



KANE HALL COLLECTION

A project of the Washington State Arts Commission Art in Public Places Program in collaboration with the University of Washington

The collection of artworks on the first floor of Kane Hall pays tribute to the great diversity of our campus community. Each of the nine nationally recognized artists represented in this collection has made the exploration of identity an important facet of their professional practice. The creation of the collection was a collaborative effort on the part of the Washington State Arts Commission Art in Public Places Program, the University of Washington Public Art Commission and student leaders from the Minority Think Tank.



***Dolores Huerta*, 2002**

Barbara Carrasco (born El Paso, Texas), Silkscreen on rag paper

About the work: Barbara Carrasco writes, "the subject of the print is Dolores Huerta, co-founder of the United Farm Workers Union [created in honor of the subject's presentation of the 17th Annual Ernesto Galarza Lecture at Stanford University]. She is one of my role models as well as a dear friend. I wanted to project the strength of Dolores as much as her empathy for other humans. She suggested that I show marches and/or picket lines in the background. She also wanted a phrase she coined to be included; "Si Se Puede! [Yes, we can!]" I chose to be as minimal as

About the artist: Born in El Paso, Texas, Barbara Carrasco has been creating art and murals since 1976 with numerous art collectives and community groups such as the Public Art Center, Chismearte Magazine, and the United Farm Workers Union. She received her BA Degree in 1978 from the University of California, Los Angeles and MFA Degree from the California Institute of the Arts in 1991. In 1998, she received a Getty Visual Arts Fellowship. Her work has been exhibited both nationally and internationally. (El Centro Chicano Homepage, Stanford University. 2 March 2005. www.stanford.edu/dept/elcentro/index_prints.html)



Smile, 2000

Gu Xiong (born 1953, Chongqing, Sichuan, China), Graphite and oil on canvas

About the work: Gu Xiong writes, "I smile when I don't understand the words that people say to me. It is like a baby's innocent face. I smile when people yell at me. I don't understand why they do it to me. My smile is like a baby's cry. I smile when I serve people. My smile is the only way for me to communicate with others. I give warmth to people and I hope they will return it. I smile when people help me. I slowly understand how important it is to take my first step and then walk independently. I smile when I am tired. I see what I have earned from the hard work that I have done all the time. I smile when I finally can listen and speak. The more I smile the more people treat me like a real person in this society. I smile no matter how hard a life I have. I smile to the past, smile to the present, smile to the future, and I smile to all. (Gu Xiong>Exhibition I 996>Exhibition Pieces #2 Page. Diane Farris Gallery. 8 March 2005

www.dianefarrisgallery.com/artist/xiong/ex96/w_1.html)

About the artist: "Gu Xiong is a multimedia artist originally from Chongqing, Sichuan in the People's Republic of China. In 1972, during the Cultural Revolution, he was sent to the countryside with millions of other youths and forced into 're-education' with peasant teachers. After being allowed to return to the city, he earned a BFA and MFA at the Sichuan Fine Arts Institute where he also taught traditional wood- cut printmaking. In 1989, Gu Xiong finally had to flee China as a result of his participation in Beijing's China/Avant Garde show and in the Tianamen Square demonstration. Since 1992, he has been an instructor of printmaking and drawing at the Emily Carr Institute. In the fall of 2004, he was a featured artist at the Shanghai Biennale, China's foremost international exhibition for contemporary art. His massive photo installation, I am Shanghainese, was mounted on the exterior walls of the Shanghai Art Museum." (Gu Xiong Page. Diane Farris Gallery. 8 March 2005 www.dianefarrisgallery.com/artist/xiong/)



Untitled for Sor Juana, 2000

Rupert Garcia (born 1941, French Camp, California), Archival inkjet print on mulberry paper

About the work: Garcia's print honors the great seventeenth-century Mexican poet and composer, Sor Juana Ines de La Cruz (1648-1695) who "was born Juana Ramirez de Asbaje in 1648 at the hacienda of San Miguel Nepantla, not far from present day Mexico City. Called by her contemporaries 'the Tenth Muse' and 'the Phoenix of Mexico,' she became a favorite in the viceregal court before entering [the] Convent of Santa Paula of the order of San Jeronimo. Her most famous work is La Respuesta de la poetisa possible in selecting images for the portrait. I created clean, simple, and fluid lines to form a graphic image that would transform Dolores into the icon of the Chicano Movement she is today." (El Centro Chicano Homepage. Stanford University. 2 March 2005.

www.stanford.edu/dept/elcentro/index_prints.html)

About the artist: "One of the leading artists in the Chicano Movement of the late 1960s and early 70s, Rupert Garcia participated in the formation of several seminal West Coast civil rights movement workshops and collectives [most notably] the San Francisco Poster Workshop and la Galeria de la Raza. From his earliest work, he expressed a commitment to the democratic and nationalist ideals of the Chica-no Movement and created images in solidarity with other liberation movements, especially those in Indochina, Cuba and Native American communities in the United States. The bulk of Garcia's work is housed in the National Archives of American Art at the Smithsonian Institution in Washington, D.C." (UCSB Arts and Lectures Website. University of California, Santa Barbara. 7 March 2005.

www.artsandlectures.ucsb.edu/archive/1999-2000/pr/garcia.htm)



Jessica and Megan, 2003

Carrie Mae Weems (born 1953, Portland, Oregon), Toned (-prints (photographs))

About the work: "For 'May Days Long Forgotten' [the series that includes 'Jessica' and 'Megan'], Weems photographed five little girls. 'I've been looking for a young girl who reminded me of myself,' she says. A couple of summers ago, not far from her home in Syracuse, New York, Weems saw such a child walking down the street with her mother. Since then, she's been photographing her along with her sisters and cousins. Most of these portraits are framed in ovals or circles like the formal portraits of another century. 'I'm very aware of linking my figures to a historical narrative or tradition,' says Weems, 'and re-examining that tradition by putting in someone who was never there. So for me to be able to engage in that dialogue as well - how do I represent differently and empower differently the image of a people who've been historically scorned? (C. Carr. "More Than Meets the Eye: The Quiet Revolution of Carrie Mae Weems." The Village Voice Homepage. 8 March 2005 www.villagevoice.com/2003/03/04/more-than-meets-the-eye/)

About the artist: "In the course of her fifteen-year photographic career, Carrie Mae Weems has created a rich array of documentary series, still lives, narrative tableaux, and installation works. Weems' interest in art was sparked by those African American artists who revealed something special about the Black experience, who spoke to and about the rich, broad spectrum of her culture. (Dana Friis-Hansen. "From Carrie's Kitchen Table and Beyond." Chicken Bones: A Journal for Literary & Artistic African American Themes. 8 March 2005 www.nathanielturner.com/carriemaeweems.htm)



Grandchildren, Istee-che-tee Aspirations, and Grandmother, 2003

Hulleah Tsinhnahjinnie (Dine/Seminole/Muskogee born 1954, Phoenix, Arizona),
Lambda Digital Platinum (photographic) prints

About the work: "Tsinhnahjinnie frequently finds and buys vintage photographs of Indigenous people worldwide. She bids against dealers and collectors, and often wins when the sitter is in non-native attire. In these portraits the authority and power is held entirely by the subjects who control their own identity and look directly out of the photograph in the way they wish to be represented. In 'Grandmother' Tsinhnahjinnie shows her Seminole grandmother surrounded by yellow dots that represent all the family spirits who helped her throughout her life. [The young man in] 'Istee-che-tee Aspirations' poses with a hand on his hip, purposefully casual with his foot resting on the chair in what Tsinhnahjinnie views as a political stance. The portrait, 'Grandchildren' visually reminds the artist of the black Seminole relatives she has only just met and 'how that history is often hidden, so in Grandchildren I raise the issue of interracial relations that are put into selective memory, conveniently forgotten.' (Path Breakers: The Eiteljorg Fellowship for Native American Fine Art. Ed. Lucy Lippard. Seattle: University of Washington Press, 2003.)

About the artist: "Hulleah Tsinhnahjinnie was born in 1954 into the Bear and Raccoon clans of the Seminole and Muskogee Nations. She received her BFA from California College of Arts and Crafts in Oakland in 1981 and was a Chancellor's Fellow at from University of California at Irvine for her MFA. Tsinhnahjinnie has taught at the University of California at Davis, San Francisco State University, San Francisco Art Institute and the Institute of American Indian Art." (Hulleah Tsinhnahjinnie Page. Andrew Smith Gallery. 8 March 2005

www.andrewsmithgallery.com/exhibitions/hulleah/hulleah.htm)



***Invisible Man #2* and *Invisible Man #3*, 1992**

Glenn Ligon (born 1960, Bronx, New York City), Lithograph on paper

About the work: "The work of Glenn Ligon mines the history of African American culture, from slave narratives to the Million Man March; from the icons of the abolitionist movement to the raunchy jokes of Richard Pryor. In the series of paintings that remain his best known, Ligon stencils black text across the surface of white, door-size canvases. The words presented are not the artist's own but have been borrowed from such writers as Zora Neale Hurston, Ralph Ellison, and James Baldwin. Typically, Ligon will repeat an especially charged sentence ('How it feels to be colored me, "I am an invisible man," I feel most colored when I am thrown against a sharp white background') until it verges, through the force of excess paint, on illegibility. An artist who is always reading, Ligon has said that he 'wants to make language into a physical thing, something that has real weight and force to it.'" (Richard Meyer. "Borrowed Voices: Glenn Ligon and the Force of Language." (Glenn Ligon Page. Queer Cultural Center. 7 March 2005 www.queerculturalcenter.org/Pages/Ligon/LigonEssay.html)

About the artist: "Glenn Ligon is a conceptual artist who chooses to create work in black and white as a way of pointing directly at racial stereotypes and expectations; at the same time it is a refusal to let his self-portraits be 'colored.' In limiting his palette or restricting his photographs, Ligon reminds us of the polarized race relations that still plague the United States one hundred-fifty years after the abolition of slavery." (Glenn Ligon Page. Queer Cultural Center. 8 March 2005 www.queerculturalcenter.org/Pages/Ligon/LigonEssay.html)



***Sisters in Arms I* and *Sisters in Arms II*, 2003**

Hung Liu (born 1948, Changchun, China), Lithographs

About the work: "Because I am looking for the mythic pose beneath the human figure, I derive my subjects from historical photographs taken in China, and of Chinese people. These become the basis for my paintings and prints, into which I introduce motifs from traditional Chinese painting, sometimes dating back as far as 2,000 years. These motifs, including images of birds, flowers, calligraphic writing, and segments of ancient landscapes, are suspended in the photo-based fields of the paintings and prints, allowing multiple layers of historical representation to co-exist in a manner resulting, I think, in a kind of mutually liberating tension. This interweaving of images from the ancient and modern past continues my interest in a contemporary form of history painting in which the subjects from one era witness and comment upon those of another, keeping the idea of history open and fluid." (Hung Liu. "Artist's Statement." Tamarind Institute Website. University of New Mexico. 8 March 2005 <http://www.unm.edu/~tamarind/bios/liubio.html>)

About the artist: "[While as a Chinese state-sponsored artist Hung was] ordered to paint 'Tractor Art' (pure realism glorifying the Mao Regime and easily understood by the masses), she nonetheless discovered and fell in love with old photographs: fading portraits of Emperors, their wives and concubines. These sad faces without hope have the same look as the faces of present-day Chinese women toiling at hard labor. They contradicted the government's upbeat version of Chinese history. Since 1986 she has been on the faculty of Mills College, California, and presently chairs the Department of Painting." (Michael Berger. "Hung Liu: Revolutionary Daughter." Hung Liu Biography Page. Michael Berger Gallery. 9 March 2005 www.mbergerart.com/liu/about.htm)



Yellow No Same (suite), 1992

Roger Shimomura (born 1939, Seattle, Washington), Silkscreen on paper

About the work: "This series of prints explores America's inability to distinguish between Japanese and Japanese American people. This is what brought about the internment camps of World War II. In the twelve images, different Japanese American people stand behind the barbed wire of the internment camps, while traditional Japanese figures such as costumed actors stand in front of the wire barrier." (Excerpted from Roger Shimomura Page. Greg Kucera Gallery Website. 8 March 2005

www.gregkucera.com/shimomura.htm)

About the artist: "Roger Shimomura's work is an aesthetic and political comparison between contemporary America and traditional Japan. 'Using images from my past and immediate environments, from earlier and current work and using them as cultural metaphors, I ... see the relationship between misleading reproductions from art history books and my mom's old issues of Woman's Day, between the music of the John Coltrane Quartet and the Salvation Army Band, between the stories that my grand-mother left and the editorials in the local newspaper, between a meal of steamed black cod and the Colonel's Wingdinger, between vintage Kurosawa and Johnny Socko, between Masterpiece Theatre and Pee-Wee's Playhouse, between an Oreo cookie and a Chiquita Banana and between Minnie Mouse and one of Utamaro's beauties.'" (Roger Shimomura Page. Greg Kucera Gallery Website. 8 March 2005

www.gregkucera.com/shimomura.htm)



Half Indian/Half Mexican, 1991

James Luna (Luiseno/Diegueno), Prints (photographs)

About the work: "Luna's 'Half Indian/Half Mexican' is a wryly perceptive triptych addressing stereotypes of identity and representation. [Luna confronts questions of his own cultural identity by presenting himself] in profile from the right as an Indian with long hair, from the left as a Mexican with short hair and a mustache, and frontally as both, a twist on the old circus hermaphrodite routine of a performer groomed as a woman on one side and a man on the other. It is a simple, effective piece precisely because the visual referents are so familiar that the viewer must stop and think about his or her own perceptions and assumptions." (Carla Williams. "Review of 'We Are All Relative: A Visual Exploration of Realities, exhibition at the Institute of American Indian Arts, Santa Fe NM." 8 March 2005

www.carlagirl.net/read/reviews/text.html)

About the artist: "James Luna lives on the La Jolla Indian Reservation in San Diego County, California. Luna believes that installation/performance art (in which he employs a variety of media such as objects, audio, video and slides) "offers an opportunity like no other for Native people to express themselves without compromise in the traditional Indian art forms of ceremony, dance, oral [narrative] and contemporary thought." Using handmade and found objects, Luna creates environments that function as both aesthetic and political statements. In his artwork, Luna addresses the mythology of what it means to be Indian in contemporary society and works to expose the hypocrisy of the dominant society that trivializes Indian people as romantic stereotypes. Luna's installation/performance art is provocative, often dealing with difficult issues affecting Indians. Demanding a level of audience participation [with all his work], he consistently challenges viewers to examine deeply their own prejudices." (James Luna Project Homepage. 8 March 2005. www.jamesluna.com/jamesluna.html)