



Jaq Chartier: Reactions (RGB), 2004, acrylic, chemical stains and paint on wood panel, 28 by 36 inches. Courtesy Schroeder Romero, Brooklyn.

artists from New York (Lynne Yamamoto), Maine (John Bisbee) and Washington, D.C. (Yuriko Yamaguchi), among others, and regularly provides exhibition options to talented Seattle artists. One of the most remarkable is Cris Bruch, who in 2000 created and showed a work called *Duty Cycle*, a serene wheel of unwaxed milk-carton paper 17 feet in diameter and 32 inches thick at its center. Made in 36 wedges, it is glued together during assembly and hangs vertically from a wire that runs through its hub, allowing it to be gently spun. The piece has since been shown at the Salt Lake City Art Center and the Boise Art Museum. Bruch seems motivated by the exploration of a material and by an exacting and extended sequence of labor; the completed works have a grace and solemnity that recalls the sculptures of Martin Puryear.

Two distinguished noncommercial spaces are sponsored by collectors. Virginia and Bagley Wright, long preeminent for their collection of modern masters and their support of the Seattle Art Museum, recently opened the Wright Exhibition Space, where shows drawn primarily from their collection are open to the public. While the viewing time is extremely limited—just four hours on Thursdays and four on Fridays—the opportunity is precious.

In May 2004, Bill and Ruth True, collectors of a younger generation of artists, opened Western Bridge, a nonprofit exhibition venue in an industrial neighborhood south of downtown. The Trues' collection emphasizes new-media works, photography and other edgy art. Housed in a mid-century concrete warehouse, the 10,000-square-foot, two-floor space, designed by Domestic Architecture, Roy McMakin's firm, is presided over by director Eric Fredericksen, a former critic for *The Stranger*, a Seattle alternative paper. The facility includes an apartment for artists or curators in residence. The opening show,

which ran for six months, included Shirin Neshat's video *Possessed* and Zoe Leonard's 113-doll installation, *Mouth open, teeth showing (I)* [see *A.I.A.*, Feb. '01], as well as works by Anna Gaskell, Cindy Sherman, Paul Pfeiffer, Adam Fuss and Sam Taylor-Wood. Western Bridge seems like a small museum; only such quirks as art in the bathrooms signal its personal quality. McMakin, who was included in "From Baja to Vancouver," makes furniture of a sparseness that blends Mondrian, Judd and Francis Cape.

Seattle also has a gallery sponsored by King County's Cultural Development Authority in the Pioneer Square area, where individual artists may apply to show, and artists' co-ops like Soil, which has featured group shows of its 100 members over its nine-year history. Soil is one of several galleries that have recently moved into a storefront space in the new Tashiro Kaplan artists' lofts building, a residential conversion developed by the Minneapolis-based Artspace and funded by the city of Seattle and foundation grants. It provides rent-controlled live/work space from 800 to 1,700 square feet for 50 artists and their families, and storefronts for arts-related organizations and businesses.

Another venue in the same building is Platform, which is provoking considerable interest because of its unconventional structure. Essentially a commercial gallery, it is owned by four artists and is open just three days a week. The owners rotate management chores through the week, thus taking only a few days a month from their art-making. E-mail makes it workable, according to Dirk Park, a photographer who is a partner. Last fall, the 800-square-foot space featured L.A. sculptor Carlee Fernandez with amusing/apalling animal-plant hybrids, and Keith Yurdana of Portland with large, beautiful drawings of viruses and other unpleasant things. Park and his wife, painter Jaq Chartier, live above the store, so to speak. Chartier, who recently showed her work at Schroeder Romero in Brooklyn, conducts what she calls "Sun Tests" by applying various fugitive dyes under acrylic and exposing the canvases to the sun in the huge south- and west-facing windows of their loft.

John Sutton, Zac Culler, Ben Beres: Nine photographs from the "Sears Portrait Project," 2003-ongoing, part of the team's exhibition at Consolidated Works.



A strikingly "alternative" studio option is to be found at the FBI building, so called because that and other government agencies use part of the warehouse along Elliott Bay—a structure that's big enough to have two driving lanes through it. A community of young artists there includes Claire Cowie, Leo Saul Berk, Dan Webb and Brian Murphy. Murphy, who recently decamped for the Tashiro Kaplan lofts, paints large and small watercolors of his own fleshy face, as if seen in a magnifying mirror or somehow being dissolved [see review, Apr. '05]. Cowie, a printmaking

Sutton, Culler and Beres produce collaborative performances and installations, documented and made salable in photographs such as those featured in a homey living room in a ConWorks show.



Zhi Lin: Drawing and Quartering, 2002, from the series "Five Capital Executions in China," charcoal on canvas, screen-printing on ribbons, 144 by 84 inches. Courtesy Koplin Del Rio Gallery, West Hollywood.

graduate of the University of Washington, showed her recent work in a variety of materials in a summer 2003 exhibition at the Henry Art Gallery. She labored in public for three weeks, producing new objects and prints alongside earlier selections. Her works picture bizarre toy animals in imagined environments. (Critic Suzanne Beal likened the work to *The Simpsons*, in that the medium seems naive but the content isn't.)

Berk conceptually explores materials—for example, presenting an uncut sheet of veneer that would have become plywood as a freestanding spiral; the result is an enterable history of the tree, where you can stand between the rings. Webb is the funniest—or weirdest—of them all, making globes and gnomes and participatory works. His craftsmanship is remarkable, and it puts zing into a worldview that otherwise might seem disheartening (a carved wooden bust blends with the fake grain of the commercial table on which it rests) or at least ironic (*Mr. Fixit* is a standing figure made of duct tape).

Support from All Quarters

Seattle's art scene is bolstered by various institutional sources of support—educational, private and governmental. Here, as in most large cities, art schools