

# GRIZZLY GRIZZLY

APRIL - JULY, 2020

# IN DIALOGUE

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# >LETTER FROM GRIZZLY GRIZZLY

As we put the final touches on this issue of *In Dialogue*, the number of deaths in the U.S caused by COVID-19 has reached 100,000. The official unemployment rate is close to 20% and elected officials can't seem to agree on the best way to move forward. The easing of restrictions looms, and none of us know what the word "reopening" will really mean.

Philadelphia is in the midst of sustained, citywide protests against police brutality. Our city is reckoning with its own difficult history of racism as the country heaves over the collective trauma of its black citizens. We stand in solidarity with the black community against systemic racial injustice and contribute our voices to the chorus demanding substantive change.

As artists, our studio practices, teaching appointments and exhibition schedules have been turned upside down. Projects that demanded our full attention in February have been put on hold indefinitely, as we focus on taking care of our families and getting through a seemingly endless string of days. At the same time, the City of Philadelphia is preparing to eliminate funding for the arts. Our priorities and motivations have shifted, yet maintaining and making new connections within our community of artists is more important now than it ever has been.

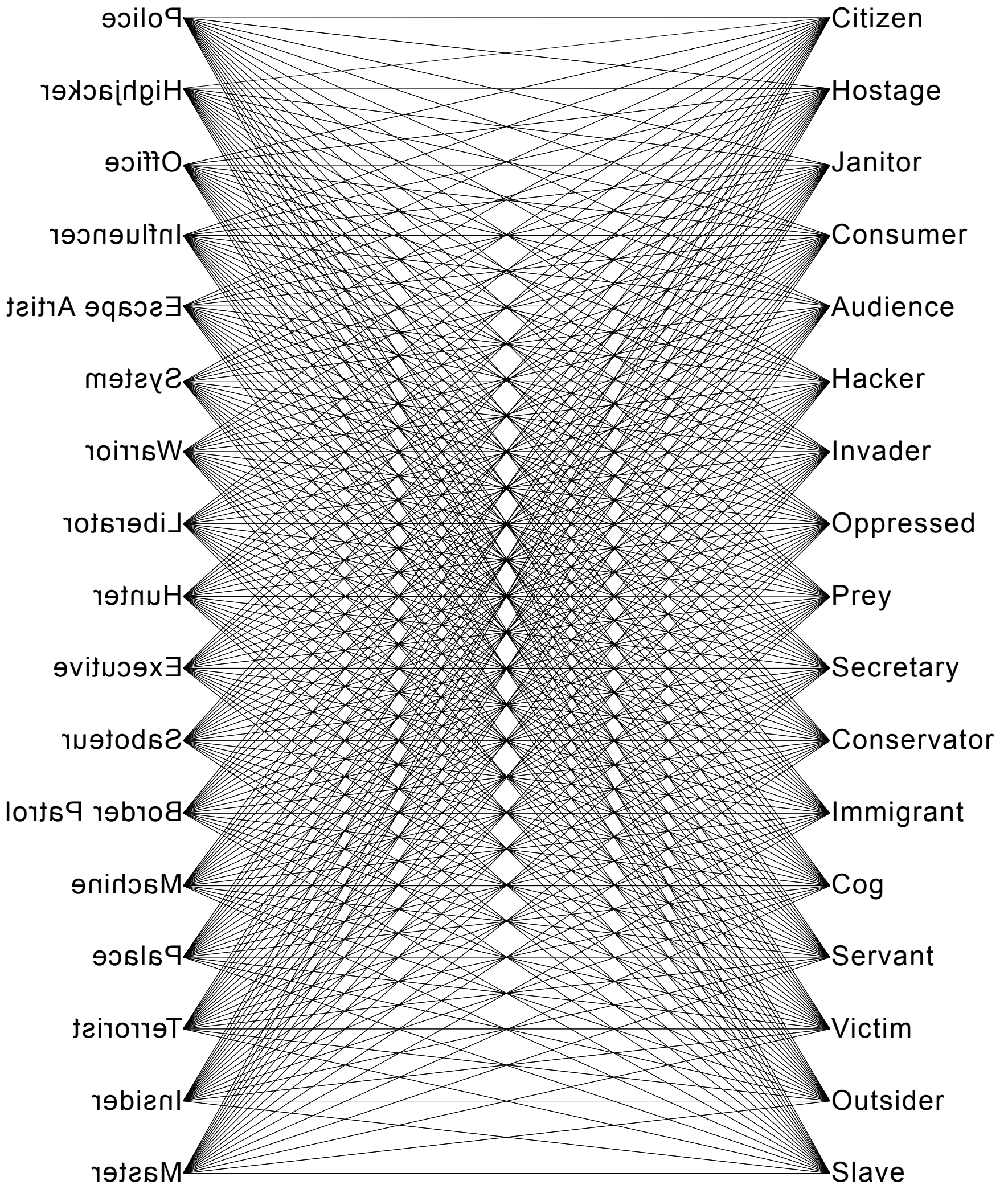
*In Dialogue* was originally intended to focus on our gallery and offsite projects, and was to be distributed in public sites around the city and at our monthly First Friday event. When it became clear that First Fridays would be on hold for the foreseeable future, we decided to bring part of that greater community into the virtual pages of our publication.

We are excited to present this issue of *In Dialogue*, which includes an essay by Mary Salvante on Imin Yeh's February exhibition, contributions from Jordan Deal, Halle Ballard and Sidney Mullis, whose projects were postponed due to the shutdown, and updates from members of Space 1026, one of the groups Grizzly Grizzly is partnering with through our Added Velocity Grant. This issue also contains thoughts from artists from near and far who shed light on our current situation.

In these unprecedented circumstances, the art community continues to be adaptable and industrious. It is important that we continue to make and share work, even as the structure for doing so changes. We are inspired by the creativity and resilience displayed by artists in Philadelphia and beyond. We hope that you will find joy and comfort within these virtual pages, and that we can continue to contribute to the vibrant community that has surrounded Grizzly Grizzly until we can return, in person, to our pocket-sized space.

GRIZZLY  
GRIZZLY

# SEITITEH SUOIRETMYSTERIOUS ENTITIES



# >THE DRAWER OF EXTRA SAUCE

AN ESSAY BY MARY SALVANTE ON IMIN YEH'S FEBRUARY EXHIBITION AT GRIZZLY GRIZZLY  
PHOTOS BY AMY HICKS



Installation view of 'The Drawer of Extra Sauce'

I had the pleasure of chatting with Imin Yeh the morning before her opening at Grizzly Grizzly. I admired her outward enthusiasm and energy, but behind her penetrating eyes her wicked, ironic humor could not be ignored. Humor and play is a powerful magnet in her work and a practice she uses effectively. Once in, Yeh digs deeper, challenging preconceived attitudes related to concepts of usefulness, authenticity, and value.

*Gallery Cheese* is strategically placed to welcome, or to confront visitors. It's a plate of gallery cheese, the ubiquitous food one finds at any art opening. There is no value other than to be devoured by the masses by the end of the night. But this pile of yellow and white cheddar and jalapeno cubed cheese and plate is made from paper and introduces a narrative thread presented throughout the exhibition—one that questions our understanding of tangible.

Yeh's interest in replicating objects in paper emerged from her background in printmaking. All of her pieces are built by hand and to scale using one-hundred percent cotton printmaking paper, either Rives BFK, or Lenox 100. Thinner, more transparent paper such as Kozo is used for interior, non-structural forming elements.

Yeh is most interested in common, utilitarian, mass-produced objects that have, or had some level of function either as a tool, food, or some other type of apparatus, but are considered to lack any sustainable value. Through a process of replication, Yeh is reframing the value of objects and by extension asking the viewer to consider the meaning of value, how we assign value, what motivates value, and how value is added, or diminished, when the object is perceived as something needed versus desired. She utilizes several techniques in asserting these ideas such as: placement, scale, space, site, materials, and subject.

*Gallery Cheese* shares space with *Extra Sauce*, a drawer full of replicated soy sauce packets—the kind you get with Chinese take out food. They are hidden below the cheese in a fabricated drawer/pedestal combo, which is not made from paper. Its placement is meant to surprise the viewer and instill a reaction of excitement as if discovering a treasure trove of opportunity. What was

idly tossed into the drawer to be used at a later time, or forgotten about, is claimed like a prize or reward.

Yeh utilizes printmaking techniques in creating *Extra Sauce*. Manufactured soy sauce packets are screen printed plastic filled with sauce, designed to be cut and produced as fast as possible. Registrations are off and colors are usually uneven or faded. She scanned the actual soy sauce packet then redrew the image in Adobe Illustrator. She then printed it on Kozo paper and covered it with paraffin wax. The results are a very convincing duplication of a mass produced product, but with corrections made to the printing quality rendering them highly desirable collectables.

*Stink Bug in Residence* also utilizes screen-printing techniques to mimic the surface characteristics of a stinkbug. Usually found hiding in the most inappropriate places this bug is now in plain sight, up high on the wall taking up way more space than it needs, engendering it as some sort of King of bugs, which adds a humorous, lighter touch to the exhibition.

While these two works are replicated with screened images and graphic elements, many other pieces are created from a minimalist perspective using only white paper without surface treatment or color. Stripped of their utilitarian coding, these objects become admired for their form, volume and orientation. The pure white color suggests the act of preserving, archiving, and mummification, enshrining the object forever, never to fade from memory.

*Screw*, for example, is actually two 3-inch replicated gallery screws in the wall that at first appear to be real, but have carelessly been painted over as in having so little value that they are not even worth the extra effort to pull them out. *Star Bolts* is a multiples piece installed in a grid filling the back wall of the gallery. They are based on the architectural hardware commonly used on pre-twentieth century building facades. Usually faded, painted over, and rusted out, Yeh has resurrected them in white paper to be admired and appreciated for their design, structure and pattern.



'Gallery Cheese', acrylic on paper, 2019, and 'Extra Sauce', screenprint on kozo paper, 2019





'Stinkbug in Residence', digital inkjet print on Awagami paper, 2019

Similarly, *Dogwood Bolts for PAFA* is a series of c-bolts found in the ceiling at Pennsylvania Academy of Fine Art, and *Light Switches from The Anderson* in the front of the gallery placed just inside the door, where you would expect light switches to be, play on the viewer's assumptions of reality and authenticity. As does *Toilet Paper*, a site-specific piece made to resolve 14 inches of unusable space between the gallery wall and a column. As an object that is usually white and made of paper, this piece reinvents concepts of purpose. A fragile, short-lived object becomes a structural brace and architectural element. On closer observation the paper used for replicating—the paper—is complete with an embossed pattern and perforation marks. If that isn't convincing enough, some rolls are made to look squished, compressed by the act of wedging and pushing the rolls against each other to fit between the wall and column creating a more acute level of tension. There are multiple narratives that inform Yeh's creative process. Many pieces represent objects that are in plain sight, but unseen. Other objects are impressions of her memories, and others contain narratives pulled from past and recent personal experiences.

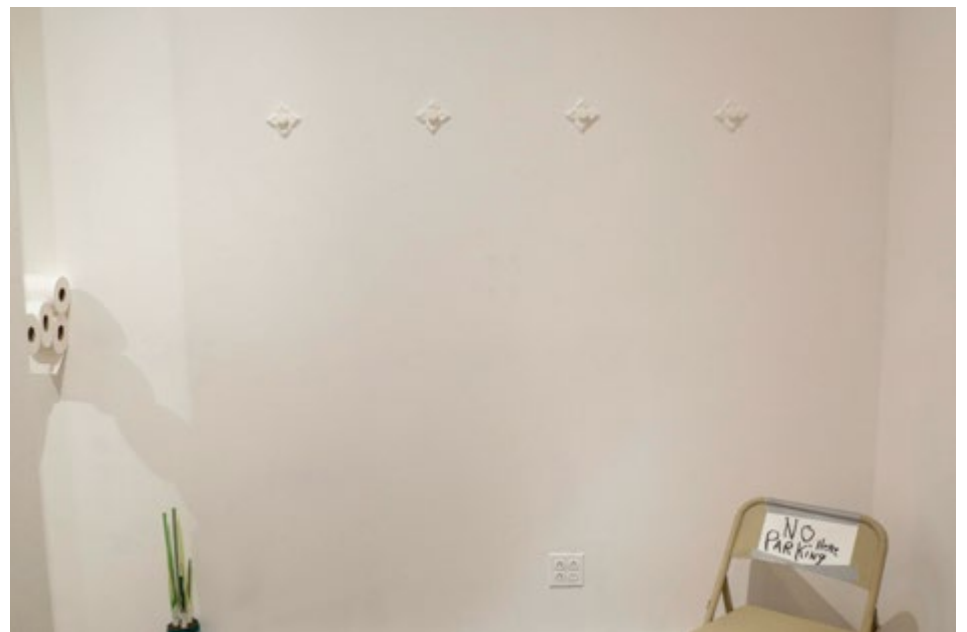
*Film Projector* stands out from the rest for its unique narrative and function. Now considered an obsolete relic of mechanical operation, this piece is fully



'Star Bolts', paper, 2020

replicated down to the logo on its side, surface color, a very fine filmstrip made with paper scrolling out the top, and a plug and cord attached to the back. On the wall facing the projector is a digital print representing a filmstill from a 1980s educational film about papermaking. The level of detail brought to this piece suggests a reverence for a time when modernist design ruled the day and analog mechanical works were visible and tactile. Yeh was struck by how easily information can be lost when the equipment needed to read it or access it is no longer available. She wanted to preserve the history of the machine and the historical information it provides.

Yeh has also created a number of pieces that have a personal connection and cultural significance specific to Philadelphia. *Folgers Spring Onion* is a replica of what Yeh happened to see in the window just one house down from the gallery. A sun bleached Folgers coffee can is repurposed as a planter for a spring onion placed on a windowsill. Seeing this object reminded Yeh of a custom common in her Chinese culture, and the memory of that triggered a sentimental and nostalgic reaction. Complete with the Folgers logo and the long, vertical, variegated green stalks for the onion this piece might also have been a nod to neo-Dadaism and pop artists from the 50s and 60s, specifically Jasper John's bronze sculpture, *Painted Bronze*, depicting a Savarin coffee can filled with paint brushes.

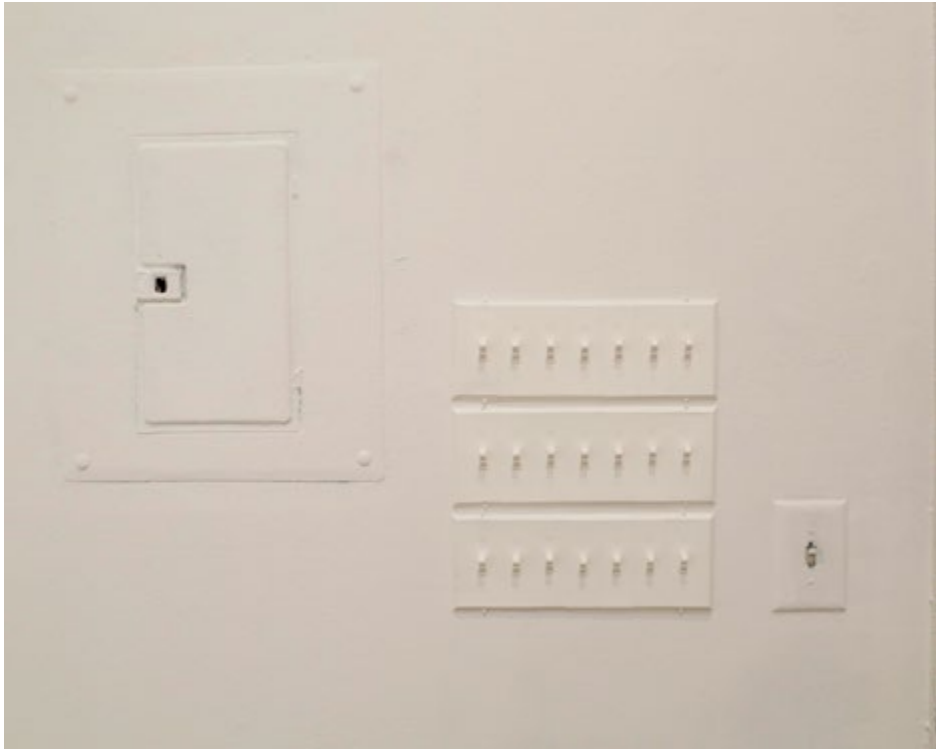


'Dogwood Bolts for PAFA', paper, 2020

Yeh intentionally placed this piece on the top of a non-working baseboard radiator. It doesn't quite sit firmly and is slightly off balance, as it might have appeared when she saw the real thing in the window. This intentional placement forces the viewer to shift perspective, take a closer look, and observe in a different, unexpected way. Sharing space on the radiator is *A Sculpture for Your Wallet: Septa Token*, which is two septa subway tokens placed as if thrown away, or just dropped by accident, suggesting an indifference to their monetary worth.

The final piece in the gallery is *Parking Chair*, a life-size paper replica of a metal folding chair with a hand written "No Parking" sign taped to the top surface of the chair back. The sign locates and contextualizes the chair as the household object of choice for Philly homeowners attempting to save parking spaces that they just liberated from piles of winter snow. The sign is intended to thwart efforts by would be parking space thieves, or it is simply a clever solution to discourage gallery visitors from sitting in it.

Yeh's practice of replication elevates and makes visible common, hidden, seemingly unimportant, and valueless objects. She approaches her work mischievously with humor and play not to deceive, but to inform and engage. In her work and in the exhibition Yeh conjures up ideations of worth, value, and preservation by encouraging reflection on the origins, history, and the physicality of everyday objects.



*'Light Switches from The Anderson (VCU)', paper, 2019*

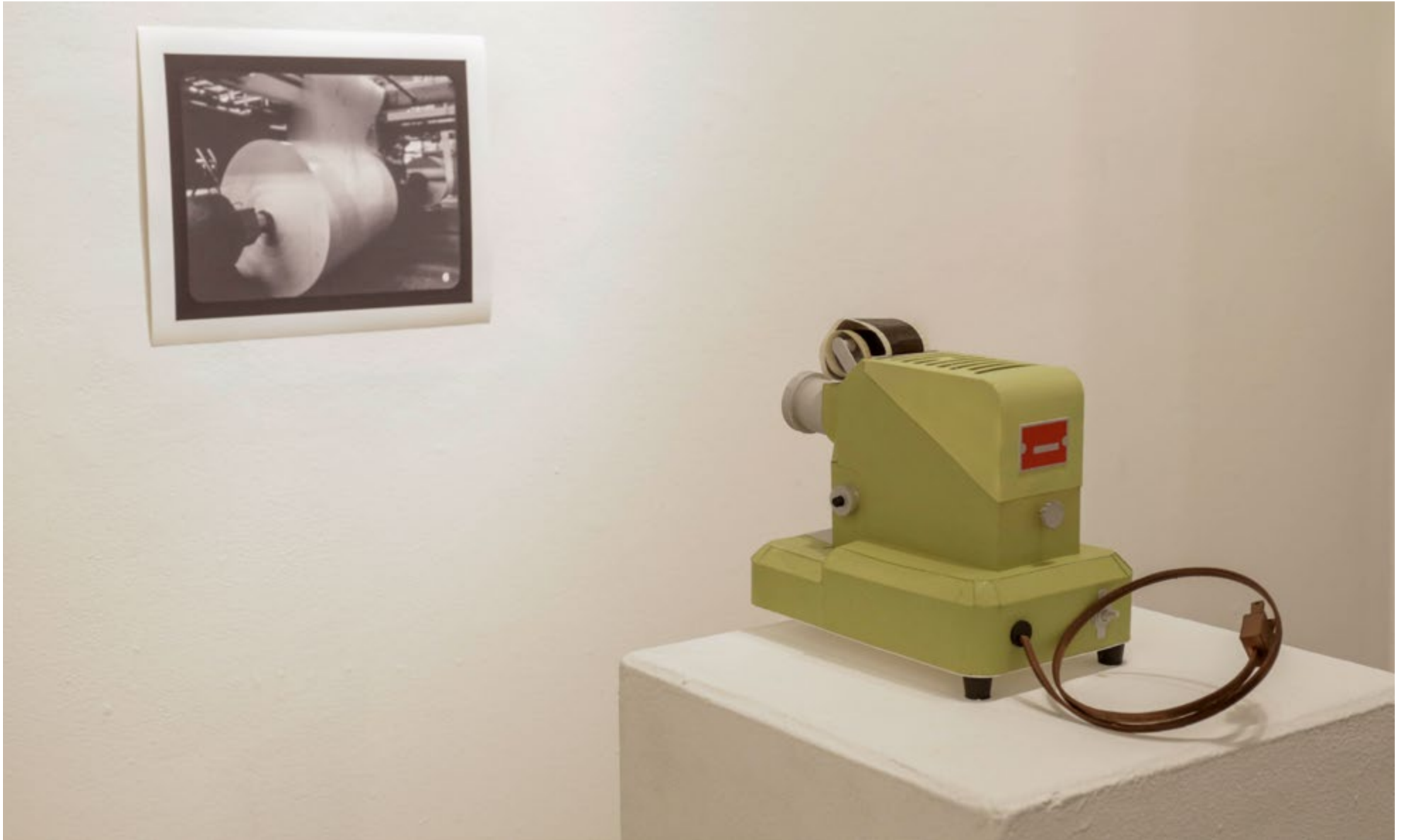


*'A Sculpture for the Bathroom (Toilet paper for Grizzly Grizzly)', blind embossment and perforation paper, 2019*



*'Parking Chair', acrylic on paper, sharpie, collagraph duct tape, 2020*





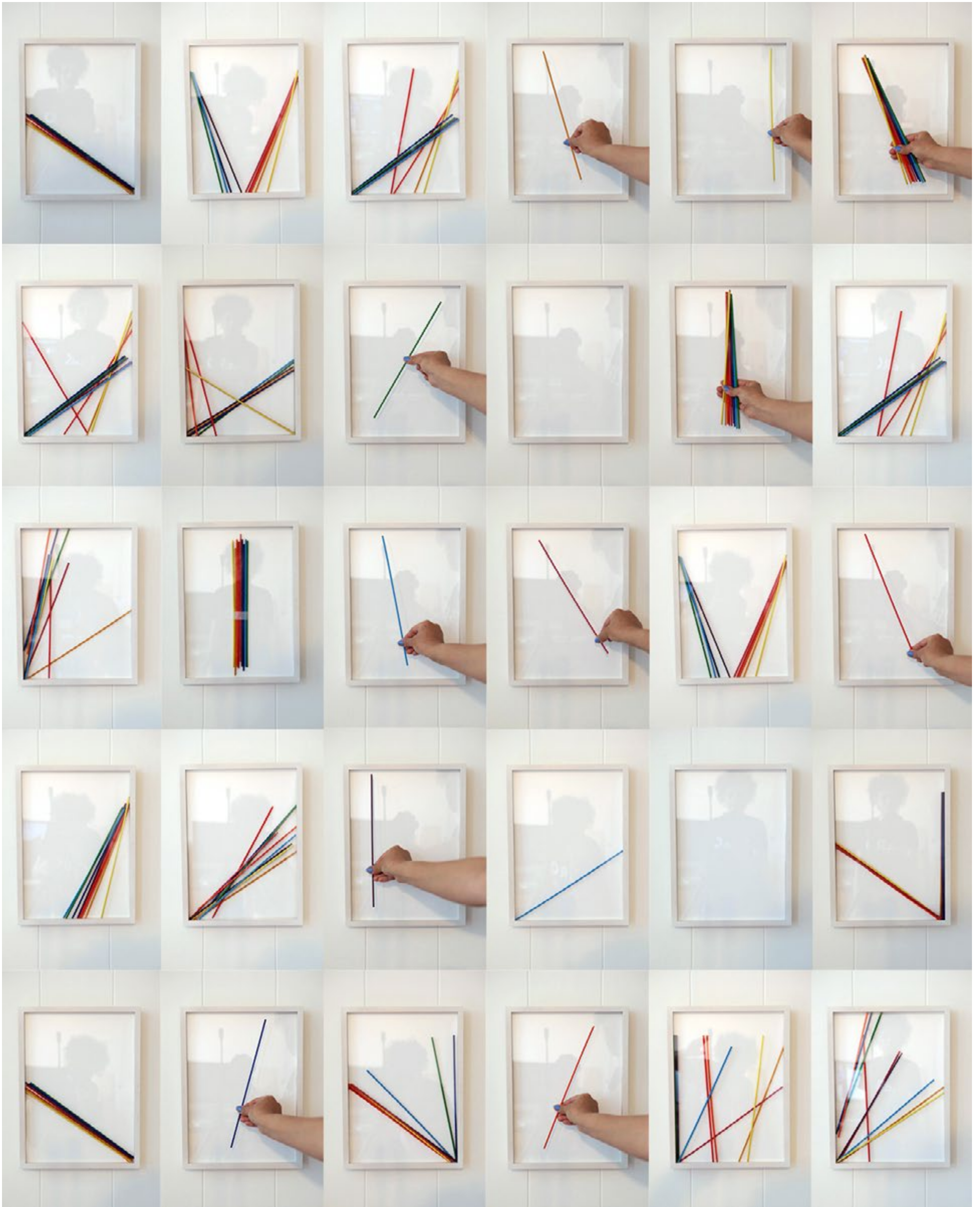
*'Film Projector for Proper Paper Film', acrylic paint, screenprint ink on Rives BFK, digital print on Gampi, 2020*



*'A Sculpture for Your Wallet: Septa Token', digital print, paper, 2018*

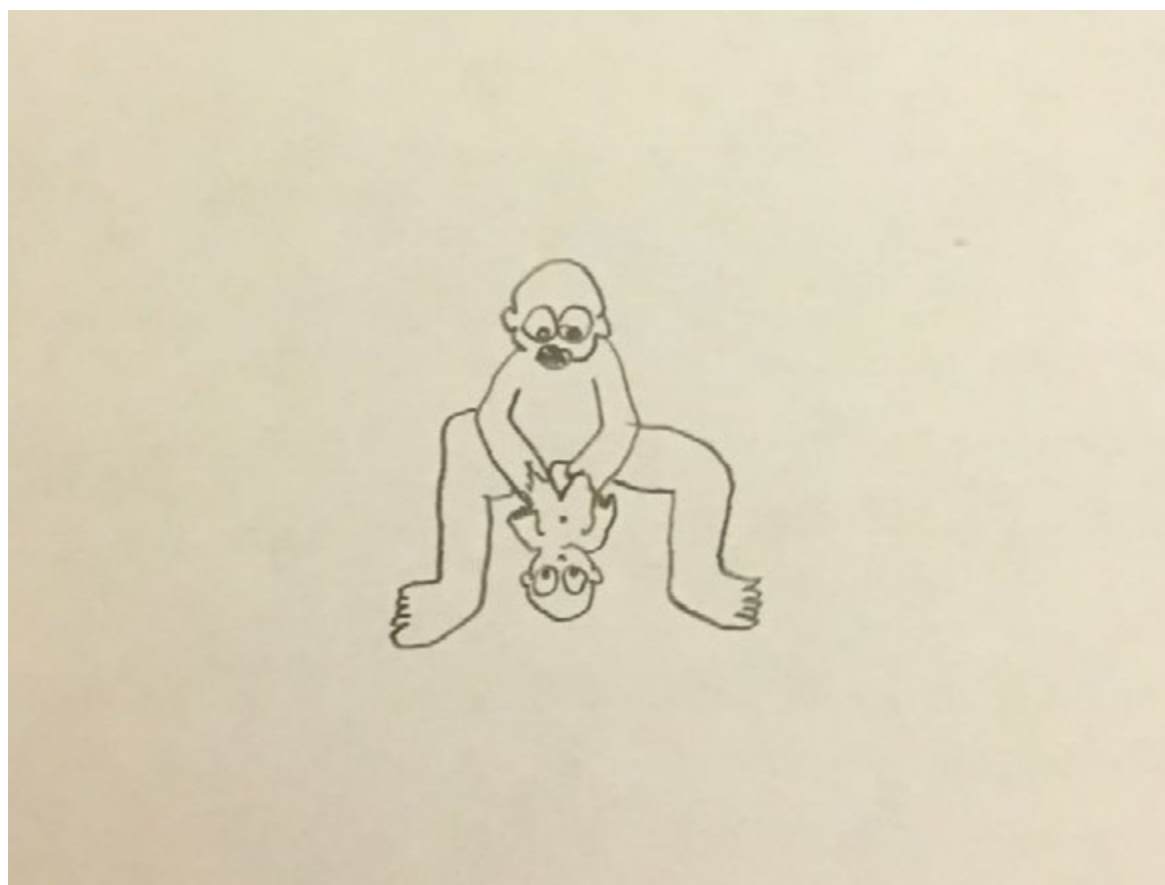
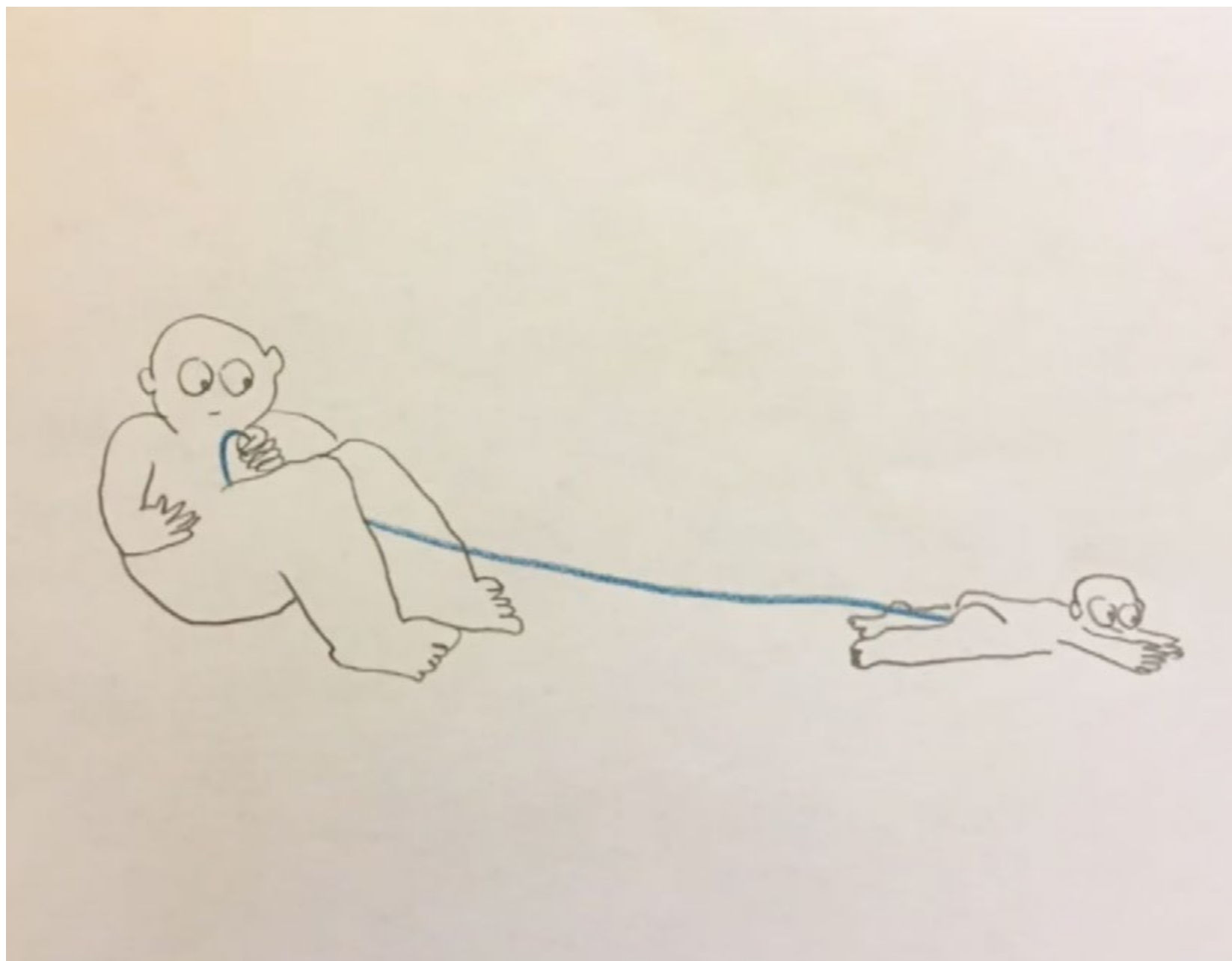


*'Folger's Decaf Spring Onions (From the Neighbors to the Left)', woodblock print on Kitakata label, kozo papier mache container, and crepe paper, 2019*



*'Everything magical gets fucked', Mina Zarfsaz*





*Top:*  
Still from 'You don't make the rules'  
Hand-drawn animation  
TRT, 10 seconds  
Halle Ballard  
[vimeo.com/422981229](https://vimeo.com/422981229)

*Left:*  
Still from 'Nobody asked for this'  
Hand-drawn animation  
TRT, 16 seconds, 2020  
Halle Ballard  
[vimeo.com/422982006](https://vimeo.com/422982006)

# >COAL, TURF AND VIRUS

BY ANDREA KRUPP

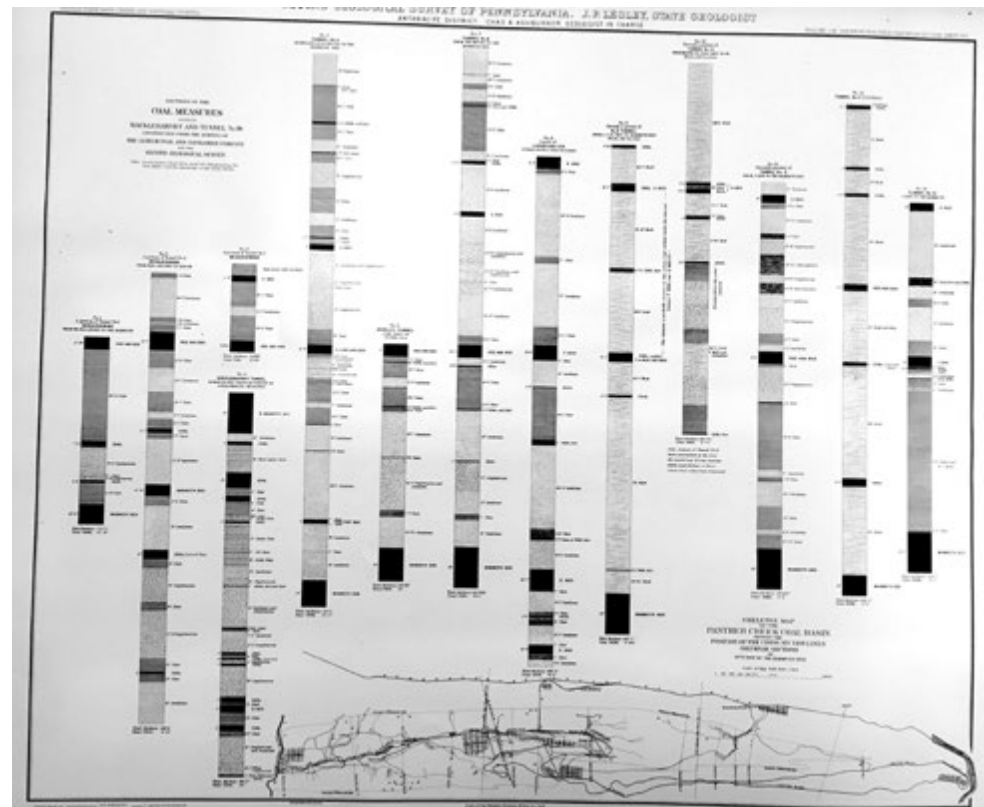
I arrived in Iceland on February 1st to begin a two month studio residency devoted to developing the narrative concepts for a research/visual art project and exhibit about coal at the Library Company of Philadelphia this winter.

My work as Conservator of Rare Books brings me into contact with 18th and 19th century printed books and graphics that cover a vast variety of topics. I recently came across an unremarkable pamphlet reporting on the finances of the Philadelphia City Trusts published in 1877. Bonus! It contained a long fold-out illustration, strikingly graphic with undulating ribbons of black and white depicting geological strata, and showing the presumed locations of anthracite coal measures in the mountains of PA, not far from Philadelphia. I was instantly absorbed by the graphic form that seemed to vibrate with semiotic and historic meaning.

Pennsylvania anthracite fields were extensively mapped and surveyed beginning in the early 1800's, an activity that generated reams of visual materials throughout the 19th and 20th centuries. The variety, quality and quantity of graphic representations of coal attest to its cultural significance, and are a trove of information about a time when coal was physically, materially present in Philadelphia, and also an ubiquitous presence in the visual culture of the day. Books and images of coal from the 19th and 20th c. have shaped my understanding of and response to the current global ecologic crisis. Previously invisible to me, I now see coal everywhere. It continues to have an immense and influential presence in 21st century life, both above ground and below.

Here are three images of coal. They portray coal's physical presence inside the earth, and they map the voids left by human digging and lifting. In the layered graphs, new truths about the earth, and us, are revealed; the extent of time past visible in layers, through which we dig, tunneling inward through time to somehow arrive in the present.

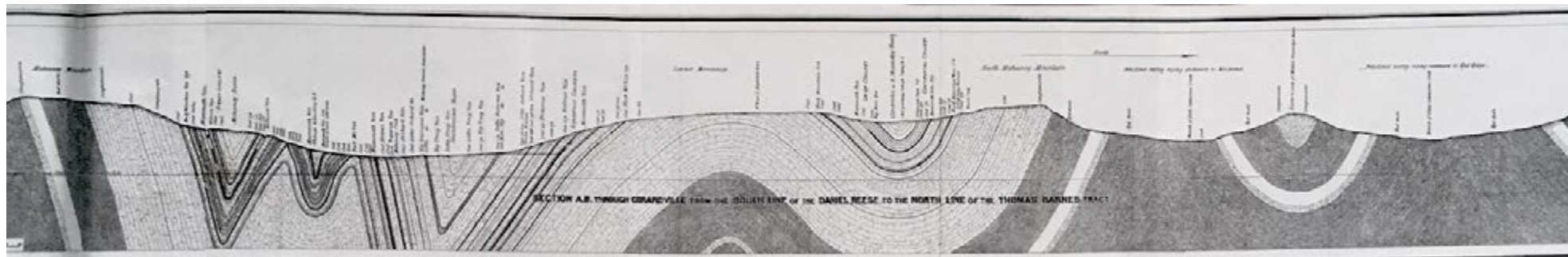
After a quiet February at Hafnarborg's residency in Hafnarfjörður, I took a flight to Akureyri in North Iceland on March 1st, and from there traveled by bus to my residency at Herhúsið in Siglufjörður, a village at the Northern tip of the Trollskagi peninsula. The weather during the first 3 weeks of March



Core samples. Multi layered and dense with information, the landmark Second PA Geological Survey, produced between 1874 and 1895, is a masterpiece of knowledge visualization, cartography and lithography.

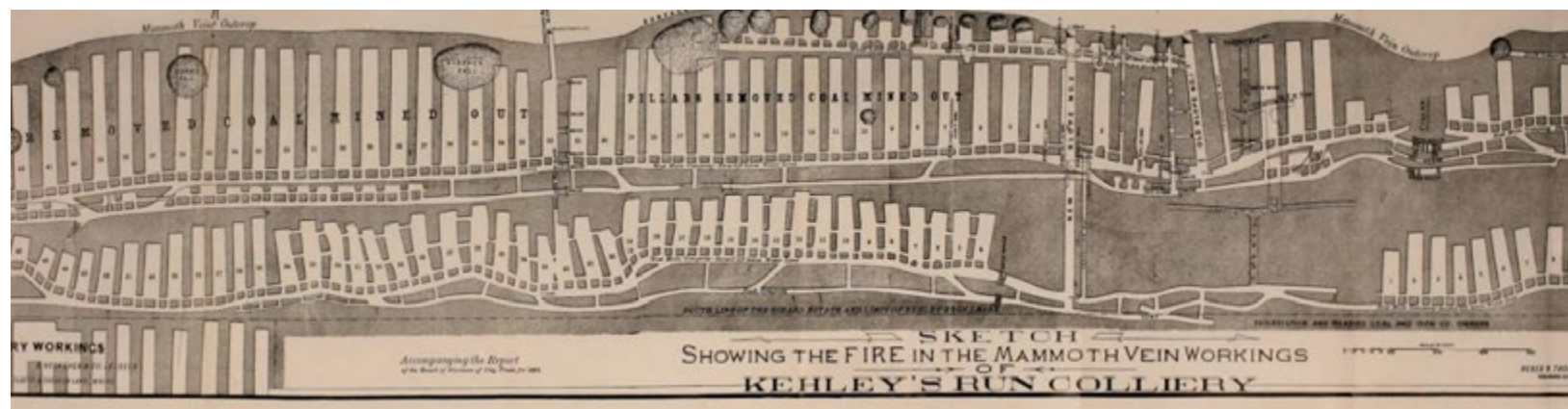
was epic, with several days of snowed-in conditions and rounds of heavy shoveling.

Among the towering drifts, riding out the battering wind storms, my time at Herhúsið was inward-turned and isolated and I was deeply content in my solitude. The snow created a cocoon-like environment inside the small house. Days of relaxed concentration; unhurried studio work punctuated by periods of wandering to peer out of every window and take frequent coffee breaks. The ice and snow that piled up on the ground floor windows projected a rare ice blue inside the studio, a tender color, a color from

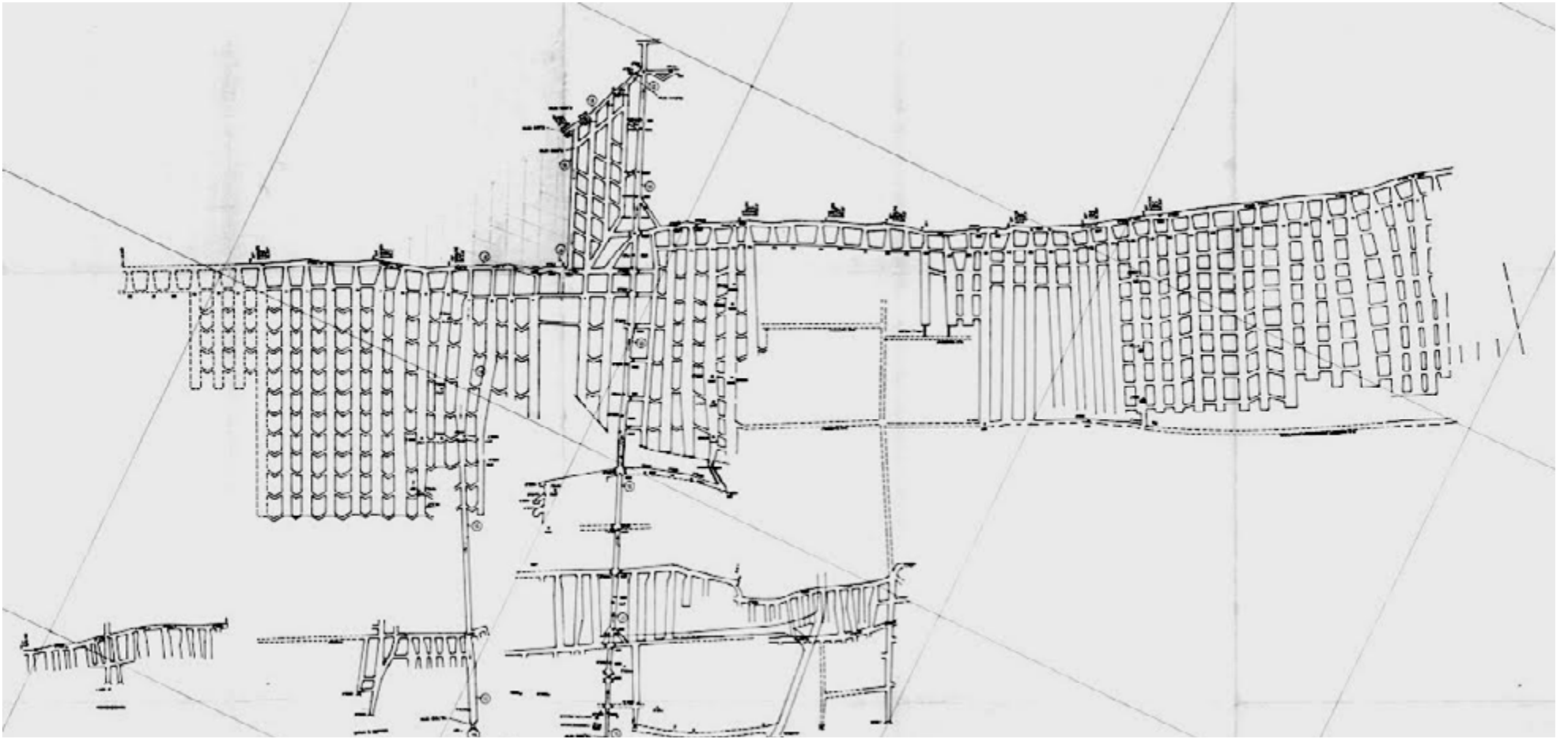


Annual Report of the Directors of City Trusts, Philadelphia, 1877. An aspirational, idealized representation of the unseen subterranean, a radical visualization of earth, informed by the nascent science of Geology. The coal seams in Pennsylvania follow orogenic folds, as pictured here, with inclines reaching close to vertical in some places.

In this mine map, white voids represent the tunnels, gangways and the chambers, or breasts, where human laborers hewed against the surrounding black material, coal. The labyrinthine patterns echo an insect's leaf-riddling work.







*The lace-like forms of room-and-pillar mine layouts*

another world. The weather was exciting, and also stressing - the only road to Akureyri - and the airport - was frequently closed, along with the generally intrepid but infrequent bus service, my only means of transport.

In the studio library I encountered a reference book about Icelandic turf houses, Þjóðveldisbærinn, and was attracted to their strong graphic forms suggestive of shelter and womb-like enclosures. I began to draw connections between Pennsylvania anthracite coal and Icelandic turf, which is a key material in Icelandic vernacular architecture and, significantly, a precursor form of coal. The dense black forms in the artwork shown below are drawn from Hörður Agústsson's iconic and influential archaeological surveys of Iceland's historic turf houses.

My compositions put two carbon-based materials' earth-bound localities into visual dialogue, connecting the intricate, lace-like tunnels of the anthracite coal mines and the heavy footprint of Icelandic turf shelters, across culture and time. Hand-stamped words and poems add a further layer of semantic complexity.

By early-March, news of the Covid-19 pandemic began to filter across the Atlantic ocean and into my snow-bound studio. Edges began to blur. It penetrated my emotional, creative and intellectual boundaries, and soon became an uninvited guest, an invisible immensity that infected my imagination.

Soon, the global romp of Covid-19 through spaces and bodies began to disrupt life on the East coast of the US. IcelandAir discontinued flights to EWR. On March 20, after a telephone call with updates from my partner in Philadelphia I was suddenly faced with a hard reality. Conflicted and sad, I was loathe to leave my refuge, but by the morning, with another potentially road-closing storm in the 3-day forecast, I began to think it would be best to head home while I still could. I left Siglufjörður the next day and began to make my way south. More flights were cancelled each day, including all flights to JFK; the airline's phone, website and social media channels were swamped; the only way to get booked on a flight was to get to the international airport in Keflavik as quickly as possible and hope to board a US-bound flight. I arrived in Boston at night on March 22, and was grateful for that.

I am home now in Philadelphia, wrapping up a 2 week quarantine, safe and well. But the unwelcome presence of the virus continues to push into collective consciousness. Like many others, I am finding it difficult to connect with my creative energy. The virus' meaning is unclear. It is complicated, placeless. It exists on all scales simultaneously, immensely small in its physical form, immensely large and powerful in the rapidity of its global diffusion. The virus is within us and without us. It has simply changed everything.

What we, every human, not just artists, transmit from this moment will be a first-hand account of a period of global, cataclysmic transformation. The documents we create, the written record of our experience in the here-and-now, will be a poignant note-to-future-self:

Our current lived reality is as ephemeral as a cloud passing over the sun;  
The future is written in our ability to imagine new paradigms;  
Our imagined future is shaped by present action.

The works on paper I created in Iceland are meant to transmit ideas and images about coal into the cultural imaginary. Not as an obsolete commodity, but as a material of profound cultural relevance. I believe that much of the future climate of Earth, and therefore the future of all earthly beings and material entities, is written in coal. If my work sparks a question or a momentary fascination in the viewer, then my work has succeeded in its primary function - to transmit. The attached artworks are examples of some of the work I was making up until the evening of my hasty departure.

#### **Some related links:**

A [photo essay](#) documenting the historic snowfall and disruption in Siglufjörður.

Two residency programs in Iceland:

<http://www.herhusid.com/>

<https://hafnarborg.is/en/residency/#artist-residency>





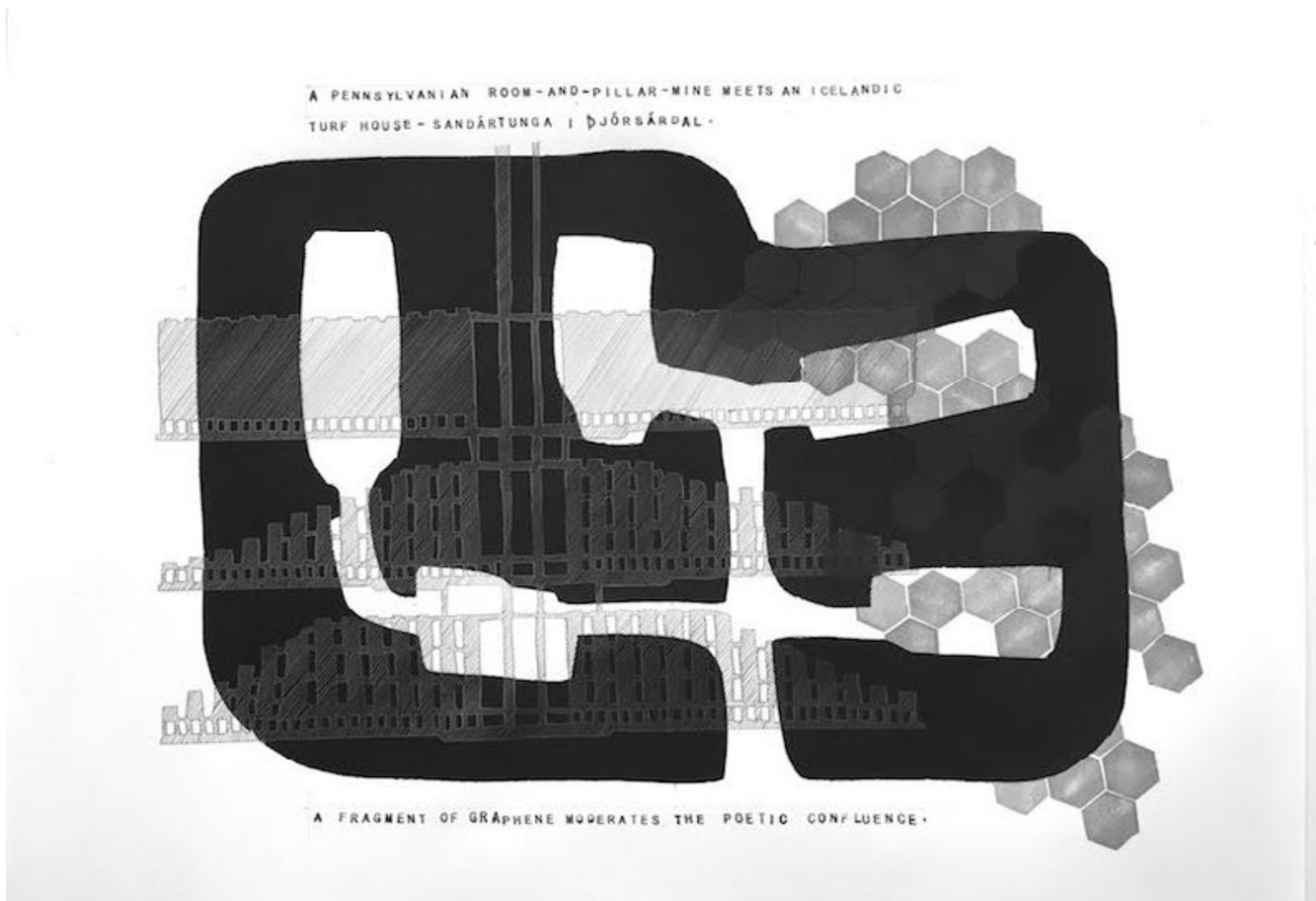
Top left:  
'Time, heat and pressure...'  
2020  
Acrylic, soot, stencil,  
stamps. 19" x 13"

Top right:  
'We are safe in here'  
2020  
Acrylic, soot, stencil,  
stamps. 25" x 19"

Bottom:  
'The virus is within us'  
2020  
Acrylic, soot, stencil,  
stamps. 13" x 19"



*'Conyngham mine', 2020, acrylic, soot, stencil, stamps. 19" x 25"*



*'A fragment of graphene joins in', 2020, acrylic, soot, stencil, stamps. 19" x 25"*



'Astral~/Body 1'

**SLUMBER///SCAPE 1:**

Breath have taken the place of inter-  
travel, becoming center to the warmth of the eight sun orbit.  
Can we still identify our selves under those blankets  
and see the plush lavender and smell of thyme?  
Where the canals of limitlessness can bring whole  
to the instruments of ether and space?  
We must allow for the threading of night to birth the mourning.  
To allow the self to multiply into the world.  
To see it.  
To really see them.  
And once they are seen,  
use the propane to burst through the icy glass of  
Time and rebirth.  
Allow for the clouds of distortion to dissipate into the void of chanting,  
then dance into pure existence.  
The little friends twinkle in their half brazen gaze,  
laughing in elemental rotation.

Let's not forget we used to sing with those little friends.  
Let's not forget we use to bathe with them too,  
and allow them to cherish our dark-petaled vessels.  
Our divinely mothers still share our timeless whispers and cradle our heavy minds.  
They are always around us.



**SLUMBER///SCAPE 4:**

The being.  
Multifaceted.  
Black, brown, purple, and green; earthly dialects  
and glistening crevices, laced with protruding  
beaded jewelry and shiny rusted crowns.  
Curl dem with flowers.  
Role play.  
Miraculous its immediacy and longevity.  
With neck elongated, ascents above the jaw, they  
transcend across the purple fields.  
Dancing with tongue, and hearing thunderclap.  
A dip into a beautiful abyss.

Crystallized in stardust.  
Standing as a pillar across  
blocks and landmines that

solidifies as moments in time.  
It's spacial.  
In-tuned moments,  
The river of consciousness.  
It runs endlessly along our salted impressions,  
caressed by our dreams and manifestations.  
Can't dissipate memory.  
Nor destroy its claim.  
Loud echoes rings through the calamity.  
The vibration will ring into a singular node,  
and then maybe you'd heed the warning of  
the gold-cruled emancipation.  
We braid it into our bones.  
We sing it into our souls.  
We'll always remember.

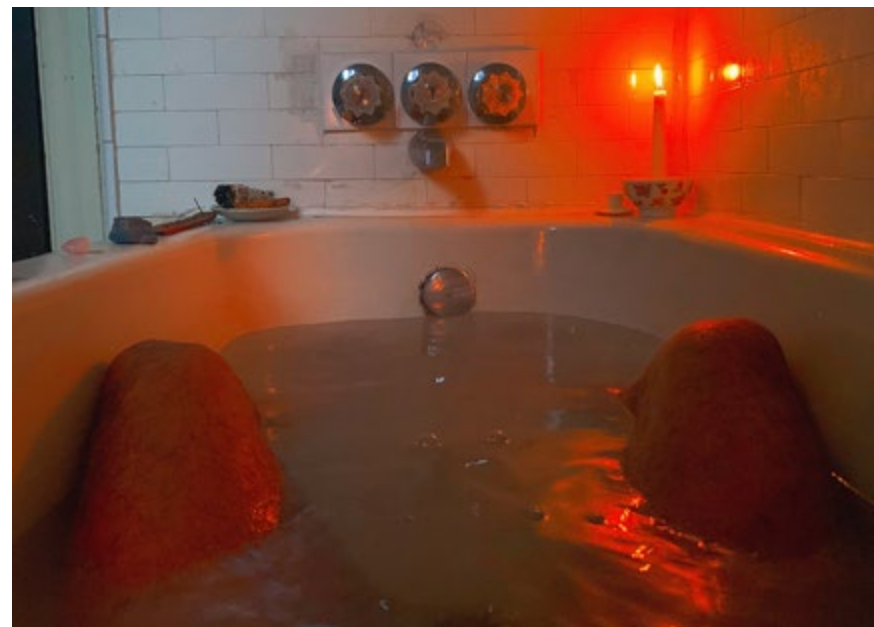
As time fades and the eclipse brings newcomers,

births to the being.  
Out pours,  
Black, brown, purple, and green; our earthly dialects  
and glistening crevices  
dancing through the purple fields.  
Our crowns never lie,  
Our souls see truth.  
A dip into a beautiful abyss.

Crystallized in stardust.  
Standing as a pillar.  
And into the purple fields.

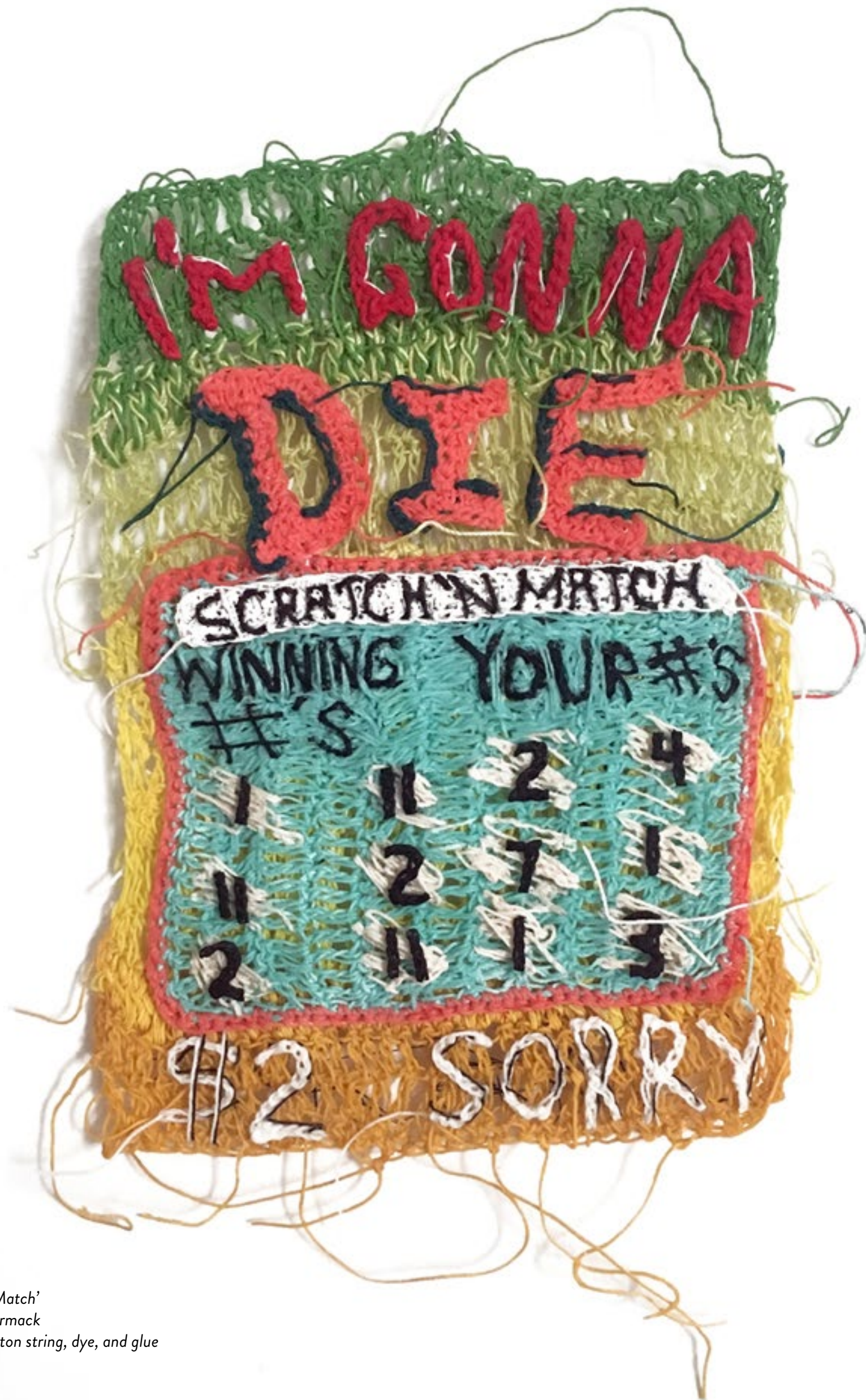


'Trans//mution'



'Light~/Vehicle'





'Scratch 'N' Match'  
Caitlin McCormack  
crocheted cotton string, dye, and glue  
2020





'Fucking Rainbows', Diedra Krieger, markers, tempera paint, photos (iPhone 7 and Canon 60d), 2020



# >MAKE A BAD PAINTING: NO ONE WILL DIE

BY NAZANIN MOGHBELI

I race after the stretcher into the critical care unit, watching the ultramarine blue lips and fingertips in front of me. I know as soon as I see her color that my newly admitted patient is struggling for air. I run into her room with the other doctors on our team, and we start CPR and deliver oxygen through a mask. Only after 45 minutes of intense effort do we admit she is not coming back. And only after we pronounce her dead do we stop to think that she was potentially infected with COVID-19, which would mean a prolonged exposure for all of us.

These images flash onto the canvas in front of me as I stand painting in the evening light of my studio. As I mix my blues, squeezing the ultramarine out of its tube, I think back to the color of those lips that signaled imminent demise. I am relieved to be standing before this painting, consoled by the familiar thickness of the oil paint under my brush, and I know that it is these moments that allow me to go back to the bedside day after day. And it is the moments at the bedside that remind me to go back to the studio and make a painting – a bad one, even.

As artists, we struggle to make work that is both original and authentic. We want the work to catch the viewer's eye, to make them stop and look, to engage and to be moved. But so often we fail to “paint everyone else out of the room” as Philip Guston once said, and we work as if someone is watching, judging, as we ourselves are judging. How, then, do we shed this fear, this double judgement? To forget, for a time, the thumbnail that our work might become - a mere scroll-through on Instagram, a discarded image, not catchy enough, not controversial enough?

I'd suggest that we must remove the expectation of making a good painting, and to allow the process to guide us. To allow ourselves to undertake that “long voyage on a sheet of paper” that Pierette Bloch described, to “envelop [ourselves] in the journey; [until] it's no longer a surface, but an adventure in time.”



# >LETTERS TO MY STUDENTS

BY SIDNEY MULLIS

**At the end of this academic semester, I became preoccupied with how to conclude my courses in a meaningful way. How do you say goodbye to groups of students during a global pandemic? How do you say goodbye to students that continued to foreground their education despite consistent uncertainty, political chaos, rising unemployment—bracketed by the fear of getting sick? I decided to write them letters which I read over Zoom at the end of each class. They are frank, vulnerable, somewhat circuitous, and a little inspiring.**

## BEGINNING SCULPTURE

Does our Zoom connection close the distance? By how much? Would you say we are apart right now? Are we together? Can you hear me? Are you sure? How would you measure this distance? With a tape measure...of the mind?

Both here and not here, I think about you all often hoping that you are okay, or that you are fabricating okay until you feel it.

Both here and not here, we are in the middle of a story trying to anticipate its end. We would like to be at the end of the story because to be in its middle asks us to wait. To not know. To be okay with not knowing. To sit in the not-knowing and to generate meaning out it. If we knew the end, if we apprehended the future, we would not feel compelled to do anything—to make the meaning of now.

Both here and not here, we have been asked to engage and build in other spaces, in new spaces, confined spaces, non-spaces. A multi-roomed vault called Zoom. Despite these distances both digital and otherwise, how are you making meaning of now?

Did you hear it coming? Did you understand it? How long did you hold onto it before letting it go? Did you find it again later? Maybe you did not understand it when it initially came because you only felt it. But, did you only feel it because you did not try to understand it?

I have no tattoos, but two birthmarks and a scar. This scar is a line between my eyebrows. It is a straight line. A small yardstick. Have you ever noticed it? In class? On Zoom? I was caught in a tornado when I was five and hit in the face with a nail. A nail that was protruding out of a piece of wood. In this story, space condensed in an instant. I was not asked to wait in its middle because the end came fast.

Perhaps that is when I became in love with space, with space and its story. Space that is both here and not here. That is dull. That is instant. That feels alive and apart. That feels measurable and not. A small yardstick. A tape measure of the mind.

## CRITICAL SEMINAR IN CONTEMPORARY ART

What can I say to say goodbye? Just for now? For a little? What can I impart to you to help you in the next coming months?

I have regularly come across lists of things to help in the pandemic on social media and otherwise, but I've found them too general, too vague, and definitely redundant. I don't know if this list I am about to give you will be any better, but I love a cheesy ending. So this is it.

First of all, we did it. We did this together. In this class, I've seen extreme resilience, flexibility, honesty, vulnerability, and curiosity. All of these traits, I think we can agree, are aspects that make great artists, as well as artwork.

Artists that show grit, yet can pivot directions in a moment if they need to. Artists that are deeply honest, even if it is ugly or uncomfortable. Artists that ask as much of space as space does of them. Artwork that shows grit, yet can pivot directions in a moment if it needs to. Artwork that is deeply honest, even if it is ugly or uncomfortable. Artwork that wants as much from you as you want from it.

Now while I have seen these attributes from you in class, is it really fair to distill artists and artworks down to these traits? Of course not. There are so many things that artists do or that artworks express that to try to distill them down into an essence would be neglectful.

So what do I say? How do I leave you feeling inspired? Do you want to be inspired? Do you want to hear that art will always be there for you? Because it will. It is your constant companion. It is both an immediate non-physical and physical space for you to go to, to think, to process, to create anew. However, it is up to you to decide how good of a friend you will be to your constant companion. Will you regularly check in on it? Take it for walks? Ask how it is? Share this friend with your other friends?

As I write toward a point and then back away from it, I think it is because I want you find comfort in the sureness of instability. The weather, for instance, will always be in a constant state of change. Your food will always be in a state of decay. And most of all, Meaning changes. As in what something might mean changes. Meaning disintegrates. Meaning reappears. Meaning is pluralistic and more complicated than language allows it to be. And it is the artist that finds Meaning in the moment to document it, to share it, to tell you how it felt. To then find it again later in a different form to hold it for a second before letting it go. The meaning will turn to something else again later.

The rules, they change too. Sometimes the rules were never even made, yet we still decide to follow them. Who made your rules? Did you? Did someone else? Did you realize I never really wrote a list?



# >SPACE 1026: HOW WE'RE DOING

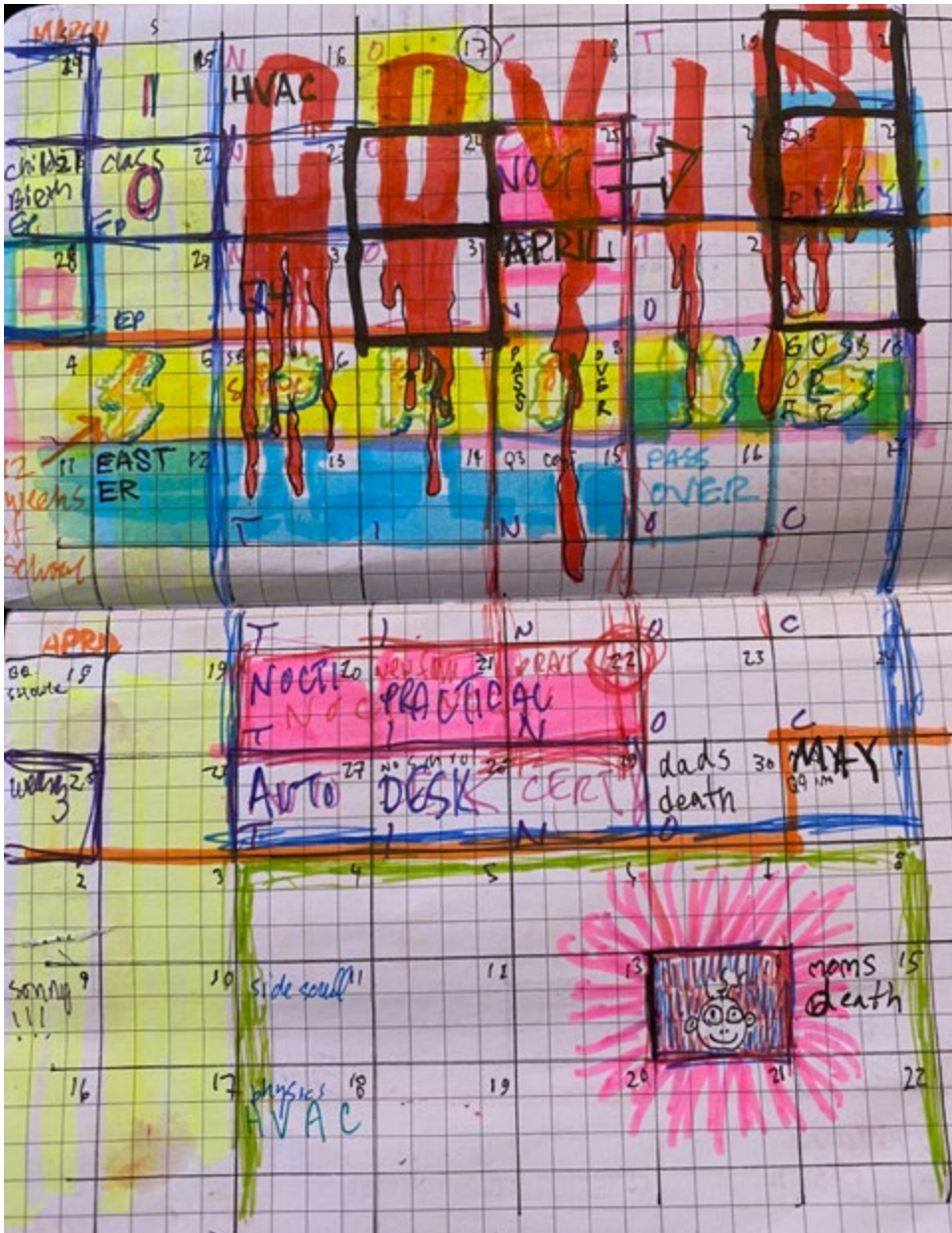


Image: Maximillian Lawrence

About a year ago, Space 1026 lost its long-time home at 1026 Arch St. in Chinatown, and we made the leap to buy our own building. It was like a budding teenage romance- we talked about our hope for the space, our dreams of teaching classes and workshops for the community, of having an artist residency, a physical Store 1026, and of course continuing our monthly gallery programming. We gushed about a tech room to house our Riso and large format printer, a small recording studio, a workspace for larger work. Our gardening committee cleared out the soil and settled some plants into the soil, and we were giddy at the thought of outdoor events in the back lot. Renovations on the inside were underway by an incredible team, and we were just about to address other components... then the pandemic hit Philly.

There are about 20 of us, each at different points in our lives and different living situations. We most likely might not have met each other otherwise had it not been for had it not been for Space 1026. Those of you who've known us for a while, you know the magnetizing energy the building at 1026 Arch St. had on people. Something about it just naturally pulled in a community that morphed and evolved over 20+ beautiful years. The bands that played? The group zines? The artists over the years who cut their teeth with us and are now out there rocking the art world to its knees?

Our current space at 844 N. Broad is waiting for the next step, for us to return to our studios to resume work. Meanwhile, we have individually been making the most we can out of our hastily modified temporary home studios. We have a spectrum of situations even before the pandemic, each situation impacted differently.

## FROM MIRIAM SINGER:

I have set up my home studio in my husband's store, RELoad Bags. We live above the store. My supplies are in boxes under two tables in the store that is currently closed for walk-ins, but open online. In addition to their normal inventory R.E.Load is making some masks for sale and free masks for essential workers.

Luckily I have a decent area to spread out, but I have to keep very clean since I am surrounded by bags for sale. I have been getting ready to teach an online class via zoom with Fleisher called Printing without a press, working on a mural on cloth that is supposed to be installed by the fall, making drawings for other public art projects and for future shows.

Roland and I have shifts. When you have the morning shift you have to make sure most of remote school assignments, zoom kindergarten is done for the day, the night shift person is responsible for making dinner. We often need to work at night and on the weekends. I feel like we are assistants in our six year olds remote education experiment with public school. Note: Every week is slightly different. We try to go on hikes and bike rides as much as possible.

## FROM JACKIE QUINN:

After coming up with a plan for the year as a freelancer/small business partner/owner including workshops, weddings, farmers' markets, a collection of things to make and sell - everything has changed. What I was most excited about was getting buckets of flowers from Jig Bee Flower Farm located in Kensington and hosting free botanical drawing sessions every other week at Space 1026. I find it hard to make the time to sit down and draw and thought this would be a scheduled commitment mostly for me but also a chance to hang out with other members, friends, and strangers. We also wanted to continue figure drawing with either live music or live DJs on a monthly basis. That will happen, eventually.

As for now, I am offering a remote botanical watercolor workshop ([www.smallprintstudio.com](http://www.smallprintstudio.com)) with four lessons that go along with Jig Bee's flower share. I've been surrounding my workspace with floral beauties and have kept busy designing a new website for [Farm to City](http://Farm to City) so customers can quickly and clearly access the online ordering systems farmers and vendors have in place and working with [vendors](http://vendors) directly so that they have a way of taking orders for pick up. I am so grateful to have a studio at home which consists of a little room with a drawing desk, a computer desk, lots of books, supplies, and 2 cats.

## FROM AL SAN VALENTIN:

I was preparing for a shift in my job situation to better align with what I want to ultimately do to earn an honest penny without adding too



much BS to this world. In the same week the quarantine started in Philly, I left a full time job and started a temp position at a charter school. Great timing, huh?

One of my hopes for the new Space 1026 building was leading workshops, possibly an open studio for children. I wanted facilities available to people in the neighborhood, a space for people to take creative risks, a gallery to show the fruit of those efforts. For now, I've been sketching and crying and laughing and planting the seeds so when the time is right I'll be ready.

This photo shows my office/studio/classroom/kitchen/storage unit in my 3rd floor South Philly one-bedroom apartment that I share with my partner and our 2,000+ music and book collection. Sharing this photo is very humbling and vulnerable because I like to keep clutter under control and keep work and home separate. It's been a challenge re-establishing that boundary. My art practice has become a visual journal of my internal landscape- turning back to my roots and reflecting on why I do what I do, why I am who I am. At least, when we're able to return to our studios, I'll have a lot of imagery to work with.

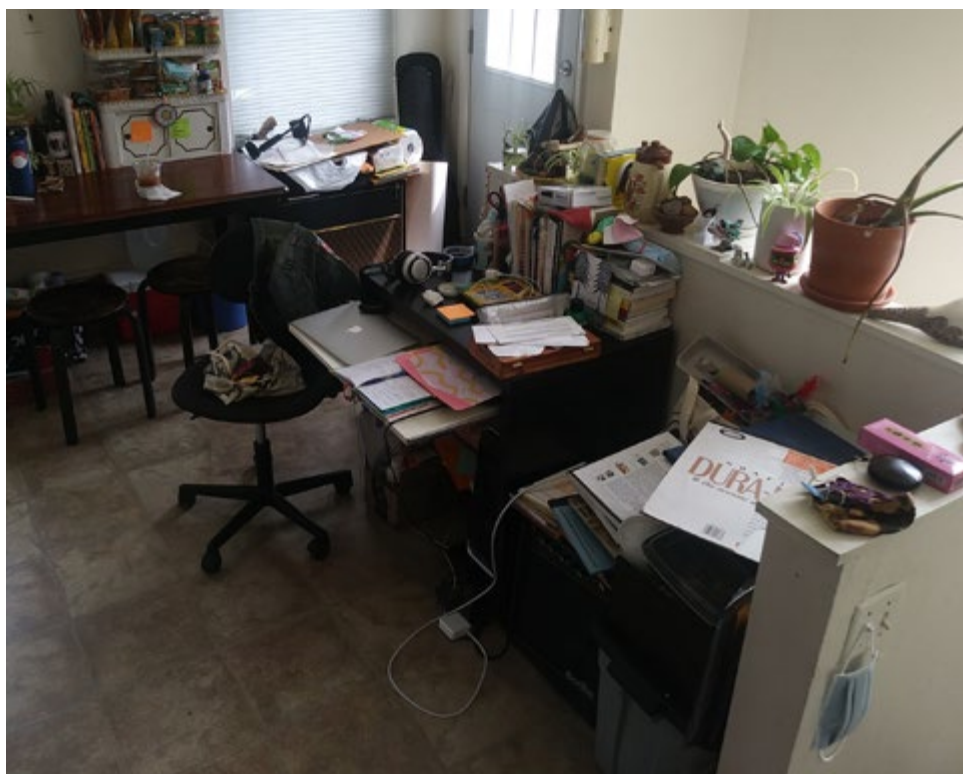


Image: Al San Valentin

#### **FROM ANA WOULFE:**

Ana Woulfe has barely made “art” in the past 2.5 months and she isn't sure when that public “art” impulse will come back. It's like those age old questions : If you have cool thoughts but don't tell anyone are you still an artist ? (YES!) If you write songs that you only sing to yourself are you still a musician ? (YES!) With that out of the way, Ana now wants you to know that she has found her peaks of joy during this never-ending brutality by hacking her body like millions of trans girls before her. Some people will tell you “the body” is air-tight but she and this community of badass femme hackers know all the tricks and backdoors, be it through lasers or tiny medicinal tablets or learning

how to change the position of your larynx or whatever. She is manifesting herself out of a poorly designed hull. It rules. Ana also thinks that if there is one video, let alone a whole compilation, of you sniffing girls hair without consent you shouldn't be allowed to run for president and definitely not be the presumed nominee. She thinks this is reasonable and rational, just like caring about the wellness and safety of your fellow living beings and not letting your every decision be driven by endless greed and hate. Yet ! Here we are, 2020. Ana hopes you're doing OK and are able to make this time work for you in some way that helps you in the long run :)

#### **FROM LANCE SIMMONS:**

I've spent most of my art making time in the corner of our living room on Tasker st (not pictured) and set up a makeshift desk in the corner of our front room (where I was working before moving back into 1026). I've been making a series of drawings (dendritic glyph no.1 attached), working on art for a few cassette tape releases, finished a painting, honing my skills in Inkscape, and started Learning Max MSP. I'm excited for the opportunity to get back into the studio to make some new prints, it's been far too long for me! I hope everyone is finding patience, calm and creativity in these strange days.

#### **FROM MAXIMILLIAN LAWRENCE:**

I have been writing in a journal every day to my child who was born during the pandemic. I'd like to pretend I am passing on some sort of institutional knowledge to them to reflect on in their later life. But frankly I should tape a \$100 bill to each page with a thank you for the therapy session.

#### **FROM NORA EINBENDER LUKS:**

During quarantine Nora has spent some of her time sewing masks for friends, family, and the University of Pennsylvania Hospital. She also created a comic for Desert Island's “Rescue Party” series which she feels is a representation of one of the only valuable things to come out of this bad bad time. Right now she is spending her days sneaking around her parents house, experiencing The Matrix for the first time, and working on a new comic about THE END. She has been gaining solace in the smell of fires coming from neighbor's backyards, the taste of her mom's homemade quiche, the feeling of drumming on her compact drum kit, and the sound of funny people on podcasts. She hopes you're doing what you need to in order to be safe and feel ok.

#### **FROM JUNE ARMSTRONG:**

I've brought my sewing machine home to the desk that is also my office and TV stand, but much art hasn't come yet. Now that I'm unemployed, I have plenty of time to experience a special kind of nothing, where it reminds me of something I haven't felt since childhood: the kind of doing nothing where everyone is at home, constantly available to chat, (text messages AND phone



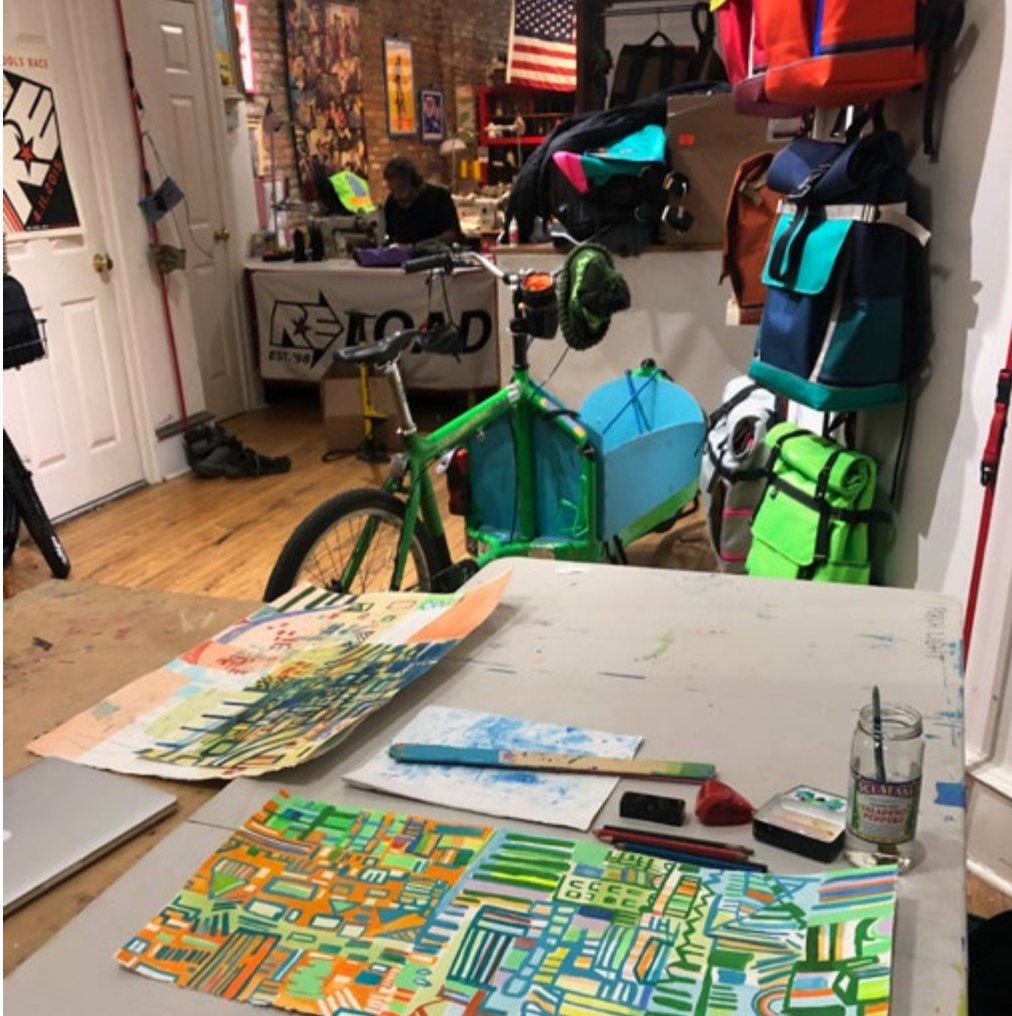


Image: Miriam Singer

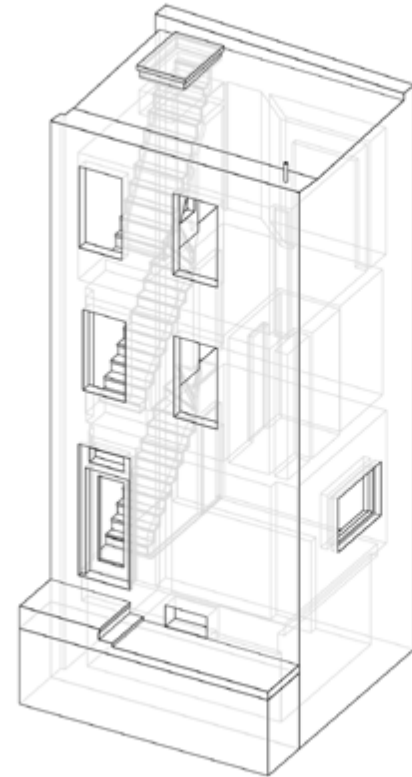


Image: James Bonney



Image: Ana Woulfe



Image: Jackie Quinn





Image: Al San Valentin





*Image: Miriam Singer*





Image: Lance Simmons



Image: Maximilian Lawrence



Image: Nora Einbender Luks



I've brought my sewing machine home to the desk that is also my office and TV stand, but much art hasn't come yet. Now that I'm unemployed, I have plenty of time to experience a special kind of nothing, where it reminds me of something I haven't felt since childhood: the kind of doing nothing where everyone is at home, constantly available to chat, (text messages AND phone calls), but everyone's parents are at work and there's nobody who can drive anyone anywhere. The privilege of my current existence can not be overstated, and I've tried to help friends however I can during this time, while taking steps towards creating a meaningfully better world for the next generation.

Through a series of circumstances too far along in motion to postpone, I have had plans since before the discovery of the coronavirus to go to grad school, and was planning to spend the summer unemployed working on various passion projects. Most importantly, I've been working with the Philadelphia Transit Riders' Union to organize workers and emergency personnel against SEPTA's passage of a fare hike during this pandemic. Statewide, we are working with Pittsburghers for Public Transit to ensure transit funding set to expire in 2021 will be replaced by a more sustainable revenue source.

More entertainingly, and in preparation for my forthcoming adventures, I've been using Instagram Live to broadcast walking tours around Philadelphia, talking about the history of the city and environment, and the consequences of the past that affect us today. I run the @YFPAPhilly instagram account and post from there. That, plus I have been using the website Twitter to share architectural knowledge gathered through about a decade now(!!) of on-again, off-again research. So far, I've shared images and words about Fairmount Park and the Water Department, as well as everything on Frank Furness you'd ever want to hear. I'll be keeping it all in the "pinned tweet" at the top of my personal account, @RittSqu, check it out.



Image: O. Roman Hasiuk

#### **FROM O. ROMAN HASIUK:**

A neighbor of mine recently asked me "What do you miss most about pre-pandemic life"...I thought about it for a while and answered; "nothing".

#### **FROM JAMES BONNEY:**

I am spending a lot of time doing nothing of consequence, which is not so bad. I have been furloughed for almost the duration of the pandemic. I complete work from home as needed. It's not terrible, but sometimes it feels like pulling teeth.

I have also been chipping away at a project to plan for future work at my house. I started with modeling basic elements of the structure and have moved into modeling some of my personal belongings that seem pertinent to consider for spatial planning. Space is limited, so I am being very considerate toward efficiency. It's a lot of inventory and research at this point.

I've been drinking coffee too. You like plain toast?



Image: June Armstrong





Image: Nora Einbender Luks



# HALLELUJAH: Leonard Cohen

C	3	3	2	0	1	0
A <sup>m</sup>	0	0	2	2	1	0
F	1	3	3	2	1	1
G	3	2	0	0	0	3
E <sup>m</sup>	0	2	2	0	0	0

my father loved Leonard  
 Cohen, rightfully so. my  
 father use to sing to me  
 puff the magic dragon. so  
 in was watching a tivo show  
 this afternoon called deep, a  
 joke the made was about  
 singing the Leonard Cohen  
 song hallelujah at a  
 mexican restaurant because  
 him and replacing the chords  
 with "jalepeña" its a terrible  
 joke. but you know and i  
 started singing the song  
 together and it made me  
 want to learn it on guitar  
 and hopefully sing it to  
 you when you are little  
 like puff the magic dragon  
 was for me. like that  
 song, hallelujah brings  
 tears to my eyes. hope we  
 see it through!

332010

387,000 U.S. CASES

Image: Maximilian Lawrence



# >CONTRIBUTORS

**Halle Ballard** lives and works in Philadelphia, where she was born. Ballard works primarily with paper-mache, creating large scale figurative sculpture. Due to the limitations presented by the pandemic, her practice has shifted from sculpture to drawings and hand drawn animations. Most recently, Ballard's work was shown at the 2019 "5 into 1" exhibition at Tyler School of Art and the 2018 Juried "CrossCurrents" Exhibition at PAFA, where her work was awarded third place. Additionally, Ballard is currently acting in a film being created by director Chris Mason Johnson, which also features her sculptural work.

[cargocollective.com/halleballard](http://cargocollective.com/halleballard)

**Jordan Deal's** interdisciplinary practice merges sculpture, performance, painting, drawing, and writing to create interactive performance installations that centers around community healing and collective play. Deal's sculptures and paintings consist of assemblages of found and recycled materials from metals, fabrics, household objects, jewelry, and trinkets to act as vehicles for time-and-space travel; accessing memory, ancestral footprint, and vibrational impressions. He has performed and exhibited visual work in various galleries, DIY spaces, and performance festivals throughout the Philadelphia area and collaborates and performs with improvisational groups and artists in sound, photo, and movement. His practice examines the dynamic between body and mind, physical and spiritual rebirth, role play, love and intimacy, acts of spiritual transcendence, ritual, and collective healing.

[instagram: @jordanddealart](https://www.instagram.com/@jordanddealart)

**Diedra Krieger** is an intermedia artist and curator working at the intersection of art and engineering. Creating and engaging immersive environments for play, whether found or created, is the operative force driving Diedra's cultural production. This may take the form of a video performance, photography, digital art, a collaboration, a dance, cartwheels, a participative art project like *Plastic Fantastic*, or robotics and art projects. Immersive environments may be created as installations often from the overwhelming use of everyday materials like post-consumer water bottles or within a video. Play is unscripted, a diversion and spontaneous. *Plastic Fantastic* has been exhibited across the country, from the Anchorage Museum to Governor's Island to the banks of the Schuylkill River. Diedra's performance video art has been exhibited at Vox Populi, Projects Gallery, 40th Street Air Space, and Video Snacks. Diedra Krieger and Gaby Alfaro, were awarded a Philadelphia Science Festival STEAM grant to produce the Nomadic Monument for Women in Robotics for the festival. In 2018, posters of her work were published with Science Through Narrative Symposium, Society for Integrative and Comparative Biology and Women in Computing Conference. Diedra has an MFA from Vermont College of Fine Art and an MA from Monash University in developmental studies. Diedra Krieger works at Penn Engineering as coordinator of Kod\*lab's projects and outreach and is excited to start the newly funded Sachs Program for Arts Innovation she initiated with Orkan Telhan, the Robotics Art Residency at GRASP at PERCH.

[www.diedrakrieger.com](http://www.diedrakrieger.com)

**Andrea Krupp** is a visual artist whose practice traces ongoing experiential, emotional and intellectual engagement with earth, the indispensable site of human existence; and nature, both as a framework for how we experience reality and as the material source of human knowledge. Introspective and articulate, her works employ simple materials, graphic language and layered semiotics to spark curiosity and wonder; to transmit ideas about perception and reality; and to influence our cultural imaginary of the future. She graduated from University of the Arts in Philadelphia and holds a BFA with honors in Printmaking. Her position as rare book Conservator and

her expertise in material culture brings historical grounding to her creative practice. In 2017 she was awarded the Independence Foundation Visual Arts Fellowship. In 2018 she was a Ballinglen Arts Foundation Fellow in Ireland, and an Arctic Circle Residency participant. Her works have been exhibited nationally and abroad and have been acquired by Ballinglen Museum of Contemporary Art, Woodmere Art Museum, the Free Library of Philadelphia and several University collections.

[www.andreakrupp.com](http://www.andreakrupp.com)

**Caitlin McCormack** is a Philadelphia-based fiber artist. Her crocheted sculptures depict subjects in various states of decay, mingling with rhizospheric debris and half-forgotten nostalgic murmurs, exploring themes such as isolation and the intersection of gender and craft. McCormack received her BFA in Illustration from the University of the Arts in Philadelphia. Her works have appeared in solo and group exhibitions at The Mutter Museum, The Taubman Museum of Art, Mesa Contemporary Art Museum, Museum Rijswijk, Hashimoto Contemporary, The Fort Wayne Museum of Art, and most recently at SPRING/BREAK Art Show in NYC.

[www.caitlintmccormack.com](http://www.caitlintmccormack.com)

**Nazanin Moghbeli** is an Iranian-American artist and cardiologist. She grew up in Iran during the turbulent years of the Islamic Revolution and war with Iraq. In Iran, she studied Persian calligraphy, miniature painting, and music. In her art, Nazanin grapples with her dual identities as an Iranian and American to shed light on what happens when what seems disparate comes together. In her medical practice, Nazanin is the director of the Cardiac Care Unit at Einstein Medical Center. [www.nmoghbeli.com](http://www.nmoghbeli.com)

**Sidney Mullis** is a sculptor who makes work about puberty, the intimacy of forgetting, and the performance of gender. She is currently an artist-in-residence at Bunker Projects in Pittsburgh, PA and is thinking about childhood selves. Through the building of a fanciful, ceremonial landscape, she is trying to find where they go in adulthood and if it is possible to bring them back.

Her work has been exhibited both nationally and internationally, including shows in Berlin, Tokyo, England, and Croatia. Solo shows include the Leslie-Lohman Museum (NYC), Neon Heater Gallery (OH), Bucknell University (PA), Rowan University (NJ), Galleri Urbane (TX), University of Mary Washington (VA), and more. She has been an artist-in-residence at The Wassaic Project, Women's Studio Workshop, MASS MoCA, Ox-Bow School of Art, among others. Her work has been featured in publications such as *Hyperallergic*, *Young Space*, and *Sculpture Magazine*. Mullis currently teaches 3D Foundations, Sculpture, and Critical Studies at Penn State University.

[www.sidneymullis.com](http://www.sidneymullis.com)

**Mary Salvante** is Gallery Director and Curator for Rowan University Art Gallery. Since 2009 she has curated over 40 group and one person exhibitions with internationally noted artists including: Dread Scott, Ebony Paterson, Mel Chin, Joyce Kozloff, Brandon Ballengée, Julie Heffernan, Jamea Richmond Edwards, Diane Burko, and Beverly Semmes. Prior to her work at Rowan University, her practice as an independent public art curator contributed to Philadelphia's growing arts and culture scene between 2000 and 2008. Now in its 20th year, she founded Philadelphia's first environmental art program at The Schuylkill Center for Environmental Education. Working collaboratively and in partnership with a community of artists Mary helped transition the Philadelphia Open Studio Tours (POST) from a volunteer-run program into one currently produced and managed

by The Center for Emerging Visual Artists, and was the co-founder of Art In The Open, a bi-annual public art event also in Philadelphia. Mary holds a BFA degree from the School of Visual Arts in New York City, and a Master of Science degree in Arts Administration from Drexel University in Philadelphia.

[www.rowan.edu/artgallery](http://www.rowan.edu/artgallery)

**Space 1026** is a creative community that shares a common excitement for making, producing and creating. It is an ongoing 22-year experiment, a network of dozens of artists, and a studio/gallery space at 844 North Broad Street, formerly at 10th and Arch Streets.

[www.space1026.com](http://www.space1026.com)

**Laura Splan** is a Brooklyn-based artist whose work intersects science, technology, design and craft. Splan has been a visiting lecturer at Stanford University teaching interdisciplinary courses including “Art & Biology”. She is currently a Creative Experiments track member at NEW INC, the New Museum’s cultural incubator in New York City. Her conceptually based projects mine the materiality of biotechnology to reveal poetic subjectivities, hidden systems, and invisible labor. In 2018, Splan began cataloging the socio-politically fraught metaphors and metanarratives used to explain biology. During the COVID-19 pandemic, her catalog has expanded as the media grasps for new analogies to explain the science behind the SARS-CoV-2 coronavirus in lay terms. In these narratives, characters cast in roles that rely on an imbalance of power become interchangeable and interconnected. “Mysterious Entities” interrogates these antagonistic paradigms as they resonate in new ways in the midst of both national and global crises.

[www.laurasplan.com](http://www.laurasplan.com)

**Imin Yeh** is based in Pittsburgh, PA. She is an interdisciplinary and project-based artist working in sculpture, installation, and participatory events. Recent exhibitions include university galleries at Ithaca College and the College of New Jersey, San Jose Museum of Art, Asian Art Museum (San Francisco), and at the Contemporary Jewish Museum San Francisco). She has been an Artist in Residency at Montalvo Art Center (Saratoga, CA), Blue Mountain Center (New York), Sandarbh Artist Workshop (Partapur, India), and at Recology San Francisco. She is a recipient of a Eureka Fellowship from the Fleishhacker Foundation and an Individual Artist Grant from the San Francisco Arts Commission. Imin Yeh holds a MFA from the California College of Arts. She is currently an Assistant Professor at Carnegie Mellon University School of Art.

[iminyeh.info](http://iminyeh.info)

**Mina Zarfsaz** is an interdisciplinary artist, designer and system thinker who works across the fields of art, technology, philosophy, architecture, and design. Her work seeks to invert common tools and social control to create dialogue, exchange critical perspective, generate questions and ideally inspire a better understanding of what we perceive as reality and its representations. Zarfsaz’ work explores the nature of perception and the organization of the everyday in the world around us.

[minazarfsaz.com](http://minazarfsaz.com)

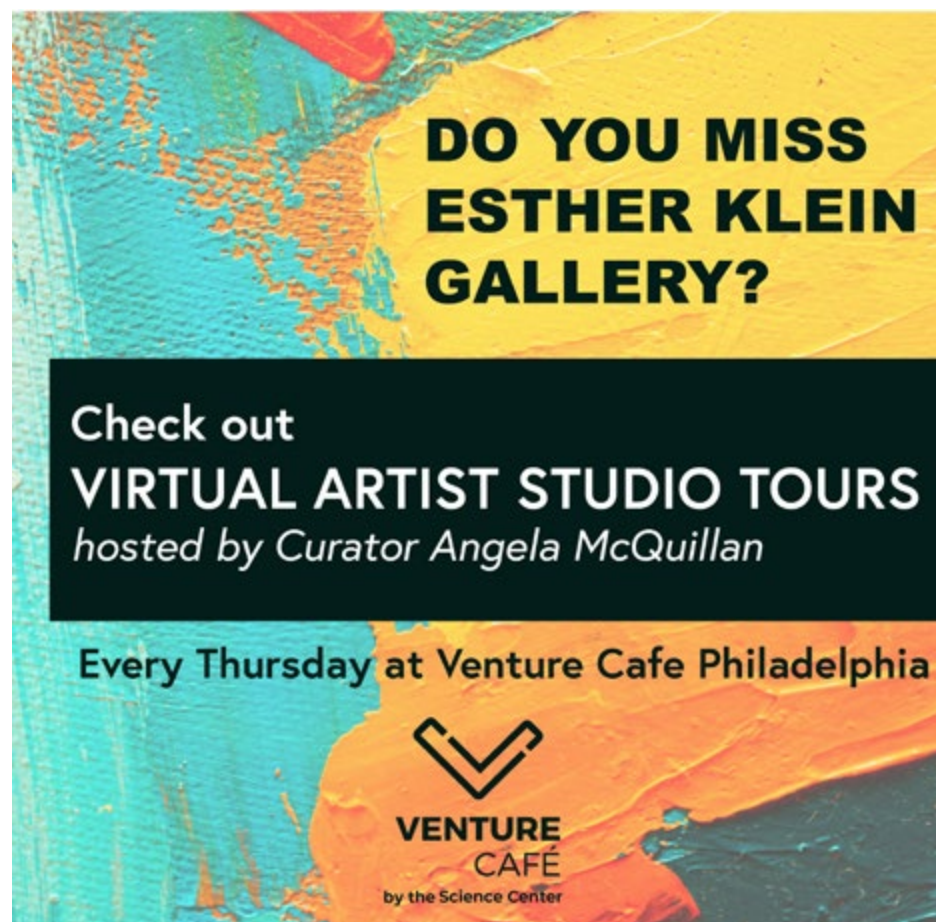
## OPEN DOCUMENT : COVID-19 RESOURCES FOR THE ARTIST ORGANIZATION FIELD

This list is public to everyone and is saved in Common Field’s Documents Sharing Hub. We hope to serve as an essential space for the aggregation and distribution of resources.

[https://docs.google.com/document/d/1\\_GK3wH-f5Mt6Lf07j\\_2ZA0NuAAEd30-fPDXCts\\_MYEzY/edit](https://docs.google.com/document/d/1_GK3wH-f5Mt6Lf07j_2ZA0NuAAEd30-fPDXCts_MYEzY/edit)

COMMON  
FIELD

[www.commonfield.org](http://www.commonfield.org)



If you are interested in giving a tour of your studio or other virtual artist presentation, please contact Angela McQuillan: [mcquillan.angela@gmail.com](mailto:mcquillan.angela@gmail.com).



## >SPEAK SPEAK, WALK WALK...LISTEN

In 2020, Grizzly Grizzly expands its practice, exploring new ways to connect to audiences beyond our building and blog. Through special projects with Asian Arts Initiative and Space 1026, and speaking engagements at Venture Café in West Philadelphia, we bring our unique curatorial model to a set of ambitious initiatives throughout the city.

In conjunction with this year's programming, we are producing a quarterly publication, *In Dialogue*. This periodical provides an expanded venue for our gallery artists, brings our critical essays in *Speak Speak* to a wider audience, and makes connections between our in-house programming and offsite projects.

We are grateful for the generous grant from *Added Velocity* in support of these initiatives. *Added Velocity* is administered by *Temple Contemporary at Tyler School of Art and Architecture, Temple University*, and funded by the *William Penn Foundation*.

## >GRIZZLY GRIZZLY

Grizzly Grizzly is an artist collective in Philadelphia, PA. We are all practicing artists who also curate exhibitions, performances and alternative programming. Using the creative problem-solving skills needed in our daily studio practices, we create a meeting-ground for dialogue and a space for innovative work without the constraints of institutional agendas or commercial interests.

We are a collective of sharp edges, committed to frank discussion and unexpected pairings. We do not strive for consensus; we do not show our own work in the space. We are artists curating other artists, supporting a community of makers from within.

Grizzly Grizzly's ongoing mission is to blur organizational lines, promote community, and –above all–take risks. In our intimate exhibition space, we build new connections between artists, curators and our greater community, here in Philadelphia and beyond.

Grizzly Grizzly began in 2009 and is currently under the stewardship of Talia Greene, Amy Hicks, Angela McQuillan, Maggie Mills, Ephraim Russell, and Phillip Scarpone.

## >CALL FOR SUBMISSIONS

### FOR THE NEXT ISSUE OF 'IN DIALOGUE'

We are seeking art and writing submissions for our next issue that focus on how you and/or your community are being affected by the COVID-19 pandemic.

#### Specifications:

Page dimensions are 11.25" x 14" - all artwork must be sized to fit.

Screen resolution images for web.

For essays, please keep the word count under 1500

Please email all submissions to [2xgrizzly@gmail.com](mailto:2xgrizzly@gmail.com)

**The deadline to receive submissions is July 26, 2020.**

## >COLLABORATORS



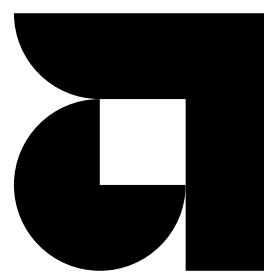
**VENTURE  
CAFÉ**

Powered by the **Science Center**

### VENTURE CAFÉ PHILADELPHIA

Venture Café Philadelphia connects innovators and entrepreneurs with high-impact programming and events. We create intentional spaces for individuals and organizations to gather, connect, and build relationships. Every Thursday we host a free and inclusive community gathering.

On a weekly basis more than 250 innovators join our Thursday Gathering for networking and an interesting program at: 3675 Market Street (3rd floor), Philadelphia, PA 19104. [venturecafephiladelphia.org](http://venturecafephiladelphia.org)



### ASIAN ARTS INITIATIVE

Connecting cultural expression and social change, Asian Arts Initiative uses art as a vehicle to explore the experiences of Asian Americans and the diverse communities of which we are a part. Located in Philadelphia's burgeoning Chinatown North neighborhood, Asian Arts Initiative is a multidisciplinary arts center offering

exhibitions, performances, artist residencies, youth workshops, and a community gathering space. Here, all people — across experience and skill levels, age, race, and class backgrounds — can view and create art that reflects our lives, as well as think critically and creatively about the future we want to build for our communities. 1219 Vine St, Philadelphia, PA 19107 [asianartsinitiative.org](http://asianartsinitiative.org)

SPACE 1026



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**Editors:** Talia Greene, Amy Hicks, Angela McQuillan, Maggie Mills, Ephraim Russell, Phillip Scarpone

**Layout/Design:** Angela McQuillan

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