School of Art
The State of the Art School

MFA Thesis Exhibition
Opening: Friday 26 May, 7pm • Henry Art Gallery

Come join us in recognizing the creative results of intensive study and work by this year’s graduating class of Master of Fine Arts students. Families, friends, alumni, faculty, staff, gallery owners, museum curators, and collectors will be there. If you cannot make the opening, the show will be up through June 24, 2006.

José Anderson, Photograph
Tandy Brown, Painting
Anita Lutten, Fibers
Carol Stone, Painting
Caroline von Hembach, Painting
Olena Tyshkevych, Painting
Tina Rice, Sculpture

ROGER SHIMOMURA – Distinguished Alumni Award

On May 2 006 SoA alumni Roger Shimomura will be honored with a Distinguished Alumni Award at the UW Celebration of Distinction. Shimomura, born in Seattle to a family who has lived in the Pacific Northwest since the 1890s, is a distinguished artist and educator whose unique background and experiences have informed his artwork in a way that reaches beyond the visual.

After Japanese airplanes bombed Pearl Harbor during WWII, Shimomura’s family was forcibly relocated by the U.S. Government to Camp Minidoka in southern Idaho where they were held for ten months. This defining experience is explored in the set of 69, painting monotypes, and performance pieces that address racial stereotypes, cross-cultural relationships, and acts of prejudice against Asians in America. He also draws much inspiration from the diaries of his paternal grandmother, Toku Machida, kept for the fifty-six years she lived in America.

Shimomura received his bachelor’s degree from the UW in Commercial Design in 1961. After a two-year stint in the military, he worked as a freelance graphic designer until entering Syracuse University to study painting. He graduated in 1969 with an MFA and accepted a full-time teaching position in the art department of the University of Kansas soon after. In 1994 Shimomura was designated a University Distinguished Professor, and in 1998 he was the recipient of the Hultquist/Endowment Research Achievement Award. He was also the recipient of the Chancellor’s Club Teaching Professorship for exemplary teaching.

Shimomura retired from his teaching career in May 2004. Over the course of his artistic career, Shimomura has had over 100 solo exhibitions of his paintings and prints (he is locally represented by the Greg Kucera Gallery) and has presented his experimental theater pieces at such venues as the Franklin Furnace, New York; the Walker Art Center, Minneapolis; and the National Museum of American History, Washington, DC. He is the recipient of four NEA Fellowships in painting and performance art, a McKnight Fellowship, a Civil Liberties Public Education Fellowship, a Japan Foundation grant, and the Kansas Arts Commission’s Artists Fellowship in Painting. In 2002 the College Art Association presented him with the "Artist Award for Most Distinguished Body of Work," for his 4-year, 12-museum national tour of the painting exhibitions. As Americans Day. His personal papers are being collected by the Archives of American Art, Smithsonian Institution, Washington, DC. In Fall 2005 the UW Press published a book about Shimomura’s work titled Minneapolis Resisted: The Paintings of Roger Shimomura by William Lew. His web site is at www.rshcm.com.

MOVING TOWARDS DIGITAL II – We need your help!

In the autumn 2004 issue of Artfacts, we described SoA Visual Services’ newly installed work to transition from analog (35mm slides) to digital images. A year and a half later, much has been accomplished, but much still remains to be done.

Several thousand slides have been scanned, and over 4,000 of those images are now in our digital image database. Two classes have been taught using these images. Cataloging and image processing is currently being done for two more classes, and several more classes are in the queue.

Demand for transitioning to digital images has grown every quarter, but we now face a dilemma. All of our gift funds, which have paid for the majority of this work, are now depleted. Our regular budget cannot handle the impact of transforming entire classes, especially since digital images are more expensive to produce (an average of $9.40 each versus $6.90 each for 35mm slides, long-term costs should balance out since digital images last much longer). Unless we receive additional gift funds in the very near future, the whole process will stall. This would be a shame, since interest in and excitement about digital images is developing rapidly among faculty and students.

Please help us keep the ball rolling with a donation to the Art Slide Library Fund. The enclosed envelope can be used to send your donation. Thank you!

Notes from the Director

This time of year is an extremely busy one for all of us at the SoA. I thought you might be interested to know just a little of what happens behind the scenes.

Our Advising staff considers Winter Quarter to be somewhat chaotic because of MFA applications come in, are sorted by program, and in many cases, slides of applicants’ work are loaded into carousels and then distributed to faculty for critical review and selection. Art History faculty also evaluate graduate applications at this time. Just as prospective students are applying to enter the SoA, Art and Design faculty are working closely with the second year graduate students to assist them in refining their thesis work and preparing for their installation at the Henry Art Gallery for the annual MFA Thesis Exhibition, which opens on Friday 26 May.

Preparations for our upcoming Open House on Friday 28 April, 7:30pm, also are progressing. Advising staff organize student interests to assist with all aspects of planning and execution of this colossal event. We expect in excess of 2,000 guests this year and are working with the other Arts units on campus to make everyone’s experiences memorable. Immediately following the close of the Open House, the School must quickly resolve its plans for our Graduation Celebration on Saturday 10 June. With the overwhelming success of last year’s event, we will be moving to Kane Hall to accommodate the 500+ guests of our graduating students.

On the undergraduate front, students are in the midst of selecting courses to take next year, and, with high demand for popular classes, many students don’t get their first choice. With everything now being done online, courses sometimes fill within an hour or two of being open for registration.

Our graduating Art and Design seniors are busy preparing for their required capstone course in which they exhibit work in the Jacob Lawrence Gallery in one of the BFA shows scheduled during the Winter Quarter. And, naturally, all students are wondering what they will be doing this summer—working, traveling, or perhaps taking a summer course, many of which are open for registration.

Our graduating Art and Design seniors are busy preparing for their required capstone course in which they exhibit work in the Jacob Lawrence Gallery in one of the BFA shows scheduled during the Winter Quarter. And, naturally, all students are wondering what they will be doing this summer—working, traveling, or perhaps taking a summer course, many of which are open for registration.

Finally, the staff of the School are assessing studios and operations for needed improvements in the upcoming year.

I invite you to attend our Open House on 28 April and see for yourself what we’re doing!
SoA HELPS BURKE

Stephen Jackson, visiting Tibetan artist from Ketchikan, AK, finished casting an 11-foot house post in studio space provided by the SoA during Fall Quarter 2005. However, undergraduate student, interdisciplinary Visual Arts was hired to assist him. Stephen’s post, along with a carved red cedar post completed by his father, Nathan Jackson, are now on display at the Pacific Vortexes exhibit at the Burke Museum.

The two posts were commissioned by the Burke to replace two nineteenth-century house posts stolen from Coosh Village at Cape Fox, Alaska, by the Harriman Expedition in 1895. The two old posts were repurposed by the Burke Museum to the descendants of the original owners through the Cape Fox Corporation in 2001. The project was funded by grants from the National Endowment for the Arts, Akaska Heritage Association of the Coosh, the Ferguson Foundation, and several private donations.

FLEXSPACES

As of Fall Quarter 2004 the two FlexSpaces at Sand Point have provided quarter-long or short-term workspace opportunities for 24 different project proposals submitted by undergraduate and graduate students, visiting artists and faculty members. Proposals for the following quarter are due on the last Friday of the Quarter. Summer schedule, application forms, and more information are available at http://art.washington.edu/resources/flexSpaces.html.

TODAY WA. The paintings that were shown by German students in this quarter, as the paintings they have made in Germany were interpreted by American and Moorish students of German Studies.

VISITING ARTIST

Stefan Studart, a painter from Germany, will be a visitor at the UW during Spring Quarter 2006. His visit is jointly sponsored by the Germanic Department and the SoA, and he will be using studio space in the SoA's building at Sand Point. He will also spend time painting in Winthrop, WA. Two shows of his work will open at the end of May, one at Fenomena Gallery (http://www.fenomena.us), Seattle, and one at Confluence Gallery (http://www.confluencegallery.com) in Taipei, WA. The paintings that will be shown in Seattle and then in Taipei as well were done by German students of American Studies. This is a companion project to work that he did in 2005 in which paintings of American Indians were interpreted by American and Moorish students of German Studies.
ROMA REPORT

During early fall 2005 Christopher Ozubko Professor, designed a group of fourteen students in the first Visual Communication Design Exploration Seminar in Rome. The five-week program included a field trip with visits to Pisa, Carrara, and Parma. The focus of the course was the study of ROMA REPORT sites to the class based on preparation and research begun in and library collections where stone inscriptions, all claimed through site visits in Rome and field trips to selected major sites in Umbria and Tuscany at the beginning of the program and research began in Seattle. The program includes overnight excursions to Siena and Florence as well as Ravenna, Ferrara, Venice, and Padua.

What do the artists Durren, Barigia, Caravaggio, Turner, Klein, Twombly, and Clemente all have in common? They all claimed that in Rome had a profound impact on their lives and work. Many of them returned time and again, some eventually making Rome their permanent home.

The 12th Annual Studio Art Rome Program will be returning to Rome once again this fall. This quarter-long opportunity to study and create art in the vibrant and historical city of Rome.

PHOTO DEVELOPMENT

The Photography Program received a Curriculum Development Grant from the College of Arts and Sciences for the development of a large gateway introduction to photography class. A prototype was developed for Winter Quarter 2006. During Summer Quarter 2006 the entire Photo faculty will assess, revise, and expand the class for Winter Quarter 2007.

SCHOLARSHIPS FOR SCHOLARS IV

The Ceramics Program held its 6th Annual Scholarships for Scholars celebration on February 5, 2006. Some 200 students, faculty, and supporters enjoyed a lively evening at the studio accompanied by the Cuban rhythms of Piccolo, led by E3 Rosenblatt. The first-year grad—Amy Johnson, Mike Simi, Matt Van Horn, and Kristine Venh—exhibited new work in the Ceramic Gallery and there was a fine selection of smaller pieces in the silent auction. Professor Emeritus Patrice Warshawski announced that Mary Kay McCaw was the lucky raffle winner and the proud owner of two pieces made by Robert Sperry. Over $25,000 was raised to provide scholarships for the graduate students and the Ceramics Program would like to thank everyone who helped make this event such a success.

ART

Alumni Spotlight:

Roger Shimomura ’61 will be honored Thursday 18 May 2006 with the College of Arts & Sciences Distinguished Alumni Award (see related article). Artifacts recently spoke to Shimomura about his work and his career.

You are the recipient of the 2006 Distinguished Alumni Award for the Arts. What does this award mean to you?

In a funny kind of way, it retroactively personalizes the whole idea of going to the U Dub over 40 years ago. When I was a student there, I always sensed the expansiveness of the student body and campus and felt totally insignificant. This recognition makes me feel as though some group of people were aware that I went to school there.

What led you to pursue the subject matter you present in the paintings that you are best known for?

Unquestionably it was the move to the Midwest to begin my teaching career. It was there that I began to see very few Asians and Asian Americans in Lawrence, Kansas, and I was frequently subjected to racial stereotyping and other indignities, due primarily to ignorance. At that point art became a means of reconciling my frustration and anger.

What was the impetus for you when you first exhibited these paintings?

The initial response was, “It’s good to see you doing paintings like that because you look like that.” I was stunned, because the work looked foreign to me. After getting out of the intermittent camp, I wasn’t surrounded by things Japanese. I think my parents felt they paid for that once and weren’t going to repeat that mistake.

You received a major teaching award (Chancellor’s Club Teaching Professorship) at the University of Kansas. What is the relationship of your own professional practice to teaching?

I’ve always believed that role modeling, as an artist, was the most important contribution that I could make to students. Just the classroom presence that Alden Mason had when I was studying painting with him in the early 60s inspired me more about what I wanted to be someday than all the specific advice about my paintings that he gave.

Has the focus of your work changed now that you have retired?

The focus is clearer and my mind is less cluttered with things that don’t relate to the art-making process. As a result, the ideas seem to come faster with greater continuity.

IN MEMORIAM

Many alumni will remember Stephen Dunbar (’49), who was one of the academic advisors for the SoA from 1946 to 1996. He passed away on 17 September 2005 at the age of 80. An obituary is available at http://www.legacy.com/wc/classifieds/DeathNotices.asp by scrolling down and searching on his last name. His family asks that contributions in his memory be made to the Boys and Girls and Elizabeth Boys Clubs. Scholarship Fund, UW School of Art, Box 55440, Seattle, Washington 98115-5440.
Alumni notes

We want to hear from you!

Send the latest news about your research, publication, and other events to alumni@art.wsu.edu

Lee Santella ’06 exhibited his work in a solo show titled "New Worlds" at Howard House, Seattle, through December 13).

Mara Boni has received a "Painting" award at the San Francisco Art Institute for "Stroop," a new series of abstract paintings. Her award-winning solo exhibition "Wet in the West" was hosted at the Photographers' Gallery, San Francisco, from September 12 to October 8.

Gerardine "52 was named a "Painting" award at the San Francisco Art Institute for "Stroop," a new series of abstract paintings. Her award-winning solo exhibition "Wet in the West" was hosted at the Photographers' Gallery, San Francisco, from September 12 to October 8.

Robert Johnson ’02 was named "Painting" for "Black Mirror," a new series of abstract paintings. His award-winning solo exhibition "Wet in the West" was hosted at the Photographers' Gallery, San Francisco, from September 12 to October 8.

Kimberly A. Breit ’02 was named a "Painting" award at the San Francisco Art Institute for "Stroop," a new series of abstract paintings. Her award-winning solo exhibition "Wet in the West" was hosted at the Photographers' Gallery, San Francisco, from September 12 to October 8.

Tom Buckler ’02 was named a "Painting" award at the San Francisco Art Institute for "Stroop," a new series of abstract paintings. His award-winning solo exhibition "Wet in the West" was hosted at the Photographers' Gallery, San Francisco, from September 12 to October 8.

Hilary Stubblefield ’02 was named a "Painting" award at the San Francisco Art Institute for "Stroop," a new series of abstract paintings. Her award-winning solo exhibition "Wet in the West" was hosted at the Photographers' Gallery, San Francisco, from September 12 to October 8.

Lara Johnson ’02 was named a "Painting" award at the San Francisco Art Institute for "Stroop," a new series of abstract paintings. Her award-winning solo exhibition "Wet in the West" was hosted at the Photographers' Gallery, San Francisco, from September 12 to October 8.

Julie Ann Stell  ’02 was named a "Painting" award at the San Francisco Art Institute for "Stroop," a new series of abstract paintings. Her award-winning solo exhibition "Wet in the West" was hosted at the Photographers' Gallery, San Francisco, from September 12 to October 8.

Evelyn Crowe ’02 was named a "Painting" award at the San Francisco Art Institute for "Stroop," a new series of abstract paintings. Her award-winning solo exhibition "Wet in the West" was hosted at the Photographers' Gallery, San Francisco, from September 12 to October 8.

Alessandra L. Burt  ’02 was named a "Painting" award at the San Francisco Art Institute for "Stroop," a new series of abstract paintings. Her award-winning solo exhibition "Wet in the West" was hosted at the Photographers' Gallery, San Francisco, from September 12 to October 8.

Lauren M. Boynton ’02 was named a "Painting" award at the San Francisco Art Institute for "Stroop," a new series of abstract paintings. Her award-winning solo exhibition "Wet in the West" was hosted at the Photographers' Gallery, San Francisco, from September 12 to October 8.

Sarah K. Miller ’02 was named a "Painting" award at the San Francisco Art Institute for "Stroop," a new series of abstract paintings. Her award-winning solo exhibition "Wet in the West" was hosted at the Photographers' Gallery, San Francisco, from September 12 to October 8.

Allan S. Yucht  ’02 was named a "Painting" award at the San Francisco Art Institute for "Stroop," a new series of abstract paintings. Her award-winning solo exhibition "Wet in the West" was hosted at the Photographers' Gallery, San Francisco, from September 12 to October 8.

ART in AMERICA

The September 2005 issue of Art in America contained an article titled "Report from Seattle: Plugged In and Caffeinated" by Janet Kozlos. This article mentioned a number of SoA faculty, alumni, and students: Alfred Arteaga ’97, Samson Amoim ’98,啒 Li Pan 俱 ’99; Associate Professor; Painting + Drawing; Daniel Brown ’98; Associate Professor; Painting + Drawing; Howard Kottler ’98; Associate Professor; Painting + Drawing; Alan Mason ’98; Associate Professor; Painting + Drawing; Brian Murphy ’98; Associate Professor; Painting + Drawing; Robert Snoweechee ’99; Associate Professor; Painting + Drawing; Pati Warah ‘99; Associate Professor; Painting + Drawing; Keith Yorke ’99; Associate Professor; Painting + Drawing.

This article featured 353 new works by 353 contemporary artists. Among the featured artists were: Jan Jenkins ’99; Associate Professor; Painting + Drawing; Sarah K. Miller ’98; Associate Professor; Painting + Drawing; Brian Murphy ’98; Associate Professor; Painting + Drawing; Robert Snoweechee ’99; Associate Professor; Painting + Drawing; Pati Warah ‘99; Associate Professor; Painting + Drawing; Keith Yorke ’99; Associate Professor; Painting + Drawing.

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