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ing, a skill that evolved through what he calls “happenstance.”

While taking a printmaking workshop at the Longhouse Education and Cultural Center in Washington in 2005, Logan met a Hawaiian woman who taught at the University of Hawaii, Manoa.

During the course of the weeklong workshop, Logan seized every opportunity available to chat with her about indigenous artists and their work; specifically, how to teach these artists art.

“It was a valuable experience,” he says.

His interest and skills made an impression.

At the end of the workshop, Logan heard of an International Indigenous Visual Arts Gathering being held in Hawaii in 2007.

The woman he had spent so much time chatting with at the printmaking workshop was on the committee that selected artists for the event.

In a nutshell, she told Logan that while the committee hadn’t formally decided on

who to choose, all he had to do was submit four slides and he’d be in.

“That printmaking workshop was the first time I’d made a print in 20 years,” he said. “I went home and told my wife that I had to start doing artwork right then and there.”

Once he was selected, Logan originally thought to send a large painting to the gathering as part of his exhibit.

Once he discovered the costs associated with shipping it there and back again, he made a practical decision and went with prints.

“It’s an anecdote you hear from many artists at these gatherings, it’s just cost-prohibitive,” he says. “I literally didn’t want to pay or pack something too large.”

‘TIME AND DEPTH’

Clatsop Community College is understandably thrilled to be hosting an exhibition by Logan.

Printmaking instructor Miki’ala Souza, printmaking instructor at CCC, credits ceramics teacher Rich Rowland with getting the ball rolling for Logan’s show.

“Richard is always conscious of including artwork by indigenous artists at the gallery,” she says.

Souza, who has worked at CCC for about a year, regularly attends shows at the Royal Nebeker Art Gallery on campus and is excited to see others embrace Logan’s work.

“This show is special in that it’s the first solo show by a contemporary, indigenous artist,” she says.

Souza adds that because Logan works in so many different mediums, the show will offer attendees a glimpse at how he works in each.

She also thinks people will appreciate the depth of Logan’s efforts and the disparate stories they tell.

“When I look at Linley’s work, I see elements of cultural heritage and stories,” she says. “But also some political issues, humor, and of course beauty. And he always manages to show time and depth in his prints.”

Logan enjoys seeing people’s reactions to his work, but understands it’s all about

perspective.

While he doesn’t always agree with those who view art as political expression, he doesn’t discourage the notion.

“I don’t necessarily assert anything specific,” he says of his work.

When not participating in shows, Logan keeps applying his vast artistic repertoire toward his life’s work.

But with so many irons in the fire, does he have time to indulge a favorite?

“Probably painting,” he says. “Unfortunately, I don’t often have the uninterrupted block of time to paint that I’d like to.”

Still, being a busy artist has plenty of benefits.

“I am very fortunate to have these talents and enjoy all the mediums I can get my hands on,” he says. “It’s the art of life and a life of art.”

For information on Linley Logan’s upcoming exhibit at CCC, visit www.clatsopcc.edu/community/cc-royal-nebeker-art-gallery or email Miki’ala Souza at mikiala@gmail.com or Richard Rowland at rrowland@clatsopcc.edu.



SUBMITTED PHOTOS

Linley Logan is a multidisciplinary artist in mediums such as printmaking, sculpting, painting and jewelry.



Logan has held several shows titled “Intrinsic Manifestations.”



While Linley Logan loves painting, his busy schedule often prevents him from taking the time.



Heno (the Thunderer) Coming from the East by Linley Logan. His show runs through May 11 at the college.