



Fernanda D'Agostino

We are enmeshed in a world layered with narratives, philosophies, and points of view that are rich as well as confusing and contradictory. My work as an installation artist endeavors to bring these unseen worlds to life in a way that allows viewers to move through them and to interact with them in an intimate and physical way.



2. *In Bocca al Lupo (In the Mouth of the Wolf)*, 1986

Collaboration with Dennis Kitzs (sound)

Mixed-media and interactive sound environment; dimensions variable

Collection of the artist, private collection, and Yellowstone Art Museum

1. *Abundance and Scarcity*, 1993

Half-acre cornfield; wood, copper, bronze screen, glass, and mixed-media meditation house; inscribed copper stepping stones; dimensions variable

Private collection



3. **Bridge between Cultures**, 1999

Collaboration with Valerie Otani

Structural steel, perforated and laser-cut steel, concrete, brick, glass, metal halogen lights and theatrical gobos, fluorescent lights, fiber optics; 40 x 20 x 200 ft.

Commissioned by King County Public Art Program, Seattle



4. **Fate**, 1994

Video by Kristy Edmunds

Mixed media, wood, aluminum, salt, galvanized sheet metal, wax, concrete, text, video monitors; dimensions variable

Collection of the artist and private collection

Fernanda D'Agostino

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Fernanda D'Agostino's installations and public sculptures

engage viewers by evoking personal memories and local histories. In the projects she has created over the last fifteen years, D'Agostino has used architectural forms, handmade and found objects, natural processes, video, and sound to provoke fresh considerations about cultural and spiritual rituals, and about ecologies that have been made obsolete by modernization.

A native of Trenton, New Jersey, D'Agostino studied at the University of Montana, where she obtained her M.F.A. in 1984. While a student, she spent three months in Italy and became fascinated by what she perceived as the relatedness of every aspect of life there—for example, the way in which centuries-old architectural and sculptural monuments coexist with present-day buildings, businesses, and traffic. Resolving to explore this sense of simultaneity, of “deep time,” in her work, she created several multimedia installations upon her return, including *In Bocca al Lupo* (1986; fig. 2), in which she evoked a sense of ancient human presence and a sacred pre-cinct. A collaboration with technologist/composer Dennis Kitz, this work consisted of an environment of forms made of felt and clay (garments, vessels, tools) as well as a musical composition of altered natural sounds that evolved in response to viewer activities.

D'Agostino's investigation of the interrelationships between the individual, culture, and history is often rooted in her personal or familial past. *Fate* (fig. 4), for example, a 1994 collaboration with filmmaker Kristy Edmunds, dealt with life-changing events, taking the Holocaust as a focus. At the heart of this installation was the diary of D'Agostino's husband's grandfather, in which the family's experience of *Kristallnacht* was described. The diary, veiled in wax, was placed on a stand-up writing desk beside a wax-covered suitcase, an arrangement mutely expressive of fear and flight, and of the human urge to bear witness to life's most terrible moments. While at times D'Agostino draws her iconography from culturally specific emblems (such as a Scottish grave marker or a Latino bridal lasso), her most compelling images often seem to emanate from a personal, unconscious source. In *Imagining the Other Side* (1996; fig. 5), a work inspired by a dream she had following her father's death, seven silver

apples poetically evoke the yearning and waiting experienced in grief, while photographs of family members in the act of recalling the deceased hint at the elusiveness of remembered intimacy. In a more recent installation, *Theater of Memories* (2001), video projections of a bird, a sleeping child, and other archetypal images are juxtaposed with fused-glass wings and cast-bronze rose stems, suggesting both the fragility and the actuality of memory.

A consistent theme of D'Agostino's work is the involvement of the viewer, often as a participant. *Abundance and Scarcity* (fig. 1), which spanned the summer and fall of 1993, was a pivotal work that extended the scope of her multimedia installations into a realm of complex interactions with communities, an element that has characterized her public art commissions of the last decade. Created for Marylhurst College in Oregon, this environmental installation entailed a labor-intensive process performed by the artist and her students, of planting, cultivating, protecting (against predators), and harvesting a

quarter-acre cornfield. Both conceptually and literally, the work addressed the uncertainties and inequities of food production and consumption due to both natural and economic forces. It culminated in the harvest of nearly a ton of corn by a local gleaning cooperative, a potluck dinner attended by more than one hundred members of the Portland community, and the distribution of food to needy families.

Since then D'Agostino has produced some one dozen public artworks, often collaborating with engineers, architects, landscape architects, and government agencies on public transportation, park, and hospital projects. Though her permanent public artworks embody multilayered associations, they are refreshingly direct and engaging. The Weller Street pedestrian bridge (1999; fig. 3), for example, executed with her frequent collaborator Valerie Otani, connects an immigrant neighborhood (the Chinatown-International District) to Pioneer Square, the historic center of Seattle. Pedestrians crossing this “Bridge between Cultures” may contemplate, as they view thematic groupings of images laser-cut into steel, the commonalities that link people of different backgrounds, forging the personal to the universal.



5. Page from the artist's book *Remembering Our Relative*, from the installation *Imagining the Other Side*, 1996. Cardstock, photographs, and wax; 6 1/2 x 7 x 1 1/2 in.

Linda Connor



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Francisco Art Institute
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EDUCATION

M.S., Institute of Design, Illinois Institute of Technology, Chicago,
1969
B.F.A., Rhode Island School of Design, Providence, 1967

SELECTED EXHIBITIONS

- 2001 *The Universe: A Convergence of Art, Music, and Science*,
Armory Center for the Arts, Pasadena, California
*Beyond Boundaries: Contemporary Photography in
California*, Friends of Photography, Ansel Adams Center,
San Francisco
Recent Photographs: Linda Connor, Haines Gallery,
San Francisco
A Poem to Here: Photographs by Linda Connor, University of
Wyoming Art Museum, Laramie
- 1999 *What Is Art For?* Oakland Museum of California
- 1996 *Linda Connor: Visits, Light Work*, Syracuse University,
Syracuse, New York
Stones of Faith, Stones of Peace, Jewish Museum San
Francisco (solo)
- 1992 *Between Home and Heaven: Contemporary American
Landscape Photography*, National Museum of American
Art, Smithsonian Institution, Washington, D.C. (traveling)
Earthly Constellations, San Francisco Museum of Modern
Art; Museum of Photographic Arts, San Diego;
Contemporary Museum, Honolulu; National Museum of
American Art, Washington, D.C.; Joslyn Art Museum,
Omaha (solo)
- 1990 *Spiral Journey*, Museum of Contemporary Photography,
Columbia College, Chicago (solo)

SELECTED AWARDS AND HONORS

Charles Pratt Memorial Award, 1988
Friends of Photography, Photographer of the Year Award, 1986
John Simon Guggenheim Memorial Foundation, 1979
Marin Art Council, San Rafael, California, Lifetime Achievement
Award, 1996
National Endowment for the Arts, 1976, 1988

SELECTED COLLECTIONS

Art Institute of Chicago
Museum of Modern Art, New York
San Francisco Museum of Modern Art
Smithsonian American Art Museum, Washington, D.C.
Yale University Art Gallery, New Haven

SELECTED BIBLIOGRAPHY

Connor, Linda. *Spiral Journey: Photographs, 1967–1990*. Chicago:
Museum of Contemporary Photography, Columbia College, 1990.

———. *Luminance*. Carmel, Calif.: Center for Photographic Arts,
1995.

———. *Visits: Linda Connor*. Syracuse, N.Y.: Light Work, 1996.

Connor, Linda, and Charles Simic. *On the Music of the Spheres*.
New York: Library Fellows of the Whitney Museum of American
Art, 1996.

Solos: *Photographs by Linda Connor*. Millerton, N.Y.: Apeiron
Workshops, 1979.

Fernanda D'Agostino



Born 1950; resides in Portland, Oregon
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EDUCATION

M.F.A., University of Montana, Missoula, 1984

SELECTED EXHIBITIONS AND PROJECTS

- 2001 *Theater of Memory/Secrets of Shadows*, Elizabeth Leach
Gallery, Portland, Oregon (solo)
- 1996 *Imagining the Other Side*, Elizabeth Leach Gallery, Portland,
Oregon (solo)
- 1995 *Wishing Trees*, Pioneer Courthouse Square, Portland, Oregon
(solo)
- 1994 *Fate* (with Kristy Edmunds), Elizabeth Leach Gallery,
Portland, Oregon
- 1993 *Abundance and Scarcity*, outdoor installation at Marylhurst
College, Marylhurst, Oregon
- 1992 *Translations*, Elizabeth Leach Gallery, Portland, Oregon
(solo)
- 1991 *Traveler's Rest* (collaboration with Dennis Kitz), Randolph,
Vermont
- 1989 *Offering*, The Art Gym, Marylhurst University
- 1986 *Third Western States Biennial*, Brooklyn Museum of Art
In Bocca al Lupo (with Dennis Kitz [sound]), Yellowstone
Art Center, Billings, Montana
- 1985 Yellowstone Art Museum, Billings, Montana

SELECTED AWARDS AND HONORS

American Institute of Architects, Honor Award, 1999
On the Boards, Seattle, Artist's Project Grant, NEA Regional
Initiatives Grant, 1994
Oregon Community Foundation, Bonnie Bronson Fellowship Award,
1995
Regional Arts and Culture Council, Portland, Oregon, Project Grant,
2000

SELECTED COLLECTIONS

Museum of Fine Arts, Houston
New York Public Library, Artist's Books Collection
Yellowstone Art Museum, Billings, Montana

SELECTED BIBLIOGRAPHY

Allan, Lois. *Contemporary Art in the Northwest*. Roseville East, New
South Wales, Australia: Craftsman House, 1995.

Brenson, Michael. "How the Myths and Violence of the West Inspire
Its Artists." *New York Times*, 15 June 1986.

Bruner, Cath. "Female Dominance in Public Art." *Arcade Magazine*
18 (September 1999): 20–22.

Crandall, Gina. "Abundance and Scarcity." *Land Forum Magazine* 1,
no. 3 (1999): 90–93.

McMorran, Megan. "A Death in the Family." *Oregonian*, 2 February
1996.