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BIOGRAPHY

I am a native Oregonian who grew up near Hillsboro, Oregon, twenty miles from Portland. The combination of growing up on a farm, and being introduced to modern art early on by an outstanding high school art teacher, created formative elements in my early life. This teacher became an important role model and introduced me to a creative life that I would pursue both as a teacher, and an artist.

I received a Bachelor's degree in Art from Portland State University (PSU). As an art student, I had professors who were also working artists. While at PSU I was the studio assistant for my professor, Ray Grimm. Ray became an important mentor and introduced me to the northwest arts community. I worked in his studio, assisting with work for commissions and exhibitions. Ray modeled that creative work can inform one's teaching. While at PSU I met Barbara, my wife and life-long studio partner. Barbara's creative work and her insights inform and continue to guide my own practice.

In the late '70s to early '80s I worked for the Cultural Arts Division of the Portland Parks, at the Multnomah Arts Center. There I coordinated, taught and developed classes and summer workshops. In 1985 I received a Teaching Certificate in Art from PSU. In 1996 I received a MAT from Lewis and Clark College, with a focus in painting. I taught art for two years in Beaverton schools and since 1989 I have taught drawing, painting and ceramics at the Catlin Gabel School, where I continue to teach today.

I exhibit and have remained involved in the arts community in Portland and have curated and juried work for many exhibitions. Making artwork is not just about perfecting craft. I strive to experiment with materials and techniques that allow me to visually reveal my narratives. I work with collage, acrylic paint, gouache, and oil, on both paper and panel. I usually work in a series and this utilizes both how I use materials and my creative problem solving. Mark-making, collage and color become the primary elements I utilize.

From 1986 to 2010 I was at Thurman Street Studios in NW Portland. There I created art work, helped manage and curate shows in the studio gallery. I worked with many different artists, helping to create a vital and thriving arts community.

In 1996 I created the "*Riverhouse*" series using: oil, graphite and collage elements on very large watercolor paper. This was the first time I effectively represented the narrative elements of my life, about living and building a home and studio on the river. Much of the mark-making and collage methods I use were developed during this series.

In 2002, I created the series "*Wear This One.*" This work was about a friend's transitions in life. In this body of work, I developed shape making with collage elements. I made coats and robes by using collage technique with sewing patterns, rice paper and appropriated materials for these paintings. The frail nature of the pattern paper and its ability to absorb and accept different types of paints became an essential element to this series. It was during this series that I began working on panel. Panel allowed me to apply multiple layers of collage and be more assertive with the surface. I strive to find a balance between process and media to inform my work. This tension has become the constant that helps me create work.

In 2004, I began to work with shaped panels for an exhibition, *"Body of Intrigue,"* that was shown at the Marghitta Feldman Gallery in Portland. Here I combined shaped panels, sewing patterns and Sumi ink, using collage to suggest different persons from my life.

I was involved in several collaborations with the poet Paul Merchant. We exchanged work for a year with no communication other than seeing each other's artwork. This collaboration was published in the catalog, *"Word & Hand"* in 2000. The final work was exhibited at the White Gallery, at PSU. I participated in a second collaboration in 2002 and a catalog *"Word & Hand2"* was published. The work was exhibited at the Littman Gallery at PSU. Our exchanges were an important experience, and still inform the work I do today. Paul Merchant and I also created a limited edition book, *"Prayer Flags"* in 2002. In 2006 Paul used my artwork for his book of poems and translations titled *"Some Business of Affinity."*

In 2013 and 2015 I curated a *"Word & Hand"* exchange between students of Catlin Gabel School and Wilsonville High School. With a grant from the Colville Foundation we created a seven-month exchange between fourteen student poets and visual art students. Their only contact was through their media, they had not met their partners and knew nothing about them. During the exchange, participants kept journals about their creative process and thoughts about their partner's work. An exhibition was setup and partners finally met. Poets read poems and artists talked about their work. A catalogue was made that included: biographies, journal notes and images of work in progress, and final poems and visual artworks. This project continues to be a creative springboard for both visual artists and poets.

My tool and portrait series began during my treatment for Leukemia in 2004. During the six months of chemotherapy, I would return to the studio and use drawing as a way to re-engage life and my studio work. I have always admired Jim Dine's tool drawings. I drew tools that had been used by my father or Barbara's grandfather. Tools repaired things and these tools were used a lot. I felt very fragile after each treatment. After a while eggs began to appear in these drawings. The eggs and the tools provided the opportunity to describe self. This work lead to a new series of self-portraits. I used a nearly life-size photograph of myself that was both enlarged and reduced. I cut it up and altered the photo segments into 3" x 3" squares and composed my face with nine different squares next to each other. I glued down the squares and created graphite drawings. This series lead to other drawings of my face with my wife, son, and then my brothers. This work began with the drawings of tools and the work of Chuck Close. With some of my more recent drawings I have focused on deconstructing the surface and altering the planes of the panels. The works of James Rosenquist, Robert Rauschenberg, Frank Stella and Jim Dine continue to influence my work.

In 2015-16 Barbara and I worked on the Ray Grimm Legacy project. Ray passed away in 2012. He left us with ceramics, glass, sculptures, and architectural commissions from his very productive life. Assisting in the documentation of Ray's legacy has helped me understand much of my own creative practice, as well as how I approach my work with students.

I maintain a balance between teaching and making art. The studio Barbara and I built in Portland, on a houseboat on the Multnomah Channel across from Sauvie Island, is where my creative work continues. I strive to find a balance between process and media to inform my work. This tension has become the constant that helps me create work.