University of Washington / Seattle USA



3

THIS MAY BE THE LAST NEWSLETTER

UW SCHOOL OF ART

Christopher Ozubko, Director Simon Martin, Administrator

Division of Art Faculty

Ceramics Doug Jeck Akio Takamor Jamie Walker

Fibers Lou Cabeen Layne Goldsmith

Foundations Dan Loewenstein James Nicholls

Metals Mary Hu John Marshall

New Media Marta Lyall

Painting Riley Brewster David Brody Ann Gale Philip Govedare Denzil Hurley Richard Kehl Norman Lundin Helen O'Toole

Photography Paul Berger Ellen Garvens

Printmaking Curt Labitzke Shirley Schei

Sculpture Billie Lynn Norman Taylor John Young

Division of Art History Faculty

Cynthea Bogel René Bravmani René Bravmann Susan Casteras Meredith Clausen Jeffrey Collins Patricia Failing Christine Goettler Christopher Hallett Anna Kartsonis Martha Kingsbury Hal Opperman
Jerome Silbergeld
Joanne Snow-Smith
Marek Wieczorek
Robin Wright

Division of Design Facult

Visual Communication Design Judy Anderson Karen Cheng Christopher Ozubko Douglas Wadden John Whitehill-Ward

Industrial Design George Scott Louise St. Pierre

Notes from the Director At the beginning of September I had the unique opportunity to travel to Beijing, China, on an invitation from Tsinghua University, joining seven colleagues from various departments throughout the University. UW President McCormick had visited the university in 1998, which piqued his interest and desire to create a relationship with Tsinghua. Since then, proper links were established and a visit by three faculty members from the international office of Tsinghua during Spring Quarter solidified a relationship for a reciprocal UW visit.

Over the course of seven days we met with counterparts from our respective departments and discussed various ideas on collaborations, exchanges, and research. The Academy of Art and Design in Beijing was recently phased into Tsinghua University and is the premier art school in China. In some ways it is similar to the UW School of Art (in size and programs), but differs in two areas; we have 48 faculty for 1,200 students, they have 400 faculty for 1,200 students. As you can imagine, with a population of 1.2 billion people in China and 12 million in Beijing, they have huge pool of students to draw from. They place approximately 235 students annually from 7,000 applicants. I had a chance to see their facilities. visit the program galleries, talk to faculty, and squeeze in a slide presentation to 250 students. Unfortunately, classes were not yet in session so I didn't get to participate in an actual studio situation. I was very impressed by the technical level of the work, range of media and rigor to which the artwork was created that I saw exhibited in the program galleries. I also could see great possibilities for both our students and faculty, as well as theirs, engaging in exchanges of teaching and exhibitions

The evening before my departure I was presented with an invitation to return in May to give a lecture and to select 10-15 works of art from UW faculty to exhibit in their main academy gallery. I returned to Seattle excited about future collaborations and a mission to respond to their invitation. I see this as a great opportunity that cannot be passed by. My next step is to locate the funds for shipping said work. This collaboration with Tsinghua is shaping up to be an incredible opportunity for students and faculty in both universities alike, and has proved an exciting way to start off the 2000-2001 academic year.

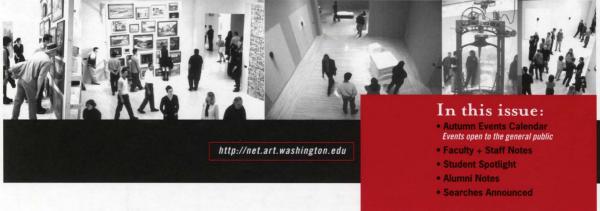


Colloquium: THE CITY EVOKED: REPRESENTATIONS OF URBAN SPACE

The Graduate Students in Art History are calling for papers that explore the representations of urban space (be it in the forms of images, descriptions, or rituals) for their annual symposium to be held 10 February 2001 on the University of Washington campus. Submissions from all fields relevant to this theme, including all periods, cultures, and media, are welcome. Possible topics may include: Representations of cities in domestic and public spaces; imaginary visions of urban space; the ideology of mapmaking; influence of popular culture on conceptions of urban space; Ekphrasis and the image of architectural space; simulated urban spaces (models, videos, virtual reality); and the exhibition of urban spaces in museums.

For further information and questions please contact Eun-Boo Kim at gsah2001@hotmail.com.

erv. May 2000



Faculty & Staff Notes

Paul Berger is having an exhibition of prints and projections at Digital Room 2001 Show, at Fotografisk Center, Copenhagen, Denmark, January-March 2001.

Riley Brewster, joined us this quarter as an Assistant Professor in Painting. Riley received his MFA from Yale and has studied at the New York Studio School, Skohegan, and St. Martins in London. He has shown extensively on the East Coast and prior to arrival in Seattle he was teaching at Bowdoin College in Maine.

David Brody gave talks on his work this June at the Dickinson College summer program in Toulouse, France and at the Dominican College - Arizona State University program in Florence, Italy. He was featured in a show this September at the Esther Claypool Gallery titled At

Matthew Campbell joined the SoA's advising team from the Office of Admissions. Matt is two quarters away from finishing his Masters in Education. He also has extensive experience working in Undergraduate Education and with students in the residence halls.

and with students in the residence halls.

In September, Assistant Professor Jeffrey Collins participated in an international symposium at the Getty Research Institute on Viewing Antiquity: the Grand Tour, Antiquarianism, and Collecting, where he delivered a paper considering how Rome's ancient Egyptian obelisks functioned as a politicized collection of urban artifacts. His new projects include a study of mythological painting in 17th-century Venice, supported by a grant from the Royalty Research Fund, and a book on the architecture, sculptural installation, and fresco decoration of the Hall of Muses in the Vatican Museum. Building on this research, Prof. Collins will chair a panel at the College Art Association's annual meeting in Chicago in February 2001 on Art and Mythology 1600-1800. New Perspectives. During Autumn quarter he is offering a course on Barquee Personae through Wednesday University, co-sponsored by Seattle Arts and Lectures and the U.W. Center for the Humanities.

Francine Seders Gallery is presenting Emeritus Professor Michael Dailey's newest work through 29 October.

Francine Seders Gallery also presented work by Painting professor Philip Govedare in April, in a show entitled Drawing Series: Outside In.

Part-time Lecturer Anne Hayden-Stevens will share an appointment between Computer Sciences, Architecture, and the School of Art. Anne received her BFA (High Distriction) in Printmaking and Drawing from the California College of Arts and Crafts, and her Masters in Design from University of California, Berkeley, where she was a Regents Fellow.

Emeritus Professor Bill Holm's paintings are subject of a new book from University of Washington Press, Sun Dogs and Eagle Down.

Mill Valley, California's Susan Cummins Gallery featured jewelry by Metals professor Mary Hu in April. For Seattle's 30th Bumbershoot Festival this summer, they had Painting professor Richie Kehl design the poster

Assistant to the Director and bon vivant Carol Marlow has left our administrative team to assume the Administrator role in the University of Washington Dance Program.

Lecturer Jim Nicholls was one of three contributors to recent monograph Issues of Gravity: A Study in Collaboration, written in conjunction with an exhibition of the work of C.Y. Loh Associates Ltd (University of British Columbia School of Architecture).

In July, Seattle's Linda Hodges Gallery presented work by Painting professor Helen O'Toole.

Hagar Shirman BA/BFA '00 is the new program assistant in Advising. As a graduate in both Art and Art History at the School of Art, Hagar has a breadth of knowledge from which everyone will benefit. Hagar has studied abroad extensively, participated as a designer in UW drama productions, and interned at the Seattle Repertory Theatre.

Theatre.

Long-time Visiting Lecturer Rod Slemmons was Guest Curator for an exhibition at the Western Gallery, Western Washington University: Beyond Novelty: Artists Using Digital Imaging Now. Artists: Photography Professor Paul Berger, Anna Ultrich BFA '94, Binne Fenster, Carolyn Krieg, David Taylor, Thom Helleson MFA '98, and Tom Lewis MFA '97. An edited version of this exhibition, including a new work by Draig Hickman MFA '81 will be seen at the Henry Art Gallery through 4 February 2001, before it begins a national tour. Rod was also Guest Curator for an exhibition from the permanent collection of the Nora Eccles Harrison Museum of Art, Utan State University, Logan, Utah. Working Itad and Landscape: Selections from the Permanent Collection. This show will open 8 November 2000. Rod teaches two courses regularly for the Graduate Museum Studies Program (Introduction to Museology and Exhibitions Seminar), and one for Educational Outreach in the Photographyl. For the second time in as many years, Ceramics

For the second time in as many years, Ceramics Professor Akio Takamori will be featured at Pioneer Square's Grover/Thurston Gallery. Ensemble will be on display through 28 October 2000.

Through 29 October 2000, Seattle's William Traver Gallery will be showing work by Ceramics Professor Jamie Walker BFA '81 as part of their year-long series of exhibitions by international artists on the theme of the millennium. Jamie is has begun his second year as Co-Chair of the Division of Art.

Chair of the Division of Art. Art History professor, Marek Wieczorek wrote the introduction to an essay by Slavoj Zizek for the first issue of the new series of publications produced by the Walter Chapin Simpson Center for the Humanities: The Ridiculous, Sublime Art Of Slavoj Zizek, in Slavoj Zizek, The Art of the Ridiculous Sublime: On David Lynch's Lost Highway, '(Seattle: University of Washington Press, 2000), that Christopher Zubliko, Director of the School of Art designed. Marek also wrote "Playing with Life: Art and Human Genomics", a short piece for the Art Journal, which appeared in the October issue this year.



SEEING IS BELIEVING:

EXPLORING THE ARTISTRY OF FAITH & BELIEF

Thanks to a generous contribution on the part of an anonymous donor, Art History undergraduates will host the Third Annual Undergraduate Art History Colloquium. This year's event, titled Seeing is Believing: Exploring the Artistry of Faith & Belief, will be held in the Henry Art Gallery auditorium on Thursday 15 February 2001. The event will feature student presentations of scholarly papers, as well as a keynote speaker and reception. Undergraduates from all departments are invited to submit paper abstracts relating to this year's theme. For more information, please contact Hagar Shirman at hagar@u.washington.edu.

School of Art Scholarship Recipients to date Academic Year 2000-2001 \$233,450 to be disbursed this year

Art School Award Fund Art School Award Fund Jeanette Angel (Grad, Art History) Kathryn Bunn-Marcuse (Grad, Art History) Joyce Chow (Grad, Art History) Gayle Clemans (Grad, Art History) Dawn Glinsmann (Grad, Art History) Ana Munk (Grad, Art History)

Rollin Austin Scholarship Chad Johnston (Undergrad, Photography) Dwight Jonsson (Undergrad, Painting) Emily Momohara (Undergrad, Photography) Marriah Stipek (Undergrad, Sculpture)

Jane and David Davis Endowed Fellowship in Art Pamela Farina (Grad, Painting) Amity Femia (Grad, VisComDesign)

Grace C. and Bernard deCilla Endowed Scholarship Fund in the

Endowed Scholarsnip Fund in un-School of Art John Burkett (Undergrad, Painting) Jon Howe (Grad, Sculpture) Michael Todd Maggio (Grad, VisComDesign) Danila Rumold (Grad, Painting) Brian Sharp (Grad, Painting)

Bran Sharp (urad, Painting)

Boyer and Elizabeth Bole Gonzales

Scholarship

Cara Bean (Grad, Painting)

Cara Bean (Grad, Painting)

Jonathon Cancro (Undergrad, Painting)

Jonathon Cancro (Undergrad, Industrial Design)

Young Nee Chang (Grad, Fibers)

Jake Coolidge (Undergrad, Printmaking)

Lessica Crasegra (Undergrad, Painting)

Holly Findlater (Undergrad, Phintography)

Matthew Ford (Undergrad, Phinting) Matthew Ford (Undergrad, Painting)
MaryBeth Freet (Undergrad, VisComDesign)
John Fulton (Undergrad, VisComDesign) Jonn Futton (Undergrad, VisCombesign)
Joon Hahn (Grad, Painting)
Matthew Hemmer (Grad, Painting)
Perry Johnson (Undergrad, Sculpture)
Kevin Lessig (Undergrad, Sculpture)
Kate Napolitan (Undergrad, VisCombesign)
Kim Ryguen (Undergrad, Indergrad, Indergrad, VisCombesign)
Lauren Obenour (Grad, Fibers)
Dustin Olfon (Hebergrad, Hoschenbeiten) Lauren Übenour (Grad, Fibers)
Dustin Ölsen (Undergrad, VisComDesign)
Brittany Roach (Undergrad, VisComDesign)
Perla Sitow (Undergrad, Photography)
Joseph Stout (Undergrad, Painting)
Michael Todas (Undergrad, Painting)
Michael Todas (Undergrad, VisComDesign)
Jessica Tuffley (Undergrad, Sculpture)
Jeff Wilkson (Undergrad, VisComDesign)

Gough Memorial Scholarship in Industrial Design Shannon Fong (Undergrad, Industrial Design)

Jeannette Killian Scholarship Rachel Cogger (Undergrad, Printmaking) Shava Lawson (Undergrad, Metals)

Kottler/Noritake Endowed Scholarship Sami Ben Larbi (Undergrad, Ceramics) Andrew Zapata (Undergrad, Ceramics)

Olive F. Lockitch Endowed Fund Andrew Sleipnes (Undergrad, Photography)

Andrew Sleipnes (Undergrad, Photography)

Louis and Katherine Marsh

Scholarship in Art
Neil Chowdhury (Grad, Photography)

Barbra Gallant (Undergrad, 1 VA)

Tirsha Gilmore (Undergrad, Pinting)

Christine Matson (Undergrad, Photography)

Abraham McClurg (Undergrad, Photography)

James Reid (Grad, Ceramics)

James Reid (Grad, Cupturley)

Jodi Rockwell (Grad, Cupturley)

Jodi Rockwell (Grad, Ceramics)

Louiper Shuey (Undergrad, Photography)

Jamies Reid (Grad, Ceramics)

Katherine Whaley (Undergrad, I V A)

PROGRAM IN PUBLIC ART ESTABLISHED

The Public Art Curriculum Committee was awarded a \$322,000 Tools for Transformation Grant from the University of Washington to create a new interdisciplinary curriculum involving faculty and students from Art, Architecture, Landscape Architecture, and Urban Planning, Collaboratively taught studios, lectures, and seminars will focus on how to create the best public art for communities. Funds were also provided to bring in internationally renowned visiting artists and designers to work with the students. This is the nation's first interdisciplinary public art program offered to undergraduates and graduate students. Contact Professor John T. Young, at the School of Art, for more information. **Ruth Nettleton Sculpturing Award**

Lloyd W. Nordstrom Art Scholarship Peter Goldstine (Undergrad, Phelography) Kriszta Kotsis (Grad, Art History) Robin Lin (Grad, Art History) Alias Seudamore (Grad, Pholography) Anna Strankman (Grad, Pholography) Paula Tharp (Grad, Art History) Linda Williams (Grad, Art History) Shuishan Yu (Grad, Art History)

Parnassus Endowed Fund Parnassus Endowed Fund Elizabeth Dykstra (Undergrad, Fibers) Christa Fairbrother (Undergrad, Metals) Karla Freiheit (Undergrad, Fibers) Jocelyn Kandoll (Grad, Art History) Wen-Jin Ko (Undergrad, Industrial Design) Jennifer Krc (Undergrad, Printmaking) Jennifer Krc (Undergrad, Printmaking) M. T. Maas (Undergrad, Painting) Camille Narayan (Undergrad, Fibers)

Thelma I. Pell Scholarship Kyle Griffith (Grad, Art History)

Ruth E. Pennington Endowed Art Scholarship Scholarship Shawn Landis (Undergrad, I V A) Sarah Lindley (Grad, Ceramics)

Milnor Roberts Scholarship
Katherine Chobot (Undergrad, Art History)
Devin Fitzpatrick (Undergrad, Art History)
Lacasa Michelena (Undergrad, Ceramics)
Timothy Shore (Undergrad, Art History)

Milnora deBeelen Roberts Memorial

Milnora dependent Nobel of Indiana Scholarship Julie Johnson (Undergrad, I V A) Laura MacCary (Undergrad, I V A) Morgan McKeehan (Undergrad, Painting) Donna Svinis (Undergrad, I V A)

Kenneth L. Striker Scholarship Shawn Carnes (Undergrad, Industrial Design) Daniel Carpenter (Undergrad, VisComDesign) Lisa Chung (Undergrad, Industrial Design) Lisa Ferrier (Undergrad, Industrial Design)
Danielle Foltz (Undergrad, VisComDesign)
MaryBeth Fret (Undergrad, VisComDesign)
Meelia Hoang (Undergrad, VisComDesign) Ally Hood (Undergrad, VisComDesign)
Michael Todd Maggio (Grad, VisComDesign)
Craig Mitchell (Undergrad, Industrial Design Kate Napolitan (Undergrad, VisComDesign) Russ Rotondi (Undergrad, Industrial Design) Anna Simlitis (Undergrad, VisComDesign) Angie Spring (Undergrad, Industrial Design) Michael Todas (Undergrad, VisComDesign) Leah Towne (Undergrad, Industrial Design) Jeffrey Wilkson (Undergrad, VisComDesign)





THREE NEW FACULTY SEARCHES

Searches are now underway for three new faculty positions in the School of Art. Assistant Professor positions in Painting, Photography, and Visual Communication Design will keep the School of Art busy, and will give students and interested public the opportunity to hear applicants from around the nation talk about their work.





SEATTLE PRINT-MAKER RECONSIDERED: MARY TIFT BFA '23 This Winter, the Frye Art Museum will present a retrospective on the work of Seattle print artist Mary (Dreher) Tift BFA '33, 22 December 2000 through 4 February 2001. Now in her 80s, Tift has had a long and successful career in printmaking. She earned a BFA cum laude from the University of Washington in 1933. Tift never had an interest in painting, and has always considered herself a print-maker. Over the next sixty years Tift developed skill in etching. combining an intaglio technique with silkscreen, embossing, and collage, using a variety of metals such as lead, zinc, brass, and steel. She further developed her own silkscreen technique: creating a soft watercolor effect that allowed the paper color and surface texture to show through, becoming an integral part of the final print. This innovation led her on to making her own paper. Tift's work is found in many of the finest Art Museums in the United States, and she has exhibited throughout the world. Born in Seattle, Tift spent most of her life in California and the Pacific Northwest. For fourteen years she was Assistant Professor at the College of Arts and Crafts and later was appointed Co-coordinator of the Design Department at San Francisco Art Institute. She presently resides in Seattle. Her work continues to stand out today as innovative and engaging. Tift, like many of the best artists, never stopped learning and growing with the craft. Related event: Meet the Artist Preview Thursday 21 December 2000, 6 - 8pm, free admission,

School of Art CONTRIBUTORS 16 March 2000 - 30 September 2000

Names of contributors of \$500 or more appear in boldface

INDIVIDUALS Carol Adelman '97 Anonymous Anne Ashby '85 Judy Lynn Anderson '97 Juliane Blankenship Marla Bottemiller in Memory of Paul G. Noblitt Kendra Demuth '00 Scott Frish '91 Brian Gough '71 Elizabeth Herseth James Holley '86

William Ingham '72

Ward and Lois Irwin in Memory of Jo Nilsson Janice Jarosz Christopher & Alida Latham '89 David Link '81 Karen Maston '73

Mr. & Mrs. D. Douglas Matson Felix and Helen Medak in Memory of Jo Nilsson Jacklyn Meurk '44 Jeanette Mills '90 Barbara Papenfuse '75

Lara Jane Philliposian '98

Steven Proctor '94 Joshua Sanford '98 Samuel Scott '75 Eric Tosaya Anne Traver '76 Patrick Walker '81 Dale Wampler '00 Randall Winjum '91

Charles Wynn '52

Ei Yamamoto '90 Amy Ziegenbein '85

American Fibers and Yarns Company Chang Yao Charitable Fund Columbia Gem House Lambda Rho Microsoft Corporation apient Corporation Uda Senke Foundation

ORGANIZATIONS

STUDENT SPOTLIGHT Who are you? Juniper Freedom Shue

Who are you? Juniper Freedom Shuey Where are you from? Santa Cruz, CA

When did you realize that art would be an important part of your life?

school play.

What drew you to the University of Washington? What drew you to the University of Washington? I transferred to the University of Washington from Emerson College in Boston where I had been majoring in Performing Arts (Design). I had moved away from Boston right before my senior year to live in New York for a year. I had been working for Blue Man Group in Boston and they moved me to New York. After being in New York for about eight mouths come friends of mine. about eight months, some friends of mine and I were talking about what we wanted to do and they had mentioned the idea of moving out to Seattle. I said that I had been thinking about it myself, and by the end of lunch we had decided that we would do it. After I was in Seattle for about a year I decided I would go back to school and after pleading with the admissions people (I hadn't taken enough high school science) they let me in

Were you always planning to study ceramics, or was this a recent turn of events?

I am a Ceramics major because I feel that it is the most artistically versatile major at this school. When I first arrived here, I assumed that I would be a sculpture major because I was interested in installation. But I took a class from [Visiting Lecturer] Ryan Berg and by the end of it I realized that I would fit in best with the Ceramics Program. assumed that I would be a sculpture major

work connected to your ceramics major? our serves. Fixing that when I get used in stallation performances are about bringing school I don't want to end up lost and out the viewer and myself to the moment of our of place. This network of individuals is interaction. I look to create experiences as was way to keep us inspired and excited

What should incoming studio art majors make sure they do to augment their learning at the school of art? What resources should they take advantage of? If you are in the art school then I would

assume that you want to be an artist. Being an artist, to me, means being a communicator. What can't be said in words part of your life?

Being an artist, to me, means being a lt depends on what you consider art. I come communicator. What can't be said in words to the visual arts from a theater background and that started in 6th grade when I stood up in front of my entire school (70 kids) and told a joke as part of a mass audition for a you learn. They are everywhere in school, and the adventage of all the pervises and the part of the adventage of all the pervises and the pervises are the perv so take advantage of all the lectures and the faculty and all the other students around you. If things are not the way that you want, change them or move to where they are what you want.

In your opinion, what are the greatest strengths

of the Ceramics Program?

The Ceramics faculty is incredible. They do a wonderful job of encouraging their students to become artists by creating a community that talks about art and embraces all ideas around it. They have a gallery and a lecture room and they really teach us to question art and our role no matter what we choose as a

Can you touch briefly on any notable trends in

except that mixing clay is a full body experience. Working in clay is about the experience of touch. And throwing a bowl requires the whole body and a sens hand. To me ceramics is about the experience of touching earth.

Artdrill has recently concluded its second

Having asked that, anyone familiar with your recent who want to talk and create a community, work would question how much you are still influenced by ceramics - how is your performance each other and learning from each other. With connected to your ceramics major?

We all have different perspectives on what I look at ceramics as a haptic experiential is art and what we are doing and when art where the process is really in the organic quality of clay. To throw a bowl you have to be in the moment and in your body. My installation, performances are about herein. about what we are doing outside of the community of school



What are the plans for artdrill's future The plans are anything and everything that people who are a part of it want to do. We have some ideas for some hit-and-run shows and some traveling shows that may be coming to a parking lot near you. Maybe one day we will own a building that can work to continue to support this community. But for now it is about bringing artists together to create a strong supportive community.
We are currently working on starting some interdisciplinary critiques that would consist of three or four people would consist of three of four people bringing work in and having an in depth discussion around the work, as well as using Friday nights to create forums and discussions that address issues and philosophies that surround us as artists at this time.

Have you thought about what you would like to do once you complete your studies here? I think that I will end up in graduate school because I hope to one day teach at a college level. My ideal at this time would to be a part of a department that is like the Ceramics Program here where community and art are encouraged.

Are there any surprising stories behind your memorable name?

My great-grandfather became an artist after he retired. At the age of sixty he started doing lithograph etchings. One of those plates was "Juniper, Sonora pass road, Mono County." It is a picture of this gnarled trunk of a juniper tree shooting up out of some large boulders My parents thought that the tree was strong and beautiful, thus I became Juniper Freedom Shuey

Autumn **EVENTS** Calendar

OCTOBER 2000

esday 24 October Public Lecture: Chaos and Hierarchy in Poster Design Ralph Schnaivogel, graphic designer

Wednesday 25 October - Thursday 16 November

Thursday 26 October
7pm, Henry Gallery Auditorium
The Aesthetics of Avant-Garde Graphic Design
Ralph Schraivogel and
Christopher Ozubko, designer & Director, UW School of Art
56 general, \$4 Henry members, free to AIGA members, and UW stude
Call 206.543.2281 to purchase advance tickets with a credit card

NOVEMBER 2000

Tuesday 28 November Public Lecture: Design of CYAN Studio / Berlin
Detlef and Daniela Hauf designers
This lecture is free and open to all. Reception to follow.

Wednesday 29 November - Thursday 14 December Ralph Schraivagel / Zurich + CYAN Studio / Berlin Poster exhibition in conjunction with the Henry Art Gallery's show Graphic Design in the Mechanical Age School of Art's Jacob Lawrence Gallery Gallery hours 12-4pm Tuesday thru Saturday Opening reception Tuesday 28 November, 5-7pm







DENVER INTERNATIONAL FILM FESTIVAL HIRES COMMUNICATION DESIGN STUDENTS

Seniors Danielle Foltz and Michael Todas spent six weeks in Denver this summer with Professor Judy Anderson, designing a comprehensive identity system

for the 23rd Denver International Film Festival. The identity for the festival includes the mark, posters, 100-page souvenir catalog, environmental awnings, banners, invitations, tickets, t-shirts and image projections for the opening and closing nights at the Denver Center for the Performing Arts and the Tivoli Theatre, home of the festival. The team brainstormed the concept during Spring Quarter, with Danielle and Michael shooting photographic images in Seattle before coming to Denver in August. Using a stencil of the number 23 as unifying element, they shot images or "scenes", capturing cast shadows and slices of life through the stencil. The resulting series of images were used in all applications creating a mysterious, dynamic, and colorful identity for the festival The Denver Film Society flew Danielle, Michael and Judy back to Denver for the opening weekend, where they supervised the light installations and attended the black-tie opening, films and receptions This project is part of the Division of Design's new Design + Innovation Lab. The Lab is a forum for faculty and student collaboration with professional, industry, and non-profit partners and organizations. Research Scholarships were awarded to Danielle and Michael funded by the Striker Endowment, to work with Judy on the project.

SOIL GALLERY: ABSTRACTION/CONSTRUCTION

SoA graduate Noah Simblist MFA '99 curated the current exhibition at The Soil Gallery entitled Abstraction/Construction. Abstraction/Construction includes 17 local and national artists in an exhibition of abstract painting and sculpture. Specifically, "painting and sculpture that does not distort or deconstruct a real image but rather uses the physical and conceptual material inherent in the practice to assemble configurations of meaning". These abstract artists "transcend ideology and make work that is personal and poetic, work that sometimes even becomes funny, perverse and weird." Abstraction/Construction includes artists such as University of Washington Painting faculty, Riley Brewster and Denzil Hurley, Julie Shapiro and Bill Brayton of Massachusetts, and Gerard Mosse of New York. But the show will primarily showcase younger emerging artists. Some are local artists such as, Jenny Carcia MFA '99 and Esther Mast MFA '98, while other national artists include Brandon Larson BFA '99 and Carrie Shield MFA '95 from Chicago, Daniel Subkoff from New York and Brian Jones MFA '98 from Virginia. While most artists are painters, many work from painting toward sculpture and installation such as Jeff Miller, Tyler Cufley BFA '98, Dylan Mosley MFA '00, Sebastian Leclercq BFA '00 and Sean Vale. Soil Gallery is located at 1205 Pike Street on the corner of 12th Avenue on Capitol Hill.



SCHOOL OF ART COMPUTER CENTER UNDERWAY

Things are heating up in the construction and completion of the new computer center at the School of Art. Just as we were going to press, the new electrical wiring was completed. Furniture and computer hardware are all installed into the 2,200 sq. ft. facility, awaiting software installation and network connections. We anticipate opening the state-of-the-art facility in several weeks.

Milestones IN MEMORIAM

Emeritus Professor and world-renowned social realist painter Jacob Lawrence, whose stark images in bold colors illuminated the black experience, died at age 82. Lawrence came to Seattle in 1970 with his wife, artist Gwendolyn Knight, and joined the UW faculty in 1970 as a visiting artist. He was appointed a full professor of art the following year and was an admirable and loved painting teacher until his retirement in 1983. Today, his work is the collections of 200 museums, including the National Gallery of Art, Metropolitan Museum of Art and the Art Institute of Harlem. Donations to the Jacob and Gwendolyn Lawrence Foundation may be sent to the foundation at 300 Commercial Street, No.2, Boston, MA 02109.

Joan (Jo) Nilsson MA '73, Director of Visual Services from 1987 to 1995, died of cancer 29 August 2000 at age 75. Between finishing school and working in the School of Art, Jo worked with slide collections at Lakeside School, Seattle University, the Washington State Arts Commission, and the Seattle Art Museum. She also taught art history at Western Washington University, Seattle University, Seattle Community Colleges, and the University of Washington. After retirement from the SoA, Jo continued her annual visits to Europe, researched and published at least two art historical articles, and worked on projects at the Drachen Foundation and the Seattle Art Museum. Jo is survived by her four daughters (Kris, Connie, Patricia, and Jill).

Milestones

In 1996, after living in the Lake Arrowhead area of Southern California, Patricia Rossiter BFA '56 (Interior Design) and her husband moved to southern Oregon where they purchased property overlooking the beautiful Umpous Hiver. She retried from the May Company in 1989 after 16 years of furniture sales. She has continued to take painting instruction over the years and is now intent on becoming a watercoloning a watercoloning.

Bernard Bleha MFA '64 (Printaking) is currently teaching drawing and design at Green River Community College. He has been Chairman of Fine Arts since 1967.

Seattle's Grover/Thurston Gallery featured a solo show by Maxine Martell MFA '64 in April.

show by Mazine Martell MRA '64 in April.

Williem Valkersz BRA '65 (Painting) received the inaugural James and Mary Ross Provosts Award for Excellence, recognizing teaching excellence in the nitroductory undergraduate education at Montana State University. With two music faculty, he took 18 students to Balf or a three week visit last year. He returned to install a show of neon sculpture at the Museum of Northwest Art in La Contier.

Mary Luby MRA '69 (Printmaking) says she chose a fine arts degree instead of majoring in education classes were not very leading to the state of the stat

"The School of Art gave me a place to be my best, to excel, and that experience has carried with me", says **Date** <u>Frietson</u> BFA"74 (Graphic Design." Today I design and build residential homes. My approach to a project is every bit milleneed by my art school past.

Angie Dixen BA 75 has worked as a visual artist since graduating. She studied in China in 1984 at the Zhejang Kaderny of Fine Arts in Hangzhor. Toster White Galley represents her work in Seattle. She has a daughter and manages rental property in Seattle. Art is an integrated part of her ifle, whether its in a building, painting, or buying clothes for her daughter.

the Zhejiang Academy of Fine Arts in Hangzhov. Foster White Galley represents her work in Seattle. She has a daughter and manages rental property in Seattle, 4rt is an integrated part of her life, whether its in a budding, panning, or buying clothest of the Galley and the Fine Hangzhov. Robert Fisher BFA '78 (Painting) went on to Central Washington State for his MFA in Painting, He became the Art Department Chair of Yakima Valley Community College in 1935. He has been a frequent exhibitor in juried exhibits and galleries and frequent exhibits and galleries and frequent exhibitor in juried exhibits and galleries and frequent exhibits and galleries and frequent exhibitor in juried exhibits and galleries and frequent exhibi

Gene Gentry McMahon's MFA '78 busy summer included being awarded the Bumbershoot Arts Poster Commission award for the 2000 Bumbershoot Festival of the Arts.

Bumbershoot Festival of the Arts. Wrighia Paquette MA 7-38 (Painting) began an interest in "bublic art" with a commission for the METRO downtown Seattle Transit Program in 1996 (the bus tunnel project) for Zelkova tree grates on Pine Street. She has, subsequently, created site-specific works for several public art County District Court in Issaulan. She continues studio work, which includes painting, printmaking, and collaborative multi-media installation; and she teaches these subjects and public art currently at Belleuve Community College, She has exhibited at Prancine Seders and public art currently at Belleuve Community College, She has exhibited at Prancine Seders when the substance of the Sederal Page 1 (Painting) worked as a graphic designer for several years after obtaining and collaborative William 0. Smith, live part of each year.

Jean Lund BA '83 (General Art) writes that she has two grade school children and a husband who is a Civil Engineer. She is able to pursue interests as diverse as teaching children about nature and political action.

Randal Working MFA '83 (Painting) is a Presbylerian abstor and started a Masters in Arts and Education at Hirst Presbyreian Church of Bellevue, He is lead deputation/study tours for Israel, Gustemala, France, and Germany, He writes, teaches and occasionally shows paintings.

Joseph Section BFA '92 (Painting) moved to New York city in 1996. He earned his MFA at Long

August Harding Company of the Winds of the Work States and Harris Gallery this summer. I seath BEA '93 (Painting) moved to New York City In 1996, the armed the MFA at Long I sland University. CW Post campus and currently inher IV, even as she works. She says the training in art has allowed her to look at the world and nature and see it in a more organized way. She loves having enough time to explore nature and wants to thank the SoAI for the help given to her to accomplish this goal.

"Studying at the University of Washington profoundly shaped my academic and intellectual goals," states Dr. Phillip Earrelight BA '85 (Art History,) "Although graduate studies at other institutions sharpened my abilities, I remain most deeply indebted to the UW School of Art History."

Elsie Weiner BFA '42 has been in visual arts all of her life, including selling paintings from her walls in her home.

In 1996, after living in the Lake Arrowhead area of Southern California, Particia Rossiter BFA '55 (Interior Design) and her husband moved to southern Oregon where they purchased property

on Sunday morning."

"Since my graduation from the UW in 1985 I have completed my MFA in Photography at the University of Oregon where I am an adjunct faculty member," writes Jehn Mazewam. My primary work has turned to painting in the past four years since an I attended Yaddo, artist in residence, in upstate NY. I continue to work with mixed media, 'collage and photography in addition to painting, and I am represented by a number of NW galleries."

Seattle's Lisa Harris Gallery in April featured work by Thomas Workman BFA '85.

Conner.

Mary Luby MR '69 (Printmaking) says she chose a fine arts degree instead of majoring in education because the education classes were not very experience at the University of Washington and told a lot of students about it. She was at Garfield for 20 years, where many students felt they needed to go out of state and she directed them to the University of Washington and told a lot of students about it. She was at Garfield for 20 years, where many students felt they needed to go out of state and she directed them to the UNIVERSITY of the UNI

Claypool Gallery.

After graduating in 1987, Lesley Jacobs BFA (Graphic Gordon Woodside/John Braseth Gallery in Seattle this summer. He has shown with five Seattle galleries over an exhibition career of 25 years. He says the Seattle has bee great to him, he has paintings in 39 corporate collections in the Northwest, and has had eleven solo shows.

A solo exhibition at Linda Hodges Gallery this summer featured the work of Roger Jones MFA 72.

"The School of Art gave me a place to be my bett be never lead that revenescen her carried."

homes. My approach to a project is every bit influenced by my art school past."

Peter Bunbar 5R/-75 (Panting) is currently studying inthe ancient African wisdom known as lia.
Claudia Fitch BR-75 received from the Behnke Foundation of Seattle the 2000 Neddy Artist Fellowship for sculpture. Claudia was also featured in the School of Art's alumni exhibition during summer 2000.

Angle Ottom BFA '76 has worked as a visual artist since graduating. She studied in China in 1984 and the China Again and the Alegain Agademy of Fine Arts in Hagging the Agademy of Fine Arts in Hagging the Agademy of Fine Arts in Hagging.

**Company of the Agademy of Fine Arts in Hagging the Agade

Presences.

May Thorsiey MFA '90 is presently employed as a writer for Gallaudet University's Public Relations Department. Last year she supplict classes in drawing and painting at Gallaudet as artist in residence. She also participated in a show entitled 'Works by Deaf Women' at Ceres Gallery, Soho, NYC, Her work has been on display at Seafrist Bank, Seattle, as part of a touring exhibit of Deaf 'Art, a new gener. This exhibition will travel to major US crites during the year 2000.

Marianne Li BFA '91 (Graphic Design) is currently Sr. Designer at Leimer Cross Design. She resides in Seattle.

recently leatured work by Jim Karl 19A 7/9,
An exhibition at SPU Art Centre Galley featured
in May featured pieces by Linds McFarland MFA
7/9. The exhibition was entitled Fields and
Outcroppings: Going back to find the present.

Exching Award. It is awarded to one faculty
member each year to recognize and honor
excelence in teaching.

Elice Skirvis BA 30 (Art History) has been persistent in her research of the value and universality of in her research of the value and universality of in her research of the value and universality of interest the control of the value and universality of the value and universality of the value and universality of the value and value of the value of value of the valu

After graduating with a degree in Art History in 1992, Ricole Behrig continued her studies in the UM teacher ductation program. She taught around Seattle before travelling to Switzerland, where she spent three years teaching History and English at the American School. She is currently living in Boston and started a Masters in Arts and Education at Harvard last autumn.

Chris Holt BFA '93 (Graphic Design) began Coolstone Design Works in January 1999. He is working on a variety of projects from corporate identities to web setse. Recently, clients and fellow class-mate Brent Whiting leased an office space on Lake Union and plans on collaborating to help clients challenges become exciting solutions.

Seattle's Jeffrey Moose Gallery this summer exhibited forest landscapes by Dion Yannatos MFA '94.

"I have been a docent, a tour leader, and will teach a survey class at Concordia College, Irvine," says Marijun Morgan MA '95 (Art History, I' am writing and have been fortunate enough to live abroad and continue extensive travel to exhibits and locales with glorious artistic traditions."

Julie Ryan MFA '95 curated earlier this year an exhibition at New York's Educational Alliance Gallery a show entitled Geez Louise: Art After Louise Nevelson.

Autumn Sheppard BFA '95 (Graphic Designation of the Company of the Autumn Sheppard BFA '95 (Graphic Design) is currently working as a graphic designer at Microsoft. She uses her training in information design to create online and printed software documentation. She lives on the east side of Lake Washington with her boyfriend and two cats.

Michele Leith BFA '96 (Painting) received her MFA in Painting in 1999 from Southern Methodist University, Dallas, Texas, and has exhibited her work in Houston and Seattle.

Black Lab Gallery in Ballard presented r works by Yvonne Petkus MFA '96 in April.

ARTIFA

Toni Matlock Taylor MFA '96 lives and works in Missoula, where she was recently featured at the Art Museum of Missoula in Toni Matlock Taylor: Navigating Clutter.

Linda Thomas MFA '96 was a featured artist-in-residence at the UW's inaugural Summer Arts Festival this summer where attendees were able to watch Linda drawing. Linda was also Visiting Lecturer at the School of Art this last spring.

In September, Seattle's Howard House presented Behemoth, the third sole exhibition by Seattle painter Donnabelle Casis MFA '97, In 2000, Casis was included in the show Irtial Signs: Drawing as Inquiry curated by Robert Reed and the Texas National 2000 curated by the Art Guys. Her artwork is included in the collections of the University of Connecticut, Storrs, CT and Yale University.

Work by Madelaine Georgette BFA '97 was on exhibit for three months earlier this year at Seattle's Langston Hughes Cultural Arts Center. The show was entitled Building Community: Truth & Reconciliation.

Cathy McClure MFA '97 won Best of Show and People's Choice Award at the 2000 Pacific Northwest Annual at the Belleuve Art Museum for her piece, People Doing Things, Shiny Objects, Great Color, Occasional Music la futuristic strobe-lit carousel set in an old-time theater environment.)

Charles Nau BFA '97 is happy to report he has not stopped making art and will continue at Massachusetts College of Art for graduate school. He also says his relatives still don't understand him.

This summer, Leo Saul Berk MFA '99 (Ceramics was featured at Howard House Gallery, Leo's current use of engineered wood products like

hollow core doors and wood fiber composite beams expand upon his investigation of the tree as a natural resource. He reorganizes these common materials by cutting them into thin strips that expose the normally unseen interior. The strips are enimated together on their sides emphasizing the hidden structure. Through geometry and asymmetry these 'pantings' enemery and asymmetry these 'pantings' executed to a display the strip of the symmetry that the symmetry the symmetry and the work of the symmetry and the symmetry that the symmetry and the sym

In April, the Phinney Neighborhood Association presented Snow Globes and Air Planes, an exhibition by Claire Cowie MFA '99 (Printmaking).

Nell Keyes MFA '99 (Metals) is now teaching in Georgia at Savannah College of Art and Design, and recently received first prize at 2nd Spiva Contemporary Craft Biennial.

Landscape paintings by Margie Livingston MFA '99 (Painting) were featured earlier this year a Shoreline Community College Gallery.

Maia Chachava's MFA '00 (Painting) work was featured in the June 2000 edition of MFA Annua New American Paintings, published by The Open Studios Press.

Robert McCrory MFA '00 (Photography), is having an exhibition Sept/Oct 2000 at Capolavoni Gallery, Seattle.

School of Art

University of Washington Box 353440 Seattle Washington 98195-3440

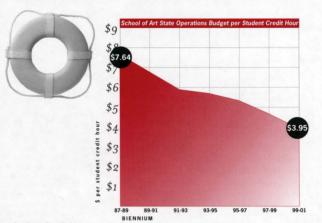
address service requested

Non-Profit Organization **US Postage** PAID Seattle Washington



School of Art support continues downward spiral

Inflation, increased enrollment, and budget freezes have contributed to a considerable decrease in state funding that the School of Art receives per student over the last decade. Today, the School of Art has half the financial resources we had 10 years ago per Student Credit Hour* to maintain the excellence of the education we provide. Increasing private support from alumni and friends of the School of Art, and those that support arts education, is crucial to help slow the financial downward spiral. If it sounds a bit grim, it is. We hope that you will take a moment to send a donation to the School so we can continue to help introduce thousands of University of Washington students to the beauty, the intellectual challenges, and the applicability of visual languages in art, art history and design.



*Student Credit Hour

is a University benchmark calculated by multiplying the number of students enrolled in a course by the number of credits the course provides. For example, a 5-credit course with 20 students would generate 100 credit hours. We estimate that in the 1999-2001 biennium, the School of Art will generate 82,000 Student Credit Hours. As the chart above shows, 10 years ago, the School of Art received \$7.64 in operating funds for each Student Credit Hour we provided. Today we receive \$3.95.