

For Immediate Release

November 16, 2022

Clark College's Archer Gallery presents

Claiming Space

an exhibit of works by Jeremy Okai Davis, V. Maldonado, Elizabeth Malaska, and Michelle Ross

Exhibition dates: November 16 2022 - January 14, 2022

Opening Reception: November 16, 12pm

For more details, please visit: www.archergallery.space

Exhibition Statement:

Three of the four artists in this exhibit, Elizabeth Malaska, Jeremy Okai Davis, and V. Maldonado use large canvases and drawings to make their stories and that of their families and communities heard. These communities, Female, Black, and Latinx, have often been silenced but the sheer size and bold surfaces of these painting amplify their voices. The fourth artist, Michelle Ross, claims space by literally unfolding within the paintings deep, multifaceted, and, transitory spaces, complete with their own atmospherics and light. The Archer Gallery is very grateful to the artists and their galleries; the Russo Lee Gallery, the Elizabeth Leach Gallery, and the Froelick Gallery for the loan of these works.



Elizabeth Malaska, *Reflection (2)*, charcoal, flashe, chalk pastel on paper, 2017

Elizabeth Malaska

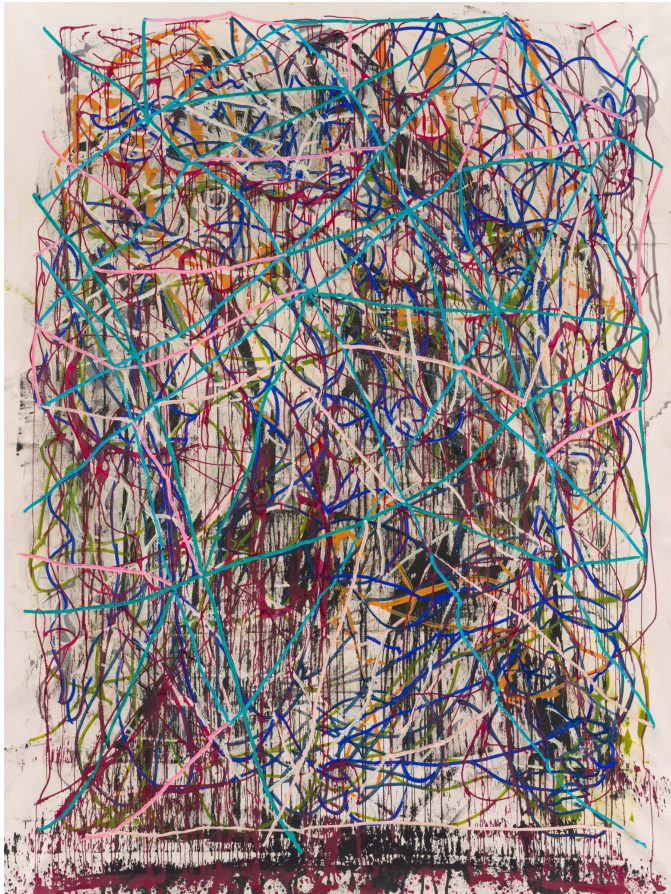
The Elizabeth Malaska works in the Archer Gallery were initially part of the Sacrifice exhibit at the Russo Lee Gallery. The following quotes by Malaska make the intent of her artworks clear.

“Protest is a fundamental reason I paint. Protest against sexism, against the status quo, against what I should be doing”

“I make paintings about the struggles of living under patriarchy. The history of painting is littered with submissive bodies of women. Using signifying images and techniques, I activate these histories, questioning their validity and proposing more complex and potent feminine subjects.”

Artist Bio:

Born and raised in Portland, Malaska earned her MFA from the Pacific Northwest College of Art. She is known for paintings that explore the place of the female body in a range of art-historical contexts, raising issues about femininity, power, domination, and vulnerability, with social and political implications in our current times. Her work has been included in exhibitions regionally and nationally, including in Oregon at Portland Community College’s North View Gallery; the University of Oregon’s White Box; Disjecta; Milepost 5; Nationale; and the Oregon State Capitol. She is the recipient of the Hallie Ford Fellowship, a grant from the Elizabeth Greenshield Foundation, and a 2021 Guggenheim Foundation Fellowship in the Fine Arts. Her work is part of the permanent collection at The Portland Art Museum and the Schneider Museum of Art.



V. Maldonado, *FELIDONIA (LA PRIETA)*, acrylic on canvas, 2020, 102 x 78”

V. Maldonado

The Archer Gallery exhibit features abstract family portraits of V. Maldonado's mother and aunts who helped raise them. These sisters are depicted in twisting lines, splattering silhouettes, electric gestures, and striking color. At the core, Maldonado's work is the acknowledgement of struggle and the mechanisms used to relieve struggle, even for just a moment. The monumental scale is Maldonado's attempt to fill spaces that have so rarely included portraits of people like their family. These painting were initially part of Un Rinconcito En El Cielo exhibit at the Froelick Gallery in Portland, OR

Artist Bio:

V. Maldonado is a multidisciplinary artist, freelance curator, and writer who lives and works in Portland, OR. Born in 1976 in Changuitrio, Michoacan, Mexico, they grew up in the Central San Joaquin Valley of California in a family of migrant field laborers. Maldonado holds a BFA in Painting and Drawing from the California College of Art (2000), and an MFA in Painting and Drawing from the School of Art Institute in Chicago (2005). Their work is included in the permanent collections of the Portland Art Museum, the Jordan Schnitzer Museum of Art at the University of Oregon, the Tacoma Art Museum, Tacoma, WA, the Museum of Fine Art, Houston, TX and the Hallie Ford Museum of Art, Salem, OR.



Michelle Ross, *Infinitely Divisible*, acrylic, oil, pastel chalk and graphite on panel, 2021, 65 x 83"

Michelle Ross

The works by Michelle Ross in the Archer Gallery exhibit were initially part of the I Am Your Signal exhibit at the Elizabeth Leach Gallery and highlight the artist's interest in spatial tension and disruptions of linear perspective through layered surfaces that hold the rigorous building, dismantling and reconstruction of diagonal lines and geometric shapes.

Deeply saturated blues, ranging from indigo to ultramarine to cobalt, complement icy whites, warm yellows and brilliant pinks. Ross's addition of reflective silver leaf accents glimmer, disappear or darken through the viewer's movement. Edges and outlines of painted shapes evoke origami-like paper creases, further emphasizing spatial considerations that allow the artwork to unfold before the viewer's eyes.

Artist Bio:

Michelle Ross examines the boundaries between painting, photography and popular media, creating new relationships, both conceptual and aesthetic, that mirror the shifting realities of our time. Her formal and abstract painting, as well as digital collages, have been exhibited in solo and group exhibitions both nationally and internationally, including the Institute of Contemporary Art Boston (Boston, Massachusetts), The Art Gym at Marylhurst University (Marylhurst, OR), Portland Art Museum (Portland, OR) and Rome International University (Rome, Italy). Her work resides in several collections, including the Portland Art Museum (Portland, OR), Rhode Island School of Design Special Collections (Providence, RI) and the Four Seasons Hotel (Abu Dhabi, UAE), among others. In 2012, Ross was named as a Hallie Ford Fellow in the Visual Arts. Her recent commission, four massive site-specific paintings measuring 16 feet tall by 7 feet wide at The Standard Insurance Company (Portland, OR) in 2020 marks her largest-scale project to date.



Jeremy Okai Davis, Summit, acrylic on canvas, 2022, 70 x 62"

Jeremy Okai Davis

The works by Jeremy Okai Davis exhibited in the Archer Gallery were initially part of the A Good Sport exhibit at the Elizabeth Leach Gallery and focus on Black Americans in the fields of sports and academia who navigated complex ideologies of “sportsmanship” throughout their professional careers.

Several paintings are the largest Davis has ever created for an exhibition and include incredibly expressive, layered brushstrokes that invite the viewer to focus on every detail of the portrait.

Artist Bio:

Jeremy Okai Davis (b. Charlotte, NC) received a BFA in painting from the University of North Carolina in Charlotte, NC. Davis relocated to Portland, OR in 2007 where he has continued his studio practice in addition to working as a graphic designer and illustrator. His work has been shown nationally at the Studio Museum of Harlem (New York, NY), THIS Los Angeles (Los Angeles, CA), Wa Na Wari (Seattle, WA) and The Rotating Art Program at Portland International Airport (Portland, OR). Davis's work resides in the Lonnie B. Harris Black Cultural Center at Oregon State University and the University of Oregon's permanent collection. Elizabeth Leach Gallery began representing Jeremy Okai Davis in 2019.