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 pools of students to draw from. They place approximately 235 students annually from 7,000 applicants. I had a chance to see their facility, visit the program galleries, talk to faculty, and speak 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. 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 gsaah2001@hotmail.com.

http://net.art.washington.edu

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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 title, Seeing is Believing: Exploring the Artistry of Faith and Belief, will be held in the Henry Art Gallery auditorium on Thursday 2 February. 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 Shiman at hagar@u.washington.edu.
Who are you?  
Juniper Freedom Shuey

Where are you from?  
Santa Cruz, CA

What did you realize that art would be an important part of your life?  
It depended on what you consider. I came to the visual arts from a theater background and that started in 6th grade when I stood up in front of my entire school (CO lab) and told a joke as part of a mass audition for a school play.

What draw 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 get to 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 I met while I was there started to talk about the idea of moving out to Seattle. I had been thinking about it myself, and by the end of the summer I 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 had talked close enough that 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 Shyliing Leclerc Ryan Berg and by the end of it I realized that I would do better in Ceramics.

Honoring asked: anyone familiar with your recent work would question how much you are still influenced by ceramics - how do you perform work connected to your ceramics major?  
I look at ceramics as a haptic experimental art where the process is really in the organic quality of the work. To the viewer you have to be in the moment and in your body. My installation performances are about bringing the viewer and myself into the moment of our interaction. I look to create experiences all the art.

What should becoming 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. All things are not the way that the work, 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 our students to become artists by creating a community that talks about and embraces all ideas around them. They have a gallery and a lecture room and 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 think about any ceramics except that mixing clay in 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. Art has recently concluded his second successful exhibition. How does this collectible exhibition, being an artist, is an activity with a network of many different people. A collection of individual work is about to take and create a community. We are all interested in interacting with each other, how we are 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 look 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 sense of network of individuals was way to keep us inspired and excited about what we are doing outside of the community of school.

SOIL GALLERY: ABSTRACTION/CONSTRUCTION  
Sok graduate Noah Simbata 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, Kiley Brewer and Benzi Hurley, Julie Shapiro and Bill Bryanton of Massachusetts, and Gerard Mosse of New York. This exhibition will primarily show local artists. Some are local artists such as Jenny Carcia MFA ’99 and Esther Most MFA ’98, while other national artists include Brandon Larson BFA ’99 and Carrie Shiei MFA ’95 from Chicago, Daniel Subloff 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 Cuffie BFA ’98, Dylan Mosley MFA ’00, Sebastian Lucier BFA ’00 and Sean Vale. Soil Gallery is located at 1205 Pike Street on the corner of 12th Avenue on Capitol Hill.

DENVER INTERNATIONAL FILM FESTIVAL HIRSES COMMUNICATION DESIGN STUDENTS  
Seniors: Danielle Fols and Michael Tudos 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 souvenier catalog, environmental usings, banners, invitations, tickets, holograms and 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 shape of the number 23 as anything element, they shot images (or “scenes”), casting gard shadows and silhouettes of the silhouettes. The resulting series of images were used in all applications, creating a mysterious, dynamic, and coherent 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 nonprofit 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 admired 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 200 Commercial Street, No. 2, Boston, MA 02110.

Jean (Joel) Nitson MA ’73, Director of Visual Services from 1967 to 1995, died of cancer 29 August 2000 at age 70. Between finishing school and working in the School of Art, Jo worked with slide collections at Lakeside School, Seattle Public School, the, the and the State Arts Commission and the Seattle Art Museum. She also taught art history at Western University, Seattle University, Seattle Community Colleges, and the University of Washington. After retirement from the So, Jo continued her annual visits to Europe, researched and published two other art articles, and worked on projects at the Drachen and the Seattle Art Museum. Jo is survived by her four daughters (Kris, Connie, Patricia, and Jill).
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 pressure from alumni 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 will need to take a serious look at the Board and seek the help of our alumni to fund the School of Art.

*Student Credit Hour is a University benchmark calculated by multiplying the number of students enrolled in a course by the number of credit hours each course provides. For example, a 3.0 credit course with 20 students would generate 60 credit hours. We estimate that in the 1999-2001 biennium, the School of Art would generate $82,000 Student Credit Hours. As the chart above shows, 10 years ago, the School of Art received $7.64 per operating funds for each Student Credit Hour we provided. Today we receive $3.95.