





Welcome to *12x12x12: A Celebration of Community!*

About the Exhibition

What is an art gallery for? What space can it hold for its community? We set out to explore this question in our call for art. We wanted to surround you with art made by nearly 70 different artists, and provide a place for the community to gather, to make connections, and to reflect.

The artists featured in this exhibition work in a variety of media - from ceramic, to encaustic, to paint, thread, fabric, rope, and more! We sought to honor various ways of making and to celebrate artists who are at different points on the path of their artistic journeys.

Can a gallery also be participatory? We think so! Please spend time looking and talking about the art on the walls (and pedestals) and then create your own work to hang on the community art wall. Thank you for visiting!



About the Artists

Artists' Statements

The next several slides contain information about each artist in the exhibition, arranged alphabetically by first name.

Please take time to read through the artists' words and contemplate why they create.



Adeline Weyland

I move a lot. As an autistic I tend to sway or bounce or wiggle, and it was always something I suppressed. Well, I've since decided to put it to better use, to celebrate it, so now I incorporate it into my photography. They call it Intentional Camera Movement, but I don't know how intentional it is, I just let myself do what I need to do and see what happens. We see my subjects everyday, but everything feels more to the neurodivergent, in good and bad ways. This is what I create- the bold color, movement, and feel of everyday objects through the lens of a different mind, and all the beauty and magic that comes with it.



Alice Petty

Alice Petty creates multilayers art using acrylic, clippings, and graph paper. According to the artist, "It's representative of all of the layers of people's lives. They have lots of depth and create a whole. Sometimes in painting there will be under-layers you can see and sometimes I will have layers that won't be revealed."

Petty's work is largely inspired by color —and she will sometimes reflect images that catch her eye such as of two adjacent cars that blend interestingly together. She said art is less about meaning and more about instantaneous reaction.

"It's fun to look at. People can decide whether they like it or not." (Text adapted from "Artists in upcoming Lake Oswego exhibit discuss what inspires them," by Corey Buchanan, *Lake Oswego Review*, published September 01, 2022.)



Allison McClay

I live and work in Portland Oregon, where I was born. In 2007 I received a BFA in Illustration from California College of the Arts. Since then I have been working as an illustrator, painter and muralist. I've done portraits, posters, books, logos and murals of all sizes.



Ann Carstensen

These 12"x12" paintings are from the series entitled *Constellations*. This series signifies the wonders and challenges of integrating color, surface, and reflective material. It is an exploration of the integral components of my practice: material, light, surface, and meditative process. Each unique constellation and title represents a time period of my life derived from my journals and conversations with friends.



Arturo Villaseñor

My goal is to create paintings (and other types of art) to celebrate beauty and life, to celebrate what we are and what we love, at least from my particular point of view; I do art because I need to do it, and I really want express myself beyond words but with images, trying to be as close as possible to what I really wanted to convey. The pieces that I included here are part of my personal travel as immigrant, from some traditions that are with me and symbols of my place of origin.



Barbara Simcoe

The breadth of feminine archetypes is what interests me – woman as vessel of creativity, as intercessor, as of the earth, as mother, as primal aspect of the feminine/masculine dichotomy, as the complement of masculine divinity. I work with these archetypes in order to create works that function as metaphor. My primary intention is to give form to something that is non -visual and incomprehensible – to bring them within reach. The artworks come out of the belief that discord and disorientation and a conflicted stance between the integration of interiority and the external must be experienced in order to approach the attainment of release of spirit that can regenerate wholeness. If this is possible, spirit provokes reflection on our subconscious.

I depict female figurative imagery in terms of vulnerability – the figures are in stances sometimes of protection and concealment but are at the same time emergent. They are often in postures that are precariously balanced or in contradictory stances in relation to the settings. Augmenting this, they inhabit



Becky Eddy-Phillips

My art wavers in leaps and falls between the intellectual and introspective realms. Locating myself firmly in the present, I am equally inspired by my natural environment as I am interior landscapes. My imagery is strangely eery as if there were an invisible link to the Surrealists and it reflects my Pacific Northwest environment and its creatures.



Brandy Agun

I contemplate my recent work and recognize that I have slowly drifted from the more realistic images I used to paint to a broader depiction of the world. There was a time I thought I would merrily march in the direction of the Renaissance masters drawing the figure rigorously and honing my skills as a figure painter. While this subject still intrigues me I found myself growing increasingly attentive to the spaces people occupied, particularly their common, familiar everyday surroundings. I began to understand that what truly interested me in painting was the color, the shapes, the light and the design. What excites me is what something looks like far more than what something actually is. And this discovery led me to paint interior and exterior spaces with or without figures and still lifes. And it altered how I painted the figure as well. It is the abstraction of things that I find fascinating and the root of my vision. And I wish to speak my visual voice and hopefully my work resonates with people.



Carol Mack

Carol Mack is an artist living and working in Lake Oswego whose work in mixed media and collage often explored the natural world.



Carrie Vanderwagen

I am an abstract painter. Informed by three decades in healing and medicine, I make art with the same ferocious tenderness that fueled my nursing practice. I have learned that by staying attentive to what is intimately offered by the body/nature/unseen realms, it is possible to discern the lyrical, light, bright source within even heavy, dark and disturbing surfaces. My work invites the viewer to this astonishing discovery, the felicity that is here.

I incorporate collaged papers, mostly old and always meaningful to me. These seldom show up as more than a whisper, outline or shadow on the finished surface. Their spiritual, familial or embodied correspondence --a rich, thick, foundation--serves as the place I come from, which I then paint, excavate, paint again and reveal through sanding, scraping, scratching and carving. I never know nor can control what emerges in play. My joy and my job are to delight in the textures, tones and tumult, to skillfully edit and conceal... then to turn them out to tell themselves to new eyes, new hearts.



Cheryl Feltes

I love to plant flowers in my garden and place flowers, flowering plants, and leafy plants throughout my house. I also love viewing nature, especially flowers, the ocean, and mountains. All of these inspire me to be creative and feel peaceful and happy. My goal is to make my artistic pieces of nature full of life and light.

I have been inspired to create watercolor batiks of nature using mulberry paper, watercolors, Pigma Micron Archival Ink, and paraffin wax because the results are often full of light and unanticipated. Each piece has lots of light and colors throughout. For my work, I choose parts of nature that have meaning for me or for the person for whom I am making the piece.



Chuck St. John

I was born in Cleveland, Ohio, in 1955. My initial exposure to art was through my mother, who worked on portraiture and landscapes in pastels. In addition to this influence, I have applied myself to the study of many painters over the years. My growth as an artist has also been enabled through classes, life drawing practice and working with with instructors such as Albert Handell, Mitch Albala, Barbara Jaenicke, and Richard McKinley.

Although comfortable working in various mediums, I have focused my most recent work on pastel landscapes. I have spent time in the National Parks and the State Forests of the Pacific Northwest, and find the opportunities for *plein aire* painting particularly exciting. This region is renowned for its diversity of both climate and flora, and it provides ample opportunities for explorations of color, light, and form. I hope my interpretations provide the viewer a chance to appreciate and value the natural beauty around us.



Denali Brooke

I paint small works to record the rhythm, movement, atmosphere, light and color of a landscape, often leading me to bring that recording into painting a bigger piece. For me, painting is a creative emotional tug that becomes a kinesthetic, lively approach to impressionistic broken color strokes. I don't waste time in a detailed super-realistic rendering of the subject or scene because I trust that the initial "bones" of my painting will carry me through to a fresh, exciting rendition - one that entices the viewer into a journey of discovery.

The paintings in this exhibition were begun on a road trip I called a *Color Tour*, because the predominant landscape colors changed as I drove northwest. In early April and through eight states from New Mexico to Washington, I began these studies and later touched them up in my studio. The color of the changing altitudes and regions informed my palette.



Dianne Jean Erickson

Each day working in my studio I start not knowing what image will emerge. I allow myself the freedom of indecisions, improvisations, and impulsiveness in my work, and that leads to exciting discoveries. Subjects of my paintings and prints vary depending on ideas that arise. I use multiple mediums including, but not limited to, encaustic, acrylic, oil and cold wax, and collage. I'm impatient by nature, my process is intuitive, I most enjoy the journey of creating, figuring out what works; what to keep, and what to abandon, until the piece works for me.

I have no compulsion to save every work I do. Many become the layered history for a new piece. Creating art energizes me, it's a place where time is altered, where all my feelings and emotions appear at some time or another; pleased, tired, upbeat, excited, harried, surprised, and hopefully at some point, satisfied.



Elizabeth Magee

I approach painting in terms of adjacency, as a medium that has many neighbors—as a doorway to the body, the everyday, and the environment. I like the idea that paintings can create a social screen, taking and offering impressions of their immediate surroundings. My current work focuses on identifying the things that live next to my paintings.



Emily Jung Miller

The baskets begin as ghost nets: fishing rope washed ashore on the beaches of Maine, Oregon, and Kauai. Cleaned, unraveled, and restitched, the colorful rope becomes a collection of unique baskets accented with local stones and other treasures. The color and condition of each unique piece of rope serves as an artist's palette - from freshly cut *potwarp* lines at local fisheries, to wild and eroded flotsam weathered by months or years at sea.

I have spent my life on the coast, and all my artwork has its roots in my love of the sea. My work explores natural beauty and cycles of change centered around coastal environments, where our human connection to nature becomes clear. I am a mixed-race Chinese American currently based near Portland, Oregon. My work draws direct inspiration from the Pacific Northwest coast as well as my background in California, Kauai, and Down East Maine.



Farideh Aghamirzadeh & Marjan Anvari

After a quarter of century working in the fast moving hi -tech industry, an illness made me homebound, and the need to be engaged in life brought me to pottery.... A logical decision that has evolved into a passion.

My education in ceramics started with home lessons and expanded through YouTube videos, library books and online resources.

I have a full studio at my home and as of late September 2017 decided to expand my horizon by having my creations available for sale at etsy.

I hope you enjoy my art as much as I enjoy making them



Gloria Kemp

I love the suspense of working with both Alcohol Ink as I can never predict the outcomes. The medium is so fluid that no matter how much I want to control the design, the outcome often surprises and amazes me. I love manipulating the colors as a way to create a mood and evoke an emotion in the viewer. My hand becomes all powerful.

First introduced to alcohol ink at a local art exhibit, then meeting an artist in Berlin who encouraged me and gifted me one of her pieces. From the first drop of ink, I was hooked. I moved to Oregon three years ago from San Francisco and re-discovered art as a way of keeping sane during the pandemic. I am proud to be a part of this active artistic community.



Gray Caskey

Currently my artistic practice is fueled by my obsession with construction sites (sometimes even in my own house) and salvage yards. I'm most inspired when digging through piles of discarded construction materials, looking for interesting shapes and textures that can be transformed into art objects while staying true to my fiber background.

Using a variety of methods including layering, stitching, weaving, paper-making, folding and interlacing, I aim to manipulate the core materials in such a way that they are no longer recognizable as their original form. I'm often working with repetition and connection and am always trying to refine and elevate the materials at hand.



Ha Austin

I had put off using the artistic side of my brain and pursued a path in science and healthcare. While teaching at a community college, I wandered into a ceramics classroom. I was immediately overtaken by the endless possibilities and freedom to explore and express my artistic side. Ever since that cataclysmic day, I have evolved from creating pots from earthenware to functional stoneware to functional yet decorative porcelain. I have directed my focus on crystalline glazes in a high-fire electric kiln and Sgraffito technique in a high-fire gas kiln. The more I learned, the more I realized that working in clay combined science and art and I found myself right where I wanted to be

My forms are created on and off the potter's wheel. I describe my current work as Functional Clay Canvases. Functional as my ware is food safe pottery that have been high-fired in a gas kiln making them durable enough to be placed in the dishwasher, microwave and oven. I use underglazes to paint the bright and colorful designs on the porcelain forms before using the Sgraffito technique to add details to the whimsical images.



Ingrid Dohm

The raison d'être for my floral and landscape paintings can be traced directly to the influences that surrounded my early childhood. Born and raised in a small town in Austria near forests, glens and mountains, I was constantly seeking out the many varied kinds of floral beauty which is ever present in this land. During the summer months, in a high mountain lake enclosure, my siblings and I would make daylong forays into the forested areas solely to see what kinds of flowers we could encounter. A difficult find, but a most sought after one, was the edelweiss. This was so because one had to climb up the side of a mountain to see them growing as an outcropping in the rocks. This would become the trophy of the day! Another favored sight was the Christrose, commonly called the Schneerose or snow rose, because it could be seen popping up out of the snow cover on the ground.



Jean Dupre'

The process of painting nourishes my creative soul and challenges me to interpret a sense of place or feeling with paint. I have a strong reverence for the beauty of the natural world around us and my work is often inspired by the organic spirit of nature and elements of earth and sky. My artistic purpose is to abstractly evoke or suggest special moments, thoughts and places. Texture, shape and color are the painting tools that I use to conjure contemplation and emotions of wonder, awe and joy for my viewers.



Jennifer Viviano

I am interested in what we leave out of our questions and answers. Often, it is that which is not tangible or visible or verifiable. Despite its defiance of our concrete and linear world, encounters with deep mystery often profoundly shape us. Maybe, allow us to consider new ways of living in the world. My work is both in honor of that and an attempt to express it somehow. My process is deliberate, repetitive, and conceived of as a devotional offering. The ritual operations of amassing collections, making multiples or repeated, detailed marks to cover a surface ground me in a meditative state and imbue the work with a quality that inspires contemplation.

The questions in my practice revolve around embodiment, transcendence, and that which is sacred—that which we either can't really see or don't have good words for. I am fascinated by the margin and mystery between two and three dimensions, and my work hovers uncannily between them, generating an ephemeral sense of space. Cultivating chance allows my media to dictate a response, so that each piece is a communication between me and my materials, enhancing that liminality. Working with substances based in geology—graphite, porcelain, mineral-based paint—symbolically grounds the work. Ultimately, I want to encourage a new depth of perception or sense of presence for both myself and my viewer.



Jordan D. Hall

Working at a conversational scale in porcelain, metal, and wood, I try to invoke the idea of art as artifact. Using the human form, my work references ritual, nature, spirituality, and religiosity to create something familiar and universal but not overtly stated. My small -scale porcelain works make use of its bone-like quality and exhibit a wide range of textural finish that encourages sensory engagement. Artifactual, rather than monumental, my aim is to create sculpture that is intimate and springs from our shared experience.



Karen Shawcross

The natural world is my refuge and inspiration, so painting is a spiritual practice for me. Learning to truly see the wonders of the world around me and put them to paper is a blessing in my life. I have no formal art education and got a late start in painting at age 71, but have taken classes and workshops with amazing and generous pastel and watercolor artists in the Northwest. I strive to capture the poetry of the light in the landscape.



Karin Moggridge

Nature is a constant source of inspiration and joy for me.



Laila Sheikh

Hailing from Lake Oswego, Oregon, Laila's paintings reflect her love of nature and world travel. Laila's oil paintings illustrate her love of happy and vivid colors. Using a global perspective, Laila's landscapes, still-life, and abstract art captures her own personal experiences and a fine eye for the intersection of the abstract and the modern.



Leslie Peterson Sapp

My art tells a story.

I am inspired by classic film noir imagery. I seek to take the essence of film noir and use it to create my own, unique vision. I use painting, collage and printmaking to create art that is charged with longing, adventure, romance and intrigue.

I utilize the elements of design to support a noir sensibility. The claustrophobic, multi-layered space is sometimes difficult to navigate. The identity of figures is often obscured, sometimes visually competing with shadows that seem more alive than they are. Mirrors, doorways and windows proliferate, creating dazzling illusions, and act as apertures into other worlds. The dark, chiaroscuro lighting symbolizes obscured meanings and secrets withheld. Like getting into a juicy mystery novel, my paintings invite you to take time and decipher what is being presented.

The scenes in my artwork are presented without irony and are imbued with an immediacy which invites the viewer to observe the scene as a contemporary moment. It is as if we could walk through the picture frame and become part of the action. If this could be possible, what would we see, and who would be there?



Lilo Sermol

My new creative adventure is reusing books, altering them to create something totally new and different. Whether it is an obsolete encyclopedia from the early 20th century, or a novel nobody wants to read, I see a great material to play with.

Paper has fascinated me for several years; it lets me do so many things and fosters new and fresh ideas!



Lisa Donneson

I grew up on Long Island, and 30 years ago, my husband and I moved to Brooklyn, where we raised our children. I studied music (Trinity College, BA) and finance (Columbia University, MBA), worked on Wall Street, and became an avid triathlete. I am now returning to passions that I haven't previously had the time to explore.

Like many teenagers of my generation, I spent hours poring over *The Family of Man* and Ansel Adams books. During college, I took a visual anthropology course for which I made a photographic essay about a New England farm where a pig named Arnold lived inside the house and watched TV and a nephew named Pooch worked in the fields. I shot in black and white film, developed and made prints in the darkroom. To bring myself up to date, I recently took continuing education classes to learn digital color photography, Lightroom, Photoshop, InDesign and Premiere, and got rehooked on photography.



Lisa Raymer

The tactile quality of colored pencils, particularly when used on a pastel ground panel, delivers an unexpected energy and vibrancy. I become connected to this surface. Pencils scraped and tormented across the textured panel, cross hatching saturates colors; atmospheric depth ensues. Pencils succumb to the sharpener's blade at an alarming rate. Blurry scribbles or carefully rendered. It depends.

My focus: The insignificant becomes significant. Definition of insignificance – not worth consideration. I disagree. Everything has significance with the proper perspective. I interrogate the insignificant. I seek its beauty.



Loren Weeks

Loren Weeks has been a resident of Lake Oswego since the early 1970s. After graduating from Portland State with a degree in Fine Art and a long career in art direction and advertising, Loren is revisiting his love of painting. He finds inspiration in the detailed patina, color and texture of old deteriorating buildings.



Lynne M. Taylor

I have always been fascinated by the beauty of nature and spirituality. Born in upstate New York, I studied Biology at the University of Buffalo and in graduate school. After teaching 7th and 8th grade science for 10 years, I took a sabbatical to raise my son and study art. I am usually inspired by the mysteries of the natural world and spirituality. I often create paintings based on an insight, a mental picture from a visioning meditation, or a dream. I work in transparent watercolor, and do some experimenting with liquid acrylics. I work on rag paper, acid free mat, watercolor board or gessoed wood.

I usually work with photos I take, or find the symbols I want to use in books, or from images researched on the internet. I start in various ways, usually with a pencil drawing, or sometimes just head for the paint, particularly if the watercolor is wet into wet. I may draw with pencil or watercolor pencil after I paint, then add to my design from there. I am not a meticulous planner. I have an idea of what I want to achieve, and often just let it develop. Portraying my concept as an innovative visualization is my goal. It may turn out as my vision, or may turn into something more than I initially imagined.



Lynne Magnuson

In my recent work I have been experimenting with creating layers and depth through contrasting light and dark. I aim to use a limited palette and line to keep the image dynamic and loose. The gold leaf as a design element is meant to create an extra level of illumination and energy. Working in this smaller format allows me to create directly, simply and joyfully playful.



Madeline Kozlowski

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Manfred Gerger

Manfred Gerger was born in Bremen, Germany in 1954 and moved to California with his family in 1963. Throughout his college years he studied photography and architecture. While raising his family with his wife Margaret, he designed and built custom home throughout Southern California. As a self-taught painter, he has been a dedicated artist exploring a wide range of styles throughout his life.

Manfred's early paintings were inspired by fantasy tales with goblins and mystical forests as the regular setting. The bulk of Manfred's collection is inspired by his extensive travels throughout the United States and Europe. His work represents both complex and intricate urbanscapes, including historic buildings and serene organic landscapes, including water reflections. Manfred had a stroke in 2010 which led to him explore abstract scenes and playful patterns in his paintings.



Margaret “Peg” Wells

I started my artistic journey with pottery, both on the wheel and with handmade tiles. When I first discovered encaustic, the mix of wax and fire, I was captivated. I enjoy every part of the process and that creation allows me to bring the past into the present and explore fragments from my travels and history. Encaustic enables me to create a broad range of surface effects which can be luminous, translucent or opaque and highly colored.



Marjan Anvari & Farideh Aghamirzadeh

As an artist and art conservator, I've always been inspired by ancient art. The delicacy and sophistication of art pieces displayed in museums are mesmerizing and have always motivated me to learn more about the enigma of their beauty.

My inquiry into the forms and techniques of Persian relics was an opportunity to feel the subtle spirit of the people who made them and get educated about the techniques and forms they were dedicated to. My recent collection of works is an attempt to transfer all those characteristics to modern life.

I've been lucky enough to have the companionship of Farideh Aghamirzadeh on this journey. She's a pottery artist whose beautiful works became a stunning platform for Persian motifs. This combination of realms couldn't have come about without our love and desire to explore, and it's just the beginning.



Matthew Patterson

Based in Mobile, Alabama glass artist Matthew Patterson has been creating work for over fifteen years that emphasizes beauty and a reverence for the natural world. As a full-time assistant professor at the University of South Alabama's Glass Arts Program experimentation is intrinsic to his job. His studio work encompasses many techniques, from classical glass blown vessels to explorations in figurative sculpture employing a wide range of applications in glass, wood, metal, and other mixed media.



Megha Baran

Originally from India, I have resided in the United States since 2007. I am very passionate about painting and all forms of visual art. I have been making art for as long as I can remember and, in every piece, I have tried to better myself as an Artist. I paint because it gives me a chance to explore and spread the magic of colors.

My paintings are inspired by my cultural roots, reflect my life journey, and showcase my love for bright colors. I capture the vibrancy of bold colors and the patterns in nature, through my brushstrokes. I like to utilize various mediums and textures depending on the subject or the thought I am capturing. I regularly participate in various art workshops to expand my skills and explore new mediums and techniques. I have discovered a newfound love for adding textures to bring another dimension to my compositions.



Michael Muldoon

I love color. Whether its muted shadow hues, a vibrant sunrise or sunset, or a garden palette in full bloom, I attempt to capture that simple beauty and magical color with impressionist oils; ever learning with each new canvas.

Every painting is a bold and new experience. Using both brush and palette knife extensively, I try to convey the scene with aggressive strokes, yet relate the details with ample visual impression to “see” the impression of a landscape, field of poppies, beach scene, or maybe a plain doorway adorned with beautiful bougainvillea. You may not recognize the flowers, but you’ll love the color!



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Michele Allen Fulkerson

Relying on the alluring desire for beauty, poetics and answers to the questions that confront us each and every day, I hope to convey a sense of emotion within each figurative piece so that the viewer is taken to a place of speculation and moved to feel, something. As a female artist, emerging in her 50's I address the issues that surround femininity, aging and gender in my work.



Michelle L. Purvis

My work has always been focused on the fundamental values of sustainability. Early in my career I sought out reclaimed materials as substrates to reinforce sustainable development in my community. In the last seven years I have been more concerned with the concept of sustainability in my compositions rather than the materials themselves. My latest body of work began in 2015 with the notion of recycling trees. I started researching products that are manufactured from trees. I began collecting different types of paper and used the recycled paper to cut out trees. I explored sewing or gluing the cut out trees onto other recycled paper. This practice evolved into me questioning the impact one being has on the earth. My landscapes started morphing into hands and feet, then the whole body.

My focus is to challenge my audience to think about the connections we all have with the earth and how commercial products are made. I encourage everyone to think about ways we can replace what we use including planting 3 trees for every 1 we cut down.



Mila Rafael

My paintings celebrate the people I meet while traveling. I treasure learning about their culture and the contributions they add to their world. Translating the beauty of this experience is the inspiration for my work



Monica Hanlin

Monica grew up as the youngest of 8 siblings. As each of them went away to college, she wrote them letters filled with goofy drawings, hoping to make them laugh and remember her. When she was 19, a boyfriend harshly made fun of one of her drawings. Feeling such shame, she stopped drawing... for 30 years. But now Monica is back, and with a mission: To assist in healing the planet through her joy-filled, sweet and humorous art. A highlight in life for her is witnessing how people smile, laugh, and seem to give a sigh of relief when they sink into the levity of her art. She can see their shoulders drop.

Many of the beings she creates are directly from visions she receives in her daily meditation. It is so much fun for her to see them come to life! She particularly enjoys the surprising marks of both watercolor and the dip pen.



Nancy Tongue

Growing up in Oregon surrounded by lush natural beauty and endless places to explore, I was always happiest when using my imagination and creating!

This child-like wonder and fascination with the world around me has carried on throughout my life and is best expressed through oil painting; where I capture my exuberant feelings on canvas. Gardens and flowers are a special delight to me. Oil paint has rich colors, sumptuous texture and comes from a time-honored tradition. It is slow to dry and can be shaped and moved in fluid washes or thick juicy strokes.

I am an optimist and joyously respond to color and the play of light. Color can sing, bounce or whisper... I can't imagine making art without color! The challenge of the creative process humbles and enriches me. I want to bring joy to others when they look at my paintings. This emotional connection is the greatest reward for me!



Nina Alderete

My mixed media collage work is a focus on layers. These layers create a sense of depth and transparency. Images are chosen for content on both the front and back of the page, allowing complexity to bleed through. This generates an internal whisper surfacing through the collage images.

I like the play between “art” and “craft.” The use of stitching, collage, beading, and fabric helps blend these worlds. At times, it feels like I am painting, and other times like mending clothing.

The images are created by how the cutout components respond to each other. Images, colors, and textures are chosen by how they viscerally interact with each other. Collage images are positioned without a preconceived notion of the finished composition. As this body of work grows, certain motifs have surfaced. These include oversized flora, birds and other flying creatures, jars and bottles, figurative forms, and images from irrelevant, outdated instruction manuals and educational books.



Patricia McRae

I have been creating gourd bowls for the past 12 years. I cleaned and carved gourd 1 on my deck in Lake Oswego, inspired by the natural beauty of our trees, flowers, sky and birds.

I recently learned to coil using Danish cording and that and the ocean beach in Neskowin inspired gourd 2.

My gourds have won Judges Choice and first and second place ribbons over the years. Most of the gourds I've created have been gifted or donated and I recently sold a commissioned gourd.



Randall David Tipton

My work derives from direct observation of the locations I frequent; the forests, creeks and wetlands near my home. I analyze my response to understand what is most compelling and whether I can make an image of it. With minimal use of drawing and photo references I will construct a framework upon which to improvise. I want to paint the elements of the landscape through inventive, painterly means and arrive at the end with something true to the subject. I'm trying to paint my experience and less so the actual place. Memory is primary in this exploratory process.



Rieko Warrens

I love color. I have always been interested and inspired by Pop Art, graphic design, and fashion. This probably came from my strong memories of the golden era of 60's and 70's culture when I was young.

I started these 12"x12" paintings in March 2020, right after the pandemic started. I had always done larger paintings, so this was new for me. During the first year of the pandemic I had nothing to do except make art freely. In these paintings you might be able to see the excitement I felt of having the freedom "stay home" and paint all day, which had never happened in my daily life of raising kids.



Robin Kerr

My evil plan is to insert art that makes you smile, and maybe think, in as many places as possible. To that end I create work to hang on the wall, for book illustrations, note-cards, prints, clothes, crockery and anything else that carries it well.



Rose West

After retirement, Rose rediscovered the magic of art when she opened a gift of watercolor pencils given to her for Christmas. Her last art experience had been in Middle School. She headed to her local library for books to explain how to use the pencils. She quickly realized that she needed classes in person.

Rose's foray into art led her to meet teachers and fellow artists in a community she didn't know existed. She started in watercolor, then ventured into acrylics, mixed media, and oil and cold wax. She was encouraged to enter juried shows starting on the local level, then state, and finally on the regional stage.

Rose's choice of painting is not limited by subject matter. A recent series is based on abstracted landscapes and mixed media. She gets just as much joy in painting a simple blossom, a still-life, an abstract, or a landscape.



Rose Covert

Rose Covert uses natural materials to weave sculptural forms. She grows, gathers and processes the plants she works with. Using reimagined basketry techniques, Rose creates woven landscapes that twist and travel around themselves. Her work is evocative of the natural world they are created from.

They hold an element of dance and movement in their shapes and pull the viewer in with their dynamic tensions. Rose's process begins with planting, harvesting, and sourcing from the wilds the pieces her sculptures are made from and ends in exploration and design as she weaves the forms.



Sarah Fine

Sarah Fine is an artist, maker, graphic designer and illustrator living in Hillsboro, Oregon. She obtained a bachelor's degree from the University of Oregon in Fine Arts/Printmaking, followed by a long and satisfying career as a professional graphic designer and illustrator. Her most recent position was as graphic designer for 15 years at the City of Portland/Portland Water Bureau, serving the graphic design needs of over 600 employees.

Sarah now finds herself free to explore her own creative projects, unencumbered by client's needs and deadlines. She is a current artist member of Sequoia Gallery + Studios in Hillsboro, OR, with a featured artist show for the month of August. Both her highly textured acrylic paintings and digital paintings are on exhibit.



Sarah Gonzalez

Sarah Gonzalez is primarily a painter of nature. She showcases nature's beauty by cropping her subjects close, giving them a feeling of a portrait where its unique details and colors are displayed. These "Portraits" are a reminder of what a gift nature is and humanity's responsibility to be good stewards of it.



Sharon Warman Agnor

In my work I want to explore the effect of life's unpredictable events on the human form and spirit. Our ability to sustain loss, heal, and move forward, is both amazing and central to our existence. The stories of these events, both joyous and tragic, are carried within our forms.

I work with materials that are affected dramatically when they are subjected to extreme heat and intelligent design. With steel, bronze, and glass, I enjoy the undeniable parallel between real life and the process these materials undergo as they are transformed from basic elements into an instrument of meaning.



Sharon Tillinghast

We all have been to museums, galleries and introductory-type presentations of a new artist and asked, "What was he or she thinking when they painted this one?"

In a day and time where nothing is as it seems, I will take even more liberty to create still another prospective that would be otherwise well known. It is a good thing to see the (preferred) differences, shedding a new light, offering the viewer a prospective/a feeling that is fun and entertaining.



Stephanie Pierson

My vision/memory is replete with countless childhood hours patiently and meticulously cutting out paper dolls. These childhood ventures helped my evolution, helped create the identity of the mature woman I am today. The grown woman now employs sharper scissors ... has a sharper critical eye. The prepubescent, innocent images of my childhood are replaced by the sensual, slick, smooth visions of women found in the myriad of glossy magazines today.

A single image presents itself to me and thus begins the inevitable search for its intuitive companions. This search is a kind of shuffling around of my subconscious. The act of cutting elements into pieces reveals the larger mystery of the female form, the female persona. When elements are separated from the original image, then reassembled, this random imagery creates a new history.



Sue Allen

Sue Allen is a printmaker, with a focus on screen printing. Artistic directions range from nature and organic order, to abstraction and geometry, and veers repeatedly toward the Japanese aesthetic and beauty. Other interests include photography and book arts. Her cards, original limited-edition screen prints, photographs, and book arts, are distinguished, refined, elegant, and unusual. Over the years she has exhibited widely, has done many shows and festivals, and has her work in numerous galleries and shops.



Sue Girard

Sue began her journey into art with oil on canvas in a studio built by her father in the garage of their home. She studied art history in college and visited art museums as a child in the San Francisco Bay area. She is fascinated and drawn to the famous Impressionist artists.

As an artist, she is drawn to bright colors which inspire creativity. She is motivated to try new methods and techniques whether in the form of collage, oil and cold wax, encaustic, photography or greeting cards.

Her latest technique radical layering is a mixed media process. She starts with a cradled wood panel, paper collage, sanding with a rotary sander, more layers of paper, paint, charcoal and/or India ink. She has shown her work in various shows throughout the Portland Area and has received several awards for her photography and mixed media art.



Susan Schenk

My acrylic and oil/cold wax works on cradleboards are my efforts to “speak” with those who no longer walk the earth but are still part of my collective community. I believe they walk with me in spirit and offer valuable guidance if I listen. These abstract works are an expansion on the concept of living on in spirit.

The titles of my works remind me that the departed are still here in spirit, just assuming new forms. Everyday objects...a seashell, a dragonfly, clothes hanging on a line... can trigger a memory and stir emotion.



Terresa White

The faces of my masks and the gestures of my figures emerge from memories —those passed to me by my ancestors and my own. They are shadowy and I sense them dimly until they appear, recognizable at last, through my working of clay. I am inspired by Yup'ik stories of transformation and the Yup'ik understanding of the interrelationship and spirit of all beings including human and animal people, water and sky people, river, sea, and rock, and beings we cannot see.

My work is contemporary, exploring traditional themes and their interplay, confluence and divergence, with my urban life in the Pacific Northwest. I begin working clay for each piece with no more than a dusky shadow in mind of what will materialize. When the person of each mask or figure finally comes into view, I experience delight and relief similar to spotting down the road a relative who has safely traveled a long way for a visit. In fact, when a piece is finished, I often whisper to it, “There you are! Hello!” My artistic process continues to be healing medicine for my family and me, transforming some of the suffering and confusion of displacement and loss into connection and opportunity.



Torea Frey

Collage is a transformative, regenerative medium that offers myriad avenues for reconstituting the status quo. My work wrestles with the possibilities of material destruction and the agency in salvaging the parts of yesterday's we'd like to retain, as well as in altering remnants of the past in a way that coheres with the world I want to see.

How do we build a more just, peaceful world? What communities can we learn from and foster, or how can we build new ones that work for today's reality? Could creating visions in paper be one step toward repair, restoration?



Twyla Bohrer

I am an emerging artist working primarily in photography. I currently live and work in Eugene, but grew up in the small town of Sweet Home, Oregon. I loved living out in the country. That is where my love of animals and beautiful landscapes started. I have always loved art and being creative.

When I was younger I would write stories, draw and paint. I remember when I was young and sitting on the steps of my back porch using watercolors to paint the beautiful sunset. I have always felt like I had an eye for design and as I grew older I became interested in interior decorating as a way to express myself and my love of art and composition. During the COVID pandemic I wanted to find something that I could do at home that would be creative and make me feel happy, and that is when my husband bought me a camera for our anniversary. That is when I discovered my passion for photography. I love taking photographs of animals and scenery. I want my photographs to evoke the same sense of joy and happiness to those who view them as they do for me. Being able to share my art and love for nature is a dream come true.