Patricia Clark

F



Patricia Clark

R O O T E D



Patricia Clark, Glen Corbett, and Jeanette Small



рнотоs © Nancy Floyd, www.nancyfloyd.com

The Interconnections of All Things

URIOSITY ABOUT and concern for the natural world, its mechanisms, its organisms, and its structure are at the core of Patricia's (Pat's) way of seeing. Her artistic explorations take her into the great blue yonder to cartographically and topographically chart our telluric orb. She dives underwater and drills underground to map that which we cannot see. And always, always, expresses an understanding of the interconnectedness of all things.

It's not possible for Pat to pass by an undercut stream bank without stopping to closely examine the geological layering and exposed root networks. Penetrating the nature and meaning of roots became the theme of ROOTED, a body of work by multiple artists who gathered to quietly reflect on their connections to Pat, to each other and to the nature of all that is.

It has been said that the power of roots is that they, sometimes impossibly, find a way to sustenance. When Pat put down roots in central Oregon, ostensibly to retire, it was instinctive for her to reach out just as a tree root does to seek nutrients and as an accomplished professor of art seeks creative networks. Toward that end, Pat joined the board of Arts Central, an organization dedicated to supporting the arts primarily through education. Arts Central was very focused on bringing arts into the lives of children through the Art Station and Artist in Schools programs. Both budding and experienced adults took classes as well. While dedicated to these efforts, Pat recognized the need for creative thinking and doing at a more challenging level. After considerable planning and collaborative work with Arts Central, she founded Atelier 6000. Arts Central and Atelier 6000 worked companionably for years to address the needs of artists, students, and the community.

In Pat's studio collective, artists hungering to find their creative way were offered unconditional acceptance, rich insights, multidimensional ways of seeing, and an unrelenting encouragement to stretch beyond their previously conceived notions of their limitations. This was not a place to be root bound, it was a place to tap into the energy of the greater creative world.

- **Cate O'Hagan**, president of the Deschutes Cultural Coalition, is the retired executive director of Arts Central.



Patricia Clark Landscape Contrived, 2017 Ink on paper



Patricia Clark *Water Table Series No. 1,* 2017 Mixed media, graphite and Prismacolor

Patricia Clark and Atelier 6000



Patricia Clark *Water Table Series No. 1*, 2017 Collagraph drawing

"It starts with printmaking."

AT CLARK so often pointed to this ancient art form, where everyone begins the process at the same level, developing language along the way.

Art is life to Clark; there is no real separation. She draws daily, often at 4:30 am, consistently exploring "edges and ledges," landscapes and water tables, finding intersections in the environment the same way she does in her life's work, bridging the gaps, making connections. Clark, recognized and respected as an artist of national stature, works along with other printmakers, same materials, same intent.

In 2007 Clark established Atelier 6000, referencing her former studio in southern California at an altitude of 6000 feet. By founding A6, Clark created a space for artists, both physical and intellectual.

People came, painters and drawing artists, ceramicists, printmakers, book artists, some were nationally and locally acclaimed, others came with a blank slate, at an entry level to the experience of making art.

"Pat naturally inspires others. It's yet another expression of her artistry, to be always inviting people into creative alliances that serve the human community through the language of art," says Krayna Castlebaum.

Beale Jones remembers showing Pat a print she had just pulled. "I could hardly wait. Pat looked at the print, then me and said, 'You're not done.' With a few instructions, she left me to find my own voice."

Vaquero Buckaroo was our first A6 published art book. We illustrated the book, and the entire force of A6 staff and artists pulled, literally, together, to create a one-of-a-kind, hand-ripped, hand-printed, handstitched limited edition. We reached our deadline with almost enough time for the ink to dry.

One weekend Clark arranged for a steam roller to show up at A6. Using the pavement as the base, the gigantic machine gave us a chance to print big. The final prints were as impressive as their size.

Beyond studio work, A6 launched world class exhibits. *The Shadow Catcher*, an extensive show of work by Edward Curtis, brought record numbers to the gallery.

The M C Escher Exhibit of original prints, another record show, provided a springboard for exploring perspective.



Clark's authentic Midwest values, humor, and practicality act like magnets. Conspicuously kind and unpretentious, she brings roots to our community.

Lloyd McMullen stated it well. "It's appropriate that the studio is named for an altitude because it lifts us all."

- Sandy Anderson, Bend artist, is a former A6 board member.

Patricia Clark

Professor Emerita, Drawing and Painting, California State University, Long Beach; founder of Atelier 6000, a printmaking studio, in 2007; and visionary with Sandy and Alex Anderson to conceptualize Scalehouse, a contemporary arts center, later co-founded with René Mitchell.



Paul Alan Bennett, Gin Laughery, Patricia Clark, and Ron Schultz





Sue Papanic, Patricia Clark, and Kit Stafford

PAT FIRST CAME into my gallery, the Sunbird Gallery in Bend, in 2001, as she was contemplating a move to central Oregon after her retirement as a much-lauded drawing and painting professor at California State University, Long Beach. We spoke often of the talented and diverse artists and groups that formed the grassroots of creative life in central Oregon and that, should Pat choose to locate here, she would be putting down roots in fertile ground. Pat not only set down her roots here, but became a driving force in the central Oregon creative landscape.

From the earliest days that I remember in the 1970s, when Bend's population numbered 12,000, its creative roots were already firmly planted through the vibrant visual arts, music, and theatre programs supported by the Central Oregon Community College. Art in Public Places (then known as Art Now) was founded as a nonprofit to bring visual art to central Oregon and over time, with support from the Bend Foundation, to purchase and install the artwork we find gracing Bend's roundabouts, streetscapes, and libraries. Oregon's philanthropic legends John and Betty Gray had established a gallery in the new Sunriver Lodge. Artists from recently formed galleries in Tumalo, Sunriver, and Madras emerged with exciting and vibrant work. Journalists, poets, playwrights, and photographers were here to enrich our cultural soil.

The 1970s and 1980s were a remarkable time of cultural growth in this region. Forward looking artists and arts advocates sprouted an Artist in Residence program in Prineville. The Sunriver Music Festival played it's first notes in 1978, and in 1981 Don Kerr inspired the foundation of the High Desert Museum, which opened in 1982. The Cascade Festival of Music became a respected and adored music festival in its idyllic location in Bend's Drake Park. Community activists and artists saved and renovated the historic Goodwille-Allen-Rademacher house in Bend to serve as a gallery and community center for the arts. At that same time, a summer arts festival took to the streets of downtown Bend, and the Cascades Theatrical Company found a permanent home on Bend's Greenwood Avenue. Later in the '90s, Bend's Tower Theatre would be renovated and serve as a performing arts center.

There was so much history, so many stories, and so much mycelium to feed the growing roots of creativity in the years since. Fast forward to 2021, ROOTED, a project conceived by Pat and now honored by her many loving friends, members of Atelier 6000, and artists who have been touched by her infectious personality, her validating intellect, and larger understanding of what it means to "look and see."

The small cuttings of big ideas that Pat started and nourished have grown and taken root, enhancing the now much stronger support and more fertile soil for the flowering of the arts.

- Sandra Miller, arts advocate, is the retired owner of Sunbird Gallery.



Bill Hoppe, Patricia Clark, and Randy Van Otterloo

Root Drawing Diary



THE ARTISTS WHO COME to draw the root with Pat have hands full of offerings: coconut pound cake (calories removed, we're assured), chocolate chip cookies, still warm, just picked heirloom tomatoes, plump and round, ripe peaches, juicy and ready – all for Pat. We mark the calendar by what is offered – more cooked food now since the fruit has fallen. The sunflowers have dropped their heads – a noble gift suitable for a future still-life study.

The drawing sessions are held in Pat's garage, the root hanging from the wall, lights focused, chairs scattered. The artists visit in twos and threes, sometimes as many as five. Everyone stares at the root – looking and planning. After they settle, Pat comes in. Greetings are exchanged, because of COVID everyone is masked and hugs are few. I am the keeper of the time, the marker of minutes as they pass. I give the time and leave the artists for their time with Pat and the root. Each half-hour, before I step into the garage, I stop and listen for a moment to gage the tenor of the group. Sometimes there's quiet chatter, soft laughter, sometimes it's silent like a library – no sounds at all except the scratch of pencils against paper, brushes tapped against the side of water containers – sometimes it's belly laughs. It all depends.

As the drawing time fades the artists begin to speak of their doubts and fears regarding their work – is this good enough? We are consistent in our insecurities. But Pat reassures us all. She has a unique ability to see not only the art, but into the spirit of the artist's intention. She has instructed Bill Hoppe, our show's curator, to convey the spirit of a drawing session in his directions to us. He kindly explains, "The wall of drawings, paintings, thumbnail sketches, works in progress of all kinds, will be presented with the directness and freshness of an art school wall after a good drawing session." We are relieved. This we can do. We have all been students, after all. We honor Pat with our work and she has honored us with her presence.

Pat hosted 25 drawing sessions over 9 weeks and saw more than 50 artists. She continues to draw us together as a community.

- Helen Loeffler is an artist/member and former board member of A6.

Selected Works from the Exhibition



Abney Wallace Untitled Ink, graphite 29 x 23 inches



Jane Quale Entanglement Monotype collage 29¹/₂ x 22 inches



Nancy Dasen Pegboard with Root Ink, pencil, prismacolor 15 x 22¹/4 inches



Ken Marunowski Root 1 Mixed media 22 x 30 inches





Mary Marquiss Heart of the Matter Graphite 22 x 15 inches

Adrienne Phillips Studio w/ Pat Graphite 22½ x 30 inches



A. C. M. Lorish *Root, Scoot, Boogie* Ink, watercolor, casein, gouache 22 x 30 inches



Carolyn Platt Rooted in the Seventies Wax, charcoal, ink 29 x 21 inches



Glen Corbett *Root Wad* Graphite 30 x 22 inches



Ron Schultz *Entanglement* Conté crayon 38½ x 26 inches





Janet Brockway Root Graphite 22 x 24^{1/2} inches

Barbara Kennedy Seeking Water Collagraph 16 x 16 inches





Jeanette Small Long Ago Monoprint with etchings 30 x 22 inches



Sandy Anderson Lacuna Print (on clay slab) 12 x 12 inches



Paul Alan Bennett Wild Monotype 12 x 18 inches

Patricia Clark *ROOTED* (at left) Graphite 40 x 28 inches





Krayna Castelbaum Root Dream Mixed media 16¾ x 16¾ inches



James Prentiss Brommer *Tiventy Roots* Graphite pencil, graphite crayon, pigma ink, sumi ink 10 x 10 inches

Ana Aguirre Deeper Roots Monotype and pastels on Japanese paper 29 x 14 inches



Sondra Holtzman *We Are All Connected* Pen, ink, watercolor, oil pastel, linen 8 x 22 inches



Gayle Stone *Roots 4* Sumi ink, charcoal on Bristol with gesso 17 x 14 inches



Julie Anderson Bailey The Roots of Grief Mixed media drawing, monotype collage 18 x 23 inches



Lawrence T. Yun *Tangled Tango* Watercolor on paper 17 x 17 inches



Gin Laughery Root – 2021 Mixed media 20½ x 14½ inches



Denise Rich *The Light Within* Pastel and charcoal pencils 14¹/₂ x 11³/₈ inches



PF Martin *Root, V.3* Monoprint 11 x 15 inches



Bill Hoppe *Tap Root* Ink and wash 12 x 18 inches



Ruby Mitchell *Crossing Paths* Paper and pencil 11 x 9 inches



Kris Elkin *"renastre" study sketch* Walnut ink, water-soluble crayon on paper 9 x 1 1 ¹/₄ inches



Cate O'Hagan *Wild Roots* Pencil, ink 8 x 11 inches





Sharon Campbell Wholey Uprooted Pencil rendering 7½ x 11 inches

Susan Porteous Interconnected Letterpress on handmade paper 11 x 8 inches



Helen Loeffler *This Way* Graphite and pen 6 x 8 inches



Bishop James Radloff A Root's Spirit Pen 18 x 24 inches



Jean Wells Solitude Textile 10 x 6½ inches



Milly Dole *To move freely one must be deeply rooted* Graphite and charcoal 14 x 17 inches



Jean Harkin $\frac{yak}{root} = 2$ Ink 9 x 12 inches



Susan Luckey Higdon Fearfully and Wonderfully Made Pencil 11 x 14 inches



Ingrid Lustig Flying Roots (unfinished) Pencil 11 x 14 inches



Kit Stafford Light Line Poetry and pen 12 x 11 inches

Light Line for Pat Clark

Wishing you. I'm doing that in all the colors.

You unearth roots to teach with line moving, touching deep and wide the gift meandering among us.

In your light I understand that I can row as far as I need to and draw the shape of boats and water and looking back to shore.

Thanking you is exactly what I mean and love as far, not only, as the eye can see.

– by Kit Stafford





Marie Thibeault Root Drawing for Pat Graphite and ink on paper 21 x 18 inches

Kathy Deggendorfer What is Revealed Pencil and sharpie 8¾ x 10½ inches

GEEN & UNSEEN



Paula Bullwinkel Yellow and Blue Mixed media 24 x 18 inches

Janice Druian The Seen & Unseen World Oil paint (gessoed paper) and ink 11 x 7½ inches



Adell Shetterly *Roots and Wings* Monotype and drawing, mixed media 20 x 19 inches



Susan T. Papanic *Root* Charcoal 24 x 18 inches



Elizabeth Quinn *Rooted Explorations* Pencil and ink on paper 11 x 14 inches



Nancy Floyd Untitled BurndT Pondo #2 Archival print on exhibition fiber 14 x 11 inches



Dawn Emerson Confronting Pain Ink pen on paper 9½ x 12 inches



Carol Sternkopf *Lost in Translation* Mixed-photo-collage 12 x 18 inches



Lloyd McMullen Everybody's Root Loose Mixed on grid paper 11 x 8½ inches



Jane Gutting *Rabbitbrush* Clay 15 x 6 x 6 inches



Patricia Clark Morning Light Acrylic, graphite, colored pencil 28 x 40 inches

Afterword

OOTED, the work of artist Patricia (Pat) Clark, can be seen as a metaphor and a moment.

Symbolic of the communication among artists, it is also a celebration of the role that artists play in our community.

This work was created by over fifty artists who accepted Pat's invitation to join her in the studio, to look at the same object, to draw it and share what they see. The object, a massive Bar Harbor Juniper root, offered a real challenge.

The result is the seventy drawings that together here form one piece, ROOTED. It is a picture of an art community, its shared experience, awareness, and strength.

The pleasure in mark making, the unique styles born from the variety of skill levels, the variety of techniques and approaches are all reflections and themes that run through the entire body of Pat's lifelong investigation. Striations, sediments, water tables, and ultimately the interior landscape are at the core of Pat Clark's gifted body of work.

In ROOTED Pat opens up these elements, sharing her vision with others and embracing their response.

ROOTED is a clear statement of the importance of the role all artists play: the desire to create finds the freedom to create when an artist, teacher, mentor like Pat Clark shows you that you, too, can do it.

As Pat says, "Roots always find their way."

- Bill Hoppe, artist and professor emeritus of Central Oregon Community College, is guest curator of the ROOTED project.

Acknowledgements

The ROOTED exhibition and catalogue are the joint effort of so many artists and friends.

Special thanks go to The High Desert Museum; Roundhouse Foundation and Kathy Deggendorfer; and Scalehouse, René Mitchell, Martha Murray, Chris Corbin, and Toby Nolan.

To Nancy Floyd and Breezy Winters for the photographic images they contributed and to Anne Gibson Art + Design for her inestimable contribution to the design and production of the catalogue, goes much gratitude.

For the writing by Sandy Anderson, Cate O'Hagan, Sandra Miller and Helen Loeffler, invaluable assistant in every aspect of this project, deep appreciation.

A thankful recognition goes to Jane Gutting, Carolyn Platt, Janet Brockway, Ron Schultz, Mike Garcia, Greg Amanti, and Kathleen Cooper for their contributions.

Thank you to Bill Hoppe for organizing the catalogue and curating the installation.

Most importantly to Patricia Clark and all the artists who participated, deepest gratitude.

Index of Artists

Ana Aguirre, 16 Sandy Anderson, 15 Julie Anderson Bailey, 18 Paul Alan Bennett, 15 Janet Brockway, 13 James Prentiss Brommer, 16 Paula Bullwinkel, 26 Sharon Campbell, 16 Krayna Castelbaum, 16 Patricia Clark, cover, 14, 30 Glen Corbett, 13 Nancy Dasen, 10 Kathy Deggendorfer, 25 Milly Dole, 23 Janice Druian, 26 Kris Elkin, 20 Dawn Emerson, 28 Nancy Floyd, 28 Jane Gutting, 29 Jean Harkin, 22 Susan Luckey Higdon, 24 Sondra Holtzman, 17 Bill Hoppe, 19 Barbara Kennedy, 13 Gin Laughery, 19 Helen Loeffler, 22 A. C. M. Lorish, 12 Ingrid Lustig, 24 Mary Marquiss, 11 PF Martin, 19 Ken Marunowski, 11 Lloyd McMullen, 29 Ruby Mitchell, 20 Cate O'Hagan, 21 Susan T. Papanic, 27 Adrienne Phillips, 11 Carolyn Platt, 12 Susan Porteous, 21 Jane Quale, 10 Elizabeth Quinn, 27 Bishop James Radloff, 22 Denise Rich, 19 Ron Schultz, 13 Adell Shetterly, 26 Jeanette Small, 15 Kit Stafford, 25 Carol Sternkopf, 29 Gayle Stone, 17 Marie Thibeault, 25 Abney Wallace, 10 Jean Wells, 23 Laurence T. Yun, 18

Patricia Clark (cover) Morning Light Acrylic, graphite, colored pencil 28 x 40 inches



