

Adams and Ollman

Vince Skelly and Lynne Woods Turner

December 10, 2022–January 14, 2023

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Adams and Ollman's final exhibition of 2022 brings together new sculptural works by Vince Skelly (b. 1987, Claremont, CA; lives and works in Claremont, CA) with recent two-dimensional works by Lynne Woods Turner (b. 1951, Dallas, TX; lives and works in Portland, OR). The exhibition, on view from December 10, 2022, through January 14, 2023, explores form through juxtapositions of scale, material, dimension and the playful interplay of positive and negative space.

Vince Skelly uses a chainsaw and traditional hand tools to reductively carve sculptural design pieces from large blocks of wood from a variety of trees from the West Coast of the United States. Following grain patterns, knots, and other characteristics inherent to each block of wood, he teases out simplified and essential forms that emerge in consort with the uniqueness and singularity of each block, each bearing its own spirit, rhythm, and personality. Skelly combines elements of ancient structures with those of modern design and architecture, turning edges, intersections, shapes, holes, and patterns into narrative devices that interpret human activity throughout time and space, making possible novel readings and at times illuminating and surprising connections.

For example, in *Paulownia Coffee Table*, an ovoid form intersects with the plane of a table calling to mind a prosthetic or a home built into the side of a mountain—perhaps a nod to Isamu Noguchi or ancient cliff dwellings seen in various forms across the globe. At other times, Skelly's works probe our relationship to our built and natural environments through juxtapositions of positive and negative space, scale, and formal resemblance. The portal-like *Redwood Arch* swaps

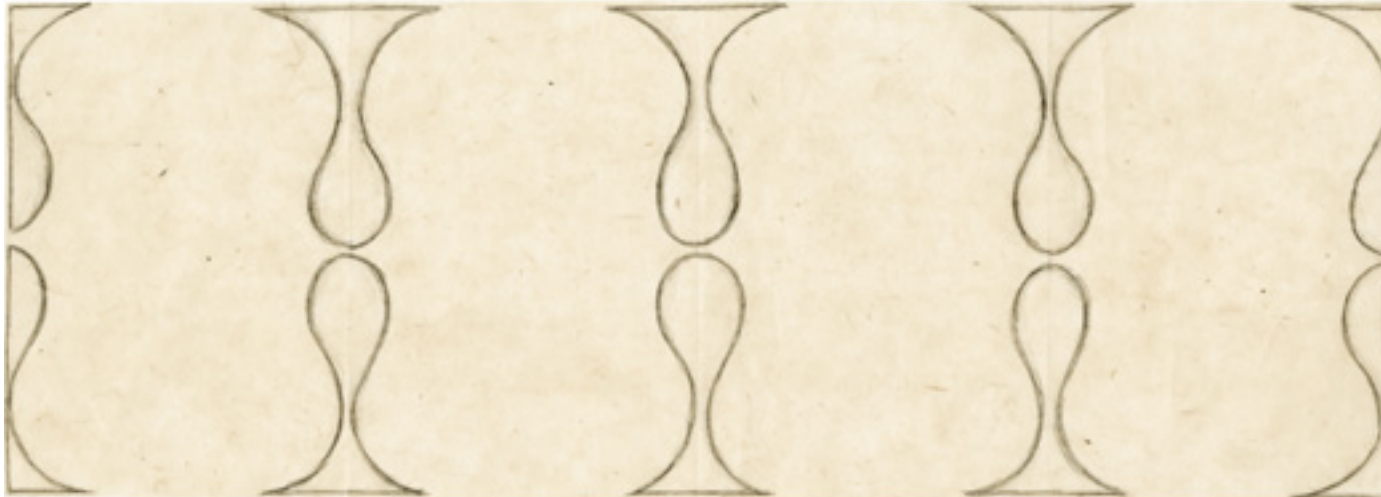
the proposition of the body present in his other sculptures as something that acts upon, or encompasses, to being the acted-upon, the encompassed. The opening of the archway is impossible to consider without imagining what might come or go through it—especially a human, given its size and shape. Skelly invites us to consider ways in which design is not simply based on a set of abstract criteria, but is fundamentally a dialogue between humans and their natural and built environments.

Lynne Woods Turner's intimate paintings and drawings triangulate the unseen through careful, meditative linework and subtle coloration. Formally, her lines and shapes bring to mind cellular forms, figuration, language, and mathematical diagrams, and recall the structured contemplation of the work of predecessors Agnes Martin and Nasreen Mohamedi, or the perceptual tinkering of Carmen Herrera. Spiritually, however, Turner's work resides in the nitty gritty of mystery, seeking to give shape to the hidden rhythms and arcana of the natural world, like intuitive schematics for the unknowable. Like Skelly, she is interested in the role of entropy in reproduction, reveling in slight morphic changes or circumstantial interruptions in the surface like a hole or fold that guide her marks to convey their meanings. Even negative space, for Turner, is never empty but alive and rich with potential, often forefronting itself as the primary occupied space, or confusing the distinction between positive and negative entirely. This slippage functions at times like an optical illusion, creating a tension between what is seen and what is actually there, encouraging the viewer into perspectival fluidity.

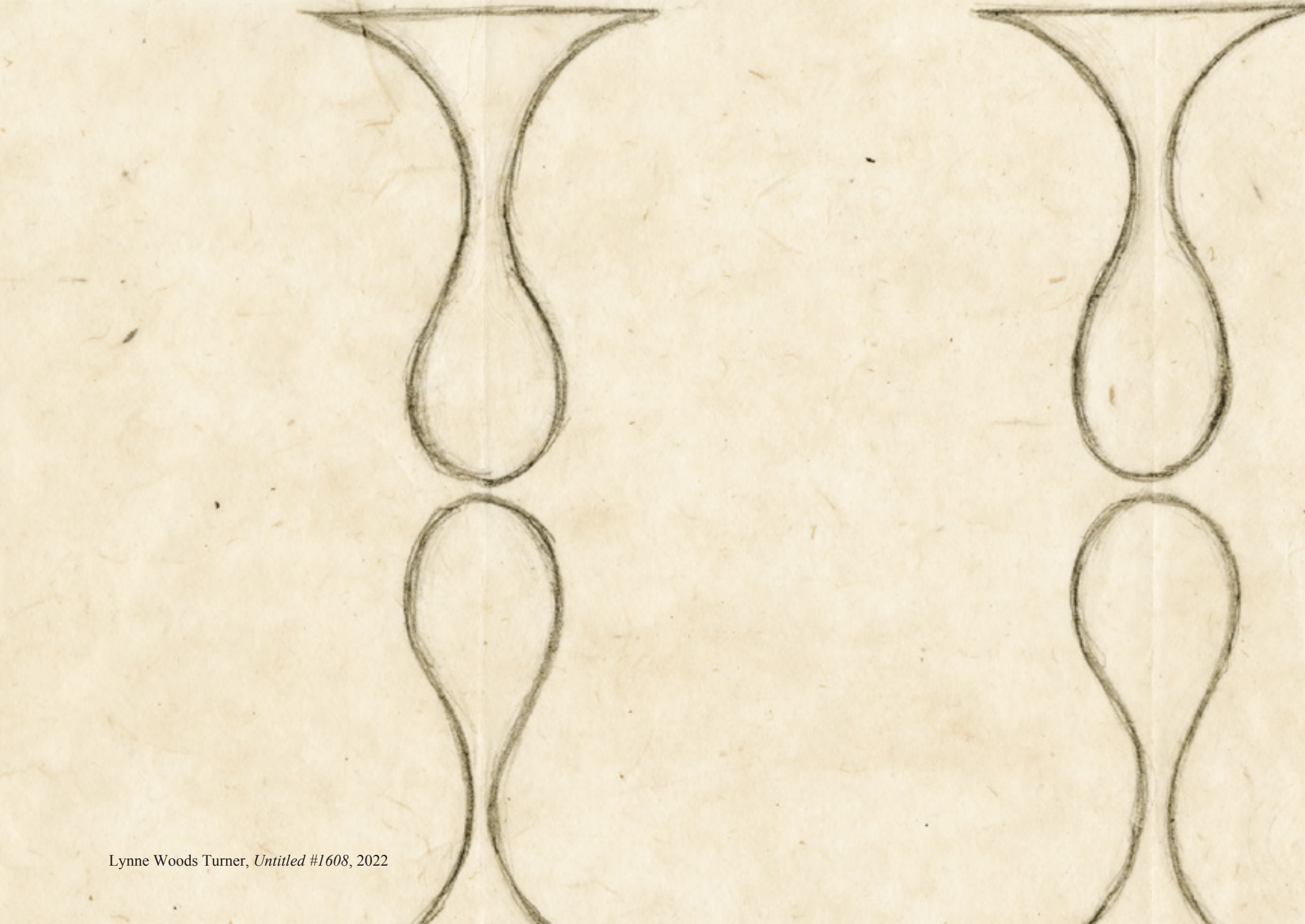
Sometimes, works contain relationships to one another that further elucidate their constituent parts, or introduce other complexities. For instance, *Untitled #1608* and *Untitled #1609* each contain similar iterative patterns that resemble a fish or drops of water, but could be further linked to one another through their similar linework, perhaps temporally. *Untitled #9825* could be *Untitled #9378* in a state of entropic disorder, or its fertile potential before its content was given delineation. Turner's work bears witness to the mystery of transformation—to the unfathomable but deeply felt oscillations between energy concentrations and their physical manifestations, the movement of time and its effect on the physical world, and the mysterious balance that conserves and perpetuates the cycles of life.

Lynne Woods Turner holds a BFA from Stephens College, Columbia, MO and MFA from the University of Iowa, Iowa City, IA. Turner's work is included in the permanent collections of many public and private institutions including the Museum of Modern Art, New York, NY; the Fogg Art Museum, Harvard University, Cambridge, MA; Yale University Art Gallery, New Haven, CT; Hood Museum of Art, Dartmouth College, Hanover, NH; the Hammer Museum, UCLA, Los Angeles, CA; and the National Gallery of Art, Washington, DC.

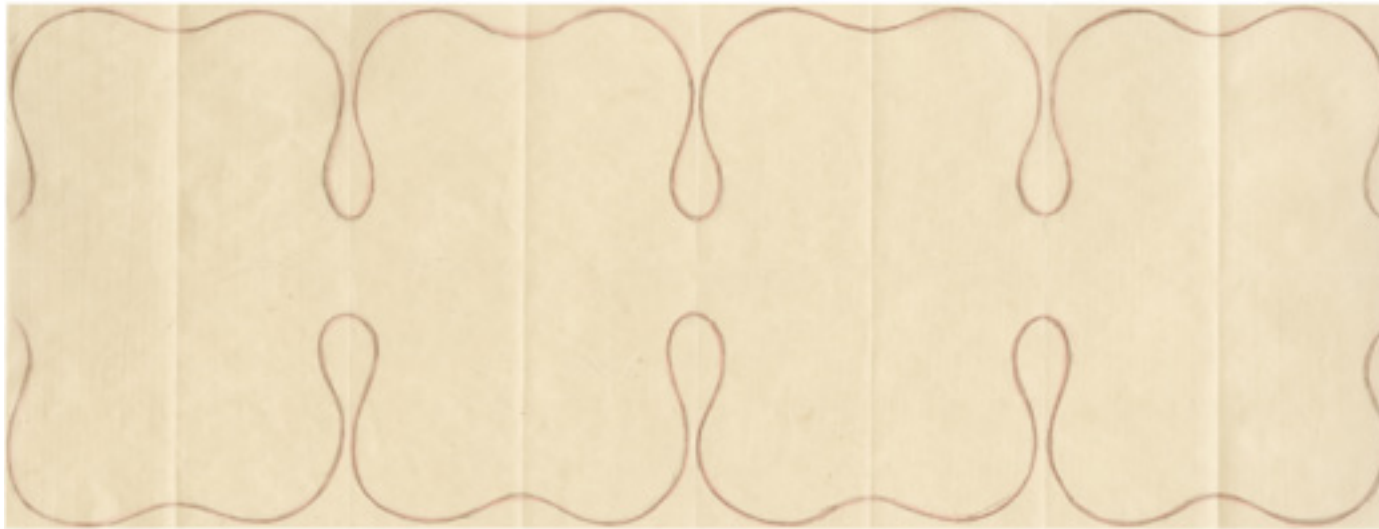
Vince Skelly holds a BS from San Francisco State University, CA. His work has recently been exhibited at Schneider Museum of Art, Ashland, OR; the Bellevue Arts Museum, Bellevue, WA; and the Jordan Schnitzer Museum of Art WSU, Pullman, WA.



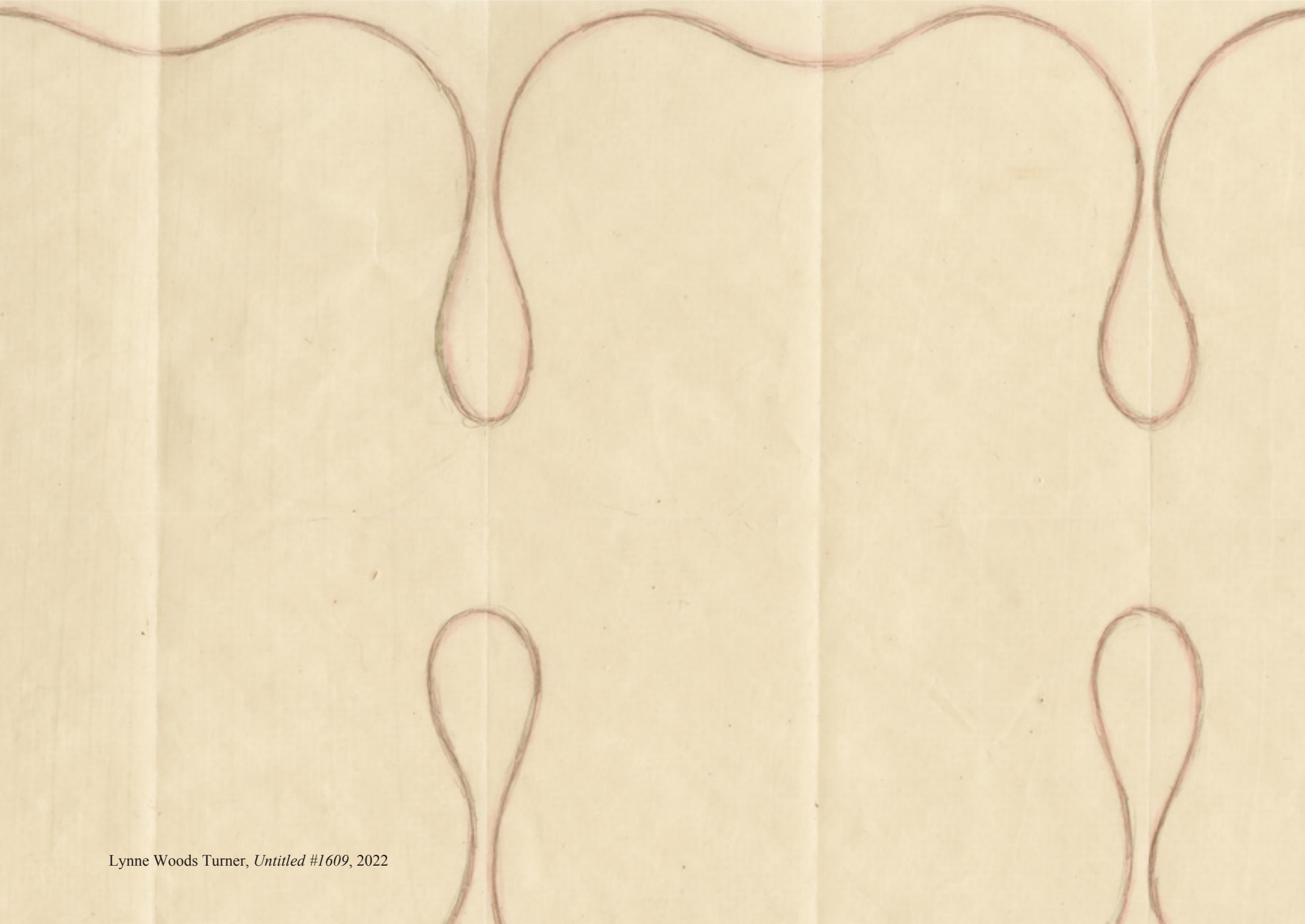
Lynne Woods Turner
Untitled #1608, 2022
pencil on paper
5h x 14w in
12.70h x 35.56w cm
LWT_1608
\$4,000



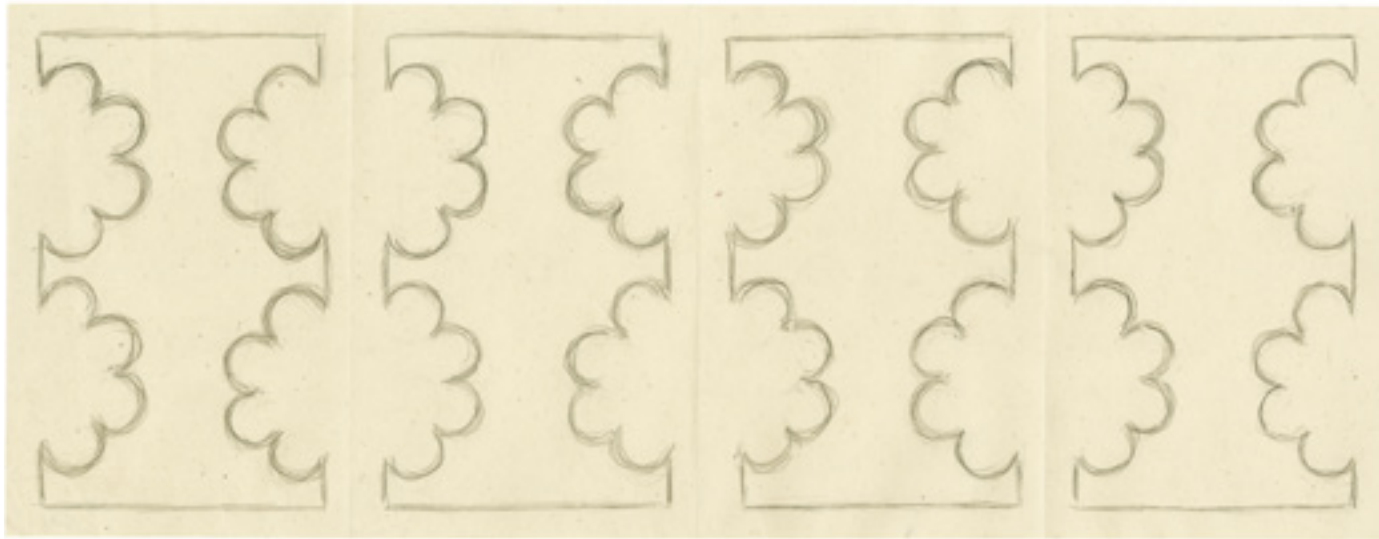
Lynne Woods Turner, *Untitled #1608*, 2022



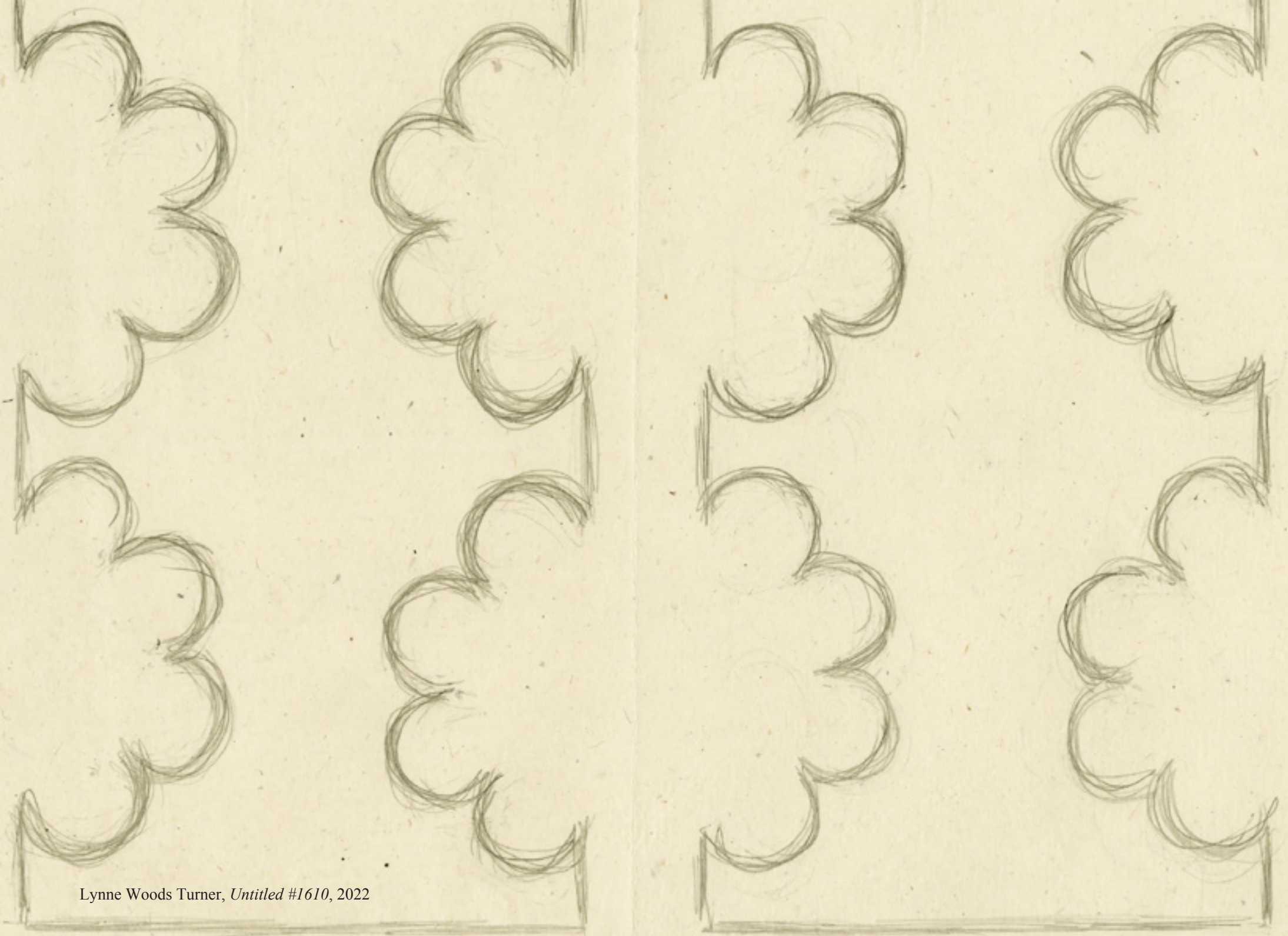
Lynne Woods Turner
Untitled #1609, 2022
pencil and colored pencil on paper
6 3/8h x 17w in
16.19h x 43.18w cm
LWT_1609



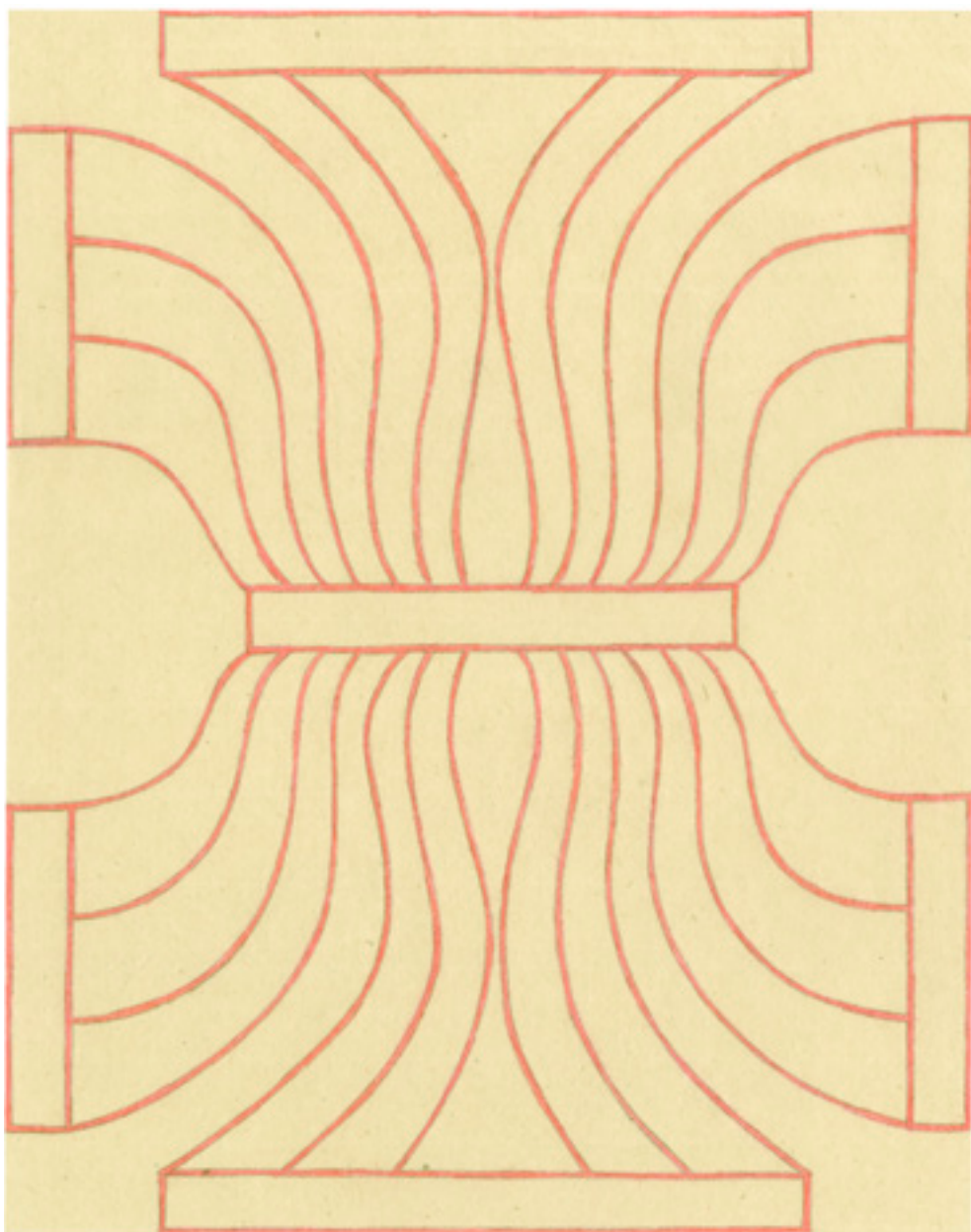
Lynne Woods Turner, *Untitled #1609*, 2022



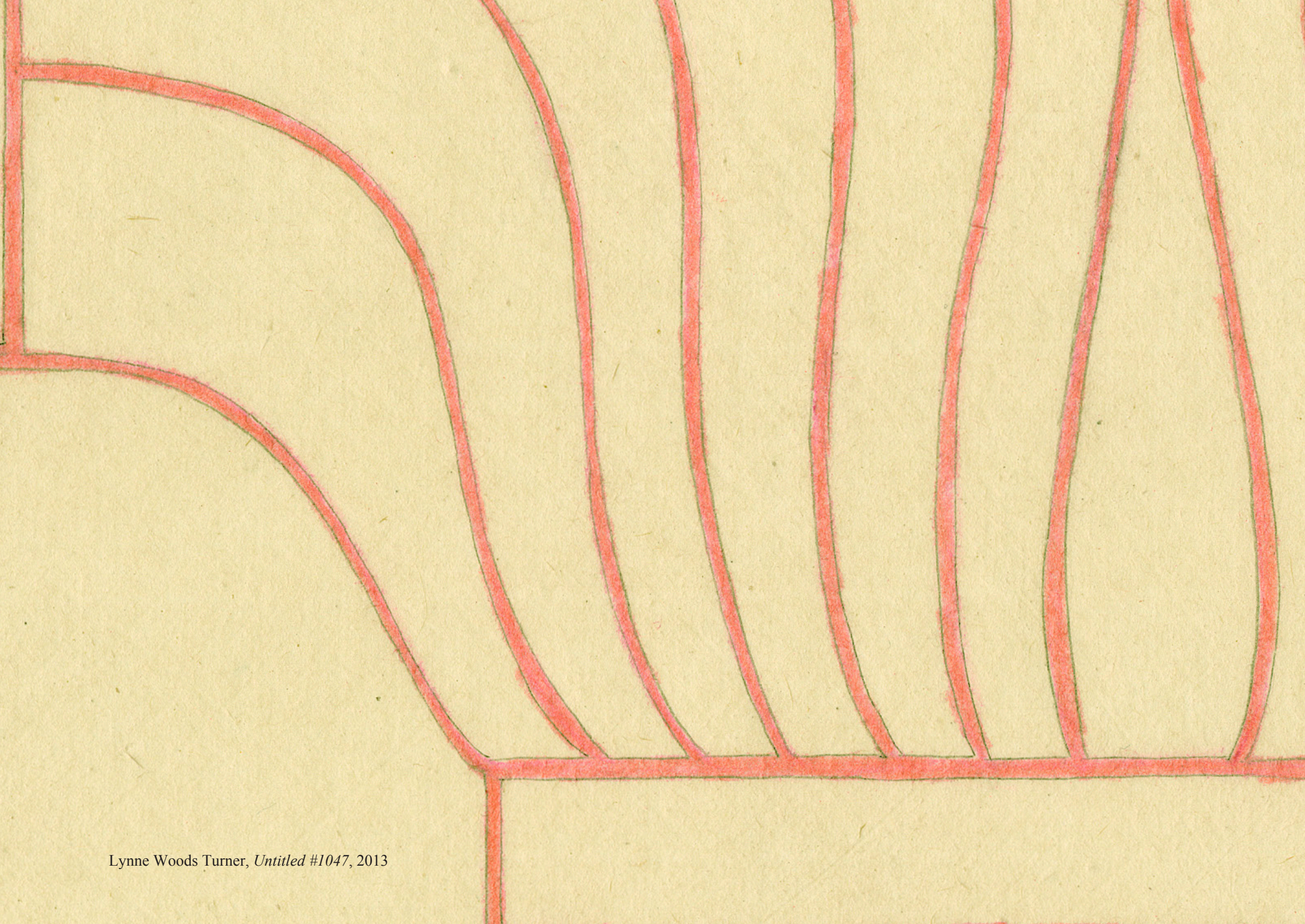
Lynne Woods Turner
Untitled #1610, 2022
pencil on paper
6 1/2h x 17w in
16.51h x 43.18w cm
LWT_1610



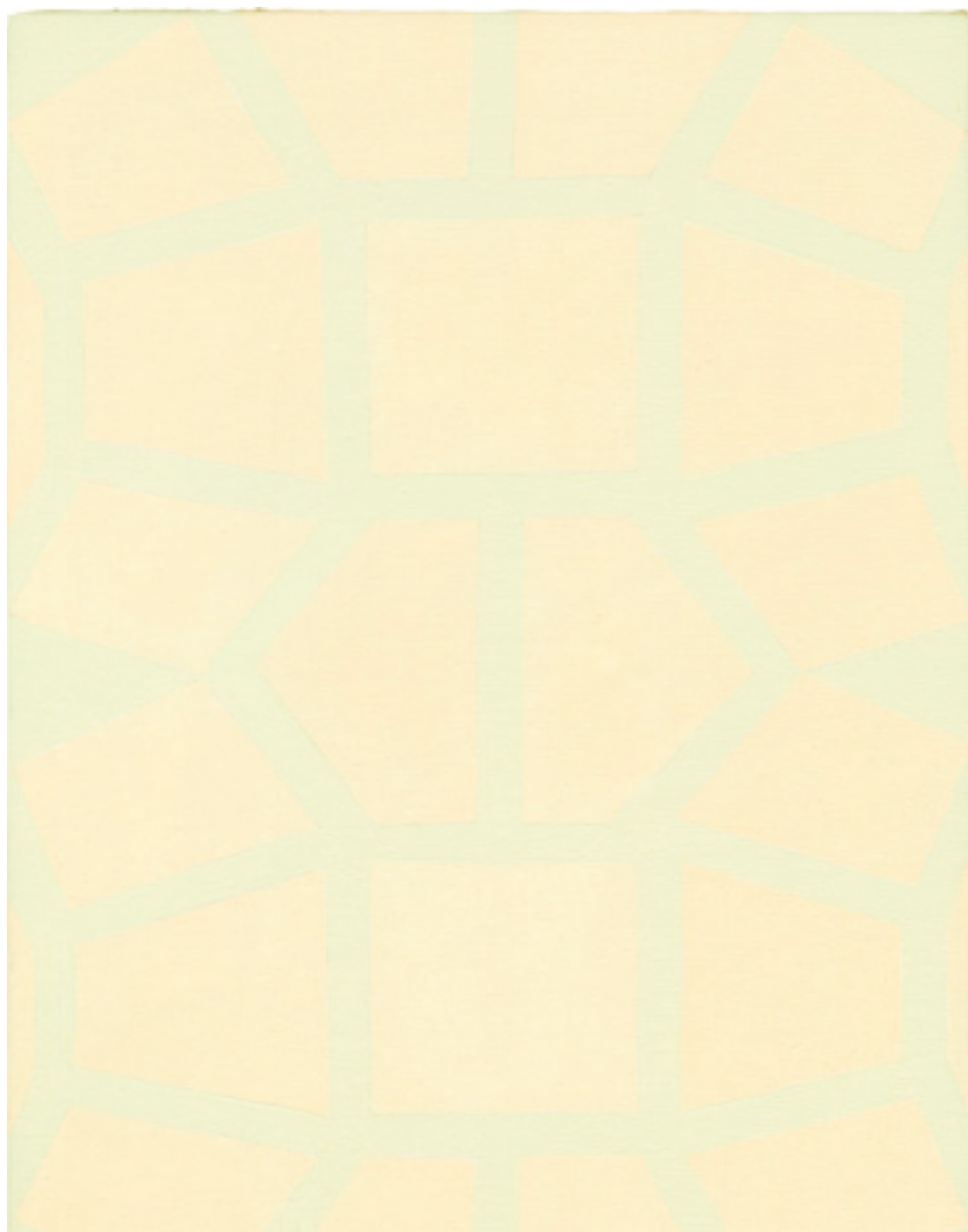
Lynne Woods Turner, *Untitled #1610*, 2022



Lynne Woods Turner
Untitled #1047, 2013
pencil and colored pencil on Japanese paper
10h x 8w in
25.40h x 20.32w cm
LWT_1047



Lynne Woods Turner, *Untitled #1047*, 2013



Lynne Woods Turner
Untitled #9113, 2012
oil on linen over panel
16h x 12w in
40.64h x 30.48w cm
LWT_9113



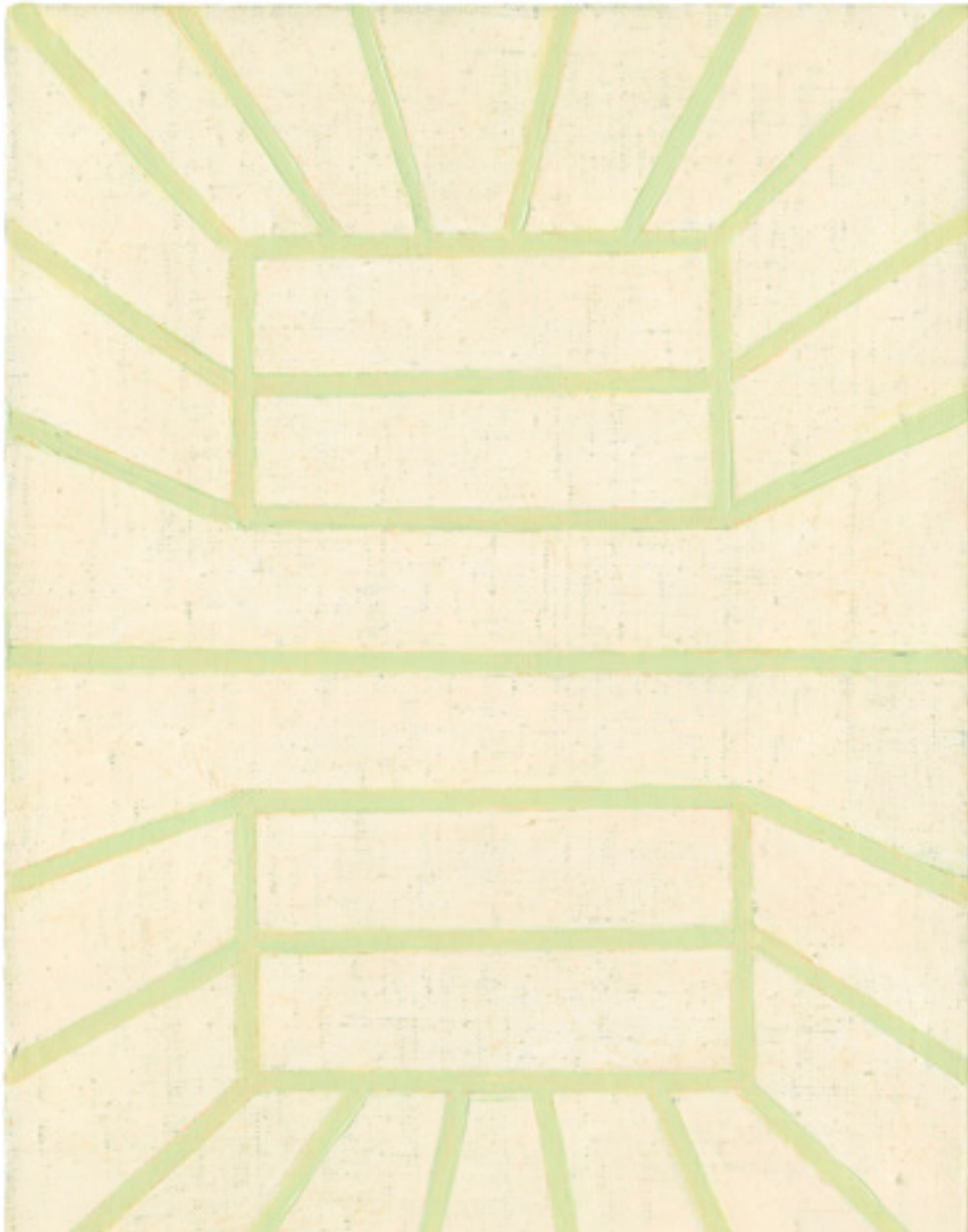
Lynne Woods Turner, *Untitled #9113*, 2012



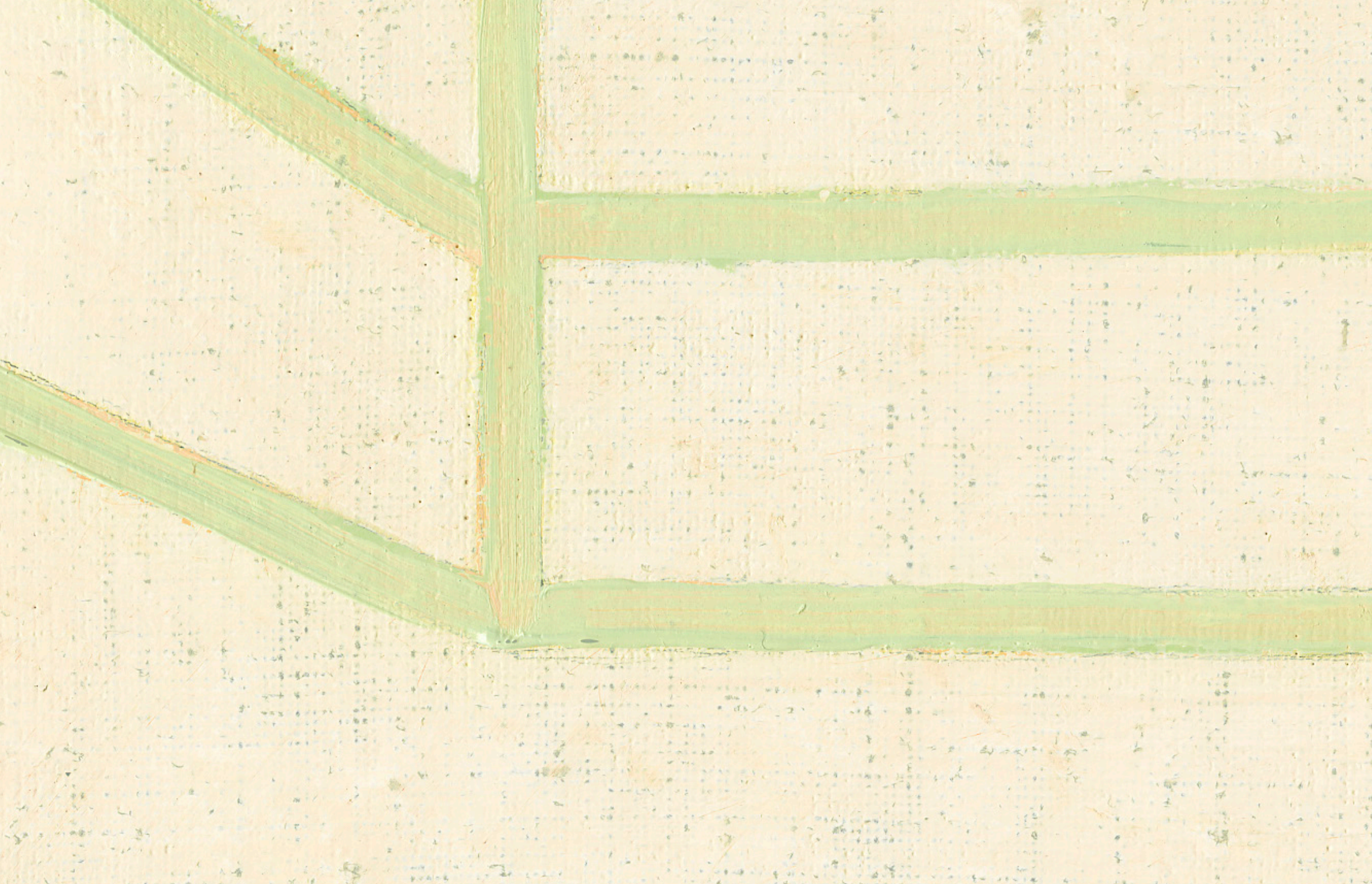
Lynne Woods Turner
Untitled #9154, 2014
oil on linen over panel
16h x 13w in
40.64h x 33.02w cm
LWT_9154



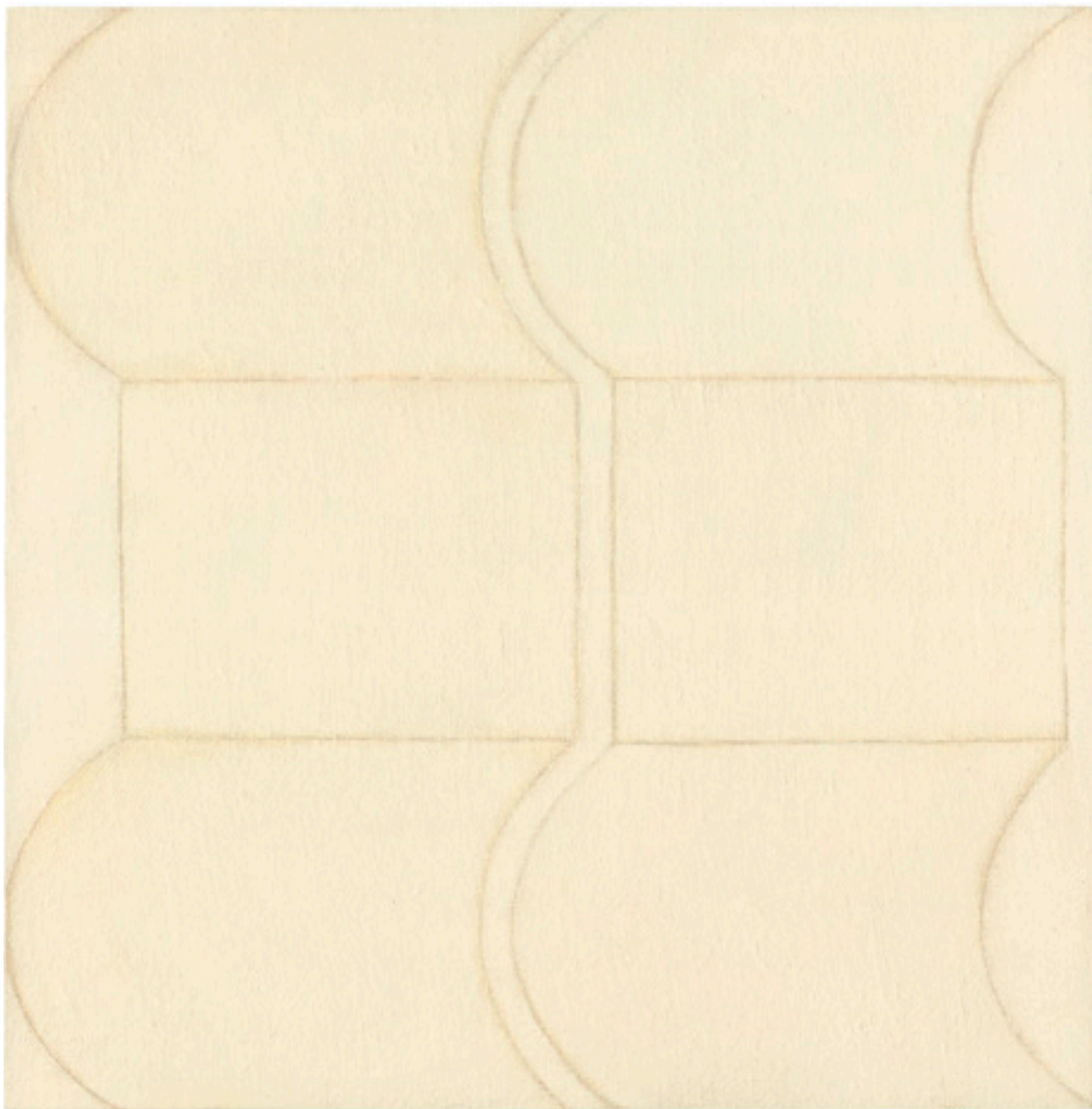
Lynne Woods Turner, *Untitled #9154*, 2014



Lynne Woods Turner
Untitled #9231, 2016
oil on linen over panel
12h x 9w in
30.48h x 22.86w cm
LWT_9231



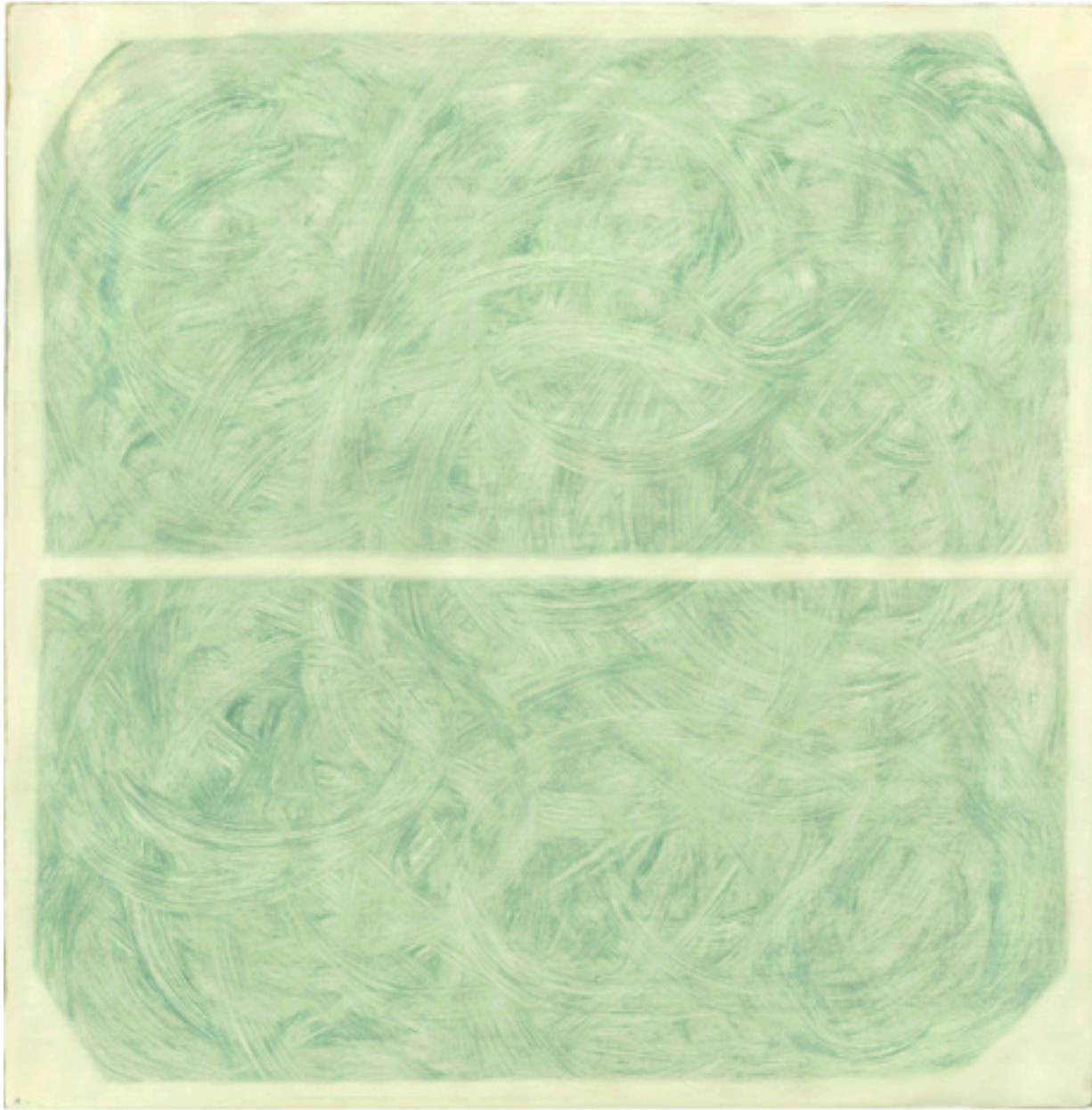
Lynne Woods Turner, *Untitled #9231*, 2016



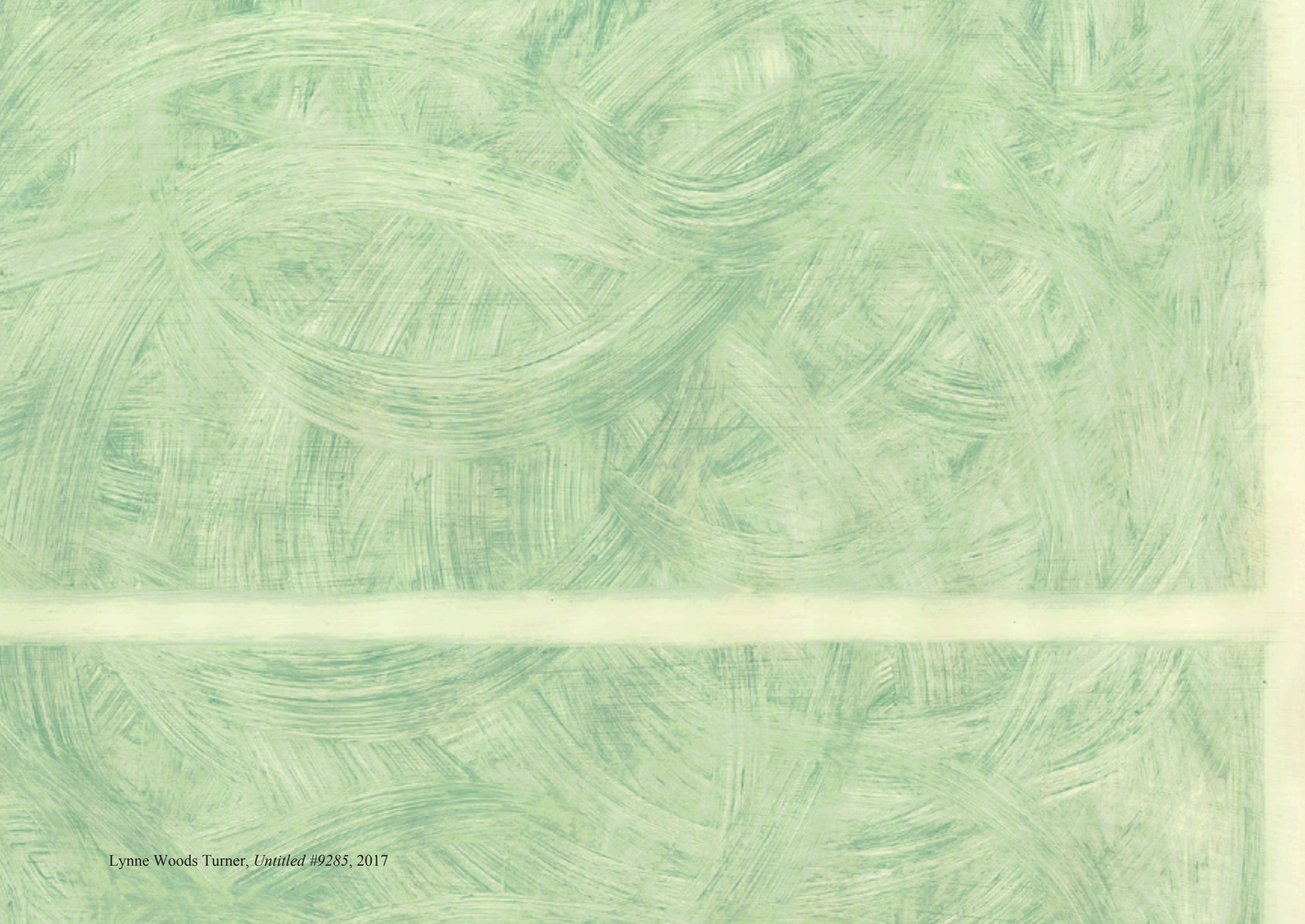
Lynne Woods Turner
Untitled #9283, 2017
oil on cheesecloth over panel
12h x 12w in
30.48h x 30.48w cm
LWT_9283



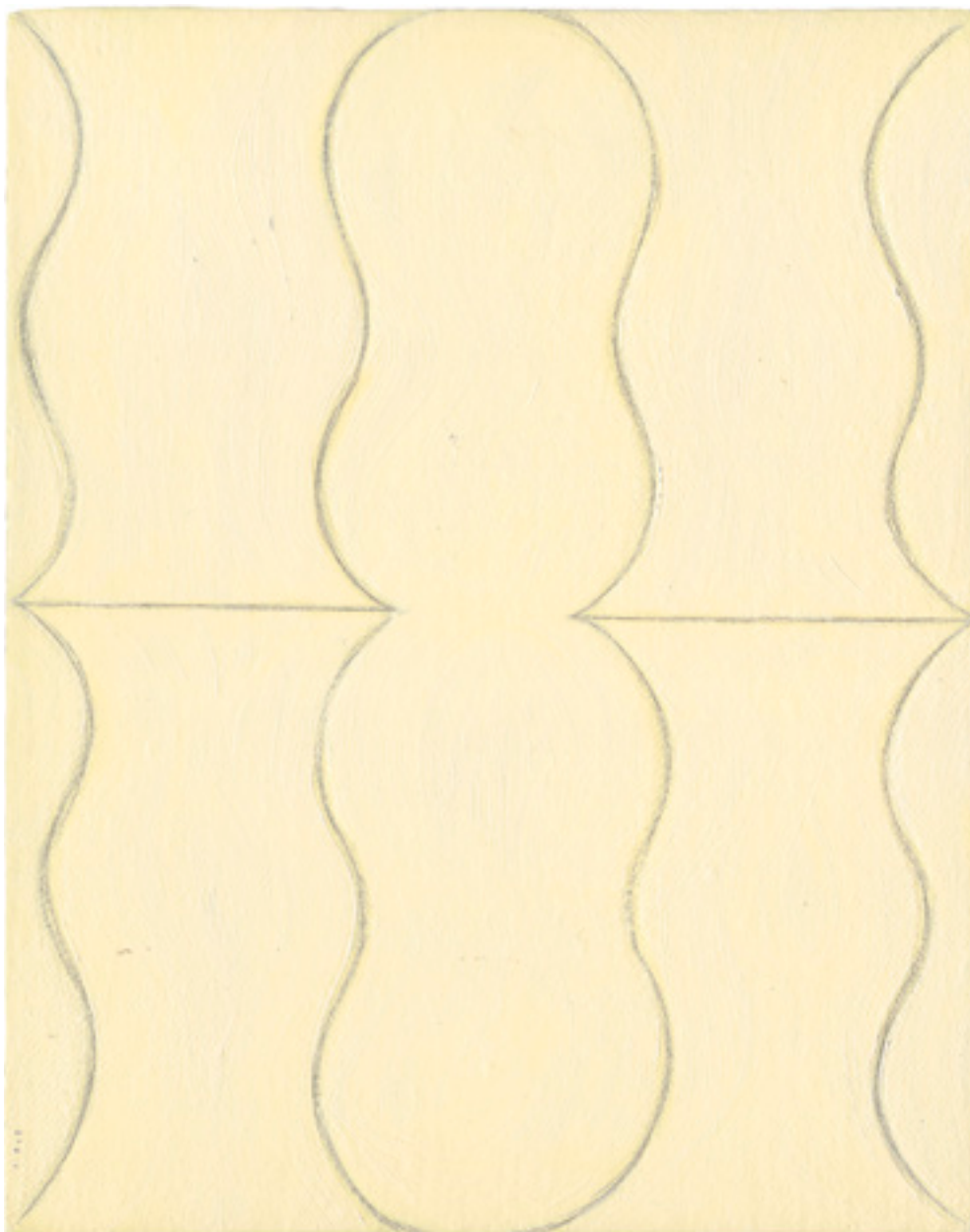
Lynne Woods Turner, *Untitled* #9283, 2017



Lynne Woods Turner
Untitled #9285, 2017
oil on carved wood panel
12h x 12w in
30.48h x 30.48w cm
LWT_9285



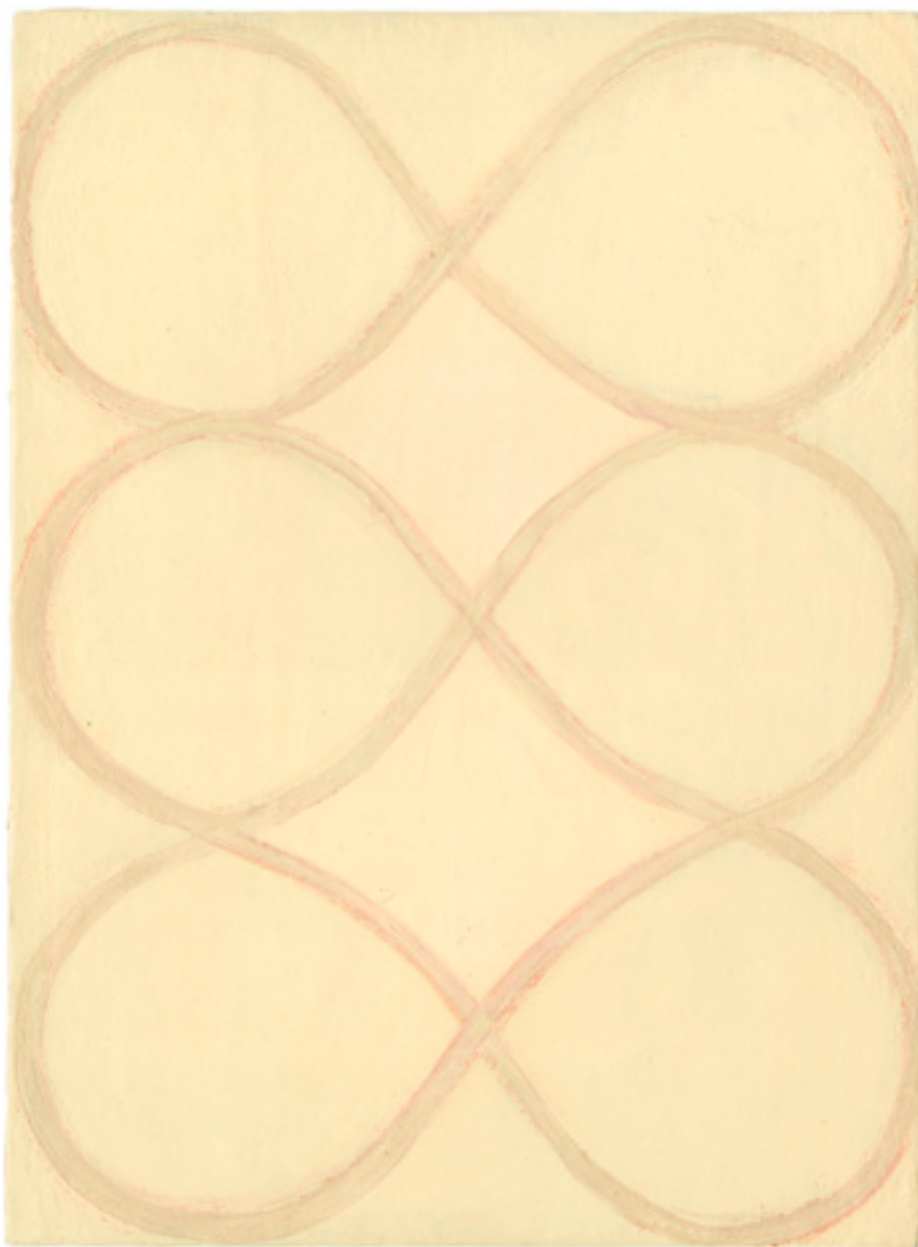
Lynne Woods Turner, *Untitled #9285*, 2017



Lynne Woods Turner
Untitled #9310, 2018
oil and pencil on cheesecloth over panel
10h x 8w in
25.40h x 20.32w cm
LWT_9310



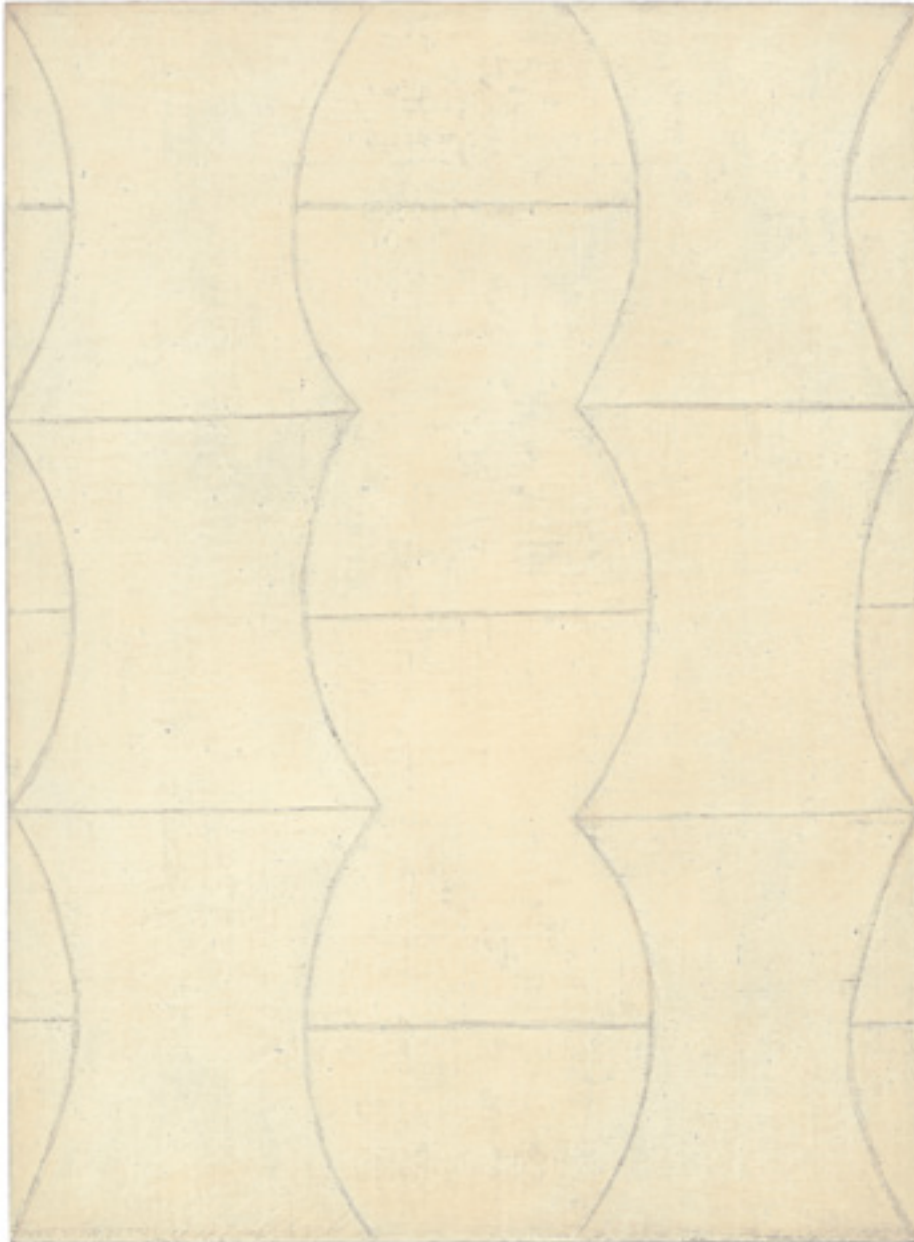
Lynne Woods Turner, *Untitled #9310*, 2018



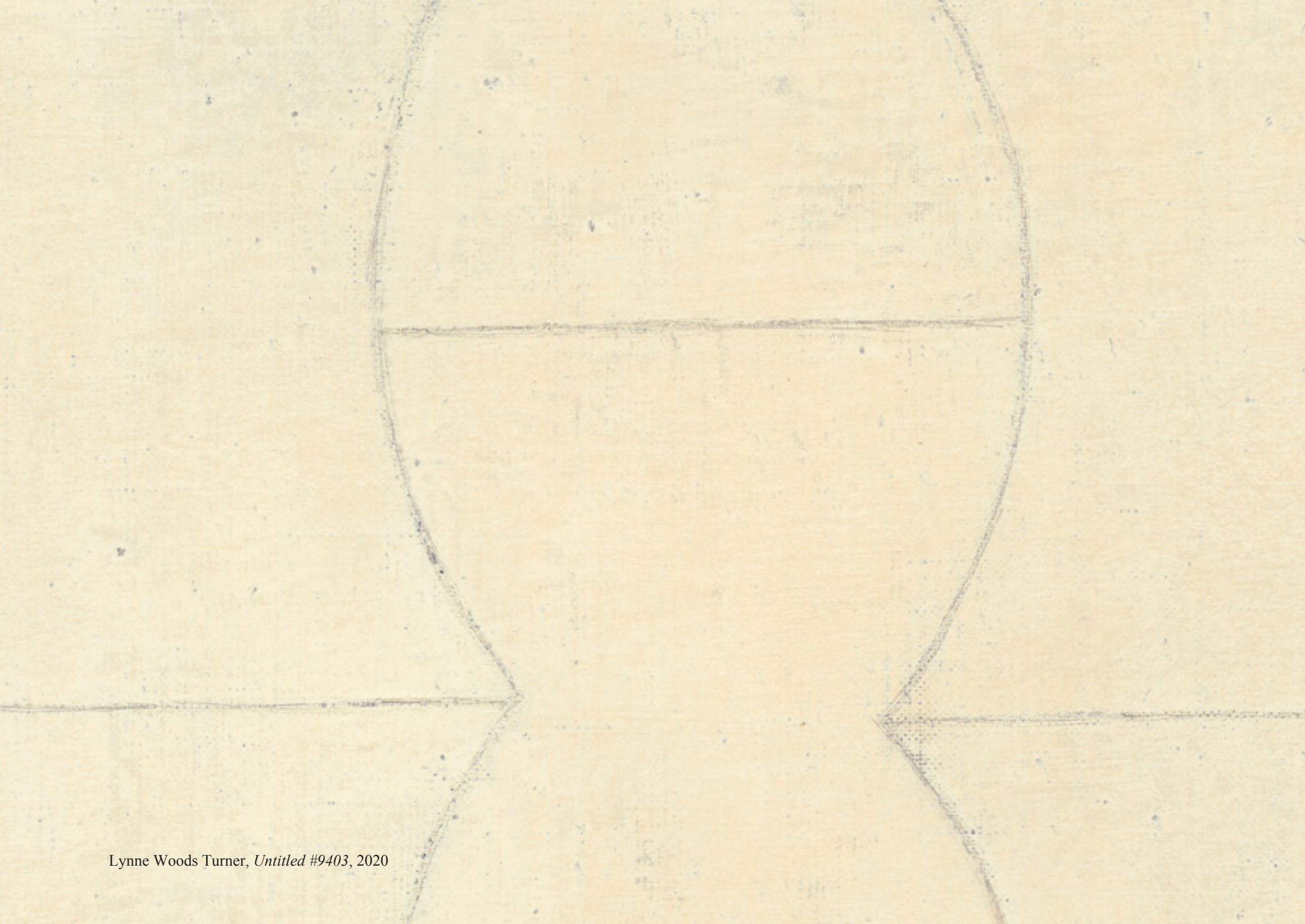
Lynne Woods Turner
Untitled #9378, 2019
oil on linen over panel
12h x 9w in
30.48h x 22.86w cm
LWT_9378



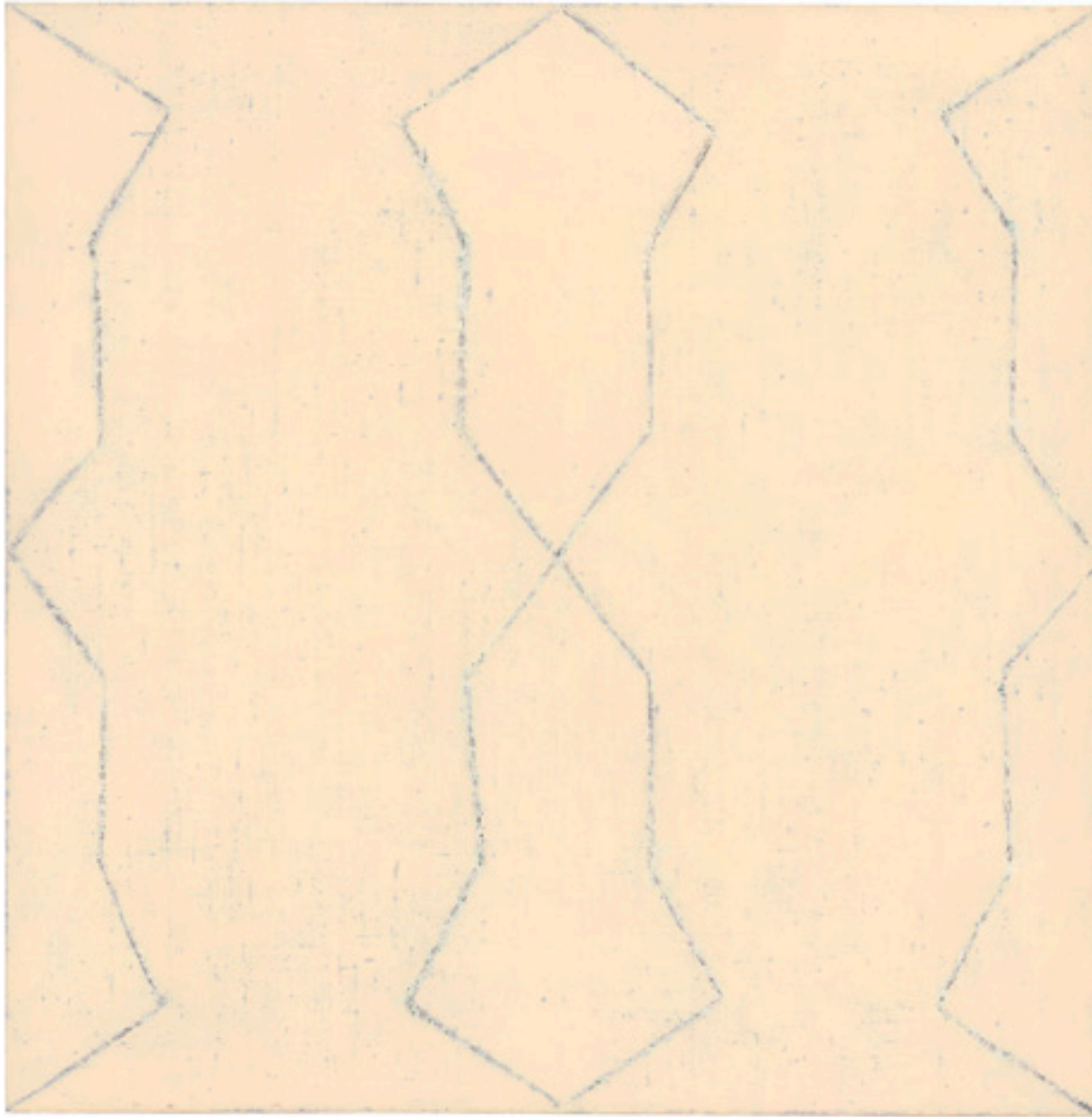
Lynne Woods Turner, *Untitled #9378*, 2019



Lynne Woods Turner
Untitled #9403, 2020
oil and pencil on linen over panel
16h x 12w in
40.64h x 50.80w cm
LWT_9403



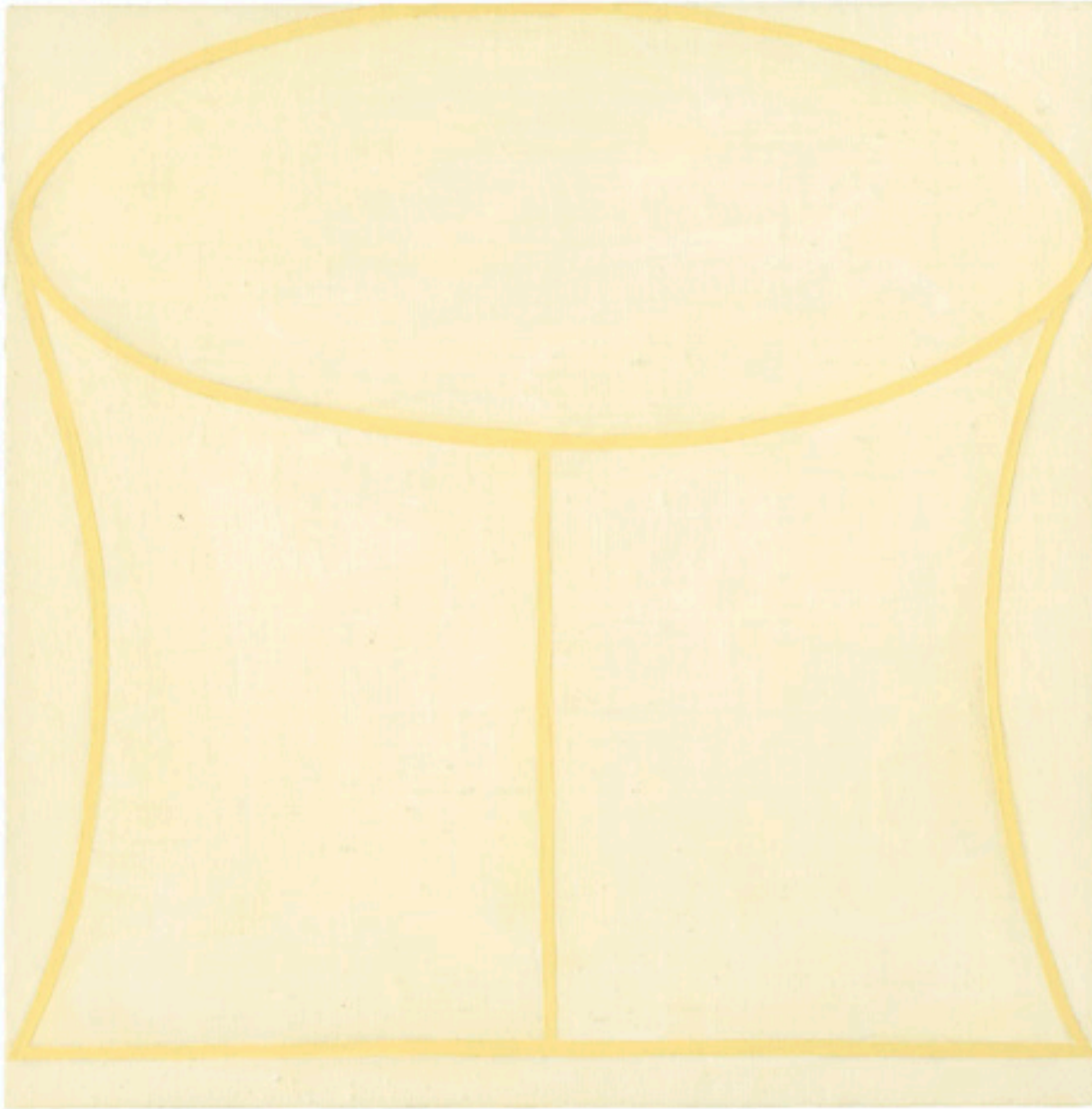
Lynne Woods Turner, *Untitled #9403*, 2020



Lynne Woods Turner
Untitled #9405, 2020
oil and pencil on linen over panel
16h x 16w in
40.64h x 40.64w cm
LWT_9405



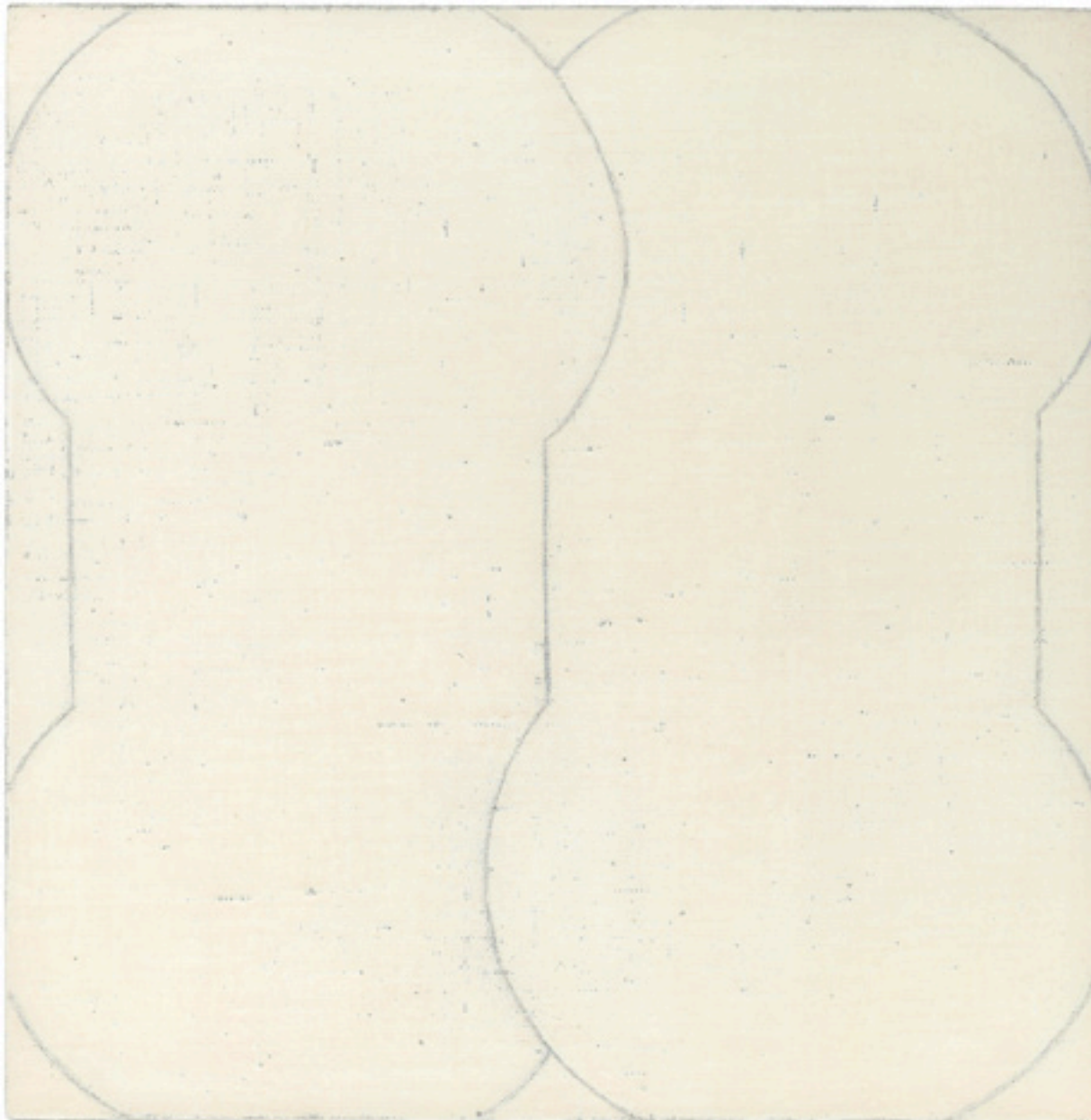
Lynne Woods Turner, *Untitled #9405*, 2020



Lynne Woods Turner
Untitled #9419, 2021
oil on linen over panel
12h x 12w in
30.48h x 30.48w cm
LWT_9419



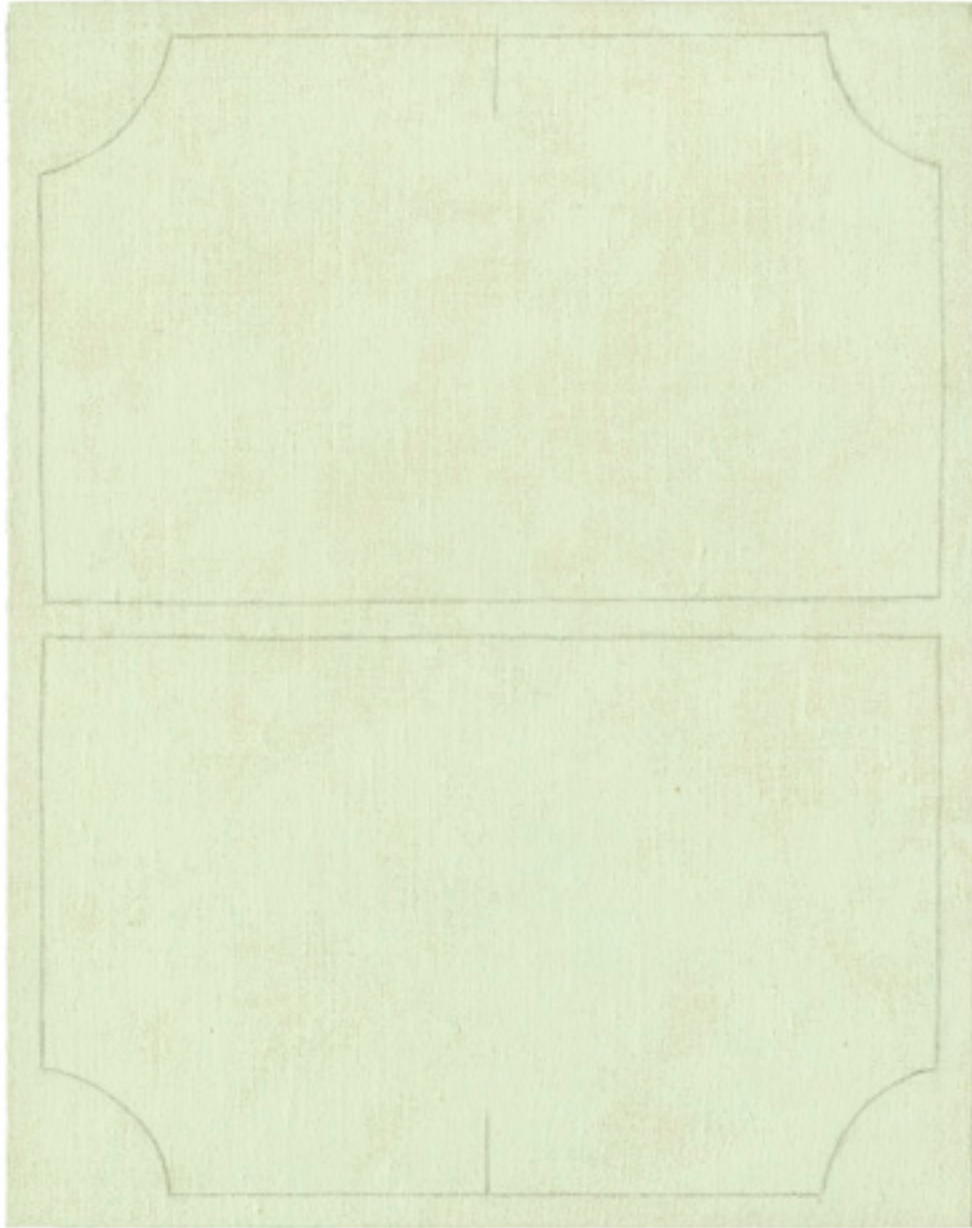
Lynne Woods Turner, *Untitled #9419*, 2021



Lynne Woods Turner
Untitled #9449, 2022
oil, pencil and silverpoint
on linen over panel
12h x 12w in
30.48h x 30.48w cm
LWT_9449



Lynne Woods Turner, *Untitled #9449*, 2022



Lynne Woods Turner
Untitled #9465, 2022
oil and pencil on linen over panel
10h x 8w in
25.40h x 20.32w cm
LWT_9465



Lynne Woods Turner, *Untitled* #9465, 2022



Vince Skelly
Bay Stool, 2022
bay
22h x 17w in
55.88h x 43.18w cm
VS_2022_05



Alternate views: Vince Skelly, *Bay Stool*, 2022



Alternate views: Vince Skelly, *Bay Stool*, 2022



Vince Skelly
Paulownia Coffee Table, 2022
paulownia
21h x 32w x 28d in
53.34h x 81.28w x 71.12d cm
VS_2022_06



Alternate view: Vince Skelly, *Paulownia Coffee Table*, 2022



Alternate view: Vince Skelly, *Paulownia Coffee Table*, 2022



Alternate view: Vince Skelly, *Paulownia Coffee Table*, 2022



Alternate views: Vince Skelly, *Paulownia Coffee Table*, 2022



Vince Skelly
Ash Chair, 2022
ash
31h x 14w x 22d in
78.74h x 35.56w x 55.88d cm
VS_2022_07



Alternate views: Vince Skelly, *Ash Chair*, 2022



Alternate views: Vince Skelly, *Ash Chair*, 2022



Vince Skelly
Oak Side Table, 2022
oak
18h x 22w x 25d in
45.72h x 55.88w x 63.50d cm
VS_2022_08



Alternate views: Vince Skelly, *Oak Side Table*, 2022



Alternate views: Vince Skelly, *Oak Side Table*, 2022



Vince Skelly
Maple Low Chair, 2022
maple
21h x 17w x 18d in
53.34h x 43.18w x 45.72d cm
VS_2022_09



Alternate views: Vince Skelly, *Maple Low Chair*, 2022



Alternate views: Vince Skelly, *Maple Low Chair*, 2022



Vince Skelly
Maple Coffee Table, 2022
maple
18h x 17w x 31d in
45.72h x 43.18w x 78.74d cm
VS_2022_10



Alternate views: Vince Skelly, *Maple Coffee Table*, 2022



Alternate views: Vince Skelly, *Maple Coffee Table*, 2022



Vince Skelly
Redwood Arch, 2022
redwood
58h x 42w x 17d in
147.32h x 106.68w x 43.18d cm
VS_2022_11



Alternate views: Vince Skelly, *Redwood Arch*, 2022



Alternate views: Vince Skelly, *Redwood Arch*, 2022



Vince Skelly
Oak chair, 2022
white oak
37h x 16w x 18d in
93.98h x 40.64w x 45.72d cm
VS_2022_03



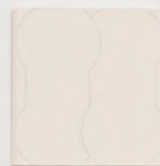
Alternate views: Vince Skelly, *Oak chair*, 2022



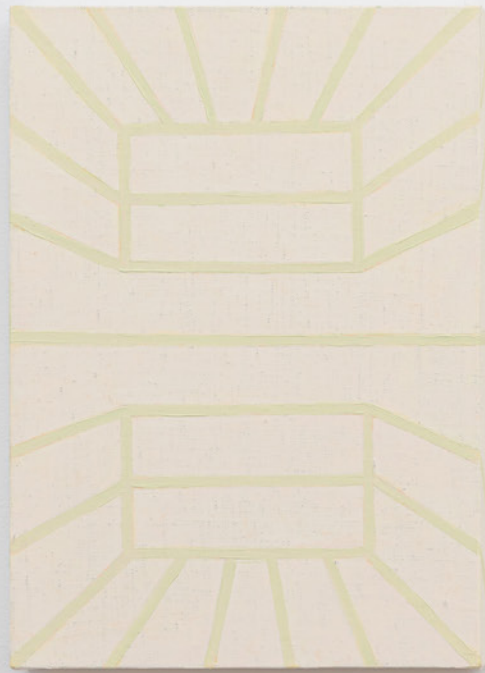
Vince Skelly
Walnut Stool, 2022
walnut
13h x 10w x 16d in
33.02h x 25.40w x 40.64d cm
VS_2022_04



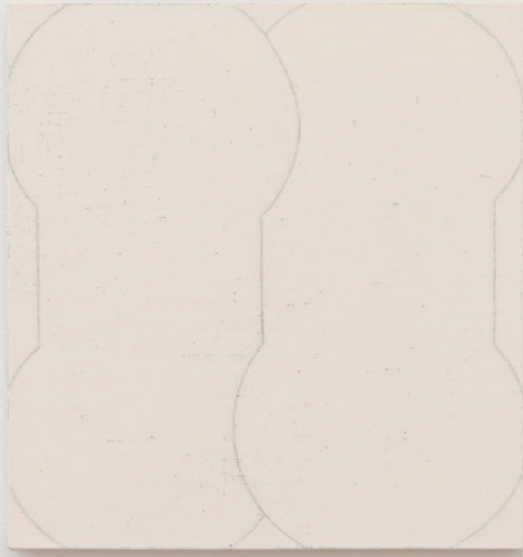
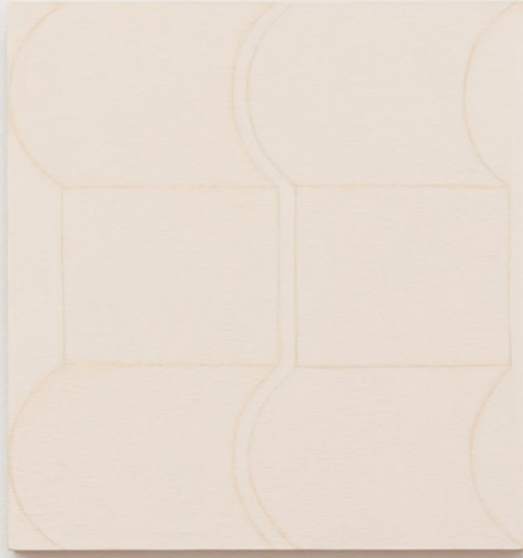
Alternate views: Vince Skelly, *Walnut Stool*, 2022



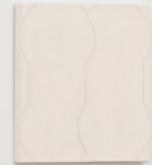
Installation view: Vince Skelly and Lynne Woods Turner at
Adams and Ollman, Portland, OR, 2022



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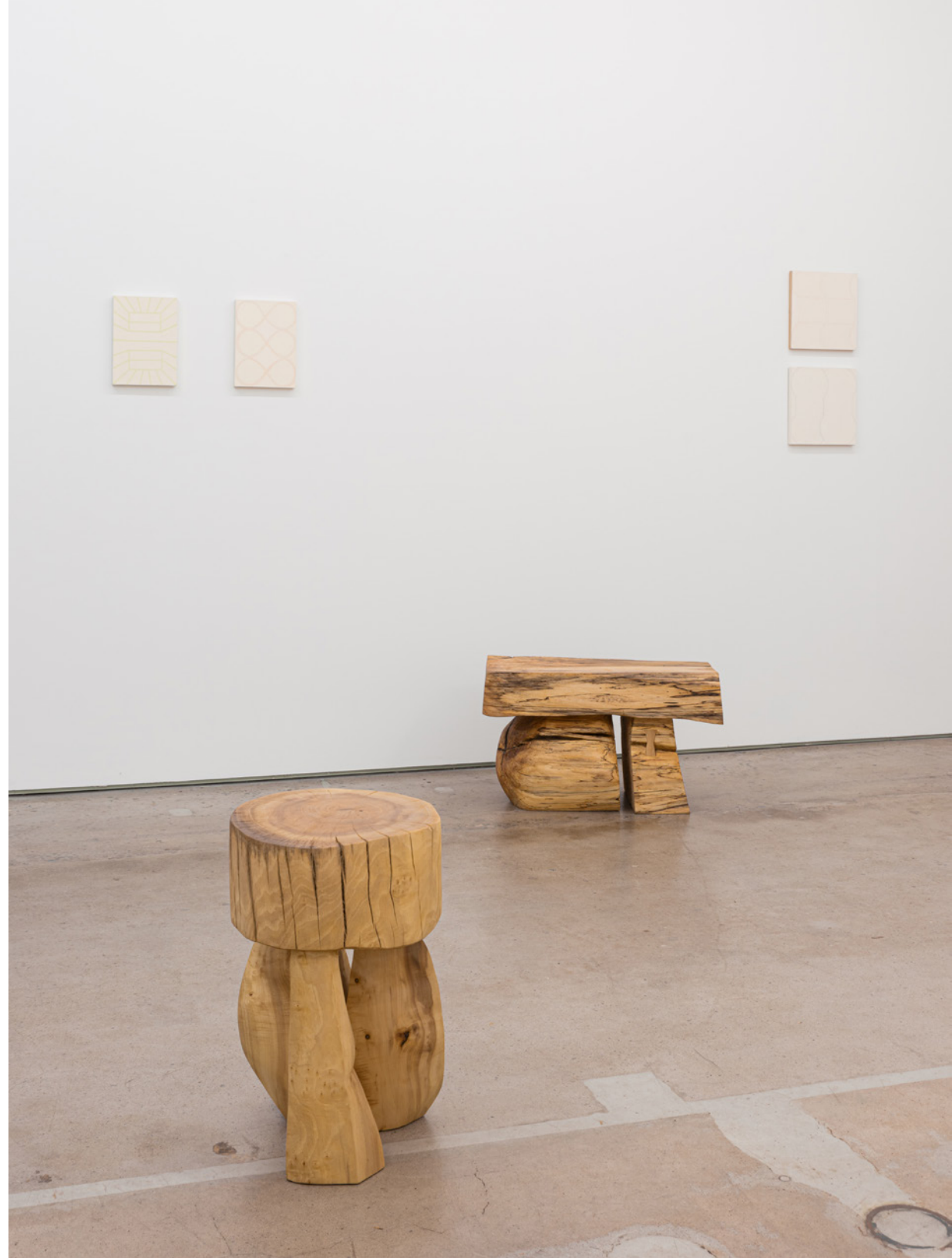


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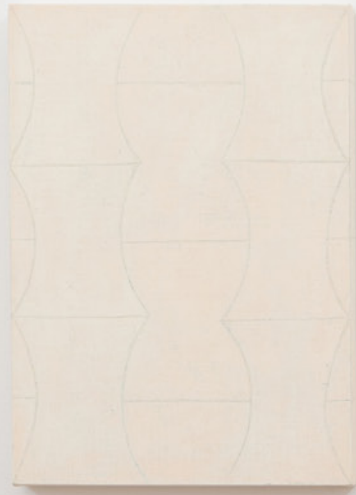


Installation view: Vince Skelly and Lynne Woods Turner at
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Installation view: Vince Skelly and Lynne Woods Turner at Adams and Ollman, Portland, OR, 2022



Installation view: Vince Skelly and Lynne Woods Turner at
Adams and Ollman, Portland, OR, 2022

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Adams and Ollman, Portland, OR, 2022





Installation view: Vince Skelly and Lynne Woods Turner at
Adams and Ollman, Portland, OR, 2022



Installation view: Vince Skelly and Lynne Woods Turner at Adams and Ollman, Portland, OR, 2022



Installation view: Vince Skelly and Lynne Woods Turner at Adams and Ollman, Portland, OR, 2022

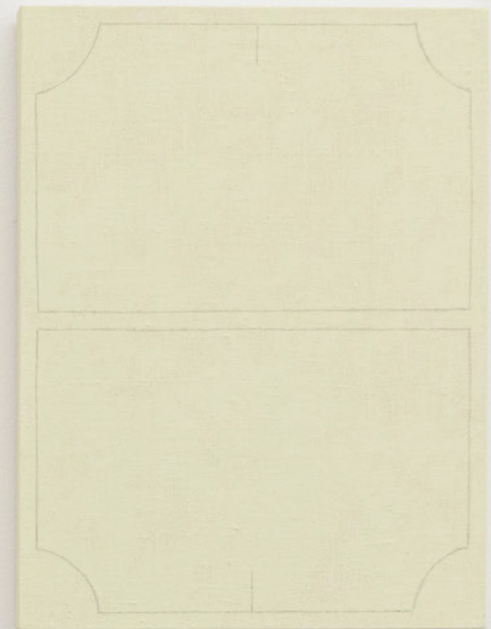


Installation view: Vince Skelly and Lynne Woods Turner at Adams and Ollman, Portland, OR, 2022



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Adams and Ollman, Portland, OR, 2022





Installation view: Vince Skelly and Lynne Woods Turner at
Adams and Ollman, Portland, OR, 2022



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Adams and Ollman, Portland, OR, 2022



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Adams and Ollman, Portland, OR, 2022



Installation view: Vince Skelly and Lynne Woods Turner at
Adams and Ollman, Portland, OR, 2022

LYNNE WOODS TURNER
CURRICULUM VITAE

SELECTED SOLO EXHIBITIONS

- 2022 Greg Kucera Gallery, Seattle
- 2020 Gallery Joe, Philadelphia
- 2019 Greg Kucera Gallery, Seattle
- 2016 Greg Kucera Gallery, Seattle
Gallery Joe, Philadelphia
Galley Joe, Untitled, Miami
- 2015 Danese/Corey, New York
- 2013 Greg Kucera Gallery, Seattle
- 2011 Danese, New York
- 2010 Greg Kucera Gallery, Seattle
- 2007 Gallery Joe, Philadelphia
- 2005 Devin Borden Hiram Butler Gallery, Houston
- 2004 Greg Kucera Gallery, Seattle
- 2003 Gallery Joe, Philadelphia

Greg Kucera Gallery, Seattle

- 2002 Michael Kohn Gallery, Los Angeles
- 2000 Gallery Joe, Philadelphia
- 1993 Mt. Hood Community College, Portland, Oregon
- 1988 Northview Gallery, Portland Community College, Portland,
Oregon
- 1984 Lane Community College, Eugene, Oregon
- 1983 Blackfish Gallery, Portland, Oregon
- 1982 William Sawyer Gallery, San Francisco

SELECTED GROUP EXHIBITIONS

- 2022 Vince Skelly and Lynne Woods Turner, Adams and Ollman,
Portland, Oregon (forthcoming)
- 2020 *Abstraction Hot & Cool*, Danese/Corey, New York
- 2019 *What's going on?*, Gallery Joe, Philadelphia
What Needs to Be Said, Hallie Ford Museum of Art, Salem, Oregon and
Umpqua Valley Art Association, Roseburg, Oregon
- 2018 *Flower(s) In Concrete*, Fourteen30 Contemporary, Portland, Oregon

- 2017 *Walk the Distance and Slow Down*, Boulder Museum of Contemporary Art, Boulder, Colorado
The Line, Site 131, Dallas
- 2016 *Wood + Paper + Earth*, Drive-By Projects, Boston
Drawing Conclusions, Danese Corey, New York
A Conversation Between A Mirror And The Sea, Fourteen30 Contemporary, Portland, Oregon
Music To My Eyes, Syzygy, New York
Curators' Choices: The Greg Kucera and Larry Yocum Collection, Museum of Art, Washington State University, Pullman, Washington
- 2015 *Boolean Expressions*, Lewis Gluckman Gallery, Cork, Ireland
With a Clear Mind, works from the Miller Meigs Collection, Lumber Room, Portland, Oregon
In Line: Drawings by Sharon Etgar, German Stegmaier & Lynne Woods Turner, Gallery Joe, Philadelphia
- 2014 *Simply Drawn: Gifts to the Columbus Museum from the Collection of Wynn Kramarsky*, Columbus Museum, Columbus, Georgia
It Hurts So Good To Be Loved So Bad, Brian Morris Gallery, New York
- 2013 *Line, Color, and Form*, Gallery Joe, Philadelphia
- 2012 *Ladies' Choice*, Greg Kucera Gallery, Seattle
Cool Calm Collected, Danese, New York
Construct, Gallery Joe, Philadelphia, Pennsylvania
- 2011 *Contemporary Drawings from the Irving Stenn Collection*, Art Institute of Chicago, Chicago
- Interior Margins*, Lumber Room, Portland, Oregon
Walking the Line III, Kudleck van der Grinten Galerie, Cologne, Germany
Drawn, Taped, Burned, Katonah Museum of Art, Katonah, New York
Works on Paper II, Danese, New York
- 2010 *Geometric Progressions: Eleven Painters*, Edward Thorp Gallery, New York
Abstract, Douglas F. Cooley Memorial Art Gallery, Reed College, Portland, Oregon
Works on Paper, Danese, New York
Made In USA, Greg Kucera Gallery, Seattle
- 2009 *Formulation*, Gallery Joe, Philadelphia
Of, On, or About: 50 Paper Works, Texas State University, San Marcos, Texas
50 Very Small Drawings, Gallery Joe, Philadelphia
Curvilinear, Gallery Joe, Philadelphia
- 2008 *Marks on Paper*, USC Roski School of Fine Arts, Los Angeles
25th Anniversary Exhibition, Greg Kucera Gallery, Seattle
Walking the Line, Kudleck van der Grinten Galerie, Cologne, Germany
Dimensions of Nature: New Acquisitions, 2006-2008, San Diego Museum of Art, San Diego
- 2007 *Block Party II*, Daniel Weinberg Gallery, Los Angeles
- 2006 *Gridlock*, Gallery Joe, Philadelphia
- 2005 *Erotic Drawing*, Diverse Works, Houston, Texas and The Aldrich Contemporary Art Museum, Ridgefield, Connecticut

- Drawings and Works on Paper II: Selected Artist from the US*,
Patrick Heide Arts, London
- 2004 *Pink*, Devin Borden Hiram Butler Gallery, Houston
- 2003 *Fine Lines*, Santa Barbara Contemporary Arts Forum, Santa
Barbara, California
Way to Blue, Devin Borden Hiram Butler Gallery, Houston
The Great Drawing Show 1550 to 2003, Michael Kohn Gallery,
Los Angeles
Components, Elizabeth Leach Gallery, Portland, Oregon
- 2002 *Suspend and Levitate*, Suzanne H. Arnold Art Gallery, Lebanon
Valley College, Annville, Pennsylvania
- 2000 *Introducing Drawings by Four Artists*, Gallery Joe, Philadelphia
- 1999 *The Great Drawing Show 1550 to 1999*, Kohn Turner Gallery,
Los Angeles
Planes of Color, Greg Kucera Gallery, Seattle
Zen Spirit, The Invisible Thread, Karen McCready Gallery,
New York
- 1996 *Selections Summer '96*, The Drawing Center, New York
- 1985 *Blackfish Gallery Sixth Anniversary Exhibition*, San Jose Institute
of Contemporary Art, San Jose
- 1984 *Seattle City Portable Works Collection*, Seattle Art Museum,
Seattle
- 1981 *Selections*, William Sawyer Gallery, San Francisco
Four New Fish, Blackfish Gallery, Portland, Oregon
- 1980 *Introductions 80*, William Sawyer Gallery, San Francisco
- 1978 *Small Works Exhibition*, Cheney Cowles Memorial Museum,
Spokane, Washington
Celebration of Women Artists, Northwest Artists Workshop,
Portland, Oregon
- 1977 *Iowa Artists' Annual*, Des Moines Art Center, Des Moines, Iowa
- 1976 Iowa Invitational, Davenport Municipal Art Gallery, Davenport, Iowa
- AWARDS AND RESIDENCIES
- 2022 Guggenheim Fellowship
2020 MacDowell Colony Fellowship
2018 Oregon Arts Commission, Career Opportunity Grant
2016 Hallie Ford Fellowship, Ford Family Foundation
2016 Bonnie Bronson Fellowship
1992 Oregon Arts Commission Fellowship
- COLLECTIONS
- Addison Gallery of American Art, Phillips Academy, Andover,
Massachusetts
Alliance Bernstein, Tokyo

Arkansas Art Center, Little Rock, Arkansas
Bank of America, World Headquarters Galleries, San Francisco
Birmingham Museum of Art, Birmingham, Alabama
Blanton Museum of Art, University of Texas, Austin
Columbus Museum, Columbus, Georgia
Fogg Art Museum, Harvard University, Cambridge, Massachusetts
Henry Art Gallery, University of Washington, Seattle
Hood Museum of Art, Dartmouth College, Hanover, New Hampshire
Modern Master Tapestries, New York

Museum of Modern Art, New York
National Gallery of Art, Washington, DC
Pennsylvania Academy of Fine Arts, Philadelphia
San Diego Museum of Art, San Diego
Seattle Arts Commission, Seattle
UCLA Hammer Museum, Los Angeles
University of Iowa Art Museum, Iowa City, Iowa
Weatherspoon Art Gallery, University of North Carolina at Greensboro,
Greensboro, North Carolina
Yale University Art Gallery, New Haven, Connecticut

EDUCATION

1973 BFA, Stephens College, Columbia, MO
1977 MFA, University of Iowa, Iowa City, IA

SELECTED REVIEWS AND PUBLICATIONS

2021 “Pictorial Equivocation”. Sue Taylor. Artist catalog Gallery Joe.

“Process and Patience”. Stephanie Snyder. The Ford Family Foundation.

2019 “Variation on a Theme”. Charlie Tatum. Exhibition catalog. “What Needs to Be Said”. curated by Diana Nawi. Hallie Ford Museum of Art.

2015 “A Meditation on Minimalism in a Hidden Art Sanctuary”. E. Odin Cathcart. *Hyperallergic*.
“Lynne Woods Turner: In Defense of Small Art”. Sarah Sentilles. *Oregon Arts Watch*.

“Lynne Woods Turner: New Paintings and Works on Paper”. Constance M. Lewallen. Artist Catalog. Danese Corey.

2013 “Three Abstractionists Make Stuff”. Jen Graves. *The Stranger*.

2011 “Contemporary Drawings from the Irving Stenn Jr. Collection”. Mark Pascale. The Art Institute of Chicago. Yale University Press.

“The Canon is Under Fire: What Press Releases Tell You, and What They Don’t”. Henry McMahon. artcritical.com.

“Lynne Woods Turner at Danese”. stevenalexanderjournal.blogspot.com.

“Lynne Woods Turner”. Jen Graves. slogthestranger.com.

2010 “Abstract”. Frank Andre Jamme, Stephanie Snyder, Lawrence Rinder. Douglas F Cooley Memorial Art Gallery, Reed College.

2009 “Fancy Geometry”. Edith Newhall. *The Philadelphia Inquirer*.

- 2008 “560 Broadway, A New York Drawing Collection at Work, 1991-2006”. Amy Eshoo. The Fifth Floor Foundation.
- 2007 “Subtle but Exact Drawings”. Edith Newhall. *The Philadelphia Inquirer*.
- 2005 “Contemporary Erotic Drawing”. Stuart Horodner, Sara Kellner, Harry Philbrick. The Aldrich Contemporary Art Museum.
“Airborne Sex and Wicked Wall Paper: Sensual Samplings”.
Grace Glueck. *The New York Times*.
- 2003 “Paintings by Tim Bavington, and Drawings by Lynne Woods Turner”. Regina Hackett. *The Seattle Post Intelligencer*.
- 2001 “Lynne Woods Turner: Drawings”. Roberta Fallon. *Art on Paper*.

VINCE SKELLY
CURRICULUM VITAE

SELECTED SOLO EXHIBITIONS

- 2022 *After the Storm*, Tiwa-Select, Los Angeles, CA
- 2021 *Vince Skelly: In Between*, Adams & Ollman Online Viewing
Room, Portland, OR
New Works by Vince Skelly, Adams & Ollman, Portland, OR
- 2020 Stephanie Chefas Projects, Portland, OR

SELECTED GROUP EXHIBITIONS

- 2022 *Indi Folk*, Jordan Schnitzer Museum of Art WSU, Pullman, WA
Totum, Los Angeles, CA
- 2019 *Shape Shifters*, Totokaelo, Design Week, Seattle, Wa

EDUCATION

- 2011 BS, San Francisco State University