

© 2011 Victoria Haven

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HIT THE NORTH

N X NW

There's no place...

reflection/refraction

angle

Stooges tape

The Lillian
(1252)



friends
family

disp

abstraction

ce

white paint

white writing

10

ESSENTIALS





"ANGULAR
INCIDENT"





SWAN







Thunderhead
Mag
Dummit

Clear Lost Trail

Inspirational Glacier

Mountain
Disappointment
Lake

The enchantments

Grand Park
Lake

Wonderland trail

Jeppentony
Pass

Lake Serene

Comet Falls Fortune
pools

Lands end

Fortune
pools

Disappointment Peak

Loop + Falls

Partial Pa

Rainbow Mist

Shadow of the Sentinels

Thunder woods + creek

Pyramid Lake

Mystic Lake
Little Mystic

Lake of the Angles

Surprise

Lone Tree

High Divide

Infinity
Tower - Pass
Sandy

Deep Lake

App Canyon

Glory

Hurricane Hill Snowshoe



Solitude

NO EASY WAY DOWN







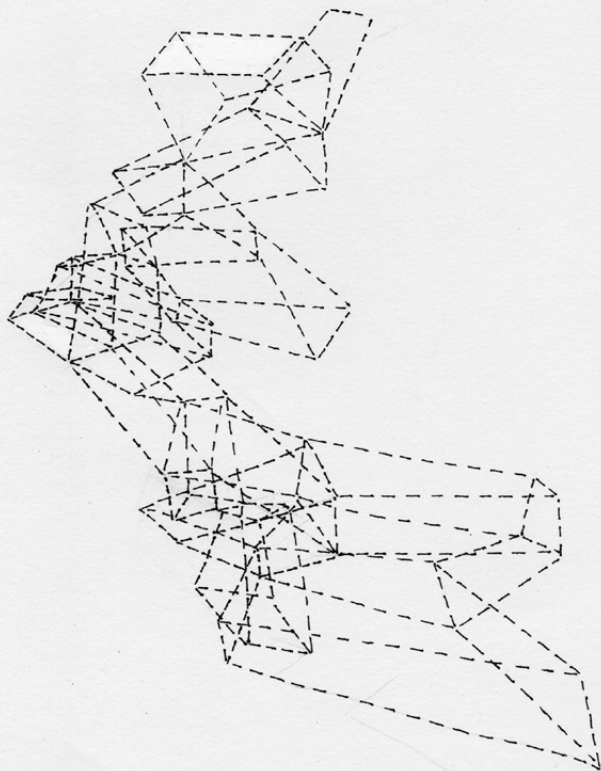
Round trip: 8½ miles

Hiking time: 8 hours

High point: 5723 feet

Elevation gain: 3900 feet

Hikable: late July through October



SOUNDTRACK

Noise Reduction
TDK

SOUND
-track

revolutions

material/immaterial

remix

rainy day tattoo
(after DFL)

potato/potato

decline of western civilization

art fo

an



A

Noise Reduction

EQ High(CrO₂): 70 μ s

A

A

A

Noise
noise

B

A

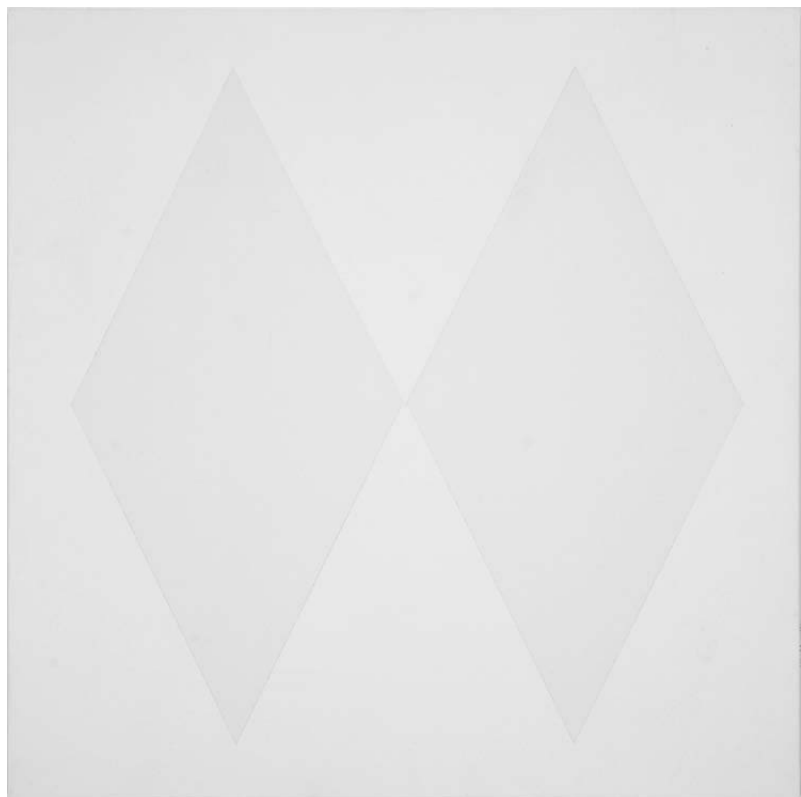
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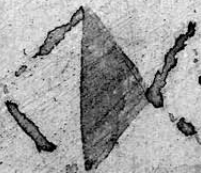
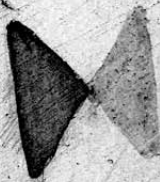
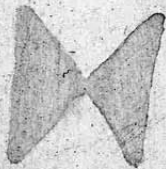
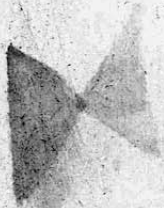
B

A

تصميم
تصميم
تصميم

HIT THE NORTH









A 1964-1968
SONICS - Punk / Surf / Garage /
The Beatles - (I) HEAVEN - BEAT
THE BEATLES - FLIZZING
Billie Holiday - Full / Brand New
Man - DEATH OF SAMANTHA - Her All The Time
The Mockingbirds - STING CRAYS - ACID - mess - of the said
Head Mad Mike - PANDORAS
David Spivey - POISON 13 - Cabine
ZIMMONT DRIVERS - Not a band
LIME STRINGS - Staves GREEN
KONER - 1969-1970 BOOTE BOP

B 1968-1970
BIRTHDAY SURFERS - Sea
SCIENTISTS - set
KILLDOZER -
SONIC YOUTH - LIVE
SCRATCH
FEAST
live at the
TDCX S490
TDCX S490
TDCX S490


 brittany blue

 light cerulean blue


 deco p

 buff


 warm
cool grey
70%

 indigo


 deco blue

 cool grey 90%


 deco yellow


 French grey 10%


 mel

 Deco yellow



 poppy red w/ crimson over

 dark amber

 Jade green
w/ buff over

 Sepia



 bronze

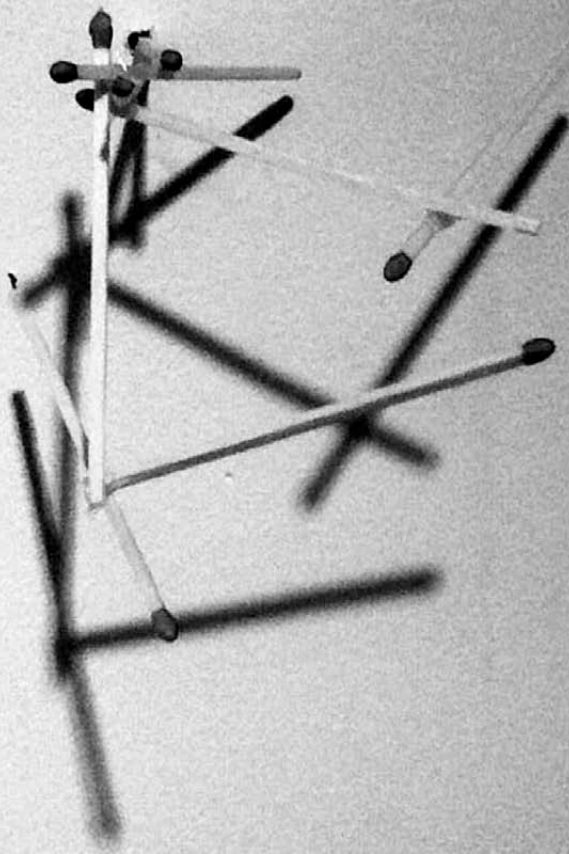






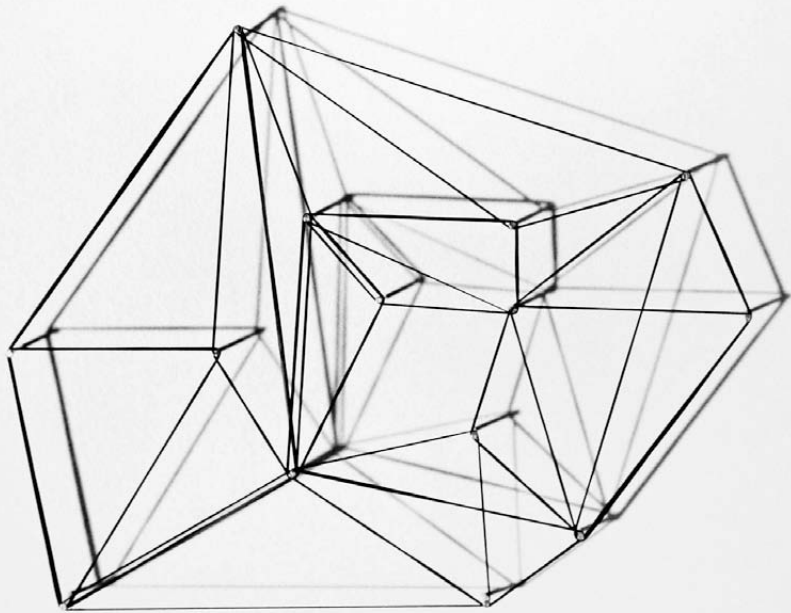
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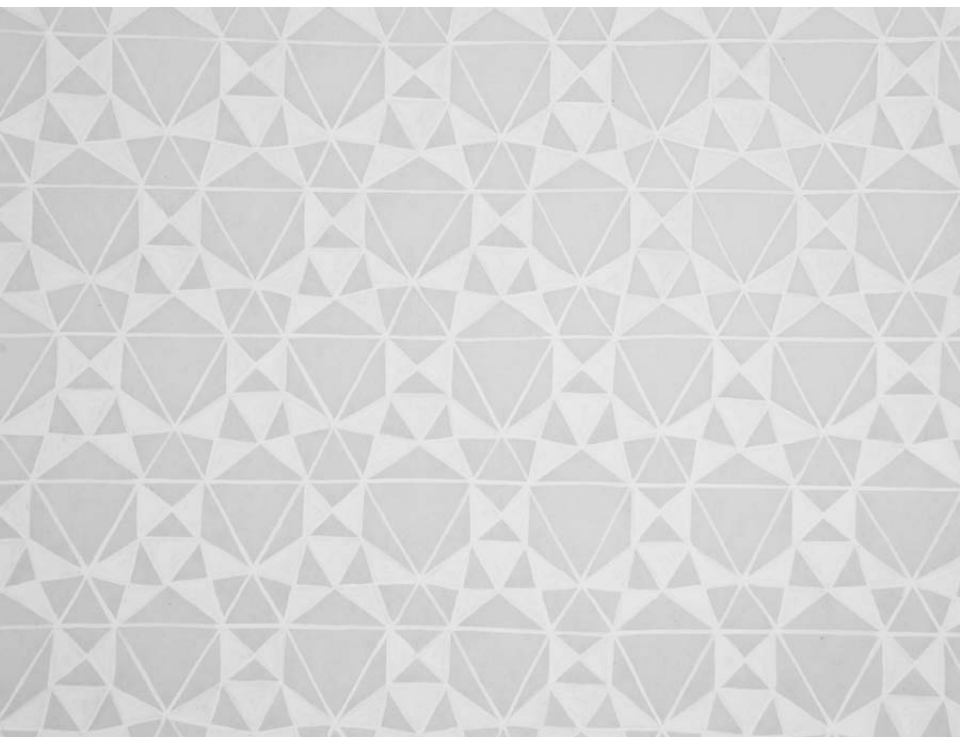
S











THE

KNOWLEDGE

London

51.530° N

Chamberlain house

the knowledge
(A to Z)

zed

amp

electric fire

SOMERS TOWN

swan vestas

why pay r

Spark

d of
M RYE

London Plane Tree

accumula

iconic forms

adverse possession



CHADWICK KITCHEN - SAT MORN

15 August 8:27

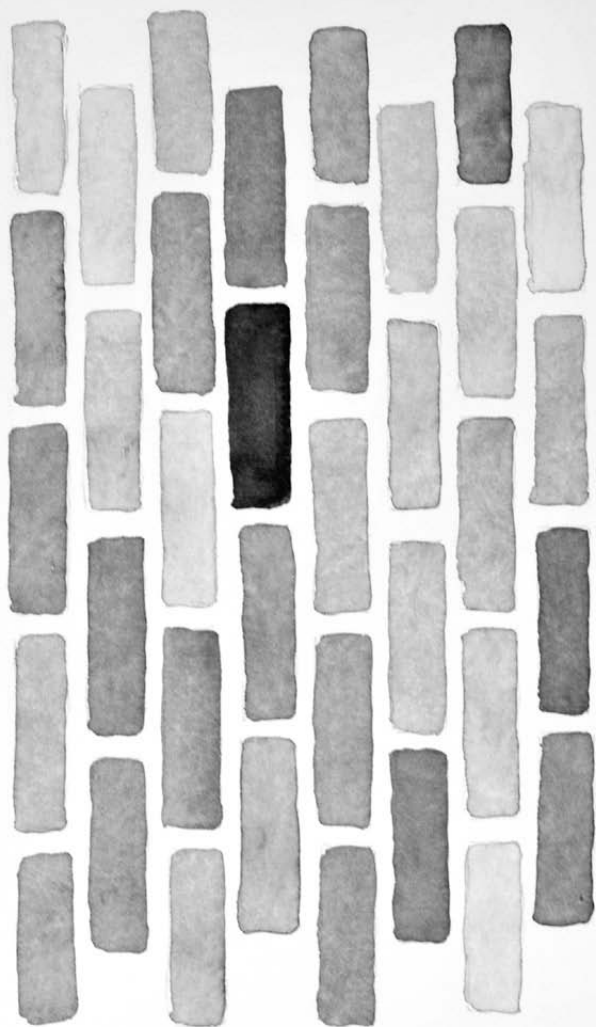


BAD WORD:

holistic

GOOD WORD:

fester



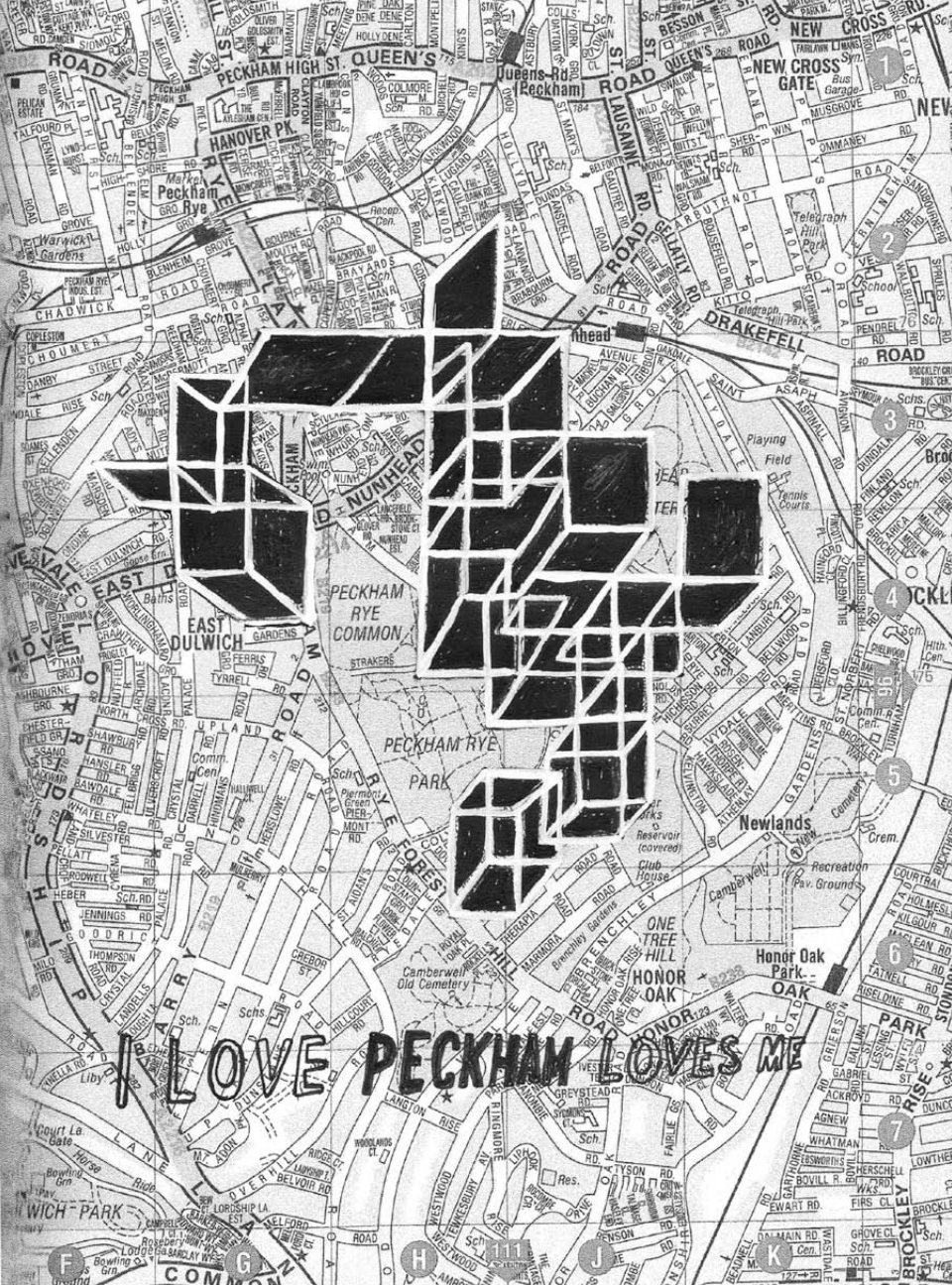


A B C D E F G

H I J K L M N

O P Q R S T U

V W X Y Z -



I LOVE PECKHAM LOVES ME

QUEEN'S ROAD

Peckham Rye

NUNHEAD

PECKHAM RYE COMMON

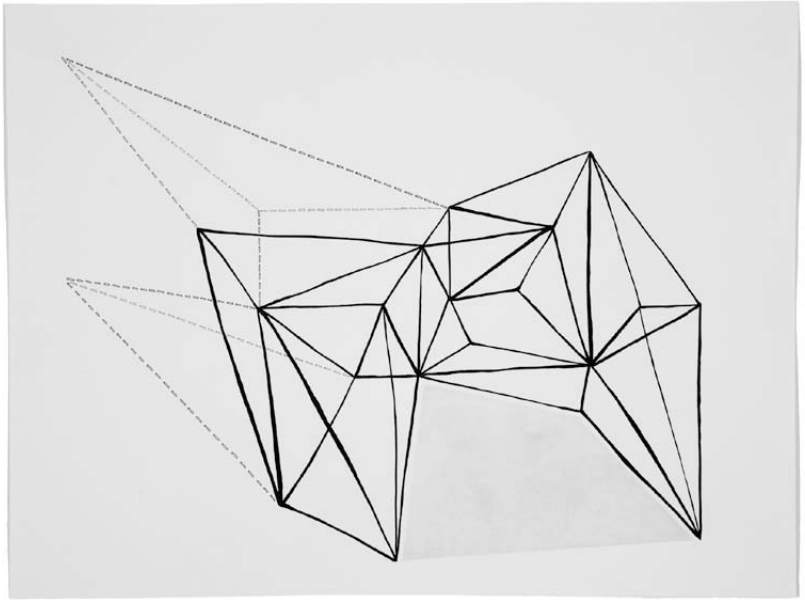
PECKHAM RYE PARK

Newlands

HONOR OAK

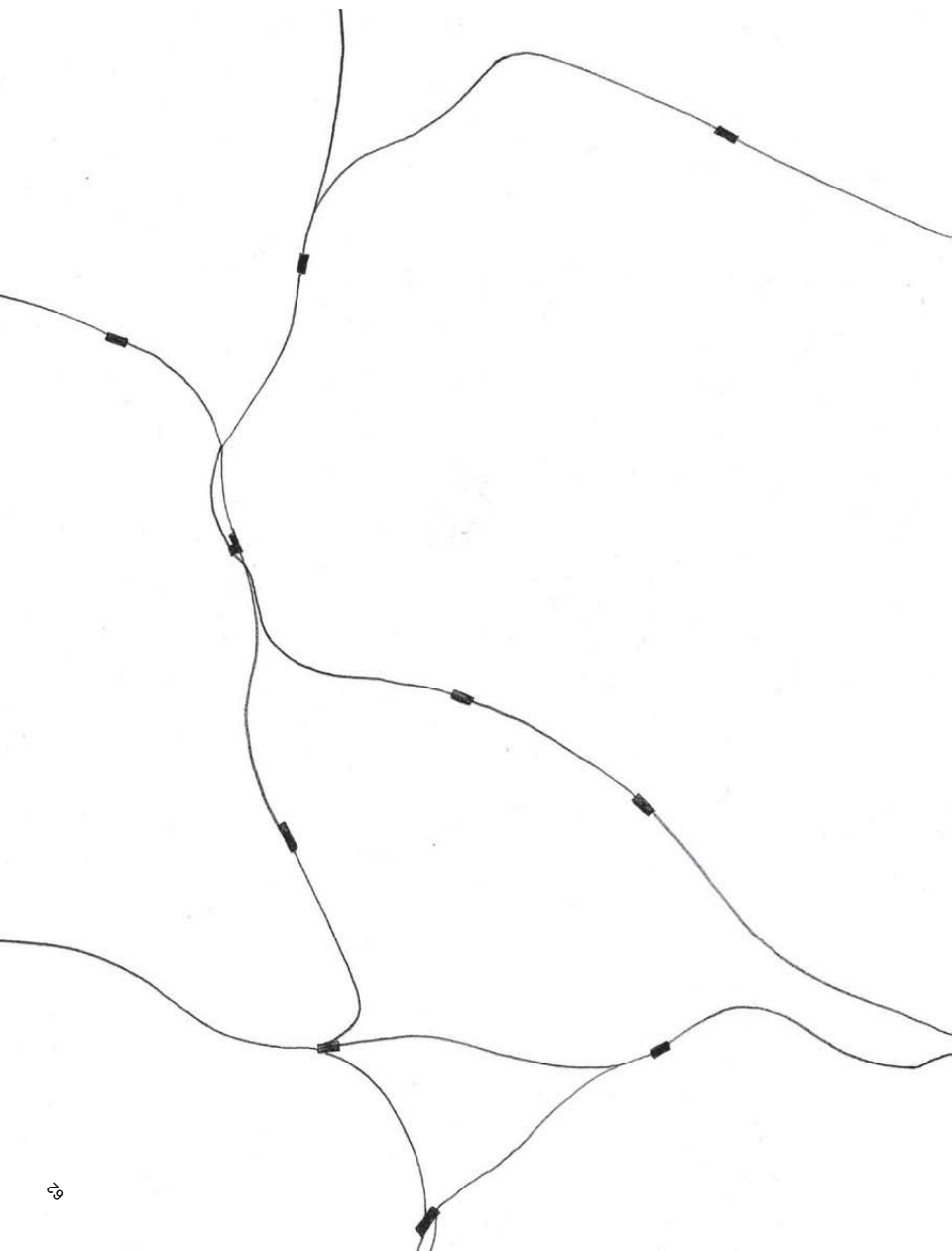
Honor Oak Park - OAK

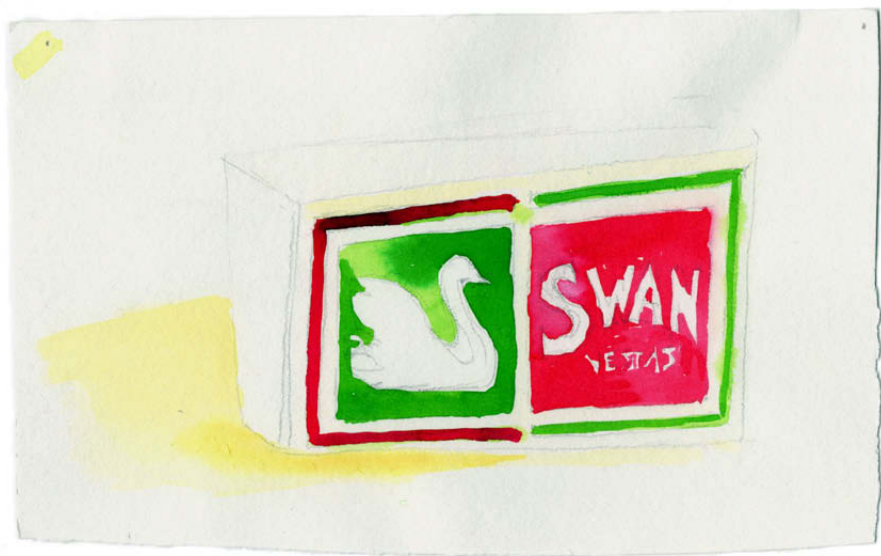
COMMON



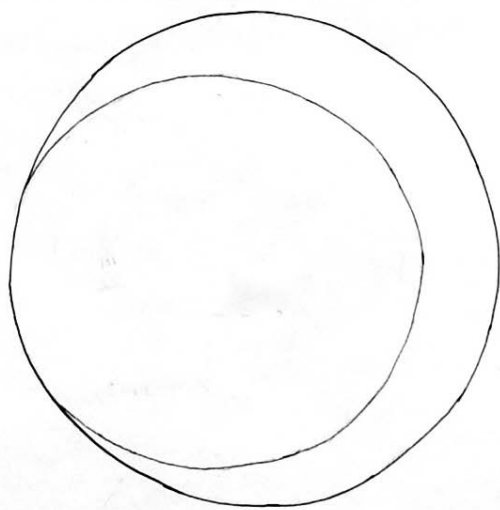
SOMERS TOWN







accumulation



emblem

material
structure



UP 36348



WHAT

HIGH DIVIDE

e writing

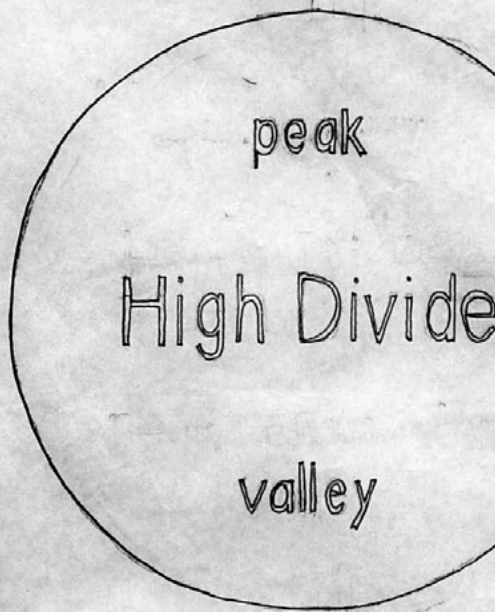
10

ESSENTIALS

frostline

pace

Mountaineer



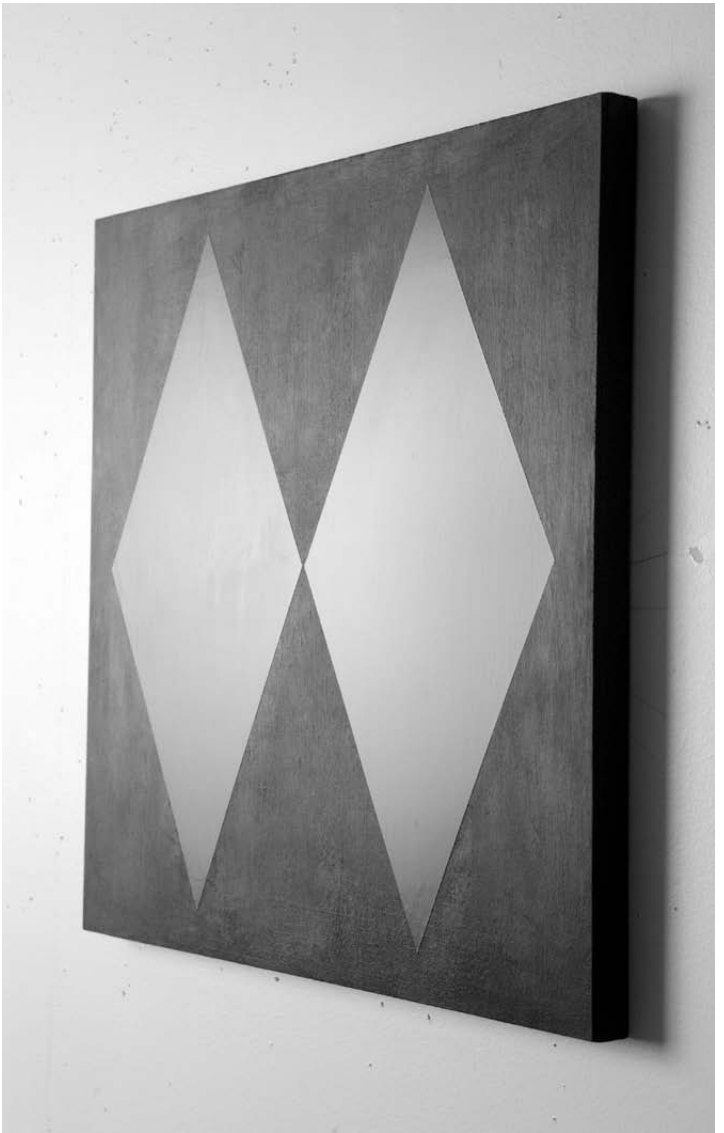
peak

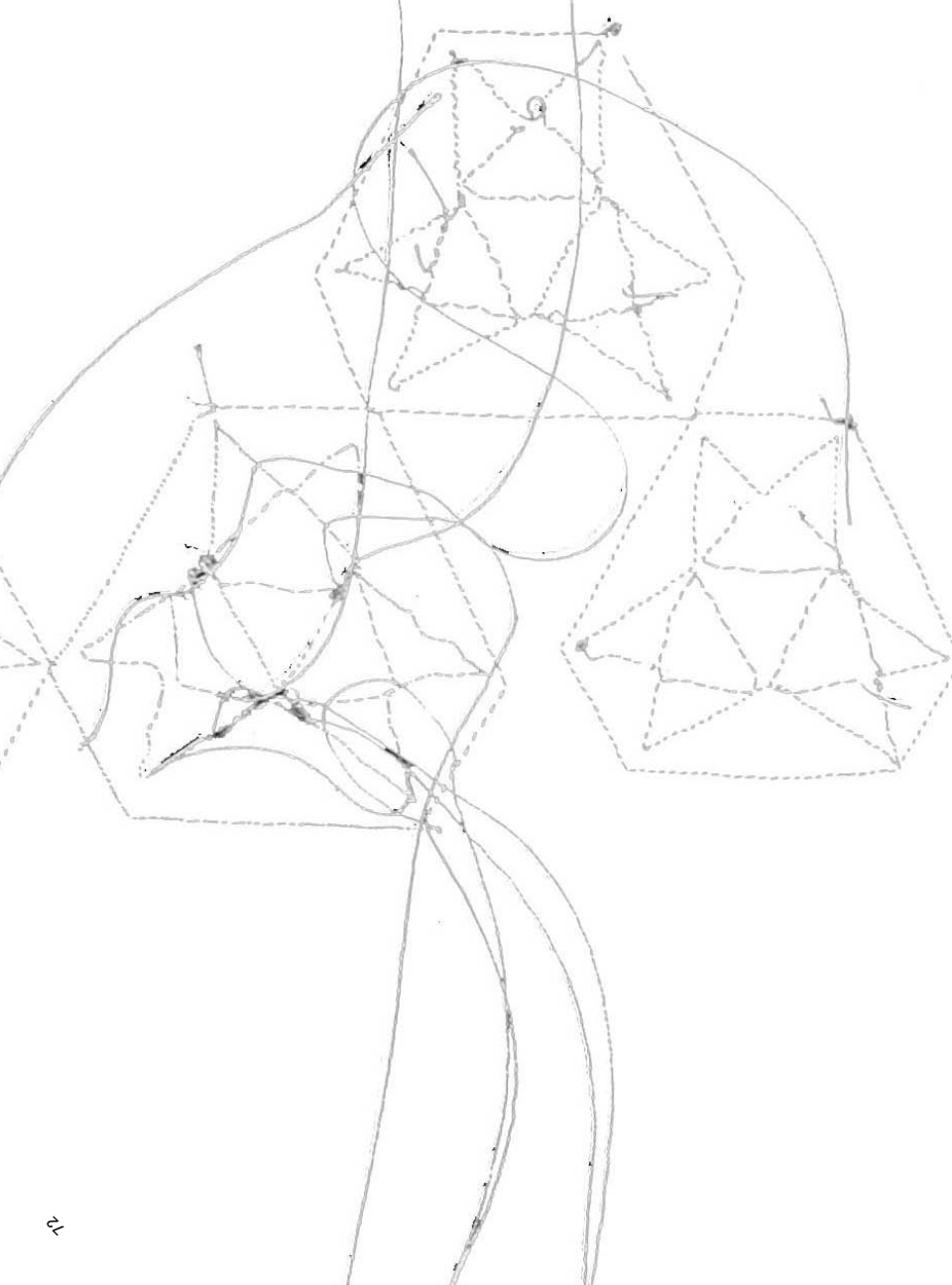
High Divide

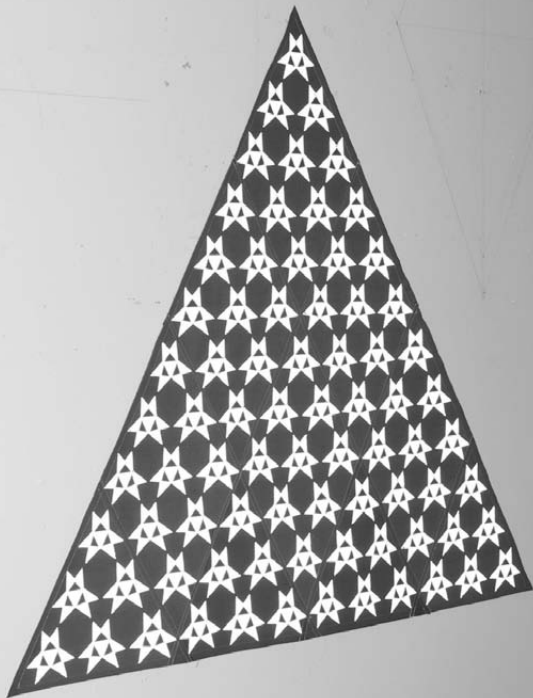
valley

experts only









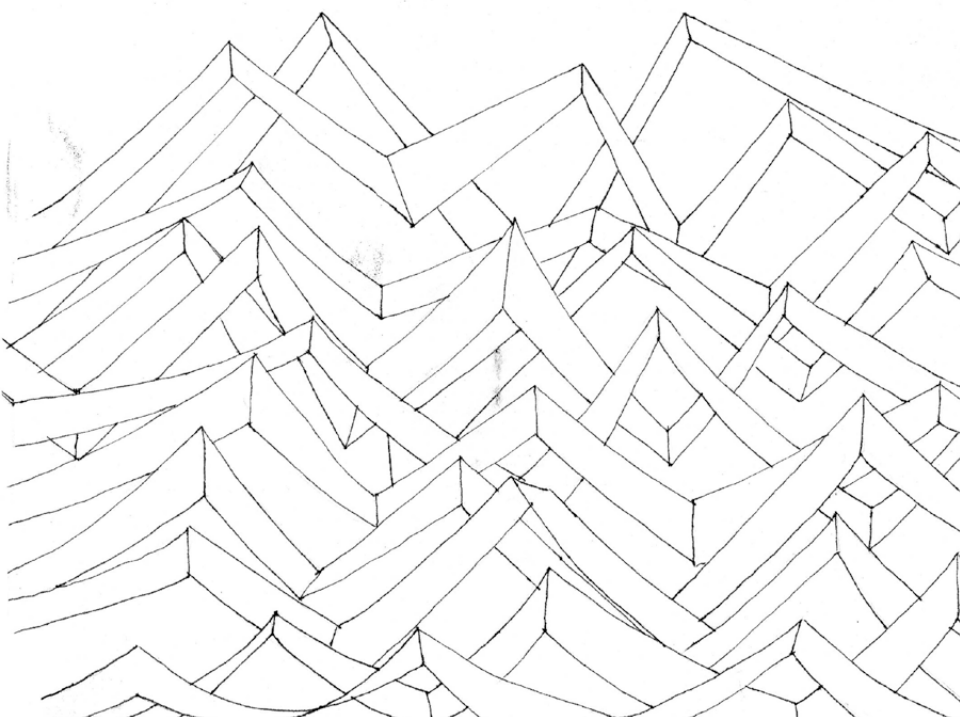
MADE FROM

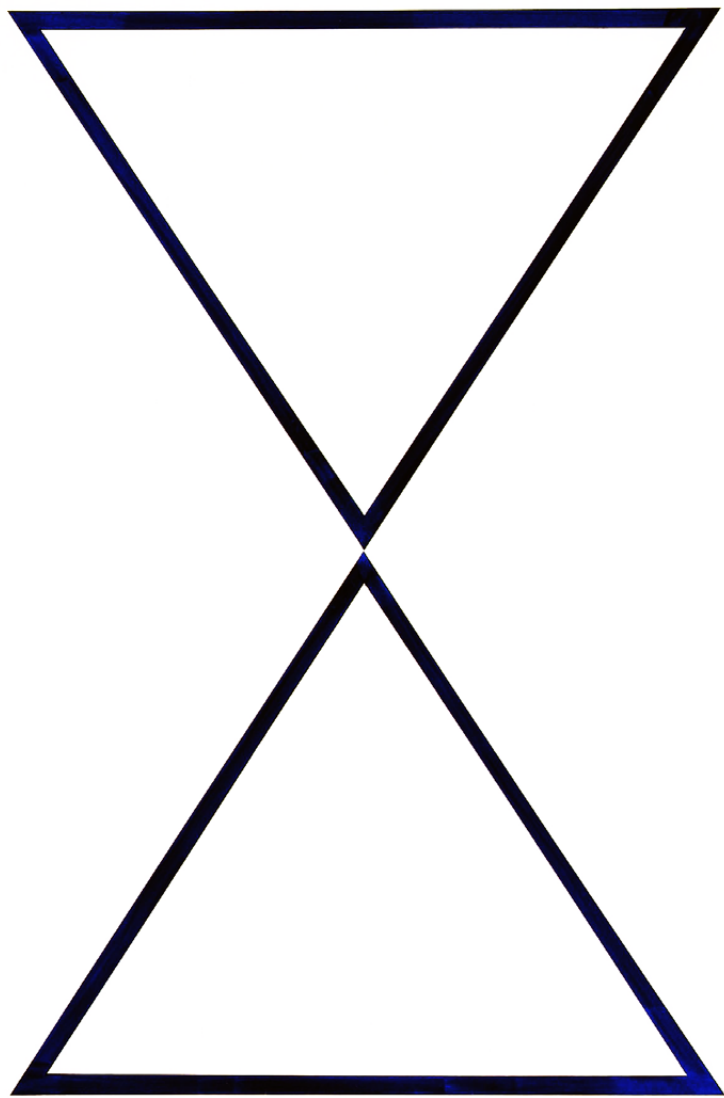
A



Woolmark P. Co.

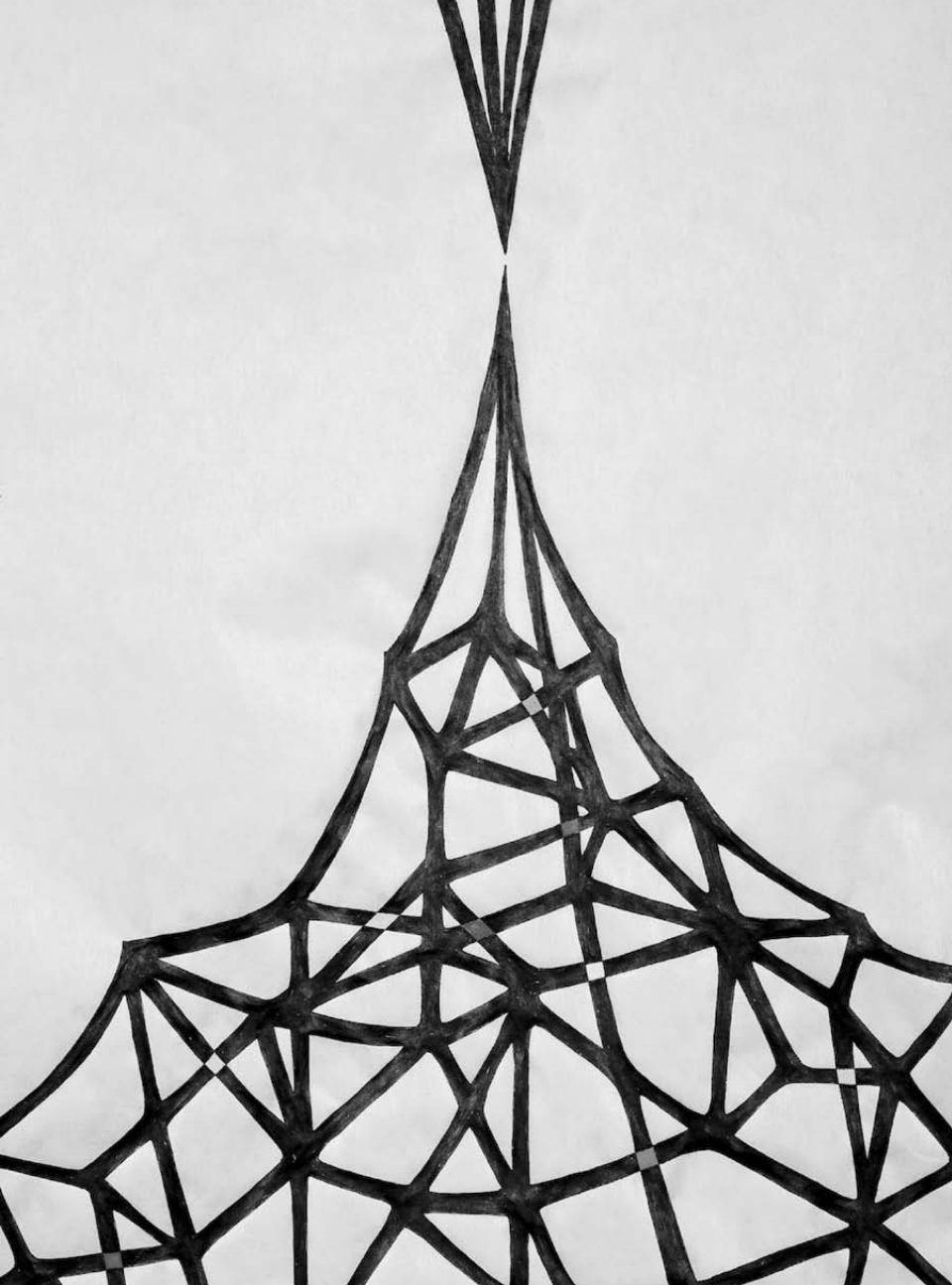
BELONGS TO



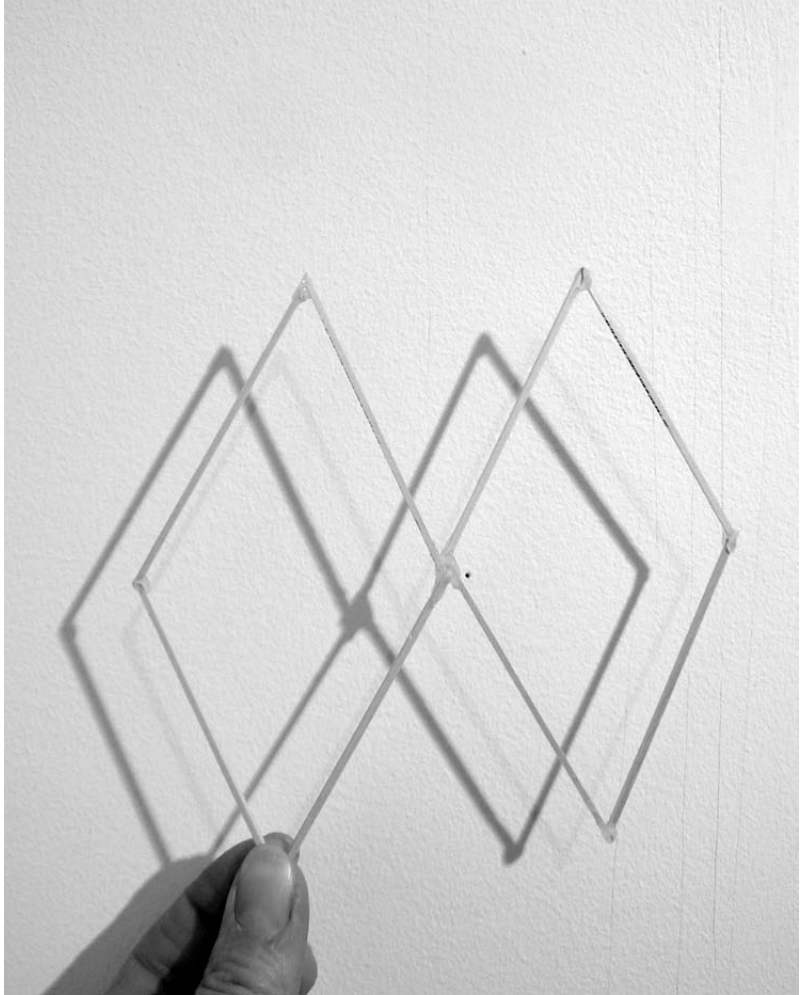


ROCK·EUREKA SUMMIT·PINNACLE
UTOPIAN SADDLE·PARADISE RIDGE
AL TREE·LOOKING GLASS
PEAK·SPIRE ROCK·TOWER
SUNRISE SPRING
SOUTH DIVINE RIDGE
NO FOUNTAIN
FALLS·FAIRY
SETTLEMENT·SKYLINE
HILL·CATHEDRAL·CASTLE
MINNAPROSPECT·POINT
ILLUMINATED·CREST

reflection/refraction



EMATIC GRAY AREA



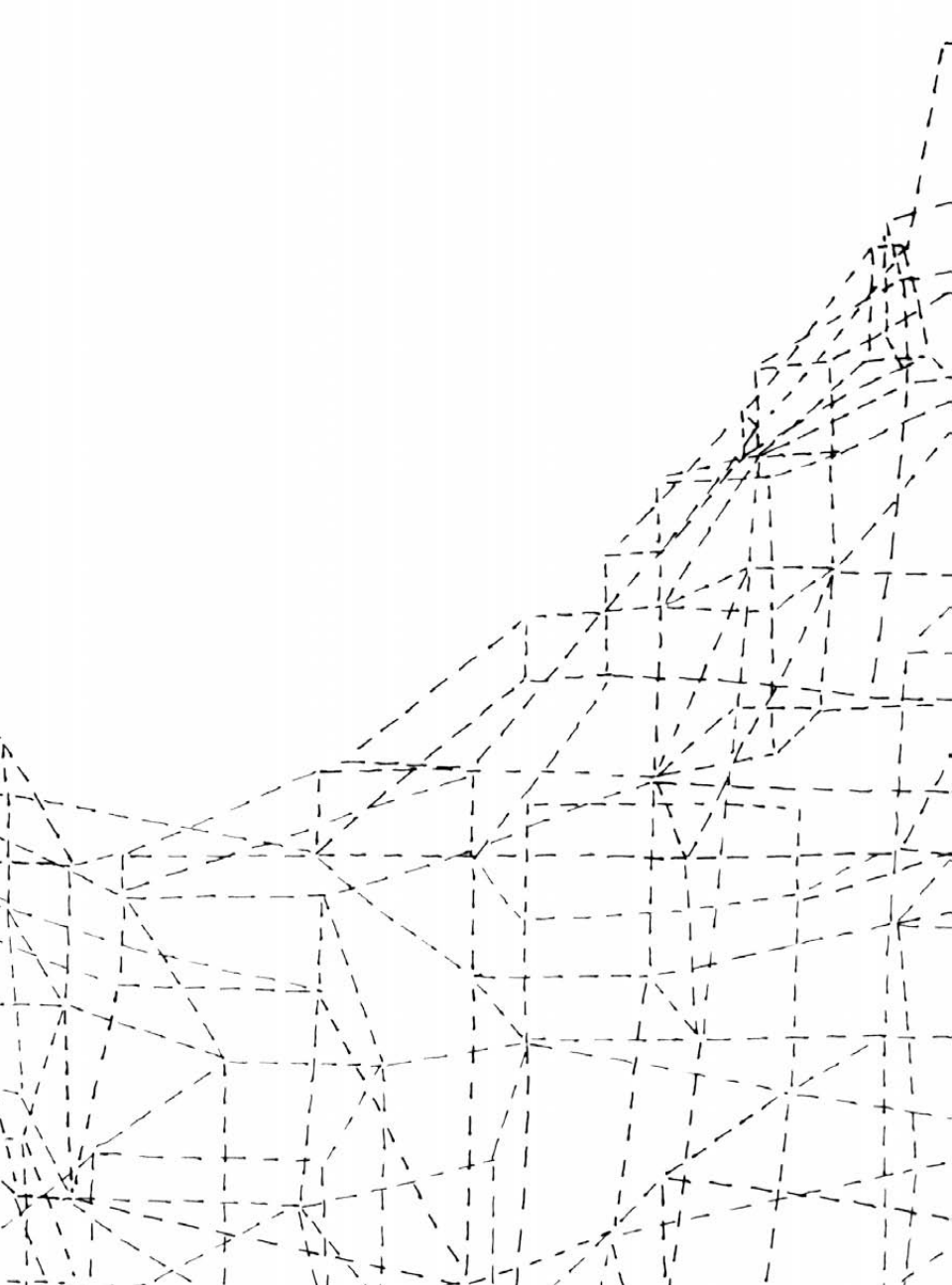
Tentology

Contains an 8' plastic tube to
shelter your body from wind and rain
which steal vital body energy.
Energy loss leads to EXHAUSTION;
EXHAUSTION can lead to death.

WILDERNESS
SURVIVAL
KIT



ENERGY-WARMTH
SHELTER
RECREATIONAL EQUIPMENT INC.
1525 11TH AVENUE SEATTLE WASH 98102





GEOMETRY OF TERRITORY

xolllorqparallax

Geometry
of
Territory

pavements

you are my sunshine

the b
PECK

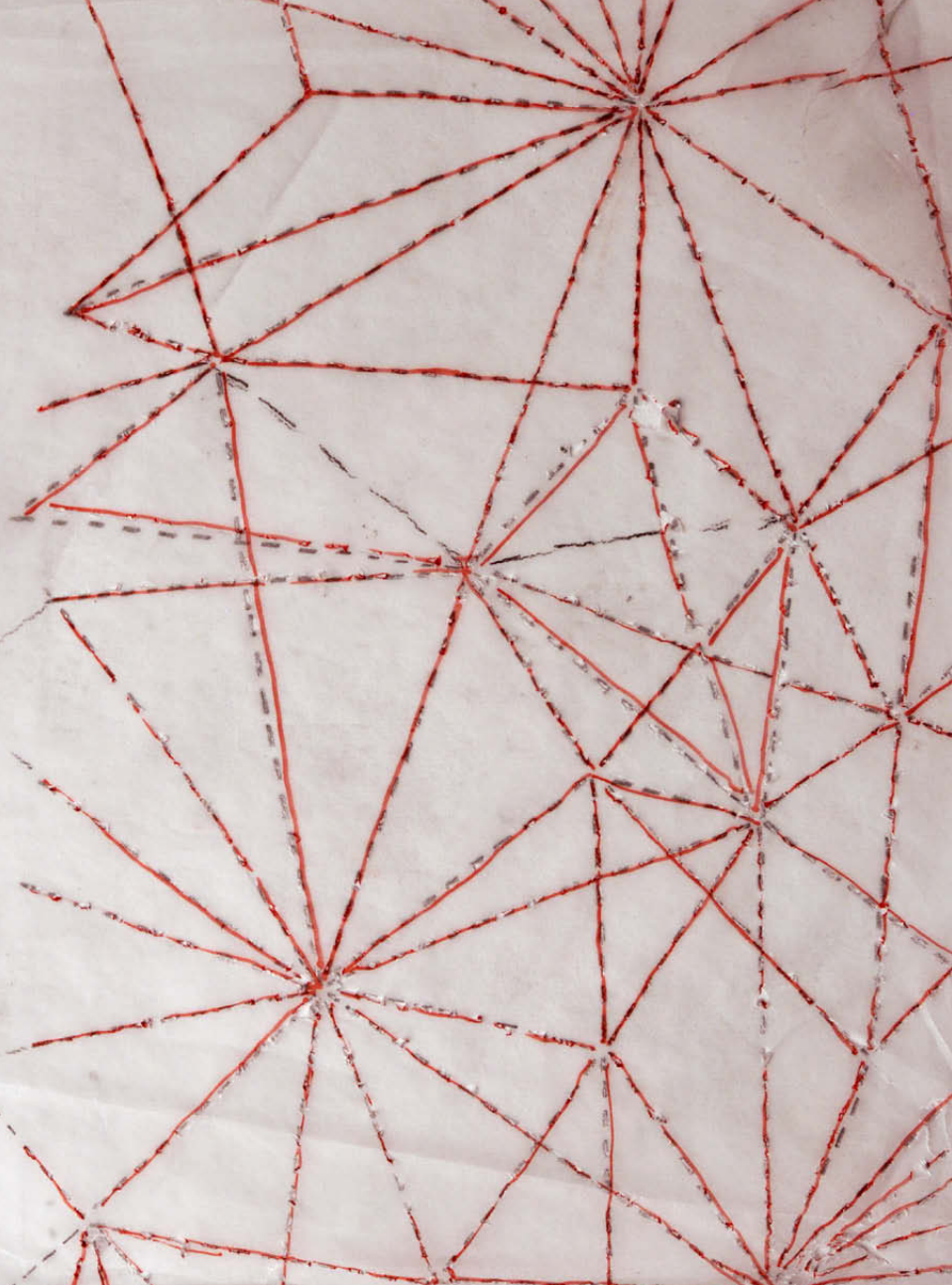
tion

ngle of incidence

moonlight (mile)

bs/bedlams/Blakes (oh my)

Fairy Liquid



The
Lillian





FAIRVIEW AV N
SUPPL PLAT OF
FAIRVIEW
MINOR AV N

FAIRVIEW
FOR
MECHANICS
PONTIUS AV N

ASSOC
SM/R 55/75

HOMESTEAD
HARRISON ST

SORENSEN'S ADD
TO THE
CITY OF SEATTLE
MINOR AV N

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FOR
MECHANICS
PONTIUS AV N

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PONTIUS 3RD
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AND

OF
LABORERS
PONTIUS AV N

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YALE AV N

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TO
SM/R 55/75

PONTIUS 3RD
DAGAK
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ADD TO
OF SEATTLE

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TO PONTIUS
ADD TO SEATTLE

SM-125
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SM-75
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SM-75
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SM-75
MR

MELROSE AV E

ROSE AV E
DANNY WY

BELLEVUE AV E
SUMMIT WY

SECOND
BELMONT AV E

THOMAS ST

THOMAS ST

THOMAS ST
ADD
BOYLSTON AV E

THOMAS ST
TO
SEATTLE

THOMAS ST
OF
TO
SEATTLE

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TO
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HARRISON ST
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REPUBLICAN ST
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PONTIUS

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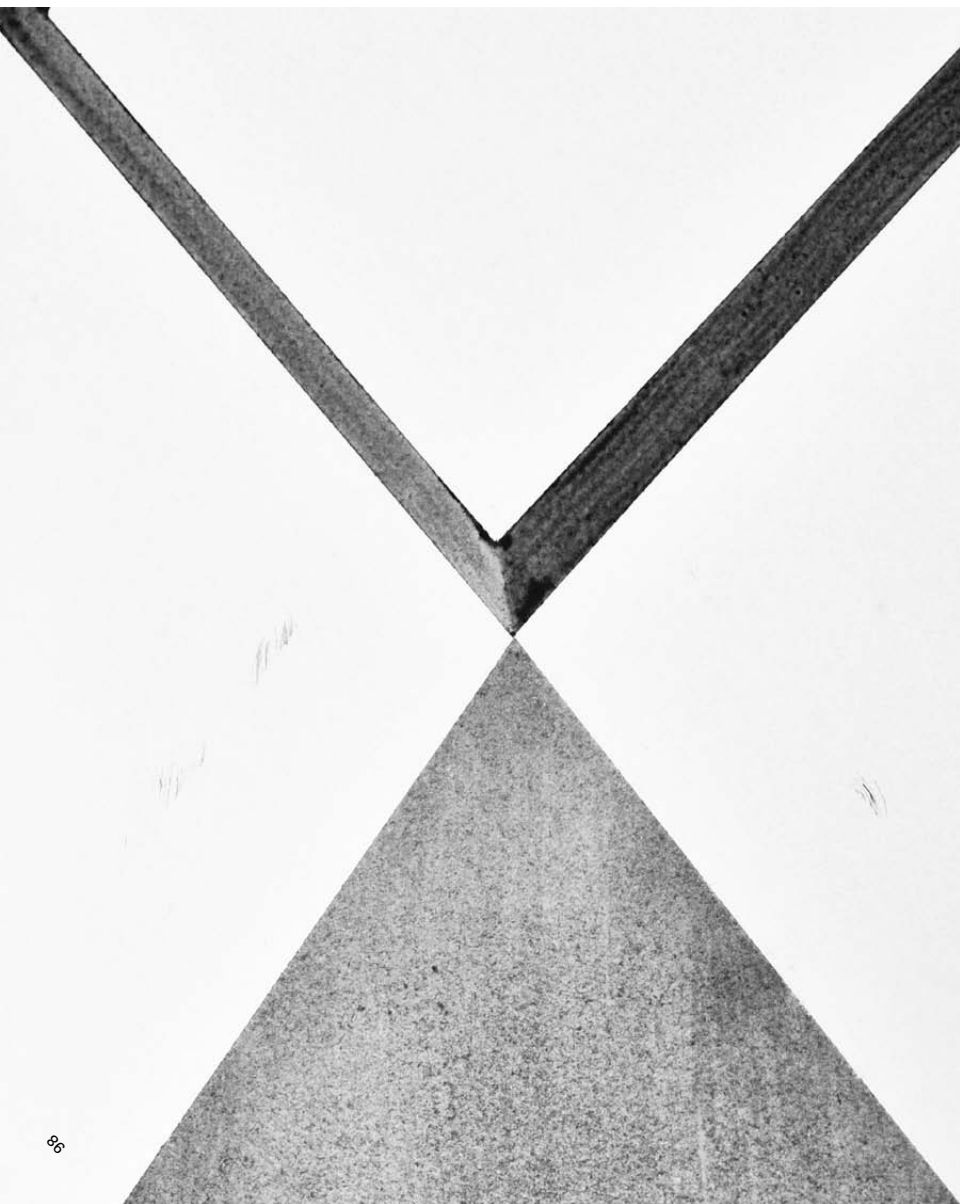


TDK
SA90

THERE'S NO PLACE LIKE HOME

THAT'S WHY I LEFT

Compiled by CHARLES (and
MARK) for Miss VICTORIA

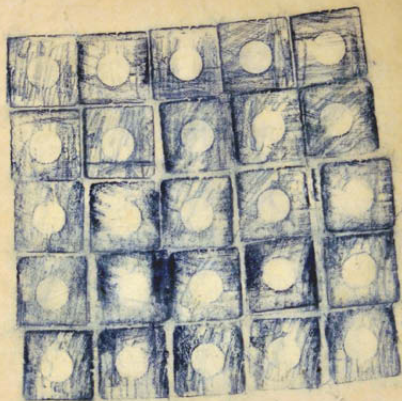


NO SLEEPING



DACRON

1001
NIGHTS



S P O O



8

4

10

1

7

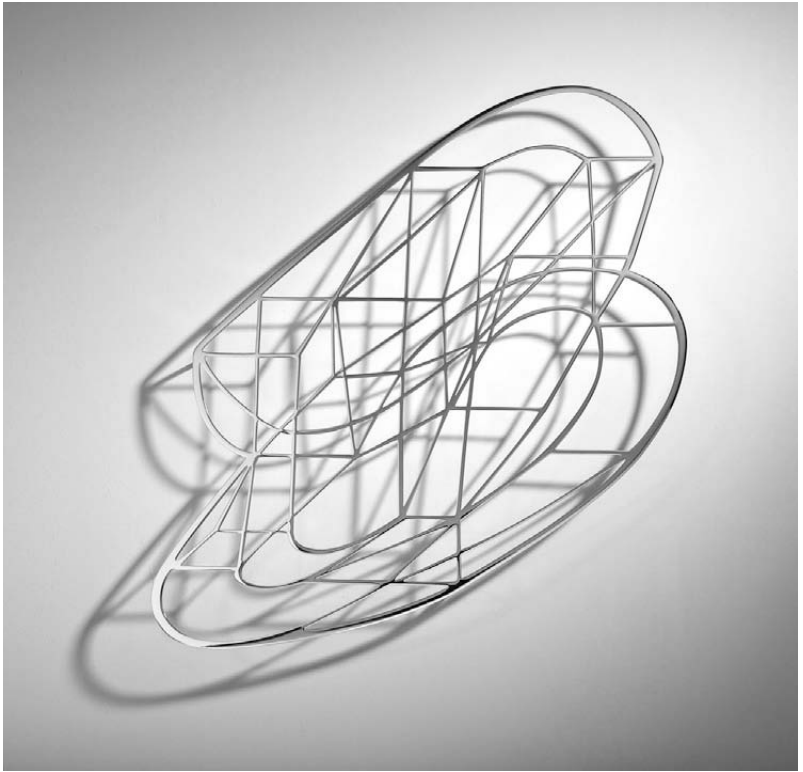
6

2

9

5

3



89

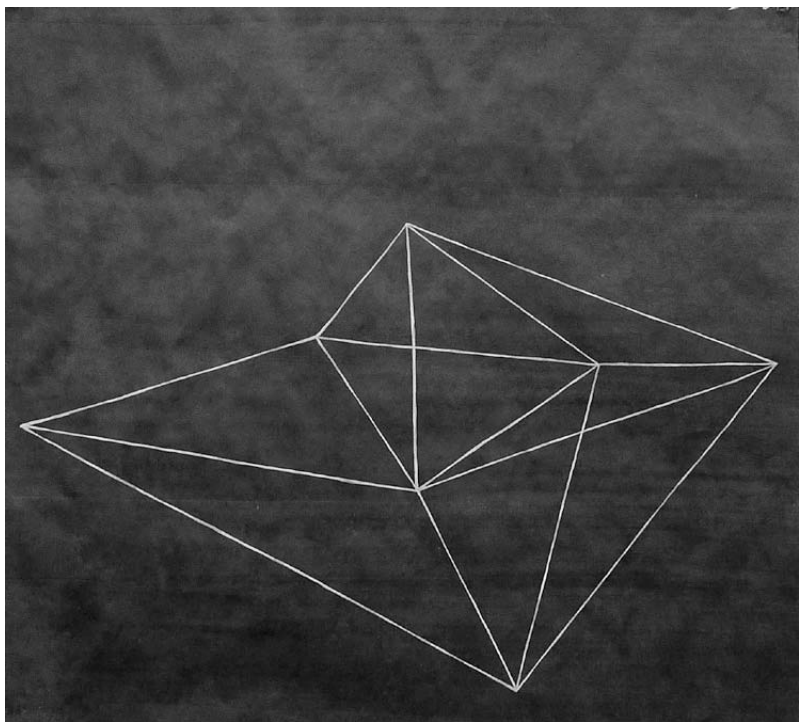
Round trip to upper lake: 14 miles

Hiking time: 12 hours

High point: 4600 feet

Elevation gain: 3900 feet

Hikable: April through November









LITTLE MACHINES

by Claire Dederer

The Impala sits in Victoria's driveway at her house in Greenwood, hedged by flowers, tarped by white plastic. It looks menacing, unwieldy, elegant. It's difficult to drive, so she doesn't drive it very often. It is in many ways a difficult object. It's temperamental. It requires love and upkeep. Also, welding. It is an object many of us would have given up on long ago.

Objects come and go from people's lives. They ghost our histories. Where did that sweater go, we wonder, and we truly have no idea. We can't conjure lost objects. They were here once. Poof. They're gone. When it comes to objects, life is as finite, drastic and unforgiving as it ever was. There's no eternal digital return for objects, no Facebook to put us back in touch with our sweaters or cars or post-cards or guitars or love letters.

To keep an object requires attention, and an interest in history. It also requires some degree of courage. To face the objects of long ago is to face your former self — and who wants to see that asshole?

Victoria is a keeper of objects. She's not, let me rush to say, a hoarder. She is a keeper in the manner of a zoo-keeper or maybe a goalkeeper. She looks after her things. She tends them. The Impala is simply the largest of the objects she has kept.

This past summer Victoria began to restore the Impala. At the same time she was putting together the materials for Hit the North, her shows which use object and memory to create an autobiographical mood. Little totemic objects

began to appear on the windowsills of her studio: a bottle of English dish soap, a tower of matchboxes, an old cassette.

When I asked her about them, she said they were portals. Portals? She explained: Hit the North examines the notion of transformation. How do we change? How does transformation happen? These objects on her windowsill held some residue of transformation she had gone through in her life. They represented, or even contained, these moments of change. The objects were like stones tied with strings, dropped into the well of the past to measure its depth. At the same time, they suggested new ideas, new directions, and new work.

Meanwhile, across town in her driveway, the restoration was under way. The Impala, lavished with attention, was being transformed. It would be good as new again.

The Impala had driven straight out of Victoria's past. It was literally her first ride: When she was born, her father had a cold so her grandparents drove her and her mother home from the hospital in their brand new car: a 1964 Chevrolet Impala SS.

When she was 18 her granddaddy gave her the car. She kept track of it, insured it, didn't trash it. She moved to London; she moved back; she finished her BFA; she made art; she made jewelry; she started a small gallery in Pioneer Square, all before she was 25 years old. Through it all she kept the Impala.

When I look back on this period I'm struck by how similar

Victoria's life was then to the life she lives now. She's changed and her work has changed but the the pillars are there: her husband, Dave. Friends. Her mom and sister. Seattle. And her work. She has never stopped making work, even in times of enormous difficulty and sore trial.

Victoria has shaped her life so her work is given priority. She hasn't held a traditional day job since she worked at Kinko's in 1990. She's toughed out the unsureness and the lack of stability. Those things are hard, but not important. What's important is having time to work. It makes me think: Maybe loyalty is an artistic quality. That is to say, loyalty is a quality beneficial to an artist and her work. If you stuck with the stuff life gave you, and tended it, and used it in your work, what would you end up with? Maybe something good, something lasting.

Victoria's loyalty has paid off time and again. She attracts good fortune and friendship because she pays such careful, lasting attention. Sometimes it seems like the attention that she pays has an almost magical quality — a power to draw luck toward her.

For instance: In 1988, when she was 23 years old, the Impala was stolen from in front of her apartment building on John Street. When she got up one morning to drive Dave to a job site in the Central District, the car was gone. She called the cops, filed a report, and headed off to work on the bus with a heavy heart. Later that day, one of the roofers at Dave's site spotted the Impala driving up the street and pulling into a parking spot a few houses away. The crew grabbed their hammers and ran down to the car — though by that time its driver had made his escape.

It was full of syringes and beer cans and fast food wrappers, but it was there. It had made the trip back to its owner, like the animals in the Incredible Journey. Except it was, you know, a car. Dave put his key in the ignition, started it up, drove it three doors down the street, and went back to work.

It was almost as though Victoria's powerful loyalty to it — to a car! — had drawn the Impala back to her. So it is with friends, with weird little objects, with ideas — they stick to those who pay attention. She pays attention to her past and so she never seems to lose track of it, the way other people do. And it shows in her work, which, spare as it might be, is as layered with reference and memory as an archeological site. Her past, like rabbit-shaped fingers in front of flashlight, makes shadow appearances in her work.

Victoria keeps these objects (these memories, these friends, these ideas) around not simply because they're old, but because they have value — a shifting value that moves from the past through the present and with all likelihood into the future. It's as though the objects are imbued with a charge of self-fulfilling prophecy. Victoria has a gut instinct that this thing is important but she's not sure why, so she keeps it around. And eventually it reveals its importance. They're not souvenirs of the past, they're little machines that are constantly producing new meanings.

Victoria has this neighbor, Dwayne, who's a teacher and a lifelong Chevy whisperer. Dwayne has been in charge of the Impala restoration program. When he took out the seats, he and Victoria found:

- A 1964 penny
- a tail from a pin-the-tail-on-the donkey game
- one plastic flipper from a 1970's Frogman G.I. Joe uniform
- a letter that her sister Katie, who is a ship's engineer, wrote from sea in 1987
- a stub from the Kingdome parking lot
- some birthday cards from Dave's 28th
- a guitar pick belonging to Damian O'Neill

This list is a poem that could you make cry, if you were in the mood to cry. Maybe you remember kissing someone in the Kingdome parking lot, or playing G.I. Joe with your brother. The things of the past come charged with sadness. Which is why loyalty to the past could well be a dangerous quality for an artist. It could spur an artist to produce work that is inert, nostalgic, sentimental. This is not the work that Victoria makes.

That's because Victoria is also loyal to one other thing: her process. Her process is laborious and eccentric, responsive and sensitized. She started as a painter, moved on to making drawings in different media, and now she does whatever the hell she wants. She lets each piece determine its own medium. If she can't make it herself she has someone else fabricate it: a chainsaw artist; a mold maker; a laser cutter. It's more important that the piece maintain its integrity than that it be constructed by her own hand entirely.

There are many times Victoria could've abandoned her process, moments when she had a hit on her hands (rubber band drawings!) and she might simply have continued

producing that same piece over and over. But she was more loyal to her process than to any one methodology. And so, again and again, she allows the work to guide the process, and in doing so, she makes it new.

“Make it new:” Ezra Pound said that, and well we might listen to him, even though he was a horrible old fascist. Pound also said, “The artist is always beginning.” It is easy to take these words and use them to prop up a disavowal of the past, a discomfort with one’s own history. But true fearlessness doesn’t just mean diving forward into the future; it also means loving your ghosts. Make it new, but make it old, too.

In September, Dwayne and Victoria finished Phase 1 of the Impala restoration. They filled it with gas and drove it to Carkeek Park. They sat on a bench there that Victoria and her family had dedicated to her grandparents. They watched the sun dropping low over Puget Sound. Memory was everywhere around them: in the solid objects; in the salt air; in the sunshine. Then they got in the Impala, which was running great, and drove back to Greenwood.

ARTIST'S NOTE

This book was conceived as a companion piece to my two-part show, Hit the North, on view January and February, 2011, at Greg Kucera Gallery in Seattle, WA, and PDX Contemporary Art in Portland, OR. It is also a record of the notes, photos, objects, and sketches that are the seeds from which my work develops. Usually this source material remains in my studio (pinned to the walls, scattered on tables), on my hard drive, and in my head. The timing seemed right to reveal this stuff and to acknowledge its value as an integral part of my studio practice.

While Hit the North continues to explore the larger themes that underpin all of my work — the connections and schisms between actual and psychological space, for instance — it is more overtly personal because I am mining moments from my own specific history, using them as a point of departure for the work. Claire Dederer's essay, included in this book, intimately maps out some of these moments and my relationship to the objects that represent them.

A favorite mix-tape, the hike that changed my life, and my relentless interest in abstraction all make appearances in this book. My friends and family may also recognize themselves as muses, co-conspirators, or both. It is with them in mind that I compiled this collection; and it is with others in mind, strangers, that I offer it as a published work that I have made.

Victoria Haven 2011

N X NW

- 6/7 "North x Northwest Mystic (White Version)"—detail
Ink on gampi paper
40" x 39"
2010
Included in Hit the North—PDX Contemporary Art
- 8/9 "Angular Incident"
Douglas fir (windblown and cut to clear path,
Lake Quinault Rainforest)
Summer, 2010
- 10/11 "Matchstick Mountain"
Studio construction
Hot glue and Swan Vestas matches
2010
- 12/13 "Snags"
Studio sketch
Ink on vellum
2005
From a photograph of dead trees, Pacific Crest
Trail, WA
- 14/15 "Solitude"
Studio sketch
Pencil on tracing paper
2010
From a photograph of Seventh Heaven double
diamond ski run, Steven's Pass.

- 16/17 "There's No Place...Ballpoint Version" – detail
24" x 25"
2010
Included in Hit the North – Greg Kucera Gallery
(See notes for page 96/97)
- 18/19 "Tape Loops"
Whorls of hand-painted tape
2010
Created for "Whatcom Wall Drawing"
- 20/21 "Whatcom Wall Drawing" – detail
Ink on tape on wall, paint
74" x 64"
April –August 2010
Detail of a wall painting commissioned by the
Whatcom Museum of Art, Bellingham
- 22/23 "Dashed Fragment"
Studio sketch
Ink on paper
2007
- 24/25 "Northwest Field Recording A/B mix" – detail
25" x 25"
Sumi ink on gampi
2010
Included in Hit the North - PDX Contemporary Art

SOUNDTRACK

- 28/29 "A's and B's"
Sketches for the Noise Reduction pieces included in both Kucera and PDX shows. First attempts, rejected due to spilled and splattered ink.
- 30/31 "Snowblind"
11.75" x 11.75"
Acrylic on panel
2010
Included in Hit the North—PDX Contemporary Art
- 32/33 "There's No Place...Studio Wall Painting"
2009 (See notes for page 96/97)
- 34/35 "Tape Specs"
Studio color chart
2005
- 36/37 "Trees"
Ink on paper
2010
Adapted from a painting belonging to my great Aunt Winnie, now at my mom's house.
- 38/39 "Matches"
Studio construction
2010

- 40/41 "Decline of Western Civilization (after DFL)"
22" x 23" x 12"
Western red cedar
2010
An homage to Dave Lipe's home-made tattoo, 1987.
Chainsaw wielding by George Kenny.
- 42/43 "Oracle 1"
19" x 16"
Silver gelatin print
2009
From the Oracle series edition. Photograph of
rubberband construction in my studio. Printed by
Jenny Sampson at Rayko Lab, San Francisco.
- 44/45 "White North x Northwest Mystic" —detail
Ink on gampi
16" x 20"
2010
Included in Hit the North—Greg Kucera Gallery

THE KNOWLEDGE

- 48/49 "Chamberlain House" — before it burned
Courtyard View from window of our Somers Town
squat circa 1984. Thanks to Steve Mack for
providing me with a room, a job and pizza.
Photo credit: Andrew Goetz
- 50/51 "Fairy Liquid"
The only brand of 'washing up liquid' I ever saw
during my time in England.
- 52/53 "Good Word/Bad Word"
T-shirt made by Ed Fotheringham, well-worn by
Dave Lipe
1984
- 54/55 "Sleeping Rough"
Studio Construction
Wax
2010
- 56/57 "A to Zed"
You are lost in London without an A to Z. (You may
be lost even with it). This is a page I know nearly
by heart and a tribute to sunny Peckham. Thanks
to Jacqui Poncelet who photographed the pair of
Peckham benches so I could emulate the carved
text.

- 58/59 "Violet"
Ink on paper
11" x 17"
2010
Informal reference to The Knowledge, London's rigorous taxi exam.
Included in Hit the North—PDX Contemporary Art
- 60/61 "Somersetown"
Studio interpretation of the electric coal fire that we used to heat the squat at Chamberlain house, SomersTown, London.
- 62/63 "Swan Vestas still life"
2009
Studio sketch of iconic English matchbox.
Thanks to Nick Brown for supplying me with support materials
- 64/65 "Tape balls"
This is the first 'work' I did upon arrival at Grad School at Goldsmiths College, London. I had discarded all my painting supplies in hopes of becoming a sculptor, but couldn't afford any supplies so I began with whatever I could scrounge up for free.
- 66/67 "What do I get?"
The first 45 I bought from Reckless Records (Berwick St. Soho. W1) when I worked there, 1985. It came with the 'wrong' single ("ever fallen in love...") inside this cover.

HIGH DIVIDE

- 70/71 "Experts Only (black)" — detail
Acrylic on panel
18" x 18"
2010
Included in Hit the North — Greg Kucera Gallery
- 72/73 "North x NW Mystic (Gore-Tex® version)"
Gore-Tex®, silver marking film, thread
24" x 27.5"
2010
Included in Hit the North — Greg Kucera Gallery
- 74/75 "Frostline Vest Sketch"
Pen on paper sketch
2004
Referencing the quilting pattern from a Frostline vest kit.
- 76/77 "Noise Reduction" — detail
2010
- 78/79 "Northwest Field Recording (OR) 12" Aside"
Ink on paper
18.5" x 18"
2010
Included in Hit the North — PDX Contemporary Art
- 80/81 "Split the Difference" — detail
Ink on gampi
52" x 45"
2010

- 82/83 "Stick Diamonds"
Studio Sketch model
Wood and hot glue
2010
- 84/85 "1970's REI Survival Kit"
Drawing of an unopened 'Survival Kit' packed
on every hike and camping trip of my childhood.
- 86/87 "Sylvia in Crevasse"
A photo of my mom during a crevasse rescue class
on Mt. Baker circa 1974.
- 88/89 "Text circle w/notes"
Study for NW Field Recording with locations and
elevation notes.

GEOMETRY OF TERRITORY

- 92/93 "Red Dashed Lines"
Studio sketch
Ink on tracing paper
2010
- 94/95 "Lillian Apartment, Cascade neighborhood"
1987
Beloved home of many Seattle artists, musicians,
family and friends—demolished 2002.
- 96/97 "No Place Like Home" — cover
This mix tape was given to me the night before I
moved back to London (June, 1986) by two friends,
Mark and Charles, and my future husband Dave,
who was too shy to sign his name. I lost the
cassette immediately. Original Artwork: Charles
Peterson, Mark Arm with assistance from Dave Lipe
- 98/99 "Dacron 88"
2010
Photograph of painted advertisement on building in
Belltown, Seattle. This image has been slowly
disappearing for years.
- 100/101 "1001 nights"
Carbon paper rubbing on tracing paper
1996
From an assemblage of pool chalk lifted from the
Comet Tavern. The title refers to the role that the
Comet played as an after hours home.

102/103 "Studio list map"

1989-present

I seem to have a knack for finding the perfect space right before developers swoop in for demolition or "improvement." These dots represent the ten studios I've occupied over the past 20 years. To be continued...

104/105 "Double or Nothing (nickel plate)"

Cut steel with nickel plate

27" x 25" x 1.75"

2008

106/107 "Low Divide"

Ink on paper

12.25" x 14"

2010

This drawing refers to the Low Divide, a destination on the Elwha River Trail. This route was used by the Press Expedition on their hapless 1889 trek across the Olympics.

Included in Hit the North — Greg Kucera Gallery

108/109 "North x Northwest"

Color pencil on gampi paper,

20" x 20.5"

2010

Included in Hit the North — PDX Contemporary Art

110/111 "Impala"

Studio sketch of my car

1964-present

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Additional contributors are recognized in the image notes.

