





Loss of Material Evidence

Loss of Material Evidence is the result of an ongoing dialogue between the two of us about the aging and passing of our parents. Being of a certain age, we often find ourselves drawn into a familiar conversation with friends and family of our generation regarding the aging, care, and eventual passing of our elders. A particular question that plagues us is how to deal with a lifetime's worth of material accumulation and emotionally charged possessions. It is a difficult discussion because of the conflicting sentiments inherent to it and the implied, inescapable reality of our own mortality.

Prompted by the death of one parent, we created this exhibition to explore the issues of loss, remembrance, legacy, the passage of time, and the making of art as a way to process grief through abstract visual language. Some of the work is collaborative and some was created by one or the other of us; each piece tells a specific story that is also part of a universal narrative.

Ultimately, we find that, despite the sadness, there is a great deal to celebrate upon examining the objects, memories, and stories of lives lived. In losing the physical presence of a loved one or the cherished material evidence of that person's life, we do not lose the effect they have had on us.

As well, our connection to an individual is our connection to everyone. We all share a brief moment—with all of its adventures, struggles, pain, love, and beauty. The variety of imagery, color, form, media, texture, size, and complexity in the artworks is our effort to represent the diversity of our common experience. We hope this project reminds the viewer that with every day, each one of us can circle back to begin again, knowing that we move in concert in an infinite relationship to time and one another.

MARIA T. D. INOCENCIO and MARK R. SMITH

LOSS OF MATERIAL EVIDENCE





An art installation featuring a large, colorful, patterned textile draped across the floor and a wooden chair. The textile has a complex geometric and abstract design in shades of blue, red, orange, and white. In the background, several white, lace-trimmed garments are hanging on a wall. The overall scene is set in a gallery space with a plain white wall and a brick wall visible on the left.

Maria T. D. Inocencio
and Mark R. Smith

September 8–
December 9, 2018

Loss of

Ronna and Eric Hoffman Gallery
of Contemporary Art
Lewis & Clark College, Portland, Oregon



Material Evidence



ENERGY BOOMS ON

M NO TEEN

CAN A DAD RELAX

HARTFORD

Introduction

LINDA TESNER

Director, Ronna and Eric Hoffman Gallery of Contemporary Art

IT IS WITH GREAT PLEASURE that the Hoffman Gallery presents *Maria T. D. Inocencio and Mark R. Smith: Loss of Material Evidence*. This is a vibrant and beautiful exhibition, with serious and timely content.

The Lewis & Clark College community is already familiar with the work of Mark R. Smith. In 2004, Smith was commissioned to develop a suite of artwork for the newly constructed Howard Hall. On the ground floor of that building are Smith's *Mediating Boxes*, *Honeycombed News*, and *An Intimate City* (all 2005) (►10). Smith devised these pieces after spending two years working with students, faculty, and staff to understand the college through the flora and fauna of the campus as well as the interactions between individuals and departments. He then visually described his findings, using artifacts and stories to develop an abstracted portrait of the Lewis & Clark community.

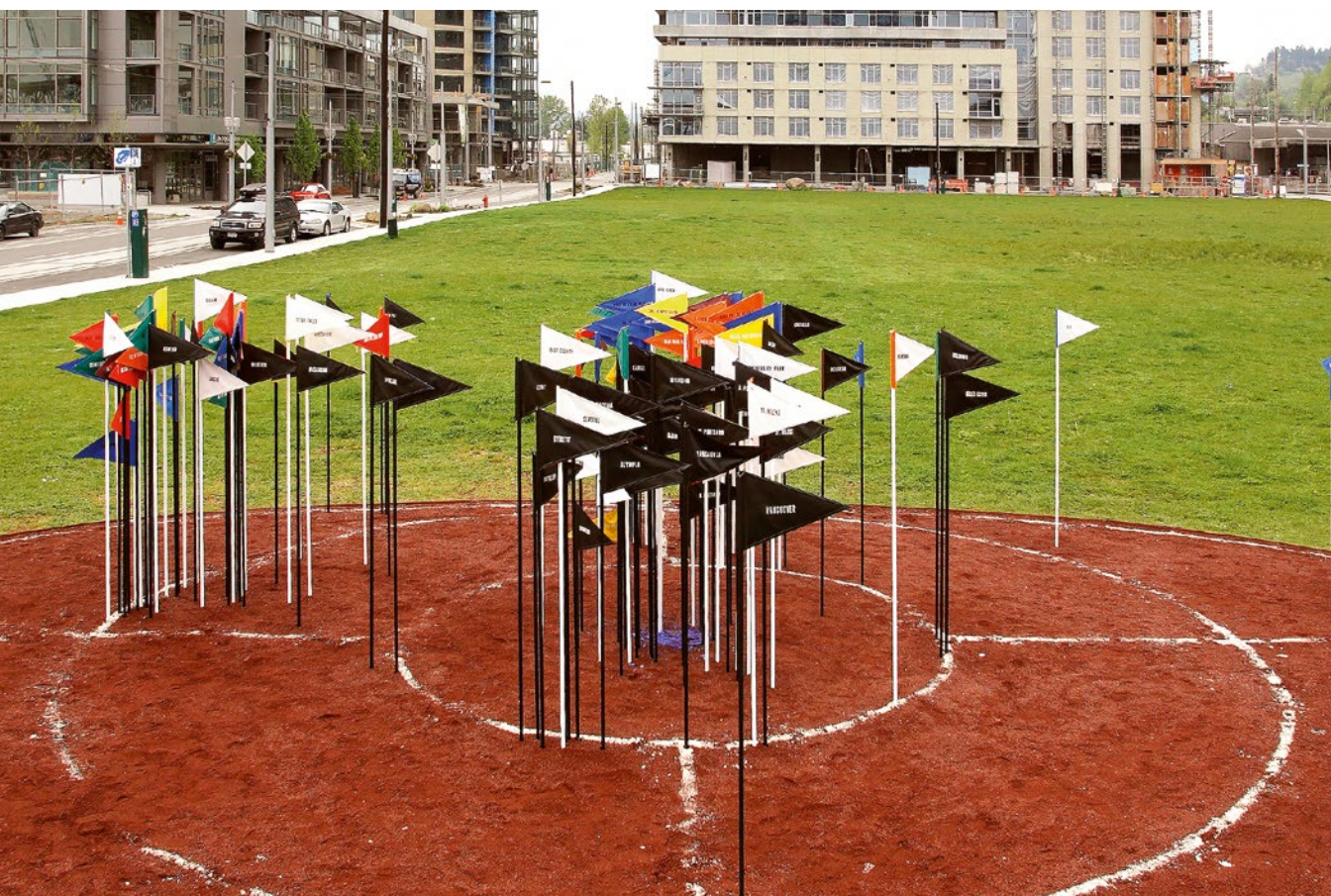
Smith and Inocencio have a history of collaboration going all the way back to when they were recent graduates of the Cooper Union. They worked on their first joint project in 1985, when they developed a mural and garden sculpture (►84) for the Pleasant Village Community Garden in New York City. Since then, Inocencio and Smith have been dedicated artists and activists wherever they live—and since 1995, their hometown has been Portland.

Two local collaborations, both community-based and participatory, come to mind. In 2007–8, during the construction of the South Waterfront District in Portland, Inocencio and Smith participated in the South Waterfront Artist in Residence Program. They were asked to witness the emerging neighborhood and make artwork about it. At the time, the artists were deeply investigating issues of community: Smith's paintings and sculptures reimaged public spaces, such as concert venues, parks, and sports arenas; Inocencio's installations had to do with representing the populations of schools and neighborhoods. Their eventual project was called *Compass* (2008). It called on residents of the South Waterfront, as well as the artists' friends, family, and fellow members of the Portland arts community, to attend workshops in which participants got to know one another through activities that yielded individual data—such as each person's height, favorite color, an anagram of his or her name, their place of birth. This body of information was then translated by Inocencio and Smith into an outdoor map, depicted on the ground, that pinpointed various geographical locations to create a group portrait of those who participated.

Maria T.D. Inocencio
and Mark R. Smith
Compass (detail) 2008

Crushed cinder, chalk,
metal poles, vinyl, wood
6.5 × 38 × 20 feet

Temporary installation, South
Waterfront Artist in Residence
Program, Portland, OR
Photograph by Yalcin Erhan



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Temporary installation, South
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Photograph by Yalcin Erhan

In another collaboration, Inocencio and Smith produced artwork for a new Portland Police Training Complex in the Wilkes neighborhood of outer East Portland. Again, they thoroughly researched the site, investigating the work of policing and the relationships between individuals in the bureau and the people they interacted with in the community. In this struggling East Portland neighborhood, the artists brought police and community members together for art activities and conversation, then used their observations to design public artwork for the space. *You Know What You Signed Up For* (2014) is an eight-panel frieze of historical and contemporary photographs and graphic data that illustrates the variety of experiences and daily rhythms in the lives of police officers. *Connecting Lines* (2014) is a series of ten collages, assembled into a grid, that uses photographs and fabric (from clothing and uniforms) and quotes from police officers and community members to demonstrate the diverse paths and places where they encounter one another.

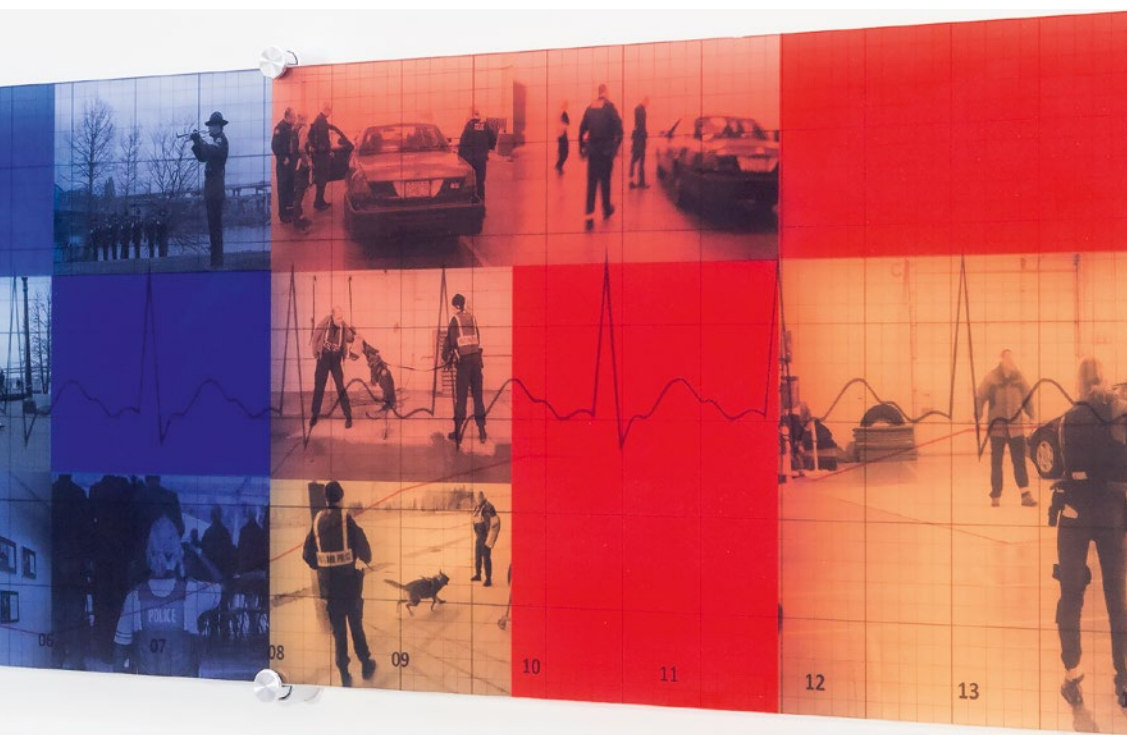
Their work for the South Waterfront Artist in Residence Program and the Portland Police Training Complex are just two examples from Inocencio's and Smith's deeply rich *œuvres*. Individually and collaboratively, they focus on community and human relationships. In *Loss of Material Evidence*, they have used their prodigious skills and observational focus to train their

Maria T.D. Inocencio
and Mark R. Smith

**You Know What You
Signed Up For** 2014

Digital printing, laminated glass
panels, metal hardware
68.6 feet x 18 x 2.25 inches

Permanent installation,
Portland Police Bureau Training
Complex, Portland, OR



Mark R. Smith
An Intimate City 2005

Reclaimed textiles,
acrylic paint, glue on canvas
96 × 240 inches
Photograph by Aaron Johanson



lens on a very specific aspect of community: that of the family, how stores of memories and heirlooms are valued and shared, and what it means to sustain profound loss.

During the summer preceding the opening of *Loss of Material Evidence*, world news was full of stories of dispossession and calamity. Syrian refugees continued to pour out of their homeland, seeking the uneasy security of asylum. Portland witnessed an intense protest against US Immigration and Customs Enforcement following the separation of migrant children from their parents at the US–Mexico border. Oregon farmers faced the loss of their livelihood as devastating, record-breaking wildfires consumed the state’s wheat fields. Loss—and all that the word encompasses—was flagrant and ubiquitous. Against this tide of global despair, Inocencio and Smith momentarily turned their activism inward, to start with what they know. The narratives woven throughout *Loss of Material Evidence* are based on the artists’ own experiences,

as truly great artwork often is. The context and content of their work may originate in their own families, but the work radiates such universal veracity and wisdom that I anticipate every viewer will find personal resonance with it.

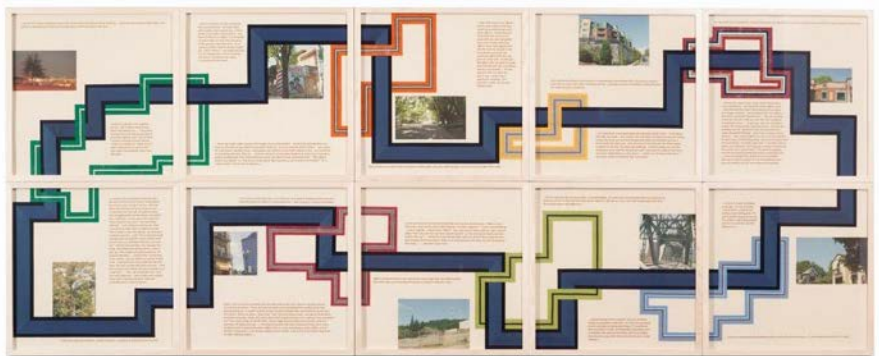
My deepest thanks to Inocencio and Smith for producing artwork for this exhibition. They have worked tirelessly to fill the Hoffman Gallery with exquisitely crafted work that meets their high standards of perfection. *Loss of Material Evidence* is not a midcareer retrospective by any means, but the exhibition does summarize many themes that these artists have been contemplating for more than two decades. Thank you to Adam McIsaac of Sibley House for producing this stunning publication to document the exhibition. Stephen Funk's photographs have beautifully captured the experience of seeing the exhibition in person. Mark Johnson and Ben Jackson assisted with the installation of the artwork.

This catalogue was funded by a grant from The Ford Family Foundation, which magnanimously supports exhibition documentation as an integral part of Oregon's art ecology. Thank you especially to Carol Dalu and Kandis Brewer Nunn, who shepherd the grant process with elegance and deep respect for Oregon's artists. The Hoffman Gallery would not be able to produce exhibition catalogues without you, and I am deeply grateful.

Maria T.D. Inocencio
and Mark R. Smith
Connecting Lines 2014

Digital printing, reclaimed
textiles, cotton flannel, glue on
ten framed panels
86.25 × 34.5 × 2 inches

Permanent installation,
Portland Police Bureau Training
Complex, Portland, OR





Basement Sestina

ROSA INOCENCIO SMITH

I think adulthood is accumulation:
a toolbox, dishes, art on the walls, a trove
of treasured junk, shelves where my mother's hands
smooth tumbling tablecloths. *The day will come*
when this is yours. When memory drifts in circles
these objects will be anchors, these the lines

that tether us, across the widening lines
of years. Of loss. Loss and accumulation
are linked. First time I stood within a circle
of my belongings, their sheer volume drove
me weeping; dwarfed by clutter, I came
undone. How could this life fit in my hands?

I am young yet. I have my father's hands,
my mother's collarbone, their shadow lines
of veins I know will darken with the coming
of my own children, as the accumulation
of years gives definition to the blood. Prove
this: that strength, like memory, grows in circles

that widen with the years; that love encircles
the left-behind; that all our empty hands
reach round these burdens. There will be a grove
of trees around your garden, a road map of lines
across your face, and the accumulation
of all you've seen will show us how to trace them, to come

home. These days each homecoming
is ritual, breath by breath. I chafe at circles
of sameness, til a slow accumulation
of changes shocks me to new sight. What hands
have shifted scenery, redrawn the lines
that link us in new places? All this love

has shape and weight and volume; it moves
in air and gathers in the corners, comes
to rest on bookshelves, in boxes that line
the basement walls. This, though the hours circle,
and all the years run fluid through your hands,
and moments seem to shrink in accumulation.

These are the lines along which memories move.
Here is the accumulation of all that's come
before. Here joins the circle of our hands.

















Artifacts and Memories: The Visual Language of Grief

LINDA TESNER

Director, Ronna and Eric Hoffman Gallery of Contemporary Art

THE FIRST PIECE ONE SEES upon entering the exhibition *Loss of Material Evidence*, an expansive body of work made by Maria T. D. Inocencio and Mark R. Smith, is *Time Tunnel* (2017). In fact, one almost has the sensation of falling into it, being drawn into the picture plane as much as viewing it. *Time Tunnel* is a nearly seventeen-foot-wide “painting” composed of bands of color that alternate with bands of stitched white lines. Together they form concentric squares emanating from the center. It is a mesmerizing field, meant to remind the viewer of the spiraling concentric circles that accompanied the opening theme song for *The Twilight Zone*, or the telescoping rings of the top-secret experimental Project Tic-Toc time machine from the 1966 television show *The Time Tunnel*. The piece announces to the viewer: *You are about to go back in time, time as experienced by the artists, and time as experienced on a deeply individual and personal level.*

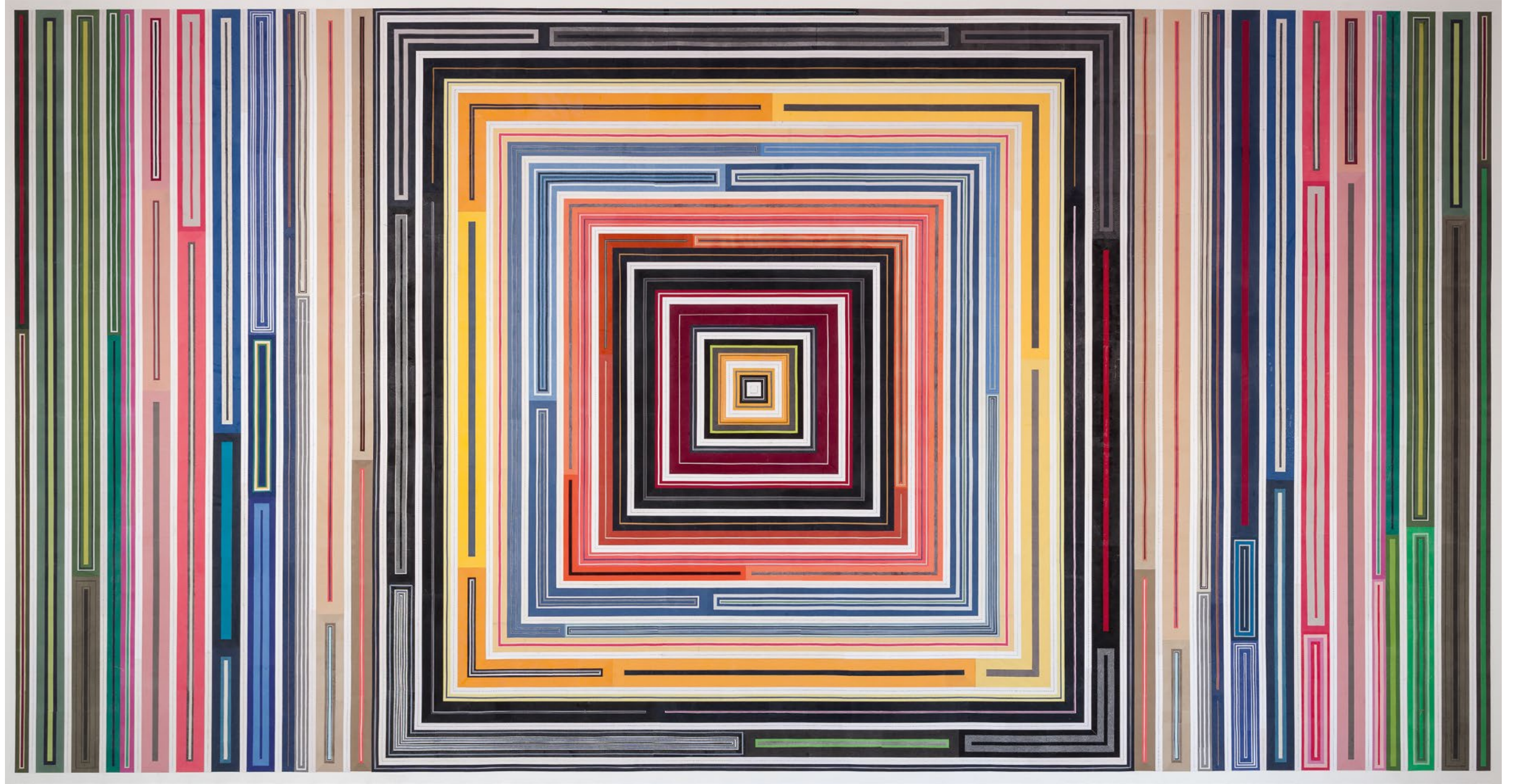
Time Tunnel is an excellent example of Inocencio and Smith’s collaboration, as its stylistic components combine tropes that both artists have used extensively in their past studio output. Inocencio’s oeuvre includes numerous examples in which she has marked time by sewing a running stitch to represent a moment, or a sequence of moments. Inocencio’s children are now adults, but when she was the young mother of two, she savored fragments of time in which to produce work with modest materials—paper, glue, needle and thread, and often her own hair. For decades, Smith has been using striped fabrics, sourced from the Goodwill bins, to devise a complex vocabulary of geometric, intersecting lines; these lines serve as semiotics to represent images associated with maps, graphs, and community systems. In *Time Tunnel*, strips of color (contributed by Smith) intersperse with white strips containing a black broken line (contributed by Inocencio). Two different visual rhythms appear: the colored strips widen as they move away from the center, while the white strips maintain the same width and are always the same distance apart. As in past works by Inocencio, the stitched line symbolizes the individual’s path through life.¹ Overall, the piece imparts a sense of time as both repeating and cyclical, but also constantly moving forward.

Maria T. D. Inocencio
and Mark R. Smith
Time Tunnel 2017

Reclaimed textiles, thread,
glue, canvas
111 × 202 inches

1

For Inocencio, the running stitch is laden with meaning: the passage of time, the path of lifetime experiences, the prosaic predictability of the day’s rhythms. Several past works in her oeuvre incorporate this motif, such as *My Fiftieth Year*



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glue, canvas
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Maria T.D. Inocencio
and Mark R. Smith
**I Used to Think I Knew
Everyone** 2017

Muslin, paper, newsprint
cutouts, thread, glue
84 × 83.5 inches



Loss of Material Evidence is the result of an ongoing conversation between Inocencio and Smith—both artistic collaborators and life partners—about themes of loss and displacement. This work was prompted more specifically by the aging and passing of their parents: Smith lost his mother in 2016, and though the couple’s three remaining parents are living, all are facing increasing physical decline and dulled mental acuity. As the exhibition title suggests, in these pieces Inocencio and Smith are investigating the dispersion and disposal of material possessions from their family homes. These objects have long been associated with specific experiences or eras, and something as simple as a teacup or as complex as a house has the potential to elicit notions of remembrance, legacy, and the passage of time. Inocencio and Smith inhabit these ideas by making art; in this way, they process grief through their own abstract visual language.

What to Make of a Diminished Thing?

BERTRAND RUSSELL famously compares the course of a life to that of a river, diminutive yet purposeful at its source, growing ever wider and more planate as it reaches the sea. In the essay “How to Grow Old,” he writes:

Make your interests gradually wider and more impersonal, until bit by bit the walls of the ego recede, and your life becomes increasingly merged in the universal life. An individual human existence should be like a river—small at first, narrowly contained within its banks, and rushing passionately past rocks and over waterfalls. Gradually the river grows wider, the banks recede, the waters flow more quietly, and in the end, without any visible break, they become merged in the sea, and painlessly lose their individual being.²

Yet Inocencio and Smith rightly observe that the opposite is also true when one reaches an elderly age. In an essay entitled “The Diminished Thing,” Ursula K. Le Guin addresses the ovenbird’s dilemma in Robert Frost’s famous poem “The Oven Bird.” She writes, “Childhood is when you keep gaining; old age is when you keep losing. The Golden Years the PR people keep gloating at us about are golden because that’s the color of the light at sunset.”³ As one ages into elderliness, one’s world begins to shrink: friends, colleagues, and partners die, and one’s ability to navigate one’s own community (both physically and mentally) ebbs away. The piece *I Used to Think I* ▶ 29

(2011), a commemorative piece that she started on the day after her forty-ninth birthday and ended 365 days later. For this piece, she stitched every day for a year, using her own hair as thread. In *Flower Clock – Infinity Hours* (2018), included in this exhibition, Inocencio created another meditation on time’s passage, as she set herself the challenge of creating twelve blossoms out of infinity symbols made from her own hair. She chose to use hair because it contains DNA and, as such, serves as a window into previous generations. Each of the twelve blossoms represents sixty minutes of work.

2 Bertrand Russell, “How to Grow Old,” in *Portraits from Memory and Other Essays* (New York: Simon and Schuster, 1956), 52–53.

3 Ursula K. Le Guin, “The Diminished Thing,” in *No Time to Spare: Thinking about What Matters* (Boston: Houghton Mifflin Harcourt, 2017), 16.







◀25 *Knew Everyone* (2017)—made from approximately 1,700 photographs cut from copies of the *New York Times* that were saved over the course of about a year—provides a visual metaphor for this phenomenon. The pyramidal shape of the resulting collage includes twenty or so horizontal rows of individual figures that gradually decrease in number and scale as they move from bottom to top. Smith cut out the figures and glued each one to a piece of transparent tissue; Inocencio then stitched the figures into the shape of a tapering mound. The stitching creates linear borders that run throughout the design, above and below the figures, and meet at the top to create a closed loop.

Smith remarks that the process of cutting out the figures in *I Used to Think I Knew Everyone* was like an acknowledgment of people he will never know. When one is young, one feels like the center of the world; the hubris of youth engenders the sensation of unlimited time to meet new people and deepen relationships. At a certain point, but especially in old age, one's circle of intimates diminishes, and one realizes the insignificance of one's own life—one's sense of importance seems to erode as the generations below swell. This seems like a sad observation, but it is existentially accurate. How might we deal with this sobering realization?

In *Receding View* (2018), Inocencio and Smith have conceived of another visual metaphor for this phenomenon. Here a vast quilt is spread over the gallery floor, blanketing a seemingly minuscule bed. The artists point out that most people begin and end life in a bed, an eerie punctuation mark to the modern human life cycle. The quilt—so expansive that the bed appears to be only a gentle rise in the landscape of colorful patterns—represents the passage of a life lived in all its complexity, rhythm, and variation. The construction of the quilt and its formal elements speak to these qualities. There are seven rows, each with twenty-four hourglass quilt blocks, representing the days of the week. Two lines meander through the rows, one nocturnal black and one diurnal white, the yin and yang of passing days. The lines circle back on themselves, suggesting the paradoxical truth that time is both linear and cyclical. The stitched line, so familiar in Inocencio's lexicon, represents the individual's path, set off against the blue background of infinite sky. But the contrasting scale of the small bed makes it seem isolated and solitary in the ocean of color. It is true that as one ages, one tends to diminish in size—socially, emotionally, intellectually, and physically. Indeed, the realities of a flagging appetite and vertebrae compressing over the course of time and gravity are the body's corporeal manifestations of aging. At the end of life, there is a sense of dwindling relevance in the wake of a lifetime of achievements and experiences.

The bed is an especially powerful motif, one that Smith also used in an earlier work that foreshadows this exhibition. After helping his siblings empty the family home and resettle his parents into an assisted living facility, Smith repurposed the fabric cover of a mattress from his parents' guest bedroom in *Spiritual and Practical* (2015) (▶34). Here, the faded pink damask, with its flowery bouquets, scrolls, and garlands, serves as the ground for one of ▶34

Maria T. D. Inocencio
and Mark R. Smith
**I Used to Think I Knew
Everyone** (detail) 2017

Muslin, paper, newsprint
cutouts, thread, glue
84 × 83.5 inches

▶
Maria T. D. Inocencio
and Mark R. Smith
Receding View 2018

Reclaimed textiles, thread, bed
38 × 216 × 174 inches









◀29 Smith's linear constructions. Visually, there is tension between the vintage fabric, literally imprinted with the bodies that once spent nights asleep on it, and the meandering red-and-cream maze Smith has added, which, in its abstractness, is suggestive of the ephemeral space where the sleepers might have spent time in dreams and eventually, forebodingly, the afterlife. This poignant juxtaposition—between the banal and quotidian and the broader meaning of life—is where Inocencio and Smith direct our attention.

Shapeshifting Memories

OTHER WORKS IN *Loss of Material Evidence* remind us of the importance—and impermanence—of memories that are edited by and then etched into our psyches. *Road Trip Reflections: The Constant Is the Horizon* (2018) is an installation about memories of family road trips. The word *reflections* evokes the artists' recollections of these experiences, as well as the fact that we are all reflections of our parents, and our children reflections of us. The central image is a bifurcated field of color, with various lines crisscrossing the space like routes on a road map. The top and bottom lines are echoes of one another, but the colors of the lines are complementary, reminding the viewer that memories are not always reliable, and that we are not exact replicas of our parents.

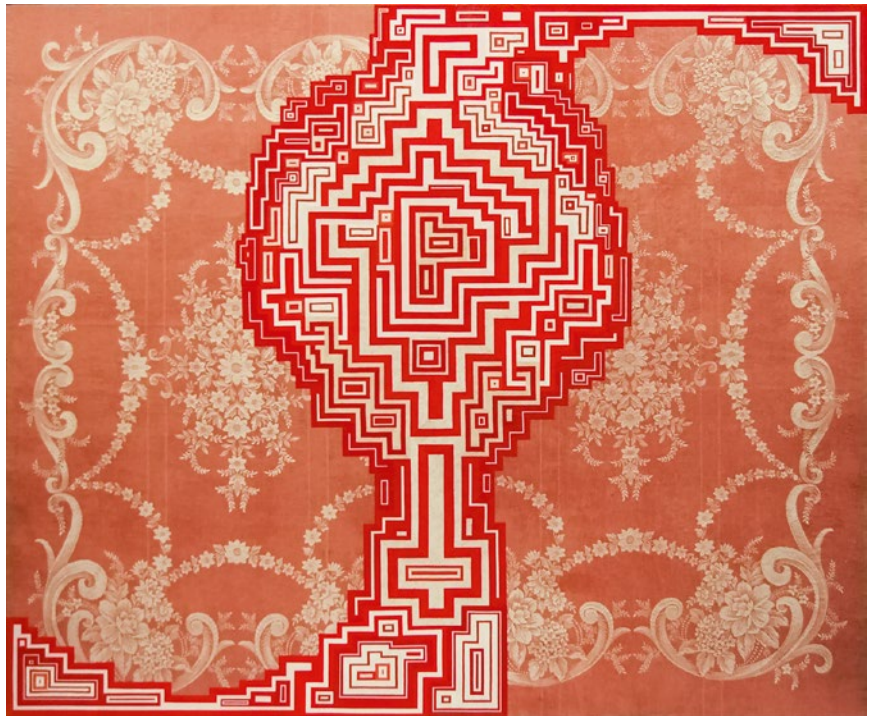
The lines on this abstracted map trace various road trips that took place in the past; the fact that their scale is not in any way related to actual distances reinforces the surreal nature of memory. The trip routes are made of painted and sewn paper strips adhered to a background made from found blankets sourced at Goodwill. Again, the blanket is a potent symbol for

▶37

◀
Maria T.D. Inocencio
and Mark R. Smith
Receding View (detail) 2018
Reclaimed textiles, thread, bed
38 × 216 × 174 inches

Mark R. Smith
Spiritual and Practical 2015
Textile collage on embroidered
fabric on canvas panel
65 × 79 inches
Photograph by Mark R. Smith

▶
Maria T.D. Inocencio
and Mark R. Smith
**Road Trip Reflections: The
Constant Is the Horizon** 2018
Reclaimed textiles,
found photographs, frames,
paper, paint, thread, glue
88 × 243 × 1.5 inches





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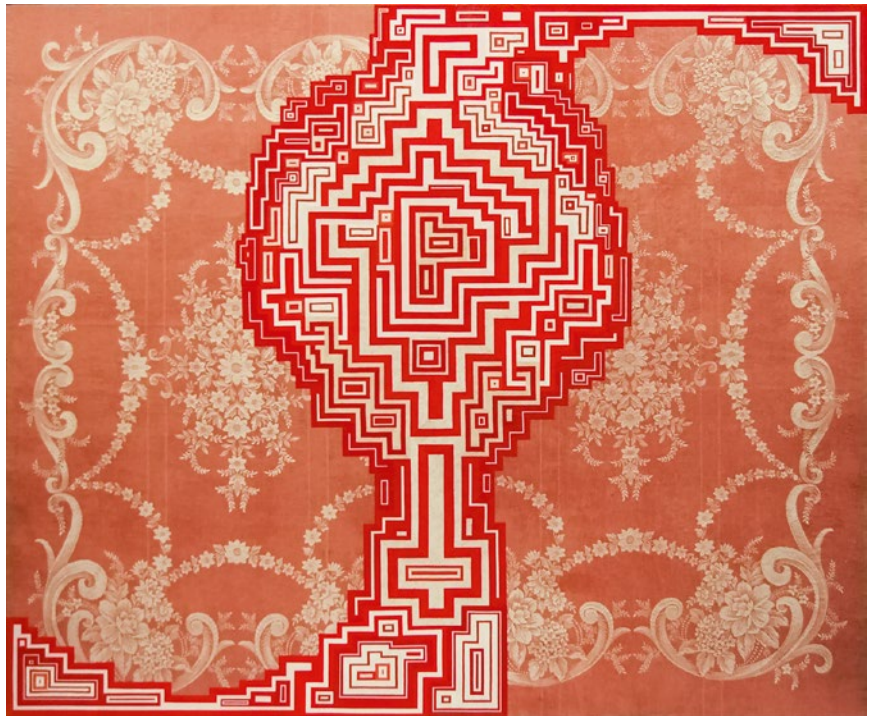
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◀34 Inocencio and Smith: it evokes comfort, home, and the bed (which in turn suggests birth, death, and cycles of sleeping). It is important to the artists that the blanket has been used: as such, it carries the ineffable signature of a real person who was enrobed in it. In being used, the blanket has taken on its own shape and resembles a landscape. The blanket-as-substrate gently pokes at people's sentimental connections to what is handed down (a family quilt, for example), the materiality associated with heirlooms, and what constitutes heritage.

On either side of this central image are eight framed shadow boxes, all photographs appropriated from *National Geographic* magazines found in Smith's parents' basement. His parents subscribed to the magazine for more than fifty years and saved all of the issues. The pictures look as if they could be postcards from the various places visited on a road trip. They are positioned on the wall so that the horizon line is consistent from one image to the next; it is also matched to the horizontal line of the larger central landscape/map. The horizon line mimics the view one sees from the front seat of a car, where the vista through the windshield is framed. But the horizon line is also a subtle metaphor for a sense of the universal and infinite that exists for everyone, no matter where one finds oneself. The landscape photographs also represent an individual perspective or point of view, as well as a place one is trying to get to in life, a goal or finish line.

Smith's trio of works entitled *Mother: The Farthest Ten Acres* (2017), *Father: Late Arrival* (2017), and *Mother, Father: Long-Lived but Not Forever* (2018) constitute a lament expressing the artist's wish to have known and understood each of his parents better, and the fact that what he misses most is the union they represented as parents. Each panel is square in format and is composed of simple geometric shapes. In *Mother* and *Father*, concentric circles and a pair of framed images create a sort of smiley face. The frames serve as eyes, although it is unclear whether the perspective is that of the viewer or the parent. The insets are meant to be windows or portals through which one can see into a deeper space beyond the flatness of the picture plane, but that surface also seems impenetrable and therefore hard to access or know.

Like the photographs used in *Road Trip Reflections*, the pictures here are found images and came from Smith's parents' saved copies of *National Geographic*: landscapes and cityscapes, views of faraway places that enchanted Smith as a child and that he later experienced firsthand as an adult. Again, like postcards from another time, there is a sense of misplaced chronology—that slippery hallmark of memory—like the disconnect between seeing a postcard and experiencing the actual place.

In a sense, each of the panels in *Mother, Father*, and *Mother, Father* is an abstract portrait. The regular, rectilinear lines that frame the face in *Mother: The Farthest Ten Acres* and the faded vintage photographs of farm fields bring to mind an aerial view of the cultivated fields of a farm, like the one Smith's mother grew up on. There the land was parceled off into ten-acre ▶44

Maria T.D. Inocencio
and Mark R. Smith
**Road Trip Reflections:
The Constant Is the Horizon**
(detail) 2018

Reclaimed textiles,
found photographs, frames,
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88 × 243 × 1.5 inches



Mark R. Smith
Mother: The Farthest
Ten Acres 2017

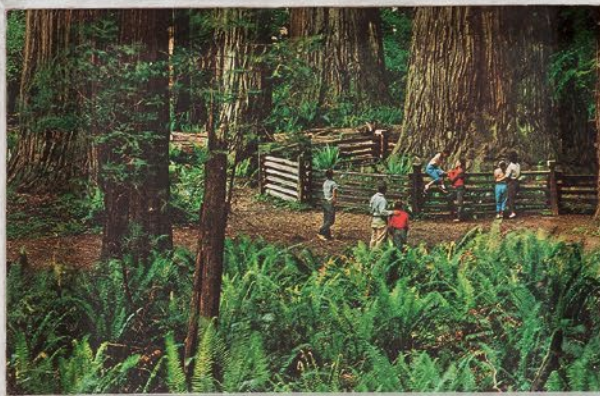
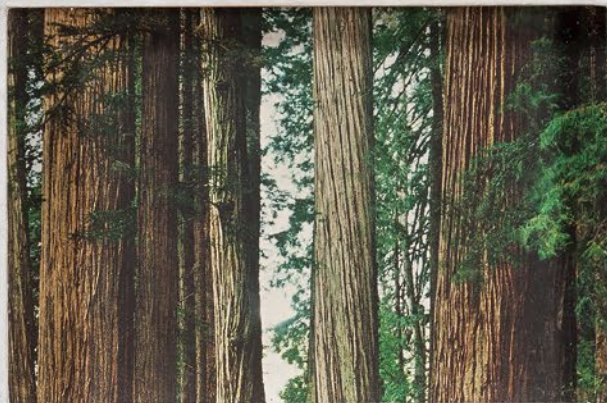
Reclaimed textiles, found
photographs, frames, canvas
on panel
72 × 72 × 2 inches



Mark R. Smith
Father: Late Arrival 2017
Reclaimed textiles, found
photographs, frames, canvas
on panel
72 × 72 × 2 inches

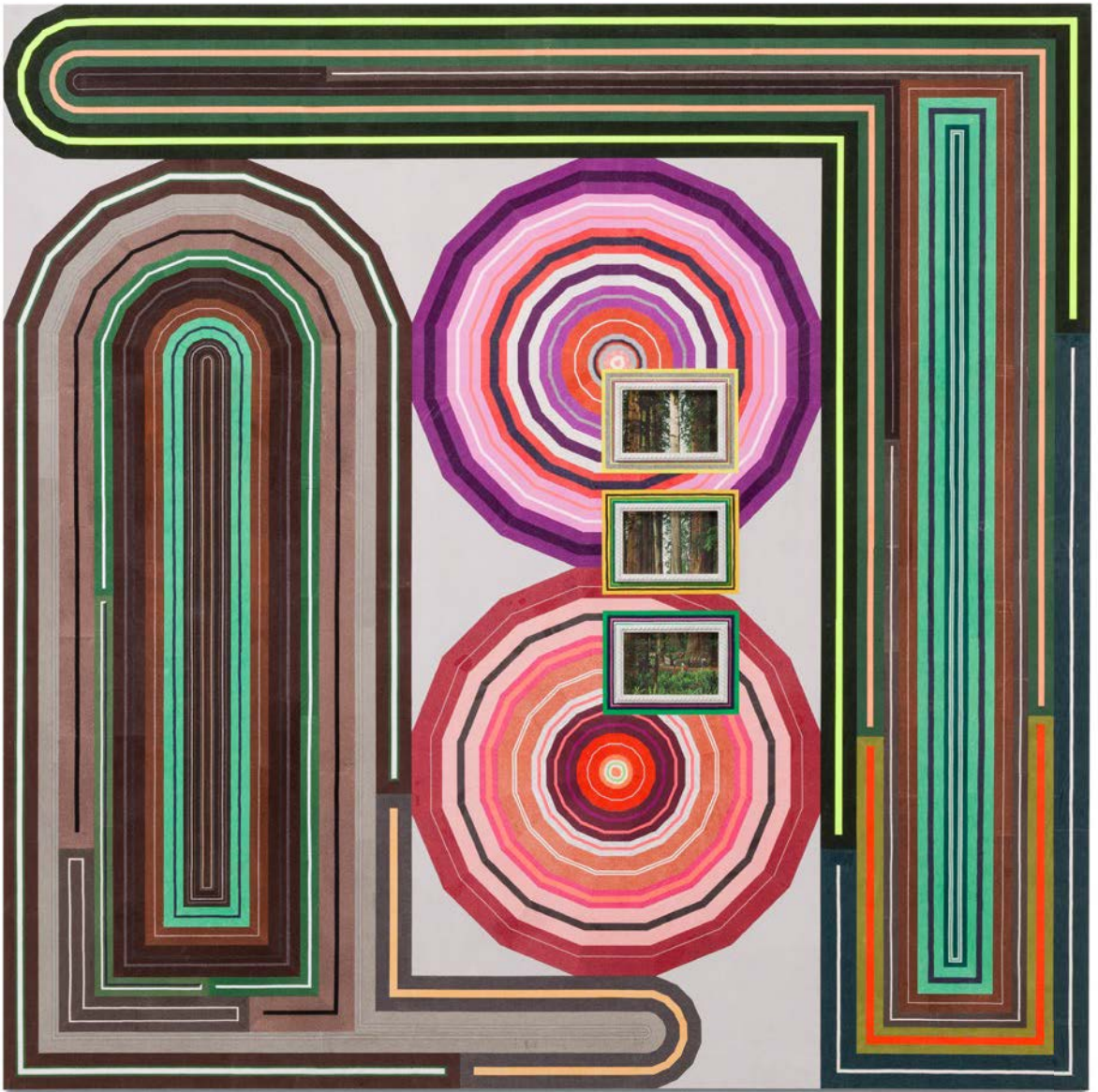






Mark R. Smith
**Mother, Father: Long-Lived
but Not Forever** 2018

Reclaimed textiles,
found photographs, frames,
canvas on panel
72 × 72 × 2 inches



►
 Maria T.D. Inocencio
 and Mark R. Smith
Fear of Falling 2018
 Found objects
 and reclaimed textiles
 107 × 41 × 41 inches

◀37 segments, and to a child, those boundary lines represented the edge of the universe. Smith's father, too, grew up on a farm, but he also loved driving and long road trips. He was often in transit and frequently late in returning home. The photographs in his portrait are of the entrance to the Lincoln Tunnel heading into New York City from New Jersey; the blur of headlights signifies traffic and road travel. The three photographs in *Mother, Father: Long-Lived but Not Forever* are of mammoth redwood trees. Smith saw these pictures when he was a child, and the images remained in his memory until he saw the trees in person for the first time, when he was fifty-five years old and on a road trip with his own family. In the piece, the enormity of the trees, symbolic of longevity, along with the three framed images, or "eyes," convey Smith's sense of his parents' many years spent united as a married couple.

Souvenirs and Mementos

INOCENCIO AND SMITH also acknowledge the power of objects to trigger memories and associated emotions. *Fear of Falling* (2018)—its title a reference to the worry the elderly have of losing balance and being injured in a fall—is a sculptural totem of items acquired from friends, families, and thrift stores. Many of the objects are things that people could just not get rid of for good, so they were given to Inocencio and Smith to be preserved in their artwork. Balanced atop a round table, the tower is made up of the flotsam and jetsam of daily life: kitchen utensils, toys, a family scrapbook, yarn, Smith's father's old baseball mitt, rocks, shells, postcards. The mound represents a lifetime's accumulation of belongings and their associated memories: meals served, books read, games played, holidays celebrated, vacations spent, gifts and inheritances given and received. The emotional associations imbue each object with loaded and sometimes confusing sentimental value; one tends to feel an obligation to keep and cherish these allusive objects, as if disposing of them somehow negates the importance of the experiences or people that they represent.

Accumulation is a Western affliction; most people in our culture have many, many more objects than they need or even want. Yet the emotional freight of things is a double-edged sword: what might be a souvenir of a special time or a memento of a particular person or place is also a commodity that needs to be taken care of. These objects swiftly become encumbrances; as their quantity grows and grows over time, just remembering where something came from and why it is important becomes a responsibility and a nuisance. And the accretion tends to be most pronounced at the time in life when it becomes harder and harder to manage excess of any kind, when a person is less surefooted and physically able. At the tip of *Fear of Falling* is a balancing doll surmounting a tiny globe, a visual cue to the precarious harmony between objects and memories. Again, colors are significant. The table used in *Fear of Falling* is earthen brown and covered in reclaimed strips of fabric; they form a linear graphic that suggests the vibration of time and space (but that is nearly invisible for the cache of objects piled on top of it); the central part of the sculpture is

►48







Maria T.D. Inocencio
Heirloom Waterfall 2018
 Linens, baby clothes
 108 × 77 × 7 inches

Mark R. Smith
Objects and Aura 2018
 Found objects (figurines made
 by the artist's son, Richard,
 at age 10), reclaimed textiles,
 shadow box frame
 20 × 16 × 4.5 inches

◀44 multicolored, representing the vibrancy and variety of life; and the pinnacle is blue, like the eternity of the sky.

Inocencio's *Heirloom Waterfall* (2018) is another assemblage built out of objects that hold special, evanescent memories. The piece consists of handmade linens and baby gowns that have been handed down through four generations of women in Smith's family; each component is exquisitely crafted and reflective of an era very different from our own. The delicate white dresses, with tiny pin tucks and dainty lace, are interspersed with vintage crocheted linens. Layered like a waterfall, they descend in chronological order like a phylogenetic family tree, from the earliest garments (circa the late 1800s) at the top, to the dresses at the bottom (from the 1940s). Sadly, none of these objects are likely to be used again—of what practical use is a christening gown? Yet these specimens represent heritage and—by no small measure—sheer hard work on the part of the women who spent the time to make these exquisitely lovely things. Yet their intrinsic value, whether as cherished legacy or burdensome property or somewhere in between, remains unresolvable.

►
Maria T.D. Inocencio
and Mark R. Smith
Perennial Host 2018
Plywood, reclaimed textiles,
paper, glue, thread, pies
90 × 64 × 64 inches

Memories One Can't Touch

FAMILY HEIRLOOMS also come in the form of traditions or oral histories. The sculpture *Perennial Host* (2018) memorializes familial customs of sharing food. In the Smith family, fruit pie was a staple, both for family dinners and for guests and harvest-time work crews. For the Filipino Inocencio family, food was also symbolic of hospitality and served as a means of communicating love and nurturance.

Because both sets of the artists' parents were, simultaneously, very generous and very pragmatic, Inocencio and Smith conceived a sculpture that would honor these qualities but also perform a specific function. *Perennial Host* is a multi-armed pie tree, designed in the shape of a giant epergne, with serving platforms at the end of each arm. The sculpture is both a servant and a host, offering the bounty of homemade pie on every limb. It is clad in stripes in various shades of green, recalling the stripes of *Time Tunnel*, but there is a second meaning here as well: the stripes reference dendrochronology, the science of dating tree rings. Trees, like humans, carry within themselves the record of their lifetime and the tracking of time's passage. The shape of *Perennial Host* also recalls the tree of life, the iconic archetype that represents birth, death, and eternal life.

Perennial Host is marvelously fanciful, too. The arms have an anthropomorphic feel, as if each limb were the outstretched hand of a person serving a lucky recipient a delectable dessert. The striped "bark" is lighthearted as well; along with the plethora of pies, it makes the sculpture feel as if it were part of a visualization of the folk song "Big Rock Candy Mountain." In fact, *Perennial Host* functioned as a prop in performative works during the programming of *Loss of Material Evidence*. At the opening of the exhibition, fruit pies were served to visitors in an act that replicated the hard work and service ► 52







◀48 the artists' families have given to their communities. Inocencio and Smith also conducted a pie-making tutorial at a gallery talk, during which Smith shared his mother's no-nonsense recipe for apple pie as a way to perpetuate this family tradition.

The Long Wait

OF COURSE, the ineffable and inescapable truth of the cycle of life, the fact of one generation marching along behind its forebears, is that each life ultimately comes to an end. And losing a parent, more than any other experience, defines the moment when progeny supplants progenitor. For Inocencio, the experience of losing Smith's mother was a protracted and painful sadness, one that she marked in time by incorporating her experience into her art.

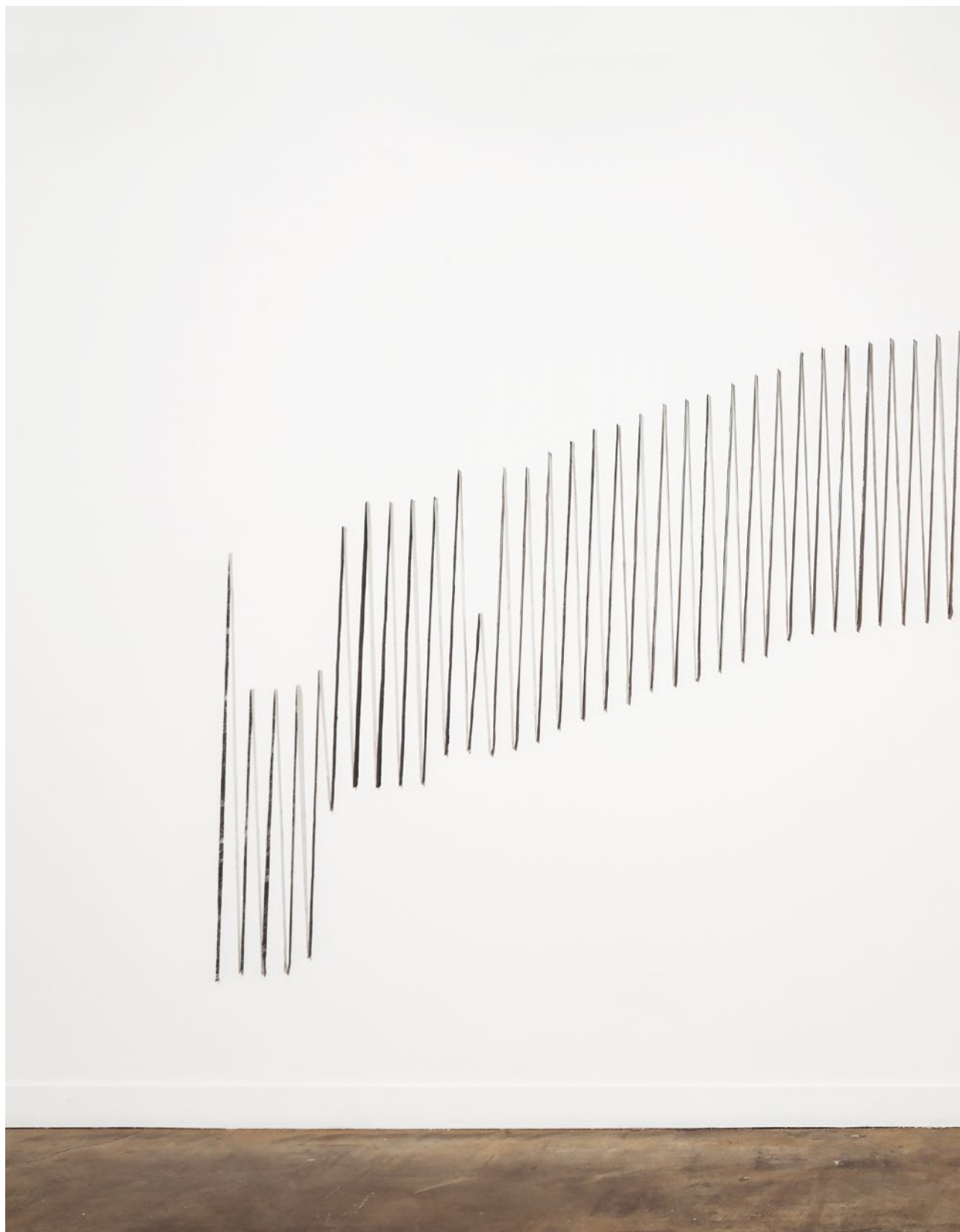
Inocencio has always been a diarist; she is naturally drawn to documenting the experiences of her own life, from keeping track of very practical things, like how she is sleeping, to journaling as a means of record-keeping. She mentions that, when she was a little girl, her mother kept photo albums, one for each of the six children, in a special cabinet. Inocencio and her siblings loved the ritual of pulling out the albums and gazing at themselves as younger children. Even then, Inocencio was aware of the evanescence of time, watching herself age and knowing that her five-year-old self, for instance, was gone forever.

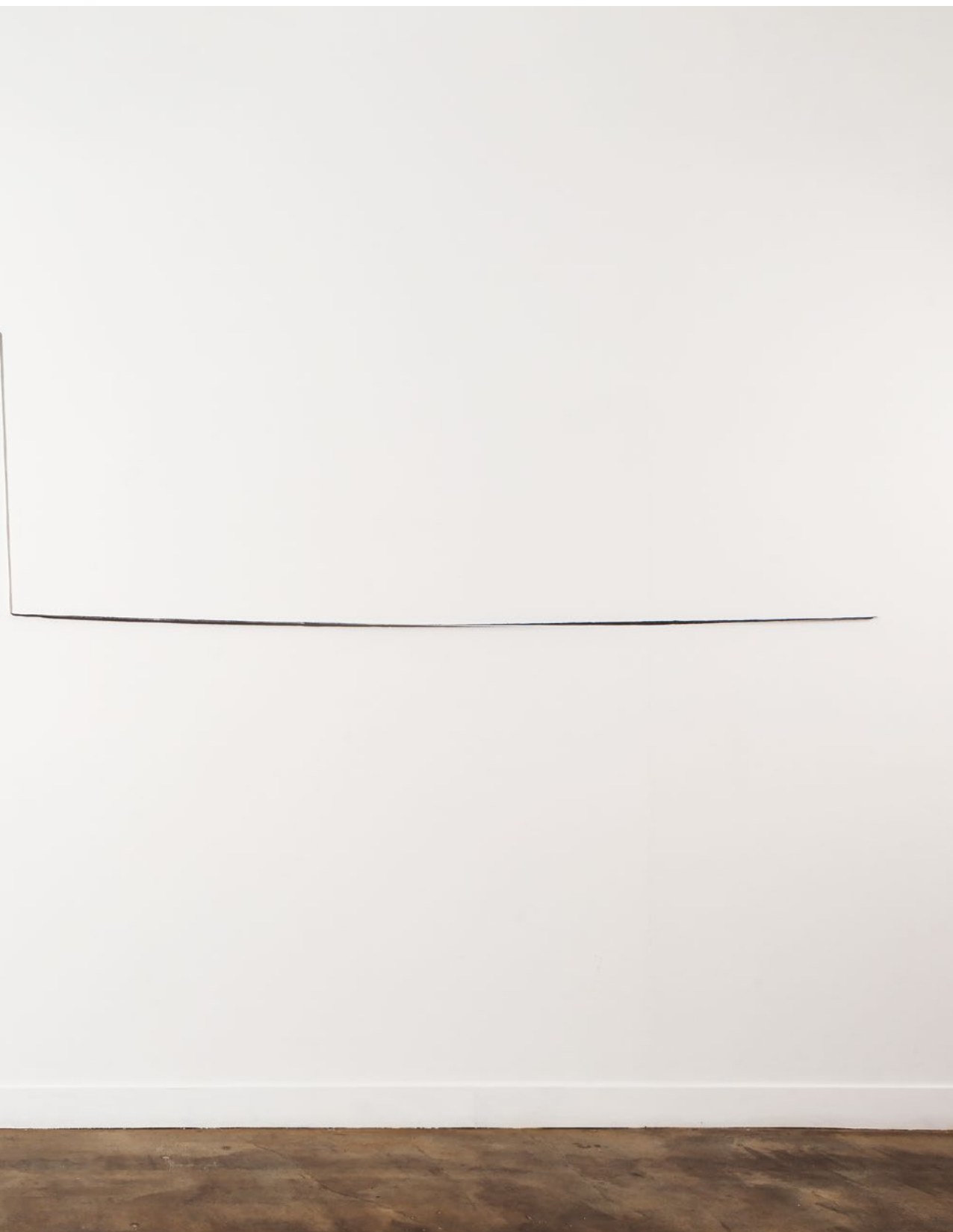
There are several works in *Loss of Material Evidence* in which Inocencio processes the death and dying of Smith's mother through diaristic mark-making. When her mother-in-law went into hospice care, Inocencio began *Waiting to Cry* (2016). Each day she added stitches to a length of paper as a way to record time, anticipating an endpoint that she did not welcome. She alternated the color of the paper, from black to white, to differentiate one day from the next; the running stitch was made from black and white threads knotted together to represent her unbroken devotion. The way in which she installed the long strip on the wall, in a tight, graph-like, vertical zigzag, is meant to trace the emotional ups and downs of the experience. The end of the strip, a long, sad trail on the wall, represents the day Smith's mother died. While Inocencio practiced this meditative sewing ritual—so reminiscent of the myriad ways in which women have traditionally ritualized the work of waiting—she listened to stories about women's lives on audiobook, including *Anna Karenina* and *Far from the Madding Crowd*.

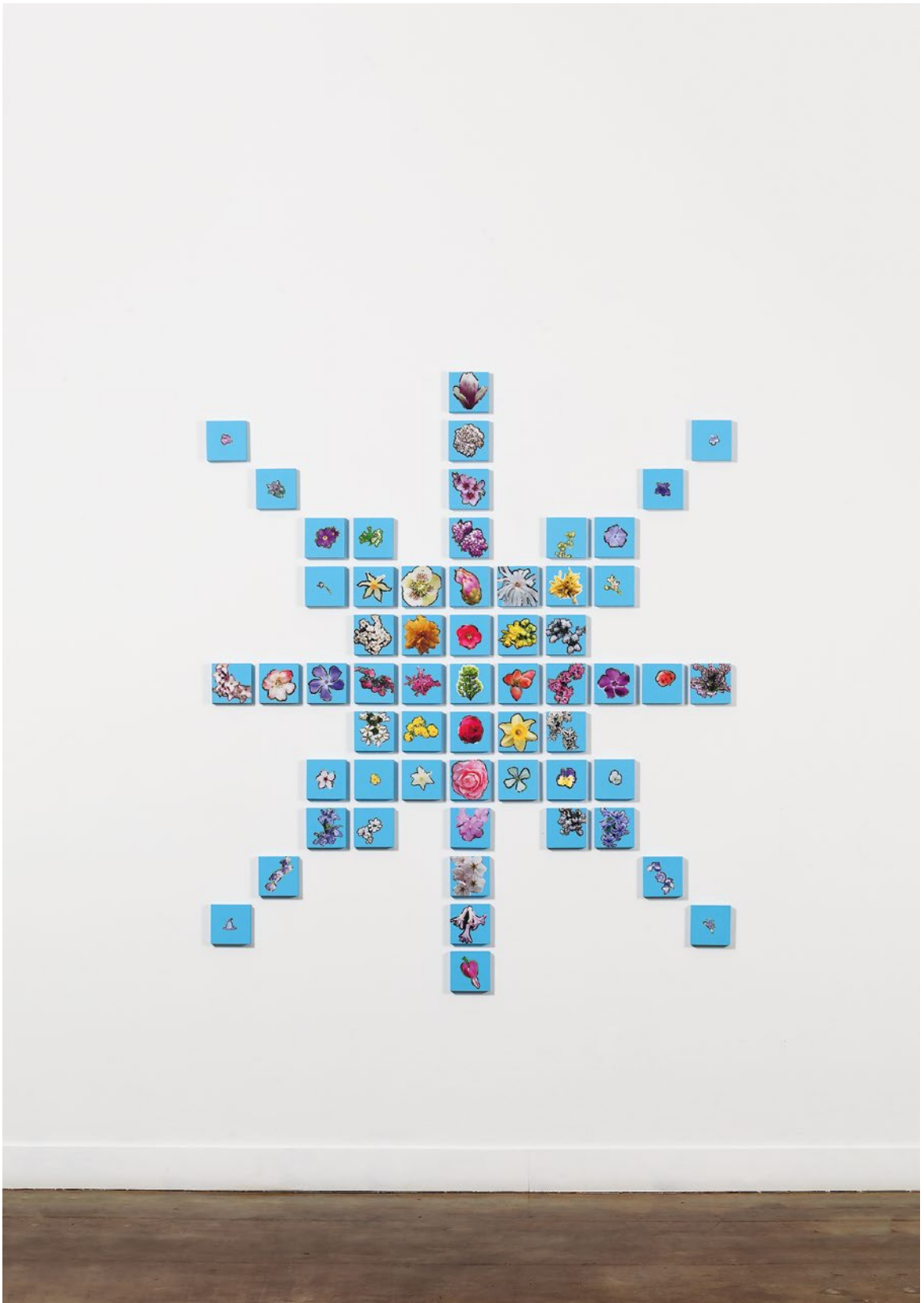
On the day Smith's mother died, Inocencio was home alone when she heard the somber news. She was waiting to pick up her daughter from the airport and waiting to pick up her son from school. Stuck in the suspended, liminal space of new grief, Inocencio took a walk. It happened to be a beautiful day, and she noticed the profusion of early spring blossoms. The next day, she walked the same route and photographed the flowers she saw as a way to capture the experience. *Bloom* (2017) is a fifty-nine-panel wall installation that represents the various flowers she saw that day. Simply by recognizing certain blooms—daffodils, irises, hellebores, heather, bleeding hearts, pansies, ▶ 62

►
Maria T. D. Inocencio
Waiting to Cry 2016
Paper, acrylic paint, thread,
glue, nails
86 × 213 × 1 inches

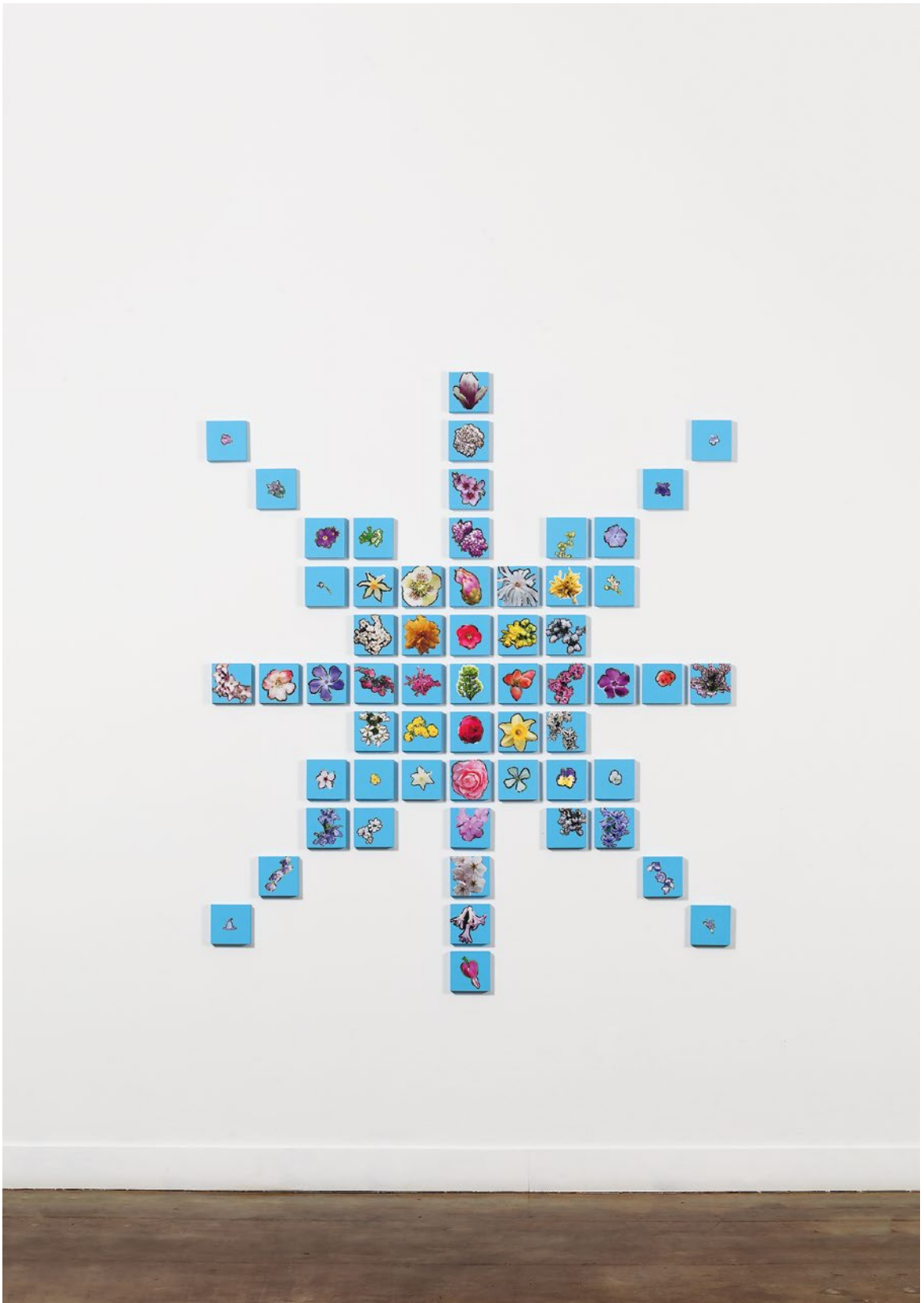


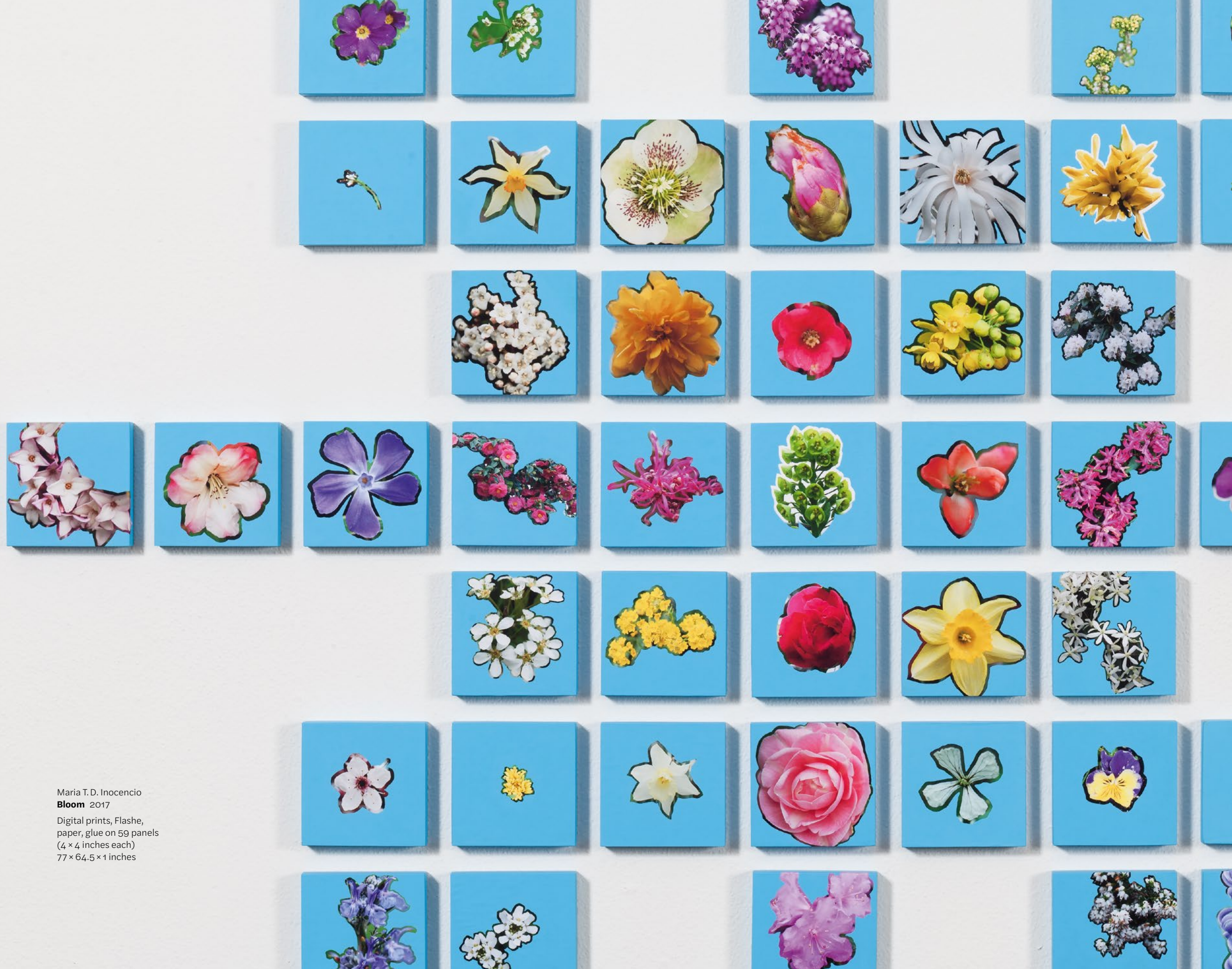






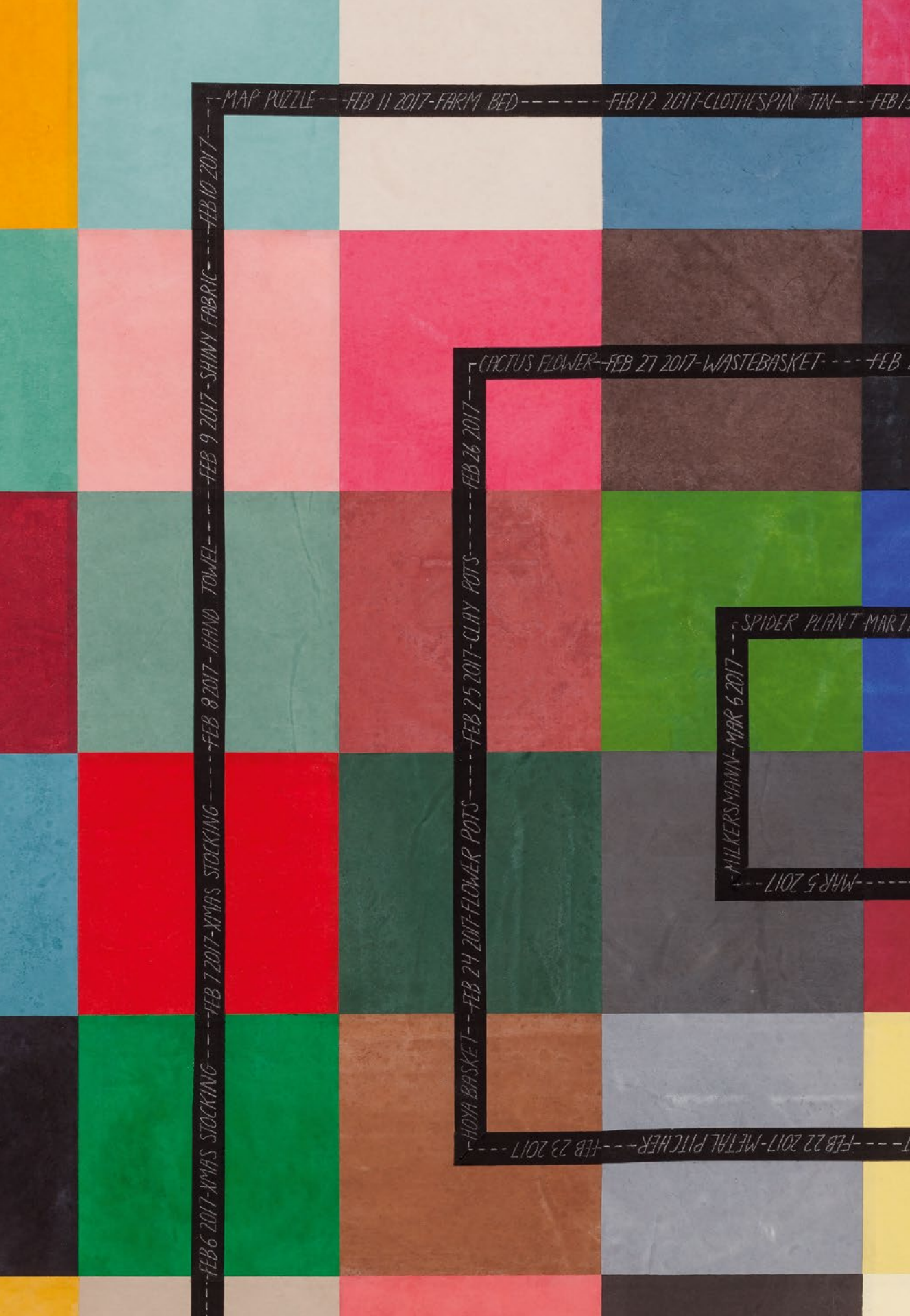






Maria T.D. Inocencio
Bloom 2017

Digital prints, Flashe,
paper, glue on 59 panels
(4 × 4 inches each)
77 × 64.5 × 1 inches



MAP PUZZLE--FEB 11 2017-FARM BED-----FEB 12 2017-CLOTHESPIN TIN---FEB 13 2017

---FEB 10 2017---FEB 9 2017-SHINY FABRIC---FEB 8 2017-HAND TOWEL---FEB 7 2017-XMAS STOCKING---FEB 6 2017-XMAS STOCKING---

CACTUS FLOWER-FEB 27 2017-WASTEBASKET---FEB 28 2017

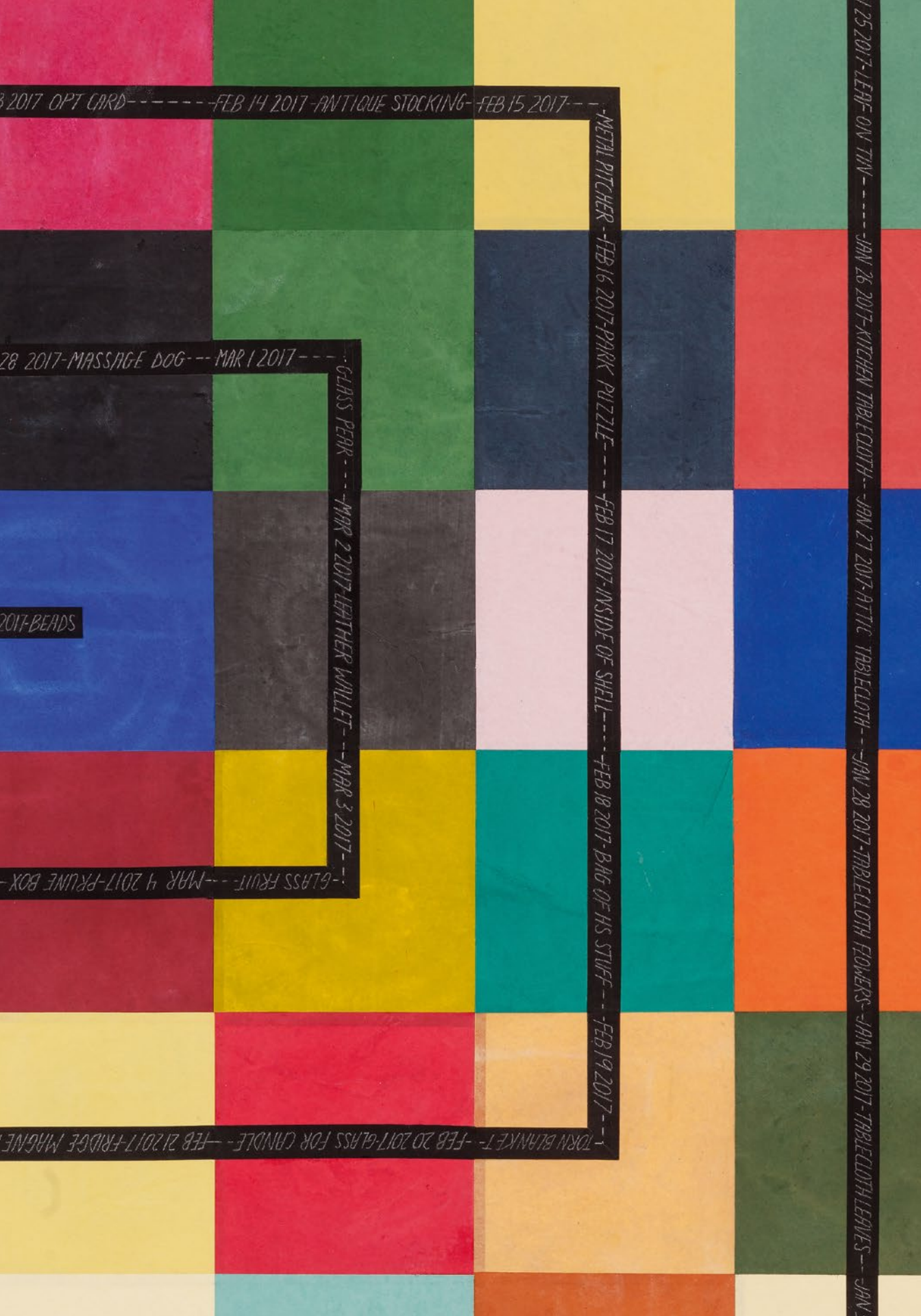
---FEB 26 2017---FEB 25 2017-CLAY POTS---FEB 24 2017-FLOWER POTS---FEB 23 2017-HOYA BASKET---

SPIDER PLANT-MAR 7 2017

---MILKERSMANN-MAR 6 2017---

---MAR 5 2017---

---FEB 22 2017-METAL PITCHER---FEB 21 2017-METAL PITCHER---



3 2017 OPT CARD-----FEB 14 2017-ANTIQUE STOCKING-FEB 15 2017--
METAL PITCHER--FEB 16 2017-PARK PUZZLE-----FEB 17 2017-INSIDE OF SHELL-----FEB 18 2017-BAG OF HS STUFF--FEB 19 2017--
GLASS PEAR-----MAR 2 2017-LEATHER WILLET---MAR 3 2017---
28 2017-MASSAGE DOG---MAR 1 2017---GLASS FRUIT---MAR 4 2017-PRUNE BOX---
2017-BEADS
TORN BLANKET--FEB 20 2017-GLASS FOR CANDLE--FEB 21 2017-FRIDGE MAGNET

25 2017-LEAF ON TIN-----JAN 26 2017-KITCHEN TABLECLOTH--JAN 27 2017-ATTIC TABLECLOTH--JAN 28 2017-TABLECLOTH FLOWERS--JAN 29 2017-TABLECLOTH LEAVES--JAN



Maria T. D. Inocencio
Remembering Every Day 2018
 Paper, gouache, Flashe, glue,
 colored pencil on wood panel
 113 × 113 inches

Maria T. D. Inocencio
Dedication 2018
 Paper, digital print,
 thread, Flashe, acrylic,
 glue on wood panels
 Two panels,
 8 × 8 × 0.75 inches each



◀52 and primroses—the viewer has a sense of the season in which *Bloom* was made. Each panel is a photographic reproduction of a flower, isolated and surrounded by a field of blue. The panels are installed like a starburst, radiating from the center like petals surrounding a stamen and pistil.

On the day after Smith’s mother died, Inocencio began another project to record the experience of life without her mother-in-law. *Remembering Every Day* (2018) is the culmination of a daily practice that the artist enacted for a year. Every day she performed the following ritual: she would try to remember something specific about her mother-in-law; then she would discern a color associated with that memory; finally, she painted that color on a square of paper, recording the date, color, and associated memory in a journal. These memories were quite specific: “floral ribbon,” “geraniums,” “fresh corn husks,” “lounge chair,” “antique box.” At the end of the year, she assembled her collection of colors, dates, and notes in a spiral, with the last color, a deep indigo blue, marking the one-year anniversary of her mother-in-law’s death at the center. In her composition, the squares/days spiral out counterclockwise from the center, a gesture that suggests how much Inocencio would like to turn back time. The resulting artwork, a diary without images, only dates and simple jottings, is an abstraction of Inocencio’s yearlong inward process, an abstraction that signifies the interplay between specificity and nonspecificity so characteristic of memory. It is as if an abstract thing (a color, a date, a word prompt) could somehow stand in for a fleeting memory and, in turn, that a memory could stand in for the presence of a loved one.

Together, *Waiting to Cry*, *Bloom*, and *Remembering Every Day* constitute a tripartite chronicle of Inocencio’s experience of grief, from the time Smith’s mother went into hospice care, through her death, and for the first year of processing grief.

In Memoriam

IT IS NOTABLE that in the course of creating *Loss of Material Evidence*, both Inocencio and Smith ended up making work that is less about the grief process than the hopefulness that comes with remembering. On the day after Inocencio stopped making colored squares for *Remembering Every Day*, she embarked on a project that would ultimately become a room-size installation. *Comforter – Beloved Embrace* (2018) began with Inocencio poring through family albums, making copies of photographs of family and friends; she cut out one figure from these copies every day for a year. On her daily walks, she collected leaves; she made templates from these specimens, then used them to cut leaf shapes out of prepared painted paper. The human silhouettes were filled with the pattern of a favorite article of clothing or a familiar household textile. At the end of one year, Inocencio had collected 365 figures and more than three thousand leaves.

She then hand-stitched the leaves and figures into a remarkably long single strip, which she wove into a blanket that resembles a tree canopy. The experience of walking into *Comforter – Beloved Embrace* is like discovering ▶68

►
Maria T.D. Inocencio
Comforter – Beloved Embrace
2018

Paper, thread, glue, digital
printing, varnish, wood

Installation in room measuring
14 × 20 × 12 feet











a secret grotto, a sanctuary overgrown with vines and fronds. One has the physical sensation of being covered with a comforter fashioned from leaves, along with the concomitant awareness that one is being enveloped by something non-physical, a hug or a gentle word. Clearly, Inocencio's process of art-making is a form of meditative practice, like counting beads on a mala or repeating the rosary. In *Comforter – Beloved Embrace*, Inocencio moves on from a sense of what was lost, and instead focuses on an appreciation for what is gained from those we have known. She transmutes that idea into an environment of comfort and reassurance, a space where viewers are reminded that, despite profound loss, the people we care about remain with us.

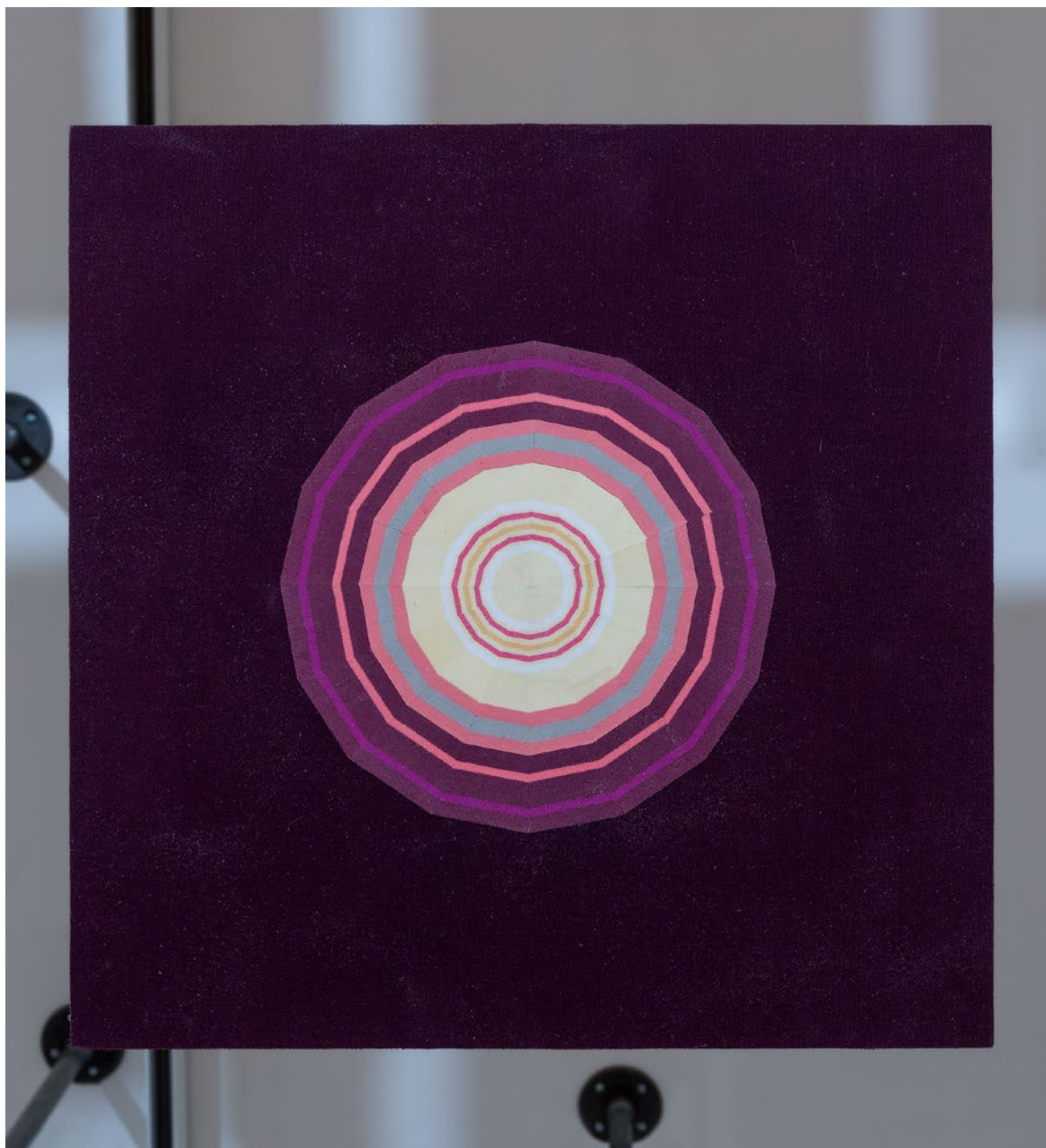
In *Afterimage: The Night Sky* (2018), Smith offers his own room-size memorial. As they approach death, people frequently withdraw from physical reality and fix their gaze upon something in the far distance—something unknowable to those around them. *Afterimage* is Smith's idea of what it might feel like to be at the final stage of life, detaching from the physical world and imagining what is to come. *Afterimage* is viewed while reclining in a stand-assist chair. From this position of repose, one's gaze is directed to the ceiling as if under the dome of a planetarium or lying on the ground. Overhead, a constellation of panels represents stars or distant celestial bodies. The individual panels are visually reminiscent of other works in the exhibition by Smith; they are composed of concentric rings of striped fabric arranged in gradient tones—the lightest shades are in the middle, and the colors grow progressively darker until the stripes unite with a dark field. Each “star” represents a single thought, memory, or meditation; each panel of concentric stripes has a unique pattern, diameter, and color scheme. Smith's installation is nebulous and reverent, creating an environment for self-reflection.

A Vision (2018) is a companion piece to *Afterimage: The Night Sky* in which Smith, again, confronts the mystery of what one might experience at the end of life. And again, he uses a found photograph. Here the image is a cropped view of San Francisco, as seen from the entrance to the Golden Gate Bridge. The city is shrouded in fog, and only the taller buildings on a distant hill-top are visible in the sunlight; the architecture appears to be floating in the clouds without the context of other landmarks, which have been stripped away. Like most of the other photographs that Smith has appropriated for his work in *Loss of Material Evidence*, the quality of light is significant. Here there is a bright blue sky and bracing sunlight. For Smith, that quality of light, when the sun is at a lower angle, activates intense feelings of déjà vu, a primordial consciousness that is both compelling and unsettling. *A Vision* uses this distant view of a landscape as the central oculus in an ornate round wall sculpture paired with a table topped with a complementary striped circular pattern. There is a slightly hallucinogenic and happy quality to these overlaid motifs. Smith wonders if there is a vision a person experiences at the threshold of death, possibly related to some concept of the afterlife, a vision that provides a welcoming bridge to whatever comes at the moment of passing. ▶ 76

►
Mark R. Smith
Afterimage: The Night Sky
2018
Reclaimed textiles, plywood,
metal tubing, stand-assist chair
Installation in room measuring
8 × 20 × 12 feet







Mark R. Smith

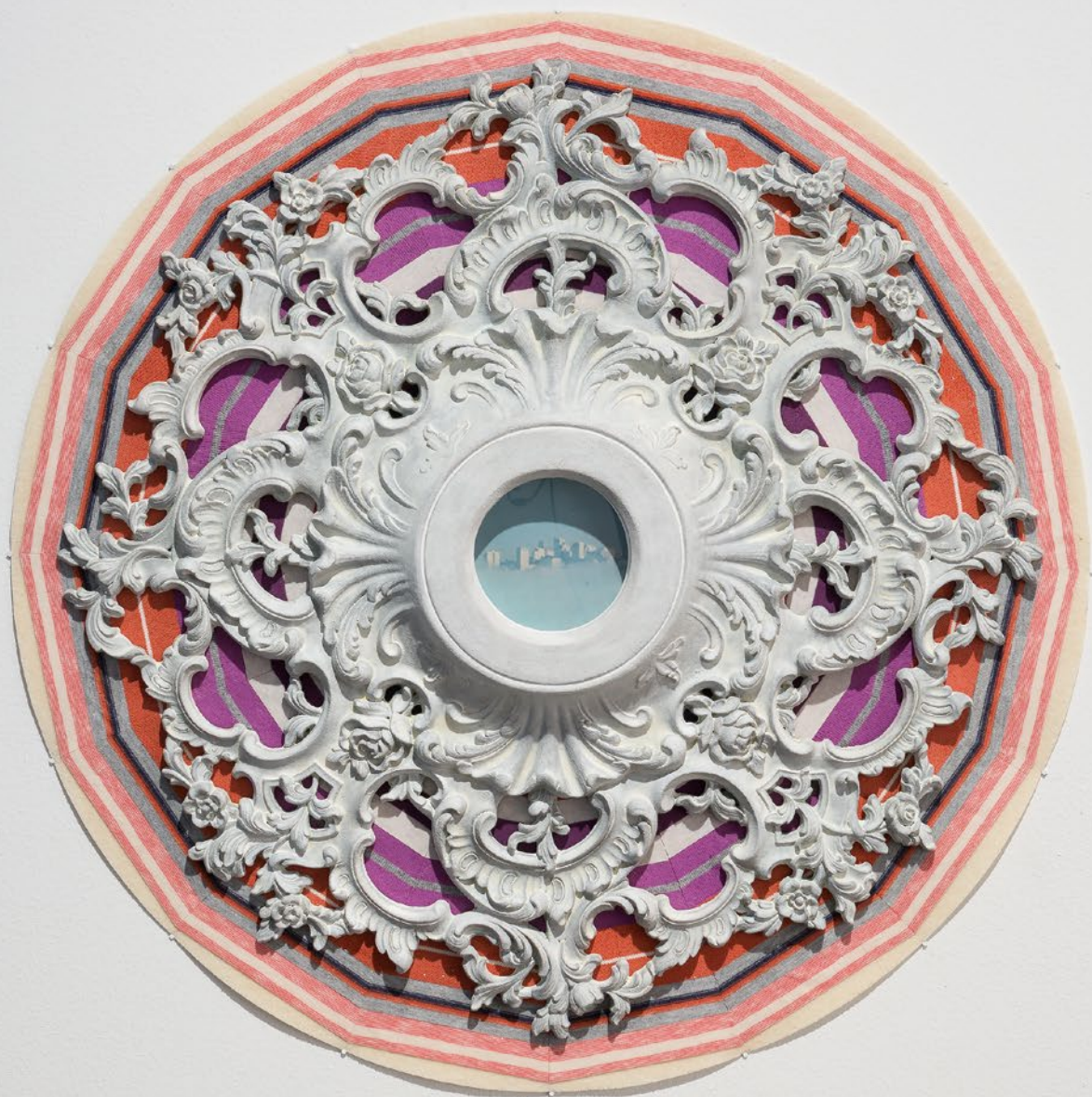
A Vision 2018

Reclaimed textiles,
found photograph, decorative
molding, end table

Frame: 28 × 28 × 2 inches

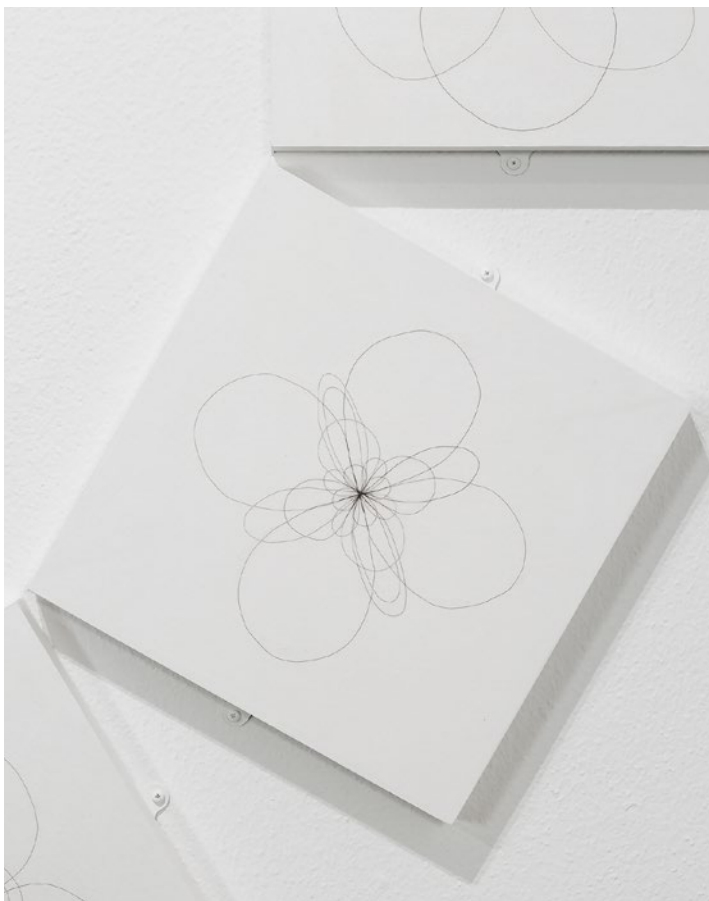
Table: 27 × 22 × 22 inches

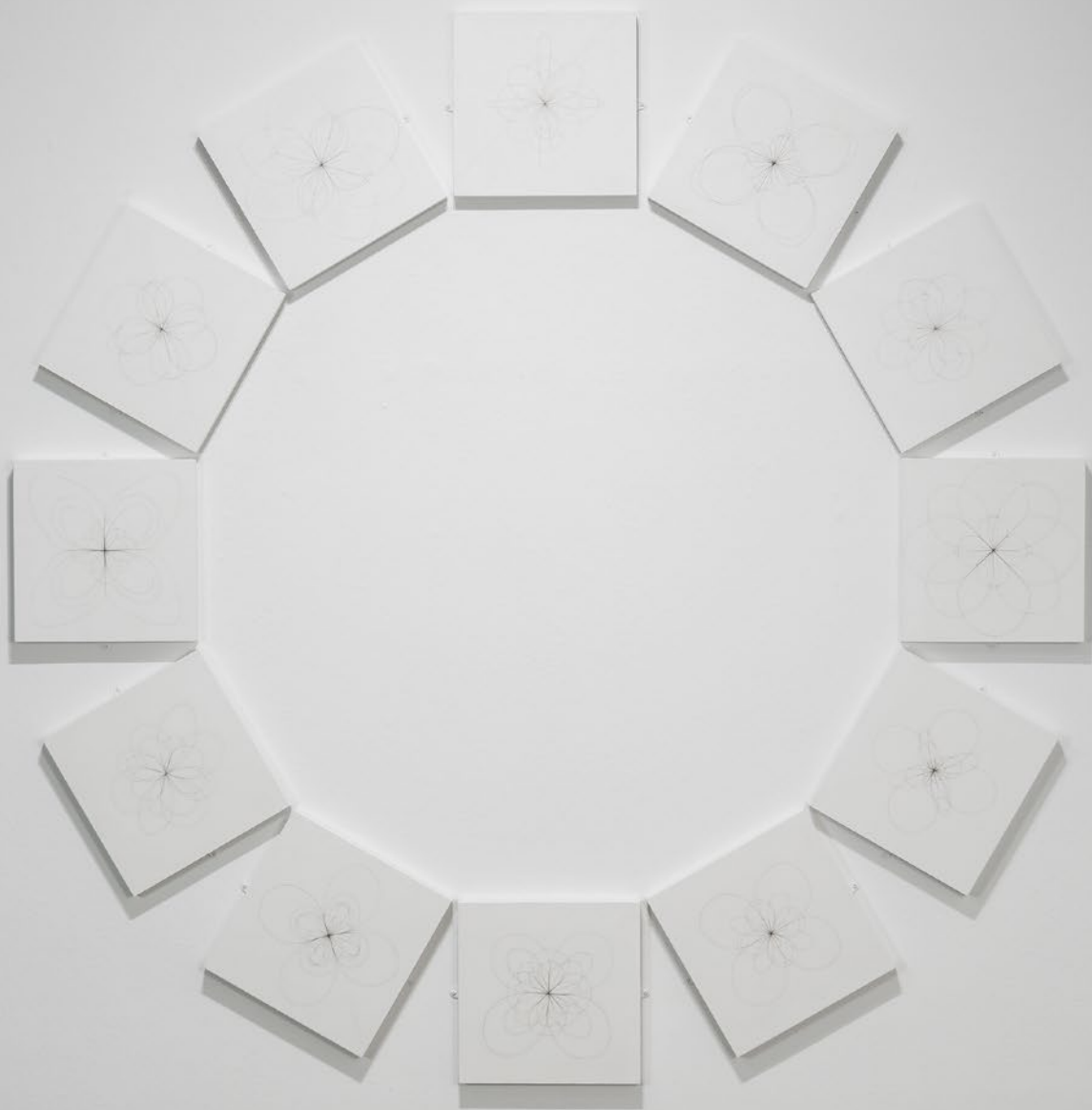




Maria T.D. Inocencio
Flower Clock–Infinity Hours
2018

Paper, hair, glue
on 12 wood panels
72 × 72 × 1 inches





►
Mark R. Smith
Sunspot (detail) 2018
Reclaimed textiles,
found photograph, frame
on canvas panel
39 × 39 × 1.5 inches

◀68 INOCENCIO ONCE MEMORIALIZED an ancient big-leaf maple that had to be removed from the backyard in order to enlarge the house for her and Smith's growing family. In an installation called *The Tree* (2004), Inocencio documented her family's love for the tree and the pain of losing it. Of *The Tree* (► 91) she wrote: "This work is about change. The life and spirit of this living thing will be transformed into ideas and feelings that each of us may pass on: the understanding of our connection with and ability to affect one another; the realization of our own fragility and mortality; and the appreciation of the insistence and power of nature to regenerate and continue its infinite cycle." *Loss of Material Evidence* is a similar meditation on loss, but there is also a sense of exuberant joy in Inocencio and Smith's work—the vibrancy of the colors alone indicates that the exhibition is not a simple elegy.

Inocencio and Smith are inveterate storytellers, and *Loss of Material Evidence* is an anthology of narratives told in an abstract visual language. There is no need for visitors to the exhibition to have personally known these elderly family members in order to comprehend the meaning behind the artists' potent metaphors, for throughout their work, the underlying and uniting theme is empathy. Bertrand Russell's metaphor for the end of life—the unruffled flow of a river merging with the vast oneness of the sea—best captures Inocencio and Smith's message: that when all is said and done, the cycles of time and generation have the potential to bring us closer together.









Objects in the Exhibition

Mark R. Smith

Afterimage: The Night Sky 2018

Reclaimed textiles, plywood, metal
tubing, stand-assist chair
Installation in room measuring
8 × 20 × 12 feet

Mark R. Smith

A Vision 2018

Reclaimed textiles, found photograph,
decorative molding, end table
Frame: 28 × 28 × 2 inches
Table: 27 × 22 × 22 inches

Maria T. D. Inocencio

Comforter – Beloved Embrace 2018

Paper, thread, glue, digital printing,
varnish, wood
Installation in room measuring
14 × 20 × 12 feet

Maria T. D. Inocencio

Dedication 2018

Paper, digital print, thread, Flashe,
acrylic, glue on wood panels
Two panels, 8 × 8 × 0.75 inches each

Maria T. D. Inocencio

and Mark R. Smith

Fear of Falling 2018

Found objects and reclaimed textiles
107 × 41 × 41 inches

Maria T. D. Inocencio

Flower Clock – Infinity Hours 2018

Paper, hair, glue on 12 wood panels
72 × 72 × 1 inches

Maria T. D. Inocencio

Heirloom Waterfall 2018

Linens, baby clothes
108 × 77 × 7 inches

Mark R. Smith

Mother, Father:

Long-Lived but Not Forever 2018

Reclaimed textiles, found photographs,
frames, canvas on panel
72 × 72 × 2 inches

Mark R. Smith

Objects and Aura 2018

Found objects (figurines made by the
artist's son, Richard, at age 10),
reclaimed textiles, shadow box frame
20 × 16 × 4.5 inches

Maria T. D. Inocencio

and Mark R. Smith

Perennial Host 2018

Plywood, reclaimed textiles, paper,
glue, thread, pies
90 × 64 × 64 inches

Maria T. D. Inocencio
and Mark R. Smith
Fear of Falling (detail) 2018

Found objects and
reclaimed textiles
107 × 41 × 41 inches

**Maria T. D. Inocencio
and Mark R. Smith**

***Receding View* 2018**

Reclaimed textiles, thread, bed
38 × 216 × 174 inches

Maria T. D. Inocencio

***Remembering Every Day* 2018**

Paper, gouache, Flashe, glue, colored
pencil on wood panel
113 × 113 inches

**Maria T. D. Inocencio
and Mark R. Smith**

***Road Trip Reflections:
The Constant Is the Horizon* 2018**

Reclaimed textiles, found photographs,
frames, paper, paint, thread, glue
88 × 243 × 1.5 inches

Mark R. Smith

***Sunspot* 2018**

Reclaimed textiles, found photograph,
frame on canvas panel
39 × 39 × 1.5 inches

Maria T. D. Inocencio

***Bloom* 2017**

Digital prints, Flashe, paper, glue
on 59 panels (4 × 4 inches each)
77 × 64.5 × 1 inches

Mark R. Smith

***Father: Late Arrival* 2017**

Reclaimed textiles, found photographs,
frames, canvas on panel
72 × 72 × 2 inches

**Maria T. D. Inocencio
and Mark R. Smith**

***I Used to Think I Knew Everyone* 2017**

Muslin, paper, newsprint cutouts,
thread, glue
84 × 83.5 inches

Mark R. Smith

***Mother: The Farthest Ten Acres* 2017**

Reclaimed textiles, found photographs,
frames, canvas on panel
72 × 72 × 2 inches

**Maria T. D. Inocencio
and Mark R. Smith**

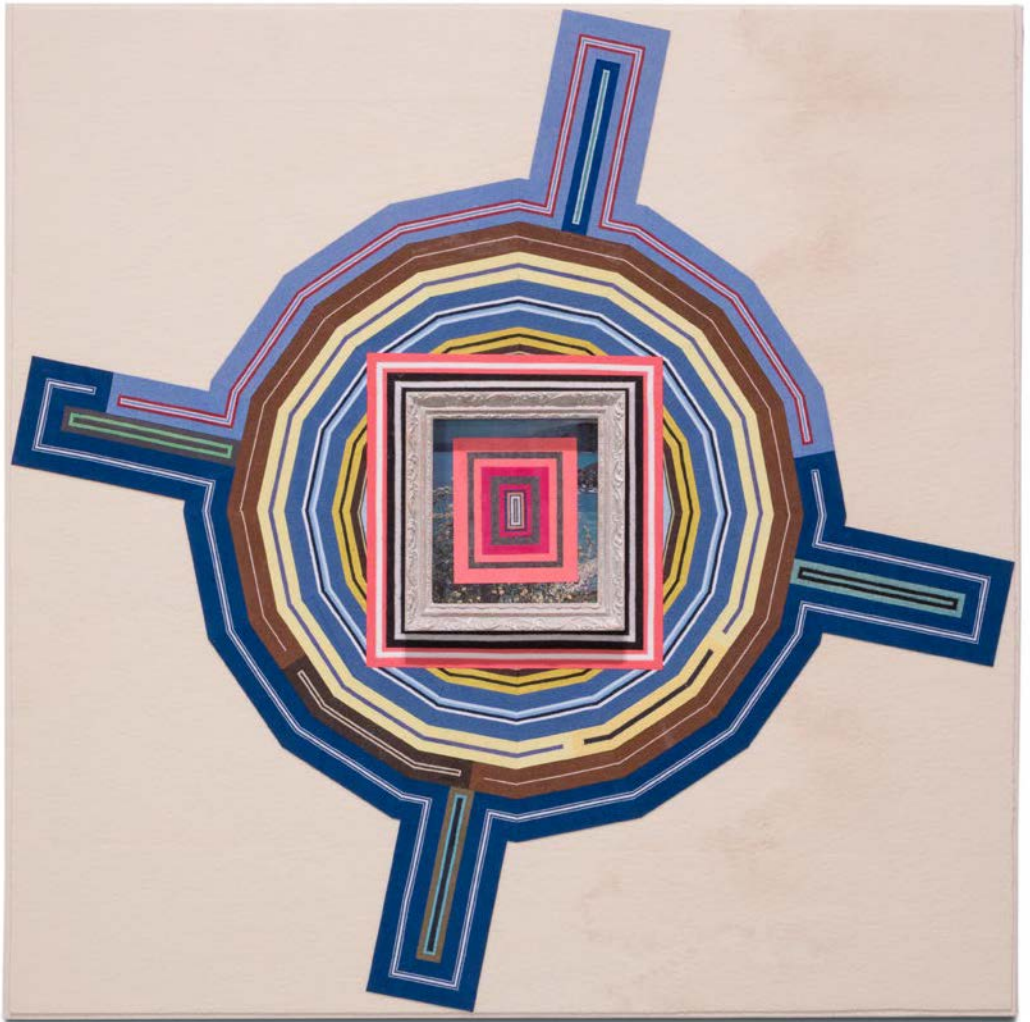
***Time Tunnel* 2017**

Reclaimed textiles, thread, glue, canvas
111 × 202 inches

Maria T. D. Inocencio

***Waiting to Cry* 2016**

Paper, acrylic, thread, glue, nails
86 × 213 × 1 inches



Mark R. Smith
Sunspot 2018

Reclaimed textiles,
found photograph, frame
on canvas panel
39 × 39 × 1.5 inches

Artists And Gardeners Join Forces To Help Beautify New York City

This summer, Operation GreenThumb furthered its commitment to community beautification by developing a new program that allows artists and local community gardeners to work together on art projects for GreenThumb projects. The program is called "Artists in the Gardens" and has a two-fold benefit: first, it provides an opportunity for artists to create and display their work in beautiful outdoor surroundings; second, local communities are provided the opportunity to work with artists and view art right in their own backyards."

One shining example is the Project Prep GreenThumb garden in the South Bronx. In August, artist Bob Rivera created and installed a 18-foot high, multi-colored welded steel abstract sculpture for the alternative education facility, Project Prep, the garden's Maria T.D. Inocencio got involved. T and Mark R. Smith artist by painting **Significant Movements** 1985 Installation at Pleasant Village Community Garden, East

Harlem, New York, NY GreenThumb mural: 45 x 90 feet, y Phoenix House, a Trellises: 8 x 60 feet and er. ne is "P4 x 20 x 30 feet which portrays human tPhotograph by Mark R. Smith ion. his giant sculpture, created by John Martin, serves as an inspiration to the residents of the center. Artist Noah designed what he calls an "earth sculpture" made out of recycled materials collected by Phoenix House residents. This sculpture is actually imbedded in the earth and can be seen as new pathways through the garden.

Sometimes, the artists' works bring new dimensions to the gardens in which they stand. For example, artists Michi Inocencio and Mark Smith together have created a mural/sculpture that portrays a unique aerial view of gardeners at work. This garden is sponsored by the Pleasant Village Block Association in Manhattan.

Even pint-sized gardeners get in on the creativity. The pre-schoolers of Nuestros Ninos Day Care Center in the Bronx assisted artist Sana Musasa in laying 18" mosaic tiles in the shapes of numbers and the ABCs in their garden adjacent to the center.

At the Fort Apache Youth Center, also in the Bronx, under the supervision of Norman Messiah, painted a mural depicting community life. "The experience was challenging not only to my artistic skills, but to my social skills as well," Messiah said. "I also



Above: The Pleasant Village Block Association's mural and sculpture combination expands the garden's horizons. Below: Angela Freemont (left), Artists in the Gardens coordinator, seated with Michi Inocencio, creator of the trellis sculpture and mural artist Mark Smith in the Pleasant Village garden.

At the Lafayette Center in downtown Brooklyn, Karen Gersch created twenty-one, life-size figures attached to the garden fence. In essence they are "planted" among the flowers and vegetables and appear just as lovely.

Another project underway in Brooklyn is a mural by Joe Stephenson at the Ocean Hill Coalition garden. This work of art will be in full bloom in the spring.

Artists in the Gardens is specifically for artists who have a particular interest in community work, who are willing to add to the beauty of a city that greatly needs "greening." "Our project is not a showcase for artists who work in their studios and need a place to exhibit their works," explained DGS Commissioner Robert M. Litke. "The works were created specifically for the gardens, and the artists in-

Community effort is the whole point of Artists in the Gardens. Jane Weissman, GreenThumb's Director, was delighted to find that artists and gardeners get along just fine: "Each had wonderful experiences working on this collaboration. Artists are often naturally reluctant to share the creative process, but the ones we worked with found the community groups enthusiastic, nurturing and helpful. By welcoming artists into their gardens, the groups developed talents that had gone untapped."

Eight GreenThumb groups will host Artists in the Gardens projects in 1986. They are West Harlem Group Assistance (Manhattan); Hoe Avenue/West Farms Road Kiddie Park and Garden, Penney Greenery Place (Bronx); and Linden Bushwick Block Association, Northside Community Development Council, Square Foot

Selected Biographies

- EDUCATION
- AWARDS
- SOLO
- GROUP
- PUBLIC
- REVIEWS
- PERSONAL

Collaborations are shown in dark blue.

1982

1983

1984

1985

1986

1987

1988

Maria T. D. Inocencio

Born Manila, Philippines, 1961

BFA, Art
The Cooper Union, New York, NY

Edward F. Albee Foundation Fellowship
New York, NY

Art Against Apartheid 22 Wooster Gallery, New York, NY

Manhattan Community Arts Fund, New York, NY
Significant Movements Pleasant Village Community Garden,
City of New York Operation GreenThumb, New York, NY

Inocencio and Smith are married, July 25, New York, NY

Kirk Krautler, “Operation GreenThumb Touches Growing
Concerns,” *New York Newsday*, June 24

New York Foundation for the Arts
New York, NY

New and Noteworthy
Islip Art Museum, East Islip, NY

Margaret Moorman, “Group Shows’ Varied
Fare,” *New York Newsday*, August 8

Helen Harrison, “Beyond the Conventional,”
New York Times, August 14

Artists Space Artists Grant, New York, NY

To Sow: A Fertility Ritual
ABC No Rio, New York, NY

Selections 40
The Drawing Center, New York, NY

Guest Curator
The Drawing Center, New York, NY

Mark R. Smith

Born Monmouth, Oregon, 1958

BS, Art
Western Oregon State College

Hot Stuff Blackfish Gallery, Portland, OR

BFA, Art
The Cooper Union, New York, NY

Artists Call Against US Intervention
in Central America Judson Memorial Church,
New York, NY

Selections 27
The Drawing Center, New York, NY

Selections 1974–84 Art Advisory Service,
Museum of Modern Art, Freeport-McMoRan
Headquarters, New York, NY

Paintings
Fawbush Gallery, New York, NY

Relief Printing in the 1980s
Zimmerli Art Museum, Rutgers University,
New Brunswick, NJ

Contemporary Prints A. N. Bush Gallery,
Salem Art Association, Salem, OR

- 1988  Penny McCall Foundation, New York, NY
 *Annual Small Works Show*
 The Sculpture Center, New York, NY
 Grace Glueck, “An Immovable Feast: Murals in the City,”
New York Times, July 22
- 1989  Guest Curator
 The Drawing Center, New York, NY
 *Outside the Clock: Beyond Good and Elvis*
 Scott Hanson Gallery, New York, NY
 Roberta Smith, “Outside the Clock: Beyond Good and Elvis,”
New York Times, July 21
 Kim Levin, “Choices,” *Village Voice* (New York, NY), July 25
 Robert Longo, “Information Is Physical,” curator’s statement,
 Scott Hanson Gallery, New York
-  *Workspace ’89*
 Jamaica Arts Center, Jamaica, NY
- 1990  *Emerging Sculptors*
 The Sculpture Center, New York, NY
 Michael Brenson, “A Conceptual Installation
 with Luxury for All,” *New York Times*,
 December 21
 *Garbage Out Front: A New Era in Public
 Design* Municipal Art Society, New York, NY
- 1991  Margaret Roleke, “New York’s Emerging
 Sculptors: Past and Present,” *Women’s Art*
 (UK), March/April
 The Pollock-Krasner Foundation
 New York, NY
- 1992  *Good Work*
 The Cooper Union, New York, NY
- 1993  *The Street*
 The Rotunda Gallery, Brooklyn, NY
 *Obsessive Collection*
 Art in General, New York, NY
 Ruth Libermann, “The Collector and the
 Obsessive,” in *Manual: Art in General*
1992–1993 (New York: Art in General)
 Rosa Inocencio Smith born, May 3, New York, NY
-  *Five Artists*
 dA Gallery, Pomona, CA
-  *In Memory of Nature* MMC Gallery,
 Marymount Manhattan College, New York, NY
-  *Emerging Artists* Cleary Gottlieb Steen &
 Hamilton LLP, New York, NY
 *Displacement and Replacement in the Bronx*
 Permanent exterior mural, Bronx, NY
 Project Residency
 Hillwood Art Museum, Long Island University,
 Brookville, NY
-  *Urban Stories*
 Marine Midland-Soho, New York, NY
 *Activated Walls*
 Artists Space, New York, NY
 *El Mundo Ay Mofongo*
 Permanent exterior mural, Brooklyn, NY

1995

🏠 Inocencio and Smith move from New York City to Portland, OR

👥 *Oregon Biennial*

Portland Art Museum, Portland, OR

👤 *Oregon Biennial Curator's Award*

Portland Art Museum, Portland, OR

📖 Laura Lee Bennett, "Portland Art Museum: Bread and Circuses?" *Reflex* (Seattle, WA), October/November

👥 *Keeping an Eye on the Invisible*

Elizabeth Leach Gallery, Portland, OR

📖 Randy Gragg, "Art Newly Awakened to a City," *Oregonian* (Portland, OR), December 8

👥 *Wild Oregonians* Orlo, Portland, OR

1996

👤 *Little Dominions*

Allene Lapides Gallery, Santa Fe, NM

1997

👤 *Maria T.D. Inocencio* Archer Gallery, Clark College, Vancouver, WA

📖 "Monstrous Unions," *Oregonian*, February 7

👤 *Hairline Loop*

Nine Gallery, Portland, OR

📖 D. K. Row, "The Lair of the White Room," *Willamette Week*, November 25

🎓 MFA, Painting

Portland State University, Portland, OR

👤 *In Love with Gravity*

Elizabeth Leach Gallery, Portland, OR

👥 *Oregon Biennial*

Portland Art Museum, Portland, OR

📖 Randy Gragg, "Out on a Limb," *Oregonian*, August 22

📖 Kathryn Kanjo, *1997 Oregon Biennial*, (Portland: Portland Art Museum)

👥 *The Garden Show* Portland Institute for Contemporary Art, Portland, OR

👥 *Summer Invitational*

Blackfish Gallery, Portland, OR

1998

📖 Randy Gragg, "1997 Expands the Spectrum of the Local Art Scene," *Oregonian*, January 2

👥 Tidbit Gallery, Portland, OR

👤 *News Clusters*

Elizabeth Leach Gallery, Portland, OR

👥 *In the Footsteps of Their Muse*

A. N. Bush Gallery, Salem Art Association, Salem, OR

👥 *Sculpture Exposition* Clackamas

Community College, Oregon City, OR

📖 D. K. Row, "Curating on a Hunch," *Oregonian*, May 8

🏠 Richard Inocencio Smith born, August 5, Portland, OR

1999

👥 *Oregon Biennial*

Portland Art Museum, Portland, OR

📖 Sue Taylor and Randy Gragg, "Oregon Biennial: Two Views," *Oregonian*, August 1

2000

👥 *Resident and Transient*
The Art Gym, Marylhurst University,
Marylhurst, OR

👤👤 Project Grant
Regional Arts and Culture Council,
Portland, OR

👤 *Tent City, Mosh Pit, Trampled Clover*
The Art Gym, Marylhurst University,
Marylhurst, OR

📖 D. K. Row, "Time after Time," *Oregonian*, March 24

👥 *Do Not Touch: An Exploration of Delicate Obsessions* Consolidated Works, Seattle, WA

👤 *Discreet Collections*
Elizabeth Leach Gallery, Portland, OR

📖 Regina Hackett, "'Do Not Touch' Invites a Close Look at Artists' Delicate Obsessions," *Seattle Post-Intelligencer*, January 28

🏠 *Technology Sequence*
Port of Portland, Portland, OR

📖 Matthew Kangas, "Magnificent Obsessions," *Seattle Times*, February 3

📖 Emily Hall, "Delicate Art, Obsessive Artists," *The Stranger* (Seattle, WA), February 10–16

2001

👥 *Contemporary Skeins*
Contemporary Crafts Gallery, Portland, OR

👥 *Oregon Biennial*
Portland Art Museum, Portland, OR

📖 Heather Wexler Rogers, *Contemporary Skeins* (Portland, OR: Contemporary Crafts Gallery)

👤👤 Oregon Biennial Curator's Award
Portland Art Museum, Portland, OR

📖 Bob Hicks, "The Milk of Human Kindness," *Oregonian*, July 22

📖 Bruce Guenther, *2001 Oregon Biennial* (Portland: Portland Art Museum)

📖 Bob Hicks, "The Oregon Biennial: Not the Usual Suspects," *Oregonian*, April 29

👤 *Sisters Embracing*
Galleri Hlemmur, Reykjavik, Iceland

📖 Halldor Bjorn Runolfsson, "Craft as Art," *Morgunblaðið* (Reykjavik), November 1

👤 *Landmarks and Security Zones*
Elizabeth Leach Gallery, Portland, OR

📖 Pat Boas, "Tony Evanko and Mark R. Smith at Elizabeth Leach Gallery," *Artweek*, September

👥 *Guns in the Hands of Artists* Interstate Firehouse Cultural Center, Portland, OR

2002

👥 *Echoing Nature*
Oregon College of Art and Craft, Portland, OR

👥 *Echoing Nature*
Oregon College of Art and Craft, Portland, OR

2003

👤👤 The Pollock-Krasner Foundation
New York, NY

👤 *Crowd Control*
The Northview Gallery,
Portland Community College, Portland, OR

📖 Douglas Bullis, *100 Artists of the West Coast* (Lancaster, PA : Schiffer Publishing)



Mark R. Smith

Arena Recline 2001

Clothing, upholstery vinyl,
plywood armature
92 × 92 × 6 inches

Photograph by Mark R. Smith

2004

👤 *The Tree* Autzen Gallery, Portland State University, Portland, OR

🗒 Interviewed by Eva Lake, Artstar Radio, KPSU (Portland, OR), August

👤 *Because You Don't Want to Get Old (Making Time)* The Art Gym, Marylhurst University, Marylhurst, OR

🗒 Dave Johnson, "Making Time One Strand at a Time," *Asian Reporter* (Portland, OR), March 9

2005

👤 *drawing(s)*, The Art Gym, Marylhurst University, Marylhurst, OR

👤 *Assemblies and Exhortations* Elizabeth Leach Gallery, Portland, OR

🗒 Harvest Henderson, "Thinking Outside the Sports Dome," *Oregonian*, September 16

🗒 Prudence Roberts, "Christine Bourdette and Mark Smith at Elizabeth Leach Gallery," *Artweek*, November

🏛 *An Intimate City, Mediating Boxes, and Honeycombed News* Howard Hall, Lewis & Clark College, Portland, OR

👤 *War Drawings* Visual Arts Gallery, Mt. Hood Community College, Gresham, OR

👤 *Fresh Trouble* Temporary site, 4145 SE Belmont, Portland, OR

🗒 Harvest Henderson, "Here Comes Trouble," *Oregonian*, September 30

👤 *Recent Abstraction in the Northwest* The Art Gym, Marylhurst University, Marylhurst, OR

👤 *Artists and Maps: Cartography as a Means of Knowing* Hoffman Gallery of Contemporary Art, Lewis & Clark College, Portland, OR

👤 *Stitch by Stitch* Elizabeth Leach Gallery, Portland, OR

👤 *Selections 25th Anniversary Exhibition* The Drawing Center, New York, NY

👤 *Scrimmage, Scramble, Scrum* Nike World Headquarters, Beaverton, OR

🏛 *The Park (Palm at the End of the Mind)* Providence Cancer Treatment Center, Portland, OR

👤 *Recycle* Hallie Ford Museum, Willamette University, Salem, OR

🗒 Sue Taylor, "Mark R. Smith at Elizabeth Leach," *Art in America*, March

2006

👤 *Project Grant* Regional Arts and Culture Council, Portland, OR

👤 *Meet Me Here* The Northview Gallery, Portland Community College, Portland, OR

👤 *Self Portrait* Clackamas Community College, Oregon City, OR



Maria T.D. Inocencio

The Tree 2004

Big-leaf maple tree,
photo collage, framed seed and
flowers, potted seedlings
Dimensions variable

Installation view,
Autzen Gallery, Portland State
University, Portland, OR

Photograph by Aaron Johanson



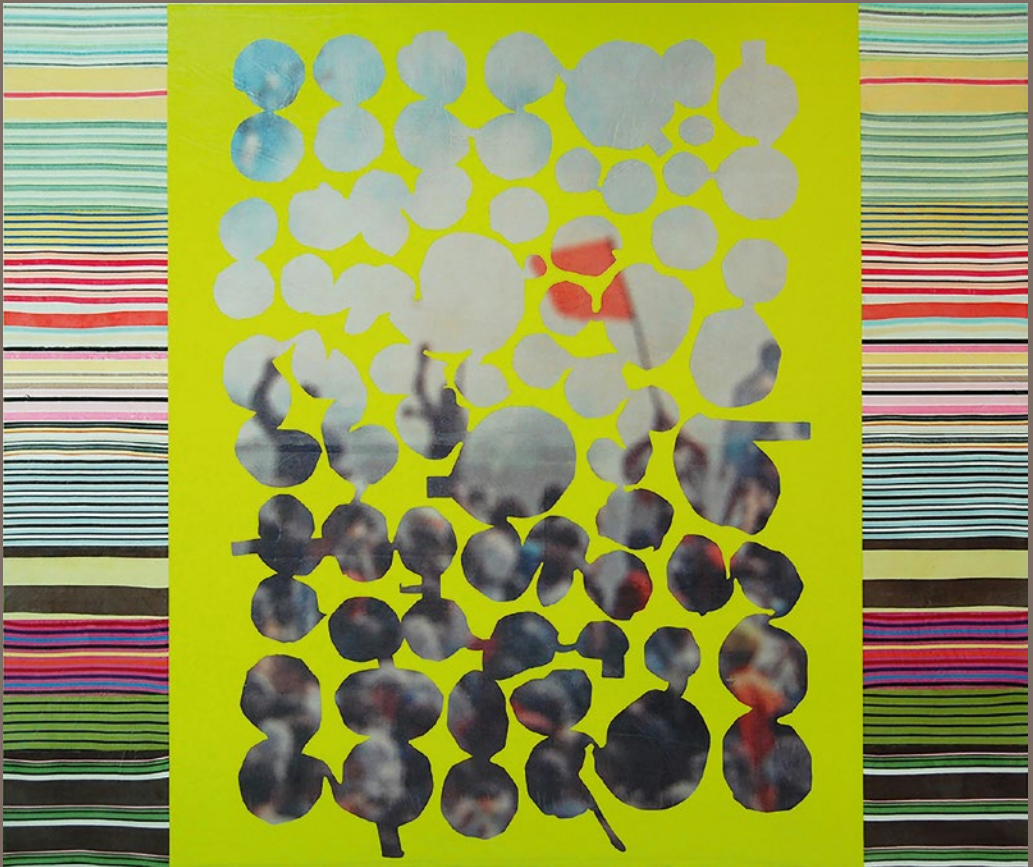
Maria T.D. Inocencio

**Where We Touch (Friendship
Bracelets) (detail)** 2006

Thread, paper, glue
87 × 100 inches

Photograph by Aaron Johanson



Mark R. Smith
Emphatic Distance 2012
Reclaimed textiles, digital
printing on fabric, acrylic paint,
glue on canvas
59 × 70 inches
Photograph by Mark R. Smith




2008

 *Walking*



Nine Gallery, Portland, OR

 Celina Monte, “Her Walks, Your Trees,”
Vanguard (Portland, OR), January 23 *Compass*Monthly Guest Artist Series, South Waterfront Artist in
Residence Program, Portland, OR Linda K. Johnson, South Waterfront Artist in Residence Program
catalogue, Portland, OR Celina Monte, “Community. Collaboration. Cooperation,”
Vanguard (Portland, OR), April 23 *The Sojourn*

Elizabeth Leach Gallery, Portland, OR

 Sue Taylor, “Arrivals and Departures,”
exhibition publication, Elizabeth Leach
Gallery, Portland, OR

2009

 *How Do You Get There?*Innovative Housing Inc.,
Broadway Vantage Apartments, Portland, OR Inara Verzemnieks, “All Roads Lead to a
Mural,” *Oregonian*, October 12 *Green Oregon*Manuel Izquierdo Gallery, Pacific Northwest
College of Art, Portland, OR *Making Camp*The Northview Gallery,
Portland Community College, Portland, OR Alex Rauch, “Go Make Camp at PCC’s
Northview Gallery,” *PORT*, February 8 *Reading the Street*TriMet 5th Avenue Transit Mall
Portland, OR *Green Oregon*Manuel Izquierdo Gallery, Pacific Northwest
College of Art, Portland, OR *Making Camp*The Northview Gallery,
Portland Community College, Portland, OR Katharine Harmon, with essays by Gayle
Clemans, *The Map as Art: Contemporary
Artists Explore Cartography* (New York:
Princeton Architectural Press)

2010

 *Recent Works*Office of the Governor, presented by the
Oregon Arts Commission, Salem, OR Individual Artist Fellowship

Oregon Arts Commission, Portland, OR

2011

 *It’s Like This Every Day*

Nine Gallery, Portland, OR

 Linda Wyson, “Maria T. D. Inocencio: It’s
Like This Every Day,” *Ultra*, March 29 *The Shape of the Problem*

Elizabeth Leach Gallery, Portland, OR

 *Cool to Warm, Warm to Cool, Earning Air,
and Music at the Frontier*

Western Oregon University, Monmouth, OR

2012

 *Everywhere All the Time*

Nine Gallery, Portland, OR

 *Nine @ 25*

Nine Gallery, Portland, OR

 *Portals and Vestibules, Laminates
and Veneers* Elizabeth Leach Gallery,
Portland, OR *All Routes Lead to the Commons*Oregon Department of Transportation
Headquarters, Salem, OR

- 2012** ■ Maria T. D. Inocencio, essay for *Nine @ 25*, exhibition catalogue, Nine Gallery, Portland, OR
- Patrick Collier, “Spot On: Time for Nine,” *Oregon ArtsWatch*, September 24
- 2013** 👤 *Fold Here*
Nine Gallery, Portland, OR
- 2014** 👤 *Focus on God’s Eye*
Nine Gallery, Portland, OR
- 🏠 *You Know What You Signed Up For, Connecting Lines, Make-Coffee-Drink-Art* Portland Police Training Complex, Portland, OR
- Maxine Bernstein, “Local Artists Unveil Public Art Project at Portland Police Training Complex,” *Oregonian*, September 20
- 2015** 👤 *In and Out of Time*
Nine Gallery, Portland, OR
- 👤 *The Silk Road*
Elizabeth Leach Gallery, Portland, OR
- Enid Spitz, “High Traffic: Camels and Crack Pipes Show Up at the Silk Road,” *Willamette Week*, November 15
- 2016** 🏠 Death of Jean Louise Smith, Mark Smith’s mother, March 7
- 👤 *When You Hold Me I Can Sleep*
Nine Gallery, Portland, OR
- 👤 *Unraveled: Textiles Reconsidered*
Contemporary Arts Center, Cincinnati, OH
- Karen S. Chambers, “Unraveled: Textiles Reconsidered,” *Aequi*, May 24
- 👤 *Crafting the Future*
Elizabeth Leach Gallery, Portland, OR
- Briana Miller, “Elizabeth Leach Marks 35th Anniversary with Intense but Quiet Show,” *Oregonian*, July 25
- 👤 *Transference*
Autzen Gallery, Portland State University, Portland, OR
- 👤 *Intersecciones: Havana/Portland*
Ronna and Eric Hoffman Gallery, Lewis & Clark College, Portland, OR
- 2017** 👤 *Hold on Tight* (as curator)
Nine Gallery, Portland, OR
- 2018** 👤 *Loss of Material Evidence*
Ronna and Eric Hoffman Gallery, Lewis & Clark College, Portland, OR



Mark R. Smith
Transitional Plaza 2014
 Digital printing and fabric
 collage on felt
 37 × 56 inches
 Photograph by Mark R. Smith



Maria T.D. Inocencio
Twenty-Four/Seven (detail) 2016
 Muslin, thread, paper, glue on
 168 wood panels (5 × 5 × 1 inches each)
 41 × 143 × 1 inches











Acknowledgments

WE OFFER heartfelt thanks to Linda Tesner for allowing us to develop this collaborative project for the Ronna and Eric Hoffman Gallery. Linda's regard for the subject that we chose to explore in *Loss of Material Evidence* was empowering, and her enthusiasm was the energizing force that propelled the exhibition's completion. We appreciate her eagerness to know the stories behind the individual pieces; her understanding of those details is manifest in her perceptive essay. Giving us the opportunity to build and install in this expansive space for the whole summer was especially supportive. We are grateful for Linda's generosity and insight as a collaborator and feel very fortunate that she has been an avid supporter of our art, as well as a good friend, for more than twenty years.

We are indebted to Adam McIsaac for his artful and innovative design of this catalogue. His esteem for our work, desire to tell our story well, and dedication to personalizing its presentation is much appreciated. Adam was an organizing anchor in this enterprise, and his steady voice and confidence were always reassuring. We are lucky to have benefited from his intellect and keen eye, and we are sincerely thankful to him for creating this handsome record of our endeavor.

Stephen Funk continues to amaze us with his skillful photography, and we are grateful that he was able to make time in his schedule to document our exhibition. His patience with the challenges presented by the installation and his willingness to continue late in the evening in order to get just the right shot are much appreciated. Special thanks to his young family for letting us borrow him on so many nights.

This exhibition would not have been possible without the aid of others directly involved in the logistics of its display. Mark Johnson and Ben Jackson were invaluable in assisting us with the complicated installation of *Time Tunnel*; and Mark was a lifesaver in helping to light *Comforter - Beloved Embrace*. Stephanie Speight is the talented artist and baker who made the delicious pies for *Perennial Host*. They all have our gratitude for their diligence and expertise.

We give many thanks to those who contributed artifacts for the assemblages: James Smith, Nelinda Inocencio, Virginia Sprague, Gail Pincus, Anna Kullgren, Beccy Tyler, and Richard Smith. We also thank the Ham family for allowing us to honor the memory of Jacob.

Mark R. Smith
Afterimage: The Night Sky
2018

Reclaimed textiles, plywood,
metal tubing, stand-assist chair
Installation in room measuring
8 × 20 × 12 feet

We have so much respect and admiration for Mark's dynamic gallery, Elizabeth Leach, who has represented his work for twenty-one years. Elizabeth is central to the visibility Mark has achieved thus far in his career. Mark is truly appreciative of everyone at the gallery: Gwendolyn Schrader, Ellen Dean, Ona Nowina-Sapinski, and Jonathan Swanson for their continued warmth and professionalism, with particular thanks to Daniel Peabody, the gallery director, who has been ever supportive, nurturing, and tirelessly responsive to Mark's queries and ideas.

We are grateful to the The Ford Family Foundation for its generous support; to Lewis & Clark College for hosting *Loss of Material Evidence*; and to Lewis & Clark's welcoming community for cheering us on in our efforts.

Finally, we want to express our love and gratitude to our children, Rosa and Richard Inocencio Smith. Rosa's written contribution to this volume elegantly articulates the complex emotions we hope are evident in our art. Richard was a highly capable hands-on assistant in the production of this show and a valued technical consultant. With intelligence and sensitivity, they have always been open and ready to embrace the unconventional and to see what is beautiful in the world. They are our happiness and inspiration!

MARIA T. D. INOCENCIO and MARK R. SMITH



Mark R. Smith

Objects and Aura (detail) 2018

Found objects (figurines
made by the artist's son,
Richard, at age 10), reclaimed
textiles, shadow box frame
20 × 16 × 4.5 inches



Notes

Maria T. D. Inocencio and Mark R. Smith: Loss of Material Evidence

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Ronna and Eric Hoffman Gallery
of Contemporary Art
Lewis & Clark College
0615 SW Palatine Hill Road
Portland, Oregon 97219

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of Contemporary Art

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Portland, Oregon 97219
www.lclark.edu/hoffman_gallery

Maria T.D. Inocencio
and Mark R. Smith
I Used to Think I Knew Everyone
(detail) 2017

Muslin, paper, newsprint cutouts,
thread, glue
84 × 83.5 inches



