

Gallery Statement

We don't have many collection shows in Kittredge Gallery. The gallery aims to bring new artwork and new voices into Puget Sound, strengthening and stretching the curriculum already here. Most of the time, the gallery does that by inviting artists and curators from outside the university to show their work for a short month and then we wave the show goodbye, to exist as memory, photos, and writing. The gallery also celebrates, shows, and pushes the work of students and faculty every year. By containing work that is permanently available for scholarship and display, this show is different.

The Department of Art and Art History holds a small collection of prints, paintings, sculpture, and ceramics called the University of Puget Sound Art Collection, and this show is a look into the multiple teaching possibilities that having a collection offers. The collection has several goals, including: making artwork available for research by students, faculty, and scholars; making artwork available for education in classes; archiving the work of the campus community; promoting the University of Puget Sound Art Collection by facilitating regional or broader research interest; and protecting the objects for future generations of students and researchers. Having teaching objects on campus allows for the rigorous interrogation of the object itself, the creators' ideas, and the culture in which it was made. In so doing, both faculty and students will have access to original art pieces for enriching their experiential learning in a liberal arts institution like Puget Sound.

Augmenting our collection, Tacoma Art Museum kindly lent us the large Mary Henry painting that provides the context of a finished piece to the preparatory drawings donated to the university by the artist's family. All of the items in our collection were donated by people who care about the university and its students; many thanks for their generosity.

Peter Stanley, Kittredge Gallery Manager

Curator's Statement

New Acquisitions: Works from the University of Puget Sound Art Collection in Context

The Puget Sound Art Collection is primarily a teaching resource. In a spirit of open inquiry and engaged exploration, this exhibit proposes frameworks for exploring new additions to the Puget Sound Art Collection grounded in direct experience. This approach facilitates active engagement with artworks by placing them in contexts requiring little prior knowledge.

Visual art can and should be approached from multiple cultural, historic, and disciplinary perspectives. The works in the University of Puget Sound Art Collection are tangible resources that can be used to represent and embody big questions such as:

- What role does art play in constructing meaning?
- How does “thinking with your hands” expand ways of knowing?
- How can art help one understand our place in the world and our ecosystem in the universe?

Works of art also provide examples of material culture that provide insight in power differentials, identity, and values. Art can challenge and expand notions of how to order parts into a whole, how to represent emotional states, and how knowledge is categorized and conveyed. It activates the senses, inspires the imagination, enriches one's inner life, incites change, and reflects traditions.

This exhibit highlights art's unique ability to interrogate and illuminate how we see, heighten attentiveness to patterns, represent indirect relationships, make visible problem-solving processes, and model the interplay between logic and ambiguity as well as order and anarchy. New acquisitions from the past five years are exhibited in dialogue with one another and are presented in a highly experiential context. This exhibit contends that embodied ways of thinking, knowing, and being in the world are not only represented but are also *present* in works of visual art. Questions, connections, and broad themes are meant to enrich the direct experience of the work in this exhibit.

Elise Richman, Professor, Department of Art and Art History, University of Puget Sound

The Picture Plane

What is a picture plane?

It is more than surface or substrate, exceeding the physical concreteness of paper, canvas, metal, etc. The picture plane is a space for conjuring pictorial realms, formal ordering systems, and/or conceptual propositions.

These two paintings acknowledge the rectangular parameters of the picture plane, the viewer (you!), aware that their compositions are determined by and in conversation with the limits of each stretched canvas object.

How do these abstract works balance a sense of logic and visual order with disruptions to harmonious organization?

Connection

Min Yunhee's *The Man Who Fell to Earth* and Mary Henry's *After Scarlatti*, are composed of rectilinear, i.e., straight edged planes. Henry's shapes mimic the canvas' vertical and horizontal nature, creating a sense of stability. In contrast, Min Yunhee's composition involves a subtle yet disorienting diagonal.

Figurative Work

How does a human figure affect and inform content?

As soon as limbs, torsos, and faces are introduced to a work of art, we enter a pictorial spaces and figurative worlds that arguably engender forms of empathy. We all have bodies and are able to recognize how posture and expressions communicate moods, actions, and emotional states.

How do the antics and struggle depicted in this painting affect you?

Are you curious about the story that this painting begins to tell?

What is the affective tenor of this work? Heroic? Comical? Both?

Connection:

There are visual connections between Joseph Park's *Terracotta Warriors* and Aaron Parazette's abstract painting in that each uses arcing linear elements to activate a sense of depth and dynamic movement.

Process

What relationships between process and content do you observe in the surrounding works of art?

Every work of art's content is informed by the process that formed it. Sometimes process is central to the work's content, even acting as its primary subject. The materials are apparent, their physical properties are evident and can even guide the composition's character and structure. Mark Takamichi Miller's *Moist Dream* is led by the relative fluidity of poured and stained pigments. This work honors the drippy, gooey, washy materiality of paint.

Connection:

Multiple works can grant insight into an artist's process. For example, we see preparatory sketches, drawings that are meant to hone craft, and studies that indirectly inform compositions. Works like *Moist Dream* represent process in a transparent way and can inspire meditations on the role of process other works of art. Sometimes process is invisible. However, artists like Susie Rosmarin are just as engaged in understanding materials in order to produce meticulous work like *Orange Gingham Check*.

Horizons

How do horizons or lack thereof affect your experience of space in these artworks?

The horizon line in the natural world is a liminal division between sky and land or water. In 2-D visual art it is aligned with the viewer's eye level. Horizon lines orient the viewer, determining the artwork's spatial structure.

The three works this wall evoke ambient, open spaces and represent spaces that reference elements of landscape. They each do so by complicating the viewer's relationship to the horizon line. Kathryn Van Dyke's *Silver Lines – Landscape #2* references landscape in its title, yet there is no basic division between ground and sky. Rather color and organic marks as well as a reductive exploration of the vertical and horizontal orientations that underlie the longitudinal and latitudinal lines.

Matthew Klein's print enters the digital realm yet with a painterly sensibility. The geometric forms' soft edges represent a deep, open space. The lack of a horizon line evokes outer space, a floating realm.

Patrick Holderfield's mixed media drawing features a dense, entangled focal point. Elements seemingly break off and from this layer blue mass of images and mark. There is nowhere to land, no solid ground, no horizon line.

Connection

This room contains multiple works with a striking lack of horizon lines. How does this influence your orientation to each composition?

Surface

How do materials activate multiple senses?

The quality of artworks' surfaces elicits multi-sensory responses. It seems impossible to achieve the flat, smooth character of *Orange Gingham Check* with paint. This painting's surface and clean, impeccable lines defy its hand painted production. On the other hand, Claire Cowie's watercolor retains the watercolor paper's sense of porous tooth. Her drippy, fluid paint application reveals the paper's absorbent surface quality.

Connection

These works highlight the role of relative speed and control in creating different affective qualities. Cowie's loose, immediacy reinforces this work's raw yet playful mood. Rosmarin's painting evokes a dizzying sensation that belies its hyper controlled craftsmanship.

Media and Process

How do visual codes, images, and symbols communicate differently when represented in distinct media?

This pair of related works by Saul Leo Berk provides insight into the stages and interplay of media that can inform artists' practices. Each piece explores the topography of hogbacks through the use of distinct materials and processes, thereby creating unique effects. His traced drawing relies on consistent contours to encode shifting elevations while the diptych creates actual relief, activating shadows and providing a physical model of an environment.

Connection

It is intriguing to examine the role of preparatory drawings in Berk, Henry, and Vogel's work. Drawings can stand on their own as finished works of art and can also work through visual problems, visualize possibilities, and act as drafts of visual ideas.

Life Drawing and Painting

What purposes and potential might figure drawing and painting offer?

Working from a model is a valuable way to develop skills and engage in the figurative tradition. Representations of the female nude has a loaded and longstanding history that must be acknowledged when facing such work. Even when approached formally, representations of fellow humans engage with the ways in which poses affect content.

Art can be read through multiple lenses. Figure painting and drawings are different from still lifes or other genres even when they are approached as visual problems and when the body is used as a formal element. These works engage in a tradition with all its potential and baggage. The three different figure based works by Robert Vogel illuminate how distinct processes combine to shape one's practice.

Connection

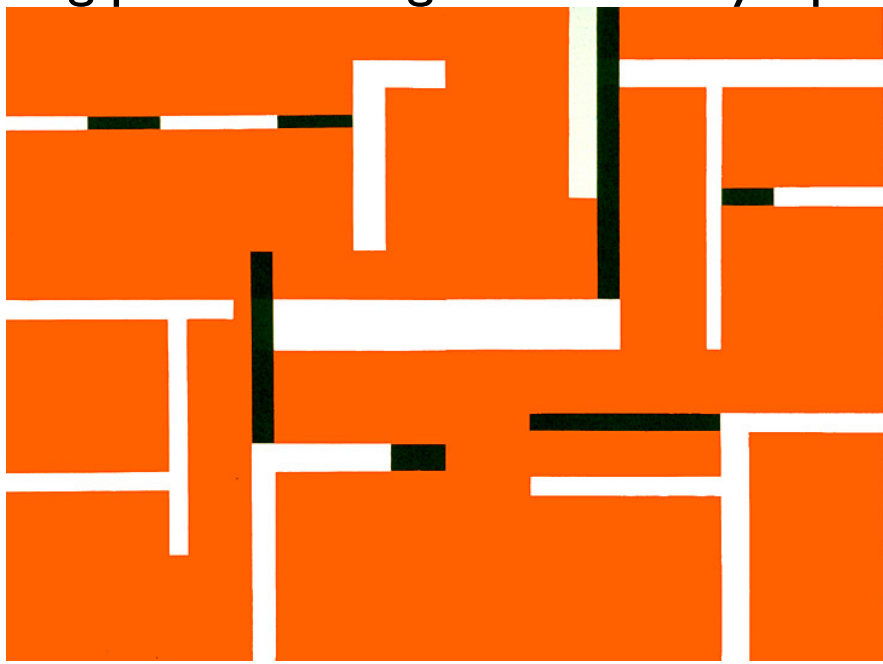
Vogel's work in this room exemplify the varied materials, processes, and subjects that combine to form an artistic practice.

Geometry

How does the simplification of shapes inform the nature of a visual investigations?

Mary Henry orders streamlined, geometric shapes into bold, balanced visual structures. She reduces the compositional elements into basic forms that allow for limitless yet reductive permutations. The use of spare, geometric shapes foregrounds her rigorous exploration of how multiple rectilinear divisions of the picture plane create models of harmony, balance, and unity.

Seeing a series of preliminary sketches next to a finished, ambitious painting provides insight into Henry's process.



Lost in Vermillion, Acrylic on canvas, 1996, 72" x 96"

Studies 1-3 were preparatory explorations in balancing vertical and horizontal lines. Henry ordered these white and black visual conduits that move the eye in maze like motions throughout the picture plane.

Connection

Both Henry and Vogel's works exemplify the importance of drawing as a means of developing ideas and connecting with one's subject.

Additionally, Vogel's mixed media, *Monkey at Zoo* relates compositionally to the geometric divisions that drive Henry's practice.

Positive/Negative Shapes

How do different media prioritize different formal explorations?

Bill Colby's woodcut prints depict radically different subjects but each involves a similar distillation of form into bold positive and negative shapes. This is the nature of this process, which involves cutting, gouging, and removing negative shapes to reveal positive forms. The interplay of positive and negative shapes is literally put sharp relief. These works illustrate the rich improvisation that limiting variables can inspire. *Bronze Intertwine* similarly exemplifies the power and interdependence of positive form and negative space. This sculpture's reductive form and the process of generating woodcut prints are deeply informed by this fundamental division.

Connection

Colby's portrait of the late Puget Sound art professor, Frances Chubb, is in conversation with the life drawing and painting tradition in which Vogel engaged. However, there is a profound difference between a portrait of an individual and more formal or technical depictions of the female form.

Mark Takamichi Miller

Mark Takamichi Miller is an established professional artist whose solo shows in New York's Chelsea galleries and Los Angeles' Chinatown district merit reviews in the *New York Times*, *Art in America* and numerous metropolitan publications.

Prior to founding the Miller School of Art, he taught for over 25 years at universities throughout the country, including the University of Washington, Cornish College of the Arts, and the University of Oregon.

Miller specializes in customizing acrylic and oil paints to suit your particular painting. He combines many common paint ingredients in unusual ways for unique effects. These formulations are unavailable in art stores. Liberate your creativity without worrying about the cost of media created especially for you.

Mark Takamichi Miller is based in Seattle, Washington. Solo exhibitions include 19 solo shows in Northwest commercial galleries. Miller had his first solo show in the Chelsea district of New York City at the Andrew Edlin Gallery. He had his first solo show in Los Angeles at the L2K Gallery. Numerous group exhibitions include Triple Candie, and Plane Space Gallery in New York City. He was included in *New American Paintings, Juried Exhibition-in-Print, No. 67*, and *New American Paintings, Juried Exhibition-in-Print, No. 68*. His work was reviewed in the *New York Times*, and twice in *Art in America*.

Miller's awards include a Seattle Arts Commission award, juried by Fred Wilson and six other artists. He won residencies at the MacDowell Colony. Miller was awarded a grant by Artist Trust and a visiting Assistant Professor position at the University of Oregon and a Juror's award by the Bellevue Art Museum as well as the "Neddy Fellowship in Painting" by the Behnke Foundation. He has also won a Seattle Arts Commission Public Purchase Award.

Miller's work is included these collections: ArtColl Trust, Microsoft Collection, Seattle Arts Commission Portable Works Collection, Tacoma Art Museum, Bill and Ruth True, and the University of Iowa.

Yunhee Min

Born in Seoul, Korea

Lives and works in Los Angeles

CV Excerpt

Education

2008 Harvard University, Graduate School of Design, Cambridge, MA. Master

in Design Studies 1994 Kunstakademie Düsseldorf, Düsseldorf, Germany

1991 Art Center College of Design, Pasadena CA, BFA

One Person Exhibitions & Site Projects

2019 *Up Close in Distance (bars, flags, pools)*, Hammer Projects: Yunhee Min, Hammer Museum, Los Angeles, CA

2018 *Wilde Paintings*, Susanne Vielmetter Los Angeles Projects, Culver City, CA
Red Carpet in C, collaboration with Peter Tolkin, Culver Arts Block, Riverside, CA

2016 *movements*, Ameringer McEnery Yohe, New York, New York

2015 *Luminaire Delirium (Equitable Life or soft machine)*, Equitable Vitrines, Los Angeles, CA

movements, Susanne Vielmetter Los Angeles Projects, CA 2013 *Into the Sun*, Susanne Vielmetter Los Angeles Projects, CA

Solo project for Susanne Vielmetter Los Angeles Projects at Los Angeles Contemporary Art Fair, Los Angeles

Shade for Night, Night Gallery 2, Los Angeles

2012 *Spectra: fixtures, attachments, and ornamentals*, Exercise, Vancouver, BC
For Instance, re-sited for The Lindbrook Terrace at Hammer Museum, Los Angeles

2010 *Attraction*, Susanne Vielmetter Los Angeles Projects, Culver City, CA 2009

Continuum: Structure#003, LAX ART Exhibitions, Los Angeles, CA 2008 *Recent Paintings*, James Harris Gallery, Seattle, WA

For instance, The Graduate Center, The City University of New York, The Amie and

Tony James Gallery, New York, NY

2006 *Above & Beyond*, Pasadena Museum of California Art, Pasadena, CA

2005 *Distance is like the future, Circa Series*, Museum of Contemporary Art, San Diego, San Diego, CA

Another Country, Susanne Vielmetter Los Angeles Projects, Culver City, CA

...

Claire Cowie

Claire Cowie is a teaching Artist-in-Residence in the Interdisciplinary Visual Arts Program at the University of Washington. Cowie's paintings and sculptures address ambiguities in perception, shifting landscapes, and the fragmentation of memory. Awards include a Pollock-Krasner Grant and fellowships from Washington State Arts Commission, Artist Trust, Seattle Office of Arts and Culture and the Behnke Foundation. Cowie's work is included in the collections of Twitter, Facebook, Allen Institute for Brain Science, Henry Art Gallery, Microsoft Corporation, Swedish Cancer Institute, Tacoma Art Museum and Bill and Melinda Gates Foundation. Reviews have appeared in Art in America, Artforum, Artweek, and Los Angeles Times. She is represented by James Harris Gallery and Elizabeth Leach Gallery.

Aaron Parazette

Aaron Parazette was born in Ventura CA (1960), and grew up in Hermosa Beach CA. He spent his youth on the beach and in the waters of the Pacific.

He did his undergraduate work at the University of South Florida, Tampa (BFA 1987) and his graduate work at the Claremont Graduate University in California (MFA, Painting, 1990), and in 1990 moved to Houston to be part of the Core Residency Program at the Glassell School of Art (1990-1992). He has had a very active career as an artist, regularly showing his work locally, nationally, and internationally. He has had 23 one-person exhibitions and been included in over 100 group exhibitions.

Aaron Parazette is a professor at the University of Houston School of Art where he continues to mentor the next generation of Houston artists.

Kathryn Van Dyke

Statement

From the time I was 3 years old I remember the light where I lived. It was shocking and beautiful and woke me up. Later I saw this experience in several particular works of art.

There exists in certain paintings a power, an exchange of energy, a hum, that carries the potential to change not only the artist, but the viewer of the work as well. This is the mystery of painting I am addicted to and compulsively pursue.

What interests me the most in this exchange of energy is the subversive function; the way a poetic moment or an everyday, ordinary experience can strip preparedness away, and set us in motion. Something happens, an uncertainty – not the kind that gets resolved, but the kind that stays and therefore has to be expressed as it is.

My intention in painting is to create a similar space of uncertainty, where a question is evoked and the imagination is engaged. I hope to do this by recombining, and renewing images and ideas from the world around us. Here, in the end, my desire is to make something that will stir our own particular experience to open up another dimension, sharpen our senses, and move us beyond plain sight towards perception and empathy.

CV excerpt

EDUCATION

1991-1993 M.F.A., Yale School of Art, New Haven, CT

1987-1990 B.F.A., California College of Arts and Crafts, Oakland, CA

1983-1987 B.A., University of California, Berkeley, CA

EXHIBITIONS

2011

“Paper Quilt Project”, Berkeley Art Center, Berkeley, CA

“Silver Lining”, SeeLine Gallery, Los Angeles, CA

“Chunks”, Skydive, Houston, TX

“Kathryn VanDyke: Paint,” Stephen Wirtz Gallery, San Francisco, CA

2010

“Afterglow: Rethinking California Light and space Art”, Wiegand Gallery, San Francisco, CA

2007

“Recent Acquisitions,” Tacoma Art Museum, Tacoma, WA

“CCA 100 Years”, Oakland Museum of Art, Oakland, CA

“Whistle,” San Francisco Museum of Modern Art, San Francisco, CA

“18 Painters,” Visual Arts Gallery, Mt. Hood Community College, Portland, OR

“CCA Centennial, Alumni and Faculty,” Stephen Wirtz Gallery, San Francisco, CA

2006

“2006 Rose Bowl Flea Market Biennale,” CLANCO, Pasadena, CA

“Kathryn VanDyke,” Pulliam Deffenbaugh Gallery, Portland, OR

“Landscapes and Episodes by Kathryn VanDyke and Arnold Kemp,” marjoriewoodgallery.com

...

Mary Henry

Mary Henry spent the final chapter of her long and rigorous career on Whidbey Island (1981-2009). She was born in Sonoma, CA in 1913 and attended the California College of Art in Oakland from 1933-34. Henry continued her arts education during World War II, studying lithography at the San Francisco School of Fine Arts. She worked for Hewlett Packard drafting engineer drawings. In 1945, Henry left the Bay Area to study with Laszlo Moholy-Nagy in Chicago at the Institute of Design. Henry ran a bed and breakfast in Mendocino and painted after she was divorced in 1964. Her 1968 show at Arleigh Gallery was reviewed in Art Forum. Henry attended a master painter's class with Jack Tworkov in 1976 and five years later relocated to Washington state.

I am not interested in portraying life as such, but I am interested in portraying ideas and emotions. What I would like most of all to be able to do would be to find in my painting the connection of humanity to the universe - a truly symbolic relationship made visible. I continue with non-objective work using geometric shapes. I believe it is the way that best expresses what I feel and what I think is the deepest, most significant art form now and for the future.

Mary Henry, 2001

Robert Vogel 1927 – 2016

Professor Emeritus of Art Robert Vogel passed away on Oct. 9, 2016, at age 89. Bob's father was an outfielder for the Chicago Cubs and a longtime baseball coach at The University of Iowa. At age 6, Bob was in the players' locker room when Babe Ruth came in and tousled his hair and said "hi" to him. He served in the U.S. Merchant Marine after World War II and later helped survey the Williston Basin for the U.S. Geological Survey. In 1954 Bob married and started a family. He and his wife both were teachers. He earned a Master of Arts and a Master of Fine Arts at The University of Iowa in 1962 and 1971, respectively. Bob and his family moved to Tacoma in 1970. He joined the Puget Sound faculty in 1971 to provide instruction in drawing, painting, and design and served in that role through 1990, when he retired.

Bob was a studio art teacher, with particular interest in figure drawing. Colleague Ron Fields, professor emeritus of art, described him as "one of the best studio teachers I have known" and one particularly adept at teaching students to "see" by using demonstrations of his own skills, willingness to work alongside students, and cultivation of mutual trust and respect to further their artistic strengths.

Bob exhibited professionally in local, regional, and national venues, and his art was well received by critics and judges. A 1988 review in the Seattle Times highlighted Bob's "caged series," a translation of 200 photographs of caged monkeys at the Point Defiance Zoo into oil and acrylic paintings, as well as pastel and charcoal drawings, and praised his "fine draftsmanship, and his eye for nuances of texture and light." Bob also was a helpful resource to local teachers, and he served as coordinator for the early years of the Children's Museum at the Tacoma Art Museum.

He was an avid jogger, enjoyed hiking, cross country skiing, and family camping trips throughout the Western U.S. and Canada. Bob traveled to Europe and Africa, incorporating many of the animals he saw in Africa into his work. He tutored first-graders in reading, and he spent hours tending his roses. Bob enjoyed jazz music and always offered a helping hand to those in need. His two children, three grandchildren, other family, and many friends and former students survive him.

Arches, Winter 2017, p.45

Everett Dupen - 1912-2005

In 1925, the Hollywood California newspaper, *The Daily Citizen*, praised 13-year-old Everett DuPen's talent in sculpture, calling him "The Genius Among Us." At his death at age 92 he was "an elder" and Fellow of the prestigious National Sculpture Society and The National Academy of Design. In the years between he had a remarkable career as a sculptor and teacher spanning eight decades.

DuPen began his formal art studies at USC in 1932, later transferring to Yale, graduating in 1937. He was on the USC and Yale fencing teams and was a Southern California fencing champion in foil. In addition to studying Architecture at Harvard, he spent a year studying the masters at the American Academy of Art in Rome. Later in his career he took leaves to study bronze casting in Florence, Italy and art in India, Nepal and Egypt.

Everett was smitten with the colorful, unconventional and talented ballet dancer from the N.Y. Metropolitan Opera's Corps de Ballet, Charlotte Nicks. They married in 1939 and moved to St. Louis where he taught at Carnegie Institute of Technology before settling in to his 38 year career at the University of Washington. As Professor, he played a major role in building the UW's Sculpture Division into a nationally and internationally known group. Besides his popular sculpture courses he was well known for his life drawing classes. In retirement he continued to teach evening drawing classes and was mentor in the NW Stone Carving Association. DuPen was most well known for his beautiful figurative pieces in terra cotta, stone, wood and bronze. He taught, influenced and was a friend and mentor to generations of national and Seattle artists.

His sculptures can be found in many public parks and buildings as well as in museums and private collections. Among them are the DuPen Fountain at the Seattle Center and the fountain at the Joel Pritchard Building at the State Capitol.

Everett was born in Chico, CA to George and Etta (Novelle Freeman) DuPen. Everett's brother's family William and Betty Turnquist reside in Walnut Creek CA. Everett was the beloved husband of 65 years of Charlotte Nicks DuPen and the loved father of Marguerite Day, Vail, CO; Ninia DuPen, Seattle, WA; William E. DuPen (Patti), Vancouver, WA; Novelle DuPen-Meyerhoff (Robert), Newton, MA; Destia DuPen Hermes (Rodney), Redmond, WA; Dr. Stuart L. DuPen (Anna), Bainbridge Island, WA. Grandfather of 11. Great-Grandfather of 6.

everettdupen.com/artist

Bill Colby 1927-2019

I taught studio art for thirty-three years from 1956-89 and Asian Art history for fifteen years from 1963-88.

Nature and its great variety; rocks, trees, mountains and water have been my constant inspiration. In working with woodcuts, the wood grain became important as a nature source as well as texture. Combining nature sources into a composition is a challenge and stimulating.

My six decades of artwork have much variety in subject and I create with themes that last from one to three years and often return later. The 1950s were woodcuts of nature, taverns and etchings of family.

The 1960s had watercolors of water, dead birds, baroque architecture and vineyards. Created in the 70s were circular staircases and steps in Rome and India, mythic vases of China and shaped canvases. The 80s themes were feathers, forest, mountains and silk screens.

Themes of the 1990s were canyons, rocks and Sumi paintings. Rain, cosmos and the helix were subjects that inspired in the 2000s. Wood was prominent for its core wood grain and forest boughs. Works of nature were always present and themes do overlap.

Colby, Bill. *Retro Colby* Gallery Text, 2016

Ben and Aileen Krohn

"We began collecting art many years ago, picking items we liked from estate sales and auctions. After a few interesting finds, we began working with several great gallerists who helped us develop our interests to include a wide variety of styles and media.

Aileen had an art teacher early on who said that you need to decide if you are an artist or a collector, and embrace that. A few Studio Art classes at UPS showed me that I was definitely a collector!"

Patrick Holderfield

At some point while creating this drawing in 2003, Patrick Holderfield was:

a child

a lover

a demon

a son

a fake

an unknown

unknowable

a slip

a pawn

a peach

a piet

a window

a husband

asleep

awoke

alone

afraid

alas

alive