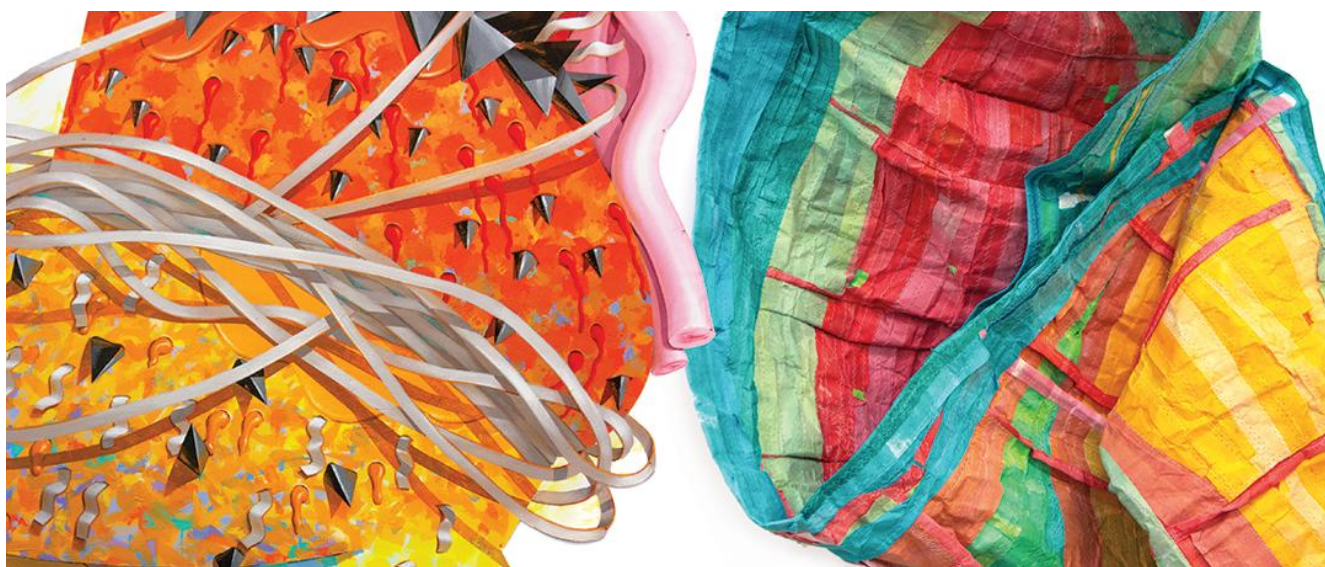


Here We Have Idaho: Material Matters

S. A. Jones and Astri Snodgrass



Large Print Labels

Here We Have Idaho: Material Matters

S. A. Jones and Astri Snodgrass

Here We Have Idaho: Material Matters is the first exhibition within a new Boise Art Museum program that showcases Idaho-based artists whose artworks broaden the boundaries of contemporary art. This program reimagines how the Boise Art Museum engages with artists and artists engage with our community, while highlighting the role of art and artists in reflecting important ideas of our times.

Boise Art Museum is pleased to introduce S. A. (Sharon) Jones and to showcase her artwork in Idaho for the first time in her artistic career. Born in 1944 and currently living in a secluded area of eastern Idaho, Jones has been making paintings for more than 50 years. Her artwork evokes ideas of genetics, cells, otherworldly beings, and the cosmos with vibrant colors painted on irregularly shaped

canvases. Boise Art Museum is thrilled to pair Jones's large-scale paintings with the drawings, paintings, and sculptural artworks of Astri Snodgrass. Snodgrass was born in 1989 and is an Associate Professor of Drawing and Painting at Boise State University. She paints, sews, knits, and weaves paper into works of art that are gentle yet powerful, whether suspended from the ceiling or displayed on the wall. Through her artwork, Snodgrass suggests that we are all interconnected by unseen threads. Both artists challenge art traditions and lend expanded definitions to what a painting can be.

Organized by the Boise Art Museum

Gallery 1

Astri Snodgrass

(b. 1989, St. Charles, Illinois)

The Shore is an Ancient World, 2025

ink and gouache on
Kozo paper with handspun fringe
Courtesy of the Artist



Astri Snodgrass

(b. 1989, St. Charles, Illinois)

As a Spider on the Wind, 2024

ink and gouache on Kozo paper
Courtesy of the Artist



Astri Snodgrass

“I like to work with familiar materials in unfamiliar ways. The primary material I work with is paper because I’m interested in how bodily it is; it is fragile, it breathes, it has memory.” – Astri Snodgrass

Astri Snodgrass has lived in Boise since 2018. She is a practicing artist and an Associate Professor of Drawing and Painting at Boise State University. Her mother taught elementary school art, and her Norwegian grandmother was a gifted seamstress and knitter, based on deep-seated traditions in Norwegian culture. Knitting, crocheting, weaving, and sewing were continually present during the artist’s childhood. Studies in Norway and Argentina helped shape her interests in language, light, and perception. Snodgrass transforms letters into patterns, paper into fabric, and fabric into photography – always pushing against the pre-

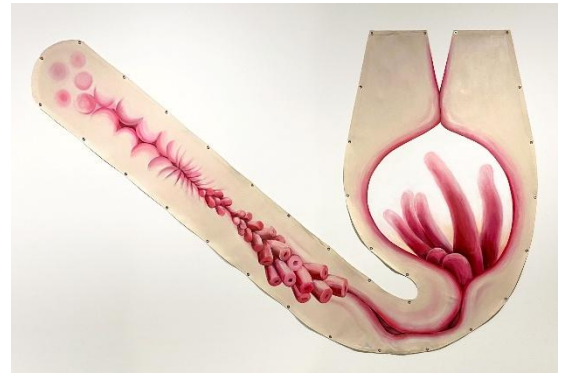
prescribed functions of a material. The act of translation, from one medium to another, has formed the basis for Snodgrass's visual artmaking vocabulary. Through the artworks in this exhibition, made from 2019 to 2025, she untangles dominant ideas about gender, sexuality, craft, and labor and revels in the action of play; the interconnectedness of humankind; and what it means to unlearn what does not serve us.

Snodgrass holds an MFA in Studio Art from the University of Alabama, and a BA in Art and Spanish from Luther College, Decorah, Iowa. Her artwork has been exhibited nationally in solo and group exhibitions. She has been an Artist-in-Residence at Studios Midwest, Hambidge Center for Creative Arts and Sciences, VCCA, and Vermont Studio Center.

S.A. Jones
(b. 1944, Phoenix, Arizona)

Red Zip, 1995

acrylic on canvas
Courtesy of the Artist



S.A. Jones
(b. 1944, Phoenix, Arizona)

Snakey Brown, 2009

acrylic on canvas
Courtesy of the Artist



S.A. Jones
(b. 1944, Phoenix, Arizona)

Kimberlite Pipe, 1990

acrylic on canvas
Courtesy of the Artist



S.A. Jones

“The use of systems as either the subject matter, the organizing principle, or as a way to describe aspects of forms is central to nearly all of my paintings” – S. A. Jones

S.A. (Sharon) Jones lives in a secluded area outside of North Fork, Idaho. She has been making paintings, mostly as a solitary endeavor, for more than 50 years, with rare exhibitions celebrating her art. This exhibition is the first time her paintings have been showcased in Idaho. Colossal painted forms appear conjoined and suspended within her colorful and organically shaped canvases that are intended to hang directly against the wall. A dynamic push-and-pull between abstraction and realism lends a powerful tension to the paintings. Suggestions of internal and external anatomy, cells, fossils, and rocks recall her long career as a veterinary surgeon and her passion for geology. Jones’s paintings foretell

eventual mortality while radiating optimism toward an endless universe that stretches into the unknown. The influence of two major art movements in the 1960s, Op Art and Minimalism, can be seen in her focus on shapes and forms. By examining her subject matter and individualized painting style, the viewer is given access to a portal into the artist's creative mind.

Jones holds a BA from Scripps College, Claremont, California, and a Doctor of Veterinary Medicine from Kansas State University. She attended the Max Beckmann Graduate Painting Program at the Brooklyn Museum School, New York.

S.A. Jones
(b. 1944, Phoenix, Arizona)

Frank, 2005

acrylic on canvas

Courtesy of the Artist



Gallery 2

S.A. Jones

(b. 1944, Phoenix, Arizona)

Kilauea Dome, 1994

acrylic on canvas

Courtesy of the Artist



Astri Snodgrass

(b. 1989, St. Charles, Illinois)

The Book of Sand, 2025

ink and gouache on Kozo paper
with handspun fringe

Courtesy of the Artist

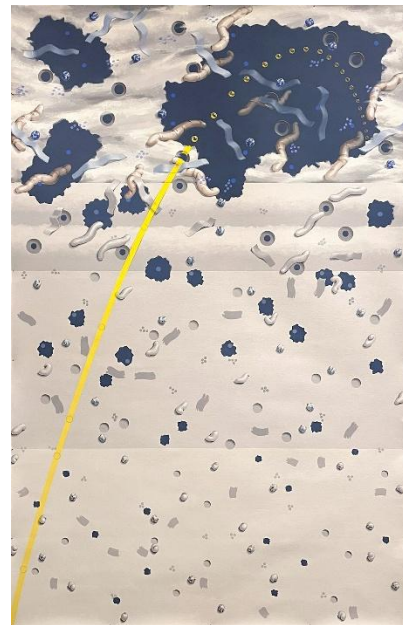


S.A. Jones
(b. 1944, Phoenix, Arizona)

Parabola, 2010

acrylic on canvas

Courtesy of the Artist



Gallery 3

Astri Snodgrass

(b. 1989, St. Charles, Illinois)

Language Lets Us Hold What's Changing, 2022

ink, gouache, and acrylic on
sewn Kozo paper

Courtesy of the Artist



Astri Snodgrass

(b. 1989, St. Charles, Illinois)

Body Script, 2022

acrylic and dye-based ink on
sewn Kozo paper

Courtesy of the Artist



Astri Snodgrass
(b. 1989, St. Charles, Illinois)

To Spin a Cloud, 2023

ink on Kozo paper
Courtesy of the Artist



S.A. Jones
(b. 1944, Phoenix, Arizona)

Under Red, 1995

acrylic on canvas
Courtesy of the Artist



Gallery 4

S.A. Jones

(b. 1944, Phoenix, Arizona)

Big Carl, 2010

acrylic on canvas

Courtesy of the Artist



Astri Snodgrass

(b. 1989, St. Charles, Illinois)

Actual/Factual, 2023

ink, gouache, matte medium,
and sewing thread on
Kozo paper

Courtesy of the Artist



Astri Snodgrass

(b. 1989, St. Charles, Illinois)

Stitching Cobwebs, 2023

sewing thread, matte medium,
Kozo paper, Rives BFK papers,
and cotton crochet thread
Courtesy of the Artist



Sketches and Studies

Through preparatory sketchbook drawings and small-scale crochet studies, Snodgrass explores concepts and aesthetic approaches for her large-scale artworks. These sketchbooks give insights into the artist's thought processes and the way she transforms letters and text into patterns, which then become further abstracted in her completed artworks.



top row:

Astri Snodgrass

(b. 1989, St. Charles, Illinois)

6 *Sketchbooks*, 2022-2024

Courtesy of the Artist

bottom row:

Astri Snodgrass

(b. 1989, St. Charles, Illinois)

1. ***Pregnancy Dream*, 2023**

2. ***Echo of an Ascent*, 2023**

3. ***Symbiosis*, 2023**

4. ***Sinew*, 2023**

5. ***Deadheading*, 2023**

6. ***Time Trellis*, 2023**

7. ***Territory*, 2023**

8. ***Loops and Lines*, 2023**

mercerized cotton embroidery floss

Courtesy of the Artist

Gallery 5

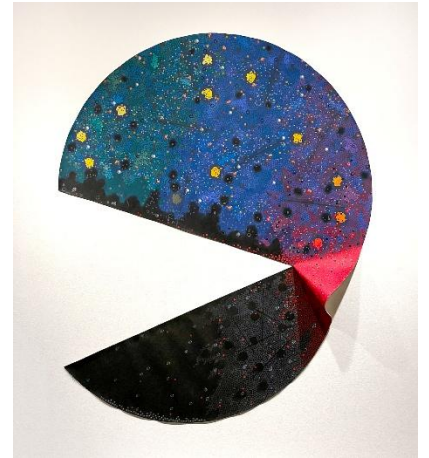
S.A. Jones

(b. 1944, Phoenix, Arizona)

Memory Slit, 2008

acrylic on canvas

Courtesy of the Artist



Astri Snodgrass

(b. 1989, St. Charles, Illinois)

The Longer the Light Stays (16), 2019

cyanotype on muslin

Courtesy of the Artist



Astri Snodgrass
(b. 1989, St. Charles, Illinois)

***The Longer the Light
Stays (15), 2019***

cyanotype on muslin
Courtesy of the Artist



Astri Snodgrass
(b. 1989, St. Charles, Illinois)

Navels and Stars, 2022

acrylic and dye-based ink on
sewn Kozo paper
Courtesy of the Artist



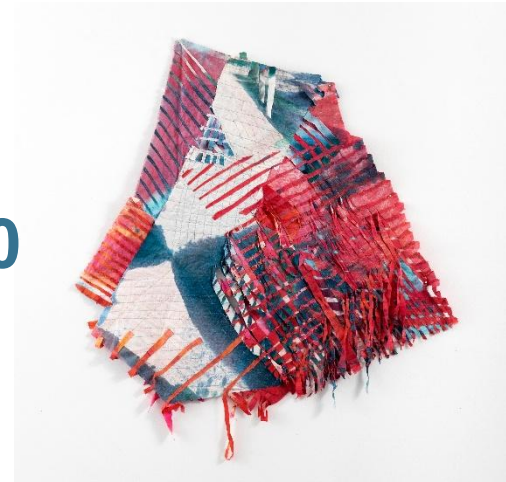
Astri Snodgrass

(b. 1989, St. Charles, Illinois)

To Open Eyes and Hands, 2020

fabric dye and thread on muslin

Courtesy of the Artist



Astri Snodgrass
(b. 1989, St. Charles, Illinois)



Top Row (From Left to Right)

The Longer the Light Stays (21), 2019

The Longer the Light Stays (20), 2019

Bottom Row (From Left to Right)

The Longer the Light Stays (8), 2019

The Longer the Light Stays (5), 2019

cyanotype on muslin
Courtesy of the Artist

Astri Snodgrass
(b. 1989, St. Charles, Illinois)

***The Longer the Light
Stays (17), 2019***

cyanotype on muslin
Courtesy of the Artist



Astri Snodgrass
(b. 1989, St. Charles, Illinois)

***The Memory of
the Fingers, 2024***

ink and gouache on
Kozo paper with handspun fringe
Courtesy of the Artist



S.A. Jones
(b. 1944, Phoenix, Arizona)

Benchland, 2001

acrylic on canvas
Courtesy of the Artist



Astri Snodgrass
(b. 1989, St. Charles, Illinois)

***A Picket Line Against
a Tidal Wave, 2023***

ink, gouache, wax pastel,
matte medium,
and collaged Kozo paper on
Strathmore drawing paper
Courtesy of the Artist



S.A. Jones
(b. 1944, Phoenix, Arizona)

Space Clock, 1970

acrylic on canvas
Courtesy of the Artist

