



LEONOR R. FULLER  
GALLERY

ARTIST  
ARCHIVE  
2005 - PRESENT

# John Adkins

## Artist Statement

An anonymous aggressor, the black silhouette having no identity, it is empty and valueless. This is why they are easy to destroy and so open to accept violence. How can I add value and preciousness to these figurative forms? And how do I break from the tradition to create something different? I wanted these nameless bodies to have an identity. It was important undermine the original intentions of the gun target.

The addition of a human, identifiable face was important to develop a relationship with an audience; to close the distance between the dark and the light. These playful portraits are funny and silly, awkward moments captured on the faces of my family. They are carnival like, as if you are playing a game at the midway. Some of the shooters are more successful than others at this game. There was also a personal struggle in utilizing individuals close to me. Do I allow others or even myself to shoot at these targets?

The portraits are bright, garish in color with corresponding gun(s) to create visual cohesion throughout the target picture plane. The “gunshot” leaves a mark/geometry on the surface, which is incorporated into the image. Sometimes these marks are random, as if from a novice shooter. In other cases, they are pattern like and clearly shot from a marksman.

The “duel” occurs visually between the gun targets because of their differences – abstraction versus definition; graphical versus painterly and anonymous versus named. They challenge the audience conceptually inside the artworks and externally due to their relationship with recent gun related tragedies (plural). You cannot leave without being influenced and marked by the experience.



*Alicia Target. 2014, Mixed Media. 15” x 23”*

# Natasha Alphonse

## Artist Statement

Natasha Alphonse is a Seattle based artist, making functional ceramics focused on minimal and earthy design. She is a First Nations artist, from the Dene tribe and comes from Northern Saskatchewan. Her work pulls from nature and her childhood memories of growing up in a remote and wild landscape. Working to always find visual grounding balance in the forms, she uses atmospheric firing processes to add a rustic and earthy quality to the surfaces.



*Seed Jar.* Wood Fired Stoneware, Natural Wood Ash Glaze.



# Sophia Anderson

## Artist Statement

I grew up on the Shoalwater Bay Tribal reservation, located on a rural corner of the Olympic peninsula. I moved to Seattle in 2019 where I worked became a SOIL member, and worked to gain knowledge to bring home. I moved back to the reservation in November 2023. Much of my work is inspired by the experience of growing up on traditional coastal land surrounded by my tribal community, and then the transition to life away from and back to those roots. While I have a background in painting, during the time I lived in Seattle I began to learn to bead. My chicha (grandmother) Lorraine Anderson was a master beadworker, and she passed away when I was young due to Alzheimers, so I didn't get to hear her talk about her memories while we were on this planet together. I started beading out of homesickness, because I wanted to understand her better, as well as to reconnect to my heritage while living off-reservation. It became a meditation and a life line. These beaded paintings are how I capture individual moments of how my life now fits into this ancient coastline, through a practice that connects me to my heritage and community.



*Shoalwater Bay. Beadwork.*



# Tom Anderson

## Artist Statement

"I am inspired, accepting and mystified by the process of creating work that is the outcome of my materials including aluminum and copper. The use of various chemicals, enamels, pastels and anything that makes a mark or adds atmosphere are my primary "tools of the trade". The rest is trusting my intuition, having faith in the possibilities and a knowingness of when to quit."



*White Lotus.* 2015, Mixed Media, Copper on Wood. 48"x 48"

# Terry Anderson

## Artist Statement

My day job is structured, rules driven, precise and focused. Abstract painting is personal because it gives my right brain control to break all the rules. Unlike realism, which I've painted upon occasion, my intention with abstract is to be as free flow as possible with color, structure, content and theme. As a result, I typically don't have anything planned when I start throwing down the base layers. For me, it's not an intellectual exercise, but rather, a total iteration of the moment. It's very liberating to start a painting and literally have no clue how it will look in the end. Sometimes it's a pleasant success, while other times it's a dumpster fire. But even in the ashes of a dumpster fire, you can find inspiration.



*Touching the Void.* 2017, Acrylic on Canvas. 16" x 20"



*Orange Man.* 2018, Acrylic on Canvas Board. 16" x 20"



# Susan Aurand

## Artist Statement

My studio practice is inspired by nature. For me, making an image is a celebration of, and communion with, the natural world. I like to explore sudden shifts in perception by combining near and far views, two-dimensional images and three-dimensional objects. I also look for correspondences that suggest the continuous transformations occurring around us in nature. All things metamorphose over the course of deep time, and I like to explore how multiple realities coexist and interpenetrate one another in any given moment.



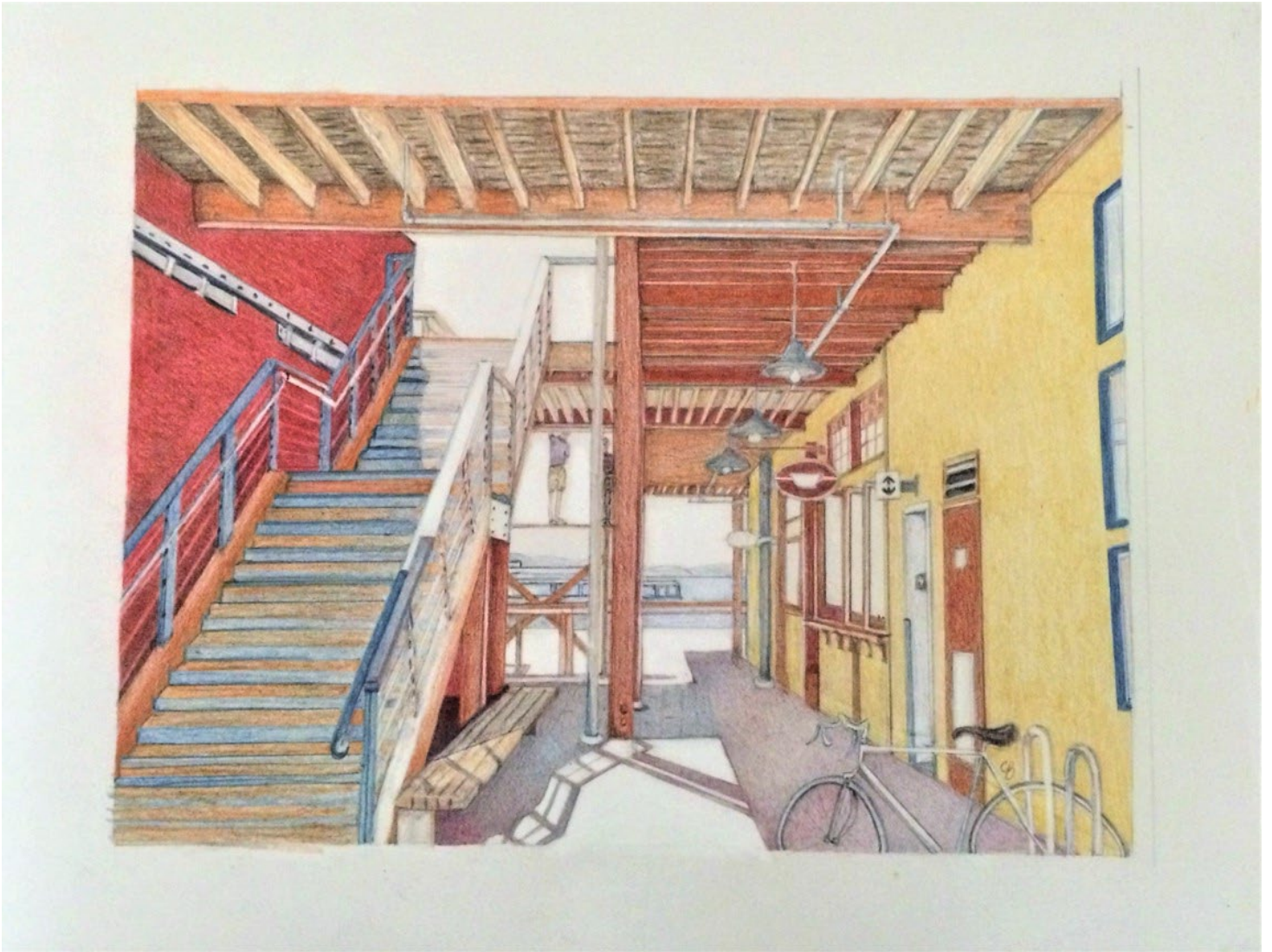
*Wandering This World is Wandering That.* 2019, Oil on Panel. 28" x 14"



# Carol Ballard

## Artist Statement

Carol began her interest in colored pencil after she retired from teaching high school English. After taking a few courses from expert teachers in the field, her time has been spent developing and improving her skills. Of late she has found architectural drawings to be particularly engaging but is always open to new challenges and enjoys experimenting with a variety of subjects. She is 76 and lives at Panorama in Lacey.



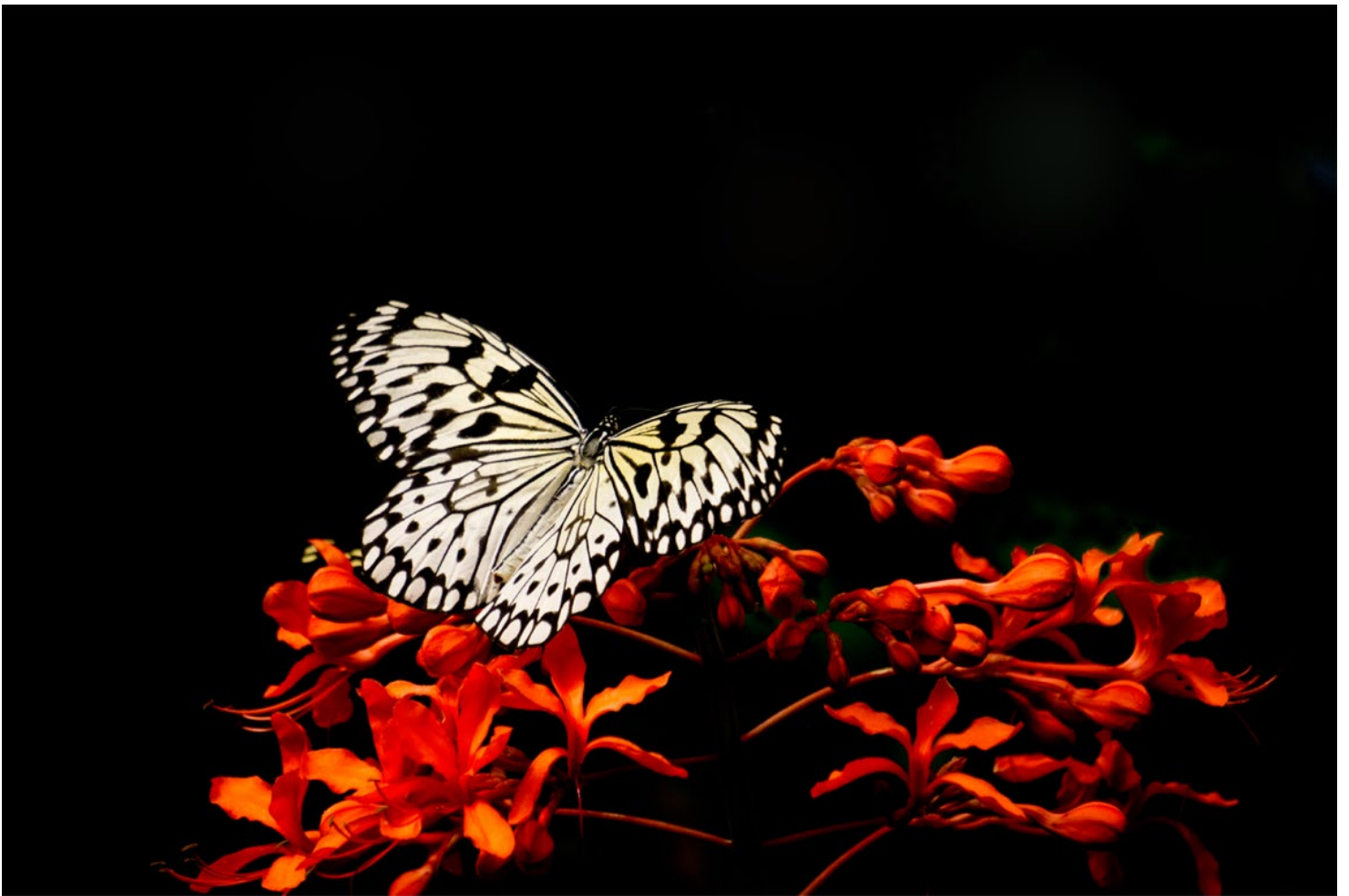
*Westport Renovation.* 2017, Colored Pencil. 12" x 16"

# Melissa Barnes

## Artist Statement

I have always been struck by the beauty of nature, and I am increasingly drawn to abstract designs to be found there or created from natural forms. My goal is to convey a mood or a feeling or bring out the unseen. This can take the form of extracting a design from normally disregarded objects such as lichen, rust or plant forms, or altering a form to enhance the mood or suggest the movement of life energy.

To create these interpretations, I often use techniques such as moving or zooming the camera while shooting or reducing the clarity to create a sense of mystery. I have also begun working in the studio to create abstract forms using mediums such as food coloring in water or milk, then photographing them.



*White Tree Nymph.* 2017, Photography. 12" x 18"



# Sean Barnes

## Artist Statement

There was never a time when human agency was anything other than an interfolding network of humanity and nonhumanity; today this mingling has become harder to ignore.

—Jane Bennett, *Vibrant Matter: A Political Ecology of Things*

Sean Barnes' recent work *All That Remains: Fragments of the Anthropocene*, investigates humanity's dissonant relationship to the natural world. Remnants of experimentations with human and nonhuman materials are recontextualized as artifacts in an imagined museological stage of science and environmental collapse. Landscape and nature are cultural constructs that order and harmonize the natural world, reinforcing this dissonance. The core of this project explores how interpretations of human ecologies inform an alternative conception of nature and landscape that is entangled and yet fragmented. The paintings and sculptures, in response to the research, aim to reveal a multifaceted view of the natural world beyond the frame of traditional landscape art in painting and sculpture. Barnes draws inspiration from ecological theory, environmental philosophy, literature, and archeology to generate artifacts suggestive of a post- human era – evidence of an epoch of global, environmental human impact.



3/15/16 3:45am. Anthropogenic Material, Paint, Paper, Plastic, Burlap. 20" x 20"



# Laurie Barnoski

## Artist Statement

This Great Blue Heron was sharing an island with me in the Bahamas. I did not feel the breeze on my skin, but the feathers on top of its head showed it to me. The colors are subtle but beguiling: the taupe feathers, the blue around the eye, the yellow beak, the pattern on its breast. He was still slightly wet. Look at the feathers at the bottom of the photograph and the drop of water about to fall off its beak.



*Golden Eye.* 2017, Photography. 32" x 26"

# Joe Batt

## Artist Statement

My work is figurative and often attempts to see through the lens of a child's world, where mysterious things and beings are always just out of reach. I am frequently drawn to some kind of narrative, regardless of the media I am using. Animals and children are the main characters in most of my work.

The clay pieces are mostly pinched and then bisque fired at cone 1 or 2. I sometimes do a quick low smoke fire if I need some deep hues. If I want to add color I will use colored pencils and pastels after the firing. I don't fire after applying the pencils or pastels.

The mixed media collages are multilayered compositions, or studies, using photographs of my drawings, clay pieces, and installations. These are done using an application on a tablet or a Mac. These pieces illuminate some of the magical, creative process that leads to more finished works and which might continue beyond them.

My installation work dealing with technology has offered a challenge to bring works from various media into a space and create an environment based on a specific theme. The idea of somehow unifying these pieces, formally, has been terrifying and exciting. This series has been a deeply rigorous and cathartic process of accepting the vast changes thrust upon us by the Digital Age.

I've been inspired by narrative ceramic art of Edith Garcia and Arthur Ganzaes. It's hard to miss the Robert Arneson and California Funk influence in my use color and figures. Cement figure sculptor Isaac Cordal's work also fascinates me. Lately I'm amazed by the large mixed media pieces of Bordalo II (Artur Bordalo).

I'm fortunate to get endless inspiration from teaching and from working with talented colleagues every day. I'm grateful for the rich, creative engagement of artists and art lovers in Olympia, the Northwest, and beyond.



*Wrestling Hares. 2019, Clay.*

# Lois Beck

## Artist Statement

I graduated from the Evergreen State College in 1996 and took printmaking my last quarter there and have been making prints since. While I have done many of the printmaking processes including woodcuts, etchings, linocuts, rubber plate block prints and solar prints, my current focus is on monoprints. All the printmaking processes are fascinating and produces different results.

Recently, I have become interested in collage and combining collage with my prints is producing exciting results. In collage I often utilize parts of monoprints I have made with color and shapes from magazines. Two or three monoprints can be cut or torn to create a collage.

Creating art and making abstracts with color and motion bring me much wonder and satisfaction. Often, I use several layers of ink and multiple passes through the press to achieve my abstracts.

My goal, in addition to having fun, is to engage the viewer with my work.



*Oracle*. 2020, Monoprint with Collage. 12.5"x 16".



# Marilyn Bedford

## Artist Statement

I am interested in light and air and open spaces. Usually working in small series, often of everyday objects such as clouds and pillows, the series are of objects or ideas that capture my attention or curiosity. Many paintings veer toward the abstract to the point that titles might be needed as hints for recognition of the subject matter, but in reality, the subject matter is never the smoke in a garden or take-out containers, but is color, line and shape.

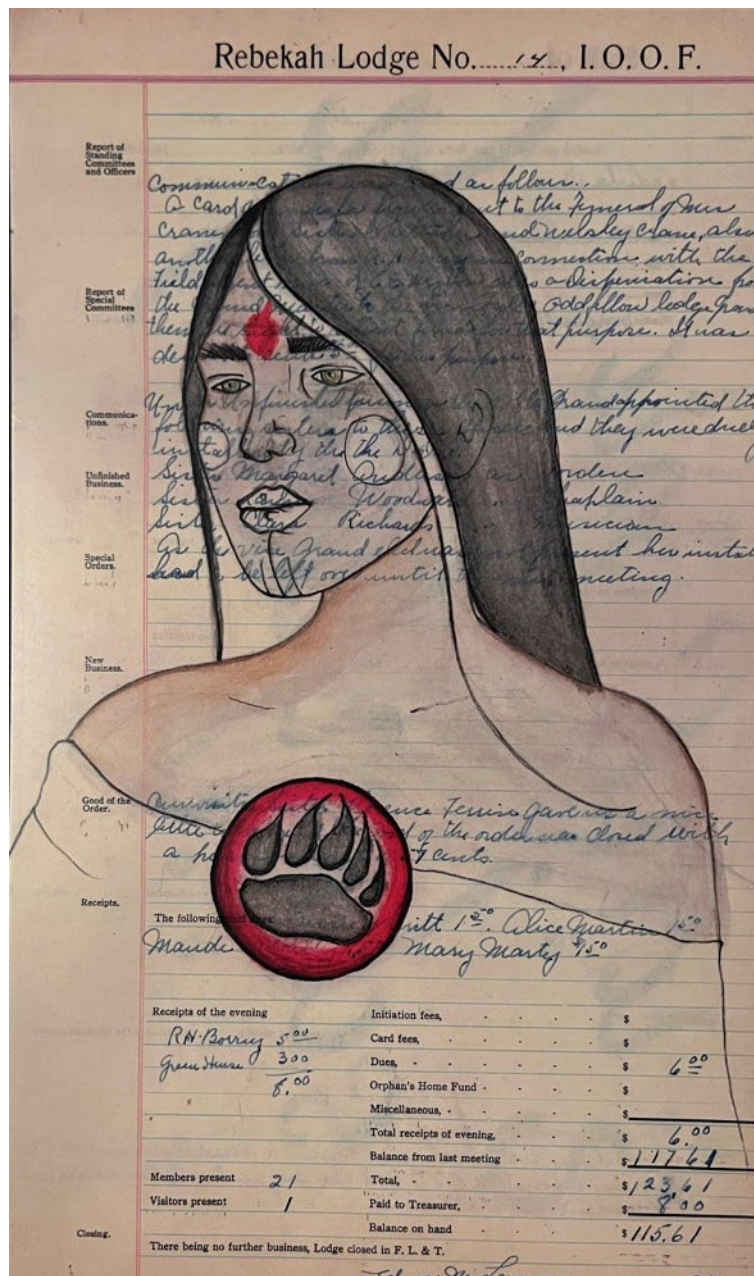


*The White Pillow Case.* 2019, Acrylic on Panel. 6"x 8"

# Arie Beston

## Artist Statement

Arie Beston, a direct descendant of the Turtle Mountain band of Chippewa, explores pre- and post-contact Anishinaabe art forms such as parfleche, ledger art, basketry, and poetry in English and Anishinaabemowin. Their work delves into themes of two-spirited sexuality and cultural revitalization amid continued colonization. Central to Arie Beston's artistic practice is the use of culturally significant materials. They incorporate antique ledger paper sourced from traditional Anishinaabe territories and utilize Buffalo rawhide, brain-tanned leather, and ceremonial medicine within their art pieces. These materials not only carry historical and spiritual significance but also connect their work deeply to Anishinaabe tradition and way of life.



*“Manidoo-makwa, bi-gizhaawenimishinaan”*, 1930 Ledger from North Dakota, Watercolor Pencil, Archival Ink, Cedar, Charcoal, Mako-bimide.

# Teri Bevelacqua

## Artist Statement

My painted collages are layers of images that play off of each other and mood. The images are both personal and universal and like memories you think you have neatly tucked away, they emerge and fade in the strangest ways. The stories I weave are sometimes reflections on my personal journey and at other times inspired by the lady in the cross walk this morning, current events, or a story the docent told me at a small-town museum. I do not intend to give a literal story, but rather leave the viewer space to bring their journey to the paintings and read the story from their perspective.

I have been working with encaustic since 2003. I love the medium, the process of painting with it, its long history and its seductive aroma. Encaustic is unique in its ability to let me build up layers, scrape away layers, reveal what's beneath, or create a sense of wonder as to what is behind something else. Painting with encaustic is a physical process, my paintings in particular are built.

Natural landscapes and urban landscapes inspire my sense of place. Similar to riparian zones, zones between these two places are fragile lines that make me think. The fragile lines also exist throughout our days as too many of us walk around on this planet together. I find inspiration in those fragile lines in both our physical world, our social structure and the challenges we face as we universally question the way we treat each other and our home (earth).



*Bushwacking*. 2018, Encaustic Collage. 19.5" x 6"



# Elise Bill-Gerrish

## Artist Statement

Elise Bill-Gerrish is a Muckleshoot Tribal Member and Muckleshoot Language Caretaker. She recently earned her Masters in Education from the University of Washington Tacoma where she focused on best practices for Native and Indigenous students. Elise is a committed advocate for healing Native pathways, traditional plant medicine & food systems, Southern Lushootseed revitalization, and Native education. She is currently a professor of American Indian Studies at South Seattle College and owns her own consulting business.

As a multimedia artist, Elise enjoys mediums such as weaving, painting, film production, digital designs, drum making, and collage. Elise has been primarily focusing her artistic energy on Coast Salish wool weaving. She comes from a strong lineage of weavers like her grandmothers, Annie Jack and Julia Siddle. In her work, Elise feels connected to her ancestors and believes her efforts are helping heal intergenerational trauma in her and her families' lives. By reconnecting to ancestral skills, she endeavors to teach her children, and one day grandchildren, how to speak their traditional language, cultural practices, and have a strong sense of belonging.



*-sk'uy – Mother. Wool.*

# Bernie Bleha

## Artist Statement

The two primary questions asked about my artwork are: Where do I get my ideas? And how do I arrive at such vivid colors? I start my art piece with a few random lines that eventually become a complicated design interaction. The drawing is refined and the fabrication process starts. Occasionally subject matter is infused into the design and this abstract confrontation with nature results in in bizarre images that tantalize the viewer's eye. The colors used are controlled by various color theories and practiced interactions.

What you see is the residue of my creative process!



*Medusa Unmasked. 2017, Acrylic on Wood. 26" x 10"*

# Charles Bloomfield

## Artist Statement

### Our Stolen Children:

Over 700 Native children are taken each year by the State of South Dakota; that's over 7,000 children in the past decade. Our Native children are specifically targeted because they serve as a revenue source by which the state is paid for care of a child by the federal government. Additionally, South Dakota has designated all Native American children as being "Special Needs," meaning the federal government pays additional moneys. Many cases are based on false charges because the state knows that the legal processes to return a child takes considerable time and effort. Families are suffering. Children are suffering. Look at the children that are being hurt. Help shed light on this injustice.



*Our Stolen Children.* 2015, Children's Shoes. 3.5' x 6' x 3.5'



# Sandra Bocas

## Artist Statement

Sandra was born in Venezuela, growing up in Trinidad having moved there with her family when she was five. She spent her teenage years in Aberystwyth at a girls' boarding school, before starting an extensive career in fashion as a make-up artist that spanned over 30 years. She has always been fascinated by the character and the soul behind the mask, which is revealed in her startling array of women's faces. Self-taught, but guided by some considerable mentors: Bosco Holder (Trinidad), Patrick Betaudier (Paris), Andy Warhol (The Factory) and more recently Rafael Calzada (Mexico), she also draws inspiration from one of her favorite artists, the late Alexej von Jawlensky. Her style can be described as a unique blend of abstract and soulful portraiture. Indeed the memories of the light and colors of Trinidad and Tobago, her mother's birth place, are also seen as the influence in her play with color.



*War Weary.* 2020, Acrylic on Paper. 30" x 22"



# Peter Boome

## Artist Statement

Coast Salish artist Peter Boome is a member of the Upper Skagit Tribe of Washington State. He works in a variety of mediums but is best known for his graphic work. Peter specializes in Hand-pulled serigraphs, as a printer Peter has worked with both new and established indigenous artists from around the country and as far away as New Zealand. Peter earned his AA from Northwest Indian College, his BAS, and MES from the Evergreen State College and his JD from the University of Washington School Of Law.

Peter's work has been aggressively sought after by collectors around the world. He has emerged as a leading Coast Salish artist winning prestigious awards at shows such as Indian Market in Santa Fe, The Eiteljorg Museum in Indianapolis and the Heard Museum in Phoenix and many more. His work has shown at institutions such as the Smithsonian's National Museum of the American Indian, the Autry Museum in Los Angeles, and the Washington State History Museum where his work is part of the permanent collection. For more information about Peter and his art visit his website and blog at: [araquin.com](http://araquin.com)

**Documentation:** All of Peter's Serigraphs are hand printed on acid free cotton rag. For all of Peter's serigraphs he prints 5 artist's proofs and one printer's which are not available to the public. Occasionally Peter will issue a *remarque*. All stencils are destroyed upon completion of the series. Peter does not re-issue series.



*"Last Chance" Octopus. 2018, Acrylic on Canvas. 18"x 12"*

# Araquin Boome

## Artist Statement

Araquin Boome is a member of the Puyallup Tribe in Washington State. Araquin will graduate high school with the class of 2020. He works in a variety of media including watercolor, ink, pencil sketching and a little bit of sculpture. Most recently he was involved in directing and writing a short film that will compete in a film festival in San Francisco in Fall 2016. Araquin is debuting his first solo limited edition serigraph.

Araquin has been around his father's art for his entire life and was anxious to learn and experience the screenprinting process with his own design. This is the second serigraph with the first being a collaborative piece with his father, Peter Boome. He is looking forward to printing more in the near future.



*Curiosity*. 2015, Serigraph Hand Printed on Acid-Free Cotton Rag.



# Cebron “Kyle” Bradford

## Artist Statement

While we “see” each other through our screens without communication of who we are, we’re never truly seen or having deep conversations that reveal our humanity to one another. Instead we see our assumptions of a person based on the image they intend to project professionally or socially. And we die to society, “Crossing over”, to our Duties “The Sentry & the Weeds”, to each other “The Reunion”, and finally to our own identity “The Bisection” to perform to the new norm that binds us.



*Crossing Over.* 2022, Clay and Styrofoam Based with Fabric Casts. 20”x 16”



# Ruth Bravetti

## Artist Statement

The process is the most important part in creating. Years of experience, education, and emotional ups and downs are expressed in creative images. The work can reveal how deep within an artist is willing to go. How far from known realities and social acceptances is an artist willing to surrender for art. The why, how, and where in understanding a created image may be beyond even the artist.

My artwork is much more than the visible surface and its resemblances to life's experience and objects of recognition. It is the essence of my past, present and future. The artwork may evoke strong feelings within the viewer such as her deep emotional self-experience. Or it may be dismissed with indifference.

The process, the most important part in creating has already been fulfilled. What is left, the physical product is all the viewers have to simulate when viewing an artist work.



*Forest.* 2017, Watercolor. 14" x 21"

# Liza Brenner

## Artist Statement

The paintings before you are inspired by building forts in the living room with my two year old son. When crawling underneath the makeshift structures, I was captivated by how the light revealed itself through the fabric. With the painting of “Dougie”, I found myself getting caught up with the positive image and trying with failure to capture the essence of the fabric. With the “Fabric III” painting, I concentrated on letting go of imitating the object itself and I focused on the formal qualities instead.



*Dougie.* 2019, Oil on Panel. 36” x 36”



# Grey Brogdon

## Artist Statement

From my earliest childhood days, I have been fascinated by invention and discovery. I came from a small Midwestern town where my friends and I would roam the alleys in search of treasures which we would drag back to the dismay of my mother. I learned to restore antique furniture; my mother then forgave me for all the years of collecting piles of discarded materials which she said, “made the yard look like a junk yard”!. In sculpture classes at the university I quickly took to the skills of wood and stone carving, welding and bronze casting. My greatest joy, by far, was derived from solving the issues of joining unlike elements into a sculptural composition. Composition 7 was so named because six variations occurred before this sculptural composition was possible. Relationships to shape, texture, materials and color were closely considered to obtain this outcome, completed May 11, 2015.



*Composition 7.* 2015, Steel, Copper, Aluminum, and Wood. 4.75” x 28” x 25”



# John Brooks

## Artist Statement

Led by the form/function of the vessel, I animate the static impressions by distorting the texture through the plastic qualities of the clay. Clay slip is then added to further enrich both visual and tactile contrast. What appears to be mere decoration at first look becomes a layered history of information upon further exploration of the vessel. Life is bits and pieces put together, a harmony of ceremonial occasions and ordinary daily moments. Applying literal bits and pieces from our lives in a celebratory manner allows for contemplation and reconsideration for what can often be overlooked.

Typically, my process flows with form followed by function. However, for this sculptural body of work, I was reflecting a lot on what defines the notion of a home. Developed over the first part of the pandemic, I began collecting these abandoned bird nests and thinking of how to incorporate them into my making process, and how our idea of home tied into the cycle of life and death, creation, and destruction.



*Nest Seven.* 2023, Ceramic Slip and Abandoned Nest. 8"x 4"x 8"

# Jahla Brown

## Artist Statement

The pop art I create is a unique mix of pop culture, fantasy, tech arts, nostalgia and relatable everyday modern life. I'm inspired to infuse themes of representation and diversity in my work and I love using a bold sunset color palette to enhance the mood of each piece. As important as it is to be individual and be yourself, there's also something special about a shared experience with countless others, liking and participating in popular culture. I love making pop art because the creation process is a unique mix of individuality and wonderful sameness. A lot like our online experience. Jahla Brown is an Olympia-based artist, illustrator and screen printer.



*Le BayBay Pop Art Reel. Digital Art. Duration - 10:10*

# Sherry Buckner

## Artist Statement

Sherry Buckner is a painter and master printmaker living in the Chehalis River Basin. Originally from the Midwest, her work spans nearly three decades and exists in many public and private art collections. Recently she has returned to plein-air painting to create images of early morning fog and mist in open spaces and national parks. Sherry's landscapes have little to no detail but broad areas of land, sea and sky in rich colors softly blended to create atmospheric effects. The work is contemplative and restful. Since creating original artwork for the first Women's Olympic Marathon Trials in Olympia, Washington in 1984, Buckner has shown her work in galleries in Olympia, Seattle and Portland. Her screen prints are sold worldwide. Some permanent collections include the City of Olympia, Group Health of Olympia, Portland Community College, St. Peters Hospital and Sacred Heart Medical Center in Spokane, Washington.



*Opening in the Trees.* 2017, Pan Pastel. 15.5" x 13"



# Michele Burton

## Artist Statement

The medium I use most often in my artwork is photography. As I travel through my everyday world, I capture ideas and emotions, convert them into artistic statements, and send them out into the world as dynamic visual postcards.

I am very lucky in my experiences. I get to explore my environment with my camera. I get to see the gritty underside of urban environments and their beauty, which is often lost to the observer who sees the world from behind a windshield. I get to photograph nature in the city, from nesting birds to foraging wildlife. I get to experience the larger natural world, through outdoor adventures such as hunting wild mushrooms and hiking Pacific beaches.

My photographic artwork lets me share the profound beauty and complexity of the world with people who don't have the same luxury to experience it.



*In the Rain.* 2017, Photograph. 15" x 10.75"

# Javoen Byrd

## Artist Statement

Javoen Byrd is an Olympia based Ethnomusicologist. He received his BA at The Evergreen State College and Masters at The University of Washington. He is dedicated to providing multicultural education and drum facilitation through the Pacific Northwest and beyond. He is a serial entrepreneur who created the nonprofit "The Hawk Foundation for Research and Education in African/African American Culture" and also owner of Awodi Drumming LLC which has won a State contract through the Department of Children and Family Services to provide African music education for incarcerated youth. He is excited to share Afro-folkloric culture with SPSCC and the greater Thurston County.





# Shelley Carr

## Artist Statement

“In 2005, I retired from salaried work enabling me to devote my time and passion to unsalaried work—ART. I love using a photo etching process to complete single etched images or multiples designed as “copper quilts.” Shelley’s work has been shown in galleries from Olympia to Washington, D.C. as well as in public collections including Tacoma General Hospital and Olympia City Hall.



*Olytown. 2015, Photoetching on Copper. 18" x 24"*



# Ed Carriere

## Artist Statement

Ed has woven baskets for over thirty years. He learned the art from his great-grandmother, Julia Jacob of the Suquamish Tribe, who raised him. When his Great Grandmother's hands weakened with age, she told Ed he would have to make the baskets. He was 15 years old.

As his skill improved, he found it to be a very pleasurable and challenging experience. Grandma passed away in 1960, and basketmaking fell by the wayside as Ed graduated from high school, entered the Marine Corps and then the working world. Some years later in 1969 he started to revive the old art. He says he almost waited too long. It took him four years to regain the knowledge and skills it takes to weave a nice looking, dependable clam basket that he knows Grandma would be proud of.

Now Ed has been weaving baskets for over thirty years. He has learned to make a wide variety of artifacts including the open weave burden basket, straight and crossed warp clam gathering baskets, clothing, and hats. His materials are the bark, limbs, and roots of the western red cedar, beargrass, sweetgrass, wild cherry bark, cattail and horse tail root.



*Red Cedar Bark Bailer. 2018, Cedar Bark. 10" x 5" x 9"*



# Robert Charloe

## Artist Statement

When he was asked, what kind of photographer he is, Robert responded with, “I’m a Point-and-Pray kind of photographer. I point the camera, take the picture, and pray that it comes out.” ~ “With my imagery I concentrate on capturing the essence of the moment, as a mean of an artistic expression. My photographs are well received for their artistic value as fine art photography.”



*The River's Remains.* Photography. 16"x 24"



# Lynette Charters

## Artist Statement

My aim is to show how women are presented but not represented in society and history by rendering famous paintings with the absence of the woman's body. In these renditions I point out the lack of female representation throughout documented history. Our verbal and visual language explains the world from a (white) male point of view. This is hugely problematic when portraying the female form without if seemingly on display for male appreciation, the history of which does not see women in a natural unfiltered light. As women, we do not own the image of our bodies. Our bodies are seen covering the walls of galleries and media but our accomplishments are unrecorded. Materials are pertinent to my paintings. Plaster conceals and edits, candy keeps us sweet. The area of bare bodies from the original paintings is now bare wood. They are not 'perfect', they are natural. They stare back at you, observing. Our minds project a sexuality, which makes us question the appropriateness of projected sexuality on to something as disengaged as a piece of wood.



*Bernard's "3 Races" Muses. 2018, Plaster, Acrylic, Candy Wrapper on Board.*



# Ellen Cholski

## Artist Statement

One day in 2001. I was walking around the capitol grounds in Olympia, and I saw some people painting. I wandered over and watched. They were members of the Olympia Art League enjoying a paint out. I was invited to join them the following week, which I did. At first, I painted with watercolors. After taking a pastel class in 2006, I became hooked on soft pastels. I love working close to my fingers and with the many colors. Presently, my winters are spent in sunny Tucson in the richly diverse Sonoran Desert, and my summers are spent on the sparkling shores of Puget Sound. I am grateful to be able to paint in two beautiful places. Nature is delightful, and, hopefully, my art reflects some of her beauty.



*Sunset Explosion.* 2017, Pastel. 22" x 18"

# Susan Christian

## Artist Statement

I paint directly on bits of lathe and other lumber. It's easy to store, and there's always a lot of it available, used or new. I like the contrast between irregular texture and dimensional regularity. And I often use leftover house paint: a color I've chosen to live with at home will also be fertile for making art. Putting colored sections together is like making a quilt out of clothing that was chosen for one use and is chosen again for another. Many years of painting images taught me to love the elements of painting when they stand naked. We see images in painted objects almost automatically: "Look, a bird!" "I see a castle." I trust myself and other people to see the world in nothing but a loving gathering-together of scraps.



*Apron. 2017, Latex Paint on Lathe. 15.5" x 10"*

# Carin Christy

## Artist Statement

Carin Christy holds a BA in Fine Arts from The University of Northern Iowa and a Master's Degree in Art Therapy from The School of The Art Institute of Chicago. She practices Art Therapy in Olympia, WA where she has lived for 20 years with her family. Her current work is in oil and cold wax medium and is largely abstract utilizing a variety of mark making and texture building techniques to create works with depth and history. Her paintings are often pushed to a place of discomfort where there are questions, tension and even some loss of control. Once resolved Carin's paintings show some of the struggle, evidence of the human hand, a bit of motion, as well as tension and balance. The process is a sort of story making, a history development, and a rediscovery of the elements of play and exploration.



*Where We Should All Meet.* 2019, Cold Wax and Oil on Wood. 12" x 12"



# Natalie Coblentz



*American BIPOC Queer.* 2001. Silkscreen. 11" x 14"

# David Cordes

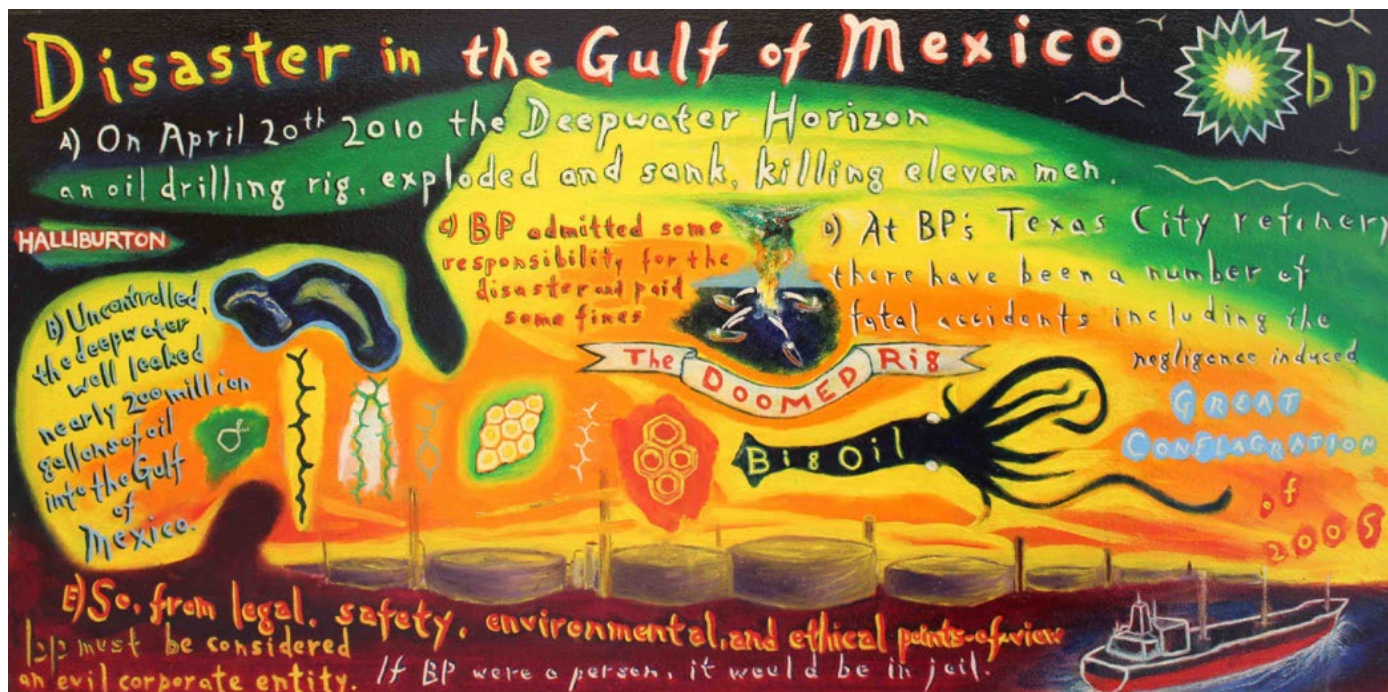
## Artist Statement

I am a professor of organic chemistry at Pacific University, a small liberal arts college located in Forest Grove, Oregon. I love to teach chemistry and do research with students, but I also enjoy exploring the intersections of art and science through painting. In these paintings I try to examine some of the history behind the chemistry that fills my days. I started painting science themes when I went to graduate school to study chemistry. It began with a few paintings to decorate the chapter pages of my doctoral thesis.

I like to work systematically, creating series and sets of paintings exploring particular themes and topics in the history of organic chemistry. "100 Years of Organic Chemistry," is a series of fifteen portraits of some of the signature personalities involved in the development of the science of organic chemistry in the 19th and early 20th centuries. This was a revolutionary time in the history of chemistry and science and the cast of characters depicted in these works were among the pioneers in a contentious battle to push forward the frontiers of the new science. A second set of paintings, "The Biggest Hits of Organic Chemistry," features reflections of the major themes and concepts that are explored in an introductory organic chemistry course. A newer series is titled, "Chemical Disasters", and explores the complex interactions and history of the chemical industry and its relationship to the natural environment. My most recent set of paintings, "chemical Warfare" was prepared to mark the centenary of the use of chemical weapons during the First World War.

The paintings are not necessarily meant to function as teaching tools, but rather as departure points for reflecting on the complex interactions of history, science, culture, and scholarship. While these works explore the past, they also present a new way forward for considering the history of science in rich cultural and aesthetic context.

Visit the website at: [www.chemicaljungle.com](http://www.chemicaljungle.com)



*Disaster in the Gulf. 2014, Oil on Canvas. 48" x 24"*



# Epiphany Couch

## Artist Statement

Based on the Yakama story of Chokecherry Sister and Huckleberry Sister, these works explore the depth of my relationship with my own sister as well as our ancestral lands. Each sister is represented as an European silhouette, yet instead of the mystery-inducing black paper often used for these portraits, each is cut from a photoprint of nature, referencing our critical connection with the land and water.



*Chokecherry Sister*. Collage, Oak Gall Ink, Hair, Shells, and Glass Beadwork on Giclée Inkjet Print. 20" x 20"



# Daisy Curley

## Artist Statement

My cherished creatures are 51 years in the making. I have lovingly collected a variety of elements: bits, bobbles, flotsam, jetsam, vintage finds, new items, natural wonders, and human made elements that are combined to create these Craftastic works of art. Tears are cleansing, powerful, transformative, healing, and magical. Many of my creatures shed vibrant rainbow tears pouring down their faces as they grieve past traumas while navigating the current nightmare state of the world. We are resilient and my creatures remind us to gather our resources and continue to find creative ways to thrive. Now is the time to hold our family, community, friends, and chosen family close as we move forward with rainbows streaming down our faces. Love is the answer, let your light shine, art heals and please hold onto hope.



*CREATURE RAINBOW TEARS*. 2023, Mixed Media Sculpture. 20" x 9" x 9"

# Austin Davis

## Artist Statement

Austin Davis is an American mixed media artist currently based in Washington State. Austin has developed several different painting techniques over his career; spanning from Realism and Impressionist painting to sign painting. Because of both Austin's lived experiences and his diverse experience as a painter, he is able to create something new from something old; blending juxtaposing styles and subject matter into something uniquely his own. Although visually different from one another, Austin's work becomes unified under potent, underlying messages. Messages that demand to be seen, heard, and felt. In 1995 Austin was born into a military family in Albuquerque, New Mexico. His mother, a Chinese immigrant, who served as a nurse in the army. His father, an active duty, intelligence officer, often deploying overseas during the Iraq War. As is with many other military families, Austin's moved constantly. Before the age of 13, Austin had lived in over 9 different houses. This along with Austin's own influences contributed towards his unique perspective on American life. With no formal Art education, Austin gravitated towards what organically inspired him and developed a style through imitation and exploration. For almost a decade now, Austin has made his mark in sign painting, tattooing, mural painting, and contemporary art. Intense, powerful, and radically outspoken is the thread connecting it all.



*Luke 23:34. Acrylic Collage on Recycled Wood Panel Framed in Reclaimed Dilapidated Fence Board. 37" x 48"*

# Earl Davis



*Zoomorphic Ladle. Alder. 6.5" x 9" x 4.5"*



# Kari Davis

## Artist Statement

Bakari Davis is a musician, storyteller, healer, a traveler and a visual artist who was raised in Northwest America by a single mother of two that occasionally moved around due to financial issues. Life was too volatile and in perpetual displacement for Bakari who was conditioned to spend his childhood in 6 different cities and over 10 schools for him to identify with any place he can call home. Racism, equity, toxicity, injustice; he has witnessed them all since the onset of his being. There was nothing there to hold on to except telling stories in his head, wandering outside alone and building a solid relationship with nature. He depended on pre-technology indigenous history that channeled his energy to approach his life situations using his ancestral.

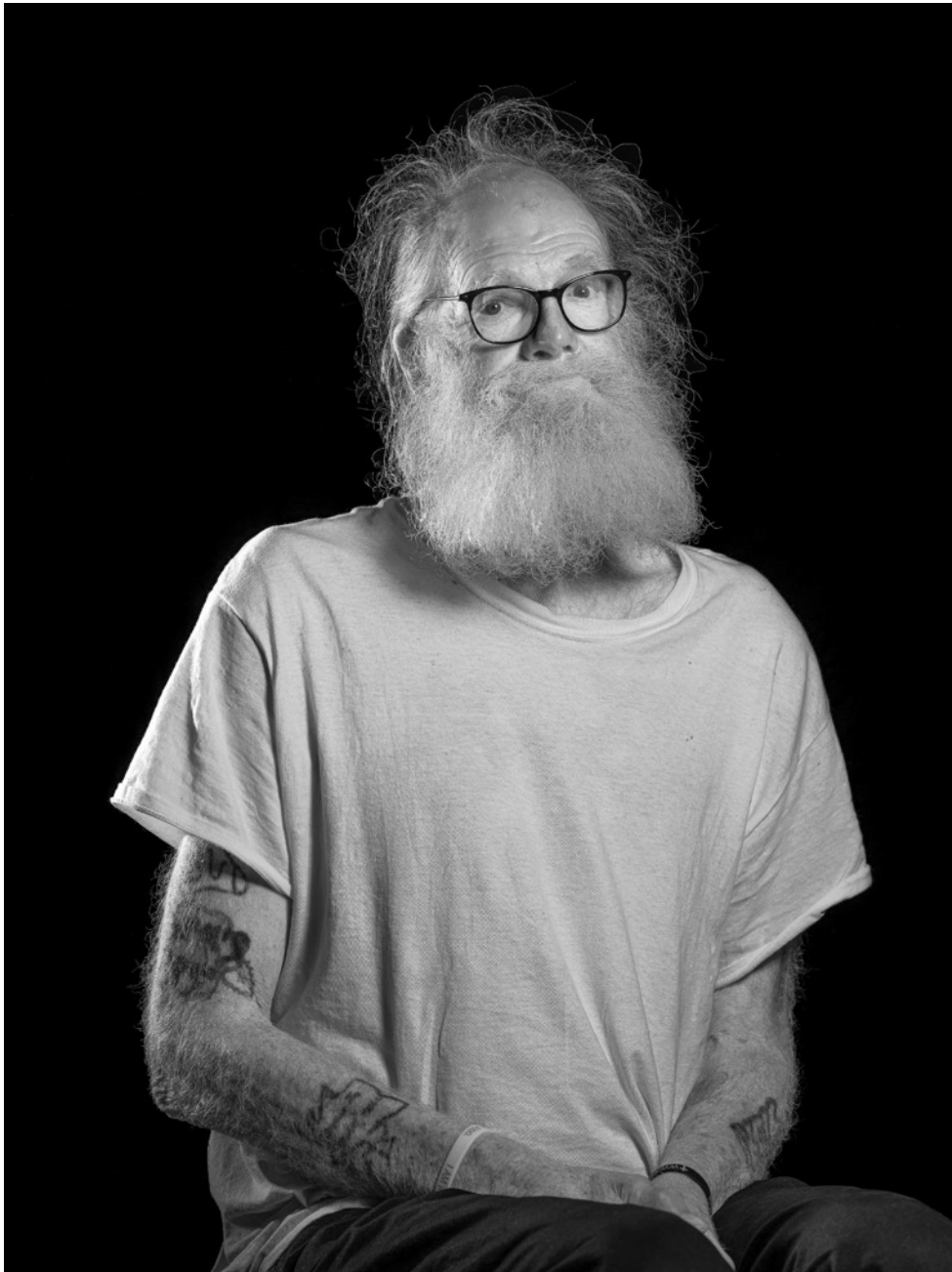


*Mu Beings.* 2021, Acrylic and Oil Stick on Canvas. 69"x 59.5"

# Steve Davis

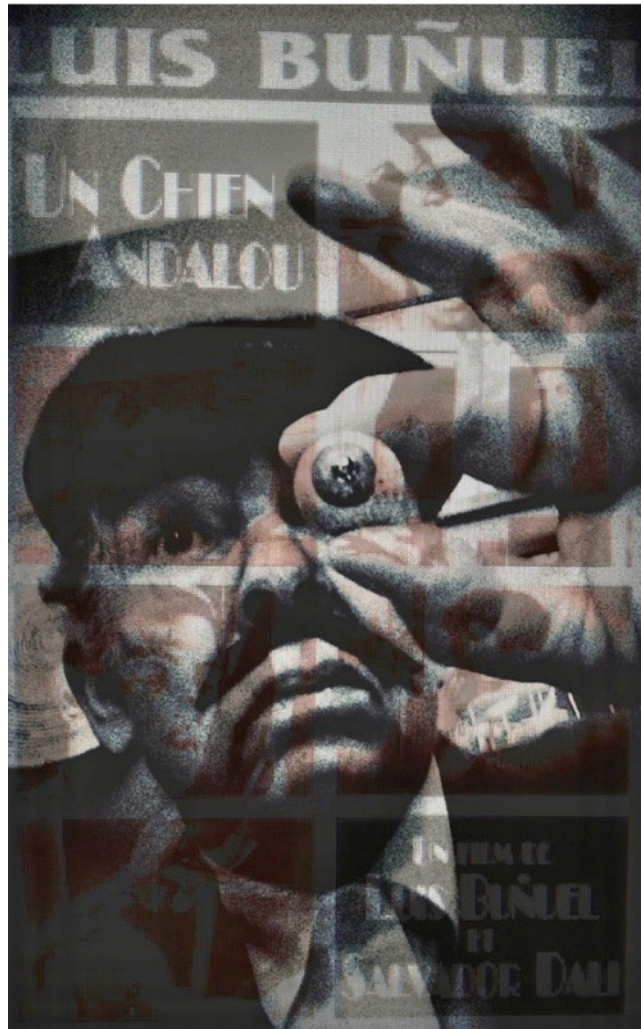
## Artist Statement

Over the past several years, much of my work has centered on themes of community and transformation in the face of abandonment and imprisonment- for reasons of crime, bad luck, or nature. With these subjects, I strive to put faces and a sense of individual humanity in populations that our culture often defines by location surroundings and assumptions of character and functionality. Out of respect, I tend to create portraits as formal compositions, deserving of consideration and reflection, both in the present and future.



*Bud: Olympia Union Gospel Mission. 2021, Photograph.*

# Llyn De Danaan



*Luis Bunuel "Age is something that doesn't matter unless you are a cheese.". 10" x 12"*



# Arrington de Dionyso

## Artist Statement

*Ancestral Tunnel* is a large paper installation created in collaboration with the students of SPSCC's Intro to Painting class. The work was born from group discussion after a lecture presentation I gave to the class which began with slides of 40,000-year-old paintings from the caves of Chauvet and ended with a series of images of my own paintings depicting mythological & archetypal themes. Several key topics emerged from the discussion- ideas about painting purely from intuition- beginning a painting without a preconceived final destination- allowing a painting to paint itself- being free enough with one's work to let go of "preciousness" with one's art and being able to paint and repaint several layers of imagery to allow surprises to reveal themselves in the process.



*Ancestral Tunnel*. 2016, Collaboration with SPSCC Art 101 Students.



# Jane Degenhardt

## Artist Statement

Growing up in a small, crowded, midwestern house, often drove me into the woods for peace. That early connection to the natural world remains strong.

After earning a BFA in painting from the San Francisco Art, life took me to Philadelphia, Pennsylvania in 1990. I painted with Mural Arts Philadelphia as it grew into an internationally recognized public art program. Drawn into the arena of art and community, I continued painting murals while earning an M.Ed., and ultimately taught art in Philadelphia Public Schools for the next 13 years.

The pull to focus on my own art again, along with other significant life changes, led to an early retirement from teaching. I returned to the west coast, settling in Vancouver, Washington.



*Red Osier Dogwood in Winter.* 2023, Acrylics on Panel. 36"x 48"



# Casey Joy Delan-de

## Artist Statement

My artwork aims to delve into the complexities of gender identity, childhood, and how the narratives we believe about ourselves change as we grow up. Drawing inspiration from my experiences of growing up I often reflect on my queer identity, and the pressures of conformity through art, which inform my use of mixed media collages. My process involves visualizing my piece, collecting found objects, materials, and writing that goes along with the themes I want to explore, resulting in pieces that evoke the emotion or concept I want to express.



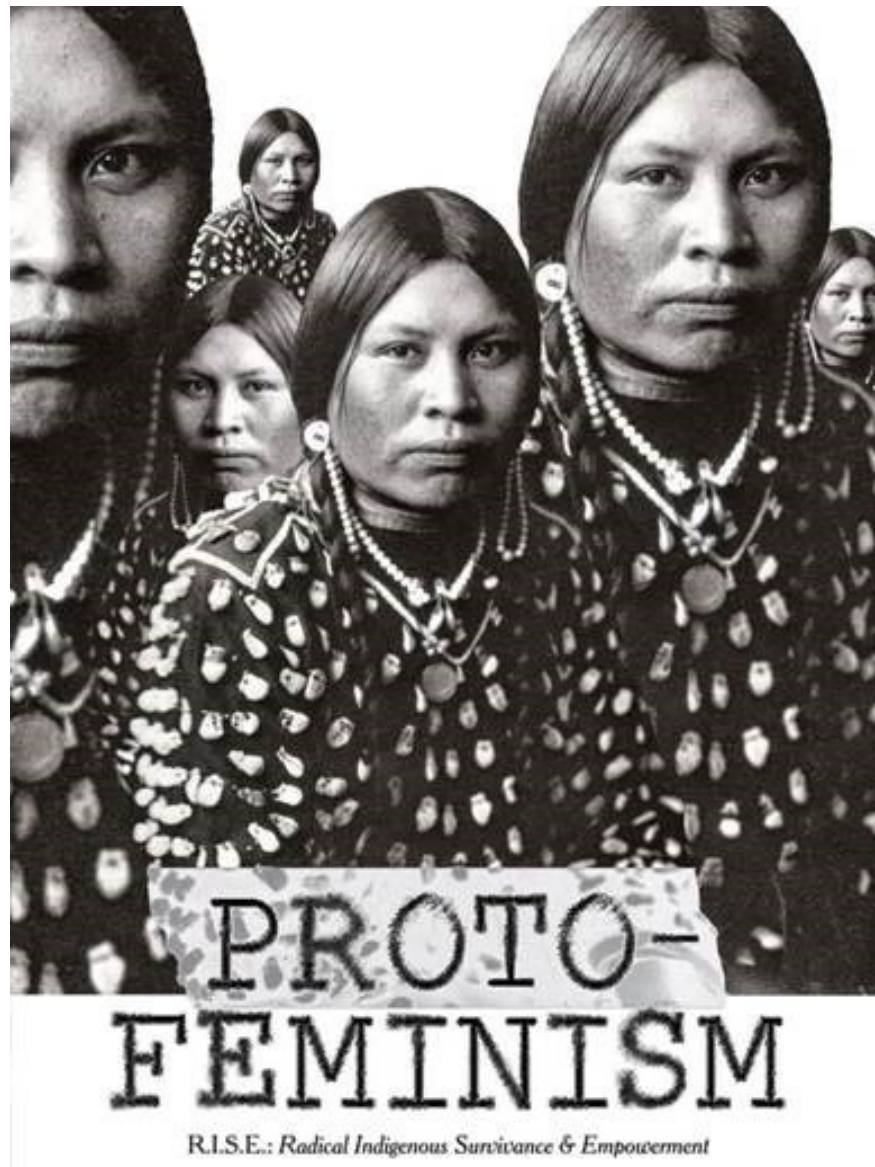
*Pretty*. Mixed Media Collage, Painting, Found Object, Photograph. 16" x 12"



# Demian DinéYazhi'

## Artist Statement

The #DecolonizeFeminism poster series honors Indigenous women as prominent leaders in the mainstream feminist movement, while appropriating images of Indigenous women that have created a romanticized, sexualized, and stereotyped perspective of the Indigenous body in post-colonial Native America. Lastly, it deconstructs the flag of the U.S. and re-contextualizes it in a mock Native design.



*#DecolonizeFeminism* Poster Series. 2014-2015, High resolution poster.

# Jessica Doe Mehta

## Artist Statement

Jessica Mehta, PhD is a multi-award winning Aniyunwiya inter/multi/anti-disciplinary poet, artist, and scholar. As a citizen of the Cherokee Nation, space, place, Indigenization, and de-colonization are the driving forces behind her work, which includes several books and exhibitions. Her doctoral work addressed the meeting point of eating disorders and female poetics. During her post as a Fulbright Senior Scholar in Bengaluru, India, she curated a poetry anthology in the colonizer's tongue. She is the current Bayard Rustin artist-in-residence in Manhattan, a 2023/24 Peace Studio Fellow, the Lead Poet-in-Residence at New York's Kristine Mann Jung Library, and the forthcoming 2024 BigCi Environmental Award fellow in Australia. Visit [www.thischerokeerose.com](http://www.thischerokeerose.com) for more information.



*500 Years Ago. Photograph*



# Hale Ekinici

## Artist Statement

Hale Ekinici is a multidisciplinary Turkish artist, designer, and educator based in Chicago. She received her MFA in Interdisciplinary Arts & Media at Columbia College Chicago and is currently an Associate Professor of Art & Design at North Central College. Exploring personal history, cultural identity, gender politics, and craft traditions, her works vary from videos to embroidery paintings embellished with vibrant colors, patterns, and autobiographical relics.



*Fake Folk Dancer*. 2019, Solvent Photo Transfer, Embroidery Floss, Crochet, Acrylic on Found Bedsheet Stretched 16"x 20"

# Charles Eklund

## Artist Statement

Subsequent to a forty-year hiatus, I resumed painting at age sixty. Over the past year and a half, I've completed thirty-some paintings plus a number of others in various stages of development. I was honored to be included in last years Southwest Washington Juried Exhibit and grateful to have been commissioned for numerous paintings since then, including but not limited to portraiture.

My interest has long been in photorealism, however as of late I'm also drawn to impressionism and abstract efforts. Devoid of any formal instruction, I consider each successive painting a new and greater challenge; advancing my skills in capturing light, depth and detail. That being the case, my latest work always seems to be my preferred. It's my ambition to host an independent exhibit showcasing a variety of painting styles in the future.



*A Quiet Morning.* 2017, Acrylic on Gallery Canvas. 36" x 36"



# Janet Ellis

## Artist Statement

Janet Ellis' first exposure to fused glass art was in 2000. Nearing the end of a long career in business, she had not been involved in art since grade school.

For over 10 years, Janet worked to improve her technical abilities and design sense, but stayed conservative in her efforts to produce beautiful pieces.

In 2013, Janet's husband reminded her that she had frequently talked about experimenting with her glass art "in the future". He wondered when she was actually going to start experimenting. And with that comment, she began to allow her pieces to evolve and emerge as she worked, coaxing a very fluid design process to unfold. Since 2013, she has pushed the limits of what glass will do, and plays with more organic shapes in her work, often delighting in purposeful voids and asymmetrical components.

Janet has sold her work at a variety of galleries, juried art shows, gift shops, and home shows. She lives in Vancouver, Washington with her husband and two cats.



*Thinking of Lilacs.* 2017, Fused Glass Bowl. 12" diameter.

# Benjamin Entner

## Artist Statement

Mining the Ego presents a selection of sculpture from Benjamin Entner's *Ego Sum* series. Ego sum is a series of inflatable drawings that explore the boundaries and interplay between two- and three-dimensional methods of making. Specifically, the point at which a drawing can become form and an object can become representation. Focusing on the figure, Entner draws himself in postures similar to that of Classical Greco-Roman and Renaissance sculpture. In so doing, an awkward dialogue between his contemporary parodies and the historical works is created—a dialogue that questions and challenges perspectives of beauty, proportion, and the idealized man.



*From Mining the Ego. 2014, Marker on Fabric with Bathroom Fan.*



# Chad Erpelding

## Artist Statement

My work utilizes data visualization and systems-based strategies to investigate global institutions. I am interested in the movement of people, capital, business, and organizations, and the effect this has on contemporary perceptions of place. I emphasize globalization's role in creating connections and dislocations through political systems, individual travel, and international business organizations.

Through extensive research of corporations, political systems, governmental organizations, stock markets etc., I look to discover various representations of global networks and activities. I transform this data into a visually complex piece with conceptually disorienting elements, both revealing and concealing information. I hope that my work challenges viewers to consider their relationships with these institutions while reevaluating their understanding of place in a global community.



*Sister Cities: Olympia, Kato City, Samarkand.* 2012. Acrylic, Digital Print, and Resin on Panel. 7.5" x 7.5"

# Kathey Ervin

## Artist Statement

I became obsessed with weaving and collecting – driving down the road stopping to gather cattails, sedges and grasses – I kept clippers and gloves in the car just for those sightings of something I could weave with. Surely the ancients did the same thing in their travels. That first year, I cataloged every basket I made...what materials were used (cedar, cattails, sweet grass, tules, imported reeds, morning glory, honeysuckle, and grape vines, willow, etc), and style of basket (and there were many - plaited, ribbed, coiled, symmetrical, asymmetrical, etc) and made 132 baskets in the first year. There has been a strong resurgence of cultural identity within many tribal communities. I have been a member, for twenty years, of the Northwest Native American Basketry Association and have watched the annual conference of about three hundred weavers grow to thousands weaving together for two days. The Ancestors are happy.





# Allyson Essen

## Artist Statement

I need to care about what I paint, whether the subject is in my surroundings or appears as an image in my mind. I seek to express some aspect of my relationship with the subject as fully as possible in my work. Often my view of the subject and what it evokes will change, sometimes radically, as I work with it. I use color primarily, and any painting tool I have at hand to create an image strong enough to say something. My recent oil paintings are landscapes including views of Olympia in the constantly changing Northwest light. Some of the many artists who have inspired and influenced me are Edouard Vuillard, Pierre Bonnard, JMW Turner, and more recently Joan Eardley and Frank Auerbach.



*Wetlands.* 2022, Oil on Canvas. 16"x 20"

# Dana Evans

## Artist Statement

Dana Evans (He/Him/She/Her) Most of the items are made almost entirely from reclaimed or salvaged materials. Which speaks to how my own identity is laced in resourceful and fantastic expression.



*Black and White Striped Gown. Made Almost Entirely from Reclaimed or Salvaged Materials.*



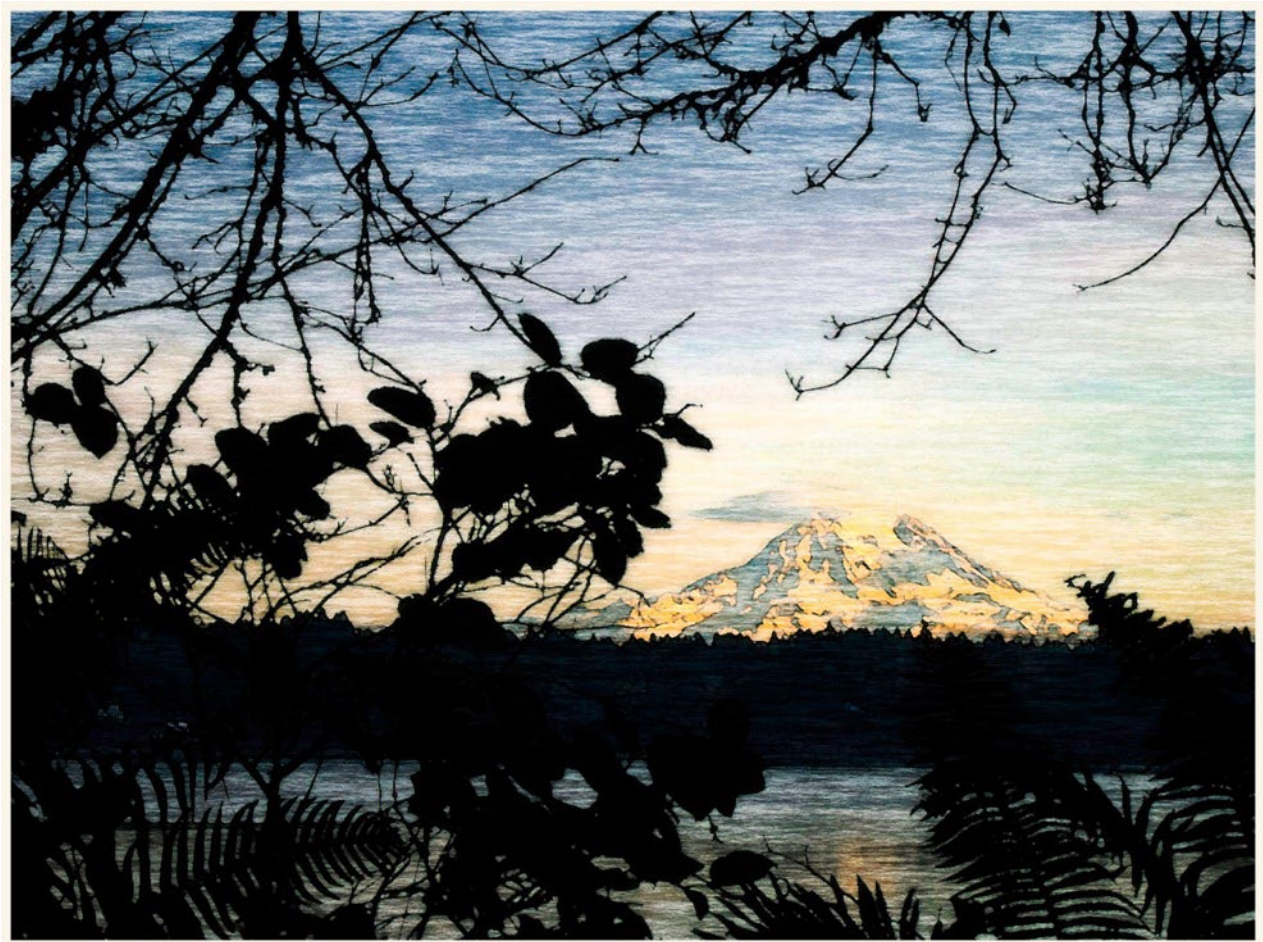
# Doyle Fanning

## Artist Statement

Several years ago, I created an image of a divine child with wings but had mostly forgotten about it. Then last year when I was working on a series of photo collages of the sublime, she kept popping up. She didn't belong. I would toss her out and she'd come back. After several weeks of this tug of war, I finally had had it. Alright already. What exactly is it you want? A sword, she answered. So, I set about finding and placing a sword in her hand. Then it was a crow and finally a dog. It was long into the night before I completed the image...well after midnight. When I awoke the next day, I found that in addition to having the image, I had written down her story.

I still have no memory of writing the story and only a vague recollection of having experienced it. I created these images with the hope of filling in the missing memories.

This is her story. I have tried to tell it true.



*Mount Rainier Reflection.* 2017, Photo Collage. 15.5" x 11.625"

# Tom Fath

## Artist Statement

In the midst of the pandemic, I routinely listened to Trump's rhetoric on a daily basis, captive audience, as the majority of us during the lockdown. As his live conferences got more and more absurd while the pandemic spread, it seemed that the majority of Americans were standing right behind him. It reminded me of the blind allegiance I had for the Mickey Mouse Club as a child, and not knowing a shit about any one of them and being convinced what they said was 'word up.' I grew up and yet, that mouse cap still fits perfectly on Trump's head.



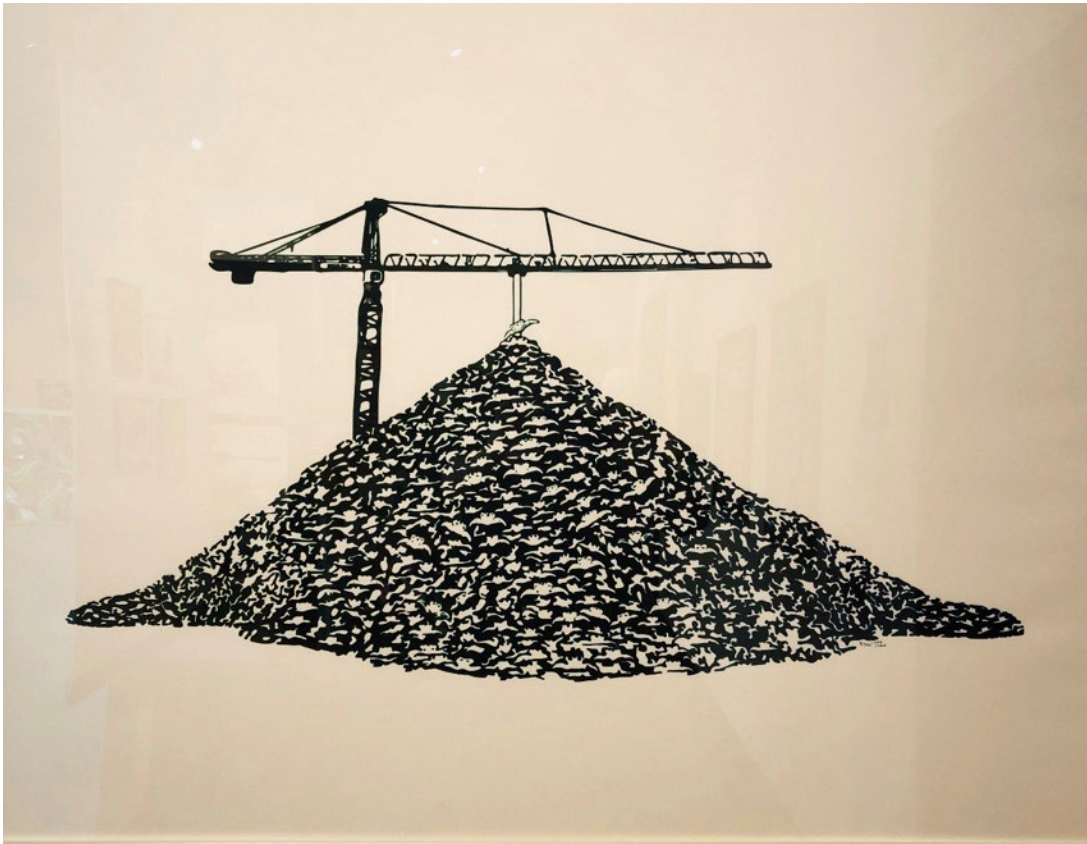
*Donnie's Musketeers. Mixed Media. 32" x 70".*



# Ryan! Feddersen

## Artist Statement

Ryan! Elizabeth Feddersen specializes in creating compelling site-specific installations and public artworks which invite people to consider our relationships to history, culture, the land, and our non-human-kin. She completed a Bachelor of Fine Arts at Cornish College of the Arts in 2009, and is now based in Tacoma, Washington. Feddersen grew up in Wenatchee and is an enrolled member of the Confederated Tribes of the Colville Reservation, from the Okanogan and Arrow Lakes bands, and of mixed European descent. Her practice focuses on creative problem solving to address social issues through visual allegories that provide opportunities for exploration, introspection, epiphany. She investigates creative strategies to activate engagement through interactive materials, community sourced content, social practice, fun and humor. These approaches enable her work to start conversations about a broad spectrum of subjects and promote collective learning. Feddersen has created large-scale site-specific pieces and interactive installations throughout North America and has a growing body of permanent artworks in the public realm.



*Bison Stack Crane.* 2018, Archival Pigment Print. 33"x 44"

# Amy Fisher

## Artist Statement

After decades of painting scenes from nature, illustrating field guides, creating ecosystem posters, painting birds in their environment, and teaching, I've been drawn over the past ten years to pare my imagery to rocks and water - the solid amid the fluid, the seemingly permanent amid agents of erosion. Two things triggered this choice - the ongoing human and geophysical disruption of the natural world, and, a desire to more closely capture my experience of the seen and unseen layers of life energy...the shifting ground. I have practiced non-dominant hand drawing and painting to access the subconscious for therapeutic purposes. There came a point in that practice that it made sense to cut a painting up to better understand it. This was the precursor to applying collage techniques to my professional paintings. My process begins with a drawing from nature which I use as my reference. At a certain stage of painting, when it starts to come together, I divide it into sections based on seeing small compositions within the larger whole. As I rearrange these, I look for existing connections and opportunities to develop new connections among the pieces while painting the assemblage to completion. Marks on paper find new juxtapositions and layers. Additional pieces might be affixed on top. This evolutionary process more closely captures what I see and my felt experience of disorder breaking the surface of calm perception. In a time of so much greed driving destruction of habitat and pervasive climate injustice, I paint to celebrate the beauty around us, to acknowledge the human connection to all forms of life, and to witness the sacred.



*Barred Owl. 2023, Watercolor Collage. 5"x 5"*



# Malynn Foster



*Gram*. Acrylic on Canvas. 18" x 24"

# Marilyn Frasca

## Artist Statement

I was born in New York City and studied art at Cooper Union in the late 50s where I studied printmaking with Robert Blackburn. At the San Francisco Art Institute (then called The California School of Fine Arts), I studied monotype printmaking with Nathan Olivera. I made paintings in studios around the country and taught drawing and painting in New York, Vermont and New Hampshire before coming to The Evergreen State College in 1973 to be a part of the development of interdisciplinary studies. My work has been exhibited on both coasts in galleries and museums. While I retired in 2000 and as a faculty emerita, I still teach at the college occasionally. I have a small printmaking studio and a drawing studio in Olympia, Washington.



*Something About Syria.* 2019, Monotype with Pastel. 14.75" x 23.75"



# Sami Freeman (BabaYayas)

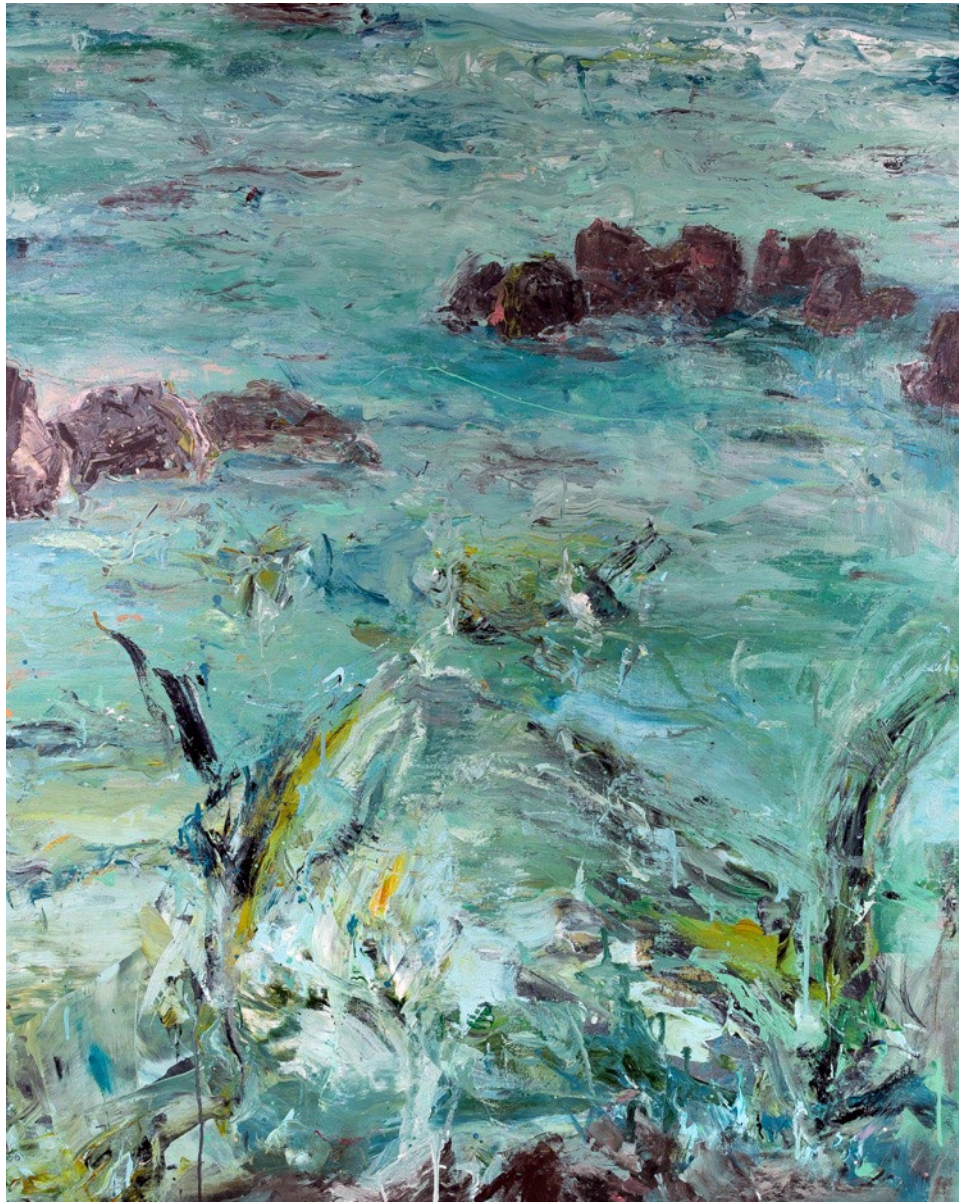


*Queen of Hearts Heart Prop & Pasties.* Black Disco Mirrored and Ruby Encrusted Pasties.

# Becky Frehse

## Artist Statement

The abstract notion of a painting as a visual musical score has evolved as I now explore landscape painting within a series called Tone Poems. The “tone poem” concept is borrowed from music in which a musical piece without words describes a particular event or narrative. By retaining the musical score lines within a landscape composition, I am free to defy conventions of linear perspective. I play with other methods for suggesting the sensations and dimensions of landscape spaces including stacking them vertically, a technique I learned by studying traditional Chinese painting. My engagement with the ephemeral nature of water and its botanical “edges” is an ongoing fascination for me as well.



*Swimming with Pelicans*. 2022, Acrylic on Canvas. 60"x 48"



# Shameka Gagnier

## Artist Statement

Shameka Gagnier presently resides with their partner and family in the unceded traditional territories of The Nisqually, Puyallup and Squaxin Island Peoples. They carry bloodlines from Central (Pure'pecha) and Northern (Cherokee Nation) Turtle Island, Africa (Northern and Western), and Europe (Ireland, England, Spain); many stories and names have been lost due to exploitation, foster care, and adoption. They are committed to working within those intersections to create and support spaces that center art, food, and nourishment for black and indigenous communities. Currently they are a first-generation student working towards their undergraduate degree at The Evergreen State College, where they are focusing on Indigenous Studies, Multicultural Communications, and Art.

Gagnier is a multimedia artist, working as a wood carver, metalsmith, printmaker, performance artist, music maker, and gardener. Currently they are working with a collective called Black Well Red Thread Collective. This collective creates multimedia art installations with community engagement elements. Within the last year Gagnier has had the opportunity to work as a project coordinator in community lead projects. Much of Gagnier's work as an artist is done in collaboration, as is their teaching pedagogy. Gagnier works as a coordinator and an artist mentor. This learning exchange is one of the most generous and transformative. Working as an artist mentor is deeply enriching work, the young people bring new perspectives, curiosity, skill, adaptability, and courage. As an educator these engagements continue to shape and enrich Gagnier's approach to teaching, creating, and connecting. It is through community arts engagements that future projects emerge such as *7 Blankets for The Future Project*.



*Future Blanket*. 2020, Acrylic, Stone, Glass, Velvet, Brass. 11.5" x 5.9"



*Future Blanket*. 2024, Acrylic Yarn.

# Colleen Gallagher

## Artist Statement

Colleen Gallagher studied ceramics with Ka Kwong Hui at Rutgers University and studio art in the MFA Program at Pratt Institute in Brooklyn. She earned her MFA from the University of Puget Sound, where she met John Benn. On Harstine Island in Puget Sound, south of Seattle, Washington, John and Colleen fire in two wood burning kilns: a salt kiln with a Bourry-style firebox and a 25-foot-long anagama hybrid kiln, the Mongrelgama. She is a professor at South Puget Sound Community College in Olympia WA. Her work has won awards in the US and internationally and can be seen in private collections, museums and public art projects.

“I do a lot of surface decoration on my pieces before they enter the kiln. I draw with flashing slips and oxides. Decoration is a combination of underglaze painting, wax resist line drawing and overglaze painting. The cobalt blue oxide drawings have a clear glaze on white porcelain. I am trying to achieve a depth of layers in the image which cannot be “read” at first glance but which reveals itself to the viewer over time.

Within the very traditional format of blue and white porcelain I am using unconventional subject matter, scale and technique. Focusing on a limited glaze and color palette has freed rather than restricted my creative scope.”



*Jelly Vase. Ceramic.*



# Erin Genia

## Artist Statement

Erin Genia is an Olympia-based artist. She utilizes her skills in two- and three- dimensional techniques to create mixed media sculptures, drawings, paintings, prints, and jewelry. Erin's work often addresses the intersections of beauty, power and form. Erin studied at the Institute of American Indian Arts and The Evergreen State College. Beginning in fall 2017, she will be pursuing a graduate degree in Art, Culture and Technology at MIT. Her work has received attention from diverse audiences, and been exhibited nationally and internationally, currently at the Red Cloud Heritage Center in South Dakota and the Washington State History Museum's *In the Spirit: Contemporary Native Arts Exhibit*, where her piece, *Dakota in the Pacific Northwest* won the "Honoring Innovation" prize.



*Pit Mine Peril*. 2017, Micaceous Clay, Gold Leaf, and Acrylic. 16" x 17" x 17"

# Jack George

## Artist Statement

Jack George is a creative based in Washington State, he has carved a unique set of skills that has allowed him to thrive on many different artistic fronts such as graphic design, photography, and videography. Owner of Jackama graphics & media. Jack has been commissioned for logo designs for business startups and franchises alike. Jack has experience in the following photography styles: graduation, headshots, family portraits, event, sport, wedding, landscape, concert, street, product and fashion photography, with many more styles being shot every day. Jack films, edits, and color grades his videos using industry standard recording equipment and software, he has shot interviews, music videos, drone footage, events, and more as his career continues to develop. Jackama is a nickname given to him that refers to his affiliation and enrollment with Yakama Nation, one of many federally recognized tribes here in Washington State. Jack currently works full-time with Nisqually Indian Tribe as a multi-media specialist, his skillsets mentioned above are put to full use in his day-to-day work schedule. Jack aspires to be the best he can be and applies himself full-time, on and off the clock practicing his craft. With a heavy focus on cinematography and videography methods, he hopes to tell stories for organizations and people, as we all have a story to tell.



*Rock the Mocs. Photograph.*



# David Noah Giles

## Artist Statement

I decided to dedicate my life to painting while visiting the Caves of Altamira in Spain when I was 15 years old. I marveled at the sophistication of the so called primitive prehistoric artists. I grew up amidst the sights and sounds of New York City, the loud rhythmic symphony of the NYC Subway. Surrounded by diverse cultures, food and religions. The excitement of Jazz ,Rock and Latin music. I carried these influences within me to the West Coast of America in 1974. Here I acclimatized to more natural and peaceful environment. I believe the culture of the present and the future derives from the wealth of the worlds civilizations. During my initial years as an artist I was inspired by the Paintings of Delacroix, the Impressionists , the Post Impressionists (Van Gogh, Cezanne, Gauguin) and the German Expressionists. I thought that in order to paint a humanistic work one must depict the human form and the recognizable world. Encounters in the 1980's with the work and philosophy of Kandinsky, moved to the next stage of my art producing non-objective abstract works executed in acrylic paint and mediums. My art has evolved to a freer yet more deliberate process. I continued to explore new frontiers utilizing my internal compass that is calibrated by my past breakthroughs and successes. I have developed my own lexicon of calligraphy, broken geometric forms, spatial relationships, line and color. During the past several years I have added Patterned and carved collage to my repertoire. My methodology continues to grow with additional elements from an infinity of possibilities. I aspire to continue to produce works of Power, Subtlety, and Beauty.



*Many Picassos.* Artist's Sketchbook Drawing, Printed, Collaged and Hand Painted Acrylic on Panel. 25" x 25"

# Cholee Gladney

## Artist Statement

“The Understory” series was created in mixed media collage, a combination of acrylic paint, colored pencil, ink, and watercolor. Influences and inspiration for the series include artists John Biggers, Frida Kahlo, and Emily Kngwarreye, saxophonist John Coltrane, sociologist Leticia Nieto, the earth, and the spirit world.

I am asking,

What existing and new archetypes can serve as spiritual resources to move us through our most challenging moments? How can we create spaciousness from scarcity? How do we transform pain into learning? How can we know our inner worlds more intimately so that we may connect more deeply to our truest nature and to one another?

I am interested in how we communicate the deeper stories that reveal themselves through openings, even if only slight glimpses, into our subconscious. Image making provides us this window into the interior world- a place to process and locate a sense of wholeness and peace. Imaging is my spiritual practice - a bridge to transformation and healing. My intention when I return to this practice again and again is to transform what I have been given into something I can use, to heal intergenerational injury while tending the wounds of my current life’s journey, to connect with divine sources of energy and clarity for supportive guidance.



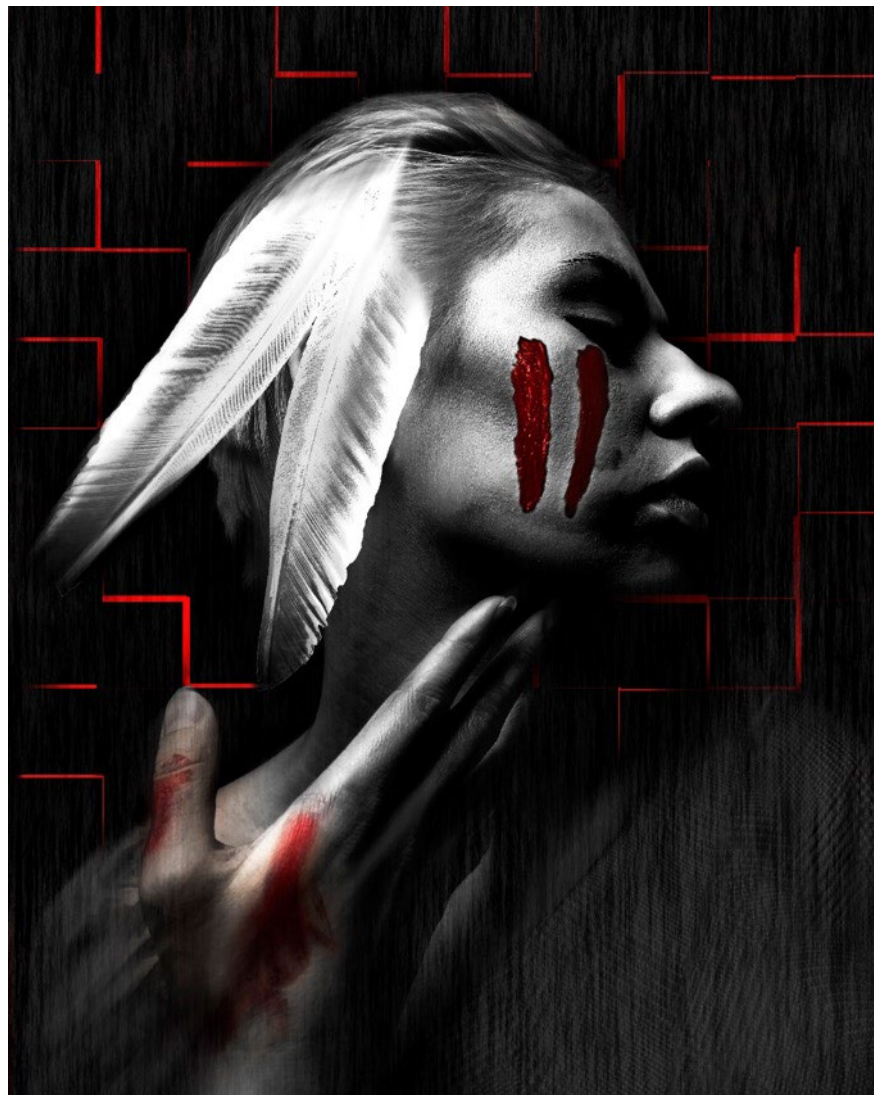
*Queen of the Understory*. 2020, Mixed Media Collage. 30” x 30”



# Cody Gray

## Artist Statement

Cody Gray AKA (Citizen Gray) is a member of the Comanche Nation Tribe of Oklahoma. He moved to Seattle, WA after retiring from the U.S. Army. He studied photography at the Art Institute of Seattle. There, he developed his aesthetic of combining fashion portraits and architectural photography for the use of advertisement and contemporary art. He has shown work at the King Street Station Gallery in Seattle, WA for the Yehaw Indigenous Creatives Collective and at the Thurston County Museum of Fine Arts in Olympia, WA. Now his artwork is back on display for the 16th Annual Native Arts Exhibition: Honoring Ancestors and Embracing Our Culture in the Modern World. Cody Gray latest form of self expression is creating his own line of clothing featuring his custom artwork of many clothing products. Cody Gray has express absolute gratitude for the opportunity to show work and be involved with many Indigenous creatives and the Maqa Collective.



*The Kidnapping of Cynthia Ann Parker.* Photograph Printed on Canvas.

# Michael Gray

## Artist Statement

Michael Gray is an educator and filmmaker who currently teaches film at South Puget Sound Community College in Olympia, Washington. He has created video for businesses, non-profits and artists, developed multiple web series, hosted and facilitated podcasts, directed numerous short films, and produced music videos. As an advisor, he has consulted with organizations about how they can effectively strategize their own goals and missions through creative and exciting uses of media and current technologies. He also works as an audio technician, providing many of these same projects with mixes, sound design, and even musical composition.



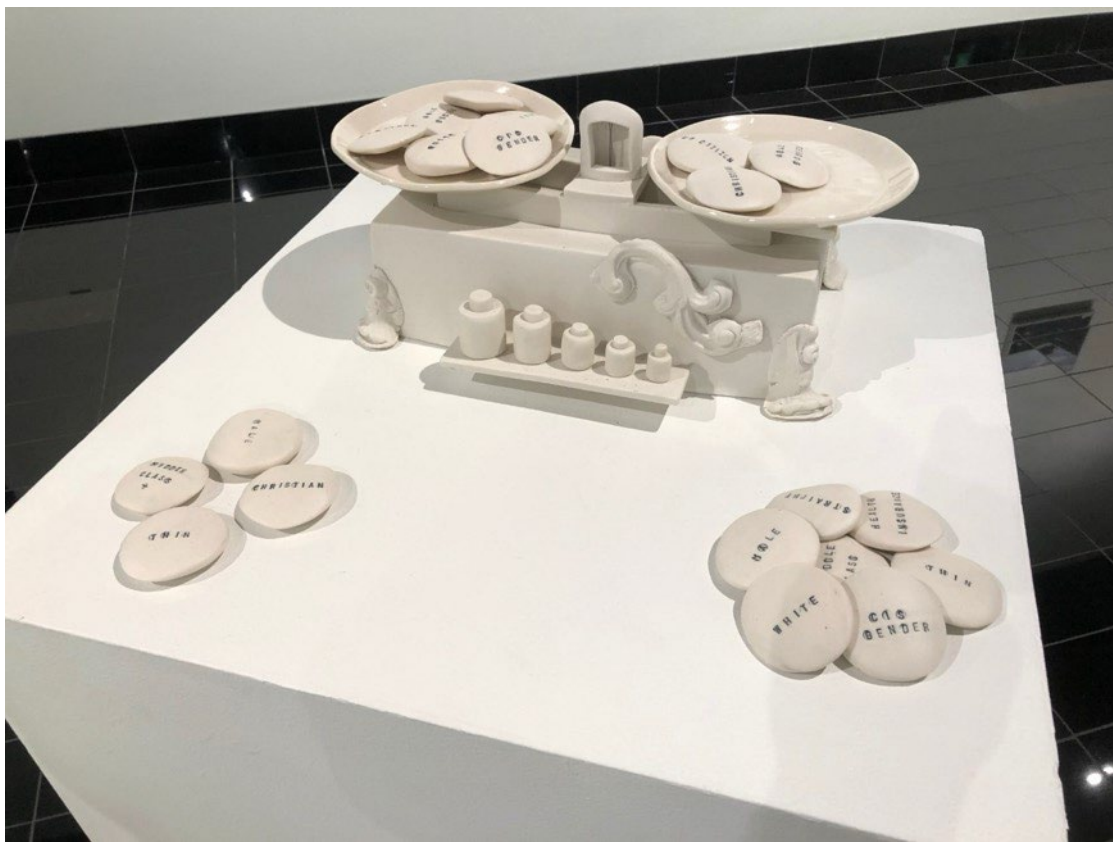
*Edgar Allen Poe's Loss of Mt. Rainier. 2023, Video, Runtime 12:31.*



# Nicole Gugliotti

## Artist Statement

The conceptual thread that runs through my work, both sculptural and functional, is the intersection of craft and social justice. In each project I explore ways that craft, which has been used by people for communication and communion since the beginnings of human culture, can be used in the reproductive justice movement to change hearts and minds and to create connection between folks around topics that may be polarizing. I start with the elemental, clay, metal, wood, pull from my research on wonder and beauty. I pile, grid, suspend or scatter these elements in the gallery or take them out into the street. I work like I imagine a poet arranges words, connecting aesthetics, activism and people. I combine pointed content and formal compositions in the hopes of creating vulnerability around topics that may be incendiary in other contexts. The observation and interaction of the viewer, the connection that may or may not occur, is the final component of the work.



*The Weight of Privilege Game.* 2019, Porcelain, Underglaze, Glaze, Nichrome Wire. Dimensions Vary

# Faith Hagenhofer

## Artist Statement

Thematically, my work has explored issues of global identity, both in Place and dis-placed. Because I have looked at this for a long time, I have grappled with many of the sub-issues – heritage, migration and immigration, rootedness and the lack of it, the effects of specific places and contexts on people and Peoples, and the notion of places having edges- to name just a few. I was born on Staten Island and raised in multicultural, fast and dense New York City, a place that defines urbanity. This upbringing informed my lifelong curiosity about people, as well as my aesthetic. I have, though, lived most of my adult life in rural Washington State, making artwork informed by all the practices associated with raising wool (a central art supply for me) by way of sheep - a very “in place” activity- and raising sheep with ever changing practices that acknowledge the Anthropocene era we are in. I have maintained a farming practice for close to 20 years, though I’ve gardened for longer. In the last 6 +/- years gardening has included an expanded focus on plants for making dye and pigments. My status in this particular place as deeply committed non-native has fostered explorations of settler colonialism, unsettling of people the world over and all the processes relevant to these; over time much cross fertilization of ideas and inspirations has occurred in the making of 2 and 3 dimensional art works, editions and installations. My work engages text and many textile related skills.



*Drain.* 2018, Cotton, Various Threads, Wool Batting. 38” x 38”



# Jeanne Hamilton



*We're More Alike Than Different.* 2017, Mixed Media. 24" x 36"

# Carol Hannum

## Artist Statement

I have taught in art departments for 50 years, and in that time, I had the opportunity to teach a variety of courses including Art History, Printmaking, Drawing, Watercolor, and 2-D Design. Over the years, I've managed to incorporate many of those subjects and methods into my own work. My paintings and collages are often of people, and I gravitate toward a mixed-media approach.

My only obsession is to do at least one drawing every day. I have reprinted some of those drawings and bound the images into small hand-made books, with images of people, places, and events.

For a few years, I belonged to a welding group. We haunted metal scrap yards for interesting shapes and helped one another assemble them into standing forms. The process was a bit like a 3-D version of collage.

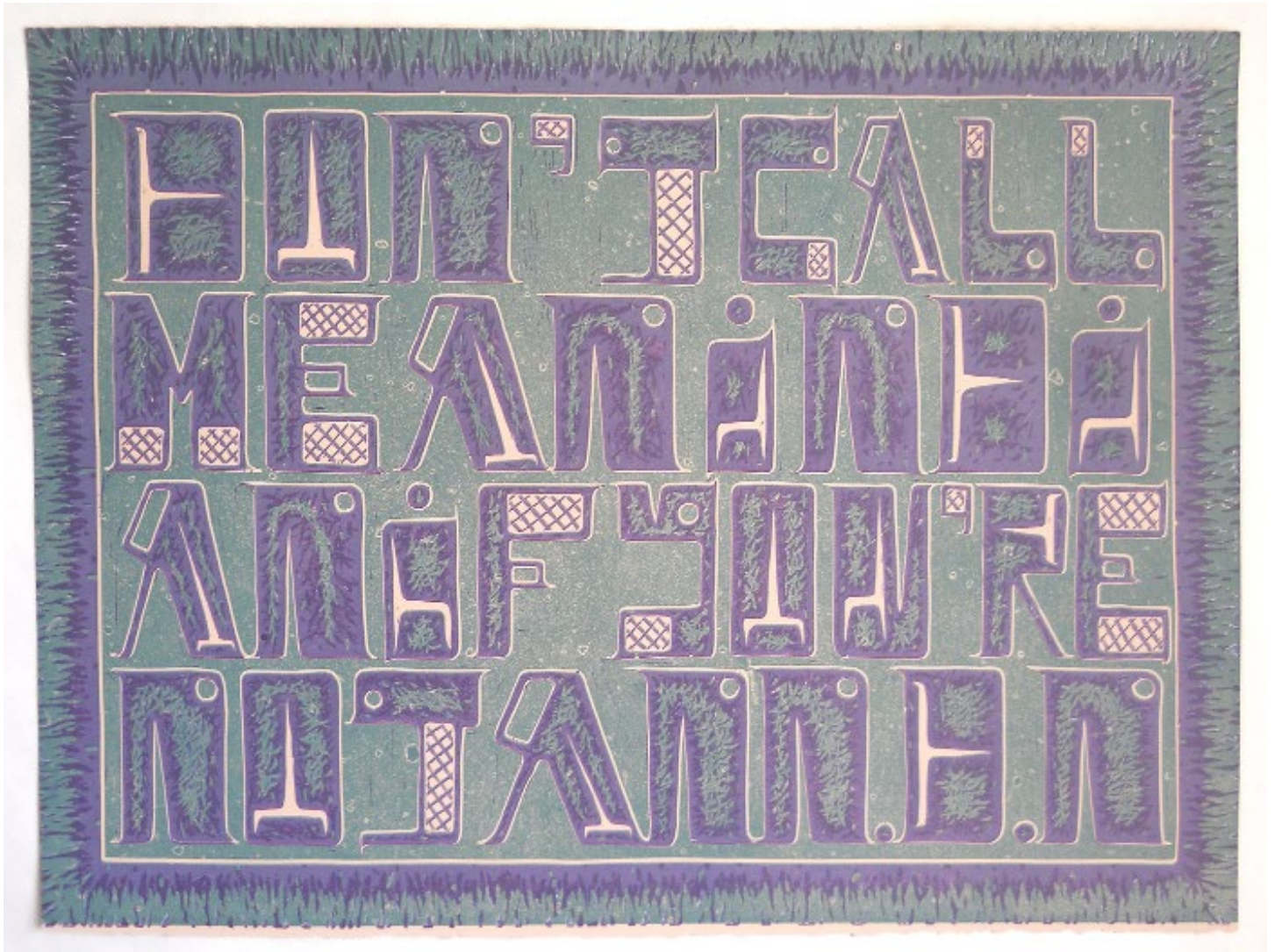
This ends the short story of someone who is curious, and willing to try anything.



*The Neighbor's Child.* 2018, Watercolor on Canvas.



# Whess Harman



*Defining Principles.* 2014, Linocut on Paper.



# JW Harrington

## Artist Statement

As a painter, my goal is to use color, composition, line, and/or implicit allusion to get the casual viewer to engage with the work and their interpretations. Each of my series works toward that goal through a different set of visual elements. I use acrylic or oil paints and mediums, depending on my desired treatment of the composition.

In figurative paintings, I bring playful (or at times wry) animation to landscapes, waterscapes, portraits, and even inanimate objects. One of my goals is to normalize brown faces and bodies, by focusing on African Americans as my human subjects.



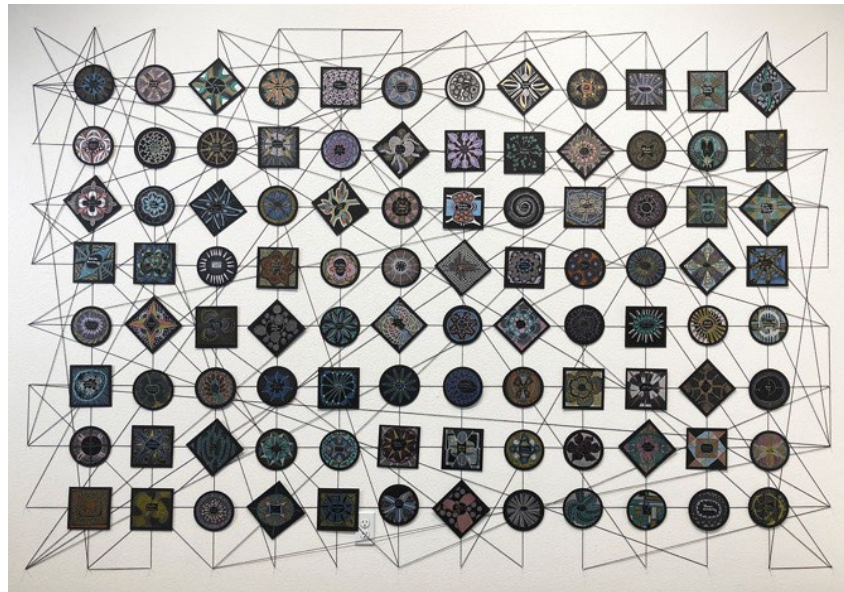
*Red Dream.* 2023, Oil and Cold Wax on Canvas Panel. 16"x 20"



# Aisha Harrison

## Artist Statement

Aisha discovered clay in a community studio, while working toward a degree in Spanish at Grinnell College in Iowa. After graduating, she spent the next two years teaching third and fourth grades in Atlanta, Georgia, and exploring clay at Callenwolde Fine Arts Center in Georgia, and Penland School of Crafts in North Carolina. Aisha decided to go back to school and received a BFA from Washington State University, and an MFA from University of Nebraska- Lincoln. Her work is shown nationally with recent work at Bainbridge Museum of Art and in the Store Front Windows Project in downtown Olympia (as a collaborator in the Black Well Red Thread Collective). She has done residencies at Watershed Center for the Ceramic Arts, Women's Studio Workshop, and Baltimore Clayworks. She has taught workshops/courses/programs at Bainbridge Island Museum of Art, Penland School of Crafts, The Evergreen State College, Bykota Senior Center, Baltimore Clayworks, University of Nebraska- Lincoln, and the Lux Center for the Arts. Aisha Harrison uses the body and sculpture as a site for exploration of the lived experiences of racism, ancestral (human and non-human) learning and connection, and the blend of histories held within her body. Her work shows reverence for real bodies (often her own) while also incorporating elements that are physical manifestations of the intangible. Her work today, as both an artist and arts educator, attempts to navigate the spaces between, to create personal symbolic imagery, and to encourage others to subvert dominant narratives by telling their stories in hidden and/or overt ways. Aisha works as a solo artist and is also a cofounder/member of the Black Well Red Thread Collective along with Shameka Gagnier and Cholee Gladney. Aisha works primarily in clay, sculpting solid on a black pipe armature. She then hollows out each piece so it is fairly thin and can support itself without an armature for the firing. She is also working in a variety of other materials/processes including drawing, printmaking, carving, multi-media, and ceremony.

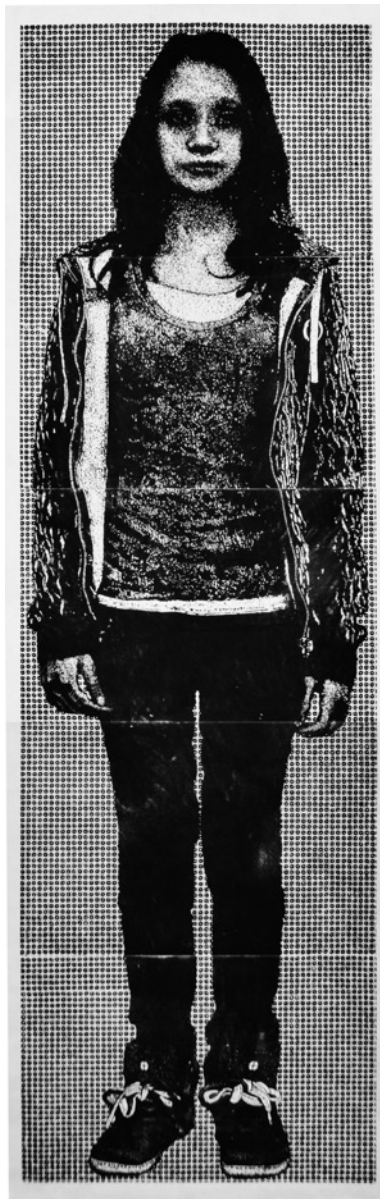


*To Name a Few.* 2020, Paper and Yarn. 15' x 6'

# Florin Hategan

## Artist Statement

Florin Hategan was born in Timisoara, Romania. Florin has a MSc in Civil Engineering and also an undergraduate degree in Fine Arts from U of Timisoara, Romania and has been working predominantly in printmaking, since 1992. He is also experienced in oil painting and acrylic. His technique in linocut and large scale prints has been internationally recognized and appreciated in more than 80 national and international printmaking biennials and triennials competitions. His work won prestigious awards in Canada, US, Serbia, Bulgaria, Taiwan and Japan His works are represented in private and public collections in Canada, USA, Europe, Taiwan and Japan. Florin lives and works in Maple, Ontario, Canada.



From *The System of Place*.



# Joe Hedges

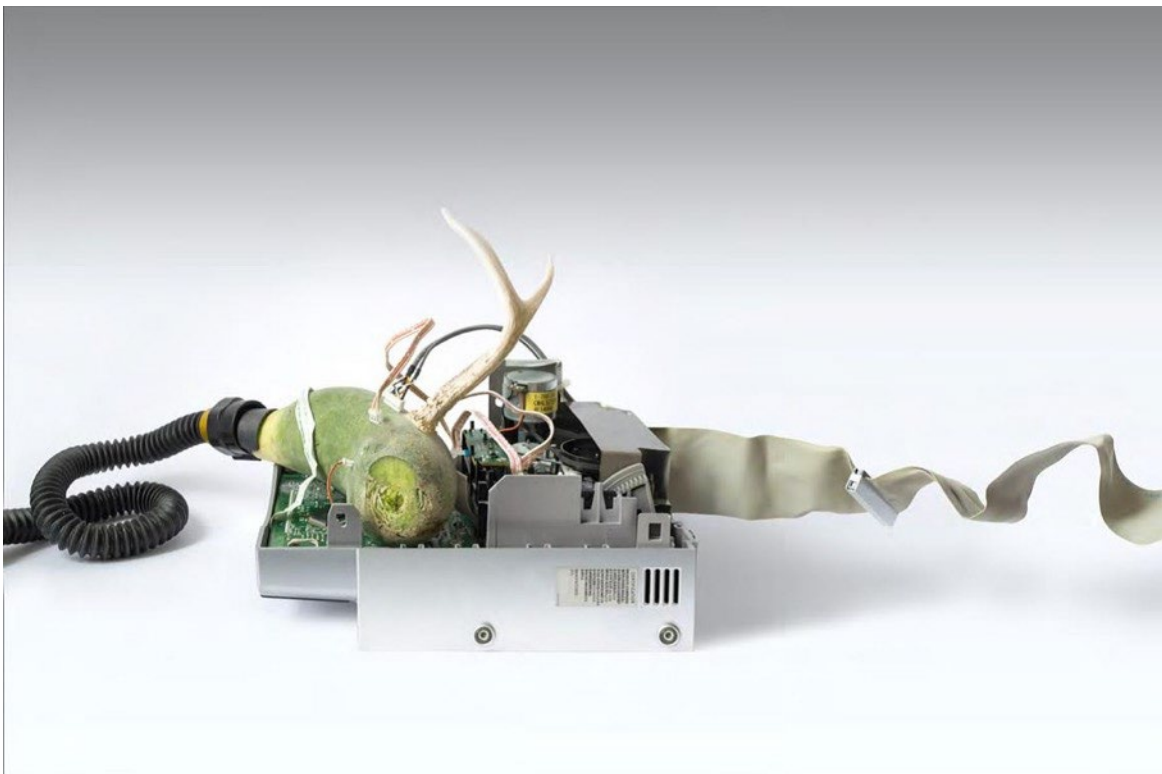
## Artist Statement

Joe Hedges is an interdisciplinary artist living and working in eastern Washington/western Idaho. Hedges paintings, photographs and internet art projects explore the links between science and art through the visual language of the experiment and the archive. With a reverence for art history, and an enthusiastic interest in the effects of digital technologies on human experience, Hedges' work melds vocabularies and media in a contemporary fashion.

As an educator Hedges works at Washington State University coordinating the painting program as Assistant Professor of Painting/Intermedia, looking at painting as a form of media technology and exploring ways painting can interface with other disciplines and media. Hedges has also worked with Artworks, a Cincinnati based non-profit organization, as a lead artist and project manager, creating public art projects to be executed with area teen apprentices.

As a curator Hedges has worked with collective Near\*By to stage ephemeral and interdisciplinary exhibitions that connect artists and pluralistic audiences, as well as running Boom Gallery, an experimental project space in Cincinnati.

Hedges holds a BFA with an emphasis in painting from Northern Kentucky University and an MFA from the University of Cincinnati's DAAP— College of Design, Architecture, Art & Planning.



*Testing.* 2015, Digital Archival Print. 18.5" x 12.5"

# Taylor Henry

## Artist Statement

Taylor Henry is a Coast Salish Weaver from the Tulalip Tribe. Henry has been weaving for eight years. He practices all aspects of Coast Salish Weaving, including spinning, material gathering, natural dyes, and weaving. His work is created primarily for ceremonial purposes. Producing weavings for Tribal elders, naming ceremonies, weddings, newborn welcomings, and memorials. He views his practice as a continuation of an art form that has been sleeping for eighty years in his family. This drove him to push the boundaries of his artistic practice, which began with sewing, beading, and cedar weaving that culminated in his work with wool.



*Dancing Shawl.* Wool. 5' x 4.5'



# Stacy Hicks

## Artist Statement

I am a photographer intrigued by the absence of color and how black and white photography creates space for the viewer to see a story of their own imagining. Starting from a point that is almost overwhelming such as trying to capture the whole forest or the decaying building, to zeroing in on the bark of a single tree or one pockmarked concrete wall, I aim to make the unseen seen. The textures and substance of the object. When people look at my pictures, I want them to ask questions about what it until they can see the whole forest or the building. Every object has a story, real or imagined and I want people to share in that experience through black and white photography.



*O Captain! my Captain! Our fearful trip is done.* 2019, Black and White Photograph. 8" x 10"

# Ron Hinton

## Artist Statement

Ron has been a metal artist for over 40 years. After receiving a BFA and MFA from the University of Kansas, he has participated in juried exhibitions throughout the United States. His sculptural container forms and wall sculptures have been represented in galleries from coast to coast as well as by art agencies. Selected installations include The Ann Arbor Public Library, Ann Arbor, Michigan; One International Place, Dallas, Texas; Waterford Park, Minneapolis, Minnesota; Nebraska Health Systems, Omaha, Nebraska; and Hiratsuka City Hall, Hiratsuka, Japan. Selected exhibitions include National Juried exhibit of boxes at the Society of Arts & Crafts in Boston, Ma.; "Earth Views", Smithsonian National Air and Space Museum, Washington D.C.; The Philadelphia Craft Show, Sponsored by The Philadelphia Art Museum; and the Washington Craft Show, Sponsored by the Women's Committee of the Smithsonian Associates, Washington, D.C. Ron lives and works in Olympia.



*Flair Point*. 2016, Wall Foam, Bronze, Copper and Stainless Steel. 27"x 25"



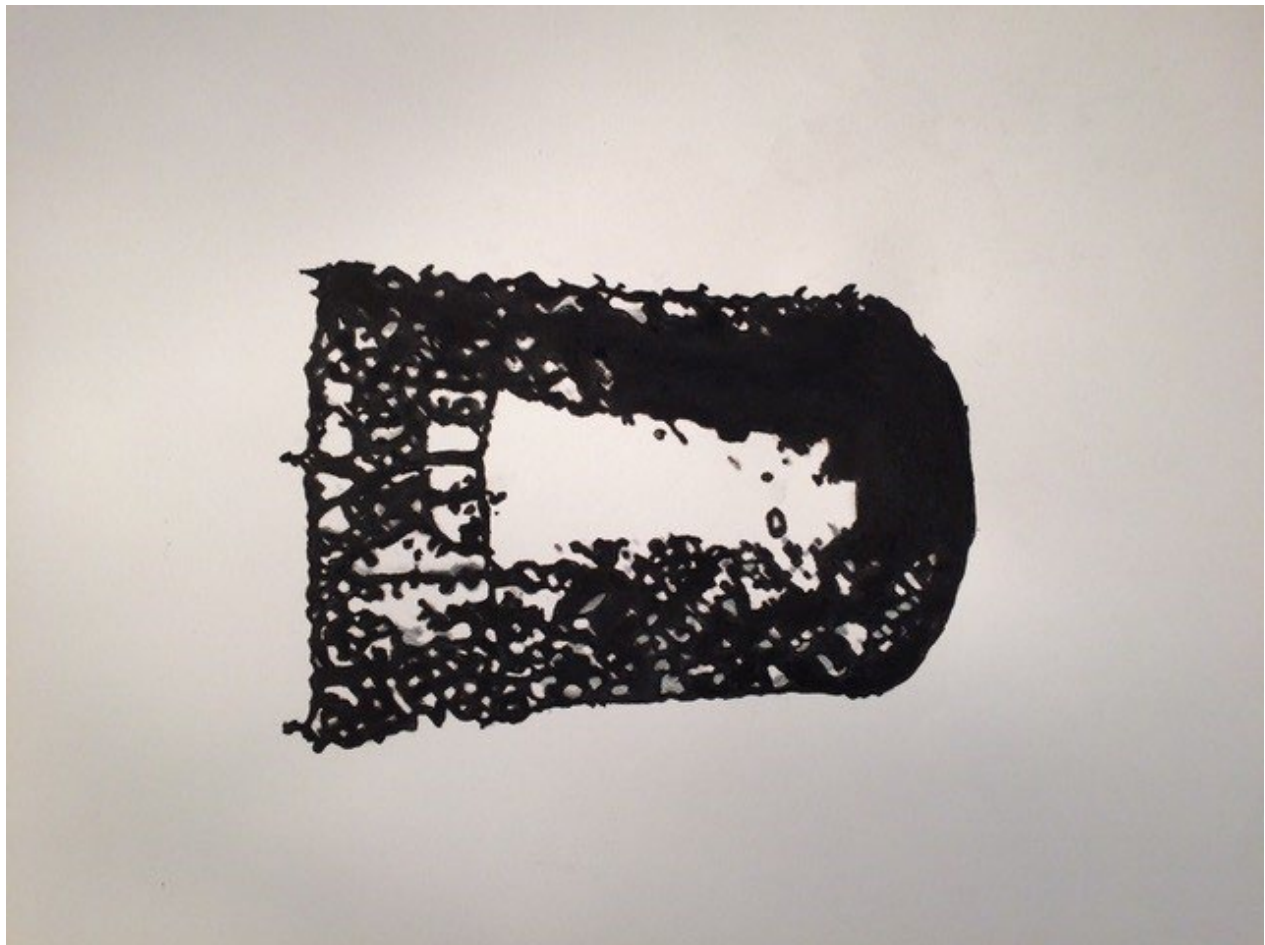
# Judith Hochman

## Artist Statement

Lately I have been thinking about the novel by British author, Barry Unsworth, *The Hide*. In the book a misfit Peeping Tom spends years digging and constructing a secret network of roofed trenches and tunnels on the English estate where he lives. These “hides” are elegantly constructed but are obsessively used to furtively observe the world. Using the device of voyeurism and the form of various “hides” I explore the nature of seeing and the moral or ethical dimension of perception. Concealment presents a duality. One to benignly camouflage and hide to observe the nature of the world and the other to malignantly peek at your surroundings.

In his seminal text, *Ways of Seeing*, British painter and art critic, John Berger, asked “What do we see?” “How are we seen?” and “What is the relation between what we see and what we know is never settled?” These questions present a framework for the evaluation of the quintessential human act of observation. The “hide” presents a construction for that observation.

This series of “Hides” consists of ten mixed media paintings with layers of etching ink, charcoal, Conte crayon, and India ink.



*Peek*. 2019, Mixed Media. 22" x 30"

# Sky Hopinka



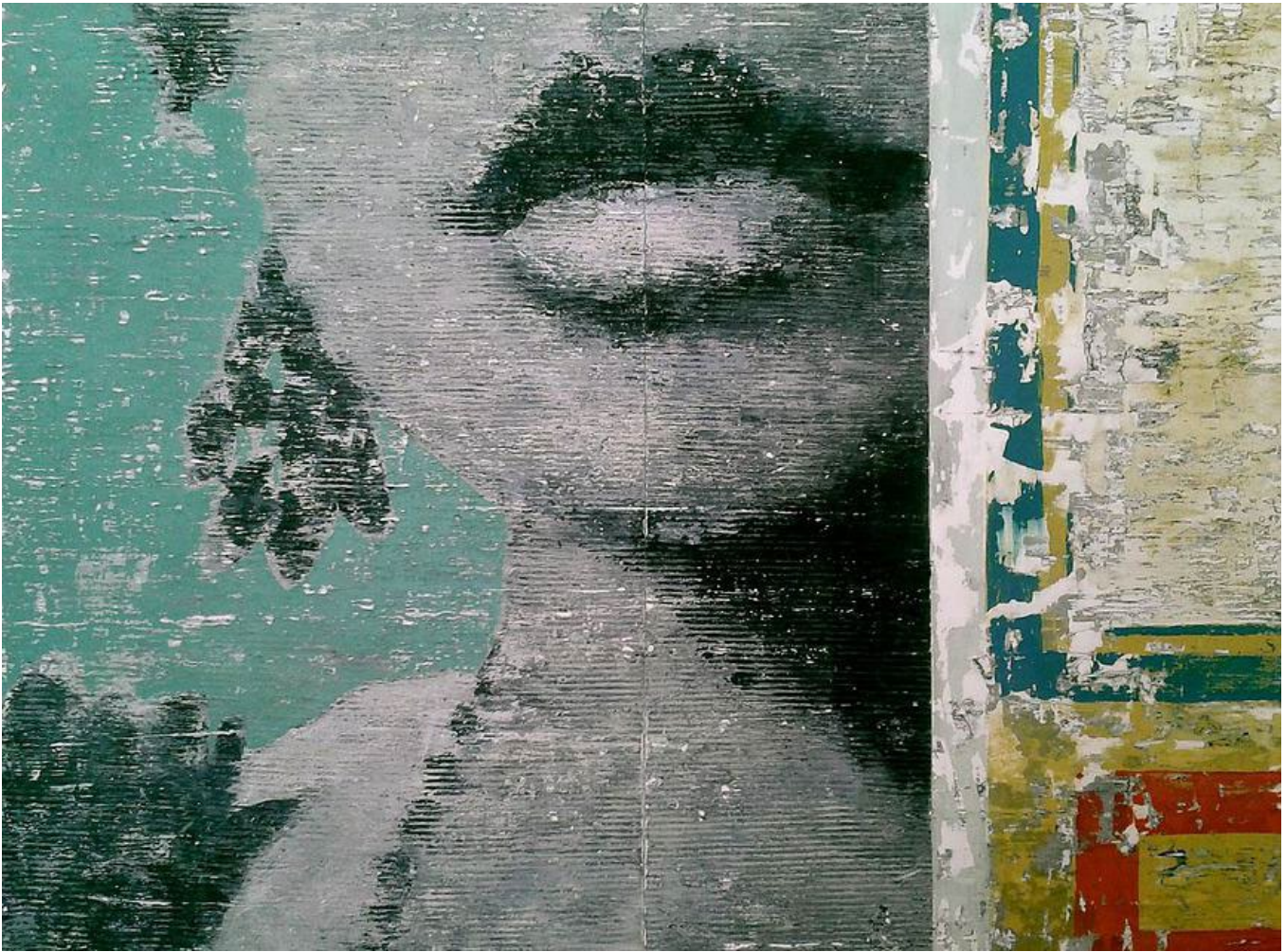
*Wawa*. 2014. Video.



# Evan Clayton Horback

## Artist Statement

Having lived & studied in ashrams in the US & India, meditation, mythology and the complexity of world culture has forever changed my sense of self. When I work with images, they usually invoke initial cultural designations. The activity of layering, tearing, drawing or writing upon them complicates & intrudes upon their original meanings. My process attempts to explore cultural incompatibilities as I see them.



*Subhadra*. 2015, Mixed Media and Acrylic on Board. 36" x 48"

# Michael Hubbard

## Artist Statement

My recent body of work traces a lineage of punk rock feminists, starting with the Riot Grrrl bands of the nineties and continuing to current movements that share a similar energy. The work follows two intersecting paths: first, they are heroic portraits of revolutionary women; second, they are meditations on digital and painted media. I'm fascinated by the fierce, youthful, antiestablishment rage of the people portrayed. They're righteous without necessarily being right, and the artwork is filled with sincere respect. I aim to present an imaginary architecture of feminist resistance connecting disparate times and places. The paintings are composed of media images culled from sequential photos and video footage, layered in semi-transparent veils, digitally altered, and translated into the language of paint. Multiple views of moving figures blur together with brightly colored shapes and abstract forms. There is a suggestion of space and movement – an expanded photographic moment – but the layering of images makes looking difficult. While the original media imagery is designed to be quickly consumed and easily digested, the paintings resist a viewer's gaze. They demand a slower, deeper look. Ultimately, I want to make paintings that are honorific while acknowledging the complexity and inscrutability of their subjects.



*Revolutionary Color Chart. 2013, Oil on Canvas. 45" x 37"*



# Laurae Hughes

## Artist Statement

Laurae Hughes (she/her) is an enrolled member of the Confederated Tribes of Siletz Indians in southern Oregon. She is Rogue River, Chetco, Tututni, Shasta Costa, and European decent. Laurae believes that only by keeping culture and tradition alive are we able to honor who we are and where we come from. Much of what she creates closely resembles historical examples from pre and early contact with Europeans. Some of her work was featured in the movie 'The First Cow' that portrayed early life along the Columbia River, with historically accurate pieces for tribal members to wear. 'There is honor in keeping the old ways unchanged, in sharing and teaching in order to continue the history' she says when asked why she teaches things like brain tanning. Laurae has been teaching classes to the public and tribal members for many years, basketry, traditional gathering, hide tanning, bone tools, stone tools, are just some of what she offers. When asked why she teaches, she responds with 'to work and to create is part of the human purpose on earth, it fulfills us and brings us joy. When we are removed from our purpose we feel directionless and detached, so by teaching people history that ties us to place and purpose, I am gifting others with the opportunity to reharness some of their own joy and fulfillment'.



*Nuu-k'wii-daa-naa~-ye' (Ancestors) Are Dancing.* Elk, Pinion Pine Nuts, Abalone, Dentelium, Sea Otter, Urchin, Naa~set, Bald Eagle, Olivella.

# Robert Hunter

## Artist Statement

Mr. Hunter was influenced early in life by three great Art Teachers at Del Valle High School in Walnut Creek, CA. Ms. Gail Gray, Mr. Jack Howard, and Jim Barber were all instrumental in providing and guiding Robert with a solid background in design, aesthetics, Art History, as well as the various genres of art production. Their instruction proved invaluable as Hunter explored Graphic Design and Art Education at Western WA University in Bellingham.

Graduating with an M.E.D. in painting and Art Education, Bob taught Art, Graphics, Animation, English, and Advanced Placement at Aberdeen High School. Among his students was the extremely talented Kurt Cobain, whose untimely death led to one of the largest private Art Scholarships in Washington state. It was Hunter's honor to have served as administrator for this award until his retirement in 2005. Currently, Robert Hunter has a professional art studio in Olympia where he pursues both Abstract Expressionism and Impressionism.



*Into the Great Wide Open. 2017, Acrylic on Canvas. 30" x 30"*

# Hart James

## Artist Statement

‘As humans, we live in a fast paced, high tech world.  
The importance of nature in our lives and for our existence has been lost.  
The loss separates us from who we are, from our intuition, from our sense of being grounded.  
Havoc ensues.

A New York artist asked me, “Where are the people in your paintings?”

My reply is, ‘We are nature, and in nature, is our peace.  
What we most need to do is to sing with the Earth on the inside.’ ’



*The Construction of Winter.* 2019, Oil and Charcoal on Canvas. 36” x 36”



# Hall Jameson

## Artist Statment

Most of my photography centers on capturing the diverse landscapes and incredible wildlife in the Pacific Northwest, especially birds. I have lived in this region for over 25 years and have photographed extensively in Washington, Oregon, the Idaho panhandle, western Montana, and southern Vancouver Island. I love researching and traveling to new sites for photography projects.

I shoot primarily in black and white but occasionally print in color. I have transitioned to mostly digital photography, though I sometimes shoot film in various formats. I hold a Bachelor of Fine Art in Art History and love learning about new art trends and pushing the boundaries of my work.



*Canada Goose. Photography. 11"x 17"*

# Tony A. Johnson

## Artist Statement

Tony A. Johnson is the elected Chairman of the Chinook Indian Nation, a scholar of language and culture, and an artist born in his family's traditional territory on Willapa Bay. He attended the University of Washington and Central Washington University and directed the Language Program for the Confederated Tribes of Grand Ronde in Oregon from its beginnings in 1997 until 2010. He acquired Chinuk Wawa as a second language from his elders. Johnson currently is the Education Director for the Shoalwater Bay Indian Tribe, is a teacher of students of all ages and lives with his wife and children on the Willapa River in Washington State.



*Ya-kanim*. 2018, Steamed and Bent Mahogany Plywood, Old Growth Western Red Cedar, Epoxy, Fiberglass and Paint. 21'x4'x40"

# Travis Johnson

## Artist Statement

Travis Johnson has spent the last 3 decades developing his craft as a creative and uses his art to explore the human experience by touching on the whimsical, silly, serious, and sometimes painful side of life. He uses the subtle nuances of classic western world iconography to tell a highly illustrated and visually rich narrative. His main artistic inspirations are: Bill Watterson, Justin Bua, Thomas Hart Benton, Kerry James Marshall, Kara Walker, Michael Hafftka, Bill Turner. Along with his visual art, Travis has spent the last 25 years singing throughout the US on various tours with his family singing group Fivacious. He continues to share his music as a solo act throughout the US.



*The Children.* 2020, Wood, Stone, Acrylic. 23" x 6" x 9"



# Heather Johnson-Jock



*Future Generations Celebration Shawl*. 2018, Handspun and Blend Wools.



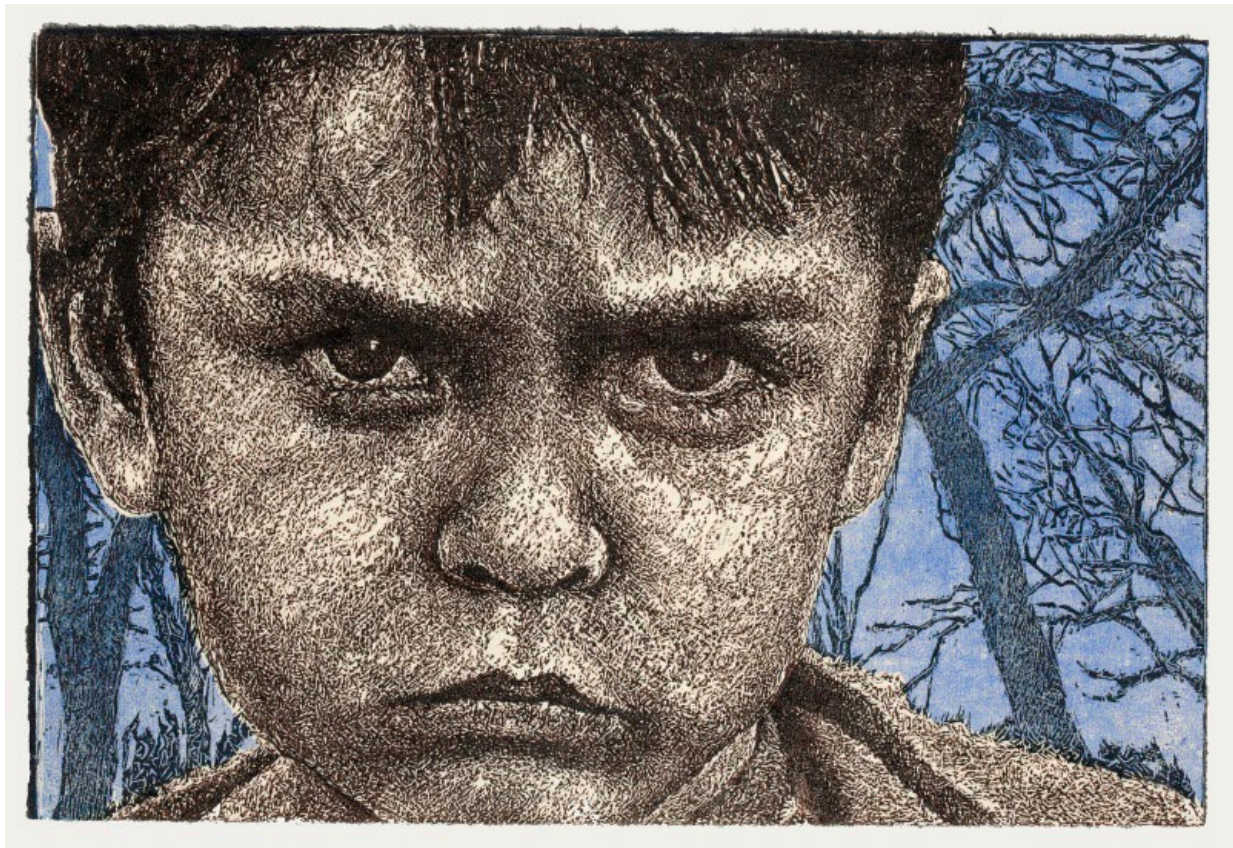
# Ann Johnston Schuster

## Artist Statement

I am a teacher and artist. I was born in Southern California and now live in the State of Washington. I received a BFA from the University of Southern California, where I studied under Ruth Weisberg. During my undergraduate studies, I was fortunate in experiencing art beyond the academic setting when I traveled around the world on the Semester-at-Sea College Voyage. I also hold an MFA in Printmaking from California State University, Fullerton and an M.A. in Education from California State University, San Bernardino.

For the past eighteen years, I have taught studio art, art history and art education at the junior high, secondary, and collegiate levels. I am currently head of the Visual Arts Department at Pierce College in Washington. I was an Associate faculty member at Mt. San Antonio College and Irvine Valley College. I have also taught at Orange Coast College and California State University, Fullerton. In 2005, I was the Artist in Residence for the Regional Print Centre at Yale College, Wrexham, Wales.

I am a member of both the Los Angeles Printmaking Society and the College Art Association. I was also invited to become a member of the Boston Printmaking Society. My prints have been included in over eighty juried exhibitions since 1995.



*The Shadow of The Turning.* 2016, Reductive Woodcut. 10.5"x 16"

# Patricia Jollimore

## Artist Statement

I'm an artist who works in contemporary fine art photography and illustration, specializing in surrealism and whimsical art. My creations are imaginative imagery, sometimes with darker viewpoints that directly respond to my surrounding environment. I use everyday experiences as a starting point. Often these are framed instances that would go unnoticed in their original context. A lot of my work features birds, butterflies, clocks, and keys, but, my work is most recognized for my artistic take on Crows and Ravens, which have been my favorite creature to photograph.

I have been creating photographic composites since 2010. My creations are formed by photographing most of the elements and then compositing each image in a layering fashion. I finish each piece with illustration for the final touches. I also restore and digitally color old photographs from the late-1800's and -early 1900's and combine them with my own photography to create something completely different. Most of the vintage images I included in my own work are tintype photos that I have purchased and scanned. I love this part of my creations, as it is a way to include, preserve and recreate forgotten imagery.



*Blown Away.* 2016, Digital Art. 22"x18"



# Celery Jones

## Artist Statement

"Livin' the dream," is how Little Bubby describes life. His uncle Charlie Bill said that one time to his pal Junior what owns the tire yard, and he thought that sounded pretty good. Uncle CB is the most bad-ace guy Bubby knows, and last week he let him light the trash pile with a blow torch. That was a great day!



*Little Bubby Child. Mixed Media. 36" x 36"*

# Sun Jordyn

## Artist Statement

I love playing with colors and shaping them in ways that make them pop to the eye. I'm always chasing the feeling I get when I see those kinds of contrasts in nature, and I want to put that exhilaration on a canvas; I want my art to radiate. The first thing I have in mind when starting a new piece are the colors and energy that I want the figure to express. I see the figures not quite as real people, but dreamlike manifestations of certain feelings or auras. I want people to experience beauty in the way that I do. I want to see beauty not as something to visualize and aspire to, but as a spiritual and visceral experience.

Sun was born on January 19th, 1999 in Tacoma, WA. She spent her youth bouncing between small towns in Washington and Silver Spring, Maryland. Shortly after graduating high school, Sun left for New Mexico where she honed her skills in graphite portraits. She wanted a life where she could continue her growth, and so returned to Olympia, WA where she discovered her current art style, and has been meditating on her dreams and paving a career in art ever since.



*Mars in Retrograde.* 2021, Acrylic on Canvas. 40" x 60"



# Yukiyo Kawano

## Artist Statement

The bomb dropped on Hiroshima on August 6, 1945 was a gun-shaped uranium bomb. This bomb was called Little Boy. The subject is suspended in mid-air and made of *tanmono* silk and *momen* from a kimono, with Japanese hair woven into it. Aunt Shoko sneakily handed me this kimono on the last trip back to Hiroshima. I dream of Grandmother putting this on, a rather provocative kimono that shows her *iki*, an intricate allure. Cyan blue, it is the color of Shinbashi-iro, as in Shinbashi, Tokyo, the red-light district before the war. Seventy years later, I re-traced the hand stitching of Grandmother, with a seam ripper between fingers. I feel "*Mono no aware*", a gentle sadness, a wistfulness, reflecting on the ephemera of things. As I freed patterns from the conformity of the repetitive kimono frame, suddenly there emerged the original long *tanmono* pieces outside of time. Being erased, they resembled something else. A different hue. A shadow. And within its perpetual folding, in the foreboding darkness, a new shape— that of the atomic bomb. In resurrecting this, I juxtapose weightlessness with the power of distraction by the gravity of the subject. It has been a ritual-like practice, almost passive or unconscious. Of my forgetting nothing, leaving out nothing.



*Little Boy (folded)*. 2011, Kimono, Bamboo, Ash, Hair, Ink, Baisen Mordant Dye 24.5" x 24.5" x 8' 11"

# Selena Kearney

## Artist Statement

Raised on the Chehalis Reservation in Washington State, Selena Kearney uses photography as a tool to be of service to her community and as a vehicle for artistic expression. Her work includes portraiture and documentary practice as well as constructed conceptual works. Selena creates images that are rooted in a sense of place and culture. She holds a certificate of Fine Art Photography from The Photographic Center Northwest and is a candidate for a Bachelors of Liberal Arts from Evergreen State College. Selena is the skipper for the elder's canoe from Suquamish, Spirit of the Raven, and works and lives in Seattle Washington.



*Ghosts.* 2021, Digital Photography. 26.5"x 35.5"



# Brittania Kerschner

## Artist Statement

Brittania Kerschner is an artist and curator who works with a variety of materials and styles. Her mixed media multi-layered paintings often take years to evolve. A collection of her charcoal animal portraits was exhibited at Jamie Lee & Co during the 2019 spring Arts Walk. Her piece 'Reveal' was the people's choice winner for the 2015 Fine Art Postcard Exhibition at the Kenneth J. Minnaert Center for the Arts.

'Wreck Create Memory' explores the idealization of the past beginning with the repurposing of a faded still life, sanded and primed, new layers introduced, hiding an entire lifetime of secrets beneath it. Memories are not static; they are complicated, contradictory, and dynamic. Sometimes recollection is an unreliable narrator, or perhaps we chose to recreate & manipulate those moments to serve as a portrait of the experience. What do you choose to conceal and what do you let rise to the surface?



*Wreck Create Memory.* 2019, Acrylic, Spray Paint, Exterior Paint. 60" x 48"

# Bella Kim

## Artist Statement

My art reflects a deep awareness of the global ecological environment, incorporating food packaging materials collected in the Northwest where I reside, along with leftover fabrics from my home in Korea. Through my work, I explore consistent ecological and feminine themes, evident in the concepts and materials I employ. I wash and patch recycled materials like avocado mesh, leftover fabrics, and plastic packaging to create artworks inspired by JOGAKBO, a Korean domestic textile tradition. JOGAKBO has a lineage of nameless female artisans, including my grandmother and mother, and it has been passed down to me as a diasporic artist, woman, and mother.



*Mindful Hermitage*. 2023, Recycled Plastic Packaging, Recycled Fabric, Yarn and Thread. 40"x 40"x 120"



# Lisa Kinoshita

## Artist Statement

The American flag is a highly charged yet ambiguous symbol in "We the People". The term, "We the People" comes from the preamble to the United States Constitution, written in 1787. In this piece, the banner of democracy is burnt and besieged by unseen forces - but forces from within or without the country? Paradoxically, the seizure of the flag only unleashes its visceral power anew; ultimately, the future of democracy rests in the hands of "We the People".



*We the People.* 2018, Iron, American Flag, Ironing Board.

# Jeana Eve Klein

## Artist Statement

French knots are a meditative undertaking for me. My hands make them automatically, freeing my mind to count repeatedly to ten and wander in between. The knots I make are absolutely, completely, entirely and only themselves and only about themselves. They are freed from the weight of imagery. Their existence is self-referential. I make them as a physical embodiment of my own questions about the value of making itself. Each piece is stretched on a frame and finished with manufactured froo-froo lace. This finishing treatment is both a nod to traditional embroidery presentation as well as mild self-mockery of my own ridiculous process. Each piece is priced solely based on the quantity of knots composing it. Quality of design, variety of colors, compositional success, and level of finishing froo-froo-ness have no bearing on their worth. As I stitch, I ask myself questions: Has a painter ever counted her strokes and assigned value to a painting based solely thereon? How is the value of an idea quantified? What really is the true value of a French knot? Can I pay for a cheeseburger with French knots? Or, perhaps more appropriately, a craft beer? Is value contained in the product or in the process? Does the hand really matter? I never reach any concrete conclusions from any of these questions, but continuing to make new work drives me to continue asking. Or vice versa.



*Ten Thousand French Knots.* 2010, Embroidery. 16" x 18"



# Becky Knold

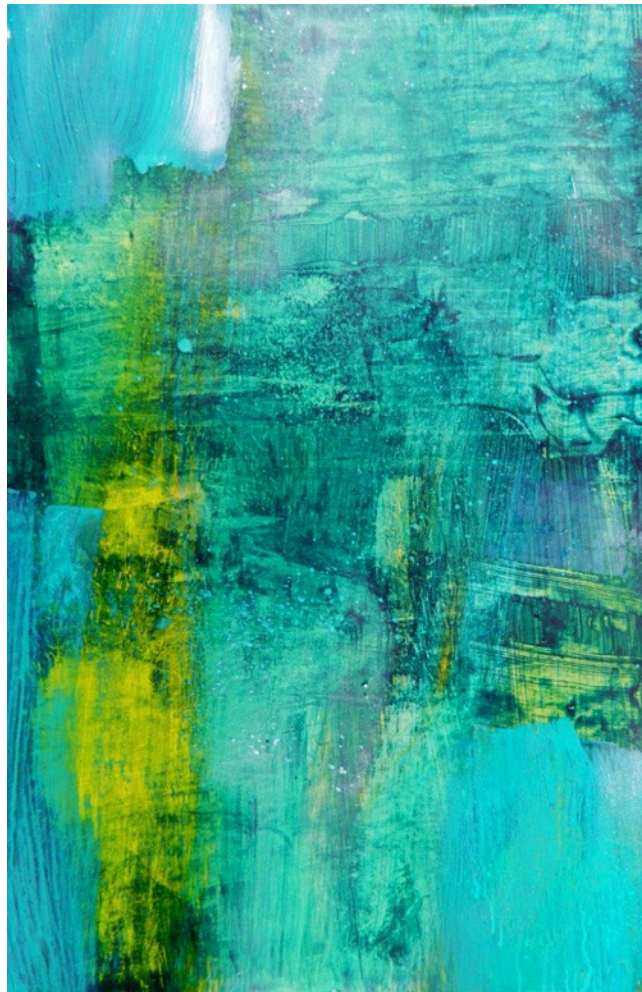
## Artist Statement

Who knows what will happen when paint meets a surface? We can make some pretty informed guesses based on past experiences, but the reality is that the outcome is often a surprise.

Paint does some really amazing things when the conditions are right ... When mineral spirits mix with oil, the paint forms into puddles. It runs, it bleeds, it infuses color. Semi-transparent films form into overlapping skins. It bubbles, it peels, it wrinkles and cracks.

Sometimes an artist's job is to step back and let the paint do its thing. Maybe to coax it in a certain direction, to add more of this or that, or to simply know when to leave it alone.

For my painting in this exhibition (*Night Comes*), I was delighted to witness the magical interactions of paint and mediums. This one painted itself. I knew when to step aside.



*Submerged.* 2016, Oil on Panel. 44" x 44"

# John Knold

## Artist Statement

I don't consider myself an artist. I am a woodworker and a storyteller. It is these interests that led me to create the *PRISON PORTRAIT SERIES*.

Teaching woodshop to incarcerated youth for ten years was a challenge, to say the least. I met and worked with hundreds of boys, each of whom had a past based on a hand that if I were dealt in my youth, well I wouldn't have done nearly so well as many of them. I learned a lot from my students and feel grateful to have been a part of their lives.

It's been ten years since I retired, but I can still visualize many of my students as I think about their stories and where they might be today. I am compelled to create their shadowbox images, to tell others about them, and to keep them alive.



*Pyro Boy*. 2015, Assemblage Mixed. 24" x 24" x 6"



# John C. Korvell

## Artist Statement

I've been taking photos since 1970 when my college roommate lent me his camera, loaded with black and white film. The bug bit! After university, I attended Brooks Institute of Photography (Santa Barbara) for nearly 1 year. It was intense! Burned out, I left Brooks early with only about 40% of course studies complete. Off to New York to earn a real living (Thank God for that Econ. degree!). But the camera stayed behind, never used. 35 years gone by, I decided to re-find my photographic "eye". Observe. Compose. Photograph. Select. Fail. Learn. Anything and everything was photographed. The eye was coming back but to what? Eight years later, I am now primarily a street photographer. A street photo must tell a story or create one in the viewer's mind. If I can't see that possibility, the photo is not taken.

Otherwise, to me, it's just a random snapshot.



*Draw. 2017, Photo. 11" x 14"*

# Aganaq Kostenborder

## Artist Statement

Aganaq is a multi-disciplinary mixed Alutiiq artist based in Portland, Oregon, and an enrolled member of the Curyung Tribe. Her artistic practice is deeply rooted in her commitment to nurturing relationships with the plants and animals that inspire her work, as well as with the lands from which these elements are sourced. This connection to her environment profoundly informs her creative expression and serves as a wellspring of inspiration.



*Salmon and Seal Bag. Salmon and Seal.*



# James Krug

## Artist Statement

My basic philosophy about my work is to paint pictures that I like to look at. This involves much more than subject matter alone. It includes texture, rhythm, color balance and contrast, light and dark warm and cool etc. I want my viewers to have an emotional response to my work and to appreciate not only the beauty but also the fragility of nature. I hope that owners will enjoy their painting for a long time and find something new with repeated viewing. To this end, I have studied numerous books from the classics of Edgar Payne and John F. Carlson to modern manuals on technique. In addition, I have studied in classes and workshops with accomplished painters. But mostly, I have spent many hours just painting from exercises to studies to finished paintings small and large. My ideas and inspiration come from the subject matter first but also from the work and teaching of other artists, past (Caravaggio, Raphael, Courbet, AAgard, Morten Andersen, Thomas Moran), and present (Clyde Aspevig, Richard Schmid, Michael Albrechtsen). Moving forward, I plan to refine my work and add more painting knife and other techniques. For subject matter, I have begun including more wildlife.



*Spring*. Oil. 18" x 24"

# Jennifer Kuhns

## Artist Statement

Jennifer Kuhns has been displaying and selling artwork for more than twenty-five years, and has been working in mosaic since 2001. Her work ranges from strikingly dimensional figurative and landscape imagery to decorative, stylized mosaic installations. She has been featured in many exhibitions and galleries throughout the country, and works primarily with stained glass, carefully shaping each piece for assemblage into exquisite mosaic art. Her public art and community projects demonstrate a rare ability to engage, educate and create community with all ages and socio-economic groups. She also creates custom mosaic for corporate and private clients, with mosaic floors and murals installed throughout the U.S. (and one in Canada.) She lives and works on a small farm in rural Western WA, and teaches a weekly mosaic class for at-risk teens in Shelton, WA, in addition to offering advanced workshops for mosaic artists in the Pacific Northwest region and beyond.



*Fertility*. 2016, 3D Mosaic on Terra Cotta. 18" x 24"



# George Kurzman



*Landscape Miniature #9.* 2017, Wood, Charcoal, Shellac, Acrylic, Paint Pen.



# Ru'ya Lamont

## Artist Statement

My name is Ru'ya Lamont Russell and I am a 16-year-old running start student, and I've been an artist for as long as I can remember. I love abstract art and displaying the beauty and strength of the divine feminine and discovering what it means to find healing and self-love through art. My art pieces are all unique not one of them is the same I love researching ancient deities and honoring them through my art then gifting them as gifts to my family and friends as spiritual gifts. I feel like my artistic expression has helped me cope with the changes of growing into a young adult and maneuvering the world as a Black indigenous woman. I want people to feel strength and healing through my art pieces, and I want people to be empowered to follow their hearts.



*Transformation.* 2021, Canvas, Acrylics and Markers. 20"x 16"

# Ray Larkin

## Artist Statement

Ray Larkin is a Skokomish Yakama artist, a mother, and a driving force behind MOM. She was born in occupied Duwamish Territory (Seattle, WA) and lives on unceded Tongva Land (Los Angeles, CA) working with video, photography, and sound. MOM's work tells socially relevant stories with a contemporary lens, allowing the viewer to see the world through a cohesive and unique perspective. Their work aims to challenge norms while fostering empathy. Through powerful visual narratives, MOM seeks to confront perceptions, bridge divides, and cultivate a more compassionate world.



*We Are Still Here.* Photograph.



# Carrie Larson

## Artist Statement

A foundation in the making of artist books informs my 2-dimensional mixed media pieces, from an infatuation with papers to the use of thread like drawn lines—thread that also “binds” the disparate bits together. I am drawn to processes and materials that invite touch, celebrating tactile qualities that encourage us to connect with one another.

My work often explores a sense of place, edited down to essences and sensations, evoking a poetry of sorts, while I remain focused on the idea of shaping a cohesive whole from various fragments—a process that can feel like an act of healing or an attempt toward unity.

Last summer Catherine Alice Michaelis offered a botanical contact printing workshop that became the impetus for this new work. Using natural materials to pigment paper offered me an entirely new way of marking a surface, while the element of experimentation provided surprising results that I could respond to in fresh ways. Each piece exhibited here includes bits of these botanical prints, adding a tangible layer of the natural world to my interpretations of it.

As ever, my hope is that my work can offer a quiet peace as counterpoint to a chaotic world.



*Dappled: Shadows & Stones.* 2017, Mixed Media. 28” x 13”

# Jennifer Lauer

## Artist Statement

Like poetry, painting is full of mystery and discovery. What it evokes is personal and changing. When I paint I don't have a set intention, I paint because I want to touch something that is both timeless and fleeting: a sunrise, a mood... something fragile and significant. This painting recalls swimming in the warm sea at dusk in the remote waters near Halong Bay in Vietnam.

To experience intimacy with the subject, my initial paintings are done on site whenever possible. Works are then further developed into larger studio pieces evolving over time. My paintings are not meant to be representational but to hold the essential emotional qualities of the experience. Subjects are chosen because they hold opportunity to explore color, a sense of place, character, or ambiance. The colors of my palette and paint handling are choices made from perception, intuition, and emotion.



*Fisherman's Home, South China Sea. 2019, Oil on Canvas. 36" x 24"*



# George Le Masurier

## Artist Statement

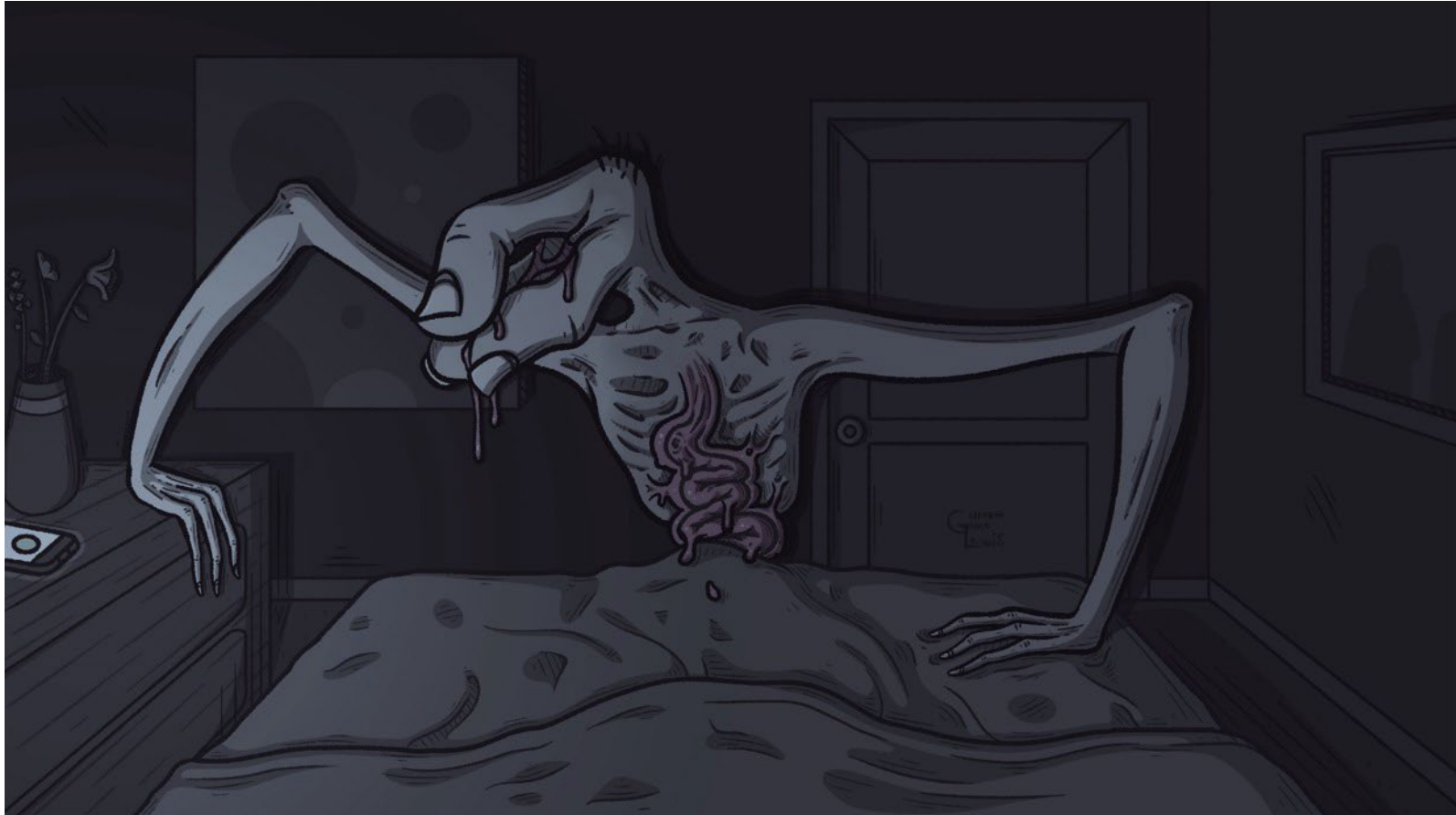
My photographic life started when my father made my sister and me pose beside signs, plaques and other monuments on our annual family road trips, which was his way of documenting our experience. When I began taking my own pictures as a teenager, I unconsciously expanded on my father's work. It didn't occur to me then, but I had embarked on a journey to create a visual diary of my life. I don't do photo projects. The only thread that runs through my tens of thousands of images is simply, "This is what I've seen. This is what interested me."

What interests me the most is people. We all have a life, and I'm fascinated by how other people live their lives. My images attempt to capture people living their lives when nobody is watching. I especially like the images with eyes. They may be wide with expectation, squinted during conflict or closed in sorrow, but, for me, it's the eyes that tell the story of what is happening in that life at that moment.



*Sad Couple.* Photograph.

# Grace Gittel Lewis



*Desemetir*. 2022, Digital Illustration. 12.8" x 7.2"



# Steph Littlebird

## Artist Statement

Steph Littlebird is an artist, author, curator and enrolled member of Oregon's Grand Ronde Confederated Tribes. Steph earned her B.F.A. in Painting and Printmaking from the Pacific Northwest College of Art (PNCA) in Portland, Oregon, she currently lives and works in Las Vegas. Littlebird is known for her vibrant graphic imagery that combines traditional styles of her Indigenous ancestors with contemporary illustration aesthetics. Her work often examines issues related to Native identity, cultural resilience, and responsible land stewardship. Steph's first children's book *My Powerful Hair* (2023) made in collaboration with NYT bestselling Indigenous author Carole Lindstrom, earned the 2024 Carter G. Woodson Book Award. Steph has been commissioned by brands like Lucasfilms/Star Wars, Yahoo, Luna Bar, and featured by media outlets like PBS News, NPR, and ArtNews



*Paint With This.* Digital Illustration on Silk.

# Linley Logan

## Artist Statement

The Artistic language I speak with is a creative expression of the natural world's strength, and the origin of our birth from these life-giving forces of nature being the spirit of life.

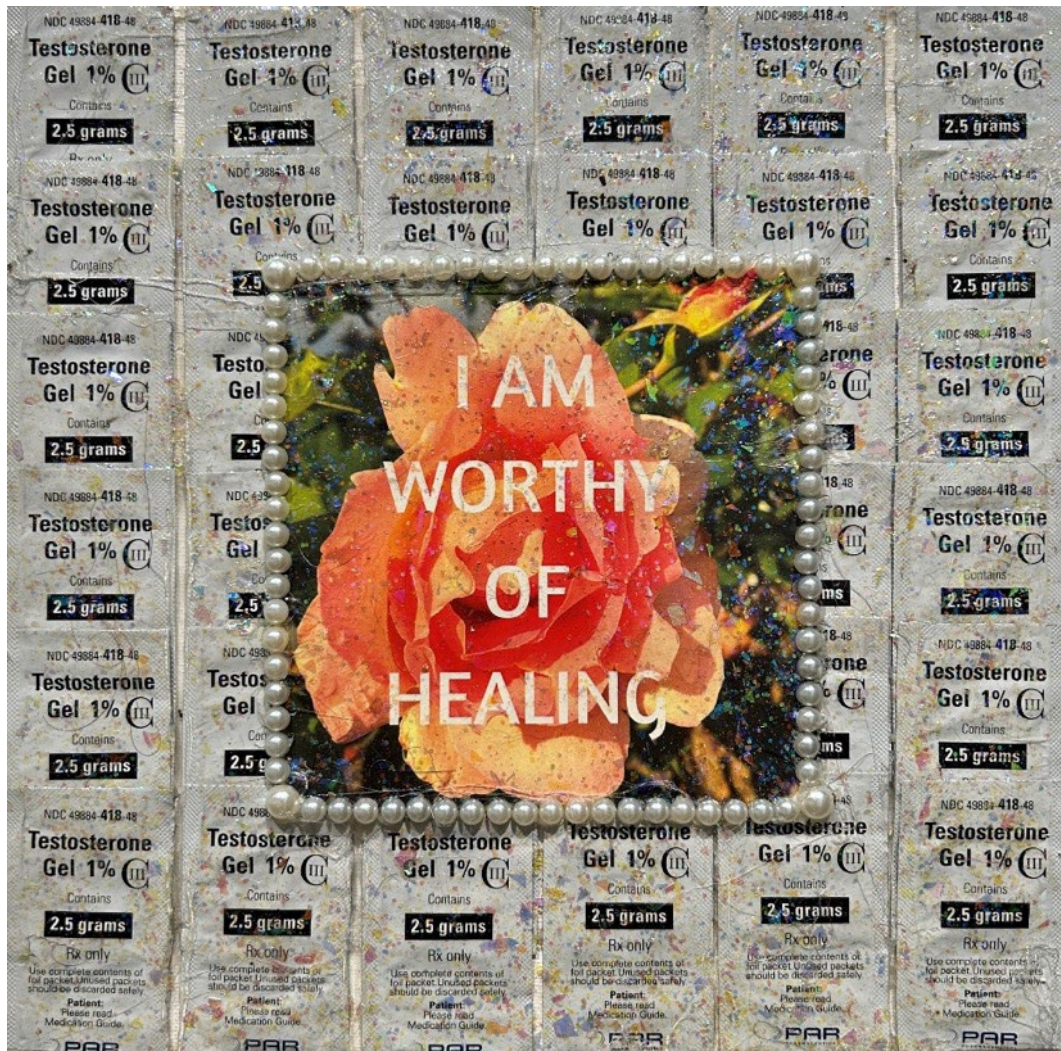
There is an overlying message in the thread of life tying us to our past to weave my creative language together anecdotally. This woven thread of life tying us to our past acknowledges the power of identity in the spirit of living culture.



*Red Road, Red Carpet.* 2021, Linoleum Relief Print. 12"x 17"



# Loverboy

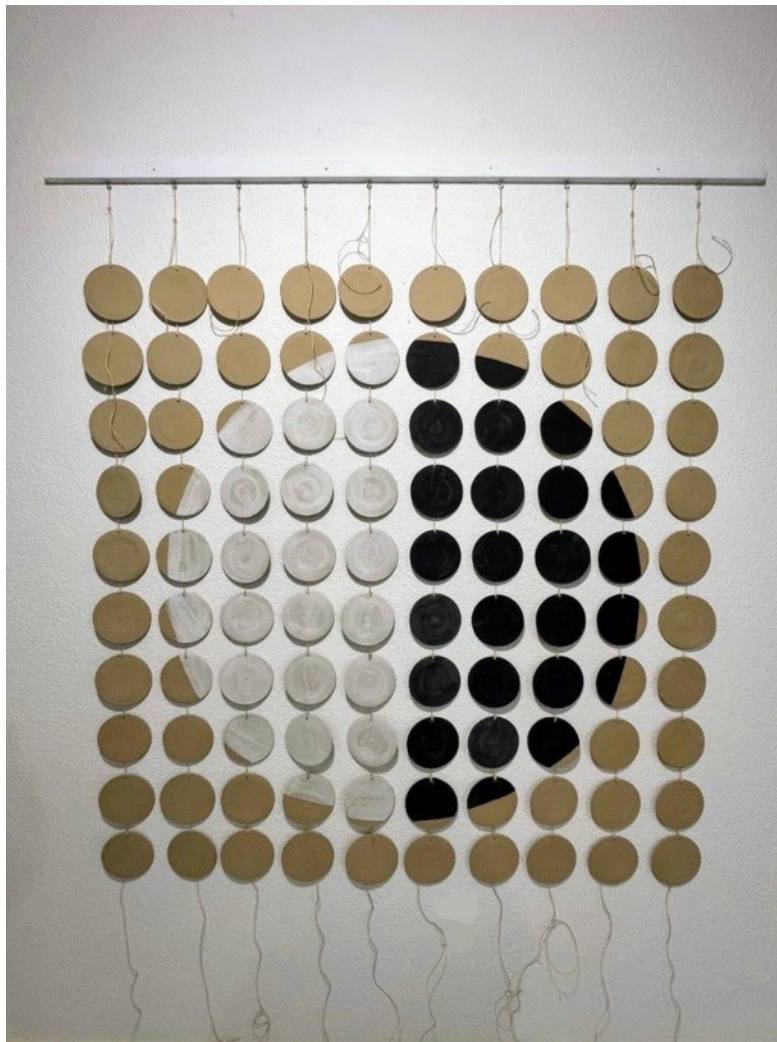


*Worthy.* Collage on Canvas. 9" x 9".

# Mariela Luz

## Artist Statement

The distinction between art and craft has been a subject of debate the entire time I've been a "professional" in the art/ art non-profit world. Such a boring way to look at things! Are not all artists crafts people and vice versa? Because ceramics is often thought of as functional medium I have been interested in it more decorative aspects. As a viewer and participant, I've always been struck by how "minimalist" art can be so moving. Thus, the creation of this body of work. Some artists never tire of certain forms and that is certainly true for me. I am in love with the circle. This iteration is called "Effortless Action" with "Pops" on the backside.



*100 Ceramic Discs. Mixed Media. 5' x 5'.*



# Lou MacMillan

## Artist Statement

Lou MacMillan of Olympia photographs landscapes, architecture, and travel. His artistic journey began in childhood when his mother took up oil painting. Intrigued, Lou learned to draw and paint, but soon found cameras more compelling. His artwork is influenced by 19th-century painters and 20th-century photographers. During a 30-year career in state government, he took photography workshops whenever he could, but is largely self-taught. His recent work features large images, up to 20 inches by 60 inches, printed on dye-infused metal, which is more luminous than paper and has a “sculptural” feel. Lou has frequently shown at Olympia Arts Walk, and his work is sold at the gift shop at the Washington State capitol and the National Willa Cather Center in Red Cloud, Nebraska. Lou will be an artist-in-residence at Mineral School near Mount Rainier this summer, and plans photographic treks to Italy in 2017 and to Antarctica in 2018.



*Hall of Mosses.* Photograph.

# Rebecca Madsen

## Artist Statement

I am interested in the conversation between austerity and excess. What do control and restraint have to offer? What about indulgence? And extravagance? We navigate this tension daily in our clothing, our food, our purchases, in the way we manage our emotions and our bodies. More often than not, the spot where we land between “too much” and “too little” is one full of moral meaning. It becomes the site wherein we might perform our values and our worth. At times, our very identity.

In my work, I explore this spectrum and the spots along its line through color, scale, labor, and the body. Much of my work is a product of a strictly defined course of action. I design and execute tasks that require a kind of mechanization of the body. They are simple, but prone to evidence of imperfection or lack of control. Repetitive, thoughtless, labor. And its residue.



*Pony with Moons.* 2023, Acrylic, Oil, and Oil Pastel. 53.5”x 70”



# De'Ja Marshall

## Artist Statement

De'Ja Marshall is a narrative tableau photographer based out of Tacoma, Washington. Her interest in photography was first piqued at ten years old while spending time with her grandfather's digital camera. Over the course of her extensive photography journey, the subject matter with which she grappled through her art ebbed and flowed with the ever-changing interests of her youth. The latest iteration of her work centers Black women and serves as a culmination of the development of her artistic praxis at the Evergreen State College; more pointedly, exploring the nature of Black femininity and the fluidity of divine feminine energy as it persists outside of the white gaze.



*Fill My Cup.* 2022, Digital Photography. 25"x 17"

# Josh Mason

## Artist Statement

I am the great grandson of Annie Krise Whitener of the Squaxin Tribe and David Whitener of Metlakatla, Alaska, Tsimshian “Raven” Clan. I am the grandson of Fame L Rankin Whitener and the son of Mary L Kuntz, Mason, Rankin. I have been honored to teach Salish Cultural Arts using the “Sit Beside” arts using local natural fibers. I also have been honored to apprentice under Ed Carriere a Suquamish master carver and master canoe builder. I am very proud to call him my friend. We have shared the experience of traveling to New Zealand where we were the guests of the Maori in Auckland where we learned so much about their weaving and culture. We also went to the Big Island of Hawaii together and learned of weaving, history and even the importance of the stars in the lives of our ancestors. I have truly been inspired by local archeological digs that I have been privileged to view. The ingenuity and the intelligence of the first people to live in this territory, hunting, fishing, carving, weaving in order to live is just awe inspiring for me and I hope to share my respect and admiration for my ancestors with you today.



*Burden Basket.* 2021, Cedar Root, Cedar Branches, and Nettles. 21”x 17.5”x 18”



# Ashly McBunch

## Artist Statement

Ashly McBunch is an artist with multiple passions and finds art a therapeutic process. Expanding their healing through painting, digital, performance and written art forms Luna can capture emotion in a multitude of forms. An Army retired veteran; Ashly spent many years writing for a creative outlet. Although using traditional portrait pencil drawings to convey thoughts on emotion since adolescence, Ashly started adding more focus into abstract painting in 2017. They enjoy the aspects of creative collaboration, performance, and use of intuitive guidance to bring out artistic expression that leads towards the continuous process of healing, growth, and introspection.



*Blend In.* 2023, Acrylic and Oil. 12x" 12"



# Mary McCann

## Artist Statement

Ocean floors spread. Tectonic plates move. Continents collide. Subduction thrusts up great mountains. Huge land masses slide past one another. One side drops. Another side rises. Unimaginable heat and pressure squeeze rock and rearrange crystalline structure. Volcanos erupt. Ash and molten rock spew out to reform the landscape. Millions of years pass—the Precambrian, Paleozoic, Mesozoic, and Cenozoic. Transformation after transformation requiring time humans cannot comprehend.

Oddly enough I find this story comforting. There is beauty in the new structure, beauty in the rock, beauty in the fact that we are on this ever-changing Earth. And we have no say in how She decides to keep on moving. In this body of work, I am exploring outcomes of events in the geologic story of our planet.

Mary's work has been shown in galleries throughout the Pacific Northwest and is included in public collections.



*Myocene Hot Spot*. 2017, Oil on Panel. 18" x 24"



# Amanda McCavour

## Artist Statement

In my work, I use a sewing machine to create thread drawings. By sewing into fabric that dissolves in water, I can build up stitched lines on a temporary surface. The crossing threads create strength so that when the fabric is dissolved, the thread drawing can hold together without a base. With only the thread remaining, these images appear as though they would be easily unraveled and seemingly on the verge of falling apart, despite the work's unraveled strength. I am interested in thread's assumed vulnerability, its ability to unravel, and its strength when it is sewn together.

Through an exploration of line and its 2d and 3d implications, stitch is used in my artwork to explore various concepts such as connections to home, the fibers of the body and more formal considerations of thread's accumulative presence. I explore embroidery's duality, its subtle quality versus its accumulative presence and its structural possibilities versus its fragility. Through experimentation and creation within my studio, I continue to investigate line in the context of embroidery, drawing, and installation.



*Compound Tangle*. 2011, Thread and Machine Embroidery. 50" x 30"



A Panorama of McCavour's *Embroidered Spaces* 2016 Installation.

# Megan McDermott

## Artist Statement

So much of the teachings I grew up with delve into art being alive. This is present and expressed through my use of vibrant colors to demonstrate spirit and life, furthered through line and movement. Coming from three tribes, the Little Shell Chippewa, Blackfeet, and Cree, there are many cultural exchanges between them within my family because of the intertribal marriages. I continue to explore and hope to honor these connections and how they impact me through visual narratives and history found within symbolism of the subject matter and their context of each individual piece. Subject matter includes traditional stories of the spirit world, the grass dance as it found its way to each of my tribes, and an inclusion of past and present Native people in my life are still here and make their marks within rural to urban spaces.



*Elk Spirit Calling.* Acrylic on Canvas.



# Spencer McDowell

## Artist Statement

It can't be morbid if it's neon, right? At least that's what I tell myself when people comment on the bleakness of my skull paintings. To me, my paintings aren't bleak at all. I paint skulls because they lend themselves perfectly to the way I like to create. The colors and settings can be changed dramatically, but the subject is still easily identifiable. This allows a larger range of freedom than I have found painting other things, and has given me a familiar starting point to explore new mediums. To me, there isn't an intentional meaning to the skulls I paint. I had no affinity for them when I started painting what has now become my signature subject, but in the peace and satisfaction they have brought me, they have become my friends.



*A Full Days Supply of Vitamin C. 2018, Oil on Canvas. 16" x 18"*

# Dan Meuse

## Artist Statement

My work is 'hands-on'--I am uninterested in photography absent a tactile effort. Mass-produced (and electronic) images are only useful as tokens, or--in my view--harmful. They reduce the desires of a society to a lowest common denominator. I therefore attempt to make unique images. In my studio process, representation and the idea of realism are secondary to resonance, harmony, and rhythm. I am concerned with the social *fabric*, with the authenticity and connection of the individual to the whole.



*A Question of Rhythm #1*. 2019, Woven Digital Photographs. 21" x 21"



# Ashley Miller

## Artist Statement

Ashley Miller is a still life photographer whose ongoing project is shot in a studio, captured on film, and printed in a color darkroom. Owing to her careful arrangements, Ashley's images take a stab at the unnerving sides of consumerism. Her work picks and pulls at the embodied anxieties from insatiable capitalism, chewing over desire, bodies, and fetish objects. Ashley, born in Aleppo, Syria and raised on the island of Guam, currently lives in Olympia, Washington.



*Milk.* 2018, C-Print. 20" x 16"

# Bernie Mitchem

## Artist Statement

Bernie Mitchem was born in Chicago, Illinois in 1945. He works primarily with acrylics and mixed media on canvas. He completed a BFA in Drawing and Painting at the University of Wisconsin Milwaukee in 1974. His interest in fine art is now the central focus of his endeavors after having had a career in Graphic and Technical illustration. Bernie has in recent years exhibited in several group shows in Western Washington. He has had one-person exhibits at the Dunville Gallery, Seattle, Washington and Arts Walk Olympia Washington. Mitchem finds a fascination in found objects. His influences include Post Modernist and Surrealist art.



*The High Wire.* 2015, Mixed Media. 20" x 24"



# David Moore

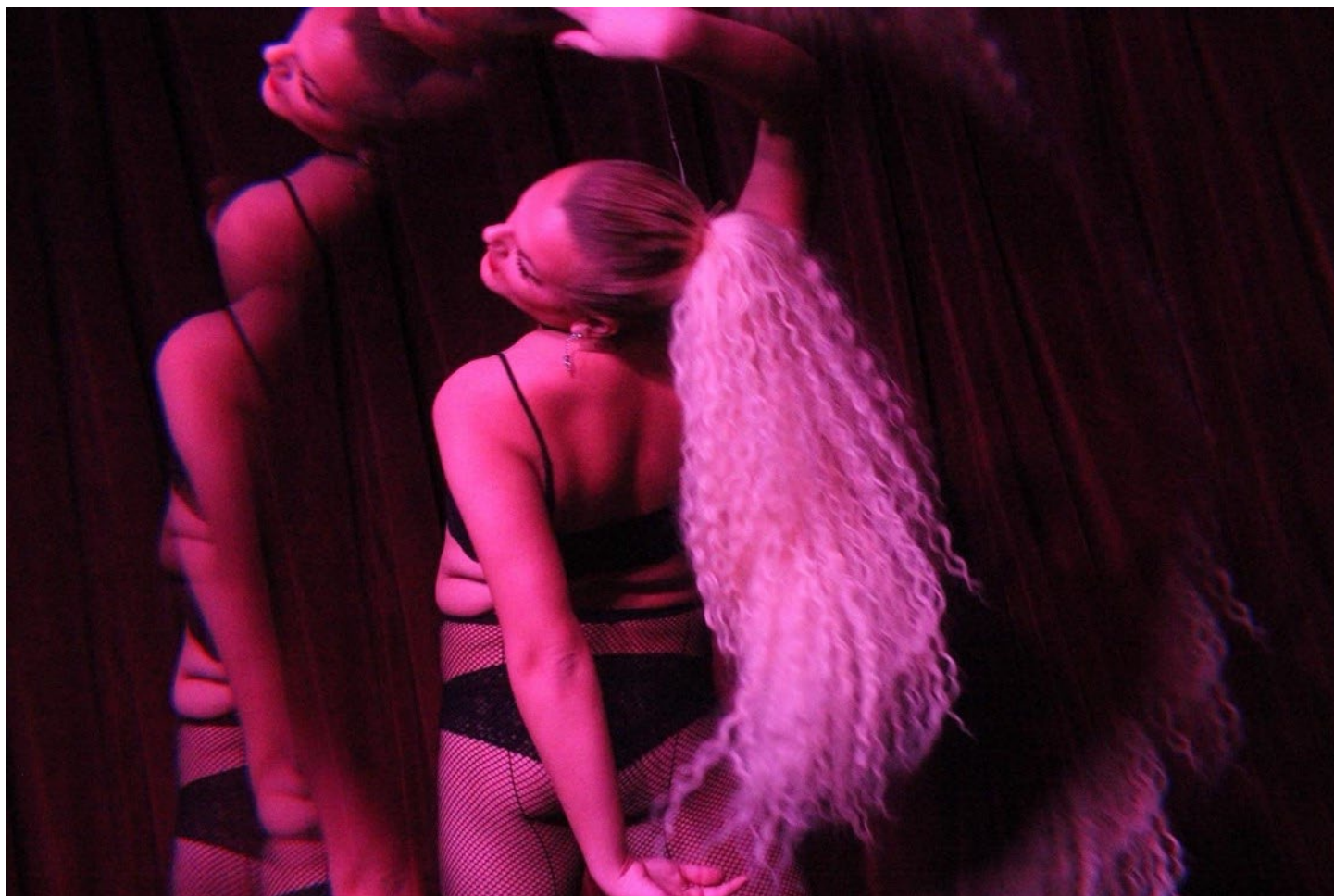
## Artist Statement

I have been in numerous juried and a few invitational shows in Wisconsin, Massachusetts and Pennsylvania and have won quite a few awards, but never a first prize. Alas! My biggest recognition was a one person show at the Hoyt Institute in New Castle, PA. Most of this work was abstract wood sculptures.



*Thinker.* 2023, Ceramic. 3.5"x 4.5"

# Carrie MorningWood



*Performance by Carrie MorningWood at Free-Range Drag. December 2023, Photograph Taken by Misty Steppe.*



# Margie Morris

## Artist Statement

I am Margie Morris; Raven/frog clan Tlingit, Alaskan Native. I have been making elk hide drums designed with my form line designs painted in acrylic for over thirty years. I have sold my art at artist markets in Washington State; Women on the brink, Northwest Folklife festival, Paramount Theatre Re:definition, Daybreak Star, Evergreen State Community College longhouse, Duwamish longhouse, Karshner Museum and at many Tlingit and Haida events, in Juneau Alaska at Celebration, in Anchorage at AFN, in New York at a Native film festival and WA DC Smithsonian museum of the American Indian. Being a drummer myself I know the importance to make these drums comfortable to hold. I love creating new designs and to remind people; Natives are not the past; we are still here and carrying on our traditional art.



*Various Hand Drums. Elk Hide and Acrylic.*



# Jane Mottishaw Chavey

## Artist Statement

I have immense respect for the giant conifers of the Pacific Northwest. So, in my *Forest Canopy* series, I am investigating the grand sense of scale in these old trees, their textured bark and boughs; how these trees relate to each other and the atmosphere around them. My approach is semi-abstract, textural, using both oil paint and pencil on canvas.

My formal art training includes BA in Fine Art from WSU and MA in Fine Art, earned while teaching at University of Guam.



*Forest Canopy 4*. 2017, Oil and Pencil on Canvas.



# Mskahe

## Artist Statement

I have lived and worked in the Pacific Northwest for over 20 years. I started my craft making fabric covered jewelry due to my sensitivity to metals. I made bangles, chokers, bracelets, and necklaces using wood, strings, rope, and mainly Ankara African fabric.

I expanded to making coordinating accessories to the jewelry. I started making scarves for the head or neck, pins, clutches, bows, small cross body bags, buttons, and one of a kind handmade, conversational, unique, and fun purses.

My inspirations and ideas for my unique purses comes from several things. I have several theme idea's that I could turn into a purse using different fabric and materials. I build the purse according to the themes colors and symbols and let my imagination take over while listening to music.

Making things by hand is extremely rewarding for my mind, body, and soul. I enjoy the inner peace and tranquility I experience, while my creativities flow out from my imagination.



*Black 'n' Bling. 2020, Box, Velvet Fabric, & Beads. 8" x 8"*

# Erika Navarrete

## Artist Statement

At the center of my work is a long-term investigation into the relationships between people, particularly women, and our own self-awareness. Through painting and drawing I attempt to visually create moments that cannot be clearly articulated in words. I am interested in the sensation of an awkward silence, an expressive gesture, a pensive moment, the moments that are neither before, nor after, but in between.

I often pair the female body with food and animals to address issues of fulfillment, restraint, indulgence, desire and denial. These are issues that correspond to the language and emotions surrounding intimate relationships, our inner dialogue and self-evaluation. Recently, the addition of plants, particularly, the home propagation of plants, has become part of the imagery in my work. This work investigates the desire to “put down roots”, or in contrast, the challenges of starting over.

In another part of my work, the figures are situated in majestic landscapes. Fueled by my recent experience of living in Oregon and the almost overwhelming natural landscapes there, these figures challenge the enormity of where they are. The landscape has always carried thoughts of untamed beauty, a sense of awe, adventure or something to be respected or conquered. Never feeling completely comfortable myself in the wilderness, particularly the abyss of dark water, my figures challenge their anxieties and look for a new path through them.

The personalities depicted in my work are often a version of people I know or myself. They have become a cast of characters rather than a direct portrayal of them. Their participation as models brings a level of sincerity to the work I would not be able to achieve without a familiar connection. I have always found it difficult to successfully work with models that I do not know. A testament to how powerful relationships can be.



*The Lesson.* 2011, Oil on Canvas. 36" x 30"



# Sharon Nelson



*Doll. Wood and Cedar. 2' x 1'*

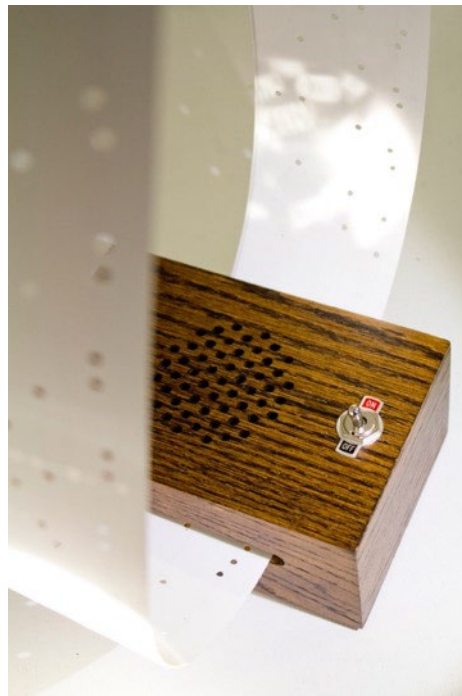
# Margaret Noble

## Artist Statement

I create objects, installations and performances that investigate the echoes of time in contemporary identity and environment. I focus on narratives and legacies left behind by families, media and technology. I use found objects, construct new objects and design sounds to activate spaces, reference history and pose questions about perception. I draw on a wide variety of materials and symbols to juxtapose ideas. I play with time travel as I move between generational influences, historical myths and the future.

My ongoing artistic research project is titled, 'Resonating Objects.' 'Resonating Objects' is a series of sculptural sound experiences designed to immerse audiences in artifacts of identity and memory through tactile gestures and ephemeral sonic experiences. These interactive sound objects transform space and place for the participant. They engage audiences in personal and public histories through their use of aged documents, found objects and unexpected auditory happenings. As a resonating sculptural series (physically and conceptually), these experiences create a series of narratives. For example, in my work, 'I Long to be Free from Longing,' I present a collection of personal sounds embedded in a traveler's suitcase and inspired by Frederick Holderin's poem, "All the Fruit." In my two conceptual music box sculptures, 'What Was, What Is, What Is Not' and 'A Score for Conversation,' I use relational aesthetics through spontaneous, melodic composition to construct participatory events dealing with communication and generational histories. In my pieces, 'Index of Fear' and 'Head in the Sand,' I offer audiences a chance to explore social and cultural anxiety through time and gesture as they interact with sound, image and light.

For all works, movement, sound and narrative function collectively as unique and personal time-based experiences. These moments shift and vary with each participant's interaction. These artistic pursuits explore how we understand meaning and context through sound. Ultimately, 'Resonating Objects' questions the reliability of material objects in ephemeral spaces.



*Surrogate Daydreams. 2016.*



# Patsy O'Connell

## Artist Statement

I could be walking along the street, reading a book, listening to music, or while during driving, I see or think of an object to stimulate my mind into creating a painting expressing my thoughts. I will do research through books or Internet to find more about the subject. I then strive for realism, usually starting by making a detailed drawing.

I like to express a story behind each painting, so I often paint from my cultural background, my assimilation of new cultures, human life, ideas, imagination, and vision that I have accumulated over the years expressing metaphor using icon, symbolism, and patterns of nature.



*Lost.* 2018, Ink on Rice Paper. 24" x 24"

# Marvin Oliver

## Artist Statement

“My works are formulated by merging the spirit of past traditions with those of the present...to create new horizons for the future.” My art reflects my Native American heritage (my mother is Isleta from New Mexico and my father is Quinault from the Northwest). Although my work is grounded in tradition I choose to push the ‘envelope’ and experiment with new technology. My mother was very influential on my career as a contemporary artist. She exposed me to traditional art early in my childhood. I often visited the home of Maria Martinez and watched her pulling pots. The technology of pulling pots intrigued me, which fueled my curiosity for blending technology with traditional art. For me, Art was a way of life growing up. Jacob Lawrence, my University of Washington Art Professor once told me to “look within yourself and your personal experiences will be expressed in your art.” Jacob fueled my inspiration to explore and pursue “art” in its purist sense. My first step has always been to have a keen understanding of my heritage and secondly to use it as a vehicle to create new works of art with new materials and advanced technology. My growth as an artist has followed this path: It started and continues in the traditional two-dimensional formline design of the Northwest Coast, moved into wood carvings, bronze, steel, cast glass sculptures, and my newest venture, glass fusing. I like fused glass because it illuminates and accentuates the formline design of the Northwest Coast. Once I understand the properties and technology of new materials I can mix them creating my real passion: mixed media sculptures. I look forward to more creating and sharing while continuing along my path of bringing ancient forms together with modern material.



*Traditions and Beyond.* 2017, Embossed, Foiled Serigraph. 30” x 25”



# Caroline Orr

## Artist Statement

Northwest artist Caroline Orr (Lillooet Okanogan) creates paintings, prints, and sculptures influenced by her Native American heritage and the stories passed down by her ancestors. Orr grew up on the Okanogan plateau of North-Central Washington. She notes "Beginning my life on a reservation cattle ranch, I have always been inspired by nature and my native heritage, taught to me by the legends of my grandparents. Art... has helped me to express my appreciation for these stories and the wisdom of my ancestors." The Okanogan Tribe's traditional territory spans the U.S.-Canada boundary in Washington and British Columbia.

Orr earned a Bachelor of Arts degree (1965) in art from the University of Washington in Seattle, a Bachelor of Fine Arts degree (1973) from the University of Manitoba in Winnipeg, Manitoba, Canada, and a Bachelor of Fine Arts degree (1977) in painting from the University of Washington in Seattle.



*Caribou Myth.* 2019, Mezzotint. 14"x 16"

# Irene Osborn

## Artist Statement

Seen from the front, 'Refugee Madonna' is a touching portrait of a mother and child. But, seen from the back, we see her holding her child in a new context. You see rough and pitted devastation. This sculpture is my response to seeing pictures of bombed out cities and of fleeing people and reading about the struggle of refugees to find a safe haven.



*Refugee Madonna.* 2019, Clay. 24" x14" x13"



# Carla Louise Paine



*Apple Season.* Oil on Linen. 4" x 6"

# Barlow Palminteri

## Artist Statement

My work is known for pictures within pictures. Paintings are often subjects in my compositions.

The title “console” refers to the format, an object large as a piece of furniture. The term was once used to describe cabinets that housed stereo systems and record collections in the days before “home entertainment center” or “sound system” served the purpose.

In my studio “console” means a horizontal canvas, 48” X 72”.



*Console.* 2015, Oil on Canvas. 48” x72”



# Rhian Parker

## Artist Statement

Rhian is a black, Southern dyke from Atlanta, Georgia. They are curious about collective memory, possessions (objects and spiritual), experimental genre forms, bad movies, and handcrafts. When she is not making art she is watching sci-fi, imagining new futures, listening to audiobooks, and wondering if an obscure topic is already a JSTOR article.

This collection of work goes with a larger, personal collection of grief. This collection of work is made in place of the years that grieving wasn't accessible to a black young person trying to grow, trying to move on from the ghosts grabbing at their ankles. The poems do not beget the collages. The collages do not beget the poems. They both exist in the same space, at the same time — working together to grasp at the thin wisps of black death and mourning, spirals, and just barely tangible generational curses. Be with yourself when partaking in my work. Be with your vulnerability. Uncomfortability and “Coincidences.” Mourn with them. Thank you.



*Untitled 2. 2020, Mixed Media. 6" x 8"*

# Marianne Partlow

## Artist Statement

I have had a rich career in a variety of aspects of the art business including gallery owner and director, professor, museum curator, and fine art appraiser.

Since I closed the Marianne Partlow Gallery in Olympia, Washington in 1994 I have explored a variety of painting media including oil, watercolor, gouache and encaustics. I have also executed woodcuts and monoprints-generally on landscape or architectural subjects.

But for the last few years I have found expression in soft pastel on coated papers. I am fundamentally a colorist with a strong interest in design and composition. Overall pattern is paramount in my work even in the simplest paintings. Having spent a lot of time living and studying art history in France I feel an affinity to modern artists who are interested in unusual and often strong coloration, in the flattening of pictorial space, and in the dominance of symbolism over realism in painting- artists such as Bonnard, Gauguin and the French Nabis along with the Englishman David Hockney and the American painters, Milton Avery and Fairfield Porter. Their works reflect the modern figure and landscape but offer a sort of symbolic distillation.

After years studying landscape, garden and figure subjects, I find myself moving in closer to them to discover the essence that drew me in originally. I would like to see them through fresh twenty-first century eyes. I am also revisiting the use of gouache- a medium which is inherently flat.



*Eagle Harbor Show. Pastel. 16" x 19.5"*



# Jeff Pasek

## Artist Statement

In my Interference paintings I explore the disruption and transformation of simple ideas, altered and concealed while remaining in plain sight. I make a painting of abstract forms then modify the image through a painstaking process, dividing it into slices and reconfiguring the segments. In doing so I cause the image to interfere with itself, suggestive of a glitch or corruption of a signal. Combining rigor and whim I create, follow and break rules for placement, fostering tension between intuition, process, adherence and anomaly. These pieces also deal with ideas of pace and the purity of painting, arising from a fusion of rapid, intuitive abstraction and tedious reconstitution. The merger results in a unique visual essence, which contains these origins but becomes something other. Though nothing is discarded or obscured, a categorically new image, and a new experience, results.



*Four Birds.* 2017, Acrylic on Canvas. 30" x 24"

# Susan Pavel

## Artist Statement

I first and foremost weave for ceremonial reasons, both when the spirit moves me and when an occasion such as a naming, wedding, birth, death, and life passage arises. I create, educational exhibits in community spaces because I strongly believe in instructing the public. When we observe and participate, we appreciate the weaving and culture much more. I weave, because I was entrusted with the sacred obligation to pass on the teachings to our next generations, resulting in classes and presentations. I exhibit, the weaving as an art form to share the deeply woven beauty that is the Coast Salish. Above and beyond the “I”, WE weave because we honor sQeLsyayay ~ Weaver’s Spirit Power.



*Eternal Rainbow*. 2019, Wool Dyed with 16 Different Native Plants of the PNW. 35”x 13”



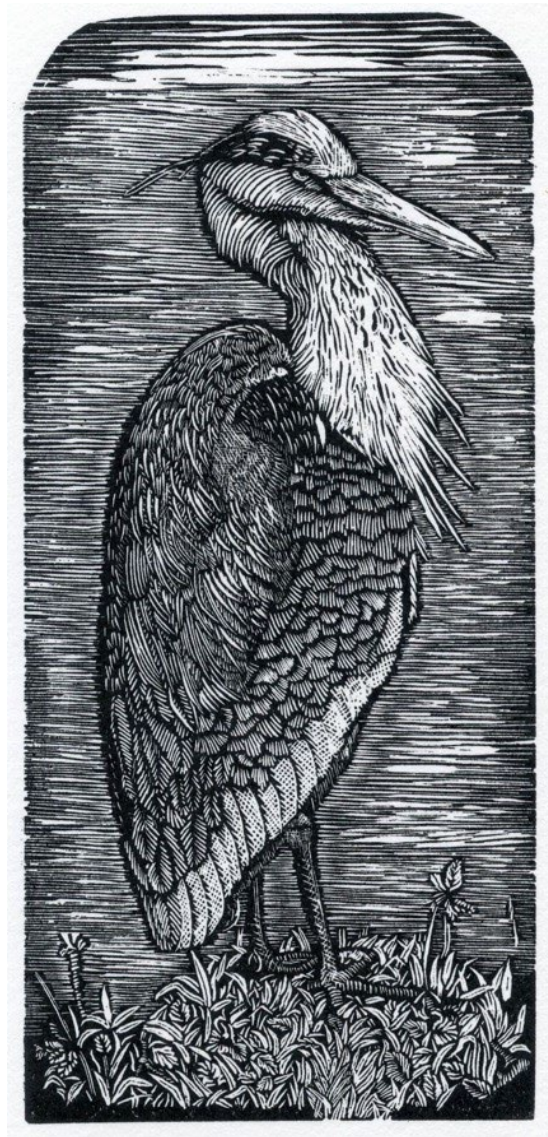
# Neil Peck

## Artist Statement

I am largely self-taught with almost no formal training as an artist and printmaker. I became interested in printmaking from watching my parents make linoleum cut Christmas when I was a child.

I began making my own linoleum cut Christmas cards in 1996 and I made my first wood engraving in 2005. In 2009 decided to devote more time to wood engraving printmaking and I took a few lessons from Carl Montford, a master wood engraver and printer in Seattle. Through Carl's influence I also bought my printing presses and taught myself to print with them.

I began offering prints and cards for sale in 2011 and in 2012 I had my first print accepted in a Juried art show. I hope to increase my output and produce my best work this year.



*Great Blue.* 2017, Wood Engraving. 5.5" x 2.5"

# Gerardo “Periko the Artist” Pena

## Artist Statement

Gerardo Peña, better known as "Periko the Artist", was born in Queretaro, Mexico, but his family moved when he was a young child to the state of Washington. Periko was raised up and down King County and eventually settled in the Seattle area. With a background in business management, and with the current political climate, as a DACA recipient, he felt that it was now or never the time to focus his energy as an artist. Typically a surreal painter, Periko, has expanded into the public arts and multimedia world. His art is an introspection of his journey into self identity and an emotional response of the world around him. Many times touching subjects of mental health and the immigrant experience.



*It's Fine, Everything Is Just Fine.* Acrylic on Stretched Canvas. 36" x 48"



# Sylvia Perle

## Artist Statement

The human form has had the greatest influence on my art. It is the strength and purity of the female form that I try to portray. My women were assertive strong and in total control of their lives. I was never interested in women as soft and submissive, have I changed! My children are grown, friends aging, the solitary strong figure does not seem to describe my world. No longer so in control of the space around me, I need the support of friendship and contact with others. My art reflects this. The interaction between two or more figures sets up a dynamic that is more “feminine.” There is a caring and sharing in my sculpture that was not there earlier. I have come full circle and Life has been the greatest influence of all.



*3 Graces II*. 2015, Cast Paper. Diameter 23"

# Hazel Pete

## Artist Statement

In Hazel Pete's basketry and art collection, there is a photo of her at 8 years old and 4 generations of weavers, taken before she left for boarding school – a representation of weavers since the signing of Stevens' Treaties in western Washington. Influenced by the sights, sounds, touch and fragrance of basketry materials and extended family members weaving – Hazel Pete was able to keep the memories within her for the day she would reclaim Basketry gathering, processing, techniques and designs and weave with her family and Chehalis members.



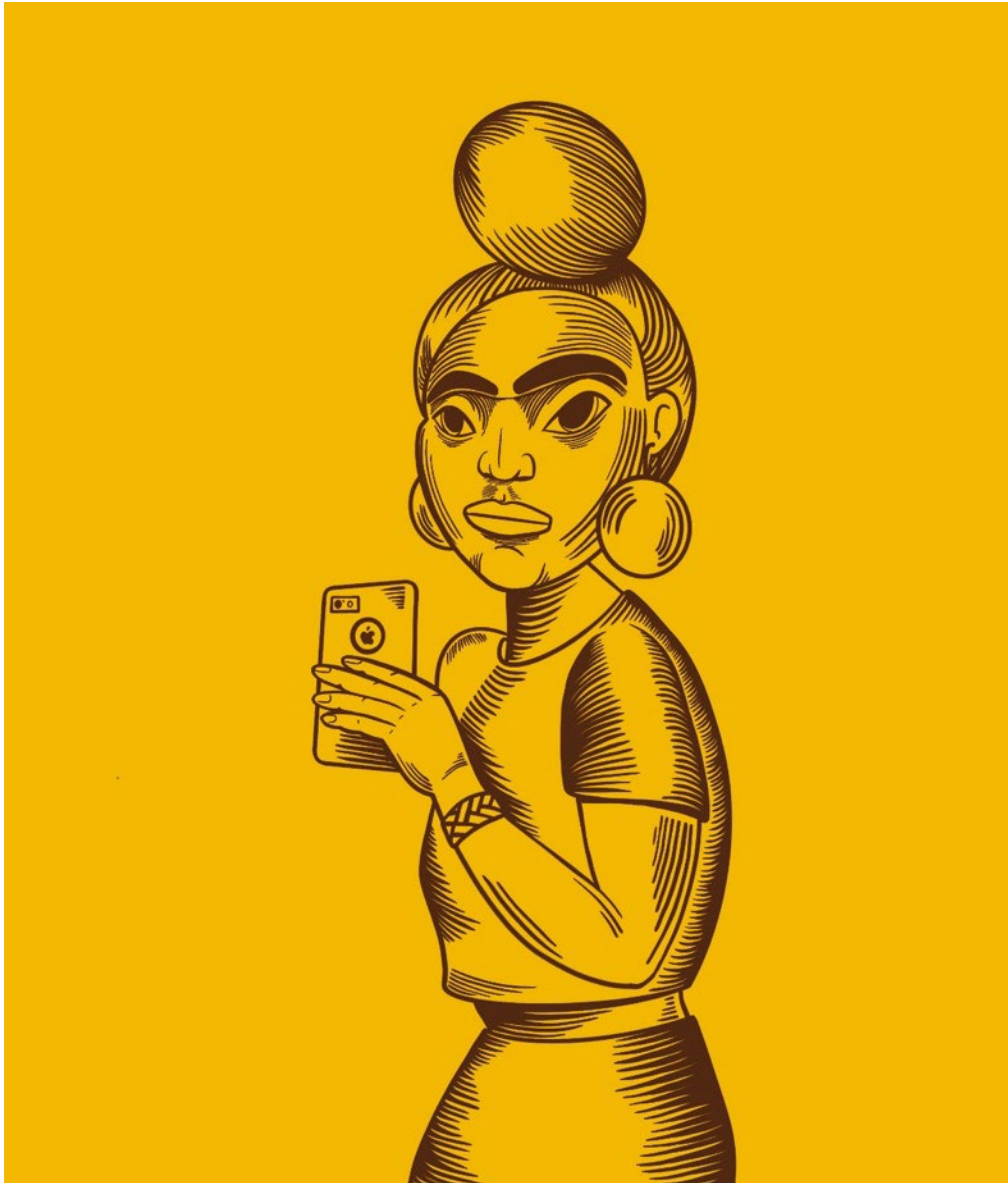
*Sweet Grass Coil Basket. Circa 1960s, Oblong Coil Sweetgrass. 5"x 2"x 2.5"*



# Paige Pettibon

## Artist Statement

Paige Pettibon is an artist based in Tacoma, Washington. Her work is in the fine visual art. Working with multiple mediums such as acrylics, oils, watercolor, fiber art, jewelry, digital design, and other media. Paige is Black, White, and Salish (from the Confederated Salish and Kootenai Tribes). Paige is influenced by her multicultural background. Her work has been shown at the Tacoma Art Museum, Smithsonian, and art galleries in the Puget sound region. Plain to Sea jewelry has been strongly supported by collectors nationwide.



*Rezstar*. 2019, Digital Print. 8.5"x 11"

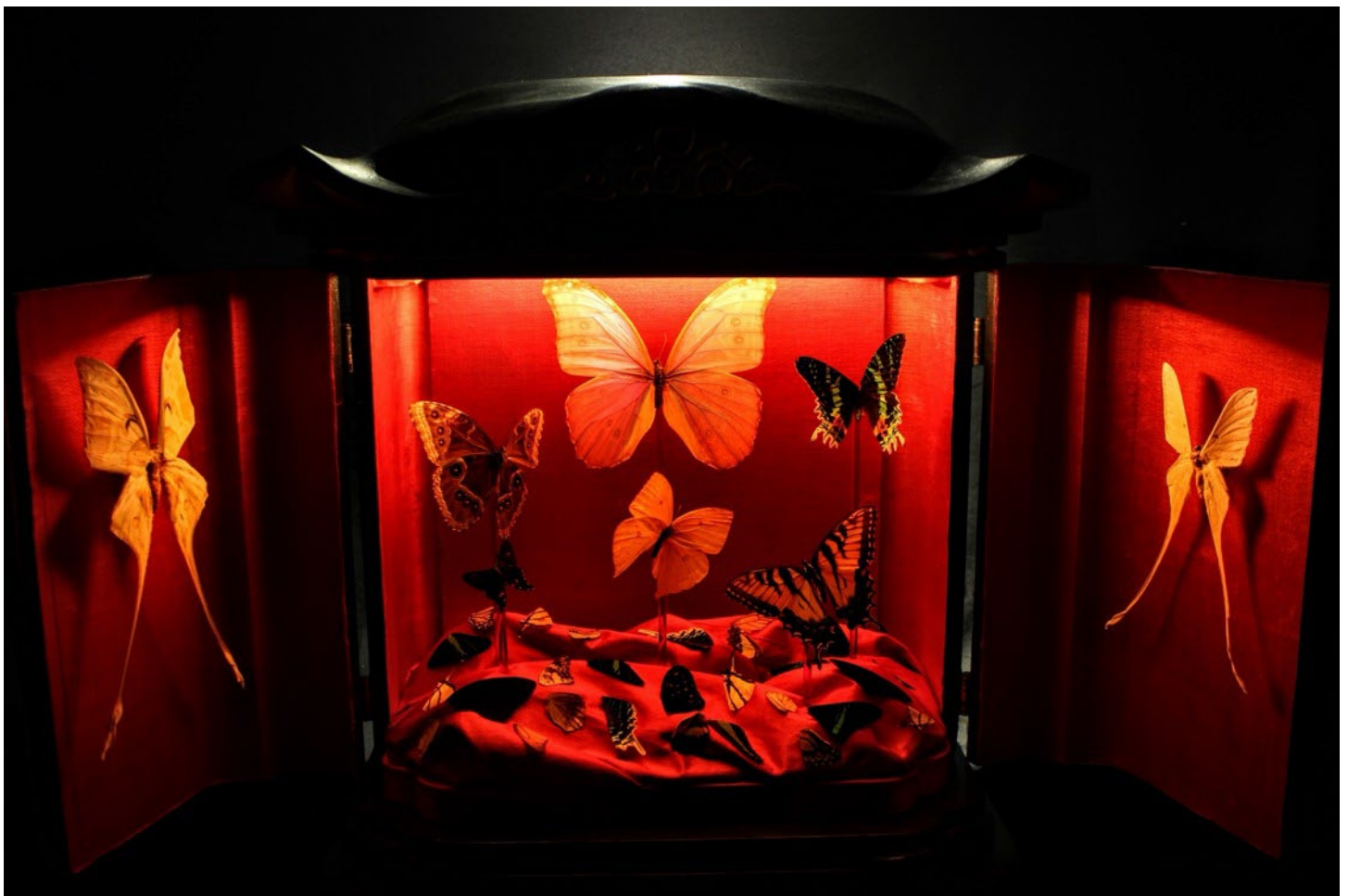
# Charles Pitz

## Artist Statement

These works are a continuation of a series of intimate-scale shrines and reliquaries that contemplate what is truly sacred in our world, in an age of rapid climate change.

Some have said that humankind is “at war with nature”. As our planet warms and ice caps melt, we watch a 200-year collapse in biodiversity accelerate in ecosystems across the planet. With a changing climate we find ourselves facing an existential crisis unparalleled in human history, one that is permanently altering the natural world on a very, very short time scale. Every day I contribute to these changes.

I’m unsure at this point if we have the ability to significantly evolve our behavior of how we live on this planet, and our scientists have tried to warn us of the challenges that are coming regardless of the path we choose. I am convinced that if we are to succeed, it will require us to fundamentally redefine what we see and treat as sacred.



*Flight (Zushi)* (Open and illuminated). 2022, Mixed Media. 14”x 19”x 20”



# Joyce Polance

## Artist Statement

My paintings depict emotions and complexities that ensue in intimate relationships, including jealousy, tenderness, sadness, anger, and loneliness. In recent work, I have moved away from realism - both in painting style and in the literal definition of "relationships." Frequently, the subject is alone, her emotions dictated by a response to others who may not be physically represented on the canvas, but whose presence is suggested by highly animated negative spaces that partially merge with the figures.

The thick, layered application of paint is meant to create an arresting visual presence echoing the internal strength of the figures. I often paint the women naked to depict their willingness to be exposed while simultaneously embracing their feelings, bodies and sexuality - finding their own power through vulnerability.

My most recent work has also become an exploration of the dichotomy between chaos and control in the physical process of painting. At some point during the formation of a painting, I throw myself into the work (using brushes or my fingers) with abandonment, in a manner that feels out-of-control. I become willing to destroy that which I have just created, but allow for something entirely new to emerge. The challenge then is to apply enough restraint to pull the painting back together. This dual process may occur multiple times during the creation of a piece, removing the painting even further from reality. Rather than conveying a specific narrative, my aim is to capture an energy, a feeling... a moment.



*Guard.* Oil on Canvas. 60" x 72"



# Madison Queen

## Artist Statement

Madison Queen is a multidisciplinary artist born in Fort Lewis, Washington in 1992. She currently lives and works out of Olympia, Washington. Her artistic practice spans from film photography, to painting, digital art, mixed media and sculpture.



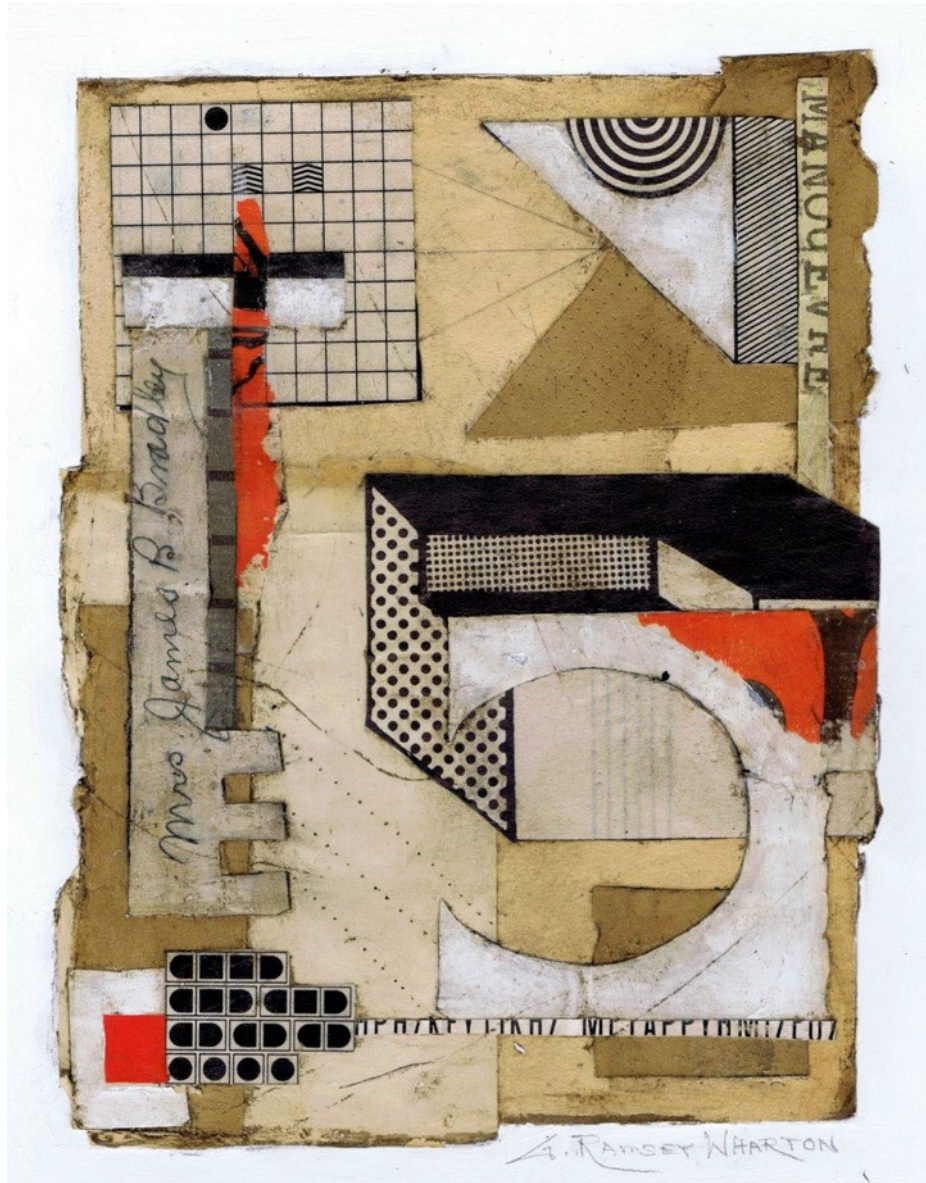
*Old-Timey Girls*. Acrylic and Mixed Media Collage on Wood Pane. 12" x 12"



# Gail Ramsey Wharton

## Artist Statement

For as long as I remember I have enjoyed foraging in junk stores, thrift shops, garage sales, etc., with a particular fondness for old beat-up books and magazines, photos, postcards, and all manner of ephemera. It wasn't until later in my creative work that I began using these materials as sources for mixed media art. Connecting previously unrelated things is the subtext of most collage art, and this, in combination with my love for surprise and novelty, is what continually motivates me as an artist.



*Manoeuvre*. 2019. Mixed Media. 9"x 7"

# Philip Red Eagle

## Artist Statement

Philip H. Red Eagle is a born and raised Northwest writer, artist, metal smith and carver. He is the author of *Red Earth: A Vietnam Warrior's Journey*: styled in mythical realism and now in 2nd Edition ([saltpublishing.com](http://saltpublishing.com)). He is also the originator and a cofounder of *The Raven Chronicles: A Journal of Art, Literature & The Spoken Word* (1991-Present), currently based in Seattle. The *Raven Chronicles* is now 27 years old. Philip is an "occasional poet" who, these days, spends most of his time working with Tribal Journeys, a cultural movement using the canoe as a vessel for cultural renewal. "I began shooting with a small 35 mm Canon while In-Country Vietnam back in 1971. I had purchased a Canon QL rangefinder at the Cholon Exchange in Saigon (now Ho Chi Minh City). Later, when back in the fleet in '72 and '73, I purchased a Canon F-1, a 35 mm SLR camera, while in Japan. Once back in the states and stationed in San Diego I began taking photography classes at night at San Diego City College. I came to the University of Washington in 1976 and continued my education and continued to improve my camera expertise moving to professional levels in the '80s in photo-journalism and shooting headshots and doing model portfolios and ad photography. I moved to gallery level photography in the early '90s. Currently, I have started digitizing my old slides and black & white film and I am now shooting with a Sony digital camera."



*Vigilance.* Digital Photography.



# Denise Reed



Denise Reed (Chinook/Puyallup)

Square Box

Cedar

8" x 8"

\$300

*Square Box. Cedar. 8" x 8"*



# Karen Reed



*Back Pack. Cedar Bark. 20" x 15" x 5"*



# Jason Reed Brown



*Salmon I.* Steel and Copper. 17" x 8.5" x 4"

# Stephanie Riedl

## Artist Statement

There was a time when the sky was very low. It was too heavy to lift alone. So, the people got together to help lift it. Today, we honor our ancestors for their sacrifices, we rebuild relationships to people and place, and we help past present and future generations heal from inter-generational trauma through our work.



*Iyaqut*. 2019, Woodcut Relief Print. 12.75"x 16.75"



# Isabella Saavedra

## Artist Statement

Isabella Saavedra is an artist based in Portland, Oregon. Her work documents significant moments through painting and stitchwork. By highlighting identity, memory, and daydream, she hones in on vulnerable interiorities and documents her lived experience – a theme she refers to as her “now-isms”. “Now-isms” describes the immediate yet examined way that she reacts and responds to life and is embedded with the philosophy of visual sovereignty. The abstracted figures, settings and texts in the works assert their presence but are not recognizable for the viewer to recall or acknowledge. Allusions to the personal and intimate juxtaposed with the refusal to reenact and an ambivalence towards recognizability evokes a sense of controlled chaos.



*Gnaw*. Mixed Media.

# Erik Sandgren

## Artist Statement

Heedless, selfish, trickster, greedy Raven here manifests himself as modern industry - embodied in myriad touches of pigment that modify or corroborate each other in layers of observation and response. I turn naturally to the Pacific Northwest as my primary subject matter. It is a portal to inward journeys toward narratives of history or myth. Like J.M.W. Turner I start with topography and let the imagination run.



*Riverside Aberdeen.* 2017, Acrylic on Canvas. 24" x 48"



# Hanna Schiendelman

## Artist Statement

As long as I can remember I have been creating. My art comes from being alive in a fully conscious world. Sometimes I identify as a human being and sometimes I long to lose that label.

As a person my work is often about social justice in this country with a long unjust history. Being mixed, I've always felt that trying to fit into one neat box never works, no one fits in like that yet we are constantly categorizing. I want justice, I want peace. I want everyone to be just as safe, valued, and whole as everyone else.

Sometimes I long to lose the label of "human" and dissolve into the Gaian mind. My work becomes about exploring the blurry boundaries that exist between our individual selves and the larger existence of all of Life, Nature, and the Cosmos. I'm interested in magic, myth, feminine power, mystery, and things hidden. My garden, the turning of the seasons, the Earth, and color are constant inspirations for my art.

I am a self-taught artist from Olympia and I use a variety of mediums such as pen and ink, pyrography, acrylic, oil, and graphite on wood, canvas, book covers and more. I love terrible, terrible puns and I keep drawing them.



*Cyan Woman*. 2015, Oil on Reclaimed Canvas Panel. 16" x 20"

# Mia Schulte

## Artist Statement

My art is a reflection of all of the influences in my life. To start with, my family was not only interested in seeing art, but studying art as well. We moved and traveled extensively, and there was always time to visit a museum, a gallery, or two! We would often take a close look at the art. To this day, I am fascinated by the power of the individual stroke. I love this quote by Marina Abramovic : “Sometimes with art, it is important just to look.” When I was traveling in Italy, I will always remember turning the corner in a church and seeing this magnificent painting that took my breath away. The drama of the scene and the artist’s skill in how he treated light was so moving. I later discovered that it was done by Caravaggio, one of my favorite artists.

My career in the corporate world involved working on layouts and design. This reinforced my sense of the importance of balance and harmony in art. I am drawn to artists that pour their emotions onto their work, such as Emily Carr and Franz Kline, Donatello to name a few. I also had two wonderful art teachers who believed in me and encouraged me to work hard and dig deep. They are Judith Smith and Bill McEnroe. Their words will always be with me. I want my art to be meaningful. I often think about a painting long before the image materializes. I look to nature for my forms and shapes, and look to my emotions for my image. I work on the floor so that I can have a 360-degree view and feel closer to the work. I apply multiple layers combining the various mediums such as acrylic, ink, pastel, charcoal, etc. The painting evolves with each new layer as I proceed to clarify the message/feeling that I want to express. I am interested in painting about my impressions of a place/experience, and thoughts about life in general. Having studied and worked in various styles, I found that when I began working from memories, it was as if I had found home.



*Formation. Mixed Media. 48" x 36"*



# Joe Wahalatsu Seymour

## Artist Statement

Joe (wahalatsu?) Seymour, Jr. is the son of Joe Sr. and Faye Seymour. Joe was born in Albuquerque, NM. He was formally trained as a commercial diver at the Diver's Institute of Technology in Seattle, WA, in 2002. Joe's ancestral name, wahalatsu?, was given to him by his family in 2003. "wahalatsu? was the name of my great grandfather William Bagley." Joe started his artistic career by carving his first paddle for the 2003 Tribal Journey to Tulalip. Also in 2003, he carved his first bentwood box. After the Tulalip journey, he then learned how to stretch and make drums. In October, 2005, Joe attended the Preston Singletary residence at the Longhouse. "It was a very exciting experience for me to be a part of that residence. There were so many wonderful artists that helped to develop a lot of great ideas. The creativity and spirit associated in that time was absolutely amazing. It wasn't until that time that I decided to dedicate my life to creating art."



*Watcher of the Deep.*

# Vladimir Shakov

## Artist Statement

I work in stone I collect locally from the Cascade foothills; nephrite, grossular garnet and other hard granite-like river rock that can take a good finish. My work is about primal contemplative forms, having minimal surface planes and contours that bring the viewer to the qualities of the natural stone; its color, transparency and flow. I suggest forms that have universal attractiveness, like symbols or signs. Historically some of the earliest stone carvings were Neolithic Chinese jades found in tombs. Culturally they were charged with spiritual meaning. I feel a similar connection when carving, touching and viewing stone. The stone dictates much of the design, based on its natural form and flaws. It's a collaboration, often with exciting surprises. I want my work to convey a vitality of its own, to pull in the viewer to contemplate the moment and react spontaneously with their own interpretations.



*Nebulae*. 2018, Anthopyllite Nephrite Jade. 12" x 8" x 10"



# Jay Shepard

## Artist Statement

Jay Shepard received his MFA from Arizona State University focusing on painting and drawing, art history and museum science. Soon he discovered his interest in woodworking. Over the years he has designed and built houses, made cabinets, created furniture, and discovered the creativity afforded by the lathe.

He now blends his wood turning, woodworking and painting skills producing unique lathe turned and sculpted artwork. These works are inspired by the night sky, the mysteries and imagery of nature and the cosmos, and the textures, layers and undulations of the landscape.

Jay uses locally sourced wood considered urban salvage, wood scrap, or rejects that would otherwise be disposed. He will rarely use imported woods for accents.

Jay had been recluse when it came to his artwork, generally avoiding competitions and exhibitions. However, with encouragement of friends and family, has reentered that world and has exhibited widely and has been published in woodworking and woodturning magazines nationally and internationally.



*Encleadus III*. 2018, Wood, Acrylic Paint, Selenite Crystal, Lacquer. 11.875" x 10.375" x 3.5"

# Erin Shigaki

## Artist Statement

1944 photo of Shigaki's grandmother Yasuko holding her father John in her arms, with her aunt Irene and uncle Dale beside them. Her father was born in the Minidoka concentration camp, delivered by a horse veterinarian. They are posing in front of their neighbor's tar paper barrack.



*Photo 1. Photograph.*



# John Shlichta

## Artist Statement

John Shlichta grew up in the Los Angeles harbor town of San Pedro, California, where the influence of his large and wacked family, helped him cultivate a love of all things abstract, overlooked, abandoned and forgotten.

“Nature always plays a prominent role in my work. Were I to remove its influence upon my practice, I'd have little to say at all, I suspect. Whether metaphorically (through its processes, systems, or forms), or philosophically through questions it mirrors back at mankind: about our place in the universe, our mortality, etc., nature is the satellite informing my artistic motives.

Ultimately, I see my work/ ideas as a precarious house of cards: each idea balanced on previous ideas, as I edge closer (hopefully), and closer to some concept of how things fit together... (before going “PFFT” and awaking to find myself in a new body—and having to start ALL...OVER...AGAIN!). “



*Just the Way I Found It. (A Landscape in Two Parts).* 2019, Museum Board Paper Cut Out, Jar with Paper on Wood Pedestal.



# Edgar Smith

## Artist Statement

My recent work travels on two paths, primarily centered around oil painting. First, for the past 15 years, I have explored landscapes of the American West, with a particular focus on scenes of extractive industries like mining and logging. My aim is to portray the complicated relationship these industries have with the land and water. I often concentrate on specific segments of these landscapes, emphasizing their details using traditional observational painting techniques. Second, I have long been interested in naïve art. This form yields unexpected results through the combination of observation and imagination. Using this approach, I explore political and social issues and the iconic figures associated with them.



*The Sea of Degrees: The Big Business of Academia.* 2022, Oil on Panel. 12"x 12"



# Becky Smurr

## Artist Statement

Rebecca has had a lifelong interest in the arts; drawing, painting, and crafting since childhood. Her art career began in earnest while teaching at the Crafts Tree & New Leaf Gallery in Augsburg, Germany. Upon returning to the US, she studied at the University of Washington, Seattle, where she earned a Bachelor of Fine Arts in Painting and a Bachelor of Arts in Art History. She was fortunate in having the opportunity to continue her formal art studies in Rome, Italy through the University of Washington's Studio Art Program. Additionally, Rebecca holds a Master of Library and Information Science also from the University of Washington. Her love of art and design, paired with her interest in information organization, has proven the perfect combination for success in the fields of Web Design and Instructional Technology Development. She is an award-winning artist who has exhibited throughout the United States and Germany.



*Relative Obscurity.* Charcoal on Paper.

# Jason Sobottka

## Artist Statement

Adventures Through the Anthropocene:

Jason Sobottka's current work, *Adventures Through the Anthropocene* depicts multiple organisms in a mutually beneficial relationship. Symbiotic mutualism rather than parasitism. Flora and fauna work so closely in tandem that they nourish or protect each other.

The Nobel Prize winning meteorologist, Paul Crutzen, first mentioned the Anthropocene in 2000. This proposed geological period marks the conclusion of the Holocene epoch and begins when humankind dramatically shapes the natural systems of the planet.

Sobottka's work asks how could nature evolve in that environment? What if the flora and fauna flourished? What could that look like?

This illustrative and ornamental work focuses detailed figural renderings, often shifting in between different dimensions. Often the drawings graduate from detailed naturalism towards abstraction. While there is great whimsy there is also dark humor.

Sobottka draws from the pictorial history within the medieval Christian Bestiary: Beasts from nature were depicted in grandiose style to showcase early zoological knowledge, often in conjunction with biblical allegory. The beasts in this body of work are created from a similar passion and while their forms may not be as naïve, the element of fantasy remains.



*Anti-Poaching Disguise: T-Rex.* 2021, Acrylic on Panel. 9" x 12"



# Maitri Sojourner

## Artist Statement

This piece is about finding joy during the covid pandemic. I spent the year like many people—at home, not going anywhere. I also lost my dad, my mom, my brother-in-law, and my son's sister-in-law last year. A tough year. Since I wasn't going anywhere, I used what I had on hand. I had a bunch of wood panels I'd cut for a metal project, but after making three metal pieces and being scared I was going to cut off my finger, I decided to paint on the panels instead. Some of them are a different size than the others, and I like that. It leaves the viewer with the question, "Gee, did she do that on purpose or by accident?" I have a view of Pusch Ridge—part of the Catalina range—from our house in Arizona. It looms large and imposing. It turns color at different times of the day. It can be variously tan, black, gray, pink, peach, purple, gold, red, white. I love to move my eyes atop the ridge line, moving my mind pencil along, exploring the ups and downs of it. I decided to paint it, and explore the beautiful colors. Then I added foreground, and then plants began to appear—iconic plants of the desert southwest—ocotillo, saguaro, prickly pear, barrel, the green palo verde tree. I wasn't happy with it—it felt blah to me. It wasn't telling the story I wanted, or the feeling. I decided to go off the map and began painting wacky colors—"non-native colors." And I decided to make the pink saguaro the star of the show. Then I decided these plants were just part of the story, along with the ridge, so I began adding iconic southwest animals—quail, lizard, rabbit, roadrunner, deer, elegant trogon. I have always loved naïve art—the art that comes spilling out of a person—child or adult—without regard to any rules. I love to see images with mixed up perspective, flat and 3D together, renderings of objects and people that don't look exactly like they do in real life. It is spontaneous; it bubbles out; it is real and true. It's not always happy, but it is honest. And it explores who we are through imagery. One of my favorite modern painters is Gaylen Hansen, who was an art professor at my alma mater, Washington State University—alas, not while I was there. Here is a quote from Mr. Hansen: "I've decided I don't have to be an artist anymore. I can do anything I want." I wanted this to be a happy painting, and I hope it will make you smile and feel good after such a challenging year. May you be happy. May you be healthy. May you find love. May you be at peace.



*Pusch Ridge Mirage. Acrylic on Board. 25.5" x 89.25"*



# T'u Stanger

## Artist Statement

T'uḡwšćpuḡš Stanger is a 27-year-old Two-Spirit citizen of the Colville Confederated Tribe. They are a multimedia artist currently focused on acrylic painting. Their work is deeply inspired by cultural preservation and the importance of creating safe, inclusive spaces for queer individuals. Through their art they aim to show that there is, and always will be, a space for queer people to create, express, and thrive.



Ćax<sup>w</sup>. Mixed Media.



# China Star

## Artist Statement

China Faith Star is a 21st century contemporary artist living and working in Olympia, WA. Her diversely imaginative and complex work addresses various socio-political and socio-emotional concepts through process based series across genre/medium. She has exhibited and performed in over 25 cities nationally and internationally with work in both public and private collections. As a medium rich visual artist, writer, composer, performer, China is concerned with the language and process of artistic expression as a mode of ritual, through which larger concepts are explored throughout all parts of the creative process, from conception to reception. Whether addressing spiritual, community based, environmental, or political concerns, the micro and macro of the applicable process is what identifies each series as unique to itself and origins, and defines the applicable medium, yet the thread of her conceptual intention, to evolve and enlighten culture towards a new perception, weaves throughout the work to create a patchwork of modalities for the individual observer to draw from.



# Amber Starks

## Artist Statement

Amber Starks (aka Melanin Mvskoke) is an Afro Indigenous (African-American and Native American) advocate, organizer, cultural critic, decolonial theorist, and budding abolitionist. She is an enrolled citizen of the Muscogee (Creek) Nation and is also of Shawnee, Yuchi, Quapaw, and Cherokee descent. Her passion is the intersection of Black and Native American identity. Her activism seeks to normalize, affirm, and uplift the multidimensional identities of Black and Native peoples through discourse and advocacy around anti-Blackness, abolishing blood quantum, Black liberation, and Indigenous sovereignty. She hopes to encourage Black and Indigenous peoples to prioritize one another and divest from compartmentalizing struggles. She ultimately believes the partnerships between Black and Indigenous peoples (and all POC) will aid in the dismantling of anti-blackness, white supremacy, and settler colonialism, globally. She earned a Bachelor's of Science in General Science (emphasis in Biology and Anthropology) from the University of Oregon. Her pronouns are she/her.



*Little One Black and Red. Mixed Media.*



# Corinna Stasso

## Artist Statement

My name is Corinna Stasso I am enrolled Confederated Salish Kootenai Tribe. I am also Spokane tribe, And Chippewa Cree North Dakota ,South Dakota. I am Kalispel tribe as well. Growing up in Seattle attended Indian Heritage High School. Lived in Iwasil now known as United Indians of All Tribes Labateyah Youth Home Youth, faced homelessness growing up in my teens here in Seattle, in high school poetry and art always been my outlet in school was chosen to share poetry at bumbershoot. My father was an artist in Seattle and he sold art in downtown Seattle as a means of survival, also faced homelessness. My mother also did beadwork and was an artist as well she used to sell purses. She came to Seattle with 5 kids stayed in shelters and different housing projects lived with family here. She sold art and beaded since high school she attended Chemawa Indian school. Highline Community College. My sister did acrylic art when she went to South Seattle college. I started beading over 23 years ago before my oldest son was born. I also started painting watercolor was my first love, I now do acrylic and my goal is to start doing oils cause my dad used to do oils as well. I like art it's healing for me. I lived in Seattle most of my life and came over here when I was just a baby with my auntie Louella Abrahamson she was a Weaver and she was from Seattle area her her reservation was Port Gamble S'Klallam Tribe she taught cultural class and she tried to teach me to weave baskets as well when I was young and growing up as a teenager. Art surrounded me growing up many of my family members are artists. I've taught art classes In the community and even was teaching at a native club here in Seattle I volunteered at many different events here in the community in Seattle over the years. I am in recovery for 10 years now and art is a big part of that. Today I work in administration have worked in a non profit 10 years doing culture and on front lines helping native american relatives in the community that face homelessness and are unsheltered, and still do my art. I donate a lot of my art to different organizations that are helping the communities and the homelessness. I tried to bring awareness from my poems and some paintings to some of the struggles our people go through as Native American community.



*Northern Lights.* Acrylic on Canvas.

# Paul Steucke

## Artist Statement

Paul Steucke, author, graphic designer and fine artist for over 35 years has lived and painted in Anchorage, Alaska; Reston, Virginia; Olympia, Washington; and Kailua-Kona, Hawaii.

He has a fine arts degree from the Virginia Commonwealth University, College of William and Mary, and has received two competitive art fellowships from the Virginia Museum. His work has been exhibited in Richmond, Leesburg, and Reston Virginia; the U.S. Capitol, Washington DC; Anchorage, Fairbanks, and Prudhoe Bay, Alaska; Martinsburg, West Virginia; Honolulu and Kamuela, Hawaii; and Olympia, Seattle, and Ellensburg, Washington.

He has designed publications, symbols, and provided illustrations and photographs for several large national organizations. His artwork has been published as limited-edition prints, the most popular being paintings and prints of cadets at the U.S. Army Military Academy at West Point, New York.

*Duty-Honor-Country, Cadet Prayer, The Red Sash, Pershing Sallyport, Crossing the Plain, Hidden Treasures, West Point 1812, Bicentennial, and Reservoir Reflections* are a few of his West Point titles. *Duty-Honor Country, Cadet Prayer* and *Bicentennial*, are on permanent display at the Academy.

His most recent work is a commissioned piece commemorating the combining of the Air Force's McChord Air Base and the Army's Fort Lewis Army Post into a Joint Base Lewis-McChord (JBLM).

As an author he has published two memoirs, "*Burbia Boy*", the story of his growing up in Northern Virginia, and "*Burbia Man*", *Thirty years as a Federal Civil Servant*. A beautiful 122-page full color book, "*The Artwork of Paul Steucke*", is also available. All three books can be purchased from Amazon.com or your local bookstore.



*Running with the Wind. 2017, Acrylic on Canvas. 36"x 40"*



# Jane Stone

## Artist Statement

The person who made these pieces values her family and friends, and structures her life around her relationships with them. I feel incredibly lucky to have a large network of friends who share ideas, laughs, and recipes, and especially lucky to have two daughters and a husband who are the center of my life.

I chose clay because it is a kinesthetic, challenging medium that continually inspired advances in craftsmanship as well as aesthetics. It responds to your fingers as well as your imagination.

I enjoy creating work that can be used in daily life – once the piece leaves my hands and goes to someone else, I imagine a warm mug of coffee or a platter full of hors d'oeuvres being shared over a glass of wine, perhaps at a potluck. Another use of my work is related to community service – my husband and I donate the work itself or the proceeds from their sale to local non-profit organizations to help support our local community. That is another form of usefulness.



*Bowl, Flower Pattern Interior.* 2021, Stoneware with Tin Glaze and Mineral Colorants. 9.5" Diameter

# Sharon Styer

## Artist Statement

"I've been a photographer since I was 15 years old. A camera by my side is second nature. And that means that I have overflowing file drawers of prints. What to do with this old work?

With that question, a new thought emerged.

I began embroidering and then collaging my old photo prints. And I fell in love with collage, with the challenge of the blank white page, and with finding a new story through a collection of random images. I am inspired by the depth and the beauty that collages can convey.



*Sins of the Past Do They Come Back to Haunt You?. 2019, Collage. 12"x 14"*



# C.J. Swanson

## Artist Statement

Starting out with a connection to my preceding works, I work using intuition and improvisation to develop a painting. I am endeavoring to capture ideas that are pictured in my mind. Painting daily to stay visually fit, my concepts work themselves through. My ideas are informed by structures, organic life and elements of design in daily environment. Forms move and bend in my imagery creating my way of seeing. My concern is about discovery of the visual and to paint my personal artistic influences as they transform. I paint overlapping and sometimes colliding structural forms. I tether cells of color that relate to the borders around them. Sometimes they are floating in a net that supports individual colors. I see an organic and floating entity of alternating hues. As a painter, I gravitate towards non-figurative, and non-representation with indications of actual forms and objects in my work.



*Will to Succeed.* 2017, Acrylic on Canvas. 30"x 30"

# Julie Szten

## Artist Statement

The design of much of my work is influenced by the art along the Pacific Rim: the fluid line found in the Coast Salish tribes, the compact, rounded forms of the Intuit and the movement and patterns of the 19<sup>th</sup> century Japanese prints.

As I work, a dialogue develops between the medium and me. In the negotiation, an image emerges and often, so does a story. These stories echo myths of indigenous cultures and as well as my personal experience.

Art embraces an element of mystery. Like some people imagine a figure in the clouds, I muse to recognize an image in the shadows and reflections then work to clarify and define it. The transformation in the kiln with the fusion of clay and glaze, the flash from fire on Raku, salt crystal patterns or the reticulation of spreading ink all lend serendipity to the process.

My art is meant to inspire compassion and reverence. I hope it speaks to emotions that let us see beyond a singular point of view. In these divisive times, empathy can be a mirror that alters perspective to illuminate a path from who we are to who we wish to be.



*Courage.* 2019, Ceramics and Mixed Media. 23"x 16"x 13"



# Bruce Thompson

## Artist Statement

I think of myself primarily as a maker. I teach others not just how to make images and objects but also how to build a lifelong practice of making. Making art helps me to become more aware of my surroundings and invested in the physical properties of the materials I use. My art practice is part of my daily life and gives me purpose and motivation. I love the decorative arts because they have helped me to see art as a way to beautify our homes, share with others and build community. The value of artmaking is hard to quantify but I can see its value immediately in the smiles on the faces of my students.



*Urban Promise*. 2023, Linoleum Reduction Print with Ceramic Frame. 10"x 13"



# Nancy Thorne Chambers

## Artist Statement

Creating visual relationships while communicating “a sense of story” is what drives my hand-built sculptures from their conceptual core to their final finish. My work and life experiences have taught me that everything, and everyone, exists in relationship to everything else. How we are touched and affected by these relationships have everything to do with how we get along and how we give back to the world.



*Free to Zoom.* 2018, Ceramic. 22" x 22" x 13"



# Seonju Townsend

## Artist Statement

I am interested in all types of people, and what you can learn about them from their outward appearance. The body records a person's life as external expressions, like scars and wrinkles. It represents the person's living environment, habits, and health status. This was especially true for the face, as it is the part of our body that reflects the best part of a person's individuality. It changes while continuing to live as an unfinished map of human life. Facial expressions are like a secret language that a person uses to both hide and show his or her true feelings. During conversations, expressions sometimes tell more than the words people use. By studying facial expressions, an observant person can understand something of hidden meanings and true feelings. Using this idea, I decided to focus on the faces of people for my paintings.



*Eyes Away.* 2021, Nails and Thread Drawing on Wood Board. 35"x 35"

# Ollie Trechsel

## Artist Statement

Ollie Trechsel is a white, queer, trans, mixed-media artist living in Olympia Washington on Nisqually and Squaxin land on the Salish Sea. They are self taught as an artist and have long used the creative process to express and process hidden experiences, identity and the unconscious. They are particularly committed to exploring queer community and selfhood, and have only recently been showing work in more visible and public spaces. They work in painted surfaces including fabric, canvas and wood as well as with paper and found object sculpture. They are committed to uplifting unheard and undervalued voices and redistribute a portion of any sales of their work to BIPOC lead mutual aid networks in the Northwest Region.



*Split Angel*. Mixed Media Painting. 4' x 3'



# Robert Upham

## Artist Statement

As I read Pappy Boyington's autobiography, he told the story like a tough man singing the blues. His actions spoke of that warrior spirit of Crazy Horse riding to victory over General Custer. A star in the blue sky, on blue uniform, the blue ocean, his blue song was that of somebody flying high and flying so low as to crash and burn in the depths of the ocean. I hope you can see that in this piece entitled "Stars Shot Down".



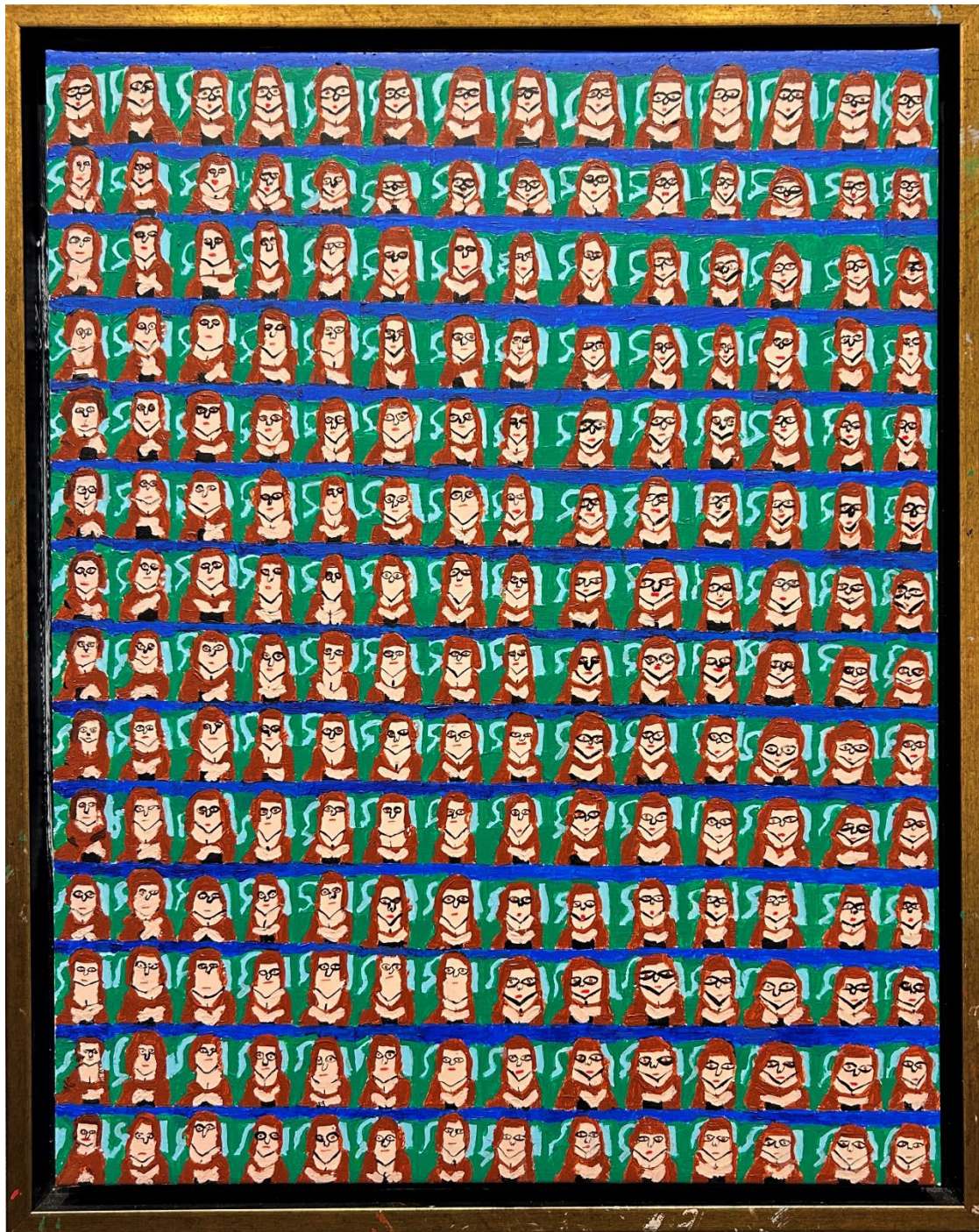
*Stars Shot Down.* 2021, Colored Pencil on Vintage Ledger Paper.



# Reid Urban

## Artist Statement

Reid enjoys being part of communities based around art, and growing as a person with the help of these communities. He is very thankful for the Olympia art community.



*Mona Lisa.* Acrylic on Canvas in Frame. 24" x 30"



# Debra Van Tuinen

## Artist Statement

Van Tuinen's career has spanned 40+ years as a painter, printmaker, teacher and art advocate. Her vision and innovative use of materials has been recognized by private, corporate and public collections throughout the United States, Canada, Asia and Europe. She was invited to the Florence Biennale in 2004 and selected for Art in Embassy 2009-2011 and 2016. Her work was recently published in the 100 Artists of the Northwest and included in the Seattle Art Fair, Aqua Art Miami 2018, Art Boca Raton, the NYC Red Dot, Palm Spring International, Affordable Art Fairs in NYC and LA and Prints Fairs in NYC and Boston.



*Petals.* Acrylic, Oil and Wax on Canvas. 36" x 72"

# Laraine Wade

## Artist Statement

I am a fiber artist and a painter. In college I majored in art, with a ceramic emphasis. I received my BA and MA in art and went to work. I started my teaching experience in high school, then middle and elementary. I finished my high school teaching at River Ridge in Lacey. 2016 I began working with mixed media. The movement of the inks and how they combine and collide with each other is exciting. The addition of gold leaf and foils adds a bit of elegance. The abstract forms are simple and serene. Recently I am adding more color and layers for depth and cutting up some paintings and rearranging into new works. I also design fabric wall art. I have quilted for about 30 years. I draw up the designs, make the patterns and machine piece. Hand quilting and beading is the part where they came alive for me.



*Fury. Mixed Media.*



# Rene Westbrook

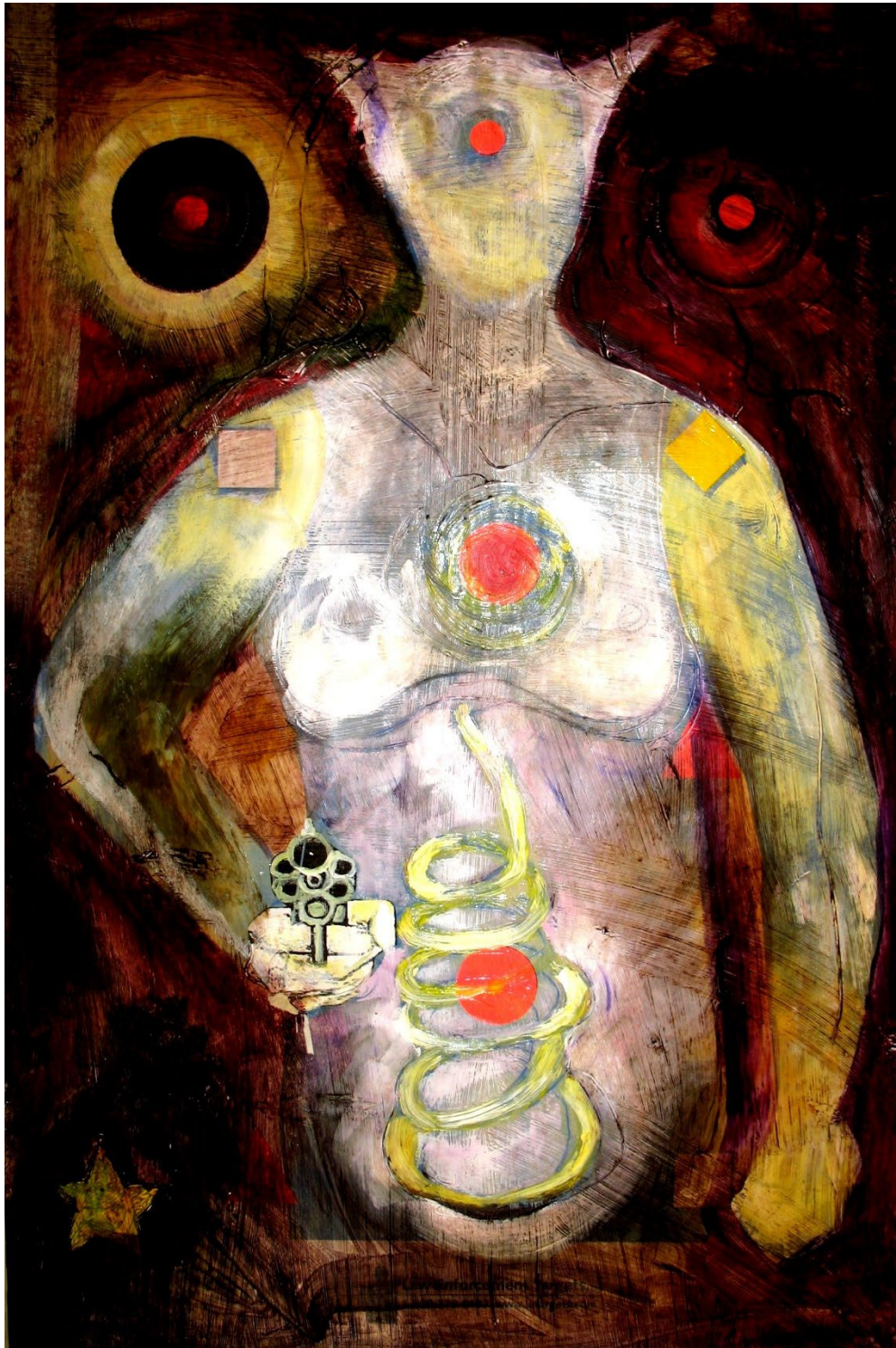
## Artist Statement

Mysteries and coded messages were always fascinating to me as a child. Stars were the ultimate conundrum and I sought out every inch of the night sky looking for the doorway. Art is like that for me. It is a doorway into a mystery that begs to be uncovered. As a young woman, I studied abroad, examining Hieroglyphs, indigenous markings and wall paintings at the British Museum looking for the secrets of the ages. It took a long time to understand that I, too had secrets that could be revealed through the exploration of my inner soul. I am highly influenced by ideas and ancient wisdom. Books and films and other visual media keep me attached to the unknown corners of what is still possible and what can be discovered. Rene has worked professionally as a sculptor, painter, photographer, multi-media artist and educator for 40 years. She is an award-winning recipient in fine arts, sculpture, and photography. Rene's artwork has been exhibited on both coasts and internationally. Her wide range and eclectic background have created a diverse portfolio that lends itself to her teaching a variety of art techniques. In addition to these accomplishments, Rene is an award-winning poet, a puppeteer, and has spent several years in theater and television. She describes herself simply as a creative explorer of life's mysteries; regardless of the medium so long as the inquiry has a way of expressing itself!



*Books Not Bondage. Mixed Media. 15" x 21"*

# Kristen Woodward



*Female Target. Mixed Media.*



# Chris Wooten

## Artist Statement

I am a 3D mixed-media artist currently working in sculptural woven wire, and mixed media fabrications. I have spent much of my life making artworks for solo and group exhibitions, private and public art commissions, and installations.

My imagery, messages and materials are informed by my beliefs to value, respect and preserve nature, the environment, and all living things, and to remember that we are part of nature, not separate from nature. My pieces emerge from a personal mythology, often with a strong story to tell.

“The Secret” portrays a special connection between humans and animals. It’s loosely based on cultures who rely on gaining information from animals to provide wisdom and understanding of the world around them.

My arts education at Universities of Illinois and Washington has been enhanced by working in varied environments, taking periodic sculpture classes, and teaming with other artists on a variety of projects.



*Manic Dance.* 2018, Wire and Glass. 10” x 10” x 10”

# April Works

## Artist Statement

I am a self-taught artist. While working in the corporate world I had always longed to create art but there was never enough time to take lessons or practice. So once I retired, I spent time creating graphite drawings and then moved to colored pencils. They give me the ability to add the minutest details while adding texture, lighting and saturated color to paper. My greatest joy in creating this painting was to see how I could age a piece of machinery using layers and layers of different colored pencils. I think I used every color in my toolbox.



*Quake.* 2017, Fabric and Thread. 14.5" x 20.5"



# Crisha Yantis

## Artist Statement

Crisha Yantis grew up mostly in Olympia Washington. After many years in Seattle, she moved to Athens Georgia where she received her BFA in Ceramics at the University of Georgia. Her time in Georgia included working on clay sculpture, enjoying the southern community of clay workers, watching rainstorms, and dodging mosquitos. She completed her graduate studies in ceramics at the University of Nebraska-Lincoln where she spent summers enjoying the amazing bike trails and splendid cloud filled skies of Lincoln. A few years in Gunnison Colorado were spent navigating several new roles including - making a new body of work in clay, learning printmaking, balancing life as a mother of two boys, and teaching part time for Western State Colorado University. She recently relocated back to Olympia Washington with her family to continue building adventures and carving out new directions.



*Progression 2. 2014, Clay, Metal, Cheesecloth, and Casting Slip. 30"x 10"x 10"*

# Yitagesu

## Artist Statement

I am inspired by so much and so many and they are all important to me. One of my favorite artists is musician Juice WRLD; his songs touch my soul and speak to my heart. Halal Youslf is from Sudan; his work is amazing and always pushes me to want to be a positive influencer to other artists. Adiskidan Ambaye, another amazing artist whom I admire and look up to has a unique style. I wish one day to meet her.

My greatest influence is my homeland. Ethiopia has a culture that appreciates beauty in various ways. It has particular color designs and styles which are incorporated in their dress and hair styles. Growing up there, it is part of who I am, more so as I mature.

Addis Fine Art is a museum that inspires me to one day exhibit my artwork in my home country. I would like to share my work with those who knew me as a youth. It would be a privilege and blessing to have the ability to display my art among family and friends from my childhood.



*Abstract 11. 2020, 24" x 17.5"*



# David Yost

## Artist Statement

David L. Yost is a photographer, videographer, writer, broadcaster, and graphic designer that has worked as a journalist and content creator for various government agencies. He has covered subjects including war, politics, and disaster, relying on his news background to seek creative ways to convey stories to audiences. David is currently living in Oregon, and spends time in Washington State.



*Blue River 12. 2020, Photography. 8" x 10"*

# Theresa "Mama Tee" Yost

## Artist Statement

Theresa P. Yost is a great lover of art in both the written and visual mediums. She was the 2018 Olympia Poet Laureate runner up and has a piece published in the anthology *I Hear Olympia Singing*. Her motivation as an artist has always been to infuse the artistic space with Black voices and expression. This installation is just the next step in that journey. She is forever grateful to Sean and the SPSCC Leonor R. Fuller Gallery for the opportunity to showcase the work of Black artists in the Olympia area.





# 2Dye4s

2Dye4s is a group of textile artists comprised of:

Vali Groening

Ellen Meents

Carla Osterby

Sonya Smith-Pratt

Diane Weeden

## Artist Statements

Vali Groening:

“In my textile work, I love the richness of combining old, new, and various complementary textures. These are my inspirations, and what I wish to convey.”

Ellen Meents:

“The combination of paper and fabric can lend itself to an art quilt or sometimes a painted collage. My joy is in the journey, not the destination.”

Carla Osterby:

“I find myself wanting to create art that speaks to me and to the world. Wool is the material that allows me to convey my ideas and thoughts.”

Sonya Smith-Pratt:

“My sewing machine and I are good buddies. I find layering, twisting, scrunching, melting, dyeing, and otherwise torturing materials a satisfying pursuit.”

Diane Weeden:

“I see myself as one in a long line of women who made textiles, both functional and decorative. I try to include hand work—stitching, beading, and embroidery--in my pieces to honor those women.”



*Five Views of the Forest Floor. 2021,  
Mixed Media and Textile. 4.17' x 3.34' Diameter*