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.
Forward Motion and Innovation
Shift Gallery began 15 years ago with a stroll through Pioneer Square. Bellingham artists Garth Amundson and his husband Pierre Gour, recent transplants from Ohio, were in town checking out Seattle galleries when they discovered the Tashiro Kaplan Building, which had just thrown open its doors to artists seeking studio and exhibition space on its first and second floors. Amundson and Gour saw an immediate opportunity to get a foothold in Seattle and to democratize the city's commercial art scene. They envisioned the ideal space: a collaborative gallery that encouraged artistic freedom and experimentation and did not extract commissions. With three Bellingham artist friends—Cara Jaye, Joni Papp and Stephen Chalmers—they leased Shift's first location on the second floor of the TK building and got to work finishing walls, putting up lights and fashioning a small utility area. The five, all either teaching at or associated with Western Washington University, gladly drove 90-plus miles each way on weekends to show in Seattle on their own terms. "Our first show was a big success," Gour said. "Greg Kucera and Foster White came by to see what we were up to." The art community's enthusiasm for the new energy that Shift sparked quickly spread. In its first five years, Shift hosted continuous monthly shows, numerous guest artists and select art exchanges. Its core membership swelled to 25 by 2010 and has fluctuated just slightly since. In 2012 Shift moved to its current Washington Street location for more space and exposure. It continued its mold-breaking traditions while expanding its reach into venues that included the up-and-coming Seattle Art Fair. The roster of artists who have shown at Shift over time reads like a who's who of the local art community. Aptly, "Shift" stands for forward motion and innovation—for changing the temperature, switching gears or shifting the dialog as time moves along, explained founder Cara Jaye, who teaches drawing at Western State. "I feel really proud of what we started," she said, "and that it continues today."

Cynthia Hibbard
Robin Arnitz

New Works

The Real You

Robin Arnitz’s New Works in 2018 explored the slippery phenomenon of identity through the way it is characterized and perceived. Her spare, creamy and typically faceless or covered self portraits often reside in nearly disappeared backgrounds. Signifiers such as clothes, hair and makeup have been singled out and emphasized with dense brushwork. In many cases her figures are sparsely clad in bra and accoutrements—the last line of feminine identity and defense. As Arnitz portrays the accoutrements of cultural identity falling away it seems as if the remaining body may in itself represent a sort of cultural meme. Arnitz asks: How real is the ‘real you’ and where does the locus of this idea reside? In a previous show, Arnitz removed bodily identity and instead emphasized clothes, hair and surroundings. Although she continues to examine the barely dressed figure, its facelessness seems to carry the weight of her questioning. A series of figures with swirly expressive backgrounds are particularly interesting for their lack of obvious identity beyond hair and lingerie. They suggest that it is not hard to be reminded of how the body communicates in sly and subtle ways and how this often exposes a certain truth. One wonders if there is an authentic way of holding the body, or rather, how frequently we strike a pose that is borrowed from a memory or an idea. That tilt of chin or angle of foot—does it betray us? Or is it as much a mask as that covered face?

“One wonders if there is an authentic way of holding the body, or rather, how frequently we strike a pose that is borrowed from a memory or an idea.”
**Ken Barnes**

**oYos**

**A Show with a Backstory**

Ken Barnes’s oYos was a show with a backstory. While in Japan one year, Barnes was gifted a round carving stone that would be inconvenient to ship home and too big for his suitcase. His solution was to trim off the top and drill two holes through its middle to reduce weight. Bingo—the oYo was born. Oddly, the word “oYo” is not a description of the two-holed form but rather refers to “Toyota”—not the car but the location in Japan where Barnes was staying. He simply truncated “Toyota,” coining a word and creating a new form and a practice. Back home, Barnes further refined the punctured stone, decided to make more and dreamed of an oYo show. He now carves about one a year whenever he finds a well-suited specimen. Barnes’s pieces have distinct personalities and are named for their features. For instance, “Beach oYo” is a travertine beach stone, “Argillite oYo” is green and smooth, and “MX oYo” is Mexican Onyx. Perhaps most distinctive is “Urban oYo”—a large chunk of rough concrete chocked with small, smooth river stone aggregate in multiple hues. They are so smooth they look meticulously painted but actually are polished to contrast with the manmade raggedness of concrete. The piece spins on a pin an inch off a rounded wooden base. Its holes are large enough to slip arms through completely so that one can feel the coldness of cement and wonder how an object so forbiddingly rough-hewn can still be inviting.

“Barnes’s pieces have distinct personalities and are named for their features.”
Craig van den Bosch

Craig van den Bosch’s lifelong fascination with the cosmos has become his art. As a child of seven, he was dumbstruck by National Geographic images of Jupiter. These days, his more refined obsession with space, initially ignited by Star Trek and Star Wars, and now constantly refreshed by new scientific discoveries, sparked his vivid creation of Transmissions. The show visually examined the supposition that humankind is on the receiving end of otherworldly messages that are expressed as a cacophony of questions, possibilities and experiences. The work feels like a compendium of imagination, speculation and experience. The work feels like an assemblage of ideas, stories, and dreams.

The show includes ceramic pieces that seem drawn in mid-air, like a message coming from another dimension. Ethereal haikus by Missy Church are also incorporated, adding an overall air of mystery. Van den Bosch also spins his immersion in space-related discoveries into graphic-art fiction. In one scenario, he illustrated scenarios where DNA-based data storage cells were discovered to reveal images and information about a distant civilization from another world. In another scenario, he explored the possibility of finding evidence of ancient civilizations on Earth that used DNA as a storage medium for information.

The show also includes references to time capsules, intended for other worlds to discover, that explorer Carl Sagan filled with sound recordings of idyllic human experience. Looping back to his boyhood, Van den Bosch taps the more than 40 years worth of Voyager discoveries about the planetary systems of Jupiter, Saturn, Uranus, and Neptune that have revolutionized man’s understanding of our neighbors in space.
**Eric Day Chamberlain**

*Abstracts*

The Real, The Abstract

Eric Day Chamberlain’s show *Abstracts* was a loose, brushy, colorful affair—a collection of abstract landscape paintings and prints in his signature, rough-hewn style that is reminiscent of his popular tabletop paintings. He thinks of this body of work as “Collaged” because the paintings are composed of pieced assortments of gestural strokes, marks and drips. Chamberlain alternately works additively and reductively by both building up surfaces and editing them down to his satisfaction. Although much of his work emphasizes mark making, Chamberlain anchors his pieces in referential associations. A strong horizon line links to his landscapes, and if you squint, the overall composition is very much like his tabletop paintings that feature everyday objects and dinnerware like pitchers, cups, and jars. Placement is key to Chamberlain’s compositions and applies to whatever he is creating. His abstract scenes leave you with a sense of balance despite the blustery and gratifyingly complex nature of his mark making. In this way, his square oils never feel exactly square due to the dominance of his angled lines. Perhaps because Chamberlain’s practice is circular, two older monotypes in the show fit cohesively in with newer work. From his paintings, Chamberlain makes etchings that he calls representational abstracts. From the etchings he draws the image again. This continuation-style process keeps his work fresh and allows his pieces to coexist in dialog. The conversation Chamberlain unleashes continues as his practice moves freely back and forth between the real, the abstract, and often a bit of both worlds.

*His abstract scenes leave you with a sense of balance despite the blustery and gratifyingly complex nature of his mark making.*

*Yellow Canyon (2018). Oil on canvas, triptych, 36x72 in.*

*Bits and Pieces with Blue Splotch (2018). Oil on canvas, 72x48 in.*

*Yellow Abstract (2018). Oil on canvas, 24x24 in.*


www.shiftgallery.org
Patrice Donohue

*Mend What Has Been Torn Apart*

**Mending Us Together**

Patrice Donohue’s recent work has been spare, powerful and resonant. Her aim has been to illuminate the collective experience of our country’s political disarray and, through her art, broadcast a call for reckoning, empathy and healing. Repurposing and often blackening the daily horrors contained within the pages of The New York Times, the nation’s newspaper of record, she creates luminous and layered wall sculptures that are all at once harrowing in their symbolism and starkness but hopeful in their execution as they are painstakingly woven together with sturdy black thread. Incorporating a wall quote from French philosopher Albert Camus, Donohue states her case: “We must mend what has been torn apart, make justice imaginable again.” The most intense expression of this plea is Donohue’s “Last Line of Defense,” an elegant, 60x240 inch tapestry of woven and layered squares of newspaper pages that are so coated in coal-black ink that they are dusky to the point of shimmering blue. The imposing piece serves as a metaphor for the scarred and battered national press. In “Mending,” folded and woven strands of newspaper with highlights of gold paint, Donohue strikes a more hopeful note to suggest that wounds to the national psyche might be healed. Echoing this thought are two prayerful, pillowy forms, “NY Times I and II.” Donohue has said that the meditative routine of “mending”—sewing stacks and strips of newspaper together and fashioning them into art—has become her personal practice of hope, of “binding and mending us together.”
Dawn Endean

Requited

The Soulful Visage of Rosie
Dawn Endean’s show Requited began as all her work begins—with an intense examination of an idea or image that intrigues her. In this case her subject was the soulful visage of Rosie, a friend’s new rescue dog. Endean photographed Rosie in multiple perspectives and drew her many times, finding that she remained captivated by the dog’s quirks and charms, including her one hazel and one blue eye. This was Endean’s cue to commute Rosie the dog into an imposing canine archetype through various aspects of her printmaking process. She employed a variety of monotype techniques, creating a series of painterly monoprints from multiple layers of drypoint, painting and mark making on plexiglass plates. The resulting prints are either one of a kind or in some cases related series of unique prints. Endean’s show also included smaller-scale drypoint on plexiglass dog prints. Her concentration on multiple aspects of a single subject enabled her to effectively embellish her images with the use of perspective, poses, color or lack thereof, and shadow. She strove to convey a range of canine emotion as her dog is printed in repose, looking pensive, feeling eager to please, being a bit naughty (paws creeping off the carpet onto the wood floors), or responding to the command, “wait.” In working her series, Endean found herself fascinated with dogs’ vulnerability and dependency on humans, their innate ability to take any kindness given to them, return it with devotion, and to generally accept their lot in life with grace.

...Endean found herself fascinated with dogs’ vulnerability and dependency on humans, their innate ability to take any kindness given to them, return it with devotion, and to generally accept their lot in life with grace.”
Stephanie Hargrave
Obeisance / Derision

A Balancing Act
Stephanie Hargrave's solo exhibition Obeisance Derision was a balancing act. To create it, she seamlessly combined two bodies of work addressing two critical issues of the day—the world's threatened environment and our current, degraded politics—into a two-part but unified expression. One section honors nature, the other mocks the current administration. Obeisance was first an application proposing an environment bowing down to nature using wood, beeswax, clay, metal, paper, yarn, thread and cotton string. The project would combine skills Hargrave had honed as a jeweler, ceramist and painter, as well as her childhood preoccupation—crochet. In August 2017, she received a project grant from the International Encaustic Artists, and soon got to work.

Derision is political. It was simply unavoidable. As much as she tried to concentrate on her work, she found the political climate relentlessly distracting—a farce of unbelievable proportions. Her work began reflecting her views. "The pieces emphasize my strong feelings about women's rights and equality for all regardless of race, sexual orientation, gender, gender identity or immigration status," she explained. With titles like "Unity," "Hope," "Equality," "Complicit," and "#MeToo," she is addressing her concerns but admits the list is far from complete. Taken as a whole, the show espoused the idea that the very act of art making is political. It was a way to hold what she loves most and despises most simultaneously. This is how she deals with both her endless fascination with the natural world and her dislike for our country's toxic politics.

Cluster (2018). Porcelain, encaustic and steel wire, 16x10x22 in.

Unity (2018). Watercolor, encaustic, charcoal, ink, thread and graphite on paper, 52x109 in.

"... the show espoused the idea that the very act of art making is political."
Cynthia Hibbard
Recent Work

“Adhering to her brother’s concentration on landscape, she turned to landscape and her wide-ranging travels.”

Landscapes
Cynthia Hibbard’s show shared space with her photographer brother David Hibbard. Their two styles could not be more different yet they managed to thematically and aesthetically harmonize. His photographs are almost monochromatic, austere and subtle. Her brightly colored paintings, prints and collages are no less serious, but loose and gestural. The overlap of ideas and the playful way she interprets imagery from his photographs meaningfully closes their stylistic gap. David Hibbard, a serious landscape photographer from California, employed his high-end Phase One FX camera to seek out the amazing detail and depth of field he himself cannot see since he has the use of only one eye due to a congenital disorder. Most images he showed were from his last yearly investigation of the Olympic Peninsula, one of his favorite shooting spots. Cynthia Hibbard has a long history of printmaking, painting, and doing small batches of like-minded pieces, happily jumping around in terms of different media. She gets restless staying within just one form, and thus her hopscotching allows an engaging variety in every show. Adhering to her brother’s concentration on landscape, she turned to landscape and her wide-ranging travels. She tapped the light of Lopez Island, Japan and the red rock country of both Utah and California. Her painting “Happy Trails” corresponds to the water reflections in one of her brother’s photographs. Instead of reflections, she rendered similarly-shaped, orange calligraphy in the sky. In fact, calligraphic strokes wove like ribbon throughout her pieces, unifying her terra firma themes.


Happy Trails (2018). Oil on board, 24x30 in.

Rotations (2018). Oil and collage, 40x30 in.

Karen Klee-Atlin
Some Obstructed Views

Focused Mystery
Karen Klee-Atlin’s show Some Obstructed Views combined prints, paintings and a massive wall hanging that was sharply focused yet retained an air of mystery. The subjects and views selected, removed or obscured are either actual or cultural. For example, Klee-Atlin’s ceiling-to-floor painting, which hung from a tarpaulin, is a massive grid of hand gestures made to a crowd during a public address that communicates without sound or motion. A powerful, minimal series of randomly placed Xs serve as indicators of certain portions of a speech being either untrue or misleading. The pieces are spare and clear in terms of palette, but suggest a cacophony of speech in our fraught political times. To these Klee-Atlin added selections from her brilliant Blazed Tree series of highly colorful and complex woodcuts. The images are of a single tree amid a dense forest that is tied with a ribbon, each one printed in different combinations of color. Without explanation, they seem to suggest a particular tree—who knows why this particular one—either for cutting or to ease one’s path through the woods. They also dovetail into Klee-Atlin’s overarching idea of beaming a singular focus onto a random crowd of individuals. The show includes other works of literal landscape views that have been partly physically obscured. No matter what Klee-Atlin selected, removed or obscured, her show in its entirety was thoughtful, well executed, and featured something she does quietly but exceptionally well—make beautiful art using a variety of techniques and media.

“...No matter what Klee-Atlin selected, removed or obscured, her show in its entirety was thoughtful, well executed, and featured something she does quietly but exceptionally well—make beautiful art using a variety of techniques and media.”
Anna Macrae

Making Marks

Courting Contrast and Contradiction

Anna Macrae’s Making Marks is a modest description of the highly saturated amalgamations of thick, bold brush strokes, artful smudges, bits of collage and playful marks that comprise her work. Self-described as a process artist, Macrae seems to delight in creating paintings that are suffused with what she calls “perfectly awkward marks,” grids, textured surfaces, organic shapes and tiny line work that, despite the odds, meld into a kind of cacophonous harmony that bursts from her surfaces. Macrae never shies away from incorporating recycled canvas or paper refuse that others would consign to the wastebasket. She aggressively works her surfaces. She appreciates non-precious, unconventional materials. As she sees it, “the rawness of the brush strokes, smudged ink lines and naive scribbles maintains the freshness of otherwise potentially overworked information.” Courting contrast and contradiction, Macrae thrives on attempting to harness the chaos of the unknown during the creative process. Abstraction drives her, and keeps her engaged with her explorations. The newer experiences the unknown at her side. The longer one gazes at “Thorpe Marshes” for example, the more one can unearth its parts. Looking intensely, one finds all manner of things—pools, boats, wings—even a small orange-brown dog jumping out of the background. The potential chaos becomes harnessed through the intellectual effort of making sense of the colors, and surfaces. Each piece could be divided into several entire paintings. They are, however, packed entities unto themselves—with depth enough for their meaning to unfold repeatedly in intriguing ways.

“... Macrae thrives on attempting to harness the chaos of the unknown during the creative process.”
Colleen Maloney

Comfort Zone

So Good for You (2017). Monoprint, 10x7.5 in.

The result is a body of work that feels densely colorful, brushy and loose but is anchored in the kind of strategic planning and technical prowess that only a seasoned artist can produce.

Informal Arrangements (2017). Monoprint, 14x11 in.

Translucency (2016). Monotype, 15x15.5 in.

Bounty and Bonhomie

Colleen Maloney’s Comfort Zone straddled printmaking and painting, and in contrast to a world full of darkness, was refreshingly suffused with life’s bounty and bonhomie. Beckoning food treats and vibrant flowers, the reigning subjects of her show’s painterly, densely layered and richly marked monoprints, took Maloney to a free zone away from the current, toxic political scene to a place where she was able to get lost in smells, textures and arrangements that fed her body and nourished her soul. “I tried to recreate feelings of contentment when I put ink to paper,” she said. Maloney’s one-of-a-kind monoprints, a natural follow-up to her earlier career as both a painter and a graphic designer, start with a foundation of colorful ink washes on plexiglas, on top of which she adds multiple layers of drypoint and select markings to build up a richness and luminosity difficult to achieve in other media. The result is a body of work that feels densely colorful, brushy and loose, but is anchored in the kind of strategic planning and technical prowess that only a seasoned artist can produce. Like a palette cleanser between courses of a rich meal, Maloney’s show included a few monoprints that are strikingly black and white in their contrast. Maloney cites David Hockney, Alex Katz, Richard Diebenkorn and Elizabeth Cummings among her principal art influences. While it’s true that Hockney’s focus on the mundane, Katz’s intense color, Diebenkorn’s sophistication and Cummings’ wild, colorful compositions are reminiscent of Maloney, her oeuvre is her own.


Informal Arrangements (2017). Monoprint, 14x11 in.
Ed McCarthy

Industrial Arts

“McCarthy’s creations are as playful and light in execution as if they were conjured from childhood memories of pets and storybooks.”

Whimsical Menagerie

Ed McCarthy’s Industrial Arts is a sly misnomer. True, the show was comprised of small-scale but industrially fabricated sculptures that McCarthy has described as “simple in form and stout in structure” and their colorful palette is largely derived from the hues of welding gas cylinders. But aside from their inescapably rugged and hardened steel nature, McCarthy’s creations are as playful and light in execution as if they were conjured from childhood memories of pets and storybooks. The former engineer in McCarthy may have chosen metal fabrication as a means but he created a sophisticated, whimsical menagerie of sculptures ranging from boisterous recognizable dogs to fantastical creatures and abstracted humanoids. The pieces are actually maquettes, or models, for larger forms that McCarthy hopes to build one day as his practice has evolved towards public art. His collection of six “Pareidolia People” street sculptures is on view on Parkland Lane in Kirkland through July 25, 2019. They are conceived from abstracted, imagined cityscape vistas. Recently, McCarthy installed “Catch Me If You Can,” four larger-than-life, fantastical steel figures mounted on a hillside above a playground area at Sunny Hills Elementary School in Sammamish. They appear as if they’re running in a chase scene but they are based on inanimate objects very familiar to McCarthy—three types of wrenches that are found in any welding shop. As with all his art, McCarthy’s Industrial Arts pays tribute to the industrial processes that fill his days—plasma cutting, rolling, welding, grinding, and applying crowning touches in paint.

**Human with Infant** (2018). Painted steel, 18x8x4 in.

**Human with Abstract Leg** (2018). Painted steel, 18x7x4 in.

**Dog Pair 1** (2018). Painted steel, 22x12x12 in.

**Dog Pair 2** (2018). Painted steel, 16x12x10 in.

**Dog Pair 3** (2018). Painted steel, 22x16x14 in.
Exhale, curated by Liz Patterson with guest curator Trevor Doak, tackled the concept of mental health experiences during May’s month of Mental Health Awareness. The show immersed the viewer in the minds and art of Ellen Forney and Clyde Petersen. A companion window show, Transience, explored clothing designer Kara Mia Fenoglietto’s anxious moments associated with impermanence, the temporary and unsettling what-ifs. Forney, who has struggled with bipolar disorder, illustrated the importance of controlling breath as a way to alleviate stress. She displayed relevant passages from her graphic novels Marbles, Mania, Depression, Michelangelo, and Me, Rock Steady and Brilliant Advice from my Bipolar Life and combined them with instructive commentary in vinyl lettering. Her point was that the simple but easily forgotten act of breathing can act as a catalyst to forestall disabling, stressful moments while helping one to find and maintain mental balance. Petersen recounted pieces of his childhood from his stop-motion film "Torrey Pines." He fashioned it to feature a joyful, if terrifying trice, with hundreds of hand-constructed paper peers assembled at a concert. The scene depicts a frightening but ultimately exhilarating moment during a trip with his schizophrenic mother. He shows an infinite crowd of puppets elatedly singing and doing their very own breathing exercises. Fenoglietto’s window exhibit relates to the overall mental health themes in the gallery. She transforms organza, cotton, and silk thread into a serene, billowy sculpture that depicts a state of detached depersonalization through swaths of fabric extending from the bodice of a garment.

"...the simple but easily forgotten act of breathing can act as a catalyst to forestall disabling, stressful moments..."
Tension Between Order and Disorder

Joseph Pentheroudakis’s show *Finger Painting* was modestly named for this limited edition of digital drawings that reveal both his dexterity with the medium and a keen, almost mid-century feel for composition. The work is a departure from Pentheroudakis’s previous modernist and minimalist line-based pencil and pen drawings as it’s more colorful and complex but no less engaging. The drawings represent what Pentheroudakis describes as his take on the tension between order and disorder and predictability and spontaneity. Digital media allows him a varied vocabulary of lines, shapes, color, value, and an array of different marks. “Each drawing begins life with near-infinite possibilities, which are then gradually winnowed down by the emerging image,” he says. “This show documents that process and its outcome.” One piece in particular, “Piano Jazz,” vividly references piano keys, line work and deft scribbles that make one think of compositions noted quickly in black ink. The angular shapes amidst rounded ones are reminiscent of jazz music itself—with all its varied cadences and improvisations. “Encrypted” features black and white horizontal lines that seem a nod to handwriting yet are unreadable—definitely a riff off Pentheroudakis’s background as a theoretical linguist, i.e. form is content and languages abound. Whether drawing formally by hand or more spontaneously with a computer, Pentheroudakis remains influenced by the work of Agnes Martin, Gego (Gertrude Goldschmidt) and Brice Marden, but also by Paul Klee and Wassily Kandinsky. He returns to those sources repeatedly as he explores the pathways between beauty, thought, and art.

“Encrypted” features black and white horizontal lines that seem a nod to handwriting yet are unreadable...
David Traylor

Home as Survival, Quilt

Salient Views

David Traylor rounded out 2018 with a provocative and collaborative multimedia project that summoned both the holiday spirit and a time for reflection. Home posed the simple, penetrating question: “What is home?” The show combined digitally reproduced and altered paintings printed on cotton quilts, created from Traylor’s landscape-inspired and graphic paintings, with writings and a sound track evoking the concept of home. To wit: What does home mean? Is home a place? Is it a house, a forest, a sacred space? Is home family, friends, and community? Is it memory or possibly the manifestation of something desired? Traylor, a landscape architect as well as an artist, turned to two prominent citizens for their salient views. Writer and teacher William March and civil rights leader and radio jazz program host Stephen Braunginn addressed their years’ long reflections on memory, rootedness and narrative. Their sounds and essays hung like word tapestries besides Traylor’s quilts. Together the three created an immersive experience for viewers to ponder their own ideas of home. Traylor’s typically colorful graphic paintings were cleverly morphed into soft, stitched and padded quilts. Background audio from Braunginn conjured up the familiarity of conversation and Marsh’s text read like a missive from a friend.

The show’s warmth and inclusiveness contrasted sharply with the shivering colonies of homeless tents on the streets outside. In a generous offer, Traylor donated the show’s work to Rev. Rick Reynolds at seattlenightwatch.org so it can be exhibited at their facilities to help the homeless and low-income seniors.

“Traylor’s typically colorful graphic paintings were cleverly morphed into soft, stitched and padded quilts.”
Jodi Waltier
Evaporation Diaries

Re-emergence
Jodi Waltier’s Evaporation Diaries showcases her signature style of artistic reinvention in fabric and collage. In one half of the gallery, Waltier transformed a happy accident into an aesthetic statement. Decades of tilling the soil on her Lake Forest Park property yielded discarded vintage metal objects like bolts, screws, cleats, hinges, toys and axles that she thought she’d one day cast into a quirky, rusty garden gate. But when the bucket holding them degraded and broke apart, Waltier chose to bind them up in muslin in an effort to capture their essence by rusting and indigo-vat dyeing the bundles, thereby producing a striking series of ghostly images in dark blues and rust hues. To this series, Waltier added large-scale collages that tied in suitably as they were made from off-press prints pulled from found-object plates. From another surprise find, like the degraded bucket, Waltier reimagined calendar images of Mount Fuji by Hokusai that she rendered as Nōtan drawings. These, along with stencils from a prior project, were traced onto panels to create aesthetic problems for her to solve. The underlying structure of the landscape became a mentor that helped Waltier resolve self-imposed dilemmas that lead to a deeper understanding of color, paint and ink. The process was also healing as it provided Waltier time to think, reflect and heal from a disabling injury. The result became her show’s themes—the notions of evaporation itself and the wonderment of how long-lost objects can re-emerge to gain new life as reimagined art.

Waltier added large-scale collages that tied in suitably as they were made from off-press prints pulled from found-object plates.”
Carmi Weingrod

Visceral

To Mesmerize and Intoxicate

Carmi Weingrod’s Visceral describes her strong, intuitive reaction to a pile of crude metal scraps retrieved from a welding classroom waste bin. Weingrod works primarily on paper but as her husband, Ed McCarthy is a metal sculptor, Weingrod is used to scrap heaps. Still, she found herself surprisingly intrigued by a particular and unique pile discarded by welding students learning to use a plasma cutter. The powerful tool, which instantly saws through metal with a jet of hot plasma, yields quirky edges, scaly textures and mesmerizing forms. In response to these, Weingrod employed a variety of materials and techniques to create highly textured, mixed-media drawings in which she added a strong element of dimensionality through hand-embossing. “I let the metal shapes dictate the pattern and flow of my drawings, hand-embossing each form over and over again in some cases,” she said. “As I mindlessly pressed and embossed, the recurring patterns that emerged helped me convey on paper both the simplicity of the shapes and the complexity of the metal.” The repetition and textures she captured in her acrylic ink, watercolor and hand-embossed piece “4-eyed Grid 3” well represents this process. In addition to drawings, Weingrod exhibited “24 Views of Agnes,” a 32 by 12-inch installation of watercolors mounted on wood inspired by the swell of an early-summer glacial melt in Agnes Creek in the North Cascades National Park. The piece intoxicates with brilliant turquoise colors Weingrod remembers “as sublime as the Caribbean and as frothy as some exotic tropical drink.”

“24 Views of Agnes” intoxicates with brilliant turquoise colors Weingrod remembers ‘as sublime as the Caribbean and as frothy as some exotic tropical drink.”
What Shift Is and Can Be
The call and response of 16 Shift artists co-exhibiting beside invited guests unfolded in August of 2018. Curator Liz Patterson aptly named the invitational Cross Pollination. Shift’s commitment to artistic exchange, both between members and with outside artists has always been a foundational gallery ethos and a draw for new members. “In his application to join Shift Gallery, Craig van den Bosch wrote that he wanted to be in an environment of cross-pollinating,” Patterson said. “It’s a great way of explaining what Shift is and can be.” A collaborative spirit zigzagged between invitational pairings that worked in tandem, mirrored themes and mediums or co-existed in varied states of companionship or tension.
Shift Gallery Artists at the Seattle Art Fair
Aug. 2-Aug. 5, 2018

Seattle Art Fair showcases the best in modern and contemporary artwork from local, national and international galleries. Shift Gallery was represented for a second year by twelve of its artists: Robin Arnitz, Craig van den Bosch, Eric Day Chamberlain, Dawn Endean, Stephanie Hargrave, Cynthia Hibbard, Karen Klee-Atlin, Anna Macrae, Colleen Maloney, David Traylor, Jodi Waltier, and Carmi Weingrod.

Shift had many admirers of the booth’s grid wall!