

RMG



RYNIKER-MORRISON
GALLERY

ROCKY MOUNTAIN COLLEGE

Prescient Surfaces

January 12th-28th, 2022

Atlantika Collective

Gabriela Bulisova, Todd R. Forsgren,
Billy Friebele, Mark Isaac, Katie Kehoe
Yam Chew Oh, and Sue Wrbican

Text by **María Alejandra Sáenz**





Introduction & Acknowledgments

In January 2022, the Ryniker-Morrison Gallery hosted *Prescient Surfaces*, an exhibition about the climate crisis. The works shown are by members of Atlantika Collective (www.atlantika-collective.com), an international group of artists that I have been a part of since 2017. We were brought together and welcomed a new core of enthusiastic members during the Covid-19 pandemic. That was when we began meeting on Zoom every month to discuss each other's work and provide much needed feedback during this time of relative isolation. This new intimacy began right when I started my position at Rocky Mountain College—the opportunity for this exhibition became apparent.

The exhibition featured work by seven members of the collective (including myself, which, as director of the gallery, I reluctantly agreed to at the insistence of the collective). María Alejandra Sáenz began meeting with us several months before the exhibition, and after reading her thoughtful and brilliant essay that contextualized the diverse work of the group, we unanimously decided to invite her to join the collective. The title of the exhibition came from her essay.

In fact, María's essay is also part of the reason I decided to start producing a series of catalogs to accompany exhibitions in this gallery. While I love the Billings art community that has welcomed me with open arms, and the panel discussion that accompanied the exhibition did engage a broader community with the ideas and work in this show, María's essay needed a platform to live on beyond this show's time and space.

There are many people to thank for making this exhibition possible... Gratitude to the participants of the exhibition's panel discussion on art and science: Marcus Kauffman, Amy Morse, María Alejandra Sáenz, Jon Switzer, Emory Three Irons, and Mika Yoshitake. Mei-Li Stevens and Jacob Wissinger, our gallery interns for the academic year, supported the installation of the exhibition and event promotion. Thanks to the Rocky administration, in particular Provost Anthony Piltz and Academic Vice President Erin Reser, for their support of the gallery's programming.

Todd R. Forsgren
Assistant Professor of Art and
Ryniker-Morrison Gallery Director
Rocky Mountain College
Billings, Montana, USA



Page 4 & 5:

Top Left: Yam Chew Oh, *Majulah Singapura*, inkjet prints, 2021

Top Right: Gabriela Bulisova and Mark Isaac, *Untitled 1*, from the series *The Second Fire*, inkjet print, 2020

Bottom Right: Gabriela Bulisova and Mark Isaac, *Untitled 2*, from the series *The Second Fire*, inkjet print, 2020

Pages 6 & 7:

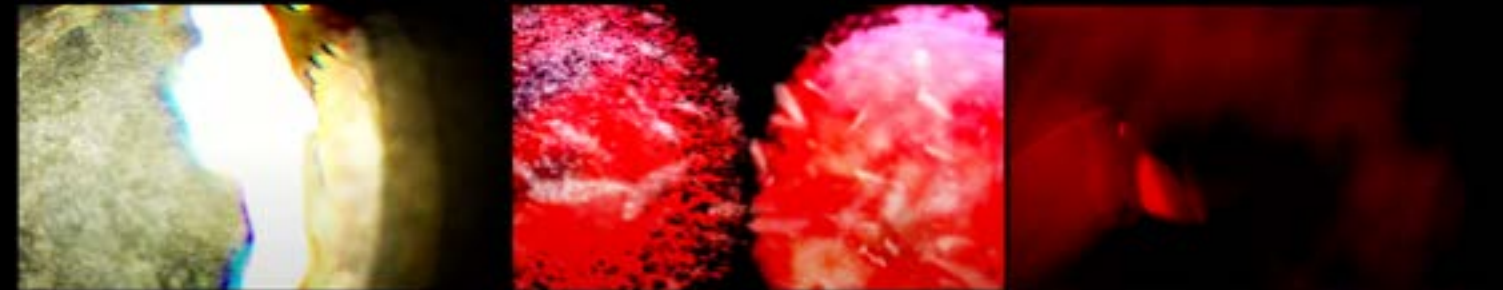
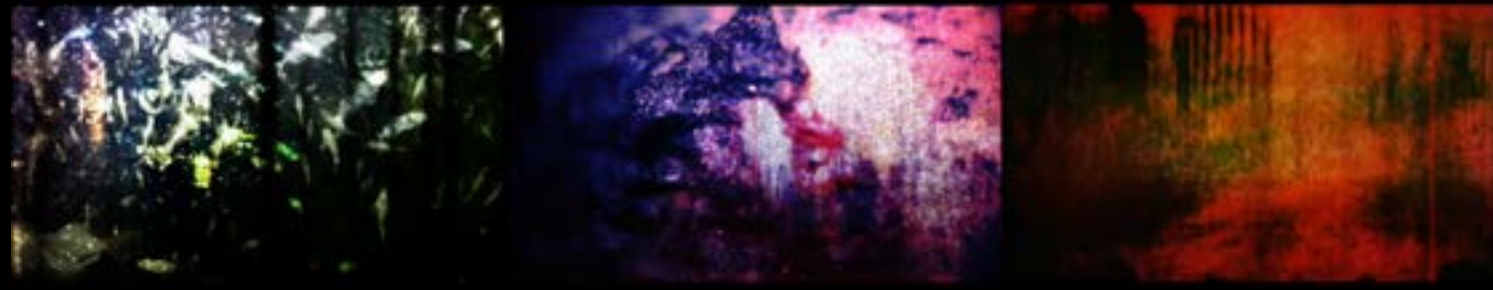
Top Left: Gabriela Bulisova and Mark Isaac, *Untitled 3*, from the series *The Second Fire*, inkjet print, 2020

Bottom Left: Gabriela Bulisova and Mark Isaac, *Untitled 4*, from the series *The Second Fire*, inkjet print, 2020

Top Right: Gabriela Bulisova and Mark Isaac, *Untitled 5*, from the series *The Second Fire*, inkjet print

Bottom Right: Gabriela Bulisova and Mark Isaac, *Untitled 6*, from the series *The Second Fire*, inkjet print, 2020





Gabriela Bulisova and Mark Isaac, stills from *Dawn Day Dusk*, three channel video, 2020

Gabriela Bulisova and Mark Isaac, stills from *Embers and Effluents*, three channel video, 2020



Katie Kehoe, stills from *Superimposition: Wildfires in My Landscape, Bobcat Fire 1*, Animated Photography, 2021
Source of Photograph Documenting Fire: Screen Capture, KTVQ



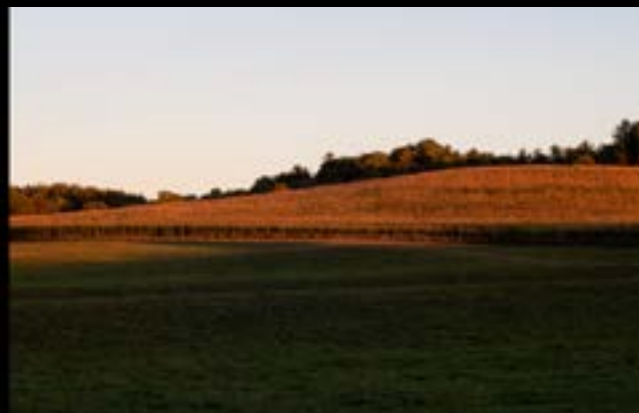
Katie Kehoe, stills from *Superimposition: Wildfires in My Landscape, Pine Gulch Fire*, Animated Photography, 2021
Source of Photograph Documenting Fire: Grand Junction Field Office, Bureau of Land Management, Inciweb



Katie Kehoe, stills from *Superimposition: Wildfires in My Landscape, Birdseye Fire*, Animated Photography, 2021
Source of Photograph Documenting Fire: Thom Bridge, photojournalist with the Independent Record; used with permission.



Katie Kehoe, stills from *Superimposition: Wildfires in My Landscape, Taylor Fire*, Animated Photography, 2021
Source of Photograph Documenting Fire: Fergus County Sheriff's Office, www.montanarightnow.com



Katie Kehoe, stills from *Superimposition: Wildfires in My Landscape, Bobcat Fire 2*, Animated Photography, 2021
Source of Photograph Documenting Fire: Photographed by Casey Page for the Billings Gazette; used with permission.



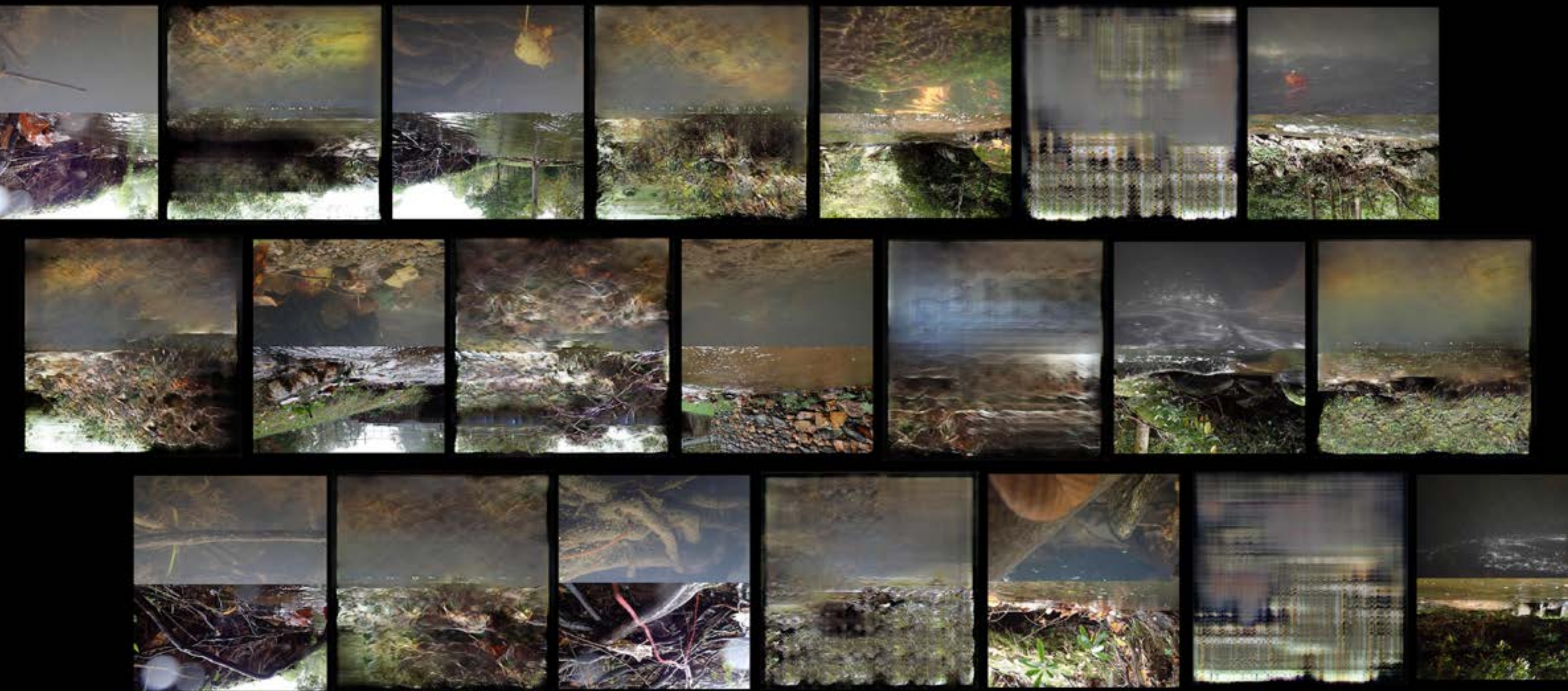
Billy Friebele, stills from *Inversion/Submersion*, two cameras document the Anacostia River above and below the waterline, 2021



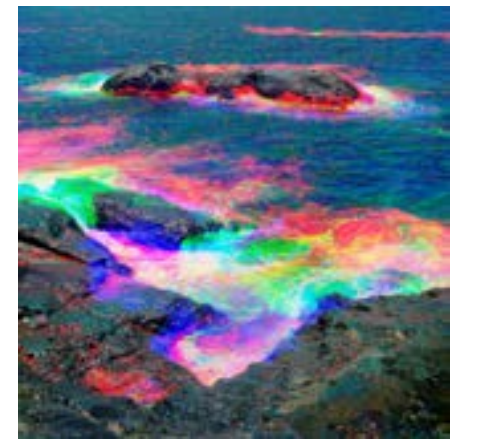
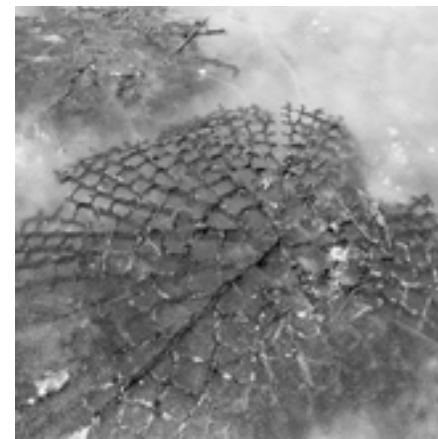
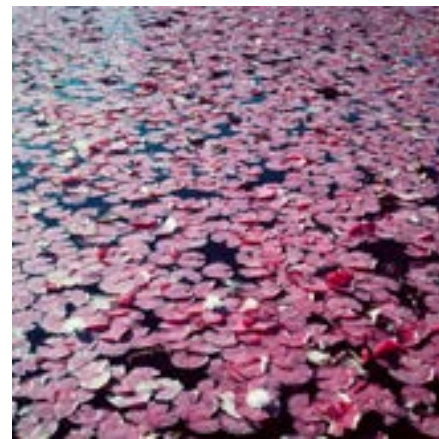
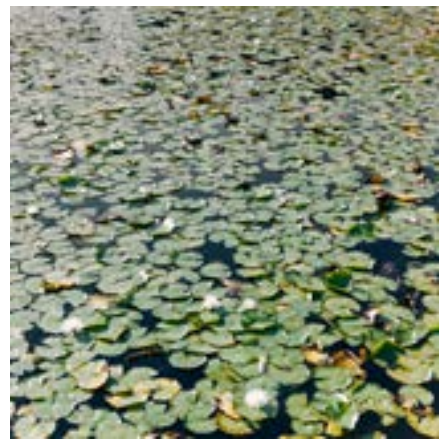
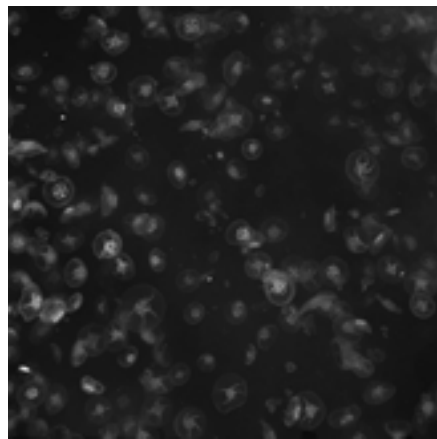
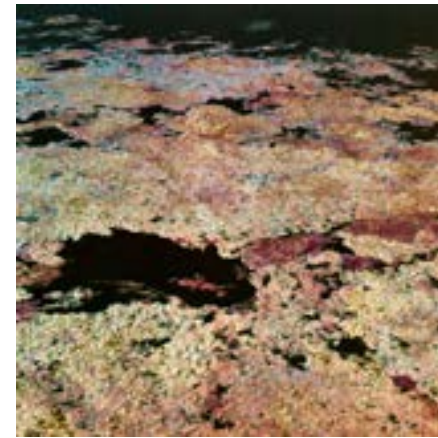
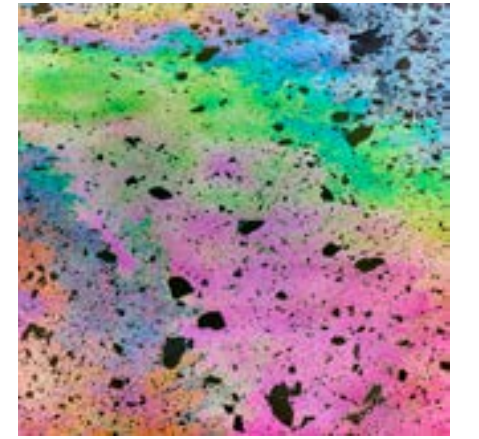
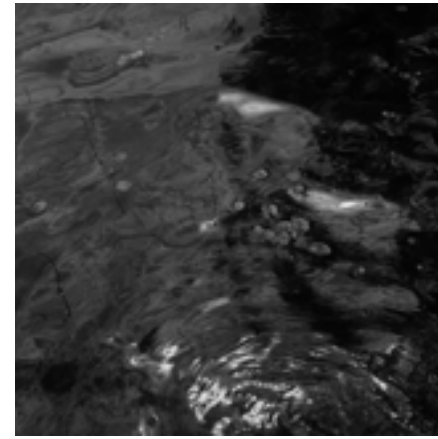
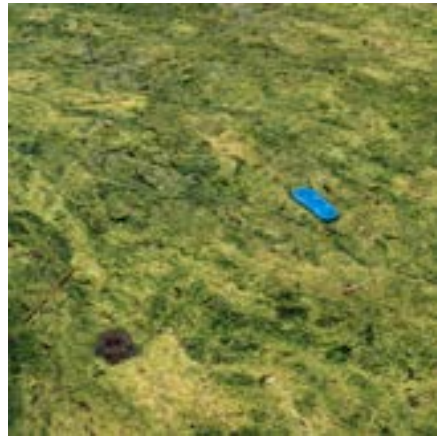
Billy Friebele, stills from *Inversion/Submersion*, two cameras document the Anacostia River above and below the waterline, 2021



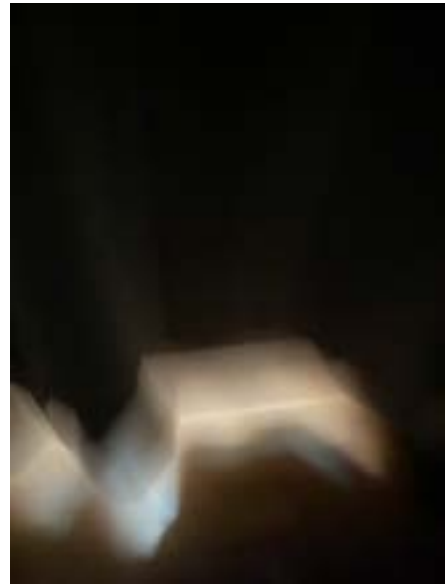
Billy Friebele, stills from *Inversion/Submersion*, two cameras document the Anacostia River above and below the waterline, 2021



Billy Friebele, *Machines Learn from the River*, digital prints of video stills from *Inversion/Submersion*, interspersed with images generated by an AI that was trained on the video stills, 2021



Todd R. Forsgren, a selection from *Hydrophilic & Hydrophobic* from the series *Full Fathom Five*, 2018-2021



Yam Chew Oh, *The time giver*, inkjet prints, 2021



Yam Chew Oh, *An internal control*, inkjet prints, 2021

Prescient Surfaces

María Alejandra Sáenz, January 2022

As witnesses of the Anthropocene, more voices need to gather to acknowledge that the ecological crisis of our planet is unfolding before our eyes. Far from predicting a geological period we know is upon us, *Prescient Surfaces* begins to reveal the extent of the current environmental crisis through the lens and works of seven artists. Their works speak to concerns about unsustainable development and changes in the environment and its consequences, including intense variations in temperature that cause wildfires, erosion, poisoned waters, floods, and pollution—all evoking a sense of displacement and urgency.

As the dominant species that inhabit planet Earth, humans are accountable for the present ecological devastation, so it's time to ask: Is there a climate for change? What does climate change look like? How do you feel about climate change? How do climate change and unsustainability affect you personally? In an attempt to unfold these questions, the joint voices in this exhibition—fighting the growing collective feeling of impotence towards these unsettling times—offer a space to actively engage in this discussion and pose even more questions.

The discourse that this environmental emergency will only affect future generations must end. This climate crisis is currently affecting us, and thus, our actions will deepen, positively or negatively, the impacts on our generation and generations to come.

The works in this exhibition bear witness to this emergency: they are thought-provoking, create awareness, and stimulate actions—whether it is working with AI technology to have a different view of environmental degradation, bringing the crisis to a closer perspective and a familiar setting, or exposing the extent of the damage of ecosystems affected by climate change. These might seem like small actions, but it is every day where we have to make a difference, change our routines, denounce the scale of the environmental crisis, contribute with creative solutions, and present alternatives to habits and practices that harm the Earth.

As art historian T.J. Demos writes, "I'm convinced that art, given its long histories of experimentation, imaginative invention, and radical thinking, can play a central transformative role here. In its most ambitious and



This Page: Sue Wrubican, *Before the Ghost #1*, inkjet print, 2021

Previous Page: Sue Wrubican, *Before the Ghost #2*, inkjet print, 2021

far-ranging sense, art holds the promise of initiating exactly these kinds of creative perceptual and philosophical shifts, offering new ways of comprehending ourselves and our relation to the world differently than the destructive traditions of colonizing nature.”[1]

As the climate crisis leaves marks on the surfaces of the Earth, this exhibition proposes the idea of “prescient surfaces” as a concept to navigate the current state of our planet — the surface of water is polluted and contaminated, the temperature of surface water is rising, the surface of land is dry and eroded, and the surface of the city is showing signs of rapid unsustainable urbanization.

The artists in this exhibition unfold their concerns through the surfaces of the Earth, revealing the consequences of environmental degradation, climate change, and unsustainable development. The works of **Todd R. Forsgren**, **Billy Friebele**, **Gabriela Bulisova**, and **Mark Isaac** navigate the effects on the surface of the water; **Katie Kehoe**’s animated photographs explore the damages on Earth’s land surface; **Yam Chew Oh**’s photographic explorations examine the impacts of the city as a human-made surface of the Earth; **Sue Wrbcian**’s work deals with the final surface: extinction.

* * *

The exhibition starts at the surface of the water—over 70% of the Earth’s surface is water.

In his work, **Todd R. Forsgren** (pages 17-18) examines the negative effects that climate change has on different bodies of water. By photographing oceans, seas, lakes, and waterways, he reflects on the environmental crisis of water ecosystems and, as the artist states, the “connection between photographic material and liquid surfaces.”

In *Hydrophilic & Hydrophobic* (2017-2021),[2] Forsgren focuses on the surface of the water and explores very closely through different angles and perspectives its forms, colors, and reflections. He presents a world of surreal images—rainbow-colored water splashes against rocky shores, black and white clear water waves, black stained marks that sit on fluorescent toned liquids, yellow and red algae textures that collect living beings and waste materials. These vivid and tactile images act similar to a trompe-l’oeil, misleading the viewer’s perception and instigating questions: Are these water surfaces clean, or are they contaminated? Are these colors natural or unnatural? Are these images unedited, or are they filtered?

Forsgren voices his environmental concerns by photographing clear crystalline waters, as well as polluted waters contaminated by high levels of toxins and waste products. *Hydrophilic & Hydrophobic* shows the traces and accumulation of sewage, oils, and fertilizers, attesting to how water is poisoned and how the surface of the water, when painted by unnatural elements, creates a contradictory color palette and a conflicting beauty.

Some of Forsgren’s representations of water are filtered by contaminating agents, while some are filtered by the use of photographic resources that alter their appearance. He relates his explorations of water to his photographic practice, as in both cases, he deals with wet surfaces. By experimenting with early photographic techniques and color infrared films, Forsgren confronts the natural aesthetic of water. The outcome is a series of images of the surface of the Earth that bring to mind visions of unknown worlds.

Hydrophilic & Hydrophobic acts as a mirror that reflect the ecological degradation and transformation unfolding beneath the surface of the water. The work enables the viewer to imagine what lies underneath, visualize the damage done to the Earth’s deep-water ecosystems, and reflect on how these ecosystems will transform and probably remain alive when the human species goes extinct. In James Lovelock’s words, “What we are doing weakens her [the Earth] but is unlikely to destroy her. She has survived numerous catastrophes in her three billion years or more of life.”[3]

* * *

Continuing his research on rivers and the health of rivers, **Billy Friebele** (pages 12-15) examines the current climate crisis by using technological interventions that decenter human perspectives.

In *Inversion/Submersion* (2021), Friebele subtly shifts how we perceive the natural world. He records a river using a floating waterproof camera rig that captures video simultaneously above and below water. He then rotates the image 180 degrees so that the underwater view rests on top. The river, the trees, the roots, the rocks, and the leaves are all inverted and the surface of the water is the horizon line that divides both realities. The underwater amphibian scenes challenge the eyesight as they are filtered by water and the above-the-water scenes accentuate the work’s resistance to the laws of gravity. *Inversion/Submersion* also creates a simultaneous soundscape, combining the natural sounds above the water with the natural underwater sounds.

By going slightly beneath the surface and turning the image upside down, *Inversion/Submersion* repositions the ecological crisis of the rivers and creates the possibility to see the crisis from a different point of view. Friebele raises awareness of how the climate emergency is not only occurring above the surface, but also underneath the surfaces of the Earth. His work instigates a dialogue on the importance of "submerged perspectives"[4] and the environmental pressures of other natural ecosystems, such as the subterranean environment, the rhizosphere, the mycelium network, and the deep sea. In Macarena Gómez-Barris' words, "In our work, I believe we must attend to these unsettling times by addressing the urgency of submerged perspectives, archipelagic thinking, and oceanic knowledges. These forms of knowledge provide routes of grave planetary crises, away from the deadening of resource extraction."[5]

By training an AI technology to capture screenshots from *Inversion/Submersion*, Friebele also presents *Machines Learn from the River*—a selection of video still images that otherwise would be impossible to be seen by the human eye. Inspired by other species' sight mechanisms, those who are able to see underwater or in 360 degrees, and understanding the limitations of collaborating with digital intelligence, he challenges and expands our perception by attempting to present a world through another being's visual field. In his work, Friebele seeks to defy humans' hierarchy and colonial order over nature. As he states, "De-centering the human perspective through technological interventions questions our assumed superiority and asks what we might be able to learn from the creatures we co-habitat with."

* * *

Following the impacts on the surface of the water, **Gabriela Bulisova** and **Mark Isaac** (pages 5-9) focus on the effects of global warming and the climate crisis on Lake Baikal—the world's oldest, deepest, and most voluminous lake, which holds one-fifth of the world's freshwater. Located in Eastern Siberia, Lake Baikal offers a geological time scale of planet Earth.

A first look at photographs in *The Second Fire* (2020) reveals the beauty and vastness of this body of water and the natural and human elements that surround it. As you focus on the images, some elements disappear, and others emerge from below the surface to reveal the multilayered world of Lake Baikal—the stories of the people, the non-human beings that inhabit the lake, the rich natural ecosystem, and the lake's ecological fragility. The title of the work refers to the indigenous Buryat legend about the origins of the lake. Bulisova and Isaac write, "According to this story, there was an enormous earthquake, fire came out of the earth, and native people cried 'Bai, Gal!' or 'Fire,

'Fire, stop!' in the Buryat language. The fire stopped, and water filled the crevice, creating the Sacred Sea, with its abundant, crystal clean water and uniquely diverse flora and fauna."[6]

As the conditions of the lake change, so has the relationship of the people with the lake. Many have lost the traditional ways they thought and related to the Sacred Sea, some even believe the lake is strong and resilient enough to heal by itself. However, the lake faces the imminent and accelerated adversity of climate change. Accompanying the photographs are two three-channel videos that focus on the pressing threats to the lake's ecological health. *Dawn Day Dusk* (2020) presents a reading of three periods of Lake Baikal's life: the origin myth, the lake's present time, and its uncertain future. The combination of simultaneous images and footage that superimpose and overlap are also present in *Embers and Effluents* (2020). This video focuses on the rapid environmental damage of Baikal, as the organism experiences a drastic increase in temperature, gas emissions, deforestation, and floods.

Lake Baikal holds many narratives and meanings, and Bulisova and Isaac add poetic visual and sound interpretations to them. Their works invite the viewer to attentively read between the layers to understand the ecological complexities of this sacred ecosystem. The artists bring to the surface the urgency of Baikal's climate emergency and warn about the threats of a "second fire" on the lake and on many other bodies of water in the world that experience the consequences of global warming and rising levels of pollution.

* * *

"forest of humans
cities of trees"[7]

The remaining 30% of the Earth's surface is land.[8]

In *Superimpositions: Wildfires in My Landscape* (2021), **Katie Kehoe** (pages 10-11) presents a series of animated photographs that closely portray and foresee the ecological emergency of wildfires. She brings the environmental crisis to her doorstep by superimposing found documentary images of recent wildfires in Montana onto images she has taken of rural Ontario, Canada—an area she has strong connections to.

As the animations unfold, vivid images of fires, dense smoke, and destroyed vegetation slowly fade away to reveal farms, cattle, woods, and open fields. As one image gradually vanishes into the other, it is hard to recognize which is the burning landscape and which is the unharmed one. The subtle

pace at which the photographs overlap allows a close and intimate dialogue for the viewer to recognize the possibility that these wildfires might take place in familiar surroundings. Where did this wildfire happen? Was it a natural wildfire, or how did it start? What if this wildfire happened close to me or my loved ones? What if a wildfire takes place in a place I have lived or visited?

As more of the population of the world lives in urban areas,[9] for many the relationship with nature is becoming more distant. Kehoe stresses nature's susceptibility to massive and imminent destruction. She defies a shortsighted attitude towards this ecological devastation by immersing the viewer in these premonitory scenes. In *Superimpositions: Wildfires in My Landscape*, fires are not seen or experienced from afar. Kehoe fights that distance presenting the real, dire, and growing threat of wildfires. Her work fosters a sense of empathy and kinship towards those who have been affected and impacted by wildfires and underlines the urgency to actively act to mitigate them.

* * *

The surface of the city—almost three percent of the Earth's land surface is covered by urban areas.[10]

Drawing attention to environmental concerns, unsustainable development, self-care, and mental health, **Yam Chew Oh** (pages 4 & 18-19) works with found objects, recycled materials, and photography.

In his recent photographic series, Oh explores different "encounters with light and space." These specific encounters occurred during the summer of 2021 while he was in a strict COVID-19 lockdown visiting his home country, Singapore. Under quarantine, he kept his body clock on Eastern Standard Time—locally waking up in the evenings and going to bed by noon. In this context, Oh photographed the interior space he inhabited, and from this space, he also captured Singapore's unique downtown. The resulting images are a combination of sinuous shapes and pulsating silhouettes created through the movement of light. The artist's nighttime explorations capture the trace of light and color spread and blend across the surface.

The unfocused images in *An internal control* (2021) and *The time giver* (2021) reference the human body's circadian rhythm and the artist's attempt to control his own sleep-wake cycle. Both works emphasize the accelerated pace of contemporary society, which is detached and resists the natural cycles of the Earth. Complementing these works is *Majulah Singapura* (2021),[11] a work that portrays Singapore's colorful, vibrant, and unceasing night view skyline. The photographs capture the relentless race towards urbanization, globalization,

and economic growth in the young city-state that made it the most developed country in Southeast Asia. The risk of this race, as Édouard Glissant argues, is falling into "the homogenized globalization that will lead to extinction, to an environmental disaster." [12]

As the majority of the human population inhabits the urban surface of the Earth, cities' continuous expansion creates incessant contamination and pollution. Many advocate for cities and work towards building a sustainable urban surface. Oh's work reflects on an equitable relationship between humans and Mother Earth, on how to reconcile the unbridled economic prosperity and development with Gaia, on how not to live at the expense of *Pachamama*, reducing it to a resource to be freely exploited. As Oh writes, "She [Gaia] is trying to get rid of the virus in her body—that virus, is us."

* * *

Finally, **Sue Wrbcian's** (pages 20-22) work brings us to the last surface.

In her recent photographic work, she addresses the devastating climate emergency of planet Earth. Wrbcian's explorations with materials drive her to transform shipment detritus into a series of sculptural forms that she then photographs to create and evoke surreal futuristic sceneries. One of these scenes is *Before the Ghost* (2021). In this body of work, Wrbcian visualizes an instant, the last surface, the moment where there is no turning back. Her work triggers many questions: What is the image before the ghost? How does that moment look? How does that moment make me feel?

In pursuit of answering these questions, Wrbcian manifests her vision of the end of the world in a series of renderings of that last moment: a bang, a force, a fire, an explosion. Blue, orange, and yellowish tones combine in an involving collision that explodes, radiating numerous volatile shapes and forms. In these kaleidoscopic images, the last picture of the Earth is reflected on the horizon, expanding its destructive intensity, reach, and impact.

Wrbcian's environmental concerns during the COVID-19 pandemic became more acute as shipments increased worldwide, generating a suffocating overflow of plastic boxes, bags, wraps, bottles, containers, etc. Plastic peril is a human-created problem as much as it is the catastrophic future of planet Earth. This shows how, as a species, we are bringing ourselves to our destruction.

Before the Ghost foreshadows an apocalyptic vision of the Earth, that prescient moment of extinction we all hope we can reverse. In the words of Demos,

"As we enter the Anthropocene—an historically unprecedented geological era when human activity determines Earth's natural systems—the dark irony is that this new epoch is named after a species—ours—that is driving geology toward a state inhospitable to our very survivability (...) There is thus an urgent need to change course, and to realize a radically different world, one released from centuries of the domination of nature, a nature historically relegated to the status of "natural resources" available to infinite exploitation."^[13]

* * *

Following this urgent need to change course, *Prescient Surfaces* speaks of the negative impacts of unsustainability and climate change on the surfaces of the planet—on the surfaces we see and on the surfaces we *cannot* see, and calls for establishing an equitable relationship between human and nonhuman life. If prescience entails having foresight or showing knowledge of events before they take place, this exhibition invites viewers to look beyond the surface of the current crisis and act creatively, taking actions in our everyday life to help mitigate this global environmental crisis and *foresee* a new ecological future for the Earth.

"Give half your yard
back to nature ...
grow an organic, no till garden
in the rest
and plant a tree and nurture
it, so that your children's children
can have it tower over them."^[14]
—Maya Lin—

[1] T. J. Demos, *Decolonizing Nature: Contemporary Art and the Politics of Ecology* (Berlin: Sternberg Press, 2016), 19.

[2] *Hydrophilic & Hydrophobic* is part of the series *Full Fathom Five*.

[3] James Lovelock, *The Revenge of Gaia* (Basic Books, 2007).

[4] "Submerged perspectives" is a term introduced by Macarena Gómez-Barris in her book *The Extractive Zone: Social Ecologies and Decolonial Perspectives*.

[5] Macarena Gómez-Barris, "Edge Times: A Decolonial Cuir View." In *140 Artists' Ideas for Planet Earth* (Dublin: Penguin Random House UK, 2021).

[6] "The Second Fire," Gabriela Bulisova and Mark Isaac, accessed January 3, 2022. <https://www.bulisova-isaac.com/the-second-fire>

[7] Stefano Boeri. In *140 Artists' Ideas for Planet Earth* (Dublin: Penguin Random House UK, 2021).

[8] The US occupies roughly 1.87% of the Earth's surface and forests, shrubland, and grassland cover more than half of the land area. Wildfires naturally occur in these ecosystems, however, multiple studies show an increase in wildfire season length, wildfire frequency, and burned area. These changes are in part attributed to climate change / Nicholas LePan, "How much of Earth's surface is covered by each country – in one graphic," *World Economic Forum*, January 28, 2021. Available online at <https://www.weforum.org/agenda/2021/01/earth-surface-ocean-visualization-science-countries-russia-canada-china/> / "Climate Change Indicators: Wildfires," United States Environmental Protection Agency, accessed January 10, 2022, <https://www.epa.gov/climate-indicators/climate-change-indicators-wildfires>

[9] "The World Urban Population – Infographics," Urbanet, accessed January 10, 2022, <https://www.urbanet.info/world-urban-population/> / Over 55% of the population of the world lives in urban areas and more than 82% of the population in North America lives in cities.

[10] Wendell Cox, "How Much of the World is Covered by Cities?" *New Geography*, July 23, 2010. Available online at <https://www.newgeography.com/content/001689-how-much-world-covered-cities>

[11] Malay for "Onward Singapore." It is the title of Singapore's national anthem.

[12] Hans Ulrich Obrist and Kostas Stasinopoulos (Ed.), *140 Artists' Ideas for Planet Earth* (Dublin: Penguin Random House UK, 2021).

[13] T. J. Demos, "Rights of Nature: The Art and Politics of Earth Jurisprudence," catalogue essay for the exhibition *Rights of Nature*, Nottingham Contemporary, Nottingham, U.K., 2015. Available online at https://cms.nottinghamcontemporary.org/site/assets/files/1493/demos-rights_of_nature-nc-2015.pdf.

[14] Maya Lin. In *140 Artists' Ideas for Planet Earth* (Dublin: Penguin Random House UK, 2021).

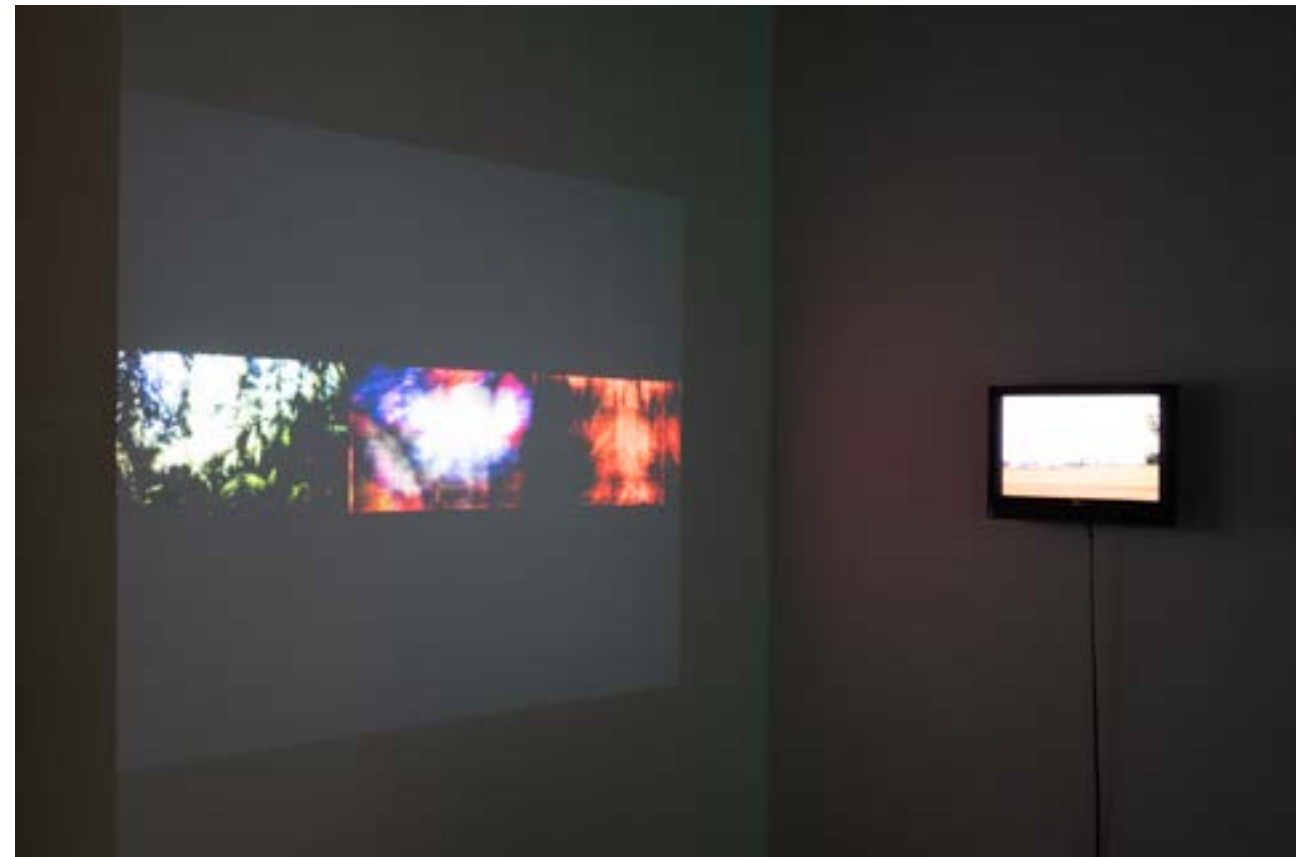
Gallery Installation

These installation views are from the first in a series of planned exhibitions by Atlantika Collective focused on issues related to the climate crisis. The debut exhibition, titled *Prescient Surfaces*, was hosted by the Ryniker-Morrison Gallery at Rocky Mountain College from January 12th - 28th of 2022.

The 550 sq. ft gallery space features two rooms, and in this installation the front room was dedicated to still photographs while the backroom of the gallery contained primarily video, animated photographs, and new media works.

The exhibition will travel to George Mason University and Loyola University Maryland. Documentation of these exhibitions and additional information about the work in this show can be found on the Atlantika Collective website at www.atlantika-collective.com.









Front Cover: Gabriela Bulisova and Mark Isaac, *Untitled 6*, from the series *The Second Fire*, inkjet print, 2020.

Back Cover: Billy Friebele, *Machines Learn From the River*, video still of an image generated by an AI that was trained on the video stills, 2021

Inside Cover: Sue Wrbican, *Before the Ghost #1*, inkjet print, 2021





Ryniker-Morrison Gallery @ **Rocky Mountain College**

Rocky Mountain College is small private liberal arts institution in Billings. Founded in 1878, it is the oldest college in Montana. Its history demonstrates a commitment to excellence and openness to all points of view. The gallery is located in Technology Hall and hosts eight exhibitions per year. It is open Monday through Friday from 9AM-4PM during the academic year. This volume is part of a catalog series that celebrates exhibitions that were held at the gallery.