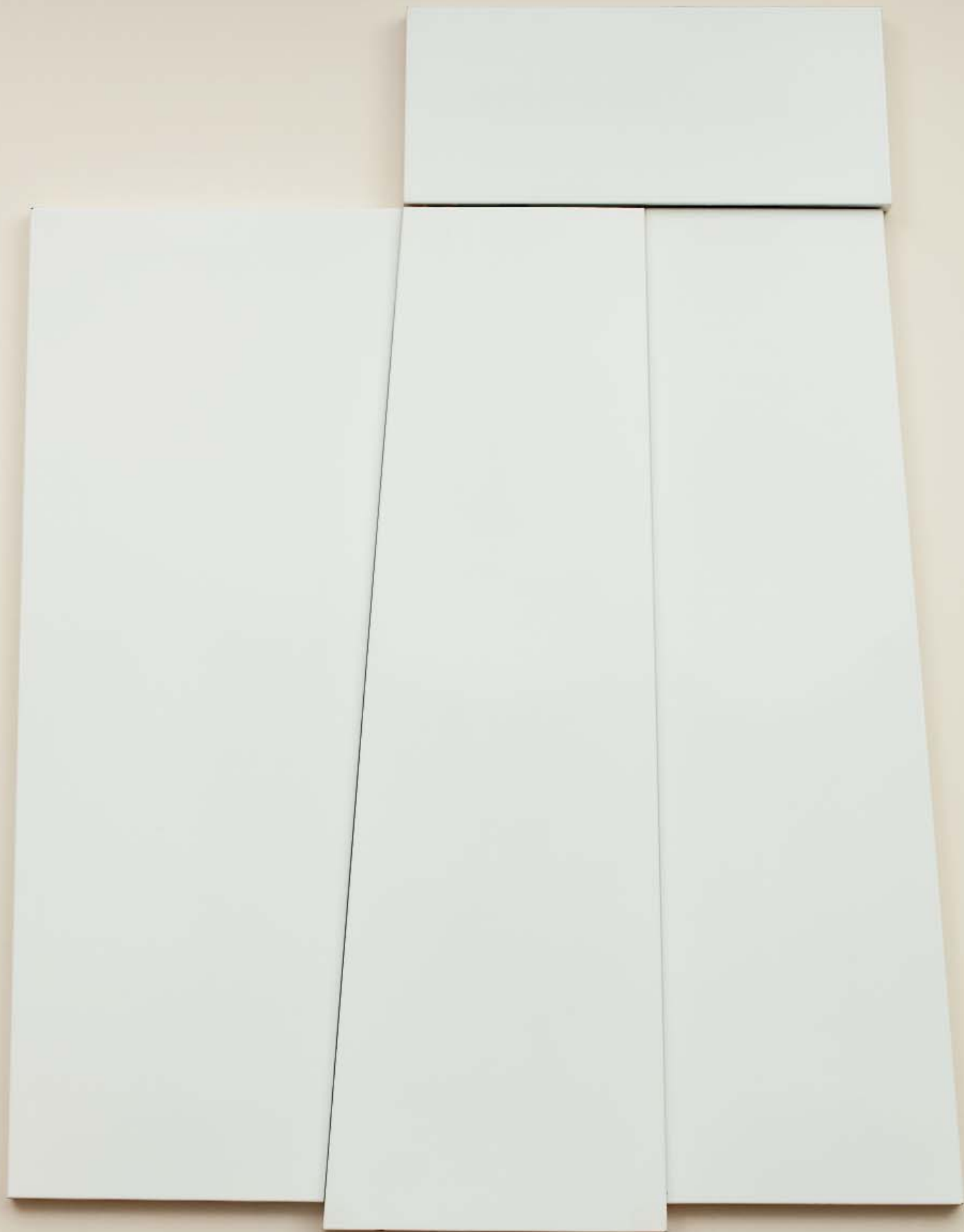


Bonnie Bronson Fellows  
20 Years

Christine Bourdette  
Judy Cooke  
Nan Curtis  
Adriene Cruz  
Fernanda D'Agostino  
David Eckard  
Kristy Edmunds  
MK Guth  
Judy Hill  
Ann Hughes  
Malia Jensen  
Carolyn King  
Helen Lessick  
Ronna Neuenschwander  
Lucinda Parker  
Christopher Rauschenberg  
Laura Ross-Paul  
Paul Sutinen  
Marie Watt  
Bill Will

Bonnie Bronson Fellows  
20 Years



to Joan Shipley  
*with love and gratitude*

**Bonnie Bronson**  
**Color II** 1975  
Vitrified enamel on steel  
74 x 52.5 x 3 inches  
Gift of Lee and Cassandra Kelly  
in honor of Bonnie Bronson

# The Bonnie Bronson Fund

## A note from a co-founder

Twenty years of Bronson Fellows. That translates into twenty exceptional artists dedicated to their art with the same spirit that pervaded Bonnie Bronson. Bonnie was many things: artist, humanitarian, naturalist, nurturer, wife, mother, friend. Our friendship started with a puppy, and endured through several generations of puppies; then there were gardenias on birthdays (shades of high school proms); fingerprints on the enamelwork (which was not quite dry); easy shared love of gardens, kids, cooking, home, art; and always mutual respect, honest friendship, love of life.

Together, Dave Bronson, Kassandra Kelly, Lee Kelly, Elizabeth Leach, Scott Sonniksen, Michael Stirling, Melody Teppola and I wove our hearts into the fabric of this Fellowship to honor her. It is hoped that the Fellowship will continue to provide encouragement and confidence for each recipient, and a new understanding of how deeply they are valued by those around them. It is our personal dedication to Bonnie for the artist she brought out in all of us.

Joan Shipley

Co-founder, The Bonnie Bronson Fund

Bonnie Bronson (1940-1990) was an important sculptor and prominent member of the Pacific Northwest arts community. Her death in a mountain-climbing accident was a tragic loss to the cultural environment of our region. In celebration of her life and career, her family and friends\* established the Bonnie Bronson Fund under the aegis of the Oregon Community Foundation. The Fund's purpose is to honor and support working Northwest artists through an annual fellowship, one that recognizes artistic excellence and encourages intellectual and creative growth at any stage of an artist's career. Since its formal inception in 1992, the Bronson Fund has annually awarded a no-strings-attached cash prize to artists of outstanding merit living and working in this region.

Four years after its founding, the Bronson Fund enhanced the Fellowship award, adding another dimension to its program with the establishment of the Bronson Collection. The collection's purpose is to document the Fellowship through the artwork of each fellow. Since 1996, the Fund has purchased artwork from each new fellow to accompany the cash award. Creation of the collection necessitated the need for a suitable repository, with the best possible provenance for the artists and the community, a setting in which the work could be readily seen. The Bronson Fund's advisory board found that repository at Reed College, where the collection is on long-term loan. It is installed throughout the campus and professionally maintained by the director of the college's Douglas F. Cooley Memorial Art Gallery. Reed affords an ideal, quasi-public setting, with a distinguished collection of its own, a thorough understanding of the needs a growing collection presents, and the opportunity to use the collection academically and publicly in a responsible manner. This collection is our long-term commitment to the Bronson Fellows, to the artists of this region, and to the community at large. It charts a path of significant work produced in this region since the inception of the Fellowship program.

In the spring of each year, a new Bronson Fellow is announced, and is honored at a reception at Reed at which the cash prize is awarded. This is the culmination of a confidential nomination and voting process, benefitting from the input of many visual arts professionals. Modeled after the selection procedure for the MacArthur Fellowships, artists may not apply, nor are nominees revealed. Thus, notification of the award comes completely "out of the blue." Of great importance to the Fellows thus honored has been the acknowledgment and community support that this award signifies through its celebration of gifted individuals. For each artist honored, the award has always arrived at an uncannily appropriate time, financially and professionally. This award exemplifies a commitment of honor and respect for each artist; it reaffirms and publicly acknowledges their impact on our community as well as their excellence in their field.

Christine Bourdette, Chair, Bonnie Bronson Fund Advisory Board

\*Bonnie Bronson Fund Founding Board Members: David Bronson, Kassandra Kelly, Lee Kelly, Elizabeth Leach, Joan Shipley, Scott Sonniksen, Michael Stirling, Melody Teppola

## Introduction

Thinking back to the summer of 1987, I still remember sitting on a bench with Bonnie Bronson surrounded by sculpture, under a sunlit canopy of twenty-five-year-old trees that she and her sculptor husband Lee Kelly, had planted. To this day my memory of her remains vivid. “Vivid” is the right word for Bonnie because she sparkled with life force. Her clear, green, and piercing eyes were developing crow’s feet from a combination of the effects of her frequent radiant smile and the weather she encountered while trekking in Nepal, climbing and hiking in the Pacific Northwest, and when not in the studio, working in their five-acre garden. Bonnie was beautiful, smart, kind, and determined—an individual with conviction. She led a life filled with joy, self-fulfillment, and tragedy. Her optimism and inner strength was manifest in her work.

Bonnie was born in 1940 in Portland, Oregon. Left-handed and dyslexic, she turned to art as a way to express herself. She went to a University of Kansas summer school for art while in high school, and then attended the University of Oregon before studying both painting and sculpture at Portland’s Museum Art School (now Pacific Northwest College of Art) from 1959 to 1961. She met Lee Kelly in 1961, shortly after he returned from a sojourn in New York following the death of his first wife. Lee and Bonnie were immediately drawn to each other; they shared a burning interest in abstract expressionism and a similar hard-working nature. Two artists who deeply valued each other’s art, ideas, and lives, they almost immediately became a couple.

In a recent conversation about Bonnie, Lee said, “She would never take things as they were, she would always push it [an idea] someplace else. She was obsessive about her work, about the garden, about sculpture...” And, one might add, obsessive about him as well; Bonnie had enormous respect for Lee and did all she could to forward his career. It was a mutually supportive relationship, as he always considered her to be his artistic peer. They married that same year; Bonnie set up her studio in one of Lee’s upstairs bedrooms while he worked in the basement, and she gladly became mother to Cassandra, Lee’s baby daughter. In August 1962, Bonnie gave birth to their son



Jason, and in 1963, at Bonnie’s insistence, the family bought the five-acre core of an Oregon City dairy farm, which included a bungalow, a large dairy barn, and numerous outbuildings. They eventually named it Leland Iron Works, after American sculptor David Smith’s Terminal Iron Works.

Vision was one of Bonnie’s many gifts. Though the farm they bought was part of a large, surrounding pasture, she imagined expansive studio space and a sculpture garden set beneath a canopy of trees.

They bought a hundred small trees, including firs, pines, and redwoods, and gardened as industriously as they worked in their studios. Today it is an outstanding sculpture studio and living space with a splendid mature garden—a testament to Bonnie’s ability to imagine and create lasting beauty.

Bonnie maintained an active studio practice while raising two children, placing dinner on the table at 6:00 p.m. nightly, and constantly upgrading the farm’s gardens and buildings. Her work was included in numerous group and solo exhibitions, and her work was acquired by both private and public collections. She and Lee were both living an ideal artist’s life when tragedy struck in 1973: at age eleven, Jason was diagnosed with leukemia. Though he easily achieved remission, the disease returned in 1977, and he died the following year. Bonnie had a major exhibition at the Portland Art Museum in 1979 entitled *Recent Wall Pieces and Drawings*, which included three monumental wall reliefs entitled *Jas*. Her sorrow and struggle to maintain normalcy were expressed through her art and her insistence upon holding to a regular studio schedule.

Avid hikers, runners, and backpackers, after Jason’s death Lee and Bonnie reconsidered their fiercely demanding studio practice and began to travel. They fell in love with Nepal—with its people, monumental landscape, rigorous physical demands, and its solitude. In the planar compositions and soft graduated shading of Bonnie’s enamel sculptures, one can imagine her looking out over unfolding mountain ranges to distant vistas. The mountain’s quiet majesty offered a glimpse of eternity that resonated with Bonnie’s embrace of minimalist abstraction and need to find peace. She, Lee, and Cassandra returned to Nepal numerous times.

At home at Leland Iron Works, Lee and Bonnie were extremely disciplined. They would work in their respective studios during the day, take a coffee break to talk about each other’s art, and later go on a five-mile run. On weekends, they would power-hike, and they began mountain climbing. Socially, they often entertained visitors who would come for studio tours and Bonnie’s wonderfully prepared meals (Bonnie loved to host parties, both large and small). Visitors were most often artists or patrons, and sometimes both, as Lee and Bonnie generously encouraged the support of other artists’ work.

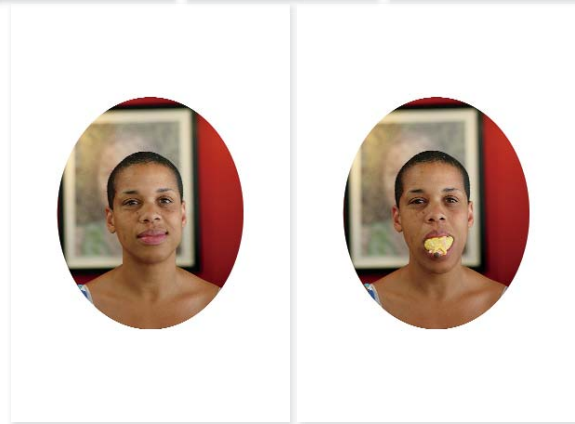
Bonnie and Lee took a patron to Mazama Glacier on Mt. Adams in 1990. He was a much less experienced climber. As she was trying to help him, he fell, knocking her into a crevasse. Bonnie died on the mountain. She was fifty years old, with the potential of decades of exceptional studio art-making ahead of her. One of Oregon’s major contemporary sculptors, she was willing to take risks and to work on a monumental scale; had she lived, we would have been gifted with a much greater legacy of outstanding artwork. Bonnie Bronson has left us with a different gift: that of annually recognizing a regional artist of exceptional merit. The existence of the Bonnie Bronson Award would have greatly pleased her.

Bonnie Laing-Malcolmson  
The Arlene and Harold Schnitzer Curator of Northwest Art  
Portland Art Museum

Bonnie Laing-Malcolmson lived at Leland Iron Works from 1986 to 1988.



**Christine Bourdette**  
**Alter Egos: Domino, Blunt, Angelcakes, Loose Lips, and Near a State of Nature** 1994  
 Wood, rawhide, rubber, leather  
 Series of five  
 Dimensions variable



**MK Guth**  
**Princess on the Tongue Series: Ruth** 2006  
 Lenticular photograph  
 10 x 8 inches oval image  
 14 x 12 inches framed  
 Edition 4/5



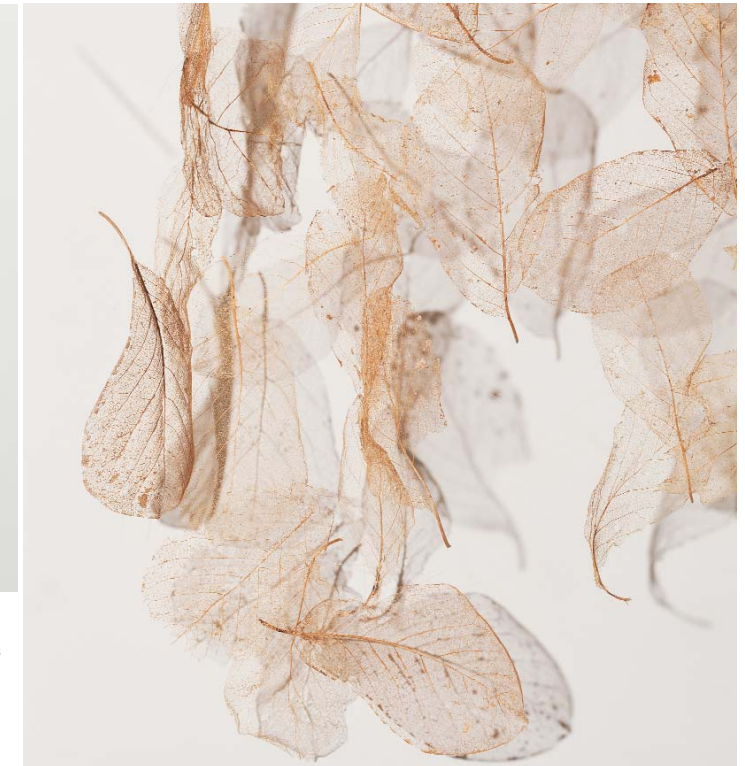
**Marie Watt**  
**Great Registry: Seven Generations**  
 2008  
 Reclaimed wool blankets, satin binding, thread  
 30 x 39 x 3 inches



**Malia Jensen**  
**Prehistoric Horse** 2001  
 Cast resin  
 16 x 22 x 5 inches



**Adriene Cruz**  
**Temple of Secrets: Meditation for Healing** 1999  
 Tapestry quilt with glass mirrors, cowry shells, beads, and talismans  
 43 x 45.5 x 2 inches



**Carolyn King**  
**Leaf Screen** from the installation *Human Nature* (detail) 1995-96  
 Leaves and monofilament  
 86 x 51 inches unframed

## The Bonnie Bronson Collection at Reed College

A collection, by definition, is a group of objects viewed as a whole. Yet the literal, conceptual, and symbolic qualities of a given collection's *wholeness* differ radically in different contexts and from different perspectives. Certainly we think of an art collection as a group of objects that have been separated from their origins, from the natural flow of daily life and cultural specificity, arrested from dispersal and forced to reside in close, controlled proximity to one another. To what extent this is a form of intimacy, or a form of control, is always in question. Each collection has a different life, and some collections are more alive than others. The more accessible a collection, the closer its relationship to lived experience, and, I would argue, the more public its mission. For a *living* collection, daily life involves active engagement with diverse audiences, and critical, sustained oversight by a curator working in concert with a group of experienced and invested individuals. Such a collection is conceptualized as a form of *potential artistic experience*, extended into the lives of those who did not create it, but who are mandated to protect it for its own sake, and never for financial or personal advantage. A collection is as alive as its caretakers allow it to be, through their capacity and investment.

Traditionally, a curator is a scholar who protects and articulates one or more collections of objects. One might say that a curator is a guardian or steward. But the curator operates under a complicated mandate to protect, study, and elucidate the objects that constitute her collection. Curating an art collection is a form of critical reflection and social embrace uncommon in most other long-term relationships. We raise and protect our children, for instance, but we do not study them; we resist classifying them for fear of overdetermining their relations to other people and things. Instead, we seek to experience them, and to love them. Some curators cultivate a more distinctly loving relationship with the objects they steward. The pioneering curator Walter Hopps believed in cultivating non-verbal communication with inanimate works of art. Hopps would quiet his mind and resist speaking in the presence of a work of art, or body of work, to experience art in a revelatory manner beyond assumption and appearance. We might describe Hopps's behavior as the cultivation of empathy, an immaterial embrace that allowed him to energetically experience works of art. Hopps believed that the organic and inorganic materials of a work of art comprises possess energies that resonate directly with the human mind and body beyond language in subtle, sensual forms.

All objects consist of any number of materials working both in concert and also

**Nan Curtis**  
**Performative Portrait:**  
**Sealed Diaries** 2009  
 Artist's diaries, welded vise-grip, and rock  
 15 x 11 x 14 inches



**Fernanda D'Agostino**  
**Prosthesis** 2001  
 Glass, bronze, and copper  
 40 x 30 x 3 inches



**David Eckard**  
**Drunk Ethnographer** 2010  
 Latex, acrylic, spray paint, charcoal, pastel,  
 and colored pencil on wood panel  
 48 x 60 inches



**Paul Sutinen**  
**Living Tree on Pedestal—A Monument** 1985  
 Pastel, colored pencil, and graphite on paper  
 58.5 x 40.5 inches

**Bill Will**  
**Reconstitution** 2005  
 Scrap lumber and millwork, and steel stands  
 84 x 252 x 84 inches



against one another. Works of art are composed of temporary forms of stasis that may shift radically when conditions change, just like the emotional life of a human being. For a curator to act as a just steward, the curator must work in partnership with conservators, registrars, and preparators, organizing critical reflection and research about each object in the collection, protecting each individual thing from an inevitable march toward disintegration. Works of art possess a dying beauty hopefully expressed at a star's pace. This pathos comforts and excites us, perhaps, because it allows us to participate in the lives of things that will outlive us, or have already preceded us by millennia. In this respect, a collection is a community of shadows. A collection is a darkened mirror that casts the trajectory of our own lives into a warm twilight. And it is the curator's job to evaluate and mitigate the never-ending progression of loss and renewal that exists at the core of a collection's life. The more alive a collection is, the more brightly the collection is allowed to shine in the service of experience, reflecting the needs of society. The moneyed realms of the contemporary art world do not necessarily support a collection's ability to engage society on these terms. But occasionally a collection is formed for the purposes of education, community cohesion, and the celebration and support of artists. In every respect, this is an idealistic position in the contemporary art world. This ideal raises the question, "What can a collection do for the whole?" Clearly, it was this question that inspired the creation of the Bonnie Bronson Collection.

As Christine Bourdette states in her preface to this catalog, the Bonnie Bronson Collection was created about five years after the establishment of the Bonnie Bronson Fund, which awards unrestricted fellowships to exemplary regional artists. Each Bonnie Bronson Fellow is considered to share a nuanced complex of personal and professional qualities with Bonnie Bronson herself, whose tragic death inspired her friends and family to create this artistic and philanthropic legacy in her memory. At a certain point, the founders of the Bronson Fund determined that identifying and supporting a group of artists was not enough; only a collection of their artwork could articulate to the public, in perpetuity, the truly unique accomplishments of each Fellow. But a group of loving friends and colleagues doth not an institution make, and that is why the Bronson Fund partnered with Reed College, and the Douglas F. Cooley Memorial Art Gallery, in order to provide two necessary forms of stewardship and support for the Bronson Collection: first, a professional staff to organize and care for the Bronson Collection (at the time, under the direction of Cooley Gallery curator and director Susan Fillin-Yeh and exhibitions coordinator Silas Cook); and second, a vibrant intellectual and publicly accessible physical environment that would safeguard the work while keeping it in nearly constant public view, incorporating new work as it is acquired. For approximately fifteen years, Reed College has exhibited and cared for the Bonnie Bronson Collection, and our community has benefited enormously from the quality,



**Ann Hughes**  
**Rabbit in a Cantaloupe Bowl** 1996  
 Chromogenic print  
 12.5 x 18.75 inches



**Christopher Rauschenberg**  
**Pompeii** 2000  
 Chromogenic print  
 26 x 42 inches



**Judy Cooke**  
**Squam** 1995  
 Oil and wax on wood  
 8 x 110 x 2 inches



**Laura Ross-Paul**  
**Push Off** 2007  
 Oil and wax on canvas  
 64 x 54 inches

variety, and regional relevance of the work. In fact, several of the Bronson Fellows are Reed alumni (Lucinda Parker, Judy Cooke, Christopher Rauschenberg, and Helen Lessick), and at least one Fellow has served as a visiting faculty member at Reed (Nan Curtis).

The Bronson Collection is anchored by the work of Bonnie Bronson, whose monumental sculpture *Color II* (1975), presides over the whole of the collection like a standing stone at the center of village life, a site of return and renewal. *Color II* is a muscular geometric form, composed of bright white vitrified enamel over a steel substrate. The work is a stunning example of Bonnie's accomplishments as an important Northwest sculptor, and a beautiful reminder of her creative relationship with her husband, Northwest sculptor Lee Kelly. Lee and his daughter Cassandra Kelly (Bonnie's stepdaughter) donated *Color II* to the Bronson Collection in honor of Bonnie, and its place in the collection ensures that her work—which was at the center of her life—remains in the public consciousness. *Color II* also serves as a reminder of the level of artistic excellence that each Bronson Fellow must possess in order to enter such exceptional company. In addition to *Color II*, the Bronson Collection contains fifty works of art by the twenty Fellows.

As a whole, the Bonnie Bronson Collection reflects the interrelated values that

informed its origins (legacy, support, creativity), and as a result it is richly diverse, encompassing various media and artistic lineages. From this perspective it is as challenging to describe as a family of individuals. The collection itself is a work in progress, an organism that grows each year, as work is added through a rigorous selection process by a small group of peers from the Bronson committee. It is the identification of the artist, as opposed to the artwork, that initiates the process of expanding the collection. In the spirit of the Fellowship, works are considered for the collection based not solely upon their artistic merit, although this remains the primary criterion. Just as important are the ways in which each work of art embodies an artist's pedagogy or artistic innovation. Works are evaluated for the ways in which they are emblematic of an artist's most significant regional projects, or embody an artist's civic contributions and cultural leadership. Not surprisingly, then, as one learns about the Fellows by studying the collection, one finds that most of the Bronson Fellows have been—or are still—educators, activists, performers, public artists, authors, and the founders of a myriad of local arts organizations such as PCVA (Portland Center for Visual Arts), PICA (Portland Institute for Contemporary Art), and Blue Sky Gallery (Oregon Center for Photographic Arts). Bronson Fellows are makers *and* doers, leaders and visionaries. Each work that enters the Bonnie Bronson Collection embodies an artist's relationship to place and community while remaining exemplary in and of itself.





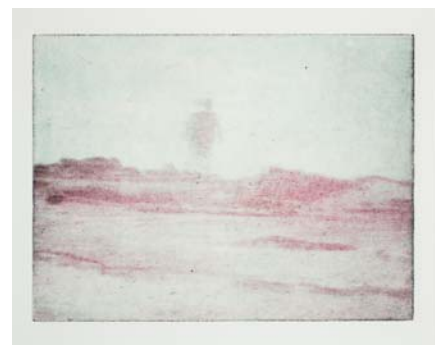
**Ronna Neuenschwander**  
**Gorgé I**, 2007  
 Earthenware, recycled bottlecaps, and recycled wire  
 15 x 20 x 7 inches



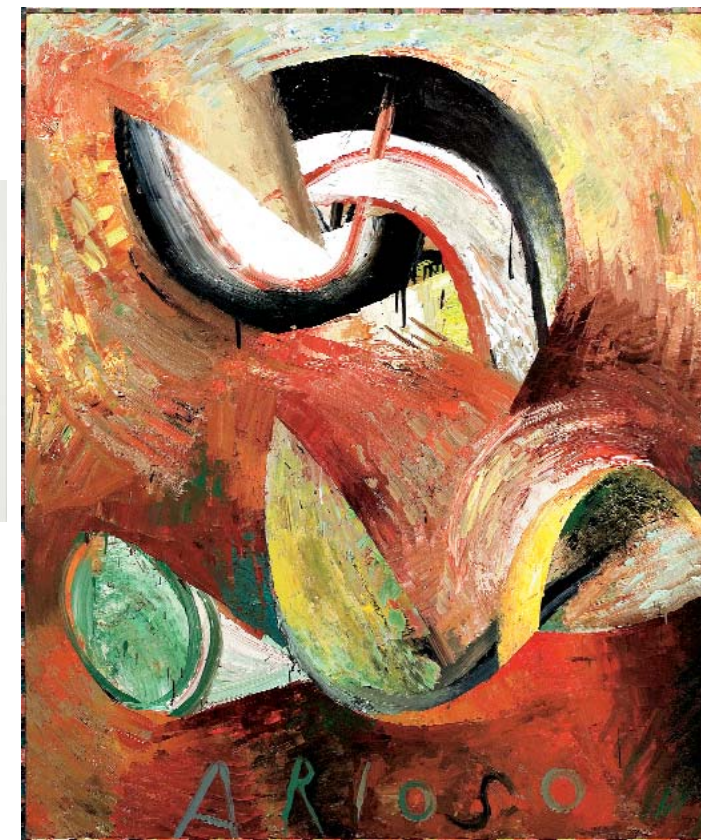
**Helen Lessick**  
**Vestige** 2001  
 Aluminum, wood oars,  
 and etched Plexiglas  
 Dimensions variable



**Judy Hill**  
**Watermelon Bride #6** 1999  
 Monoprint  
 18.25 x 14.875 inches



**Kristy Edmunds**  
**Walker (red)** 2003  
 Monoprint  
 5.25 x 7 inches



**Lucinda Parker**  
**Arioso** 1996  
 Acrylic on canvas  
 61 x 51 inches

Within the collection, it is instructive to view the whole from different perspectives, considering, for example, works created in various media. The Bonnie Bronson Collection contains: paintings by Judy Cooke, Lucinda Parker, Laura Ross-Paul, and David Eckard; sculpture and mixed-media sculptural objects by Christine Bourdette, Ronna Neuenschwander, Fernanda D'Agostino, Malia Jensen, Bill Will, David Eckard, and Nan Curtis; textile-based mixed-media works by Adriene Cruz and Marie Watt; photographs by Ann Hughes, Christopher Rauschenberg, MK Guth, and Nan Curtis; monoprints by Judy Hill and Kristy Edmunds; a drawing by Paul Sutinen; a large-scale installation by Helen Lessick; and a diaphanous scrim of organic material by Carolyn King. With a few exceptions, all of these works have been newly installed on the Reed College campus, with a self-guided map allowing the public to locate and experience the work. A complete checklist and images of many of the works are included in this catalog.

In 2011, as Reed celebrates its centennial year, it is particularly rewarding to honor the twentieth anniversary of this truly singular and devoted collaboration. The occasion allows us to reflect upon the Bronson Fund's relationship not only to Reed, but to many of the region's most venerable institutions, such as the Portland Art Museum, Pacific Northwest College of Art, Lewis and Clark College, and Marylhurst University, through which generations of professors and students have studied and created together, laying

the foundations of the burgeoning Portland art world that exists today. The Bronson Fund's relationship with Reed, like Reed's relationship with the city of Portland, is deep and rich, nurtured by shared values of critical inquiry, experimentation, community service, and artistic excellence. For the city's younger or non-native artists, those who might not yet know the region's artistic history, the Bronson Collection provides an exemplary chronology of the recent past and the still present—the liminal time spaces so often overlooked in favor of the comfortably historical—and serves as a definitive model of community endeavor that continues today through new art forms and artist-run initiatives. The Bonnie Bronson Fund is an indispensable part of Portland's incomparably gestational and entrepreneurial culture, and it continues to thrive because its values remain important here. It is critical to support these values across generational lines, into the future.

Stephanie Snyder  
 John and Anne Hauberg Curator and Director  
 Douglas F. Cooley Memorial Art Gallery  
 Reed College

# The Bonnie Bronson Collection

## Bonnie Bronson

**Color II** 1975  
Vitrified enamel on steel  
74 x 52.5 x 3 inches  
Gift of Lee and Cassandra Kelly  
in honor of Bonnie Bronson

## 1992 Christine Bourdette

**Alter Egos: Domino, Blunt, Angelcakes, Loose Lips, and Near a State of Nature** 1994  
Wood, rawhide, rubber, and leather  
Series of five  
Dimensions variable

## 1993 Judy Cooke

**Squam** 1995  
Oil and wax on wood  
8 x 110 x 2 inches

## 1994 Ronna Neuenschwander

**Charmed Existence** 1993  
Adobe, mixed media, and found objects  
23 x 21 x 9.5 inches

**Gorgé II** 2007  
Earthenware, recycled bottlecaps, and recycled wire  
15 x 20 x 7 inches

## 1995 Fernanda D'Agostino

**49 Babies** 1993  
Sheet metal, wax, linen, and photographs  
36 x 36 inches

**Prosthesis** 2001  
Glass, bronze, and copper  
40 x 30 x 3 inches

## 1996 Carolyn King

**Leaf Screen** from the installation  
*Human Nature* 1995-96  
Leaves and monofilament  
86 x 51 inches

## 1997 Lucinda Parker

**Arioso** 1996  
Acrylic on canvas  
61 x 51 inches

## 1998 Judy Hill

**Learning to Smoke #12** 1999  
Monoprint  
18.25 x 14.875 inches

**Plate Bride #2** 1999  
Monoprint  
18.25 x 14.875 inches

**Watermelon Bride #6** 1999  
Monoprint  
18.25 x 14.875 inches

## 1999 Adriene Cruz

**Temple of Secrets: Meditation for Healing** 1999  
Tapestry quilt with glass mirrors, cowry shells, beads, and talismans  
43 x 45.5 x 2 inches

## 2000 Helen Lessick

**Vestige** 2001  
Aluminum, wood oars, and etched Plexiglas  
Dimensions variable

## 2001 Ann Hughes

**Circus Animals** 1982  
Chromogenic print  
12.5 x 18.5 inches

**Degraffited Sign** 1996  
Chromogenic print  
12.625 x 18.875 inches

**Green Pickup** 2000  
Chromogenic print  
12.625 x 18.75 inches

**In Forest Park** 1994  
Chromogenic print  
12.5 x 18.625 inches

**Rabbit in a Cantaloupe Bowl** 1996  
Chromogenic print  
12.5 x 18.75 inches

**Red Train Car** 1997  
Chromogenic print  
12.25 x 18.5 inches

**Rose Hips** 1999  
Chromogenic print  
12.625 x 18.75 inches

## 2002 Malia Jensen

**Prehistoric Horse** 2001  
Cast resin  
16 x 22 x 5 inches

## 2003 Christopher Rauschenberg

**Las Pozas** 1992  
Gelatin silver print  
19 x 92 inches

**Paris** 1992  
Gelatin silver print  
28 x 42 inches

**Perugia** 1992  
Gelatin silver print  
29 x 71 inches

**Pompeii** 2000  
Chromogenic print  
26 x 42 inches

## 2004 Kristy Edmunds

**Walker (red)** 2003  
Monoprint  
5.25 x 7 inches

**Dispatch II** 2003  
Monoprint  
5.25 x 7 inches

**Tide (blue)** 2003  
Monoprint  
5.25 x 7 inches

## 2005 Paul Sutinen

**Living Tree on Pedestal—A Monument** 1985  
Pastel, colored pencil, and graphite on paper  
58.5 x 40.5 inches

## 2006 Bill Will

**Reconstitution** 2005  
Scrap lumber and millwork, and steel stands  
84 x 252 x 84 inches

## 2007 Laura Ross-Paul

**Push Off** 2007  
Oil and wax on canvas  
64 x 54 inches

## 2008 MK Guth

**Princess on the Tongue Series: Dad** 2006  
Lenticular photograph  
10 x 8 inches oval image  
Edition 1/5

**Princess on the Tongue Series: Ruth** 2006  
Lenticular photograph  
10 x 8 inches oval image  
Edition 4/5

**Princess on the Tongue Series: Betty** 2006  
Lenticular photograph  
10 x 8 inches oval image  
Edition 2/5

**Princess on the Tongue Series: Dave** 2006  
Lenticular photograph  
10 x 8 inches oval image  
Edition 2/5

**Princess on the Tongue Series: Huizar** 2006  
Lenticular photograph  
10 x 8 inches oval image  
Edition 4/5

**Princess on the Tongue Series: Mark** 2006  
Lenticular photograph  
10 x 8 inches oval image  
Edition 5/5

**Princess on the Tongue Series: Kelly** 2006  
Lenticular photograph  
10 x 8 inches oval image  
Edition 2/5  
Gift of Jonathan and Stephanie Snyder

## 2009 Marie Watt

**Great Registry: Seven Generations** 2008  
Reclaimed wool blankets, satin binding, and thread  
30 x 39 x 3 inches

**Marker: Heirloom** 2010  
12-minute digital audio loop (reciting selected heirloom stories from tags), audio player, reclaimed wool blankets, paper tags, hook, and sewing basket  
Dimensions variable

## 2010 David Eckard

**Drunk Ethnographer** 2010  
Latex, acrylic, spray paint, charcoal, pastel, and colored pencil on wood panel  
48 x 60 inches

**Dew (rictus)** 1996  
Steel, leather, and brass  
47 x 8 x 13 inches

## 2011 Nan Curtis

**Untitled (Lace)** 2011  
Collaboration with Susan Seubert  
Archival digital print  
40 x 40 inches unframed

**Performative Portrait: Sealed Diaries** 2009  
Artist's diaries, welded vise-grip, and rock  
15 x 11 x 14 inches

# Bonnie Bronson Fellows 20 Years

In celebration of the twentieth anniversary of the Bonnie Bronson Fund, this exhibition at the Ronna and Eric Hoffman Gallery of Contemporary Art at Lewis & Clark College surveys current work made by the twenty artists who have been honored by this award.

## Christine Bourdette 1992

Maps—historic, conceptual, imaginary—inform Christine Bourdette’s most recent body of drawings. *The Muttering Downstream* is an enigmatic rendering that seems both cartographic and topographic; human figures seen from a bird’s-eye view are scattered across the drawing, evoking either groups of individuals or a record of one figure’s circuitous journey across the landscape. The figures, seen from such an unusual viewpoint, are such abstruse schematics that it is impossible to know what activities these characters are engaged in. For the past few years, Bourdette has been exploring the possibilities of representing different aspects of sequence. She has been considering themes of evolution, pilgrimage, circumnavigation, trekking, and dance—all actions that require, elementally, “putting one foot in front of the other.” Instead of a specific narrative, this drawing evokes a sense of “we’re all in this together,” of community and collective action.

Recently, Bourdette has had two residencies in Wyoming, first at Jentel in 2009 and then at the Ucross Foundation in 2011. The spare beauty of the Wyoming landscape—the colors and contours of the earth—found their way into Bourdette’s drawings. She even experimented by making drawings in mud, to physically imbue them with the spirit of place. In *The Muttering Downstream* there is a very real sense that the figures inhabit a landscape, seen either as a narrow, rocky rim in an aerial perspective or as two vertiginous cliffs in cross section. The “transparent” figures seem to visually merge with the landscape in this drawing—after all, humans are part of the land, both physically and metaphysically.



In a three-dimensional exploration of Bourdette’s merging of representation with abstraction, *Slice* is a sculpture made in response to her Wyoming drawings. The form imagines a section cut from a rocky outcropping. On one side of the sculpture one views a craggy and petrous surface tumbling from the wall; on the other, the surface is smooth and grey, like newly paved concrete. The tension between the surface treatments suggests natural versus man-made worlds—on the one hand, rock; on the other, construction materials—but, ironically, rather than be made from these, the sculpture is made of balsa, perhaps the most yielding and insubstantial of all woods. The entire sculpture is balanced against the wall, so there is a visual precariousness to the work as one imagines it teetering off balance.

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Christine Bourdette received a BA in art at Lewis & Clark College. Since then, she has had many solo exhibitions, including *Riddles*, *Bunnyheads and Asides*, her mid-career retrospective at The Art Gym, as well as exhibitions at the Tyler Museum of Art, Tyler, Texas; Oregon State University; the University of Puget Sound; Ohio University; the Portland Art Museum; and numerous exhibitions at Elizabeth Leach Gallery, Jamison Thomas Gallery, and Klein Gallery, Chicago. Her work has been included in group exhibitions at the Boise Art Museum; The Art Gym; the 1983 and 1997 Oregon Biennials; Portland Institute for Contemporary Art; the Indianapolis Museum of Art; the Laguna Beach Museum of Art; the Elvehjem Museum of Art at the University of Wisconsin; and the Visual Arts Center of Alaska in Anchorage. Bourdette has public art installations at the Cooper Mountain Nature Park, Beaverton; on the Portland Mall, Airport, and Westside MAX Light Rail lines; Totem Lake Freeway Station, Kirkland, Washington; and at Apache Boulevard light rail stations, in Tempe, Arizona. In 2001, she was awarded a Visual Artist Fellowship from the Regional Arts & Culture Council. She is included in *Contemporary Art in the Northwest*.

1952, born in Fresno, California | Lives and works in Portland

Above: *Slice* 2011  
Balsa wood, dry pigment, and gesso  
88.5 x 14.5 x 37.5 inches

Right: *The Muttering Downstream* 2010  
Watercolor, charcoal, gouache, and ink on paper  
84 x 42.25 inches





## Judy Cooke 1993

A painter who is interested in sculpture and architecture, Judy Cooke's work explores abstraction. The images in her paintings are a contrasting mix of organic and geometric form. Many of these images come from her sketchbooks, which date back to 1965. The sketchbooks, filled with small drawings, scraps of street debris, and various notes on her artistic progress, are an ongoing and evolving source for new developments in her work. Cooke and her husband, Robert Hanson, are avid museum viewers and have traveled extensively. Time spent in Morocco, Spain, Norway, and most recently in France, has provided abundant visual stimulus.

Cooke's early experience with intaglio printmaking had a major effect on her handling of oil paint and the resulting surfaces. Her earliest work, dating to the 1970s, were charcoal drawings on grommet-edged tarpaulins. Collage was often used as an element, but color was low-keyed or absent. The qualities of her prints can also be detected in her paintings on copper, made in the 1980s. In these paintings, the emphasis is on black as a significant flattened form. Cooke's painting in the Bonnie Bronson Collection, *Squam* (1995), demonstrates a move toward more use of color, and this direction has continued to the present.



The architectural element in Cooke's painting arises from a concern with the outer shape of the wood panel and the relationships of the forms within the painting. The panels vary in size and are often irregular in shape; some form clusters and others are stacked. Single forms are often long and narrow: seven or eight feet across, but only three to five inches tall.

In recent years, there has been a conscious overlap in Cooke's work between painting and sculpture. Her reflection on the differences between the two disciplines has led to works

such as *Arc*, in which she painted on forms made from thin, horizontal strips of wood. The narrow slats underscore the lines drawn on the surface of the piece. The way the painting physically bows off the wall is echoed in the swelling black shapes. A slit or void in the structure creates yet a further relationship to the wall behind the painting. Cooke often restricts her palette, as in the white/cream/black combination here. This serves to focus the viewer's attention on the work's formal qualities.

The *9 Constructions* included in the exhibition are an installation of small constructions made from Old Holland oil paint boxes. They are an informal exploration in three dimensions, akin to studies for future works.

Judy Cooke studied printmaking at the School of the Museum of Fine Arts in Boston, then received a BFA from Tufts University and an MAT from Reed College. She has had numerous solo exhibitions at Elizabeth Leach Gallery; Linda Hodges Gallery, Seattle; Foster/White Gallery, Seattle; Fassbender Gallery, Chicago; the Portland Art Museum; and *Judy Cooke: Celebration After the Fact, A Retrospective, 1973–2001* at The Art Gym. Her work was included in *Translations and Discoveries: Painters and Printmakers Working in Bullseye Glass* at the Feldman Gallery, PNCA; the *8th Northwest Biennial* at the Tacoma Art Museum; the 1995 and 2001 Oregon Biennials at the Portland Art Museum; and *Crosscut* at the Portland Art Museum. Her work has been included in group exhibitions at the Seattle Art Museum; at De Warande in Turnhout, Belgium (a show that went to France and Japan); The American University of Rome; and throughout the Pacific Northwest. Cooke received an Individual Artist Fellowship in Painting from the Oregon Arts Commission, a Flintridge Foundation Award for Visual Art, a National Endowment for the Arts Visual Artist Fellowship in painting, and an Edvard Munch Residency Award in Oslo. Cooke taught painting at Pacific Northwest College of Art from 1986 to 2005. She is included in the book *Contemporary Art in the Northwest*. She is represented in Portland by Elizabeth Leach Gallery.

1940, born in Bay City, Michigan | Lives and works in Portland

Left: **9 Constructions** 2010  
Cardboard, pencil, and ink  
Variable dimensions  
Above: **Arc** 2011  
Oil and alkyd on wood  
21 x 79 x 12 inches

## Nan Curtis 2011

In early 2011, Nan Curtis installed an exhibition entitled *The Rekindling* at Nine Gallery. Or, to be precise, Curtis *was* the exhibition. For a period of time, she made the gallery space her studio, inviting her audience to bring their personal collections to her. Curtis's idea was that the collector would commission her to "rekindle" the collection by transforming it into an artwork. The collections would be reconfigured and aestheticized based on interviews with the owner, the size of the collection, whether individual objects in the collection could be irreversibly altered, and so on. "Rekindle" means "to excite, stir up, or rouse anew," and there was an air of heightened expectation—what might Curtis do?

By the end of the Nine Gallery project, ten people had commissioned Curtis and had handed over to her their collections, which ranged from thimbles to snowglobes to a discarded stack of drywall. By contributing the raw materials, the collections' owners both participated in the making of the artwork and surrendered their possessions to the unknown and as-yet-unrealized vision of the artist.

Included in the exhibition are several works that evolved from those commissions. From a stack of old exhibition announcements, Curtis created a sculpture in which uniform squares cut from the cards are sandwiched between Plexiglas blocks—an X-acto knife is part of the sculpture, so that the collectors can add to the work as they amass more cards. From a collection of heirloom lace came a striking photograph (by Susan Seubert) of the artist completely swaddled and enveloped by swathes of intricate needlework, like some baroque mummy. Of the drywall, Curtis's ultimate artistic gesture was to document and then discard the material. Its owner was a recent art school graduate leading a fairly itinerant lifestyle, so Curtis determined that the intrinsic quality of the drywall—its extreme heaviness—should be eliminated from the owner's life.

Curtis has long been interested in the emotional and material nuances of different kinds of shared experiences. She often employs unusual, funny, or even uncomfortable forms in her discourse about social interaction. Never one to shy away from unorthodox materials, Curtis embraces the randomness of these collections and thinks carefully and broadly about each collection's recontextualization and revival.

Nan Curtis received a BA in sculpture at the College of Wooster, Ohio, and an MFA in sculpture at the University of Cincinnati. Curtis has exhibited both nationally and internationally, including DiverseWorks, Houston; the Tacoma Art Museum; ConsolidatedWorks, Seattle; FAARM Gallery, Philadelphia; Portland Institute for Contemporary Art; 1430Contemporary; Nine Gallery; and with *Red Shoes Delivery Service* at the Nottdance Festival, Nottingham, England, as well as at the Melbourne Art Center, Australia. She was the director and curator of Feldman Gallery + Project Space, Pacific Northwest College of Art, from 2000 to 2006, and has initiated numerous independent curatorial projects in the Northwest. She was chair of the sculpture department at PNCA for six years and has taught there for more than sixteen years.

1966, born in Louisville, Kentucky | Lives and works in Portland



Above: **Joan and John Shipley: Snowglobes** 2011  
Clear acrylic, snowglobes, and trophy base  
8 x 8 x 8 inches

Right: **Sarah Meigs: Untitled (Lace)** 2011  
Collaboration with Susan Seubert  
Archival digital print  
40 x 40 inches



## Adriene Cruz 1999

In a converted attic studio in her home in northeast Portland, Adriene Cruz is surrounded by a profusion of textiles and objects that she incorporates into her totemic fiber art. Bolts of mud cloth and commercial cottons are stacked in towering piles; jars and tins of shells, mirrors, beads, beetle wings, and endless other ethnic adornments and amulets await Cruz's creative impulses. She uses all of these to collage, stitch, quilt and appliqué colorful wall constructions. Her work is less well-known in Portland than outside the region, where her pieces are included in major fiber art exhibitions, heralded in quilt publications, and coveted by collectors.

Cruz's *Wisdom Seeker* is an homage to visionary artist Valerie Maynard (b. 1937), many years Cruz's senior but her mentor, advocate, and friend. Cruz admires Maynard's colorful suite of ceramic and glass mosaics at the 125th Street subway station in East Harlem for the strength and spirit evoked in the work. This, and other works by Maynard, have inspired Cruz in her own practice as a successful public-art artist.

Cruz had been quilting for only a few months when Maynard commissioned a bed quilt from Cruz and asked her to stitch sage into it. Since then, Cruz typically includes sachets of sage, lavender, and lemon verbena in most of her work—hybrid *gris-gris* talismans that

emphasize the spiritual content of Cruz's imagery. *Wisdom Seeker* was crafted after Cruz and Maynard had been friends for fifteen years. The textual encouragements incorporated into the piece—e.g., “Think Positive,” “Live Positive,” “Act Positive,” “Love Positive”—are taken from postcards Maynard printed and distributed around the world.

Another work in the exhibition is *Warrior of Light—Shield for Obama*, in honor of Barack Obama's election to the US presidency. The quilt is not formed in the leaf-shape of traditional Masai shields, as one might predict for a literal allusion to Obama's heritage. Instead, Cruz's shield is an inverted triangle, a shape she incorporates consistently, along with other strong geometric forms. An assemblage of saturated earth hues, charms, and ancestral references, Cruz has made a contemporary phylactery to honor, protect, and guide.



Growing up in New York, Adriene Cruz was inspired by her mother's love of color, and attended the High School of Art and Design. She received a BFA from the School of Visual Arts in New York. For the first seventeen years of her career, Cruz was a tapestry crochet artist. But after moving to Portland in 1983, she took a quilting course at Oregon School of Arts and Crafts (now Oregon College of Art and Craft), and turned her focus to making brilliantly colored and adorned art quilts. She has exhibited nationally and internationally, including exhibitions at the Folk Art Museum, New York; the Museum of Biblical Art, New York; the Fowler Museum of Cultural History, UCLA; the American Crafts Museum; and the Smithsonian American Art Museum. Her quilts are in public collections including the Schomburg Center for Research in Black Culture, New York; Hartsfield International Airport, Atlanta; the Harborview Hospital Cultural Heritage Collection, Seattle; and Portland Community College, Cascade Campus. Cruz has public art installations at Portland State University's *Walk of the Heroines*, the North Killingsworth Street MAX Light Rail station, and at the Northeast Health Center in Portland. She was a recipient of an Oregon Arts Commission Individual Artist Fellowship, a Visual Arts Fellowship from the Interstate Firehouse Cultural Center, and the Cultural Heritage Honor from the King County Public Art Collection. Her work has been included in *Quilting African American Women's History*, *Spirits of the Cloth: Contemporary African American Quilts*, and *A Communion of the Spirits: African-American Quilters, Preservers, and Their Stories*.

1953, born in Harlem, New York | Lives and works in Portland

Above and Right (detail): *Wisdom Seeker* 2007  
Mud cloth, commercial fabric, mirrors, cowrie shells, crochet, lemon verbena, tribal embroidery, sequins, beads, appliqué, with machine and hand stitching  
52 x 27 inches



## Fernanda D'Agostino 1995

Memory, and the slippery, elusive qualities of remembering, have long been at the heart of Fernanda D'Agostino's work. *Prosthesis* (2001), in the Bonnie Bronson collection, is an artifact from her series *Theater of Memory*. Her video projection *Pool* continues this theme with a gentle invitation to dive into the illusions and interstices of reflection.

*Pool* consists of dual projections: images on the wall paired with ghostly images filling a wide, shallow bowl on the floor. (The work is best viewed from a higher-than-normal point, and D'Agostino accommodates this by providing a lifeguard-like chair which the viewer can climb and sit in.) Upon entering the room, one first sees the artist's daughter, a young woman with closed eyes, caught in a moment of contemplative daydreaming. But from this moment, the five channels of video shift, alter, pair and re-pair in response to the viewer's presence and movement in the room. The interactive programming mimics the real experience of memory, as it constantly combines and recombines in ever-changing layers and sequences of images—never repeated quite identically, just as episodic memory behaves.

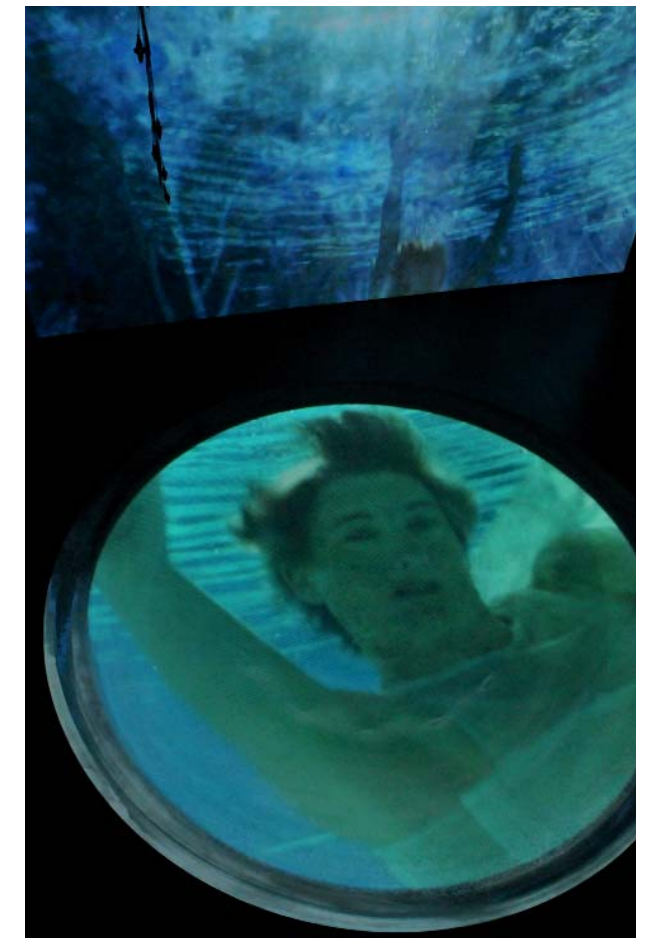
A central image is of the dancer and choreographer, Linda K. Johnson, submerged underwater, gazing directly back at the viewer as she contracts, glides, tumbles, and hovers in a watery amnion of blue. Interspersed are images of a full moon; a book that has caught fire; salmon swimming upstream; a burning house; botanical frescoes from the House of Livia in Rome; and the words *Ars Memoriae*. All of these have intensely personal significance for the artist. D'Agostino's own home burned down when she was a child. (Memories, D'Agostino would say, are often punctuated or exacerbated by trauma.) The book is Ovid's *Metamorphoses*; *Ars Memoriae* refers to the ancient mnemonic practice of visualizing as an aid to remembering complex sequences—both have been influential throughout the artist's career. Rome references D'Agostino's own familial roots and her fertile explorations while at the American Academy there.

Three additional objects inhabit the room. On the wall are three cast-bronze plant specimens, sculptural forms taken from the wall decorations at the House of Livia, souvenirs marking the fleetness of experience.

Working in sculpture, public art, mixed media, video, and performance, Fernanda D'Agostino studied at George Washington University/The Corcoran School, earned her BS in education at the College of New Jersey, and her MFA in sculpture from the University of Montana. Her solo exhibitions include *Abundance and Scarcity* at Marylhurst University, *Theater of Memory*, *Flight Studies*, and *Motion Studies* at Elizabeth Leach Gallery. D'Agostino has made public art for the Portland MAX Light Rail line; Tacoma Link light rail; the Smith and Bybee Lakes restoration project, Portland; Everett Community College, Everett, Washington; Sea-Tac Airport; and the East Bay Trail in Oakland, California. Her *Intellectual Ecosystem* public video installation at Portland State University was honored as one of the most innovative projects in the Public Art Network's Annual Year in Review. She was selected as a 2001 Flintridge Foundation Fellow, and was included in the book *Contemporary Art in the Northwest*. She is represented by Elizabeth Leach Gallery.

1950, born in Trenton, New Jersey | Lives and works in Portland

**Pool** 2011  
Video projection with interactive digital media,  
aluminum sculptural elements and mixed media.  
12 x 14 x 20 feet



## David Eckard 2010

Artist and performer David Eckard has long employed a high level of craftsmanship to fabricate fantasy appendages, stages sets for an imagined theater of the absurd, and improbable drawings with the gravitas of scientific illustration. Eckard explores issues of authority, authenticity, social identity, and body politics with tongue-in-cheek wit and an extraordinary command of materials.

*Apes to Apse (The Bat and the Bottle)* is a sculpture, but it looks functional, too. It is a lectern, with a little stool for a speaker to stand on. The canvas and wood construction makes it seem like a vintage portable carnival prop; the three movable flaps at the top edge, two with mysterious rune-like glyphs, make one think of a shell game. Perhaps this is a device for a thimble-rigger? Or a lectern for a snake oil peddler? Or more likely a prop for one of the artist's own bombastic performances, as this work references his *Prestidigitation—a Folly in Eleven Acts* (2009), in which Eckard designed a set—part Shakesporean, part circus sideshow—for his own burlesque. It also harkens back to Eckard's 2004 performance, *Podium*, in which he carted a portable podium and oversized megaphone throughout the city, setting up impromptu stump speeches.

The implied seediness of *Apes to Apse (The Bat and the Bottle)* is underscored when the viewer discovers hidden pouches; one contains a billy club, the other a secret stash of booze, just in case the operator runs into a situation requiring either. The title gives us a clue: despite evolutionary advances, there is much about the human condition that involves deception, self-abuse, and violence.



Although primarily known as a sculptor and performance artist, Eckard maintains a drawing practice in which he explores the formal qualities of line and tone on paper. Three drawings are included in the exhibition: *Ahab*, *Queequeg*, and *Daggoo*, all titled after characters in Herman Melville's *Moby-Dick*, although the drawings are decidedly not figurative or narrative. The drawings are done in Eckard's familiar palette (he is known to use muted shades that suggest both fleshiness and institutional archetypes) and he makes use of both traditional and nontraditional media: charcoal and acrylic, but also spray paint and collage. The three "portraits" are typical of Eckard's enigmatic and anomalous imagery.

David Eckard studied at Iowa State University and received his BFA from the School of the Art Institute in Chicago. Eckard has had solo exhibitions at the University of Wisconsin, Madison; the University of Puget Sound, Tacoma; Suyama Space, Seattle; The Art Gym; Consolidated Works, Seattle; Pacific Northwest College of Art; and Linfield College, McMinnville. His solo exhibition *Sleight of Hand* was at the Centre International d'Art Contemporain in Pont-Aven, France; another, *Prestidigitation*, was at Atelier Dado, Cetinje, Montenegro. Eckard's performances have been viewed in Rio de Janeiro, Brazil; PICA's TBA Festival; and Northwest New Works Festival, Seattle. He was included in the Portland Art Museum's 2006 Oregon Biennial, the Istanbul Biennial, and in the exhibition *Call + Response* at the Museum of Contemporary Craft. Eckard is an associate professor and chair of the sculpture department at Pacific Northwest College of Art.

1964, born in Spirit Lake, Iowa | Lives and works in Portland

Above: **Daggoo** 2008  
Charcoal, colored pencil, latex and acrylic paint,  
spray paint, and collage on paper  
30.25 x 22.75 inches

Right: **Apes to Apse (The Bat and the Bottle)** 2010  
Steel, wood, canvas, mirror, and leather  
48 x 64 x 51 inches





## Kristy Edmunds 2004

Kristy Edmunds contends, self-effacingly, that she was never a “practicing artist,” but there is evidence otherwise among Portlanders who recall her 1992 work *Partitio*, a performance installation that addressed America’s elder population and involved local artists within a collaborative frame. *Perusal* (1993) involved two tons of ice, embedded with objects, set to melt in the North Park Blocks, the first *in situ* temporary public art project initiated by the Metropolitan Arts Commission (now the Regional Arts & Culture Council). Or Edmunds’s *Point of Purchase* installation (1995) in the Pioneer Place mall, in which birds in elegant cages were “adopted” by patrons, in a commentary on commerce that presaged the current genre of social practice.

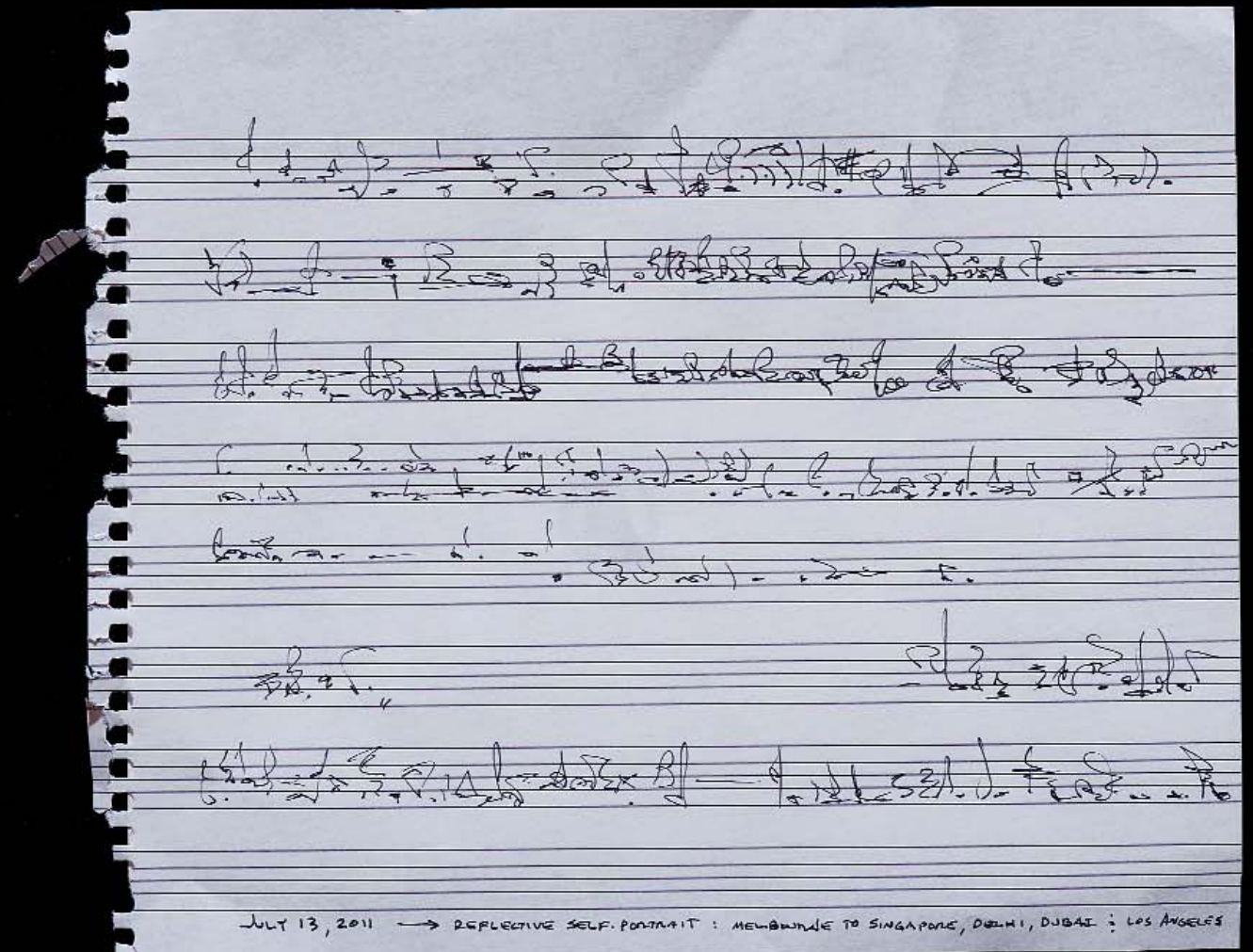
In discussing what to include as an example of current work for this exhibition, Edmunds observed, “What has evolved most acutely is that my medium now is The Organization/Institution.” She regards her life as a curator with a global perspective. Edmunds maintains a frenetic travel schedule. (In early summer 2011, for example, she was in Melbourne, Singapore, New Delhi, Dubai, Los Angeles, Chicago, New York City, and Middletown, Connecticut—all in very quick succession.) Her project offers witty insights on the life/work balance; after all, Edmunds has a spouse and two young sons while working three jobs on continents that straddle the hemispheres.

During her travel in July 2011, Edmunds kept a visual record of her experiences and introspections. Some are prosaic—iPhone photos of airport flooring, meals eaten on the fly, the confusion of the changing currencies found in her wallet, the GPS on the dashboard of her car. Included are graphs and charts that quantify and qualify the jarring contrasts between different cultures. By “different cultures” Edmunds might mean the United States contrasted with Australia or the variety of modes of transportation she has used within a single month (from rickshaw to airplane). Also implied is the tug between cultural roles: loving to work and loving to cook, being a professional and being a parent, drowning in email and using technology as a useful tool to meet deadlines (and in this case, to make a project).

Edmunds’s documents were sent electronically to Portland, where they were assembled into *Mobile State*, a sort of chapbook or field guide, on the day-to-day substance of this curator’s life.

After receiving a BS in film direction at Montana State University and an MA in playwriting and theater direction from Western Washington University, Kristy Edmunds moved to Portland to become curator of *Art/On the Edge*, the Portland Art Museum’s program of contemporary art and performance. She left the museum in 1995 to establish the Portland Institute for Contemporary Art (PICA) and became its founding executive and artistic director. She continues to serve as an advisor to PICA. From 2005 to 2008, Edmunds was the artistic director for the Melbourne International Arts Festival in an unprecedented four-year term (and the first non-Australian to assume this post). She was then appointed to the Victorian College of the Arts at the University of Melbourne to initiate and head their new School of Performing Arts, eventually becoming deputy dean of the college. Since 2009, Edmunds has worked as the consulting artistic director for the Park Avenue Armory in New York. In 2011, she was appointed executive and artistic director of *UCLA Live*, one of the most influential and forward-thinking performance series on the West Coast. Edmunds has received the Governor’s Arts Award, Oregon’s highest recognition for artistic leadership, and she was awarded the Marylhurst College Women of Distinction Award.

1965, born in Chelan, Washington | Lives and works in Los Angeles



## MK Guth 2008

MK Guth works in video, photography, sculpture, drawing, and performative exchange-based projects. In late 2009, she launched a public project with the World Financial Center and *Under the Radar* in New York City called *This Fable Is Intended for You: A Work-Energy Principle*, which comprised a public residency, a working exhibition, and a series of performances. The first phase of the project involved inviting residents of lower Manhattan to donate disused fabric (old clothes, sheets, rags) to a storefront transformed into an artist's studio. Over five weeks, Guth worked with an assistant to process the materials—disassembling and sorting them—and then to sew and weave the material together into huge braided ropes. The work space was an old flower shop, so the public was encouraged to observe the performance of Guth's labor.

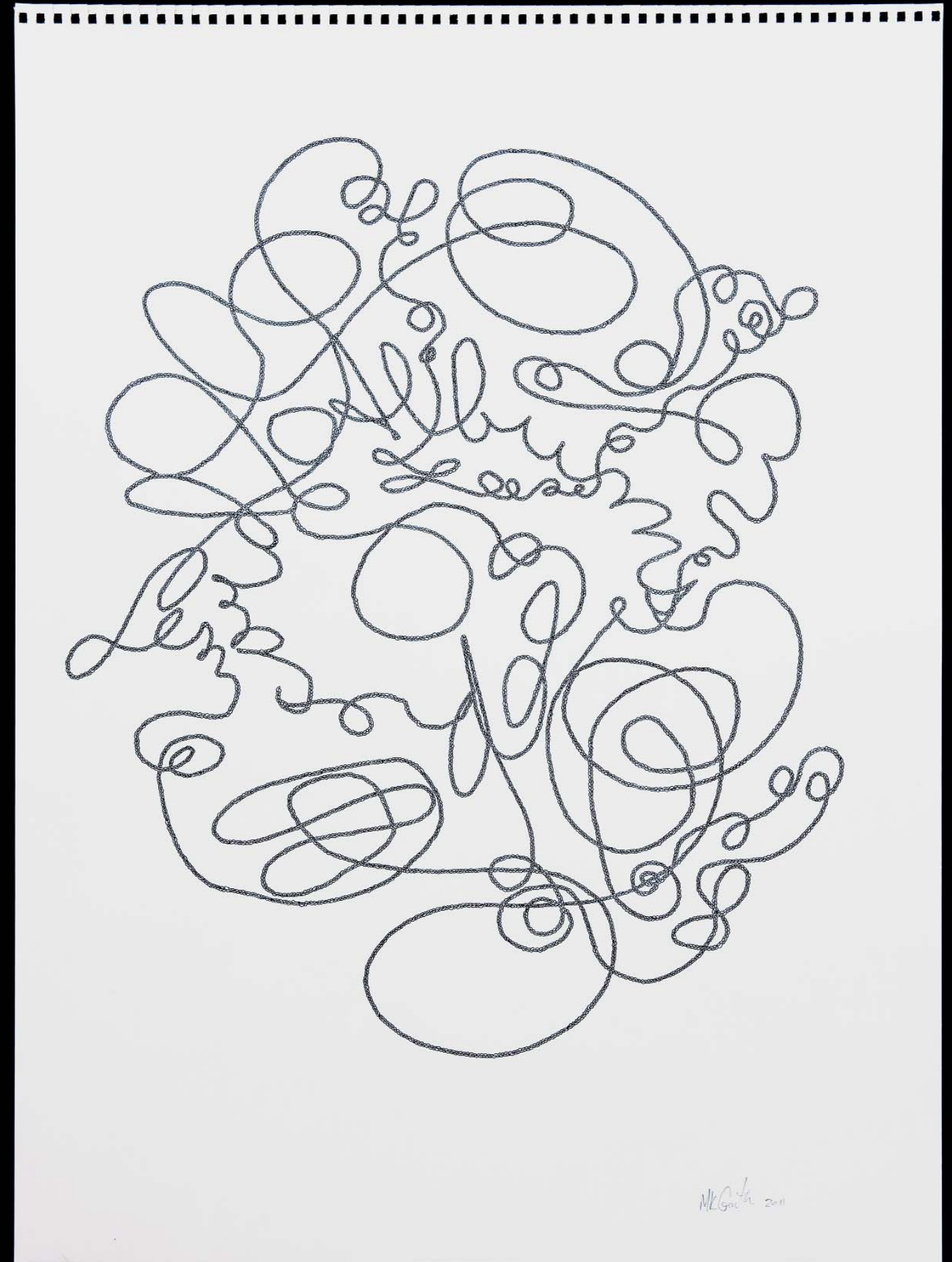
The second phase of the project was an exhibition in the gallery at the World Financial Center. The lengths of rope crafted from the donated fabric were anchored to backpacks hung along the walls of the gallery, along with sculptural objects that had been made from the remaining donated material. The exhibition acted as a staging area for the final phase of the project: performances involving twenty-four performers, each wearing a backpack from which sprouted sixty-six feet of braiding, thirty-three feet on either side. The performers walked through the Winter Garden of the World Financial Center, choreographed to trumpet cues by musician Gus Baum. Their movements were based on the architecture and significance of the site. As they shifted, they created geometric time/space sculptures akin to a gigantic, contemporary maypole ritual.

The title for the project, *This Fable Is Intended for You: A Work-Energy Principle*, was inspired by an 1836 Hans Christian Andersen tale in which a magic mirror reflects the story of the person looking into it. Much of Guth's work references fairy tales or, more specifically, how cultural myth is absorbed and re-embodied. Guth's *Princess on the Tongue* series (2006) in the Bonnie Bronson Fund's permanent collection is an example of this.

Included in the exhibition are three vessels made from rope from Guth's World Financial Center project, and a drawing. The vessels are the final transformation of the materials first used as everyday clothing, and then as devices in her performance; now the fabric has been repurposed again, into sculpture. Guth's drawing practice, as evidenced by *Record Album*, continues her investigation of the cord-as-line and line-as-shape.

Multidisciplinary artist MK Guth received a BA in Sociology from the University of Wisconsin, and an MFA from New York University. Guth has had solo exhibitions at the World Financial Center and *Under the Radar* festival, New York; the Portland Art Museum; the Boise Art Museum; Linfield Gallery, McMinnville; the Melbourne International Arts Festival; Elizabeth Leach Gallery; and Moody Gallery, Houston. Her work has been included in group exhibitions at the Jordan Schnitzer Museum of Art, University of Oregon; Franklin Parrash Gallery, New York; Yerba Buena Center for the Arts, San Francisco; the Henry Art Museum, Seattle; A Gentil Carioca Gallery, Rio de Janeiro; the Frye Art Museum, Seattle; Artist Space, New York; the Nottdance Festival, Nottingham, England; White Columns, New York; the Swiss Institute, New York; and Portland Institute for Contemporary Art's TBA Festival. Guth was included in the 2008 Whitney Biennial and the 1999 Oregon Biennial at the Portland Art Museum. She has received the Betty Bowen Award, an Award of Merit from the Bellevue Arts Museum, and an Opportunity Commission Grant from The Ford Family Foundation. Guth is an originator of *Red Shoe Delivery Service*, a collaborative video/performance project. She is an assistant professor at the Pacific Northwest College of Art. Guth is represented in Portland by the Elizabeth Leach Gallery.

1963, born in Stevens Point, Wisconsin | Lives and works in Portland



**Record Album** 2011  
Ink on paper  
24.5 x 18 inches

## Judy Hill 1998

Autobiographical inquiry often informs the subjects of Judy Hill's engaging ceramic and cold-mold glass sculptures. *Na Rua dos Dias que Vōam* (roughly translated from the Portuguese, "in the street of the days that fly") comprises twelve small raku figures, each one a self portrait. The three monoprints in the Bonnie Bronson Collection, *Learning to Smoke #12*, *Plate Bride #2*, and *Watermelon Bride #6* (all 1999), made at Beta Press in Seattle, are also self portraits, in a medium not typically associated with Hill's studio practice.

All of the figures in *Na Rua dos Dias que Vōam* are engaged in observation, although each figure assumes a different posture and seems frozen in time. Each figure is dressed as Hill would be in the studio, wearing a bib apron and clogs, clasping a writing pad for note-taking. The object of each figure's intense fascination is a bumblebee, fantastically out of scale compared to the human figure, perhaps to underscore its importance in this elusive narrative. Hill is concerned about the state of bee populations in the world, inasmuch as colony collapse disorder remains a bellwether signalling the precarious state of our environment. Some of the bees alight on the figure, some at the figure's feet. The figures are literally *paying attention* to the bees, although no further course of action is implied. The hands of the figures are also unnaturally large compared to the rest of their bodies, emphasizing, perhaps, Hill's most important "tools" in the forming of her sculpture—her own hands. Each figure is meant to represent one moment at a time. The twelve pieces are from a work in progress, and are but a part of the

parade that pours down the "street of the days that fly by."

The raku figures share an important stylistic feature with the earlier prints. The inks used in Hill's monoprints are layered and tend to blur, almost like a watercolor. In raku, the glazes also behave somewhat like watercolor, in that the alchemy that takes place in the kiln is unpredictable and therefore more difficult to control. There is a slightly crackled surface to Hill's figures, which gives them an unexpected psychological charge and an unmistakable hand-formed appearance.



Judy Hill received a BA from the Falmouth School of Art, Falmouth, Cornwall, England, and an MFA from Louisiana State University. She has had numerous solo exhibitions at Grover/Thurston Gallery, Seattle, as well as *Judy Hill: The Self Transparent*, *From the Collection of Driek and Michael Zirinsky* at the Bellevue Arts Museum; *NW Perspectives: Judy Hill* at the Boise Art Museum; *Judy Hill: Sculpture 1987-1996* at The Art Gym; and *Judy Hill* at the Kohler Arts Center in Sheboygan, Wisconsin. Her work has been included in group exhibitions at the Sun Valley Center for the Arts; the Boise Art Museum; the Tacoma Museum of Art; the Austin Museum of Art; the Hokkaido Museum of Modern Art, Sapporo, Japan; the Milwaukee Art Museum; the Penland Gallery, Penland, North Carolina; and the Portland Art Museum. She was named the 2003 Artist of the Year by the Contemporary Craft Museum, Portland (now Museum of Contemporary Craft); she has also received a WESTAF/NEA regional fellowship and an Oregon Arts Commission Individual Artist Fellowship in sculpture. She has studied at Pilchuck Glass School and has been an instructor there; her work is in the collection of The Corning Museum of Glass. Hill has been featured in *The Concise History of World Glass*. She is a member of the Art Department faculty at Portland Community College. She is represented by Grover/Thurston Gallery, Seattle.

1953, born in Galveston, Texas | Lives and works in Portland

*Na Rua dos Dias que Vōam* 2011  
Clay  
12 figures, each approximately 9 inches tall



## Ann Hughes 2001

Two random but calamitous mishaps frame the creation of Ann Hughes's *Sequence of Seasons*. The first occurred in the spring of 2008, when Hughes lost a finger in a horse-trailer accident. She had long been an "analog photographer" who used film—not necessarily resisting digital photography, but relying on her original Nikkormat and Nikon F3. Hughes's physician suggested that she take on a project as part of her recovery, so she acquired a Nikon Coolpix S52 Eco-Green digital point-and-shoot camera and started to take photographs for a book about her summer. Out of her process of rejoining the world evolved a book of images of sunflowers, ripening squash, and still lifes of toys in her home; that book ultimately launched a series of twelve more which visually describe the cycles of nature within a year's time.

*Sequence of Seasons* is not a day-in-the-life exercise, although the twelve books are organized chronologically by month. Hughes used this project as a framework within which to discover, explore, and record delightful vignettes as she happened upon them, and then organize them by season. She enjoyed pairing the photographs as they made visual sense to her; hence, a two-page spread might juxtapose ripe red and green fall apples with colorful ethnic baskets. An architectural curve is positioned next to an image of the neck of one of Hughes's beloved horses. In another sequence, Hughes pairs photographs of Japanese kimono fabric with an abstraction of a crosswalk on asphalt that reminds her of ikat dying techniques.

Hughes's books are displayed as a sculptural installation, each book standing on its bottom edge with all twelve spines joined at the center, their pages radiating outward. The arrangement recalls the circular pattern of the seasons. The viewer peers into the pages, able to see some photographs distinctly, but other photographs are obscured by the arrangement of the books. This speaks to the intimacy of the work, that these observations are quiet, and personal, and only partially revealed.

*Sequence of Seasons* ends with a second accident that befell Hughes: she dropped her digital camera in a bucket of water, just after having snapped the last photographs for this series, images of kids' graffiti carvings she saw in a horse barn.

Ann Hughes received her BS in graphic design from Portland State University. She founded Blue Sky Gallery in 1975 in the storefront of her darkroom, and from 1975 to 1979 she was its co-director. She was a member of Blackfish Gallery from 1979 to 1986. In 1983, Hughes was awarded the Oregon Individual Artist Fellowship for photography. She has had solo exhibitions at Blue Sky Gallery and the Wentz Gallery at Pacific Northwest College of Art and has been included in several group exhibitions, including the 1981 Oregon Biennial at the Portland Art Museum, *Observation and Invention: Oregon Women Photographers 100 Years after the Photo-Secession* at The Art Gym, and *Contemporary Northwest Women Photographers Juried Exhibition* at the Frye Art Museum, Seattle. Hughes has been a student of classical dressage since 2003.

1948, born in St. Maries, Idaho | Lives and works in Portland



*Sequence of Seasons* 2011  
Digital photography  
5.5 x 18 x 18 inches

## Malia Jensen 2002

What could be more absurd than two snakes fighting over a sock? Malia Jensen's bronze sculpture *Sock Fight* imagines this scenario: two snakes, defensively balanced on their tails, each with one end of a sock in its mouth, engaged in a comic tug-of-war. What circumstance would place a sock within reach of two snakes, or why would a foot-lacking snake want a sock anyway? A sock vaguely resembles a serpent, so one might imagine that a sock could serve a snake—but can a snake feel the invidiousness necessary to squabble over one? There is wry humor in Jensen's configuration, but there is an implied fable, too. What is it?

Over the course of Jensen's career, she has created a vast bestiary, often exposing a human condition in an analogous fiction. Jensen has made sculptures of, variously, a skunk emerging from a bath, a seal attempting copulation with a penguin, armed finches, a guinea pig turned into a wrecking ball, a tower of stacked pigeons, an eight-foot-tall prehistoric giant beaver made from plywood, mating lady beetles, rubber-covered trophy heads, and a bear standing on its hind legs, holding a limp cat, titled *Is This Your Cat?* Jensen's themes are often buttressed by impropriety and farce, so the viewer is confronted with a binary experience of the work: teetering between trying to intellectualize the implied narrative while simultaneously having a visceral response to the imagery.

Jensen is a master of her materials, and her fauna have been crafted from a variety of them: plywood, polyurethane resin, ceramic, soap, cow dung, rubber, salt, cast paper, walnut, and bronze. She is almost fetishistic about the object-ness of her work, and she does not shy away from beauty—indeed, she embraces it. Her elegant cast-resin *Horse* (2002) in the Bonnie Bronson Collection is a finely detailed imagining of the prehistoric eohippus. In *Sock Fight* the permanence of cast bronze—traditionally reserved for heroic monuments—belies the goofiness of the subject. The configuration of the two snakes, their two bodies and the sock creating an unending circle, is a form familiar in the history of sculpture, bringing to mind Hilda Morris's iconic *Ring of Time* (1967) on the Standard Plaza in downtown Portland, as well as other circular forms in modern and contemporary art. Jensen's symbolic content—the bronze, a circle—lends gravitas to her arcane allegory.

Malia Jensen received a BFA in painting at Pacific Northwest College of Art in 1989. She has had solo exhibitions at Elizabeth Leach Gallery, PDX Contemporary Art, Portland Institute for Contemporary Art, and Richard Gray Gallery in Chicago. She has been included in group exhibitions at Knoedler Project Space, Cristin Tierney Gallery, and The New Museum in New York; the Tacoma Art Museum; the Melbourne International Arts Festival; the Kohler Art Center, Sheboygan, Wisconsin; the Holter Museum of Art, Helena, Montana; the Maryhill Museum of Art; and the Hoffman Gallery at Oregon College of Art and Craft. Jensen was included in the 1991 and 1998 Oregon Biennials at the Portland Art Museum. She has public art commissions at the Portland Fire Station #27, on the Portland Mall MAX Light Rail line, and has been a resident at the Headlands Center for the Arts in Sausalito, California. Her work has been published in *Malia Jensen: Conjunctions*, *Animalia*, and *Contemporary Art in the Northwest*. She is represented in Portland by Elizabeth Leach Gallery, by Richard Gray Gallery, Chicago, and by Cristin Tierney, New York.

1966, born in Honolulu, Hawaii | Lives and works in Brooklyn, New York



**Sock Fight** 2011  
Bronze  
30 x 39 x 30 inches  
Edition of 4 + 1 A/P

## Carolyn King 1996

Carolyn King's *Leaf Screen* (1996) in the Bonnie Bronson Collection is a delicate, ethereal tapestry made of leaf skeletons sewn together with invisible filament. The effect is as if these already-decaying leaves have gently arranged themselves into a gossamery blanket, floating in space.



*Leaf Screen* exemplifies a shift in King's work, in which she determined to work with materials that have less impact on the environment. Even before King moved from urban Portland to a unique eco-environment called the Pygmy Forest near Mendocino, California, she had become intrigued by the use of natural materials: wood, roots, pine needles, and skeletonized leaves. She combines these botanical materials into shapes she fabricates herself to explore formal considerations and concepts about the environment.

*Enso* and *Enfolding*, both in the exhibition, are made of pine needles, bundled and sewn together. Collectively, the pine needles behave like a fibrous textile that bends, loops, and folds over upon itself. Within each piece, the strength of the construction belies the fragility of the material: individually, pine needles are brittle and easily broken; when bound together, they attain strength, yet in King's hands remain pliable enough to be turned into flowing form.

Carolyn King studied at the University of Kansas and received her BFA in sculpture from Marylhurst University, with additional studies at Pacific Northwest College of Art and Oregon School of Arts and Crafts (now Oregon College of Art and Craft). She has had numerous solo exhibitions at Nine Gallery in Portland, and has been included in group exhibitions at The Art Gym, the Portland Art Museum, Lane Community College, and Portland Community College. Her public art installations in Portland include the MAX Kings Hill/SW Salmon Street Light Rail station, for which King worked with Lincoln High School students to design a fence along the school's playing field, opposite the light rail platform; *The Conduct of an Instant Has the Power to Change Everything*, a concrete and granite bas relief at the North Portland Community Policing Center; and *Taking Measure* at the Yeon Building, Land Use Planning Office. She is represented by Partners Gallery in Fort Bragg, California.

1941, born in Kansas City, Kansas | Lives and works in Mendocino, California

Above: *Enso* 2008  
Pine needles, wire, and wood base  
26.5 x 17.5 x 8 inches

Right: *Enfolding* 2010  
Pine needles, wire, and flattened sedge stems  
22 x 21 x 14 inches



## Helen Lessick 2000

Helen Lessick's installation *Becoming* is a meditation and observation of cycles: the seasons, the water cycle, and the passage of life. The work consists of a column and three suspended buckets. Each element is a container, asking the viewer to interact with—or become—the content.

The largest element is the slightest: a column, “drawn” in space from a circle of bead chain. Some of the ceiling-mounted chain lengths graze the floor and sway, others puddle on the floor, like tresses, and are thus held in place. From a distance, the chains appear solid. Up close, they are ethereal and more like a beam of light. The viewer can enter this chain column, and peer out from inside a fragile-looking veil. The reflective beads conjure droplets of water, and standing inside the column is reminiscent of being under an umbrella while raindrops trickle off its edge.

Close to the column are a trio of pails, each suspended with the same chain. Two of the pails are galvanized, the third is polished steel; two can hold eight quarts, the other holds twelve. The bottom of the lowest pail is perforated with the shape of an infinity symbol—what is “contained” obviates the vessel's ability to “contain.” Light fills the bucket, then leaks



through the perforations, making pinpoints tracing the infinity symbol on the floor; what is inside the bucket is really outside the bucket, too. The second pail contains a small video screen, on which a continuous loop explores the hydrologic cycle through the four seasons, with footage of water's spring, summer, fall, and winter forms.

The third bucket is suspended much too high for the viewer to peer into. This one holds a mystery.

A sculptor, conceptual and civic artist, curator, and writer, Helen Lessick has focused on the public presentation of art throughout her extensive career. She earned a BA in art from Reed College and an MFA in studio art from the University of California, Irvine. She interned at the Portland Center for the Visual Arts, and has been involved in artist spaces including Socrates Sculpture Park in New York and Northwest Artists Workshop in Portland. Lessick has permanent works sited across the Pacific Northwest and Southern California, including *House for Summer* (1987), her installation of living birch trees at the Hoyt Arboretum in Washington Park, Portland. Her temporal public art incorporates natural phenomena from fire and ice to living animals. She has had solo exhibitions in the Tacoma, Bellevue, and Reno Art Museums, as well as numerous solo exhibitions in galleries. Lessick's works are in the collections of the Museum of Modern Art, the Sackner Archive of Concrete and Visual Poetry in Miami Beach, the Getty Research Institute, and the University of Washington. Lessick was the recipient of a Pollock Krasner Fellowship and has been awarded grants and artist's residencies across the United States, in Europe, and in Africa.

1954, born in Abington, Pennsylvania | Lives and works in Los Angeles



Above (detail) and right: *Becoming* 2011  
Four-part suspended sculpture with video and lighting  
Sculpture dimensions variable; video 3:10

## Ronna Neuschwander 1994

Gracefully navigating between two cultures, Ronna Neuschwander embraces both American cultural identity and, through her marriage to artist Baba Wagué Diakité and her frequent travels to West Africa, that of Mali. Her work captures the stark contrasts between these two countries, one, the most affluent in the world, and the other, one of the poorest in the world. The mythologies proposed by her ceramic sculptures pose political and ideological questions while simultaneously exemplifying the highest standard of craft.

*Capital Grandstanding: A Tragedy in 41 Acts (The 50th Filibuster)* was made in the spring of 2010, as Republicans launched their fiftieth filibuster of the 111th Congress, an interference opposing unemployment benefits for millions of jobless Americans. The figure in this sculpture takes a stance of frustration and defiance—feet planted, fists clenched—but his facial expression is one of resignation and defeat. The figure stands atop a classical column capital, a reference to Washington, D.C. and symbolic of democracy. In Neuschwander's hallmark style, the figure's body is covered in mosaic, shards of pottery that the artist reclaims and reuses in her work. In this case, the fragments were taken from a vessel which depicted Achilles tending to the wounds of Patroclus, a narrative that underscores a subtheme about the responsibilities humans have to care for one another. Neuschwander has compared American politics to the paradoxes and contradictions in Greek tragedy—certainly the government charged with caring for its citizens should not be authorized to deny them basic rights.

Neuschwander's use of cast-off materials is contrasted by her exquisitely carved heads and other features; she is equally a master of the sculpted human form and found-object assemblage. She is stylistically informed by African art as well as Malian adobe and earthenware traditions, and by using recycled media, the artist pays homage to the resilience of third world peoples who survive with few resources.

Ronna Neuschwander received a BFA in 1976 from the University of Kansas. In addition to numerous exhibitions at Charles Froelick Gallery and Pacini Lubel Gallery, Seattle, Neuschwander has had solo exhibitions at the Margo Jacobsen Gallery; Davis Cline Gallery, Ashland; Oregon School of Arts and Crafts (now Oregon College of Art and Craft); and Susan Cummins Gallery, Mill Valley, California. Her work has been included in group exhibitions at the Fuller Craft Museum; the Contemporary Craft Museum; Riley Hawk Gallery, Columbus, Ohio; Craft Alliance, St. Louis, Missouri; The Society of Art in Crafts, Pittsburgh, Pennsylvania; Purdue University; Craft International Gallery, Tokyo; and the Smithsonian Institution's Renwick Gallery. Her work was included in the 1981 and 1989 Oregon Biennials at the Portland Art Museum. Public commissions include the Oregon Convention Center; the North Precinct Police Station, Portland; the Oregon Zoo; and Kaiser Permanente, Portland. She received the Western States Arts Federation/NEA Regional Fellowship and an Oregon Arts Commission Individual Artist Fellowship. Her work is included in *Contemporary Art in the Northwest* and *Artists at Work: 25 Northwest Glassworkers, Ceramicists and Jewelers*. She is a co-founder, along with her husband, Baba Wagué Diakité, of the Ko-Falen Cultural Center in Mali, West Africa, an international artist exchange center. She is represented in Portland by Charles Froelick Gallery, and by Pacini Lubel Gallery, Seattle.

1954, born in Hoxie, Kansas | Lives and works in Portland



*Capital Grandstanding: A Tragedy in 41 Acts (The 50th Filibuster)* 2010  
Sawdust-fired earthenware with terra sigillata, shard mosaic, and wood and ceramic base  
27 x 14 x 6 inches





## Lucinda Parker 1997

Lucinda Parker is an assiduous observer of nature. Within the natural world, she perceives and translates form into sweeping arcs, strong curves, or geometric shapes. It is as if she pours what she sees and experiences into abstraction. Along with inspirations that reference her love of classical music, literature, and wordplay, she has shown an abiding reliance on natural forms and phenomena: an ovoid form might come from a leaf, tracks of pale pigment might suggest scudding clouds. *Arioso* (1996), Parker's painting in the Bonnie Bronson Collection, takes its title from the musical term ("songlike"); the literal translation of the Italian is "airy," and *Arioso* represents this concept in the spacious and atmospheric field in which the shapes float.

*North Side*, by contrast, is a more traditional landscape painting. It is a view of Mount Hood as seen from a vantage point north of the mountain, from a cabin Parker shares with her husband near Parkdale, Oregon. It is a view the artist has gazed upon over many years, under all sorts of seasonal and climatic conditions. In her studio, as she worked on the monumental *North Side*, she was surrounded by small sketches and studies of this view of Mount Hood, documentation of her careful observations.

Parker paints with gesture and geometry in equal measures. Hers is a physical and muscular style of painting, in which she applies paint with a spatula in broad strokes, scrapes it back, overlays colors, and adds details in black, drizzly line. She has said that the continuum that carries through her more than forty years of painting is the formal handling of the paint: mass, direction, shape, volume, and overlap. All of these are evident in *North Side*; one can practically feel the icy glaciers scouring the slopes, or the cumulus clouds building at upper altitudes. Parker's is a dynamic painting, as volatile and transformable as the alpine climate.

Parker's representation of Oregon's most iconic mountain refers to and expands the history of Oregon landscape painting as well. The artist admires Charles E. Heaney's rough-hewn

painting, *The Mountain* (1937) in the USDA Mt. Hood National Forest Timberline Lodge Collection. Both works capture the majesty of the peak and the ruggedness of the surrounding foothills.

Her father was a chemical engineer, her mother a musician; Lucinda Parker has lived a life of aesthetic consideration combined with the accumulation of knowledge. Parker received her BA in painting from Reed College and the Museum Art School (now Pacific Northwest College of Art), and her MFA in painting from Pratt Institute. She has had many solo exhibitions at Laura Russo Gallery, Linda Hodges Gallery in Seattle, and the Fountain Gallery of Art. Additionally, she was included in the Seattle Art Museum's PONCHO series; she had a mid-career retrospective, *Lucinda Parker: Paintings 1974-1994* at the Portland Art Museum; and a solo exhibition at the Boise Art Museum's Northwest Perspectives series. She was included in *A Concise History of Northwest Art* at the Tacoma Art Museum, and four Oregon Biennials (between 1991 and 2006) at the Portland Art Museum, in addition to more than sixty group exhibitions. She has commissions in public art collections, including the US Federal Courthouse in Bakersfield, California; the University of Oregon Ford Alumni Center; Lower Columbia College, Longview, Washington; Southern Oregon University; City Hall, Portland; the Midland Library, Portland; and the Oregon Convention Center. She was an associate professor at Pacific Northwest College of Art from 1972 through 2006. She is included in *Contemporary Art in the Northwest*. She is represented in Portland by Laura Russo Gallery, and in Seattle by Linda Hodges Gallery.

1942, born in Boston, Massachusetts | Lives and works in Portland

Above: *North Side* 2011  
Acrylic on canvas  
50 x 120 inches



## Christopher Rauschenberg 2003

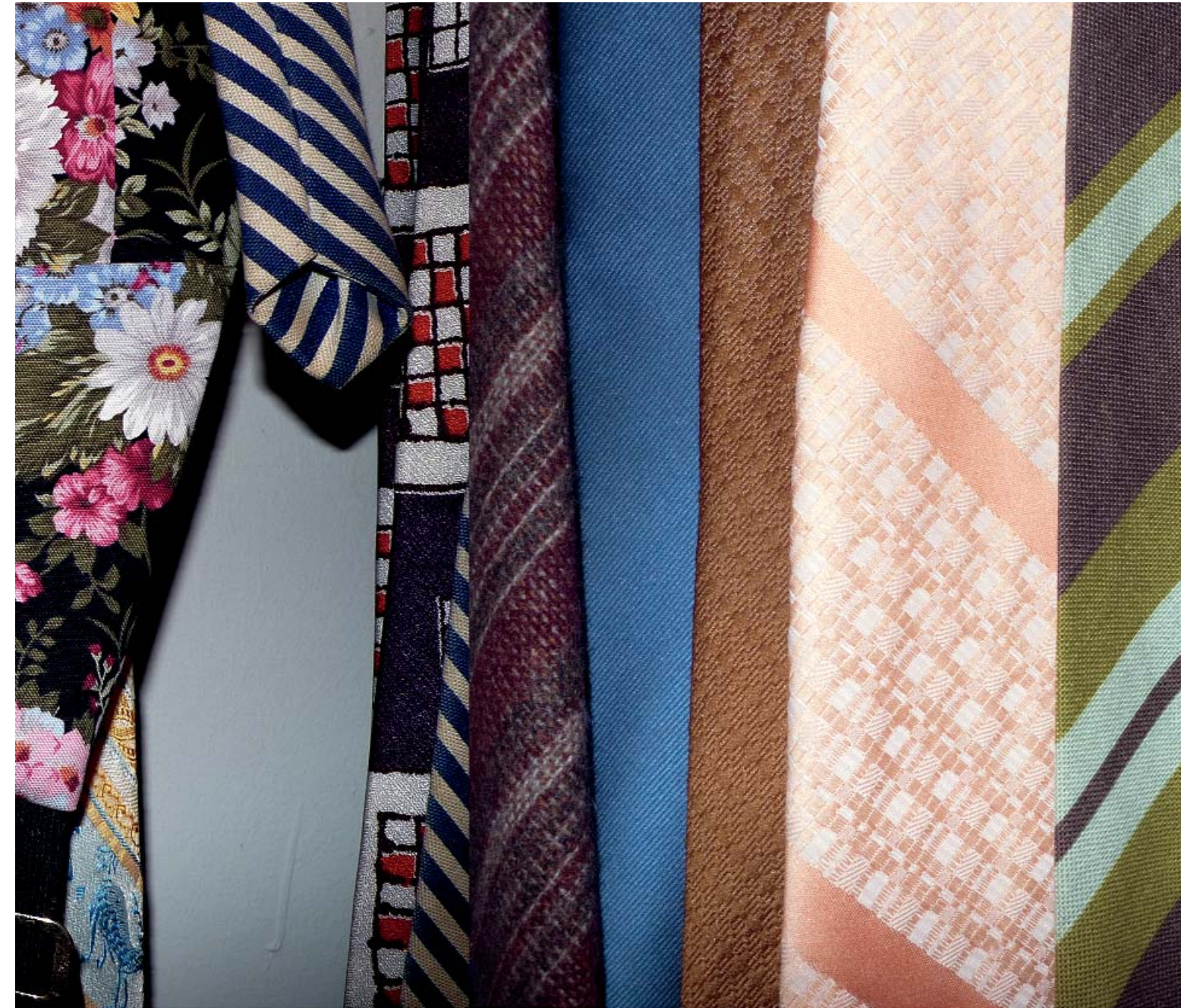
Christopher Rauschenberg is known for recording both the mundanity of everyday life and the less familiar experiences of international travel through the lens of his camera. He is a sentient memoirist, documenting the world as he sees it, appropriating found images as his studio practice. When his famous and iconic artist father, Robert Rauschenberg, died in 2008 at the age of 82, the younger Rauschenberg memorialized the elder by photographing his extensive tie collection—a subject one might consider prosaic, except that these were Robert Rauschenberg’s ties. Interesting to Christopher Rauschenberg, because they were his father’s; interesting to the voyeur in everyone else because of Robert Rauschenberg’s fame; interesting to the viewer because Christopher Rauschenberg has transformed the contents of a closet into a marvelous photographic frieze.

Robert Rauschenberg loved the interplay of fabric and colors possible when “dressing up”; he often wore ties, along with bandanas, cummerbunds, and opera scarves, of which he owned an impressive variety. Collectively, the ties create a patchwork quilt-like amalgam of colors, patterns, and textures. A tie and a scarf sporting images of the Great Wall of China are appended, like bookends, at either end of the photograph’s row of neckwear. They recall Robert Rauschenberg’s global art project, Rauschenberg Overseas Cultural Interchange (ROCI), which went to China in 1985. In between them are florals, stripes, dots, paisleys, checks, a tie with a faux Etruscan horse-and-soldier marching across the diagonal, and a solid blue tie with a grease spot—residue of some forgotten dinner. The photograph is a portrait of the artist’s father, through an observation of the subject’s possessions.

Like his father’s celebrated “combines,” *Ties* is also an assemblage. The work is not traditional “straight” photography; rather, it was composed by photographing a succession of groups of ties, which separate images were then “tied together” visually and digitally by Christopher. Those familiar with Rauschenberg’s oeuvre recognize his propensity for deconstructing a scene into fragmented but overlapping frames. In *Ties*, these intervals are seamless and mostly invisible in a masterful photographic collage.

Christopher Rauschenberg has practiced photographic art since he was six years old. He received a BA in photography from The Evergreen State College; from 1982 to 1996, he taught art and photography at Marylhurst University. He has photographed in twenty-seven countries and has had ninety-nine solo exhibitions in the United States, Argentina, Brazil, Germany, Italy, Sweden, and Yugoslavia, in addition to numerous solo exhibitions at Elizabeth Leach Gallery and Nine Gallery. He has been included in group exhibitions in the United States, Canada, China, the Czech Republic, France, Germany, Slovakia, and Sweden. In 1995, Rauschenberg organized a group of artists to join him in a nine-year-long systematic photographic exploration and documentation of Portland called the *Portland Grid Project*. He is co-founder and past president of Photolucida and co-founder, co-curator, and board chair of Blue Sky Gallery. Rauschenberg’s work is featured in numerous monographs, including *Paris Changing: Revisiting Eugène Atget’s Paris* and *Marché aux Puces*. He is represented in Portland by Elizabeth Leach Gallery.

1951, born in New York City | Lives and works in Portland



**Ties** 2010  
Digital C-print  
24.5 inches x 18.25 feet

## Laura Ross-Paul 2007

A predominant motif of Laura Ross-Paul's oeuvre over the past many years has been the human figure within the natural landscape. The backdrop of beach, forest, snowfall, or her signature amorphous atmosphere—the shifting nature of Nature—allude to the changing tides of a human life. Ross-Paul's painting *Push Off* (2007) in the Bonnie Bronson Collection, is typical: a boy is about to dive off a floating dock, into the unknown, surrendering to a force much more powerful than himself.

Ross-Paul's work for the exhibition is a departure from this theme; indeed, it would appear to be a near opposite. In *Remote*, a girl has folded herself into the embrace of an easy chair, a remote-control device in her hand, but the object controlled by her device is unseen. Hers is a domestic setting. Divorced from the vagaries of nature, she asserts control over her electronic surroundings. The scene is profoundly metaphoric of a generation that is at ease in a plugged-in universe; the girl is psychologically remote and simultaneously connected via remote.

Ross-Paul's interest in the metaphysical is ever-present, however. Are those bouncing white spheres in the upper portion of the room the reflection of lights outside the window? A full moon, shining both outdoors and in? Are the fireworks-like sprays part of the room's décor, or do they represent sparks of energy? This interior seems to occupy its own constellation. It is enigmatic and unknowable, but the viewer is keenly aware that there is palpable presence in the room—the girl's etheric body? The inscrutable flux of being networked, via technology, to the "world out there" while completely alone?

*Remote* is another example of Ross-Paul's hybrid mixture of media, which results in the luminous surfaces for which she is known. While the oil painting is still wet, she lays it flat on the floor, and pours onto it a combination of resin and cold wax. As the artist manipulates the canvas, the resin and wax suspend and blend the pigments into a lucent patina. Both technically and visually, Ross-Paul invites the viewer into a transcendent world.

After receiving her BFA in painting at Fort Wright College in Spokane, then a BS in art and an MFA in painting from Portland State University, Laura Ross-Paul launched her career as a painter and printmaker. She has had solo exhibitions at the Portland Art Museum, The Art Gym, Oregon State University, and Colorado College, and has been included in numerous group exhibitions. Ross-Paul's work was juried into the 1991 and 1997 Oregon Biennials at the Portland Art Museum, and she was a recipient of an Individual Artist Fellowship from the Oregon Arts Commission. Her work has been published in the books *100 Artists of the West Coast*, *Strong Hearts*, *Contemporary Art in the Northwest*, and *Modernism and Beyond: Women Artists of the Pacific Northwest*. She has works in the Portland Percent for Art and Visual Chronicle collections. She is represented in Portland by Froelick Gallery, and by Pacini Lubel Gallery, Seattle.

1950, born in Portland, Oregon | Lives and works in Portland



**Remote** 2011  
Oil and wax on canvas  
84 x 60 inches

## Paul Sutinen 2005

Paul Sutinen is an artist who views his own environment as a delightful laboratory in which to explore formal relationships between all manner of found objects—and by “found objects,” Sutinen would include colors and shapes.

*Memories 1990–2011* is an excellent example of the way this artist approaches his creative process. “I’ve always questioned my enterprise—what is art about?” he has remarked. “Every now and then I get back to basics.” For this exhibition, Sutinen enthusiastically adopted an ungainly space created by the temporary walls installed for another artist’s installation. He determined that he would approach this chapel-like space with his customary open-mindedness and make a wall drawing in response to it.

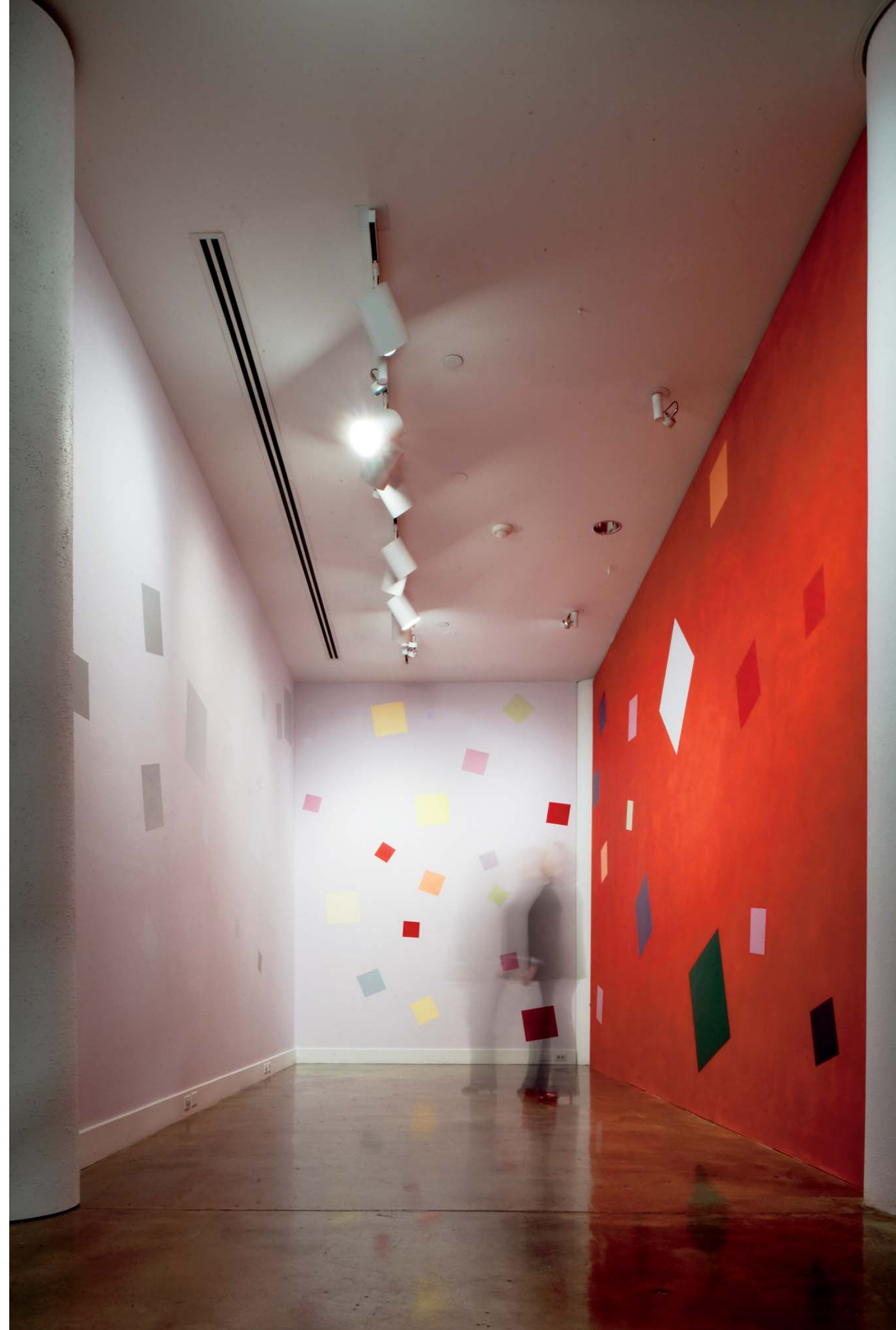
Thinking in terms of both painting and sculpture, Sutinen used the three adjoining walls to explore how two-dimensional objects—flat squares—move around the three-dimensional space, how the spaces between the tumbling squares creates relationships, and how color magnifies or tempers the viewer’s experience.

Sutinen concedes that most viewers are culturally attuned to “reading”—whether words or images—from left to right. The wall on the left is painted a very pale lavender, on which squares of varying shades of gray are arranged. The center wall is painted precisely the same color as the wall on the left, but here is a confetti-like assortment of jolly, circus-hued squares. Viewers might notice a perceptual trick here, as the color of the central wall reads lighter than that of the left side of the installation, even though both walls are painted exactly the same color. On the right-hand wall, Sutinen has painted a dappled, fresco-like ground in an earthy orange-red; in stark contrast to the other two walls, here the surface takes on a subtle texture and depth, with squares of much deeper and more somber hues painted on the plane. Experiencing all three wall drawings is something like visualizing the parts of a musical score: from left to right one “sees” the quiet prelude, the lively capriccio, then the heroic finale.

Much of Sutinen’s work, including *Living Tree on Pedestal—A Monument* (1985) in the Bonnie Bronson Collection, involves his fascination with architectural or landscape follies. *Memories 1990–2011* might be considered a “gallery folly,” a site-specific work that plays with color, shape, plane, and space.

Paul Sutinen received his BS in Art from Portland State University. From 1974 through 1983 he was the art critic for *Willamette Week*; in 1979 he was awarded the National Endowment for the Arts Art Critic’s Fellowship. In 1980 he helped found The Art Gym at Marylhurst University, where, twenty years later, he was the subject of a mid-career retrospective: *Paul Sutinen: Incidents and Ideas, 1975–2000*. He has had numerous solo exhibitions at Nine Gallery, as well as at the Hallie Brown Ford Gallery at Willamette University; Northwest Artists Workshop; and Ann Hughes Gallery. He has been included in more than thirty group exhibitions. His *Constellation of Drawings (Memory)* is installed at the Oregon Health & Science University and his c.v. includes several temporary site-specific installations. His work was included in the book *Contemporary Art in the Northwest* and *CROSSCUT: Contemporary Art from Oregon*, published by the Portland Art Museum. Sutinen directs the art program for the Art and Interior Design Department at Marylhurst University.

1949, born in Portland, Oregon | Lives and works in Portland



*Memories 1990–2011* 2011  
Acrylic on wall

Three walls: 11.5 x 19.24 feet, 11.5 x 8.6 feet, 11.83 x 18.91 feet



## Marie Watt 2009

The act of giving and receiving has been a predominant theme in the work of Marie Watt. Well known for her use of wool blankets in both sculpture (stacked blankets) and wall-oriented works (quilts that read like paintings), Watt draws on the abundant metaphoric content blankets hold. They are frequently given as gifts for special occasions (a baby blanket, a wedding quilt), they often incorporate family history (a quilt made from scraps left over from sewing a child's wardrobe), and they are often made while stories are exchanged (chatter while many hands are busy at a sewing bee). Watt's work *Marker: Heirloom* (2010) in the Bonnie Bronson Collection specifically and literally documents heirloom tales "given" to her by viewers. Furthermore, wool blankets have deep associations for the artist, who is half Seneca. Women of that tribe traditionally wear skirts of beaded wool, and the exchange of blankets for other goods between eastern native tribes and European Americans during the eighteenth and nineteenth centuries is well documented.

The five small works in the *Cradle* series in this exhibition are unified by a pale ivory- and flesh-pink palette. Using reclaimed blankets, she has incorporated both the nubbier wool from the body of the blanket as well as the smooth satin strips that trim the blanket. She has pieced each work into a variation of a nine-patch quilt square. Into this composition she has integrated bands of running stitches, sewn so densely that the embroidery becomes another geometric shape in the composition. Watt has also opened up and flattened out the binding fabric, so that the worn edge becomes a line and therefore a subtle reiteration of the seams and stitches.

Watt consistently gives her viewers clues by giving her works titles that have personal associations and connotations. The title *Cradle: Chief's Stripe, Systematic Painting, Shimmering Land* might refer to native dress and the abstraction of landscape, but "systematic painting" is a nod to Agnes Martin's work and the 1966 exhibition *Systematic Painting* at the Solomon R. Guggenheim Museum. *Cradle: That Which Revolves, Cardinal Direction, Polygon* incorporates a faint swastika design, known in the vocabulary of Native American design as a whirling log pattern. The geometric form had been used by indigenous cultures for millennia prior to its adoption by the Nazi party; the word *swastika*, from the Sanskrit, refers to any lucky or

auspicious object, or "that which is associated with well-being"; it therefore underscores the theme of security implied by the use of blankets. Words such as *plaid, belly, prism, cloud, cobble, dragonfly*, and *747* (Watt's father was a lifelong Boeing employee) all conjure images that emphasize the materials used and the shapes formed.

Marie Watt received a BS in speech communication and art from Willamette University, and an MFA in painting from Yale University. She also studied at the Institute of American Indian Arts in Santa Fe. She has had solo exhibitions at the Tamástlikt Cultural Institute, the Missoula Art Museum, the Smithsonian Institution's National Museum of the American Indian, the Hallie Ford Museum of Art, the Ronna and Eric Hoffman Gallery of Contemporary Art at Lewis & Clark College, the Institute of American Indian Arts Museum in Santa Fe, the Boise Art Museum, and the Sun Valley Center for the Arts. Watt has been included in numerous group exhibitions, including shows at the Winnipeg Institute of Contemporary Art; the Kohler Art Center in Sheboygan, Wisconsin; the Aldrich Museum of Art in Ridgefield, Connecticut; the Fabric Workshop and Museum in Philadelphia, Pennsylvania; The Art Gym; the Tacoma Art Museum; and the Seattle Art Museum. She was included in the Portland Art Museum's *Contemporary Northwest Arts Awards* in 2008. She is the recipient of a Smithsonian Artist Research Fellowship, an Anonymous Was a Woman Fellowship, a Betty Bowen Award, a Joan Mitchell Foundation Fellowship, and an artist fellowship from the Eiteljorg Museum of Western and American Indian Art, as well as an Artistic Innovation Grant from the Native Arts and Cultures Foundation. She has public art commissions at Seattle City Light and at the Bill and Melinda Gates Foundation. Watt is represented in Portland by PDX Contemporary, and by Greg Kucera Gallery, Seattle.

1967, born in Seattle, Washington | Lives and works in Brooklyn, New York

Above left to right:  
**Cradle: Chief's Stripe, Systematic Painting, Shimmering Land**  
**Cradle: Cobble, Cloud, Prism**  
**Cradle: Dragonfly, 747, Cross**  
**Cradle: Plaid, Belly, White Box**  
**Cradle: That Which Revolves, Cardinal Direction, Polygon**  
 2011  
 Reclaimed wool blankets, satin binding, and embroidery floss  
 16 x 16 inches each

## Bill Will 2006

*Reconstitution* (2005) is Bill Will's sculpture in the Bonnie Bronson Collection. It is a twenty-one-foot-tall "tree," constructed of scrap lumber and millwork, assembled like a Chinese puzzle to re-imagine an actual tree (perhaps the very one that yielded all of the discarded remnants used to make the sculpture). Will made it in 2004, when he felt demoralized by the state of American political affairs. The sculpture is typical of Will, who has an idiosyncratic manner of observing human nature, politics, socio-economics, and pop culture—and then responding with a visual commentary laced with wit and poignancy.

*House Trap*, in the exhibition, is another example of social commentary. Will says that he has always loved the rudimentary stick-and-box traps he first saw as a Cub Scout, the sort used to lure and entrap small animals, and which usually involve a long wait. *House Trap* is a much larger version of the basic principle: a human could easily crawl into this "box," which is in the iconic shape of a house. This "domicile" is crafted of 2 x 2 inch lumber; thus, not only the shape but the material refers to the physical structure of a real house—it looks like a framed house before the walls have been added. But this is a house made of air, an implied house, visually ambiguous and confounding to the eye.

The framework also resembles prison bars, and herein lies Will's tongue-in-cheek musing. As Benjamin Franklin so famously wrote, "They who can give up essential liberty to obtain a little temporary safety, deserve neither liberty nor safety." *House Trap* posits that sanctuary and peril might be two sides of the same coin. The palpable anxiety of, say, potentially losing one's job and thereafter one's house well mimics the precariousness of the stick-and-box snare—one wrong move and it's over. Ownership—actual or metaphorical—can feel like an inveiglement. There is the lure of security, status, and comfort, but at what cost?

Will's *House Trap* is missing a critical element: the bait necessary to lure an unsuspecting victim into the trap. The viewer may be supposed to imagine an enticement sufficient to give up his liberty.

Sculptor and installation artist Bill Will received his BA in Fine Art from Washington State University in Pullman, Washington. His mid-career retrospective, *Bill Will: Prototypes, 1980–2005*, took place at The Art Gym, and he has had several solo exhibitions at Nine Gallery. Will was included in the Portland Art Museum's 2006 Oregon Biennial and in *Core Sample*. Known for his more than twenty public art installations, Will has public sculpture in Portland; Seattle; Salem; Tacoma; Olympia; Chehalis; Tempe, Arizona; and Bethesda, Maryland. Among his most significant public works are *Core Sample Time Line* at the Washington Park station of the Westside MAX Light Rail line; *Dream Boat*, a cast-bronze rowboat in the Mary Bridge Children's Health Center; and *Sphere*, in Tempe. He is currently at work on public projects for the Oregon State Hospital and the Milwaukee, Wisconsin light rail. Will is on the faculty of Oregon College of Art and Craft, a post which he has held for more than twenty years.

1951, born in Tacoma, Washington | Lives and works in Portland



**House Trap** 2011  
Wood and rope  
129 x 85 x 135 inches

# Objects in the Exhibition

All objects are courtesy of the artists.

## Christine Bourdette 1992

**Slice**  
2011  
Balsa wood, dry pigment, and gesso  
88.5 x 14.5 x 37.5 inches

**The Muttering Downstream**  
2010  
Watercolor, charcoal, gouache, and ink on paper  
84 x 42.25 inches

## Judy Cooke 1993

**Arc**  
2011  
Oil and alkyd on wood  
21 x 79 x 12 inches

**9 Constructions**  
2010  
Cardboard, pencil, and ink  
Variable dimensions

## Nan Curtis 2011

**Birte Von Kampen: Glass Vials with Tap Water**  
2011  
Glass vials filled with tap water, and cotton string  
54 x 24 x 24 inches

**Joan and John Shipley: Keys**  
2011  
Keys and beeswax  
4 x 10 x 4 inches

**Joan and John Shipley: Old Exhibition Cards**  
2011  
Acrylic, old exhibition cards, and X-acto knife  
10 x 4 x 8 inches

**Joan and John Shipley: Snowglobes**  
2011  
Clear acrylic, snowglobes, and trophy base  
8 x 8 x 8 inches

**Kyle Raquipiso: Drywall Pieces / Letter**  
2011  
Printed email  
8.5 x 11 inches

**Sarah Meigs: Untitled (Lace)**  
Collaboration with Susan Seubert  
2011  
Archival digital print  
40 x 40 inches

## Adriene Cruz 1999

**Lost and Found—Self Portrait**  
2009  
Photo transfer-embellished fabric, mirrors, beads,  
and tribal textile remnants  
21 x 17 inches

**Blue Magic**  
2009  
Embellished fabric, mirrors, sequins, beads,  
crochet, beetle wings, lemon verbena,  
and good intentions  
32 x 22 inches

**Warrior of Light—Talisman Shield for Obama**  
2008  
Mud cloth, commercial fabric, mirrors, shells, bone,  
metal buttons, beads, leather, beetle wings, *gris-gris*,  
sequins, with machine and hand stitching  
37 x 37 inches

**Wisdom Seeker**  
2007  
Mud cloth, commercial fabric, mirrors,  
cowrie shells, crochet, lemon verbena, tribal embroidery,  
sequins, beads, appliqué, with machine and hand stitching  
52 x 27 inches

## Fernanda D'Agostino 1995

**Pool**  
2011  
Video projection with interactive digital media,  
aluminum sculptural elements, and mixed media  
Interactive programming: Jim Bell  
Underwater photography: Harry Dawson  
12 x 14 x 20 feet

## David Eckard 2010

**Apes to Apse (The Bat and the Bottle)**  
2010  
Steel, wood, canvas, mirror, and leather  
48 x 64 x 51 inches

**Ahab**  
**Daggoo**  
**Queequeg**  
2008  
Charcoal, colored pencil, latex and acrylic paint, spray paint,  
and collage on paper  
30.25 x 22.75 inches

## Kristy Edmunds 2004

**Mobile States**  
2011  
Print-on-demand book  
Design: Cumbersome Multiples  
Printed and bound: Publication Studio  
9 x 6.5 inches

## MK Guth 2008

Three vessels from  
**This Fable Is Intended for You:**  
**A Work Energy—Principle**  
2011  
Donated clothing  
20 x 24 x 24 inches  
12 x 6 x 4 inches  
10 x 6 x 6 inches  
**Record Album**  
2011  
Ink on paper  
24.5 x 18 inches

## Judy Hill 1998

**Na Rua dos Dias que Vöam**  
2011  
Clay  
12 figures, each approximately 9 inches tall

## Ann Hughes 2001

**Sequence of Seasons**  
2011  
Digital photography  
5.5 x 18 x 18 inches

## Malia Jensen 2002

**Sock Fight**  
2011  
Bronze  
30 x 39 x 30 inches  
Edition of 4 + 1 A/P

## Carolyn King 1996

**Enfolding**  
2010  
Pine needles, wire, and flattened sedge stems  
22 x 21 x 14 inches

**Enso**  
2008  
Pine needles, wire, and wood base  
26.5 x 17.5 x 8 inches

## Helen Lessick 2000

**Becoming**  
2011  
Four-part suspended sculpture with video  
and lighting  
Video editing: Gabriel Andreen  
Sculpture dimensions variable; video 3:10

## Ronna Neuenschwander 1994

**Capital Grandstanding: A Tragedy in 41 Acts**  
**(The 50th Filibuster)**  
2010  
Sawdust-fired earthenware with terra sigillata,  
shard mosaic, and wood and ceramic base  
27 x 14 x 6 inches

**Checks and Balances**  
2011  
Earthenware, sawdust-fired earthenware with  
terra sigillata, and shard mosaic  
50 x 16 x 8 inches

## Lucinda Parker 1997

**North Side**  
2011  
Acrylic on canvas  
50 x 120 inches

## Christopher Rauschenberg 2003

**Ties**  
2010  
Digital C-print  
24.5 inches x 18.25 feet

## Laura Ross-Paul 2007

**Remote**  
2011  
Oil and wax on canvas  
84 x 60 inches

## Paul Sutinen 2005

**Memories 1990–2011**  
2011  
Acrylic on wall  
Three walls: 11.5 x 19.24 feet,  
11.5 x 8.6 feet, 11.83 x 18.91 feet

## Marie Watt 2009

**Cradle: Chief's Stripe, Systematic Painting, Shimmering Land**  
**Cradle: Cobble, Cloud, Prism**  
**Cradle: Dragonfly, 747, Cross**  
**Cradle: Plaid, Belly, White Box**  
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# Acknowledgments

It is an honor to host the *Bonnie Bronson Fellows: 20 Years* exhibition in the Ronna and Eric Hoffman Gallery of Contemporary Art. This milestone anniversary celebration is a testament to both the life of Bonnie Bronson and the extraordinary achievements made by the twenty fellows.

Planning for *Bonnie Bronson Fellows: 20 Years* began several years ago with a core committee conceptualizing the project: Joan Shipley, an original co-founder of the Bonnie Bronson Fund; Christine Bourdette, current chair of the Bonnie Bronson Fund and recipient of the first Bonnie Bronson Fellowship; Stephanie Snyder, John and Anne Hauberg Curator and Director of the Douglas F. Cooley Memorial Art Gallery, Reed College; Terri Hopkins, director of The Art Gym, Marylhurst University; and Cassandra Kelly, advisory board member of the Bonnie Bronson Fund were all instrumental in laying the groundwork for this exhibition, as well as for other Bonnie Bronson Fund anniversary programming in Portland this fall.

For their generous support of this exhibition catalog, we gratefully acknowledge the Bonnie Bronson Fund, the Collins Foundation, the Ford Family Foundation, the James F. and Marion L. Miller Foundation, the Harold and Arlene Schnitzer CARE Foundation, and the Regional Arts & Culture Council. By providing funding to document this exhibition, an important moment in Oregon art history has been preserved. These benefactors have also made it possible for us to give a copy of this catalog to every library in the state of Oregon. The Bonnie Bronson Fund has existed under the auspices of the Oregon Community Foundation, which has carefully managed the fund's resources for the past two decades.

I especially want to thank the following individuals for making invaluable contributions to this project: Christine Bourdette and prior chair Joan Shipley, for their tireless advocacy of this exhibition and for their contributions to this catalog. Their remarks place into context the uniqueness of the Bonnie Bronson Fund and Collection. Stephanie Snyder, for her essay on the Bonnie Bronson Collection, and for her long-term stewardship of the Bonnie Bronson Collection at Reed College, along with Cooley registrar Colleen Gotze. Portland is fortunate to have such a vital collection of contemporary Northwest art available to the public. And Bonnie Laing-Malcolmson, curator of Northwest art at the Portland Art Museum, for her wonderful essay on Bonnie Bronson.

Several individuals assisted in the development of this exhibition, and their efforts are tremendously appreciated: Jesse Keen, associate director of corporate and foundation relations at Lewis & Clark, was tremendously helpful in fundraising for this exhibition and publication. Patrick Ryall, director of instructional media services at Lewis & Clark, was instrumental to the success of Fernanda D'Agostino's complex video projection installation. Mike Gipson, buildings supervisor at Lewis & Clark, assisted Helen Lessick with her installation. Don Anderegg, carpenter at Lewis & Clark, and John Tesner, of Tesner Structural Engineers, assisted in the realization of Bill Will's sculpture. Thom Ross and Chris

Guttinger, of Thom Ross Furniture and Fixtures put their finish-carpentry skills to work to build temporary walls and casework for this exhibition. Richard Austin and Leon Grant, from Lewis & Clark's Facilities Services, are always good-humored about the challenges of painting and repainting the Hoffman Gallery—I thank them for their hard work. Campus Safety at Lewis & Clark was very helpful during the installation of this exhibition, as so many artists installed their work on-site.

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My tremendous thanks go to the twenty Bonnie Bronson Fellows for their efforts to provide current work at the highest possible standard for this exhibition. There is no doubt why these twenty artists have been honored with this prestigious award.

Finally, I extend my deepest gratitude to Joan Shipley, the heart and soul of the Bonnie Bronson Fund, whose daily life models what it means to be a friend—of the arts and to one another.

Linda Tesner, Director  
Ronna and Eric Hoffman Gallery of Contemporary Art  
Lewis & Clark College





*Bonnie Bronson Fellows: 20 Years*  
September 7 – December 11, 2011

Ronna and Eric Hoffman  
Gallery of Contemporary Art  
Lewis & Clark College  
0615 S.W. Palatine Hill Road  
Portland, Oregon 97219

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\* *The photograph of Bonnie Bronson, Lee Kelly, and Cassandra Kelly appeared in The Sunday Oregonian on July 15, 1962. Joan Shipley's wedding announcement was printed on the other side of that page.*

# Thank You



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