

# Hope In Every Step: the Immigrant Experience

**An Art Exhibition from Immigrant Artists**



**First Presbyterian**

CHURCH OF PORTLAND

**First Presbyterian belongs to the 7x7 group of Portland churches with art galleries. The group planned to hold a joint exhibit on the theme of immigrant experience in September and October 2020.**

**Due to the pandemic, the exhibit was delayed. We issued an invitation for artists to participate in our juried exhibit in January and decided to go ahead with that effort and award the prizes.**

**The art will be on display in our gallery next year, but you have an opportunity to enjoy it now, in this on-line presentation.**

**Julia Bradshaw**  
[www.juliabradshaw.com](http://www.juliabradshaw.com)

<https://vimeo.com/65929450> **BLOW - A Conversation Video**

At the age of 22 I moved to Germany from the UK. Suddenly I was confronted by an environment where I did not understand the written or verbal language. On my first day in Munich, I distinctly remember looking at the words on a door and not knowing whether to 'push' or 'pull' - the words written on the doorway were meaningless to me. I lived in Germany for nine years and I became fluent in German. At the same time, I developed a heightened awareness of the failures of communication between people of different cultures and languages. This awareness was refreshed when I subsequently moved to the United States. Despite sharing the same language, there is a difference between US



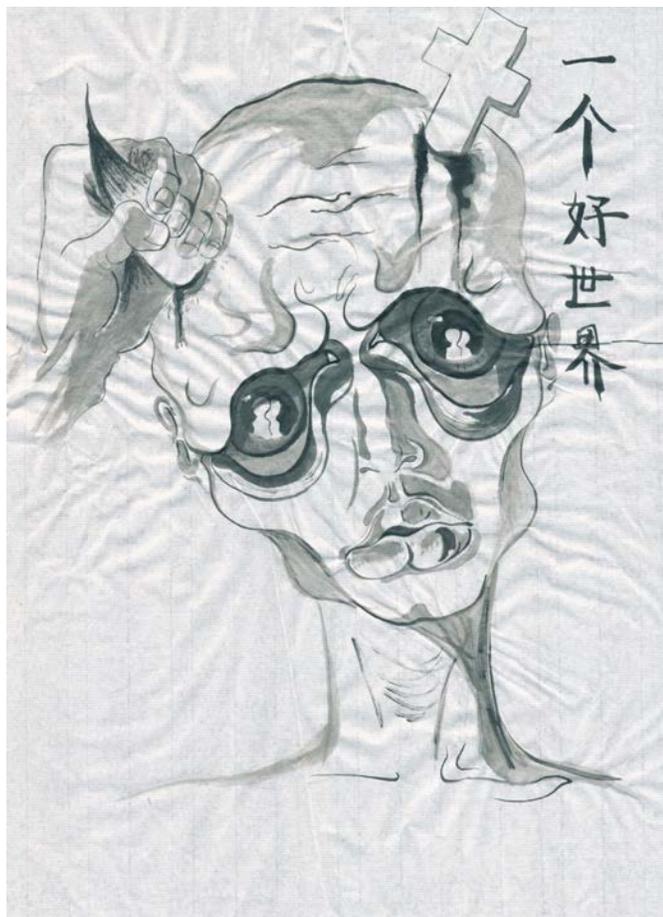
English and UK English. Even in America, I would say something and be misunderstood. Or, having spent nearly a decade steeped in the literal exactitude of the German language, I would frustrate my conversation-partner by expecting precision in their instructions or descriptions. So, this piece is about communication. It is a result of my heightened awareness of the infallibility of

two people trying to communicate. It is a rather ridiculous visualization of missed communication, disputes, failed advances, diametric viewpoints and avoidance and absence in relationships.

**Juror Mark Tindle's comments: Julia Bradshaw**

"Julia's work treads the line of the serious and playful with great dexterity and expertise. The message is profound and speaks to the heart of the immigrant experience for many, battling to be understood as they crave to be. But the form of the work has a deliberate and considered ridiculousness, which helps to draw in the viewer and engage more deeply with the message at the heart of the work."

**Shuo Cai**  
[caish@oregonstate.edu](mailto:caish@oregonstate.edu)



**A Good World 2017 Shuo Cai**

Ink on Xuan paper, 9.5" x 14"

Condition: Good

Price: \$300

Statement: In the first year since I'm in America. I was walking on the campus, and a family came up to me. at the end of our chat, the mother said, "It is like you do not believe in gravity, you will fall. Think about that after your death!" Her words made me feel scared, insecure, and angry for a long time. It was an experience I never had when I was in China. How did I suddenly become a monster here? Are all my thoughts wrong? Do I have to change?



**Precise Splitting 2020  
by Shuo Cai**

Ink & watercolor on Xuan paper

Size: 60 x 55 in

Condition: Good

Price: \$900

Statement: I read news from Chinese and American social media, and these seemingly factual news sites spread malice from diverse political positions. It is like a giant demon dividing humanity.



### **Woman's House 2019 by Shuo Cai**

Oil on canvas  
Size: 24 x 30 in  
Condition: Good  
Price: \$500

Statement: There is a prostitute shop open next to my family's apartment in China. There are several women who live there, sometimes more sometimes less. They choose to be prostitutes because they want to leave where they were born, usually an isolated village in the mountain where they've been discriminated against for their gender. Somehow, some village women decided to leave the mountain together, and live in this way.



### **Falling Sober 2020 by Shuo Cai**

Ink on Xuan paper  
Size: 54 x 53 in  
Condition: Good  
Price: \$800

Statement: In the process of life, we strive to catch up, adapt, and learn to be correct. Seemingly a lot of choices, but everyone is trying to go in the right direction for a society like moths involuntarily chasing a light. I hope I can fall away through sober thought.



### **“Get The F\_\_k Out” 2020 by Shuo Cai**

Color pencil on paper  
Size: 9.5 x 10 in  
Condition: Good  
Price: \$200

Statement: In 2020, American policy towards foreigners turned towards sensitivity and sharpness. Expel, close, dismiss, refuse, tighten, stop. As an international student, I felt threatened that I might be kicked out at any moment.

### **Juror Mark Tindle's comments: Shuo Cai**

“These works shine a light on what are clearly deeply-felt and carefully-considered feelings that the artist holds. They are raw, filled with emotion and bring to the

fore a range of facets of the immigrant experience. Including, unfortunately, many of the negative ones. The artist unflinchingly shows this and challenges the viewer to consider not only their own feelings and experiences, but how they themselves may perceive the world around them.”

## **Sidonie Caron**

[sidonie.caron@gmail.com](mailto:sidonie.caron@gmail.com)

“Hope in Every Step”, must truly be felt by every immigrant.

Lest we forget most US residents are immigrants or their descendants. The indigenous population in the US is now small.

Immigrants are either pushed here by tragic experience or pulled by hope of a better life. I have experienced both.

The first time I was forced from Germany to England when Hitler came to power in 1933 and started his war against the Jews.

The second was from England to the USA in search of a better life.

Two of my paintings are influenced by the current pandemic: “Where Can We Go? In the time of Covid-19” which depicts the trapped feeling when all immigration has ceased. “Lockdown in the Time of Covid-19” when a pandemic does not allow you to leave your home, never mind immigrate if that were even possible.

My third painting is “A Sun-Speckled Forest”. In 1998, after much persuasion I agreed to accept an invitation to have a one woman show at a gallery in Leipzig, Germany. While we there my husband and I travelled by train to Berlin to visit the house I lived in before WW II. On the journey we passed woods and then Wannsee, the site of the Nazi conference in 1942 where the final details of the extermination of the Jews was planned. I fantasized whether, during WW II, I could have hidden in those woods.

Of course, immigration is a political issue and will therefore always be a bone of contention. What I, especially as a Holocaust refugee, find concerning right now is the resurgence of anti-Semitism.

—Sidonie Caron

## Juror's Award First Prize



**Where Can We Go Sidonie Caron**  
diptych acrylic on canvas,44x26, \$4000.

The trapped feeling when all emigration has ceased.

**Juror's Award First Prize (\$500)**

**Juror Mark Tindle's comments:  
Where Can We Go  
by Sidonie Caron**

“Sidonie’s evocative piece eloquently captures the sense of longing and waiting that can be such a part of the immigrant experience: a life on hold, waiting for decisions to be made to hopefully get what you are waiting for. This sense of being trapped comes so clearly from the work. It’s meaning is made even more profound, having been submitted in the time of COVID-19 and national and international lockdowns. This painting is beautifully-realized, rich in meaning and deserving of receiving 1st Prize in this show.”



## **EUROPE/AMERICA**

**Sidonie Caron**

collage on canvas 19x19, \$1900.

Before WW2 and for some after all immigration from Europe was by ship



## **A Sun Speckled Forest**

**Sidonie Caron**

acrylic on board, 21x48, \$2500.

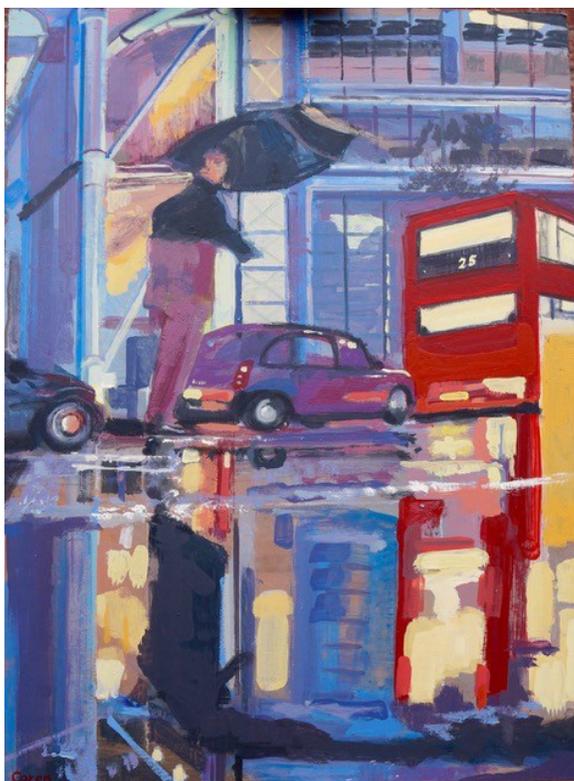
Could I hide in the forests?



### **Lockdown in the time of Covid-19**

#### **Sidonie Caron**

acrylic on board, 42x24.5", \$3800. When a pandemic does not allow you to leave your home not to speak of immigrating.



### **London**

#### **Sidonie Caron**

acrylic on masonite, 30x22", \$3000.

The rainy city of London, England from which I came to the U.S. in the mid 60's.

**Yuji Hiratsuka**  
[hiratsuy@proaxis.com](mailto:hiratsuy@proaxis.com)

**Artist Statement:**

I was raised in Japan among a mixture of eastern and western influences. For example, Japanese gardens are cultivated high atop thirty-story Western skyscrapers and people dine at a McDonald's fast food restaurant or sip a cup of coffee at Starbucks while watching Sumo wrestling. Japan is a land of contrasts. On the surface it might appear that the culture of Japan has taken on thoroughly American and European characteristics, but behind this Western façade, Japan's ancient and traditional philosophies have survived.

In my work I explore this co-existence of eastern and western influences. My images bear a slight resemblance to traditional Japanese Ukiyo-e prints (which were frequently decorative, brightly-colored and featured highly-stylized exaggerated and distorted figures) while also expressing contemporary aspects of the western world.

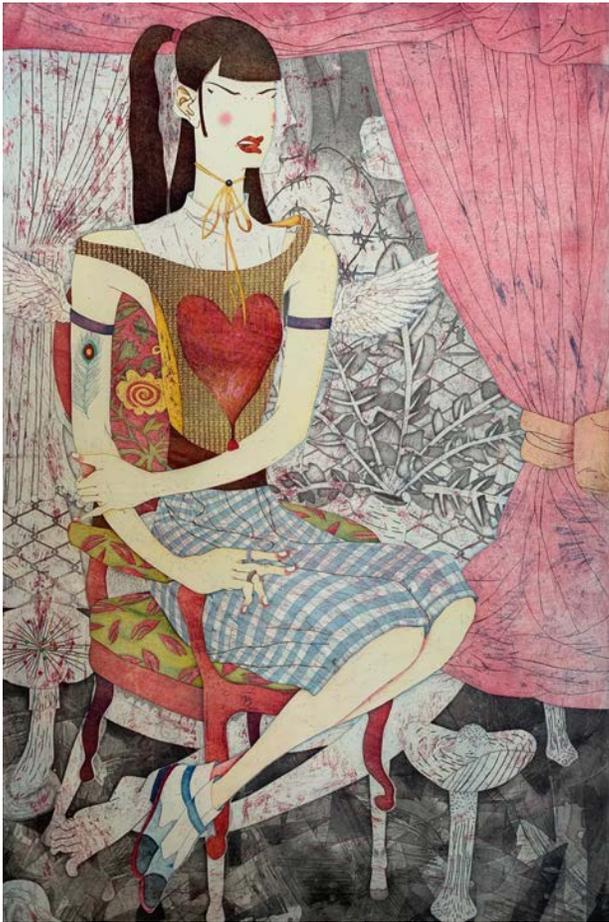
Although my artwork is mainly considered representational, I deal with more metaphorical aspects rather than realistic physical evidence. The human body along with other elements – fruits, vegetables, furniture, animals, etc. – have been my most recent focus. The enigmatic figures I draw are reflections of the human conditions that people often find themselves in their daily lives: wryness, satire, whimsy, irony, paradox or mismatch. My figures also employ a state of motion or movement suggesting an actor/actress who narrates a story in a play.

Most of my work is created by the intaglio printmaking process. This involves etching, drypoint, softground and roulette on a copper plate. I use a four-color printing process (black, yellow, red and blue in order) on a thin Japanese Kozo (Mulberry) paper. As in the French use of the technique of "Chine Collé," I apply glue to the back of the completed work and pass it through the press with a heavier rag paper beneath.

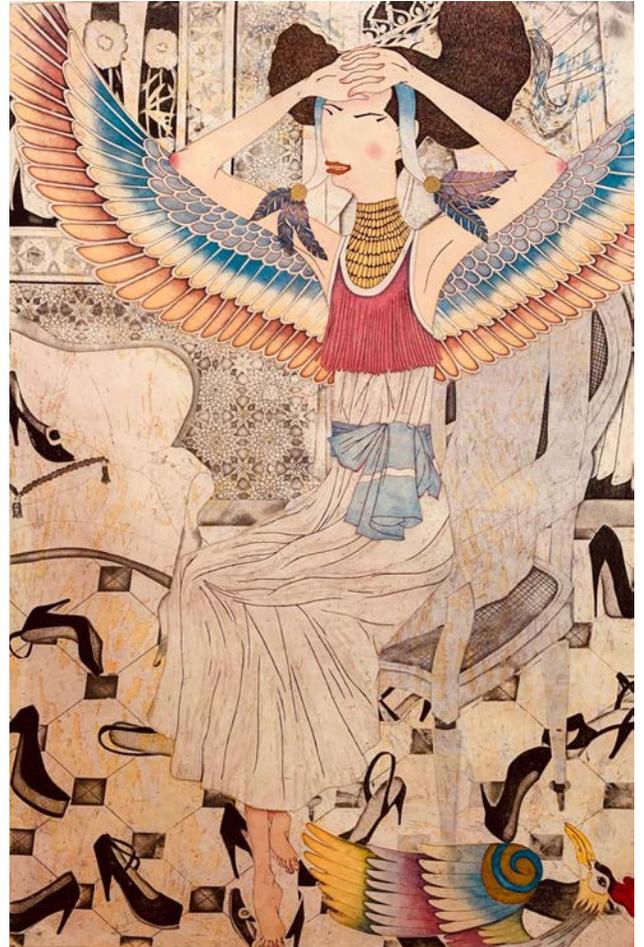
The small transitions in my work from time to time are based on the unpredictable texture that is printed from the etched surface of the copper plate. My prints explore the complex relationship of paper, ink and etched plates to describe my thoughts, as well as the relationship which occurs between figures and space to express human experiences. I try to always investigate the maximum potential available to me as a printmaker to bridge eastern and western expressions.



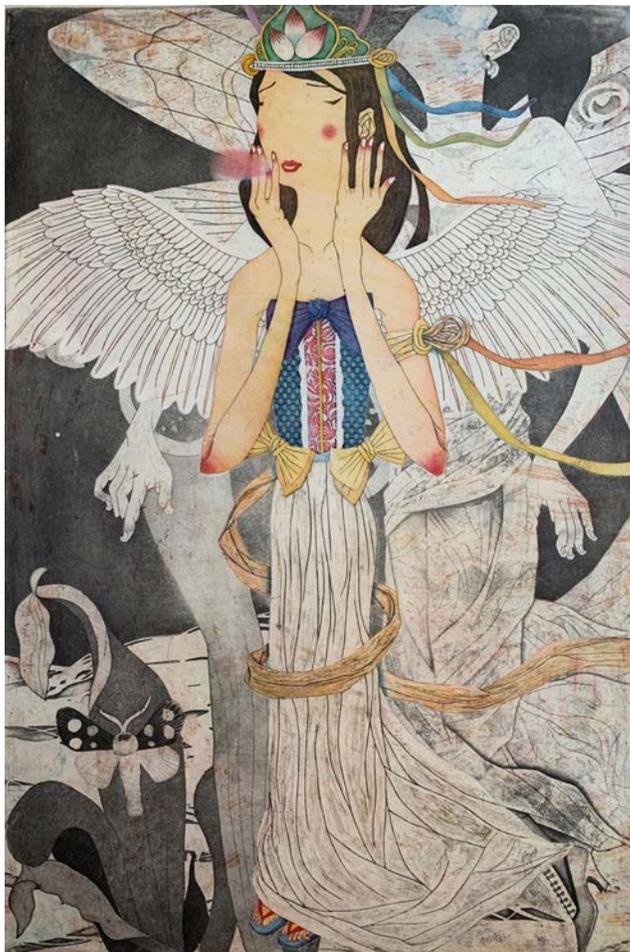
**Desiree Wings**  
**Yuji Hiratsuka**  
Intaglio, 36"x24" \$950



**Chibi Wings  
Aka Heart  
Yuji  
Hiratsuka**  
Intaglio  
36"x24" \$950



**Featheriel  
Yuji Hiratsuka**  
Intaglio, 36"x24" \$950



**Breath of Mercy  
Yuji Hiratsuka**  
Intaglio, 36"x24" \$950



## **I Still Can Read Your Face**

**Yuji Hiratsuka**

Intaglio, 36"x24" \$950

### **Juror Mark Tindle's Comments: Yuji Hiratsuka**

"This artist's works reveals a feature of the immigrant experience that is not often thought about: how the process of discovering and even becoming part of another country and its culture can begin before you even set foot in it. This is a powerful message. The blending together of eastern and western influences and images in the works reminds the viewer of the intertwined and international world in which we live and the impact that this has on both the individual and societies as a whole."

**Farhad Jafari Kiasaraei**  
[Farhadpainting@gmail.com](mailto:Farhadpainting@gmail.com)

I was born in a very beautiful and green city which is placed in the north of Iran that is named "Lahijan".

I have been study, it seems there is no relationship between this course and painting and drawing but in reality nothing is separated from these two at all.

I felt my existence belongs to no special time or place during all of my life time. I remember, I felt an incredible ability of mine suddenly and i surprised a lot. Now I needed to corroborate this unknown talent, it seemed corroborating watching and analyzing but reach no result for many years, so I started painting. My thought was I'm well in painting and it will be simple for me because of my craftsman family.

I started my opuses with drawing by pencil-colored pencils and soon basically then continued by using watercolor, gouache and now I follow the technic of color and oil on the textile. Drawing and painting in my collection are based on my personal beliefs. I think this collection is a small part of my thoughts that I could performance and if I try from now until thousand years later, I never can go over of my touts, because our human existence will be meaningful just in this situation and if the brain permits itself to go beyond this frame then...



**paradox by Farhad Jafari Kiasaraei 2017**  
walnut wooden sculpture, H 140cm (4'7") x W 52cm (1'8")  
price : 42000 Euro (\$50,000. USD)

**Juror Mark Tindle's Comments:**  
**Farhad Jafari**

"The sculpture is packed with detail and movement, suggesting a deep well of individual feeling and a determination to express these in a dynamic and challenging way. They hint at an experience that is both highly personal and steeped in a culture which engaging and unfamiliar to a Western audience. Seeing it just increases the desire to know more of this world."

is

**Chinh Le**

[chinhlego@gmail.com](mailto:chinhlego@gmail.com)

Artist Statement: One weekend in Bodega Bay, CA, in 1995, a good friend showed me the technique of silk painting. Like bright kites flying across the foggy coastal sky, the gutta lines swirled and the bright colored inks flowed to my delight, bringing out joy to the fine, but otherwise lifeless, white silk. Painting on silk provides me with moments when I reflect on the world around me, a world that opens like a coloring book. While working in my native country, Việt Nam, I sketched scenes of people in their daily life as they work the hard earth for a grain of rice, ride the waves of unruly seas, or walk the city streets like tumbling leaves blown by a harsh winter wind. Many hang on the margins of life, but they keep their balance with resilience, togetherness and grace. And me, I fill in the pages of their stories with bright colors as to shade away the darkness of their poverty and endless struggle to survive. The lighter side of my world is right here, in the Pacific Northwest. This corner of the earth is truly a paradise for artists. Here again, I paint people in their daily life as they work, play, or simply exist. I squiggle the gutta resist over my white silk like twisted lines of fate, then fill in the colors of life, as each painting takes on its own short tale of fantasy, joy or melancholy. My subjects are faceless, for their stories are universal. The people of Việt Nam will always provide me with my deepest inspiration. The larger world of my travels, readings, and music takes me to images, stories, and songs of our common humanity, all strung together along my own silk road. I would like to thank my wife Jeri, whose love of bright colors helps me bring out the essence of life in my work, and all our friends who support us in our joy of painting.



### **Caravans by Chinh Le**

Silk painting, Size: 55" x 29"

#### **Artist statement:**

This painting was inspired by President Trump, who has repeatedly called groups of refugees coming from or through Central America "caravans of drug dealers, murderers and rapists." Shocked, I thus researched archived images of refugees across our human history, and came up with a selection of, yes -caravans of refugees: the Jewish Exodus; twentieth-century Europeans fleeing famine and tyranny; Vietnamese peasants leaving their villages burned by napalm bombs; and more recently Africans, Middle Easterners and Central Americans escaping from violent conflicts in their homelands. Their skin colors and attires may reveal what parts of the world they came from, but in my painting, they are faceless because their stories are universal. They are the "Caravans" that challenge our moral conscience.



### **Both Sides Now Chinh Le**

Silk Painting, 16" x 20"

Artist statement:

The lyrics of Joni Mitchell's song beautifully capture the paradoxes of love and life, especially for women who struggle to be or to do many things at one time. My sisters and nieces are facing the same challenges, but with the added torments of having to live up to divergent cultural values - the traditional roots of our ancestral home, Vietnam, on one hand, and the progressive open spaces of America on the other. Multiculturalism is beautiful, but it demands resilience and hard work to succeed.

### **Juror's Award Second Prize (\$250)**

#### **Juror's Comments: Both Sides Now by Chinh Le**

"Exquisitely-painted and rich in meaning, this beautiful work of art speaks so clearly of the duality of experience that accompanies being an immigrant. At the heart is a sense of carrying two lives, both beautiful and valuable, but requiring resilience and awareness to balance them.

The importance of this and the challenges that can accompany it are all the more demanding for women, which the artist carefully places emphasis on."



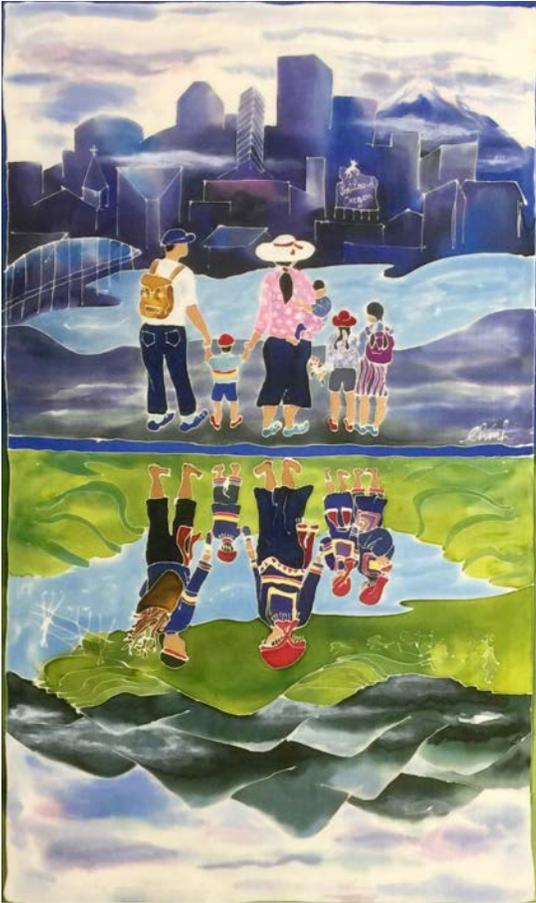
### **Inner Peace by Chinh Le**

Silk painting 22" x 35"

Artist statement: This is a poem that goes with the painting:

"The bamboo corrected itself  
to better view the moon.  
So did the dragonfly,  
to escape from the pond"

I used the painting and the poem as metaphors of the transformational steps that immigrants take: we leave the place we are familiar with, either to be in a better position to see what the world has to offer; or to escape the dangers that lure around us, as in the case of the dragonfly, escaping from the carp fish swimming under the lotus plants. Would we find the "inner peace" at the end of the day? The answer is for everyone to find out on his/her own.



### **Which Way Home by Chinh Le**

Silk painting 41" x 27"

**Artist statement:** It has been said that life, love and loss are three inseparable words, and perhaps nowhere else does this ring truer than in the heart of immigrants. For having lost everything they have known in their native land, they are now learning to love the country that welcomes them, but always with the fear that what is gained in their new life may be lost again. For many immigrants, life is better in their new world. But as years go by, the romantic longing for what they have

left behind grows stronger. Stranded between two worlds, they will soon feel that they belong to neither, forever bearing a split personality and dual identity, like being two faces of the same coin, one face called "immigrant", and the opposite face named "ex-pat". How to hang this painting - two mirrored-halves of a family from North Vietnam now living in Portland, is as challenging as knowing what to call "home". "Which way is Home?" - will be the eternal question in the heart of every immigrant who has lived, loved, and lost.

**Clement Lee**

[clement@leeartstudios.com](mailto:clement@leeartstudios.com)

### **Artist Statement**

A bold gestural stroke glides across my canvas dominating the abstract background. My mind returns to my early childhood in Hong Kong where I practiced calligraphy for hours on end.

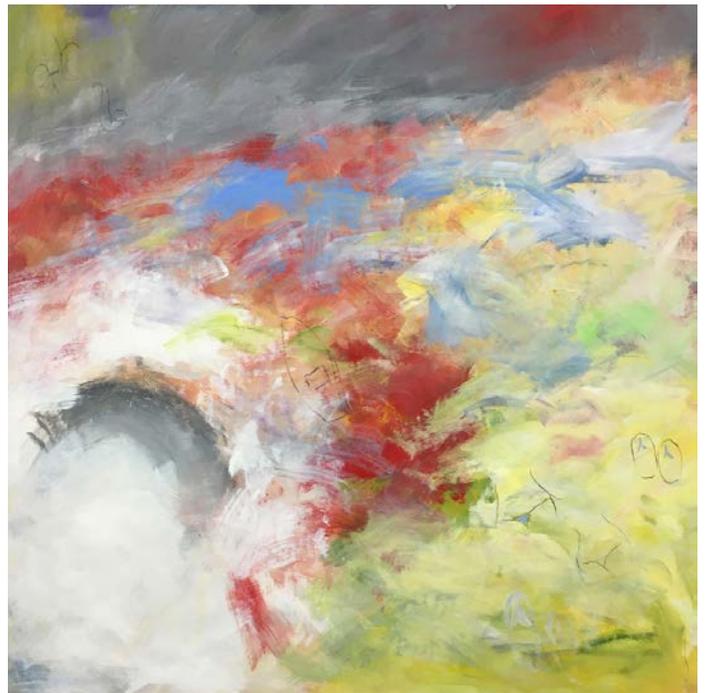
As a child growing up in Hong Kong and Macau, I lived a sheltered existence, unaware of the world outside my circle of family and friends. Then, at age 17, my father announced the family would be moving. Within weeks, we boarded a passenger ship headed for Santos, Brazil, with stops in places I had only imagined: Sumatra, Malaysia, South Africa and finally Brazil. It was sensory overload—bright colors, unfamiliar smells, red-tiled roofs, cobblestone streets. Everything was different and exciting. Next, it was time for college. Knowing little about American culture, I settled on the University of Mississippi and set sail for New Orleans on a cargo ship. I arrived just in time for what became known as the Ole Miss riot of 1962, where segregationists vowed to block the enrollment of a Black student. Realizing it was time to move on, I transferred to the University of Michigan, where I studied engineering. Career options took me to California's Silicon Valley where technology dominated my life for many years. But it was my move to Oregon in the 1990s when I began to reflect on my early influences and my life as an immigrant.

This was the beginning of my life as a painter. Chinese calligraphy, combined with the vibrant rhythm and saturated color of Brazil and the emotional experience of discovering American abstract expressionism are my primary creative influences.



### **Innocence by Clement Lee**

Acrylic on paper on canvas, 40 in x 40 in  
\$2800



### **Discovery by Clement Lee**

Acrylic on paper on canvas, 40 in x 40 in  
\$2800



**Awaking by Clement Lee**

Acrylic on paper on canvas, 40 in x 40 in  
\$2800



**Growth by Clement Lee**

Acrylic on paper on canvas, 40 in x 40 in  
\$2800



**Contentment by Clement Lee**

Acrylic on canvas, 40 in x 40 in  
\$2800

**Juror Mark Tindle's Comments: Clement Lee**

“Clement’s boldly-painted and engaging compositions are packed with color and movement. The varied range of influences on both his life and his art, the result of his journeys, are clear to see and create the narrative experience for the viewer. Each piece is highly individual, but produced from a clear point of view and tells the story of his experiences.”



**Laura Marconi**  
[larmape@gmail.com](mailto:larmape@gmail.com)



**PORTRAIT by Laura Marconi**

Acrylic on Canvas 20 x 20

\$900

"I'm floating out to sea with this iceberg, looking for a resting place"



**DISAPPEARING ICEBERG**

**by Laura Marconi**

Oil on Panel 12 x 12

\$900

"...it moved and shifted right there and then, becoming a reclining figure praying towards the blue sky"



**METAMORPHOSIS by Laura Marconi**

Oil on Canvas 30 x 24

\$1800

"It reminded me of my original roots, in Italy, and of all my travels and changes that I made in my life"



## **LANDSCAPE # 8 by Laura Marconi**

Graphite on Yupo Paper 12 x 12

\$450

"Growing up every summer I would go to the mountains, in Umbria, being here in Iceland takes me back to that time, to my childhood, to my happiest memories, to my connection with nature, to a freedom, and a spirituality within myself"

**Artist Statement:** Laura Marconi is a visual artist and a Tango dancer from Rome, Italy, residing in Philadelphia, where she studied at the Pennsylvania Academy of the Fine Arts.

"When I was 25 I decided to leave Italy, alone, searching for myself and the unknown. In every location I was always looking for a home. I was connecting this search, with my identity, and my deeper self. For the past few years I have been working on my view as an emigrant throughout

my paintings and drawings.

Sometimes using reflections, because this subject is an extra-deep entrance into visual perception, eye assumptions, and ways of seeing. All is reflected, so the theme is profound. The assumptions of inherently existing things are meaningful for me to question.

I have also drawn some of my artwork inside a circle, to symbolize my looking "in" into a different world from where I originally came from.

I'm still looking in, or out, still finding myself, a home, my roots. I'm an observer, always eager to learn new things, new cultures, new people. Finding our commonalities, our differences, and the way to reach each other.

This circle is also a metaphor for dealing with time, and aging, a circle of life.

Since 2013 I have been going to artists residencies mostly in Iceland. There I found my spiritual place. I was at Nes residency in the North west one year and several icebergs from Greenland were visible from the village. I went with the rescue team to check one out. Only ten percent was visible, the rest was underwater. Just like the visible versus the invisible, our conscious versus the unconscious, the inner versus the exterior worlds.

An architectural vision, a glacial home, so old, so powerful and yet so fragile. It moved and shifted while we were there, alive and dead at the same time.

Like an emigrant leaving its original home, a solitaire giant floating away into oblivion.

It has had a profound effect in myself.

I wanted to paint it as a portrait, a house, a place of worship, an architectural vision."

### **Juror Mark Tindle's Comments: Laura Marconi**

"Laura's powerful metaphor of the icebergs is such a strong and clear explanation of the deep feelings that exist in her. They suggest both what it was that motivated her to travel the world and immigrate into the US and the deep wellspring of memory that exists beneath the surface, as she thinks of the places that she calls home. The contrast of the calm exterior and knowledge of the deep depths that exist unseen are emphatic and deeply relatable."

**Dimeji Onafuwa**  
[donafuwa@gmail.com](mailto:donafuwa@gmail.com)



**Breakthrough by Dimeji Onafuwa**

Oil on Canvas, 30”x 30”

\$2170

Artist Statement: I am a Nigerian-American artist living in the Pacific Northwest. I use Yoruba principles of art in my work. Some are Ona (the embellishment of form), Ara (creativity), Ere (improvisation), pipe (completeness) and tutu (coolness). I draw inspiration from the work of the 1960s Bay Area figurative expressionists (Diebenkorn, Oliveira, Brown, Wonner, Bischoff, Park etc) as well as Henri Matisse and Mark Rothko.

**Juror Mark Tindle’s Comments:**

**Dimeji Onafura**

“This piece pulls the viewer into it, filling our vision up with color and causing a deep engagement with its narrative. The artist’s influences clearly show and these add to the experience of understanding their very personal experiences. Through them, the viewer can feel at least some of what it was to have lived their life and immigration experience.”

**Andre Pace**

[andrepace057@gmail.com](mailto:andrepace057@gmail.com)

**Artist statement:**

The Artist task A retrospective reinforce by the verbal remains of the image identifying these elements they are seen afresh with expanded expression of color and patterns. It's not gender or identity. The complicated issues still matter leaving visible traces of Contemporary Art & Mix Media design works on paper.

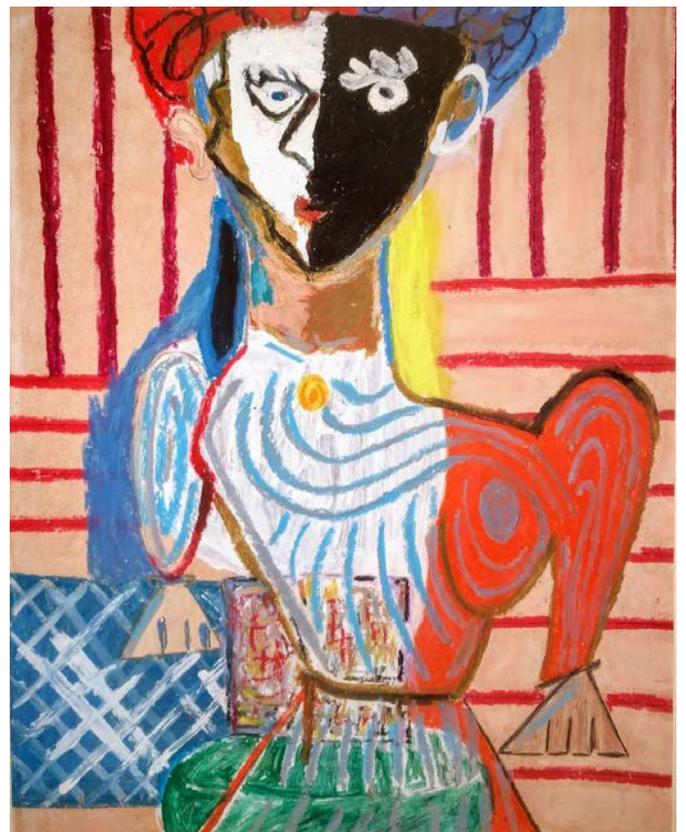


**Women On The Third Floor (Art buyer)**

**Andre Pace**

Oil, Pastel, Crayon, Acrylic, Watercolor, 5"x 7"

\$80



**Women Of The Year Andre Pace**

Oil, Pastel, Crayon, Acrylic, Watercolor, 5"x 7"

\$80



**A Million The Hardway Andre Pace**

Oil, Pastel, Crayon, Acrylic, Watercolor, 5"x 7"

\$80



**I wear two Different Shoes Andre Pace**

Oil, Pastel, Crayon, Acrylic, Watercolor, 5" x 7"

\$80



**I Am A Artist Andre Pace**

Oil, Pastel, Crayon, Acrylic, Watercolor, 5" x 7"

\$80



**Women Souxfage Andre Pace**

Oil, Pastel, Crayon, Acrylic, Watercolor, 5" x 7"

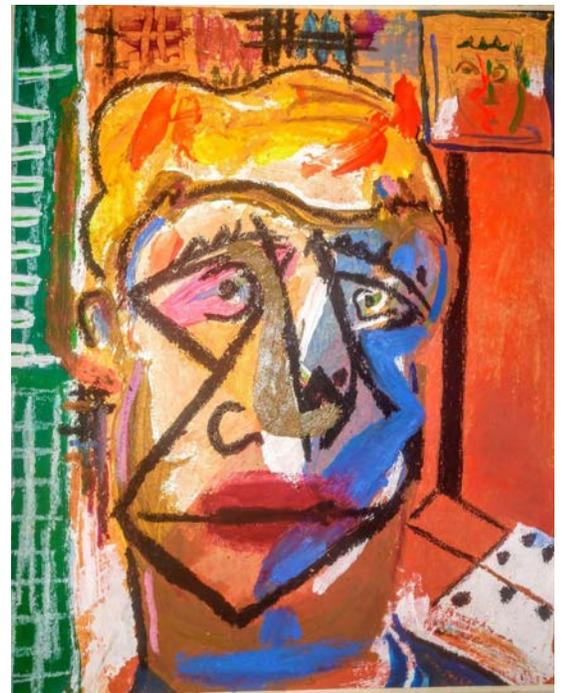
\$80

**Racist Blonde  
Idote Andre Pace**

Oil, Pastel, Crayon,  
Acrylic, Watercolor,

5" x 7"

\$80



**Juror Mark Tindle's Comments: Andre Pace**

"Andre's vividly-realized pieces are personal, but one can feel the many and varied influences that have fed into his work and the process behind the creation of it. They are filled with images of the good and the bad of life, drawing attention to the complexity of existence. This being something that can be even more profoundly felt by those who have gone through immigration."

**Sandra Pearce**  
[spearce@sandrapearce.com](mailto:spearce@sandrapearce.com)



### **An Exciting Adventure by Sandra Pearce**

Watercolor, 36" x 28"

\$1500

Coming to America was, for this girl, both a thrill and a scary proposition. What is it going to be like in America? Will it be different from everything I know? Will we have a lovely big house? Will the children there like me? Will Nanna come to see us? Well, it was one long adventure that I treasure to this day.

This painting is a collage of indelible memories of events and stages in my life, from my earliest recollections, through arrival in this New World, to my Northwest home today.

Lower right begins with gold coins cascading to the ground, symbolizing my Romany Gypsy maternal Grandmothers. The coins land in my paternal Grandmother's Victory Garden, where I used to "help" my Father and Uncle dig their hard-earned vegetables. To this day I usually have a vegetable garden (even in planter boxes on an apartment patio).

The black Marble Bible is the headstone of my paternal Grandparents' grave, and the church where I was Christened and they are buried. Granddad sadly died before I was born.

Moving on, Dad flew to America two weeks ahead of the rest of the family: England to Iceland to Canada to New York, on a silver propeller powered plane.

My Mother, little brother and I came to America on the Queen Mary, an incredible seven-day sail from Southampton to New York. I spent much time in Beachcomber Bill's fun arcade, awed by Bill himself who was always there - was he once a pirate? How did he lose those three fingers!? It didn't keep him from bowling - small balls with no finger holes. Even with newly engineered stabilizers, the ship rocked and rolled on a choppy sea for the first three days. My Mother lay seasick in bed while we ran amuck on the big boat, but the amazing crew were good child-minders. I entered the drawing competition, winning first place. The prize was a Queen Mary sailor doll. Our first American dog made short work of that treasure, but I still have the certificate.

On the day we arrived in America, We all dressed and scrambled to the deck at sunrise., to see the Statue of Liberty as we floated by. Wow! She takes your breath away. We had heard everything is big in America...

**Continued:**

Our first home in New Jersey was a bungalow, with a black cherry tree and a creek, and snakes! We rented from the grey-haired couple across the rural road. When their Grandkids came, we all played in the Concord grapes - squeezing the grapes until they shot out of the skins, shooting each other and diving into the vines for cover.

After a few years and moves in New Jersey, it was on to California. Dad drove our new blue Chevy station wagon with our prized possessions, and later we - now 4 with the birth of my second little brother - flew, dressed up in our Sunday best, as was required to fly in those years.

The Golden Hills of California were pretty, but in later years I looked to a cooler climate and less populated lands.

Oregon-bound, this Gypsy Artist experienced a third life-changing adventure (the second adventure is another story). I quit my job, and moved to Oregon on faith. I had no family, friends, home or job in the Northwest. Only a little savings and hopes and dreams.

I now live with my animals on timbered property in the Oregon Coast Range. Country living with elk, fir trees, well water and wood heat suits me. I may be at the happiest time in my life.

I love my fulfilling life, painting in serenity, on trips, and plein air with art friends.

**Juror Mark Tindle's Comments: Sandra Pearce**

“Sandra’s playful work *An Exciting Adventure* vividly captures a group of indelible memories that, as a child, she had of her journey to and first years in the US. The sheer excitement that one can feel (especially as a young person) of such an adventure and hopes at what will come next is sometimes overlooked and this work serves as an essential reminder of that. This work is rich in detail and executed with great joy and energy, bringing to life those significant moments of her immigrant story.”

**Virginia Praschnik**  
[vpraschnik@gmail.com](mailto:vpraschnik@gmail.com)

**ARTIST STATEMENT:**

“The Story in Their Eyes” Inspired by hardship, these series of oil paintings tell stories of survivorship captured in the glistening of a child’s fleeting stare.

The full series consists of eleven paintings and it took one year to complete.

I was born in San Jose, Uruguay. The first years of my life were happy ones in a blissful environment where family values, culture and knowledge was what every kid rejoiced on.

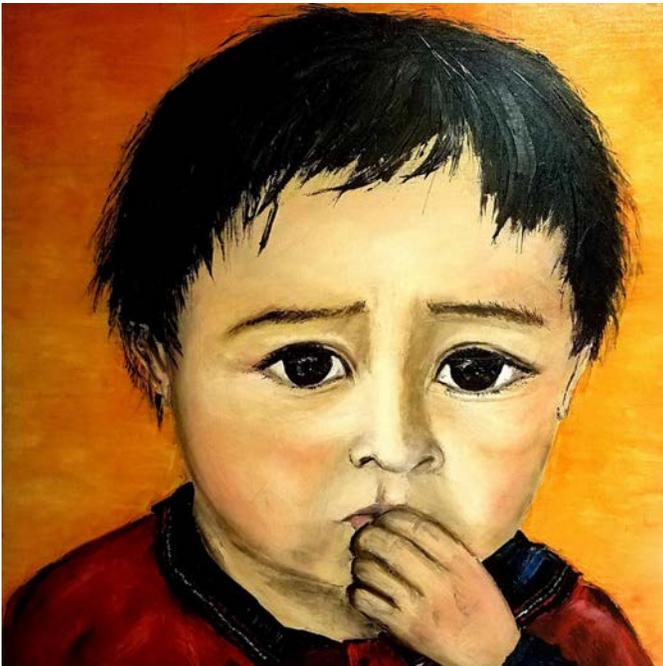
1973 marked the beginning of the civic-military dictatorship and with it, long dark years of fear and oppression.

In 1981 my parents sent me off to New York to live with family and continue my career in the arts. Immigrating as a young adult was not easy, but I always felt blessed and thankful for all the wonderful opportunities that life has given me.

I am an American Citizen; my home, my family and my life are here yet, I will always be an immigrant. This influences me as an artist since I observe things from the immigrant perspective.

Such is the case with the three works presented here, from my series

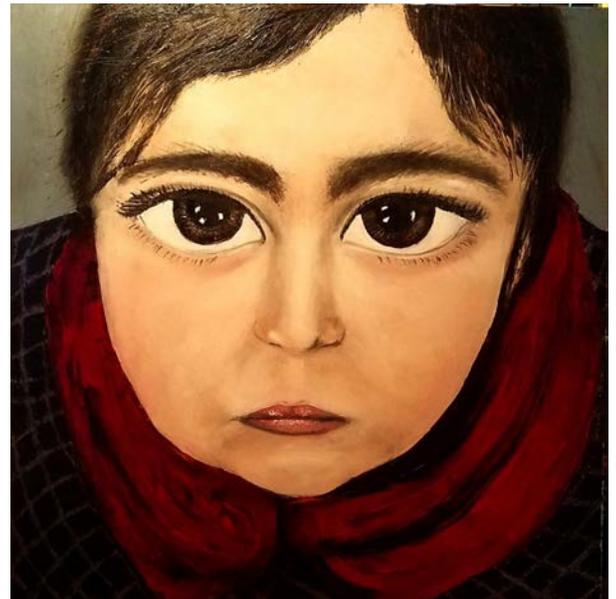
“THE STORY IN THEIR EYES”, inspired by the hardship of children from various corners of the planet.



**The Story In Their Eyes V**

Oil on Canvas with Palette Knife, 36” x 36” x 1.5”  
\$2500.00

“One billion children worldwide live in poverty”.  
The big-eyed child with the messy hair, is a painful depiction of true circumstances that exist all around us



**The Story In Their Eyes IX**

Oil on Canvas with Palette Knife, 36” x 36” x 1.5”  
\$2500.00

“At an age when most kids need supervision to do their homework, hundreds of thousands of minors are crossing frontiers alone.” I identify closely to this painting: looking up, to the future, with a bit of fear and a lot of courage.



**The Story In Their Eyes XI  
by Virginia Praschnik**

Oil on Canvas with Palette Knife, 36" x 36" x 1.5"  
\$2500.00

"57 Million children around the world don't have a school to go to."  
With puzzlement and apprehension in the eyes, the face blurs against the dark background representing an uncertain future.

**Juror Mark Tindle's Comments: Virginia Praschnik**

"These works are hauntingly powerful. The eyes of the children stare out at the viewer, forcing them to engage, until you are no longer able to meet their unblinking gaze. Knowing the struggles that many people who go through the immigrant experience tragically face, and in particular the pain that this causes to children, it is heartbreaking to think on the subject. But it is essential that we do and these works challenge the viewer to do just that."

## Francisco Salgado

[francisco@soldbysalgado.com](mailto:francisco@soldbysalgado.com)

**Artist' statement:** The legacy of our actions, the permanence of our dreams or nightmares, the materialization of our ideas...Are those the concepts, which we need to consider during the creative process?

Is the creation of the object more important than the object itself?

Is the site where the object resides more important than its creation?

Or is the message contained in the object where we have to fix our attention?

The balance, the symmetry, the proportion, the linear game, and movement of linked forms harmoniously dancing, are secondary or instinctive elements. When the energy –that motivates us to express our passions or anguish, our dreams or nightmares, our happiness or our sadness- burst inside of ourselves. The sum of my experiences from my childhood, in Mexico to my life in Oregon, is reflected in my work.



### **Pena-Primera By Francisco Salgado**

Painted Steel

24"x11"x2"

\$575.00

**Juror's Award Third Prize (\$100)**

**Pena-Primera - Francisco Salgado**

"All of Francisco's works are filled with such energy and a fascinating blend of different materials and textures. This work in particular is powerful and unsettling, and captures the artist's understanding of the many different feelings that exist inside of us all, positive, negative, beautiful, ugly and more. These can be all the more keenly-felt by immigrants."



**8Entidades  
by Francisco Salgado**

Mixed media  
32"x18"x2"  
\$1,100.00



**Nikarus by Francisco Salgado**

Steel  
89"x34"x24"  
\$6100

**Li Tie**  
[litie64@gmail.com](mailto:litie64@gmail.com)



**Young Mom & Son**

Charcoal and pastel on paper 32"x24"  
\$1500

**Juror's Award Third Prize (\$100)**

**Juror Mark Tindle's Comments:**

Young Mother & Son "Beautifully-realized and created with impeccable skill, this work is a deserving award winner. In a time when so many people are determined to focus on and emphasize the differences between people and negatively portray those who they perceive as being "different", this work stands in contrast. The universality of family and a beautiful, warm smile, like that of the mom, are just two of the many things that bond us all together. Despite the challenges of the immigrant experience, at its heart can be warmth, beauty and human kindness."



**"Smiling Faces" Series #4**

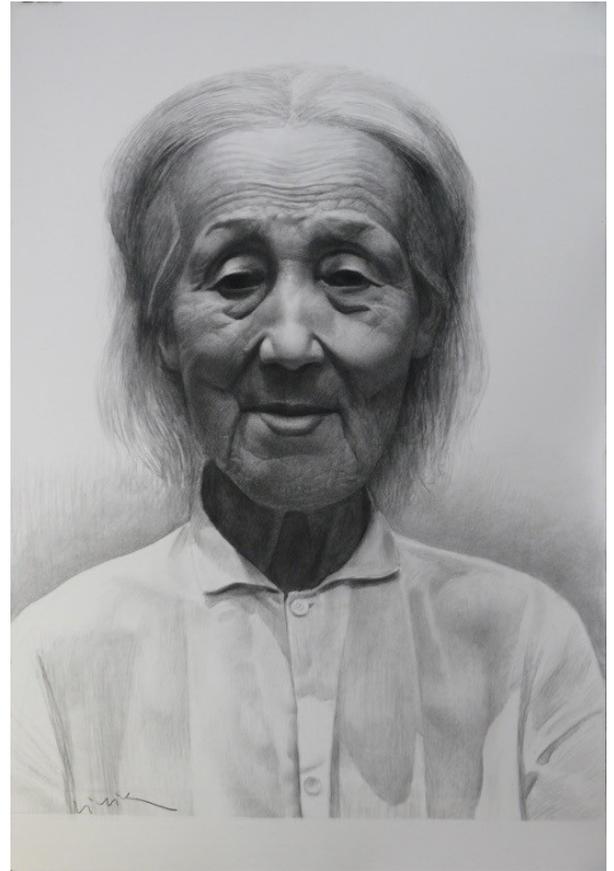
Pastel on paper 36"x 26"  
\$1600



**Water Girl (smile faces series #6)**

Pastel on paper 30"x 22"

\$1300



**Grandma**

Charcoal on paper 32"x 44"

NFS

**Artist's Statement:**

I was born in Beijing China to a military family. My father served in the People's Liberation Army as a writer of political literature. My mom was a factory worker. My initial interest in art came from watching my dad's colleagues making woodblock prints. I learned western-style drawing and painting while I was still in high school. I came to the USA at age of 23 and went to school to continue studying art. I eventually received my MFA from San Diego State University and moved to Portland with my wife and daughter in 2001. I have continued working as an artist all this time and will continue until I cannot hold a brush or pen! As an immigrant artist, I like to bring cultural diversity to the art scene. It's important for people to learn from, and be inspired by, all the different art and cultures around the world because that helps us grow a healthy, tolerant, and compassionate society.

## Orquidia Violeta

[orchidorquidia@gmail.com](mailto:orchidorquidia@gmail.com)

I am a Salvadoran-American textile artist. I migrated to the US in the 1980s as a child-refugee from civil war in Central-America. Using vivid colors and contrasting textures, I sew exuberant wearable artwork with a joyful visual style and clever material design. I use salvaged materials and sustainable practices, transport my body and work by bicycle, and sew on reclaimed machines. The imperfect beauty and infinite diversity of Northwest inspire me to create bold artwork.



**El Zapato Triptych 2019- Weave**, Salvage yarn, canvas, beads, leather strap and buckle  
30" x 10" x 1" \$450

I did this piece for Pacific Northwest College of Art, Textiles and Immigration earlier this year this what I said:  
Left panel

I was six years old when I crossed the border. I felt scared, anxious, and excited to get to the other side, where my mother was. I didn't remember her well.

She left El Salvador for the US when I was three years old. We tried to cross the border twice.

The first time they caught us.  
Center panel

I remember seeing this big 4x4 truck that was white and green.

On the side, it said:  
IMMIGRATION CUSTOMS  
ENFORCEMENT.

We had to go back through Tijuana, and stay in a run-down motel.

My Abuelita, Brother, Sister, and two coyotes stayed in one small room.

The next night, we tried a second attempt.

ICE caught us again!

The two coyotes ran away. I sat in the 4x4 holding my sister's hand.

ICE talked to my Abuelita, and they agreed to let us go. They had the same color of skin as we did.

We ran and ran—this is when I lost my shoe. It wasn't just any shoe.

It was the shoe that my mom sent me from the US.

It was the shoe I wore for three

years. It was special to me.

It was navy blue Mary-Jane, made from leather, with buckle straps.

And it had four 'tears' decorating the toe-cap.

I wonder where it is now?

Or has it decomposed somewhere in the desert?

In the third panel of El Zapato Triptych,

you can see a representation of my shoe,

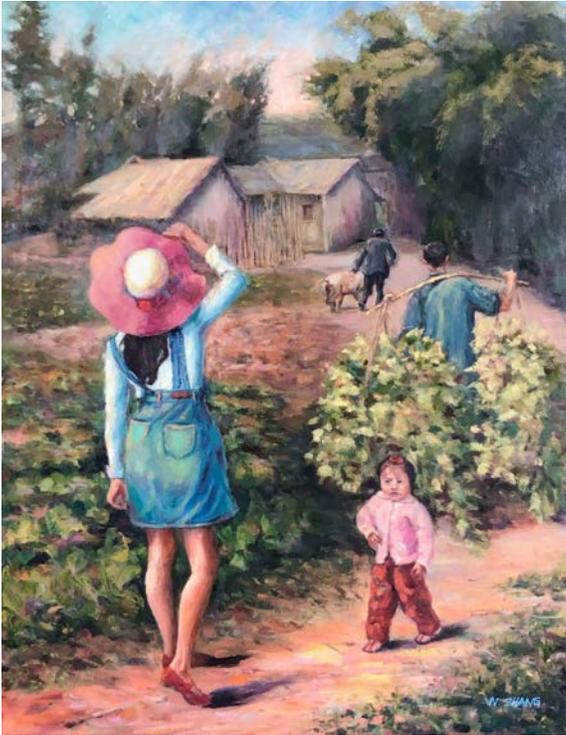
resting near the chaparral

prickly pear and

Silver cholla cacti.

**Juror's Award 3rd Prize (\$100)** "These three woven panels are packed with meaning and vividly capture the experiences of the artist in their and their family's attempts to enter the USA, escaping a civil war in Central America. The work speaks to the feelings of fear, loss and confusion, which are particularly strongly-felt by children who go through such experiences. The story and the work exist together as one and the result is profoundly moving."

**Nancy Zhang**  
[nancyz68@gmail.com](mailto:nancyz68@gmail.com)



**Old House by Nancy Zhang** Oil, 28x22 \$2500

A young child in rural China comes back years later to see her old house. Both figures in the foreground are the same person. As children raised in the country increasingly move to cities, their old villages become time capsules they both cherish and no longer fit into.



**To the Next Customer by Nancy Zhang**

Oil, 24x18 \$1800

Traveling salesmen still roam country villages in China, selling their wares by bicycle.



**Busy Season by Nancy Zhang** Oil, 24x18 \$1800

Planting season in rice fields is a busy time with many tasks to complete in a specific order over large areas of land in about a week's time. Neighbors help each other by day and share meals by night. Days start early and end very late.

**Juror Mark Tindle's Comments:  
Nancy Zhang**

“These works were clearly created from deeply- and fondly-held memories of the artist's experiences in China. Painted with sweet, soft hues, they have the feeling of reminiscences, putting the viewer into the artist's place. They made me think that, no matter how long an immigrant has been out of a previous country, it will always hold a strong presence in their thoughts and these pieces capture a warm, wistful feeling, of normal moments given a significance by time and distance.”