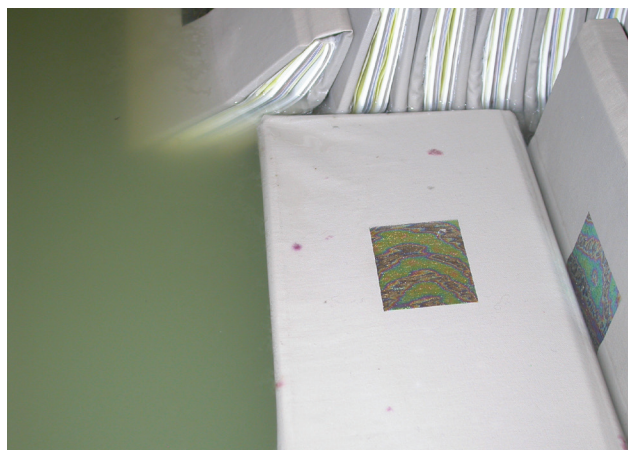


## FLINT JAMISON





*Left and above left*  
*Block 2, 2011*  
 Book, 144pp, edition of 250  
 Letterpress and offset printed on var. papers into a smyth sewn, case binding sitting in a pool of salt water  
 12 x 21 cm  
 Photo: Courtesy the artist and Air de Paris



*Previous page and above*  
*Block 2, 2011*  
 Book, 144pp, edition of 250  
 Letterpress and offset printed on var. papers into a smyth sewn, case binding sitting in a pool of salt water  
 12 x 21 cm  
 Photo: Sandra Pointet  
 Courtesy Centre d'édition Contemporaine



## NEW BLANK DOCUMENT

*by Jenelle Porter*

Flint Jamison's password-protected research dossier website appears on my screen with the header tab "This is Title." This title—a fragment "written" by computer code—drew me in, I think more so than it might have were it not for the fact that I write this essay amidst a pandemic and protests, the news of which emerges from an outpouring of voices, in bits and pieces, broadcast by numerous media platforms. Thus, a proposition: use existing words to frame Jamison's heterogeneous, nonconformist art practice. The following text is culled from the artist's research dossier—which will serve as a spine—as well as press materials, mass email notices, institutional announcements, and online descriptions; written by the artist, art workers, and anonymous copywriters. My own words will act as guideposts.

*"I would like to mention a note about this website. It is a Boîte-en-valise."*<sup>1</sup>

*"Marcel Duchamp's Boîte-en-valise, or box in a suitcase, is a portable miniature monograph including sixty-nine reproductions of the artist's own work. Between 1935 and 1940, he created a deluxe edition of twenty boxes, each in a brown leather carrying case but with slight variations in design and content. Duchamp's boxes, along with his altered Mona Lisa, address museums' ever-increasing traffic in reproductions and question the relative importance of the 'original' work of art."*<sup>2</sup>

*"A unifying element in all of my artistic inquiry is that I concern myself with approach. This is context, site-specificity, medium-specificity, and, ultimately, every unique variable and the particular surroundings of a piece of art. Joseph Grigely notoriously called such aspects of para-exhibition making "Exhibition Prosthetics." Because my practice is concerned with more than exhibitions, these prosthetics extend into the approaches to my projects."*

*"Exhibition Prosthetics by Joseph Grigely explores the artist's use of language and images as a means of representation that further the reach of the real."*<sup>3</sup>

One example of exhibition prosthetics is the production of printed materials, in all forms and with myriad distribution channels. Such materials are often archived by museums and libraries, and displayed as ephemera—that is, collectable memorabilia of little to no monetary value.

*"The [exhibition] traces ways in which artists, designers, and galleries have used invitation cards and other printed announcements as a part of the*

*staging of conceptual works, installations, performances, and other time-based events and screenings. This diverse grouping of ephemera explores the various, surprising ways that we have been invited to experience art."*<sup>4</sup>

A central component of Jamison's artistic inquiry is publishing. Printing and distributing books, magazines, and the like—as well as publishing via mass emails—allows the exchange, dispersal, and regulation of information and images.

*"I am the Founder/Editor of the serial publication Veneer Magazine. I started producing it in 2007. I produce each issue on its own schedule (I'm currently making the 13th). Its production is elastic, depending on my own capacity and resources to produce it. My own labor makes it. It is not distributed. It has subscribers but it is genuinely unpopular. All content is available online, and the objects themselves are unique and handcrafted (I letterpress print the covers of the books myself and print the contents of the books in the print shop at Yale Union). This medium has proven a channel for me to ask broader questions about scale, pace, body, materials, sustainability, circulation, flow of information, flow in general, capital support from cultural institutions, etc. What is ultimately important to note here is that I think of each issue of the magazine as a document of a performance."*

The performative capacity of the printed object is exposed in *Block 2* (2010), a book commissioned as a gift for museum donors.

*"For the purpose of distributing these publications to said members, I built a yoga mat-sized heated salt water pool and embedded the books into it. When donors came to get their institutional gift, they would rescue the publication from this moldy sculpture/pool. After I installed this exhibition and left Geneva, the director of the institution promptly threw away the artwork and the remaining wet publications without telling me. I learned to appreciate that."*

*"I...produced a very complex artist book called Cascades that is 'french-folded' with printing on both inside and outside of each fold. Readers would have to cut open the edges of the folded pages to read the entire book. I organized a performance/event at [Zurich University] ETH at which I gave that publication away for free. I transformed an exhibition into a distribution channel for the publication and used the nature of the solicitation as content for the publication. As I do for every exhibition, I letter-pressed invitations to the event. In addition, I interviewed an ETH researcher who specializes in traffic about data and included that in the subsequent issue of Veneer."*

"The fold is a kind of magical idea, all the richer for its mechanical simplicity; it seamlessly joins disparate elements, reconciles opposites, and creates complexity with a single gesture. As theorized by Gilles Deleuze, the fold is a means by which to

organize and understand the self and subjectivity, as well as the behavior of time, memory, and even physical space. He writes, 'It is only because the fold affects all materials that it thus becomes expressive matter, with different scales, speeds, and different vectors (mountains and waters, papers, fabrics, living tissues, the brain), but especially because it determines and materializes form.'<sup>5</sup>

*"For the [Whitney Biennial] exhibition, I made an artist book that was changed daily when the exhibition was open."*

Besides the interconnected modes of making objects, exhibitions, and publications, Jamison continues a venerable legacy of artist-originated and/or artist-led art spaces.

*"Founded by artists, Yale Union is a center for contemporary art in Southeast Portland, Oregon. It is led by a desire to support artists, propose new modes of production, and stimulate the ongoing public discourse around art."*<sup>6</sup>

*"YU Contemporary vs. Dept. of Revenue Oregon & Mult. Co. Assessor gathers all the official legal documents related to the eponymous 2016 court case. The case, brought by... Yale Union, of which Aaron Flint Jamison is co-founder and Board Chair, contested a ruling by Multnomah County that disregarded the institution's status as a non-profit 'art museum' in the settling of property taxes."*<sup>7</sup>

*"On December 22, 2017, the US Tax Cuts and Jobs Act, which received bipartisan support, was signed into law. The act created the 'Opportunity Zone' or OZ, a scheme designed to 'spur economic development' in 'distressed communities' or census tracts that meet the criteria for a 'low-income community' by providing 'tax benefits' to investors who 'make investments'—read: purchase and develop property—in these zones. In practice, tax breaks are given to organizations and individuals with the means to purchase and develop property in these areas. The result of the OZ for investors is that capital gains invested in land and business development in these zones are not taxed. To my surprise, the building that houses Yale Union was placed in one such zone...."*

*"Art institutions can also be understood as opportunity zones."*

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1 Unless otherwise noted, quotes are from the artist's confidential dossier website.

2 Abridged from [https://www.moma.org/interactives/exhibitions/1999/muse/artist\\_pages/duchamp\\_boite.html](https://www.moma.org/interactives/exhibitions/1999/muse/artist_pages/duchamp_boite.html)

3 <https://www.amazon.com/Exhibition-Prosthetics-Bedford-Press-Editions/dp/1907414134>

4 [https://www.moma.org/interactives/exhibitions/2013/please\\_come\\_show\\_part2/](https://www.moma.org/interactives/exhibitions/2013/please_come_show_part2/)

5 "Equivalents," in *Erin Shireff* (Buffalo: Albright-Knox Gallery; Boston: Institute of Contemporary Art/Boston, 2015), 27–33; the quotation by Deleuze is from Gilles Deleuze, *The Fold: Leibniz and the Baroque* (London: Continuum, 2006), 39.

6 <https://yaleunion.org/about/>

7 Richard Birkett, press release for Jamison's 2017 exhibition, Galerie Max Mayer, Dusseldorf



*Block 2, 2011*

Book, 144pp, edition of 250

Letterpress and offset printed on var. papers into a smyth sewn, case binding sitting in a pool of salt water  
12 x 21 cm

Photo: Courtesy the artist and Air de Paris





## FLINT JAMISON

*b. 1979. Lives and works in Portland, Oregon and Seattle, Washington  
2017 Hallie Ford Fellow*

Flint Jamison was born in Billings, Montana. Exhibitions of note include Cubitt, London; Artists Space, New York, New York; Air de Paris, Paris, France; Centre d'édition Contemporaine, Geneva, Switzerland; and castillo/corrales, Paris, France. He was included in the Liverpool Biennial 2014, United Kingdom, and the 2017 Whitney Biennial, Whitney Museum of American Art, New York, New York. Jamison is the founding editor of the ongoing project *Veneer Magazine*. Jamison's writing has been featured in *Artforum* and *Frieze* while reviews of his artwork have appeared in *The New Yorker*, *Art in America*, the *Wall Street Journal*, the *New York Times*, and *Mouse Magazine* amongst others. Jamison received a Master of Fine Arts from the San Francisco Art Institute, and a Bachelor of Arts from Trinity Western University, Vancouver, BC. He co-founded Yale Union, a contemporary art center in Portland, Oregon.

*Block 2*, 2011  
Book, 144pp, edition of 250  
Letterpress and offset printed on var.  
papers into a Smyth sewn, case binding  
12 x 21 cm  
Photo: Sandra Pointet  
Courtesy Centre d'édition Contemporaine

**Hallie Brown** was born in 1905, outside of Tulsa, in Indian Territory that would become the state of Oklahoma. She supported herself as she earned a bachelor's degree at East Central University and taught in Oklahoma before her parents moved their family to rural Oregon. In 1935 Hallie married Kenneth W. Ford and together they established Roseburg Lumber Company in the midst of the Great Depression.

Hallie Ford was drawn to art all her life, specifically the accessibility of artmaking. She took classes with the painter Carl Hall at Willamette University in Salem, and painting became a central part of her life. Her philanthropy established and supported key Oregon visual art museums and universities.

After Hallie's death in 2007, The Ford Family Foundation's Board of Directors honored our co-founder by establishing a Visual Arts Program. The first element of this program was the Hallie Ford Fellowships in the Visual Arts, awarded since 2010. Through these unrestricted fellowships, we seek to make significant awards to visual artists who have worked to establish their voice and craft.

Another of our goals is to help support the ecology that builds connections and capacity in the visual arts community of our state. As the Fellows become the focus of exhibitions throughout the world, they bring more attention and support to their Oregon peers. We are certain that Hallie Ford would be pleased to see how both individual artists and the visual arts community in Oregon have flourished since the establishment of this program in her honor.

We could not be more excited each year to bring new Hallie Ford Fellows into this family, and to share their work with you.

*Anne C. Kubisch*  
*President, The Ford Family Foundation*

The Hallie Ford Fellowships are the flagship element of The Ford Family Foundation Visual Arts Program. The Foundation commits to an ongoing relationship with our Fellows through exhibition support, convenings, and professional development opportunities. In addition, the Visual Arts Program offers grants to visual artists for unanticipated career opportunities; supports artists-in-residence programs in Oregon and nationally; brings curators and arts writers from outside the region to Oregon for studio visits and community dialogue; commissions arts writing and publication; supports exhibitions, catalogues and other forms of documentation for Oregon artists; and awards grants to enhance exhibition spaces.

The Foundation is pleased to partner with the Oregon Arts Commission, University of Oregon, Pacific Northwest College of Art (PNCA), Portland State University, Reed College, Portland Institute for Contemporary Art (PICA), Creative Capital, Native Arts and Cultures Foundation, United States Artists, and the artists and visual arts organizations of our state.

The Ford Family Foundation was established in 1957 by Kenneth W. and Hallie E. Ford. Its mission is "successful citizens and vital rural communities" in Oregon and Siskiyou County, California. The Foundation is located in Roseburg, Oregon, with a Scholarship office in Eugene. For more information about the Foundation and its Visual Arts Program, visit [www.tfff.org](http://www.tfff.org).



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(as indicated)