

2021

ARTWORKS NORTHWEST BIENNIAL

A REGIONAL JURIED ARTSHOW OF WORK FROM THE PACIFIC NORTHWEST

NORTHERN CALIFORNIA, OREGON, WASHINGTON, IDAHO, ALASKA, BRITISH COLUMBIA, WESTERN MONTANA, AND WESTERN WYOMING

JEN BROWN / LISA BLATT / JAMES WILSON / HAO ZHANG / COREY PRESSMAN / KAT DAVIS / IVAN CARMONA / SARAH PETERMAN
YOONHEE CHOI / TALLMADGE DOYLE / NAOKO MORISAWA / RICHARD ROLLINS / SANDEE MCGEE / RITA ALVES / NIRAJA LORENZ
DAVID CARMACK LEWIS / CAROL HAUSSER / KATHLEEN CAPRARIO / RICH BERGEMAN / MICHAEL DINNING / RACHAEL ZUR / ANNE
MAGRATTEN / NANCY WATTERSON SCHARF / GEORGIANA NEHL / ALEXANDRA GALIARDO / ZACHARY MCRAE / KATHY SMITH / KAVIN
BUCK / VICKIE MEGUIRE / EDIE OVERTURF / ELIZA ARROYO / TATYANA OSTAPENKO / DON BAILEY / PAUL ZEGERS / ELLEN GEORGE
CAITRIA GUNTER / MARGARET PRENTICE / KENDRA LARSON / MICHAEL BOONSTRA / ELISE WAGNER / LAURA AHOLA-YOUNG / SHOKO
TANAKA / ANNE MILLER STRANDOO / JOANNA BLOOM / JUSTIN AULD / ELIZABETH MAGEE / KATIE ROYCE / CAROL JENKINS / CLAUDIA
HOLLISTER / MANDY MILLER / TIEN-CHU LOH / TIE LI / ELLA WATSON / JASON GREENE / GARY PEER / JENNIFER VIVIANO / DEBI BATES
TYLER BRUMFIELD / CANDACE PRATT / STEPHEN MAULDIN / LISA FLOWERS ROSS / HENRIETTE HEINY / K RAWLS / JAY GORDON / LILLIAN
ALMEIDA / JUDITH LECKRONE LEE / ASHLEY COUCH / SHOBHA JETMALANI / PATRICK PLAIA / BRI CHESLER / JUSTIN L'AMIE / TIFFANY
HOKANSON / ANDREW MYERS / TOBE HARVEY / HEIDI MORTENSEN / GARY WESTFORD / MICHAEL KELLY / CHRIS SHERIDAN / MARIIA
CHUGUNOVA / MARGO GEDDES / SANDRA HONDA



UMPQUA VALLEY ARTS - LAND ACKNOWLEDGEMENT STATEMENT:

Umpqua Valley Arts Association acknowledges, honors, and respects the indigenous people of this region, the Umpqua People, on whose ancestral lands the UVA building now stands. These include the Nahank'utama (Cow Creek Takelma) and the Upper Umpqua Peoples who later became the Cow Creek Band of Umpqua Tribe of Indians and were incorporated into the Confederated Tribes of Grand Ronde. This tribal area includes the Umpqua watershed and surrounding areas. UVA gratefully recognizes that the Umpqua Valley is made up of many diverse communities of indigenous peoples who continue to live, work, and thrive in these lands today. We invite our visitors and readers to join us in acknowledging all of the above as our shared responsibility and to consider our roles in healing the wounds of the past, so we continue to build a creative and healthy tomorrow.

UVA'S MISSION:

Umpqua Valley Arts (UVA) operates with a mission to create and foster a climate that supports arts appreciation, participation, and education. UVA is a rural arts and culture organization located in the heart of the Umpqua Valley. The community arts center operates six art gallery spaces, a workshop studio, a full-sized pottery studio, and a retail shop full of local arts. UVA also supports art and art making throughout the region through community events, collaborative partnerships, and advocating for the arts in multiple venues, organizations, and agencies.

UVA is a community organization that operates with the generous support of those it serves through annual Membership, individual donations, business sponsorships, program fees, and public and private grants.

UVA'S EXHIBITION PROGRAMMATIC VALUES:

UVA's arts exhibition programming is inspired by our energetic community, the geography in which our organization is situated, and the unique history of our region and our institution. When we learn to appreciate art together, we are learning to acknowledge and respect the histories that bind us together, and the changing world that surrounds us.

AWNW HISTORICAL CONTEXT:

UVA's annual Artworks Northwest Exhibit is a regional juried exhibit of work from artists who reside in the Pacific Northwest region (Northern California, Oregon, Washington, Idaho, Alaska, British Columbia, Western Montana and Western Wyoming). Open to all media including, but not limited to sculpture, printmaking, photography, painting, drawing.

ArtWorks Northwest has evolved from its beginning in 2010 as an annual and local exhibit called the Hundred Valleys into a regional Biennial featuring works from artists from all around the Pacific Northwest. Over its ten year span, the excitement has grown about the show among artists making it a show to enter. This exhibit has shifted the discourse of art in our local rural community. Artist entries jumped from 100 to 500 entries in 2018. In 2019 we received over 1,000 entries. As a result of the undeniable growth of this program the Gallery Committee and the UVA board agreed to work toward appropriately scaling the program to meet the needs of artists to show their work. The biennial exhibit allows UVA to further develop UVA's reputation as a rural art center and as an important venue for Regional Artists.

Stephen Hayes, Marie Watt, Ryan Pearce, Andries Fourie and Scott Malbaurn represent the long line of esteemed jurors we've had since the inception of AWWN. 2021 will be the inaugural year of UVA's AWWN Biennial and we're honored to have as our juror, Portland Art Museum's Chief Curator, Grace Kook-Anderson.

AWWN Biennial is a natural extension and evolution to the work that UVA has done in our community for nearly 50 years. Building a sense of connection and belonging by providing opportunities and by centering the very thing that makes us human - Creativity! UVA is proud to serve our rural community through excellent arts and culture educational programming. These programs are run by a small, but mighty staff and many beautifully dedicated volunteers. We do our work at UVA with a grateful heart and an eye on the future, so that we may continue to engage and enrich our community and our region. Umpqua Valley Arts is dedicated to the belief that the arts are an indispensable element of a thriving and meaningful community, and that ideas & art in its many forms should be available to all.

ABOUT THE JUROR:

Grace Kook-Anderson was appointed The Arlene and Harold Schnitzer Curator of Northwest Art in January 2017. Prior to joining the museum, she was an Adjunct Assistant Professor of Art in the school of Art + Design at Portland State University and worked as an independent curator and arts writer. From 2008 – 2015, Kook-Anderson was the Curator of Contemporary Art at Laguna Art Museum. Kook-Anderson received a dual B.A. degree in art history and art practice from the University of California, Berkeley, and received her M.A. degree in Curatorial Practice from the California College of the Arts in San Francisco.

JUROR'S STATEMENT

The invitation to jury this year's Artworks Northwest Biennial was a privilege. Serving as a juror presents an opportunity to learn about new artists, to reflect on the process and the drive of art-making, refreshing my understanding of what art is, and in this case, to also consider what it means to be an artist residing in the Pacific Northwest.

The invitation to jury an exhibition is also one riddled in challenges and doubt. As a curator, I don't believe in the older notion of the role of tastemaker. Instead, my ambition is always to work to understand the perspective of the artist rather than dismiss an artist's work. So then I am faced with the dilemma in juried exhibitions of comparing works so vastly different, ranging in all mediums, of artists from so many different life experiences. For all of the artists who have taken the time to share and submit work, I thank you.

In my less-than-scientific process in selecting works for the 2021 Artworks Northwest Biennial, I have selected works that intrigued me further in thinking about some of our current and enduring subjects about place, identity, and the environment. With the covid-19 pandemic, I was also struck by works that addressed forms of socializing and ways of being together, or not. And though I come no further to answering the question of what it means to be an artist from the Pacific Northwest, I wonder if there are some characteristics that offer a sense of simpatico and distinguishes the region: the landscape and our shared knowledge of some of our favorite spots; our compass to the Pacific Ocean; or a way of living that draws us to the West?

I have also considered the hopeful possibility of what an exhibition might finally feel like, in-person rather than the virtual exhibitions we experienced this past year. Could the biennial offer moments of delight, surprise, curiosity, contemplation, and allure? With the selection of 81 artists and just over a hundred works, I hope so!

I give thanks to Sandee McGee whom I've greatly enjoyed getting to know and for this opportunity to work with Umpqua Valley Arts Center. It is also a pleasure to join the list of past jurors including Andries Fourie (2018), Stephen Hayes (2016), Scott Malbourn(2017), Marie Watt (2015) and Ryan Pierce (2014), as we all continue to reflect and celebrate the art of the Pacific Northwest.

-Grace Kook Anderson

SANDEE MCGEE, UVA'S GALLERY DIRECTOR

PLACE AND FORM

Art objects, in their many forms, have an immediacy to them, and yet they communicate something ancient and familiar about being human. Artists bring empathy and care to the world through their work. No matter how small the gesture, it is the making of form through ideas and hands that transcends a transactional world and has the ability to transform us. We need art and artists more than ever in our changing world, to reflect back to us this moment in time and to communicate something quietly exigent, something that we can't say with words.

Although the Artworks Northwest Biennial Exhibit is a survey exhibit of regional work, we realize that it does not define our region and that art is always permeable, changing, and reflecting our cultural moments and communities. We reside in a dynamic and diverse region, and UVA is committed to providing opportunities for regional artists to show their artwork and to have a voice in our gallery spaces.

Umpqua Valley Arts (UVA) launched Artworks Northwest in 2010 to honor and acknowledge the landscapes and geographic location of the Umpqua Valley. The program was originally titled, "Hundred Valleys". Over the past 10 years, UVA's Gallery Committee, composed of local artists, moved to expand the reach of the exhibit to include artists working in the Pacific Northwest. The goal was to reflect the range of thought, modes, media, and processes of artists in our region.

The evolution of the Artworks Northwest Exhibit to a Regional Biennial parallels the trajectory of our Arts organization, which started in 1971, 50 years ago this October. Umpqua Valley Arts is dedicated to the belief that the arts are an indispensable element of a thriving and meaningful community and that education in the arts should be available to all. Our arts education curriculum is inspired by our energetic community, the geography in which our organization is situated, and the unique history of our region and our institution. When we learn to make art together, we are learning to acknowledge and respect the histories that bind us together, and the changing world that surrounds us. Happy Anniversary to Umpqua Valley Arts. We are celebrating fifty years of connection, creativity, and community!



JEN BROWN



An Allegory of Facebook

oil on canvas
36" x 54" x 2"

Brown painted this scene shortly after president Trump's inauguration in 2017, when the division between the Left and the Right that runs deep through the country was becoming apparent. Vitriolic speech on social media platforms was everywhere; even seemingly benign posts about cats would contain inflammatory comments about politics. Friends and family members would insult one another on Facebook. Brown says "Our online behavior is markedly different from how we treat one another in person. Imagine if we carried our online personas over into the real world."

DEBI BATES



Blueberry Fields Forever

watercolor
16" x 20" x 1.5"

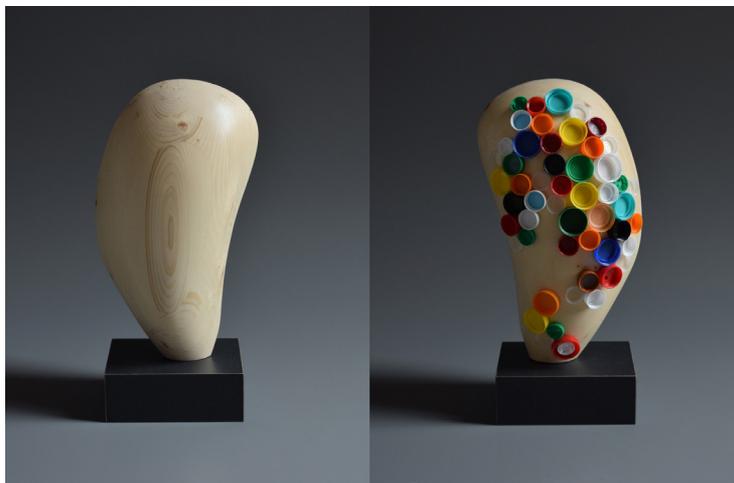
Old Mill

watercolor
16" x 20" x 1.5"



I live in Oregon and love to paint the scenery. The two pieces that were selected for Artworks Northwest Biennial exhibit, are in Douglas County Oregon. Titled "Old Mill" and "Blueberry Fields Forever". What drew me to Paint "Old Mill" was the angles of the structures with the hills in the background. When I saw the blueberry fields and the red color they turned, I couldn't keep my eyes off of them. I just knew, there is a painting.

TYLER BRUMFIELD



Barnacles (front and back view)

Pine, Plastic Bottle Caps,
Plywood and Formica
20" x 9" x 8"

It's no secret that Modernism and the Industrial Revolution are deeply intertwined. Many artists in the early 20th Century considered industry an exciting harbinger of progress. Improvements in the production of goods, growth of urban areas and ease of transportation promised to catalyze a societal shift for the benefit of all people.

Few considered the cost...

The Industrial Revolution and the enduring adherence to its principles of production and consumption have resulted in unfathomable amounts of waste and wreaked havoc upon the health of our planet. Plastic waste is strewn everywhere, in every nook and cranny across the globe - even in the very deepest depths of the ocean.

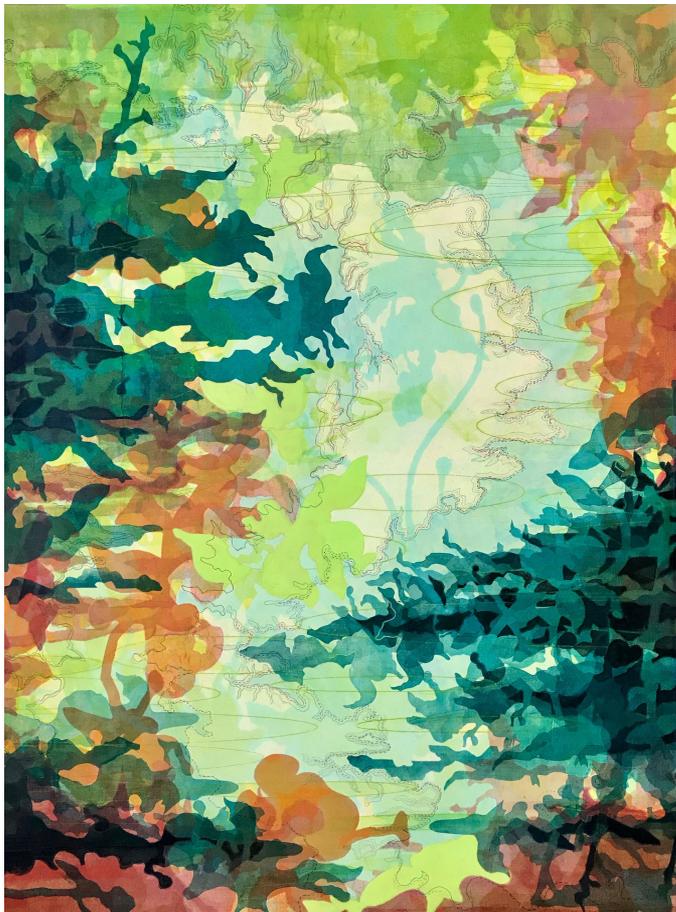
These works visualize my efforts to keep commonly thrown-away plastic items - that become pollutants and micro-plastics - out of landfills and out of the ocean. All plastic components were saved or removed from the waste stream by me, my family, and folks from my community.

By appropriating the aesthetic of Modern sculpture (singular purity, abstraction, and truth to materials) these works create a direct dialogue with history. The style references the era of which Modern sculpture was a product, and sets up a visual system with the purpose of critiquing Modernism's disregard for planet earth in its pursuit of progress.

The wooden structures are near-abstractions of creatures that reside on the Oregon coast and are affected in some way by the pollution of industry. Wood, as a material, was chosen because it is an ideal metaphor for nature. It is nature: it's organic, beautiful and alive.

The plastic components serve to represent pollution. In the literal sense, plastic bottle caps, for example, are among the top five most common items of pollution found washed up on beaches. In the metaphorical sense, plastic is a synthetic material, and the selected plastic items (bottle caps, drinking straws, and take-out containers) are - in more than one sense - indicators of mass consumption.

Through good craftsmanship, keen visual organization and a dynamic handling of color, shape and texture, the works offer a powerful visual experience for the viewer: an experience that I hope ignites curiosity, spurs a desire for more information, and causes the viewer to examine their complicity in the problem of plastic waste."



DOYLE TALLMADGE

While on a fellowship at Kingsbrae International Artist Residency I lived within a 28 acre botanical garden located at sea level on the Bay of Fundy in New Brunswick, Canada where the highest tides in the world occur. I was mesmerized by this lush, abundant land and also saddened by the reality that it may be submerged by the ocean within a couple decades due to rising sea levels.

My process for this series involves being present to the bodies of water and land, to absorb the colors, smells, sounds, and light qualities of environments rich in geological history. I layer this collected sensory information with both real and imaginary cartographic elements of the region. The invented imagery is a mapping of sorts, an approach that allows me to combine a current reality with references to geological periods in the distant past and into the projected future of rapid climate change.

The series Underwater Garden are comprised of many layers from copper etching plates, woodcut blocks and relief monoprint, with added layers of hand drawing and painting with India inks. Each work on paper is a unique work, a hybrid somewhere in-between painting and printmaking.

Underwater Garden XX

India ink, watercolor, woodcut,
line etching, graphite
24" x 18" x 0"

LISA BLATT



Fruitvale Station, portrait:

Iraqi Refugee

archival digital photograph (size variable)

16" x 20" x 0"

Rodney King Site, portrait:

Mexican Transgender

archival digital photograph (size variable)

16" x 20" x 0"



These heat portraits at charged sites highlight peoples' sameness while making their ethnic, gender and racial differences disappear.

NIRAJA LORENZ



I am a visual artist deeply influenced by chaos in all of its forms, both human-made and environmental. My medium is quilting, specifically piecing. I work with shibori-dyed fabric and solid-colored commercial and hand-dyed cotton. I cut freehand shapes and lines and sew them together in varied combinations creating textures and forms which are then combined into large compositions. Once the top of a quilt is complete, I add an additional layer of multicolored stitched lines.

Color inspires me to play, to explore, to create. While my medium is that of a traditional craft, my work is not. What's unique about my work is not the medium or the approach; it's the powerful visual images and finely-detailed improvisational compositions that evolve.

Spiraling in. Expanding out. The Center, the Eye, the Universe. Black Hole absorbs all. Birth expels. "Spiral 4 – Unfolding" was intuitively designed and pieced. It was allowed to unfold and refold during construction, beginning with the dark eye-like circle which quickly evolved into a spiral. Incorporating large areas of solid colors was a challenge for me as I tend to break everything down into sections of finely pieced fabrics with small details containing subtle color and value changes.

Spiral 4 - Unfolding
fiber
40" x 46" x 0"

RICH BERGEMAN



Along the 804 Trail, Oregon Coast
pigment ink print from infrared camera
22" x 20" x 1"



High Desert Sky, Central Oregon
pigment ink print from infrared camera
20" x 18" x 1"

After making pictures for over 30 years with all manner of cameras and processes, from silver to platinum and Polaroid to pinhole. I'm now exploring the infrared spectrum. I love looking at the world through that hauntingly beautiful range of light, transforming the seemingly ordinary into a more highly charged experience.

The infrared range lies just above the visible spectrum, too high for the human eye to see, but it's there just the same. It records sunlit vegetation and other organic objects as glowing highlights, turning landscapes and seascapes into playgrounds for finding new compositions. Infrared sees the skies overhead differently as well. On a fair day, the cold blue atmosphere reflects zero infrared rays and thus registers as a deep dark value. This creates a wonderful canvas for those feathery, high-altitude cirrus clouds, whose wisps of ice crystals form a seemingly endless array of patterns.



NAOKO MORISAWA

My artwork is hand-made of thousands of very small slices of natural and oil-dyed woodcut and paper on wooden board. I like to incorporate the patterns in the wood and unique shape of paper and enhance them with oil-stain. The variety of wood grain and cardboard bold style of wave impression is very beautiful and they create interesting shadows and impressions.

I'm currently developing a new body of work using other materials such as paper, cardboard in addition to wood mosaic art-form.

This work is considered re-birth art-form from re-cycled cardboard. Both cardboard are actually made from wood, the cardboard is transformed from natural materials of wood by human/ modern machine.

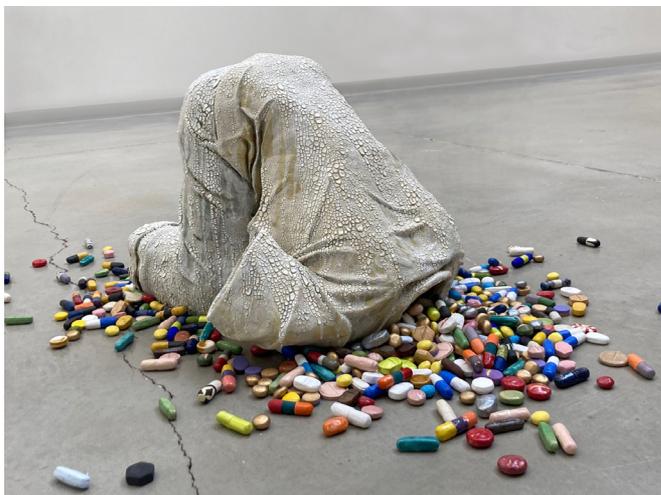
Materials are once again becoming mosaic art with a new life. And this style of cardboard mosaic is very experimental art-form in terms of much care to make, unique, and rare kind of craftsmanship to attain.

Energy XIII presents the illusion of brilliance of energy, power voltage, static electricity being Invisible pulse, colors and lines. Work on paper by pushing and pulling. This work uses oil and acrylic on cardboard and Japanese paper.

Energy XIII - Voltage: Static Electricity I

olistained, cardboard paper mosaic, acrylic wasi
30" x 24" x 1"

SHOKO TANAKA



After being released from hectic working life as a tiny part of the vast corporate machine one finally gets time for oneself. This time can be used to reflect and attempt to understand the connection between the inner self and life in the outside world.

I am using visual tools to explore the current affairs (or phenomena) of why and how each event affects us. Together with the audience I want to journey one step forward, seeking a greater awareness. I seek relevance with current events.

In this piece, I am juxtaposing the product and the consumer. Whether it's the opioid crisis, the cult of political leadership with its followers, or digital media and its users, one is first attracted to "decoy". Then one descends into the vortex of an inescapable trap. As a result, the consumer is consumed.

Using a powerful ceramic medium, I want to show this vicious cycle of our many current crises.

Project: pills
glazed ceramic, acrylic paint
21" x 24.5" x 27"

DAVID CARMACK LEWIS



The Canoe
oil on paper
18" x 24" x 0"

I use narrative and metaphor, among the oldest tools of art, to find new meaning in, and new ways of seeing, the familiar. My work depicts landscapes of the American West with unexpected elements and/or dramatic lighting, a kind of magic realism that evokes a story telling instinct. The paintings do not aim to be narrative in their own right, but provide a stage set for many possible narratives, with metaphors potent enough to compel the viewer, but subtle enough to be flexible in their interpretation (In other words, I won't tell you what it means. That would be cheating).

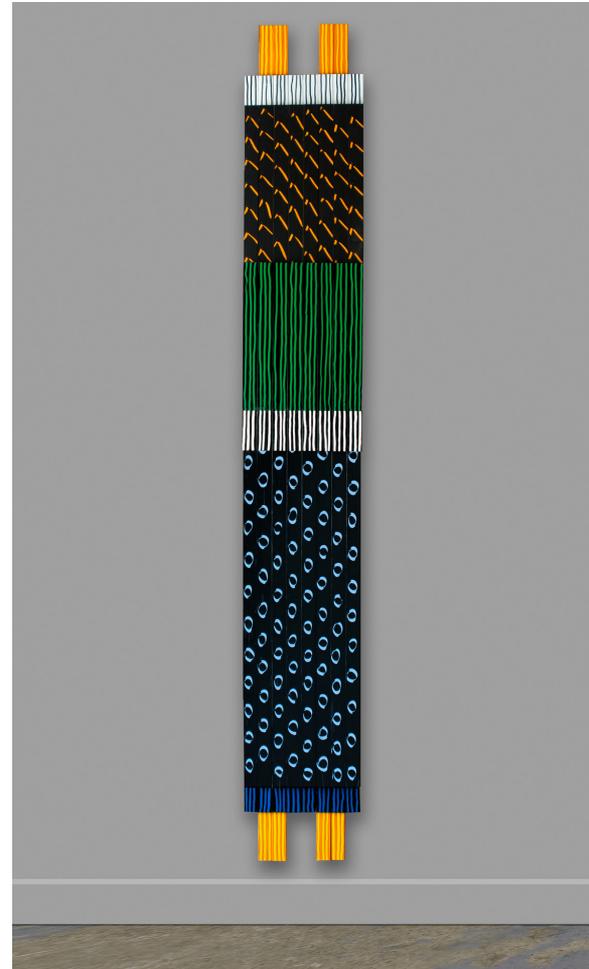
I also create large scale, site specific murals, with an aim to make public art that is relevant to its cultural, built and natural environments. The murals are a direct extension of my studio work, the imagery derived from or closely related to my works on paper and canvas. I have been a professional visual artist for almost four decades, beginning my career as a newspaper staff artist in the 1980s while still an undergraduate. I began painting in oils in the early 1990s and painted my first mural in 2016. I have received numerous honors, awards and grants for both my studio work and my public art practice including a grant from The Ford Family Foundation and the Oregon Arts Commission for my exhibition, "A God in the Hearth", which explored humanity's deep connection to fire and the implications of fossil fuels, including the exacerbation of wildfires in the American West due to climate change. My 2019 solo exhibition at the Coos Art Museum was supported by a grant from the Regional Arts & Culture Council, which has also supported two mural projects in Portland, Oregon in 2016 and 2021. My 2020 mural, the 13-story tall "Over the Valley", has become an iconic part of downtown Boise, Idaho and was the subject of the short documentary film, "COVID Landscape" by Feat1stFilms which was a featured selection of the 2020 Short Documentary Film Festival.

RICHARD ROLLINS

Marks-Color-Form. Relief Painting No. 7 is part of a series of painted sculptures. No. 7 is in the primary form of an elongate rectangle at human scale made of common wood strips. The wood strips are joined and layered to create space and depth. The colors are primary with a sharp delineated edge. The marks are simple lines made by removing wet paint and revealing a color underneath. The process and materials combine to make a sculpture emblematic of human presence.

Relief Painting No. 7

acrylic on wood
82" x 11" x 3"



SANDEE MCGEE



This work draws upon personal histories and universal themes as I explore the complexities of mental and emotional health. The images were made to gain some understanding of this past year, which was filled with letting go, forgiveness, the celebration and of supportive friendships, and self-care.

I'll Still Have Me
digital archival print
30" x 20" x 0"

I'll Still Have Me
digital archival print
30" x 20" x 0"

RITA ALVES



Black and Blue America (2020)

acrylic and gunpowder on flag, class III reflective material
52" x 70"

This painting is part of a series called "Flag Paintings." I reconfigure the American flag using class III reflective material, which is required PPE for all work done on the streets, such as construction and public works. I am a female artist who works full time in a public service field typically dominated by conservative, working class males. I was using mirrors in my work as a metaphorical material, exploring ideas of distortion and reflection. When I started working in a position requiring these reflective uniforms and reporting to work before dawn, the mirror-like glow of this material in the dark of morning, along with the connection to the people who wear it, inspired me to begin sewing with it. The act of cutting, hand-sewing, and painting the American flag, and then sewing again with a mirror-like representation of the working-class, is meant as both iconoclasm of the symbol for a nation in crisis and redemption, beautification, and insertion of feminist power into a symbol of contention.

This piece also utilizes gunpowder, which I set on fire. The technique was taken from Cai Guo Xiang, but the idea of actually doing it was inspired by two drawing students at the four-room schoolhouse that is Chemeketa Community College's Dallas campus. The repetition of stripes, to me, alludes to prison bars. I was thinking of Peter Halley's "Cells" here. I wanted to make art that addresses the issue of the ever-expanding American prison-industrial complex, while keeping it abstract and interwoven with the other ideas.

JAMES WILSON

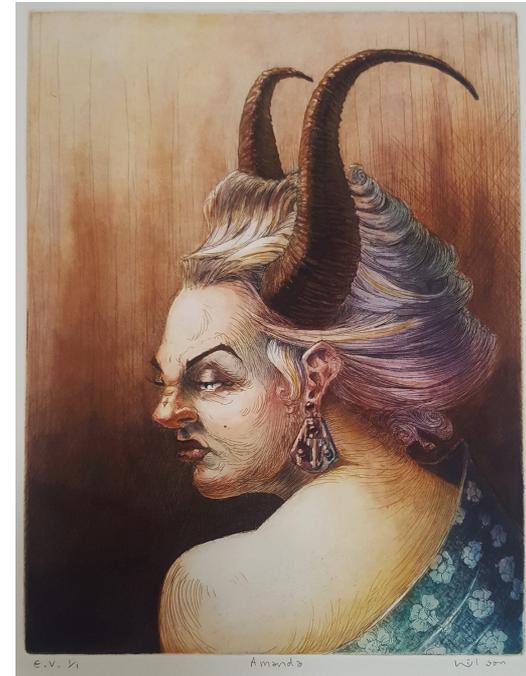
James is a professional illustrator with years of experience in feature animation. He grew up on a farm on the west coast of Scotland where he spent his childhood in the company of creatures and other colorful characters, sketching from life and imagination. As he grew up, the work of artists and illustrators such as Ronald Searle, Ralph Steadman, and Gerald Scarfe left a lasting mark on his sense of humor and visual imagination.

As a newcomer to Portland Oregon, he imagined all kinds of beginnings -- some bright, some much more ominous. As he began to look around, he found himself drawn, as always, to the people, and through them, to the locations of possibility. In the drawing workshop, he found a creative community which included skilled and memorable models. The people of this eclectic town provided the inspiration to return to an early but long unpracticed love of printmaking. It was joining the two together that allowed him to propitiate the Elementals of Portland.

Each image in this four-part series was created from life studies of Portland models. The characters represent the four elements of nature. Earth, Air, Fire, and Water. Shown here are examples from the main black ink edition, and a unique one-off color version.



Elementals of Portland, Jeff
etching, spitbite aquatint
12" x 9" x 0"



Elementals of Portland, Amanda
etchin, spitbite aquatint, a la Poupee
12" x 9" x 0"

HAO ZHANG



Three Hundred and Thirty Seven Birds
digital photography
17" x 22" x 1"

Today, we are experiencing unprecedented urbanization on a global scale. It is difficult to imagine that what pushes us to move forward is just our basic needs, and we have achieved this incredible achievement based on such simple needs. We modify the urban spaces, transform them, make them accommodate what we need both psychologically and aesthetically. The urban spaces become something that represents the deep desire of human beings that we have the ability to control everything around us.



SARAH PETERMAN

I am interested in the tensions between nature and domesticity, and between implicit material abstraction, and crafted realism. "Wool Hamper" reflects my thoughts on the everyday items by which our household functions, the hamper being a bin used to collect laundry. Our household hamper is both a help and a burden. It contains once scattered laundry and yet indicates work to be done. "Wool Hamper" also reflects my interest in natural materials at once functional but imperfectly utilized. On the one hand, I was able to use the wool to make yarn to tie the slats of wood together into the useful form of a hamper. On the other hand, these slats are not permanently fixed, the shape can collapse and if lifted, there is no bottom. So, it seems a useless hamper. And yet when filled the washed, felted wool is contained.

I collect the components of my work from where I'm located, physically and mentally, and from the people and the things with which I interact near Junction City Oregon.

Wool Hamper
pine and wool
28" x 20" x 20"

MICHAEL DINNING



Park Bench

acrylic on canvas/mixed media
36" x 84" x 5"

Park Bench is a nostalgic piece about the common gathering places in our cities and towns. I intended this piece to feel warm and light, a sort of snapshot from a time in the last century. That said, although times and styles change, our public green spaces continue to provide places of recreation, congregation and play. The bird flying across the face of the canvas is intended to enhance and focus the overall light and whimsical feel of the piece, while the muted palate of the color scheme evokes a more constrained time.

A love of history and a sense of place, the joy of family, the intrigue of music and a sense of social awareness all combine as central threads in my artwork. There is a beating rhythm in life that drives us to return, again and again, to those people and things that compel us and bring us joy. The essence and mystery of life that is defined by this interplay, and the artistic process is a way for me to give form to those unseen rhythms and intriguing themes that I find compelling. I create primarily large scale narrative sculptures and wall pieces, employing painted canvasses combined with a wide variety of found objects. My goal when creating artwork is to present something that is both engaging and compelling, and I feel that this mixed media approach gives me the best set of tools to achieve this end. Furthermore, each of my pieces tells a story, or has a central theme, and this use of a variety of elements and perspectives focus the artistic expression of each piece.

COREY PRESSMAN



Nightwatch, No. 1

paper, pastels, graphite, beeswax
15" x 11" x 0"

A Hunting Party

etchin, spitbite aquatint, a la Poupee
12" x 9" x 0"



While making art, I remember the shape, colors, and textures of everyday phenomena and utilize these to reconstruct an inner world, a place that is rarely mapped. And while the map is not the territory, a map is a sensational guide. I invite you to explore this country with me, with its weather of spells and reflections, where we are all equally at home and equally lost, where we are all paupers who live in the palace. It is a country worth exploring. We are the sovereigns of our subconscious. Come, let's visit the place while awake.

These are both works on paper. The marks are made with natural pigments, pastels, gouache, charcoal, and graphite. Every piece also incorporates a layer of beeswax either as encaustic or cold wax. This show features 2D pieces as well as paper sculptures and folded paper lanterns.

IVAN CARMONA



A La Media Noche
flashe paint on ceramic
13.5" x 27.5" x 4"

Palma de CoCo
flashe paint on ceramic
35" x 31" x 10"

Yokahú
flashe paint on ceramic
29" x 14" x 6"



Using a visual language rooted in Modern Art, I began to recognize similar forms in the natural world around me. The mountains and forests of Puerto Rico became sculptural constructions and swaying mobiles in my mind, and I communicate these intimate moments in a manner I hope is accessible to a larger audience. A shape, word, texture, or color can activate potent memories, and this sense of nostalgia is key to a reading of my work. The sculptures are abstracted; they aren't one-to-one representations. Each emotional memory is passed through the sieve of Modernism, creating connections between my remembrances and recollections of the past and the timeline of art history.

Looking back at a particular moment, I might remember a specific shape, color, or feeling. Through the years, these memories take on a life of their own. They expand and contract, shapes soften and blur, and colors push through to become more vibrant. By working with clay, a product of nature, I am able to make the immaterial physical. The unifying effect of flat, rich color helps to amplify the presence of even the smallest object and serves to highlight its curves, angles, and planes. Each of my works pulls the past forward into a new body for the present to see. By creating these physical manifestations, I can remember, reflect upon, and share my histories with the world.

YOONHEE CHOI



FD21.01

paper, charcoal, sumi ink and mineral oil
6.5" x 5.25" x 0"



FD21.03

paper, charcoal, sumi ink and mineral oil
24" x 20" x 0"

My folded paper drawings combine aspects of charcoal drawing with traditional Asian fabric dyeing techniques. This series has developed into a visual metaphor of my repetitive daily routines overlaid with the unpredictable events of life, especially during the pandemic.

The Korean verb for fold, **접다** (Jeop Da), has multiple meanings that include putting thoughts aside in order to go forward. I embed my emotions and thoughts into paper by repeating actions like folding, unfolding, rubbing surfaces with charcoal and oil, sanding and more—all demonstrating the quiet resilience of a single sheet of paper.



CAROL HAUSSER

Everything but the Kitchen Sink references the still life tradition, with a collection of vaguely recognizable forms in a conventional domestic grouping, yet playfully subverted and unbalanced by the kinetic energy, chaos, and velocity of an array of watercolor vocabulary and mark making. With art historical references to cubism and abstract illusionism, there is almost the suggestion of a three-dimensional puzzle in an illusionistic space, the puzzle pieces in whimsical dislocation, impossibly placed on discontinuous planes. Hints of water, vortex images, and cornucopia forms are among the abundant, dynamic shapes spiraling outward — pushing to the paper's deckled edges.

My paintings are unplanned. I begin by painting a shape or two, and I respond to that form, and then the next, launching a process of improvisation. Gradually, the direction or meaning of the painting reveals itself to me, as I work to develop a visual language through the juxtaposition of forms, directional movements, color, and through compositional decisions. I strengthen, adjust, and moderate the competing elements to construct a solid, unified painting. Watercolor applied to paper is notoriously indelible, and so I rely on my nerve and on an earned faith in my painting skills.

Everything But the Kitchen Sink

transparent watercolor on paper
37" x 29.5" x 0"

KATHLEEN CAPRARIO



Patterns of Legacy: Legacy
acrylic, ink, spray paint, collage,
cut outs on paper
42" x 90" x 0"

The cutout image of the African American cowboy and rodeo performer, Bill Pickett (1871-1932), stands in a space constructed of environmentally derived patterns and appropriated images from magazines that feature contemporary African Americans. The work compresses time and history to acknowledge a diverse Western legacy.

RACHAEL ZUR

Traces of us linger in the physical world, even in our absence. There is an evocative nature to domestic objects and spaces - items within homes hold the residual energy of lives lived long after people are gone. My work depicts ordinary objects from living rooms belonging to people I have loved and lost. However it is not grief that I am interested in conveying, but the residue of the affection that is left behind. Texture becomes a way of communicating touch - my own touch held in my work, and what my viewer imagines feeling with their own hand. My touch is held in the work, similar to how a room or object holds the essence of a person when they are no longer present. Contour lines move across the surface of the works like phantoms; other times a contour line defines the edge of a work, (articulating a hand), as a fully present body.

Immemorial Couch

expanded painting
46" x 23.5" x .75"



ANNE MAGRATTEN



Austerity (Tampon in Cream)

acrylic on panel
7" x 7"

19, 20, 21 (Blood orange & birth control)

acrylic on panel
8" x 10"



In her recent series of still life paintings, Anne Magratten toys with visual conundrums specific to modern sexuality, gender, and queer identity. Employing humor and formalism she cloaks the taboo in the ordinary. Her work aligns with LGBTQIA advocacy seeking to normalize the verboten and create a visual space for contemplation of body politics. Drawing on the legacy of still life painting to reference pleasure, fecundity, and precarity, her compositions engage the symbolic and social potential of visibility.

NANCY WATTERSON SCHARF



My work explores the relationship between human existence and wild ecosystems. I am interested in our mutual need for resources and space, and curious about how animals perceive the world. I decided to overlap a Portland bus stop with the Summer Lake wetland habitat of the sandhill cranes. By using imagery from both worlds I tried to create a suspension in-between where nature could speak, and there is room for memory and spirituality.

Late Winter Reflections

acrylic

30" x 40" x 1.5"

GEORGIANA NEHL

"Home" is a part of my current series entitled "Encircling", where I play with the notion of two nested worlds existing simultaneously. In the images from this series one world surrounds another, with each constructed part of that painting containing different but related bits of information – poetically nudging one towards a larger understanding. This specific image 'arrived' to me in the form of a mysterious phrase – Layers of Heaven.

The odd pairing of words and meaning then lead me to muse on:

what contributes to a sense of heaven?

how I, as a human on this earth-home, fit into that experience?

and

what elements in this 'recipe' might align with my speculation?

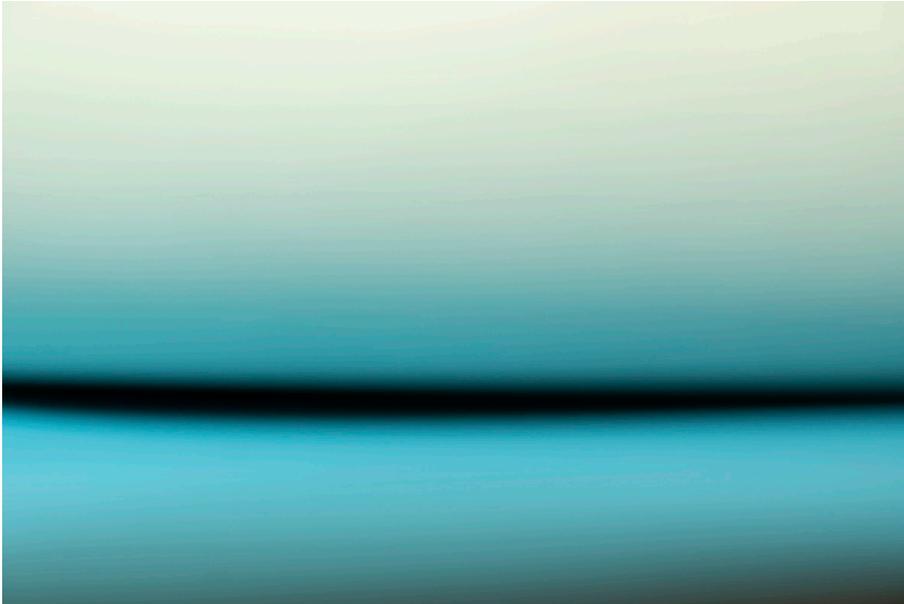
While I have clear, albeit it metaphorical, associations with all of the visual elements contained in "Home", I encourage you to play with what stories or meanings that they present to you – however simple or fanciful or even profound.

Home

gouache, oil paint, dry media on wood
24" x 24" x 2.5"

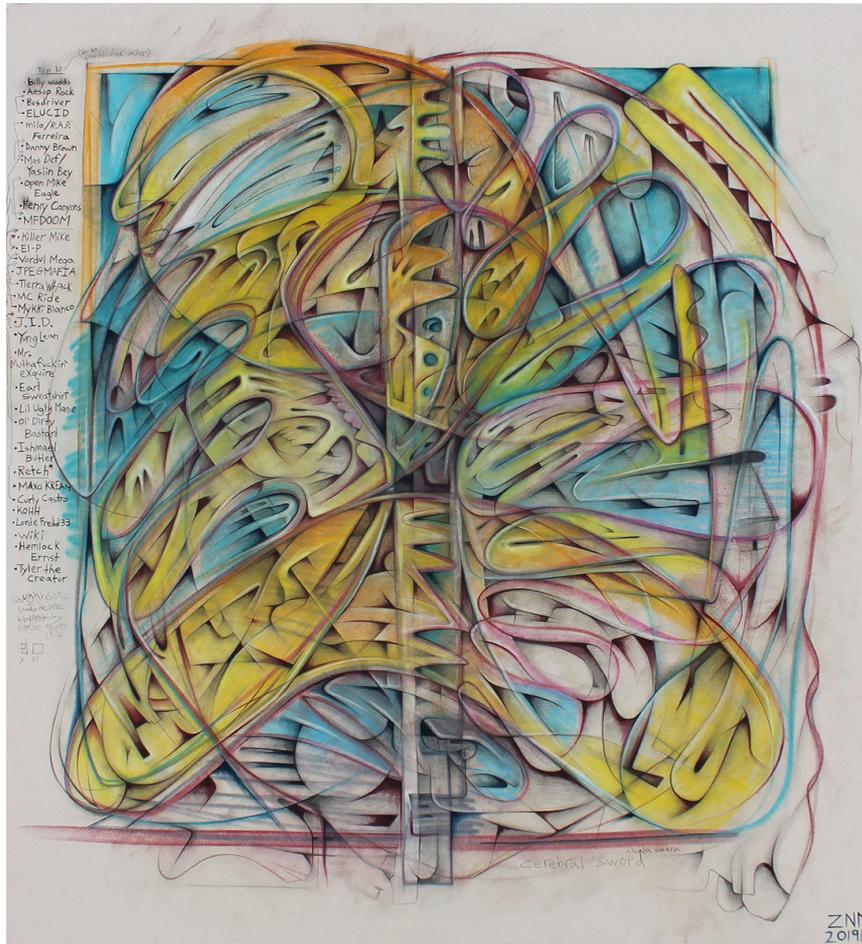


ALEXANDRA GALIARDO



Exhale
photography
40" x 60" x 1"

Alexandra creates meditative color fields in camera, pushing the boundaries of the medium of photography. Instead of capturing something representational, she invites the viewer to question what they're seeing, how they experience color, and how it makes them feel: a reflection inward. Since 2011, she has been creating meditative color fields filled with color and space to invite viewers to question, reflect and meditate on what they see. Her meditation practice is interwoven into her artworks: allowing both art & meditation to be a study of the self. Both of these practices have been both healing and empowering: showing her that yoga and art are portals that invite us to turn our awareness inward to better know ourselves.



ZACHARY MCRAE

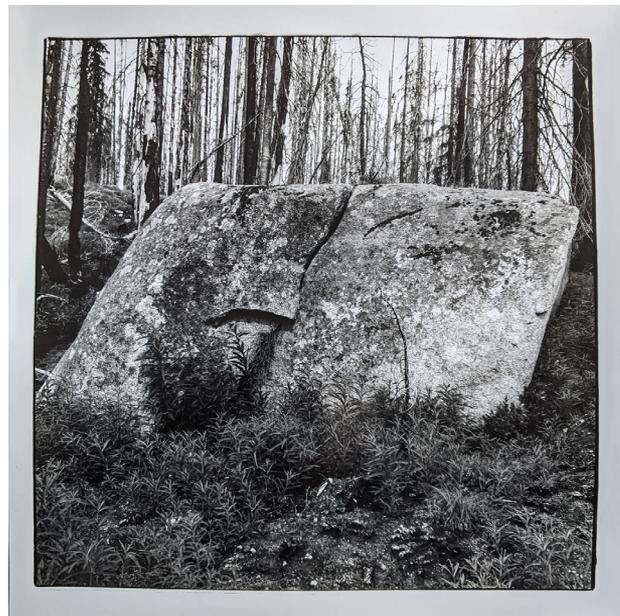
I am self-taught and produce paintings intuitively using process-based automatic techniques to generate layered abstract acrylic and oil paintings. I spend a lot of time scrutinizing my in-progress works, allowing them to develop over the course of weeks, months and sometimes years. Ultimately, I view my completed works as time-capsules which capture the essence of the workings of my mind during the time that I spent working on them.

I have always been compelled to make art, but it wasn't until after suffering through a traumatic brain injury in 2014 that I began to take my creative passion seriously by pouring the bulk of my energies into painting.

Cicadaswarm (cerebralsworld)

graphite, pastel and acrylic on canvas
51" x 47" x 2"

MARGO GEDDES



Hiding

gelatin silver print
10" x 10" x 0"

Parallelogram

gelatin silver print
10" x 10" x 0"

Living in the west, fire season has become ubiquitous during the late summer months in Montana. As would happen, places that I have spent a good deal of time hiking, wandering, knowing, have eventually burned. Finding new landscapes in the wreckage left behind has been a form of healing. In early spring last year while driving forest roads in Bitterroot National Forest, the granitic boulders that were previously hidden in the thick forest were starkly strewn across the landscape. I began photographing them as elements of the forest previously hidden and to explore this new and swiftly changing landscape, as fireweed takes hold and the forest begins to regenerate they will soon be hidden again.



KATHY SMITH

I am an artist from Homer, Alaska. I created this Glacier Banner as part of a larger body of work called "Rivers of Ice", which concerns the effects of climate change on glaciers. My work is a celebration of the fragile beauty of the melting ice and a record of the changes I saw during visits to several Alaskan glaciers over the passage of time.

Glacier Banner 1

ink and encaustic on rice paper
50" x 22" x 2.5"

KAVIN BUCK

"More Fun in the New World #3" is an acrylic and Flashé painting on canvas that is stretched over panel and is from the artist's Passage Series. The painting explores formal and experimental techniques closely associated with the history of modern and contemporary painting practices while depicting the natural topography of the Pacific Northwest region. Paintings from the Passage Series are not specific landscapes, nor are they abstractions, but are created as a fixed moment inspired by memories that layer themes of the passage-of-time, remembrance, and hope. Bursting with a seasonal range of vivid colors that submerge the viewers into an environment that stimulates both mental meanderings as well as personal reflection. Kavin Buck lives and works in Portland, Oregon and is represented by the Elizabeth Leach Gallery.

More Fun in the New World No. 3

Acrylic on canvas
48" x 36" x 1.75"



VICKIE MEGUIRE



I am currently working in a non-traditional printmaking process (frottage) using rubbings of relief plates I have carved. By moving several of these small plates around, I can create a series of related works rather than the traditional limited editions. Each finished piece is a one-of-a-kind work. This process allows me to explore the evolution of an idea rather than being stifled by the technical aspects of most printmaking processes. Color is added to the finished rubbing, usually from the back of the transparent paper.

Escaping the Ripples...Under the Labyrinth Moon...World Time

hand colored graphite
frottage(rubbing) /18K gold
18" x 12" x 1"

Lonely Honeybee...Stalking Last Remaining Hope...Worldwide

hand colored graphite
frottage(rubbing) /18K gold
18" x 12" x 1"



Cracks

linocut and screenprint
30" x 33" x 1"

EDIE OVERTURE

My work uses the relationship of image and language to formulate the narratives. The form of the pennant flag and the emotive quality of my color choices are at odds with the language I present. The pennant flag (or bunting flag) is generally an object that represents cheer and celebration. But at a time when it is difficult to find room for celebration, the form seems to take on a different meaning. I find it darkly humorous to use the form of the pennant flag with unceremonious or non-celebratory words. It gives me the same feeling as a sarcastic "yaaaay" after expressing frustrations.

Sometimes an environment can inform a whole piece. This piece focuses on a concrete lot that is being reclaimed by nature, yet someone is still trying to profit off the land, and is trying to "put lipstick on a pig" as my family would say. "Cracks" started with a parking lot with a copious amount of weeds coming through the cracks. I wanted to approach the "cracks in a foundation" differently than that a home, building, institution. This piece focuses on the cracks in the COVERING of land. Signage and concrete feels as much of a claim on land and space as deeds do.

ELIZA ARROYO



Explosion (1)
watercolor, ink
10" x 8" x 0"

Explosion (2)
watercolor, ink
10" x 8" x 0"

I created this body of work during the first semester of my junior year of college. I was to take a painting exploration class where the only prompt was to try something new. The process began with this series by taking semi dried botanical material, dripping them into ink, placing them onto a piece of canvas board to create the impression, then filling in some of the negative space with watercolor. These past years of the pandemic have been and still are trying times for all, we all need a release of emotion, something to calm our minds, to distract from the world literally being on fire. This is what these pieces aim to do, they aim to show a documented release of energy and emotion, when a person looks at a piece they should feel a type of release and a connection within themselves.

It was a very freeing experience to not have to worry about the technicality of a paintbrush when making these pieces, to not have to worry about the way the ink would follow on the canvas. These pieces were about instinct, about what made me feel good after staring at a finished product. These pandemic years have been about surviving and adapting to this new no contact lifestyle. We should take the time to acknowledge our strides, to celebrate our ability to take it all in, and grow stronger together. We'll make it through the other side and when we do this will be the art work to show for it.

TATYANA OSTAPENKO



Jolly Swing
oil on canvas
20" x 24" x 1"

I make paintings because I am under a spell of tradition.

It's been impossible to shake the influences of Socialist Realism and traditional Russian painting, so I embrace them. Having grown up in a failed utopia, the now defunct USSR, I use that pictorial language to probe its aftermath.

I make contemporary history paintings to record the daily lives of people who usually don't make it into official historical records. I want the middle children of progress and history, the former soviet citizens, to be memorialized as painting subjects. Old women in flowered kerchiefs, eggy damsels desperate for glamour, indomitable middle aged women dragging heavy bags to the bus stop stand are commemorated in my paintings.

I am interested in the everyday history of a distinct flavor, with a particular voice. The voice that is not often heard either in the West, nor in its homeland. Through these specific images of my native country, I explore the universal themes of human experience: resilience, empathy and hope in the face of adversity.



ELLEN GEORGE

I paint on palm sized ultra-thin birch panels. Each panel has a unique warp that is both natural and sculptural. I begin every painting with a thin line of silverpoint or gold point. Many of these delicate markings are layered within the chalky gouache brushstrokes. Visible, faintly visible, or hidden, I think of each of these lines as an axis, a line of stillness and support. It can be fixed and it can shift.

The imagery of my paintings evokes flora, earth, water, and atmosphere. Instead of describing visible environs, these scaled- down mindscapes convey the interior landscape of emotion and mind.

In working, I look for an expansive open feeling within intimate scale.

Lines and brushstrokes mingle, worlds emerge.

AXIS (ITG-5)

platinum/gold metalpoint,
silverpoint and gouache on panel
5" x 1.875" x 0"

AXIS 2020-02

platinum/gold metalpoint,
silverpoint and gouache on panel
5.5" x 2" x 0"

DON BAILEY



Pink Moon
oil
36" x 48" x 0"

In my native Hoopa language, kiwhliw means "he who paints." In my work, I weave together the stories of my homeland, the history others tell about my people, and the mystery I find in the work of artists who came before me. I often begin with an image from an archival photograph. I introduce color and layer in images of traditional native design and landscapes real and imagined. In doing so, I tell stories that shake up (mis)understandings of (indian) art and history.

The term "pink moon" refers to the full moon in April, when the pink moss, used medicinally by native women, is in bloom. My painting Pink Moon is based on an archival photograph of a woman preparing food with a mortar and pestle. Pink Moon depicts the strength and intention with which native women have always worked to provide and care for others. I completed the painting during the 2020 Pink Moon.

PAUL ZEGERS



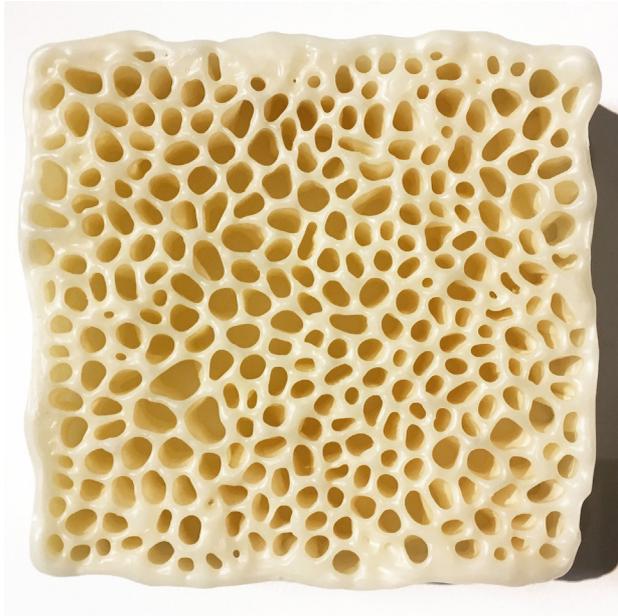
Paul is an award winning Pacific Northwest based oil painter who works both in the studio and in plein air. He splits his time between the urban cityscapes of Portland and a home on the banks of the South Umpqua River in southern Oregon. These diverse environments form the inspiration for much of his work. He enjoys traveling, the outdoors and exploring Oregon's rivers that have become a focus of much of his work. Paul's work has received numerous honors including Honorable Mentions, Artist's Choice Awards and Best in Show. He has completed numerous commissions for both private and corporate collections and his work is displayed in collections nationally.

"Summer Lake Sunset" was painted from plein air and photographic references and depicts the Summer Lake Wildlife Refuge at the base of Winter Ridge. Summer Lake is a large, shallow, alkali lake in south central Oregon near the town of Summer Lake, Oregon.

Summer Lake Sunset

oil
30" x 40" x 2"

CAITRIA GUNTER



Cells

mixed media
6" x 6" x 2"

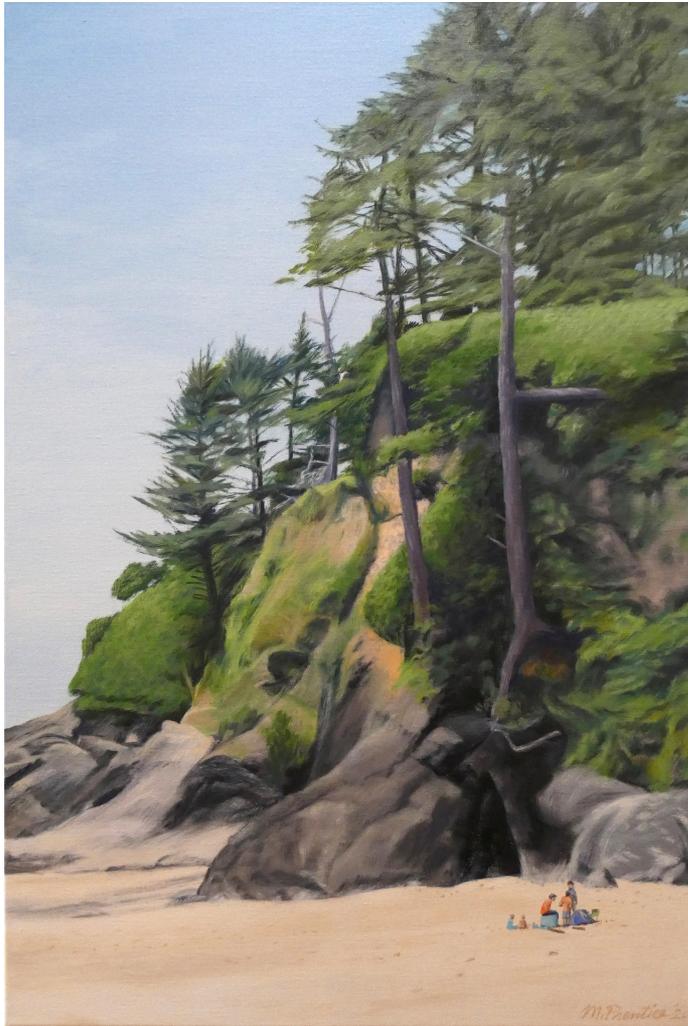
Interstices

paper
7.5" x 7.5" x 1.25"



I am drawn to abstract forms and patterns found in ephemeral natural phenomena such as drifting cloud formations and sunlight glittering on water. I am also captivated by the constant growth and decay in nature, and how the cellular and net-like building blocks of these processes repeat themselves on both microscopic and macroscopic scales. I seek to explore and translate these patterns and phenomena into materials such as fabric, paper, wax, and wire.

I use repetitive processes to manipulate materials, constructing minimal artwork through subtle mark-making and the accumulation of small fragments or voids. These methods yield forms and landscapes ranging from biomorphic and tactile to delicate and filamentous. My work is obsessive and time consuming, yet meditative in nature.



MARGARET PRENTICE

A sense of place and how it welcomes me becomes a memory that always stays with me. The sun and wind on my face, the sound of my feet on the ground, the space experienced from my point of view, all mix together with color and light to form my experience. I always love to visit Heceta Head Beach on the Oregon Coast, just north of Florence. My painting "A Favorite Spot to Relax at the Coast", is about the tall majestic trees and rocks that tower over people relaxing on the beach while providing protection from the wind. I hope to translate all of that into an image on the canvas which will welcome the viewer and allow their imagination to fall into that place. A serenity fills the space allowing freedom.

A Favorite Spot to Relax at the Coast

oil paint on stretched canvas
30" x 20" x 1.5"

JOANNA BLOOM

I do not hold a degree in art. My path was a non-conventional one, with influences firmly rooted in folk art. I am drawn to the way clay's immediacy and unpredictability make it fertile ground for ongoing experimentation. I am driven by an intuitive process, which is reflected in my choice of tools and techniques.

I am currently interested in reworking select objects, that hold symbolic meaning for me, as a means to explore ideas around nature, womanhood, domesticity and more. It is my hope that my intuitive style of working helps to imbue these ordinary objects with glimpses of shared human experiences and emotion.

About the trophy form Adams and Ollman Gallery, Portland:

Bloom's ceramic sculptures reference numerous sources—the rich history of self-taught art, material culture, family relationships, ceremonial objects, and the landscape of the Pacific Northwest, where the artist lives and works.

Initially borne of explorations in collage and clay, Bloom has reimagined the trophy form—traditionally a symbol of victory and a marker of elite status—as a site embedded with intensely personal questions about achievement and recognition. Bloom continues these investigations as she highlights the intersections of acknowledgement and invisibility, success and failure, internal dialogue and public perception.

Big Mouth Trophy

ceramic, underglaze, glaze
6.5" x 9" x 4.5"





KENDRA LARSON

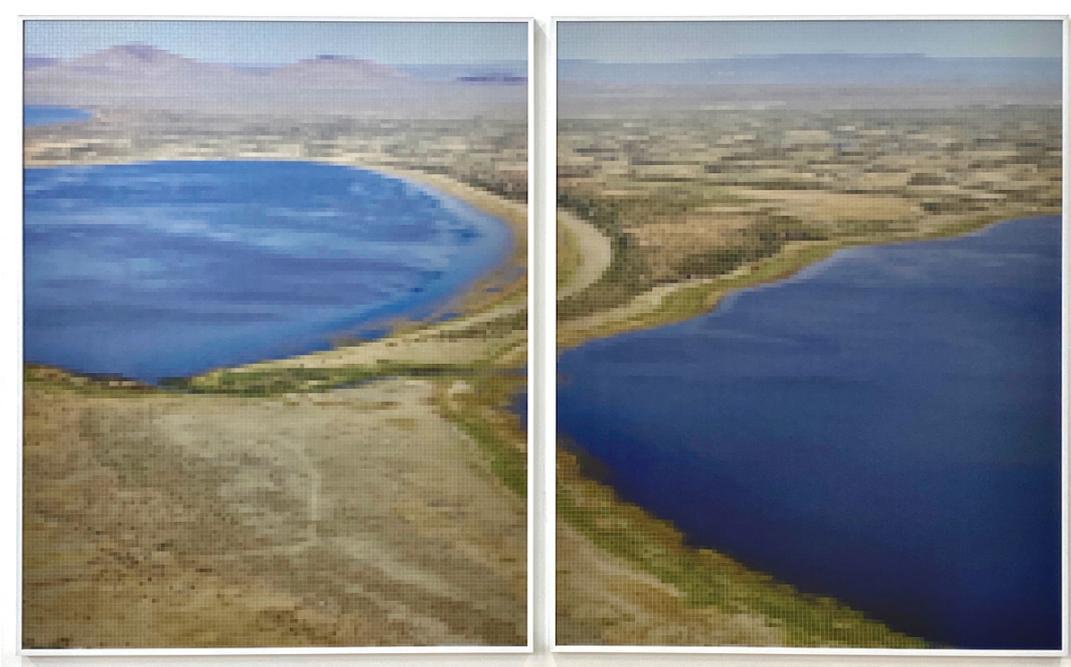
I am interested in the connection between wonderment, empathy, and how this moves people to be greater stewards of the environment. In other words, my work reignites my childhood wonderment of nature, sheds light on the sublime, and calls on the viewer to protect natural spaces. The worlds I create in my paintings often focus on making visible the fleeting qualities which add to our understanding of Place. Sometimes that means smoke, fire, clouds, snow, and sound take a leading role, while other times people do. This painting, "Zenith", is part of that larger body of work. Referring to a powerful moment and celestial body, the title reminds us of the incomprehensible vastness of the universe and gives perspective to our human experience. The figures are together, yet exude a loneliness which parallels my experience with the pandemic; the feelings of isolation and fear counterbalanced by the healing power of nature.

Zenith

acrylic on canvas

36" x 24" x 2"

MICHAEL BOONSTRA



Range (intermittent lakes)
photograph on aluminum with
hand-engraved linework
50" x 82" x 1.5"

"Range" is a play on words, conjuring up revisionist settler narratives of the American West, while simultaneously addressing the limits, or range, of how we see (or don't see) landscape because of the history of landscape representation and how that affects our experiential relationship to place. Each panel of this work consists of over 14,000 pixels, the approximate number of years that the landscape pictured in the artwork has been inhabited by humans. An acknowledgment of the vast length of time this place has been home to Indigenous people. The pixelation also causes the image to disintegrate into abstraction as one moves closer and gain clarity as one moves further away from the work. A metaphor that deep knowledge about a place reveals itself over long periods of time, not the short cycles of contemporary life.



Carbon Footprint

Encaustic

40" x 30" x 2.25"

ELISE WAGNER

As expressed in its title, "Carbon Footprint," my piece speaks to the human impact of climate change on our planet. It reflects the focus of my work, which charts the effects of human impact on climate change, amidst nature's indifference. This piece was made during a time of isolation, and also during a time when wildfires raged through Southern Oregon, in September of 2020. As I closely followed the story of wind conditions and air quality numbers, I was struck by the devastation as seen from above: streets and streets of homes and businesses leveled, people displaced and lives lost, leaving only the outline left by fire retardant dropped from overhead.

I created this piece with fire, ironically, using the ancient medium of encaustic painting that combines beeswax, natural dammar resin from a conifer tree and pigments from the earth. Fusing its many molten wax layers with a blowtorch mixing colors that reflected the surreal otherworldly light I saw in the sky.

The hazardous air quality required most of the state to stay in and not even take the trash out, or go for dog walks or a run. This occurrence, during a global pandemic, created an even more intense feeling of absolute isolation. The smoke created the most surreal light in the sky that I had ever seen. The light never changed, and for more than a week, it was hard to even get a sense of the time of day. The sun would beam a bright magenta color through a thick yellow, gray haze. The air quality and stillness was eerie. Upon stepping outside, it was as if there was no oxygen available to breathe, like being on another planet.

The red rings specifically symbolize the fire retardant outlining the devastated residential streets of the decimated town of Talent, Oregon. Through this added level of isolation, I was further forced to retreat into my studio where I found inspiration for this particular piece.

KATIE ROYCE



Ferned Old Oak
photographic giclee
24" x 36" x 1.5"

Poplar Forest from Below
photographic giclee
30" x 20" x 1.5"



One of my photographic passions is capturing images in the forest. Perhaps this springs from a love of being among the trees. To me, trees have a powerful presence that stands out in nature. They are grounded in the earth, reaching for the sky, and continuously growing. There is a sense of knowing; a sense of peace that emanates from trees. I find that being in the forest is powerful. Science backs that up. Studies have shown that time in nature improves mood, brain function, and immune system function. Studies suggest that these benefits can be gleaned from viewing nature photography as well. Nature is soothing, provides an escape, and aids in relaxation. It is shown to increase energy and focus, as well as speed healing and reduce the perception of pain. Now that is powerful! I invite you to spend a little time sitting in the forest among the trees with my photographs. What feelings are evoked for you?

LAURA AHOLA-YOUNG



3/5/1970
mixed media
24" x 22" x 0"

My timescale started in the year 1970- a year that brought us (in America) the EPA, the first earth day and a counterculture, inspired by Rachel Carson's *Silent Spring*, ready to act and demand change. Fifty years later, we are at a crisis and did not follow through as a society. What happened? Shag carpeting is the tapestry of my childhood, this synthetic, plastic cultural indicator is the ground in which I learned to crawl and walk. Each shag and wallpaper painting is a response to this pop art inspired, over the top visual patterning desire of a generation that is the foundation of my earliest childhood memories.

I pay close attention to the world around me, from politics to science, so that I am not only prepared to respond in my work to issues but so I can differentiate in what demands my attention as an artist. Currently, I am responding to climate crisis. Extensive reading into geology, plant physiology, algae, history, and climate science inform my body of work.

I perceive the world as ambiguous and watching for nuances and details around me is often where I find meaning- small, quiet moments or subtle changes. For years, my work has always been grounded in my attempt to pay attention to signage in the natural world.

Through mark making, I am attempting to capture singular instances of temporary phenomenon, consciously and unconsciously transcribing patterns. My research translates into an act of trying to mimic structures and represent science through meticulous and labored marks. I consider my work as Prodrômes in relation to an internal, structural and organizational system of signage and warnings. Through paint, I am attempting to capture these instances of signs as symptoms: fleeting, a speck, a circumstance, a neural, biological, philosophical, sensory occasion. Prodrômes is a word I learned about as a migraine sufferer and it means an early symptom indicating the onset of an attack or a disease. There are symptoms of climate crisis everywhere.

ANNE MILLER STRANDOO



Ostuni Rhythm
watercolor on paper
15" x 22" x 0"

I am a lifelong artist and native of the Pacific Northwest. I make art because I have something to say about what I see and experience, and visual art allows me to do that in a uniquely satisfying way. I have painted in watercolor since 2001, and also work occasionally in oil, acrylic, various drawing media, as well as printmaking. For many years, I painted primarily landscapes and florals, but more recently have been drawn to painting figures and portraits in the hope of conveying a particular story or sentiment. "Ostuni Rhythm" was inspired by a musical performance I saw while visiting the town of Ostuni, in the Puglia region of Italy. The young woman who is the subject of the painting was indeed keeping rhythm for the group of musicians, and I was drawn in by her feeling for the music, and precise hand movements.



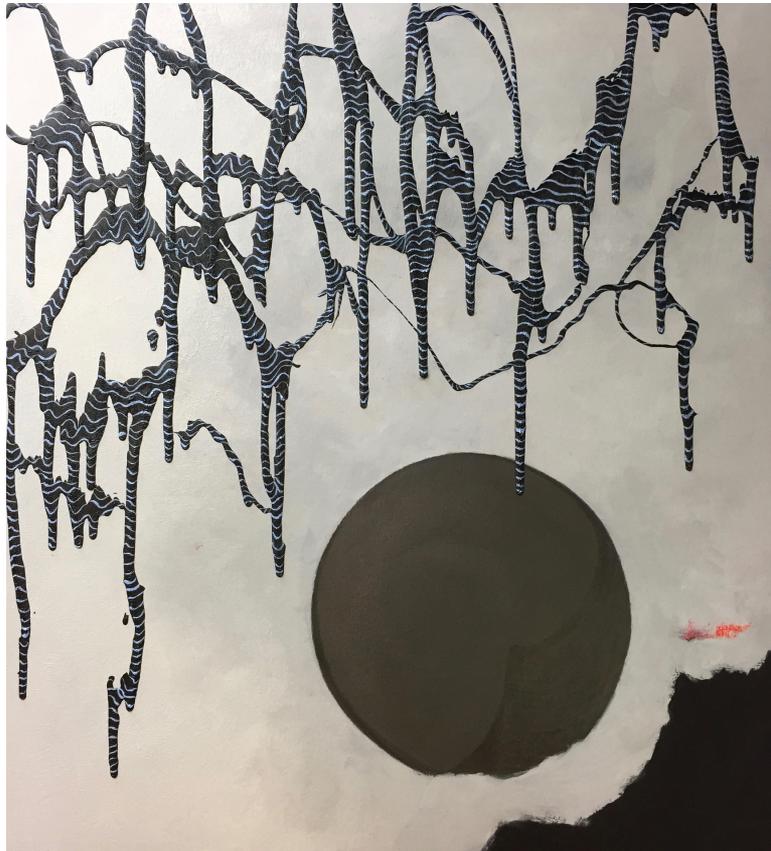
JUSTIN AULD

Quantum mechanics describe how a particle has multiple concurrent states of being; these quantum works present simultaneous options of an image. They ask you to question your initial perceptions, to see beyond what is first communicated between the eyes and the brain. In this way, these works reflect how each person inhabits their own universe and sees their own reality. Challenging one's perceptions is a way to see beyond one's own universe. Quantum viewing shows multiple realities as one.

The works' cloud forms speak to how humans seek to form sense within chaos. The sky offers countless, ever-changing suggestions of images; early humans looked to the sky and saw gods, which helped them make sense of their world. Changing perception, faces, clouds: these quantum works use the same raw material that formed our minds, legends, and myths, and use them to present the inner workings of the universe.

Quantum Painting #61

oil on board
49" x 49" x 2"



Fretwork

oil and graphite on canvas over panel
30" x 27" x 2"

ELIZABETH MAGEE

Systems generate support, competition, and conflict for their constituents, alluding to both the immanent failures as well as the possibilities we encounter in our increasingly complex and multi-layered world. Drawing these themes out in compositions of shapes and color through painting has been the focus of my work.

I approach painting in terms of adjacency, as a medium that has many neighbors – as a doorway to the body, the everyday, and the environment. I engage with painting's inherited properties and materials but am trying to expand its pictorial scope. As we all do, I absorb daily culture and my inquiry into painting is concerned with what exists socially next to my work. Painting is a place to decode the different parts of myself – not necessarily creating equilibrium but serving as a tool for puzzling out the world and its contradictions.

Painting is a continuous project for me. My practice is built around a specific interest in less-familiar forms that create a distinctly different place and space through their relationships to each other in scale, proximity, and in their conversation with each other. I paint on two-dimensional, rectangular, stretched canvas and wood panels. I combine bases of acrylic wash, flashe, and graphite with a top layer of oil paint.

Each of my works, in turn, constitute a fertile field of inquiry ripe with possibilities for future exploration and production. Evocative results continue to occur while working in this generative manner.

TIE LI

As a Chinese immigrant, my work is intimately related to issues of cultural identity and the interpretation of Eastern and Western art. Often, my pieces are an artistic expression of past memories and their relationship to the present. My bicultural life in America has completely changed my artmaking. This is a common experience among artists from other countries. To a certain degree, questions about identity and making sense of home are something we all must deal with in a new country. That's why I think my work is both personal and political: this is so true today where immigration and racial violence are among the top issues in our daily life. For me, the tensions around the coronavirus that has made Asian communities the target of hatred has left me feeling powerless and emotional. As a Chinese American artist, I feel compelled to voice my concerns and reflect the reality in my artwork.

Usually, a combination of all sorts of visual elements, my work contains different images – like Chinese and English characters, diagrams, and poems – that all overlap each other to create rich layers of meaning. Painting and drawings are my primary media, though I sometimes work with photography. More recently, I am drawn to experimental works such as art installations that can expand my perceptions in art making. I admire artists who are bold and innovative, and always open to creative ideas for new artistic expression. This is the spirit I hope to carry on in my work in the future.

Coexistence

pastel, photo-transfer, and Chinese brush painting
40" x 30" x 1"



CAROL JENKINS



Redbud & Shooting Star

mixed media on canvas
40" x 50" x 1.5"

*"Let the beauty we love be what we do.
There are hundreds of ways to kneel and kiss
the ground." -Rumi*

I am deeply stirred by something unpredictable about wild terrain. It is also why I am drawn to abstract painting. It is the unexpected that delights: a wildflower pushing up through decaying leaves, an accidental drip of paint that leaves a beautiful mark on my canvas. My painting process is based on experimentation: adding and subtracting many layers of paint and expressive marks until I discover a composition I want to develop. Then I begin to build the image more deliberately, creating detailed areas of complexity and sweeping fields of color. In the final stages I focus on refining and simplifying the image until I can see both the quiet expanse and riotous energy of the wilderness I love. Redbud & Shooting Stars was created in just this manner. Large areas of red and pink acrylic paint are disrupted by passages of energetic marks made with water-soluble crayons and oil pastels. The colors reminded me of the earliest Spring blooms in the mountains where I live: the saturated red and pink of the Redbud tree, the delicate pinks and greens of the wildflowers called Shooting Stars. The painting evokes a sense of emerging life and renewal.

CLAUDIA HOLLISTER

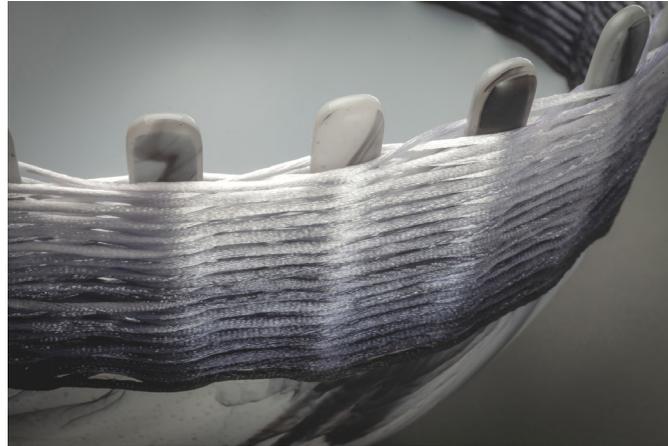


"Ginkgo's Dancing 1" is a part of a series of encaustic paintings utilizing the contrast of positive and negative images photographed in my studio. The simple use of repetitive patterns creates a fluid ground, developing a dialect that frames the dimensional vessel. The silver is printed directly from the ginkgo leaves and is fused into the surface of the wax, giving a subtle iridescent finish, transforming an everyday object from humble materials into a delicately detailed painting.

Dancing Ginkos 1

encaustic over prints, inks
14" x 18" x 0"

CANDACE PRATT



Reaching for Light
mixed media fiber & glass
5" x 10" x 10"

In the early days of the pandemic, I searched for symbols of world unity and tolerance. I was drawn to vessels as that representation. 'Reaching for Light' intertwines my love for fiber and glass to illuminate the power of oneness through this simple basket.

The vessel spokes and base are kilnformed glass of black and white swirls patterning turmoil. The weft is satin ribbon dyed on a gray scale and woven as a 2:1 twill weave, which brings order and stability rising higher to distance itself from disorder.



AMANDA MILLER

My granddaughter waves her arms, kicks her feet and wiggles all over when she is being read to. Her delight in story time, which she cannot contain, inspired this piece. In a time where pure joy is rare, it is important to find those moments and celebrate them. The dancing figures represent my own joy, expressed through movement.

Story Time

commercial and hand-dyed cottons
47" x 36" x .5"

TIEN-CHU LOH

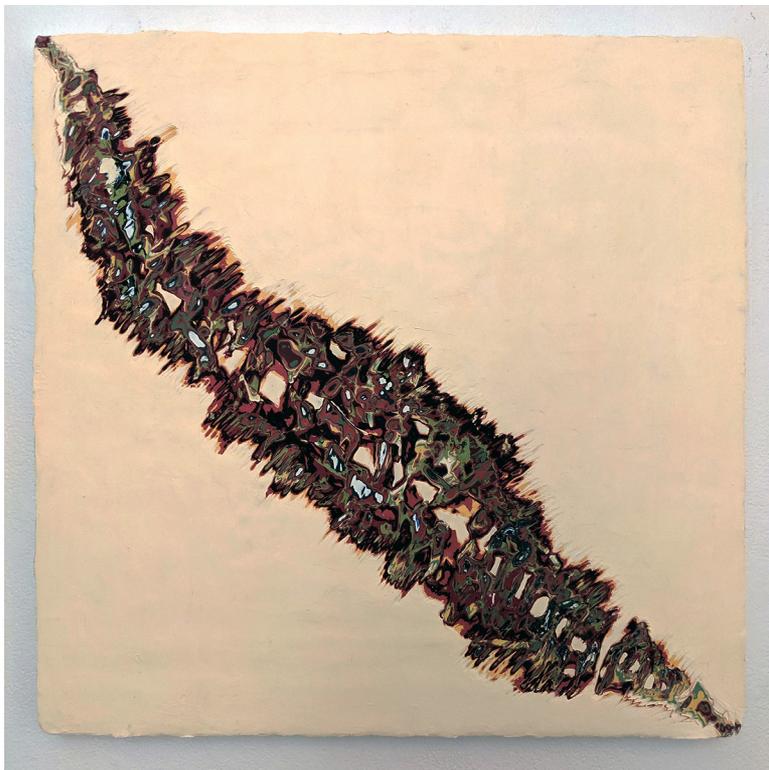


Winter in Oregon

Chinese ink and alum on Xuan,
mounted on canvas board.
24" x 48" x 0"

With the help of a herd of elk strolling onto a snowy open field on the south flank of Mount Hood, the magic of the Oregon winter is in full display. This painting was done with Chinese ink and alum solution painted on Xuan paper. Traditional Chinese brushstrokes and formats gave way to the manipulation by alum solution (acting as a mordant) painting images on the back of the paper. The juxtaposition of brushstrokes from both the front and back of the paper and the absence of color per se forces one to examine the structure and fabric of the storyline. The painting is an attempt to present non-traditional work while utilizing traditional tools and ingredients.

ELLA WATSON



Scars Abound (*She's Got Enough to go Around*)

oil and cold wax on canvas

35" x 30" x 2"

As a liver transplant recipient with a poorly engineered body, I have undergone ten surgeries, countless medications, innumerable injections, and I am always coping with a web of associated mental and medical traumas. My art is a conduit to divulge the haunting impacts of these harrowing incidences. By laying thick, visceral layers of cold wax upon the canvas, the painting becomes a refuge where I disclose my anguish, simplified into gestures and movement. The work acts upon me in a healing fashion as I can express sentiments that are beyond language or are too taboo to even mention in a culture that embraces *ars moriendi* and silent suffering.

The composition of my pieces are inspired by physical sensations or actions taken upon my body (i.e. rashes, tingling, scar tissue, needles pushed into hardened veins, etc.). The color palette is adapted from the Montana landscape, a place of both beauty and brutality (much like my own body) and a location where the character of the terrain has been progressively created by its own geologic trauma. The treatment of the cold wax is often indicative of the treatment of my own flesh: sometimes it is tenderly polished, sometimes it is invaded, punctured, exposed.

For all this intensity, being able to laugh about my trauma is imperative to my mental health. *Scars Abound (She's Got Enough to go Around)* is a cheeky, yet defiant stab at the betrayals of my body. It celebrates the coping mechanisms I have perfected, such as humor and art, to find a strange balance and harmony in my flawed and fluctuating flesh.



JASON GREENE

About two years ago, I moved to a small homestead in Oregon's Columbia Gorge. It is surrounded by a forest that has become both my solace and main source of inspiration as it holds an endless supply of metaphor and meaning. Objects such as stumps and nurse logs have become little monuments of history, death, and rebirth, and I get lost in their mysterious microcosms. Exceedingly complex, quietly energetic and at times, seemingly chaotic, a forest still has a calm, rejuvenating effect. I'm fascinated by this as I use line to translate birdsong and breeze while overlapping shapes and symbols to find a connection between the natural environment and our place within it. By recording my personal experience and reactions through painting, I hope to create a visual experience that is both shared and introspective.

The Past

acrylics on panel
48" x 36" x 2"

JENNIFER VIVIANO



Cousins

gouache, graphite, carbon paper
18" x 30" x 0"

My process is recursive, generative, and conceived of as a devotional offering. The ritual of amassing collections, making multiples or repeated, detailed marks grounds me in a meditative state and imbues my work with a quality that inspires contemplation. This speaks to both embodiment and transcendence. I am fascinated by the margin between two and three dimensions and my work hovers uncannily between them, generating an ephemeral sense of space. This periphery allows me to approach my deepest questions: Where do we come from? Who—and what—are we related to? How do we construct a self? How do we think about and articulate these concepts? Cultivating chance as I work allows my media to dictate a response so that each piece is also communication between me and my materials, enhancing that liminality and curiosity. Encounters with deep mystery often profoundly shape us, maybe allow us to consider new ways of being. My work is both in honor of that and an attempt to express it somehow.



GARY PEER

The Lord created the trees; and from those trees, woods with beautiful colors and intricate grain patterns. I attempt to create pleasant and interesting shapes using those woods. It is my challenge to to make minor additions without taking away from His work; essentially "touching up" a prepared canvas. It is a partnership in which I am humbled to be the junior partner.

Primordial

curly maple wood
12" x 11" x 4"

STEPHEN MAULDIN



PREIMP 17A
acrylic on paper
9.5" x 11.5" x 0.1"

From the day I stepped out of undergraduate school until the present day, I have always worked almost exclusively with acrylic on canvas, or occasionally on masonite or paper. I have always worked using unconventional methods, as well. This has not been for purposes of being different for different's sake, but in order to express what I need to express. Somehow, applying paint to canvas with a brush has never been adequate for me. Consequently, I have made it a habit over the years to play with paint in order to learn more about what it is capable (and not capable) of doing. This has led me to paint in a variety of nonconventional styles, most recently by slinging paint from ultra-fine straight pins, at very high speed, onto canvas. The mark created by doing this is defined by its electric energy, but the incredibly fine nature of the mark is also striking.

It immediately struck me as the perfect visual signifier for string theory. Beginning around 2006, I used this mark to create images of a "universe of mind and spirit", inspired by images of the physical universe produced by the Hubble space telescope. I worked for several years to refine these, especially the spatial aspects, then moved on to a series of radiant "figures" set against a web inspired by the distribution of galaxies and galaxy clusters in the early universe. (A web, I might add, that looks remarkably like the web of neurons in the brain.) All through this period, I wondered about mixing color optically by overlapping the fine skeins produced by this mark and eventually began a series to explore the matter. The "Poles" series began as single panels but evolved into two panel pieces and ultimately three and four panel pieces. The series is, on one level, simply an exploration of the colors that can be mixed in this manner. On a deeper level, however, it still deals with the same issues I've always dealt with, just in a more abstract idiom.

I am now eighteen paintings into a new "IMP" series that expands on the look of the diamond-shaped panels in the last eight "Poles" pieces. These new pieces deal with the optical mixing of color exclusively, although they suggest energy condensing into matter to me, as well. Ultimately, there will be twenty-four paintings in this series. They are unstretched and have grommets on each corner to attach them to the wall. To me, the magic of a painting is the fact that it's just a piece of fabric with paint on it, yet it can create such magic. I want that to be more evident in these new pieces, right down to the raw, torn fabric around the outer edges. To prepare to paint on the "IMP" pieces, I have to sling paint for a while to warm up the tool and see what this particular color is going to do. All the colors behave differently due to differing viscosities and make slightly different marks. Rather than waste this paint, I make "PREIMPs" on paper to gather this information and to freely explore the optical mixing of paint.

LISA FLOWERS ROSS



This artwork is part of my Field Studies series in which I use varying degrees of abstraction to create art inspired by locations around the West. Rock walls in Zion National Park in Utah were the inspiration for this piece. I was motivated by the colorful desert varnish lines created by minerals on the rock.

In this series, I focus on those natural places without man-made structures, to remind the viewer of the beauty and importance of nature and encourage them to preserve our environment which is essential to us all.

Field Study (U1Z1)
hand dyed fabrics, thread
40" x 49" x 0"

K RAWLS

I made this piece by applying drops of thinned acrylic paint onto a piece of gessoed wood every day for my 14-month covid quarantine. I applied the drops with a small squeeze bottle from a set height of six inches from the base.

After countless hours of carefully dripping paint, I began to see the work as more than an evolving group of loosely organized colors. Each iteration offered the thinnest support, the barest foundation upon which each subsequent generation relied. One after another, each drop would cover—sometimes entirely—their predecessor. Each day was a snapshot in time, the chromatic strata describing the community's underpinnings.

So with that in mind, I started naming the pieces after international treaties concerning the "common heritage of humanity." It is an idea in international law regarding the global commons and their usage by individual actors. The title of this particular work refers to the 1979 treaty, also called the Moon Agreement, that aimed to set international guidance on the jurisdiction of celestial bodies.

Moon Treaty

acrylic on wood

4" x 4.125" x 4.125"



HENRIETTE HEINY



Haboob

acrylic pour with air swipe
20" x 26" x 2.5"

Haboob is the name for a meteorological phenomenon common in arid regions. High winds lift dirt or sand particles into the air, unleashing a turbulent, suffocating cloud with destructive effects. The word is Arabic for the word blown.

When I begin a painting, I do not have a specific topic in mind. Rather, my process is channeled by improvisation, invention, and discovery, which may show in the result as very energy driven. In general, when using a pouring method, acrylic paint—enhanced with a pouring medium—is liberally spread on the canvas, and then shaped. For this painting, I applied the acrylics in a variety of patterns, first using the force of gravity to disperse paint, and then spread the paints by air swiping. While this interplay of paint opacity and transparency, viscosity and flow is guided, the outcome is entirely spontaneous.

I title my paintings after the piece is finished and I can see what the painting evokes and what feelings I hope to convey to the viewer. Yet, the final judgment is in the eye of the beholder.

JAY GORDON



Almeda Fire Abstract
ink and acrylic on paper
36" x 54" x 0"

My name is Jay Gordon, and I am a painter affiliated with Enclave Studios in Ashland, Oregon. Over the eight years I have been a full-time self-taught artist, my work has evolved through continued experimentation, particularly through explorations of still life and figurative subjects in unique conceptual perspectives. The guiding framework for my art lies in strong design and composition combined with evocative concepts.

Almeda Fire Abstract #3 is part of a series of paintings that were created during the Almeda fires that ravaged several of the small towns in my community in southern Oregon in 2020. While I am primarily a representational artist, the anxiety and sadness that I felt during those events was so overwhelming that I needed to find a different outlet for my artwork. My explorations during that time took the form of abstraction. Using a limited palette of black and red, along with materials that could be used in a spontaneous and expressive manner, the artistic results reflect the emotions that surfaced for me during the fires. My hope is that the work I have created will resonate with those who have had a similar experience with the tragic events of 2020.



SANDRA HONDA

Whether I am walking out into my backyard first thing in the morning or hiking in the woods away from the hubbub of the world, the music of birds brings joy into the very core of my being. This piece is one of several in my ongoing series, "Birdsong." While working on this piece, I listened to recordings of bird songs. The rhythm of their lyric voices and chatter became the rhythm of my hand, the pointed nib of my dip pen pulsing and punctuating with sumi ink. Watercolor captures the vibrant plumage and spirit of our feathered friends, while reminding us of their vulnerability.

Nests or Birds?

ink and watercolor
21" x 12.5" x 0.005"

ASHLEY COUCH

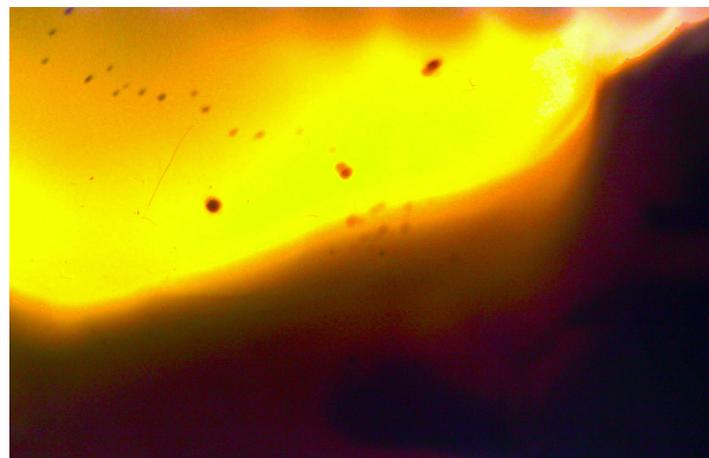
ALTAR-ed + DISINFECTED consists of two 30" x 40" alternative exploratory photographic images from a series created over a 12-year period, completed in quarantine during the pandemic. The original images were captured in unremarkable locations during everyday routines in 2008 as reflections and meditations on place and personal positionality.

The film was left undeveloped, scarred by trials and time, and moved around the country until 2020. In isolation deliberations ritually performed by the artist, the negatives and corresponding memories were cleansed, burnt, washed and disinfected, both before and after they were developed, using tools like oils, herbs, chemicals and fire.

Through ritualistic cleansing of memory and intentional disruption of linear time, fantastical realities emerge, inviting possibility. Purification and consecration of the everyday yield unexpected evidence questioning the boundaries of where truth and transformation lie.

ALTAR-ed + DISINFECTED 3
experimental photographic print
24" x 36" x .1"

ALTAR-ed + DISINFECTED 3
experimental photographic print
24" x 36" x .1"



LILLIAN ALMEIDA



This sculptural wall-mounted piece is created with latex paint, wood glue, nylon fabric leavings and graphite.

Born out of a comforting habit of peeling dried paint spills from my plastic studio drop cloths and a recent affinity with all things folded and crumpled, the work has surprised me by making clearer the dynamics of relationship, self-sacrifice, loss and coping.

Sacrifice with Graphite is one in a series titled Compression and Release.

Occurring in the zone between vulnerable happenstance and an accomplished ability to control materials, these sculptural pieces have become a blunt avenue toward self-awareness through visual metaphor. They are a place to consider and express my attempts at balance vs. the uncontrollable, as well as a goldmine of material discoveries that inform my entire practice.

Sacrifice with Graphite

mixed media
20" x 14" x 6"



JUDITH LECKRONE LEE

Through a Train Window: A Transcontinental Love Affair

Riding the Amtrak train from New York to Seattle, I was unexpectedly smitten by the intimate views of the modest towns, the rough and secluded settlements smattered on the land, the empty back roads, working farms and ranches, slow moving waters, wide open fields and forgotten urban backsides. I wanted to be part of these honest and unpretentious working landscapes and towns but all I could do was take pictures of them as they slipped by. It was an unexpected intense connection. Like the first nights with a new lover, I could barely sleep - waking in the middle of the night to be reassured that it's all still there outside my window, grateful for the slow transit across the continent. During these troubling times when I have felt deep disappointment in our country, these places and photographs remind me that I can still find a deep love for it.



Three Silos, Between Havre and Shelby, Montana

inkjet photographic print

11" x 17" x 0"

Abandoned Shack, Shelby, Montana

inkjet photographic print

11" x 17" x 0"

SHOBHA JETMALANI



Tunnel Vision

oil paint on panel
22.25" x 22.25" x .25"

What interests me are light passages, colors and shapes. I mix realism with abstraction. I prefer oil and acrylic painting because it allows me to use a fluid medium that embraces natural gestures, leaving a visible path of the brush's journey.

This work began as a Plein air landscape at Sauvies Island. My process begins with loose oil sketches with thinned paint. As I paint, I often cover areas in multiple layers and allow unintentional bits to show through. This adds visual complexity and depth to my images. I spend time engaged in the selection of side-by-side colors and shapes. My technique involves creating edges, smudging and repeating until the balance feels right. It is often a surprise move that makes the image come alive. I try not to miss or overwork this. I invite the viewer to see that which is defined ... and to engage their imagination to create the rest of the painting's "story." My goal is to explore ways in which forms can evoke emotion.

I have worked on landscapes for years, but the pandemic made me want to connect with people and they began appearing in my work. Our daily lives are often disconnected from the environments we live in. Serene and natural beauty is walled off by our internal hurried routines. I created "Tunnel Vision" to express this belief. These two suited gentlemen are moving quickly while loaded with blue shopping bags. They are focused on a singular task and the surrounding beauty has become invisible. It can happen so easily.

In all my work, I approach art as a place where the intellect connects with the heart. Painting gives me a chance to create a sense of beauty and rhythm that reflects my lifelong connection with nature and the outdoors ... a place to pause.

PATRICK PLAIA



Mount Erebus and Glacier, Ross Island Antarctica

black & white photograph
20" x 40" x 1"

C-130 Departure, Byrd Surface Camp, Antarctica

black & white photograph
20" x 40" x 1"

BRI CHESLER

Desire has shaped our insatiable drive and behavior. It's a part of the human experience that is both cultural and biological. As a species, we have become hedonistic and overcome with excess; using abundance to fill the many voids left behind by our superficial fixations. Accessibility has worn down the guise of gratification, only forcing us to want more, chasing the feeling of being content, where it is not. Inspired by moments of intimacy that toe the line between our carnally driven desires and the hunger for empathy, I try to capture the intoxicating lure of indulgence and the vulnerability it inflicts on our fragile nature. Using the wild and erotic character of the natural environment, I abstract forms found both in biology and botany reflecting on cultural obsessions of beauty and desire.

As an artist who has learned through working in glass production, my artistic practice revolves around using excess scrap material to create multiples; in doing so, the work becomes a manifestation of waste from overabundance. Maintaining a glass focus while using a multidisciplinary approach, allows me to emphasize qualities found in both materials that translate a similar idea or aesthetic. Manipulating surfaces and materials in a way that plays with the audiences' perception allows me to develop a surreal dialog by diminishing the limitations of material identity. The aesthetic of my work is wild, excessive, an overindulgent visual buffet of objects and textures displayed as infectious anatomies. The lush surfaces and adornments act as a reflection of our gluttonous obsession with desire. These pieces are meant to have an inviting and elusive quality, creating an invasively intimate encounter with the audience during their examination. The facades of these forms overly textured and embellished are a distraction from their pungently visceral contours. By creating sculptures that play with and mock the viewers' inability to control their attraction, I aim to capture the visceral experience of our carnal nature as freakishly alien and indifferent. Unveiling the awkward, comical, and grotesque moments of desire, by flirting with the introverted perversions of being human.



Squirm

glass, mixed media, and LEDs
56" x 48" x 21"

JUSTIN LAMIE



Bird on a Hill

watercolor, gouache, walnut ink and
sumi ink on paper
30" x 22" x 0"



Flower Arrangement 26

watercolor, gouache on paper
30" x 22" x 0"

I enjoy being in nature. I hear sounds. I try to move slowly taking it all in as much as possible. I love the smells, and talk to the wind. I try to think of every leaf. I pay attention to the insects and always look for deer or elk tracks. I admire the rocks and the ferns just the same. That is all I take. My memories and perceptions. I very rarely leave the forest with anything more than what I brought. My mere presence has interrupted more than I could possibly ever conceive of. There is a guilt in being there... I try to do it only a few times a year even though I would love to do it every week. There is a philosophy at work here that is also the engine behind a lot of my artwork as well. Humans are not entitled to this earth. We do not have dominion over all. Loving being in nature means preserving it and leaving it be as much as possible. We can't all take, and we have very little to offer. The way we transact with nature only benefits us.

With these pieces I have offered an alternative. Made up pendants from a natural world. A flower arrangement that has not been taken from pollinators. A snapshot of a bird landing on a flowers and a hill teeming with life. The bird is still allowed to eat its meal in peace without lurking oppressive human presence. These works are a proposal to be much more mindful of how we affect things with even the smallest gesture, by even breathing in the air we do not have any overbearing over. We are just lucky to be here.

TIFFANY HOKANSON



I linger over discarded objects appreciating their formal qualities such as texture, form and patina. Fractures and tears caused from destruction catalyze an in-between state, revealing a potential for change. By making use of something once considered useless, I challenge the viewer to take a new look at the damaged, broken, and cast-aside.

Clear-cuts, wildfire and demolition sites are the primary influence for this work. By salvaging cast-offs from areas of destruction, my prints and sculpture transform ruins into the engaging and newly realized. This work rejects the stigma of "ruination," and instead presents an alternative lens for viewing matter in its present state of being. Here, discards are presented simply as a dense form. Decaying metal is presented as texture. Deep gashes in metal plates have become gestural lines within the paper surface. Once recontextualized, these remains transcend their destructive past and become formal elements with which I arrange in a given space.

I am interested in breaking the barrier between the viewer and the work. Instead of mounting this print on the wall behind glass, it exists out in the open without further mediation, which engages individuals into a physical inspection of these tactile materials. These methods call awareness to the immediate importance of the present moment, acknowledging time as temporal through fragile surfaces such as cracks and corrosion. Ultimately this exhibition demonstrates the human ability to transform destruction, then calls for a slower look at the previously destroyed and dismissed. Viewers are engaged into a mutual participation of this potent reversal through the process of viewing and interpretation.

Leaning In

drypoint and rust print
58" x 56" x 26"

HEIDI MORTENSEN

What do I reveal and what do I keep hidden and protected behind reflected ideas of who I am?

With this sculpture I am examining my thoughts around the construction of our identities and how we shape or shield ourselves in response to the projected ideas of others and specifically the dominant paradigm in our society.

The roles we choose to take on, what we reveal, what we conceal, and what we reflect back at the dominant gaze. The individual is constantly, often unconsciously, navigating these relationships. Choosing to reflect back the images that others and society impose can be a form of self-protection.

Reflected Refuge

cast resin, cold cast bronze, mirror, acrylic paint
13" x 5" x 9"



ANDREW MYERS



Where Wolf OR59
mixed media on paper
80" x 108" x 0"

My current studio practice is centered around the conservation and preservation of wild places and creatures and our ability, inability and desire to coexist with the natural world and involves the concepts of isolation and instinct.

The reintroduction of wolves to the pacific northwest is central to my most recent work which explores the issues related to human/animal conflicts, coexistence with carnivores, endangered species, extinction and the human role in both the efforts to preserve endangered and threatened species and places as well as our central place in their destruction.

My series titled "Where-Wolves" is inspired by the lore of the were-wolf with a play on the name to reference "place" and ideas of exploration, migration, isolation and loneliness. This series has developed into work about Oregon wolves that have been poached or have otherwise died by illegal or suspicious means. OR59 was a young Oregon wolf who's venture into northern California and Lassen county may have led to his sudden, perhaps criminal and untimely death. OR59, equipped with a GPS collar, crossed into Modoc and Lassen counties in December 2018. A livestock producer observed the wolf feeding on a carcass and notified CDFW, but investigators found no evidence the 31/2-month-old calf had been attacked by wolves. Four days later CDFW was notified by the Oregon Department of Fish and Wildlife that it had received a "mortality signal for OR-59." Investigators responded to the scene and found OR-59 deceased. The CDFW did not report the wolf's cause of death.

TOBE HARVEY



Weedy Garden
watercolor, ink, and acrylic
22" x 30" x 0"

My body of work reflects my personal experiences, experiments with form, and attempts at transcendence. Weedy Garden reflects my experience of finding a new space. A space abandoned by homeowners and filled with the energy and chaos of nature returning.

GARY WESTFORD

You Are Safe, initially painted in 2016, was preceded by the massacres of American citizens in elementary schools and college classrooms, churches and synagogues, movie theaters and concert arenas, department stores and supermarkets, office buildings, and city streets. The painting was revised in 2021 to include seven multi-colored spheres/orbs that float in the sky in front of the Empire State Building. Each sphere represents the "colors" of human flesh and the color of blood. The words "You Are Safe" are inscribed at the top edge of the painting.

A granite-etched inscription, "Heal the Brokenhearted," is placed on a base located in front of the painting. "He healeth the broken in heart, and bindeth up their wounds," King James Bible version, Psalm 147.3

You Are Safe

oil/canvas
60" x 48" x 2"

Heal the Brokenhearted

Inscribed granite marker on
freestanding base
36" x 44" x 16"





MICHAEL KELLY

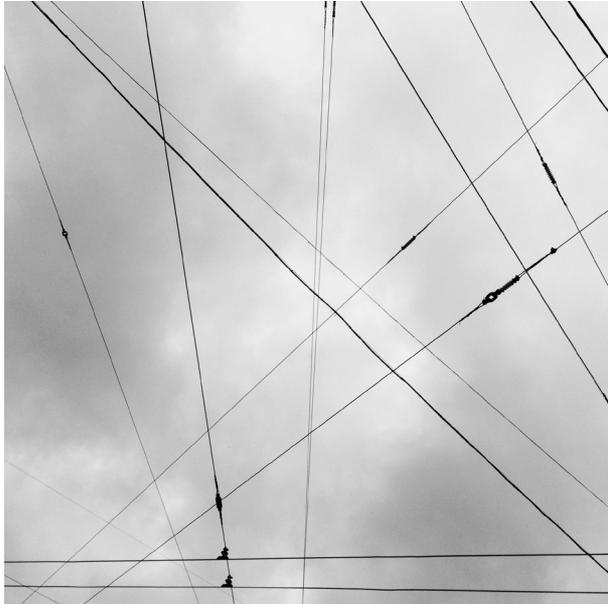
"One Figure, Standing" is a composition that is a part of a recent series: "The Solitary Figure". Our normal environment has changed dramatically. Our social interaction has been affected. Viewed in the right "light", rather than being isolated, we are able to nourish creativity; in the kitchen, in the garden, in our homes. Children and grand children will benefit. Energy made positive.

One Figure, Standing

mixed media on coated paper

26" x 20" x 1"

MARIIA CHUGUNOVA



Lining 1
photography
33.9" x 33.9" x 0"

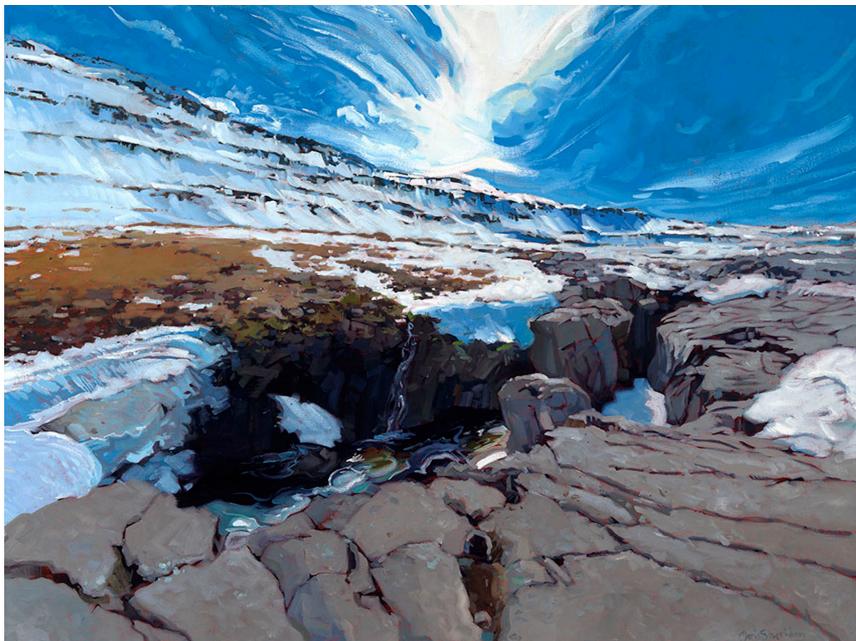
Lining 2
photography
33.9" x 33.9" x 0"



Like the lining of a coat which is closer to your body than something that is showcased to the world, this is my Lining: a picture of how I see and think and feel, shown in a more intimate way than I am usually comfortable with. It's what's inside a turtle shell. It's an inner life of things. A world of silence where I'm alone and visitors are only seen from a distance, as if they were disappearing shadows, something that only peripheral vision can catch.

My artworks are telling about my way through neverending walls and about a silver lining that I'm finding on my path. About years of seeing myself through the eyes of society - as something incompatible with everyone's patterns and models. Never normal. Difficult. I can't say that sharing is easy for me, but I think it's the right time for more stories to be told. Lining is a project of 42 pieces. You can see the initial two now, presented at an art exhibition for the first time.

CHRIS SHERIDAN



Langafjall, Seyðisfjörður 1 (65.2307950, - 14.0790046)

oil on canvas
30" x 40" x 1.5"

My desire to paint is fueled by my desire to explore, and lately what has stoked that desire is the natural world. For me, landscape painting transcends merely recreating a view of a place using paint. It is the device I use to escape the comforts of home and immerse myself in the discovery of not only the world around me, but myself. There is no lack of wisdom to be gained while alone in the forest. It usually presents itself in the form of introspection, humility and the eagerness to find meaning.

The paintings themselves follow a stream of consciousness from one wonder to the next. They are a travel journal where words may have failed, but paint describes the vast array of color and values, the chemistry between sky, land and water, and the absolute power of nature's forces through mark making and movement.

Because I am a storyteller at heart, simply sharing my paintings falls short. Since my impulse is to share these experiences in a broader sense, I include the coordinates to each location with my titles. Some are exact; others will get the viewers close enough to discover their own story.

ARTIST BIOS

LAURA AHOLA-YOUNG

Laura Ahola-Young received her MFA from San Jose State University in 2001. She currently resides in Pocatello, Idaho where she is an Associate Professor of Art at Idaho State University. Originally from northern Minnesota, Laura has been influenced by landscapes, winters, ice and resilience. She is currently developing work that incorporates scientific research, the Pacific Northwest and personal narrative.

<http://lauraaholayoung.com>

LILLIAN ALMEIDA

Lillian Almeida is a painter and sculptor who dips her toes into many different media and ideas ranging from traditional figurative painting to ephemeral works existing only in digital documentation, and mixed media sculptures that repetitively cycle through disintegration and reconstruction. Her process hazards the notion that the painting convention still offers a profound avenue to substance and relevance in a contemporary world. Lillian currently lives and works in Eugene, Oregon.

<http://almeidastudio.com>

RITA ALVES

I am an artist currently based in Salem, Oregon. I am a classically trained painter turned intermedia artist. I am a member of Blackfish Gallery in Portland and have exhibited in across the county. My teaching experience includes

Portland State University, Chemeketa Community College and Sitka Center for Art and Ecology. I have presented for the College Art Association and have been nominated for the Portland Art Museum's Pacific Northwest Art Awards. My current work explores the intersection of feminist art and working in the male-dominated field of public works in a conservative working-class community, using Class III reflective material, which is required PPE for construction trades. I cut, sew and paint American flags, then set them on fire using gunpowder. I practice iconoclasm with the intent of making the symbol more beautiful on my own terms, using materials which represent this country's ideals.

<http://ritaalvesart.weebly.com>

ELIZA ARROYO

My name is Lisa and I'm a third year general fine arts major at Pacific Northwest College of the Arts in Portland Oregon. I'm originally from Sumas Washington where I grew up and spent my childhood. I first became interested in art during one of my first required art classes in K-12 and I realized there wasn't anything else I enjoyed doing more and I wanted to explore all fields in this area. I didn't begin to take my passion seriously until halfway through high school when I decided Nooksack Valley wasn't giving what I needed so I applied for a pre-summer college program at California College of the Arts. It was in this program that I was completely immersed in ceramics, every class, everyday I was to work with clay. Through this I was able to learn throwing on the wheel and hand building, after this experience I knew this was something I needed to pursue. In the following years leading up to PNCA I practiced these skills in the few local art studios Whatcom did have.

<https://www.etsy.com/shop/WatershopCrafts>

JUSTIN AULD

Justin Auld was born and raised in Vermont and has been living and working in Portland since 2000. Art has always been an integral part of his identity. He has been creating drawings and paintings since he was able to hold a pencil. He received a BFA in Illustration from the Rhode Island School of Design in 1996 and then gained proficiency in digital art from 6 years working as a professional graphic designer in Boston and Portland. In 2005 he earned an MFA in Studio Arts from Portland State University which led him to branch into many different forms of art including video, installation, and conceptual art. His work explores the connection between art and the brain's tendency to find images in random patterns.

<http://justinauld.com>

DON BAILEY

Don Bailey is known for his complex, richly colorful compositions. A Hupa tribal member, Bailey was raised on the Hoopa Valley Reservation in California.

Bailey's work often begins with imagery from archival photographs. He recontextualizes the static, sometimes staged images with layers of color, traditional native design, and landscapes real and imagined. In doing so, he tells stories that shake up (mis)understandings of (indian) art and history.

Bailey was featured on the Oregon Public Broadcasting (OPB) television show Art Beat and in Oregon ArtsWatch. His work is in the collection of the Hallie Ford Museum (Salem, Oregon), the State Library of Oregon (Salem, Oregon) the collection of the Chemawa Indian School (Salem, Oregon), Riverfront Park (Salem, Oregon), R B Ravens Gallery (Ranchos de Taos, NM), and private collections. He is a member of Blackfish Gallery and works out of his studio in Portland, Oregon.

<http://hupapaint.com>

DEBI BATES

Debi Bates has lived in Myrtle Creek Oregon since 1992. She enjoys painting the scenery in Oregon where she lives. "En plein air" the better as far as she is concerned. Watercolor is her medium of choice. She started painting with watercolor in 2002 and loves the challenges and the ease of the medium.

RICH BERGEMAN

Rich Bergeman is a Corvallis photographer who has been exhibiting his work throughout the Northwest for nearly 40 years. Now retired, he focuses on rediscovering forgotten episodes in the history of the Pacific Northwest and retelling them through photographs of what's left behind. He has published and exhibited projects on the lost homesteads of the Fort Rock Basin, early settlements of the Oregon Coast Range, pioneer philosopher James Swan on Willapa Bay, and vanishing traces of frontier life in eastern Oregon and Washington. His most recent work is "The Land Remembers: Photographs Inspired by the Rogue River Wars of Southern Oregon, 1851-56". Originally a large-format film photographer, for the past five years he has worked primarily with infrared photography.

LISA BLATT

Lisa K. Blatt often works in extreme landscapes and examines site, sight (perception), and social and political issues.

Blatt's art has been exhibited internationally, including many museums, in the Shanghai Biennial, China, the Havana Biennial, Cuba, Museo de Tigre, Argentina, Reykjavik Museum of Photography, Iceland (solo), Moderna Museet, Stockholm, Contemporary Art Platform, London, Kunstverein Haus, Germany, Wexner Center, Asian Art Museum and Contemporary Jewish Museum, San Francisco, CA, Bellingham National Museum, Santa Cruz Museum, Phillips Museum, DC, and Sean Kelly in New York.

Cindy Sherman chose and wrote about Blatt, when asked which one photographer Sherman thought was doing groundbreaking work (Smithsonian Magazine (March 2012)). In 2018, Sandra S. Phillips, Photo Curator Emerita at the San Francisco Museum of Modern Art, nominated Blatt for both the MACK First Book Award (London) and the Gardner prize (Harvard).

Her art is in public and private collections.

<http://www.lisakblatt.com>

MICHAEL BOONSTRA

Michael Boonstra's creative practice shifts between drawing, photography, installation, and sculpture. He is a founding member of Gray Space, a group of Oregon artists based in the Corvallis, Eugene and Roseburg areas who came together in 2016 to develop site-based projects that foster connections between artists, places, histories, and communities. Recent awards include a Career Opportunity Grant from the Oregon Arts Commission, project funding from the Ford Family Foundation, and Ford Family Foundation sponsored residencies at Playa and the Djerassi Resident Artist Program. His work is in the collections of the Hallie Ford Museum of Art, Oregon State University, PacificSource, Central Oregon Community College, and Umpqua Community College. Boonstra received his BFA from the University of Michigan and his MFA from the University of Oregon and currently teaches at Oregon State University.

<http://www.michaelboonstra.com>

JEN BROWN

Jen Brown was born near Toronto, Canada in 1978. She holds a Master's Degree in Art History and a Curatorial Diploma from York University in Toronto (class of 2004). She has lived in Japan and Mexico, and currently resides in Portland, OR, where she is active in the art community hosting a monthly salon, curating exhibitions independently, lecturing, and exhibiting her work. She writes a daily blog on contemporary and historical Narrative Painting at www.instagram.com/narrativepainting. Brown is a self-taught painter; however her education in Art History bears insight into the subject and style of her narrative paintings. She is a finalist in the 2018 and 2019 Art Renewal Center's annual Salon Competition. Last year she exhibited at the European Museum of Modern Art (MEAM) and had a solo show at Wolff Gallery in Portland. Her work can be found in private collections in the US, Canada, Mexico, the UK, and Australia. Brown is represented by the Secret Gallery in Astoria, OR.

<http://www.browngen.com>

TYLER BRUMFIELD

Tyler completed his B.S. in Studio Art at Western Oregon University in 2015 and earned his M.F.A. in Fine Art from the University of Montana in 2018. Tyler's studio work explores visual and conceptual intersections between art history and everyday life. He studies the art of the past and the objects/images we come in contact with everyday to make images and objects that references both. He is driven by an extreme curiosity and the joy of working with his hands.

<https://ttbrums.wixsite.com/tyler>

KAVIN BUCK

My paintings and drawings explore formal and experimental techniques closely associated with the history of modern and contemporary art while incorporating elements from the Pacific Northwest. The artworks are not openly landscapes, nor still-lives, nor abstractions, but are fixed moments inspired by nature from memory that layer the themes of the passage-of-time, remembrance, and hope. Bursting with a seasonal range of vivid colors that submerge the audience into an environment that stimulates both mental meanderings as well as personal reflection. Having received my BFA from the Otis College of Art/Parson School of Design. and MFA at the California Institute of the Arts. I also attended my junior year at the American University in Paris (France), completed post-graduate studies with the Whitney Museum of American Art Independent Study Program, and was a 1991 PS1 Museum studio grant recipient. I live and work in Portland, Oregon, and am represented by The Elizabeth Leach Gallery.

<http://www.kavinbuck.com>

KATHLEEN CAPRARIO

Kathleen Caprario traded the concrete canyons of New York City for the real canyons and broad skies of the Pacific NW and has established herself as a widely exhibited artist and art educator. Caprario is the recipient of an Oregon Arts Commission Individual Artist Fellowship, a Jordan Schnitzer Black Lives Matter Artist Grant, the Modesto Lanzone Mostra Award and three Ford Family Foundation Mid-Career Artist Residency Awards. She has been awarded numerous artist residences with those experiences continuing to inform and inspire her work. Her mixed media painting and installation work explores the intersection of physical place and cultural space through the open language of pattern. Caprario is a founding member of Gray Space Project, and an artist member of Eugene Contemporary Arts. She writes a monthly arts column for the Register Guard's online and print publication, Café 541.

<http://www.caprarioart.com>

IVÁN CARMONA

Iván Carmona grew up in Luquillo, PR. Carmona mines his memories for specific moments that have been romanticized with the passage of time. Translated through a framework of form and hue, he is able to give tangible presence to each moment in clay. The tranquility of each object, discrete yet inextricably connected to a personal narrative, references the quietude of Spanish colonial architecture in his native Puerto Rico as well as alluding to the mountains and rainforests that surrounded and inspired him early on.

In 2015, Iván received his BFA at OCAC, Portland, OR. He was a recipient of 2020 Hallie Ford Fellowship. His work has been published in the publication "2015 - 2019 CONNECTIVE CONVERSATIONS: Curator/Critic Tours and Lectures," New American Paintings, No. 151, Pacific Coast Issue. His work can be found in public and private collections, including the Boise Art Museum, Portland Art Museum, Museo de Arte Contemporáneo de PR.

<http://ivancarmonastudio.com>

BRI CHESLER

Bri Chesler is a multidisciplinary artist focusing on three-dimensional design and sculptural installation. Chesler's work is known for its nontraditional approach, combining different glass techniques with other media. Inspired by moments of intimacy that toe the line between our carnally driven desires and the hunger for empathy, she captures the intoxicating lure of indulgence and the vulnerability it inflicts on our fragile character. Drawing from the wild and erotic character of the natural environment her work reflects on cultural obsessions of beauty and their relationships to internal anatomies. By fusing similar elements found in biology and botany she creates forms that 'flirt' with the audience, exploring ideas of intimacy and desire. Bri Chesler was a 2019 Pilchuck Emerging Artist-in-Residence. She was the recipient of the 2020 Chihuly Gardens and Glass Anniversary Scholarship and has been invited to teach at Pilchuck Glass School in 2022.

<http://brichesler.com>

YOONHEE CHOI

Educated as a city planner, an architect, and an artist, Yoonhee Choi creates work that explores the potentials of unexpected materials to express both multiple scales of spatial experience and intimate, personal associations. In her projects, which range from tiny collages to drawings on paper to room-size installations, she uses everyday materials in an improvisational manner to search for limits and possibilities. Her explorations seek to deepen her sensitivity to her surroundings and her art is the record of her perception. She strives to create visual conversations with her viewers both to inspire aesthetic contemplation of mundane everyday objects and to awaken awareness of critical issues that are overlooked or willfully ignored.

Choi studied art at the School of the Museum of Fine Arts in Boston, architecture at Yale University, and city planning at Hong-ik University in Seoul. Born and raised in South Korea, she currently lives in Portland, Oregon.

<http://ychoiart.com>

MARIIA CHUGUNOVA

Immigrant from Russia (my second year in the US). Domestic violence survivor. Neurodiversed. Doing a variety of arts.

<https://morethanever.artstation.com>

ASHLEY COUCH

Ashley Couch is an artist, critical theorist, attorney and storyteller. Their work explores where philosophy and politics, history and law, ecology and healing, and music and art merge to catalyze transformation. They hold a BA in Public Policy, Visual Art and Art History from Duke University, JD from the University of Denver, MA in Critical Theory and MFA in Visual Arts from Pacific Northwest College of Art (as of May 2021).

ALTAR-ed + DISINFECTED, consists of images captured in unremarkable locations during everyday routines in 2008 and left undeveloped, scarred by trials and time, until 2020, when the negatives were cleansed, burnt, washed and disinfected, both before and after they were developed. Through ritualistic cleansing of memory and intentional disruption of linear time, fantastical realities emerge, inviting possibility. Purification and consecration of the everyday yield unexpected evidence questioning the boundaries of truth and transformation.

<http://www.couchartist.com>

KAT DAVIS

I am a self-taught artist mentored and inspired by my mother and brother, both of whom are professional artists themselves. My discipline is 2 dimensional art working primarily in acrylic and pastels. I continue to be inspired by western landscapes, urban-scapes and figures with styles that range from realism to hyper-realism. I have had work included in multiple national and international juried competitions and displayed in several museums and galleries including the Haggen Art Museum, Stockton Ca, and Hang It Up Gallery, El Dorado Hills Ca. My goal is to seek constant growth as an artist and explore non-traditional concepts and practices in art development and creation.

<http://katdavisstudios.com>

MICHAEL DINNING

A love of history and a sense of place, the joy of family, the intrigue of music and a sense of social awareness all combine as central threads in my artwork. There is a beating rhythm in life that drives us to return, again and again, to those people and things that compel us and bring us joy. The essence and mystery of life that is defined by this interplay, and the artistic process is a way for me to give form to those unseen rhythms and intriguing themes that I find compelling. I create primarily large scale narrative sculptures and wall pieces, employing painted canvasses combined with a wide variety of found objects. My goal when creating artwork is to present something that is both engaging and compelling, and I feel that this mixed media approach gives me the best set of tools to achieve this end. Furthermore, each of my pieces tells a story, or has a central theme, and this use of a variety of elements and perspectives focus the artistic expression of each piece.

<http://michaeldinning.com>

TALLMADGE DOYLE

Tallmadge Doyle is a painter, printmaker and public artist who's work reflects on issues of the environment related to climate change. This year she has received an Opportunity Grant from the Oregon Arts Commission and a grant from Ford Family Foundation in support of her new work about warming ocean temperatures and its effect on ocean life forms. Born in New York City now based in Eugene, Oregon she received her BFA from the Cleveland Art Institute and an MFA from University of Oregon. She has participated in over 150 national and international exhibitions and her work is included in over 30 public collection in the U.S. and abroad. She has recently exhibited her work in the Berlin Print Biennial at the Galleri Heike Arndt and solo exhibitions at Augen Gallery in Portland, Davidson Gallery in Seattle and Karin Clarke Gallery in Eugene. She has participated in residencies at Kingsbrae International Artist Residency, Ucross, Brush Creek, Playa and Sitka Center for Art and Ecology.

<http://tallmagedoyle.com>

LISA FLOWERS ROSS

Idaho artist, Lisa Flowers Ross, creates colorful, contemporary abstract artworks using fabric that she hand dyes. In her home studio, she pieces together colorful two-dimensional works and then adds stitching to create texture. Nature and daily observation are her main inspirations which are transformed into simple forms and geometric shapes, with an emphasis on line, color and composition.

Her artwork has been exhibited in solo, group and juried exhibitions nationally and internationally. Flowers Ross has created public artworks for the cities of Boise, Meridian, Eagle and Ketchum, Idaho and her art is included in private, public and corporate collections. She has completed several artist residencies in the Western states and has been the recipient of several grants from the Idaho Commission on the Arts and from the Alexa Rose Foundation..

<http://lisaflowersross.net>

ALEXANDRA GARLIARDO

Alexandra is an artist originally working from New York City, currently living in Portland, Oregon. She received her BFA in Photography at the School of Visual Arts in 2014. Her work suggests the impermanence of reality, memory and self, reminding us that what we see is never pure fact, but a collage of memories, experiences, feelings, and perspective projected outward to color the world and our movement in it. Layers of light expand and distort themselves to question our perception of space and explore the idea that no moment is ever static in time, nor is reality ever objective. We exist in and through a layered multiplicity of modes and temporalities. What we visualize behind our eyes can be more real than what we see in the physical world. Also fundamental is the concept of layering and what that represents - inviting us to peel back layers of our own understanding, experience, and perception to wonder and challenge what lies below the obvious surface and what we accept as real.

<http://www.alexandragaliardo.com>

MARGO GEDDES

Margo Geddes is an artist in Missoula, MT. Her photographic practice revolves around humans and the natural world and the intersections between the two, from the cultivated landscape of the garden to the margins between wilderness and domesticated spaces. She holds an MFA from the University of Oregon and an MA in Museum Studies from Johns Hopkins University. She has shown her work both nationally and internationally.

ELLEN GEORGE

Ellen George was born on Galveston Island, Texas, and is an American-born first generation Chinese artist. She attended Austin College, Sherman, Texas, and the National College of Art and Design, Dublin, Ireland. Ellen has received residencies at the Sitka Center for Art and Ecology, Otis, Oregon, and c3:initiative, Portland, Oregon.

Ellen's work is in collections including Hallie Ford Museum of Art, Portland Art Museum, Tacoma Art Museum, 4Culture/King County Seattle Public Art, Oregon State University Hatfield Marine Science Center, The Nines Hotel Atrium, Portland, Oregon Health and Science University, Portland, and the Jordan Schnitzer Family Foundation Collection.

Ellen is represented by PDX CONTEMPORARY ART, Portland, Oregon.

<https://pdxcontemporaryart.com/ellen-george>

JAY GORDON

My name is Jay Gordon, and I am a painter affiliated with Enclave Studios in Ashland, Oregon. Over the eight years I have been a full-time self-taught artist, my work has evolved through continued experimentation, particularly through explorations of still life and figurative subjects in unique conceptual perspectives. The guiding framework for my art lies in strong design and composition combined with evocative concepts.

These pieces were created during the Almeda fires that ravaged southern Oregon in fall of 2020. While I am primarily a figurative artist, the anxiety and sadness that I felt during that time was so overwhelming that I needed to find a different outlet for my artwork. My explorations during that time took the form of abstraction. Using a palette of black, white and red, the artistic results reflect the emotions that surfaced during the fires, and my hope is that they will resonate with those who have had a similar experience with the tragic events of 2020.

<http://www.jaygordonart.com>

JASON GREENE

A transplant from Mississippi, Jason Greene has been painting in and around Portland, Oregon for over 20 years. He has worked as a muralist, illustrator, interactive exhibit designer, arts educator, musician, and used book wrangler. Having recently moved to a small homestead in Columbia Gorge, his most recent work is inspired mostly by the surrounding forest habitat.

<http://www.jaygordonart.com>

CAITRIA GUNTER

Caitria Gunter is a mixed media artist working primarily with fabric, wax, paper, and plant matter to respond abstractly to growth and decay in nature and ephemeral natural phenomena. She received her BFA in Crafts with a concentration in Fibers/Mixed Media from the University of the Arts in Philadelphia in 2012. Her artwork has been exhibited in group shows across the US including the 2020 Idaho Triennial at the Boise Art Museum; and displayed abroad in Gimpo, South Korea, and Kherson, Ukraine. She currently lives and works in Boise, Idaho.

<http://caitriagunter.com>

TOBE HARVEY

Tobe Harvey works as an artist, and adjunct instructor at Spokane Falls Community College and Gonzaga University. He holds a Master of Fine Arts degree from Washington State University in 2001 with an emphasis in painting. In addition, Tobe Harvey holds degrees in art from Montana State University-Bozeman and Northwest College in Powell, Wy. He has been featured in the Spokesman Review, Rock and Sling, 10x10x10xTieton, and Spokane/Coeur d'Alene Living Magazine.

ARTIST STATEMENT: My body of work reflects my personal experiences, experiments with form, and attempts at transcendence. As an artist, I am able to reflect on my existence through the use of form.

"When we are unhurried and wise, we perceive that only great and worthy things have any permanent and absolute existence, that petty fears and petty pleasures are but the shadow of the reality." -Henry David Thoreau, Walden

<http://tobeharvey.com>

CAROL HAUSSER

I was raised mostly in Montana. I earned a BA in Art at the University of Washington in Seattle, 1971, and completed graduate courses at the University of Oregon in 1979-80. I was a member of the Art faculty at Chemeketa Community College for 40 years. My watercolor paintings are collected by the Microsoft Corp., the State of Oregon Percent for Art, the Hallie Ford Museum of Art, the Jordan Schnitzer Museum of Art, and Chemeketa Community College. My paintings have been shown in the Portland Art Museum, Tacoma Art Museum, Frye Art Museum, Coos Bay Art Museum, Jordan Schnitzer Museum, Blackfish Gallery, Sawhill Gallery at James Madison University, The Arts Center in Corvallis, and in many other group shows in the Pacific Northwest. I was represented in Seattle by the Lynn McAllister Gallery and in Salem by the Mary Lou Zeek Gallery.

HENRIETTE HEINY

German-born Henriette holds a doctorate degree in Art History and has practiced her brand of art since an early age. During most of her adult life, Henriette worked in higher education. Despite her busy schedule at the University of Oregon, she found time to express herself through art. She has experimented with a variety of art forms including lithography, relief and intaglio printing as well as mixed media. In the last two decades, Henriette has dedicated herself to painting with acrylics, often employing unlike media. In her paintings she investigates the interplay of paint opacity and transparency, viscosity and flow to create beautiful color expressions that delight the senses.

<http://henrietteheiny.com>

TIFFANY HOKANSON

Tiffany Hokanson is an artist born and raised in the rural timber town of Roseburg, Oregon. She received her Bachelor of Fine Arts degree with honors from Southern Oregon University in Ashland, where she studied printmaking under the guidance of Professor Tracy Templeton. Shortly after graduation, Tiffany managed a community printmaking studio for several years at Ashland's local art center. In 2017, she completed a post-graduate printmaking residency at her alma mater, where she taught printmaking to both high-school and college art students. Here at IU, Tiffany received the Evelyn "Pat" Glazer award for artistic merit in 2018. She was also selected to receive the Marcy Murphy award in both 2019 and 2020. She graduated from Indiana University with a Master of Fine Arts degree in Printmaking in 2021. Tiffany's artwork transforms the destroyed and discarded into the engaging and newly realized. Her work is exhibited both nationally and internationally.

CLAUDIA HOLLISTER

A professional sculptor, porcelain artist and designer, Claudia Hollister previously designed for Reed & Barton Silversmiths, Orrefors Crystal, The Metropolitan Museum of Art and Godiva Chocolates. Claudia has shown at the Renwick Gallery, Smithsonian Museum of Art, The American Craft Museum and Cartier Jewelers. After starting her porcelain studio she was commissioned to create large-scale site-specific installations for children's hospitals, corporations and hotels. Hollister began teaching encaustic painting at The Pacific Northwest College of Art in 2012 and was instrumental in developing the successful guest artist workshop series. Claudia is known for her encaustic still life paintings focusing on the vessel, as a voluptuous sculptural form. Intrigued with a process for printing in the sun without dangerous chemicals, she started making Cyanotype prints in 2014.

Claudia paints full-time in her Portland, Oregon studio. She holds a BFA from the University of Oregon.

<http://claudiahollister.com>

SANDRA HONDA

Sandra Honda is a visual artist and writer, who grew up in Chicago, Illinois. In January 2018, she left a long career as a speechwriter and scientist in the Washington, DC area. Six months later, she packed her bags and relocated to Eugene, Oregon to live her dream of becoming a full-time artist. In her work, she processes her experiences growing up as sansei, or third generation Japanese American. Her work also is heavily influenced by music and poetry. In 2020, her work was juried into the City of Eugene's Mayor's Art Show and shown at the Eugene Airport. In 2022, she will be in a two-person show at the Walters Cultural Art Center in Hillsboro, Oregon and a five-person show at Maude Kerns Art Center in Eugene, Oregon. She is a published art writer in Eugene.

<http://sandrahondaart.com>

CAROL JENKINS

I am deeply stirred by something unpredictable about wild terrain. It is also why I paint abstractly. It is the unexpected that delights: a wildflower peeking through the snow, a beautiful mark I did not try to make. After building and subtracting many layers of paint, I know a painting is finished when it includes detailed passages of spontaneous mark-making as well as sweeping fields of color. Together these evoke the quiet expanse and riotous energy of the wilderness I love.

I am honored to have shown award-winning work in juried shows throughout the West Coast. My paintings have been collected nationally.

<http://Caroljenkinsart.com>

SHOBHA JETMALANI

Shobha's life began in India. At age three, she moved with her family to Oregon. One of her earliest memories is of Mumbai's outdoor markets and trips to the hill towns in Kashmir—where she was mesmerized by the layers of color, costumes and constructions during her visits back to see family. This visual experience stuck with her and has informed, her art work.

Shobha's deep interest in art grew in parallel with her academic training at Williams College where she majored in Chemistry and Environmental studies. While at Williams, she also studied art and art history which sparked and informed her artistic instincts that she continued to develop during her later work as a Dermatologist. Art and Dermatology are both visual fields; color and light shape the visual perception of the surface; and patterning informs the viewer of underlying health and meaning.

Her art reflects a life of dualities –art and science, bold colors and rain-spattered backdrops, and the bridging of two cultures.

<http://www.shobhajetmalani.com>

MICHAEL KELLY

These images are part of a series, "The Solitary Figure" and are a reflection of where we have all found ourselves recently. My drawing is a spontaneous response to what I see, initiated from reality. It is not a demonstration of facility. It is not a literal description of surface qualities. It is a search for an internal reality that validates an object's reason for being. My work is a process of discovery which allows me to dignify the presence of the subject, rather than to characterize it. The key elements are energy and motion. I maintain the aspect of the gesture in the approach to my work which allows the drawing to live and stay fresh. The viewer is, then, invited to become a participant in the process. My drawing is usually mixed media, although, not exclusively, but dependent on the composition and statement that is being made. I approach my work intuitively. My work is not formulaic.

<http://www.fineartbymichaelkelly>

JUSTIN L'AMIE

Justin L'Amie is an artist born in Astoria, OR. He grew up moving between the coast of Oregon and Portland where he currently resides. The Pacific Northwest is a consistent theme in his paintings and sculptures. He attended Clatsop Community College in Astoria and then Cornish College of the Arts in Seattle where he graduated in 2007. He is represented by the gallery PDX Contemporary Art where he has shown for over ten years and has had multiple Solo shows. Justin had a solo show at the Morris Graves Museum of Art and has a show scheduled this summer at the Pendleton Center for the Arts.

<http://pdxcontemporaryart.com/lamie#o>

KENDRA LARSON

Kendra Larson is a visual artist. Larson grew up climbing trees in Salem, OR, a cloudy town sandwiched between two mountain ranges. Painting and drawing that landscape swallowed her time and has become her greatest passion. In 2009, she received her MFA in Painting at University of Wisconsin, Madison and has shown her work in venues including Swarm Gallery (Oakland, CA), bG Gallery (Los Angeles, CA), and the Aratoi Wairarapa Museum (New Zealand). She is a studio artist and arts educator currently living in Portland, OR. Artist residencies at Sitka Center for Art and Ecology, Signal Fire (Opal Creek Wilderness), Caldera, and New Pacific Studios have influenced her work. Teaching painting and drawing at PSU and PNCA has also added depth to her practice. When Kendra is not painting or teaching, she can be found hiking Mt. Tabor with her dog and toddler.

<http://www.kendralarson.com>

JUDITH LECKRONE

Judith Leckrone Lee is a Certificate Program student at the Photographic Center Northwest in Seattle, exploring and translating her deep affection for and knowledge of botanical life, ecosystems and built and natural landscapes into photographs.

Judith started taking pictures at seventeen with a Brownie and went on to study black and white film photography at Florida State University, Pima College and the University of Arizona, Tucson. In Tucson, she was involved in the vibrant photographic community enlivened by the Center for Creative Photography where she was also employed.

After an almost 30 year break and putting her photographic practice to the side to work as an urban and environmental professional and raise two daughters, she is back to making fine art images.

<http://www.judithleckronelee.com>

DAVID CARMACK LEWIS

I began my career as a newspaper staff artist in the 1980s. In 2019, My paintings were featured in a solo exhibition at the Coos Art Museum, supported by a professional development grant from the Regional Arts & Culture Council. My visual essay, "A God in the Hearth", about humanity's deep connection to fire and the impacts of fossil fuels, including the exacerbation of wildfire in the American West, was featured at community colleges in both Eastern and Western Oregon and culminated in a 2017 solo show at the Arts Center in Corvallis. A catalog of that work was supported by a grant from The Ford Family Foundation and the Oregon Arts Commission. In my work, I explore narrative and metaphor, among the oldest tools of art, to find new ways of seeing and understanding the familiar.

<http://davidcarmacklewis.com>

TIE LI

I was born in Beijing, China during the Cultural Revolution. My father was a writer in the People's Revolutionary Army. Mainstream art at that time was heavily influenced by the social realism of Soviet Russia. As a young artist in the 1980s, I was attracted by the freedom of artistic expression that filtered in from outside of China. I was deeply affected by the rebellious art movement called "The Stars" whose works can be characterized by strong individual style and social criticism. I immigrated to the US in 1987 and earned my MFA degree from the School of Art + Design at San Diego State University in 1997, with a focus in painting and photography. My immigrant experience led me to consider the issue of cultural identity in art. My art tells the stories of immigrants - their nostalgia, perseverance, life struggles, and resistance to assimilation. I currently live and work in Portland, Oregon.

<http://www.litiefineart.com>

TIEN-CHU LOH

Tien-chu Loh is a retired pharmacist who enjoys painting with Chinese round brush on Xuan paper. In the two plus decades that he has been painting he expanded beyond the traditional Chinese brushstrokes and delved into manipulating light values and experimenting with presentation other than the traditional paper on paper. He seeks to explore the interaction between different kinds of Xuan paper with alum and ink, giving a non-tradition appearance to a traditional art form. He documents his journey in his blog Tim Loh's Paintings at www.medicineman-tim.blogspot.com

<http://www.medicineman-tim.blogspot.com>

NIRAJA LORENZ

The daughter of an artist and a scientist, Niraja Lorenz began weaving as a teenager in Cambridge, Massachusetts. After high school, with a table loom and a foot locker of yarn, she explored the U.S. in her VW van visiting national parks and wilderness areas. Later she studied biology (B.A.) and psychology (Ph.D.). Quilting became her passion in 1994. After years of creating original pieces, she began studying with world-renowned fiber artist Nancy Crow in 2007. Her work quickly evolved as she discovered that she had a unique visual voice.

Lorenz has exhibited extensively throughout North America, as well as in Europe, Australia, and Asia. Recent awards include the 2019 Hallie Ford Fellowship in the Visual Arts, Ford Family Foundation, Roseburg OR; Silver Award, Fissures 2019, Emerald Art Center, Springfield OR; Award for Artistic Creativity, New Legacies Contemporary Art Quilts 2018, Lincoln Center, Fort Collins CO; Best of Show, Art Quilt Element 2018, Wayne Art Center, Wayne PA.

<http://www.nirajalorenz.com>

ELIZABETH MAGEE

Elizabeth Magee engages with painting as a medium that has many neighbors - as a doorway to the body, the everyday, and the environment. She earned an MFA in Visual Art from Vermont College of Fine Arts (Montpelier, VT) and was awarded month-long fellowship residencies at Vermont Studio Center in March 2016 and the Djerassi Resident Artist Program in March 2019. Magee graduated from the University of Oregon (Eugene), with a BFA in painting and a minor in art history. Magee's work has been exhibited in local and national group exhibitions. She is a lifelong Oregonian and currently lives and works in western Oregon.

<http://elizabethmagee.net>

ANNE MAGRATTEN

Anne Magratten is a graduate of Mills College and received her MFA in Studio Art from the University of Oregon in 2015. She is an Instructor of Painting & Drawing at Linn-Benton Community College. Additionally, she offers college drawing and painting courses within Oregon prisons. She is a member of the Eugene based artist collective Tropical Contemporary. Other aspects of her art practice can be seen on her website www.annemagratten.com, instagram @annemagratten, and the website of the collective www.tropicalcontemporary.space.

<http://annemagratten.com>

STEPHEN MAULDIN

I was born in Nashville, Tennessee on July 4, 1952. I spent my childhood living in the country outside Macon, Georgia where I started drawing at the age of about seven and got my first oil painting set at about ten.

During high school, I attended a college preparatory boarding school with an extensive art program and was able to pursue my interest in art, including painting. From there I went to Oklahoma City University where I received a Bachelor of Arts degree with Honors and a major in art in 1974. In 1979, I went to the University of Idaho where I was granted a teaching assistantship and, in 1981, received a Master of Fine Arts degree with a concentration in painting and printmaking.

In 1985, I began teaching in the Continuing Education program at the Pacific Northwest College of Art and, in 1987, at Mt. Hood Community College. Altogether, I taught twenty years at the PNCA and twenty-one at Mt. Hood.

I continue to paint.

<http://www.mauldinart.com>

SANDEE MCGEE

Sandee McGee was born in San Francisco, California in 1971. She received her BA in Studio Art from Mills College where she was the recipient of the Ralph DuCasse Award for Excellence in Art. She received her MFA from the University of Oregon in 2010. McGee has exhibited across the US including shows at In Site Gallery in Vermont, Blue Sky Gallery in Portland, Oregon, 1650 Gallery in Los Angeles and The California Center for the Arts in San Diego. Her work has been published in an exhibition catalog which has been collected by the Brooklyn Museum Library, the Metropolitan Museum of Art's Thomas J. Watson Library and the Auckland Museum Library in New Zealand. In 2016 and 2018, McGee received Ford Family Golden Spot Awards for Djerassi and Playa Artist residency programs. Sandee McGee is the Gallery Director at Umpqua Valley Arts.

<http://www.sandeemcgee.com>

ZACHARY MCRAE

I have always been compelled to make art, but it wasn't until suffering through a traumatic brain injury that was caused by my own foolish carelessness in 2014, that I began to take my creative passions seriously. When I woke up the next day, it dawned on me that I could easily have died from the accident, and felt determined to use the newfound gift of my life more intentionally than I had previously been accustomed to doing. For me, this primarily meant pouring my energy into painting.

I am self-taught and produce paintings intuitively, employing process-based, automatic techniques to generate layered abstract acrylic and oil paintings. I spend a lot of time scrutinizing my in-progress works, allowing them to develop over the course of weeks, months and sometimes years. Ultimately, I view my completed works as time-capsules which capture the essence of the workings of my mind during the time that I spent working on them.

<http://zacharynathanielmcrac.com>

VICKIE MEGUIRE

Vickie Meguire was born and raised in Great Falls Montana. She received a BS and masters degree in art from Montana State University She has received many juried awards and public commissions. Vickie maintains a studio in both Portland, Oregon and Great Falls, Montana.

"I am currently working with graphite rubbings of relief plates I have carved. By moving several of these small plates around, I can create a series of related works rather than traditional limited editions. As the finished image evolves, I toggle back and forth between the rubbings and writing haiku...each informs the other and the haiku becomes the title of the finished work."

<http://VickieMeguire.com>

AMANDA MILLER

Amanda grew up in Oklahoma. Her mother, an art teacher fond of vivid colors and strong pattern, taught her to sew. Her grandmother's patchwork quilts covered all the beds. As a teenager she made her own clothes and organized upholstery samples for her father. These experiences instilled a fascination with fabric echoed in her quilts.

Amanda moved to Oregon in 1973 to complete a master's degree and has lived there ever since. Once her children left home, she returned to sewing, making traditional quilts, designing her own patterns, and teaching quilting classes at her school. After retiring from teaching, she started designing abstract art quilts. She has improved her design skills by taking classes and by being mentored by a small critique group of art quilters.

The natural world, particularly the light, color, textures of Oregon's landscape, provides much of the subject matter for her work as she translates traditional quilt techniques into abstract compositions.

ANNE MILLER STRANDOO

Anne is lifelong artist and native of the Pacific Northwest. She has painted in watercolor since 2001, and also works occasionally in oil, acrylic, various drawing media, as well as printmaking. For many years, Anne painted primarily landscapes and florals, but more recently has been drawn to painting figures and portraits in the hope of conveying a particular story or sentiment. Anne's work has been exhibited in various exhibitions and juried shows in the Puget Sound region since 2002. She has taken classes in drawing and painting at the Gage Academy and Seattle Artist League, as well as various independent workshops and classes. Anne is a member of the Brig Studio Artists in Seattle, Washington, where she happily painted weekly alongside her artist friends until February, 2020, when the pandemic caused an abrupt and painful halt to group gatherings. She looks forward to making art in community again as soon as possible!

<http://millerstrandoo.com>

NAOKO MORISAWA

Naoko Morisawa was born in Tokyo, Japan, and studied art at Tama Art University Japan. She has worked as a commercial designer for Godiva Chocolate and Twining Tea, and taught art classes in Tokyo, Yokohama, and the Canadian Embassy before moving in PNW, USA in 2004.

She has exhibited her work across the U.S. in more than 30 states, in Japanese museums, and the Dublin Biennale 2014, National Weather Center Biennale 2017, Bellingham National 2019 at Whatcom Museum, and Tokyo Art Olympia Biennale 2019 at Metropolitan Art Museum in Tokyo, Japan. Her artworks have been selected for the public art projects at City of Seattle, Kent, Edmonds, Lynnwood, Kent and Shoreline (in Greater Seattle), Seattle Center, Seattle Public Utilities, Washington Convention Center, Amazon, Nordstrom Inc. and General Electric Public Art Exhibition. Port of Seattle, City of Seattle, Shoreline and Kent have collected her artwork for the Public Art Collection. More information can be found at www.naokomorisawa.com.

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

HEIDI MORTENSEN

Heidi Mortensen creates mixed media sculptures that convey her emotions and experiences responding to the world around her. Ascribing to the belief that the deeply personal is also universal she shares the emotions of the human experience.

She received a BFA in sculpture from the University of Hawaii and continued her studies in figure modeling at the Barcelona Academy of Art. Heidi sculpts figures in clay and then makes molds to cast them in resin. Combining the cast piece with other materials she employs a high degree of craft and detail in her representational work. Heidi lives in San Francisco with a studio in Alameda, CA.

<http://www.heidimortensenart.com>

ANDREW MYERS

Andrew Myers is a visual artist who explores the concepts of isolation and conservation and preservation of wild places and creatures in work that is drawing-based with elements of installation, printmaking and sculpture. He received his undergraduate art degree from Eastern Oregon University and an MFA from Portland State University. Myers is a founding member of Gray Space, a group of Oregon artists based in the Corvallis, Eugene and Roseburg areas who came together in 2016 to claim agency and circumvent institutional structures.

Myers has been awarded funded artist residencies include Caldera, Playa at Summer Lake, Oak Spring Garden Foundation and Pine Meadow Ranch. He was awarded a Career Opportunity Grant from the Oregon Arts Commission and the Ford Family Foundation to travel, create work in residence and install an exhibition in Slovakia.

Myers is also part of the viewing program at the Drawing Center in New York. He currently teaches at Oregon State University.

<http://andrewmyers.com>

GEORGIANA NEHL

Georgiana Nehl creates her work in painting, drawing and occasionally object-form. Her current body of paintings blends watercolor/gouache, oil paint, dry media and cold wax on her own mixture of clay-based gesso applied to wood substrates. Nehl's work obliquely muses on how we as humans make sense of our world, the body and the objects that surround us. The impact of symbol and color especially intrigue her, as do the curious narratives and possible meanings that might surface when seemingly unrelated elements are placed in proximity to each other, tapping into our senses and unique memories. She has been exhibiting her art regionally and nationally since 1979, including at the Chicago Cultural Center, the El Paso Museum of Art, and the Bellevue Art Museum in Washington State. She is a Professor Emerita from Oregon

College of Art and Craft, having taught there for over 35 years and painful halt to group gatherings. She looks forward to making art in community again as soon as possible!

<http://GeorgianaNehl.com>

TATYANA OSTAPENKO

Tatyana Ostapenko's contemporary history paintings record the daily lives of people who usually don't make it into official historical records. She uses images from her native Ukraine to speak about universal human experiences. Her work is full of empathy and celebrates resilience in the face of adversity. Tatyana's paintings have been exhibited at the Geoje International Art Festival in South Korea, Odessa Contemporary Art Biennial in Ukraine, Governors Island Art Fair in NYC, and Cape Cod Art Museum in Dennis, MA. She is a recipient of Professional Development Grants from the Regional Arts and Culture Council and the Oregon Arts Commission. Her paintings have been purchased by public, corporate and private collections, including the City of Seattle and Stumptown Coffee.

She was born in the Soviet Union, grew up in newly independent Ukraine and currently lives in Portland, OR. She holds a BFA in Studio Practice from Portland State University.

<http://tatyanaostapenko.com>

EDIE OVERTURE

Edie currently lives in Portland, Oregon, and teaches printmaking and drawing at Mount Hood Community College. Edie has a home studio and prints letterpress at Independent Publisher's Resource Center. She is a member of Blackfish Gallery in the Pearl District of Portland, and her book work is

represented by Passages Bookshop in Portland. Edie is a recipient of numerous awards and grants, including a Jerome Emerging Artist Fellowship, and two Minnesota State Arts Board grants. She has attended several residencies, including those at Kala Art Institute, InCahoots, Minnesota Center for Book Arts, and an upcoming Professional Development residency at the Center for Contemporary Printmaking.

GARY PEER

I am interested in contrast. Our world confronts us with distinct contrasts: black versus white, right versus wrong, absolute truth versus truth by consensus, etc. In an increasingly relativistic society, such contrasts, like its people, lose their identity. With my sculpture, I try to represent this contrast by depicting order versus chaos, space versus negative space, geometric versus organic, etc. While my work appears abstract, it is actually quite representational from a conceptual standpoint. It represents the logical order of things; i.e., the steady decay of all systems over time - what in physics is referred to as entropy, or the "Second Law of Thermodynamics."

Wood is an organic material that suits me both artistically and philosophically. From the standpoint of an artistic medium, it provides its own contrast to our increasingly technological society. I believe that the tradition of aesthetic significance is still a virtue.

SARAH PETERMAN

I have lived in Oregon since 1990. I attended the University of Wisconsin, classes at Tyler School of Art in Philadelphia, and RISD. I work in a space next to my home in Fern Ridge, Oregon.

My sculpture isn't everlasting and I don't aspire for it to be. Prominent for me is the truth of impermanence. Yet, I feel myself contending with a cultural expectation that, as a woman, and past middle age, I am meant to disappear. I

find myself driven to make bigger, more visible, more physically and mentally demanding work than ever before. In balance with this is what I know and want to honor about the powers of invisibility and impermanence. Much of my work is meant to be outdoors, to react with the environment where it is placed. I mean it to bleach, grow moss, get chewed by insects, degrade.

My continuing studies include three week residency this October at the Yucca Valley Material Lab in California in preparation for and exhibition at the Maude Kerns Art Center in the spring of 2022. in South Korea, Odessa Contemporary Art Biennial in Ukraine, Governors Island Art Fair in NYC, and Cape Cod Art Museum in Dennis, MA. She is a recipient of Professional Development Grants from the Regional Arts and Culture Council and the Oregon Arts Commission. Her paintings have been purchased by public, corporate and private collections, including the City of Seattle and Stumptown Coffee.

She was born in the Soviet Union, grew up in newly independent Ukraine and currently lives in Portland, OR. She holds a BFA in Studio Practice from Portland State University.

<http://smpeterman.com>

PATRICK PLAIA

Patrick Plaia is an Artist and Photographer living in Eugene Oregon, and has traveled extensively, always with a camera. Patrick is a member of PhotoZone Gallery Group and shows in galleries throughout the Pacific Northwest. He works in landscape, cityscape, and the abstract, both in black & white and color. Patrick prints and frames his images.

<http://westernvisionphotography.net>

CANDACE PRATT

In the early days of the pandemic, I searched for symbols of world unity and tolerance. I was drawn to vessels as that representation. 'Reaching for Light' intertwines my love for fiber and glass to illuminate the spectrum and the power of oneness through this simple vessel.

The basket stakes and base are kilnformed glass of black and white swirls patterning turmoil. The weft is satin ribbon dyed on a gray scale and woven as a 2:1 twill weave, which brings order and stability rising ever higher to distance itself from the disorder.

For two decades I have been an architectural glass artist and Navajo-style weaver. 'Reaching for Light' is part of a series titled 'Universal Vessels', which fuses together these two mediums of fiber and glass. Just as we must strive to bring together dissimilar cultures, exploring ways to merge fiber with glass offers material affirmation of coalescence and unity. May we come together to heal a broken planet.

<http://www.icingsglass.com>

MARGARET PRENTICE

Margaret Prentice received a B.F.A. from the Univ. of Arizona in 1967 and an M.F.A. from the Univ. of Colorado in 1980. She was a tenured professor in the Art Department at the Univ. of Oregon in Eugene from 1986 through 2010, teaching printmaking, drawing, papermaking, and is now retired Associate Professor Emeritus. Her oil paintings are represented by White Lotus Gallery in Eugene, OR. Her art work has been exhibited nationally and internationally in over 240 solo and group exhibitions and can be found in 55 public collections including The British Museum and Library, The Getty Museum, The National Library of New Zealand, Yale University Special Collections, the University of Oregon Tykeson Hall among many others.

<http://www.margaretprentice.com>

COREY PRESSMAN

Corey S. Pressman is an award-winning artist, writer, and teacher living in the Pacific Northwest. He is an owner-member of Portland's Waterstone Gallery.

<http://coreypressman.com>

K RAWLS

I was born in Nürnberg, Germany to a German mother and Louisianan Father. I grew up an army brat living in Germany, Kentucky, Pennsylvania, and Saudi Arabia. I moved to Portland with my experimental music and poetry collective, rob walmart, in 2000 shortly after dropping out of the BFA program at Penn State University. I lived in an artist live/work building for thirteen years in the inner southeast (CEID). I have exhibited paintings at several venues including the Modern Zoo, Alphabet Dress, Nationale and Mark Woolley Gallery. I went back to finish my undergrad and earned a Bachelor of Science in Art Practices (magna cum laude) in 2017 from Portland State University. At that time I also designed and painted the five murals at the Goat Blocks mixed-use building project at 10th and Belmont. I moved to Astoria Oregon in 2018.

These five pieces are a part of a much larger set of accretion paintings that I have been working on since 2017.

<https://kscottrawls.com/>

RICHARD ROLLINS

I am self-taught as an artist. My art work began with the skills and concepts I developed in my design/ fabrication projects for architects and designers. After years of designing and fabricating large wall pieces, I moved in another direction and into sculpture. Presently, I am a member of the RSG gallery with the Portland Art Museum.

KATIE ROYCE

Katie is a native Oregonian, and was raised in the tiny town of Elkton. As a child, she loved exploration and discovery. This included digging up discarded objects in the woods in an old area that had been used as a dump. She thought she might become an archaeologist one day, but science not being her strong suit, discovered a love for photography instead. Though the two pursuits may sound dissimilar, for Katie, photography still finds her out in the woods exploring and searching for treasure in the form of nature scenes, light, and lines. It provides the same sense of excitement and discovery, with no digging required. Photography became her passion back then, and remains so today. Katie's fine art photography business is based in Cottage Grove, Oregon where she lives with her husband and two teenage children.

<http://www.katieroycephotography.com>

CHRIS SHERIDAN

I've spent nearly a quarter-century living as an artist. I completed my Bachelor of Fine Arts degree in illustration at The Ringling College of Art and Design in 1999, followed by a Master's degree in painting at the Academy of Art University in 2003.

I'm an award-winning artist and have shown my work both nationally and internationally, including shows in Finland and Morocco. I'm currently represented by the Seattle Art Museum Gallery. In 2014, I participated in my first artist's residency in Vienna, Austria, a one-month endeavor that culminated in a solo show there at Mo.ë. In the winter of 2019, I returned from a two-month residency at AARK in Korpo, Finland. Based on the work completed while there, I was awarded the "Solo Show Award" from the Royal Nebeker Art Gallery in Astoria, OR, and exhibited a new collection of over 30 paintings titled "Rediscovering Silence".

<http://www.sheridanart.com>

KATHY SMITH

I am an artist living in Homer, Alaska. These Glacier Banners are from a ongoing body of work called "Rivers of Ice", which concerns the effects of climate change on glaciers. The banners are composed of rice papers, inks, and encaustic medium. My artistic background includes drawing, painting, printmaking, fiber, and surface design. Recurring events and natural forces are often the subjects for my work.

<http://kathysmithart.com>

SHOKO TANAKA

A former performance artist in Osaka, Japan, Shoko graduated from the School of Visual Arts in New York City. After working for various companies in New York, Shoko moved to Springfield, Oregon in 2015 and has attended Lane Community College, studying in the Arts Department. Her works include paintings, ceramics, sculptures and installations.

JENNIFER VIVIANO

My process is repetitive, generative, and conceived of as a devotional offering. The ritual of amassing collections, making multiples or repeated, detailed marks ground me in a meditative state and imbue my work with a quality that inspires contemplation. This speaks to both embodiment and transcendence. I am fascinated by the margin between two and three dimensions and my work hovers uncannily between them, generating an ephemeral sense of space. This periphery allows me to approach my deepest questions: Where do we come from? Who—and what—are we related to? How do we construct a self?

How do we think about and articulate these concepts? Cultivating chance as I work allows my media to dictate a response so that each piece is also communication between me and my materials, enhancing that liminality and curiosity. Encounters with deep mystery often profoundly shape us, maybe allow us to consider new ways of being. My work is both in honor of that and an attempt to express it somehow.

<http://jenniferviviano.com>

ELISE WAGNER

Elise Wagner has based herself in Portland, Oregon since 1986. Her move to the Northwest from Jersey City, NJ, marked her first exposure to the expanse of nature and the first time she saw open sky without light pollution. This had a huge impact on her visually and has been coming through her work ever since.

A 2015 Pollock Krasner Recipient, Elise's work melds her creative practices with her fascination with various subjects of science and how they interrelate with changing technology and the environment. Science and abstract art are defined as mystery, and Elise is continually curious about and negotiating this in her work. The encaustic medium lends itself well to Elise's studio practice resulting in artwork rich with depth that is visually captivating as well as intellectually compelling.

Elise shows her work at galleries in Washington D.C., Houston, Palm Springs, Astoria, Oregon and Seattle. Her work is included in corporate and private collections throughout the U.S.

<http://www.elisewagner.com>

ELLA WATSON

Ella Watson is an American artist and curator. After the death of her parents at a young age, Ella was raised in Blacksburg, VA, by her three siblings, and was encouraged to use art as a coping mechanism. Ella received two BFA's from Virginia Commonwealth University in Painting & Printmaking and Sculpture & Extended Media.

In 2007, Ella had liver failure and moved to NYC to be with her family and receive treatment. In 2009, she received a live-donor liver transplant when her sister gave Ella her half of her liver. She published *Liverwurst*, an anthology of works that she created while waiting for an organ. Post transplant, Ella worked as an artist, fabricator, and installer in NYC.

In 2012, she moved to Bozeman, MT with her husband and son. From 2015-2020, Ella was the Gallery Director at Montana State University. She is healthy, but struggles with the difficulties of having a chronic condition, a huge influence on her practice. She has exhibited nationally and internationally. and encaustic medium. My artistic background includes drawing, painting, printmaking, fiber, and surface design. Recurring events and natural forces are often the subjects for my work.

<http://www.ellawatsonart.com>

NANCY WATTERSON SCHARF

This work explores the interplay between human existence and wild ecosystems. I am interested in our mutual need for resources and space. By overlapping landscapes I use imagery from both worlds to create a space in-between where nature has a voice and there is room for memory and spirituality.

I am a fifth generation rural Oregonian. After studying art at the University of Oregon I went on to a career in arts education. I have painted professionally for 20 years. The OAC selected me for a solo exhibition in the Governor's Ceremonial Office, and I was awarded a Ford Family Foundation Residency at Playa. Other solo shows include Southern Oregon University and Lane Community College. Notable among invitational exhibitions are The High Desert Museum, Douglas County Museum, and Jacobs Gallery at The Hult. My work has been selected for numerous juried exhibitions winning several awards. My paintings are in the permanent collections of SOU, Umpqua Community College, and Mercy Medical Center.

<http://www.nwattersonscharf.com>

GARY WESTFORD

I received an MA in art/art history from UC Berkeley, where I studied painting with Elmer Bischoff, Joan Brown, and Robert Colescott. In 2020-21 my work has been juried into six national juried exhibitions, in Oregon, California, Michigan, and Florida. Most recently, nationally known juror and arts writer John Seed chose one of my paintings for inclusion in "Disrupted Realism," currently on view at the Buckham Gallery in Flint, Michigan. In 2020 the Hallie Ford Museum purchased one of my paintings for its permanent collection. I am a representational painter interested in issues related to the dynamics, challenges, joys and tragedies of life in contemporary American life and culture.

<http://garywestford.com>

JAMES WILSON

James is a professional illustrator with years of experience in feature animation. He grew up on a farm on the west coast of Scotland where he spent his childhood in the company of creatures and other colorful characters, sketching from life and imagination. As he grew up, the work of artists and illustrators such as Ronald Searle, Ralph Steadman, and Gerald Scarfe left a lasting mark on his sense of humor and visual imagination.

As a newcomer to Portland Oregon, he imagined all kinds of beginnings -- some bright, some much more ominous. As he began to look around, he found himself drawn, as always, to the people, and through them, to the locations of possibility. In the drawing workshop, he found a creative community which included skilled and memorable models. The people of this eclectic town provided the inspiration to return to an early love of printmaking and the human figure- in all its mercurial, shapeshifting, of-the-moment brilliance.

<http://jameswilsonart.net>

PAUL ZEGERS

Paul is a Northwest based oil painter who works both in the studio and in plein air. He splits his time between the urban cityscapes of Portland and a home on the banks of the South Umpqua River in southern Oregon. These diverse environments form the inspiration for his paintings.

<http://www.paulzegers.com>

HAO ZHANG

Hao Zhang is a contemporary photographer who lives and works in Boise, Idaho, US. He earned a Bachelor of Fine Art from Washington State University, and he is pursuing a Master of Fine Art at Boise State University. Hao's artistic practices focus on the conflicts between humans and the wounds brought by rapid urbanization. Through extract the ordinary moment in everyday life, he reconstructed a utopian world with his images.

RACHAEL ZUR

Rachael Zur's expanded paintings blend sculptural physicality with traditional painting techniques. Her art practice utilizes an assortment of materials to paint on: plaster, pumice, ceramics, and fabric. The paintings depict objects that can be found in living rooms, though the architectural space itself is left undefined. Zur received her MFA in 2019 from the School of the Art Institute of Chicago. She has exhibited her work throughout the United States. The artist has worked as a Program Mentor in the Low Residency MFA Program at the School of the Art Institute of Chicago (2020). Zur currently resides in the greater Portland Oregon metropolitan area with her husband and their three children.

<http://www.rachaelzur.com>

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