

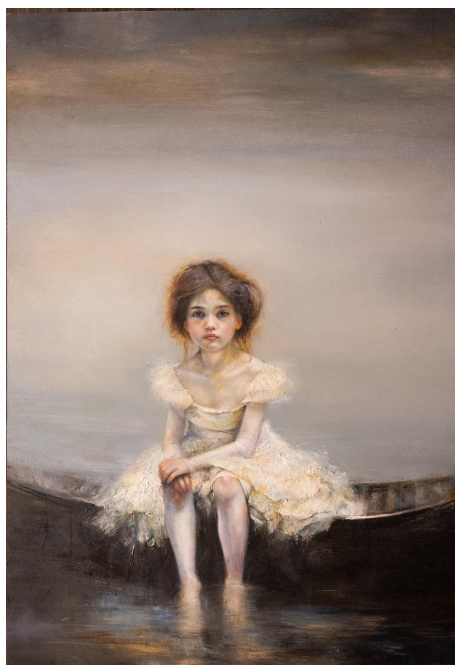
ARTISTS OF THE GORGE

46th ANNUAL EXHIBITION

October 6 - 31, 2025
Stevenson Community Library

Marilynn Bolles, Juror
Laurel Bushman, Juror

Featuring: a special addition to the Stevenson Community Library's collection, from the family of Mara Reynolds, with a statement by Andrew Pate.



Shayna Newsome **Girl on the Columbia • Oil • NFS • 1st Place**
The Dalles • OR

Artist's Statement Girl on the Columbia by artist Shayna Rae captures a sense of introspection and vulnerability. Known for her work as a production designer and art director in film, Rae brings a cinematic quality to her fine art. Her paintings, like this one, often explore themes of childhood and resilience, drawing from her own personal experiences.

The piece features a young girl seated in a small boat, her feet dipped in water. Her direct gaze and somber expression convey a quiet strength, hinting at a narrative of overcoming adversity. Rae's use of light and muted colors creates an ethereal, almost dreamlike atmosphere, which enhances the emotional depth and storytelling of the work. This piece serves as a powerful example of how Rae uses her paints to craft emotionally resonant narratives about the human spirit.

Juror's Statement This painting hit the Power of Wow for us. The artist's composition of strong shapes, contrasting values, and subtle but powerful use of color captures the viewer's attention, compelling one to wonder what this young girl has gone through and what she will do now. The artist is communicating something that moves the viewer and has the power to create a shared experience. Introspective, pensive, determined; there is a story here. The artist's mastery of drawing, composition, mood, value, texture, and color are the keys to the painting's credibility and power that connects the viewer to the painting and the artist.



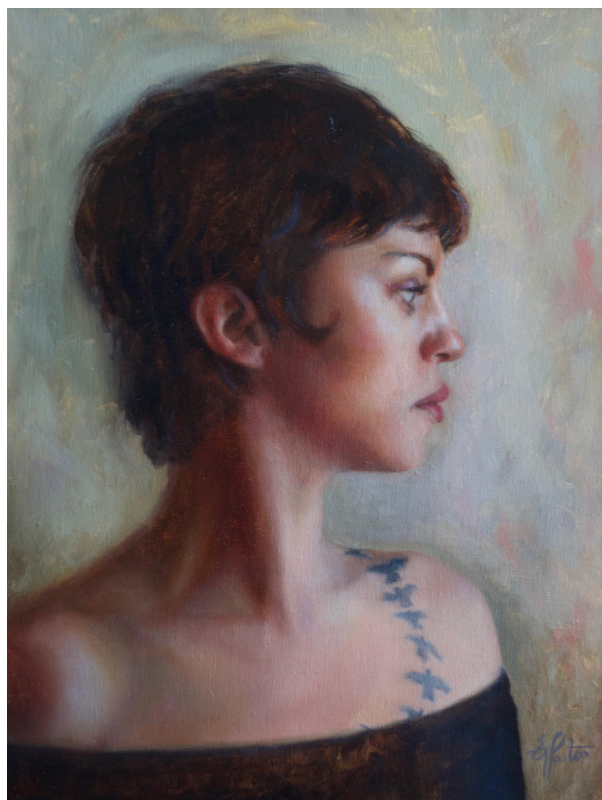
Dan Copenhaver Topo: Downwind Champs Course ▪ Watercolor ▪ \$2,500 ▪ 2nd Place
Stevenson ▪ WA ▪ 503.791.2598
cope07@gmail.com

Artist's Statement My current work thrives in the intersection between traditional, realistic landscape painting and the unbridled play of abstraction. I find hyperrealistic painting tedious and without tangible imprint from the artist. Additionally I am not moved by purely abstract work that, to me, has no grounding. So I play between these two extremes, pulling ideas and methods from both into my painting as a try to expand my own concept of what I can do in watercolor. In my work this means I search out ways to add texture, bold color, distinctive brushwork, and novel applications of materials.

With the Topo Series, I am exploring ways to blend the abstract, minimal linework of a topographic map with something more descriptive and evocative of the landscape, while keeping the painting looser and more playful than a literal color contour map.

To create these paintings, all of the linework is first laid down with liquid latex, then layers of watercolor washes are applied and allowed to run in the valleys created by the raised topo lines. Finally the latex is removed to reveal the original white paper underneath.

Juror's Statement This painting jumped out at us right away for its unique presentation of the gorge. The artist's creative painting compels the viewer to look from a distance to get an overall impression, and continues to engage with the details up close. The use of what looks like a resist applied loosely to establish the topography of the land is creative and powerful. The delicate use of color surprises and contrasts with the ruggedness of the land. Asymmetrical shapes move the viewer through the painting. Delicate watercolor washes sometimes ease into the next color and are sometimes abrupt, just like the hard and soft edges of the gorge. Intriguing landing spots move the viewer through the painting and compels the viewer to drop in and experience the landscape we hold so dear.



Emily A Pastor **Blackbird • Oil • \$2,400 • 3rd Place**

Corbett • OR • 503.806.7066
emily.pastor@gmail.com

Artist's Statement Living in the gorge has given me a greater understanding of the seasonality of all things. I have come to know the seasons by what birds are feeding or nesting around my home. Blackbirds, in particular, are a symbol of change to me. I wanted to create a contemporary portrait with classical techniques that captured a sort of internal seasonality. This portrait is about the longing for change and the self-efficacy it requires. Just as the blackbird tattoos fly up the woman's shoulder, so too the woman, with her dark hair, delicate features, and turned gaze, looks like she might take flight herself into some unknown. This painting captures the tension we feel when facing a new season and the courage required to change our circumstances.

Juror's Statement In this portrait, the artist exhibits clear understanding of anatomy and proportion, utilizing masterful drawing skills and paint that captures shadows and light creating a wonderful sense of depth, movement and mood. The contrast of warm and cool colors is pleasing to the eye and contributes to the feeling of the piece. The blackbirds on the woman's shoulder guide the viewer's eye up to her face, inviting us to wonder about the story to be had in her gaze, facial expression, and tilt of her head. Beautiful composition, value shifts, and use of color to engage the viewer's senses and imagination.



Jeri Rutherford

White Salmon ▪ WA ▪ 208.866.5313
jerirutherford@gmail.com

Ever Closer to Extinction ▪ Watercolor ▪ \$285 ▪ Honorable Mention

Artist's Statement One of the saddest things I ever saw was an elephant trying to cross a highway in Thailand. Man's constant and increasing press on our wildlife is unconscionable. If we save this planet and its creatures it will be by making a conscious decision to consume less and protect more.

Juror's Statement At first glance we saw what we thought was a painting of a complete elephant, perhaps walking or stepping over something unseen. But then I noticed something was missing. That is when we read the title, Ever Closer to Extinction, and was startled by how quickly we began to notice things that were disappearing; there was only one complete leg and the others were in various stages of disappearance. Then the jagged edge of the ear caught the eye. Yet the elephant is moving toward the viewer, looking determined to live. What a powerful and meaningful piece! The artist's choice of simplicity in design and color, expertise in drawing, and use of media complement and emphasize the story. This is a painting that compels the viewer to reflect on all living beings and our planet and how we are all connected to each other in ways known and unknown, and be mindful of the effects we have on our world, individually and as a civilization.



Māra Reynolds

Stevenson ▪ WA

Library Oak in All Seasons ▪ Photography ▪ Special Library Collection

Statement by Andrew Pate

It was a Saturday evening in October 1993. I found myself looking again and again at a small painting on a wall filled with paintings. Thinking—feeling in my gut—I want to do that.

The moment is etched in my memory. I was 31. I was new to Stevenson. I didn't know anyone at that Artists of the Gorge opening reception, but I remember the conversation was warm all around me. It felt good to be there. I remember thinking—feeling in my gut—I like this community.

Soon I was borrowing library books on “how to paint with watercolor,” finding my way into painting. Finding my way into my new home. The next October I had a small painting in the show. It was an important moment for me. Over the years since, making art has shaped my life.

Mara was instrumental in all this. She nurtured the annual exhibition from the time she inherited it when she took the position of head librarian in 1981 until she retired in 2004. (The show was initiated by three local artists in 1979. For its first six years it was Women Artists of the Gorge). She wasn't alone, of course; many people have put their energy into the show over the years. That October of 1993, it was a thriving community event. As we can all see, it's still thriving today.

Mara was also one of my first friends in Stevenson. She encouraged my early baby steps into painting. She had studied art before studying library science, and brought that creative spirit into her work. Over the many years of our rich friendship we had a sort of ongoing conversation about art and books and the natural world. Thirty years of “What's it all about?”

Mara loved that magnificent oak tree in front of the library. So I'm glad her photograph of its four seasons will be in the library's collection. And these prints show something of her aesthetic sensibility—and her endless fascination with mushrooms!

Mara, you will be missed.

The following exhibited works are sorted alphabetically by artist:

Julie Abowitt
Hood River ▪ OR ▪ 360.301.5172
jabowitt@gmail.com

Gorge Sentinel ▪ Linocut ▪ \$295

Sally Brown
Dallesport ▪ WA ▪ 559.904.9700
sallyestherabby@gmail.com

We Pass It Down Til One of Us Feels It ▪ Pastel ▪ \$340

Dan Copenhaver
Stevenson ▪ WA ▪ 503.791.2598
cope07@gmail.com

Topo: Downwind Champs Course ▪ Watercolor ▪ \$2,500 ▪ **2nd Place**

Kristina Cronkright
White Salmon ▪ WA ▪ 971.678.3519
jkriscronk@gmail.com

Macraweave Gray/White ▪ Fiber ▪ \$100

Janet Essley
White Salmon ▪ WA ▪ 509.493.1029
jessleyart@gmail.com

Tightrope: Assigned at Birth ▪ Acrylic ▪ \$250

Larae Givens
Stevenson ▪ WA

Pawla ▪ Oil ▪ NFS

Jeannie Glaspy
The Dalles ▪ OR

Silent Noise ▪ Mixed ▪ NFS

Carmen Hall

Hood River ▪ OR ▪ 509.435.1100
carmenhallmosaics@gmail.com

Ladyslippers ▪ Mosaic Glass ▪ \$4,800

Jean Hauge

Washougal ▪ WA ▪ 509.280.4584
jhauge47@gmail.com

Yesterday's Dairy ▪ Watercolor ▪ \$250

Margie Hidalgo

Stevenson ▪ WA ▪ 818.416.9069
margiehidalgo@yahoo.com

Mujer con Trenzas ▪ Oil ▪ \$400

Molly Humble

Washougal ▪ WA

My King ▪ Acrylic ▪ NFS

Cindy Ives

White Salmon ▪ WA ▪ 503.621.2551
cjives@gmail.com

In Motion ▪ Watercolor ▪ \$175

Winter Sailing ▪ Alcohol Ink ▪ \$275

Trish Johnston

Stevenson ▪ WA ▪ 206.356.8896
watercolorsbytrish@gmail.com

It Was A Good Day ▪ Watercolor ▪ \$175

Eli Lewis

Stevenson ▪ WA ▪ 503.329.1759
eli360lewis@gmail.com

Appetizer ▪ Oil ▪ \$1,800

Kaye Masco **Another Night is Over Another Day is Dawning** ▪ Watercolor ▪ \$90
Washougal ▪ WA ▪ 509.774.8016
Kayemasco17@gmail.com

Abigail Merikel **Ko-Kwal-Alwoot of the Salish Sea** ▪ Etching ▪ \$525
Hood River ▪ OR ▪ 541.280.5275
abigail.merickel@gmail.com

Jaclyn Misaghi **Open Stride** ▪ Bronze ▪ \$3,500
Centerville ▪ WA ▪ 253.797.8554
jacfergus@icloud.com

Ines Nandin Gray **Joy's Poppies & Smoke Sky** ▪ Print Xilography ▪ \$450
Stevenson ▪ WA ▪ 206.530.4517
inandin@gmail.com

Shayna Newsome **Girl on the Columbia** ▪ Oil ▪ NFS ▪ **1st Place**
The Dalles ▪ OR

Dawn Nielson **Love Rules** ▪ Encaustic Wax ▪ \$1,800
Stevenson ▪ WA ▪ 971.227.8270
dawnnielsonart@gmail.com

Emily A Pastor **Blackbird** ▪ Oil ▪ \$2,400 ▪ **3rd Place**
Corbett ▪ OR ▪ 503.806.7066
emily.pastor@gmail.com

Helen Paulus **Untitled** ▪ Etched Stained Glass ▪ \$50
Underwood ▪ WA ▪ 509.493.1399
hmpaulus@icloud.com

Judy Pearson **Red Storm** ▪ Acrylic ▪ \$100
The Dalles ▪ OR ▪ 928.242.0541
judyspeak@aol.com

Dennis Peterson **Impending Storm** ▪ Oil ▪ \$4,950
Stevenson ▪ WA ▪ 509.427.8093
dap12121@gmail.com

Stephen Proctor **Nox Aurumque** ▪ Photography ▪ \$700
Stevenson ▪ WA ▪ 808.868.8774
stephen@proktr.com

Jeri Rutherford **Ever Closer to Extinction** ▪ Watercolor ▪ \$285 ▪ **Honorable Mention**
White Salmon ▪ WA ▪ 208.866.5313 **Our World** ▪ Silver & Malchite ▪ \$125
jerirutherford@gmail.com

David Sherburne **Of Many** ▪ Mixed ▪ \$350
Trout Lake ▪ WA ▪ 509.395.2294 **South of West** ▪ Mixed ▪ NFS
sherb@gorge.net

Laurie Sherburne **Tranquil** ▪ Mixed ▪ \$200
Trout Lake ▪ WA ▪ 509.395.2294
Lsherb@gorge.net

Maurie Smith Carmel-by-the-Sea ▪ Photography ▪ \$275
Washougal ▪ WA ▪ 208.351.0433
maurie.roselaine@gmail.com

Rodney Stuart Family of Dogs ▪ Sculpture ▪ \$200
Hood River ▪ OR ▪ 541.399.7451
rstuart1945@yahoo.com

Peny Wallace Sweet Dreams ▪ Acrylic ▪ \$500
Mosier ▪ OR ▪ 541.645.0494
asherart98@gorge.net

Rhonda Williams Ione Sky ▪ Acrylic ▪ \$165
The Dalles ▪ OR ▪ 541.980.1979
paintingbyrhonda@gmail.com
Pumpkin Girl ▪ Acrylic ▪ \$145

Jodi Wright The Moment May Linger ▪ Mixed ▪ \$430
Mosier ▪ OR ▪ 503.575.8692
jodi.wright99@gmail.com

Craig Zimmerman Dream They're Gone ▪ Garden Art ▪ NFS
Stevenson ▪ WA