Shift was established as an artist-run space, with the primary goal of supporting Northwest area artists, working in a variety of media, who are dedicated to creating challenging and innovative work.

Shift exists as a venue for its artists to exhibit, develop and advance their work. Shift is committed to celebrating art of diverse media and rigorous content.

Shift’s founders are Garth Amundson, Stephen Chalmers, Cara Jaye, Pierre Gour and Joni Papp.
Cooperatively sharing the gallery are twenty professional and emerging artists who, beyond group satellite exhibitions, have shown in regional, national, and international capacities. In many ways Shift artists are innovative in materials, process, and inspiration, making two and three-dimensional work. Cooperation comes through most clearly in dual exhibitions, where the gallery space is split by two members. Through juxtaposition, these exhibits allow works to compliment, enhance, and offer repose. In contrast, the solo exhibitions allow for one Shift artist to transform the entire gallery space, often allowing that artist to work out possible dualities found within their work.

As a collective, Shift artists respond and contribute to the ethos of the arts community in Pioneer Square and also cull from its rich history. They take inspiration from the past, and yet their work is strongly rooted in our contemporary time; addressing contemporary social issues, challenging gallery traditions through installation work, and by experimenting with newly emerging technologies, methods, and materials.

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“This show is about the process of discovery,” Jodi Waltier says. “It’s about ideas begetting new ideas. It’s about the flow from one experiment to the next. Do they relate? Do they overlap? Does it matter? What is it teaching me? It’s about trying to keep the practice of making art moving me somewhere.” Like This or Like This is an unleashing of control. Waltier creates pairs: an idea worked out in one piece is pivoted and continued in a new direction in another. Each diptych stands at a tipping point of creativity—and Waltier follows her feeling of intuition religiously in this body of work. She lets go of convention, of what she feels her art should be, and instead lets it just be. Blending old and new techniques for making and using materials that break all habits of hierarchy, her work is fun and free. In describing this body of work Waltier states, “It’s about strengths and weaknesses, research and development, patience and failure and epiphany and doubt,” she says. “It’s about never giving up. It’s about hope. It’s about being human.”
Clockwise from top left: 
Finding Nemo (detail): Nehalem; Janus; Riveted (detail)
Carolyn Gracz's use of family photographs from a trip through the Southwest brings into fresh focus the classic views of monumental rock formations and wide, sweeping vistas infused with light that are burned into the American psyche and re-imagines them into a body of abstracted, finely pieced and softly hued collaged monotypes and encaustic works. In her show *Perspective*, Gracz aptly names her altered views, which range from geometric, map-like depictions of rock surfaces with added, calligraphic touches to elements of panoramic landscapes that are pieced into iconoclastic new views. She captures the breadth, palette, mood, windy echoes and signature sandstone features of vast desert valleys and towering canyons in subtle, new ways, keeping a foothold into what seems familiar and true. As a whole, her muted works roam over the pale, rosy, dusty and dramatic terrain that’s sometimes contrasted with vibrant blue skies—combinations that typify iconic red rock country. Yet her dynamic compositions lead us into quiet introspection. In this image-making jiu jitsu, Gracz incorporates techniques such as adding selected bits of photo transfers into painterly, and delicately drawn landscapes that settle out into skewed and unexpected interpretations of age-old scenes.
She captures the breadth, palette, mood, windy echoes and signature sandstone features of vast desert valleys and towering canyons in subtle, new ways, keeping a foothold into what seems familiar and true.”
Daya Astor, whose recent photography has articulated both the vibrant street art scene and the culture-shifting gentrification of neighborhoods in and around New York City, this time takes a new look at the city she’s known from birth. By pointing her camera at odd angles up through scaffolding, around corners and into interesting nooks, Astor strives to capture the geometry that dominates every imaginable cityscape—this time in Minneapolis and Barcelona as well as in New York. Her aim is to accentuate “snippets of the city through structure,” she said, “some of the scaffolding, circles, squares, rectangles—and all that you see in city life.”

Although Astor calls her images “quotidian” or ordinary—in that they have existed in plain sight for years—a few of her selections are iconic. The Coney Island amusement park skyline and the swirling, organic flourishes in Antoni Gaudi’s famous modernist buildings in Barcelona were included almost as geometric exclamation points. Astor states: “sometimes the quotidian is very interesting, whether it’s people or buildings or some drawings in pen and ink.”
“...Astor strives to capture the geometry that dominates every imaginable cityscape...”
Ed McCarthy

*Mud*

By Cynthia Hibbard

“Ed McCarthy takes an experimental detour from his previous work in steel to explore the range and expressiveness of artists’ plaster.”

In his show *Mud*, sculptor Ed McCarthy takes an experimental detour from his previous work in steel to explore the range and expressiveness of artists’ plaster that’s either carved, cast or molded around armatures—with solid, if less-hefty results. Several of his works are light-hearted and crowd-pleasing in mood. His “Long Cat” is a feline creature with attitude that’s stretched taut like an accordion and scored randomly for texture. In his “Urban Towers,” McCarthy forms a variety of block-like shapes into a trio of cast wall pieces that resemble architectural models of a major city complex. Architectural elements are evident in other pieces of work as well, sometimes incorporating exposed steel acting as a visual element and providing structural support. In slightly varying his elastic approach, McCarthy also adds cast concrete forms, such as in “Centurion,” an assemblage of poised, animal-like warriors perched on tall, handmade steel stands.
Carmi Weingrod

Umbra

By Cynthia Hibbard

Inspired by her artist's residency last fall in Turkey's exotic Cappadocia, Carmi Weingrod's show Umbra is a rich tapestry of deeply grained, black and white wood prints depicting fields of shapes and shadows she observed in a cinderblock retaining wall that she passed each day en route to her studio, housed in a converted cave. Ironically, Weingrod chose to zero in on what some might consider an ordinary eroded wall and its worn-through openings compared to the region's World Heritage landscape of phantasmagoric volcanic rock formations shaped like drip castles and an endless bevy of caves. But Weingrod found herself fascinated by the juxtaposition of irregular shapes and the play of light and shadows that poked through the crude wall-within-a-wall, which actually is a latter-day repair job to possibly centuries-older construction. From the shadow patterns she observed, Weingrod accentuates the contrasts between the umbra—a cast shadow's darkest part—with varying surface textures and windows of light that show up forcefully on thin, Nepalese paper hung on steel rods. By employing stencils and wood scraps run over and over through a press, Weingrod conveys both the mesmerizing sense of her wall's pattern appeal and the dark moods of autumn.
Karen Klee-Atlin

Markers and Buoys

By Cynthia Hibbard

In *Markers and Buoys*, Karen Klee-Atlin lines the gallery walls with reflections of light on water. In her series, *Pilings*, Klee-Atlin works using traditional reductive wood-cut methods. All the prints share the same wood-cut block but Klee-Atlin makes each work unique by randomizing the order in which the colors are printed for each one. While the focus of our attention leads to the ripples and patterns of the water’s reflection, her series exists without a traditional light source. Yet, collectively this body of work beautifully reads as an impressionist’s capturing of different times of day at the sea port.

Also lacking a light source, but rich in reflectiveness, are Klee-Atlin’s encaustic paintings of an airport tarmac. These works are most intriguing because they obstruct your visibility due to the lack of light - placing us on the tarmac after sundown and drawing us to the unnaturally bright reflective vests and orange cones. Klee-Atlin describes rewarding meetings with viewers of her work at Shift. “[A] former salmon fisherman, the daughter of a crab fisherman, and ferry workers have talked to me about their work and mine. All of these conversations are a lovely gift to me.”
Dawn P. Endean

*In Lieu of Flowers*

By Cynthia Hibbard

“...Endean’s kingdom serves to remind us how man’s encounter with nature can be both breezily romantic and cavalierly cruel in one sweep.”

*Riffing* off a cringe-worthy Victorian taxidermist’s use of common, small and sometimes deformed animals arranged in nursery rhyme tableaux or sorrowfully isolated under glass bells, Dawn Endean re-imagines Walter Potter’s somewhat creepy and anthropomorphized menagerie in a gentler, more whimsical light. In her body of animal collages she transforms creatures such as rabbits, dogs, kittens and goats that she had initially found haunting, sad and often trapped as freaks by Potter’s hand and sets them free from the rigid social strictures of his era. In navigating new adventures, Endean’s creatures take flight—her dogs grow wings, others protect their vulnerability by donning other-animal masks and the once-grotesque abnormalities of some soften into more decorative features.

Led by her imagination, Endean follows her creatures across densely patterned, shifting landscapes while they reveal to her their stories. In a companion, abstracted series sans animals, she also un-moors the collector’s bell jars that Potter employs and sends them wafting into space as airier, less haunting forms. In sum, Endean’s kingdom serves to remind us how man’s encounter with nature can be both breezily romantic and cavalierly cruel in one sweep.
“...Endean follows her creatures across densely patterned, shifting landscapes while they reveal to her their stories.”
Pam Galvani

locus
By Cynthia Hibbard

“...Galvani eliminates the narrative aspect of writing, the useful utilitarian side, and abstracts that process to illuminate only the beautiful.”

Pam Galvani’s show Locus is an uplifting colorful experience. Her process in making these works was to let intuition take hold – to let go of a theoretical impetus and let gesture lead the way. Each piece explains a multi-step process of marking, pressing, and recycling—of balance achieved in line and plane. Each work also shows unique variation in color palette, contrast, and thickness of paint.

Galvani allows for room to experiment within each work, often sectioning the paper into spaces of color and non-color, synthesized together by gesturing colorful lines. In so doing, Galvani eliminates the narrative aspect of writing, the useful utilitarian side, and abstracts that process to illuminate only the beautiful.

Galvani states: “I looked for a focal point, but what I discovered was more like a gathering point for my ideas and imagery.” In many ways, the imagery that emerges recalls Wassily Kandinsky’s abstractions of the Blue Rider from the early 20th century. Similarly, Galvani brings into question the life of a mark – as a figure separate from the background, and yet through color still part and parcel of it.
Craig van den Bosch

NanoSystems
By Liz Patterson

Through a synthesis of collaged imagery, Craig van den Bosch’s show NanoSystems collides micro and macro worlds. Within his work, van den Bosch creates sci-fi environments by shifting the meaning of each individual image taken from this world, and abstracting them through careful juxtaposition. New imaginative spaces emerge, and scale and proportion are lost — are we a microorganism floating within a body, or far afield in outer space? As viewers, we are left suspended without perspective or orientation — free floating.

This collection of work also serves a specific purpose: to engage each viewers’ critical thinking about the heightened role of technology in the body. To further this concept, van den Bosch infects the gallery with small candy colored and seemingly innocent nano bots on the floor and climbing the gallery walls. These can be read as invented representations of infectious disease or as technological beings, capable of healing or harming. In this exhibit, van den Bosch significantly asks us to contemplate the ethics of our choices, stating: “As we evolve, can the balance between technology and biology be achieved without losing what makes us human?”
“As we evolve, can the balance between technology and biology be achieved without losing what makes us human?”
**Game: Art: Architecture**, curated by Liz Patterson, juxtaposes three mediums in search of finding similarities between them. This exhibit also focuses on correlations between the user’s and viewer’s experience of space, featuring work by: Jon Haddock, Cable Griffith, Ken Wong, Jessica Alves, Damien Gilley, Nick Falbo, Brett Johnson, and Olson-Kundig Architects.

Similarly, architects, visual artists, and game artists use and have used axonometric projections as an underlying perspective in their work. Architects create schematics that are beautiful in design, while artists create disorienting spaces of moebius-like environments. Early game artists utilized axonometric spaces as well, creating an original and unique aesthetic in doing so. These three mediums also take care to curate experiences for the viewer and user. In painting, your eye is often led through passage – from plane to plane, in architecture you are directed from room to room, and in games a virtual self traverses from level to level. Additionally, in artworks that simulate game aesthetics, the viewer is invited to play the work, as the before and after stills are unconsciously envisioned. These artists intentionally blur the lines between what is real and what is virtual — conflating play with reality—and allow that ambiguity to be productive.
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What on Earth
Colleen Maloney

By Liz Patterson

Colleen Maloney’s show What on Earth discovers a global perspective through aerial images of the earth. Inspired by satellite photos, Maloney creates landscape paintings that are, in many ways, abstract. She captures the geometric shapes and lines of urban and rural areas of the U.S. and abroad. Upon closer examination, her beautiful changes in color palette begin to register as regional or continental shifts. Happily, Maloney felt that her viewers understood “the aerial quality, the spaciousness, the territorial nature and the floating quality of [her] work.” Furthering the abstraction of her subject matter, Maloney paints thick sweeping patches of paint onto plexiglass in the studio, and transfers these marks to paper through a press. The bristles of her brush leave streaks where the paint is thin, creating reminiscent patterns of a plowed agricultural landscape. Her black, etched lines remind one of city streets. She let spontaneity lead her process in the studio, using unconventional tools to achieve maximum variation in her flat compositions. Maloney states: “If you feel as though you are transported through color, line and the enthusiasm of my painterly monoprints, then I have succeeded.”
Inspired by satellite photos, Maloney creates landscape paintings that are, in many ways, abstract. She captures the geometric shapes and lines of urban and rural areas of the U.S. and abroad.”
Eric Day Chamberlain

Studio Still Lifes

By Cynthia Hibbard

"The polite and static table settings from which he departs are stripped down to raw elements—roughly hewn shapes and outlines surrounded by a resolving pastiche of layered, colorful planes, bold brush flourishes and thick, aggressive mark making."

Like two of his favorite art influences before him, Giorgio Morandi of Italy and Ben Nicolson of Britain, Eric Chamberlain’s current paintings and prints rarely stray from domestic tabletop settings repeatedly reimagined—in his case with skewed perspective on flattened, tilted planes. In his show Studio Still Lifes, Chamberlain often fits in a simple white earthenware pitcher that seems to anchor each work. As well, he readily strays into cups, jars, cake platters, carafes and glass serving lids as his universe is the once formal and well-laid table struck by a renegade’s passionate hand. The polite and static table settings from which he departs are stripped down to raw elements—roughly hewn shapes and outlines surrounded by a resolving pastiche of layered, colorful planes, bold brush flourishes and thick, aggressive mark making. In this fashion, Chamberlain’s landscape is principally a joyous painter and printmaker’s point of departure as opposed to a philosopher’s platform. By keeping his tableaus lean and firmly rooted, he frees his hand to boldly explore expressive color, varying textures and emphatic mark making. With the energy he employs to unhinge static scenes, you can almost hear his teacups clatter or feel they might slide to the floor."
Clockwise from top left:
Litho Studio Still Life; Studio Still Life...Night;
Litho Studio Still Life...Preparing the Stone
Crista Matteson  
*Finding Humor in the Dark*

By Liz Patterson

Crista Matteson turns to magical realism and her love of story telling to create a world of intricate kiln cast glass, cast bronze and ceramic sculptures, in her show *Finding Humor in the Dark*. Taking inspiration from some of her favorite authors, events in her life and classic fairy tales, Matteson sculpts elaborately conceived characters that seem mythical in their presentation. The show’s crowning piece, *Tita Wrapped in Sorrow* is a nude, half-scale ceramic and bronze woman with a trailing, silk shawl. She is said to have obsessively knitted the shawl to rid herself of sorrow, as told in Laura Esquivel’s novel, *Like Water For Chocolate*. Another colorful and multi-piece installation, *Lebenwald, The Wood of Life* inspired by a fairy tale, combines free-form botanical sculptures that represent a forest surrounding a young girl who is trying to flee the wood’s wrath. To this mix, Matteson adds her own imagined and more realistic characters, such as a bust of a stony-faced man wearing a crown of inverted glass chicken feet that she calls *Wedding Crown for the Hedgehog King*. As with all Matteson’s work, each piece showcases her refined talent of turning kiln-cast lead crystal, bronze and ceramic elements into visually intriguing narrative forms that convey both delicacy and strength.
As with all Matteson’s work, each piece showcases her refined talent of turning kiln-cast lead crystal, bronze and ceramic elements into visually intriguing narrative forms that convey both delicacy and strength.”

Clockwise from right: Tita Wrapped in Sorrow (front and back view); Change in Strength
Patrice Donohue

Verge

By Liz Patterson

Patrice Donohue’s show Verge commands our attention through stark contrasts of black and white. Against the white gallery walls, Donohue’s black paper works are stunning and dramatic. Upon closer examination, the layers of her ink dipped paper works reveal unique, rich shades of the color black—beautiful and deep. Over time, the edges of these works curl upward and ripple, like the pages of a book. Similar effects are found in her white paper works, where she has written with white paint, a personal narrative in small type. With each letter, results a landscape of concave and convex waves. Writing and narrative are significant to Donohue, and emerge in many ways in her work. Through newspaper collages, she pays homage to stories of a true and difficult nature. And subjectively, she presents her own novel—bound and made new again as sculpture.

Among these challenging works of cool black and white, Donohue offers a sense of hope and warmth in the small number of colorful pieces. In yellow, green and gold, Verge I is perhaps not a shift of narrative, but of method. Different from her past, where paper was often burned, Donohue solidifies this colorful paper in wax.

Writing and narrative are significant to Donohue, and emerge in many ways in her work. Through newspaper collages, she pays homage to stories of a true and difficult nature.”
In *frag-ment*, Cynthia Hibbard’s shapes, patterns and printed and painted marks lead us into her subjective experience with the world—both in Seattle and abroad. Moreover, from this exhibit we can imagine how Hibbard sees abstractly: looking closely, focusing, leaning in to get a more detailed look at “fragments” that become compositions—from patterns in ancient stone monuments and rusted, industrial metal planes to chalk-like elevator wall scratches made by a baker’s cooling racks.

Her close view is translated into making across several mediums, and in the gallery we are invited to share her view by pushing our surroundings into peripheral view. This process of looking closely and separating what is directly in front of us reveals, for instance, Hibbard’s view of tarp coverings at a morning market in Oaxaca, where geometric shapes that she emphasizes are separated largely by color. In all her work, as her eye moves in closer to eliminate horizon lines, her paintings, prints and metal works begin to abstract—altering our point of reference. We are asked then to enjoy what she enjoys—color, patterns, and planes.
Kamla Kakaria

Marigold Mesh

By Cynthia Hibbard

Kamla Kakaria’s Marigold Mesh captures the full spectrum of sights, sounds, fragrances, energy and sheer magnitude of a traditional Indian wedding, in both a large-scale installation and two series of silkscreen monotypes. Marigold flowers, ubiquitous in Hindu culture and most often strung in garlands that are offered to the gods, are evoked in Kakaria’s hanging array of black and white, silkscreen-over-glassine pieces that tie together exploded views of flower fragments constructed from wire and beeswax. Depicted without color, the multi-piece assemblage accentuates the stripped down core of the flower’s essence in Hindu symbology and its use in every aspect of celebration, the pinnacle of which is customary, multi-day Indian wedding. The color marigold as well the red hue of an Indian bride’s wedding sari, considered an auspicious nod to both emotionality and fertility, are woven into Kakaria’s vibrant series of colored silkscreen images of undulating, flower-like lines that twist and turn as if in dance. In contrast, Kakaria’s abstracted, black and white silkscreen and monotype series calls to mind multitudes of celebrants silhouetted by the lights and movement that seem caught in the click of a camera.
The color marigold as well the red hue of an Indian bride’s wedding sari, considered an auspicious nod to both emotionality and fertility, are woven into Kakaria’s vibrant series of colored silkscreen images of undulating, flower-like lines that twist and turn as if in dance.”
Twenty years’ mastery of carved stone sculpture shines forth in new and non-traditional ways in Ken Barnes’ show New Work. Departing from his customary practice of pinning large carved stones into other stones used as bases, Barnes executes fresh and intriguing ways to support, hang, cradle or skewer smaller pieces so that the viewer gains more visual access, a rounder view and some unexpected perspectives. For instance, in his Skewer, Barnes runs a steel rod through a hanging piece of polished diorite in a way that suggests a roast turning on a barbecue spit. Its steel scaffolding support also becomes a sculptural element. For his black marble Sunken Boat, Barnes lifts, turns and rests the work onto a tilted steel frame as if it were a shiny object held in a giant’s hand. In Unbroken, Barnes reimagines the ancient Japanese “kintsugi” tradition of artfully repaired broken pottery. In his interpretation a spike of black marble has been purposefully broken and reassembled with brass powder mixed into lacquer and hung within a frame replicating a specimen display box. By utilizing inventive display techniques Barnes is able to maintain the strong visual impact of his much larger work.
Departing from his customary practice of pinning large carved stones into other stones used as bases, Barnes executes fresh and intriguing ways to support, hang, cradle or skewer smaller pieces so that the viewer gains more visual access, a rounder view and some unexpected perspectives.”
Nest-making, a continuing theme in Eustis’ oeuvre is here depicted in built-up layers of dictionary text added to varying, textured surfaces and both bold, dark brush strokes accented with light, delicate mark-making. In her show New Work, Adele Eustis refines her pursuit of innovative and densely layered painting in two complementary series—one flat and hauntingly spare and the other more sculptural and elaborately evocative of nests found in the natural world. Nest-making, a continuing theme in Eustis’ oeuvre is here depicted in built-up layers of dictionary text added to varying, textured surfaces and both bold, dark brush strokes accented with light, delicate mark-making. Her Grounds for Texture well represents this painting strategy. In keeping with her practice of utilizing common materials, some of Eustis’ line work is made from scrunched-up wax paper dipped in paint. In a deceptively restful counterpoint to the energetic swirls, dabs and vibrant colors of her nest paintings, Eustis offers a pair of seemingly quiet and neutral-hued flat plane paintings, Free Fall and Family Flight that highlight a few calligraphic scrapes of paint breaking through layers. But they serve as barely contained lids over inner tension glimpsed in assertive mark-making that’s sporadically revealed at their edges. As with Eustis’ nest paintings, the works are carefully constructed, similar to the way in which a wild animal might selectively scavenge materials to build its domicile.
Clockwise from top left: Untitled in Green-Gold; Flight; Passing Through; Sweepings 2