

Honoring 15 Years of Neddy Artist Fellows

1996–2010

Michael Spafford

Juan Alonso

Lauri Chambers

Benjamin Wilkins

Jeffry Mitchell

Doug Keyes

Mary Ann Peters

Claudia Fitch

Mark Takamichi Miller

Cris Bruch

Donnabelle Casis

Dionne Haroutunian

Susan Dory

Claire Cowie

Joseph Park

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TACOMA **ART** MUSEUM

All photographs of artwork are by Richard Nicol with the following exceptions:

- Page 2: Detailed installation view of Akio Takamori's *Female Dwarf* from
Honoring 15 Years of Neddy Artist Fellows by Steve Davis
- Page 8: Installation view of *A Decade of Excellence* by Alice Wheeler
- Page 9: Installation view of *A Decade of Excellence* by Alice Wheeler
- Page 20: Photo of Marsha Burns's *Ned* by John Hubbard
- Page 21: Photo of Ned Behnke's untitled work, courtesy of the Behnke Foundation
- Page 24: Installation view of *A Decade of Excellence* by Alice Wheeler
- Page 30: Photo of Doug Keyes' *Evergreen-Washelli #4* courtesy of G. Gibson Gallery, Seattle
- Page 32: Photo of Claudia Fitch's *Two Chandeliers with Milk Drops* by Steve Davis
- Page 34: Photo of Cris Bruch's *Shortest Distance #2* courtesy of the artist
- Page 36: Photo of Dionne Haroutunian's *Taking A Stand* courtesy of the artist
- Page 38: Photo of Claire Cowie's *Sky Village* courtesy of the artist
- Page 40: Photo of Brian Murphy's *Invisible Self-portrait* by Steven Miller
- Page 43: Photo of Charles Krafft's *Sal Mineo Bunny* courtesy of the artist
- Page 46: Photo of Eric Elliott's *Photinia #2* courtesy of the artist
- Page 47: Photo of April Surgent's *Midnight Story Tellers* courtesy of the artist
- Page 48: Photo of Margie Livingston's *Zip #1* courtesy of Greg Kucera Gallery Inc., Seattle
- Page 49: Photo of Richard Marquis' *Point of Diminishing Eggs* courtesy of the artist
- Page 51: Installation view of *Honoring 15 Years of Neddy Artist Fellows* by Steve Davis
- Page 52: Installation view of *Honoring 15 Years of Neddy Artist Fellows* by Steve Davis
- Page 53: Installation view of *Honoring 15 Years of Neddy Artist Fellows* by Steve Davis
- Page 61: Photo of Ken Kelly's *Big Yellow Shine* courtesy of the artist
- Page 62: Photo of Margie Livingston's *Structure (creamy gray)* courtesy of
Greg Kucera Gallery Inc., Seattle
- Page 63: Both photos of work by Matthew Offenbacher courtesy of the artist
- Page 64: Both photos of work by Joey Veltkamp courtesy of the artist
- Page 65: Photo of work by Sabrina Knowles and Jenny Pohlman courtesy of the artists
- Page 66: Both photos of work by Dante Marioni courtesy of the artist
- Page 67: Photo of Richard Marquis' *Elephant in Boat on Wheels* courtesy of the artist
- Page 68: Both photos of work by Marvin Oliver courtesy of the artist
- Page 79: Detailed installation view of Charles Krafft's *Hard Drugs Hare* from
Honoring 15 Years of Neddy Artist Fellows by Steve Davis

Published in conjunction with the exhibition *Honoring 15 Years of Neddy Artist Fellows*,
which appears at Tacoma Art Museum June 5 through August 22, 2010.

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Table of Contents

| | |
|---|----|
| Message from the Director Stephanie A. Stebich, Tacoma Art Museum | 11 |
| Behnke Family Message Shari D. Behnke | 13 |
| <i>A Brief Account at 15 Years</i> Rock Hushka, Director of Curatorial Administration and Curator of Contemporary and Northwest Art Tacoma Art Museum | 15 |
| Robert E. “Ned” Behnke Biography | 20 |
| <i>Memories of Ned Behnke</i> Regina Hackett, Art Critic | 21 |
| 1996–2010 Neddy Artist Fellows | 22 |
| <i>2010 Selector’s Message</i> Margery Aronson, 2010 Selector Independent curator and art advisor | 55 |
| 2010 Neddy Artist Fellowship Nominees | 61 |
| 2010 Neddy Artist Fellowship Nominees Checklist | 69 |
| 1996–2010 Neddy Artist Fellows Checklist | 70 |
| Tacoma Art Museum Board and Staff | 74 |



Installation view of the exhibition *A Decade of Excellence: Celebrating the Neddy Artist Fellowship, 2005* at Tacoma Art Museum.




Installation view of the exhibition *A Decade of Excellence: Celebrating the Neddy Artist Fellowship, 2005* at Tacoma Art Museum.



Message from the Director


Stephanie A. Stebich, Director
Tacoma Art Museum



Tacoma Art Museum proudly presents *Honoring 15 Years of Neddy Artist Fellows*, which pays tribute to fifteen years of support for outstanding regional visual artists. In 2005, the museum presented *A Decade of Excellence: Celebrating the Neddy Artist Fellowship*. In this exuberant exhibition, artwork from the Neddy Artist Fellows graced the museum's galleries for the first time. Working in partnership with the Behnke Foundation, Tacoma Art Museum has continued to organize an exhibition of each year's Neddy nominees. This year, the partnership is especially memorable for Tacoma Art Museum because it coincides with the celebration of our 75th anniversary year.

For artists, the Neddy is a prestigious honor that offers one of the largest unrestricted monetary awards in the region, providing them critical financial support. The exhibition and catalogue are an opportunity for artists to introduce larger audiences to their work. It is also a chance for nominees to 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 Neddy 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). Artists are selected to receive the Neddy based on the criteria of artistic excellence and 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.



The Neddy Artist Fellowship has become an integral part of the museum's programming each year. With parallel missions, the museum and the Behnke Foundation provide crucial recognition for artists through the exhibition and its accompanying publication. Without these, we could lose both the opportunity to experience the creative spirit of the nominees and the historical record of the art of our time. The Neddy has also strengthened the museum's relationship with the artists, their collectors, and the galleries that represent them. It has also given the museum family and its visitors the opportunity to meet the nominees and fellows through openings, artist lectures, and workshops—all moments in which Tacoma Art Museum truly comes alive.

This exhibition would not be possible without the forward-thinking 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 continued support and organizational talents. We also greatly appreciate Margery Aronson, Northwest-based independent curator and art advisor, for giving her time and expertise to select this year's fellows, as well as our own Rock Hushka for his dedicated work in organizing *Honoring 15 Years of Neddy Artist Fellows* and its catalogue. Finally, we are deeply grateful for the guidance of our Trustees and the support of our members who believe in our mission of connecting people through art. •

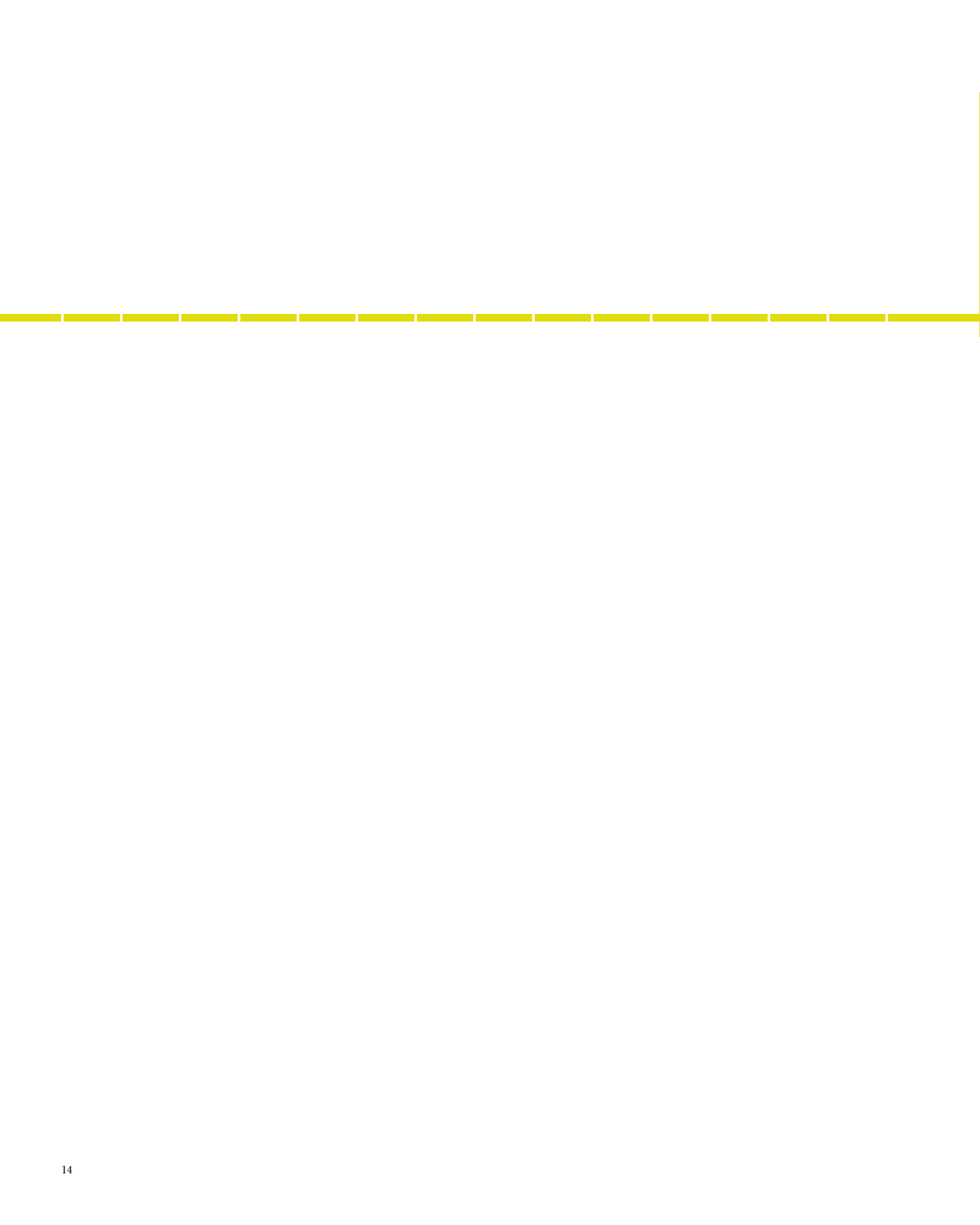
Behnke Family Message

Shari D. Behnke
The Behnke Foundation

It has been fifteen years since the Behnke Foundation founded the Neddy. Over the years, the award has grown and changed. It has accomplished all that we had hoped and stayed true to its mission to remember my brother-in-law by honoring artists in our community.

Ned was a young, talented visual artist who lost his life to AIDS early on in the AIDS disaster. He was forty years old when he died in 1989. I often think about Ned when I look at art. I wonder “what would Ned’s art look like now? How would his art have changed?” Looking at Ned’s work I see that he was getting better and better all the time. I see that many of his paintings are filled with ideas that younger artists have taken and explored in a contemporary context. As a family, we lost Ned way too soon, but we are lucky that we still have the art that Ned left us. We are also lucky to have met so many artists whose innovative work and passion for art keep some of Ned’s dreams alive.

We want to thank all the artists who have taken part in the Neddy. All of you have enhanced our lives and have made Seattle a more wonderful place to live. Thank you all for your part in helping us and Ned pursue his passion. •




A Brief Account at 15 Years

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

The fifteenth anniversary of the Neddy Artist Fellowship (the Neddy) presents an auspicious occasion to take stock of the award and its meaning for the Northwest arts community. The Neddy remains one of the most prestigious awards and one of the largest cash prizes in Washington State for visual artists. Over the course of a decade and a half, the Neddy has become a primary marker for artistic excellence, especially for painters, and will serve as a key record for future generations as they reassess the development of the region's art history.

The critical and financial support that the Neddy provides to artists should not be underestimated. The Neddy is one of the few awards to support visual artists. Only the Betty Bowen Award, which is administered through the Seattle Art Museum, has a longer history than the Neddy. Artist Trust in Seattle provides support primarily through its Grants for Artists Projects Program (known colloquially as the GAP grant). Founded in 2008, the Greater Tacoma Community Foundation established the Foundation of Art Award to support artists working in Pierce County. Other smaller awards are given by private foundations such as the chance to be an artist-in-residence at the MacDowell Colony. These unique opportunities are rare.

Governmental support has a distinguished history in the region. The City of Seattle's Arts Commission, 4Culture, the cultural administrative agency for King County in Washington, and the Washington State Arts Commission have served as high-profile supporters of visual artists through their history of grants. Additionally, other municipalities such as the City of Tacoma and other Puget Sound area governmental bodies have arts commissions that also provide critical support. Likewise, in Oregon, city, county,




and state governments have provided the majority of arts funding through commissions and purchases that further their missions of supporting artists.

Outside of these agencies, local museums have sought to support artists in a variety of ways, notably through commissions, purchases, and funding for special projects. At Tacoma Art Museum, the *Northwest Biennial* offers modest honoraria for the participating artists, recently including special funding for large-scale sculptural installations in the museum's central courtyard, and for the "jurors' choice" award. Two new prizes are the Contemporary Northwest Art Awards at the Portland Art Museum and The Brink at the Henry Art Gallery at the University of Washington in Seattle. Both of these awards have been given just once. The newest honor will be awarded by the Hallie Ford Museum of Art at Willamette University in Salem: the Hallie Ford Fellowship for Oregon Artists.

Regular exhibition and publication support that focus on artistic excellence, like the Neddy, remain few and far between. Tacoma Art Museum presents both the *Northwest Biennial* and an annual one-person exhibition as part of its *Northwest Perspective Series*. The former *Oregon Biennial* has been replaced by the *Contemporary Northwest Art Awards* exhibition. The Whatcom Museum presents a biennial dedicated to photography. Works by the recipient of the Betty Bowen Award are installed at the Seattle Art Museum. Unfortunately, key exhibitions such as the *Documents Northwest* series at Seattle Art Museum, the *Northwest Annual* at the Bellevue Art Museum and the Center on Contemporary Art, and the *Oregon Biennial* have disappeared from regular programming cycles for a variety of reasons.

The Neddy stands out as an enduring force that recognizes and supports the region's artists and artistic excellence. One important example is that of Whiting Tennis, who received both the Neddy Fellowship for Painting and




the Contemporary Northwest Art Award from the Portland Art Museum in 2007. Future generations of scholars and collectors will look back at that moment in Northwest art history and identify those special qualities of Tennis's art that earned him these important accolades.

Like Tennis, the other Neddy Artist Fellows for Painting have earned their reputations and critical acclaim for excellence. In fact, taken as a group, the fifteen fellows provide an interesting overview of painting practice over the last fifteen years. The fellows prove that painting exists as a multi-faceted and vibrant realm in which no single approach dominates. The various styles demonstrate how complex the Northwest art scene has become since the 1950s, when the members of the "Northwest School" and their circles dominated the artistic practice of the region. The Neddy celebrates this diversity of artistic vision and fits within the postmodern paradigm that seeks to understand the world through multiple voices and co-existing ideas.

Despite this diversity, there are distinct affinities and resonances that connect these painters. Through different approaches to figuration, Michael Spafford and Joseph Park have mined universal stories that connect people across millennia and cultures from the ancient Greeks to present-day East Asian illustration. An awareness of human fragility has framed the painting styles of Claire Cowie, Brian Murphy, and Jeffry Mitchell. Each of these three artists activates empathic responses to our shared folly and dreams. Likewise, Whiting Tennis and Randy Hayes have used their imagery to evoke places that are sometimes overlooked: Tennis has explored the unusual and distant corners of the Pacific Northwest, and Hayes has recently focused his painting on both exotic places as well as the ravages of Hurricane Katrina on his birthplace in Mississippi.


Throughout the fifteen years of the Neddy, abstraction has also been well represented by the selection of fellows who have employed various methods



and a rich language of painting to express an equally varied set of concerns. In their reductive styles, Lauri Chambers and Eric Elliott have sought to express complexity through limited palettes and expressive paint applications. Juan Alonso and Susan Dory have both explored systems and order, and the remaining four fellows—Donnabelle Casis, Margie Livingston, Mark Takamichi Miller, and Mary Ann Peters—might be best understood through their use of fluidity. For Casis and Miller at the time of their Neddy awards, this fluidity was expressed by the physical properties of paint on canvas: how it moved, how it combined. Livingston's most recent work centers on her creation of a tenuous line between utter control and complete chance. For Peters, fluidity is expressed by how one mark moves into another and how the brush's unconscious flow is allowed to generate her compositions, which are tempered only by her exquisitely refined aesthetic and her decades of experience.

Beginning in 1998, the Neddy recognized the richness of artistic practice in the Northwest by adding a second annual award in a medium other than painting. Rotating through two-year cycles, fellowships have been awarded to photographers, sculptors, printmakers, ceramicists, and artists working exclusively in glass. As with the honored painters, there are few discernable threads between the distinguished artists who have received the Neddy Fellow in the second medium. Of course, like the painters, these artists have repeatedly shown a commitment to their practice and to excellence.

The Behnke Foundation added the second award to support artists working in media that often either fall outside of consideration for major public commissions and governmental grants—such as printmaking and photography—or have difficulty translating into repeat sales to private collections as with sculpture. The fields of ceramics and glass were the last to be considered, primarily because the Northwest has fostered international recognition for artists in these fields for many decades, largely through the



University of Washington, the Pilchuck Glass School, and the Archie Bray Foundation. However, they were added because any thorough consideration of the advances and ongoing vitality of the history of Northwest art could not be understood without these key fields. With only a single exception, the list of the fellows working in these five media have international reputations or have been collected and exhibited throughout the United States.

Artists Akio Takamori, Richard Marquis, and Charles Krafft have international reputations in their fields. Cris Bruch, Doug Keyes, and Claudia Fitch have extensive exhibition histories that reach far outside the Northwest. In terms of innovation and dedication to their fields, Dionne Haroutunian, Barbara Robertson, and April Surgent have been widely acknowledged for pushing boundaries and defying expectations about the limits of printmaking and glass.

The fifteenth anniversary of the Neddy Artist Fellowship serves as a reminder of the critical importance of the Neddy and affords us this moment to acknowledge the extraordinary artists who have received the award. This fellowship undoubtedly provides the region's artists with one of the most significant forums for critical acclaim and financial support, which are reinforced by annual exhibitions and publications. In the distant future, when art historians, collectors, and artists seek to understand our present-day era, the art of the Neddy Artist Fellows will ensure that the standard of artistic excellence and diversity of practice will be well remembered. •

Robert E. “Ned” Behnke Biography



Robert E. “Ned” Behnke was born in Seattle in 1948 and died in 1989. He studied painting at Central Washington University in Ellensburg, Washington, and earned a Master of Fine Arts from Rochester Institute of Technology in Rochester, New York. His paintings have been shown at Henry Art Gallery, University of Washington, Bumbershoot Arts Festival, Rochester Memorial Art Museum, and Tacoma Art Museum. In Seattle, he was represented first by Polly Friedlander Gallery, then later by Foster/White Gallery. Paintings by Behnke are in the King County Public Art Collection and the permanent collection of Tacoma Art Museum.

A retrospective exhibition of his paintings was presented at S.J.W. Studios in Seattle in 1989. Behnke helped found an arts program for the deaf at Cornish College of the Arts in Seattle and taught in public schools through a program

established under the auspices of the Seattle Arts Commission. He also served as a board member for the Community Service Center for the Deaf and Hard of Hearing.

In addition to the Neddy Artist Fellowship, Behnke is remembered through many other prestigious awards, including the Ned Behnke Graduate Fellowship at Central Washington University in Ellensburg, Washington; the Ned Behnke Memorial Endowed Scholarship Fund at Rochester Institute of Technology’s National Technical Institute for the Deaf; and the Ned Behnke Leadership Award from Lifelong AIDS Alliance in Seattle. The Ned Behnke Speech Language Preschool at the Hearing, Speech & Deafness Center in Seattle also honors his memory and continues his work in language and communication for hearing impaired children. •

Marsha Burns (born Seattle, WA, 1945). *Ned*, 1987. Gelatin silver print, 20 × 16 inches. Collection of the Behnke Family.

Memories of Ned Behnke

Regina Hackett, art critic

When I moved to Seattle in the late 1970s, Ned Behnke was everywhere, looking at everyone else's work. No artist could ask for a better audience. When he liked something, say, for instance, Joseph Goldberg's encaustics, he'd stand in front of the artwork, let time slide away, and allow the art to soak into his consciousness. Sometimes, to make a point, he'd draw in the air, as illustration.

Because he read lips and spoke in a hoarse but coherent voice, I wasn't thinking about his deafness when talking with him until I saw his paintings. He painted an absolute silence. What lies flat for the hearing reverberated for him in a completely different way. Flowers in a vase or the interior of a room: They lift themselves up and move on waves of color and line that pulse with their own kind of hearing. •



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

1996–2010 Neddy Artist Fellows

Robert E. (Ned) Behnke, *Imperial Lily*, 1984. Oil on canvas, 35 ½ × 36 inches. Tacoma Art Museum, Gift of the Behnke Family, 2003.64.



*The Neddy stands out as
an enduring force that
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—ROCK HUSHKA



Installation view of the exhibition *A Decade of Excellence: Celebrating the Neddy Artist Fellowship, 2005* at Tacoma Art Museum.



Michael Spafford received his Master of Arts degree from Harvard University and relocated to Seattle to teach painting at the University of Washington. He was a Fellow at the American Academy in Rome from 1967 until 1969. Many prominent Northwest museums have featured

his art in one-person exhibitions, including Hallie Ford Museum of Art, Bellevue Art Museum, and Seattle Art Museum. Spafford's work was also in Tacoma Art Museum's *8th Northwest Biennial* in 2007. His work is a part of the Microsoft Art Collection, Washington State Art Collection, and Tacoma Art Museum. He has received commissions from the Seattle Opera House, King County Public Art Collection, and the State of Washington.

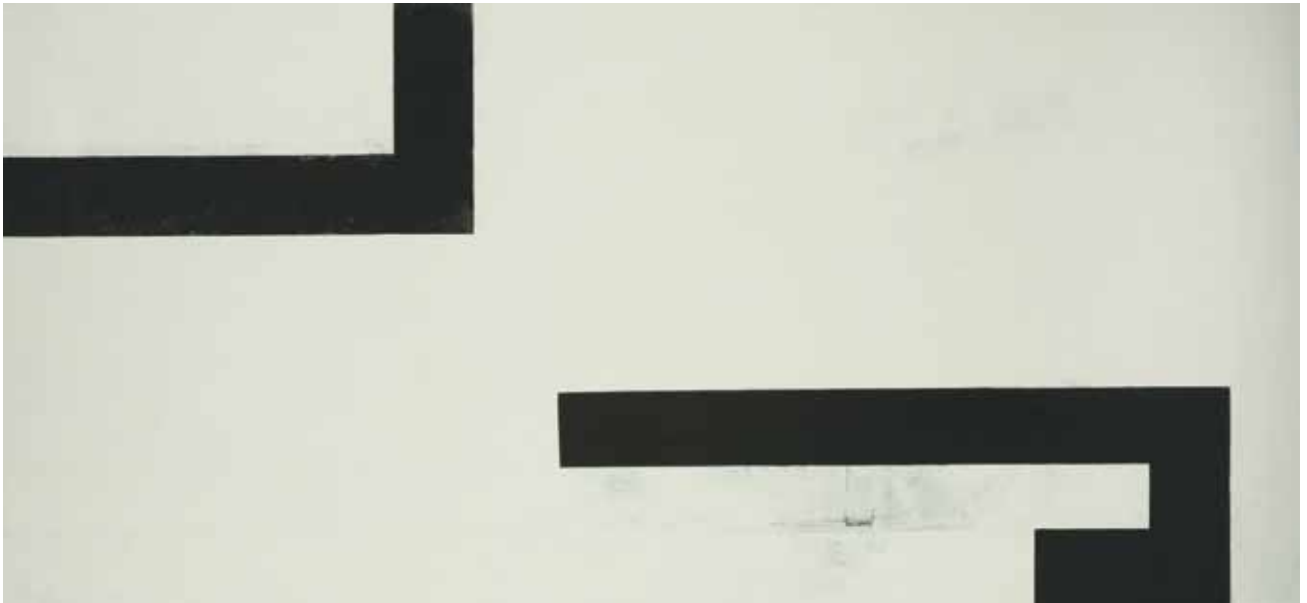
Europa and the Bull, 1986. Oil paint and cutout on canvas, 76 × 83 inches each panel, triptych. Tacoma Art Museum, Gift of Terry Hunziker, 2005.15 A–C.



Juan Alonso first arrived in the United States from Cuba in 1966. His early career in the arts focused on music performance, but in the late 1970s, he began to teach himself to paint. Upon moving to Seattle in 1982, Alonso refocused his career almost entirely on painting. His artwork

has been featured in one-person exhibitions in the United States, Canada, and Latin America. Alonso's paintings are included in prestigious public and private collections such as The General Mills Art Collection, Microsoft Art Collection, and Tacoma Art Museum. He recently completed major commissions for Sea-Tac International Airport, and Qwest Field. Alonso was awarded the 2007 Artist of the Year by PONCHO.

*Four Seasons—Fall, Four Seasons—Winter, Four Seasons—Spring, 1997. Acrylic on paper, each 17 × 14 ½ inches.
Tacoma Art Museum, Gift of Carol I. Bennett, 2001.47.2.1–4.*



Lauri Chambers studied art at the University of Washington and earned her Bachelor of Fine Arts degree in 1986. She has had one-person exhibitions at the Henry Art Gallery and Suyama Space, one of Seattle's most prestigious alternative art venues. She has received an Artist Trust

Fellowship and a Pollock-Krasner Foundation grant. Her work is in the collections of Microsoft Corporation, Washington Art Consortium (the former Safeco Art Collection), City of Seattle Portable Works Collection, and Tacoma Art Museum. Her paintings have also been included in group exhibitions at City Space, Boise Art Museum, and Tacoma Art Museum.

not titled (#7), 1997. Oil on canvas, 56 ¼ × 119 ½ inches. Private collection, Courtesy of Francine Seders Gallery, Seattle.



Benjamin Wilkins graduated from Cornish College of the Arts in 1998. He has had one-person exhibitions in San Francisco, Seattle, and at the

King County Art Gallery and Photographic Center Northwest. He was the recipient of an Artist Trust GAP Award (Grants for Artists Projects) in 1999.

External Vise, 1997. Silver gelatin print, 20 × 16 inches. Collection of Photographic Center Northwest.



Jeffry Mitchell has received critical acclaim for his mastery of painting, printmaking, sculpture, installation, and ceramics. Mitchell studied art at the University of Dallas and earned his Master of Fine Arts degree from Temple University. He has had one-person exhibitions at Henry Art Gallery, Seattle Art Museum, and the New Museum, New

York. Mitchell has been an artist-in-residence at the Pilchuck Glass School, Rhode Island School of Design, and Harvard University, and he has taught art at the Emily Carr Institute, the University of Washington, and Cornish School of the Arts. Mitchell has been included in exhibitions at Portland Art Museum, Tacoma Art Museum, and Philadelphia Museum of Art. In 2008, Mitchell received grants from both the Joan Mitchell Foundation and from *The Stranger's* Genius Award.

Pattern Rabbits, 1993. Color aquatint, spit bite, and sugar lift etching with chine collé, sheet: 38 ½ × 24 ½ inches. Tacoma Art Museum, Partial gift of Marcia Bartholme, Beta Press and partial Museum purchase, 2001.41.68.



Doug Keyes studied art at New Mexico State University. His work has been shown throughout the United States and in many regional exhibitions such as the *Northwest Annual*, *Northwest Biennial*, Bumbershoot Arts Festival, and LAVA 2002. He has also shown at the Berkeley Art

Center, Los Angeles County Museum of Art, and Minneapolis Institute of Arts. Keyes's work is part of the collections of the Los Angeles County Museum of Art; Museum of Fine Arts, Houston; Minneapolis Institute of Arts; and Tacoma Art Museum. The artist's first monograph, *Collective Memory*, was published in 2008.

Evergreen-Washelli #4, 2003. Digital C-print, 37 ½ × 30 inches. Collection of the artist, Courtesy of G. Gibson Gallery, Seattle.



Mary Ann Peters studied printmaking at the University of California, Santa Barbara, and earned her Master of Fine Arts from the University of Washington. Her one-person exhibitions were shown at the Richard Hugo House, Bailey-Boushay House, Bellevue Art Museum, and Marylhurst

College. She has been an artist-in-residence at the Pilchuck Glass School and Centrum Foundation. Peters is notably active in the local arts community, working with Artist Trust, King County Arts Commission, Washington State Arts Commission, and Metro Transit. She also participated in *Keeping the Faith: A Prison Project*, an arts-based educational residency that empowers incarcerated women and girls through arts projects.

in an instant...everything (full view and detail), 2006. Graphite powder, ink, pencil, watercolor, and gouache on polypropylene paper, 11 × 81 ¼ inches. Tacoma Art Museum, Museum purchase with funds from Shari and John Behnke, 2007.22.



Claudia Fitch studied painting at the University of Washington and earned her Master of Fine Arts degree from the Tyler School of Art at Temple University in Philadelphia. Her one-person exhibitions include shows at Suyama Space in Seattle; the European Ceramic Work

Centre in 's-Hertogenbosch, The Netherlands; the Munson-Williams-Proctor Arts Institute, Utica, New York; and in New York City at P.S. 122, the New Museum, and Franklin Furnace. She has shown frequently at Washington museums, including Bellevue Art Museum, Seattle Art Museum, and Tacoma Art Museum. She also received major commissions for the Seattle Monorail project, Metro King County, and Qwest Field.

Two Chandeliers with Milk Drops, 2003. Ceramic with glazes, oil paint, gold leaf, and brass, dimensions variable. Tacoma Art Museum, Museum purchase with funds from Shari and John Behnke and Greg Kucera and Larry Yocom, 2007.28.



Mark Takamichi Miller studied psychology and art at the University of California, Santa Cruz, and earned his Master of Fine Arts from the University of Iowa. He has had one-person exhibitions at the King County Arts Commission Gallery and at the LaVerne Krause Gallery at the University of Oregon, Eugene. He has shown

extensively throughout the United States and the Puget Sound region, including the *Northwest Annual*, Bumbershoot Arts Festival, and LAVA 2002. He has taught at the University of Washington and the University of Oregon. His work is included in the Seattle Arts Commission Portable Works Collection, Microsoft Art Collection, and Tacoma Art Museum. He has also received two fellowships from The MacDowell Colony.

Untitled, 1999. Acrylic on canvas, 72 × 64 inches. Tacoma Art Museum, Gift of Ben and Aileen Krohn, 2002.16.



Cris Bruch earned both his Master of Arts and Master of Fine Arts at the University of Wisconsin–Madison. He has presented one-person exhibitions at the Salt Lake Art Center, Suyama Space, Kirkland Fine Arts Center, and at galleries in Düsseldorf, Germany. His awards include a commission by Seattle Arts Commission and

the Betty Bowen Award. Bruch has taught at Cornish College of the Arts, Western Washington University, and The Evergreen State College. His work is a part of the New York Public Library Print Collection, Microsoft Art Collection, Portland Art Museum, and Tacoma Art Museum. Bruch completed major commissions for the Wayne Lyman Morse United States Courthouse and University of Washington.

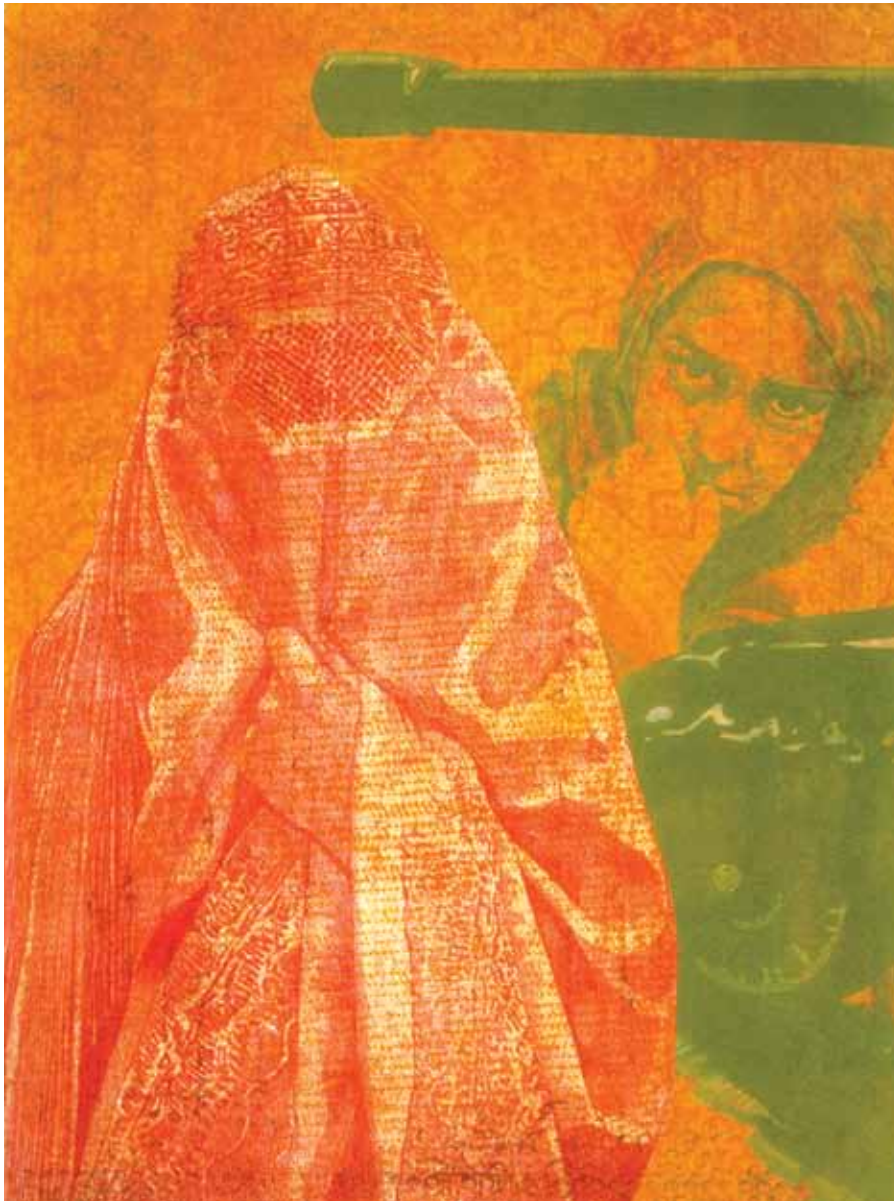
Shortest Distance #2, 2005. Redwood, 14 × 24 × 13 inches. Collection of the artist, Courtesy of Elizabeth Leach Gallery, Portland.



Donnabelle Casis studied painting at the University of Connecticut and earned her Master of Fine Arts from the University of Washington. Her paintings have been shown in many group exhibitions in the Northwest, most notably the

Northwest Annual, Bumbershoot Arts Festival, and Tacoma Art Museum's *Northwest Biennial*. She completed residencies at Yale University, Vermont Studio Center, and 911 Media Arts Center's New Works Laboratory. Her work is in the collections of Yale University, the University of Connecticut, and Tacoma Art Museum.

Untitled, 1999. Oil on canvas, 24 × 24 inches. Tacoma Art Museum, Gift of Ben and Aileen Krohn, 2003.66.1.



Dionne Haroutunian studied visual communication at the Art Institute of Seattle. She has been featured in one-person exhibitions at the Centre Arménien in Geneva, Switzerland, and at numerous Seattle art galleries. Her prints were selected for the 2010 *2nd Shinzoburo Takeda National*

Biennial at Museo de las Pinturas, Oaxaca, Mexico, and the 2009 *Bienale des Estampes Contemporaines* at Trois-Rivières, Québec, Canada. She is founder and director of Sev Shoon Arts Center, a printmaking workshop and teaching center in Ballard. She also co-founded and developed BallardWorks, an artists' studio and arts center. Haroutunian has also served as Cultural Envoy to Nigeria for the U.S. State Department.

Taking A Stand, 2002. Monoprint, 30 x 22 inches. Collection of the artist.



Susan Dory studied art at Iowa State University and at the University of Vienna in Austria. In the Northwest, her paintings have been shown at Bellevue Art Museum and Center on Contemporary Art. Her work is in the collections of the Seattle Arts Commission and Tacoma Art Museum. She won juror's prizes for Bellevue Art Museum's

Northwest Annual and the Texas Fine Arts Association's *New American Talent: 14th Exhibition*. Dory received a Pollock-Krasner Foundation Grant in 2001 and was artist-in-residence at the Espy Foundation in 2005. Her paintings are included in the collections of 4Culture Portable Works, Seattle Arts Commission, Microsoft Corporation, Swedish Hospital, Nordstrom Headquarters, and Tacoma Art Museum.

Untitled (detail), 2000. Wax and enamel on panel, 29 5/8 x 28 3/8 inches. Tacoma Art Museum, Gift of Ben and Aileen Krohn, 2003.66.3.



Claire Cowie studied at the North Carolina School of the Arts in Winston-Salem and at Washington University in St. Louis. She earned her Master of Fine Arts at the University of Washington. She has had one-person exhibitions at Henry Art Gallery, Stanford University

Gallery, and Skowhegan School of Painting and Sculpture. She was artist-in-residence at Centrum and Henry Art Gallery and has received both a GAP Award (Grants for Artists Projects) from Artist Trust in 2000 and a Pollock-Krasner Foundation Grant in 2005. Her work is in the collections of Swedish Cancer Institute, Microsoft Corporation, University of Missouri, Henry Art Gallery, and Tacoma Art Museum.

Sky Village (detail), 2005. Watercolor on paper, sheet: 104 × 52 inches. Tacoma Art Museum, Gift of James and Judy Wagonfeld and William and Lisa Holderman, 2005.44.



Joseph Park earned a Master of Fine Arts degree from the California Institute of the Arts in Valencia, California, and a Bachelor of Applied Arts from Cornish College of the Arts, Seattle. In 2005, Park was featured in the one-person exhibition *Moon Beam Caress* at Frye Art Museum,

Seattle. His paintings have been included in group exhibitions at Seattle Art Museum, The Art Gym at Marylhurst University, Regina Gouger Miller Gallery at Carnegie Mellon University, Henry Art Gallery, University of Washington, and at the *Gwangju Biennale* in South Korea. His paintings are in the collections of Seattle Art Museum and Tacoma Art Museum.

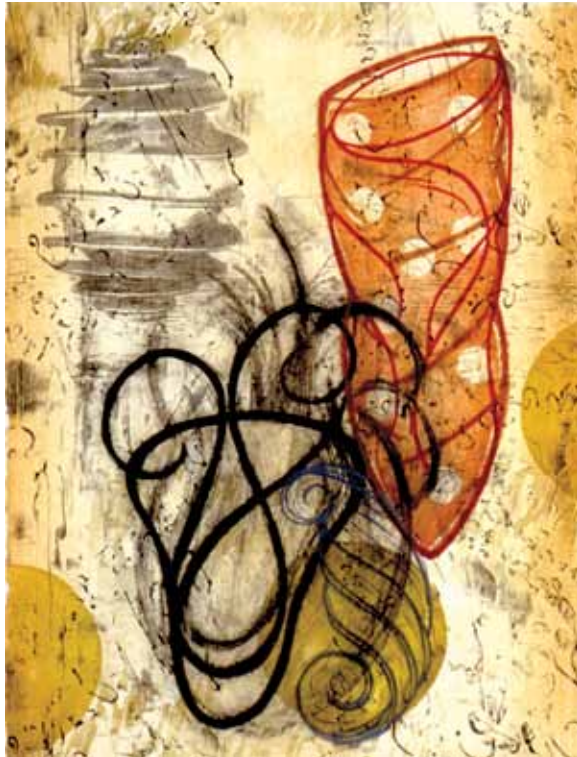
Chess, 2001. Oil on canvas, 20 x 24 1/8 inches. Tacoma Art Museum, Gift of David Lewis in honor of Clinton Williams, Donald Williams, Eileen Lewis, and Jane Ramm, 2003.73.1.



Brian Murphy earned his Bachelor of Fine Arts from the University of Connecticut and his Master of Fine Arts from the University of Washington. He has had one-person exhibitions at Seattle venues such as Suyama Space and Platform Gallery. In the Northwest, his paintings have

been included in group exhibitions at the Wright Exhibition Space, Lee Art Center, Frye Art Museum, SOIL Artist Cooperative Gallery, Bellevue Art Museum, and The Art Gym. He has received grants from Artist Trust and King County Arts Commission and was awarded the 2001 Betty Bowen Award. His paintings have been collected by City of Seattle Portable Works Collection and Boise Art Museum.

Invisible Self-portrait, 2006. Watercolor on paper, 96 x 60 inches. Tacoma Art Museum, Gift of Stacey Winston, 2006.17.



Barbara Robertson has a Master of Fine Arts degree from the University of Washington. She is president and co-founder of Seattle Print Arts, an organization that fosters and expands knowledge and appreciation of print arts. She has also served on the Board of Trustees for Pratt

Fine Arts Center in Seattle. She has exhibited her prints throughout the Northwest and in group exhibitions in China, Canada, Mexico, Cuba, and England. She has received grants from the Kala Art Institute, Washington State Arts Commission, City of Seattle, and King County Arts Commission. Her work is included in the collections of Tacoma Art Museum, 4Culture Portable Works, City of Seattle, and the State of Washington.

Galena, 2000. Monoprint with etching, woodcut, collograph, and photo transfer, sheet: 27 ¹/₁₆ × 20 ⁷/₁₆ inches. Tacoma Art Museum, Museum purchase, 2000.22.2.



Whiting Tennis graduated from the University of Washington in 1984 with a Bachelor of Fine Arts. His work has been included in group exhibitions in Chicago, San Francisco, New York, Seattle, and Boston. He has had one-person gallery exhibitions in New York, Portland, and Seattle. His paintings have been included in group exhibi-

tions throughout the Northwest, including the Museum of Northwest Art, Kirkland Arts Center, and Wright Exhibition Space. Outside the region, his work has been shown by Artist Space, Aldrich Museum, and Ulrich Museum of Art. Tennis received a Pollock-Krasner Foundation grant in 1993 and the Arlene Schnitzer Prize in association with the *Contemporary Northwest Art Awards* exhibition in 2008.

Blue Tarp (detail), 2007. Acrylic and collage on canvas, 96 × 144 inches. Tacoma Art Museum, Museum purchase in honor of John and Shari Behnke with funds from Edie Adams, Cathy and Michael Casteel, Janet Wright Ketcham, Aileen and Ben Krohn, Greg Kucera and Larry Yocom, Janice Niemi and Dennis Braddock, Grace Nordhoff and Jonathan Beard, Lucy and Herb Pruzan, Carolyn and Kevin Reid, Kim Richter, Laurie and George Schuchart, Rebecca and Alexander Stewart, Virginia and Bagley Wright, 2008.2.



Charles Krafft proudly carries the designation as the “oldest promising young artist in Seattle.” He is a self-taught painter best known for his provocative delftware (a blue and white pottery generally associated with The Netherlands). He learned this traditional medium from a friendly

(and talented) Hells Angel and through working with the Northwest China Painters Guild. Krafft’s delftware has been shown at the London Crafts Council, Musée d’Art et d’Industrie in Saint-Étienne, France, and Fuller Craft Museum in Brockton, Massachusetts. He is also the founder of the Mystic Sons of Morris Graves, Seattle Lodge No. 93, an exclusive and pseudo-secret society of artists dedicated to the absurd.

Sal Mineo Bunny, 2001–2007. Hand-painted earthenware, 10 × 4 ½ × 2 ½ inches. Courtesy of the artist.



Randy Hayes earned a Bachelor of Fine Arts from the Memphis Academy of Arts (now Memphis College of Arts). His many one-person exhibitions at museums include Boise Art Museum, Tacoma Art Museum, Seattle Art Museum, Oglethorpe University Museum, Cheekwood Museum, Northwest Museum of Arts &

Culture, and Bellevue Art Museum. His work has also been exhibited in group shows at the New Museum, Los Angeles County Museum of Art, and Museum of Contemporary Photography. His work has been collected by Tacoma Art Museum, Seattle Art Museum, Mississippi Museum of Art, Microsoft Corporation, and Boise Art Museum. He received the 1982 Betty Bowen Award and a Flintridge Foundation Award in 2003 and 2004.

The Ferry to Eagle Lake, 2003. Oil on photographs and pushpins, 64 × 110 inches overall. Tacoma Art Museum, Gift of the artist in honor of Bill and Bobby Street, 2003.51A–JJJJ.



Akio Takamori earned a Master of Fine Arts in ceramics at Alfred University in New York. His mid-career exhibition, organized by Arizona State University Art Museum, entitled *Clouds of Memory* traveled to Tacoma Art Museum, The Art Gym, and Racine Art Museum. Additionally, his work has been featured in one-person

exhibitions at the Tempe Arts Center in Arizona and European Ceramic Work Centre in The Netherlands. His work is included in collections such as the Victoria & Albert Museum in London, Taipei Fine Arts Museum in Taiwan, Museum of Contemporary Ceramic Art in Japan, Archie Bray Foundation for the Ceramic Arts in Helena, Montana, City of Seattle, Microsoft Corporation, and Tacoma Art Museum.

Female Dwarf, 2000. Stoneware with underglazes, 29 × 15 × 12 inches. Vascovitz Family, Courtesy of James Harris Gallery, Seattle.



Eric Elliott earned a Bachelor of Arts from University of California, Berkeley, and a Master of Fine Arts from the University of Washington. His work was selected for Tacoma Art Museum's *9th Northwest Biennial*. Paintings by Elliott were included in the 2009 exhibition *Gathering Image*,

Fugitive Form at University of Puget Sound's Kittredge Gallery. 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. He teaches at Gage Academy of Art, Highline Community College, and North Seattle Community College.

Photinia #2, 2008. Oil on canvas, 24 × 24 inches. Collection of Dr. Dale G. Hall and Mrs. Susan Russell Hall.



April Surgent graduated from Australian National University in Canberra with a Bachelor of Fine Arts degree. She has had several one-person exhibitions at Bullseye Gallery in Portland. Her work has also 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, Museum of Glass, Chrysler Museum of Art, and the Embassy of Spain in 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.

Midnight Story Tellers, 2009. Fused and engraved glass, triptych, 17 × 13 ¼ × 2 inches. Collection of William and Lisa Holderman.



Margie Livingston earned a Master of Fine Arts from the University of Washington. She has shown regionally at Bumbershoot Arts Festival, Seattle Art Museum, Museum of Northwest Art, Whatcom Museum of History and Art, and Tacoma Art Museum. Livingston was a recipi-

ent of Seattle Art Museum's 2006 Betty Bowen Award and was included in Portland Art Museum's 2007 *Contemporary Northwest Art Awards* exhibition. She received a Fulbright Scholarship in 2001 and was a 2008 artist-in-residence at the Shenzhen Fine Art Institute in China. Her paintings are included in the collections of Seattle Art Museum, Henry Art Gallery, 4Culture, and Tacoma Art Museum.

Zip #1, 2009. Acrylic, 58 x 4 inches. Collection of the artist, Courtesy of Greg Kucera Gallery Inc., Seattle.



Richard Marquis earned a Master of Fine Art from the University of California, Berkeley. In 1969, he received a Fulbright-Hayes Fellowship to study art at the Venini Glass factory in Murano, Italy. He has received four National Endowment for the Arts grants and was elected to the College of Fellows of the American Crafts

Council in 1995. Marquis has been awarded lifetime achievement awards from both the Art Alliance for Contemporary Glass and the Glass Art Society. His glass art has been collected by museums around the world, notably the Metropolitan Museum of Art, National Museum of American Art, Seattle Art Museum, and Victoria & Albert Museum. Marquis and his art have also been the subject of two major monographs.

Point of Diminishing Eggs (detail), 2010. Blown glass: *granulare* technique; found objects, 14 ½ × 42 × 10 inches overall. Collection of Johanna Nitzke Marquis.

15 Years of Nominees

2010

PAINTING

Ken Kelly
Margie Livingston
Matthew Offenbacher
Joey Veltkamp

GLASS

Sabrina Knowles and
Jenny Pohlman
Dante Marioni
Richard Marquis
Marvin Oliver

2009

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

2008

PAINTING

Catherine Cook
Randy Hayes
Denzil Hurley
Robert Yoder

CERAMICS

Doug Jeck
Peter Olsen
Akio Takamori
John Taylor

2007

PAINTING

Buddy Bunting
Victoria Haven
Whiting Tennis

SCULPTURE

Charles Krafft
Yuki Nakamura
Eric Nelsen
Alex Schweder
Tip Toland

2006

PAINTING

Jaqu Chartier
David C. Kane
Brian Murphy
Barbara Earl Thomas

PRINTMAKING

Dawn Cerny
Blake Haygood
Barbara Robertson

2005

PAINTING

Jaqu Chartier
Mary Larson
Helen O'Toole
Joseph Park
Jeffrey Simmons

2004

PAINTING

Laura Castellanos
Claire Cowie
Victoria Haven
Joseph Park

2003

PAINTING

Susan Dory
Randy Hayes
Robert C. Jones
Barbara Earl Thomas

2002

PAINTING

Donnabelle Casis
John Feodorov
Philip Govedare
Julia Ricketts

PRINTMAKING

Dionne Haroutunian
Eva Isaksen
Deborah Mersky
Elizabeth Sandvig

2001

PAINTING

Dennis Evans
Ken Kelly
Mark Takamichi Miller
Robert Yoder

SCULPTURE

Cris Bruch
Pam Gazale
Doug Jeck

2000

PAINTING

George Chacona
Deborah Mersky
Mary Ann Peters
Liza vonRosenstiel

SCULPTURE

Lita Batho
Claudia Fitch
Patrick Holderfield
Helen Lessick

1999

PAINTING

Jaqu Chartier
Denzil Hurley
Maxine Martell
Jeffrey Mitchell

PHOTOGRAPHY

Doug Keyes
Richard Lewis
Robert Lyons
Glenn Rudolph

1998

PAINTING

Ross Palmer Beecher
Lauri Chambers
Jeff Hansel
Mary Ann Peters
Barbara Earl Thomas

PHOTOGRAPHY

Eduardo Calderón
Mary Peck
Lynn Thompson
Benjamin Wilkins

1997

PAINTING

Juan Alonso
Pat De Caro
Joe Max Emminger
Randy Hayes
Samaj

1996

PAINTING

Juan Alonso
Sylvain Klaus
Deborah F. Lawrence
Anne Siems
Michael Spafford



Installation view of the exhibition *Honoring 15 Years of Neddy Artist Fellows*, 2010 at Tacoma Art Museum.



Installation view of the exhibition of the 2010 Neddy Artist Fellowship nominees.



Installation view of the exhibition *Honoring 15 Years of Neddy Artist Fellows*, 2010 at Tacoma Art Museum.

2010 Neddy Artist Fellowship Nominees

2010 Selector's Message

Margery Aronson, Selector, Neddy Artist Fellowship 2010

Independent curator and art advisor

In celebrating its fifteenth year of support for outstanding individual artists from the Seattle area, the 2010 Behnke Foundation Neddy Artist Fellowships honor a painter and an artist working with glass with an unrestricted award of \$15,000. Since 1996, the Neddy Fellowships have been given each year by the Behnke family in memory of Robert E. (Ned) Behnke, (1948–1989) who was a gifted and accomplished painter active in the Northwest arts community. The selection process devised by the Foundation utilizes a committee of local arts professionals, each of whom selects a nominee and an alternate candidate for the award. With strict adherence to a policy addressing conflict of interest, the nominators do not know who the selector is, nor does the selector know who the nominators are. Because Ned was a painter, there is always a fellowship given in painting, and in recent years, a second Neddy award in another discipline was added to the painting award. In recent years, artists working in photography, printmaking, and ceramics have been chosen for the Neddy, and this year, for the second time, the Neddy Artist Fellowship is presented to an artist working with glass. In addition to artistic excellence, the artists' community involvement is an important component of the selection criteria and equation.

The Neddy selector has the great privilege and luxury of meeting with each of the nominated artists in his or her studio to look at artworks and to listen carefully to each person's perspective on art and the world. As the selector, you definitely have the feeling that you've been training your whole life for this opportunity to positively affect an artist's life. At last, you actually have a chance to apply what you've gleaned from years spent looking at and thinking about artworks to making choices that really matter in awarding

the Neddy to two deserving artists. But then, you also face the challenge and the ultimate reality of the task—even though it is clear that every nominated artist is deserving of a Neddy Artist Fellowship, you can only choose one artist in each discipline.

This year, it was quickly apparent that the concept of “community” is central to the way the nominated artists live their lives and make their work. Since the beginning of the American contemporary glass movement in the 1960s, artists working with this material have routinely collaborated with one another while sharing resources and skills, and indeed, this practice is borne out among this year’s Neddy artists. What was more unexpected was that in addition to their individual artistic achievements, the 2010 nominees in painting also have numerous interconnections that include collaborations, crossovers and exchanges in curatorial arenas, exhibition organization, and frequent participation in each others’ creative projects. All these relationships and cross references continually enrich, nurture, and support our vibrant Northwest creative arts community, engaging and developing a broader audience for the arts in general, making the sum of the whole significantly greater than its parts.

Recipient of the 2010 Neddy Artist Fellowship in painting, Margie Livingston works from observation, typically utilizing a “model grid” she has fabricated in her studio to clarify her ideas about light, form, and space, and to create in her paintings the equivalent experience of light in space without translating it literally. Livingston describes her process as “trying to make each daub of paint contain location, drawing, gravity, color, and light. These marks are fragments that reference the greater whole.” Lately, she has begun to use acrylic paint to construct objects that are at the same time a three-dimensional painting and a sculpture made of paint. She has been an active member of the artists’ cooperative gallery SOIL for ten years, supporting and celebrating its mission as a space for experimental

and collaborative work. She is an incredibly disciplined artist who has recently shifted her work to embrace the notion of “letting accident and discovery meet invention and experimentation.”

Ken Kelly has lately focused on combining acrylic and oil paints to create rhythmically patterned abstract works on canvas imbued with energy and electricity that have their roots in physics, mathematical order, and natural processes. In these paintings, he implies the history of the work while engaging his viewers by showing what it takes to make the art. Originally from Georgia, in his nearly thirty years in Seattle’s arts community, Kelly has paid homage to one of his own teachers by generously mentoring and encouraging younger artists.

Matthew Offenbacher is a painter who works with oil and acrylic on Stainguard, a cotton material invested with starch that resists the pigment applied to it. Working from drawings sourced from photographs clustered around a theme (his most recent exhibition was comprised of paintings of and about his cat, Turtle), Offenbacher’s paintings manifest an interest in conscious use of color theory and often include subtle art historical references including Italian Futurism, African sculpture, or an image of an installation from the 1920s in Alfred Stieglitz’s New York gallery. Offenbacher is an active curator and organizer of his colleagues’ artwork, having produced an exhibition of miniatures at Howard House in 2008 and *The Gift Shop* at Henry Art Gallery in 2009. He also publishes *La Norda Speciale*, a quarterly zine of writings by artists (rather than critics).

Joey Veltkamp is a self-taught painter who depicts objects from everyday life and combines and compiles them into visual narratives that are both autobiographical and mysterious. He also professes to sentimentality and to “promoting the sweet and gentle side of life.” Moreover, Veltkamp gives back to his community as an active blogger and interviewer who

also curates and teaches, creating spaces and opportunities through these efforts and projects that foster community among disparate groups.


The 2010 Neddy Artist Fellowship recipient in glass is Richard Marquis, a pioneer of the “first generation” of Americans working with glass. Marquis was born in Arizona, raised and educated in California, and has been a Whidbey Island resident since 1982. His teaching and mentoring of other artists has affected countless individuals working with glass throughout the world. During Pilchuck Glass School’s first summer in 1971, the artists melted glass batch in the furnace Marquis had built at the University of Washington. In 1969, he was the second artist to work at the esteemed Venini factory on the Venetian island of Murano on a Fulbright-Hayes Fellowship, following Dale Chihuly in 1968. Marquis works in an efficient hotshop on Whidbey Island with a small team of locally-based artists when and as economics permit. His remarkable artworks are innovative creations utilizing Italian glass techniques such as *murrine* and *granulare* in a completely fresh and contemporary fashion. The playful and obsessive inventiveness of everything Marquis makes attests to a supreme mastery of his materials and demonstrates over and over that his art and his life are truly indivisible. Among the prestigious awards he has received are the Pilchuck Glass School Libenský Award, Lifetime Achievement Awards from both the Glass Art Society and the Art Alliance for Contemporary Glass, and the James Renwick Alliance Masters of the Medium Award.

Dante Marioni grew up with glass and began blowing glass after school when he was just fifteen. Like Richard Marquis, Marioni’s father, Paul, was another “first generation” glass artist. Consequently, Marioni was exposed to and came to know the American greats in the field. He considers himself fortunate to have been in the right place at the right time to learn from and work with many artists he admired. Among his mentors are his father, Benjamin Moore, Richard Marquis, and the Italian maestro Lino Tagliapietra. Continually inspired by modernist work made in glass in early twentieth-century Venice, Marioni focuses on “the art of glass-blowing rather than the blowing of glass art” while producing stunning

contemporary sculptures of majestic scale in brilliant colors with virtuosic techniques that reference and honor their Venetian antecedents. Marioni teaches throughout the Northwest and abroad and serves on the Pilchuck Glass School Board of Trustees.

Sabrina Knowles and Jenny Pohlman have collaborated on their narrative sculptures in blown and sculpted glass, beads, fabricated metals, and mixed media since 1992. Using a personal vocabulary of stylized forms, their work frequently celebrates women and the female form with references to ancient civilizations and other cultures, informed by their travels in Africa and Southeast Asia. Their work addresses themes they embrace, including concepts of healing, nurturing, self-empowerment, reverence, memory, and balance by combining Knowles's interest in and focus on archetypal female forms and Pohlman's skills in bead making and metal fabrication. For thirty years, Knowles and Pohlman have been teaching glass to adults and young people at Pratt Fine Arts Center and Coyote Junior High School in Seattle, Pilchuck, and at other institutions nationwide. In 1993, in conjunction with Pratt, they developed "Fired Up About Glass," a comprehensive glass program for Seattle's inner-city schools, and in 2000, they established a high school scholarship at Pratt to provide ongoing support for inner-city youth, which they continue to fund each year with an auction donation.

Marvin Oliver's work reflects and projects his Native American heritage—his mother is from Isleta Pueblo in New Mexico and his father is Quinault from the Northwest. Using all the tools and skills available to him as a sculptor and motivated by a need to invent and improvise, Oliver constantly strives to perfect everything he does before addressing the next new thing. He is known internationally for his traditional carved and sculpted work as well as for his innovations in large-scale mixed-media public artworks, such as his monumental suspended sculpture in fused glass, cast glass, dichroic glass, and steel illuminating the formline design of Northwest Coast Art commissioned for Seattle Children's Hospital in 2006. Oliver first worked in cast glass with Paul Marioni. He currently works in



blown glass at Benjamin Moore, Inc. in Seattle with a team that includes Richard Royal, Robbie Miller, Michael Fox, Erik Woll, and Brian Pike, as well as with Bullseye Glass in Portland, Oregon, to make works in fused glass. Oliver is recognized for his work as a teacher and mentor. He also serves as Professor of American Indian Studies and Art at the University of Washington and as Adjunct Curator of Contemporary Native American Art at the Burke Museum.

Each year, the Neddy Artist Fellowships afford a magnificent opportunity to a pair of artists—completely unfettered support for the advancement of creativity and singular endeavors. Through the Behnke Foundation, the Behnke family has chosen to honor Ned’s life and art by generously giving annual awards to individual artists that acknowledge the past while anticipating and encouraging efforts in the future. Simply stated, recipients of and nominees for the Neddy epitomize artistic excellence and achievement at the highest level. Each artist actively participates in his or her own way in collaborations and in the creative collective that is central to the region’s core community values. The Northwest has been enormously enriched by the generosity of the Behnkes, a visionary family deeply committed to the community in which they live, and by the work of the artists and institutions they support. We all owe our sincere gratitude to the Foundation and to Renée and Carl Behnke, the 2010 Neddy co-chairs, for everything they do to celebrate and sustain our region’s best visual artists. •



Ken Kelly earned his Bachelor of Arts degree from the University of Georgia. He has shown his work at several Northwest locations, including Howard House Contemporary Art, Greg Kucera Gallery, and Pulliam-Deffenbaugh Gallery. He was the recipient of the prestigious Betty Bowen Award in 1989, a Seattle Arts Commission award in 1997, and a Pollock-Krasner Foundation Grant in 2008. Kelly was also nominated for the Neddy Artist Fellowship in 2001. His work is in the collections of Seattle Art Museum, Portland Art Museum, Henry Art Gallery, University of Arizona Art Museum, Orange County Museum of Art, and Tacoma Art Museum.

Web, 1992. Oil and acrylic on canvas, 48 × 36 inches. Tacoma Art Museum, Gift of John and Shari Behnke, 2009.3.1. *Big Yellow Shine*, 2009. Oil and acrylic on canvas, 84 × 108 inches, diptych. Collection of the artist, Courtesy of Howard House Contemporary Art, Seattle.



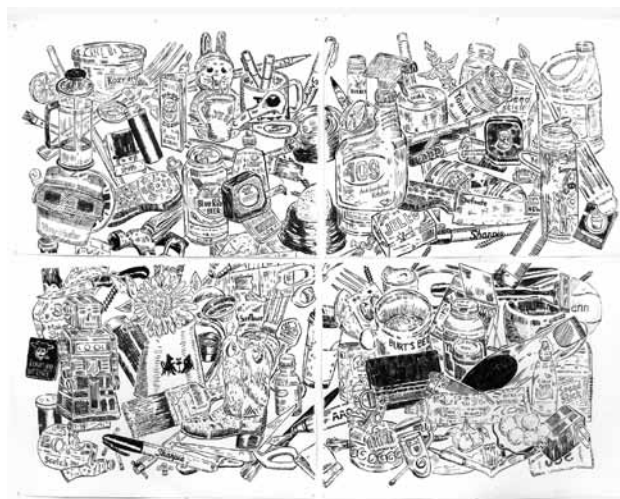
Margie Livingston earned a Master of Fine Arts from the University of Washington. She has shown regionally at Bumbershoot Arts Festival, Seattle Art Museum, Museum of Northwest Art, Whatcom Museum of History and Art, and Tacoma Art Museum. Livingston was a recipient of Seattle Art Museum's 2006 Betty Bowen Award and was included in Portland Art Museum's *2008 Northwest Contemporary Art Awards* exhibition. She received a Fulbright Scholarship in 2001 and was a 2008 artist-in-residence at the Shenzhen Fine Art Institute in China. Her paintings are included in the collections of Seattle Art Museum, Henry Art Gallery, 4Culture, and Tacoma Art Museum.

Structure (creamy gray), 2003. Oil on linen on panel, 20 × 16 inches. Tacoma Art Museum, Gift of Josef Vascovitz, 2004.13.



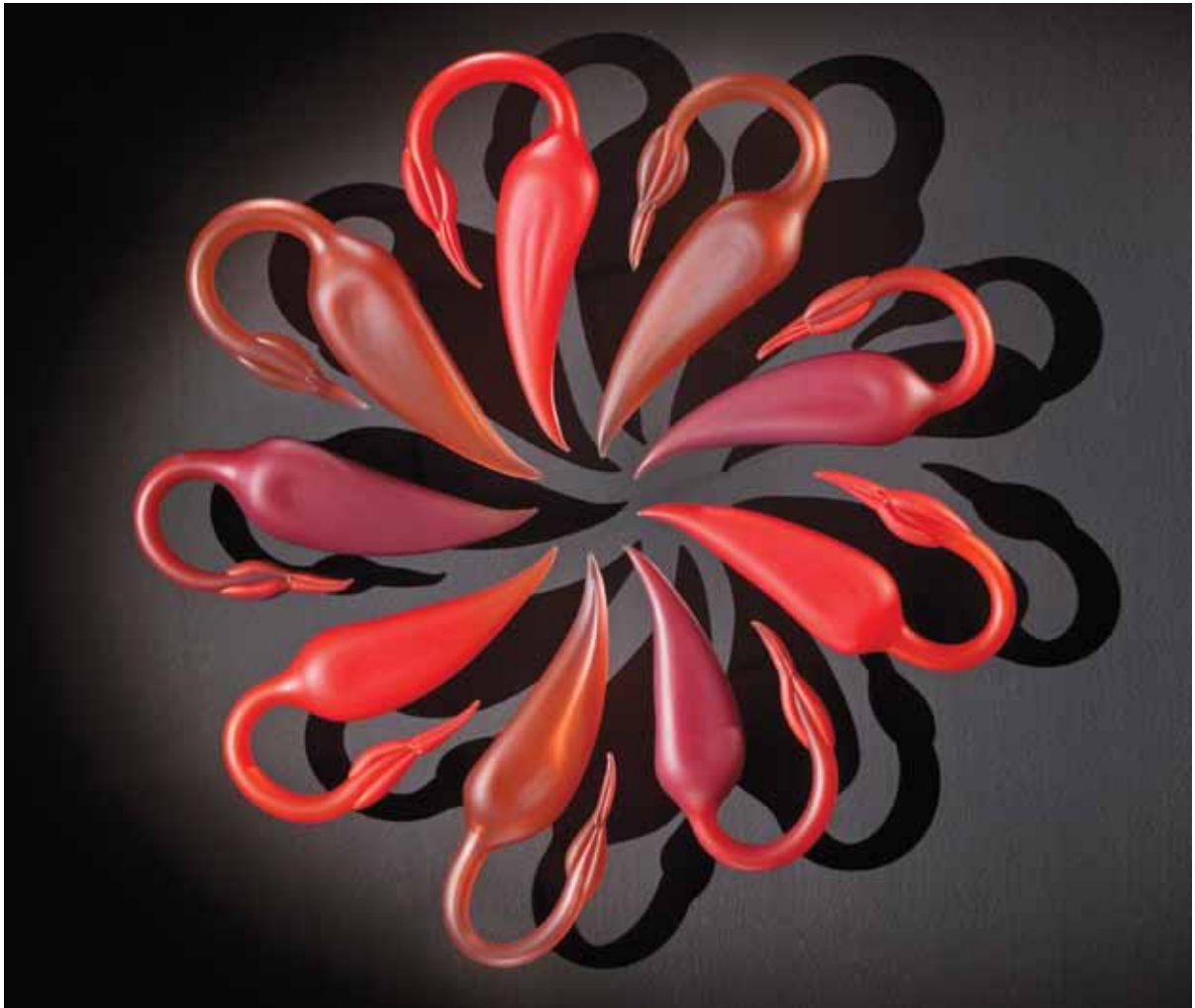
Matthew Offenbacher earned a Bachelor of Arts from Tufts University. In 2004, he was a visiting artist at University of California, San Diego. He has shown locally at Hedreen Gallery and Henry Art Gallery. His works have also been exhibited at the Museum of Contemporary Art in San Diego, Santa Monica Museum of Art, and California Center for the Arts in Escondido. Offenbacher won Seattle Art Museum's Kayla Skinner Special Recognition Award in 2009. His work is also a part of the collection of Museum of Contemporary Art, San Diego. Offenbacher also publishes the art zine *La Norda Speziolo*.

Large Owl, 2006. Oil and watercolor on canvas, 31 ½ × 24 ½ inches. Collection of the artist, Courtesy of Howard House Contemporary Art, Seattle. *Untitled*, 2009. Oil and acrylic on Stainguard cotton, 52 × 45 inches. Collection of the artist, Courtesy of Howard House Contemporary Art, Seattle.



Joey Veltkamp is a self-taught painter and arts writer. He was a Visiting Artist at the University of California in 2004 and an artist-in-residence at Seattle University from 2009 to 2010. He has shown at Henry Art Gallery and Hedreen Gallery in addition to a number of alternative art spaces and galleries in Seattle. Veltkamp was a 2009 PONCHO Invitational Fine Arts Exhibition merit award recipient. He has been reviewed by *Artweek*, *The Stranger*, and the *Seattle Post-Intelligencer*.

Joey and Dave (at Kim's 40th birthday), 2010. Acrylic on canvas, 20 × 20 inches. Collection of the artist.
Still Life (grid), 2009. Acrylic on paper, 38 × 50 inches each. Collection of the artist.



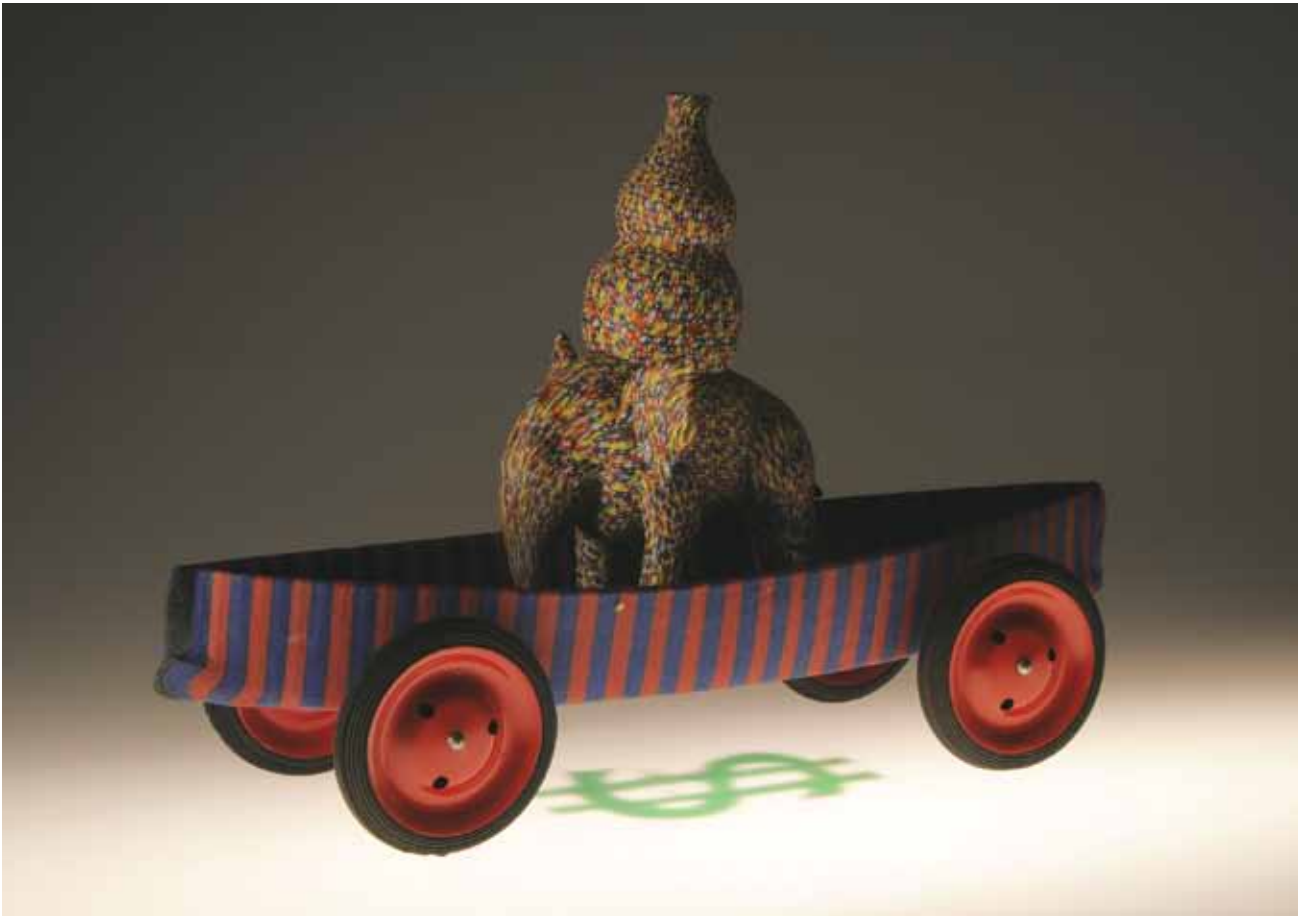
Sabrina Knowles and Jenny Pohlman have worked collaboratively for seventeen years. Knowles studied at Seattle Central Community College, and Pohlman earned a Bachelor of Science in Journalism from Ohio University. Both artists studied at Pratt Fine Arts Center and the Pilchuck Glass School. Their art has been featured in exhibitions at the Center on Contemporary Art, Museum of Northwest Art, Edmunds Museum, Larsen Museum, Creative Glass Center of America, Racine Art Museum, and Tacoma Art Museum. Their work is in the collections of the Museum of American Glass, Museum of Glass, Racine Art Museum, and Mobile Museum of Art.

Wheel of Remembering from the *Mandala* series, 2010. Off-hand blown and sculpted glass, steel, 28 × 27 × 3 ½ inches. Collection of the artists.



Dante Marioni studied glassblowing at Seattle's Glass Eye and Pilchuck Glass School. He received a Louis Comfort Tiffany Foundation Award in 1987. A decade later, he received the Outstanding Achievement in Glass Award from UrbanGlass, New York. His work has been collected by the Corning Museum of Glass, White House Crafts Collection, Los Angeles County Museum of Art, New Zealand National Museum, and Nijjima Glass Art Center. His work has been included in exhibitions around the world, including at the Museum of Fine Arts, Boston; Carnegie Museum of Art, Pittsburgh; Seattle Art Museum; and Museum of Glass, Tacoma.

Yellow Trio with Black, 2007. Blown glass, 39 ½ inches, tallest dimension. *Vessel Display*, 2007. Blown glass, 96 × 96 inches. Collection of the artist, Courtesy of Traver Gallery, Seattle and Tacoma.



Richard Marquis earned a Master of Fine Arts from the University of California, Berkeley. In 1969, he received a Fulbright-Hayes Fellowship to study art at the Venini Glass factory in Murano, Italy. He has received four National Endowment for the Arts grants and was elected to the College of Fellows of the American Crafts Council in 1995. Marquis has been awarded lifetime achievement awards from both the Art Alliance for Contemporary Glass and the Glass Art Society. His glass art has been collected by museums around the world, notably the Metropolitan Museum of Art, National Museum of American Art, Seattle Art Museum, and Victoria & Albert Museum. Marquis and his art have also been the subject of two major monographs.

Elephant in Boat on Wheels, 2004–2009. Blown and sculpted glass: *granulare* technique and hot slab construction, 12 ¾ × 19 ½ × 6 ½ inches. Collection of Johanna Nitzke Marquis.



Over the course of forty years, Marvin Oliver has emerged as one of the most prolific and influential Salish artists. His work has been included in important contemporary Native American art exhibitions, including Seattle Art Museum's *S'abadeb—The Gifts: Pacific Coast Salish Art & Artists*. Oliver's work has also been included in traveling exhibitions organized by the Museum

of Arts and Design, Museum of Craft & Folk Art, and Tacoma Art Museum. His commissions include works for Seattle Children's Hospital, Mary Bridge Children's Hospital, Toyota Corporation, Washington State Arts Commission, Alaska % for Public Art, King County Arts Commission, Seattle Arts Commission, and the City of Perugia, Italy. Oliver is Professor of American Indian Studies and Art at University of Washington, Adjunct Curator of Contemporary Native American Art at Burke Museum, and holds a part-time post at University of Alaska-Ketchikan.

Spirit Board II, 2005. Blown glass, cast glass, and steel, 47 × 14 × 6 ½ inches. Courtesy of Marvin and Brigette Oliver.
Orca, 2002. Watercut, fused, and polished glass with cast glass inlay and steel base, 90 × 64 × 22 inches.
 Tacoma Art Museum, Gift of Norma and Leonard Klorfine, T2009-65.

2010 Neddy Artist Fellowship Nominees Checklist

PAINTING

Ken Kelly

Born Magnolia,
Arkansas, 1955
Web, 1992
Oil and acrylic on canvas
48 × 36 inches
Tacoma Art Museum, Gift
of John and Shari Behnke,
2009.3.1

Big Yellow Shine, 2009
Oil and acrylic on canvas
84 × 108 inches, diptych
Collection of the artist,
Courtesy of Howard
House Contemporary
Art, Seattle

Margie Livingston

Born Vancouver,
Washington, 1953
Structure (creamy gray),
2003
Oil on linen on panel
20 × 16 inches
Tacoma Art Museum,
Gift of Josef Vascovitz,
2004.13

Matthew Offenbacher

Born Minnesota, 1971
untitled, 2009
Oil and acrylic on
Stainguard cotton
52 × 45 inches
Collection of the artist,
Courtesy Howard House
Contemporary Art,
Seattle

Large Owl, 2006
Oil and watercolor on
canvas
31 ½ × 24 ½ inches
Collection of the artist,
Courtesy Howard House
Contemporary Art,
Seattle

Joey Veltkamp

Born Helena,
Montana, 1972
*Joey and Dave (at Kim's
40th birthday)*, 2010
Acrylic on canvas
20 × 20 inches
Collection of the artist

Still Life (grid), 2009
Acrylic on paper
38 × 50 inches each
Collection of the artist

GLASS

Sabrina Knowles

Born Monterey, California,
1955

Jenny Pohlman

Born Cincinnati, Ohio, 1960
Wheel of Remembering
from the *Mandala* series,
2010
Off-hand blown and
sculpted glass, steel
28 × 27 × 3 ½ inches
Collection of the artists

Bird Stalk with Medicine
from the *Totem* series,
2010

Off-hand sculpted and
blown glass, steel, fer-
rous and non-ferrous
metals, and beads
45 × 20 × 14 inches
Collection of the artists

Dante Marioni

Born Mill Valley, California,
1964
Yellow Trio with Black,
2007
Blown glass
39 ½ inches, tallest
dimension
Collection of the artist,
Courtesy of Traver Gal-
lery, Seattle and Tacoma

Vessel Display, 2007
Blown glass
96 × 96 inches
Collection of the artist,
Courtesy of Traver Gal-
lery, Seattle and Tacoma

Richard Marquis

Born Bumblebee, Arizona,
1945
*Elephant in Boat on
Wheels*, 2004–2009
Blown and sculpted glass:
granulare technique and
hot slab construction
12 ¾ × 19 ½ × 6 ½ inches
Collection of Johanna
Nitzke Marquis

Marvin Oliver

U.S. Quinault/Isleta
Pueblo, Born Seattle,
Washington, 1946
Spirit Board II, 2005
Blown glass, cast glass,
and steel
47 × 14 × 6 ½ inches
Courtesy of Marvin and
Brigette Oliver

Orca, 2002
Watercut, fused, and
polished glass with cast
glass inlay and steel base
90 × 64 × 22 inches
Tacoma Art Museum, Gift
of Norma and Leonard
Klorfine, T2009-65

1996–2010 Neddy Artist Fellows Checklist

Michael Spafford

1996

Born Palm Springs, California, 1935
Europa and the Bull, 1986
Oil paint and cutout on canvas
76 × 83 inches each panel, triptych
Tacoma Art Museum, Gift of Terry Hunziker, 2005.15 A–C

Juan Alonso

1997

Born Havana, Cuba, 1956
Four Seasons–Spring, 1997
Acrylic on paper
17 × 14 ½ inches
Tacoma Art Museum, Gift of Carol I. Bennett, 2001.47.2.1

Four Seasons–Summer, 1997
Acrylic on paper
17 × 14 ½ inches
Tacoma Art Museum, Gift of Carol I. Bennett, 2001.47.2.2

Four Seasons–Fall, 1997
Acrylic on paper
17 × 14 ½ inches
Tacoma Art Museum, Gift of Carol I. Bennett, 2001.47.2.3

Four Seasons–Winter, 1997
Acrylic on paper
17 × 14 ½ inches
Tacoma Art Museum, Gift of Carol I. Bennett, 2001.47.2.4

Lauri Chambers

1998

Born Seattle, Washington, 1951
not titled (#7), 1997
Oil on canvas
56 ¼ × 119 ½ inches
Private collection, Courtesy of Francine Seders Gallery, Seattle

Benjamin Wilkins

1998

External Vise, 1997
Silver gelatin print
20 × 16 inches
Collection of Photographic Center Northwest

Jeffry Mitchell

1999

Born Seattle, Washington, 1958
Two Rabbits, 1993
Color aquatint and spit bite with chine collé
Sheet: 38 ½ × 24 ½ inches
Tacoma Art Museum, Partial gift of Marcia Bartholme, Beta Press and partial Museum purchase, 2001.41.67

Pattern Rabbits, 1993
Color aquatint, spit bite, and sugar lift etching with chine collé
Sheet: 38 ½ × 24 ½ inches
Tacoma Art Museum, Partial gift of Marcia Bartholme, Beta Press and partial Museum purchase, 2001.41.68

Doug Keyes

1999

Born Lansing, Michigan, 1964
Evergreen–Washelli #4, 2003
Digital C-print
37 ½ × 30 inches
Collection of the artist,
Courtesy of G. Gibson Gallery, Seattle

Mary Ann Peters

2000

Born Beaumont, Texas, 1949
in an instant...everything, 2006
Graphite powder, ink, pencil, watercolor, and gouache on polypropylene paper
11 × 81 ¼ inches
Tacoma Art Museum, Museum purchase with funds from Shari and John Behnke, 2007.22

Claudia Fitch

2000

Born Palo Alto, California, 1952

Two Chandeliers with Milk Drops, 2003

Ceramic with glazes, oil paint, gold leaf, and brass

Dimensions variable

Tacoma Art Museum, Museum purchase with funds from Shari and John Behnke and Greg Kucera and Larry Yocom, 2007.28

Mark Takamichi Miller

2001

Born Enid, Oklahoma, 1960

Untitled, 1999

Acrylic on canvas

72 × 64 inches

Tacoma Art Museum, Gift of Ben and Aileen Krohn, 2002.16

Cris Bruch

2001

Born Sugar Creek, Missouri, 1957

Shortest Distance #2, 2005

Redwood

14 × 24 × 13 inches

Collection of the artist, Courtesy of Elizabeth Leach Gallery, Portland

Donnabelle Casis

2002

Born Manila, Philippines, 1969

Untitled, 1999

Oil on canvas

24 × 24 inches

Tacoma Art Museum, Gift of Ben and Aileen Krohn, 2003.66.1

Dionne Haroutunian

2002

Born Switzerland, 1960

Taking A Stand, 2002

Monoprint

30 × 22 inches

Collection of the artist

Susan Dory

2003

Born Oklahoma City, Oklahoma, 1964

Untitled, 2000

Wax and enamel on panel

29 5/8 × 28 5/8 inches

Tacoma Art Museum, Gift of Ben and Aileen Krohn, 2003.66.3

Claire Cowie

2004

Born Charlotte, North Carolina, 1975

Sky Village, 2005

Watercolor on paper

Sheet: 104 × 52 inches

Tacoma Art Museum, Gift of James and Judy Wagonfeld and William and Lisa Holderman, 2005.44

Joseph Park

2005

Born Ottawa, Canada, 1964

Chess, 2001

Oil on canvas

20 × 24 1/8 inches

Tacoma Art Museum, Gift of David Lewis in honor of Clinton Williams, Donald Williams, Eileen Lewis, and Jane Ramm, 2003.73.1

Brian Murphy

2006

Born Willimantic, Connecticut, 1970

Invisible Self-portrait, 2006

Watercolor on paper

96 × 60 inches

Tacoma Art Museum, Gift of Stacey Winston, 2006.17

Barbara Robertson

2006

Born Springfield, Missouri, 1952

Galena, 2000

Monoprint with etching, woodcut, collograph, and photo transfer

Sheet: 27 ¹¹/₁₆ × 20 ⁷/₈ inches

Tacoma Art Museum, Museum purchase, 2000.22.2

Whiting Tennis

2007

Born Hampton, Virginia, 1959

Blue Tarp, 2007

Acrylic and collage on canvas

96 × 144 inches

Tacoma Art Museum, Museum purchase in honor of John and Shari Behnke with funds from Edie Adams, Cathy and Michael Casteel, Janet Wright Ketcham, Aileen and Ben Krohn, Greg Kucera and Larry Yocom, Janice Niemi and Dennis Braddock, Grace Nordhoff and Jonathan Beard, Lucy and Herb Pruzan, Carolyn and Kevin Reid, Kim Richter, Laurie and George Schuchart, Rebecca and Alexander Stewart, Virginia and Bagley Wright, 2008.2

Charles Krafft

2007

Born Seattle, Washington, 1947

Hard Drugs Hare, 2006

Hand-painted earthenware, collaboration with Trevor Jackson

7 ¹/₂ × 4 ¹/₂ × 2 ¹/₂ inches

Courtesy of the artist

Sal Mineo Bunny, 2001–2007

Hand-painted earthenware

10 × 4 ¹/₂ × 2 ¹/₂ inches

Courtesy of the artist

Balkan Bunny, 2000–2007

Hand-painted earthenware

7 ¹/₂ × 6 ¹/₂ × 2 ¹/₂ inches

Courtesy of the artist

Fatal Lozenge Bunny, 2007

Hand-painted earthenware,

collaboration with Trevor Jackson

5 × 6 × 2 inches

Courtesy of the artist

Randy Hayes

2008

Born Jackson, Mississippi, 1944

The Ferry to Eagle Lake, 2003

Oil on photographs and pushpins

64 × 110 inches overall

Tacoma Art Museum, Gift of the artist in honor of Bill and Bobby Street, 2003.51A–JJJJ

Akio Takamori

2008

Born Nobeoka, Miyazaki, Japan, 1950

Female Dwarf, 2000

Stoneware with underglazes

29 × 15 × 12 inches

Vascovitz Family,

Courtesy of James Harris Gallery, Seattle

Eric Elliott

2009

Born Anchorage, Alaska, 1975

Photinia #2, 2008

Oil on canvas

24 × 24 inches

Collection of Dr. Dale G. Hall and Mrs. Susan Russell Hall

April Surgent

2009

Born Missoula, Montana, 1982

Midnight Story Tellers, 2009

Fused and engraved glass, triptych

17 × 13 ¼ × 2 inches

Collection of William and Lisa Holderman

Margie Livingston

2010

Born Vancouver,

Washington, 1953

Zip #1, 2009

Acrylic

58 × 4 inches

Collection of the artist,

Courtesy of Greg Kucera Gallery Inc., Seattle

Richard Marquis

2010

Born Bumblebee, Arizona, 1945

Point of Diminishing Eggs, 2010

Blown glass: *granulare* technique; found objects

14 ½ × 42 × 10 inches overall

Collection of Johanna Nitzke Marquis

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