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19.10.01
PRESS RELEASE

TRANSPARENCY: ON NATURE AND THE OUTDOORS.

ON VIEW	OPENING	LOCATION
October 5th – November 30th, 2019	October 5th, 2019 – 4:00-6:00 PM	The Courtyard House Aurora, Oregon

NO ARCHITECTURE announces *TRANSPARENCY: ON NATURE AND THE OUTDOORS*, a group exhibition of contemporary photography opening October 5, 2019 with a benefit reception for the Architecture Foundation of Oregon. Installed at the AIA award-winning Courtyard House (c. 2013) in Aurora, Oregon, the exhibition breaks down the separation between art, architecture, and landscape. Featuring four West Coast photographers who examine their disciplinary means of production, the exhibition highlights divergent and diverse technologies, from stereoscopic tintypes to cyanotypes submerged beneath waves, which collectively open new ways of perceiving the natural world. The exhibition invites visitors to question the role of photography—and technology at large—in constructing our understandings of place and nature through conservation and memory.

The exhibition features new and recent works by Alexandra Opie, Catherine Opie, Chelsea Mosher, and Meghann Riepenhoff. *TRANSPARENCY* is organized by Andrew Heid of NO ARCHITECTURE.

ABOUT THE ARTISTS

Alexandra Opie

Opie attended Southern Oregon University and School of the Museum of Fine Arts, Boston where she received her BA in 1997 and MFA in 2000. Her work has shown in Boston, Chicago, New York, Portland, San Francisco, Seattle, and St. Louis. Opie teaches photography at Willamette University as the department chair. She lives and works in Oregon.

Catherine Opie

One of the most prominent contemporary photographers, Opie has had solo shows at the Museum of Contemporary Art Los Angeles, the Walker Center (Minneapolis), and the Solomon R. Guggenheim Museum (New York), among many other venues. Opie has taught at Yale University and is currently professor and head of photography at UCLA. She lives and works in Los Angeles.

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Chelsea Mosher

Mosher's work has been widely exhibited across the West Coast, and has recently been acquired by the Los Angeles County Museum of Art (LACMA). Having received a BA from Portland State University and an MFA from California State University, Mosher has served on the faculty at UCLA since 2015. She lives and works in Long Beach, CA.

Meghann Riepenhoff

Riepenhoff's work is held in the collections at the High Museum of Art, the Museum of Fine Arts (Houston), the Museum of Contemporary Photography (Chicago), and the Worcester Art Museum. Additional collections include the Albright-Knox Art Gallery and the San Francisco Museum of Modern Art. Riepenhoff is a 2018-19 Guggenheim Fellow, and is based in Bainbridge Island, WA and San Francisco, CA.

ABOUT ARCHITECTURE FOUNDATION OF OREGON (AFO):

Through dynamic programming such as Architects in Schools and Civic Engagement Workshops, AFO works with community partners to share design's role in shaping the future. AFO partners with organizations across the state to connect communities with the power of design. By convening conversations and encouraging involvement, AFO empowers people to embrace design as a tool to impact the future of Oregon for generations to come.

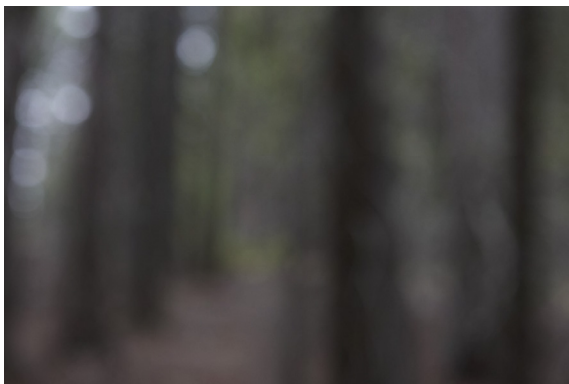
ABOUT NO ARCHITECTURE:

NO ARCHITECTURE—NOA is an internationally award-winning practice based in New York City dedicated to the radical exploration of nature, ecology, and urbanism through innovative architecture. The office's expertise is in new forms of organization in architecture and urbanism: from framing how people live at the scale of a room, to new ways of living convivially and resiliently at the scale of a city.

Andrew Heid is the founding principal of NO ARCHITECTURE. Currently architecture editor at *Cultured Magazine*, Heid studied architecture at Yale, the Architectural Association, and received his M.Arch from Princeton. He lives and works between New York City and Oregon.

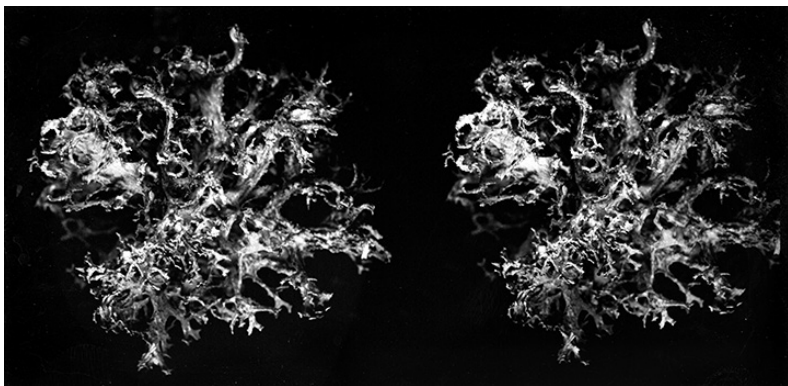
CONTACT:

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Untitled #2

Catherine Opie, 2012
 Archival pigment print
 Edition of 5, 2AP
 43 3/4" x 63 3/4" x 2"



Stereoscopic Lichen #01

Alexandra Opie, 2019
 Archival pigment print
 Edition of 5, 2AP
 14 1/2" x 30 1/8"



Wonder Box #071 Liriodendron tulipifera (tulip tree) 19x.tif

Alexandra Opie, 2017
 Archival pigment print
 Edition of 5, 2AP
 39 1/8" x 50 1/8"



Wonder Box #202 Polypodium glycyrrhiza (licorice fern) 16x.tif

Alexandra Opie, 2018
Archival pigment print
Edition of 5, 2AP
39 1/8" x 50 1/8"



Wonder Box #200 Acer palmatum (Japanese maple) 15x.tif

Alexandra Opie, 2018
Archival pigment print
Edition of 5, 2AP
27 1/8" x 35 1/8"



Wonder Box #019 Echinocystis lobata (wild cucumber) 11x.tif

2016
Archival pigment print
Edition of 5, 2AP
39 1/8" x 50 1/8"



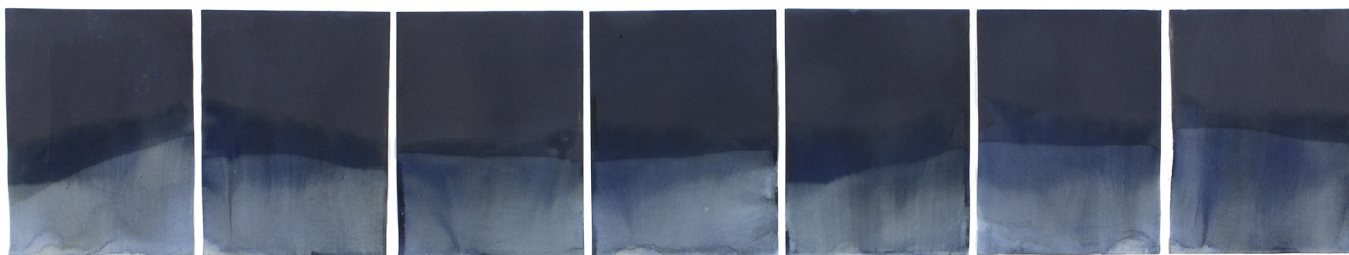
Untitled (Terminal Island 26)

Chelsea Mosher, 2019
Gelatin Silver Print
Edition of 3, 2AP
19" x 24"



Untitled (Terminal Island 14B)

Chelsea Mosher, 2019
Gelatin Silver Print
Edition of 3, 2AP
19" x 24"



Muybridge Tides #27 (Rapidly Submerging Paper, Vondelpark Pond, Amsterdam, NL, 11.07. 17)

Meghann Riepenhoff, 2017
Unique dynamic cyanotypes
Edition of 1
7 panels, 12" x 9" each, frame: 14" x 70"



Courtyard House

NO ARCHITECTURE, 2013