

Annemarie Baldauf  
San Ramon, CA

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I have been working on a series of work for the last couple of months that are made on a 3D printer. Each time I print one I change it and improve on it or take it in a different direction. The virus has infected my 3D prints and this helps me deal with all that is going on right now. Being creative with the virus. Documented the virus with art.

<https://www.saatchiart.com/baldaufa>

Loretta Corbisiero & Vasilios Drakos  
Islip Terrace, NY

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"Found objects form a collaborative partnership and convey a message of hope and recovery"

Vasilios Drakos, artist by chance, fate and destiny. A traumatic event brought him to a place where he no longer recognized himself, or his work as a master plumber. His conquest over the trauma and return to self identity came through his profession but in an unexpected form: a form in plain sight, and one that he had never seen before.

Through a spiritual encounter or moment of collective unconsciousness he discovered what appeared to be a sword in the drippings of solder used to join pipes together. Over the next few months he continued to find various objects in the solder.

He shared these findings with his partner, Loretta Corbisiero, who interpreted them as symbolic representations of the courage needed to overcome adversity. In this moment, they realized they were joined together on his path to recovery.

He continues to discover *objets trouvés* in terms of art, aesthetic value, and in this case, self-concept and together they create a visual context by personifying the objects as a narrative of his journey.

The Transformation triptych represents the internal strength necessary for Drakos to overcome trauma. The Harrowing of Hell historically depicts the triumphant conquer of the underworld at the moment the souls in limbo were freed from hell. Drakos found release from the hell he was in at the time this piece came to life. The Victory crowns the figure in a symbolic testament to a great achievement, Drakos' victory was to triumph over darkness.

Seeing beyond the obvious led to the discovery of a unified story of transformation, spiritual truth, and triumph, waiting to be told. Paralleling Drakos' life, and the strengthening of their relationship these objects create a compelling world of healing and compassion through beauty, harmony and love for each other.

[fenicedrakosart.com](http://fenicedrakosart.com)

Lynn Di Nino  
Tacoma, WA

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You can more fully appreciate Lynn, her artworks, and her strong presence in the art community, when you know she's raised in the cotton belt of New Mexico by a single mother of five who worked as a waitress. From an early age she collected throw-aways in order to create shoes, wearables, and art projects. These activities were her lifeblood and continue to inspire her sculpture-making.

Most of her work is social commentary and since she thrives on puns, word plays work themselves into the theme of a piece in order to provoke a thought, or to instill 'fun' - a feeling of playful spirit. And if you smile, she's done her job.

Lynn moved to Tacoma from Seattle nineteen years ago and never plans to move back.

[lynndinino.com](http://lynndinino.com)

Sara DiDonato  
Brockport, NY

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My work is concerned with issues about women's identity and women's work, and ideas about metamorphosis and transformation. During the pandemic, I have made a series of small drawings dealing with the psychological effects of the pandemic on women, the ways that individuals find to cope, and ruminations about home and isolation.

Tiffani Erdmanczyk  
Bellevue, WA

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Tiffani creates abstract works that rely on the interaction of controlled mark-making and chance. In 2011, she developed sensory neuropathy. The textures in her art represent the sensations she feels in her nerves; her physical interaction with the paper is an expression of what happens beneath her skin. While nobody else can see or experience these sensations in the ways that she does, she tries to visually articulate them by bringing them to the surface of her art. She feels that the texture one is drawn to in a painting is a reflection of the impressions that life has left on their soul. When working with a medium that uses water, one must give up a certain level of authority and appreciate the effects of chance. When she discovers exciting color combinations from her daily interactions with nature and the built environment, she recreates them in her palette and lets their unique personalities guide her paintings compositionally.

[tiffanierdmanczykart.com](http://tiffanierdmanczykart.com)  
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Susan Grant  
Port Ludlow, WA

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My work as an artist primarily centers around themes of happiness, well-being, peace, renewed energy, and drawing strength and connection from the natural world. Having had fragile health for most of my life, and often recovering from one health setback or another - creating art has been a healing refuge and a source of joy for me.

I've been a professional artist all of my life and over the last six years have fallen head-over-heels in love with making glass jewelry. I am thoroughly enchanted working with glass, which I experience as a very precious, magical medium that is inherently beautiful with a dash of surprise. I've developed a special process of layering and firing glass which combined with my free-spirited style of wire wrapping results in little works of art that are truly unique. Each piece of jewelry is special - not just because the designs are one-of-a-kind, but also because I incorporate pieces of glass that are also one-of-a-kind. For this reason, each finished piece of jewelry is quite precious and rare.

For much of my artistic career I painted large, colorful, abstract canvases as well as hand-painted art-to-wear that was exhibited, collected, and sold in galleries, shops, and exhibitions nationwide (SF MOMA, Nordstrom, Paul Masson Winery, the Sausalito Art Festival, and many more). With my current work, I am translating the energy and vitality of my large, colorful paintings into wearable works of art that fit in the palm of your hand. These bold and intriguing statement pieces are designed to inspire and delight the wearer and those around them.

My one-of-a-kind glass jewelry has been exhibited and sold through a number of venues, including: Northwind Art Center Gallery, Artist Showcase in Port Townsend; Northwind's 20th Anniversary Juried Regional Art Exhibit; the 2019 Port Townsend Studio Tour; Columbia Art Center, 'Big and Small' exhibit in Hood River, Oregon; and to collectors through private shows.

[www.SusanGrantDesigns.com](http://www.SusanGrantDesigns.com)

Ebonee Hansen  
Orem, UT

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I love capturing beautiful things with my camera. Telling a story with an image is the most amazing thing! The material world breaks all of us down in different ways but it is up to us to build ourselves back up. Once we are built up we can change the world around us in a more positive way.

[eboneehansen.com](http://eboneehansen.com)  
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Kristen Haskell  
Brooklyn, NY

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Imagery of decomposition has often become indigestible to the human psyche, mainly due to the grotesque essence of the process. Decomposition is a process where elements are broken down further and are recycled back into nature. I have chosen decomposition as a subject matter and as an analogy for my drawing practice. I draft studies of the unwanted and the undesired, with each composition beginning as a detailed ink drawing of a chosen element found in nature. Some of these studies become decomposed and broken down into abstractions, where they transform from the sketchbook into larger installations. By illustrating the various stages of decomposition as well as elements that contribute to the cycle of death, I am allowing the viewer to digest the indigestible.

*Decomposed* is a body of work that exists as an elegant visual representation of the uncontrollable and undesirable, from small detailed ink drawings to large irregular patterns of specimens as well as site-specific installations, the viewer will experience the abject in a curious and aesthetic manner.

kristenhaskell.org  
instagram.com/haskelldraws

Pamela Hastings  
Port Angeles, Washington

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Pamela Hastings is a sculptor, painter, writer, designer, and teacher whose studio overlooks the Strait of Juan de Fuca in Port Angeles on the beautiful Olympic Peninsula.

She has exhibited her mixed media sculptures, paintings, and designs, and taught via the internet all over the world. Especially known for her work with life-change via doll making, her book, *Doll Making as a Transformative Process*, is used in art therapy courses in the US and Australia. Teaching mixed media construction and gently unlocking personal creativity is a specialty.

Pamela's work has appeared in numerous books, including Lark's books: *500 Handmade Dolls*, *Fiberarts Design Book IV* and *VI*, 3 of Susanna Oroyan's books, *Who's Your Dada*, and seven of her own books.

See more at [www.pamelahastings.com/](http://www.pamelahastings.com/) and in her print-on-demand and e-books available on [amazon.com/Pamela\\_Hastings/e/BO1FZQ8LXG](http://amazon.com/Pamela_Hastings/e/BO1FZQ8LXG)

[pamelahastings.com](http://pamelahastings.com)

Muyuan He  
New York, NY

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My pieces consist of my hope that people stay positive and healthy during the pandemic. The Farmer's Tattoo Market is a booklet of temporary tattoos of vegetables with nutrition and cooking tips inside for a healthy diet during the lockdown. The pill bottle contains a scroll book of dance moves that I learned to cope with depression. No previous dance experience required. Suitable for small apartment space during the lockdown. The stretch guide is a small booklet of stretches that people can do between work hours at home.

[sherrymuyuanhe.com](http://sherrymuyuanhe.com)

## Courtney Hicks Tigard, OR

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Courtney Hicks (b. 1997) is both a painter and curator, born and raised in Portland, OR. Her favored mediums are gouache and acrylic, most often painted small scale on canvas and paper. Thematically, her work explores specific topics within Feminism, with a weighted focus on body image and how having a female body is both experienced and interpreted in various contexts. The scale of the work is typically kept smaller being as it correlates to how intimate the content is to the artist. Hicks uses humor, absurd setting, and narrative combined with motifs from mainstream visual culture to create symbols for the viewer to decode. In the process, she creates a visual language for the viewer to follow throughout her entire portfolio. Hicks' inspirations include artists such as David Hockney and Mickalene Thomas, who both draw from their distinct identities to create colorful work that invokes intense emotions from their viewers. In 2018, Hicks was honored with the Helen Blumenstiel award for outstanding junior in the art department at Linfield College. The following year, she earned her Bachelor of Arts in Studio Art. Also, in 2019, Hicks had three works exhibited at the Bush Barn Art Center in Salem, OR. Her work was included among others in a group show juried by Laura Mack that focused on highlighting women and non-binary people living and working in Oregon. She has since interned at various Oregon cultural institutions, such as the Chehalem Cultural Center and Disjecta Contemporary Art Center, in Newberg and Portland, respectively. Hicks plans to apply for graduate school in 2020, to study curating and further strengthen her own art practice.

[courtneyhicks97.wixsite.com](http://courtneyhicks97.wixsite.com)  
[instagram.com/courtney\\_clarissa](https://www.instagram.com/courtney_clarissa)

Kayla Houdek  
Astoria, NY

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These are two subjects I keep finding myself going back to. They represent illnesses that affect people that are close to me everyday. I'm a person who likes to fix things and be in control. But when family members get ill, it's devastating and usually out of your hands. According to the CDC hypertension affects nearly half of Americans. It's a story that most people can relate to. Multiple sclerosis is rarer, but autoimmune diseases are common in my family. The themes of my work always align with what is going on with me emotionally. I had come to terms with the fact that I couldn't fix what is going on with the people I love everyday. Then COVID 19 happened. Luckily my family lives in a low impact area of the United States, but that doesn't stop me from worrying and calling to make sure they're actually staying home. Feeling so far away and out of control I did what any artist would do, I pushed that energy into my work. It's how I process and work through what I am feeling. I work in many mediums, but have recently found a love in printmaking. Linocut printing specifically has been my main focus as it is easiest to do while I'm stuck at home. I can turn this negative energy into something strong, thoughtful, and beautiful right from my apartment.

[kaylahoudek.com](http://kaylahoudek.com)  
[instagram.com/artbykaylahoudek](https://www.instagram.com/artbykaylahoudek)

Chloe Irla  
Westminster, MD

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I maintain an interdisciplinary art and design practice rooted in traditional painting techniques. The work included in this submission was created during home confinement due to the COVID-19 pandemic. I seek to apply my creative practice to socially engaged projects and issues. Responding to the pandemic with these works has been cathartic and a means to utilize my skills to help others understand the importance of staying home and social distancing. "Medical Warrior" was created in response to watching a news story about ICU doctors on the front lines of the pandemic in NYC. These medical warriors are the gladiators of our time. "Don't Stand So Close" was inspired by Sting and the Police's song, "Don't Stand So Close to Me." I create these works to convey solidarity to my neighbors who are also staying home and to the medical workers who desperately want us to stay home during this time.

[chloe-irla.com](http://chloe-irla.com)  
[instagram.com/c\\_wirla](https://www.instagram.com/c_wirla)

Steve Jensen  
Seattle, WA

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In mans continuing search for health and wellness, finding  
new ways dates to the beginning of time.

Something must die in order for others to live.

Like all life forms, all things in nature...connect.

[stevejensenstudios.com](http://stevejensenstudios.com)

Elaine Kinnaird  
Birmingham, Alabama

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I am a fiber artist and my work focuses on texture and an emphasis on honesty of the material. I love the intimacy which is bred through both tactile materials that invite touch and through the female lens that invites a glimpse into the space and time we currently occupy- making explicit that which is implicit. In addition to the tactile, I also focus on space and shadow. I build landscapes from shadows, which like shadows, scatter and disappear like a ghost playing tricks. During the lock down for Covid, I created miniscule sculptures meant to be seen only in photographs which capture the sense of loneliness and isolation.

[efkinnaird.wix.com/elainefarleykinnaird](http://efkinnaird.wix.com/elainefarleykinnaird)

Jessica Krichels  
Albuquerque, NM

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These three pieces are part of a series I have been working on since March 15 of this year, when schools and life as we know it were shut down due to Covid-19. I have felt compelled to create layered prints as a visual expression of the ideas and feelings that I am experiencing during these times. The shapes, layers, diagrams, and images I am incorporating into my work are representative of the various thoughts in my head during this time. The making of this art has helped incalculably in my own well-being during this time- the studio being a calm, cool place for reflection and creation. In these three works (part of a larger body of work that continues to evolve) the red dots are the spots of contagion and their connection to other spots of contagion with the spread that we witness as ever-growing circles on national and international maps. The repeating shapes, vectors and arrows represent the overwhelming barrage of statistics we are subject to, and the grids are aerial views of the shapes of cities... the grey-green shadows are land masses or perhaps creeping fogs of virus spreading across maps. With all this, I wanted to create something beautiful and complex that evokes the virus and emotions these times using my own visual tropes and language.

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Donna Lough  
Seattle, WA

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My work almost always have a narrative. The story behind the work inspires and gives passion to the resulting piece. I normally work in oils and watercolor but for this subject have used a mixed media approach. I love the moment when I get lost in the process and it starts giving feedback about what direction to go next. My process of making art involves a constant dialogue with the elements within the picture plane. I consider my art to be thought-out interpretations of an inner dialogue.

I have worked as an art teacher in both public and private schools. I taught youth programs at Gage Academy for several years. I have also been a graphic designer and had a successful mural business where I painted murals for Microsoft and Group health Hospitals among others.

I currently have a home studio in Northeast Seattle. I belong to the professional groups of Women Painters of Washington and Co-Arts.

[DonnaLough.com](http://DonnaLough.com)

Amy McIntyre  
Port Angeles, WA

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"Any Port in a Storm: Pandemic Sundays in Port Angeles, Washington" is a black and white social documentary photography series I began on March 16, 2020, the first Sunday of my COVID-19 isolation, and wrapped up after 16 Sundays on June 28, 2020. I randomly chose Sunday mornings to document life in my adopted hometown of Port Angeles, Washington, as the coronavirus pandemic of 2020 was closing in, and committed to taking photos every Sunday morning as it progressed and a civil rights uprising emerged. The series continues a photographic documentation of the town I moved to more than a decade ago. Photographing Port Angeles is an observational study of place through the lenses of art and social science. Themes in this project include home, belonging, politics, art, women, economy, and reflection

Ellie Polk  
Port Angeles, WA

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Culturally, socially, financially, emotionally, environmentally: every facet of our perceptions as to who and what we are, individually and beyond, has been upended by the coronavirus, and our perceptions of the future often oscillate dramatically not simply from hour to hour but even month to month.

*Certain Uncertainty* shows the present: both the brittle and potentially unraveling fragility we risk experiencing in coping with this upheaval.

*Uncertain Certainty*, on the other hand, is the hopeful reminder of the future; not being a dystopian, I believe that in navigating through the crisis we will emerge changed but with faith in a continuing universe.

Polly Purvis  
Seattle, WA

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My current work is a response to themes of isolation and mortality during this tragic Covid Spring. The impacts of the pandemic have certainly exposed the fragility of human life and the challenges of social isolation. We seem to be experiencing a communal “*Memento Mori*”: an ever present reminder of death, with daily case statistics and alarming news of those who’ve succumbed to the virus.

As stay at home directives, quarantining and social distancing have become our reality, being well is connected more than ever to local and global cooperation. I’m hopeful that by acknowledging community responsibility, and being kind and mindful of the safety of others we will prevail.

My sculpture and photo constructions are fabricated with salvaged and recycled materials, including Industrial metals, marine and domestic hardware. I join each piece to highlight surface, color and texture and to exploit the unique properties of each metal. My sculpture often incorporates my traditional gelatin silver prints to combine two and three dimensions into a unified form.

I have created site specific installations throughout Washington and have exhibited nationally and internationally. My work is included in many private and public collections, including The British Museum and the National Archives in Washington DC.

Rosemary Read  
Seattle, WA

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The energy, movement, and forms found in nature, as well as my personal experiences with anxiety, are the driving forces behind my body of work. I am both fascinated and inspired by beauty and destruction in the natural world. I feel that the physical processes which alter the Earth make for an excellent metaphorical representation of the impact of anxiety and restlessness on my mind. There is beauty in destruction. Thus, my objective is to create artwork that evokes and conveys emotion while remaining abstract to allow for a broad range of interpretations.

While my work, in general, is always relevant to mental health, I wanted to explore the feeling of turmoil for this particular themed exhibit. Whether it be a large scale issue that affects many, such as COVID-19, or a situation in one's personal life, turbulence and uncertainty can very quickly turn life upside down. The use of line in my work is meant to create and intensify the sense of movement through a piece. Color is used for emotion. While turmoil is a negative experience, I wanted to highlight the importance of resilience and the opportunity for growth through difficult times with the use of bright colors in my work.

My process of creation first begins with a color palette, followed by long and loose brush strokes. Detail and finer lines are then added in layers to highlight the energy that I am trying to capture.

[rosieread.com](http://rosieread.com)  
[instagram.com/\\_art.rose](https://www.instagram.com/_art.rose)

Raquee Rivera  
Port Angeles, WA

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As subtle phenomena become clarified and distorted through diligent and personal practice, the viewer is left with an epitaph for the limits of our culture and a testament to the darkness of our condition.

Alexander Romero  
Brooklyn, NY

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My work revolves around the duality of existence that my generation finds itself in. This duality is perpetuated by the over-use of technology and the toll it takes on the psyche. Day to day we find ourselves in a reality that switches from a virtual realm to the physical realm; between what we view and (mis)interpret on a screen and that which we see in real life. This both intrigues and disturbs me on a conscious level. I've started questioning the way that we communicate with one another and how it effects me. I've displayed these effects through traditional methods by juxtaposing the ephemeral nature of the digital world with the everlasting nature of painting; an irony I'm compelled to illuminate. These works are painted from life in order to express what it feels like to live in a cold communication era.

[alexanderromero.co](http://alexanderromero.co)  
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Joan Stuart Ross  
Seattle, Washington

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My work is inspired by imagery of growth and generation. Explorations and inventions of color relationships and their dynamic arrangements are all intrinsic to my paintings, monotypes, and collages. The crux of my search for life force, energy, and meaning engages color as value and depth.

Vigorous forms in my work are inspired by kinetic natural shapes: the poplar tree, the hydrangea blossom, the oyster shell, grid, line, and text. As I layer color and mark, pictorial forms, rhythm, repetition, juxtaposition and diversion lead to the luminous spirit of things.

My Crossword Drawings and the Virus Series began as intricate patterns, elements that are paramount in my love of drawing and are embedded in my painting and printmaking. The roots of these sensitive mediums are connected.

Crosswords, designed by both genius word mongers and by computers, are structures for intrinsic patterns that develop into an invented personal language. The crosswords become a bridge over an intuitive confluence of what is revealed and hidden, what is known and unknown, what is true and false.

My husband's completed daily crossword papers, infused with his lettered pencil marks, guide my hand and eye as the design of the grids, letters, words, and the mysterious language of each of the completed crosswords, leads me to go with the flow.

The struggle to find the hidden truth in crosswords' webs and crossovers becomes a metaphor for the search for what is really going on in the world, how we might discern it, translate it, unravel it. We may remain shadowed in the dark, as ordered confusion and constant value changes obfuscate the way, or we may see what's true, cast aside what doesn't make sense, and go forward.

<http://www.joanstuartross.com>  
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Twyla Sampaco  
Bellevue, WA

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Depression and mania were two dark clouds chasing me through my life, threatening every attempt at happiness. I tried to fix them, I tried to fight them, I tried my best to deny them. But all of that was as effective as screaming at the weather to change. Now I stack the odds against falling victim to their turbulence, by establishing healthy habits and making art that celebrates and documents moments of joy. I'm grateful for the depth of emotion that my differences grant me, the superpower of resilience I developed, and the gift of appreciating every good day. A cloudless sky is beautiful, but there's beauty in building the strength to weather the storms as well. Maybe these moods will never be my friends, but they will always be my companions. Luckily, I make the decisions. And I choose to thrive.

[http://patreon.com/heartless\\_twyla](http://patreon.com/heartless_twyla)  
[Instagram.com/heartless\\_twyla](https://www.instagram.com/heartless_twyla)

Hunter Simmons  
Eagle, Idaho

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My artwork is a series of cathartic confrontations with mortality and the impermanence of the individual. Predominantly considered through the lenses of physical and mental deterioration, my sculptures are intense distortions of the human figure. Ultimately, these forms range from easily discernible segments of the human body to mere echoes of it. Though a multitude of different media are utilized within my creative practice, their intentional misuse becomes evident. After developing a general framework for a form, my sculptures are continually reworked through the application and manipulation of the materials employed. As amalgamations of material accumulate throughout the sculpture, a viscerally compelling harshness begins to emerge. Consequently, my sculptures physically capture the psychological weight of the concepts they consider.

[instagram.com/hunter.simmons.art](https://www.instagram.com/hunter.simmons.art)

Mark Smoot  
Port Angeles, WA

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I suppose because humanity, both in the literal and figurative sense, is the subject of much of my work this exhibit felt, to some degree, like a natural fit for me.

Pathos. Figurative and portrait work can evoke an emotional response just because our species is wired, I believe, look for meaning in face and form. Probably tied to our very survival somehow.

Generally these “statements” are awkward for me. I guess that’s not unusual. I truly feel that nothing that I might say should have any impact how, or whether, you respond what I present.

Tamara Stephas  
Bend, Oregon

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The series, “Six Feet,” offers variations on childhood tin-can “phones.” Their six-foot-long cords represent both the spacing and isolation needed to reduce transmission of the novel coronavirus, and the ways we are finding to connect despite them. Contemporary newspaper clippings, sealed behind acrylic medium, show day-by-day the impact of virus control measures, our concerns and fears, and how we navigate perilous times as individuals and as a community.

My work explores the relationship between humans and our environment: man-made and natural. Like many makers and small manufacturers, I have pivoted to follow these unusual times. In March I turned from wood sculpture to volunteer mask-making. Then as pressure on our local health systems has eased, I have begun looking at the social and psychological pressures changing our society. The end is not written yet; join me for the journey.

[stephas.com](http://stephas.com)

[instagram.com/tamarastephas.art](https://www.instagram.com/tamarastephas.art)

Diane Urbani de la Paz  
Port Townsend, WA

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I look for healing in the world. Most of the time I feel beaten about the head and shoulders by all the cruelty, pollution and harsh judgment out there, but then, when I least expect it, something appears before me, Just looking at it, listening to it, even smelling and tasting it restores me. These healing agents can be wild creatures: long-legged elk, trickster coyotes and birds, especially owls.

I find resilience too in community with people who are otherwise cast out of high society. I've dived into carnival celebrations in the Caribbean, dazzled by the descendants of enslaved people -- now free and celebrating life by dousing themselves in glitter and frolicking in a parade.

My most recent trip -- and the last one before the pandemic halted international travel -- was to Panama. There, the descendants of Africans brought to Central America on slave ships coexist with others from all over the world. On a walk at dusk through the Casco Viejo, the old quarter of Panama City, I saw two young boys playing ping pong. They were the picture of grace. And they were having a great time.

Nature, community, play: I seek to capture them in my work.

Cathie Wier  
Port Townsend, WA

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Living on the Salish Sea (Orcas Island and now Port Townsend, WA) I find myself fascinated by what I see along the shoreline: piles of kelp glistening in the sun, rocks and pebbles washed by the waves, waves crashing on the shore, and sunsets on the water. In Port Townsend, I discovered beaches at low tide with seaweed of all colors and textures laid out on the sand in beautiful compositions. I started photographing these images and gradually found myself translating them to my weaving.

In addition to wandering the shoreline, I spend time hiking in the mountains which provides me with more rich textures and colors to explore in my weaving: snow covered peaks, mossy rocks, wildflowers, roaring rivers, and forests green and fire-scorched.

Just as seaweed changes color and shape as it dries, I experiment with weaving with yarns and structures that change shape when I take them off the loom, wash, and dry them: some yarns shrink, some bubble, and some twist. Although many weavings have strict horizontal and vertical lines, I love to break away from those structures and find ways to create angled or undulating lines.

An empty loom demands a new design and eventually a concrete project emerges, each with unique puzzles to solve. A piece may be driven by an image, a new technique, or colors and textures of yarn from my closet. I inherited not only my mom's looms, but also an amazing array of yarns that provide a breadth of colors and textures that demand experimentation and always whisper encouragement.

[cathiewier.com](http://cathiewier.com)  
[instagram.com/cathiewier](https://www.instagram.com/cathiewier)

Diane Williams  
Port Angeles, WA

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Lately I've made art in order to stay sane while sheltering in place.

I don't understand the need for a haircut.

Andrea Woods  
Port Angeles, WA

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*Shinrin-Yoku*, Forest Bathing, means taking in the forest atmosphere during a leisurely walk. It is a therapy that was developed in Japan during the 1980s, becoming a cornerstone of preventive health care and healing in Japanese medicine. Drawing near to Nature is restorative and calming. We here on the Olympic Peninsula have an abundance of Forest. May these three paintings bring you peace and quiet reflection in this exceptional time.

[www.andreawoods-art.com](http://www.andreawoods-art.com)  
[andrea.woods.art](http://andrea.woods.art)