



ACCRETED TERRANE

ISLAND ARCS &
SUTURE ZONES

MUSEUM OF NORTHWEST ART



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Image modified (cropped tightly and color enhanced) from a poster session at the Annual Meeting of the Geological Society of America, Seattle, Nov. 2003 by Ron Blakey and Paul Umhoefer, Department of Geology, Northern Arizona U (which was in turn based on an image from Saleeby and Busby-Spera, 1992). Accessed 9/18/14 at a Russian website <http://plate-tectonic.narod.ru/terrane-swamer-photoalbum.html> based on Blakey's work at http://jan.ucc.nau.edu/~rcb7/mz_paleogeog_wus.html.

MORPHOLOGY OF AN ARTS LANDSCAPE

1.

The natural landscape of the Pacific Northwest has been acknowledged for decades as one of the defining characteristics of the region's art. Poets have long identified the importance of a sense of place in the Northwest, a *genius loci* (protective spirit) as the Romans called it. Yet "landscape" in the annals of the region's art history has often served as code for a particular kind of envi-

ronment that is shrouded in abundant rain and mist, with towering forests and moss-covered stones. By virtually all definitions of the geographical area, however, the Northwest is also arid and barren, a shrub-steppe environment of sagebrush and rimrock. It's a land of striking contrasts, unlike other regions that exhibit a more uniform geography.

The underlying reasons for this variation can be attributed to the Northwest's location on the Ring of Fire (on the edge of a tectonic plate; see Figure 1) that spans the north Pacific, ensuring that unlike other parts of the country farther east, it remains very active, with volcanic eruptions and earthquakes. The west coast was formed through a dynamic process that geologists call accretion, with some rocks actually forming elsewhere, traveling great distances before finally attaching here.

Inspired by the possibilities inherent in this metaphor of accretion, I curated a series of exhibitions for Center on Contemporary Art (CoCA) in Seattle from 2009 – 2013 focusing on contemporary art from “Across the Divide,” the east side of the Cascade Mountains. Many of these artists, like their counterparts on the west side, were trained and educated elsewhere and relocated to the Northwest for jobs in colleges and universities or Microsoft, Amazon, and other corporations. Some came here for an education and then went back to more familiar haunts. Over the second half of the 20th century, more and more artists decided that the landscape and lifestyle were worth the price of the remoteness, even in an epoch of digital transmission. When Ed Kienholz and Nancy Reddin left California to

return to Ed's Northwest roots (settling in Sandpoint, Idaho – as well as Berlin, where they maintained a second home) in the early 1970s, they blazed a kind of trail or cutoff, a de facto retreat to the Northwest that reflected the region's deep history as a refuge, a fierce and independent frontier where separatists, labor activists, and other counter-culture outlaws could escape. In remote corners of the nation, people naturally tend to collect things, to accumulate spare parts in their yards.

While some writers have claimed that art in Seattle has more in common with Los Angeles than Spokane, I'm still not convinced. Whether east or west of the Cascades, north to Alaska and south to Mt. Shasta, the artwork of this region just doesn't share the funk, glitz and glam, the space and light, or the early acceptance of technology and hyped up street art that is evident further south in California. While some of those characteristics have crept up the coast toward the Northwest, they remain on the cusp of the region's core.

The metaphor of accretion raises a number of intriguing questions in regard to regionalism and contemporary art. In the past, artists who lived and worked outside major urban centers were perceived as provincial, rooted to anachronistic means

of representation: they disliked the European influence and the elitism inherent in east-coast art movements, preferring to stay in rural settings. In the 21st century, artists with academic training often find themselves starting their careers as teachers at smaller state schools in rural settings; they often move from one program to another in the pursuit of an elusive stability that results in a chain of temporary appointments, one-year sabbatical fill-ins, visiting professorships, adjunct gigs, residencies, demonstrations, and workshops. Some of them travel 50,000 miles a year crisscrossing the globe, utterly shattering the association with a particular region. And yet...

And yet, what if it's not unusual for a nomad to maintain an affinity for the birth-landscape even long after departure, or harbor a persistent, inchoate memory for the geographic locus of his or her so-called 'formative years'? (Tacoma Art Museum curator Rock Hushka discusses Chuck Close in terms that prompt such rhetorical questions in "Dissolving the Notion of Northwest Style to Articulate Northwest Identity," *Best of the Northwest*, TAM, 2012.) Similarly, what if a region existed with such dynamic energy (cultural energy, but also very much 'from the land,' e.g., volcanic, riding a tectonic plate, and so forth) that a high frequency of vis-

iting artists would come to feel its influence, even if for a short period? This wouldn't result in a common style so much as a shared aesthetic sensibility expressed in a wide variety of media. (More on regionalism in the interview with Shin Yu Pai that follows.)

2.

The 42 artists in *Accreted Terrane* (145+ submissions) live in six states spread across the entire country, some of them physically outside the geographical region of Oregon, Washington, western Montana, British Columbia, Alaska, and northern California – already a fairly generous definition of the Northwest. (For the record, I think Alberta cities Edmonton and Calgary are worthy and deserve inclusion; also note that Wikipedia includes western Wyoming up to the continental divide.)

Some live as far midwest as Minnesota, as far east as North Carolina, and as far south as Nevada. The Northwest is everywhere: how many artists have come to Pilchuck Glass School, for example, from all over the world and emerged from their intensive residencies with a sense of being – even if for a short time – an 'honorary' Northwest artist? Apart from such exaggerations, each of the 42 artists in the exhibition spent a number of years in the Northwest,

although most are not born and raised there. A few reside outside the region completely, but still return to the same creative source – a well-spring of Northwest sensibility that they first discovered on these shores, mountains, and steppes.

In our age of identity, it's normal to accumulate various 'masks;' surely an artist can be Northwest and New York at the same time, or embody any number of hyphenated regional and non-regional field-marks: a Midwest-Northwest-Gay-Glass artist, for example, while excessive in nomenclature, is nevertheless, happily possible.

The 42 artists are united by a sense of accretion in both literal and figurative senses: each displays a broadly similar attention to assembling, layering, grafting (a term used by the Post-Rural artist group in their 2012 exhibition catalog)², or gathering-together of disparate fragments, pieces, and parts into new wholes (especially Rachel Brumer, Iole Alessandrini, Ellen George, Sylwia Tur, Mika Aono Boyd, James Ellingboe, Aaron Haba, Susan Murrell, Ingrid Lahti, Alan Fulle, Sarah Gilbert). A shared interest in scientific data also characterizes the work (Adele Little Caemmerer, Ingrid Lahti, Andy Behrle, Ben Cobb, Anna McKee, Savina Mason, Cora Li-Leger), with a number of sculptures that resemble

strange scientific machines or devices that are built to capture or confirm the presence of elusive natural phenomena invisible to the naked eye (Andy Behrle, Anna McKee, Jeff Ballard). There's a documentary aspect to many of the inquiries, and a few are based on research in the field in collaboration with scientists (Anna McKee, Adele Little Caemmerer, Savina Mason).

Memory and time are persistent concerns, and while human beings are conspicuously absent,³ the traces or residual marks they have left on the landscape are palpable: Bob Campbell's sublime video triptych is never the same twice, an ontological river with an immense frame of reference. Rick Araluce gives us a glimpse of the 20th century as an archaeologist in the future might find it, a strange agglomeration of murmuring telephones that bear witness to death.

And nature (another distinguishing characteristic of Northwest art) appears in the 21st century to be accessible through structural systems that are quantitative as much as they are qualitative: data aggregators, specimen collections (Carrie Larson, Zachary Kolden, Holly Martz), and other artistic experi-

² http://www.matthamon.com/postrural/galleries/post_rural_web.pdf

³ That is, human beings as figurative subjects are entirely absent. (Partly curatorial bias -- but overall, even in the 100+ works that did not quite fit, there were only scattered representations of people.)

ments displace expectations about the function of art as an object of beauty. Other sculptures tantalize the viewer with an elusive ambiguity that shifts with perspective (Russ Prather, Sophia Wheelwright).

Iole Alessandrini's geometric shapes (tessellations), created by laser cutters and 3-D printing, provide a glimpse of nature's hidden structural integrity: these asymmetrical fragments join together without leaving gaps or spaces. Alongside this rather sophisticated, anti-regional embrace of technology (at least in the old school sense), the exhibition reflects the Northwest's restless exploration of materials, of craft in the context of fine art and vice versa (bookarts: Cora Li Leger, Suze Woolf, Nicole Pietrantonio; wood: Aaron Haba; ceramics: Sylwia Tur, Don Fels; glass: Ben Cobb, Sarah Gilbert, Kait Rhoads, Ethan Stern, Karen Mahardy, Niki Hildebrand). Given these interests, it's no surprise to find a number of strange maps or maplike diagrams featuring various equivalents for index, archive, contour interval, scale, and directional arrow (Susan Murrell and Ellen Ziegler, as well as the videoscapes of Bob Campbell). Painting and drawing, represented here by Lee Musgrave, Dederick Ward, Cynthia Camlin, Meg Holgate, Dara Solliday, Kiki MacInnis, Savina Mason, Ellen Ziegler (with electric sty-

lus), Kevin Bell, Alan Fulle, Adele Little Caemmerer, and Nicole Pietrantonio, is also oriented toward a sense of line set on top of or against a surface of textured layers. While the canvas picks up fine details, there is also a focus on background emptiness (Bell) that surrounds the object in the foreground.

In *Accreted Terrane*, art is a means or process that leaves behind a series of byproducts that are the tangible results of these explorations. Through the forces of accretion, new spaces (new continents; emerging art forms) are created. As new groups of people continue to move into the region and alter the demographics, the diversity of styles displayed by artists is bound to increase; it is only the beginning. The landscape is still emerging, still in the process of formation.

DAVID FRANCIS

Audio Interview with
David Francis



INTERVIEW WITH CURATOR DAVID FRANCIS

BY SHIN YU PAI

SHIN YU PAI: One of your interests in putting together *Accreted Terrane* was to explore the appropriation of scientific methods in contemporary art-making practices in the Pacific Northwest. Please speak broadly about some of the ways in which this theme is carried throughout the exhibition.

DAVID FRANCIS: It's a truism of Northwest art that the region has this close connection to Nature (with a capital 'N'). But beyond simple statements of this fact, there is seldom much of a critical exploration of what's involved. Among my assumptions for *Accreted Terrane* was that with the 20th century history of Boeing and Microsoft in Seattle (not to mention the Manhattan Project at Hanford, the University of Washington, and the entire biotech industry that sprung up in the last 20 years), nature in Northwest art would specifically reflect a scientific perspective: for example, the artwork might display an affinity for the scientific method by featuring an equivalent of a "hypothesis and test" approach. The scientific method implies an experimental mind-set in which the inquisitor observes something (in nature, for the scientist; in culture, for the artist) and then sets out to explore it. We might expect, in other words, to see sculptures that resemble experiments or machines designed to capture data. I'd further assumed that new media would be among the leading candidates for the type of art to address these possibilities. In the end, I didn't see as much as I'd hoped. I definitely think there's room for more new media in the region (projections, installations, multi media components as well as performance).

Maybe this is too reductive, but one of my assumptions was that 'Nature' as it currently being constructed in the region is as much quantitative as it is qualitative. Rather than representing nature as a forest landscape, or a herd of elk in a mist-shrouded valley, I had a hunch there would be diagrams, graphs, tables, maps, datasets. Nature is what becomes revealed after meticulous study, not what is immediately observable to the naked eye in an empirical sense. As science has shifted from 19th century naturalism and data gathered from close observation in the field (which is still fundamental), toward a genetic or molecular basis for study ("physics envy"), I think that art might reflect a similar adjustment.

In the work of artists that include Andy Behrle and Carrie Larson, the focus on both the microcosmic and macrocosmic raise questions of interrelatedness and larger systems, which is also the overarching premise of your exhibition. Please talk about this theme in regional art making and why artists and makers in the Pacific Northwest may be particularly drawn to investigating this idea of local and global.

This is a somewhat oblique answer but the Northwest straddles these cultural trends: on the one hand there's this isolated location in the northwest corner of the country, and on the other there's a Pacific Rim influence with Asian countries that has even shown up archaeologically (Chinese junks drifting east for example, as evinced by ceramics in Northwest Native sites.) There's a provincialism mixed with a cosmopolitan

flair. As China now rises to become the leading economic engine of a global 21st century, I think we'll see a return to the Asian influence, with China playing as much a role as Japan.

More recently, there's a dialectic between all this new technology (biotech industry, Microsoft, Amazon, Digipen) alongside a strong tradition of resisting those trends (anti-technology, off-the-grid, separatist mentality). At the same time that NW artists have an eye on emerging trends in contemporary art (New York, London, Hong Kong), they can be very inward-looking in their so-called isolation. After all, the region is still a haven for counter-culture activism and has a deep history of labor activism. This isn't what you meant by micro/macro but perhaps it borders the mention of "larger systems."

The micro/macro is often seen in exaggerations of scale: in sculpture as well as public art, there are a lot of giant seed pods or massive organic organisms. Behrle and Larson (like Don Fels, Ben Cobb, Cora Li Ledger, Savina Mason, Anna McKee, Rick Araluce, Bob Campbell, and many others in the exhibition) give us parts or fragments that we can stand back and also view as wholes. Ellen Ziegler's work also provides a combination of external map and internal nervous system. In some ways the fragment is offered so that the viewer can engage in an imaginary reconstruction in their mind. Behrle, as you mention, gives us a close-up of irrigation water but also a distance perspective of a planet.

Is this a persistent pattern in NW art? I hope the exhibition prompts such a question. Chuck Close, born and raised here, moved away before articulating the work he would become famous for – but he's very much in the micro/macro sphere.

As for the conceit in the exhibition, yes I'm hopeful this will be apparent: the macro is the accreted landscape, the micro is the individual piece.

Artists in Accreted Terrane such as Don Fels and Adele Caemmerer have been deeply influenced by their experiences outside of the region. Both have spent time living and working outside of the United States and incorporate themes, shapes, and materials into their artwork from elsewhere. How do artists like Fels and Caemmerer fit into and expand upon notions of regionalism?

Regionalism is just becoming so much more dynamic and active than in the past. It used to be so monolithic: if you disliked technology and city-living, frowned at Abstract Expressionism, you were a regional artist. If you were a figurative landscape painter or portrayed the lives of the working class, you were a regional artist. People travel around a lot more than in the past and their work is informed by that experience. Both artists that you mention have a process of gathering – Fels gathers materials and Caemmerer gathers information that is then encoded in the artwork.

The notion of a Northwest region is also surprisingly variable. Some people consider Oregon and Washington the core, leaving out British Columbia, Alaska, Idaho, and western Montana. It's interesting that the Museum includes northern California. The region is further split by the Cascade Mountains and some writers have argued that the west coast strip – from Seattle to Los Angeles – has aspects in common that are distinct from the east side, which is more western. And maybe all of this divvying up and categorizing doesn't create much insight – except that if we consider prehistoric Native American art, there certainly seems to be a

regional art phenomenon – Northwest Coast and Southwest, for example. Part of the longevity of regionalism as a critical construct may have something to do with the underlying anthropology of it all.

Curating is also changing dramatically, as Terry Smith and others (the organization Independent Curators International, ICI) have started to recognize. The group-show organized around a theme or theory is now a standard practice. Curators are now seen as artists in their own right. The purpose of such exhibitions is to contribute to a history of ideas rather than just showcase masterpieces. Curators are becoming like critical theorists that deploy contemporary art as evidence.

Nowadays people often have two homes or two regions that they inhabit: in the Northwest, there are “snowbirds,” for example, mostly retirees that drive down to the Southwest to winter over.

Book arts objects by Suze Woolf and Nicole Pietrantonio explore place on both intimate and expansive scales. Miniature tableaux by Rick Araluce and Jeff Ballard construct dramatic scenes suggestive of larger environments. Please discuss the ways in which the artists in *Accreted Terrane* depict and reimagine landscape.

We’re revisiting the micro/macro concept again to a certain extent. The entire exhibition pushes and pulls this way. I was surprised and delighted by the book arts in the exhibition as this was unexpected and reinforced my understanding of the region’s strong roots in crafts and craft materials.

‘Landscape’ as a topic of artistic consideration is still in the process of shedding its romanticism. Even if a painter is still interested in plein-air, realist representations of the region’s geography, for instance, they’re

incorporating a new sensibility about it: it’s no longer immutable and infinitely renewable. It’s precarious now; there’s this realization that although it doesn’t seem to change much in a human lifetime, it’s still really enduring upheaval. (Julia Ricketts’ landscapes are a good example, as she relies on maps, blueprints, and aerial photos as much as what she sees visually.) And while artists like Araluce or Ballard might not strike us at first blush as being particularly concerned with this subject, the way that they create a narrative in their work struck me as a very interesting, perhaps related, mode: here again we are presented with a few residual artifacts or objects from which an entire story can be reconstructed. Just as Couvier boasted that he could reconstruct an animal if given a tooth, these artists delight in distilling or concentrating a story to its essence. They isolate poetic remnants that encapsulate entire histories – not too unlike the pieces of a jigsaw puzzle or the seemingly out-of-place rock formation that geologists now recognize as having accreted here from somewhere much farther south.

*Nominated for a Stranger Genius Award, **Shin Yu Pai** is a graduate of the Museology Program at the University of Washington. She is a former curator for the Wittliff Collections at Texas State University-San Marcos. Her museum experience includes working as an educator and docent manager for the Dallas Museum of Art. She has partnered with the Rubin Museum of Art, Women’s Museum of Dallas, and Trammell Crow Collection to produce literary programs. She is a former writer-in-residence for the Seattle Art Museum where she also curated SAM WORD. In addition to freelance writing, she has published numerous books of poetry.*



ABOUT DAVID FRANCIS

David Francis works primarily as an independent artist-curator with a practice informed by poetry, science, and critical theory. Following MFA and PhD degrees from University of Washington, he taught in Poland and Hungary as a two-time Fulbright scholar before joining the Humanities and Sciences department at Cornish College of the Arts in Seattle from 1999 – 2006. From 2006 – 2010, he taught in the Diverse Disciplines program at Pratt Fine Arts Center. At the same time, he joined Center on Contemporary Art (CoCA) as a curator, launching CoCA's publications series and eventually writing over 15 catalog essays while creating collaborations with Seattle Parks and Recreation and King County Parks for a series of experimental exhibitions in public urban forests.

Francis continues to curate for Museum of Glass, initiating a series on Emerging Artists and selecting works for a large group exhibition, Outgrowth, in 2012. With a passion for experimentation between disciplines, he has also worked for 20 years as an archaeological field excavator, remaining on staff at Willamette Cultural Resources Associates in Portland, Oregon, as well as publishing a book on the Zoque indigenous region of Oaxaca in southern Mexico, where he has traveled extensively. His text-based collages have appeared in a number of regional group shows while his poems have been published in literary journals for nearly 30 years and will be featured on 4Culture's Poetry on Buses program in Seattle in 2014 – 2015.



2

CARTOGRAPHY

Students make maps inspired by the exhibition



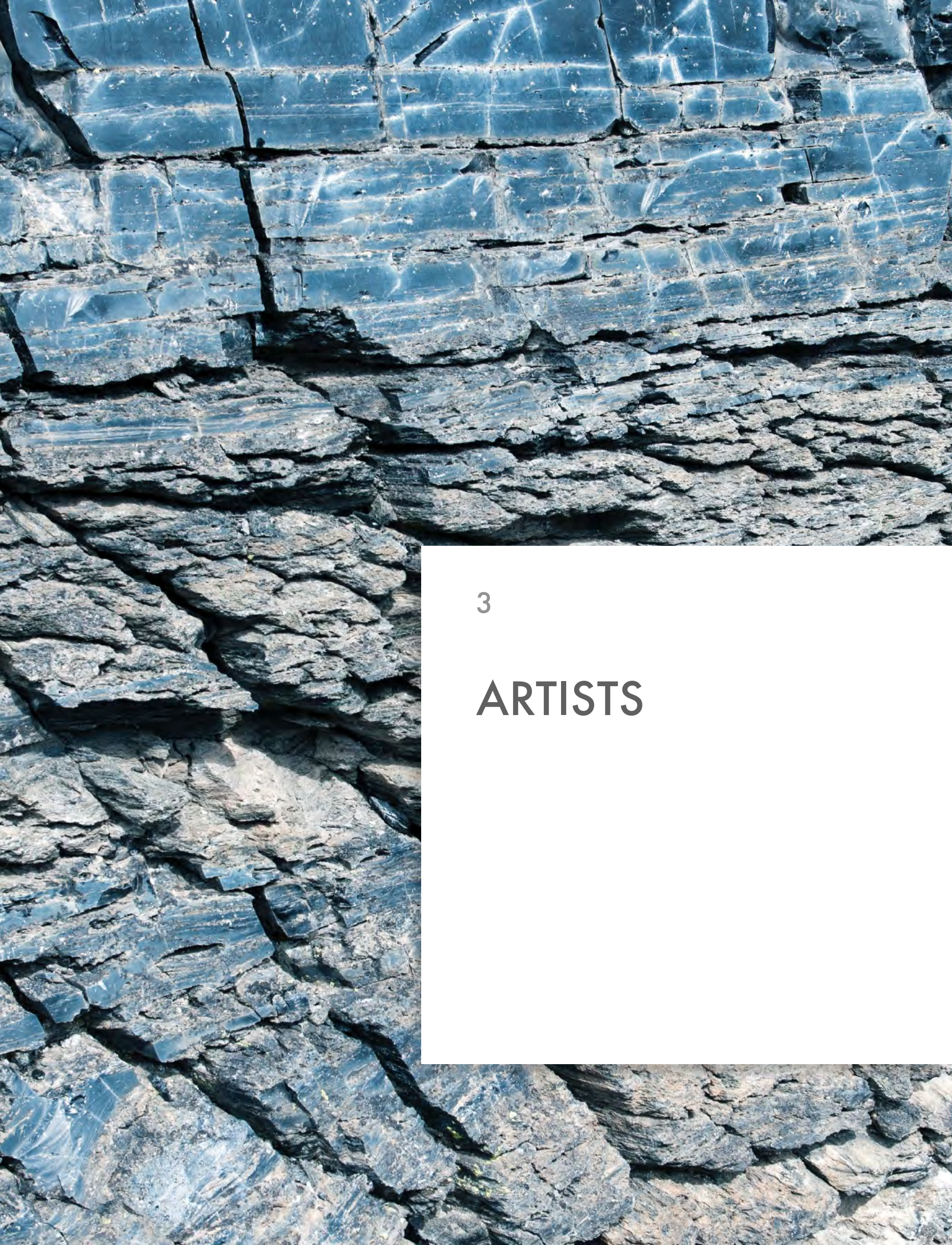
Benny and Mila with map in progress

Fifth graders in the MoNA Link program visited the *Accreted Terrane* exhibit and explored the many art works inspired by geology, geography and mapping. Back at Bay View Elementary, students revisited images of art they had seen at the museum, identifying geographical elements they recognized in the artists' imagery. Building on their classroom studies of maps, the MoNA Link art lesson took the students from 2-dimensional to 3-dimensional design to create elevation maps of imaginary islands. Working in teams, students of Wendi Wall and Diane Olsen collaboratively designed maps that communicated a variety of landforms with different elevations. Their whimsical topographic maps were made by cutting shapes out of colored paper and layering the contoured shapes to express higher and lower elevations. Each team included a key for their map, showing the colors used for each elevation and the symbols for any man-made or natural features on the island.

The following week Olsen's students presented their maps in teams before the class, describing the landforms on their island map and often including imaginative narrative detail. Building off the oral presentation, students wrote their own stories of discovery, adventure, natural history, or any topic inspired by their island. These stories were later shared in small writing groups.

Students learned that both artists and cartographers use line, shape, color, and form to communicate information. They put the art in cartography through their collaborative creative work. And they demonstrated that narratives can be inspired by art and place.

- Jasmine Valandani



3

ARTISTS



Oreads, 2014, mixed media and LED

IOLE ALESSANDRINI

Audio Interview



I observe, I am aware, I ask questions, I study, I compare, I experiment once, twice...until I know and learn. Finally I go for what I have set forth to make.

Born and raised in Italy, Iole Alessandrini is an artist who has been living in Seattle since 1994. She received her diploma in Fine Arts from the First State School of Fine Arts in Rome and earned two master's degrees in Architecture: one from the University of La Sapienza in Rome and the other from the University of Washington in Seattle. It is the intersection between these two creative expressions – art and architecture – through which her work moves.

Alessandrini's work has been supported through grants, resources, and ideas from: 911 Media Arts Center, the Bellevue Art Museum, the Office of Arts and Cultural Affairs (formerly Seattle Arts Commission), the Cultural Development Authority of King County (formerly King County Arts Commission), the Tacoma Arts Commission and others. She is the recipient of the Pollock-Krasner Foundation Grant (2002), the Betty Bowen Award (2000), the Artists Trust Fellowship (2000), the NIAUSI Fellowship (1996) and a New Media Artist in Residence at Jack Straw Production (2004). www.iole.org



The Ancient Dream (detail), 6 x 19.5 x 19.5 inches, mixed media

RICK ARALUCE

Much of my work is about narrative, be it subtle or obvious, plain or opaque. There is a story: something happened here. Someone inhabited this space. What have they left behind? What can be inferred from the bits of evidence in view? There is poetry, nostalgia, the texture of life. These places are familiar; the walls, doors, windows. And yet you may feel a sense of oddness, of tension, of something impending. Perhaps a drama is imminent. Or is the story ended, with emptiness, dust, and a few scattered clues all that remain?

With The Ancient Dream, I address the theme of accretion with a concrete metaphor. The sands of time and the weight of forgetfulness bury our past as we race relentlessly forward in pursuit of the new. The accretion of time is metaphorically and physically represented by the layering of soil upon an imagined arid terrane. The telephones repose in the earth as if bodies uncovered at an archeological dig. The scene of a memory, long forgotten. And yet they are not mute. They speak to us in mysterious muffled abstraction--not dead, still alive, still present.

Rick Araluce is an award-winning and critically lauded visual artist living and working in Seattle. He recently had his first museum solo exhibition at Bellevue Arts Museum this previous fall/winter,

and his work is also featured in BAM's Biennial: Knock on Wood. He has exhibited his artwork in Seattle, Lille, France, New York, Los Angeles, Philadelphia, Chicago, Portland, Maine, Nantucket Island, and Sanibel Island, Florida. Mr. Araluce has been employed by Seattle Opera Scenic Studios as a lead Scenic Artist since 1997, and has been deeply involved with every major production during that time to the present, including the Opera's acclaimed Wagner Ring Cycle. www.rickaraluce.com



Above: House of Faulty Logic (detail), 2013, mixed media, 23 x 14 x 7 inches; Right: Science of Sleep, mixed media, 34 x 13 x 6 inches

JEFF BALLARD

Travel has become an integral part of my work. Finding inspiration from immediate surroundings, each new location provides found objects that are the catalyst for new ideas. Early in my childhood I discovered his propensity for lucid dreaming. My fascination with the unconscious realm of sleep has become the focus of a recent series of work. Merging the disparate worlds of waking and dreaming into sculptures that are often assemblages of outmoded found objects and meticulously crafted glass pillows. The juxtaposition of seemingly incongruous objects and materials creates a surreal space rife with the idiosyncrasies of dreaming. The work captures a feeling of nostalgia, a fragmented or faded memory, the idea of a dream.



Born in Illinois in 1977 Jeff Ballard was convinced early on that he would eventually work in the field of two dimensional art. It wasn't until his second year at the University of Illinois that his curiosity lead him to earning a BFA in Glass in 2000. Upon graduation Jeff chose to nurture the technical aspects of the medium as Production Manager and Head Designer at various studios across the Southwest United States. On the job training was supplemented heavily with master classes at venues such as Haystack Mountain School of Crafts, Pittsburgh Glass Center, Eugene Glass School, and as a scholarship student at Pilchuck Glass School.

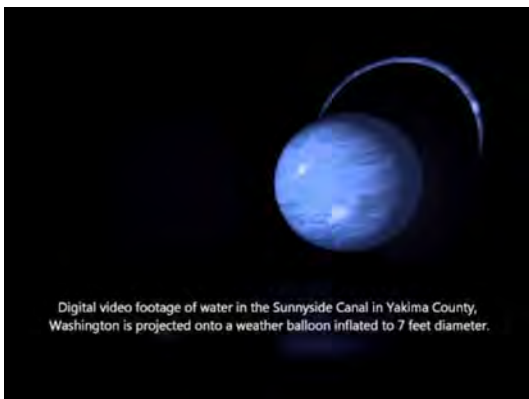
Jeff has also attended Pilchuck as a Teaching Assistant and has been invited back each summer as Craftsperson in Residence for the last eight years. Jeff's international career began in 2010 with a Teaching Assistant position at the Glass Furnace in Istanbul and a residency at the Laskomppania in Nuutajarvi, Finland. Since then Jeff has maintained an international presence by teaching, lecturing and exhibiting across the globe in places such as South Korea, Turkey, Finland, Germany, and Denmark. In 2012 Jeff received a prestigious US Arts Envoy grant to help introduce a glass blowing program for underprivileged youth at Berlin Glas e.V. in Berlin, Germany. In 2013 Jeff spent six weeks on residency at North Lands Creative glass in Lybster, Scotland and was a featured artist at the Museum of Glass in Tacoma. Travel has become an integral part of Jeff's work. Finding inspiration from his immediate surroundings, each new location provides Jeff with the found objects that are the catalyst for new ideas. Early in his childhood Jeff discovered his propensity for lucid dreaming. His fascination with the unconscious realm of sleep has become the focus of his most recent series of work. In his sculpture Jeff merges the the disparate worlds of waking and dreaming into works that are often assemblages of outmoded found objects and meticulously crafted glass pillows. The juxtaposition of seemingly incongruous objects and materials creates a surreal space rife with the idiosyncrasies of dreaming. The work captures a feeling of nostalgia, a fragmented or faded memory, the idea of a dream. www.jeffballardglass.com



aurora aquatic: corona, 2013, latex, wood, electronics, 104 x 84 x 144 inches

ANDY BEHRLE

aurora aquatic: corona



Whether in the form of light projecting through moving water or layers of mud being washed from a wall, my artwork reflects upon the dichotomies of our existence. Water has the power to destroy the man-made world while being the backbone to all life thriving on this planet. Light, also a backbone to life as we understand it, plays a prominent role in my artwork. Filtering light through moving water, I am able to visualize the invisible realities that surround us. Capturing light dancing off the surface of rushing rivers and tidal wave with digital technologies, I am able to re-contextualize Nature's beauty. Through all my work, I am interested in discovering where our faiths in science and the divine intersect.

Born and raised outside of Boston, Massachusetts, Andy Behrle grew up with the best of two worlds – a metropolis filled with culture and history as well as a forested ocean-side playground to explore. As a Philosophy and Religion major in college, Behrle dreamed about the sublime and set forth on a journey of self-discovery. With sculpture, he realized he could create objects and environments to help him navigate the depths of existential thought and communicate ideas in ways that words can't.

Combining his interests in natural phenomena, the spiritual, and the language of objects, Behrle earned his MFA from Arizona State University in 2003. For several years, he taught Sculpture courses focused on casting metals and metal fabrication techniques while also designing, building, and installing exhibitions at museums and galleries in metro-Phoenix, Arizona. Behrle left the Southwest in 2008 for Birmingham, Alabama- a place that re-energized his art-practice and gave birth to new avenues of expression. In 2012, he relocated to the Yakima Valley in central Washington state where nature's light has further inspired his explorations of time and space, and location and place.

www.andybehrle.com



Dumpster, oil on canvas box, 36 x 24 x 3 inches

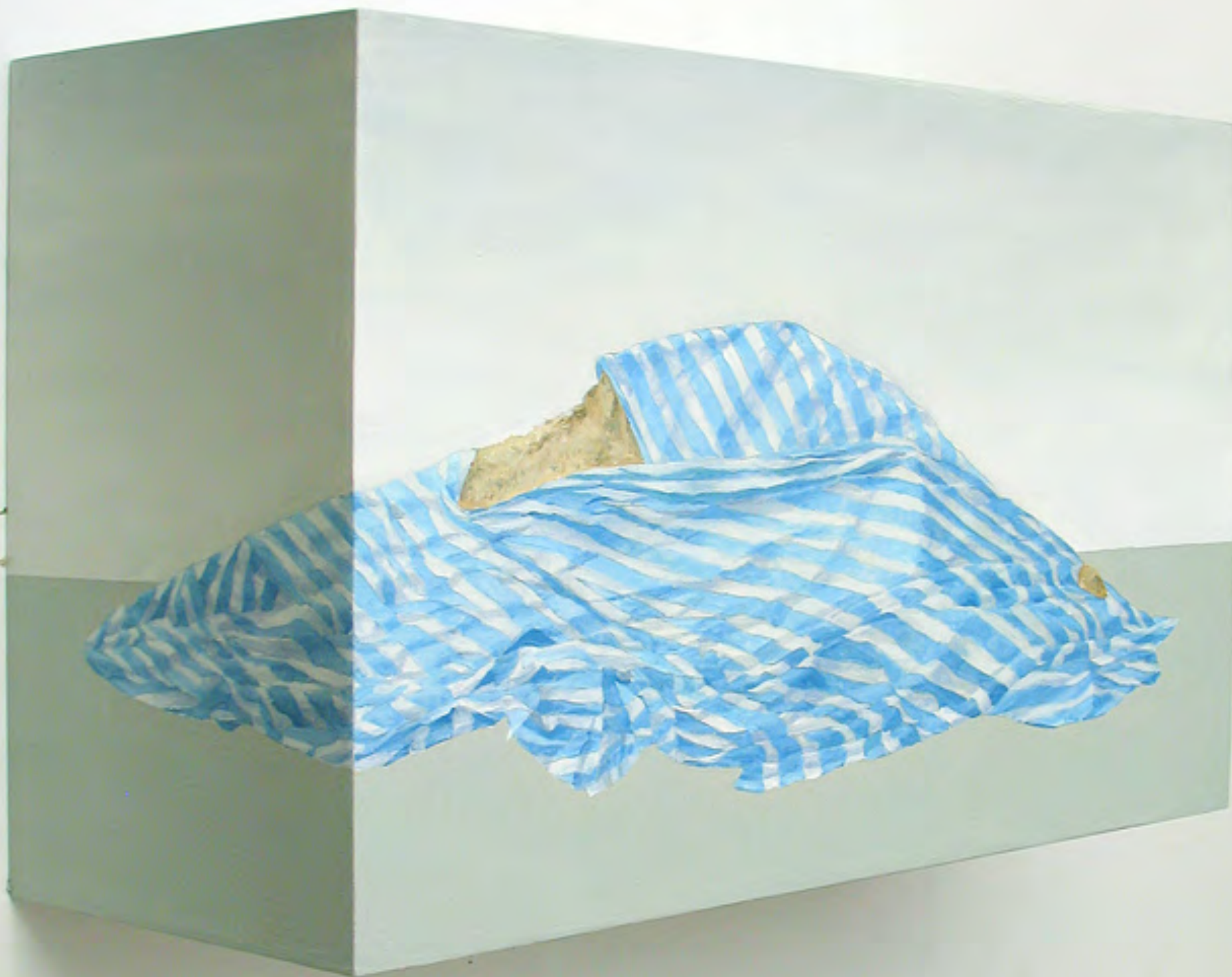
KEVIN BELL

The trace of human intervention is common in the American landscape. Our view of nature thus cannot be wide-angle or unbroken, as it is crowded with discordant elements that often contradict and muddy our perceptions and expectations. We instead experience our surroundings selectively, filtering out what not necessary, ignoring what is irrelevant. Through this process of filtering, we experience the landscape not as a whole, but as a collection of instances, fragments, specimens and objects.

Often what is noticed and selected is dependent on the presence of a man-made element. The curve of a hill or the texture of vegetation is most visible when it is marked, divided or plotted. Such markers also situate the viewer: they offer scale, location and context. Despite very different value and worth assigned to each, nature and human activity are oddly interdependent. Together, they form fragments floating through our view.

Kevin Bell grew up in the Pacific Northwest. He earned a BA in history from Bowdoin College, studied for a master's degree in environmental studies at Evergreen State College, and in 2002 completed an MFA in painting from University of Oregon. His paintings are exhibited nationally and internationally, and he is currently represented by [Gallery Jones](#) in Vancouver B.C. He is Editor of FATE in Review, a national journal dedicated to college-level art pedagogy. Kevin teaches art at The University of Montana in Missoula, where he lives with his family.

www.kevinjackbell.com



Tarp, oil on canvas box, 18 x 10 x 7 inches



Above: *Collective Sigh*, 2014, hanging component (2 x 30 feet) with shattered autoglass (3 feet spread on floor); Right: *Constructing Memory*, 2012, rusty metal scraps, 12 x 12 x 12 inches

MIKA AONO BOYD

Audio Interview



I strive to capture ephemeral and alluring moments: a breathtaking reflection on a piece of broken glass, the soft sway of diaphanous fabric or the slurry of paper pulp.

I choose materials that enable me to layer patterns and generate an organic flooding mass without losing its delicacy; its femininity parodies my identity. In contrast, I am also drawn to discarded (easily dismissed) crude and rusty objects, creating geometric structures in my work. I see them as beautiful containers of time and memories. My interest in biological and historical repetitions plays into the modules I create. I pay close attention to the specific site and remain fully present in the experiential moment. Questions about what it means to repeat and go across geographical and emotional borders are deeply embedded in my processes.

In setting a goal for myself to keep repeating infinitely, I am bound to fail — what is missing becomes vital. Through these somewhat absurd and possibly futile doings, I manifest everything is in a state of becoming.



Mika Aono Boyd is a multidisciplinary artist living in Eugene, OR. Her recent work explores humanness in absurdity and futility through laborious processes, giving meaning to the meaningless.

Born in Sendai, Japan, Mika Aono Boyd received a BA in Primary/Special Ed from Miyagi University of Education and studied Art at Macalester College, MN. She received a BA in Art from the University of Oregon, and an MFA in Printmaking from San Francisco Art Institute. She was one of the recipients of Murphy and Cadogan Contemporary Art Awards in 2012. Her work has been shown at exhibitions and galleries nationally and internationally. She currently works as a studio technician for Printmaking and Fibers in the department of Art at the University of Oregon.

mikaboyd.com



Partial Floor Plan of a World, 2014, fragments floating on board, 82 x 67 x 2 inches

RACHEL BRUMER

Historic buildings and neighborhoods tell us about the history and the community, the lives and stories of the people inhabiting them. This connects us to our past.

The conceptual underpinnings of this piece refer to the process mirroring the construction/destruction and construction/abandonment of buildings in communities around the world. I use torn fabric as the building materials; the tearing of one's clothing is a powerful expression of grief in the Jewish tradition.

Rachel Brumer has a BFA from Mills College. She started her creative life as a professional modern dancer and later trained as

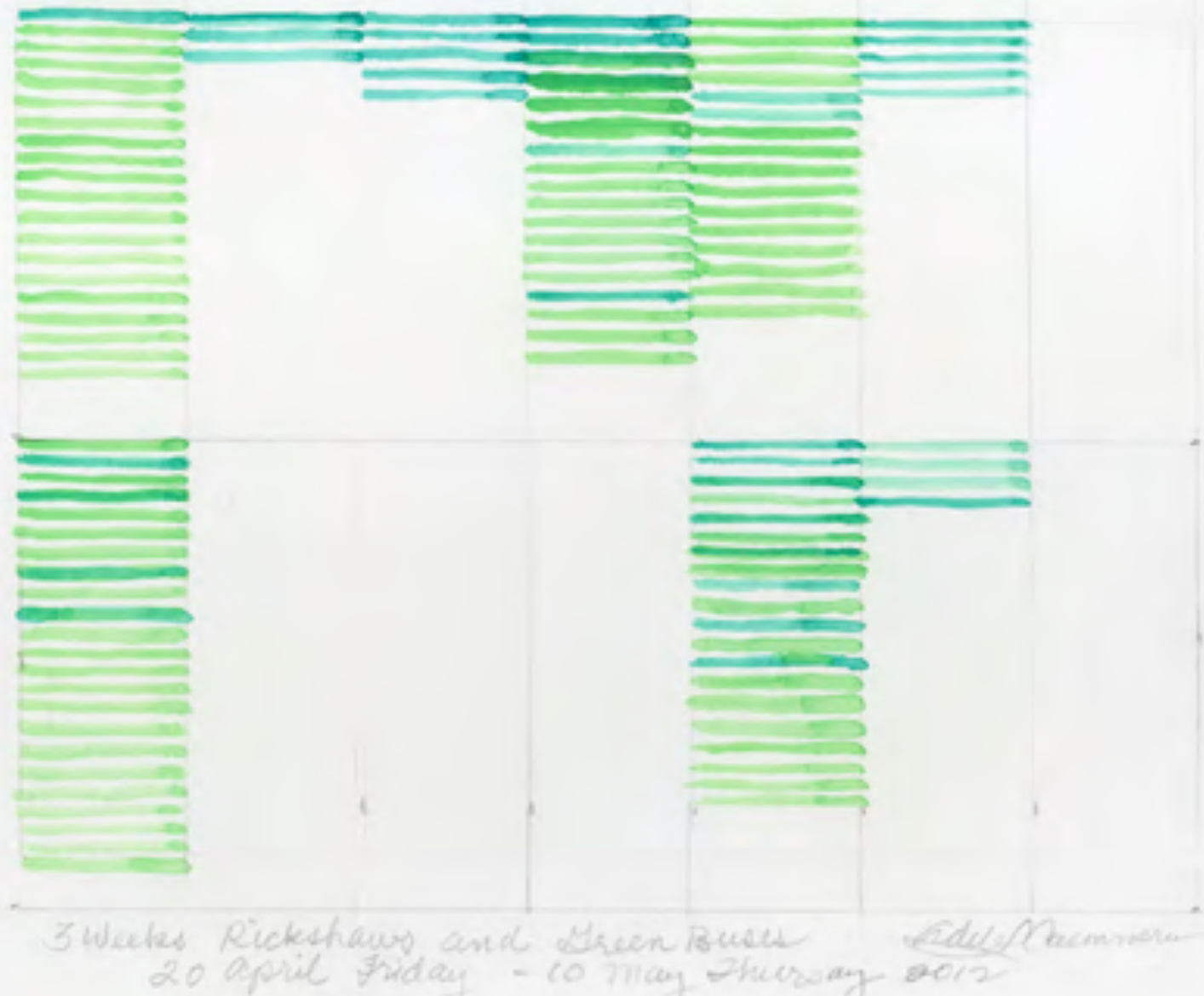
a sign language interpreter. Working with performance luminaries like Robert Wilson, Philip Glass, Lucinda Childs, and Mark Morris had a profound influence on her visual work. Sign language also looks at 3 dimensional space in dynamic ways useful to developing a visual vocabulary. She entered her third non verbal career twenty five years ago and has been working as a visual artist using primarily textiles as her medium. Her work is in the collections of The Museum of American Art and Design, NY, The Seattle Art Museum, The Tacoma Art Museum, Harborview Hospital, University of Washington Hospital, King County Court House, and a number of private collections. She has been awarded the Artist Gap Grant, The Artist Trust Fellowship Award, and a residency at Jentel.

Her present work is fiber based. The experience of cloth is universal as we are in constant contact with cloth, whether it is covering our bodies, used in sacred ritual, or looking at a flag. That said, some of her work uses elements of installation art, mixed media, photography, printmaking, embroidery, collage, light, and community based art.

She has also been a teaching artist with Pat Graney's Keeping the Faith project, a multi disciplinary arts based program at Mission Creek Women's Correctional Facility.

Gallery representation is through Patricia Rovzar, Seattle, WA, and Friesen Gallery, Sun Valley, ID.

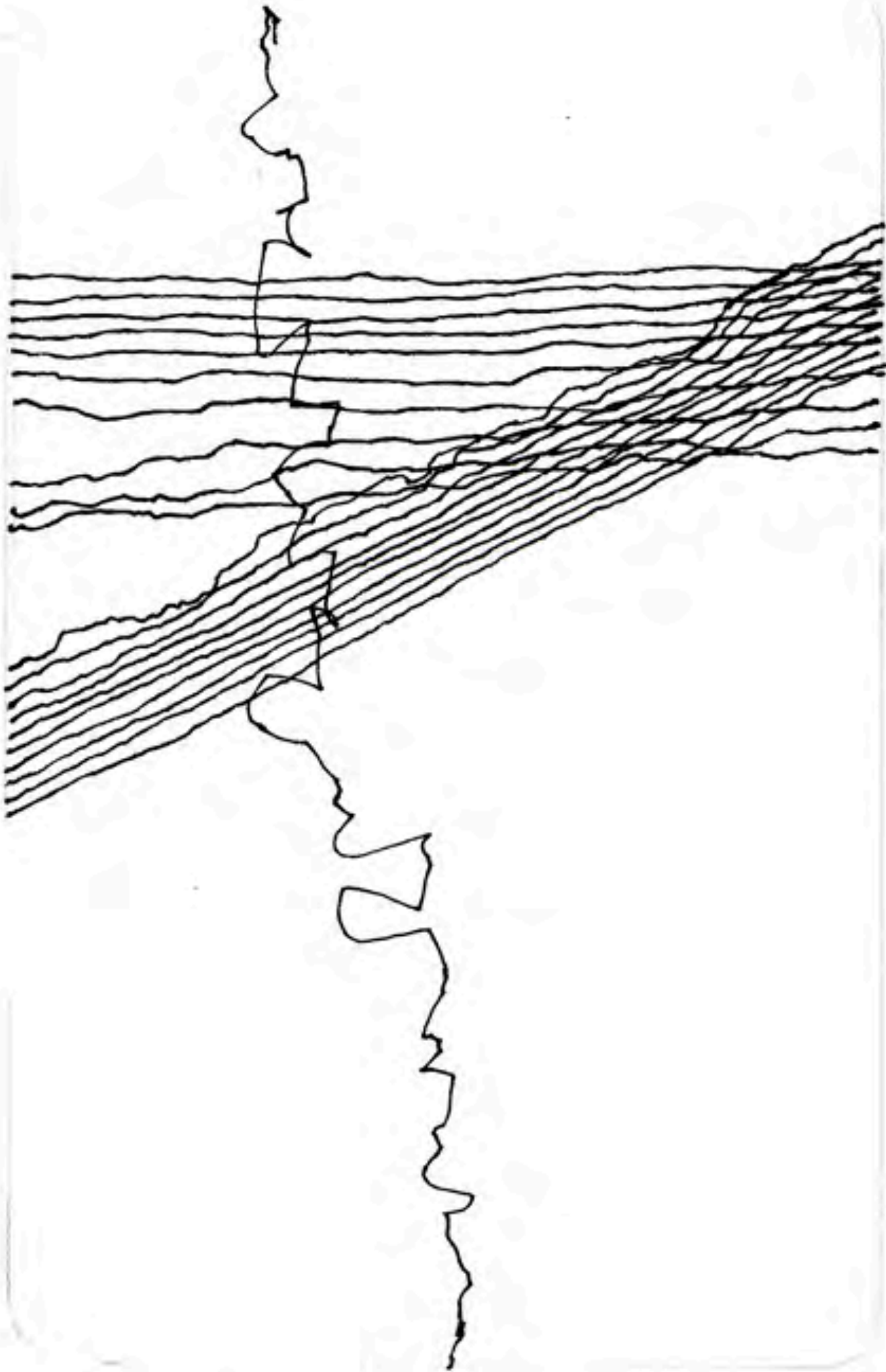
www.rachelbrumer.com



Morning Watch, 3 Weeks Rickshaws and Green Buses, New Delhi, April 20-May 10, 2012, watercolor/paper, 9 x 12 inches

ADELE LITTLE CAEMMERER

I am an artist interested in finding visual form for the cacophony of life's experiences by translating those experiences first into data and then arrangements of line and color. Having lived overseas for 19 years, in both Taiwan and India, my life has been lived in perpetual transit between various places I call home. My most recent work involves documenting traffic patterns, both experienced and observed. Some works are motion generated. I make repetitive lines while in a moving vehicle and the variation of line is determined by the dynamics of the ride. Other works seek to code motion around me. I assign a color to each repeating element (for instance, a bike, car, pedestrian, dog, sweeper) and track the elements in order of appearance. These drawings and paintings are analytical and documentary in nature, and speak to the quixotic attempt to record, see, sort, and archive sensory experiences in a way that reflects the rhythms and patterns of my life. In relation to the theme of "Accreted Terranes", the practice of documenting, coding, and visually translating has become a way to locate and integrate myself as a foreign element, in motion, between worlds.



All Nippon Air, Flight 1078, Narita-Seattle, 2/27/14, Mid-Flight, pen on paper, 2.5 x 3.5 inches

Adele Caemmerer has recently returned to Washington after 15 years in India. Raised in the south, she studied visual art at Rhodes College in Memphis Tennessee and completed her masters in painting and drawing at Arkansas State University. In 1988, she began teaching art. She has since lived in Taipei, Seattle, and New Delhi, continuing to teach and explore her own art making in each place. Her early work focused on the figure and landscapes. Over time, her work has eventually become more process oriented and abstract. Yet, she has always valued the pull of the concrete, lived-in world that representational work exerts on the artist. Her recent project of generating drawings and paintings that translate daily data into visual form, integrates her interest in formal design elements, the creative process, and the engagement with a particular place and moment in time. This has provided her a framework for exploring the tension between the constraints of representation and the freedom of abstraction, as well as the human relationship to data.

She has exhibited her work in Tennessee, Arkansas, Taiwan, India, and Washington. She has been a visiting artist in schools, both abroad and in Washington, and enjoys engaging students in data collection and visual representation as part of investigations ranging from science, to math, and to poetry. She currently lives in Plain, Washington, and teaches Middle School art in Wenatchee.

www.adelelittle.com



Divided Earth (revisited) (detail), 2014, 60 x 40 inches

CYNTHIA CAMLIN

My work is landscape-based, often referring to ice sheet collapse and glacial melt, but also to geological and mathematical pattern and biological growth and decay. Using drawing and painting media, print and video, the work relies on metaphor and a growing awareness of climate change, but it also develops an abstract vocabulary that is based on material and organic form and change.

Cynthia Camlin's work relates to the land, often referring to ice sheet collapse and glacial melt, but also to geological and mathematical pattern and biological growth and decay. Using drawing and painting media, print and video, her work uses an abstract vocabulary that is based on material and organic form and change. Her current project, "Divided Earth," imaginatively depicts the ice shelf of a marine glacier that is dividing and cracking. The project is a modular installation of panel paintings that together form one monumental edifice of cracking ice.

Camlin is a transplant from the Southeast, growing up in the Carolinas and Virginia. She received an MFA at the University of Texas at Austin, BA from Duke University, MA from

the University of Virginia. She is currently associate professor at Western Washington University in Bellingham, WA, and lives on a farm in the Skagit valley.

Camlin's work is featured in New American Painting no. 109 and in the 2013-14 traveling exhibition, "Vanishing Ice: Alpine and Polar Landscapes in Art 1775-2012." She was nominated for a 2013 Joan Mitchell Foundation Painters and Sculptors Grant and a 2012 Neddy at Cornish Award in Painting. "Divided Earth" and "Cracked Prospects" were shown 2013-14 at Punch Gallery in Seattle and "Glacial Speed" was part of the 10th Northwest Biennial at the Tacoma Art Museum. www.cynthiacamlin.com



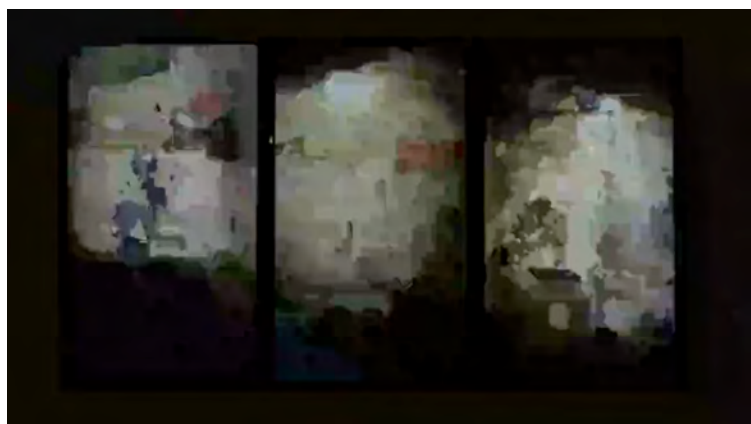
Interval Two, video triptych, three flat screens and Blu-ray players

ROBERT CAMPBELL

Audio Interview



Interval Two Video



My work for the past decade has dealt primarily with unexpected outcomes of human activity. Notions of liminality enter into this inquiry. I am always looking for and attempting to evince between-states, where paradigmatic juxtapositions of figure and ground conspire with syntagmatic ones of transition to suggest a coming-into-being or a dematerialization taking place. I am interested in discovering and revealing the often unexpected compositional and tonal beauty of accident, of the residual. The many hours I have spent observing the wild, rocky beach below my home on Vashon Island and 'mutually-arising' mind spaces are, in many ways, the catalysts for this work: spaces both fragile and robust, and repositories for exquisite compositions of residual formation and juxtaposition... as well as spaces of erasure and continual loss.

Relying on a foundation of compositing techniques and randomizing algorithms, this photo-based work, comprised of seven discrete 'image poems', incorporates video elements of water, found objects and atmosphere to give each image poem its haecceity. The imagery evokes the Pacific Northwest and Japan, places inextricably linked by ocean currents and cultural ties.

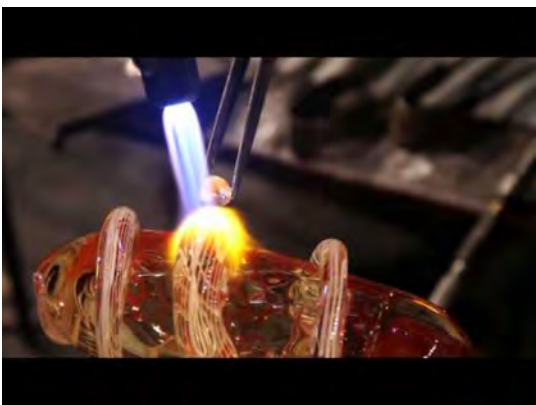
Robert Campbell's practice includes video art, digital media, installation, and documentary filmmaking. Since 1984, his single-channel video art work has been exhibited at festivals and exhibitions in the U.S., Europe and Japan. For the past 15 years, his installation and digital photo work has been featured regionally and nationally at the Frye Art Museum, Kittredge Gallery, Henry Art Gallery, 911 Media Arts Center, COCA, Fuel Gallery, SOIL Gallery, Kirkland Art Center, Peeler Art Center, Commencement Art Gallery, MOV-iN Gallery, Santa Fe Center for Contemporary Art, Cheekwood Museum of Art, Museum of Northwest Art, University of Arizona Museum of Art, and included in the 2012 International Symposium on Electronic Art (ISEA) and every annual Santa Fe International New Media Festival. His video/dance collaborations have been featured at On the Boards, Bumbershoot, Port Angeles Fine Art Center and Lincoln Center. He has produced documentaries in the U.S., Italy, Ukraine, Zambia and South Africa, with excerpts of his work in Africa selected for the Journey to Planet Earth series on the PBS network. He was Artist-In-Residence at Pilchuck Glass School and Centrum in Washington State, and Burren College of Art in Ireland. He has taught courses in video art, documentary, animation, digital imaging, experimental cinema, video for dance, and video installation at Cornish College of the Arts since 1991. In 2012-13, he founded the Institute of Emergent Technology + Intermedia (iET+I) at Cornish, which he currently co-directs with composer Jarrad Powell, Music faculty. Campbell received his BFA and MFA degrees from the School of Film and Video at California Institute of the Arts. www.robertcampbellstudio.com



Regeneration (detail), 2014, blown, slumped glass

BENJAMIN COBB

Museum of Glass
Meet the Artist Video



My work explores the relationship between nature and human biology.

With forms as diverse as river stones to internal organs, new combinations are crafted by bringing together traditional and abstract patterns with elemental forms.

My whole life, I have been fascinated by science and our place in the natural world. What starts out as an investigation into biology, quickly becomes an abstract form, giving a new vision to our natural systems.

As elemental forms become defined through use of abstract patterns, the viewer is left with a new look into our place in the natural world.

Benjamin Cobb first started working with glass in his hometown of Newport, Rhode Island. In 1997, he attended the School for American Crafts at the Rochester Institute of Technology. While working on his BFA he continued his education with classes at The Studio in Corning, New York.

After graduating, Benjamin worked at multiple studios in the San Francisco Bay Area before moving to Seattle. Ben has also worked at Haystack Mountain School for Crafts, The Studio at Corning, and at Pilchuck Glass School. Currently he works at the Museum of Glass in Tacoma, WA. He is a designer and the Lead Glassblower, and Hot Shop Manager in the Museums' hot glass studio.

Benjamin's work resides in many prestigious private collections, as well as the Museum of Northwest Art in La Conner, and the Museum of Glass, Tacoma, Washington. This summer Cobb opened his first museum show at the Museum of Northwest Art. www.benjamincoobbglass.com



Peptide, 2014, steel sculpture, 4 x 4 x 4 feet

JAMES ELLINGBOE

The very essence of life is an accretion. An accretion of resultant forms shaped by experiences, ideas, and adaptations occurring over time. My work as a sculptor is often an accretion of the above mentioned, and is directly informed by the natural world, manifesting itself as biomimetic assemblages of eviscerated, inanimate industrial materials...a sort of Re-evolution.

James Ellingboe is an emerging artist with extensive experience in giving form to the built environment. Throughout his career as a landscape & urban designer, he has played integral roles in the design, management, and construction of projects ranging from private estates to single-family homes, and from public parks to campus plans and urban streetscapes.

After graduating from the School of Architecture and Allied Arts at the University of Oregon, he moved to Seattle where he continued his natural explorations throughout Puget Sound Country and the Cascades and Olympic mountains. Eventually he attended the College of the Built Environments at the University of Washington where he obtained a graduate degree in landscape architecture and urban design.

His sculptural works are primarily direct in nature and are often abstract manifestations inspired by math, science, and his life experience with the natural world. He often looks to the human body at the molecular and cellular level as an artistic muse. He is a firm believer of artist as master of their medium and thus fabricates his own work at the studios of Pratt Fine Arts Center in Seattle. Being a life-learner, James is constantly seeking new ways to manipulate materials in order to give form to his ideas. He considers himself to be both self-taught in the discipline of sculpture, and educated by the fellow artists he works and studies with at Pratt Fine Arts Center.

www.jamesellingboe.com



Above: #8 ceramic 10 x 19 x 4 inches with 300 word label to accompany; Middle: #6 ceramic 9.5 x 10 x 3.5 inches; Bottom; #2 ceramic 30 x 14 x 10 inches

DONALD FELS



Probably because of the overwhelming sense of belonging to this place we've created, I've been able to work as an artist, sometimes for years, in many countries over the past decades. These include Italy, Spain, France, the UK, Greece, Turkey, Syria, India, Cambodia, Malaysia, and Indonesia. I return home to Fall City with ideas, visions, dreams, artworks and material.

My work in the exhibition is made from clay dug in Oregon, fired with electricity generated just east of my home, patinaed with casein (distemper) I get in India, and colored with pigments I gathered years ago in Italy. The forms are taken from seeds and pods I found this year in Laos.

Trained as a painter and now usually working on large multi-year projects, I've never before made nor exhibited ceramics. I travel, write, and make art for the same reason – to surprise myself and find out what I know and don't.

Donald Fels was born and raised in Los Angeles. He has lived and worked in the Snoqualmie Valley, east of Seattle, for 40 years in a home and studio designed and physically put together with his partner, Patricia Tusa Fels.



ALAN FULLE

As a life-long Seattle resident, Accreted Terrane aligns with my interest in reflecting through art our relationship with our surroundings, increasing our awareness of our conscious and unconscious interactions with the urban landscape. Humankind's greatest achievements are reflected in the aesthetics of the skyscraper; I explore the tower as a beacon, an embodiment of our relationship with these buildings that define our urban space and our reality. My tower sculptures, as utopian skyscrapers, are a human reaction to this urban landscape transferred to fantasy.

Alan Fulle is currently represented by the Traver Gallery (Seattle), the Sandra Ainsley Gallery (Toronto), and Gallery 903 (Portland, OR).

He has received a 4Culture Individual Artist Projects Award and a PONCHO Artistic Merit Award. Upcoming events include the creation of a new Tower for Bellwether, an outdoor sculpture exhibit in Bellevue, WA; a solo show at Traver Gallery in 2014; and a residency in 2015 at the Museum of Glass. In 2001, he curated an exhibition at the Kirkland Arts Center with 35 Seattle abstract artists. He has participated in the Center on Contemporary Arts' (CoCA) Members Show; Bumbershoot Arts Festival; Smoke Farm LoFi Arts Festival; 10 x 10 x 10 x Tieton Juried Art Exhibition; and CoCA's Heaven and Earth in Seattle's Carkeek Park. www.alanfulle.com

Audio Interview



Above: Perfect World (detail), 2014, oil, acrylic in epoxy resin;
Left: Church Tower, 2011, hand made cut bricks of epoxy resin, assembled into tower form, 108 x 20 x 20 inches



Understory 3, 2013, polymer clay, steel, 24.5 x 28.5 x 2 inches (30 elements)

ELLEN GEORGE

Working with polymer clay gives the viewer a nuanced impression of my private world. The translucent forms in my work are made by manipulating the clay over and over with my hands and fingertips, then curing the clay to give it properties akin to acrylic paint. The sculptures relate to simple elements in nature like twigs, petals or stones and emphasize the sensual qualities of a tactile connection.

Recent work presents these forms mounted on acrylic panels or directly into the wall. In this context they become almost like 3-D drawings pulling you into their strange, delicately tactile presence.

Ellen George is a multidisciplinary artist who lives and works in Vancouver, Washington. Born on Galveston Island to a first generation Chinese doctor, she came to the Pacific Northwest after living in San Francisco, California and Dublin, Ireland. Ellen stud-

ied at the National College of Art and Design, Dublin, Ireland, and received a Bachelor's degree from Austin College, Sherman, Texas.

George has received a residency at Sitka Center for Art and Ecology, grants from Artist Trust, Seattle, and was awarded the Juror's Prize at the Tacoma Art Museum Biennial 2001.

Her work has been exhibited nationally and has received press coverage in Artweek, Artlies and Modern Painters and critical attention on blogs such as Visual Arts Source, Oregon Arts Watch and PORT.

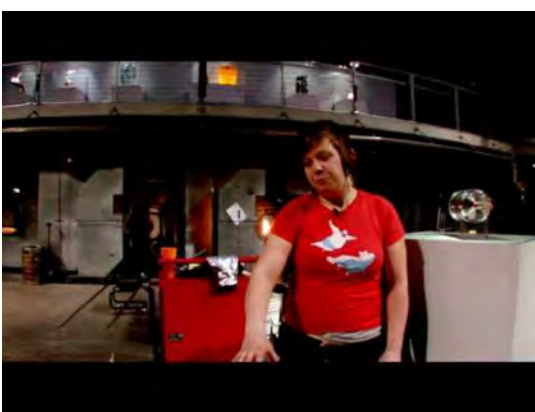
George's work is in numerous private and public collections including the Oregon Health and Science University, the Museum of East Texas, the Nines Hotel in Portland OR, the 4Culture, King County (WA) Public Art Collection, and the Tacoma Art Museum.

Ellen George is represented by PDX Contemporary Art, in Portland, Oregon.



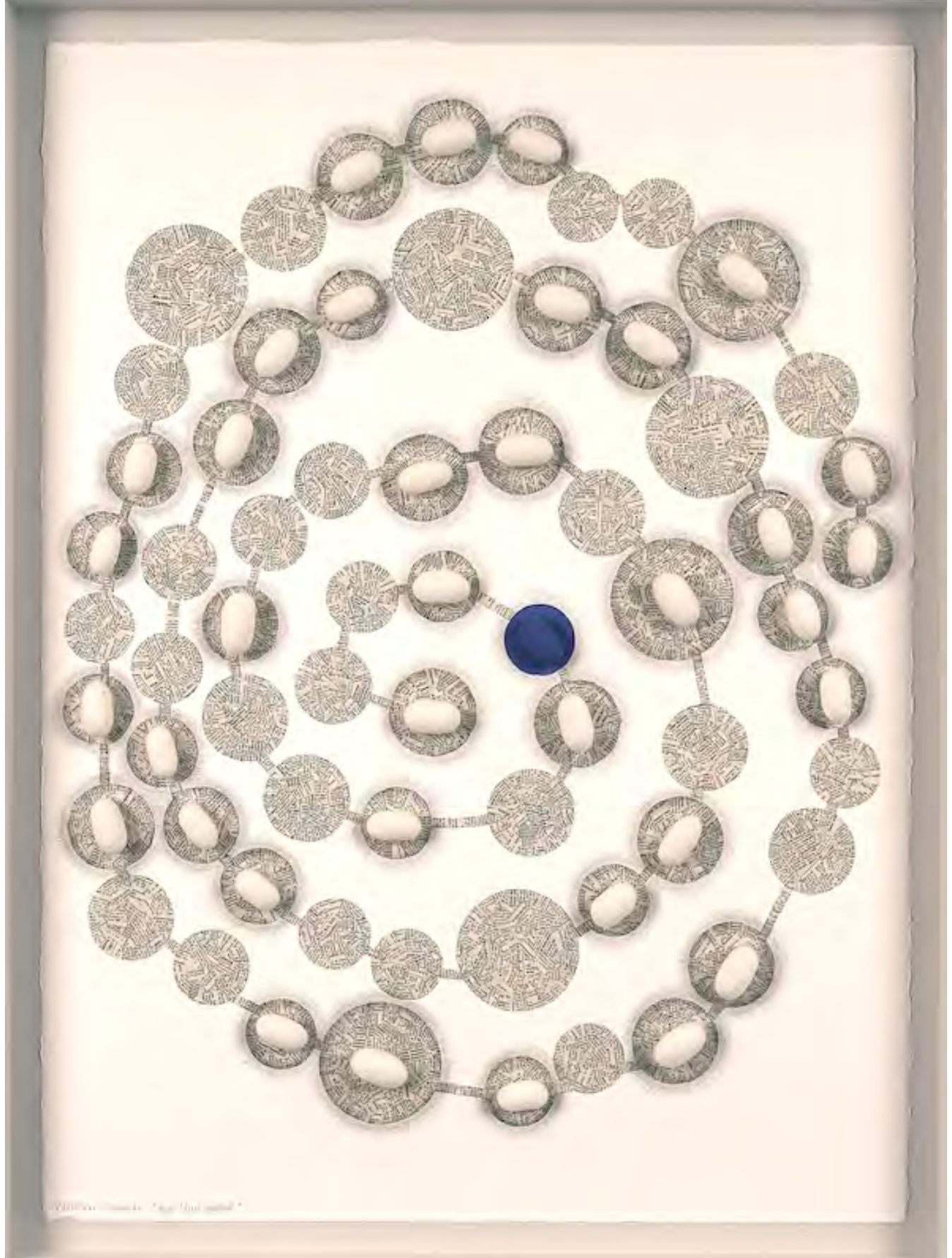
Drunkard's Path, 2012, blown glass, 36 x 36 inches

Museum of Glass Meet the Artist Video



Storytelling has always been at the center of my work. Almost like a journal the act of making is my documentation and the way I recognize and comprehend the stories that happen in everyday life. I enjoy the process of making and how the physicality of process can leave distinctive marks from the maker. These marks make each work individual and unique in their own right. My current work is primarily using a technique called cameo engraving. Before photography, cameo engraving on glass or shell was a traditional alternative to painting on an object to create an image. This process is very slow and time consuming. Because of that it takes a devotion to the subject matter in order to capture its true likeness. Each piece is the result of hours of a meditative process using both observation and memory to illustrate my subject.

Sarah Gilbert was raised in Rochester, NY, and began working in glass in 1999. She earned a BFA in glass and sculpture from Rochester Institute of Technology in 2005. Sarah is the Head Technician of the hot shop at the Museum of Glass in Tacoma, WA.



Blue Dwarf, 2007, mixed media (silkworm eggs, dictionary text), 22 x 30 inches

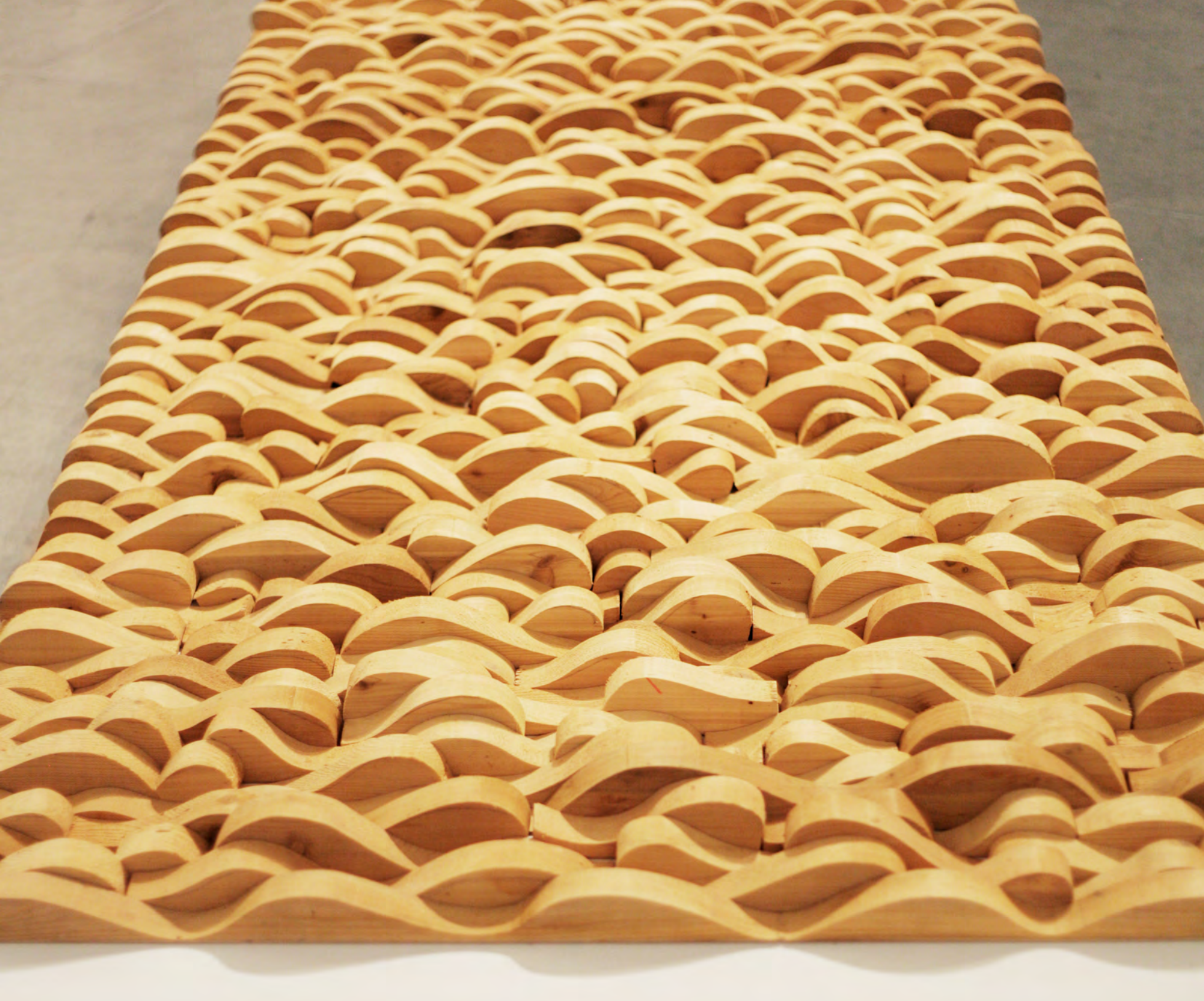
KATHRYN GLOWEN

Audio Interview



Accretion has been a constant element in my art work, my artistic processes and my studio environment. In my career I have created massive multi-media installations comprised of personal collections of domestic objects (Petland, 997-2006), intricately transformed surfaces such as collaged eggshells using tiny fragments of maps or dictionary pages, and grids as a basis for organizing composition in two- or three-dimensional form.

Kathryn Glowen was born in Seattle and has lived in Hawaii and Oklahoma. She currently resides in Arlington, WA. Glowen studied at Washington State University and the University of Tulsa, working with master lithographer Alexander Hogue. She has been affiliated with the Mia Gallery, and Francine Seders Gallery (Seattle), Lorinda Knight Gallery (Spokane), and Beppu Wiarda Gallery (Portland). She has been included in exhibitions at the Museum of Art at Washington State University, Tacoma Art Museum, Marylhurst University, Hallie Ford Museum of Art, and the Fort Wayne Museum of Art.



Undercurrent, sculpted wood, 16 feet length

AARON HABA

These works are composed of fragments and layers that recall my history with the Pacific Northwest. Fragments of time and layers of memory, the work has been my way to set down roots in this land from my childhood. The land of grandparents and great grandparents, Puget Sound has always carried a mythology for me. Wood is a material that holds the key to understanding this myth, I find that with each fragment laid down a new memory is unlocked, a new memory created, and the roots are planted.

Educated at Wesleyan University in Middletown, CT and UC Berkeley, Aaron Haba has enjoyed being surrounded by challenging ideas and people from diverse cultures. Travel in Asia and Europe further strengthened his commitment to embrace humanity and the natural world through art. He has for the last several years been working out of the studio on Camano Island that he shares with his wife, painter Elizabeth Haba.



Years Recorded Tears Unveiled Memories Rehealed, 2014, heavy log section, glass, 23 x 13 x 7 inches

**NIKI
HILDEBRAND**

I split my time between my family base in Bellingham, Washington and my chosen home Wrightsville Beach, North Carolina. From the North West Coast to the South East Coast I went from one island living (originally on Whidbey) to another (Wrightsville Beach) and my work spans ideas of time recorded, memory, collective consciousness, growth of nature and humans and transience of what we don't see and the connections of them. En-

gaged by the human condition my work captures sensory parts of existence, creating a play between solid visuals and indefinable matter. This piece inspired by the tree that stood for generations at my Great Aunt's and memories it may have experienced if plants sense energies, patched with gold leaf highlighting painful areas that when healed brought growth and betterment in my life cycle.

Hildebrand born in 1978 in London England now splits her time between a family base in Bellingham Washington and her chosen home in Wrightsville Beach, North Carolina. Hildebrand graduated from Chelsea College of Art in England and holds a BFA in glass from Rhode Island School of Design. Her work has been shown in group and solo exhibitions internationally including four group shows in museums this year across the United States. She has received grants and awards including one from the WH Mellon Foundation. Engaged by the human condition, Hildebrand's work captures sensory parts of existence creating a play between solid visuals and indefinable matter. This piece inspired by a tree that stood for generations at her Great-aunts house spans ideas of time recorded, memories accumulated, the collective consciousness and growth of nature alongside humans. These connections of memories, the transience of what may have not been seen and emotional growth of humans that the tree may have experienced if plants can sense energies have been patched with gold leaf at painful times, that later when healed brought growth and betterment in Hildebrand's life cycle.



Glacial, 2014, glass and painting, 30 x 38 inches

MEG HOLGATE

Our natural landscape is a universal perfection. My paintings are moments of beauty simply rendered on canvas with thin veils of muted color and quiet line-form.

The framework for my system of visual storytelling is constructed through a lens that continually explores light and dark, stillness and movement, and soft focus and sharp shapes.

My work reflects experiences, philosophical beliefs and a lifelong study of art and its practice. My art is an invitation to experience your own voyage in this lifetime, engaging you, the viewer through the compositional arrangements found in the oil paintings and glass sculpture.

Meg Holgate sees our natural landscape as universal perfection. Her paintings are moments of beauty simply rendered on canvas with thin veils of muted color and quiet line-form.

The framework for her system of visual storytelling is constructed through a lens that continually explores light and dark, stillness and movement, and soft focus and sharp shapes.

Meg's work reflects her experiences, philosophical beliefs and a lifelong study of art and its practice. She invites you to experience your own voyage in this lifetime, engaging you, the viewer through the compositional arrangements found in her oil paintings and glass sculpture.

Raised in both New York and London during the 60's, her childhood was spent drawn to the parallel universes of the old masters and the contemporary works of the mid-century modernists. Her work continues to ride the crest between her appreciation of these works and the crafting of her own dream.

Her work can be seen in the Coastal Alchemy exhibition at the Museum of Glass in Tacoma, Washington through October 2014 and at the Abmeyer + Wood Gallery in Seattle.



Mammals of North America, 2014, wood, bone, plexiglass, 6 x 6 x 36 inches

ZACHARY KOLDEN

Scientific methods, natural history and mysticism have a symbolic and visual connection through aesthetics, which in turn can inform us about the inner workings of ecology. I create mixed media sculptures and photographs that use animal specimens to investigate how these displays shape our understanding of the natural world. By examining science, natural history, and the spiritual, I can better understand connections between humans, flora and fauna, creation and the invisible.

I collect plant and animal specimens and display them in my work like a natural history museum would for cataloging and archiving purposes. Natural materials such as antlers, bone, beeswax, plants, insects and wood are materials I commonly use in

my work. Using natural history as a guide to displaying and revealing the variety and order that happens in nature is also something common in my work.

I also work with patterns, geometry, color, repetition, and form as my primary elements of formal design. These formal elements make up the fabric of the symbolic language. Color and geometry become an important way for me to connect with the symbolic language of mysticism. For me, combining symbolic elements with materials from the natural world becomes a way to make the invisible visible.

Zachary Kolden is a MFA candidate at Washington State University in Pullman, WA. He received his undergraduate degree from the University of Wisconsin-Stout in Menominee, Wisconsin in 2006. He moved to Tacoma, WA after completing his undergraduate degree and began volunteering his time working at the Photographic Center Northwest in Seattle. He also worked at Green River Community College as a Photography Instructional Lab Technician in the Fine Arts Department.



Lichens: an epiphytic interactome (detail), 2014, site specific installation

INGRID LAHTI

Audio Interview



Lichens: an Epiphytic Interactome, my current, site-specific installation for Accreted Terrane, is based on my research into epiphytes, defined as “any plant that grows upon or is in some manner attached to another plant or object merely for physical support.” This installation is specifically devoted to lichens, epiphytes of the temperate Pacific Northwest.

Ingrid Lahti explores the interplay of multi-sensory perception and communication along three overlapping channels: installations, sculptures and public art, and signage. Comprising objects and imagery both original and found, her liminally narrative works link emotion and memory with the history and meaning of specific events or sites.

In gallery and alternative settings she presents open-ended installations which encode personal narratives in objects, spaces, and sensory experiences for others to interpret and consider in the

context of their own experience. *Wet/Dry* (1991) and *Hot/Cold* (1993) invited participants to experience the contrasting physical sensations for which they were respectively named. *Squeeze* (2005) offered a neoprene structure in which to experience and explore the sensation of being squeezed. A video of a woman awkwardly squeezing her decidedly non-Hollywood body into a constrictive neoprene wetsuit reinforced the sensation by other means. Video and audio media frequently appear in Lahti's installation work.

Her sculptures and public art invest Lahti's multi-sensory explorations with the emotional psychology of specific sites and events. These works engage community as viewers, passers-by, and sometimes collaborators, as with the *9/11 Memorial* (2002). *Endless Flower* (2008) grew out of the environment, referencing plant shapes and habitat loss, moving in the wind like a living thing. *Hisselly Songs of an American Robin* (2005) and *Sonogram* (2007) are attempts to understand sound through the mute proxy of visual information, sensorily encoding a metaphor of loss in the realm of nature.

Her installations function like the "behavior-inspired settings" described by Winifred Gallagher in *House Thinking: A Room-by-Room Look at How We Live* (HarperCollins, 2006):

"structured environments [that] combine with our habitual ways of reacting to them to create a third entity: the person-environment dynamic of a behavior setting" (p. 33–40).

Lahti's signage pieces include works in neon such as *come here/GO AWAY* (1999), and those in other materials such as *Forget* (1993), in lead. These play on the imperative of public notices and marks, establishing basic contradictions and dissonances as structural observations of pervasive social-perceptual paradoxes.

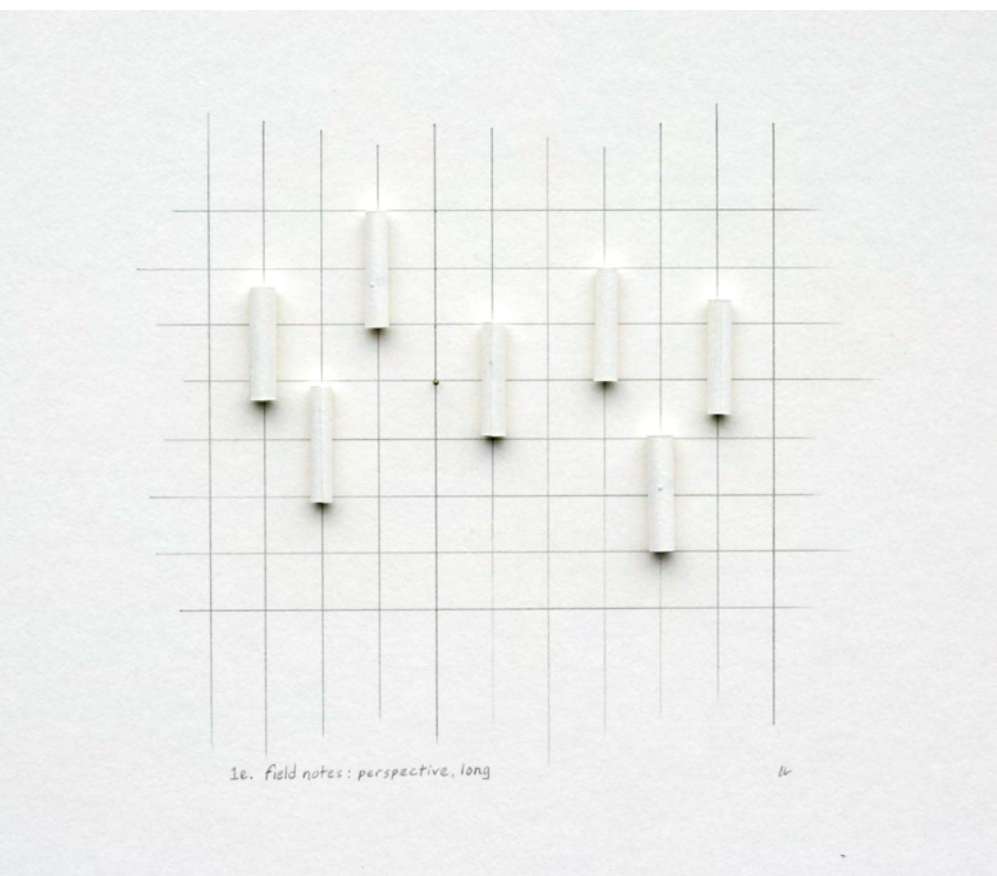
Ingrid Lahti, BA, BFA, MFA, initially studied biology and molecular biology at Reed College and Yale University. She currently resides in Seattle with her husband Robert Eisenman. She is recipient of the Betty Bowen Memorial Award (Seattle Art Museum), two Mark Tobey Scholarship Awards (Cornish College of the Arts), and grants from the Seattle Arts Commission (Seattle Artists Program, Interdisciplinary Award) and the Center on Contemporary Art (Artist's Project Room Grant).



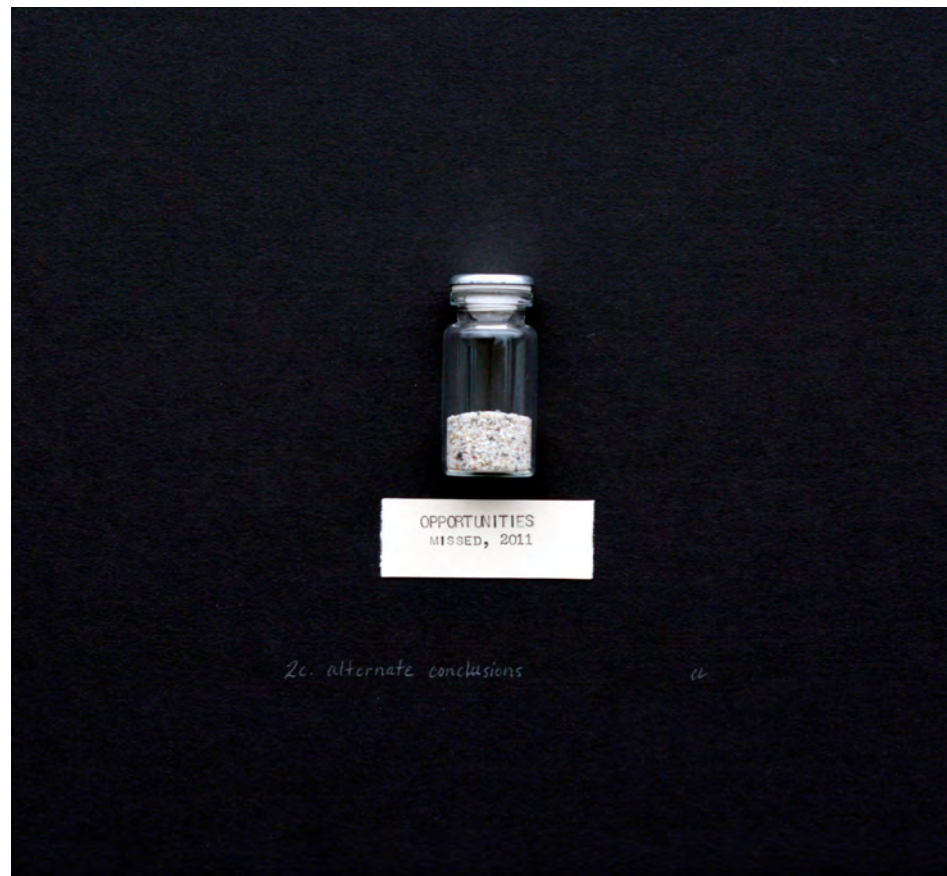
Specimen Series - 1b, disregard the text, mixed media, 9 x 10 inches



Specimen Series - 1d, under scrutiny, mixed media, 9 x 10 inches



Specimen Series - 1e, field notes: perspective, mixed media, 9 x 10 inches,



Specimen Series - 2c alternate conclusions, mixed media, 9 x 10 inches

CARRIE LARSON

In a world increasingly fractured and disjointed, my work searches for cohesion and wholeness. I am interested in connections and in layers—both the physical layering of materials and the conceptual layering of ideas. Consideration of “place” remains paramount, as I draw inspiration from nature’s external, raw beauty, as well as literature’s (and humanity’s) interior, emotional landscapes.

For the Specimen Series, I investigate ideas around scrutiny and categorization. Employing such methods—applying them to objects, people, or art—do we risk limiting our knowledge, even as we seek a better understanding? If we peer too closely, focusing on minutiae, do we lose the broader view? How can we see, fully?

Both Telling the Understory and Core Samples developed during residency at Sitka Center for Art & Ecology on the Oregon Coast. They express the environment's layers, patterns, and rhythms—characteristics that can tell us stories if we learn the language. The elements of Core Samples in particular point to a form of communication. Perhaps this is a dialogue between one aspect and another. Perhaps the viewer becomes part of the discussion. Certainly we begin to perceive the interconnections.

Carrie L. Larson, born in Bellingham, Washington, moved throughout the Northwest during her childhood, landing at Whitman College in Walla Walla to further her education. There she was privileged to study art under the guidance of Keiko Hara and earned a Bachelor of Arts degree in 1993, graduating cum laude.

Larson's work has been exhibited regionally and nationally. Her artist's book, *Red, Revisited*, was included in Lark Crafts' publication, *500 Handmade Books, Volume 2*, juried by Julie Chen, while others have become part of university library collections. Last fall her body of work, *Rooted and Unmoored*, comprised a solo exhibition at Grays Harbor College's John Spellman Library Gallery.

Larson's installation work adds another dimension to her art practice. She has filled the empty window frames of an historic commercial building slated for demolition with fabric (*Curtains*) and engaged in guerrilla art by stringing lines of neon-colored flagging tape from a structurally compromised bridge (*Throwing Caution to the Wind*). Installations with a collaborative element include a visual response/performance space developed for a particular musical piece interpreted and performed by acclaimed recorder artist Judith Linsenberg (*Esashi Oiwake under Moonlight*).

Her work has been supported by the gift of time and space at two residency programs, *Hypatia-in-the-Woods* and Sitka Center for Art & Ecology.

Larson practices her calling from a home studio in Hoquiam, Washington, where she enjoys the company of husband John, two gray cats, and books provided by a well-worn library card.



Top: *Migration*, 2013, India ink, accordion folio, 11 x 60 inches (open); Bottom: *Night Swarm*, 2014, India ink, accordion folio, 11 x 60 inches (open)

CORA LI-LEGER

Reflecting an ongoing interest in art that dialogues with other fields of inquiry, I have contributed my work to events such as educational presentations and medical conferences, as well as initiating some projects that solicit the contributions of diverse others.

The field of swarm behavior, emergence, and self-organization informs my recent works on paper. Much of this imagery involves a process of intense iterative mark-making, the production of which seems to echo the identified self-organizing principles of alignment, attraction, and repulsion. While more poetic than diagrammatic in form, the work riffs on the observations and discoveries of the science of swarms.

I am also very curious about the effects of 'swarm intelligence' on human behavior and the shaping of social constructs. Recent studies of emergence and swarm principles are being applied to

understanding biological and human activity, such as the behaviour of neurons, the internet, crowd-sourcing, the world economy, cultural customs, mob psychology, and creativity. Although we seem to live in a culture of independence and individuality, we are each a small part of the 'super-organism'.

With this in mind, I not only find wonder in the complexity of swarms, but I ponder the genesis of ever-shifting societal norms.

Cora Li-Leger has been involved with visual art since the 1970's. After receiving a BFA at the University of Minnesota, she was a student of Joseph Plaskett at the Banff Centre School of Fine Arts. During the 1990's, she pursued graduate studies and subsequently worked as an art therapist.

Her work has been exhibited in British Columbia, Alberta, and the UK. Her work can also be found in North American private and corporate collections, including Esso Petroleum, Royal Trust, CN Rail and Telecommunications, and Intrustwest Developments.



Large Holdfast 2, 2013, glassine installation, 156 x 60 inches

KIKI MACINNIS

Items found on the beach tell us stories about what goes on below the ocean's surface. Lately I have been investigating holdfasts, dense clumps of "roots" that anchor kelp to offshore substrates. Ice cream, toothpaste, fertilizers, lotions, and paint are made using extracts from kelp. Native Americans made fish line,

ropes, nets and anchor lines from kelp stalks. 19th century glass production relied on kelp for potash.

Bull kelp grows in underwater forests along the Pacific Northwest coast just outside the tidal zone. These forests, 40--100 feet tall, provide shelter at the ocean floor for snails, crabs, starfish, anemones and other creatures. Kelp forests are spawning grounds for herring and nurseries for juvenile fish. In the kelp canopy heron, otters, gulls and other water birds rest among the floating fronds.

Urchins eat bull kelp and can "clear cut" an entire forest if left unchecked. Otters eat urchins helping to maintain healthy forests. During winter storms bull kelp are yanked from their anchorage and tossed ashore. Decomposing stalks and fronds provide food for sand crabs, periwinkles and beach fleas. I find beached holdfasts and take them to my studio to examine and draw.

Born in New Haven, Connecticut, Kiki MacInnis attended Sophia University in Tokyo and apprenticed to master potter Nakazato Taroemon. She received an MFA in Painting at Otis Art Institute in Los Angeles. MacInnis is a member of SOIL Gallery, and has participated in artist residencies at Centrum in Port Townsend, WA and Shanghai. She was also selected for the Drawing Center Viewing Program. Exhibitions include Seattle Art Museum, Bellevue Arts Museum, Tacoma Arts Museum, Grover/Thurston Gallery, Seattle, Friesen Gallery, Sun Valley, as well as numerous others.



North Sea Breaking Land, hand manipulated, kiln formed glass, 9 x 48 x 6 inches

KAREN MAHARDY

My interest is a consciousness of place, not in the sense of an enclosed three-dimensional entity, but rather the simultaneous awareness of form and non-form deriving from an intensification of attention.

Karen is interested in a consciousness of place, not in the sense of an enclosed three-dimensional entity, but rather the simultaneous awareness of form and non-form deriving from an intensification of attention.

In her work, Karen Mahardy explores capturing the essence and energy of a specific place, experience, or relationship. She does this by focusing on the point where the work she is creating is in a state of becoming and contains action, as if movement were frozen in time. She attempts to capture, in the simplest manner, the energy of a long rolling wave as it crashes on the beach, the feeling of land jutting out into the sea, or the expanse of the open ocean as it breaks land. Karen was the recipient of the 2012 Bullseye Glass EMERGE Best Newcomer and Academic awards. She completed her MFA in Glass from Rochester Institute of Technology in 2013 and exhibited with Bullseye Gallery at SOFA Chicago 2013.



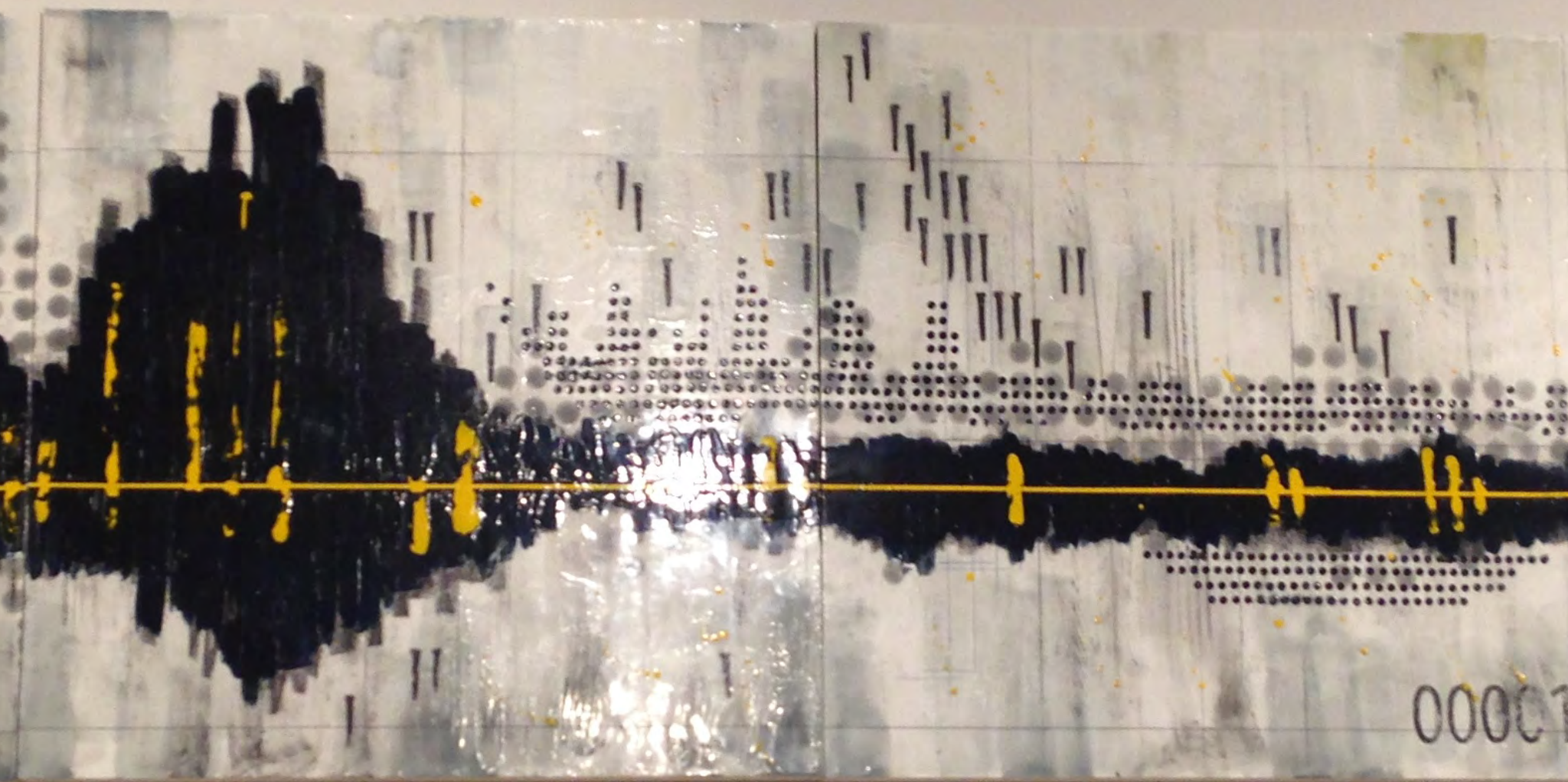
Miscalculation, 2014, shadow box mixed media, 18 x 12 x 1.5 inches

HOLLY BALLARD MARTZ

I am inspired by the wunderkammer/kunstkabinet phenomenon, and the work of Kurt Schwitters, Joseph Cornell, Ed and Nancy Kienholz, Italo Scanga and Alexis Smith. Though a third-generation native of the Pacific Northwest, my journeys to Europe (twice, specifically to see Documenta and Muenster Skulptur Project) and regions with strong production in accretive forms of contemporary art, have encouraged me to look beyond the Pacific Northwest for my ideas.

Mixed media artist Holly Ballard Martz lives and works in Bremer-ton WA. She received her BFA from the University of Washington. Her paintings and assemblages focus on the human condition and explore issues of identity, regret, and grief. She has exhibited extensively and is a member of Studio 103 in Seattle's historic Pioneer Square. Several of her pieces were recently acquired for the permanent collection of the Bainbridge Island Museum of Art and her work is featured in Volume 25 of Studio Visit magazine. Upcoming exhibitions include her solo show temporary loss of light at Studio 103 November 2014 and The incredi

ble Intensity of Just Being Human:destigmatizing mental illness at the City of Seattle Arts and Cultural Affairs Galleries January 2015.



Soundscape (detail), 2013, encaustic and graphic on panel, 92 x 24 inches

SAVINA MASON

At a most basic level I make order. Order does not mean symmetry, or simplicity, or necessarily harmony; it does mean a visual framework to scaffold a concept. I am an editor at heart, and often look for the absolute minimum of elements to give an idea form. Often, I work—propagating a system of pre-determined rules—partly to see how the rules shape the structure, and partly to see how the introduction of the human alters it in ways not foreseen or planned for. My most recent painting, “Light Grid”, is an example of this practice.

In my work, the concept of creating a framework as a means of engaging a subject is equally applicable to systems of visual elements and to collections of ideas. “SoundScape”, and subsequently, “Above” are examples of this usage. “SoundScape” is sound—its coloring, dissipating density, rhythm, unexpected breaks, and sounds riding on the edge of hearing, but nevertheless changing the texture of the whole. “Above” is a large scale work systematizing ideas about structure, ranging from the most basic grid and gantry, through medieval architecture, to the elements of a modern proposed building in Seattle, simultaneously appearing in plan, elevation, and axonometric views.

Savina Mason is a Seattle-based artist working mainly in encaustic. The ancient medium, now enjoying a renaissance, is a place rife with experimentation; every encaustic artist, an explorer and a scientist. This is a perfect environment for Ms. Mason, an artist who is constantly experimenting with technique and color-mixing in a translucent environment. In a pinch, she will use any tool and material which can be persuaded to bend to give shape to an idea.

Her process is most often one of an editor, successively striping away any elements not completely necessary to give an idea visual form. Never one to like repeating the same way of working over and over, Ms. Mason will at times reverse the process. As with editing, she creates a framework as a vehicle for engaging a concept, but will work additively instead. Bringing in each new element—a visual representative of the governing idea—in response to what is already on panel. Conception of land-form, observed and imagined, is a recurring theme in her work, as is the light and colors intrinsic to her adopted home in the Pacific Northwest.

Savina Mason is a relative newcomer, beginning a full-time studio practice in October 2011. Since, she has participated in a number of group shows, at CoCA, Bilinear Art, and at Kate Alkarni Gallery. She has collaborated with fellow encaustic artist, Dara Solliday, on two large installations, and was part of this CoCA's Heaven and Earth VI, a temporary outdoor sculpture exhibit.



Mt. Waddington Reliquary, 2014, 22 x 14.5 feet, rotunda installation with 8-channel audio

ANNA MCKEE WITH STEVE PETERS

Audio Interview



Audio by Steve Peters



*Over the past several years, I have been working on an installation, *The Deep Ice Reliquaries*. Components of the sculptures are made from ancient ice samples, digital scans of ice cores and data sets from climate research. They stand as a memorial of unstable landscapes and refer to a scale of space and time beyond my conscious comprehension. The installation also includes a sound piece by artist Steve Peters. Please refer to supplemental description for complete details.*

*For the *Deep Ice Reliquaries*, I tapped into my love of fiber, sewing and a wonderment of large scale narrative projects such as the *Bayeux Tapestry*, which document historic events. Collaboration with scientists has been fundamental to this project. I brainstormed with glaciologists, who shared isotope data, specimens and their unique insights. The result is both a document and requiem for shrinking ice sheets.*

Inspiration for this work comes from several sources; photographs of ice cores, ice sheets, radar imaging and my own drawings of ice cores and glaciers. My time in the white space of the West Antarctic Ice Sheet informed the spare qualities of the work, and compelled me to restrain the sculptures with subtle color shifts and gestures.

Anna McKee holds a Master's Degree in Landscape Architecture from the University of Washington (1992) with additional study in drawing, painting and printmaking. She has received several awards, including an Artist Trust GAP grant, 4Culture Grant, and a National Science Foundation Artist and Writers Grant to travel to Antarctica. Her work has been widely exhibited throughout the Northwest and nationally.

Her art practice is informed by an interest in history and environmental sciences. She is inspired by the naturalist tradition, for its contemplative and holistic examination of the earth. She seeks evidence of time and meaning in the land, especially at the intersections of human activity.

In 2008, McKee began the project Deep Ice, Deep Time, an exploration of glacier environments. Inspiration comes from several sources: field sketches, photographs of glaciers and ice cores, and scientific imaging. She maintains ongoing dialogs with several prominent glaciology scientists to inform this work. Living in the Puget Sound Basin, a glacially sculpted environment, has been a potent influence.

In addition to spending many hours in lab freezers drawing ice cores, she traveled with several field expeditions, including the WAIS Divide Ice Core Project in West Antarctica and the Mt Waddington Ice Core Project in British Columbia. Parts of the Deep Ice Reliquary installations were created in collaboration with the IsoLab at the University of Washington. The ice sculptures were made using melted ice samples and data sets from this research. www.annamckee.com

Steve Peters (b. 1959) makes music and sound for many contexts and occasions using environmental recordings, found/natural objects, electronics, acoustic instruments, and voices. His work is often site-specific, attentive to the subtle nuances of perception and place. He also performs with the Seattle Phonographers Union, and works as a freelance producer, writer, and curator. Since 1989 he has been the Director of Nonsequitur, a non-profit organization presenting experimental music and sound art, currently via the Wayward Music Series at the Chapel Performance Space in Seattle. His music has been released on such labels as Cold Blue, Palace of Lights, Sirr, Dragon's Eye, 12k, and Present Sounds. steve-peters.blogspot.com/



Abeyance, 2014, site specific installation, mixed media, watercolor on acetate, tape, sign vinyl and dowels

SUSAN MURRELL

Audio Interview



Technology has fundamentally changed our connection to the landscape. The horizon has defined our relationship to the world; now with our expanding perspective, we feel a kinship with microscopic images and are all views of planets. Vestiges of built environments, architecture, tools, or actions such as fracking and mining, may long outlive our existence. They are reflections of thought, something that begins from abstract philosophy, which morphs into a particular approach to life until it takes physical form.

I use nature-based spontaneous marks and black lines of quantitative illustration to interact with architecture and explore the organization of physical and intellectual space. Residual pigments left from the process of evaporation become a metaphor for the stuff of life and the natural world. Tape and vinyl create the clean lines of grids, maps, and charts which have become a short-hand for quantifying and designating ownership of new information. The gallery walls and paintings, like geological, biological, and cultural forces, simultaneously disintegrate and procreate, organizing themselves into complex systems through an emergent process.

This mixed-media approach is part of a dialogue which expands the definition of painting. My work explores this shift in visual knowledge and contributes to the ongoing transformation.

Susan Murrell is an artist living in La Grande, Oregon. Her large-scale and site-specific installations, paintings, and works on paper are exhibited nationally. She had a printmaking studio in Northeast Portland for many years before moving to the eastern side of the state. Susan has been awarded residencies at international programs including Yaddo and Ragdale and in 2012 was a recipient of the Golden Spot Award at Crow's Shadow Institute for the Arts. Recent solo-exhibitions include, "Embedded" at the Pendleton Center for the Arts, Oregon, "The Matter" at the International Gallery of Art in Anchorage, Alaska, "Areal Density" at the Portland International Airport, "Shell" at Whitman College in Walla Walla, Washington, "Substance and Circumstance" at Clark College in Vancouver, Washington, and "Subduction" at the Portland Building installation space. She earned a MFA in painting from Savannah College of Art and Design and is currently an Associate Professor of Art at Eastern Oregon University where she teaches painting and printmaking.



Real Time Memory Series, Reverberations, 2007, acrylic on canvas, 30 x 40 inches

LEE MUSGRAVE

My Real Time Memories series came about from my wanderings along the west coast of America and Australia. These visually dynamic areas were created by the moving of tectonic plates which resulted in the folding of the land and the creating of iconic rock formations that embrace endlessly restless waves of water.

While walking among such rock formations in Olympic National Park and Big Sur, my mind would wonder if parts of them and had once been connected to Australia. Then in the late-60s I read a scientific study that revealed that plate tectonics added rocks created elsewhere to the edges of the Pacific Northwest and that many were actually born in the deep ocean and over the centuries found their way to Washington.

As time progressed, those eroded rock formations, fans of sediment, and layers of volcanic debris I was trekking became a metaphor for the timbre of my life. Their layers made me think of the rich diversity of humanity I have come to know and love in both of my home countries. And while the scientists were puzzling over exotic terranes I welcomed every new find. And I especially enjoy knowing that that process is still happening.



Real Time Memory Series, Eddy Line, 2007, acrylic on canvas, 30 x 40 inches

Lee Musgrave's art has been featured in solo and group exhibitions nationally and internationally and he has been honored with an Artist Trust / National Endowment for the Arts Fellowship. His work is in the Washington Arts Commission, Art In Public Places Collection and the City of Portland (OR), Portable Works Collection as well as in numerous private collections.

Lee and his wife, Heidi, live in High Prairie, Washington. His studio has views of a beautiful valley and Mount Adams... with lots of hiking trails nearby. "Time, memory and nature are the central motifs of my work. They are my muse and provide boundless inspiration. I am intuitively compelled to explore how life and the universe are continuously defined by them," states the artist.

Lee's art is not only concerned with how we relate to time, memory and nature, but how we are inseparable from them. Working with both representational and semi-abstract expressionist images, it is this broader conversation that keeps evolving in his thoughts and work.

The evolution of his art has advanced through a sequence of "Series" and though his visual conclusions vary, his social and aesthetic core holds steady in each Series. Rich in terms of reference, he favors spontaneity with a blend of insightful abstract expressionism.



Precipitous (detail), inkjet on Awagami Inbe Thick, folded and bound into five accordion books, 14 x 6 x 1 feet

**NICOLE
PIETRANTONI**

My artistic research and work examines the complex relationship between human beings and nature via installations, prints, and

books. With a specific interest in printmaking's historic relationship to representation, I am interested in drawing attention to our active role in constructing and idealizing landscape. Rather than a fixed site or a single image, I seek to engage nature as an accumulation of processes, perceptions, and narratives – a dynamic and shifting site open for interpretation.

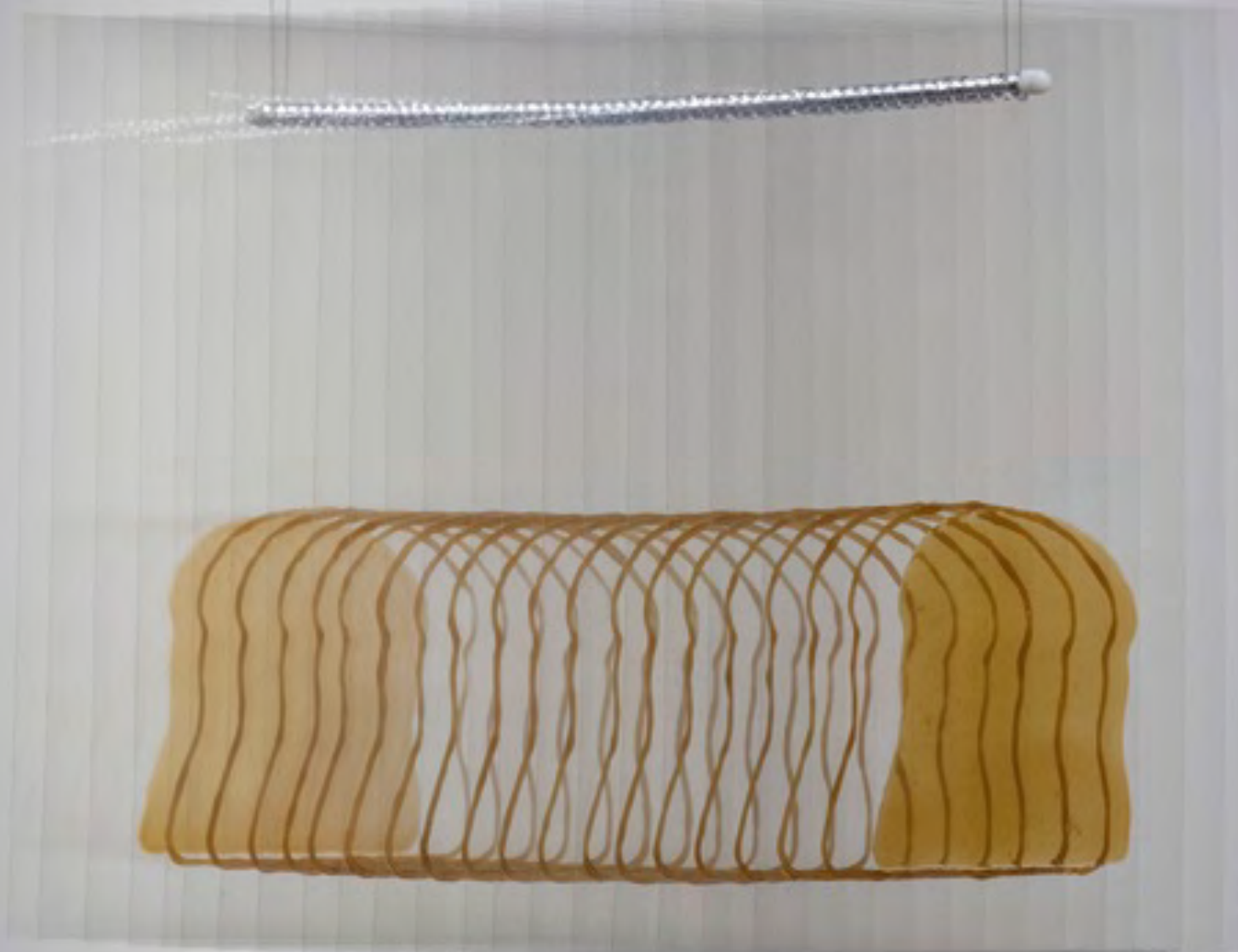
To this end, I am guided in my research by the following questions: what stories shape my interaction with and understanding of landscape and nature? How have cultural and historical scripts, media, and technology disciplined me? How does a lineage of art history influence a particular way of picturing and making images? And finally, what stories do I contribute in my work as an artist to this discourse?

Referencing 19th-century panoramas as well as the Romantic painting tradition, this body of work nods to a particularly fraught period in our relationship to nature. Similarly, today's rapidly changing landscape demands an examination of the tension between the enjoyment of beautiful, idealized landscapes and an awareness of their ecological complexity.

Nicole Pietrantonio's artwork explores the complex relationship between human beings and nature via installations, artists' books, and works on paper. She is the recipient of numerous artist residencies and awards including a Fulbright to Iceland, a Leifur Eiríksson Foundation Grant, a Larry Sommers Printmaking Fellowship, and the Elizabeth Catlett Fellowship. Along with exhibiting in solo and group exhibitions nationally and internationally, she facilitates workshops and special projects in the community. Her work is in numerous collections and has been in exhibitions nationally and internationally. She is currently Vice President of Outreach for the Southern Graphics Council International.

Nicole received her MFA (with Honors) and MA in Printmaking at the University of Iowa and her BS in Art History and Human and Organizational Development at Vanderbilt University. She has also taken courses at the Lorenzo de Medici Institute of Art in Florence, Italy, the Penland School of Crafts, and the Edinburgh Printmakers Studio in Scotland.

Nicole was a Visiting Assistant Professor at the University of Montana-Missoula in 2011-12 where she taught printmaking and drawing. She is currently an Assistant Professor of Art at Whitman College in Walla Walla, Washington, where she teaches printmaking and book arts.



Loaf, 2013, acrylic on polyester film, 17 x 12 x 11 inches

RUSSELL PRATHER

Audio Interview



I make visually volatile representations of objects hovering in the air. I do so by applying acrylic paint in patterns of dots, lines and other marks to layers of DuraLar (sheets of treated transparent polyester film) that are suspended from the ceiling. What results is a progression, or "accretion," of two-dimensional surfaces—like a sequence of cross sections or the pages of a book, even—that collectively conjure a three-dimensional illusion. Though such schematic or abstracted renderings of things ordinarily aim to visualize not the thing itself, but an idea of the thing, inevitably the representation itself must become physical, with its own peculiar set of properties. These pieces shimmer because light passes through them; they quiver because air does not. From certain angles viewers can make them appear solid and symmetrical from others make them all but disappear. This elusive physicality, to the extent that it makes these pieces seem paradoxically, both absent and present, subjective and objective, abstract and concrete, works to confound, even outstrip, the very distinction between idea and thing. And in doing so—striving to disrupt habitual ways of making sense of the things we see—might make us better able to apprehend them.

Russell Prather has shown work in regional, national and international shows, including 4 Real, 4 Faux: Animating the Vernacular at Truman State University, The Texas National at Stephen F. Austin State University, Upper Peninsula Focus at Northern Michigan University's DeVos Museum and The 2014 International Conference and Exhibition on the Image, at the Freie Universität in Berlin. He has work in upcoming shows at the Duluth Art Institute and Anchor Arts Space in LaConner, WA. Prather's visual art is interdisciplinary in spirit and deeply, if idiosyncratically, influenced by the study of literature, especially the work of turn-of-the-18th century poet and artist William Blake. Prather currently teaches eighteenth and nineteenth century literary and visual culture at Northern Michigan University in Marquette, and serves as the Director of English Graduate Studies. He has published both art and criticism, including William Blake and the Problem of Progression in Studies in Romanticism. Prather's ties to the Northwest are longstanding: he was an undergraduate at the University of British Columbia in Vancouver, worked as a reporter for a daily newspaper in Albany, Oregon, and earned graduate degrees at the University of Washington in Seattle. www.russellprather.com



Ruga, 2010, 34 x 30 x 11 inches

KAIT RHOADS

Ruga is part of the Soft Sculpture series that I envision as a type of hyper-reality or memory of my interaction with the natural world; an occurrence absorbed in my brain as a multilayered sensory experience that creates an emotional impression. The aquatic realm is the root of much of my work, the result of spending my childhood years on a boat in the Caribbean. In particular I have been drawn to forms that describe influence and reaction. I am fascinated with corals, both ridged and pliable, which exist in endless variation, yet their common basic building blocks are hexagonal tubes made of calcium carbonate.

I use individual blown glass hexagonal 'hollow murrine' as architectural elements that fit together to create a fluid or floating object, their orientation determining the curvature of the form. Red Polyp depicts extreme repetition of body movement through the excessive amount of small individual parts linked together; this in turn amplifies the visceral connection between the sculpture and the viewer.

Kait received her Atrium Baccalaureate in Creative Arts from Rollins College in 1989, a BFA from Rhode Island School of Design in 1993 and her MFA from Alfred University in 2001; in the same year she received a Fulbright grant to study sculpture in Murano, Venice. She uses traditional Italian techniques as a base to create sculpture, vessels and jewelry. The aquatic realm is the root of much of her work, the result of spending six years on a boat in the Caribbean in Kait's youth. For the most part her work is inspired by the natural world; the end product being stylized or cartoon like forms made of sparkling faceted glass. The animal in the sea that Kait feels the closest affinity to is coral. Coral colonies exist in endless variation, both ridged and soft; their basic building block a hexagonal tube made of calcium carbonate. Since her move to the Northwest twenty years ago she has found the same fascination for the seaweed and kelp here, their curious and pliable forms above and below the waves providing inspiration. Kait Rhoads has been a volunteer at the Seattle Aquarium for the past year, gaining inspiration first hand on a weekly basis.

Her collections include the Carnegie Museum of Art, the Corning Museum of Glass, the Museum of Northwest Art, the Palm Springs Art Museum, Racine Art Museum, Seattle Art Museum, the Shanghai Museum of Glass and the Tacoma Art Museum. She maintains a studio in Seattle, WA.

www.kaitrhoads.com



Regrade 15, encaustic, mixed media on panel, 36 x 48 inches

DARA SOLLIDAY

Using encaustic paint as a vehicle for mixed media, my work combines architectural images of land pattern, structure, and urban development into multi-layered views of home and landscape.

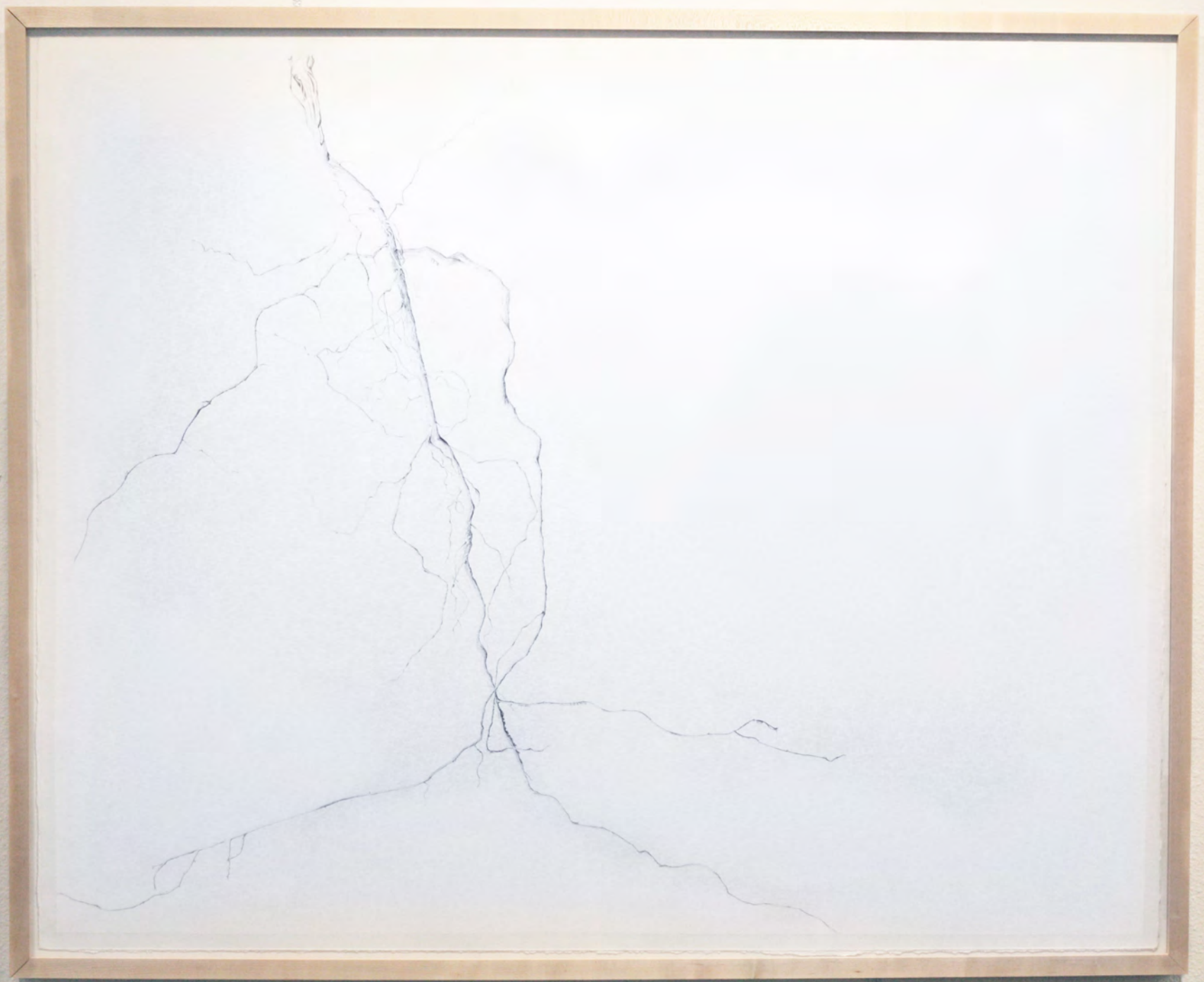
In the process, I reconstruct historic images of land projects in graphite drawing and encaustic mixed media; incorporating 19th century newspapers, 20th century text, nautical maps, and schematic visuals. The resulting surfaces are heavily worked, implying their own synchronous history as a construction site.

Originally from Montana, Dara Solliday spent her formative years in the American South, studying architecture at Tulane University in Louisiana, and fine art at East Carolina University in North Carolina. Working primarily with graphite and encaustic paint, her early work focused on rural and urban structures, weather, coastlines that refused to be tamed, and the fragile homes around them.



Regrade 14, encaustic, mixed media on panel, 24 x 36 inches

Solliday returned to the Pacific Northwest in 2008, to Seattle, and became fascinated by the city's rapid development via its history of ambitious land projects. Her latest series on the subject, Regrade, has over 20 paintings thus far, using imagery from the Denny Regrade land project in Seattle that resulted in Harbor Island, and the removal of a large land mass that is now Belltown. Dara Solliday's encaustic mixed media work has been exhibited in solo and group shows throughout the United States, including the Hockaday Museum of Art in Montana; Straight Up Gallery in Oregon; Gray Gallery and Emerge Gallery in North Carolina; and in Seattle at NW Encaustic, Pun(c)tuation Gallery, Phinney Center Gallery, Room 104 Gallery, CoCA, and Kate Alkarni Gallery. Her work is included in corporate and private collections internationally. www.darasolliday.com



Root Study and GPS tracked line from Lamoille Lake to Castle Lake Peak, 2014, silverpoint on paper and silver line wall drawing, 43 x 35 inches

CLAIRISSA STEPHENS

The Northern Nevada high desert landscape has been the source of my research over the past few years. I am continually struck with awe by the vastness of the space, as well as the abundant ecological variety the desert environment provides. Traversing these remote landscapes is imperative to my process as it presents an opportunity to focus on the infinite intricacies of the land. Richard Long conceptualized the act of the walk; he believes that a walk expresses freedom and space, “and the knowledge of it can live in the imagination of anyone... A walk is just one more layer, a mark, laid upon the thousands of other layers

of human and geographic history on the surface of the land." Walking in the landscape influences perception, thought, and physical experience. This creates a link between physical and mental investigation of the landscape. In his concept of "experiential continuum," geographer Yi-Fu Tuan proposes that feeling and thought are inextricably connected. My work draws from this notion by proposing that encounters with the natural world are essential to the human experience. I am interested in exploring the fusion of perception, emotion and physical experience resulting in a dimensional metaphor of place. Visualizing these engagements and reflections of space reinforces the experiential relationship to landscape.

Clairissa Stephens' artwork investigates relationships between macro and micro elements of the natural world. By combining interests in navigation, mapping, memory, and first-hand experience of extreme environments, her work explores a sense of place and relationship to the landscape. Traversing remote landscapes is imperative to her process as it presents an opportunity to focus on the infinite intricacies of the land. The materials she uses function as intentional metaphors to develop layers of content and to trace the connections between her ideas and her aesthetics. Through these materials she visualizes reflections on these spaces, reinforcing the experiential relationship to landscape.

Stephens' holds a BA in Painting and Drawing from Portland State University (2008) and an MFA in Interdisciplinary Studio Art from the University of Nevada, Reno (2014). Her work has been featured in solo and group exhibitions in California, Nevada, Washington and Oregon. In 2008 she attended a residency at Idyllwild Arts in California, and she will attend the PLAYA Artist Residency in early 2015. Stephens currently lives in Reno, NV and is teaching Drawing, Visual Foundations and Mixed Media Painting at Sierra Nevada College and Truckee Meadows Community College.



Waning Point, 2014, blown and wheel cut glass 14 x 13 x 3 inches

ETHAN STERN



North, 2014, blown and wheel cut glass 14 x 13 x 3 inches

Pushing glass beyond the anatomy of the vessel, my work is an ongoing exploration of abstraction, color, texture and light. While glass typically reflects light and has an inherently shiny and dense appearance, I have become attracted to a richer, more luminous effect that can be achieved by carving and engraving the surface. These engraved marks, like the stroke of a paintbrush on canvas or a finger pushed into clay; leave evidence of my hand and are undeniably connected to my process and the nature of the material itself.

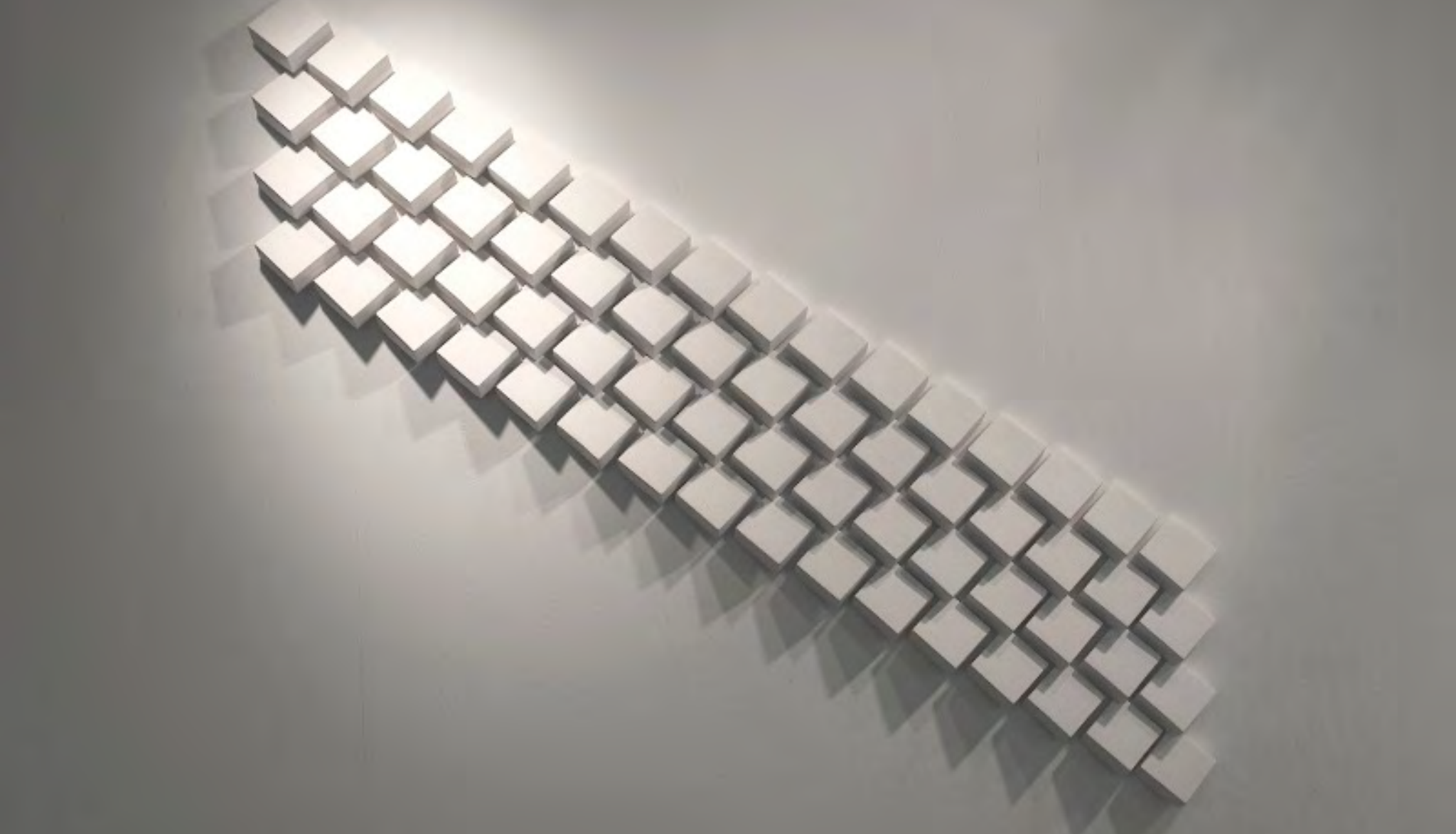
I employ these ideas to help answer questions about how we see our environment, the objects we use everyday and the spaces we occupy. Translating this information into my recent work has led to imagery and form inspired by the intersection of geography, architecture, and industrial design and how it can influence the visual deconstruction of our surroundings.

The geographical imagery employed on the surface of my works stands as a fictitious but recognizable construction of landscape, topography and coastline, familiar only in its similarity to existing vistas and eroded boarder lines. At the intersection of the measurable and the foreign, this imagery is everyplace and no place all together.

Pushing glass beyond the anatomy of the vessel, Ethan Stern's work is an ongoing exploration of abstraction, color, texture and light. While glass typically reflects light and has an inherently shiny and dense appearance, He is drawn to a richer, more luminous effect that can be achieved by carving and engraving the surface. These engraved marks, like the stroke of a paintbrush on canvas or a finger pushed into clay; leave evidence of the Artists hand and are undeniably connected to his process and the nature of the material itself.

The imagery employed on the surface of Ethan's works stands as a fictitious but recognizable deconstruction of landscape, topography and coastline, familiar only in its similarity to existing vistas and eroded urban geography. At the intersection of the measurable and the foreign, this imagery is everywhere and no place all together.

Born in Ithaca, New York, Ethan Stern currently lives in Seattle, WA. He earned his Associates degree in Ceramics at TAFE College in Brisbane Australia and his BFA in Sculpture and Glass from Alfred University. Stern's work is widely exhibited and is held in the collections of The Eboltoft Glass Museum in Denmark, The Museum of American Glass in New Jersey and The Palm Springs Art Museum. Ethan has taught sculpture at the University of Washington, Pilchuck Glass School, Pratt Fine Arts Center, The Penland School of Craft and the Pittsburgh Glass Center.



Scale, ceramic components installation, 56h x 70w x 3d inches

SYLWIA TUR

Audio Interview



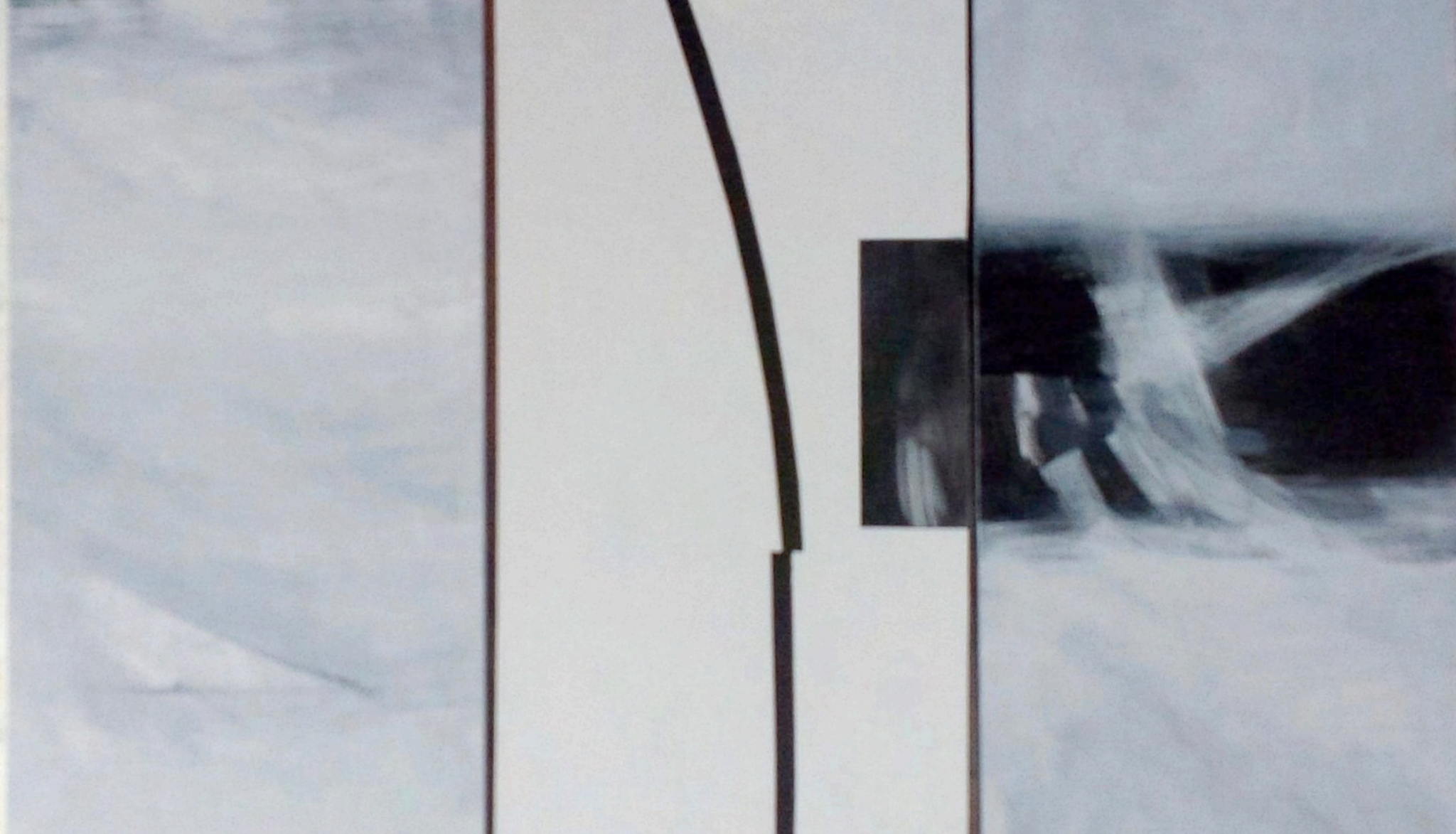
I have a fascination with language as a system, a mechanism with complex transformations and multiple layers of processes. It is the hidden structures of language that can give us clues as to what we see on the surface. Through the deposits of underlying processes and transformations the architecture of language emerges.

In my work I am using analogies to the processes that come together to form language. Thinking of language as a system keeps pointing me in the direction of exploring the landscape of systems present around us, those created by nature, and those formed by humans and machines.

Architecture also plays a significant role as an inspiring force behind the aesthetic of my work. I am interested in basic geometric shapes which are often devoid of inherent identity, thus providing a clean slate for my work. I can choose their identity by the way I bring them together, and this chosen vocabulary of shapes creates my own language of objects.

Sylwia Tur has had solo shows at the Bellevue Arts Museum in Bellevue, WA, Monarch Contemporary Gallery in Seattle, UW Ceramics Gallery in Seattle, and PNW Gallery in Seattle. She is a recipient of the Artist Trust GAP Grant (Grants for Artist Projects), the Regional Exhibition Award from the National Council of Education for the Ceramic Arts (NCECA), and the Individual Artist Grant from 4Culture. Her artwork is in private and public collections in Australia, France, Poland, and the United States.

www.sylwiatur.com



Fault, 2011, oil on canvas, 45 x 15 (each) (triptych)

DEDERICK WARD

Dederick Ward, who turned to full time painting in 1989, maintains a studio in Anacortes. He developed as a self taught painter during a 28 year career as a geosciences information professional in Colorado and Illinois. Ward and Julie Hallmark received the Best Paper Award titled, "Information Seeking Behavior of Geoscientists". In 2008, he received the Distinguished Service Librarian Award.

In recent years Ward has been represented in exhibitions in Seattle; Anacortes; Bellingham; Edison; and Augusta, Georgia. His work is in private and corporation collections throughout the U.S. and abroad including local collections at Island Hospital, Swedish Medical Centers, Hospice of the Northwest, Whatcom Museum of History and Art, and Museum of Northwest Art.

His oil paintings are of western geology, waters and atmosphere, and sometimes include aspects of time and evolution.



Accreted Mesh 101, 2013, aluminum mesh ceiling suspended, 18 x 14 x 9 feet

SOPHIA WHEELWRIGHT

Audio Interview



In the Northwest, we live in a sublime environment that literally surrounds us with mountains, bodies of water and big sky. My response to this vast panoply is to create explorations of our place within such a bios.

Mesh 101 is a large interactive installation created from aluminum mesh where people can walk around, under and through from a variety of entry and exit points. I strive to have my audience experience the finished work as Place rather than merely as a collection of objects.

One of the aspects I am working with is enticing people to enter a space that is transparent but once within find an unexpected shift in experience. I envision three opportunities to experience accretion: physically, as one walks through the piece, visually, viewing the piece from a distance observing how it is a dissimilar mass from the surrounding gallery and observing other temporary exotic terranes passing through the piece.

Since childhood, one of Sophia's main interests has been experiencing, exploring and expanding her sense of place. Sophia lived in NYC her first ½ year. Chile followed for the next 4.5 years: the Spanish sounds and rhythm were her first associations. This shifted at age 5 to the eastern part of the USA where the most significant childhood time was spent exploring the land, barns & gardens between her Grandma's house & her home. At some point in there 27 cats and a wandering parrot were part of her life.

Sophia grew up learning by observing, tasting and smelling. She relocated to the CA coastal region where she spent a large part of her years there exploring the western ecosystem, first as a photographer then helping run an organic farm. Returning to urban East coast, she worked as a photographer for Harvard University, completed art school and gained experience teaching as a naturalist. Relocating to Seattle in 2003, Sophia continued to teach as a naturalist where she spent the majority of her time outside until she shifted her focus exclusively to making studio art.

Sophia lives in a bungalow by the edge of Puget Sound where she is very aware and inspired by the complex interplay of light, water, clouds, animal life and weather. Currently, she is focusing on creating interactive environments and sculptures that create a sense of place.

Locations she has exhibited in include the 2014 Lo-Fi Festival, Fremont Abbey Arts Center, an empty industrial space in downtown Seattle as well as assorted smaller group or personal shows in the Seattle area.



Rock Texture Book (open)

SUZE WOOLF



Burned Book (open)

*Textures portray the local histories of many phenomena: I present the remains from forest fires catastrophized by global warming, the fractal weathering of rocks, and even lab ware used in the search for new malaria vaccines. For much of its development, close observation in the field was **the** primary practice of the scientific method. Novel artistic presentation of field observation provokes the viewer to consider causes and impacts:*

- *paintings of burned trees liberated from the usual rectangle of their substrate, conforming to their ghostly sculptural silhouettes*
- *three-dimensional paper casts made from field molds of char, showing each topographic layer in delicate relief*
- *rendered eroded surfaces of rocks stitched together into a multi-hued sandstone quilt -- a metaphor for all geology*
- *a sandwich of a painted layer/punched-and-painted layer/plexiglass/punched, frosted film/plexiglass invokes multi-well laboratory containers, implying the hunt for a genetic needle in the haystack of combinatorial data*
- *origami-inspired artist books from my serial paintings of individual burned trees and rock textures*

My greatest artistic satisfaction derives from presenting unconventional subject matter such that viewers' perceptions are forever altered, when I hear "I'll never see 'x' the same way again."

Suze Woolf has been drawing all her life. After an undergraduate degree at McGill University, she pursued fifth-year studies in ceramics and printmaking at the University of Washington. An early adopter of computer graphics, her professional career included graphic design of printed materials and interface designs for commercial and prototype software. In the last few years she has painted watercolors, but also explored using hot tools for drawing as well as mold-making, paper-casting and artist books.

She has completed artist residencies at the Vermont Studio Center and the Banff Centre and been Artist-in-Residence at Zion National Park, North Cascades National Park and the Grand Canyon Trust. She is the recipient of grants and awards from Artist Trust, the City of Kent, Zion National Park Foundation, Pacific Northwest Fine Arts Competition, Canadian Society of Painters in Watercolour, and others. She has been an invited plein air competitor in Zion National Park, the Columbia Gorge and the Olympic Peninsula. Actively seeking collaborations with researchers, she recently delivered a lecture to UW's School of Forest Sciences on her observations of fire ecology. She also created work for Seattle Biomedical Research Institute commemorating their search for a malaria vaccine. She has curated a travelling exhibit examining the uses, values and representations of wood—a fertile theme in the Pacific Northwest; it will next be seen at the Washington State Convention Center.

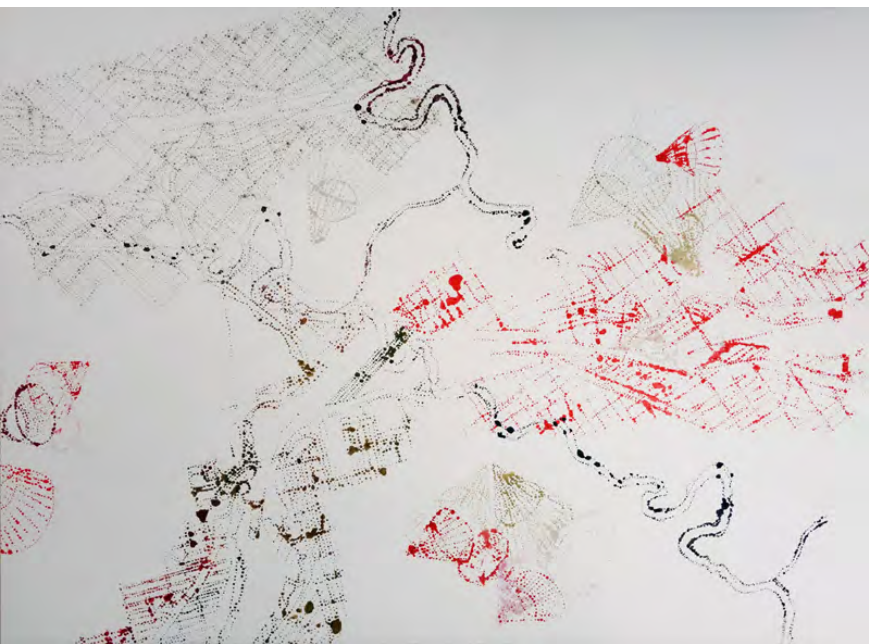
www.suzewoolf-fineart.com



Cyanotype & Map #6, 2010, burned holes, stenciled pigment on paper, 40 x 32 inches

ELLEN ZIEGLER

In these drawings, mapping pertains to both the macrocosm – a city plan – and to the microcosm – the neurological pathways in the body. This work is made with an electric stylus on a metal table, with gouache stenciled through patterns made with the stylus, and with cyanotype, a process rendering parts of the drawing light-sensitive and yielding a deep blue color. Working with a live charge of electricity heightens my awareness of the body's receptivity and susceptibility to an electrical current.



Vermilion Series #2 Map and Cone Sections, 2014, burned holes, stenciled pigment on paper, 22 x 30 inches

I occasionally touch the stylus by accident and get a substantial shock. It hurts like hell and I have to go lie down for awhile; it also clears my head and reminds me that electroshock therapy sometimes works.

The original source maps come from a 1911 master plan of Seattle, delineating both existing and proposed features of the city and its waterways, some of which were never built. In these drawings, the maps' details also represent the growth, development and decline of the body's nervous system.

Ellen Ziegler: Chemistry is the Emotion of Matter



Ellen Ziegler's current work investigates the psychological and physical properties of materials through drawing. She works with tar paper, mirrors, light-sensitive surfaces, as well as drawing with an electric stylus on a metal table, which results in lines made only of burned holes.

In addition to a Rome Fellowship from the NW Institute of Architecture and Urban Studies in Italy, Ziegler has been awarded an Artist Trust Fellowship in Design in Washington State, two Gap Grant from Artist Trust, and two Individual Artists Grants from 4Culture in King County.

She was featured at the 2011 Paper Biennale in Sofia, Bulgaria and participated in Antony Gormley's One and Other in London, with a one-hour interactive performance on the Fourth Plinth in Trafalgar Square using a video activated mirror.

Ziegler is represented by Cullom Gallery in Seattle and is a member of Seattle's artist-run SOIL Gallery.

Ziegler also makes artist's books. Her newest book will be released in November 2015: "Exercises to Free the Tongue", a collaboration with poet Molly Tenenbaum, about ventriloquists on the vaudeville circuit in 1920's America. She has also collaborated with poet/musician Patti Smith and poet Frances McCue.

Ziegler's books are in the collections of Baylor College, Cal Poly, Carleton College, Harvard University, Mills College, the Brand Libraries, the Ringling College of Art and Design, Rutgers University, Stanford University, University of Washington, Yale University, and private collections.

Her books are represented by Vamp and Tramp, of Birmingham, Alabama. www.ellenziegler.com/

A photograph of a cave interior. On the left, a bright light source illuminates a large, arched rock formation, creating a strong contrast with the darker, shadowed areas of the cave. The rock surface is textured and shows signs of erosion. The floor of the cave is dark and appears to be covered in dirt or small rocks. The overall atmosphere is mysterious and ancient.

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EDITOR

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AUTHORS

DAVID FRANCIS

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Accreted Terrane installation photography courtesy of the Museum of Northwest Art. All audio © 2014 Museum of Northwest Art, unless otherwise noted.



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