

Art in the Archives Building

Carved text is located on the exterior and interior of the Archives Building.

Artists: *Bill Will, Portland, Oregon – multi-media sculptor*
Sandra Stone, Portland, Oregon – researcher and writer

Medium: *Granite, marble, and travertine*

Sandra Stone wrote the text on the west lower wall of the main entry: *WITHIN ARE RECORDED THE COMMON WORDS OF THE UNCOMMON PEOPLE OF THE STATE OF OREGON*. Other text was taken from records in the Oregon State Archives and other sources. These records include donation land claim files, journals, a divorce petition, minutes, memorandums and a proclamation.

Linen inlay tapestry is located in the waiting room of the lobby.

Artist: *Judith Poxson Fawkes, Portland, Oregon*

Title of piece: *Archives Cabinets*

Medium: *Linen inlay tapestry*

This tapestry pictures objects symbolic of Oregon industry, resources, arts, and products. Items include a cowboy hat, cowboy boots, saddle, axe, scissors (represents wool and tailoring), crosscut saw (represents logging and forestry), artist's brushes, gold fish bowl (represents fish hatcheries), basket of filberts, *Winchester* rifle (represents winning of the West), canoe paddles, sun glasses, salmon, Hood River pears, cooking pot with berry jam, umbrella, fly fishing rod (representing recreation), cross country skis (represents recreation), grass seed, flour, Oregon wine industry, *Pendleton* shirts, hammer block plane (represents building industries), Nike hiking boots, guitar (represents music and arts).

Display gate is located at the entry to the exhibit gallery.

Artist: *Wayne Chabre, Milton-Freewater, Oregon*

Medium: *Copper, bronze, glass, and steel*

The gate panels depict a moment in time showing the life cycle of a forest scene in Oregon. Plant forms are representative of different parts of Oregon. A theme of birth through death is represented by an old half dead pine and a new sapling, spring flowers, and a stream flowing through to provide nourishment.

Fused glass and enamel glass piece is located behind the reception desk in the lobby.

Artist: *Liz Mapelli, Portland, Oregon*

Title of piece: *To Think We Came All This Way*

Medium: *Fused and enameled glass*

The line from a poem by Vern Rutsala, an Oregon poet, was selected by Sandra Stone to appear in the glass panel: *To think we came all that way, risked everything, used our bodies for plows and arrived here with these lives*. The image is taken from an early photograph taken at the turn of the century showing pioneers walking across a train trestle.

Life size relief sculpture is located on the first landing of the staircase in the lobby.

Artist: *Lee Hunt, Portland, Oregon*

Title of piece: *H Y UnnamUV Y*

Medium: *Cast stone*

The life size relief sculpture is in cast stone with metal reinforcing. The inscription on the front of the piece is from "The Unnamable" by Samuel Beckett. This contained figure is relaxed, not repressed. She represents the heroism of continuing the journey, of going on.

**Inscription: "...perhaps they have said me already, perhaps they have carried me to the threshold of my story, before the door that opens my story, that would surprise me, if it opens, it will be I, it will be the silence where I am, I don't know, I'll never know, in the silence, you don't know, you must go on, I can't go on, I'll go on...."*

Wall quilt is located on the second floor of the lobby.

Artist: *Julie Brenner, Eugene, Oregon*

Title of piece: *Oregon on Stage*

Medium: *Fiber – machine-pieced, hand-quilted, photo silkscreen-printed, cotton fabrics*

This piece is a quilted patchwork collage of photo-silkscreened imagery. It includes portions of an 1887 map of the state, engravings of county courthouses from Sheriff's letterheads, pieces of trademarks and labels, writing from an 1804 map of Lewis and Clark's route, a letter from the governor in 1869, and excerpts from the broadsheet offering a reward for the apprehension of men who deserted a schooner in 1846. The composition is suggestive of an old saloon stage with mounted photographs of recorded history dancing across a back drop of the Oregon Territory. The stage is flanked by images of the trees, fish, and mountains that are so significant to this region.

Reception desk is located in the lobby and reference desk, credenza and research tables are located in the reference room.

Artist: *Gary Rogowski, Portland, Oregon*

Medium: *Cherry wood, rosewood inlays in research tables, and marble in reception and reference desks.*

Oregon's Art in Public Places program was made law in 1976, making it the third oldest such program in the nation. Since its inception, contemporary art has been placed in state buildings all over Oregon – from Portland to Ashland and from Charleston to Baker. Freely accessible to the public, these state buildings are "museums without walls," a place where people can encounter work of high quality as they go about their business. The works help to humanize and give meaning to the environments in which they are placed.

The works which have been placed in the Archives Building were chosen by a committee composed of artists and art professionals, people who work in the building, and representatives from the contracting agency. This group gave hours of time to the selection process which began with thoughtful dialogue about the building's function, who the users of the building would be, and the most likely places for the art. The process ended with screening slides of work by hundreds of artists who had expressed an interest in the project.

All of the work selected for this building is "site specific," which means that it was especially commissioned for the particular place in this building. So you will find art such as carved text taken from old state records; a tapestry depicting Oregon's resources and industries; or a glass wall piece reminding us, in the words of an Oregon poet, of our pioneer heritage. Some of the art is functional as well as beautiful, such as the display gates at the exhibit gallery entrance.

You may wonder about the artists who created these works. They may be found performing their craft alongside teachers, bankers, and farmers in communities around the state as diverse as Portland, Eugene, and Milton-Freewater. Each of them met with the Select Committee to think about the special function of this building before returning to their home communities to design works using images (and sometimes words) which help us think about the valuable information stored here and what it means to Oregonians to remember our past and those who preceded us here. – *Carol Baumann, Oregon Arts Commission*