

A R T Q U A R T E R L Y

S U M M E R I S S U E 2 0 2 3



12.

JENNIFER BAIN

The birds in Bain's work illustrate the metaphor of striving above our rooted ideas of self, the world, and the "other", expressing her interest in spirituality and in transcending fixed perceptions of consciousness.

21.

LEO BERSAMINA

A traveler, an artist, a painter of patterns in color. Leo is an ardent observer of life's visual rhythms and fleeting moments.

26.

EMILY FISHER

Her ongoing body of work "Natural Tendencies" studies the complex and symbiotic relationship between humans and the natural world.

43.

SARAH BANKS

A graphic reflection of current events visually narrated through Greek Mythology.

51.

TOMIKO JONES

Much of this work is made in situ, using elements of the environment while moving across physical space as a meditation, an observation, and as a tool for comprehending existential questions.

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NEERAJ NARAYAN

Neeraj aims to shed light on diverse cultures and perspectives by combining technical expertise from his civil engineering background and his artistic sensibility.

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JACQUELYN
BLACKSTONE

Photographs of places that suggest a history or invite the viewer to populate them with their own imaginings.

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JOSE GUERRERO

Guerrero's raw art style often focuses on heavy topics not for the faint of heart.

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JADA + DAVID
PARRISH

A creative duo based in Richmond, Virginia working conceptual across the disciplines of sculpture, motion, and photography.

99.

ADVENTURES IN LA LA
LAND

A photography exhibition of work that explores the profound influence of the City of Angels on artists and creatives worldwide.

100.

INDIGENOUS WISDOM

A captivating exhibition featuring the works of South American born artists Mariana Peirano and Carlos Grasso.

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TU ERES EL UNIVERSO,
IN ECSTATIC MOTION

Exploring the anarchy of intimacy through the queer paradigm, examining themes of geography, class, race, desirability, and self-fashioning.

104.

MARKUS KLINKO

Klinko's reputation as a masterful visual storyteller. His captivating photographs have been prominently featured in art galleries and museums around the world, captivating audiences with their timeless allure.

109.

CLOSER TO THE SUN

An online exclusive exhibition showcasing the extraordinary digital photo collages of American documentarian, photographer and photojournalist, Janet Milhomme.

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MAITA

The images on display in MAITA reflects Alex Cabrera's unyielding pursuit of self-discovery and the narratives that have shaped him into the artist he is today.

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PRESENCIAS DEL
HORIZANTE

Arturo Trinidad explores the complexities of urban environments, delving into the analysis and representation of spatial elements that define our daily surroundings.

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A RAPA

Abel Rodriguez delves into the complexities of identity and societal expectations.

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SOL DE NOCHE

Exhibition of works by the twins Gemelxs VS, brings together a series of portraits that are a tribute to diverse femininities.

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QUEER TAROT
REVOLUTION

Kate Wilhite's use of vibrant colors creates a mesmerizing meditative atmosphere, evoking a sense of magic and transcending the boundaries of the natural world.

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IDENTIDADES
EXPUESTAS

Showcasing the remarkable paintings of Esteban Urenda, a prominent Mexican artist.

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ABOUT THE
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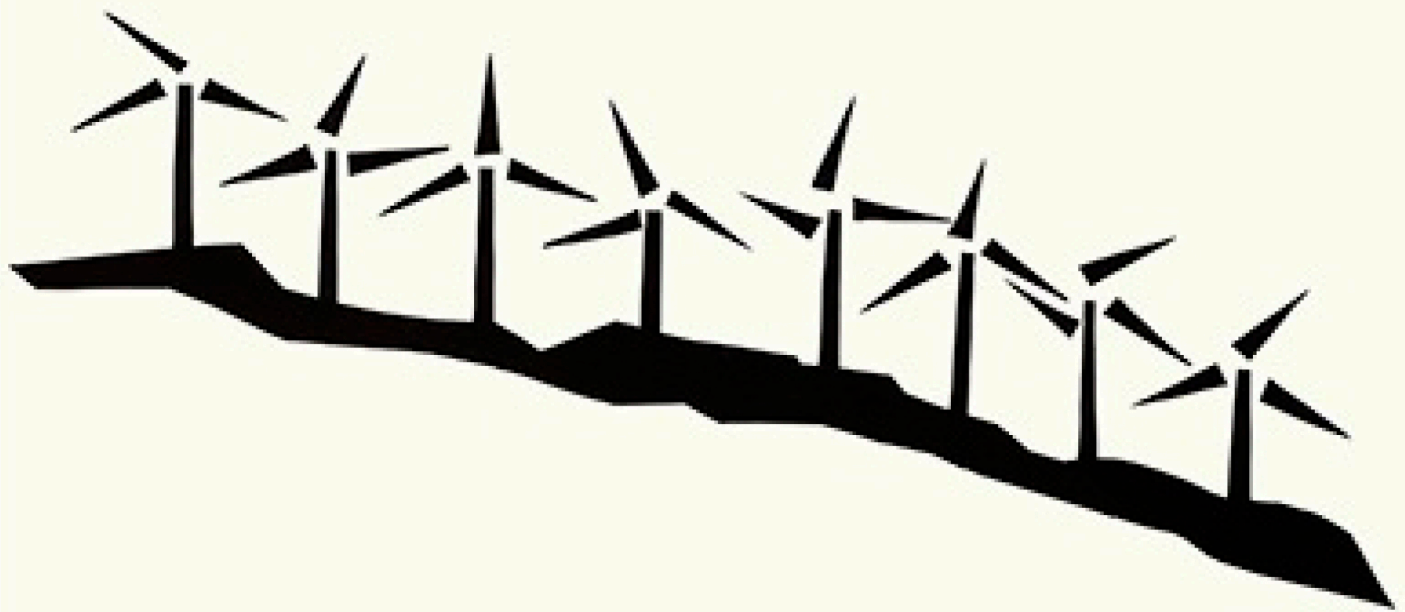
CONTRIBUTORS

ART QUARTERLY

DABSTER ARTS INC. QUARTERLY SUMMER 2023 ISSUE

Janet Milhomme
Transitions, 2022
Digital Collage on Fine Art Paper, 24 x 24 in.
Exhibition: Closer To The Sun

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Audrey R Powles
Tilly, 2023
Digital Photograph on Canvas
Framed, 16 x 20 in.
Exhibition: Adventures In La La Land





Sarah Banks
Fall of the Temple, 2022
Giclee Print
Entrada Rag Paper
22 x 30 in.

YT: Your recent body of work, "A Distant Mirror," incorporates elements of Greek myths to address contemporary stories. Could you elaborate on how you evaluate or decide on historical narratives and adapt them to shed light on current events?

SB: With my interest in the personal and political cost of disobeying authority, Greek mythology is a rich source of characters and stories. The United States seems to be at a critical juncture, challenged by the cost of wars, deindustrialization, an

unresolved racist legacy, dangerous ideologies, and climate change--all challenging the old order. I chose the gods and their stories as a distant mirror which might shed light on the present. To take two examples from my set of 'story panels': Prometheus the Titan challenged the ultimate authority, Zeus, by creating mankind and offering him fire. This was punished by eternal disembowelment by an eagle. The god Saturn devoured his own young to prevent them challenging his authority on earth.

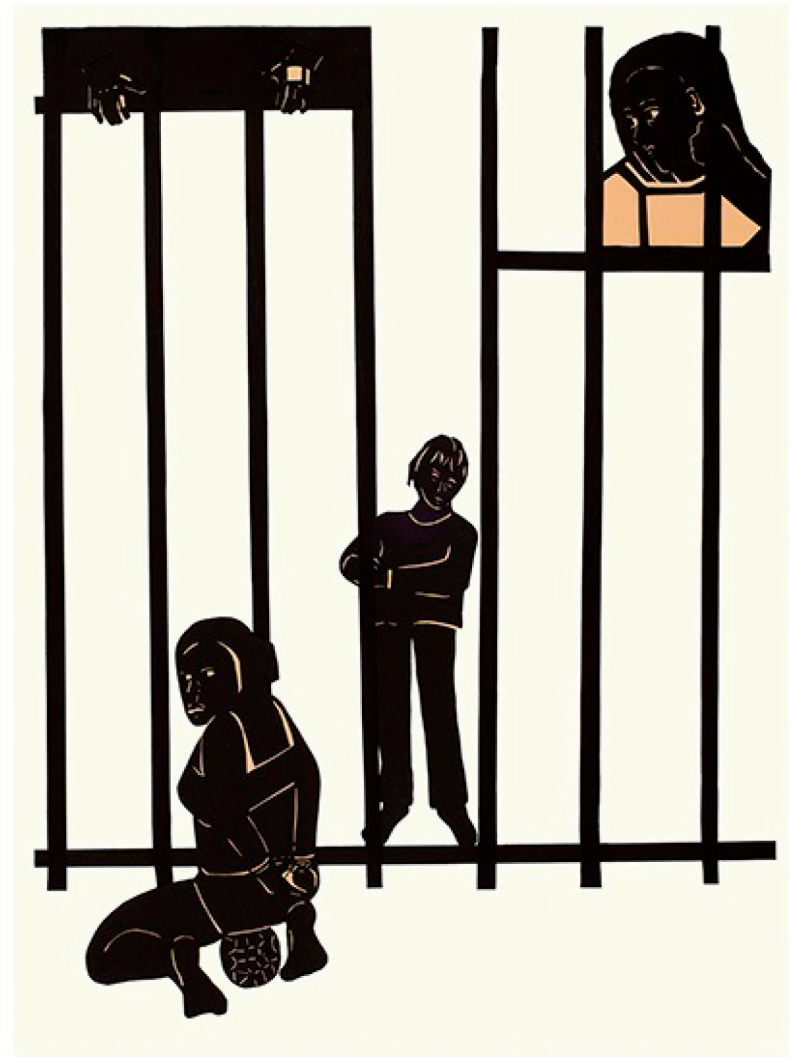
In one of my stories, some of Saturn's offspring manage to escape to freedom while others succumb to their injuries in the arms of their comrades--a story mirrored on our streets.

YT: The process of creating 30 discrete paper cut stories using simple tools and Fabriano paper sounds intricate and labor-intensive. How did this process influence your artistic choices and the overall coherence of the series?

SB: Early on, cutting my drawings into Fabriano paper with an exacto

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Sarah Banks
Shamanic Dreams, 2022
Giclee Print
Entrada Rag Paper
22 x 30 in.

Sarah Banks
Lock Up, 2022
Giclee Print
Entrada Rag Paper
22 x 30 in.



blade made me think of stone carving or clay modeling. But the first works came to mind by referencing familiar paintings, for example Titian's *Saturn*, with current events like police chokeholds. I soon realized that all the stories playing out on our streets had already been told. I then began revisiting books on the Peloponnese, virtually visiting temples with stone sculptures and Greek icons and reviewing my cast of characters.

YT: In response to the Covid

closure, you had to rethink your approach to working on "A Distant Mirror" in your own studio. How did this change in environment specifically impact the artistic direction of the series?

SB: My project began with large screen prints on canvas--6'x 4'. I'd just completed the first two--*The Doctor* and *Pandora*--when the pandemic closed doors. I moved from a public print studio with large work areas to my own studio. With no way to prepare large images on silk screens for printing, I had to

rethink materials and scale.

YT: The combination of free verse poems, paper cuts, and screen prints created a very interactive series. Could you discuss the interplay between these different mediums and how they contribute to the narrative of the artwork?

SB: During Covid lockdown, I traveled virtually through the ancient world. Early on I was reading Pat Barker's *The Silence of the Girls* and Roberto Calasso's *The Marriage of Cadmus and Harmony*. My stories were shaped

by reflecting on the fate of goddesses and women under the power of vengeful gods and men. I focused on the Fall of Troy which has so many echoes of recent American adventures abroad and unrest at home. I was also guided by Maria Lassnig's mythological series with its multiple feminist heroines. Where a panel is not explicit in its reference--Laocoon wrestling a serpent at the gates of Troy--it finds its counterpart in Justice RGB keeping watch. Or where Pandora lets loose a box of misery into the world, a Medea like mother, trapped in a shuttered Appalachian town, is ready to sacrifice her children to her addiction. With the final body of work including screen prints on fabric, paper cuts and small sculptures, I needed a link from the mythic past to the present, and poetry provided the bridge. Two long free verse poems reference each story panel, for example: Now wind and sun replace the loss but not to miners' daughters, high and skint in shuttered towns no means to feed their children, except instruct in ways to trade in rods, and percs and tires.

YT: The saying "those who do not know history are doomed to repeat it" served as a guiding principle for your work in "A Distant Mirror." Is there a particular historical reference you feel can be equated to contemporary events to create a dialogue between the past and the present? (An example that you have not created work around yet).

SB: Théodore Géricault's *The Raft of the Medusa* 1819, has an echo in the evacuation of Afghanistan. Aboard the *Medusa*, the hubris of a Captain led to disaster, but the eventual reports of failed leadership by survivors of the makeshift Raft

resulted in their punishment, not his, and their loss of employment and imprisonment. The frigate was piloted by an inexperienced seaman, a political appointment who ignored the advice of experienced crew. Seeing photos of the flight from Kabul immediately suggested the Medusa story--would-be refugees clinging to partially closed cargo holds and suspended from wings on take off. As the *Medusa* sank, the Governor, Captain and officers crowded into lifeboats and left the remaining 150 aboard to fend for themselves on a makeshift raft. As senior military officers fled Kabul, the US military's power by airlift strategy clearly failed many long serving Afghan allies--left, as it were, at sea.

YT: As a narrative mixed media artist, your practice has evolved over the years to incorporate print, collage, and painting. How do these different mediums allow you to explore and convey the historical themes in your artwork?

SB: I've often used classic works, for example, Goya's *Disasters of War*, to explore new interpretations, contemporary parallels, through collage and print. A 2017 solo show in Seattle featured a collection entitled *Forced From Home*. Referencing Goya's depiction of the French occupation of Spain, I created a dozen intaglio portraits of the 'people on the move', refugees from the Middle East wars. These were complemented by collagraphs and collage celebrating human rights leaders, and seven large narrative paintings on the crisis. One of the paintings, *The Seamstress*, shows a woman, needle in hand, attempting to stitch up a torn map of Syria, its towns in ruins--here a shard of mosque, there a ruined apartment block, a

despondent survivor wedged into a corner, surrounded by women, children and armed men on the move, as Assad gazes over the ruins.

YT: Your Artist Residency at Convento São Francisco in Mértola, Portugal allowed you to interpret the multiculturalism visible in both man-made and natural landscapes. How did this experience impact your artistic process and the themes explored in your artwork?

SB: The Convent grounds include irrigation channels laid by the 9th c Muslim population and the Well, still central to the water system, has Roman foundations. Mértola is called the town of museums for its collections of Roman, Islamic and medieval Christian art and artifacts--evidenced in the traditional Moorish village layout, mosque converted to church, and Roman era tomb stones. Periods of tolerant cohabitation shaped the town, and agricultural practices and river trade shaped the landscape. I am very interested in what the 'stamp' of multiculturalism looks like, and when and how it works. I've rebuilt corners of Mértola in papercuts and screen prints--as a way of thinking about how to translate such a model into a larger, other context. Several of these mixed media works have already been shown in Seattle in 2023.

YT: Your recent collaborations with fabric artist Frida Weisman resulted in a fashion line combining garment design with your images. How do these collaborations expand your artistic practice and create new avenues for expression?

SB: In creating our *fridaBe/banks* label, Frida Weisman and I were focused on messaging with image and the cut of garment. We're now exploring hangings and larger non





wearable work with ever evolving images/messages. We are committed to repurposed materials as central to the message.

YT: Can you discuss the inspirations behind "Appalachian Dreams" and "Shamanic Dreams," and elaborate on the symbolic elements you incorporated?

SB: The miner in Appalachian Dreams and the figure in Shamanic Dreams are trying to hold on to a lost place in the world. The miner in hardhat gazes over an anvil with tools of his trade, wind turbines on the distant mountain eclipsing his skills and life's work. The white shamanic figure is dressed as a native healer, as if the costume makes the man. He grips an American flag like a talisman but instead of bringing him good fortune, the grasp of his intention

causes stars to fall from the colors to the ground. The wind turbines cannot save the miner's place in his valley, and the shaman's actions are damaging the very symbol he tenaciously holds.

YT: Participating in various shows, fundraisers, and residencies both locally and internationally has provided you with diverse opportunities. How have these experiences influenced your artistic growth and perspective?

SB: It's always a privilege to participate in a shared idea/theme with other artists--often pushing me to try new techniques to meet a show theme. And it's satisfying to be able to donate to fundraisers that can help younger artists fund their projects. Local residencies, with locally based colleagues, have given me the chance to meet fellow

artists, learn from and with them, and continue our collaboration throughout the year. When in Portugal, I've been privileged to meet a wide range of artists from all over the world, as well as architects and archaeologists investigating Mértola. Each residency was built on the last, and I've challenged myself with the promise to not repeat work from previous stays.

YT: Your work has been featured in publications such as Jim Crow Must Go/COCA Seattle publication and Diversia 2022 Catalog Anti-War. Did you feel the audience for this publication received your exploration of social and political themes differently than the traditional gallery viewer?

SB: I can't be sure of that but I was definitely honored to show among my fellow artists in those

Sarah Banks
The Doctor, 2022
Giclee Print
Entrada Rag Paper
52.5 x 42 in.

publications--in the case of *Diversia 2022 Catalog Anti-War*, artists from all over the world with a visually compelling anti-war message.

YT: The studio in Seattle's International District serves as your creative space. How has this physical environment and location within that city influenced your artistic process and/or the themes you choose to explore?

SB: My studio is both a retreat and a place for consistent, sustained practice. Seattle's International District embraces both historic Chinatown and its Chinese, Japanese, Southeast Asian residents, and connects to the historic 1920-1960s Jazz district with such Seattle greats as the late Ernestine Anderson. Sadly, in the last few years emergency service sirens have replaced the saxophone as this corner of the city has become one of the most affected by the fentanyl crisis. There are many stories left to explore.

When I was introduced to the Greeks and Romans, sometime in primary school, a door opened not only to the concept of the past but to great stories. Later, as a student of history, I returned to the stories of gods and men, as a kind of distant mirror. We live in an age devoted to the now, discouraged from reflecting on our place in time, disinterested in history. My work weaves through time employing cut outs, screen prints, intaglio, collage and painting to connect past and present. Covid provided a secular retreat from the world. In the pause I created a chapel to history in 40 discrete story panels, Greek tales paired to contemporary events. As with any chapel, mine was envisioned as a place to pause and ponder the connection of the visible to the invisible.

-Sarah Banks



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AUSTIN, TEXAS 78702
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