

# Muralist Roster



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**Regional Arts & Culture Council**

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# Introduction

The Regional Arts & Culture Council (RACC) established the Muralist Roster as an on-line resource that can be used by anyone seeking an artist for a mural project – community groups, business or property owners, schools, architecture firms, private developers or other public art programs.

The artists on the roster were selected by RACC's Public Art Murals Program Committee\* and have demonstrated skills, experience and interest in designing and painting large scale paintings and/or murals. The intent of the roster is to provide users a range of artistic styles from which to select an artist that fits the needs of a particular project. All artists live and work in either Oregon or Washington and have previous experience working large scale.

As you review this roster, read about each of the artists in their own words and view details of up to three past projects to get a feel for their work. Links to websites and social media outlets allow you to further explore their practice.

Questions?

Salvador Mayoral, Public Art Senior Specialist, 503.823.5865, [smayoral@racc.org](mailto:smayoral@racc.org)

\*Public Art Murals Committee members: Brigid Blackburn, Candace Kita, Jason Powers, Maria Rodriguez, Tomas Valladares

Cover artists clockwise from left: Latoya Lovely, Emma Berger, Oliver Casillas, Eyedrawp



# DAVEY BARNWELL

Portland, Oregon

[daveybarnwell.com](http://daveybarnwell.com)

[Instagram](#)

My paintings are grounded in cartography, landscape, architecture, as well as the human interactions that happen in these physical spaces. My painting practice has always tended toward large-scale work, and I am now looking for opportunities to further expand the size and impact of my work. I strive to make bold and colorful large-scale compositions that interact with the surrounding architecture and landscape. I am looking to create hand-painted murals that more permanently interact with the built environment.



top to bottom: *What Are the Odds*, painting, 2019; mural, Tampa, Florida, 2020



# URSULA BARTON

Portland, Oregon

[ursulabarton.com](http://ursulabarton.com)

[instagram](#)

Proudly representing her Oregon Roots in Portland, Ursula graduated in 2010 with a BFA from Pacific Northwest College of Art. Enjoying the physicality of large scale painting, in 2011 she began her mural career. She continues to paint any walls and odd spaces she can find with imagery inspired by her environment.

Her cityscape series has grown with her travels, with works featuring Seattle, Austin, San Francisco, LA, New York, Mexico, Cuba, and more. Ursula continues to investigate architectural narratives and the powerful metaphor of the bridge throughout her gallery work and street art.



top to bottom: *Imagination*, Crater High School, Medford, OR, 2019; *El Jardin* (detail), Havana, Cuba, 2019; *TriMet Mural* (detail), Portland, OR, 2016

# LAURA BENDER and JOHN EARLY

Portland, Oregon  
[sitepainters.net](http://sitepainters.net)

We collaborate to create stimulating, engaging, and well-crafted contemporary art forms to enhance everyday life in our shared city. Our intention as public artists is to engage the interest of viewers aesthetically, emotionally, and conceptually. Our mural projects have been publicly and privately funded for schools, healthcare facilities, community centers, businesses, homes, and transit stations.

Although most of our murals are painted directly on walls, the variety of sites and clients has led to innovative methods as well. These approaches have included collage designs scanned, enlarged, and printed onto acrylic wall panels; murals fabricated from durable, colorful linoleum; over-size stenciled patterns used to produce bold improvised compositions; waterjet-cut steel elements installed as low-relief wall constructions.



top to bottom: *Woodlands*, Dallas Children's Medical Center, 2015; *Tabor Commons*, 2008, Portland; *Promenade*, 2007, Charles Jordan Community Center, Portland



# EMMA BERGER

Portland, Oregon

[sitepainters.net](http://sitepainters.net)

When I think about murals I think about the people who will see them. Murals transform our walls and walkways into a pathway of color and intention. They are not for the maker, but become an inspiration and moment of otherworldliness for the viewer. A regular space transformed into something extraordinary.

Ever since I was little I have been mesmerized at the way murals can stop a person in their tracks. They are bigger than life, and it's working in this huge scale that has always entranced me and made me want to do the work I do. I want to pull people's eyes off the pavement and instead at the images splashed across a building for everyone to see.

I come alive with every new project and get giddy with every new blank wall I come across. Murals, for me, bring light and life where there was merely cement and brick. They make us think, make us look around, and they make us pay attention. Most of all though, they make the world around us more beautiful.



top to bottom: *BLM on Alberta St*, 2020; *Ben and Esther's Bagels*, 2019; *Goldfish Garden*, 2020; all mural are in Portland, OR

# CHRIS BIGALKE

Portland, Oregon

[chrisbigalke.com](http://chrisbigalke.com)

[instagram](#)

I've been painting since my early 20s and drawing since I was a kid, but have only recently started painting large scale murals and I'm hooked. I began with a 14 x 20 foot landscape mural for Sasquatch Brewery's newest location in Northwest Portland that was a collaboration with local artist Julia Skerry. Since then I have painted a large surrealistic totem pole of books, cactus pots, and cassette tapes on a vintage chair for Beer O'Clock downtown, and more recently finished a painting of hop farm rows for Crosby Hops in Woodburn, Oregon.

My art has been featured on the cover of *The Portland Mercury* and *Vortex Magazine*, and in numerous online publications including *The Guardian*, *Oregon Music News*, and *Create! Magazine*.



top to bottom: Sasquatch Brewery, 2017, Portland, OR;  
Beer O'Clock, 2017, Portland, OR; Crosby Hops (detail),  
2017, Woodburn, OR



# BRIAN BLOSS

Portland, Oregon

Through my art I attempt to express what I feel inside to the world around me. By altering the things I see and touch, I become infused in the material and in turn become more real . Through making art I know I exist. This process allows my hands to speak in color and form and permits me to express of emotion and ideas without fear of judgement or social restrictions. I find visual language to be more honest, direct, and less susceptible to misinterpretation. In my work I attempt to instill the concepts and forces I wish to shape the future and inform generations to come. In this way art allows me to dream when awake.



top to bottom: *Thalassa*, 2016, Florence, OR; *Catch and Release*, digital mockup, Portland, OR; City of Eugene Water Treatment Plant, 2016



# CARL and SANDRA BRYANT

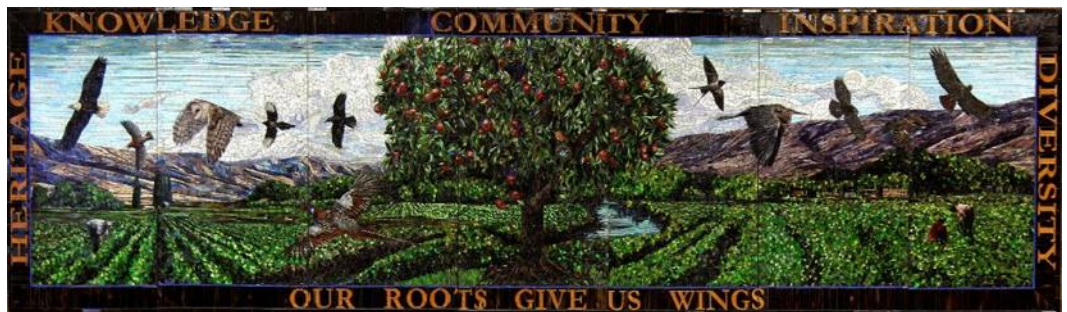
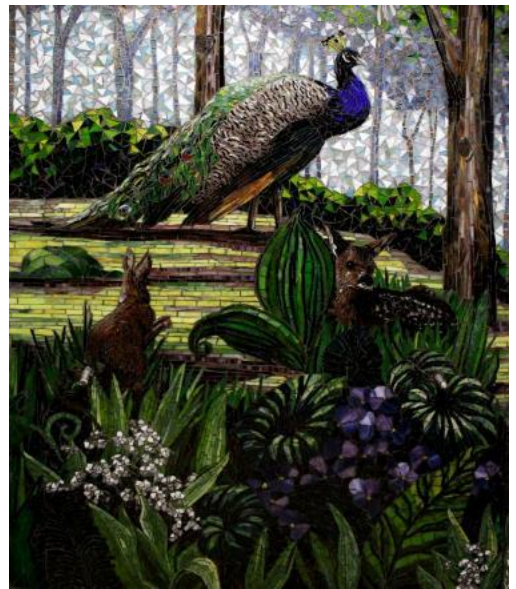
Lynden, Washington

[showcasemosaics.com](http://showcasemosaics.com)

[instagram](https://www.instagram.com/showcasemosaics)

Working as an artist team, we collaborate on design and fabricate each mosaic art project together. Our artistic process includes open communication with the architects, staff, contractors and design committees who are also working on the project. This communication gives breadth to the creative process and creates a dialogue culminating the formation of a design which celebrates the unique space and those connected with it. Mosaic is graffiti resistant, extremely durable, very low maintenance and impervious to water and extreme temperature fluctuations.

We have worked with the Washington State Arts Commission in 2006 and 2011 creating mosaic murals for public schools. We have created a large public mural for a new Welcome Center in the State of Missouri, private schools in Anchorage, AK and Wheaton, IL, a series of 5 murals for a radio station in Los Angeles, for Orange County House of Design and many other private and public venues.



Top to bottom: *Golden Voice*, 2015, Los Angeles, CA; *St Francis Elevator* (detail), 2011, Wheaton, IL; *Our Roots Give Us Wings*, 2016, Wapato, WA

# JESSILYN BRINKERHOFF

Eugene, Oregon

[jbrinkerhoff.com](http://jbrinkerhoff.com)

[Instagram](#)

My work relies on two-dimensional mural painting while pushing the medium to include sculptural elements in metal, ceramic and wood installed on top of the painting.

As a commissioned public artist I have worked on public art projects throughout the United States as well as in Thailand and Costa Rica. Because I often travel to make these works, research of the city is an important beginning phase. I am passionate about immersing myself into new cities and research their natural history at length. I then respond to this learning through art while bringing beauty to the evolving urban landscape.

I have over five years of experience in community-partnered murals. Community members who work with me become ambassadors for the works, sharing the story of the piece and keeping it safe. As a female artist raised in Pacific Northwestern Oregon, I hold a perspective that is environmentally aware and values ecology education. As a public artist it is also important to me to stay in dialogue with the commissioning group about the themes and specifics of each piece to ensure they meet and exceed their needs.



Top to bottom: *Equinox Mural* (detail), 2018, Eugene, OR; *Botanical Mandala Mural* (detail), 2015, Eugene, OR; *Wildcraft Cider* (detail), 2018, Eugene, OR



# RYAN BUBNIS

Portland, Oregon

[ryanbubnis.com](http://ryanbubnis.com)

[instagram](#)

I'm a multidisciplinary artist, illustrator, muralist, and educator.

Bold, graphic and whimsical in approach, my current work focuses on the simplification of shape and form. Speaking through the language of graphics and shape based icons, I strive to make work that is accessible and communicates with a diverse and varied audience.

Do-It-Yourself culture such as skateboarding, independent music, and street art is what initially inspired me to make art and pursue a career as an image-maker. I've been involved in the street art community for over 20 years and have shown my work in galleries across the U.S and abroad. I have painted murals in Rochester, New York, Seattle, Washington and Portland, Oregon. I was a 2017 contributing artist for The Forest For The Trees mural festival where I painted a large-scale mural on the historic, Aladdin Theatre in Southeast Portland.

My mural concepts and designs are inspired by the client/collaborators, location, and the communities connected to them. Murals are executed onsite using archival materials. I often collaborate with friends and former students



top to bottom: *Aladdin Theatre*, 2017; no title, 2011;  
*Starbucks Junction*, 2016

# TIM BUTLER

Portland, Oregon

[weirdartpdx.com](http://weirdartpdx.com)

[instagram](https://www.instagram.com/timbutlerart)

I am fortunate to have had a 20-year career making both commercial and fine art. By day I am a graphic designer and illustrator, serving clients in the music and entertainment industries. The business I founded, XIII Design LLC, is now in its 16<sup>th</sup> year. I work both digitally and traditionally.

When not working for clients, I create drawings and paintings that reflect my truest artistic loves, combining elements of the surreal, the macabre, and the absurd. The underlying aim of my art is generally humor, via a sort of friendly mysteriousness.

I have embraced the sticker art format with wild abandon, and have created more than forty new stickers. I give them away to clients, restaurant staff, new friends and confused strangers

I would love to create a mural in the style of my stickers, possibly with Oregon flora and fauna as the theme. It would also be fun to do something in alignment with the Unipiper's recently announced Weird Portland United non-profit, as I believe he has identified a unique and vital aspect of our Portland community. Street and public art are more important than ever in our society, as they address an audience that might not otherwise see art. I am convinced that culture belongs to everyone, not just to those who can afford it.



top to bottom: *Trail Blazers Game Day Poster*, 2017; *Acrigulture*, 2018



# NIKOLAJ BYRDMAN

Eugene, Oregon

[instagram](#)

Much of my inspiration comes from above— not the colloquial 'from above', the material one: the Great Cosmos.

Though most of my work reflects subconscious emotions and concepts that can't quite be pinned down, I can only piece together through my visual themes that my driving force is the awe inspired by our earthly pursuit to understand this vast universe.



top to bottom: *Chaos*, 2017; *2520*, 2015; *Eve*, 2018

# CAMPOGRAPHIC

Portland, Oregon

<https://www.campographic.com/>

[Instagram](#)

Throughout the years my art has expanded from traditional graffiti lettering to creating large-scale objective murals that rely upon detailed realism, landscapes, typography and abstract marbled patterning. My inspiration comes from bold typography, avant-garde design and the awe-inspiring beauty of the natural world.

My work utilizes these elements with color theory and composition to achieve realistic, detailed pieces. Over the years I have had the opportunity to create murals for a variety of different clients between the Midwest and the Pacific Northwest. I've created large exterior works for businesses in the Alberta Arts District of Portland Oregon, Lally's Board Bash Wakeboard Festival in Ohio and the Boise Mural Festival in Idaho.

I've also created interior works for private clients, Airbnb's and a gym. I've also partnered with Portland Street Art Alliance to assist with their boarded up program to create works over the summer of 2020 in downtown Portland.



top to bottom: *The Getaway*, interior mural, 2020; *Floyd Booker Sr. Tribute*, Courtesy Janitorial, 2019; *18th & Blue Note*, Solae's Lounge, 2020; all murals in Portland, OR.



# OLIVER CASILLAS

Talent, Oregon

[Online Portfolio](#)

[Instagram](#)

I'm Casillas Oliver, a Mexican-American artist. I'm currently involved in a project named "We Art Here" which aims, through urban art, to raise awareness about the social and environmental problems we face in this era. This has led me to collaborate as an artist in various similar projects, supporting with my illustrations and artistic works, movements of protest and social struggle, such as the Mexico Climate Action project (Accion Climatica Mexico), University ITESO, the Portland Street Art Alliance (PSAA), The Immigration Affairs Program (PRAMI) among others, showing my roots and interpretation of our reality through my art.

I have realized mural paintings in urban areas which have been forgotten, aiming, through the collaborative creation of a mural, to rebuild the social fabric of the community, generate collective identity and appropriate of abandoned public spaces, thus generating a better quality of life for the neighbors and inhabitants of the artistically intervened area.



top to bottom: *Serenata*, Guadalajara, Mexico, 2020; *In Between Eagles and Vultures*, Guadalajara, Mexico, 2020; *What Keeps Us Together*, Portland, Oregon, 2020

# ALEX CHIU

Portland, Oregon

[alexdoodles.com](http://alexdoodles.com)

[instagram](https://www.instagram.com/alexdoodles)

I am a professional muralist, painter, and illustrator and an active community member, passionate about improving my neighborhood. In addition to my art practice, I also teach drawing, comics and animation to kids.

I have a very good understanding of the time, man-power, and materials necessary to create a quality outdoor mural. As a father and cartoonist, I am happy to create artwork that is family friendly and accessible to all ages. As a local artist, I am dedicated to creating colorful, bright, and positive artwork for people to enjoy throughout Portland.



top to bottom: *Open Signal*, 2017; Tri-Met 82<sup>nd</sup> Avenue MAX Station, 2017; Prescott Elementary School, 2018



# ADAM CIRESI

Portland, Oregon

[adambrockciresi.com](http://adambrockciresi.com)

[instagram](#)

As a muralist, I primarily focus on sharing social histories that slip under the weight of contemporary societal development. Each mural is specific to the area or region of where they exist, and contribute an illustrational narrative to the community. My experience making a mural produces numerous relationships, spanning from professional engagements with organizations, to the people who pass by as I paint and stop to further talk with me about the mural's content. I appreciate the opportunity to reflect historical developments for the community, and hope that they can be a catalyst for provoking stronger discursive relationships.



top to bottom: *Frank Dekum*, 2015; *Vanport Mural*, 2013; *The Leap and Heap of Humanity*, 2013; all work in Portland, OR

# DAN COHEN

Portland, Oregon

[dc-creativelabs.com/murals/](http://dc-creativelabs.com/murals/)  
[instagram](#)

I specialize in large scale re-creation, historic restoration, and original fine art murals. I have worked with Art FX Murals since 1998 painting immense high rise billboards, and started my own Company, Dan Cohen Creative Labs, in 2000.

Mural painting connects me to a historic lineage started in the caves of Lascaux, through the great murals of the renaissance, the famous WPA muralists of the 1930's, to the innovative works of today. One of the great joys of restoring a historic mural (middle image is recent restoration) is to briefly see through another artist's eyes, and feel part of that lineage. When I paint a mural, I am contributing to humanity's cultural discourse.



top to bottom: *Portland Memorial Mausoleum Mural*, 2009; *Sovereign Hotel Restoration*, 2016; *Kenton Masonic Lodge Ceiling*, 2011; all work in Portland, OR



# YASMIN CORREA

Portland, Oregon

<https://yasminacorrea.myportfolio.com/Instagram>

I'm a multidisciplinary artist based in Portland, OR. Through my studio work, I'm constantly making things that educate the world on nature and the small joys in life that make our days shine brighter by intertwining my relationship with the nature.

I'm passionate about the community surrounding me and improving it by making artwork that is inclusive, diverse and accessible for all. I know the impact that public murals have on people, which is why I always strive to fill my murals with lively colors, shapes and lines. The context of my murals come from my understanding of nature and how I can make my murals come to "life" with using the contexts of nature/the landscape, ensuring that the viewer can feel the small joys in life when looking at my work.

I love making a great impact on my community even more and that's what I hope to do by sharing the beauty of nature through abstracted landscapes and narratives.



top to bottom: *Flower Blooms*, oil pastel, 2020; *A Dragon in a Koi Pond Mural*, NW 3rd & Davis, 2020; *Landscape 5000*, NW 3rd & Davis, 2020; murals in Portland, OR



# DANIEL DEROUX

Ashland, Oregon

[danderouxstudios.com](http://danderouxstudios.com)

My public art varies widely in style and material. I try to make a piece which is relevant to the user groups, provokes thought but doesn't really challenge the viewer. I like art that bears repeated viewings and which evokes a sense of joy and humanity. I like it to be fun, in at least one aspect.

One painting technique I use is a mosaic process for creating large singular images from hundreds of smaller ones.



top to bottom: *Military History of Alaska* (detail), Anchorage, Alaska, 2010; *Wonders of the World* (detail),, Wasilla, Alaska; *It Deep Ends*, Juneau, Alaska, 2014



# ANDREA DE LA VEGA & DAMIEN DAWAHARE

Portland, Oregon

[thepaintedhead.com](http://thepaintedhead.com)

My public art varies widely in style and material. I try to make a piece which is relevant to the user groups, provokes thought but doesn't really challenge the viewer. I like art that bears repeated viewings and which evokes a sense of joy and humanity. I like it to be fun, in at least one aspect.

One painting technique I use is a mosaic process for creating large singular images from hundreds of smaller ones.



top to bottom: *Glow of Home*, Portland (2018); *Integrity*, Portland (2018)

# BABA WAGUE DIÁKITÉ

Portland, Oregon

[babawague.wordpress.com](http://babawague.wordpress.com)

I am an artist, storyteller, author/illustrator of children's books. Originally from Mali, West Africa, it is my mission and pleasure to share my culture with people in this country. I have created painted murals and ceramic tile murals.

When creating a mural, it is important to understand the site, people in the larger community in which it will reside, and the people that may participate in creating the mural. Upon conversation with the community and their input about the goal and intention of the mural, I can then research and begin a dialogue of possibilities. I share my ideas and interests with concerned parties through rough drafts of designs. A refinement of the concept takes shape until a final design is agreed upon.

Collaboration and understanding is important for a successful project, whether I am working on the project as sole artist, or working with students or community members during the process.



top to bottom: *Nature*, 2012; *The Musician's Union Building Mural (detail)*, 2006; *Open Middle School North*, 2016; all work in Portland, OR



# DEBBIE DICKINSON

Bellingham, Washington

[debbiedickinson.com](http://debbiedickinson.com)

The opportunity to create an art mural is very appealing to me. To have beautiful creations placed among us to enhance our experience of the world is truly a gift.

Creating site-specific, durable, and interactive wall art installations is what I do, usually in private homes, but also in public spaces. My work is comprised of inlaying and overlaying tile and stone, sometimes including glass mosaic, to provide a surrealistic and inspiring view of birds, trees, and landscapes, attempting to transcend the boundaries between our modern life and the natural world.

Tile, stone and glass are very durable and low maintenance when installed correctly, and are a fantastic medium for indoor and outdoor murals.



top to bottom: *Madrona Fireplace*, 2009, Anacortes, WA;  
*Kodiak High School* (detail), 2014, Kodiak, AK;  
*8 Silver Birch*, 2012, Birch Bay, WA

# MARIA DIXON

Portland, Oregon

[mariajoandixon.com](http://mariajoandixon.com)

I have been painting murals with roller and brush for fifteen years, and with spray paint for about six years. My favorite themes are the natural world, surreal and realistic cityscapes, outer space, fantasy worlds from my own dreams and visions, spiritual and aboriginal themes, and what some may term "psychedelia". I like to use lots of color and I tend toward a very content-rich narrative, but I also like to explore abstract or decorative flourishes as well as sacred geometry and native designs. My work draws from deep within the Earth and connects to the outer limits of the multiverse.

I like to paint my version of the beautiful world I would like to see, somewhere that the cities sparkle, the plants flourish, and everything is beautiful. I believe that what I paint can bring about these things for myself and the people who see the work, and the people who own the work. I see paintings as a blessing, and I want to bless you up.



top to bottom: *Steam Punk Mural*, 2013, Portland, OR; *Target Path*, 2016, Wilsonville, OR; Portland, OR



# DANIEL DUFORD

Portland, Oregon

[danielford.com](http://danielford.com)

My images fan out from American mythology and folklore. I am in large part inspired by the Mexican muralist tradition. I had the privilege to see some of the most famous of the murals in Mexico City over two trips in 2015 and 2016. The compositional verve, pictorial energy and scale are part of what is feeding my current work.

I completed several large scale wall drawings for commissions and museum exhibitions over the past 15 years. This past fall I completed a large multi-panel mural for TriMet's NE 60th MAX station. In 2011 I filled a room at the Boise Art Museum with large wall drawings for the exhibition "Comics at the Crossroads". I completed two large wall commissions for the Portland restaurant Saucebox. In 2008 I co-created a piece with choreographer Lawrence Goldhuber at MASS MoCA. I painted the 30 by 50 foot back screen. In 2016 I created an 80- page graphic novel with actor Ramiz Monsef for the musical "The Unfortunates" at American Conservatory Theater in San Francisco. These collaborations along with my own ambitious projects for galleries, alternative spaces and museums provide me with a great deal of experience with budgets, deadlines and large-scale projects.



top to bottom: Sleeping Giant, 2011, Boise Art Museum; *The Green Man and the Cinder Cones* (detail), 2017, Portland, OR

# EYEDRAWP

Portland, Oregon

[faceitkid.com](https://faceitkid.com)

[Instagram](#)

Eyedrawp paints vibrant wall art that aims to playfully represent the inter-connectedness of people, places, and things. He has been creating art in this style for some time, but became very involved in the use of his work with street art when buildings began to be boarded up in Portland, Oregon, March of 2020. Since then, he has painted over ten murals in downtown and central east side. His most recent project was a 200ft stretch of temporary sidewalk in downtown Portland. He completed the project in just three days. His passion for his craft and imagery inspires all walks of life.



top to bottom: *Field of Flowers*, 2020; *Desmond Tutu*, 2020; *Shed*, 2020; all murals are in Portland, OR.



# MO FEE

Portland, Oregon

[about.me/mofee123](http://about.me/mofee123)

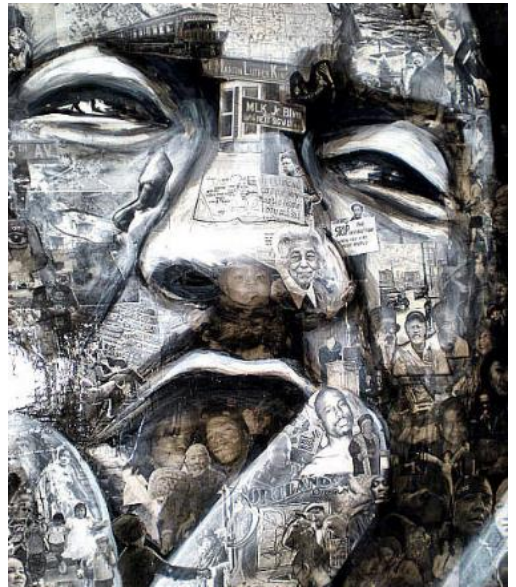
[instagram](https://www.instagram.com/mofee123)

I am a local full time artist, born and raised in Portland, Oregon. I have committed my life to celebrating art, creativity, and community. I've painted 8 local murals (6 surviving to date) and have sold 3000+ originals globally. Along with having been the Art director for Young Musicians and Artists for 5 years I've taught & lectured about art and its impact on life and history locally from the juvenile detention system, local grade-high schools to Portland State University teaching others how to "free" themselves creatively.

With my work I have chosen to not make copies or prints of my work, only originals. I need the work I put out into the world to come from my hands, to hold in them my tears, my frustrations, my joys, my love. By not relying on what I did yesterday it requires me to be new today.

I have defined art and what it means to be by this quote/statement:

"Art, and creating it, makes the blood move through my veins; it's the air that fills my lungs and the electrical current runs through my brain. I have to paint, draw, create...like you have to breathe...Art is not a hobby... it's what I am."



top to bottom: *We Still Have a Dream*, 2010; *Emerson School mural*, 2012; *Roosevelt High School Freedom mural*, 2011 (all work in Portland, OR)

# MICHAEL FELIZ

Portland, Oregon

[mifeliz.com](http://mifeliz.com)

[instagram](https://www.instagram.com/mifeliz)

My art has always been an exploration of color, emotion and environment. The large-scale nature of murals enables me to bring the viewer into my work and create an experience of being in a time and place that is familiar yet surreal.



top to bottom: *Beacon Rock*, Vancouver, WA, 2013; *Orenco Cycling Mural*, Hillsboro, OR, 2015; *Fort Vancouver*, Vancouver, WA, 2014



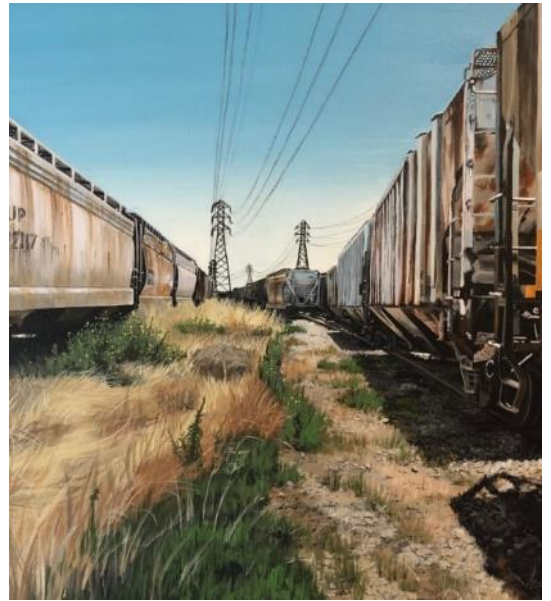
# DEVIN FINLEY

Vancouver, Washington

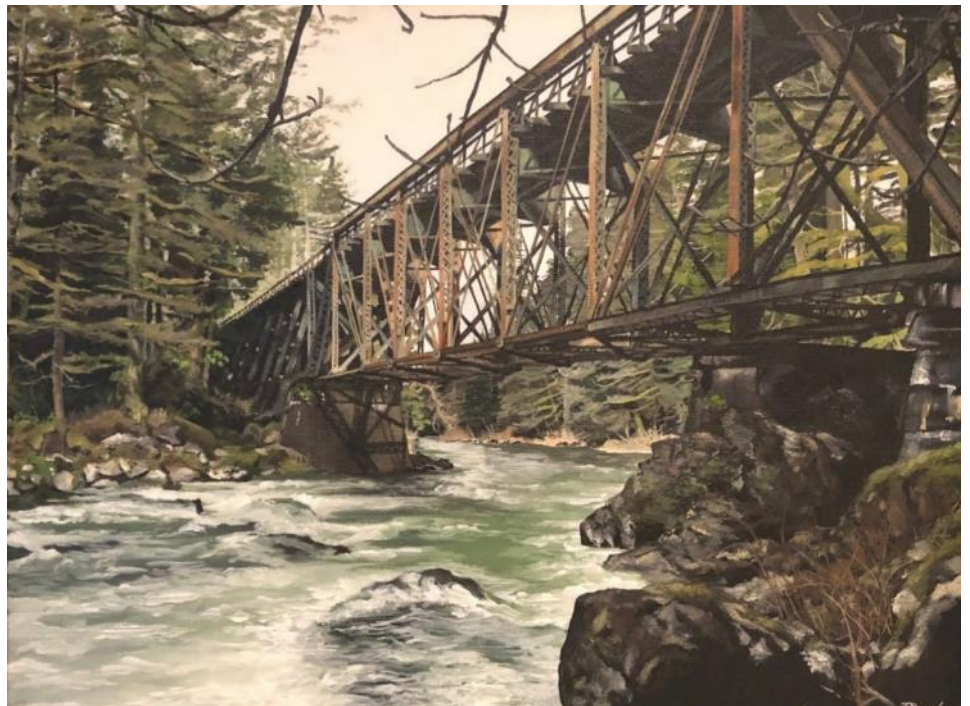
[define-arts.com](http://define-arts.com)

[instagram](https://www.instagram.com/definearts)

Currently, I am working on a series of a landscape paintings based on photos from my travels and trips from commercial gigs. They're painted in a traditional realistic style. The landscapes are personal favorites that have serene like qualities, but also contain small symbols meant to hint to the viewer about the locations. I enjoy that the images can relate to people in two completely different ways depending on their own perceptions and experiences.



Feel free to take a look at my website for some of my commercial work and vast variety of styles.



top to bottom: *Freight of Gold*, 24"x18', latex paint;  
*Lewis River Falls*, 24"x18', latex paint

# GAIJIN THE ARTIST

Vancouver, Washington

[gaijinarts.com](http://gaijinarts.com)

[instagram](https://www.instagram.com/gaijinarts)

My goal is to create public works of art that give the community and viewers a sense of hunger and inspiration. I feel it's important as an artist to pass on positive emotions and create a creative escape through the work we create. I take a lot of pride in the work I create and pay close attention to the details and messaging I involve in my work.

My goal is not only to bring inspiration but give hunger to anybody that views my work. My motto is "Forever Hungry", Forever means for all future time and hunger is a strong desire. To live Forever Hungry means that you have an endless desire. That is the desire to succeed, desire to win, the desire to accomplish your goals and the desire to live the way you were intended to. I'll never give up on my dreams and I plan on sharing that vision through my art to the world.



top to bottom: Private collection, 2014; Private collection, [n.d.]; Los Angeles, 2018



# HILARY GALIÁN

Portland, Oregon

[Instagram](#)  
[tumblr](#)

I am a professional teaching artist, currently teaching drawing and painting at Portland Community College in the Community Education Program. My artwork concerns social landscapes and a sense of place.

In 2016 I led a mural project, collaborating with Hillsboro High School students to paint over 100 feet of murals inside the school, which include images of students marching for social change, civil rights leaders and the local agricultural geography. Students proposed mural subjects, I facilitated a consensus process to identify main themes and a few students assisted me in the painting.

Similar to the professional experiences I've had in social work, I felt a sense of privilege and responsibility in this collaboration. I paint from my point of view, but also seeking to understand others and ensure that all voices can be heard.



top to bottom: *Chicano Movement* (detail), 2016;  
*Cesar Chavez*, 2016; *Cesar Chavez* (detail), 2016  
(all work collection of artist)

# DAMIEN GILLEY

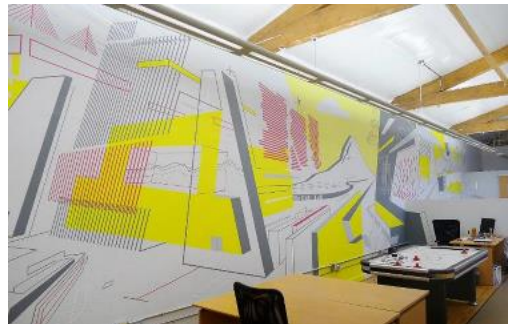
Portland, Oregon

[damiengilley.com](http://damiengilley.com)

[instagram](#)

My practice focuses on large-scale visual experiences for private commissions and art exhibitions. The works are site responsive and conceptually driven to reflect the immediate location the work lives in. Many designs adapt to unique site architecture, as well as large scale mural surfaces. Through abstract graphic illustration, the works seek to represent inherent qualities of the site that tell a story and create thematic experiences for viewers.

Processes used include photographic research and computer designed illustrations to develop the conceptual visualization of the message intended. Images are generated, simplified, rearranged and composed to create abstract landscapes, scenes, and interfaces. The works have a graphic, technical approach that seeks to speak of visual languages of contemporary times including digital design, interactive navigation, and computer aided processes. The works are designed both by hand and computer, and executed onsite by the artist.



top to bottom: *Nano-Trip*, 2017, Seattle, WA;  
*Skywalker*, 2012, Portland, OR; *Eroi*, 2013, Portland,  
OR



# PETE GOLDLUST

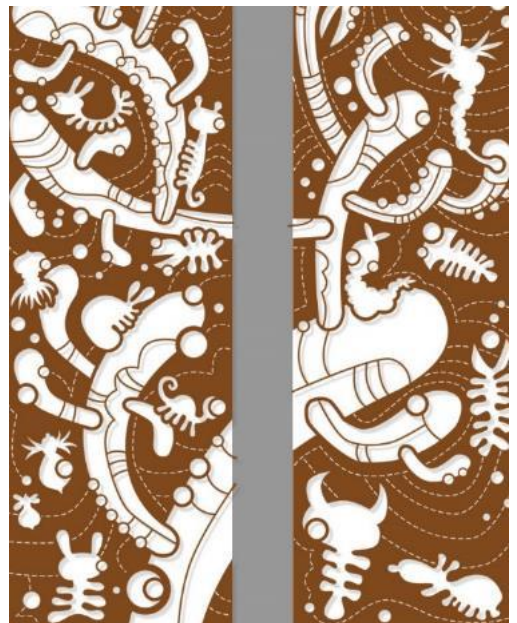
Eugene, Oregon

[petegoldlust.com](http://petegoldlust.com)

As a public artist, I strive to produce work that fosters a sense of wonder, joy, and play. I look to draw out these qualities, often dormant within the history of each site.

I create elaborate, playfully open-ended narratives. I enjoy drawing influence from a variety of western and non-western art and design traditions- I'm happy to steal inspiration from children's book illustration and independent comics, to create intricately patterned imagery, populated by whimsical imaginary beings.

My art practice has involved many collaborative roles- teaching, learning, cooperating with other artists and consulting with a variety of stakeholders and project administrators. I welcome these opportunities for collaboration, as I feel that they are, by definition, absolutely integral to the process of creating any work of public art.



top to bottom: *Cycle Ops*, 2013; *Chandlerplants*, 2015; *Choyo*, 2014

# JACK GRAYDON

Portland, Oregon

[jackgraydon.com](http://jackgraydon.com)

I grew up in Santa Rosa California where I fell in love with murals through graffiti. I paint site-specific works influenced by the location and communities surrounding them.

Through painting I hope to bring life onto the stark concrete walls of cities by approaching walls with an unique painting style not commonly used for murals. My work explores my love/hate relationship with pop culture, the overload of stimuli in our current climate, cartoons, humor, jazz, shapes, and colors.

I have been making large scale paintings for over ten years and have worked all over the United States, Spain, Denmark, Germany, Thailand, Mexico, and Canada.



top to bottom: *Cycle Ops*, 2013; *Chandlerplants*, 2015; *Choyo*, 2014



# HECTOR HERNANDEZ

Portland, Oregon

[hectorhh.com](http://hectorhh.com)

More than 20 years of experience working with diverse communities has lead me to collaborate with educational, health providers and other local, and regional institutions. In these collaborations I've been constructing narratives that resonate with the aspirations and visions of such groups.

The challenges that this form of public art has imposed are multiple, and I had the opportunity to overcome them by developing effective communication and rapid responses to unforeseen obstacles. In addition to developing narratives to social and cultural issues, I use various media resources.

It is my hope to further develop aesthetic approaches integrating innovative techniques and interdisciplinary perspectives while exploring new media such as interfacing fabric, mosaics, ceramic applications and other media resources,



top to bottom: *Monarca Sunrise*, 2009; *Overcoming Global Warming*, 2009; *Celebration of Legacy and Diversity*, 2017, Woodburn, OR

# WILLIAM HERNANDEZ

Portland, Oregon

<https://williamhernandezart.com/>  
[Instagram](#)

Being a Peruvian artist living in America, and now proudly included among the Latino artists in the PW, my art reflects my culture, past and present. As an artist, muralist and educator, my specialty is art for all people and for my community and often involves collaboration with children and the general public. Many of my works of art have secondary purposes: to distract children in hospital waiting rooms, provide guidance in libraries, or simply gather the community. I especially like to create murals in large spaces where color and scale can completely transform the feeling of space. I am very interested in the approach and concept of community inclusion, collaboration, diversity, education, sharing a positive message to the public and to bring new opportunities in order to create imaginative art inspired by our lives in Portland. I like to convey a positive feeling that is portrayed in images and stories that the public can recognize and incorporate into their daily life.



top to bottom: *Building Pathways out of Poverty*, interior mural, Gresham, OR, 2012; *IDEAL Community Celebration Mural*, Portland, OR, 2019; *The Bridge of Love*, interior mural, Hillsboro, OR, 2020



# GARY HIRSCH

Portland, Oregon

[www.botjoy.com](http://www.botjoy.com)

I believe that public art can have a powerful and positive effect on a community by encouraging participation, collaboration and self-reflection. My public projects combine mural painting with interactive participation through location finding and digital dialogue. The goal is to engage the public, build community understanding, activate visual engagement, and bring surprise and delight to passersby. I have crated murals in Portland, San Jose, Dallas, Melbourne, Madrid, and Boulder CO.

The Botjoy project is a 10-year exploration of how art can help, bring joy to a community, and connect strangers. These murals are hand-painted through an improvised process that consists of dialogue with the community and spontaneous creation. Each wall consists of a series of robot figures (Bots) painted directly to building walls. Each Bot has simple, but engaging questions embedded into it's design. The project storyline is that the Bots have landed on earth as friendly visitors, using questions to research human behavior and experience. Each location is populated with different Robot "scouts" that are investigating a different human emotion/experience: Viewers interact with the art by following simple operating instructions that invite them to answer these questions using digital photography and hash tags on social media, over time creating a community gallery of images and answers on-line.



top to bottom: *Botjoy Boulder Mural*, 2013, Boulder, CO;  
*Joy Wall*, 2015, Portland; *Curiosity Wall*, 2015, Portland

# MARY JOSEPHSON

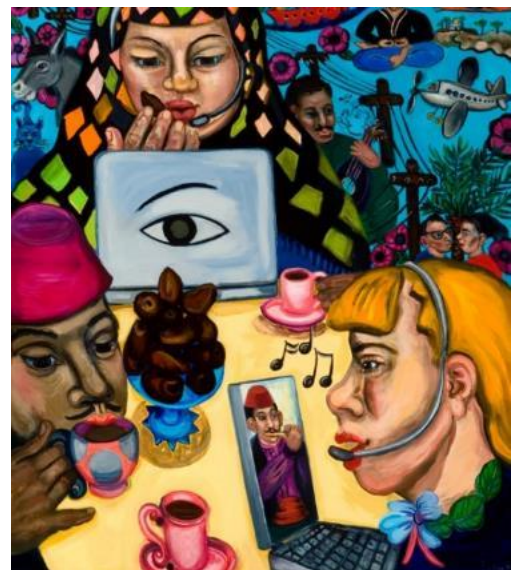
Portland, Oregon

[maryjosephson.com](http://maryjosephson.com)

[instagram](#)

Using agriculture, urban encroachment and wildness as a stage, I broach important subjects such as ethnic diversity, gender identity and sense of community, often painting people whose color or age or gender renders them invisible or powerless. I want to capture more than a likeness of the individual. I try to reflect the character or spirit of a person or place in a manner that relates to all humanity. My work depicts the heroics of everyday life, the commonplace events that add depth and color to our lives.

We each have our stories, the tales of our lives. These connections are the subject of my work, represented in a manner meant to inspire, empower and offer hope. My figures are strong and capable, often visually monumental, reflecting our character, our true nature. My public work has focused on what we share in common rather than our differences for more than 20 years.



top to bottom: *Bountiful Harvest*, 2001;  
*Cast a Spell*, 2010; *Connecting*, 2006



# ADDISON KARL

Seattle, Washington

[addisonkarl.com](http://addisonkarl.com)

[instagram](https://www.instagram.com/addisonkarl)

My process explores two main domains combining humanitarian figurative and aesthetic subject matter. Projects in Israel, Russia, Hong Kong, Pakistan, Mexico, Malaysia, Japan, the United States and Europe, have allowed me to explore the social construct of individual versus community. Through my practice, I hope to reintroduce into shared visual space a sense of ownership.

My focus on an aesthetic subject matter has been developed through my specialized experience in prepress print techniques. My years in printmaking helped develop a strong relationship within the process of technical color utilization and the mechanics of reproduction through analog printing.

The finely controlled hatch-lines create simultaneously diminutive constructions that, when viewed together, unfold and evolve dependent on the physical position of the viewer. Color groups & concepts are explored using theories of parallelism, the bezold effect, impressionist and chaos philosophies developed by numerous artists and philosophers throughout history.



top to bottom: *Frank Henry*, 2015, Phoenix, AZ; *Chief Seattle Grandchildren*, 2017, Seattle, WA; *Okchamali Nebulae*, 2017, Washington DC

# FOREST WOLF KELL

Portland, Oregon

[Forestwolfkell.com](http://Forestwolfkell.com)

[instagram](#)

My art practice acts as a tool for expression and introspection. Each composition is constructed with arrangements of representations of objects and symbols, which derive meaning through each piece's relationship to the things placed around it and within the context of a whole.

Many of my works are highly personal and often employ a language of symbology that is only completely understandable to me. Although many of the idiosyncrasies of the conceptual framework are cloaked by this personal language, my intention is that the viewer understands each aspect of a work uniquely due to their individual relationship with the set of symbols and objects.



top to bottom: Avitas Cannabis, Salem, OR; San Francisco, 2019; Chicago, 2018



# KLUTCH

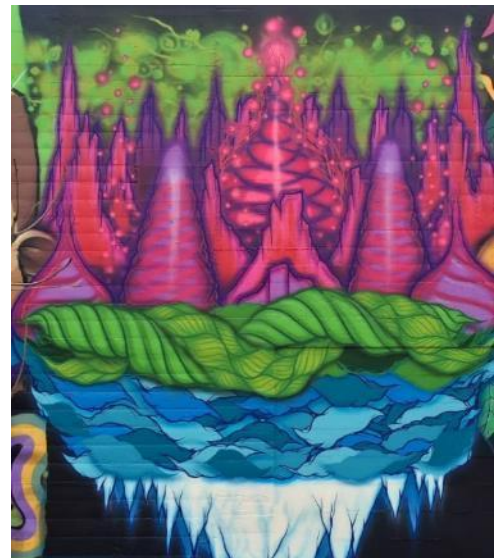
Portland, Oregon

[Facebook](#)

From railway work with TriMet, to numerous retail, nightclubs, and hotels, I bring over a decade of experience executing murals of all sizes and in varied environments. Experience that will ensure that your project is completed on time and within budget. Extensive mural samples and references available upon request.

From my work with the early 1980's hardcore punk scene and the legendary Skull Skates, to painting backgrounds for ads in Vogue, my work has appeared on walls, galleries, and magazines around the world for several decades. In 2005 the suite that I painted for San Francisco's Hotel Des Arts was featured in Time magazine's annual Best Of issue.

For the past 15 years my work has focused on both street and commissioned murals that have become ubiquitous with the streets of Portland. A unique aspect of my commissioned murals is that the proceeds are channeled towards doing pro bono murals for schools, community spaces, and other needy walls. Additionally I am known for locating buildings and curating group murals showcasing many other Portland murals artists. For the past three years I have curated and raised funding for a 10 artist mural as a annual event for the local mural and street art community.



top to bottom: all sites in Portland, OR

# JENNIFER KUHNS

Elma, Washington

[jkmosaic.com](http://jkmosaic.com)

[Facebook](#)

Working primarily with stained glass, carefully shaping each piece, I create custom mosaic for private, corporate and public spaces all over the U.S.

The style and techniques in my mosaic range from naturalistic and photorealistic to wildly colorful and stylized, but it is generally characterized by precision cutting of materials and careful placement resulting in smooth lines and strategic use of texture and reflectivity. My goal when creating art is to bring life and joy to living spaces. I feel strongly that art increases quality of life, and art that is beautiful and celebratory lifts people's spirits. My goal is to create works of art that have function and integrity, and that convey a sense of serenity, happiness and optimism in otherwise utilitarian spaces.



top to bottom: stained glass mosaic, 2015, Walnut Creek, CA, 2015; Edmonia Lewis, Seattle



# CEDAR LEE

Portland, Oregon

[ArtByCedar.com](http://ArtByCedar.com)

[instagram](#)

I have created large-scale paintings, in the 3' - 6' range, of forest imagery since 2006, for private clients' and galleries.

Spending many hours exploring the woods near my home as well as in my travels, photographing trees, being in their quiet presence, and simply looking at them is what inspires me.

My paintings include specific images I've photographed, but also reflect my memories and emotions, faint and ghostly images of childhood and world travels, a lifetime of meandering on so many forest trails.

The paintings are imbued with the calm and peace of the forest, communicating my love and respect for the trees.



top to bottom: *From the Forest Floor*, 2017; *Tunnel*, 2018; *Kaleidoscopic Forest*, 2017

# DAVID CARMACK LEWIS

Portland, Oregon

[davidcarmacklewis.com](http://davidcarmacklewis.com)

[instagram](#)

In my work, I re-imagine the world around me, changing the light, altering objects, placing them where they don't belong, using the unexpected to trigger a narrative instinct. I have always felt that it is through narrative and metaphor, the oldest tools of art, that we continue to create and comprehend the new.

My murals are simply an extension of my studio practice. They address many of the same themes with the same aesthetic, a magic realism evoking myth and mystery. They also frequently echo the landscapes of their surrounding region, inviting urban residents to let their imaginations meditate on the haunting beauty of the wildness that is never as far away as it may seem.

I completed my first mural in Portland, Oregon in 2016. In the summer of 2017, I completed my second mural in downtown Boise, Idaho. I have been overwhelmed by and grateful for the enthusiastic response to both pieces and I look forward to the opportunity to do more.



top to bottom: *The Big Back Yard*, Boise, Idaho, 2017;  
*Absence and Presence*, Boise, Idaho, 2018.; *North  
Portland Mural*, 2016



# LATOYA LOVELY

Portland, Oregon

[lovely.artspan.com](http://lovely.artspan.com)

[Instagram](#)

My paintbrush smears brilliant hues, and tiptoes through pathways of intricate details. I find joy in the tightness of controlled designs, and in the absolute freedom of big and bold shapes. The pandemic has swept me up, and propelled me into many project opportunities. I have hundreds of art thoughts flitting and dancing through my mind daily, and I love the ability to be diverse in my work.

Being able to see myself in my art as a Black woman is food to my soul. I especially want the youth and individuals in my community to be fed in the same way. The craziest and most unexpected gift from being a muralist continues to be having the community see their part in my creation. I want that to happen of course, but it always knocks me off my feet when they express their connection to it in their own beautiful way.



# RAE MAHAFFEY

Portland, Oregon

[raemahaffey.com](http://raemahaffey.com)

I see my work as a systematic investigation into color and pattern. It is an exploration of color through compositions of overlapping, colliding, and aligning patterns.

Patterns emblematically suggest physical and emotional environments. If life's elements can be understood through science, and broken down into mathematics, then they can be expressed as pattern, and interpreted in layers of color with differentiating levels of opacity.

I intentionally avoid elucidating the personal significance of a specific pattern or color. My work is adaptable to multiple interpretations. My focus is a formal consideration of form, color, and pattern, and with creating a metaphorical context in the work to its surroundings.



top to bottom: *Color Factory*, 2010; *Khan*, 2015;  
*Erratics*, 2008, Pasco, WA



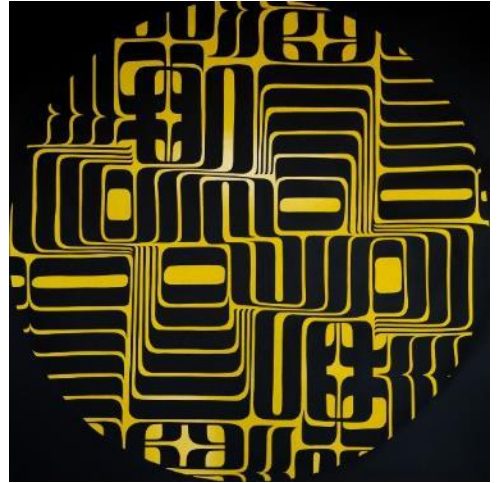
# CHESTER MALINOW

Portland, Oregon

[chetmalinow.com](http://chetmalinow.com)

[instagram](#)

The last six years I have painted murals in Portland, Eugene, San Francisco, and Cambodia. Murals are my favorite form of art that I practice. The large scale, intense planning, and a public audience has always drawn me to murals. Most of my walls have been direct commissions, although this last year I have worked with Portland Street Art Alliance.



My most recent mural project was at the Clay Creative building 120 SE Clay, Portland, OR (see bottom image) where I had complete creative control. Currently I have six murals in the Portland Metro area. One of my favorite projects was painting two 1940s Rail cars for Cascade Web Development. Located at 2100 SE Water Ave, across from OMSI.

All of my murals, with the exception of one in Eugene, have been solo projects. I love the idea of art bringing a community together and what better way to do this than a large scale mural for everyone to see!



top to bottom: Solo show, 2018; Khan, 2015;  
Cascade Web Development rail cars, 2018; Clay Creative  
Building, 2018

# MARINO and HEIDEL STUDIOS

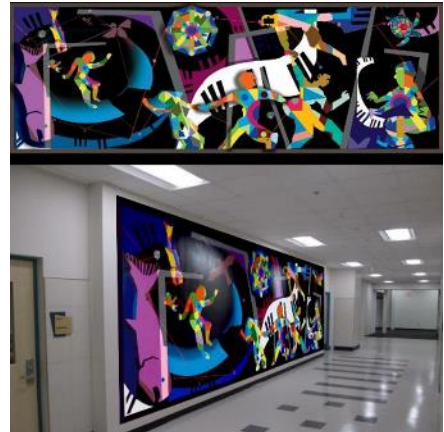
Portland, Oregon

[artspa.us](http://artspa.us)

By working with businesses, communities, architects and cities to strengthen identity, we create a sense of place through murals and sculptures. We work with our clients to achieve signature pieces that fulfill their needs. As artists we thrive on engaging the viewer in creative dialogue and realizing unique and meaningful artworks for our clients.

Our creative process begins with research and through dialogue with the client. We provide comps and full color schematics to be approved before fabrication. We are skilled in project management and development, fabrication and community outreach. Our works range in size from 80 to 14,000 square feet. We are available for consultation and can provide full concept to fabrication services for murals, gateway art, sculpture, steel screens and sculptural bike racks.

Options include Interior or Exterior;  
Painted Wall Murals; Installed Panels;  
Digitally Printed Murals; Architectural  
Steel Screen Murals; Narrative or  
Abstract Content: Multi-Cultural,  
Historic, Contemporary, Nature and  
Wildlife, Northwest Themes;  
Architecturally Integrated; Site specific;  
Community Involved and Corporate  
Identity



top to bottom: *Ethnounis*, 2017, Romig Middle School, Alaska; *Plaza Del Sol*, 2009, Gresham, OR; *School of Outdoor Learning*, 2012, Beaverton, OR



# TRIFON MARKOV

Portland, Oregon

[trifonmarkov.com](http://trifonmarkov.com)

[Instagram](#)

It takes quite some time to make a mural and especially a custom commissioned artwork, because one of the most important steps of creating a mural is to find the right idea and there are millions of them. The process of creating basically a huge painting is really stunning. Starting from a few little sketches, then working on details and fragments, after projecting it on the wall and building a scaffold and finally painting it on different high levels. The best part is to see it in the distance after removing a scaffold. A big difference of a mural from a painting is the of course the size of it. The ability to make a whole new world in your wall.

I mostly work with acrylic and sometimes spray paint. Always open to team work and will be interested volunteering and creating community-partnered murals. My favorite artistic subjects are trees, flowers, musicians, circus people. I really like dreamy, whimsical and mystical styles like in McMenamins or Oregon.



top to bottom: *Rising Flowers*, 2019, (painting); mural, 2019, Markov Gallery, Portland, OR

# ZACH MCKINLEY

Portland, Oregon

[Instagram](#)

Zach Mckinley is a multi-medium artist who lives and works in Portland, Oregon. Originally from Anaheim, California, this is where he first saw graffiti. His use of colors to bring a certain feeling to his work stems from the diverse cities he's explored around the world. Blending all different types of styles, colors, textures, and tones. This can also be viewed in his photography, illustrations, and woodblock prints.



top to bottom: *smile*, 2020; *young*, 2020; *breathe*, 2020,  
all murals are in Portland, OR



# MOLLY MENDOZA

Portland, Oregon

[mollymendoza.com](http://mollymendoza.com)

[instagram](#)

I am an illustrator who is captivated by the relationships that I've built with friends, family, and foes alike. I set out to emulate those relationships through my chaotic yet rhythmic style to make some dang-good drawings.

Alongside personal/observational narrative, I enjoy making images of space travel, plants, ladies and small dogs. Frequently I work on editorial projects, making comics/zines, and eating hot dogs.



top to bottom: *Untitled*, 2017, Portland, OR); part of series of Crayon and Digital pieces for group show at Land Gallery; illustration for essay "How To Keep Running" by Lauren Quinn

# JENNIFER MERCEDE

Portland, Oregon

[jennifermercede.com](http://jennifermercede.com)

[instagram](#)

I started creating murals in Portland in 2007. My early murals were mostly collaborations with other artists, where we completed several large scale murals and working with an agreed upon theme. Since then I have completed several solo murals.

I typically approach my murals as I do my paintings, spontaneously with bright color, fun lines and energetic mark making. I can also do funky figures and animals. I like to have fun while I'm making art, small or large!



top to bottom: *Fauna Mural*, 2014, Philadelphia, PA;  
*Creatures of the Pacific Northwest* (n.d.), Portland, OR;  
*Keen Kids Mural*, 2015, Portland, OR



# JEREMY NICHOLS

Portland, Oregon

[plasticbirdie.com](http://plasticbirdie.com)

[instagram](#)

I have been painting murals for little over a decade now. Throughout the years, I have been fortunate enough to be able to travel to different cities and work on murals with different artists. Through my experience, I have been able to work on various types of surfaces (from cars, to elevator shafts), in a wide range of scale (mini ramps to 4 story walls), with different mediums, and all types of equipment.

In my work, I explore the beauty, energy, movement, and the harmony of the chaos around us. I use recognizable patterns and textures to create layered fragments of floating growth clusters of energy. I want to take the viewer somewhere unfamiliar. I want them to get lost in their own visual journey within the mural and walk away questioning the beauty beyond our immediate world. I want the viewer to take a closer look at things they see everyday—things they may tend to overlook.

I like to try to create work that looks clean from far away, and even more clean and detailed when viewed in close proximity. Ultimately, in both my studio work and mural work, I try to make my work appear to be “machine made”. (In other words, try to make my graphite work look like it was created in photoshop and printed).



top to bottom (all details): *Fremont Mural*, 2015, Portland, OR; *River Gallerywall*, 2017, Columbus, OH; Simply Truman headquarters *Lobby Wall*, 2016, Portland OR

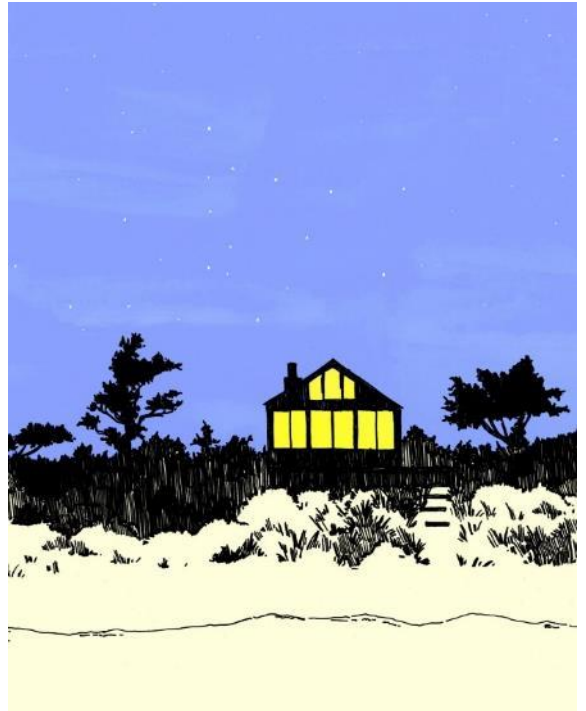
# MIA NOLTING

Portland, Oregon

[mianolting.com](http://mianolting.com)

[Instagram](#)

I work at the intersection of fine art and commercial art, and in doing so, mural art is a natural fit for my style and approach. As an illustrator and designer, I have experience working with diverse groups, from large commercial companies to small businesses, individual artists to nonprofits. As an artist, I'm interested in people, words, and places. My drawings are rooted in observation—I view drawing as an act of noticing. I use figures and letterforms to capture fleeting moments, gestures, and emotions and I am influenced by relationships, language, and geography. Most of my projects have a public aspect to them, in the form of books, group activities, and interactive publications.



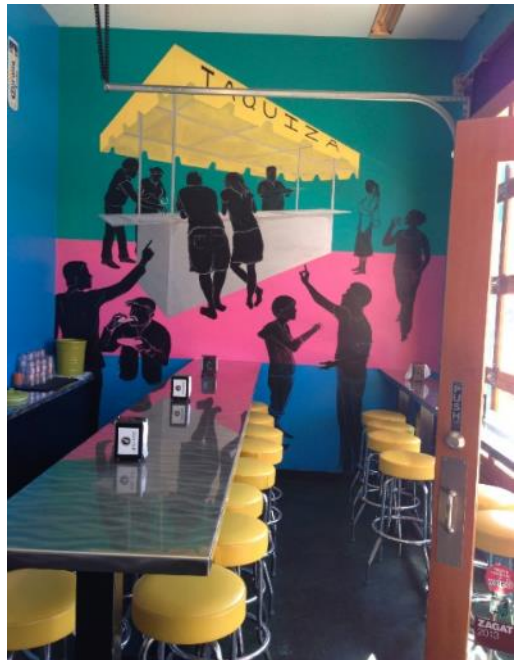


# RACHEL OLESON

Portland, Oregon

[pulsefineart.com](http://pulsefineart.com)

I've painted several large-scale murals around Portland, both independently and collaboratively. I really enjoy listening to people's stories and I love the thrill of bringing these stories to life visually. I am drawn to create larger-than-life figures and I love the creative challenge of designing for a particular space. No project is too daunting, as I've been able to find creative ways of incorporating a building's architecture into the overall aesthetic of a piece. I've worked with nonprofit organizations, neighborhood associations, local business owners, and other artists to reimagine spaces in our community. One of my favorite parts of the mural-making process is talking with my clients about what they envision. I take that inspiration straight to the drawing board.



top to bottom: *Cuba*, 2011 (with Emily Beeks); *Una Mas* [n.d.]; *Portland Mercado* (with Pablo Solares), 2016 (all work in Portland, OR)

# PANDER BROTHERS

Jacob and Arnold Pander

Portland, Oregon

[panderbros.com](http://panderbros.com)

We are visual artists, graphic novelists and filmmakers who write and direct feature films and create original graphic novels, large scale painting and murals.

With a background in graphic novels and fashion design inspired illustration and painting, our early mural work began on the walls of Portland and Amsterdam nightclubs, painting numerous murals on the stage wall at club Satyricon in the 90s, and works at the Korsakoff nightclub in Amsterdam. Our first public art commission was the Portland Tri Met Culture Bus, designed and painted in collaboration with their father Henk Pander.

We were nominated for the Eisner and Manning awards for groundbreaking artwork in the comics medium and collaborate with some of the industries' top writers. Our graphic novels have been published by Image Comics, Vertigo, Dark Horse Comics and Oni Press, and franchise projects for Marvel and DC Comics, including "Batman" and "Nightmask". Our latest graphic novel "GirlFIEND" was published in 2015 by Dark Horse Comics.



top to bottom: Masu Sushi Restaurant, 2009, Portland, OR; Voice Box NW Karaoke. 2009, Portland, OR; Coffee Time mural, 2017, Portland, OR



# BEN PATTERSON

Hillsboro, Oregon

[benpattersonart.com](http://benpattersonart.com)

[instagram](#)

If thoughts and dreams were photographed then Ben Patterson's works would be just that. Bizarre animals, graffiti birdhouses, and child-like characters are all posed in surreal settings. There is an innocence reflected in his works, yet an underlying sadness that sits upon them. Rendered in a high-low style, polished yet simple at times, Patterson's art emphasizes the dream and the possibility of change. Many works seem to be on the verge of a tipping point, depicted at the peak of a transition where the viewer is left to decide which direction it will take. Patterson pushes this idea of the contradictory state, where there is no absolution of right or wrong, no definitive choice, but only a harmonious variation where both exist.



top to bottom: *Lets Pollenate*, 2017; *Lets Adapt*, 2017;  
*Lets Move Forward*, 2017

# MEGAN PERRA

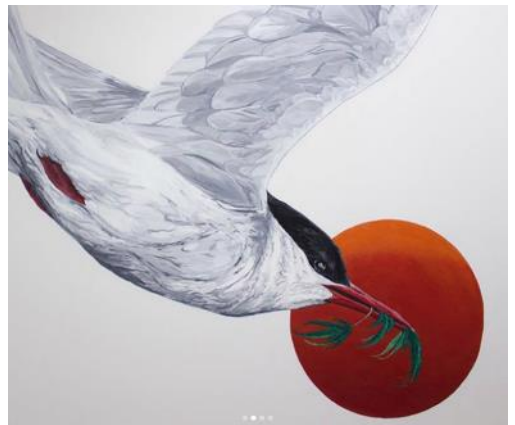
Portland, Oregon

[feral5creativeco.com](http://feral5creativeco.com)

I am a scientific illustrator and artist whose interests lie at the cross section of hunting and conservation, and the ways in which we can leverage culture and tradition to better understand species and environments at risk.

I have created a number of interior murals and have worked on large-scale, exterior surfaces (corrugated metal) in adverse weather with limited resources. Most of my work draws inspiration from local landscapes and ecosystems. When possible, I attempt to represent biology and natural history in her compositions.

My passion for art and science stems from a single, driving curiosity about the natural world. I use visual art and various storytelling techniques to express the dramas of ecology and the beauty of research in a way that makes science accessible to a broader audience.



top to bottom: *Sharing the Holdfat*, 2018, Thingevri, Iceland; *Arctic Tern*, 2017, Fairbanks, AK; *Smoking Caribou*, 2017, Fairbanks, AK



## ELLEN PICKEN

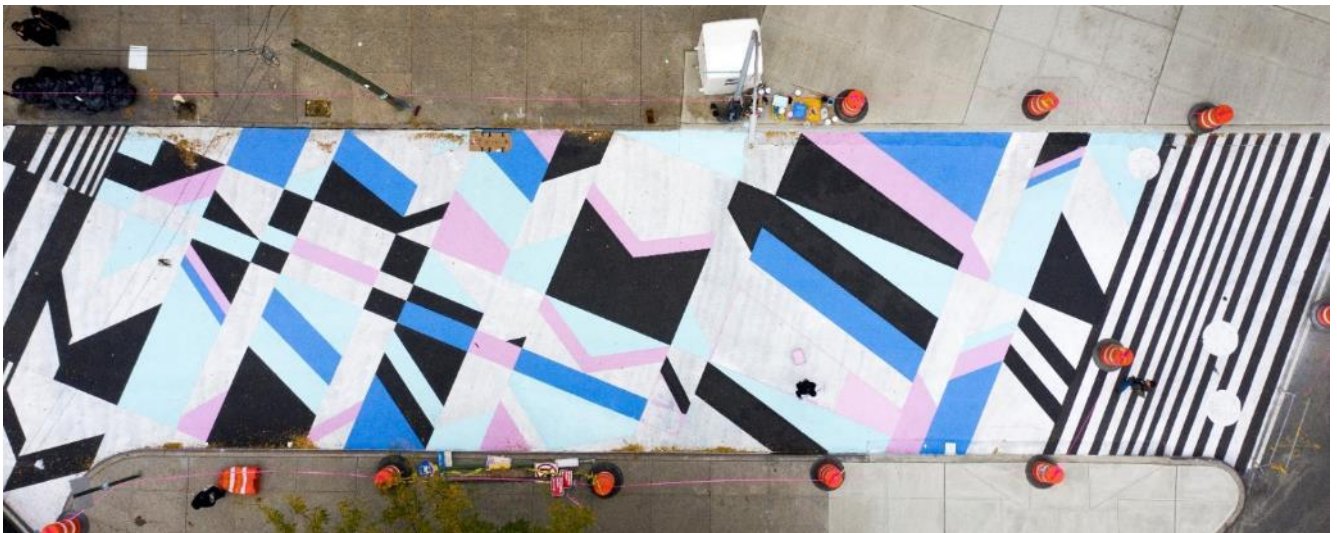
Spokane, Washington

[ellenpicken.com](http://ellenpicken.com)

[instagram](https://www.instagram.com/ellenpicken)

Having lived most of my life roaming the outdoors, open space represents more than freedom of mobility. Elements of the physical environment such as depth perception or the unknown destination of a deer trail translate into the psychological equivalent. The shape of my surroundings directly relates to my state of mind.

My goal is to create space within the built environment that offers the experience of the wilderness. Non-representation design creates an opportunity for the viewer to determine their own response to the work, much like depending on one's own skill in finding the way through the forest.



top to bottom: *Hotel Sorrento Mural*, Seattle, 2015;  
*Stacks*, Tacoma, WA, 2018; *Up River* (detail), Brooklyn,  
NYC, 2018

# RATHER SEVERE

Jon Stommel and Travis Czekalski

Portland, Oregon

[rather-severe.com](http://rather-severe.com)

[instagram](#)

The two artists have dedicated themselves to painting public murals together professionally for over 7 years, during which time they've given their utmost collective effort in establishing themselves as an integral part of the Portland's public art community. They have worked with dozens of locally affiliated organizations and businesses to transform and enrich the experience of being in public spaces in Oregon, Washington, and beyond.

Their works are typically vibrant, energizing, whimsical, and optimistic, with bold colors and graphic lines. Works will often include their signature style of characters, flora and fauna, natural patterns and textures, and other abstract organic elements. Having created art for a wide variety of public art projects, they're able to design and execute murals with many different conceptual approaches and visual styles based on the context and intention of the artwork.



top to bottom: *Archrival Agency*, 2017, Lincoln, NE;  
Clary Sage Herbarium, [n.d.], Portland, OR; Mellow  
Mushroom, 2016, Roanoke, VA



# WILL SCHLOUGH

Seattle, Washington

[willschlough.com](http://willschlough.com)

[instagram](#)

The ultimate goal of my artistic practice is to put surprising, playful, and thought--provoking work in public spaces where it can be experienced and enjoyed by an expanded audience. Whether it's giant toy jacks sitting alongside cars in a downtown parking lot, goldfinches wrapping a vacant building in bright red ribbon, or a Rube Goldberg device designed to shoot apples into a nonprofit that gives away school supplies, my mural work often puts forth unique narratives that speak to the surrounding environment and culture.

In addition to working individually, I have collaborated with community groups to design imagery, held neighborhood events to dictate a mural's direction, and worked with students and volunteers to paint the final product. I've painted murals on brick, glass, concrete, and a variety of panel material and have experience working on scissor lifts, cherry pickers, scaffolding, and much less efficiently, ladders. Regardless of a project's process, my mural work aims to create unique and dynamic moments that provide a welcome change of pace to daily life, while also presenting a distinct take on the space the work inhabits.



top to bottom: *Apple Catapult*, 2016, Indianapolis, IN;  
*Starting the Garden*, 2015, Seattle, WA; *Directions*, 2014,  
Sharpsburg, PA

# RAE SENARIGHI

Portland, Oregon

[raesenarighi.com](http://raesenarighi.com)

[instagram](#)

As a fine artist, designer, and muralist, I am best known for vivid colorful abstracts, intricate typography, and bold transfixing portraits of modern icons.

My detailed, thoughtful works are influenced by nearly a decade of scientific illustration, studying the natural world in micro and macro. Illustrations have been internationally published in *Cell*, *Nature*, *Gertrude Press*, and *Science Magazines* among others.

I am a transgender non-binary artist currently living and working in Portland, Oregon. My most recent works, *TRANSCEND*, in which I capture the brightness in twelve transgender culture-makers, will be touring nationwide in 2018.



top to bottom: *Liberation Mural Portrait (detail)*, 2017, Portland, OR; *Transcent Portrait Series* (n.d.)



# KRISTEN RAMIREZ

Seattle, Washington

[kristenramirez .com](http://kristenramirez.com)

I am an artist who makes work about place. I see 'place' as the unique confluence of history, language, and culture, which deeply affects our personal psychology. I believe that my experience, practice, and aesthetic & conceptual approaches to art-making make me the right candidate for this roster of muralists.

I have completed numerous public art and site-specific works, many of them based in community collaboration and engagement. These works range from site-specific installations at the Whatcom Museum of History and Art in Bellingham, Washington and 4Culture Gallery in Seattle, to large-scale murals for Seattle's Skanska Development and Sound Transit, a four-month residency and temporary public artwork on Seattle's historic Fremont Bridge, and the implementation of a mural this July on the Burke-Gilman Trail in Bothell, Washington.



top to bottom: *What Would You Build Here?* 2012, Seattle, WA; *Ebb and Flow*, 2014, Bothell, WA; *United Way* mural, Portland, 2016

January 2018

# ERIKA RIER

Portland, OR

[erikarier.com](http://erikarier.com)

[instagram](https://www.instagram.com/erikarier)

I create work in a style I call folk surrealism. I seek to explore the inner life and turmoil of the modern world by using imagery drawn from folk art, mythology, nightmares, and daily life. I seek to create pieces that draw viewers in with their bright colors and delicate line work but as a viewer delves deeper into the piece they will find themselves confronted with a complicated narrative to unravel.



top to bottom: *She Ordered Her Beer Before the Lion*, 2017; *Power Struggle*, 2016



# JAMAALI ROBERTS

Portland, OR

[Instagram](#)

Jamaali Roberts is a visual and musical artist whose work centers on creating vibrant and detailed paintings, drawings, and murals. Jamaali's work investigates and magnifies the rich, multi-faceted, diverse and beautiful culture across the African diaspora. His work embraces both spiritual and physical aspects of life within black culture- both modern and ancestral. He is intrigued by masks and ceremonies, typography, patterns of textiles, and Hip-Hop as a whole. His style is a hot gumbo of pop-culture, social activism, and psychedelic sci-fi worlds waiting for you to dive in and come back for more submersion.

Jamaali is also an active part of the community within the greater Portland area sharing NW African drumming, hosting collaborative drawing events, and mentoring students. He hails from Atlanta, GA and graduated from Portland's Pacific Northwest College of Art in 2017. He resides in Portland, OR with his partner and loves a good smoothie and silly cartoons.



top to bottom: *Actively Antiracist*, NE 15<sup>th</sup> & Sumner, 2020; *Feel the Rain*, World Trade Center, 2020; *Empowering our Women*, Phoenix Pharmacy Building, 2020; all murals are in Portland, OR

# HEIDI SCHULTZ

Portland, Oregon

[heidischultz.ocm](http://heidischultz.ocm)

[instagram](#)

Born in central NY, Heidi grew up drawing from a very young age. She received her BFA in Communication Arts at Virginia Commonwealth University. Then Heidi moved to Oregon, where the natural beauty around her continues to inspire her work.

Heidi specializes in illustration, commercial and residential murals, graphics and signs. She provides creative solutions that fulfill the specific needs of each client. Heidi loves the diversity of what she does, and is passionate about her craft. She strives to keep learning and growing with each project she undertakes.



Top to bottom: *Oregon Landscape for a child's bedroom*; detail of NW Coast themed mural for Broadway Medical Clinic; Chicken garage; all murals in Portland, OR



# ESTEBAN CAMACHO STEFFENSEN

Portland, Oregon  
[ecomurals.com](http://ecomurals.com)

I have developed my painting skills as a muralist because I believe the power and creativity of large scale visual arts can awaken and empower public concern for critical issues such as peace and diversity. Most of the 25 murals I have painted over the last ten years feature aspects of specific local environments and cultures. I have experience working with arts councils in Oregon, Kentucky, Costa Rica and Spain. I typically involve youth in various stages of my mural productions for its educational and community development benefits.

My artistic style is geared towards large-scale murals with dynamic compositions. When I produce a natural scene, I draw the elements in the background as realistically as possible but I exaggerate those in the foreground to make their appearance have an anthropomorphic quality or a shape that is unexpected and yet harmonious. I often use multi-angular perspective to create a more complex image that is highly dynamic from different angles.



top to bottom: *Evolutionary Leaps*, 2014, Eugene, OR;  
*Working Forward Weaving Anew* (details), 2017, Tacoma,  
WA

# LYNN TAKATA

Salem, Oregon

[lynntakata.com](http://lynntakata.com)

I create public artwork in mosaics, concrete, fused glass, cast glass, ceramic and paint. My designs include site specific artwork for parks, zoos, community centers, hospitals and schools. My murals and sculpture involve meaningful engagement with the community and often become landmarks in the neighborhood.

Inspiration can come from nature as well as themes that evoke cooperation, healing, culture and peace. My work includes subtle pieces that can create a sense of discovery, wonder of inspiration.

Participation can occur on a variety of levels from gathering input to integrating elements created by the community. My participatory artwork can include hundreds of people from ages three to ninety.



top to bottom: *Marquam Mosaic* (detail), 2013, Portland, OR; *Willamette Valley Mosaic* (detail), 2014, Salem, OR; Minneapolis Masonic Children's Hospital (detail) [n.d.]



# KRISTIE WINTHER

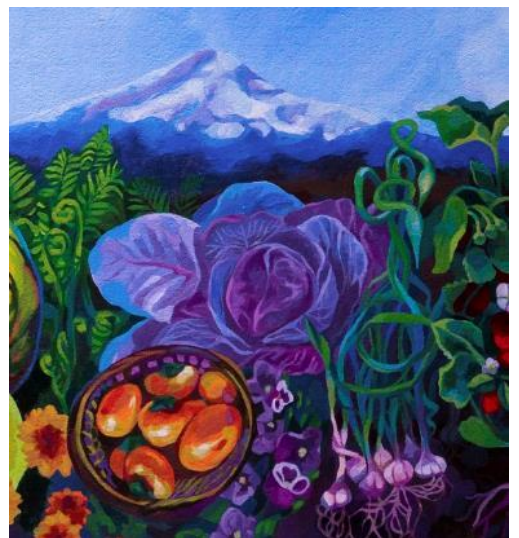
Portland, Oregon

[marigoldmuralstudios.com](http://marigoldmuralstudios.com)

I have been painting murals and scenic paintings professionally for 8 years, I strive to paint murals that are colorful, approachable, and delight the imagination. I have experience painting murals for educational institutions, community groups, homes, and businesses.

I am inspired by the beauty and diversity of nature, especially botanical forms and plant life. In my paintings, I also enjoy depicting local culture and celebrating the history of a neighborhood. I strive to integrate the painting so it fits harmoniously with the shape of the wall, the colors of surrounding vegetation, etc. Other subjects that inspire me include the history of textiles, mythology and storytelling.

When creating a mural for a public space, I try to include many voices and perspectives, by researching the history of a place and engaging directly with the residents in a community. I can work with individuals, community groups, and schools to create designs that honor the interests and vision of those who would see the painting every day. I can work with architects, interior designers, and individuals to plan murals to enliven lackluster spaces and create atmosphere.



top to bottom: *Portland Roses Painting*, 2016, Portland, OR; *Baltimore Whiskey Goddess (detail)*, 2015, Baltimore, MD; *Brooklyn Botanical Mural (detail)*, 2015, Portland, OR