

SAVE THE DATE!

The Washington State Department of Ecology's (WSDOE) art committee is hosting an artist reception and art tour for five artists and you are invited!

This meet and greet artist reception along with gallery tour will be on:

Friday, April 12, 2019

12pm-2pm

WSDOE

300 Desmond Dr.

Lacey, WA. 98503

This is another must see show at Ecology (ECY)!

Each artist has a different style and each are showing in a different art gallery at the Washington State Department of Ecology's headquarter building.

The art gallery tour of all five shows will be starting around 12:15.

If you miss the reception do not fret because each show will be on display until late June. Although something to be aware of – the second and third floor art galleries of the Department of Ecology are closed to outside visitors and do require an ECY escort so you will need to call ahead 360-407-6000 to and make an appointment to see the art on the second and third floors.

To read more about each artist please take a look at each of the artist statements in their own words

Hope you can make it!

C. J. Swanson

Showing on the walls of the first and small dining room gallery



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From the beginning when starting a new painting, I usually am actually not beginning, but continuing to what I've done previously. The avenues I take are like the alternate routes to get to the same place.

Sometimes I arrive in an unexpected place that I may never go back to or I'll just take the parts I like and forget the rest. This all pertains to painting, design and composition. My work is done primarily for myself, because there is the problem of being alone with your vision.

One can look and not see. I, like most artists, use a personal vision that surrounds me like a thick protective shield. We are in our own worlds but very much in your world. What I am communicating, using paint, is the sheer joy of living and feeling alive.

Diana Fairbanks, Ed.D

Showing on the walls of the main dining room gallery



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I relish the excuse to look at the world intensely and to record the wonders that I observe. I delight in the opportunity to mess with colors and textures to recreate the facts of the beautiful things I see. My art is considered representational and I often integrate my interest in science into images. I also enjoy collecting and painting common objects in tabletop still life's. Currently, I am immersed in "The Rivers of Washington Project", something that came out of authoring *Backroads of Washington* for Voyageur Press. I am also newly re-ignited with the craft and art of printmaking.

I value the process of art-making. This explains my continued interest in teaching art-making to others. This outlook fuels my passion for drawing, as a valuable practice in itself and as a preparation for other arts such as painting and print-making. I am attracted to obscure drawing media because they require the artist to focus, with new skills, on the exploratory process of selecting, arranging, observing, recording, and evaluating a subject. They also illuminate the history of art and technology and suggest the future of that alliance.

Tweed Meyers

Showing on the walls of the second floor gallery



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Tweed Meyer has used her talents in oil and pastel to record unique places and events on the Olympic Peninsula and south sound of Washington state. Whether amongst the ancient Cedars on the Peninsula, or in The Swiss in Tacoma, Tweed works with boundless energy to capture and record a tangible piece of the moment. A staple of the south sound art scene, Tweed has refined her style with dedication, working continuously for over 30 years. She truly embodies the spirit of the old masters. Until you've seen her (and maybe you have), working out of the back of her station wagon, on a bridge in the rain, or sketching the subtle nuances of a cafe, you have yet to truly experience the work of Tweed. Enjoy.....

Leslie Atkins

Showing on the walls of the third floor gallery



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Last year I discovered a fun new paper size: postcards. Previously I always drew and painted on larger sizes, but the 4" x 6" format was intriguing. It is portable, easy to upcycle or recycle, able to travel through the mail, and has a global network of people sending them (mail artists). The technique is pen and ink drawing on watercolor paper (using fine-point pens and brush-point pens). I've been drawing with pen and ink all my life. Originally I started making postcard drawings with an ecology theme. I had been collecting photos of plastic bag trash, and then began drawing them on paper. This became my Postcard Plastic Bag Series. Although I don't like plastic bags in the environment, they are an interesting subject up close. Through 2018, bits of my other work migrated to postcards. The archeological drawings came from a project about memory: sort of digging through layers, finding old structures. Playful circles also appeared. I discovered a circle can be many things: a dish, a microscope, a moon, memory, a feeling, a magical orange. Postcards function as small deliveries of messages. I really like this. They seem like snapshots. It has been fun working in this format and watching things develop.

Faith Hagenhofer

Showing on the floors of the 1st, 2nd, 3rd and, ECY basement of the Ecology building



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Faith Hagenhofer

Some of my recent work has its origin in an installation that was exhibited at the Kimball Art Center, in Park City, Utah, 2015. Its elements included a to-scale basketball court floor populated by hundreds of eight inch felt balls, viewable from a platform with accompanying pseudo-interpretive signage. This piece snapshotted a community, placed it for a viewer to wonder if they know what's going on, or if looking further might offer other understandings. It asks whether a viewer is inside the knowledge of the culture or outside. The residue of this piece was a vast collection of felt balls, which have become a medium for me to look at other human/community relationships and situations. Since 2017 they've populated many other pieces, beginning with an 8' felt boat, made to overcome the grief of my sheep flock being killed by pitbulls. As balls filled the boat, a community on the move was born. The balls have also become elements inside gabion-shaped enclosures and burst uncontained as architectural interventions. They suggest nature: at scale they are stone-like; seen as enlargements they might be grains of living soil, dirt made huge, and a giant's map. Likewise, they suggest culture, as faux gabions but also as multiple possible communities of connected people. Each ball is unique; their context engages a viewer's consideration of enclosure, boundary, movement, co-operation, prohibition, belonging, containment.