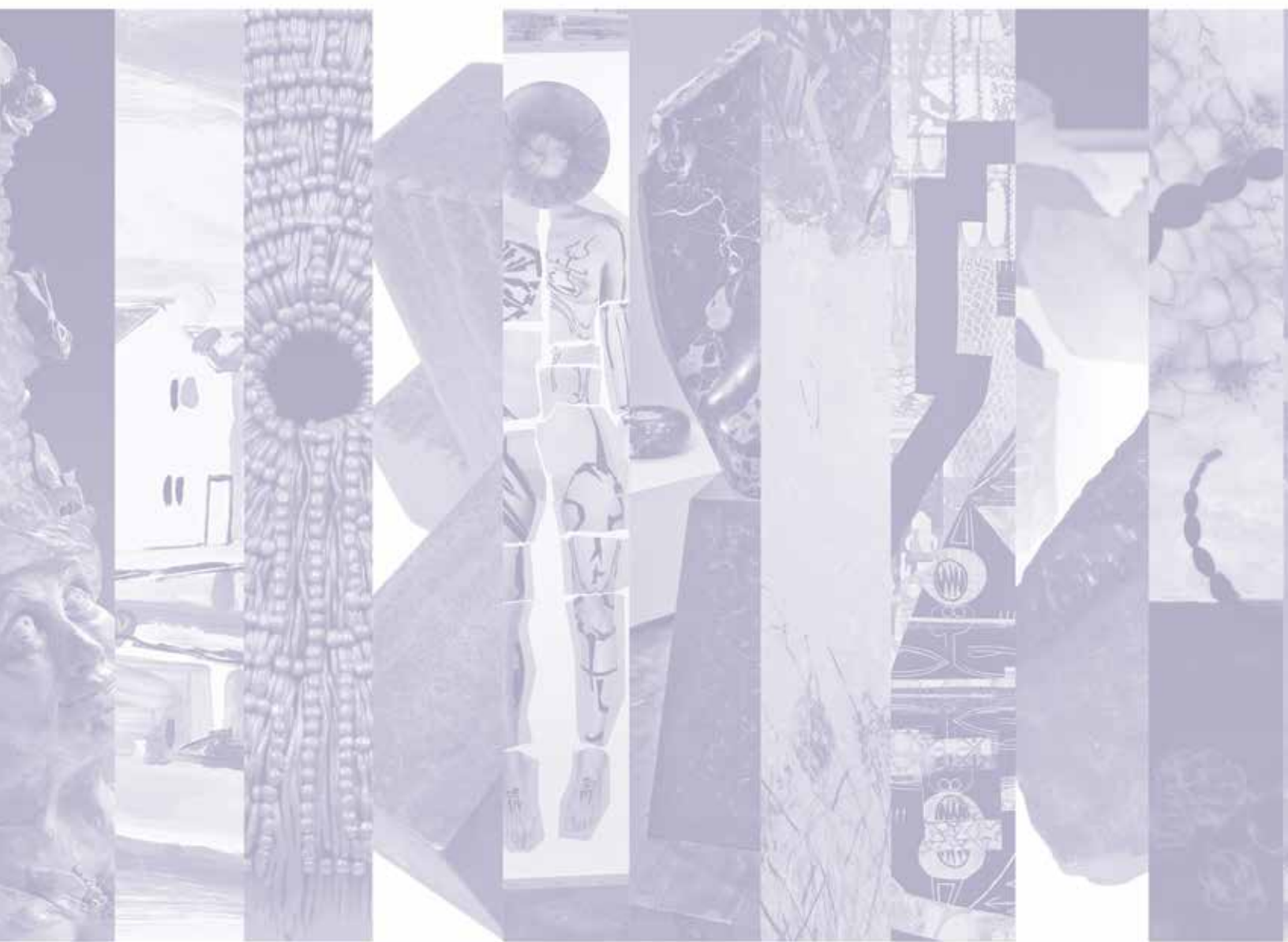


shift

GALLERY



2016 gallery annual



shift

GALLERY

2016 annual

Editors Cynthia Hibbard
Stephanie Hargrave

Layout and Design Dawn Endean
Colleen Maloney

Shift Gallery
312 South Washington St. Seattle, WA
Gallery Hours: Friday & Saturday 12-5 p.m.
or by appointment

info@ShiftGallery.org
www.ShiftGallery.org

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.

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Shift Curator Liz Patterson

Cooperatively sharing the gallery are eighteen professional and emerging artists who, beyond group satellite exhibitions, have shown in regional, national, and international capacities. In many ways, Shift artists are innovative in materials, process, and inspiration, making two and three-dimensional work. Cooperation comes through most clearly in dual exhibitions, where the gallery space is split by two members. Through juxtaposition, these exhibits allow works to compliment, enhance, and offer repose. In contrast, the solo exhibitions allow for one Shift artist to transform the entire gallery space, often enabling that artist to work out possible dualities found within their work. As a collective, Shift artists respond and contribute to the ethos of the arts community in Pioneer Square and also cull from its rich history. They take inspiration from the past, and yet their work is strongly rooted in our contemporary time — addressing contemporary social issues, challenging gallery traditions through installation work, and by experimenting with newly emerging technologies, methods, and materials.

Liz Patterson
Curator

“Cooperatively sharing the gallery are eighteen professional and emerging artists who, beyond group satellite exhibitions, have shown in regional, national, and international capacities”

shift

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Eric Day Chamberlain

Still Lives



The genre of still life — the first thing novice artists learn to paint when they pick up a brush — is achieving new respect in the world of accomplished contemporary art, as Eric Day Chamberlain's work in his *Still Lives* show attests.

Chamberlain, who has been focusing on painting, drawing and printing flattened and abstracted tabletop images - both of dinnerware settings and scenes of objects from his workbench - has not yet run out of ideas. One of the continuing attractions of still life painting for Chamberlain is that the familiar objects he reinterprets again and again give him a sense of home and comfort. For instance, he manages to include a favorite, cylindrical, earthenware pitcher into the vast majority of his work.

Also true for Chamberlain, his still lifes provide him the perfect platform for the expressive brushwork and mark making that are central to his signature style. He may venture further into pure abstraction in future work, he says but it's hard to imagine that his beloved earthenware pitcher won't keep cropping up.



Gray Ochre Still Life



Studio Still Life with Yellow Background

“...his still lifes provide him the perfect platform for the expressive brushwork and mark making that are central to his signature style.”



Still Life with Paintbrush (above)
Large Still Life (right)



Blue Pitcher with Lemons

Stephanie Hargrave

Organella

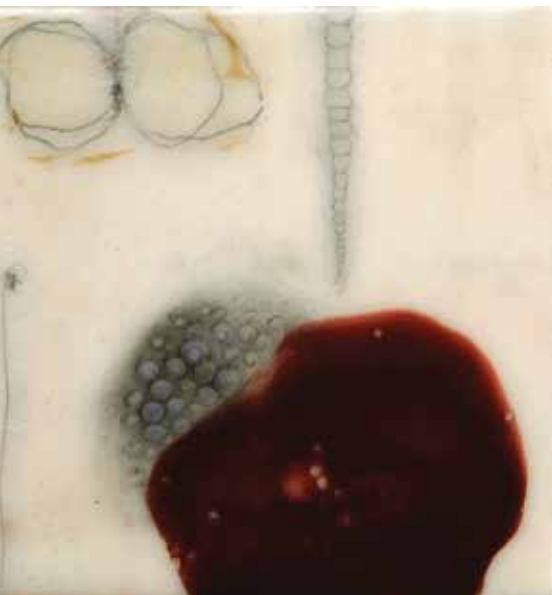
The lush strokes and surfaces of Stephanie Hargrave's encaustic paintings are testament to her fourteen-year studio practice of layering and fusing beeswax.

The works in her show *Organella* are hued in some of her favorite colors—deep reds, pale blues, blacks and charcoals applied to discretely tinted, mostly linen or butter-colored fields that are touched with graphite and later buffed to a deep luminosity. She intentionally combines transparency and opacity in ways that draw you in, and effectively create areas of lightness and richness, along with what she refers to as 'aggregate masses' – areas densely dotted that flow near and around other forms. She is mindful of using quiet line work in conjunction with these richer areas as a way of balancing her composition.

As usual, her subject matter is the microscopic level of the natural world married with botanical imagery, as well as hints of the insect and animal world. She doesn't depict things as they are - her aim is to present abstracted imagery that "isn't quite knowable but still makes sense." She says, "I strive to create imagery that relays something lovely, like a glowing cell membrane, or a goat's achingly beautiful back, for example, even if it is also slightly disturbing."

She creates work that reminds you of something without being that thing - her *Capra Hircus* series for example – ever so slightly "goat-ish".

“She doesn't depict things as they are - her aim is to present abstracted imagery that isn't quite knowable but still makes sense.”



Organella 7 (above)
Capra Hircus 6 (right)



Blood Brain Barrier 3 (top)
Organella 5 (bottom)



Carduus 2 (top)
Immix 46 (bottom)



Joseph Pentheroudakis

Pen Pencil Paper

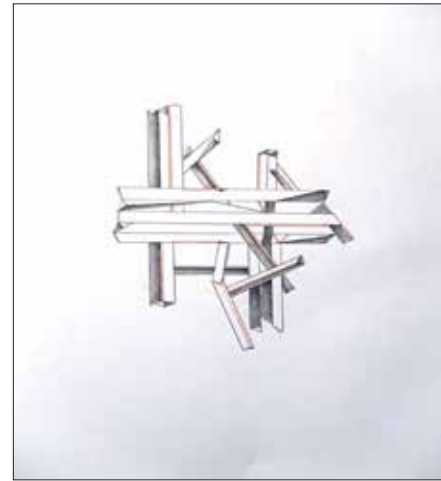
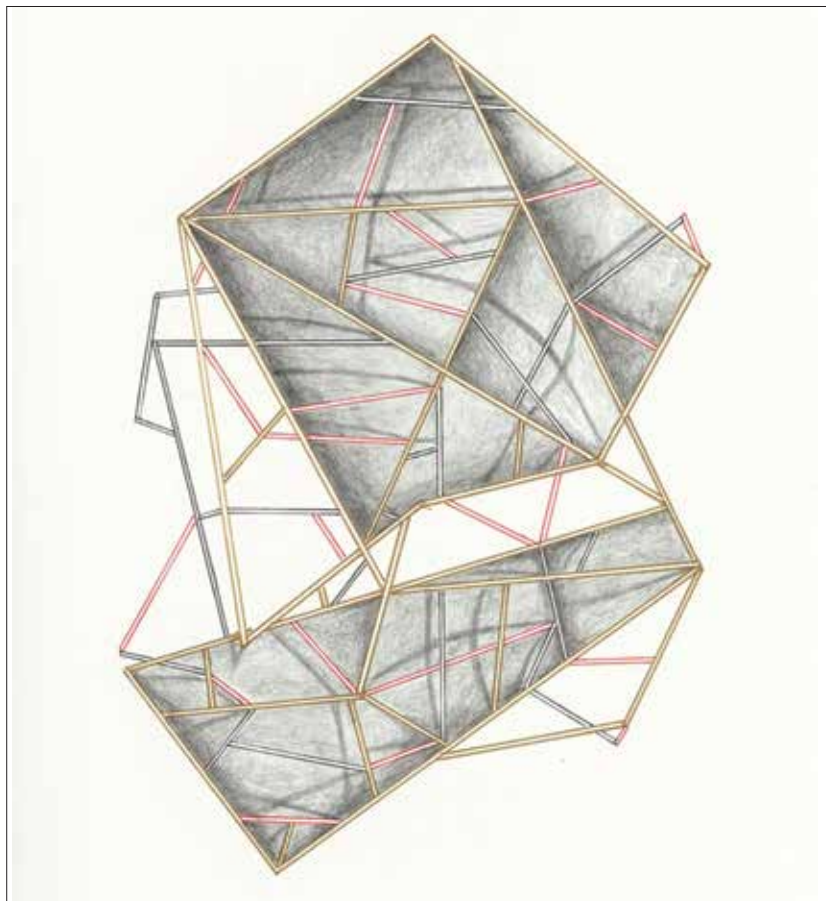
Just as he studied the shape of language in his career as a linguist, Joseph Pentheroudakis draws to discover the forms that flow from his imagination, through his pencil or pen, and onto paper.

The seemingly precise, predominantly straight-edged and elegantly spare drawings in his show *Pen Pencil Paper* represent the evolution of his commitment to abstract drawing over the last 10 years.

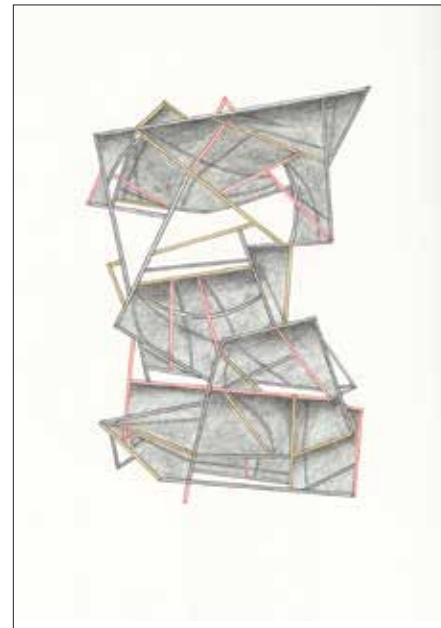
"I am not interested in representing anything out there, objects or ideas in my drawings," he said. "I am more interested in inventing imagery that will have its own content, represent its own world."

Pentheroudakis's world is made up of a variety of quiet line work that is all at once subtle, formal, whimsical, architectural, patterned, sculptural—even archeological—and, to the careful observer, full of feeling. "I'm a sucker for beauty," Pentheroudakis said. "In addition to all the emotional content of a drawing, what I want to communicate most to the viewer is my obsession with beauty, order, symmetry, peace, calm, and the need for quiet introspection. I don't work programmatically," he said. "I let the drawing build up its own meaning as I work on it; that can be exhilarating, watching the process unfold."

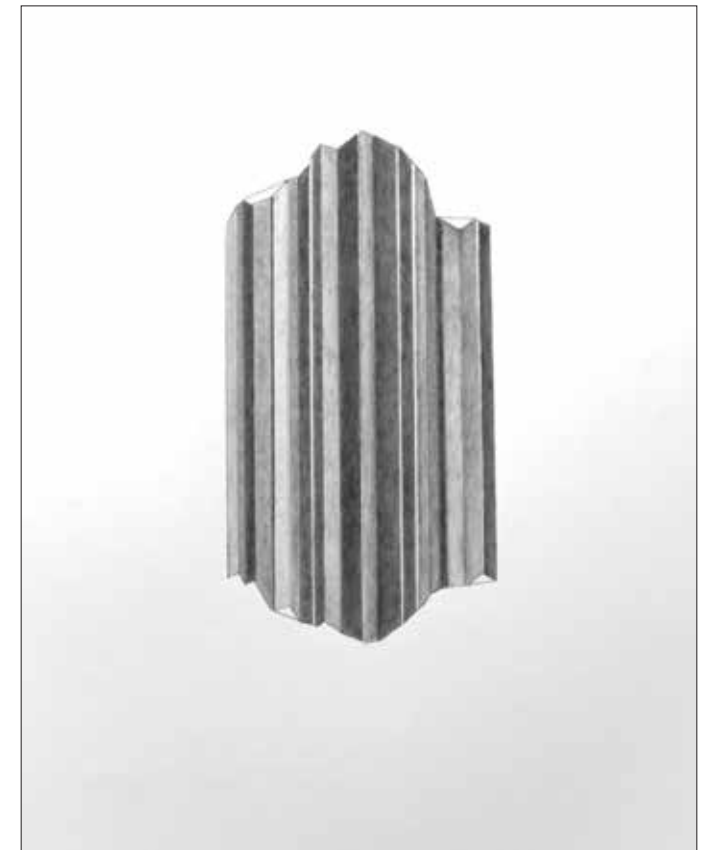
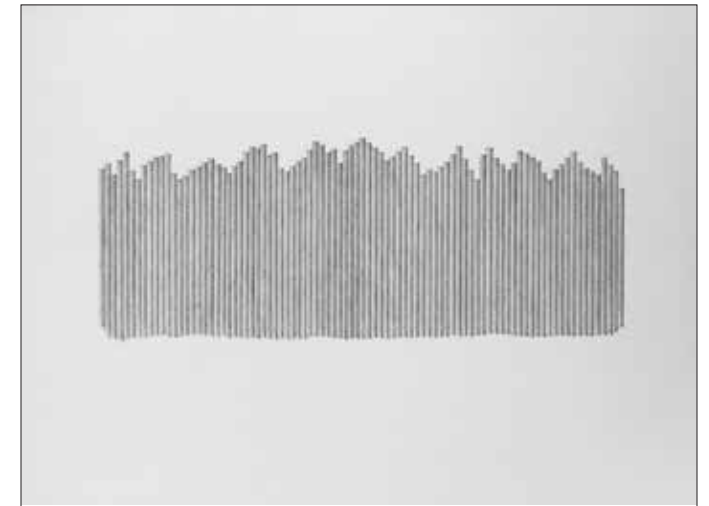
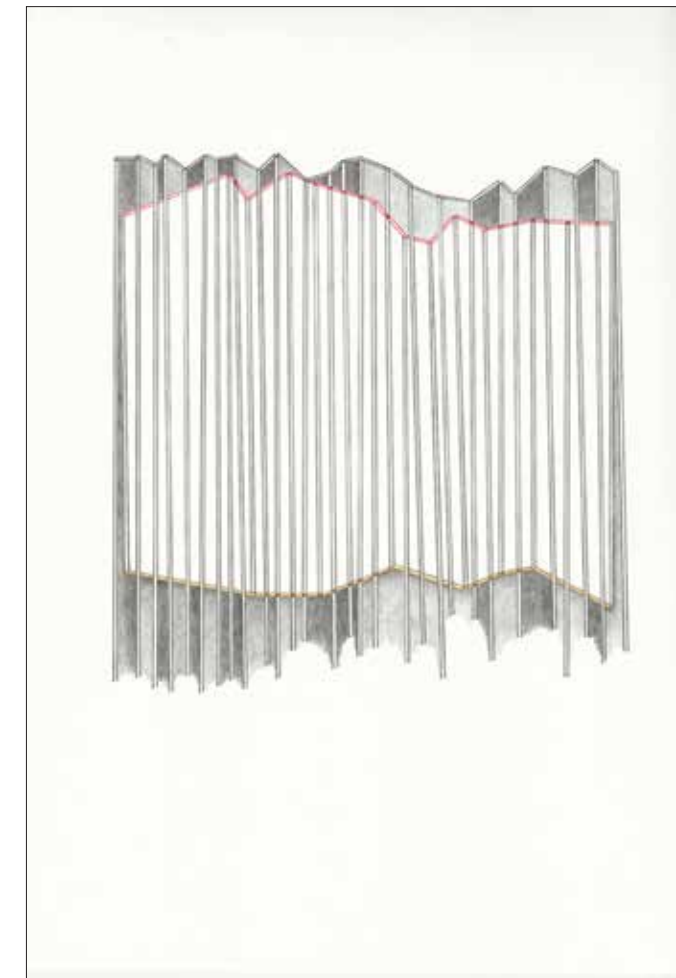
That I Might Fly Away



Settlement (top)
Between the Dark Cliffs (bottom)



top to bottom
Misconstrued
Where the Ships of Pinewood Pass
Inner Sanctum



Beyond the Pale (top)
Impulse (bottom)

“...what I want to communicate most to the viewer is my obsession with beauty, order, symmetry, peace, calm, and the need for quiet introspection.”

David Traylor

A Showing of Odd Ceramics

The multilayered design of a large and complex garden—form imposed on chaos—is at the root of David Traylor’s work.

This show’s focus was on movable ceramic forms - metallic-looking sculptures that defy their static nature since, with a slight push, they’ll spin on lazy-Susan-like platforms. As well, Traylor offers a series of Follies - a nod to the extravagant, decorative buildings such as faux Roman temples or ruined abbeys that once populated the grandest of 18th century French and English gardens. Traylor’s follies—two of which also spin—are cylindrical, with pagoda-like tops and are decorated with brilliant, pop-ish designs painted in acrylic.

Traylor calls both sets “transitional” in that through them he is exploring ways to make his sculptures gently move, like a breeze that might waft through a garden. But as always, he maintains his adherence to narrative and a sense of place. He refers to them as “a typology of simple forms”, many of which are sprayed with highly metallic-hued slip. The effect is that they almost appear cast in bronze, and the intricacies of their lavishly built-up surfaces hold a stately tension. Traylor says that he likes to work at the interface of chaos and control. “I revel in the collision of the exuberance and complexity of disorder with the struggle to create structure and comprehension,” he says. “It is this struggle between order and chaos that creates beauty, new ideas, deeper understand and repose but also discordance, ambiguity, turbulence and ugliness.”



Stone (above and below)

Follies



Stone



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

Colleen Maloney

Coalescence

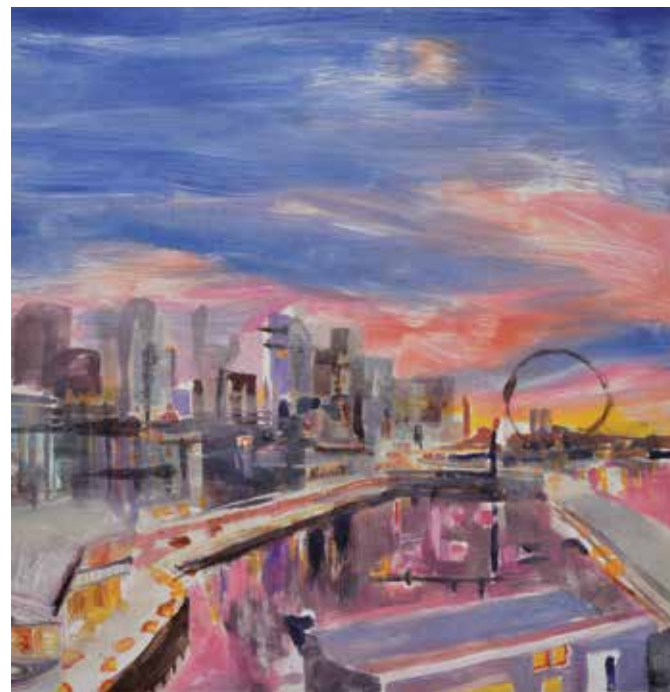
Colleen Maloney has adjusted her perspective and expanded her media but remains focused on the built environment. Her last large series of abstracted monotypes were drawn from satellite photographs of urban landscapes.

This time she drew more from eye-level depictions of familiar Puget Sound images: the Dock Street Bridge in Tacoma and the iconic Smith Tower of Seattle. She did so by translating a variety of reference photographs into monotypes, shellac plate engravings and acrylic paintings. And, unlike some artists who work in guarded solitude, she created in eager communication with others whose opinions she values. "It really takes more than one person to make a show," she said. "I seek out people while making art — listening, collecting and interpreting what they say." While her "Seattle's Promenade" series was in progress, she sent photos to her sister, also an artist, for advice. Using a digital painting app, she'd return suggestions. "It was a fun and beneficial collaboration for both of us" Maloney said.

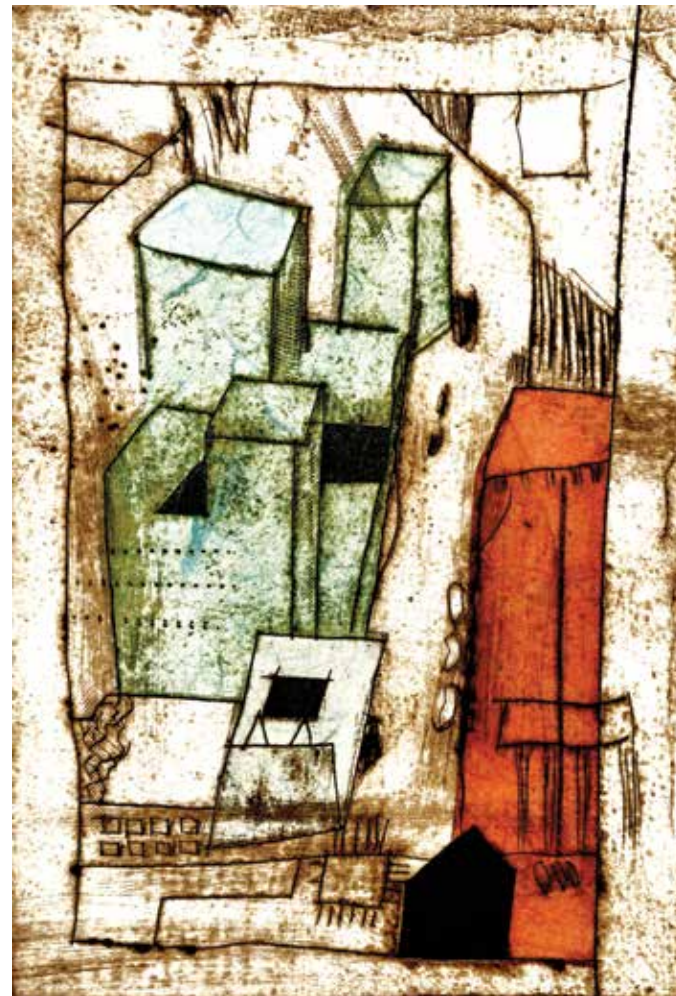
Although Maloney's imagery is familiar, she treats her viewers to some surprises. In one particularly compelling large monotype, "The Locks" — the most aerial of her viewpoints — she breaks up the landscape into dreamy, floating pieces reminiscent of Chagall. "Finally, after I make all my decisions about a print, much is left to chance once it's put on the press," she said. "That's the most exciting part. The printing press is a powerful collaborator and I admire how it keeps me loose, wondering and oftentimes thrilled."

PHOTOGRAPHS BY DANIEL FOX

“The printing press is a powerful collaborator and I admire how it keeps me loose, wondering and oftentimes thrilled.”



Downtown in Color (right)
Seattle Promenade #1 (below)



The Locks (above)
Dock Street (left)

Liz Patterson, Curator

Roam

Featuring work by:
Susan Robb, Matt Hilger, Samuel Payne, and Christoph Gielen

"Roaming across the United States" is the theme of this exhibition, featuring artists who create while en route. These four extraordinary artists are united in the gallery by their singular pursuits – to connect with the landscape – not as observers, but as active participants. *Susan Robb* of Seattle journeys the length of the west coast, hiking the Pacific Crest Trail and creating sculptures that correspond with her experience. Also through walking, *Matt Hilger* explores the urban landscape of Seattle, creating mixed-media works, and incorporating objects from his path. *Samuel Payne*, a New York based artist, drives across the width of the United States painting the landscape as it unfolds and recording these experiences through video. Lastly, *Christoph Gielen*, also of New York, charts flights in multiple regions of the United States to capture the landscape, through a critical lens, suspended from above. Together these artists venture out (or up) and as viewers we are invited to roam along with them.

“These four extraordinary artists are united in the gallery by their singular pursuits – to connect with the landscape – not as observers, but as active participants in it.”



Susan Robb: Rock Collection (for Richard Long)

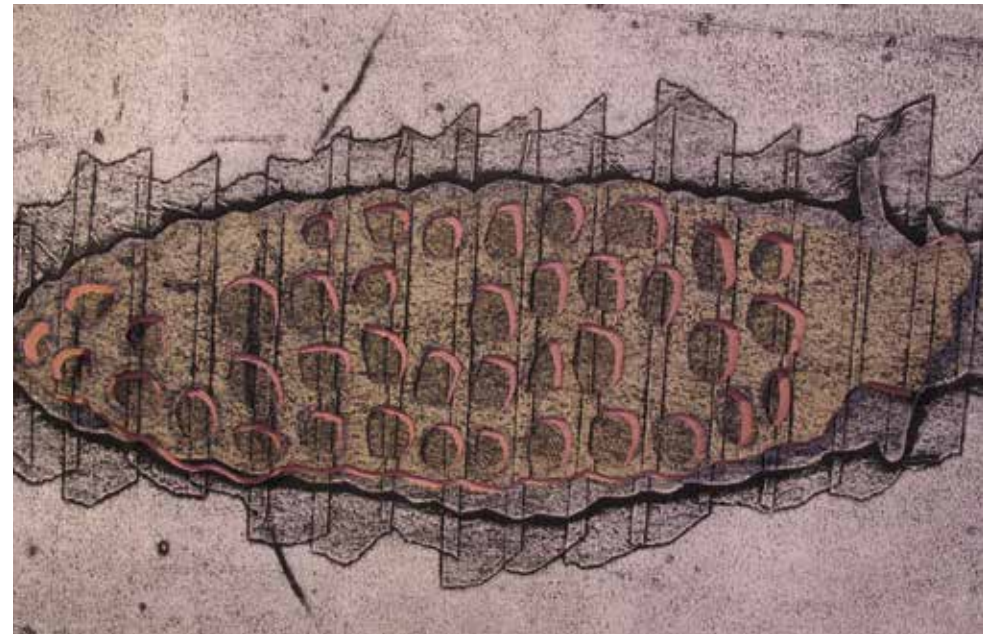


Christoph Gielen: Conversions XXII
Suburban California



Jodi Waltier

Configurations and Mutations



Cloud Seeding (left), Mother Ship (right)

Jodi Waltier harvested the idea for *Configurations and Mutations* in her own backyard, where she grew cob after cob of organic confetti corn — dried stalks of which were displayed in the gallery's window.

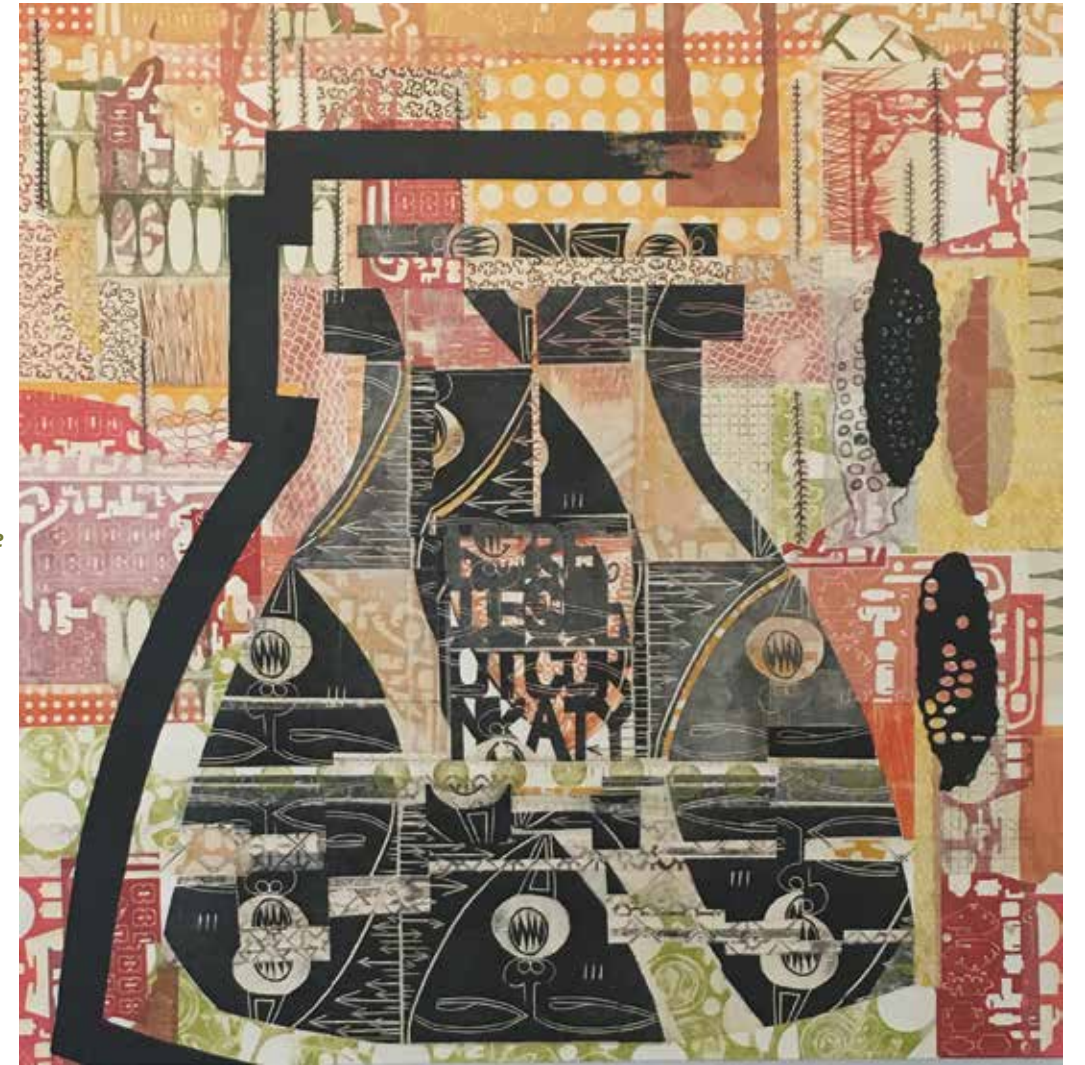
The images of crop-inspired work filled the gallery walls with corn monotypes, collages, paintings, collagraphs — even a corn installation.

The corn kernel has an essence that holds meaning on many levels and mutates into interesting shapes, making it the perfect subject for her focus. Corn is so basic to civilization that she felt compelled to create several pieces derived directly from the practices of indigenous people. The installation "Corn Wall" was based on a photograph of corn husk bunches hung on the surface of a sod hut, and in "Hot Corn Katy" she mimics a vessel buried in the earth — a technique used by indigenous people to store corn reserves underground. Corn is also highly controversial due to issues with ethanol, high fructose corn syrup and GMOs, and although the politics of corn is alluded to in her work, only "Fodder" overtly references the fuel industry by pairing the shape of an automobile gasket next to an ear of corn. Utilizing both older materials as well as newly printed bits, every scrap of paper pasted into her collages was printed by her own hand. Many prints took her months to complete. "Restraint was something I struggled with," she said — a sentiment all artists can understand. "My eyes know when something looks good but my brain wants to mess with it."



Corn Wall (detail)

“The corn kernel has an essence that holds meaning on many levels, and mutates into interesting shapes, making it the perfect subject for her focus.”



Hot Corn Katy (above)
Reaper [past and future] (left)

Carolyn Gracz

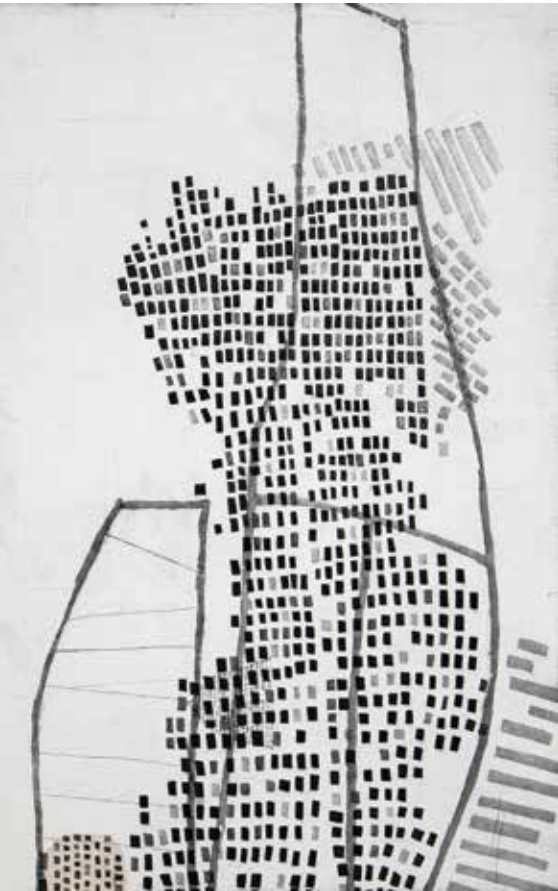
Hidden Messages

Carolyn Gracz's hushed but compelling new show of softly hued, abstract etchings—bookended with companionable monotypes and encaustics—lay themselves quietly open to interpretation, which is just how she likes them.

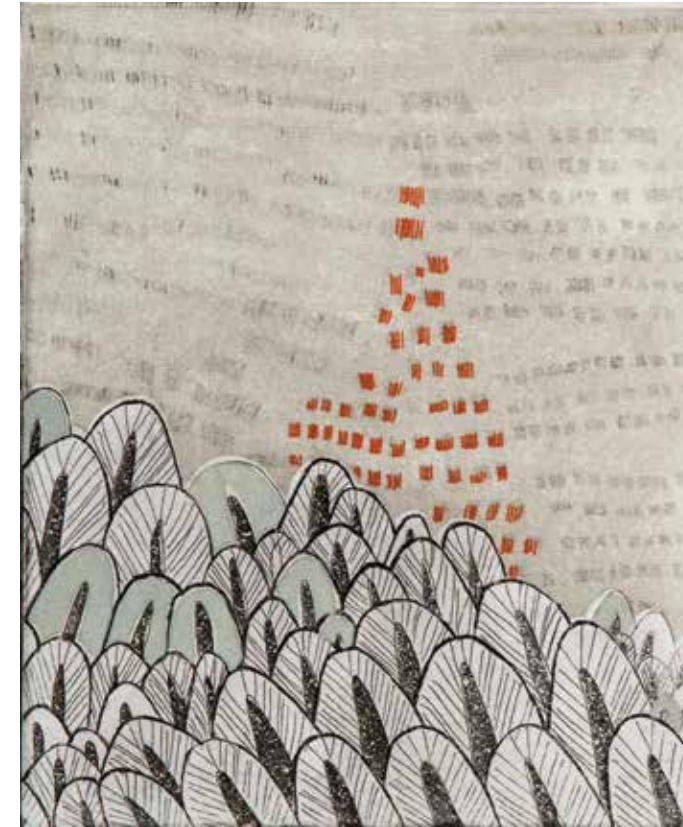
Not one to spin words explaining or magnifying her artwork, Gracz calls the series *Hidden Messages* because that's what an admiring friend peering over her shoulder saw in the work. "I like people to impose their own interpretations—I'm open to that," Gracz said. "I enjoy hearing what people see."

Not that the work lacks frame of reference. Gracz was initially inspired by the marks she noticed in online satellite maps and thought they might prove a good point of departure. "I liked the marks, the lines and the little squares in the aerial photography," she said. "I was thinking of making etchings and I could see them as aquatints." She began by combining shapes and groupings of small, hatched and aquatinted squares, which grew into rectangles and bands of varying lightness and darkness. Soon they were marching in patterned formations across fields of softly colored chine collé, line work and grids. The added poignancy of being a fitting tribute to her late father Ben Gracz, with whom she'd been especially close, adds to the series. A pair of his dress shoes were parked before her show piece, "A Walk with Ben." The image reminded her of a beautiful walk she took with her father on a family vacation to Ireland.

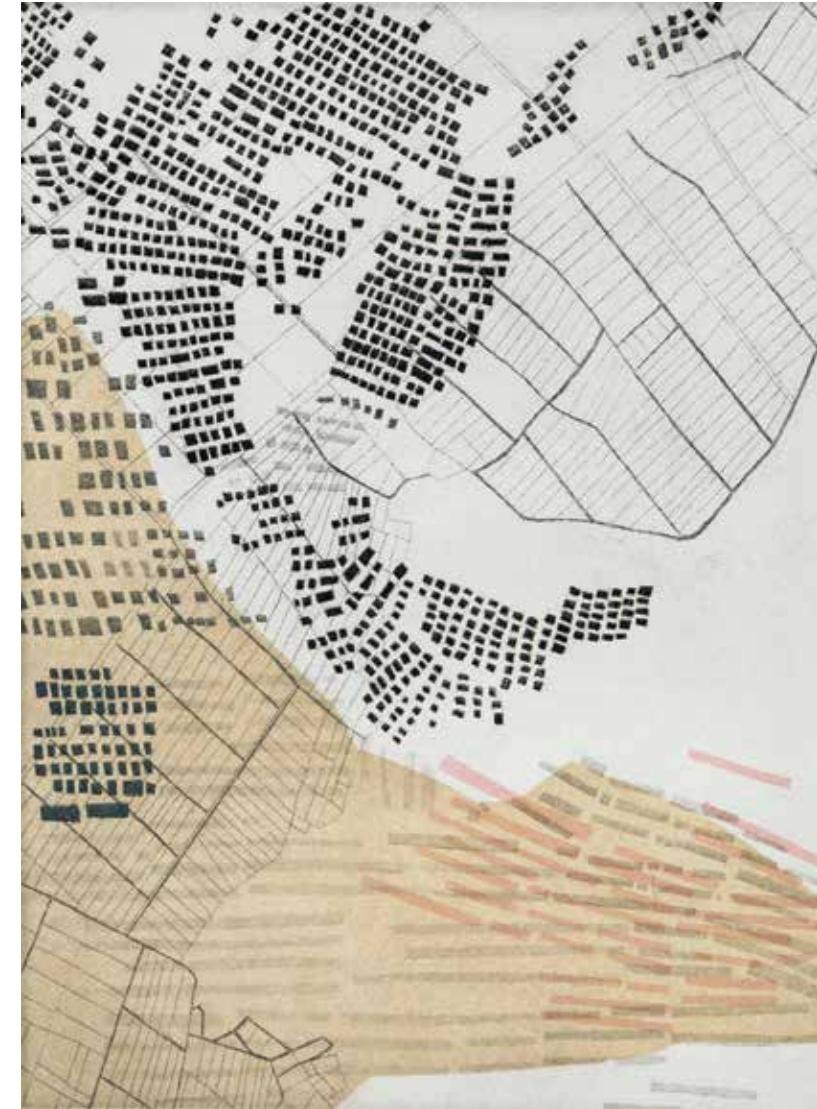
“ Gracz was initially inspired by the marks she noticed in online satellite maps and thought they might prove a good point of departure.”



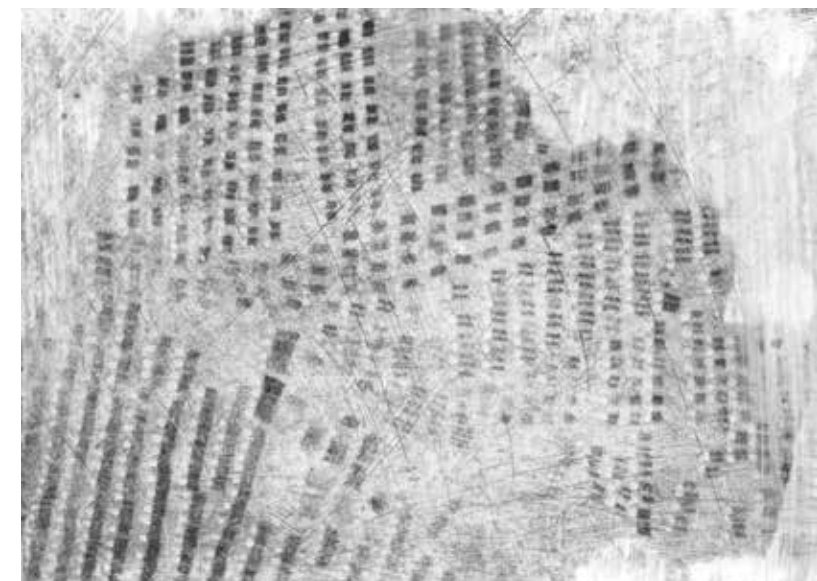
Sphere of Rectangles (above)
Beehive 1 (below)



A Message for Christina (top)
A Walk with Ben (bottom)



Floating to the Surface (top)
It's Right There in Front of Me (bottom)



Craig van den Bosch

Transcend Traverse

Craig van den Bosch's vibrant, intergalactic-themed show furthers his 10-year exploration of imagined microscopic worlds at the intersection of technology and biology—in pulsating colors with intriguing imagery.

Inviting critical thinking about the heightened role of technology and the body, *Transcend Traverse* explores the ideas, ethics and possibilities of a post-physical experience that hovers between fact and fiction.

Building on previous work, van den Bosch has artfully arranged his collages, prints and assemblages to probe various aspects of the post-human experience in his imagined Nanoverse.

He poses the question: "What if the body could be left behind, releasing the mind into a network of channels traveling across the universe faster than light?"

This time his exploration of such evolutionary dynamics was especially personal, prompted by the recent death of his brother.

"Just before he died, he asked me what I thought Heaven was like," van den Bosch said. "I said it might be just one big, infinite road trip—traveling and exploring limitless space and time. His brother liked that thought. The title for the show came from a distillation of that conversation and experience."



Transcend Traverse (back)



Nano Galaxy (detail)



Deoxyribonucleic Nano Acid

“What if the body could be left behind, releasing the mind into a network of channels traveling across the universe faster than light?”



Nano Galaxy (detail)



Nano Galaxy

Transcend Traverse (front)



Karen Klee-Atlin

Wooded

Karen Klee-Atlin's show *Wooded* moves from a popular Ballard park to remote areas in Ontario, Canada, to express the allure, mystery and lifecycle of trees.

Appropriately, her imagery is predominantly carved in wood. Her materials vary according to her needs—from serviceable but splintery artist's grade birch, to Home Depot's cheap and challenging plywood for kitchen cabinets, to the satiny and elegant Japanese plywood Shina. Klee-Atlin carves it all. "I find it very satisfying and I find printmaking on its own very satisfying," she said. "I like almost everything about the process. The product is a gift. I just love the physicality of it. I like the smell of the wood. I like the sound of the wood when I'm carving it. I just really have an affinity for it."

Some of Klee-Atlin's works mix color with negative and positive spaces to create hanging pieces on Japanese paper that read like scrolls of Asian silk. Others are black and white, as with "Golden Gardens," a triptych with an atmospheric background, created by altering her normal printing method of carefully inking positive spaces and printing on dry paper. Because some of her sheets of paper were too large to handle dry, she dampened them so they picked up negative space textures. The result is patterned and lovely, like so many of the trees to which she pays homage.



Golden Gardens (1 of 3)



Hwy. 11, Exit 224



Campfire (1 of 4)

“I like the smell of the wood. I like the sound of the wood when I'm carving it. I just really have an affinity for it.”



Golden Gardens [Blue] (left)
Golden Gardens [Sage] (below)



Ed McCarthy

Rust No Rust

Ed McCarthy's show *Rust No Rust* furthers his exploration of metal sculpture in the areas of geometry, surface texture and functional design. On view are two series of utilitarian and non-utilitarian forms.

Nine wall-mounted and naturally weathered sculptures are combinations of seven steel cubes welded face-to-face in various formations. Noting that the options for fashioning seven cubes into forms are "seemingly endless," McCarthy chose forms that both pleased him and cast intriguing shadows. He was interested in naturally rusting his cube sculptures by exposing them to an entire Pacific Northwest winter, so as to develop deeply pitted and varied surface features.

In his second "utilitarian" series of sleekly designed furniture, McCarthy went in the opposite direction to cover three of his four galvanized steel pieces in layers of bright orange powder coating.

Inspired by the furniture crafting of Dutch architect Gerrit Rietveld (1888 -1964) and wanting to make sculptural furniture out of sheet metal, McCarthy took his cues from the *DeStijl* or neo-plasticism movement of the early 20th century that Rietveld followed. Its unifying principle was the creation of art based on grids, perpendicular lines and primary colors, such as the works of Piet Mondrian. In a direct homage to Rietveld, McCarthy re-imagined, in steel, a pair of the master's mirrored image chairs that have become a furniture classic.

One powder-coated piece is based on McCarthy's memory of the camp stools his family used as seating in their backyard. The other is an original and intimate, arch-shaped bench. Both are weather-resistant. So too is the fourth piece, an exaggeratedly narrow and upright steel chair that McCarthy envisioned as perhaps a singular feature amid the wilds of an outdoor setting.



Rust 4



Rust 6 (above)

Powder-coated steel bench and camp stool (below)

“McCarthy learned at his opening when an author on tiling sequences approached him, that the individual cubes in the 7-cube forms or “heptacubes” can be combined in 1,023 ways, according to a group of German mathematicians who studied them.”



Rust 5 (left), Rust 3 (right)



Rust 1

Carmi Weingrod

abstracts

In a time-honored artist's tradition, printmaker Carmi Weingrod's show *abstracts* sprung from initial failed attempts.

Working with stencils and her beloved birch veneer plywood plates, which have passed through her press literally hundreds of times, Weingrod found she was just not satisfied with her results.

In a moment of inspiration, she laid out some of her favorite stencils on her glass inking table, which is positioned beneath a window in her studio. She photographed the assemblages from different perspectives, picking up shadows and light reflections in the glass. Then she cut stencils from the complex new shapes she'd created and her printmaking took off.

"The work is based on stencils created from photographs of stencils. I just rolled with it," she said. "The photographs continued the way I'd been working. They continue my interest in the way shapes change in the light—and in this case—got distorted."

The result is a series of rich, yet delicately fluttering full-size hanging sheets of Japanese Mulberry paper bearing a distinctively mixed "dusk" color and its pinkish ghost on Weingrod's favorite dark hue: graphite etching ink.

"I think what I'm going to do now is photograph this new set of stencils and take it further," she said. "I'll be making monoprints based on stencils from photographs of stencils from photographs of stencils," she said with a laugh. "So it gets a little abstract at that point. The shapes become entwined with the light and the reflections and I love that. I love what happens with shapes when light and reflection distorts them."

“*The shapes become entwined with the light and the reflections and I love that.*”



abstract 7 (top)
abstract 2 (bottom)



abstract 5 (above)
abstract 1 (right)



abstract 3 (top)
abstract 8 (bottom)

Dawn P. Endean

Deluge

Major climate events coalesced on the opening night of Dawn Endean's show *Deluge*.

Hurricane Hermine pummeled the Gulf Coast, and President Obama headed into his last G-20 summit with the topics of climate change with flood devastation in the Arctic, and the aftermath of Baton Rouge on his mind. It even rained in Seattle.

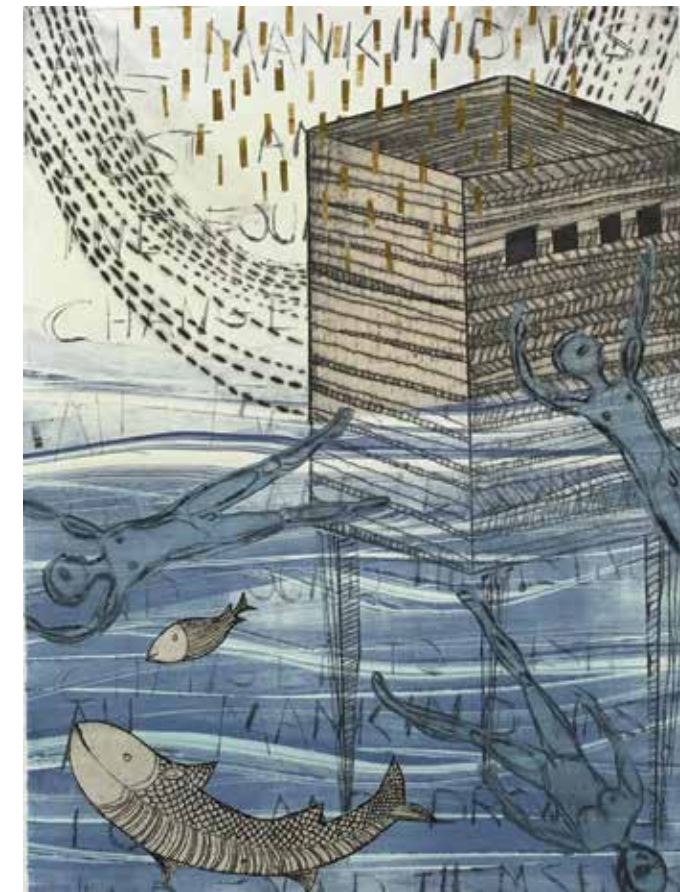
All of this is basically Endean's point. The threats of climate change, her frustration with climate deniers and the prevalence of flood mythology from other cultures all percolated in her mind as she worked in her Seattle studio during one of the rainiest winters on record. "I found myself consistently drawing images of water, empty lifeboats and battered and roofless structures," she says. "I revisited the stories of Noah and Gilgamesh and discovered that the flood story is present in many other cultures as well."

Endean turned her drawings into hundreds of intaglio images printed on Japanese paper. These she then collaged onto monotypes made from wood and shellac plates. Her "post-human" narratives feature empty rowboats, roofless shelters, alarming red roots growing out of derelict structures, and massive precipitation in all its forms—as if the ravages of climate change in the end drowned the whole world. The roofless shelters on long spindly legs that dominate many of the prints serve as metaphors for the futility of mankind's efforts to curb impending climate disasters. Are we due for a metaphorical or meteorological deluge? Endean concedes "the tragedy would be ours, but the planet would carry on without us."

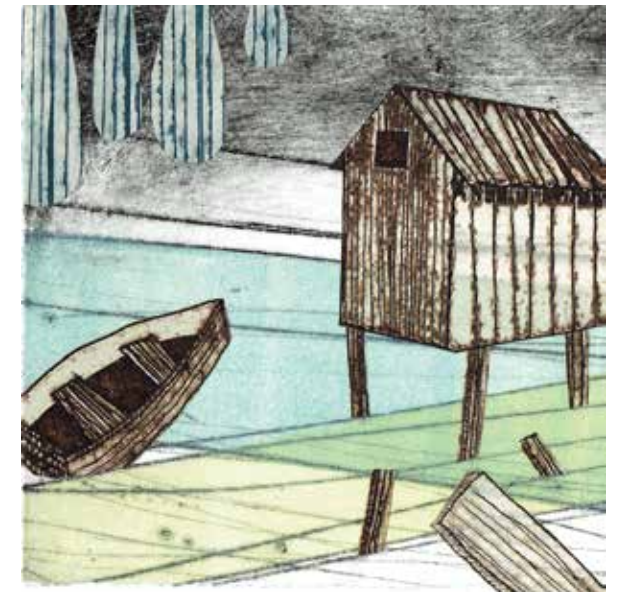


Rain Shelter

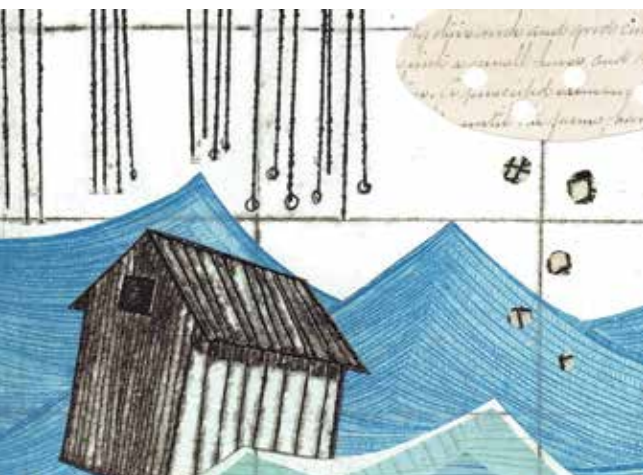
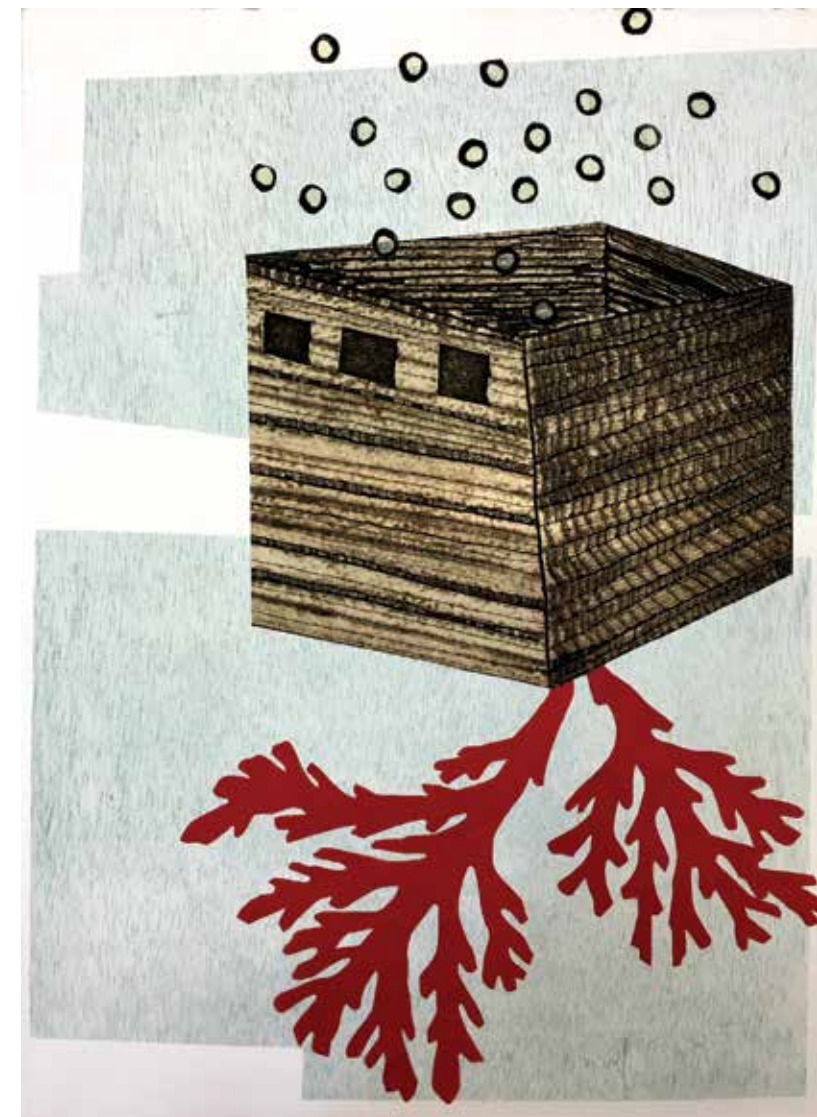
“ I revisited the stories of Noah and Gilgamesh and discovered that the flood story is present in many other cultures as well.”



What Flood? (top)
200 Year Storm (bottom)



And the People Became Fishes (top)
Deukalion V - detail (bottom)



Postcards from the Flood Series

Crista Matteson

Can You Smell the Rain?



Mushroom Buns

Crista Matteson's garden and her love for combining various materials with the human form have grown together over the years—literally—into a style of sculpture that is uniquely her own.

Its distinction and maturity are well represented in her body of work *Can You Smell the Rain?* That's the question Matteson asked herself as she paused one day in the midst of gardening to savor the freshness of rain in the air. "I was flooded with that warm fuzzy feeling that other people might get from the smell of apple pie," she said. "Rain does it for me."

While working on ceramic busts from live models, she decided to finish them as characters that seemed to spring from the earth, covered with leaves and sprouting twigs and vines and mushrooms and birds—in the form of elaborate headdresses and body ornamentation added to the clay. In her signature way, Matteson applied kiln cast glass and bronze elements to complete the narrative flourishes of each piece. Her aim was to capture "that blissful moment of interacting with nature"—one of her favorite things. In Matteson's lush, variegated garden rimmed by fruit trees, she has created a rich, protected world where she raises mason bees to pollinate her fruit trees and chickens to feed her family and to fertilize her soil. These along with tangles of exotic plants and twigs make their way into her garden-side studio to be cast into glass or bronze, or pressed into wax and embedded into clay.

PHOTOGRAPHS BY DANIEL FOX



*Protect and Pollinate (top)
Puyallup Rescue (bottom)*



*Gather (top)
Can You Smell the Rain (bottom)*

*Flying Cap - detail (top)
First Frost (bottom)*



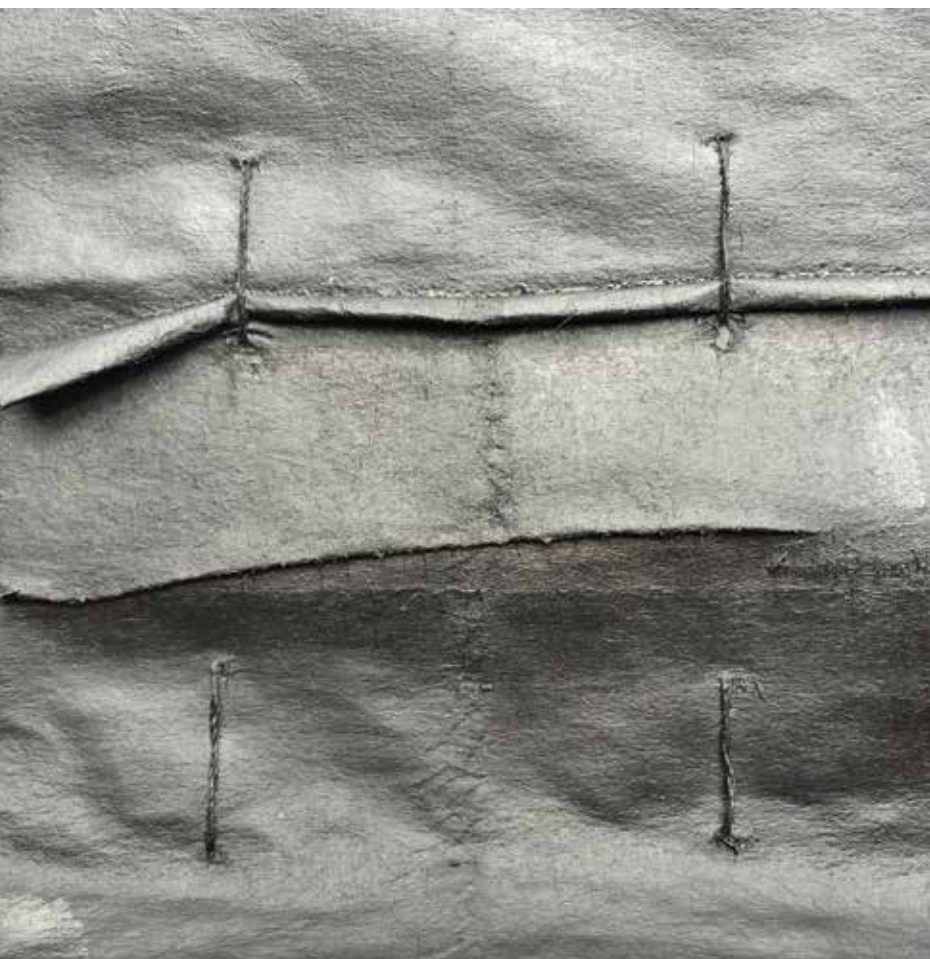
Patrice Donohue

by way of

Patrice Donohue's new body of work continues her use of newspaper as a primary medium. She believes the immediacy and visceral quality of the encounter with story and imagery that newspapers provide keeps viewers connected and sensitive to the human saga and to one another.

Donohue concentrates on the structuring of surface, volume, light/shadow, and materiality. Through the accumulation of layer upon layer of newspaper, she creates a tactile density that conveys the immensity of the many stories contained within one space. The content of the newspaper is obscured with dense black ink creating a veil of privacy that at the same time reveals a beautiful luminosity of light amid darkness. This tension is an important element of Donohue's work. An additional element is her selectively stitched lines of thread. Donohue refers to the sewing element as a kind of mantra, her "personal practice of hope – of binding and mending us together, over and over like a chant." The structure and elements of Donohue's work create an invitation for a personal encounter and meditation on the threads that bind humankind.

*Meditation XIV (right)
Meditation XIII (below)*



*Meditation VIII (above)
Meditation XII (below)*



“Donohue refers to the sewing element as a kind of mantra, her personal practice of hope – of binding and mending us together, over and over like a chant.”

Pam Galvani

In Dialog

“By intentionally responding to each step in the compositional process, she becomes both the facilitator and the recorder of the dialogue between elements.”



Dissolving Margins

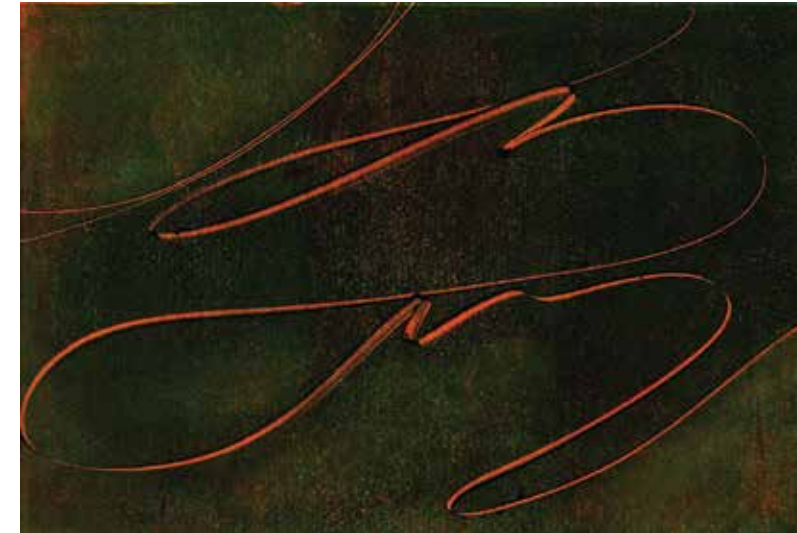
The twenty prints that make up Pam Galvani's current show *In Dialogue* explore what happens when there is a conversation between the artist, her ideas and her materials.

While the etching press, printer's ink, pastels and sumi ink were already integral to her working process, Galvani focuses on the dance that occurs when she strives for an active dialogue between the tools and the content.

Galvani, a classically trained calligrapher, often incorporates her love for beautiful writing into her monotypes. Spontaneous gestural work contrasts with carefully controlled lines; layers of information interact with what has come before; scribbled messages both reveal and obscure the intention of the piece.

Influenced by seeing the Degas exhibit "A Strange New Beauty" at the Museum of Modern Art in New York this past spring, and by also spending a week at a drawing retreat in Oregon this summer, Galvani has incorporated new ways of printing into her current work. By intentionally responding to each step in the compositional process, she becomes both the facilitator and recorder of the dialogue between elements.

All That She Learned She Had to Memorize - detail (right)
Memo (below)



No Two Days (above)
I Didn't Have Words (left)

Cynthia Hibbard

Joshua and Jesus



Rocky Peaks (above)
Jesus, the First Ornithologist (below)

Cynthia Hibbard's show *Joshua and Jesus* imposes a connection between two towering biblical figures—a deity and a prophet—who themselves share the Hebrew name "Yehoshua," among other characteristics, and the awe-inspiring landscape of Joshua Tree National Park.

Working across various media—vinyl, collage, monotype, woodcut, silk screen, sumi ink with gouache and gesso, etching with chine-collé, oil with gold leaf and polymer clay—she weighs the spiritual impacts of man, gods and pantheistic forms in an irreligious, often whimsical way. Hibbard's interest in an array of processes and materials is the basis of her recent explorations into elevating the status of reclaimed refuse, patterned or random landscapes, eroded monuments and tattered surfaces found in unexpected urban locales. Narrative threads and satire also inhabit Hibbard's work, leading her to re-imagine 13th to 15th century Florentine images of the Christ Child clutching a totem bird in her tongue-in-cheek portrait series, "Jesus, the First Ornithologist," and also in her nod to the chaos of current world affairs in her black-and-white ink and gesso grid of pages from the *New York Times*, "What Jesus Saw."



PHOTOGRAPHS BY CRAIG VAN DEN BOSCH

“...she weighs the spiritual impacts of man, gods and pantheistic forms in an irreligious, often whimsical way.”

Joshua's Rock Garden I (right)
Joshua Forest (below)



Yehoshua II (above)
Joshua's Rock Garden III (left)

Ken Barnes

Biomorphic

In Ken Barnes' show *Biomorphic*, you do not need the title to know the genesis of the work.

Some of Barnes' stone sculptures mimic life forms directly, while others are more derivative in their depiction of a whale's tail or a seed pod. Most possess a fluidity that evokes the organic shapes that have come to be his focus. He brings these shapes to life through a laborious and deliberate process that also makes room for happy accidents. Occasionally the stone will take a dramatic turn during its formation, and its final state ends up quite different from what was initially intended, but all the better for the meandering path. Much of the work goes as planned, however, as with "Vessel-Revived", which was created through an elaborate series of steps. The artist roughed out the basalt form, sliced it into horizontal plates, shaped them further and re-assembled them into a whole for final shaping and polishing. The top resembles a flowing calla lily with an elegant open interior, while the rest of the sculpture is more mechanical in nature. The work is meant as an homage to the German woodcarver Demetz. Many of Barnes' works are presented in non-traditional fashion. "Horn", for example, is a twisted black stone balanced on a steel cradle. This continues to be of interest to him, but still to be determined is whether his evolution away from the purely abstract is a diversion or a longer-term direction.



Waiting (above)
Horn (below)



“Occasionally the stone will take a dramatic turn during its formation, and its final state ends up quite different from what was initially intended, but all the better for the meandering path.”



Basanite oYo (above)
Vessel-Revived (left)

Adele Eustis

Grey Area



Grey

noun. - an area or situation in which it is difficult to judge what is right and what is wrong"

- Merriam Webster



Grey Area 2



Grey Area 1



When I paint these days, I try to let it be whatever it will be. Lately, the paintings focus on grey. So I asked myself 'What's all this grey about? The answer came as 'grey area'. Somehow this makes sense."

- Adele Eustis



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