GENE'S

Gene's Presents *Modern Language Association*
Ditch Projects
303 S. 5th Ave. #165
Springfield, OR 97477

Matthew Dickman
Marcus Fischer
Noah Greene
Ido Radon
Morgan Ritter
Justin Cole Smith

October 17th to November 15th, 2026

Some people see God in everything good in the world. If there is a god, maybe that is true. Who am I to say? But what about the not-so-good shit? Other people refuse to believe in anything beyond themselves. Solipsism has never solved anything, though. In either case, or in any case, how can anyone be so sure of anything?

What I know is what I see, what I feel, what I experience, what I can describe. What I see isn't truth; it's what I know. What I feel isn't fact; it's what I know. What I experience isn't everything; it's what I know. What I can describe isn't dogma; it's what I know.

I remember when I used to live in New York City, riding on the subway, seeing those Poetry in Motion posters. And I rarely would read any of the poems on those posters, but I would often think about how poetry is everywhere. It's on the subway – when a teenager yells, "Showtime" before performing primal dance moves that might involve their Air Jordans getting way too close to your head, that's poetry. It's on the sidewalk – when tossed-aside items somehow get inadvertently stacked like a Richard Tuttle sculpture, that's poetry. It's in nature – when a pelican swoops into a river and scoops up a fish, that's poetry. It's on the television – when Victor Wembanyama does nearly anything on a basketball court, that's poetry.

Keep your head on a swivel in this world, and I promise you that you will see poetry, whether it be in motion or at a standstill, it truly is everywhere, but it most certainly is not everything. Poetry isn't always definable; it's kind of like when, in 1964, Justice Potter Stewart famously said of pornography, "I know it when I see it." I know poetry, I see poetry, I feel poetry, I experience poetry, I describe poetry. I seek it, I honor it, I cherish it, I love it, I need it.

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When I visited Oregon this past May, I found plenty of poetry. This exhibition is a visual poem. In fact, I sort of consider most of my curatorial projects to be visual poems. However, these six artists, individually and collectively, have made me consider form, function, and flow in a new way. These six artists each speak their own distinct language, but together, maybe we are speaking something akin to Esperanto, and isn't that something we all maybe ought to aspire to, regardless of how ambitious and nearly impossible it might seem? Things are bleak right now, and they have been for quite some time, right? But real talk…if there is no god, all we've got is us in this life.

- Keith J. Varadi, October 2026

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GENE'S



Matthew Dickman, *Buried Poem*, Pine, wood glue, paper, ink, and graphite, 6 x 3 x 1.875 inches, 2026

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GENE'S



Noah Greene, *untitled*, Oil paint, drought, and polyethylene on canvas,
34 x 11 inches, 2024-2025

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GENE'S



Noah Greene, *untitled*, House paint on canvas, 12 x 24 inches, 2024

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GENE'S



Justin Cole Smith, *Spirit Catcher*, Archival pigment print, 24.25 x 19.5 inches, 2015

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GENE'S



Noah Greene, *untitled*, Rosin paper, polyethylene over oil paint on canvas,
10 x 31.25 inches, 2025

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Morgan Ritter, *Old Telephone*, Ceramic, wood stool by Nicholas Van Eyck, and found river rock, 13.5 x 11.5 x 12 inches, 2012-2026

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GENE'S



Morgan Ritter, *Mirror*, Found acetate mirror, concrete, found stones, and pearls, 6 x 8.5 inches, 2024

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GENE'S



Noah Greene, *untitled*, Polyethylene, glassine, linen fragment, and oil paint on canvas, 20.75 x 10 inches, 2025

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GENE'S



Morgan Ritter, *LIFE OF*, Chiffon, 102 x 42 inches, 2026

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GENE'S



Justin Cole Smith, *Navel Gazing I*, Archival pigment print, 24.25 x 19.5 inches, 2025 (left); **Justin Cole Smith**, *Navel Gazing II*, Archival pigment print, 24.25 x 19.5 inches, 2024 (right)

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GENE'S



Ido Radon, *Weldsender ("World Transmitter" after Isa Genzken) (Free Radio Berkeley 104.1 FM)*, Sandcast concrete and hand-carved black walnut, 23.5 x 8.75 x 3 inches, 2024

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GENE'S



Ido Radon, *Weldsender ("World Transmitter" after Isa Genzken) (Freak Radio Santa Cruz 101.3 FM)*, Sandcast concrete and hand-carved black walnut, 23.5 x 8.75 x 3 inches, 2024

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GENE'S



Ido Radon, *Weldsender ("World Transmitter" after Isa Genzken) (Radio Alice)*,
Sandcast concrete and hand-carved black walnut, 21.75 x 8.5 x 3 inches, 2024

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GENE'S



Noah Greene, *untitled*, Oil paint, sumi ink, rain, and drought on canvas,
80 x 6 inches, 2025-2026

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GENE'S



Noah Greene, *untitled*, Sumi ink and oil paint on canvas, 8 x 47.5 inches, 2024

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GENE'S



Noah Greene, *untitled*, Sumi ink and oil paint on canvas, 19 x 7.25 inches, 2025

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GENE'S



Marcus Fischer, *the temple bell stops but i still hear the sound coming out of the flowers*, Four-channel sculptural sound installation, analog tape machines, audio tape, speakers, wire, hemp cord, wood, mirrors, and acorn caps, duration infinite, dimensions variable, 2026

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