

Tuesday, October 20th, 2015
FOR IMMEDIATE RELEASE

What I Know Is

Presented by [Prequel](#) at [S1](#)

4148 NE Hancock St, Portland, OR, 97212

Friday, November 13th, 2015 - Sunday, November 22nd, 2015

Gallery hours: Thursdays-Sundays, 12:00 - 4:00 pm

Opening Reception: Friday, November 13th, 6:00 pm - 9:00 pm, performance at 8:00 pm

Artist Date Auction: Saturday, November 21st, 5:00 pm - 7:00 pm

* Artist-led Exhibition Tour at 5:00 pm, Bidding begins at 6:00 pm.



image courtesy Dakota Gearhart

New work from:

Travis Beardsley
Kello Goeller
Erin Mallea

Brittney Connelly
Genevieve Goffman
John Whitten

Dakota Gearhart
Lara Kim
Emily Wobb

What I Know Is is a commonly confused false etymology for the open platform database Wiki. The misconception serves the exhibition's purpose well, illuminating a modifiable account of understanding that is as easily edited as it is corroborated.

For the past six months, nine artists from the region have convened on Monday evenings to put forth and revise what it is that they know. Throughout the half-year they have reached out to a broader art community, inviting guests from Portland, Seattle, Pittsburgh and New York to direct weekly discussions. Prone to sprawling entries and circuitous connections, *What I Know Is* is a selection from the growing list of citations for a set of largely illegible documents. Like all citations, these works lead at once closer to - and yet further from - their original source, ultimately eclipsing the content they claim to support.

Genevieve Goffman wrangles data for the lost, mining endlessly generated social media content and other internet archives to design graphic stories of life and its statistical counterpart. For *What I Know Is*, she invites visitors to seek comfort in familiar furnishings, offering a seat on a plush couch that has been reupholstered with Google map images of rapidly transformed locations.

Travis Beardsley takes on the heartfelt persona of an amateur fashion designer and model posing for a distant digital audience amidst glitched rural backdrops. Beardsley has arranged a fashion show for opening night.

Erin Mallea conducts personalized research and field studies on the beautiful absurdity of invasive species, taking on the Portland palm tree as symbol and catalyst for a growing database of photographs, interviews, and other documentation she puts on display. Mallea's research also takes shape as a book to be released during the exhibition.

Lara Kim sculpts from the everyday. Investigating the space where identities dissolve and become, she lays ancient river beds between newly carved foam mattresses and piles her works precariously high with supermarket perishables and their containers.

Dakota Gearhart works between mediums to create immersive environments using contemporary modes of collage and post-production. Switching between analog and digital modes of cutting, Gearhart toys with infinitely scalable worlds to explore the fragile terrain between desire and excess.

Kello Goeller, sprite of the spiritualized After Effects landscape, here puts forth her most physically engaging piece to date- enlarging a common waiting-room game to be played with on a grand scale. Goeller highlights unpronounced human rituals, extracting elements of play and performance from seemingly banal activities.

John Whitten deals with the romance of becoming lost in nature, only to set off smoke signals in order to reconnect. In his latest rescue call, Whitten puts graphite to paper to painstakingly recreate and obscure images of drowning bodies being brought to the surface in an old survival book.

Emily Wobb deals in destruction and regeneration. She reuses wood to build miniaturized versions of American achievement markers, from model homes to SUVs, only to send them through woodchippers or drop them from cranes. Her latest wooden reincarnation comes in the form of a passenger jet.

Brittney Connelly makes work from the long exposures of a life made in the studio and into the studio. Material byproducts of her hyperactive studio practice engineer themselves into interim installations, captured as photographs to be reactivated and excavated by their surroundings.

The exhibition will run from Friday, November 13th, 2015 - Sunday, November 22nd, 2015 and can be viewed at the opening or anytime during gallery hours at S1, Thursdays - Sundays, 12:00 pm - 4:00 pm.

Artist Date Auction *Saturday, November 21st, 5:00 pm - 7:00 PM*
at S1, 4148 NE Hancock St, Portland, OR, 97212
5:00 pm: Artist-led Exhibition Tour
6:00 pm: Bidding begins!

About the Auction

Win an art date with a Prequel artist or mentor by bidding on their proposed experience. These dates are a way for you to experience the everyday perspective of an artist's process, learn a concrete skill, and maybe even take something away from your first date together. It could be the start of a lifelong art partnership! Bid on dates like *Plein Air Cake Decorating* with Erin Mallea to *Smoking Weed While Making a T* with Travis Beardsley, or *Cathartic Scream Painting* with Lucy Yim. This auction reinforces one of Prequel's goal in connecting Portland's art community through making and discussing. The funds raised from the auction will go towards supporting programming for Prequel's second year.

What I Know Is is proudly presented by Prequel, a juried artist incubator in Portland in its first year, which is free for its participants. For questions about the exhibition, the auction, or Prequel, please email contact@prequelpdx.org or visit prequelpdx.org.

About Prequel

Prequel is a free, juried artist incubator for artists that consists of weekly critiques and workshops with guest curators and artists for three months, culminating in a group exhibition. Prequel was created in order to provide emerging artists a supportive environment to make and critique new work while also engaging with arts professionals to develop and hone professional development skills. Prequel's main objective is to create a strong sense of community amongst emerging artists, which in turn raises the quality of art and addresses the viability of pursuing a life as an artist in the Pacific Northwest. Prequel is funded in part by The Andy Warhol Foundation of Visual Arts and Calligram Foundation/Allie Furlotti via Portland Institute for Contemporary Art's Precipice Fund.



The Andy Warhol Foundation for the Visual Arts