



# **JAKE**

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## **JOURNAL**

FALL 2015  
ISSUE NO.1

**Shedding**

**Shredding**

**Same Three Questions**

**Illuminating Your Pumpkin**

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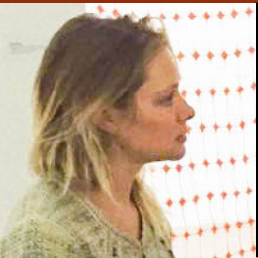
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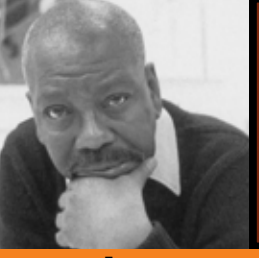
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# TICKING + TREATING WITH THE DIRECTOR

## BOO!

Welcome to the second issue of the JAKE JOURNAL, our most spine-chilling one yet. I can promise that there are no ghosts in these pages, but there may be a few potential apparitions [thanks, Theodor]. In this issue we ask THE SAME THREE QUESTIONS of two Divisional Chairs: Stuart Lingo (Ph.D., Harvard, 1998) of the Division of Art History, and Ellen Garvens (MFA, University of New Mexico, 1987) of the Division of Art; we lend a brief ear to our VISITING ARTIST IN RESIDENCE, Amelia Mira Saul; we provide a LESSON in spooky lighting on a dime; and we give you a few ideas to flesh out your social CALENDAR for the coming month. But at the tell-tale heart of the issue is a series of murders not so cleverly hidden under the floorboards of our current EXHIBITION featuring second-year MFA candidates from the Division of Art.

The first year of graduate school intense. Each MFA candidate comes with a pre-packed jack-o-lantern of tricks, interests, histories, studio habits, and research goals. Over the course of that first year, that bag's contents are dumped on studio floors like so much Halloween candy—scattered, picked through, digested, empty wrappers swept up, some kept for later and much is tossed right out the window. Each spring for the past three years, I have been the Visiting Lecturer for Art 590, Interdisciplinary Graduate Seminar in Contemporary Art Practice [a long name for what I prefer to call 'demystification of the art world']. Field Studies in places like Portland, Marfa, and New York have attempted to introduce first-year MFA candidates to admirable art practices and alternative approaches to charting an art career. Crammed in passenger vans, in subways, and waaaaaaay back in coach, we get to know each other beyond the typical classroom/studio dynamic. When we began to work on our exhibition together, I started casually calling it Shedding + Shredding as a joking reference to some of the specific subject matter in their work, but there was some truth to the imperatives implied by those terms. Following the candidate's work over their first year, it's hard not to notice how quickly and how much it changes—what each has shed in terms of their preconceived notions about art, and their own practice—how each is beginning to shred (in skater parlance) in terms of their research and the art they are now making compared to just nine months ago. At the core of this are those 'murders' I mentioned earlier, especially as it relates to Adorno's notion of the "liquidation of the I." The move from insular and personal-history-driven work (art with a lowercase 'a') to generous, apparitional work that vibrates with Adorno's "ancient shudder" (Art with a capital "A") is hard to do. The exhibition Shedding + Shredding just may mark that moment for these artists. I for one can't wait to see what they produce in the coming year and how the work in our show compares to their thesis exhibitions at the Henry in the spring.

Scott Lawrimore  
Director, Jacob Lawrence Gallery

Artworks are images as apparition, as appearance, and not as a copy. If through the demythologization of the world consciousness freed itself from the ancient shudder, that shudder is permanently reproduced in the historical antagonism of subject and object [...] Shudder, radically opposed to the conventional idea of experience [Erlebnis], provides no particular satisfaction for the I; it bears no similarity to desire. Rather, it is a memento of the liquidation of the I, which, shaken, perceives its own limitedness and finitude.

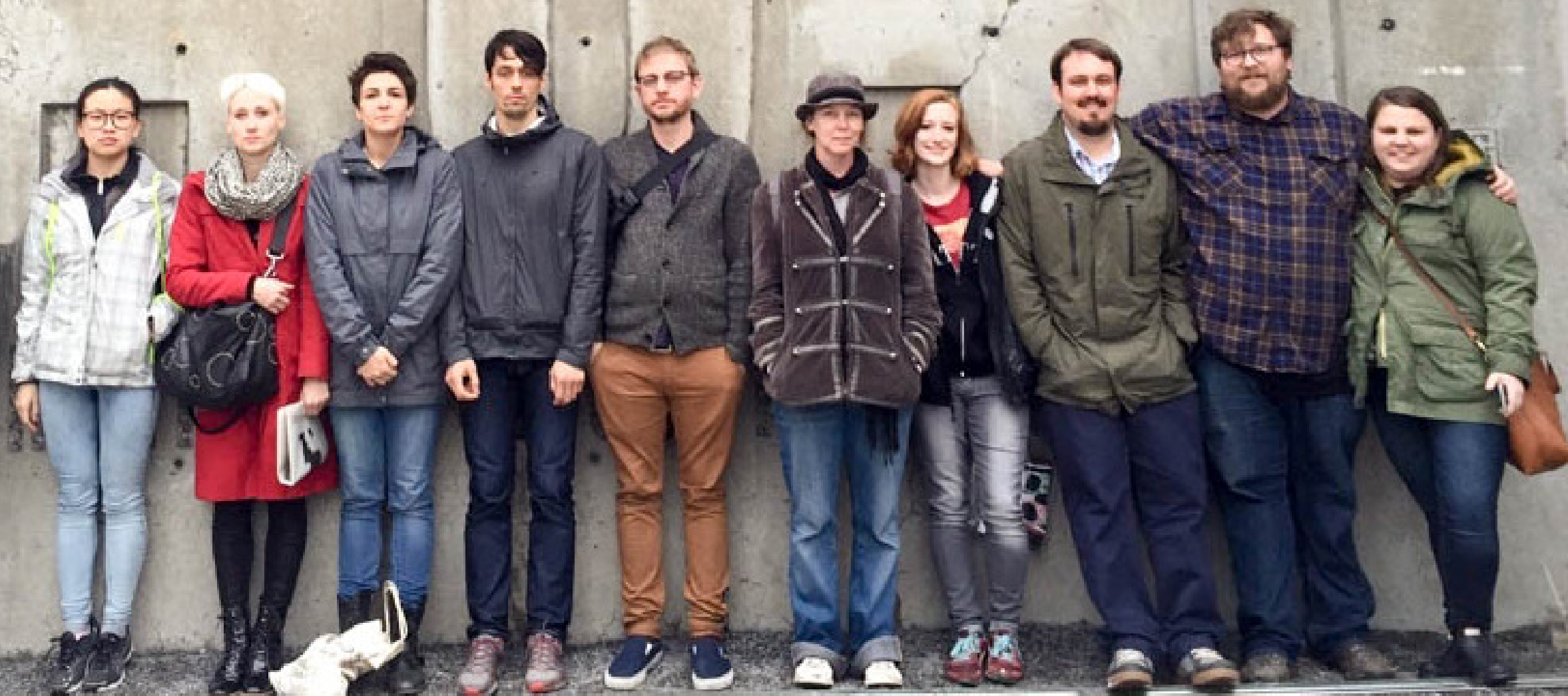
—Theodor Adorno, *Aesthetic Theory*, 1970

# EXHIBITION:

# SHEDDING+ SHREDDING

2016 MFA CANDIDATES

from left to right:  
ELLEN XU  
ANNA MLASOWSKY  
CHRISTIE DENIZIO  
PAUL BAUGHMAN  
BEN DUNN  
DUSTIE PIERCE  
HEATHER NIBERT  
BRYAN ROBERTSON  
BEN GALE-SCHRECK  
SARAH SKWIRA





## PAUL BAUGHMAN

b. 1981, Eugene, OR

### Photomedia

**Keyword:** Grey (adj.) “of a color between white and black; having little or no color or luminosity,” Old English *græg* “gray” (Mercian *grei*), from Proto-Germanic *\*grewa-*

**Index:** *Revolving door*

Value measures strength, which has magnitudes of compression and reduction; singularity. My work explores the subjectivity of identity valuation and societal infrastructures that enable this assessment which serves to generate a better understanding of my own work’s fluctuating value.

You can trace the etymology of shed back to the Latin word *sēparō*. *Sē* meaning apart and *parō* meaning prepare. So, over the course of the last year, what have I set apart from myself to prepare, and prepare for what? Good question. I plan to shred this coming year by continuing to spin in a revolving door of perplexity.

## CHRISTIE DENIZIO

b. 1989, Somerville, NJ

Painting + Drawing\*

**Keyword:** *Position* (n./v.) late 14c., as a term in logic and philosophy, from Latin *positionem* "act or fact of placing, affirmation," "proper place occupied by a person or thing" is from 1540s.

**Index:** *Chair. Stool. Seat. Step.*

Wood. 3 legs. Circular seat. Low to the ground. Peg construction. The chair marks its location, asserts a position, and holds the potential to support. Its emptiness always means a presence is absent. It is hard, awkward, simple and humble. Its economy is reassuring. And then it is just a chair. Currently, I am thinking about: types of play, the social implications of sports, Rube Goldberg machines, how the multiplicity of form (representations of the image) can complicate categorization, the affordances of objects, and the power of "the cute" as an institutional critique. These thoughts manifest as paintings, objects, installations, and videos.

I shed the idea of painting as metaphor for a hidden personal narrative during my first year of graduate school. I no longer rely on referencing modernist painting as a form of critique. I have moved away from thinking of myself as a Painter, capital P. In doing so, I feel more free to make paintings (or not). I have shed the idea that I will ever be able to fully know what is happening in the studio. As I begin graduate studies all over again (now at Yale), I feel as if I have dived head first into an open bag of mixed candy. Statements I repeat to myself in the studio: Let it get weird. Jump before looking. Why not?

\*DeNizio was part of the UW program for the 2014/15 academic year. She is currently in the Painting MFA program at Yale.





## BEN DUNN

**b. 1985, the South**

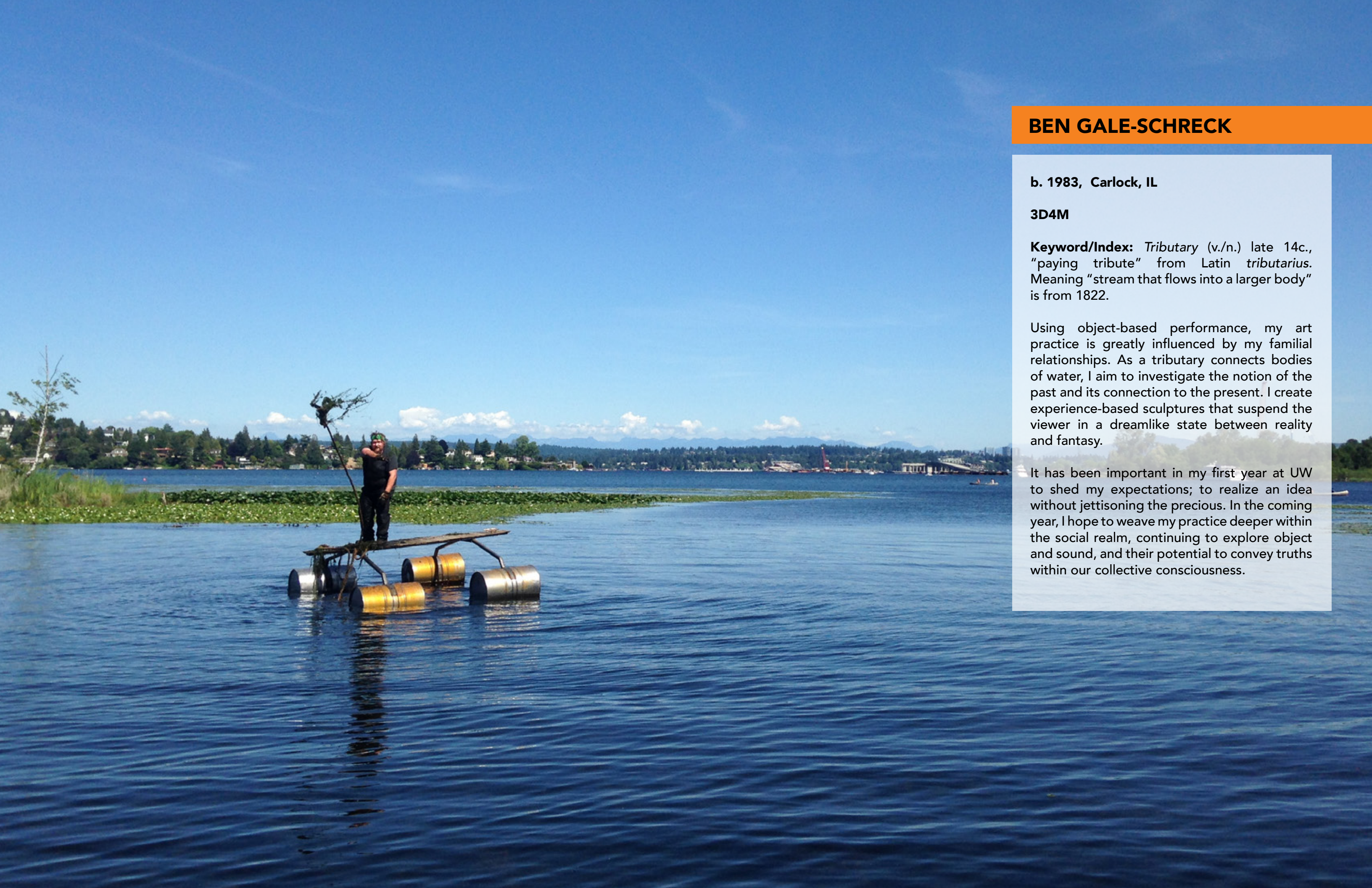
**Painting + Drawing**

**Keyword:** *Evidence*, (n.) c. 1300, “appearance from which inferences may be drawn,” from Old French *evidence*, from Late Latin *evidentia* “proof,” in classical Latin “distinction, vivid presentation, clearness”

**Index:** *DeWALT Drill*

I create paintings, drawings, photographs, and wooden objects that emphasize light, form, and color inspired by—and which serve as proof of—the places and situations in which they are made.

In my first year in grad school, I shed: representation; doing things that I am good at; and the implicit insecurity of the latter. I added expanded language to my tool belt over the summer, so I’m excited to see how it starts talking to itself as I continue to work my ass off for another year.



## BEN GALE-SCHRECK

b. 1983, Carlock, IL

3D4M

**Keyword/Index:** *Tributary* (v./n.) late 14c., "paying tribute" from Latin *tributarius*. Meaning "stream that flows into a larger body" is from 1822.

Using object-based performance, my art practice is greatly influenced by my familial relationships. As a tributary connects bodies of water, I aim to investigate the notion of the past and its connection to the present. I create experience-based sculptures that suspend the viewer in a dreamlike state between reality and fantasy.

It has been important in my first year at UW to shed my expectations; to realize an idea without jettisoning the precious. In the coming year, I hope to weave my practice deeper within the social realm, continuing to explore object and sound, and their potential to convey truths within our collective consciousness.



## ANNA MLASOWSKY

**b.1984, Bautzen, Germany**

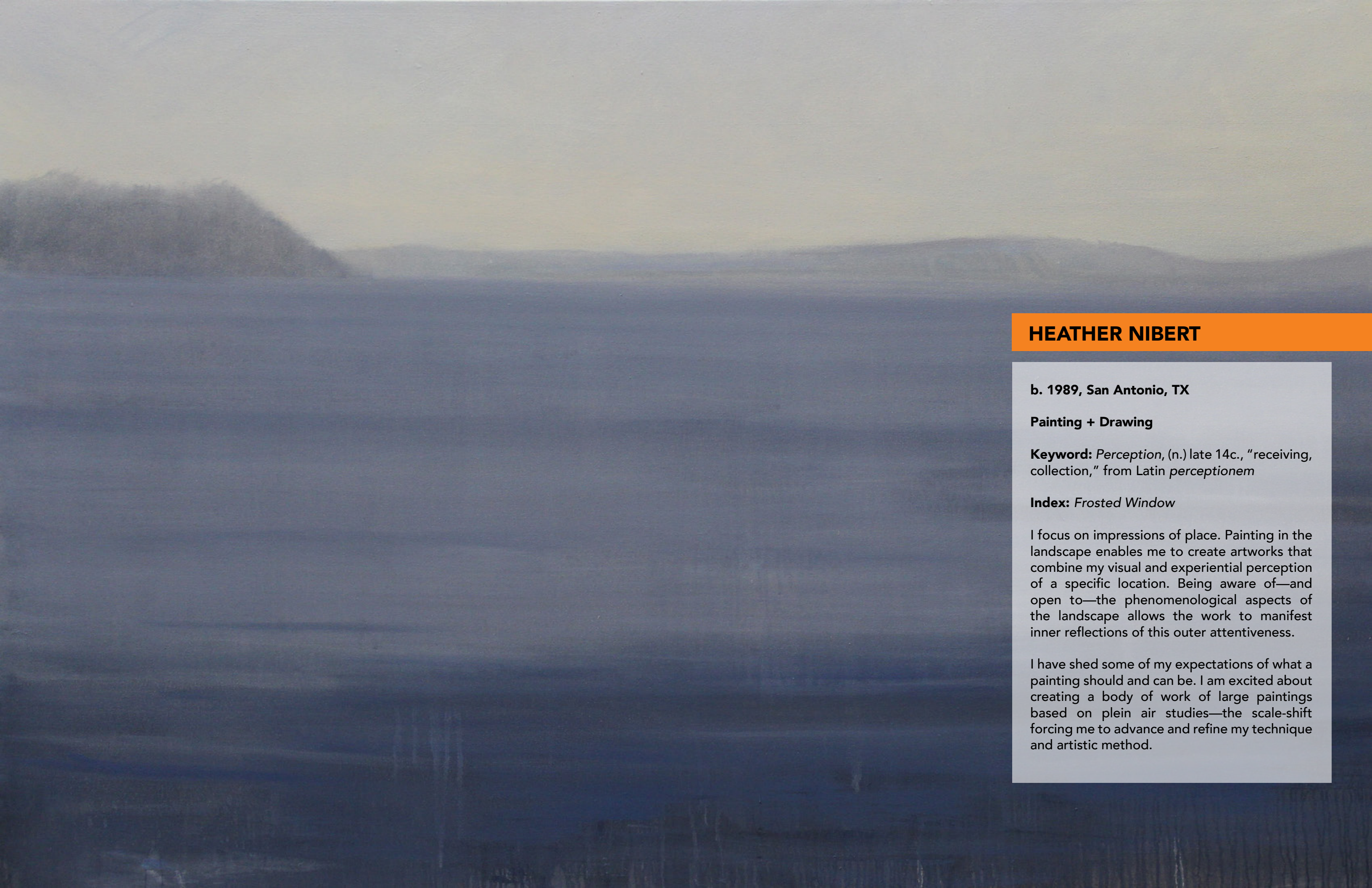
**3D4M**

**Keyword:** *Peripheral* (adj. of n.) late 14c., from Greek periphēria "circumference, outer surface, line round a circular body," literally "a carrying around." Meaning "concerning the outside boundary of a surface" attested in English from 1570s.

**Index:** *Jump Rope*

My world is black and white; there is no in-between. In my sculpture, video, photographs, and drawings, I explore the gap between these poles in the hope of finding a sense of gray through the work.

I came to Seattle and removed myself from any tool, process, or material familiar to me—started out fresh—as a challenge, and to attempt to reconnect broken links. By the end of the first year, I had not only stripped trees of their skin, but had shed my own skin in a video installation as well. I have recently started to use video as a vital component for installation work, and I am excited to employ this tool extensively in the coming year. Video allows me to work freely with a decisive visual component that adds another surface layer to question in the work.



## HEATHER NIBERT

**b. 1989, San Antonio, TX**

**Painting + Drawing**

**Keyword:** *Perception*, (n.) late 14c., “receiving, collection,” from Latin *perceptionem*

**Index:** *Frosted Window*

I focus on impressions of place. Painting in the landscape enables me to create artworks that combine my visual and experiential perception of a specific location. Being aware of—and open to—the phenomenological aspects of the landscape allows the work to manifest inner reflections of this outer attentiveness.

I have shed some of my expectations of what a painting should and can be. I am excited about creating a body of work of large paintings based on plein air studies—the scale-shift forcing me to advance and refine my technique and artistic method.

## DUSTIE PIERCE

b. 1975, Oklahoma City

### Painting + Drawing

**Keyword:** *Scale*, (n.) c.1660, "proportion of a representation to the actual object" via Italian *scala*, from Latin *scala*, "ladder, staircase."

**Index:** *Sphere*

I am interested in the relationships between people and their environments—bodies in spaces at the moment of the encounter with art. I approach these in my work through the figure, landscape, and spheres (as physical enclosures and psychological constructs). Gustave Moreau wrote, "Since paintings are made to be felt rather than explained, one would risk too much to want to imprison the viewer's free thought in a definitive formula." That sentiment resonates with me as I make and share the work.

In my first year, I have opened up my work in a way that allows me to explore variable relationships of scale, integration of techniques from other periods in the history of art, and an expanded use of materials. I spent a lot of time experimenting—using one material as if it were another. I have also shed some limitations concerning 'resonance and frequency,' and am approaching 'unity and harmony' with a broader perspective. I am excited about the coming year, and plan to research visual and relational notions of 'gathering and resistance,' as well as 'proximity and distance.'





## BRYAN ROBERTSON

**b. 1985, Saint Louis, MO**

**Painting + Drawing**

**Keyword:** *Blossom*, (n.) c. 1200, from Old English *blostm*, *blostma* "blossom, flower, fruit," from PIE *\*bhlow-*, "to thrive."

**Index:** *Flowering Tree*

I thrive on the magic of painting. Blobs, nicks, scrapes, swirls, and twists perform visual alchemy with dirt and oil. Inspired by artists like Robert Rauschenberg, Joan Miró, and Neo Rauch, who make work bridging the gap between recognizable figuration and subjective imagination, I juxtapose daily life, dreams, media streams, and emotional states to similar disjunctive—though hopefully fruitful—ends.

In my first year at UW I have shed notions about the limiting distinctions between art forms. Looking forward, I see my work becoming like stepping into an empty room that doesn't remind me of anything.

## SARAH SKWIRA

b. 1987, Springfield, MA

### Photomedia

**Keyword:** *Reconciliation*, (n. of action v.) mid-14c., of persons, from Old French *reconcilier* (12c.) and directly from Latin *reconcilare* "to bring together again; regain; win over again, conciliate."

**Index:** *A Handwritten Letter*

My work attempts to reconcile personal histories, family dynamics, external expectations, and evolving identity. I examine the people, experiences, and belongings that have been significant to me and influenced my sense of self by interrogating the standards placed upon me while trying to establish some of my own.

In my first year at UW I have shed: a solely photographic practice; the uncertainty about choosing the life of an artist; the fear of moving so far away from the people I consider family; the fear of not finding new people I would consider family; one hundred stuffed animal pigs; several coats of nail polish; and a whole lot of self-doubt. During my second year, I hope to better merge my thought-and-research-driven way of working with my emotion-and-instinct-manner of making to create a feeling of cohesion across all my projects and choices of medium.





## ELLEN XU

**b. 1987, Inner Mongolia, China**

### Photomedia

**Keyword/Index:** *Whisper*, (v./n.) c. 1590s, from Old English *hwisprian* “speak very softly, murmur” (only in a Northumbrian gloss for Latin *murmurare*).

My work explores notions that have been held under my own breath—struggles of both sexual and cultural identity. Few of my words have met the air, but through my art I no longer whisper.

I feel like in this first year I understood the statement “do whatever you want,” realizing I really have the ability to choose. I have a lot of questions about myself and my environment—my work helps me to think and find answers, but more often the process creates more questions about the world. This coming year, I hope to continue to recognize and represent things waking up inside me.

# Artist in Residence

Amelia Saul



Amelia Mira Saul, a video artist and writer based in New York, was the Visiting Artist in Residence at the Jacob Lawrence Gallery in October, working with students on the narration for her new video, *Empire of Empires* which will be shown as part of an exhibition at the Gallery later in the school-year. Saul, undergraduate, and graduate students from the School of Art + Art History + Design as well as the School of Drama spent a week in a transformed Director's office that served as their ad hoc rehearsal/recording studio. Sessions were intense and productive. Students played key roles not only in performing an existing script, but also in shaping much of the finished dialog, tone and content. Saul also gave a public, packed-house, non-performance/lecture—screening previous work, previewing the ideas behind her current project, and modeling aspects of her practice in a meditation-cum-participatory reading that climaxed in the revelation of a recent drawing on which her text was based. Best question of the night from a student: “Um, I think I’m pretty smart, but what just happened here?” Stay tuned for information about Saul’s upcoming exhibition at the Jake which will debut her new video and feature other recent work.



THE **S**AME

THREE

QUESTIONS

DIVISIONAL CHAIRS

# ELLEN GARVENS

Division of Art

## What's your praxis?

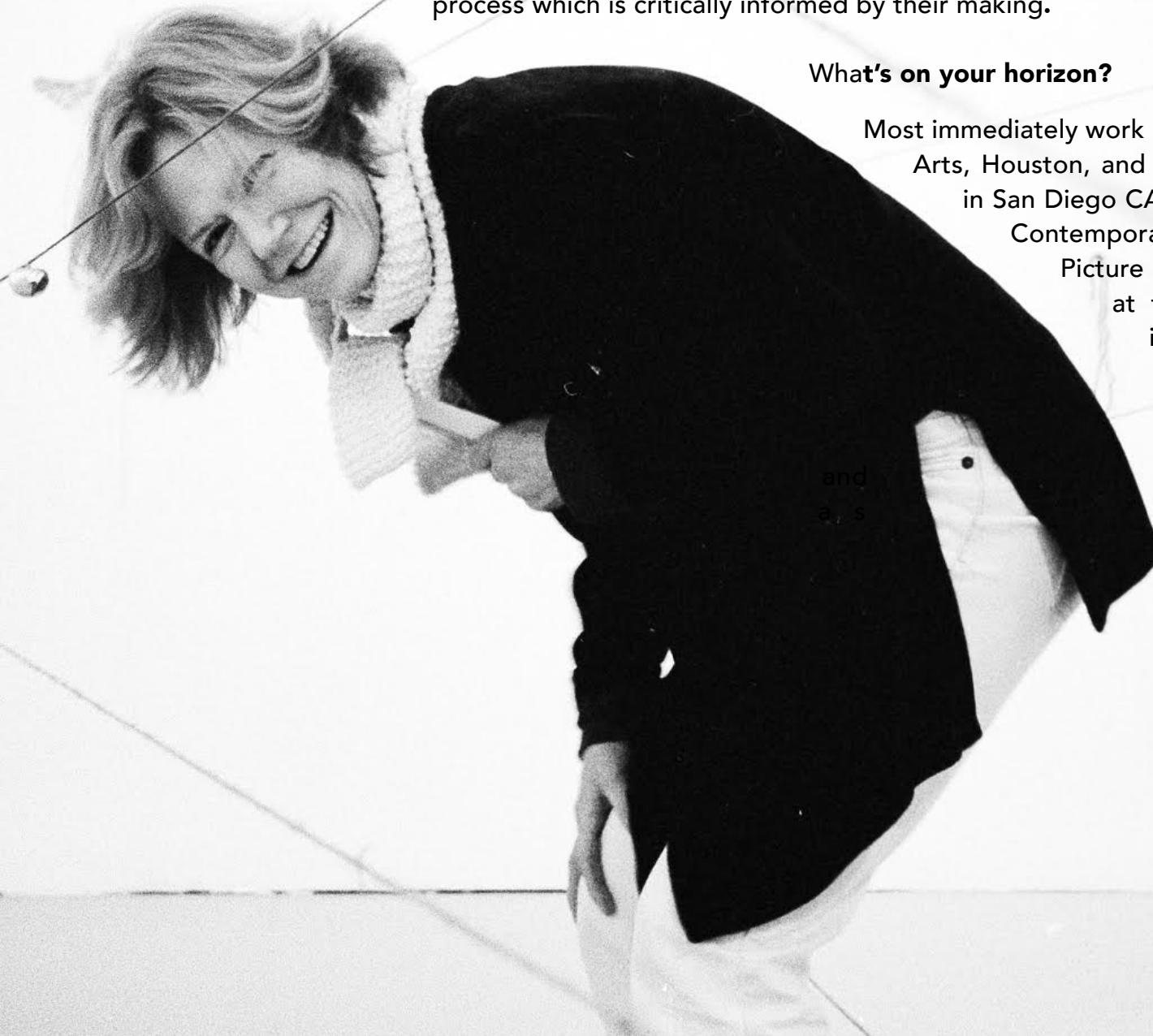
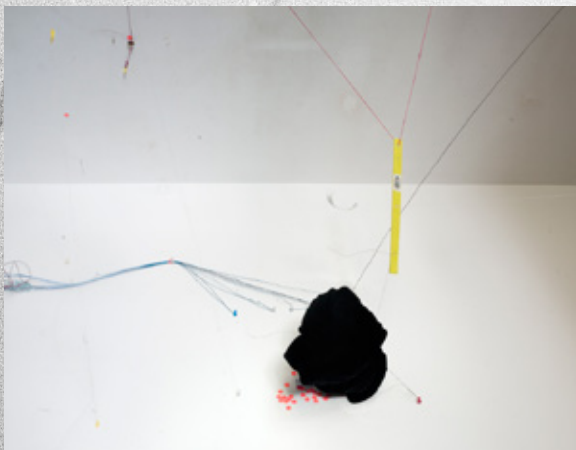
Travel - physical and imaginary - has been important to my development as an artist. I spent a year alone in a remote part of Africa in my early 20's. Responding spontaneously and directly to situations has informed my work. At the same time, a slow process of refinement completes the work. I have learned to trust the uncertain moments of my process.

## Whats your pedagogy?

Teaching and being a student are not that different. Both are a process of unlearning as well as learning. I continually question what a photo should be or in a broader sense what art might be, at the same time honoring what truly moves me. I try to assist in each student's individual building and peeling away process which is critically informed by their making.

## What's on your horizon?

Most immediately work is being sent to the Museum of Fine Arts, Houston, and The Museum of Photographic Arts in San Diego CA this month. I am in a show at SCA Contemporary Art in Albuquerque NM called Picture Space, and was invited to speak at the Medium Photography Festival in San Diego CA in October. I will be further developing a series of moving images, (recently made for Violet Strays this summer a new way of working for me) well as continuing the drawing/photographic work.



# STUART LINGO

Division of Art History



## What's your praxis?

I see myself first and foremost as a student of ways in which visual choices and artistic style create meaning in a given cultural situation. The very term "art history" emblemizes the unique challenge of bringing art and history into revealing reciprocal engagement, and the demands are such that it is tempting to focus either on the cultural and social "context" of art, or conversely on the work of art in isolation from that context. Yet art history gains particular power when its tools and strategies effectively overturn the pervasive assumption that style and content are separable aspects of the work of art, and demonstrate their powerful imbrication in the formation of artistic and cultural meaning.



## Whats your pedagogy?

I am convinced that the arts and humanities are fields in which knowledge is continually developing, just as in the sciences if in a distinct manner. It follows that the best teaching and learning occurs when students engage with the cutting edge of a field like art history, with its latest insights and controversies, rather than simply being presented with a canon of received works and inherited interpretive paradigms. One reason I insist on remaining active as a researcher is in fact overtly pedagogical – I believe that my ability to help students wrestle with the live questions at the edge of knowledge is enhanced by wrestling with them myself, and learning how to draw new understandings from this struggle.

## What's on your horizon?

I am currently at work on a book about ways in which some followers of Michelangelo pushed the cultural limits of what was possible in the art of the nude Michelangelo had pioneered. This is part of a larger project that reads the Renaissance investment in the nudes of ancient pagan art as a radical, controversial, and ultimately compromised experiment in the Christian cultural context in which it took place. Looking at the fifteenth, sixteenth, and early seventeenth centuries through this lens reveals a very different and I think much more interesting "Renaissance" than the "classical," canon-creating period still celebrated in traditional interpretations.

Spooky

# Lessons in Lighting

(On a Dime)

With Director Scott Lawrimore



Not Spooky Pumpkin +



= Spoooooky Pumpkin



Tape a piece of mat board with a large slit to a can-style light. Using strips of Gaffer's tape, continue to decrease the size of the aperture until the desired 'spooky' effect is achieved.

# Calendar

October/November

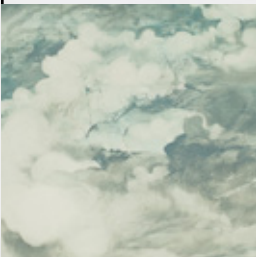
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25	26	27	28	29	30	31
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28



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## Shedding + Shredding: 2nd-Year MFA Show

Tuesday, Oct. 20 – Friday, Nov. 14, 2015  
Jacob Lawrence Gallery



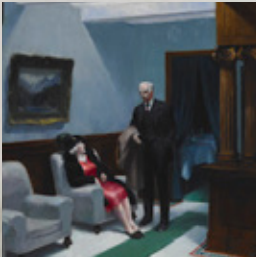
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## Philip Grovedare: Sky Paintings

Saturday, Nov. 7 – Saturday, Dec. 19, 2015

Prographica  
3419 E Denny Way, Seattle

Painting + Drawing Professor Philip Grovedare is featured in this solo show.  
Reception: Saturday, Nov. 14, 2015, 2:00 - 4:00 p.m.; Grovedare will give a short talk at the start of the reception.

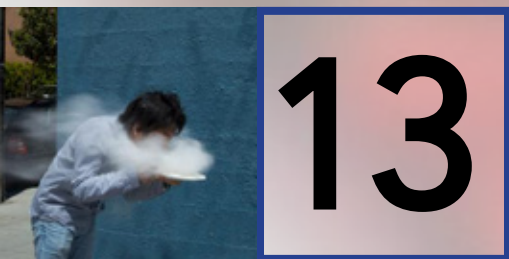


13

## Kollar American Art Lecture - Leo Mazow

Friday, Nov. 13, 2015, 6:00-7:15 pm  
Henry Art Gallery and Allen Center for The Visual Arts (HAG) Auditorium  
Hopper's Hotel

Free lecture by Leo Mazow on the career and meaning behind the hotel art of Edward Hopper, and how a hotel is like a painting.



# 13

## Visiting Artist Lecture - Koki Tanaka

Friday, Nov. 13, 2015, 4:00-5:00 pm

Jacob Lawrence Gallery

Presentation by artist Koki Tanaka as part of the Socially Engaged Art in Japan Symposium, taking place Nov. 12-14.



# 18

## Upcoming Exhibition: Toward a Democracy of Making

Wednesday, Nov. 18 — Saturday, Dec. 19, 2015

Jacob Lawrence Gallery

Reception: Tuesday, Nov. 17, 5-8 p.m.

This exhibition is organized by Division of Design Lecturer Dominic Muren. It will present how smaller-scale actors are becoming more prevalent/powerful in the manufacturing sphere.



## Looking Forward...

January 13-23, 2016

### THE JAKE RESIDENCY

The Jacob Lawrence Gallery is pleased to announce it has awarded the Brooklyn-based artist Steffani Jemison its JAKE RESIDENCY for 2016. The residency is part of a new initiative to dedicate every February to artists and ideas exploring the African Diaspora as a way to honor the gallery's namesake and recognize Black History Month. Last year's residents, the collective HOWDOYOUSAYYAMINAFRICAN?, were the first artists to take part in the program, and were shown as part of a city-wide presentation of their work organized by The New Foundation Seattle. Jemison works across all media, exploring ideas of improvisation, repetition, and the fugitive in black history and vernacular culture. Initial source material for the work she'd like to produce while on residency include Edouard Glissant's essay "For Opacity" and Byung-Chul Han's "Transparency Society," as she continues to research *transparency* and *opacity* as political, literary theoretical, and psychological metaphors. Stay tuned for specific dates for her exhibition and all related programs and opportunities to interact with the artist. In the meantime, here are some initial research links: [ARTFORUM](#), [MoMA](#), [THE DRAWING CENTER](#), [RISD](#), [ARTIST'S WEBSITE](#).

The 2016 Jake Residency is generously supported by a grant from the Boeing Company.

## What?

The Jake Journal is conjured for and by students of the University of Washington School of Art + Art History + Design, and is published on the occasion of all new exhibitions at the Jacob Lawrence Gallery. Gallery programs are supported by the School, the College of Arts & Sciences, the Friends of Jacob Lawrence Gallery Endowment, and by trick-or-treating in the neighborhoods with the best candy.

## Where?

Jacob Lawrence Gallery  
University of Washington  
Art Building, First Floor  
E Stevens Way NE  
Seattle, WA 98105

(206) 685-1805  
lawris@uw.edu  
jacoblawrencegallery.hotglue.me  
facebook.com/jacoblawrencegallery  
instagram @jacob.lawrence.gallery

## When?

Tuesday - Friday 10am-5pm  
Saturday 1pm-5pm  
Closed Sundays & Mondays

## How?

Admission:  
Exhibitions and Programs are always FREE and open to the public

Directions:  
By broom: beyond your *Gravitorium*, you may also need a *Warm Coat Spell*, and a *Denimbus* (especially in Seattle)  
By foot: After you trick-or-treat the Henry, stroll the Robert Irwin, skip east past George, hang a left at at the Barnett Newman  
By time machine: set your chronometer to 1993 for our first opening; November 17, 2016 for our next

## Who?

Gallery/Journal Staff:

Director/Editor: **Scott Lawrimore**  
(MA, Art History, 1995)

Lead/Designer: **Nadia Ahmed**  
(BA, Art History, 2018)

Lead/Photography: **Joanna Lee**  
(BA, IVA, 2016)

Gallery Interns: **Benjamin Staker**  
(IVA, 2016)  
**Kalina Chung**  
(3D4M, 2016)  
**Hae in Yoo**  
(IVA, 2016)

Gallery Volunteers: **Richelle Dumond**  
(Design MFA, 2018)  
**Hsu Feng Chou**  
(IVA, 2015)  
**Karen Beech**  
(Art History, 2017)  
**Anqi Peng**  
(IVA & CHID, 2016)

## Tricks

-T.P. in the trees is always good  
-Ding Dong Ditch  
-Fake spiders, blood, severed fingers, webs, eyeballs, shrunken heads, bats, brains, etc.

## Treats

Abba-Zabba, Big Hunk, Chimes Ginger Chews, DOTS, Everlasting Gobstopper, Fun Dip, Googoo Cluster, Hi-Chew, Idaho Spud, Jawbreakers, Kinder Eggs, Lion Soda Hard Candy Balls, Mallo Cup, Nerds, Oh Henry!, Pulparindo, Quench Gum, Ring Pops, Sky Bar, Tyrkisk Peber, U-No Candy Bars, Violet Crumble, White Rabbit Creamy Candy, Yum Yum Marshmallow Cones, Zagnut

## Mission?

The Jacob Lawrence Gallery is an inspiring space for exhibitions, a vital center for social interaction and dialog about art, art history, and design, and a critical para-educational resource for students and faculty. The Gallery is also a site of knowledge production dedicated to enhancing the intellectual life on campus by advancing discourses on contemporary exhibition and curatorial practice with its ambitious program of lectures, performances, screenings, discussions, and exhibitions, and always testing art's capacity to challenge, teach and engage.

The Gallery, also known as "The Jake," is named after one of the School's most renowned faculty members, Jacob Lawrence, who taught here from 1970-1980, and who served as Professor Emeritus until his death in 2000. As an artist, Jacob Lawrence never shied away from difficult societal issues; as a professor, Lawrence inspired that same approach in his students. The Gallery is the living legacy of Lawrence's exemplary life and admirable practice. As such, it is a community cultural laboratory, a platform for presenting a variety of artistic viewpoints, and an agent for deploying experimental pedagogy intended to help prepare students to enter and contribute to the cultural milieu while also serving the community at large as a site for discovery, wonder and meaningful exchange.



