

JOURNAL
ISSUE 02

丁丑年



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THE
JACOB
LAWRENCE
GALLERY

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Wanna Hang Out?

Please and
Thank You



Benjamin Staker

Karen Beech

Nadia Ahmed

Scott Lawrimore

Joey Zingeralli

Kalina Chung

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Joanna Lee

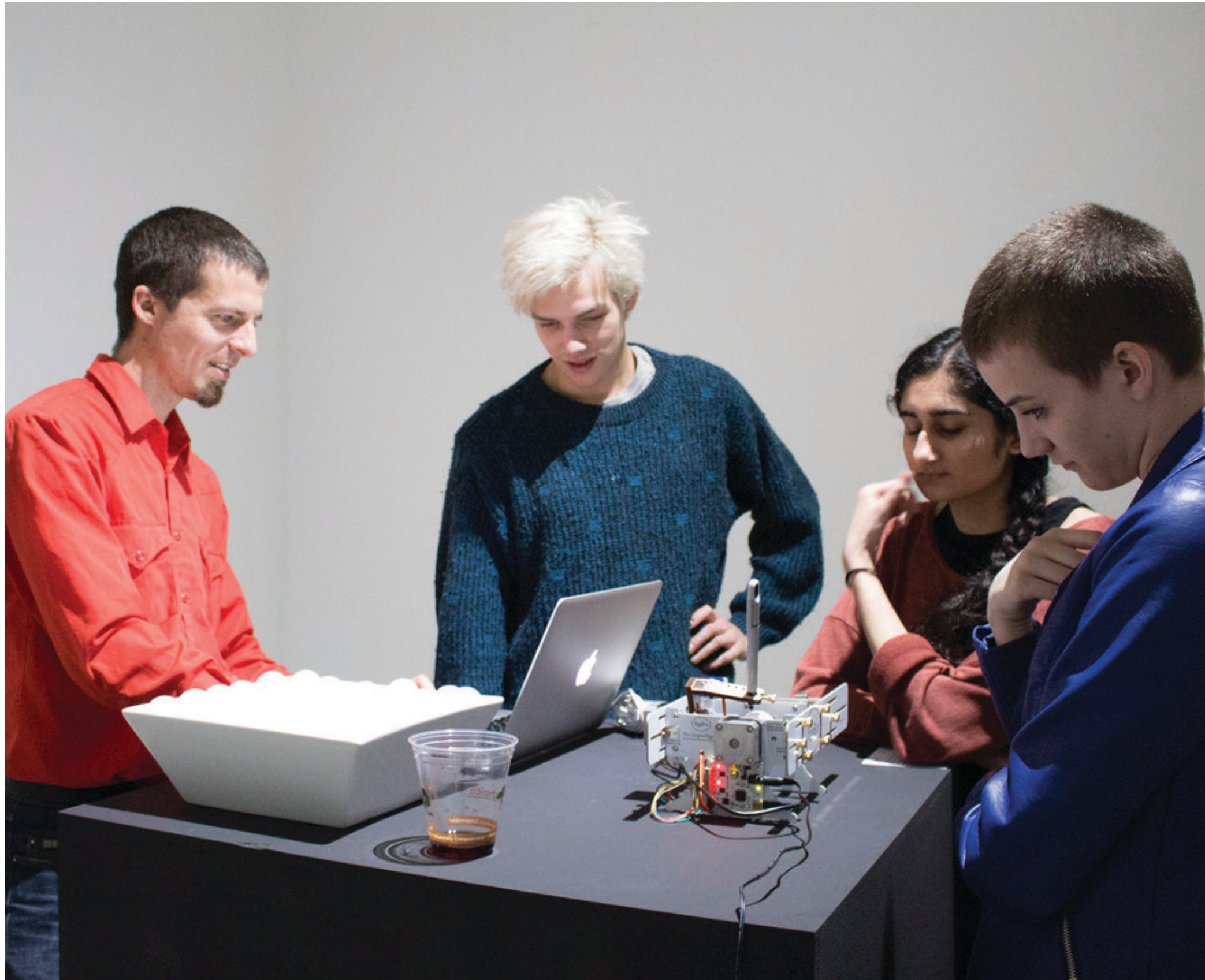
Hae In Yoo

Winter Break at the Jake

TOWARD A DEMOCRACY OF MAKING

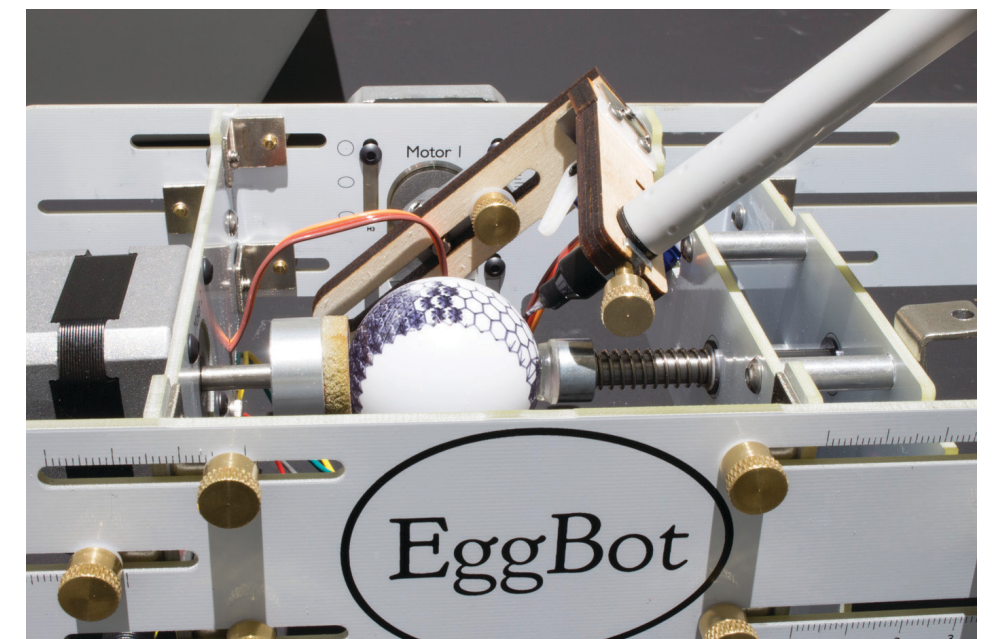


This exhibition, organized by Division of Design Lecturer Dominic Muren, presents a survey of real-world projects and products which are trying in some small way to answer the question, "What would a world be like where more of your products were made by someone local to you, from materials which were locally available?" Ranging widely—from DNA fabrication techniques, to farm tools, to mushroom-grown packaging—the show challenges visitors to examine the opportunities that they have to pursue this localism in their own consumer habits and projects.



Eggbot

The Eggbot is a great example of the kind of things that are possible when open source hardware and software combine to reduce the complexity of engineering a new product. Because the motor control hardware of the Eggbot was already developed for other computer controlled robots (like 3d printers), the application of this control hardware and software to something as notionally trivial as a robot for drawing on spheres was possible.





Biocouture
Bacterial Cellulose

GARMENTS

These garments were made from fabric grown in a vat of sugar-enriched green tea by a colony of bacteria and yeast. They required no carding, spinning, or weaving machinery. The scale of the fibers in this textile are 1/100th that of wool or cotton, so the textile has an almost plastic or leather-like quality. These garments will easily bio-degrade if left in a garden or compost pile.



ADOLF WÖLFli, 1864-1930

CRITICAL ISSUES



SPOTLIGHT

Art 361/595 Critical Issues in Contemporary Art Practice Lecture Series

For the past five years, Guest Lecturer Eric Fredericksen has organized an ambitious lecture series of visiting artists hosted by the University of Washington School of Art + Art History + Design as part of the Nebula Project. Recognizing the value for students to be exposed to the art and ideas of important international artists, the series has been supported by the College of Arts and Sciences, the Henry Art Gallery, and The New Foundation Seattle.

Visiting Artists This Year Include:

- Jan 14 **Martine Syms**
- Jan 21 **Steffani Jemison** (exhibiting at Jacob Lawrence Gallery)
- Feb 11 **Anicka Yi**
- Feb 18 **Josh Faught**
- Feb 25 **Amelia Saul** (exhibiting at Jacob Lawrence Gallery)
- Mar 10 **Park McArthur**

PREVIOUS VISITING ARTISTS

- Stuart Bailey** (Liverpool)
- Daniel Baumann** (Basel)
- Raymond Boisjoly** (Vancouver)
- Cedric Bomford** (Winnipeg)
- Matt Browning** (Seattle)
- Dawn Cerny** (Seattle)
- James Coupe** (Seattle)
- Liz Craft and Pentti Monkkonen** (Los Angeles)
- Jason Dodge** (Berlin)
- Paul Elliman** (London)
- Geoffrey Farmer** (Vancouver)
- Piero Golia** (Los Angeles)
- Tue Greenford** (Berlin)
- Hadley+Maxwell** (Berlin/Vancouver)
- Tamara Henderson** (Vancouver)
- Julian Hoeber** (Los Angeles)
- Alex Hubbard** (Berlin)
- Gareth James** (Vancouver)
- Aaron Flint Jamison** (Portland)
- Jordan Kantor** (San Francisco)
- Isla Leaver-Yap** (New York)
- Sam Lewitt** (New York)
- Mitch McEwen** (Detroit)
- Makan** (Amman/San Francisco)
- Fabian Marti** (Zurich)
- Jonathan Middleton** (Vancouver)
- Gareth Moore** (Vancouver)

- Heather and Ivan Morison** (Brighton/North Wales)
- Judy Radul** (Vancouver)
- Will Rogan** (Sausalito)
- Amanda Ross-Ho** (Los Angeles)
- Joe Scanlan** (New York)
- TARL—Jessica Powers and Anne Fenton** (Seattle)
- Mungo Thomson** (Los Angeles)
- Oscar Tuazon** (Los Angeles)
- Allyson Vieira** (New York)
- Stephen Vitiello** (Richmond)
- Jennifer West** (Los Angeles)



The Same

THREE QUESTIONS

Helen O'Toole

Professor and Chair, Painting + Drawing

What is your pedagogy?

Teaching and my own painting practice have given me the ability to nurture in students a yearning to identify their own voice as a maker. However, voice is neither learned nor taught the way one might teach technique. As a mentor, I instill a desire to get to that place in one’s work as early as the student is ready. I encourage students continually to find ways of working outside their comfort zone, learning from both the contemporary art world and the wisdom of artists of the past, rather than resorting to easy formal answers. Formal exercises are stepping-stones for the student to discover her/his own persuasive voice and artistic language. The slow inevitability of the transformation of the student to artist has a steadying effect upon the student in facing the real world.

What is your praxis?

I am a painter who is engaged in making large paintings that are an evocation of the powerful suggestion of place and human habitation: an inquiry of the epic. My current work pays tribute to some of the memories and stories from my childhood, stories of loss and destruction and my desire to probe history. My praxis is reflected in paintings that expand my investigation of the land as a place of sublime and deceptive beauty and haunting sadness.



What is on your Horizon?

Currently, I am finishing 3 large paintings for an exhibition in Portland which opens in February. After that I will work on a painting inspired by the poem “Easter 1916” (which commemorates the 1916 Rising), for an exhibition at the Hamilton Gallery in Ireland. Then, I start over with big blank canvases. And who knows...maybe I will have more time to paint and more time to read and ponder the meaning of “epic.”



Brandon Siscoe

Visiting Lecturer, 3D4M

What is your pedagogy?

In *Conversations before the End of Time*, cultural historian Barbara Kirshenblatt-Gimblett speaks of art as “something that gives form to value.” I am committed to guiding students toward realizing their ideas through interdisciplinary study and traditional studio-based practices. As an instructor, I foster a hands-on laboratory environment full of lively discussion, media-based experimentation and conceptual rigor. Students are trained not only in tools and processes, but also in ways that they may uniquely approach being an artist today. My role as an Art educator is driven by three primary objectives: to isolate topics for examination that are common to all visual art practices, initiate a contemporary and art historical context for understanding art and to help individual students articulate their subjective interests. The nature of contemporary sculpture forces us to quickly move past questions of mere technique. I am interested in pushing students to make decisions that they may feel unsure about, but on reflection can be regarded as an imperative move toward the location of one’s artistic identity.

What is your praxis?

Searcher, considerate scavenger and reverent re-presenter, I am interested in a flat ontology of objects. Rather than being interested in the repurposing of an object, which would assume the object comfortably transitions into some new function, I am interested in positioning these orphaned residuals of an unseen existence into a new psychological space. I make restrained material decisions that foster this loss of function and elicit an unexpected interpretation of the object. Chosen for their fragmented ambiguities, their encased histories, and their abilities to delineate hazy territories that may surround both the real and sensual object, my object selection engages with a fluid definition of sculpture that understands itself not as a self-enclosed complete form, but as a deflated ontology of object relationships.



What is on your Horizon?

I will continue to expand my research and investigation into object oriented aesthetics and material studies throughout several solo and two-person exhibitions I am currently working toward in the coming year. You, I, a fingernail, a tornado, a cast shadow, the space between your eyes and this text, pollen, the sound of a hiccup, the color blue, a tooth ache, an alarm, a golden hue, a dog, the distance to your mailbox and a lightning strike, all exist on an equal footing of object inquiry. The reduction of all knowable entities to mere things allows me to broaden the scope of my conceptual inquiry. I am considering much more than the incorporated material elements and varying modes of production in my work, but am also paying close attention to the intersections of perceived actuality and the hazy, liminal territories that may exist within any ensemble of objects.



Lesson In:

WHEAT PASTING

What you'll need:

a shallow tray, instinctive amounts of flour and water, brushes and/or rollers (optional)

01

Tarp your floor (things will get messy!)

02

Pour some water into tray (this will be about how much paste you end up with)

03

Slowly pour and mix the flour into the water. It is easier (and messier) to use your hands rather than a spoon or brush



04

Keep adding more flour until you feel it is ready (you're looking for a creamy consistency, not bread dough)

05

Apply paste to the back of desired paper by brushing on, dipping in, or just applying by hand



06

Stick paper onto surface and feather front with more paste. When using larger sheets, it's best to use a roller.



07

Congratulations, you put paper on a wall (cheaply, ecologically, marvelously messily)!



DECEMBER

SUN	MON	TUES	WED	THURS	FRI	SAT
		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	29	30	31		

Preview: school of art + art history + design information session

Art Building (ART) Room 212, University of Washington
Monday, Dec 14 & Thursday, Dec 17



Are you a student at the UW interested in declaring an art, art history or design major, OR a transfer student, OR are you just interested in our programs?

You're invited to attend Preview. This hour-long info session, led by professional academic advisers, is designed to introduce prospective undergraduate students to all of the academic and enrichment programs in the School of Art + Art History + Design. If you are a prospective graduate student, please read about our graduate programs.

Electric Fields (2015 Juried Exhibition)

PUNCH Gallery 119 Profontaine PI S, Seattle
Thursday, Nov 5–Saturday, Dec 19

A dozen artists were chosen from 313 who submitted work for Punch Gallery's 2015 juried exhibition. Among the selected artists are current MFA student Anna Mlasowsky and 3 alumni: Jueqian Fang (BFA 2014), Hongzhe Liang (BFA 2015), and Holly Martz (BFA 1988).



Anna Mlasowsky



Jueqian Fang



Hongzhe Liang

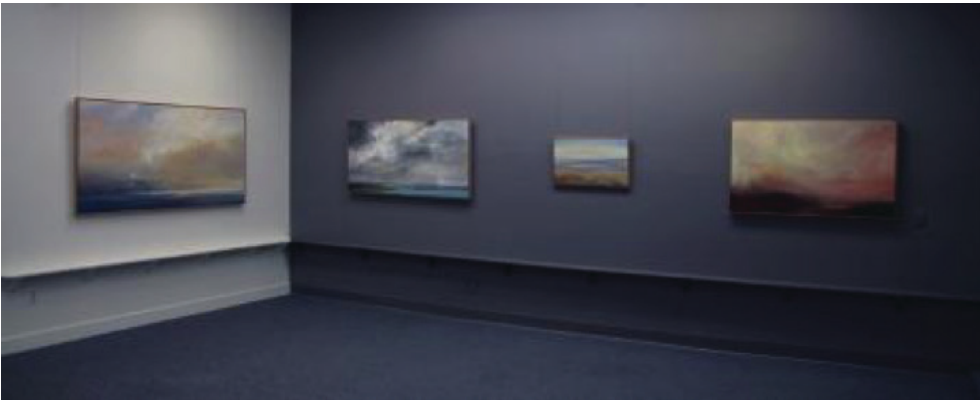


Holly Martz

Philip Govedare: Sky Paintings

Prographica 3419 E Denny Way, Seattle
Saturday, Nov 7–Saturday, Dec 19

Prographica hours are normally Wed–Sat, 11:00am–5:00pm. Painting + Drawing Professor Philip Govedare is featured in this solo show.



LOOKING FORWARD...

Toward a Democracy of Making (Jake Exhibit)

Art building (ART) Jacob Lawrence Gallery, University of Washington
Thursday, Nov 19–Saturday, December 19

Our modern materialist society distributes considerable socioeconomic power based on access to the right tools and products. Phones, cars, computers, houses, all of these give us greater or lesser agency and freedom in our lives. Despite the importance of these objects, we seldom have the opportunity to see our own specific needs included in the design process that creates them. But there could be another way.

This exhibition, organized by Division of Design Lecturer Dominic Muren, will present a survey of real-world projects and products which are trying in some small way to answer the question “What would a world be like where more of your products were made by someone local to you, from materials which were locally available?” Ranging widely—from DNA fabrication techniques, to farm tools, to mushroom-grown packaging—the show challenges visitors to examine the opportunities that they have to pursue this localism in their own consumer habits and projects.



January 13–23, 2016

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 HOWDOYOU SAY YAMINAFRICAN?, 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.

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



What?

The Jake Journal is a holiday gift 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.

Where?

Jacob Lawrence Gallery
University of Washington
Art Building, First Floor
E Stevens Way NE
Seattle, WA 98105
(206) 685-1805
lawris@uw.edu
thejakegallery.uw.edu
facebook.com/jacoblawrencegallery
instagram @jacob.lawrence.gallery

Hours

Gallery Hours:
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 car: after modifying your engine, run it on leftover artisanal cooking oil from your local Dick’s Drive-In
By foot: one after the other
By Lifetrac: move the earth, but stay on the shoulder
By hoverboard: just don’t

Who?

Journal Staff

Editor: **Scott Lawrimore**
(MA, Art History, 1995)
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(BDes, Visual Communication Design, 2016)
Junior Designer: **Rachel Kettler**
(BDes, Visual Communication Design, 2017)
Photography: **Joanna Lee**
(BA, Interdisciplinary Visual Arts, 2016)

Gallery

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Leads: **Nadia Ahmed**
(BA, Art History, 2018)
Joanna Lee
(BA, Interdisciplinary Visual Arts, 2016)
Benjamin Staker
(IVA, 2017)
Kalina Chung
(3D4M, 2017)
Hae in Yoo
(IVA, 2017)
Anqi Peng
(IVA, 2016)
Karen Beech
(Art History, 2018)
Gallery Interns:

Gallery Volunteer:

Sustainable Unsustainable

biocouture	modernist materialistic society
holiday cheer	the energy required to light everyone’s Christmas lights
our passion	our sleeping patterns

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.



**THE
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GALLERY**