



MEANY HALL

NORTHWEST ART COLLECTION

MAIN LOBBY

Guy Anderson
Koren Christofides
George Tsutakawa

Sacred Bundles, 1979
Mise en Scene, 1991
War Mother, 1947

EAST LOBBY

Guy Anderson
Francis Celentano

Francis Celentano

Sacred Pastures, 1978
Steps of Isis Asymmetric in
Grey and Purple, 1985
Steps of Isis Asymmetric in
Grey and Brown, 1985
Sockeye, 1986
Edmond Meany portrait
White Cap, 1991

Alden Mason
Morgan Padelford
Patti Warashina

WEST LOBBY

Dale Chihuly
William Ivey
Jacob Lawrence
Robert Rauschenberg

Seven Starbursts, 1996
Untitled, 1981
Theater, 1985
Doubleluck, 1995

BALCONY

Wendell Brazeau
John Geise
Richard Gilkey
Boyer Gonzales
Walter Isaacs
Thelma Lehman
Manfred Lindenberger
Lubin Petric
Michael Spafford

Still Life with Primary Colors, 1954
Circum Okto, 1964
Landscape, 1978
Jagged Scarp, 1962
Gypsy Camp, 1962
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Untitled, 1968
Four Swimmers, 1977

BALCONY STAIRS

Windsor Utley

Tribute to Beethoven, 1960

LOWER LOBBY

Kenneth Callahan

The Pit, 1960

MEANY STUDIO THEATER LOBBY

Richard Gilkey

Dying Crane, 1963

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NORTHWEST ART COLLECTION

MAIN LOBBY

Guy Anderson

Sacred Bundles, 1979
Oil on roofing paper
Gift of SAFECO Insurance Company

Anderson was a major figure in the style of painting closely linked to this region after World War II. Identified in a 1953 Life magazine article as the “Northwest Mystics,” Anderson, Mark Tobey, Morris Graves and Kenneth Callahan became known for creating work influenced by particular characteristics of the Pacific Northwest: subdued light, muted earthy colors and the influence of Asian culture.

Aside from private study with the Alaskan painter Eustace Ziegler, Anderson was self-taught. His work has been widely collected and exhibited and he is considered by many to be one of our most important regional artists.

[Source: Bruce Guenther, 50 Northwest Artists. San Francisco: Chronicle Books, 1983, p. 17.]

Koren Christofides

Mise en Scene, 1991
Oil on canvas
Gift of Narelle and Boris Mishel

Koren Christofides finds inspiration in forms from ancient cultures. An inveterate traveler, she has spent extensive time in Greece and with museum collections in France and the US. After sketching objects or scenes on site, she works and reworks the images using bold color and layered, expressive brushstrokes.

Mise en Scene is from a body of work inspired by the stories depicted on ancient Greek vases. About her interest in myths she writes “ ... central to my concern is the importance of the ‘act of creation’ for meaningful human experience. The specific myths or mythological references which inform these paintings address this theme, as do those figures that I have drawn from the contemporary world. They are people whose way of life reflects timeless human needs and acts. When I make use of myths I seek to find those combinations of elements from ancient worlds and those of our own world which express a natural constant between the then and now.”

Christofides received her BA, BFA and MFA from the University of Washington.

George Tsutakawa

War Mother, 1947
Cast bronze
Gift of the artist

“George Tsutakawa, sculptor and painter, is perhaps best known for some sixty public fountains created and installed in North America and Japan since 1960. Tsutakawa served on the faculty of the UW School of Art from 1947 until his retirement in 1976. Perhaps as much as for his body of artistic works, Tsutakawa is beloved as a ‘treasure of the Pacific Northwest’ for the contributions he and his family have made over the years to the cultural life of the region.”¹

Tsutakawa received both his BFA and MFA from the University of Washington and taught on the School of Art faculty from 1947 until his retirement in 1976.

1[Source: George Tsutakawa Page. UW Showcase Website. 7 October 2008 <http://www.washington.edu/research/showcase/1947a.html>]

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EAST LOBBY

Guy Anderson

Sacred Pastures, 1978

Gift of Washington Mutual Savings Bank

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[Source: Bruce Guenther, 50 Northwest Artists. San Francisco: Chronicle Books, 1983, p. 17.]

Francis Celentano

Steps of Isis Asymmetric in Grey and Purple, 1985

Acrylic on panel

Gift of Barbara Billings and Ernie Vogel

Steps of Isis Asymmetric in Grey and Brown, 1985

Acrylic on panel

Gift of George and Barbara Grashin

Celentano has devoted most of his career to the exploration of color relationships. Leaving his paintings uncomplicated by texture or subject matter, he is able to create luminous surfaces informed by his thorough grasp of color theory. Celentano's work is complex enough, however, to transcend being a mere studio exercise.

Celentano received an MA in painting from New York University in 1957 and in 1958 won a Fulbright capital fellowship to study in Rome. His work is included in many private and public collections including the Museum of Modern Art, the Seattle Art Museum and the Henry Art Gallery.

Alden Mason

Sockeye, 1986

Acrylic on canvas

Gift of Greg Kucera and Larry Yocum

After Mason was forced to abandon oil paints (because of his sensitivity to their fumes), he turned to acrylic mediums and began to develop the tech-nique used to create Sockeye. Rather than applying the paint with a brush, Mason mixes his paints with a substantial amount of gel medium (a liquid acrylic) and then paints by extruding the mixture from ketchup and mustard squeeze bottles.

Mason claimed that Sockeye was inspired by a trip to the Cedar River in the Fall of 1988 where he saw salmon in the last stages of life “fighting, spawn-ing [and] making nests . . .” He said it was an exciting but rather strange experience. At one point, a wild dog came out of the woods and began eating the salmon that were dying along the bank — an image central to this paint-ing. The two human figures represent Mason and a companion on the trip wearing yellow paint and masks reminiscent of a ritual he observed while living in New Guinea.

Mason received his MFA from the University of Washington and taught paint-ing here from 1948 until 1981. His work is included in numerous private and public collections including the Seattle Art Museum and the San Francisco Museum of Modern Art.

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NORTHWEST ART COLLECTION

EAST LOBBY (CONT'D)

Patti Warashina

White Cap, 1991

Whiteware

Gift of the artist

"Ceramic sculptor Patti Warashina was born in Spokane in 1940. She went to college in Seattle and received her BA and later her MFA from the University of Washington in 1964. The early influences on Warashina's art include California Funk, Surrealism, and experimental West Coast ceramic sculpture from the 50s and 60s. She is best known for using satire, humor, and dream state figures, all expressed through low fire polychrome ceramic material. Together with fellow artists, Robert Sperry, Howard Kottler and Fred Bauer, she brought national recognition to the department of ceramics at the University of Washington's School of Art in the late 1970's.

Warashina's work is featured in museum collections in both the U.S. and abroad, including the American Craft Museum, the Seattle Art Museum, the Henry Art Gallery, the Los Angeles County Art Museum and the Renwick Gallery, among others. Patti Warashina taught in the University of Washington's School of Art from 1970 until 1996."

[Source: Patti Warashina Website. 7 October 2008. www.warashina.com]

MEANY HALL

NORTHWEST ART COLLECTION

WEST LOBBY

Dale Chihuly

Six Starbursts, 1996
Blown glass
Gift of the artist

Dale Chihuly graduated from the UW School of Art in 1965 and received the UW College of Arts and Sciences 1996 Distinguished Achievement Award and the 1993 UW Alumnus Summa Laude Dignatus.

“Chihuly, an innovator in glass and a founder of the Pilchuck Glass School, has inspired a renaissance in glass art, particularly in the Northwest. In accepting [the Distinguished Achievement Award] he credited UW Art Professors Warren Hill and Stephen Fuller as early artistic influences.

[In my] second year, I took a materials class with Stephen Fuller [and] it was because of that class that I began to work with glass. That was really the beginning of my career in glass.”

[Source: A&S Perspectives, Volume 7, Number 2, Summer 1996, p. 3.]

William Ivey

Untitled, 1981
Oil on canvas
Washington State Arts Commission in partnership with the University of Washington

“Born in Seattle in 1919, Ivey originally planned to become a lawyer, but an interest in drawing led him to take classes at Cornish School in Seattle. Following service in World War II as a paratrooper, Ivey studied at the California School of Fine Arts where he was strongly influenced by Clifford Still, Mark Rothko, and emerging abstract expressionism. In 1948, Ivey returned to Seattle, away from the West Coast art centers, where he had continued to paint in his own strikingly individual style of abstract expressionism.

Ivey had major solo exhibitions in both the United States and Europe. His work was shown at the National Museum of Art in Osaka, Japan and he had a retrospective at the Henry Art Gallery. His work can be found in over 300 collections.”

[Source: William Ivey Page. Woodside Braseth Gallery Website. 7 October 2008 www.woodsidebrasethgallery.com/descrip_ivey.html]

MEANY HALL

NORTHWEST ART COLLECTION

WEST LOBBY (CONT'D)

Jacob Lawrence

Theater, 1985

Porcelain enamel on steel

Commissioned by the University of Washington

Created for this site, Theater evokes impressions of the stage, circus and concert hall. The theme of theater and vaudeville can be traced in Lawrence's work as far back as 1951 from a series of paintings based on his childhood memories of the Apollo Theater in Harlem. Theater is a strong example of the way printmaking influenced Lawrence to discard the illusion of three dimensions in his work. Although the mural is made up of 12 panels, they are not meant to be read as a narrative or even as discrete images; Lawrence hoped his viewers to pick out impressions for themselves.

"Lawrence called his style 'dynamic cubism,' though it wasn't notably dynamic, except when he used flamelike forms and pushy oppositions of structure; generally the paintings tend to an Egyptian stillness, frieze-like even when you know the subject was moving. His debts to Cubism and to Matisse are obvious: the flat, sharp overlaps of form, the reliance on silhouette, and a high degree of abstraction in the color. But there is something more demotic behind those colors. They came, as Lawrence acknowledged, more from his experience in Harlem than from other art:

In order to add something to their lives, [black families] decorated their tenements and their homes in all of these colors. I've been asked, is anyone in my family artistically inclined? I've always felt ashamed of my response and I always said no, not realizing that my artistic sensibility came from this ambiance.... It's only in retrospect that I realized I was surrounded by art. You'd walk Seventh Avenue and take in the windows and you'd see all these colors in the depths of the depression. All these colors."¹

Among the many honors Lawrence received during his life were election to the American Academy of Arts and Letters, several honorary doctoral degrees and, in 1974, a major retrospective of his work at the Whitney Museum of American Art in New York. In addition to his accomplishments as one of the most important painters of our time, he was widely respected as a teacher and taught in the UW School of Art from 1970 until his retirement in 1980.

¹[Source: Hughes, Robert. *American Visions: The Epic History of Art in America*. New York: Alfred A. Knopf, 1997.]

Robert Rauschenberg

Doubleluck, 1995

Acrylic, Japanese kite, parachute, and fabric on bonded aluminum

Artwork from the private collection of Marsha and Jay Glazer

Robert Rauschenberg has been called a forerunner of essentially every postwar movement since Abstract Expressionism. He began making art in the late 1940s and early 1950s and continued up to his death in 2008. During his six-decade career, his work expanded the collective understanding of what constitutes art, paving the way for artists like Warhol and Lichtenstein after him. Throughout his career, he was deeply committed to collaboration, working with other visual artists as well as performing artists, choreographers, and musicians. He collaborated regularly with notable choreographers Merce Cunningham and Trisha Brown — both of whom have deep ties to the Meany stage — designing sets and costumes for numerous productions.

The expansive piece, Doubleluck, features techniques that echo through much of Rauschenberg's work: juxtaposition of materials, doubling of imagery, photo transference and bold color variance.

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NORTHWEST ART COLLECTION

BALCONY

Wendell Brazeau

Still Life with Primary Colors, 1954

Oil on canvas

“Wendell Brazeau grew up in Spokane, where he was born in 1910. He moved to Seattle in 1928 to enroll at the University of Washington, graduating with a BFA in Art in 1933. Brazeau worked a number of odd jobs afterwards, including a stint at Boeing during World War II drawing 3-D perspectives from engineers’ plans. Following the war he returned to UW to complete his MFA, and remained here as a faculty member in the Art Department until his death in 1974.

Brazeau exhibited frequently in the Northwest and California. His work, influenced by his studies and experience with illustration, was often geometrical with repeated shapes and bright colors. He was also influenced by the European painters of the time; e.g., many of his abstract paintings have a Klee-like quality, and his figures are often drawn in a cubist style using simple lines or curves.

Brazeau’s paintings can be found in the collections of the Seattle Art Museum, the Portland Art Museum, and the Smithsonian Institution in Washington D.C. The Seattle Art Museum held a solo exhibition of Brazeau’s work in 1957.”

[Source: Wendell Brazeau Page. University of Washington Computer Science and Engineering Website. 7 October 2008 www.cs.washington.edu/building/art/WendellBrazeau/]

John Geise

Circum, Okto, 1964

Sculpture

Presented by the Ford Foundation

John Geise was born in Wenatchee, WA, has lived in New York City, and currently resides in Japan. He has shown major collections throughout the Puget Sound area.

Richard Gilkey

Landscape, 1978

Oil on canvas

Gift of Helen M. Blackwood

In a 1963 interview conducted by Tom Robbins, Gilkey was asked if he had ever attempted a purely subjective painting drawn from within him, rather than from life. He answered, “Yes, I have. It looked like a landscape.” Landscape is typical of Gilkey’s carefully constructed compositions inspired by the marsh grasses along Skagit Valley sloughs.

“... Gilkey grew up in the Skagit Valley, attended Ballard High School, and served in World War II as a Marine. He returned to civilian life traumatized, becoming a brawler and rabble rouser. Exposure to the mystical and anti-war paintings of Guy Anderson, Morris Graves, and Mark Tobey turned him to serious painting. At first he executed heroic landscapes, often using a palette knife to apply thick paint to huge canvases. A serious automobile accident in 1984 interrupted his work for three years. When he was able to paint again, his work became more interior, a record of human consciousness. Recognition was immediate, both in the Pacific Northwest and internationally.”

[Source: Richard Gilkey Page. HistoryLink Website. 7 October 2008 [washingtonlink.org/index.cfm?DisplayPage=output.cfm&File_Id=5404](http://www.washingtonlink.org/index.cfm?DisplayPage=output.cfm&File_Id=5404)]

MEANY HALL

NORTHWEST ART COLLECTION

BALCONY (CONT'D)

Boyer Gonzales

Jagged Scarp, 1962

Oil on canvas

Gift of Mrs. Boyer Gonzales

"Boyer Gonzales was a well-respected figure as a teacher and as a painter. He wrote in 1983 "... my work stems from visual experiences, but it is not representational in the traditional sense. I strive to build "form-life" that allows the painting to exist for itself and have a spirit of its own. Each painting begins as an adventure. The end result may be closely related to earlier work or this family resemblance may not be apparent. I can't account for the path that the adventure follows, but I seem to know when the resulting work looks and feels 'right'."1

Gonzales was the son of a cotton broker whose passion was painting. As a young man his summers were spent in Woodstock, New York, at his father's watercolor studio. There he met many artists who encouraged his youthful talent. Gonzales earned a degree in architecture in 1931 at the University of Virginia with the idea that the discipline of such training would strengthen his painting. He continued on to study art at the Art Students League in New York and in 1939 joined the art faculty at the University of Texas. After World War II, he replaced Walter Isaacs as director of the UW School of Art. Gonzales continued to teach until his retirement in 1979.

1[Source: Boyer Gonzales Page. Francine Seders Gallery Website. 7 October 2008 www.sedersgallery.com/Artists/001/01RESGonzales.htm]

Walter Isaacs

Gypsy Camp, 1962

Oil on canvas

Gift of the estate of Walter Isaacs

"After studying art at the Academie Colorossi in Paris during the 1920's, Walter Isaacs came to the University of Washington upon the invitation of Henry Suzzallo, the University President at the time. He chaired the growing Department of Painting, Sculpture and Design and developed it into one of the best art schools in the country. At the same time, he pursued his painting career, doing portraits, figurative works and interior scenes inspired by European style."

[Source: Walter Isaacs Page. Francine Seders Gallery Website. 7 October 2008 www.sedersgallery.com/Artists/050/50_BIO.htm]

Thelma Lehmann

Garbed in Shining Dress, 1989

Oil on canvas

Gift of the artist

"Being a painter forces you to exist," wrote Thelma Lehmann, "and to do so inside the creative volcano of who you are. What a wonder it is . . . like falling in love." With Garbed in Shining Dress Lehmann claimed that she was striving for a kind of sensuous beauty imparted by the poetry of painting. She viewed color more as the subject, "as a vehicle for the paint," rather than as a literal representation of a particular sitter.

MEANY HALL

NORTHWEST ART COLLECTION

BALCONY (CONT'D)

Manfred Lindenberger

Jazz 13, 2006

Acrylic on canvas

Gift of Mary Lindenberger in memory of Manfred Lindenberger

Manfred Lindenberger was born in Berlin, Germany in 1914. As a child he frequented the museums of Berlin that offered extensive Old Masters collections. After graduating from the University of Berlin in 1936, he immigrated to the United States where he completed his education at the University of California, San Francisco.

Lindenberger's early work was influenced by the beauty of the Northwest scenery. In the late 1980s he began using acrylic in addition to watercolor and his work evolved from landscape to figurative representation. Lindenberger focused on articulating the exuberance, rhythm, color, and excitement of people gathered in a public setting. His recent gestural paintings express, "the understanding that pigment and color application are intertwined much like the fabric of our society." Despite tragedy and difficulty in his life, Lindenberger maintained a hopeful faith in humanity.

Manfred Lindenberger passed away in August 2008 at the age of 94.

1[Source: Manfred Lindenberger Page. Foster/White Gallery Website. 19 December 2016 www.fosterwhite.com/dynamic/artist.asp?ArtistID=101]

Lubin Petric

Untitled, 1968

Oil on canvas

Gift of Simon and Carol Ottenberg

Considered by his more prominent peers to be one of the most talented painters in the Pacific Northwest, Petric did not achieve the acclaim many thought he deserved. He nonetheless remained an important member of the Seattle arts community for many years.

The son of a Yugoslavian miner who worked in Idaho, Petric counted among his friends artists who later gained wide recognition, such as Morris Graves, Kenneth Callahan, Guy Anderson and William Cumming. In the 1930s he worked on WPA projects and joined the Army during World War II. After a period of wandering around the country, Petric came back to Seattle in the 1940s and earned a living as a house painter. He returned to his artwork in 1965.

Michael Spafford

Four Swimmers, 1977

Oil on canvas

Washington State Arts Commission in partnership with the University of Washington

When Michael Spafford graduated from Harvard with a MA in Art History in 1960 he moved to Mexico City and devoted [bad grammar] full time to painting for the next three years. While there he solidified his interest in figurative expressionism and "developed an abhorrence of facility." Fittingly, the scraped, troweled and scumbled surfaces of his canvasses are anything but refined, and the reduction of form to line and pattern is his hallmark. Four Swimmers is from a series Spafford considers significant because he was able to bring the narrative imagery that had always intrigued him into harmony with formal elements of composition.

Spafford was a member of the art faculty at the University of Washington from 1963 until retiring in the early 1990s. He has exhibited his work widely and in 1983 received the Visual Arts Award for Painting from the American Academy of Arts and Letters.

MEANY HALL

NORTHWEST ART COLLECTION

BALCONY STAIRS

Windsor Utley

Tribute to Beethoven, 1960

Oil on canvas

Gift of the artist

A professional flutist as well as an artist, Utley was inspired to create this painting by the composer's Ninth Symphony whose inspiration is the triumph of light over darkness. He conceived of the painting as a great outdoor symphony that uses the theme of the music as an allegory of Beethoven's life. Through sharply divergent color, emotional brushwork and dramatic form, Utley hoped to express Beethoven's daring experiments with contrast in music as well as his struggle with deafness. The artist also strove to depict the class he felt was within the nature of the composer between a spiritual optimism and a darker side to his personality.

It is particularly fitting that Tribute to Beethoven resides in Meany Hall not only because of Utley's great love of music, but because the artist/flutist used to perform under the direction of the late Stanley Chapple at the old Meany Hall.

Despite having lived in several parts of the U.S., Utley always considered Seattle his home. He exhibited throughout the country and made numerous visits to Italy to paint. He maintained a studio in downtown Seattle until his death.

Utley's work is in numerous private and public collections including the Seattle Art Museum, the British Columbia Provincial Collection, Victoria, BC, and the Virginia Museum of Fine Arts, among others.¹

¹[Source: Windsor Utley Page. Foster White Gallery Website. 7 October 2008 www.fosterwhite.com/dynamic/artist.asp?ArtistID=24]

MEANY HALL

NORTHWEST ART COLLECTION

LOWER LOBBY

Kenneth Callahan

The Pit, 1960

Tempera on board

Gift of Mr. and Mrs. Bernard deCillia

“The Spokane-born painter Kenneth Callahan was one of the leading artists of the Pacific Northwest school. As a young painter he was exhibited in the First Biennial Exhibition of Contemporary Art at the Whitney Museum in New York. He subsequently was recognized in a breakthrough 1953 Life magazine article as one of the ‘Mystic Painters of the Northwest.’ He spent years working as a curator at the Seattle Art Museum, and when he was fired in 1952 (he had been using the museum as a studio, which a new curator found reprehensible), he continued painting and selling paintings from his studio on the south fork of the Stillaguamish River, near Granite Falls in Snohomish County.”

[Source: Kenneth Callahan Page. Historylink Website. 7 October 2008 www.historylink.org/index.cfm?DisplayPage=output.cfm&File_Id=5203]

MEANY THEATER LOBBY

Richard Gilkey

Dying Crane, 1963

Gift of Professor and Mrs. Simon Ottenberg

Gilkey first began to paint in the 1940s with three tubes of oils given to him by his sister. For years he limited himself to those three colors: black, white and raw umber. He wielded them with such sophistication that the colors seem to be all he needs to depict the somber country of the Skagit Flats, the setting for most of his work.

“... Gilkey grew up in the Skagit Valley, attended Ballard High School, and served in World War II as a marine. He returned to civilian life traumatized, becoming a brawler and rabble rouser. Exposure to the mystical and anti-war paintings of Guy Anderson, Morris Graves, and Mark Tobey turned him to se-rious painting. At first he executed heroic landscapes, often using a palette knife to apply thick paint to huge canvases. A serious automobile accident in 1984 interrupted his work for three years. When he was able to paint again, his work became more interior, a record of human consciousness. Recogni-tion was immediate, both in the Pacific Northwest and internationally.”

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