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PRESS RELEASE

The Island Gallery
400 Winslow Way E, #120
Bainbridge Island, WA 98110
206-780-9500/www.theislandgallery.net

For more information, contact
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EVENT:



Printmakers: New Work

**Jan Branham, Dawn Endean, Pam Galvani, Meg Hartwell
Lynda Harwood-Swenson, Renée Jameson, Maryann Kirkby
Kathryn Lesh, Irene Yesley**

August 2 – September 27, 2019

Featuring
Bill Galvani
Wood Sculpture

**Opening reception
First Friday Artwalk, August 2, 6-8 pm**

In Concert:

Awkward Grace



IMAGES SHOWN ABOVE, LEFT TO RIGHT:

Maryann Kirkby, *Pacific Glow*, Monotype

Jan Branham, *Nirvana*, Monotype Collage

Pam Galvani, *Always Further*, Monotype

Dawn Endean, *Blue Eye*, Monotype

Lynda Harwood-Swenson, *Sticks and Stones*, Monotype

Kathryn Lesh, *Sand Castles*, Monotype

Meg Hartwell, *Orange and Blue*, Monotype Collage

Renée Jameson, *Red Rock*, Monotype

Irene Yesley, *Other Worlds*, Monotype

About the Show:

The Island Gallery is pleased to have nine outstanding print artists from Bainbridge Island and Seattle join us for an annual exhibition of their new work. What makes this group so fascinating is their distinctive approaches to the print medium. The artists say they are drawn to the monotype process because of its techniques of layering, the use of color and the array of tools employed to obtain the varied results. The works can surprise and provide a magical effect as the single print emerges from the printer. The results range from moody landscapes, to playful abstracts and provocative figurative pieces. Their viewing is a perfect activity for a summer evening – and the remainder of the year.

The landscapes of the North- and Southwest are most clearly reflected in the work of Renée Jameson and Maryann Kirkby. Kirkby, a landscape architect, likens the monotype process to designing gardens, layering through the use of multiple plates to create atmosphere, perspective and scale. Jameson's work evokes the moods experienced in the changing cloud and color conditions of mountain and seascapes.

Abstract shapes and mark making are shown in the work of Pam Galvani, Meg Hartwell and Irene Yesley. Galvani sees mark making as a form and carrier of meaning, reflecting her expertise as a calligrapher and history teacher. Hartwell uses collage and color to evoke a sense of controlled calmness, reflecting her previous career as a surgical nurse. Yesley describes her work as the interplay of positive and negative shapes and the emotional impact of color, yet they still evoke the skies and sharply delineated landscapes where she has lived – eastern Washington, the Southwest, and the Turquoise Coast of the Mediterranean.

Kathryn Lesh captures people “in moments that are abbreviated and abstracted enough to invite broad interpretation,” while Dawn Endean similarly shows the vulnerability and fierceness of the animals we live with. Jan Branham employs the collage of faceless figures which evoke whimsy and delight through the details of clothing, stance and background. Lynda Harwood-Swenson, in her piece entitled *Stones 1 and 2 (Lapidation)*, uses anonymous faces transferred to stones to represent female victims of violence around the world.

Overlooking the exhibition is a life-size Great Blue Heron, the creation of Bainbridge sculptor Bill Galvani.



About the Artists:

Jan Branham (Bainbridge Island, Washington): After retiring from a 35-year career as a public high school art teacher, Jan Branham has become a full-time printmaker, working with several groups of printmakers on Bainbridge Island. She is an active member of Bainbridge Artisan Resource Network (BARN). Besides being involved in local print workshops Jan attends national conferences and symposiums, and is a member of the Southern Graphics Print Council, The American Craft Council, and Seattle Print Arts.

Presently I am involved in creating a body of work that I call "ANSISTERS". My work incorporates collage and printmaking such as etching, linocut, woodblock, collagraph, as well as a mixing of media ... The subject matter of my art is inspired by small snapshots that were taken in the 1920s, '30s, '40s, and '50s. Most of the photos were taken with a Kodak Brownie camera and are of relatives and close friends of my family. I have chosen interesting individuals from these small snapshots ... and then have created my own printed and collaged images that, I hope, have developed a new life of their own on paper.

Dawn Endean (Seattle, Washington): Dawn Endean has been working primarily as a printmaker since 2010. She is represented by Shift Gallery in Seattle's Pioneer Square, and has exhibited at the Bellevue Art Museum in Washington and the Turner Print Museum in Sacramento, California, and in many Seattle galleries including: the Jacob Lawrence Gallery, Tashiro Kaplan Gallery, Columbia City Gallery, and the Good Arts Gallery, as well as at the Northwind Arts Center in Port Townsend, Mighty Tieton in Tieton, Washington, and Gallery 25 in Fresno, California.

Dawn currently teaches Printmaking at the Pratt Fine Arts Center in Seattle and at the BARN (Bainbridge Artisan Resource Network) on Bainbridge Island.

Pam Galvani (Bainbridge Island, Washington): Before moving to the Pacific Northwest twenty-five years ago, Pam Galvani and her family lived in many parts of the United States; travel has thus played a major role in expanding her understanding of how art holds meaning across cultures. Her academic background combines studies in history and graphic design with an active studio practice in lettering and printmaking. She completed her MFA at Vermont College of Art in 2014. Her BA is in history, while her MAT is in history education. For many years, she has taught history, calligraphy and English. Primarily a printmaker today, Pam has also been a



calligrapher for 40 years, incorporating gestural marks into her work. Her art has been shown nationally and locally, including Bainbridge Island Museum of Art.

Meg Hartwell (Bainbridge Island, Washington): *I was an operating room scrub nurse for fifteen years, passing scissor, clamp, even saws to help fix the human body. I was privileged to see and hold body organs, and x-ray images. Music was always playing in the background. The atmosphere in the room had a calm control in the midst of chaos. Tools or surgical instruments had a specific purpose and fascinated me. This experience influenced my art and shaped my life.*

My process of making monotypes and mixed media pieces begins with a broad view of my previous monotypes and collected imagery, and a hunt for inspiring images. I find music invigorates my creativity and allows the process to be more intuitive than analytical.

Monoprints and monotypes allow me to work quickly finding my marks, images, textures - like painting with paper. I cut and tear images and lay them on a background. I try to work quickly to let spontaneity release my work. My imagery is inspired by taking innumerable photographs and keeping track of ideas, everyday objects, shapes, patterns, color combinations, unusual perspectives, and studying a broad range of art.

The last stage of a piece is to cut, tear and re-assemble the images. The best stage is the surprise at the end.

Lynda Harwood-Swenson (Seattle, Washington): Lynda Harwood-Swenson is a Seattle based artist and is the Art Studio Programs Assistant Manager at the Seattle Art Museum. Her personal work focuses on the connections between social relationships, surrounding environment, beauty, and how those concepts interact with each other in our social and emotional landscape. Her work has been included in numerous shows nationally and internationally. She is a 2018 Vermont Studio Fellow, awarded by the Clowes Foundation, and a 2016 recipient of the Artist Trust GAP Grant. Her work is also included in the City of Seattle Public Utilities Collection.

Renée Jameson (Bainbridge Island, Washington): Renée Jameson was born in Western Washington and received her BFA from Cornish College of the Arts in Seattle. She is a monotype artist living and working on Bainbridge Island. Currently she is the printmaker liaison for the Bainbridge Artisan Resource Network (BARN) setting up the print studio for the BARN. She has work represented in private collections in Santa Barbara, La Jolla and Bainbridge Island.

I walk daily along the shoreline on Bainbridge Island and am inspired by the constantly changing sky. One of the most exciting things I observe is how rapidly the cloud formations change into new and dramatic shapes within seconds. I have my camera with me at all times on my walks. Some days I see very little that interests me and other days the sky is extraordinary. I try to create a world viewers can interpret and respond to in their own way. In this way I consider myself an abstract artist. My objective is to create a mood and atmosphere that will evoke an emotion in the viewer and possibly a memory from the past.

Maryann Kirkby (Bainbridge Island, Washington): *My images draw from my relationship to the natural world, primarily from the landscapes of the Northwest and the Southwest. My emotional reaction to those*



landscapes and my tendency to bond with a particular scene causes me to make numerous trips to the same place to experience it in a variety of light and weather conditions.

As a landscape architect I design gardens in layers both 2 dimensionally and 3 dimensionally. Building a landscape through the monotype process also involves layering through the use of multiple plates to create atmosphere, perspective and scale. Each plate contributes information which adds to the complexity and the wholeness of the image. Surprises and magical effects are the reason I can't wait to repeat the process again and again.

Kathryn Lesh (Bainbridge Island, Washington): Kathryn is a printmaker who is obsessed with the drama of light and the construction of space, which are starting points from which she explores the line between the abstract and the figurative. Her images capture people and moments that are abbreviated and abstracted enough to invite broad interpretation.

Irene Yesley (Sacramento, California) Irene describes herself as a geometric abstract minimalist, designing flat, hard-edge patterns against a relatively flat background. Physical textures, such as brush strokes, play a minimal role to the interplay of positive and negative shapes, and the emotional impact of color.

Irene describes her journey:

I earned an MFA in printmaking from Arizona State University. After graduation, I bought two floor looms and started making rugs and tapestries. Eventually I grew frustrated with the restraints of weaving, the warp and the weft, and especially the fact that I could never change anything, so I sold my looms and started down the path of rediscovering what kind of artist I wanted to be. I attended Haystack School of Arts and Crafts in Maine, where I was fortunate enough to have Warren Seelig as my instructor. He opened the door to all sorts of materials and experimentation.

Since then I have used pencil, pastel and oil stick on paper, done reverse painting on Plexiglas, acrylics on wooden panels and gesso board and now I have returned to painting on layers of Plexiglas and stacking them to make 3 dimensional paintings.

Bill Galvani (Bainbridge Island, Washington): Artist Bill Galvani, whose professional background is as a museum director, carves using the traditional tools of drawknife, spokeshave, wood rasp, and knife. He prefers basswood, a hardwood that holds detail and takes a blade well. Carving shorebirds and ducks has encouraged him to study them, which has led him to participate in conservation activities that preserve birds and their habitats.

Carving gives me pleasure and relaxation: the smell of freshly-cut chips, the finish of the wood, and the feel of the form as it takes shape. I enjoy learning about birds, watching them, and trying to understand them. I have carved shorebirds, ducks, and whales for some forty years. I appreciate the work of the old masters of this craft, carvers such as the Ward Brothers of Maryland's Eastern Shore and Elmer Crowell of Massachusetts. The



wildlife creations of contemporary carvers including Larry Barth and Rich Smoker also inspire me. In my shorebird carvings I attempt to present a stripped-down form that projects the independence, spirit, and rugged nature of these remarkable feathered creatures.

I served as Director of the Naval Undersea Museum in Keyport, Washington, for nineteen years. I also conducted museum accreditation visits for the American Alliance of Museums. Interestingly, those visits often gave me a chance to see the work of other carvers which I always enjoyed.

GALLERY LINKS:

Images, biographical or other artist information. Please contact the Gallery for any additional information.

Web Site Artists' Page (complete roster of Gallery artists): <http://www.theislandgallery.net/artists.php>

To Contact the Gallery: ssn@theislandgallery.net

About The Island Gallery

Established in 2002, **The Island Gallery** features internationally recognized artists whose work takes traditional art forms in exciting new directions: studio furniture and sculpture; museum quality textile art and wearables; wood fired ceramics from the finest potters in America; paintings and prints; and unique jewelry creations. Monthly exhibitions include live musical concerts, featuring such genres as jazz, rock, folk, chamber music and performance art. This, along with its reputation for excellence, makes The Island Gallery a destination spot on beautiful Bainbridge Island, a short ferry ride from Seattle, and steps from the new Bainbridge Island Museum of Art. In 2017 we celebrated 15 years of collaboration with unique and talented artists from near and far.

Event Location/Contacts/Visit:

The Island Gallery, 400 Winslow Way E, #120, Bainbridge Island, Washington.

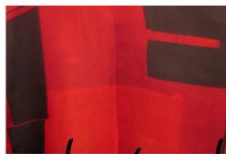
Underground parking is available at The Winslow off Ericksen Avenue.

Web site: www.theislandgallery.net

Shop: www.theislandgallery.net/shop

Blog: www.theislandgallery-artblog.blogspot.com





the Island Gallery

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GALLERY HOURS

Tuesday-Saturday 11-6pm

Sunday Noon-5pm

Closed Mondays