



*Giants of Everything*

48 x 80 inches, acrylic on panel

George D Green 2016

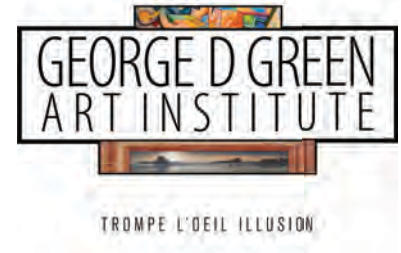


# visual magic

THE ZONE OF MIDDLE DIMENSIONS

presented by NW Regional Educational Service District & George D Green Art Institute

January 4 - February 24, 2017





# visual magic

THE ZONE OF MIDDLE DIMENSIONS

## *featuring*

*Jay Backstrand  
Leigh Behnke  
Sandy Brooke  
Sharon Bronzan  
Jerry Brown*

*Karen Carson  
Don Eddy  
Biff Elrod  
George D Green  
Jeri Hise*

*Kathryn Jacobi  
Aaron Johanson  
George Johanson  
Costance Kiener  
Nancy Lindburg*

*Terry Melton  
Paula Overbay  
Lucinda Parker  
Hugh Webb  
Barbara Corden, curator*



Our Institute's mission is to astonish and amaze—to awaken individual creativity through an overwhelming experience of visual wonderment. We offer some of the world's best painting—first to young people disadvantaged by geography or social circumstance. They will view the newest pictures before they are seen in New York, LA or Portland. In addition, many of our shows will feature paintings by some of Oregon and New York City's historically famous artists. This is a new idea—bewildering to some—as it's free to the public without a profit component. During these exhibitions, George Green and several of the other artists will be available to discuss the work. No question will go unanswered, no opinion unexplored.

— *Dan Biggs*

*Chairman of the Board,  
George D. Green Art Institute  
December 2016*

In our unique role in Columbia, Clatsop, Tillamook, and Washington counties, Northwest Regional ESD improves student learning by providing equitable access to high quality services and support. Those services would be incomplete without also providing the opportunity to inspire creativity, optimism, and innovation in each and every young person we serve.

In our efforts to guide students toward their full potential, we must develop skills and talents beyond those we can readily accumulate and measure. The arts provide students with an environment to explore critical thinking and creative problem solving—skills that will be crucial to their future success, both academically and in the professional world.

Northwest Regional ESD is honored to partner with the George D. Green Institute and welcome these talented artists into our organization. We are proud to bring such a unique experience to the students and communities of Northwest Oregon.

— *Rob S. Saxton*

*Superintendent  
Northwest Regional Education Service District  
December 2016*

The paintings in this exhibition, "The Zone of Middle Dimensions," the every day world of our unaided five senses, have been chosen by Barbara Corden, for among other qualities, their considerable power. Sometimes this power manifests through gigantic scale—sometimes through the shockingly small and dense (million light year distances and neutron star densities.)

This is a very eclectic group of painters whose original and focused explorations into personal pictorial wonder lead to multiple manifestations of the unique. In some instances, "brand spanking double decker new." And yes, to some on first view, the show has a semi-familiar look. But closer observation reveals multiple visions of blazing originality, often near shocking in their deviation from expectation. It's like the genesis of a new avant-garde hiding out in the trappings of tradition. It's the "old-fashioned, new fangled," to borrow a phrase from Jeri Hise.

An excellent case can be made that through this exhibition and some others like it, we are witnessing the emergence/re-emergence of something new. It's the vision, which recalls our early picture making days in the caves of Lascaux.

These were the times of our human beginnings and we are "hard-wired" for these first "handmade" adventures with pictures." "Hard-wired, hand made!" Imagine the wonderment of the first encounters with this new technology.

Perhaps the vacuous-ness of some contemporary art is due to its aggressive abandonment of the "handmade" in favor of new technological temptations and their instant, automatic, soulless novelties relentlessly attempting to amputate our spirit through the snuffing out of contemplative endeavor. As I said, this is an eclectic group of very talented and original painters—some world famous—some regionally famous—and all going full speed ahead in pursuit of a personal vision. The exhibition is suggestive of multiple paths to novel, often eccentric picture making where the strength of personal vision aggressively transcends fashion.

– *George D Green*

*December 2016*

## Embracing the Zone of Middle Dimensions

Some may think presenting an art exhibit at a Regional Educational Service District a non sequitur for artists, more accustomed to national or international audiences, but in fact, the extraordinary line up of regional and world class artists choosing to participate in this show is quite unique and reaffirming. The great gift of friendship and cooperation between these participating artists and The George D Green Art Institute (GDGAI) allows their art to become a journey and serve as a tool to awaken the creative mind. What better place to attempt that fusion than the Northwest Regional Educational District (NWRES D), revealing the potential of young people through access to high quality services and support. That they deem art, the fact of it, the making of it, the consideration of it, as an integral part of education is assertion of our mutual societal and cultural goals.

Mankind is as firmly rooted and attached to this earth, as are these outsized joyous art pieces to the walls of the District building. Our physical reality, affixed within the sphere of our innate senses, abides in the Zone of Middle Dimensions; a term first coined by German physicist Hans Reichenbach, describing the natural world we inhabit. Art, as an expression and product of human creativity, informs those senses and enhances this material world. Primarily fashioned with physical properties art takes up space, is static and often requires dusting. It's prehistoric beginnings were the symbolic shapes scratched into the earth or on a cave wall, and this figurative expression eventually morphed with oral communication to become language, allowing the giving and receiving of information and ideas, as well as the ability to comment on those ideas. And thus the critic was born...

Our oral origins are reaffirmed when, while studying a picture, one or more actually "speaks to you." That describes the essence of inspiration and why we are here. The NWRES D heard the voice and has asked The Institute to share it with the children, parents, families, educators and of course, the general public inhabiting this particular patch of earth in Hillsboro Oregon.

The works that you see here come from the hand, the head and the heart, evoking Visual Magic born of pure talent and nurtured by years of effort. To esteem these objects, be they traditional or abstracted in form, is the lifeblood of artists, where they collect their energy and determines the extent of their growth. It is how they remain in the Zone and yet tease the edges of it. The George D Green Art Institute reached for the nurturing hand extended by the Northwest Service District and we offer ours to all those attending this exhibit, urging them to take a valuable step down the path of an engaged and creative life.

Enjoy this experience. Discuss it. Question it. Share it. Embrace it.

– *Barbara Corden, Curator*

*Exhibition Visual Magic: The Zone of Middle Dimensions  
December 2016*

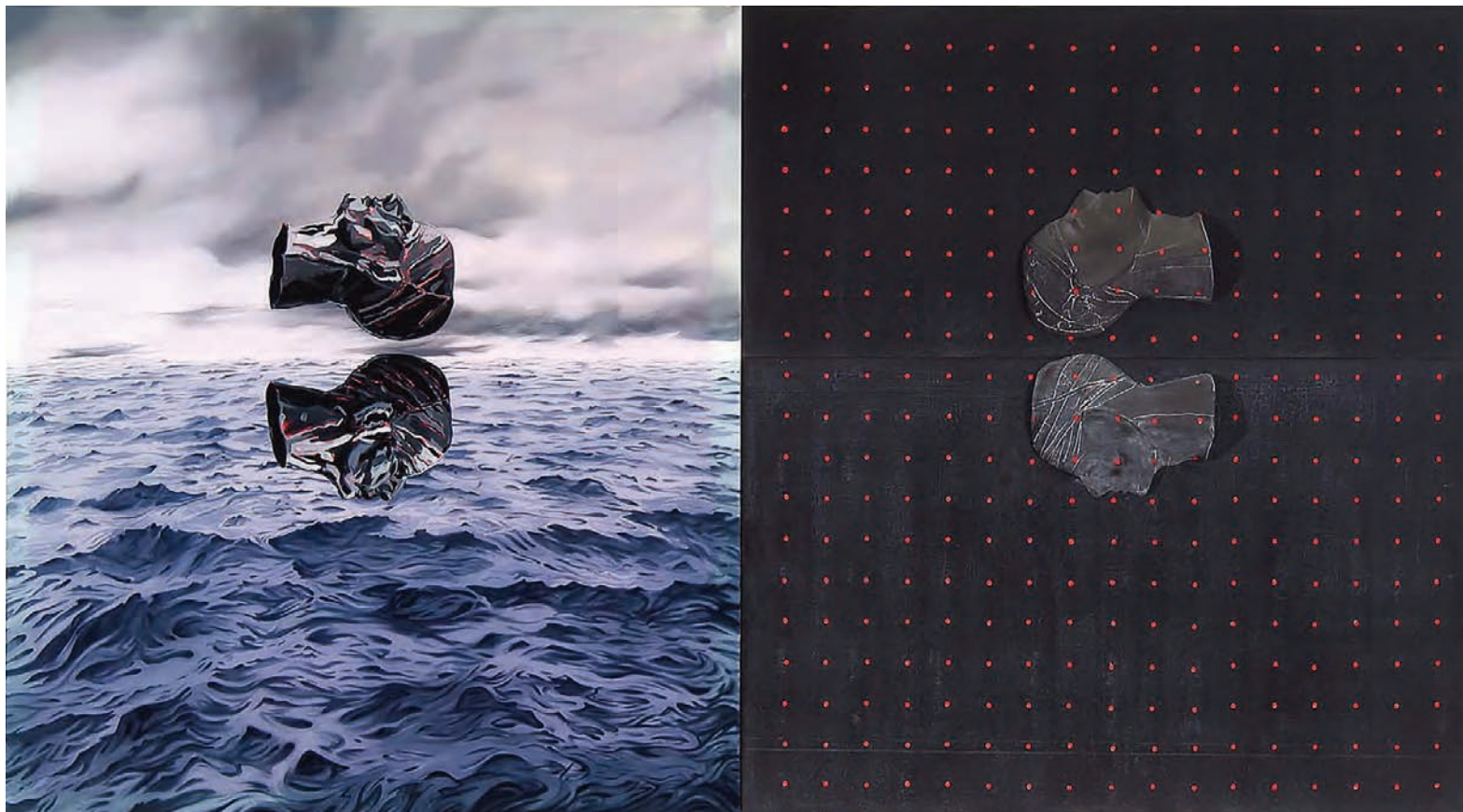






| **artist's work** |







*Aristotle's Fifth*

36 x 24 inches

oil on panel

Leigh Behnke 2016



*Trust*

24 x 18 inches

gouache on panel

Sharon Bronzan 2016





*Endangered Islands: Atlantis*

40 x 30 inches

oil on linen

Sandy Brooke 2016



*Breathe*

27.5 x 21.8 inches

screen print in colors

Karen Carson 1994







*untitled 1, 2 and 3*

each 12 x 12 inches

digital photo

Don Eddy 2016





*Peace*

44 x 60 inches

oil on canvas

Biff Elrod

*Rough & Tumble*

8 x 18 feet

acrylic on shaped panel

George D Green 1997/2016







*The Transformation of Culture: Rembrandt's Children II*

71 x 71 inches

acrylic on canvas/wood panel

Jeri Hise 2016



On loan from the Barbara and Arnold Falberg collection of major international contemporary art, Harrison, New York.







*Angkor*

36 x 40 inches

photo collage on wood panel

Aaron Johanson 2016



*Metaphysical Jay Crasher*

50 x 60 inches

acrylic

George Johanson (1974) 2008







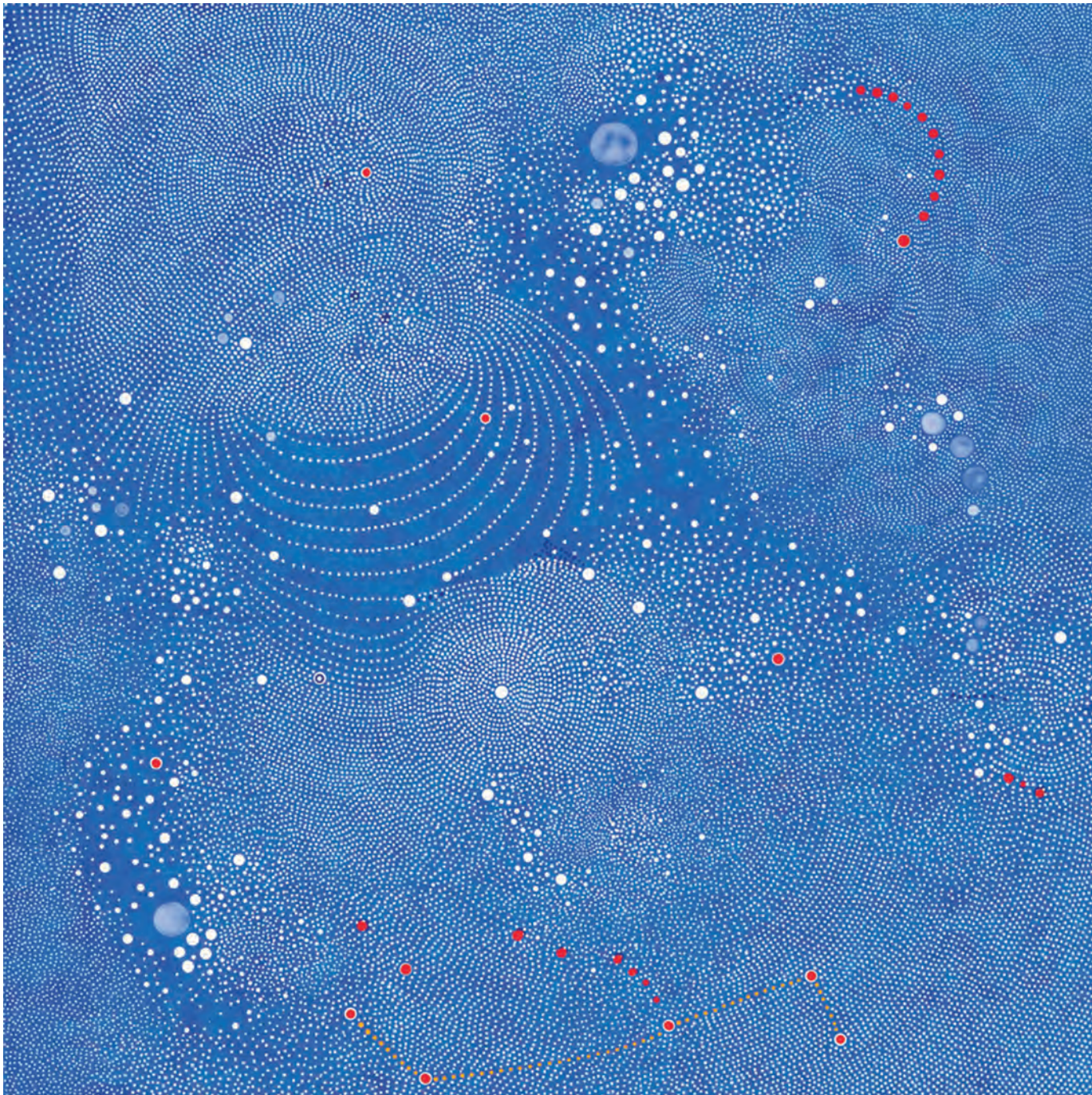
*Loopy*

10 x 30 inches

maiolica ceramic

Constance Kiener







*Prairie Pulse*

10 x 30 inches

oil on canvas

Nacy Lindburg 2015





*Exit Only*

56 x 48 inches

acrylic on canvas

Terry Melton 2008



*Backbone*

5.25 x 9.25 feet

oil on canvas

Lucinda Parker 2015







*Silly Self-Satisfied Sardonic Sack*

24 x 32 inches

acrylic and mixed media

Hugh Webb 2016

## *Jay Backstrand*

Russo Lee Gallery: Portland, OR

[russoleegallery.com](http://russoleegallery.com)

Art is what I do to survive.

## *Leigh Behnke*

Fischbach Gallery: NYC  
Plus One Gallery: London

[fischbachgallery.com](http://fischbachgallery.com)  
[plusonegallery.com](http://plusonegallery.com)

### Of Spirals and Floating Bodies

Macro forms of the spiral like wormholes and spinning spiral galaxies have echo structures mirrored by the fractal growth pattern of plants or shells (the nautilus comes to mind). If we drill down we find this pattern presented in microcosms like the cellular structures of DNA. Another format would be shapes created by Mandelbrot sets, which exist only as extensions of algorithms. Indeed, Archimedes worked on the mathematical properties of the spiral in 225 BC and the research has never slowed down.

Spirals, arches, parabolic curves, and a multitude of other geometric constructions have found their way into the formats of my paintings. They serve me, as they serve other users, as a way to structure a very specific and unique image while imbuing it with a sense of something more grand and universal.

*Ore Rotundo/ Escher's Eye* translates as "with loud resounding voice," or literally "with a round mouth." My reference to Escher is to the mathematical art of M.C. Escher, and to the more elliptical and poetic entomological sense of a round mouth as a circle, an opening.

## *Sandy Brooke*

Billye Turner, Consultant

[sandybrookeartist.com](http://sandybrookeartist.com)

A painting is a means of seeing not the end of a vision. It can be a better way to understand the meaning of seeing. In non-objective painting the act of painting itself is fundamental to the final painting. Whatever thought you had to start is entirely reorganized by the process of putting on paint. I think of my paintings as layers of vision in layers of lines and paint. Much of life is a complete mystery and it is the same in painting.

## *Sharon Bronzan*

Augen Gallery: Portland, Oregon

[augengallery.com](http://augengallery.com)

I paint solitary, iconic figures. The narratives in my paintings reflect my interest in historical and contemporary traditions and myths. Recently, I have been intrigued by the connection between faith and luck, exploring the role of hope in everyday existence.

## *Jerry Foster Brown*

Jerry Foster Brown was a New York painter with Oregon roots. Though he was exceptionally talented and his work widely collected, he infrequently exhibited.

After a diagnosis of terminal cancer at age 60, he stopped painting and worked virtually non-stop for his last three years on a series of powerful digital photos.

## *Karen Carson*

By making a spiritual message in pop disguise I am trying to visually clean out the unicorns, rainbows, and other clichés of unworldly symbolism. I am not demeaning the spiritual just giving it a modern kick.



## *Don Eddy*

Nancy Hoffman Gallery: NYC

nancyhoffmangallery.com  
doneddy.com

Several years ago I was reading a novel titled *The Historian* when I encountered a passage that seemed to come from the same set of insights that are at the foundation of my current work. The central male character in the novel talks about taking a train from Istanbul to Budapest in the early 1900s. He reflects on how the landscape and culture change as the train moves north. He marvels that 'the landscape itself seemed saturated with history.' I was struck by that observation and mesmerized by the word 'saturated'. It occurred to me that those few sentences in the novel captured a small piece of a larger experience. It is not just that 'the landscape is saturated in history', but more globally every place is saturated with every other place. Every time is saturated with every other time. Every thing is saturated with every other thing. Further, one can sense place infused not with just one moment in time and history, but saturated with Time itself. Place, Time, and Phenomena, become living dynamic entities of which any place, time or phenomena is only a localized instance.

Something like this is at the heart of my current work. My experience is that every place, time, and thing seem to echo the heartbeat (even the heartbreak) of every other place, time and thing. Every place summons up the ghosts of each and every instance of history in that and other places. The world abounds in 'echo structures', never issuing one sound, but a wealth of echoes through time, place, and phenomena. And any moment in time seems like a small and contained room in which the floor and ceiling have dropped away revealing Everything echoing Everything: Past, Present, and Future. My current work grows out of these insights. It is a celebration of Ontological mystery.

## *Biff Elrod*

Dealer: Donna Leatherman LLC  
780 Madison Avenue, Suite 4a  
NY, NY 10065

[biffelrod.com](http://biffelrod.com)

For a number of years now, my primary interest has been in the development of paintings composed from several images presented simultaneously in superimposition, to produce a third combined image. Superimposed images, sometimes produced as a novelty in cinema and photography—or by accident, when one frame of film was exposed twice from different sources—have been familiar for some time. However, in my view, their expressive and communicative potential has not been sufficiently explored in painting.

The constituent images that I use tend to be intuitively selected, and each has been culled from personal photos and found images. Selections for the different image layers will likely have some personal significance before I manipulate them to be suitable for the painting. It is my general intention that as images overlap, with varying degrees of transparency, they reveal a new, largely unexpected and evolved resultant image. Also that each of these source images continue to hold a degree of autonomy and definition even as they form the overall conglomerate.

The hopeful result is that in the process of deciphering the finished painting, a viewer will follow contours or intersections of images, and switch from one overlapped image to the other, perhaps simulating and provoking a simple stop frame animation and/or intended poetic association. This approach presents the possibility of an image structure that is both literal and abstract, iconoclastic and associative. Most importantly, this is not photography or graphics, it is painting, which has always evidenced the possibility of an irreplaceable personal touch, and signature visual philosophy.

## *George D Green*

Louis K Meisel Gallery: NYC  
Bernarducci.Meisel.Gallery: NYC

[meisलगallery.com](http://meisलगallery.com)  
[bernarduccimeisel.com](http://bernarduccimeisel.com)

[georgedgreen.com](http://georgedgreen.com)  
[georgedgreenartinstitute.com](http://georgedgreenartinstitute.com)

I know something about pictures—not so much about art, despite being frequently misidentified as an artist.

In looking back over the many hundreds of pictures I've painted, a few things stand out. I like visually robust exuberance, illusionistic space and heartbreaking-cornball-romanticism. Sometimes this alchemy of opposites produces an enchantment much like the science of the angels—a picture worth watching.

## *Jeri Hise*

Augen Gallery: Portland, Oregon

[augengallery.com](http://augengallery.com)  
[georgedgreenartinstitute.com](http://georgedgreenartinstitute.com)

These paintings draw from our shared art historical past and my own personal narrative. They are oxymoronically both old fashioned and new fangled. Slamming these disparate images together in juxtaposition creates new, multi-dimensional layers of insight and mysterious meaning, simultaneously. Each image separately carries its own aesthetic charge, but when placed together a new and entirely different energy is created.

## *Kathryn Jacobi*

Alan Avery Art Company: Atlanta, Georgia  
LACDA (Los Angeles Center for Digital Art): Los Angeles  
Davidson Galleries: Seattle  
Gloria Delson Contemporary Art: Los Angeles

alanaveryartcompany.com  
lacda.com  
davidsongalleries.com  
gdcagallery.com  
kathrynjacobi.com

I am a classically trained, contemporary realist painter and printmaker who has been working professionally for over 45 years, exhibition in galleries and museums throughout the United States, Canada, and Europe. Over my life as an artist, I have always worked on two consecutive bodies of paintings that are distinct and separate from each other. The first group is from direct observation or based on old photographs and relates to my experience of the world. The second group derives from my imagination, the paintings collectively weaving a narrative of my inner life and its journeys. Over the past few years, I have also become more and more intrigued with the creative possibilities for making images inherent in digital photography and the computer darkroom, and now consider this a third avenue of practice and exploration.

The painting, *Sleepers*, is the first section a large triptych called *Sleepwalking through The Apocalypse*: This project has preoccupied me since 9-11. The middle section is now in progress.

## *Aaron Johanson*

ajohanson.com

This photo-montage of Angkor Wat is a blend of sepia and color prints that pits the youthfulness of my daughter in diapers against the age of the structure. I thought the best way to capture Angkor's odd sense of space was through photo-montage.

## *George Johanson*

Augen Gallery: Portland, Oregon

[augengallery.com](http://augengallery.com)  
[johansonfinearts.com](http://johansonfinearts.com)

My work draws on many sources: personal experiences, dreams, travel, and references to the artwork of others. Human activity of all kinds interests me.

Drawing is always the foundation of my work, but the emotive power of color interests me more and more.

These two paintings are recent versions of two of my works that were destroyed in the Fountain Gallery fire in 1977. Because I have slides of the paintings, I was able to repaint them, and these two were done in 2008 and 2009. In each case I have stayed quite close to the image on the slide but I want to get the spirit of the painting more than a slavish copy. So I have let each new work change according to the needs of the painting as I work.

## *Constance Kiener*

Russo Lee Gallery: Portland, Oregon

[russoleegallery.com](http://russoleegallery.com)  
[conniekienerart.com](http://conniekienerart.com)

This body of work addresses heraldry, which to my imagination is a visual metaphor and format that can be translated to pretty much everything that goes on in the universe. Within the forces of nature there is a kind of banding together that occurs and an inevitable hierarchy that often requires some form of protection (whether conscious or not) to continue its existence.

## *Nancy Lindburg*

Mary Lou Zeek Gallery, Salem, Oregon

[marylouzeekgallery.com](http://marylouzeekgallery.com)  
[georgedgreenartinstitute.com](http://georgedgreenartinstitute.com)

My work is about ideas and solving the problems that are generated by them. It is about everything I care about—whether it be color, surface texture, pattern, light, space, energy, nature, silence, hope. It is about order under appearances.

## *Terry Melton*

Gloria Delson Contemporary Art: Los Angeles

[gdcagallery.com](http://gdcagallery.com)

[georgedgreenartinstitute.com](http://georgedgreenartinstitute.com)

I paint, I write, and remain fascinated after many years of making images and arguing with words that I'm still engaged in such things. I have yet to unriddle the several mysteries of paint or the multiple false starts that surround short prose and even shorter poetry. I've unraveled a few things. But as adventure has it there remains unrelentingly, and sometimes unforgivingly, another enigma to chase.

It's the stuff that makes painters paint, writers write.

## *Paula Overbay*

Muriel Guepin Gallery: NYC

[murielguepingallery.com](http://murielguepingallery.com)

[paulaoverbay.com](http://paulaoverbay.com)

The interior energy of clouds has been a theme that I return to again and again. It could be that living in Oregon for the bigger share of my life and witnessing cloud banks, fog, drizzle and downpours for months on end has given me an edge into the semi-translucent quality of those illusive things. I have been hiking under them when they were gray mist, blurred edges and halos. The end of a shower meant the landscape would be washed clean with shimmering air and the surfaces drenched in color from sunlight. I sensed the idea if not quite the visibility of rain molecules filling the air around me.

## *Lucinda Parker*

Russo Lee Gallery: Portland, Oregon

[russoleegallery.com](http://russoleegallery.com)

I got started painting mountains a couple years ago from the perspective of a long time abstract artist. It was something I wanted to do even though I thought I wasn't supposed to do it. And, I discovered it was really hard to do so I kept doing it. I've spent a lot of time climbing up in the mountains and thinking about the way planes connect to make the illusion of volume. That is the way I get involved with abstract shapes, trying to make the planes turn into volume. I like that big strong triangle shape on the rectangle of a canvas.

## *Hugh Webb*

[hughwebbart.com](http://hughwebbart.com)

I remember an artist friend telling the story of how amazed he was at age 14 to learn how jazz was played. "You mean they make it up as they go?" Another jazz related story tells of Miles Davis saying "Never play anything straight." Those and a few other like-minded role models have served to form my approach to art making regardless of Academia's attempts to require performance standards. Since retiring from Academia, it has been full steam ahead playing around with improvisation and having a helluva good time.







## **BENEFACTORS**

Barbara and Dave Corden

## **SPONSORS**

Sandy Green

Heather Hall

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Sterling Kernek

Meri and Scott McLeod

Dr. Steve and Ann Teal

Andrew Thaler

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## **PHOTOS**

Gary Alvis – 10

Bill Bachuber – 21

Aaron Johanson – cover / 9 / 11 / 15 / 16 / 19 / 20

Jim Lommasson – 25

## **CATALOG**

Tim Liszt, LisZt Design

Shuuji Tozaki, Hillsboro High School, graphic production assistance



I have, on occasion, used the phrase, "Two Realms" to describe my work. You might conclude that this phrase refers to the subject matter and/or the imagery of the work in question. You would be partly right. There are the two realms of the urban and the natural, the two realms of the sanctuary or the place of threat, the two realms of the contemporary city and the artifacts of a lost empire, and more.

All that is true and important. However, there is another, and I believe a more global sense in which the phrase is vital to my work. In every painting, whether titled "Two Realms" or not, there is an important dialogue between image and light. There are bridges, buildings, mountains, trees, flowers and more in the work. And then there is light. In many ways, the light is more important than the image. It is the light that reveals, and sometimes contends with the imagery that is central to the work. In some ways, the objects in the work are there only as the servants of revealed light.

Light brings them into being. Light gives them meaning. Light gives them substance and threatens that substance. It is the same global, universal light that is said to shine on the "just and the unjust" alike. No matter the location or the identity of the object, it is the same universal light that shines them into being. There are many and diverse "things" in the work, but there is but one Light.

– Don Eddy, 2016