



Jaq Chartier
David C. Kane
Brian Murphy
Barbara Earl Thomas
Dawn Cerny
Blake Haygood
Barbara Robertson

2006 Neddy Artist Fellowship
Tacoma Art Museum
May 20 – August 13, 2006

TACOMA ART MUSEUM

In 1996, The Behnke Foundation established the Neddy—an annual fellowship awarded to an artist in memory of Ned Behnke (1948–1989). Ned was a talented painter whose work continues to be loved and valued by multiple communities. Ned had a passion for the arts that reached beyond his own work.

The seven nominated artists in painting and printmaking are a vibrant and talented group of artists who live and work in the Pacific Northwest. The Behnke Foundation is grateful to Tacoma Art Museum for this year's exhibition of the featured artists. By collaborating with Tacoma Art Museum we are helping not only to fulfill the museum's mission of connecting people and community to art and also fulfilling the Foundation's mission as well.

The Behnke Foundation invited Elizabeth Armstrong to visit the nominated artists, review their applications and select the two recipients. Ms. Armstrong is currently Deputy Director for Programs and Chief Curator of Orange County Museum of Art in Newport Beach, California. Previously she has been Senior Curator, Museum of Contemporary Art San Diego, and Curator, Walker Art Center, Minneapolis. She has organized countless exhibitions and has been widely published.

Shari D. Behnke
Founder, The Neddy

Tacoma Art Museum is honored to present the 2006 Neddy Artist Fellowship exhibition. The foundation for this exhibition was laid last winter during of our presentation of *A Decade of Excellence: Celebrating The Neddy Artist Fellowship*. Concurrently, we also presented a selection of works by the 2005 Neddy nominees. From these, The Behnke Foundation and Tacoma Art Museum established a partnership focusing on the exhibition of Neddy artists.

The very core of this partnership is embedded in the mission of both institutions. We believe that our combined efforts will help support the region's artists and raise the profile of contemporary Northwest art. Because the art and artists are so deeply rooted in our community, the Neddy exhibitions and publications offer museum visitors artwork created by some of the region's most exciting artists.

We would also like to acknowledge the trust and support shown to the museum by the Behnke Family and The Behnke Foundation. We look forward to sharing the passion and vision of the Neddy nominees and the Behnke Family.

Stephanie A. Stebich
Director, Tacoma Art Museum

Tacoma Art Museum is honored to present the 2006 Neddy Artist Fellowship exhibition. The foundation for this exhibition was laid in the winter of 2005 with our presentation of *A Decade of Excellence: Celebrating the Neddy Artist Fellowship*. This project featured an amazing array of works from each of the Neddy artists fellows in a soaring installation that showcased the quality and vitality of the first decade's recipients.

Concurrently, we also presented a selection of works by the 2005 Neddy nominees. With these two exhibitions and the catalogue, The Behnke Foundation and Tacoma Art Museum established a partnership focusing on the exhibition of Neddy artists.

The very core of this partnership is embedded in the mission of both institutions. We believe that our combined efforts will help support the region's artists and raise the profile of contemporary Northwest art. Because the art and artists are so deeply rooted in our community, the Neddy exhibitions and publications offer museum visitors an opportunity to experience artwork created by some of the region's most exciting artists.

As with all exhibitions, many people played key roles in its success. In particular, Michelle McBride, the Director of The Behnke Foundation, was critical to the success of this project. The gracious spirit and generous assistance of all the artists enabled the museum to as-

semble this exhibition for our visitors. Elizabeth Armstrong, Deputy Director for Programs and Chief Curator of Orange County Museum of Art, generously offered her expertise and thoughtful consideration by selecting the year's Fellows. The mastermind behind this enterprise was our own unflappable Rock Hushka, Curator of Contemporary and Northwest art, to whom we owe a debt of gratitude.

We would also like to acknowledge the trust and support shown to Tacoma Art Museum by the Behnke Family and The Behnke Foundation. We look forward to sharing the passion and vision of the Neddy nominees and the Behnke Family.

Stephanie A. Stebich, Director
Tacoma Art Museum

2005 Neddy Artist Fellowship for Painting, Joseph Park



Joseph Park

Chess, 2001

Oil on canvas

20 x 24 inches

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

Photography by Richard Nicol

Neddy Artist Fellows 1996 – 2006

1996	painting	Michael Spafford
1997	painting	Juan Alonso
1998	painting	Lauri Chambers
1998	photography	Benjamin Wilkins
1999	painting	Jeffry Mitchell
1999	photography	Doug Keyes
2000	painting	Mary Ann Peters
2000	sculpture	Claudia Fitch
2001	painting	Mark Takamichi Miller
2001	sculpture	Cris Bruch
2002	painting	Donnabelle Casis
2002	printmaking	Dionne Haroutunian
2003	painting	Susan Dory
2004	painting	Claire Cowie
2005	painting	Joseph Park
2006	painting	Brian Murphy
2006	printmaking	Barbara Robertson

united by their passionate pursuit of artistic excellence

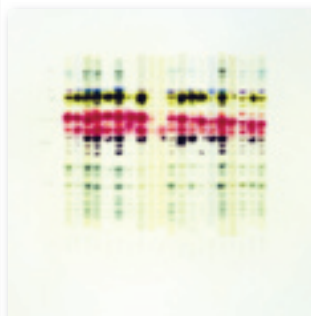
The 2006 Neddy Fellows

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 a passionate commitment to their art and community. Established by the Behnke Foundation in 1995, the Neddy has provided crucial critical and financial support for the Neddy Fellows and nominees. In addition to a generous grant awarded to the Neddy Fellows and a smaller stipend to each nominee, the Neddy also brings with it an exhibition and illustrated publication, both necessary components of an artist's career. The unique combination of critical acclaim, financial support, exhibition opportunity, and publication makes the Neddy one of the most prestigious awards for the visual arts in the Pacific Northwest.

The Neddy is a testament to the memory and career of Robert E. (Ned) Behnke (1948–1989). Ned Behnke was a respected painter and a dynamic personality in the Seattle art scene. He understood the crucial need to support local artists, and the Neddy offers significant financial support and artistic honor to sustain Puget Sound's vibrant arts community. His passionate embrace of life and his dedication to his art serve as the model for selecting each year's Neddy fellow.

Since its inception, 17 artists have been awarded the Neddy. Annually, a painter receives a fellowship, and awards also have been given in various years to photographers, sculptors, and printmakers. Artistic styles range from the funky to the lyrical and from the traditional to cutting edge. Despite the wide range of styles, the 17 Neddy fellows are united by their passionate pursuit of artistic excellence.

Rock Hushka, Curator of Contemporary and Northwest Art, Tacoma Art Museum



JAQ CHARTIER

For the past seven years, I've been developing a series of paintings that I collectively call Testing. This work explores the interaction of materials, such as water soluble stains migrating through layers of paint and acrylic resin. Each painting is an actual test, chart, or some other form of documentation which often includes notes written directly on the front or sides of the piece.

A few years ago I began a thread within this body of work called Sun Tests to investigate the idea of permanence. I'm currently using over 50 different white spray paints, and many stains and dyes which are not commonly used in painting (science lab stains, furniture stains, fabric dyes). These materials are complex in how they behave and interact with each other, and their lightfastness varies. While I used to discard materials that were especially fugitive, I've become curious about them. I'm also interested in challenging the "all-at-onceness" of the way we view a painting, and how paintings are seen as permanent, static objects.

Jaq Chartier earned her Master of Fine Arts degree from the University of Washington in 1994. She has had one-person exhibitions in Seattle, Tacoma, Portland, New

York, Santa Monica, San Francisco and Scottsdale. Her most recent exhibition was Testing at the University of Michigan's Institute for the Humanities in 2006. Her paintings have been included in numerous group exhibitions since 1989 including the critically acclaimed Gene(sis): Contemporary Art Explores Human Genomics. Her work is included in important private and public collections in the Northwest, notably Microsoft Art Collection, City of Seattle, and Tacoma Art Museum.

Jaq Chartier, *Reactions (RGB)*, 2004. Acrylic, stains and spray paint on wood panel, 28 x 36 inches. Collection of the artist, Courtesy of Platform Gallery, Seattle. Photo: Dirk Park.

Jaq Chartier, *20 Tests w/ Magenta Mix #1*, 2005 (detail). Acrylic, stains, and spray paint on wood panel, 40 x 50 inches. Collection of the artist, Courtesy of Platform Gallery, Seattle. Photo: Dirk Park.

Over the course of his career, Kane produced an astonishingly wide variety of work in both 2 and 3 dimensions. The sheer heterogeneity of it all was apparently the source of some criticism among those who wished to safely pigeonhole him. Nevertheless, he continually garnered praise in the local press, and his work continued to be sought by discerning collectors, each phase of his career having its particular partisans. How are we to judge such an artist? His own writings, aside from occasional personal correspondence, are rare and tend to be restricted to bland though eloquent descriptions of various series of work. Little can be gleaned from them of his artistic philosophy. The rumored surrealist novels over which he supposedly labored in secret have never been found, and probably never existed. One cannot ignore the prophetic nature of much of his work. In the end, one sees the scope of his explorations, the interior logic of his stylistic development, the mordant wit, the erudition (in the fine old sense), the depth.

– Charles F. Burwand III

David C. Kane has been active in the Seattle art community for more than twenty-five years. He earned his Bachelor of Fine Arts degree from the University of Washington. He has shown his paintings in many of the city's most noteworthy galleries, including Linda Cannon and Esther Claypool as well as alternative spaces such as the Two Bells Tavern. His paintings also have been shown at Center on Contemporary Art and Vox Populi Gallery, Seattle, and Laura Russo Gallery, Portland. Kane received a Krasner-Pollock Foundation fellowship in 1993.

David C. Kane, *Harvest Time* from the series *The Garden of Cyrus The Quincunciall, Lozenge, or Net-Work Plantations of the Ancients Artificially, Naturally, Mystically Considered Improvisatory Meditations on the Work of Sir Thomas Browne*, 2003. Acrylic latex on burlap, 36 x 48 inches. Private collection. Photo: Arthur S. Aubrey.

DAVID C. KANE





BRIAN MURPHY

I've been doing self-portraiture for over ten years, and I see it as a renewable source for exploring my identity. My goal is to discover an accepting environment, both internally and externally. As both artist and subject, I feel a connected sense of responsibility for the final image. When I paint, I try to ask questions that allow for an organic process to occur rather than focusing on results. I work this way because I am interested in the potential of the studio process to reveal connections between subject and audience. I am interested in the idea of self-reflection and self-consciousness and in the potential for chance. Essentially, while the process itself is isolating, the product, due to its community presence, becomes public domain. Using myself as a model transforms the private investigation into an open interaction.

Brian Murphy earned his Master of Fine Arts degree from the University of Washington in 1999. He has had numerous one-person exhibitions at in numerous Seattle galleries and at Suyama Space, a key alternative arts venue also in Seattle. In the Northwest, his paintings have been included in group exhibitions at the Frye Art Museum, SOIL Artist Cooperative Gallery, the Bellevue Art Museum, and Marylhurst University's The Art Gym. He has received grants from Artist Trust and King County Arts Commission, and, in 2001, he was awarded the Betty Bowen Memorial Award. His paintings have been collected by the City of Seattle Portable Works Collection and the Boise Art Museum.

Brian Murphy, *Untitled from the series Invisible Self-Portrait*, 2005. Watercolor on paper, 96 x 60 inches. Collection of the artist, Courtesy of Winston Wächter Fine Art. Photo: Steven Miller.



We too are born naked and helpless. If we survive it is not certain that we will become wily or wise. What good is it then if we can from a china fragment imagine the whole of a cup? What good is it if from scraps of a letter we can reconstitute the longing of lovers or from a twig see a verdant spread? Or if we can imagine the love of a child who is not our own? What good is it?

It makes no difference to the black bird if he eats from our table or scavenges from our discarded piles. The future of his kind may not be altered. But that is not our fate. We've inherited the burden of knowledge and the grief of failed intention. We are not born blind but we can choose to live that way.

If the cup is fragile and the only vessel from which we can drink; take care in its handling. If the words are precious; do not squander but spend them with prudence. If the child is not our own but we can see and love him in this way; guard and keep him well. These are the seeds buried in summer upon which our future forages in winter.



Barbara Earl Thomas studied art at the University of Washington and earned her Master of Fine Arts degree in 1977. Recently, she was featured in one-person exhibitions in Shreveport, Louisiana, and Evansville, Illinois. She has shown in many local venues, notably the Seattle Art Museum, Tacoma Art Museum, The Art Gym at Marylhurst University in Portland, Oregon, and the Whatcom Museum of History. She has received important grants from the Seattle Art Commission and Artist's Trust, and, in 2003, she was selected to create the poster for the important Bumbershoot Arts Festival. Her paintings are in important regional collections including Tacoma Art Museum, Microsoft, and Washington State Arts Commission. In addition to painting, Thomas is currently working as the visual arts curator of the emerging Northwest African American Museum.

Barbara Earl Thomas, *The Storm Watch*, 1988. Egg tempera on paper, 30 ¼ x 36 inches. Tacoma Art Museum, Gift of Carol I. Bennett. Photo: Richard Nicol.

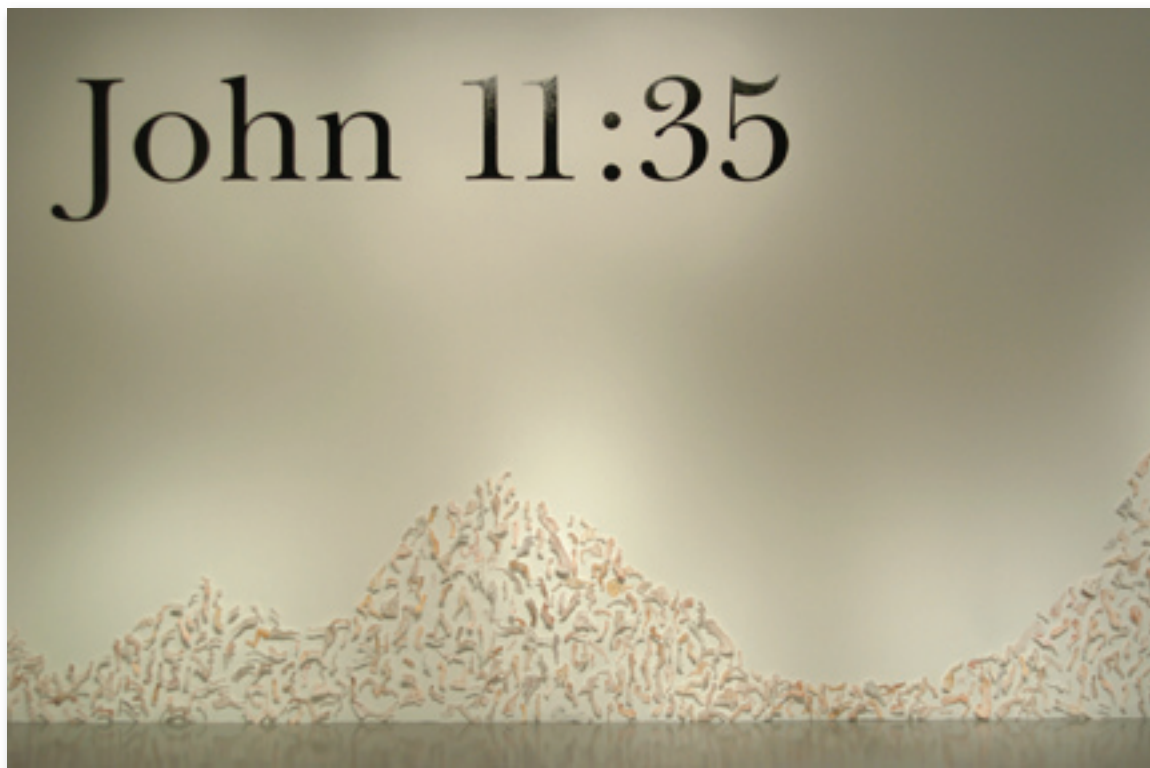
Barbara Earl Thomas, *Pieta Bird*, 2005. Egg tempera on paper with copper leaf and silver leaf, 10 x 12 inches. Collection and Bob and Micki Flowers. Photo: Spike Mafford.

DAWN CERNY

I base my art practice largely on cultivating historical “facts” (assumptions) from various sources and then paring down this information until I can start to bend or twist the viewer’s assumptions about what is real and what is fictionalized. Recently, my work has been rooted in the 17th to 18th century tradition of satire and the cautionary tableau. I have been trying to invent new methods of moving etched and engraved images outside their “plate mark” boundary in order to create a more sweeping sculptural experience.

Dawn Cerny graduated with a Bachelor of Fine Arts from Seattle’s Cornish College of the Arts in 2001. She has had one-person exhibitions at Crawl Space, 4Culture, and Soil Gallery in Seattle, and she has been included in the group exhibitions *Help Me I’m Hurt* and *Capture and Release* at the Kirkland Art Center. She received an Artist Trust Washington State Arts Commission Fellowship in 2004. Her work has been published in *Seattle Weekly*, *Seattle Post-Intelligencer*, and the on-line literary magazine *Monkey Bicycle*.

Dawn Cerny. *John 11:35 (Jesus Wept)*, 2005, recreated 2006. Cut out etching, watercolor, insect pins, vinyl letter, 20 x 30 feet, overall. Collection of the artist. Photo: courtesy of the artist.





Blake Haygood is a self-taught artist, who moved to Seattle in 1992. His prints have been included in group exhibitions at Tacoma Art Museum, the Henry Art Gallery, Bellevue Art Museum, and Center on Contemporary Art, Seattle. His work was also selected for the 77th Annual International Competition: Printmaking in Philadelphia in 2003. His work has been published by Seattle Art Commission and New American Paintings. His prints and paintings are included in important regional private and public collections, including Safeco, Microsoft, and Tacoma Art Museum. Haygood is co-founder of Platform Gallery in Seattle.

Blake Haygood, *Large Capacity for Smoothness*, 2004. Color dry-point, 22 x 16 inches. Collection of the artist, Courtesy Platform Gallery, Seattle. Photo: Dirk Park.

Blake Haygood, *Prompt, Negotiable Diligence*, 2004. Color dry-point, 22 x 16 inches. Collection of the artist, Courtesy Platform Gallery, Seattle. Photo: Dirk Park.

BLAKE HAYGOOD

Through my art, I create a universe in which things are falling apart and coming together while connected to something else outside the picture plane. Without a horizon line or "real" objects for comparison, the sense of scale is undetermined. The objects themselves are vaguely recognizable forms in constant states of decomposition and regeneration. To me, life—whether human, plant, animal, or mechanical—is a combination of growth and decline; bittersweet and sad on the one hand, but always hopeful and tinged with an underlying sense of humor. Death and deterioration yield other things: the possibility of new meanings arising from what is left behind and the potentiality of function beyond an object's original purpose, now long forgotten.





BARBARA ROBERTSTON

My mixed media work on paper is inspired by my fascination with current scientific inquiry in the fields of physics, astronomy and biology, and the interdisciplinary exchange of ideas. The compositions juxtapose and layer traditional printed and hand-drawn forms with painting and digital imagery, exploring relationships between space, motion, and light. My images are drawn from mass media sources, scientific journal, websites, and my own photographs to create a space-scape of materializing and dematerializing forms. The expressive potential of the innate tensions between photographic and hand-drawn images and symbolic and diagrammatic forms are the foundation and the focus of the work. Ambiguities of space and scale, the dynamic between the virtual and the actual, and the relationship between the micro and the macro create a dialogue about these oppositions within the work.

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 also serves on the Board of Trustees for Pratt Fine Arts Center, Seattle. She has exhibited her prints throughout the Pacific Northwest and in group exhibitions in China, Canada, Mexico, Cuba, and England. Her work is included in the collections of Tacoma Art Museum, King County (Washington), City of Seattle, and State of Washington. Robertson also teaches, curates, and organizes international cultural exchanges.

Barbara Robertson, *Web*, 2005. Digital ink-jet print, linocut, graphite, colored pencil, and acrylic on paper with collage mounted on panel, 59 x 44 inches. Collection of the artist, Courtesy of Davidson Galleries, Seattle. Photo: Nancy Hines.

EXHIBITION CHECKLIST

Dawn Cerny (United States, born 1979)

John 11:35 (Jesus Wept), 2005, recreated 2006

Cut-out etching, watercolor, insect pins, vinyl letter

20 x 30 feet, approximately

Collection of the artist

Jaq Chartier (United States, born 1961)

Ink Bleed w/ Spraypaint, 2000

Acrylic, stains, and spray paint on wood panel

11 1/4 x 24 inches

Courtesy of the artist and Platform Gallery, Seattle

Gray #6, 2003

Acrylic, stains, and paint on wood panel, four panels

7 x 37 inches, overall

Tacoma Art Museum, Gift of the artist and

William Traver Gallery

20 Tests w/Magenta Mix #1, 2005

Acrylic, stains, and spray paint on wood panel

40 x 50 inches

Courtesy of the artist and Platform Gallery, Seattle

Blake Haygood (United States, born 1966)

Goodness Gracious, 2006

Color drypoint on paper

28 x 20 inches, each component; 56 x 80 inches, overall

Collection of the artist, courtesy of Platform Gallery, Seattle

Brian Murphy (United States, born 1970)

Untitled from Invisible Self-Portrait, 2005

Watercolor on paper

96 x 60 inches

Courtesy of the artist and Winston Wächter Fine Art

Untitled, 2005

Watercolor on paper

25 x 33 inches

Courtesy of the artist and Winston Wächter Fine Art

David C. Kane (United States, born 1951)

Elysian Fountains, View No. 1 from the series *The Garden of Cyrus The Quincunciall, Lozenge, or Net-Work Plantations of the Ancients Artificially, Naturally, Mystically Considered Improvisatory Meditations on the Work of Sir Thomas Browne*, 2003

Acrylic latex on burlap

36 x 48 inches

Courtesy of the artist

Elysian Fountains, View No. 2, The Fountain of Youth from the series *The Garden of Cyrus The Quincunciall, Lozenge, or Net-Work Plantations of the Ancients Artificially, Naturally, Mystically Considered Improvisatory Meditations on the Work of Sir Thomas Browne*, 2003

Acrylic latex on burlap

36 x 48 inches

Courtesy of the artist

Elysian Fountains, View No. 3, La Source from the series *The Garden of Cyrus The Quincunciall, Lozenge, or Net-Work Plantations of the Ancients Artificially, Naturally, Mystically Considered Improvisatory Meditations on the Work of Sir Thomas Browne*, 2003

Acrylic latex on burlap

36 x 48 inches

Courtesy of the artist

Barbara Robertson (United States, born 1952)

Web, 2005

Archival digital inkjet print, linocut, graphite, colored pencil, and acrylic on paper with collage mounted on panel

59 x 44 inches

Courtesy of the artist and Davidson Gallery

Untitled, 2006

Archival digital inkjet print, woodcut, acrylic, graphite, and colored pencil on paper with collage mounted on panel

50 x 38 inches

Courtesy of the artist and Davidson Gallery

Barbara Earl Thomas (United States, born 1948)

The Storm Watch, 1988

Egg tempera on paper

30 1/4 x 36 inches

Tacoma Art Museum, Gift of Carol I. Bennett

Pieta Bird, 2005

Egg tempera on paper with copper leaf and silver leaf

10 x 12 inches

Collection and Bob and Micki Flowers

The Memory Box, 2005

Mixed media

63 x 38 inches, overall

Collection of the artist

No Witness Is Innocent, 2005

Egg tempera on paper with copper and copper leaf and silver leaf

18 x 20 inches

Collection of the artist

TACOMA ART MUSEUM

The Behnke Foundation
601 Union Street, Suite 3016
Seattle, WA 98101

www.behnkefoundation.org

Tacoma Art Museum
1701 Pacific Avenue
Tacoma, WA 98402

www.tacomaartmuseum.org