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.
In 2017, Shift Gallery as a collective evolved beyond the scope of its walls to further its professional sphere by participating in the Seattle Art Fair.

Over the past fourteen years Shift Gallery has successfully operated as an artist-run space that promotes both the creative process as well as the finished work. The walls of Shift act as a blank canvas for each artist to approach in their own unique way, and these artists consistently rise to the challenge of filling this space with work that meets an ever-rising standard. The freedom to play, experiment, and grow within that possibility space is what enables and compels each artist to consistently evolve from year to year, from show to show. In 2017, Shift Gallery as a collective evolved beyond the scope of its walls to further its professional sphere by participating in the Seattle Art Fair. This widely respected exhibition venue allowed for the work of Shift artists to be seen among a world-renowned context of contemporary artwork. This experience sparked a positive chain reaction. As a result, a relationship with the Seattle Art Museum Gallery developed, a large group show at Axis Gallery ensued, and Shift’s online presence was amplified.

As curator, 2017 proved to be an exciting year. It was a pleasure to witness close working relationships between members grow through studio visits, satellite shows, and the annual Shift retreat. It was also an unforgettable year of great political debate, and a time to contemplate the values which we hold dear—self-expression, critical thinking, and freedom of speech.

Liz Patterson
Shift Curator
A Way of Life

A succinct word that describes what Stephanie Hargrave tries to capture in her work is “biota.” It refers to the plant and animal life of a particular region or period, and comes from the Greek word “biote,” or way of life. With this broad definition in mind, Hargrave focuses on the marriage of botanical and biological imagery, painting petal-like structures, cellular references and nods to DNA, genes, pods and neurons. Her show Biota unfolded over many months, but her art practice is a way of life—one that continues to challenge and push her toward ever-finer technical ability and greater meaning.

“Velocity,” a series within this body of work, was inspired by an article Hargrave read about a small bug—a plant hopper found only on English ivy. Two scientists in the U.K. discovered the tiny insect that had, oddly, evolved with a mechanical gear that enabled it to jump extraordinarily fast. A human being would be utterly destroyed if catapulted at the same velocity. Hargrave’s imagination started a slow jog and then flew. She worked for months with this bug happily perched on a branch in her mind, and her paintings began referencing insects. Wings, hives and swarms began to appear, as did both industrial and botanical elements. Others pieces were simply an abstract depiction of the “jet wash” she imagined these bugs left in their wake.

“...she focuses on the marriage of botanical and biological imagery, painting petal-like structures, cellular references, nods to DNA, genes, pods, neurons.”
David Traylor

Two Pair

The Interface of Chaos and Control

David Traylor’s new multilayered paintings are standouts: colorful, abstract, and impressively sized. It’s hard to imagine the time he must have put into them because their myriad details are so intricate and precise. Images are repeated, layered and re-repeated. “I work at the interface of chaos and control,” Traylor explains. The gardens and landscapes his paintings depict are both real and imagined, which makes a lot of sense since Traylor is also a landscape architect.

Traylor begins his paintings by closely assessing reference material in terms of color, form and significance. “I revel in the collision of exuberance and the complexity of disorder with the struggle to create structure and comprehension,” he says. “I am interested in how places are defined through their presence, through narrative, and through context, or how they fit into the bigger world.”

Traylor’s work is not only based on a deep understanding of particular gardens and landscapes, but on his memories as well. One strives to imagine what goes on inside his head when viewing these complex pieces. There are clean lines, bright blobs, squiggles and dashes—all neatly contained. While Traylor’s disciplined practice is on display, it’s the regimented order of his paintings that is most impressive. It’s almost like he thinks in concise clusters of chaos, keeping various ideas or memories separated into groupings that are perceived as logical while imbued with deeper meaning.

“I revel in the collision of exuberance and the complexity of disorder with the struggle to create structure and comprehension.”

Zelda

Castor and Pollux

Daisy
The Still Life, Energized
“A variety of objects ranging from pitchers, bowls and platters to bottles, jars and cans of ink from the studio are depicted in paintings and prints. Large-scale work that is gestural with vibrant hues is offset by small studies of jars and cans in somber tones.”
- Eric Day Chamberlain

Eric Chamberlain’s unembellished description of his work in Still Lifes: Objects on a Table is entirely accurate. What he modestly omits is the utter delight that these pieces impart—somber-hued or not.

Chamberlain’s largest work is indeed vibrant. One in particular, “Large Studio Still Life,” (60x72) is offset by a rich pink background and further enlivened by bold, gestural brush strokes that make it both striking and satisfying. It is loose and at times messy, brave and quite simply, energized. Maintaining the integrity of its centerpiece green tabletop laid with a sparse, randomly placed assortment of bottles and vessels—on such a grand scale—is testament to the many years Chamberlain has devoted to his studio practice.

Chamberlain is both an accomplished oil painter and a printmaker. These traditional mediums provide him all measure of freedom in which to lyrically express the mundane in daily life. He paints his surroundings with confidence and brio. Flattened abstractions alongside more contoured depictions of his objects tinge these wonderfully layered and intentional works with intrigue. Like a potter improves with each vessel thrown, Chamberlain furthers his oeuvre in each painting and print by the sheer repetitiveness of his forms. He continuously readjusts their poses and ever-changing moods.

“Flattened abstractness alongside more contoured depictions of his objects bring intrigue to these wonderfully layered and intentional works.”
Overlapping Monuments, Diffused Light and Shadow
Carolyn Gracz had recently traveled to Ireland, and the prints in her show Land Marks were inspired by both the ancient and contemporary Irish landscape. The pieces represent the structures as well as the crossings and markings of the human imprint on the land. Gracz found herself chasing down remote ring forts and exploring the stone circles and Ogham stones of the Beara Peninsula. Traveling through the Dingle Peninsula, she discovered her own pilgrimage route as she blazed a trail to the Gallarus Oratory, Kilmalkedar Church, beehive huts, promontory forts and ancient castle ruins. She said the experiences "left me wondering at the settlements of past and present existing side-by-side, and also amazed by the often overlaying of one another. These overlapping ancient Irish monuments, contemporary architecture, and the diffused light and shadows of Ireland all intersect, meld together and find a place in my artwork.”

Her art reflects her amazement and wonder by utilizing techniques that layer color, form and line. Nuance and charm are layered in too, and the viewer begins to wonder how she built her compositions. Her series of small, delicately-hued and unframed prints spiked with bursts of tangerine are strung along a wire, compelling closer inspection. Larger, denser works are equally enticing. Through lovely suggestions of structures, Gracz effectively blends intersecting worlds in beautifully rendered prints.
Rachel Holloway

Glittering City

Facades, Light, Reflections - Straddling Abstraction and Realism
Rachel Holloway had been painting landscapes for years. But in 2011 her focus shifted and she artfully angled toward the built environment. Relatively new to the fast-changing Pacific Northwest, Holloway chose to echo Seattle’s building boom by concentrating on its high-rise cityscape. Holloway is calmed by the somberness and mood of the urban scene, even as her paintings spring forth with crispness and vibrancy. Her works are formal interweavings of color, shape, pattern, movement and light. Facades, shadow, light, reflections—all are interspersed with blocks of color that playfully mimic the rapid growth of houses and tower blocks. Iconic Seattle buildings are deconstructed and left to straddle between representation and abstraction.

Holloway refers to her painting technique as “abstraction from realism,” and it’s in keeping with her goal of creating an image of what she says nearly misses its mark. Similar to André Masson’s “automatic drawings” (made while blindfolded), Holloway’s work begins with random snapshots taken in hopes of capturing that lurking or unconscious image that eludes the casual eye. For her this means tricking the mind into recognizing what was unseen but there the whole time. Working from such snapshots allows her to capture this essence. From this point she is able to deconstruct and distill further. The end result feels complete and true, and carries an emotional weight not always captured in work based on true-life representation.

“Facades, shadow, light, reflections—all are interspersed with blocks of color that playfully mimic the rapid growth of houses and tower blocks.”
They were bold, eclectic and true to her natural, crazy-quilt aesthetic. All the pieces were in conversation with each other, vividly telling her story.”

Dervish
Like novelist Virginia Woolf’s admonition to “arrange whatever pieces come your way,” Jodi Waltier made art out of her life in her show entitled Crutch and Wince.

Life had something different in store than what Waltier had planned—something for which she was altogether unprepared. While hiking on the Olympic Peninsula last year she badly broke her leg and further suffered the harrowing experience of having to drag herself to safety. The injury was devastating to Waltier. Normally an extremely high-octane person, she found herself suddenly quite slowed down. She felt impeded, fractured and in despair. “Weeks and weeks of immobility is the most stifling of circumstances for this dervish to find herself up against,” she said.

“Dervish” says it all. Waltier’s normal practice of working in a non-stop fever was simply and abruptly halted. Yet she made the best of it, gamely limping around her studio and painstakingly adjusting her movements. Ironically, new work poured out of her, growing into a multi-media show of collages, fabric sculpture and re-purposed imagery. Her creations were bold, eclectic and true to her natural, crazy-quilt aesthetic. All the pieces were in conversation with each other, each vividly telling her story. Some were fractured; some were not. Some works tied back to older themes such as her iconic crop circles, and some were new—a nod to her reemergence as her inimitable self. “There you have it,” she said. “My pieces. Arranged or not. Splayed out for you to witness. Absorb.”
Carmi Weingrod
*Imperfect Harmony: Mandalas for a Chaotic World*

A Contemporary Take on a Traditional Symbol

In Carmi Weingrod’s new body of work, *Imperfect Harmony: Mandalas for a Chaotic World*, she has thoughtfully re-interpreted a traditional symbol and successfully bridged the gap between the ancient and the contemporary with her use of both materials and language.

The word “mandala” means “circle” in Sanskrit. It symbolizes unity, infinity, and a universe in perfect order. Weingrod’s interpretation, however, depicts an inharmonious universe, one that she says is “out of whack.” And while it is hard to speculate what specifically is out of whack, there is certainly no shortage of chaos to which she may refer. That said, Weingrod has done something beautiful in the face of this chaos, or perhaps because of it.

Using rounds of beautifully made paper from India, she created works that are intriguing but also comforting. Her abstract vocabulary of stenciled shapes invites these circles to embrace asymmetry. A host of mixed media techniques allow her to convey a different kind of harmony—one that she says is “imperfect but still in balance.” Some of Weingrod’s pieces utilize printmaking techniques, others are pierced with an etching needle. They possess an earthiness that evokes the past but also feels contemporary and soothing. Perhaps that was her goal—to lend a little respite from our current, modern state of worldwide uncertainty.

“A host of mixed media techniques allow her to convey a different kind of harmony—one that is, as she says, ‘imperfect but still in balance.’"
Ed McCarthy
Fables and Foibles

Universally we remember fables filled with animals, and McCarthy’s have morphed into wonderfully angled, delightfully rendered eccentricities.”

Beasts, Dogs, Functional Art
Ed McCarthy has been sculpting his youth. Fables and Foibles consists of all manner of beasts, dogs and colorful shop tools prancing across walls—some doubling as functional art. Crafted from welded steel, the pieces range from boxy to curvy but all are substantial. They are reimagined from childhood fables that universally are filled with creatures. McCarthy’s have morphed into wonderfully angled, delightfully rendered eccentricities.

Since dogs were vital to McCarthy as a child they are central to this show. One is large and bright orange. Others are smaller, and one striking assemblage consists of squared dogs piled into a humorous, balanced block. Some pieces also do double duty. “Beast Bearing Light” is actually a candelabra with lanterns on its back.

McCarthy’s menagerie reconsiders the scary stories and dark fables of childhood from an amused adult perspective—turning frights into delights. One unidentifiable beast is topped with an outsized, chirping bird. McCarthy’s creatures represent comfort, a bit of lightness, and the essence of play that he strives to maintain. Many of his pieces are enhanced with artful scratches and sanded surfaces lending patinas reminiscent of rust. Perhaps these signs of age are the “foibles” in the show’s title—little flaws in character that make things more intriguing.
Karen Klee-Atlin

*Procession and On Water*

**Vintage First Aid and Reflections**

Karen Klee-Atlin's riveting, two-part show of paintings, etchings, woodcuts and mezzotints contrasts the seemingly robotic movements and precision of emergency responders tending an injured industrial worker to the vibrant and oddly more animated beauty of landscapes and lily ponds.

Procession begins quietly with small, black and white etchings of the emergency workers that are held in place on a simple steel structure with magnets. Following is a dramatic shift to large, boldly colored paintings that mimic the same first aid scenes. Klee-Atlin applies dark greens and yellows to brilliant, orange backgrounds to convey somberness tinged with sweetness and a militaristic air. She says the work aims to mine what is tender and vivid in images extracted from vintage, industrial first-aid training manuals. Her narrative of five males lifting and carrying one man on a stretcher continues as you walk through the paintings. What catches the eye is the yellow, saint-like halo surrounding each man’s head.

By contrast, On Water features two series of reductive woodcuts of lily pads and also one that mimics but departs from the other. In the first series, the elements of a lilly pond are starkly separated by overlapping process colors. In the second, “Pond Surface,” randomly inked and printed plates from the first series are transformed into multi-layered, mixed-color abstractions that hark back to the emergency workers with an overcasting layer of a bright orange hue.
Joseph Pentheroudakis

Seeing the Light: Prints and Photographs

Light and its Absence

For all the variety in its subject matter, Joseph Pentheroudakis’s show Seeing the Light: Prints & Photographs is cohesive, balanced, and compelling. His images draw the viewer to them again and again. Each consideration reveals a little more richness, crispness, or subtlety. The photos’ allure lies in how one decides to view them. Squint and some become drawings, paintings, or everyday objects made abstract in the way the images are cropped, or the angle from which they are shot. Many possess an architectural quality. In several of Pentheroudakis’s works, shadow plays a starring role. Others capture a painterly feel, even without color, and are rich with texture and meaning. They are all intriguing, and while they coalesce as a great group, they are each strong as stand-alone pieces.

All the works are either black and white giclée prints, or dust grain photogravures with chine collé. They evoke a light, clean feeling, but it’s the absence of light that makes them interesting as well. Pentheroudakis has gone back to mediums he’s worked with in the past, but his aesthetic remains the same. As he states, “Pattern and arrangement, light and its absence, shapes and their shadows all interact and bounce off each other.” Pentheroudakis is seasoned at art making, and his years of experience feed into these images. They tell stories that are stark, subtle, abstract, or familiar.

“This show is full of patterns and arrangements, light and its absence, shapes, and their shadows. Each work is intriguing, and while they coalesce as a great group, they are each strong as stand-alone pieces.”

“Many have an architectural quality to them. In several works shadow plays a large part, while others feel painterly even without color...”
Craig van den Bosch

Meta Memory: Digital Facsimile Retrospection Decontextualized

Social Media and an Aboriginal Way of Sharing

In *Meta Memory: Digital Facsimile Retrospection Decontextualized*, Craig van den Bosch has devised a way to share his personal memories without revealing too much. This is refreshing, given our online world of shares, tweets, likes and comments. He decontextualizes his personal information visually through multi-dimensional wall sculptures. Photographs from his life have been joined and altered so that memory itself cannot be deciphered. The viewer sees colorful abstract works that are complex and dynamic but remains unaware of the layered experiences that van den Bosch has put into each piece. He is preserving the privacy and sacredness of the moment in a way similar to the Australian Aboriginal art traditions known as “dreamings,” which wisely and intentionally leave out aspects of the underlying story.

Having posed a large swath of questions regarding social media, file sharing, and the nature of the digital world, van den Bosch sees how easy it is to show too much. What is privacy? Who owns the information? Do people reveal too much? The questions reverberate, and some answers seem obvious, but one can appreciate how van den Bosch puts artistic stress on the subject. So often, online participants seem unable to exercise their option to edit themselves. As van den Bosch says: “Combined with social media, digital artifacts can reveal more than some individuals may desire.”

"The viewers see colorful abstract works that are complex and dynamic but remain unaware of the layered experiences that have gone into each piece."
Anna Macrae
Fantasy Landscapes

“Making sense of her decision-making leaves you admiring her boldness - or perhaps it’s her love of imperfection.”

Surreal Landscapes Invite Movement
Anna Macrae is a process painter who does not shy away from color and holds a special place in her practice for imperfection and a disregard of convention. Fantasy Landscapes features oils and mixed media on canvas. While it is clear Macrae’s paintings are landscapes, they are abstracted to the point of only hinting at cityscapes and countrysides. Hills, skies, fields, playgrounds and a variety of buildings all work together. They are made up, fictional. Some are exuberant abstractions and some portray the repetitive buzz of a big city. Archways abound, rock formations nuzzle up to alleyways, windows are tile-like, and there are busy, scratchy areas laid next to flat color, with flurries of scratches and texture.

Standout features of Macrae’s works are their vibrancy and contrasting color pairings. Rough edges, boldly grouped shapes and whimsical line work atop partly collaged surfaces invite admiration of her signature, compositional choices. Macrae creates an imagined world in which the mind’s eye can easily add in a mélange of people, machine parts or animals in motion.

“I surrender to the rules of chance and natural intuition as I make and play,” Macrae says. Playful though the works are, they are serious as well. They capture the essence of surreal landscapes while conveying the artist’s awareness of history and ability to build on years of past work in forging her individual style.
Varied Identities of Those Who Have Passed

The pale-faced, eerie and riveting portraits in Dawn Endean’s commanding monoprint series *Passing Through* seem to engage the viewer from ghostly and unknowable places that intensify their appeal.

Not surprisingly, Endean’s chance encounter with a photograph of a corpse in a casket inspired her exploration of the odd way that deceased people confined to coffins actually look like they are standing up. She noticed that their proportionality seems skewed—that in a moment of misunderstanding in viewing them this way that their hands can appear larger, heads smaller and shoulders diminished. She began creating a cast of both departed and familiar characters, delving into her own line of ancestors for imagery and inspiration. She was struck by the idea that a person’s entire life can be reduced in memory to dates on birth and death certificates left behind among their personal effects. Through her work she strove to resurrect the long forgotten and instill them with hints of new backstories and fresh flairs of mystery.

A number of the prints edition the same deceased man, laid out in his Sunday best, but reinvented each time by a variety of print techniques that showcase Endean’s mastery of her medium. “Incognito,” an image of a man wearing a bird-like mask—featured in Bellevue Arts Museum’s *Making Our Mark* show of Pratt Fine Arts Center teaching artists—aptly symbolizes the transformation of a life passing through.

“Through her work she strove to resurrect the long forgotten and instill them with hints of new backstories and fresh flairs of mystery.”
Colleen Maloney

Finding the Extra in Ordinary

Unfettered Line and the Magic of the Press

Finding the Extra in Ordinary understates Colleen Maloney’s new collection of painterly monotypes celebrating familiar Seattle-area landscapes and intimate still lifes with lyric, confident brushstrokes and fresh interpretations.

Always a keen observer and recorder of her surroundings, Maloney remembers her early experience of drawing her third-grade classmates. She recalls noticing details of their clothing and also paying attention to the alphabet above the class chalkboard. Her teacher, impressed by her close observation and budding skills, would hold up her drawings in class as examples of excellence. Today, Maloney’s talent continues to be recognized—well beyond the classroom.

Working from photos of both iconic and familiar Seattle landscapes of buildings, boats and vistas, Maloney reimagines realistic imagery with a designer’s eye and applies her own atmospheric touches. Her prints inspire parochial pride and recognition of the area’s unique features as well as an admiration for her uncommon execution of the mundane. A standout print, “Stadium Stairs 1,” reworks a dramatically angled, aerial view of Safeco Stadium into compositionally sectioned, subtly hued and abstracted planes. In the still life, “From our Garden,” Maloney turns a simple vase of flowers into a kaleidoscopic and memorable tableau.

“Her aim is certainly to elevate landscapes by taking them out of the realm of the ordinary...”
Incidental Beauty

Cynthia Hibbard’s *Groundswell* explores the striking nature of found abstract images lifted from actual photographs of the ground beneath our feet in the built environment, from sidewalks, floors, roadways, garage surfaces, tarmacs and common areas—worked across a variety of mediums.

In multiple series executed in oil, gouache, egg tempera, pencil, paper mosaic, encaustic, metal, and etching with chine collé, Hibbard captures what she describes as “a living history—the pulsating, mutating skin of the human world.”

During a 2015 painting trip to Joshua Tree National Park, Hibbard found herself more captivated by the heavy, swirly patterns of tar patching the main roadway into the park than the fantastical rock forms that she came to paint. Several months later, she returned to the town of Joshua Tree, never even entering the park, just to photograph the intricately scarred surface of Park Boulevard—and the idea for her show was born. Later that year, as she was visiting a Mark Tobey exhibit at the Peggy Guggenheim Museum in Italy during the Venice Biennale, she read a quote on the wall that in some way summed up her feelings about capturing abstract ground images—similarly to how Tobey dedicated much of his oeuvre to intricate surface patterning. She couldn’t quite remember it, though the famous Tobey passage “On pavements and the bark of trees I have found whole worlds” seems apt. Or, in Hibbard’s words: “Even the smallest and most mundane snatches of trod surfaces can swell with imagined significance or incidental beauty.”
Robin Walker

Anti Self-Help

Making the Darkness Conscious

Robin Walker’s startling show Anti-Self Help combines arch personal awareness, inquisitiveness and artistic skill in surreal narrative paintings and video.

Visitors are immediately drawn to an alarmingly violent, nearly life-size painting that includes faux blood dripping onto the floor. Walker explains: “I was trying to go to bed one night, but my breast was in excruciating pain. Pills didn’t work. I kept imagining cutting it off. Suddenly, I had empathy for people who remove their own infected teeth and anyone who may have sawed off a limb that was grievously trapped under a fallen boulder.”

A speaker at Cranbrook Academy once encouraged artists to “let their freak fly.” Walker embraces this sentiment. The very evening that she was in pain she sketched herself sawing off her breasts with an ordinary handsaw. Her sketches evolved into finalized paintings later on, along with others depicting less than desirable human traits: jealousy, obsession, insecurity and a need for control.

By testing aesthetic boundaries via dichotomies (beauty and ugliness, kitsch and serious art, sweetness and lewdness), Walker brings humor to society’s preoccupation with perfection, adding in her own deadpan touches. Through subject matter and disregard of formal aesthetic rules, she exposes both her shadow-self and artistry. Carl Jung wrote that dissonance creates beauty and interest, and vulnerability creates connection. “One does not become enlightened by imagining figures of light, but by making the darkness conscious,” he said. Walker embodies this idea, with candor, humor, grit, and well-executed intention.

“By testing aesthetic boundaries via dichotomies (beauty and ugliness, kitsch and serious art, sweetness and lewdness) she brings humor to society’s preoccupation with perfection.”

www.ShiftGallery.org
Ken Barnes

New Work

Biomorphic Beauty

Ken Barnes’ New Work continues his search for beauty and wisdom expressed through stone carving. His exploration unfolds year after year, each piece he produces a “new letter in the text.” As Barnes explains, “These stones made the search a true joy, expressing forms of largely biomorphic origin. For me, stone is a living material, frozen for the moment but moving through a progression of degradation and reformation over a geologic timeframe.”

Henry Moore, Barbara Hepworth and other eminent sculptors have trod this path well before Barnes, and he is perhaps influenced by their example. Conceivably all sculptors using natural materials are inspired by aspects of the environment, as a matter of course selecting materials forged by Mother Earth. For Barnes, the link to natural elements is his trademark, enabling him to retain an authentic, organic feel while shaping stone to his liking. His sculptures never cross the line into the unnatural or the overworked. They tend to remind the viewer of other natural forms, be it a whale’s flipper, a gentle hillside, or the body abstracted. His practice marches on, much like the time needed to form the stones themselves. His story keeps going as the paragraphs form into chapters, and the chapters into books. Someday, the books will turn into volumes. His search for beauty grows ever more strengthened as his practice continues.

“...his ability to retain an authentic, organic feel while also clearly shaping the stone to his liking is his trademark.”
Liz Patterson, Curator

"The show brings together artists who subvert, deconstruct, and make work that is purposefully invisible, inaudible, and illegible."

Thinking Twice About What You Know
Curator Liz Patterson has created a show spotlighting the work of five artists. The title? Untitled. The content? Intriguing. It’s the kind of show that is best seen when you can spend some time. The pieces invite study. They range from the curious and unusual to the quiet, and they include sculpture, text, video, photography, prints, and an entire grand piano—deconstructed.

As an instructor of art and design history, Patterson spends days categorizing works into neatly curated lectures. Yet, she is well aware that between the lines—between the rules—lies another kind of work. Work that is deliberately disruptive, plays in the space between the lines, and refuses to neatly fit. The result of combining these particular artists results in a show that transforms meaning. Each artist asks you to think twice about what you already know. The show brings together artists who subvert, deconstruct, and make work that is purposefully invisible, inaudible, and illegible.

Patrice Donohue’s sculpture of paper, fabric and wax called “My First Novel” features pages ironically tied together, bandage-like. Pam Galvani’s calligraphy-based monotypes are intentionally unreadable. “88” is a dismantled Sohmer & Company Cupid baby grand piano by Ruth Marie Tomlinson. Nathan Vass shows two analog photographs, one sepia-toned, one in vibrant blue hues, accompanied by a blog post that takes more wall space than the images themselves. Lastly is Stephen Sewell’s actually memorable video, “How to Purposefully Forget Things.”
Shift Gallery News

Shift Gallery at AXIS Pioneer Square:
Homage to Cézanne - Dec. 7, 2017-Feb. 1, 2018

Featuring work by Shift artists:

CASCADE ART MUSEUM - SEATTLE PRINT ARTS MEMBER EXHIBITION, CONTEMPORARY HUES - Nov. 22, 2017-Jan. 7, 2018

Congratulations to Shift artists:
Dawn Endean and Karen Klee-Atlin for their acceptance in the juried exhibition, "Contemporary Hues." Klee-Atlin was recognized and awarded the juror’s Choice Award for her print, "Boat Upside Down on Dock – Change" (right) at the closing reception.

ALIJOYA MERCER ISLAND - SHIFT GALLERY GROUP SHOW - Sept. 13, 2017-Jan. 7, 2018

Dawn Endean, Stephanie Hargrave, Cynthia Hibbard, Karen Klee-Atlin, Anna Macrae, Colleen Maloney, Joseph Pentheroudakis, David Taylor, Jodi Waltier, Craig van den Bosch

SEATTLE ART MUSEUM
SAM Gallery: New Art, New Artists

Anna Macrae was delighted to be invited to join the SAM Gallery. Macrae had her debut exhibition during the month of August to coincide with her participation in the Seattle Art Fair. This exhibition showcased all new work referencing her interest in abstracted landscapes.

SEATTLE ART FAIR
Aug. 3-Aug. 6, 2017

Seattle Art Fair showcases the best in modern and contemporary artwork from local, national and international galleries. Shift Gallery was represented by eight of its artists: Eric Day Chamberlain, Robin Walker (pictured above), Ken Barnes, Patrice Donohue, Stephanie Hargrave, Karen Klee-Atlin, Anna Macrae, and Craig van den Bosch.

BELLEVUE ARTS MUSEUM
Making our Mark: Art by Pratt Teaching Artists - Nov. 10, 2017-March 11, 2018

Colleen Maloney is one of four artists in this distinctive group show, which presents views of visual journeys through physical, emotional, and spiritual navigation.

BELLEVUE ARTS MUSEUM
Making our Mark: Art by Pratt Teaching Artists - Nov. 10, 2017 - April 8, 2018

Shift artists Eric Day Chamberlain, Dawn Endean, Stephanie Hargrave, and Jodi Waltier are included in this exhibition featuring work from over 250 Pratt teaching artists throughout the organization’s influential history.

THE GARDENS AT TOWN SQUARE
Pratt Teaching Artists
Bellevue Feb. 28, 2018 - June 20, 2018

Dawn Endean, Stephanie Hargrave, Jodi Waltier and Anna Macrae, curator.

"Tough Love" (left) Storefronts Seattle (Amazon - South Lake Union)

Acrylic paint and artist-made collaged papers of wood grains on meadow-aged, nature-sculpted plywood by Carmi Weingrod.
**Shift Gallery**

312 South Washington St. Seattle, WA

www.ShiftGallery.org

$16 US