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Close

Six years ago, I did a lot of research for a book I was writing about friendship. I wrote down things in one of those tiny notebooks I carry around, things like: “You don’t need a thick skin to have friends. You need a porous one.”

And there was a moment last night when I thought I was about to share this quote with someone. I was giving a talk at a Unitarian Women’s Retreat. During the Q & A, almost everyone likes to tell a story about their own experience.

One woman shared that according to an article she’d read, as many as fifteen percent of American adults don’t have a single close friend. “This means,” she said, whipping out her phone to do the math, except she couldn’t figure how to use her calculator, “well, anyway, a lot of people are friendless.”

“Sad, considering how well connected we are,” I said, very much facetiously, pointing at her phone.

“The author said she interviewed people who are turning to Siri for contact, but that’s not contact. Why should I care if a machine knows I’m lonely?”

And then the question went around the room: What do we mean by close?

“Someone who will offer to pick me up at the airport.”

“Someone who will sit with you when your mother dies and let you cry for hours.”

“I called my friend Lynette when my pressure cooker exploded,” I said. “Split pea soup everywhere. I couldn’t cope.”

“I don’t have a friend who would clean up split pea soup,” another said. “Close, but not that close.”

I had to think. Let’s see, I have at least three friends I can call when crises strikes. And a few more recent ones that I hope will be as long-lasting. But I’ve lost enough to understand that the closer friendships are, the more fragile they can become. Which reminds me of another truth I wrote in my notebook, “tread carefully.”

Another said she found it difficult to keep friends, that she tends to wind up disappointed. And because so many other women at so many other Q & As have expressed the same problem, I assumed, wrongly, that she was struggling with friendship in the long run because of an unrealistic perfection quest. I think of all the pain I could have saved if I’d just brought my expectations down a notch or two over the years.

I was about to say as much. And that in each of my closest friendships there has been at least one moment when we could have broken up, but we came through, stronger than ever. I nearly shared another quote, too: “Friendships are like marriages. We love each other, but we have to be able to hate each other sometimes, too. Even be bored by each other.”

Luckily, before I said any of this, I asked, “What do you mean by disappointed?”

She stared at me.

“What disappoints you?” I repeated.

And this was her honest, unabashed, and totally unexpected reply:

“You mean, like, when she slept with my husband?”

The room went silent. Then, oh, how we laughed! Her reply was so real, yet so unassertive, I’ve never forgotten it. The whole evening was intimate and special like that. That’s the most interesting part about the work I do: No matter how well I plan ahead — going over my notes, knowing my material—it’s usually something totally unplanned that makes the whole evening one of the more satisfying.

And the most interesting part of writing is that it’s like having those evenings back.

Mary lou Sanelli

Mary lou Sanelli works as a writer and literary speaker. Her latest book is A Woman Writing. For more information visit www.marylousanelli.com.
Chuck Close • “Lorna,” archival watercolor pigment print (90°) on Hahnemühle rag paper, 75 x 60 inches, Edition of 3, Magnolia Editions, Inc. Oakland, CA, printer and publisher (Donald Farnsworth, Nicholas Prices, Tailulah Terryli), Courtesy of the artist and Pace Editions, Inc., New York Schack Art Center • Everett, WA

“Ease is the enemy of the artist. When things get too easy, you’re in trouble.” ~ Chuck Close American Artist

FRONT COVER:

Chuck Close • “Self-Portrait,” 2002, 43-color woodcut 31 x 25 inches, Edition of 60; Karl Hecksher New York, printer; Pace Editions, Inc. New York, publisher; Courtesy of Pace Editions, Inc. and the artist Schack Art Center • Everett, WA

Chuck Close: Prints, Process, and Collaboration

May 12-September 5, 2016

Supported locally by The Boeing Company, the Jon & Mary Shirley Foundation, Klein Honda, the Snohomish County Hotel/Motel Tax Fund, and the Snohomish County TPA Fund

“Chuck Close: Prints, Process, and Collaboration” is organized by Terrie Sultan, Director of the Parrish Art Museum, Water Mill, NY, and has been made possible in part by the generous underwriting by the Neuberger Berman Foundation and grants from the Lannan Foundation and the Jon and Mary Shirley Foundation.

SCHACK ART CENTER

2921 Hoyt Avenue • Everett, WA
(425) 259-5050 • M-F: 10 A.M.-6 P.M., Sat: 10 A.M.-5, Sun: 12-5 P.M.
www.schack.org

May/June into is due April 12
No Exceptions! “Off with your head!”

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Brooklyn Museum’s Curator of Contemporary Art Eugenie Tsai
Seattle Art Museum

(L-R) artist Kehinde Wiley and Seattle Museum’s Contemporary Art Curator Catharina Manchanda
Seattle Art Museum

National Endowment for the Arts Chairwoman Jane Chu
Bainbridge Island Museum of Art (BIMA)
Bainbridge Island, WA

artist Kehinde Wiley talking about his painting
Seattle Art Museum • Seattle, WA

artist Peter deLory next to his photograph
Lisa Harris Gallery • Seattle, WA

artist Jacqueline Gallery IMA

(L-R) artist Jeremy Alki Arts

(L-R) artists Diane Haddon, Matthew X. Curry, and Steve Parmelee at NEA Chairwoman Jane Chu’s reception Bainbridge Island Museum of Art • Bainbridge Is., WA

Saundra Fleming at her art opening
Columbia City Gallery • Seattle, WA

(L-R) artist Stephanie Hargrave
Shift Gallery •

(L-R) Ellen Jane Michael, Patty Haller, Andrew Vallee, Wes Smith, Michelle Shuttle at Smith & Vallee Gallery • Edison, WA

Curator David Martin
Cascadia Art Museum • Edmonds, WA

artist Joseph Brooks with his art
Axis • Seattle, WA

(L-R) Alki Arts Gallery owner Diane Vetri with artist Kerry Washington
Aiki Arts • Seattle, WA

artist Raquel Stanek with her table
Bainbridge Arts & Crafts
Bainbridge Island, WA

David Shift
(L-R) artist Suzette Ruys with Dr. Olaf Ribeiro and his portrait by Ruys
Blackbird Bakery • Bainbridge Island, WA

artist Adam Grosowsky with his art
Roby King Gallery
Bainbridge Island, WA

artist George Rodriguez stands with his sculpture
Foster/White Gallery • Seattle, WA

(L-R) artists Roy Carr and Bob Ulsh
Sidney Art Gallery and Museum • Port Orchard, WA

artist Joseph Panteroukadis with his art
Shift Gallery • Seattle, WA

artist Maija Fiebig with her painting
G. Gibson Gallery • Seattle, WA

Bell with his fiance
• Seattle, WA

(B) Barnett with her art
• Seattle, WA

artist Lois Silver stands next to her painting
Lisa Harris Gallery • Seattle, WA

Jonathan Kinsey stands with his cabinet
Northwest Woodworkers Gallery • Seattle, WA

(L-R) art critic Matthew Kangas, artist Jacqueline Barnett, and Gallery IMA owner Young H. Chang
Gallery IMA • Seattle, WA

artist Adam Grosowsky with his art
Roby King Gallery
Bainbridge Island, WA

artist George Rodriguez stands with his sculpture
Foster/White Gallery • Seattle, WA
Michael Jackson looks down at us from his seat on a magnificent stallion in the first gallery of the Seattle Art Museum’s stunning exhibition “Kehinde Wiley: A New Republic.” Looking closer we see subtle references to Jackson’s famously changing color: from rear to head, the horse actually changes color from brown to white and, in the sky, a white and a brown putto place a garland on his head. Wiley actually met with Jackson and the singer chose the Rubens equestrian portrait of Philip II of Spain as the basis for his portrait (in the original the horse is brown and includes voluptuous women with a globe in the sky). Wiley titled his painting “Equestrian Portrait of King Philip II of Spain (Michael Jackson),” making his provocative purpose clear. The 16th -17th centuries were the height of colonization and the slave trade, so placing Michael Jackson in the seat of power of that time provides an intense contradiction and brilliant upending of history.

Kehinde Wiley characterizes black masculinity in our contemporary media culture as “structured, manufactured and consumed” to create a “conspicuous fraud.” He repositions black men and women from their traditional role in “grand manner” paintings as slaves or servants or in our media as victims or perpetrators of violence. In Kehinde Wiley’s paintings black people become heroes and saints. Most of his models are ordinary people, rather than celebrities, making the transformation all the more dramatic and pointed.

He embeds this driving purpose in painting and sculpture that overwhelms us with beauty, scale, and technical virtuosity. As he acknowledges the risk of aesthetics obscuring meaning, he encourages us to look beyond our first glance to the many understated jokes and surprises in the details of the work.

The artist jump shifts from one historical format to another, keeping us dazzled by his references, but disrupted by his reinterpretations.

Among the portraits, “Mugshot Study” 2006, based on a wanted poster the artist found in the street, stands out as a point of departure and foundation for the more elaborate works. Wiley here simply enhances a traditional mugshot, humanizing the young man with classical chiaroscuro. Under the portrait we see the assigned criminal number of the young man, almost invisible in white on white—a reference to who gave him the number and his status in a society that incarcerates millions of black men.

A roomful of “Religious Subjects” glow with gold leaf on small private altars, echoing the format of Hans Memling’s fifteenth century portraits of Flemish merchants. Here contemporary young black men hold emblems of power, their names declaring their identity.

Wiley began his project by finding volunteers in the streets of Harlem, what he calls “street casting,” although he presents only beautiful people (he also found models at a casting studio). Unlike for example, John Ahearn and Rigoberto Torres’s plaster portraits of ordinary people in the barrio, Wiley’s focus is on physical beauty, even perfection, set in precisely quoted historical formats. If we are going to consume black
men, he suggests, let us consume them as a supremely special experience based on elite status, rather than as criminals or victims or sports stars.

As we are bathed in the transparent colors of a room full of stained glass windows, beautiful black men as saints interrupt our expectations of religious clichés. These windows were created by skilled German artisans who have inherited the secrets of the centuries—old techniques of medieval stained glass windows, a format normally reserved for dead white saints.

Nearby, an alcove of small bronze portraits in the classical Jean Houdon style of idealized head truncated on a pedestal, features African and African Americans. Again interrupting an easy identification with a historical reference, the model for “Cameroon Study” had a shoe on his head. According to the artist, he based it on a shoe seller who balanced a shoe on his head as a way to advertise his wares. Such a surprise is vintage Wiley: a classical format tilts in a new direction.

Michael Jackson’s equestrian portrait belongs to the theme “Symbols of Power.” As a partner to that, Wiley created “An Economy of Grace,” portraits of women. Again he found random women to participate, but in this case they were elaborately adorned in Givenchy gowns, with sensational hair arrangements by the celebrity hair stylist Dee Trannybear. By far my favorite of the women’s portraits was “Judith and Holofernes” in which an imposing black Judith holds the white head of Holofernes (also a women) against a lush flower background. Wiley’s flower backgrounds have a way of wending their way in front of the figure, and most of them have metaphorical significance.

Aside from the triple bronze portrait “Bound,” of three women with huge braided hair intertwined, most of these portraits of women do not critique colonialism and its grand manner presumptions. Black women do not carry the same position as black men in our public media—we have Oprah for example. We think of black women as powerful, rather than as victims, as bearers of culture and home, as resistors to oppression, as fighters. Celebrity black fashion models date back several decades and Wiley’s insistence on lavish designer gowns and hair seemed to sit in that tradition, although perhaps the exaggeration of the hair and dress was itself a type of critique because it endowed these women as royalty not just objects of beauty.

Wiley’s painting and sculpture overwhelm us with their scale and meticulous detail (he works with a team in China these days). He floods us with sensory overload, then provokes us with the unexpected at every turn.

Susan Noyes Platt, Ph.D.

Susan Noyes Platt, Ph.D., art historian, art critic, curator, activist, published “Art and Politics Now, Cultural Activism in a Time of Crisis” in 2011 emphasizing activist artists in the first ten years of the 21st century. She continues to address politically engaged art on her blog www.artandpoliticsnow.com. As a curator, her focus is art about immigration, migration, and detention.

“Kehinde Wiley: A New Republic” is on view until May 8, Wednesday through Sunday at the Seattle Art Museum, located at 1300 First Avenue in Seattle, Washington. For more information, visit www.seattleartmuseum.org.

Kehinde Wiley • “Judith and Holofernes,” 2012 oil on linen, 120 x 90 inches © Kehinde Wiley On view at the Seattle Art Museum • Seattle, WA

On view at the Seattle Art Museum • Seattle, WA
PARKLANE fine art GALLERY

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1219 SW Park Avenue • (503) 226-2811 • Tues-Weds: 10 A.M.-5 P.M., Thurs-Fri: 10 A.M.-8 P.M., Sat-Sun: 10 A.M.-5 P.M. • $19.99 Adults, $16.99 Seniors/Students, Free for children under 17 • www.portlandartmuseum.org

Contemporary Native Photographers and the Edward Curtis Legacy

Contemporary NW Art Awards
The Contemporary Northwest Art Awards 2016 features eight outstanding artists including a two-person artist’s collaborative. Ranging from large-scale installations to intimate ceramic portraits, the multimedia exhibition showcases works in combinations of neon, video, glass, drawing, painting, and clay with innovative approaches to both new and traditional media. Through May 8.

WASHINGTON

SCOTT MILO GALLERY
420 Commercial Avenue (across from the Majestic Hotel) • (360) 293-6938 • Mon-Sat: 10:30 A.M.-4:30 P.M. and by appointment • gallery@scottmilo.com • www.scottmilo.com

Featuring Lin McJunkin and Milo White with their steel and art glass, paintings by Ann Vandervelde, poems by Anne McDuffie, digital art by Mustafa Bilal, and acrylics by Pat Sayre. Reception & Meet the Artists: First Friday, March 4-6 P.M. March 4-28.

Showing the watercolors of Tulip Festival Poster Artist, Sandy Haight. Haight brings vibrantly colored floral work for the tulip season. Also showing are oils by Lorna Libert, photography by Randy Dana, oils by Melissa Jander, and a great selection of Official Tulip Festival Merchandise. Reception: Friday, April 1 6-9 P.M. No Fooling!

ACME CREATIVE SPACE
705 Commercial Avenue • (360) 453-7663 • Tues-Sat: 9 A.M.-6 P.M. • lisa@acmecreative.co • www.acmecreative.co

In March, ACME Creative Space welcomes a completely new body of work by artist Natalie Niblack. These new paintings, of natural and man made disasters, are a result of a pervading sense of disastrous change in the culture—change in climate, environment, politics, and potential world war. Reception: Friday, March 4, 6-9 P.M.

In April, ACME Creative Space welcomes Artist Trust Fellowship recipient Phoebe Toland. Her bold abstract compositions are reactions to the interface between human activity and the natural world. Toland’s work is a fascinating conglomeration of wood block prints, collage, reconstruction, and sculpture. Reception: Friday, April 1, 6-9 P.M. Artist Trust Lecture: Saturday, April 30, 6 P.M.

BAINBRIDGE ISLAND

Diane Haddon • “When Elephants Fly” mixed media, 7 x 6 inches Bainbridge Arts & Crafts • Bainbridge Island, WA

BAINBRIDGE ARTS & CRAFTS
151 Winslow Way E. • (206) 842-3132 • Mon-Sat: 10 A.M.-6 P.M., Sun: 11 A.M.-5 P.M. • gallery@bacart.org • www.bacart.org

Bend, Fold, Mutilate: Paper Takes Shape
Who knew paper could be such a diverse and creative medium? In March, paper comes into its own at Bainbridge Arts & Crafts.

Henry’s Tweets: Cartoon Sketches
Charming and witty, tiny and sweet, these sketches by Henry J. Dietrich from the early sixties are sure to capture your heart. Courtesy of Tom Lonner and Elizabeth Ward. Through March.
Bainbridge Arts & Crafts...
Lost and Found:
Putting the Pieces Together
Assemblage artists Steve Parmelee, Diane Haddon, Barbara Helen Berger, and Hidde Van Duym recycle, repurpose, and reassemble found objects into extraordinary 3D sculptures. Through April.

Collections
Celebrate the beauty of our earth with Kathleen McKeehan’s botanical and natural science illustrations and paintings. Through April.

Steve Jensen • “Pat,” carved cedar, Pat’s jewelry, photos, her drivers license, painting on silk (circa 1950) of Pat, “that acts as her shroud,” plaster cast of her face originally made by Steve in art school and remade in 2002, 13 x 27 x 7 inches

Bainbridge Island Museum of Art • Bainbridge Island, WA

BAINBRIDGE ISLAND MUSEUM OF ART
550 Winslow Way • (206) 842-4451 • Daily: 10 A.M.-6 P.M. • Bistro: 9 A.M.-3 P.M. • Free Admission • info@biartmuseum.org • www.biartmuseum.org

Join BIMA for its Spring Exhibits!
March 12-June 5.

Journeys
A group show addressing ideas and experiences surrounding personal journeys, with themes ranging from travel and fantasy to loss and other life changing events and processes. Artists include Steve Jensen, Susan Lowrey, Ann Morris, and Kay Walsh.

Hanging from the Rafters
Marita Dingus unveils her site specific thirty-foot tall mixed media doll figure, made of recycled hot tub covers and other found objects.

A Story Place
The ceramic installation by Nancy Thorne Chambers is being extended with an accompanying opportunity to win a ceramic animal made by the artist.

Presenting assemblage artworks by Steve Parmelee finds the sacred in the discarded, transforming found objects and materials into works of art.

Boats
A select grouping of Steve Jensen’s boat paintings, relating to his other work in the Journeys exhibition.

Permanent Collection Selections
BIMA features newer donations to its collection, including mixed media glass sculptures by Robert Carlson.

Artist’s Books, Chapter Seven
BIMA Founder Cynthia Sears continues to share her extensive collection of Artist Books.

BLACKBIRD BAKERY
210 Winslow Way East • (206) 780-1322 • Mon-Fri: 6 A.M.-6 P.M., Sat: 6:30 A.M.-6 P.M., Sun 7 A.M.-6 P.M. • heidi@blackbirdbakery.com • www.blackbirdbakery.com

Inner Worlds in White
Through March, Sara Tuminello shows her most recent mixed media drawings. Utilizing collage, pencil, and the simplicity of white paint, many of these intimate works abstractly evoke quiet moments in time while others actively alter original narratives to invoke new meaning.

BAINBRIDGE ISLAND MAP

www.artaccess.com © March • April 2016
After viewing the artwork of Wayne Theibold, third and fourth graders from Wilkes Elementary on Bainbridge Island used chalk pastels to create their own cakes in the style of the Pop Artist. They practiced drawing cylinder shapes and shading techniques in order to design more realistic cakes. **Through May.**

**BLOEDEL RESERVE**

7571 NE Dolphin Drive • (206) 842-7631 • Tues-Sun: 10 A.M.-4 P.M. • www.bloedelreserve.org • Admission: $15 adults, $10 seniors, $8 students 13-18 years, $5 children 5-12 years, free children 4 and under

The Bloedel Reserve on Bainbridge Island, Washington is an internationally renowned public garden and forest preserve. Art exhibits are featured in the Bloedels’ former estate home.

**Janet Cramer** attended art school in Chicago in the 1930s and enjoyed a career in NYC as a fashion model and later owned a women’s clothing store. After 24 years of owning the store, Cramer returned to her first love: painting. Cramer’s work has been in gallery shows in Illinois, Florida, and Arizona, and published in national magazines. After her death in 2009, her paintings have been donated to causes that were close to her heart such as providing scholarships to young artists.

Cramer’s love of preserving the gardens and forests of Bainbridge Island continues with a gift of her paintings to Bloedel Reserve, which are on display and available for sale. **March 1-April 30.** All proceeds benefit Bloedel.

“My mom would be thrilled to see her paintings on display at Bloedel,” said Nancy Heckler, Cramer’s daughter. “And she would be even more thrilled knowing that they are helping support the beautiful landscapes.”

**GALLERY AT GRACE**

8595 Day Road East • (206) 842-9997 • Tues-Fri: 9 A.M.-4 P.M., Sun: 8-11 A.M., and by appointment • www.gracehere.org

Gallery is closed during March for maintenance.

**Seeking/Finding**

Showing art by **Dusty Collings**. Of his work, Collings states, “The present moment is the origin, ground and starting point of finding the holy in all things and experience.” **April-May.**

**ROBY KING GALLERIES**

176 Winslow Way E. • (206) 842-2063 • Tues-Sat: 10 A.M.-5:30 P.M. • robykinggalleries@gmail.com • www.robykinggalleries.com

**Robert Schlegel** is tenacious with sketching, life drawing, and landscapes studies. His finished paintings can be in oil, acrylic, or mixed media. More recently he’s created assemblages of figures, birds, or houses. This exhibition is an exciting combination of paintings and assemblages. Not to be missed! **First Friday Opening Reception: March 4, 6-8 P.M. March 4-26.**

**BELLEVUE ARTS MUSEUM**

510 Bellevue Way NE • (425) 519-0770

www.artaccess.com © March • April 2016
Bellevue Arts Museum…

- Tues-Sun: 11 A.M.-6 P.M., Free
- First Friday: 11 A.M.-8 P.M. • $10
  Adults, $8 Seniors/Students/Military,
  $25 Family, $5 Teen Tix, Children Free
  under 6 • www.bellevuearts.org

Louis Kahn:
The Power of Architecture

The American architect Louis Kahn (1901-1974) is regarded as one of the great master builders of the twentieth century. The exhibition is the first major retrospective of Kahn’s work in two decades, showcasing an unprecedented and diverse range of architectural models, original drawings, photos, and films. Through May 1.

Forbidden Fruit:
Chris Antemann at Meissen

Employing her signature wit and formal references to classic Baroque Meissen figurines, Chris Antemann has invented a new narrative on contemporary morality through her one-of-a-kind porcelain figures in a setting that evokes the decadence of Boucher and Watteau. Through May 29.

Atoms + Bytes:
Redefining Craft in the Digital Age

Showcasing works by 30 local and international makers situated at the intersection of the digital and the analogue worlds—the exhibition reframes the conversation about the place of technology within the historical trajectory of object-making and reevaluates the way we place value on craft and define “hand-made.” March 4-June 26.

Allied Arts
Of Whatcom County
1418 Cornwall Avenue • (360) 676-8548 • Mon-Fri: 10 A.M.-5 P.M., Sat: 12-5 P.M. • info@alliedarts.org • www.alliedarts.org

2016 Whatcom READS!
Art Challenge

Whatcom READS! and Allied Arts of Whatcom County present the 2016 Whatcom READS! Art Challenge. Works on display were inspired by the book, “A Tale for the Time Being,” a novel by Ruth Ozeki. Opening Reception: Friday, March 4, 6-9 P.M. March 4-26.

RARE: Recycled Art & Resource Expo

RARE is a two-day festival that celebrates creative reuse in the arts and other industries. The Resource Expo consists of green art, science, and design alternatives with a big focus on artists and their diverse works, educational workshops, exhibits, speakers, and performances. April 1 & 2.

Whatcom Museum
Old City Hall Building, 121 Prospect Street, Thurs-Sun: 12-5 P.M. • Lightcatcher Building, 250 Flora Street, Weds: 12-5 P.M., Thurs: 12-8 P.M., Fri: 12-5, Sat: 10 A.M.-5 P.M., Sun: 12-5 P.M. • (360) 778-8930 • Admission: $10 general, $8 student/senior/military, $4.50 children under 5 • info@whatcommuseum.org • www.whatcommuseum.org

Discover The Arts in Bellingham

No matter the season, you’ll find loads of year-round attractions to enjoy in our Free Arts and Culture Guide

Available at the Gallery – 1418 Cornwall Ave. in downtown Bellingham or at locations throughout Whatcom County.

More information at www.alliedarts.org or 866.680.9317

Watch for these upcoming events from Allied Arts...

RARE – recycled arts and resource expo – April 1 & 2, 2016

BELLINGHAM
Bellingham, Washington
Lightcatcher Building:
Returning Home:
Six Decades of Art by Ira Yeager
Born in Bellingham in 1938, Ira Yeager has traveled the world and created a unique body of work that illuminates the characters and landscapes that he encountered while living in the U.S. and abroad. His artwork ranges from landscapes to portraits to abstract oil and acrylic paintings. **Through May 15.**

Faith in a Seed
Showing Philip McCracken’s sculpture and mixed-media paintings. This exhibition surveys nature’s inspiration on one of the Pacific Northwest’s most distinguished artists. McCracken (b. 1928 in Bellingham) studied with British sculptor Henry Moore (1898-1986) in Hertfordshire and created diverse works that embrace both realism and abstraction using wood, bronze, resin, and epoxy. **Through June 5.**

BREMERTON

COLLECTIVE VISIONS GALLERY
331 Pacific Avenue • (360) 377-8327 • Weds-Sat: 11 A.M.-6 P.M., Sun: 12-4 P.M. • info@collectivevisions.com • www.collectivevisions.com

**Season of Fogs**
Phil Baumgaertner’s photography captures the surreal beauty which often accompanies foggy weather in the Pacific Northwest. Although fog can be a transportation hazard, many residents seem amused by its whimsical ability to quickly hide and then reveal major portions of the landscape. **March 2-31.**

**Cindy Duvall**—“Garden Art” a fused glass workshop: **Saturday, March 19, 1-4 P.M. $65.**

The Principle of Ooze
Catherine Gill presents a workshop that introduces the intermediate watercolorist to the principle of Ooze in studio. One may hear phrases like; “multi-transparent layers.” “Stroke, stroke, counter stroke.” Learn how to create exciting art work, incorporating linear accents, using the flexibility and strengths of both mediums. **Saturday, & Sunday, April 16 & 17, 10 A.M.-4 P.M. $200**

EDISON

SMITH AND VALLEE GALLERY
5742 Gilkey Avenue • (360) 766-6230 • Daily: 11 A.M.-5 P.M. • info@smithandvallee.com • www.smithandvallee.com

Featuring a striking group show of landscape scenery from well known regional artists: Clayton James, Ed Kamuda, Eric Eschenbach, Kathleen Faulkner, Becky Fletcher, Hart James, Gregg Laananen, Kris Ekstrand Molesworth, Rob Vetter, and Maggie Wilder. Also featuring Dederick Ward’s, “Reaching for Silence” an opportunity for reflection through a series of oil paintings. **March 4-April 3.**

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**Warping the Bubble**
Rik Allen and Lanny Bergner combine their talents and mediums, glass and mesh, to create “Warping the Bubble.” Forms of mesh and wire are blown with molten glass, creating both geometric and organic compositions. The effects of the combinations, with distressed surfaces and coloration, are otherworldly and rarely seen in either mesh or glass composition. **April 8-May 1.**

List your art exhibit in Art Access for a mere $39 per month and reach 11,000 readers

www.artaccess.com © March • April 2016
William Cumming (1917-2010) • Untitled, 1941 tempera on illustration board, 20 x 30 inches Courtesy of Michael Christ Cascadia Art Museum • Edmonds, WA

CASCADIA ART MUSEUM
190 Sunset Avenue, #E • (425) 336-4809
• Weds-Sun: 11 A.M.-6 P.M., Art Walk Edmonds: Third Thursday, 5-8 P.M. • cascadiaartmuseum.org • Adults $10; Seniors, Youth 18 and under $7; Children 4 and under & Art Walk Edmonds, free

Looking Back, Moving Forward: Centennial Tribute to Nellie Cornish & Cornish College of the Arts
Historic artwork and photography, dance films, costume sketches, and other rare ephemera related to key Cornish figures including Merce Cunningham and Mark Tobey. Through May 1.

Scott Chaplin • "Flying," photograph UNCLAD Art Show Edmonds Yacht Club • Edmonds, WA

EDMONDS YACHT CLUB
326 Admiral Way • gayle@66events.com • www.UncladArtShow.com
UNCLAD Art Show
The Fine Art of the Figure March 19-20
Featuring works by 90 artists from the Pacific Northwest and beyond. A broad range of styles and mediums, all focused on the theme of the Nude figure in art. Fine Art show and Gift Shop! Admission: $5. Preview and further information at UncladArtShow.com.

http://www.artaccess.com
Eveleth Green Gallery:
Subdued Duplicity
Alyssa Willard, a former student and graduate from Central Washington University, creates mixed media sculptures based on plant forms.
Reception: Friday, April 1, 5-8 P.M. April 1-30.

John Webster • “Elements of Chance”
kiln cast glass, 6 x 15 x 5.5 inches
Schack Art Center - Everett, WA

2921 Hoyt Avenue • (425) 259-5050
- Mon-Fri: 10 A.M.-6 P.M., Sat: 10 A.M.-5 P.M., Sun: 12-5 P.M.
- artsinfo@schack.org • www.schack.org
- Admission: General $10, Students/Seniors/Members $5, Under 6 Free

20th Juried Art Exhibit
A biennial collection of Northwest artists features a well-rounded variety of mediums to produce an eclectic and visually stimulating exhibit. Jurors: James Arrabito, Chris Hopkins, and Verena Schwippert. Opening Reception: Thursday, March 10, 5-8 P.M. March 10-April 23.

Chuck Close:
Prints, Process, & Collaboration
This exhibit is a comprehensive survey of Chuck Close’s long involvement and groundbreaking innovations in a broad spectrum of printmaking mediums. Starting with the large-scale mezzotint print Keith (1972), Close’s first master print as a professional artist, and ending with recent, monumental watercolor digital prints. May 12-September 5.

As Above, So Below
Dana Lynn Louis’ installation “As Above, So Below” also references social concerns. For years, Louis worked in Mali helping to create the Ko-falen Cultural Center. That work ended in 2012 due to the civil war. Since then, her work has been deeply informed by the loss of place. Louis invites visitors to participate in this site-specific response to the San Juan Islands. Through April 4.

Photo credit Ai Weiwei Studios
San Juan Islands Museum of Art • Friday Harbor, WA

SAN JUAN ISLANDS MUSEUM OF ART
540 Spring Street • (360) 370-5050
- Sat-Mon: 11 A.M.-5 P.M., Fri: 11 A.M.-7 P.M. after 3 P.M. it’s free
- admin@sjima.org • www.sjima.org
- Admission: $10 for 19 years+

Ai Weiwei: Fault Line
This show stems from Ai Weiwei’s probe into the 2008 earthquake that killed thousands of school children when government-built schools collapsed. During his investigation, Ai Weiwei endured frequent and brutal clashes with authorities, including 81 days in secret detention. He persisted, exposing the corrupt building code process and “Ai Weiwei: Fault Line” is the incredible result. Through April 11.

Dana Lynn Louis • “As Above, So Below”
site-specific installation
San Juan Islands Museum of Art • Friday Harbor, WA

List your art exhibit in Art Access for a mere $39 per month and reach 11,000 readers

www.artaccess.com © March • April 2016
San Juan Islands Museum of Art…

Sleep of Reason

Presenting a selection of prints by Francisco Goya that addresses war atrocities. Through April 11.

KIRKLAND

KIRKLAND ARTS CENTER
620 Market Street • (425) 822-7161 • Tues-Fri: 11 A.M.-6 P.M., Sat: 11 A.M.-5 P.M. • www.kirklandartscenter.org • info@kirklandartscenter.org

PARKLANE GALLERY
130 Park Lane • (425) 827-1462 • Tues-Sun: 11 A.M.-7 P.M.; Fri: 12-8 P.M.; Second Friday Art Walk 5-8 P.M. • gallery@parklanegallery.com • www.parklanegallery.com

Faces in the Crowd
An imaginative and artful rendering of faces, people, and pets done in colored pencil by Adrienne. March 8-April 3.

Travels in Real Time
Rob Tilley’s highly evolved photos represent his love of places and the joy of the photographic experience. March 8-April 3.

The Image is the Thing
Lisa Kostal exhibits digital artworks of Northwest places and everyday objects rendered in beautiful prints. April 5-May 1.

Nature Revealed
Jeff Lane’s panoramic landscapes and unique images of animals of around the globe, evoke his love of the natural world. April 5-May 1.

LA CONNER

MUSEUM OF NORTHWEST ART
121 South First Street, P.O. Box 969, La Conner, WA 98257 • Sun & Mon: 12-5 P.M., Tues-Sat: 10 A.M.-5 P.M. • (360) 466-4446 • Free admission • Christyl@museumofnwart.org • www.monamuseum.org

Appassionata: The Art of Jacqueline Barnett
Curated by Francine Seders, this exhibit contains dynamic artworks that evoke both joy and pain by Jacqueline Barnett. Using bold colors balanced compositions, and fluid brushstrokes, her work reflects emotions that all individuals experience. Through March 17.

Observations of Life on Ice
MoNA is pleased to present the cameo glass engravings of April Surgent. This exhibition is the product of Surgent’s eight week study at Palmer Station in Antarctica. Not only do her cameo glass engravings comment on the beauty and harsh landscapes of the area, they also portray a deep and personal meaning. Through March 16.

Here and There: Topographic Conversations with Morris Graves
This exhibit engages viewers in a discussion between Morris Graves, eight contemporary artists. Through March 17.

Beyond Aztlán:
Mexican & Chicana/o Artists in the Pacific Northwest
Spanning the last six decades, this exhibition assembles works by Chicana/o and Mexican artists that currently reside or formerly resided in the Northwest. Covering a wide spectrum of media—collage, drawing, painting, photography, and sculpture—the 15 artists included epitomize the diversity of our community. March 26-June 12.

From the Permanent Collection:
Art by Robert Flynn
This show of sculpture and paintings by Pacific Northwest artist Robert Flynn celebrates his prolific career. March 26-June 12.

MERCER ISLAND

MERCER ISLAND VISUAL ARTS LEAGUE GALLERY
2836 78th Avenue SE • (206) 619-6276 • Thurs-Sat: 12-6 P.M, Sun: 12-4 P.M.

Face the Music
Presenting a collection of 30+ local evolving artists demonstrating their art approaches and methods. They are artists inspired by internal energy and exposures of today’s world and these
are communicated in their works. Through March.

MIVAL encourages the public to participate and experience the gallery. Annual Treasures in Miniature Art Show April 7-30.

All artists are invited to participate 8 x 8 inches format for both 2D and 3D entries. Cash prizes for 1st, 2nd, 3rd places. $25.00 per 4 pieces. **Deadline: March 20.** **Artist Reception: Thursday, April 7, 5-8 P.M. ****Awards Ceremony: 6 P.M.** Proceeds always fund high school art scholarships.

**PORT ORCHARD**

*(Top) Roy Carr • oil painting (Bottom) Bob Ulsh • oil painting*

Sidney Art Gallery and Museum • Port Orchard, WA

**SIDNEY ART GALLERY AND MUSEUM**

202 Sidney Avenue • (360) 876-3693 • Tues-Sat: 10 A.M.-4 P.M., Sun: 1-4 P.M. • info@sidneymuseumandarts.com • www.sidneymuseumandarts.com

**39th Annual Student Art Show**

Artworks in a variety of media from local high school and junior high school students are featured. Olga “Toni” Nelson Art Scholarship is available to local graduating high school students intending to continue in an arts program at college. **Reception: Sunday, March 13, 1-4 P.M. Through March.**

**Two Old Geezers**

April brings out “Two Old Geezers,”—Roy Carr (current president of the South Kitsap Artists Association) and Bob Ulsh (designed and painted the mural on the Sidney Art Museum & Gallery representing the history of Port Orchard) are long time local artists whose medium is oil paint. These gentlemen bring out their newest works. **Reception:** Sunday, April 10, 1-4 P.M.

**PORT TOWNSEND**

**NORTHWIND ARTS CENTER**

701 Water Street • (360) 379-1086 • Thurs-Mon: 11:30 A.M.-5:30 P.M. • info@northwindarts.org • www.northwindarts.org

**Radical Change**

Showcases artists’ responses to the Community Read, “This Changes Everything: Capitalism vs. the Climate” by Naomi Klein. “It is our misfortune that the scientists made their diagnosis of the climate threat at the precise moment when elites [of capitalism] were enjoying unfettered political, cultural, intellectual power.” **Juror Talk:** Sunday, March 6, 1 P.M. March 3-28.

**Futures Past**

Michael Gesinger and Randolph Silver, reflecting on the costs of our fossil-fuel lifestyle. Gesinger makes prints of pre-Columbian figures, builds frames of wood, adding elements of paint, ink, roofing nails, and old coins. Randolph Silver creates contraptions with antique gauges and clockworks as totems of a time and industry passed. **Art Talk:** Sunday, April 3, 1 P.M. March 31-May 2.

**Bumblebees, Blooms, & Birdsong**

This exhibit welcomes back painters Lisa Snow Lady and Cathie Joy Young and introduces ceramic artist Scot Cameron-Bell to Simon Mace Gallery visitors. This show celebrates all the joys of spring! March 31-May 16.

**VISUAL ART Port Orchard • Port Townsend, Washington**
POULSBO

2nd SATURDAY ART WALK
5pm - 8pm
refreshments and live music all along Front St

HISTORIC DOWNTOWN POULSBO’S ARTS DISTRICT
SECOND SATURDAY ART WALK
Front Street & beyond • (360) 779-2388 • Daily & 2nd Saturday Art Walk: 5-8 P.M.
• hdpaboard@gmail.com • www.historicdowntownpoulsbo.com/ArtWalk.html

Poulsbo Art Walk is held every 2nd Saturday from 5-8 P.M. Come gallery hop, shop, wine, and dine in Historic Downtown Poulsbo’s arts district, nestled on beautiful Liberty Bay. 9 galleries and additional venues open late for wine, refreshments, artist demos, and live music. Come mingle with artists, get inspired, enjoy great restaurants, micro breweries, and take in the Pacific Northwest at its best.

CARRIE GOLLER GALLERY
18801 Front Street • (360) 779-2388 • Weds-Sun: 11 A.M.-5:30 P.M. • info@CarrieGoller.com • www.CarrieGoller.com

Showing a wide range of fine art, small to large-scale, in a variety of media; including oil, encaustic, mixed-media, and egg tempera. Landscapes, marine, still life, botanical, abstract, wildlife, nature, plein air; a full range of reproductions, Northwest Coast bronze and wood sculpture, mobiles, and jewelry—all from local and regional artists. Visit Carrie Goller Gallery in Poulsbo or shop www.CarrieGollerGallery.com.

SEATTLE • Ballard •

NORDIC HERITAGE MUSEUM
3014 NW 67th Street • (206) 789-5707
• Tues-Sat: 10 A.M.-4 P.M., Sun: 12-4 P.M. • nordic@nordicmuseum.org
• www.nordicmuseum.org

Denmark: October 1943
This exhibit tells the story of rescue and resistance against Nazi persecution. Approximately 7,200 lives were saved through the efforts of Danish citizens who ferried Danish Jews by boat to safety in Sweden. This has come to be known as one of the biggest instances of an organized effort against the Nazis during WWII. Through April 24.

The Nordic Cookbook Travelogues

Alice Dubiel • “The effect of snowmelt on past cultural landscapes: Hozomeen to Ruby Mountain (1976 map)”
collagraph, digital media and acrylic on watercolor paper, chine collé, 60 x 20 inches
Planet Art • Ballard / Seattle, WA

PLANET ART
2811 NW 93rd Street • (206) 782-7455
• classes, studio, and by appointment • alicedubiel@planetart.us • www.planetart.us

Planet Art is the studio of Alice Dubiel. At Thunder and Lightning Press, a low toxicity studio, Barbara Bruch and Alice
Dubiel create print editions and offer workshops in collagraph and related digital printmaking. **Open Studio:** Saturday, May 7, 1-5 P.M. For information see Planet Art blog [https://planetart-alicedubiel.ghost.io](https://planetart-alicedubiel.ghost.io) Follow Alice on Twitter @odaraia.


**Belltown •**

**NW WOODWORKERS GALLERY** 2111 First Avenue • (206) 625-0542 • Mon-Fri: 10 A.M.-6 P.M., Sat & Sun: 10-5 P.M. • contact@nwwoodgallery.com • www.nwwoodgallery.com

8th Annual Rising Stars Furniture Makers Show

“Rising Stars” launches distinctive northwest furniture makers into the limelight while providing a community of veteran builders from whom they can gain insight. **Reception:** Sunday, March 20, 4-6 P.M. March 19-April 30.

NW Woodworkers Gallery, celebrates 35 years of museum quality, art with purpose and function.

**Columbia City •**

**COLUMBIA CITY GALLERY** 4864 Rainier Avenue South • (206) 760-9843 • Weds-Sun: 11 A.M.-7 P.M. • art@columbiacitygallery.com • [www.columbiacitygallery.com](http://www.columbiacitygallery.com)

**Main Gallery:** Unbalanced

Member artists Karen Graber and Joan Robbins explore the meaning of balance in their wildly colorful abstract paintings. **Through April 3.**

**Guest Gallery:**

The Dirty Circus of Life

Tacoma artist Jeremy Gregory uses his hand crafted posable puppets, paintings and a stop-motion animation short to show life on the street. Co-sponsored with CoCA. **Through April 3.**

**Main Gallery:** Uncovered

Gallery artists: Joanne Bohannon, Matthew Behrend, Jacqui Beck, and Wais Ali use clay, metal, acrylic, and gouache respectively to uncover the essence of their work. **Artists’ Reception:** Saturday, April 9, 5-8 P.M. April 6-May 15.

**Guest Gallery:**

Identity

The multi-cultural students at the John Muir School explore their own identity. Curator, John Muir Art teacher Julie Trout. **Reception:** Saturday, April 9, 5-8 P.M. April 6-May 15.

Downtown Seattle Map
ART STALL GALLERY
97 Pike Street • (206) 623-7538
• Mon-Sun: 10 A.M.-6 P.M. • www.artstallgallery.com

Located in “Pike Place Market: Seattle’s own since 1907,” the Art Stall Gallery is in its 51st year at the Market.

Art Marches On
Fourteen gallery artists celebrate visions of Market with landscapes, still lives, florals, and figurative original paintings. Using acrylic, oil, watercolor, pastel, and collage to bring them to life. Through March 24.

Showers to Flowers
The gallery walls come alive with blooms in every color of the rainbow painted with joy by the gallery’s 14 professional women artists. Check out the gallery’s “famous 35 cent” original designed black/white postcards. See the full selection of artworks at www.artstallgallery.com. March 25-April 28.

GALLERY MACK’S ART CONNECTION
2100 Western Avenue • (206) 448-1616

GOLDMINE DESIGN
1405 First Avenue • Seattle, WA
(206) 622-3333

Familiar Places
Landscape paintings in oil, feature Emily Wood’s intensely hued, or “colorist” interpretations of the West’s varied geography. She accentuates distinctive topographical characteristics of scenery in Washington and Oregon, simplifying shapes and deepening shadows as she renders scenes of mountain lakes, tree-lined ridges, winding rivers, and cultivated fields.

Reception: Thursday, March 3, 6-8 P.M. March 3-April 3.

Artisan/owner Cindi Hansen offers one-of-a-kind jewelry in fine metals: 18K white and yellow gold, platinum, palladium, and titanium. Hansen’s designs feature non-conflict diamonds, gemstones, and recycled metals. Years of experience are reflected in Goldmine’s unique designs and impeccable craftsmanship. The store is a workshop where jewelry customers join in the creative process. Call about Goldmine Design’s Open Studio events.
In Retrospect:
Gary Nisbet and Karen Kosoglad

Presenting a 25-year survey of work by Gary Nisbet and Karen Kosoglad, both of whom may be described as process-oriented mixed-media artists. Kosoglad’s figurative paintings and collages bridge reality and abstraction. Nisbet’s acrylic and collage works slyly juxtapose everyday, iconic objects and forms. **Reception: Thursday, April 7, 6-8 P.M. April 7-May 1.**

**Jeffrey Moose Gallery**
1333 - 5th Avenue Rainier Square, Second Level • (206) 467-6951 • Mon - Fri: 10:30 A.M.-5 P.M., Sat: 12:30-5 P.M. • jmoose@jeffreymoosegallery.com • www.jeffreymoosegallery.com

Native American artist Lillian Pitt shows a sample of her fine art prints, representing 25 years of printmaking. A native of Wasco/Warm Springs/Yakama Tribes, Lillian Pitt is known for her ceramic masks, cast glass sculpture, and sterling silver. Her imagery is based on traditional symbols and spirits of her Columbia River ancestors. **Through May 7.**

Lillian Pitt has exhibited worldwide and her work is held in important collections, including the National Museum of the American Indian, The Burke Museum and The Heard Museum. Her printmaking includes drypoint etchings, monoprints, linocuts and lithographs. Columbia River petroglyphs are a common theme.

**Patricia Rovzar Gallery**
1225 Second Avenue • (206) 223-0273 • Daily: 11 A.M.-5 P.M. • mail@rovzargallery.com • www.rovzargallery.com

**Bill Braun**’s trompe l’oeil painting’s are impressive feats of hyper-realism. At first glance, what appears to be the ingredients for a child’s art project of crumpled craft paper, masking tape, staples, and cut out construction paper is in reality a tight and precise implementation of acrylic paint on canvas. **Reception: Thursday, March 3, 6-8 P.M. March 3-31.**

**Joseph Maruska**’s abstract oil paintings read like classical music compositions. His undulating lines move and ripple across the painting surface allowing the viewer to interpret and perceive the works with an endless array of imagination and visual interpretation. **Reception: Thursday, April 7, 6-8 P.M. April 7-30.**

**SEATTLE ART MUSEUM**
1300 First Avenue • (206) 654-3210 • Mon & Tues: Closed, Weds: 10 A.M.-5 P.M., Thurs: 10 A.M.-9 P.M., Fri-Sun: 10 A.M.-5 P.M. • exhibitions@seattleartmuseum.org • www.seattleartmuseum.org

**A New Republic**

**Kehinde Wiley**’s exhibit features provocative and powerful paintings, sculptures, and stained glass. Questions of race, gender, and the politics of representation arise through his portrayal of contemporary people of color styled using grand, historical portraiture techniques. **Through May 8.**

**Below the Surface**

**Martha Rosler**—artist, feminist, political activist, and theorist—continuously takes aim at the intertwined structures and strictures of social concerns and everything that falls by the wayside. Dissecting the scrutiny of evolving media and image strategies using sly humor and grit, Rosler reveals the narratives and power structures embedded within. **Through July 4.**

**Frye Art Museum**
704 Terry Avenue • (206) 622-9250 • Tues-Sun: 11 A.M.-5 P.M., Thurs 11 A.M.-7 P.M., Closed Monday • info@fryemuseum.org • www.fryemuseum.org

**Cris Bruch:**

**Others Who Were Here**

Cris Bruch’s sculpture can be abstract, yet often motivated by basic human concerns. Also on view are photographic works Bruch. **Through March 27.**

**Agitation and Propaganda:**

**The Soviet Political Poster 1918-1929**

A rare window into the post
revolutionary visual culture of the Soviet Union. Through April 3.

**Fechin, Gaspard, and Repin:**
Russian Painting 1889-1926
Presenting six paintings from the Frye collections. Through April 3.

**Young Blood:**
The Underground Museum
Exploring the on-going visual dialogue of two influential contemporary artists of African descent—Noah Davis and Kahlil Joseph were both raised in Seattle, Washington. April 16-June 5.

**Frye Salon**
A re-staging of the Founding Collection as it was installed in the home gallery of Charles and Emma Frye. Through September 25.

- **Pioneer Square** -

**‘57 BISCAYNE**
110 Cherry Street • First Thursday: 6-9 P.M. and by appointment • jane@janerichlovsky.com • http://57biscayne.com
‘57 Biscayne Open Studios
Thursday, March 3, 6-9 PM
The friendly resident artists show paintings, prints, drawings, jewelry, site-specific installations, tintype photographs, and more, all made right at ‘57 Biscayne Open Studios. Join as ‘57 Biscayne celebrates this first open house as part of the Good Arts Building, joined by the new downstairs neighbor CoCA, whose pop-up gallery features their annual members’ exhibit.

**ARTXCHANGE GALLERY**
512 First Avenue South • (206) 839-0377 • Tues-Sat: 11 A.M.-5:30 P.M. or by appointment, First Thursday: 11 A.M.-8 P.M. • info@artxchange.org • www.artxchange.org
ArtXchange Gallery presents art exhibitions reflecting the diversity of influences shaping the Seattle community and global culture. Rotating exhibitions present contemporary art including sculptural lighting by Elaine Hanowell, Bubblism paintings by Marcio Diaz, scroll-cut sculpture by June Sekiguchi, Australian Aboriginal paintings, carved wood sculpture by Humaira Abd, urban art by Wakuda Studio and Louie Gong, Vietnamese lacquer paintings, and beyond.

**CAFE PALOMA**
93 Yesler Way • (206) 405-1920 • Mon-Sat: 9 A.M.-5:30 P.M., Dinner: Thurs-Sat: 6-9:30 P.M. Open for First Thursday Art Walk • www.cafepaloma.com
Cafe Paloma offers lunches and light dinners with a Mediterranean authenticity for over 18 years and owner Sedat Uysal has hosted there fine art photography shows since he opened its doors. Well known photographers from Marsha Burns to Peter de Lory have graced Cafe Paloma’s walls with their photographs and the shows continue.

**COLLINS PUB**
526 Second Avenue • (206) 623-1016 • Daily: 11:30 A.M.-2 P.M. • www.collinspubseattle.com
Chris Rollins shows a new series of screenprints of iconic TV and movie vehicles printed from hand cut stencils. Isobel Davis presents a series of cyanotypes addressing Ecotone, where two communities meet and integrate, and also serves as a metaphor to describe the vitality of our social ecology and what feeds us non-materially. Through March.

**CORE GALLERY**
117 Prefontaine Place South • (206) 467-4444 • Weds-Sat: 12-6 P.M. • info@coregallery.org • www.coregallery.org
A History of Habit
Figures by Alisha Dall’Osto in paint/charcoal/collage mine the depths of habit and intuition, unveiling the quiet process of returning to the source. Reception: Thursday, March 3, 6-9 P.M. March 2-26.
Color Takes a Walk
Works by Kate Harkins from the playroom feature abstract landscapes full of escapes and ruptures of the regular. Reception: Thursday, March 3, 6-9 P.M. March 2-26.
Core Gallery…

nowhere nothing no one
Sarah Fansler Lavin presents an erratic installation of suspended geometrical abstractions that rely as much on absence and shadow as they do on line and intersections.

Reception: Thursday, April 7, 6-9 P.M. April 1-30.

History
Works by Laurie Le Clair suggest rediscovered troves of lost papers—letters, journals, snapshots—revealing mysterious and mundane information about family pasts. Reception: Thursday, April 7, 6-9 P.M. April 1-30.

Contemporary Australian and Aboriginal Printmakers
In collaboration with Cicada Press in New South Wales this exhibit features work from printmakers living and working Australia. April 7-30.

FOSTER/WHITE GALLERY
220 Third Avenue South • (206) 622-2833 • Tues-Sat: 10 A.M.-6 P.M. • seattle@fosterwhite.com • www.fosterwhite.com

Above and Below
Inspired by elements in nature and from her garden, Eva Isaksen creates monoprints on handmade paper which she overlays on canvas. “Above and Below” refers to the horizon in a landscape, a dividing line between two realities and ultimately abstraction. Forms, color, and shapes create a different reality. March 3-26.

Beneath the Surface
Offering a different view of something people are often uncomfortable discussing, there is a presence of death honored in George Rodriguez’s Guardians, Companions, and adored objects. Sculptures are heavily ornamented in his iconic flowers, a levity growing and spreading over every surface. April 6-30.

DAVIDSON GALLERIES
313 Occidental Avenue South • (206) 624-7684 • Tues-Sat: 10 A.M.-5:30 P.M. • info@davidsongalleries.com • www.davidsongalleries.com • Tues-Sat: 10 A.M.-5:30 P.M.

Contemporary Chinese Printmakers

GALLERY 110
110 Third Avenue South • (206) 624-9336 • Weds-Sat: 12-5 P.M. or by appointment • director@gallery110.com • www.gallery110.com

Twixt
Susan Christensen’s colorful paintings are cheerful abstracts reflective of the artist’s vivid emotional landscape. Having widely shown in Alaska, this is Christensen’s first solo show in Seattle. March 3-April 2.
Radical Non-Representation

M R McDonald’s describes his work as “visual, not conceptual,” inspired by Clive Bell’s theory of significant form. March 3-April 2.

Suitcase

A traveling art exhibition bringing together 110 artists from 11 different countries, aspiring to recount this journey through the various languages of contemporary art. April 6-30.

The Return

Using a limited palette and haptic manner, Sean Fansler focuses in each work on the contrasting presences of the heaviness of our world, and that of fluidity and change. April 6-30.

GALLERY4CULTURE

101 Prefontaine Place S. • (206) 263-1589
- Mon-Fri: 9-5 P.M., First Thursdays: 6-8 P.M. Closed weekends and holidays
- jordan.howland@4culture.org • www.4culture.org
to: europa

Alexander Keyes has adopted a perspective of the world built on speculation and fantasy as a relief from the monotony of housework, family time, and employment. His exhibition encompasses an array of escape mechanisms constructed from the minutiae of everyday domesticity. March 3-31.

My Bear’s House

Two colossal black bears fashioned with contrasting fabrics and a nubile porcelain boy inhabit Anne Drew Potter’s installation. It is a scene of battle and sensuality that expresses themes of power and dominance and the subversion of gender roles. April 7-28.

GLASSHOUSE STUDIO

311 Occidental S. • (206) 682-9939
- Mon-Sat: 10 A.M.-5 P.M., Sun: 11 A.M. -4 P.M., First Thursday: 10 A.M.-8 P.M.
- glasshouse@glasshouse-studio.com • www.glasshouse-studio.com

Glasshouse Studio is Seattle’s oldest glassblowing studio showcasing a wide range of glass and custom lights with an emphasis on Northwest artists. Open daily and providing the unique opportunity to watch the glassblowing process from start to finish.

PUNCH GALLERY

119 Prefontaine Place S. • (206) 621-1945 • Thurs-Sat: 12-5 P.M. or by appointment • art@punchgallery.com • www.punchgallery.org

Ray Mack: What he said

In her PUNCH debut, Ray Mack riff’s on Norman Rockwell’s iconic depictions of Americana in a series of comically weird paintings that shift the perspective of Rockwell’s narratives, confronting the language of painting and using humor to navigate my place within this largely male-dominated lineage. March 3-April 2.

Knock Out: PUNCH turns 10

PUNCH commemorates its 10th year in operation in a showcase of new work from current and former members. Bring on the cake! April 7-30.

SHIFT GALLERY

Tashiro-Kaplan Building, 312 South Washington Street • Fri-Sat: 12-5 P.M., First Thursday: 5-9 P.M., or by appointment • info@shiftgallery.org • www.shiftgallery.org

Roam


Coalescence


Configurations and Mutations

Monotypes, etchings, collagraphs, and an installation by Jodi Waltier, examine crop rotations and all things maize. Reception: Thursday, April 7, 5-8 P.M. April 7-30.
STONINGTON GALLERY
125 South Jackson Street • (206) 405-4040 • Mon-Fri: 10 A.M.-6 P.M., Sat: 10 A.M.-5:30 P.M., Sun: 12-5 P.M. • art@stoningtongallery.com • www.stoningtongallery.com

TREASON GALLERY
319 Third Avenue South • (206) 257-5513 • Tues-Sat: 12-6 P.M. • info@treasongallery.com • www.treasongallery.com

Common Ground
Seattle’s own Joe Nix is sure to captivate his viewers with his newest works. Using a mixture of inspirations from his murals, Nix uses large format free-hand spray paintings presenting a new look on the everyday faces of Seattle. Nix has mastered his technique of hyper-realistic portraits using spray paint. Nix also displays a mixture of micro portraits as well as using his drop cloths from over a decade of his mural career. Reception: Thursday, March 3, 6-9 P.M.

Levels II
Treason Gallery is pleased to present Brian Kirhagis’ latest show. Kirhagis also known as BK The Artist is one of the fastest rising stars in the contemporary art world. BK at the age of thirty presents a retrospect of his most notable works to date. Touching on issues of social injustice and social conditioning. This is BK’s first exhibit on the West Coast. He also debuts his newest and most anticipated series yet, “Purple is for Royalty.” Reception: Thursday, April 7, 6-9 P.M.

Musical Pieces
Music and visual art have long inspired each other. Award winning members of the highly acclaimed Women Painters of Washington explore the interconnectedness of music and art. 30 artists with a variety of styles and mediums send visual concerts to the walls of the gallery. April 5-July 1.

WOMEN PAINTERS OF WASHINGTON GALLERY
Columbia Center, 701 - 5th Avenue, Suite 310 • (206) 624-0543 • Mon-Fri: 11 A.M.-4 P.M. • www.womenpainters.com

Abstract Marks
Between the blurred lines of the subconscious and conscious mind lies a visual language somewhere between chaos and order. Exploring many realms of abstraction, 30 artists reveal their personal interactions with that space. Each work invites the viewer into a world where reality and illusion tango with wildness and elegance. Through April 1.

Paul McCarthy:
White Snow, Wood Sculptures
Ranging in height from 4-14 feet, these works by artist Paul McCarthy are derived from the famous 19th century German folktale “Schneewittchen” and from the Disney 1937 animated classic “Snow White and the Seven Dwarfs.” This is their first presentation in an American museum. March 6-September 11.

The Brink: Jason Hirata
Brink Award recipient Jason Hirata presents a solo exhibition exploring dynamics of the corporate state and food industry that shape contemporary life. March 6-September 11.

Six Weeks, in Time
Rather than understanding time as a definitive system regulated by standardized clocks, this exhibition considers different affective qualities of being within and structuring the flow.

JACK STRAW
NEW MEDIA GALLERY
4261 Roosevelt Way NE • (206) 634-0919
• Mon-Fri: 9 A.M.-5 P.M. • jsp@jackstraw.org • www.jackstraw.org

Obiectum Resonare

Employing a series of sensors, speakers, and software, the piece by James Borchers invites viewers to transform the musical discourse by altering the sound and resonance of objects in the room. These transformations are recorded and recycled throughout the exhibition, gradually incorporated into the piece over time. Opening Reception: Friday, April 8, 7 P.M. Artist Talk: Friday, April 22, 7 P.M.

TACOMA

THE ART STOP
940 Broadway • (253) 274-1630 • Tues-Fri: 9:30 A.M.-5:30 P.M., Sat: 9:30 A.M.-4:30 P.M., Third Thursdays: 9:30 A.M.-8 P.M. • artstop@hotmail.com • www.ArtStopTacoma.com

Celebrate Tacoma’s Bridges!
The Art Stop debuts the first in a series of wonderful whimsical functional original works depicting the famous bridges of Tacoma. Art Walk: Third Thursday, March 17, 5-8 P.M.

Arfs & Craft Turns 20!

This annual silent auction of handmade dog bowls (and kitty bowls and people bowls and sometimes sculpture of dogs bowling) celebrates its 20th Anniversary! The three-day silent auction benefits the Prison Pet Partnership Program and The Assistance Dog Club of Puget Sound. Arfs & Craft Auction and show goes from Third Thursday, April 21, through Saturday, April 23, 3 P.M.

B2 FINE ART GALLERY
• (253) 238-5065 • Tues-Sat: 11 A.M.-5 P.M., 3rd Thursday Tacoma Art Mingle: 11 A.M.-8 P.M. • www.b2finearts.com

POLITI OSO

Explores the “alarm bells of consciousness” through idioms of feminism, race, culture, religion, and the body politic. Featuring the works of Faith Ringgold (1930- ) and Aminah Brenda Lynn Robinson (1940-2015). Through April 16.

CURTRIGHT & SON TRIBAL ART
708 Market Street, Suite 408 • (253) 383-2969 • Thurs-Sat: 11 A.M.-4 P.M. • tyeejack@yahoo.com • www.curtightandson.com

Curtright & Son Tribal Art buys and sells North American native material culture: basketry, bead work, carvings, jewelry, and textiles from the Arctic to the Southwest. Also available are historic paintings, photographs, and pieces from the Arts and Crafts movement. Parking available next to Gallery.

PROCTOR ART GALLERY
3811 N. 26th Street • (253) 759-4238 • Mon-Sat: 10 A.M.-6 P.M., Sun: 11 A.M.-5 P.M., 3rd Thursday Art Mingle until 8 P.M. • burt-cd@comcast.net • www.proctorartgallery.com

March featured artists are Gillian Hanington with oil paintings and glass, raku pottery by Gina Kling. Hanington
specializes in intricate, colorful mandalas in oil and glass. Each one is unique and evokes emotion. Kling’s organic shapes and flowing edges of vases sure to capture your imagination. Her pieces often depict Northwest themed images. Come experience a feast for the eyes!

April features the work of Gary LaTurner, oil bar; Andrea Greenfield, watercolors; and Katie Niles, fused glass. Award winner, LaTurner exhibits his intriguing impressionistic/abstract landscapes. Greenfield focuses on colorful birds, florals, and nature in her often delicate watercolors. Niles takes fused glass to the next level with her creative use of glass in a wide variety of unique pieces.

**TACOMA ART GROUP (TAG)**
711 SaintHelens Avenue, Suite 100 • (253) 238-5065 • Tues-Sat: 11 A.M.-5 P.M., 3rd Thursday Art Mingle, 6-8 P.M. • press@tacomaartgroup.org • www.tacomaartgroup.org

Tacoma Art Group (TAG) serves as a fresh approach to organize the collective efforts of the Tacoma Art Community.

Tacoma offers an art scene which has developed into more of a mingling among diverse art destinations citywide, and less of a close in proximity art walk. **Tacoma Art Group is who they are… Art Mingle is what they do!**

**TACOMA ART MUSEUM**
1701 Pacific Avenue • (253) 272-4258 • Tues-Sun: 10 A.M.-5 P.M., Free Third Thursdays: 5-8 P.M. • Open Memorial Day, Independence Day, and Labor Day • Adults $14; Military, Students, & Seniors (65+) $12, Family $325 (2 adults & up to 4 children under 18), Children ages 5 and younger are free • info@tacomaartmuseum.org • www.TacomaArtMuseum.org

**Painted Journeys:**
**The Art of John Mix Stanley**
Adventure and art! Stanley traveled over 8,000 miles crisscrossing the western territories in the mid-1800s. This prolific painter lost most of his works to a series of disasters including a fire at the Smithsonian. See 60 of Stanley’s key surviving works in this first-ever retrospective. Preview his artwork at http://bit.ly/mixstanley. **Through May 1.**

**Celebrating 80 Years:**
**People’s Choice**
In celebration of Tacoma Art Museum’s 80th birthday, TAM asks museum visitors (in-person and online) to vote for their favorite works from its European and American art collections. These works are perennial favorites with visitors and often asked for, but not regularly on view as they are not by Northwest artists. http://bit.ly/tam80. **Through March 27.**

**2016 TAM Symposium:**
**Artists Drawn West**
Saturday, April 23, 10 A.M.-5 P.M.
In March, VAA Gallery features artwork by Terry Donnelly and David Traylor. Donnelly’s photographs capture beautiful intimate everyday moments of Havana’s Old Town residents. Ceramic sculptures by David Traylor use shape and texture to represent the struggle between order and chaos that creates beauty, ideas, and understanding. Reception Friday, March 4, 6-9 P.M. March 4-31.

David Boxley • “Killerwhale Canoe Paddle” carved, painted wood, 60 inches

RAVEN’S NEST
17508 Vashon Highway SW • (206) 567-5826 • Mon-Fri: 11 A.M.-5 P.M., Sat: 10 A.M.-5 P.M. • info@vashonravensnest.com • www.vashonravensnest.com

Spirit of the Killer Whale, Wolf of the Sea
This show by multiple Native artists features painted drums, carved paddles, art prints, jewelry, sculpture, and more—all highlighting designs of the Killer Whale. The Killer Whale or Orca, is a symbol of mysticism and associated with strength, dignity, prosperity, and longevity. Reception: Friday, March 4, 6-9 P.M.

Birds of the Pacific Northwest
Featuring the work of multiple Native artists of the Pacific Northwest with a focus on birds including the patient Heron, trickster Raven, majestic Eagle, playful Hummingbird, and wise Owl represented in art prints, jewelry, sculpture, and much more. Reception: Friday, April 1, 6-9 P.M.

ARTIFACT PATTERN
Bainbridge Island Museum of Art • 550 Winslow Way E, Bainbridge Island • (206) 842-4451

Artifact Pattern: a performance prose poem
Saturday, April 30, 7:30 P.M., $10
Performance artist Janet Knox examines the Alaskan Way Viaduct as a way to observe humanity’s take on climate change. Participants include: Georgia Browne, Tom McDonald, Chele Shepard, Pamela Dharamsey Lee, Jenna McDonald, Sholpin Yerezheyeva, Zoe and Mathilda West.
Join us in Seattle to learn from renowned musicians, break new strides in dance, discover a new art form or interdisciplinary opportunity, hone your portfolio, or dive into theater or performance production.

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**June 20–August 12, 2016**

[www.cornish.edu/summer](http://www.cornish.edu/summer)

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Photos by Sean Sullivan, Winnie Westergard and Colleen Daily