

# CONCEAL + REVEAL

PAINTINGS BY  
SANJE ELLIOTT & JEF GUNN

April 1 - May 27, 2018

Things are not as they appear to be:  
nor are they otherwise.”

-- Gautama Buddha in *Surangama Sutra*

Painting is a window into the spirit, where all  
worlds -- the visible and the invisible -- can  
meet and become manifest.

-- Sanje Elliott

Everything you look at is a mirror.

-- Jef Gunn

Henri Bergson in *Matter and Memory*, edition 1908.  
Opening sentence:

“This book affirms the reality of spirit  
and the reality of matter.”

Closing sentence:

“Spirit borrows from matter  
the perceptions on which it feeds  
and restores them to matter  
in the form of movements  
which it has stamped  
with its own freedom.”

# ESSAYS

CONCEAL + REVEAL by Dr. Sheldon Hurst

When Huang Po wrote of “the unconditioned state of being,” he saw it as the result of letting go of gathered ways of thinking that constitute the “I”; one by one the departed thoughts leave until there is “is.” Sanje Elliott and Jef Gunn are artists who give themselves to this awareness, fully conscious that the act of painting and the response of viewing engage us all in an art that conceals as much as it reveals.

This interplay is central to their art. Perception is fleeting: it comes and goes, and when it comes it is never total. What Gautama Buddha tells us is that “Things are not as they appear to be: nor are they otherwise.” And so, we look at the art on exhibition in order to find what is concealed and what is revealed, fully aware that appearance both is and is not; there is more and there is less.

Both Elliott and Gunn are committed Buddhists who practice the Tibetan tradition of chant, a discipline that is central to their spiritual paths and which is also evident in their artistic work. Sanje Elliott refers to painting as a window; it is an invitation to see the spirit that the chanted mantra suggests. His Mantric Dance Paintings are a visual expression that give appearance to chanted sound. Each work references a specific chant, referenced in the title. Just as sound carries the verbal enunciations of a chant, his fluid lines are a visual expression of the flowing movement. Elliott says of his work: “What is concealed in these paintings is the legibility of the words of the mantra. Since each painting has many layers of mantra painted on top of each other, the form of the letters is somewhat hidden, disguised or concealed.” The acrylic paintings reference the underlying spirit of being itself, which is invisible. Even as chants in groups become layers of sound, so his creations are visual layers that mimic the sound and convey the spirit. His color range, which makes each work a delight to the eye, seem to move and carry the various sounds of the mantra. He continues: “What is revealed is the rhythmic dance of the brush showing the spontaneous response inherent in each mantra. . . the spirit of compassion, wisdom, healing and freedom.”

Jef Gunn’s art also draws on his experience with chant. He both layers and repeats in his works, succeeding in creating subtle and profound variations that parallel what happens in chant. Gunn uses encaustic as his medium; wax is used to carry the pigment. As a

result, as layers of encaustic are added to the paintings, there is a depth through which one sees color and form. It invites a slow looking to experience all the revelation of the subtleties of his work. Encaustic paint also both covers and holds objects, such as the lace cloth in *Five Stones*, where the patterns remain intricate and delicate, even as they are enclosed in the wax. *Whisper* includes a repeated, as if chanted, gold leaf line that curls and then opens at the top; the surface dances with elements of light behind which the landscape -- land, lake, mountains, sky -- recedes. The visual chant stills our vision, quiets our perception and allows us to enter a realm of unbounded awareness. *Lokeshvara Moonlight* is an installation created as an enclosed space which one enters to view nine individual paintings of similar design: repeated images stamped with the regular rhythm of a chant. The repeated shapes and the colors of light blue on white create a kind of visual surround-sound. As if swallowed in the sea of chant, one is submerged in an awareness of the spirit, the spirit of “being” itself.

It brings me great joy to have Sanje Elliott and Jef Gunn share their work with us. They invite us to visual experiences of what is concealed and revealed in the state of unconditioned being.

## **WHEN LOVE MEETS WISDOM**

by Rev. Michael Ellick, Minister

My colleague Paul Knitter wrote a book called, *Without Buddha I Could Not Be a Christian*, and that sentiment rings true for me. Growing up inside the Conservative Baptist Church, I simply could not reconcile the teachings of my home church with the profound teachings of Jesus himself. Ironically, the same thing could be said for the “rational theology” of my mainline Seminary. Both sides of this coin offered me justification that they were “right” while other denominations (or religions) were “wrong,” but neither made me a more forgiving person, or a more loving person – and isn’t this what Jesus said it’s all about?

Thus, Buddhist training in the Six Perfections of the Mahayana tradition (generosity, morality, patience, energy, meditation, and wisdom) was my attempt to short-circuit what I saw as bankrupt ideologies inside the Christian conversation. I was no longer interested in being an “authority” on history’s winning “team,” I wanted to walk the path of self-emptying that I saw Jesus walking, and the Buddhists were the only ones

who came close in my experience. Moving away from “teaching/learning,” and moving toward “practicing,” my hope was an obvious one: to embrace the living truth of the Gospel in my own life.

Now unbeknownst to me, many of the practices that I would go on to learn from my Buddhist teacher had some Christian parallel. I didn’t know it at the time, but the mindfulness practice of the Buddhists had much in common with what Brother Lawrence called “Practicing the Presence of God,” and what Father Thomas Keating later called “Centering Prayer.” Likewise, the repetition of the Jesus Prayer, and the corresponding Orthodox practice of focusing attention on one’s own navel, are eerily similar to Chakra opening practices in Tantric Buddhism.

But more importantly, what such spiritual practices can give you – whether they come from chanting prayers to “Our Lady” on a rosary, or to “Green Tara” on a string of mala beads – is a way out of the false binaries of intellectual debate, followed by direct contact with the Holy Spirit. Jesus teaches us that the Kingdom of Heaven is within us, but how can we perceive and communicate with that reality, which the Book of Psalms calls “the still small voice,” if we haven’t learned how to quiet our own mental chatter? Though I’m hesitant to use second-hand words and ideas to illuminate an experience that can only be appreciated for oneself, I will say that the various tools of mantra practice, chanting, and repetitive prayer were the spiritual equivalents of discovering electricity for me, and the lights have been on ever since.

The art you will see in our Fellowship Hall today is very much grounded in these basic tools and techniques. And though this art grew out of Buddhist practice, the living reality they point to is something that doesn’t belong to any one tradition, but to that ineffable heart of Creation far beyond human words like “God,” or “Dharmakaya.” My hope is that you will get some glimpse of that heart as you enjoy this work, and that it will inspire your own practice either as an artist or as a meditator. Both disciplines take us to similar territory, like the finger pointing beyond itself to the moon.

# ARTIST STATEMENTS

## SANJE ELLIOTT

“Painting is a window into the spirit, where all worlds -- the visible and the invisible -- can meet and become manifest. The artist, in order to best perform his function needs to perfect his craft, and then somehow step out of the way and allow the universe to come flowing through him. In this way, art can become an inspiration not just a reflection of lower self.”

### SOUND PAINTINGS

In Japan, when there is an incense ceremony, one is invited to “listen” to the incense.

Similarly, we invite you to listen to these paintings, because they are based on sound.

Layers and layers of mantras  
(sacred symbols in the form of writing)  
are written over and over again.

Just like a room full of people chanting  
OM MANI PEME HUNG,  
the mantra of Avalokitesvara, Bodhisattva of Compassion,  
the sounds of many voices merge into a sea of sound  
with its own distinctive rhythms and characteristics.  
Similarly, these paintings represent the vibrations of the writing,  
repeated over and over again  
into a texture that is woven of these letters.

Some of the mantras may be peaceful.  
Others may be of wrathful or semi-wrathful deities,  
such as MAHAKALA, or HAYAGRIVA.  
These paintings may have a more volatile or fiery nature.

In some cases the original mantra  
may be totally obscured by the many layers of writing,  
and nothing legible will still be visible.

But what remains is the essence  
of the letters, words and sounds.....a sea of vibrations.  
The Tibetans believe these vibrations  
continue out forever and ever  
to the far corners of the universe.



Sanje Elliott. *Rainbow Mantra #17*  
16” x 20”, acrylic.



Sanje Elliott. *Rainbow Mantra #21.*  
18” diameter, acrylic



Saje Elliott. *Love and Gratitude #25*  
26” x 20” acrylic

# JEF GUNN

## LOKESHVARA MOONLIGHT

Lokeshvara means  
seeing the distress of each being in the world.  
Lokeshvara means  
radiating loving kindness,  
transcendent compassion and real joy  
to release the particular suffering of every being,  
without exception.



**Jef Gunn. *Five Stones*, 2007.**  
32" x 88", encaustic and cotton lace on panel

## MUSIC, LANGUAGE, ART, 2005

I have been thinking of my art like music in that they are layered, as music is layered, in simultaneous patterns. Music is spacious, and the mind is spacious. Some of these patterns imitate language, which takes up time as music takes up time, but also space when written, as music activates our interior space. I have not tried to imitate music, only to simulate its effect of simultaneous patterning. Similarly, in many of the works I have imitated language, and signs of language toying with the illusion of communication, of the transmission of ideas from mind to mind. Language is the infinite net of patterns that connects us. What would it be like to experience the world without commentary?



**Jef Gunn. *Whisper*, 2005.**  
32" x 88", encaustic, lace, gold leaf on panel.

## ART AND BEING, 2018

Mind waking up. The art from my studio is waking me up. I wish to be fully awake and aware. I wish for everyone to be fully awake and aware.

A fully realized awake and aware being will recognize herself in all other beings, will not hurt them, oppress them control them, keep them from their own potential to realize themselves and become fully awake and aware. The fully awake and aware person will not damage or degrade the conditions of the Earth and Water and Air in which we have our being and share our community as living beings. Living aware of the Mystery of Being is how we advocate for living awake and aware. Nothing static here. The mystery of being is always still and always moving with all other instances of moving and still ness, of being.

True emptiness wondrous being. Wondrous being is what I advocate through art.



**Jef Gunn. *Reclining Buddha*, 2017.**  
13.5" x 51", sumi ink / gold ink on xuan paper mounted on panel

# ABOUT THE ARTISTS

## SANJE ELLIOTT

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### BIOGRAPHY

Sanje Elliott was born in Centralia Washington and grew up in Portland OR. He attended Laurelhurst grade school, Grant high school and Lewis & Clark College. He originally planned to be a career graphic artist, but during his formative years at Lewis & Clark he discovered that what he really wanted to do was to be a fine arts painter. He set off for Italy to study at the Academy of Fine Arts in Florence.

Two years later he was living in Munich Germany, painting and supporting himself by playing saxophone with small jazz ensembles. From Germany he went to Australia and lived there for several years. On his return home, he experienced his first encounter with Buddhism at Daitogoji Monastery in Kyoto, Japan

During the sixties, Elliott painted large semi abstract paintings, some as large as 8 x 12 feet, and found that his work was becoming more spiritual in content. In 1970, he left Portland and traveled around the world again, this time in search of a teacher in the Kagyu sect of Tibetan Buddhism. After a year in India, he returned to the USA and settled in the Bay area of California, where he began to paint thangkas in the style of Tibetan Buddhism.

He continued his study of thangka painting and to practice Buddhism, he lived in Kathmandu Nepal for two years 1980 - 1982. After returning to San Francisco he moved to Boulder Colorado in 1984 to teach at The Naropa Institute founded by Chogyam Trungpa Rinpoche. In 1991, he returned to Portland and settled down into a life of teaching, playing music, and paying the mortgage on his house. He continues to paint both thangkas and more abstract works, such as the ones on Mantra paintings on exhibit here at the ArtReach Gallery.

### EDUCATION AND TRAVEL

Elementary and high school, Portland, Oregon  
1954 B.S. Degree, Lewis & Clark College, Portland, Oregon  
1955-56 Portland Art Museum School  
1956-58 Academia delle Belle Arte, Florence, Italy  
1958 Student of Oskar Kokoschka, Salzburg Austria  
1958-61 Resident of Munich, Germany  
1961-63 Resident of Australia, Museum tour of Japan  
1970-73 Global travel with one year in India  
1979-80 Two years residence and study in Nepal  
1986 One year travel in Europe with nine months in Italy  
1988 Study with Zhang Chou Sheng, Telluride  
2002 Travel to China and Tibet, 1999 Travel to Japan,

### TEACHING

1968-69 Painting Instructor, Portland State University, OR  
1974 Calligraphy, Pieter Meyers, Belvedere, CA  
1975 Calligraphy, Kagyu Drodren Kunchab Tibetan Center, SF, CA  
1976 Calligraphy, Lone Mountain College, San Francisco, CA  
1977 Calligraphy, Redwood High Adult Education, Larkspur, CA  
1976 Art History Lecturer, San Francisco Art Institute, SF, CA  
1977 Art History Lecturer, Lone Mountain College, SF, CA  
1979-80 Calligraphy, USICA, Kathmandu, Nepal  
1983 Thangka Painting, Aquarius Heart Studio, SF, CA  
1984 Calligraphy, Aquarius Heart Studio, San Francisco, CA  
1986-90 Thangka Painting, Naropa Institute, Boulder, CO  
1987-90 Tibetan Calligraphy, Naropa Institute, Boulder, CO  
1987-88 Italic Handwriting, Naropa Institute, Boulder, CO  
1989-90 Thangka Painting, Eldorado Mountain Yoga Ashram, Boulder, CO  
1990 Watercolor Painting, Naropa Institute, Boulder, CO  
1999-2010 Thangka Painting, Academy Heights Studio, Portland, OR  
1993 Italic Handwriting, Academy Heights Studio, Portland, OR  
1993, 98, 01 Tibetan Calligraphy, Academy Heights Studio, Portland, OR  
1994 Thangka Painting, Pacific Northwest College of Art, Portland OR  
1994 Water Color Painting, Academy Heights Studio, Portland OR  
1997 Tibetan Art History Lecturer, Lewis & Clark College, Portland, OR  
1998 Sumie Ink Demonstration, Lewis & Clark College, Portland, OR  
1999 Tibetan Art History Lecture, Portland State University, OR

### SOLO EXHIBITIONS

1974 Peebles Gallery, Lewis & Clark College, Portland, OR  
1955 Unitarian Church, Portland, OR  
1955 Jewish Community Center, Portland, OR  
1956 Tucker's Gallery, Hood River, OR  
1956 American Officer's Club, Livorno, Italy  
1957 Gallery Vigna Nuova, Florence, Italy  
1960 Gallery Malura, Munich, Germany  
1961 Gallery Schindler, Bern, Switzerland  
1962 Barry Stern Galleries, Sydney, Australia  
1962 Rogue Gallery, Medford, OR  
1962 Saloon Bar Gallery, Wollongong, Australia  
1962 Crana Gallery, Wollongong, Australia  
1964 Lewis & Clark College, Portland, Oregon  
(Retrospective of years 1956-63) 1965 Long Alley Gallery, Lake Oswego, OR  
1965 Mt. Angel College, Mt. Angel, OR  
1967 Jewish Community Center, Portland, OR  
1968 Unitarian Fellowship, Vancouver, WA  
1968 Northwest Craft Gallery, Seattle, WA  
1970 Sally Judd Gallery, Portland, OR  
1975 Portland Art Museum, Portland, OR  
1978 Canessa Gallery, San Francisco, CA  
1979 Calligraphy Show: USICA Gallery, Kathmandu, Nepal 1984 Thangka Paintings: San Francisco Zen Center  
(Retrospective of years 1974-84)  
1986 Thangka Paintings, Naropa Institute, Boulder, CO  
1987 Tibetan Calligraphy, Naropa Institute, Boulder, CO  
1988 Dragons, Naropa Institute, Boulder, CO  
1989 Sumie, Naropa Institute, Boulder, CO  
1988 Vision Toscana, Boulder Center for the Visual Arts (2 person show)

- 1989 Secret Gardens, Alpha Gallery, Denver, CO (2 person show)  
 1990 CHROMA, Boulder Brewery, Boulder, CO  
 2001 Mt. Angel Abbey, Mt. Angel, OR  
 2002 Zenga, Gallery Zen, Portland OR  
 2006 Academy Heights Studio, Portland OR  
 (Also 1993, 95, 97, 99, 2001, 04)  
 2010 Multnomah Arts Center, Portland, OR  
 2010 Taoist Center, Portland OR

## GROUP EXHIBITIONS AND PRIZES

### Italy

- 1957 Exhibitions in Florence, Rome, Vallombrosa, Forli  
 and Livorno First prize: Premio Primavera, Florence  
 1957 Gold Medal: 3rd National Portrait Competition, Florence  
 Purchase Award: Uffizzi Gallery, Florence, Modern drawing

### Germany

- 1960 Helena Rubenstein Competition, Lenbach Gallery, Munich

### Australia

- 1961 1st Prize: Painting Division: Wollongong  
 1961 1st Prize: Drawing Division: Wollongong  
 1965 2nd Prize: Walgett Annual  
 1962 Brighton Beach Show  
 1963 Four Directions: Crana Gallery, Wollongong  
 1963 Barry Stern Galleries, Sydney (Also 1962)  
 1963 Royal Easter Show, Sydney

### China

- 2005 Shenzhen Fine Art Institute Exhibition of Calligraphy by  
 Chinese and American Artists

### United States

- 1967 Purchase Award: Artists of Oregon Drawing & Watercolor  
 Show, Portland Art Museum  
 1969 Oregon Annual: Portland Art Museum (53, 54, 55, 61, 64, 67)  
 1968 37 in Oregon: University of Oregon, Eugene  
 1969 Northwest Annual: Seattle Art Museum (Also 65, 66, 67)  
 1969 SOUND: Museum of Contemporary Crafts, NY  
 1975-7 Gumps Gallery, San Francisco, CA  
 1977 Twenty Younger Painters White Gallery, Portland State U.  
 1970 New Accessions USA, Colorado Springs Fine Arts Center  
 1983 San Francisco Arts Festival, Summer 1983  
 1988 I Remember, Boulder Center for the Visual Arts, 1988  
 1988 Red Show, Boulder Artist's Gallery, Boulder, Co 1988  
 1989 Wewatta Gallery, Denver, Co. 1989  
 1988 Sacred Objects, BCVA, Boulder, Co. 1988  
 1988 Masks, Boulder Artists Gallery, Boulder Co. 1988  
 1990 Visual-Eyes, Boulder, Co. 1990  
 1999 Goldbugs Show, Mt. Angel Abbey, OR (Also 95, 96, 97, 98)  
 2000 Illuminations, Portland Contemporary Crafts, Portland OR  
 2001 Asian Influence, Gresham Civic Center, Gresham, OR  
 2004 Urban Scene, Gresham Civic Center, Gresham, OR

## PERMANENT COLLECTIONS

- Uffizzi Gallery, Florence Italy, Drawing Collection  
 Portland Art Museum (two paintings)  
 Keller Auditorium  
 Kaiser Permanente Saward Collection

# JEF GUNN

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## BIOGRAPHY

Jeff Gunn was born in Seattle in 1955 and grew up along the West Coast from Puget Sound to southern California to Hawaii. He studied drawing and painting in California through the 1970s, held residencies in Barcelona and Paris in the 1980s, and since the mid 1990s has engaged in a passionate study of Asian art.

Throughout junior high and high school in California, he and his brother and sister spent much of their vacation time with their father in Honolulu. Their stepfamily there were Korean, which was a mind opener. This was in the late 1960s and into the 70s ; new cultural and spiritual explorations were opening up for many American youths. By the end of high school Jef was practicing yoga and meditation. At 20, he began three studies : painting, building technology, and a spiritual study and practice led by students of Murshid Samuel Lewis. This was an American Sufi community that functioned like an experiential comparative religions course as a way of life. From this frothy mix of spiritual pursuit, it was Zen that appealed to him most. He worked with a teacher for nine years who later in life directed him to the Kagyu lineage of Tibetan Buddhism. They remain close.

In the late 1990s, Jef began teaching and settled in Portland. He has taught drawing, painting and encaustic painting through the Continuing Education programs of Pacific Northwest College of Art and Oregon College of Art and Craft. In 2005 he completed a BFA in painting from Marylhurst University. In September 2006, he curated "Impulse," a national show of encaustic painting and sculpture at the Portland Art Center. He has participated in group exhibits at the Art Gym (Marylhurst University), and Portland Institute for Contemporary Art (PICA). Gunn led a group of artists on a tour of museums, galleries and artist studios in Barcelona in March 2007. He continues to teach painting through his own studio, and at Sitka Center for Art and Ecology. He is represented by Traver Gallery in Seattle, Washington, and by Augen Gallery in Portland.

He lives and works in Portland, Oregon, where he teaches drawing, painting and encaustic painting through the Pacific Northwest College of Art as well as workshops in monotype printing, plein air painting and other creative pursuits through The Tiger's Cave Studio, his own Portland-based operation.

## EDUCATION

- 2005 BFA, Marylhurst University, Portland, OR  
 1988 Cité Internationale de Arts, Paris, France, Painting Residency  
 1986-87 Independent Painting Residency, Barcelona  
 1982 Printmaking Apprentice, John Overton, Seattle, WA  
 1975-77 Fine Arts and Applied Arts, Cabrillo College, Aptos, CA  
 1973-75 Pasadena City College

## AWARDS

- 1986 2nd Mention Joan Miró 25th Annual International  
 Drawing Prize

## TEACHING

- 2013-18 First Light Studio, Plein air Painting, Individual guidance  
2012-17 Sitka center for art and Ecology, Plein Air Painting and the Dao of Seeing  
2003-11 Tiger Cave Studio, beg.-Adv. Paingin and Theory Classes  
2007 Art Tour to Barcelona for 10 artists through PNCA  
1998-12 Pacific Northwest College of Art, Drawing, Painting, Encaustic Painting  
1998-03 Oregon College of Art and Craft. Drawing  
1998 PNCA, Young Artists Project, Drawing  
1997-07 Pratt Fine Arts Center, Drawing workshop 7-12 grad, mixed media drawing

## SOLO EXHIBITIONS

- 2018 *Landscape by Gallery Artists*, Augen Gallery, Portland, OR  
2017 *Lokeshvara Moonlight*, Traver Gallery, Seattle, WA  
2017 *Walking Land and Sky*, Augen Gallery, Portland, OR  
2015 *Dreaming of One and Two*, Augen Gallery, Portland, OR  
2011 *Inaugural show*, i.e. gallery, Edison, WA  
2011 *Transition*, Augen Gallery, Portland, OR  
2010 *Undo Every Woven*, Traver Gallery, Tacoma, WA  
2008 *Mind in Nature*, Augen Gallery, Portland, OR  
2007 *Transparent World*, William Traver Gallery, Seattle, WA  
2006 *Stopping and Seeing*, Augen Gallery, Portland, OR  
2005 *Mind Revealing Mind*, William Traver Gallery, Tacoma, WA  
2002 *Taking & Sending*, Laura Russo Gallery, Portland, OR  
2001 Laura Russo Gallery, Portland, OR  
1999 Quartersaw Gallery, Portland, OR  
1998 Remembrance, Quartersaw Gallery, Portland, OR  
1997 Dry Points and Monoprints, Quartersaw Gallery, Portland, OR  
1996 Quartersaw Gallery, Portland, OR  
1995 Quartersaw Gallery, Portland, OR  
1995 Painting Retrospective, Oregon State University, Corvallis, OR  
1994 Quartersaw Gallery, Portland, OR  
1994 William Traver Gallery, Seattle, WA  
1993 Quarterwas Gallery, Portland, OR  
1992 Quartersaw Gallery, Portland, OR  
1988 Cité Internationale des Arts, Paris, France  
1987 Galería Leonart, Barcelona, Spain  
1987 cercle Artistic de Sant Lluís, Barcelona, Spain  
1985 Arthead Gallery, Seattle, WA  
1984 Arthead Gallery, Seattle, WA

## GROUP EXHIBITION (Selected)

- 2018 Conceal - Reveal, with Sanje Elliott, ArtReach Gallery, Portland, OR  
2017 West Travels East, Josephy Art Center, Joseph, OR  
2016 Visions and Revisions: A Five Year Conversation, Jeffrey Thomas Fine Art, Portland, OR  
2016 Landscapes Perception, Curated by Janet Bland, Cannon Beach Art Association Gallery, Cannon Beach, OR  
2016 Presence and Absence, Curated by Martha Pfanschmidt, Northwind Arts Center, Port Townsend, WA  
2016 The Sound of the World, Project RayOn, Curated by Horatio Hungyan, Nine Gallery, Portland, OR  
2011 Specific Environment: Landscapes as Metaphor, Curated by Leanne Goebel, Fort Collins, CO  
2010 The Great Outdoors, Augen Gallery, Portland, OR  
2008 What does Compassion Look Like? Friesen Gallery, Seattle, WA At Seeds of Compassion retreat with Dalai Lama  
2007 Faculty Exhibit Pacific Northwest College of Art, Portland, OR  
2006 Impulse, co-curated, National Encaustic Painting/Sculpture Portland Art Center, Portland, OR

- 2005 Printmakers Fired, Bullseye Connection Gallery, Portland, OR  
2004 Gallery Artists, William Traver Gallery, Tacoma, WA  
2003 Outside Within, Friesen Gallery, Seattle, WA  
2002 Sanctuary, Friesen Gallery, Seattle, WA and Sun Valley, ID  
2001 Grace, Art Gym, Marylhurst University, Portland, OR  
2000 Art Slate, Condon, OR  
1997 The Garden Show, Portland Institute for Contemporary Art, Portland, OR  
1997 Art Slate 97, Juror's Award, Condon, OR  
1996 Northwest International Juried Exhibition, Bellingham, WA  
1995 Art Slate '95', Condon, OR Juror's Award  
1995 Small Works by Gallery Artists, Quartersaw Gallery, Portland, OR  
1994 Self Portrait Show, Bumpshoot Arts Festival, Seattle, WA  
1992 Quartersaw Gallery, Portland, OR  
1991 Introductions, William Traver Gallery, Seattle, WA  
1991 Washington/Oregon Juried Exhibition, Maryhill Museum, Maryhill, WA  
1989 Cité Internationale des Arts, Paris, France  
1988 Love Collection Gallery, Nagoya, Japan  
1987 Galería Leonart, Barcelona, Spain  
1986 25th Annual Int'l Drawing Competition, Joan Miró Foundation, Barcelona  
1985 Francine Seders Gallery, Seattle, WA

## SELECTED COLLECTIONS

Bill Avery • Ken Novak, Schnitzter Industries • Oregon Health Sciences University • Lluís Bosch (Joan Miró Foundation) • Galería René Matrás, Barcelona, Spain • Galería Leonart, Barcelona Spain • Swedish Hospital, Seattle • Saks Fifth Avenue • Delta Airlines • Seattle University • Washington Dept. of Ecology, Olympia, WA • University of Oregon • Other collections in the US, Canada, Europe and Japan

## PUBLICATIONS

- 2010 Gunn, Jef. *Undo Every Woven: Paintings and Prints by Jef Gunn*.  
2005 Snyder, Stephanie. *Mountains and Signs: The Paintings of Jef Gunn*.  
2001 Ellerston, Karrin. "Michale Brophy and Jef Gunn at Laura Russon Gallery" in *The Orgonian*.  
2001 Taylor, Sarah Ellen. *Grace*. Exhibition catalog, The Gym at Marylhurst University, Marylhurst, OR.  
1992 Duckler, Garrett. "WW Art Choice" in *Willamette Week*, April.  
1991 Hackett, Regina. "Emerging Talent Recognized" in *Seattle Post Intelligencer*, January.  
1991 Carlsson, Jae. "Emerging Artists" in *Reflex*, March/April.  
1986 Borrás, Maria Lluís. "Arte" in *El País*, Barcelona, Spain, July.  
1986 "Cultura" in *El País*, Barcelona, Spain, July.

## JEF GUNN: GALLERY REPRESENTATION

**TRAVER GALLERY** 206.587.6501  
110 Union Street, 2nd floor www.travergallery.com  
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**AUGEN GALLERY** 503.224.8182  
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# CHECKLIST

## SANJE ELLIOTT

*Green Tara Mantra #9*, 2013. 20" x 26", acrylic.  
*Amitayus Mantra #1*, 2014. 18" x 18", acrylic.  
*Vajrapani Mantra #3*, 2014. 14" x 18", acrylic.  
*Short Vajrasattva Mantra #5*, 2013. 16" x 22", acrylic.  
*Love and Gratitude #25*, 2005. 20" x 26", acrylic.  
*Medicine Buddha Mantra #11*, 2013. 20" x 26", acrylic.  
*Darkness into Light #20*, 2005. 20" x 26", acrylic.  
*White Tara Mantra #2*, 2014. 20" x 26", acrylic.  
*Namo Amida Butsu #2*, 2013. 20" x 24", acrylic.  
*Manjusri Mantra #1*, 2012. 20" x 26", acrylic.  
*Guru Rinpoche Mantra #1*, 2013. 20" x 28", acrylic.  
*Hayagriva Mantra #2*, 2009. 16" x 20", acrylic.  
*Hayagriva Mantra #3*, 2009. 16" x 20", acrylic.  
*Om Mani Peme Hung Mantra #61, 62*, 2014. 20" x 28", acrylic.  
*Om Mani Peme Hung Mantra #100*, 2015. 16" x 20", acrylic,  
*Manjusri Mantra #4*, 2014. 20" x 24", acrylic.  
*Rainbow Mantra #20 Om Mani Peme Hung*, 2018. 16" x 16", acrylic.  
*Rainbow Mantra #14 Om Mani Peme Hung*, 2017. 16" x 20", acrylic.  
*Rainbow Mantra #15 Om Mani Peme Hung*, 2017. 16" x 20", acrylic.  
*Rainbow Mantra #16 Om Mani Peme Hung*, 2017. 16" x 20", acrylic.  
*Rainbow Mantra #17 Om Mani Peme Hung*, 2018. 16" x 20", acrylic.  
*Rainbow Mantra #18 Om Mani Peme Hung*, 2018. 16" x 20", acrylic.  
*Rainbow Mantra #19 Om Mani Peme Hung*, 2018. 16" x 20", acrylic.  
*Rainbow Mantra #23 Om Mani Peme Hung*, 2017. 16" x 16", acrylic.  
*Rainbow Mantra #24 Om Mani Peme Hung*, 2017. 16" x 16", acrylic  
*Rainbow Mantra #12 Om Mani Peme Hung*, 2018. 18" x 24", acrylic  
*Rainbow Mantra #13 Om Mani Peme Hung*, 2018. 18" x 24", acrylic  
*Rainbow Mantra #9 Om Peme Hung*, 2016. 18" x 18", acrylic.  
*Rainbow Mantra #21 Om Mani Peme Hung*, 2017. 18" x 18", acrylic.  
*Rainbow Mantra #22 Om Mani Peme Hung*, 2018. 18" x 18", acrylic .

## JEF GUNN

*Five Stones*, 2007. 32" x 88", encaustic and cotton lace on panel.  
*Whisper*, 2005. 32" x 88", encaustic, lace, gold leaf on panel.  
*Reclining Buddha*, 2017. 13.5" x 51", sumi ink / gold ink on xuan paper, mounted on panel.  
*Lokeshvara Moonlight*, 2018. Installation.  
8' x 15' x 8'. On the inside walls of the installation, each of the nine painting is 54.25" x 27.5", encaustic