

Audrey Armstrong

Port Angeles, WA

A world of chasing shadow memories has engulfed our family with the recent diagnosis of a family member's early onset Alzheimers disease. It is a daily voyage into the shadowy realms of memory hidden in tau proteins and amyloid beta 42, into a darkness of lost memories, mis-forgotten memories and the shadowlands of a different reality.

In the artwork *Chasing Shadows in His Memory (EOAD)* the wheel cogs and butterfly elevated off of the board cast shadows in different areas of the brain synapses- signifying brain areas that may be inaccessible one day or even for a fleeting moment but as the shadow moves away the memory may appear again.

<https://www.instagram.com/creativemountainmuse/>

Joe Axler

Seattle, WA

Artist Statement: An obsession with dark arts, oddities and creating them calms my untreated mental health issues and keeps me out of jail (mostly).

Artist Bio: Joe Axler ran away from home at 15 to live in abandoned buildings in the lower east side of NYC, then spent 3 years in a physically and mentally abusive juvenile detention center before eventually turning 18, relocating to Seattle and developing a multiple decade addiction to heroin and meth. Formerly a member of metal bands Samothrace, Skarp, and Book of Black Earth, Joe is currently the drummer of Seattle, WA based grind act Theories, which has been sowing the seeds of bleak, dark, and generally pissed off grind/metal in the pacific northwest since their inception in 2011.

@joe.axler

Ross Brown

Sequim, WA

Research, experimentation, and reflection, but not always in that order. As an artist / teacher for over 50 years I have learned that I am a translator. The works I have made in this time have used a variety of materials and processes, bronze casting being my primary, but have also used printmaking, drawing, and most recently using light as my medium.

Mary DePaolo

Sequim, WA

In my practice, these prints represent a time of coming out of the shadows into a place of creation where intuitive and spontaneous responses are in balance with planning and control.

Creating multiples from a monotype plate can be analogous to light and shadow or shadows.

Tiffani Erdmanczyk

Bellevue, WA

Architect by day and artist by night, I am based in the Pacific Northwest and have been painting with watercolor since 2000. I enjoy creating paintings that have a real sense of texture to them. By using salt, wax, and scarring to manipulate the paper and paint, I create abstract works that rely on the interaction of controlled mark-making and chance.

In 2011, I developed sensory neuropathy, a condition that makes my nerves overactive. The textures in my art represent the sensations I feel in my nerves; my physical interaction with the paper is an expression of what happens beneath my skin. While nobody else can see or experience these sensations in the ways that I do, I try to visually articulate them by bringing them to the surface of my art. I feel that the texture one is drawn to in a painting is a reflection of the impressions that life has left on their soul.

Watercolor has taught me focus and patience, and continues to be a form of meditation that helps me cope with circumstances beyond my control. When working with a medium that uses water, one must give up a certain level of authority and appreciate the effects of chance. However, through practice and experimentation, colors and their relationship to one another are carefully chosen. When I discover exciting color combinations from my daily interactions with nature and the built environment, I recreate them in my palette and let their unique personalities guide my paintings compositionally. The time spent creating my paintings, composing their colors and weaving the layers of textures into them, has brought light back into a life that I once thought would be destined for darkness.

<https://www.tiffanierdmanczykart.com/>

<https://www.instagram.com/tiffanierdmanczykart/>

Carmen Germain

Port Angeles, WA

As a poet and visual artist, I feel the shadows theme spoke to what I've been exploring in my work: how the shadow appears when we least invite it, how it shape-shifts based on our reality, temperament, or life experiences, and how it may have human characteristics, for better or worse. As the Swedish poet Tomas Tranströmer has written, "Often the shadow seems more real than the body." And there can be a "Shadow shaped like a giant cross [that's fallen]," how an emotional burden can sometimes tumble, the shadow vanishing for lack of light feeding it. I'm drawn to what lives beneath the picture plane and enjoy experimenting with layering, glazing, collage, or sgraffito to reveal color and shape and ideas, and sometimes opposed to our chasing shadows, shadows are chasing us. Visual art inspires my poetry; I try to write poetry in the same way I paint: we are drawn to story, and poetry and art are storytellers.

Lindsey Morrison Grant

Portland, OR

Self-identifying as a neurodiverse, two-spirit, elder storyteller deeply rooted in the lore and roar that's become Portlandia of The Left Coast, The Artist attributes success and survival (if not salvation) to superlative support, mindfulness practice, and daily creative expression in words, sounds, and images

<http://www.biafarin.com/artist?name=lindsey-grant>

Sarah C. B. Guthrie

Seattle, WA

Why I paint Joy: About the Joy Project, a multiyear look at Joy

The heart of the Joy Project is to create more Joy in the world. I see Joy, and its creation, as a radical act in dark times. When you feel Joy, you feel better about your life, even if times are hard. Joy gives us meaning. Joy helps us restore. Joy gives us connection. Joy gives us a life worth living.

Joy matters as we are in an existential crisis as a nation and a planet. Nihilism, the opposite of Joy, is at the heart of the crisis. Nihilism is a black hole. It wants to absorb all the light in the universe. It feels like lack, pettiness, competition, individualism, my way or the highway.

I create joy to grow a sense of purpose and connect with others. The Joy Project serves to inspire that connection, meaning, and purpose in those who see and experience it. The shapes, colors, subjects, and brush marks of paintings in the Joy Project are all chosen for their ability to bring Joy.

The Joy Project began in January 2017 by asking my audience, What 3 Colors Bring You Joy? Their feedback helped inform the project and the works continue to develop. As the Joy Project progresses and my paintings and writing about Joy continue to develop, the sense of urgency has grown. To solve the staggering problems of a global pandemic, climate change, and extremism we will need to be resilient and connected.

And to be resilient, we need Joy. To be connected, we need Joy.

<https://www.artistgu3.com/>

<https://www.instagram.com/artistgu3/>

Susan Hazard

Port Townsend, WA

The motivation of the Hurt Hearts is the knowledge of all human beings experiencing emotional pain. The hearts are an icon of universal hurt, while at the same time a vessel for memories. The hearts symbolize the storing of disappointment, loss, and longing. Pain exists on physical, emotional and spiritual levels. My wall-display mixed media bas relief sculptures represent personal and universal experience of surviving life.

The format of the pieces was inspired by religious icons memorializing religious figures and saints worthy of veneration. Also, chapels I visited in Italy held objects - motorcycle helmets, baby shoes, clothing, jewelry- from the deceased loved ones as a "marker" of their passing. These objects moved me to use the universal symbol of emotion in my own icons. The viewer is encouraged to emotionally remove the hurt from their own heart and transfer it to the hurt heart, as a visual scapegoat.

In the immortal words of Billy Ray Cyrus, "My Achy Breaky Heart" belongs to us all.

susanhazard.com

Melinda Hurst Frye

Seattle, WA

Paper Cuts is a love letter to the flora found in the changing light and climate of the forests within the Puget Sound region. It is about the thing itself, removed. Using cut paper impressions of the native plants of Cascadia, I offer space to consider the diminishing biodiversity and ubiquitous characters of the western Pacific Northwest forests through artificial silhouettes, light, and shadow.

<http://www.mhurstfrye.com/>

<https://www.instagram.com/mhurstfrye.photo/>

Steve Jensen

Seattle, WA

Steve Jensen has been a working artist for over 40 years. His current body of work, "VOYAGER" are boats that are meant to symbolize a voyage or journey, perhaps it is the voyage to the other side, or the journey into the unknown.

stevejensenstudios.com

Eva Kozun

Sequim, Washington

Multimedia artist Eva Kozun, has several art and education degrees. She enjoys being challenged with art and creating art using unique materials. Her one-of-a-kind, original artworks often focus on message and/or a moment in time. "I enjoy creating art that is thought provoking and find inspiration from my long lived life-experiences and from the beauty of the natural world."

"TIME FOR REFLECTION BOOK" - invites people of all ages to reflect and share experiences while looking at themselves in a mirror..

A mirror is a powerful tool. It does not cast an accurate reflection, but instead, it returns an opposite imaged reflection. We've learned to perceive our mirror image as who we 'truly' are but it is not an exact reflection of how others see. Words are backwards- if you hold up a right hand to the mirror it projects that hand on the left side I believe everything you experience in life is a reflection of who you truly are. Does the mirror see who you are? Does it reflect a true you?

Think about a mirror as a path that takes your idea and immediately asks you to reflect on the opposite of that idea. Consider it an adventure. Ask yourself... "what are you really seeing?" During this time of Covid we find ourselves surrounded by isolation, stress and continuous media alerts asking us to think about and deal with local and global issues, crises, and topics.

Please... Look into the mirror provided and see yourself. Hold your gaze for a long while as you reflect on a subject or thought that is important to you. Remember you are being given a mirror image only. When you finish, please write in the origami book provided. There is no need to sign your name, just share your "True" thoughts in this book with others who visit the exhibit. Share what you think deserves Time For Reflection.

Thank You.

Gloria Lamson

Port Townsend, WA

Lately I've been returning to my roots in photography which I fell in love with in the early 1970's. I am now combining multiple images from my archive of photographs, combining past and up to present images, as raw material for new creations. This current interest began with my recent 'Story Drawers' or perhaps a long time ago.

<http://www.glorialamson.com/Home.html>

<https://glorialamson.blogspot.com/?view=snapshot>

DAVID LI

Portland, OR

A native son of Shanghai and American citizen, DLL wears many hats for different seasons. The Collins Professor of the Humanities and Professor of English emeritus at the University of Oregon, he is also a self-taught artist of different media (painting, photography, sculpture, and installation) as well as an active member of The Association of Chinese American Art Faculty Association.

His work has been exhibited in group and solo shows in Eugene and Portland, Oregon, Madison, Wisconsin, New York, Venice, Guiyang, China, and published in exhibition catalogues: Collision and Confluence (William Patterson University, New Jersey 2014) and Perception and Vision (William Patterson University, and Gui Zhou Minzu University, 2016). Harmony and Evolution (William Patterson University, New Jersey 2020).

For DLL, art is a way of seeing, feeling, and opening up horizons of expectation. Integral to life, art is living in deliberation and design, slow experience in fast times. Always exploring and evolving, he draws inspiration both from our physical environment and the archives of various aesthetic traditions, ancient and modern, East and West. His work is oriented towards rendering the concrete abstract, at once cultivating meditative moods and creating contemplative joy.

Jayne Marek

Port Townsend, WA

In my art photographs, I use degrees of abstraction to encourage viewers to take a second look. Experimenting with exposures and cropping can create visual ambiguity, which in turn suggests that objective reality can be perceived in multiple ways. Unexpected patterns and colors add emphasis to the aspects of my subjects that seem intriguing or that might otherwise go unnoticed.

For a show about shadows and mystery, I selected pieces that provide a frisson of anxiety. What may happen in shadowed places? How do we balance curiosity with fear? What happens when we succumb to the temptation to step into darkness and discover its truths? Physical and spiritual processes alike require us to accept the unknown.

The architectural spaces at Fort Worden State Park are rich with abstract potential. Here, the deterioration of human constructions is uneven; some parts of the emplacements are still strong, while other aspects have rusted or crumbled dangerously. Such ambiguities prompt an array of interpretations of “meaning” through the subject matter. A viewer can analyze the detritus of military occupation—the cold concrete walls, now touched with graffiti that speaks to the human urge to decorate and/or co-opt a place. One might reflect on the futility of desiring permanence, or on the inevitable dance of ugliness with colors and symmetries. One might fear the ghosts of soldiers whose experience of the damp darkness must have increased their loneliness and put them on edge. Conversely, the existing earth-sheltered corridors offer shelter for swallows, small animals, and insects, signaling natural processes that not only claim lives but also return them to the ecosystem.

These art photos ponder various shadows that impinge on realistic objects. “Eye Within Eye” is a bit frightening as it evokes torture devices, even though its true purpose was benign; the past is nevertheless watching us. “Fallen Leaf” sounds innocuous until the viewer realizes that the downed leaves touch on an excavated area that resembles a grave—waiting for whom? “Painted Into the Wall” suggests (in a spooky way) that human imprints on place may affect the people as well as the buildings. The symmetries and dynamism of these pieces make a set that fits with the theme of shadows and mystery.

An art object should provide immediate excitement in imagery, color, and design; it should also encourage a viewer to think. My photos ask the viewers to find their own interpretations using an interplay of analysis, aesthetics, and emotional response.

[@jayne.s.world](https://www.pw.org/content/jayne_marek)

Meagan Marsh Pine

Pullman, WA

Re-imagining the natural world through a queer utopic lens, Meagan Marsh Pine's this ongoing project focuses on world-building through portraiture. Inspired by the environmental, political, and utopic themes and aesthetics within the genre of science fiction, Marsh Pine invites the viewer to imagine a new, equitable place that engages the body and the land. In an era in which many people are excluded from engaging with the landscape, and the land itself is under the threat of the Capitalocene, the work depicts a future in which land and bodies are united.

<https://www.marsh.work/>

<https://www.instagram.com/meaganmarshpine/>

Pierson Matthews

Puyallup, WA

The dancing shadows on a wall created by the wind, sunshine, and surrounding greenery was the inspiration for this work. I explored the images within the shadows when dismembered human forms spontaneously emerged. These images frequently resemble a falling human body engaged in a descent. Dismemberment is an archetypal theme that is embedded within most of my artwork as it often emerges when least expected. Since childhood I've observed human forms in random shadows. It is in large part my artistic voice, since I continually find myself attracted to the experience of discovery within this mysterious creative process. The ink drawing of receipts within the work represent the aspect of memoir within an ordinary shopping experience. The receipt becomes a written document of a singular moment that often points to an event. For example, the hog casings were difficult to find while preparing to make an old family Christmas recipe for Swedish Potato Sausage. Hostess world is a document of an experience on the coast just after Christmas in 2019, This would have been just before the Covid-19 pandemic. It was a random purchase that included powdered sugar donuts and dark chocolate and Melissa was my cashier. Paseo Un Bien is a famous Seattle sandwich shop. They make a Puerto Rican pork shoulder sandwich and I decided to make a knock off. Isn't it curious that the pork is called "half picnic"? I bought some cherries on that July day in 2020.

piersonmatthews.blogspot.com

<https://www.instagram.com/pierkr1/>

Trung Pham

Seattle, WA

Crack

A narrow break

An opening

A sharp cut

A revelation of the mystery

A split second

An eruption

Disruption

Dazzling light

A new beginning

A snap

A flap

Thwack

Wide bright wings

A stunning transformation

A rupture

Fissure

A rift

Shift

Vulnerable flaw

Awe

A trembling opportunity

www.trung-pham.com

Ellie Polk

Port Angeles, WA

While the Oxford Dictionary's second definition of shadow ranges from neutrality to negativity ("proximity"..."sadness or gloom"), my preference is to conceptualize it as a changing state of light, which can also be positive. In the heat of a pulsating sun, a flower flourishes in the shadows of its surrounding leaves, which is what I've portrayed in my painting "In the Tropics." Sometimes we simply don't know whether shadows are cast from animate or inanimate objects, as in "Curious Cityscape." And lastly, we may not even be able to discern the shadows from the objects themselves, as in "Wonder."

Woodscoveart.com
Instagram.com/polkfineart

Kevin Regan

Seattle, WA

My acrylic paintings reflect the fact that I am two between two worlds: an intellectual property attorney by day, and an artist by night. I begin with marks made without conscious thought.

Bold colors conjure the ethereal world of dreams and the unconscious mind. Plants and animals, human forms, or abstract shapes emerge in the ether of the paint. I use negative space to transport the viewer into the world within the painting.

My art expresses the increasing feelings of unease and isolation I feel in an increasingly digital and fast-paced world.

kevinreganart.com
<https://www.instagram.com/kevinreganart/>

Jodi Riverstone

Port Angeles, WA

For Carl Jung, the shadow metaphorically represented the unknown aspects of the human personality and may include that which would be considered positive or negative. However, because the human tendency is to want to suppress elements of ourselves that could be rejected, the shadow is seen to be comprised predominantly of the "darker" aspects of the self. Without the fullness of "light" shed upon those aspects and how they can unconsciously influence our behavior they remain unintegrated into the wholeness of who we are as conscious, living beings.

Becoming real is about integrating awareness gained from bringing the shadow aspects to light, transmuting their energy into thought and action that is positive and benefiting from the expanded life-giving richness it creates in our lives. From the "muck and the mire" of the depths the lotus does flower and other living beings gather to celebrate the expanded life force that is created within and find refuge there.

Twyla Sampaco

Bellevue, WA

For a plastic-wrapped decade, I medicated away my darkest shadows and brightest lights, kept my most extreme selves sedated under lock and key. But complications arose, and I let them out citing good behavior and mitigated risk. The beasts rebelled and ran amok, vivid colors oversaturating, turning tragic, losing control. The untamed multiverse surges through the cracks in my foundation via surrealist prose and moody self portraits. It spills onto the page, onto the film, darkening the sunniest days. Sinister, but not malevolent. Angry but not malicious. A merciful destroyer, a caring executioner. My dark sides may be my best feature.

Artist Bio: Twyla Sampaco is a Filipina-Cascadian film photographer, author, and outdoor adventuress based in Seattle, WA. Her photographs have been included in the Port Angeles Fine Arts Center's *Well + Being* and *The Power of Small Things* exhibitions, and in the crowd-sourced *Life Wide Angle / Close Up* exhibition.

www.patreon.com/heartlesstwyla
www.instagram.com/heartlesstwyla

Stephen Schildbach

Seattle, WA

Stephen Schildbach is a Seattle, WA based artist. Much of his artwork is illustrative in nature, presenting an allegory that combines a story with hidden emotions and meaning that hopefully connects with personal experiences of the viewer. He was a full time freelance illustrator in the 90's and 00's. He now has a freelance business, Schildbach Design, providing web design, graphic design, and marketing to small businesses. On the side, he paints, draws, and illustrates for personal and entrepreneurial projects. He lives with his wife and two children in Seattle, WA. He enjoys nature, and more specifically, his family trips to the Olympic Peninsula.

<https://stephenschildbach.com>

<https://www.instagram.com/stephenschildbach>

Lynn Skordal

La Conner, WA

I live and work in the tiny town of La Conner in the far Northwest corner of the US. After retiring from the practice of law ten years ago, I began making artist's books and small works on paper. Old-style cut & paste collage has been and remains a favorite medium, and I frequently also incorporate sewing techniques, thread, fabric, metal, wood and other materials into my pieces. The goal is always to tell a story that might startle, amuse or provoke. My work has appeared in book arts and collage exhibitions across the country, in books and magazines, and is included in many public and private collections.

www.regularpaper.blogspot.com

Jude Stigler

Port Angeles, WA

Jude is inspired by nature. He converts natural materials such as driftwood, beach glass, and earth itself into creations of his imagination. This work utilizes rocks on Ediz Hook in Port Angeles to create a structure that both resembles a heart in shape and a pattern that pulls the viewer into a cave like emptiness.

Amanda Sweet

Shoreline, WA

South Carolina native and Seattle-based artist Amanda C. Sweet draws inspiration from the estuarine currents and wrack zones of Puget Sound in her chance-based, abstract paintings and collaged works on paper.

Sweet uses solvent-light spray paint and a collection of homemade stencils to explore transformative, mindful processes that embody the essence of the sea. Vibrant earth tones and cadmium hues are washed in deep layers of transparent phthalocyanine blue-greens, and masked areas unbleached titanium.

The artworks are interconnected by the recurring marks and the artist's experimental layering techniques. Lyrical mark making and dynamic gestures repeat across works; yet, they offer unique, rhythmic configurations and explorations of color, light, shadow, texture, and space.

<http://www.amandacsweet.com/>

<https://www.instagram.com/amandacsweet/>

John Tylczak

Tacoma, Washington

As a courtesy to all of the thousands of loggers who have toiled in the dark forests of western Washington for the past century and a half, I feel compelled to disclose that I have never awoken at five o'clock in the morning just to stand in the freezing rain for eight hours with an ax in my hands; I have never attended the funeral of a companion who was mangled by a falling tree, run over by a locomotive or blown apart by the exploding boiler of a steam donkey; I don't even own a hickory shirt or a pair of white ox gloves.

There was a time when timber was a big deal in Washington... a really big deal. A close look will reveal that the provenance of virtually every community west of the Cascades can be traced in some way to our timber heritage. This extends from Henry Yesler's mill (1853) in a settlement that would grow to be Seattle, to the hundreds of small mills that were constructed in places like Machias, Cicero, Aloha, Reliance, Arctic and Fairfax. By 1910, Washington was the nation's largest lumber producing state and the industry employed nearly two-thirds of the state's wage earners. By 1920, more than 300 logging camps were scattered throughout the State.

Hidden among the second-growth forests, streams, and ponds (and in some cases, urban parking lots, lakeside vacation homes) however, the places where these hardy pioneers toiled remain. Curious about what these places might look like, in 2016, I started hunting for them. I read newspapers, studied maps and talked to local residents.

My visits have been recorded on large format film and silver gelatin paper. Today these are quiet and soulful places, but there was a time when they were rowdy and full of life, occupied with men working ten hour days for ten dollars a week— laboring amongst the shrill blasts of locomotive whistles, the crash of falling trees and the whirl of saws. Accompanied by the sound of a camp house fiddle, the accents from a dozen foreign countries, and a shared thrill of adventure, they bravely stared down the dangerous work and tamed a frontier.

The essence of any "re-photographic" project is to document change-over-time. It is typical to track down old historic photographs and then attempt to place one's tripod in the original marks. In the forestlands of western Washington, reference points vanish as, over time, logging camps melt away, railroad grades become county roads, new forests emerge. I have endeavored in this project to not only explore change over decades but also to acknowledge change over several minutes. Frequent blurriness is apparent in many of the photographs. This was achieved with long exposure times. Frequently several minutes- occasionally as much as half an hour. Our eye is like a camera lens in many ways, but we cannot see the blurring motion of stream or tree branches moving in a wind in the manner that a camera is capable of capturing.

Cathie Wier

Port Townsend, WA

I see the world in layers, overlays. Nothing is as it seems. I have been obsessed with watching shadows on the water and under the water. The ripples on the surface of the water also result in shadows of those ripples, interacting with the contours below. The shadows both help define the depths as well as obscure them.

I have been exploring dyeing with stitched-shibori resists using my hand-woven cloth as well as various silk fabrics. Silk organza lends itself to layering and not only casts shadows with the dyed designs, but the folds from the shibori also cast shadows. When you look at these pieces, imagine yourself on the river, trying to figure out where that color or shape is coming from.

cathiewier.com

<https://www.instagram.com/cathiewier/>

David Willis

Sequim , WA

Never being one to step into the limelight, I've always found comfort in the shadows.

Tanya Young

Mount Vernon, WA

Tanya L. Young is a Northwest based artist and writer. She is seeking an MFA in poetry at Western Washington University, starting Fall 2021. Her work has been featured in publications such as The New York Quarterly, Stonecoast Review and Jeopardy Magazine. Heavily influenced by isolation and human psychology, Tanya works to incorporate the intersection between art and the study of the self.

www.tanyasroom.com

<https://www.instagram.com/wheelofashes/>

The Story Medicine

Tacoma , WA

The Story Medicine transmits stories through the medium of her voice foremost but also as a ceremonialist and craftswoman of spiritual art.

The Story Medicine's work not only expresses the Sacred but also acts as healing and protective. Her stories drip the oceanic smell of Woman, Womb and Earth. Exuding a primal, deeply maternal and emotional quality, her work often communicates the life cycle with a special emphasis on Death and Rebirth. It is her magic to challenge the way the world sees and relates to what we call Woman.

The Story Medicine has been a Storyteller for over 15 years and calls herself an "emerging artist" at 35 years old. She resides with respect on the land of S'Puyalupubsh, Coast Salish People, now known as Tacoma, WA with her partner and four children. She is well known in her community for being a spiritual mentor in her spare time. You may have previously heard of or known The Story Medicine referred to by her birth name Jessica, which she went by until May 2021.

WWW.THESTORYMEDICINE.COM

<https://www.instagram.com/thestorymedicine/?hl=en>