

April 13 – May 28, 2016

Opening reception April 13, 6:00 to 8:00pm

First Thursday art walk May 5, 6:00 to 8:00pm

THE WORK

For Srijon Chowdhury's first project at Upfor, the artist reimagines 16th century inventor Giulio Camillo's theory of The Memory Theater, a universal storage and retrieval device. His invention, veiled in the occult and hermetics, was a radical shift in the philosophy of memory from the scholastic to the organic—a memory geared to the universe (Frances A. Yates, *The Art of Memory*, 1966).

The most ancient and wisest of writers have always been accustomed to recommending to their writings the secrets of God under obscure veils, so that they be not intended, unless by those who have ears to hear... The eyes of vulgar wills cannot suffer the rays of divinity.

-Giulio Camillo, *L'Idea de Theatro*, 1550

The work is of wood... he calls this theatre by many names, saying now that it is a built or constructed mind and soul, and now that it is a windowed one. He pretends that all things that the human mind can conceive and which we cannot see with the corporeal eye, after being collected together by diligent meditation may be expressed by certain corporeal signs in such a way that the beholder may at once perceive with his eyes everything that is otherwise hidden in the depths of the human mind. And it is because of this corporeal looking that he calls it a theatre...

-Viglius Zuichemus, *Letters to Erasmus*, 1532

Chowdhury conceptualizes the exhibition as a play. The gallery is a theater for another built inside of it. The play centers on a circular structure made out of 8 feet tall, arched wooden frames stretched with thin linen. The outside of the structure is curated with sculptures from featured artists — the actors backstage. Chowdhury sought artists to contribute to a cast of work that "feels fetishistic, ritualistic, and outside of time." Through an opening in the walls, spectators can walk into the center of the theater, to see the silhouetted shadows of these works through the linen and become simultaneously actors and audience. A sound piece that uses the recently captured audio from two black holes colliding one billion years ago as its driving beat resonates through the space. *Memory Theater* is a full sensory experience intended to facilitate remembering.

THE ARTISTS

Srijon Chowdhury (b. 1987 in Bangladesh) received his MFA from Otis College of Art and Design in 2013. Intended to act in the space between knowledge and emotion, his dream-like oil paintings consider the present moment as part of a larger, intuited (perhaps mythic) history. Chowdhury often uses repetition to examine the changes and removal that occur with each re-telling of history, a concept rooted in the experience of overlap and disjunction. He has exhibited in Los Angeles at Klowden Mann, The Torrance Art Museum, Jaus, Launch Gallery and Helen Bolsky Gallery; in Chicago at Sector 2337; in Miami at Fredric Snitzer Gallery; and at The Gallery in Dhaka, Bangladesh. Chowdhury divides his time between Los Angeles, CA and Portland, OR.



Arnar Asgeirsson

Jack Bangerter

Sarah Burns

Alexander Collins

Scott Cowan

Katy Cowan (Cherry and Martin)

Liz Craft

Zoe Crosher

Roy Dowell

Alec Egan

Grace Eunchong

Andreas Gurewich

Regina Herod

India Lawrence (Ginerva Gambino)

Ellen Lesperance (Adams & Ollman)

Sofia Londono

Jason Bailer Losh (Anat Ebgi)

Anna Margaret

Erin Morrison

Kori Newkirk

Jorunn Hancke Ogstad

Pablo Picasso

Fay Ray

Charlie Roberts (Macaulay & Co. Fine Art)

Allison Schulnik (Mark Moore Gallery)

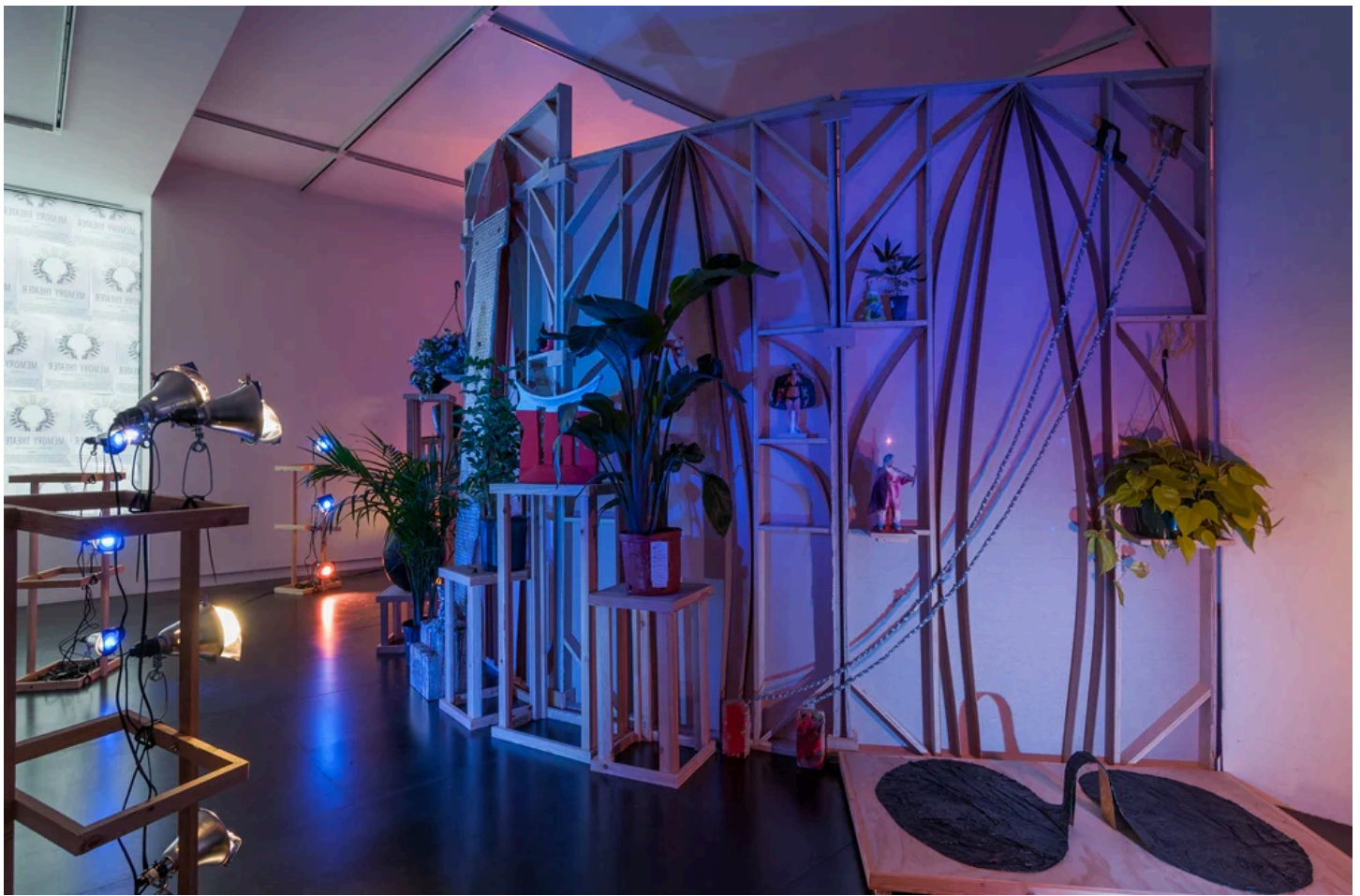
Brian Strandberg

Katie Thoma

Dani Tull







Arnar Asgeirsson

Nordic Soap, 2013 - soap, pigment; 6 x 3 x 3 inches (each)



Regina Herod

Assault, 2016

cactus, wax and found object

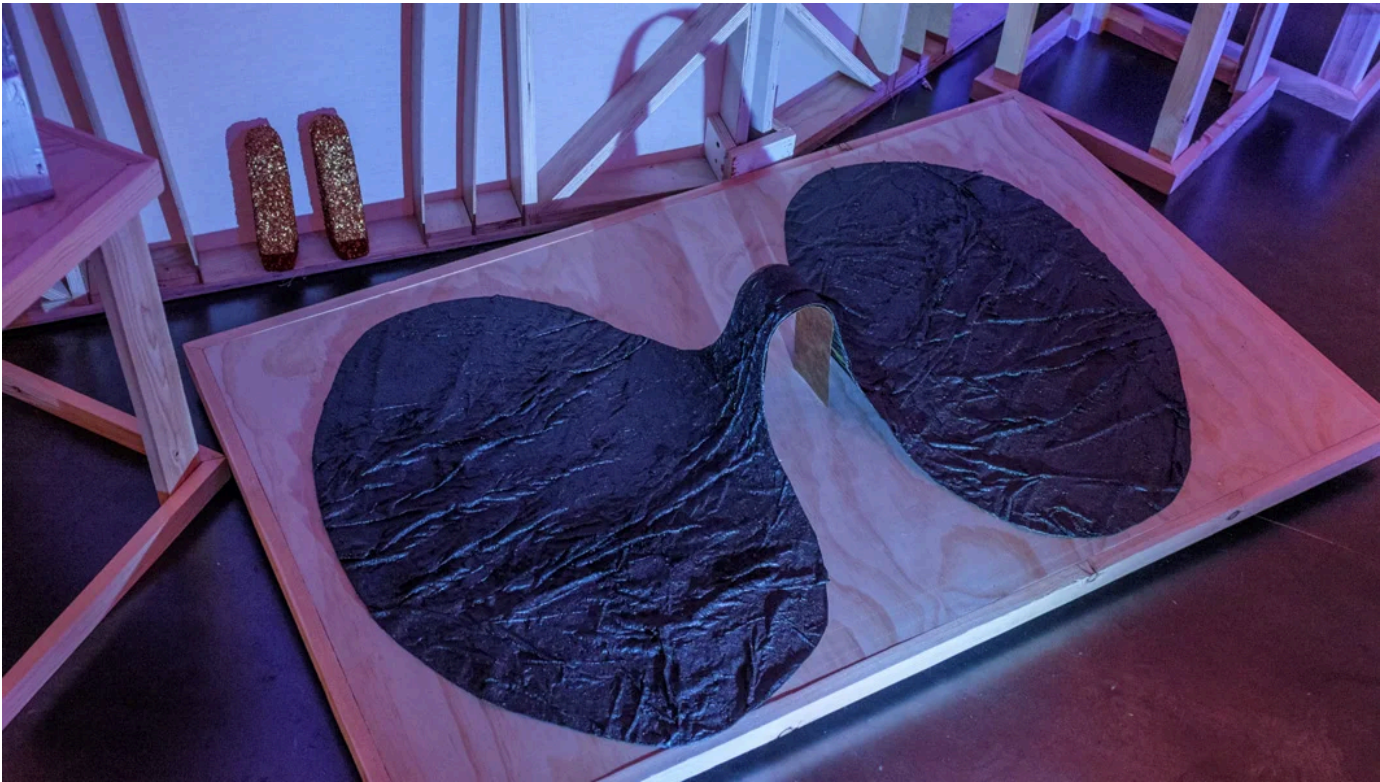
38 x 10.5 x 5 inches



Jack Bangerter

Untitled, 2016

site-specific watercolor on paper, approximately 12 x 5 inches



India Lawrence

Wedges, 2015

German glass glitter, acrylic tar gel, ink, wood; 8 x 9.5 x 3 inches

For transposal #14 (detail), 2014

tar, tulle, brass; 8 x 42 x 26 inches (each; one shown) Shown courtesy Ginerva Gambino.



Liz Craft

Snake, 2013

ceramic, 14 x 14 x 3 inches



Roy Dowell

Untitled #1018, 2012

cardboard, paper, acrylic paint

17 x 16.5 x 4.5 inches



Alexander Collins

My Bleeding Heart, 2016

mixed media, 51 x 20 x 32 inches



Zoe Crosher

LA-LIKE: Escaped Exotics (Lotusland), 2015

Encephalartos whitelockii seed and *Vriesea* sp

unique bronze casts



Grace Eunhong

Untitled (Rounder Study), 2016, 5.75 x 3.5 x 3.5 inches

Untitled (Tower Study), 2016, 12.5 x 4.75 x 4.75 inches

Untitled (Taller Study), 2015, 12 x 3 x 3 inches

each: clay and house paint



detail from *Memory Theater* showing works by Arnar Asgeirsson, Katy Cowan (courtesy Cherry and Martin), Liz Craft, Ellen Lesperance (courtesy Adams and Ollman), Scott Cowan, India Lawrence (courtesy Ginerva Gambino)



Erin Morrison

Fertility, 2015, 9 x 8 x 8 inches

Toro, 2015, 11 x 8 x 8 inches

Knossos, 2015, 10 x 9.5 x 10 inches

each: oil on ceramic



Allison Schulnik

Writhing Boochie, 2015

glazed ceramic, propoxy, enamel, acrylic, wood; 23 x 11 x 9 inches

Shown under Aleg Egan's studio chair. Schulnik work courtesy Mark Moore Gallery.



Katie Thoma

Storage 2, 2016

casters, wood; 26 x 26 x 26 inches

Storage 1, 2016

tile, wood, packaging material; 20 x 20 x 20 inches



Dani Tull

Y, 2011

encaustic, oil, silver-leaf on wood; 105 x 16 x 16 inches

Shown in situ with works by Arnar Asgeirsson, Anna Margaret, Roy Dowell and Erin Morrison.