Notes from the Director

No, you haven't been out of the loop. This really is the first School of Art newsletter since spring of 1995. Although the School of Art has far more students and offers far more courses, we have a much smaller operations budget than we did back in the 1970s, relegating the newsletter to the back burner. Until now.

By producing a smaller newsletter more frequently, we hope its production won't be such a monumental project for our staff, and by printing the newsletter on newsprint with small (and we do mean tiny) type, we hope to save printing and postage costs. Most importantly, with your financial support we can breathe life back into this valuable project and provide an ongoing sense of community among your fellow alumni, faculty, staff and friends of the School of Art. I hope you will seriously consider responding to the request for donations conveniently included at the end of this newsletter.

Our intention is to produce a document that informs the viewers of the state of the "art" school and the numerous successes we have achieved as we head into the third millennium.

Thanks to our many alumni who have continued to send us news of their activities and successes during the last three newsletter-less years. While we have not included all of the announcements in this issue since many were woefully out-of-date, we do hope you will continue to keep in touch as you make great strides in your work and lives.

Christopher Ozbun
Director
UW School of Art

In this issue:
• Upcoming events '98
• Caffeine buzzes
• Exciting additions to SOA faculty
• Alumni news + successes
• Art on Loan
• Ciao Roma
• Howard House Art Gallery
• Design intensives

http://net.art.washington.edu
Two new faculty at School of Art

It is with great pleasure that we welcome two new faculty members to the School of Art in Autumn 1998. Both Billie Grace Lynn, sculptor, and Christine Goettler, art historian, come to us with a wealth of experience in their fields and impressive teaching backgrounds.

Billie Lynn moved to Seattle from Auburn, Alabama where she was an adjunct professor in sculpture at Auburn University. She received her MFA in sculpture at the San Francisco Art Institute. After studying philosophy and religious studies as an undergraduate at Tulane University in New Orleans, Billie has been honored with many awards including an NEA grant and several fellowships. She has been a resident artist of the San Francisco Exploratorium, as well as an affiliate artist with the Headlands Center for the Arts in Sausalito. She has held solo exhibitions of her work in New York, San Francisco and China. It is truly a delight to have such an innovative artist join our Sculpture program which also includes professors Norman Taylor and John Young. Billie's work will be on exhibit in our Autumn Faculty show at the Jacob Lawrence Gallery, 21 October - 06 November, also see our events calendar for an unveiling of a Lynn temporary installation at the CMA.

Christine Goettler joins our faculty as a specialist in Northern European art history. She has been teaching as a visiting professor at Arizona State University since 1997. She previously worked and taught in Switzerland, where she received her Ph.D. with Honors from the University of Zurich. Christine has worked as an exhibit consultant for both the Bern Historical Museum and the Swiss National Museum in Zurich, and, like Billie Lynn, has been the recipient of many honors including a J. Paul Getty postdoctoral fellowship and several fellowships through the Warburg Institute in London that allowed her to conduct research in Genoa, Rome, and London. She has authored many articles in her field and coauthored a book on Swiss painters & sculptors since Ferdinand Hodler. Her current project is a book on art and image theory in Northern Europe, circa 1400-1650. It is a pleasure to welcome this excellent scholar to our Art History division.

ART ON LOAN

We are nearing the 3rd anniversary of the creation of Art on Loan, a program developed and coordinated by the School's advising office team that provides fantastic opportunities for students to display their work around the UW campus. Students interested in taking advantage of the program loan their work to the School, which in turn loans the pieces to any unit on campus interested in having original works of art on display. As of this writing, Art on Loan is involved in installing art in 8 to 10 public areas of the Husky Union Building (HUB). In addition to the HUB, Art on Loan is organizing installations in the Office of Minority Affairs, Temporary Services, School of Music, Department of Sociology, Office of the Ombudsman, and the Office of the Dean of Arts and Sciences. Several students last year were pleased to learn that the Department of Electrical Engineering wanted to purchase their pieces outright to decorate their new building near Drumheller Fountain. This program relies on the contributions to the School's Art on Loan Fund.
ROME PROGRAM IN ITS FIFTH YEAR

Studying abroad has always been an incredible opportunity, one that we are very excited to offer our students. With the assistance of the Office of International Programs and Exchanges, the School of Art maintains two distinct study abroad programs at the University of Washington Rome Center. Studio and Art History. The School of Art Rome programs strive to provide a stimulating and informative study abroad opportunity for undergraduate majors, graduate students, and faculty. The benefits of such an educational experience are well documented; indeed, Rome has served as a primary destination for artists and scholars for centuries. Both programs were developed to be independent entities and are responsible for generating the revenues necessary for the bulk of program expenditures. The School of Art provides direct support in terms of faculty salary, office and staff assistance, and limited student scholarship support.

Responsible stewardship along with ongoing scholarship and fundraising efforts are necessary to insure the health and accessibility of the program for all qualified students. This year, fundraising efforts will hopefully secure an Italian language and culture class for the participating students, a translator in Rome to escort on field trips and provide purchases of supplies and equipment for the classroom.

PARNASSUS COFFEE SHOP AND ART GALLERY

Many of you may have fond memories of Parnassus, the coffee shop located in the basement of the Art Building, which has been bolstering weary students and staff alike with coffee and treats since 1958. The success of this student-run organization is not only its great coffee but its long-term contribution to scholarship funding. By donating all net profits, Parnassus has contributed over $100,000 to scholarships since its inception, and has created a sizable endowment fund (last glance, $119,848) to ensure funding for future generations. Parnassus also offers an exhibit space for student work with shows that rotate throughout the year. Not only do art students get a public venue in which to exhibit their work, but the Parnassus staff gets a chance to curate these exhibits. As we all know, funding for the arts, and for art education, can be hard to come by. It is inspiring to see the success of this student organization. Next time you come to campus, stop by room Art 007, grab a latte, enjoy the student work on display, and help support scholarship funding for art students!

ZIBA DESIGN Workshop encourages collaboration

Last Spring, Steve McCollan, Director of Research at ZBA Design, an international firm, and his colleague Henry Diaz, Director of Industrial Design at ZBA Design, developed and led a workshop on design research, based on ZBA's research methods. Students worked in teams composed of seniors from Graphic Design and Industrial Design in this three-day workshop, organized to facilitate collaboration between the two disciplines, and to teach students how to do more firsthand research on their projects. The workshop was a resounding success on all levels.

Following the workshop, students wrote their proposals which were critiqued by ZBA staff in their Portland office and returned to the students with comments. A public lecture was given by Steve McCollan in conjunction with commencement festivities. Two of our recent graduates, Chelsea Johnson BFA '97 and Mieko Suga BFA '98, have accepted positions as designers at ZBA.

HOWARD HOUSE ART GALLERY

Some of you may have been lucky visitors to Howard House, a small gallery run out of the home of Billy Howard, fine arts dealer, and 1994 graduate of the Master in Fine Arts Program. Howard House has provided an intimate space to view work by artists from around the country, including several UW graduates such as Robert Yoder MFA '97, and Donnabelee Capp MFA '97. Martha Parris Bush MFA '94, Julie Ryan MFA '95 and Scott Teplitz MFA '98 will exhibit in the coming months. The gallery is located at 316 Federal Ave. E. (phone: 206-726-8754). Don't let the domestic setting intimidate you. His eye for talent has inspired a devoted following. Gallery hours are Saturday through Tuesday, 11:00 am to 5:00 PM.

AUTUMN '98 EVENTS TO NOTE

30 September - 09 October

School of Art Faculty Lee Caben and Jamie Walker: Recent Work.
Jacob Lawrence Gallery, ART BUILDING 132
Hours: Tuesday-Saturday 12:00-4:00/206 685 1805
RECEPTION: Tuesday, 06 October/4:30-6:30pm

28 October

Saturday Seminars
Dr. Mark Woszczyszyn, Art History, presents "These Boots Were Made for Walking - The Debut of Van Gogh's Shoes." "Art historians and famous philosophers have long pondered the meaning of Van Gogh's paintings of shoes. Boots of a peasant woman or those of an artist? Do they embody the very essence of art? Come rekindle the desire that they traveled and walk a mile in these shoes. 10:00am - locations will be indicated on the tickets. Call (206) 543 2310 for more information.

20-26 October

Show honor Emeritus Professor Robert Sperry
A focussed exhibition of some of all Bob Sperry's later directions in his work. CMA Gallery / Reception: 20 October/6:00pm

21 October - 30 November

Division of Art Faculty Show:
Artists from the fields of ceramics, fibers/metal, painting, photography, printmaking and sculpture.
Jacob Lawrence Gallery, ART BUILDING 132
Hours: Monday-Saturday 12:00-4:00/206 685 1805
RECEPTION: Tuesday, 20 October/4:30-6:30pm

21 October

An evening with Barbara Rose
Washington, DC art critic, historian, and author.
Kane Hall

20 October - 28 November

Billie Grace Lynn, sculptor
Temporary installation
Unveiling: 20 October / 6:00pm
CMA Gallery

23 November - 09 December

Worts on Paper & Small 3-D:
A juried competition sponsored by Lambda Rho
Jacob Lawrence Gallery, ART BUILDING 132
Hours: Tuesday-Saturday 12:00-4:00/206 685 1805
RECEPTION: Tuesday, 24 November/4:30-6:30pm

ART / ART HISTORY MOST POPULAR MAJOR

In Autumn Quarter 1997, Art and Art History surpassed Biology as the most popular major in the College of Arts of Sciences. With exactly 1,000 declared majors that quarter, the School of Art topped the list of 49 available majors in the College.

VISITING ARTISTS AND ART HISTORIANS

An integral part of our students' education is our ability to bring in visiting artists and art historians to lecture to and meet with interested students. Local alumni and friends of the School of Art are often invited to attend presentations made by our guests. The '97-'98 academic year witnessed a wide variety of visitors, including: artists Kenji Yanobe, Vito Acconci, John deFazio, Celeste Roberge, Ursula von Rydingsvard, Paul McCarthy, Whitney Davis, Itty Newaus, Val Valgardson, and Geoffrey Batchen. Art History students were in presentations by Mimi Yang Gurukswan, Christine Guth, Athanasios Kalpakis, Timon Screech, Benjamin Blustock, and Michael Fried.
Milestones

Faculty Notes

Exhilaration,

P. Goe&.

Passed away - died at the age of (please provide age).

worked in the Northwest.

Milestones

First a student, then teacher, and served as Professor of Art.

Robert Sperry, his two sons.

Professor James Walker remembers, "Professor Sperry had a profound influence on the world of ceramics in the Northwest, he thought of the arts as equal with other fine arts, and for a time was able to display his work on the CMU in late October (see events calendar)."

Former Metals faculty Kate Finkenpflug passed away in October of this year. Prof. Finkenpflug was a principal in the development of 3-dimensional design in the School of Art, and helped found the American Craftsmen's Council. Kate was an ardent advocate of both primitive and modern design.

Alumni News

Sculptor John-Patrick Evento BA '96 was recently accepted into the 1977, 98, and 99 Bush Foundation fellowship programs. This year's winner was Janessa Brand BA '96.

Sculptor Emily Richter BA '73 was chosen from 426 applicants to receive the 1996 Annual Memorial Award for significant work of the past year. Prof. Penington remarked that this is the first time that student talent was celebrated at an AAG University National Design Conference. This year's winner was Jeff Berman BA '95.

JACOB LAWRENCE RETROSPECTIVE

This summer the Henry Art Gallery orchestrated a stunning retrospective of American Professor Jacob Lawrence's work, spanning 1930 to 1996. The collection of over 200 pieces generated national press and television coverage - the opening reception attracted 10,000 people to the gallery.

The Henry curators, "The artwork of Jacob Lawrence reflects a unique American vision, giving visual form to the cultural, political, and economic history of this country. Lawrence's work, easily recognizable for its simplified flat figures and for its creative distortion of shape, space, and color, conveys both history and hope, making his work universally accessible."

This has been a banner year for IAC, as this year the last of the 34th Street Art Gala.

JACOB LAWRENCE RETROSPECTIVE

The School of Art was invited to co-sponsor with the Henry Art Gallery a lecture series that featured new works or the School's of Art's most esteemed professors emeritus, Jacob Lawrence and Michael Spafford. Their work has contributed extensively to their community and the world of art. Notable figures who have been met with teaching together at the University of Washington, they shared anecdotal, artistic perspectives, and feedback on curators that helped forge the future of modern art.

School of Art

University of Washington

Box 353440

Seattle, Washington 98195-3440

address service requested

Take Part in the School of Art

Current emerging needs:

- Rome Program Fund supports the School of Rome Programs in scholarship, support forultimo classes, translators and supplies for both Studio and Art History experiences.
- Ceramics Renovation Fund / ART/ER: The Ceramics facility is currently undergoing a considerable upgrade that will increase the program's workspace.
- Art Development Fund / ART/ER: This fund will be used to underwrite the production of this newsletter, as well as keep alumni notified of upcoming School of Art-related lectures, exhibitions, and openings.
- Art Documentation Fund / ART/ER: Our Director's documentary fund that provides the School with flexibility that is frequently needed to cover shortfalls in other funds and expenses, and for improvements to the School that our normal operations budget cannot.
- Other funds are always needed, notably towards other funds.

School of Art/University of Washington

Name

City

Day phone

Address

State

Zip

School of Art Alumni/ae?

Yes

No

Yes! Year

Program

My employer (or my spouse's) will match my gift. The company's form is enclosed.

I wish to be recognized in the donor's name.

My donor will be complete the electric kiln building.

Art Development Fund / ART/ER: This fund will be used to underwrite the production of this newsletter, as well as keep alumni notified of upcoming School of Art-related lectures, exhibitions, and openings.

Art Documentation Fund / ART/ER: Our Director's documentary fund that provides the School with flexibility that is frequently needed to cover shortfalls in other funds and expenses, and for improvements to the School that our normal operations budget cannot.

Other funds are always needed, notably towards other funds.

School of Art Alumni/ae?

Yes

No

Yes! Year

Program

My employer (or my spouse's) will match my gift. The company's form is enclosed.

I wish to be recognized in the donor's name.

My donor will be complete the electric kiln building.

Art Development Fund / ART/ER: This fund will be used to underwrite the production of this newsletter, as well as keep alumni notified of upcoming School of Art-related lectures, exhibitions, and openings.

Art Documentation Fund / ART/ER: Our Director's documentary fund that provides the School with flexibility that is frequently needed to cover shortfalls in other funds and expenses, and for improvements to the School that our normal operations budget cannot.

Other funds are always needed, notably towards other funds.

School of Art Alumni/ae?

Yes

No

Yes! Year

Program

My employer (or my spouse's) will match my gift. The company's form is enclosed.

I wish to be recognized in the donor's name.

My donor will be complete the electric kiln building.

Art Development Fund / ART/ER: This fund will be used to underwrite the production of this newsletter, as well as keep alumni notified of upcoming School of Art-related lectures, exhibitions, and openings.

Art Documentation Fund / ART/ER: Our Director's documentary fund that provides the School with flexibility that is frequently needed to cover shortfalls in other funds and expenses, and for improvements to the School that our normal operations budget cannot.

Other funds are always needed, notably towards other funds.

School of Art Alumni/ae?

Yes

No

Yes! Year

Program

My employer (or my spouse's) will match my gift. The company's form is enclosed.

I wish to be recognized in the donor's name.

My donor will be complete the electric kiln building.

Art Development Fund / ART/ER: This fund will be used to underwrite the production of this newsletter, as well as keep alumni notified of upcoming School of Art-related lectures, exhibitions, and openings.

Art Documentation Fund / ART/ER: Our Director's documentary fund that provides the School with flexibility that is frequently needed to cover shortfalls in other funds and expenses, and for improvements to the School that our normal operations budget cannot.

Other funds are always needed, notably towards other funds.