Show of Hands

NORTHWEST WOMEN ARTISTS 1880–2010
Maria Frank Abrams  
Kathleen Gembrerling Adison  
Eliza Barchus  
Harriet Foster Beecher  
Ross Palmer Beecher  
Susan Bonnerstrom  
Marsha Burns  
Margaret Cammferman  
Emily M. Carr  
Lauri Chambers  
Doris Chase  
Diem Chau  
Elizabeth Colborne  
Claire Crow  
Louise Crog  
Imogen Cunningham  
Marita Dingus  
Carin Friedlander  
Anna Gallenbeck  
Virna Hafer  
Sally Halsey  
Victoria Haven  
Zama Vanessa Helder  
Karin Helmich  
Mary Henry  
Abby William Hill  
Anne Herondille  
Yvonne Twining Humber  
Elizabeth Jameson  
Fay Jones  
Helmi Dagmar Juusonen

Ruth Kelsey  
Alison Keggh  
Maude Kerns  
Sheila Klein  
Gwendolyn Knight  
Margot Quan Knight  
Marie Liveston  
Helen Loggie  
Blanche Morgan Losey  
Sherry Markovitz  
Agnes Martin  
Ella McBride  
Lucinda Parker  
Viola Patterson  
Mary Ann Peters  
Susan Point  
Mary Randlett  
Ebba Rapp  
Susan Robb  
Elizabeth Sandvig  
Norie Sato  
Barbara Sternberger  
Makiko Tamura  
Barbara Earl Thomas  
Margaret Tomkins  
Gail Tremblay  
Patti Warashina  
Marie Watt  
Myra Albert Wiggins  
Ellen Ziegler

Show of Hands  
NORTHWEST WOMEN ARTISTS 1880–2010  
Barbara Matilsky  
WHATCOM MUSEUM, BELLINGHAM, WA
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Show of Hands: Northwest Women Artists 1880–2010 is a comprehensive study of women artists in the Northwest that happily coincides with the centennial of women’s right to vote in Washington State. What better way to celebrate the empowered voices of Northwest women than through their art?

I don’t doubt that Abby Williams Hill (1861–1943), one of the earliest artists featured in our show, cast her first vote in 1910 with pride and vigor. As a painter of the Northwest frontier, she was a pioneer in every sense—a professional female artist at a time when most artists were male, and one who spent much of her time in rugged wilderness, no less, camping with her children and painting majestic mountain and coastal scenes commissioned by the railroads to promote travel to the region. She was also a strong voice for those in need, including blacks, immigrants, and poor working mothers, and as a founding member of the Congress of Mothers (predecessor to the PTA), she was a champion of early childhood education. And yet, like many of the women featured in Show of Hands, her body of work—more than a hundred paintings—has been largely unseen after her initial rise to prominence at the turn of the twentieth century.

That women artists of the Northwest have often been overlooked is one reason why we are so excited to gather their work in one place with Show of Hands. Another is that the Whatcom Museum has been dedicated to the research and exhibition of important Northwest artists since the museum’s inception, including women artists (most recently, the seventy-fifth anniversary exhibition of the Women Painters of Washington, held in 2005). We are proud to note that several women represented in Show of Hands have been subjects of solo exhibitions at the Whatcom Museum, and we are grateful for the solid footing these earlier shows provided in mounting an exhibition of the scope and depth of Show of Hands.

Through more than ninety works of sixty-one artists from Washington, Oregon, and British Columbia, Show of Hands draws on the myriad talents women of the Northwest have revealed in all media, including painting, drawing, sculpture, photography, video, and installation. Showing a historical view from recent to earlier times, the exhibition also draws on the rich and varied holdings of the Whatcom Museum—some little known and never shown before—and those of several other institutions whose collection of women artists precedes the active collecting practice by art museums that in the early days favored male artists. It should come as no surprise that women artists from that time were also tending to other important duties, such as raising children and keeping an entire household. Their painting was often seen as a hobby and not recognized as widely as their male counterparts’ works.

The Whatcom Museum is pleased to present Show of Hands: Northwest Women Artists 1880–2010 and is grateful to the Western States Arts Federation (WESTAF) and the National Endowment for the Arts (NEA); as well as the City of Bellingham and the Washington Art Consortium (WAC), for their support. We are also indebted to the insightful research, knowledge, writing, and curatorial skills of Barbara Matilsky. Her tireless quest to fully explore a topic at multiple levels and her discerning ability to present a tableau that both informs and enlightens are a gift to all who experience Show of Hands.

Patricia Leach, Executive Director
Acknowledgments

Art exhibitions are complex and creative endeavors that rely on teamwork and collaboration. My gratitude foremost to Patricia Leach, executive director of the Whatcom Museum, who shared my enthusiasm for Show of Hands and supported the exhibition. I am also grateful for the help and support of the following staff members: Scott Wallin, exhibitions designer; Jan Olson, curator of collections; Curt Mahle, preparator; Patrick Dowling, facilities manager; Judy Frost, finance; Jeff Jewell, photo archives historian; Mary Jo Maute and Elsa Lenz Kothe, educators; Patricia Relay, development officer; Deanna Zipp, museum assistant; Laura Johanson, communications; Todd Warger, security; Kristen Costanza, development associate; Monica Humphry, assistant; and David Miller, artist/preparator.

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David F. Martin, independent curator and partner at Martin-Zambito Fine Art, was a vital resource on all matters related to artists from the first half of the twentieth century. He generously shared his well-documented biographies, recommended artists to include in the exhibition, and loaned key works of art that strengthened the show. Alison Stamey and Francine Seders shared artists’ catalogues with me, provided help in tracking down work, and loaned several important pieces to the exhibition.

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I would also like to acknowledge the generous support of the Western States Arts Federation (WESTAF) and the National Endowment for the Arts (NEA) for funding the exhibition and a portion of the accompanying catalogue, which was also supported with a grant from the Washington Art Consortium.

Thank you to all of the participating artists, many of whom answered questions, loaned artworks, and offered support.

Finally to Jyoti Duwadi, who wisely suggested that I never lose sight of the spirit of the women who created these wonderful works of art.

Barbara Matikky, Curator of Art
Show of Hands celebrates women’s contributions to the legacy of Northwest art. It coincides with the centennial of women’s suffrage in Washington State, a right granted ten years prior to the passage of the Nineteenth Amendment to the United States Constitution. Against the backdrop of this milestone, the exhibition offers a forum for considering women's history and future as contemporary culture continues to redefine traditional gender roles and relationships.

Highlighting a variety of work in all media by artists from Washington, Oregon, and British Columbia, Show of Hands reveals a rich tapestry of creativity, from the heroically scaled abstract paintings of Mary Henry to Diem Chau’s delicate images embroidered on silk and mounted on porcelain dinnerware. An intergenerational dialogue emerges among the artworks as the exhibition unfolds thematically and chronologically, starting with works from 2010 and moving back to 1880. Whenever possible, two works by each artist are exhibited to show the development of her career. The exhibition also draws on the strength of the Whatcom Museum’s collection of Northwest art.

Site-specific wall paintings created for the Lightcatcher passageway introduce a large gallery devoted to works engaged in biomorphic and geometric abstraction. Rooted in prehistoric art, the arts of non-Western cultures, and early modernism, these works confirm abstraction’s vital role in expressing the spiritual aspects and formal beauty of life.

Show of Hands also features artists whose approach is more representational and driven by content. Some interpret the figure to convey personal or communal stories, at times conjuring up narratives that reference historical, social, and environmental issues. Many artists find inspiration in Native American art. The heritage of women’s handicrafts is given a new twist by contemporary artists that spotlight the artwork of women in Oregon and Washington. David Martin, a partner in Martin-Zambito Fine Art, curated Pioneer Women Photographers in 2002 for the Frye Art Museum and An Enduring Legacy: Women Painters of Washington 1930–2005 for the Whatcom Museum in 2005. Terri Hopkins and Lois Allen organized Northwest Matriarchs of Modernism in 2004 for the Art Gym at Marylhurst University and the Northwest Museum of Art. Show of Hands builds on the framework of these exhibitions with the hope that it inspires further interest in the subject.

One of my first observations as I organized this exhibition was the important contribution that Northwest women have made to the history of abstraction in the United States. In response to the art of pioneering European modernists, they invented a personalized vocabulary in tandem with their counterparts at burgeoning art capitals across the country.

The constructivist movement, pioneered by artists such as Wassily Kandinsky (1866–1944) and László Moholy-Nagy (1895–1946), made a lasting impression on Maude Kerns and Mary Henry, who similarly embraced the spirituality associated with geometric forms. In the true essence of the avant-garde, Doris Chase stretched the boundaries of kinetic art by integrating new technologies into her art making.

More recently, Anne Hirondelle and Victoria Haven have channeled the spirit of constructivism in ways unique to the media in which they work. And innovative practice distinguishes the early sculptures of Elizabeth Sandvig as well as the interpretations of light by Virna Haffer, Ellen Ziegler, and Norie Sato.

Another twentieth-century movement that influenced artists in the Northwest was abstract surrealism, distinguished by its spontaneous, flowing forms that evoke the landscape of dreams and the unconscious. It spawned a visual language that was organic, visceral, and what came to be known as biomorphic. Margaret Tomkins absorbed this freely expressive style that emerged from automatic drawing. Maria Frank Abrams also began her career within the orbit of the movement.
Surrealism informed the work of artists who became known as abstract expressionists. Artists in the exhibition, including Kathleen Gemberling Adkison, Lucinda Parker, Mary Ann Peters, Caryn Friedlander, and Barbara Sternberger, interpret some of the formal qualities pioneered by these artists, adapting them to express their personal relationship to the natural world.

The dynamic paintings of Maude Kerns (1876–1965) are among the most innovative works of abstract art emerging from the region (fig. 1). Inspired by the work of Wassily Kandinsky and Hans Hofmann (1880–1966), the artist exhibited side by side with László Maholy-Nagy and other leading modernists at the Museum of Non-Objective Painting in New York (which became the Solomon R. Guggenheim Museum) in the 1940s. She experimented with geometric compositions that visualize both cosmic and microscopic worlds. Whereas Kandinsky’s theosophical beliefs informed the spiritual dimension in his art, Kerns arrived at a similar meditative effect through her faith in Christian Science. Teaching at the University of Oregon, Eugene, for twenty-six years, she disseminated the most current ideas about color theory and abstraction to a generation of artists and educators.

Sally Haley (1908–2007), who arrived in Portland after studying at Yale University, developed a different approach to abstract art. She moved easily between abstraction and representation and was inspired by the work of the Italian proto-surrealist painter Giorgio de Chirico (1888–1978), who juxtaposed strangely disparate objects in stark architectural plazas. Haley created a body of still-life paintings that are similarly eerie and magically realistic. She also flattened walls, doors, and windows into elegant geometric shapes.

The grandly scaled paintings of Mary Henry (1913–2009) underscore the confidence with which the artist expressed her passion for bold colors and hard-edged compositions. Her work reflects her study in 1945 in Chicago at the Institute of Design with László Maholy-Nagy, who came from the groundbreaking Bauhaus school in Germany. Henry was subsequently invited to join the faculty, the first woman to be so recognized, but family responsibilities forced her to relocate to Arkansas. In the 1960s, the artist produced monumental geometric paintings such as On/Off 8A On/Off 8B (1965, fig. 2) that find affinities with op (optical) art and postpainterly movements. In contrast to later minimal-ist artists, Henry embraced the spiritual ideas inherent in the geometries that she continued to interpret throughout her long career.

Doris Chase (1923–2008) was fascinated by circles and their holistic connotation. She translated them into laminated wood sculptures and public artworks in the 1960s (fig. 3). As a pioneering computer, film, and video artist in New York City during the 1970s and 1980s, she often reinterpreted her three-dimensional world into a two-dimensional screen.

Maude Kerns
Composition #85 (In and Out of Space) 1951
Oil on canvas
28 x 22 inches

Maude Kerns
Composition #19 1951
Oil on canvas
30 x 24 inches
2. Mary Henry
OnOff/OnOff 8A 1967
Acrylic on canvas
Each: 60 × 60 inches

3. Doris Chase
Encircled 1968
Laminated fir
Height: 10 feet
forms and fused them with choreographic movements to create what she called “video dance.” Chase envisioned art as a “bridge to awareness,” encouraging viewers to rearrange and activate her kinetic works. The artist’s passion for change motivated her diverse achievements. Toward the end of her career, Chase wrote and directed a series of theatrical productions that centered on monologues by women. Based on the “experiences that shape a woman’s life,” these works, including Table for One (1986), starring Geraldine Page, were screened nationally.

The geometry of the constructivist movement also informs Anne Hirondelle’s (b. 1944) ceramic sculpture Tumble #10 (2009), which is composed of concentric circles (fig. 4). The artist notches the forms to cleverly prevent tumbling. Her bright colors—often primary in hue—dramatically contrast with the white, unglazed stoneware. These recent works differ from the artist’s earlier vessel-based pieces, such as Dance Diptych (1991), two rhyming pitchers with curved handles that nestle into each other.

During the late 1930s and 1940s, Margaret Tomkins (1916–2002) established a national reputation as an abstract surrealist painter. Untitled (1949, fig. 5), defined by earth tones, hauntingly evokes human and landscape forms that “search the emotional, psychic, and physical tensions in the metamorphosis of nature and man as one.” Beginning in the 1960s, the artist created large expressionist paintings such as Twice Sun White (1963), which is made up of interlocking shapes in lighter colors applied with a palette knife. Her marriage to James FitzGerald (1910–1973), a prominent sculptor, stimulated her own body of three-dimensional art using the lost-wax method. Living in seclusion on Lopez Island until her death, Tomkins layered her later canvases, such as Quantum (1979), with radiant shafts of pastel colors that reflect the artist’s lifelong quest to balance internal and exterior realities.

The interplay between nature and abstraction informs the work of many artists, including the pioneering photographer Ella McBride (1862–1965). Although representational in subject matter, the artist’s photograph from the 1920s of a vase filled with nasturtiums anticipates later, more abstract interpretations of the natural world. She positions her still life at the far edge of the composition, a placement inspired by Japanese prints, leaving a large, undefined, luminous abstract space. McBride, who worked with Edward Curtis in his photography studio and later opened her own business in 1917, exhibited internationally in the 1920s.
Although Kathleen Gemberling Adkison (b. 1920) studied with Mark Tobey (1890–1976), she did not pursue his signature calligraphic style of abstraction. Instead, the artist built up her canvases, which were placed on the floor, with broad strokes and sometimes splattered paint. In Fire Rock (1981), one in a series of oil paintings on this subject, the hot colors and molten quality of the surface represent Adkison’s desire to express the “insistent life-force of energy expressed by nature.”

Lucinda Parker (b. 1942), known for her virtuoso paintings and passion for process, creates both modestly scaled and large commissioned works for public spaces that reveal her intimate relationship to the natural world. In Snags (2006), tree-trunk-like forms suffused in golden light are born from the artist’s imagination and inspired by hikes in the woods (fig. 6). Parker often uses a spatula rather than a brush to apply heavy impasto passages of acrylic paint that coalesce into expressive architectural and organic forms.

This duality in subject characterizes Elizabeth Sandvig’s (b. 1937) Broken Columns (early 1970s), created from wire mesh screens that become animated by filtering light (fig. 7). The artist, known more widely now as a painter, experimented with an array of materials to create innovative sculptures in the 1970s, the same period when Alan Saret (b. 1944) began working with wire in New York City. According to Sandvig:

For the first half of my career, my work dealt with the transitory and fragile qualities of nature. Using materials that emphasized a sense of layered transparency, I attempted to create a shifting visual energy effect by light and position. When my work threatened to disappear into fragility, I turned to drawing vigorously with oil sticks and to painting.*

Mary Ann Peters (b. 1949) has been exhibiting paintings and drawings since the 1980s when she began deciphering the lost worlds of archeology and dreams. The part-fact, part-fiction quality of her visions are expressed through a distinctive, lyrical style. In In an instant . . . a delicate balance (2006), the artist’s spontaneous lines and delicate washes of colors create a garden of abstract forms that reflect her interpretation of environmental disintegration. As Peters explains:

The work was derived from current events but those tied to the land and the power of place. I started thinking about how we reconstruct the mental picture of a place that has been destroyed or irrevocably
changed. I settled on trying to draw that juncture or instant, in the moment of its destruction, that a site or building or landscape becomes the sum of its parts, which in observation is abstract and possibly beautiful. It’s suspended animation, really.5

The watery environment of the Pacific Northwest has been a central focus in Caryn Friedlander’s (b. 1955) paintings for many years. It provides an opportunity to integrate gestural brushstrokes with the flow of nature. In North Shore (2007), the artist presents the remnants of infrastructure—a pier that terminates abruptly and wood pilings subsumed by the action of waves. Friedlander, who earned master’s degrees in Asian art history and fine arts at the University of Washington, finds inspiration in Chinese calligraphy and landscape and in Western artists such as Henri Matisse (1869–1954) and Joan Mitchell (1926–1992). About her work, the artist says, “I could convince myself that the work is about water, but that’s an excuse; foremost I am an inveterate mark maker.”6

The abstract paintings of Barbara Sternberger (b. 1957) depend on lush passages of color that build sensual surfaces. In Immediate (2008), the artist defines interlocking forms ascending from the bottom edge of the canvas. A black flourish of paint moves abruptly into the entwined pattern, perhaps giving rise to the title. Sternberger presents this “drama” against an atmospheric field of light-filled brushstrokes. The artist describes her intention this way:

When I begin a painting, I begin a new relationship whose content is revealed in the process of its making. Its subject matter doesn’t come from the immediate external world of objects but, rather, gradually evolves from an internal vision generated from experience.7

Recognized nationally for her unique body of camera-less photographs, Virna Haffer (1899–1974) interprets aspects of nature through representational and abstract prints. She authored a seminal text, Making Photograms: The Creative Process of Painting with Light, that is still referenced today.8 For Abstract #15 (c. 1960), the artist placed objects on photographic paper and exposed them to light to capture the texture of seeds and grasses. Contrasting patterns of light and dark animate the surface to evoke the process of regeneration. A darker pessimism that reflects her concern for the fate of the environment was also expressed in a harrowing series of apocalyptic photograms.

Ellen Ziegler (b. 1949) is also fascinated by the effects of light, which she interprets in three-dimensional mirrored drawings. Her abstract compositions, based on the tangible interplay of light and shadow, appear on the wall as if by magic. According to the artist, these works “evoke states of disorientation,
hallucination, and a peculiar wonder.” The title of this series, Hypnagogue, references the period between waking and sleeping called the “hypnagogic state.”

Margie Livingston (b. 1953) and Victoria Haven (b. 1964) designed site-specific paintings for the Lightcatcher passageway that are intriguingly similar yet stylistically distinct (figs. 8 and 9). Both artists eliminated the canvas support and revel in the application of line and color to the wall. Livingston’s paintings are playfully expressive, while Haven’s works are cerebral and more structured.

In her studio, Livingston created four works in a series titled Angle, Drizzle, and Dot. These are loopy, spontaneous compositions of acrylic paint made by pouring colors that exist independently as texture. Haven presents a folding and unfurling puzzle of intersecting lines of color that establishes perspective, creating a focal point at the entrance to the galleries.

Maria Frank Abrams (b. 1924) first began painting colorful, amoeboid forms swirling in undefined spaces after graduating from the University of Washington in 1951. Her later, more geometric compositions, such as Untitled (1977), defined in graphite by horizontal planes, reflect the landscape and light of the Pacific Northwest. Abrams survived the Holocaust, and art and nature have renewed the artist’s spirit: “It was very consoling, like a healing process. In my work, I began creating things that were harmonious and peaceful.”

An emphasis on horizontality characterizes the finely modulated paintings of Agnes Martin (1912–2004). In Untitled (1965)—a schematic rendition of her larger works—pencil lines band across a small sheet of paper. Martin was a celebrated player in the art scenes of New York City and Taos, New Mexico, but she began her training at Western Washington University in Bellingham. The meditative nature of her grids stemmed from a belief in the spiritual qualities inherent to abstraction, yet ironically they became associated with the reductive character of minimalist art that eschewed meaning, content, or emotion.

A linear definition of space imbued with a Zen-like spirit characterizes Paused Field (1979), a mixed-media drawing by Norie Sato (b. 1949), who is recognized as one of the Northwest’s leading video and public artists. Out of a white field inspired by the snow and phosphorescence emitted from television sets, the artist conjures a single horizontal band defined by subtle inflections of rainbow-colored pencil lines. Delicate touches of color edged along the bottom of the thick handmade paper invite close viewing.
Lauri Chambers (b. 1951) interprets the atmospheric qualities of white paint applied to Masonite by using scratches and contrasting black, fanlike forms with curving lines. The artist writes that “Content is revealed by process. . . . To understand my work it must simply be looked at. I want the encounter to be very, very quiet.”

Elizabeth Jameson’s (b. 1962) interpretation of abstraction intersects with her research into costume history and clothing worn by people in hazardous occupations. In *Forecasting Queen* (2009), the artist marries abstract and figurative art in a startling comment on fear and war (fig. 10). A medieval woman wearing a gas mask and a geometrically patterned garment looks out at the viewer, who is both repelled and attracted to the work through its velvety, pastel texture. Jameson writes:

“I investigate our attempts to protect ourselves from fear and the effects of these excessive efforts upon our lives through a series of objects and drawings that use restrictive and insulating garments as an iconographic metaphor for self-repression.”

Artists interested in conveying messages, often through storytelling and narratives, have developed a variety of fresh approaches and styles to communicate their ideas. Artists reference history (Marita Dingus), autobiography (Faye Jones and Barbara Earl Jones), interactions between nature and culture (Claire Cowie and Elizabeth Sandvig), issues related to identity and relationships (Patti Warashina), as well as more mysterious or dreamlike meditations on reality (Viola Patterson, Gwendolyn Knight, Imogen Cunningham, Marsha Burns, and Margot Quan Knight).

Fay Jones (b. 1936) and her funky, jazzy figures, which loom large on the tableau of life, have charmed Northwest audiences since the 1970s. Often humorous and theatrical, her works reflect a passion for literature and interpreting memories and stories. In an early work, *Crows, Scarecrows* (1974), the artist depicts a menacing landscape of black birds and frightening man-made props that contrasts with the drawing’s miniature, fairy-tale-like quality. Later works, like *Loss* (1991), assume a larger, more epic but also abstract presence. The looming heads of two men and a woman, silhouetted in black, suggest a drama of relationships enacted against a mountain peak. The perforated patterns in the paper and layered collage elements add to the mystery of what transpires here.

Elizabeth Sandvig’s *Peaceable Kingdom I* (2003) interprets the work of Edward Hicks (1780–1849), a Quaker minister who painted a series with the
same name. Synthesizing Hicks’s folklike style with a Matissean joie de vivre to emphasize bright colors and simplified lines, the artist creates a painting that embodies nature’s harmony.

The collision between nature and civilization resonates in Claire Cowie’s (b. 1975) *Rhinoscape* (2006), her large-scale sculpture of a white rhinoceros dripping with paint. The artist’s interpretation is playful, but it touches on insidious events as she references the true story of Clara, a white rhino captured in South Asia and exhibited in European capitals during the eighteenth century. Cowie poignantly calls into question humanity’s relationship with other animals by assembling a small village on the animal’s back.

Biblical overtones are present in the artworks of Barbara Earl Thomas (b. 1948), which often reflect her personal history. In earlier, more figurative tempera paintings, such as *A Man Cleaning His Fish* (1987), the artist evokes the spirit of her father and family who migrated from the South to the Northwest in the 1940s. Their love of fishing eased the trauma of relocation. In later paintings, such as *A Fire in the Landscape* (2002, fig. 11), recumbent figures and flamboyant birds are dwarfed by swirling landscapes that merge sea and sky. This apocalyptic interpretation of the fate of the environment also personifies the inherent forces of nature that claimed the life of her parents, who tragically drowned while fishing in 1988.

Patti Warashina (b. 1940) is nationally recognized as one of the leading ceramic artists practicing today. She has been exhibiting her work since the 1970s, when she began interpreting the ceramic medium to comment on issues related to identity and gender. Humor and technical virtuosity define works such as *Diamond in the Rough* (1988), a narrative of marital dysfunction communicated through the interaction of partial male and female figures.
(fig. 12). The comedic drama unfolds over the dinner table, where a giant wedding band is balanced between the two protagonists. The view below reveals a dog, symbol of fidelity, who sniffs a diamond fallen from its setting. Warashina has recently begun casting in bronze. In Bonded Flight (2006), the artist presents a stylized bust of an adolescent girl with a bird perched on her head, each looking in a different direction. The ambiguous title and the relationship between the girl and the bird pose questions about independence, safety, and their associated states of mind.

A more understated narrative can be gleaned from Untitled (1954), a painting by Viola Patterson (1868–1984) that offers a quiet peek into a veranda where complex patterns dominate the image of a mother and child resting. The artist weaves together a Parisian-style lushness à la Édouard Vuillard (1868–1940), who similarly merged interior and exterior spaces. Patterson’s art flourished as she interpreted the modern artworks she experienced during her European travels and while teaching at the University of Washington’s art department. Her marriage to Ambrose Patterson, her art professor, who exhibited with the fauvists in Paris in 1905, and her friendship with Walter Isaacs, chair of the art department, encouraged the artist’s personal style. In her later works, she embraced a more nonobjective abstraction by painting bold gestural works in a similarly restricted palette. The artist owned Emily Carr’s expressive landscape painting (c. 1920) included in Show of Hands.

In Mask IV (1988), Gwendolyn Knight (1913–2005) updates the language of cubism to reveal a mysterious head that reflects both African art and Picasso’s interpretation of it. After attending Howard University and then studying with the sculptor Augusta Savage (1892–1962) in Harlem, she married the artist Jacob Lawrence, who developed his own style of cubism to narrate stories of African-American history. They settled in Seattle in 1971 after Lawrence began teaching at the University of Washington. Knight received recognition for her work when she began exhibiting at the Francine Seders Gallery. In 2003, when she was eighty years old, her career was surveyed at the Tacoma Art Museum.

Surface (paper) (2009) is one in a series of videos by Margot Quan Knight (b. 1977) that feature the artist. In this work she makes a mask in less than a minute by pressing a simple sheet of paper into her face. In another video in the series, Surface (bubbles) (2009), she blows bubbles to obscure and then reveal herself. These humorous, often beautiful self-portraits reflect the artist’s interest in process and experimentation. As the artist writes:

Surface is a series of video experiments that I developed during a residency at 911 Seattle Media Arts Center. The short videos examine the relationship between an image and its source (in this case my face), and the relationship between an image and the surface on which it appears. The surface, so necessary for the image’s existence, seems both fragile and impenetrable, a barrier and an opportunity.13

Although Imogen Cunningham (1883–1976) garnered international recognition for her abstract and close-up photographs of flowers and plants, such as Flax (c. 1920), she was interested in portraying every aspect of life: dancers practicing for a performance at Mills College (1929), the stark imagery of ventilators on top of a building (1934), a humorous look at nuns experiencing an exhibition of Alexander Calder’s mobiles (1953), and a civil-rights march in 1963. Her Dream Walking (1968), a double exposure of a nude woman blending into nature, recalls

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13. Imogen Cunningham
Dream Walking 1968
Gelatin silver print
9 1/2 × 10 3/4 inches

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13. Imogen Cunningham
Dream Walking 1968
Gelatin silver print
9 1/2 × 10 3/4 inches
her earlier romantic, pictorialist style (fig. 13). It alludes to the spirit of woman as Earth goddess, an idea that was popularized at this time. Cunningham once remarked, “Perhaps my taste lies somewhere between reality and dreamland.”

By contrast, the untitled nude (1971) by Marsha Burns (b. 1943) grows out of her interest in structure and geometry and is illuminated by strong contrasts of light and shadow. The androgynous figure, seen from behind with only a slight hint of profile, is a study of athletic prowess: ripples of muscle and bony angles are spotlit and abstractly beautiful.

A personal interpretation of history by Marita Dingus (b. 1956) emerges in 200 Women of African Descent (1994), which was inspired by the artist’s visit to Elmina Castle in Ghana in 1992. There Dingus visited the dungeons where Africans were imprisoned, often two hundred in one small room, before their long journey by sea to the Americas. The artist pays homage to these people by sewing two hundred dolls—minus the heads that indicate individuality—in an installation that conveys the sheer multitude of slavery’s victims. While making reference to the past, Dingus presents this work as a meditation on her ancestry and a creative outlet through which to process her harrowing memories.

In most global cultures, women’s handicrafts are essential to survival. Since the 1980s, artists such as Sherry Markovitz and Sheila Klein have become increasingly attuned to the potential of sewing, knitting, beading, crocheting, and other traditional skills to translate contemporary ideas. The variety of innovative forms emerging from just one approach was recently surveyed in Radical Lace and Subversive Knitting, an exhibition held in 2007 at the Museum of Arts and Design in New York.

Sherry Markovitz (b. 1947) has been making exquisitely beaded sculptures since the early 1980s. Her animals, figures, and abstract forms reflect a childlike sense of wonder and an inquisitive knowledge of world culture. In 2004, the artist was commissioned to create a sculpture of a young ewe (fig. 14). The only requirement was that she transform her materials into something stunningly beautiful. Using shimmering beads, the artist made Mourning You/Morning Ewe (2007), which looks back to paintings of sheep the artist made more than thirty years earlier. Markovitz alludes to hope and renewal as she weaves together an image of vitality with a title that hints at death. For the artist, “The image of the sheep evoked many ideas for me about warmth, peace, beauty, history and nomadic culture.”

Diem Chau (b. 1979) creates unusual relief sculptures by embroidering images on silk mounted on ordinary porcelain dinnerware. The intimate scale of these household items combined with evocative details of the human figure
hands, a half-figure of a young girl with braids streaming down her back—provides traces of childhood stories or memories.


Sheila Klein (b. 1952)—recognized nationally for her public artworks, objects made from fabric, and crocheted sculptural reliefs—works in the space between art, theater, and architecture. For the Lightcatcher courtyard, the artist sited *Stand* (2000), a thirteen-foot-high, self-supporting sculpture constructed from nylon Lycra that takes the shape of gigantic pairs of men’s black stretch pants (fig. 15). Wittily conflating clothing and architecture, the artist invites visitors to walk through the legs of this work. In *Textile Wallah* (2009), which drapes dramatically from the ceiling, Klein translates Indian architecture from Japura into ornate, crocheted patterns that form three life-sized arcing palace portals.

Gail Tremblay (b. 1945) is an artist, writer, and activist of Onondaga and Mi’kmaq ancestry who has lived in Washington for more than twenty years. She currently teaches at Evergreen State College. Her recent series of works—baskets made from 35mm and 16mm film, with titles such as *An Iroquois Dreams That the Tribes of the Middle East Will Take the Message of Deganawida to Heart and Make Peace* (2009)—reference political global issues (fig. 16). The artists writes:

I enjoyed the notion of recycling film and gaining control over a medium that had historically been used by both Hollywood and documentary filmmakers to stereotype American Indians. I relished the irony of making film take on the traditional fancy stitch patterns of our ash splint and sweetgrass baskets.

The strong influence of Native American culture can also be seen in the works of Helmi Juvonen, Ebba Rapp, and Myra Wiggins, artists who were inspired by masks, petroglyphs, and totem poles. Likewise, native peoples and rituals have been portrayed with an eye for preserving a record of what was perceived as a vanishing way of life by artists such as Ruth Kehey, Louise Crow was captivated by the formal beauty and abstract aspects of native culture—its colors and textures—which confirmed directions in her own art. Susan Point invokes Native American iconography and spirituality to propose a more balanced relationship between humans and the environment, and Marie Watt creates totemic-like columns that highlight the significance of blankets in Native American culture.

Louise Crow (1891–1968) lived in Seattle and spent time in Santa Fe, New Mexico, where she became acquainted with the artist Marsden Hartley (1877–1943), who wrote highly of her 1919 exhibition at the Museum of Fine Art, Santa Fe. *Eagle Dance at San Ildefonso* (1939), painted with bold colors and photographic clarity, combines figures, architecture, and landscape in a single powerful work (fig. 17). Using dramatic shadows and unusual compositional cropping that enhance the painting’s theatrical effect, Crow interpreted a ritual and sealed it in timelessness. David Martin, who has done extensive research on the artist, discovered that this painting was the first modernist work by a Seattle artist to be exhibited in a major international salon, the Autumn Salon in Paris.
in 1921. The artist, who is also known for her portraits, exhibited at major museums around the United States during her lifetime.

Helmi Dagmar Juvonen (1903–1985) is one of the Northwest’s most recognized artists. Tragically, she is also known as the artist who, obsessed by Mark Tobey and later diagnosed as manic-depressive, spent twenty-six years in an asylum. Despite her situation, the artist’s creativity flourished, stimulated by her avid study of native Northwest art. Initially, as in Northwest Coast Mask (c. 1947), Juvonen documented brightly colored carved masks and totem poles that retain the power of their original makers. Toward the end of her life, the artist’s drawing style became freer as she defined the iconography of native art more abstractly in drawings like Petroglyph (1967–68). According to the artist Wes Wehr, a friend of Juvonen, she was invited to attend Native American rituals, which she often sketched, and was affectionately called “Northern Light,” a reference to her Scandinavian heritage.

Ruth Kelsey (1905–2000), who taught at Western Washington University from 1948 to 1972, was a much-admired arts professor. Among her most important works of art are portraits, dating from 1938 to 1942, of Native Americans living in north-central Washington (fig. 18). She was invited to join the Nespelem Art Colony established by Washington State College (now Washington State University) to document Native American people and the culture of the Colville Confederated Tribes. Clyfford Still (1904–1980), a professor at WSC and a prominent abstract expressionist, was one of the colony’s instructors. In the spirit of the early American artist George Catlin (1796–1872), who embarked on a similar mission, Kelsey painted sensitive portraits of women and men such as Chief Red Star (1941). Using broad brushstrokes, the artist expressively captures the spirit of the sitter, a regal and compassionate man with a yearning expression. After completing fifty paintings during three summers, Kelsey wrote:

Our good relations with the tribal members [were] probably because of mutual admiration. Chief Red Star allowed us to paint his portrait several times. We would walk past his house on our way to class and often he or some members of his family were outdoors, so we had an opportunity to greet them or stop for a visit. He and his family became our good friends, although all of the Indians I met were friendly.17

Ebba Rapp (1909–1985) was a multifaceted artist who painted, made ceramic sculpture, exhibited her work regularly, and taught three-dimensional design at the Cornish School. Her haunting Totem of Rumor (c. 1950, fig. 19) provides multiple perspectives into the artist’s work: the impact of Native American culture, her studies with noted Russian artist Alexander Archipenko (1887–1964) at the University of Washington, and the pull of surrealism, which stimulated artists to visualize the unconscious.

Myra Albert Wiggins (1869–1956) created a beautifully composed photograph of a totem pole hovering over the Alaskan landscape in the 1890s (fig. 20). The work is both an ethnographic record and a stirring interpretation of the union between nature and culture. The artist, an internationally recognized photographer who exhibited at major museums in the United States, was invited by Alfred Stieglitz in 1903 to join the Photo-Secession. After her solo show in 1918 at the Seattle Fine Arts Society (which became the Seattle Art
Museum), Wiggins turned her attention to painting and cofounded Women Painters of Washington in 1930.

In River Worn by Time (2002), Susan Point (b. 1952) creates a totemic composition in which fish and water seamlessly merge. The print’s sinuous abstract patterning suggests the art of weaving. The artist began her career as a jeweler and later became actively engaged in her native Coast Salish culture. Since the 1980s she has reinterpreted traditional images to communicate messages of environmental and cultural preservation. As the artist has written, “The task of my generation is to remember all that was taught, and pass that knowledge and wisdom on to our children.”

In Blanket Stories: Ladder, Great Registry, Oregon Trail, Long Haul and All My Relations (2008), Marie Watt (b. 1967) presents a sentinel figure or totem, conveyed by stacking wool blankets of various colors and patterns into a towering composition. The artist explores the history, symbolism, and personal stories associated with blankets, functional and often ceremonial objects in Native American culture. The work’s array of colors, sculptural folds, and monumentality commands the gallery space. Watt also interprets her blanket columns in more traditional materials by carving pieces of salvaged cedar into Brancusi-like sculptures.

The genre of landscape painting attracted early women artists in the Northwest. The wilderness as well as natural areas closer to home inspired artists such as Harriet Foster Beecher, Abby Williams Hill, Eliza Barchus, Anna Gellenbeck, and Margaret Camfferman, who were captivated by the coastal and mountain light. The changing landscape, its more developed and sometimes insidious side, also catalyzed the works of Zama Vanessa Helder and Yvonne Twining Humber. The drawings and paintings of both artists reflect the magical-realist side of surrealism popularized by Salvador Dalí. This direction also provided artists such as Blanche Morgan Losey with an opportunity to represent psychological landscapes. More recently, Karin Helmich has combined a realistic style of painting with her own interpretation of nature’s mysteries.

In 1881, Harriet Foster Beecher (1854–1915) became the first professional artist to establish a studio in Seattle, which she called the Fine Arts Studio. Using oil and watercolor, she painted the semipermanent fishing outposts and activities of Clallam and Makah peoples along the shores near Port Townsend. In Alameda (1880), the earliest work in the exhibition, Beecher freely paints the changing atmosphere of the Northwest with an impressive command of naturalistic effects (fig. 21). The colors and luminosity of her watercolors, which were painted en plein air, are reminiscent of the topographical landscapes of J. M. W.
| **19.** Ebba Rapp  
| Totem of Rumor c. 1950  
| Oil on canvas  
| 51 3/4 x 31 inches |

| **20.** Myra Albert Wiggins  
| Alaska c. 1899  
| Platinum print  
| 4 x 5 inches |
Turner (1775–1851). Beecher also established a reputation as an important portrait artist and received commissions from many prominent citizens, such as the early pioneer Ezra Meeker (1830–1928), whose portrait from 1914 is in the Museum of History and Industry in Seattle.

Abby Williams Hill (1861–1943) painted the sublime vistas of the American west, including many of its iconic monuments—Yellowstone, the Grand Canyon, Bryce Canyon, and the Rocky Mountains. She was commissioned by the Great Northern Railway in 1903 and the Northern Pacific Railway over three consecutive years (1904–1906) to travel the routes carved through the wilderness, and she camped with her four children in remote places to access the wonders of nature. *Horseshoe Basin* (1903), a panoramic, birds-eye view of a glacial cirque in the Cascades, embodies the sublimity that characterizes the international legacy of nineteenth-century landscape painting (fig. 22). In 1926, Hill traveled to the Canadian Rockies and captured the emerald green waters of Lake Louise in a looser, more painterly style. Although the artist’s works were exhibited in expositions across the country and received favorable notices in the press, her paintings were soon forgotten. A comprehensive collection of her work is preserved at the University of Puget Sound.

Eliza Barchus (1857–1959) was celebrated during her long career and received the distinct recognition as “the Oregon Artist” in 1971 by the state legislature. She supported herself by selling her artworks in large numbers through three commercial outlets, sometimes repeating motifs in the way that Sydney Laurence (1865–1940) was apt to do. Barchus’s works were purchased by notable historical figures, including Theodore Roosevelt and Woodrow Wilson. The Whatcom Museum’s untitled painting (c. 1890) of a glaciated mountain peak is one of her largest landscapes, and its ornate gilt frame attests to the importance that the collector accorded this work. In 1935, Barchus discontinued painting in response to her failing vision.

Biographical information about Anna Gellenbeck (1883–1948) remains scarce, but there is little doubt about the artist’s ambition and creative power when...
Richardson Highway, Alaska (1944, fig. 23). The work is as much a skyscape as a depiction of sweeping tundra, and in it the artist focuses her composition on an abstract cloud formation exploding with energy. In 1934 the artist was commissioned to create twenty paintings “showing the beautiful coloring, unusual geological formations and striking panoramas of the giant Grand coulee.” According to a newspaper article archived in the Washington State University and Marilyn Kimble Northwest History Database, these paintings were slated to tour the United States. Further research might uncover the whereabouts of these artworks.9

Margaret Camfferman (1881–1964) was Gellenbeck’s contemporary, but she approached landscape painting quite differently. Her untitled painting from 1935 (fig. 24), the same year that the artist was awarded a solo exhibition at the Seattle Art Museum, reflects the influence of modern art and her study in Paris with André Lhote (1885–1962) in 1932. Representing the artist’s integration of expressionism and cubism, the painting dramatically unfolds above a horizon defined by the majesty of sawtooth mountains and strong contrasts of light and shadow. In their striking interpretations of the latest art movements from Europe, Camfferman and her husband, the artist Peter Camfferman (1890–1957), are considered among the earliest modernist artists working in the Northwest.

Zama Vanessa Helder (1904–1968) is widely known today for her precisionist watercolors commissioned in 1939 by the United States Bureau of Reclamation to document the construction of the Grand Coulee Dam. During this time she was hired by the Work Projects Administration (WPA) to teach at the Spokane Art Center. Water Tower, dating from this period, reflects the same mastery of light, sharp focus, and eye for unusual composition that distinguishes her style (fig. 25). Helder’s paintings were included in the seminal art exhibition Realists and Magic Realists, where her work was exhibited alongside that of Ivan Albright, Edward Hopper, and Andrew Wyeth at the Museum of Modern Art in 1943.

A similar sense of dislocation and timelessness appears in Karin Helmich’s painting White Light (1971). As a realist painter, Helmich (b. 1943) excels in portraits and landscapes. In this unusual, more abstract work she perhaps interprets

23 Anna Gellenbeck
Richardson Highway, Alaska 1944
Oil on canvas
371/8 × 371/4 inches
the foggy conditions of the Pacific Northwest. However, two white, paperlike forms that cast strong shadows, along with a barely visible lightning-streaked line, remain a mystery.

Yvonne Twining Humber (1907–2004), in her painting Ruin (c. 1949, fig. 27), shares the same magic-realist spirit as the New York artist Peter Blume (1906–1992). Humber depicts a brick arcade constructed from the bedrock of red clay cliffs. The remnants of a lost civilization consumed by nature’s cycle of reclamation is a theme extending back to Thomas Cole’s The Course of Empire: Desolation (1836). Humber provides the viewer with an intimate look at the futility of human pursuits, a weighty subject that contrasts with her well-known genre paintings. The artist also created a series of visionary landscapes made from collaged paper that reference abstract underwater, mountain, and cosmic motifs. Another of her legacies is the Twining Humber Award for Lifetime.
Artistic Achievement, given to women artists over sixty years of age, which she endowed before her death in 2004.

The lofty trees of the forest, their fantastic shapes buffeted by the winds along the coast and down the mountain slopes, have long inspired Northwest artists such as Emily Carr, Elizabeth Colborne, Helen Loggie, and Mary Randlett. More recently, deforestation and global warming have motivated contemporary artists Ross Palmer Beecher, Alison Keogh, and Susan Robb to interpret the fate of the forests through unusual iconography and media.

Emily Carr (1871–1945), recognized for her paintings that interpret the art of First Nations in British Columbia, also devoted much of her career to imbuing trees with a spiritual presence. Her studies in London and Paris during the first decade of the twentieth century introduced her to modern art. The color and brushwork of postimpressionist artists inspired her paintings, which are considered to be among Canada’s first modern artworks. Carr’s expressionistically painted untitled canvas (c. 1930, fig. 28) contains a life force that corresponds to her artistic approach, as described by the artist: “A main movement must run through the picture, . . . The movement shall be so great that [the] picture will rock and sway together, carrying the artist and after him the looker with it.”

A more naturalistic energy runs through the work of Elizabeth Colborne (1887–1948), who studied in New York at the Pratt Institute and the Art Students League. She also spent time on Monhegan Island, Maine, with Rockwell Kent (1882–1971), who may have inspired the artist’s linear style. Colborne became nationally recognized for her wood-block prints of the mountains and forests of Whatcom County, which she studied while living in Bellingham. Many of her graphite drawings of trees, exquisitely detailed and photographic...
in clarity, depict individual specimens close-up and from unusual angles. Her tempera painting *The Sisters Peaks of the Cascade Range* (undated) is realistic in its fidelity to color and atmospheric conditions and abstract in its compositional structure (fig. 29).

Helen Loggie (1895–1976) also lived in Bellingham, where she was one of Elizabeth Colborne’s art students. She too sought out unusual specimens, such as *The King Goblin* (1939), to personify nature’s tenacity and processes of growth. Even after becoming recognized nationally as a printmaker, Loggie made her etchings affordable to the public. Like Colborne, she studied in New York, with Robert Henri, but it was John Taylor Arms (1887–1953), author of the *Handbook of Printmaking and Printmakers* (1934), who exerted the greatest influence on her career. Loggie was celebrated during her lifetime, receiving the Washington State Arts Commission Governor’s Award for lifetime achievement in art, and exhibited her work at the Metropolitan Museum of Art and the Whitney Museum of American Art, among a host of other institutions.

Mary Randlett (b. 1924) began her career photographing artists, architects, and writers of the Pacific Northwest, and she later focused her camera on the region’s sublime landscapes and atmosphere. From precipitous cliffs down to roiling ocean waves and across mountains whitened out with snow, the artist achieves extraordinary effects in black-and-white prints that eschew burning and dodging darkroom techniques. The effects are sometimes reminiscent of the romantic drawings of Victor Hugo (1802–1885), as in *May* (1970), a view of trees clinging to a steep hill shrouded in fog. Her prints have been published in over a hundred books and are in the permanent collections of museums across the country.

In *Haystacks in Balkan Landscape* (1987), Susan Bennerstrom (b. 1949) portrays trees in the more pastoral setting of the European countryside. Her eye for drama and the effects of light and shadow cast the trees as silhouettes in a fleeting atmospheric moment. According to the artist, “This transformative power of light is what my work is about. … What we normally perceive as ordinary and familiar can be brooding and unnerving, or else transcendentally sublime.”

The fate of the trees in the Pacific Northwest is the subject of an untitled drawing from 1989 by Ross Palmer Beecher (b. 1957). In a style reminiscent of folk art and inspired by the patterning of nineteenth-century samplers, the artist portrays a historical period when the lumber industry dominated the landscape. In this witty drawing, stumps along the riverbank, huge logs carried off by oxen, the steamer delivering more pioneers, and the railroad track that appears to be
of the Sky. My work addresses[es] issues around the American landscape. I was trying to find a way to imagine climate change and its effect on the landscape as a somehow positive thing. When Neruda was dying of cancer he wrote of his body transforming from flesh into crystals into jewels. Its a geologic look at what happens after death (dinosaurs are turned into oil).24

Show of Hands brings together more than 150 years of work by women artists to offer another perspective on the art of the Northwest. It presents only a partial glimpse of the many talented artists who have contributed to the heritage of the region. For every artist represented, there are many more who have not been included. The exhibition reconfirms the strength of art in this region and the contribution of women to its legacy. The creativity of this gathering of women will, I hope, stimulate insights and observations that will inform future studies on the subject.

pulled by an orange-colored horse are framed by towering firs doomed to meet a similar fate. When this drawing was created, the controversy between environmentalists and loggers over listing the northern spotted owl as an endangered species had reached its climax. Palmer, who also creates relief sculptures from found objects that often comment on social issues, has stated that “I question authority with stuff I find in the dumpster.”22

A more subtle interpretation of the forest’s fate can be found in Newsprint series #4 (2007) by Alison Keogh (b. 1958), in which the artist recycles the financial pages of the Wall Street Journal to create rippling landscapes that also correspond to the artist’s breath during the work’s creation. The felled trees used to produce the newspaper are intuited by the viewer from this unique interpretation. As the artist says: “This series concerns the discovery of nature within the newspaper. It transcends the ordinary daily purpose as a conveyer of ‘news’... and now expresses itself through an altered state of being.”23

Susan Robb, recognized for her artworks that critique environmental issues, also comments on the relationship between human beings and nature. In the Gentlest Gesture (2008, fig. 30), the artist grows Sakura tree branches from crystals and creates a mechanical “life support system” for them, complete with an electronic current that opens and closes purple Mylar “flowers.” Of this manipulation and simulation of nature, Robb writes:

Overall the sense of this work is one of optimism, transformation, and mystery. This work was influenced by Neruda’s book of poems Stones

5. Mary Ann Peters, Holding the Morning (Seattle: James Harris Gallery, 2003).
7. Artist statement sent to the author.
9. Artist statement sent to the author.
Checklist of the Exhibition

Maria Frank Abrams
Born 1929
City Structures, 1955–1963
Tempera on canvas
t10 11 x 24 in. (framed)
Whitson Museum, gift of the artist (X.1213.1)

Maria Frank Abrams
Undefeated, 1937
Graphite on paper
t15 1/2 x 20 1/2 in.
Whitson Museum, gift of the artist (X.1213.1)

Kathleen Germaner
Ankurs
Born 1950
For Rock, 1978
Oil on paper
t12 x 8 1/2 in.
Whitson Museum, gift of the artist and Friends of the Museum (2008.78.3)

Elise Bauchois
1872–1935
Untitled, c. 1903
Oil on paper
t10 x 13 in.
Whitson Museum, gift of the artist and Friends of the Museum (2008.78.2)

Herman Fasching Backer
1904–1975
Alweeda, October 19, 1961
Oil on paper
t9 1/4 x 11 3/4 in.
Whitson Museum, gift of the artist and Friends of the Museum (2008.78.1)

Barry Fasching Backer
A Camp on the Tule Flats, 1957
Watercolor on paper
t10 1/2 x 12 1/2 in.
Whitson Museum, gift of the artist and Friends of the Museum (2008.78.6)

Rose Palmer Backer
Born 1927
Undefeated, 1938
Crayon on paper
t23 x 29 in.
Whitson Museum, anonymous gift (2.291.6)

Susan Benenson
Born 1949
Hopeless in Baghdad
Landscape, 1987
Pastel
t13 3/4 x 23 1/2 in.
Whitson Museum, gift of Richard Hammond (1997.41.1)

Marsha Berns
Born 1925
Undefeated, 1938
Gelatin silver print
t11 x 14 in.
Collection of Nancie Bronberg

Margaret Cameron
White on Red
Undefeated, Landscape (1999.61.1)
Oil on artist’s board
t13 x 30 in.
Tasman Art Museum, gift of Susan M. Duryea

Emily M. Carr
W7–1943
Undefeated, c. 1910
Oil on composition board
t11 x 17 in. (framed)
Whitson Museum, gift of the artist and Francine Safeco Corporation

Elizabeth Colbourne
The Sisters Peaks of the North Shore, 1935–1936
Oil on canvas
t9 1/8 x 12 1/4 in.
Whitson Museum, gift of the artist and Friends of the Museum (1944.21.1)

Sarah Colborne
Cardinal, 1947
Oil on canvas
t6 x 6 in.
Whitson Museum, gift of the artist and Friends of the Museum (2008.78.8)

Marcia Cowan
Our Lady of the Mountain
1981–1986
Oil and graphite on porcelain plate
t6 x 6 in.
Whitson Museum, gift of the artist and Friends of the Museum (2008.78.7)

Clare Crowe
The Rainbow, 2000
Watercolor, sumi ink, and espresso on paper
t9 1/2 x 13 in.
Collection of James Harris Gallery

Louise Crowe
Sight Dance at San Rafael, 1953
Oil on canvas
t27 x 35 1/2 in.
Collection of David F. Martin and Dominique A. Zambito

Imogen Cunningham
Standing Stone, 1910
Oil on canvas
t12 x 16 in.
Collection of the Whitson Museum and G. Gibson Gallery

Mary Henry
Birch Tree Desert, 1996
Linocut, Series 19, 1996
Acrylic on canvas
t14 1/4 x 24 in.
Howard House Contemporary Art and G. Gibson Gallery

Anna Gelloneck
1890–1951
Rothschild Highway, Alaska, 1944
Oil on canvas
t37 1/16 x 7 7/8 in.
Washington State Historical Society

Vesna Hafner
1974–1984
Opposite the Mt. Hood Highway
1992
Gelatin silver print
t8 in. x 10 in.
Collection of the artist

Lynne Hafner
1951–1995
Abandoned, 1961
Photograph
t20 x 25 in.
Washington State Historical Society

Sally Hafner
1926–2007
Untitled (abstract wall), 1970
Oil on canvas
t31 1/2 x 26 in.
Collection of Laura Russo Gallery

Vicki Hafner
1953–1980
City Structures, 1955–1963
Tempera on canvas
t10 11 x 24 in. (framed)
Whitson Museum, gift of the artist and Friends of the Museum (2008.78.1)

Mary Henry
Birch Tree Desert, 1996
Linocut, Series 19, 1996
Acrylic on canvas
t14 1/4 x 24 in.
Howard House Contemporary Art and G. Gibson Gallery

Imogen Cunningham
Fogleset, Ventur, 1934
Gelatin silver print
t7 x 9 in.
Collection of the artist

Anna Gelloneck
Our Lady of the Mountain
1981–1986
Oil on canvas
t9 1/8 x 12 1/4 in.
Howard House Contemporary Art and G. Gibson Gallery

Mary Henry
In/Out Of/Of/O, 1947
Acrylic on canvas
tEach: 25 x 25 in.
7 min.
Collection of Francine Safeco Corporation

Mary Henry
Jaya On My Mind, 1990
Acrylic on canvas
t21 1/8 x 30 in.
Howard House Contemporary Art and G. Gibson Gallery

Imogen Cunningham
Fogleset, Ventur, 1934
Gelatin silver print
t7 x 9 in.
Collection of the artist

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1890–1951
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t10 11 x 24 in. (framed)
Whitson Museum, gift of the artist and Friends of the Museum (2008.78.1)
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Figs. 18, 19, and 23. Courtesy of the Washington State Historical Society
Fig. 21. Courtesy of the Museum of History and Industry
Fig. 22. Courtesy of the University of Puget Sound, Tacoma
Fig. 29. Courtesy of the Whatcom Museum
Fig. 30. Courtesy of Lawrimore Project

Abby Williams Hill Collection, University of Puget Sound
Carol I. Bennett
Nicolette Bromberg
Randall Chase
Elizabeth Leach Gallery
Jane Ellis and Jack Litewka
Fetherston Gallery
Francine Seders Gallery
Caryn Friedlander
Friesen Gallery
Froelick Gallery
G. Gibson Gallery
Gordon Woodside/John Braseth Gallery
Greg Kucera Gallery
Susan Grover
Victoria Haven
Howard House Contemporary Art
Imogen Cunningham Trust and G. Gibson Gallery
James Harris Gallery
Jordan Schnitzer Museum of Art, University of Oregon

Alison Keogh
Sheila Klein
Laura Russo Gallery
Linda Hodges Gallery
Margie Livingston
Sherry Markovitz
David F. Martin and Dominic Zambito
Martin-Zambito Fine Art
Microsoft Art Collection
Museum of History and Industry, Seattle
Museum of Northwest Art
Yoshimi Ott
Joshua Partridge and G. Gibson Gallery
PDX Contemporary Art
Robert and Shaké Sarkis
Gale and Susann Schwiesow
Pat Scott
Seattle Art Museum
Francine Seders
Phil and Mary Serka
Barbara Sternberger
Tacoma Art Museum
Judy Tobin and Michael Baker
Gail Tremblay
Washington Art Consortium: Henry Art Gallery, University of Washington, Seattle; Museum of Art, Washington State University, Pullman; Northwest Museum of Arts and Culture, Spokane; Seattle Art Museum; Tacoma Art Museum; Western Gallery, Western Washington University, Bellingham; Whatcom Museum, Bellingham
Washington State Historical Society
Western Gallery, Western Washington University
Whatcom Museum
Ellen Ziegler