

TIME FRAME

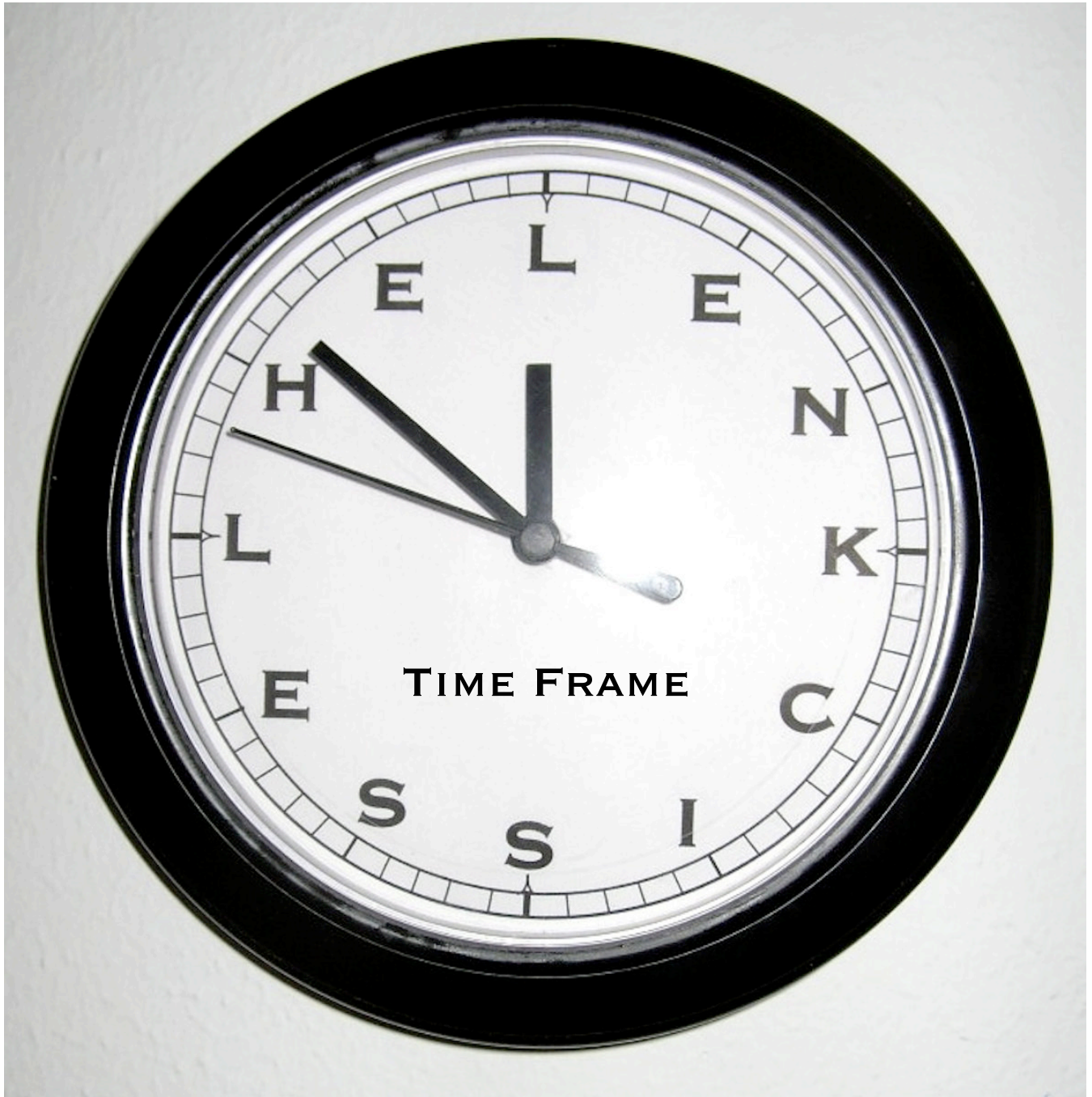
Helen Lessick



This book is best experienced as two-page spreads



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Structural
Expressionism
Los Angeles



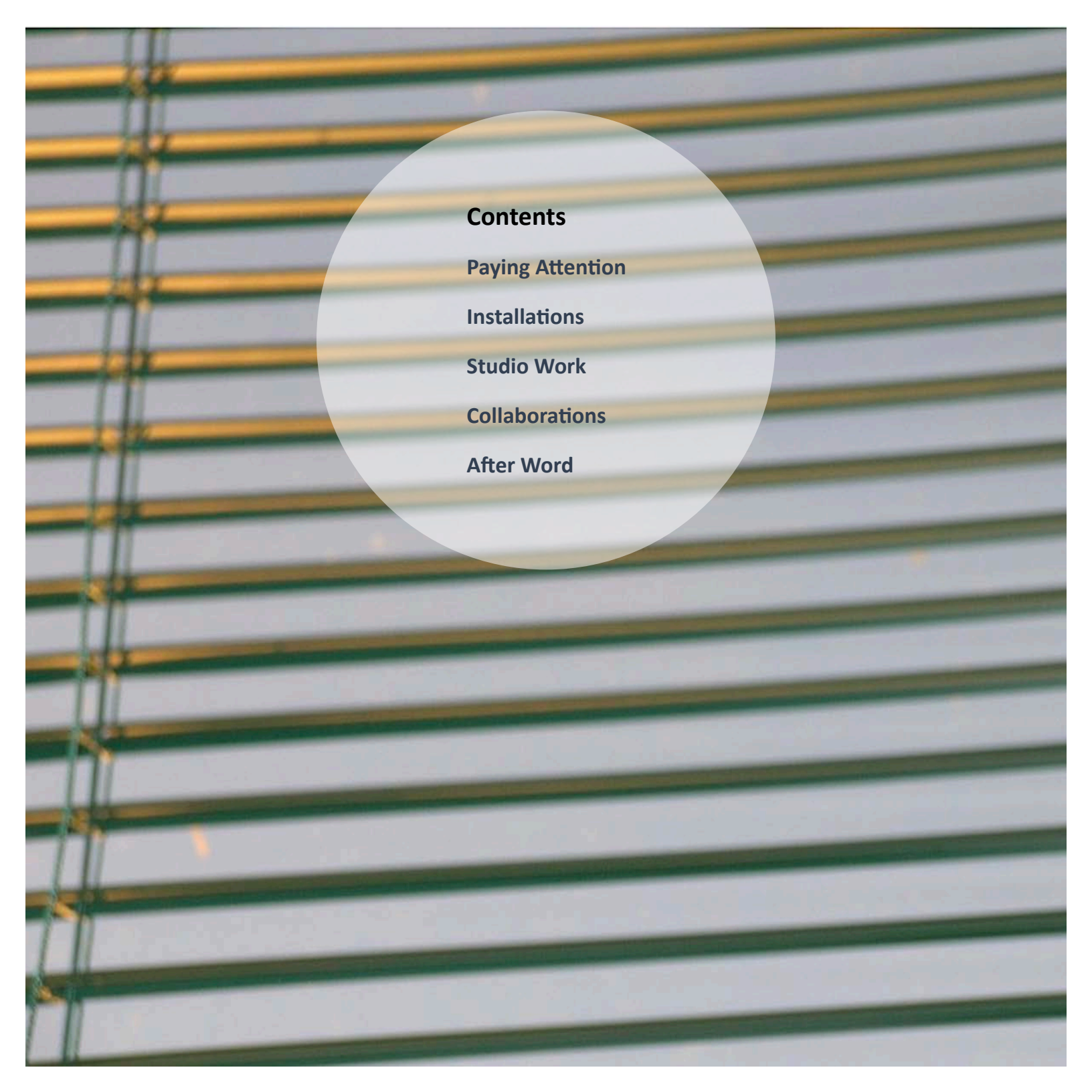
TIME FRAME

Prologue

As fireworks sparkled on New York's waterfront and tricolored desserts exploded as a national passion, Helen Lessick debuted the *Bicentennial Play* in Portland, Oregon.

In her final undergraduate year Helen created a participatory performance distinct from her sculptural thesis. A gregarious maker, she enlisted art students and art professors to explore the symbols, signs and stereotypes in celebration of American democracy. Helen made the props, wrote a script and assembled her cast. Art history professors became the living faces of Mount Rushmore; her studio art advisor performed as a god; another art senior played Yankee Doodle Dandy to her own Lady Liberty.

The work debuted to a small audience inside the college sculpture dome, a geodesic shed nestled in a holly tree grove. Earning her degree in studio art, Helen began a professional practice of sculpting time.



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Park (detail) 1978
Henry Art Gallery, Seattle

Paying Attention

Helen Lessick and Bill Hoppe in conversation

Recorded in Bend, OR in November 2023

Helen Lessick: Bill, we met in Portland nearly fifty years ago, when you arrived at Reed College in 1974 to teach studio art. By 1976, you were performing in my Bicentennial Play. Why join in?

Bill Hoppe: Oh my, well. I was seduced.

HL: By a student?

BH: I was seduced by the energy and fun that was projected by the proposal. And there was something about of course playing god in a way that was ironically self-deprecating. I was drawn to that.

Especially to be with the students. I was young, just out of graduate school and really didn't want to play an academic, to be the professor, those playing Mount Rushmore. I felt much closer to the energy and experimentation and sense of fun that was being had by you and other students in the department. I wanted to have fun, and I did.

HL: Yeah, you did good as a god.

BH: Thank you, yes, but I only had two lines.

HL: Do you remember what they were?

BH: Yes and No. And I worked the lights.



HL: In addition to that fine performance, you are a visual artist, teaching artmaking as a process. You mentioned stages of creating, both in teaching art and making your own artwork.

BH: Yes, the first stage is to ask: What do I want this to be about? The second stage is developing several ways of expressing content. The third is eliminating the obvious, the conventional, the repetitive; getting to where you no longer know what it is.

The next phase is choosing the best answer to the question you are posing, that question posed in the first stage. And then executing the physical artifact that is going to express that, to make the statement of what you found in the process of trying to answer the questions.

The last stage is presentation. How you present is really important. When I'm teaching and a student comes in with a really beautiful drawing then throws it on the floor and says 'what do you think?'

BH: Well, I don't have a lot to say. I think you shouldn't throw it on the floor. But if the student comes in, looks around the room, finds a clear area on the wall, where it is well lit, places the art there so that I can have an uninterrupted experience of the piece and actually communicate with it, respond to it; that to me is equally important as the initial question.

Each of these stages has to be treated as 'this is where I am with this project.' The artist doesn't know where the art is going, but begins to answer the initial questions.

HL: A classic process. I'm investigating is how art is both present and looking back at influence and confluence. How does that fit into the work that you make and that you see me make, knowing my work for 50 years as you do?

BH: Oh, it's the richness of the experience, of the communication, the associations that are made with the work. The associations shared about intentions and discoveries in the process.

BH: The beginning of this process is letting yourself get pulled in; finding the artists who reinforce your belief in yourself, who teach you through the very presentation of the work in painting, sculpture or artists' book. It's a serious community effort with no small part. It is the beginning of getting a handle on the meaning of the work. The initial associations, art history, oblique references kind of conspire at a certain point to get you to the core of what the work is really about.

HL: I'm reminded of the first exhibition we did as peers in Seattle's at the Henry Art Gallery. Anne Focke curated the show for the University of Washington.

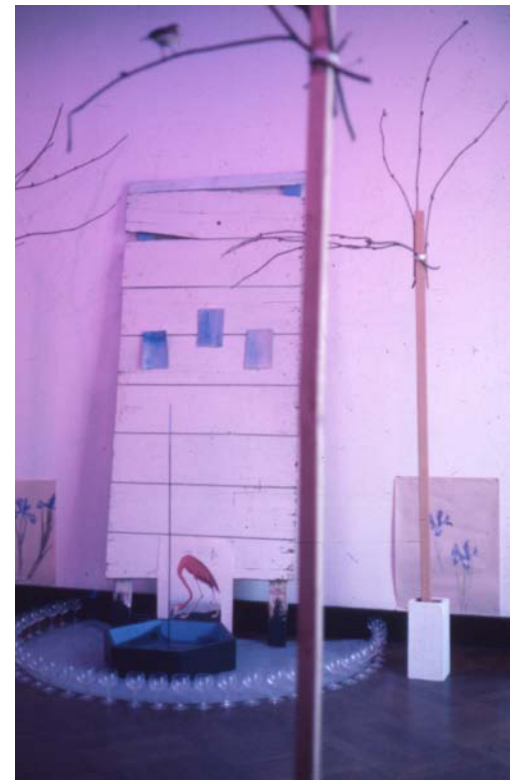
BH: Yes, *Nine Artists, Eight Rooms*. I showed my lead scroll drawings, incised sheet lead that flowed off from the walls onto the floor.

HL: Adjacent to your room, was Park, my commentary on restricted plants. A young artist coming out of Portland, I was making things out of wood and found objects, thinking I referenced the aesthetics of *arte povera* in nature.

I created an octagonal fountain made of milled wood, painted black on the exterior with a painted blue water reference on the interior. I had a series of cut tree limbs standing in a colonnade, and very dim, kind of purplish light, like a park at night.

The fountain backboard was a toppled fence, giving height to the fountain, and displaying the John James Audubon flamingo print. I made a park bench and embraced the sound art, from an adjacent room.

I wanted to explore how nature is tamed, how a constrained park, Audubon's isolated bird, the spouting fountain and manicured trees contrast with my experience: the rough and tumble of living nature.



Park (detail), 1978

HL: The Henry Art Gallery's refined atmosphere impacted my work. I commented on that by using Audubon's beloved print, by referencing the manicured outdoors, with actual branches. I couldn't articulate it at the time, but now see how Audubon's print isolates nature from us, like a gallery isolates art from the viewer.

'All of the great voices are in the chorus. It's the voice that can get the message of the song across the stage that gets to stand in the limelight.'

BH: That's the phase of making and presenting. That is why it is so important to handle the work of other artists, to understand how works are made, what weight they have. When a young artist can interact with the art – and often more experienced artists – extraordinary learning takes place.

And I loved my teaching experience. Like in the theater, you have costume makers, you have people working backstage who are drawn to the form of theater, but who are not necessarily actors, who don't have the characteristics you need to be on stage. But they were present and contributed and supported that final act.

I always felt that students who just came in and who put in a few nails on the wall, helped lift something, helped unwrap something; that was the beginning of getting them comfortable enough to be in the center of the stage. I like to quote Carol Channing who said 'All of the great voices are in the chorus. It's the voice that can get the message of the song across the stage that gets to stand in the limelight.'

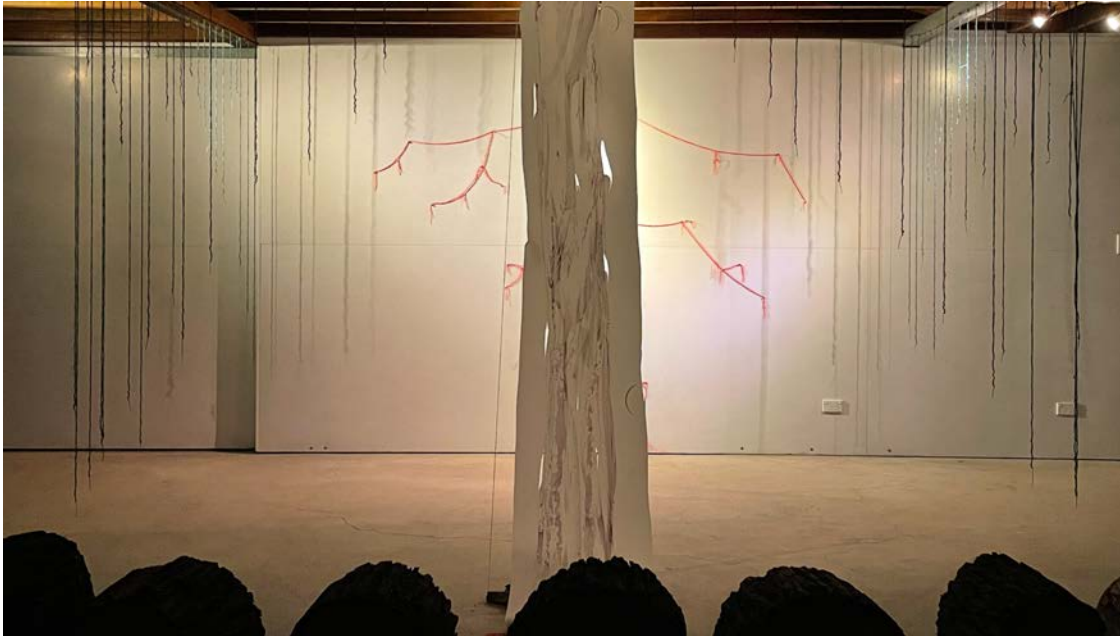
HL: And I embraced it. I've come to realize that my practice explores the tension of opposites: both limelight and chorus; the studio and the world. I work to be aware of the variety, of site, forms, media and context, framing our time.



Time Frame: Installations

My installations begin with site, asking where in the most obvious context: in place, on solid ground, in a gallery, brownfield or season. Perspective on site informs what I create. An artist of ecology and science, I am interested in the development of soil and seeds, places and people.

My palette is visual and verbal, plants and policy. I parse my work in overlapping and cross-pollinated practice. Art is how I understand the world, in and outside the studio. My installations begin with place, where are we in the most obvious terms. On the planet, on solid ground, in a warehouse or gallery, brownfield or glade, this perspective on site informs what I create. A land-dweller, I am interested in the development and nurturing of soil and seeds, pollination and people.



Theatre of the Roots

Site-related installation Created and performed at Art Shed,

Bilpin International Ground for Creative Inquiry, New South Wales, Australia. 2022

Mason line, watercolor on mylar scrim, local gum tree logs and narrative exploring soil recovery after high intensity fires in western Australia.

Script: When you live in the forest, you see things. You see vistas and viewpoints, clear mountain air and an array of innumerable stars. You see gang-gangs, rosellas and king parrots on patrol. You hear the kookaburra and magpie calls, the rustling wind in the feathered tops of trees. You see the dainty bounce of minute wild flowers at your feet and flowering and fruiting shrubs giving hosanna to the spring. Mostly you see the arbor, fantastic trunks and canopy with comfort and connection to life in nature.





Theatre of the Roots November 27, 2022 Matinee at Art Shed, Bilpin, New South Wales, Australia

PERFORMER (raising tree curtain)

When you live in the forest you see things; things made possible by the Theater of the Roots. I've seen things. I've seen the fire-hollowed tree trunks, just charred walls of bark, sprout healthy new growth and maintain green leaves. I've seen solid rock split by a sapling emerging horizontal, turning to the sky. I've seen trees upended, overcome by flood or fire, accident or old age. In falling they expose their mud and guts. And roots.

The Theater of the Roots is a performance below grade. It runs for many acts, for millennia, drama and a comedy, a show of tragedy and pratfalls with an astronomical cast of players.

But the Roots are such divas, they insist on top billing. 'We bring the audience and the energy' they say, 'we fill the seats.' Fungi reply, 'What are we, chopped liver? We do everything you do but backwards, in darkness and soil.' Roots and fungi live together, like we live with our family, bickering over chores and play dates, offspring and inheritance. Roots and fungi are interconnected, literally in one another's cells.

Roots and fungi have relations, through fungi's mycorrhizal threads. These threads sequester carbon and improve the neighborhood. They also promote bigger root growth, something both fungi and root appreciate very much. Fungi live mostly underground, rising as mushrooms and truffles to release spores to the sky. It's an open relationship. Roots are highly sensitive organisms with intelligence and agency. Active, information-processing organisms with complex communication. Our understanding of roots, and the plants and fungi they support, has grown through the field of plant cognition.

Now a word from our sponsor: This is not a metaphor. Theatre of the Roots is sponsored by science. It is made possible in part by the work of University of Sydney research professor in the School of Life and Environmental Sciences Dr. Monica Gagliano. Through her scientifically replicated experiments and writings, we understand that roots have senses both like and unlike ours. Roots have distinct ways of interacting with the world. They can hear, smell, taste and feel. They detect vibrations, chemical signals and electromagnetic fields and respond to them. They send chemical messages and carbon signals through the fungal web. Roots create social networks and show signs of memory and learning. They are a community, our neighbors, needed in our world. Theatre of the Roots is made possible by researchers like Dr. Gagliano, by BiGCI, and viewers like you. Thank you.

Back to our show in progress. In every good theater piece, there must be conflict. Beneath our feet is an understory, a hidden community of root collaboration and contention we ignore. Roots' deadly battles are vital, though opaque and beneath us. They fight beyond our perception. Roots have distinct ways of interacting. They hear, smell, taste and feel. They detect vibrations, chemical signals and electromagnetic fields and respond to them. They send chemical messages and carbon signals through the fungal web. Roots create social networks and show memory and learning.



There are villains in the Theatre of the Roots: nemesis nematodes. Nematodes. These translucent unsegmented worms, 1mm long, are pervasive. Beneficial nematodes are minor heroines and heroes in our soils. But their cousins are bad seeds, bringing tragedy and loss. Bad nematodes may cause lesions, root galls and rot. Injured root tips may branch excessively, weakening the system. Bad nematodes disrupt root families, indiscriminately attacking sickly, young and elderly roots, causing trees to topple.

We play a role in this drama. In the bush, mycorrhizal fungi thrive in undisturbed land, replenished by leaf litter, fly wings, the aeration of ants and burrowing of beetles and millipedes. Humans disturb and compress this organic litter. We excavate, mine, pave and desiccate land, stressing and threatening roots. Many soils are losing mycorrhizal populations. Root habitat can be destroyed by monoculture agriculture and indiscriminate pesticide applications. Mining disrupts surface and subsurface roots. It can increase soil acidity for years, even in mines with remediation. The loss of fungal mycorrhiza depletes the soil for roots and their cohorts. When we contaminate soil, we injure the Theatre.

But Roots have an adage, both mantra and motto: 'Commit to the unending performance of the work.' Roots are always working, from dawn to dawn, dusk to dusk. Day shift, swing shift, night shift run together. The Theatre of the Roots is an extremely long dramatic production, running continuously since the dawn of plants.

Historical records are lost, but it may have begun when a creative sea kelp tried holdfast technology on a stone; when lichen developed chemical solvents for granite; when fungus reached into that first cell.

In our third and final act we see The Roots from their perspective. Invisible and unseen in air, their drama was ongoing when we arrived. It will continue long after we leave the Art Shed, Bilpin, and the planet. The theatre of life below grade is a drama with challenge and cooperation, ruthlessness and compassion, the story of our Earth.

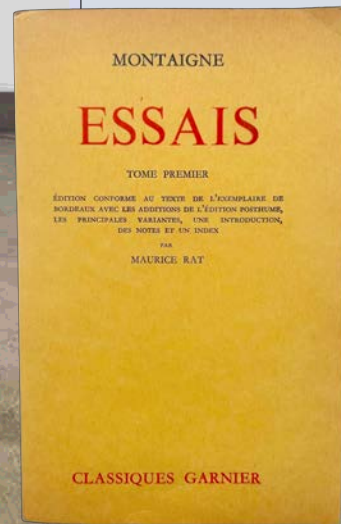
When you live in the forest, you see things.



Montaigne's Tower (or the Utility of Plague)

Installation with paper sculpture, paint and stool
Beacon Arts Building, Inglewood, CA 2021

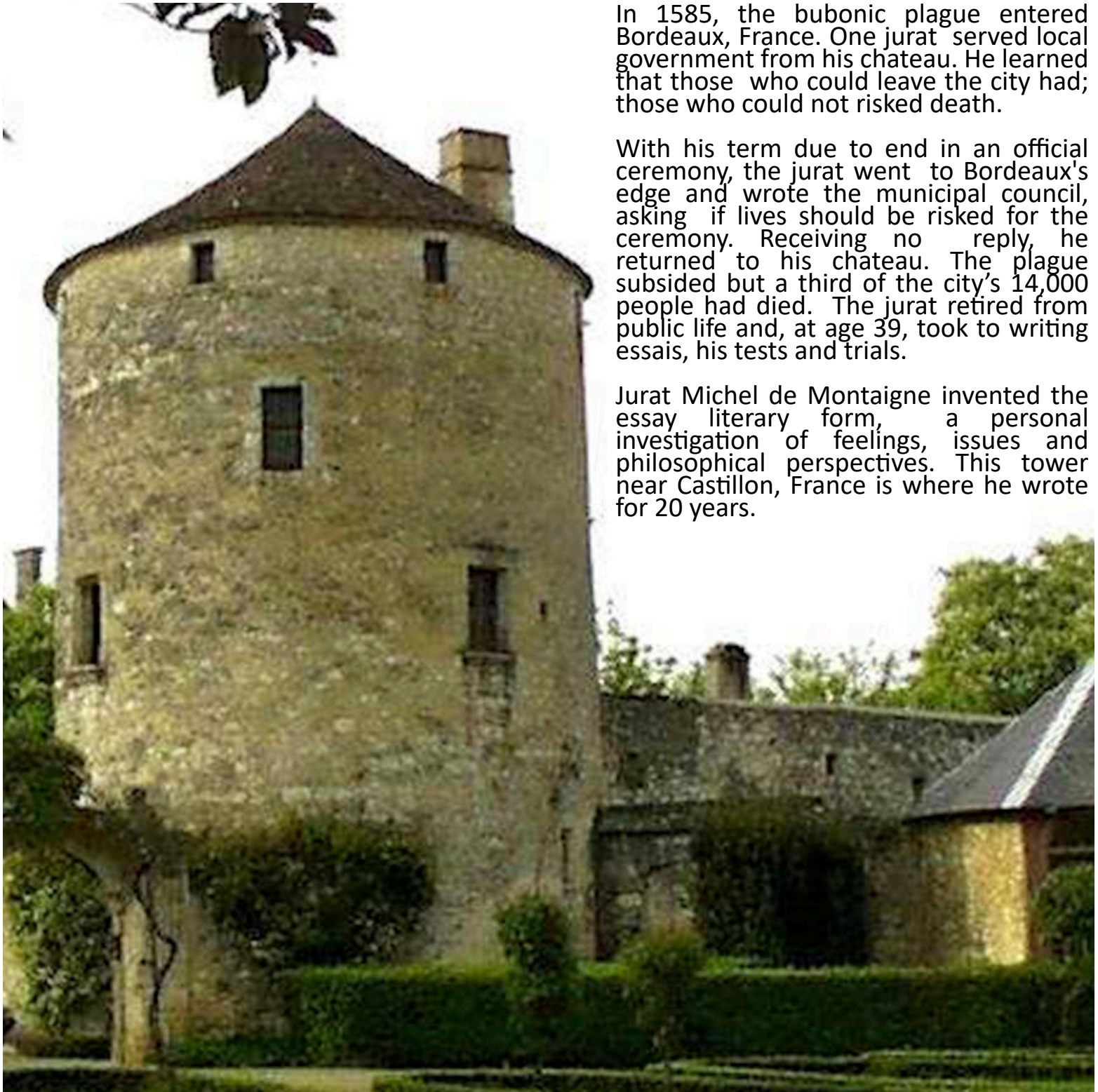
During the recent pandemic, and accompanying isolation, I moved my studio into a creative facility, with access to a secure, isolated hallway. The paper tower is made of the index from Michel de Montaigne's *Essais* (written 1568; published 1580; Classiques Garnier paperback imprint 1962) to invoke the plague that ravaged medieval Europe. Montaigne's *Essais* inaugurated the personal essay. My low shelf, upholstered stool, dripping wall and historic narrative tied my practice to the slowed time of pestilence, isolation and insularity.



In 1585, the bubonic plague entered Bordeaux, France. One jurat served local government from his chateau. He learned that those who could leave the city had; those who could not risked death.

With his term due to end in an official ceremony, the jurat went to Bordeaux's edge and wrote the municipal council, asking if lives should be risked for the ceremony. Receiving no reply, he returned to his chateau. The plague subsided but a third of the city's 14,000 people had died. The jurat retired from public life and, at age 39, took to writing essays, his tests and trials.

Jurat Michel de Montaigne invented the essay literary form, a personal investigation of feelings, issues and philosophical perspectives. This tower near Castillon, France is where he wrote for 20 years.





House for Summer

Living tree sculpture shaped annually
Hoyt Arboretum, Portland, OR planted 1987

House for Summer is a living tree sculpture created with fifteen Himalayan birch trees (*Betula jacquemontii*) planted in a rectangle with an opening to the south. My artist-initiated work was proposed as an experiment, a temporary planting on public property. With permission to plant in an unprogrammed area of Portland's tree museum, my art of ecology grew beloved as an educational classroom, performance site and picnic area.

The experiment, going on four decades, has yielded significant results. Among them: the frame of change and constancy in hearth and home, time and space, climate and systems: a living sculpture with four seasons. It is also an artwork that will expire.





House for Summer and the End Time 1987 - 2027

The life of a tree is seasonal and the lifespan is finite. As adolescents, the House for Summer trees were annually trimmed and shaped into the house form in late autumn. In maturity, the trees' branches grew a second story, becoming more rigid, as the trunks thickened.

The neighborhood has changed too. Nearby Douglas firs deeply shaded the art site, outmaneuvering the birches' roots with their own. Increased human interaction with the work, especially during the pandemic, brought graffiti scarring to some tree trunks.

Ice storms in 2019 and 2022 plagued the work, breaking the trunk of a well-established corner birch and dropping heavy fir branches on the delicate limbs.

Reluctantly, the staffs of Hoyt Arboretum, City of Portland Parks and Recreation Department, and the non-profit responsible for the public art collection, have decided to remove the art work.

Oregon, a right to die state, will allow local end of life measures in 2027, the 40th year of the living tree sculpture.



The Spiral Carnival

Playa Summer Lake, Lake County, Oregon, 2024



The Spiral Carnival established a temporary recreation area for the microscopic life on a dry lake. Sited on a northern lobe of the Great Basin, the coil-shaped work was inspired by nematodes, soil-dwelling roundworms that digest fallen leaves, insects and vertebrates, helping in the soil-making process.

Three hundred flags fly nematodes in a coiled path, invoking a relaxed roundworm's typical form. This path opens to the southeast, source of the subterranean flow of the lake waters. Centered in the coil is a miniature big top with a nematode-sized opening. Inside is a copper and silver world, with lilac shadows, the colors of the playa in winter.





Spiral Carnival Above: the coiled path; below: the Big Top entrance and flag path detail



Time Frame: Studio Works

Studio work has been a steady ally. I find creative conversation in common material: paper, paint, used brooms and discarded vinyl 78s found on the street. I see art in dramatic skies, of course, but also in clockfaces, vise clamps, windows blinds haphazardly closed; and the changing perspective of lit candles.

Irwin Commercial vise clamp and novelty candle, 2008



Recorded Time

Wall-mounted Fibonacci curve sculpture with found vintage records 2022

Titles include:

Got No Time, Jane Green;

Honestly, Tommy Tucker Time;

Silent Night, Mark Andrews;

Clap Yo' Hands, Missouri Jazz Band;

Hula Melody, Pale K. Lua and David Kaii of the Irene West Royal Hawaiians;

When Shadows Fall, I Hear You Calling California, Isham Jones Rainbow Orchestra;

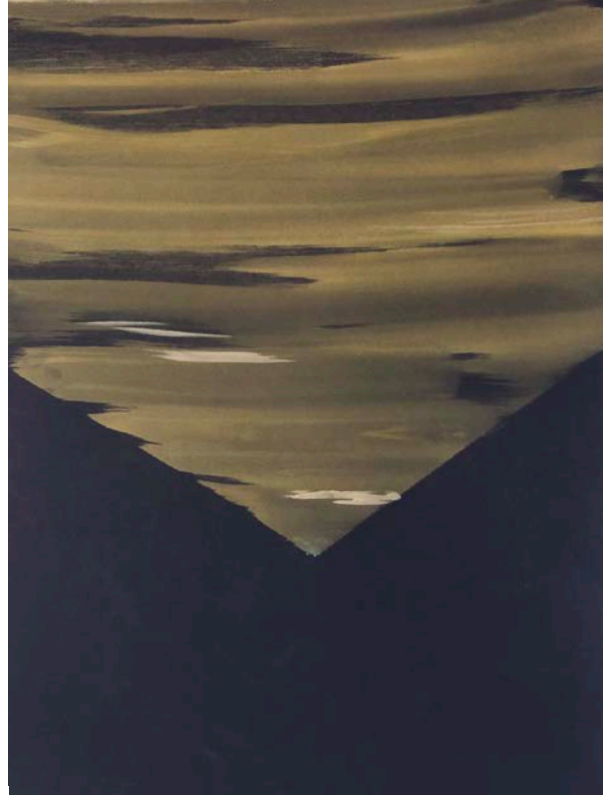
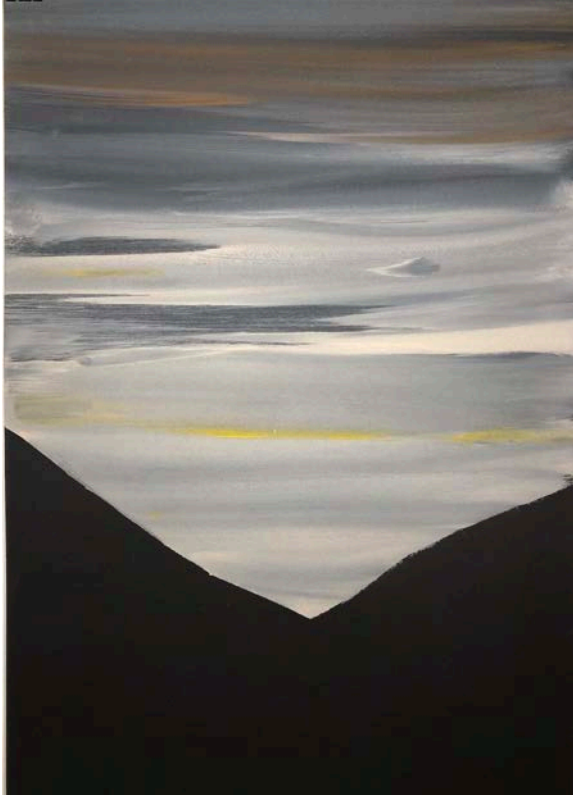
I'll Be with You in Apple Blossom Time, Charles Harrison

I'll Never Be the Same, Artie Shaw.











Smoke Ring

*Watercolor on arches paper
50" x 30" 2021*

Smoked Skies (opposite)

*Watermedia on black
paper each 30"h x 20"w
Skyscape series exploring
the 2018 – 2019 high
intensity forest fires in the
western United States.*



Sweeper Story

16-part work with watercolor on paper; 14 x 11" each. 2020 - 2021



Sweeping Beyond

Ceiling-mounted motorized sculpture and lighting
Inglewood, CA 2024

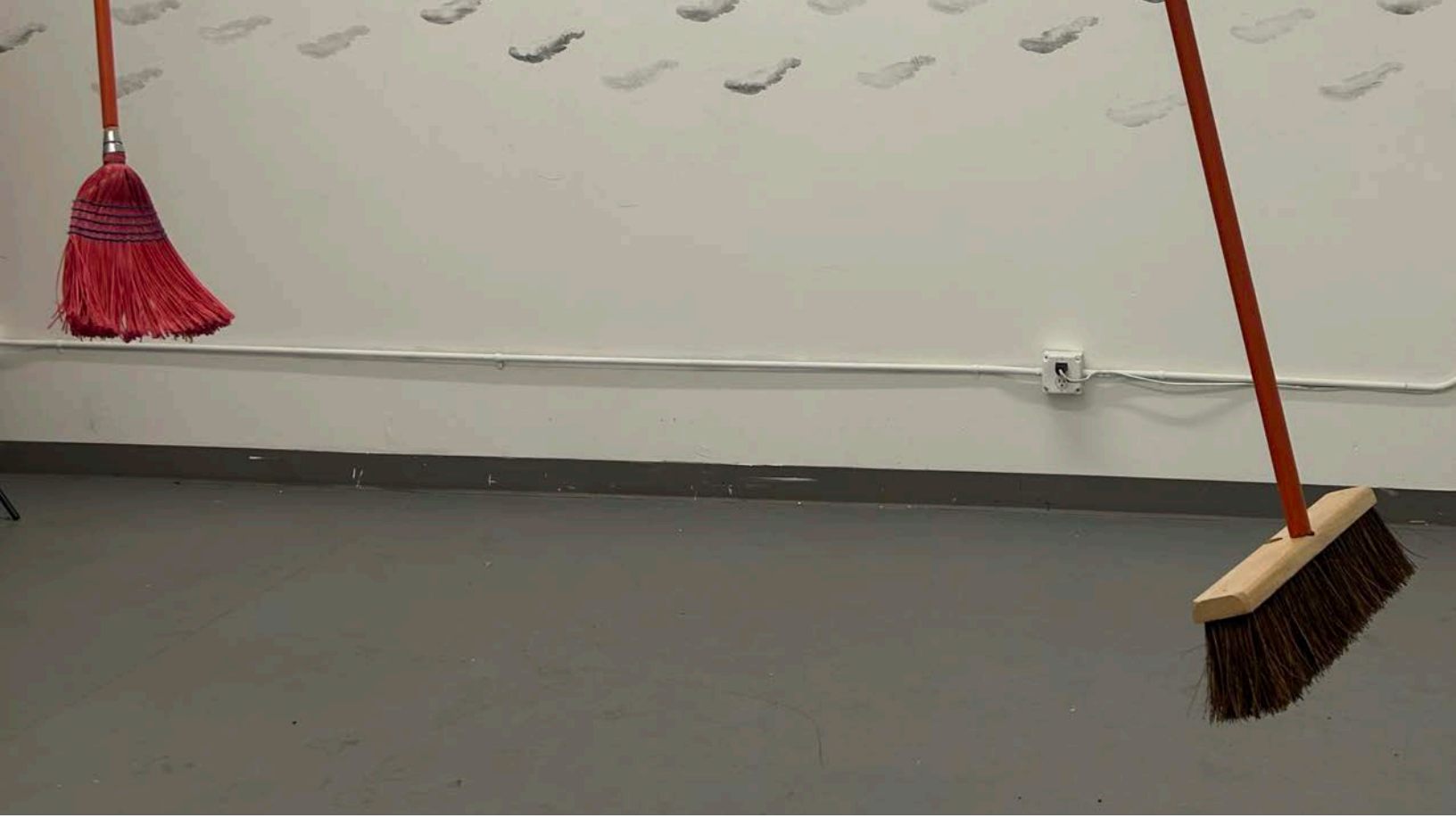
Sweeping the studio led to the question of unseen particulates, and the cycles of invisible activity beyond the room and human hand. The mechanical engineer and physicist Dave Dewitt contributed to my unfunded research, and to my understanding of the motor's torque requirements and possibilities for interaction. He designed and built ceiling-mounted, variable speed reversible motors capable of handling varied weights, handle lengths and surface areas of commercial brooms. In the studio I added complexity with third motorized broom, lights for shadow play and stenciled cloud banks, Referencing the Coriolis effect of weather systems.

Sweeping Beyond builds on my smaller sculpture exhibited and performed in an academic gallery.









Time Frame: Collaborations

As a catalytic artist, I work in context. As a human, I work in social, economic, political and cultural communities. I work to live my values. I started working with other artists in college, interning at Portland Center for the Visual Arts, then at Socrates Sculpture Park in Queens, New York, and at public art programs across the country. Collaborating with artists, sites and nature brings joy.

The Sweeper Dance

Artist-initiated performance collaboration with dancers and spoken word

Cypress College Quadrangle and Art Gallery, Cypress, CA Spring Equinox, 2019

Collaborative Performance with Cypress College Dance Collective, supported by the Art Gallery, Theatre and Media Departments.

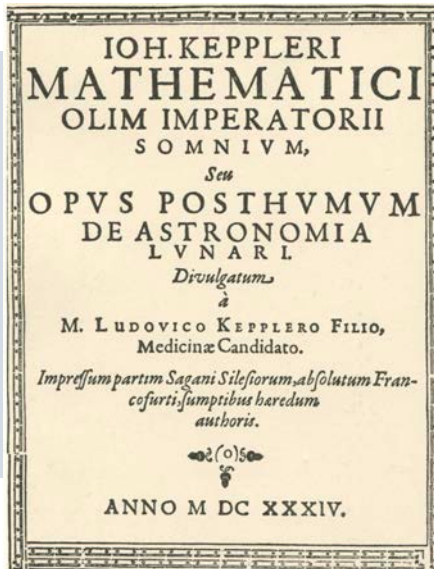
Artist read from *Somnium*, from Kepler's 1634 book on astronomy.

Looking for Levania

with Maha Afra, Dance Professor

Cypress College Theater, Cypress, CA May, 2019

A dance performed by the Cypress College Dance Collective, with Helen supporting the choreography and staging by the College's dance instructor. In this work, the choreographer led in interpreting Kepler's text with metaphors of navigation, exploration and community.

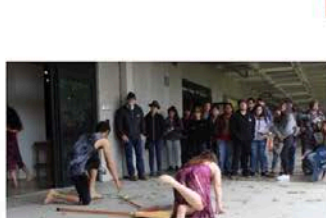
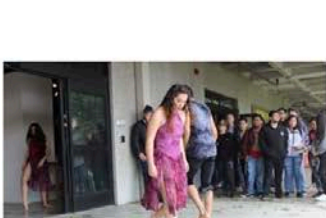
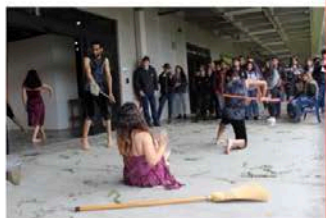
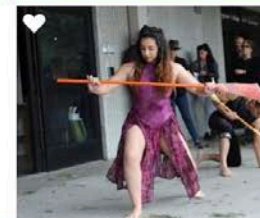
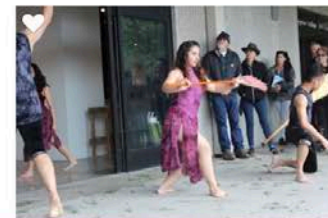
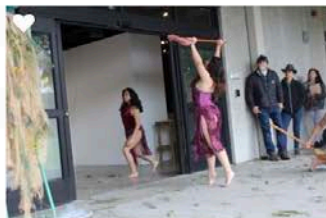
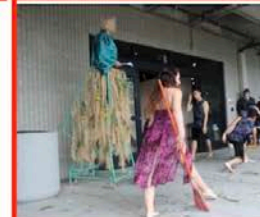
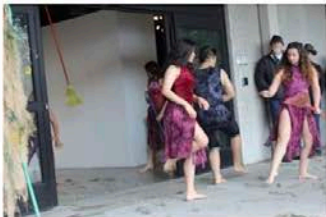
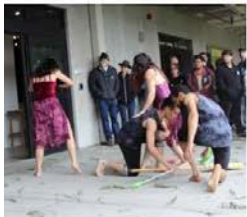
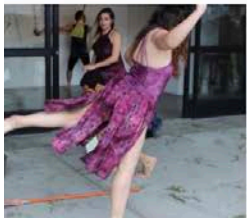
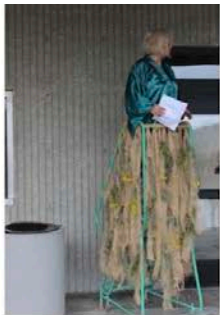


My name is Duracotus. My country is Iceland, called Thule by the ancients. The recent death of my mother has freed me to write as I have long wished. But while my mother lived she would not let me write. . . .

I took a wonderful delight in the practice of astronomy. (Tycho) Brahe and his students watched the moon and constellations all night with marvelous instruments. Their activities reminded me of my mother – she had a constant habit of talking to the moon. In a way, although I came from a half-barbaric country and a poor home, I gained knowledge of the most sacred science which set me on the road to greater things.

Mathematici frontspiece with excerpt from *Somnium* introduction
Johannes Kepler, 1634 published posthumously





Looking for Levania
Collaborative dance with
Maha Afra and the
Cypress College Dance Ensemble
Cypress, CA 2019



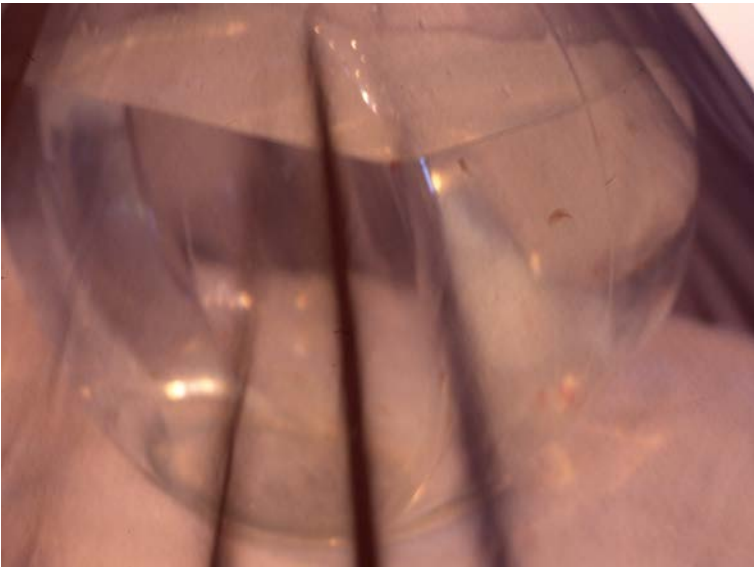


Dreams, Deception and Skepticism
Jack Straw Cultural Center
Seattle, WA 1994

Invited to an Artist Studio Project residency in the Jack Straw Cultural Center's audio studio in 1994, I explored the community of sound production in Seattle's premiere alternative radio facilities.

Dreams, Deception and Skepticism is a narrated, mixed media sculpture with two channel audio, a table, two channel audio and a fishbowl holding daphnia. The wall-mounted headset at end of the table connected to an audio recorder. Visitors would hear on two voices in conversation on a 2:10 loop. Daphnia have a transparent carapace providing views of their beating hearts.

The project, exhibited at the JSP Gallery, ended when the daphnia expired.



Taliesin Fellow Artist in Residence
Frank Lloyd Wright Foundation /Taliesin West
Scottsdale, Arizona 2014



As artist in residence at Taliesin West I explored how desert birds build shelter amid cactus and spiny shrubs. My home for five weeks was a glass-fronted cube built by student architects in a remote arroyo. I observed cactus wrens, woodpeckers and varied wildlife building on the protected site.

Gila woodpeckers burrow inside saguaro cacti. The cactus/bird interaction creates hard-shelled tubes only seen when the host plant topples and dries.

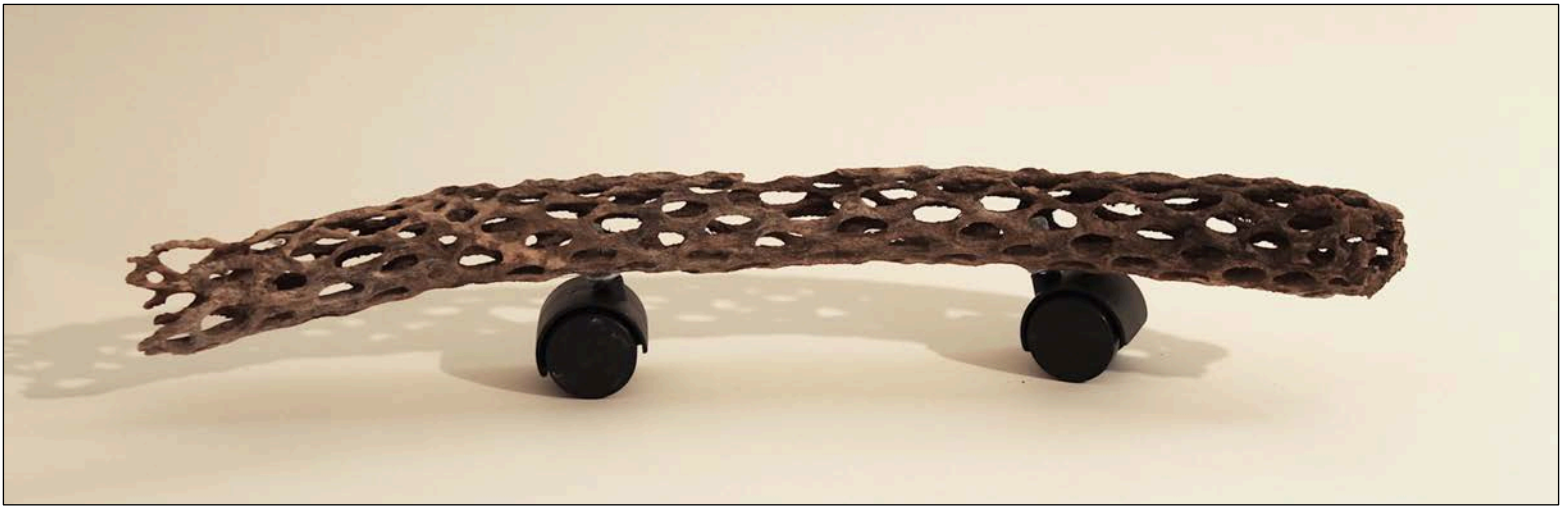
Working in Wright's ceramic studio, I built nest replicas in fired clay. Observing the form and function of nesting birds and itinerant architects, I found commonality.



Cactus Wren vessels
Glazed ceramic, each 4 x 4 x 5"



Gila woodpecker vessel
Glazed ceramic, 4 x 6 x 16"



The Taliesin model places resident architects in diverse environments to better understand building in context. Moving architects, students and teachers between Wisconsin and Arizona, the impact of site, seasons and materials becomes apparent. Seasonal moves underscored the desert and meadow requirements, summer and winter, cold and heat. Their regimen inspired my small, organic sculptures.

In *Cactus Carriers*, I attached casters to organic material found at the remote locale. *Three-wheeler* is movable art mimicking a child's pull toys, unstable by intention and capsized in movement.



Clockwise from top: *Cactus Cart*, cholla cactus skeleton on commercial casters. 3" x 6" x 4".

Three-wheeler architectural metal on casters. 8 x 4 x 14". Fallen saguaro with gila woodpecker nest



Watershed

Glacier ice in custom display freezer
Commission for the centennial of
Mt. Rainier National Park
Seafirst Bank Gallery
Seattle, WA 1998

Invited to create a work for an exhibition honoring Washington State's most prominent mountain, and explore the experience of time in the mountains, I wanted to provide a direct experience of glaciers into the gallery. The Nisqually Glacier is the watershed for much of Seattle. Glacier ice is a function of time and pressure, snowfall accumulated over decades and centuries. I've climbed and summited mountains in the west.

I worked with National Park Climbing rangers, the mountain rescue unit, to gather ice in two locations for the house form and lower plinth. One sample is estimated as 10 years old; the other sixty. The color and density of grit marks the older ice.

The glacier ice, taken with a collecting permit, was carved into the house form and displayed across the state as part of a travelling exhibition celebrating the Mt. Rainier National Park centennial.









After the exhibition's tour, art was returned to the artists. Returning the glacier's ice to Mount Rainer's Nisqually glacier edge, I completed the watershed cycle

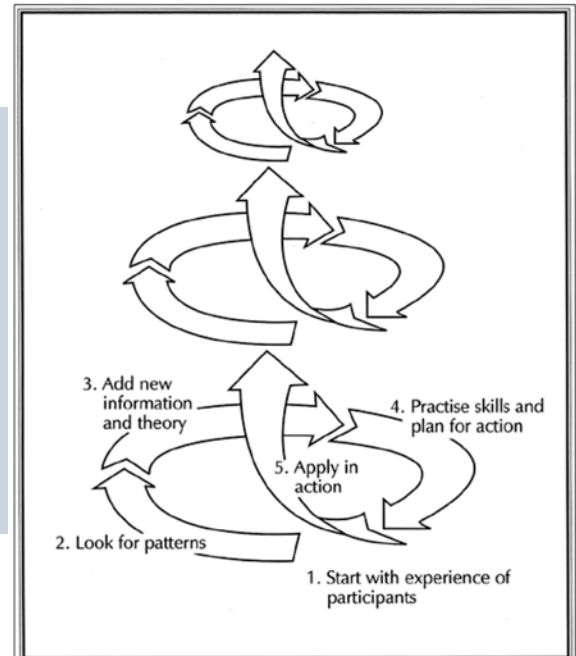


After Words

Art is how I understand the world. I make art, look at art, seek the company of artists, and develop opportunities for other artists.

The work is my expression of love. I love our shared world; the adventure of time, the materiality of people and place, the process of trees and insects, the cycles of soils and microbes, of water and clouds.

Time is central to my practice; the interplay of time and place, season and process. We feel time as change within an arc of expectation, but perceive it only from a distance. This catalog is a guide to one path through my creative practice, to articulate nature as human and other.





Works in the Catalog

Park, 1977
Theatre of the Roots, 2022
Timepiece, 2007
Montaigne's Tower (or the Utility of Plague), 2022
House for Summer, 1987 - 2027
The Spiral Carnival, 2024
Irwin, 2007
Recorded Time, 2023
Watercolors, 2019 - 2022
Sweeper Trio, 2022
The Sweeper Dance, 2019
Looking for Levania, 2019
Dreams, Deception and Skepticism, 1998
Taliesin Ceramics, 2014
Cactus Carriers, 2014
Watershed, 1998

Photography

Window Blinds at Dusk, Inglewood, CA 2023
Gum Tree Canopy, Blue Mountains, Australia 2022
Hotel Event Preparations, San José, CA 2023
Fog in the Pass, Santa Monica Mountains, CA 2014
Slash Pines at Night, Boca Raton, FL 2020
Sunrise, Catalina Island, CA 2022

Photography Credits: All images by the artist except:

Page 9: Enrico Martignoni, Heizer's City Complex, Hiko, NV
Page 15: Courtesy BIGCI, Bilpin, New South Wales, Australia
Pages 42, 43: Margaret Trujillo for the Cypress College Art Gallery, CA
Page 44: David McCormick for the Cypress College Dance Department, CA
Page 46: Courtesy National Park Service/Mount Rainier National Park Climbing Rangers, WA
Page 56: Organizational flow chart, courtesy Creative Commons

Acknowledgements

This project was made possible by the support of William J. Hoppe; Janice T. Paine; Morgan T. Paine, Janet Owen Driggs, my sisters Anne and Mary, and my mother who always believed.

Helen Lessick

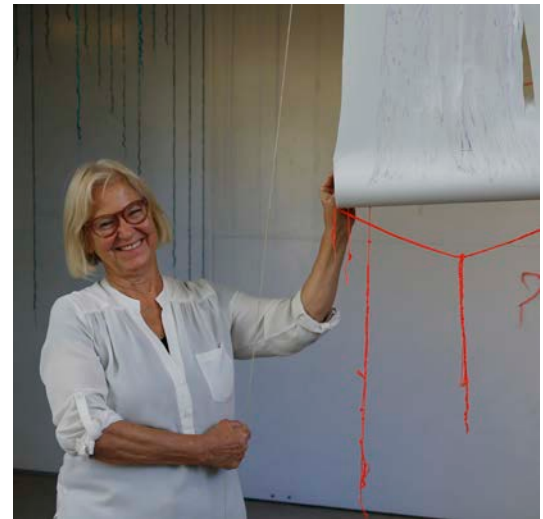
b. 1954 Langhorne, PA
Resides in Los Angeles, CA

EDUCATION

Master of Fine Art, University of California/Irvine
Bachelor of Art, Reed College, Portland, OR

SELECT COLLECTIONS

Artothèque d'Annecy, Annecy, France
Bonnie Bronson Foundation, Portland, OR
DisplayCult, Montreal, ON, Canada
The Getty Research Institute, Los Angeles, CA
The Museum of Modern Art, New York, NY
Nevada Museum of Art / Center for Art + Environment, Reno, NV
New York Public Library, New York, NY
Oregon Health Science Center, Portland, OR
Searchlight Financial, Beverly Hills, CA
Swedish Medical Foundation, Seattle, WA
State of Washington Public Art Collection
University of Washington Public Art Collection, Seattle, WA



RECENT SOLO EXHIBITIONS

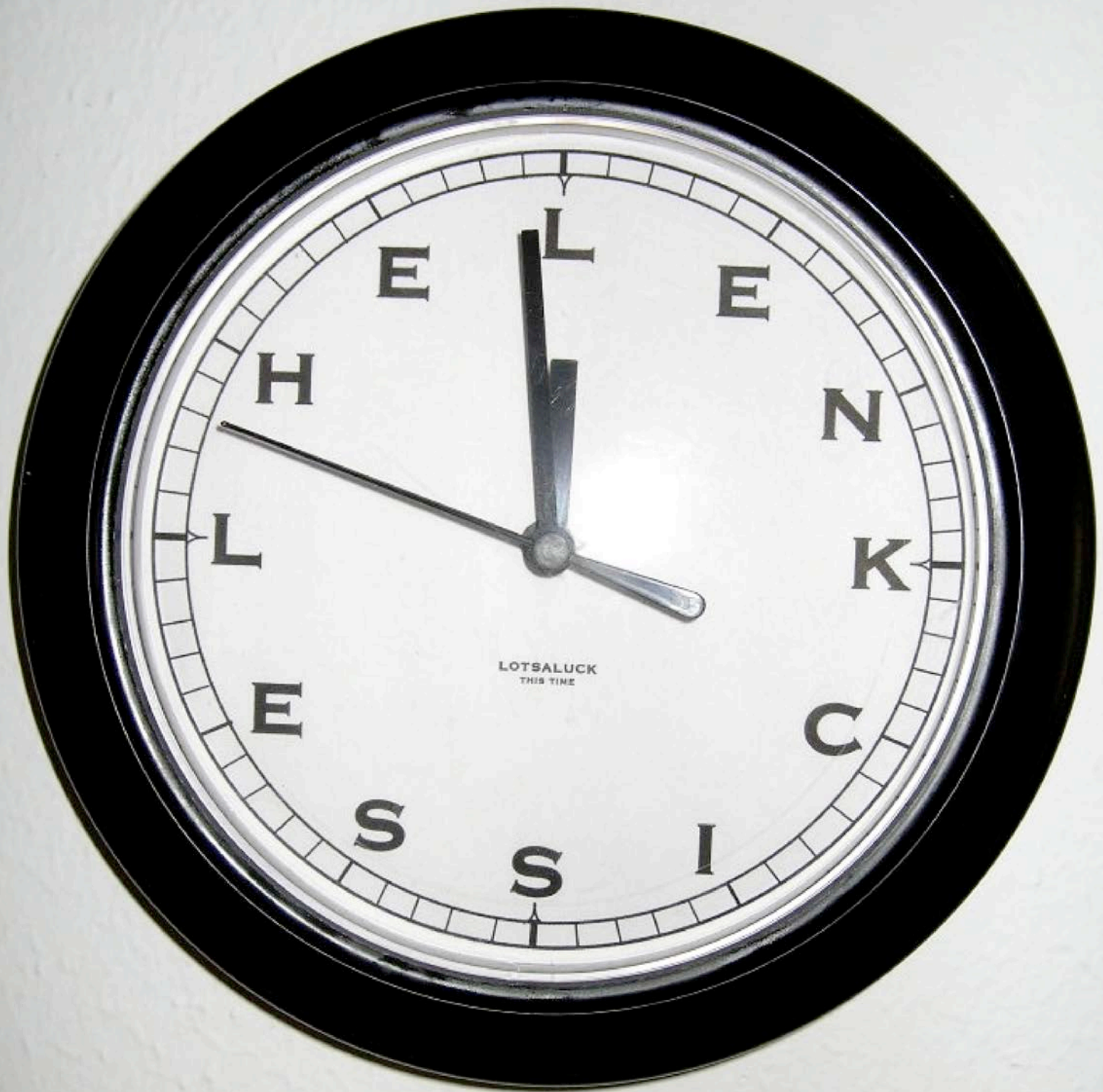
2019: 'The Burning Forest | Pyrolysis,' Stanline Gallery, Seattle, WA
2017: 'Canopy: On Helen Lessick's Trees,' Jeffrey Thomas Fine Art, Portland, OR. Travelling. Catalog
2017: 'Soils and Sites,' CaseWorks, Cooley Art Gallery, Reed College, Portland, OR
2013: 'Works on Paper,' American Institute of Architects Los Angeles, CA

RECENT PERFORMANCES AND PRESENTATIONS

2025: 'Artists in Community,' El Sistema USA conference, Inglewood, CA
2024: 'Public Art and Ideas: The Practicum of Curiosity,' ArtX, Flagstaff, AZ
2022: 'Theatre of the Roots,' Art Shed, Bilpin, New South Wales, Australia
2019: 'The Sweeper Dance,' with the Cypress College Dance Ensemble, Cypress College, CA
2017: 'The Trees 30th Anniversary,' House for Summer, Hoyt Arboretum, Portland, OR

ARTIST'S RESIDENCIES

2024: PLAYA Awarded Residency, Summer Lake, Oregon
2022: Bilpin International Ground for Creative Initiatives, New South Wales, Australia
2014: Artist in Residence, Taliesin West, Frank Lloyd Wright School of Architecture, Scottsdale, AZ
2014: Writer in Residence, Annenberg Community Beach House, City of Santa Monica, CA



LOTSALUCK
THIS TIME



Structural Expressionism
Los Angeles USA