



2007 NEDDY ARTIST FELLOWSHIP

Buddy Bunting
Victoria Haven
Whiting Tennis

Charles Krafft
Yuki Nakamura
Eric Nelsen
Alex Schweder
Tip Toland

June 2–August 19, 2007

Once again, Tacoma Art Museum is pleased to present an exhibition of work by nominees for the Neddy Artist Fellowship. The museum first partnered with the Behnke Foundation and the Behnke Family in 2005 to present *A Decade of Excellence: Celebrating the Neddy Artist Fellowship*. Since then, we have worked together to organize exhibitions of artwork by the 2005, 2006, and now 2007 Neddy nominees.

The Neddy Artist Fellowship offers critical support to regional artists and helps raise the profile of contemporary Northwest art. By presenting exhibitions and publications of artwork by Neddy nominees, we are able to share the vital work being done here with the local community as well as visitors from outside the region. Tacoma Art Museum has received important gifts of works by Neddy Fellows and nominees for the permanent collection, which strengthens the collection and helps build a lasting legacy for Northwest art.

This year's exhibition continues the Neddy Fellowship's strong tradition of presenting art that is at the leading edge of work being created in the region. It is also noteworthy for being the first year that ceramics has been included as an award category. Ceramic art has a distinguished and unique history in the Northwest and is an exciting addition to the Neddy Fellowship.

Our partnership with the Behnke Family and the Behnke Foundation is what makes this exhibition possible. We thank them for their unique vision and unwavering support of our region's artists, a commitment that Tacoma Art Museum shares. We are grateful for Shari Behnke's leadership both as the founder of the Neddy Artist Fellowship and as one of our Trustees. Michelle McBride, the Director of the Behnke Foundation, provided invaluable assistance and we appreciate her dedication to this project. We are also grateful to Michael Darling, the Jon and Mary Shirley Curator of Modern and Contemporary Art at Seattle Art Museum, who generously gave his time and expertise to select this year's Fellows. Tacoma Art Museum's own Rock Hushka, Director of Curatorial Administration and Curator of Contemporary and Northwest Art, also contributed his skill and energy in presenting this year's exhibition. We are also fortunate to have Trustees who believe in our mission of celebrating Northwest art and artists. Finally, we sincerely wish to thank the artists who have generously shared their work with us and whose gracious cooperation made this exhibition a pleasure to organize and present.

Stephanie A. Stebich

Director

Tacoma Art Museum



In a region as rich in art and culture as Puget Sound is, awards such as the Neddy which recognize and encourage experimentation are crucial. In order for artists to continue to not only thrive here, but have the courage to make bold leaps in their work, financial safety nets such as this can alleviate some of the day-to-day stresses of making ends meet and allow for much necessary dreaming.

Michael Darling

Jon and Mary Shirley Curator of
Modern and Contemporary Art
Seattle Art Museum

The quality of work being made by this year's Neddy nominees was encouragingly high, making the selection of a winner in each category of painting and ceramics difficult, but also ensuring that the studio visits on the way to making these decisions were thoroughly engrossing. In every instance, I was privileged to learn about what each artist had done to get themselves to this point in their career and also get a sense of their ambitions for the future. Their goals augur well for what art lovers can expect in the coming months and years, and I for one will be very eager to continue to monitor their progress.

Nevertheless, recipients of the top prizes had to be chosen, and I am very comfortable knowing that Whiting Tennis and Charles Krafft will make the most of their Neddy Fellowships. Tennis seems to me to be at the top of his game, full of confidence and ideas that will surely lead to even more exciting breakthroughs in both his painting and mutually-supportive sculpture. He is making work that wrestles with history and spars with a panoply of august predecessors as well as any artist in the country, but also communicates a deep sense of connection to peculiarities of the Pacific Northwest. Krafft too has shaped a rich practice that simultaneously acknowledges and scrambles traditions and conventions, leading ceramics into unknown and sometimes disturbing territory that is not medium-specific. His urge to forge international connections and push contemporary art into unfamiliar locations will surely be abetted by this prize, and I can't wait to see him realize his aspirations.

Praise to the Behnke Foundation for helping our artists concentrate on what they do best!



Rose diptych by Robert E. (Ned) Behnke. Title and date unknown.



Barbara Robertson

2006 Neddy Artist
Fellowship for
Printmaking



Brian Murphy

2006 Neddy Artist
Fellowship for
Painting

Rock Hushka

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

Top: Barbara Robertson, *Galena*, 2000. Monoprint with etching, woodcut, collograph, and photo transfer, 27 11/16 × 20 7/8 inches. Tacoma Art Museum, Museum purchase. Bottom: Brian Murphy, *Invisible Self-Portrait*, 2005. Watercolor on paper, 96 × 60 inches. Tacoma Art Museum, Gift of Stacey Winston. Photo: Steven Miller.

The Neddy Artist Fellowship—known as The Neddy—honors local artists who have earned the respect of their colleagues and have demonstrated their artistic excellence. Established by the Behnke Foundation in 1996, The Neddy has provided vital critical and financial support for the Neddy Fellows and nominees. The Neddy stands with the Betty Bowen Award and grants from the Regional Arts and Culture Council as the very few unrestricted, large cash awards to visual artists in the Northwest.

The Neddy is a memorial to Robert E. (Ned) Behnke (1948–1989). Ned Behnke was a respected painter and a dynamic personality in the Seattle art scene. His passionate embrace of life and his dedication to his art serve as the model for selecting each year's Neddy Fellows. Artists are nominated using criteria that mirror Behnke's life and art: a strong and distinct artistic vision, passionate commitment to their career, artistic excellence, and activity in the art community.

Because Behnke was a painter, the Neddy Artist Fellowship was initially conceived as an award solely for painters. The Behnke Foundation added a second fellowship in 1998 to recognize and support the work of artists who specialize in other media. Each year a painter receives a fellowship, and on alternating cycles, the Foundation has granted fellowships to photographers, sculptors, and printmakers. This year marks the first award to a ceramicist. Artists are nominated by a committee of local artists, curators, collectors, and arts writers. The nominees next meet with an independent juror, who selects

the year's Fellows. This two-step process helps to ensure fairness and highlights the overall excellence of the nominees.

Because each artist is nominated individually, the 2007 nominees display a characteristic range of artistic styles and themes, representing the gamut of artists working in the region. This recognition of the broad range of themes and styles is one of the strengths of The Neddy. In addition to a strong impulse toward minimalist expression, the artists also share a penchant for a direct and frank approach to their subjects. None shies away from complex, multi-faceted issues whether those are social anxieties, survival, or death. The sophistication and open-ended qualities of each artist's work allow for many different connections to emerge. Buddy Bunting and Whiting Tennis evoke the detritus of life-threatening moments. Charles Krafft and Tip Toland press against the boundaries of society's expectations and norms. Victoria Haven and Eric Nelsen have an interest in the formalism emerging from twentieth-century abstraction. Alex Schweder and Yuki Nakamura use the purity and fragility of porcelain to evoke the tenuous aspects of human existence.

Many other fascinating relationships can be found between these artist's areas of concern. Toland and Schweder explore the unease generated by representations of the human body in American culture. Nakamura and Nelsen adapt traditional, Japanese ceramic techniques. Tennis and Haven resonate with one another as "pure painters." Krafft and Bunting revel in the fissures in social bonds. These multi-layered and intersecting thematic lines coupled with the fluidity of artistic practice accentuate the quality of the work by the eight Neddy nominees.

The works included in this exhibition focus not only on the interests of the eight nominees but also reflect broader societal pulses and move forward various strands of critical dialogue. Through the work of these eight artists, we can search for our own answers to the complexities and contradictions of contemporary life. We can absorb the lessons and wisdom of the artists. We can reflect on their responses and vision. The *2007 Neddy Artist Fellowship* exhibition allows for these dialogues to develop further and celebrates the vitality of the region's artists.

The Place to Be
Jess Van Nostrand
Independent Curator

The Neddy nominees were selected for their artistic excellence and unique creative vision. Although they do not share the same backgrounds or belong to an official membership, these eight artists have all chosen to live and work in the Northwest, where they are active participants and valuable contributors to the local art community.

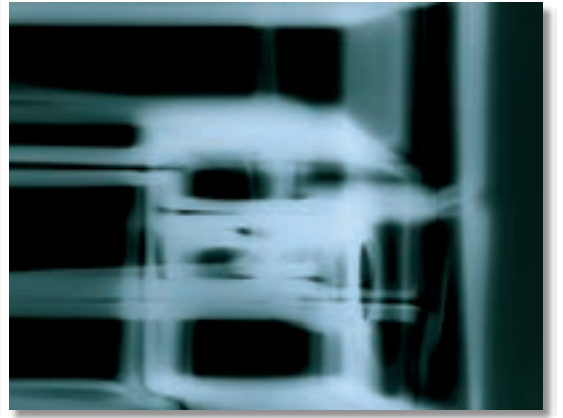


ALEX SCHWEDER trained as an architect at Pratt Institute, Brooklyn, and Princeton University. In 2006, he completed a year-long fellowship at the American Academy in Rome. His exhibition history includes group exhibitions at the Sculpture Center, New York, the Yerba Buena Center for the Arts, San Francisco, the St. Louis Art Museum, Museo d'Arte Contemporanea di Roma, Art Metropole in Toronto, and Tacoma Art Museum. His project *Lovelorn Walls* was permanently installed in the Tacoma Trade and Convention Center. His work is included in the collections of Tacoma Art Museum, the Kohler Company, and the Museum of Sex in New York.

Left: *Bi-Bardon*, 2001. Vitreous china, 32 × 34 × 14 inches.

Right: *Carwash* (X-ray), 2002. Duratrans print, 28 × 40 inches.

Courtesy of Howard House Contemporary Art, Seattle, and the artist.



The *Neddy Artist Fellowship* exhibition provides a welcome opportunity to look closely at the seemingly disparate work of a group of artists and to discover some surprising commonalities. By presenting their unique and different work together in an exhibition, a dialogue can take place that allows for new perspectives on their art and the mediums in which they work.

Identifying his medium as “architectural space,” Alex Schweder creates three-dimensional works that examine the messy side of the human body, making it uncomfortably public. His modified urinals, *Peescapes*, encourage men and women to share a rare biological experience in which genders are the same. *Bi-Bardon*, a Siamese twin urinal, and the imaginative *Carwash* also emphasize the contradiction between

TIP TOLAND earned her Master of Fine Arts degree from Montana State University in 1981. She has received major grants from the Virginia A. Groot Foundation, a GAP Grant from Artist Trust, an Emerging Artist Grant from National Council on Education for the Ceramic Arts, and the National Endowment for the Arts. She completed artist-in-residence programs at the Archie Bray Foundation, Helena, Montana, Centrum, Port Townsend, and Contemporary Craft Gallery, Portland. Her work has been exhibited in more than

12 one-person and 30 group exhibitions across the United States since 1981. Her work has been acquired by important private collectors and major museums including the Metropolitan Museum, New York, and the Kohler Arts Center, Sheboygan, Wisconsin.

Left: *Pretty, Pretty, Baby*, 2007. Stoneware, paint, and pastel, 34 × 29 × 37 inches. Right: *Painting the Burning Fence*, 2007. Stoneware, paint, pastel, and hair, 20 × 12 × 23 inches. Courtesy of Pacini Lubel Gallery, Seattle, and the artist.



human waste and the pristine objects into which we dispose of it. And, to emphasize the lack of control we have over biology, Schweder cleverly bestows character on these objects through their humanlike imperfections.

Tip Toland's work tells a similar story about nature having its way with humans, but with a completely different outcome. Her lifelike female figures, such as *Painting the Burning Fence*, link the quest for physical beauty with the inevitable

passing of time. *Pretty, Pretty, Baby* is a cross-eyed, larger-than-life baby who, like *Painting*, applies lipstick (although with less expert results). Such figures appear individualistic but speak to universal issues, such as the small but lifelong gestures we make in seeking acceptance. Autobiographical and narrative, Toland's work gives the viewer an immediate look into a life. The context of that life is open to imagination but remains weighty with insight.

YUKI NAKAMURA graduated from Joshibi University of Art and Design, Tokyo in 1994 and earned a Master of Fine Arts degree from the University of Washington in 1997. She has had one-person exhibitions at the Peeler Art Center, DePauw University in Indiana, Kittredge Gallery at the University of Puget Sound, Tacoma, SOIL Gallery in Seattle, and Archer Gallery of Clark College, Vancouver, Washington. She received grants from Artist Trust, 4Culture, Washington State Arts Commission and a Pollock-Krasner Foundation grant. She has completed artist-in-residence programs at the Pilchuck Glass School through a PONCHO Scholarship, Centrum in Port Townsend, Pratt Fine Art Center, Seattle, the Vermont Studio Center, Johnson, Vermont, La Napoule Art Foundation, France, and Novara Arte Cultura, Italy. Her work is included in the collections of Tacoma Art Museum, Microsoft Corporation, and the Tacoma Trade and Convention Center.

Left: *Dream Suspended*, 2006. Porcelain, neon wire, AC drivers, wood, dimensions variable. Right: *Dream A (White)*, 2005. Porcelain, glaze, 7 inches diameter. Courtesy of Howard House Contemporary Art, Seattle, and the artist.



Yuki Nakamura's ceramic sculptures and installations are grounded in a personal perspective as well, but like Schweder, she uses objects rather than human figures, often employing them to explore dreams. Her pillow sculptures, alluding to where we are at our most imaginative, are invitingly smooth and painted with unidentified maps, derived from the natural shape and texture of tree trunks. These works suggest displacement, as if the resting head dreams of being else-

where. *Dream Suspended*, an installation composed of porcelain soccer balls hanging at different lengths from neon wires, is a poignant piece dedicated to the artist's brother. Frozen in space, each sphere hangs like an interruption in someone's plans, a life stopped short, before his or her dreams came true.

Whiting Tennis finds his subject matter in ordinary structures in states of abandon. His oil painting, *Birdbath*, inspired by his neighbor's ramshackle birdbath, epitomizes this

WHITING TENNIS graduated from the University of Washington in 1984 with a Bachelor of Fine Arts degree. His work has been included in group exhibitions in Chicago, San Francisco, New York, Seattle, and Boston. In 1987, he was included in the Bumbershoot Arts Festival in Seattle. He has had one-person gallery exhibitions in New York, including at the prestigious White Columns gallery, as well as in Portland and Seattle. In 1993, Tennis received a Pollock-Krasner Foundation grant. His work has been reviewed in *The New York Times* and *Art in America* in addition to reviews by numerous Northwest critics.

Left: *Hippopotamus*, 2006. Oil on canvas, 16 × 20 inches. Right: *Nomad*, 2006. Acrylic on canvas, 36 × 24 inches. Courtesy of Greg Kucera Gallery, Seattle, and the artist.



interest in what he calls the “public display of negligence.” In works such as *Nomad*, these structures take on a human posture of loneliness, old-age, or terminal neglect, inspiring curiosity about the “lives” they once had. Tennis resuscitates these neglected objects and brings them to our attention as they, like Nakamura’s and Schweder’s works, take on a human quality without a human present. Tennis plays with the viewer’s perception of these structures and the space they

inhabit by flattening the scene with the layering of patterned paper, contrasting this with painted shadows that suggest a depth not entirely visible.

Victoria Haven’s work speaks to rapid change of the landscape, like the nearby construction that feeds the watchful artist’s work. Looking like curiously manmade frameworks for a mountain range, her paintings such as *The Lucky Ones-Pressure Drop* or *Bolt* often demonstrate an active state of spatial



VICTORIA HAVEN earned a Master of Fine Arts degree from Goldsmiths College, University of London in 1999. She has received numerous grants and awards including two Pollock-Krasner Foundation grants, two Artist Trust grants, the Betty Bowen Special Recognition Award, a Neddy Artist Fellowship nomination in 2004, and *The Stranger* "Genius Award." Most recently, her work has been included in group exhibitions at Tacoma Art Museum, Frye Art Museum, Seattle, the Art Gym, Portland, the Henry Art Gallery, University of Washington, the Austin Museum of Art, and the Drawing Center, New York. Her exhibitions have been reviewed frequently by Northwest critics and in *Art in America*, *Artforum*, and *New Art Examiner*, and she has been selected twice for *New American Paintings* (1996, 2004). Her work has been acquired by the Henry Art Gallery, City of Seattle, and Safeco Insurance.

Top: *Rabbit Holes 1 & 2* (installation view), 2005. Painted tape adhered to wall, 70 × 108 inches. Bottom: *The Lucky Ones-Pressure Drop*, 2006. Ink on paper, 38¼ × 69¾ inches. Courtesy of Howard House Contemporary Art, Seattle, and the artist.

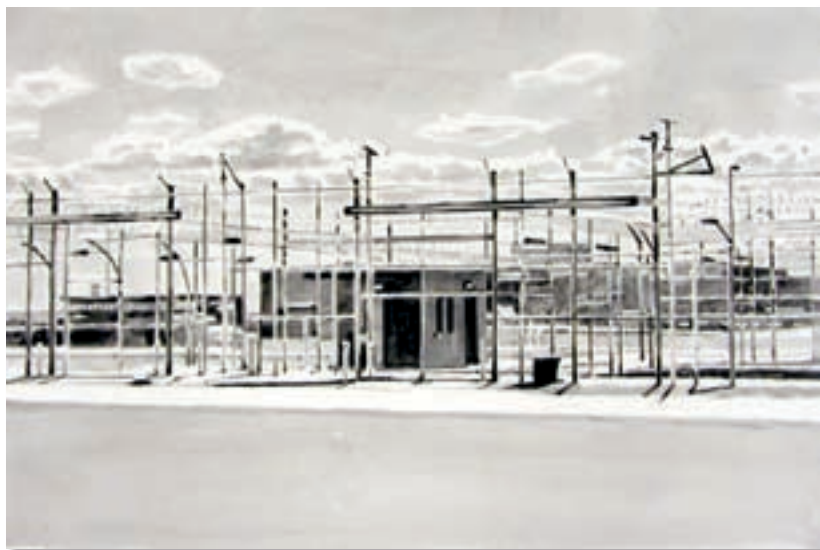


change, either in the form of a developing neighborhood or the split-second burst of a lightning bolt. Space is also investigated in works such as the *Rabbit Hole* series, in which Haven asks herself how far lines can be pushed until they disappear. She explores this by using glazes to control the way in which a painted line fades to near total invisibility. The effect of these disappearing lines is the creation of an impossible space—a kind of portal that allows one to slip into another realm.

Buddy Bunting's paintings of sun-bleached landscapes dominated by the expansive presence of prisons provide a kind of cinematic narrative—a silent film about people on the other side. As a visitor to these sites, Bunting is cast in the role of voyeur, exercising his freedom to drive past the prison and the immobile existence of its inhabitants. In many of his works, the surrounding landscape is absent, lending a sense of displacement to the structures, as if they had dropped

BUDDY BUNTING earned a Master of Fine Arts degree from Boston University. He is a member of the SOIL Artist Collective in Seattle, and in the Northwest, his work has been shown at SOIL Gallery, Kirkland Arts Center, 4Culture Gallery, Consolidated Works, Center on Contemporary Art, and Tacoma Art Museum. Nationally, he has shown his work in group exhibitions at P.S. 122, The Painting Center, and Artists Space in New York, the Chrysler Museum of Art, Norfolk, Virginia, Stedman Gallery at Rutgers University in Camden, New Jersey, and the Muscarelle Museum of Art at the College of William and Mary in Williamsburg, Virginia. In 2004, he received a GAP grant from Artist Trust.

Top: *Stopped* (installation view), 2004. Ink wash on wall, 25 × 43 feet.
Bottom: *Entrance Gate, Two Rivers Correctional Institution, Umatilla, Oregon*, 2004. Ink and pencil on paper, 22 × 30 inches. Courtesy of SOIL Gallery, Seattle, and the artist.



down from somewhere to land in the middle of nowhere. Like *Haven*, Bunting uses light and color to achieve a nearly invisible painted line, creating a mirage-like image that intensifies the seeming endlessness of the road ahead for both prisoner and driver.

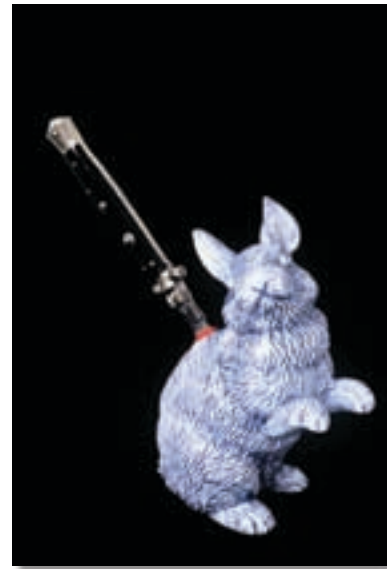
Prisons also appear in several works by Charles Krafft, but with an entirely different effect. Krafft's work is able, via one small form, to perplex the viewer using

symbols of violence, evil, death, ritual, celebrity, knick-knackery, history, war, and humor. By choosing iconography like the grenade, Krafft asks the viewer to rethink preconceived ideas about these symbols and what happens when they are used in another context. His commemorative penitentiary dinner plates and earthenware bunnies positioned in lethal situations are more than just examples of the macabre. Often made in multiples, his pieces can be amassed into a



CHARLES KRAFFT proudly carries the designation as the “oldest promising young artist in Seattle.” Krafft is a self-taught painter who is best known for his provocative delftware (a blue and white pottery traditionally associated with The Netherlands). He learned this traditional medium in his typically unusual fashion: an introduction by a “friendly Hells Angel” who had completed a rigorous apprenticeship program in a Delft souvenir factory in Gouda” and work with the Northwest China Painters Guild. Krafft’s delftware has been shown internationally including the London Crafts Council, Musée d’Art et d’Industrie, Saint-Étienne, France, and Fuller Craft Museum, Brockton, Massachusetts. He has completed artist-in-residence programs at Kohler Arts Center, Sheboygan, Wisconsin and California State University, Fullerton’s Grand Central Art Center. His work has been published in *Postmodern Ceramics*, *The New Yorker*, *Harper’s Magazine*, *Artforum*, and his self-published monograph *Villa Delirium*. Krafft 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.

Left: *Fragmentation Grenade*, 2005. Hand-painted slip cast porcelain, 3 × 5 inches. Right: *Sal Mineo Bunny*, 2006. Hand-painted earthenware, 10 × 4 ½ × 2 ½ inches. Courtesy of the artist.



domestic-looking collection, albeit a creepy one, that challenges and provokes.

Eric Nelsen’s sculptures are like ritual offerings from what he calls his “personal rolodex” of art historical and personal influences, such as his mentor Isamu Noguchi and the latter’s training with Constantin Brancusi. These references appear as symbols in *Memory, Myth, Motif: The Continuum of Objects* and serve as a way for Nelsen to indirectly own things

of personal and artistic value—a collection of sorts. The way in which the objects are arranged, jostled against one another, suggests the way in which experiences sit in our memory, waiting to be organized by us into something meaningful. Nelsen successfully achieves this via a rare ceramic tradition. His use of the Japanese *anagama* technique is appropriate to his subject matter. After a long 96 hours of firing in this ancient method, the individual pieces emerge from the kiln as if

ERIC NELSEN cites the deep influence of the artists Morris Graves and Isamu Noguchi on his career. In 1975, Noguchi invited Nelsen to Japan, where he studied ceramics with Kaneshige Michiaki at the kilns in Bizen. The following year, he collaborated with Mitsuo Morioka to construct one of the first *anagama*-style kilns in the United States. He established his first studio in Seattle in 1978, and began giving workshops on ceramics. His work has been exhibited regularly in group and one-person exhibitions since 1977. In addition to many reviews in national publications such as *Ceramics Monthly* and *American Craft*, Nelsen is included in *The Art of Craft: Contemporary Works from the Saxe Collection* published by the M. H. de Young Museum, San Francisco, and *Ceramics in the Pacific Northwest: A History* by LaMar Harrington.

Left: *Merchant of Muse #5—Reclining Buddha on Hobby Horse (Dada with Detritus)*, 1998. Anagama-fired clay, 17 × 18 × 10½ inches. Tacoma Art Museum, Gift of Morris Graves and Robert Yarber. Right: *Memory, Myth, Motif: The Continuum of Objects*, assembled 2007. Clay, anagama kiln-fired stoneware, 31½ × 72 × 39¾ inches. Courtesy of William Traver Gallery, Seattle and Tacoma, and the artist.



excavated, rusty-looking but closely resembling their original counterparts, unearthed in miniature.

The reward of looking at the work of these eight artists together is that, even if connected only by geography, exciting relationships can be created when remarkable art is brought together. What the works of these artists don't share is as instructive about their medium as what they do. Paint-

ing and ceramics are used in widely different ways within this group, challenging the viewer to consider the range of possibilities within mediums. This, in turn, encourages active participation on the part of viewers, who can discover more possibilities than mentioned here as they look closely and consider relationships and distinctions of their own.

EXHIBITION CHECKLIST

Buddy Bunting (born Worcester County, Maryland, 1964)
Coyote, 2007
Ink and pencil on wall
Site-specific installation on 9 × 12 foot wall
Courtesy of SOIL Gallery, Seattle, and the artist

Victoria Haven (born Seattle, Washington, 1964)
Rabbit Hole #4, 2007
Painted wall and painted tape adhered to wall
Dimensions variable
Courtesy of Howard House Contemporary Art, Seattle, and the artist

Charles Krafft (born Seattle, Washington, 1947)
Hard Drugs Hare, 2006
Hand-painted earthenware, collaboration with Trevor Jackson
7½ × 4½ × 2½ inches
Courtesy of the artist

Sal Mineo Bunny, 2001-2007
Hand-painted earthenware
10 × 4½ × 2½ inches
Courtesy of the artist

Balkan Bunny, 2000-2007
Hand-painted earthenware
7½ × 6½ × 2½ inches
Courtesy of the artist

Anti-Tank Bunny, 2007
Hand-painted earthenware
7½ × 5½ × 2½ inches
Courtesy of the artist

Fatal Lozenge Bunny, 2007
Hand-painted earthenware, collaboration with Trevor Jackson
5 × 6 × 2 inches
Courtesy of the artist

Attica Penitentiary Commemorative Plate (design template), 2006
Inkjet print on watercolor paper
15 inches diameter
Courtesy of the artist

Alderson Women's Reformatory Commemorative Plate (design template), 2006
Inkjet print on watercolor paper, collaboration with Trevor Jackson
15 inches diameter
Courtesy of the artist

Huntsville Prison Rodeo Trophy No. 1, 2004
Hand-painted earthenware
7 × 8 × 3 inches
Courtesy of the artist

Angola Prison Rodeo Trophy No. 2, 2004
Hand-painted earthenware
7 × 8 × 3 inches
Courtesy of the artist

Yuki Nakamura (born Shikoku Island, Japan, 1971)
Dream Suspended, 2006
Porcelain, neon wire, AC drivers, wood
Dimensions variable
Courtesy of Howard House Contemporary Art, Seattle, and the artist

Eric Nelsen (born Seattle, Washington, 1954)
Memory, Myth, Motif: The Continuum of Objects, assembled 2007
Clay, anagama kiln-fired stoneware
31½ × 72 × 39¾ inches
Courtesy of William Traver Gallery, Seattle and Tacoma, and the artist

Merchant of Muse #5—Reclining Buddha on Hobby Horse (Dada with Detritus), 1998
Anagama-fired clay
17 × 18 × 10½ inches
Tacoma Art Museum, Gift of Morris Graves and Robert Yarber

Alex Schweder (born New York, New York, 1970)
Carwash, 2002
Model: Vitreous china & silicone rubber, 6 × 31 × 20 inches
Xrays: Duratrans print, 28 × 40 inches
Courtesy of Howard House Contemporary Art, Seattle, and the artist

Bi-Bardon, 2001
Vitreous china
32 × 34 × 14 inches
Courtesy of Howard House Contemporary Art, Seattle, and the artist

Whiting Tennis (born Hampton, Virginia, 1959)
Blue Tarp, 2007
Acrylic and collage on canvas
8 × 12 feet
Courtesy of Greg Kucera Gallery, Seattle, and the artist

Tip Toland (born Pottstown, Pennsylvania, 1950)
Pretty, Pretty, Baby, 2007
Stoneware, paint, and pastel
34 × 29 × 37 inches
Courtesy of Pacini Lubel Gallery, Seattle, and the artist

Painting the Burning Fence, 2007
Stoneware, paint, pastel, and hair
20 × 12 × 23 inches
Courtesy of Pacini Lubel Gallery, Seattle, and the artist

Cover artwork by Robert E. (Ned) Behnke, title and date unknown.

Below: Robert E. (Ned) Behnke, *Imperial Lily*, 1984. Oil on canvas, 35 ½ x 36 inches. Tacoma Art Museum, Gift of the Behnke Family. Photo: Richard Nicol.



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NEDDY ARTIST FELLOWS	1996–2007
Michael Spafford, painting	1996
Juan Alonso, painting	1997
Lauri Chambers, painting	1998
Benjamin Wilkins, photography	1998
Jeffry 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