

album

Artist Portraits of Artists

The Art Gym 30th Anniversary Exhibition

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September 14 – October 27, 2010

Marylhurst University, Marylhurst, Oregon

Album—Artist Portraits of Artists
The Art Gym 30th Anniversary Exhibition
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Photography:

Bill Bachhuber: paintings by Gregory Grenon and Mary Josephson

Brian Foulkes: exhibition documentation, except where noted

Aaron Johanson: photographs of George Johanson drawings

Dan Kvitka: Stephen Hayes portraits of Stephen Leflar, collection of Monica Slater

Scott Miller: *The Art Gym—Spring 1980*

Paul Sutinen: Lee Kelly at Marylhurst, David Eckard: Tournament Lumens performance; Sculpture in the Landscape, The Art Gym—Summer 2010

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The Art Gym, Spring 1980



Christine Bourdette: Riddles, Bunnyheads and Asides, 2008



Io Palmer: Artstars



The Dregs: Brandy Cochrane and Paul Middendorf, 2010

Introduction

This year, The Art Gym is celebrating thirty years of exhibitions, publications, and conversations about contemporary art in the Pacific Northwest. We are also celebrating and paying tribute to artists who create the cultural riches we enjoy in the state of Oregon.

Founded in 1980 by Marylhurst College (now Marylhurst University), the gallery's mission from its inception has been to increase public understanding of contemporary art in the region. Northwest art deserves thoughtful presentation, examination, and documentation, and over the last three decades, The Art Gym has had the honor of presenting hundreds of carefully curated exhibitions, publishing more than sixty exhibition catalogues (which are now available online), and hosting numerous public conversations with artists in the gallery.

A Composite Portrait

As a longtime observer, I have been impressed by the scope and depth of the work made by artists in our region; I have also been acutely aware of how impossible it is to truly follow, know, and understand the work of every one of the thousands of artists who live here. And so I have often relied on artists to guide me to the work of other artists. From time to time, I noticed that artists were making portraits of artists they knew and respected. Sometimes the artist made a few artist portraits out of a general interest in the figure or portraiture. Most often these images are of the artist's friends or family. At other times, the artist endeavored to create a larger record of artists working in the state and sought out artists within and beyond their personal circle. *Album* is an exhibition that looks at these impulses.

Some of the *Album* artists, like photographer Robert Miller, did the work early in their careers, as a way to understand the profession they were entering through the lives of more experienced practitioners. In contrast, both Jack McLarty and George Johanson looked back over careers spanning more than six decades. Jack McLarty made twenty woodcuts of Oregon artists he considered significant during his lifetime. George Johanson had painted his artist friends off and on, but in 1999,

as the twentieth century turned into the twenty-first, he began inviting Oregon artists to his studio, one after the other, in order to draw them. Two years later, he had completed eighty portraits for a series he titled “Equivalents”.

Artists in the exhibition have created a picture of their communities, whether intentionally or inadvertently. Judith Wyss, for example, spent several years painting all twenty-five fellow members of Blackfish Gallery. Craig Hickman made photographs of his friends in the 1960s and 1970s; those images turned out to be a record of the founders of Blue Sky Gallery. Thirty years later, it was not Blake Andrews’s conscious intent to take pictures of photographers linked in one way or another to Blue Sky, but he did. Stephen Leflars’s drawings and monotypes depict artists who gathered on Monday nights to draw and model for one another at Inking Studio. While a thesis student at the Pacific Northwest College of Art, Samuel Rowlett painted people important to him, including his teacher Nan Curtis. Jake Shivery took lots of pictures of people in North Portland and St. Johns, many of them artists.

Some artists captured moments with friends or family. Cherie Hiser got a shot of Stu Levy taking photographs at the coast, Terry Toedtemeier snapped a picture of a sleeping Christopher Rauschenberg, and Michael Bowley caught Paul Sutinen with his ever-present cup of coffee. Dennis Cunningham often went fishing with other artists, and made a large linocut of the group following a particularly memorable outing. Henk Pander painted his artist sons Jacob and Arnold, as well as many of his friends and peers in the theater and art worlds. Husband and wife Gregory Grenon and Mary Josephson painted artist friends, family, and each other.

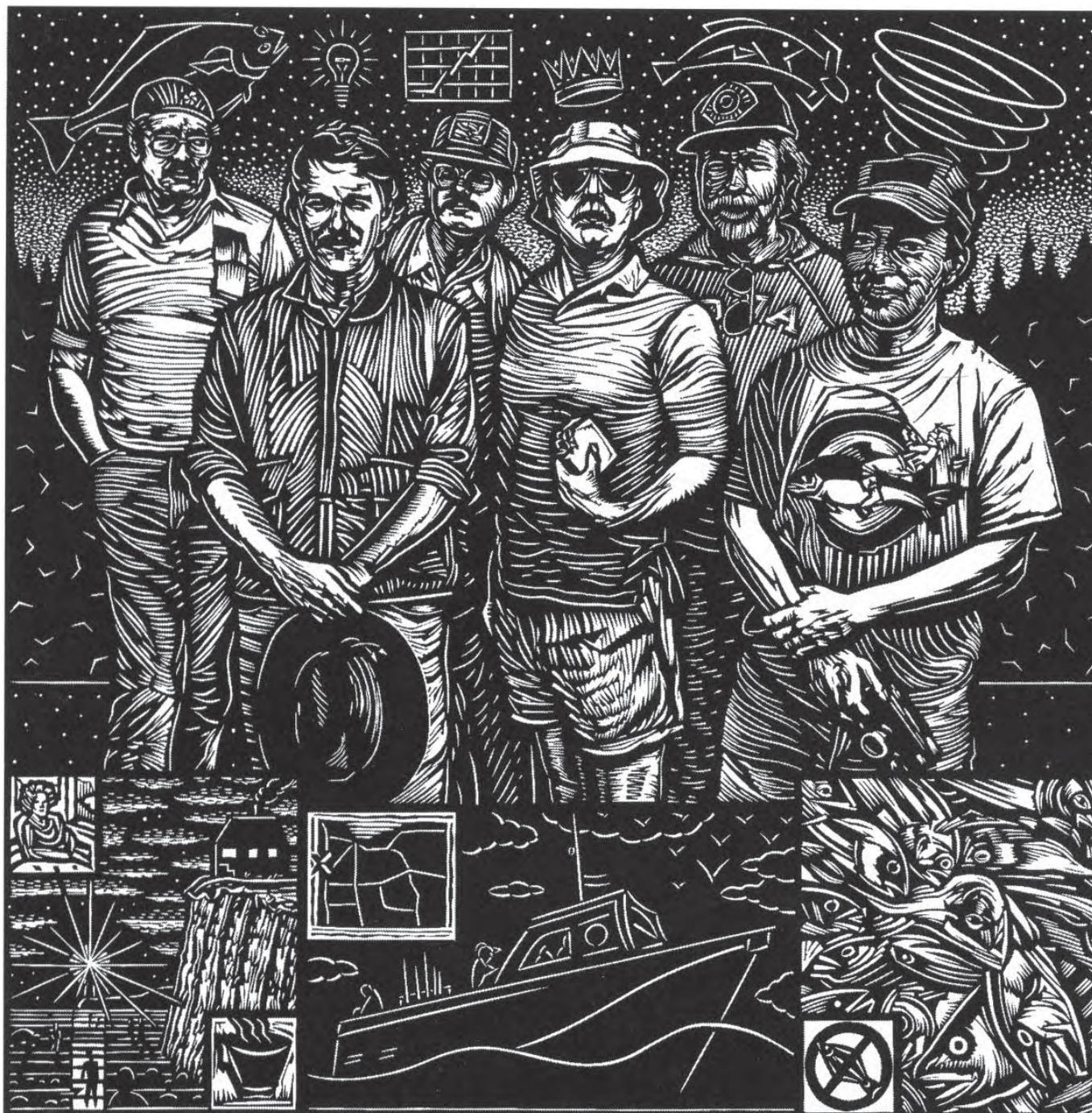
Each artist in the exhibition has explored means of conveying the identity of the subject. Some, like painters Stephen Hayes, Laura Ross-Paul, and Sherrie Wolf, painted from life, focusing on the face. Terry Bostwick first took photographs, then made detailed drawings, most of the full figure. Trude Parkinson also photographed her subjects before making her watercolors and drawings, but chose to show them from the back and rely on body language to reveal identity. Others tapped the potential of setting and costume: Stu Levy’s grid portraits show multiple views of an artist at home, in the studio, or on location. Ann Ploeger photographed her subjects at home, focusing equally on the artists and their domestic environments. Melody Owen went to parks, the riverfront, and college campuses, working with

artists both homegrown and transplanted to choose a tree and a particular setting that suited them. Marne Lucas staged her subjects everywhere from burned forests to hockey rinks, dressing (an opera gown, ice-fishing garb) or undressing (swim trunks, a bathrobe) them to achieve her mix of theater and portraiture. Several photographers shot in the artists’ work spaces. Brian Foulkes used the soft focus of a toy camera to capture introspective Lee Kelly and Stephen Hayes in their homes and studios. Aaron Johanson and Motoya Nakamura let the subjects’ art vie with, and sometimes dwarf, its makers.

The portraits in **Album** are about artists and their work, about community, friendship, and even love. Taken together, the images in this exhibition begin to coalesce into a composite portrait that hints at the scale and complexity of the rich social and cultural fabric that artists create for themselves, for each other, and for all of us. Over the past thirty years, my work has given me the opportunity to think about, explore, and learn things that were beyond the scope of my training or imagination. I have benefited from artists’ years of investigation, experimentation, expertise, and craft; and because I am a curator, I have been driven to share artists’ work and discoveries with the public—what I often call “advanced show and tell.” During this thirtieth-anniversary year of The Art Gym at Marylhurst University, it is fitting to recognize and celebrate all the artists in our midst: their work makes my work possible. More importantly, their art invites us to expand our vision and understanding of what is worth thinking about.

Terri M. Hopkins

Director and Curator of The Art Gym

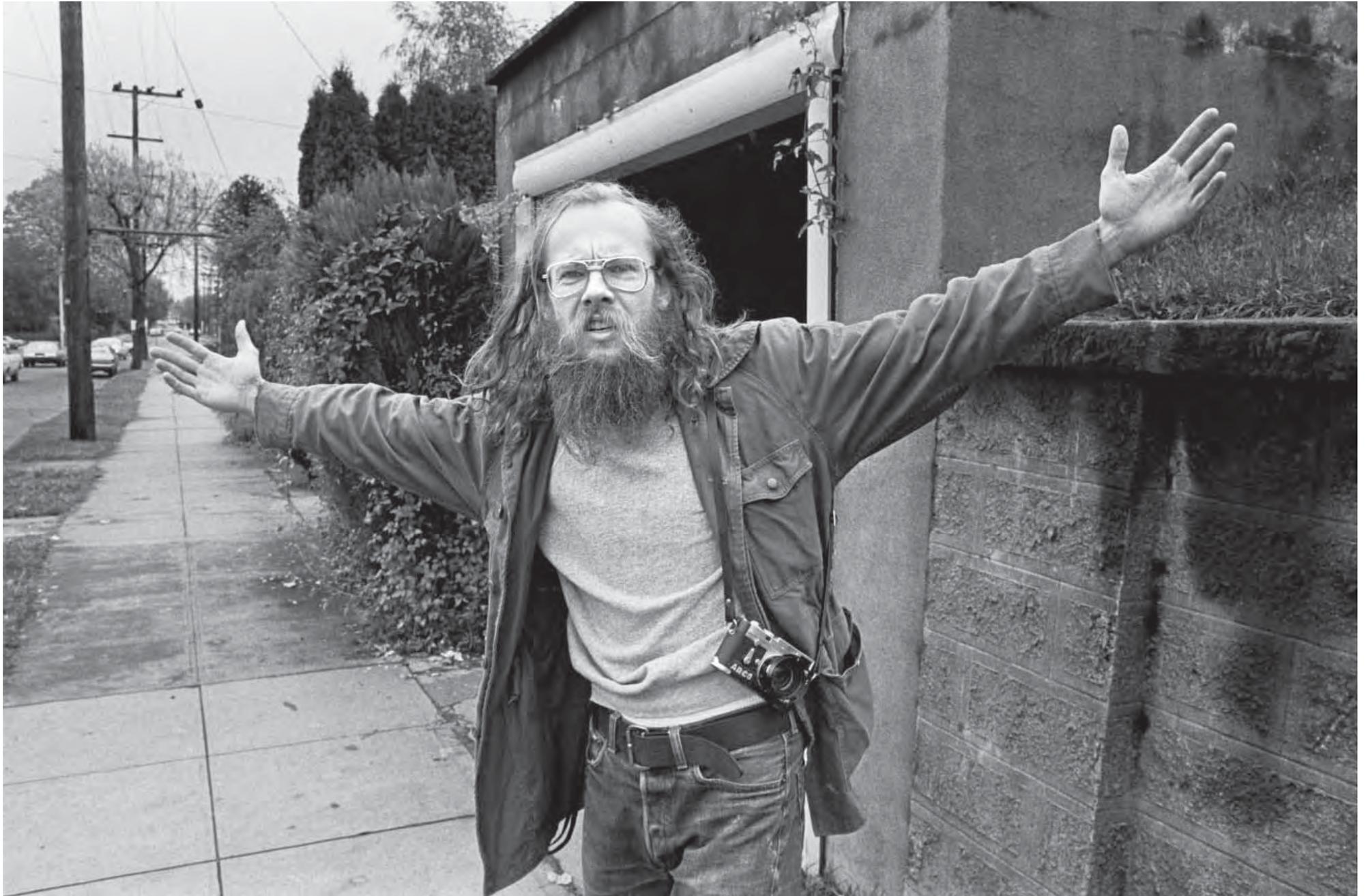


Fishing for the Halbut, 1989

Linocut print on paper (edition of 25), 32 x 32 in.

Portrait of (left to right): Ben Warnock, Dennis Cunningham, Rick True, Ken Weeks, David Selleck, and Robert Dozono

album



Terry Explaining Something, Portland, 1976
Digital inkjet print, dimensions variable
Portrait of Terry Toedemeier

Craig Hickman was one of a group of five young, rather exuberant photographers who, in 1975, founded Portland's Blue Sky Gallery on a shoestring. His co-founders were Terry Toedemeier, Christopher Rauschenberg, Ann Hughes, and Robert DiFranco. —TH



Ann sitting on the bumper of her car, Portland, 1973
Digital inkjet print, dimensions variable
Portrait of Ann Hughes



Ann standing by her car, Olympia, Washington, 1972
Digital inkjet print, dimensions variable



Jim, Chris and Janet on the Beach, Ocean Shores (Washington), 1973
Digital inkjet print, dimensions variable
Portrait of Jim Dobbins, Christopher Rauschenberg, and Janet Stein



Chris and Ann on St. Patrick's Day, Portland, 1977
Digital inkjet print, dimensions variable



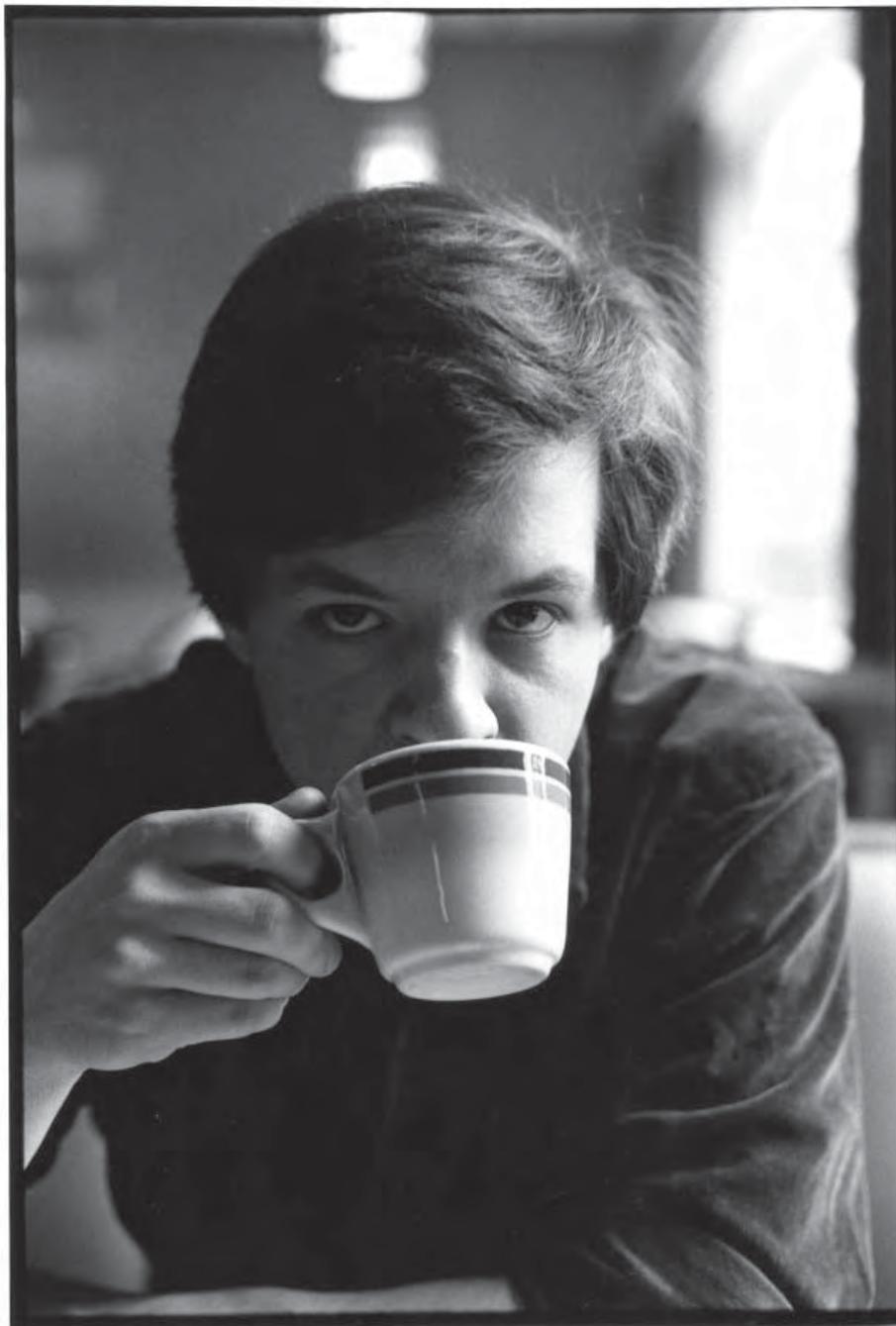
Terry and his Mustang, Portland, 1964
Digital inkjet print, dimensions variable
Portrait of Terry Toedtemeier



Ann and Angela in my car, Portland, 1971
Digital inkjet print, dimensions variable
Portrait of Ann Hughes and Angela



X (Chris with the Bubbles), 1976
Infrared gelatin silver print, 16 x 20 in.
Portrait of Christopher Rauschenberg, collection of Prudence Roberts



Portrait of Paul Sutinen, 1978
Digital inkjet print, dimensions variable

As best as I can recall, I took the photo during a Bumbershoot reconnaissance trip to Seattle Center in '78, in preparation for making a sitework proposal. My proposal was accepted, and Paul helped me put it up later that year. At the time, I only had a Pentax 35mm SLR, and did not do much photography. Obviously, the photo was taken over a cup of coffee someplace in Seattle. It had to be the shapes and contrast—why else would anyone take a picture of Paul? Taking portraits is always an act of intimacy, and I'm sure that from two feet I was playing with some notion of testing and/or expressing friendship. —MB

Michael BOWLEY



Sally Haley, c. 1978-1980
Gelatin silver print, 15.5 x 15.5 in.



Louis Bunce, 1978
Gelatin silver print, 10.5 x 10.5 in.

Robert Miller began his series of portraits of artists out of curiosity about how artists make a living and form a career. He had just finished his B.F.A. from the University of Oregon, and wanted to try to make a life and living in the visual arts. His work shifted from landscape to portraiture. He writes, "And people, it turned out, were so unpredictable and fun and exotic after photographing rocks and trees for a decade." As the project grew, Miller photographed over 150 Northwest artists, musicians, writers, poets, dancers, and actors—and gradually built a document of important creative individuals in the region. —TH



Bonnie Bronson, c. 1978-1980
Gelatin silver print, 10.5 x 10.5 in.



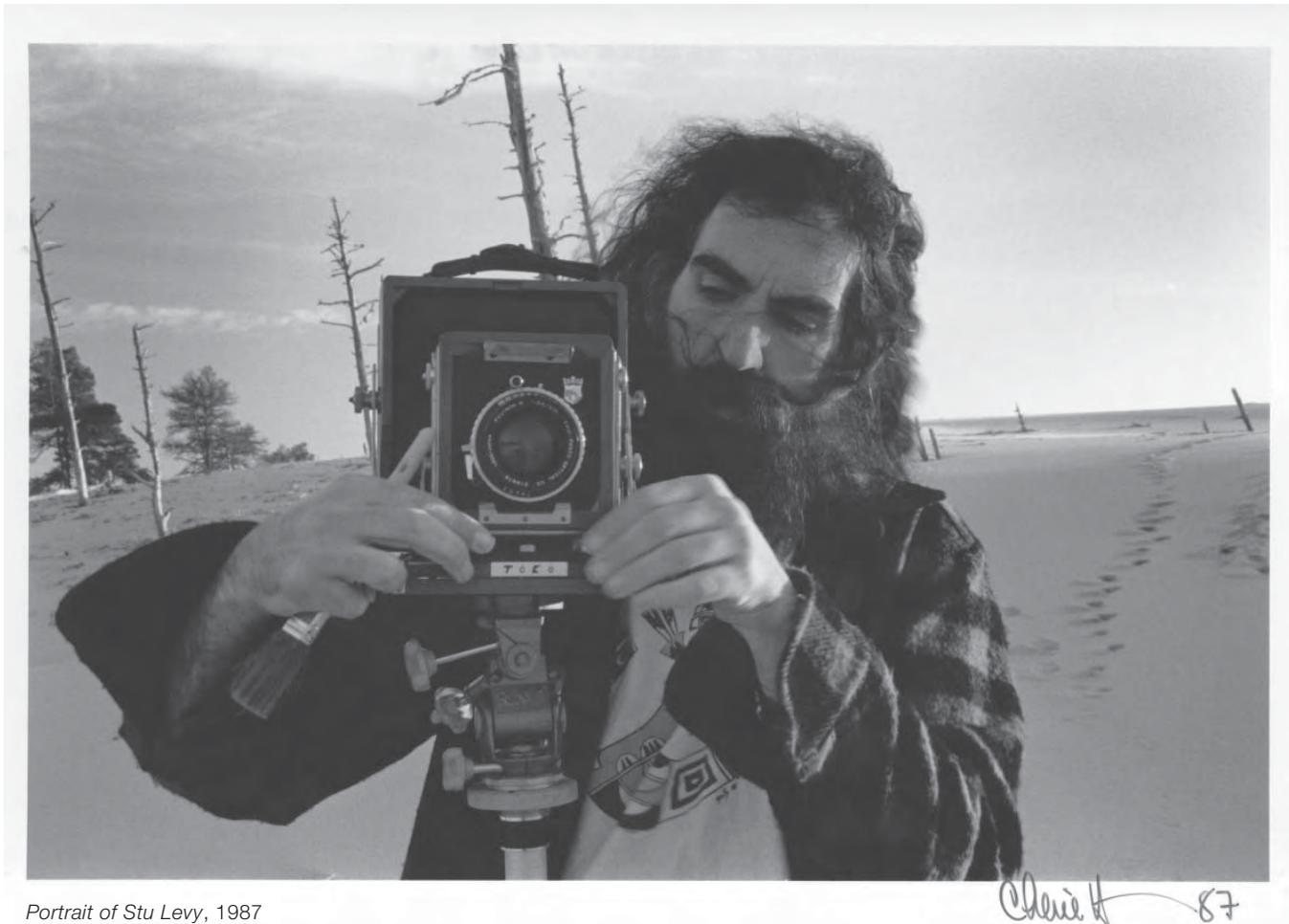
Gregory Grenon, 1987
Gelatin silver print, 15.5 x 15.5 in.



Michihiro Kosuge, c. 1978-1980
Gelatin silver print, 15.5 x 15.5 in.



William Jamison, c. 1978-1980
Gelatin silver print, 15.5 x 15.5 in.



Portrait of Stu Levy, 1987
Gelatin silver print, 4.5 x 7 in.

Cherie Hiser took this picture of her friend, photographer Stu Levy, in 1987, on a trip to the Umpqua Dunes on the Oregon coast. Hiser has had a long career as an educator and artist, and is known for her portraits of artists, performers, people with tattoos, and hospitalized mental patients. —TH



Henk Pander, 2000
Archival inkjet print, 24 x 50 in.



Terry Toedtemeier, 1986
Archival inkjet print, 12 x 25 in.



George Johanson, 2007
Archival inkjet print, 24 x 40 in.



Lillian Pitt, 1993
Vintage silver gelatin print, 16 x 25 in.



Gordon Gilkey, 1996
Archival inkjet print, 75 x 120 in.



Artist's Proof and Consequences, 1988
Archival inkjet print, 32 x 50 in.
Portrait of Stephen (Tad) Leflar, Elizabeth (Kiki) Leflar, and Mary Real



Louis Bunce, 1997
Woodcut, 18 x 14 in.



Albert and Arthur Runquist, 1996
Woodcut, 18 x 14 in.

Jack McLarty looked back over a career spanning more than six decades, and made twenty woodcuts commemorating artists whose lives had intersected with his own. A veritable who's who of mid-twentieth-century Oregon artists, the series includes portraits of C.S. Price, Harry Wentz, Charles Heaney, Albert and Arthur Runquist, William Givler, Louis Bunce, and LaVerne Krause. —TH



Charles Heaney, 1996
Woodcut, 18 x 14 in.



C.S. Price, 1996
Woodcut, 18 x 14 in.



Harry Wentz, 2002
Woodcut, 18 x 14 in.



Fred Littman, 2001
Woodcut, 18 x 14 in.



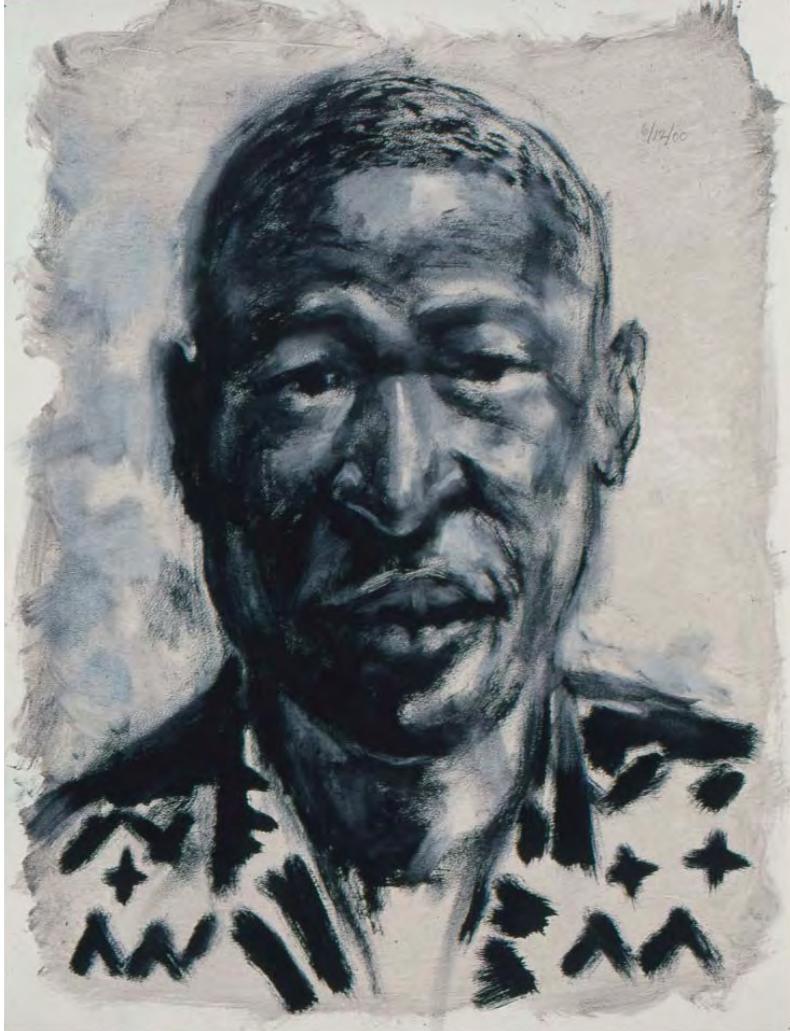
William Givler, 1996
Woodcut, 18 x 14 in.



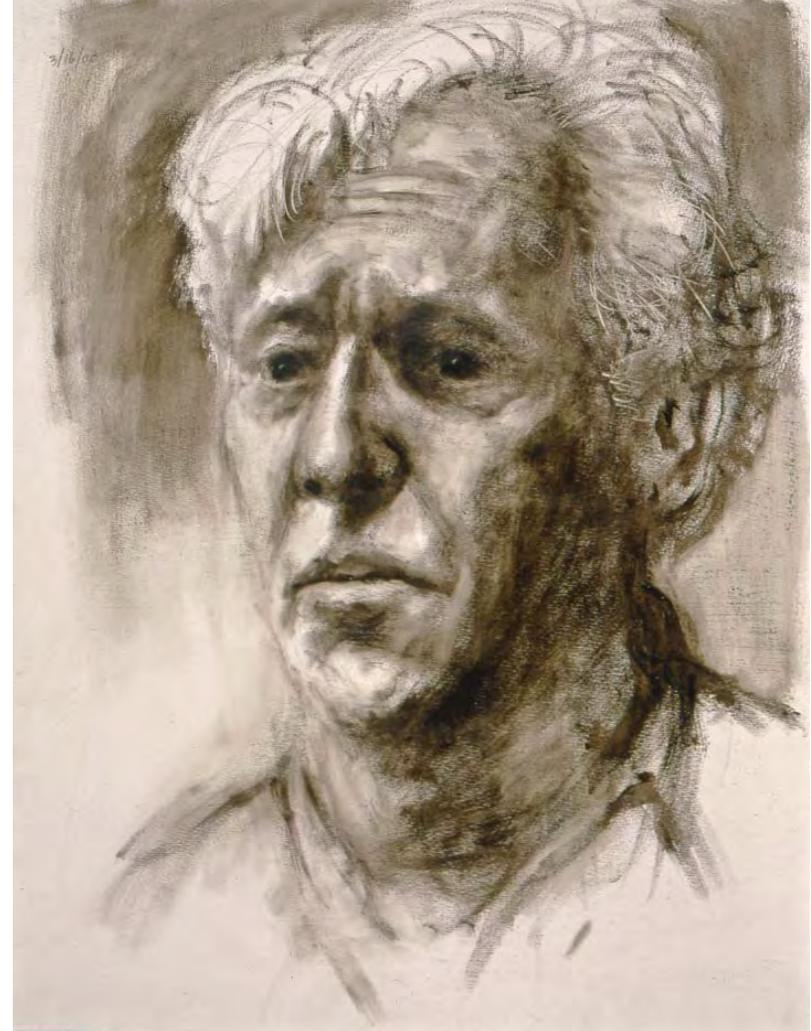
LaVerne Krause, 1997
Woodcut, 18 x 14 in.



Elaine Chandler, 2000
Woodcut, 18 x 14 in.



Baba Wagué Diakité, c. 1999-2001
Oil on paper, 26 x 20 in.



Mel Katz, c. 1999-2001
Oil on paper, 26 x 20 in.

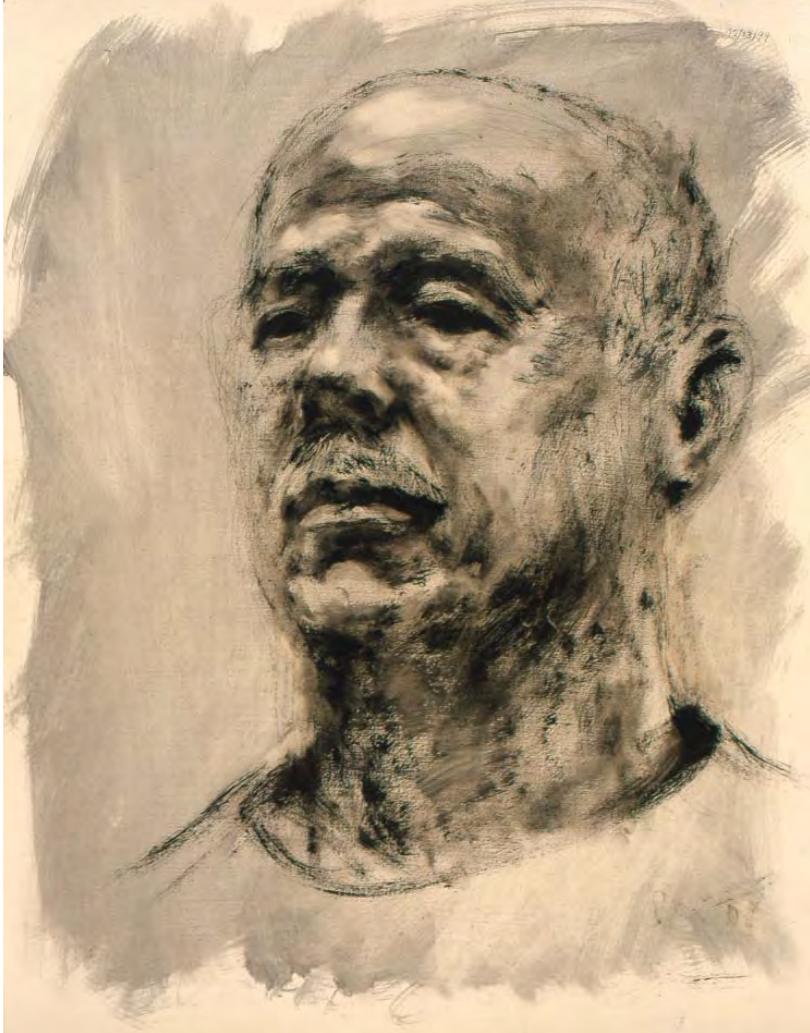


Laura Ross-Paul, c. 1999-2001
Oil on paper, 26 x 20 in.

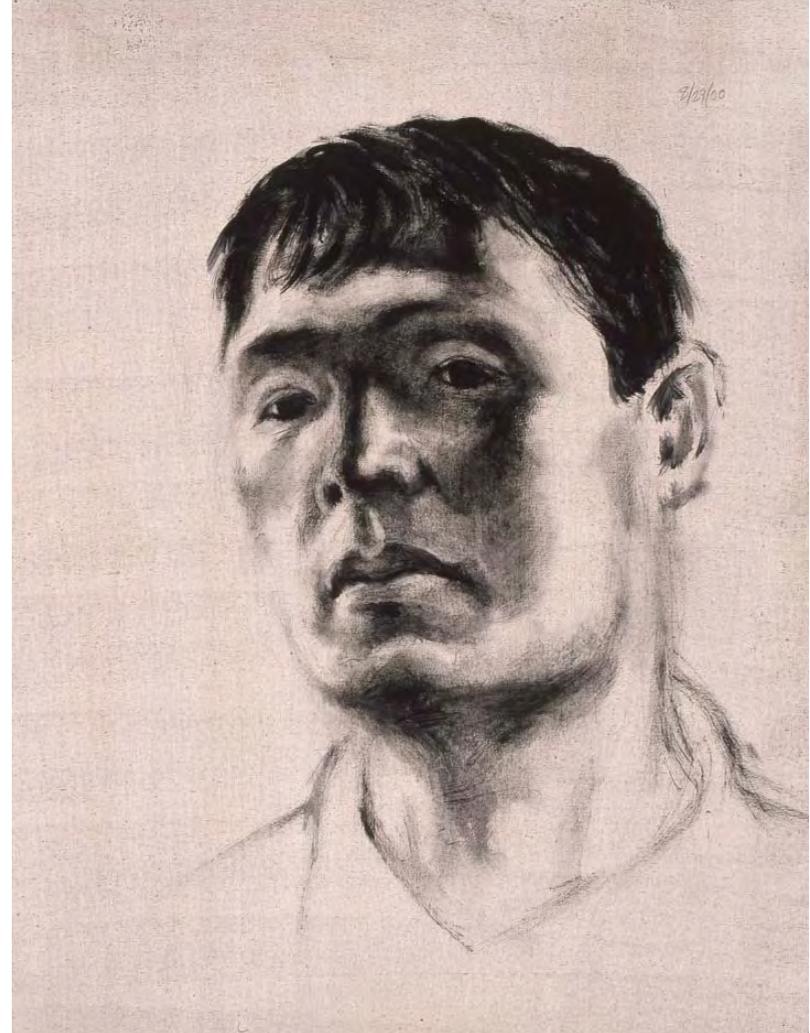


Eunice Parsons, c. 1999-2001
Oil on paper, 26 x 20 in.

To me, these portrait drawings as a group also represent an homage to the artist as worker. Some of these artists are better known than others. Yet all of them share one thing: whether they sell well or not, they persist in their work. They keep on making artwork year after year. Art is done in private but it ultimately has a community component. There is a critical-mass effect at work, which makes the art stronger when there is a lot of it going on. The artist benefits by working in an environment where serious art is being produced, and the public comity is enriched by having so many artists in its midst. —GJ, from his book *Equivalents: Portraits of 80 Oregon Artists* (Portland Art Museum, 2001)



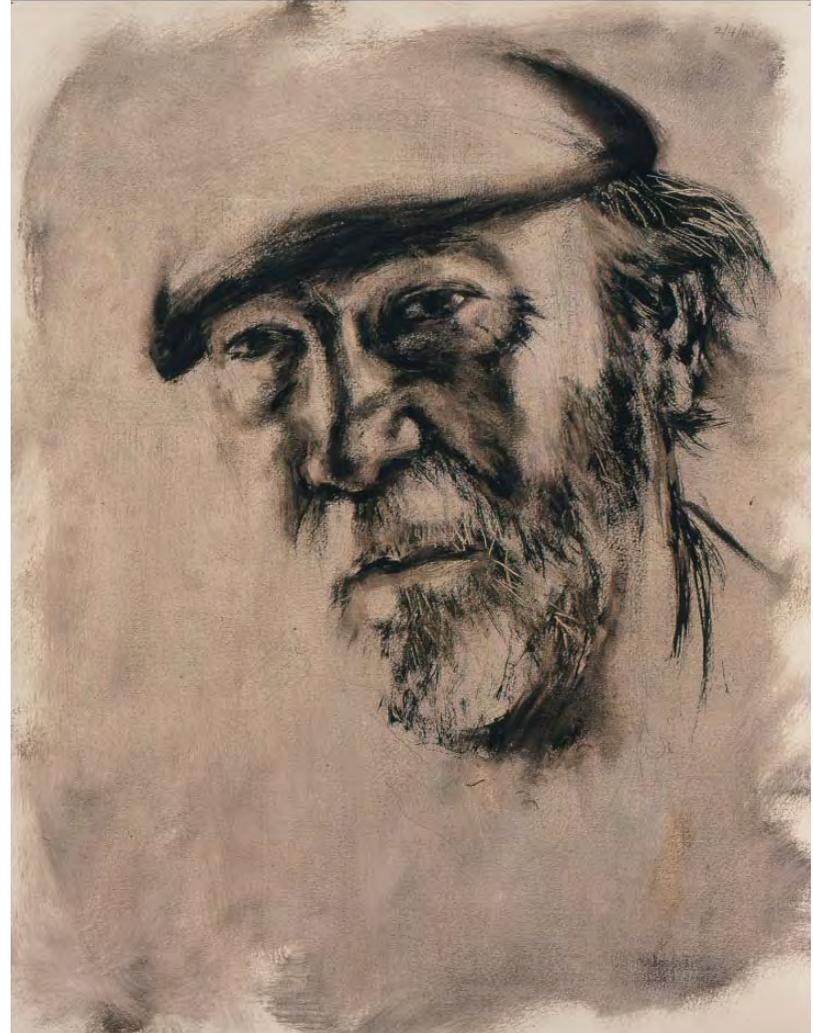
Jay Backstrand, c. 1999-2001
Oil on paper, 26 x 20 in.



Yuji Hiratsuka, c. 1999-2001
Oil on paper, 26 x 20 in.



Tom Hardy, c. 1999-2001
Oil on paper, 26 x 20 in.



John Stahl, c. 1999-2001
Oil on paper, 26 x 20 in.

I started in 1998 because I like portraiture, I was photographing artists' art and I wanted to experiment with traditional photographic techniques. I knew almost all the artists ahead of time. I was trying to photograph artists who were in my life. I wanted to take portraits of any and all enthusiastic "practitioners of art." In the same way that anyone could walk through my studio door and ask me to photograph their art, I was interested in photographing them with their art and at the same time experimenting with straight, chemical-based photography. —AJ



George Johanson, 2001

Gelatin silver print, 8 x 10 in.

Portrait of George Johanson with drawings of Jack McLarty, Christine Bourdette, Manuel Izquierdo, and Gordon Gilkey (above); and Lucinda Parker, Baba Wagué Diakité, and Tom Hardy (below)

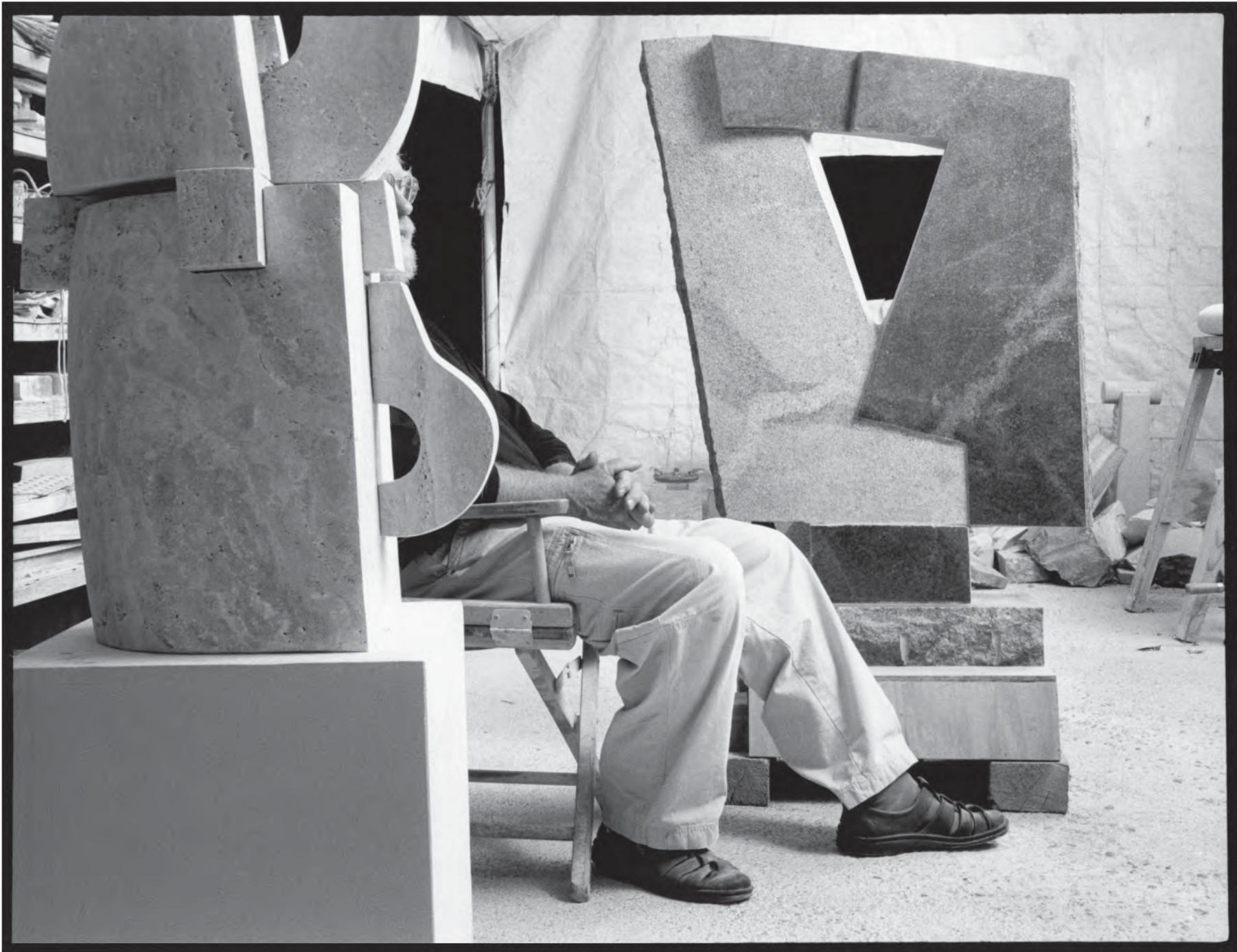
Aaron JOHANSON



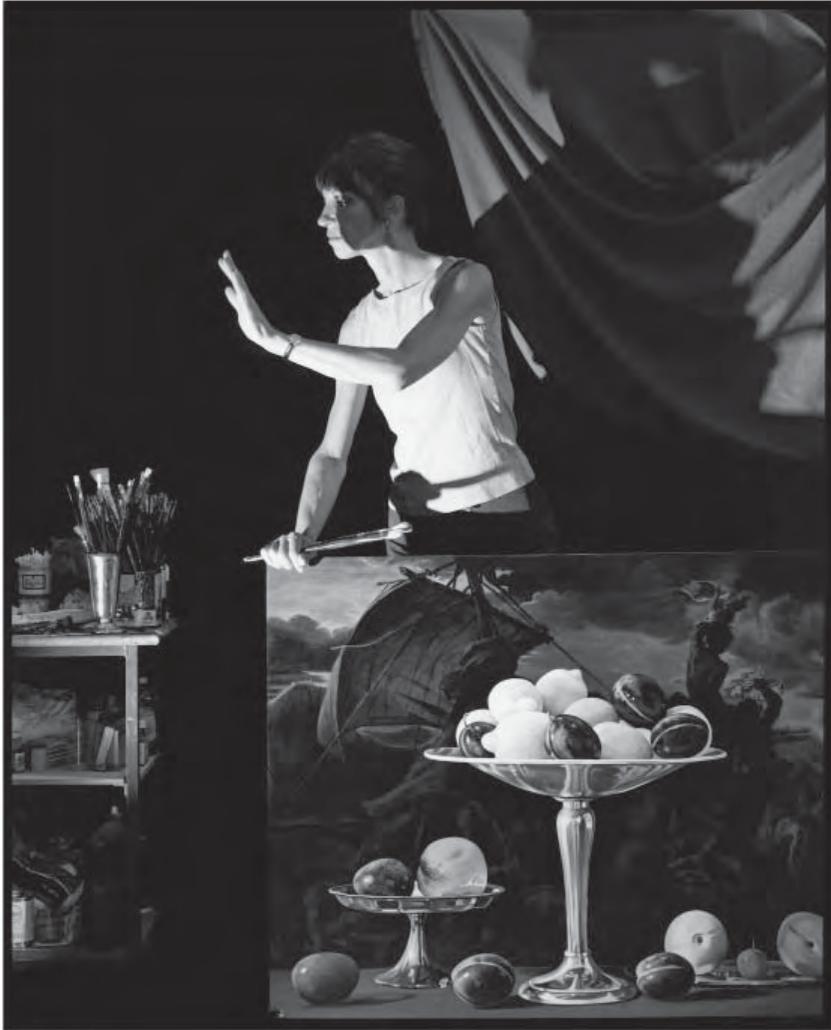
Michele Russo, 2001
Gelatin silver print, 8 x 10 in.



Ken Shores, 2005
Gelatin silver print, 8 x 10 in.



Don Wilson, 2002
Gelatin silver print, 8 x 10 in.



Sherrie Wolf, 1999
Gelatin silver print, 10 x 8 in.



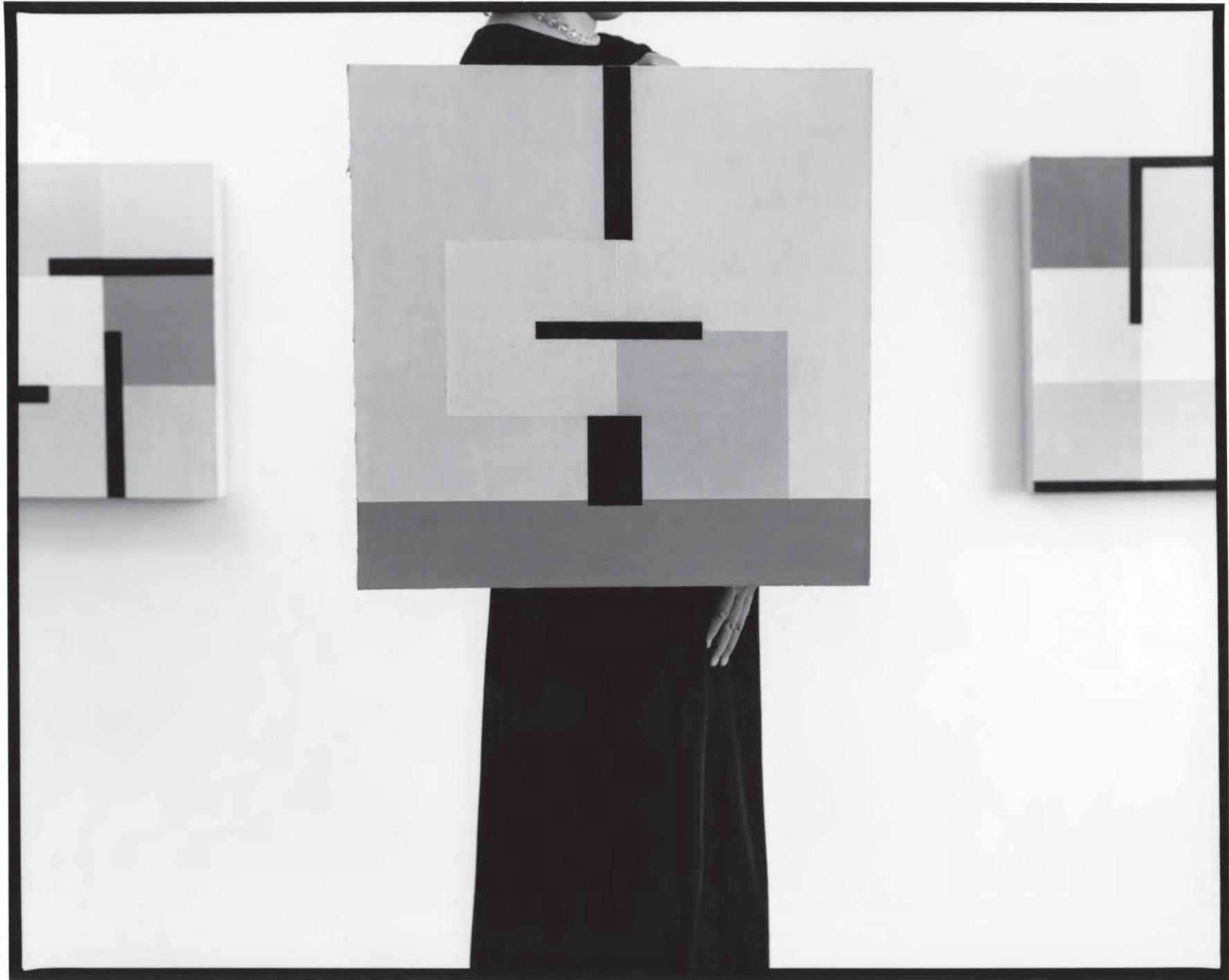
Harry Widman, 2002
Gelatin silver print, 10 x 8 in.



Robert Calvo, 2001
Gelatin silver print, 10 x 8 in.



Lucinda Parker, c. 2002
Gelatin silver print, 8 x 10 in.



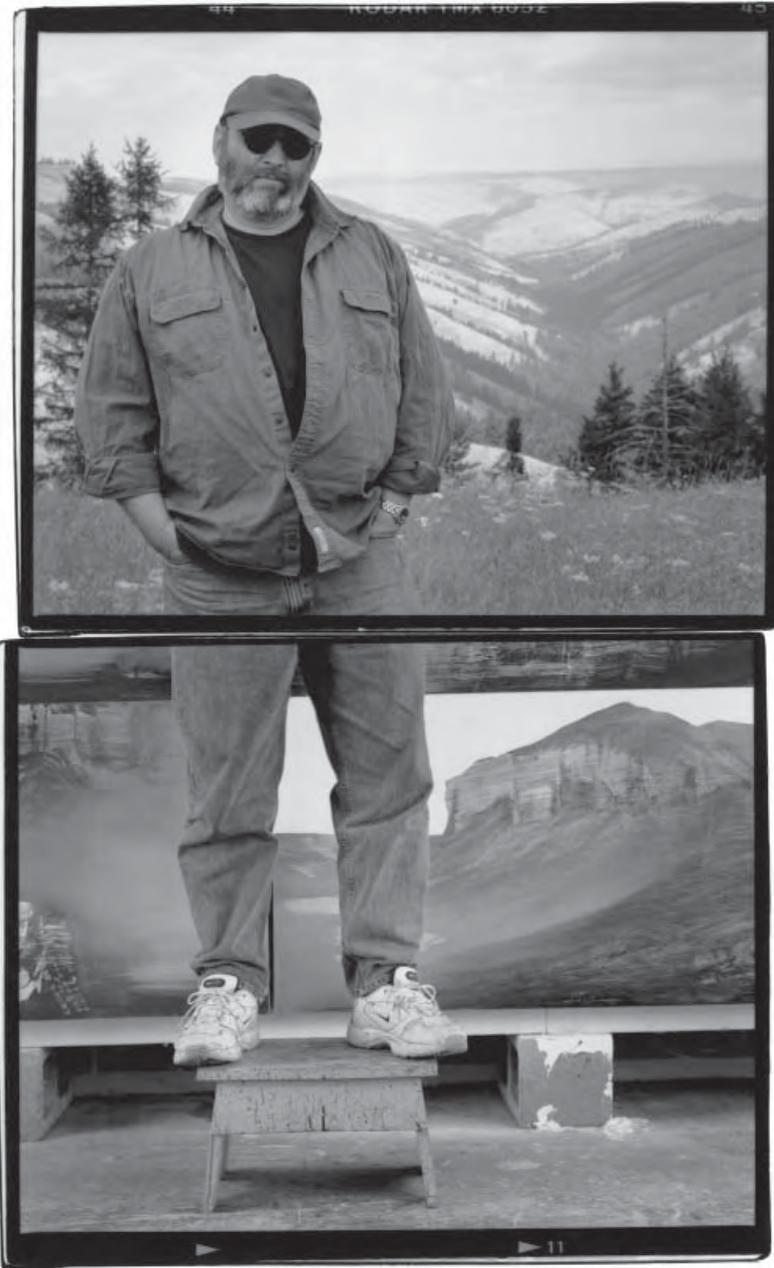
Ann Shiogi, 2000
Gelatin silver print, 8 x 10 in.



Tad Savinar, 2001
Gelatin silver print, 8 x 10 in.



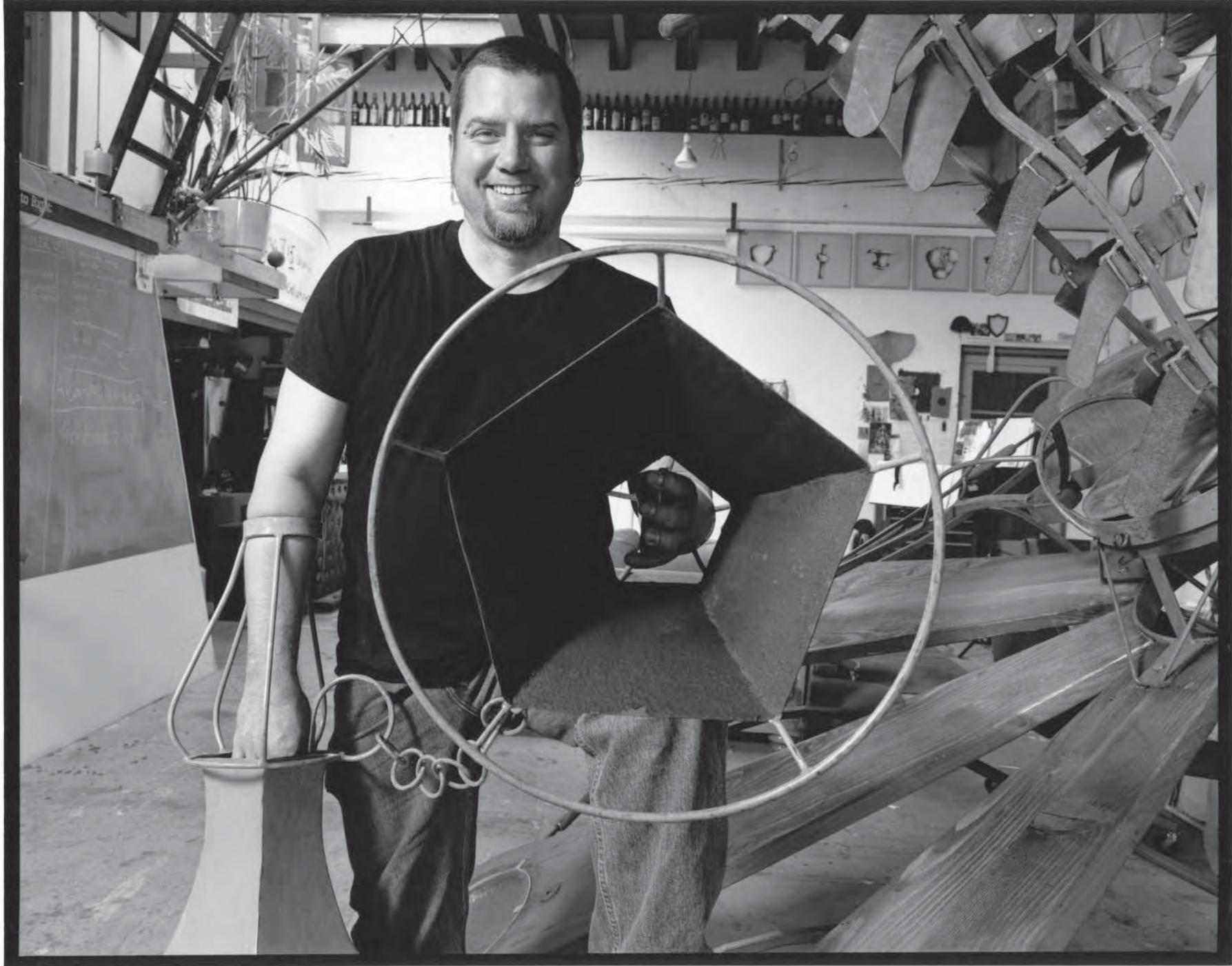
Christine Bourdette, 2005
Gelatin silver print, 8 x 10 in.



James Lavadour, 2000
Gelatin silver print, 10 x 8 in.



Isaka Shamsud-Din, 2001
Gelatin silver print, 8 x 10 in.



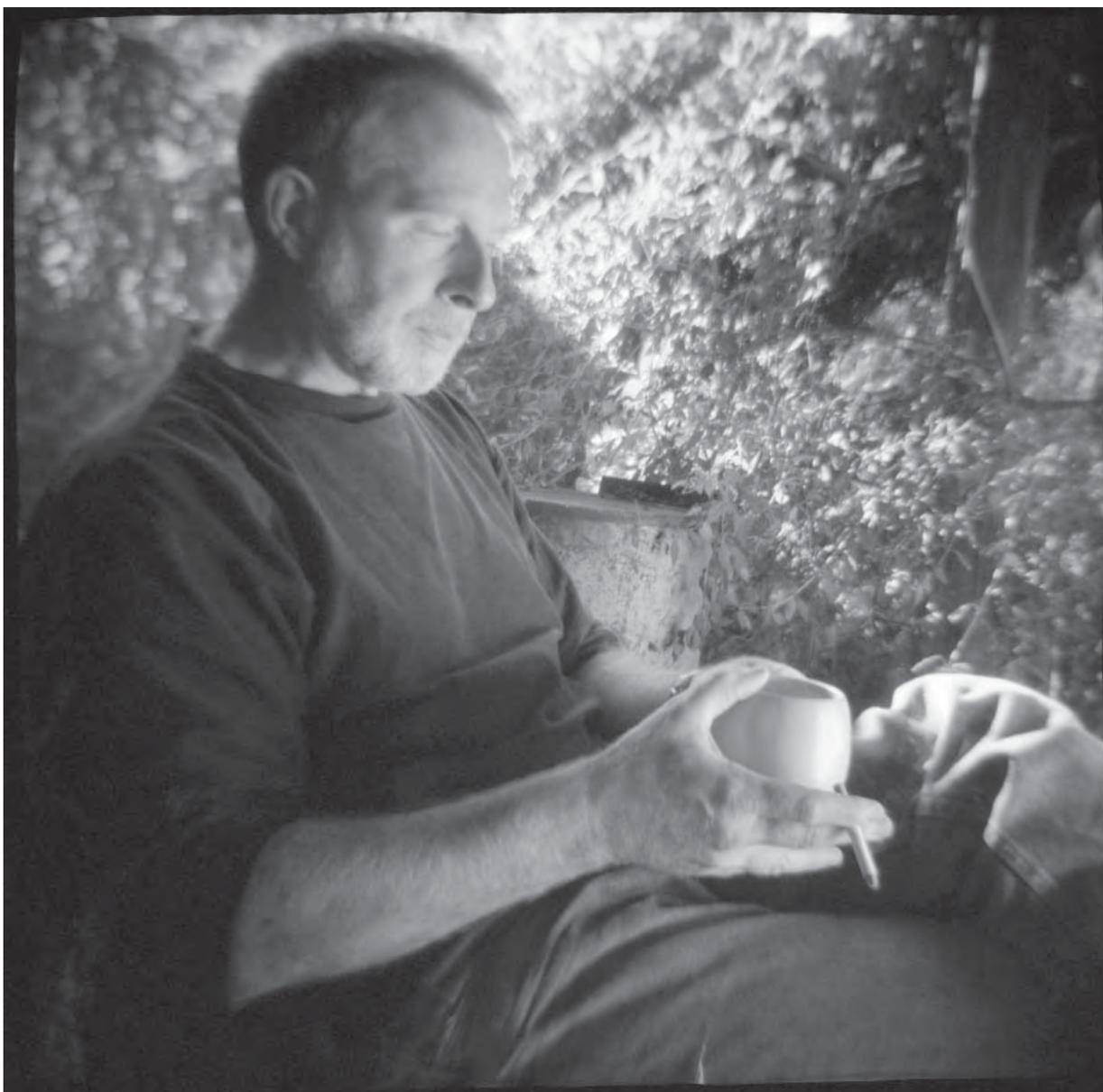
David Eckard, 2003
Gelatin silver print, 8 x 10 in.



Robert Hanson, 2001
Gelatin silver print, 8 x 10 in.



Maria T.D. Inocencio, 2001
Gelatin silver print, 8 x 10 in.

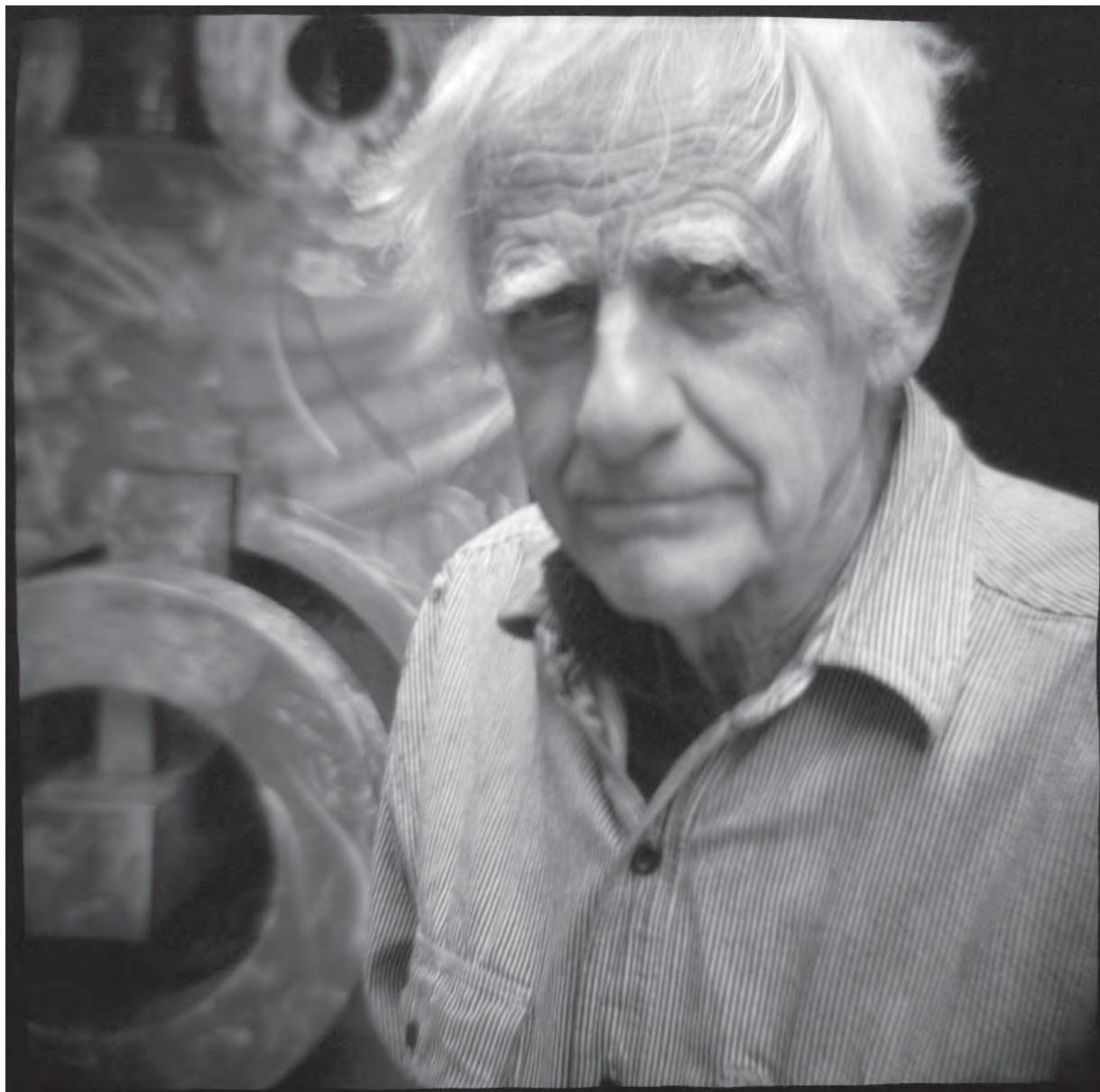


Stephen Hayes, c. 2002
Inkjet print, 16 x16 in.

The camera used was a Stellar, an early clone, I'm told, of the Diana. It had been sitting in someone's cupboard for decades, and I was interested to see what came from using medium-format film in a plastic camera. The design of this plastic camera and its lens meant that the edges of pictures were usually darker, making a vignette.

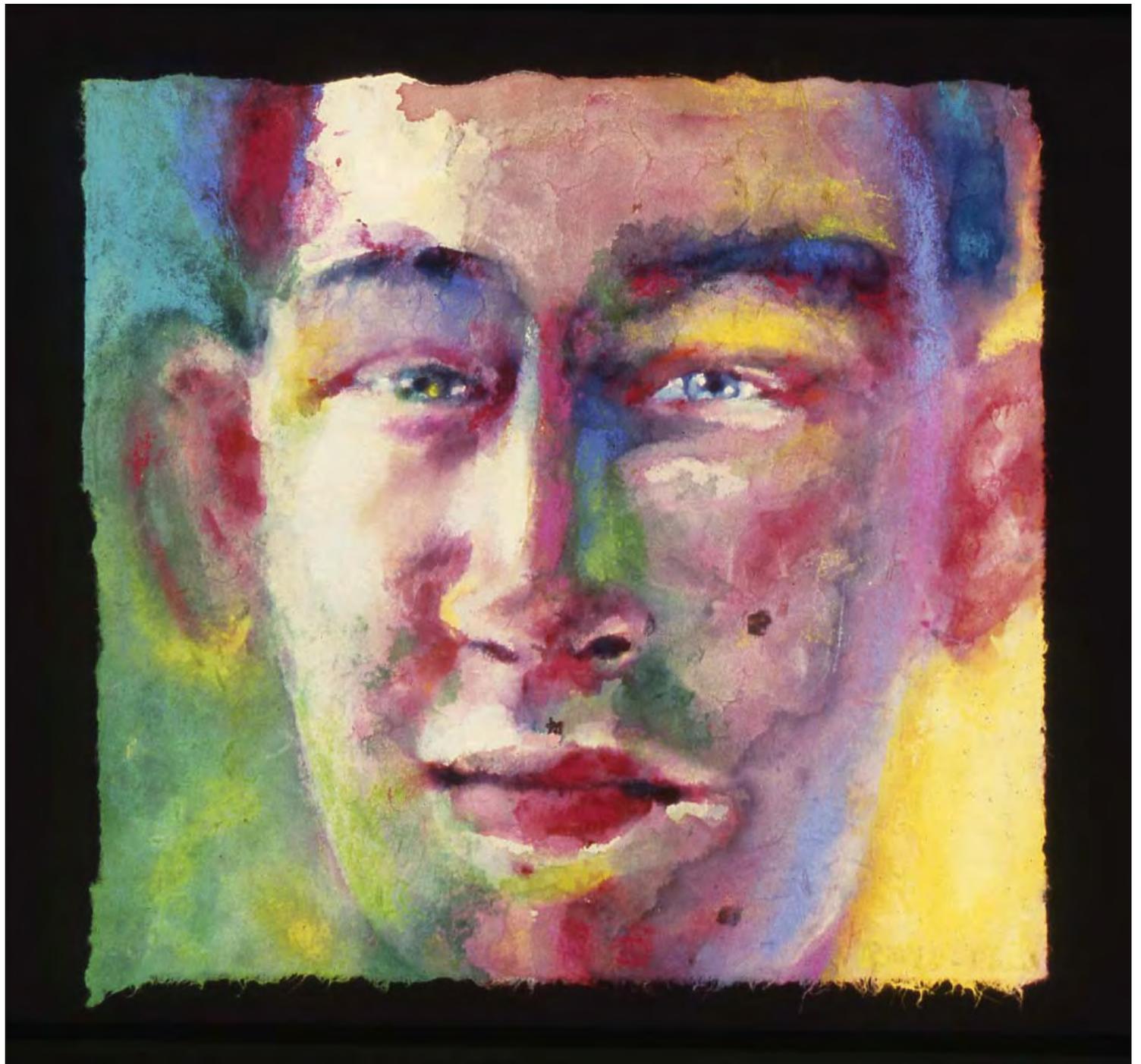
The crudeness of the controls also meant that the camera could be held up for a quick, impromptu picture, like using a point-and-shoot camera. That was the circumstance when I took the photo of Steve outside in his garden. We were sitting having a cup of coffee.

The photo of Lee was taken more by plan, on the grounds at his studio. I was there to document one of his pieces and had the plastic camera with me, with the idea that I would ask if I could take a picture of him. —BF



Lee Kelly, c. 2004
Inkjet print, 16 x16 in.

Malia was often working as a model for me around this time as she needed work and hadn't really begun her own art practice. She was young and sported the androgynous look of the time. I liked that she was not afraid to really look me back in the eye and that we always had a great conversation when she was sitting, which animated her face with subtle little changes in expression. I call the multi-emotion-containing portrait the "Mona Lisa effect" because no face can actually look like Mona's: the merry smile doesn't match the sad eyes. Leonardo worked on it for years and that's why it's so haunting. I've found you can get a multi-emotional face by keeping a model talking and allowing them to go to a range of topics, which changes their expression slightly. It's the overlays of these subtle expression changes I find interesting, and it is the very reason these close-up portraits have been my longest-going series. —LR-P



Glint, 1988
Watercolor on paper, 8 x 8.5 in.
Portrait of Malia Jensen



Portrait of Janie

I can be very specific about my inspiration to start painting portraits from life. In 1996, I was in London, at The National Gallery, and was stopped in my tracks by a small painting by Anthony van Dyck, of Cornelis van der Geest. The Van Dyck painting was so luminous and contemporary that I made a strategy for trying to paint from life using a simple palette, as he clearly had done, and to see whether it was possible to emulate, rather than copy, his effects.

When I returned to Portland in 1997, I began to paint from life—lots of people, but of my artist friends, I painted Stephen Leflar, Mary Real, Tom Prochaska, Renée Zangara, Caroline King, Kristy Edmunds, Dale Jones, Lois Allan, Brian Foulkes, Bill Park, Janie Lowe, and Ginnie Young. I have destroyed a lot of those pictures, either by painting over them or stretching a new canvas over the original birch panels and starting over. Some folks have twofers in their collections without knowing it. —SH



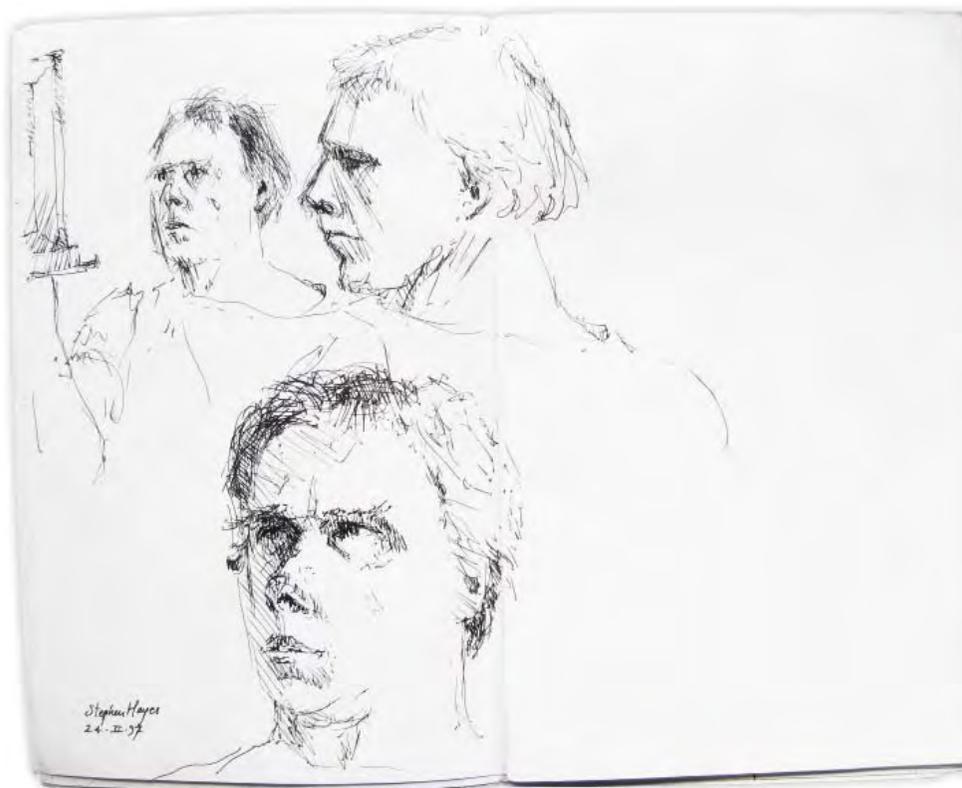
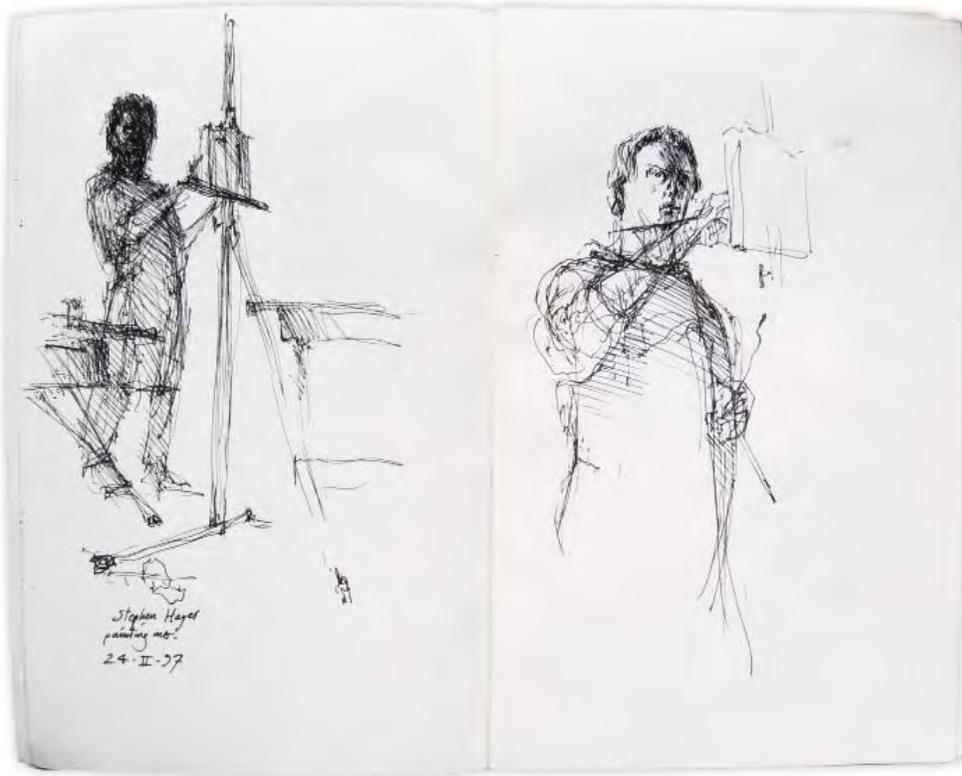
Portrait of Ginnie, 2000
Oil on linen, 12 x 12 in.
Portrait of Virginia Young, collection of
Virginia Young and Janie Lowe



Portrait of Stephen Leflar, 1997
Oil on wood, 12 x12 in
Collection of Monica Slater



Portrait of Stephen Leflar, 1997
Oil on wood, 18 x 18 in.
Collection of Monica Slater





Sketches of Stephen Hayes, 1997
Sketchbook pages, ink on paper, each page 9.5 x 6 in.

In the early 1980s, Stephen Leflar took part in the Monday-night drawing sessions at Inkling Studio, a cooperative printmaking shop started by Liza Jones in 1980, on SW Corbett Avenue in Portland. The artists drew each other, taking turns modeling. Inkling, with its Ray Trayle press, continued as a hub for area printmakers for more than twenty-five years.

Leflar also made a practice of drawing other artists, including Stephen Hayes and Stu Levy, while they made portraits of him—going head-to-head, or entering what he calls a “silent dialogue.” —TH



Jan Ross, 1983
Monotype on paper, 30 x 23 in.



Liza Jones, 1983
Monotype on paper, 30 x 23 in.



Myrna Burks, 1983
Monotype on paper, 30 x 23 in.



Martha Pfanschmidt, 1983
Monotype on paper, 26 x 20 in.

Gregory Grenon and Mary Josephson are painters who are married to each other. Over the years they have frequently painted one another. Grenon's *And then he kissed me* and Josephson's *Valentine's Day* capture the verve and romance the two share as spouses and artists. Grenon's 1986 *Two White Men* is a portrait of Brad Rogers and William Jamison, good friends of both Grenon and Josephson. Rogers is an artist and owner of Plan B Gallery in Portland, Oregon. Jamison, an artist and influential Portland gallery owner, died in 1995. —TH



And then he kissed me, 1993
Oil on glass, 15 x 16.75 in.
Portrait of Mary Josephson and Gregory Grenon



Trick or Treat, 2000
Oil on glass, 49 x 36 in.
Portrait of Mary Josephson



Two White Men, 1986
Oil on Plexiglas, 19 x 26 in.
Portrait of William Jamison and Brad Rogers



The Pink Robe, 1989
Oil on canvas, 10 x 14 in.
Portrait of Gregory Grenon



Traveling Gregory, 1989
Oil on canvas, 3.5 x 2.5 in.
Portrait of Gregory Grenon



Valentine's Day, 1998
Oil on wood, 17.5 x 10.5 in.
Portrait of Gregory Grenon and Mary Josephson



Trude, 2010
Oil on canvas, 10 x 10 in.
Portrait of Trude Parkinson

Sherrie Wolf has been working on a series of portraits of art historical figures that isolate and direct attention to the subject's face. She took this approach for her portrait of Trude Parkinson. For her portrait of Lucinda Parker, Wolf chose to pull back slightly to allow a glimpse of Parker's artwork in the studio. —TH

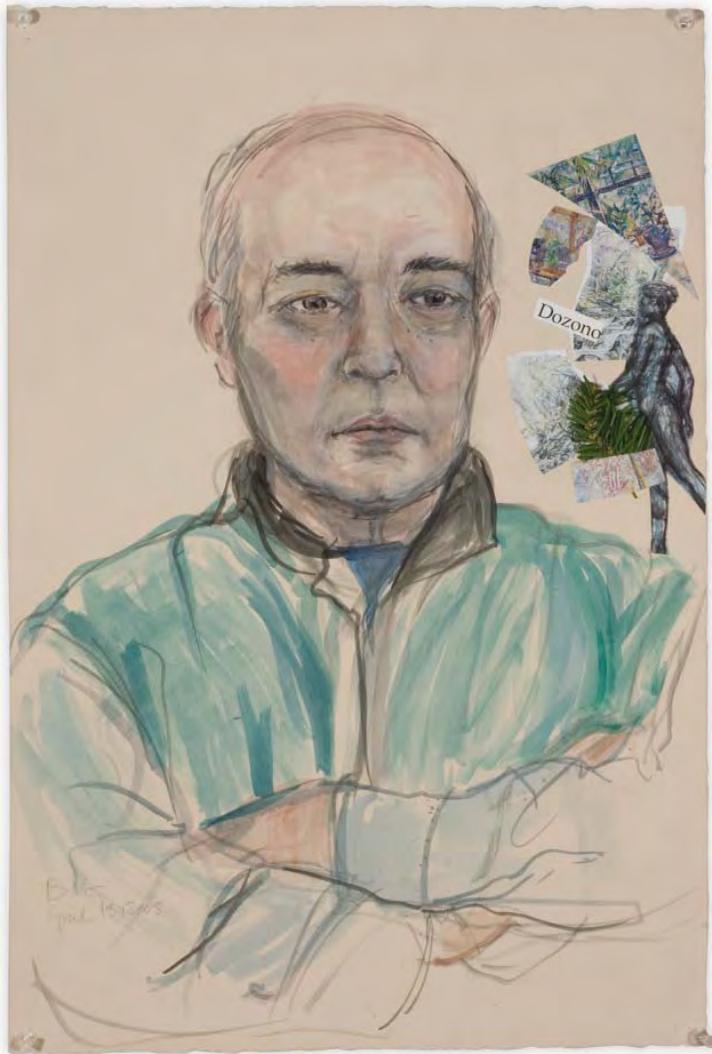


Lucinda Parker in Her Studio, 2010
Oil on canvas, 12 x 12 in.

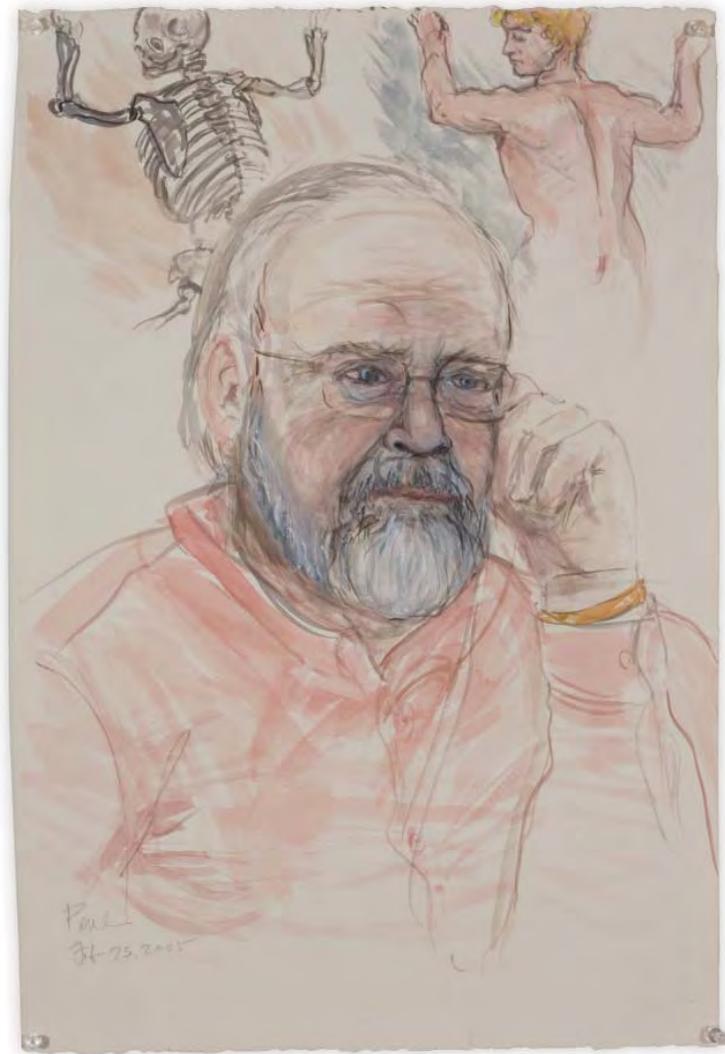


Barbara Black, "Blackfish Gallery" series, 2010
Gouache and watercolor on paper, 22.5 x 15 in.

In 2004, Judith Wyss began a series of gouache and watercolor drawings of the artist-members of Blackfish Gallery. Wyss is a longtime member of the Portland cooperative, which has been owned and operated by working artists since its founding in 1979. Over a six-year period, the series grew to twenty-five portraits and one self-portrait. —TH



Robert Dozono, "Blackfish Gallery" series, 2005
Gouache and watercolor on paper, 22.5 x 15 in.



Paul Missal, "Blackfish Gallery" series, 2005
Gouache and watercolor on paper, 22.5 x 15 in.



Damali Ayo, 2002
Archival pigment print, 10 x 15.25 in.

Motoya Nakamura made these pictures of artists while on assignment for *The Oregonian*. He likes to spend time getting to know them, finding out their sources of inspiration and observing them in the studio, before deciding on an approach. —TH



Sam Gould, 2002
Archival pigment print, 10 x 15.25 in.



Christopher Buckingham and Brad Adkins, 2002
Archival pigment print, 15.25 x 10 in.



Sean Healy, 2005
Archival pigment print, 10 x 15.25 in.



I was too busy staring at you..., 2010
Graphite on paper, approx. 56 x 45 in.
Portrait of Michael Bailey

My portraits are of artists that I know or come across in my life and other people as well. Michael is working here doing mixed-media sculpture and 2D work. Alex is a young sculptor who was in Portland a few years ago, but I've lost track of him. He was a student when I met him, up at Oregon College of Art and Craft when I was teaching there. He worked for me for a while after school and that is when I did his portrait—an interesting and talented young man. —TB



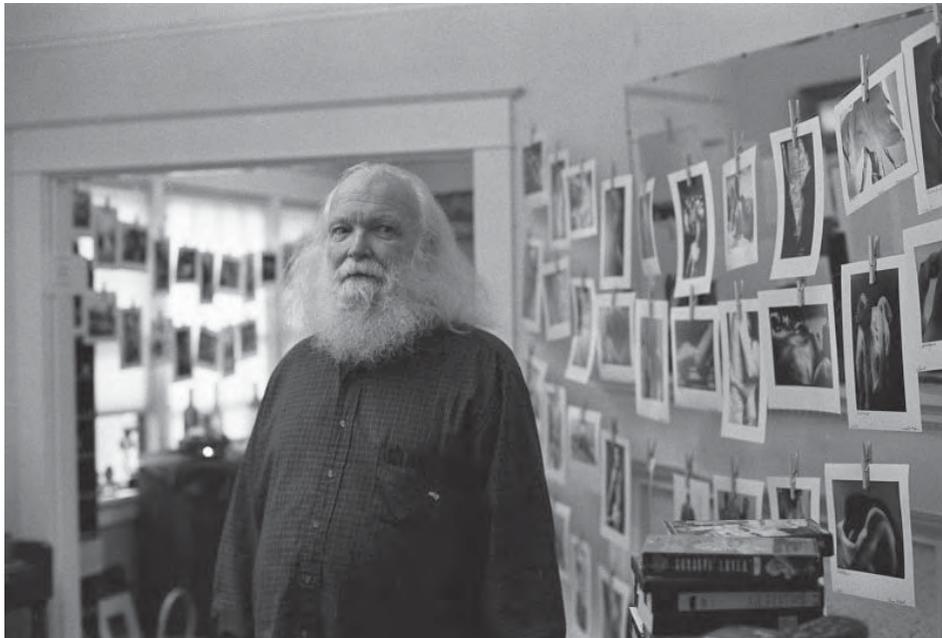
Yellow Stripes, White Socks, 2008
Graphite on paper, 60 x 52 in.
Portrait of Alex Luboff



Blue Sky Shawn, 2008
Gelatin silver print, approx. 8 x 12 in.
Portrait of Shawn Records



George Kelly, 2008
Gelatin silver print, approx. 8 x 12 in.



Paul D, 2004
Gelatin silver print, approx. 8 x 12 in.
Portrait of Paul Dahlquist



Shawn and Sam, 2008
Gelatin silver print, approx. 8 x 12 in.
Portrait of Shawn and Sam Records



Untitled (*N. Curtis*), 2002
Oil on canvas, 80 x 36 in.
Portrait of Nan Curtis, collection of
Nan Curtis and Martin Houston



Modern Maja, 2007
Oil on linen, 64 x 54 in.
Portrait of Marne Lucas

Henk Pander saw his portrait of Marne Lucas as a kind of antidote to the somber paintings he had made a few years earlier, including a painting of Gordon Gilkey and several of Ric Young. Young (who died of AIDS-related causes in 1992) and Pander created thirty theater sets together over the course of a long friendship. Lucas, a friend of Pander's sons Jacob and Arnold, was a young, vital woman with great personal style. Pander let her call the shots about how she wanted to be represented, and he painted her with the city as her backdrop. —TH



Storm Tharp, Pool, 2006
Archival digital pigment print (edition of 5), 28 x 22 x 1 in.



Chandra Bocci, Graffiti, 2006
Archival digital pigment print (edition of 5), 28 x 22 x 1 in.



Bruce Conkle, Caldera, 2006
Archival digital pigment print (edition of 5), 28 x 22 x 1 in.



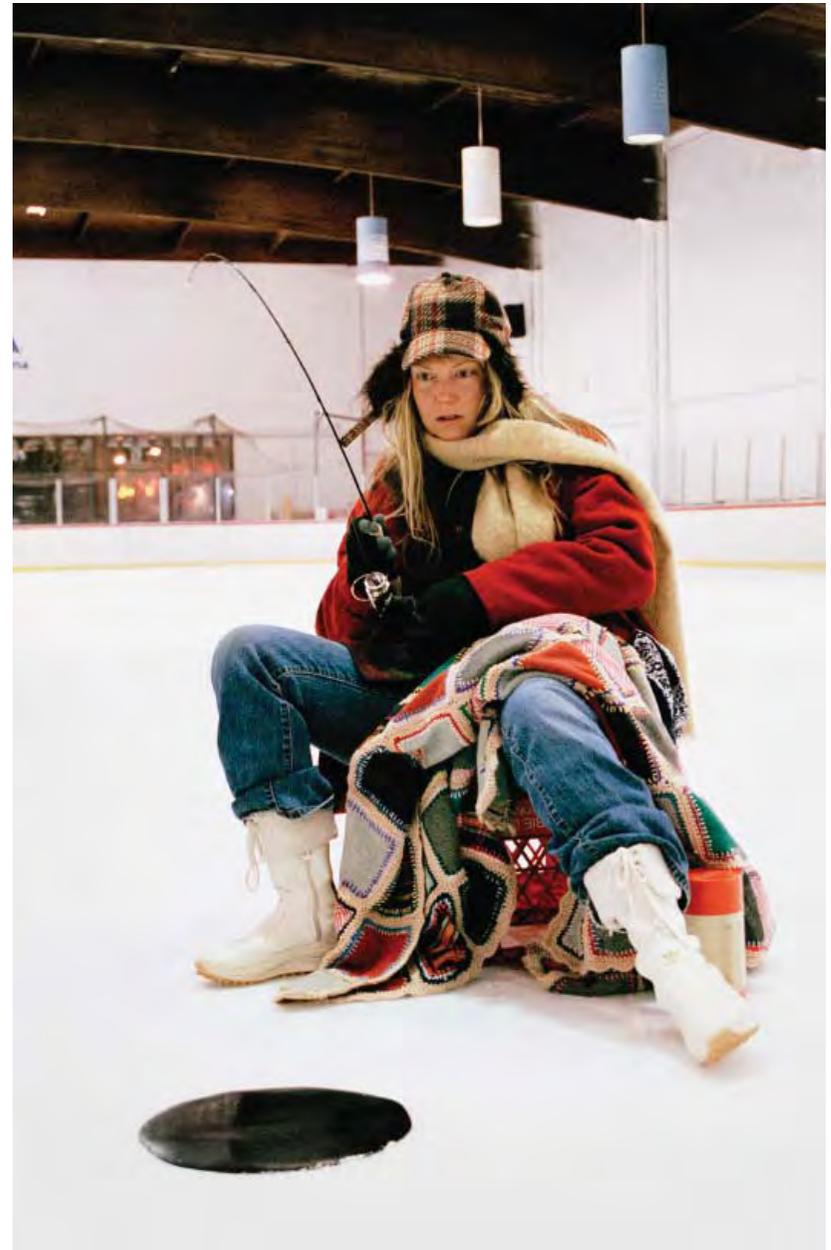
Patrick Rock, Halo, 2010
Archival digital pigment print (edition of 5), 28 x 22 x 1 in.



Molly Vidor, Back Yard Hollywood, 2006
Archival digital pigment print (edition of 5), 28 x 22 x 1 in.



Arnold and Jacob Pander 2, 2006
Archival digital pigment print (edition of 5), 28 x 22 x 1 in.



M.K. Guth, Ice Fishing 2



Carson Ellis, "People and Trees" series, 2009
Digital inkjet print, 6 x 6 in.



Ryan Boyle, "People and Trees" series, 2009
Digital inkjet print, 6 x 6 in.



Sarah Lund, "People and Trees" series, 2009
Digital inkjet print, 6 x 6 in.



Jack Ryan, "People and Trees" series, 2009
Digital inkjet print, 6 x 6 in.

Having lived in Oregon for most of my life, I have met many interesting, talented, and productive people here. Much of my own work is conceptual and addresses ideas of collecting, categorizing, and the ways in which parts come together to make a whole. So it seems natural and appealing to create a "catalogue" of some of the people who inhabit this place and this moment and especially those who are engaged creatively with the public: artists, writers, curators, musicians, and filmmakers. The collection would be a subjective selection, not a comprehensive survey or "best of." Another special thing about this place is our profusion of trees. I am placing the people of the community alongside our community of trees. It is a way of seeing and emphasizing the trees that live among us. —MO



Gretchen Hogue and Trevor Fife, Portland, Oregon, 2007
Archival inkjet print, 30 x 40 in.

I have been compelled to document the people around me since I started photographing early on in my career. As my work progressed, my way of photographing the people in my life changed radically. Whereas early on my subjects were a template for my portraiture, I found that making them participants in the process resulted in a much more complicated interpretation. I wanted to photograph scenes, domestic scenes that played out my questions about the ideas of domestic partnership and the seemingly endless ways to express the futility of contemporary relationships. ...Color fuels the strange and arbitrary ways in which all the different homes become similar, and all the people of this generation seem to have similar palettes creating this vintage allure to their modern dwellings. —AP



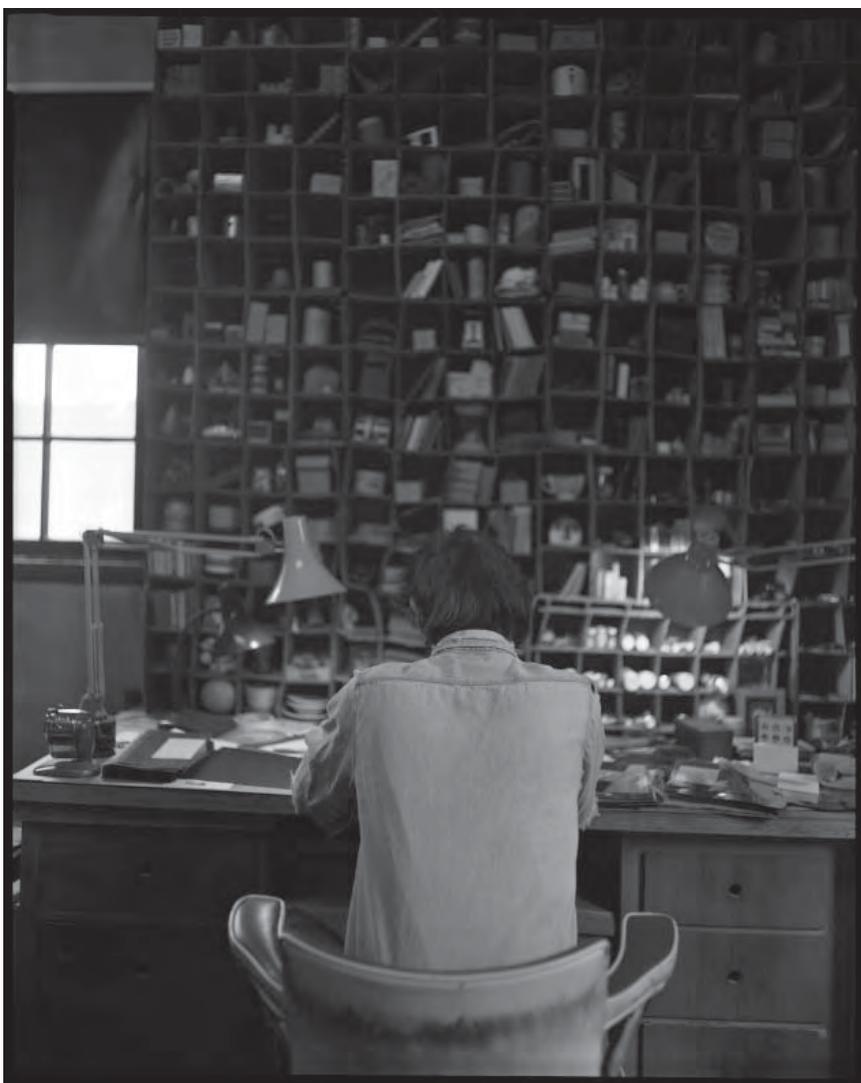
Vladimir, Portland, Oregon, 2005
Archival inkjet print, 30 x 40 in.



Andy Blubaugh, Portland, Oregon, 2009
Archival inkjet print, 30 x 36 in.



Miles Cleveland Goodwin, Portland, Oregon, 2010
Archival inkjet print, 30 x 36 in.



Mr. D.E. May, Salem, No. 2, 2009
Gelatin silver contact print, 10 x 8 in.



Mr. B. Orr, Kellogg Street, No. 2, 2008
Gelatin silver contact print, 10 x 8 in.
Portrait of Bruce Orr

My day job at Blue Moon Camera and Machine puts me in contact with artists of all stripes on a regular basis. Artists, for me, have a certain look, which lends itself to the compelling portrait. I don't mean fashion; I mean a weight in the eyes and a certain constant level of concentration. The more I saw of them, and the more I saw of the spaces in which they work, the more I thought about applying 8 x 10 work to simple and (hopefully) distinguished portraits. I shoot mostly in St. Johns, although I have traveled with my camera as far as the East Coast. —JS



Ms. K. Evans, N. Syracuse St., No. 4, 2009
Gelatin silver contact print, 10 x 8 in.
Portrait of Katie Evans



Mr. Shivery, Mr. McFadden, Mr. Ogden, St. Johns, 2009
Gelatin silver contact print, 10 x 8 in.
Portrait of Jake Shivery, Sean McFadden, and Oliver Ogden



Renée Zangara, 2010
Watercolor on blue paper, 22 x 30 in.

I think body language reveals much about people, but we take in that information less consciously than we do facial cues. The definition of “portray”—to draw (forth), to paint, to trace, or drag—describes both the process of bringing these portraits into being and the process of “drawing out” a person to get a sense of that person’s character and humanity. —TP



Sherrie Wolf, 2010
Watercolor on blue paper, 22 x 30 in.



Stephen Hayes (double), 2010
Tusche on transparent Yupo, 16 x 20 in.



Chris Bourdette (double reversed), 2010
Tusche on transparent Yupo, 17.5 x 23 in.

Thirty Years

In the late 1970s, Kay Slusarenko, then co-chair of the Marylhurst Art Department, saw a college gymnasium no longer in use and envisioned an art gallery. She persuaded the administration to hand the gym over to the art department, then pulled in faculty members Paul Sutinen and myself to make the gallery a reality. Sutinen took down the basketball hoops, sanded the floor, and gathered together a crew, which included painting instructor Marlene Bauer and a host of volunteers, to drywall and paint. It was Sutinen's idea to focus the new gallery's mission on contemporary Northwest art. I followed his lead and set to work organizing the first season of exhibitions and publications, and on September 30, 1980, The Art Gym opened its doors. In the three decades since, artists and visitors alike have responded to the generosity of the space: its high ceilings, wood floor, and the views, through its arched windows, of the campus grounds. Artists have created challenging work. The public has met them head-on.

All along, The Art Gym's goals have been to consider the ideas with which artists are engaged, to act as a catalyst for new work, and, periodically, to take an in-depth look at a single artist's work at midcareer. Thematic exhibitions have covered topics ranging from environmental cartoons (**The Last Laugh**) to family life (**Motherlode**) to social concerns (**As the War Ended: Artists' Responses to War Since World War II**). Many artists have created ambitious site-related projects for the gallery; they include Tad Savinar, Fernanda D'Agostino, David Eckard, Daniel Duford, Io Palmer, and Susie Lee. We have studied the work of, and published catalogues for, painters Michele Russo, Sally Haley, Judy Cooke, and Michael Knutson; photographers Terry Toedtemeier, Christopher Rauschenberg, Craig Hickman, and Dianne Kornberg; and sculptors Lee Kelly, Judy Hill, Bill Will, and Christine Bourdette, and too many more to list here. Whenever possible, we have taken over the Marylhurst campus grounds for exhibitions of sculpture.



Art and Social Comment: New Forms, 1982 (The Girl Artists)



Portland Painting Now, 1985 (left to right: Laura Ross-Paul, Gregory Grenon, Jack Portland)



Judy Hill: Sculpture 1987-1996



David Eckard: Tournament Lumens, 2003, performance



Sculpture in the Landscape, 1992 (Philip Krohn)



Lee Kelly at Marylhurst, 1983–1984

Acknowledgments

It has been a privilege and pleasure to be a part of The Art Gym's history, and there are many people to thank.

While at Marylhurst University, Kay Slusarenko continued to champion The Art Gym, and her advocacy kept the program strong for the first twenty years. Paul Sutinen, who is now co-chair of the Art & Interior Design Department, has been an invaluable supporter from the very beginning; he continues to be a trusted advisor to this day. Kim Heinrich, the department's staff assistant, has been indispensable for more than a decade, managing the student gallery attendants, our semi-annual membership campaigns, and much more. I have also greatly appreciated the talent and hard work of Sondra Churchill, Marylhurst's Art Director. Two photographers, Judith Muzzy and Brian Foulkes, documented the exhibitions, helping us create our archive. The Art Gym preparators—all artists—worked behind the scenes to make the exhibitions elegant in both design and presentation. They have included Tad Savinar, Jim Defeo, David Potter, Nate Slusarenko, Bruce Conkle, David Eckard, Robert Krueger, Todd Johnson, Steve Doughton, Peter Qualliotine, and Wendy Given.

During the early years of the gallery's existence, The Gym Committee—a group of intrepid volunteers—organized parties and benefit dinners and helped build the audience for the gallery. Chaired originally by Carolyn Dewey and Dee Poth, the committee included longtime members Marjorie Butler, Marilyn Deering, Gail Goodrich, Jan Jacobsen, Nancy Leuschel, C.W. Potts, Marge Riley, June Risser, Eileen Reiersen, MaryLu Schiewe, Melinda Thorsnes, Connie Wood, and Marty Zaklan. We remain indebted to them for their very generous contributions of time and energy.

The program has had substantial support from the Regional Arts & Culture Council, the Clackamas County Cultural Coalition, the Oregon Arts Commission, the Oregon Cultural Trust, and the National Endowment for the Arts.

We have been grateful for the contributions of foundations, which include the Harold and Arlene Schnitzer CARE Foundation, the Jordan Schnitzer Family

Foundation, and the Murdoch Trust. We also appreciate the support of many of the city's commercial galleries, including the Laura Russo Gallery, Elizabeth Leach Gallery, PDX Contemporary Art, Froelick Gallery, and Pulliam Deffenbaugh Gallery. Some of our greatest champions have been individuals whom we could count on, year after year after year, for their support and words of encouragement. It would be impossible to name them all, but in particular I would like to thank Joan and John Shipley, Tad Savinar, Arlene and Harold Schnitzer, Steven and Linda McGeady, Linda Hutchins and John Montague, Deborah Horrell and Kit Gillem, Patricia Grass, Dianne Anderson, and the late William Jamison. Finally, I thank my husband, Robert Hopkins. More than anyone, he has made possible my dedication to this endeavor.

These organizations and individuals, and many more, have helped The Art Gym do what we set out to do thirty years ago: increase public exposure to, and understanding of, contemporary Northwest art. These next few years will be a time of challenge and transition. Marylhurst University President Judith Johansen is committed to taking The Art Gym to a new level, so that the program will be better able to present and document the work of the artists in the coming decades. Exciting times lie ahead.

Terri M. Hopkins

Director and Curator of The Art Gym



The Art Gym, Summer 2010

