From Regional Arts Magazine to Emerging International Cultural Media Platform

BEFORE | ISSUE 33 | MAY-JUNE 2021

Published before Robin Bishop's editorial leadership.

AFTER | ISSUE 47 | SEPTEMBER-OCTOBER 2023

Published at the end of her tenure as Executive Editor and Director.

The paired covers, contents pages, opening columns, and feature stories show the publication at two distinct points. Earlier work is credited to its creators; the later issue reflects the team's collective work under Bishop's editorial direction.

Covers

Issue33 Cover

Issue47 Cover

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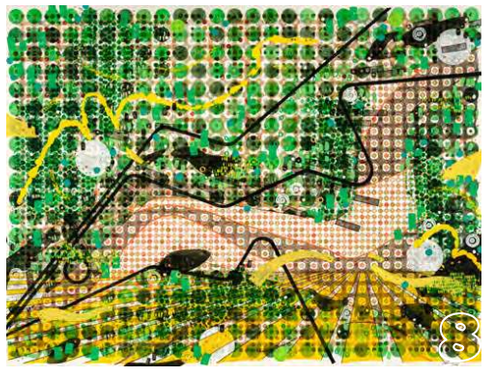

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Leadership columns | Before and at the end of my tenure

Issue 33 · Dean Cameron · From the Publisher · Printed page 4

From the Publisher
Dean Cameron

When Old Tech Becomes New Again

Certainly, there are a lot of very heartbreaking and devastating stories that have come out of COVID-19. But when bad things happen, often times it creates change and new ways to communicate with each other.

QR codes have been around for quite some time. They never really became popular as there did not seem to be an urgent or popular need to use them. COVID-19 changed that and now QR codes are back in action and being used in creative ways not seen before.

Art Chowder magazine will be using QR codes as a means to share audio and video files, Check out the SHC ad in this issue and listen to original music from your print magazine!

You will see many more QR codes, as we have "extra features" at the end of articles as well as promotional videos for that additional message from businesses. Our parent company Top Drawer Media helps produce these videos in several cases or they can be supplied by our clients.

We look forward to being that extra dimension in print media that is fun and entertaining as you scan your way through our magazine.

Who knows what is around the corner for the next innovation? I can tell you this. We will be first in line to employ it.

Artfully yours,

Dean Cameron

Publisher

Editor’s Note

Issue47 Editors Note

From the Editor

ROBIN BISHOP

Robin Bishop is *Art Chowder*’s editor in chief. She loves a challenge and has an affinity for asking questions that invite innovative solutions to individual and team challenges. She possesses a deep aversion to a “We’ve always done it that way” existence. Robin has a diverse background, but her passion is writing and bringing others’ stories to life. She holds a bachelor’s degree in Professional and Creative Writing from Central Washington University and master’s degree in Organizational and Change Leadership from Gonzaga University.

robin@artchowder.com

Have you heard the exciting news? *Art Chowder* and “Everyday Northwest” have gone nonprofit! We are more excited than you can possibly imagine moving forward with new ways to share Pacific Northwest arts and culture with the rest of the world, but also to now be able to create programs that will also bring artists and the community together in new and innovative ways.

“The Play’s the Thing” at the Oregon Shakespeare Festival (Page 42)

So, be on the lookout for more news to come on that front and if you’d like to join the Chowderhead family, please find the full-page ad in this issue, follow the QR code link to the donation page and support us in this endeavor with any amount you are comfortable with. As I’m sure you—our beloved Chowderheads—are fully aware, it takes an incredibly talented team of creatives to bring you this magazine, the “Everyday Northwest” TV program and then still grow new programs to enhance ways we share with you. Every donation counts toward that goal.

Now, on to this amazing issue. We are so incredibly pleased to bring you some wonderfully gifted artists. On the cover, WOW! Right? We have the incredibly passionate and gifted Art Wolfe—world-famous nature photographer and storyteller. You can learn more about him in my article, “Where the ‘WILD LIVES’ Are.”

Matthew Kincanon shares intergenerational storytelling “According to Coyote,” and Carson Allen brings us “The Art of Publication Printing.” Check it out; she tells you how the magazine you are holding gets made. Cool. Also, read Patricia Robinson’s “I Choose” story and poem, in her own words, in our Soul column.

Melody Fyre brings you two ways to engage in visual arts. She shares a story about “Terrain’s Annual Bazaar” and artist Carrie Kohle’s, “Spirit of a Mustang.” Also, don’t miss MJ Hudon’s visit with multi-media artist, Andrew Parker, or Jennifer Ferrero’s feature on “MasterClass,” a unique big band from Spokane. Tom Quinn tells the story of Sister Paula Turnbull, “Spokane’s Sculpting Nun,” and be sure to check out his Millie cartoon.

Cam Reid shares the “Historic Columbia River Gorge Hotel’s” unique story and its surprisingly European vibe, and Tara Mickschl shares an entirely different hospitality idea with a haunted road trip for you Halloween spook-lovers, while Sue Eller takes us to “Oregon’s Shakespeare Festival.”

And finally, Stephanie Regalado gives us a heads up on culinary and libation festivals to plan for this fall, while James Marinello shares with us the “Nature of Natural Wines” in the Pacific Northwest.

It’s a big issue and we are excited to bring you new and unique authorings moving forward, but we’ll need your support to keep making it happen. Consider donating today so we can welcome you to the family, our beloved Chowderheads! Happy reading. Feel free to contact me directly at **robin@artchowder.com** or on social media via *Art Chowder* feeds.

ISSUE No. 47

Robin Bishop

MERGING SCIENCE AND ART: AN INTERVIEW WITH ARTIST

Melissa Cole

By Sue Eller

For Melissa Cole, it was a normal part of her childhood to create artwork at home. There were always paints and clay and things to play with, so it was part of her everyday life. It didn't hurt that her mom and two of her aunts were painters. "We all seem to get started right when we march out of the womb," Melissa says. Still, when asked as a child what she wanted to be when she grew up, she told people she wanted to be a marine biologist.

She always loved science, too, and was fascinated with animals. Since her father was a pilot for Air India, she spent a lot of time in London, Hong Kong, and Bombay, running around outside chasing lizards and whatever indigenous creatures she found interesting. While in India, she spent quite a bit of time along the ocean, riding horses and playing on the beach. She also got to see many an ethnic design in tiles, pottery, and the saris that the ladies wore. She found those earliest memories of both her loves — natural wonders and artwork — appealing.

Melissa played with a variety of animals as a child, which fueled her interest in the natural realm. When her family visited one of her uncles for a couple of months, she was the one who took care of and played with his two clouded leopard cubs. "Everyone else was scared of them," she explained. For her, it was a special treat.

A desire to become a zoologist or marine biologist led her to choose that course of study at Oregon State University in Corvallis. She had gone to school in nearby Albany, Oregon — a place she still considers her childhood home. She also learned how to scuba dive in college and furthered her studies of animal behavior, two skills she has put to good use for most of her adult life. She graduated from OSU with a Bachelor of Science degree.

Still, she wasn't quite sure what she wanted to do after graduation. She took a few art classes just because she enjoyed them — figure drawing and hand-sculpted clay classes — but wasn't allowed to take that many art classes. She did lots of sketches along the way and was a little bit jealous of her friends who were taking graphic design and fine arts.

After she finished college, Melissa joined the Peace Corps and lived in a small village that was actually an artisan village in the Dominican Republic. She was able to sit around with them and watch them make baskets and create artwork. She also taught in the schools there, and since they didn't have enough books for the kids, she helped them make murals on the walls depicting some of the animals and plants of the world, and also flags and geography and other similar things. It began her love of creating murals with groups of people.

When she was finished with the Peace Corps, Melissa went to work in the Virgin Islands as a scuba-diving guide. She took people out to see all kinds of animals in the coral reefs. During that time, she painted the entire dive shop with pictures of the Caribbean.

She came back to work at what she called a real job with fisheries and wildlife, then worked as a naturalist guide for a few years. She met her husband in Mexico. About a year later, the couple married in the Seychelles and settled in Spokane. She began reading *The Artist's Way* by Julia Cameron and did some art projects while reading the book. Her husband told her, "Wow! You're good!" and encouraged her to keep pursuing art. Because she was starting a whole new life, she made art more of her life.

She started drawing and painting quite a bit more, an activity that led to her new career as an artist — a career that has blossomed over the past 20 years.

Her husband, Brandon, is an underwater photographer, and Melissa has traveled with him to places around the globe. She has modeled for him underwater and helped him with camera work. As she puts it, "I get to play with animals — which I've always loved — and then be able to do artwork here in Spokane, too."

At Four Seasons Coffee Shop, her favorite hangout when she was in Spokane, she asked the owner if she could hang some of her paintings on the coffee shop's bare walls. She sold a few, and the owner really liked her work. She asked Melissa if she would like to design some of their coffee labels. "I learned how to do business and marketing — things you don't always learn in art school," Melissa explained. "I bought books like *Art Marketing 101*, because I wanted to learn and to be professional. I wanted to make it my living and not be a starving artist. I worked hard at trying to conduct myself in a professional manner from the beginning, which I think really helped over the years." It became a career that worked well with her being able to travel with her husband.

That bouncing back and forth, being here and then being in different cultures with different designs and experiences with animals, is what keeps her tank full as far as being able to create artwork.

"I can be making a big whale shark because I've been swimming with whale sharks in Mexico, and then I come home and paint robins in birch trees," she says.

Usually, she travels between three and six months a year with her husband. She has also done some travels where she worked with groups of people to do public artwork. For example, a couple of years ago, she worked with the women's co-op in Haiti, where they created a large mural in front of a women's maternity center.

Melissa enjoys involving large groups of people in creating public works of art. She believes it's important to involve the community — people who live in the area — to give them some sort of say or involvement in the artwork.

She has been creating public art for about 10 years now and started by working with kids downtown doing the railroad underpass murals through the Spokane Art Commission. She also made a large piece of work for the convention center that incorporates glass, clay, and copper.

She worked with the community on a 100-foot bridge in Lewiston during their Farm Fall Art Walk. She did a project at the Moscow Public Library that related to pollination. "It's fun to mix my art with my science background.

I can talk about the environment and what plants and animals can be found in the region and incorporate cultural things as well." Recently, she worked on a large piece for an elementary school in Richland, Washington painting 19 panels throughout the school and involving 567 kids. Its purpose is to highlight the Yakima River's ecosystem and the animals and plants found in that region. A lot of the plants are traditionally harvested for medicine or food by the Yakima Tribe. That was fun because they involved the science teachers and talked about cultural history during the creation process.

It's been a little tricky during the pandemic for her, and it's slowed things down quite a bit, but she thinks that by April, they can put some big tables outside. She plans to go back to Richland for about three weeks and puzzle the whole thing together and install it this summer.

Another thing Melissa enjoys is working by herself in her studio. She listens to music or audiobooks and gets inspired by walks outside along the Spokane River's Centennial Trail. She has lived a lot in tropical areas, where it's beautiful but does not have the seasonal changes that occur in Spokane. Because there is always something different — wildflowers, deer, ravens, wild turkeys, and much more — she is inspired to create artwork about the Pacific Northwest.

A similar project is an exterior mural at Sorensen Magnet School in Coeur d'Alene, Idaho. Melissa has been working with over 300 kids for that one. It's a mix of paint and mosaic, and the kids will be creating mosaic pieces. It highlights animals and plants of the Pacific Northwest and also traditionally dug plants.

"So there will be Kinnikinnick, an herbal smoking mixture known as Native American tobacco, balsamroot, wild rose, phlox, and camas. We will be working on different pieces of that in March, and then at the end of April and beginning of May, we will be painting directly on the walls. I will then take those mosaics and screw them into the walls to create a big exterior mural that is 112 feet long and between three and six feet high, so that's what I'm working on these next few months, which will be tricky."

Melissa feels like she has had more time to explore and evolve as an artist during the pandemic period. She has had the chance to sculpt again, which she hasn't done since college. She has been working with porcelain and stoneware to create three-dimensional sculptures too, which is fun for her. In addition, she has crafted more figurative and primitive work with different kinds of materials — cardboard and scratching and ink and things like that — and she says she feels like the sky's the limit as far as being able to continue to create exciting things for her and her audience.

Her work has had two major themes during the pandemic: finding balance and healing and nurturing the Earth. Many of her figurative paintings have shown women balancing on various objects or animals, such as a headstand on a giraffe or on one leg on the back of a salmon. She has also shown a depiction of Earth in "Earthmother," a peacock containing a globe in a sunflower center, surrounded by schooling koi fish. She has been anticipating some in-person shows again. She believes you can only go so far with online pictures and videos. However, she knows people appreciate it when she does put her work up online. "It will be nice to be out in public again," she admits. "Because my work is dimensional, with glass and texture and iridescent colors, it will be good to have people be able to see it in real life again."

Later this year, in September and October 2021, Melissa is scheduled to have a solo show at Trail's End Gallery in Chewelah, Washington. Also, in September, her work will be shown at Artexpo in New York City. Melissa's artwork and more of her story can be found online at melissacolestudios.com.

SCAN FOR BONUS VIDEO

Finally, Melissa has this to say about Spokane. "It has been really nice becoming an artist in Spokane, rather than a larger city. I have a really sweet following of people here that have watched me from the beginning until now. They are flexible with what I feel like doing. It has been delightful to meet them over the past 20 years or so. I don't think I would ever have had that chance if I had started in Seattle or New York. I've had an opportunity to show in larger cities like Chicago, New York, and London, for example. I love it, but I am always happy to have a show in Spokane and the surrounding area because I know the people. There is no cutthroat attitude here, and everyone realizes that together it makes everyone richer. It's a diversely creative community, and that helps everybody. Even though I travel all over the globe, I'm always glad to come back to Spokane. I've never found a place I'd rather live."

A brown bear fishes for sockeye salmon in Katmai National Park, Alaska

WHERE THE "WILD LIVES" ARE

A conversation with globetrotting, award-winning photographer Art Wolfe

BY ROBIN BISHOP

"The best form of philosophy is the contemplation of the universe of nature." ~ Aristotle

Sitting down with Art Wolfe is akin to delving into Aristotle's treatises on "The History of Animals." Aristotle classified more than 500 species during his zoological explorations, while Wolfe has chronicled as many through the lens of his camera.

After spending time with Art Wolfe detailing his career and passions, what inspires him and what drives him to inspire others, I came away with a desire to engage. Whether that is engagement in nature, life, our own dreams—I don't think it matters to Wolfe. Just appreciating the natural world and how you fit into it, appears to be his greatest love. He happens to do so, to our great benefit, through the lens of his camera. This remarkable appreciation and specific outlook were handed down to him by his parents, who were both photographers.

"My mom and dad were both wedding photographers. My dad was a photographer who worked off an aircraft carrier in the South Pacific. When I was seven years old he gave me his old box cameras, and that started me photographing from the tops of mountains around the Northwest." Wolfe was born in Seattle in 1951, a city he's been proud to call home for his entire life. He was raised about a mile from his current home in West Seattle. His parents are not only attributed with giving him his first camera, but when he was very young, also encouraged him to take buses on a 10-mile journey several days a week to learn how to use those cameras. What might be considered unwise by today's standards, was perfectly normal back then and this early exposure to self-sufficiency instilled in young Wolfe the confidence to handle the unknown and the curiosity to explore. "One of the reasons I love living in the Pacific Northwest is the mountainous terrain."

Wolfe's entire career has subsequently been devoted to exploration and education. Wolfe has spent the last six decades honing his specific brand of conservation photography. The more he traveled the world seeing the need for conservation across the globe, the more passionate he became about expressing this need through his body of work.

A whale shark off the Yucatán Peninsula

A gemsbok in Namib-Naukluft National Park, Namibia

"I've gone through the different painting movements and have adopted styles from the painters but through a photographic medium and it broadened my interest and my artistic vocabulary."

After being exposed to photography at an early age, Wolfe explored other art forms and ended up attending University of Washington for fine arts, not photography, in the early 1970s. While there, he had the pleasure of studying under professors such as Jacob Lawrence, an internationally recognized painter, with works hanging in the White House and the Smithsonian. Lawrence left a lasting mark on Wolfe. "He told me to not be so pleased with the work I was doing that I didn't leave room for growth and learning. He said that to everyone in the class, and the people that really stuck to their style or only painted one way, basically, left the class before the end of the semester. He spurred me on to keep experimenting and pushing the carrot slightly beyond my reach, so I'm always being motivated by something new and better. I've taken that to heart for all these years."

Living in the Northwest exposed him to many ways of engaging with nature, which inspired his original interest in a fine art degree. "When I was at University of Washington, I started climbing. I climbed all the volcanos in the North Cascades while I was in college and by the time I graduated my allegiance had shifted to photography. It was far easier to make original compositions through the photographic medium than sitting and conjuring up an image on a blank canvas."

Wolfe goes on to say, "There was a perfect parallel between what I had learned in painting and photography because I applied a lot of the theory to my photography. If you asked me who my favorite artists were, the answer would lie in painters rather than photographers. Right out of college I started emulating some of the impressionist painters like Monet and Seurat, photographing in ways that emulated them, to the point that it became my style as well. Through the years I've gone through the different painting movements and have adopted styles from the painters but through a photographic medium and it broadened my interest and my artistic vocabulary. The broader my knowledge base the better my work became."

His desire to keep things interesting and new is what initiated his fascination with abstract photography—even now Wolfe has a collection of abstract work—the research for which has provided the impetus for a new series of classes and will someday be another book. "Abstract expressionism hit its zenith right after WWII," explains Wolfe. "The likes of Jackson Pollock and Mark Rothko were basically non-objective painters—no recognizable subjects. However, they'd say their paintings begin where your imagination ends. I started photographing like all these painters, maybe fifteen different ones, until it became an identifiable style for me. Rather than taking a class, I just self-induced this experience and now I'm teaching it." He goes on to share that he loves teaching and educating other photographers as well as the viewers of his work.

"I'll take people out to old batteries or forts where there are cement walls up and down the coast. Over time cement oozes these chemicals and people come in and paint graffiti that gets worn off and others paint over it. They become these really textured walls that tell a story of their own," Wolfe explains. "After I lecture on all these different painters, it's up to the student then to go find subjects to fulfill the assignments. They love it!"

It sounds like he teaches from the same philosophy that has honed his craft over the decades. Wolfe details that he teaches in three different ways. He takes groups of students of all ages out for multiple-day immersion tours across the globe where the students are exposed to incredible photographic opportunity without a lot of critique. He also provides three-to-four-day workshops with in-depth lectures that result in specific assignments for the students to explore and fulfill, and lastly, he teaches photography as art where students go find unintentional art in urban and rural settings. "I tell them that if they get asked what exactly they are photographing [others just don't see it], they're probably on the right path," Wolfe grins.

Those that study Wolfe get a lesson in the value of always being open to learning new things, as well as advocacy and conservation. Wolfe's sexagenarian photography career is a marvelous testament to the durability and demand for his images, his expertise, and his passionate advocacy for the environment and indigenous culture. Wolfe has accumulated an extensive photographic body of work journaling wildlife of more than 500 species. However, he also has produced more than 120 books in eight languages, all highlighting nature, conservancy, and life in the wild. His first book was in 1979, only four years after

Wolfe has accumulated an extensive photographic body of work journaling wildlife of more than 500 species. However, he also has produced more than 120 books in eight languages, all highlighting nature, conservancy, and life in the wild.

graduating from University of Washington and completion of photographic assignments for *National Geographic* magazine.

Wolfe went on to partner with the likes of ESPN, PBS, and *National Geographic* on different television programs. His debut was a high-definition series called "Art Wolfe's Travels to the Edge" that offered unique insights on nature, culture, and digital photography. This intimate program won the "American Public Television" 2007 Programming Excellence Award in its very first season. In its second season it was recognized with five Silver Telly Awards for outstanding achievement. It's been broadcast hundreds of times across many affiliates and global syndication and can currently be seen on Amazon Prime.

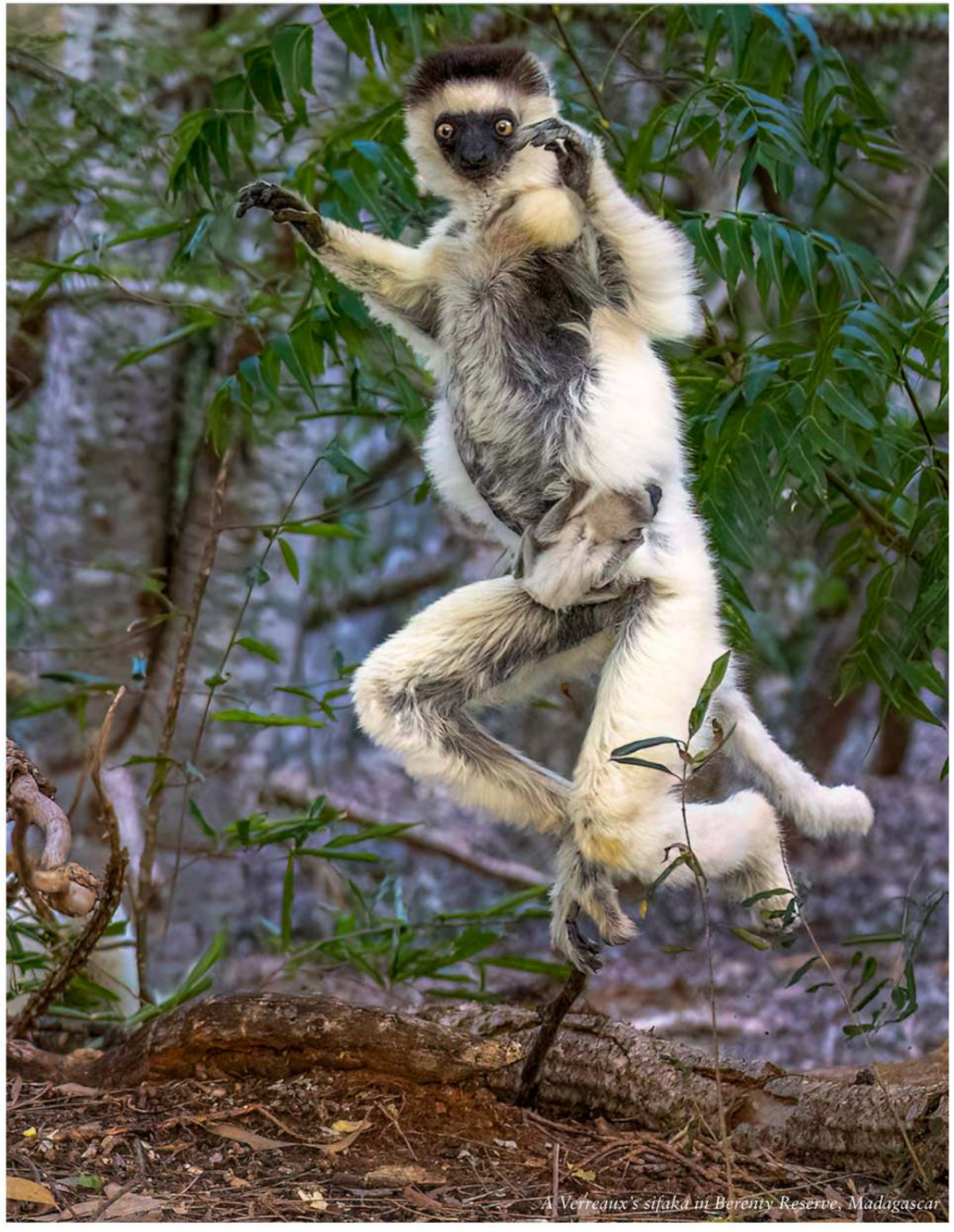
With his incredible body of work and propensity to produce new work, I had to ask if Wolfe ever experienced creative blocks. The answer was a definitive, "No." He goes on, "That's the biggest fear of my life. I never want to run out of ideas. When I was new to photography, I traveled around with an experienced photographer that only photographed ducks. He did it extremely well, but when he got every duck in North America, he literally gave up, and went on to doing something else. So that's the lesson for me. If I'm really into photography and sharing what I'm interested in with a broader audience, I never want them to get bored." He remarks that he never wants his loyal fan base to be able to predict what's coming next, so he works on surprising people.

"If I'm really into photography and sharing what I'm interested in with a broader audience, I never want them to get bored."

Wolfe went on to share that he's able to maintain fresh creativity and stay motivated because he's "just that kind of person." No whining aloud, basically, only positive vibes. "My house is filled with art and my garden is a work of art, as well. I have garden tours every ten years. There are 2,000 people walking through the garden that I created. So everywhere I look from my house, which is on a bluff, in a green belt, I'm surrounded by streams and views. I also have a stream I created with recycled water that brings all the animals in." He affirms that he just maintains a high level of energy through his love for teaching and photographing subjects that uplift and inspire.

The idea of work/life balance also has no traction in his life. "I've had a couple of partners in my life, and I've just come to realize it's one of those things you just don't

Mountain Gorillas in Parc National des Volcans, Rwanda



A Verreaux's sifaka in Berenty Reserve, Madagascar

Brown bear sow and cubs in Katmai National Park, Alaska

have, honestly. I tell my audiences, I don't have a wife or a husband, dog, or cat, but what I've got is a great life. You realize early on in your life what you want to pursue and it's not going to be the average life, and that's okay for me." Wolfe is enjoying living his passion and sharing with those that are passionate, too.

In his early seventies now, he's journeying more this year than ever before, which is saying something, because he travels on average nine months out of the year. His explorative zeal is still evident as he tells me, "As a matter of fact, this year I'm traveling to visit a tribe called the Wodaabe. They live in Chad and Niger, some fairly dicey areas of North Africa, but they have this amazing ceremony every September where the men dress up like peacocks and they're wearing makeup–" We get distracted with the parallels of the male of the species typically being the flashier, but that is to induce the females to select the males based on how "pretty" they are. We eventually get back around to this sub-Saharan African ceremony taking place during the fall harvest when all the migratory tribes come together and the women select their husbands based on how well they've beautified themselves and embodied the intention to impress. This story is indicative of the reason Wolfe desires to share the human and animal experience through his unique gift of photographic storytelling.

Orcas in Glacier Bay National Park, Alaska

ART WOLFE'S FAVORITES

Time of day: Sunset

Animal to engage with: Bears OR whatever is his current subject, but mostly bears *(Reason: any animal that is so extremely fierce that has the capacity to trust you and let you into their everyday space, is special)*

Indigenous culture: Kayapo in Brazil or the Surma in Ethiopia

Photography type: None, or whichever one he's focusing on at the moment

Camera: Whichever one he's working with at the moment. If he had to pick one - Canon R5

Lens: Between Nikon and Canon probably, but again not really one specifically

Destination for photographic tours: Cultural India and Africa – avoid Brazil, Columbia, and Venezuela

Vacation spot: No such thing – at home in his garden is as much a vacation as anywhere

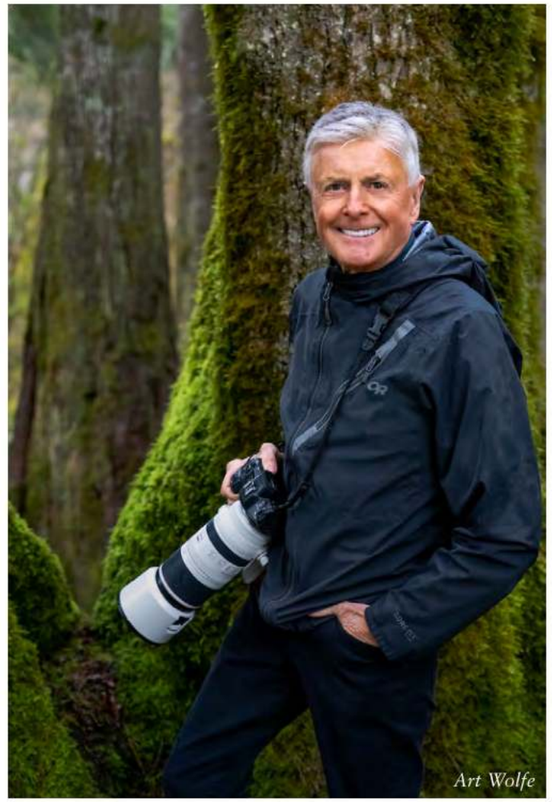
Thing about the Pacific Northwest: Old growth forests

Dolphin gulls in the Falkland Islands

Male and female comet moths rest on a banana leaf in Madagascar

In his newly released book, Wolfe partnered with essayist Gregory A. Green and Earth Aware Editions to bring us a new photographic and fact-filled monography focused on wildlife and the planet's major biomes, shedding light on the creatures themselves and humanity as well. This new book becomes available in October 2023, and is called "Art Wolfe WILD LIVES"—the cover of which is gracing the cover of this issue of *Art Chowder*.

"It is in the wild places, where the edge of the Earth meets the corners of the sky, the human spirit is fed." ~ Art Wolfe


Art Wolfe

FIND OUT MORE

You can learn more about Art Wolfe and peruse his body of work, or sign up for one of his photographic tours, seminars, workshops, or classes at **www.artwolfe.com.** Wolfe also has some incredible shots of animals interacting with him while he's photographing them on location. A visit to his site truly is a color-infused, image-dense lesson in staying curious and engaged with the world around you.

Scan the QR Code to find out more.

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