

Pathways

An exhibition about mapping, navigation, wanderlust and borders





Pathways is an exhibition about mapping, navigation, wanderlust and borders. The artists in *Pathways* are storytellers mapping a multitude of existential trajectories—creating, following and navigating pathways real and imagined. Their works reflect on human wanderlust surviving in a paradigm of accelerated cultural and technological development. They demonstrate a heightened awareness of the social, physical, and temporal borders that separate and unite us.

These artists are thinkers. They consider their connections to others and are reflective of the nuances of human memory and our relationships to specific locations. They are researchers exploring cosmic and human histories, present times, and the possibilities of the future. They are interested in science and the whys of our existence. Each one is deeply serious, yet they play with imagination and the absurd. As creators of contemporary culture they are allowing us to glimpse into their own interior spaces. Their works are actions reaching out to connect and find meaning in our shared human journey. They ask us to be curious, to embark upon wandering, inquisitive adventures, and ultimately to question the worlds we live in.

Nanette Wylde, curator

Afatasi The Artist

José Arenas

Carolina Cuevas

Casey Jay Gardner

Caroline Landau

Kent Manske

Neil Murphy

Melissa West

Minoosh Zomorodinia

Afatasi The Artist

Working in the tradition of Afrofuturism, Afatasi The Artist employs custom textile designs and costumes in a journey through her hometown of San Francisco.

The video's duo of female Afronauts visit sites of cultural significance including a public artwork by Mildred Howard, city parks, commemorative statues, and music venues such as The Boom Boom Room. The audio contrasts two significant San Franciscan African Americans, William Alexander Leidesdorff and Mary Ellen Pleasant, with Euro American historical figures of questionable merit. It highlights the Truman Housing Act of 1949 which resulted in the removal of black neighborhoods deemed "slums" and thus movement out of the city of many of San Francisco's black residents; and the continued insidious, often hidden discrimination black people experience. The work comments on and reclaims social, political and personal space in the city for black residents.

Artfully photographed by Jean Melesaine with creative and poignant audio, *Black Space* bears witness to historical injustices while pointing to future possibilities of home and hope.

Questions rising from *Black Space* include: What is the role of memory in how we experience a place? Do commemorative actions and objects maintain, amplify or diminish our collective memory? How do racial perceptions influence judgment, history and changes to specific locations? What are the long-term effects of gentrification and how can we justify this practice today? What are possible solutions to past injustices for both people living and people remembered?

Black Space



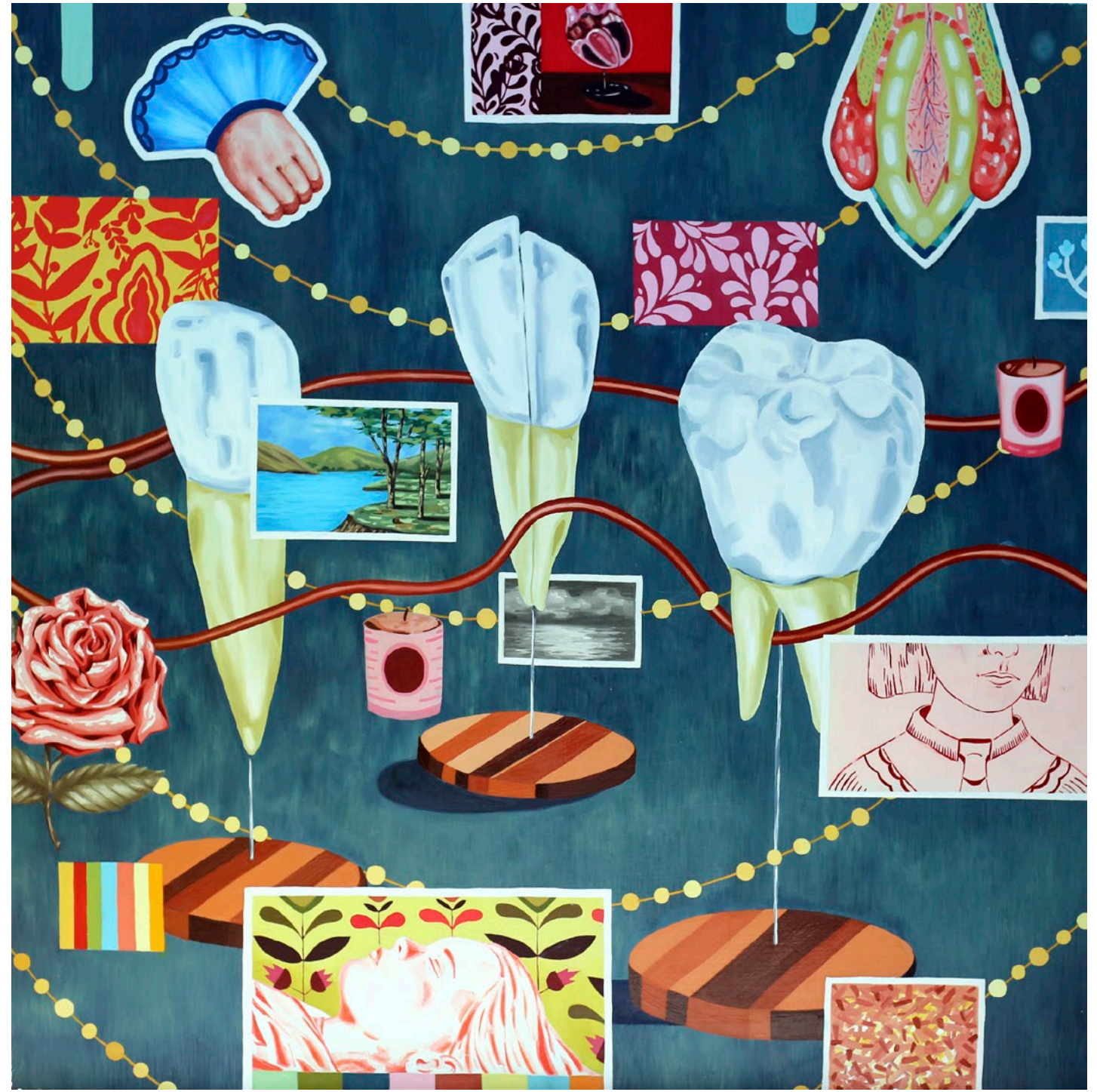
Mixed Media Project
Duration: 3' 12"















Carolina Cuevas

Connection to family and loved ones is central to the works presented by Carolina Cuevas.

In *Walking Memory*, Cuevas records a story of parental courtship. Her father narrates his experience, what he sees along the path he would take as a young man to his betrothed's home.

In *A Memory of Her Smiling Face in a Foreign Place* Cuevas reflects on her mother's immigration to the United States from Cuba and what that must have been like for her as a young woman. The performance involves Cuevas reciting a text while planting a small crop of malanga, her mother's favorite plant from her homeland.

Studying away from home during the initial stages of the COVID 19 pandemic, Cuevas found a way to connect with her at-a-distance boyfriend by walking together even while they were physically apart. The recording of these walks documents aspects of pandemic life as well as contemporary cultural and art practices employing mobile technologies.

These works note our strong desire to share and be connected with others, and the role of memory in sealing our connections and affirming the paths we are on. They demonstrate ingenuity of humans to find new ways of sharing space and time in the face of limitations and challenge. They invite us to reflect on our own interpersonal and familial relationships and the pathways we make towards others.

Walking Memory ▶

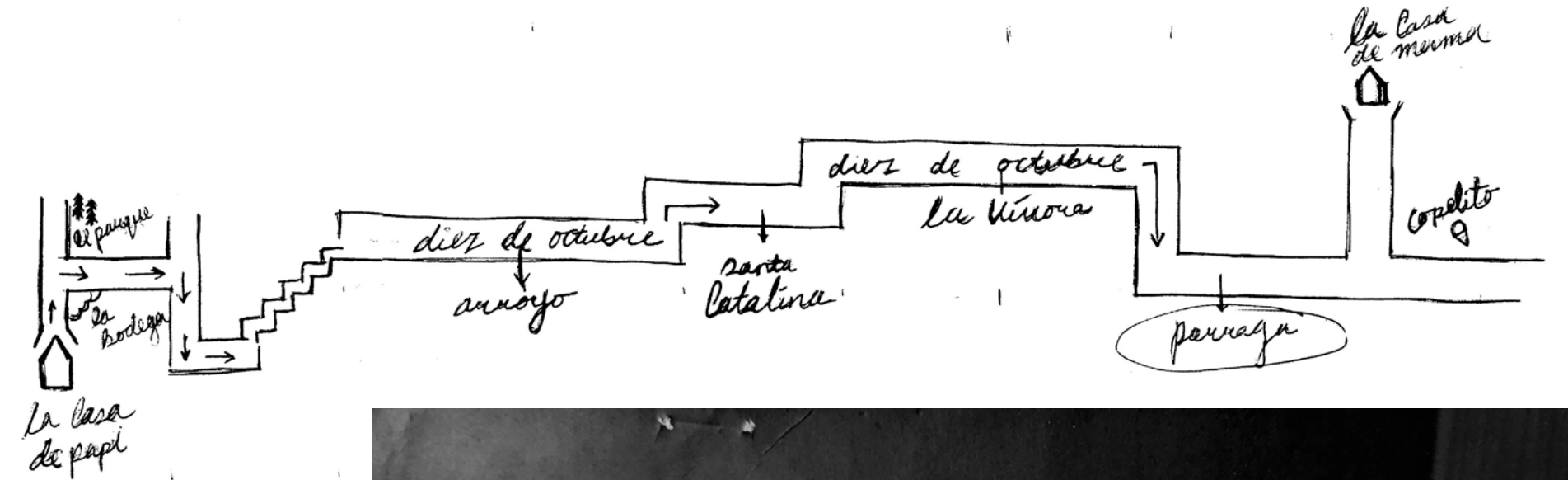
Audio
Duration: 1' 48"

▼ *A Memory of Her Smiling Face in a Foreign Place*

Performance

Walking Together but Apart

Performative video
Duration: 3' 12"



A Memory of Her Smiling Face in a Foreign Place

The planet was sand. One massive shore with no sea in sight.

Nothing grew here.

It was my choice to leave, to collect my life and go.

There was no turning back now.

My mother's face behind my eyelids, my only companion.

A memory of her smiling face in a foreign place.

On the first day, I cried and cried until the ocean and rivers formed and flowed from me.

On the second day, organisms emerged from their dormant sleep, and from the shedding of my skin, new seeds grew.

On the third day, I made rope from my hair to pull down the moon and create the tides.

From my breath I created wind.

The planet and I are in turmoil. In a state of ebb and flow, growing and expanding, holding onto life, a rebirth.

As I look at the world I created, and that created me, I think of my mother whispering gently to the life she tried so hard to nourish on a strange planet.

She planted her seeds and prayed for their growth.





Casey Jay Gardner

Casey Jay Gardner is a storyteller focusing on human interactions with the natural world and how these are mapped through time, space, personality, experience, imagination, and the straight facts of science. A significant aspect of her process is extensive research focused on self-created systems of inquiry for both herself as a maker and for her readers.

Gardner's stories reinvent the hero's journey in woven, magical creations. Each of her artist books are innovative spaces for readers to engage and discover the possibilities of lives lived and imagined. Hidden pockets with secret messages, moveable elements and books within books are among the devices used in these interactive narrative structures. Maps are strongly in play as references to scientific reality, the physical world as we both know and imagine it, and insight into characters' thoughts and journeys.

Gardner works the artist book format perfectly by allowing the reader to unfold the complex narratives of her creations in non-linear, multimodal layers. These books are poetic, exquisitely designed and illustrated, letterpress printed, handmade art objects. Held in the hand for an intimate reading experience they captivate and imbue the reader with an overall sense of wonder and adventure.

The questions these works consider include: How do we deal with risk when we have so many other challenges in our environment to contend with? What happens when one's temper ignites? What do I believe in?

The Gravity Series ▶

Letterpress printed with carved linoleum and photopolymer plates on Rives light and Rives heavyweight

Avalanche Safety

Accordion binding with pamphlet-stitched interior booklets. Letterpress printed with photo-polymer plates and carved linoleum. Digitally printed fascicles. Papers: Moulin du Gué cotton and flax paper, Zerkall Book, German Etching, and Curious Metallic

Threshold

Letterpress printed on Rives Heavyweight and Rives BFK

Wonder Might Ignite

Letterpress printed with photopolymer plates on Crane Lettra

Matter, Antimatter, and So Forth

Letterpress printed with photopolymer plates on Crane Lettra and digital printing on Schoellershammer Glama

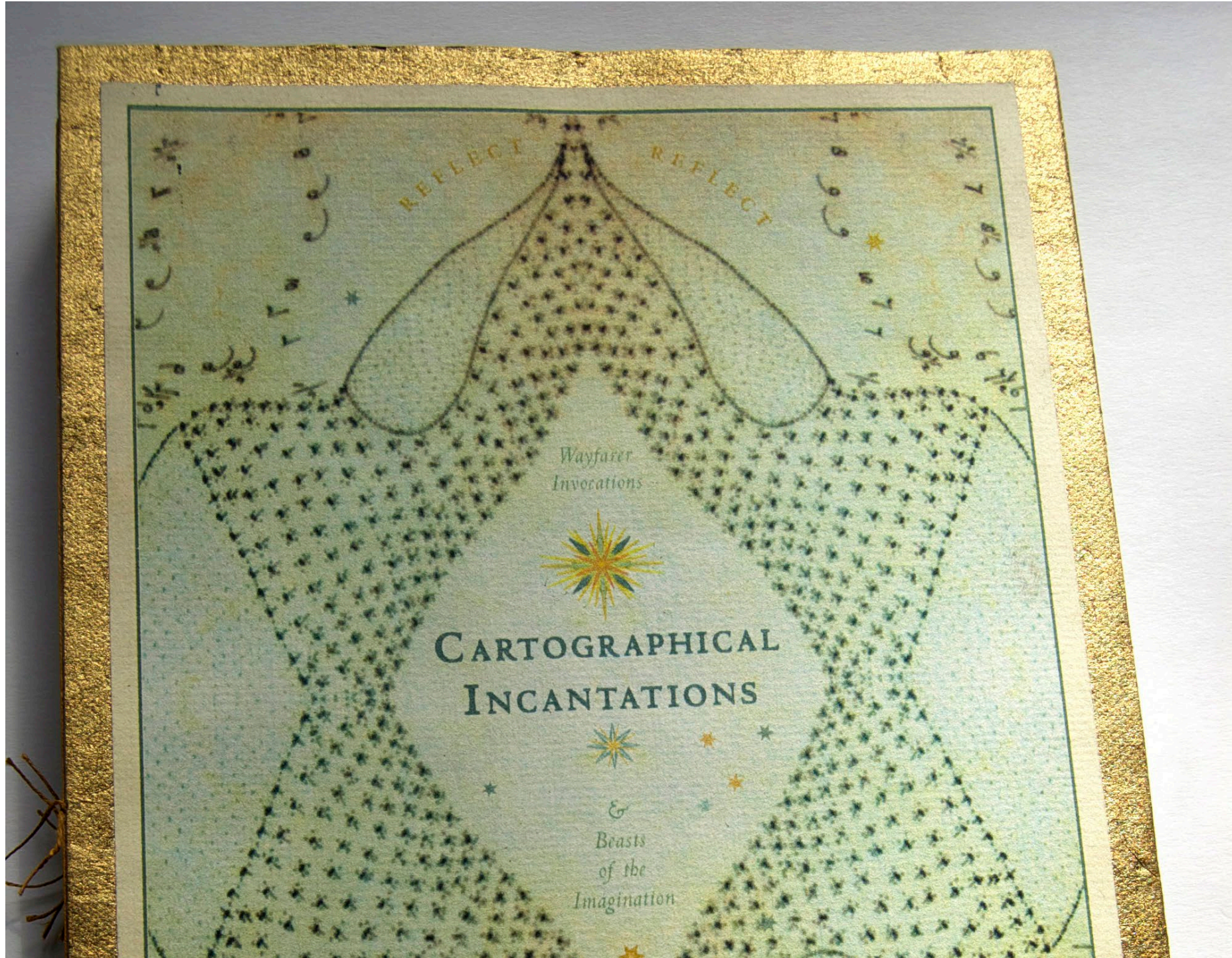
Cartographical Incantations

Letterpress printed with photopolymer plates, inkjet printed Hahnemuhle Ingres, Nepalese Lokta silk-screened paper









Caroline Landau

In recent visits to the Arctic, Caroline Landau has experienced firsthand the effects of climate change. Witnessing massive melts of Arctic ice has resonated in such a way as to have an indelible impact on her art practice, entering into the content of both image and objects.

In her painting, *Navigating*, an expanse of Arctic landscape is skillfully depicted, pulling the viewer into a bracing ice field. The lone figure navigating through the sea ice has the feeling of a refugee trying to comprehend the mysterious nature of the phenomenon they are moving through.

During an Arctic artist residency, Landau began taking molds of iceberg fragments, collected their melted water, and then recreated these iceberg fragments in blown glass, many with their parent liquid inside. These sublime objects do much more than represent the ice whose shape and liquids they hold. They become both relics and trophies of extinction for a place and lifestyle that cannot be regained.

By mapping the diminishing icebergs, Landau attempts desperately to hold on to a disappearing landscape. She asks the big questions: How do we navigate this changing world? How will we remember what used to be?

Untitled Iceberg ▶

Blown glass
12 x 9 x 6 inches

▼
Navigating

Oil on wood
3 x 10 feet





Kent Manske

Kent Manske maps invisible networks and pathways of imaginary and actual phenomena using a variety of paper-based artforms. All of the works reference local environments, from single cell organisms and gut biomes to broad regions surrounding the San Francisco Bay and Northern California.

In *Symbiosis*, invented microorganisms populate a fluid double ringed symbol which references both infinity and the basic processes of cell division. Each organism is strikingly complex and individual. Together they speak of the beauty and necessity of microbial diversity for the health of our planet. Their mutations and migrations spill out of the picture plane and are evident . . . on the cusp of time.

You are the Tree comments on the changing culture of Redwood City, California by contrasting the region's labor history from gold rush era extraction-based industries to local small businesses of today. This sculptural object maps a sampling of the region's current craft industries, a series of significant disruptive innovation events, and the percentage of coast redwoods saved from 19th century clear cutting.

In *San Francisco Bay: Artist Book* Manske makes visible currents and waterways, flyways and migration paths, faultlines, trails, and bridges. These are paired with symbols which act to connect the viewer to this location and its various pathways.

Overall, these well-researched, finely conceived works consider human connection to place and to all living creatures within that place from the smallest cells to the largest trees. They invite the viewer to examine the efficacy of their local histories, to seek out and investigate regional industries, and to support biodiversity of both body and environment.

Symbiosis ▶

Screenprint collages on paper
Installation 8 x 13 feet

▼ *You are the Tree*

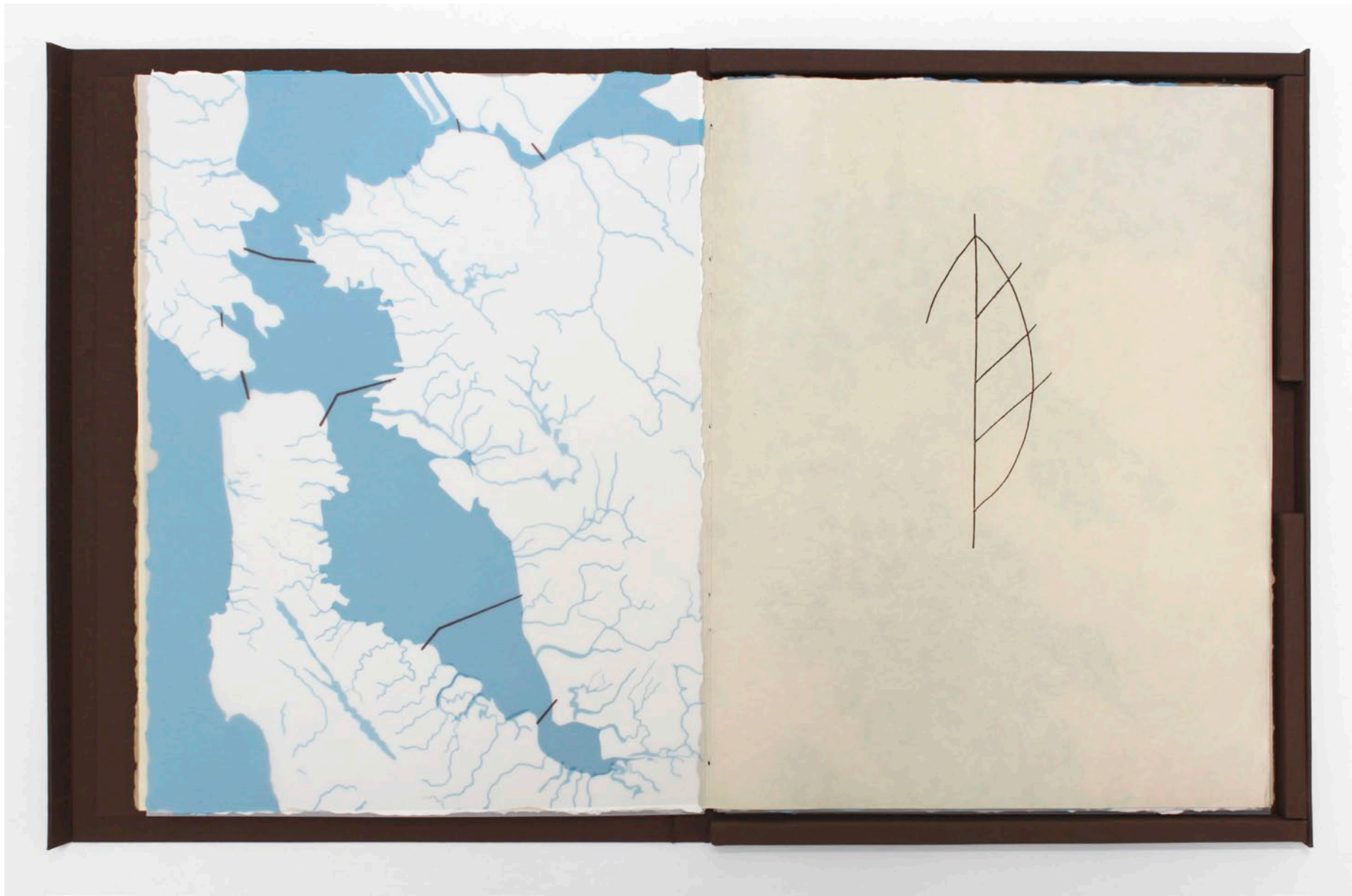
Paper pulp sculpture, installation
3 x 7 feet diameter

San Francisco Bay: Artist Book

French link exposed spine binding
Screen printing, pigment printing,
drypoint etching on Rives BFK, Natural
Digital Clear, and Shikoku Natural
Clamshell box with magnetic closure







Neil Murphy

In Neil Murphy's mixed media images biological and chemical maps are subtly laid into fantastical, otherworldly realms of deep space. The images investigate the physical, chemical, and spiritual aspects of mental illness. They aim to reduce the stigma of being mentally different by mapping some of the science behind this phenomenon into artworks and thus creating opportunities for conversation and awareness.

These landscapes exude a sense of whimsy which serves to lighten the content they hold. Close examination reveals cracks, fissures, and flimsy networks of structures and pathways. These reference the fragile trajectories of mental health, the convoluted pathways of mental processes, the struggle for balance, and the reach for something solid and stable to hold onto in a world that is increasingly complex, anxiety ridden, and challenging for sensitive individuals to manage, let alone navigate.

In these works, Murphy explores questions of human behavior. What makes us who we are? Are our actions and thoughts defined by chemical processes, and if so, can we change who we are with chemical interventions? How does one navigate terrains of taboo invisibility?

Spirit Bridge for Brian ▶

Mixed Media Archival Print with Acrylics + Inks
36 x 48 inches

▼ *Map of Tiny Thoughts*

Mixed Media Archival Print with Acrylics + Inks
40 x 30 inches

At Least They Have Potential

Mixed Media Archival Print with Acrylics + Inks
36 x 36 inches

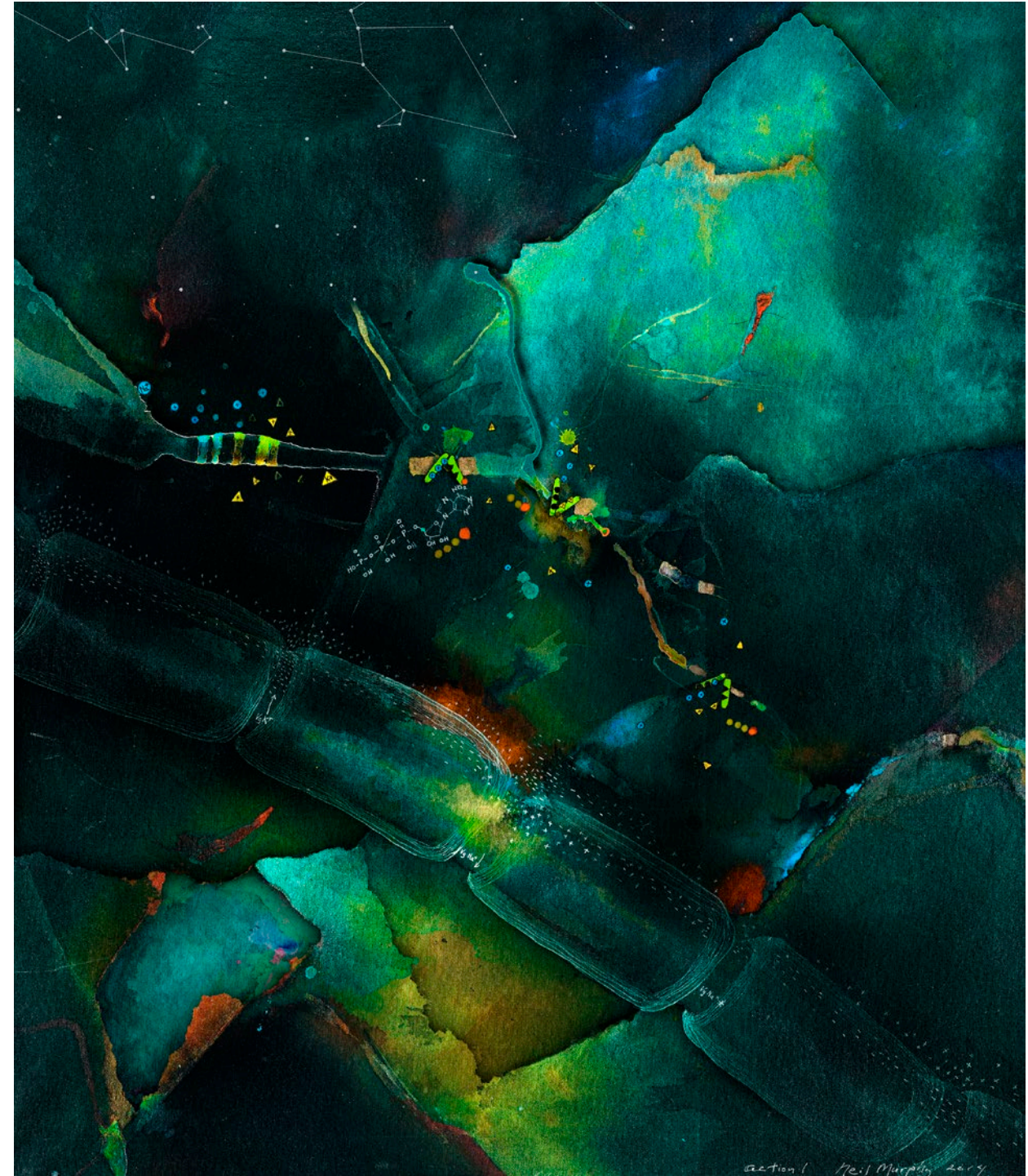
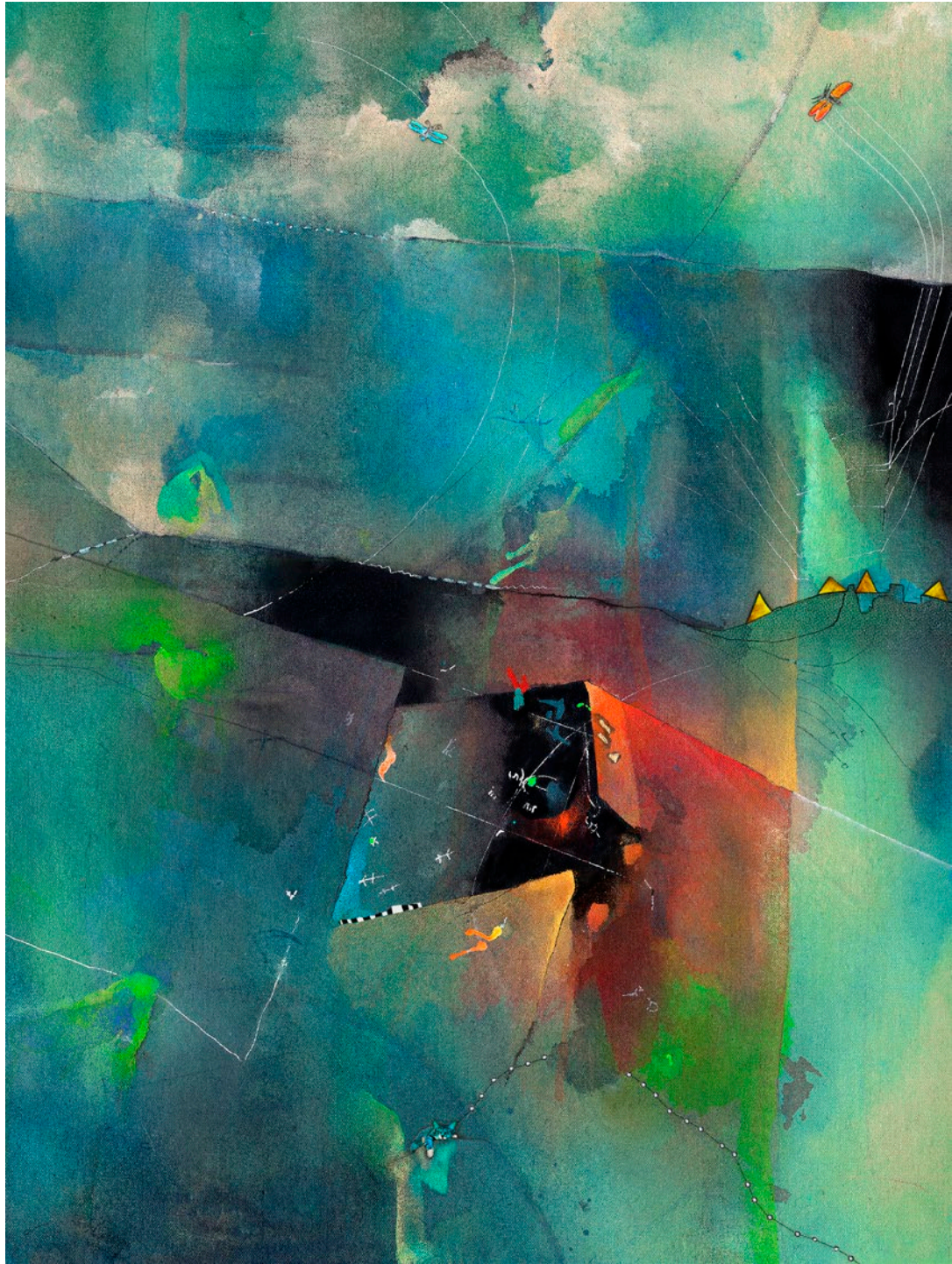
Map of Blue Micro-physics

Mixed Media Archival Print with Acrylics + Inks
24 x 24 inches

Alpha Helix

Mixed Media Archival Print with Acrylics + Inks
36 x 36 inches







Melissa West

In this collection of relief prints Melissa West illustrates her pilgrim's journey on the Camino de Santiago. People have been walking the pathways of the Camino—which traverse through France, Spain and Portugal—since the 9th century. Originally a Christian pilgrimage, the Santiago today attracts those seeking a spiritual journey as well as a wide array of tourists' adventures. What pilgrims appear to share across purpose and inclination are strong visual memories and feelings of personal transformation.

In West's imagery the imagination of the pilgrim is strongly in play. Landscapes, historic structures and characters are adeptly depicted in the striking black and white of carved and printed linoleum blocks. The viewer gazes into the distance, observes fellow pilgrims and their environs, and considers historical connections across time and continents.

By inviting the viewer into the memories of her experiences on this well-trodden pathway, West reminds us of the uniqueness of our individual journeys while connecting us to the larger whole of human history. The imagery invites the viewer to consider aspects of their own life journey: How is my path similar to that of others? What do I observe and remember as markers of my individual experience? Where am I going and where have I been?

The Pilgrim Bears the Burden of Identity ▶

All images
Linoleum block relief prints
8 x 6 inches image area
14 x 11 inches framed

▼ *Following in the Footsteps of Generations*

Storks, Azofra

The Matamoros Cycle

Follow Your Heart

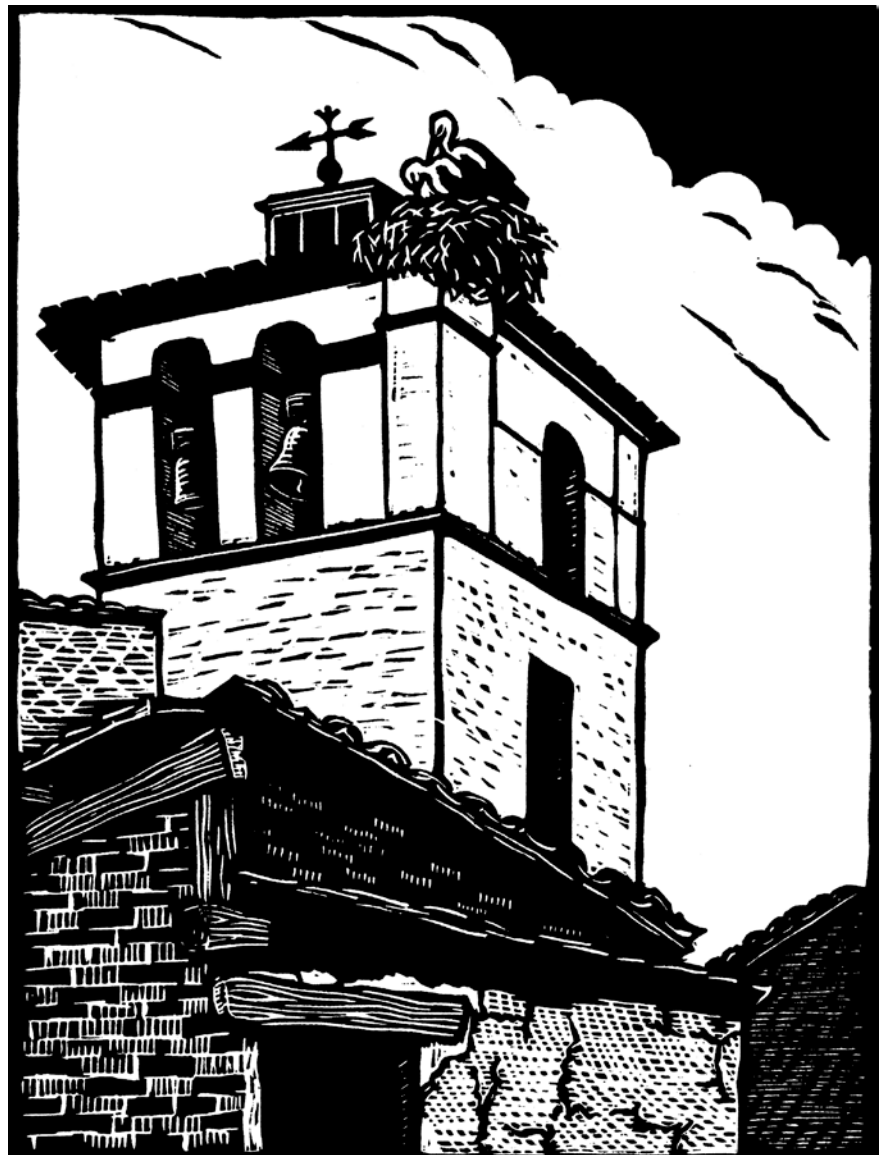
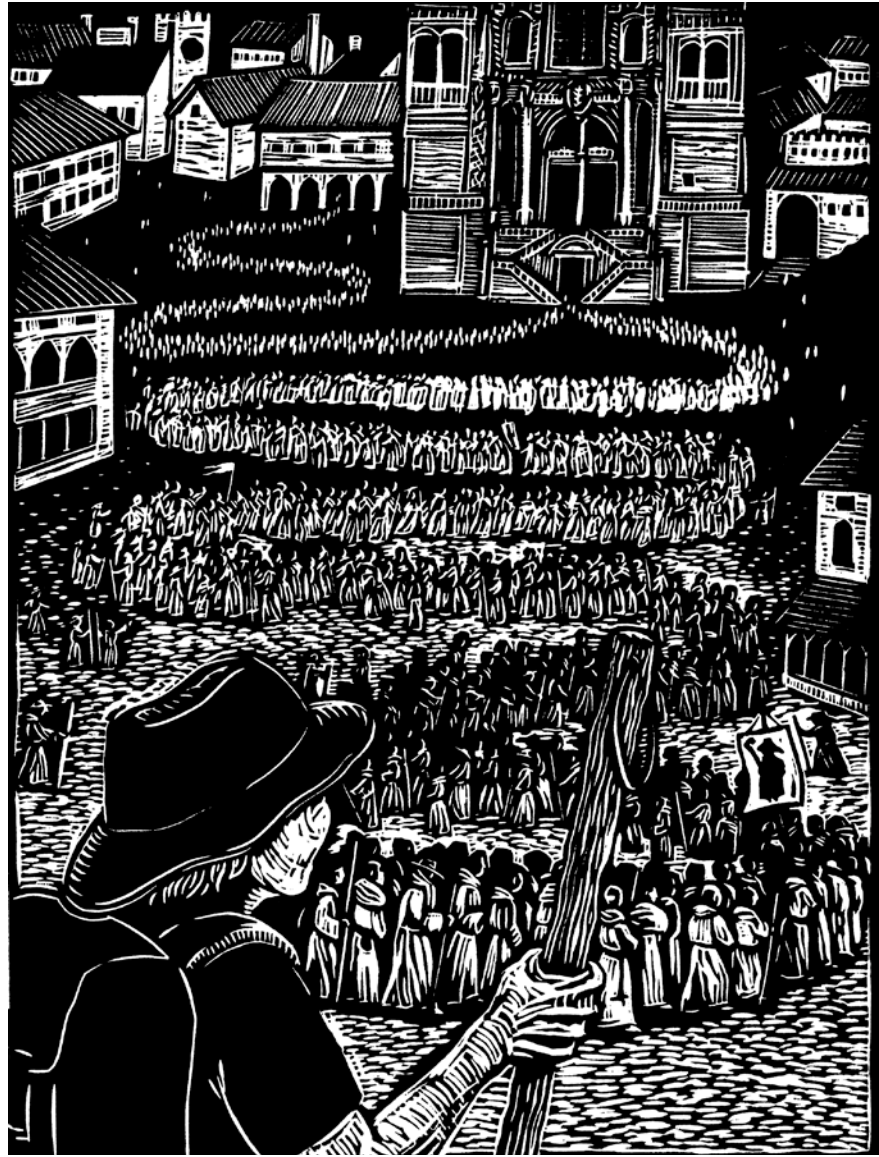
When Knitters are Pilgrims

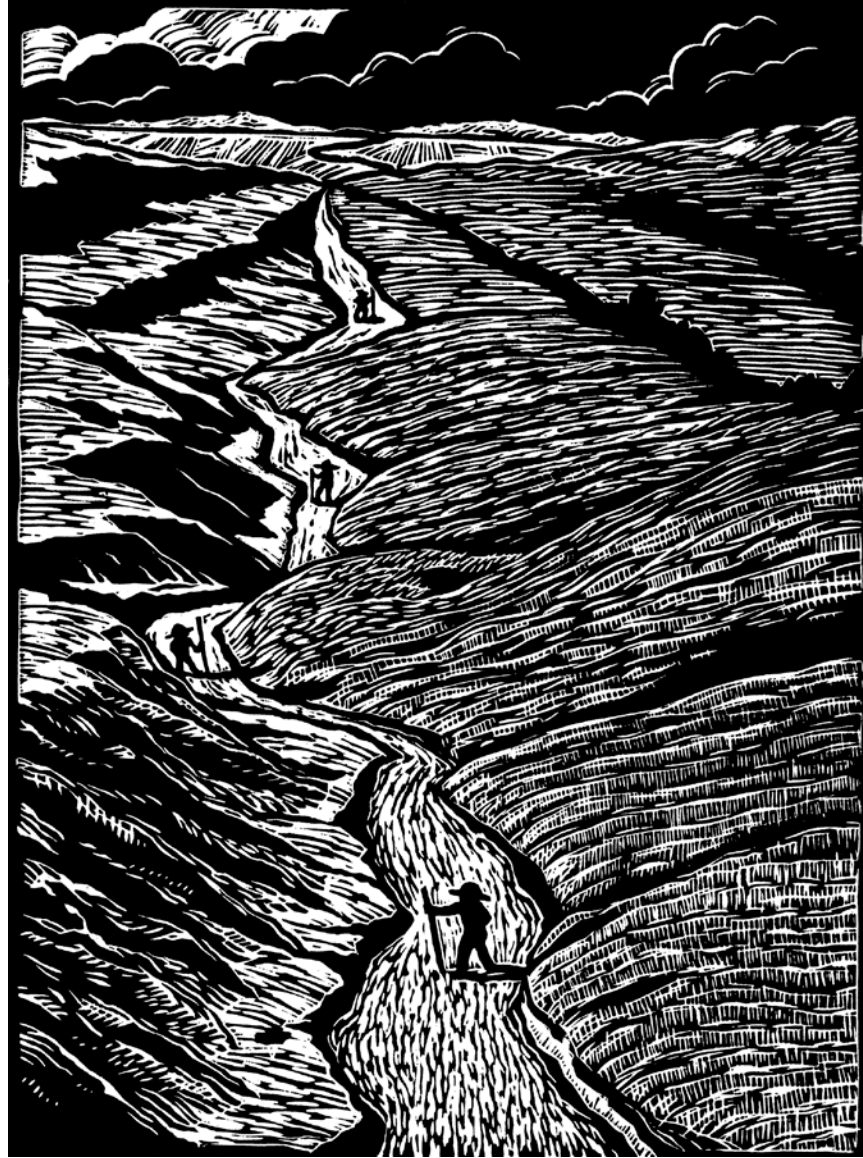
Crossing the Meseta

Two Ways West

Pilgrim Feet







Minoosh Zomorodinia

Conceptual artist Minoosh Zomorodinia goes for a daily walk which she maps using a gps tracking app on her smartphone. Zomorodinia considers what these maps might mean and how they might be realized within the context of contemporary art. The resultant works take a variety of forms. They are smart and striking.

The Golden Routes series documents paths walked in thin wood cutouts. These are painted gold to reference their physical location in Northern California, the site of the 19th century gold rush which forever changed this geographical region and its inhabitants.

In the *Satellite Maps series* the areas of her walks are bound, painted in gold. Here Zomorodinia considers the history and legacy of colonialism—immigrants laying stakes to lands they have newly walked on—and claims the land for herself.

These concepts mutate in the *Made Lands series* with surface textures referencing actual and imagined landscapes. In the *My Ziggurat series*, the artist connects the spaces of her walking practice with her spiritual and ethnic heritage to create her own temples of refuge and practice.

There is an edgy, accessible humor in much of Zomorodinia's work—this she calls “the abstract absurd.” Zomorodinia uses all aspects of her making to parse and comment on current critical issues including borders and territories, colonialism, immigration, culture and identity, stereotyping, relations of the self to the environment, the power of technology, and the art world itself. Her work is layered and engaging—informed, funny, and often visually exquisite.

Zomorodinia asks us to consider the principles of land ownership in the context of indigenous rights, immigration and colonialism. The light approach to this content encourages self reflection of one's own attitude when responding to challenging or questionable political practices.

Golden Routes series ▶

Birch wood, acrylic gold
Variable sizes within:
30.5 x 16 x .125 inches

▼ *Satellite Maps series*

Acrylic, gold leaf on Canson
Image size: 5.5 x 2.7 inches
Paper size: 12 x 9 inches

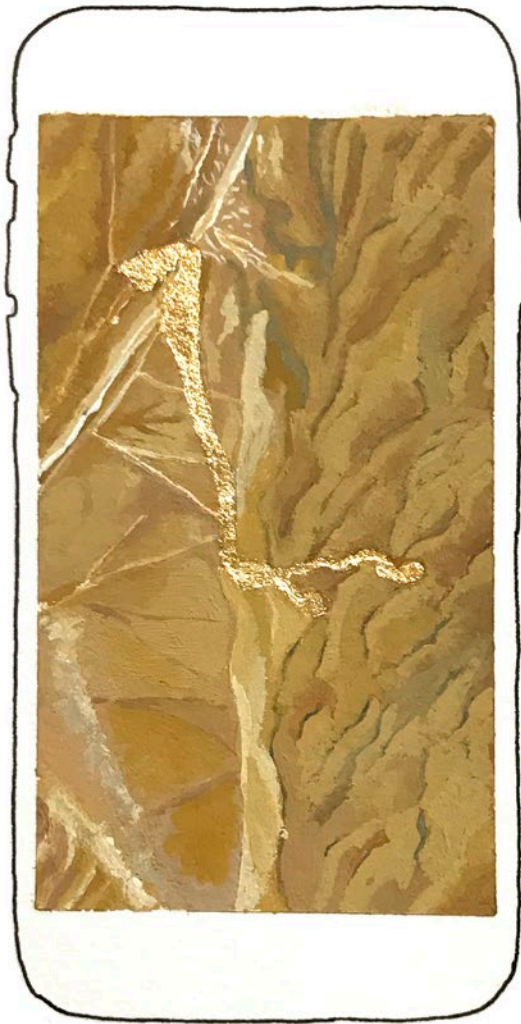
Made Lands series

Print on aluminum, 5 lines emboss
20 x 22 x 3 inches

My Ziggurat series

Birch wood, MDF, gold leaf, acrylic
26 x 15 x 5 and 19 x 14 x 5 inches













Afatasi The Artist

Afatasi The Artist is a mixed-media conceptual artist, futurist, and proud native San Franciscan. Her artwork is a continuous exploration of the intersectionality of race, culture, gender, class, and geopolitics. Past injustices have shaped present-day realities, so what does this mean for our futures? The mediums used to navigate this question include textile, metalwork, and mixed-media visual arts.

www.afatasi.org

Artwork Statement

My conceptual work, *Black Space* is an ever-evolving Afro-futuristic exploration of the vastness of the global melanated experience from the cosmic to the quark, and every intersection in between.

In this work, I employ textiles and love of Afrofuturism to dispel a progressive and liberal myth of my hometown of San Francisco. This work captures the many ways in which the city has been criminally complicit to the discrimination, minimization, and purposeful erasure, all while honoring the spaces, contributions, and hidden histories of American Descendent of Chattel Slavery (ADOCS), most of whom fled extreme violence and discrimination in the American south, and now call the city their home.

Beautifully photographed by Jean Melesaine, *Black Space* in this work has many meanings including physical inhabited spaces, as well as spaces within ourselves which contain our own definitions of what it means to be Black. This work ties past histories which shaped current realities in order to think of a future possible for folks of ADOCS lineage in San Francisco.

José Arenas

José Arenas is a contemporary artist based in California. His paintings explore dual identities, migration, cultural ritual, and the memoryscapes of a migratory childhood. Born in San Jose, California, Arenas regularly traveled between Northern California and Guadalajara, Mexico. His experiences navigating two worlds along with its complex process of integration and assimilation drive his impulse to form meaning using familiar objects, motifs, and culturally specific symbols.

Arenas received a Bachelor's of Fine Arts in Painting from the San Francisco Art Institute (1995), and an Master's of Fine Arts from UC Davis (2000). His artwork has been exhibited extensively throughout the United States in cities that include San Francisco, Chicago, Miami, and New York City. He currently serves as Executive Director of Taller Arte del Nuevo Amanecer, a community centered silkscreen program and extension of the UC Davis Chicana/o Studies Silkscreen program in Woodland, California. He teaches the Chicana/o Mural Workshop and Silkscreen Workshop courses in the Department of Chicana/o Studies at UC Davis.

www.josearenas.com

Artwork Statement

My paintings explore a personal and globally shared immigrant experience through collage-like compositions that incorporate and combine familiar forms that speak to common journeys and a yearning for sense of place and belonging. Using a layered approach, I depict everyday objects derived from an ever-expanding personal iconography. Familiar and recognizable forms are chosen for striking recognition, symbolic possibilities, and a capacity for meaning-making among diverse viewers. I enjoy combining and rearranging objects and decorative elements, sometimes spontaneously and at other times in a deliberate manner, to produce emotionally resonant narratives. The collaged images and words represent a limitless cultural mapping, driven by memory, reflection, and a longing for personal and historical meaning.

This mapping is represented in works like *All Things Big and Small* (2022), where I incorporate multiple objects that hover above a single style

family home. Like a starling murmuration, the collective symbols form a single-like organism that floats lyrically as a visual representation of memories and experiences. In this painting, the idea of home is further explored as a place for building memories, manifested through the dense collection of symbols within the composition.

Carolina Cuevas

Carolina Cuevas is a Cuban-American artist currently based in the Bay Area. Her work carries a sense of vulnerability and displacement which is borne of the conflicting ideals of family, home, and spirituality between her mixed American and Cuban upbringing. Through her work, she conveys nationality while bridging the identities of these two seemingly disparate worlds.

Cuevas is currently pursuing a Master's of Fine Arts degree at the California College of the Arts. Her work has been included in group exhibitions in the International Ceramics Studio in Kecskemét, Hungary and the Kansas City Art Institute, as well as virtual shows such as The In Art Gallery. She is the recipient of several awards including Movimiento de Arte y Cultura Americana's Cultura Fellowship, the McKeown Grant, Rita and Irwin Scholarship Award, and the Ox-Bow Workshop Recipient. Her work is in the San Jose Museum of Quilt and Textile's permanent collection.

carolinacuevas.com

Artwork Statements

Walking Memory

There are two components to *Walking Memory*. The first, is a recording of my dad telling the story of his walk to my mother, every day, in the beginning of their relationship. While he recalls the steps he took, he describes the various landmarks in detail. The various shops and buildings he passed. He pauses as he tries to remember the distances from one street to the other and their names. A memory of the walk he took every day 35 years ago. The retelling undoubtedly has inaccuracies, but he remembers the parts that stood out. Like the color of my mom's house and the rose bush in their front lawn. The second element to the piece is the map, the memory into a physical form. The map is another layer of the retelling from my perspective. I base the map entirely off of what he describes without any knowledge of the places he walked. The map becomes an even more distorted and inaccurate representation of the original walk as I start to create my own interpretation. Similarly to memory and oral traditions, the walk becomes more faded as it takes on new forms and interpreters. Listening to his voice retelling his walk I slowly enter an imagined space where I too can walk with him and see el copelito en la esquina.

The retelling of my dad's daily walk to my mother was such an important display of their affections. I had heard the story countless times, my dad having to travel an hour by foot and bus every day and my mother waiting for him at the bottom of the hill on her porch. That always stayed with me the importance of such a simple action like walking. I liked the idea of having this memory walk with its slight inaccuracies then later reinterpreted by me. It's an inaccurate map created by layers of interpretation and memory. Similarly to stories passed down the accuracy started to shift, but the important parts, such as the walk and its symbol of affection, remained.

A Memory of Her Smiling Face in a Foreign Place

This work consists of a performance, spoken words, and physical residue. The piece starts with me slowly making small piles of sand in rows. As I create these piles I am describing a foreign place:

"The planet was sand. One massive shore with no sea in sight.

Nothing grew here.

It was my choice to leave, to collect my life and go.

There was no turning back now.

My mother's face behind my eyelids, my only companion.

A memory of her smiling face in a foreign place.

On the first day, I cried and cried until the ocean and rivers formed and flowed from me.

On the second day, organisms emerged from their dormant sleep, and from the shedding of my skin, new seeds grew.

On the third day, I made rope from my hair to pull down the moon and create the tides. From my breath I created wind."

I then start to plant malangas (pothos) in several of the piles of sand as I continue reciting:

"The planet and I are in turmoil. In a state of ebb and flow, growing and expanding, holding onto life, a rebirth.

As I look at the world I created, and that created me, I think of my mother whispering gently to the life she tried so hard to nourish on a strange planet. She planted her seeds and prayed for their growth."

The piece is a tribute to my family, but particularly my mother when she came to this country, which felt like a distant foreign planet. She left everything behind for an uncertain future that she hoped would be worth it. She forged a place for herself here and grew with it. So I placed myself in the same situation where the planet shifted and grew with me. The planet is feeding on me and I am feeding on it. There is new growth that stems from the shedding of my body and

my will to adapt, creating something new. I plant the malangas as a symbol of my mother. The plant is resilient and reproduces quickly. It is my mother's favorite plant. The planting is slow and deliberate and the reciting of the words is a small prayer for its growth.

walking together, but apart

This work follows two individuals, my partner and myself, on two different paths walking, seemingly towards each other. The video is from a bird's eye view following our feet and the path we are walking. Our strides are distinctive, his is slower while mine is fast, with rare moments where our rhythms match up. As we walk our paths turn from pavement, to stone, eventually leading to a grassy area. As we both stop and face upwards, there is a moment of anticipation for the meeting of these two people, only to find that our views are completely different. The video ends with both of us facing the west as our horizons match. The journey we took did not lead us to each other, but in the process of taking our individual paths, we shared a walk together. I wanted to evoke the idea of what nearness and distance mean physically and metaphorically in our relationship. There's the anticipation of our meeting, but it never happens. We never receive the satisfaction of the meeting because that was the reality of the situation.

The work stemmed during the pandemic while I was finishing my degree in Kansas City, and like many of us, I found myself isolated and craving closeness. My work has always centered around connection and communication. In it's absence I felt lost. During that same time I was introduced to several walking artists and the vast community of walking art. Walking had become a primary sense of joy for me during that time and those walks became my movable studio. In many of these walks I would virtually take my partner and he would take me on his walks. These moments were special as we shared these sacred spaces.

In the core of the piece it speaks about our relationships, our paths, and our understanding of closeness and distance. The walk is meant to capture the feeling of being close to someone through motion and yet distant through time and physical space. Our paths don't always lead to each other but we can share and relish in moments where time and distance are suspended. In a way nature reflects the soul—we were alone the whole time.

Casey Jay Gardner

Casey Gardner is a book artist and printmaker living in Berkeley, California. She writes, draws, prints and binds her own limited edition, letterpress-printed artist books with Set in Motion Press. On the surface of pages she sees endless possibilities to convey her multilayered narratives in space, movement and time. Through stories, maps, and imagery she explores the interior realms of humans in connection with the natural world. In her mapping, Gardner graphically reflects the interior journeys we traverse in exploring various natural and imaginary worlds. Her texts often examine the interchange of scientific understanding and human meaning. Extensive research is integral to Gardner's artistic alchemy. She integrates knowledge gleaned in research into visually representative contexts of language and metaphor. In these poetic graphics, she engages the space of the page with language, illustrative and diagrammatic elements.

Gardner has a Bachelor's of Science in Journalism from Colorado University, Boulder, Colorado; and a Bachelor's of Fine Arts in Graphic Design and Printmaking from California College of the Arts, San Francisco, California. She is the recipient of numerous awards, including the Grand Prize for Ink Press Repeat from Wayne University, New Jersey; Curator's Award for Visual Story Creation, from the Artery in Sacramento California; Librarian's Choice Award by the University of Denver, Colorado; , and Emerging Artist award by the University of Washington, Seattle, Washington. Gardner has twice been a Finalist for Minnesota Center for the Book Award, Minneapolis, Minnesota. Her books are featured in published books and journals and can be found in over 60 collections throughout the United States, Canada and abroad, including Yale University, Stanford University, Rhode Island School of Design, Massachusetts Institute of Technology, Harvard University, and the Library of Congress.

setinmotionart.com

Artwork Statements

The Gravity Series: No. 1, 2 & 3

What is this unseen power that, like love, is vital to life?

This series of books reckons with gravity as a universal, yet intimate phenomenon holding everything in perpetual motion and relationship. Each book explores how we live with influences we cannot always control, but rely upon; forces that we cannot see, but feel.

So finely tuned is gravity, that if its quantity had been infinitesimally altered, our universe could not have emerged and life would not exist. As one of the four fundamental forces of the universe, gravity is strong enough to hold galaxies together as they reel around the cosmos, and precise enough to give weight to each individual held on earth. Like love, gravity is mysteriously irresistible; invisible yet essential.

Magnetically held in a sturdy portfolio printed to reveal the science behind gravity, each of the three books tells a tale of this compelling universal force in relationships of falling, climbing and orbiting.

How To Fall

Gravity guides our velocity into the unknown. In the language of life, there are many ways to fall: out of line, into place, through the cracks, apart.... Falling in love is a plunge of infinite permutations, and varying weights. This sublime catapult can be exhilarating yet daunting when a new center of the universe emerges. Meanwhile, falling is a lapse of control, of abandon, and falling from grace can unleash havoc.

All There Is

This book is about trust, finding your own center of gravity and moving your own weight. Climbing is a negotiation of gravity while tethered to another. We humans, ourselves forces of nature, must find our way through forces of nature. Sometimes holding on leads to progress, and sometimes, rising up calls for letting go. Included in this book is a fold-out map of a climbing route and conversation.

A Star Close Enough

In orbits, two mutually attracted bodies revolve around a joint center of mass, located in the space between them. In relationship, two

bodies move closer together and farther apart as they mediate their distance, following the shape of their orbital path. Meanwhile, our earth is gravitationally bound in the most propitious orbit around our sun, making us just the right distance to receive its life-giving energy. This book includes a volvelle held in an end-sheet pocket.

Avalanche Safety Book I The Rocky Mountains & The Chamonix Alps 1934–1937

Steep, snowy slopes are loaded terrains of uncertainty. Hidden layers and changing variables make stability difficult to predict. Stability depends on the cohesion between one particle to another and one layer to another. If the force of gravity outweighs cohesion, a slide is inevitable.

Climbers can find themselves in a path of destruction triggered by their own behavior. This book explores how we navigate risks, adapt to continually changing conditions, and what inspires us into excursions of uncertainty.

The story begins in the precarious 1930s, high in the Rockies. Two young mountaineers, Stella and Felix, push the edges of their vulnerability on rock and snow, discovering their relationship with nature.

The story is woven in wilderness. Narrative layers investigate historical landscapes, natural forces and elemental processes in snowflake crystallography, geological metamorphosis and avalanche dynamics. Nature's perpetual change and infinite interconnections are touchstones of human desire.

snowflakes: Each of the snowflakes printed in these pages is unique. They fell in the early 20th century and were captured by the photographic microscope of W.A. Bentley.

atlas biographica: This sewn-in fascicle topographically maps the story's characters, charting the intersection of the land and humans.

The cover features Geological layers from the 1877 Geographical Atlas of Colorado Surveyed by F.V Hayden.

Threshold

This is a book about the mysteries and myths of transformation. It begins with a poem abstracting the notion of thresholds, then opens

to a story of the nymph Daphne who is transformed into a tree. Revolving the book and peering into the alcoves, the reader is then transported into the territory of the four Mythological Meta Muses of Flux.

Daphne has a passion for hunting in the wild forests. She is pursued by the god Apollo, whose edict from the Delphic Oracle is *Gnothi Seauton*, know yourself. Yet she prefers her liberty, and rather than be prey to Apollo she beseeches the god of the river, "Change Me!"

I have long been fascinated by images of women as trees, and I remember being captivated by Bernini's exquisite marble statue of Apollo and Daphne at the Borghese Gallery in Rome, yet I wondered, why a tree? I rewrote this story from Ovid's Metamorphosis, from Daphne's point of view, to explore this question and the risks of transformation. Her determination to remain free is inspiring, yet her call for change has an unexpected outcome, as do many thresholds we cross.

The book also features four Mythological Meta Muses of Flux. Each one has a distinct role in the creative process. They provide guidance through thresholds of one's own making. I've given them names based on Greek roots: Euthalia, Eupraxia, Eutropia & Euphemia. They are muses of the imagination who assist through phases of charting ones own transformation.

The book is made to be turned and read, moving through landscapes reflecting our world of perpetual change. The border reads a continual refrain of *There is no Fixed Self*. The two alcoves change from day to night above waves of flowing water, expressing our constant state of change through time.

Wonder Might Ignite

I love this book. Made in 2012 for a word and object game called "Communicating Vessels," that Nance O'Banion and I made up to instigate making. I drew what I imagined as "fire seeds" igniting creativity.

Matter, Antimatter & So Forth

This is a book of seven stories about seven missions into seven celestial realms to investigate seven vital components of universal understanding: light, time, gravity, matter, infinity, constellations and science.

The seven folios come wrapped in a map of the universe (!) and feature cosmic explorations through a tale of two characters. The narrator is a traveller through time and space sent to discover the universe in search of what matters. On the back of each folio is a mission dispatch regarding the quest for meaning in the natural forces and phenomena of the cosmos.

Each folio includes layers of translucent exposures. These multi-layered galactic artifacts represent illumination by referencing the time after the creation of the universe when particles coalesced and stabilized between matter and energy, making the universe transparent and allowing light to travel freely through space.

The title of the book refers to a time soon after the big bang, when, a small preponderance of matter over antimatter was produced. This asymmetry gave rise to all that exists in the universe, explaining why we have something, rather than a vast nothingness. Ah!

Cartographical Incantations

A book of cartographical unfoldings, tessellated map fragments, and beasts of the imagination. Pages open to reflected images of historical map details from the Dutch Age of Discovery. Turn the book over, and the patterns become more complex, abstracting the repetition and reflection many journeys entail. Text includes wayfarer invocations and wayfinding instructions, with mapmaking histories relating to a time when the unknown could be imbued with magical qualities.

Also included is a traveller's tale of chance and choice. The story begins with a door opening and continues to hinge on the word *perhaps* relating the either/or possibilities that occur and move back and forth on journeys. A forgotten map presents the traveller with options at various crossroads while venturing forth into unpredictable landscapes.

Each folio opens to a tableau of a map fragment joined in reverse symmetry, as if the landscape has more to reveal upon reflection, or mirrors a traveller's aspirations in a quest. On the reverse side of the accordion, these map images are conjured into rhythmic patterns reflecting the repetition of each step in a journey and the variables that form the spell of discovery that entices us into new horizons

and lands. Rituals and motifs of movement and boundaries occur in every venture into any landscape, and yet the unique contours and borders are for each traveller to discover and cross.

Each folio includes a Wayfarer Invocation, a poetic directive for finding one's way, or one's place in the world. We hope for guidance, exterior or interior, and question whether to take this path or that, to follow a map or strike out in faith. Going forth in any journey is an opportunity for an entrancing and spellbinding venture of options chosen to reflect our exploratory desires.

Map fragments are from photographs taken by the artist of sixteenth and seventeenth-century Dutch maps found in atlases at the Public Library of Amsterdam, Oosterdok Bibliotheek Amsterdam.

Caroline Landau

Caroline Landau is a queer, multidisciplinary artist that works with glass, video, and paint. She graduated from Carnegie Mellon University in 2013 with a Bachelor's of Fine Arts focused in painting, drawing and printmaking. She completed her Master's of Fine Arts from San Francisco Art institute in 2016. Landau currently lives and works in San Francisco, California.

Over the past four years, Landau has been working on the *Archiving Ice Series*. Initially taking place in Svalbard, Norway, she replicated ice "bergie-bits" using wax and a camping stove during the Arctic Circle Artist Residency. The next year she returned to Svalbard and the same tallship to both work and continue her project. Continuing the same series, she replicated another large iceberg from Newfoundland. Archiving Ice has received publicity and recognition through the New Glass Now exhibition at the Corning Museum of Glass, an interview with the UrbanGlass Quarterly, acceptance in the Glass Meet the Future Film Festival with Northland Creative, a paneled talk with the Museum of Art and Design, and a number of shows in California.

www.carolinelandau.com

Artwork Statement

In the painting, *Navigating*, a lone person on the bow of a boat is navigating an ice field. This painting is displayed alongside of a representation of a piece of ice capturing the impressions from the melting north in Svalbard. Much of my personal and cumulative experiences in the High Arctic are representative in this combination of artwork.

Kent Manske

Kent Manske creates images and symbols to inquire, process, manage, convey and assign meaning to ideas about human existence. He uses printmaking and book publishing processes to create one-of-a-kind and limited-edition works on paper. Manske has a Bachelor's of Fine Arts from the University of Wisconsin Eau Claire and a Master's of Fine Arts from The School of the Art Institute of Chicago. He is a co-founder of PreNeo Press in Redwood City, California. His work can be found in public and private collections including the San Francisco Fine Arts Museums and the Oakland Museum of California.

kentmanske.preneo.org

Artwork Statements

Symbiosis

Specimens is a collection of 68 organic inventions referencing scientific study from the microcosm to the macrocosm, from cellular biology to deep space. *Symbiosis* is a site specific installation of select specimens suggesting evolution, mitosis, earthly purpose, infinity, and mathematical certainty. With this work I am interested in evolution from a single mother cell, order and complexity without management, understanding and reciprocity as a cycle of giving and receiving, the joy of being in the garden of earthly delights, and how humans approach their everyday.

You are the Tree

You are the Tree, a collaboration with Nanette Wylde, is a seven foot diameter replica of an old growth, coast redwood tree stump. Coast redwoods are considered the largest trees on earth with heights nearing 400 feet, diameters upwards of 30 feet, and lifespans close to 2000 years. Coast redwoods only grow in the Coast Range, a 400 mile strip on the Western edge of California, and are currently classified as endangered.

The project is an interdisciplinary, community-focused artwork which celebrates local labor while considering the linked histories of Redwood City and California as members of our shared global citizenry. The project juxtaposes the historical facts of the 19th century clear cutting of old growth redwoods from the Santa Cruz Mountains with the resultant development of Redwood City, both

historically and currently, with emphasis on the contrast of disruptive innovations and resurgent interests in slow/by hand/craft industries.

This handcrafted paper pulp sculpture was made from locally sourced, Redwood City, craft industry byproducts such as spent beer grains, eggshells, fabric scraps, flower parts and hair. The 25 unique bark sections are tagged with legacy tree markers to identify both contributors and byproduct materials. Each section celebrates local labor and honors people who make things with their hands. It calls attention to issues of sustainability including byproduct reuse.

You are the Tree was commissioned by Fung Collaborative Projects and funded by the Redwood City Improvement Association and the Redwood City Arts Commission.

San Francisco Bay: Artist Book

San Francisco Bay: Artist Book sequentially presents ten screen printed maps of the San Francisco Bay from a continental view to a specific tidal marsh in Redwood City, California. Above each map, translucent overlays show environmental paths: species migration, earthquake faults, tides, currents, deltas, tributaries, channels, tidal marshes, human-induced bay fill, water levees, trails, bridges, and the Hetch Hetchy water tunnel under the bay. Each map is contained in a folio with a unique symbol drypoint printed on its cover. Symbol concepts include: geologic change, species interconnectedness, spiritual grounding and human influence.

The impetus for this book was the 2012 Earth·Art·Science project that paired artists with scientists from the Santa Cruz-based USGS Pacific Marine and Coastal Science Center. Scientist Lissa McVean conducted field research on the movement of water and sediment through the shallows of the San Francisco Bay. Printing techniques inform the book's concept: screen printed maps flood ink through stencils to fill the page with blue ink/water (water movement), etched symbols transfer ink from the printing plates ink reservoirs to paper (sediment movement), translucent paper behaves like water by nature of its transparency.

The project logo, featuring the bay's wetland tidal marshes, is screen printed on the book's cover and title page. The shape of the bay, appearing in a circle, can be misinterpreted as one of earth's continents. This play on earth and Bay Area expresses the international diversity and global influence of the region.

Neil Murphy

A recent visitor noted that visiting Neil Murphy's studio was like landing on her own personal space station. Murphy loves the idea of his studio being a space station. It's a place where he can explore ideas and encourage inks and pigments to bleed, blend, and run amok. His process encourages this irreverent behavior. The results might be a night skyscape of stars, fanciful geography, imaginary beasties, or scientifically accurate molecular structures.

Murphy was born and raised in Hawaii. His art shows strong influence of island color and Asian art compositions. He pulls inspiration from the nexus of nature, light play, neuroscience, and technology. His work starts with traditional media—acrylic washes and inks—and often migrates to the digital domain where he creates “translations” from the originals. That process yields prints that are finished with hand painting and often collage.

Murphy's focus sharpened with the arrival of (all too common) mental illness in his family. He dove fully into gaining some understanding of how brain networks and neurotransmitters contribute to both healthy and unusually wired brains. He is deeply involved in finding solutions to and de-stigmatizing mental health and addiction issues, and uses art to open conversations on these topics.

During Murphy's last pre-pandemic solo exhibit, *Can't Hide the Sun with One Finger*, he encouraged gallery visitors to be disruptive. Murphy handed them a sharpie and had them draw on several of his artworks and surrounding walls. Hesitation turned to joy as they made their marks. He currently encourages studio visitors to have some irreverent fun by leaving their own drawn artwork on top of his.

neilmurphystudio.com

Artwork Statement

Much of my art is part of an ongoing series titled *Curious Maps of Impossible Places*. Trails and paths abound in my work and you never know where you'll end up if you allow your eyes to meander along the trails through mystical places. You may find yourself in a biology landscape with scientifically accurate representations of a neuroscience topic—often placed in a fantasy world.

My hope is that these neuroscience topics are pathways to discussions about our brains, their functioning, and how we think about reality. Together, we can talk about, and explore, what is real to us and what we see differently. By understanding our viewpoints, and by accepting neurodiversity and brain network differences, we begin the much needed work of de-stigmatizing mental health challenges and mental “illness.”

Exploring the different pathways of our thinking and perceptions can be both fascinating and disturbing. In this work, I touch on brain networks, imaginary maps, and in one artwork, a path crosses a bridge populated with colorful “spirit” shapes. It is a bridge I wish my son, Brian, had crossed with hope in his heart, rather than ending his own life in the metaphorical crags below. Perhaps we can build such bridges of hope for each other.

Melissa West

Melissa West is fond of travel, books, good food, cats, old movies, horizon lines, Romanesque art, gardening, social justice, and meandering paths. These things often find their way into her art.

West is a member of the California Society of Printmakers, Women Eco Artists Dialog, and Artists Respond and Resist Together. She lives in Watsonville, California with her wife and a cadre of exceptional cats.

www.mswest.com

Artwork Statement

Art and pilgrimage are inextricably linked in my mind. And what, after all, are they both but a physical manifestation of an inner exploration?

My first-ever series of linoleum block prints was based on my experiences on the Camino de Santiago, the 500-mile long pilgrimage route across northern Spain. Even now, fifteen years later, images and symbols of the Camino make their way into my work. They are a reminder to continually explore new paths and question easy assumptions.

The journey doesn't end simply because you arrive at a destination.

Minoosh Zomorodinia

Minoosh Zomorodinia is an Iranian-born interdisciplinary artist who makes visible the emotional and psychological reflections of her mind's eye inspired by nature and her environment. She employs walking as a catalyst to reference the power of technology as a colonial structure while negotiating boundaries of land. Her strollings sometimes reimagine our relationships between nature, land, and technology, while addressing transformation of memories into actual physical space absurdly.

Zomorodinia has received several awards, residences, and grants including the Kala Media Fellowship Award, Headlands Center for the Arts, Ox-Bow School of Art and Artists' Residency, Djerassi Residency, Recology Artist Residency, the Alternative Exposure Award, and California Art Council Grants. She has exhibited locally and internationally including the Asian Art Museum in San Francisco, Yerba Buena Center for the Arts, San Francisco Arts Commission Gallery, Berkeley Art Center, Pori Art Museum, Nevada Museum of Art, ProARTS among others. Her work has been featured in the SF Chronicle, Hyperallergic, SF Weekly, KQED and many other media outlets. She earned her Master's of Fine Arts in New Genres from the San Francisco Art Institute, and holds a Master's degree in Graphic Design and Bachelor's of Art in Photography from Azad University in Tehran. She currently lives and works in the Bay Area.

rahelehzomorodinia.com

Artwork Statements

I am interested in how technology forms memory through digital archiving, transforming invisible routes that exist as a memory into actual objects in abstract form. How will the history of a place exist in the future?

Golden Routes

Golden Routes are recordings of time in space. They are visualizations of time that has been spent walking as recorded by an app on my phone. These abstract shapes are cut out of wood and painted gold. I make these imaginary forms as if they are new places reshaping the land and boundaries, using satire to reference the value of land in the

digital age. I use different materials to convey specific concepts. Some of these forms are the surrounded area of walking using clay and gold leaf.

Satellite Maps

During the pandemic I started to paint from the digital record of places that I have physically experienced. In this series I reference archiving memory in space and time based on data saved through satellite maps. The gold leaf covers my physical movements in the place and addresses labor and the value of time and land.

Made Lands

While walking in different environments, I document my explorations and record the routes of my walks on land that does not belong to me, referencing the colonial legacies of the United States and its formation. I then turn the paths into physical objects as imaginary living spaces where I can subsequently own the "land."

My Ziggurat

In this series I re-form and reshape borders, while referencing historical monuments and memories from these spaces and lands. I turn these routes into monumental forms based on the outline of my paths to represent digital age topography. The abstracted natural imagery is printed with texture from actual locations. The printed images transform perceptions of the natural environment.

Nanette Wylde

Nanette Wylde is an interdisciplinary artist, writer and cultural worker making socially reflective and often language-based works using a variety of hybrid media. Wylde has a Bachelor's of Arts in Behavioral Science from San José State University. Her Master's of Fine Arts is in Interactive Multimedia and Printmaking from Ohio State University. She is Professor Emerita of Art and Art History at California State University, Chico.

Wylde's artist books, prints and electronic works are included in significant international collections including: The Achenbach Foundation for Graphic Arts, Fine Arts Museums of San Francisco; The Bodleian Libraries, University of Oxford, United Kingdom; The Iraqi National Library, Baghdad, Iraq; The Oakland Museum of California; Museum of the Miniature Book, Baku, Azerbaijan; Staatsbibliothek zu Berlin, Berlin, Germany; The Electronic Literature Collection, Volume One; and many Public and University Library Special Collections.

Wylde's interests include: language, personality, difference, beliefs, systems, ideas, movement, reflection, identity, perceptions, structures, stories, socialization, definitions, context, memory, experience, the natural world, change, and residue.

preneo.org/nwylde

Curator's Playlist

King of the Road | Roger Miller

The Journey | Zee, Zoe, Kyle, & Friends

Walk On | U2

Long Time Travelin' | Annie Staninec

California | Joni Mitchell

Boxcar | Neil Young

Ain't Got No Home | Clarence Frogman Henry

Road's My Middle Name | Bonnie Raitt

You'd Be So Nice to Come Home To | Art Pepper

Many Rivers to Cross | Jimmy Cliff

On the Road to Find Out | Cat Stevens

Fast Car | Tracy Chapman

Aliens | Coldplay

Road Music | Michael Hedges

All I Want | Joni Mitchell

Leaving on a Jet Plane | Peter, Paul and Mary

Take the Journey | Molly Tuttle

Universal Traveler | Air

Leaving | The Indigo Girls

Paths That Cross | Patti Smith

Refuge of the Road | Joni Mitchell

Walking in the Air | George Winston

On the Way Home | The Buffalo Springfield

Walkin' Blues | Eric Clapton

Pathways: An exhibition about mapping, navigation, wanderlust and borders

Curated by Nanette Wylde for Art Ark Gallery, San Jose, California.
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www.artarkgallery.com



About the cover design, endsheets and interior separator imagery

Murmurations is a conversation and collaboration by *Pathways* artists José Arenas and Kent Manske. Their collaboration navigates a plethora of personal, political, and spiritual issues. Sequencing personal symbols, the artists evolved visual narratives that explore place, position, identity, and relationships. The work is an effort to humanize migration and the individual stories we carry from place to place.

For the *Pathway* exhibition Arenas and Manske present a site-specific vinyl installation on Art Ark Gallery's eight west facing windows. The images used in this catalog design are based on conceptual studies for the window installation.



