



# Abandoned

Images of What Remains

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ARTIST STATEMENTS &  
ADDITIONAL INFORMATION

### **Anthony A. Russell**

Anthony A. Russell is an interdisciplinary artist based in San Francisco. He is an alumnus of the San Francisco Art Institute and a creative contributor to underground film and stage projects. His short films have screened at festivals in California and New York. Russell's installations employ strategies from different mediums to produce abstract, site-specific extensions of his more intimate, and at times severe, performances. He has performed and presented multimedia installations around the San Francisco Bay Area at underground and established venues.

### **Audra McGrew**

"All of these photographs are raw, uncut and unfiltered. 'Straight shots.' My work is typically illustrations and acrylic paintings, as I have always left the photography to my mother. I have always been fascinated with abandoned things, since early childhood. Cars, houses, buildings, barns, or whatever I can find. Although I never felt very confident in my photography skills, I slowly started to collect a wide variety of photos of the abandoned things that I have come across over the years. Here you will find some of my most recent discoveries."

### **Beate Schiller**

"Years ago, I made a trip through the States of the Oregon Trail. As a printmaker my idea was to pick up random parts of tires that became abandoned from blown up, flat, or destroyed tires. I wanted to print them in the order I found these parts along the roads. I printed my idea, and showing my interpretation of the original Oregon Trail, how destroyed it is now, how it doesn't serve the purpose as it did long ago. Then I printed on my stone lithograph with my image of the trail, a part of a found tire. I want to show the change from wagon wheel to car tire, and how modern tires also can break, as wheels did hundreds of years ago."

### **Bryan Andresen**

"My photographs are typically the result of an enthusiastic journey in search of unique glimpses of nature. I enjoy the entire process of planning an outing, observing the weather, light, and composition of the subject. The actual "taking" of a photograph affects me. Often my heart will race, giving me immediate feedback that the image is original and worthwhile. The photographic process is a journey of the translation of light on the camera sensor to a print that sparks in me the original aesthetic and emotional response. Whether the result is an image of a landscape, water in all its forms, or rock strata, I seek meaning in a beautiful "snapshot" of color, time, and space.

As noted by Emerson, meaning in life may be better grounded in nature than American politics, religion, or literature. I am amazed at the complexities of natural cycles such as the erosion of rock and the formation of new sandstone, or the emergence and inevitable disintegration of all life. My photographs open a small window into a feeling of wonder and mystery, underlying the cycles of nature."

### **Caroline Peters**

"I chose to draw these structures on site at a commune in Takilma, Oregon because they represent an escape from conventional modes of living. At the time, health problems had left me feeling exiled and, thus, ambivalent towards my daily life and status within the mainstream. By their everyday practices, the residents in Takilma demonstrate how the very goods and features that failed to keep pace with society's definition of 'progress' and 'utility' are essential to imagining and creating alternative futures. These alternatives have flourished in defiance of powerful forces, like consumerism and productivity, that work to shape and homogenize our existence.

These drawings were made on site over the course of 2 months in the

summer of 2016 during my stay in Takilma, Oregon. This commune is an example of distinctively American counter-culture. More than just a finished product, the drawings are a document and a bridge between me, this unique community, and the viewer.”

### **Carrie Clegg Gilbert**

“I am a mixed media artist working out of my home studio in West Linn, OR. My creative process relies heavily on experimentation and typically involves a combination of painting, printmaking, and collage techniques, through which I create layers of texture and color. My work examines our complex relationship with the natural world around us. As humans, we at once treasure nature’s beauty, exploit its resources, and attempt to contain the elements we deem undesirable. I enjoy exploring these contradictions through the materials I use (keeping a constant eye out for potential ways to employ found and re-purposed materials in an effort to offset the environmentally-unfriendly effects of many traditional art media), as well as through my selected subject matter.”

### **Cynthia Walker**

“I was raised in Oregon and took art classes in high school. I worked as a fabric artist while attending college; exhibited and sold domestically. In college, I studied Urban Geography and obtained an MBA. From 1974-2012, I worked in urban planning (Portland, Or) and then in health care management, both domestically (Oregon, Idaho, California and Washington) and have lived and worked internationally (Romania, Afghanistan, Philippines, Laos and Bhutan). I have owned a home and lived in Olympia, WA since 1990, when not working or traveling overseas. In 2006, I took a watercolor workshop at the North Cascades Institute as a short retreat from working. I only started painting more frequently in 2013 after taking early retirement. I primarily work in watercolor and acrylics; I

have also experimented with monotype. Recently I returned to using fabric in my pieces. I try to capture the light, color, shape, and mood of the landscape, but also enjoy the layering and mystery of abstracts.”

### **Darlene Alexander**

“My photographic specialties include wildlife, memorial art and statuary, and unique architecture. Regardless of the subject, the objective is always the same: to discover the hidden, preserve a moment of beauty, to reach the heart. In a separate genre is art that features statuary, stained glass and architectural elements that can be found in memorial parks. I have always been drawn to structures that represent deep emotion. Lives and unique stories speak volumes in Memorial parks; they are a favorite venue of mine. The direction with any of my photography whether living or not, abandoned or full of life, is to reach down into the hearts of individuals, to move them to appreciate life and beauty around us. We must appreciate that family, friends and the cosmos – the visible, the unseen and the silent – connects us all together.”

### **David Carmack Lewis**

“My work frequently depicts landscapes of the American West with unexpected elements and/or dramatic lighting, creating a kind of magic realism that holds the viewer’s attention and asks for participation in its meaning. I believe it is through narrative and metaphor, two of the oldest tools of art, that we find new ways to see and understand the familiar, to understand our past and present in order to shape a better future. These particular pieces were part of a larger body of work, called “A God in the Hearth,” about humanity’s deep connection to fire, our dependence on fossil fuels and the implications of climate change in the West, especially the increasing risk and severity of wildfires. The work compared and contrasted all kinds of fire related images, from simple campfires and

automobile engines, to wildfires and coal fired power plants.”

### **Donald A. MacDonald**

“My work has been most influenced by the work and philosophy of Edward Weston, Ruth Bernhard and Imogen Cunningham; like them I believe almost any subject, when properly viewed, is an appropriate photographic subject. My work reflects this philosophy by including subject matter from an old boot or a single leaf to El Capitan or the bottom of a highway bridge as well as nudes. The final composition is created at the time I record the image on film, although I may do some cropping of the negative if the format of the film was not suitable to the desired image. With the exception of still life arrangements (a minor part of my work) I photograph what I see before me and as a result. I consider most of my work a collaboration, either between me and Gaia or in the case of nudes, me and the model.”

### **Harley Cowan**

“All three photographs were taken with permission at the Hanford Nuclear Site, Washington. These are buildings of the Hanford and White Bluffs communities that were evacuated in 1943 by eminent domain to create the Hanford Engineer Works site for the Manhattan Project.”

### **Jack Wray**

“An old, dilapidated barn with trees and grasses growing around and over it. The sun-bleached boards have been left the same bare canvas as the sky, emphasizing their connection. The barn is sparingly painted in thin coats with delicate brushwork, while the plants were created with thick, energetic palette knife work. This juxtaposition helps to highlight the stillness, and decay of the barn. The goal of my work is to create images

that are pleasant to look at. So many of our internal worlds are full of anxieties, and I hope to offer a reprieve from this tension for the viewer. I’m inspired to create by the idea that we all need to be creative with our own personal myths in order to enrich and define our lives through the stories we each carry. Our world is an infinitely mysterious and beautiful place.”

### **Jan Carlton**

“I am a mostly self-taught pastel artist recently retired from academic Family Medicine. I started painting in 2003 in order to pursue my lifelong passion for art. Initially a watercolor painter, I discovered soft pastels in 2015 and fell in love with the luminescent quality of dry pigment on paper. I favor a loose impressionistic style focusing on vibrant colors and the effects of light. My subjects are mostly landscapes and still lifes and I especially enjoy painting local area vistas. I live in Olympia, Washington and the submitted painting is one of my favorite sites in the local area- the Old Olympia Brewery. I painted it in August of 2020 using my own photo

### **Julia Barbee**

“Stick fort built on the coast of the Washington Peninsula. Abandonment has been part of a more ephemeral practice that started for me in grad school, trying to figure out my place, and creating miniature structures I left around campus. In my current practice it consists of making forts and miniatures with my children that are often abandoned when we leave a park or nature area. When we come upon one, we enjoy it for a time, sometimes contributing something more such as in this image, and leaving it for others. The driftwood trunk of a tree had one shelter built on one end, and we spent a morning during our artist residency at the beach building a second shelter at the other end. We visited the structures each morning to see how they had been changed by weather and use.

Taken in Lake Oswego of a house for sale at 53 D Avenue. It's a beautiful Spanish-style home above the river that is listed without images of the actual structure on a real estate site. It is just slated for demolition, encouraging more townhouses, or condominiums at the expense of history, and beautiful mature vegetation. It has some personal significance for me as a landmark, as it is up the street from the dentist office where I have spent the last 9 years reconstructing my teeth after a bike accident. And I have driven by it my whole life on the way to that dentist office, since I grew up in Lake Oswego. If I had a million dollars I would buy it and fix it back to its former glory.”

### **Karen Shawcross**

“The natural world is my refuge and inspiration. 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 but have taken classes and workshops with amazing and generous pastel and watercolor artists in the northwest.”

### **Kate Ampersand**

“Although not technically ‘abandoned’, these images depict a Northwest landmark that no longer exists. This is what the Boardman Tree Farm looked like several years ago, before the land was sold to an agricultural company and the trees chopped down to make way for cattle and crops. At one time, this man-made forest consisted of about 25,000 acres of hybrid poplars, running along a six-mile stretch of I-84 in Morrow County, near Boardman.

My goal with this series was to create images that were simultaneously beautiful and mysterious – inspired by the natural light and shadows that danced through this ‘forest’ – in order to capture it at its most visually arresting. Rather than documenting the drastic and destructive changes

being made, I chose to celebrate the essence of what remained of this Oregon landscape: bidding it a fond farewell, before it disappeared forever.”

Photographer Kate Ampersand is a long-time resident of the Pacific Northwest. Unlike many contemporary photographers, she does not ‘do’ Photoshop. She intentionally limits the amount of post-processing applied to her photography, preferring to capture real life moments as they actually exist, in-camera, rather than sitting at the computer producing images that are digital manipulations.

### **Kathryn L. Schipper**

“2020 left me alone in a way I never would have thought possible. Unable to travel far as I wished, I sought solace twice that year in the small town of Port Townsend on Washington’s Olympic Peninsula. Normally alive with galleries, arts events and visitors to its charming Victorian seafront, Port Townsend was silent and empty in 2020. I walked up to Fort Worden, a collection of abandoned concrete bunkers and empty gun emplacements above the town. Fort Worden was built in the early 20th century to defend Puget Sound against an invasion that never came, and is now a state park. I found the eerie, empty spaces compelling. They seemed to speak to the way I and many other people felt in this most disturbing and uncertain year. Though melancholy to think of the drilling soldiers a hundred years gone, it was comforting to see the beautiful play of light and pattern even in the darkest times.”

### **Laura Blackwell**

“Driving on Hwy 30 near the St. John’s Bridge in the Northwest Industrial area of Portland, I noticed this very old, spooky and unusual three-story building, I couldn’t help but try to guess what it was. Was it an old train station, old school or something else? The clock tower on the top of the



roof added to the mystery. But with a little research the answer became clear. The building was built in 1913 as the Gas & Coke administration building, which was part of a manufacturing plant. The factory produced gas from coal and oil. It also created briquettes, electrode pitch, naphthalene and GasCo motor fuel. The company closed the GasCo plant when it converted to natural gas in 1957 and its name was changed to Northwest Natural Gas. The building sat vacant from 1958 until it was demolished in November of 2015. Unfortunately, there was a long history of industrial and environmental contamination that created safety hazards everywhere including the Willamette riverbank next to the building. Many wanted to save the building as a historical site, but the extensive contamination and safety issues, including lead and asbestos, made it clear it could not be saved. It will be preserved in our memories, photographs and art.”

### **Li Tie**

“The photographs were taken in a historic building located at 3rd and NW Everett in Oldtown Chinatown. This building was designed by Alexander Ewart and completed in 1908. The two-story masonry structure combined retail space on the ground floor and lodging above. It is a prime example of early 20th century commercial architecture built for the travelers, business people, and workers arriving at the new Union Station. A restaurant and an electronics repair shop were downstairs. All operations stopped in the 1960s. Until a few years ago, the owner was a Chinese man in his 90s who I met while doing research for an art project about early Chinese immigrants. Walking into the building is like stepping into history. It is totally rundown; nothing inside has been touched for decades. I took hundreds of photos there. I am hoping that someday they will become visual documentation about what has been left behind by time and humanity.

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

### **Lindsay Star Morgan**

“Use a picture. It’s worth a thousand words.” is a quote by Arthur Brisbane and is the motto behind Lindsay Star Morgan’s Art. The focus relies on stimulating and provoking the mind of the viewer, through aesthetics and conceptual elements. Her work is inspired by real people and literature, and is presented through representational painting executed via oil, acrylic and mixed media with an approach to different painting styles, combining pop-art, surrealism, and Dada. Lindsay’s biggest influence has been the diverse cultural background she has been exposed to throughout her life. She was born in Arizona, raised in Chile, South America, later on moved back to the States where she graduated from Oregon State University as Cum Laude with a Bachelor’s in Fine Art in Visual Arts; today, she lives with her family in Bend, Oregon. This exposure to cultural diversities gave the artist a feeling of being a “sponge” when it comes to all the information perceived and experienced through different cultures, systems, people, and places. This trend of thought and life has had a tremendous impact in her work and has become a tool in her philosophy and expression of art.

All these influences have constructed the development of her own style, as well as the processes of thinking in which portrays other people's stories, experiences, and struggles, through visual aesthetics and provoking concept. All pieces are carefully constructed, created, and all contain different techniques, a diverse range of mediums, mixed style, concepts, and different paths of learning."

### **Lindsey Grant**

"Self-identifying as neurodivergent, two-spirit, elder storyteller deeply rooted in the lore and roar that is Portlandia of the Left Coast, The Artist has been challenged, too by cancer and cardiac arrests, finding art-making vital to a myriad of successful recoveries, a wellness regimen, and support system building. The various themes emerge from The Artist's processing of personal experience, thoughts, and feelings about disenfranchisement, invalidation, and marginalization, as well as the power of diversity and inclusion. With variations of the themes Re-purposing/Reinvention/Re-Imagineering, "Once lost, Now found" objects (whether physically or digitally "collected") are reborn to new life, purpose, and a collaborative voice through the amazing grace of reclamation."

### **Mimi Sheiner**

"These images present views of the past seen around the Bay Area. In painting, I am interested in conveying an amalgam of lived experience (memory), things not seen (memory), and the experience of seeing, itself (also in the mind). The act of painting forces the artist to slow down enough to really notice what is observed, to forget the words for things and the edges between them. Words, so practical in daily life, create boundaries, like past and present. Lines, used to define those boundaries in drawings, rarely exist in nature. In the act of painting, everything becomes perception: of light, of dark, and of the subtle color shifts created when

light falls and shifts over time, across forms as they recede into the distance. Peripheral vision sees less detail than central, foveal vision. I try to depict these thoughts and this experience in my painting. When a composition compels the viewer to look somewhere within the painting, the rest of the picture is seen with less acuity. Living in the present, we still see a glimpse of the past. In my work, I often focus on the contrast between two disparate elements. But, I seldom know exactly what type of contrast a particular painting will highlight until I begin and find my way in creating the work. It's a non-verbal dialog between my mind and my eye. My eye knows what is interesting, but it takes my mind a while to get the message. I enjoy finding this extraordinary moment in the ordinary."

### **Natalie Wood**

"My work is a fusion of things I would like to see, things I wish I could find in reality, and a visual scrapbook of places I've been. It is my goal with each piece to consider the building, statue, or creature as having a voice that can tell me what it dreams about. I want forgotten structures to be reborn into fantastic adventures and sacred spaces to become someone's favorite sanctuary. Each image I produce contains real photographs I have captured, blended into dreamscapes and memories. It is my hope that those who view my work can find their own connection between dreaming and waking, desire and memory, and dark and light. Photo-encaustics feature my photographs, which are transferred and fused into layers of wax on a thick wood surface using a blow torch. The effect is a ghostly, antique feel."

### **Nathaniel C. Praska**

"Combining my background as a traditional oil painter with a kind of white-trash graffiti aesthetic and transmogrified forms, my recent work uses oblique signifiers or direct symbols to communicate aspects of absurdity,

fear, anxiety, and occasional beauty. By these means, I often refer to the complexity of the working-class Oregon narrative, much of which is inflected, like many parts of American culture, by a particular tone of individualism that can lead to isolation, misanthropic behavior and ultimately, abandonment. The sense of leaving something behind is made manifest not only in physical spaces but also in the loss of human connections, as reflected in the deterioration of societal cohesion and our shifted or breaking social contract since the Savings and Loan Crises of the 80s.

### **Paul W Harvey IV**

*“Dry Rot: Lensless Exposures of Eastern Oregon Ghosts* is the working title of my resulting project. I have made pictures of nearly 100 ghost towns from Oregon’s dry side. And I’m not done. These three images are a few of my favorites. As I looked through my images to make selections for submission, I noticed that the word ‘abandoned’ appears frequently in my archive. Abandoned schoolhouse. Abandoned store. Abandoned farm. Abandoned stage stop. Abandoned residence. I am a native Oregonian and the idea of place is important to me. It defines who I am. In addition to ghost towns, I make pictures of Oregon’s covered bridges, county courthouses, lighthouses, grange buildings, etc... The State of Oregon through a pinhole. Each picture was captured on 4x5” sheet film, which I then developed in my kitchen sink, before digitizing and printing. Each print is a limited edition of no more than 10.”

### **Rich Bergeman**

“For the better part of three decades now I’ve been exploring the backroads east of the Cascades with my cameras in search of vanishing relics of the Northwest frontier. During the late 19th century and the early years of the next, homesteaders, miners and would-be ranchers tried to

make this high, wide and dry country their home. There were already plenty of people here, of course, but the Native American population gave way to disease and broken treaties as the Great Western Migration poured over their land. Over time many of these newcomers gradually gave up, leaving a landscape dotted with melancholic relics of their hopes and dreams—schoolhouses crumbling from neglect, homesteads falling back to earth, ghost towns gradually giving up their ghosts. There’s a wistful, endearing and perhaps voyeuristic quality to these abandoned remnants of past lives that I find fascinating.”

### **Robert Long**

“The drive-in movie screen faces a long line of eucalyptus trees on the edge of Arcata Bay in Humboldt County, California. How many now miss these screens and their culture of social distancing by car, the heavy little speakers you clamped inside the driver’s window? Most were built, like early aircraft, of wood and fabric. As though, entering their field in the dark, you were booking passage on a two-hour flight to Rome with Cary Grant and Audrey Hepburn, to Siam with Yul Brynner and Deborah Kerr. They had names like “Starway” and “Skyline”. Their waterfalls of story-driven light in the night are gone. There’s a Walmart instead, a mini-storage, a car dealer with a spot lit flag bigger than a drive-in screen. There are miles of neon franchises offering the generic stuff for mass consumption. Nowhere worth going, yet people keep driving all hours to find the nothing that is there. Because back home, all they have is Facebook and a seventy-five-inch theater screen where they can access a thousand fourth rate movies. Close your eyes and you can hear their cars filing out of the drive-in’s field of beaten grass, onto the highway. Cars full of your parents and dead school friends, your ten-year-old self, your seventeen-year-old self, your girlfriend with breast cancer, your wife with ovarian cancer—their tail-lights vanish into the sky. Stars and silence. It’s never coming back.



Image of the old Eugene Water & Electricity Board (EWEB) steam heat plant, reflected in windows of the modern 9th District Federal Courthouse building. For many years it has been home to swallows and small mammals. The reflection, divided and distorted by glass panes and atmospheric conditions, reminds me of tile paintings, and emphasizes historical and architectural distance. I lived in Eugene where I taught poetry at UO for 25 years. I retired to Northern California in 2017, and moved East in 2019. I belong to Pittsboro Gallery of Art, an artist cooperative.”

### **Sam Orosz**

“Through the art of printmaking I explore landscapes and our personal connection with the environments around us. The spaces depicted are meant to represent places where we, as a society, have had physical connections with and left our mark on it. With the media of intaglio printmaking, I try to question spatial identity and the impact of human interaction with the natural world.

The intaglio print process is a way of creating a symbolic interaction with a landscape. Through the process of plate work, imagery is created through topographic features carved and etched onto the plate. These microscopic landscapes capture the ink that creates the imagery depicted on paper.

In today’s world, it is hard not to consider human impact a factor in the state of an environment. The landscapes I focus on often include abstract features, which could be identified as human presence in space. The environments created, frequently capture both the vulnerability and resilience of the natural world.”

### **Stephen Cohen**

“I am a performing, recording, visual artist and writer who uses a variety of tools to create my art in a variety of mediums. My work is inspired by daily

life in this world around us. I have always had an interest in the meaning and beauty of ruins, and how they mirror our life cycles- the Log Hoist Ruins are case in point.”

### **Steve Jensen**

“My family is from Norway. My father was a fisherman. My grandfather was a fisherman. My other grandfather was a boat builder. Upon the death of my parents, I made a boat for their ashes and buried them at sea, like a contemporary Viking funeral. I also made a boat for my best friend and former partner, again burying them at sea. For me, the boat is meant to symbolize the voyage or journey, perhaps it is the voyage to the other side or the journey into the unknown. These deaths were extremely tragic. My best friend died of AIDS, my father committed suicide, my mother fell apart emotionally and physically and my former partner from alcoholism. What I am attempting to do is to take something that was tragic in my life and turn it into something beautiful. ‘The Sunken Ships’ are boats made of steel I found at low tide on the beach on Bainbridge Island, WA. I believe the site was used as a dumping ground many years ago. I am both appalled and fascinated with what I have found, (car parts, wood burning stoves, frying pans, irons, etc.) This steel decaying on the beach is sometimes covered in barnacles and has a patina unlike anything that could be made by man. The appearance of these boats is that of a twisted contorted skeleton of a sunken ship, that was found intact, like an ancient relic or artifact and retained the mystery of the sunken vessel. I am trying to clean up this small stretch of beach, one rusty decaying piece of steel at a time and attempting to make something beautiful.”

### **Stuart McCall**

“This series of images considers what becomes of that which we leave behind, examining the point of contact between our constructed world

and the natural world. A piece of road left untended and unused for a period of time quickly accumulates bits of dirt and sand, soon followed by a few weeds and tufts of grass. As time progresses entire trees will grow through, breaking down and pushing aside the pavement. This series of images examines the point of contact between our constructed world and the world that is natural. There is an endless ebb and flow of interaction between the two. Continually in contact, always separate. There is no victor nor vanquished, only the inhale and the exhale, the continual cycle of creation and destruction. I have long been drawn to scenes of decay, and this series has emerged over a period of years. All three images are from the Pacific Northwest.”

### **Sue Kramer**

Art has always been Sue's first love. She loves the challenge art presents, whether breaking the rules to discover something new, or just enjoy painting inside the lines. After graduating from Weber State College Ogden, Utah. Sue like many other artists needed to dedicated her full attention to her family and home. Now that she is retired, she is actively pursuing watercolors. It's the medium she loves. Sue has won numerous awards and ribbons since she started painting once again.

### **Ted Rigoni**

“It has been said that those who do not learn from history are destined to repeat it. Changing climate, overcrowding, competition for and overuse of dwindling resources, all figure into the significant challenges we face today and beyond. Will history simply repeat itself, its lessons lost along the way, and our society experience increased instances of abandoned structures and abandoned dreams? And once abandoned or discarded, must we simply Graffiti and destroy our heritage, casting it aside like expired cold cuts? Our abandoned works are a microcosm of our history, to be

cherished and remembered, not forgotten.”

### **Victoria Hammond**

“I have always been intrigued by the creative ways you can recycle other people’s “junk” to make something totally new and wonderful. I love old photos of women! By using the old photos of women who have gone before us, I feel I’m bringing them back to life in a way, and honoring an existence that has probably been forgotten. I love broken things! I find beauty and interest in ordinary things, many times broken things that most people might just toss away. To me the imperfections make it that much more interesting & unique, & there’s a story there. I love rust! Rust doesn’t necessarily mean old & decaying, it can also mean resilient & strong! I love fiddling around! I consider myself a “Master Fiddler” when it comes to my creative process. I love scrounging through my findings, playing with what pieces I might want to put together, then fiddling until I get that “AHA!” moment when everything comes together, many times not in the way I would have envisioned in the beginning. I love that surprise!”

### **Walt Duddington**

“The structure is the old Kinton School building along SW Scholls Ferry Road at the Tile Flat Road intersection. I chose to sepia tone this photograph to complement the old building’s architecture and reflect the era in which it was built and used. Extensive construction of new homes, a new high school, and all the public service infrastructure necessary to support this, is occurring as the Urban Growth Boundary—the junction-- is pushed westward to permit the growth. As a result, old structures are abandoned and eventually will disappear. The title of the photo, Witness, reflects the building’s position along the rural highway as a witness to relentless growth and change in its environment. My photography intends to tell the story of the world which is disappearing scant miles from

Portland's urban core. Places disappear, culture is reshaped, how we live is redefined. I believe that through the medium of photography, the message of how we change and what we lose, can be communicated in a way understandable by all."



# ARTS COUNCIL OF LAKE OSWEGO