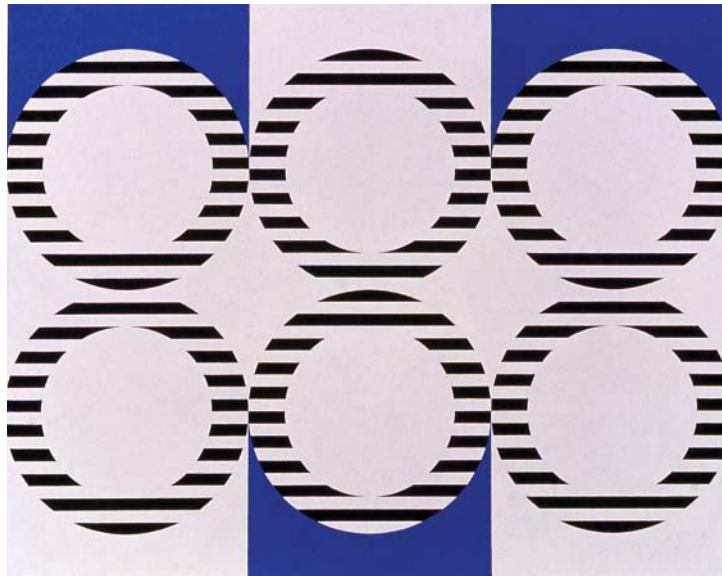




# [Northwest Matriarchs of Modernism]

12 Proto-feminists from Oregon and Washington





[Mary Henry](#)

**Pansynclastic Riddle**

1966, 48 x 61.5

Courtesy of the Artist and Bryan Ohno Gallery

Cover photo:

[Hilda Morris](#) in her studio

1964

Photo: Hiro Moriyasu



# Northwest Matriarchs of Modernism

[ Organized by The Art Gym, Marylhurst University  
with support from the Regional Arts and Culture Council,  
the Lamb Foundation, members and friends. ] **12 Proto-feminists from Oregon and Washington**

The Art Gym, Marylhurst University, Marylhurst, Oregon  
September 26 – November 20, 2004

Museum of Northwest Art, La Conner, Washington  
January 15 – April 3, 2005

Kathleen Gemberling Adkison

Doris Chase

Sally Haley

Mary Henry

Maude Kerns

LaVerne Krause

Hilda Morris

Eunice Parsons

Viola Patterson

Ruth Penington

Amanda Snyder

Margaret Tomkins



Eunice Parsons

**Mourning Flower**

1969, collage, 26 x 13.5

Collection of the Artist

Photo: Robert DiFranco

**Northwest Matriarchs of Modernism:  
Twelve Proto-feminists from Oregon and Washington**

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Fancypants Design



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ARTS & CULTURE  
COUNCIL





**Northwest Matriarchs of Modernism: Twelve Proto-feminists from Oregon and Washington** grew out of a conversation with author and critic Lois Allan. As women, we share a strong interest in the impact of feminism on the visual arts. We realized we both wanted to know more about earlier generations of women artists who launched and built careers in the Northwest prior to the women's movement. We were particularly intrigued by those artists who embraced modernism.

Wanting to know is often the impetus for an exhibition. The public may think that curators and writers are experts, and I am sure many are. In my own case, I curate in response to my own ignorance. Art is vast, is my constant refrain, and rather than being too intimidated by that deep, dark ocean, I wade in — sometimes barely keeping my head above water. Thanks to the fact that Lois Allan waded in with me, and that she had the advantage of having written two books on contemporary art in the region and two decades of art reviews to help keep us afloat, and furthermore she had experienced first hand the extreme challenges facing professional women in the 1940s, 50s, and 60s, we have been able to launch this exhibition and its accompanying publication.

Matriarchs of Modernism with its focus on art created thirty to sixty years ago is an unusual exhibition for The Art Gym. The mission of The Art Gym, since it opened in 1980, has been to expand public understanding of contemporary art in the Pacific Northwest. Matriarchs of Modernism is indicative of how we find our work expanding as our understanding of our mission deepens.

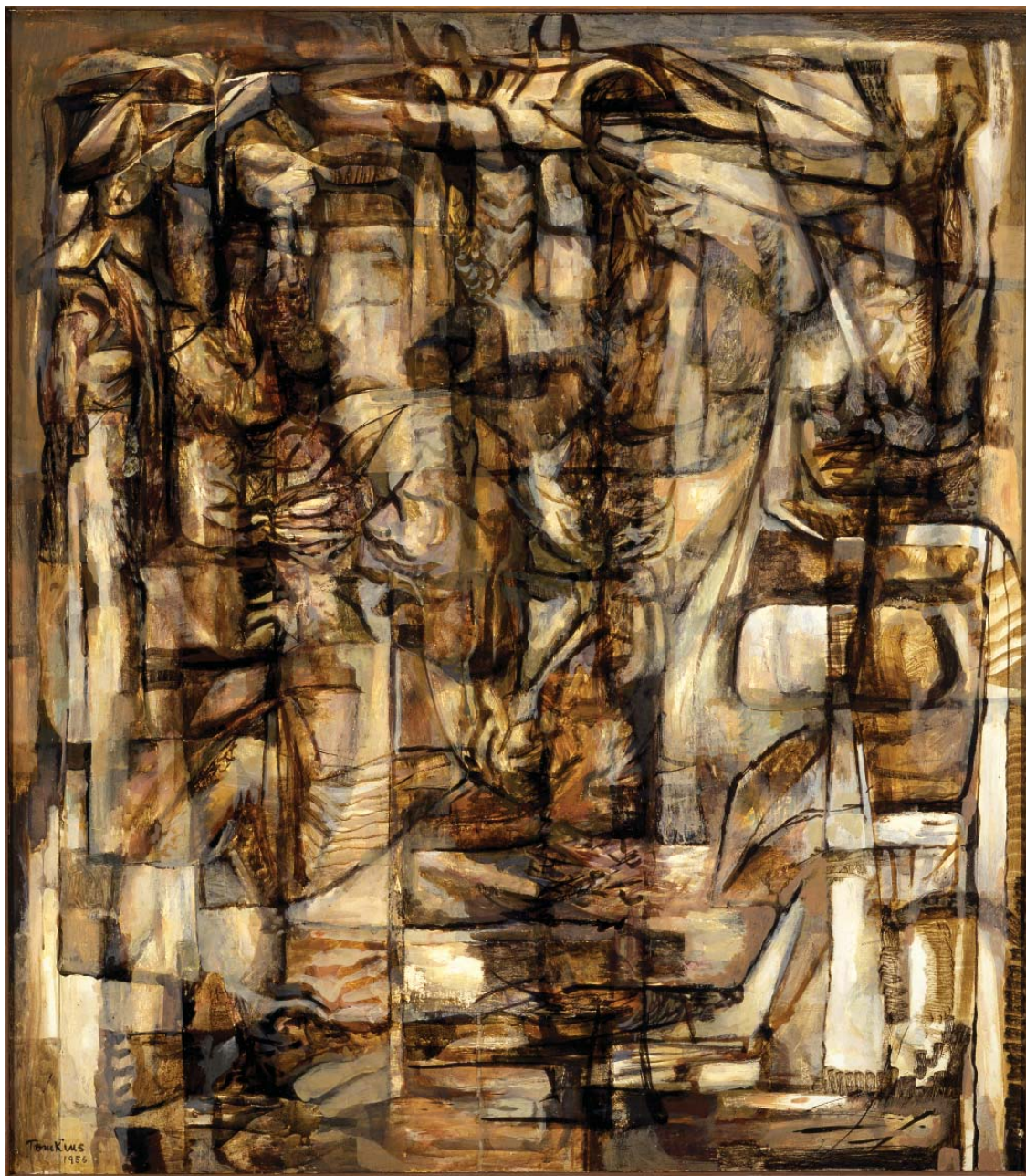
Although The Art Gym has presented many exhibitions that feature the art of women, it has rarely

presented work created prior to 1970. Most of our exhibitions either present art created specifically for The Art Gym, or are mid-career or retrospective surveys of artists in the thick of their careers. Recently, it has become increasingly clear that our understanding of the art of these contemporary artists is enriched by a better understanding of the art of their predecessors in the region, and we have begun to address the past as well as the present. Retrospectives for Michele Russo (1984) and Sally Haley (1993) opened our doors to a greater understanding of the art scene in Portland after World War II. In 2003, Marylhurst faculty member Marlene Bauer guest-curated a small tribute to Louis Bunce that emphasized Bunce's work from the 1950s. Our fall 2003 contribution to the citywide Core Sample project was Painting Portland. Curated by art historian Prudence Roberts and artist and fine art paint manufacturer Robert Gamblin, Painting Portland tracked landscape painting of the city and its surroundings from the late 19th century to the present, and coincidentally, it included paintings by two of the women in Matriarchs — Amanda Snyder and LaVerne Krause.

The process of working on just one of the stories the region's art history has to offer has revealed that there is a growing interest in the art of the Northwest prior to 1960: several important recent books have been written, there is a growing base of collectors, and a significant number of curators at the region's museums and university galleries share this interest. It has been very rewarding to begin to do our part.

**Terri M. Hopkins**  
Director and Curator  
The Art Gym





Margaret Tomkins

**Genesis**

1956, tempera on Masonite, 55 x 49  
Collection of the Tacoma Art Museum,  
Gift of Jared and Jennifer Fitzgerald  
Photo: Richard Nicol



## Acknowledgments

In the course of researching the artists, selecting works for the exhibition, and preparing the publication, we encountered many people who were generous with their knowledge, expertise, collections, and funds.

First, let us thank the Museum of Northwest Art for agreeing to present Northwest Matriarchs of Modernism in their beautiful museum in La Conner, Washington, from January 15 to April 3, 2005. MoNA's encouragement and financial support for the exhibition has been invaluable. We extend our special thanks to curator Susan Parke for her vital part in making the Washington presentation possible.

Second, we had the privilege of meeting with several of the artists who are still living and working: Doris Chase, Mary Henry, Eunice Parsons, and Kathleen Gemberling Adkison. In addition, sons, daughters, and nieces were of great help in providing information and securing important works for the show: Leslie Brockelbank (great niece of Maude Kerns), Jared Fitzgerald (son of Margaret Tomkins), Darcia and Jay Krause (children of LaVerne Krause), David Morris (son of Hilda Morris), Laura Russo (niece of Sally Haley), Eugene Snyder (son of Amanda Snyder), and Joan Wahlman (niece of Viola Patterson).

The earliest financial support for the exhibition and publication came from the Regional Arts and Culture Council. The Art Gym greatly appreciates RACC's long-term support for our projects. We are also thankful for major contributions from the Museum of Northwest Art, Brooks and Dorothy Cofield, and the Lamb Foundation. In addition, the catalog was supported generously by friends and colleagues: Laura Russo, Howard and Manya Shapiro, Joan and John Shipley, Mark and Melody Teppola, Cary Doucette, and Eunice Parsons.

We could not have proceeded without the assistance of the region's museums, art centers, and academic galleries, and would like to acknowledge Marsha Shankman and Martha Snyder, Maude Kerns Art Center, Eugene; Patricia McDonnell and Janae Huber, Tacoma Art Museum; Jochen Wierich and Valerie Wahl, Northwest Museum of Arts & Culture, Spokane; Bruce Guenther, Margaret Bullock, and Ann Eichelberg, Portland Art Museum; Stephanie Snyder, Silas Cook, and Robin Richard, Reed College, Portland; and John Olbrantz and Mary Parks of the Hallie Ford Museum of Art, Willamette University, Salem.

We thank the following representatives of the artists and their estates for their time and commitment to the project: Cary Doucette, Portland art representative for Eunice Parsons; Stacey Fletcher, Carl and Hilda Morris Foundation; David Martin, Martin-Zambito Fine Art, Seattle; Bryan and Junsen Ohno, Bryan Ohno Gallery, Seattle; and Laura Russo, Laura Russo Gallery, Portland.

Finally, we are grateful to the private collectors who are investing in the art history of the Pacific Northwest and who shared knowledge and works from their collections for this exhibition: Brooks and Dorothy Cofield, Lila Shaw Girvin and George Girvin, Bonnie and Roger Hull, Michael Parsons and Marte Lamb, Robert and Kathryn Bischoff Sweeney, and the Hagen/Waer Collection.

Lois Allan

Terri M. Hopkins



**Northwest Matriarchs of Modernism:  
Six Oregon Artists  
by Lois Allan**

After World War II, two decades before the beginnings of the feminist movement in the 1970s, American women were encouraged to give up the jobs they had filled during the war years, when the men were absent, and to enjoy a return to their domestic lives. Nonetheless, many women ignored the advice to return to what was idealized as their true calling and determined to pursue careers in fields that were dominated, and in fact occupied almost exclusively by men.<sup>1</sup> The six Oregon artists featured in this exhibition —Maude Kerns, Hilda Morris, Sally Haley, Amanda Snyder, Eunice Parsons, and LaVerne Krause — are prominent among them. At a time when women who produced art were discredited, they succeeded in becoming recognized professional artists. Among them, only Maude Kerns, who never married, did not have childcare and domestic responsibilities to complicate her ambitions.<sup>2</sup>

[ High praise for a woman was “she paints like a man.” ]

Although the paths that each chose to follow differed, all were handicapped simply because they were women. They wanted to be recognized as artists, not “women artists.” Both Hilda Morris and Amanda Snyder, in their determination to have their work presented and evaluated equally with that of men, refused to participate in any exhibition that excluded men. However, one need only to look at the rosters of artists exhibiting at the major museums and galleries to see that about ninety-nine percent were men.<sup>3</sup> High praise for a woman was “she paints like a man.”

Not surprisingly, these women were innovators in their art as well as in their personal lives. All came out of academic programs emphasizing representation, but soon began experimenting with modern styles. By the late 1940s Abstract Expressionism, the latest manifestation

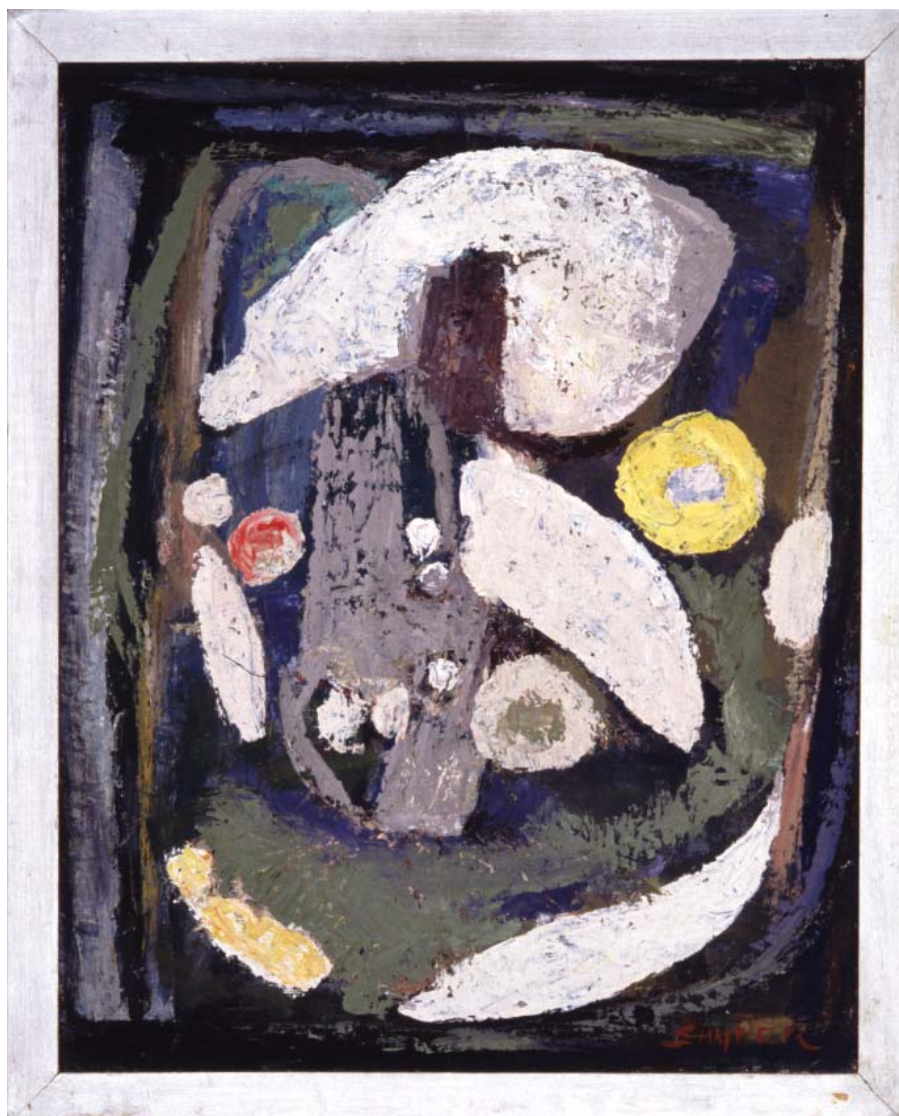


of modernism, was influencing artists in locales far beyond New York, where it originated. Although the style had become critically acclaimed in New York, it was slow to be widely practiced, much less accepted, in the Northwest. The artists in this exhibition realized the potential of Abstract Expressionism and were quick to adapt it, as well as other modernist styles, to their individual purposes. By the 1950s they no longer emphasized representation: they were refining their own versions of non-object painting and sculpture. This exhibition illustrates their individual approaches.

Maude Kerns (1876—1965), a native Oregonian and the oldest of the featured artists, was a longtime professor of art education (1921—1947) at the University of Oregon. She was a tireless educator, but she is remembered for her sparkling geometric abstract paintings.

An early painting, *Untitled (still life)* shows the influence of proto-Cubism in its subject matter, skewed perspective, and arbitrary colors. It reflects her first trip to Europe in 1913, which introduced her to the radical changes in composition and color being made by such artists as Picasso and the German Expressionists. It was, however, an exhibition in 1927 at the Portland Art Museum of paintings by the German Blue Rider group, which included Kandinsky and Klee, that led to her belief that pure colors and shapes tap the spiritual nature of art. With *Composition No. 97* in 1951, her mature style, which proposes that one can look beyond the material world to a spiritual comprehension, is fully developed.

Amanda Snyder (1894—1980) was born in Tennessee, but at age nine moved with her family to Oregon. Although she took a few classes at the Museum Art School and briefly studied portrait



Amanda Snyder

**Abstraction Number 1**

1948, oil on Masonite, 20 x 16

Collection of Bonnie and Roger Hull

Photo: Patrick Stearns





Sally Haley

**Untitled (interior with bust)**  
c. 1950, egg tempera on board, 31 x 47.5  
Collection of Laura Russo

Opposite:

Hilda Morris

**Presence of the Beginning**  
1963-64, cements on metal, 74.25 x 34  
Collection of Reed College, Gift of Carl and Hilda Morris  
Photo: Al Monner

painting, she was primarily self-taught. After her marriage she established a large, airy studio at home, and combined painting with child rearing, cooking, and gardening.

Snyder's early paintings are realistic, but through her finely developed sense of color they were rendered in an impressionistic style. Although many of her mature works are abstract, she continued to produce realistic portraits and landscapes. Nonetheless, all feature an emphasis on color in a loose but vigorous application, as exemplified in *Abstraction #1* and *Three Forms*.

Sally Haley, born in 1908 in Bridgeport, Connecticut, came to Portland in 1947 with her husband, Michele Russo, who had accepted a post on the faculty at the Museum Art School. At 39 she was already a mature painter whose work had been shown in important institutions in the East.

During a trip to Europe she was introduced to the egg tempera medium, which she has used in addition to oil and acrylic throughout her career. Upon seeing paintings of architectural, empty spaces by Giorgio De Chirico (1888—1978), the Italian Surrealist, she began to experiment with that style. An interior, which includes a white bust placed on its side, reflects De Chirico's influence and is also a harbinger of her signature style, in which precisely and sensuously depicted objects from her kitchen and garden are placed against flat color planes. Her later untitled blue and yellow painting of 1970, with its flat planes of rectangles and parallelograms, is a hard-edged geometric abstraction that remains at the same time an illusion of an empty room.

Hilda Morris (1911—1991), born Hilda Grossman in New York City, came west in 1938 to accept a job as an instructor at Spokane's Federal Arts Project



art center, which was headed by Carl Morris. They married in 1940, and in 1941 they moved to Portland, where they found much in common with artists who, like them, were oriented toward the art of Europe and New York.

Morris thought of her approach to art as analogous to mathematics. She noted, “mathematics was a form of imagery, symbols, steps, and layers in thinking, through which one could discover that which is there but not yet discovered.”<sup>4</sup> Many sculptures, through their rough surfaces, rough-hewn edges, and seemingly truncated forms, like *Sea Oracle*, suggest archaic forms, as well as mathematical reduction. Complementing the sculptures, Morris created many black and white sumi paintings. Like most, *Source* seems to be utterly spontaneous, the strokes and indistinct forms flow across the rice paper, creating a numinous atmosphere. It reflects her belief in the relationship of the particular with the felt, although unknowable, universal.

Eunice Parsons, born in 1916 in Loma, Colorado, grew up in Chicago. After marriage at age 20, she moved with her husband to Portland. As a young, impecunious mother in Portland she set up a studio in the basement of her home and attempted to teach herself art. Dissatisfied, she enrolled at the Museum Art School. By age 34 she was ready to become a full-time artist.

Her vision gelled when she made a bus trip to New York, Philadelphia, and Washington, D.C., in 1957 to study Abstract Expressionism. Although it is representational and dated before the trip, *Stove Top* shows the loose brushwork and reduction of forms that indicate her interest in modernism. By 1963, when *The Moon Escapes the Pond* was painted, she was working almost entirely in an expressionistic, abstract style.







LaVerne Krause

**Storm Over the Willamette**

c. 1959, oil on Masonite, 36.5 x 47.5

Collection of Brooks and Dorothy Cofield

Photo: Art Werks



Collage became her preferred medium in the late 1960s. As the three collages in the exhibition attest, that decision produced her best, most inspired work.

LaVerne Krause (1924—1987) was born in Portland. She studied at the Museum Art School part time, graduated from the University of Oregon, began showing her paintings and prints in 1952, and taught at the University from 1966 to 1986. Throughout her career Krause was a strong advocate for art and artists. She was elected national president of Artists Equity in 1969.

[ It is far from easy for anyone, no matter which sex, to succeed as an artist. ]

Her mature work was most often inspired by the Oregon landscape. Krause's landscapes were rarely literal though, becoming color abstractions by the 1960s. While the subject matter in *Storm Over the Willamette* is discernible, its underlying subject is color. River, city, and sky are indicated rather than depicted by loosely applied brushstrokes. They are so color laden and densely applied that all images are fused in a torrent of colors. Krause's love of the Oregon landscape and her impressionistic use of color are beautifully exemplified here.

It is far from easy for anyone, no matter which sex, to succeed as an artist. Attracting collectors, securing gallery representation, being included in exhibitions at important institutions, and gaining critical recognition are high hurdles. Thanks to advances in equality and social awareness resulting from the feminist movement, opportunities for women to negotiate these hurdles have increased. Women have learned to be advocates for themselves, to persevere, and to cope with adversity. Although the playing field is not yet level, its tilt has been lessened. Our matriarchs of modernism would be gratified.

<sup>1</sup> In 1954 an article in *Esquire* magazine called working wives a "menace." A *Life* magazine article termed married women's employment a "disease." Barbara Johns, editor, *Jet Dreams: Art of the Fifties in the Northwest*, Seattle and London, Tacoma Art Museum in association with the University of Washington Press, 1995, p. 57.

Even today derogatory terms for successful career women feminists, such as "feminazis," coined by right wing talk show host Rush Limbaugh, abound.

<sup>2</sup> Maude Kerns struggled with discrimination from her male colleagues on the art faculty at the University of Oregon to the extent that she advised her women students not to marry and become "baby machines." She later mellowed and said that if marriage to "the right man" was really what they preferred, she would support their decision, but, she counseled, they should be aware that one could be very lonely with the wrong man. Mimi Bell, Barbara Johns, Paul Bolin, and Robert Forsyth, *Maude Irvine Kerns: 1876-1965*, Maude Kerns Art Center, Eugene, Oregon, 1988, p. 18.

<sup>3</sup> Even in 1985 the ratio of women to men artists in major exhibitions was dismal. That year the Museum of Modern Art in New York opened an exhibition titled "An International Survey of Painting and Sculpture." Out of 169 of "the most significant contemporary artists in the world," only 13 were women. Guerrilla Girls Web site, [www.guerrillagirls.com](http://www.guerrillagirls.com).

In 1962, the first edition of the *History of Art* by H.W. Janson, the "bible" of college art history courses, contained no women artists. After protests by the Guerrilla Girls and others in the 1980s, the book was revised to correct the omission.

<sup>4</sup> Bruce Guenther, *50 Northwest artists: a critical selection of painters and sculptors working in the Pacific Northwest*, San Francisco, Chronicle Books, 1983, p. 91.

Lois Allan, co-curator of the exhibition, is an independent critic, whose articles have been published in regional, national, and international publications, including *Artweek*, *Sculpture*, and *Art Papers*. She is the author of two books on the art of the Pacific Northwest.



## Pacific Northwest Modernism Before Feminism: Six Artists

By Matthew Kangas

In memoriam M. E. F. (1887-1977)

Viola Patterson, Ruth Penington, Mary Henry, Margaret Tomkins, Kathleen Gemberling Adkison, and Doris Chase form no school nor conform to one particular style other than an articulate commitment to an abstracted and, eventually, non-objective art that spoke to an international art culture centered in Europe and, after 1945, in New York City. Living, working, and exhibiting in Seattle, they found themselves by circumstance in a regional art center barely developed beyond the pioneer days when the itinerant photographer Edward S. Curtis and Alaska scene painter Eustace P. Ziegler had downtown studios.

Well before the opening of the Carl Gould-designed Seattle Art Museum in 1933, Viola Patterson (1898-1984) was the leading woman artist of Seattle. A California transplant to the University of Washington library school and, later, School of Painting, Sculpture, and Design (begun in 1922), Viola Hansen married her professor, the Australian-born Post-Impressionist painter Ambrose Patterson. Swept up into the older man's ties to Paris, Viola Patterson developed a strong Cézannesque style of portraiture (*Self-Portrait*, 1936), still lifes, and landscapes that grew into a delicate translation of gestural abstraction by the 1950s.

Thus nurtured by the academic setting, Patterson's need to earn a living as an artist was obviated by her faculty position. As a part of an academic and social elite in Seattle, her star rose rapidly, as media coverage throughout the 1930s, 1940s, and 1950s attests. Often, travel abroad or to Hawaii was enough for a flattering interview-profile of her, but serious writers such as *Seattle Times* art critic Kenneth Callahan and, later, his wife Margaret Bundy Callahan, also wrote glowingly of her work.

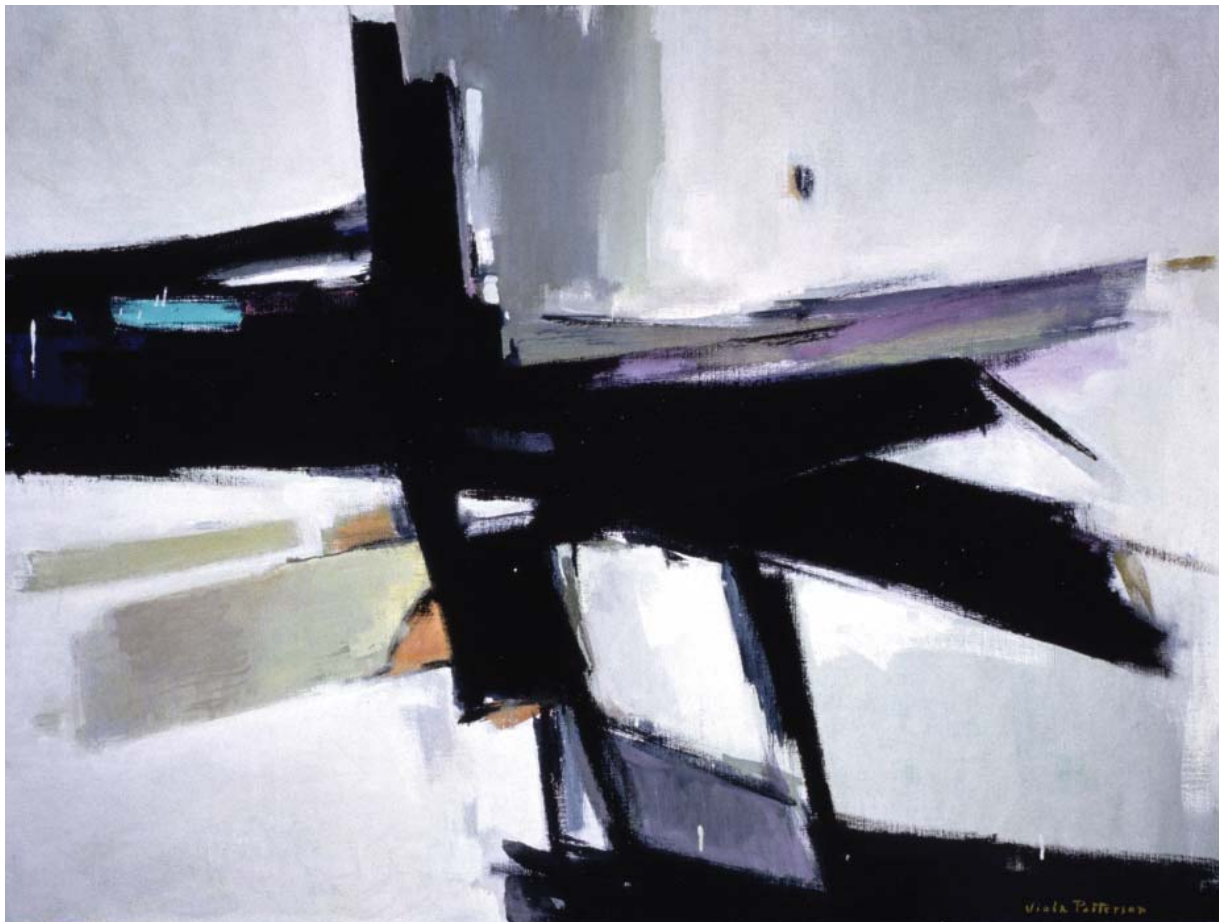
Viola Patterson

### Self Portrait

1936, oil on canvas, 19 x 15  
Collection of Joan Wahlman  
Photo: Patrick Stearns







Viola Patterson

**Direction West**

1962, oil on canvas, 30 x 40

Collection of Joan Wahlman

Photo: Patrick Stearns



Ruth Penington  
**Bottle**  
n.d. (c. 1939), color block print, edition 15, 9.437 x 6.562  
Courtesy of Martin-Zambito Fine Art  
Photo: Martin-Zambito Fine Art



Another U.W. faculty member, Ruth Penington (1905-1998), developed international connections through a different facet of the modern movement — crafts, applied and decorative arts. After her undergraduate and graduate degrees at the U.W., she apprenticed to silversmiths in England and Denmark. These links beyond the Northwest helped the development of her style and, in a significantly reciprocal exchange, spread the innovative use of found objects such as beach rocks, simple settings of semi-precious stones, and the looser-appearing kind of construction that she invented.

[ Penington's vision of modernism involved accessibility and affordability of the fine handmade object. ]

A pioneer in co-founding national and regional designer-craftsmen associations, Penington also began her own summer school, Fidalgo Allied Arts, in La Conner, Washington, in 1957. Like Patterson, her extensive European and Asian travels in search of inspiration and education were often chronicled for their own sake, as late as 1961, where references to her alternated between Miss



Penington and Professor Penington. She was the most highly distinguished craft artist of the region for decades and, besides attending international craft conferences, hosted the annual American Craft Council gathering in Seattle in 1961.

Before feminist groups could help her, she was helping other women—and men—through her boundless energy and organizational skills with Lambda Rho (an honorary women's art group) and Northwest Designer Craftsmen, which she co-founded in 1954. An important aspect of Penington's vision of modernism involved accessibility and affordability of the fine handmade object.

Mary Henry's (b. 1913) first career period developed while she was an art student at California School of Arts and Crafts (B.F.A., 1938), as a member of the Federal Art Project (1938-40), an instructor at Iowa State University (1940-43), and a graduate student protégé of Constructivist master László Moholy-Nagy at the transplanted Bauhaus, the Institute of Design, Chicago (M.A., 1946).

Marriage and family obligations precluded Henry from resuming her career until 1969, when a one-person exhibition at the Arleigh Gallery in San Francisco was positively reviewed in *Artforum*. In this sense, Henry's flowering as a Constructivist painter only occurred after age 50. Before her gallery comeback, her second career, she ran a successful architectural interior design firm with another woman friend and then, once she moved to Everett north of Seattle in 1972, began an increasingly large series of acrylic canvases and diptychs (some 20 feet wide) that explored color and form. Along with Paul Heald, she is the only Northwest member of American Abstract Artists, a group founded in New York in the late 1930s; Henry was admitted in 1992 at the age of 79.

Margaret Tomkins (1916-2002) came up from California to Seattle in the late 1930s, when she taught for a few years at the U.W., an unusual appointment for a woman artist, and one that sadly did not last. However, Tomkins became an important cultural figure in Seattle as an artist, artist-group spokesperson, and artist-cooperative gallery co-founder. Her paintings evolved from a mature pictorial Surrealism (*The Prophecy*, 1944), through thickly impastoed gestural abstractions (*Untitled*, 1962), into late-period transparent, faintly colored geometric compositions.

Tomkins' poetic writings are worthy of a study of their own. Lacking women's support groups at the time, Tomkins was in many ways a loner who, as she put it, "circumvented the system." By the mid-1960s, she found champions in Henry Art Gallery curator T. Gervais Reed and Seattle newspaper critics John Voorhees, Tom Robbins, and Anne G. Todd, all of whom closely followed her stylistic developments, especially praising the huge black, white, and gray abstractions that responded to a catastrophic studio fire in 1959.

With her intricate webbing of Cubist space, Tomkins' pictorial logic always revolved around a shallow interior space just beneath the painting's surface. At first crowded and clotted, it eventually culminated in an open, light-filled space that still remained ambiguous and resistant to any identifiable imagery. Tomkins' "circumvention of the system" was made possible by her strong personality and original talent, further spurred by the challenges of the largely male-dominated Seattle art scene of the mid-20th century.

Kathleen Gemberling Adkison (b. 1920) was one of Mark Tobey's most important private pupils.





Born Kathleen Williamson, the young artist was approached by Seattle's first modern art dealer, Zoe Dusanne, who sponsored Adkison's second solo show in 1958. After Dusanne's gallery closed, Adkison's long career as a painter was assured by a supportive dealer, Gordon Woodside, who represented her beginning in 1963.

While showing with Dusanne, however, Adkison saw works by important European and American modernists first-hand, including Sam Francis, to whom Dusanne had given in 1953 his first show anywhere. She continued to paint increasingly large-scale canvases over the next four decades, often combining an affinity for the transparent dripping of Francis with the gestural "white writing" of Tobey. Her familiarity with Jackson Pollock led to an aggressive, all-over composition *Space Shower*, 1973. In a crucial move, she gave away her easel in 1972 and began painting directly on the floor.

Along with Henry and Adkison, Doris Chase (b. 1923) is still making art, now concentrating on glass and steel sculptures. Her life, too, like Henry's, has been segmented: a Seattle period, a New York period, and a return to Seattle. Despite extensive exhibitions of her angular abstractions and figurative painted wood sculptures in New York, Rome, and Tokyo, Chase's spectacular rebirth as an artist occurred only when she left Seattle and moved to New York permanently in 1972. She became a pioneer of dance video (*Circles II*, 1972) and, later, of tight-focus one-woman monodramas, which she scripted and directed.

For our purposes, pre-feminist, pre-video Chase fought different battles, both to exhibit her work in Seattle galleries and, significantly, to become the area's first woman artist to make large-scale



art in public places (*Moving Forms*, 1970). In an inane review of her first solo show at Otto Seligman, Kenneth Callahan wrote in the December 23, 1956 *Seattle Times* that “Mrs. Chase’s works have something peculiarly her own.” This was echoed a few years later in T. Gervais Reed’s comment about Tomkins in the June 1959 *Advent*: “Her paintings are definitely hers,” as if it was necessary to stress the individuality of each artist because she was a woman.

Doris Chase’s first Seattle period is important because, although conventional in form (paintings, watercolors, wooden sculptures, and urban and landscape sketches), it also contained the seeds of the work for which she is now internationally recognized: movement, shifting surfaces, interactive objects in multiple parts, and simple geometric shapes.

Even so, when she moved to New York permanently at the age of 49, her vision was already coalescing; her interest in new media had already begun in Seattle. In the nurturing feminist environment of 1970s New York, she joined the small group of women whose artistic achievements would be more easily recognized and acclaimed than in previous years. At the same time, the full power of her vision could only have been realized in the avant-garde context of New York art.

The Seattle six were highly educated, professional artists who happened to be women. Beneficiaries of the first generation of women’s rights—suffrage, the liberated 1920s—they failed to benefit for the most part from the second generation—feminism—until later in their lives, if at all. As a result, recognition, appreciation, and critical interpretation of their art have lagged. Nor has a gender-based reading of their art

been attempted or considered for the most part either. All are worthy of further critical and curatorial research and analysis; each has a fully developed artistic vision that occurred within the contexts of regionalism and modernism. What they contributed to Northwest art is as equally important as what they contributed to American art as a whole: an outward-looking sensibility that provided the needed transition from the inward-looking regionalism of the male-dominated Northwest School and the narrow, local subject matter favored by much American art before, during, and after World War II.

Matthew Kangas is an award-winning independent art critic and curator who has written extensively about the rise of modernist art in the Pacific Northwest. He is a contributor to *Art in America*, *Sculpture*, and the *Seattle Times*, among many other publications, and the author of eight books. As a curator, he has organized surveys on the history of Seattle painting, sculpture, photography, and abstract art for the City of Seattle’s annual Bumbershoot arts festival.

#### Doris Chase

##### Kerry Park Maquette

c. 1970, laminated wood and stain, 31.5 x 15 x 8.75

Collection of the Artist

Photo: Patrick Stearns





Maude Kerns

Trinity

1962, oil on canvas, 37x 28

Collection of Maude Kerns Art Center, Eugene, Oregon



## Checklist Oregon Artists

Dimensions are inches, except  
where noted. Height precedes  
width precedes depth.

### Sally Haley

Untitled (interior with bust), c. 1950, egg tempera on board, 31 x 47.5  
Collection of Laura Russo

Untitled (interior with vase), 1959, acrylic on canvas, 48 x 36  
Collection of the Artist

Untitled (blue and yellow abstract interior), 1970,  
acrylic on canvas, 65.75 x 52  
Collection of the Artist

### Maude Kerns



Maude Kerns in her studio  
c. 1952

Untitled (still life), n/d, oil on canvas, 25.5 x 20  
Collection of Maude Kerns Art Center, Eugene, Oregon

Composition No. 45 (Pride and Power), 1946, oil on panel, 25 x 20  
Collection of Michael Parsons and Marte Lamb

Composition No. 97, 1951, oil on canvas, 31.5 x 40  
Collection of Maude Kerns Art Center, Eugene, Oregon

Composition No. 26 (Suspension), 1952, 22.5 x 28  
Collection of Maude Kerns Art Center, Eugene, Oregon

Aggression, c.1958, Oil on canvas, 26 x 30  
Collection of Maude Kerns Art Center, Eugene, Oregon

Core of Discord, 1961, oil on panel, 30 x 24  
Collection of Maude Kerns Art Center, Eugene, Oregon

Trinity, 1962, oil on canvas, 37x 28  
Collection of Maude Kerns Art Center, Eugene, Oregon

### LaVerne Krause

Storm Over the Willamette, c. 1959, oil on Masonite, 36.5 x 47.5  
Collection of Brooks and Dorothy Cofield

A Piece Down the Valley, 1966, oil on canvas, 47.125 x 49  
Collection of Michael Parsons and Marte Lamb

Lostine, 1966, oil on canvas, 47.625 x 53.125  
Collection of Michael Parsons and Marte Lamb

### Hilda Morris

Sea Oracle, 1957, bronze, 70.5 x 16.375 x 16.125 (with original stand)  
Collection of Reed College, Gift of Carl and Hilda Morris

Centaur's Laugh, 1960-1961, cement on metal, 36 x 42 x 28  
Collection of Reed College, Gift of Harry and Lena Kenin

Source, 1961, ink (sumi) on rice paper, 26.5 x 52.5  
Collection of Reed College, Gift of Harry and Lena Kenin

Presence of the Beginning, 1963-64, cements on metal, 74.25 x 34  
Collection of Reed College, Gift of Carl and Hilda Morris

Maquette for Ring of Time, 1967, bronze, 9.5 x 10.5 x 3  
Collection of David Morris

Spider Ring Series, 1967-1968, bronze, 14.5 x 9.5  
Collection of David Morris

Double Round 2, 1970, 10.5 x 9.5 x 3  
Collection of David Morris

### Eunice Parsons

Cubist Kitchen, 1956, oil on canvas, 52 x 22  
Collection of C.W. Doucette, Portland, Oregon

The Red Carts, 1957, woodcut, 26.5 x 13  
Collection of Marylhurst University, Gift of the Artist

The Moon Escapes the Pond, 1963, oil on linen, 33 x 37,  
Collection of the Artist

Mourning Flower, 1969, collage, 26 x 13.5  
Collection of the Artist

After Dubuffet, 1974, collage, 32 x 27.5  
Collection of C.W. Doucette, Portland, Oregon

Re'Po, 1974, collage, 33 x 24  
Collection of C.W. Doucette, Portland, Oregon

### Amanda Snyder

Self Portrait, 1943, oil on Masonite, 29 x 19.5  
Collection of the Portland Art Museum, Gift of Eugene Snyder

Abstraction Number 2, n.d., oil on panel  
Collection of the Portland Art Museum, Gift of Eugene Snyder

Abstraction Number 1, 1948, oil on Masonite, 20 x 16  
Collection of Bonnie and Roger Hull

Three Forms, 1948, encaustic, 16 x 22  
Collection of Robert and Kathryn Bischoff Sweeney

City, n.d., burlap and pigment on board, 10.25 x 6.5  
Collection of Brooks and Dorothy Cofield

Al's House, n.d., oil on panel, 18.5 x 24.5  
Collection of Brooks and Dorothy Cofield



Checklist  
Washington Artists

Dimensions are inches, except  
where noted. Height precedes  
width precedes depth.

Kathleen Gemberling Adkison

Cycle, 1957, oil on linen, 48 x 36  
Northwest Museum of Arts & Culture

Little Sand Creek, 1964, oil on linen, 48 x 36  
Collection of George Girvin and Lila Shaw Girvin

Space Shower, 1973, oil on linen, 50 x 40  
Northwest Museum of Arts & Culture,  
Gift of Mr. and Mrs. James P. Cowles

Doris Chase

Abstract Faces, c. 1960, laminated oak and paint, 8 x 7 x 3.5  
Collection of the Artist

Friend and Neighbor, 1969, laminated oak, 24 x 6.75 x 4.75  
Collection of the Artist

Moto Maquette #2, 1969, Lucite, 5.75 x 3 x 10  
Collection of the Tacoma Art Museum,  
Gift of the Artist in honor of Arlyne Loaker

Kerry Park Maquette, c. 1970, laminated wood and stain,  
31.5 x 15 x 8.75  
Collection of the Artist

DVD presentation of film and video works: Circles I (1970),  
Circles II (1972), Moon Gates (1974), and Tall Arches (1974),  
exhibited courtesy of the Artist

Mary Henry

I'm Sad and I'm Lonely, 1949, pencil on paper, 16.5 x 12.5  
Courtesy of the Artist and Bryan Ohno Gallery



Mary Henry

I'm Sad and I'm Lonely  
1949, pencil on paper, 16.5 x 12.5  
Courtesy of the Artist and Bryan Ohno Gallery

Linear Series #5, 1966, acrylic on canvas, 49.5 x 72.5  
Courtesy of the Artist and Bryan Ohno Gallery

Love Jazz, 1966, acrylic on canvas, 50.5 x 72.25  
Courtesy of the Artist and Bryan Ohno Gallery

Pansynclastic Riddle, 1966, acrylic on canvas, 48 x 61.5  
Courtesy of the Artist and Bryan Ohno Gallery

Viola Patterson

Self Portrait, 1936, oil on canvas, 19 x 15  
Collection of Joan Wahlman

Sea and Cliffs, 1956, oil on canvas, 25.25 x 30  
Collection of Joan Wahlman

Direction West, 1962, oil on canvas, 30 x 40  
Collection of Joan Wahlman

Yellow on Yellow, 1964, oil on canvas, 61 x 73  
Collection of Joan Wahlman

Ruth Penington

Two Windows, n.d. (c. 1936), color block print,  
edition 12, 5.5 x 6.375  
Courtesy of Martin-Zambito Fine Art

Bottle, n.d. (c. 1939), color block print,  
edition 15, 9.437 x 6.562  
Courtesy of Martin-Zambito Fine Art

La Conner Backyards, 1942, color block print,  
edition 19/20, 10 x 12  
Hagen/Waer Collection

Untitled (brooch), c. 1958, silver, amethyst, garnet,  
and rose quartz, 8.20 cm x 5.60 cm  
Collection of the Tacoma Art Museum,  
Gift of Caryl Roman

Untitled (brooch), c. 1960, quartz and silver, 8.2 cm x 5.6 cm  
Collection of the Tacoma Art Museum,  
Gift of Caryl Roman

Margaret Tomkins

Artemis, 1947, tempera on board, 16 x 19.5  
Collection of the Tacoma Art Museum,  
Gift of Jared and Jennifer Fitzgerald

Genesis, 1956, tempera on Masonite, 55 x 49  
Collection of the Tacoma Art Museum,  
Gift of Jared and Jennifer Fitzgerald

Untitled, 1962, oil on linen, 43.5 x 47  
Collection of the Tacoma Art Museum,  
Gift of Jared and Jennifer Fitzgerald

Untitled, n.d., oil on linen, 60.5 x 77  
Collection of the Tacoma Art Museum,  
Gift of Jared and Jennifer Fitzgerald





Amanda Snyder

Al's House

n.d., oil on panel, 18.5 x 24.5

Collection of Brooks and Dorothy Cofield

Photo: Art Werks



