

5 1/4" wide - All

Dyann Alkire
SEA AIR

Portland, Oregon
Etching, handcolored
with watercolor

State of Oregon
Materials Laboratory Collection

ALK:87-1

Intimate in scale, intricate in design, and with a wealth of objects making up the image, Alkire's prints invite a closer look. Deep sea life, insects, birds, fish and architectural structures intrigue the artist and she combines them in her compositions. Her love of drawing is revealed in her choice of etching as a medium.

4 1/4"

The two butterfly fish in "Sea Air" are the main characters. "Africa" was so titled because "the color brown is such a predominant color of Africa's land, peoples, and animals and the hut-type structures in the piece look rather African."

The acquisition of this work was made possible by Oregon's Percent for Art in Public Places program.

Dyann Alkire
AFRICA

Portland, Oregon
Etching, handcolored
with watercolor

State of Oregon
Materials Laboratory Collection

ALK:87-2

2 1/4"

The acquisition of this work was made possible by Oregon's Percent for Art in Public Places program.

Barbara Black
RITUAL VESSEL WITH INSTRUCTIONS

Portland, Oregon
Acrylic on canvas

State of Oregon
Materials Laboratory Collection

BLA:87-3

4 3/4"

"I am drawn to painting to try to make discoveries about the reconciliation of opposites on a variety of levels: representation and abstraction; light and dark; matter and spirit, etc. At present elements such as vessels, cloth, water, islands interest me for their metaphorical possibilities when placed in a context of a more abstract expressionist emphasis of surface, color and gesture. My works frequently contain a rather precisely painted image (still life or landscape) placed in surroundings that become more abstract, as if the images had coalesced out of the matrix of color and brushwork. This juxtaposition calls attention to the way in which the brushstrokes, so full of their own identity and movement in the more abstract passages, can cohere and combine to call up an image or specific presence, creating a precarious balance between these two functions of the paint."

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Myrna Burks
LANDSCAPE WITHOUT WORDS

Portland, Oregon
Gouache on paper

State of Oregon
Materials Laboratory Collectgion

BUR:87-4

What have you been painting about
Don't let that long vertical talk too much
Squeeze it into the seasons
Vertical muzzles strapping in a mad dog

You said, talk to me about this work
I paced about shifted my voice into
Formal gear listening to the
Sound of your boots clicking on the concrete
It would be easier to talk about your shoes

Why is it that matters of the heart and paint
Elude us, confuse us, and sometimes amuse
and sometimes a muse sends a message
Always a simple message, "Keep working
Or I'll disappear."

Who are you? One long vertical band
Stretched so tightly that you've forgotten
the horizontal line? You are the landscape when
You finally lie down. Turn that picture
On its side

Who would you rather be, a weight lifter,
a poet, a painter, a chef, a printer, a
Critic, a talker, a singer, a flower. . . .
Right now I'm content not to have
Invented the mirror.

Is this what you wanted to hear?
Am I talking about this work
I forgot to mention solitude
One measure of soitude
Two of fear

Make them all look like sisters or brothers
Put them next to each other and
See if they exist or possibly co-exist
The conversation begins
The monologue ends

You haven't said anything that I can understand
Why is this work your work
Why choose the colors, why choose one long vertical band
Why try to muzzle this mad dog. If I don't
If I didn't. It might as well be you

Let's start from the beginning
First there was the cave and no ball point pens
There were no telephones and no cookbooks.
Just put the bison here and I'll make a nice sauce

Maybe you could make a few drawings on the wall while we talk

You said to talk to me about this work
I thought I could not except to myself but
Thank god I didn't invent the mirror
Only a few grains of color thought
Simple murmurs that I make while you're off killing the bison.
I have to go make my sauce. Maybe red maybe blue
Maybe clear absolutely clear.

Notes from my sketchbook. . . Myrna Burks

Bonnie Bronson
JACKSON II
and
State of Oregon
Materials Laboratory Collection

Portland, Oregon
Steel, enamel
paint

BRO:87-5

3 1/2

"Jackson II" is a metal collage made in 1983. I used metal elements painted with acrylic paint, vitreous porcelain enamel or simply left bare. When layered to make a collage, these different elements create a depth and variety of surfaces. The placement of these forms is abstract, yet suggestive of landscape elements. The name I used for this series, "Jackson," is to honor my grandfather-in-law and the Salmon River Country in Idaho where he lived.

The acquisition of this works was made possible by Oregon's Percent for Art in Public Places program.

M. Markley Clarke
FERNRIDGE LAKE

Eugene, Oregon
Acrylic on
canvas

State of Oregon
Materials Laboratory Collection

CLA:87-6

3 1/4

Clarke has been recording his gentle impressions of Willamette Valley vistas for several years. This work was painted the summer of 1987 at Fernridge Lake about eight miles west of Eugene. It was painted from a park at the west end of the lake looking across the lake toward the hills around the city of Eugene.

The acquisition of this work was made possible by Oregon's Percent for Art in Public Places program.

Dennis Cunningham
THE VISITATION

Portland, Oregon
Lino-cut print

State of Oregon
Materials Laboratory Collection

CUN:87-7

3 1/2

This image is about a phenomenon that sometimes seems to occur to fishermen who have gone fishless for the day. Cunningham has a marvelous command of black and white pattern and texture. His detailed linocuts (prints made from an image cut into linoleum which is rolled with ink and then printed) present a close and often whimsical look at slices of life.

The acquisition of this work was made possible by Oregon's Percent for Art in Public Places program.

Dennis Cunningham
SAUVIE'S ISLAND

Portland, Oregon
Lino-cut print

State of Oregon
Materials Laboratory Collection

CUN:87-8

2 3/4

This is an image about a special mood in a special place, Sauvie's Island.

The acquisition of this work was made possible by Oregon's Percent for Art in Public Places program.

Sheryl Funkhouser
CREATURES AND ANTIQUITIES

Portland, Oregon
Etching with chine colle

State of Oregon
Materials Laboratory Collection

FUN:87-9

3 3/4

“ ‘Works of Art’ both natural and man-made are sharing the atmosphere in this print. They float in the air/water and create a dream-like quality which the viewer is invited to interpret for himself. The imagery combines to create a suggestion rather than a concrete or specific image. It is the artist’s hope that the viewer will be able to involve himself in the print on an intimate level and see something new each time he/she passes or pauses to look. This way, the print will not become tiresome, but remain fresh and open to new interpretations and personal involvement.”

The acquisition of this work of art was made possible by Oregon’s Percent for Art in Public Places program.

Sheryl Funkhouser
DREAMING - ALLIGATOR TO ZEPHYR

Portland, Oregon
Etching with chine colle

State of Oregon
Materials Laboratory Collection

FUN:87-10

3 1/4

“The little girl dreaming in the center of this print is my daughter, Juliette, and circling her is an illustrated alphabet - hence the title, “Dreaming - Alligator to Zephyr.” This print combines my interest in dreams and imagery from natural history and the world at large to create an inspiring place for the mind to day dream.

The acquisition of this work of art was made possible by Oregon’s Percent for Art in Public Places program.

Cie Goulet
WARM SKY

Portland, Oregon
Monotype

State of Oregon
Materials Laboratory Collecton

GOU:87-11

"I enjoy working in the monotype medium as it affords a textural or surface quality unlike any other medium.

The subject matter is the same as in my paintings - the landscape. In particular, the landscape is primarily of the Oregon valleys and coastline. Favorite areas are the valleys and hills around Mt. Angel, Dallas and Sheridan, as well as the coast areas of Cascade Head and the southern beaches.

I take hundreds of slides to document these places in varying light and seasons, to use as loose reference in my work. The vibrant lithographic inks are brushed on a plexiglass plate with a very stiff bristled brush which gives the finished artwork its own particular quality. "

The painted plexiglass plate is run through a printing press to obtain the final print.

The acquisition of this work of art was made possible by Oregon's Percent for Art in Public Places program.

Karen Guzak
DREAM DANCER 48/50

Seattle, WA.
Portland, Oregon
Lithograph

State of Oregon
Materials Laboratory Collection

GUZ:87-12

"Art making is what activates and sustains my mental, emotional and spiritual life. It's something close to the core of me: my way to learn, to question, to think about things, and also to play.

My technical concerns are many: how to achieve color vibrancy, textural and tonal richness, an energetic line quality, a sense of internal light, illusionary space changes, and simple universal shapes that read on a number of levels.

My images arise from an interplay of past influences and current concerns. My childhood mind's eye was filled with sky and earth of Colorado, my mother's music and weaving, my father's teachings in geology. These influences are common threads that move through my present exploration of the concept of duality - two's that are different in idea and physicality but that relate to each other like warm and cool, organic and geometric, near and far, day and night, beginning and ending, male and female."

The acquisition of this work was made possible by Oregon's Percent for Art in Public Places program.

5/2

5/4

Craig Holmes
BLACK VASE

Portland, Oregon
Watercolor

State of Oregon
Materials Laboratory Collection

HOL:87-13

3"
Holmes' watercolors are distinguished by a light and fresh handling of paint which is particularly suited to the subject of flowers. These paintings were among the first pieces in a series of floral subjects.

The acquisition of this piece was made possible by Oregon's Percent for Art in Public Places program.

Craig Holmes
CLOISSONE VASE

Portland, Oregon
Watercolor

2 1/4"
State of Oregon
Materials Laboratory Collection

HOL:87-14

The acquisition of this piece was made possible by Oregon's Percent for Art in Public Places program.

William F. Moore
NAUTICAL GILGUY

Hillsboro, Oregon
Maple, ash and
cherry

State of Oregon
Materials Laboratory Collection

MOO:87-15

"The sculpture 'Nautical Gilguy' is the largest sculpture in a series of pieces exploring an interest in machinery and the potential of the lathe for making sculptural form. When I was in high school I took classes in Mechanical Drawing for four years. One of the types of drawings we were assigned to do were cut away drawings of machine parts. I was and am intrigued by how these drawings reveal a greater sense of the form and make what might otherwise be ordinary forms quite interesting.

5 1/2"

The central form of the sculpture was turned on the lathe, cut apart and reassembled with the two parts reoriented to each other. I found that by laying the two halves back to back and rotating one away from the other around the central axis, the pieces took on the machine-like qualities of my mechanical cutaway drawings, as well as evoking a distinctly nautical character. Since my intent was to create a machine-like image but not any specific nautical object, the title 'gilguy' which is the nautical term for 'thingamajig' was apt."

The acquisition of this work of art was made possible by Oregon's Percent for Art in Public Places program.

Robert Murase
UNTITLED

Portland, Oregon
Columnar basalt

State of Oregon
Materials Laboratory Collection

MUR:87-16

Murase chose columnar basalt to create this environmental art piece because, as he said, "stone and earth are primary components of the materials being examined within the building. It is my feeling the artful use of these elements is especially appropriate for the project.

5 1/2

Historically, many cultures have used stones as markers and the defining of a special place through a distinct ordering and placing of stones. Placemaking included erecting stone patterns of circles, grids, lines, and juxtapositions to create an environment of power and order.

For this piece, the stones are ordered in vertical and diagonal thrusts emerging from the earth. These thrusts forge the primary structure and link the stones to their geological origin. Horizontally placed stones counterbalance the work and interconnect the stone with detailed order and craft. From the building and terrace, people can visually respond to the landscape and stones and interact with the art as a place to meet and gather. Users can sit on the stones, climb over or walk around the stones."

The acquisition of this work of art was made possible by Oregon's Percent for Art in Public Places program.

Geoffrey D. Pagen
SKIR DHU (Black Rock)

Portland, Oregon
Ceramic,
raku fired

State of Oregon
Materials Laboratory Collection

PAG:87-17

5"

"The initial inspiration for this work came from a small river I visited on Cape Breton Island, Nova Scotia in June of 1987. The work continues to focus in on issues of painterly and sculptural sensibilities, and bringing a sense of history and culture to the present.

Raku is an amazing process. Clay pieces are placed 'stone cold' into a small kiln which is heated gradually to temperatures up to 1,800 degrees. When the optimum temperature is reached, the kiln is shut off and the piece is immediately taken out and placed in straw for two to three minutes. The smoke emitted when the fired clay hits the straw causes some glazed portions of the piece to change color and blackens all unglazed portions.

OK
predictable

The most predictable thing about raku is that it's unpredictable."

The purchase of this work of art was made possible by Oregon's Percent for Art in Public Places program.

Jack Portland
RIVER FRONTAGE

Portland, Oregon
Oil on canvas

State of Oregon
Materials Laboratory Collection

POR:87-18

3 1/2"

Portland creates richly patterned and colored abstract paintings full of almost familiar, yet unrecognizable forms. The use of paint is energetic and highly textural. "River Frontage," with its light and bright colors, strikes an upbeat and cheerful mood. Two vertical elements divide the canvas into three parts reminiscent of the triptych form common to medieval altarpieces.

The purchase of this work was made possible by Oregon's Percent for Art in Public Places program.

Bruce West
PASSAGEWAY - READY FOR A JOURNEY

Portland, Oregon
Stainless steel

State of Oregon
Materials Laboratory Collection

WES:87-19

6"

"In 1982 my wife Sally and five friends trekked through Nepal for a month. We referred to ourselves as the Magnificent Seven. That description may have, when we reached 18,000 feet, been a bit of an overstatement in describing the gang, but it was certainly appropriate in describing the landscape and people. For the next several years, my sculptures found their roots and inspiration from this experience. Some of that inspiration came from the frequently encountered gates or 'archways' that seemed to be at every turn.

When I returned to Portland, I rapidly produced ten or so small stainless steel sculptures which I dubbed 'The Passageway Series.' Like their Nepali counterparts, my gates had as their major feature an arch with smaller forms 'in transit' passing through as if on a journey. From the series I developed the piece which now stands in front of the Materials Laboratory building.

It seemed appropriate that this sculpture 'Passageway - Ready for a Journey' should have its origins and impetus in travel and should wind up in front of a State Highway Building. It is also appropriate that it to some degree resembles in shape and form the large press which is one of the main features of the lab, used to test the strength and density of various materials."

The acquisition of this works of art was made possible by Oregon's Percent for Art in Public Places program.