



Art About Agriculture Permanent Collection

Oregon State University
College of Agricultural Sciences
Corvallis, Oregon 97331
541-737-5534
<http://agsci.oregonstate.edu/art/>

First Name: Betty

Last Name: LaDuke

ICN: 2011-05

AAA Accession Year: 2011

Image:



Title:

Tanzania: Days End

Art Size: 54" x 52"

Frame Size: 63" x 61"

Art Production Year: 1998

Medium: Painting: Acrylic on Canvas

Award: Gift of Maribeth Collins and Betty LaDuke

Artist's Statement:

"When I first arrived in Oregon in 1964, I was a Bronx transplant via Los Angeles, and I eagerly explored the Rogue Valley environment. "Laughing Goat" and "Cow in Search of Sun" became my first Oregon art themes. (I was impressed that Oregon goats and cows all had names give to them by their proud owners.)

"Rooted in Oregon but traveling annually to Latin America, Asia, and Africa, the relationship of people to the their environment continues to be the subject of my work. Though Oregonians and Californians are not displaced from their homes by bombs or land mines, natural resources everywhere are threatened by politics emphasizing immediate profit rather than a holistic view considering seventh-generation survival needs.

"During these years of transcending borders, I have found that a Northwest artist can also enjoy painting the goats and cows of Africa or India and the people who love and care for them, in peace and war. These experiences are personal as well as political, as the earth is our common home. Sharing the joy, sharing the pain—that is what artists do!"

Art Location

Client: Vault
Client Room Location: 248 Strand Hall

Loan Number:

Loan Start:

Loan End:



John Zimling

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First Name: Joan
Last Name: Darling
ICN: 2006-04

AAA Accession Year: 2006

Art Size: 20" x 25"
Frame Size: 26" x 32"
Medium: Watercolor
Award: 2006 Sheldon L. Ladd Purchase Award

Image:



Title: *Orchards at the Coast Range*

Art Production Year: 2005

Artist's Statement:

"The paintings I have chosen to display at the Art About Agriculture tour 2006 represent the crops common in Northwest Oregon. I painted these landscapes on site. "Orchards at the Coast Range" typifies the landscape where agriculture climbs from the valley floor to converge with tall firs on the steep foothills of the Oregon Coast Range. "Earth Vineyard" represents one of many vineyards that drape the rolling hills west of Portland. These agricultural paintings highlight two extremes: created with a cool palette and in watercolor, the turbulent storm clouds in "Orchards at the Coast Range" are broken by the sun overlooking the dark hills. At the other extreme, completed in a warm palette and in oil paint, "Earth Vineyard" is a restful landscape. Painting the landscape of agricultural Oregon continues to capture my heart."

Joan Darling
December 2005

Art Location
Client: VAULT
Client Room Location: 248 Strand Hall

Loan Number:
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First Name: Tallmadge

Last Name: Doyle

ICN: 96-01

AAA Accession Year: 1996

Art Size: 22" x 30"

Frame Size: 30" x 36.5"

Medium: Painting: Oil on Paper

Award: 1996 Director, Oregon Agricultural Experiment Station Purchase Award, sponsored by Thayne and Missy Dutson, Oregon Women for Agriculture, Judy McClaughry, and the College of Agricultural Sciences.

Artist's Statement:

None on file.

Image:



Title: *Assorted Buds*

Art Production Year: 1995

Art Location

Client:

Loan Number: 222222222

Loan Start:



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First Name: Humberto

Last Name: González

ICN: 2021-02

AAA Accession Year: 2021

Image:



Title: *Rural Heritage*

Art Size: 22" x 30"

Frame Size: 31.5" x 38.875"

Art Production Year: 2019

Medium: Painting: Watercolor

Award: 2021 Brenda & Gordon Hood Art About Agriculture Purchase Award, sponsored by the late Brenda and Gordon Hood and the College of Agricultural Sciences.

Artist's Statement:

"From a very early age, I found drawing to be a fascinating and magical way to record an observation. Line and color are the elements which hold my interest and give form to my participation in art. Watercolor is the most natural vehicle in which to exercise this visual interest. The medium's characteristics of nuance, transparency and immediacy contribute further to complement my chosen approach. Drawn directly from field work, my paintings are studies which reflect the spirit of the subject as well as the nature of the painting process. A painting may begin with the subject as the focus of observation but as the work evolves, it is the painter's visual dialogue and his decision-making process that lead to an internalizing of the moment. The singular act of painting on site with its myriad influences is synthesized to create a personal, tangible reflection of the creative experience. The paintings are a visual diary of my expressed response to specific places, persons, or things at a given point in time.

I am inspired by the dramatic diversity of the landscape. It is impressive to note its power to color one's sense of perception and its capacity to influence our emotional base. As a painter, these notions motivate my curiosity and energize my work. The landscape offers an array of colors, textures, shapes and forms. To strive for good composition is always the challenge. At a specific, selected site I search for large areas of color, patterns of repeated elements, activity of surface planes or the directional thrust of gestural forces in the lay of the land.

Painting directly from nature is about paying attention. Keen observation can earn the right to interpretation and transformation, ways of seeing which can lead to creative exploration of the measures and relationships which abound in the natural world."

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SALLY HALEY

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First Name: Sally

Last Name: Haley

ICN: 83-05

AAA Accession Year: 1983

Image:



Title:

Filberts

Art Size: 46" x 45.5"

Frame Size: 48" x 45.5"

Art Production Year: 1982

Medium: Painting: Acrylic on Canvas

Award: 1983 E. R. Jackman Foundation purchase award, sponsored by the E. R. Jackman Foundation and the College of Agricultural Sciences.

Artist's Statement:

Art Location
Client: VAULT

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Loan Start:



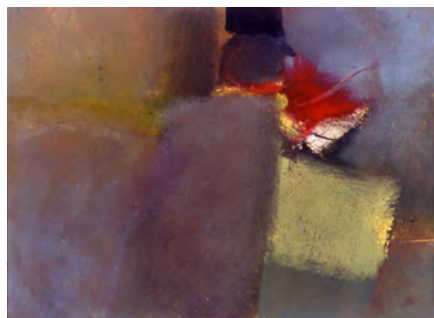


WILLIAM DE Kooning
Abstract (1950)
Oil on canvas, 10 1/2 x 14 1/2 inches
Art Collection, New York

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Image:



First Name: JoAnn

Last Name: Gilles

ICN: 2002-02

AAA Accession Year: 2002

Art Size: 9" x 10"

Title:

Windbreak

Frame Size: 17.5" x 22"

Art Production Year: 2001

Medium: Mixed Media: Water Based Mixed Media

Award: 2002 Capital Press Purchase Award, Mike O'Brien

Artist's Statement:

"I don't set out to produce a particular kind of painting or convey a particular message. The viewer is as qualified as I am to discover what the work is about. Involvement in the process of creating is my ultimate goal."

"What seems constantly compelling for me in this endeavor is: the intense emotion that being in nature evokes; the quality of light and how it transmutes the environment; and how transparent veils of fog, mist, clouds, and shadow invite ambiguity and allude to the transitory nature of things."

"Guiding lights are: Rothko, Turner, Vermeer and my mentor, Ted Katz."

JoAnn Giles
December 2001

Art Location
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Image:



Feather

First Name: Yuji

Last Name: Hiratsuka

ICN: 2015-11

AAA Accession Year: 2015

Art Size: 36" x 24"

Title:

Frame Size: 40.25" x 28"

Art Production Year: 2012

Medium: Drawing: Mixed Media

Award: Oregon Arts Commission and The Ford Family Foundation grant, the late Margaret Hogg, and the OSU College of Agricultural Sciences.

Artist's Statement:

"The Figure: transcribing the human form.

"The enigmatic figures I draw are reflections of human conditions such as; wry, satire, whimsy, irony, paradox or the mismatches that happen often in people's daily lives. My figures also employ a state of motion or movement suggesting an actor/actress who narrates a story in a play. They are cheerful, joyous and restless. They are all happy people. But mostly I wish to leave these stories to the viewer's interpretation. In the cultural context my images bear a slight resemblance to traditional Japanese Ukiyo-e prints, but also express contemporary aspects of the Western Hemisphere. "

Yuji Hiratsuka
2013

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First Name: Eldon R. (Ole)

Last Name: Olin

ICN: 2018-12

AAA Accession Year: 2018

Image:



Old Growth

Art Size: 22" x 15"

Title:

Frame Size:

Art Production Year: 1973

Medium: Ink on Paper

Award: Donated by Cynthia C. Olin in memory of her husband, Michael R. Olin

Artist's Statement:

Artist Estate Statement:

"Matured Douglas Fir that flourished and is still in great demand mainly on the Western slopes of the Cascade Range to the Pacific Ocean. This is a typical stand that is ready for harvesting."

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Image:



River of Grace

First Name: Karen

Last Name: Russo

ICN: 2021-06

AAA Accession Year: 2021

Art Size: 20.5" x 14" x 9"

Title:

Frame Size: N/A

Art Production Year: 2021

Medium: Ceramic

Award: 2021 Margaret Hogg Art About Agriculture Purchase Award, sponsored by the late Margaret Hogg, and the College of Agricultural Sciences.

Artist's Statement:

"A lotus awakens in the dark, muddy depths, growing tendrils that reach toward the filtered light. A glorious but ephemeral bloom, it becomes a fertile pod, sowing seeds and harboring new life beneath the water.

Each of us are intrinsically connected to the earth. What we sow is what we reap.
May we cultivate deep love and caring for our home the Earth, and for future generations.

Karen Russo is a figurative ceramic sculptor who lives and works in the lush foothills of western Oregon. She chooses clay as her primary medium because of its malleability, capacity for transformation, and direct connection to the earth.

Over the years, Karen has developed and honed a unique method of layering materials, textures, and color that lend a rich, organic quality to her work. Beginning with stoneware or earthenware clay, she hand builds each sculpture from coil, slabs, or a solid mass of clay. The figure is then cut into multiple sections, hollowed, compressed, and then reassembled. Karen carves patterns and textures into the clay before it undergoes a slow bisque fire that can last up to a week. She then uses underglazes, casein, acrylic, or a combination thereof to lay imagery onto each figure's singular surface. Her color palette echoes the places that inspire her; from the ocean to the forests, the desert to the mountains, of the extraordinary Pacific Northwest.

The resulting sculptures depict women that seem to originate from different eras and geographical origins, but all of which explore the tensions of the feminine experience: strength and contemplation, youth and aging, hope and

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Calcutta before the storm

1845

18. Sandbagging - Son - 1845

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First Name: Debby

Last Name: Sundbaum-Sommers

ICN: 2007-11

AAA Accession Year: 2007

Image:



Title: *Calm Before the Storm*

Art Size: 11" x 16"

Frame Size: 17" x 23"

Art Production Year: 2006

Medium: Print: Monotype

Award: 2007 Dean and Director Purchase Award, College of Agricultural Sciences and Oregon Agricultural Experiment Station

Artist's Statement:

"I have always found that the process of making a painting or making a print (either a single print as in a monotype or an edition as in lithography) is an intriguing, and often times frustrating experience. This experience differs every time, depending on how I am trying to produce a certain image. With each image, I try to go beyond the initial inspiration and invest the final piece with something a little different, either emotionally, technically or, hopefully both.

"I find that most of my inspiration comes from nature. I enjoy figuring out how to interpret and transfer what I see into the image I want to print or paint."

Debby Sundbaum-Sommers
2007

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