

JUNDT ART MUSEUM



**2nd INLAND NORTHWEST
JURIED LANDSCAPE EXHIBITION**

JUNE 1 to AUGUST 24, 2024

This juried display, featuring 81 works by 66 different artists, all from this region, seeks to present the diversity and dynamism of contemporary artistic activity in the Inland Northwest while celebrating the relationship between art and the local landscape.

The *2nd Inland Northwest Juried Landscape Art Exhibition* is presented at the Jundt Art Museum at Gonzaga University in conjunction with the 50th anniversary of Expo '74, and in celebration of the legacy of creativity, community, and environmental stewardship that drives Spokane to this day. In 1974, Spokane became the smallest city in history to host the World's Fair. As an environmentally focused event, the Spokane World's Fair sparked a transformation in the heart of our city that became the catalyst for sustainable growth in our region. This exhibition is one of the many events, celebrated May 4 to July 4, 2024, during the 50th anniversary of Expo '74. Like most World's Fairs before and since, Expo '74 had a major exhibition of art: *Our Land, Our Sky, Our Water*, curated by Dr. Alfred V. Frankenstein, long-time art critic for the San Francisco Chronicle. The exhibition centered on landscapes under the larger themes of environment and nature at the overall exposition. Our exhibition, fifty years later at the Jundt, attempts to honor those motifs via 21st century art from our region.

Selection of works and award winners for the *2nd Inland Northwest Juried Landscape Art Exhibition* was made by the staff of the Jundt Art Museum. Works were chosen for the show based upon the museum staff's understanding of artistic quality and merit; the work's adherence to the landscape theme and issues, and the themes of creativity, community, and environmental stewardship as part of the anniversary of Expo '74; the educational and professional achievements of the artist; and the observance of the rules and guidelines of the application process, including artist residency in the Inland Northwest.

"Every part of this soil is sacred in the estimation of my people. Every hillside, every valley, every plain and grove, has been hallowed by some sad or happy event in days long vanished." — Chief Seattle, 1854

"Landscape is a medium of exchange between the human and the natural, the self and the other. ...Landscape is a natural scene mediated by culture. It is both a represented and presented space, both a signifier and a signified, both a frame and what a frame contains, both a real place and its simulacrum, both a package and the commodity inside the package." — W. J. T. Mitchell, "Imperial Landscape," 1994

"I was born by these waters...the earth here is my mother." — Spokane Garry, 1879

"In every dress nature is greatly charming... How gay looks the Spring! how glorious the Summer! how pleasing the Autumn! and how venerable the Winter! - But there is no thinking of these things without breaking out into poetry."
—James Thomson, 1726

The first *Inland Northwest Juried Landscape Art Exhibition* was held at the Jundt Art Museum from May 26 to August 11, 2018, and attracted almost 4,000 visitors to campus during the summer months. The museum feels pride in offering this second iteration of a juried display themed on landscape, especially in connection to the anniversary of Expo '74. The Jundt Art Museum at Gonzaga University sits on the ancestral homelands of the Spokane Tribe. The museum recognizes that this exhibition about landscape remains rooted in Western historical conceptions of both "land" and "art," but reflects an openness to a variety of understandings of the connections between humans, nature, and the creative process.

Dr. Paul Manoguerra, Director / Curator
Jundt Art Museum



Sandy Aronson (Kennewick, WA)
September Swirls, 2021
Oil on canvas, 24 x 32"



Elise Beattie (Spokane Valley, WA)
Pink Tree in the Japanese Garden, 2023
Watercolor on paper, 14 x 11"



Ladd Bjorneby (Liberty Lake, WA)
Full Circle: Larch in Autumn Color, 2023
Oil on panel, 20 x 16"



Christy Branson (Spokane, WA)
Sapphire Skies, 2019
Fabric dye on silk chiffon, 50 x 42"



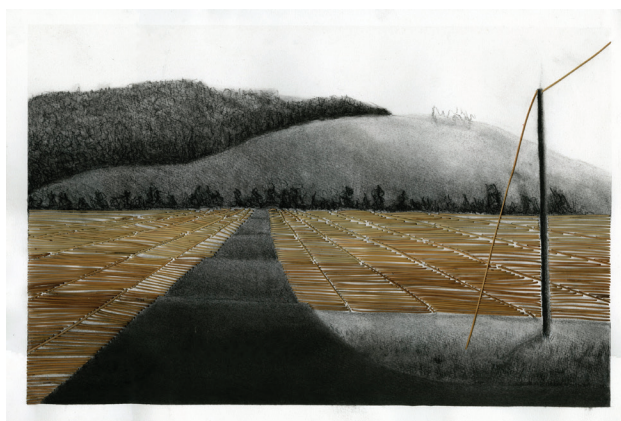
Lisa Brown (Spokane, WA)
Icy River, 2020
Oil on linen, 14 x 11"

Kathleen Casteel (Walla Walla, WA)
Cerulean Blues, Late Summer, 2022
Oil on board, 10 x 13"

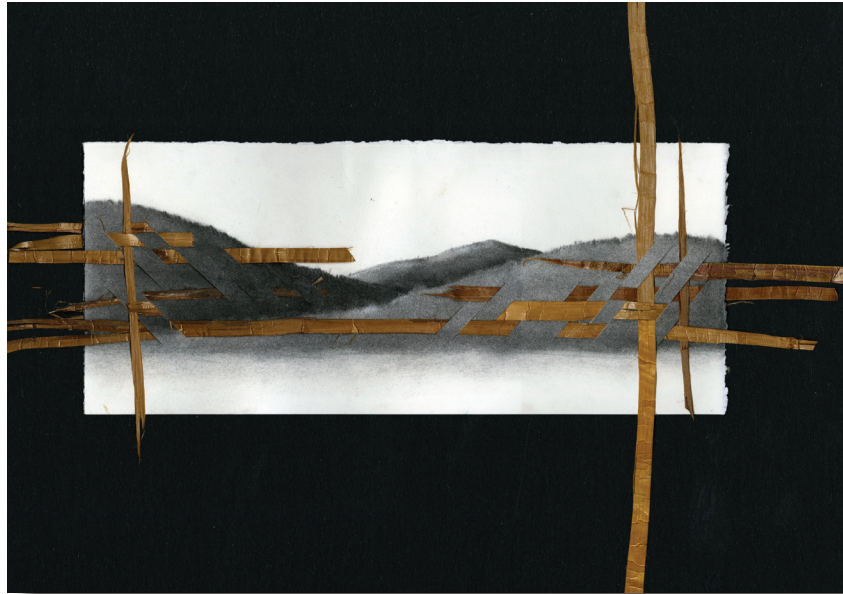




Gregg Caudell (Republic, WA)
Decisions, 2022
Oil on canvas, 48 x 48"



Samantha Chadwick (Moscow, ID)
Looking for Trees, 2023
Charcoal and pine needles on paper, 13 x 20"



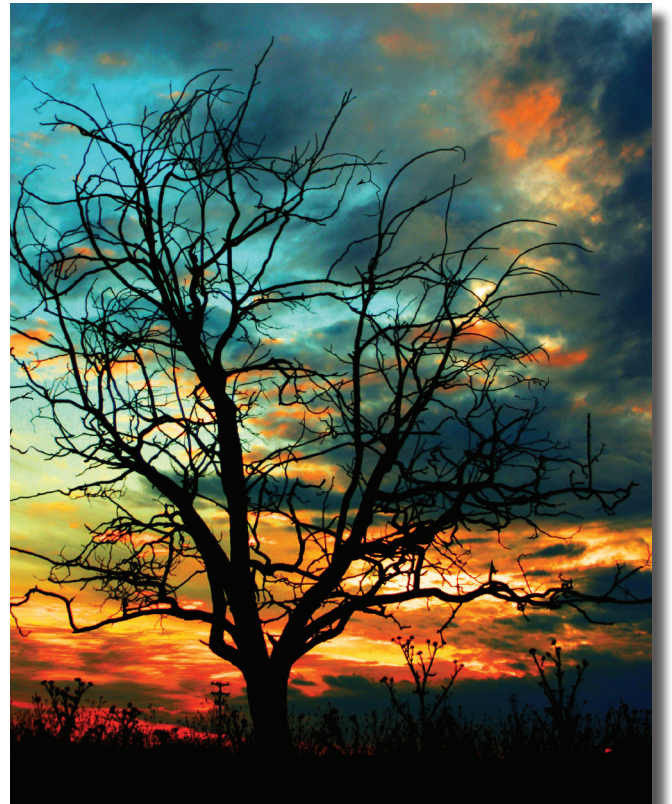
Samantha Chadwick (Moscow, ID)
What Ties Us Here, 2022
Charcoal and cedar bark on paper, 14 x 26"



Katie Creyts (Spokane, WA)
Waves of Palouse, 2024
Etched and fused glass, 14 x 28 x 1"



Eric Demattos (Coeur d'Alene, ID)
Painted Silo Sky, 2019
Color photography on aluminum, 16 x 20"

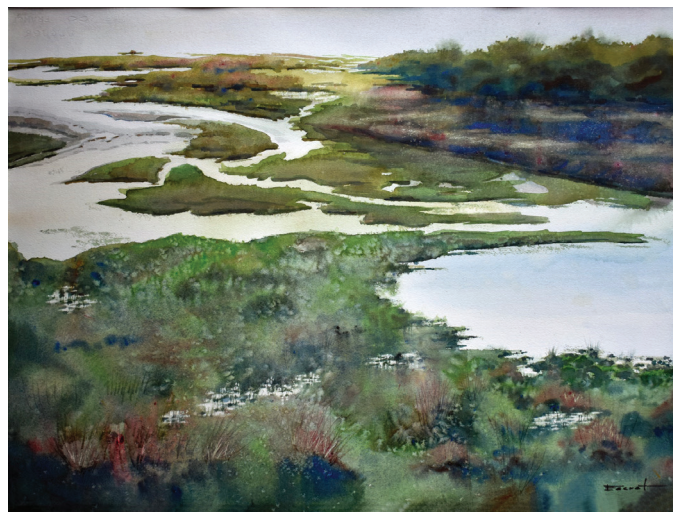


Eric Demattos (Coeur d'Alene, ID)
Family Tree, 2012
Color photography on canvas, 36 x 24"



Mary Duke (Ellensburg, WA)
Umtanum Trail Rebirth, diptych, 2022
Oil on panels, 26 ½ x 25"

Dan Eacret (Spokane, WA)
Delta Dawn, 2019
Watercolor on paper, 21 ½ x 29"



Nora Egger (Colbert, WA)
Horse Shoe Falls, 2022
Oil on canvas, 24 x 48



Susan English (Spokane, WA)

Paper: Beyond Wood Pulp, 2024

Hornet nest, cotton fiber, rice paper, and woodblock print on paper, 14 x 14 x 1"



Jen Erickson (Hayden, ID)

Wind Carves Mountains, 2024

Oil on canvas, 12 x 36"



Jen Erickson (Hayden, ID)
Dreaming of Places Not Yet Traveled, 2021
Watercolor and graphite on panel, 24 x 36"



Ray Esparsen (Lewiston, ID)
Cloud 9 and Pie in the Sky, 2023
Mixed media on cotton duck, 17 ½ x 13 ½"

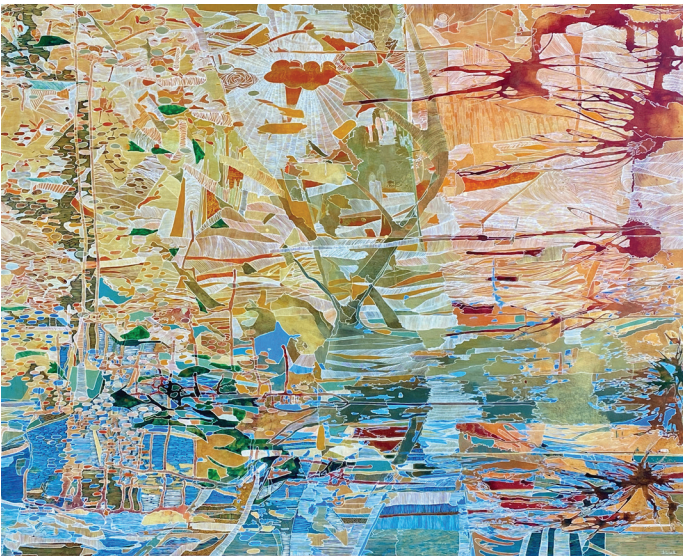


Mary Farrell (Spokane, WA)
East/West, 2011
Etching and woodcut on paper



Mary Farrell (Spokane, WA)
Tending, 2023
Monotype on paper, 31 x 45"

Amalia Fisch (Spokane, WA)
Bosque, 2023
Acrylic on canvas, 47 x 47"



Amalia Fisch (Spokane, WA)
Orientation, 2023
Watercolor, gouache, graphite, colored pencil, and
cold wax on paper mounted on panel, 36 x 44 ½"



Tricia Florence (Sandpoint, ID)

Hot Day, 2023

Gesso, acrylic, oil pastel, and charcoal on wood, 24 x 24"



Laura Gable (Kennewick, WA)
This Vast Sea of Sagebrush, 2022
Oil on panel, 20 x 16"

Sara Gallagher (Hope, ID)
Grand Fir, Charred, 2022
Ceramic, 13 x 8 x 8"

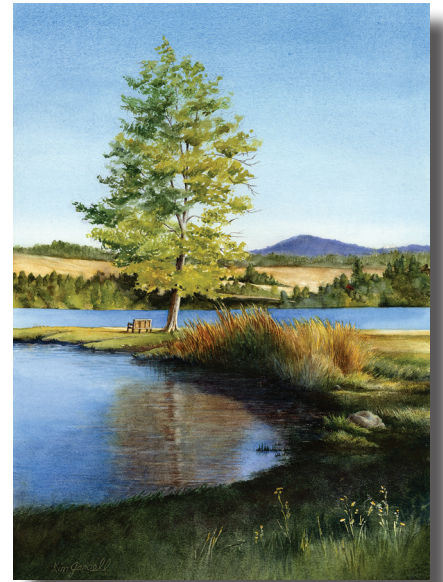


Sara Gallagher (Hope, ID)
Cedar, Charred, 2022
Ceramic, 12 x 8 x 8"





Kim Gardell (Spokane, WA)
Majestic—Rock Lake, 2021
Watercolor on paper, 16 x 20"



Kim Gardell (Spokane, WA)
Serene—Lake Curlew, 2019
Watercolor on paper, 18 x 12 3/4"

Henrietta Haagensen (Troy, ID)
Ravelled, 2024
Archival digital print on paper, 14 x 60"





Charlie Hamm (Spokane, WA)
Spokane River III, 2024
Acrylic on canvas, 32 x 40"



Tobe Harvey (Spokane, WA)
The Monarch, 2022
Watercolor, acrylic, and acrylic spray paint on paper, 6 x 4"



Leslie Ann Hauer (West Richland, WA)
Bear Creek, Red Rocks, 2023
Oil on canvas, 16 x 20"

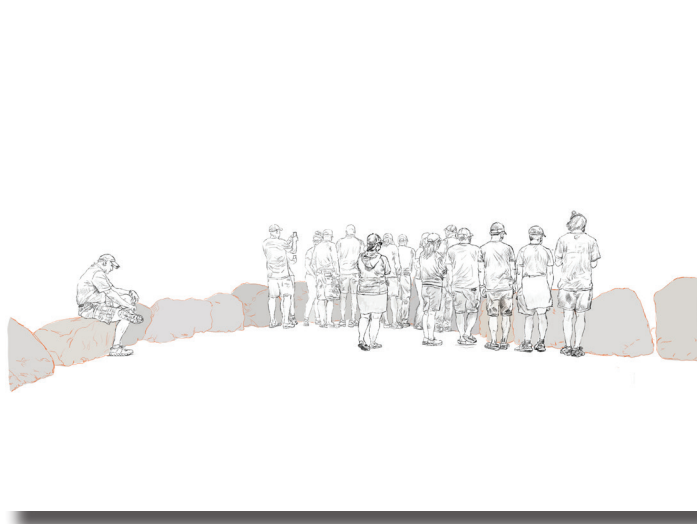


Michael Holloman (Pullman, WA)
Coyote's Sweatlodge, 2023
Acrylic on panel, 33 ½ x 32"



Michael Horswill (Hayden Lake, ID)
Winter Meadow, 2024
Encaustic, oil stick, and paper on wood, 16 x 40"

Jenny Hyde (Spokane, WA)
Scenic View #1, 2022
Archival ink on paper, 22 x 30"





Aaron Cordell Johnson (Moscow, ID)
Grey Days of January, 2023
Gouache on paper, 11 ½ x 11 ¼"



Aaron Cordell Johnson (Moscow, ID)
Winter Remnants, 2020
Gouache on board, 12 x 20"

Paul Kennar (Spokane Valley, WA)
Dishman Hills, 2023
Oil on panel, 11 x 13"



Paul Kennar (Spokane Valley, WA)
Monarch View Afternoon, 2023
Oil on panel, 14 x 18"





Bill Kostelec (Spokane, WA)
Austrian Elm, 2024
Contact print photograph on paper, 10 x 8"

Kathy Kostelec (Spokane, WA)
Snow Fields, 2019
Gelatin silver print, 4 ½ x 6"





Kathy Kostelec (Spokane, WA)
Snow Sky, 2019
Gelatin silver print, 4 ½ x 6"



Bob Kraut (Spokane, WA)
Dilemma, 2023
Acrylic paint skins mounted on hardboard, 44 x 34"



T Kurtz (Sagle, ID)
Over the Rocks, 2023
Pastel on suede mat board, 20 x 16"



Jill Kyong (Moscow, ID)
Between, 2023
Oil paint on panel, walnut, and boxelder, 30 x 30 x 3"



Jill Kyong (Moscow, ID)
The Wood Between the Worlds, 2022
Acrylic paint on birch panel, and poplar, 38 x 30 x 3"

Dean Lenz (Spokane, WA)
Stepping Stones, 2023
Watercolor on paper, 16 ¼ x 20 ¼"



Leslie LePere (Harrington, WA)
Broken Dreams, Fulfilled Promises, 2011
 Colored pencil and ink on paper, 6 x 6"



Broken Dreams, Fulfilled Promises

Leslie W. LePere

Tale of Two Cities

Once upon a time, in a world divided by vast distances and contrasting cultures, there existed two extraordinary cities. One was the bustling metropolis of Serenium, known for its towering skyscrapers, advanced technology, and ceaseless energy. The other was the tranquil town of Verdora, nestled amidst rolling hills, a sense of tradition, and a deep connection to the land. Though separated by vast distances, yet desiring to connect, the seeds of change were in store for them.

In Serenium, the sounds of progress were ever-present, driven by ambition and the pursuit of success. The city's gleaming architecture and cutting-edge innovations touched the heavens, yet a subtle emptiness lingered, a yearning for something more profound.

Verdora, on the other hand, was a town of timeless charm. Its cobblestone streets whispered stories of ancient wisdom, and its inhabitants upheld the values of community, simplicity, and harmony with nature. The town's beauty manifested in blooming gardens, quaint cottages, and a profound sense of contentment. But beneath its

tranquil facade, there existed a thirst for progress, a desire to learn from the outside world and bring new ideas to their doorstep.

One fateful day, fate conspired to bridge the gap between these two contrasting realms. A visionary entrepreneur from Serenium named Alexander Grayson embarked on a personal

journey to Verdora, seeking to understand the town's simplicity, the power of community, and the richness of life beyond material possessions. The citizens of Serenium were captivated by his tales, and a spark of curiosity ignited within them.

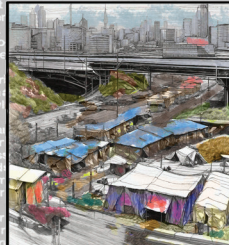
Meanwhile, Isabella rallied the people of Verdora, encouraging them to embrace

change and open their hearts to the wonders of the modern world. With Alexander's guidance, they learned to appreciate the benefits of technology, innovation, and the potential for progress it held.

Over time, the two cities began to converge. Serenium adopted Verdora's values, and

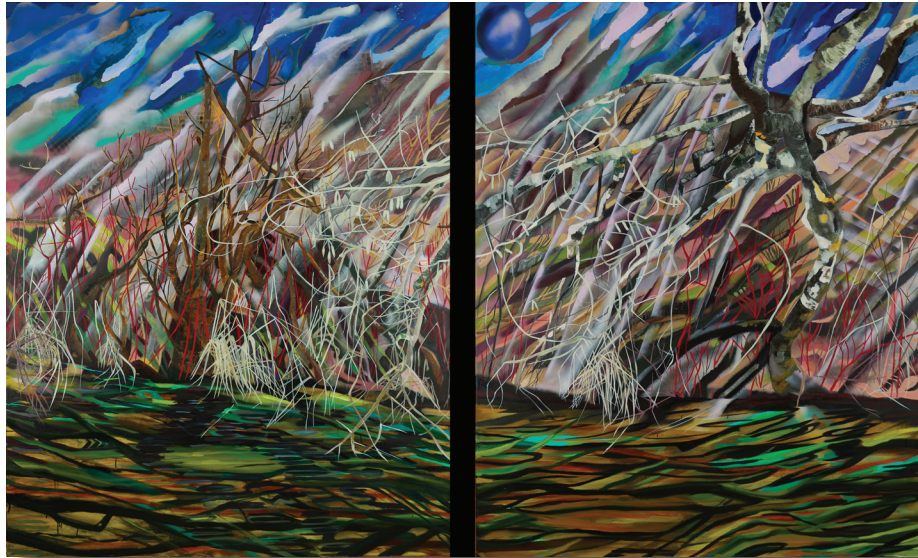
Verdora embraced the progress of Serenium. The town became a symbol of harmony, a place where the power of connection and the greatest wonders are often found where opposites meet.

Robert Lloyd



Robert Lloyd (Spokane, WA)
Tale of Two Cities, 2024
 Digital image on paper, 16 x 28"

Lenora Lopez Schindler (Spokane, WA)
Radiant Season, diptych, 2023
Oil, acrylic, and spray paint on canvas, 60 x 96"



Sally Machlis (Coeur d'Alene, ID) and Delphine Keim (Moscow, ID)
Flourish, 2023
Watercolor, acrylic, and graphite on paper, 34 x 26"



Sally Machlis (Coeur d'Alene, ID) and
Delphine Keim (Moscow, ID)
Thoughts, Words, and Deeds, 2023
Ink, acrylic, and graphite on 27 panels, approx. 21 x 70 x 2"



Aaron Mann (Spokane, WA)
Through the Branches, 2023
Encaustic on plywood, 18 x 12"



LR Montgomery (Spokane, WA)
A Few Days Later at Lincoln Park Pond, 2023
Oil on canvas, 30 x 40"



Leif Moon-Nielsen (Spokane, WA)
*Of the Land and One's Self—Thunderhead on
Latah Creek Valley*, diptych, 2024
Acrylic, pastel, and collage on paper mounted on canvas, 30 x 48"



Phillip Mudd (Richland, WA)
Rattlesnake Mountain Snow Covered Peak, 2022
Digital photography on paper, 24 x 36"



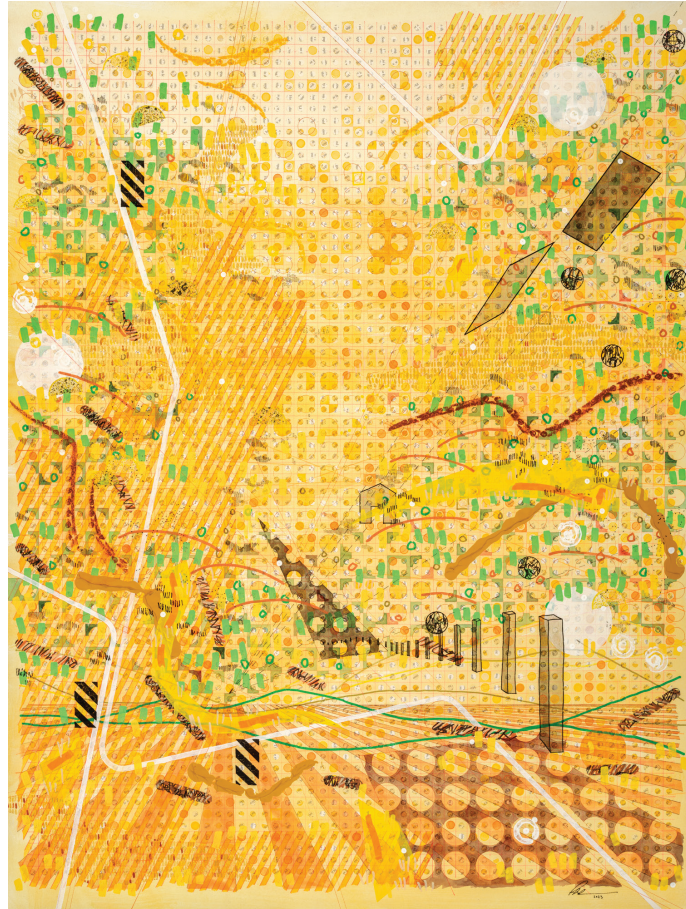
Phillip Mudd (Richland, WA)
Fog Covered Field, 2024
Digital photography on paper, 24 x 24"



Charles Palmer (Medical Lake, WA)
Kelp and Anemones, 2023
Oil on canvas, 28 ½ x 43"



Carolyn Nelson (Yakima, WA)
Will the Last Bird Sing, 2024
Oil on canvas, 28 x 24"



Andrew Parker (Spokane, WA)

Boundary Lines, 2023

Paper collage, india ink, acrylic, paint pen, chalk
pastel, pen and ink on gessoed birch panel, 40 x 30"



Megan Perkins (Deer Park, WA)
Jackrabbit at Maryhill, 2023
Watercolor on paper, 11 x 14"



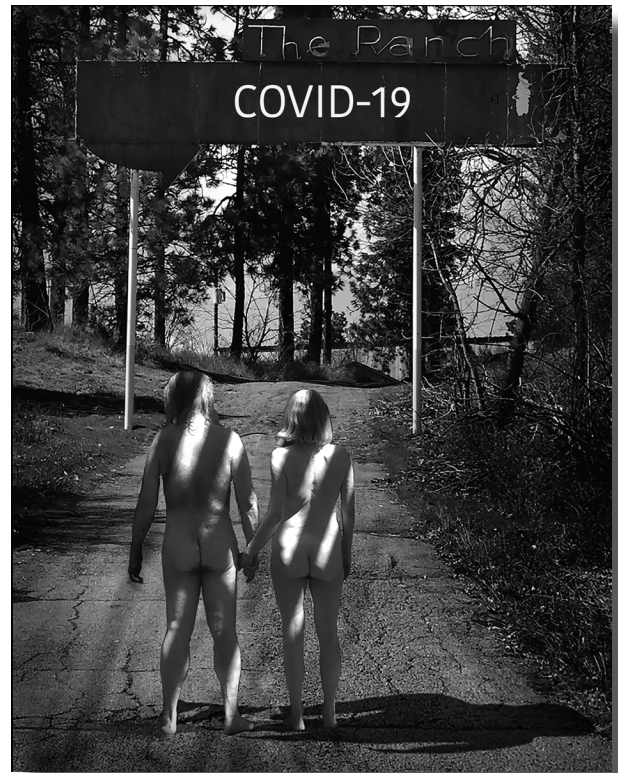
Cozette Phillips (Spokane, WA)
Reverie, 2018–2023
Stainless steel, recycled plastic, and resin, 94 x 22 x 22"

Cozette Phillips (Spokane, WA)
Timeline II, 2023
Cast metal, 3 x 19 x 1½"





Beth Rimmelspacher (Clarkston, WA)
Snag, 2023
Oil on canvas, 72 x 36"



Gregory Roth (Spokane, WA)
Covid 19, 2020
Wet plate collodian, digital photography, and hand-made frame, 16x12x2"



Gregory Roth (Spokane, WA)
Seven Mill Trail, 2023
Tintype on paper, approx. 5 x 7"



Carol Schmauder (Spokane, WA)
Summer on the River, 2022
Acrylic on canvas, 15 x 30"



Maja Shaw (Richland, WA)
Imnaha Spring, 2022
Watercolor and cut paper on paper, 9 x 14"



Deb Sheldon (Spokane, WA)
Monumental, 2024
Acrylic, oil stick, and graphite on canvas, 24 x 48"



Aaron Smith (Spokane, WA)
The Nest, 2022
Oil on canvas, 24 x 48"



Dennis Smith (Medical Lake, WA)
Undulations, 2020
Ceramic, wood, wire, and newspaper, 26 x 23 x 20"



Morgan Stach (Spokane, WA)
Palouse, 2023
Acrylic on canvas, 24 x 30"

John Thamm (Spokane, WA)
Boat Launch in Winter, Spokane River, Peaceful Valley, 2016
Oil on canvas, 16 x 20"





Chris Tyllia (Spokane, WA)
Dusk, 2023
Ceramic, 4 x 11 ½ x 2"



Dorothy Wagley (Spokane, WA)
The Wanderer, 1990
Japanese paper collage and Plexiglas on wood,
18 x 18 x 4"



Gay Waldman (Spokane, WA)

Slavin Autumn, 2024

Color photograph and graphite on acrylic, 10 x 10"



Gordon Wilson (Spokane, WA)

Riverfront Park AM, 2023

Oil on linen, 32 x 24"



Laura Wise (Wapato, WA)
Currents, 2023
Oil on canvas, 60 x 48"

Valerie Woelk (Elk, WA)
Oasis at 3 Horse Vineyard J0123, 2023
Watercolor and acrylic on paper, 9 x 12"





Rui (Ray) Xue (Spokane, WA)
Vista House Mound, 2023
Oil on canvas, 15 x 30"

