



THE INVISIBILITY COLLECTIVE

THRESHOLDS OF LIMINALITY

The Invisibility Collective's Bi-Annual Invitational
Radian Gallery, San Francisco
Dec 10, 2022 through January 28, 2023
theinvisibilitycollective.com

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Price list available upon request

THE INVISIBILITY COLLECTIVE ARTISTS

Susan R. Kirshenbaum, San Francisco, CA

- ***Supine series: Her Bed of Roses***, 2022; Digital original collage, custom framed acrylic face-mounted print; Edition 1/1; 24 x 48 inches
- ***See Through Us series: Women's Battle***, 2022; Digital original painting, custom framed metal print; Edition 1/1; 33 x 17 inches
- ***Women and Nature Wide Format series: Of the Lake***, 2022; Digital original collage, custom framed metal print; Edition 1/1; 12 x 24 x 2 inches
- ***The City series: Above All, 2022; Digital original painting***, custom framed acrylic face-mounted print; Edition 1/1; 20 x 20 x 2 inches

My subjects are naked but they are completely comfortable in their skins. Are you? Do you want to be? Nudity is not an issue. Body love is. Every *body* and *everybody* has a story. My predominantly female-identified subjects are powerful individuals. That is my underlying narrative. I identify with my models and they become our shared story. Embracing the territory between abstraction and figuration, my work reflects my feminism and attempts to motivate people to accept their humanness and imperfections. My drawings, made from live models, are the starting point. They're gestural, graphic, and sensual. They convey frankness and feel intimate. Combining imagery of the natural world is equally important in my art, whether I'm creating complex collages combining my

photography and painting or simple statements pared down to the bone, my work expresses my love of color, line, texture, and layering. From tiny to monolithic installations, it's fundamental to me to reveal our deepest natures and to remain uncensored.

This new "Women in Nature" series reflects my deep attachment to the natural world and the sometimes complex, richly layered connections between humans and our environment. This exhibition reflects a transition in me, my artistic style and content, and the greater world as we pass through layers of change and angst reflected in vintage lace and textiles, merged with my abstract paintings, model drawings, and nature photos I shot in France and Golden Gate Park. All work was created digitally on an iPad Pro with an Apple Pencil.

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<https://linktr.ee/SusanRKirshenbaum>

Rhiannon Evans MacFadyen, San Francisco, CA

- ***Ferramentas Negra***, 2022; Time-based, interactive, ritual installation: Ankara, silk, wood, glass, candles, rubber, steel nails, enamel paint, AI-assisted collages (MidJourney) on archival paper, photographs on archival paper, offerings, herbal waters, essential oils, honey, whiskey, bramble roots, Buckeye, cotton, and found materials; Dimensions variable
- ***Black Mycelium Goddess (CMW) (20221112.21:19.U1)***, 2022; AI-assisted digital collage (MidJourney), archival pigment print on Hahnemühle cotton photo rag (308 gsm); Edition of 5; 19 x 13 inches
- ***Black Buckeye Witch (20221118.16:38.U3)***, 2022; AI-assisted digital collage (MidJourney), archival pigment print on Hahnemühle cotton photo rag (308 gsm); Edition of 5; 19 x 13 inches
- ***Clathrus Ruber Black Priestess (221201.14:04.U3)***, 2022; AI-assisted digital collage (MidJourney), archival pigment print on Hahnemühle cotton photo rag (308 gsm), hand work, custom artist-made mounting; Edition variée of 5; 8 x 8 x 2 inches
- ***What is fragile...: Cypreaeidae XI***, 2022; Archival pigment ink on Pro Luster photo paper; Edition of 5; 19 x 13 inches
- ***What is fragile...: Cypreaeidae V***, 2022; Diptych, archival pigment ink on Pro Luster photo paper; Edition of 5; 19 x 13 inches

I come from a perspective of "productive discomfort" and a multiplicity of identities that have placed me in interstitial spaces and offered intersectional perspectives. My practice as a curator (and artist) includes a deep questioning of Imperialist formats through experiments in exhibition form and documentation—incorporating altars, ritual, movable substrates, and an unrestricted integration of artistic disciplines and practices.

A San Francisco-born curator, consultant, facilitator/organizer, and project-based artist, I have a background in folkloric dance and performance and 20 years professional experience in visual arts. My curatorial focus is on projects that push boundaries of scale, scope, medium, venue, and dialogue, and my cross-discipline personal work engages symbols, identity, communication, and the unseen. My projects have appeared in KQED, SF Chronicle, at YBCA, USF, JCCSF, Open Engagement, and many others.

In 2013, I founded A Simple Collective: an organization dedicated to fostering creative independence for professionals, and professional independence for creatives, and Black & White Projects: an experimental project space in San Francisco's Mission District that offers programming to facilitate conversation, experimentation, cultural and professional enrichment, and collaborative projects. Deeply involved with community-building through the arts, I sit on the Curatorial Committee for Root Division and have served on the San Francisco Human Rights Commission's Racial Equity in the Arts Working Group, as President of the Board of SOMArts Cultural Center, and on the board of directors of Rocky Mountain Participatory School, and on advisory boards/curatorial committees for Pro Arts Gallery, Women's Environmental Artist Directory, and Sites_Unseen public art program. I'm Director of Emerging Arts Professionals San Francisco Bay Area; founder of The Society of the Smokey Mirror, founding member of Pacific Felt Factory arts complex and The Invisibility Collective, and an

emeritus member of 3.9 Art Collective—a collective dedicated to promoting the visibility of Black San Francisco-based artists and curators.

<https://pushingart.wordpress.com/>

<https://about.me/rhiannonmacfadyen>

Samira Shaheen, Pittsburgh, PA

- ***Days Gone By***, 2022; Mixed media with wedding dress, mesh, wool; 44 x 24 x 24 inches
- ***Musical Notes***, 2022; Oil on canvas, unframed; 15 x 30 x 1 inches

My Middle Eastern background, activism, and extensive travel inspire my art. *Days Gone By*, and *Musical Notes* are my emotional response to begin to map and explore the self in relation to the human condition. The condition of growth and change of different phases in our lives. And how Societal morals, prejudices, our aggression against each other, affects us fuels my creative exploration. I believe art can be a catalyst for change and a different way of seeing. To ask uncomfortable questions. Of special interest to me is the lack of representation of mid-career woman in the art world, especially as a middle eastern women artist and what does it mean to be in the middle, neither black or white or Asian. It creates a state of unease and not belonging. I believe art can be a catalyst for change and a different way of seeing.

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<https://archive.pittsburghartistregistry.org/accounts/view/SamiraShaheen>

Christopher M. Tandy, Sebastopol, CA

- ***X.AR.NO.10011001***, 2022; Colored pencil and graphite on paper fused with a double sided graphite drawing on mylar; 11 x 8 ½ inches unframed, 15 x 12 inches framed
- with Leif Larson, ***Blood of a Fresh Kill***, issues 1 (2021), issues 2 (2021), issues 3 (2022); Zine bloodofafreshkill.com

Every community owes its existence and vitality to the ancestors that walked before them - contributing their hopes, dreams, and energy to create the events that have led to this moment. Many were brought here against their will, some were drawn to leave homes in search of a better life, and some have lived on this land for more generations that can be counted. Truth and acknowledgement are essential to building mutual respect and connection across barriers of heritage and perceived differences.

This effort begins by acknowledging what has been buried by honoring the truth. We stand on the ancestral lands of the Coast Miwok and Southern Pomo People. We pay respects to their elders past and present. We acknowledge the Earth and her Animals that give us knowledge, sustenance and companionship. Please take a moment to consider the many forms of violence, displacement, migration, and settlement that bring us together, here, today and join in excavating these truths so that we may build a more connected future.

Christopher M Tandy (b. 1984) is a Queer Northern California self-taught artist and educator. Identifying as an anti-disciplinary artist, they adopt methods for creating and thinking that are rooted in Queerness and stem from a rejection of being defined by discipline and/or output. Their practice and process are fluid, like the mercurial Queer space in the world around us. Using technology and traditional media in innovative ways, Tandy shares their vision, where, in fleeting moments, the veil thins, time blurs and mysteries are revealed. Their work serves as an invitation into this ephemeral world, giving us opportunity to discover new types of thought, language, connection, and understanding.

Tandy has contributed works to solo and group exhibitions at Glass Rice (CA), SOMArts Cultural Center (CA), The Magic Shack (CA), Art Helix (NY), Art Basel (FL), and most recently at SPRING/BREAK Art Show in NYC. Together, with their partner they run Blood Of A Fresh Kill, a bi-annual magazine which calls upon our Queer

Ancestors to help us collectively disembowel the money-worshipping patriarchy so that we can build systems that are more equitable and not based on systematic control. Tandy was the recipient of a Quick Grant from the Center for Cultural Innovation in 2020 and 2022. In the Spring of 2023 he will be an Artist in Residence at the Peter Bullough Foundation in Winchester, VA.

INVITED ARTISTS

Leif Larson (as *Blood of a Fresh Kill* with Christopher M. Tandy), Sebastopol, CA

- with Christopher M. Tandy, *Blood of a Fresh Kill*, issues 1 (2021), issues 2 (2021), issues 3 (2022); Zine; bloodofafreshkill.com

“Blood Of A Fresh Kill” is a bi-annual zine publication created by Leif Larson and Christopher M. Tandy. The project scans cultural landscapes with Queer Eyes with the intentions of rooting out misogyny, racisms, transphobia, homophobia, classism, and ultimately calls upon our Queer Ancestors to help us collectively disembowel the money-worshipping patriarchy so that we can build systems that are more equitable and not based on systematic control.

Leif Larson (he/him) is a Queer playwright from Northern California. He has an MFA in FilmStudies, and has spent many years working in film and television production. He has also studied acting, and has worked as a screenwriter. He turned his attention to playwriting in 2016. In 2020 he was awarded a fellowship at the Vermont Studio Center, where he began a re-write of his play The TV Room. In 2022, he was named a semi-finalist in the Bay Area Playwrights festival for his play Shake the Disease. He tells stories from a Queer perspective.

Joseph Abbati, San Francisco, CA

- *Shape Shifters*, 2022; acrylic on canvas; 24 x 24 x 1 ½ inches
- *Primordial*, 2022; acrylic on canvas; 24 x 24 x 1 ½ inches
- *Look into My Hands*, 2021; Acrylic on canvas; 20 x 20 x 2 ½ inches

As a figurative artist, Joseph Abbati, strives for the visibility of LGBTQ individuals free of shame and self-censorship. His visual contributions add to the greater conversation of our society and encourage artists to continue the discourse of self-expression. Abbati's paintings are meticulously rendered to appear flat and print-like; this style choice stems from his graphic design background. Through photographs, Abbati recontextualizes his figures through color, formatting, and title usage.

Rell Rushin, Pittsburgh, PA

- *Adorn*, 2022; Oil paint on wood, acrylic yarn, plastic hair bead and barrette; 16-inch diameter (wooden round)
- *Head in the stars pt2*, 2022; Oil paint on canvas, 24 x 36 inches

Rell uses oil, acrylic, and fiber to relay her personal experiences and respond to subjects such as beauty standards, daydreaming, and the representation of Black people in global mass media. Born and raised in Pittsburgh, Rell is a graduate of both Rogers CAPA and Pittsburgh High School for the Creative and Performing Arts Voice department.

<https://www.lostandopinionated.com/>

Allan Rosenfield, Pittsburgh, PA

- *Thorn*, 2022; Acrylic and collage on paper; 30 x 22 inches
- *Parcel*, 2022; Acrylic, ink, and collage on board; 20 x 24 inches

Much of my work, both in process and when completed, engages the viewer with the possibility of changing perception. The change can involve anything from a slight adjustment to an entirely different configuration. I like to work within the intersection of the flexible, ephemeral gestural and the iconic and static. These liminal states evolve and fold into each other constantly in my practice. This folding/unfolding evolution is literal in the case of my massive paintings on unstretched canvas. Folding, ripping, tying, and other processes are evident in my two works selected for this exhibit. “Parcel” suggests an item that may have been subjected to various abuses during a lifetime of being sent, returned, and bent, folded, and mutilated along the way. Layers of its history have been added and ripped away. A tarp covers it partially and is tied to one end in a failed attempt to cover and contain the object. The finished work is a record of its many transitions, both slow and sudden. “Thorn” is another work in which liminal perception can be discerned. The central image consists of an actual collaged cactus spike. The diagonal thrust and nearly blood-red splashed areas suggest a recent act of violence has taken place, but upon whom or what? The jagged ripped paper elements reinforce a sense of sudden transgression. Could it represent a revolt against the limitations of the media and the paper itself? I prefer viewers to answer these questions for themselves.

Vin Seaman, San Francisco, CA

- ***Untitled Self Portrait***, 2021; Photograph, color pigment on Hahnemuhle photo rag; 26 x 20 inches
- ***Masconstruals #6 (Leathermen Don't Cry)***, 2021; Photograph, color pigment on Hahnemuhle photo rag; 26 x 20 inches
- ***Untitled Self Portrait (Dust Yourself Off)***, 2021 (printed 2022); Photograph, color pigment on Hahnemuhle photo rag; 26 x 20 inches
- with Edgar Fabián Frías, ***Untitled (I Have Someone Sitting Next To Me)***, 2022; HD digital video, 2-D animation, sound; 8 minutes, 35 seconds

Vin (Kevin) Seaman (they/them) is an interdisciplinary artist who creates decadent yet emotional performance and media that scrutinize and expand the complexities of LGBTQIA2S+ identity and culture. Their videos centering queer history, symbolism and intersectionality were presented on Salesforce Tower in June 2021 in collaboration with Jim Campbell's Studio. Their work has also been presented at The Stud, Brava, CounterPulse, YBCA, Frameline, the Tank NYC, the Austin International Drag Festival, SATTELITE ART SHOW Miami, the National Queer Arts Festival, Stockholm's Stolt Scenkonst, Atlantic Center for the Arts, and Yale School of the Arts. They have been featured on Shondaland and Vice, were an inaugural Association for Performing Arts Professionals Leadership Fellow, and received the 2017 Americans for the Arts Emerging Leader Award, the 2019 Theatre Bay Area Legacy Award, and a 2022 CALI Catalyst award. They are also the founder and director of Diamond Wave (www.diamond-wave.org), a nonprofit organization that produces diverse, queer-centered artistic and cultural events that bring together disparate segments of the LGBTQIA2s+ community.

Na Om Judy Shintani, Oakland, CA

- ***Deconstructed Kimono***, 2022; Vintage kimono, ceramics, stool; 72 x 24 x 12 inches
- ***Legacy of Memories Noren (Japanese curtain)***, 2020, Textile, shells, bamboo
- ***Innocent Dreamer and Augmented Reality***, 2022; Textile, cot; 24 x 84 x 18 inches
- ***Vitality Pillars***, 2021; Recycled paper, paint, thread, wood panels; 48 x 12 x 3 inches each, 48 x 25 x 3 inches installed
- ***Botanical Resilience, Horsetail***, 2020; Recycled paper, paint, thread; 22 x 18 x 1 inches
- ***Botanical Resilience, Bristlecone***, 2021; Recycled paper, paint, thread; 22 x 18 x 1 inches

Deconstructed Kimono: My kimono alterations reflect the loosening connection to ancestry and culture. As I cut away the designs and embellishments from the kimonos, I felt somewhat uncomfortable. I am destroying a symbol of my Japanese culture. I wonder, who was the woman who wore it? The cutting became a meditation. I honor the cutout pieces in altars below the kimonos, holding them lovingly as lessons and parts that have died to make room for experiences. The kimono is reduced to a skeleton, a web, yet the garment still maintains its elegant and simple

structure even after deconstruction. The deconstructed garments represent not only the personal space but also the liminal space where the transformation of tradition, culture, and structure takes place.

Legacy of Memories: My grandparents came from the island nation of Japan where there is deep connection to water – a symbol of purity, peace, and life itself. They immigrated to a place much like where they had lived – blue, green, beautiful – in the Puget Sound of Washington. The story of my father's family – oyster farmers in the 1930's, is told on the noren, a Japanese door curtain – a veil, and a memory portal to that time. Oyster shells embellished with memories hang on either side. Behind the noren is a photo of their houseboat serenely sitting in the sound. My father and his siblings rowed a boat to school every day. Seals sunned themselves on the deck of their houseboat. When Pearl Harbor was bombed, executive order 9066 removed people of Japanese descent off the West Coast. The family was taken away and imprisoned in the desert of Tule Lake concentration camp. My grandparents never returned to their previous life. They became farm laborers and moved to San Joaquin County – far from the ocean.

Innocent Dreamer with Augmented Reality: The sleeping girl on the straw mattress cot was created to remember the children and families – 7,800 that were made to live in horse stables at the Tanforan racetrack in San Bruno. They were there for 6 months before being transported to official incarceration camps. It is hard to believe she was considered a threat to national security. Use your cellphone to experience an augmented reality animation about the Tanforan detention center, in San Bruno, California. The narration is from incarcerated descendant Lucien Kubo's mother's letter about living at Tanforan. Lucien also describes being a descendant and artist.