



Vulnerable/ Venerable

NEDDY artist
awards

2024

Vulnerable/ Venerable

June 3 – Sept 14, 2024

at The Behnke Family Gallery
1077 Lenora St., Seattle, WA 98121

Opening Reception June 3rd, 6-9pm

Gallery Hours Weds-Sat, 12-7pm

In Painting

Eric Chan | Grand Prize Award Recipient

Sofya Belinskaya

Grace Athena Flott

Hank Reavis

In Open Medium

Le'Ecia Farmer | Grand Prize Award Recipient

Alison Bremner

Sarah Kavage

Lynne Siefert

Curated by

Philippe Hyojung-Kim



Cover artwork by 2024 Neddy Painting Finalist, Sofya Belinskaya,
"Alla and Andrii", 2022. Image by Josh True.



(At left) Robert E. (Ned) Behnke.
Iris on the Pond, 1982. Oil on canvas.
Courtesy of the Behnke Foundation.
Photo by Winifred Westergard.

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The Behnke Family at the opening reception of the Neddy's 25th Anniversary Exhibition, June 2023. Photo by Winifred Westergard.

(At left) Robert E. (Ned) Behnke. Courtesy of the Behnke Family.

About the Neddy Artist Award

The Neddy Artist Award is one of the most generous and longest-running awards for visual artists in the State of Washington, providing two annual gifts of \$25,000, and six awards of \$2,000, to artists living and working in the Puget Sound region.

The Neddy was formed in 1996 and is funded by the Behnke Foundation, a private family foundation whose purpose is to improve the quality of life in the communities where the Behnke families live and work. The program was formed as a tribute to the life and work of Seattle painter and teacher Robert E. [Ned] Behnke (1948-1989.)

Ned was the son of Robert and Sally Skinner Behnke. Deaf from birth, he began to express himself through the visual arts at an early age and went on throughout his life to establish a robust arts practice and career.

From the conception of the Neddy, the Behnke Foundation and family supported and facilitated the program. In 2011, Cornish College of the Arts gained its stewardship. Cornish prepares its students to

contribute to society as artists, citizens, and innovators, and the Neddy is a beacon of this mission. Cornish especially thanks Ned's mother, Sally Skinner Behnke, in memoriam, for spearheading this vital program to Cornish as part of her legacy, continuing the investment of her grandmother in the founding of the College.

Annually, all recipients and finalists are showcased in a much-anticipated exhibition on June 3 – Ned Behnke's birthday. The Behnke Family Gallery, gifted by Carl and Renee Behnke, and Marisa and Merrill Behnke, opened its doors in 2022 and will continue to house this exhibition for years to come. The Behnke Family Gallery is located in South Lake Union on the Cornish College of the Arts campus and houses various exhibition programming throughout the year.



WEBSITE: berettemacaulay.com
INSTAGRAM: [@berettemacaulay](https://www.instagram.com/berettemacaulay)

LOCAL JUROR

Berette Macaulay

Berette S Macaulay is an interdisciplinary visual artist with a training background in dance and theatre performance. Her creative and cultural practices take on discursive explorations in photography, mixed media, curatorial/collaborative art organizing, and writing. She identifies as an Afro-Caribbean Creole woman of multi-im/migrant routes, born in Freetown, Sierra Leone and currently based in Washington State, USA. Her cultural heritages guide her examinations of be/longing, identity as performance, trans*national personhood, love, memory, and familial mythologies.

Berette has exhibited and published nationally and internationally, with works acquired by National Gallery of Jamaica and International Center of Photography (as 'SeBiArt'). She organized MFON in Seattle, a series of exhibitions with MFON Women at Jacob Lawrence Gallery, Frye Art Museum, and Photographic Center NW. Other curatorial projects include Mystic of a Woman, the permanent exhibition of Rita Marley at the Bob Marley Museum, and illusive self at Taller Boricua Gallery New York. Berette was a recipient of the UW Ottenberg-Winans Fellowship for African Studies for Embodied Witness - her ongoing research on diasporic Afro-gestural vocabularies. As the inaugural Curatorial Fellow with On the Boards, she presented a collaborative immersive and site-specific theatre project "UN-[TITLED]", addressing urban development/displacement histories and community resistance stories in Seattle's Central and Int'l Chinatown Districts. She is the founder and lead organizer for Black Cinema Collective (BCC) which celebrates African and Afro-Diasporic films, and is a project of her collaborative arts incubator, i•ma•gine | e•volve.



WEBSITE: artxiv.com
INSTAGRAM: [@artxiv](https://www.instagram.com/artxiv)

LOCAL JUROR

Dominic Nieri

Dominic Nieri, curator and creative producer for fine art & film, is recognized for his deep understanding of artist processes across various mediums. His expertise has been honed through extensive experience consulting for a diverse array of artists and clients internationally.

With a career marked by a dedication to helping emerging talents refine their craft, his diverse projects encompass exhibitions, public art installations, and immersive experiences & films – all underpinned by an organic and engaging approach to curation and production. Recent projects worked on by Nieri's production company, ARTXIV, include Seattle's Forest For The Trees, _Gen+Esc (recently presented by Urban Nation Museum in Berlin), and more. Nieri was also the producer for Meta Open Arts program in North & South America, as well as 4Culture's SODO Track mural project.

Nieri's projects emphasize collaboration that transcends geographic boundaries and fosters connections among creatives, and he remains steady in his mission to support and nurture artists. His commitment to authenticity and innovation, coupled with his global perspective and knowledge-sharing ethos, positions him as a key contributor to the ever-evolving landscape of contemporary art, in and out of Seattle.



Photo by Jo Cosme

WEBSITE: hannyagrirl.com

INSTAGRAM: [@hannyagrirl](https://www.instagram.com/hannyagrirl)

LOCAL JUROR

Hanako O'Leary

Hanako O'Leary was a Neddy Open Medium Finalist in 2020. She is a craft based sculptor and installation artist. She was born and raised by her Japanese mother and American father in the American Midwest. She grew up speaking Japanese at home, but English in school and everywhere else. Until Hanako turned 18, every year, for 2 months during the summer, her mother Sumiko brought her and her siblings back to their maternal home in the Seto Inlet Sea of Japan. This deeply influenced her spiritual beliefs, artistic voice, and feminine ideals. Building off this personal history, Hanako looks to Japanese folk traditions of the Setonaikai Islands as a basis for her artwork. Through hand made objects, installations, and storytelling, Hanako explores this relationship with her matriarchal lineage and the complexities of feminine love, sexuality, and power.

Her major artistic accomplishments include solo shows in galleries such as Method, Edmonds Community College, King Street Station, and most recently Frye art Museum and Gallery 4Culture. Major awards include the Seattle Office of Arts and Culture City Artist Grant, Bernie Funk Fellowship, Robert B. McMillen Grant, Neddy Award Finalist and Artist Trust Fellowship to name a few.



Finalist Selection Statement

FROM LOCAL JUROR, BERETTE MACAULAY

The applicant pool of the 2024 Neddy Artist Award was encouragingly large and replete with active practitioners across multiple media. It was meditative and inspiring to engage diverse bodies of work and the thoughtful/ideative processing behind them. Artists of varied backgrounds and levels of experience applied, as either self-taught or trained, submitting work at the beginning of their practice or with established years of experience in every discipline.

I was actually surprised not to see more photographers or textile artists, but many applicants, especially working in traditional craft disciplines, film/video, and painting were pushing material and medium in service of more complex themes that examine or engage the human experience.

Given the current state and weight of the world, there are many concerns affecting different groups of people on broad socio-historical, economic and political spectrums. Our final selection of artists offered challenging work that transgressed their mediums, rigorously pushing technique, material, substrates, and palette - not to satisfy aesthetic aims, but rather using powerful visual values in service of intentional and discursive social discourses.



WEBSITE: danielaustingiles.com
INSTAGRAM: [@d_a_giles](https://www.instagram.com/d_a_giles)

NATIONAL JUROR

Daniel Giles

Daniel Giles is an artist and educator based in Rotterdam, the Netherlands. His artistic practice explores modes of representation, in particular how identity becomes embedded within visual and material cultures, and often creates connections with historical figures, events, and ideas through methods of appropriation. Creative interventions into cultural archives create critical space with which to reveal hidden narratives and gain new knowledge. Each project departs from a different subject, drawing on a wide range of art history and visual culture and assumes different aesthetic and material forms. His work takes shape through studio practice as well as collaborative, research based, and performative approaches. Previous works have engaged 19th century ceramic face jugs made by enslaved people in the American south, surveillance infrastructures of Chicago and the United States, and African American literature, poetry, and folklore. Giles’ work has been exhibited, performed and screened at venues including The Stedelijk Museum, Amsterdam; El Museo Tamayo, Mexico City; Contemporary Arts Museum Houston; Museum of Contemporary Art Chicago; Tufts University Art Galleries, Medford, MA; and Jacob Lawrence Gallery, Seattle WA. Giles is Course Director and Associate Professor at the Master Fine Art at the Piet Zwart Institute in Rotterdam.



Recipient Selection Statement
FROM NATIONAL JUROR, DANIEL GILES

I had the pleasure to meet and briefly get to know eight talented and engaged artists from Seattle and the surrounding region: Sarah Kavage, Grace Athena Flott, Sofya Belinskaya, Hank Reavis, Lynne Siefert, Eric Chan, Alison Bremner, and Le’Ecia Farmer. This cohort of Neddy Award finalists is incredibly diverse in their range of material approaches and in the nature of their conceptual approaches. Within their respective practices, questions of context, audience, and materiality create dynamic spaces for interaction, learning, and connection. I’m looking forward to following the work of this entire Neddy Award finalist cohort into the future. Prizes like this one are a fraught proposition. While it is an honor to participate in the process of an award that will benefit artists and hopefully help ease the load of living life as an artist, one can’t help but reflect on how awards and honorifics reenact the competitive dynamics of capitalism and wish for a world where resources would be even more plentiful and equitably shared. I have been heartened in my conversations with how many of these artists practice generosity through resource sharing, collaboration, and exchange which are vital to sustaining artist communities.

The two Neddy Award winners embody distinct and idiosyncratic practices that seek to generously challenge viewers to engage with the complexity of cultural identities and artistic practices. Their works eloquently testify to the nuances and intersections of art and life, taking exciting risks with form, narrative, and social engagement. With

great joy and excitement, I recognize Le’Ecia Farmer as the winner of the Open Medium category and Eric Chan as winner of the Painting category.

Le’Ecia Farmer works between fashion design, painting, and fiber arts to create connections between Black diasporic cultures, process grief, and practice joy. Her studio practice is an experimental space that simultaneously tends to a multitude of creative engagements, research, and material processes to produce diverse bodies of work. Farmer’s technical grounding in fiber-based crafts gives her a foundation for experimental garment production, a process that unfolds slowly and with intention. Her silhouettes evoke a cool and breezy Afrofuturism that references traditional African materials like raffia and cowry shells. Farmer’s clothing and fiber-based work are equally invested in honoring ancestral practices and finding ethical and sustainable modes of production and consumption. In our visit, we discussed how one balances studio experimentation when the pressures of production and daily life converge. Farmer’s growing body of bioplastic experiments embraces the necessity of intuition and improvisation within experimental methodology. In her studio, there is a constant process of pouring, casting, and drying bioplastics, which are formed through the combination of natural materials embedded with everyday things like egg shells and burlap twine creating resemblances to both otherworldly artifacts and underwater specimens.

Her paintings of Black figures in ethereal atmospheres evoke ancestors and individuals from the past and connect them with the present, creating space to mourn and imagine alternate futures. Tapestries made from natural materials including sheep’s wool evoke the collectivist and egalitarian sociality of non-human beings. Farmer’s creative practice embodies a unique combination of activities, materials, and interests. As her work continues to evolve into new contexts, I expect it to expand into ever more inventive forms of creative research and play.

Eric Chan makes paintings that explore identity through lenses of cultural transmission, gender and sexuality. Using oil paint, he combines personal and cultural narratives to create surprising and captivating compositions. Chan is a prolific painter working primarily on wood panels at a small scale. The paintings, at once detailed and bold with primary and secondary colors, work with the flatness of the medium and non-Western pictorial space to construct rhythmic compositions of figures, animals, and cultural signifiers. Identifying as a “folk” painter, Chan works with and against the grain of this label. He engages with imagery from his Cantonese and Korean American background, interweaving his experiences as a gay man living in contemporary times to question our assumptions about the intersections of identity and culture. His works mix myths and motifs from Chinese and Korean cultural narratives with scenarios and framings of gender and sexuality, making works that help us to see across differences

and to link past and present. Many of Chan’s paintings cross distinct historical and cultural references ranging from Chinese and Korean folklore to American popular culture. He recasts roles from these stories through queer, feminist, and anticolonial lenses, rejecting harmful tropes of Western patriarchal practices. His works create space for narratives that are still obscured by ongoing legacies of colonialism, white supremacy, and segregation in a region particularly marked by the contributions of Asian Americans and which has historically excluded and erased them. Chan’s practice is rooted in studio practice and research and his deep knowledge of history is clear when speaking with him about his work. The care and attention he puts into each painting is mirrored in his extensive knowledge and nuanced articulation of complex topics from art history and culture. I am looking forward to seeing what he produces next and continuing to learn through his work.

I want to congratulate this year’s Neddy Award finalists on their truly outstanding work and to thank them for welcoming me into their studios. I am honored to be entrusted with this role. Thank you to the Neddy, in particular Sanoe Stevenson-Egeland for coordinating my visit and to the students and faculty of Cornish School of the Arts for inviting me to share my work and learn about the practices of the artists emerging from the fine arts program there. It was a pleasure to return to Seattle and connect more deeply with the local artistic community. I hope to find my way back again soon.

CURATOR

Philippe Hyojung Kim

Philippe Hyojung Kim (b. 1989) grew up in a small town outside of Nashville, TN, and moved to Pacific Northwest in 2013. He experiments with various materials and mediums, in response to his immediate surroundings to make objects and environments that exist in the space between painting and sculpture. His work often references queer identity, artificiality, and language.

In his most recent body of work, titled (Un)Earthly Delights, Philippe collages plastic casts and remnants onto paper and acrylic in configurations that read at once as painting, text, and sculpture. He molds, casts, and reappropriates plastic to create playful, neon-saturated sculptures that allude to our cultural obsession with this most ubiquitous and climate-endangering material. In this process, he elevates this quotidian material, simultaneously giving it new life and highlighting the existential danger plastic poses. Philippe's work has been exhibited nationally at galleries, museums, universities, and alternative art spaces

across the US. He is a current member of SOIL Artist-Run Gallery (@soilart) and a co-founder/curator of Specialist (@specialist_sea), an experimental art gallery in downtown Seattle. He teaches art and design courses at Seattle Central College, Cornish College of the Arts, and Bellevue College. He also serves as one of the curators for Washington State Arts Commission (ARTSWA) and as a board member of King County Public Art Advisory Board at 4Culture, Seattle, WA. Philippe received his MFA in Painting from Central Washington University, and he currently lives and works in Seattle with his husband, Drew.



Photo by Marcus Donner



Curatorial Statement: *Vulnerable/Venerable*

Vulnerable/Venerable is a survey of works by eight of the Puget Sound's most promising artists, selected from an incredibly talented pool of applicants with rich and diverse backgrounds and practices. At first glance, it seems a challenge to represent a multitude of topics, themes, and stories explored through the works of these eight artists in a single exhibition. At another glance, it becomes a mirror – a reflection from and to the world, visible yet hidden just under the surface of our shared realities. This exhibition is a kind of utopic vision, with each artist offering one interpretation after another, translating the most dystopic realities of our contemporary world into potent remedies.

Through our works and our practices as artists, we often reconcile our own vulnerability, successes and failures, and sense of individuality within the context of our shared humanity. The task at hand requires an honest reflection and a constant push and pull of a seemingly sadomasochistic interplay between catharsis and discipline. Through process after process, we

reveal experiences hidden beneath layers of carefully organized forms, syntaxes, and structures that are relatable and cognizant, whether these connections are immediately recognizable or familiar to the us or not. With this grammar of vulnerability, both the viewers and the artists alike get to experience something much more than what is said and made visible.

In Lynne Siefert's "film paintings," dystopian yet familiar visuals of the climate crisis suggest an alternative to the narrative structure of the politics at play, allowing viewers to imagine a substitute world. Weaving upon traditional building and agricultural practices, Sarah Kavage's work intervenes at the intersection of our local ecology, community, and history, healing the eroding relationship with the land and with each other. Framed within the layered views of real-unreal worlds in Hank Reavis's collage work, we as viewers are brought into the ever-so recognizable yet unfamiliar interior of an encampment shelter, looking out into the post-industrial ruins of our possible future.

Le'Ecia Farmer's organic and amorphous sculptures provide us a moment of connection and meditative reflection on the fragility of our scarred history, while her futuristic imagination of material surfaces simultaneously venerates the hands of humanity's Afro-ancestors.

Sofya Belinskaya constructs a poetic space of memory and dream in her recent paintings of Ukrainian immigrant families and the lives they left behind, providing solace in our current war-torn world. In Eric Chan's allegorical paintings, generations of cultural and linguistic barriers and displacements experienced by many Asian Americans melt away at the tender scenes of queer embrace. Allison Bremner's polychromatic collage paintings juxtapose and celebrate both the tradition and modernity of Tlingit folklores and lived experiences, accentuated through formline and patterns of recycled mid-century wallpapers. On and within the textured surfaces of Grace Athena Flott's work, embodied politics of representing figures with burn injury and their

stories reveal the transformative power of portraiture, re-envisioning trauma and scars as symbolic connective tissues of kinship and empowerment.

The artists in *Vulnerable/Venerable* engage with the identities and relations that have shaped them and their work with subtlety and temperance. Yet, these artists are not necessarily highlighting their own vulnerability. They are honoring others who may or may not be able to depict or describe, to speak for themselves, and in turn, bringing focus to greater stories, lived experiences, and dreams. The tensions and contradictions in our mirrored, raw, and messy realities are revealed, allowing viewers to take refuge and relief in the vision provided by these works. What is, and was considered vulnerable, becomes venerable, allowing potential to be reimagined.



The 2024 Neddy Finalists and Recipients

<i>In Painting</i>	
Eric Chan*	12
Sofya Belinskaya	16
Grace Athena Flott	20
Hank Reavis	24
 <i>In Open Medium</i>	
Le’Ecia Farmer*	28
Alison Bremner	32
Sarah Kavage	36
Lynne Siefert	40

**Grand Prize Award Recipients*

Eric Chan

GRAND PRIZE AWARD RECIPIENT IN PAINTING



INSTAGRAM: @eirikswood

BIOGRAPHY

Eric Chan / 陳志宇 / 진지유 (b. 1988) is a first-generation Asian-American visual artist based in Seattle. His artwork features narrative portraiture with ink line drawing and oil painting on wood. Eric was born in Connecticut and raised by a Cantonese father, Korean mother, and Korean-Japanese grandparents. He attended Qingdao University in 2008 and graduated from Vassar College in 2010, where he studied Chinese art, culture, history, and language.

Chan learned to paint from his observations as a life model for studio art classes and became inspired by narrative art and history painting while working at a book publisher as a proofreader of book jackets and cover art. In 2018 he relocated from New York to Seattle, wandering westward for three months in a camper van with his husband Dan. A grandson of Hong Kong immigrants to Seattle’s Chinatown - International District, Chan’s artistic subjects are often rooted in a personal exploration of intergenerational and multicultural themes of diaspora, dissidence, pilgrimage, and pioneers.

ARTIST STATEMENT

My artwork combines ink line drawing and oil painting on unprimed wood surfaces. I paint on off-cut wood because each piece possesses its own distinct composition that offers unanticipated challenges in the process of both drawing and painting. Unlike traditional paper, canvas, or digital spaces, scrap wood has no standard, blank white default setting. The human body has the same experience as wood, it never exists as a neutral, static object without context. Both are always aged and dynamically aging, rich with unique imperfections, random dimensions, and unexpected varieties of sizes, shapes, colors, and textures.

I try to capture the human body in emotive motion rather than centering proportion, perspective, or likeness, because human viewers are capable of reacting across language and cultural barriers and beyond their own conscious minds in recognizing themselves in another kindred form or idea. I most frequently center queer people of color, indigenous and nomadic traditions, folklore, and diaspora in my artwork because the known and perpetuated social conventions, cultural norms, and institutions throughout most histories in most places are monolithic and exclusive by intent or inaccessible by default to people like us who happen to exist in the margins of the margins and experience the intersections of compounding oppression and invisibility.



Hua Sheng Dun Crossing the Color Line (They Comin' to 'Murica), 2023. Ink and oil on reclaimed wood.



Gyopo Has a Smoke Before Painting Folk, 2023. Ink and oil on reclaimed wood.



Street of the Tang People, 2022. Ink and oil on reclaimed wood.

Sofya Belinskaya

FINALIST IN PAINTING



Photo by Hanna Dolzhenkova

WEBSITE: sofyabelinskaya.com

INSTAGRAM: [@pulpandpencil](https://www.instagram.com/pulpandpencil)

BIOGRAPHY

Sofya Belinskaya is a Ukrainian-American painter and draftswoman, born in Donetsk, Ukraine, residing in Seattle, WA. Her work has been exhibited at Gallery 4Culture, Linda Hodges Gallery, Gray Sky Gallery, and Bellevue Art Museum. She received awards and grants from 4Culture and Williams Artists for Artists Prize in Drawing. She is an artist-member of SOIL Gallery in Seattle. She holds a BFA from the School of the Museum of Fine Arts, Tufts University, 2011. As a member of Lion's Main Collective (2013-2017), a multi-disciplinary queer and trans art collective, she created collaborative projects including SAM's Art in the Park Program, Henry's Art Gallery Open House, and King Street Station. She is a teaching artist, who has worked with institutions including Pratt Fine Arts Center, Meta Open Arts, and Amazon.

ARTIST STATEMENT

I make paintings and drawings about the fragmented nature of memory and our relationship to place. As a Ukrainian-American immigrant, I return to the question: how do we remember places to which we cannot return? I focus on stories of migration to investigate how we create narratives about what we bring with us and what we leave behind.

My images explore the boundary between dream and reality, presence and absence. I weave together markers of place and identity: plants, buildings, hands, faces and furniture merge and dissolve into each other. They snap into focus in vibrant detail, or fade into the blankness of white paper. The resulting visual forms create fractured landscapes that echo how time and the emotional nature of memory form our understanding of past and present.

I approach painting methodically, tenderly as an attempt to form intimacy with my subjects. Mostly working on paper, beauty is my tool to lure and engage our senses. With each work, I try to preserve against forgetting, while delicately holding the experience of loss and the impermanence of being.



Alla and Andrij, 2022. Watercolor on paper. Image by Josh True.



Liudmyla, Oleg, Yeva, and Olga, 2023. Watercolor on paper. From Of Bread and Salt series. Photo by Josh True.



Ripple 7 (Microrayon), 2020. Graphite on paper.

Grace Athena Flott

FINALIST IN PAINTING



Photo by Nathan Gowdy

WEBSITE: graceathenaflott.com

INSTAGRAM: [@graceathenaart](https://www.instagram.com/graceathenaart)

BIOGRAPHY

Grace Athena Flott is a visual artist whose multidisciplinary practice responds to cultural myths of normalcy and social constructions of health, gender, and beauty through painting, body printmaking and healing public art workshops. Raised able-bodied in white suburban Spokane, Washington, she acquired disfigurement and chronic pain as a young adult guiding her art practice to confront the erasure of visible difference identity both personally and in community. Her project New Icons received the Seattle Office of Arts & Culture Hope Corps Grant and support from the Spokane Public Library Hive Artist Residency and Shunpike’s Seattle Restored. Flott has exhibited in two solo shows and many international group exhibitions including with the Port of Seattle; Bainbridge Island Museum of Art; Figure|Ground Gallery, Seattle; Museum of Modern European Art, Barcelona, Spain; and Salmagundi Club, New York City. She holds a BA from the University of Washington and Gage Academy of Art.

ARTIST STATEMENT

As a visual artist with disfigurement, medical trauma and chronic pain, I document and complicate what it means to “look different” in an ableist society. My practice is rooted in body liberation and premised on the feminist disability philosophy that notions of ourselves are formed with and against other bodies. Through portraiture and narrative painting, embodied printmaking, and facilitating community conversations on bodily autonomy, healing, and self-representation, I aim to combat the erasure of visible difference in media and connect our struggle for recognition into sociopolitical discussions on health, gender, race and environmental justice.

My current project New Icons began with the intention of finding my own visual history as a person with a non-normative body from burn injuries. I quickly realized that my image did not exist outside of medical textbooks, horror movies or tragedy news media. While the project celebrates specific forms of body variation in my burn community, the greater collection of realist portraits, recorded oral history with participants, and scar prints uncover embodied experiences of grief, joy, pleasure and empowerment.

Through multiple 2D visual languages, my work makes body hierarchy visible and I ask: whose body belongs, how do we measure, categorize and define a body, what constitutes a normal vs. normative body and who decides? My practice allows me to build trust in my own body as a primary source for understanding these cultural narratives in addition to educating the public and creating healing art spaces for my community.



Amalgamation (Detail), 2022. Acrylic ink on tulle.



Statue of liberation (Portrait of Tonya), 2023. Acrylic and oil on aluminum panel.



(Shield (Body map #5), 2023. Oil and gold leaf on panel.



Ways of Seeing, 2022. Oil on linen.

Hank Reavis

FINALIST IN PAINTING



Photo by Connor Ferguson

INSTAGRAM: @hankreavis

BIOGRAPHY

Hank Reavis (b. 1997) is a multimedia artist who works primarily with airbrush and collage. He graduated with an Art Studio B.A. from Western Washington University in 2019, where he was the recipient of the Art Drop award for his airbrush paintings featured in WWU’s 2019 senior exhibition. Since graduating, Reavis has been living and working in his hometown, Seattle, Washington. His work has been shown in both group and solo exhibitions in Los Angeles, Seattle, Miami, New York, Toronto, and Spain.

ARTIST STATEMENT

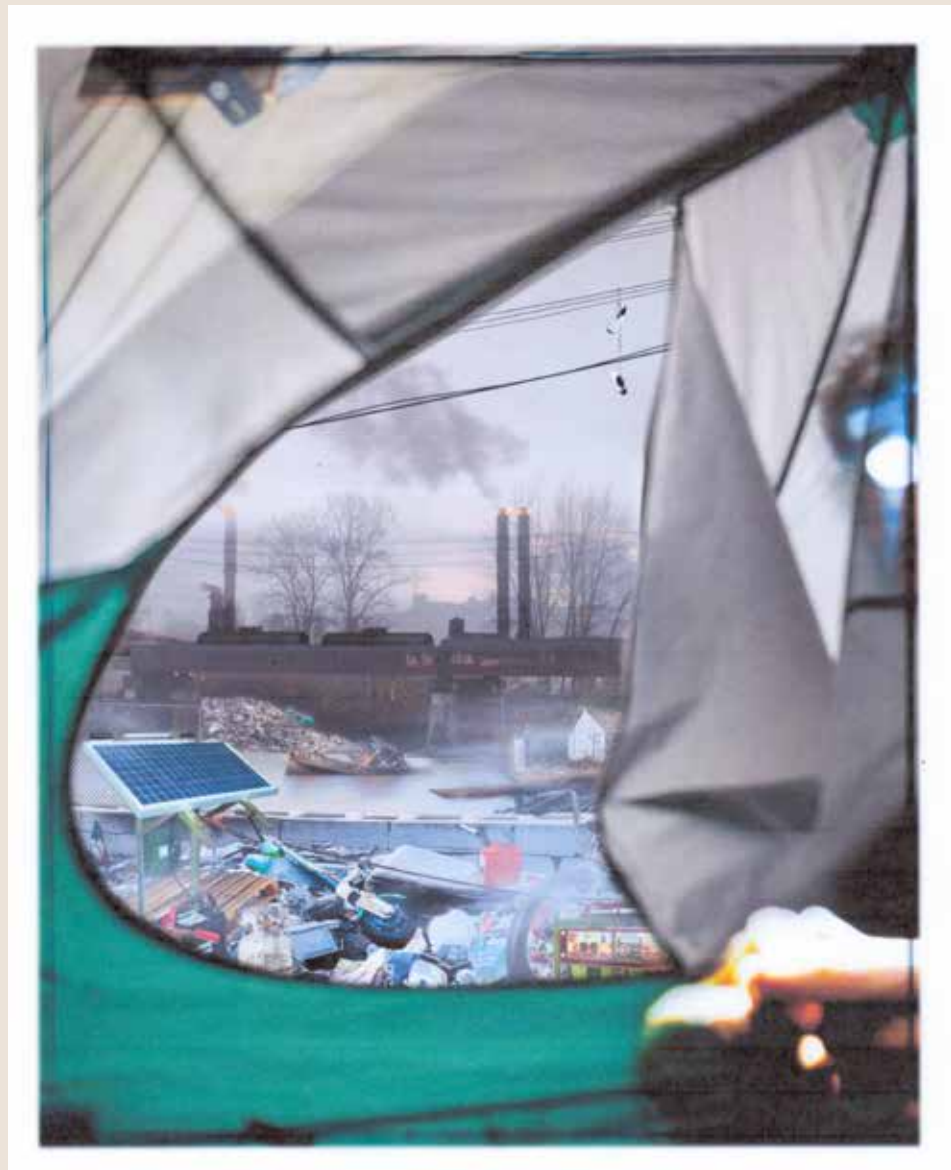
Hank Reavis is a Seattle-based multimedia artist, primarily working with airbrush and collage. He draws inspiration from his surroundings in Washington State, vintage advertisements, and an array of pop-culture ephemera. Reavis’ work often seeks to address a sense of latent catastrophe through the use of dystopian imagery and imaginary consumer products.

Catalyzed by the consequences of late capitalism, Reavis’ collage work is critically incisive. Providing grim glimpses into a hypothetical future, the seeds of which are visible in existing American society, Reavis’ dystopian eventualities are particularly menacing, because they are specific in their locality and familiarity. Reavis sources imagery from Google Street View, environmental textbooks, and a plethora of his own photos taken in Seattle, resulting in seamless collages comprising hundreds of layers. Many depict landscapes of civilization at its most precarious: encampment-style shelters, post-industrial ruins and other scenes of life and death deemed undeserving of dignity by the logic of Capital. These collages take their final form as Giclée prints, resembling grainy film photos. Evoking both memory and prediction, these images gesture towards the ruptures in our understanding of the future.

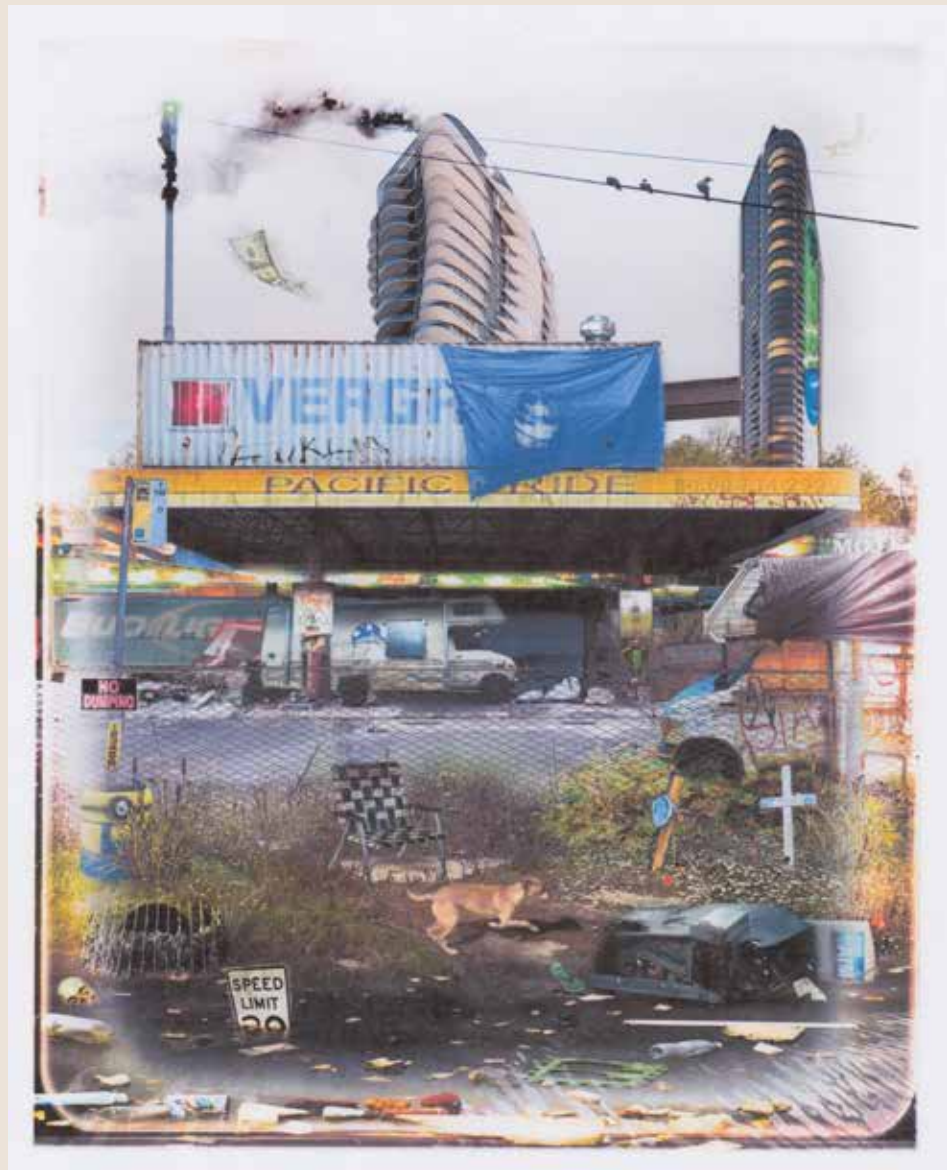
Drawn to airbrush for its associations with photo retouching, poster design and its multitudinous manifestations in street culture, Reavis’ paintings blend the medium’s unique visual language with his own memories and experiences. Utilizing surrealism and humor as tools to amplify his concepts, Reavis’ recent work imagines emotional machinery made manifest: a series of imaginary tools and devices that could synthesize, equalize or process an incomprehensible world for us.



Machine III, 2023.
Acrylic on canvas.



Gronk, 2023. Collage, Giclée print.



Evergreen, 2023. Collage, Giclée print.



Machine I, 2023.
Acrylic on canvas.

Le’Ecia Farmer

GRAND PRIZE AWARD RECIPIENT IN OPEN MEDIUM



WEBSITE: leeciafarmer.com
INSTAGRAM: [@leeciafarmer](https://www.instagram.com/leeciafarmer)

BIOGRAPHY

Le’Ecia Farmer is a multimedia artist based in Seattle, WA. She earned her BA from The Evergreen State College in 2015 where she studied fiber art, natural dye, visual art, film and mixed media. Le’Ecia also studied traditional and contemporary textile printing in Ghana and apparel design in Seattle.

Her work has been exhibited at King Street Station, The Onyx Gallery, Jacob Lawrence Gallery, The Erickson Theatre, Common Area Maintenance, SOIL Gallery, and more.

ARTIST STATEMENT

My work visually explores the soft and fluid edges around collective existence, migration, grief, symbiosis, and sustainability. My work suggests that the fragmented parts of the Black diaspora experience are inevitably moving towards convergence and reformation (and therefore are inevitably whole at each and every stage and in each and every realm). My pieces are journal entries, poems and essays that take the form of paintings, textiles, bioplastics, garments and film. They are an active shaping of personal and inter-generational processing. They are an activation of symbiotic relationships and collective power. With my art, I use various materials, symbols, and subjects - extracting and experimenting with their forms as well as the charged connotations that they carry with them. I am drawn to materials like cotton, wool, raffia, indigo, naturally-dyed fabric, and vintage fabric. These materials carry our stories, as we do them. For my work, sustainability is an ancestral ideology that cannot be separated from aesthetics.



Don't You Know the Road? (Film still), 2023. Film.
9 minutes and 55 seconds long.



Calendar of Love and Repair,
2023. Wool and raffia.



Bioplastic Sample III, 2022. Agar agar and hibiscus.

Alison Bremner

FINALIST IN OPEN MEDIUM



Photo by Sydney Akag

WEBSITE: alisonobremner.com
INSTAGRAM: [@cafeinatedraven](https://www.instagram.com/cafeinatedraven)

BIOGRAPHY

Alison O. Bremner is a Tlingit artist born and raised in Southeast Alaska. Bremner is believed to be the first Tlingit woman to carve and raise a totem pole. She has studied under master artists David R. Boxley and David A. Boxley in Kingston, Washington. Painting, woodcarving, regalia and digital collage are a few of the mediums the artist employs. In addition to her contemporary art practice, Bremner is committed to the revitalization of the Tlingit language and creating works for traditional and ceremonial use. Her work is included in the permanent collections of, among others, the Burke Museum, Seattle; Portland Art Museum, Oregon; Château Musée Boulogne-sur-Mer, France; Frye Art Museum, Seattle; and the British Museum in London. Recently Bremner’s work was featured in a nationwide US collaboration with Starbucks, where Starbucks three cups featuring Bremner’s designs.

ARTIST STATEMENT

Culture is not stagnant. Through contact and the technological revolution Tlingit culture constantly adapts, observes and searches for its place in the world. Using traditional formline design, I tell contemporary stories to portray the current Tlingit experience. My work rejects the exotification of Tlingit culture and subverts mainstream narratives surrounding postpartum, at-risk Indigenous youth, and the cultural nuances of daily existence. The concept ultimately decides the medium. I fluctuate between wallpaper collage, acrylic paint and found objects.



Lil Baby with the Brass Knuckles, 2023. Wallpaper, 22kt gold metal leaf, acrylic on wood panel.



In the Remains, 2023. Wallpaper, acrylic on wood panel.



Cultural Tourism, 2017.
Nylon silk, felt, electric
motor. Photo from an
installation at the Frye
Art Museum.



Millennium Dreams, 2022.
24k gold beads, human hair,
found object.

Sarah Kavage

FINALIST IN OPEN MEDIUM



Photo by Hanna Dolzhenkova

WEBSITE: kavage.com
INSTAGRAM: [@kavasar](https://www.instagram.com/kavasar)

ARTIST STATEMENT

My practice engages simultaneously with landscape, community, and material. Beginning with local materials relevant to the site, I adapt plant based material practices into large scale landscape interventions. I’m influenced by “women’s work” as well as agricultural and building traditions: fencing, thatching, growing, sewing, quilting, weaving, braiding. I seek a modern interpretation of pre-industrial ecological awareness, one that is tied to the land through seasonality, availability of resources, interdependence, and communal labor. At a time when capitalism has reduced our understanding of the natural world to one that is extractive and simplistic, I want to re-insert complexity, reciprocity, and belonging.

The process and the artwork are inseparable. I build long term collaborative relationships with people and site. The artwork becomes an extension of those relationships. When we build, the work typically evolves improvisationally around a loose theme or plan in dialogue between myself, others on the crew, and the landscape. Being in that state of flow and presence, and sharing that state with others, is my greatest joy. It is also important that the work, and the process of creating it, creates welcoming and recognition for people who may bring feelings of disbelonging, trauma, or displacement to their experience of a place.

The work is designed to grow, decay, and change. Witnessing these changes - where the unexpected often happens - helps to build an ongoing relationship with a place over time and highlights the plant and animal life happening around the artwork.

The resulting work brings function, tradition, and craft into a dialogue about public space and social engagement. I want viewers to question assumptions about “civilization” and “progress”, consider how we shape and are shaped by our surroundings, and think about how to heal our eroded relationship with the land and each other.



King Tide Orchestra, 2022. Living willow. Part of the restoration of Riverton Creek where it meets the Duwamish River, willow is an important plant for salmon and habitat restoration.



(Images left to right)

Garden of Water and Wind (partial view), 2022. Grasses braided in situ. At the edge of a hayfield in rural Wisconsin. Image by Stuart Fields.

Migration, 2021. Thatched Phragmites reed, rope, dimensional lumber, fasteners. At John Heinz Wildlife Refuge in Southwest Philadelphia. Made of "invasive" Phragmites reed harvested on site. Calvin (pictured) and other participants from a high school green career program helped with the harvest and the build.

Lynne Siefert

FINALIST IN OPEN MEDIUM



WEBSITE: lynnesiefert.com
INSTAGRAM: [@saintlynnie](https://www.instagram.com/saintlynnie)

BIOGRAPHY

Lynne Siefert is a moving image artist from Washington State. Siefert’s 16mm films and digital works have exhibited in festivals such as the Berlinale, Edinburgh International Film Festival, EXiS Experimental Film and Video Festival, and Black Canvas Festival de Cine Contemporáneo, and in galleries and museums such as the Seattle Art Museum, Jacob Lawrence Gallery, Glass Box Gallery, among others. Siefert’s work has received funding from Artist Trust, 4Culture, Seattle Office of Arts and Culture, The Andy Warhol Regional Granting Foundation, the Seattle Art Museum, The Puffin Foundation, and Ji.hlava International Documentary New Visions Forum.

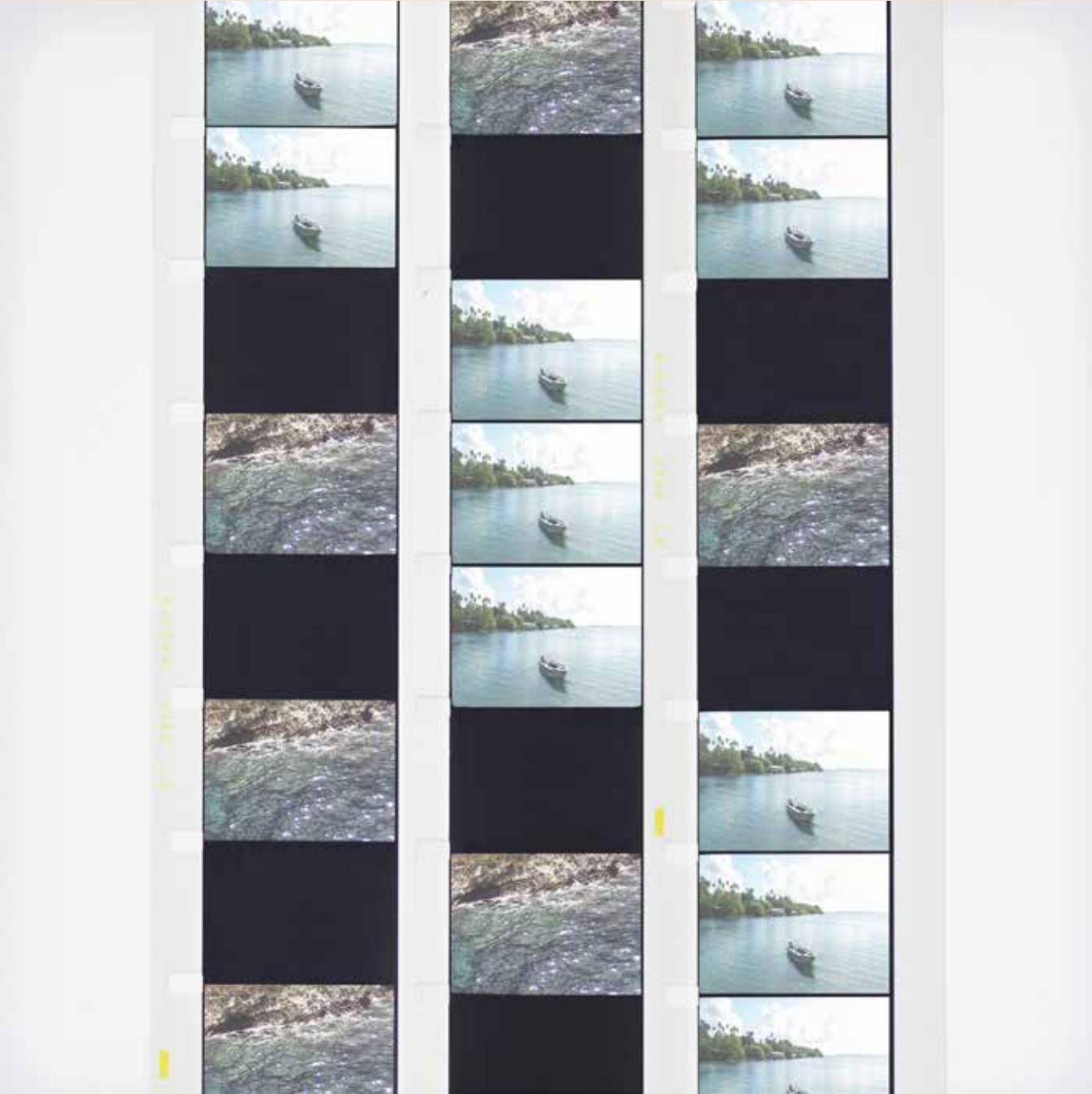
ARTIST STATEMENT

I work with the moving image in both cinematic and gallery settings. A common theme throughout my work has been the climate crisis and some of its underlying forces—capitalism, political complacency, and cultural amnesia.

Through allegorical and fragmented compositions, expressionist and associational sound, and editing in various rhythmic forms or structures, I construct alternate worlds and contexts out of present-day material that either allow the viewer to imagine a substitute world (dystopic or adaptive) to our current one, or provide alternative experiences to aspects of the climate crisis happening now.

Each of my projects have their own internal logic where content, structure, and visuals work in concert to create an unpredictable experience to the crisis, in hopes to circumvent viewers default tendencies to dismiss or disengage with work about the environment.

Through my films’ exploratory cinematic language, I hope to generate an active, open space for us to imagine our futures, both as individuals and collectively.



... - - - . . . (Film still),
2021. Digital screenshot
to 16mm.



The Open Window (Film still), 2018. 16mm to digital.



Generations (Installation view), 2020. 16mm to digital. Photo by Natali Wiseman. Installation at Seattle Art Museum.



VIDEOGRAPHER

Josh True

Josh True is a Seattle based filmmaker. Though he works on sets all over the Pacific Northwest, he primarily focuses on documenting fine artists from their own perspectives, works, and voices. He prefers to let the image tell the tale.

Find the 2024 Neddy Videos at Cornish College of the Arts’ Vimeo at vimeo.com/showcase/2518068

WEBSITE: joshpaultrue.com

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