ELIZABETH LEACH GALLERY
417 NW 9th
Portland, Oregon 97209
503.224.0521
www.elizabethleach.com

MARK R. SMITH

BORN 1958

EDUCATION

1997 MFA, Painting, Portland State University, Portland, OR
1983 BFA, Art, Cooper Union, New York, NY

SELECTED SOLO EXHIBITIONS

2026 *Desert or Ocean*, Elizabeth Leach Gallery, Portland, OR
2024 *The Lesser Cosmoses*, McLennan Community College, Waco, TX
2023 *Stress Formations*, Elizabeth Leach Gallery, Portland, OR
2020 *Phalanxes*, Elizabeth Leach Gallery, Portland, OR
2018 *Loss of Material Evidence*, Ronna and Eric Hoffman Gallery of Contemporary Art, Lewis & Clark College, Portland, OR
2015 *The Silk Road*, Elizabeth Leach Gallery, Portland, OR
2014 *Focus on God's Eye*, Nine Gallery, Portland, OR
2012 *Portals and Vestibules*, Laminates and Veneers, Elizabeth Leach Gallery, Portland, OR
2010 *Recent Works*, The Office of the Governor, Presented by the Oregon Arts Commission, Salem, OR
2008 *The Sojourn*, Elizabeth Leach Gallery, Portland, OR
2006 *Scrimmage, Scramble, Scrum*, Nike World Headquarters, Beaverton, OR
2005 *Assemblies and Exhortations*, Elizabeth Leach Gallery, Portland, OR
2003 *Crowd Control*, Northview Gallery, Portland Community College, Portland, OR
2001 Gallery Hlemmur, Reykjavik, Iceland
Landmarks and Security Zones, Elizabeth Leach Gallery, Portland, OR
2000 *Discreet Collections*, Elizabeth Leach Gallery, Portland, OR
Tent City, Mosh Pit, Trampled Clover, The Art Gym, Marylhurst University, Marylhurst, OR
1998 *News Clusters*, Elizabeth Leach Gallery, Portland, OR
1997 *In Love With Gravity,* Elizabeth Leach Gallery, Portland, OR
1996 *Little Dominions*, Allene Lapides Gallery, Santa Fe, NM

SELECTED GROUP EXHIBITIONS

2026 *Let's Play*, Elizabeth Leach Gallery, Portland, OR
2025 *A Ring*, Fairbanks Gallery, Oregon State University, Corvallis, OR
Everyday Alchemy, Elizabeth Leach Gallery, Portland, OR
2023 *Acts of Healing and Repair*, Bellingham National 2023 Juried Art Exhibition, Whatcom Museum, Bellingham, WA
2020 *Argot,* Bainbridge Arts and Crafts, Bainbridge, WA
2019 *Marketplaces: From Open Air to Online,* Sun Valley Center for the Arts, Ketchum, ID
Maria T.D. Inocencio and Mark R. Smith: Loss of Material Evidence (Select Work), Jacqueline Rose Gallery, Portland, OR
2016 *Crafting the Future*, Elizabeth Leach Gallery, Portland, OR
Unraveled: Textiles Reconsidered, Cincinnati Art Center, Cincinnati, OH
2012 *Industry and Art: Celebrating the Worker,* Vigor Industrial Shipyard, Portland, OR
Progressive Practice: Fundamental Work, Northview Gallery, Portland Community College, Portland, OR
2011 *The Shape of the Problem*, Elizabeth Leach Gallery, Portland, OR
2009 *Green Oregon,* Manuel Isquierdo Gallery, PNCA, Portland, OR
Considered Space, Archer Gallery at Clark College, Vancouver, WA

Making Camp, North View Gallery, PCC Sylvania, Portland, OR
2006 *Recycle*, Hallie Ford Museum, Willamette University, Salem OR
2005 *War Drawings,* Visual Arts Gallery, Mt. Hood Community College, Gresham, OR
Fresh Trouble, Temporary Site--4145 SE Belmont, Portland, OR
Recent Abstraction in the Northwest, the Art Gym at Marylhurst University, Marylhurst, OR
Artists and Maps: Cartography as a Means of Knowing, Hoffman Gallery of Contemporary Art, Lewis and Clark College, Portland, OR
Stitch by Stitch, Elizabeth Leach Gallery, Portland, OR
Selections 25th Anniversary Exhibition,The Drawing Center, New York, NY
Echoing Nature, Hoffman Gallery, Oregon College of Art and Craft, Portland, OR
Art on the Pier, Chicago International Art Fair, Chicago IL (Elizabeth Leach Gallery)
2001 *The Oregon Biennial*, Portland Art Museum, Portland, OR
Guns in the Hands of Artists, Interstate Firehouse Cultural Center, Portland, OR
1999 *Natural History*, Teachers Insurance, New York, NY
1998 *In the Footsteps of Their Muse*, A.N. Bush Gallery, Salem Art Association, Salem, OR
1997 *The Oregon Biennial*, Portland Art Museum, Portland, OR
The Garden Show, Portland Institute of Contemporary Art, Portland, OR
Summer Invitational, Blackfish Gallery, Portland, OR
Bencke Gallery, Cornish Art Institute, Seattle, WA
1996 *Art on the Pier*, Chicago International Art Fair, Chicago, IL (Elizabeth Leach Gallery)
1995 *Keeping an Eye on the Invisible*, Elizabeth Leach Gallery, Portland, OR
The Oregon Biennial, Portland Art Museum, Portland, OR
Wild Oregonians, Orlo, Portland, OR
1993 *Urban Stories*, Marine Midland-Soho, New York, NY
Activated Walls, Artists Space, New York, NY
1992 *Emerging Artists*, Cleary, Gottlieb, Steen and Hamilton, New York, NY
1991 *In Memory of Nature*, MMC Gallery, Marymount Manhattan College, New York, NY
1989 *Outside the Clock: Beyond Good and Elvis*, Scott Hanson Gallery, New York, NY
Five Artists, DA Gallery, Pomona, CA
1988 *Paintings*, Fawbush Gallery, New York, NY
Relief Printing in the 1980's, Zimmerly Art Museum, Rutgers University, New Brunswick, NJ
Contemporary Prints, A.N. Bush Gallery, Salem Art Association, Salem, OR
1985 *Selections 1974-84*, Art Advisory Service, The Museum of Modern Art, New York, NY
1984 *Art Against Apartheid*, 22 Wooster Gallery, New York, NY
Selections 27, The Drawing Center, New York, NY
Artist's Call Against U.S. Intervention in Central America, Judson Church, New York, NY
Hot Stuff, Blackfish Gallery, Portland OR

SELECTED PUBLIC ART PROJECTS

2021 *Portals and Rabbit Holes*, Facebook Open Arts, Facebook Headquarters, Seattle, WA
2014 *You Know What You Signed Up For and Connecting Lines,* a permanent installation in collaboration with Maria TD Inocencio, Portland Police Bureau Training Facility, Portland, OR
2012 Oregon Department of Transportation Headquarters, Salem, OR
2011 Heath and Wellness Center, Western Oregon University, Monmouth, OR
2008 *Compass*, with Maria T.D. Inocencio, South Waterfront Artist in Residence Program, Portland, OR
2007 Commission for TriMet (Tri-county Metropolitan Transportation District)
Downtown SW Portland transit mall
2006 *The Park (Palm at the End of the Mind)*, commission for Providence Hospital Cancer Treatment Center, Portland, OR
2005 *An Intimate City, Mediating Boxes and Honeycombed News*, commission for Howard Hall, Social Sciences department, Lewis and Clark College, Portland, OR
2000 *Technology Sequence*, commission sited in the Port of Portland headquarters, Portland, OR
1996 *Mines, Manhills and Mouseholes*, a mobile mural project created in collaboration with

Jennifer Martin Davis and Portland area homeless youth, Portland, OR
1993 *El Mundo Ay Mofongo*, a permanent exterior mural located at E. 2nd and Havemeyer, Brooklyn, NY
1992 *Displacement and Replacement in the Bronx*, A permanent exterior mural

SELECTED COLLECTIONS

Facebook AIR, Facebook Seattle, WA
American Embassy in Accra, Ghana
CityArts Inc, New York, NY
Good Samaritan Hospital Foundation, Portland, OR
King County Public Art Collection, Seattle WA
Lewis and Clark College, Portland, OR
Nike Inc., Beaverton, OR
Oregon Department of Transportation, Salem, OR
Oregon Health and Science University, Portland, OR
Port of Portland, Portland, OR
Providence Portland Medical Center, Portland, OR
Randall Children's Hospital, Portland, OR
Teachers Insurance, New York, NY
TriMet, Portland, OR
Vulcan Inc., Seattle, WA
Weil, Gotshal and Manges, New York, NY

GRANTS & AWARDS

2010 Oregon Arts Commission Individual Artist Fellowship
2001 Portland Art Museum, "Oregon Biennial," curators award, Portland, OR
2000 Project Grant, Regional Arts and Culture Council, Portland, OR
1995 Portland Art Museum, "Oregon Biennial," curators award, Portland, OR
1992 Hillwood Art Museum, Long Island University, "Project Residencies," Brookville, NY
1985 Manhattan Community Arts Fund, New York, NY

SELECTED BIBLIOGRAPHY

2014 Local Artists Unveil Public Art Projects at Portland Police Training Complex, by Maxine Bernstein, OREGONLIVE, the Oregonian, September 20
2012 A Seat At The Table? Considering Soft Power: MK Guth and Mark Smith, by Richard Speer, WIllamette Week, 11/14/12 p.44
2009 On The Wall: Four Decades of Community Murals in NYC, by Janet Braun-Reinitz and Jane Weissman, University Press of Mississippi.
The Map as Art: Contemporary Artists Explore Cartography, by Katharine Harmon, with essays by Gayle Clemens, Princeton Architectural Press, New York. p. 164
Color illustrations: *Undermining Paths (Red)* and *Undermining Paths, (Green).*
2008 Mark R. Smith: Arrivals and Departures, exhibition brochure essay by Sue Taylor, Elizabeth Leach Gallery, Portlan, OR
2006 New American Paintings No. 67, Open Studios Press, Boston, MA
(essay by guest curator Tumelo Mosaka) pp. 146-149 (color reproductions: *Contest, Figures in Line, Plaintive Vocals*)
Sue Taylor, Art in America, "Mark R. Smith at Elizabeth Leach," March, p. 162
(color reproduction: *Contest)*
2005 Prudence Roberts, Artweek, "Christine Bourdette and Mark Smith at Elizabeth Leach Gallery," November, pp 23-24 (reproduction: *Contest*)
Harvest Henderson, The Oregonian A&E, "Thinking Outside the Sports Dome," Sept. 16, p.22 (reproduction: *Contest*)
Harvest Henderson, The Oregonian A&E, "Here Comes Trouble," Sept. 30 pp 22-24
2004 Linda Brady Tesner, Honeycombed News, An Intimate City, Mediating Boxes,

catalog and essay for a permanent art commission for Lewis and Clark College, Portland, OR
American Style Magazine, “Arts Tour,” August, p.38, (color reproduction: *Mosh Pit*)
Linda Brady Tesner, Artists and Maps: Cartography as a Means of Knowing, catalog essay, Hoffman Gallery of Art, Lewis and Clark College, Portland, OR, pp 7, 9
Douglas Bullis, 100 Artists of the West Coast, Schiffer Publishing Ltd., Lancaster PA
Halldor Bjorn Runolfsson, Morgunblaid, “Craft as Art,” November 1, 2001, Reykjavik, Iceland, p.34
Pat Boas, Artweek, “Tony Evanko and Mark R. Smith at Elizabeth Leach Gallery,” September, pp. 25-26
Bob Hicks, The Sunday Oregonian: Artsweek, Section F, "The Oregon Biennial: Not the Usual Suspects," April 29, pp. 1, 2 (color reproduction)
Bruce Guenther, 2001 Oregon Biennial, catalog essay, Portland Art Museum, Portland, OR, pp. 15, 56-57 (color reproductions)
Lisa Lambert, Willamette Week: Visual Arts, "Best in Show," (Portland), p.62, (color reproduction)

2000 Terri Hopkins, Tent City, Mosh Pit, Trampled Clover, exhibition catalog and forward, The Art Gym, Marylhurst University, Marylhurst, OR
D.K. Row, The Oregonian: Arts and Entertainment,"Time After Time," March 24, pp. 61, 65
D.K. Row, The Oregonian: Living, "Critic's Picks," March 2, p. E1, (color reproduction)

1997 Randy Gragg, The Oregonian: Arts and Entertainment, "Out on a Limb," Aug. 22, p. 62
Kathryn Kanjo, 1997 Oregon Biennial, catalog essay, Portland Art Museum, Portland, Oregon, pp. 31,46

1996 D.K. Row, Willamette Week, "Art on the Move," (Portland) October 23, 1996, p.24

1995 Laura Lee Bennett, Reflex, "Portland Art Museum: Bread and Circuses?" Seattle, Oct./Nov., p. 19
Randy Gragg, The Oregonian: Arts and Entertainment, "Art Newly Awakened to a City," Dec. 8, p. 18

1989 Kim Levin, The Village Voice: Choices, "Outside the Clock: Beyond Good and Elvis," July 25, p. 48
Robert Longo, Outside the Clock: Beyond Good and Elvis, "Information is Physical," curator's statement, Scott Hanson Gallery, New York

1988 Grace Glueck, The New York Times, "An Immoveable Feast: Murals in the City," July 22, p. C1

1986 Kirk Krautler, New York Newsday, "Operation Greenthumb Touches Growing Concerns," June 24, p. 26

1983 Jacquline Brody, Print Collectors Newsletter, "Divers and Floaters," September, p. 145