

1.

Stephanie Syjuco (born 1974, lives in Oakland, CA)

*Double Vision (Projection)*, 2022-24

Fabric

Courtesy of the artist and Catherine Clark Gallery

These curtains reinterpret two chromolithographs by nineteenth century American painter Albert Bierstadt from the collection of the Amon Carter Museum in Texas. Syjuco's work often interrogates the way museums, and even artists, perpetuate colonial lore, and in this case specifically the mythologies of the American West. One curtain is a close simulacrum of the work, while the landscape on the other is reproduced in chroma key green, alluding to the manipulation of images presented as objective reality. Both images are strategically pixelated over specific areas that originally depicted Native Americans, which serves to both question the veracity of their depiction and to protect them from an inaccurate and romanticized portrayal. The placement of the curtains on the exterior of the gallery asks visitors to rethink their assumptions about the objectivity of art within an institution.

Photo credit: Phillip Maisel

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2.

Teresa Baker (born 1985, lives in Los Angeles, CA)

*Abundant*, 2024

Cast bronze and enamel paint

Courtesy the artist and de boer, Los Angeles & Antwerp

This sculpture is an embellished cast version of Baker's willow baskets, which are inspired by the traditional burden baskets of the Mandan/Hidatsa tribe. These baskets were woven and used by women for both utilitarian and spiritual purposes.

Photo credit: Phillip Maisel

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3.

Saif Azzuz (born 1987, lives in Pacifica, CA)

*Separate and define*, 2024

Found wood, walnut, redwood, canvas, screws, acrylic, and nails

Courtesy of the artist and Anthony Meier, Mill Valley

Saif Azzuz's sculptures incorporate found materials—both natural and manmade—recalling both the debris of colonization and the resiliency of Indigenous life. *Separate and define* incorporates multiple elements of his practice, including traditional Yurok geometric motifs,

found objects, and paintings that reference plant life and forest fires. The wood assemblage structure also includes barbed wire, originally invented to enclose cattle and now also used to confine people in prisons.

Photo credit: Phillip Maisel

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4.

Christopher Robin Duncan (born 1974, lives in Oakland, CA)

*Time and Place*, 2024

Time, sun, thread, daughters' friendship bracelet, paint on fabric, wax crayon on muslin, soda fired ceramic, bronze, ocean water, sea glass, artists' objects and ephemera

Courtesy of the artist and Rebecca Camacho Presents

Christopher Robin Duncan lets the sun and wind make its mark on fabric in his abstracted compositions, ceding control of the final work to nature. To create this piece, Duncan placed fabric, without emulsion or chemical accelerant, on the roof of 360 Kansas Street, the Wattis's home from 2013 to 2024, in February with the intention of exposing it to the elements until the end of August. The fabric was unexpectedly removed in May when the building was sold—a reminder that property ownership is always deemed more important than art in capitalist society—but not before photograms emerged. The fabric is paired with ground rubbings on muslin as well as other similarly exposed fabric from around the Bay Area. The bronze cymbal mounted to the front of the work references both the sun, a key element in Duncan's work as both a tool and a concept, and the importance of music to the artist's practice. The verso of the piece, viewed by walking around the building and looking through the window, is a display of ephemera related to ideas percolating in the artist's mind, as well as documentation of past events at LAND AND SEA, Duncan's press and project space.

Photo credit: Phillip Maisel

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5.

Nicki Green (born 1986, lives and works in Alfred, NY)

*Morel Figure with Prosthesis*, 2017

Glazed earthenware and felt

Courtesy of the artist and CULT Aimee Friberg

*Morel Figure*, 2016

Glazed earthenware and felt

Courtesy of the artist and CULT Aimee Friberg

Nicki Green uses the soil of the earth to form mushroom-inspired ceramic sculptures that consider details of the natural world and its relationship to humans through the lens of transness. Mushrooms are small elements in the landscape, but their impact is vast, creating web-like networks under the surface of the earth that might serve as models for community support systems. The fluidity of clay makes it an inherently trans material, and mushrooms themselves exist in an interstitial space between animal and plant, frustrating people's desire to place them squarely in one category.

Photo credit: Phillip Maisel

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6.

Dionne Lee (born 1988, lives in Columbus, OH)

*Site Unfolding*, 2023

Four-channel video installation

20 min 31 sec

Courtesy of the artist and Bibeau Krueger New York

Dionne Lee's multi-channel video installation *Site Unfolding*, 2023, is a rumination on two months spent in the vast landscape of the American Southwest, exploring topics such as ownership, belonging, and human impact. Early in the video fragments of the text "Notice: You are on federal lands" from Bureau of Land Management signage at the entrance to national parks appear. Not shown is the problematic admonition "Enjoy, don't destroy your American heritage" that follows, begging the question who is "American" in a landscape that existed before that designation and whose "heritage" in a place once inhabited solely by Indigenous people. Images of the natural world unconnected to specific locations are juxtaposed with audio recorded by the artist that asserts a harsh human presence in the land, along with excerpts from the poem *Observations on the Ground* by Mary Ruefle read by Lee sporadically throughout. Lee problematizes the idealism of our National Park system, subtly asserting that nature is not a neutral space.

Photo credit: Phillip Maisel

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7.

Bessma Khalaf (born 1978, lives in Oakland, CA)

*Burnout (Mt Shasta)*, 2023

*Burnout (Redwoods)*, 2022

Archival pigment prints

Courtesy of the artist

In the series *Burnout*, Bessma Khalaf takes black-and-white photographs of landscapes from magazines and books, burns them, and then rephotographs the degraded works. She uses destruction as a tool to challenge the idealized vision of the American West, using source material ranging from iconic images of Yosemite by Ansel Adams to generic photographs of romantic vistas.

Photo credit: Nicholas Lea Bruno.

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8.

*All This Soft Wild Buzzing* (installation view), 2024. Photo by Phillip Maisel.