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A Magazine for the Arts, Humanities & Sciences

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POAC

PEND OREILLE ARTS COUNCIL

Celebrating the Arts: POAC's Legacy and Impact in Bonner County

Since its founding in 1978, the Pend Oreille Arts Council (POAC) has evolved from a small group of art-loving local residents into a thriving organization that enriches Bonner County's cultural landscape. Over the decades, POAC has expanded its reach, ensuring that the arts remain accessible to all, whether through performances, education, or exhibitions. What began as a grassroots movement has grown into a vital institution that fosters creativity and community connection.

A Rich History of Artistic Engagement

Whether or not we notice we have a choice. POAC's journey began with adopting the Arts & Crafts Fair in 1978, an event that would later become one of its signature annual gatherings. By 1983, the organization launched its first Performance Series and established its Student Education Program, later known as Ovations. The first ArtWalk followed in 1986, becoming a beloved tradition that continues to highlight local talent and energize downtown businesses each summer.

POAC Today: A Hub for Creativity and Community

POAC's current home in downtown Sandpoint provides a centralized space for its many programs. The gallery, offices, and classroom all reside in one location, making it easier than ever to engage with the arts. The organization continues to expand its offerings, ensuring that people of all ages and backgrounds can participate.

Among POAC's most impactful programs is the Kaleidoscope program, which brings visual arts education to local elementary schools that otherwise lack art teachers. Around 1,000 students benefit from this initiative annually, thanks to the dedication of volunteer instructors like Daris Judd, the program's artistic director, and Janelle Campasino, the Kaleidoscope coordinator.

The Kaleidoscope program was originally a collaboration between POAC and the Community Assistance League, developed in response to the lack of visual arts education in local elementary schools. Many smaller, outlying schools did not have art teachers on staff, leaving students without a structured curriculum for learning the elements and principles of art. The program ensures that students are introduced to fundamental artistic concepts before reaching middle school, giving them the confidence and knowledge to explore art as an elective. As a former Kaleidoscope beneficiary turned instructor, Claire Christy has witnessed firsthand how this program shapes young artists.

One memorable experience involved a student who, at first, showed little interest in art and resisted engaging with the lessons. Initially, he mixed his watercolors into a muddy mess rather than following the exercise. However, over time, he grew more invested, gaining confidence and pride in his work. This year, he approaches each lesson with enthusiasm, demonstrating how exposure to the arts can transform a child's perspective. Another student struggled with a self-portrait lesson, feeling frustrated to the point of tears. With encouragement, she persevered, and by the end of the session, she was proud of her creation. These moments highlight how Kaleidoscope not only teaches art but also resilience and creativity.

Another initiative, ArtforLife, provides free art experiences to residents at the local senior center, fostering creativity and connection among older adults. The Joyce Dillon Studio and Expressions programs offer affordable art classes for adults and teens, further extending POAC's

mission of making the arts accessible to all. Expressions is a weekly after-school program for youth aged 12-17, providing a creative outlet in a supportive environment.

Signature Events that Shape the Community

POAC's annual events bring the community together to celebrate artistic expression. ArtWalk, held each summer, transforms Sandpoint into an open-air gallery, encouraging residents and visitors to explore local businesses while admiring the work of talented local artists. The Arts & Crafts Fair has been a staple of Sandpoint's summer event calendar for over 50 years, attracting more than 2,000 visitors daily and showcasing 150 artists.

Another major highlight is POAC's Performing Arts Series, which includes the Ovations program. These performances provide high-quality entertainment while enriching the cultural fabric of the region. Ovations brings touring artists into local schools or transports students to the historic Panida Theater, where they enjoy performances and workshops aligned with Idaho State Learning Standards and Common Core Standards. One of the most beautiful sights is when the theater is full of students—often the loudest and most enthusiastic audience! This outreach program introduces young people to the magic of live performance and cultural diversity.

The Summer Music Series, sponsored by POAC in collaboration with Mattox Farms Productions, celebrates and supports regional musicians by offering free outdoor concerts at Farmin Park in downtown Sandpoint. These performances make live music accessible to both locals and visitors, adding to the vibrant cultural life of the region.

Additionally, POAC organizes the Artists' Studio Tour over Labor Day weekend. This self-guided driving tour offers visitors the opportunity to explore 15-20 local artists' studios and learn more about their creative processes. The tour allows art lovers to connect directly with the artists, who put in most of the work preparing their studios and hosting visitors. The event fosters a deeper understanding of the art-making process and engages the community in a hands-on way.



Dave Gonzo's steel and copper tree sculpture anchors a dynamic January group show at the POAC Gallery.



Art, sunshine, and good company - Lori Moore hosts a lively stop on POAC's annual Studio Tour.

POAC also hosts First Friday gallery receptions, a fantastic way for the community to engage with local artists and their work. These monthly openings provide a unique opportunity to connect with the arts community, meet the artists, and purchase original pieces. Not only do these events bring spaces to life with beautiful artwork, but they also support both local artists and POAC's mission to sustain the arts in Bonner County. Opening receptions take place on the first Friday of every month from 5-7 PM at the POAC Gallery, except for June and July, when they are held on the second Friday.

Looking Ahead: POAC's Ongoing Mission

As Bonner County continues to grow, so does POAC's commitment to ensuring the arts remain an integral part of the community. Many residents have been touched by POAC's work, often without realizing it—whether as a child participating in Kaleidoscope, a student exhibiting in the annual Student Art Show, or an adult rediscovering a passion for the arts.

How to Support POAC

Community members can contribute to POAC's success in several ways. Donations help sustain essential programs, while volunteering—particularly as a Kaleidoscope instructor—ensures that arts education continues to thrive. Attending events like ArtWalk, the Arts & Crafts Fair, First Friday receptions, and the Art Party provides direct support while fostering a love for the arts in the region.

POAC is located at 313 N Second Avenue, Sandpoint, ID. Visit www.artinsandpoint.org to make a donation, sign up for classes, or learn more about upcoming programs and events.

As POAC moves forward, its mission remains clear: to educate, inspire, and connect through the arts. With the continued support of the community, the organization will keep growing, ensuring that creativity flourishes in Bonner County for generations to come.



The Panida Theater comes alive with the rhythm of Taiko drumming during POAC's Ovarions outreach - one of eight free performances offered each year

PEND OREILLE ARTS COUNCIL'S 2025 SUMMER EVENTS

ArtWalk (48th Annual) | June 13 - August 31 | Opening Receptions, June 13, 5-8 PM

The 2025 ArtWalk will mark the 48th year of this cherished Sandpoint tradition. What began nearly five decades ago has evolved into a community favorite, celebrating local creativity while supporting local small businesses. Last year, over 100 artists participated across 25 stops, and we expect the same excitement this year. From painters to sculptors, jewelry makers to photographers, the variety of artists is always impressive. The event kicks off with a buzz around town, as artists finalize their displays and businesses prepare for the crowd. When the reception starts at 5 PM, Sandpoint's streets come alive with smiling faces, as residents and visitors gather to celebrate the arrival of summer—rain or shine. Longtime participants, like Nieman's Floral and ArtWorks Gallery, continue to make this event a staple, while fresh businesses and artists join each year to keep things exciting.

Arts & Crafts Fair | August 9 & 10, Main Street & Second Ave., Downtown Sandpoint

Since POAC adopted the Arts & Crafts Fair in 1978, it has grown into one of Sandpoint's largest and most vibrant summer events. Originally held at City Beach, the fair is now downtown on Main Street and Second Avenue, offering more space for vendors and easier accessibility for visitors. While many still fondly recall the beach setting, the new location has been a positive change, thanks to the city's push for safety and better accommodations. The fair features a diverse mix of regional and national artists, showcasing everything from paintings and ceramics to photography, home goods, and food. Proceeds from booth fees support POAC's programs, while vendors keep 100% of their sales. The atmosphere is always warm and friendly, with visitors enjoying kid-friendly activities and the chance to connect with artists in a relaxed setting. It's a perfect summer day for both vendors and visitors alike!

Artists' Studio Tour | Labor Day Weekend | August 30 - September 1

The Artists' Studio Tour is a unique opportunity to go behind the scenes and explore the creative spaces of Sandpoint's talented local artists. Held annually over Labor Day weekend, the event typically features 15-20 artists, ranging from ceramicists and painters to sculptors and weavers. The studios are selected based on the quality of work and their openness to visitors, creating a welcoming environment for exploration. It's a truly intimate experience, where visitors can see not only finished pieces but also works in progress and personal inspirations. Artists love sharing their stories and process, offering a rare glimpse into their world. POAC handles all the promotion for this event, giving local artists a great platform to showcase their talents. It's a wonderful way to spend the weekend, engage with the community, and support local art.

Summer Concert Series | TBA

The Summer Concert Series is the perfect way to unwind and enjoy a beautiful evening in Sandpoint. Held at Farmin Park, this free outdoor event brings people together for lively music, picnics, and dancing under the stars. Local and regional bands, brought in by Mattox Farms, provide a range of musical styles, making each concert a unique experience. The atmosphere starts off relaxed, with attendees laying out blankets and enjoying a casual evening, but as the music heats up, the crowd often rises to their feet to dance and sing along. The park's spacious layout ensures everyone can enjoy the concert without feeling crowded. Best of all, it's completely free, offering a fun, family-friendly way for locals to enjoy live music in Sandpoint's short but sweet summer season.



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LOOKING BEYOND WHAT I WANT, TO WHAT THE SOURCE WANTS FROM ME

By Loi Eberle, M.A., CPC

Living on this planet earth is indeed a gift, even when we might not understand exactly why we're here. Even so, each breath is a choice and an embrace. It's an opportunity to live in a way that best sustains us. Each one of us can find some way to express our thoughts and feelings, sing our song, write our story, using whatever media we're moved to use. Maybe not all the time, but in our private moments, we can decide what to create, and what to discard. Author and choreographer Twyla Tharp wrote: "Being creative is an everyday thing, a job with its own routines."

Whether or not we notice we have choice, we actually do. We can consciously decide to focus on our physical needs primarily, or we can pay attention to what our Infinite Source, our indefinable Creative Originator, wants from us. How we've manifested that into our daily lives on the planet seems to be a decision about which of our interests we want to explore, what aspect of our health maintenance we wish to pursue, and how we will satisfy our civic duties, pay tolls, and taxes, and support selected causes.

Our regional and international media invites us to define our goals, responsibilities, preferences, and daily activities. Some programs encourage us to accomplish activities, attain wealth and earn fame. Other options remind us that our every breath is a choice and a gift, and we can help others to acquire that understanding as well. Leaders are encouraged to listen generously, embrace vulnerability and lead with humanity.

How do we apply creativity to our actions? How can we creatively express intriguing ideas, solve huge issues, and avoid petty annoyances? We can either resort to well-known reliable approaches, or we can seek new solutions, explore new information, ideas and techniques. If we wish to use creative approaches to our work, successful artists teach us that the best creativity is the result of good work habits.

Taking a break from the habitual activity in our work provides the opportunity to be receptive to inspiration and renewal. "Artists have forever developed systems for breaking routines in search of filling their cup with new ways of looking and communicating. They are the nuts and bolts of dreaming." [<https://painterskeys.com/smelling-the-roses/>]

Many who seek inspiration from wisdom traditions are taught to avoid distracting activities in order to experience each moment. They're encouraged to reflect on love and gratitude for the gift of life, appreciate the Divine Source of life as they interpret it, and take time to remember that everyday.

When seeking inspiration and insight from ancient spiritual traditions, we find a basic human wisdom that can help solve the world's problems. It's what Chögyam Trungpa called the sacred path of the warrior. The sacred warrior conquers the world not through violence or aggression, but through gentleness, courage, and self-knowledge. The sacred warrior recognizes it's the mind's reaction rather than external circumstances, that can create personal unhappiness. When the sacred warrior discovers the



basic goodness of human life, that goodness is then expressed out into the world for the peace and sanity of others. [<https://www.amazon.com/Shambhala-Sacred-Warrior-Chogyam-Trungpa/dp/1590304519>]

We are encouraged by some service workers to "find the good" as a way to inspire the help that is needed. One Peaceful World, written by Michio Kushi with Alex Jack, originally published in 1987, was "The first book ever to present a comprehensive program for building world peace through a return to a sane and orderly way of eating. The philosophical basis of macrobiotics also explains humankind's connection to the Infinite and how a firm understanding of this connection can lead one to a healthy, happy, peaceful, free, and ideal way of life. [Google Books]

Rudolf Steiner (1861-1925), Austrian founder of the biodynamic approach to agriculture, was a highly trained scientist and respected philosopher in his time. He also was a social reformer, architect, and esotericist, who advocated a form of ethical individualism. He later advocated a more explicitly spiritual approach, basing his epistemology on Johann Wolfgang Goethe's world view. A consistent thread that runs from Steiner's earliest philosophical phase through his later spiritual orientation is the goal of demonstrating that there are no essential limits to human knowledge. He wrote how the realization of the free personality is possible in a human soul whose forces have been brought into a state of regularity that causes a transformation from their usual state.

Goethe wrote a *Kunstmärchen*, or 'artistic fairy tale', named "The Green Snake and the Beautiful Lily" in response to Friedrich Schiller's treatise on the role of art in society. Schiller's work, entitled, "Letters on the Aesthetic Education of Man" ranks among German philosophy's most profound works. Schiller focused on the question of human freedom and saw that a harmonious social life could only be founded

Continued on Page 18



DARIS JUDD

Making art for me is like having all the pieces of a jigsaw puzzle. I become an engineer of time and space. Thoughts and emotions come in waves of intensity. Color can be frank and harsh, comforting or soothing. This is where I feel like I am the captain of my soul. How do I want to share this? Every painting has layers upon layers, just like life.

I have been making some form of art since childhood, it is how I see the world around me, it is who I am.

In my Art career, as a creative, I have earned my way within multiple mediums. My first formal training was in the Dental field. I worked in dental labs and chair side. That was perfect for me to explore hands on working with tools and metal casting for crown and bridge. These skills moved into jewelry making and metal smithing later in my career. I used stones, silver and gold. I have always painted or worked in fibers. One of my first sculptures I got paid for was large and it hung in a stairwell of a very prestigious home. It was made from hand dyed wool and rope, knitted and crocheted. In those days I was exploring fibers. I spun yarn and dyed yarn. They were sold in fiber galleries in Southern California along with my woven art pieces. I was able to study with the top fiber artists in San Diego at the time.

Jumping ahead, jewelry became the go to medium for earning a living. I sold my work in galleries and juried art shows. It was a lot of hard work, but I made friends that I still have today. I still work in multiple mediums. My main focus has been Encaustic, hot wax torch painting and acrylic mixed media. I have taught my skills to both adults and youth. I really love sharing all the things I have learned over the years.

As an older woman, my goals have changed. I have the good fortune to be able to share my life experiences and talents with the people that matter most to me. There is a realization about the time we have and how to best use it. For me the absolute joy of my life is teaching elementary art in the Bonner schools, 3rd to 6th grade. I am the Artistic Director for Kaleidoscope. This program is through the Pend Oreille Arts Council. The program supports and trains about 40 volunteers. I am only part of this team, we have a coordinator and the POAC team. I might be having a down day or grey winter skies. All I need to do is hang out with children and share my years making art with them. Life is good.



“Red Table Flowers” - Mixed Media - 5”x7”



“Red Grunge” - Mixed Media - 5”x7”

JENNI BARRY

My name is Jenni Barry. I was raised in a small community within the apricot orchards of the South San Francisco Bay area, before it became known as Silicon Valley. My mother was a diverse artist who enjoyed painting and sewing, and my father was an electrical engineer and an inventor. I always knew I wanted to be an artist. I attended Sierra Nevada College, where I graduated in 1995, with honors, and received my Bachelor's of Fine Arts with a concentration in painting. I struggled to find my way as a painter in an art world that was rapidly converting to a digital platform that I was never trained for. I felt invisible, as a painter in a sea of painters, until the fine art of Kimekomi chose me.

My interest in textiles began in 2010. I built a studio onto my house that had lovely open rafters, and ugly exposed foam board insulation. I wondered what to do to cover the foam board. It was Christmas time, and while in my living room, I noticed an ornament on the tree. It was a foam ball with little pieces of fabric tucked into it, giving the appearance of having been quilted. I thought, "I could do that to the whole ceiling". The process took me, (and my two very young children) about a year to finish. That ceiling was my first work of Kimekomi art, and the inspiration for all the work I have done since. I did not know it at the time, but this technique is called Kimekomi. Kimekomi means to tuck into a groove.

Kimekomi was created in the middle of the 18th century (1736-1741). The Kamigamo Shrine's resident artist and priest, Tadashige Takahashi, is said to have made dolls from willow bark and wheat paste. Then he cut grooves into them, where he tucked fabric pieces, recycled from discarded kimono robes. These dolls inspired crafters and artists to create a variety of art utilizing the technique of Kimekomi. Kimekomi has limitless applications, from traditional dolls, ball ornaments, sculptures of animals, abstract sculptures, and every style of wall art you can imagine.

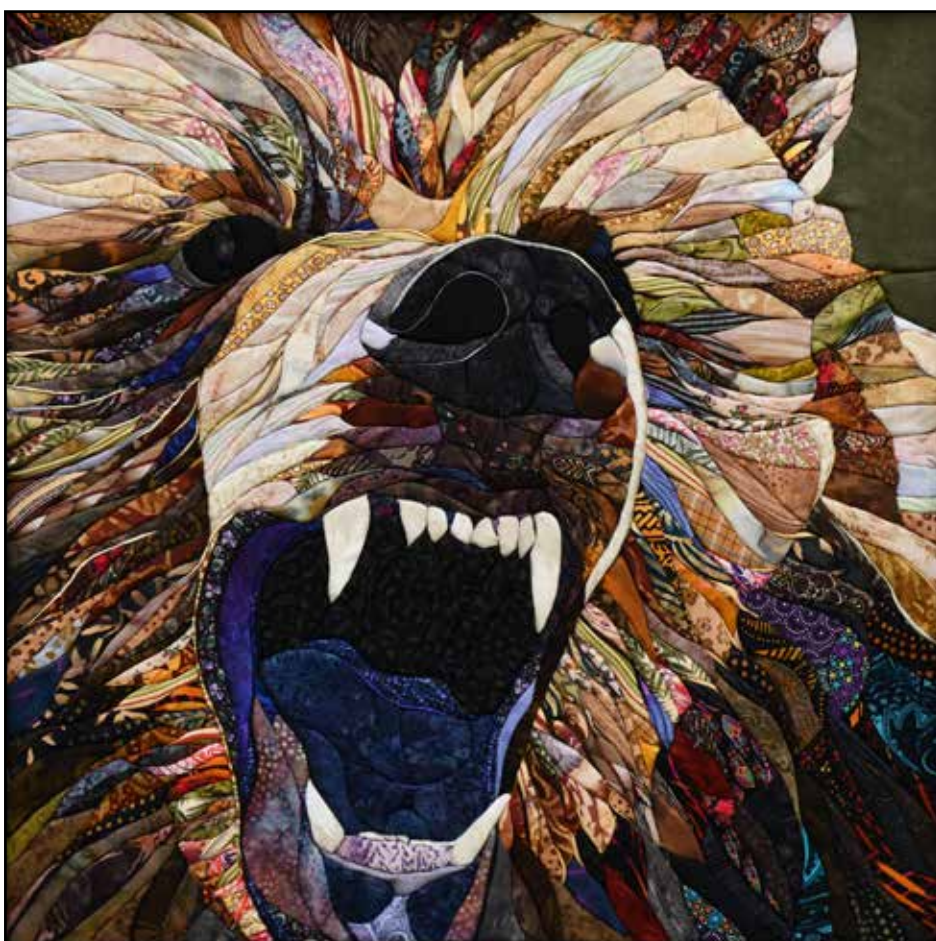
I create complicated images of animals and scenery, that combine the painterly qualities of



impressionist painting and the warmth of complex quilting. I have taught hundreds of people the art of Kimekomi, and my work has been exhibited from Cape Cod to San Francisco. I am currently working on curating a Kimekomi show, where all the varieties of this fine art are represented.

My mission is to bring Kimekomi into the modern art consciousness.

Her website is www.JenniBarryArt.com Follow her on Facebook and Instagram at Jenni Barry Art.



"Grizley" - Kimekomi - 22"x22"



"Garden Frog" - Kimekomi - 11"x17"

JUDY BAIRD

make things. I find purpose and joy in talking it over, working independently but always as partners, and in the reveal of one of our greatest creations.

Shuhari is a Japanese concept that describes three stages of learning and mastery. Shu means to follow rules and learn the fundamentals. Ha encourages breaking the rules when necessary and becoming more proficient. And finally, Ri is the encouragement to transcend the rules and learn from your own experiences.

Observe what others are doing, hone our skills and techniques, then experiment and learn. It's the perfect way to describe what takes place in our studio.



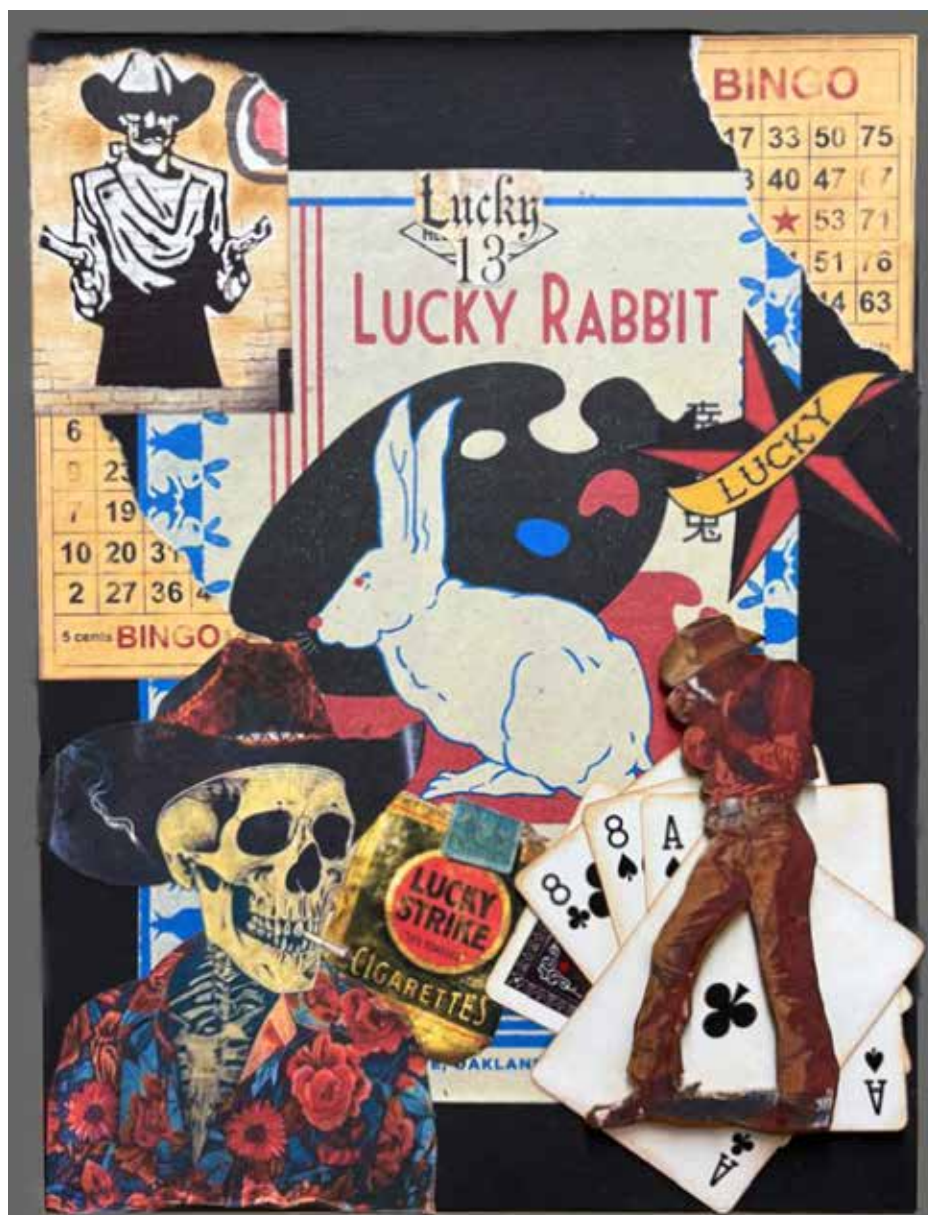
For many years I was largely defined by what I did in a job, not who I really was or wanted to be. It took time and retirement to help me recognize the difference and develop my own voice. When asked about my art, I can say it's built around that discovered difference.

I discovered I love the creative process that comes with using a mixture of mediums. It allows me the freedom to experiment, to let go, and to embrace the endless possibilities of the "What if?". Many of the words included in my collage pieces represent what have been ah-hah moments for me. If something truly resonates with me, I believe that surely there is someone else who feels the same but perhaps has not found how to express it with words or even through his or her own art. At least not yet.

I am so fortunate that every morning I get up, I am able to work with my husband in our studio and



"A Day in Sandpoint" - Mixed Media- 16"x16"



"I Feel Lucky" - Mixed Media- 9"x12"



"Sisterhood" - Mixed Media- 20"x16"

DARYL BAIRD

My desire to paint comes largely from the very challenge of painting and the satisfaction I get from meeting the challenge. Often, I see a painting or a photograph and wonder if I can paint it. This also happens when I'm outdoors. I will see something while driving, or hiking, or riding my bike and think that might make a challenging painting. In that case, I will stop and take a reference photo thinking I will either paint from the photo when I'm back in the studio or I will plan to go back to that spot and paint the scene en plein air.

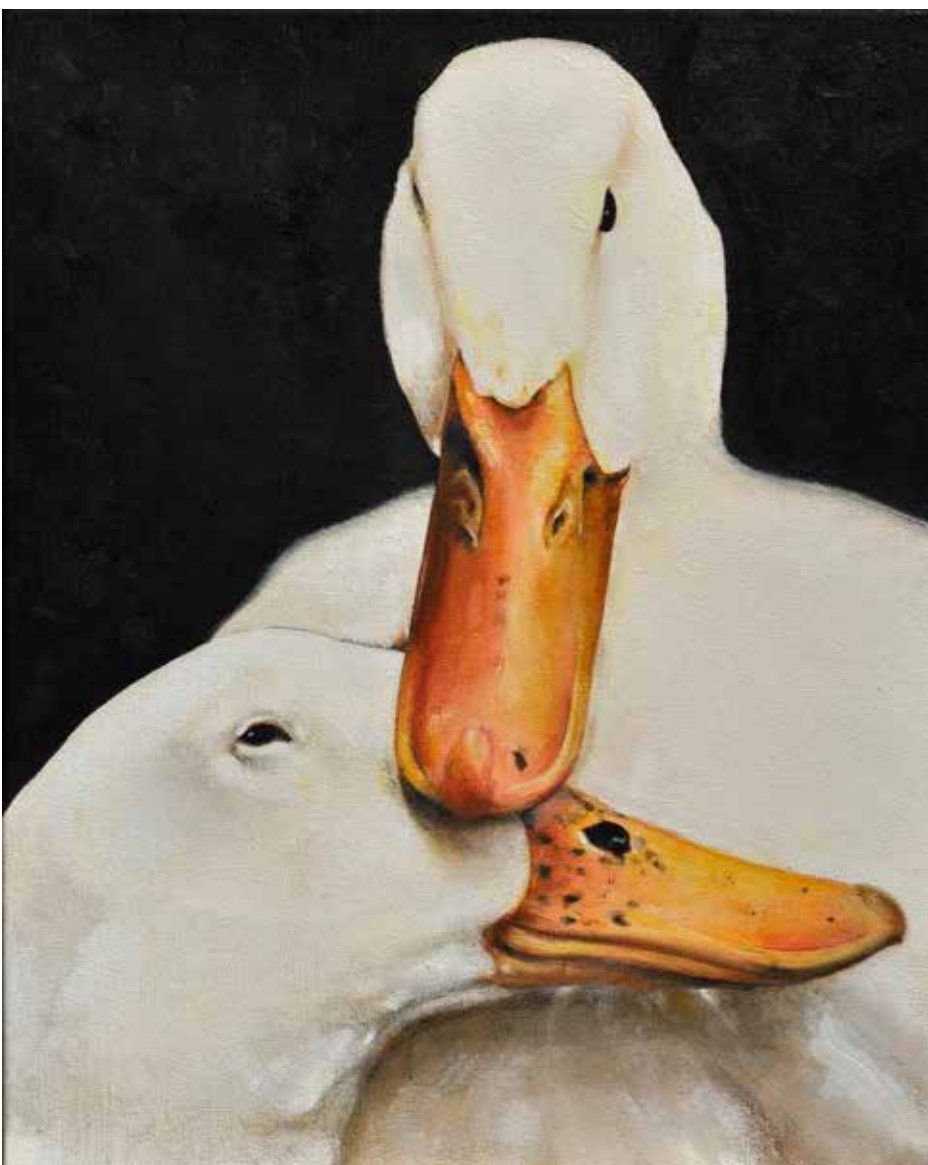
I have been a painter most of my adult life but painting outdoors is new to me. It is a challenge but I really want to stick with it and develop my techniques. I got started with outdoor painting when I saw an announcement about the Palouse Plein Air competition in 2022. That provided the impetus and incentive to take my paints, canvas, and easel outside.

What inspires me to continue painting is the work of accomplished painters. My wife Judy and I frequently visit galleries looking for the work of artists who have that special something. When we see it, we know it. This year we have made plans to attend two premier outdoor painting events: The Pacific Northwest Plein Air in the Columbia River Gorge and Glacier Plein Air in Kalispell. We expect to see painters at the top of their game and I expect to get a lot of inspiration from them.

In our studio Judy and I have set up a wall covered in cork board where we pin up those pictures and photographs that are possible paintings. Pinned there now is the reference photo for what will be the largest painting I have ever attempted at five feet wide and three feet high. It is full of the challenges I enjoy so much and I can't wait to get started.



“Bonners Ferry Boat Launch” - Oil on Canvas - 14”x11”



“Lord Love a Duck” - Oil on Canvas - 16”x20”



“Garver Mountain Lookout” - Oil on Canvas - 14”x11”

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JENNY BENOIT

Jenny Benoit is a contemporary artist known for blending themes of love and nature in her detailed, narrative-driven paintings. Raised in Santa Cruz, California, she was deeply influenced by the ocean and supported by a family that nurtured her creative instincts. Early mentorship from local artist Ray Ginghoffer sparked her passion for art, guiding her through initial artistic experiments.

Jenny pursued her dedication to the arts at the University of California, Davis, earning a Bachelor of Arts in Studio Art and a Bachelor of Science in Visual Communication. During this time, she was inspired by artists like M.C. Escher and Salvador Dalí, and her artistic vision began to take shape. After meeting her future husband in college, Jenny focused on family life, returning to art after her youngest child entered school. A move to the Northwest reignited her creativity, inspired by the region's natural beauty.

Her work is known for intricate detail and layered narratives, often incorporating sculptural elements to establish an emotional connection with her audience. This unique style has earned her recognition in various exhibitions, including being named Artist of the Year by the Pend Oreille Arts Council in 2023. Jenny's art has been featured in respected galleries and festivals, including the Best of the Northwest art show and the Festival of the Arts, and has appeared in publications like The Reader and Coeur D'Alene Magazine.

Beyond her personal work, Jenny is dedicated to her community, volunteering as an art docent and actively participating in the Pend Oreille Arts Council. She believes in fostering a deeper appreciation for art's role in society.

Continued on Page 27



"Serenity" - Acrylic - 30"x40"



"Transcendence" - Acrylic- 36"x48"



"Awake" - Acrylic- 48"x36"

BUILDING BRIDGES

Changing the World One Song at a Time



Vicki Blake Thompson

SPIRITSONG is an open women's choir which has included singers from Bonners Ferry, Creston, Sandpoint, and even Post Falls. This choir has toured extensively over the past 20 years including trips to China, Ireland, Greece, Tanzania, Costa Rica, Iceland, and most recently Cuba. We are planning a trip to Scotland in June of 2026. Several of the songs in this fall's concert will be part of the repertoire for that tour so it is recommended that those interested in next year's tour be part of this year's choir if possible. Any women, from teens to seniors, who want to sing are welcome to join in **SPIRITSONG**. Bonners Ferry rehearsals are held Thursday evenings from 6:30-8:30 at Trinity Lutheran Church. Creston rehearsals are Tuesday evenings from 6:30-8:30 at Trinity United Church. One can join this choir by coming to the first rehearsal or contacting me if music is desired before the first rehearsal.

This concert series, titled "Inside Out: reflections on life in an earthsuit", explores facts about our miraculous bodies, and musings about living in one, looking beneath the skin into the heart of what it means to be alive. It will be a work of choral theater, incorporating visuals, spoken word, and songs.

Invitation for singers' to join our choir.

Rehearsals begin mid May for two choirs which will participate in a concert series Oct. 24-26. Rehearsals will start May 13 and continue until June 15 and then resume Sept. 2nd through the concerts. Separate rehearsals are held for Idaho singers in Bonners Ferry and Canadian singers in Creston, BC.

Performances take place in both Bonners Ferry and Creston.

I have been conducting choirs in Bonners Ferry since 1996, including the BF Community Choir, Singin' on a Star children's choir which was selected to sing for the Music Educators of Idaho in Boise. Three Bonners Ferry High School choirs, including Arioso which was selected to sing for a 5 state gathering of music educators in Portland, OR. And the above mentioned Wild Mountain Thyme, **BOUNDLESS**, AND **SPIRITSONG** ensembles. What a joy to have led all of these groups over the years!

In these times of fear and separation I think our work as choirs is more important than ever. The collaborative nature of our work can lessen the fear and angst surrounding us now as we create a work of beauty and joy together. Putting aside fear and embracing our various viewpoints, we can stand together beside one another in protest against divisiveness. Making a bold statement about community and working together to create a better world, building bridges instead of destroying them. We can sing truth to power and make a difference, however small in our world.

"Poem from Volume 1 of Northern Journeys" 1997

INSIDE OUT

By Vicki Blake Thompson

Let us turn ourselves inside out and shake loose the dreams and pain so long concealed.

Let us turn ourselves inside out and uncover the beauty of our bodies and the

Shimmering vibrations of our voices.

Let us turn ourselves inside out and name the fears and sorrows which rob us of our vitality.

Let us turn ourselves inside out and dance in the spray of light and laughter which bursts forth.

Let us turn ourselves inside out absorbing the wounds to our Mother Earth, and all her creatures, bleeding with the Holy One in her.

Let us turn ourselves inside out and discover the living threads which weave the

universe together, the pattern which connects all being.

Let us turn ourselves inside out and drink deeply at the Sacred Spring hidden within the wilderness of our Souls.

BOUNDLESS is an auditioned mixed voice choir which is usually about 6-8 men and 8-10 women. BOUNDLESS vocal ensemble has performed twice in Carnegie Hall, and its predecessor Wild Mountain Thyme was invited to perform in festivals in Austria/Hungary, Newfoundland, and Powell River, BC. BOUNDLESS singers also perform in SPIRITSONG and participate in those tours. BOUNDLESS has been invited to perform in London with composer Ola Gjeilo next June. BOUNDLESS rehearsals are Sunday evenings at Trinity Lutheran in Bonners Ferry. Women from 5 - 7:30 and men from 6:30-9. New singers will need to schedule an interview/audition with me before the first rehearsal.

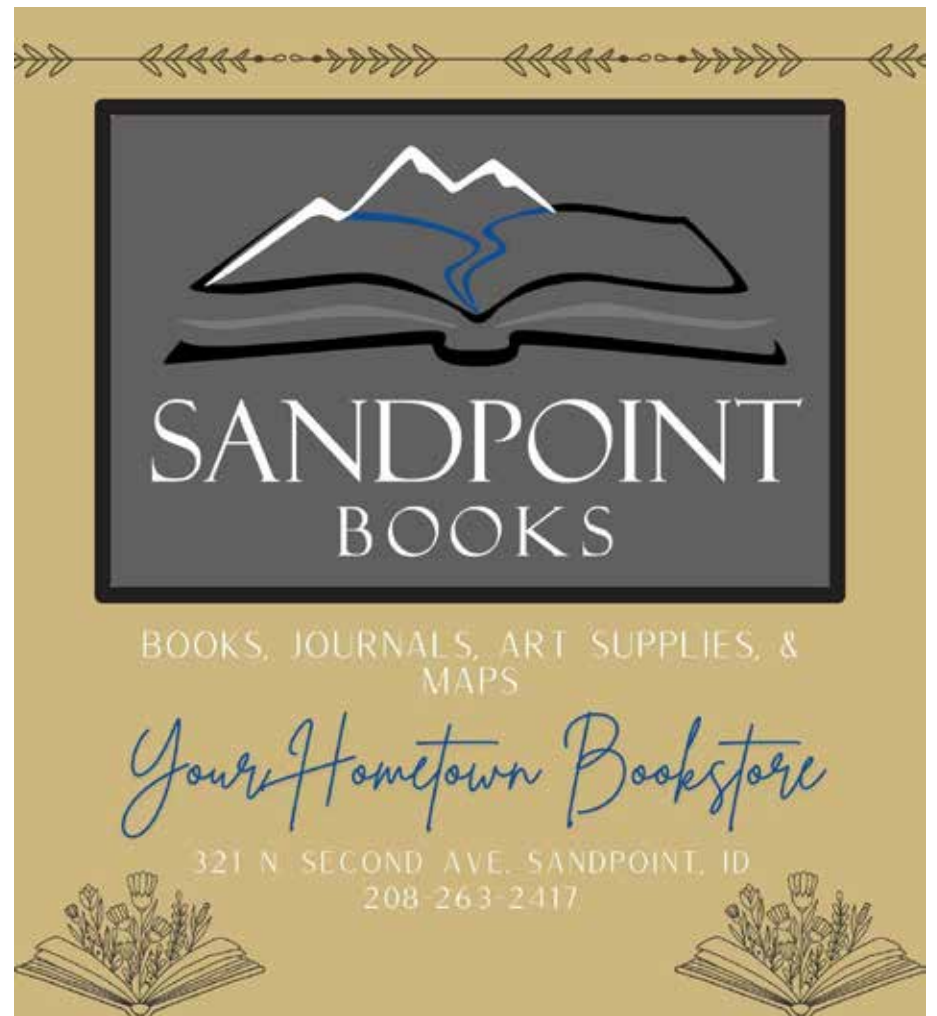
This is from BOUNDLESS first Carnegie Hall experience... with the Kings Singers and our conductors.



As a result of April's performance we have been invited to perform again with Ola Gjeilo. This time in London in June of 2026.



Last April, BOUNDLESS had its second appearance in Carnegie Hall. We auditioned and sang for the first time as part of the 50th Anniversary celebration of the King's Singers. This second invitation was to perform in another massed choir with composer Ola Gjeilo.



This was BOUNDLESS this April gathered under the Carnegie Hall Marquee.



Continued to Page 31

Artist Gallery



Jenni Barry
“Wolf” - Kimekomi - 20”x20”



Jan Rust
“Reflections” -
Oil and Cold Wax on Paper - 6”x8”



Jenni Barry
“Owl” - Kimekomi - 10”x10”



Teresa Rancourt
"Message Of The Tree" - Acrylic - 20"x20"



Daris Judd
"Brother" - Oil on Canvas - 5"x7"



Jenny Benoit
"Illumination" - Acrylic - 15"x20"

By Loi Eberle, M.A., CPC

Continued from Page 7

on the basis of free human personalities. Schiller saw that there was an "ideal human being" within everyone and the challenge was to bring the outer life experiences into harmony with this "ideal". Schiller was trying to build an inner bridge between the Person in the immediate reality and the 'ideal human being'. He wrote these 'Letters' during the time and context of the French Revolution. This revolution was driven by a desire for outer social changes to enable human personalities to become free. But both Schiller and Goethe recognized that freedom cannot be 'imposed' from the outside, it must arise from within each person. Goethe wrote his Fairy Tale to show, in imaginative pictures, the way in which a human soul could become whole and free, thereby giving rise to a new and free human community.

English novelist George Orwell wrote about the authoritarian government of 'Oceania' in his book, 1984, which didn't merely punish dissent severely. Rather, it sought to make even thinking about dissent impossible. At a time when political dishonesty is rampant, we're cautioned to remember 1984's most important lesson: The state can occupy your mind. In his 1946 essay, "Why I Write," George Orwell identified four reasons: political purpose, historical impulse, sheer egoism and aesthetic enthusiasm, as his reasons. Orwell believed that no book was genuinely free from political bias and that writing was one of the most powerful tools to push the world in a certain direction. He also stated the opinion that art should have nothing to do with politics is itself a political attitude. [https://www.cato.org/commentary/seventy-years-later-its-still-1984]

The current president of Wesleyan University, Michael Roth, stated that a fundamental path of freedom of speech is the free expression of views. He urged dialogue rather than "puerile sloganeering." In terms of student protests on his campus, he stated that opinions were allowed to be expressed freely as long as they don't veer into harassment and intimidation. [Charliestykes@substack.com]

NORTHERN JOURNEYS

A Magazine for the Arts, Humanities and Sciences

We are issuing a call to all authors of prose, poetry and visual artists to send their writing and/or art any time of the year for consideration.

Northern Journeys celebrates 25 years of providing beginning, maturing and established writers and artists a venue to share their work with the region's readers. The magazine is made available primarily to communities throughout Northern Idaho, into Western Montana and Southern British Columbia. However, when the editor or publisher is traveling, the magazine makes appearances in Washington, California and Nevada.

Prose, poetry and art may be submitted to: norjour_tan@yahoo.com as an attachment. Art should be sent in jpeg format with a minimum of 300 dpi. Please contact Jason Thomas, at 208-597-3963 with questions.

Those interested in advertising may contact Jason Thomas, Publisher, at 208-597-3963. We hope to hear from you!

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Some people have embraced the intention of manifesting enlightenment in our daily lives. They wish to come to peace with both the pain and joy of life on the planet. Impermanence is also part of life, and can be a difficult reminder to truly appreciate each moment. A dearly beloved could be taken away with no warning, causing the concept of lasting joy to appear so elusive. It's difficult, yet helpful to open ourselves to the joy and precious beauty within each moment when that includes accepting unspeakable grief. Sometimes loving what is, is indeed difficult. It's a reminder to appreciate the ability to feel love, even when that includes being willing to experience pain. It can be helpful to remind ourselves that it's a gift to be able to feel at all, rather than being insensate. Focusing on gratitude helps us to experience love even when life is impermanent.

NORTHERN JOURNEYS

A Magazine for the Arts, Humanities and Sciences

NORTHERN JOURNEYS

P.O. Box 1789

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HORSES

By Warren Carlson

Washington Territory
May 22, 1858

Dearest Sister,

I was very pleased to find a letter from you when we returned from patrol. We were involved in a skirmish with members of various tribes in the environs of the Snake River. We met stronger resistance than expected and had to retreat, rather ignobly I must confess, under the cover of darkness. I feel that I acquainted myself well, that I now know first-hand the gravity of firing on other men, even Indians.

I hope to be a trustworthy soldier and to make Father and Mother proud even if they were, and I assume still are, against my western adventure so far from St. Louis. I am, of course, deeply sad that my horse, Charger, boon companion of my childhood, had to be laid to rest. While at the same time I am pleased to receive the news that Chastity Johnson, your best friend, and Marcus Sullivan, my best friend, are to be married. I only wish that I could be there for what I am sure will be the social event of the year for all involved.

Please ask Father to change his mind and agree to accept my letters. I deeply regret that my wanderlust kept me from agreeing to join the family business. Perhaps when this adventure concludes with making the territory safe for white settlers, I shall return. And please reassure him that so far, I have resisted becoming friends, unlike most of my colleagues, with "John Barleycorn."

With brotherly affection,
Corporal Jeremiah Wilson

Washington Territory
September 1, 1858
Dear Sister,

I was disappointed not to find a letter from you or my father in this month's post but perhaps you have learned of my infamy by some mysterious process and decline to pen an epistle to my breaking heart. Here is the truth of the sordid affair as clearly as I can put it down on paper with a shaky hand.

I am writing to you on one of the saddest days of my life. I have just been released from thirty days in the stockade for disobeying a direct order! I have been given, under a generosity claimed by my commander Captain George Wright, a dishonorable discharge. Patience, dear sister, to explain my conduct I must start to return to the beginning of this sordid affair. Following the report of our embarrassing encounter with the hostile Indians, Captain Wright became, from all accounts, furious. He took our defeat as a personal affront. He decided the fastest way to bring the Indians to a permanent peace was to round up and kill hundreds of Indian horses.

You can, perhaps with little effort, knowing my lifelong affinity for this noble breed, imagine my anguish as I joined a troop I had once been proud of and rode out to the Spokane River following rumors of a large herd. For this killing each rider was issued a new Sharpe's carbine.

We found the herd, which I estimated to be about eight hundred, in a valley rich in grass next to the river which at this point was too deep for the horses to swim. We dismounted and took up positions on the ridge tops. We had them boxed in. The order was given to commence firing. Immediately the scene below me

became one of unspeakable horror. The first horses shot started screaming. Remember when Father's horse broke a leg? It is very difficult to kill a horse with one shot from a distance. The unwounded horses panicked and made a run down the small valley only to be met by a fusillade of gun fire. They turned back, colliding with other horses. Screams of the most primal nature, the sound of which I will never forget, did more than fill the air—I felt that I was going to suffocate. I looked around. The soldiers next to me had eyes of the devil, full of bloodlust—the depravity of man!

Captain Wright rode back and forth behind our lines exhorting us on to victory, (in the most foul language imaginable), as if we were engaged in a glorious and righteous battle. I waited until he had passed then I vomited. I aimed high. I hope I did not kill or wound a single horse. I went several seconds without firing at all hoping my "comrades in arms" would not notice. The soldiers around me fired until the barrels of the rifles became too hot to hold and had to be cooled by pouring water on them from their canteens. On and on it went, hour after hour until all of my world was a nightmare.

Under the tortured sounds of the dying horses, the smell of blood, the air saturated with death, there was something else; the death of the contract of mutual respect between man and horse, a contract going back hundreds of years. With the Indians a contract of life and death.

In this mass death we were bent on destroying the soul of an Indian nation. We proclaimed with each rifle shot that we were barbarians!

Screams of the dying, the thunder of their hoofs, the grotesque falling to the ground, knocked down by the hail of bullets, entangled with one another. Now and then, a group, led perhaps by a noble stallion, rushed toward us in a brave attempt to escape. Sometimes our bullets turned them back, sometimes not. For me, the hours went by in one long misery. Near darkness: finally, the order came to cease fire. I looked at my fellow soldier's smoke blackened faces for a sign of contrition. Nothing but a satisfied fatigue. The horses were still screaming. One just ten feet from me—looked at me with...I have never in all my time with horses felt so close to one.

In the dying of the day, in the still noisy killing field, as if in a dream, I stumbled to "my" horse and, drawing out my service revolver, shot him in the head. And then another one and another. In the midst of the turmoil, at risk of being trampled, I was not afraid. I heard the bellowing voice of Captain Wright ordering me to return to our lines. Two more horses I put out of their misery before I was grabbed by rough hands and dragged back to the line. I was placed under arrest for insubordination.

In my lonely cell, I was never alone. The nightmare of the horse killing stayed with me. Will the echo of their screams ever fade away? Tomorrow, dear sister, I will accept my discharge with stoicism, with the sense that God, if not the army, has judged me to be in the right. I plan to walk west to Portland, Oregon, stopping at farms to work for a meal and a night's rest in a barn, hoping that one day Father will see my action that day as necessary and honorable.

With fondest regard,
Your brother, Jeremiah Wilson

In September of 1858, soldiers under the command of Captain George Wright, rounded up and killed approximately eight hundred Indian horses just east of Spokane, Washington.

Warren Carlson, Curious? Amazon books, enter my name.

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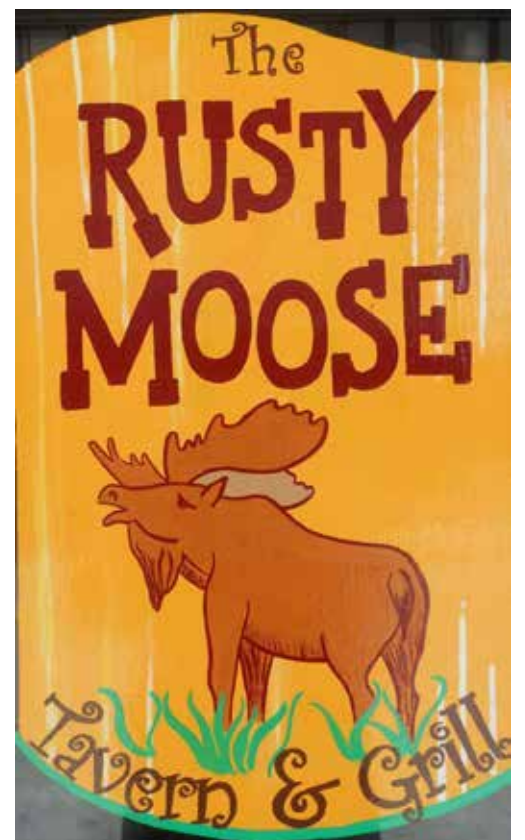
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Rusty Moose Tavern and Grill is family owned and operated and has been serving Bonners Ferry since 2004. Offering a wide variety of lunch and dinner items, beer, wine, espresso, ice cream and chef made desserts including wild huckleberry cheesecake. Selections including The Bull Burger (our signature burger), steaks, pastas, salads, sandwiches and seafood. Our very popular prime rib is locally raised from Woods Meats and served every Friday night. You can also order a delicious pizza from our sister company award winning Goat Mountain Pizzeria. So come enjoy a great meal and beverage with us Tuesday - Saturday at 7211 Main Street Downtown beautiful Bonners Ferry 208-267-1950.



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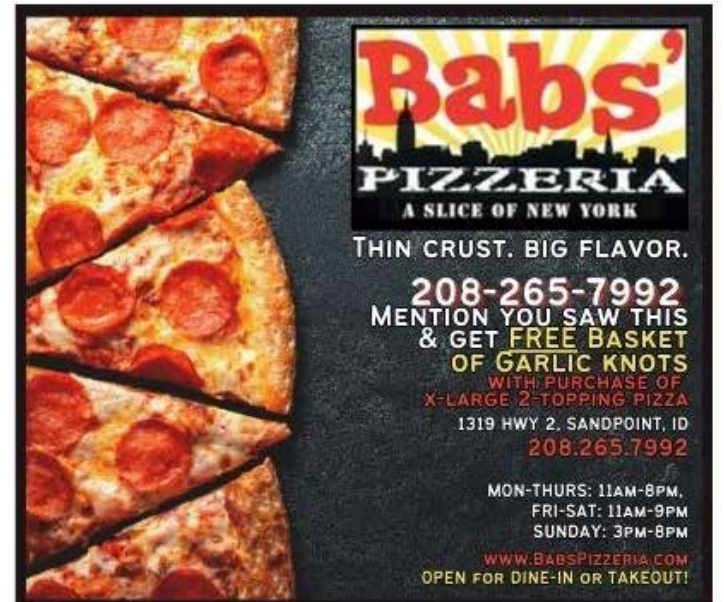
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KEEPING IT LOCAL

By Justin Dick

Sandpoint, Idaho; to live here amongst the natural beauty of Lake Pend Orielle, to have the Selkirk, Bitter Root and Cabinet Mountains surrounding the town and to be blessed with all four seasons is a privilege in itself. Having strong roots of raising my children here while having close ties with my entire extended family, and operating multiple restaurants in Sandpoint was exactly what my wife and I dreamed about when taking the leap of faith to move here in 2006.

Sandpoint is a community that always gives back to one another. Familiar faces who walk through the door to celebrate their birthdays, reunions, or just a Friday night is what drives myself, and my staff to be the best. It's honoring and rewarding to have a staff who are passionate in their crafts and who care about our guests as much as I do. Our main goal is to treat each individual, and those who have never dined with us before, to leave with an experience that makes them feel like part of our family.

Our small, but growing community, Sandpoint businesses must depend on the tourism that is drawn to the natural beauty of the area that we live in. As a business owner, the staff and I strive to create dining experiences that represent the beauty and the reason families choose to spend their vacations in this special place. I have entrusted my head chef and my general manager to create recipes that uniquely represent their talents and experiences. Crafted cocktails, thoughtful wine choices, and fusions of intelligent, local and regional flavors are what keeps our reservation books full even in the "off" season.

As the economy is often ever changing, and lately, there seems to be a continuous struggle to make ends meet. I have always done my best to keep prices fair, to have options that are affordable without sacrificing quality, and to provide the best customer service. Even though the tourism of this community is strongly driven, our beloved locals are what keeps us going. I want to always ensure we stay grounded in our desire to keep our locals coming back and make sure they always feel welcomed.

From house made sauces, fresh local produce, and delicately made pasta, the craft and precision that goes into each dish helps us create a year round experience for everyone. A dish that has been inspired by multiple guests and staff is our Pistachio Crusted Chicken Salad. We have done a variation of this for 20 years, here is the recipe:



Pistachio Encrusted Chicken Salad

Locally grown Spring mixed lettuce

Thinly sliced imported prosciutto

House infused cherry goat cheese - 2 parts goat cheese pulse blended with one part dried cherries

House made honey-serrano shallot dressing - 1 Serrano pepper, 1/2 shallot, 1/2 cup apple cider vinegar, 1/4 cup honey, salt & pepper. Emulsify until smooth consistency.

Topped with a baked pistachio encrusted chicken breast - 6-8oz chicken breast, flour to egg wash to crushed pistachios. Heat pan with oil, sear chicken breast on both sides until golden brown, then put in the oven at 375 degrees for 8-10 minutes.

It's dishes like this that tell a story, not just flavors, but of the heart behind them. Whether you're visiting for the first time or have been dining with us for years, we're honored to be part of your Sandpoint experience. Our doors are always open.



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VESSEL

GALLERY AND CLAY STUDIO

Written by Sally Whiting

GRAND RE-OPENING OF VESSEL AS A CO-OP ART GALLERY

Angela Drew the owner of Vessel Gallery and Clay Studio, having had the opportunity to open her studio in April, 2023 in Newport, Washington has decided to open the Gallery portion of the Business to a Co-Op in 2025. Having operated the Community Clay studio and the Art Gallery almost entirely on her own, Angela has decided to form a Gallery Co-Op, to give her more time to devote to her own clay work, and give the Artists more ownership over the running of the gallery.

The Art Gallery is home to a variety of Artworks, Clay and Ceramic pieces, Jewelry, Photography, Paintings and Drawings just to name a few of the things you will find when visiting. Each Quarter a new themed show is presented and the upcoming April show features the 2nd Annual Young Artists show. There are plans for a Quarterly featured theme, and other ideas in the works for the Gallery and its Artist. The New Co-Op members are excited for the chance to bring a new look and ideas to the space, and hope to be more present on various social media outlets to promote the Gallery and the Artists.

Currently the co-op has ten members with room for more Artists to join. There is also room for Guest Artists to participate if space allows for a set period of time. The Co-op is run by the Member Artists so when visiting you will meet one of our working Artists. The Gallery will now be open Four days a week with new hours (see below).

The Co-Op Members are: Angela Drew - Pottery; Chicky Gorat - Photography; Clare Clark - Collage, Acrylic, Mixed Media; Linda Cassella - Painting Acrylic; Ken Smith - Doodle Art; Doris Oscarson - Mixed Media, Painting 2D, 3D; Odessa Rodkey - Mixed Media Artist; Stephanie Nixon - Ceramics; Sally K. Whiting - Acrylics, Mixed Media and Assemblage; Mary Lou Johnson - Pottery.

Current Guest Artists are: Debbie Stafford - Watercolor,

Tin, Collage; Erin Narducci - Tiny Pottery; Jan Gleason - Painter (watercolor, oil, acrylic); Leslie Hunt - Ceramics, Mixed Media; Kenny Malone - Silversmith; David Wheat - Wood Artist; Alicia Bell - Watercolors.

The Clay Studio where it all began was an idea Angela came up with while attending college in Long Beach, Ca. While putting herself through college and working at various jobs, Angela found that her favorite job was working in a local clay studio. She loved working there and decided to one day open her own clay studio. The Clay Studio is equipped for all clay artists from beginners to advanced. Angela offers a variety of classes for ages four years old and up: Clay Play, Clay Class and Clay Camps. There is a wheel room with 4 Pottery wheels, a Hand building room with all the tools you'll need to create your clay visions. There is also a Glazing room with workspace and many glaze options to finishing your creations. In the back there is a Kiln room separate from the others rooms with ventilation so work can safely continue in the studio. Lastly there is "Mud" room to store clay and recycle used clay to reduce waste and give the clay a second life. For the more intermediate clay artists there is a monthly clay studio membership option. This gives them access to the class studio during open studio hours to use the space and tools and fire their pieces.

Please visit us during open Gallery Hours:
Wednesday and Thursday 11:00am - 5:00pm
Friday and Saturday 12:00pm - 6:00pm

We can be found at www.vesselgalleryandclaystudio.com, Facebook and Instagram,
email: Vesselnewport@gmail.com
Phone : 509 703-4886

We are excited to continue the endeavor to bring local Art and Artists together for the enjoyment of the whole community, we look forward to seeing you.





JAN RUST

I was born in 1948 in Los Angeles, California. My mother was a creative soul and I had lots of artistic opportunities as I was growing up. I attended college in Hastings, Nebraska and graduated in 1970 with a B.A. Degree in Art and Education.

For several years after my college graduation, I moved all over the United States to teach children and adults in several regional art programs. In 1977, I stopped traveling and settled in Spokane, Washington where I remained for 33 years. For most of my time in Spokane, I was very busy raising a large family and serving as a teacher and an administrator for Spokane Public Schools.

Once our children were grown and we were approaching retirement from our jobs, my husband and I thought it might be a good time for one more move. In 2010, we moved to North Idaho, a place that we had come to visit often and thought it would be a great place for an active retirement.

As a new retiree, I realized that the time had come when I could make my artwork my top priority and become the full-time artist I always wanted to be. I started by traveling to attend various workshops and classes offered by many of the artists I had admired over the years. During my travels I discovered that painting with oil paint mixed with cold wax seemed to be an exciting way to create the kind of abstract art that I envisioned. I found it allowed me to create an initial composition and then alter it with additional layers of paint until it reached completion. I loved the intuitive, spontaneous nature of the process and found the results surprisingly unique.

I believed that when I discovered painting with oil and cold wax, I found my creative pathway. However, just as I was becoming more confident and dedicated with my painting, a surprising thing happened. I discovered beautiful weaving and decided that I wanted to become a weaver too. Fortunately, I found local people who graciously helped me get started. Now I have many looms and I have developed a highly textural style of weaving that brings me great joy.

Between my painting and my weaving, I am producing art just about every day. I am so grateful to the Pend Orielle Arts Council for the support and services they have provided. I thought that if I had the proper supplies, workspace, and time I would just start producing art. It never dawned on me that, to fully enjoy and maximize the process, I would also need a supportive community, inspiration, opportunity, and access to education. Hats off to POAC for continuously providing all those components for their artist members! It's made an amazing difference for me!



“A River of Teal” - Weaving with Natural Fibers - 14”x28”



“Bonfire” - Oil and Cold Wax on Wood - 11”x14”

JENNY BENOIT

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When not painting, Jenny enjoys spending time with her husband and four boys, ceramics, cooking, and exploring nature through hiking, snowboarding, and camping. Her art celebrates interconnectedness, the natural world, and the limitless potential of the human spirit.

My work is rooted in the landscapes and wildlife of the Pacific Northwest, capturing the essence of nature's inhabitants through a fusion of realism and surrealism. I focus on animals as central subjects, using their eyes as windows into their souls. Through meticulous detail and the finest brushwork, I breathe life into each creature, allowing them to transcend the canvas. The landscapes in my paintings are subtly stylized to merge with the animals, symbolizing the interconnectedness of all living things. Nature and its creatures are not separate entities, but part of a unified whole. By blending textures and dimensions, I blur the lines between the animal and its environment, creating a sense of harmony and balance. To enhance the tactile quality of my work, I combine acrylics with materials such as gels, pastes, and crushed elements like crystals and stones. These sculptural techniques introduce a three-dimensional aspect, making elements like water splashes and snow appear almost tangible. The interplay of light and shadow further adds a sense of movement, giving the work a dynamic, living presence. The subjects of my paintings are carefully chosen, each representing qualities such as strength, love, and determination—traits that resonate deeply with human experience. The eyes, often the focal point, serve as a direct connection to the soul of the animal. By capturing the nuance of their gaze, I invite viewers into an emotional dialogue, where the animal speaks without words. Through a contemporary approach, I combine traditional techniques with modern materials to create bold compositions in which animals and landscapes seamlessly integrate. My color palette,



“Bison” - Acrylic- 48”x60”

dominated by earth tones and cool blues, reflects the serene beauty of the natural world. The incorporation of three-dimensional sculptural elements like water and snow adds texture and realism, inviting viewers to engage more deeply with the work. At the core of my art is the belief in the unity between nature and its creatures. Each painting serves as a reminder that we are all part of a larger, interconnected world. My work aims to foster an emotional connection, encouraging viewers to reflect on our shared existence with nature and experience the world through the eyes of its inhabitants. Ultimately, my art is a celebration of connection, serenity, and the profound beauty of the natural world.



“Ascendence” - Acrylic - 24”x48”

TERESA RANCOURT



I am an abstract mixed media artist with my life in nature as my muse. I am heavily influenced by the Pacific Northwest, its bodies of water, mountains, topography, skies, and the extreme differences in its ecosystems ranging from rainforests to deserts. My experiences in these elements are the basis of my work, my inner voice. While I do not start a painting with a preplanned design, I paint from very deep feelings about a place in time, an experience I have had in nature within my being. My work is multi-layered and I continue working on a piece until the painting begins to speak to me. Then and only then, the painting and I are collectively within a rhythm of creation together. I love making bold marks, making my paintings almost sculptural, using both brushes and found tools to mark make. I work on canvas, wood, and high-quality paper. I typically work in series

with each piece in the series influencing the other. I love color, its energy whether it is serene or vibrantly active and continue to explore what impact color can bring to my work. I find great joy in the completion of a work that encourages the viewer to enter their own world of wonder and appreciation and to witness the light in their eyes when this does happen.

My body of work is my imagery of my life in the Pacific Northwest and its breathtaking natural beauty. An honor if you will. The ocean, lakes, rivers, creeks, mountains, forests, plateaus, wetlands, canyons, and grasslands in this area are a big influence on me and my current work. It is such a large part of my daily surroundings as well as a huge connection to my being/soul. I spend the bulk of my time on our ranch in Sandpoint, Idaho. We live on acreage on the Pack River with views of the Cabinets and Selkirk Mountains. I see no neighbors and am blessed to have night skies unadulterated with any artificial light. Just the stars, moon, planets and occasional meteors and satellites. I have horses (my gurus) and I high ride mountain trails, hike above the tree line and snowshoe frequently in the winter. I simply love the outdoors here regardless of time of year or time of day. I grew up and spent most of my life in Seattle and have a home there on the Salish Sound. I have a long history of living and boating on the Puget Sound and have had extraordinary experiences boating in the Pacific Ocean. These experiences on saltwater frequently show in my work. Coming to Sandpoint in 2004 was my first time living on a body of freshwater and becoming acquainted with the dynamics of lakes, rivers and creeks during runoff, flood, and summer heat. It was also my first time living in the mountains and away from the coast. I start my day with the beauty of this incredible area and am continuously thankful that, through a series of serendipitous events, I have been very fortunate to have the day-to-day experiences of nature I have in the Pacific Northwest.



"A Signature of Sound" - Acrylic - 30"x30"



"Farewell to Another Year" - Acrylic - 24"x24"



“When The Mountains Call Blue” - Acrylic & Oil Stick - 24”x36”

ART BACKGROUND

I have painted off and on for about 30 years. I did both undergraduate art studies at the University of Washington, took many courses and workshops at Pratt Institute in Seattle, Washington and studied both in person and remotely under several successful practicing artists. Until about three years ago, my business career followed by business ownership, and took precedence over my art practice. But in 2021, I decided it was my time to make my longtime dream to become a full-time artist real. During that time, I completed three Art2Life 12-week intensive programs in 2021, 2022 and 2023. I went to Ireland and Taos New Mexico to study abstract landscape painting and did multiple Ecourses with various artists. The last three years I have taken a minimum of twenty weeks of art training a year. While this study provided me with a springboard, in many ways I consider myself a self-taught painter.

In 2021, I had the time and the means to become a full-time artist and received a feature article in a local magazine. In 2022, I got my first showing followed by my first solo show which sold three of my largest most expensive paintings the first week. That following year, 2023 I was juried selected four times, published in an

international magazine and was in two group shows. 2024 was a big year for me. I was named Artist Of The Year by the Pend Oreille Arts Council, had my second successful solo show, was in nine group shows, and was published five times including a feature article. Currently I am completing twelve paintings for a four-person group show at The Art Spirit Gallery in Coeur d’Alene, Idaho; getting prepared for two other group shows and painting my heart out in joy.

I am currently represented by The Art Spirit Gallery, Coeur d’Alene Idaho, Gallery B612 in Seattle Washington and POAC Gallery in Sandpoint, Idaho. My website is teresarancourtart.com. I am on Instagram [teresarancourtartist](https://www.instagram.com/teresarancourtartist) and on Facebook. And I thoroughly enjoy and appreciate having guests visit me in my studio too.

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SCAN ME!



Northern Journeys Break Room

OTHER LIVES

By: Ronald McFarland

Easily, how easily I might have become
another man, not necessarily a better,
mind you, but another, perhaps
(I've thought of this) a produce manager
stroking tomatoes and bell peppers
(I picked them one hot summer),
promising only the best to my customers,
loving them so much I'd press another
peach or pear upon them free of charge.
You see the kind of produce man I'd be.
And easily, how easily, I might have been
an officer, an unrelenting gentleman,
heavily decorated but self-deprecating,
refusing to wear more than a single ribbon
on my modest chest, the Silver Star,
let's say the Distinguished Service Cross.
I've always wanted to slay
just the right enemy
in defense of my country.
Easiest of all, after all, the easiest life for me
would likely have been some library,
some nondescript, disfranchised bookstore,
the reading life, the shelving life,
life of once-loved volumes,

IN THE GARDEN

By: Carlos Thomas

the mystery that permeates the now
clouds shape-change, roil
imprint meaning, echo shadows across fields
take thoughts adrift
adrift
like dust devils
fingers deep in soil
its passion
finding the deep crevices
cut by shards of darker times
and the wind blows the sweet green salve
cleaning the wound
of the now
forgotten during winter's narrowing
myself and minute seeds
awaiting the reunion
the joyous cycle
the mystery
that even permeates the now

TOUR IN TANZANIA AND CHINA

Continued from Page 15

Karen Pedey and others celebrating with our new Chinese friends... SPIRITSONG China tour.



We did several concerts with a larger choir in the states to raise funds to help build a dining hall for a school literally at the end of the road in the Tanzanian bush. Here we are performing for the students of that school.

This was at another secondary school where we exchanged concerts.



And here we are with some of the staff at the start of building their dining hall, waiting for its roof!



This is a moment I'll never forget from a visit to an elementary school. The kids wanted to feel my hair, so different from their own! And they fixed me up with some cornrows!

TOUR IN CUBA

Nov. of 2023 SPIRITSONG was part of the 35th annual international choral festival in Santiago de Cuba.



All the choirs joined together to sing a final song in one of our concerts.

This was a concert at the music conservatory in Santiago. We shared a concert for the students and had some wonderful conversations with them afterward.

We had gathered 17 musical instruments which we brought as a gift to the students there. They were beyond thrilled and so very grateful as quality instruments are very hard for them to get there.



