

happy valley road

was this a board fence

climbing in the window

searching

family affair

cases in the trees

secondary day II

gathering (Peters)

the hill

the teamster

gabe's house

a safe place

weathered & cracked

Andee \*

gave \*

- farm boy

gathering weed. 24x11" hgt

there were the days. 13" hgt

car in my kitchen 9" hgt

denim & bangles 12" x 10" hgt

dance, dance 10" hgt

coffee - break 11" hgt

milk's time 13" x 8" hgt

frank's chop. 11" hgt

teamwork 23" x 8" hgt

home & milk 13" hgt

out to the barn 18" x 12" hgt

kitchen up

beach's out

learning the ropes

28" x 36"	oil on canvas	happy valley road	\$900
24" x 30"	oil on canvas	view thru a board fence	\$800
28" x 36"	oil on canvas	dancing in the windows	\$900
28" x 36"	oil on canvas	searching	\$900
24" x 30"	oil on canvas	family affair	\$500
24" x 36"	oil on canvas	→ cemetery day II	\$900
28" x 36"	oil on canvas	gathering place	\$900
28" x 36"	oil on canvas	the kill	800
24" x 30"	oil on canvas	Jake's house	NFS
24" x 30"	oil on canvas	(courtesy of Joan & Yvonne Mattson)	
24" x 30"	oil on canvas	a safe place	NFS
24" x 30"	oil on canvas	(courtesy of Bob & Pat Peterson)	
24" x 30"	oil on canvas	the steamer	\$900
24" x 36"	oil on canvas	<del>holding the line</del>	
24" x 30"	oil on canvas	weathered & cracked	\$500
21 1/2" x 26 1/2"	clay tiles on board	furn boy	\$500
		Hudson	\$900

Emily Mattson

Kopyy valley road

oil on canvas 28" x 36"

river thru' a board fence

oil on canvas 24" x 30"

dancing in the window

oil on canvas 28" x 36"

searching

oil on canvas 28" x 36"

family affair

oil on canvas 24" x 30"

remotely day II

oil on canvas 24" x 36"

gathering flowers

oil on canvas 28" x 36"

the hill

oil on canvas 28" x 36"

John's house

oil on canvas 24" x 30"

a safe place

oil on canvas 24" x 30"

the steamer

oil on canvas 24" x 36"

treatment of market

oil on canvas 24" x 30"

farm boy

oil on board 21 1/2" x 26 1/2"

headman

oil on canvas 24" x 30"

## Gathering flowers

I, a "mid-lifer" . . . . . am acutely aware of the passing of time. I struggle with feminist ideals & the role of women in society.

This painting depicts the value of raising children. My daughter-in-law holding her child portrays the beginning of a process of gathering memories & attachments to people in the role of care-giver.

My mother-in-law, approaching the latter part of life has developed the value of gathering such attachments. (~~the symbol flowers~~)

I find this process quite contradictory to accumulating material wealth & power.

## Dancing in the window

Some days I find the photographs on my walls disturbing. We are in but an instant of time . . . . . a common child . . . . . but think of it . . . . . a house with all its transient things. . . . . flowers will wither <sup>but</sup> . . . . . are we all spirits dancing in the windows of time?

I see my parents peering out as children . . . . . At time when I could not know them . . . . .

## the search

At January's end, we start calving.

This means around the clock vigil to ensure that any new babies are taken to the barn with their moms. Occasionally it may be necessary to assist in a difficult birth.

Often these midnight rounds give me a strange sense of the surreal. Cows lay like huge lumps, frosty and numbing. The snow crunches under my feet.

In this painting, a cow is calving on the right. The calf's feet appear upside down indicating breech birth. This leads to the premise where one searches inevitably more questions & challenges arise!

## herdsman

My observation is that accumulating  
... or life long ambitions ... become a

part of one's identity. ~~The older one gets, the~~

This is a portrait of Larry, my husband out  
looking at his cows.

Gabe's horses

... the colorful horse along side  
the spirit with round caught my eye.

... there amongst a dozen others

... whose names are thrown down by

the "Power River" / asked... of those

as Gabe's horses " was the reply.

## the search

At January's end, we start "calving".

This means around the clock vigil to ensure that any new babies are taken to the barn with their moms. Occasionally it may be necessary to assist in a difficult birth.

Often these midnight rounds give me a strange sense of the surreal. Cows lay like huge lumps, frosty and numbing. The snow crunches under my feet.

In this painting, a cow is calving on the night. The calf's feet appear upside down indicating a breech birth. This leads to the premise when one searches inevitably more questions & challenges arise!

## Cemetery day II

The annual event of clearing up the cemetery brings strange contradictions.

At first glance it seems there are as many bodies above the ground as there are underneath. Everyone works so industriously. Are we trying to include those that have gone? . . . . or trying to fill the silence with a ~~search~~ activity?

## view thru a board fence

photographs on  
in but are  
like' . . .  
it's all it's  
with  
dancing in  
process & expression.

Living in a very physical environment  
does have it's rewards, but sometimes creative  
growth seems difficult.

I have developed the attitude that we all have  
our "fences". It is learning to draw on one's  
own life experiences that is important to creative  
process & expression.

In this painting, I've presented myself  
viewing the world through a board fence.  
My surroundings indicate the life I lead, . . .  
the fence represents a barrier.

You . . . the observer . . . see me in  
my environment . . . and I analyze the  
world from my view point.

## the Yeomanster

Is the ~~Yeoman~~ Yeoman's story done  
in control of the year? . . . are they  
just running . . . or are they on the verge  
of breaking away?

~~Doug was a good Yeomanster,~~

Doug was an accomplished Yeomanster  
& took pride in his ~~very~~ beautiful  
horses. Here, I've used this  
subject as an analogy for a  
dancer ~~to~~ control of his destiny.

I've used this image

~~But~~ I was so drawn to  
the image of man controlling such  
powerful animals . . . has "drawn me"  
use this subject before.

The hill

When riding behind and up hills I get a very good view of the land horse. I'm often very aware "of the climb"..... and the effort it takes to get to the top.

dance dance  
I watched

am / struggle  
woman in society.

of raising  
holding her  
necess of  
to people in

dancey  
to Karl, Nova & Don at Karl's out  
to the wedding ~~last~~ ~~sp~~ last sp.

.... life is a dance  
to let the soul soar... Somehow  
involve everyone there is flight... not  
as escape but as a soaring uplifted feeling  
(can't there?)

ing the latter  
line of gathering  
floors  
& contradictory  
& power.

denim & bangles

On the way home from a visit to my mother (in the restaurant) I stopped in at a restaurant in the pass.... there were some middle-aged women drinking coffee.... squeezed into their jeans & jewelry dangling... I must admit I was quite comfortable... I felt I was home again.

long side  
my eye  
stare  
'em by  
ol those  
eply.

cracked & weathered

Everything looks <sup>seems</sup> minute when  
looks through a crack in the wall,  
Why is it figure dominant in size when the  
wall is so big & close?

Farm boy

this a portrait of Karl when he was  
about 7 years old. . . . a farm boy like  
<sup>the</sup> many boys raised around here

family affair

the bull sales in the spring  
is a busy time for those in the business  
of selling registered stock. Each year  
I watch many of the same people go thru  
the ritual of grooming their prize animals.  
This is Stan's Faye Helma, daughter of  
granddaughter from Monday.

farm boy

This is a portrait of Paul Age 7. a boy  
Nursed like many other farm children  
with a physical world. in town

scolding up

It takes persistence when first the horse is so tall.  
This is C. G. and Sadie my nephew and niece. a couple  
of summer ago.

Cous in my kitchen  
every readers wife has experienced a self slandering event  
the kitchen floor