



# Harriet Rowley Elementary

## Curated Collection



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**ArtsWA Art in Public Places**

**Curated by Kathleen Moles**

**Installed August, 2020**

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## About ArtsWA Art in Public Places

### Vision Statement

*Art in Public Places is uniquely positioned to advance and support art and artists across Washington. Our goal is to build and care for a dynamic contemporary art collection that is accessible and valued. We seek impactful and lasting artworks that reflect Washington's diverse communities.*

### State Art Collection

In July 1974, the Washington State Legislature established the Art in Public Places program (AIPP) of the Washington State Arts Commission (ArtsWA). The AIPP program oversees the care and administration of the State Art Collection. The Collection includes nearly 5,000 artworks. These artworks are located where people study, work, and live. The public selects and owns the State Art Collection. Artwork is found in state agencies, public schools, universities, and community colleges. Washington is one of the few states that place public art in public schools.

### Curated Projects

Curated projects are a method of acquiring pre-existing artworks for the State Art Collection. Curators are selected from the Curator Roster, a pre-qualified list of people available to research and recommend artworks for purchase. The curator responds to the local art selection committee's criteria for artworks. They ensure that the artwork is relevant to both the community context and the physical environment, and reflects Washington's diverse population.

## About This Curated Project

**Curator** | Kathleen Moles

**ArtsWA Curated Projects Coordinator** | Valerie Peterman

### Art Selection Committee

- **Kris Hudson**, Primary Teacher, Harriet Rowley Elementary
- **Wendy Ragusa**, School Board Member, Mount Vernon School District
- **Patricia Shanander**, Principal, Harriet Rowley Elementary
- **Ali Skjei**, Intermediate Teacher, Harriet Rowley Elementary
- **Tom Theisen**, Architect
- **Gustavo Vargas**, Mount Vernon Community Artist

The funding for this project was made possible by the Office of the Superintendent of Public Instruction (OSPI) K-3 Class Size Reduction Grant, which funded the construction of Harriet Rowley Elementary School.

Mount Vernon School District and Harriet Rowley Elementary selected the Art Selection Committee, who gathered for a four-meeting process to select artworks for their school. The committee first met with the ArtsWA Curated Projects Coordinator, Valerie Peterman. They discussed Harriet Rowley's community context, audience, and location opportunities for artworks. With this information in mind, they selected Kathleen Moles from the ArtsWA Curator Roster to research and recommend artworks.

Kathleen met with Valerie and the committee to refine the committee's criteria and to view the school. Kathleen then researched potential artworks that responded to the ideas and values shared by the committee. She presented a total of 47 artworks by 25 different artists. The Committee selected 15 artworks by 9 artists to be placed in 11 locations around the school.

## Curator Statement

By Kathleen Moles

*The art at Harriet Rowley Elementary reflects nature in bold forms and bright colors.*

*Landscapes, geology, flora, and fauna from nearby and far away offer a variety of views in sizes from small to large.*

*There are local scenes including Skagit Valley tulip and iris fields by Anacortes painter Alfred Currier, Seattle's Linda Davidson's small series of paintings of Northwest trees, and two paintings of Whatcom County trails depicted by Bellingham artist Julia "Joules" Martin, one of which even includes dinosaurs! There is also art that depicts more exotic wildlife like the mirror mosaic elephant by Lopez Island artist Kelly O'Dell and the quiet jumble of nineteen bears of all kinds portrayed by Mount Vernon-based painter Robert McCauley.*

*The hope with this collection is to inspire everyone who sees this art to be struck by its creativity and expansiveness, while it reflects the spirit of adventure and possibility of the school's namesake, Harriet Rowley.*

**Bruce Amstutz**

*Salmon I*, 1982

Charcoal on Paper

31 in x 57 in



*Photo courtesy of the Washington State Arts Commission by Alan Ayers of Make Northwest.*

## **Bruce Amstutz**

**American, born 1949**

Artist Bruce Amstutz creates gestural landscape and figurative works on paper in an expressive style. He received his Bachelor of Fine Arts and Master of Fine Arts in drawing and painting from the University of Washington. He taught art at Shoreline Community College for many years.

### **Artist Statement**

*“This piece, Salmon I, is part of a series of drawings of salmon done during the summers of 1981 and 1982. Movement through the water and from light into darkness concerned me more than the physical description of salmon in this series. Dark compressed charcoal, worked and reworked, seemed in keeping with the mood of this image.”*

## Patrick Anderson

*North Cascades*, 1992

Screenprint on paper

2 panels, 10 in x 30 in each



*Photo courtesy of the Washington State Arts Commission by Alan Ayers of Make Northwest.*



## Patrick Anderson

American, born 1961

Seattle-based artist Patrick Anderson creates still-life and cityscape drawings and prints that bring together classical artistic techniques in modern, graphic compositions.

### Artist Statement

*"All of my landscapes are done on site. In this case I hiked through the Glacier Peak Wilderness Area across White Chuck Glacier in order to get this view of the south side of Glacier Peak and an eastern panoramic view of the Suiattle Glacier and the north-central Cascades [...]"*

*I hand cut my images directly on a stencil film. I do this with just a few simple tools, such as a sharp exacto-type knife and a swivel blade. I then peel away the film I cut with my blade. I make a positive image but the film is dark so I see the opposite of what I will print. It is a demanding technique to do well with detail. One of the best features for me of using this medium is its water repellency. I can work directly on the film even in pouring rain and bad weather because it is not water-based. I am able to take my subject matter where and when I find it. This is important to me when I do landscapes, because so much of landscapes is a momentary vision: A particular instant that catches your attention or reveals something perhaps deeper than at other times."*

**Alfred Currier**



*Iris Bounty, 2017*

Oil on canvas

30 in x 40 in



*Rogue Tulips, 2019*

Oil on canvas

30 in x 40 in

*Photos courtesy of the artist.*

## **Alfred Currier**

**American, born 1943**

Anacortes-based artist Alfred Currier creates plein-air landscape paintings of the Skagit Valley. He studied at Columbus College of Art & Design in Ohio and the American Academy of Art in Chicago.

### **Artist Statement**

*“The majority of my work focuses on the migrant farmworkers of the Skagit Valley. They support a multi-million-dollar economy here in the Pacific Northwest, while adding a rich cultural diversity to our community.*

*My interest is also in exploring color and texture. I work in triads of color, over many layers, in an impasto (thickly-applied) style.*

*For me, creating art is both an obsession and a passion. Passion would be for the love of it. Obsession because I must do it.”*

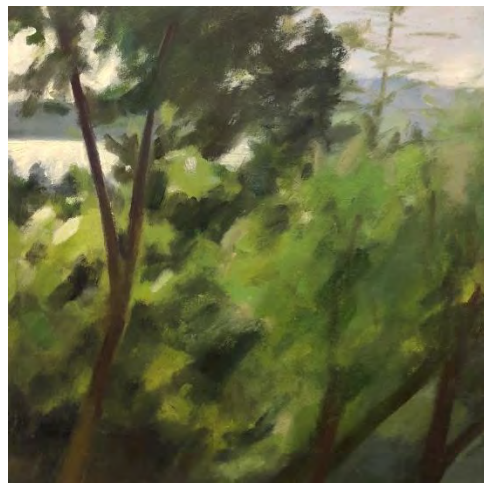
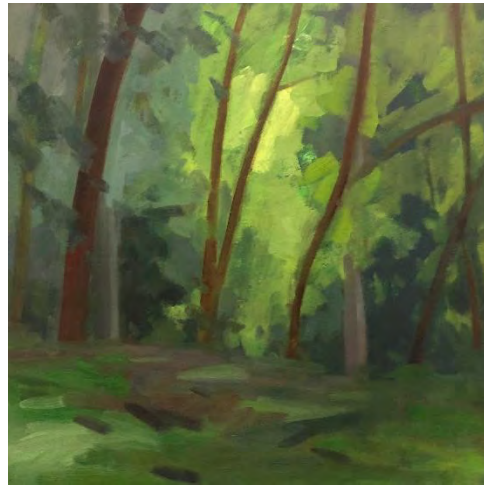
## Linda Davidson

Clockwise from top right:

*Takeaway #11, #31, #32, #35, and #38*

Oil on linen on panel

12 in x 12 in x 1 in each



*Photos courtesy of the artist.*

## Linda Davidson

**American, born 1962**

Seattle-based artist Linda Davidson creates abstract narrative paintings. She received a Bachelor of Fine Arts degree from Rhode Island School of Design. She has taught at Cornish College of the Arts and The School of Visual Concepts. Linda has participated in the annual Duwamish Summer Residency since 2012.

### **About the artworks**

The *Takeaway* series of paintings is from an exhibition at G. Gibson Gallery titled *You Are Here*.

These paintings aim to place a viewer in specific physical relationship with the world depicted, as though the viewer were the protagonist in a story unfolding. They are intended to work together, using disparate ways of depicting to create some space for association between images.

## Julia “Joules” Martin

Right:

*Dinosaurs Along Padden Trail, 2020*

Acrylic on canvas

48 in x 24 in

Below:

*Trail to Bagley Lakes, 2019*

Acrylic on canvas

Triptych, overall 48 in x 96 in



*Photos courtesy of the artist.*

## Julia “Joules” Martin

**American, born 1966**

Bellingham-based artist Joules Martin paints on canvas using chopsticks, hair picks, meat forks, and other non-traditional objects. Her paintings show the natural scenery and landscapes of the Pacific Northwest.

Martin received a Bachelor of Science degree in Visual Communications at Western Washington University in Bellingham.

### **About the artworks**

In her triptych, *Trail to Bagley Lakes*, Tabletop Mountain is seen in the distance through the smoke-filled sky from forest fires in Canada in 2019. Joules’s sister is included in the painting at the center of the first panel, on the trail. Joules applied acrylic paint to these canvases with squeegees, giving the impressionistic quality to the scene. Joules designed the hinged, three-part wooden frame, and her dad built it.

*Dinosaurs Along Padden Trail* imagines three magnificent, prehistoric creatures lurking around Lake Padden near Bellingham, one in the air and two on the ground, rendered in Joules’s signature technique with circular swirls in the paint made by hair pick and fork. Its palette is based on the artist’s memory of books and posters she had about dinosaurs when she was a kid.

## Patricia Glander Martinez

*Cloud from Another Horizon*, 1991

Oil on Linen

71 ¾ in x 71 ¾ in x 2 ½ in



*Photo courtesy of the Washington State Arts Commission.*



## Patricia Glander Martinez

American, born 1942

Florida-based artist Patricia Glander Martinez pursued a career in television and theater before studying fine art. She creates photographs and paintings.

### Artist Statement

*“A cloud from another horizon is presented in the foreground. It is lonely and alien to the sky behind it, the actuality. To increase the analytical feeling, a cartesian surrounding is added with a thin red line in orthogonal disposition. Again, the environmental displacement of the blue sky has been presented in the same plane, but symbolically torn apart. To the right of the canvas another cloud with its own sky seems to await the same fate, to quell the frontality of the painting and reduce it’s directness. The square format of the painting has been divided in three different rectangular areas, each with its own story, but tied together with overlapping geometrical shapes and singleness of purpose.”*

## Robert McCauley

*A Sleuth of Bears*, 2013

Oil on canvas over panel

43 in x 29 in



*Photo courtesy of the artist.*

## Robert McCauley

**American, born 1946**

McCauley was born and raised in Mount Vernon, Northwestern Washington. He received a Bachelor of Arts degree from Western Washington University in Bellingham, and a Master of Fine Arts degree from Washington State University in Pullman, Eastern Washington, in 1972. He served as a professor of art at Rockford College in Illinois for many years. Upon his retirement, he returned to the Skagit Valley in Northwestern Washington, where he now lives and works.

### Artist Statement

*"In Bear I Trust:*

*Sometimes I feel as if I'm a class photographer at an elementary school, trying to get a host of subjects to be still while I fit them all in the viewfinder.*

*As a painter, the task is equally difficult to arrange my images within the rectangle, trying to avoid an obvious composition, but rather, to compose in the manner in which nature composes. Which is to say no composition. It simply is.*

*As a human exercising what little political power I might have, I struggle to campaign for nature and to remind all humans of our responsibilities as stewards of this planet. Art being transcendent, the images must rise above the banal, the vulgar, and the horrific. Graphic depiction of the plight of wildlife is an experience with which we are all too familiar. We turn away when news reports of abused animals flash on the screen. Instead, I choose to present a moment that does not immediately conjure a doomed future, but rather a moment when nature is in limbo, with a future still to be determined. It's a somewhat playful and ethereal moment, ironically rooted in the physical, malleable act of painting. Without that joyful element chock full o' oil paint and brush invention, I'd have to find a different form for my voice. To paint every day is pure optimism. As Marshall McLuhan's mantra tells us, 'the medium is the message.' [...]"*

## Ryan Molenkamp

*Iztaccihuatl*, 2018

Acrylic on panel

36 in x 60 in



*Photo courtesy of the artist.*

## Ryan Molenkamp

**American, born 1977**

Seattle artist Ryan Molenkamp creates graphic representations of the mountainous regions and volcanoes of the Pacific Northwest. His work features landscapes scattered with topographical data. The scenes suggest a sense of place and wonder.

Molenkamp earned a Bachelor of Fine Arts degree from Western Washington University in Bellingham.

### **About the artwork**

This piece is part of Ryan Molenkamp's *Ridgeline* series of mountain paintings. The title and imagery refer to *Iztaccihuatl* (Nahuatl pronunciation: [istak 'siwat͡ɬ]), a dormant volcanic mountain in Mexico. It is the country's third highest peak, with an elevation of 5,230 meters (17,159 feet).

*"I remember in high school I used to sit and paint mountains upon mountains upon mountains—it's funny to think years later I'm still obsessing over mountains, volcanoes, and geology in general. I've never been a climber, but I have hiked a lot, and nothing beats getting up on a ridgeline and traversing across a mountain—those vistas, that high country feeling. It's freedom. Painting this kind of imagery gives me a place to start, a sense of movement and direction that can transition into this new image. It's not really the same, but it is still freedom."*

## Kelly O'Dell

*Hope*, 2018

Mirror mosaic and hot-sculpted glass mounted to hardy board and plywood

8 ft x 9 ft x 4 in (overall)



*Photos courtesy of the Washington State Arts Commission by Alan Ayers of Make Northwest.*

## Kelly O'Dell

**American, born 1973**

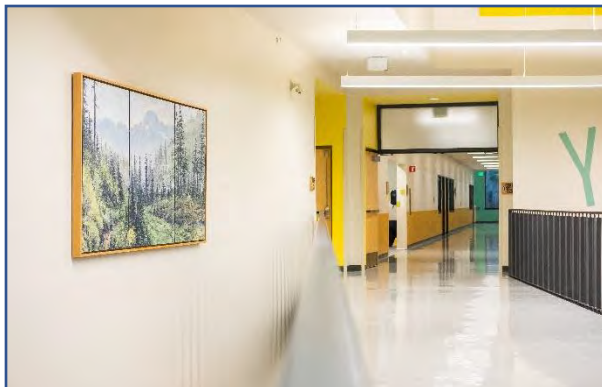
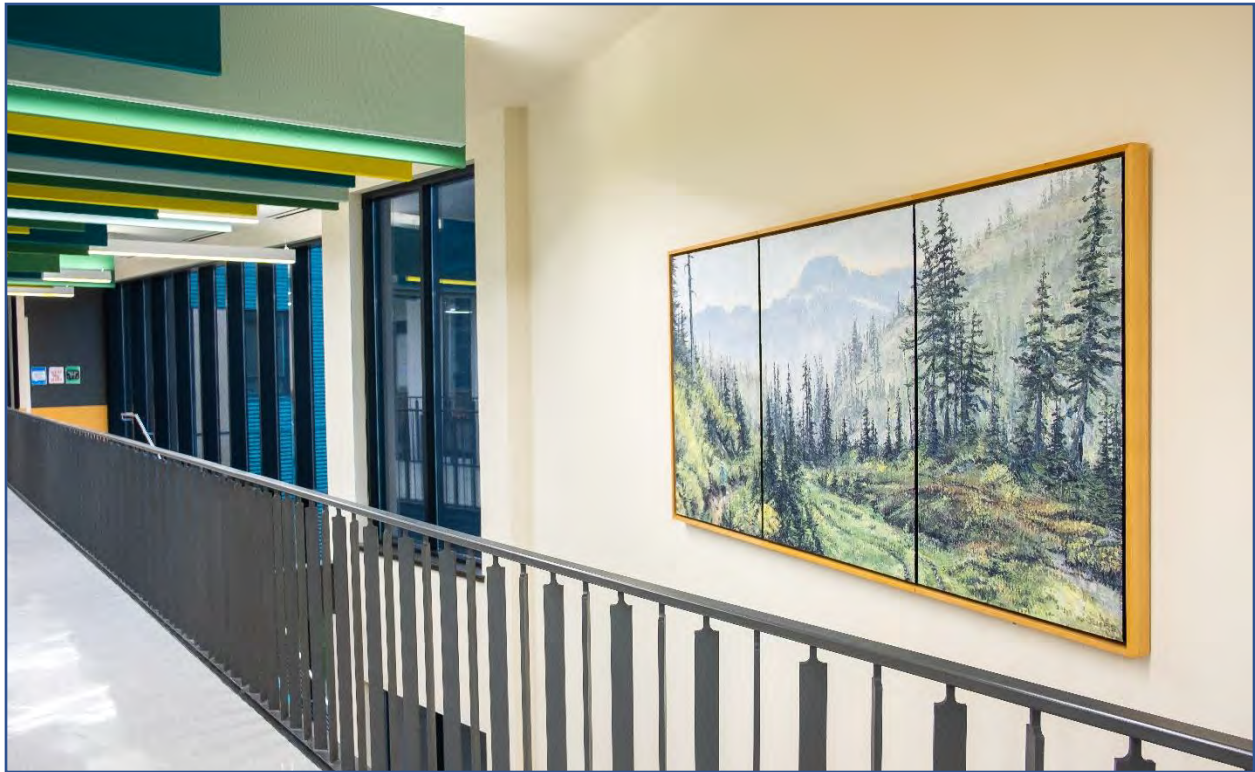
Lopez Island-based artist Kelly O'Dell creates glass artworks. Her father kept a glass studio in her childhood home in Hawai'i. She received a Bachelor of Fine Arts degree from the University of Hawai'i at Manoa. She has taught at Pilchuck Glass School and Pratt Fine Arts Center.

### Artist Statement

*"My upbringing in the Hawaiian Islands leads me to be ocean-inspired. Coming from a place so diverse in culture, climate, and teeming with flora and fauna, I feel a sort of servitude or responsibility to honor what is lost, or extinct. It is fascinating and devastating that our presence as one species has so much impact on the delicate balance of life. Through glass sculpture, my work explores themes of memento mori as well as extinction, preservation, and origin. The Ammonite, an intelligent coiled-up cephalopod, became extinct 65 million years ago, leaving impressions in its habitat to fossilize. We learn from the past to be responsible in our future. I hope the presence of my artwork in the world could serve as a reminder, or memento, of this.*

*Hope is a mirror mosaic, reflecting all the curious in ourselves. The elephant has always been dear to us, and may remind us of childhood characters like Babar, Dumbo, Horton, and Snuffeluffagus. In our few elephant experiences, we remember what we have learned about them: impossibly huge but afraid of mice, having an amazing capacity for memory, and the characters are always overcoming obstacles. As we grow, we learn they are great, gentle giants, wise and magnificent, intelligent, matriarchal, and endangered co-inhabitants of our earth. Seeing one's self in a reflection of an elephant might mean, for a young viewer, a dream, a journey, an adventure in a story of their own. Hope becomes all those reflected, inspiring hope in one's self."*

## In Situ Photography

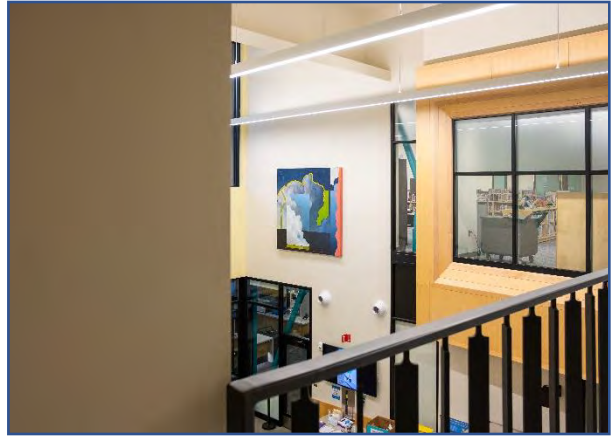


All in situ photos courtesy of the Washington State Arts Commission by Alan Ayers of Make Northwest.

Top and middle: Jules Martin, *Trail to Bagley Lakes* is installed high on the wall to be visible from the second-floor catwalk.

Bottom right: Kelly O'Dell, *Hope* overlooks a circular seating area in the library.





Top left: Ryan Molenkamp, *Iztacchuatl* is located over the entrance to the commons.

Top right: Patricia Glander Martinez, *Cloud from Another Horizon* greets viewers at the school's front entrance.

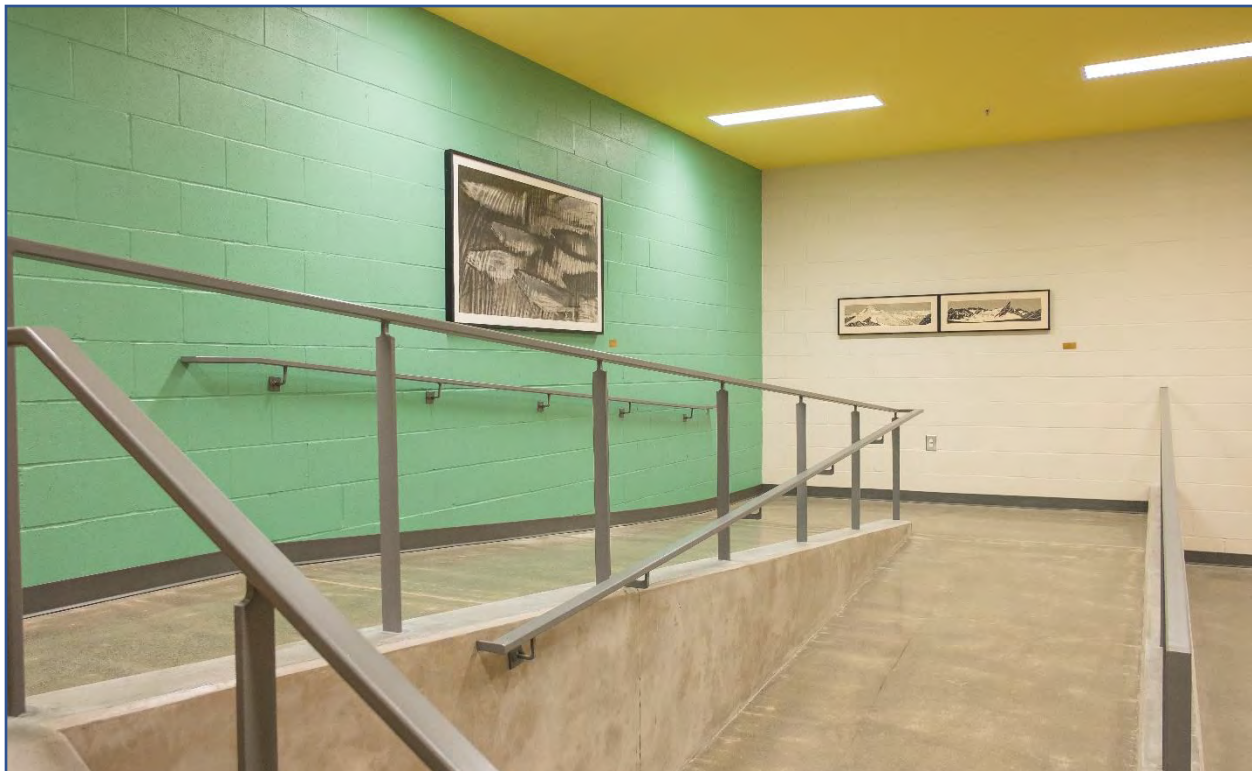
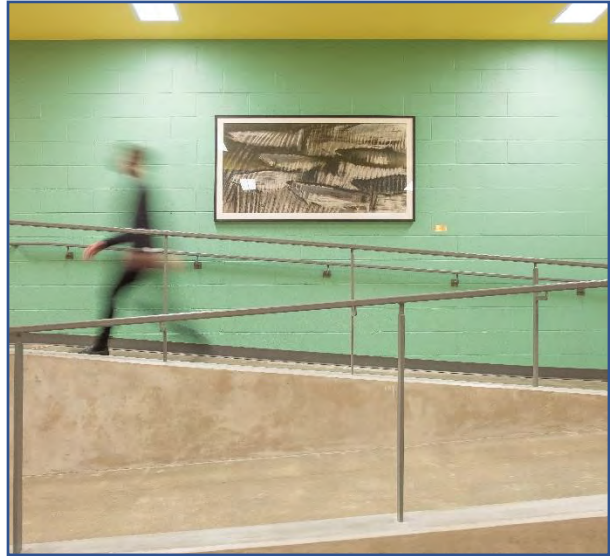
Bottom: Linda Davidson's *Takeaways* line a wall in the main second-floor corridor.

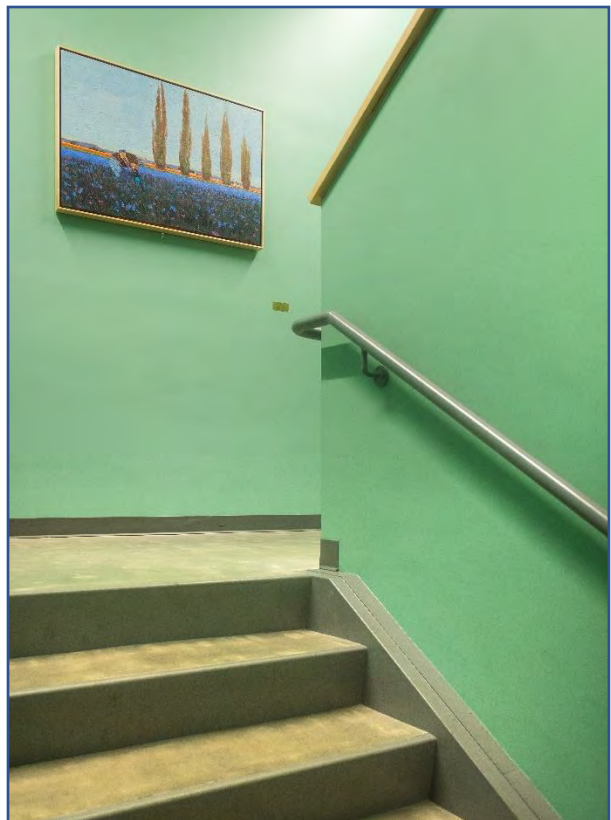
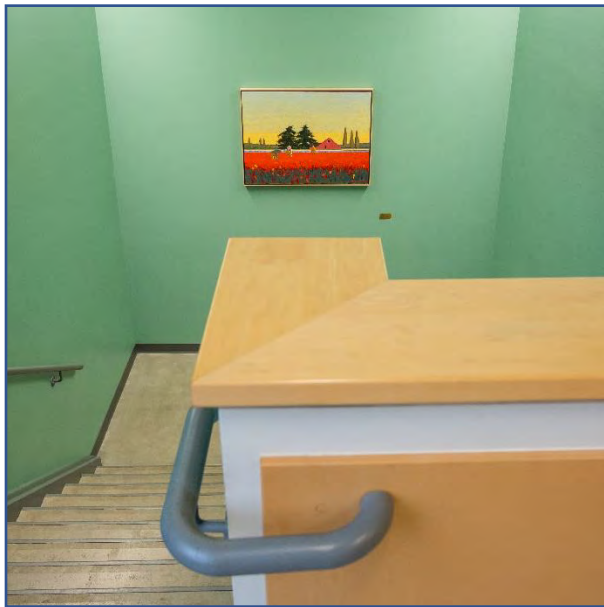




Top left: Robert McCauley, *A Sleuth of Bears* leads to the first-floor corridor.

Middle and bottom: Bruce Amstutz, *Salmon I* and Patrick Anderson, *North Cascades* lead viewers up the ramp to the stage.





Clockwise from top: Joules Martin, *Dinosaurs Along Padden Trail* as well as Alfred Currier, *Iris Bounty* and *Rogue Tulips* are each located in one of the school's three stairwells.

## **ArtsWA Contact information**

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Front Cover Photo: Kelly O'Dell, *Hope* viewed from the stacks at Harriet Rowley Elementary's library.  
Photo courtesy of the Washington State Arts Commission by Alan Ayers of Make Northwest.