

## “MODVALE” EXHIBITION at SHORELINE CITY HALL EXPLORES NOSTALGIA, MEMORY, and HISTORY

*Modvale: Presence and Absence in Local History*, Shoreline City Hall’s first art exhibition for 2016, brings together nine local artists whose work reflects on historical change through a variety of media, including photography, drawing, pyrography, 3-D photo collage, painting, and sculpture.

*Modvale* plays on the name of the city’s Midvale Avenue, which echoes the halcyon days when the unincorporated area served as a suburban bedroom community or even as rural escape for picnics in the country (at Echo Lake, for example).

Participating artists: Tyson Benard, Susan Gans, Libby Gerber, Ted Grudowski, Cathy Fields, Nia Michaels, Lita Kenyon, Mimi Sturman, Suze Woolf

The exhibition opens on **Saturday, January 30, 2016 from 4:00 – 6:00 pm**, with a **panel presentation** on art and historical change in suburban communities. Regular gallery hours M-F, 9:00-5:00 pm, February 1 – April 8, 2016. Tours by arrangement: David Francis, Public Art Coordinator, 206-801-2661; [dfrancis@shorelinewa.gov](mailto:dfrancis@shorelinewa.gov). Additional details: <http://shorelinewa.gov/art>; 17500 Midvale Ave. N, Shoreline, 98133.



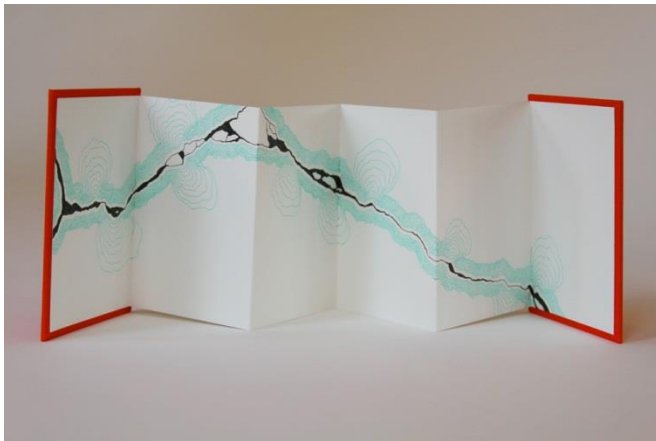
Tyson Benard, *Driftwood 1*, 2014

**Tyson Benard** is an emerging artist, working primarily in sculpture. He often creates amalgams of repurposed objects, welded steel, glass, and wood. His sculptures convey a steam-punk quality in their evocation of 19<sup>th</sup> century machine parts. <http://tysonbenard.com/>



Susan Gans, *Behind the Mainline*, 2015

**Susan Gans** is a photographer and printmaker based in Seattle. Her work seeks to grasp “what passes so quickly and is lost from memory almost instantly,” especially in the context of “how change impacts a neighborhood.” [www.susangans.com](http://www.susangans.com)



Libby Gerber, *Sidewalk, 84 Pine Street*, 2015

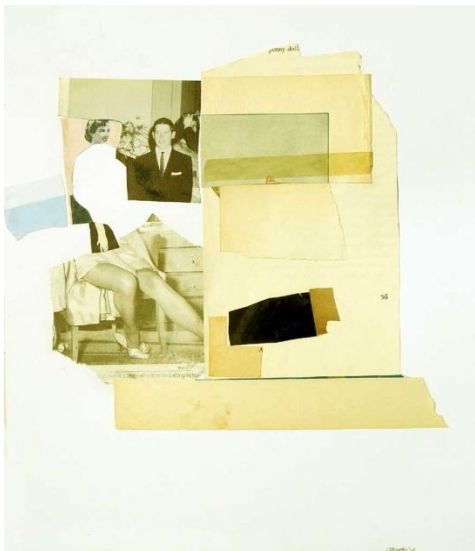
**Libby Gerber** explores the intersections between urban life, the environment, and society. *The Topography of Cracks* (included in the *Modvle* exhibition) “is a series of drawings...of fractures in foundations, sidewalks, (and) freeways” that explores the ambiguity “between what represents the ‘natural’ elements, and what depicts the ‘man-made.’” <http://libbygerber.com>



Ted Grudowski, *Echelon*, 2015

**Ted Grudowski's** 3D stereo photo collages have been exhibited at Sea-Tac International Airport, Bumbershoot Arts Festival, Los Angeles Center for Digital Arts, and the Annenberg Space for Photography. "Often when thinking about a place," he explains, "I wonder what events have occurred ... over time, imagining (the) history. What has happened here that went unnoticed or forgotten? What events are happening here that only reveal themselves over a period of time beyond the scope of human observation?"

<http://www.tedgrudowski.com>



Lita Kenyon, *Penny Doll*, 2015

**Lita Kenyon's** collages "evolve... with research, (as she) work(s) with discarded book paper and mid-century consumer catalog imagery." As her website explains, "she is drawn to subjects about socially transmitted beliefs, widely repeated cultural themes and mores. Inspired by mid-century commodity culture, and wrestler imagery, her work focuses on narratives evolving as relationships from these resources unfold." [www.litakenyonart.com](http://www.litakenyonart.com)



Cathy Fields, *Out of Balance*, 2013

**Cathy Fields'** paintings often focus on urban landscapes contrasted with nature. As she observes, "Shoreline may have avoided the challenges of a diverse population, overcrowding, and environmental dilemmas, in the early years, but urbanization has brought that into the next chapter of its history." [www.cathyfields.com](http://www.cathyfields.com)



Suze Woolf, *Inverse*, 2013

Suze Woolf explains that "forest fires have been a preoccupation of mine for the last 8 years, and they are affecting more and more people each year. While it's true that most of our largest fires occur east of the mountains, this summer we have seen large fires even in the rain forest, an historic phenomenon but which is not limited to our times. For example, there were extensive fires near the Elwha river in the 1870s and no doubt in the Puget Sound basin."

Her wide-ranging practice is unified by an effort to "to bring attention to what people don't usually notice." [www.suzewoolf-fineart.com](http://www.suzewoolf-fineart.com)



Mimi Sturman, *Ural Mountain Revenge #3*

**Mimi Sturman's** work can be described as a “series of self-invented folklore (focusing on) the invasion of pristine land, the age old conflict of preservation versus progress, and the consequences of one's decisions.” In her aesthetic, the way that narrative unfolds is part of what becomes the groundwork for building alternative histories. [www.mimisturman.com](http://www.mimisturman.com)



Nia Michaels, *The Mysterious Stranger*, 2014

**Nia Michaels** is “drawn to the intricate patterns [in vintage tin and metal], the range of colors, as well as the effects of aging; the rust, dents, scratches and fading. The tins are flattened and snipped and assembled into pieces that combine appropriated commercial imagery from the past into something new.” She also frequently “incorporate(s) Civil War-era tintype photos. The contrast and balance of the colorful tins with the gray tones of the tintypes and the somber expressions of the tintype faces is an essential part of my compositions, often evoking a sense of nostalgia and melancholy that is central to my work.” <http://niamichaels.com>