Alma Woodsey Thomas (1891-1978) was known for being a part of the Washington Color School, where she created vibrant color field paintings that celebrate the natural world through explosions of color. For forty years, Thomas was a public-school art teacher. Her career didn't fully blossom until 1960. Thomas went on to win praise for her bright abstractions. In 1972, she was the first Black woman to have a solo show at the Whitney Museum of American Art. ***Art:*** Study for Gentle June, 1971, acrylic on paper, signed lower right, 40" x 33" (37½"x 25 ½" visible matte)

Helen Pashgian (b. 1934) is a member of the 1960's light and space movement in Southern California. She creates vibrantly colored discs, columns, and spheres that have semi-translucent surfaces that both filter and contain illumination, embodying constant movement. Pashgian's interest in the effects and perception of light is upheld in her process of maintaining light as the object and subject of her pieces. ***Art:*** *Untitled,* 2019,Cast epoxy with artist made pedestal 26 inches diameter, 51.5 x 5.125 inches (pedestal)

Jennifer Guidi (b. 1972) is inspired by several art movements, including Light and Space, Minimalism, and Modernism in the American Southwest. She depicts physical or metaphysical phenomena in images that center what it means and feels like to see. ***Art:*** *The Past Sparkles Through A Sandy Plain,* 2019, Graphite, colored pencil, and acrylic on paper 6 1/2 x 5 inches. Framed: 17 3/4 x 16 1/4 x 1 3/4 inches

Emil Bisttram (1895–1976) was an artist with a spiritual approach to his art. In 1938, he co-founded the Taos-based Transcendental Painting Group. Bisttram believed that art should stimulate thought and intuition. Therefore, his pieces evoke a calm, meditative style using non-objective elements to encourage personal spiritual reflections in his audience. ***Art:*** Untitled Abstraction 1940 graphite on paper 18 x 13.5 inches

Fred Eversley (b. 1941) is a former engineer who designed high-intensity acoustical laboratories, which helped develop his interest in the parabola: the only shape that concentrates all forms of energy to a single focal point. Eversley's work is influenced by light, space, time, and gravity. His luminous art prompts the viewer to question how energy is present throughout the universe. ***Art:*** *Untitled (parabolic lens),* 1969, 2018, 3-color, 3-layer cast polyester 19 1/8 x 19 1/8 inches.

Gisela Colon (b. 1966) works within the intersection of art and science. She is one of the few women working in the Light and Space and Finish/Fetish movements. Her *Light Portal* series depicts swaths of color that shift and refract depending on the variability of external light conditions and the viewer's position. ***Art:*** *Light Portal* 2019 blow molded acrylic 94.5 x 37 inches.

Olafur Eliasson (b. 1967) is known for sculptures and large-scale installation art using elemental materials such as light and water to enhance the viewer's experience. Eliasson examines human perception and our relationship to the natural world. ***Art:*** *Dream memories,*

2018, Watercolor, India ink and pencil on paper 57 x 43 5/8 inches. ***Art:*** *The faint green slow motion,* 2019, Watercolor and pencil on paper 57 1/2 x 43 1/2 inches

Anthony James (b.1974) is concerned with minimalism, materiality, process, and experimentation with light and space. James describes his work as “evoking pictorial depictions of the cosmos, alluding to notions of mysticism, ethereality, spirituality and science, all the while anchored through the use of weighty, industrial materials.” ***Art:*** *Portal Icosahedron,* 2017, steel, glass, LED lights 40 x 40 inches. ***Art:*** *Portal Icosahedron,* 2017, steel, glass, LED lights 31 x 31 inches. ***Art:*** *Aura,* 2017, Neon, 8 feet diameter

Fay Ray (b. 1978) explores unquestioning reverence to objects and the construction of female identity through photomontages and metallic sculpture. Her three-dimensional works are compiled of cast aluminum objects, bored volcanic rocks, wire, chain, and natural materials into suspended sculptural masses. Fay Ray borrows from the visual language of the occult and the symbolism and composition of traditional religious relics. ***Art:*** *Arc,* 2018, Dye sublimation on aluminum 33 x 40 inches. ***Art:*** *Oracle,* 2018, Dye sublimation on aluminum 79 x 40 inches. ***Art:*** Dunes 1 Peach, 2018, Aluminum, zinc plated fixtures, brass and pink Portuguese marble, 120 x 40 x 3 inches. ***Art:*** *Desert Moon, 2019, Black onyx, honey onyx, aluminum 44 x 16 x 10 inches*

Florence Miller Pierce (1918-2007) was the youngest member of the famed Transcendental Painting Group founded in 1938 by artists Raymond Jonson and Emil Bisttram in Taos. Her work was influenced by the group's focus on abstract art and the study of Eastern philosophy.
Art: *Untitled no. 26* 1990 resin relief 21 x 21 x 21 inches

Lita Albuquerque (b.1946) is a Light and Space artist examining our place in the universe through installations, sculptures, paintings, and environmental works. ***Art:*** *Auric Field,* 2019, 24k yellow gold leaf on resin, ultramarine 84 x 84 inches.

Eamon Ore Giron (b. 1973) practice combines various visual styles, influenced by
Latin American Concrete Art, Italian Futurism, Russian Constructivism, Mexican muralists, Amazonian tapestries, and pre-Columbian Peruvian gold artistry. His abstract geometric paintings wield simple shapes to create complex compositions with bright colors and designs on expanses of raw linen. ***Art:*** *Infinite Regress LXXIV* 2019 flashe on linen 96 x 163 inches.

Billy Al Bengston (b. 1934) works in both painting and sculpture creating psychedelically colorful works featuring mandala-like shapes with imagery derived from symbols, chevrons, and iris flowers. ***Art:*** *Urban Partners,* 2011, Acrylic on canvas 60 x 44 inches. ***Art:*** *Banga,* 1987, Acrylic on canvas 24 x 28 inches. ***Art:*** The Bernsteins, 2008, Acrylic on canvas 69 x 30 inches.

Seffa Klein (b.1996) explores beauty, the sublime and remarks that our comprehension of both may require greater than what we are able to comprehend in any one moment. ***Art:*** *Multiple Displacement No.5,* 2018, Bismuth and gallium medium on woven glass 40 x 56 inches. ***Art:*** *The Goddess Said She Wants a Coin, 2018, Bismuth and gallium on woven glass 48 x 56*

inches. ***Art:*** *Multiple Displacement No.18, 2018, Bismuth metal on woven glass 50 x 38 inches.* ***Art:*** *Pneumograph, 2018, Bismuth metal on woven glass 24 x 20 inches.* ***Art:*** *Sieve,* 2018, Bismuth metal on woven glass 46 x 38 inches

Gail Stoicheff (b. 1976) engages in an experimental studio practice using traditional oil painting to tie-dye, while delving into collective cultural mythologies and the mythos of painting itself. ***Art:*** *Minotaur Midnight, 2018, Oil and dye on canvas 21.5 x 18.5 inches.* ***Art:*** *Minotaur Dawn,* 2018, Oil and dye on canvas 18 x 16 inches. ***Art:*** *Oracle Monolith,* 2018, Oil and dye on canvas 25 x 22 inches.

Sam Falls (b.1984) applies artistic processes to natural phenomena. His paintings, prints, sculptures, and videos, often insert organic structures into art and man-made objects into nature. ***Art:*** *Healing Sculpture (sky blue bench),* 2017, Steel with aventurine, labradorite, clear quartz and rose quartz 32 x 144 x 12 inches

Rachel Rose (b. 1986) is known for her video installations exploring how our changing relationship to landscape has shaped storytelling and belief systems. ***Art:*** *Egg,* 2016, Resin, 13 x 11 x 11 inches. ***Art:*** *Everything and More,* 2017, Hd video, 11 minutes 39 seconds

Tavares Strachan (b.1979)
You Belong Here (Blue #1), 2019, Super blue neon, acrylic, transformers, paint, aluminum 25 x 9 feet

Visitors to Compound are greeted by a neon artwork by Tavares Strachan declaring “You Belong Here.” This pieces is part of an ongoing body of work in which the artist explores the power of language in observing our relationships to place and one another.

Chrysanne Stathacos (b. 1951)
Wish Machine, 2020, 28.5 x 29.5 x 72 inches

The Wish Machine is a social sculpture – an interactive art work in the form of a retrofitted vending machine. Wrapped in a photo mural of a wishing tree from India, this newly commissioned work extends the wishing ritual into a multi-sensory experience. The wishes invoke a range of human desires: love, hope, peace, communication, happiness, and health. Since the act of wishing often pinpoints one’s desire for change; *The Wish Machine* has transformed public areas into spaces of reflection. The intention of the project is to promote peace and hope in our charged and challenging world.