

# Art by Women Celebrating the Centennial of the 19th Amendment

Maryhill Museum of Art



## **Art by Women Celebrating the Centennial of the 19th Amendment**

This online exhibition occurs at the intersection of three historical phenomena. The creation of a display as a virtual entity acknowledges the realities of life during a pandemic. The presentation also commemorates the passage of the 19th Amendment to the United States Constitution, although that is not as straightforward and celebratory a moment as may be expected. The centennial recalls an important milestone on the road to universal suffrage, but it is useful to remember who did and did not benefit from the legislation. Finally, the exhibition acknowledges the truism that art by women has historically been overlooked and underappreciated by many art historians, critics, and museums.

Voting rights as imagined by the framers of the U.S. Constitution left election control to individual states. This led to uneven and unfair voting practices being implemented across the country and many of the initial rules favored white men, especially those who owned property.

By 1850, suffrage had become a key issue for women's rights organizations. Beginning in 1870, a handful of western states and territories—Wyoming, Colorado, Utah, Idaho, and Washington—legislated in favor of women's suffrage, but some of those efforts were eventually curtailed. Nevertheless, Theodore Roosevelt's Progressive Party adopted women's suffrage as a party plank in 1912, and an ongoing groundswell of support led to Congress passing the 19th Amendment during spring 1919: "The right of citizens of the United States to vote shall not be denied or abridged by the United States or by any State on account of sex." In August 1920, Tennessee became the 36th state to ratify the legislation and the amendment reached the necessary benchmark of approval by three-quarters of the states.

Ironically, one-third of the works in this exhibition are by African American and Indigenous women. They represent populations to whom the 19th Amendment did not necessarily apply. A commemoration of the centennial of the legislation's passage is appropriate, but the festivities should not occur in the absence of historical footnotes.

African Americans were given citizenship rights in 1868, but Black men were still routinely turned away from polling places. The 15th Amendment was passed two years later, and it said, “The right of citizens of the United States to vote shall not be denied or abridged by the United States or by any state on account of race, color, or previous condition of servitude.” Nonetheless, many jurisdictions instituted poll taxes, literacy tests, and other strategies to keep African Americans from voting and these were not abolished until after the Voting Rights Act was adopted in 1965.

Although the 15th Amendment had granted U.S. citizens the right to vote regardless of their race, Indigenous people were not accepted as citizens until after passage of the Snyder Act of 1924. It then took almost 40 years for all of the states in the Union to embrace them as voters, with New Mexico becoming the last state to provide enfranchisement—in 1962.

Similar trials were experienced by other minority populations. The 1882 Chinese Exclusion Act and later legislation prevented people of Chinese ancestry from becoming immigrants and naturalized citizens. In 1922, the Supreme Court ruled that people of Japanese descent were also ineligible to become naturalized. The following year, the Court affirmed similar status for people of East Indian descent. It was not until passage of the Immigration Act of 1952 that Asian exclusion formally ended, and race was eliminated as a basis for denying naturalization.

Maryhill Museum of Art is pleased to show this collection of works by woman artists to commemorate this centennial observance. Like many other art museums, Maryhill has a paucity of historic work created by women—even though three of the museum’s four founders were women. Across the range of European and American art history, only a few female artists are known to the general public, and most of these individuals enjoy significant—if not cult-like—status: Artemisia Gentileschi (Italian, 1593–1653); Berthe Morisot (French, 1841–1895); Mary Cassatt (American, 1844–1926); Frida Kahlo (Mexican, 1907–1954); Georgia O’Keeffe (American, 1887–1986); and a few others. As a result of academia’s failure to embrace and promote a wider canon, the names of the women whose work is shown here will generally be unknown to viewers. Please take the time to consider their creativity and skill and learn about their lives.

Steven L. Grafe, Ph.D.  
Curator of Art



Meta Vaux Warrick Fuller (American, 1877–1968), ***The Wretched*** (recto and verso), 1902, bronze, 17" x 21" x 15"; Gift of Alma de Bretteville Spreckels, Collection of Maryhill Museum of Art, 1951.7.24

Meta Vaux Warrick Fuller (1877–1968) was an African American woman from Philadelphia who achieved artistic success in both Europe and the United States. She lived in Paris from 1899–1903, studying sculpture at the Académie Colarossi, drawing at the École des Beaux-Arts, and painting with Raphaël Collin. A version of this sculpture was exhibited at the 1903 Paris Salon.

In a letter to Maryhill Museum of Art in 1949, the sculptor wrote about the work and to correct what was believed to be its title—*Hope and Despair*:

There is no semblance of hope in it.... There is the woman who suffers from loss—her child or a loved one, she stretches out over space in [a] vain attempt to reclaim it.

There is the man who hides his face in shame. The old man ready to die in poverty in his old age.

The youth who realizes the task before him he can never complete. The child suffers from some hereditary malady and the woman of some distress on mind. Topping them all is the philosopher who suffers through his understanding and sympathy, so you see there is no glint of hope in any of these.

A fire in the artist's Massachusetts studio destroyed all of her plaster maquettes. This remains an unusual example of her work because it contains so many figures.



Eileen Gray (Irish, 1878–1976), ***Oriental Mountebanks***, before 1915, lacquered wood, 15¼" x 62½", (including frame); Collection of the Maryhill Museum of Art, 1939.<sup>1</sup>

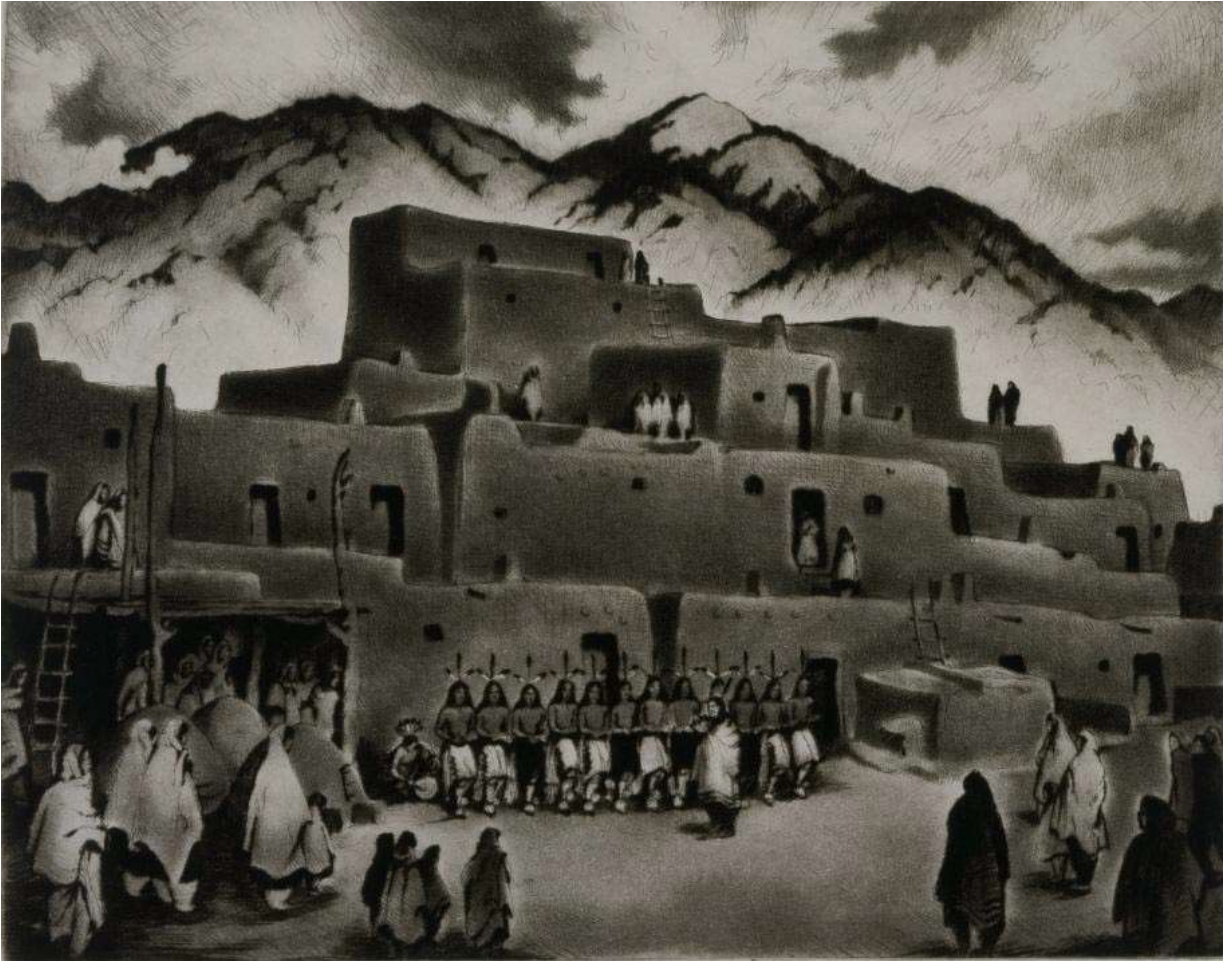
During 2020, this work was part of an Eileen Gray exhibition at the Bard Graduate Center Gallery in New York City. Maryhill Museum of Art is grateful to the curators of the exhibition for the following short biography and history of this work:

"Born Kathleen Eileen Moray Smith-Gray in 1878 in Ireland, the woman who came to be known simply as Eileen Gray was one of the twentieth century's most accomplished designer-architects whose artistic practice also included painting and photography. Today she is recognized as a pioneering woman in what was the predominantly male field of modern architecture.

"This recently rediscovered piece is an example of Eileen Gray's early figurative lacquer work. The panel was first sent to the United States under the auspices of the dancer Loïe Fuller to be exhibited in the French pavilion at the 1915 San Francisco Panama–Pacific International Exposition. Gray exhibited multiple works at the fair, including furniture and at least two lacquer panels.... Fuller and her partner, Gabrielle Bloch ... arranged the transport of the artworks to San Francisco with the help of Alma de Bretteville Spreckels.... After the Exposition, *Oriental Mountebanks* may have traveled to Cleveland ... where it was on view from December 1918 to February 1919. In 1921, the panel passed from Fuller to her friend Samuel Hill, the benefactor and founder of Maryhill Museum of Art in Washington. By 1939 the piece was in the museum's collection...

"Like *Oriental Mountebanks*, many of Gray's early designs are figurative, and her compositions often told stories: some inspired by mythology, others by the writings of her occultist friend Wyndham Lewis. By the end of the 1920s Gray abandoned figurative compositions and the kinds of detailed subject matter depicted on this panel. Like many artists, writers, and designers in Paris during the late-nineteenth and early twentieth century, Gray was fascinated by a hybrid Middle-and Far-Eastern orientalism.... Rich colors and precise details in the scene demonstrate Gray's skills and deep knowledge of lacquer, gained from many years working with the material alongside Japanese craftsman Seizo Sugawara, her friend and collaborator."





Gene Kloss (American, 1903-1996), *Turtle Dance at Sunrise*, 1944, etching on paper, edition: open, 11" x 14"; Collection of Maryhill Museum of Art, 1952.10.3

Gene Kloss was born Alice Geneva Glasier in Oakland, California. She studied at the University of California, Berkeley and the California School of Fine Arts in San Francisco. She began etching in 1924 and married poet Phillips Kloss the next year. The couple visited northern New Mexico while on their honeymoon, and Gene wrote that, "I was a New Mexican from then on." The Klosses lived in Berkeley during the cold months and returned to Taos in the summers, then settled there permanently. Phillips wrote poetry and Gene produced etchings and paintings. From 1933–1944, she was the sole etcher employed by the Depression-era Public Works of Art Project.

The Turtle Dance is here performed by residents of Taos Pueblo at the annual winter solstice. The dance is named for the turtle, who the Taoseños believe to be the first hibernating creature that moves about after the year has turned.

Gene observed the pueblos' prohibitions against photography or sketching during ritual performances: "I respected their customs and their ways, and I didn't do anything that they didn't allow us to see. I didn't draw at the time, but I would remember it."



Frances Senska (American, 1914–2009), ***Broken Windows***, 1946, edition: X, 15 $\frac{3}{4}$ " x 12 $\frac{1}{2}$ "; Collection of Maryhill Museum of Art, 1952.10.12

Frances Senska was born in Cameroon, where her parents were missionaries. The family moved to Iowa for several years during World War I, then returned to Africa. Frances studied industrial design at the University of Iowa and received a BA (1935) and MA (1939) there. She served in the United States Navy from 1942–1946, and taught at Montana State University, Bozeman, from 1946–1973. Here training in clay was provided by a Who's Who of international ceramic artists: László Moholy-Nagy (Hungarian, 1895–1946) in Chicago (1942); Edith Heath (American, 1911–2005) in San Francisco (c. 1944); Maija Grotell (Finnish, 1899–1973) at Cranbrook Academy of Art (1946); and Marguerite Wildenhain (French, 1896–1985) in Guerneville, CA (1950).

Frances is sometimes called “the mother of Montana art” and the “grandmother of ceramics in Montana.” During almost three decades at Montana State University, she taught several students who became internationally known ceramic artists—Rudy Autio and Peter Voulkos among them. She was also instrumental in the founding of the Archie Bray Foundation in Helena. Frances was a 1998 recipient of the Montana Governor's Award for Distinguished Achievement in the Arts.



Betty LaDuke (American, b. 1933), ***The Pilgrimage***, 1963, etching on paper, edition: Proof, 10" x 21½"; Gift of Betty LaDuke and Bill Rhoades, Collection of Maryhill Museum of Art, 2016.24.5

Oregon artist and writer Betty LaDuke is known internationally for her sketches, paintings, and murals. Her work often expresses socialist progress, including images of America's civil rights struggles and women's struggles for survival in war-ridden lands. Other works include animals, rituals, and celebrations. A native of Brooklyn, New York, LaDuke studied at various institutions, graduating from California State University in Los Angeles with a special secondary art teaching credential and a master's degree in printmaking in 1963. She taught at Southern Oregon University from 1964–1996, and since the 1970s, she has devoted herself to exploring world art and documenting the experiences of women in Asia, Africa, and Latin America. LaDuke was a recipient of the Oregon Governor's Award in the Arts (1993) and the National Art Education Association's Ziegfeld Award for distinguished international leadership (1996). She lives in Ashland, Oregon.

In a June 2019 *Portland Monthly* interview, LaDuke talked about her early work, of which this is an example—black-and-white prints from the 1960s related to her experiences growing up as first-generation Jewish-American in New York City:

[Some of the] early work ... has to do with religion, that comes partly from my mother's stories growing up impoverished in Poland. The Messiah was someone who was always going to stir hope. He's your runaway, your escape. So that series has that basis. It gave me a chance to work through my early roots and my mother's memories instead of my own specific ones.... I think the early work is about roots. Going back to [my] parents' roots, going back to childhood stories, and developing an awareness of Jewish cultural heritage.





Betty LaDuke (American, b. 1933), ***Africa: Tree of Life #24***, 1988, color etching on paper, edition: 2/12, 30" x 22¼"; Gift of Betty LaDuke and Bill Rhoades, Collection of Maryhill Museum of Art, 2017.28.4

From a number of years beginning in 1975, Betty LaDuke devoted considerable time to exploring world art and documenting the experiences of women in Asia, Africa, and Latin America. Her extensive travels allowed her to fill numerous sketchbooks that informed later works and a series of exhibitions. She says, "Traveling has been an integral component of my life and art. Travel is always a challenge. The challenge continues when I return home to my Oregon studio and begin the process of recreating my diverse cultural experiences into an art form that reaches beyond the moment, for a universal context, as I explore what it is to be human in this world today."

Tree of Life motifs appear in many compositions that are inspired by LaDuke's travels. The motif is used by cultures around the world and it generally relates to myth, origin stories, and cosmology. The concept emphasizes the relationship between mother earth and living landscapes and connections between the earth and the heavens. Tree of Life narratives frequently relate to creation and immortality.



**Left:** Katja Oxman (American [born Germany], b. 1942), ***Most Practiced Distance***, 1990, aquatint on paper, edition: 139/150, 32" x 24"; Gift of the artist, Collection of Maryhill Museum of Art, 2017.3.1

**Right:** Katja Oxman (American [born Germany], b. 1942), ***In an Adjoining Room***, 1997, aquatint on paper, edition: 18/100, 23¾" x 22"; Gift of the artist, Collection of Maryhill Museum of Art, 2017.3.3

Katja Oxman was born in Munich, Germany, and came to the United States at a child. She studied printmaking and painting at the Pennsylvania Academy of Fine Art in Philadelphia from 1962–1965. In 1966, she continued her education at the Academy of Munich, and there produced large-scale woodcuts. In 1967, Oxman was awarded a Certificate in Printmaking from the Royal College of Art, London, where she specialized in etching. She has since had a career as an educator at institutions in the Mid-Atlantic States and in New England.

Oxman is known for her still life compositions, executed as color etchings in her signature style. The objects in her works appear to levitate as a result of a tilted, nearly bird's eye, perspective—a point of view that can often be seen in Japanese woodblock prints. The titles of Oxman's prints are frequently quotations from the poets Rainer Maria Rilke and Emily Dickinson, and they often reference the images' personal meanings.



Juliette Aristides, (American, b. 1971), **Pidgeon**, c. 2018, charcoal on paper, 27 $\frac{1}{8}$ " x 18 $\frac{1}{4}$ "; Gift of the artist, Collection of Maryhill Museum of Art, 2019.24.1

Juliette Aristides is a Seattle-based painter and founder of the Classical Atelier at Gage Academy of Fine Art and is an instructor there. She is the author of *Classical Drawing Atelier: A Contemporary Guide to Traditional Studio Practice*; *Classical Painting Atelier: A Contemporary Guide to Traditional Studio Practice*; *Lessons in Classical Drawing*; and *Lessons in Classical Painting*, all published by Watson-Guption. Aristides is also vice president and co-founder of the Da Vinci Initiative.

Aristides has acquired a rigorous education on the principles of classical realism, beginning her studies in 1988 under Myron Barnstone in Design Systems. She continued to study drawing and painting at the Pennsylvania Academy of Fine Art, then at The Atelier in Minneapolis in the tradition of Richard Lack. This work was followed by two years of instruction at the National Academy of Design in New York City. She received both the Wilder Prize for Drawing and the Albert Hallgarten Traveling Scholarship while studying at the National Academy of Design.



Angela Swedberg (American, b. 1962), ***Cheyenne-Style Elk Ladle***, 2008, hot off-hand sculpted glass, brain-tanned leather, antique Italian glass seed beads, porcupine quills, silk ribbon, and red ochre paint, 28" x 6"; Collection of Maryhill Museum of Art, 2014.25.1

Angela Swedberg is a tribally certified Indian artisan. She is internationally known for her beadwork and quillwork and as an expert restorer of 19th-century Plains and Columbia River Plateau Indigenous art. Her original artworks are generally in the style of 19th-century western Plains and Plateau tribes. She also creates contemporary art glass inspired by traditional Indigenous artifacts and designs and makes-one-of-a-kind beaded cowgirl couture purses and handbags. She is an accomplished rider and divides her time between her artwork and her horse.

In 2004, Angela was Artist-in-Residence at the Pilchuck Glass School in Stanwood, Washington. In 2006, she won Pilchuck's John Hauberg Native American Minority/Diversity Scholarship and in 2008, she was awarded the school's prestigious John H. Hauberg Fellowship. Angela lives in Port Orchard, Washington.





Glenna Goodacre (American, 1939–2020), ***Terracotta Coin Study***, 1999, terracotta, edition: 28/2000, 7" diameter; Gift of Sally Kabat, Ph.D., Portland, OR, Collection of Maryhill Museum of Art, 2017.38.2

Glenna Goodacre was a New Mexico-based sculptor who is best known for having designed the Vietnam Women's Memorial in Washington, DC (1993), a statue of Ronald Reagan—*After the Ride*—at the Ronald Reagan Presidential Library and Museum in Simi Valley, CA (1998), and the obverse of the Sacagawea dollar (2000).

The United States Mint first minted the Sacagawea one-dollar coin in 2000. Goodacre's portrait of Lewis and Clark's Shoshone guide, Sacagawea, and her infant son, Jean Baptiste, was selected in a national competition for the obverse design on the coin. In early 1998, the artist learned that the Mint was going to conduct a design competition for a new dollar coin to replace the failed Susan B. Anthony dollar. The new coin was supposed to portray a Liberty figure based on Sacagawea, in honor of the 1804–1806 Lewis and Clark Expedition. By late October 1998, Goodacre had produced seven different designs. The Mint received 123 total entries from among the competing artists. Six final designs were chosen for further review, of which five were submissions from Goodacre.



**Left:** Elizabeth Conrad Hickox (Wiyot/Karuk, 1875–1947), **Lidded Baskets**, first quarter of the 20th century, hazel (*Corylus rostrata*), conifer roots, five-fingered fern (*Adiantum aleuticum*), and porcupine quills (*Erethizon dorsatum*) dyed with wolf lichen (*Letharia vulpina*), largest: 5¾" tall x 7½" diameter; smallest: 2¼" tall x 2¾" diameter; Gift of the Dress family, Collection of Maryhill Museum of Art, 2019.10.165, 166, and 225–230

**Right:** Elizabeth Conrad Hickox (Wiyot/Karuk, 1875–1947), **Woman's Hat**, 1900–1910, hazel (*Corylus rostrata*), conifer roots, five-fingered fern (*Adiantum aleuticum*), bear grass (*Xerophyllum tenax*), and porcupine quills (*Erethizon dorsatum*) dyed with wolf lichen (*Letharia vulpina*), 3¼" tall x 7½" diameter; Gift of the Dress family, Collection of Maryhill Museum of Art, 2019.10.21

Elizabeth Hickox was a Wiyot basket-maker who is considered one of the finest 20th-century North American basketry artists. Her work differs from that of other regional basket-makers through her signature use of technique, form, design, and color choice.

Elizabeth's baskets were generally created at the end of a year-long process. Her materials had to be gathered during specific times and seasons. They were then sorted and prepared for use in her weaving—and she only used materials that would produce the finest result. Between 1911–1934, she only wove about five baskets a year.

Most of the baskets that Elizabeth produced were not utilitarian wares, they were made as art objects and meant for display. Her functional baskets were created with simple shapes and designs, but she incorporated elaborate designs and innovative forms into the baskets that she made for sale.

Elizabeth's daughter, Louise (1896–1962), was also a skilled basket-maker. In 1908, Pasadena, California, curio dealer Grace Nicholson (1877–1948) began buying and selling the women's baskets. Nicholson was the sole broker of their work beginning in 1910 or 1911. By the late 1920s, Elizabeth was generally producing only miniature works. Nicholson ceased buying from Elizabeth and Louise in the early 1930s and they stopped weaving after that.

Although Elizabeth Hickox was of Wiyot descent, Nicholson sold her baskets as "Karuk" because she lived in the Karuk region of northwest California.



Nettie Jackson (Klikitat, 1942–2013), **Cedar-Root Berry Basket**, 1983, western red cedar (*Thuja plicata*), bear grass (*Xerophyllum tenax*), and commercial dyes, 18" tall x 16" diameter; Gift of Mary Dodds Schlick, in memory of William T. "Bud" Schlick, 1925–1992, Collection of Maryhill Museum of Art, 2010.3.1

Nettie Jackson was the granddaughter of basketmaker Mattie Spencer Slockish and the great-granddaughter of basketmaker Sally Wahkiacus. She learned many of her basketmaking skills from her mother-in-law, Elsie Thomas, who was also from a well-known Klikitat basketmaking family. Jackson received a Washington State Governor's Heritage Award in 1993 and an NEA National Heritage Fellowship in 2000. She was also recognized as a Master Artist in the Washington State Traditional Arts Apprenticeship Program.

This large basket was woven at the request of William "Bud" and Mary Schlick. The designs are completely the maker's work. They include the hunter and deer honoring Bud's successful 1983 hunt, the traditional salmon gill design, and the unusual addition of a band of singers around the top.





Pat Courtney Gold, (Wasco/Tlingit, b. 1939), ***Sally's Hidden Secret***, 1999, cotton and chenille yarn, beads, and denim rim, 6¾" x 5"; Museum purchase with funds provided by Wildhorse Casino, Collection of Maryhill Museum of Art, 2017.7.3



Pat Courtney Gold, (Wasco/Tlingit, b. 1939), ***Li'l Fat Guys***, 2007, woven linen, 4½" X 3¾"; Gift of Diane Plumridge, Collection of Maryhill Museum of Art, 2018.5.4

Pat Courtney Gold grew up on the Warm Springs Indian Reservation in north-central Oregon. As a young person, she was taken—against her will—to a BIA boarding school. She went on to earn a BA in mathematics and physics from Whitman College and had a career as a mathematician and computer specialist. In 1991, she helped revive the art of making of Wasco sally bags (twined root-digging bags) through the Oregon Traditional Arts Apprenticeship Program. A quarter-century later, she is recognized as a skilled weaver and as an artist who works with traditional techniques, materials and designs while experimenting with diverse new mediums and commenting on contemporary life. Among the many honors she has received, Courtney Gold was recipient of a 2001 Oregon Governor's Art Award, a 2007 National Endowment for the Arts Heritage Fellowship and a 2009 Dobkin Fellowship at the School for Advanced Research in Santa Fe, New Mexico.





Jackie Larson Bread (Blackfeet, b. 1960), **Beaded Bag**, 2018, buckskin, glass and metal beads, thread, and bells, 20" long; Collection of Maryhill Museum of Art, 2018.4.1

Jackie Larson Bread was raised on Montana's Blackfeet Indian Reservation. She began studies at the Institute of American Indian Arts in Santa Fe in 1978, and ultimately earned an Associate of Fine Arts degree there in museology and two-dimensional art. In 1986, Jackie graduated from the College of Santa Fe with a BFA in painting. A long-time beader, she studied pre-20th-century Plains Indian beadwork while working at the Museum of the Plains Indian in Browning, Montana.

Jackie created historic Plains-style reproductions for a number of years and was a leader in the development of contemporary pictorial beadwork—sometimes called the “illusionary style”—of which this is an example. Among her many awards, she has won Best of Show at the 2013 and 2019 SWAIA Indian Markets in Santa Fe.

The individual shown on the bag, Fish Wolf Robe (*Makoyii Siikaan*) (Blackfeet, 1870–1966), was a leading Blackfeet dancer at the beginning of the 20th century. He served as camp crier at Sun Dances and as announcer at many pow wows. He also worked for a number of years at Glacier National Park.



Lillian Pitt (Wasco/Yakama/Warm Springs, b. 1944), ***She Who Watches with Copper Cloak***, 2013, cast glass, copper, and steel, 14" x 6 x 4¾"; Gift of Diane Plumridge, Collection of Maryhill Museum of Art, 2018.5.7

Lillian Pitt is a well-known Indigenous artist who was born on Oregon's Warm Springs Indian Reservation and moved to Portland after finishing high school. She began taking art classes at Mount Hood Community College in the 1970s. Her initial interest in ceramics ultimately expanded to include bronze and mixed media sculpture, printmaking, glass, and wearable art.

Pitt is especially known for work inspired by Columbia River rock art. Her many interpretations of *Tsagaglalal* ("She Who Watches"—located a few miles west of Maryhill Museum of Art) are among her most recognized works. Using this and other regional petroglyph images, she has brought indigenous iconography to the attention of the public and affirmed the ancient and contemporary Indigenous presence in the region. Among her many honors, Pitt was a 1990 recipient of an Oregon Governor's Arts Award and the 2007 recipient of the High Desert Museum's 2007 Earle A. Chiles Award for Lifetime Achievement.



Lillian Pitt (Wasco/Yakama/Warm Springs, b. 1944), *Evening Star*, 2004, monotype on paper, edition: 1/1, 11<sup>3</sup>/<sub>4</sub>" x 9<sup>3</sup>/<sub>4</sub>"; Gift of Lillian Pitt, Collection of Maryhill Museum of Art, 2015.1.17

Many of Lillian's prints reflect rock art imagery from the Columbia River Gorge. About them she says:

My prints and tapestries reflect Native American culture by incorporating the same symbols used by these rock artists.

These artists etched out thousands upon thousands of pictographs and petroglyphs up and down the Big River. Most of them are underwater now, on account of the dams that were built, but many of them are still visible today.

I'm not able of course to climb up onto a mountain and carve pictures into stone. But I try to replicate the symbols used by these artists as best I can. And so, my prints and tapestries reflect Native American culture by use of similar symbols.



**Left:** Sarah Horowitz (American, b. 1977), *Blue Magnolia Blooms*, 2008, gouache on iron gall ink-dyed paper, 20½" x 22¼"; Gift of the Estate of Richard E. Bartow, Collection of Maryhill Museum of Art, 2016.23.13

**Right:** Sarah Horowitz (American, b. 1977), *White Artichoke*, 2013, white ink on walnut-dyed kozo paper 19½" x 14"; Gift of the Estate of Richard E. Bartow, Collection of Maryhill Museum of Art, 2016.23.12

Sarah Horowitz is known for her prints, drawings, and hand-printed and bound books. During a fourteen-year-long residence in Portland, Oregon, she was a member of the Atelier Mars printmaking workshop and taught printmaking at Portland State University. Horowitz recently pursued residencies at the Oak Spring Garden Foundation in Upperville, Virginia, and at ArtBellwald in Bellwald, Switzerland. She now resides in Leavenworth, Washington.





Monique Wales (American, b. 1965), **Bushtit's Nest**, 2014, reduction linoleum block print, edition: 16/29, 15" x 11½"; Collection of Maryhill Museum of Art, 2018.16.4

Monique Wales works primarily in relief and intaglio printmaking and her work is largely inspired by nature—particularly by the mountainous areas in and around Yosemite National Park. She strives to communicate the importance of wild spaces to her audiences and shine a light on their increasingly threatened inhabitants. Her desire is to produce prints that express the feelings of peacefulness, serenity, and wonder that she experiences when witnessing the natural world.

American bushtits (*Psaltirparus minimus*) are year-round resident of the western United States and parts of Mexico. The artist says:

April in the Sierra is a birder's paradise and in one of my live oaks, a pair of bushtits created their annual hanging masterpiece. The male was particularly suspicious of me and my sketchbook as I spent many hours in rapt attention, continually amazed at the flexibility and sturdiness of what appears to be random bits of forest fluff glued together with spider silk! The engineering skills they must have!



Millie Whipplesmith Plank (American, b. 1953), ***Smith River Canyon, Double Dippers***, 2018, reduction woodblock print, edition: 16/24, 18" x 24"; Collection of Maryhill Museum of Art, 2018.17.4

Millie Whipplesmith Plank lives in the mountains of northern California, where she is part of a multi-generational cattle ranching family. Her work was included in the 2014, 2015, and 2017 "Birds in Art" exhibitions at Leigh Yawkey Woodson Art Museum in Wausau, Wisconsin. She has also served as artist-in-residence at Glacier National Park (2014) and Lassen Volcanic National Park (2016).

The subject of this print is the Smith River, which flows through Del Norte County, California, and into the Pacific Ocean about ten miles north of Crescent City. She says:

As a child on our trips to the coast, I would press my face against the car window, trying to catch glimpses of deep green pools, far below the narrow winding road. Last summer [2017], the Smith River Alliance hosted me at their wonderful Rocky Creek Ranch. Finally, I could dive into and explore that river. I tried to capture the translucent green of those deep clear waters and the attitude of the American dippers [water ouzels] that nest along the canyon walls. There are two!





Andrea Rich (American, b. 1954), ***Long-Billed Curlew***, 2012, reduction woodblock print, edition: 7/22, 12" x 16"; Collection of Maryhill Museum of Art, 2015.25.1

Andrea Rich is a Santa Cruz, California-based printmaker whose work explores the worlds of both art and nature. An internationally recognized artist, she draws on print traditions as diverse as Albrecht Dürer and the Japanese Ukiyo-e. During three decades of travel, Rich has observed common and exotic species of birds and animals and used her first-hand experiences to show her subjects in their natural habitats.

The artist says, "Printmaking works for me because it slows me down and makes me have to consciously decide what I am putting in as well as what I am leaving out. Like a sculptor, I cut away what is unnecessary and am left with an image, clear and strong like the animals I portray."

The long-billed curlew (*Numenius americanus*) is the largest nesting sandpiper in North America. The species is also called "sicklebird" and "candlestick bird." They breed in the grasslands of west-central North America and migrate south and to coastal areas during the winter. Their long bills probe mud to find food, which normally consists of crabs and other small invertebrates. They also feed on grasshoppers, beetles, and other insects.



**Left:** Cara Romero (Chemehuevi, b. 1988), ***Coyote Tales No. 1***, 2018, photo print on Canson Platine fiber rag paper, edition: 41/100, 10" x 10"; Collection of Maryhill Museum of Art, 2019.4.1



**Right:** Cara Romero (Chemehuevi, b. 1988), ***17 Mile Road***, 2019, photo print on Canson Platine fiber rag paper, edition: 19/100, 10" x 10"; Collection of Maryhill Museum of Art, 2020.5.1

Cara Romero was raised on the Chemehuevi Valley Reservation in southeastern California. She earned academic degrees in Cultural Anthropology at the University of Houston, in Fine Art Photography at the Institute of American Indian Arts, and Photography Technology at Oklahoma State University. Since 2006, she has won multiple awards at both SWAIA Indian Market and the Heard Museum Guild Indian Fair.

Cara was the first Executive Director of the Chemehuevi Cultural Center and was a member of the Chemehuevi Tribal Council from 2007–2010. *Coyote Tales No. 1* was winner of Best of Class: Painting, Drawing, Graphics & Photography at the 2018 SWAIA Santa Fe Indian Market. It was also featured in the December 2018 issue of *National Geographic Magazine*, in an article about contemporary Indigenous photographers titled "Reclaiming Our Stories."

*Coyote Tales No. 1* was taken in front of a well-known liquor store and bar in Española, New Mexico. The photographer posed her subjects there to show the connection between modern and traditional Indigenous experiences. *17 Mile Road* was shot in the heart of the Mojave Desert. It references the iconic August 1969 photo of the Beatles crossing Abbey Road and also illustrates a narrative about four time traveling visitors from Chemehuevi who are visiting their ancestral homelands and those of their Cahuilla, Serrano, and Mojave neighbors.





Aimee Erickson (American, b. 1967), ***The Other Side***, 2017, oil on canvas, 8¾" x 12"; Collection of Maryhill Museum of Art, 2017.22.1

Aimee Erickson is a Portland, Oregon-based artist. She holds a BFA in Visual Communication Design and has studied with a number of prominent painters. She is the first woman artist to paint an Oregon gubernatorial portrait—a 1997 image of Barbara Roberts.

Aimee has been extraordinarily successful as a plein air artist. She took home Grand Prize, Artists' Choice, and Paint Oxford Artists' Choice awards at Plein Air Easton in 2019. She has also won Best of Show at Laguna (2017), Olmsted (2017), Carmel (2013, 2014), Sonoma (2014), and Pacific Northwest Plein Air (2013, 2017). She was a finalist at the Portrait Society of America, is a signature member with multiple awards from Oil Painters of America (2014, 2017), and won Best of Show at an American Women Artists national show (2014).

This work was painted at Crown Point during 2017 Pacific Northwest Plein Air in the Columbia River Gorge. It shows the Washington shore of the Columbia River as seen from Vista House.



Melanie Thompson (American, b. 1988), ***Scorched Earth***, 2018, oil on canvas, 6" x 8"; Collection of Maryhill Museum of Art, 2018.19.2

Melanie Thompson paints landscapes throughout the American West. She is a graduate of Washington State University in Pullman and currently lives in the Tri-Cities. The artist has been given the Best Sky award at Pacific Northwest Plein Air in the Columbia River Gorge on two occasions—in 2017 and 2019. In 2018, she won an Honorable Mention.

This painting shows the hills on the Washington State side of the Columbia River as they burned during the 2018 Milepost 90 Fire. The work was painted at night and en plein air from a location adjacent to Interstate 84 in Oregon.

In 2018, Pacific Northwest Plein Air in the Columbia River Gorge was hosted by Maryhill Museum of Art beginning on July 30. During the four days that the artists were working (July 30–August 2), they endured windy conditions and daytime temperatures in excess of 100 degrees. On Tuesday, July 31, the Milepost 90 Fire began west of Wishram, Washington. Over the course of several days, it burned 14,000+ acres, spreading north across the Klickitat Hills and ten miles east along Washington State Route 14—past Maryhill Museum of Art—to near U.S. Highway 97.