THE EXQUISITE GORGE PROJECT
High Summer
Columbia River Gorge

Brink of rainbow, teeth of mountain, coyote stories, nectar dreams of mining bees, yesterdays of yesterdays and whatever there is already of today entwined in the cobalt garland of the Great River seen today from Maryhill Museum’s verdant grounds where print masters have gathered to share their third eye visions of what this river is, what it does, what it suffers, what it harbors yet in the churning of its waters.

The artists’ plan is to press, using a steamroller, eleven enormous hand carved panels, and produce the longest block print ever. River’s plan is to be river, to mind itself, to flow regal, onward to ocean’s azure, while in nearby amber hills, crickets chirp among the fallen leaves of Garry oaks.

- Claudia Castro Luna
Few landscapes figure as prominently in the Pacific Northwest consciousness as does the Columbia River. The waterway is heralded variously for its economic value, its social, cultural, and historical importance, and its visual qualities. The 240 miles that lay between its confluences with the Snake and Willamette rivers—the span realized in The Exquisite Gorge Project print—represent only about twenty percent of the Columbia’s overall length. This section has nonetheless inspired a host of literary and artistic observers and a portion of it may, in fact, be seen as the cradle of Northwest history.

Indigenous peoples have lived in the Columbia River Valley for millennia. Their oral histories mention landmarks that are well known to modern observers—Twin Sisters, Bridge of the Gods, and Beacon Rock among them. The river and its tributaries informed indigenous settlement patterns. Too, the Columbia was a major transportation artery and log canoes once moved upriver and downriver along its length. Importantly, the greater Celilo region was home to what was arguably the largest and most important indigenous trade center in North America. During summer months, people from throughout the Northwest congregated at The Dalles to trade. Each group brought specialties from its own region to exchange for goods that had been made or harvested elsewhere. Coastal residents and their goods traveled upriver for trade—and after the appearance of the horse, eastern Plateau peoples brought items secured from Plains groups. The residents of The Dalles served as middlemen in this trade and they also produced quantities of a dried salmon that was highly desirable.

Existing indigenous transportation and trade systems were generally adopted by the Euroamerican interlopers who arrived during the nineteenth century. The Columbia River provided a highway for Lewis and Clark and their Corps of Discovery, fur trading companies, and Oregon Trail immigrants. Trading posts and settler towns were then situated near existing indigenous trading and settlement sites.

The indigenous imprint on this land is still deep. For example, the Columbia River is today a focus of discussion contrasting treaty rights and the needs of Pacific salmon with hydroelectric dams and industrial waste. The five Pacific salmon species are Northwest icons, but they were not served well by fish wheels during the half-century that extended from 1880 to 1930, nor do they benefit with hydro dams that have been in place since 1937. Four of these—Bonneville, The Dalles, John Day, and McNary—are situated in The Exquisite Gorge Project expanse of river.

Although the face of its landscape is evolving, the Columbia River remains a cherished resource, both aesthetically and recreationally. An eighty-mile stretch extending upriver from the Portland suburbs is protected as the Columbia River Gorge National Scenic Area. The Historic Columbia River Highway passes Crown Point and meanders by many cherished waterfalls. Multnomah Falls is the most Instagrammed location in Oregon. Hood River, White Salmon, and environs are internationally known for their place in the water sports universe. The river as shown in The Exquisite Gorge Project print also borders or bisects three distinct American Viticultural Areas: the Columbia River Gorge AVA, the Columbia Valley AVA, and the Horse Heaven Hills AVA. Their vineyards and wine culture provide a new ambiance to an already hallowed area.

Steven L. Grafe, Ph.D.
Curator of Art, Maryhill Museum of Art
THE EXQUISITE GORGE PROJECT: A Dream Realized

Louise Palermo
Curator of Education, Maryhill Museum of Art
The Exquisite Gorge Project, Project Manager

On a crisp November morning while crossing the glorious Columbia River over The Dalles Bridge, I was contemplating Maryhill’s next big exhibition thoughtfully planned by Curator of Art, Steven Grafe. This exhibition’s focus would be on west coast artists through the medium of woodblock printmaking. Around me, I noticed the first frost capped Klickitats and the river reflecting ribbon clouds in an azure sky. The word ‘exquisite’ floated across my mind connecting each image…and an idea formed. The river could become an “exquisite corpse.” Woodblock prints will connect it. In that moment The Exquisite Gorge Project became a dream imagined.

What if we gathered excellent woodblock printmakers, connected them with community groups along the river, and asked them to create an original woodblock print reflecting the river in that community?

Le cadaver exquis boira le vin nouveau (the exquisite corpse will drink the new wine) was a phrase used in 1925 in Paris by the surrealists Yves Tanguy, André Breton, Marcel Duchamp, and Jacques Prévert to explain a parlor game where participants took turns creating sections of a body on a piece of paper folded to hide each successive contribution. When unfolded, the whole image was revealed. What if we gathered excellent woodblock printmakers, connected them with community groups along the river, and asked them to create an original woodblock print reflecting the river in that community? What if the river flowed on and off each board connecting the images like an exquisite corpse? Could we make a large-format print with a steamroller? Would that appeal to everyone? Could it happen in less than one year? The answer to those questions was an unabashed YES.

Woodblock printmaking is a form of relief printing where an image is drawn in reverse on a board and the areas of the image not to be printed are carved away. The raised areas are rolled with ink, paper is placed on the block, and it is rubbed or pushed through a press. For The Exquisite Gorge Project, the exact measurement where the river would flow onto the board and off would be assigned, connecting each artist’s work to the next. No artist would know what other artists had created. Each board would become a work of art that was original to the artist, a complete work of art, inspired by their community partnerships, and ultimately, part of a 66-foot artwork printed by way of a steamroller.
Developing community partnerships was every bit as wonderful as that moment on the bridge. Two libraries, two colleges, four arts organizations, three high schools, the Confederated Tribes of the Grande Ronde, and the Gorge veterans’ community formed the nucleus of the partnerships with Maryhill. Every partner enthusiastically agreed to the project and to hosting an artist in their community.

Dylan McManus, a local printmaker with a big heart and an inability to decline a community art-making effort, agreed to become the Artistic Director. For our purposes, he and Scott Stephenson, Director of The Dalles Art Center, divided the Columbia River into 10 segments accounting for partnerships and geography. A national search for artists was launched with preference given to artists with cultural or geographic connections, resulting in 11 artists from Iowa, New Jersey, Arkansas, Washington D.C., Oregon, and Washington states. One artist was assigned to make to the frontispiece and the other ten were assigned a community with whom to partner.

The weeks that passed were filled with planning something that had never been done before. It involved getting a steamroller; finding sponsors to contribute wood, paper the right length, ink and a myriad of other needs; getting a genius to design a jig to hold the boards in place while being rolled on by a 13.5-ton machine; developing events and connecting experiences; radio interviews and a series of wonderful articles in Oregon ArtsWatch by Friderike Heuer. Support from Maryhill’s leadership and each community partner made hurdles seem negligible.

On August 24, 2019, a beautiful but windy day, all the artists, partners, supporters, sponsors, and communities came together at the east end of the museum. Parking overflowed onto the grand lawn, the galleries were filled, and the scent of ink wafted on the aggressive breeze. Like a conductor, McManus orchestrated inking, assigned duties, explained the process, and The Exquisite Gorge Project—imagined nine months before—became a dream realized. As one unit, Ken Spiering, Greg Archuleta, Tammy-Jo Wilson, Molly Gaston Johnson, Jane Pagliarulo, Neal Harrington, Steven Munoz, Roger Peet, Michael McGovern, Drew Cameron, Sarah Finger and Nicole Pietrantoni, with an army of amazing volunteers, became the first to create a 66-foot long, 4-foot tall exquisite corpse woodblock print.

From my perch in the driver’s seat of the steamroller, as the blocks were placed one-by-one and the river flowed perfectly from one community/artist partnership to the next, joy overwhelmed me. Families, visitors of all ages and walks of life, artists and non-artists cheered as James Taylor sang over the speakers and the first prints were created. Just like that, woodblock printmaking became an art-form for everyone to enjoy.

“I’m a steamroller, baby! I’m gonna roll all over you....”

On August 24, 2019, a beautiful but windy day, all the artists, partners, supporters, sponsors, and communities came together at the east end of the museum.

Pietrantoni, McManus, and Palermo give perspective to the size of the steamroller.
EXPLORING THE BOUNDARIES

Dylan McManus
The Exquisite Gorge Project, Artistic Director

When I was approached at the end of 2018 by Louise Palermo about the possibility of a large format steamroller print that would draw inspiration from the Surrealist exercise ‘the exquisite corpse’—uniting artists, community, and the Columbia River with one continuous print—I was both excited and aware it would be challenging.

It has always been my philosophy, both with my art as well as my curatorial projects, to push existing boundaries and explore new and innovative approaches towards art and the printmaking processes. In the case of The Exquisite Gorge Project, I felt, if properly directed, such a collaboration would both expand on the international relevancy of contemporary art made in the Columbia Gorge, while also exploring the boundaries of what’s possible using a steamroller printing technique.

Maryhill Museum of Art’s overall goal was to unite artists working in print media with ten different community organizations, but it was my primary focus to ensure that these artists were both technically and aesthetically capable of producing such a multifaceted project and empowered enough by the partners for a successful completion. The artists were chosen for the mastery of their craft, capability of carving a large format relief block and, finally, their ability to conceptualize both the artistic requirements while collaborating with the community partner.

Acting as Artistic Director on this project meant taking on the role of ‘guide’ for numerous individuals while allowing each partner, artist, volunteer, and participant to contribute their strengths and passions.

My curatorial ground rules prior to taking on the project were that the artists’ integrity and artistic freedom was respected throughout the entire process and that the project’s concept was not shorted by compromising on the scope and format of the printed piece itself. Prior to the selection of the artists, I felt these two parameters could be easily managed, however as the project moved forward it became apparent they would become the most challenging.

Acting as Artistic Director on this project meant taking on the role of ‘guide’ for numerous individuals while allowing each partner, artist, volunteer, and participant to contribute their strengths and passions. This took place on multiple fronts while working behind the scenes to find solutions to any gaps, challenges, and hurdles that presented themselves along the way. Micromanaging any
It has always been my philosophy to push existing boundaries and explore new and innovative approaches.

one facet of *The Exquisite Gorge Project* would have seen it fail visually, technically, and conceptually as other parts of the project would be left behind. Due to the scale of the endeavor and the diversity of skills required, it was absolutely critical each partner was allowed to take total ownership over their individual part within the complex whole. Not to have been adaptable would have resulted in defeat. Throughout every step of the project, a new challenge presented itself, whether it was working with a volunteer woodworker to build the jig, discussing an artist’s concept with a community partner, or figuring out the printing process using the largest steamroller on the market...we were constantly kept on our toes. Each step along the path towards completion required a cooperative spirit with each passing day and *The Exquisite Gorge Project* became more and more about the artwork’s central theme: community.

Each step along the path towards completion required a cooperative spirit.
EXQUISITE ARTISTS

The Exquisite Gorge Project was a community project like no other. It brought people from a huge area together for one purpose—to create a work of art that represented a collective experience. To be a success, ARTISTS needed to use their skills and vision to speak for all of us who live here. The importance of artists to breathe life into our society cannot be understated. The pages that follow highlight the variety of skills and experiences that culminated into one perfect reflection of our selves.

Many people were involved in the success of the Call to Artists. We thank artist Lillian Pitt and Executive Director of Crows Shadow Institute of the Arts, Karl Davis, for their council during this part of the process, as well as Dylan McManus of Little Bear Hill and Nicole Pietrantoni of Whitman College. A national call was placed, and the response was impressive from coast-to-coast. Preference was given to artists with a cultural, geographic, or direct connection to this area.

Artists were asked to spend time in their assigned communities as guests of their Community Partners for the purpose of understanding that community’s connection to the assigned section of the river. The artists chosen were remarkable, going above and beyond to participate, not just during the design process, but returning to their assigned communities to present workshops, talks, and homing in on the important details to carve. No matter where they originated, they quickly became important, integrated community members.

Community Partners created amazing opportunities for public interaction and understanding. White Salmon Arts Council hosted artists talks for Steve Muñoz; The Dalles Arts Center placed Neil Harrington in the middle of the Farmers Market, connecting him with families; Combat Paper artist, Drew Cameron met with veterans at the Oregon Veterans Home and collected stories through The Columbia Gorge Veterans Museum; Greg Archuleta brought his Lifeways students from the Confederated Tribes of the Grand Ronde to this one purpose; Matt Johnston and Tammy Jo Wilson engaged their Lewis & Clark College students who explored the results of the Eagle Creek fire on their section; Molly Gaston Johnston and Jane Pagliarulo gave high school students active engagement with the river and with printmaking, thanks to Arts in Education of the Gorge; Roger Peet gave families carving tools at the Goldendale Community Library and empowered them to carve into his board; thanks to Little Bear Hill, Mike McGovern met with students from Wahtonka Community School and gave them a voice; Sarah Finger used her training as a geology student and printmaker from Whitman College to create a narrative about the origin of our river; and Ken Spiering sat across the river from Maryhill Museum of Art and captured its impact on the Gorge in his frontispiece. This project was brilliantly followed by photojournalist, Friderike Heuer, who traveled the Gorge interviewing the participating artists and photographing their community interactions. Her series in Oregon ArtWatch resulted in documentation of the project from start to completion.

Amazingly, every artist returned from their corner of this nation for print day, August 24, 2019, making it an historical event. We—this 220-mile community—created a 66-foot long woodblock print using a 13.5-ton steamroller. Multiple communities. Multiple artists. Multiple partners. Multiple experiences. Multiple blocks. One united result. — Exquisite.
Maryhill Museum of Art, located on the bluffs high above the wide Columbia River, was captured in exquisite detail by Ken Spiering, artist and art educator from Valleyford, Washington. Spiering partnered with the museum to create the frontispiece as an introduction to the project. His woodblock evokes an institution that preserves the past, educates about the present, and continues to provide access to art for future generations. We see in this work, as in all of the artists’ wood prints, differences stylistically but a commitment to the common good, including the need for protecting and preserving the beauty of the Columbia Gorge.

Spiering holds an M.F.A. from the University of Idaho. Now residing in Eastern Washington, he uses diverse mediums including illustrations, watercolor and oil painting, woodblock prints and etchings, carved wood, cast bronze, concrete and steel sculptures. Many of his large works have been commissioned for public spaces, with a focus on natural imagery rich with metaphor.
SECTION ONE

THE WILLAMETTE RIVER CONFLUENCE TO RIVER MILE 110

Born in Portland, **Greg Archuleta** hails from the nations of Clackamas Chinook, Santiam Kalapuya, and Shasta, and is a citizen of the Confederated Tribes of Grand Ronde where he is an artist, educator, and now Cultural Policy Analyst. He is a guardian of the past, preserving the community’s knowledge and traditions, especially through the *Lifeways Program*, an immersion program into the culture and history of the tribes of Western Oregon. He holds a degree in journalism and political science from the University of Oregon and is represented in various galleries and notable museums, including the *Portland Art Museum*.

His life’s work is reflected in this woodblock which represents the three worlds: human, plant, animal, and physical on the top register; the living river in the center; and the spirit world below.

The *Lifeways* carvers are Greg Archuleta, Beejee Barton, Rachel Black Elk, Laura Campos, Stephanie Fogel, Jon George, Savahna Jackson, Ceara Lewis, Joseph Pearson, Chris Rempel, Greg A. Robinson, Naomi Rodriguez, Gerardo Rodriguez, Gabe Sheoships, Rebecca Tait, and Cece Whitewolf.

**COMMUNITY PARTNER**

*The Confederated Tribes of Grand Ronde, Oregon*
SECTION TWO
RIVER MILE 110 TO MCGOWANS LIGHT

Along with students Frankie Beilharz, Shannon Drew, Anna Kahler, and Iris Riedel, this section was envisioned as a symbolic representation of a topographical map by artists Matthew Johnston and Tammy Jo Wilson. Johnston, an art history professor, and Wilson, the Visual Arts Program Manager at Lewis & Clark College facilitated this collaboration on behalf of the partnership. The artists’ map invites us to re-examine regional issues like the Eagle Creek fire and to contemplate the precariousness of the local ecosystem at the interface between urban and wilderness areas.

Johnston received his B.A. in printmaking from Yale University and his Ph.D. in Art History from the University of Chicago. His focus is on modern visual culture, particularly nineteenth century popular media such as photography and print.

Wilson earned her M.F.A. in studio art from San Jose State University. Her artistic practice covers a wide variety of mediums, including encaustic painting, ink drawing, photography, and textiles. She also co-founded a non-profit organization, Art in Oregon.
SECTION THREE
MCGOWANS LIGHT TO 13 MILE POINT

New Jersey artist, Molly Gaston Johnson was raised with the family lore that she was a descendant of the explorers Lewis & Clark. Her sense of history and adventure can be found in her woodblock which also integrates the experiences of Carol Birdsell’s students from Hood River Valley High School. Johnson visually recreated the movement of the wind, the flora, and fauna reflected in the students’ haiku poetry into this skillfully carved block.

With an M.F.A. in printmaking at Ohio State University, the artist, based in New Jersey, has worked at Washington, D.C.’s Corcoran Gallery of Art, at the National Endowment for the Arts, and is developing an Art and Literacy initiative in a partnership between the Newark Museum and the Newark Public School system. At her own studio, Social Animal Press, in Ocean Grove, New Jersey, she practices diverse forms of printmaking.

PHOTO BY FRIDERIKE HEUER

MOLLY GASTON JOHNSON
Lake Cuomo, New Jersey

COMMUNITY PARTNER
Arts in Education of the Gorge
Hood River, Oregon
SECTION FOUR
13 MILE POINT TO ROWENA

Jane Pagliarulo, together with students from the Hood River School district, designed a woodcarving expressing her fierce devotion to nature as well as her familiarity with the Gorge’s environs. Her experience as an outdoor guide and independent survey forester in Oregon, where she also taught printmaking as an Artist in Residence in Hood River County schools, becomes evident in the details of the landscape. In addition, her skills as a Master Printmaker were often called upon and valued throughout this project.

Educated at the University of Massachusetts at Amherst and Exeter in England, Pagliarulo traveled and worked extensively in Europe and eventually working in art printing in Santa Fe, New Mexico. She now co-owns Atelier Meridian in Portland. The artist also has a leadership role in Print Arts Northwest, a non-profit that has advocated the art of printmaking through exhibitions, professional development, and educational programs for almost 40 years here in Portland.
SECTION FIVE
ROWENA TO BROWNS ISLAND

Neal Harrington’s narrative woodcut integrated input from his many discussions with citizens of The Dalles, Oregon. The artist employed historic symbolism through references to the canning industry combined with representations of the increasing role technology will play in the future economy of the area. Columbia River Gorge fauna and flora are represented particularly well through an arrangement that echoes old canned salmon-tin labels and an osprey, ubiquitous to the region, at the center of the block taking flight with a *mouse* in its talons—a computer mouse connected to a mother board. Additional details engage viewers with references to agriculture, hydro-power, and early inhabitants.

Harrington received his M.F.A. from Wichita State University and is a professor at Arkansas Tech University in Russellville, Arkansas. His passions were built on exposure to Greek mythology and American Roots music which make a frequent appearance in his printmaking.

PHOTO BY FRIDERIKE HEUER

NEAL HARRINGTON
Russellville, Arkansas

COMMUNITY PARTNER
The Dalles Art Center
The Dalles, Oregon
Printmaker **Stephen Muñoz** is fascinated by bees and raises the clarion call about nature’s potential destruction by agricultural chemicals and climate change. The region’s meadow death camas plant (*Toxicoscordion venenosum*) is dependent on a sole insect to pollinate it: a mining bee called *Andrena astragali*, last seen in this area around 1900. Through the image on his woodcut, Muñoz explores the fate of the mining bee and the potential consequences of its decline.

Muñoz received a B.F.A. with a concentration in printmaking from American University in D.C. in 1998. Living in Washington, D.C., he is currently the Director of the *Lee Arts Center*, a program of Arlington Cultural Affairs. He is also chair of the Board of *City Blossoms*, a non-profit dedicated to fostering healthy communities by developing creative, kid-driven green spaces in neighborhoods that would not otherwise have access to gardening.
SECTION SEVEN
MILLER ISLAND TO JOHN DAY RIVER

Renown printmaker and muralist Roger Peet’s woodblock depicts the will to bear witness with his art to a story belonging to all of us: what we have diminished and what we have already lost. The big horn sheep and fish have been greatly reduced in numbers. Salmon runs alone have been so reduced that they barely filled tribal sustenance needs, much less the commercial quota, presumed due to overheated water in the Pacific spawning grounds. The California condor in the design has long absconded our region, and the Columbia River Tiger Beetle has gone the way of the sandbars that were its home—submerged by the human alteration of the landscape for industrial interests.

Educated in England, Peet is a founding member of the Justseeds Artists’ Cooperative, the president of the Board of Directors of the Flight 64 print studio in Portland and coordinates the national Endangered Species Mural Project for the Center for Biological Diversity which alerts to the contemporary crisis of biodiversity. He has artwork in Maryhill Museum of Art’s permanent collection.
SECTION EIGHT

JOHN DAY RIVER TO ROOSEVELT

The source of inspiration for Michael McGovern came through his residency at Little Bear Hill studio and his collaboration with Wahtonka Community High School students. Drawing on everything from Native American Northwest carving styles, stained glass art, and German expressionism to the aesthetics of tattoo and graffiti, the woodcut jumps right out of an alchemist’s laboratory—an amalgam of images, words, thoughts and styles capturing the essence of a section of the river that is often “unseen” on the drive east. Students’ imagery and commentaries were integrated, focusing on confluence, trust, voice, community, and being seen.

Born in Portland, Oregon as one of nine children into an artistically inclined family, McGovern received a B.F.A. in photography in 2004 from Pacific Northwest College of Art. He graduated in 2009 with his M.F.A. in printmaking from Northern Illinois University. For the last ten years he has been teaching art at Portland Community College, Rock Creek Campus, and spends summers in residencies working with young people from underserved populations.
SECTION NINE
ROOSEVELT TO HAT ROCK

Drew Cameron, an Iraq war veteran who became an artist and papermaker, was linked to this project through his ability to connect with the veteran experience. Cameron use flotsam from the river to define the connections from one panel to the next. The river on his carving symbolically reflects parts of humanity—namely hands belonging to members of the Gorge community of veterans, reminding us of the physical existence of bodies that war threatens. The woodcut is thus at once local, referencing the sacrifice made by so many in these areas, and universal, asking us to look under the surface for the implications of what humans may be capable of doing to others.

Cameron earned degrees in forestry and ecology at the University of Vermont after leaving the army. His interests turned to paper making, and he co-founded Combat Paper, a collaborative project by veterans where paper is handmade from donated military uniforms.
This panel was created by Sarah Finger, a graduate of Whitman College and former student of Nicole Pietrantoni, Associate Professor. Combining her passions for geology and art, Finger’s carving depicts the cataclysmic force of the Missoula floods which periodically rushed across eastern Washington sculpting the Columbia River Gorge during the Pleistocene. The print echoes the strange rock formations—Hat Rock, Twin Sisters—shaped by the water. Add to that the small text boxes and you have miniature maps and tables reading like a college textbook.

Finger graduated from Whitman College in 2017 and now works at her own print studio near Seattle, WA. Nicole Pietrantoni received her M.F.A. and M.A. in printmaking from the University of Iowa and is an Associate Professor at the Art Department at Whitman with an artistic focus on the relationship between humans and nature.
PROCESS TO REVEAL

Section One: The Confederated Tribes of the Grand Ronde and Greg Archuleta

Section Seven: Goldendale Community Library and Roger Peet

Section Ten: Sarah Finger uses her Whitman College education to tell an Ice Age story
PRINT DAY

Ready to roll!

Families were excited to see art made with a 13.5-ton steamroller!

Capturing the moment of the big reveal.

Volunteers made sure everyone got to ink paper and make a print of their own!

Steve Bauer and Louise Palermo prepare to exhibit the sixty-six foot long print!

PRINT DAY PHOTOS BY FRIDRIKE HEUER

PHOTO BY COLLEEN SCHAFROTH
EXQUISITE APPRECIATION

The *Exquisite Gorge Project* became a reality through the collaborative spirit of over 200 miles of community partnerships and sponsors. It was a success because it had participation from some of this nation’s most talented woodblock print artists. It is memorable because of the individuals who participated throughout the project, especially on print day.

THE COMMITTEE:
These leaders brought positive energy and community spirit to this project. We thank them for their willingness to participate in the development of the Project and create opportunities that met the needs of their communities so well.

Special thanks to:
- Greg Archuleta
- Lisa Commander
- Steve Grafe
- Matthew Johnston
- Erin Krake
- Shelley Toon Lindberg
- Dylan Mc Manus: Artistic Director
- Ryan Mooney
- Louise Palermo: Project Manager
- Nicole Pietrantoni
- Chris Pothier
- Colleen Schafroth
- Scott Stephenson
- Kristie Strasen
- Charlotte Van Zant-King

COMMUNITY PARTNERS:
These partnerships were the driving force for community engagement. Support from each organization created opportunities for their communities to connect to national artists and the exciting process of woodblock printing.

- Arts in Education of the Gorge: Hood River Valley High School/White Salmon High School
- The Confederated Tribes of the Grand Ronde
- Christopher Pothier Fine Art
- The Dalles Art Center
- The Dalles-Wasco County Library
- Goldendale Community Library/Ft. Vancouver Regional Libraries
- The Columbia Gorge Veterans Museum
- Lewis & Clark College
- Little Bear Hill, LLC: Wahtonka Community School
- White Salmon Arts Council
- Whitman College

SPONSORS:
- Array of Elegance
- Vonda Chandler
- Continental Hardwood
- Gamblin Artists Colors
- Sally Gilchrist Printmaking
- Great Skot Production Services
- Greystone Papers
- Gunkel Orchards
- Humanities Washington
- Klickitat County, Department of Economic Development, Lodging Tax Award
- Little Bear Hill, LLC
- Maryhill Winery
- McClain’s Printmaking Supplies
- Pacific Northwest College of Art
- Washington State Arts Commission/National Endowment of the Arts
- Jo Dean and Juris Sarins
- Story Gorge, LLC
- Your Party & Event Center

Over 200 miles of community partnerships and sponsors
Gratitude to our volunteers who helped with events leading up to print day, our print event, installation, and the herculean task of printing the individual prints.

We acknowledge the work of the following pivotal people:

**Friderike Heuer,**
writer/photographer

**Ryan Mooney**

**Tammy Harrington**

**Matthew Letzelter**

**Jane Pagliarulo**

Thank you to colleagues and leadership from Maryhill Museum of Art, especially our Executive Director, Colleen Schafroth, and our Board of Trustees.

We also appreciate the collaboration and support of staff members: Rachel Bucci, Mike Clough, Jacque Francois, Anna Goodwin, Steve Grafe, Kayla Rayburn, Leslie Wetherell, Denise Bell, Wendy Huft, Peggy MacKinnon, Cary Mesecher, Tina Tsubota, and Angela Wadsack. We appreciate Dennis Dawes for his many contributions.

**VOLUNTEERS:**

Skot Barker
Beejee Barton
Steve Bauer
Frankie Beilharz
Carol Birdsell
Margaret Burkhart
Philomena Burkhart
Carrie Clark-Keck
Lisa Commander
Schuyler DeMarinis
Shannon Drew
Doug Evans
Kim Finger
Mike Finger
Emma Flick
Stephanie Fogel
Dan Gunkel
Tammy Harrington
Byron Henry
Sue Henry
Fin Hopper
Daniel Jasa
Anna Kahler
Erin Krake

Suzanne Krol-Boller
Taylor Leigh
Maureen Lauran
Travis Lober
Sorcha Meek
Amber Mohr
Mary Nygaard
Steve Nygaard
Bruce Price
Sally Reichmuth
Iris Riedel
Naomi Rodriguez
Catherine Salvagio
Yvonne Thornton
Rich VanGogh
Charlotte Van-Zant
Pat Brim-Williams

We thank all who helped with inking, moving boards, lifting paper, and supporting a perfect print day.