

INSIDE OUT

An exhibition by the Push/Pull artist collective



May/June 2021 Photographic Center Northwest

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There is a growing sense that opposing movements—one toward ideals of freedom, the other toward increasing restrictions—are approaching an inflection point. Social and economic classes are polarizing, public rhetoric doesn't reflect lived reality, and rapid technological change eases as much as it restrains. The collective feeling is that things have turned inside out.

In this exhibition, works from the Push/Pull collective explore where ideals of nature and community persist against the realities of decay and enclosure. Traditional landscapes and interiors give way to tensions between nature and built environments, in whose margins communities adapt and survive.

Our exhibition was postponed from its 2020 run because of the COVID-19 pandemic. Reflecting on the theme now, it seems eerily prescient and still relevant. The pandemic continues, and we are learning how deeply fractured our political environment has become (aided by increasing technocratization) as we reckon with its inequitable fallout.

—Helen Miller, exhibition curator and Push/Pull collective member



Formed in 2016, Push/Pull is a collective of Seattle artists working with the formal process of creating photographs. The name refers to traditional film development techniques and to the discourse and exchange of ideas between group members that is the group's purpose. Activities include monthly meetings to engage in critical dialogue about works-in-progress and planning and realizing ensemble projects and exhibitions. A primary concern is the challenge of producing meaningful photographic artworks as the medium undergoes a radical shift from material to digital production—where the production and distribution of imagery occurs almost simultaneously, and the proliferation of digital image-making risks overwhelming the salience of photographic imagery broadly. Formal questions inherent to artistic production and questions about the ways that printed photographs continue to engage viewers inform the development of individual and group work.

Tara Champion

Michael Clements

Andrej Gregov

Elisa Huerta-Enochian

Chris Letcher

Jon MacLaren

Susan MacLaren

Helen Miller

Anna Ream

Jenny Riffle

Seth Thompson

INSIDE OUT

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An exhibition by the Push/Pull artist collective
The exhibition features four photographs by the Push/Pull artist collective, exploring themes of nature, architecture, and the human environment. The works are presented in a minimalist, white gallery space, highlighting the visual impact of the images.

Andrej Gregov

Top left: *Monolith*, 2017

deYoung Studies

Differing architectural views and abstractions of the deYoung Museum in San Francisco, CA.

Jenny Riffle

Top left: *Lay Me Down*, 2016

Bottom left: *Mighty Pacific*, 2016

Bottom right: *Snoqualmie Evergreens*, 2015

The Sound of Wind

There is a captivating beauty in nature and there is also darkness. The unknown and unfamiliar can be frightening. In darkness and blinding light, one can see nothing and yet think they see so many things—it is a reflection back into your imagination. The vast deep ocean and the dark maze of the forest are places that come up in folklore and myths as places of danger and transformation. Where one has to face their fears. In our current time of living surrounded by screens and technology, I look back on my childhood in an off-the-grid cabin in the Pacific Northwest and wonder about humans' relationship with nature and the myths and lessons embedded in the folklore surrounding it.

In my series *The Sound of Wind*, I am photographing the landscape of my childhood somewhere between memory and the present experience. I walk around and look out into the woods, seeing them anew and seeing them through the veil of memories at the same time. I look up at the moss covered branches, and I remember nights spent sleeping outside in the dark looking up to see a thousand hairy spider legs instead of branches and quickly hiding under the covers. I remember ants crawling all over my feet and my father trying to calm me down, telling me that the ants will not bite. I remember the Pacific Ocean stretching for as far as the eye can see. Unknown forces of nature can be terrifying, but they can also be profoundly beautiful, and it is this balance that draws me to it.



Jenny Riffle

Lay Me Down, 2016

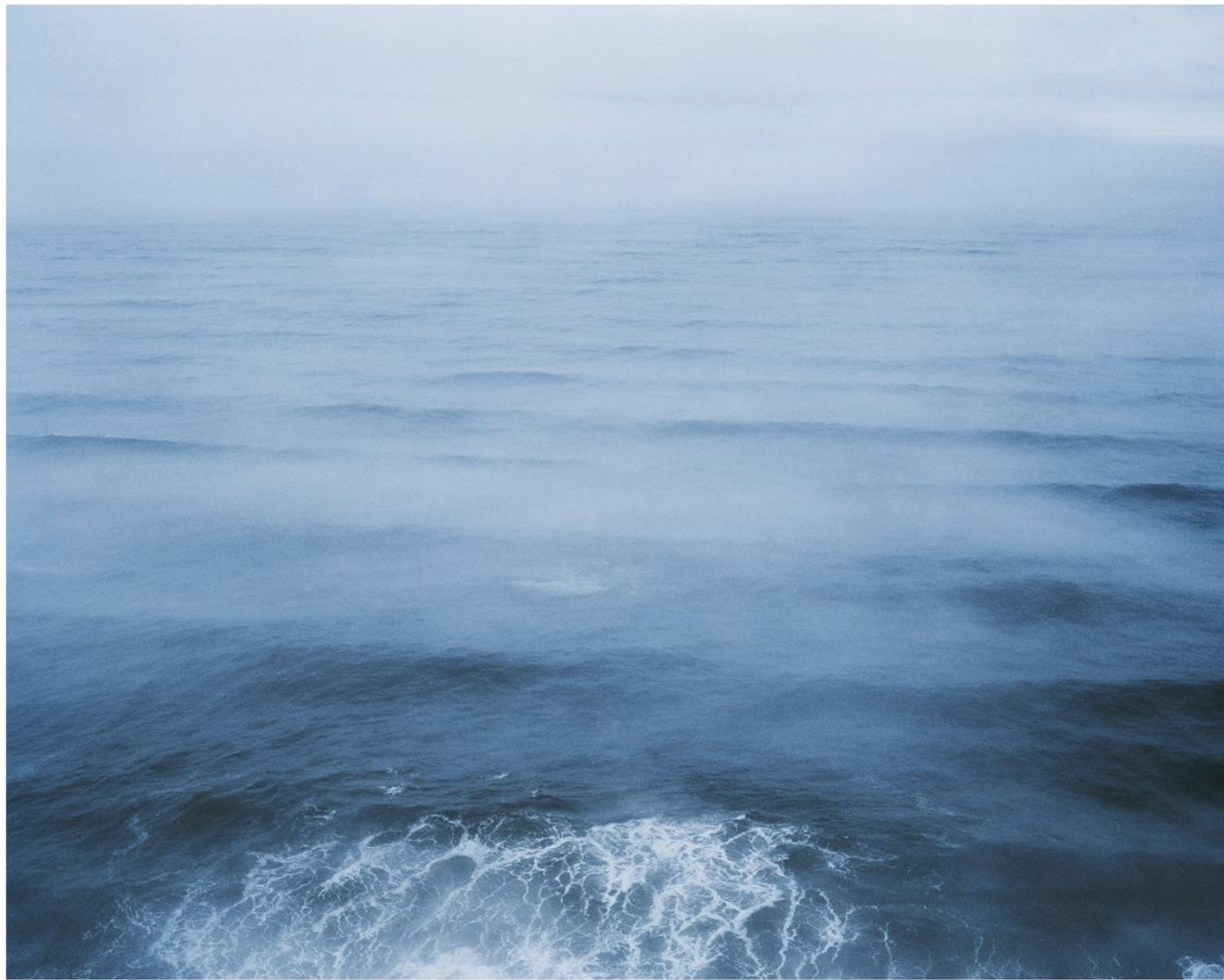
Archival pigment print from 120 mm color negative scan

20 x 24 inches, 21 x 25 inches framed



Andrej Gregov
Monolith, 2017

Archival pigment print made from 35 mm color negative scan
20 x 24 inches, 21 x 25 inches framed]



Jenny Riffle
Mighty Pacific, 2016
Archival pigment print from 120 mm color negative scan
20 x 24 inches, 21 x 25 inches framed



Jenny Riffle
Snoqualmie Evergreens, 2015
Archival pigment print from 120 mm color negative scan
20 x 24 inches, 21 x 25 inches framed



Andrej Gregov

Left: *deYoung Rising*, 2017

deYoung Studies

Differing architectural views and abstractions of the deYoung Museum in San Francisco, CA.

Michael Clements

Right: *Dormancy 3*, Winter 2018

Dormancy

The state in which an organism is alive but not actually growing.



Andrej Gregov
deYoung Rising, 2017
Chromogenic print from 35 mm color negative
20 x 24 inches, 21 x 25 inches framed



Michael Clements
Dormancy 3, Winter 2018
Silver gelatin print from 120 mm black and white negative
20 x 24 inches, 21 x 25 inches framed



Small building in a rural setting



Pile of debris or rubble



Susan MacLaren

Left: *Rock Mountain, North Bend*, 2016

Mountains to Mounds

Mountains to mounds explores our use of the land, and the habitual ways we mimic the formations of nature in the arrangements we create. Aggregate piles are commonplace. They are found next to highways and byways for use during inclement weather, or piled near backroads to be trucked away as landscaping materials. Yet, each mound is a human representation of the environ from which it was taken.

Elisa Huerta-Enochian

Left: *Pile of Sticks 009*, 2019

Right: *Pile of Sticks 012*, 2019 (Right)

The Sublime Shape of Sanctuary

The Sublime Shape of Sanctuary is a project about finding meditation in the inevitable human intervention on the landscape. These sculptural forms transport me to a dark dreamland that echoes memories of my childhood, a sense of safety, nostalgia for the past, longing for hope and sadness.

The quietness of the land dispels my internal noise from myself and the world. I find nature's persistent fight to regain its wild state while humankind seeks to control the land. I find sanctuary amid these contrary states. I am waiting and looking for the calm and finding my strength within the sublime.



Elisa Huerta-Enochian
Pile of Sticks 009, 2019
Archival pigment print from 120 mm color negative scan
16 x 20 inches, 16 3/8 x 20 3/8 inches framed



Elisa Huerta-Enochian
Pile of Sticks 012, 2019
Archival pigment print from 120 mm color negative scan
16 x 20 inches, 16 3/8 x 20 3/8 inches framed





Susan MacLaren
Rock Mountain, North Bend, 2016
Archival pigment print from 35 mm color negative scan
14 x 22 inches, 14 3/4 x 22 1/2 inches framed

Susan MacLaren

Left:

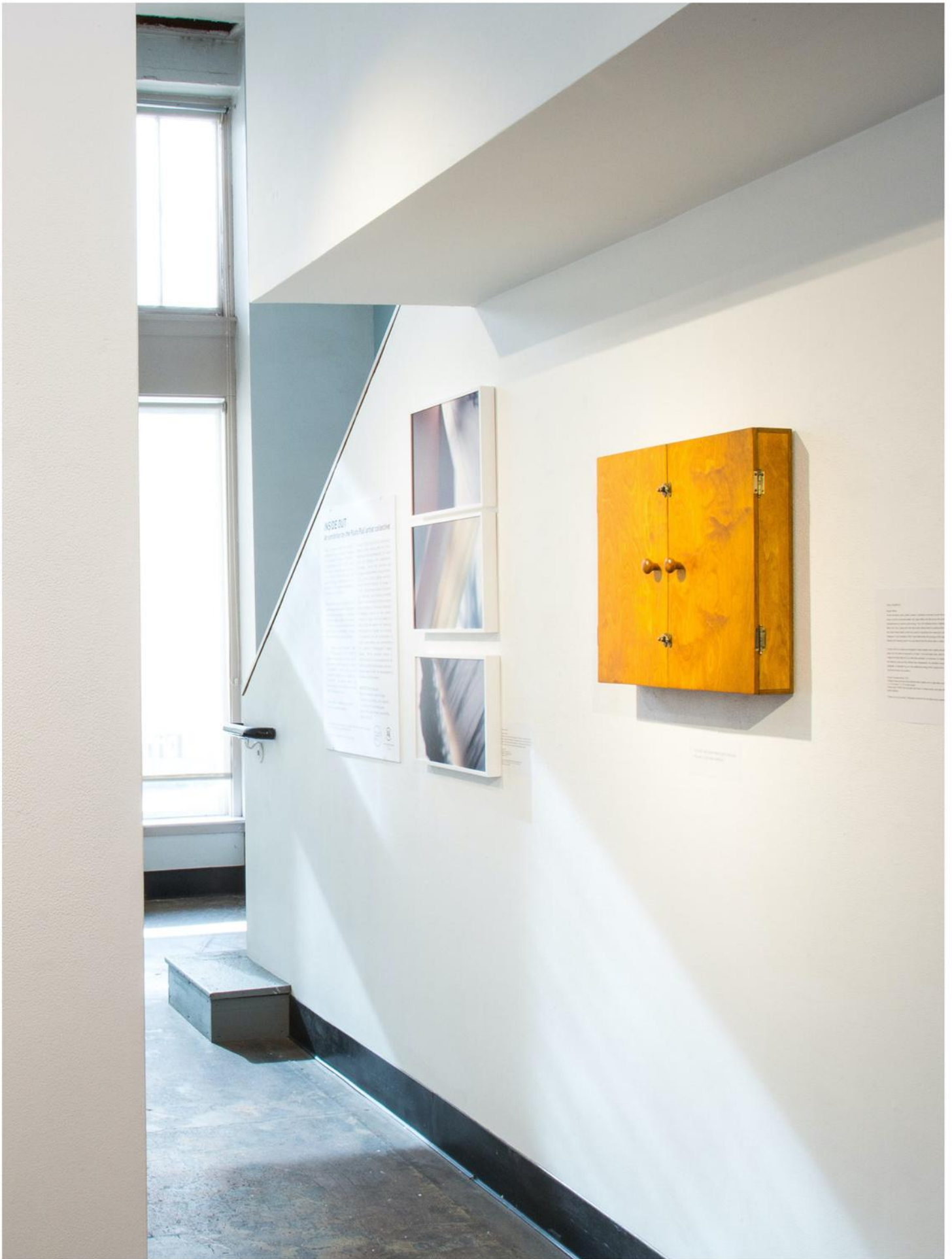
McDonald Mountain, 2019

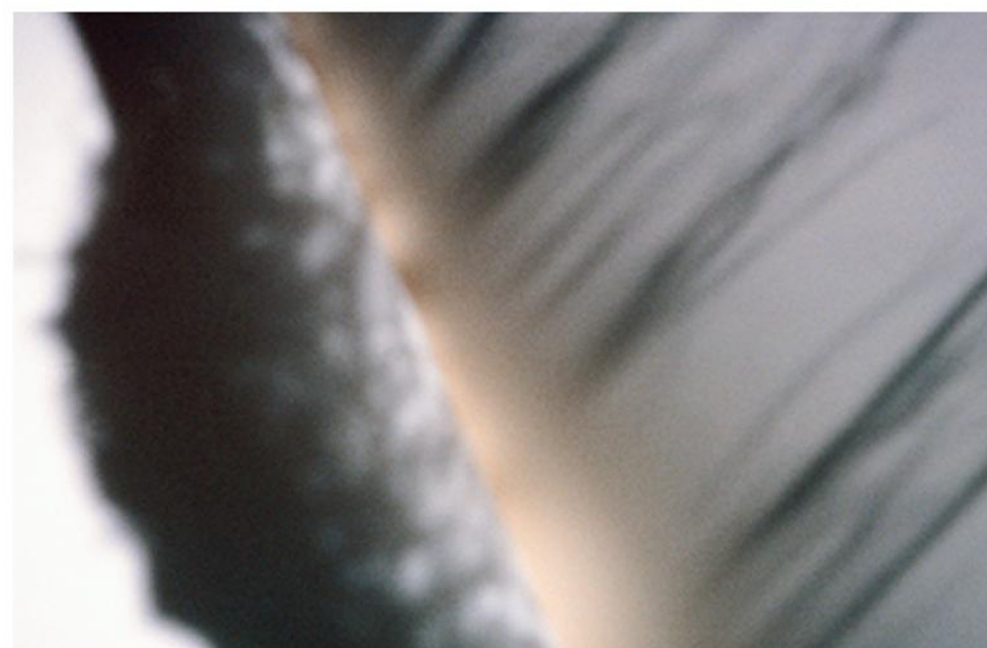
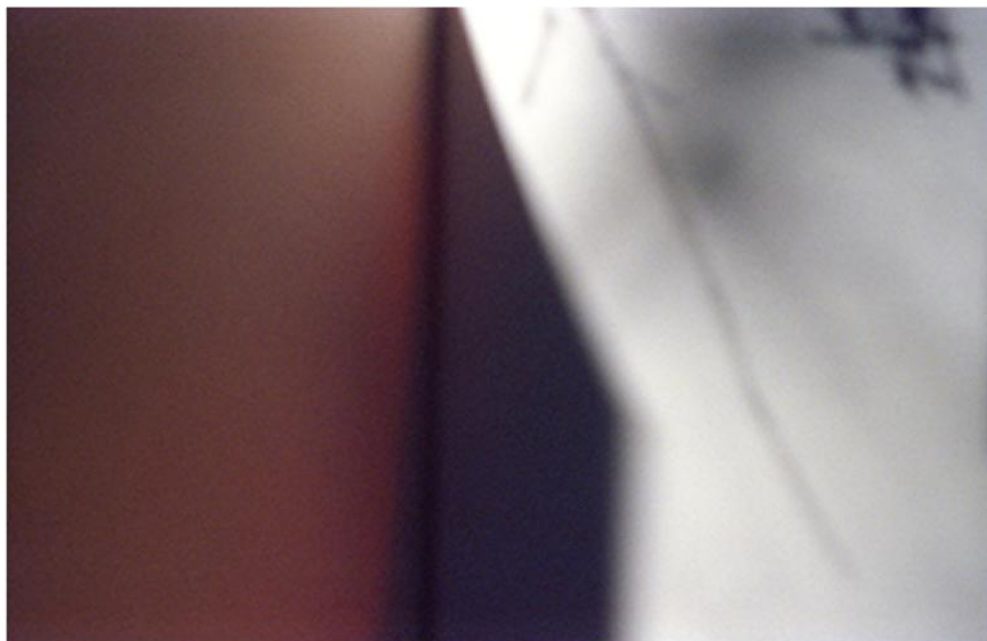
Middle Fork Snoqualmie, 2019

Greenwater, 2019

Tara Champion

Right: *Known Consequences, 2021*





Susan MacLaren

The Memory Keeper

Journaling is a habit, a practice that I've enjoyed since childhood. Journals are my memory keeper; a place to tuck significant things, to engage with the sights, sounds, and smells of the moment, and to capture shadows as the light moves across the page. Light is of the essence here, it solidifies the memory and brings forth a reassuring space to reflect.

Top to bottom:

McDonald Mountain, 2019

Middle Fork Snoqualmie, 2019

Greenwater, 2019

Archival pigment prints from 35 mm color negative scans

Each print 11 x 17 inches, 11 1/2 x 17 1/2 inches framed



TO VIEW THE LUMEN PRINT OPEN THE CASE.
PLEASE CLOSE WHEN FINISHED

THE LUMEN PRINT

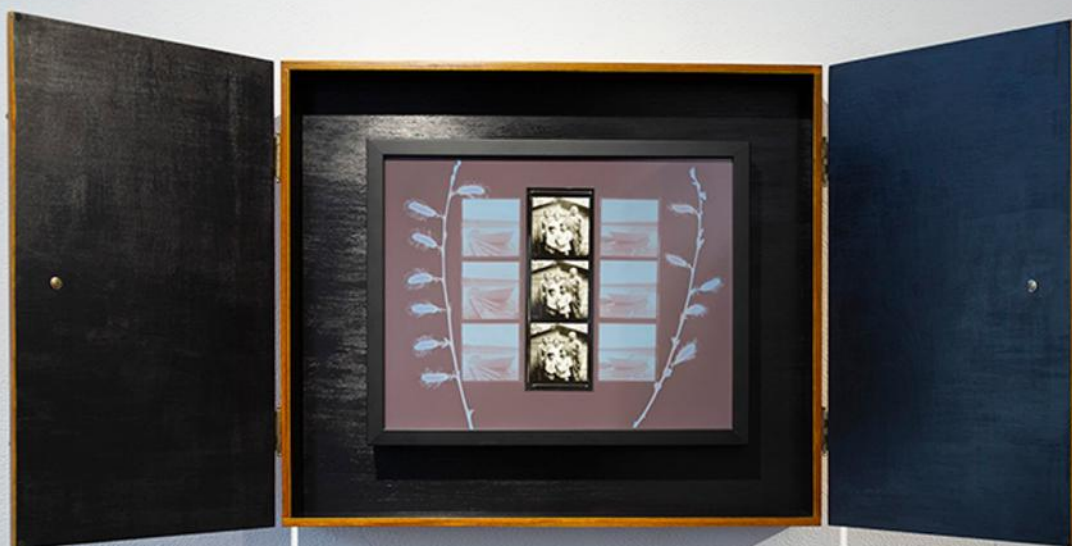
Robert Rauschenberg

In the 1960s Robert Rauschenberg created a series of color prints that were the first to be made using the process of color printing. This is the first time that the process of color printing was used to create a work of art. The prints are made by using a color negative to create a color print. The prints are made by using a color negative to create a color print. The prints are made by using a color negative to create a color print.

If you wish to view the Lumen Print, please open the case. The prints are made by using a color negative to create a color print. The prints are made by using a color negative to create a color print. The prints are made by using a color negative to create a color print.

Robert Rauschenberg, 1967. The Lumen Print, color print on paper, 10 1/2 x 14 1/2 inches. The prints are made by using a color negative to create a color print. The prints are made by using a color negative to create a color print. The prints are made by using a color negative to create a color print.

Please do not touch the prints. The prints are made by using a color negative to create a color print. The prints are made by using a color negative to create a color print. The prints are made by using a color negative to create a color print.



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Robert Rauschenberg, 1967. The Lumen Print, color print on paper, 10 1/2 x 14 1/2 inches. The prints are made by using a color negative to create a color print. The prints are made by using a color negative to create a color print. The prints are made by using a color negative to create a color print.

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Please do not touch the prints. The prints are made by using a color negative to create a color print. The prints are made by using a color negative to create a color print. The prints are made by using a color negative to create a color print.

Tara Champion

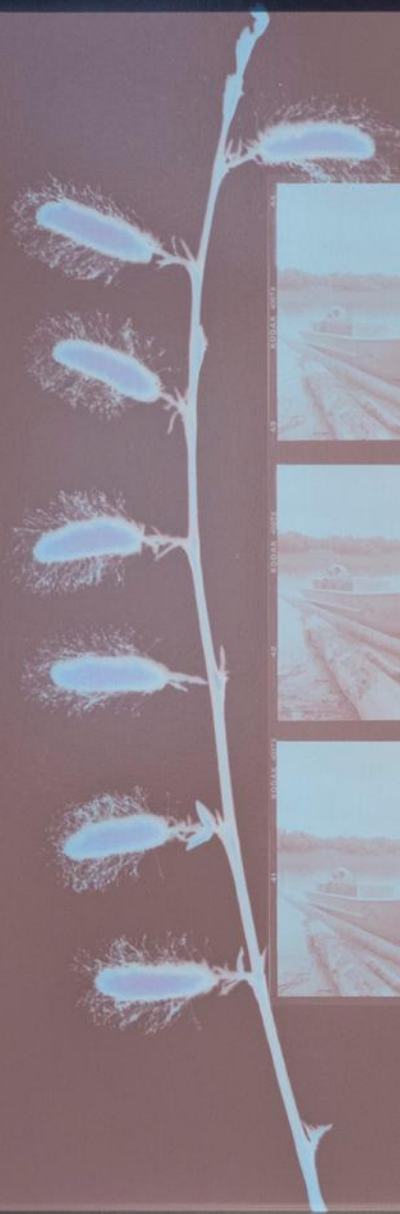
Known Consequences, 2021

Unfixed lumen print and hand-stitched silver gelatin print
in light-safe wood box
11 x 14 inches, 17 x 21 inches boxed

Ripple Effects

As the dominant culture (white, western, capitalist) continues to push the need to consume in order to fuel its continued wealth, the ripple effects are felt around the world through the disappearance of cultures and ecology. This is the Waskey family—Mathew, Margaret, Alice, Molly, and Lulu—along with their boat, which allows them to continue their subsistence lifestyle, and native willow plants, which are used for everything from weaving to medicine. They are indigenous Yup'ik peoples of the Yukon delta where the ecology of the region hinges on the thawing and freezing cycle of the permafrost that the whole delta is made of.

A lumen print is a unique photographic image created when objects are placed on silver gelatin paper and the piece is exposed to UV light. If not chemically fixed, which this piece is not, the image will slowly fade as it is continually exposed, or consumed, by viewers in the gallery until the Waskey's boat and the willows have disappeared. As unbridled consumerism, through capitalism, is allowed to go on, the traditional ecology which supports the cultural ways of the Yup'ik are thrown into question.







THE T-MOBILE TOWER
The T-Mobile Tower is a 50-story skyscraper located in Las Vegas, Nevada. It is the tallest building in the city and is known for its distinctive golden-brown color. The tower was completed in 2009 and is owned by T-Mobile. It is a popular landmark and is often seen from a distance in the desert landscape.

Helen Miller

Casino, 2017

After Occupy and the naming of the 1% showed how financialized life had become, there has been no denying that we're playing against the house, even if we have a good job with benefits. We can earn enough to get by and might say that we're getting ahead, but at the same time others generate incredible wealth off our time, our health, our nest eggs and debt alike, and even our clicks. After Trump was inaugurated in 2017, Las Vegas seemed the most earnest place in the country for the way it flaunted abundance without the pretense of delivering on it. I wanted to see it: the small print on the drink deals that eroded the benefit, the clockwork rotation of bartenders and dealers under the CCTV gaze that erased the advantage of human connection, and the backsides and back alleys that prop up the whole charade.

This work is part of an ongoing inquiry into the technical spaces that structure human movement and desire.





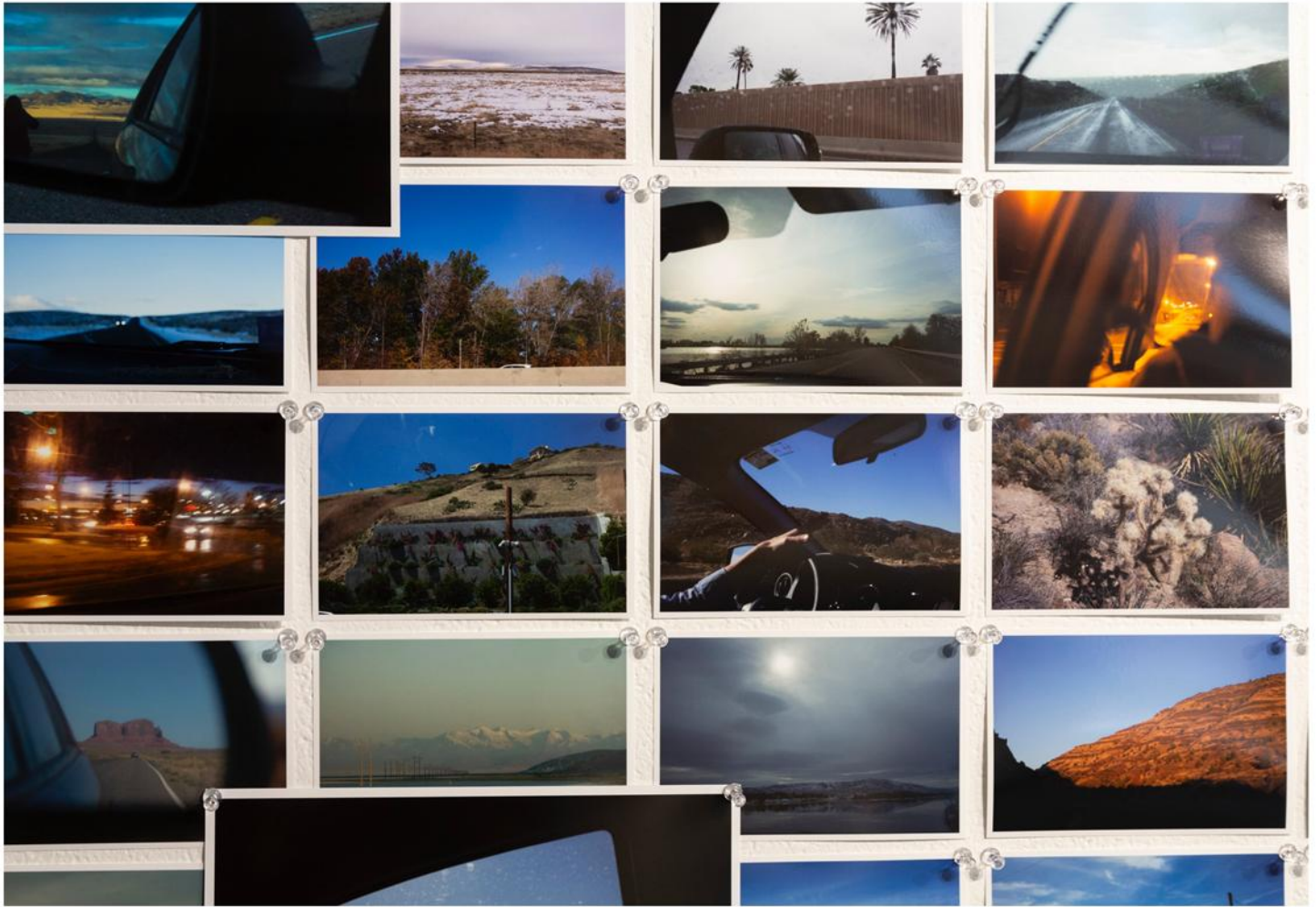
Helen Miller
Casino, 2017
Digital chromogenic print from 120 mm color negative scan
40 x 32 1/2 inches, 40 1/2 x 33 inches framed

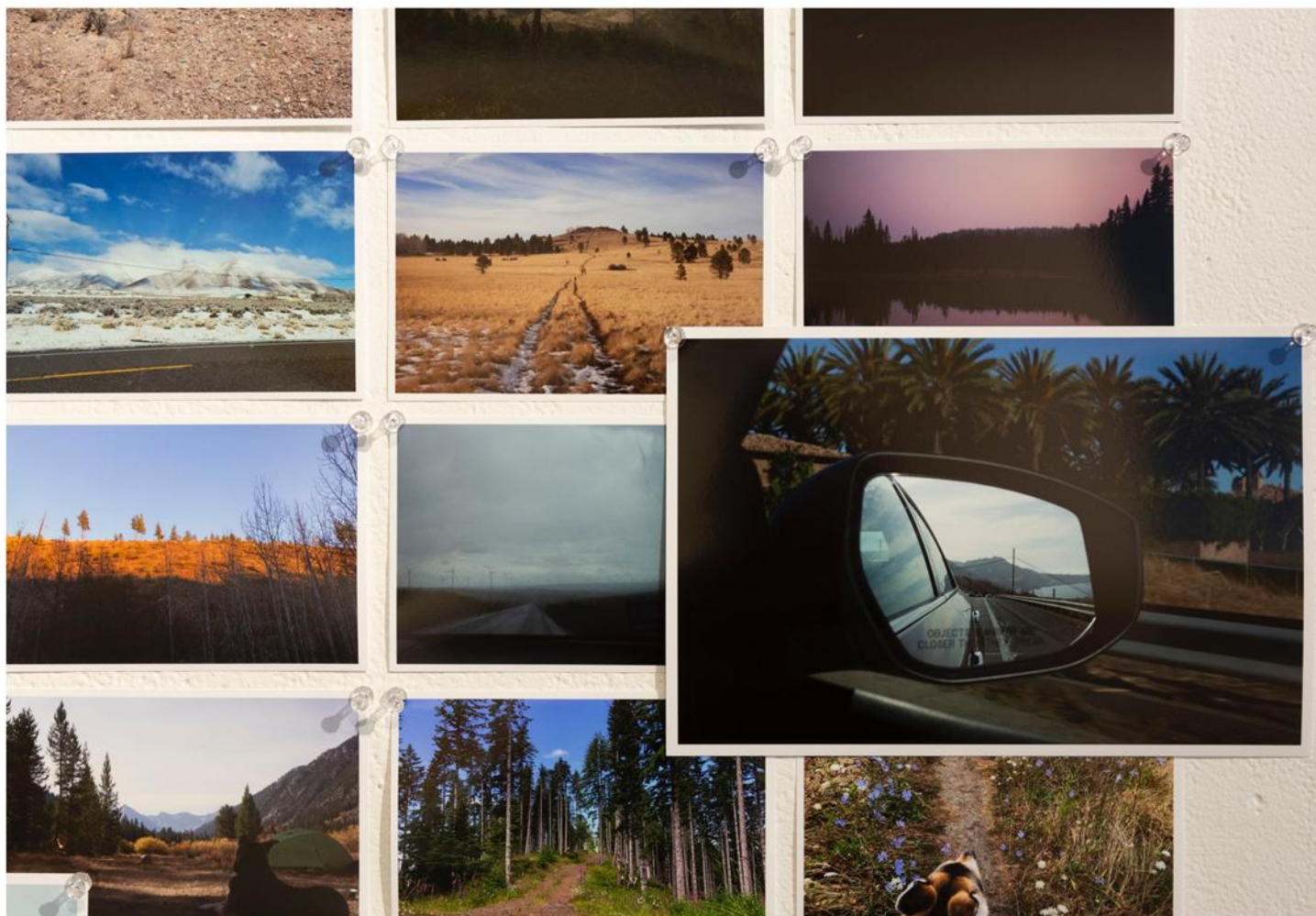


Jon MacLaren

The Passenger, 2019-2021

I like to watch the world through the car window. This two-year project documents pre- and post-pandemic travels with my family in a single piece containing images from 11 states. As the pandemic worsened, our need to escape to the world outside became greater. A walk on a deserted forestry road feels just like it did before. The images are familiar, constant, unchanged.





Jon MacLaren

The Passenger, 2019-2021 (detail)

Multiple archival pigment prints, digital capture

6 x 4 inches, 8 x 10 inches, and 11 x 8 1/2 inches; push pins

Chris Letcher

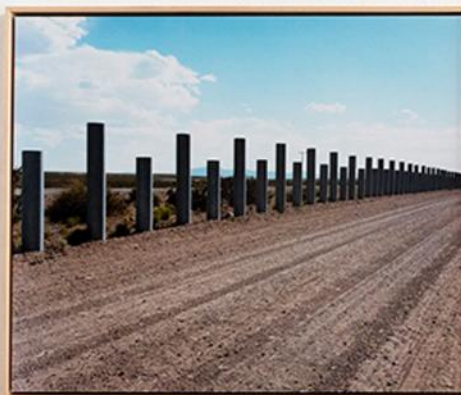
Left: *Border Fence, US Co Rd C007 - 31°47'2" N 107°42'12" W, 2017*

Right: *Check Point, Santa Teresa - 31°47'3" N 106°40'48" W, 2017*

Borderline

After Donald Trump became president, I traveled to my home state of New Mexico to explore her border crossings, to witness the allegedly dire state of affairs first hand. I found nothing but wind blowing dirt across various barriers marking the empty land. Nation states find themselves unable to live with things unbounded, leading them to fight to define what's theirs, as if the land is ever truly mastered through walls and borders.

© 2011
The artist has granted permission for the reproduction of this work in the book "The Art of the Photograph" by the Museum of Modern Art, New York, NY, 2011.





Chris Letcher

Border Fence, US Co Rd C007 - 31°47'2" N 107°42'12" W, 2017

Chromogenic print from 4 x 5 negative

20 x 24 inches, 21 x 25 inches framed



Chris Letcher

Check Point, Santa Teresa - 31°47'3 N 106°40'48 W, 2017

Chromogenic print from 4 x 5 negative

20 x 24 inches, 21 x 25 inches framed



Seth Thompson

Left: *Juanita Lopez House, Contrayerbas, 2006*

Right: *Pablo Vega House, Tlaxcalilla, a Year After His Death, 2004*

Poca Luz Interiors

These two images come from my series of interiors of private homes, churches, and stores in two remote rural mountain counties of San Luis Potosi State, Mexico. The interiors were often simple and handmade, but I found them places of beauty and refuge in a very difficult landscape. I noticed and pursued structural similarities between the churches and homes that were suggestive of a purposeful insertion of the sacred into personal spaces and made for a vernacular devotional design. The prominence and wealth of sacred images on the walls of many homes suggested a theater of the divine designed to act upon the imagination of the inhabitants. I was often pleasantly surprised by the profusion of handmade and common items mixed in with the sacred that gave each place an individual identity.

I made all images with a 6 x 7 cm film camera using only the light available at the time and long exposures. Most houses had no electricity for adding light. Poca Luz, the title of a store calendar on one bedroom wall, means low light.

The two interiors presented here show a loss and melancholy typical of one of the counties which was rapidly losing population as lifelong inhabitants in their eighties and nineties were dying off. One shows the house of an older rancher who had died the day of my visit the previous year. The other shows a traditional courtyard house whose owner has moved away and shrouded her furniture.



Seth Thompson

Juanita Lopez House, Contrayerbas, 2006

Archival inkjet print made from 120 mm color negative scan

20 x 24 inches, 28 1/2 x 31 inches framed



Seth Thompson

Pablo Vega House, Tlaxcalilla, a Year After His Death, 2004

Archival inkjet print made from 120 mm color negative scan

20 x 24 inches, 28 1/2 x 31 inches framed

Andrej Gregov

Dismantled Nuclear Reactor, 2019

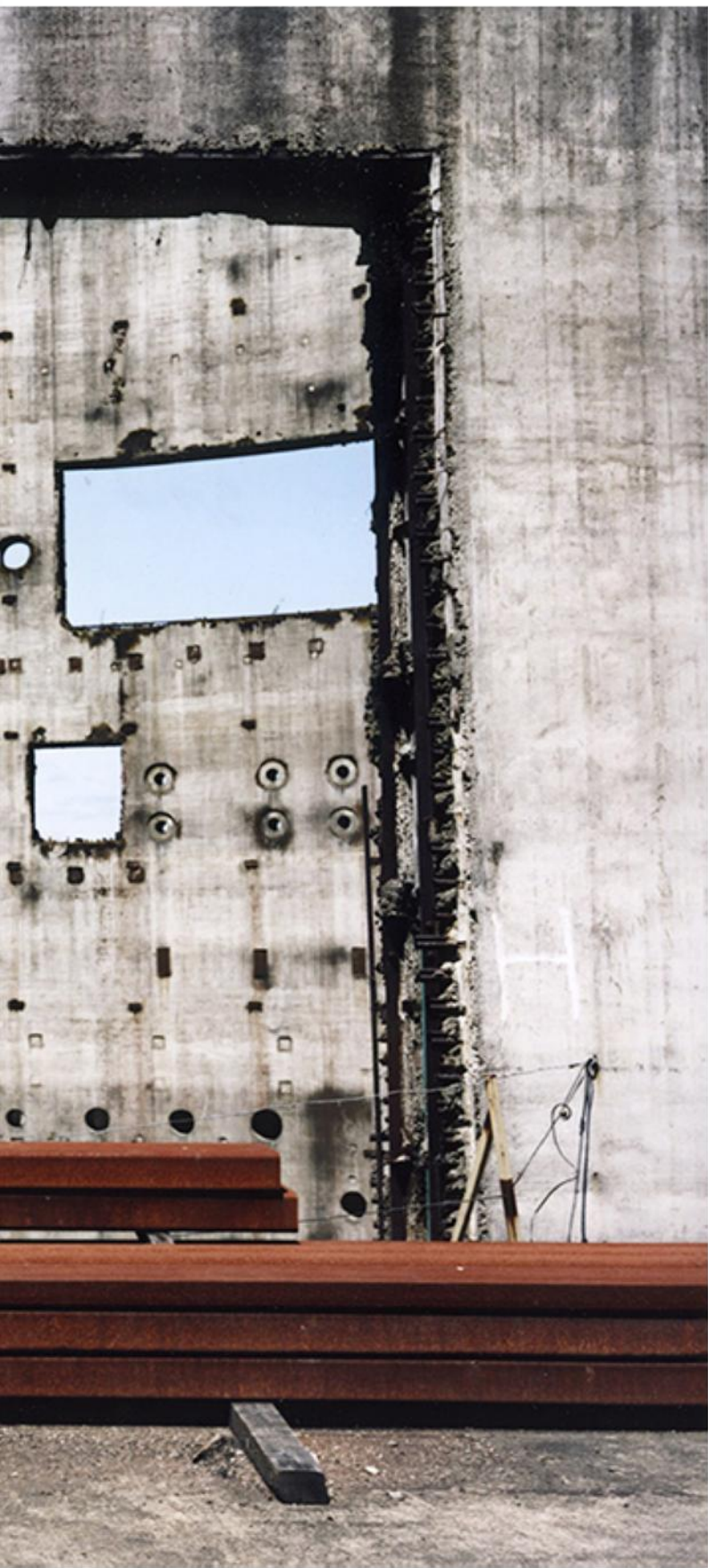
Satsop Nuclear Power Plant Studies

Elevation image taken of the frozen state of construction at the once Washington Nuclear Project Nos. 3 and 5. The project began in the late 1960s and was later abandoned by the Washington Public Power Supply System (WPPSS, also called "Whoops!") after voters effectively revoked funding.



THE
ARTIST'S
STATEMENT
AND
ARTIST'S
RESUME
AND
ARTIST'S
RESUME
AND
ARTIST'S
RESUME





Andrej Gregov

Dismantled Nuclear Reactor, 2019

Archival pigment print from 4 x 5 color
negative scan, bleach bypass process

30 x 40 inches, 31 x 41 inches framed



Small text block, likely a caption or description, located below the fourth photograph.

Chris Letcher

In the Red Zone, 2013

Angelus Novus

After the financial devastation by the force of progress known as capitalism, gangs, guns, and drugs are one response. The Seven Mile Bloods in Detroit call their turf The Red Zone.

I printed these in Los Angeles in Feb 2019, right before lockdown, and mailed them back to myself. Ten days later the FedEx driver delivered the tube broken in half. Knowing there was no chance to reprint, I snaked out these four prints during my inspection of the damage and handed back the tube to claim the insurance, which was denied. The photographs have been trimmed to remove edge damage. Capitalism always takes its cut.



Chris Letcher

In the Red Zone, 2013

Four 24 x 19.25-inch chromogenic prints from 4 x 5 negatives



Tara Champion

Waska's Fish Camp, 2016

Archival digital pigment print from color negative scan

15 x 15 inches, 17 x 17 inches framed in handmade frame



Tara Champion

Waska's Fish Camp, 2016

Ripple Effects

As the dominant culture (white, western, capitalist) continues to push the need to consume in order to fuel its continued wealth, the ripple effects are felt around the world through the disappearance of cultures and ecology. This series is a small selection of work about the Yup'ik Eskimo peoples of the Yukon Delta, where they practice a subsistence lifestyle that relies on the thawing and freezing cycle of the permafrost that makes up the delta. As unbridled consumerism, through capitalism, is allowed to go on, the traditional ecology which supports the cultural ways of the Yup'ik are being thrown into question.



Tara Champion

Left to right:

Waiting to Hunt, 2015

2AM, 2015

Molly and Lulu at Home, 2016



Left to right:

Matthew Fixing His Net, 2015

Mathew Driving through Mt. Village, 2016

Margaret with Pelts, 2015

Drying Rack, 2016

All: archival pigment print from digital capture 5 x 7 inches, 15 x 15 inches framed

Tara Champion
Waiting to Hunt, 2015
Archival pigment print
from digital capture
5 x 7 inches
15 x 15 inches framed







Tara Champion

2AM, 2015

Archival pigment print from digital capture

5 x 7 inches, 15 x 15 inches framed

Tara Champion

Molly and Lulu at Home, 2016

Archival pigment print from digital capture

5 x 7 inches, 15 x 15 inches framed



Tara Champion

Matthew Fixing His Net, 2015

Archival pigment print from digital capture

5 x 7 inches, 15 x 15 inches framed





Tara Champion

Matthew Driving through Mt. Village, 2016

Archival pigment print from digital capture

5 x 7 inches, 15 x 15 inches framed



Tara Champion

Margaret with Pelts, 2015

Archival pigment print from digital capture

5 x 7 inches, 15 x 15 inches framed

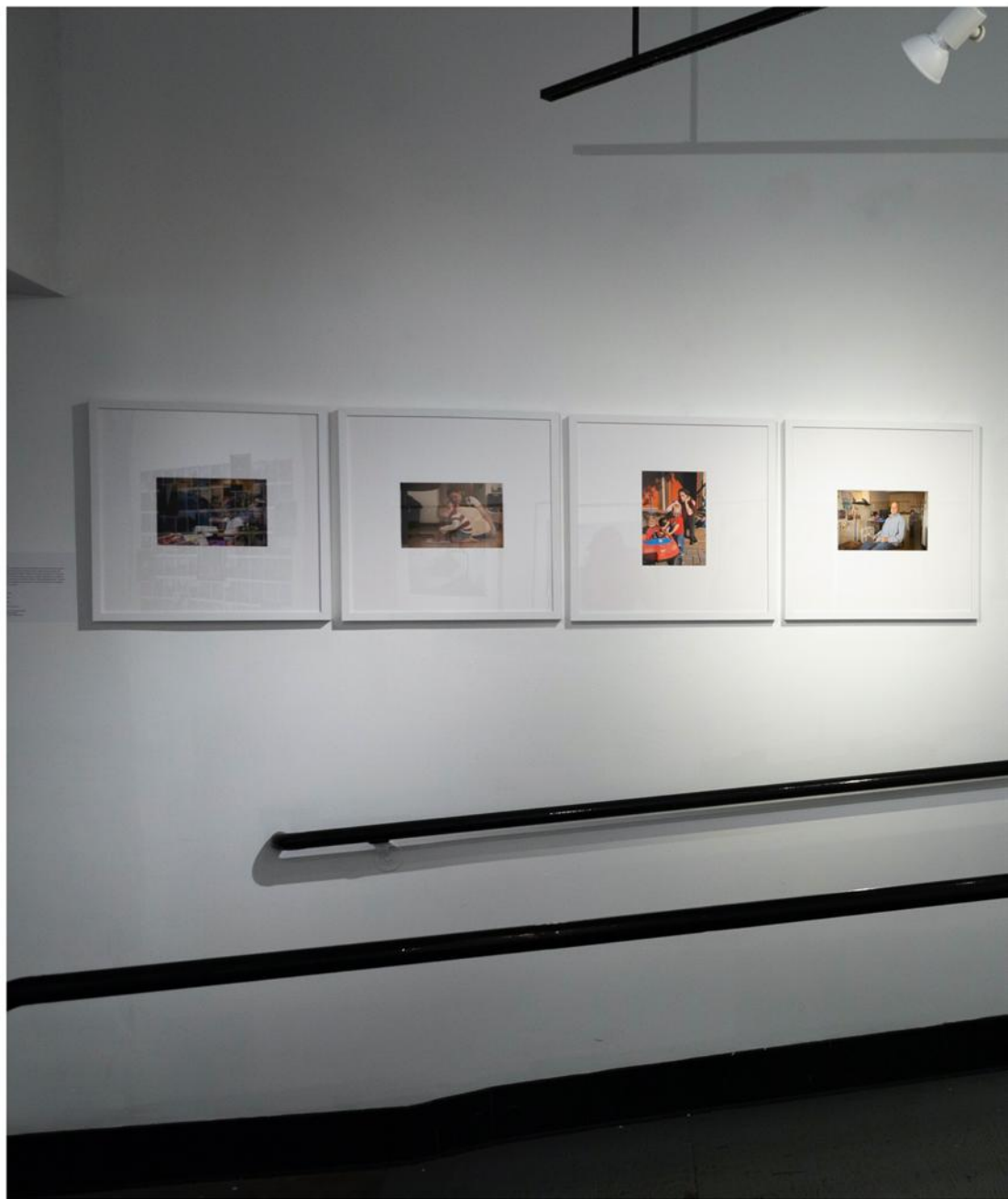


Tara Champion

Drying Rack, 2016

Archival pigment print from digital capture

5 x 7 inches, 15 x 15 inches framed



Anna Ream

Left to right:

Wesley and Heaven, 2015

Amanda and Tyler, 2015

Jason and Gabriel, 2016

Kathleen, Chance and Hunter, 2016



Anna Ream

Left to right:

Wesley and Heaven, 2015

Amanda and Tyler, 2015

Jason and Gabriel, 2016

Kathleen, Chance and Hunter, 2016

Passage Point

YWCA Passage Point is a residential community that provides housing and supportive services to previously incarcerated parents which empowers them to reunite with their children. My experience creating documentary portraits of families in this community pushed me to consider multi-generational trauma and to learn about social and economic challenges that contribute to incarceration and the barriers that can overwhelm efforts to rejoin society afterwards. They also prompt me to reflect on how raising a child changes you and can be the impetus to reevaluate and alter the direction of one's life.





Anna Ream

Wesley and Heaven, 2015

Archival pigment print from digital capture

10 x 6 3/4, 20 x 20 inches framed

Anna Ream

Amanda and Tyler, 2015

Archival pigment print from digital capture

10 x 6 3/4, 20 x 20 inches framed





Anna Ream

Jason and Gabriel, 2016

Archival pigment print from digital capture

10 x 6 3/4, 20 x 20 inches framed

Anna Ream

Stretched, 2017

From the series in progress "Everybody Wants a Piece of Mom"

Archival pigment print from digital capture, 22 x 28 inches, 23 1/8 x 29 1/8 inches framed

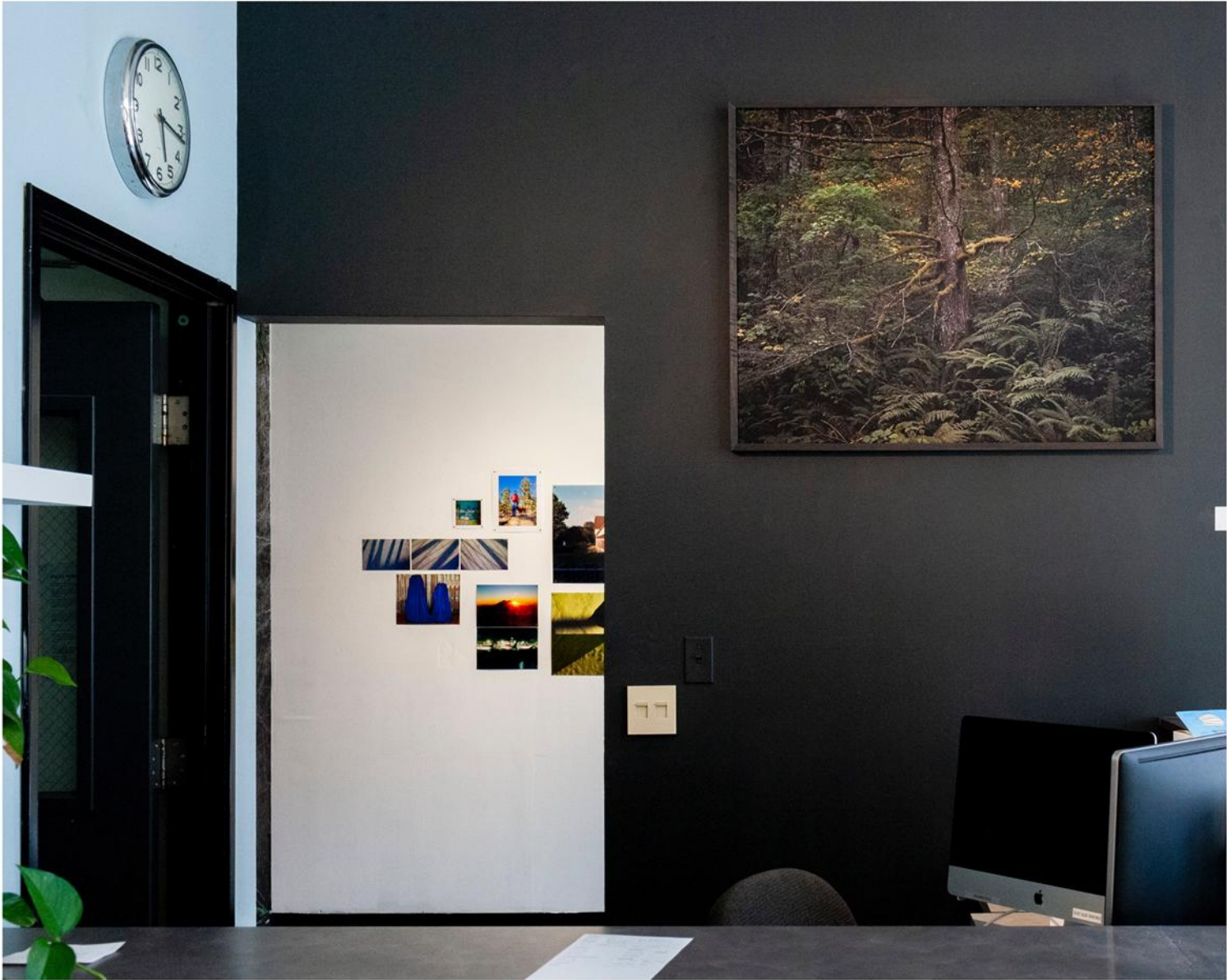






Jenny Riffle

Upper right: These Arms Reaching, 2018







Jenny Riffle

These Arms Reaching, 2018

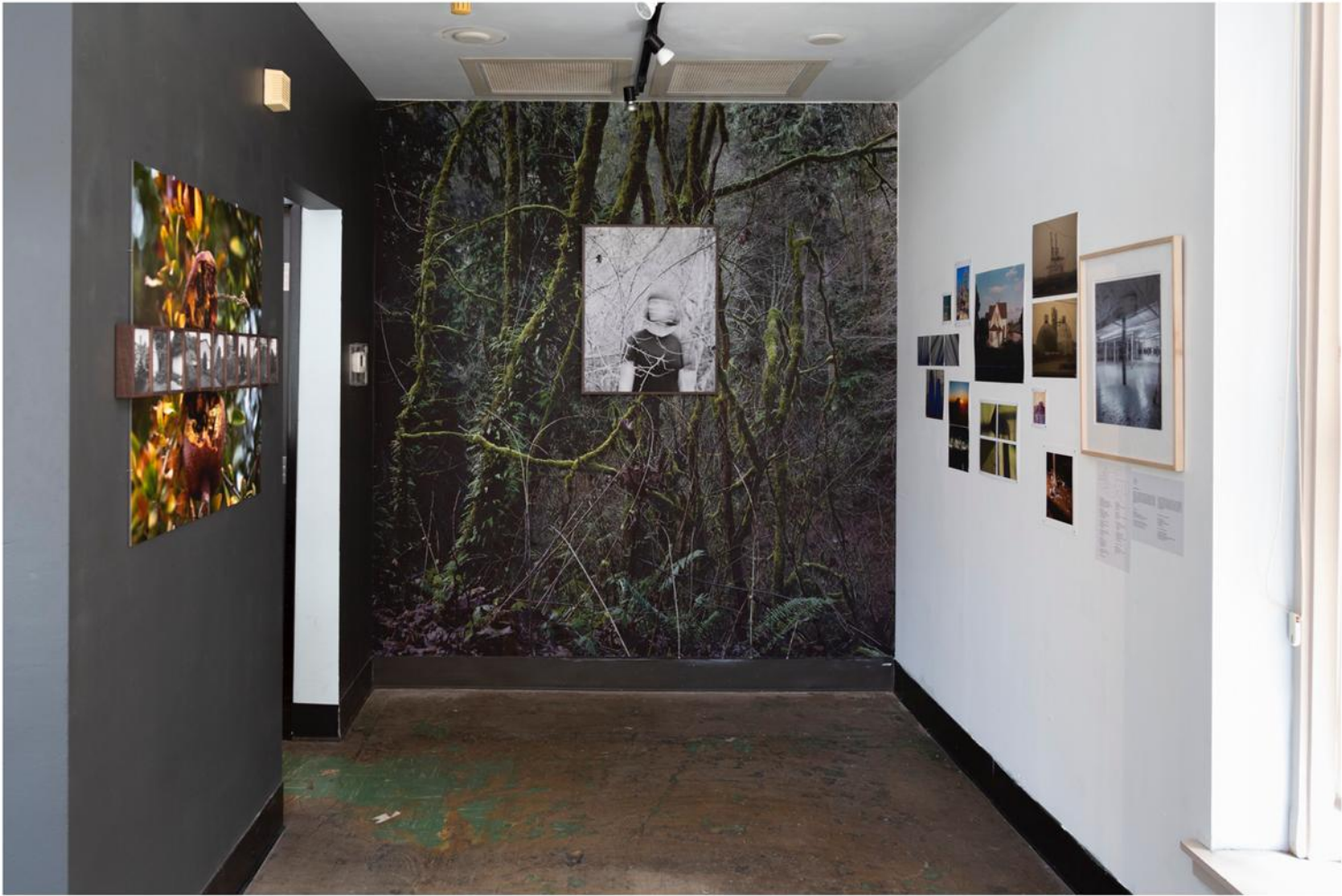
Archival pigment print 120 mm color negative scan

32 x 40 inches, 33 x 41 inches framed

Closer to Home

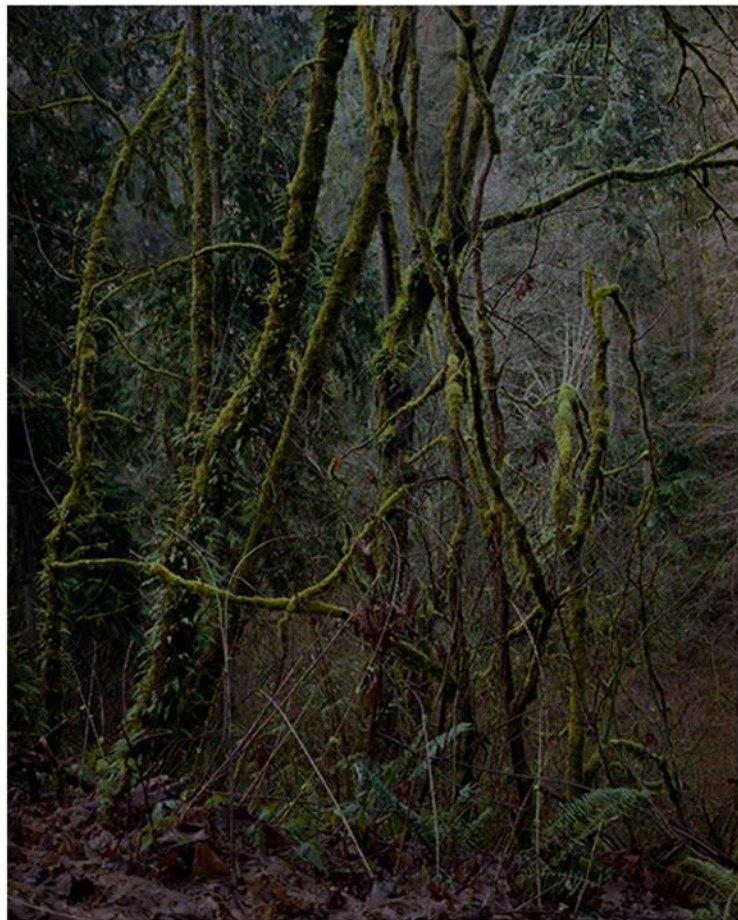
When we were preparing the exhibition for its 2020 run, we planned the alcove as an ensemble of pieces that contemplated a changing Seattle—the rapid razing of mid-century light industrial buildings and houses for glassy high rises and sleek townhouses that is occurring alongside a troubling economic disparity visible in boarded up homes and businesses, around which makeshift shelters nestle into nooks and green spaces.

When reconsidering the alcove for 2021, after a year of pandemic lockdown, we decided to include new work from this time, reflections closer to home from a city halted and turned inward. Considering the work from before and during the pandemic, it reflects both a break from and a hastening of the changes marked in the work from before, if with more spaciousness from the individual worlds opened up in our physical isolation.









Jenny Riffle

Dark Forest, 2018 (background)

Photo wallpaper from 120 mm color negative scan

100 x 96 inches (size determined by wall)



Two Faces, Which Way?, 2020 (foreground)

Archival pigment print from 4 x 5 color negative scan

30 x 24 inches, 31 x 25 inches framed



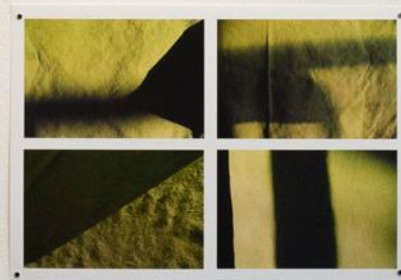
Chris Letcher
Story of my death, 2020
 Archival pigment print, digital capture
 30 x 40 inches

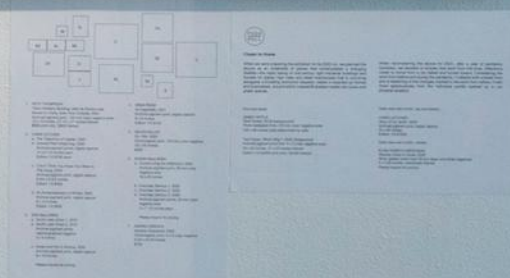
Elisa Huerta-Enochian
Staying Close to Home, 2020
 Silver gelatin prints from 35 mm black and white negatives
 4 x 5.88 inches, individually framed













Andrej Gregov

Airplane Graveyard, 2020

Chromogenic print, 4 x 5 color negative

6 3/4 x 9 3/4 inches



Chris Letcher

Top left: The Trajectory of Capital, 2020

Bottom left: Cement Plant Dreaming, 2020

Archival pigment prints, digital capture

14 x 9 1/2 inches each



Chris Letcher
*I Don't Think You Knew
You Were in This Song*, 2020
Archival pigment print, digital capture
6 3/4 x 9 3/4 inches



Chris Letcher
An Embarrassment of Riches, 2020
Archival pigment print, digital capture
8 x 10 inches



Jon MacLaren
Susan and Pip in Arizona, 2020
Archival pigment print, digital capture
8 x 10 inches





Jon MacLaren

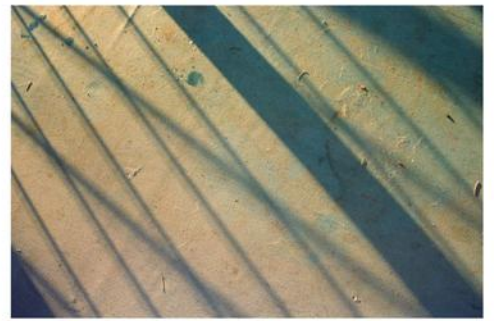
Top left: South Lake Union 1, 2012

Bottom left: South Lake Union 2, 2012



Archival pigment prints of
rephotographed negatives

5 x 5 inches



Susan MacLaren

Left: *Everyday Detritus 1*, Center: *Everyday Detritus 2*, Right: *Everyday Detritus 3*, 2020

Archival pigment prints, 35 mm color

negative scan 5 x 7 1/2 inches each

Helen Miller

On 19th, 2020

Chromogenic print, 120 mm color negative

16 x 20 inches



Susan MacLaren

Constructing the Afternoon, 2020

Archival pigment print. 35 mm color

negative scan

13 x 20 inches



Anna Ream

On Eggshells, 2021

Archival pigment print, digital capture

8 x 8 inches





Seth Thompson

Trace Athletics Building, after Its Factory was Moved to China, Seen from Outside, 2003

Archival pigment print, 120 mm color negative scan

15 x 15 inches, 21 1/2 x 21 inches framed

