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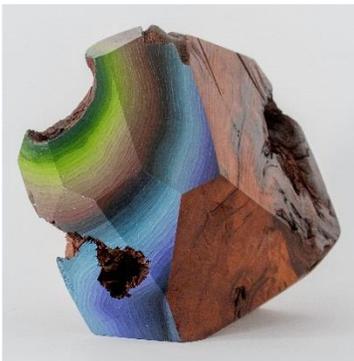
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Klea McKenna, *Born in 1717*, 2017, 4 panel photographic rubbing, unique gelatin silver photogram, 38.5 x 46 in.



Chris Duncan, *Red on Blue 2*, 2017, direct sunlight and acrylic on fabric in artist's frame, 31 x 24.5 inches.



Victoria Wagner, *Woodrock: Night Country*, 2016, redwood burl and oil paint on polished steel, 11 x 17 x 9 inches.

## ALTERED STATES

January 13 – March 24, 2019

Opening Reception: Sunday, January 13  
3 – 5 PM

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Walnut Creek, CA – The Bedford Gallery begins the new year with the thought-provoking exhibition *Altered States*. Guest curated by Heather Marx, the show features artists across multiple generations living and working along the California coast who harness natural elements and/or the environment to create their artwork. The artists work in a wide range of media and share a passion for creating art that is about process and reclamation. This exhibition highlights the natural cycles of our complex environment and offers visitors an opportunity to slow down and reflect on the interconnectedness of the sun, mood, air, and tides.

While the artists in *Altered States* create work using varied methods, materials, and scales, a connection resides in their labor-intensive processes that use natural elements and time as a primary tool.

**Klea McKenna** engages in a meticulous practice of rubbing photo paper onto tree bark, then exposing the textured surface to moonlight; a process that can take up to a full day to complete with the majority of the work occurring in the shroud of darkness.

**Chris Duncan** employs the sun as the engineer of an ongoing experimental series in which the artist carefully arranges fabric in specific locations for periods of six months or longer. When the materials are finally reclaimed, they are transformed into sun bleached fabrics that serve as an homage to the celestial powers at work. All Duncan's new, site-specific work for *Altered States* will be harvested from the rooftop of the clay studio in Walnut Creek.

**Victoria Wagner** sands, cuts into, and resurfaces pieces of fallen Oak and Redwood gathered from Occidental and Sebastopol, two small towns in Northern California. She then adds rich geometric oil patterns across the smooth surfaces of the wood that mimic its natural crevices and the sound vibrations she feels are mapped into the trees based on where they lived.

Curator Heather Marx considers this collective interest in environmental art-making as a reaction to the chaos of contemporary society and, perhaps, a call for the audience to contemplate the powerful natural forces that surround us. The pieces in *Altered States* can also be viewed as sacred



Kim Abeles, *Smog Map*, 2018, Smog (particulate matter) on cellulose; handmade paper created from paper trash, 13 x 16.5 inches.



Tanja Geis, *Reef Ball*, 2017, San Francisco Bay mud on paper, 75 x 55 inches.

products of patient processes that require a connectivity with the natural materials the artists harness. For many works in the exhibition, the materials drive the end result of the artwork. This lack of intervention by the artist allows for a degree of vulnerability, trust and reverence for nature that could be viewed as a spiritual endeavor.

However, *Altered States'* quiet and provocative search for a deep connection to nature is not without political stakes. **Kim Abeles** creates a clever commentary on public health, emissions and environmental policy with her *Smog Collectors* series, in which she leaves stenciled images on fabric on the roof of her studio. Over a period of time, particulate matter in the heavy Los Angeles air falls upon them and, once the stencil is removed, the image is revealed in smog.

**Tanja Geis** partnered with the Smithsonian Environmental Research Center to create a series of drawings that imagine how the Olympia oyster—a species at risk of extinction—might repopulate the San Francisco Bay.

*Altered States* is an uplifting and meditative exhibition that invites visitors to find the magic and beauty in artwork that uses nature as its guide. In Heather Marx's words, "I feel nature is animated and when you pause and take the time to look, you recognize patterns and truths that mimic the human condition." In an age of rapid speed technology and communication, the ability to witness time passing by is a radical, if not magical act.

### **Participating Artists**

Kim Abeles, Mari Andrews, Chris Duncan, Tanja Geis, Sonja Hinrichsen, Jay McCafferty, Klea McKenna, Sam Perry and Victoria Wagner.

### **About Heather Marx**

Heather Marx has over 20 years of experience in the fine art industry as an art advisor, gallery director, and curator. She received her Masters of Art History from the University of California, Santa Barbara and worked in Los Angeles and San Francisco art scenes of the 1990s. In 2001, she established Marx & Zavattero, a leading contemporary gallery in San Francisco known for a strong, cutting edge program. In 2014, she founded and currently serves as Principal of Heather Marx Art Advisory, a comprehensive art consultant agency and curatorial development agency.

Marx has participated in numerous panel discussions, juried exhibitions, residencies, and scholarship funding around the Bay Area, including at Palo Alto Art Center, San Francisco State University, University of California, Santa Barbara, The San Francisco Art Commission, and the diRosa Foundation. Recent exhibitions curated by Marx are: *I Look for Clues in Your Dreams*, at the Berkeley Art Center, Berkeley, CA; *Then & Now (Again)* at Diablo Valley College Art Gallery, Pleasant Hill, CA; and *Shift* at the NWBLK, San Francisco, CA. Marx served on the Board of the Achenbach Graphic Arts Council for the Fine Arts Museum of San Francisco from 2013-2015.



Mari Andrews, *Petal Drawing H*, 2015, dahlia, marigold, zinnia petals on paper, 7 ¾ x 10 inches.



Jay McCafferty, *Rust with color #20*, 2015, solar burn, rust, pigment on paper, 22 x 33 inches.

## Programs

### Opening Reception

Sunday, January 13, 2019

3 – 5 PM

\$5 Admission

Join us for our opening reception and complimentary wine and hors d'oeuvres. Refreshments hosted by Bedford Gallery Guild.

### First Free Tuesdays

February 5 and March 5, 2019

12 – 5 PM

Enjoy free admission and a free family-friendly art activity inspired by *Altered States* every first Tuesday of the month. Docents will be on the floor to lead informal tours and answer questions.

## General Information

**Location:** Inside the Leshner Center for the Arts at 1601 Civic Drive, Walnut Creek, four blocks south of the Walnut Creek BART station.

**Telephone:** (925) 295-1417

**Email:** [galleryinfo@bedfordgallery.org](mailto:galleryinfo@bedfordgallery.org)

**Website:** [www.bedfordgallery.org](http://www.bedfordgallery.org)

**Admission:** General \$5; Youth (13-17) \$3; Children 12 and under, free; First Tuesdays are free; Free for Bg Members.

**Hours:** Tuesday through Sunday, Noon to 5:00 pm. The gallery is closed on Mondays.

**Tours:** To book an exhibition tour, call: (925)295-1416 or email: [gallerytours@bedfordgallery.org](mailto:gallerytours@bedfordgallery.org)

Bedford Gallery receives funding from the **Leshner Foundation** and the **Diablo Regional Arts Association**. All school tours and receptions are sponsored by **DRAA**. Media sponsor: **Diablo Magazine**.