



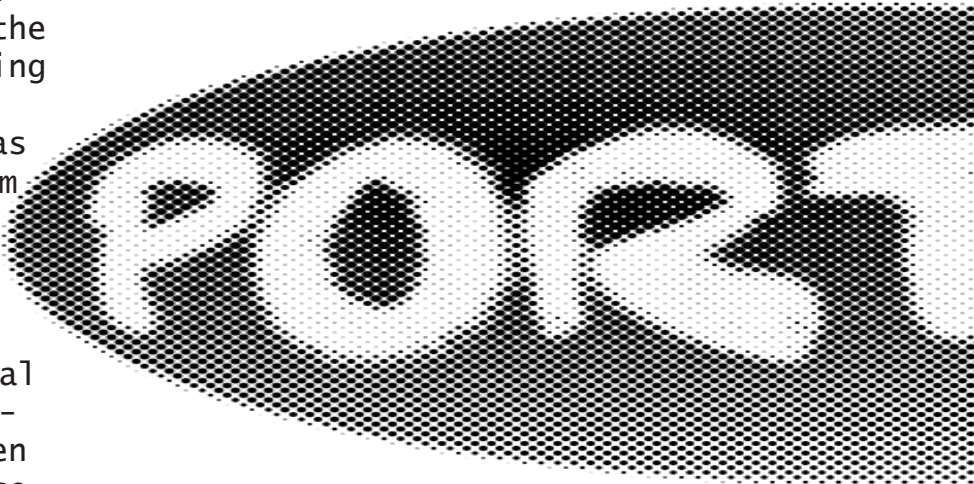
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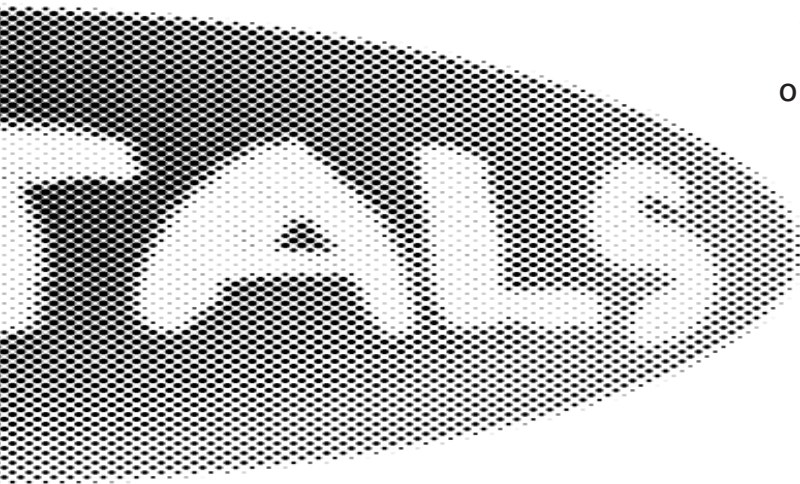
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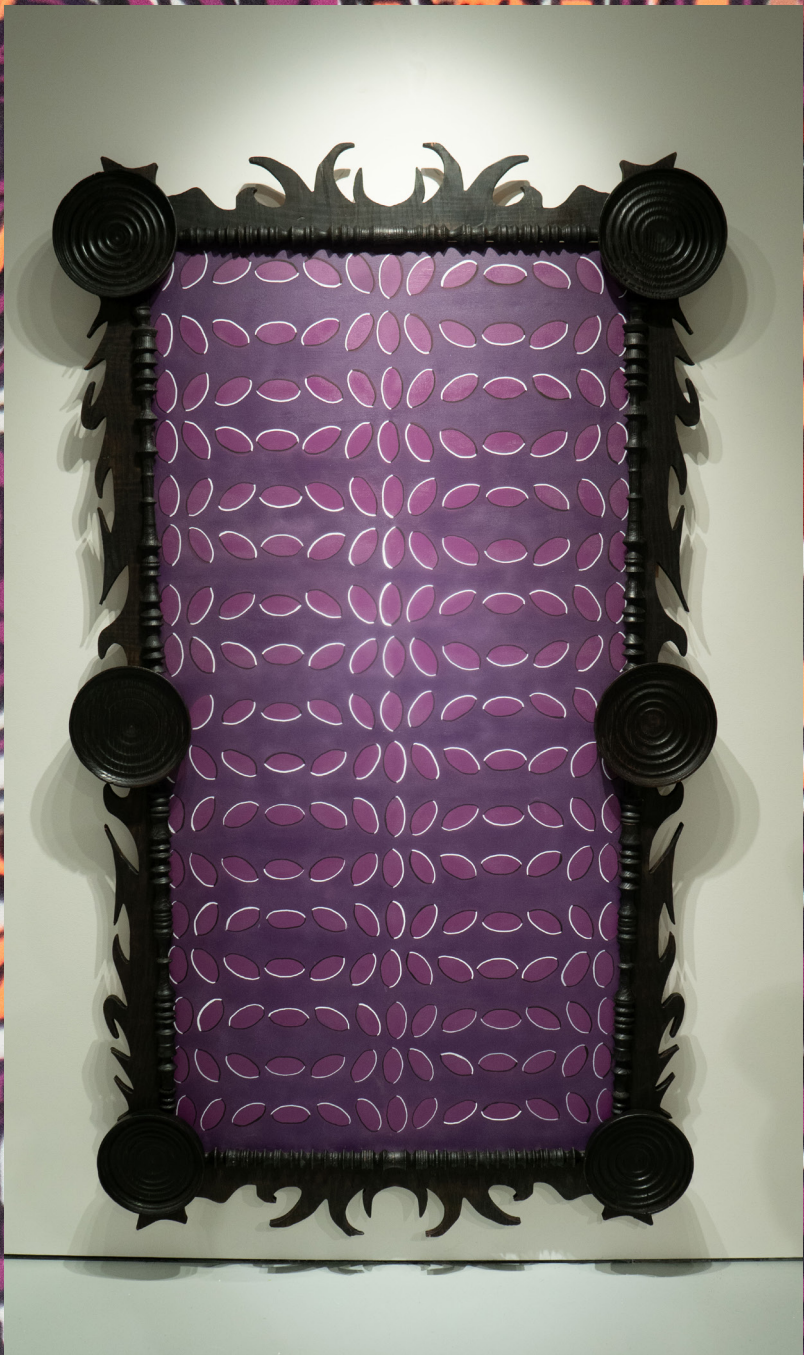
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We Need To Go Deeper

**Zac Abero
2024**

**Acrylic paint on Canvas, Lathe-
turned Red Oak treated with a shou
sugi ban technique.**

Portals can often be perceived as an emanation to a
moonless and cataclysmic place.





**Self Portrait with
Beads.**

**Luke Penton
2023**

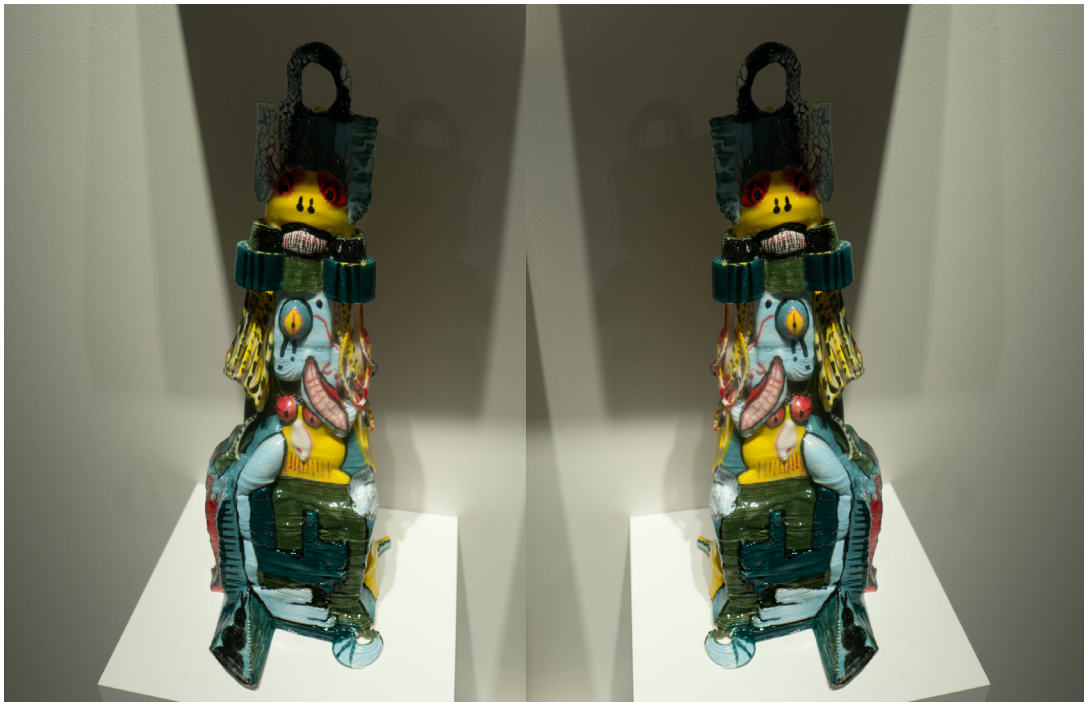
Ceramics

The Oing

Luke Penton
2023

Ceramics





Some portals
require a little
extra
maintenance

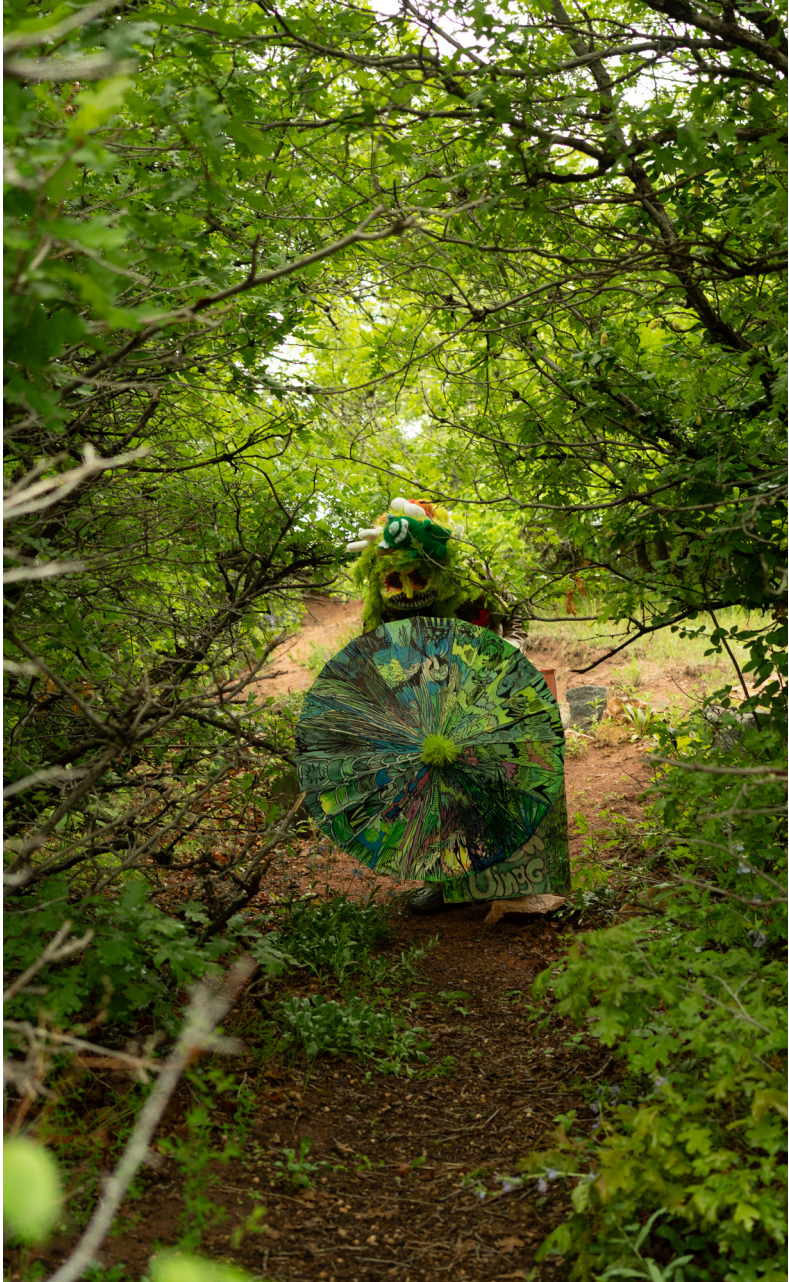
















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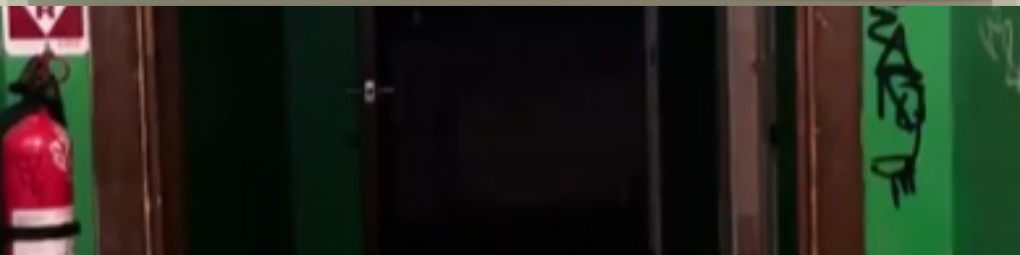
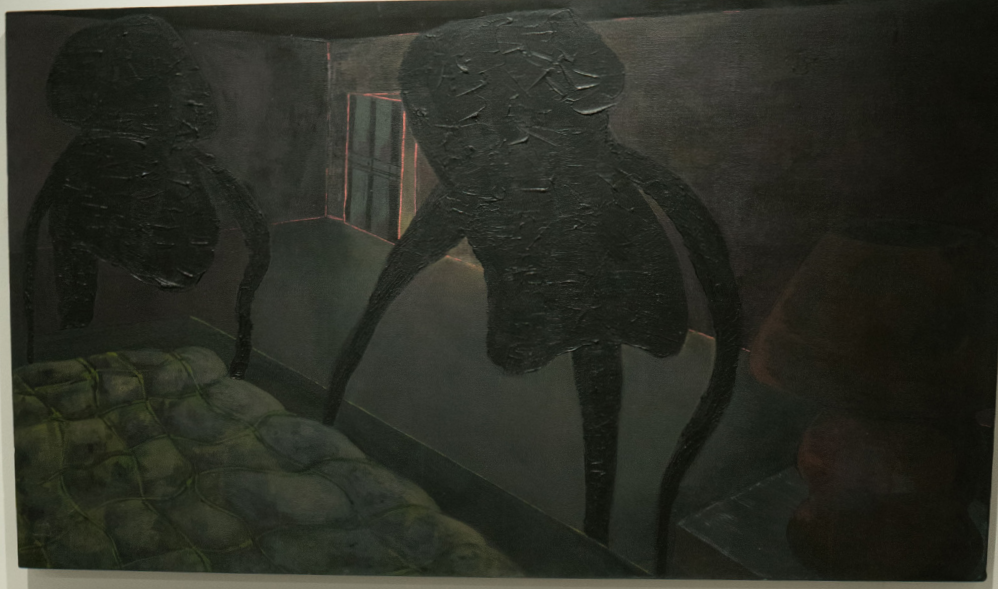
Luke Penton
2023

Mixed Media Costume



Sometimes portals don't always have an exit.

TEXT WASH

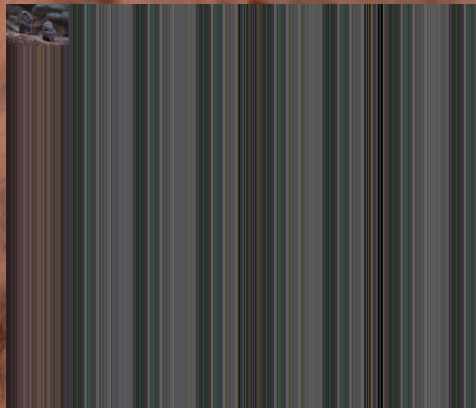
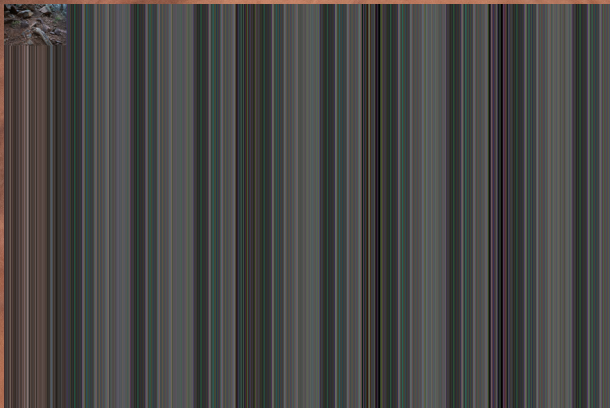
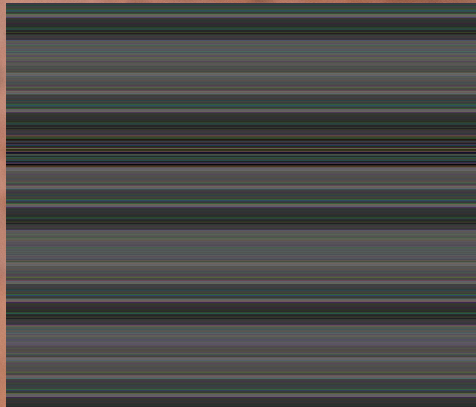
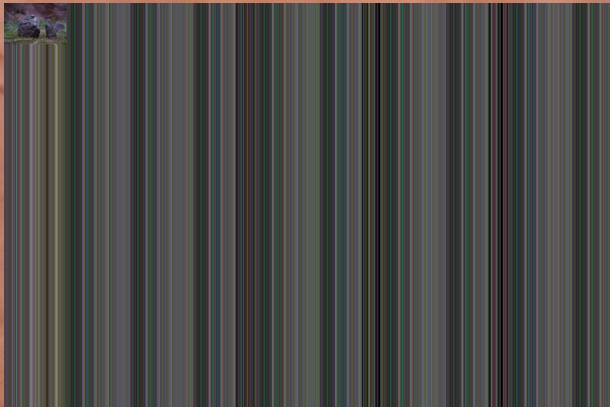


Dream Series

Luke Penton
2023

Acrylic on Canvas





Juliana Jobin

From Rock to Rock I

March 2024, 1601 S Franklin St.

3D-printed wild clay of 3D scanned rocks

My interest in mimicking natural forms using the Potter Bot, a digital platform, draws attention to the push and pull between natural/primitive ways of making and artificial/digital ways. As a society, people are afraid of what digital spaces are becoming with recent advancements in AI and a greater dependence on digital spaces. I was curious to better understand whether or not these processes aid or hinder each other. By finding my wild clay, 3d scanning rocks on site, and preparing it to be printable, I delved into combining the digital and the natural.

Throughout the process, I began to think about how the rock forms I collected on-site (from my backyard) had been placed by landscapers intentionally, and how I then handpicked them and sized them according to what I found appealing. While I intervene with my hand to create the rock forms, the human hand also creates the platforms I use to 3d scan, along with other online spaces our society depends on. The objects we view as natural are more digital than initially contemplated. Thus, digital, and natural spaces and ways of making are more embedded than originally perceived.

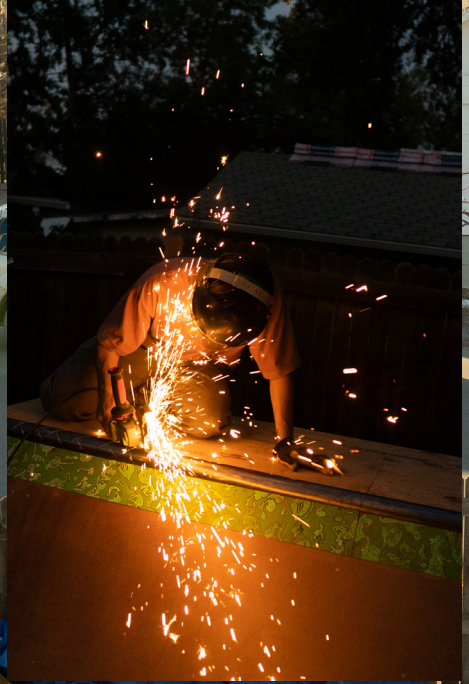
Further exploring this intertwinement, using a digital camera, I displayed and documented my clay forms in natural spaces. The rock forms were documented both in their place of origin and at Red Rocks in Morrison. In documenting my pieces at the place where I collected the material to create them, I wanted to display the cycle of natural materials and how they become digitized. Similar to the landscapers who placed the rocks that I decided to mimic, I placed the rocks in a formation that was pleasing to me, and then took pictures and edited them for a further audience.

In displaying my forms at Red Rocks, I found it fitting that this was a natural space manufactured to entertain. Red Rocks is now a space that is artificial/digital and natural, we see concerts performed here in person and through the social media platforms on our phones. Do my pieces similarly, perform artificially through the many digital platforms and spaces I have used to create and display them? Simultaneously, do they appear natural enough that they begin to blend in with their environment? Would they ever have appeared "natural", if it wasn't for the digital spaces that are manufactured by our hand?











Egg and Shell

Zac Abero
2023

Heroin Skateboards “Egg”, Laser-cut Griptape
Acrylic paint on helmet





100% cotton
100% wool
100% silk

JOSE
Sike
Cagnir



Thank you to all who made this possible.

Every journey, every mountain

Every line, marking, and scratch

Every footprint

Every smile, frown

Every door, window, archway, tree, plant, rock and
mushroom.

Every stream, pool and pond.

Special thanks to:

Dmitri Obergfell
Juliana Jobin
Caroline Boyd
Will Gross
Michael Carchidi
Jack Liepert
John Brakefield
Thaddeus Driscoll
Oliver Warthling

