images are then carefully layered by multiple silkscreens on opaque Mylar. Each image achieves further depth through precise incisions in the Mylar, revealing a shimmering silver layer evocative of light or oil on water. Consultation with Elissa O'Loughlin, a conservator at the Walters Art Museum in Baltimore, led Salamé to the discovery of "interference" pigments, a type of subtly shaded iridescent color. When the shades of pearl, blue and green are painted on top of the translucent Mylar an evanescent surface effect is created. Evoking associations with barcodes and DNA coding, Salamé draws parallels between organizational systems of the technological and natural worlds. *CONTINUED >*



ABOVE:

Gulf Distortions (detail) 2011

silkscreen on mylar with interference pigments; sound; 22.5" x 32.5"; Courtesy of the artist, Michael Koryta and Goya Contemporary; sound composed by Brian Sacawa

RIGHT:

Gulf Distortions 2011

12 silkscreens on mylar with interference pigments; sound; 22.5" x 32.5" each



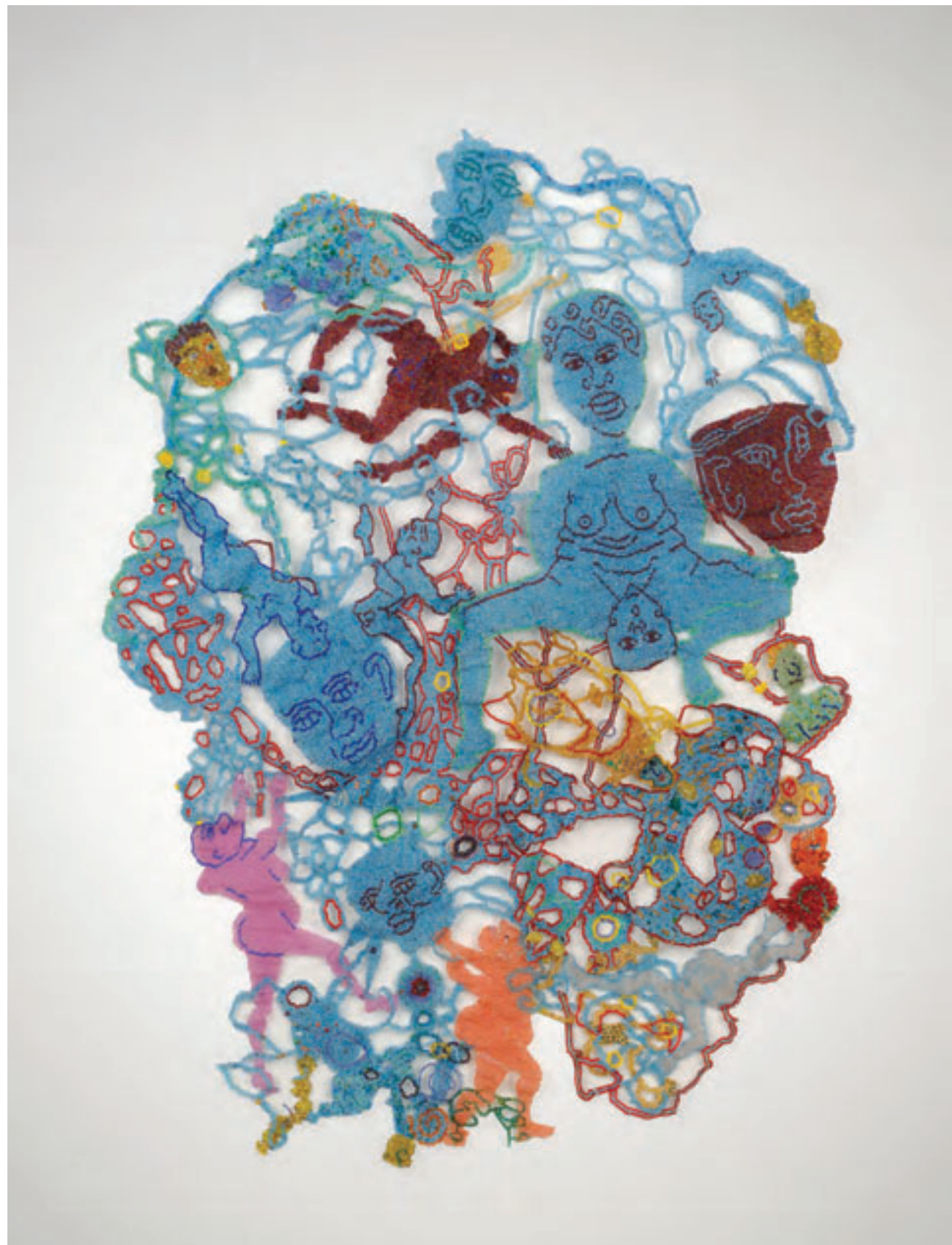


German printmaker Christiane Baumgartner provides an apt comparison, as she also translates her own photos and video stills of the urban or industrial landscape through several levels of distortion before transferring them into woodcuts. Both use new technology in combination with traditional printmaking media as a means of creating a sense of fragmentation and visual static.

The *Gulf Distortions* series combines Salamé's deep concern for the environment with her mastery of graphic art. Adding the component of sound to this work contributes to the dark atmospherics of the piece, assuring that this latest Gulf disaster won't fade too quickly from our attention. ●

—LR

OPPOSITE PAGE AND ABOVE:
Gulf Distortions (details) 2011
silkscreen on mylar with interference pigments;
sound; 22.5" x 32.5"



Cosmos 2010
peyote stitched beads; dimensions variable;
Courtesy of the artist and Goya Contemporary

JOYCE J. SCOTT



Casta Family 2006
peyote stitched beads, African sculpture, Mexican mask, fabric, stained glass; 27" x 17" x 15"

Joyce J. Scott belongs in the long, glorious tradition of African-American storytellers, who use their art to elaborate themes of racism, sexism and heritage. Incorporating genuine African sculptures, sometimes “export ware” designed for Westerners, with her own glass and beaded creations, Scott tells her tales with astute, irreverent wit and fine artistry.

A lifelong Baltimorean, Scott first learned beading from her mother, Elizabeth Talford Scott, also an accomplished artist. Progressing from use of a loom, Scott has developed peyote stitching, a three-dimensional form of sculptural beading, in highly original and innovative directions. She is recognized as a pioneer in establishing beadwork as a fine art.

Both *The Many Faces of Love #2* (2006) and *Casta Family* (2006) incorporate Mexican motifs or objects. The skeleton, evocative of Day of the Dead rituals, ties together the disparate components from the Old World of Africa and the New World of the Americas, with the many faces of love ranging from self-love to cultural and ethnic pride. *Casta Family* with figures of three different hues refers to a genre of Spanish colonial painting. Largely made in the 17th and 18th centuries, *Casta* paintings are records of racial mixing and social hierarchies. Most often portraying a white Spanish father and indigenous or black mother with mixed race child; Scott reverses the racial order, showing a blond mother and African father with mixed race progeny. While *Casta* paintings seemingly depict harmonious racial coexistence, they are actually ethnographic documents of social hierarchies reflecting the Spanish beliefs that “pure blood” parents produce inferior mixed blood descendants. These works also reference the troubling history of anti-miscegenation laws in the United States, dating from the colonial era, and persisting in myths of racial purity.

You First, No You (2009) is a more playful beaded sculpture assembled from a glass candlestick set in the belly of a fairy tale monster. The three figures in the tree are challenging each other in a Br'er Rabbit, “dare you to go into the briar patch” type quandary, as in a trickster tale from Uncle Remus.

CONTINUED >

Like the “Bother/Sister Plays” of young playwright Tarell Alvin McCraney, Scott’s work revitalizes Afro-Atlantic mythology and fables, investing contemporary characters and themes with mythic qualities. The free-hanging pieces *Cosmos* (2010) and *White Noise* (2011) tell complex stories of epic dimensions. Both are examples of Scott’s method of piecing together imagery, drawn from myriad sources, by a web of what she calls “static lines, electricity, lines of communication.” *Cosmos* is centered around the striking figure of a woman or goddess giving birth, perhaps modeled on a famous pre-Columbian Aztec sculpture. It’s up to the viewer to draw the connections of this intricately composed creation myth. *White Noise* focuses on a giant Gulliver-like character, combining male and female figures with skeins of white, fuchsia, gold and pale blue beaded lines. Located within the feminist and African-American art movements that draw on craft and vernacular traditions, Scott’s work entrances like the most enduring tale. ●

—LR

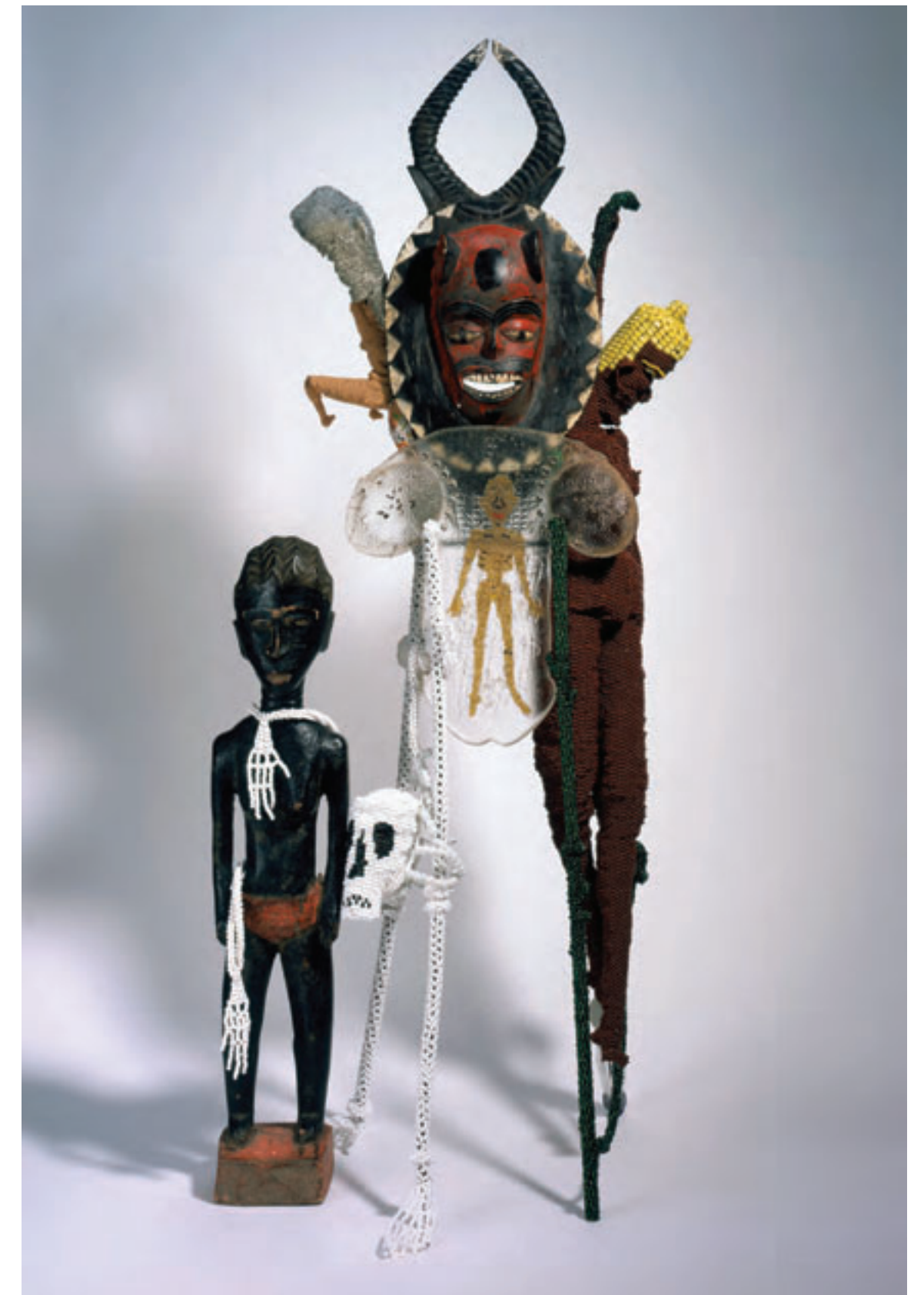
***You First, No You* 2009**

peyote stitched glass beads, glass; 14”h



***The Many Faces Of Love #2* 2006**

peyote stitched glass beads, wood, cast glass, wire and thread; 44.5” x 18” x 12”



SOFIA SILVA



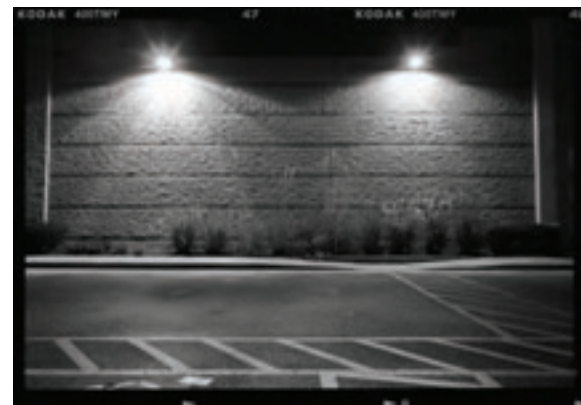
Sofia Silva's large-scale panoramic photographs of suburban mall parking lots and garages are depopulated as if after the blast of the fabled neutron bomb. Outstanding in their eerie anonymity and technical proficiency, they are striking, glossy objects, images of what French anthropologist Marc Augé would term "non-places." Focusing on places of transience and flow, rather than stasis, with no historical markers, Silva brings her outsider perspective as an Argentinean to the vernacular North American landscape.

Silva records the emptied desolation of the suburban mall or parking lot that the rest of us seem to miss in our errand-running circuits. As an American precedent for mapping the strip mall hardscape, conceptual artist Ed Ruscha first documented a series of these utilitarian spots in *Thirty-four Parking Lots* in 1967. The lineage of contemporary German photography launched by Bernd and Hilla Becher, sometimes called the Düsseldorf School, is also a precedent for the method of large-scale printing and Plexiglas mounting that Silva uses, as well as the single-point, seemingly objective perspective of a de-natured, vernacular architecture. She is attracted to the disparate influences of subtle political commentary inherent in Josef Koudelka's panoramic photos documenting the decline of the Soviet regime, and the conceptual approach to architectural photography taken by Hiroshi Sugimoto. Fitting squarely into these currents of contemporary photography, Silva approaches her subject matter with acute, observant and technical skill.

Using a Tomiyama 6 x 24 cm panoramic camera, Silva stresses the long horizontal structures and linear details of big box stores in *sam's club* (2004) and *mart* (2005). The uniform light of overcast skies give an overall white cast to the images, allowing the subtle inflections of color to stand out. The specks of primary red, blue and yellow found in *sam's club* suggest a sly homage to Piet Mondrian, unintended by mall planners. The tile grid pattern of *mart* likewise engenders an elegant, Minimalist aura to the bleak, grimy wall.

The 2008 black and white series of parking lots, *plants*, *store losing*, and *bank drive-thru*, were shot with a Fuji medium format camera, creating a newly proportioned frame. This series adds the element of dramatic lighting to the flatness and anonymity of the mall photographs. Silva uses the existing, garish florescent lighting to create a sharp contrast with the nighttime setting. The depopulated starkly lit environments are eerie and cinematic, as if film noir establishing shots. By emphasizing the found geometries in the nondescript architecture, Silva organizes and elevates the banal. Approaching the vistas of suburbia with anthropological insight, Silva brings her keen vision to our North American non-places. •

—LR



plants 2008

archival pigment print; 40" x 30";
Courtesy of the artist and C. Grimaldis Gallery



sam's club 2004

c-print; 80" x 20"



mart 2005

c-print; 80" x 20"



bank drive thru 2008
archival pigment print; 40" x 30"



store losing 2008
archival pigment print; 40" x 30"



LEFT:

Pierce 2006

polyethylene, steel; 39" x 10" x 22";
Courtesy of the artist and G. Fine Art

OPPOSITE PAGE:

Dark Flower 2006

Civil War Mortar ball, polyethylene; 20" x 9" x 9"

JEFF SPAULDING



Children's toys, rubber hoses, bicycle parts, and plastic shipping pallets are just some of the materials that take on extraordinary new lives in Jeff Spaulding's sculptures. In Spaulding's works, everyday cast-offs become part of assemblages that both tap into childhood memories and express an undercurrent of tension and danger in our contemporary culture.

With a sense of adventure and an intuitive feel for the possibilities inherent in everyday objects, Spaulding's creative process begins in the gathering of materials. The pursuit for new materials often takes Spaulding under Washington DC bridges and along the banks of the Potomac River in search of discarded objects. Lost artifacts of childhood and remnants from illegal dumping provide potential inspiration for new works. Back in the studio, a motley cast of found materials take on charged new meanings as Spaulding rearranges, merges, and re-contextualizes the detritus of everyday life. Depending on the direction of each new work, Spaulding's objects might be painted, used to cast a mold for other objects, or left exactly as he found them, with all the evidence of a prior life and function intact.

Works like *Dark Flower* (2006) and *Pierce* (2006) are characteristic of the playful and provocative tensions that often exist in Spaulding's sculptures. In *Dark Flower*, a child's red plastic toy ball is fused atop an old black cannon ball in a simple yet loaded gesture that merges the vulnerable with the impervious, the toy with the weapon. *Dark Flower* is a reminder of how much we learn about conflict and warfare when we are still naive children playing in a sandbox. The innocence of youth is disrupted further in *Pierce*. In this work, a cheerful orange toy slide appears violated by the attachment of a small pink plastic form hanging from the end of the slide as if a piercing on a tongue. As with so many of Spaulding's assemblages, the initial reading of *Dark Flower* and *Pierce* is often one that elicits childhood nostalgia. As Spaulding's subversions are noticed, however, the complexity of these works is revealed as once-innocent objects take on provocative new associations.

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In one of Spaulding's most recent works, he both augments the scale of his assemblages and responds to the specificity of an exhibition site. On the occasion of *Corridor*, Spaulding has created *Raft* (2011), a dynamic large-scale installation that spans a gallery space from wall to wall with a dramatic composition of dozens of black cast-off objects, assembled atop a series of plastic shipping pallets. The wheels of toy cars, milk crates, trash bags, and plastic hobbyhorses dominate this powerful work. Piled onto a number of shipping pallets that appear as if they have just been swept into the gallery space by the violent force of an ocean's wave, this gathering of objects begins to read like desperate figures on life rafts, awaiting rescue. With echoes of Théodore Géricault's iconic and devastating painting *Raft of the Medusa* (1818/19), Spaulding's *Raft* speaks of our contemporary moment where childhood innocence is lost too soon, where everything is disposable, and where conflict and aggression are tolerated norms. •

—IH

OPPOSITE PAGE AND BELOW:

Raft 2011

plastic, wood, steel installation; dimensions variable



BIOGRAPHIES

CORRIDOR ARTISTS BIOGRAPHIES

OLETHA DeVANE (b. 1950 Baltimore, Maryland)

Oletha DeVane received her BFA from the Maryland Institute College of Art and MFA in painting from the University of Massachusetts in Amherst. Her first major exhibition was at the Springfield Museum of Art in Massachusetts in 1976. Since then, her work has been featured in numerous solo and group exhibitions in Maryland and along the East Coast. The Reginald F. Lewis Museum of African American History and Culture in Baltimore commissioned DeVane to create a video installation documenting Maryland's history of lynching in 2003. The piece was inspired by an earlier silent video installation of the same subject at Maryland Art Place (2002). She explores the personal, historical and spiritual ideas in her work through paintings, printmaking, installations, and sculpture.

She has been involved in the Baltimore arts community as an exhibiting artist, curator and educator in the arts. DeVane, is currently the head of visual arts in the Upper School at McDonogh School in Owings Mills and was the honored recipient of the Rollins/Luktemeyer Chair for Distinguish Teaching in 2007.

www.olethadevane.com

BERNHARD HILDEBRANDT

(b. 1959 Fitchburg, Massachusetts)

Bernhard Hildebrandt is a 1st generation American artist of German descent based in Baltimore. Hildebrandt, a co-organizer of *Corridor*, received his MFA from the Maryland Institute College of Art's Hoffberger School of

Painting and a BFA from Rhode Island School of Design. His work has been shown in numerous venues including in New York, Tokyo and at the Contemporary Museum in Baltimore. He has participated in residencies at the Cooper Union School of Art Summer Residency Program, Elizabeth Foundation for the Arts, both in New York and also the Critics' Residency Program at MAP in Baltimore. Hildebrandt's work has been written about in *The Washington Post*, *The Baltimore Sun*, *Art Papers*, *The New Yorker* and Saatchi Online. He has taught as Adjunct Professor of painting and drawing at the University of Maryland in College Park.

Working in several different mediums including painting, photography, video and neon, Hildebrandt's work is conceptually informed by the relationship of painting and photography.

www.bernhardhildebrandt.com

MARTHA JACKSON-JARVIS (b. 1952 Lynchburg, Virginia)

Martha Jackson-Jarvis' sculptures have been exhibited in solo and group exhibitions in galleries and museums throughout the United States and abroad, including the Corcoran Gallery of Art in Washington, DC; the Studio Museum of Harlem, N.Y. Snug Harbor Cultural Center in Staten Island, N.Y.; Southeastern Center for Contemporary Art in Winston-Salem, N.C.; Anacostia Museum in Washington, DC and the Tretyakov Gallery Moscow, U.S.S.R. Her numerous awards include a Creative Capital Grant, Virginia Groot Fellowship, and National Endowment for the Arts Fellowship, The Penny McCall Foundation Grant, and Lila Wallace Arts International Travel Grant.

Jackson-Jarvis has undertaken public and corporate art commissions for Cleveland Public Art; North Carolina Museum Of Art; Merck Company in Pennsylvania; Fannie Mae in Washington, DC Washington Metro Transit Authority, Anacostia Station; New York Transit Authority, Mount Vernon; South Carolina Botanical Gardens in Clemson; Prince George's County Courthouse in Upper Marlboro, Md.; Spoleto Festival in Charleston, S.C.; and MS/HS 368 Bronx, New York.

www.marthajacksonjarvis.com

BRANDON MORSE (b.1974 Arlington, Texas)

Brandon Morse is a Washington, DC based artist. His work has been exhibited in galleries and museums both nationally and internationally, including *High Pressure System* (2011), his third solo exhibition at Conner Contemporary. Selected other exhibit venues include the Corcoran Gallery of Art (2006), Strand on Volta (2004) and American University (2003).

His work in video and video installation utilizes generative processes in the creation of work that is rooted in the ways in which the processes taking place in the physical world are metaphors for human sociological conditions. Morse received a BFA from University of Wisconsin, Stevens Point and a MFA from Ohio State University. He is an Associate Professor of Art and the Director of Graduate Studies for the Department of Art at the University of Maryland.

www.coplanar.org

PHIL NESMITH (b. 1972 New Iberia, Louisiana)

Phil Nesmith is an award-winning artist who works primarily in 19th century plate photographic methods, such wet collodion ambrotypes. He also works with combined chemical and digital methods. His work investigates contemporary issues through a historic lens, including the experience of war, climate change, and most recently the BP oil disaster in the Gulf of Mexico. His first-hand experiences are combined with the mercurial nature of the historical processes, creating works that display an uncanny, sometimes haunting, timelessness in which the ongoing moment and history are collapsed.

Nesmith's has exhibited in galleries on both coasts of the United States as well as at Photo Miami. His most recent solo show, the critically acclaimed *Flow*, was reviewed by *Art In America*. He teaches photography at Virginia State University and at the Virginia Museum of Fine Arts (VMFA) in Richmond, Virginia. He is a recipient of a 2010/11 VMFA Fellowship.

www.philnesmith.com

MICHAEL B. PLATT (b. 1948 Washington, DC)

Michael Platt received his BFA: from Columbus [OH] School of Art + Design; MFA Howard University. He has long known for creating thought provoking images. This last decade Platt has been exploring the possibilities of digital imagery in prints, in addition to his collaborations with poet Carol A. Beane which have yielded artists' books+broadsides. Recipient of the 2007 Franz and Virginia Bader Foundation Grant, Platt's work is nationally and internationally exhibited and collected. Among others, it is in the permanent collections of the Smithsonian American Art Museum; the Corcoran; the Yale University Art Museum; the New York Public Library's Schomburg Center for Research in Black Culture

and the Library of Congress' Print/Photograph Collection as well as the Collections of the. Platt teaches digital photography and digital printmaking at Howard University.

Poet Carol A. Beane has collaborated with Michael B. Platt. She received the 2009 National Museum of Women in the Arts Library Fellows Book Arts award for *the streets of used to be*, with artist Renée Stout and the 24th Larry Neal Poetry prize for Poetry.

www.mplattstudio.com

SUSANA RAAB (b. 1968 Lima, Peru)

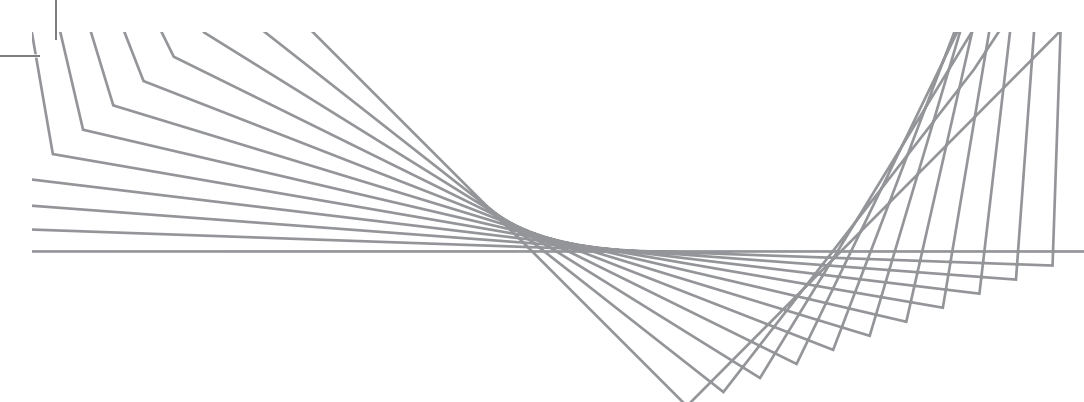
Susana Raab is a fine art and documentary photographer working in Washington, DC Her concerns as a photographer are varied: recent work focuses on issues related to race and class, consumerism and identity. Susana's work has been exhibited internationally and nationally, at venues including the Corcoran Gallery of Art, the Museo de Arte Contemporaneo in Madrid, the Pingyao, Lodz, Poland, and Noorderlicht Fotofestivals.

Raab has been the recipient of the White House News Photographers' Project Grant, a DC Commission on the Arts and Humanities Artist Fellowship, an Honorable Mention in Center's Project Competition, and a Puffin Grant, among other honors. Her work is held in the collection of the Smithsonian Institution's Museum of American History, the PhotoMedia Center, the Center for Fine Art Photography, and the DC Public Art Bank.

She received her MA in Visual Communications at Ohio University and holds a BA in English Literature from James Madison University.

www.susanaraab.com





JOHN RUPPERT (b. 1951 Massachusetts)

From 1962-64, John Ruppert's family lived in the Middle East. During that time he became intrigued with archeology, visiting many ancient cities and participating in "digs" from Egypt to Turkey. The time he spent visiting the remains of past civilizations—seeing how they were built by the materials of their environment, and experiencing the process of their being reclaimed by that environment—has greatly influenced his art.

Ruppert received his BA in Art and Art Education from Miami University, Oxford, Ohio and his MFA from the School for American Craftsman, Rochester Institute of Technology, New York.

Ruppert's work has been featured in numerous solo and group exhibitions both nationally and abroad. Most recently Ruppert's sculpture was included in a three year traveling exhibition *Material Terrain* commissioned by Laumeier International Sculpture Park, St. Louis MO. This exhibition traveled to museums and sculpture parks throughout the United States. His sculpture was also commissioned for the 2010 Expo, Shanghai, China.

Ruppert has been awarded the William G. Baker Jr. Memorial Award, 2009, Maryland State Arts Council Individual Artist Award, 2009, 1997, 1995 & 1991 and U.S. Department of State Federal Assistance Awards; 2005 & 2006.

Reviews of his work have been published in Art in America, Sculpture, the New Art Examiner and Art China.

www.johnruppert.com

SOLEDAD SALAMÉ (b. 1954 Santiago, Chile)

Currently based in Baltimore, Soledad Salamé traveled and lived in Venezuela for 12 years. For the past 15 years, she has returned to the rainforests in Venezuela and Chile, which informs the environmental focus of her work.

Solo exhibits include *Barcodes, Atmospheres and Islands* (2010) Goya Contemporary, *Where Do You Live? 3000 Miles of Maryland Coast* (2009) Contemporary Museum, Baltimore, and the body of work entitled *Aguas Vivas* 2006-2007 at the Museum of Fine Arts in Santiago, Chile, which traveled to Museo Historico y Arqueologico, La Serena, Chile, and Pinacoteca of Concepcion, Chile. From 1999 to 2000, group exhibitions include *Latin American Still Life, Reflections of Time and Place* at the Katonah Museum of Art and El Museo del Barrio, NY, *Latin American Women Artists, 1915 – 1995*, which traveled to the Milwaukee Museum of Art, Denver Museum of Art, Phoenix Museum of Art, Miami Art Museum, and culminated at the National Museum of Women in The Arts, Washington, DC. In 1990, she was commissioned to create the set designs for the Baltimore Opera's production of *Carmen*.

She is the recipient of the Pollock-Krasner Foundation grant among other honors.

www.soledadsalame.com
<http://solprintstudios.blogspot.com>

JOYCE J. SCOTT (b. 1948 Baltimore, Maryland)

Sculptor, printmaker, installation artist, performer, quilter, storyteller, and educator, Joyce J. Scott draws from influences as wide ranging as her media: from African and Native American experiences to art history, television, popular American culture, religious traditions, politics, and contemporary urban street customs. Renowned for her meticulous craftsmanship and biting social commentary relating to issues of racism, violence, sexism, morality, stereotypes, and other forms of social injustice, Scott's catalytic power for change is supported by her keen application of humor.

Scott received her Bachelors degree from the Maryland Institute College of Art, and her Masters degree from the Institute Allende, Mexico—with further study at Rochester Institute of Technology and Haystack Mountain School of Crafts.

Scott is included in the collections of the Baltimore Museum of Art, Brooklyn Museum of Art, Corning Museum of Glass, Metropolitan Museum of Art, Mint Museum of Art, Mobile Museum of Art, Museum of Glass in Washington, Museum of Art and Design in NY, Museum of Fine Arts in Houston, National Museum of American Art, Smithsonian Institution in DC, and the Philadelphia Museum of Art. Additionally, Scott has been the recipient of myriad commissions, grants, residencies, and prestigious honors from institutions such as the National Endowment for the Arts, the Louis Comfort Tiffany Foundation, Anonymous Was a Woman, and the American Craft Council. In 2010, Scott was awarded the USA Glasgow Fellowship and was presented with a lifetime achievement award from the Women's Caucus for the Arts.

SOFIA SILVA (b. 1975 San Salvador de Jujuy, Argentina)

Sofia Silva studied Sociology and Art History at the National University of La Plata and subsequently studied photography at the University of Buenos Aires, the International Center of Photography and with photographers Eduardo Gil and Lutz Matszche. She is an established freelance photographer currently based in Baltimore.

Silva's photographs have been exhibited throughout the United States and Argentina. Her most recent exhibitions are: *ComVideo* at apexart, New York; *Wasteland* at C. Grimaldis Gallery, Baltimore; *Anthropic Deserts*, solo show at VVVgallery, Buenos Aires, Argentina; FAX, Contemporary Museum, Baltimore. Other exhibits include: *Panoramic Photographs*, solo show, C. Grimaldis Gallery; *Looking Now: BMA Digital Photography Project*, Baltimore Museum of Art; *Imaging Issues Imaging Solutions*, Open Society Insitute-Baltimore; *Noches Encandiladas*, solo show, Galería Arte X Arte, Buenos Aires; among many others.

She was an Artists-in-Residence at the Center for Photography at Woodstock, NY, Critic's Residency Program at Maryland Art Place, and received an Individual Artist Award from Maryland Arts State Council.

www.sofiasilva.com

JEFF SPAULDING (b. 1947, Ann Arbor, Michigan)

Jeff Spaulding is a DC-based artist known for his use and re-combinations of cultural artifacts that allude to issues of politics, sex, violence, and loss of innocence.

Recent exhibitions include: *Catalyst: 35 Years of Washington Project for the Arts*; *Closer to Home: The Corcoran 48th Biennial*, Corcoran Gallery of Art, Washington, DC; *Mine*: G Fine Art Washington, DC; *Highlights of the Collection: Corcoran Gallery of Art*, Washington DC; *Fifteen for Philip: Curator's Office*, Washington, DC; *Tools as Art: The Hechinger Collection*, National Traveling Exhibition. Other exhibitions include: The Kreeger Museum, Washington, DC; The New Museum of Contemporary Art, New York, NY; the Phillips Collection, Washington, DC; the Baltimore Museum of Art, Baltimore MD; and the Southeastern Center for Contemporary Art, Winston-Salem, NC.

Spaulding's works are included in the permanent collections of the Corcoran Gallery of Art, The Artery Organization, Furioso Development Corporation, The Washington Post, The Ukrainian House Museum, Kiev; and the Beth Rudin DeWoody Collection among numerous others. His work has recently been reviewed in *ARTFORUM* and *Artnews*.

CORRIDOR CURATORS BIOGRAPHIES

IRENE HOFMANN

Irene Hofmann is the new Phillips Director and Chief Curator of SITE Santa Fe. Most recently she was Executive Director of the Contemporary Museum in Baltimore. At the Contemporary, she organized exhibitions such as *Cell Phone*, the first museum survey of artworks created using

cell phone technologies; *St. Cecilia*, a new commission and national touring exhibition of works by Chicago-based artist Joseph Grigely, and *Broadcast*, a large-scale exhibition that explored artistic interventions into broadcast radio and television. She has also held positions at the Orange County Museum of Art, Cranbrook Art Museum, the Art Institute of Chicago, the Walker Art Center, and the New Museum of Contemporary Art.

She holds a BA in Art History from Washington University in St. Louis, and a MA in Modern Art History, Theory, and Criticism from The School of the Art Institute of Chicago.

LAURA ROULET

Laura Roulet is an independent curator and writer, specializing in contemporary and Latin American art. She has organized exhibitions in Puerto Rico at the Institute of Culture, and Museo de Arte de Puerto Rico, and in Washington DC at the Art Museum of the Americas, the Mexican Cultural Institute, Edison Place Gallery, Hillyer Art Space, Project 4, Fusebox and the DC Art Center. Her publications include many catalogue essays, encyclopedia entries, articles in *Art Journal*, *ArtNexus* and *Sculpture*, and the book *Contemporary Puerto Rican Installation Art, the Guagua Aerea, the Trojan Horse and the Termite*. She worked on the Ana Mendieta retrospective, organized by the Hirshhorn Museum in 2004, and contributed to that catalogue. She is formerly the Grants Manager of the Pollock-Krasner Foundation in New York.

Roulet has a BA in Modern European Studies from Trinity College, Hartford, CT and Masters degrees in International Relations from the School of Advanced International Studies, Johns Hopkins University, and Art History from the University of Maryland, College Park. ●

EXHIBITION CHECKLIST

MARCH 24 - JUNE 26, 2011

OLETHA DeVANE

Saint for My City 2007-10

mixed media, wood, mirrors, glass, fabric, shell casings, beads, plaster, paint, wax and polymer clay; 87”h 13” x 13” base; Courtesy of the artist

Justice 2009

nails, shells, beads, fish bones, glass, painted clay, toy soldiers, wood, paint, twine and encaustic; 29”h

Absinthe 2007

glass, beads, clay head, mirrors and wood; 28”h

Persephone 2007

mirrored bottle, glass beads, shells, fabric, polymer clay, plastics and wood; 33”h

BERNHARD HILDEBRANDT

L3 series 2010

HER: L3

HER2: L3

HIM: L3

HIM2: L3

digital inkjet on Mylar mounted on Plexiglas, 44” x 48” each

L3

14” x 24”

HIM: zoopraxiscope

18.75” x 18.75”

L3: invert

10.5” x 18”

L3: sequence strips

30” x 36”

digital inkjet on Mylar, each

L3

single channel digital video with sound, 58;12 seconds, looped; Courtesy of the artist

MARTHA JACKSON-JARVIS

Vegan's Table, Cry Me a River 2011 MM installation

river stone, volcanic stone, concrete, steel, rubber, vellum; 10’h X 14’w X 11’d; Courtesy of the artist

BRANDON MORSE

Mariana 2010

generative video via custom software; Courtesy of the artist and Conner Contemporary Art

PHIL NESMITH

Attraction 2009

sandarac varnished black glass dryplate photograms; 22” x 15.5”; Courtesy of the artist and Irvine Contemporary

Release 2009

sandarac varnished black glass dryplate photograms; 24” x 5”

August Night 2009

sandarac varnished black glass dryplate photograms; 48” x 9.5”

Proximity Effect II 2009

sandarac varnished black glass dryplate photograms; 24” x 5”

Colony 2009

sandarac varnished black glass dryplate photograms; 20” x 8”

Unnatural Attraction 2009

sandarac varnished black glass dryplate photograms; 24” x 5”

The Ascension 2009

sandarac varnished black glass dryplate photograms; 48” x 9.5”

MICHAEL B. PLATT

Falling Angels 2010-2011

pigment print on polyester mesh with text by Carol Beane; dimensions variable; Courtesy of the artists and Tim Davis of International Visions Gallery, Washington DC

SUSANA RAAB

Cholita series 2011

c-prints

Eva, La Costa Verde, Lima, Peru 30” x 36”; *Club Terrazas*, Lima, Peru 20” x 24”; *Paola and her Nanny*, Playa Asia, Peru 20” x 24”; *Lunchtime*, Miraflores, Lima, Peru 20” x 24”; *Jump*, Playa Agua Dulce, Lima, Peru 20” x 24”; *Al Fin de Dia*, Playa Agua Dulce, Lima, Peru 30” x 36”; *Amigas*, Mancora, Peru 20” x 24”; *Perdido*, Playa Agua Dulce, Lima, Peru 20” x 24”; *La Mirada Fija*, Pucusana, Peru 20” x 24”; *Inca Dog*, Pucusana, Peru 20” x 24”; *Jovenes*, Huanchaco, Peru 20” x 24”; *Ninos de Cajamarca*, Huanchaco, Peru 30” x 36”; *Julia*, La Costa Verde, Peru 20” x 24”; Courtesy of the artist and Irvine Contemporary

JOHN RUPPERT

River Jacks 2010

granite, aluminum, copper, bronze, iron; 18” x 40” x 16” each; Courtesy of the collection of Chris McGeachy

Gourd 2006

chain-link galvanized and stainless steel; 6’ x 10’ diameter; Courtesy of the artist and C. Grimaldis Gallery

Crucible 2006

anodized aluminum; 34” x 56”;

Courtesy of the artist and C. Grimaldis Gallery

SOLEDAD SALAMÉ

Gulf Distortions 2011

12 silkscreens on mylar with interference pigments; sound; 22.5” x 32.5” each; Courtesy of the artist, Michael Koryta and Goya Contemporary; sound composed by Brian Sacawa

JOYCE J. SCOTT

The Many Faces Of Love #2 2006

peyote stitched glass beads, wood, cast glass, wire and thread; 44.5” x 18” x 12”; Courtesy of the artist and Goya Contemporary

You First, No You 2009

peyote stitched glass beads, glass; 14” x 6” x 6”

Casta Family 2006

peyote stitched beads, African sculpture, Mexican mask, fabric, stained glass; 27” x 17” x 15”

Cosmos 2010

peyote stitched beads; dimensions variable

White Noise 2011

peyote stitched beads; dimensions variable

SOFIA SILVA

sam's club 2004

c-print, 80” x 20”; Courtesy of the artist and C. Grimaldis Gallery

mart 2005

c-print, 80” x 20”

store losing 2008

archival pigment print; 40” x 30”

plants 2008

archival pigment print; 40” x 30”

bank drive thru 2008

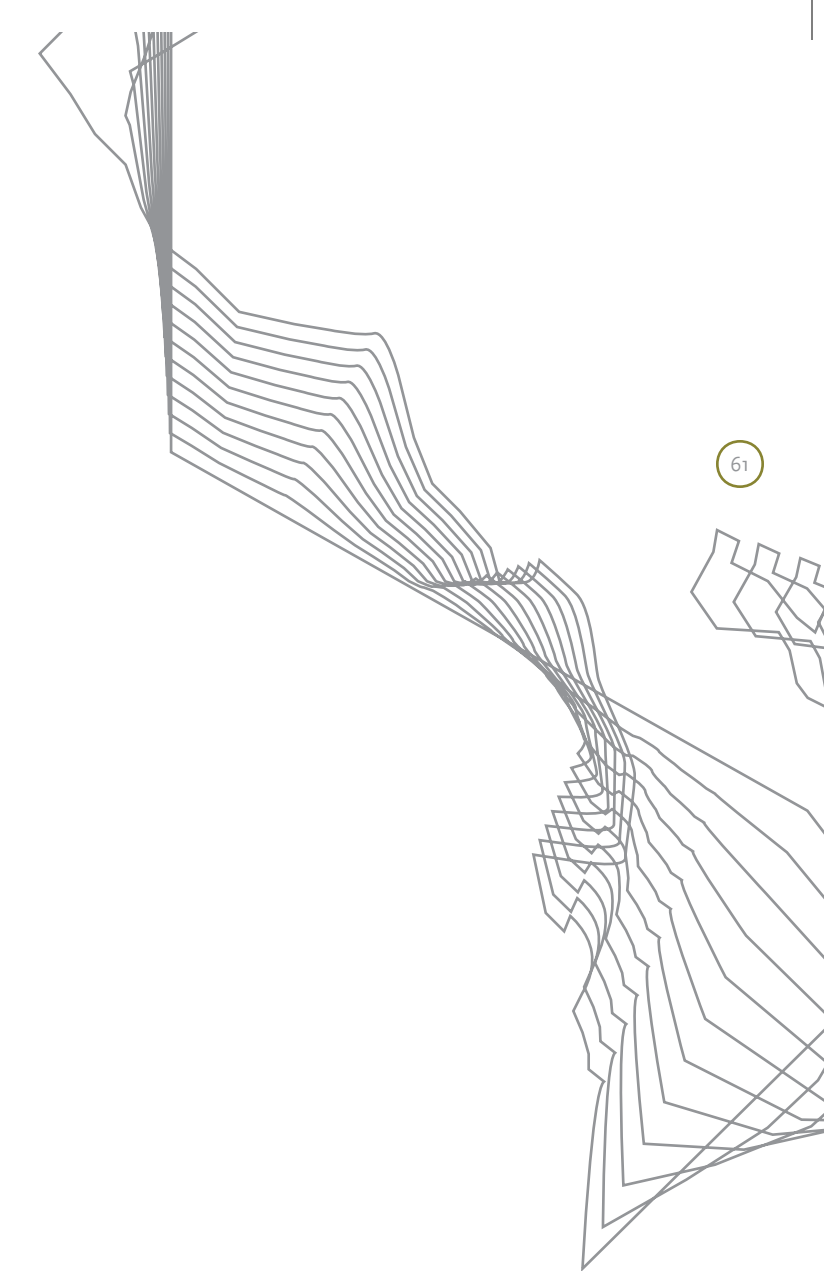
archival pigment print; 40” x 30”

JEFF SPAULDING

Raft 2011

plastic, wood, steel installation; dimensions variable;

Courtesy of the artist and G. Fine Art ●



ACKNOWLEDGEMENTS

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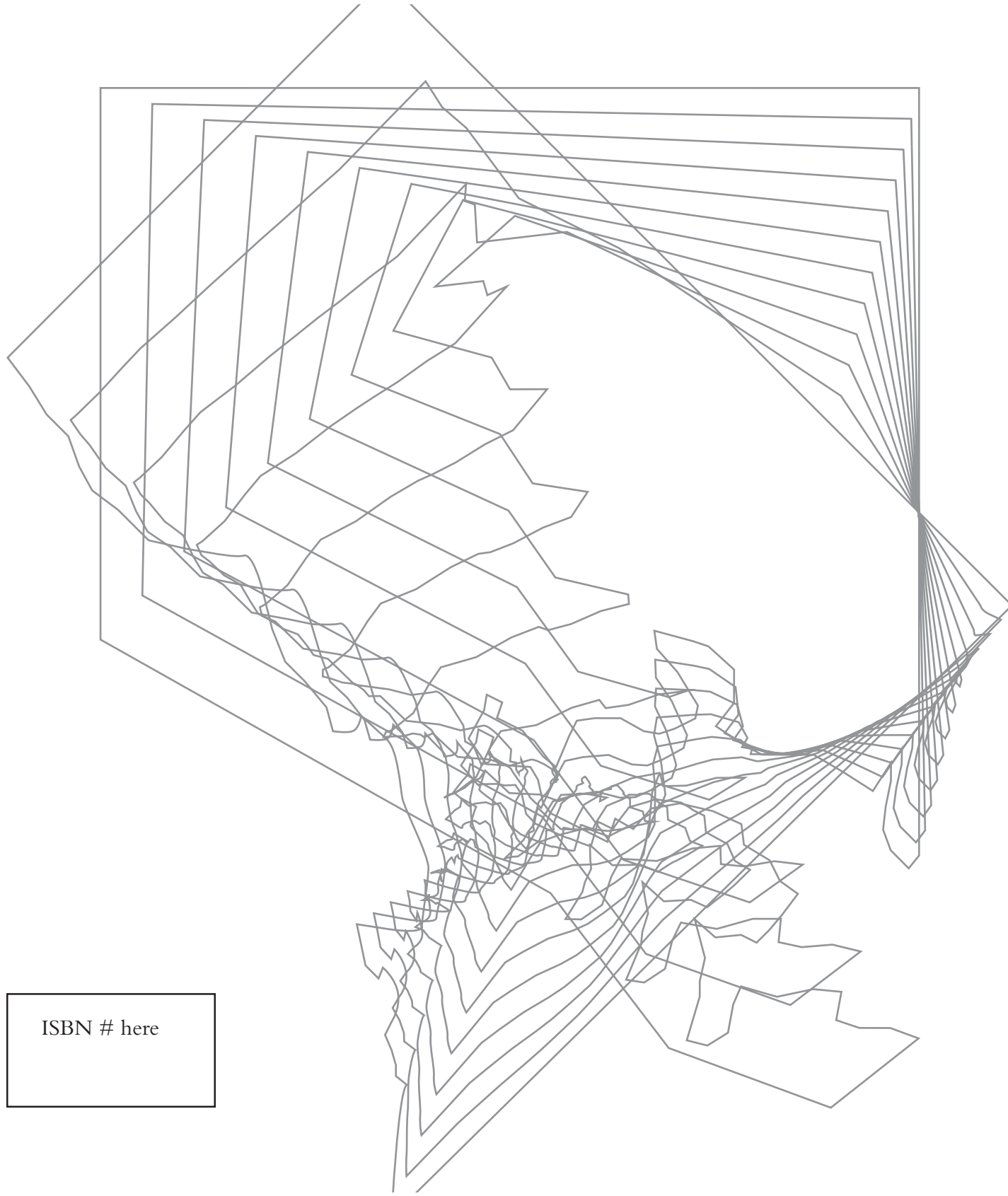
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