CMH-OHSU Knight Cancer Collaborative

ART COLLECTION

Howard Clarke, 2017
anagama ceramics
The CMH-OHSU Knight Cancer Collaborative is a comprehensive community cancer program for radiation oncology, medical oncology and infusion services, serving adult patients in the Columbia-Pacific region of Northwest Oregon and Southwest Washington.

The Collaborative makes the delivery of advanced cancer care possible where patients live and work, reducing the need for patients to travel long distances for treatment.

We are fortunate and proud to feature many beautiful works of art in this facility. All are provided by local artists—including painters, wood workers, photographers, potters, print makers, sculptors, glass artists and more. These works of art support the healing environment we seek to foster—providing both inspiration and respite to our patients, families and providers, while upholding the Planetree philosophy of person-centered care.
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Christina Amri
Amri Studio

Christina Amri is the founder, principal, and lead designer of Amri Studio. Her artistic vision, leadership, and technical expertise have made the studio one of the most sought-after donor recognition and art glass studios in the U.S. Amri began her training in Paris in the early 1970s, where she apprenticed with a highly respected fourth-generation stained glass studio. There, she had the unparalleled opportunity to work on the restoration of the famed windows of Chartres Cathedral. This was the beginning of Amri’s personal commitment to creating timeless, permanent-monument-style works of art with luminosity, striking beauty, deep messaging and exquisite artisanship. She takes a special interest in designing work that honors children, women and families, as well as work for sacred architectural spaces like chapels and reflection rooms, and other projects for spiritually-based organizations.
COLUMBIA MEMORIAL FOUNDATION WALL OF HONOR

Together we form a sea of healing love.

2017 crystal
Lâm Quạng and Kestrel Gates

“HiíH Lights—pronounced ‘Hi Hi’—bring together the function of light, the craft of paper, and the art of sculpture. We are a husband-and-wife team who work collaboratively from concept and design through creation of our lights. Handcrafted in Astoria, our work can be seen at Imogen Gallery and also at our art barn studio. Beginning with natural, raw materials, we employ both traditional and self-taught techniques. The rhythms of paper making, wire bending and papering, painting and waxing shape our days and weeks. Our lights are both functional and expressive. We consider how the light will affect the feeling and use of a space. We draw extensively on the wellspring of Asian aesthetics, and are deeply inspired by the natural world and natural life cycles. These qualities of new growth, of silence, of fruition, and decay that we see around us in the natural world we also feel within us. Through our work, we hope to enrich people’s connection to nature and to beauty.”
Chris and Susan Spence

“We love all of the murals we have designed in the buildings at CMH. The continuity of having murals in all the CMH buildings makes for a sense of place and expresses the concern and caring that is central to the CMH philosophy. The murals for the cancer center were particularly inspiring to create due to their theme—Pacific Northwest trees and their traditional medicinal uses. Our research of trees used for Native American healing was fascinating. Many trees have a lore and use parallel to western medicine. We went on many walks in Washington and Oregon looking for and finding perfect trees, bark and leaves for Chris to photograph. One trip to find an elusive yew tree on Saddle Mountain was made with our local environmental scientist, Kathleen Sayce. She not only found the only yew tree close to a trail, but also provided a history of yew logging in the Northwest. After selecting the images, we enlarged them to full size and manipulated the hues and tones to create a mural that is harmonious with the building and approachable despite its size. Felicia Struve of Columbia Memorial Hospital provided finished copy to enhance the tree stories.”
The western red cedar (Thuja plicata) has sheltered and healed the people of the Pacific Coast for millennia. Its wood is both beautiful and durable, well suited for fine furniture, home building, and watercraft. Native Americans used the red cedar bark, seeds and leaves to make medicinal teas, infusions and poultices. It has been used to treat a wide variety of ailments including urinary and reproductive problems, rheumatism, coughs and skin conditions. It is known to have antibacterial, anti-viral and anti-fungal properties.
Howard Clarke, Brand Dichter, Randy McClelland and Richard Rowland
Anagama Potters

"About 10 years ago, I visited the Dragon Kiln where I witnessed creativity, energy, laughter and a community of artists. This past year I was invited with the oncology caregivers to be part of the closing down of the firing. This was an inspiring and thought-provoking ceremony dedicated to the cancer patients we have lost and to the ones who are still fighting. Before the firing was closed, we were asked to stoke the kiln with pieces of wood from various places. All the wood seemed to have special meaning, and made us feel as though the wood’s spirit would somehow be absorbed in the pottery. While listening to the ceremony, hearing people blow the conch shell, and sharing sake in cups made in the kiln, I could feel the love and deep caring we all have for our cancer patients and their family members."—Jennifer Keefe, RN, Cancer Care Center

Randy McClelland

“The bowl is symbolic of healing, nourishment, and warmth. I dedicate this healing bowl to my mother Mariko, who lost a battle with cancer in 2012. The bird is a press mold she made many years ago. Throughout the whole process, I felt like we were making this piece together. And the heart goes out to the one I’ve loved and lost...”

Healing Bowl, 2017
anagama ceramics
“I am working this way because I want to create feelings of empathy, growth and a deep-rooted sense of community. I am working this way because it requires me to be fully present in the physical world. It elicits and makes visible the strengths and nuances of the creative fire in the anagama process. I have been thinking about how we can create a feeling of generosity, hope and connectedness for generations of family that will pass by and touch this symbolic tree and feel its expression of a caring community through holistic healing and natural materials. I have been thinking about the cycle of life experiences we all get to share. My family, my teachers, and our community have been my biggest inspiration—especially my Hawaiian mother who went through chemotherapy before she passed away. I am also deeply inspired by the elemental raw materials that are part of our community like clay, trees, obsidian, sand, rocks and rain water. I use and touch them every day and believe in their abilities to heal. I hope patients will physically touch the art, discover an expanded awareness in that moment, and gain a sense of being an integral part of the physical and emotional forces of nature.”
“I believe you can anchor yourself in another’s life, but when you are there and care for a friend, a lover or family you will grow roots and grow together. Roots grow stronger with love.”
Drea Frost

“I intended to make an abstract ephemeral seascape. Studies have proven that blues and greens have calming effects on the viewer, possibly reducing pain and anxiety. I myself had cancer a few years back, and spending time in and out of hospital settings can be stressful. I found that the curated artwork within the walls of the hospital elicited positive feelings for me and allowed moments of respite from the difficulties I was facing. A year later, a family member was diagnosed with breast cancer and subsequently was treated at a hospital that is well known for the art collection housed within its walls. As a family member of a cancer patient, there is always so much waiting involved. Being able to walk the halls and look at artwork, once again, allowed moments of peace in an otherwise difficult situation. I am a firm believer in the ways that art has the power to heal—it starts by feeding the mind and the soul. My hope is that my artwork will allow patients to find something beautiful within the painting. Perhaps it will evoke a sense of calm, act as a positive distraction or create an opportunity to peacefully reflect.”
I am so excited to be one of the contributing artists for the new cancer center. This will truly be a unique and wonderful place of healing, and I am honored that my work will be a part of the healing (and treatment) process.
“I am addicted to printmaking and have been making prints since I took my first print class many years ago. I work in monotype and intaglio (etching), but am more drawn to woodcut. I love the smoothness of the block, the rhythm of carving the wood, and the richness of the inks. For me, the process of creating woodcuts involves carving and printing successively darker color layers. The final step is printing the key block with its detailed descriptive elements. Although the pieces here are monotypes, I use a similar method—layering large blocks of color and incorporating as much vibrancy, texture, and pattern as I can. Lastly, I print the fine details. My print imagery generally reflects my interest in the natural world, whose diversity constantly inspires, delights, and influences me in unexpected and profound ways. When I reflect on forests, I think of safety, comfort, protection, refuge and healing for a weary soul. Current studies in the United States, as well as around the world, indicate that visiting forests has real measurable health benefits, both mental and physical. Even five minutes around trees or in green spaces, and specifically forests, may improve health. Our immune system, stress levels, blood pressure, and mood can all be beneficially affected by forests. We on the North Oregon Coast are fortunate to be surrounded by forests that play a vital part in health and healing.”
Terry Wakako Inokuma

“These utilitarian trays are based on the common Japanese playing cards called Hanafuda. The cards and images have been very impactful culturally, artistically, philosophically, and nostalgically throughout my life. The crane (January—Matsu) in Japan symbolizes longevity, happiness, and good fortune. The pine symbolizes strength and a long life. The wisteria (April—Fuji) symbolizes immortality and endurance. The falling cuckoo represents mourning, longing and melancholy. The iris (May—Ayame) symbolizes heroic deeds and hope. They were inspired by my curiosity about the irony of our relationships we choose with the nuclear industry and the wide resulting effects regarding radiation, both harmful and helpful.”

January—Matsu

April—Fuji

May—Ayame

stoneware

stoneware

stoneware

Mni Wiconi, 2017

ceramics, porcelain, underglazes, wire

“This piece is an expression of gratitude, inspired by my personal perspectives of the gift of water. I see the healing potential of this area from its geographic orientation with the flow of waterways. I hope this piece will inspire others to see and receive this healing potential with every sip of water.”
“Seeing and appreciating beauty and subtlety nurtures our spirit amidst the challenges of life. We make photographs many ways: usually persistent, thoughtful work; occasionally a quick and joyful catch. My favorite is in quiet contemplation, allowing my awareness to sink into the being of a place, to best understand and convey its character. Have we finished with Nature? Are we through being fascinated, being challenged, and discovering? Are we through being swept away in awe, being comforted, and responding with art? I hope not. What’s special about engaging wildness? Wild nature is even grander and stranger than our knowledge and imagination.”
Brad Mildrexler

"Made with love for the healing center."

Untitled, 2017
Shino glaze and basalt melt

Untitled, 2017
Shino glaze, basalt rock and glass
“Based on the research that has been done on the kind of art works that have a healing function in hospital settings, it is my intent to paint a light-filled expansive landscape, likely in the Northwest, which intersects with a still life that is rich, colorful and aesthetically pleasing. I am very pleased and honored to do a painting for the CMH cancer center.”
Lillian Pitt

“My concept is to use my art projects to be a tribute to the resilience and enduring presence of native peoples from the Columbia River Gorge, where my people have survived for over 10,000 years. Sharing it honors my ancestors and yours, with respect for Nature and healing understanding.”
Ray Propst
Astoria’s Beauty
at Work and Play
photography
Greg A. Robinson

The carving shows a mother and child with a theme of hope and perseverance in times of struggle. Greg A. Robinson is affiliated with the Chinook tribe.
Jan Shield

Through his paintings, prints, murals and sculptures, Jan shares a deep regard for Oregon and the Pacific Rim regions. The paintings are a comment on naturalism, environment, light, space and at times, symbolism.

It Was Just a Reflection, 2017
acrylic on canvas

Maple Leaves in Fall Mist, 2017
acrylic on canvas
Miki’ala Souza

“For the art in this healing space, I focused on the ideas of transformation, support, and love. Each of us is on our own voyage, although our lines cross and connect with others. These journeys influence our identities and our communities. I’m grateful my art is included in this new building.”
The subject matter I portray is derived from fog-shrouded mountains traversed during summer treks to the Olympic Peninsula, and is also inspired by sun-hardened mesas of the High Desert, salt-scented estuaries on the Northern Oregon Coast, and trout-filled streams that ribbon the Northwest. The forms and images I produce represent my appreciation for grouse feathers, river rock, oyster shells and countless other objects encountered in the natural world. My art also represents the appreciation for man-made objects ranging from Northwest Indian masks to Japanese woodcuts to American waterfowl decoys. I find continuity and growth from diversity, not repetition. This chronicles my evolution as an artist.

John Stahl (1937-2017) passed away in January 2017. His widow, Janet, said John was very interested in the cancer center project and she invited Columbia Memorial Hospital to choose from among John’s work. We are honored to share John’s paintings with you.
“The trawler Coastwise, tied up at Pier 37, has weathered many storms, brought in a lot of fish, and will never cross the bar again. The washed-out blues, the rust and grittiness that make up its history are what appealed to me as a painter. As often happens, I started painting with a plan, but soon the painting let me know how it wanted to go. It’s the kind of collaboration that keeps painting exciting for me. I’m honored to be part of this exhibit, and grateful to the patients and staff who chose this particular painting.”