



School of Art

THE STATE OF THE ART SCHOOL

UW SCHOOL OF ART

Christopher Ozubko, Director

Division of Art Faculty

Ceramics
Doug Jeck
Aiko Takamori
Jamie Walker

Fibers
Lou Cabene
Layne Goldsmith

Foundations
James Nicholls

Metals
Mary Hu

Painting
Riley Brewster
David Brody
Ann Gale
Philip Govedare
Denzi Hurley
Zhi Lin
Norman Lundin
Helen O'Toole

Photography
Paul Berger
Rebecca Cummins
Ellen Garvens

Printmaking
Curt Labitzke
Shirley Scheier

Sculpture
Dan Loewenstein
Norman Taylor
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Jeffrey Collins
Patricia Faling
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GRADUATION CEREMONY

The first annual SoA Graduation Celebration took place on 14 June 2003, and it was a grand success. Danella Serena Thompson '03 wrote this after the celebration:



above / Allan Kohler, MFA '76 SoA 2003
Graduation "Guest Speaker" with Director
Christopher Ozubko
right / Divisional Dean Michael Halloran
addressing SoA graduating Class of 2003
in SoA Katz Memorial Courtyard.

As I graduated this Saturday, I felt the need to thank you for the tremendous impact you have had on my life. Through your teaching and counsel, the IVA Degree at the University of Washington has provided me with an excellent foundation for my MFA... The School of Art at the University of Washington will always remain close to my heart. I spent a wonderful two years of my life there.

Students who are graduating this academic year, and their families, will want to mark the date of the next Graduation Celebration on their calendars: Saturday 12 June 2004.



SOA Student AWARDS & SCHOLARSHIPS

Presented in Spring 2003

Significant Achievement Awards

Lindsey Berdan *Industrial Design*, Austin Scholarship
Gayle Clemans *Art History*, Nordstrom Art Scholarship
Brent Holland *Painting*, Gonzales Scholarship
Daniel Johnston *Visual Communication Design*, Gonzales Scholarship
Anne Mathern *Photography*, Marsh Scholarship in Art
Lars Ringsrud *Industrial Design*, Brian Gough Scholarship
Anne Salcetti-Collins *Art History*, Minor Roberts Scholarship in Art
Daniel Soler *Painting*, Ben and Grace Di Cilla Scholarship
Eva Speer *Painting*, Minor Roberts Scholarship in Art
James Surney *Ceramics*, Kottler/Noritake Scholarship
Celeste Tracy *Metals*, Penington Scholarship

Special Recognition Awards

Laura Alexander *Fibers*, Gonzales Scholarship
Danielle Barr *Art History*, Parnassus Endowment
Catherine Barrett *Art History*, Nordstrom Art Scholarship
Shirley Benson *Metals*, Minor Roberts Scholarship in Art
Michele Carlson *Printmaking*, Gonzales Scholarship
Andrew Daly *Ceramics*, Marsh Scholarship in Art
Lisa Darms *Photography*, Gonzales Scholarship
Christina Engstrom *Art History*, Minor Roberts Scholarship in Art
Emily Gherard *Painting*, Gonzales Scholarship
Eun Sil Go *Photography*, Marsh Scholarship in Art
Christina Gonzalez *Visual Communication Design*, Gonzales Scholarship
Kyle Griffith *Art History*, Nordstrom Art Scholarship
Melinda Holm *Art History*, Minor Roberts Scholarship in Art
Meevon Hong *Visual Communication Design*, Gonzales Scholarship
Catherine Hubert *Interdisciplinary Visual Arts*, Minor Roberts Scholarship in Art
Brendan Jansen *Painting*, Marsh Scholarship in Art
Benjamin June *Ceramics*, Minor Roberts Scholarship in Art
Jeannine Kray *Industrial Design*, Minor Roberts Scholarship in Art
Christian Leach *Painting*, Minor Roberts Scholarship in Art
Jill Lessig *Painting*, Marsh Scholarship in Art
Joan Li *Visual Communication Design*, Gonzales Scholarship
Ashley Lyon *Interdisciplinary Visual Arts*, Minor Roberts Scholarship in Art
Michael Magrath *Sculpture*, Gonzales Scholarship
Ann Merkle *Painting*, Marsh Scholarship in Art
Aurora Metter *Ceramics*, Minor Roberts Scholarship in Art
Mollie Montgomery *Metals*, Gonzales Scholarship
David Ngiraiemesang *Painting*, Marsh Scholarship in Art
Sara Olson *Art History*, Minor Roberts Scholarship in Art
Tim Rode *Ceramics*, Marsh Scholarship in Art
David Rubin *Sculpture*, Ruth Nettleton Award
Michael Santos *Visual Communication Design*, Minor Roberts Scholarship in Art
Gregory Schaffer *Photography*, Gonzales Scholarship
Todd Simeone *Photography*, Marsh Scholarship in Art
Jason Tsolentis *Visual Communication Design*, Gonzales Scholarship
Timothy Turner *Visual Communication Design*, Minor Roberts Scholarship in Art
Kimberly Van Someren *Printmaking*, Gonzales Scholarship
Jessica Woznak *Art History*, Nordstrom Art Scholarship
Laura Wright *Fibers*, Gonzales Scholarship
Shuishan Yu *Art History*, Parnassus Endowment
Nina Zingale *Sculpture*, Gonzales Scholarship

Graduating With Excellence Awards

Ann Katrin Henry *Art History*, Pell Endowment
Ana Munk *Art History*, Parnassus Endowment
Anna Telcs *Industrial Design*, Gonzales Scholarship
Taylor Vogland *Drawing*, Lockitch Scholarship

Excellence in Teaching Awards

Krista Kotsis *Art History*, Kilian Scholarship
David Rubin *Sculpture*, Gonzales Scholarship



Notes from the Director

As we prepare for a new era with a vision of our future, I am proud to report that the School of Art has embarked upon a mission of renewed energy and excellence. In addition to their regular teaching commitments, scholarly research and creative production, our faculty has contributed enormous amounts of time and energy to raise the level of awareness about the School and its students to the academic, professional, and public communities. Faculty have initiated many outreach programs, volunteered their expertise and collaborated with patrons and industry to expand offerings and experiences for students and the public. Our programs have even drawn prestigious honors, such as the *Ceramics* program that recently was ranked third in the nation in the *U.S. News and World Report*. Additionally, our efforts are succeeding in attracting new talent to the faculty, revitalizing our curriculum, improving our facilities, and making important contributions to the fields of Art, Art History, and Design. You can read about many of these success stories in this newsletter. Please let us know what you think and how you might like to be involved.

Universities throughout the country are aware of their increasing dependence on private financial support of education if academic standards are to be maintained. The School of Art and its faculty are working hard to develop a solid basis of support from our friends. Our alumni and friends continue to prove that support for the arts is still strong. In particular, I would like to thank the members of Lambda Rho for their generous contribution to the newly established *Fund for Faculty Excellence*. This contribution took the form of a substantial financial memorial to former faculty members Glen Aips, Marie Browne, Warren Hill, Ruth Penington, Spencer Moseley, and Gervais Reed. Lambda Rho is the honorary art association comprised of artists, alumni and friends who dedicate their energy, creative spirit and fundraising skills to support student scholarships, programs and events that enrich the learning experience in the School of Art.

Despite the hardships we all face with the State's economy, I would like to take this opportunity to salute all of our donors, big and small, for they make an enormous difference in the quality of education and programs we are able to provide.

Christopher Ozubko
Director
UW School of Art

In this issue:

- The Way of Tea
- CAA in Seattle
- Experience the SoA
- Autumn 2003 Event Calendar

<http://art.washington.edu>

Please see the envelope insert for registration details or call 206.543.0970 for more information. Space is limited. Don't be caught short of ART... the essential elixir of life! \$75 per person, plus \$25 materials fee. No previous experience necessary!



Faculty, Staff + Student notes

Cynthia Bogel Assistant Professor, Art History has a new article on Japanese Buddhist art: "Imported Items and Subjects of History," *Bulletin of the Research Institute of Eastern Buddhist Culture*, October 2003. During the 2003-04 academic year she will work on East Asian Buddhist art enhancements to the Silk Road Seattle website <http://depts.washington.edu/uw/silkroad/index.shtml>—and researching the Shoin collections in Japan with the assistance of Sayaka Ito Akai, Art History, supported by the Simpson Center for the Humanities.

David Brody Associate Professor, Painting had an exhibit reviewed in the June 2003 issue of *Art in America*. He also had work in the *Neo-Eric Jured Show* at Art@Large Gallery in New York City during August 2003.

The SoA Fibers Program is featured in the Sept/Oct 2003 issue of *Fiberarts Magazine*. **Lou Tabern** Associate Professor, Fibers was interviewed, along with colleagues at sister institutions, for an article titled "Is Fiber's Foundation Secure?" Images of the SoA Fibers studios are prominent in the article, as are images of works by **Karla Freiheit '02**, **Camille Karayan '01** and **Laura Wright MFA student, Fibers**. The complete interview and range of images, including work by **Laura Alexander MFA student, Fibers**, can be found on the magazine's website: <http://www.fiberartsmagazine.com/>.

Matthew Campbell Academic Counselor accepted a position as Chair of Educational Services at the Art Institute of Seattle. His last day was 18 July 2003. We wish him well in his new post.

Constantine Christofides Professor Emeritus, Art History was named as Distinguished Professor of the Humanities at the Institute for American Universities, Axen-Provence, France, effective 01 January 2003. The letter declaring his new status states that he "is the exemplar of the humanist and the scholar."

Several former SoA faculty were featured in shows at the Francine Sieders Gallery, Seattle, earlier this year. **Michael Bailey** Professor Emeritus, Painting, **Boyer Gonzales** Professor Emeritus, Painting (d.1987), **Norman Lundin** Professor Emeritus, Painting, and **Michael Spafford** Professor Emeritus, Painting were part of a January show titled *Collectors' Choice*. Following that was a show featuring the drawings of **Jacob Lawrence** Professor Emeritus, Painting (d.2000).

Ann Gale Associate Professor, Painting and **Zhi Lin** Assistant Professor, Painting each received Artist Trust 2003 Grants for Artist Projects (GAP) awards in the Visual Arts category.

Christine Götter Associate Professor, Art History published a 45-page article on seventeenth-century waxes and their reception in a volume addressing problems of interdisciplinarity in early modern research (*Wachsen und Disziplinieren? Perspektiven der Frühneuzeitforschung*, ed. Helmut Puff and Christopher Wild). She also contributed to the catalogue of the exhibition *Baroque: 16th-18th Century Jesuit du Tintoret à Rubens*, which is now on show at the Musée des Beaux-Arts in Caen (and will later move to Rome).

Julia Harrison MFA student, Metals was elected president of the UW Graduate and Professional Student Senate for the 2003-04 academic year.

Mary Lee Hu Professor, Metals had her Choker #83 pictured on the cover of the catalog for the touring exhibition *Beyond the Mines: The Art of Gold*. The three-year tour will take it to various museums and arts centers across the country. In July 2003 she again taught a jewelry workshop for high school students in connection with the UW Summer Arts Festival.

Denzil Hurley Professor, Painting has work included in the Seattle Art Museum exhibit titled *International Distraction: Making Painting Real, Part II*, which opened 15 August 2003 and continues to 29 February 2004. He has been appointed as an Old Dominion Fellow in Visual Arts at the Princeton University Council of the Humanities and is teaching a painting course at Princeton during their autumn semester 2003.

Zhi Lin Assistant Professor, Painting spoke at a Pacific Lutheran University symposium titled *China: Bridges for a New Century* in April 2003; his paper was titled "A Painter in the Post-Cold War Era: Negotiations with Cultures of the East and West, Realities of the Past and the Present." He has a four-venue traveling exhibit titled *Zhi Lin: Crossing History/Crossing Cultures* that opens at Indiana State University this autumn. The show will be at the Frye Art Museum, Seattle, from 28 November 2003 to 01 February 2004. There will be an accompanying exhibit catalog.

Stephan Saelle MA student, Art History was awarded a Blakemore Freeman Fellowship For Advanced Asian Language Study in spring 2003. He will study Japanese at the Stanford Inter-University Center (Yokohama, Japan) for ten months, beginning in September 2003.

Joanne Snow-Smith Professor, Art History delivered a paper at the International Fabrics Conference, which was held from 14 – 23 August 2003 at the University of Oxford. Her paper is titled "Saint Augustine and Hermes Trismegistus on the Worship of Demons."

Ramona Salberg Professor Emeritus, Metals received two prestigious awards during spring 2003. Artist Trust awarded her the Twining Humber Award for Lifetime Artistic Achievement, which is given to a "Washington State woman visual artist, age sixty or over, who has dedicated a significant portion of her life to her art practice. The award recognizes creative excellence, professional accomplishment and dedication to the visual arts." She also was honored with the PONCHO 2003 Artist Award. Every artist who donates to the PONCHO Invitational Fine Art Auction votes for a peer from that year's participants who has shown outstanding leadership and involvement in the arts community. Congratulations to Ramona for this well-deserved recognition!

Louise St. Pierre Associate Professor, Industrial Design and students from one of her spring 2003 classes worked with students at University Cooperative School (UCS) to produce sets for the UCS production of *A Midsummer Night's Dream*. An article about this project was published in *University Weeks*: http://admin.urel.washington.edu/uweek/archives/issue/uweek_story_small.asp?id=1227.

Anne Hayden Stevens Lecturer had a solo exhibit titled *Interaction Studies* at the Fountainhead Gallery, Seattle, during September 2003.

John Szostak PhD student, Art History was awarded the 2003 Chino Kaori Memorial Prize for excellence in graduate student writing on Japanese art history. His paper was titled "The Kōkuga Association and Nihonga Painting Reform of the Taishō Period (1912-1925)."

The work of **Akio Takameri** Associate Professor, Ceramics and **Maxine Martell** '04 was included in the Grover/Thurston Gallery, Seattle, *Summer Salon* exhibition during August 2003.

Jamie Walker Professor, Ceramics had a site-specific installation titled *Sight and Sound* outside the Suzzallo Library Graduate Reading Room entrance during the Summer Arts Festival. The viewer was invited to walk on pathways of glass leading to a spherical centerpiece created at the Museum of Glass in Tacoma. Walker was AT&T Visiting Artist at the Museum of Glass from 23 – 27 April 2003.



SUNDIALS

Mention was made in the spring *Artifacts* of a 2003 Summer Arts Festival exhibit titled *Where is Noon? Regarding Giant Sundials*. The large-scale sundials were temporarily installed by students* in a collaborative class taught by **Rebecca Cummins** Assistant Professor, Photography and **Woody Sullivan** Professor, Astronomy. The south wall of the Burke Museum, the George Washington statue near Meany Hall and the Art Media Center were just a few of the sundial locations. One piece, titled *Solar Observation Boxes (photo above)*, was recently reinstalled on the east lawn of the Redmond Municipal Campus as part of a year-long exhibit of outdoor sculpture.

*Peter Abrahamson, Shirley Benson, Anna Carlstrom, Steven Carlton, Linda Crane, David Haisell, Kile Henn, Stephen Hertzfeld, Marwa Mazid, Schuyler Madge, Shannon Palmer, Valerie Pitt, Leigh Prang, Laurel Rachoniec, Alex Rojas, Lauren Saito, Nina Zingales.

CAA in Seattle 18 – 21 February 2004

The College Art Association (CAA) was founded in 1911 and is the largest organization for professors and practitioners of art, art history and design. Every year CAA has a conference in a major city, and many of the SoA faculty and graduate students attend. In 2004 the CAA Conference will be in Seattle from 18 – 21 February; it was last here in 1993. SoA faculty have begun preparations for this big event. **David Brody** Associate Professor, Painting and **Patricia Failing** Professor and Chair, Art History were part of the committee that chose sessions for the conference. Failing also is chair of the CAA Intellectual Property Rights Committee, which will have a session titled "Fair Use: Who has the Rights?" A number of SoA faculty will be chairing or co-chairing sessions in 2004: **Susan Casteras** Professor, Art History; **Jeffrey Collins** Associate Professor, Art History; **Rebecca Cummins** Assistant Professor, Photography; **Philip Goveadore** Associate Professor, Painting; **Martha Kingsbury** Professor, Art History (retired); **Norman Lundin** Professor Emeritus, Painting; **Christopher Ozubko**, SoA Director and Professor, Visual Communication Design; **Joanne Snow-Smith** Professor, Art History; **Marek Wieczorek** Assistant Professor, Art History; and **Robin Wright** Professor, Art History. **Kristza Kotsis** PhD student, Art History and **Cecily Hennessy '94 '96** also will co-chair a session. A link to these session descriptions is available through the CAA 2004 conference web site; see the link on their home page: <http://www.collegeart.org/>. Additional conference and registration information will be available by late October 2003.

During the CAA conference the Jacob Lawrence Gallery will be hosting a *Regional Master of Fine Arts Exhibition*. The juried group show will feature the work of 2004 Master's candidates from two universities in Oregon and three universities in Washington. All the works submitted (including pieces not chosen for the exhibition) will be available for viewing on a web site during the show.



Master of Fine Arts Thesis Exhibition Redux

The MFA exhibit, which was at the Henry Art Gallery during May and June 2003, was a great success. If you missed the show, you may still have time to see it at its second venue—the University House at Issaquah retirement community (address and directions at <http://www.ericare.com/sites/uhiissaquah.asp>). This is the first time MFA students have had the opportunity to show their work as a group after the major thesis exhibition. Some of the larger pieces shown at the Henry Art Gallery have been replaced by smaller works by the same artists. The Issaquah show is open from 9am to 7pm through 12 October 2003. An article about this second show appeared in *University Week* this summer: http://admin.urel.washington.edu/uweek/archives/issue/uweek_story_small.asp?id=1271.

NEWS FLASH:

The SoA MFA Program in Ceramics is ranked third in the nation by its peers! This recently was published in the *US News & World Report* online guide titled *America's Best Graduate Schools 2004* (http://www.usnews.com/usnews/edu/grad/rankings/arts/brief/artsp1_brief.php)



A UW Rome Program

Success Story

Michael Magrath MFA student, Sculpture is returning to the SoA this autumn to complete his degree after a year in Europe. He attended the autumn 2002 UW Studio Art Program in Rome with **Jamie Walker** Professor, Ceramics and **Curt Labitzke** Associate Professor, Printmaking. During the quarter he was offered the opportunity to continue his studies in the winter at the Florence Academy of Arts, which is one of the germinal centers in the current resurgence of figurative art. It was a foundation experience long sought by Magrath who, though having worked professionally as a figurative sculptor for many years before coming to the UW, had been primarily self-taught. During a trip to London to see a major exhibit, Magrath was offered a teaching position for the spring and summer at the Art Academy of London. In addition to figure modeling, he taught classes in metal fabrication and stone carving. Magrath returns to the SoA eager to share his experiences and the hundreds of images he took during his time abroad, so he will give lectures at the CMA. Magrath is this year's SoA nominee for the Dedalus Foundation Award. This national competition is for a grant of \$20,000 to be awarded to a second-year graduate student.

CMA IMPROVEMENTS

The Sculpture Program received a significant gift from the *Northwest Regional Chapter of the American Foundry Society (AFS)* in 2003. AFS donated several sets of foundry safety gear valued at \$2500 to replace Sculpture's worn out gear. AFS actively supports educational programs teaching cast metal technology. The equipment includes jackets, aprons, leggings, gloves, and helmets made of aluminumized Kevlar. The gear protects teams of students while casting sculptures in aluminum, bronze and iron. **Judith Caldwell '90**, currently serves on the AFS board and was instrumental in arranging the donation. Divisional Dean **Michael Halleran** secured end-of-biennium funds in June 2003 for the purchase of a Nissan Nomad propane-powered forklift for use at the CMA Facility. The forklift is an important tool needed to lift tons of materials, equipment and even sculptures for both the Ceramics and Sculpture Programs. **Christopher Ozubko** SoA Director and **Kris Jones** SoA Administrator provided essential support for this acquisition.

Alumni Spotlight: Allan Kollar

Allan Kollar, a 1976 MFA graduate in printmaking, has been active in the Seattle arts scene for over thirty years. He began his career in art consulting and collecting while he was still in graduate school; in 1981 he and **Sam Davidson** (Davidson Galleries) staged the first major exhibition in the Pacific Northwest of 19th and early 20th century American paintings for sale. **Allan** and his wife, **Mary**, are co-founders of the Seattle Art Museum's Council of American Art. In the early 1990s **Allan** and his daughter, **Colleen Kollar Zorn**, opened **A.J. Kollar Fine Paintings** on Capital Hill. They consult with fine art collectors on a local and national level.

Q: You received your MFA in 1976 in printmaking but have since made your career dealing in 19th and 20th century American and European art. What made you change your focus?

A: One thing I learned over the years was that I could use my artistic ability to make a living. Even though I was a fine arts major, I willingly worked in commercial venues doing illustrations for home builders, designing graphics on buildings in Georgetown and South Seattle. I also earned a teaching certificate and taught for many years at Bothell High School, while I continued with my own life as an artist. I loved to teach, and my scholarship continued with art history. Consequently, when I was at a point in my life where I could start collecting, I turned toward work that was historical in nature. After all, I was a contemporary artist producing my own art. Later a client who had been purchasing my work said to me, "I notice you're collecting 19th century and turn-of-the-century work. Would you look for me?" So I began as an art consultant while I was still in graduate school.

Q: You recently came back to campus to be the guest speaker at the School's first Graduation Celebration. What made you want to reconnect with your alma mater?

A: My learning experiences at the University had been so affirming, competitive and academically healthy that I felt good about myself and kept positive memories. It has taken a few years of life for me to articulate this. As a student I rather took those experiences for granted. The invitation to speak was attractive for me to pass on that understanding to the graduates. You don't have to be the star graduate or the valedictorian. Down the road, these recent graduates may come back and support the University, even though they found their unique place in art after leaving the campus.

Q: What is the most valuable thing you learned while you were in school?

A: One needs to be focused without being closed to the various opportunities, experiences and challenges in the diverse and creative field of art. One of the greatest things I learned, and am still learning, is the way art brings people together.

Q: I was hoping you could briefly discuss the Council of American Art at the Seattle Art Museum.

A: The Council was established as an educational resource and a means of sharing information. The Council promotes various lectures by specialists, historians and scholars. Lecture topics include the Hudson River School, American Impressionism and artists such as Winslow Homer and John Singer Sargent). Council members go to homes to view private collections. In addition to visiting local collectors, we have traveled to Houston, Washington, DC, and Los Angeles for private collections and museum exhibitions.

Q: Any advice for our students?

A: To the studio artist: make time for art. To the art history major: take time for studio art (production). For the millions of works of art created over time, there is a reason for those works we call great art. It is more than mastering the media and uncovering a novel means of expression. Experimentation is important; understanding composition is a necessity. As I told the students at the Graduation Celebration, they may have few ideas about what they will be doing in five or ten years. I had no idea on my graduation day how much of what I learned in school would infuse my practical, everyday life. The artist in all of us, once uncovered, never disappears. There may be times when art will not be our central focus, but it will remain as a positive influence without boundaries.



more STF grants

The SoA was once again very successful in the most recent round of Student Technology Fee Grants. **Jeanette Mills**, Director of Visual Services was awarded \$11,580 to purchase two multimedia projectors with laptop computers. These will be mounted on carts, with all peripherals, and will be made available to students through the Art Media Center. **Mark Rector**, Senior Computer Specialist was given a grant of \$17,032 to continue his ongoing improvements and upgrades to the SoA Computer Center.

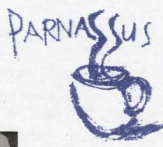
James McMurray, Instructional Technician, Metals Program received \$232,000 for enhancement of the state-of-the-art Digital Design/Build Center. These funds are being used to purchase a Stratasys Prodigy Plus Rapid Prototyping machine, which creates 3-D models in durable ABS plastic; a full body scanning system to allow students to capture and work with body forms in their digital modeling projects; a Titanium casting machine; and a laser welding machine.

SUPPORT! THE UW SCHOOL OF ART



Third SoA Open House 2003

Hundreds of visitors once again had fun at the SoA Open House on 25 April 2003. People visited classrooms and studios, attended short lectures, watched demonstrations, purchased student work, and generally learned about the SoA in all its aspects. Mark your calendar for the **Fourth Annual SoA Open House, which will be on Friday 23 April 2004.**



ART IN CONTEXT

Ellen Garvens, Associate Professor, Photography wrote recently about a successful winter 2003 experience:

As part of an advanced photography course titled *Installation, Context and Collaboration*, students were asked to create works suited to the site-specific environment of a hospital. Creating work for an environment different than one found in the classroom is an excellent challenge for the students.

Amy Hamblin, Director of the UW Medical Center Art Program, initially led the students on a tour of the existing collection. She discussed how the art created a dialog with the public and staff of the hospital. Her goal is to provide interesting and thought-provoking art, while avoiding issues that may cause discomfort or stress to the patients and their families.

The students responded with a rich variety of approaches. The work created was conceptually thoughtful, often quite entertaining, visually beautiful and relevant to the hospital setting. Amy and I were both very pleased with the students' work. In fact the Medical Center was so pleased that they purchased works created by two students—**Amanda Ramsey** and **Emily Urban**—for their permanent collection. *Urban's Just Color* is pictured above.

The students and I are very grateful to Amy Hamblin for this opportunity. This is the third time I have been able to present this opportunity to my class, and I hope to continue to offer this rewarding experience to our students.

PRINT ARTIST lecture series

The Printmaking Program will host a lecture series during the 2003-04 academic year that will highlight regional print artists and internationally recognized printmakers. **Eric Chamberlain '99** is an artist-in-residence during autumn quarter. His work is influenced by travel and nature. **Sally Schuh '90** also will visit the SoA in autumn. She recently exhibited her work *whisper sigh* at the Greg Kucera Gallery, Seattle. **Perri Lynch '96** is an emerging print and installation artist who will be here in January, and **John Hitchcock** will visit in February. **Liz Ingram**, the final artist in the series, will come to campus in April. Artist presentations and slide lectures will be open to the public. **Lecture dates and times will be posted on the SoA Calendar (<http://art.washington.edu>) as information becomes available.**



Bill Holm Center

The Burke Museum is in the process of establishing the Bill Holm Center for the Study of Northwest Coast Art, which will honor the career of **Bill Holm**, Professor Emeritus, Art History. **Robin Wright**, Professor, Art History, Curator of Native American Art at the Burke Museum and long-time protégé of Bill Holm, is director of the center. Fundraising efforts have been very successful since the endowment fund to support the Bill Holm Center was begun in December 2002. The fund is less than \$95,000 from meeting the \$500,000 level required to establish a full-fledged endowment. The Bill Holm Center will initially provide electronic access to the museum's images of Northwest Coast art. It also will fund visiting scholars, artists in residence, Native student internships, and graduate student research, as well as the development of educational materials and traveling exhibits. In the future the center will develop into a public space with a library, touchable artifacts, workshop space, and additional computer resources. If you have benefited from Bill Holm's teaching and/or publications over the years, please consider making a donation to the center. Contact Robin Wright at wright@u.washington.edu or Louise Kincaid, Burke Museum Development Director, at lkincaid@u.washington.edu for more information.

ROMA REPORTA

Neither economic doldrums, global unrest, nor a strengthening euro could keep the eighth annual Art History Seminar in Rome from taking place last spring as planned. **Jeffrey Collins**, Associate Professor, Art History led this year's group of talented (and brave) undergraduates in an intensive, 10-week seminar focused on the productive intersection of art and politics over the past twenty centuries of life in the Eternal City. Once on the ground their only enemies were rain, sun, traffic, erratic plumbing, and faltering human stamina—nothing a good cappuccino and a priceless artistic masterpiece could not cure.

As in the past, the seminar met entirely on site, using selected monuments to examine how competing institutions and individuals used the arts to make political claims in Rome's very global society. At the Forum of Trajan, for instance, they studied how the Spanish-born emperor and his Syrian architect represented Rome as an ordered, highly disciplined state in contrast to unruly and unregulated barbarians, in part by creating a monumental and carefully bounded plaza that seemed to symbolize the empire itself. In the company of an archaeologist, they also studied new discoveries about how that space was used, accessed and related symbolically to the other imperial fora. This year's special course focused on the art of Gian Lorenzo Bernini, the virtual creator of the Roman High Baroque. Thanks to their hard work and open minds—and willingness to become the expert for a day—each student left the Seminar with a new appreciation both of Rome and of their own abilities and accomplishments.

On Monday, 29 September, twenty-four SoA students, along with **Rebecca Cummins**, Assistant Professor, Photography and artist **Lauren Grossman**, Visiting Faculty will gather at the UW Rome Center to begin the 10th annual Studio Art in Rome Program. Located in the magnificent seventeenth century Palazzo Pio, the UW Rome Center will serve as the students' primary base for studio work and classes. Students will work on assigned projects, in addition to pursuing their individual interests. They will visit sites and museums in and around Rome, screen Italian films, participate in local cooking demonstrations, and complete intensive Italian language courses.

The autumn quarter starts with a field trip to the north, which will include hilltowns, Assisi, the Venice Biennale, and Padua. Back at the Rome Center, students start intensive Italian classes and dive right into studio work while digesting the rich history and artistic splendor that is around them. A second field trip is planned for the middle of the quarter: a journey south through Naples and possibly to Sicily. The quarter ends with a public exhibition of student work.

Autumn EVENTS '03

events are free and open to all unless otherwise noted
Check the SoA's Calendar of Events online at <http://art.washington.edu> for additional events.
For more information about any of our events, please email arvents@art.washington.edu.

OCTOBER - DECEMBER 2003

01 - 10 October

Akio Takamori / Faculty Exhibition / gallery one
Zhi Lin / Faculty Exhibition / gallery two
Opening reception: Tuesday 30 September, 4-6pm
Jacob Lawrence Gallery, 132 Art Building
Exhibit of recent work by Takamori Associate Professor, Ceramics and Lin Assistant Professor, Painting.
Gallery hours: 12-4pm Tuesday - Saturday. For more information please call 206.685.1805.

29 October - 11 November

Works on Paper + Small 3-D
Opening reception: Tuesday 28 October, 4-6pm
Jacob Lawrence Gallery, 132 Art Building
Juried exhibition of work by SoA undergraduate + graduate artists.
Gallery hours: 12-4pm Tuesday - Saturday. For more information please call 206.685.1805.

26 November - 11 December

Digital Video 2003 @ the University of Washington
Opening reception: Tuesday 25 November, 4-6pm
Jacob Lawrence Gallery, 132 Art Building
Juried exhibition of work by undergraduate + graduate artists.
Gallery hours: 12-4pm Tuesday - Saturday. For more information please call 206.685.1805.

New Faculty

The Division of Art History welcomes a new member to its faculty, **Dr. Shih-shan Susan Huang**, a specialist in Chinese art history. Huang received her MA from National Taiwan University and her PhD from Yale University (2002). Her dissertation—"The Triptych of 'Daoist Deities of Heaven, Earth and Water' and the Making of Visual Culture in Southern Song China (1127-1279)"—won the Yale University Blanshard Prize for outstanding dissertation submitted in the History of Art in 2001-2002. In 2002 Huang served as a lecturer and Mellon post-doctoral fellow at Columbia University's Department of Art History and Archaeology. Her position is supported by the new Mary and Cheney Cowles Endowed Professorship.

Annabelle Gould joined the SoA as Assistant Professor of Visual Communication Design this fall. She received her BFA from North Carolina State University and her MFA from the Cranbrook Academy of Art. Prior to joining the faculty at the UW, Annabelle was an adjunct instructor at Art Center College of Design and Otis College of Art and Design. She also operated her own design practice in Los Angeles, specializing in both printed and digital communications for a diverse range of clients including BMW Group, Designworks USA, Tracey Shiffman Design, the Pasadena Museum of California Art, and Chronicle Books. Her design for *Le Corbusier Inside the Machine for Living* was selected for inclusion in the prestigious *IGA 50 Books* competition, an annual juried exhibition that recognizes excellence in book design.



A Growing Slide Collection

On 01 January 2002 the Art Slide Library's collection totaled 313,413 slides. One year later the collection had grown to 323,455 slides, a net increase of 10,042. During the SoA Open House in April 2003 visitors were encouraged to enter a contest by guessing the size of the collection. The closest guess was made by **Margaret Simon**, a graduate student in Architecture. Congratulations to Margaret for guessing within just 48 slides of the correct number. She received a \$25.00 gift certificate to the University Bookstore as a prize.

Slide Vendors

The Art Slide Library regularly receives inquiries from alumni and members of the public about borrowing slides from this collection. Unfortunately, due to the high volume of use on campus, we are not able to allow this kind of access to the collection. For those who do need art slides, there are other options. Dozens of companies sell slides of artworks, both in sets and as individual slides; some of these companies also sell digital images. A list of four of the largest such companies who are aimed at K-12 and college educators is available online at <http://staff.washington.edu/jcmills/SlideVendors.htm>. The largest source of information about slide vendors is the *Image Buyers Guide: An International Directory of Sources for Slides and Digital Images for Art and Architecture*. The Art Slide Library owns a copy of this directory, and anyone may consult it in the Slide Library. Call 206.543.0649 to make an appointment to see it. A less extensive directory exists online at <http://www.rci.rutgers.edu/%7EBetham/vendor.htm>.

DONOR APPRECIATION LIST

07 February to 08 August 2003

The SoA would like to recognize and thank our donors. Without the private support of our alumni and friends, the SoA would be unable to sustain many of its current activities. Their valuable gifts directly benefit our students, individual programs and general operations. Even the quarterly production of this newsletter would be impossible without help from our friends. We appreciate our donors' continued support of the arts and hope that the School continues to earn their respect.

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Alan Gorkary Isha '00 and Paul Methvin '01 were two of the three artists in a show titled *Three Great Minds, One Great Show* at the Berzinska Gallery in Kirkland, WA. The show ran from 12 June to 07 July 2003.

Claire Cowie '98 was one of three artists who created an installation titled *Respite* at the Panama Hotel, Seattle, from 22 - 24 August 2003. The artists resided in a private/public room in the hotel's storefront, in a space created to encourage relaxation. Each day they acted as stewards to help members of the public experience respite. Claire also was an artist in residence at the Henry Art Gallery, Seattle, during July 2003. An article about her residency appeared in *University Week* in late June:
http://admin.urel.washington.edu/uweek/archives/issue/uweek_story_small.asp?id=1243

the way of tea



students learn to perform a simple tea procedure in an authentic environment. At the same time, they see and use actual examples of the ceramics, fabrics, lacquer, and other wares they have studied in the lectures.

The goal of the class is to show how something as mundane as preparing and serving a bowl of tea gradually became an idealized pattern for everyday living, a vehicle for spiritual growth, a performance medium, and a reservoir of Japanese artistic traditions. Indeed, Chado incorporates and distills so many aspects of Japanese art, thought and behavior that, short of taking up residence in Japan, studying Tea is one of the best ways to immerse yourself in the intricacies of Japanese culture.

SoA Baby Sightings

A number of new babies have been seen with faculty and staff in the Art Building during the last year or so.

- 1 / Declan Bazarnic:** son of Lynn Bazarnic Assistant to the Director
- 2 / Zoe Marsh:** daughter of Matthew Campbell former Academic Counselor
- 3 / David Nicoella:** son of Ann Gale Associate Professor, Painting
- 4 / Aspasia Lin:** daughter of Zhi Lin Assistant Professor, Painting
- 5 / Lydia Insera:** daughter of Helen O'Toole Associate Professor, Painting



Dean David Ridge presenting Path Parashina Professor Emerita, Ceramics with Celebration of Distinction plaque on 08 May 2003.

Visiting Scholar says goodbye

For the past two years the Sculpture Program has been host to South Korean artist and UW Visiting Scholar **Changse Kim**. He was on an official research leave of absence from Mokpo University in South Korea where he is a sculpture professor. **Norman Taylor Professor, Sculpture** says that **Kim** turned out to be an incredible asset to the program and students. Kim attended virtually every course, completing many of the assignments himself. He was an intense and engaged participant in every activity. Students sought him out for his advice or his take on a thought, an assignment or interpretation. **Kim** also gained a lot from his experience working with Sculpture Program faculty, students and facilities. He mounted an exhibition in the Ceramics Program gallery of just a few of the several hundred bronze and iron castings he completed during his research here. **Kim** returned to South Korea in July 2003 and resumed teaching at Mokpo University in September.



We want to hear from you! Alumni notes

Send the latest news about your research, publication and/or art to alumninotes@art.washington.edu

Scott Ball '03 was accepted into the MFA Sculpture Program at the State University of New York, Albany. The King County Art Gallery has exhibited the work of two alumnae in the last two years: **Jenny Garcia '98** had a show titled *Meter* in September 2002 and **Mandy Greer '99** had an exhibit titled *Sunshine and Shadow* in April 2003.

Phil Carrizzi '02 gave a visiting artist lecture in April 2003 to the School of Art at Bowling Green State University, Ohio. He gave a short presentation on digital technology in metalsmithing education to a forum at the Society of North American Goldsmiths' conference in June. Also in June, he won his first professional award—Best of Show—in the Michigan Silversmiths' Guild exhibition titled *Jewelry-objects* at the Ann Arbor Arts Center.

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One reason Americans often experience difficulty when they interact with the Japanese is because they suppose that East and West perceive the world in the same way. Frustrating, puzzling and sometimes hilarious misunderstandings can be the result. Art History 317, **Chado and Japanese Aesthetics**, is a course designed generally to provide a glimpse into a dramatically different set of values, ideas and assumptions to those commonly held in the West and to explore specifically how they have influenced Japanese art. The unexpected vehicle for this task is a powdered form of green tea favored in Song Dynasty China. Introduced into Japan in the 12th century, matcha, and the elaborate ritual for preparing it have evolved into a quintessentially Japanese, Zen-inspired spiritual path (Chado) supported by a discipline/art form (*chanoyu*) that betrays only faint traces of its Chinese origin.

Through the generosity of the 15th and 16th generation hereditary grand tea masters of the Urasenke School in Kyoto, the UW is one of a handful of American colleges and universities that can offer instruction in *chanoyu* taught by a university-level licensed instructor. Tea history, philosophy, aesthetics, architecture, garden design, ceramics, calligraphy and related arts are examined in weekly lectures. In the weekly studio sessions students learn to perform a simple tea procedure in an authentic environment. At the same time, they see and use actual examples of the ceramics, fabrics, lacquer, and other wares they have studied in the lectures.

The goal of the class is to show how something as mundane as preparing and serving a bowl of tea gradually became an idealized pattern for everyday living, a vehicle for spiritual growth, a performance medium, and a reservoir of Japanese artistic traditions. Indeed, Chado incorporates and distills so many aspects of Japanese art, thought and behavior that, short of taking up residence in Japan, studying Tea is one of the best ways to immerse yourself in the intricacies of Japanese culture.



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Eirik Johnson '97 received his MFA in Photography from the San Francisco Art Institute in May 2003. He was also in the exhibition *Bay Area Currents* at the Oakland Art Gallery and was featured at Stanford University's Art Spaces from July - Sept 2003.

Perry Johnson '02 was accepted into the MFA Sculpture Program at the University of Maryland.

Naomi Kawamura '98 is currently a master's candidate in Education at Harvard University. She recently exhibited her sculptural work in a Cambridge, MA, group show.

Jim Kraft '78 had a one-person show at the Foster/White Gallery, Seattle, during April 2003.

Dale Uedman '92 and Yuki Nakamura '97 exhibited their work in the group show *Multiple Coordinates* at the Foster/White Gallery, Kirkland, 09 January - 09 February 2003. Yuki also exhibited her work at SOI Gallery, Seattle, during April 2003 in an exhibit titled *Simple Behavior*.

Margie Livingston '99 had work exhibited at the Phinney Center Gallery in *The Painting Group* during August 2003. She also did a residency at the Museum of Glass, Tacoma, during that month. In September she had work in two shows at Bumbershoot: *Collections and Creations* and *The Last Judgment Project*. During November 2003 she will have work in a SOI Gallery exhibit titled *Specimen*, which she is co-curating. In April 2004 she will have work in the Northwest Biennial at the Tacoma Art Museum.

Jan Mandel '89 had her *Tara*, created last year for an exhibition at the Victoria & Albert Museum, London, purchased by the Smithsonian. She also has been awarded one of six Emerging Artist Grants by the American Craft Council to support studying the use of a laser welder in working with the newly developed alloy, PureGold.

Gene Gentry McMahon '78 '78 exhibited her work in the group show *States of the Union: Before and After* during September 2002.

Alisa Miller '03 was picked up by Facere Gallery, Seattle, based on work in her BFA show. She has moved to Chicago to set up her studio.

Nan Chorlton Miller '97 is currently living in Rome with her family and attending a two-year program in art restoration.

Kayla Mohammad '88 received a Coleman Award of \$5,000 from Mellon Bank in Boston, MA, in June 2003. She plans to use this grant to travel to Iran in the fall to study Islamic tiles and Persian art; she then plans to incorporate her research in her paintings when she returns to the USA.

Camille Narayan '01 received a \$600 grant from the Seattle Weavers Guild to conduct research on the weaving technique of using fabric strips in the warp and weft of a loom or frame woven textile. This grant will allow Camille to build upon her BFA thesis work.

Lindsay Obermeyer '94 was awarded a Chicago CAAP grant for her *Attachment Project*. Her work was included in an exhibit at the Museum of Fine Arts, Boston, titled *Threads on the Edge: The Daphne Farago Fiber Art Collection*. She also will be participating in a group exhibition at Indiana State University's Art Gallery and has an upcoming solo exhibition at the International Museum of Surgical Science in Chicago. Lindsay will be a visiting assistant professor in the Fiber Department at Northern Illinois University for the 2003-04 academic year.

Sang Soak Park '93 completed her PhD in Art Education at the University of Illinois and has accepted a tenure track position at SUNY New Paltz.

During summer 2002 **Jeannette Patrice '98** had work in two shows in the Washington, DC, area—*Material Matters* and *Inward Exploration*—as part of *Deaf Way II*, sponsored by Gallaudet University. Her work also was published in the catalog for the exhibitions.

Maria Phillips '96 co-curated *MetalSmith* magazine's prestigious *Exhibition in Print* issue on work incorporating enamels. She had a residency at Penland School of Crafts during spring 2003 and spent the summer on a residency at the Kohler factory in Wisconsin.

Barbara Robertson '74 discussed her recent fellowship at the Kala Art Institute in Berkeley, CA, on 21 May 2003 at the Davidson Galleries, Seattle. She also chaired a panel on *Aesthetics and Digital Imagery* at the Southern Graphics Council Conference at Boston University in April 2003. This summer her work was included in the 77th Annual Philadelphia Print Center International Exhibition.

Linda Rockwood '78 exhibited *Fossil and Ash* Work at Francine Sedor's Gallery, Seattle, during April 2003.

Samantha Scherer '97 exhibited her work in a group show that was part of *One Night Only: 11 Shows in 11 Months*. Samantha's work was shown on 05 September 2002 and was part of Show #8.

Alyson Shetzl '91 had a one-person exhibition at the Derek Eller Gallery in New York, NY, 22 April - 24 May 2003. She will have another one-person exhibit at the Tang Teaching Museum in Saratoga Springs, NY, running from October 2003 - January 2004. She also has been in a number of group exhibitions across the country: *hard on Socrates*, Sculpture Park, Long Island City, NY, May 2003; the traveling exhibit *Unnaturally*, which was exhibited in various venues in Florida, New York and California; *Larger than Life: Women Artists Making it Big*, the Susquehanna Art Museum, PA, Summer 2003.

Victoria Tchebet '00 was part of a two-person show at Berzinska Gallery, Kirkland, WA, from 14 August to 19 September 2003.

Danella Serena Thompson '03 has been accepted into the MFA Program in Sculptural Ceramics at Washington State University.

Scott Trimble '03 and Dave Rubin MFA student, Sculpture participated in *Darkbot: People Doing Strange Things With Electricity* at the Center on Contemporary Art, Seattle, 06 August - 03 September 2003.

Nicola Vrvnink '98 created *A Fast For Your Eyes: Seventy Years At SAM* for the Seattle Art Museum, which ran from 10 July to 24 August 2003. She made 70 cake-like sculptures for the show that referenced 70 pieces accessioned into SAM's collection, one for each year of its existence.

Robert Yoder '87 showed his latest works in an exhibit titled *Abel* at Howard House, Seattle, 12 April - 23 May 2003. A full-page review of the show was in the 25 April 03 edition of the Seattle Times.