

Portland Studios October 2021 Newsletter

Carton Service Building | NC Seed | Northwest Marine Art Works | River Street Studios

Comings + Goings

North Coast Seed Building

After more than twenty years, retired shoe designer, **Janelle Dalhsten**, 315, (Studio Akimbo) has given her studio a big shot of Marie Kondo. Like all of us, she will probably need a booster or two, but for now she actually has a little extra space.

This enables her to extend a welcoming hand, more of a fist bump probably, to a short-time visiting artist from NYC, **Daniel Herr**.

"Daniel Herr is a painter and curator based in Brooklyn, New York. His work deals with abstraction and incorporates elements of absurdity with robust color and expressive brushwork. His work navigates the interactions between a sense of place, color and intent, mapping each stretch of imagined space with a wry sense of purpose."

NW Marine Art Works

► Sissy Moon Landing

That's one small step for *womankind*; **Sinda Karklina**, 201 C, has a new artist stepping into her Sissy Moon-cape.

"**Sam Joseph** is a Wisconsinite who designs and makes quilts mostly by commission, and also for fun."

► After an exhaustive (and a little bit exhausting) search, **Kristin Barey**, 202, welcomes her old friend and new studio mate **Brianna Vizcaino** to her perch above the Qhut.

Here's Brianna:

"I'm a multidisciplinary artist who is using my creative practice as a way to heal from the burnout of corporate America. I was a designer at global apparel brands for nearly a decade, but have pivoted to pursue my love of making.

My main objective is to create artistic solutions for waste and consumption with a heavy focus on mending and up-cycling garments/textiles. I dabble in paper skills and do my fair share of painting as well. I'm so excited to be in community with other artists in this new space! "

In + Around the Buildings



Parking Wars: North Coast Seed Building

History Lesson

In the early 1980s, The Pacific Power and Light headquarters building was right across Loring Ave from the Seed Building; kitty corner from River St Studios. Today, that space is a paved parking lot, owned by the City of Portland, under the Tillamook St overpass.

The demolition of that building, and the resulting construction of the overpass was the end result of a decades long battle

between the City, The Railroad, and all the property owners and renters in the neighborhood.

Before the overpass, trains used to intermittently block all five streets leading out of the neighborhood all hours of the day, for up to 45 minutes at a time. You never knew how long it would take to actually leave or arrive.

The railroad claimed its historic rights to do whatever the hell it pleased, The City worried about fire, life and safety issues, should an emergency arise during a blockage, and the neighbors were incensed at the loss of time from the relentless blockages, and the deafening train horns that federal law mandated blast for up to twenty seconds when approaching every uncrossed intersection.

Among the many compromises made by all parties in order to demolish the PP&L building, then build and pay for the overpass, was a promise by the City that the leftover parking lot would be available for all the neighbors to use, for free, into perpetuity.

That promise was almost immediately forgotten, and there apparently is no institutional memory at the City bureaucracy, written or otherwise of that hard-fought promise.

Off and on, up until a just few weeks ago, the Water Bureau rented the lot and informally allowed neighbors to use it, so the issue was mute. Today, the lot is barricaded, empty and remains contaminated from former PP&L practices.

Hence, today's history lesson: If the City of Portland makes you a promise, get it in writing.

"Experience is the hardest teacher. She gives the exam before the lesson." –Lyle Williams, former Unkeles Group handyman

Write ups, Calls + Exhibitions

Carton Service Building

Oregon Arts Watch writer **Brian Libby** featured photographer **Mike Voss**, 313, in a nice article: [Seeing Double](#) on August 30th. To read Seeing Double go to <https://www.orartswatch.org/seeing-double/>.

River St Studios

LOOKING FOR STORIES!

Jim Aikman at Bedrock Film Works, River St B6, is a full service production company that happily calls River Street Studios home. They specialize in short and long form documentaries about outdoor adventure, natural science and history.

Here's Jim:

"We are wrapping up a few big projects in October and looking for the next ones. What better place to start than our amazing community of artists! If any readers have or know of interesting stories from the past, present or future that might make for a compelling documentary, we'd love to hear about them! Bonus points for anything with rich archival assets. Feel free to email me at jim@bedrockfilmworks.com. Thank you!"

Sabina Haque, River St, 107, invites you to join her in Seattle at a public art ceremony and reception for her work: **Windows on Lake City** Saturday, October 9th 2-4pm. The celebration and art walks begins at Lake City Library located at 12501 28th Ave NE Seattle.

Her portrait/sculpture is a celebration of this largely new immigrant community and crafts a beautiful artistic tribute to the the neighborhood.

Look for live music and food and an opportunity to meet all seven Public Art Boot Camp artists whose works are now on view in the Lake City Library Plaza.



Painting by Sabina Haque

NWMAW

►Photographer, **Johnny Sullivan**, 27, feels honored to land work in the annual print magazine that *Der Grief* publishes, #14 "Yes to all" <https://dergrief-online.de/>.



Johnny Sullivan Photograph

In addition to having a productive summer in the studio, Johnny's dual life continues with his outstanding food pop up **The Marble Queen**.

TMQ will be at Portland Night Market, October 1st and 2nd, as well as various Makers Markets around town and hopefully back to Cafe Gertrude, his Covid quiet restaurant on Alberta, later next month. www.johnnysullivanphotography.com

►**North Pole Studio**, NWMAW 62, exists to increase opportunities for artists with autism and intellectual/developmental disabilities to thrive as active members of the arts community.

Two of their emerging artists, **Joni Smith** and **Nathan Ueno**, are exhibiting at Lolo Pass, 1616 E Burnside. Opening reception is Thursday, Oct 7th 5-7pm. Link up [here](#) for more particulars.

Beware the Creative Industrial Complex

►NWMAW 'creatives' **Mel Christy**, 6A, **Ben Posin**, 15 (Sticks and Stones) and **Dale Mills**, who knows where he's from really, continue to make their exterior marks on the former NW Marine Iron Works 'industrial complex.' Wasn't it President Eisenhower that warned us of the danger of the "Creative-Industrial Complex?"

Dale is extending his massive iconic canvas across the north side of the building. While he wrestles with his process, container dweller, illustrator Mel, went all big color, decorative abstract on the North wall of the Q-Hut by the rock garden.

Meanwhile, in the South End Bohemian District, Ben continues to bring in outside muralists to pretty up the "Plaza."

As the sky turns gray, the building turns bright.

►Our own **Francisca Lauren Carrera**, NCS, 213, and 201, which she shares with Eugenia Pardue, takes up residency this month in the Building 5 gallery.



Genus Allegorius Installation by Carrera

This latest installation from The Carrera Expedition is COCOON.

Lauren has been exhibiting multi-media and installation art since 2000.

The show will investigate insularity, self-directed and externally imposed transformation inspired by the pandemic quarantine.

Opening reception:
Saturday, October 23, 4-7:00pm.

Exhibit hours: two weekends 11am-5pm
Saturday and Sunday October 23 & 24 & October 30 & 31. Other times happily by appointment. Carrera can be reached at :

artbycarrera@gmail.com

www.laurencarrera.com

Newsletter Submissions

If you're wondering why your recent Pulitzer Prize failed to get mentioned in the newsletter, it's because you didn't tell us!

We might stumble onto news of the latest feather in your cap as we bumble through our morning news scan, but if we don't, you have to let us know or we can't share it.

Deadline for all announcements, letters to the editor, dirty limericks, anything you like really, is early in the last week of the month. We aim to publish on the first, but prefer Sundays. Less traffic.

Artist Profile: Susan Wood



One thing about **Susan Wood**, CS 302; she lives life with a sense of purpose.

To re-purpose Votaire:

“Art saves us from three great evils: boredom, vice and need.”

He didn’t say *Art*. He said *Work*, but for Susan, it reads the same. Coming to your vocation/passion a little later in life cuts through a lot of the mental red tape with which we burden ourselves.

She pursues her craft with an increasing sense of excellence and a decreasing sense of delay. If that wasn’t inspirational enough, she’s a motivator and coach of world class rowers to boot!

This is another thoughtful **Jeff Scherer** interview that illuminates the path one person takes in the direction we’re all going.

Ken Unkeles Editor + Writer

Jeff Scherer Designer + Artist Profile (NWMAW 55)

Portland Studios Artist Profile

Susan Wood

Each of us are tied to our pasts in different ways. In Susan's case, her past manifests itself in both inspirational and restrictive ways. Her father, a chemical engineer who



was a world expert in Beryllium (a relatively rare element in the universe, usually occurring as a product of the spallation of larger atomic nuclei that have collided with cosmic rays) moved his family

from Ohio to California when Susan was 1 year old. Besides his ground-breaking chemical engineering work with Lockheed, her father was deeply moved by nature and Japanese art—and took a deep interest in stereo-photography. Her father's balanced left-brain/right-brain was passed along to Susan who studied engineering at Humboldt State University and was an early expert in CAD/CAM technology in its nascent years in the mid-to-late 1980s.

During her tenure as an associate with Lockheed (CAD/CAM) she tired of the confines of office work and started running during her lunch breaks. This unlocked in Susan a passion for physical training. While she was a gifted mathematician and computer engineer, she began to feel a need to nurture her creative side. On visits to museums with her father she discovered a deep curiosity in the beauty of



composition, layering and color of Japanese wood blocks.

Her "amazement" in color and composition ignited an urge to unlock her creative side. While studying engineering at Humboldt State University she "snuck" into a photography class from Professor Tom



Knight and discovered that she was both skilled and talented at photography. While in Santa Clara she also discovered, almost by accident, that she loved coaching rower—and used that talent to begin a life-long career as a rowing coach.

Before completing her degree she made the decision to transfer to University of Washington where she earned her BFA in



Photography in 1989 working with Professors Paul Berger and Ron Carraher. While at the University she took a job as a CAD/CAM employee at Honeywell's Seattle facility—and was a sock-stocker at REI to help make ends meet. Her decision to study art instead of furthering her engineering studies was unsettling to her family—who felt she should stick with a reliable “wage earning” career. This split from the expectations of family was an important point in her emerging from other's expectations to her own. She is guided by Thoreau's quote: “Go confidently in the direction of your dreams. Live the life you have always imagined.”

Her father's gift of teaching her to be attentive and to carefully observe was nurtured in her photography. In 2001 Susan was asked by the Seattle Academy of Arts and Sciences to begin, with a starting fund of \$50,000, a photography department. She headed this department from 2001 until 2005, named “From Pinhole to Pixels”. While she had a deep interest in painting—she found she was constrained by her self-doubt and the nagging criticisms from some family members.

Parallel to her new immersion into the art of photography, Susan began a career in coaching the sport of rowing—which she

continues to this day. She also was a photographer for the US and then an Olympic Rowing Coach in the 2004 Athens games. In 2005 Susan decided to move to Portland.



2016 was a watershed year for Susan. Frustrated with her self doubt about her ability to be a painter, she was introduced to the mechanics and techniques of painting by her brother's wife in 2016. This moment unlocked years of pent-up desire to create through painting. She dove head-first into art making—experimenting with collage, encaustic, water color, acrylic painting and life drawing. Coincident with this new beginning she found a home at the Carton Services Building. This enabled her to connect with others by opening her studio every three months—where she could discuss art and sell her work. There was a new found joy in connecting with others through art. She has found inspiration in the work of landscape artist Phyllis Trowbridge, local artist Jef Gunn, NW landscape artist Eliza Rosanna Barchus, and Scottish landscape artist Joan Eardly.

Susan's good friend and local, well established artist, Jef Gunn, invited Susan to join his plein air oil painting course in June 2020. Coincidentally Jef and Susan discovered that he had painted Susan's boat house in Seattle in 1983 long before they

ever met. Due to the Covid Virus and the inability to have her studio open to the public, she embraced the opportunity to try oil painting with a small group in the safety of the outdoors and fresh air during a worldwide pandemic.

Every Friday afternoon, Susan can be found in one of many beautiful outdoor parks in the Portland, Oregon area. Her favorite is Sauvie Island, due to all the magnificent, older, large, free-growing trees from ancient oaks to old growth evergreens. Susan is living the life she has always dreamt; coaching rowing in the mornings and painting in the afternoons while living aboard a floating home across from Sauvie Island with Tiff, her husband of 15 years, and their Silver Labrador, Lucy.

“Nature grounds me; in particular the beauty of older trees that have grown unencumbered over time, and the magic of water and how light dances upon the surface sharing an other- worldly perspective of light.” –Susan R Wood

Susan R Wood
Carton Service Bldg, Studio 301

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<https://www.facebook.com/search/top/?q=susan%20wood%20art>

Interview by Jeff Scherer (NWMAW 55) 2021.09.24

