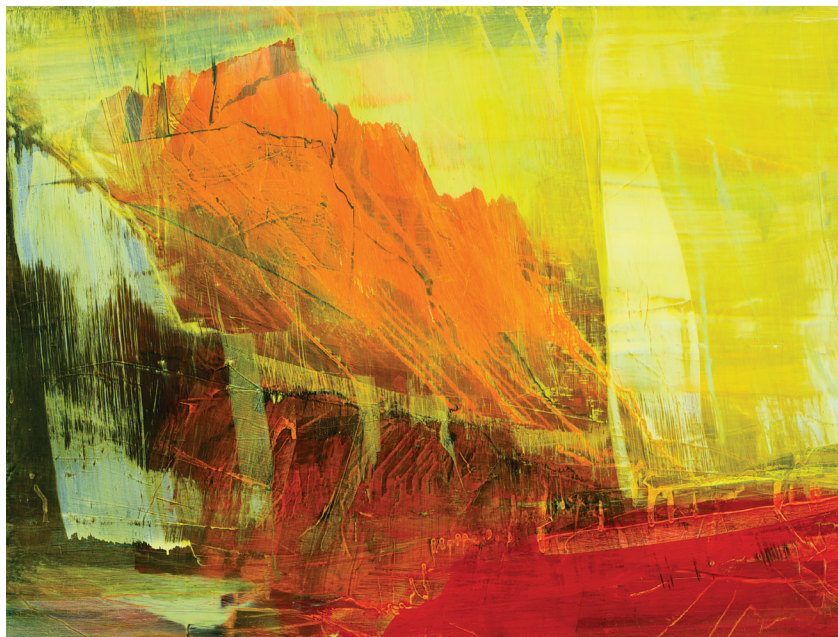


JAMES LAVADOUR

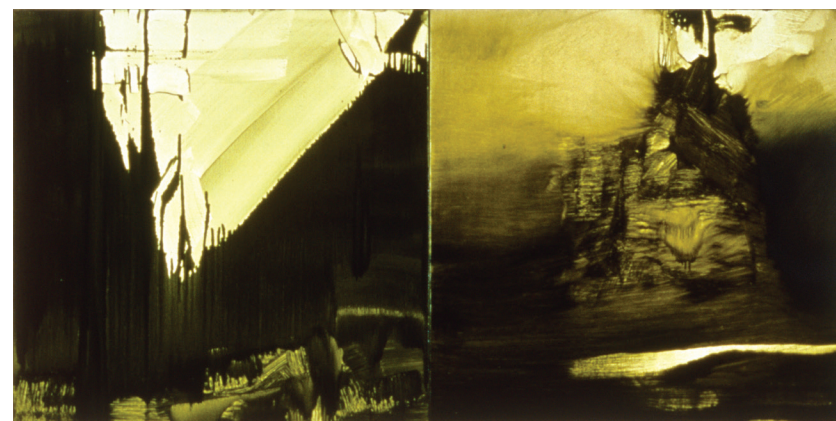




Both Directions at Once (detail), 2018
Oil on panel
Overall dimensions 90 x 102 x 2 in



Land of Origin, 2015
Oil on panel
Overall dimensions 39 x 78 in



Slice, 2001
Oil on linen
31 x 62 in

Previous page
Land of Origin (detail), 2015
Oil on panel
Overall dimensions 39 x 78 in

JAMES LAVADOUR

by Emily Zimmerman

"Painting is not about making pictures, rather it is a transfiguration of energy from one state into another."

— James Lavadour

James Lavadour's paintings distill the essence of the forces that shape and reshape the landscape: eruption, deformation, sedimentation, erosion. His paintings do not simply represent these physical forces, but participate in them, revealing the interdependence of painting with the natural world. As Lavadour says, "everything in nature is in me, when I move a brush, it's an act of nature. Everything in the paint is in the land, an understanding that predates science."¹ Art-making is a way of knowing and participating in these forces, as art viewership is a way of recalling marks made upon its materiality not simply its appearance. Abstract and bold, Lavadour's paintings course with the same kinetic energies that run through the natural world.

A member of the Walla Walla tribe, born in 1951 near Pendleton, Oregon, Lavadour grew up on the Umatilla Reservation located just west of the Blue Mountains. Lavadour has a long practice of walking, to internalize the landscape, to allow it to act upon him, and to take in its lessons. In his choice of paints that are formulated from minerals such as sienna and cobalt, he honors the interdependency of his materials and the earth. Derived from the earth, they participate in the earth's healing capacities: "Indigenous people gather food from the earth and the religion is based on first foods. All the things that come from the earth are good. The paint and this process are from the earth, and are medicine. Looking at a painting expands our perception by increments... I want my paintings to be medicine."² Layered with surface tension, particle flows, and fingering instabilities, Lavadour understands the materiality of painting to contain the same capacities as the earth itself.

Lavadour's artistic process extends over long stretches of time, moving at a tectonic pace, harnessing the power of deep time and prolonged engagement. In his studio, he works on 100 paintings at a time over the course of a decade on the topology of a painting's surface. His process is open-ended, exploratory, and subject to natural rhythms. He knows when a painting is done when it achieves a sense of rest and balance: "It's like rolling a rock down a hill," he says, "it keeps going until it reaches a state of repose."³ Every exhibition of his work is a gathering of the paintings that are complete at that moment. His current body of work has been in process since 2010.

With a career that has expanded over four decades, Lavadour's artistic influences are drawn from those artists and movements that share a similar sense of the timelessness of landscape and mark making: from ancient Chinese and Japanese painting, to J. M. W. Turner, Thomas Cole, Mark Tobey, Franz Kline, and Willem de Kooning. Lavadour draws from these influences the expressive power of bold gestural abstraction, techniques for separating time and space in the representation of the landscape. Rather than relying on a linear, narrative, or figurative reading, Lavadour's works unfold in the dialectic of looking from a distance, and an intimate analysis of the painting's surface, between the macrocosm and microcosm. Certain forms make themselves known immediately while others unfold slowly, as layers of paint advance and recede, and new details and relationships make themselves apparent. The process of looking at Lavadour's paintings is as patient and filled with wonder as their creation.

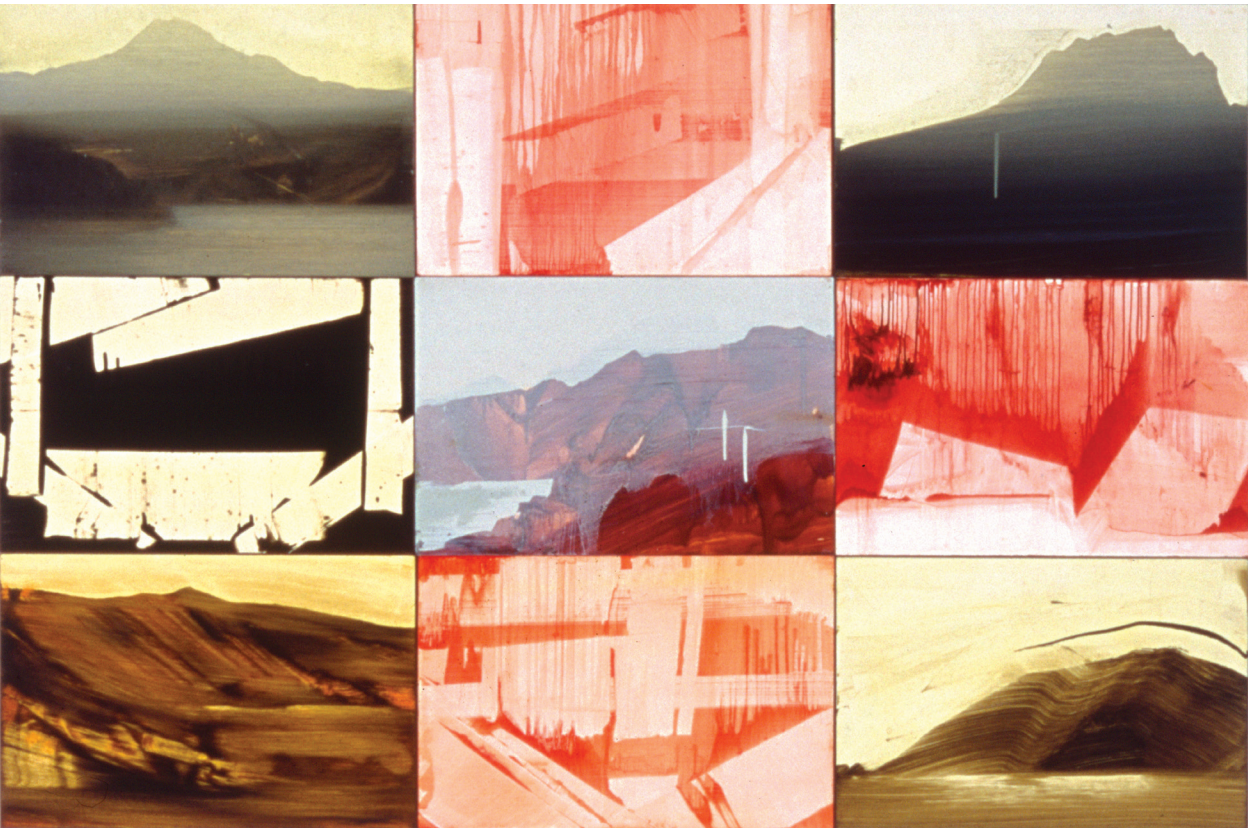
¹ Conversation with the artist on February 28, 2020.

² Ibid.

³ Ibid.



Both Directions at Once, 2018
Oil on panel
Overall dimensions 90 x 102 x 2 in



Flag No. 2, 2001
Oil on panel
36 x 54 in

JAMES LAVADOUR (Walla Walla)

*b. 1951. Lives and works on the Umatilla Reservation, Oregon
2019 Hallie Ford Fellow*

The painter is a conduit, a filter, an intermediary between the world and the work. James Lavadour has always taken this idea to heart. Born in Pendleton, OR in 1951, Lavadour's family are descendants of the Walla Walla tribe, part of the modern day Confederated Tribes of the Umatilla Indian Reservation. Lavadour and a group of supporters founded Crow's Shadow Institute for the Arts, a not-for-profit print studio/arts organization that provides a creative conduit to Native Americans through artistic development. A selection of his exhibitions include solo shows at Hallie Ford Museum of Art, Salem, Oregon; Eiteljorg Museum of American Indians and Western Art, Indianapolis, Indiana; Maryhill Museum of Art, Goldendale, Washington; the Portland Art Museum, Portland, Oregon. Lavadour's work was featured in the Crystal Bridges Museum of American Art's seminal survey exhibition, *State of the Art: Discovering American Art Now* and at the 55th Venice Biennale in *Personal Structures*. His works are in the collections of the Whitney Museum of American Art, New York, New York; the Smithsonian National Museum of the American Indian, Washington, D.C.; Crystal Bridges Museum of American Art, Bentonville, Arkansas; the Seattle Art Museum, Seattle, Washington; and the Portland Art Museum, Portland, Oregon, among others.

Hallie Brown was born in 1905, outside of Tulsa, in Indian Territory that would become the state of Oklahoma. She supported herself as she earned a bachelor's degree at East Central University and taught in Oklahoma before her parents moved their family to rural Oregon. In 1935 Hallie married Kenneth W. Ford and together they established Roseburg Lumber Company in the midst of the Great Depression.

Hallie Ford was drawn to art all her life, specifically the accessibility of artmaking. She took classes with the painter Carl Hall at Willamette University in Salem, and painting became a central part of her life. Her philanthropy established and supported key Oregon visual art museums and universities.

After Hallie's death in 2007, The Ford Family Foundation's Board of Directors honored our co-founder by establishing a Visual Arts Program. The first element of this program was the Hallie Ford Fellowships in the Visual Arts, awarded since 2010. Through these unrestricted fellowships, we seek to make significant awards to visual artists who have worked to establish their voice and craft.

Another of our goals is to help support the ecology that builds connections and capacity in the visual arts community of our state. As the Fellows become the focus of exhibitions throughout the world, they bring more attention and support to their Oregon peers. We are certain that Hallie Ford would be pleased to see how both individual artists and the visual arts community in Oregon have flourished since the establishment of this program in her honor.

We could not be more excited each year to bring new Hallie Ford Fellows into this family, and to share their work with you.

Anne C. Kubisch
President, The Ford Family Foundation

The Hallie Ford Fellowships are the flagship element of The Ford Family Foundation Visual Arts Program. The Foundation commits to an ongoing relationship with our Fellows through exhibition support, convenings, and professional development opportunities. In addition, the Visual Arts Program offers grants to visual artists for unanticipated career opportunities; supports artists-in-residence programs in Oregon and nationally; brings curators and arts writers from outside the region to Oregon for studio visits and community dialogue; commissions arts writing and publication; supports exhibitions, catalogues and other forms of documentation for Oregon artists; and awards grants to enhance exhibition spaces.

The Foundation is pleased to partner with the Oregon Arts Commission, University of Oregon, Pacific Northwest College of Art (PNCA), Portland State University, Reed College, Portland Institute for Contemporary Art (PICA), Creative Capital, Native Arts and Cultures Foundation, United States Artists, and the artists and visual arts organizations of our state.

The Ford Family Foundation was established in 1957 by Kenneth W. and Hallie E. Ford. Its mission is "successful citizens and vital rural communities" in Oregon and Siskiyou County, California. The Foundation is located in Roseburg, Oregon, with a Scholarship office in Eugene. For more information about the Foundation and its Visual Arts Program, visit www.tfff.org.



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Both Directions at Once: Courtesy Bradley
Haas, Calistoga, CA

Flag 2: Courtesy the State of Oregon
Percent for Art Collection, Salem, OR

Land of Origin: Courtesy Private Collection,
Portland, OR

Slice: Courtesy Derek and Sophie Craighead,
Sun Valley, ID