

# Washington State University's NEW ART MUSEUM

JORDAN SCHNITZER MUSEUM OF ART WSU

BY KAREN MOBLEY

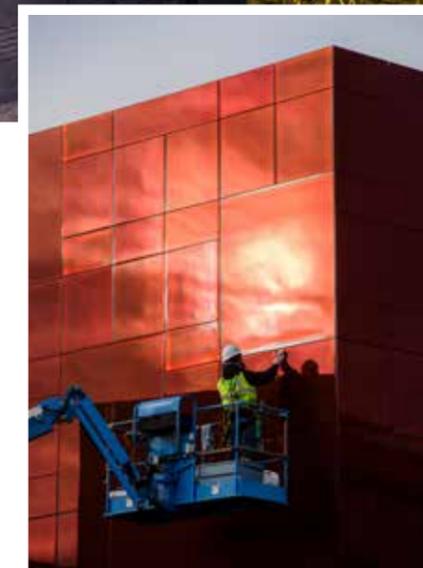
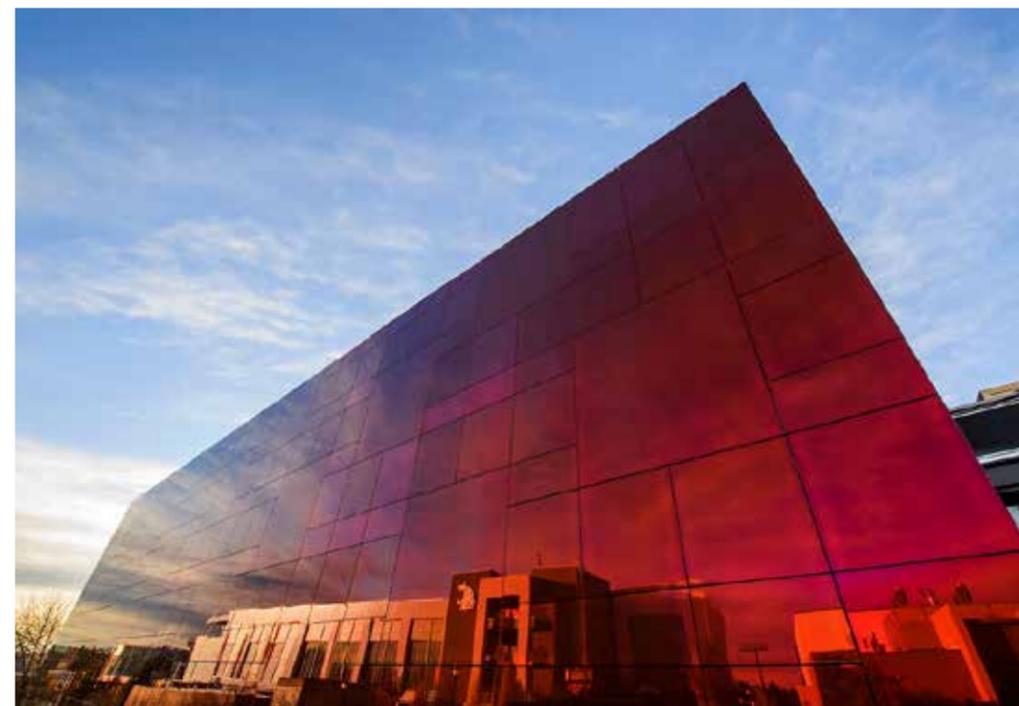
The Jordan Schnitzer Museum of Art at Washington State University will open to the public on April 6 at noon. The building is in the center of the Pullman, Washington campus across from Martin Stadium. You will not miss it. It is RED. It was once the campus public safety building. Museums have often been referred to as envelopes—beautiful enclosures to envelop art and ideas. This new museum is a glorious red cube. A jewel. *A crimson lady.*

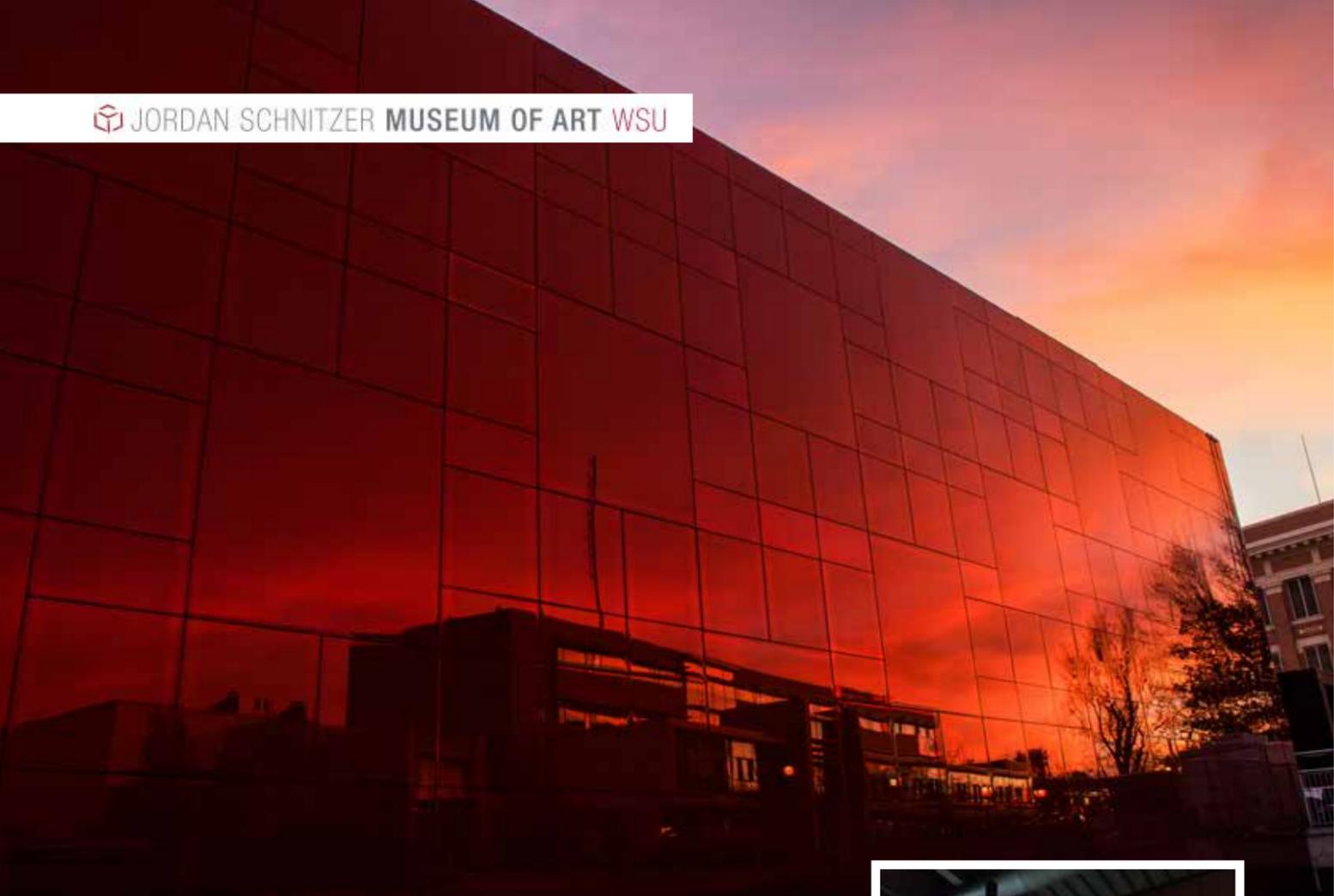
The building is covered with unique seven-layered glass cladding manufactured in Denmark. If you are a “Coug” you will recognize the distinctive color as WSU red. You have to experience it to fully comprehend the color, the glow and shimmer, and the reflective, light-absorbing quality of

the material. In certain light, it almost disappears and you can see the sky, trees and surrounding buildings. At other times of day, it looks like it is radiating a special scarlet light. When you enter the building, it feels like you are arriving in a new world. Architects for the project are Jim Olson of Olson Kundig, Steven Rainville of Design West, and Hoffman Construction Design Build Team.

This is an exciting project with the full support of WSU President Kirk Schulz and the community. For nearly 30 years, since past President Sam Smith and then Museum Director Patricia Watkinson separated the art museum from the art department and began the quest to create a significant regional art museum, a new building has been on the horizon. The museum serves the entire university,

the community of Pullman and all the communities in the Inland Northwest. This project has been hard-won with significant programming enhancements and fundraising. Past Museum of Art Director Chris Bruce carried the water for this project from 2003 to 2016 and deserves recognition for his fundraising prowess and dedication. The museum has expanded and deepened its programming, and along with it the audience, in preparation for the new building. The museum has a staff of five remarkably hardworking and indefatigable individuals led by Anna-Maria Shannon, interim director. After a search, the University will hire a new director to begin by summer of 2018.





After you finish gawking at the fabulous surface on the new building, you will be intrigued by the new exhibitions. Ryan Hardesty, interim chief curator, said, “For the inaugural exhibition slate we selected three of the region’s most prominent and respected contemporary artists—Jeffrey Mitchell, Marie Watt, and Trimpin—all of whom have demonstrated dedication to their craft and their communities. They have over 100 years of combined work in the Northwest. Our institution is committed to supporting living artists, often of the Northwest, in reaching their artistic goals while producing forward-thinking works. In all three instances, the artists were offered generous commissions to produce original and ambitious pieces for the grand opening of the museum; they have all risen to the occasion, exceeding our expectations, and we couldn’t be more excited to share their accomplishments.

“In selecting Jeffrey, Marie, and Trimpin we recognized shared commonalities which aligned with our own—their works, although vastly varied from one another, all exhibit an openness and inclusivity that is engaging and heartfelt. These artists are intentionally engaged with community interactions in meaningful ways that are appealing to us at this moment. Trimpin’s sound sculpture will literally put the visitor at the center of the action; the visitor’s movement in the gallery influences the behavior of his interactive installation. Marie and Jeffrey’s works are often built in participation, or with, communities in mind: Marie utilizes practices such as communal sewing bees and story building, whereas Jeffrey’s whole project could be characterized as an invitation for acceptance and companionship. We’re building a community ourselves and these artists set the perfect tone as our doors open,” adds Hardesty.



**01** As you arrive at the museum Pavilion entry area, you will encounter *Ambiente432: Interactive Sound Sculpture* by Seattle-based sound sculptor Trimpin.

This site-responsive installation explores the sound/space continuum demonstrating how an architectural environment can coexist and harmonize with a kinetic sound sculpture. Visitors will be immersed in a spatial and aural world where their movement, throughout the gallery, will affect the sound composition, and thereby, their immediate experience. Comprised of 12 motion-responsive resonator horns suspended from the ceiling and organized in strategic configurations, the installation is tuned specially to 432Hz. This vibrational frequency, and reoccurring number, has been shown to exist in the tuning of ancient Tibetan singing bowls and Stradivarius instruments, as well as in the compositions of Mozart and Verdi. Additionally, physicists have calculated the Earth’s rhythms at a cycle close to the fundamental frequency of 432Hz. Trimpin, who goes only by his last name, was born in Germany in 1951, near the Black Forest. He spent several years living and studying in Berlin, working as a set designer and collaborating with artists from both Germany and the United States. He has worked and lived in Seattle since 1979. Trimpin received a MacArthur Genius Grant and a John Simon Guggenheim Memorial Fellowship for his investigations of acoustic music in spatial relationship, both in 1997. He holds an Honorary Doctorate in Musical Arts from California Institute of the Arts, which he was awarded in 2010. *From the WSU Museum Exhibition Schedule.*

Debby Stinson, marketing and public relations manager, said, “I am most looking forward to *Ambiente432* by Trimpin, thanks to the three-dimensional experience of being immersed in sound while surrounded by art. I have several Tibetan singing bowls at home and have always been awed by the peace this particular frequency brings. Envisioning being surrounded and embraced in an interactive sound sculpture is intriguing. I imagine wandering the Pavilion gallery, surrounded by new sounds with each viewing.”

EXHIBITION CALENDAR



**01**  
PAVILION

*Ambiente432: An Interactive Sound Sculpture* by Trimpin  
April 6, 2018 – May, 2019



**02**

BRUCE/FLOYD GALLERY  
Video from the True Collection  
April 6 – October 6, 2018

**03**  
BORTH GALLERY  
Jeffrey Mitchell  
April 6 – August 4, 2018



**04**

CREIGHTON GALLERY  
Marie Watt  
April 6 – September 1, 2018

**05**

HARMON/WRIGHT GALLERY  
Person(a): Portraiture from the Collections of Jordan D. Schnitzer and his Family Foundation  
April 6 – August 4, 2018



**06**

GREAT HALL  
Hearts: Selections from the Jim Dine Print Collection  
April 6 – June 30, 2018

**07**

COLLECTIONS & LEARNING GALLERY  
MFA Thesis Exhibition  
April 6 – June 30, 2018  
Reception: April 6, 6-8pm



2018

02

In the Bruce/Floyd Gallery, named for Chris Bruce and past WSU President Elson Floyd, you will see *Video from the True Collection*.

The True Collection is an unparalleled private holding in the Northwest of cutting-edge art assembled by Seattle-based collectors, William and Ruth True. Containing important works in video, photography and other media by an international roster of both established and emerging artists, the Trues have been steadfast in their patronage of contemporary art, daringly collecting fresh and emergent forms of art-making. In a two-part presentation, the museum will consecutively highlight six room-sized video projections from six international artists, all selected from the True Collection. *Part 1: Altered Time and Shifting Perspectives* will include artists Dara Friedman, Wolfgang Staehle, and Catherine Yaas. *Part 2: Entertainment and the Public Sphere* will include artists Stephen Dean, Daniel Pflumm, and Takeshi Murata. *From the WSU Museum Exhibition Schedule.*

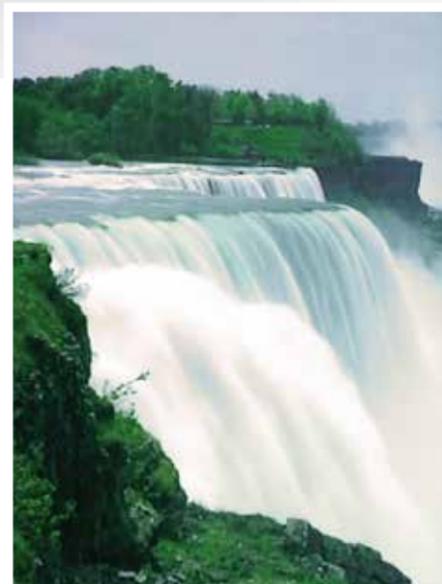
03

In the Borth Gallery, named for Cleve and Judith Borth, you will see *Jeffrey Mitchell: The Death of Buddha*.

Jeffrey Mitchell's exuberant art is at once innocent and affable, welcoming to all, yet at play within his motifs are provocative meditations on sexuality, class, and spirituality. Suffused with a desire to accept and embrace the flawed aspects of ourselves and others, it could be said that Mitchell's overarching subject is love itself. For over twenty-five years the Seattle-based artist has produced distinctive drawings, prints and sculptures, weaving together references that span folk, craft, and decorative arts traditions. He is best known for his work in ceramics, often transforming lowbrow kitsch forms into recast studies of universal human experience. Mitchell will present a collection of new large-scale ceramic sculptures to be debuted in Pullman.



Jeffrey Mitchell was born in Seattle, in 1958, and currently lives and works in the city. He received a BA in painting from the University of Dallas in Irving, Texas, then moved to Japan to teach English. After an apprenticeship with a production potter in Seto, Mitchell received his MFA in printmaking at the Tyler School of Art, Temple University, in Philadelphia. Recent one-person exhibitions of Mitchell's work include: *Like a Valentine: The Art of Jeffrey Mitchell, 2012-2013*, Henry Art Gallery; *Some Things and Their Shadows*, 2009, Kittredge Gallery, University of Puget Sound, Tacoma, WA; and *Shiny Happy Pretty* (with Tina Hoggatt), 2008, Missoula Art Museum. In 2016,



he completed residencies at both the Vermont Studio Center and MacDowell Colony. *From the WSU Museum Exhibition Schedule.*

04

In the Creighton Gallery, named for Jack and Jan Creighton, you will see *Marie Watt: Companion Species (Underbelly)*. "We are received in blankets, and we leave in blankets. The work... is inspired by the stories of those beginnings and endings, and the life in between... Blankets hang around in our lives and families—they gain meaning through use," said Marie Watt.

Marie Watt makes fiber constructions, sculpture and prints that explore "human stories and rituals implicit in everyday objects." The wool blanket in particular, rich in social and cultural history, has been one of the artist's primary materials for over 15 years, as she has traced its realm through symbol and metaphor; a painful remembrance of colonialism, and yet, an authentic, tactile symbol of socially-binding collectivism. In working with blankets, to make wall textiles or sculptural forms, her process is both solitary and collaborative. Small works are personal meditations, while larger-scale works are often made in community, notably in public "sewing circles." Watt's own heritage, stemming from both the Seneca Nation and the ranches of Wyoming, informs her interest in multiculturalism, Iroquois proto-feminism and indigenous art forms, as well as twentieth-century modernist abstraction.

Born in Seattle, Washington, in 1967, Marie Watt has studied at Willamette University, the Institute of American Indian Arts, and Yale University School of Art. She has exhibited at such venues as the New York Museum of Arts and Design, the Museum of Contemporary Native Arts in Santa Fe, the Seattle Art Museum, the National Museum of the American Indian, the Portland Art Museum, and the Institute of American Indian Arts in Santa Fe. She has received many awards and fellowships and has given lectures at colleges and universities across the country. *From the WSU Museum Exhibition Schedule.*



05

In the Harmon/Wright Gallery, funded by Dan Harmon, H.S. Wright III, and Katherine Janeway, you will see *Person(a): Portraiture from the Collections of Jordan D. Schnitzer and his Family Foundation*.

*Person(a): Portraiture from the Collections of Jordan D. Schnitzer and his Family Foundation* assembles a captivating selection of contemporary portraiture from a wide variety of makers and subjects, spanning portrayals steeped in intimacy to highly manipulated and mediated visages. Within the latter category are works that contend with printmaking and photography's ability to produce multiples and alterations of their original subjects—begging consideration of the individual in light of the mass-produced icon. Elsewhere the exhibition focuses squarely on how we define the self, questioning a static representation in lieu of hybridized and ever-changing formations of identity. Intrinsicly dovetailed to cultural recognition and commemoration, portraiture as a genre is often woefully incomplete in fully representing the breadth of humanity—

always at stake within the genre, is who has been represented and by whom. This exhibition seeks a far-reaching, inclusive array of art and artist, emphasizing less-recognized—even marginalized—members of society.

Highlighting over a dozen artists including foundational, preeminent figures of 20th and 21st centuries, such as Chuck Close, Kiki Smith, and Andy Warhol, as well as groundbreaking voices from the contemporary scene including Lalla Essaydi, Kota Ezawa, Glenn Ligon and Mickalene Thomas, *Person(a)* demonstrates the genre's continued creative force and cultural resonance. Drawn from the vast collections of Jordan Schnitzer and his Family Foundation the featured works testify to Mr. Schnitzer's passion for art of broad perspective and stimulating thought. *From the WSU Museum Exhibition Schedule*

"The longevity of the genre is a testament to the boundless fascination we have with each other... it's about navigating complex social worlds, but also communicating something deeply universal within each of us," said Hardesty.

In the Great Hall, you will see *Hearts: Selections from the Jim Dine Print Collection*.

Internationally renowned artist Jim Dine has utilized many reoccurring autobiographical themes—tools, robes, ancient Venuses, Pinocchio—yet no motif in Dine’s work more clearly declares his romanticism and giving spirit than the image of the stylized heart. Neither too abstract nor too realistic, the stylized heart has become a familiar symbol for sentiment and synonym for love—and in Dine’s hands, an opportunity for a strong fervent, expressionist sensibility. Above all, Dine’s hearts are testaments to his love of the creative process and the work that follows.

In the spring of 2014, Jim Dine donated 201 complete works of art from his personal archives to the Museum of Art at Washington State University, in honor of art patron Jordan D. Schnitzer and as a stimulus to the campaign for a new museum building on the Pullman campus. Dine commented at the time of his unprecedented gift, “It’s about education; it’s about enriching the culture of the state and it’s about exposing young people to what’s called art.” *From the WSU Museum Exhibition Schedule.*

When you visit the new Collections and Learning Space, what was the “old museum,” you will see the *MFA Thesis Exhibition*, which includes works from those graduating from WSU in spring of 2018.

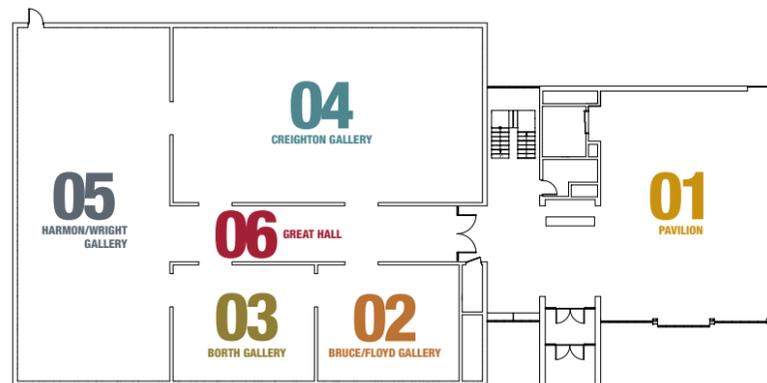
There will be many more opportunities for students of all ages, community members and art aficionados to see art, hear speakers and artist talks, and share learning experiences at the museum. The Jordan Schnitzer Museum of Art WSU is located in the crimson cube on Terrell Mall, in the heart of the WSU Pullman campus, directly across from Martin Stadium and the CUB on Wilson Road.

Following the dedication event on Friday, April 6 at noon, the museum will resume regular hours Tuesday-Saturday, 10 am-4 pm. Closed Sunday and Monday. Parking is available for a fee in the Smith Center For Undergraduate Education. [museum.wsu.edu](http://museum.wsu.edu)

“One of the reasons supporting this new art museum is so important is that university and college campuses are critical institutions in our country. If this experiment we call America is going to survive, it is going to survive because of the young people graduating from its wonderful education centers. As we get older, we must count on younger people in this country to be the problem solvers in the future, just as we are in our time. Therefore, if we care about the future, there is no better or greater investment than to invest in our public universities, which are training the future leaders of tomorrow.”

- Jordan D. Schnitzer, Philanthropist, Business Leader, Portland, OR

## JORDAN SCHNITZER MUSEUM OF ART WSU



**LOCATION** | CENTER OF WSU CAMPUS, ACROSS FROM THE COMPTON UNION BUILDING AND MARTIN STADIUM

**SIZE** | 10,000 SF OF GALLERY SPACE; 6,500 SF OF SUPPORT SPACES AND OFFICES

**COST** | \$15 MILLION

**GALLERIES** | SIX NEW GALLERY SPACES OF VARYING SIZES

**ARCHITECT** | JIM OLSON, OF OLSON-KUNDIG, LEAD ARCHITECT; STEVEN RAINVILLE, PRINCIPAL; DESIGN WEST AND HOFFMAN CONSTRUCTION, DESIGN-BUILD TEAM.

**EXISTING GALLERY WILL BE RENOVATED FOR PERMANENT COLLECTION ACCESS AND CLASSROOM STUDY SPACE.**

**PERMANENT COLLECTION** | HAS APPROXIMATELY 3,500 WORKS

**THE NEW MUSEUM WILL FUNCTION AS A HUB OF CREATIVITY, A CROSS-DISCIPLINARY INTERSECTION OF INSPIRING EXPRESSIONS, AND A WELCOMING GATHERING SPACE FOR THE ENTIRE COMMUNITY.**



# ART ABOUT TOWN



29th Avenue Artworks  
3128 East 29th Ave.  
Spokane, WA 99223  
(509) 534-7959

Angel Art Gallery  
423 Sherman Ave.  
Coeur d'Alene, ID 83814  
(208) 665-7232

★ **Avenue West Gallery**  
907 W Boone Ave,  
Spokane, WA 99201  
(509) 838-4999

Bozzi Gallery  
221 N Wall St Suite 226,  
Spokane, WA 99201  
(509) 290-5604

★ **Blackwell Gallery**  
205 Sherman Avenue  
Coeur D'Alene, ID  
(208) 699-2116

Cedar Glen Gallery  
Ferrara Wildlife  
Photography  
300 N. First Ave. Ste. #1  
Sandpoint, ID 83864  
(208) 304-5393

Chase Gallery  
808 W Spokane Falls Blvd  
(509) 625-6050

Emerge  
208 N 4th St,  
Coeur d'Alene, ID 83814  
(208) 818-3342

Hatch Gallery  
9612 E Sprague Ave,  
Spokane Valley, WA  
SUITE 201  
509-598-8080

Jundt Art Museum  
200 E Desmet Ave  
Spokane, WA 99202  
(509) 313-6843

Kolva Sullivan Gallery &  
Trackside Studio  
115 S Adams St  
Spokane, WA.99201  
(509) 462-5653

Kress Gallery / River Park  
Square  
808 W. Main  
River Park Square,  
Third Level  
Spokane, WA 99201  
(509) 456-3413

★ **Marmot Art Space**  
1206 W Summit Pkwy  
Spokane, WA 99201  
(509) 270-5804

★ **Magic Craftsman  
Gallery**  
18209 E Appleway Ave  
Spokane Valley, WA  
(509) 475-2390

McCarthy Art Company  
601 W. Main  
Spokane, Washington

★ **New Moon Art Gallery**  
1326 East Sprague  
Spokane, WA 99202  
(509) 413-9101

Northwest Museum of Arts  
& Culture  
2316 W 1st Ave  
Spokane, WA 99201  
(509) 456-3931

Pottery Place Plus  
203 N Washington Street  
Spokane, WA 99201  
(509) 327-6920

Saranac Art Projects  
2910 E 57th Ave # 5-282  
Spokane, WA 99223  
(509) 954-5458

Spectrum Fine Art  
21 W 34th Ave  
Spokane, WA 99203  
(509) 747-5267

Spokane Gallery  
409 S. Dishman Mica Rd  
Spokane Valley, WA 99206  
(509) 747-0812

Spokane Falls  
Community College Fine  
Arts Gallery  
3410 W Fort George Wright  
Dr, Bldg 6 Spokane, WA  
(509) 533-3710

★ **Steven A. Scroggins  
Fine Art Gallery**  
P.O. Box 1164  
Coeur d'Alene, ID 83816  
(208) 659-8332

The Artisan Gallery  
53 Wisconsin Street  
Priest River, ID 83856  
(208)-304-4656

The Liberty Art Gallery  
203 N Washington,  
Spokane, WA 99201

★ **Urban Art Co-op**  
3017 N Monroe St.  
Spokane, WA 99205  
(509) 720-7624

★ **William Grant Gallery**  
1188 W Summit Pkwy  
Spokane, WA 99201  
(509) 484-3535