

2009 **NEDDY** ARTIST FELLOWSHIP

PAINTING

Timothy Cross

Eric Elliott

Gary Faigin

Lynda Lowe

GLASS

Joey Kirkpatrick and Flora C. Mace

Sabrina Knowles and Jenny Pohlman

Benjamin Moore

April Surgent

May 23–October 4, 2009

TACOMA **ART** MUSEUM



2008 NEDDY ARTIST FELLOWS

Randy Hayes and Akio Takamori

Randy Hayes: (top) *Ruins, Aphrodisius, Turkey/Pass Christian, Mississippi, 2008* (diptych). Oil on pigment prints on canvas mounted on canvas, 48 × 72 inches, each panel. Courtesy of the artist.

Akio Takamori, Middle: *Yellow Karako* (detail), 2008. Stoneware with underglaze, 30 × 28 × 18 inches. Bottom: *Princess* (detail), 2008. Stoneware with underglazes, 42 × 27 × 27 inches. Courtesy of the artist and James Harris Gallery, Seattle.



NEDDY ARTIST FELLOWS 1996-2009	Michael Spafford, painting	1996
	Juan Alonso, painting	1997
	Lauri Chambers, painting	1998
	Benjamin Wilkins, photography	1998
	Jeffrey Mitchell, painting	1999
	Doug Keyes, photography	1999
	Mary Ann Peters, painting	2000
	Claudia Fitch, sculpture	2000
	Mark Takamichi Miller, painting	2001
	Cris Bruch, sculpture	2001
	Donnabelle Casis, painting	2002
	Dionne Haroutunian, printmaking	2002
	Susan Dory, painting	2003
	Claire Cowie, painting	2004
	Joseph Park, painting	2005
	Brian Murphy, painting	2006
	Barbara Robertson, printmaking	2006
	Whiting Tennis, painting	2007
	Charles Krafft, ceramics	2007
	Randy Hayes, painting	2008
	Akio Takamori, ceramics	2008
	Eric Elliott, painting	2009
	April Surgent, glass	2009

Stephanie A. Stebich
Director
Tacoma Art Museum

For the fifth consecutive year, Tacoma Art Museum is honored to present artwork by nominees for the Neddy Artist Fellowship (“the Neddy”). This award was established in 1996 by the Behnke Family and the Behnke Foundation as a memorial to beloved Seattle artist Robert E. (Ned) Behnke (1948–1989). One of the qualifications for being nominated is that artists demonstrate a passionate commitment to their art and community. Tacoma Art Museum shares this commitment, and as an institution dedicated to supporting Northwest artists, we believe our partnership with the Behnke Foundation in hosting this exhibition helps to foster a vital artistic community.

For artists, the Neddy is a prestigious honor and also offers the largest unrestricted monetary award in the region, providing critical financial support. The exhibition and catalogue are an opportunity for greater exposure to the public, and nominees build important professional relationships through studio visits with two curators—the selector, who is different each year, and our own Curator of Contemporary and Northwest Art, Rock Hushka.

The exhibition is also important for our region. It raises the profile of contemporary Northwest art and allows the local community, as well as visitors from outside the area, to learn about the vibrant work being done here. Gifts and purchases of artwork by Neddy Fellows to Tacoma Art Museum’s permanent collection have helped create a lasting legacy for Northwest art.

The nominees this year are a diverse group of painters and glass artists whose works of art demonstrate a mastery of their craft as well as thoughtful investigations of form and meaning. This is the first year that the category of glass has been included. This medium has a long and noteworthy history in our region, and in Tacoma in particular, so we are delighted that it is highlighted in this exhibition. We thank these artists for their willingness to share their work.

This exhibition reflects the unique vision and generosity of the Behnke Family. We thank them for their unwavering support of our region’s artists and for partnering with Tacoma Art Museum to share the story of Northwest art. Special thanks to Michelle McBride, Director of the Behnke Foundation, for her unfailing assistance and patience throughout this process. We also greatly appreciate Stefano Catalani, Curator at Bellevue Arts Museum, for giving his time and expertise to select this year’s Fellows, as well as our own Rock Hushka for his work organizing the exhibition and catalogue. Finally, we are deeply grateful for the guidance of our Trustees, who support this important exhibition as a means of achieving our mission of connecting people through art. •

Stefano Catalani

Selector, 2009 Neddy Artist Fellowship

Curator, Bellevue Arts Museum

It is an honor to be chosen this year as selector for “the Neddy,” as the Neddy Artist Fellowship is familiarly known. When Renée Behnke asked me in February if I would consider accepting such a responsibility, I could not help but feel deeply flattered and privileged. On a personal note, being chosen as selector for the Neddy, one of the most long-standing and celebrated contemporary art awards in the Pacific Northwest, marks an important passage in my career as curator, as it should for anyone who has been and will be called to vest and become invested in such a role, and grants implicit recognition of my accomplishments—and hopefully impact—within the cultural fabric of the region. For that I am grateful.

There is an energy of a different nature that electrifies the air when visiting artists’ studios for the Neddy award. It must be the not-so-unconscious perception of being on the brink of history, but I give my word the selector feels it, and I bet the artists feel it too: it’s either a sensuous tickle around the tips of the fingers when one reaches out with the hand to “feel” the glass surface; or a vague fibrillation in the eye when one dilates it as if in attempt to absorb to a deeper degree colors, forms, and textures summoned by the paint. Carried by light, the momentary “overload” of visual information strikes the retina, initiating a cascade of chemical and electrical events that ultimately trigger nerve impulses and result in a physical sensation of pleasure that succeeds, indeed for a moment, in relieving the selector from the preoccupation of, in the end, having to choose a winner for each category of the award.

All the artists nominated for the 2009 edition of the Neddy engage in a highly personal conversation with their mediums. Each of the nominees working with glass has developed or refined a unique vocabulary of technical skills and compelling imagery. Their desire to share their vision with me, and the complexities of achieving it, made my visits incredibly fulfilling. Their art is skillfully wrought and intellectually nourishing. Benjamin Moore’s elegant objects address purity of form with a religious and bewildering simplicity that only a master of his craft can attain and yet disguise as simple. Learning how

Joey Kirkpatrick and Flora C. Mace’s unforgiving execution of glass powder drawings of birds is transferred onto transparent glass blew my mind. Sabrina Knowles and Jenny Pohlman’s sculptural vessels and tapestries, inspired by and freely reinterpreted from South and West Africa’s vessel forms and imagery, had a mesmerizing effect on me for their visually soothing quality. And lastly, April Surgent’s ability to engrave anonymous moments of daily life, in a cameo-relief style, and make them emblematic through the laborious transposition of the photographic snapshot onto glass excited me the most for its deception to the contemporary eye, so accustomed to seeing technology behind every skilled accomplishment of a too perfect image—for we must accept the simple fact that the images April creates are transported onto glass by hand with the help of glass cutting tools. For this reason I chose her as recipient of the 2009 Neddy award for the category of glass.

Of the four painters, I found interesting the activation of the surface by Timothy Cross’s oscillation between abstraction and representation, drawing and painting; Gary Faigin’s dramatization of the simple action of grouping and painting objects struck me for his pursuit of serious theatricality, while Lynda Lowe’s combination of scientific information on natural phenomena, with images of familiar manmade or natural objects in a glowing atmosphere of suffuse light, was intriguing beyond

Rock Hushka

Director of Curatorial Administration and Curator of Contemporary and Northwest Art, Tacoma Art Museum

its visual pleasure. Above all, I found Eric Elliott's atmospheric and almost monochromatic paintings of common objects that surround the painter in his sparse studio, to be my favorite. Whether a solitary chair or an unexceptional apartment potted plant, Elliott's images are heavily and slowly built up to attain a relief dimension as they take a form, which in turn remains undetermined in its boundaries as if a vibration of the atomic structure of the matter would prevent the eye from rightly assessing the position of the object at any given time. It is this indetermination, which blurs the object with the atmosphere, the surrounded with the surrounding, and the painting as image with painting as process, that I decided to award.

Choosing was not easy, and all of the nominees deserve commendation for their art and for their commitment to their art. They enrich our lives with their participation, through the work and the ideas they ingrain in it, in the cultural wealth and health of the region, and by such a simple action they help define that very sense of community of which the Neddy award is one of the highest expressions. •

The Neddy memorializes the painter Robert E. (Ned) Behnke (1948–1989). Using the career and passion of Ned as a touchstone, a select committee annually nominates a group of artists, each of whom contributes to the artistic vitality of the Northwest. Like Ned, the nominees have demonstrated strong and distinct artistic vision, passionate commitment to their careers, artistic excellence, and activity in the art community.

Because Ned was a gifted painter, the Neddy honors a group of painters each year. This year's nominees include Timothy Cross, Eric Elliott, Gary Faigin, and Lynda Lowe. This group of painters represents beautifully a wide scope of artistic practice and various stages of career growth. Interestingly, one of the ways to understand their work is to consider their varied engagements with the idea of what is tangibly real, ranging from direct observation to a visualization of the philosophical underpinnings of what we have labeled "reality."

Elliott and Cross are just beginning to shape their careers and focus on two radically different ways of using abstraction as a tool for intense observation. Cross's paintings convey a generalized anxiety about the precarious state of the world. His fragmented and disintegrating machines are held in place by rigid scaffolding, arranged without engineering elegance but with a sense of urgency and a brute, pragmatic show of brawn. Cross's work might be best described as a stylistic hybrid, fusing abstraction and realism to visualize a nuanced way to understand the world. Elliott's quiet still-life paintings capture the essence of forms using minimal color. He seeks to dissolve distinct boundaries: between form and shadow; between foreground and recession; and between realism and illusion. His intent is to generate a subtle interplay between the surface of the canvas and the depiction of traditional perspective. His paintings test the boundaries between pure abstraction and still life.

Lowe and Faigin, each with long and distinguished careers, distill observations through meticulous renderings of objects and scenes. Lowe sets fragments of text and imagery within an indistinct background. She underscores

how language shapes our consciousness and perception. Always sensitive to the complexity of her exploration, she tracks how multiple fields of inquiry (science, philosophy, literature) shape contemporary thinking and responses to painting. Faigin, a leading proponent of realist painting in the Northwest, focuses on a distinct combination of draftsmanship and engagement with the history of realist painting. He deftly adapts various approaches to suit his subject matter, easily moving from landscape to portraiture to still life. His painting is a synthesis of these traditions, emphasizing the human place in the world.

This year marks the first occasion that the Neddy includes the category of glass art, and the nominees represent the vitality and diversity of its practitioners in the Northwest. Since the early 1970s, with the founding of the Pilchuck Glass School, the Puget Sound region has played a leading role in the development of the studio glass movement. Glass requires an enormous amount of technical expertise, a willingness to engage in a collaborative endeavor, and significant investment in infrastructure. The finalists—April Surgent; Benjamin Moore; Joey Kirkpatrick and Flora C. Mace; and Jenny Pohlman and Sabrina Knowles—employ glass for its expressive potential, material qualities, and its history in the fine and decorative arts.

Surgent updates the tradition of cameo glass, evoking its memorial function. Translating photographs that she made of mundane places or actions, she plays with the notion of permanence. Because glass is fragile and cameos represent an heirloom or historic artifact, Surgent challenges the viewer to understand the beauty of the everyday. Moore also engages with glass traditions, focusing on the vessel form. His work demonstrates his mastery of proportion and color, and his installations allow him to create spatial environments. Moore's experience and record deserve special notice: he was a leading figure during Pilchuck Glass School's formative years, an instructor at the prestigious Rhode Island School of Design, and a designer for Venini (one of the world's leading designers and producers of glass, founded in 1921 in Murano, Italy).

Almost by definition, creating glass art requires teamwork and the skills of many individuals. The collaborative work of Kirkpatrick/Mace and Pohlman/Knowles provides insight into the richness of combined efforts in studio glass. Each team relies on synergy, building on each other's technical knowledge and creative ideas.

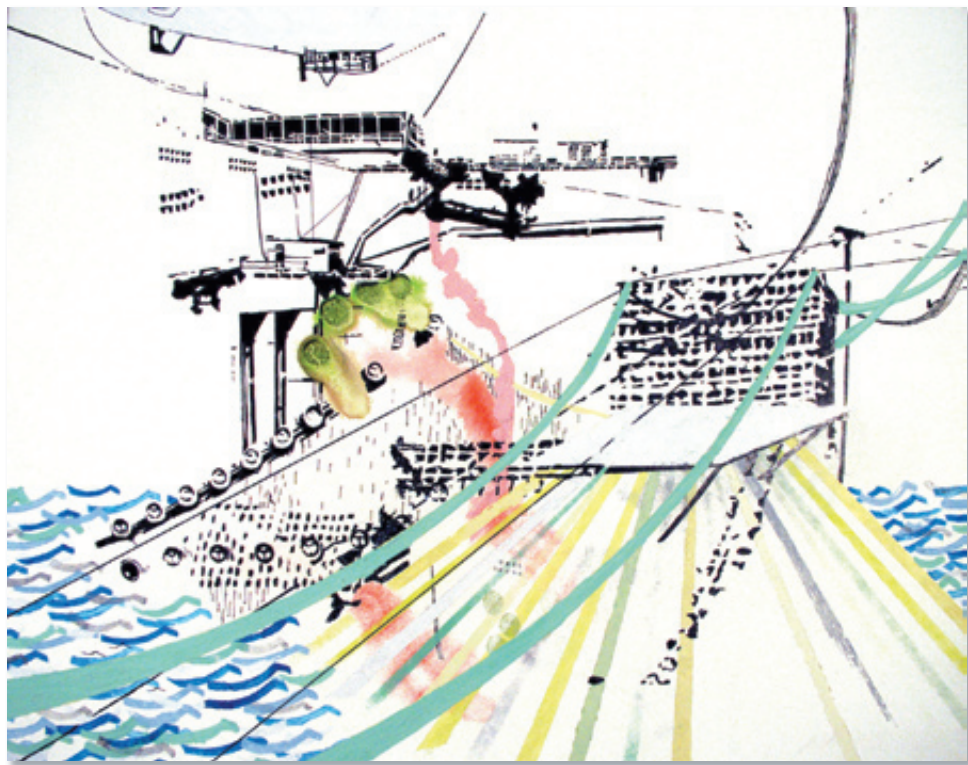
Kirkpatrick and Mace began their collaboration in 1979 as a way to translate Kirkpatrick's drawings onto glass forms, with Mace working on the technical challenges. Together, they have created a variety of bodies of work that always combine core elements of drawing with sculptural forms. They are best known for their glass still-life assemblages of brilliantly colored fruit. Pohlman and

Knowles began their collaboration in 1992, documenting the toll of HIV and AIDS in the Seattle community. From this first joint effort, they have explored the inherent physical properties of glass—its fluidity, plasticity, and strength—rather than its history as a material to construct vessels. Their art celebrates the joys of life and amplifies the impact of universal symbols. Finding inspiration from both ancient and contemporary sources, Pohlman and Knowles create sculptural forms and installations that evoke the sensuous curves of the female figure, the exuberance of sub-Saharan African culture, or the serenity of Southeast Asian Buddhist architecture. They believe that the beauty in all of these sources can help sustain future generations.

As in years past, the *Neddy Artist Fellowship* exhibition brings together an intriguing group of artists whose work, when considered together, has a surprising affinity. By examining the art of these diverse artists in a single exhibition, we are able to reflect on their important accomplishments and the quality of their work. Some artworks provide profound insight into the perils of the world, and others offer antidotes through their exuberant and celebratory nature. The theme of the still life has been explored in a fascinating array of responses from accumulation of memories and histories to a detailed articulation of a philosophical stance. The commonality of these works is how art serves as an endless source of inspiration and guidance to navigate the ever-increasing complexities of the contemporary world. •

Timothy Cross

Timothy Cross earned a bachelor's degree in ceramics, painting, and drawing at the Evergreen State College in Olympia and a master of fine arts in painting and drawing from the School of the Art Institute of Chicago. He has had one-person exhibitions at Gallery IMA, Gallery 4Culture, and Richard Hugo House in Seattle, Fallout Gallery in Las Vegas, and Contemporary Arts Workshop in Chicago. His work has been included in group shows at Lawrimore Project, SAM Gallery, SOIL, Davidson Contemporary, and Center on Contemporary Art in Seattle. He was awarded an Artist Trust GAP grant in 2007 and has had his work published in *New American Paintings* and *Portland Modern*. His work is in the collections of King County and the City of Seattle.



Test Beach, 2007. Ink, watercolor, and Liquid Paper on canvas, 29 × 39 ½ inches.

Dam Receiver, 2008. Ink, acrylic, and Liquid Paper on canvas, 21 × 25 inches. Courtesy of the artist.



Eric Elliott

Eric Elliott earned a bachelor of arts in art practice from University of California, Berkeley and a master of fine arts in painting and drawing from the University of Washington. His work was selected for Tacoma Art Museum's *9th Northwest Biennial*. He has shown his work at Seattle galleries, including James Harris Gallery, SOIL, Catherine Person Gallery, and Ouch My Eye. He has received a grant from Artist Trust and was a finalist for the Betty Bowen Award from Seattle Art Museum, where he received the Kayla Skinner Special Recognition Award. His work has been reviewed in *City Arts*, the *Stranger* and the *Seattle Post-Intelligencer*. He teaches at Gage Academy of Art, Highline Community College, and North Seattle Community College. Elliott is represented by James Harris Gallery in Seattle.



Top: *Studio Corner*, 2009. Oil on canvas, 54 × 42 inches. Courtesy of the artist and James Harris Gallery, Seattle. Bottom left: *Photinia #2*, 2008. Oil on canvas, 24 × 24 inches. Collection of Dr. Dale G. Hall and Mrs. Susan Russell Hall. Bottom right: *Untitled*, 2008. Oil on canvas, 24 × 30 inches. Private collection.

Gary Faigin

Gary Faigin studied at the University of Michigan, Ann Arbor, the Art Students League of New York, and the École nationale supérieure des beaux-arts in Paris. He has had one-person exhibitions at the Frye Art Museum and Woodside/Braseth Gallery in Seattle and the Coos Art Museum in Coos Bay, Oregon, as well as group shows at galleries in Santa Fe, Santa Barbara, San Francisco, and New York. His work has been included in a number of survey and instructional books and has been highlighted in newspaper and journal articles. His works are in the collections of the City of New York and the Museum of Fine Arts, Santa Fe, as well as several corporate collections, including Boeing Corporation, Immunex, and Merrill Lynch. Faigin is the co-founder, Artistic Director, and a senior instructor at Gage Academy of Art in Seattle. He is also an art critic for KUOW.



View Property, 1999. Oil on canvas, 50 × 80 inches. Collection of Jerry Anches. *Fall Group Portrait*, 2008. Oil on panel, 40 × 30 inches. Courtesy of the artist.



Joey Kirkpatrick and Flora C. Mace

Joey Kirkpatrick and Flora C. Mace have worked collaboratively for thirty years. Kirkpatrick graduated from the University of Iowa with a bachelor of fine arts in drawing and Mace graduated from the University of Illinois with a master of fine arts in sculpture/glass. They have shown their work at museums, including the Museum of Fine Arts, Boston, Seattle Art Museum, Portland Art Museum, and the Arts Center in St. Petersburg, Florida. Their work is included in many collections, including the Corning Museum of Glass in New York, The Detroit Institute of Arts, Hokkaido Museum in Japan, the Metropolitan Museum of Art in New York, Musée des arts décoratifs in Lausanne, Switzerland, and the Renwick Gallery, Smithsonian American Art Museum in Washington, D.C. They have been closely involved with Pilchuck Glass School for many years as teachers, artists-in-residence, and board members.



Zanfirico Fruit, 1996. Blown glass; Apple: 17 × 15 × 15 inches; Pear: 24 × 16 × 15 ½ inches; Plum: 12 × 14 × 13 inches. *Bird Page Grouping*, 2008. Cast glass with glass powder drawing pick up and steel stand. Individual bird pages: 17 ½ × 14 × 6 inches. Courtesy of the artists. Photos: Robert Vinnedge.

**Sabrina Knowles and
Jenny Pohlman**

Sabrina Knowles and Jenny Pohlman have worked collaboratively for seventeen years. Their work has been exhibited regularly at galleries, including Duane Reed Gallery in St. Louis, Missouri, Friesen Gallery in Sun Valley, Idaho, and Pismo Gallery in Denver. Their work is in the collections of the Museum of American Glass in Millville, New Jersey, the Museum of Glass in Tacoma, Racine Art Museum in Wisconsin, and the Mobile Museum of Art in Alabama. Their work has been published in *Metalsmith*, *New Glass Review*, and the *Seattle Times*, as well as several books on glass art. Knowles and Pohlman have been affiliated with Pilchuck Glass School and Pratt Fine Arts Center throughout their careers.

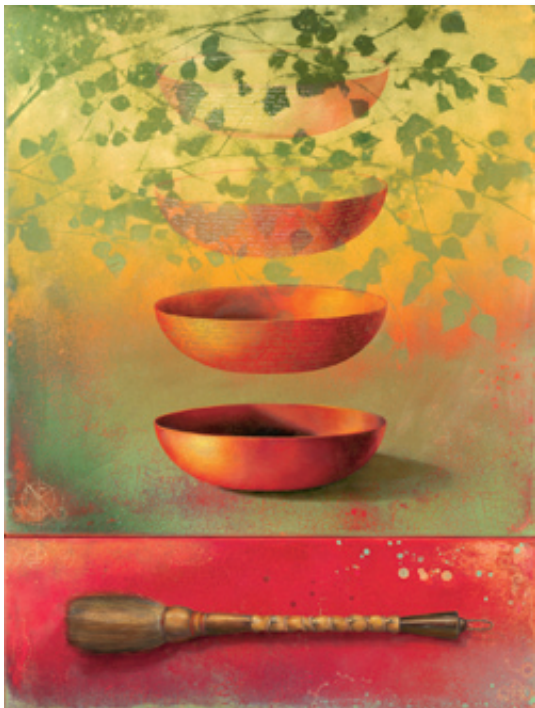


Red Bird in Willow, from the *Sankofa* series, 2008. Blown and sculpted glass, beads, 35 × 13 × 13 inches. Collection of David Charak. *Memory Unchained* (detail) from the *Tapestry* series, 2008. Blown, sculpted glass, beads, antique beads, nuts, seeds, pods, found objects, gold leaf, copper, and brass, 74 × 57 ½ × 11 inches. Courtesy of the artists and Duane Reed Gallery, St. Louis, Missouri. Photos: Russell Johnson.



Lynda Lowe

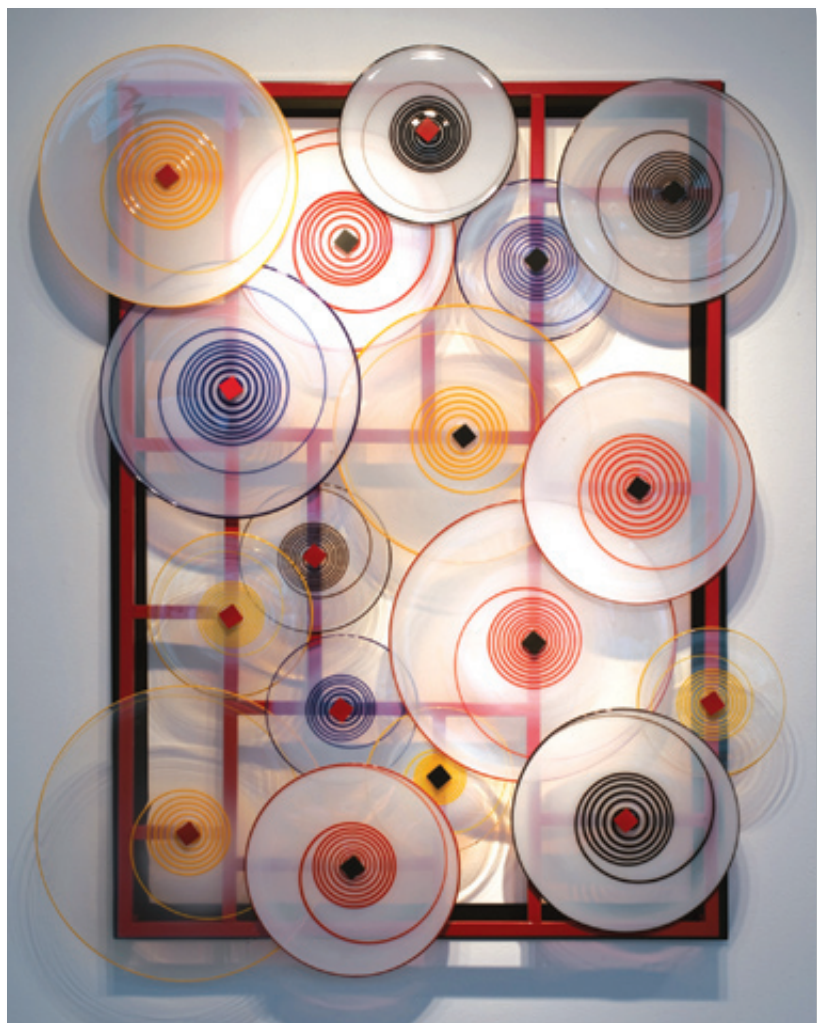
Lynda Lowe earned a bachelor of fine arts from Alma College in Michigan and a master of fine arts from Indiana University in Bloomington. She has had one-person exhibitions at the University of Puget Sound in Tacoma, Elmhurst Art Museum in Illinois, Miami University Art Museum in Oxford, Ohio, and the Chicago Cultural Center, among others. She has received grants from the Illinois Arts Council, the Fulbright-Hays Foundation, and the Ford Foundation. Her work has been reviewed in *ARTNews*, the *Cincinnati Review*, the *Boston Globe*, and the *Chicago Reader*. Her work is in the collections of Seattle University, Illinois State Museum, and the State of Illinois. Lowe is represented by Gail Severn Gallery in Ketchum, Idaho, and Arden Gallery in Boston, Massachusetts.



Top: *Psi: The Uncertainty Principle*, 2008. Watercolor, oil and wax on panel, 32 × 111 inches, diptych. Collection of Kurt and Michaela Carlson. Middle: *Always Now*, 2008. Watercolor, oil, and wax on panel, 32 × 24 inches. Collection of Steve and Marylyn Pauley. Bottom: *Invisible Poem*, 2008. Watercolor, oil, and wax on panel, 80 × 72 inches. Courtesy of the artist and Gail Severn Gallery, Sun Valley, Idaho. Photos: Darryl Schmidt.

Benjamin Moore

Benjamin Moore earned a bachelor of fine arts from the California College of the Arts in Oakland and a master of fine arts from Rhode Island School of Design. His work has been shown in numerous exhibitions at galleries and museums throughout North America, Europe, and Asia. His work is in many museum collections, including the Museum of Arts & Design and the Corning Museum of Glass in New York, the National Museum in Stockholm, Sweden, the High Museum of Art in Atlanta, and Nijijima Contemporary Glass Art Museum in Japan. He was awarded a National Endowment for the Arts Fellowship, and his work has been published in *ARTNews*, *Glass Magazine*, *Neus Glas*, and *American Craft*. He has taught at Pilchuck Glass School, Penland School of Crafts, Haystack Mountain School of Crafts, and Nijijima Glass Art Center. Moore is represented by Foster/White Gallery in Seattle.



Top: *Amsterdam*, 2005. White and clear glass rondels with primary colored spiral wraps and an armature of fabricated bronze with red powder coat, made in collaboration with Louis Mueller, 51 × 41 ½ × 4 inches. Courtesy of the artist and Foster/White Gallery, Seattle. Photo: Spike Mafford.

Bottom left: *Palla Set Black*, 2009. Blown glass; color: black; Bowl: 4 ½ × 16 ½ inches; Vase: 17 ½ × 4 ½ inches. Courtesy of the artist and Foster/White Gallery, Seattle. Photo: Russell Johnson. Bottom right: *Interior Fold Set* (detail), 1996. Blown glass; color: straw with lapis spiral wrap; Platter: 5 × 18 inches in diameter; Vase: 9 × 14 inches in diameter. Private collection. Photo: Robert Vinnedge.



April Surgent

April Surgent graduated from Australian National University in Canberra with a bachelor of fine arts. She has had several one-person exhibitions at Bullseye Gallery in Portland, and her work has been included in group shows at Palos Verdes Art Center in California, Friesen Gallery in Seattle, and Spiral Gallery in Bega, Australia. Her work is in the collections of Hotel Murano and Museum of Glass in Tacoma, the Chrysler Museum of Art in Norfolk, Virginia, and the Embassy of Spain Art Collection in Canberra, Australia. Surgent's work has been published in *New Glass Review* and *Western Art & Architecture*. She has taught workshops at Pilchuck Glass School, Australian National University, and UrbanGlass in Brooklyn. She is represented by Bullseye Gallery in Portland, Oregon.



Between the Night and the City, 2005. Fused and engraved glass, 16 × 23 × 2 1/8 inches. Collection of Jim and Devon Surgent. *For the People of 1st and Jackson*, 2008. Fused and engraved glass, 17 1/2 × 23 1/4 × 2 inches. Collection of Jeff and Brenda Atkin. Photos: Jeff Curtis.

EXHIBITION CHECKLIST

TIMOTHY CROSS

Born Seattle,
Washington, 1969

Test Beach, 2007
Ink, watercolor, and Liquid
Paper on canvas
29 x 39 ½ inches
Courtesy of the artist

Camera Test, 2009
Ink, acrylic, and Liquid
Paper on canvas and panel
40 ½ x 53 inches
Courtesy of the artist

ERIC ELLIOTT

Born Anchorage,
Alaska, 1975

Untitled, 2008
Oil on canvas
24 x 30 inches
Private Collection

Studio Corner, 2009
Oil on canvas
54 x 42 inches
Courtesy of the artist
and James Harris
Gallery, Seattle

GARY FAIGIN

Born Detroit,
Michigan, 1950

View Property, 1999
Oil on canvas
50 x 80 inches
Collection of Jerry Anches

Fall Group Portrait, 2008
Oil on panel
40 x 30 inches
Courtesy of the artist

JOEY KIRKPATRICK

Born Des Moines,
Iowa, 1952

FLORA C. MACE

Born Portsmouth, New
Hampshire, 1949

Zanfirico Plum, 1996
Blown glass
12 x 14 x 12 inches
Tacoma Art Museum, Gift of
Jerome Whalen, 1998.31.1

Zanfirico Apple, 1998
Blown glass
17 ½ x 15 x 15 inches
Tacoma Art Museum,
Promised gift of Anne
Gould Hauberg

Still Life with Plums, 2000
Off-hand blown glass
with wood bowl
30 x 53 x 53 inches
Courtesy of the artists

SABRINA KNOWLES

Born Monterey,
California, 1955

JENNY POHLMAN

Born Cincinnati,
Ohio, 1960

Memory Unchained from
the *Tapestry* series, 2008
Blown, sculpted glass,
beads, antique beads, nuts,
seeds, pods, found objects,
gold leaf, copper, and brass
74 x 57 ½ x 11 inches
Courtesy of the artists and
Duane Reed Gallery, St.
Louis, Missouri

Abena II, 2003
Off-hand blown/sculpted
glass, beads, artificial
sinew
36 x 14 x 14 inches
Courtesy of the artists

LYNDA LOWE

Born Cleveland,
Ohio, 1953

*Psi: The Uncertainty
Principle*, 2008
Watercolor, oil, and
wax on panel
32 x 111 inches, diptych
Collection of Kurt and
Michaela Carlson

Liber Abaci, 2008
Watercolor, oil, and wax
panel cast in hydrocal
24 x 24 inches
Collection of David
L. Madeira

BENJAMIN MOORE

Born Olympia,
Washington, 1952

Amsterdam, 2005
White and clear glass
rondels with primary col-
ored spiral wraps and
an armature of fabricated
bronze with red powder
coat, made in collaboration
with Louis Mueller
51 x 41 ½ x 4 inches
Courtesy of the artist
and Foster/White
Gallery, Seattle

Interior Fold Set, 1996
Blown glass; color: straw
with yellow spiral wrap
Platter: 5 ½ x 18 inches
in diameter
Vase: 9 ½ x 13 ½ inches
in diameter
Courtesy of the artist
and Foster/White
Gallery, Seattle

APRIL SURGENT

Born Missoula,
Montana, 1982

*Between the Night and
the City*, 2005
Fused and engraved glass
16 x 23 x 2 ⅛ inches
Collection of Jim and
Devon Surgent

*The Window-Shopper's
Supper*, 2009
Fused and engraved glass
34 ¾ x 20 x 1 ¾ inches
Courtesy of the artist and
Bullseye Gallery, Portland



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Painting by Robert E. (Ned) Behnke. Title and date unknown. Courtesy of the Behnke Foundation.