



School of Art

UW SCHOOL OF ART

Christopher Ozubko, Director

Division of Art Faculty

Ceramics

Doug Jeck
Akio Takamori
Jamie Walker

Fibers

Lou Cabeen
Layne Goldsmith

Foundations

Dan Loewenstein
James Nicholls

Metals

Mary Hu

New Media

Marta Lyall

Painting

Riley Brewster
David Brody
Ann Gale
Philip Govedare
Denzil Hurley
Richard Kehl
Zhi Lin
Helen O'Toole

Photography

Paul Berger
Rebecca Cummins
Ellen Garvens

Printmaking

Curt Labitzke
Shirley Scheier

Sculpture

Norman Taylor
John Young

Division of Art History Faculty

Cynthia Bogel
René Bravmann
Susan Casteras
Meredith Clausen
Jeffrey Collins
Patricia Failing
Christine Goettler
Christopher Hallett
Anna Kartsonis
Martha Kingsbury
Joanne Snow-Smith
Marek Weczorek
Robin Wright

Division of Design Faculty

Visual Communication Design

Judy Anderson
Karen Cheng
Christopher Ozubko
John Rousseau
Douglas Wadden

Industrial Design

George Scott
Louise St. Pierre

THE STATE OF THE ART SCHOOL



2001 Summer Arts Festival a success!

During this past July's Summer Arts Festival, students and alumni of the School of Art participated in the Sale of Student Work in the Quadrangle. Over the course of four days, art works created by these emerging artists grossed over \$7,000. This is the second year that the School of Art has participated in the Sale of Student Work at the Festival. 2000 was the inaugural year of the campus-wide celebration of arts, sciences and the humanities; attendance has greatly increased this year, and hopes for future events are high.

This sale of student work is the third of the year to gather work by students and alumni in a variety of media. Work included ceramics, drawings on paper, fibers pieces, jewelry, photographs, small sculptures, and paintings. The first of these joint sales occurred at the very successful Open House in February, the second at the University District Street Fair in May. The various student associations at the SoA have gathered together under an umbrella organization - the Inter-Art Council - that will function to coordinate future interdisciplinary sales and events.

THE UW SCHOOL OF ART

ROMA REPORTA

Jeffrey Collins, Associate Professor of Art History, lead the Art History Seminar in Rome during Spring 2001. He wrote this report about the program:

Twelve seniors, juniors, and graduate students joined me for the sixth annual Art History Seminar in Rome during Spring Quarter 2001. Rome became our classroom as all daily meetings, study exercises, and seminar reports were conducted entirely on location in the city and beyond. The curriculum focused on "Art and Politics in Rome from Augustus to Mussolini," which we approached via case studies of how Roman art has intersected with political beliefs, ambitions, patronage structures, and ideology. Key themes included the rhetoric of visual propaganda, the spoliation and reuse of ancient remains, the relation of church and state, and the shifting definitions of the imperial "ideal"; key sites ranged from the Forum of Trajan and the Arch of Constantine to S. Maria in Trastevere, Palazzo Barberini, and the Vatican Museums. Our study was greatly enriched by a 10-day mini-course conducted by visiting Professor Anna Kartsonis, who accompanied the group north to Ravenna, Venice, and Torcello for a special focus on the 5th through 12th centuries. None of us will ever forget our private, after-hours seminar in the Basilica of S. Marco in Venice!

This year's special seminar studied Gianlorenzo Bernini, the dominant figure of Roman 17th-century art. We examined Bernini's remarkable progress from work in a single medium (such as his innovative statues for Cardinal Borghese) to larger, multimedia ensembles (such as St. Peter's, the Four Rivers Fountain, or the Cornaro chapel) that coordinate architecture, sculpture, painting, ritual, and even urban planning into a *bel composto* or "beautiful whole." Our extended presence on site allowed us to test various models for decoding these ensembles both in terms of their persuasive techniques and their underlying cultural/religious messages.

Jewelry Workshop taught by Prof Mary Hu as part of Summer Arts Festival

In conjunction with the UW's second annual Summer Arts Festival, SoA faculty member and internationally renowned metalsmith Mary Hu offered a jewelry making workshop to seventeen high school students. Self-selected on the basis of their interest, these teens came from throughout the Washington state area to the UW campus for four hours each morning from 16-20 July. The Festival, in an effort to foster education in the arts, graciously offered three scholarships to deserving students who were interested in the workshop but unable to afford the tuition.

The Jewelry Workshop was the first Summer Arts Festival class to be offered to high school students.

The participants learned and performed basic metalsmithing techniques such as forging, casting, simple construction, embellishing, and finishing. All students completed at least three finished pieces of jewelry and were allowed to keep the tool kit and textbook they used during the workshop in order to further their independent explorations in the art of metalsmithing.

On Saturday, 21 July, following the last day of the workshop, Professor Hu's students were able to enjoy the fruits of their labor and exhibit their work to family and friends during the Metals Shop Open House. Although the workshop took a lot of time to develop and organize, Professor Hu said it was more than worth it to see the motivation and enthusiasm in the students' eyes. She is planning to offer the workshop again at next year's Summer Arts Festival and hopes that it will be as successful as this year's.



Notes from the Director

Dear alumni, faculty, staff, students, and friends.

As I complete the production of this autumn edition of ARTIFACTS, the weekend after the September 11th 'day of infamy', I, like you, am trying to deal with the great loss of what was...and what is to come.

I am writing to share my heartfelt sympathies with those of you and your loved ones who have been affected by the unspeakable horror brought to the United States and all of humanity on Tuesday. I have had great difficulty in keeping focused, but I was gratified to hear from a few alums living in NYC. Although saddened to hear about their first hand account of that terrible day I was grateful to hear of their safety. But it is still too early to know about other UW alums as I have no idea how many of our graduates live and work in NYC except those I have stayed in contact with over the years. I would urge anyone to please contact us so that we may follow-up with a listing of NY grads in the next issue of ARTIFACTS. Faculty, friends, and colleagues would like to hear from you.

We all have the courage to overcome this tragedy, as our thoughts, prayers, and determination will continue to shape a positive future for a global community. Peace.

Christopher Ozubko
Director
UW School of Art



In this issue:

- Autumn Events Calendar
open to the general public
- Faculty Notes
- Student Activities
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- Alumni Spotlight
- New Faculty join the SoA

<http://net.art.washington.edu>

Faculty notes

Cynthia Bogel, Assistant Professor of Art History, participated in a conference on contemporary Japanese textiles at the Sainsbury Centre, University of East Anglia, UK, in July. She continues her research fellowship at SOAS, London, until the end of March, 2002.

David Brody, Associate Professor of Painting, will be exhibiting his work at the Kleiner/James Art Center in Woodstock, NY as part of the group show *Blithe Spirits: Irony, Wit and the Human Form*.

Art History Professor Susan Casteras chaired a session this summer at the mammoth "Locating The Victorians" Conference held at the Victoria & Albert Museum and the Imperial College in London. She also gave two lectures there, one on Victorian religious painting and another on post-Pre-Raphaelite assessments of the scholarship on the Pre-Raphaelite Brotherhood.

Associate Professor of Painting Philip Govedare exhibited his latest work at the Francine Seders Gallery in Seattle during the month of April.

Denzil Hurley, Professor of Painting, will be exhibiting his work at the Henry Art Gallery's *Short Stories: A Curatorial Lab for Rotating Exhibits*. Hurley's show is titled *Meditation on a Painting*, and runs through 30 December 2001. Professor Hurley also recently sat on the NEA's Museums Creativity and Organizational Capacity Panel, held in Washington, DC, 24-27 July 2001. Denzil's service to the museum field will result in the funding of important projects for audiences, artists, and organizations across America. Panelists are invited to serve because they are recognized experts in their fields and are also advocates for art as a part of public life. By their work, they encourage quality, artistic expression, and public involvement.

The Jacob Lawrence Gallery featured an exhibit of Lawrence's work entitled *Jacob Lawrence: Selected Prints 1971-2000* in conjunction with the Summer Arts Festival. Lawrence's work also will be showcased in an upcoming retrospective at the Whitney Museum of American Art in New York City. The exhibit is slated to open 8 November 2001 and runs through 3 February 2002.

Director of the SoA, Christopher Ozubko, and Assistant Professors Riley Brewster and Ann Gale, exhibited recent works in Meany Hall during the Summer Arts Festival. Entitled *Mirabilia Arts*, the show was made possible by support from the Rotary Club of the University District.

Retired Professor Ed Praczukowski was featured in the Lamda Rho Exhibition at Westlake Union Center during the first half of 2001.

Art History Professor Joanne Snow-Smith lectured on Apollo and the Muses in Western Art as part of the Seattle Baroque Summer Festival in July 2001.

Akio Takamori, Associate Professor of Ceramics, was awarded a \$35,000 first place grant from the Virginia A. Groot Foundation in May. Established in 1988, the Virginia A. Groot Foundation Grant was instituted to allow a ceramic sculptor or sculpture artist the opportunity to devote a substantial period of time to the development of his or her work. Three grants are offered each year.

Associate Professor of Art History, Robin Wright, recently was awarded a Royalty Research Grant. Her most exciting recent project was her involvement in the repatriation of Tlingit house posts from the Burke Museum to the Cape Fox people of Southeast Alaska. A feature article about this event appeared in the 2 August issue of *University Week* (http://depts.washington.edu/~uweek/archives/2001.08.AUG_02/article6.html) and another article was in the *Seattle Times* on 23 July (<http://archives.seattletimes.nwsource.com/cgi-bin/texis/web/vortex/display?slug=pole23&date=20010723>).



University of Washington / Seattle USA

School of Art

ARTIFACTS Autumn 2001



ADMINISTRATIVE LOSS AND GAIN

During the last four years, many alumni, students, and members of the local arts community had the opportunity to meet or work with SoA Administrator Simon Martin. This last Spring the SoA lost Simon to the Bothell Branch of the University of Washington where he accepted the post of Operations Manager in Finance and Administration for that entire campus.

As the SoA administrator, Simon worked with Director Christopher Ozubko to invigorate the School's fundraising and outreach efforts. With Chris, he established the quarterly production of the newsletter you see here. He helped organize scores of lectures by visiting artists, several alumni/donor appreciation events, and the 1999 and 2000 SoA Studio Open Houses. These development initiatives were handled in addition to his administrative responsibilities and management of the School's fiscal resources, personnel, and physical facility, to name but a few. "The work at the School of Art was extraordinarily varied," remembers Simon, "there was never a dull second during my tenure there. People would ask me what constituted a 'typical day' in the job, but I don't think I ever had one."

"What gave me so much energy working at the SoA was the determination of the director, staff, and many

faculty to strive to do more with less." Continues Simon, "the fact that our operations support per student credit hour is half what it was a decade ago forced us to crank out grant applications, knock on the doors of potential donors, and seek out collaborative opportunities...fortunately we have been greatly successful in all of those efforts. The danger, of course, is burn out. Trying to maintain one's already full job load whilst adding a fundraising component has proven to be quite a challenge."

While Simon no longer is employed at the SoA, the SoA Visiting Committee decided to engage his continued commitment to the SoA by appointing him to the committee he helped form.

Kris Jones, previously employed in the Department of Romance Languages and Literature, moved into the administrator position after Simon's departure. He recently wrote: "I am very happy to have this opportunity to serve as the administrator for the SoA. I have worked at the University of Washington for nearly eighteen years, beginning my career at the UW with the Diabetes Research Center as a Program Assistant and then working my way up the administrative career ladder with stops at the Center for Law and Justice, Department of Geography, Department of Philosophy, and finally at the Department of Romance Languages and Literature before arriving here late last spring. My work experiences have been both enjoyable and dynamic,

and I believe they also have been beneficial in preparing me to meet the challenges of administering the complexities and prolific creativity offered by the three divisions of the SoA."

"I am finding Chris Ozubko a wonderful Director to work under, and the staff and faculty are proving to be personable and creative in complementary portions. Simon Martin has spent many hours during the transition in teaching me the existing administrative systems and sharing his invaluable experience and perspective. I feel very fortunate indeed."

"I feel deep appreciation for the artistic impulse, which is of course what drives this School, and I believe, in a broader brushstroke, our entire society. The training and nurturing of artists and the exploration and creative maintenance of the artistic historical record is work of the highest priority, and I am proud to be able to provide my own small service as a part of these greater efforts. My mother, Jean Jones-DeLong, is a painter and over the years has produced a marvelous collection of paintings. She has distributed these paintings throughout our extended family, to her sons and daughter, grandchildren and great-grandchildren, nieces and nephews; all of which have served to enrich our lives. I think this is the root of my great affection for art and my respect for its power and necessity."

While we are sad to lose Simon and his many talents, we are very happy to have Kris and his lengthy experience with UW administration join the SoA staff.

SUPPORT! THE UW SCHOOL OF ART

School of Art CONTRIBUTORS 21 April - 21 August 2001

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

INDIVIDUALS

David Bark '97	Karen Maston '73
Paz Beredo	Arlayne Morikawa '82
Florencio Lennox Campello '81	Noah Overby '01
Debra Chase '74	Martha Quimby '86
Ji Chang '01	Jamie San Park '01
Alan Clawson '70	Anne Praczukowski '72
Jane Estevenin '69	Marya Roland '88
Diana Ferguson '79	Martin & Gerri Rowen '79
Dr. Bernard Goffe '62	Patricia Siu
Brian Gough '71	Gretchen Stine '93
Paul Gunderson '01	Edward Starbird '01
Genevieve Heuer	Anne Traver '76
Thomas Hundley	Sara Young
Constance Hutchinson	
Randall Jelinek '65	ORGANIZATIONS
Richard Johnson '01	Arcade
Adam Jossem '01	American Fibers & Yarns Company
Thomas Kass '66	The Boeing Company
Phillip Levine '61	Design 2001
David Link '81	The Fraser Gallery

RETIREMENTS & DEPARTURES

Woodshop technicians Andrew Fuller and Paul Entwistle have both resigned their positions with the SoA to pursue other opportunities closer to their hearts. Andy will be traveling for a short while with his band as they tour the States. Following that, he will head to Guatemala with his girlfriend for six months to study the language and culture of our southern neighbors. Paul has decided to leave beautiful Seattle for the even more beautiful Hawaiian isles. He will be teaching yoga with his instructor who has a studio on the island of Maui. The SoA wishes both Andy and Paul good fortune in their future endeavors.

Billie Lynn, former Assistant Professor of Sculpture, has accepted a position in the sculpture program at Pennsylvania State University. She will be sadly missed by numerous students. We wish her the greatest of luck in her new position and hope that she mentors her students at Penn State as well as she did here at the UW.

Professor of Metals John Marshall has retired after teaching at the SoA for over 30 years. Professor Marshall came to the UW from Syracuse University in 1970. Marshall was a founding member of SNAG (Society of North American Goldsmiths), and his work can be found in prestigious venues such as the American Craft Museum and the Art Institute of Chicago. When asked what he will do with all his free time, he stated that he intends to focus entirely on his artwork.



A large group of faculty, staff, and students met at the Simpson Center for the Humanities on Tuesday, 7 August to bid a fond farewell to Jerome Silbergeld, Professor of Chinese Art History. Professor Silbergeld has accepted a position with Princeton University as Director of the Center for Asian Arts. During his 26 years with the SoA, Professor Silbergeld served as Division Chair for Art History (1988-92), Director of the School (1992-96), and was instrumental in bringing many of the top scholars in the fields of Chinese art and Chinese cinema to speak at the University. He also has been active in establishing the new classical Sichuan-style Chinese Garden in south Seattle. In leaving, Professor Silbergeld said he has been "enormously privileged in my years of teaching at the UW."

John Whitehill-Ward, Professor of Visual Communication Design, has retired from the University after 26 years of teaching in the SoA. Held in high regard by his students and colleagues alike, Professor Whitehill-Ward amassed an outstanding list of achievements, including participating in many national and international juried exhibitions, being presented with numerous awards of excellence by professional associations, and, a little closer to home, organizing student field trips to Los Angeles, San Francisco, and New York to visit design firms and museums. Whitehill-Ward's contribution to the VCD program will be sorely missed.

ADVISER OF THE YEAR

Judi Clark, Director of Academic Advising and Student Services at the SoA, is the much deserving 2001 UW Adviser of the Year. The Association of Professional Advisers and Counselors (APAC) picks one adviser each year for this honor, and this year Judi was chosen by her peers in the advising community as the best in her field. Formed by advisers in 1976, APAC seeks to address the issues and concerns related to advising and counseling students on the UW campus. The current membership includes academic advisers, career and admissions counselors, program coordinators, and other staff involved with student services from each of the three UW campuses. Judi is in her ninth year as an adviser at the SoA, a job she started while pursuing her Master's degree in Art History from the School. Originally intending to continue into a PhD program, Judi quickly discovered that Advising suited her well and allowed her to find her place within higher education.

Judi and Matthew Campbell, the SoA's other academic counselor, work with over 1,200 undergraduates within 11 SoA programs, mentoring them through their academic career. This is a demanding job, full of challenges and surprises, but also quite exciting.

Between meetings with students, Judi serves on several committees, including the Art Council, the governing body of the SoA, that aim to strengthen the various programs. Under Judi's guidance, the Academic Advising and Student Services offices have helped spawn several projects. Art on Loan, a program that places student art throughout campus, has been one such enterprise. In addition, Judi has worked to create an internship for students at John Hay elementary, and worked with students to organize the extremely successful 2001 Open House last February. As Matthew Campbell stated in Judi's letter of nomination: "With an understanding of the faculty, staff, policies, traditions and politics, and the savvy to use this information to the benefit of all, Judi is not only an adviser to the students, but the very soul of the School of Art."



CELEBRATING OVER 100 YEARS OF SERVICE!

Congratulations to these SoA staff members who have shown their dedication to the School for a combined total of 102 years!

Dick Law, Ceramics Technician - 25 years

Prior to coming to the SoA in 1976, Dick held a wide variety of jobs including owning his own ceramics studio and working for Boeing as a graphics illustrator. Since coming to the ceramics program, Dick has worked with an equally diverse faculty and staff. The students, however, Dick especially cherishes. As he says, "students have a tendency to keep us all humble and focused on discovering ourselves through them, and with their rapid turnover there is never a chance to get bored or complacent when you have to deal daily with the wonderful variety apparent in the unfolding of the human mind."

Phillip Schwab, Gallery Manager, Jacob Lawrence Gallery - 25 years

Phil came to the SoA in 1976 as a woodshop technician. After 14 years of service, Phil resigned from his tech position to become the manager of the newly established SoA Gallery (now known as the Jacob Lawrence Gallery), where he has been organizing student, faculty, and outside exhibits for the past 11 years.

Larry Sommers, Printmaking Technician - 16 years

Larry has worked in the SoA since 1985 as the Printmaking Technician. In 1991, he became Health and Safety coordinator for the School. Larry also is an elected member of the Health and Safety committees at the College and University levels and occasionally teaches a papermaking class in the summer.

MaryEllen Anderson, Program Coordinator, Art History - 15 years

MaryEllen joined the staff at the SoA in 1986 as secretary of the Division of Art History. Before joining the School's staff, she had worked almost five years at UW's Academic Computing Center, a job she quit on her 50th birthday. In 1998, in recognition of her high-level service to graduate students and faculty alike, MaryEllen was promoted to Program Coordinator for the Division of Art History. MaryEllen is an accomplished pianist and says that "playing for choral concerts or Broadway shows compares quite satisfactorily with assisting faculty and graduate students."

Debra Cox, Curator, Slide Library - 11 years

Debra started working for the SoA in Autumn 1990 as an Instructional Technician in the then brand-new Media Center. In 1995, her position in the Media Center was upgraded to Program Coordinator. Deb has been working as the Curator in the Slide Library since April 1999.

Jeanette Mills, Director, Visual Services - 10 years

Jeanette became a full-time program assistant in the Slide Library at the very beginning of 1991, after completing a master's degree in the Art History program in early 1990. She has been the Director of Visual Services—overseeing the Slide Library, Media Center, and audio-visual classrooms—since mid-1995.

Michael Van Horn, Photography Technician - 10 years

Michael was hired in 1991 as a laboratory technician with the Photography department, a position he still holds today.



Autumn EVENTS Calendar

events are free and open to all unless otherwise noted

Check out the SoA's Calendar of Events online at <http://net.art.washington.edu>

OCTOBER 2001

Tuesday 2 October
2:30pm, Art Building 317

SoA Faculty Lecture
Christine Goettler, Assistant Professor of Art History, will give a lecture titled *The Art of Salvation: Case Studies in Early Netherlandish Painting*.

Wednesday 3 October
3:30pm, Art Building 317

SoA Faculty Lecture
Louise St. Pierre, Assistant Professor of Industrial Design, will lecture about her work.

Thursday 4 October
3:30pm, Art Building 317

SoA Faculty Lecture
Ann Gale, Assistant Professor of Painting, will lecture about her work.

Tuesday 2 October

4-6pm, Jacob Lawrence Gallery, Art Building 132
Ann Gale, Helen O'Toole, Louise St. Pierre: Recent Works
Opening for show of work by three SoA faculty members. Exhibit continues through 13 October.

Gallery hours 12-4pm, Tuesday-Saturday. For more information, please call 206.685.1805.

Monday 8 October
3:30pm, Art Building 317

SoA Faculty Lecture
Helen O'Toole, Assistant Professor of Painting, will lecture about her work.

Tuesday 9 October
2:30pm, Art Building 317

SoA Faculty Lecture
Robin Wright, Associate Professor of Art History and Curator of Native American Art at the Burke Museum, will give a lecture titled *Northern Haida Master Carvers*.

Tuesday 23 October

4-6pm, Jacob Lawrence Gallery, Art Building 132
Division of Art Faculty Show
Opening for a show of work by SoA faculty artists from the areas of ceramics, fibers, metals, painting, photography, printmaking, and sculpture. Exhibit continues through 10 November.

Gallery hours 12-4pm, Tuesday-Saturday. For more information, please call 206.685.1805.

NOVEMBER 2001

Tuesday 20 November

4-6pm, Jacob Lawrence Gallery, Art Building 132
Works on Paper + Small 3-D
Opening for a juried exhibition of SoA undergraduate and graduate student work. Exhibit continues through 8 December.

Gallery hours 12-4pm, Tuesday-Saturday. For more information, please call 206.685.1805.

Alumni SPOTLIGHT Who are you? Margie Livingston

Graduate Margie Livingston (MFA, Painting, 1999) is the focus of our Alumni Spotlight this quarter. The recent recipient of a Fulbright Scholarship, Margie spoke to us about her past studies at the UW and the proposal that won her a prestigious international professional scholarship.

Q: Tell me a bit about why you decided to come to the UW for your masters degree.

I had been painting full time for about 4 to 5 years and had been in quite a few group and juried shows before I applied to the painting program at the UW. I was primarily looking for a community of artists that I could develop relationships with and retain outside of graduate school. I was also looking for an ongoing critique and feedback for my work. I actually hadn't considered going to graduate school until I did a residency at the Vermont Studio Center where I worked with Susanna Coffey. She knew Denzil Hurley, Ann Gale, David Brody, and Helen O'Toole. She said that she couldn't recommend highly enough working with them. So I gave it a try and she was right, I really got a lot out of working with those faculty members.

Q: What do feel were the strongest aspects of the painting program?

The way the painting program is set up, where you go into your studio and work and then invite people in to talk to you about what you're doing; that worked really well for me. I could continue addressing the issues I was addressing and the feedback I received from people would sometimes push me in another direction, but I was still able to determine my own path.

Q: Which brings us to your Fulbright Scholarship. When did you find out you would receive the scholarship? I found out in June of this year that I would definitely be receiving the scholarship. Before that, I had been listed as an alternate, but they called me at the end of June to tell me my status had changed and I was being awarded the scholarship.

Q: Tell me about your proposal.

My project combines my interest in Caspar David Friedrich with my studio practice. I feel a certain indebtedness to Friedrich because he's the father of German Romanticism and the Romantics have influenced most artists who are working today, I believe. The whole idea of the subjective being key to the source of your work came out of the Romantics. When I first became aware of Friedrich's work, I was really taken with him and I started learning more about the history of Romanticism, which begins with Friedrich and extends through time to Pollock and creative expressionism. I am going to Germany to view Friedrich's paintings first hand. There is also an archive of his drawings in Mannheim that I will be able to access. Part of my proposal, too, is to meet artists in Germany who are working with issues that are similar to my own.

Q: When did you first come in contact with Friedrich's work?

In Marek Wiecezorek's Post Impressionism class. He was using Friedrich's work as an example of a precursor to the Post Impressionist movement and how the lineage of Romanticism developed. I was really interested in his paintings, so I started looking at books of his work. Marek has been very supportive and has worked with me on how to structure my proposal. I actually did the first rough draft in David Brody's painting seminar where he had us develop a hypothetical Fulbright application.

Q: What do you hope to achieve by studying Friedrich's work?

I will be developing a body of work while I'm in Germany, continuing to address the kind of issues I'm currently exploring in my work but obviously influenced by looking closely at Friedrich's work and visiting the places where he lived. I'm particularly interested in traveling to the Baltic coast near Greifswald, where Friedrich composed one of his famous paintings (*Chalk Cliffs* on



photo: Bradley Engbers

Rügen), to see the beech forest there. I want to take sketches and photographs of the forest that I'll be able to use as a reference when I'm back in my studio in Germany and in the States. For a number of years, I've been interested in how tangled linear forms describe the space through which they move. My work is about over, under, forward and backward. I'm interested in investigating how observed space relates to pictorial space and creating a dialog between representation and abstraction. I'll be looking at Friedrich's work with this in mind, to see how he created pictorial space in his own canvases and drawings.

Q: How did the painting program at the UW prepare you for furthering your studies?

The painting program really helped me focus on what was important to me in my own work. When my interest in Friedrich developed, I had the means to realize that it was a valid avenue of exploration and I pursued it in terms of reading more about Friedrich and speaking to Marek. I had the support of both the painting faculty and the art history faculty, for which I am truly grateful. After I put together the rough draft of a Fulbright application in Brody's class and realized that I was really going to apply for the scholarship, I began taking German and that department has been very supportive as well.

Q: Do you have any suggestions for others who are perhaps considering a Fulbright?

Yes - do it! Apply! I went to an orientation for Fulbright Scholarships and one of the things the scholarship representative kept emphasizing was that the Fulbright was for people who are genuinely interested in sharing their culture and exploring that of another country. The Fulbright is to build bonds between cultures, one person at a time. I'm hoping to develop contacts in Germany that will be avenues to pursue in the future. I am working with a contact now to have a show while I'm in Berlin and, as a member of the SOIL co-operative, I'd like to be able to show the work of German artists here in Seattle. I think it could be a great exchange both ways.

Q: What are your plans for the future?

I will be exhibiting a portion of the body of work I create at Bellevue Community College in April 2002 while I'm still in Germany, and in January 2003 I will have a solo show at Seattle Pacific University. The whole point of the Fulbright is to build bonds between cultures, one person at a time. I'm hoping to develop contacts in Germany that will be avenues to pursue in the future. I am working with a contact now to have a show while I'm in Berlin and, as a member of the SOIL co-operative, I'd like to be able to show the work of German artists here in Seattle. I think it could be a great exchange both ways.

Alumni notes

Carol Meiman '97 was part of a two-person show at the Courtyard Gallery, Washington Studio School, Washington, DC, last spring. She shared the show with Iyencel Celentano, a former SoA painting professor.

The UW Alumni Association magazine, *Columns*, is featuring the work of Alfred Kregelin '93 on the cover of the September 2001 issue, and an article about his work, titled "The Magic Realist" is included. The article is written by another SoA graduate, Jon Warner '94.

An exhibit titled *Menagerie: A Collection in Clay* at the Jeanette Rauch Gallery, Gaston College, South Dallas, NC, included the work of several SoA alumni and one current faculty member: Ryan Berg '98, Nancy Erer '99, Margaret Meenan '98, Thomas Muller '95, and Professor Jamie Walker.

Lanny Bergner '81 was in a two-person show at the Elliott Brown Gallery, Seattle, during January 2001.

Peter Bill '01 was featured in a spring show titled *Magdalena's Window* at the Nico Gallery in Seattle. The show included a video installation and paintings. Graham Boettcher '99 is a Ph.D. student at Yale University. He won a prestigious six-week fellowship to study at the American Museum of Art in Giverny, France, during summer 2001, and he will be writing artists' biographies for a forthcoming Tate Museum show catalogue entitled *American Sublime*.

Roger Rogers '00 had a show titled *Xylography* at the Kinsey Gallery, Seattle University, during February 2001.

Carol Bolt '94 had an installation titled *More* at the King County Arts Commission Gallery in February 2001.

Jana Brevick '99 was one of only four American jewelers accepted into the prestigious *Schmuckzene 2001* exhibition in Munich. Since graduating, she has set up a studio in her home; worked and exhibited at *Facere Jewelry Art* Gallery in Seattle; participated in an exhibit titled *Attitude & Action* that showed in both Birmingham, England, and Dublin, Ireland; been included in a Tacoma Art Museum exhibit titled *Under the Influence - Northwest Jewelers and Ethnographic Objects*; and shown in an exhibit titled *The Ring* at Mobilia Gallery in Cambridge, MA.

John Byrd '00 was a resident artist at the Archie Bray Foundation for the Ceramic Arts in Helena, MT, during early 2001. While there, his work was included in a group show with other resident artists.

F. Lennox Campello '81 recently curated *Contemporary Realism: A Survey of Washington Area Artists*, a comprehensive salon style exhibition at The Athenaeum in Alexandria, Virginia. The exhibit is the first major attempt to survey and catalog Washington, DC, area artists working in a realist genre over the last 30 years and features the work of over 60 established and emerging artists. Campello is the co-owner of the Fraser Gallery in Washington, DC, and plans to open a second gallery this coming fall in Bethesda, MD.

Several recent graduates of the painting program have been accepted into graduate programs across the nation. Jonathan Cancro '01 and Vanessa Ivan '01 will be attending American University in Washington, DC, starting in the fall of 2001, and Dylan Boural '01 was awarded a full scholarship to continue his studies at Southern Methodist University in Dallas, TX.

Denabelle Casis '97 won a New Works Laboratory Grant from the 911 Media Center.

Maya Chachava '00 will start in the fall of 2001 as a tenure-track Assistant Professor at the University of Utah, Salt Lake City. She also exhibited her work last spring in Seasons at the Linda Hodges Gallery, Seattle.

Jaag Charlier '94 had a show of recent work at the William Traver Gallery, Seattle, during March 2001.

David Duggins '02 had a show at Derek Eller Gallery in New York City during February and early March of 2001.

Marianne Hanson '80 held her third annual show at Café Flora, Seattle, in spring 2001. This show was titled *On the Road: metaphors for the journey*.

Victoria Haven '99 will be showing her recent work at The Drawing Center in New York City in the group show *2 Views* from 8 September - 20 October 2001.

Ayumi Horie '00 exhibited her ceramic lanterns at the Esther Claypool Gallery in Seattle in July.

Painting graduate Caroli Hsiao '93 received her EdM in Arts in Education from Harvard University in 2000. She is entering her second year of a PhD program in Curriculum and Instruction at the University of Wisconsin-Madison and is studying how the arts might be utilized as a way to assess what children learn.

Carol Ivory '98, Associate Professor of Fine Arts at Washington State University, was recently re-elected as Vice President of the Pacific Arts Association. She also has been appointed as a Curatorial Associate at the Burke Museum.

Erik Johnson '97 received a Grant for Artist Project (GAP) award from the Artist Trust to continue his photographic work in Peru. Erik will begin graduate studies in photography at the San Francisco Art Institute in the Summer of 2001. Recent graduates Rachel Johnston '00, Sarah Lindley '01, and Carrie Scanga '01 exhibited their work in the group show *Source* at the SOIL Gallery in Seattle during July 2001.

Tom Lewis '97 has been hired to teach photography at the Kansas City Art Institute, Kansas City, MO, during the 2001-2002 academic year.

Margaret Livingston '99 opened her exhibit *Personal Nature* at SOIL Gallery in Seattle in May. For more information about Margie's recent activities, including her acceptance of a Fulbright Scholarship, please see the Alumni Spotlight in this issue.

Visual Communication Design MFA graduate Todd Magglio '01 was snatched up by Louisiana Tech University. He will start in the fall of 2001 as a tenure-track Assistant Professor of Graphic Design.

Toni Matlock Taylor '98 had a show titled *Providence to Salvage: Studies of matter & presence* at Birbaum's on Broadway in Missoula, MT, during February 2001.

Jennifer McLarran '99 has been a Visiting Assistant Professor and Associate Director of Women's Studies at Ohio University for over three years. She recently became Curator of Collections at the Kennedy Museum of American Art at Ohio University. The museum's primary collection consists of Native American art.

Nan Miller '97 had a show titled *East meets West: Paintings from a stay in Japan* during March 2001 at Checkers Espresso & Gallery in Poulsbo, WA.

Brian Murphy '99 exhibited his paintings during July 2001 in a one-person show at the Esther Claypool Gallery in Seattle.

Gina Pankowski '93 had a piece acquired by the National Museum of American Art, Renwick Gallery, Smithsonian in 2000.

Thomas Patin '95 recently earned tenure and promotion at Ohio University. He is now Director of Graduate Programs in the OU School of Art. He teaches courses in contemporary art history, theory, and criticism. His dissertation, *Discipline & Varnish*, was published in 1999. He is working on two more book-length projects.

Maria Phillips '97 has been awarded one of the Emerging Artist Grants given by the American Crafts Council. It is the inaugural year for this grant.

Don Ross '77, an IT project manager at NASA Headquarters in Washington, DC, spent 2 1/2 months in the fall of 2000 managing a \$1.4 million project to develop high-definition video and an interactive web site to support the first occupants of the International Space Station. Ross also managed a video sub from San Francisco that traveled the world in October 2000 shooting interviews with NASA's international partners on the station project, as well as working together as a team to develop a companion website: nasa.spaceflight.gov.

Victoria Scarlett '94 has founded The Center for Sacred Art, connecting art and spirituality, in the Ballard neighborhood of Seattle. She does presentations using art images and music in several cities, including Seattle and Portland.



2001-2002 School of Art

SCHOLARSHIP AWARD RECIPIENTS

- Emmet Ashford-Treitter Undergraduate in Sculpture (Marsh Scholarship)
- Mique'l Askren Undergraduate in Art History (Pell Scholarship)
- Shathleen Asmann Undergraduate in Printmaking (de Cillia Scholarship)
- Alexis Babayan Undergraduate in Painting (Nordstrom Scholarship)
- Matthew Beers Undergraduate in Industrial Design (Gonzales Scholarship)
- Kathryn Bunn-Marcuse Graduate in Art History (School of Art Awards)
- Bethany Carroll Undergraduate in Interdisciplinary Visual Arts (Gonzales Scholarship)
- Sally Chang Graduate in Fibers (Gonzales Scholarship)
- Jessica Creager Undergraduate in Painting & Photography (Lockitch Scholarship)
- Dan Dean Undergraduate in Photography (Milnor Roberts Scholarship)
- Chris Engman Undergraduate in Photography (Parnassus Scholarship)
- Thomas Eykemans Undergraduate in Visual Communication Design (de Cillia Scholarship)
- Pamela Farina Graduate in Painting (Marsh Scholarship)
- Amity Femia Graduate in Visual Communication Design (de Cillia Scholarship)
- Ana Fernandez Undergraduate in Printmaking (Austin Scholarship)
- Lisa Ferrier Undergraduate in Industrial Design (Gough Scholarship)
- Karla Freiheit Undergraduate in Fibers (Milnor Roberts Scholarship)
- Neel Frisk Undergraduate in Photography (Parnassus Scholarship)
- Heidi Gillespie Undergraduate in Metals (Killian Scholarship)
- Jill Goodson Graduate in Metals (Gonzales Scholarship)
- Douglas Goslin Undergraduate in Sculpture (Milnor Roberts Scholarship)
- Gavin Graham Undergraduate in Visual Communication Design (Milnor Roberts Scholarship)
- Kyle Griffith Graduate in Art History (School of Art Awards)
- David Hammock Undergraduate in Visual Communication Design (Parnassus Scholarship)
- Matthew Hamon Graduate in Photography (Marsh Scholarship)
- Susy Shu-Pin Huang Graduate in Visual Communication Design (Pennington Scholarship)
- Julie Johnson Undergraduate in Sculpture (Milnor Roberts Scholarship)
- Carrie Kaufman Graduate in Ceramics (Gonzales Scholarship)
- Adrienne Kenady Undergraduate in Painting (Marsh Scholarship)
- Blynn Kenseel Graduate in Art History (Pell Scholarship)
- Judy In Sun Kim Undergraduate in Visual Communication Design (Milnor Roberts Scholarship)
- Kriszta Kotsis Graduate in Art History (Nordstrom Scholarship)
- Zenobia Kozak Undergraduate in Art History (Pell Scholarship)
- Andrew Kwong Undergraduate in Photography (Nordstrom Scholarship)
- Shawn Landis Undergraduate in Ceramics (Kotler/Noritake Scholarship)
- Ji-Young Lee Undergraduate in Art History (Parnassus Scholarship)
- Jill Lessig Undergraduate in Interdisciplinary Visual Arts (School of Art Awards)
- Willow LeTellier Undergraduate in Interdisciplinary Visual Arts (Gonzales Scholarship)
- Robin Lin Graduate in Art History (de Cillia Scholarship)
- Brian Lodis Graduate in Visual Communication Design (Gonzales Scholarship)
- Jeff Lopez Undergraduate in Photography (Austin Scholarship)
- Charles McHale Undergraduate in Ceramics (Milnor Roberts Scholarship)
- Ana Munk Graduate in Art History (de Cillia Scholarship)
- Melinda Moshuk Undergraduate in Art History (Milnor Roberts Scholarship)
- Christopher O'Leary Undergraduate in IVA & Printmaking (Parnassus Scholarship)
- Eunice Oh Undergraduate in Visual Communication Design (Milnor Roberts Scholarship)
- Christine Olson Undergraduate in Painting (de Cillia Scholarship)
- Marjorie Price Undergraduate in Sculpture (George Tsutakawa Memorial Scholarship)
- Debbie Reichard Graduate in Ceramics (Kotler/Noritake Scholarship)
- Phil Rizzi Graduate in Metals (Gonzales Scholarship)
- Jillian Shepherd Undergraduate in Industrial Design (School of Art Awards)
- Trina Smith Undergraduate in Painting (Marsh Scholarship)
- Nancy Stooks Undergraduate in Art History (Pell Scholarship)
- Joseph Stout Undergraduate in Interdisciplinary Visual Arts (Gonzales Scholarship)
- Michelle Su Undergraduate in Visual Communication Design (Milnor Roberts Scholarship)
- Catherine Swain Undergraduate in Interdisciplinary Visual Arts (Gonzales Scholarship)
- William Sweet Undergraduate in Painting (Gonzales Scholarship)
- Paula Tharp Graduate in Art History (School of Art Awards)
- Leah Towne Undergraduate in Industrial Design (Milnor Roberts Scholarship)
- Matt Truitt Graduate in Photography (Parnassus Scholarship)
- Eric Tucker Undergraduate in Visual Communication Design (School of Art Awards)
- Chris Vorhees Graduate in Sculpture (Nettleton Scholarship)
- Lilly Warner Undergraduate in Photography (Milnor Roberts Scholarship)
- Rachael Weinstein Graduate in Painting (Marsh Scholarship)
- Carrie Whitney Undergraduate in Painting (de Cillia Scholarship)
- Shuhsan Yu Graduate in Art History (Pell Scholarship)
- Tun-Han Yu Undergraduate in Metals (Gonzales Scholarship)

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THREE NEW FACULTY JOIN THE SOA

It is with great pleasure that we welcome three new faculty members to the SoA in Autumn 2001. Photographer Rebecca Cummins, painter Zhi Lin, and graphic designer John Rousseau join us to impart their diverse experiences, passions, and expertise in their individual artistic endeavors and teaching.



Rebecca Cummins, who joins us as Assistant Professor of Photography, comes from the Sydney College of Art in Australia where she has been teaching for the past 15 years. She received her BFA from the University of Northern Iowa and her MFA from the University of New Mexico. She has a strong exhibition record both nationally and internationally with shows in the USA, Europe, and Australia. Rebecca has successfully taught various aspects of photographic history and contemporary photographic practice at the undergraduate and graduate levels. Beyond her solid grounding in traditional technical processes, Rebecca has contributed significantly to extending approaches to photography, including installation and digital/electronic art. Many of her teaching initiatives emphasize conceptual and interdisciplinary approaches to photographic practice within the context of contemporary art. Most recently, Rebecca judged the Nikon 2000 award at the Australian Centre for Photography in Sydney.



New Assistant Professor of Painting **Zhi Lin** joins the faculty of the SoA with an impressive display of degrees: he holds a BFA from the China National Academy of Fine Arts, an MFA from the Slade School, University of London, and a second MFA from the University of Delaware. Zhi comes to us from Southwest Missouri State University where he has been teaching drawing and painting since 1992. Prior to that, Zhi taught at the University of Delaware, the China National Academy of Fine Arts, and Central China National University. An internationally recognized artist, his densely populated canvases have hung alongside the works of Picasso, Warhol, Rothko, and others. He has been awarded numerous prizes and distinctions, including two grants from the NEA and the prestigious Lila Wallace Reader's Digest Artists at Giverny award, and his work resides in collections all over the world.



As our newest member of the Visual Communication Design program, Assistant Professor **John Rousseau** will bring to bear his extensive experience as a graphic designer and theoretician. He earned his BFA in Graphic Design from the University of Michigan, Ann Arbor, followed by his MFA in the same discipline from the esteemed Cranbrook Academy of Art. He has worked for several prestigious firms as a senior designer, including Addison Design and Segura Inc. in Chicago, as well as operating his own firm, John Rousseau Inc. He has been an instructor at Columbia College in Chicago and is highly regarded for his superior ability to conduct critiques. John has received many awards for his design work and has been included in the AIGA (American Institute of Graphic Arts) 50 books/50 covers exhibit, as well as the American Center for Design's 19th Annual 100 Show and the Type Director's Club annuals.