ARTIFACTS
University of Washington / Seattle USA

School of Art

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.

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

In conjunction with the SoA's second annual Summer Arts Festival, SoA faculty member and internationally renowned metal smith Mary Hu offered a jewelry making workshop to seventeen high school students. Self-selected, the 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, Professors Hu said it was worth it to see the motivation and enthusiasm of the students.

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

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, Professors Hu said it was worth it to see the motivation and enthusiasm of the students. She is planning to offer the workshop again in next year's Summer Arts Festival and hopes that it will be as successful as this year.

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 passed for the sixth annual Art History Seminar in Rome during Spring Quarter 2001. Rome became our classroom as all daily meetings, study excursions, 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 ideals, 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. Marcin Trastevere, Palazzo Barberini, and the Vatican Museums. Our study was greatly enriched by a 10-day multimedia conducted by visiting Professor Anna Kertson, 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 St. Mark 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 broad composition 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.

In this issue:

- Autumn Events Calendar
- Faculty Notes
- Student Activities
- Retirements / Departures
- Alumni Spotlight
- New Faculty join the SoA
**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 Boothbloc Teaching 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 Crouch to ingrain the SoA’s fundraising and outreach efforts. With Chris, he established the quantity production of the newsletter you see here. He helped organize scores of lectures by visiting ceramic sculptor or sculpture artist the Three grants are offered each year.

A feature article about the event appeared in the 2 August issue of *University Magazine* (http://depts.washington.edu/umagazine/2001/08/issue01.shtml) and another article was in the Seattle Times on 23 July (http://seattletimes.nwsource.com/html/arts/2001238812.html). The feature article about the event appeared in the 2 August issue of *University Magazine* (http://depts.washington.edu/umagazine/2001/08/issue01.shtml) and another article was in the Seattle Times on 23 July.
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 1975, Dick held a wide variety of jobs including owning his own ceramics studio and working for Boeing as a graphic illustrator. Since coming to the ceramics program, Dick has worked with an equally diverse faculty, including the Jacob Lawrence Gallery, where Dick specifically cherishes. As he says, "students have a tendency to keep all the pieces together for the first year or so, then they decompose and we have to deal with them, and with their rapid turnover there is a chance to put them in good or poor condition when you have to deal with the wonderful variety apparent in the unfolding of the human spirit."

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

Phill Schwall came to the SoA in 1976 as a woodshop technician. After 14 years of service, Phillip resigned from his tech position to become the manager of the newly established SoA Gallery (formerly known as the Jacob Lawrence Gallery), where he has been organizing student, faculty, and outside exhibits for the past 15 years.

Larry Summers, Printing Technician - 16 years

Larry has worked in the SoA since 1987 as the Printing Technician and recently moved to the Watershed Health and Safety coordinator for the School. Larry also is an elected member of the SoA Faculty. For the past 11 years, he has been teaching at the Graduate and University levels and occasionally teaches a papermaking class in the summer.

MaryEllen Anderson, Program Coordinator, Art History - 19 years

MaryEllen joined the staff at the SoA in 1996 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 thirtieth 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 school concerts or Broadway shows comes quite satisfactorily with assisting faculty and graduate students.”

Debra Cox, Curator, Slide Library - 11 years

Debra started working for the SoA in Autumn 2000 as an Instructional Technician in the then-brand-new Media Center. In 1995, her position in the Media Center was upgraded to Program Coordinator. Debra has been working as the Curator in the Slide Library since April 1999.

Jeanette Mills, Registrar, Visual Services - 10 years

Jeanette became a full-time program assistant in the Slide Library when the beginning of the year 2000, and in 2005, she took on the position of Program Coordinator. She has been the Director of Visual Services- overseeing the Slide Library, Media Center, and slide collections since mid-1995.

Michael Van Horn, Photography Technician - 10 years

Michael was hired in 1999 as a photography technician with the Photography department, a position he still holds today.

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.

A: 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 in New York where I worked with Suzanne Coffey. She knew Denise Hale and Arne Glimcher at the Gagosian Gallery. 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 did you feel were the most important aspects of the painting program?

A: The way the painting program is set up, where you go out into the studio and then invite people in to talk about what you’re doing; that really worked well for me. I could continue addressing the issues I was addressing and the feedback 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?

A: 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.

A: My project combines my interest in Caspar David Friedrich with my studio practice. I feel a certain indebtedness to Friedrich because he is 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 other expressionist painters. 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: How did you first come in contact with Friedrich’s work?

A: In Mark Wheelen’s Post Impressionism class, he was using Friedrich’s work as an example of a painter to the Post Impressionist movement and how the lines of Romanticism developed. I was really interested in his paintings, so I started looking at books on the work. Many was very supportive and has worked with me on how to structure my proposal. I actually have rough drafts in David Brody’s painting seminar outline that had us develop a hypertextual Fulbright application.

Q: How do you hope to achieve by studying Friedrich’s work?

A: I will be developing a body of work while in Germany, continuing to understand the kind of issues I am currently exploring in my work and obviously lying closely by 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 RFN) on Riggen, and seeing the beech forest there. I want to take photographs of the forest that will be able to use as a reference when I’m back in studio in Germany and in the States. For a number of years, I’ve been interested in how images of landscape space through which I move. My work is about order, under, forward, and backward. I’m interested in investigating how I can currently exploring this in my work 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.
**Alumni notes**

Early October '91 was part of a two-person show at the Art of the Americas in the University of Michigan, Ann Arbor. She earned her MA in 1990 at the University of Michigan, Ann Arbor, and her Ph.D. in 1994 at the University of Michigan, Ann Arbor.

**AWARD RECIPIENTS**

**SA's Alumni Awards**

*Recent Alumni Honoree: Susan Weber*

Susan Weber received the recent alumni award for her outstanding contributions to the field of art. She has been actively involved in the arts community, serving as a juror for several art competitions and workshops.

**2001-2002 School of Art Scholarship Award Recipients**

**Michael Alexander** (Undergraduate in Sculpture/Industrial Design)

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