

“Garden of Delights: The Art of Knight Library; A Closer Look at the Percent for Art Collection”

**PowerPoint Presentation by Ed Teague, Head, Architecture & Allied Arts Library
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Title / Introduction

Between 1990 and 1995 in connection with the expansion and renovation of this library, which subsequently was named Knight Library, 40 new works of art were acquired under the state's Percent for Art in Public Places Program. Passed in 1975, Oregon's Percent for Art legislation mandates that 1% of the direct construction funds of new or remodeled state buildings with construction budgets of \$100,000 or more be set aside for the acquisition of art work. The [Oregon Arts Commission](#) oversees the Program and maintains archives of slides, photographs and related documentation for the works of art selected. The selection committee held two competitions: one for architectural integrated art and another for regional preproduced works. Ultimately, seven architecturally integrated pieces were purchased and 33 portable pieces. This presentation focuses on the interior work acquired. There are three exterior, architectural works, Pegasus, the Four Seasons, and the Tree of Knowledge. Making this collection intellectually accessible, indeed providing virtual access to the entire state's percent for art collection, is the digital collection which has been a primary source for this presentation. Other sources in this digital era include artist's websites, Youtube videos, and gallery websites. In August 2004, in response to a suggestion from Deb Carver, Carol Hixson, Donna Pellinger, and I met with Megan Atiyeh, who still heads the state's Percent for Art program, to discuss pursuing an LSTA grant to digitize the percent for art archives. Carol took the lead in writing the grant, and by fall 2005 we learned that we had received full funding. In the subsequent many months, Jaye Barlous shaped the digital collection that we know today. Encompassing over a 30-year period, the database offers access to over 1545 unique artwork creations, visual narratives of the creative process, and documentation.

Today we are going to take a virtual tour of Knight Library's Percent for Art Collection.

#1. Transverse Wave Portal. Joseph Bonifas. Forged iron gates. Bonifas is owner of the Black Oak Forge blacksmith studio near Spencerville, Ohio, and he teaches art at Lima Shawnee High School there.

#2. Gerhard Pagenstecher. Untitled (Circulation Desk). Wood. Pagenstecher is a furniture designer in Portland. He graduated from UO in 1977. There is a document in the UO Folklore collection authored by him when he was a student. The circulation desk is made of cherry.

#3. William Moore. Samothrace. Maple and bronze sculpture. Artist William Moore grew up learning to work with wood as both of his parents were woodworking hobbyists. He received an MFA from the University of Michigan and moved to Oregon in the 1970s. For many years he has been on the faculty of the Oregon College of Art and Craft in Portland. He often employs funnel shaped objects which he says helps moves the eyes in and out of a work.

#4. Dennis Cunningham. Footbridge. Linoleum block print. Cunningham is a professor at Marylhurst since 1986. He graduate from the Museum Art School (Portland). He has been described asa master of black and while linoleum block prints. His current project is creating 24 block illustrations for a book featuring William Stafford's Osage Orange Tree in commemoration of the poet's centennial birthday.

#5. Allan Stephenson. On the Dike. Pastel on wood.

#6. Adam Grosowsky. The Scholar. Oil on canvas. A resident of Eugene, Grosowsky received his MFA in printmaking from the Univ of Iowa (1986). He teaches at Lane Community College. His works are characterized by bold use of chiaroscuro. Nordstrom has commissioned over 80 paintings for their stores across the country.

#7. Donna R. Steger. Machine Shop. Charcoal, pastel on canvas. Received a BFA from the Pacific Northwest College of Art in 1992.

Exhibited throughout Oregon. Seeks to portray hard work, community, simple life, and leisure. I am challenged in illustrating everyday actions performed by people, so familiar they could be you, your Grandfather or a neighbor. My intent is to search for the common thread that ties our culture together. "Trained in dance for fifteen years, my compositional elements are infused with choreographic elements applied to the proscenium stage viewed from the cheap seats at the back of the second balcony."

#8. Alan Cox. **Pompeii**. Oil, marble dust on canvas

Attended UO, where he received BS in Anthropology (1979), BFA Painting (1988), and MFA Painting (1991). Currently lives in Knoxville, Tennessee.

My painting refers to the now fragmentary nature of the original images; to something of the heat and drama of the eruption; to the patina of richness, engendered on an object by the passage of archaeological time; and to the actual materials of fresco painting- marble dust plaster and colored pigment. I see all of this not only as abiding connection with history, but also a kind of metaphor regarding survival through the pressures of changing circumstance.

#9. Debra Beers. **Homeless Street Youth Series**. Discussion, Rigs, Saggin, Points. Charcoal and pastel on slate.

Beers obtained a BA in art from Western Washington and MFA from the University of Iowa. A resident of Portland, Beers has long dealt with social themes in her art which reflects her work with people in need, such as homeless youth, domestic violence victims, and people with AIDS. Romantic view?

#10. Nancy Mee. **Clio and Melpomene. Two Muses**. Glass sculptures. Nancy Mee received a B.F.A. in printmaking from the University of Washington in 1974. She and her husband artist Dennis Evens form the studio Urban Heights in Seattle. Mee's unique sculpture is fabricated out of fused and slumped glass and incorporates forged and cut metals. Photographs are etched into the glass. Her work is in collections throughout the world. These two architectural sculptures represent two muses, respectively Clio and Melpomene.

#11. Frank Boyden. **Changes** (series of ten). Lithographs

Boyden (born in Portland, 1942) works in ceramics, printmaking, sculpture.

He received BFA and MFA degrees from Yale University. The suite is a narrative set of images dealing with a salmon and a raven and their interactions. Prints are made from drawings created by scratching with needles, razor blades, serrated objects and sandpaper through a layer of ink brushed on lithographic stones. According to the artist, there are few examples of this kind of art, known as *manier noir*, because of the difficulty printing. In 1970 he founded the Sitka Center for Art and Ecology. His recent work in different media includes a continuing skeleton figure called Skulky.

#12. Margaret Prentice. **Constructing Layers of Time**. Etching, colored pulp, handmade paper. Margaret Prentice is retired from UO where she taught papermaking, printmaking, drawing, and artists' books. It was in collaboration with librarian Jim Carmin that AAA Library's artist book collection was established. One of her better known artists books is *Spirit Land*, an artists book created by Prentice, John Risseeuw, with poetry by Kim Stafford and Gary Nabhan. *Layers of Time* reflects Prentice's use of natural materials and handmade paper.

#13. Yuji Hiratsuka. **Garden of Delights**. Color *ingaglio*. *Chine colle*. Hiratsuka. undergraduate education in Japan and a MFA from Indian Univ, 1990. Since 1992, he has taught printmaking and drawing at Oregon State University. Hiratsuka often uses the *chine colle* process in printmaking which involves glueing printed papers together and running them through a press for further printing or relief effects.

"In my work I draw from the ancient and the contemporary to express the mismatched combinations and hodgepodge which is Japanese daily life... I always leave the face blank or flat and profile very simple." My primary source of subject matter is photographs which I tear from books, magazines, and newspapers."

#14. Devin Laurence Field. **Hawk**. Oregon sandstone sculpture. A native of New Zealand who has lived in Portland many years, Field is a prolific sculptor who works in small formats and well as large ones. He is well

known for monumental public art commissions, most notably the sculpture One World One Dream created for the 2008 Beijing Games. Field has a large sculpture fabrication facility in Portland.

#15. Allan Stephenson. **Gearhart, Estuary.** Pastel on paper. "I'm a traditionalist. I don't see my art as breaking any new grounds... I hope my work can provide some escape from the sometimes frenetic world we all live in."

About the Artist: Allan Stephenson is an artist who draws his inspiration from the natural landscape particularly that of his native British Isles and also that of the Pacific Northwest where he now makes his home. *I am always looking for and attempting to communicate with the viewer that special sense of place that infuses some areas of the natural world with meaning, wonder and beauty. I hope my work can provide some escape from the sometimes frenetic world we all live in. I am a traditionalist. I don't see the art I produce as breaking any kind of new ground but rather I apply myself to existing forms and attempt to inject perhaps fresh content. I am currently enjoying the medium of pastel for it's direct hands-on quality that allows me to blend and sculpt the pigment using my fingers and hands rather than the intermediary of a brush.* (excerpt from artist's exhibition list)

#16. Erik Stotik. **Untitled.** Acrylic on handmade paper.

Portland artist Stotik was raised in Papua New Guinea and Australia and received a BFA from the Pacific Northwest College of Art in 1985. He has been described as a modern Surrealist. While this library work is small, in September he exhibited a 45 ft long painting at a one man show at the Laura Russo Gallery in Portland.

#17. Stu Levy. **Eel Creek Dunes.** Photograph. Levy was born in Cincinnati in 1948. He states that his photographs "often involve fragile landscapes in which I feel a sense of timelessness." He has become famous for his grid portraits, particularly of rock musicians, in which 4x5 prints are pieced together to form a multiple-image view that the mind shapes into a seamless experience.

#18 & 19. Barbara Gilson.

Untitled (both). Photographs. Received an MFA in photography from Arizona State University. She is one of the founders of Blue Sky, the Oregon Center for the Photographic Arts, which since 1975 has been existed to educate the public about photography through exhibitions, public programs, and publications. Gilson states that like memory, these photographs are about experience rather than documentation. At this large scale, the light splinters the photograph into a myriad of sharp dots which seem to be forming the image as well as dissolving it.

#20. Linda Ethier. **Illuminated Manuscripts.** Studied glass fusing since 1982. Head of Ethier Glass since 1991. Internationally Known for her pioneering, innovative work with fused and kiln cast glass, Linda Ethier has been working in glass since 1969. She has created numerous public art commissions and successfully balances her career as an teacher and exhibiting artist with innovative, site specific glass works for public spaces.

#21. Judith Poxon Fawkes. **Seminole Sunlight.** Tapestry. Fawkes received an MFA Cranbrook Academy of Art, 1968. Her tapestries are woven with linen and reference the movement of wind and water. She's received numerous public art commissions and her works can be seen in the Congregation Beth Israel and the US Courthouse, Portland.

#22. Henk Pander. **Interior with String Bass. Study for a Mural for the Portland Center for the Performing Arts.** watercolor. Pander was born in the Netherlands in 1937 and immigrated to the Oregon in 1965. While some of his work has been controversial because of sexually explicit themes, his important paintings also include portraits of governors Tom McCall and John Kitzhaber which hang in the Oregon State Capitol. Work in the Schnitzer. Book.

#23. Margot Voorhies Thompson. **Tree Spin, shooting Star.** Ink and pastel collage on paper.

Margot Thompson is a Portland artist who specializes in calligraphy. Among her commissioned works are several pieces for the Woodstock Library, the Multnomah Co branch near Reed College in Portland.

#24. Gregory Grenon. **I will not be disrespectful and talk in class.** Lithograph. Throughout his career, Portland artist G. M. Grenon has concentrated on the face of women. A native of Detroit, Grenon did not have a formal art education. His website describes his passion for art and women, and I imagine his web photo is an attempt to relate to his desire to have a confrontational art.

#25. Adam Grosowsky. **Coburg Hills / I-5.** oil on canvas. Another work by Grosowsky.

#26. Elizabeth Brinton. **Orange Flowers.** Reduction screen print. Brinton obtained a BS in art from UO.

#27. Rick Bartow. **A Crow.** Acrylic on paper.

Born in Newport, Oregon, in 1946, is a Native American artist with of Yurok Indian heritage. He graduated from Western Oregon in 1969. His subsequent service in Vietnam earned him a Bronze star. The frailty of life on this planet and the need to recognize the interconnectedness of all species are common threads that weave through Bartow's work. He reanimates the ancient myths of Northwest peoples into his visual language. Once the symbol of rebirth and the spirit of all life, the crow is a ghost-like figure in this monotype who knows "he" is no longer central to our lives.

#28. Baba Wague Diakite. **Image from Soni Cegni.**

This piece was inspired by the visit of the artist and his family to the village of Soni Cegni in Mali, West Africa. The occasion was to celebrate the naming day of their first child. An entire day of masked dances was performed for in their honor. Diakite lives in Portland, and is founder and director of the Ko-Falen (which means gift exchange) Cultural Center in Bamako, Mali, which enables an interchange of artists of Mali and the United States. He has published several award-winning children's books, including *The Hunterman and the Crocodile*.

#29. Norma Caudill. **Passive Semblance.** Oil on canvas.

#30. Cie Goulet. **Yellow Light.** Monotype. Cie Goulet is well known for her energetic paintings of the Oregon landscape. Cie Goulet graduated from the University of Oregon in 1965, where she studied under the late Jack Wilkinson. Her dramatic color and light is further enhanced by the use of black as a base. She states that she is one of the few artists who always begins with a black background. Since 1998 she has lived in the Bay Area.

#31. KC Joyce. **Red leaves and Pitcher.** Linocut. Joyce received a BA in printmaking from UO in 1972 and regularly exhibited in Portland galleries. She designed one of the Bach festival posters.

#32 and 33. Aki Sogabe. **The Fish.**

Aki Sogabe. **Ocean Mist.** Paper cutting. Moved to Washington from Singapore and developed interest in kirie in 1978. She works from photographs. About these works, she states: Lovely Oregon coast! I created Ocean Mist from my sketches on my trip to the coast. The ocean makes me feel strong and gives me a wide open mind, and the repeating of waves tells me the cycles of our lives. For The Fish I tried to create my image of flowing water using the Yuzen paper collages with Kimono patterns. It gave me a great pleasure to depict the modern day image with the ancient fine art technique called Paper Cut (Kiri-e in Japanese).

#34 and 35. Antoinette DeWit. **Bothy's Pasturelands.** Watercolor.

Antoinette DeWit. **Meadow in Reverie.** Watercolor

#36. Thomas Prochaska. **Starts and Stops.** Oil on wood. After obtaining an art education degree from the University of Wisconsin, Thomas Prochaska won a full scholarship to the Pratt Institute in New York to study printmaking and painting where he received a degree in 1970. After teaching at the University of Georgia and he moved to Oregon because he "fell in love with Portland." Since 1988 he has been teaching at the Pacific Northwest College of Art in Portland.

#37. Edward Vlieg. **Alvord Desert / Steens Mountain, Eastern Oregon.** Vlieg was born in Michigan in 1949 and moved to Hawaii in 1975 where he developed his skills in photography. In 1979 he moved to

Oregon where he became enthralled with the landscape and especially the dunes of the Oregon coast and deserts. Vlieg died in 2009 from complications of Alzheimer's. OPB.

#38. Cie Goulet. **Wild Flowers**. Monotype. Another work by Goulet.