



# School of Art

THE STATE OF THE ART SCHOOL

**UW SCHOOL OF ART**

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Layne Goldsmith

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# HELP!

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# ART



**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.



Receiving proper instructions on masticating Peking Duck.

Christopher Ozubko  
Director  
UW School of Art



UW + Tsinghua faculty at the completion of the visit.

**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](mailto:gsah2001@hotmail.com).

MFA Thesis Exhibition at the Henry Art Gallery, May 2000.



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

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*Events open to the general public*
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## STUDENT SPOTLIGHT *Who are you?* Juniper Freedom Shuey

### 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?

It depends on what you consider art. I come 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 school play.

### 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 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.

### Having asked that, anyone familiar with your recent work would question how much you are still influenced by ceramics - how is your performance work connected to your ceramics major?

I look at ceramics as a haptic experiential 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 bringing the viewer and myself to the moment of our interaction. I look to create experiences as the art.

### 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 can be expressed visually and experientially. So I would say look for the experiences that will inform you and help you learn. They are everywhere in school, 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 medium.

### Can you touch briefly on any notable trends in ceramics?

I don't know anything about ceramics 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 sensitive hand. To me ceramics is about the experience of touching earth.

### Artdrill has recently concluded its second successful exhibition. How does this collective (of current and former UW SoA students and a few friends) benefit you?

Artdrill is a network of artists from all different media. A collection of individuals who want to talk and create a community. We all are interested in interacting with each other and learning from each other. We all have different perspectives on what is art and what we are doing and when we come together we inspire each other to open up to new ideas and push ourselves. I know that when I get out of school I don't want to end up lost and out of place. This network of individuals is was way to keep us inspired and excited 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 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 be 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

#### Tuesday 24 October

7pm, Kane Hall 210  
Public Lecture: *Chaos and Hierarchy in Poster Design*  
Ralph Schraivogel, graphic designer  
This lecture is free and open to all

#### Wednesday 25 October - Thursday 16 November

*Works on Paper and Small 3D:*  
Exhibition Juried by Seattle Artist, Mary Ann Peters  
School of Art's Jacob Lawrence Gallery  
Gallery hours 12-4pm Tuesday thru Saturday  
Opening reception Tuesday 24 October, 4-6pm

#### 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  
\$6 general, \$4 Henry members, free to AIGA members, and UW students  
Call 206.543.2281 to purchase advance tickets with a credit card

### NOVEMBER 2000

#### Tuesday 28 November

7pm, Kane Hall 210  
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 Schraivogel / 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



Glass artist Dale Chihuly with Director, Christopher Ozubko at reception following lecture.

## 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 Garcia 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 Cutley 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.

twenty-third  
AT&T Broadband  
denver  
international  
film festival

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### 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.

## 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).

