

Erik Sandgren probes the Northwest landscape with sensitivity to myth and origins.

He was born in Corvallis, Oregon in 1952 and grew up there in the environs of Oregon State University. His father, Nelson Sandgren, was a noted painter and OSU art professor and the household was saturated with visual culture that fostered his early interests and education as a painter. Erik went east to study at Yale (BA, 1975) and Cornell (MFA, 1977) where he honed his painting and printmaking skills and absorbed the broad path of Ivy League liberal arts.

Like a homing salmon, however, Sandgren returned to the headwaters of his art and of his early life in the Pacific Northwest, drawn by a vivid landscape where raw nature is close-at-hand and the history of industrialization is little more than a century old. Following his father's career trajectory he landed in Aberdeen, Washington in 1989 where he served as a one-person art department at Grays Harbor College through 2017.

Sabbaticals, teaching and artist-in-residence stays in England and France allowed him to explore that more settled landscape with on-site painting and expand firsthand his knowledge of the history of Western art. He has exhibited broadly in many solo, two-person, group, and juried shows and his work is held in numerous private and public collections including those of the Franklin Furnace Gallery of the Museum of Modern Art, Yale University Art Gallery and the China National Academy of Fine Art in Hangzhou.

He has created a number of public art projects including the 4,600 square feet mural *Northwest Passages* he executed as assistant to his father in the Eugene/Springfield Airport in 1989. More recently he has completed murals on Grays Harbor entitled *Elusive Witnesses*, *Nirvana and Aberdeen*, *Chehalis at Tidewater* and a 75-foot mural for the Port of Grays Harbor Commission Room, commemorating one hundred years of marine commerce while accentuating the natural riches of the vital estuary in the context of this productive harbor.

Sandgren has systematically explored painterly traditions while referring to the natural world. His paintings, small and large in many media include both plein aire and studio compositions, are based on fundamental themes of water, earth, sky and the peopled landscape. His oeuvre has developed over the years in response to a wide range of influences including Northwest painters, European painting and classical Asian art.

Artist in Residence: Rochefort-en-Terre, Brittany, Maryland Institute of Art 2003 and 2005

Fulbright Exchange Teacher to Hastings College of Art and Technology, England 1995-96

Washington Artist Trust grant recipient 1992

Print Arts Northwest: current Board Member, artist member since 1981

Pacific Northwest Artist Archives: Erik Sandgren papers in Special Collections
Mark O. Hatfield Library, Willamette University, Salem OR

Education and Special Study: National Endowment for the Humanities Summer Seminar in English
Romantic Literature and the Visual Arts at Dartmouth College 1987
Cornell University 1977
Yale College 1975

Selected Publications:

100 Artists of the Northwest by Ashley Rooney, Schiffer Publications 2014
Washington Coast Magazine *Harbor Artists...* Erik Sandgren, Summer 2016
Oregon Stater Magazine- *Celebratory Painting* Fall 2015

Washington Coast Magazine *The Art of Grit and Grime- Erik Sandgren* Summer 2015
Port Angeles Fine Art Center, *Ghost Stories by Jake Seniuk* 2013
Crosscurrents: Washington Community College Humanities Association
Northwest Coast Magazine, *Painter of the Rain Coast* Volume 1, Issue 4 2009
This Bountiful Place Oregon Historical Society Press and OSU 2006
Port Angeles Fine Arts Center, *In Search of a Homeland* 2003
Artspirit, Linn Benton Arts Council
 A Retrospective in Watercolors March 2002
Journey: AAA Magazine, *Washington Painters* 2001
Northwest Art and Artists, 1990, *Mahlon Sweet Airport Mural*
 New Art Examiner, March 1988, Vol.15, No.7, p.51,
Baltimore Sun, Dec. 8, 1987 *Inverse Operations*
American Apocalypses by J. Robinson, Johns Hopkins U. Press
The Art of Drawing by Bernard Chaet, Holt, Rinehart, and Winston 3rd
 ed. 1983
Newsletter for the Oregon Committee for the Humanities *The Car as*
 Lens 1980

Selected Permanent Collections:

Museum of Northwest Art, LaConner
Arches Paper
Hangzhou Academy, Hangzhou, China
University of Portland
Maryhill Museum
Jordan Schnitzer Museum of Art, Eugene
Yale University Art Gallery
Gilkey Collection, Portland Art Museum
Hallie Ford Museum of Art
Polson History Museum
Oregon State University
Grays Harbor College
Chemeketa Community College
Clackamas Community College
Coos Art Museum
Franklin Furnace Collection, MoMA, New York
Grays Harbor Community Hospital
Hastings Museum, East Sussex, England
Klippan AB/Lessebo Handpappersbruk, Sweden
Pierce College, Tacoma, WA
St. Martin's Abbey, Lacey, WA
Shelton Timberland Library
Wilson Collection, Multnomah Library
Portland Community College, Rock Creek Campus

related links:

<http://www.eriksandgren.com>

<http://nirvanamural.com>

<http://nelsonsandgren.com>

https://adminlb.imodules.com/s/359/file_lib/1001/54/sandgren_635847401365070659.pdf

<https://www.youtube.com/watch?v=oimk9leRmbw>

Hobe Kyrtr portrait

<http://www.kithfolk.com/kithfolk-blog/2015/5/12/kithfolk-guide-to-the-2015-northwest-folklife-festival> Hobe Kyrtr portrait

Proposal/presentations for Los Angeles area Landscape Projects
<http://withersandsandgren.com/elysian.html>
<http://withersandsandgren.com/santaanariver.html>

@Yale University Art Gallery
<https://artgallery.yale.edu/collections/objects/101672>
<https://artgallery.yale.edu/collection/search/eric%20sandgren>