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.
WE ASKED THE FOUNDERS

In 2019 Shift Gallery celebrated its 15th year of continuous operation as an artist-run space with the primary goal of supporting Northwest-area artists working in a variety of media and dedicated to creating challenging and innovative work with rigorous content. Shift existed then and continues today as a well-regarded and vibrant venue for its artists to exhibit, develop and advance their work.

Looking back, founding member Garth Amundson remembers some of the experiences that he and his co-founders Pierre Gour, Stephen Chalmers, Cara Jaye, and Joni Papp shared at Shift.

The First Five Years

How long did you exhibit at Shift?

We exhibited at and ran Shift for five years. We started the gallery out of necessity as we had moved to Washington from out-of-state and wanted a venue where we could exhibit to a broader community without commercial representation. At the time, there were very few alternative exhibition spaces in Seattle.

Did you have any outside support in kick-starting the gallery, i.e. funding, sponsorship or guidance?

No, other than the resources that we pooled together and the generosity of Catherine Vanderbrink and TK Studios, we did all the work ourselves. Pierre and I were the leaseholders and paid all the bills. From designing a logo, to taping, drywalling and painting, we simply rolled up our shirtsleeves and did what had to be done. The bulk of our effort was setting up the space, including installing an overhead light-track system that was up to code. In addition, our workload consisted of sitting hours, which had to be divided up.
We had several policies in place, although the bulk of the responsibility was up to the person exhibiting at the time. However, we all pulled together to promote and celebrate each exhibition. We divvied up the ongoing workload into areas of responsibility: publicity, website, on-site space maintenance and receptions, etc. Pierre and I were the only members who stayed with the gallery for more than five years as we wanted to ensure that the gallery survived.

**In the early years, did you partner or swap spaces with other venues or individual artists in town? If so, can you speak to one or two of them?**

Pierre and I were lucky enough to do the first exchange exhibition with CANDY LAND. We were approached by Alvaro Campo from CANDY LAND for an exhibition exchange in Stockholm, Sweden. Other members later had the same opportunity to exhibit in Stockholm. We also did an exchange in Texas.

**What types of special exhibitions, if any, did you have outside of standard member exhibitions?**

To complete our Swedish exchange, we featured an artist from Stockholm and later also one from the Texas gallery.

**Are there any themes that you remember from the exhibitions, or perhaps ones you explored within your own shows?**

Each exhibition was proposed and executed by member artists. Occasionally we would craft thematic exhibitions based on seasonal events, including small-works exhibitions and group shows.

**Over the years, and prior to your decision to start Shift, how have you seen the Seattle art scene change with regards to artist collectives, emerging trends, etc.?**

It’s obvious that the art scene in Seattle has evolved to meet the needs of artists. Commercial galleries and other venues were simply not adequately keeping up with the direction of contemporary art in the Northwest. Pop-up galleries and cooperatives such as Two Shelves, The Alice, and recently-closed spaces such as Punch came about because there were no alternative outlets at which artists could show their work. This is a perennial problem that will continue to challenge artists in Washington State and beyond.
Seattle Art Fair showcases the best in modern and contemporary artwork from local, national and international galleries. Shift Gallery was represented for a third year by ten of its artists.

Excerpt from Marcie Sillman’s August 2019 Blog Post:
SEATTLE ART FAIR IS THE SHINY NEW KID ON THE BLOCK THIS WEEKEND

...Seattle Art Fair expects upwards of 20,000 attendees this weekend; that drew the local collective Shift Gallery back for the third year.

Nichole DeMent, the artistic director of COCA, the Center on Contemporary Art, curated Shift’s offerings this year. She acknowledges not every grass roots or alternative gallery can afford to gamble on representation at the fair, but says it’s a great opportunity.

Many of the people who attend the fair don’t know a lot about the depth of Seattle’s contemporary arts scene. They’re attracted to the Fair by the glitz of the international galleries, and its hipster entourage. If a local artist catches their eye, DeMent thinks, all the better.
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ROBIN ARNITZ
Maternology

The Art of Juggling
Robin Arnitz has expertly juggled her exhilarating but exhausting experience as a new mother with the demands of her painting practice in Maternology. With this bold, quirky, empathetic and sometimes humorous body of work, Arnitz rises above the daily demands of new parenting and examines her expanded identity with a nod to some of her favorite artist/moms: Laurie Simmons, Wangechi Mutu, Kara Walker, and Elizabeth Murray.

As always, Arnitz gives her figures and images the breathing room that allows viewers to focus on pertinent details such as mirrors, frames, flowers, faceless figures, quotes and subtly nuanced postures that tell her story. Her assured use of multiple mediums contributes to content. Bold painting is coupled with decorative backgrounds as ironic quotes call to mind the commercialization of motherhood. She combines elements of painting and drawing in sketchy lines and milky white paint over a face with small accents of red that resonate with indecision and angst.

A trio of acrylic and collage works with expressively nuanced figures and unobtrusively placed quotes speak to the personal. A curious plaster torso is cut open, revealing a tangle of unlit wire lights and a cavernous emptiness. There are both nerves and confusion in this exhibition as well as exuberance and creative passion. Viewers are assured that new motherhood will not slow Arnitz down.

Thank You Laurie Simmons, ink and acrylic on paper, 14.5x19 inches, 2019.
Tracy, ink and acrylic on paper, 19x14.5 inches, 2019.

Marina, ink and acrylic on paper, 19x14.5 inches, 2019.
Ken Barnes

Recent Stone Sculptures

Alchemy
Ken Barnes, a dedicated stone sculptor, says he strives to create elegant form in his work while maintaining a sense of discovery in unearthing the variations within stone. In this way, Barnes demonstrates the humility of acolyte rather than a master in his approach to stone sculpture. He cuts, shapes and polishes in service to a stone’s full potentiality rather than imposing a form or a theme.

At the heart of each work lies the true spirit of nature. Barnes’ shaping, polishing, and cutting away gives testimony to his material’s ancient incarnations—the smoothing and shaping of water, the heating and cooling process of volcano eruptions, and the violent breaking and seizing of the earth’s surfaces. The material Barnes uses allows extremes handled with subtle touches, matte or shiny, smooth or rough, and edges that look dangerously sharp, or broad perfect curves.

Barnes balances his pieces on stone bases or metal armatures. Despite their weight, these pieces seem to have a sense of movement as if they are on the brink of taking flight or slipping through their light armatures. There is alchemy at work. There is an enduring beauty and power in the material. In this work Barnes eloquently expands the essence of his chosen stones and allows viewers the opportunity to witness nimble magic.

(Top) Spirit Canoe, calcite, 10x27x8 inches, 2019. (Bottom) Twist, limestone, 23x10x10 inches, 2019.
Welcome, marble, 35x12x9 inches, 2016.
Shape Shifter
In Captured and Re-captured Anna Dawson plays a clever game of shape shifting and maneuvers easily between the boundaries of fine and applied art. To do so she enlarges and prints personal photographs from her life and family, then proceeds to slice, sew and staple them into fully functional lamps and chairs. Her unique deconstruction/reconstruction process accomplishes a twofold mission—it provides the accessibility of functional objects while acting as a clever foil of privacy for the personal images that give her constructions their unique cast.

Dawson takes this subterfuge a step further by physically fragmenting her images in striking ways. The fragmentation allows her to both hide and guide the narrative as well as illuminate details otherwise unnoticed, as in a an endearing but not sentimental series of lamps using broken-up images of her siblings. In a chair, lamp or footstool ensemble, the canvas image becomes a netlike surface stretching over clear forms. The image is splayed beyond recognition, forcing us to notice the subtle gradation of tone and odd juxtaposition of color. The form appears to dominate but it is the intriguing details of the images that tempt us to look closer. In Dawson’s capable hands, it matters little whether we call it a chair made out of photographs or a photograph shaped like a chair.
(Above) Sibling Pendants 1, 2, and 3, archival varnish and inkjet on canvas with steel rings, various sizes, 2019.
(Page 10, bottom) Ninth Street Market Cartons, 11 oz dishwasher and microwave safe ceramic mugs, 22x17x4 inches, 2019.
PATRICE DONOHUE

Reappearance

**The Gift of Clouds**
In dramatic contrast to her signature, densely-dark and inky paper constructions, Patrice Donohue shifts her gaze heavenward with a palette-cleansing series of cloud paintings that pulsate with both intention and a comparative lightness of being. Noting that “clouds are part of an endless, reciprocal exchange between the heavens and the earth,” Donohue offers a collection of transcendent and cosmic skies, deep pulsating night skies, gauzy coastal skies and even slice-of-heaven skies.

As she covers her canvas with clouds she maintains an opening to the blue beyond. In some paintings the openings are ribbons of blue, in others a whisper of blue showing through a scrim of hazy clouds and in others, clouds opening to the vast blackness of night sky. One painting is a vortex of painted strokes with a suggestion of something within. Donohue’s dialog between earth and sky, sometimes tumultuous, sometimes calm, captivates and connects us.

Curiously all the works all have a vertical orientation and rectangular shape, like doors. The paintings seem to act as portals—something to step through and enter—a beckoning towards something unknown, something hopeful. Donohue may have shaken up her method of expression, choosing bright colors, straightforward imagery, and retinal rather than tactile sensation. But the deceiving lightness of this new work will continue to invoke contemplation and connection with her audience.
Clouds I, oil on canvas, 48x36 inches, 2019.

Night Clouds, oil on canvas, 48x36 inches, 2019.
KARA FENOGLIETTO
Wallflower

A Wallflower to Behold
Artist and designer Kara Mia Fenoglietto nudes the shyness and anxiety women feel about their wardrobes by liberating several of her hand-made pieces from their presumed, traditional roles and playfully reconstructing them as sculptures that are all at once provocative, sly and a visual delight. In *Wallflower*, she addresses the dual nature and struggle inherent in female fashion—oppressiveness contrasted with infinite possibility—while teasing and enticing viewers with the allure of beauty and a dose of humor in various forms. The total effect of her work is glimmer, transparency and texture—replete with exquisite, whimsical and surprising details.

In one piece, a trio of her outfits are indelicately squished between sheets of plexiglass as a ruffle, hem and belt attempt to escape. Also, a stately mannequin is engulfed in a mesmerizing and transparent quilted wrap while a similar rectangular, quilted piece entombs a selection of flowers. A brocade boudoir ensemble (bedding included!) strains from the wall, and one-half of a jaunty pair goes gardening in plush purple pants.

The sumptuousness of the presented Fenoglietto tableaus is both seductive and claustrophobic, as if to illustrate her point. But Fenoglietto artfully avoids any potential messaging pedantry through her always light, unique and ethereal touch.
Wallflower Puffer Coat and Dress, mixed media, dimensions variable, 2018.
Duality
Leah Gerrard’s lyrical and sinewy wire sculptures, influenced by her immediate surroundings—the industrial area of Seattle as well as the forests of Washington—have a meditative effect. Standing, hanging from ceilings or mounted to walls, they entice viewers to stop for a moment of contemplation and appreciation of their beautifully composed shapes.

Using woven wire over a light armature with minimal additions of rock, wood, and metal, Gerrard creates a hypnotic environment populated by objects with curious identities. The materials easily lend themselves to the idea of the natural world with their weaving and repetition suggesting organic growth. Sinuous tubes of woven wire coil into fluid shapes. Wire appears to grow over and around disparate objects. Snuggling around a tree limb, a wire sleeve gapes. Twisted tubes capture rocks and glass. Stones dangle from cooper netting. But on the other hand, while these objects feel like hybrid specimens of a natural environment, they just as easily can be construed as tools or totems from another culture or isolated parts of a mechanical construction. This strange natural/unnatural duality may reside in their interesting contradictions: flexibility/rigidity, delicacy/strength, movement/stasis, roundness/edges.

Natural elements or human made objects may have their own powerful identity but in these pieces Gerrard cleverly subsumes their singular nature to produce stunning new objects with their own unique power.
**STEPHANIE HARGRAVE**

Semantic Drift

**Disquiet**
Heavy, dark encaustic panels, fluttering wax-encased images, blurred photos and a dark suspended specimen cast a disquieting spell in Stephanie Hargrave’s exhibit *Semantic Drift*. The assembled pieces feel like either a documentation of an experiment or a trip to the forensic lab or evidence room. Spanning references from etymology to entomology, Hargrave comes up with a collection of pieces that are intriguing in their inscrutable beauty and provoke viewers to consider the mutability of science and language.

In these pieces a soft, dark and delicate aesthetic seduces one to consider the work’s content. The soft sheen of beeswax blurs the X-ray like images entombed in the boxy encaustic panels. Pale, translucent wax-infused images on paper are pinned loosely across a wall and look like clues to the mystery. A tangled sculpture drops from the ceiling. In all, we are not quite sure what we are looking at. There is an impulse to look closely and an equal impulse to look away, but the seduction of looking overrides the anxiety of recognition.

The work illuminates Hargrave’s deep interest in the unseen web of biology. Viewers sense the organic references in her images and process. In the collective power of *Semantic Drift* there is an equally powerful and pervasive suggestion of misunderstanding, hidden, irretrievable information and in comprehensibility and muteness.

*Insectic 1,* photo encaustic, 14x10.5 inches, 2019.
Insecty 2, photo encaustic, 10x8 inches, 2019.

Insecty 1, photo encaustic, 10x8 inches, 2019.
LYNDA
HARWOOD SWENSON
Land of Nowhere

Elemental
*Land of Nowhere* focuses on sky, water and earth as well as the connections between social relationships and the surrounding environment.

Printmaker Lynda Harwood Swenson worked outside her normal realm of etching to create this body of work while she was a Clowes fellow at the Vermont Studio Center. Lacking etching facilities there she turned to monoprint, cyanotype and other printmaking techniques employing patterning and salt to create a nowhere world that veers from lushly spare landscapes and seascapes to a striking no mans land of feminism, climate change and loss.

One group of cyanotypes combine abstract with architectural forms. Another eye-catching group of deeply indigo-hued cyanotypes is made from collected rocks exposed to the sun on photosensitive paper and then imprinted them with haunting, tiny and multi-ethnic women’s heads that seem to float in ghostly space. Harwood Swenson suggests the images darkly summon the horror death by stoning, which still exists in the world and metaphorically happens to women in society all the time. In contrast, her dreamy landscape monoprints on vellum reflect quietude and serenity. But intentionally so, Harwood Swenson thinks of them as proffering the provocative question “where do we go from here?”

(Top) *Sticks and Stones I,II*, cyanotype, 22x33 inches, 2018.
(Bottom) *Ocean, Ocean*, monotype, 72x69 inches, 2018.
CYNTHIA HIBBARD
Remainders

Rehabilitated
Beset by injury and surgery, Cynthia Hibbard mounted an exhibition of remaking and repurposing old work. Cannibalizing the old to start something new is a time-honored creative method and Hibbard made no apologies in turning this shortcut process practiced by numerous of the greats from art history into the concept of her exhibition.

In a refreshing display of candor, she enlightens viewers with wall labels detailing her renewal process as well as showing enough of the old to explain the new. There is evidence of past work sitting comfortably within new transformations. A series of older acrylic paintings become the background for a swirl of newly collaged and sanded lines. Other refurbished paintings capture organic shapes floating in newly painted seas of primary colors.

In a charming and ironic reincarnation, the spontaneity of plein air sketches become painstaking needlepoints while wooden blocks do a fine job of illustrating Hibbard’s crafted editing. The wall label for the blocks reads that within every imperfect painting, at least one 1x1 inch better painting can be found. Here Hibbard paints transparent white gesso over previous watercolor designs to precisely show viewers her chosen one inches. Within all these pieces, Hibbard deftly employs a light, humorous touch as a reminder that making art is not always a mysterious and sanctified process.
(Above) Recycled, mixed media, 13.5x10.75 inches, 2019.
(Page 22, top) Clean-Up, watercolor, 18x14 inches, 2019.
(Page 22, bottom) Ressurected (detail), oil with collage, 36x24 inches, 2019.
KAREY KESSLER
between Place and Thought

The Dream
At first glance, and from a distance, Karey Kessler’s delicately hued map paintings in pastel colors look deceptively geographical. But close examination reveals a terrain that is nowhere on earth. Rather, they are explorations of spaces between—be they spaces between place and time or between external and internal worlds. Taking them in can feel almost like free-floating in nebulous space except that they are grounded in the imagery of cartography and are dotted with cue words and phrases such as “unbounded cosmic matter increasing disorder or order” or “the secret of the possible.” These are intended to stimulate thought about different experiences of both existential and real places.

Kessler says that her imaginary map-making as a form of landscape gives her the freedom to depict more than what can be seen. Dotted lines can represent the trace of passing time, the movement of stars or the dashes bisecting roadways, depending on how she labels them. Her maps explore both her physical environment and a more existential, internal space in an attempt to impart a subtle awareness of intangible essences that flow between the more familiar structures of the visible world. She says she tries to see the sacred in the mundane, but she permits viewers to chart their own course.

Each Day Passes Into Night, watercolor and ink on Hanji paper, 1x5 feet, 2018.
detail, *There Are No Words (migration)*, watercolor and ink on Hanji Paper, 1x5 feet, 2016.
Quiet Grandeur
In *Granite Spit*, Karen Klee-Atlin’s painstaking carving process and chosen subject intertwine to create a mesmerizing body of large-scale and multi-layered reductive linocut prints. Setting her sights on a familiar ridge of weathered granite poking out of a lake near her family retreat in Northern Ontario, she envisioned the image in a wide array of color combinations that, taken together as a group, are effectively a symphonic ode to both the grandeur and infinite varieties of texture in a massive chunk of eroded, igneous rock.

The slow and exacting process of Klee-Atlin’s printmaking process and her striking color choices show in every square inch of her mark making. She states that the stone, smoothed and exposed by glaciers and encrusted with lichen and scrub, provided her a subject well suited to her slow studio work and receptive to a large accretion of inky layers.

In the end, the realistic image on which the works are based retreats into powerful abstraction and becomes less distinct through multiple layers of ink and some surprising color choices. New shapes and odd illusions of depth and surface emerge. Layers of ink build up a textural surface that has optical as well a physical depth. Each incarnation of the image gives us a new glimpse of a single subject and a vast appreciation of Klee-Atlin’s technical finesse.
Blueberry Island, linocut-monoprint, 48x36 inches, 2019.
ANNA MACRAE
Garden for Daisy

Garden of Delight
In Garden for Daisy, Anna Macrae’s richly colored and textured oil paintings display a combination of whimsy, vigor and a physicality of paint handling that make for a bold impression. Meandering through these paintings one discovers the pleasure of the details: the telltale under-painting, odd juxtapositions, incised lines, and the smothered, slathered, scraped and swirled paint that make up Macrae’s gardens of delight.

British born and raised in a family of artists and gardeners, Macrae often takes inspiration from the metaphor of gardens—alluding to their complexity, color, order and chaos in her work. In this series, she uses garden party colors—pinks, lavenders, jewel-like blues and greens—manipulated edges, plant-like forms, abutting shapes and various textures and lines to create a dialogue on relationships in space as well as providing a visual journey through larger expanses of pure color.

In so doing, Macrae surrenders to the rules of chance and intuition, allowing her paintings to ask the viewer to do likewise—to let go of expectations, conventions and imperfection. One can revel in paint and process: a luminous yellow-green field, an unexpected fuchsia scallop against orange, a tower of rainbow paint strokes, or a deep blue crevice carved from a sweep of yellow. The solidity and cohesion of the work assures a steady vision and hand.
(Above) Over The Hills and Far Away, oil and mixed media, 36x48 inches, 2019.
(Page 28, left) King of the Castle, oil and mixed media, 36x36 inches, 2019.
(Page 28, right) Finding Solace, oil on canvas, 36x36 inches, 2019.
COLLEEN MALONEY

Finding Comfort

Simple Moments
In a divisive world overloaded with digital streaming and sound-bytes, the colorful and soothing monotypes in Colleen Maloney’s exhibition Finding Comfort are the perfect remedy for hectic and troubling times. Through her work, Maloney animates the happiness she finds in familiar, simple pleasures that range from ice cream cones on a hot day to a fresh vase of flowers. The interpretive poetry of her friend and collaborator Linda Katz, addressing individual pieces, deepen their effect.

Set against an orange band of paint on the gallery walls, Maloney’s and Katz’ collaboration warms like a balm as viewers take in the nuances of literary allusions paired with fresh, loose and exuberant prints that are anchored by strong, underlying drawing and deft touches and patterns laid down in ink. The tension between control and freedom gives Maloney’s pieces an undeniable, infectious aliveness.

The brief form and conversational tone of Katz’ poetry responding to Maloney’s work hits just the right notes in unpredictable ways. The combined experience of reading and looking in Finding Comfort provides the tangibility and sensuality of contented moments in time: the perfume of sweet peas, the palpable stillness of an empty room, the savory taste of a hamburger, the whir of lawn sprinklers, or the anticipation of freshly baked pie. Maloney reminds one to slow down, breathe, and take it all in.
Yellow Flowers, monoprint, 13.5x9.5 inches, 2019.

**SUSAN MASK**

Reclamation

**So This is Oberlin**

Susan Mask weaves history and heritage into an intimate and powerful portrayal of Oberlin Village, one of the earliest freedmen’s communities settled after the Civil War by former slaves, her own great-great grandparents among its residents. Through a salon-style exhibit of ink and watercolor paintings based on photographs of a number of proud and hopeful Oberlin residents, Mask weaves the historical significance of this settlement within the context of family and home. She incorporates drawings, a detailed historical timeline, and legal documents to help bring alive the Oberlin experience.

The work resonates with familiarity and warmth. Mask, in small ink and watercolor sketches painted over handwritten documents and letters, displays her skill as a portraitist, capturing essences beyond likeness. Another grouping unfolds like a family photo album. Viewers sense the personal relationships, shared experiences and daily rhythms of the village, down to the Sunday best clothes they donned. Mask also freely references family photos, applying the stamp of authenticity.

Her collection is bookended with two rigorously painted and graphically bold paintings. While *Yellow Suit* reads again like a familiar family photo, *Dock of the Bay II* is more iconic. With dark and featureless faces, the people in this painting seem to represent an idea larger than themselves.
Dock of the Bay II, ink wash, acrylic, and pen and ink, 24x18 inches, 2019.
PEGGY MURPHY
Uprising

Entangled
Like a wild garden that’s been harnessed though straining at the edges, Peggy Murphy’s recent painting imparts a sense of balance over chaos. A strikingly homogeneous and similarly hued series of landscape-based abstractions, the paintings impart an intriguing tension that pulls at or entangles the structure of each piece. It is this tension and her elegant entanglements that make Murphy’s paintings so intriguing. Wrestling with her subject is what inspires her to paint. A painter’s painter, Murphy enjoys the pure process of moving paint around on canvass to make sense of initial chaos straining for definition.

In Uprising, she paints circles, lines, horticultural elements and fragmented geometric forms in and around her transgressive garden landscapes to corral their elements and shape each piece. She works entire surfaces both additively and reductively as if asking and answering a series of questions to arrive at the right answer. She uses color not so much to describe a thing, but to differentiate it from something else.

In her work overall Murphy is most interested in the spaces people inhabit and how the air is displaced as they walk through it. In her landscape paintings she investigates how quickly the terrain can change, how quickly it can change back, and how such mutability relates to humans’ attempts to organize their physical spaces and lives.
(Above) June’s Threat, acrylic on canvas, 24x30 inches, 2018.
(Page 34, top) Frankie’s View, acrylic on canvas, 30x30 inches, 2018.
(Page 34, bottom) Daisy Trays, acrylic on canvas, 45x45 inches, 2018.
ANNE MARIE NEQUETTE
Sea Change

The Necessity of Hope
Climatic catastrophes such as the August 2019 melting away of more than 12 billion tons of water from the Greenland ice sheet are the clarion call of Anne Marie Nequette’s exhibition Sea Change. Through a series of beautifully constructed, color-balanced but symbolically deadly collages and a small wooden sculpture, Nequette contemplates the disastrous effects of rising sea levels and the subsequent land and population displacements in highly populated coastal cities around the globe.

With the precision of a mapmaker, she references the relevant data, images and population numbers to represent the enormity of the climate issue. An added small wooden sculpture from a larger installation reveals clues into Nequette’s process and underscores her architectural and installation background. Also reflecting architectural models, the collages’ strong, clean-cut vertical and horizontal formats suggest aerial and elevation views, within the same work.

Sharply delineated areas of turquoise, aquamarine and azure blues are offset by layered areas of painted and hand printed papers. The blues flow through the pieces to create sharply defined edges with some surprising twists and turns. Images of flooded streets, ravaged forests and displaced people come to mind. Ironically, the powerful aesthetic quality of Nequette’s pieces also reflect the terrible beauty of nature’s wrath.
(Page 36, bottom) Keihanshin, collage, 36x36 inches, 2018.
**LIZ PATTERSON**

70 Years On

**Power of One**

In celebration of the 70th anniversary of Eleanor Roosevelt chairing the United Nations committee that drafted the Universal Declaration of Human Rights, a Paris-based non-profit organization Poster for Tomorrow culled new work from 100 renowned graphic designers to shine a light on the rights that Roosevelt championed. Curator Liz Patterson curated *70 Years On* from the resulting selection and presented them as art. Her choices of posters reflect the 30 articles defining human rights that the UN committee relied upon in drafting its resolution.

Within the exhibition, Patterson also introduces the online gallery http://www.postersfortomorrow.org, which encourages artists from around the globe to make posters on a variety of topics that affect all of humanity. Patterson’s posters reflect the concepts of the definitive rights articles in an assortment of styles and techniques that deliver their messages in bold and ingenious ways. A poster by Dimitris Avanitis is a photograph of a rock suspended by rope menacing a fragile egg. Another, by designer Milton Glaser, features a fractured numeral one with an overlay of tape connecting the fragmented pieces. While open to interpretation, the images are clearly emphatic if enigmatic, thought provoking and visually interesting. Thus they deserve to take their place in the ranks of fine art.

(Top) Artist **Dimitris Arvanitis** (from Greece), *Untitled*, 2018.
(Bottom) Artist **Beetroot Group** (from Greece), *Untitled*, 2018.
WE ARE LARGER THAN ANY WALL
#standup4humanrights

Artist Marco Toxico (from Bolivia), Untitled, 2018.
BECKY STREET
Just Enough

Enough Said
The line, shape and color of decorative household vessels—bowls, bottles and vases—in Becky Street’s exhibition *Just Enough* were imprinted in her mind years ago during her career as an interior designer. As an artist she’s employed them as she once advised clients to do: with sparseness, simplicity and taste. Street’s compositionally-restrained and carefully considered monotypes are like well-curated interior spaces. They emphasize the characteristics of each chosen object without surrounding clutter or jarring colors. Shapes stand alone, are paired, floated or joined with companionable shapes. Subtle colors also create shapes, enclose or decorate shapes. Lines are smooth, rough, tenuous or bold but never overplayed. There is sometimes a suggestion of depth—the placement of a shape on a horizontal plane or the weight of color surrounding a shape pushing it forward.

Despite a diversity of chosen objects in individual works, together they create a contemplative sensation where every line matters and every space counts. Street works reductively from the potential of excess mark making, arriving at elegant forms undisturbed by visual noise. Included in the exhibition were some of her own glass bottles, apothecary jars, pitchers and ceramic vessels as characters in a suggested narrative to quietly mirror the characters in her prints. With this collection of monotypes, Street does in fact give us just enough.
(Above) *7 is Enough*, monoprint, 12x16 inches, 2019.
(Page 40, top) *Vessel Grid 1*, monoprint, 30x22 inches, 2018.
(Page 40, bottom) *Big Pink Vase*, monoprint, 20x15 inches, 2019.
AMANDA C. SWEET
Fugue in Blue

Sound of the Sea
Animating her symphonic relationship to nature in Fugue in Blue, abstract artist Amanda C. Sweet’s series of large canvases and numerous smaller works on paper are informed by the lyrical motions of the tide. Sweet employs a rigorous set of mathematical systems and patterns in the creation of her art. With cut paper, stencils, gouache and spray paint she establishes an array of abstract marks, often within a grid or on a horizontal axis, then steps back to reflect on chance alignments. Cutouts become both marks and stencils, and stencils become new marks. Like passages within a symphony Sweet’s mark making runs through her work, aligning in compatible and antagonistic relationships. Repetition, variation and rhythm take hold.

In the exhibit viewed as a whole, one can divine both the cues Sweet takes from nature and her mathematical methods, most notably in the smaller paintings, paper quilts and collages. There, within intricate grids, one senses experimentation, analysis and resolution. Unexpected hues fill her larger canvases, which pulsate with depth and motion, reminiscent of shoreline waves lapsing into deep water beyond. Like the sea, there is a sense of contradiction—safety/threat, tumult/calm, surface/depth. In this exhibition, Sweet’s work hums with the sound and motion of the ocean but makes its own music.
(Above) Spring Tide, acrylic on two canvases, 48x72 inches, 2019.
(Page 42, left) Undercurrent No. 2, acrylic on two canvases, 40x60 inches, 2019.
DAVID TRAYLOR

Garden for Daisy

The Long Game
David Traylor’s painted constructions in Garden for Daisy interpret the metaphor of gardens and landscapes as tameable, formerly wild spaces in unique and systematized ways. From his practice as a landscape architect, his series of painted layers between plexiglass are cleverly ornate, mixed-media pieces that provoke us to consider the effects of imposing order on a chaotic environment. Just as a garden designer imposes a series of incremental changes on the landscape, Traylor constructs his paintings from the bottom layer up; imposing a series of systems in the form of grid, pattern, or series of related shapes on top of one another. There is a tension in keeping these disparate elements from flying apart and Traylor strikes a balance to create structure and comprehension.

Nowhere is this more evident than in his striking knot garden series, where he uses a boldly painted design on plexiglass as a final layer over a field of forms. Knot garden designs were the rage in Tudor England—their simplicity and elegance belied the painstaking and persistent upkeep they entailed. In Traylor’s pieces, the striking knot garden design renders the painstakingly painted field below powerless. We see this again in his ceramic work as the biological and baroque aspect of the stoneware is tempered into submission by the elegant metallic glaze and classic form.

Knot Garden b, acrylic on board and plexiglass, 18x18x3 inches, 2019.
Knot Garden.g, acrylic on board and plexiglass, 18x18x3 inches, 2019.
JODI WALTIER
sit down STAND UP

More than Chairs
Multi-discipline art teacher and ever-curious art explorer, Jodi Waltier continues her examination of color, form and surrealistic gestures emanating from highly varied depictions of chairs in her painting exhibition, sit down STAND UP.

Practiced in many mediums, Waltier in this work turns her attention to traditional paint on canvas. Spotlighting the common chair, Waltier employs shape, shadow and a diverse system of colors, brushwork and symbolic touches to create a range of ideas and emotional cues. Her chairs are never still. In ghostly shapes, they float back and forth in vaporous space. They vibrate like skittering, exotic dancers. They meld together in partnership against an incongruous white shadow. Pink and curvaceous, they suggest a sexy romp. And more.

Across this body of work, Waltier demonstrates her interest in Indian painting, patterning, saturated colors and perceptional illusions. A stitch-like mark runs throughout many of the pieces, reflective of Waltier’s extensive fiber arts background. Overall she employs a sensitive use of space.

The work is also imbued with a powerful simplicity that speaks of much more than “the chair.” Waltier writes that she uses the chair as the metaphor for a crucible that holds and contains spirit. In this exhibit, she creates a group of paintings that nearly bubble over with ideas and feelings.
(Above) *Time Out*, oil on canvas, 8x10 inches, 2019.
(Page 46, top) *Red Cha Cha*, oil on panel, 24x24 inches, 2019.
(Page 46, bottom) *Dinette*, oil on canvas, 36x36 inches, 2019.
**THE BEST OF SHIFT**

**Group Exhibition**
Shift’s December show *The Best of Shift* celebrated the broad range of diverse media and rigorous content from its 21 members. This expansive collection of paintings, prints, collage, and sculpture was thematically diverse but cohesively connected by visual poetics and confident craftsmanship. The work from these artists suggest roots in traditional art making methods while yielding strongly to the contemporary zeitgeist. Throughout much of this work there was a strong current of the non-objective as well as an importance to process. Here ideas of nature and culture were expressed more as dialogue than disruption.

The members of Shift are committed to the gallery’s mission to enrich connections between artists and the general public. This exhibit showcased a lively discourse between members while appealing to a broader audience. With minimal wall labels and no thematic structure, *The Best of Shift* offered the viewer a jargon free experience of deep looking and personal interpretation—a reflective experience where art did the talking.
SEATTLE ART FAIR
BOOTH IMAGES

CenturyLink Field Event Center
Aug. 1-Aug. 4, 2019

Participating Shift Artists:
Robin Arnitz, Leah Gerrard, Stephanie Hargrave, Cynthia Hibbard, Karey Kessler, Karen Klee-Atlin,
Anna Macrae, Amanda C. Sweet, David Traylor, and Jodi Waltier.

Booth Curator:
Nichole DeMent, Executive and Artistic Director of COCA, the Center on Contemporary Art.