



Seattle University
Fine Arts Department
Lee Center for the Arts
Hedreen Gallery

Media Contact: Yoko Ott
otty@seattleu.edu
Kill Date: March 20, 2010

EXHIBIT: *Intellectual Property*

GALLERY HOURS: Wed – Sat 1:30-6:00pm

CLOSING PARTY: Wednesday, March 17, 5-8 PM

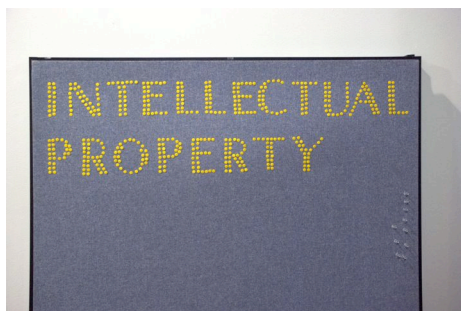
ADMISSION: open to the public, always free

RUN OF SHOW: January 14– March 20, 2010

LOCATION: Seattle University Lee Center for the Arts
901 12th Avenue (at 12th & Marion)

FOR MORE INFO CALL: 206.296.2244

Seattle –



Intellectual Property

A project organized by Matthew Offenbacher and Yoko Ott January 14 - March 20, 2010

On Wednesday, March 17, 5-8 PM, the Hedreen Gallery is hosting a party to celebrate the completion of *Intellectual Property*. Please join us to peruse and discuss the exhibition.

Never shy about tackling the big questions, curator Yoko Ott and artist Matthew Offenbacher have teamed up to investigate the aesthetic power of objects and ideas in the lives of artists, curators, and university professors. What makes an intellectual? What is the basis of property? What is the relationship between the life of the mind and the sensual material world?

Six weeks ago, Ott and Offenbacher carefully paired thirteen artists with thirteen professional thinkers. The artists were asked to visit their assigned person's workplace, engage them in conversation, and select several things to borrow for the duration of the exhibition. The objects brought back from these expeditions — tools, raw materials, décor, texts, and other (harder to classify) items — have been installed by the artists in a setting especially designed by Ott and Offenbacher. The resulting exhibition is a hands-on database: a non-hierarchical collection of objects available for reading, touching, and looking.

Among the 390 objects so far collected: a die-cast 1957 Chevy Bel-Air model car, a translation of Spinoza's famous ring in unfired clay and gold spray paint, a vial of buckminsterfullerene, fossil teeth, two full bookshelves of art books and periodicals, suggestions from the chief curator of the Frye Art Museum on how to approach a problem, an odd clear cast-plastic fork, an old typewriter, a beat-up copy of Dr. Ruth Westheimer's *The Art of Arousal*.

A publicly accessible online catalogue of all of the items in the exhibition can be found at:

<http://www.helloari.com/~matt/ip>



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The tableau of objects in *Intellectual Property* suggests rich and complex ideas about what intellectual work looks like today. Some themes which have emerged: an interest in decreasing the specialization and fragmentation of separate disciplines, an emphasis on the physical over the virtual, a celebration of amateur enthusiasms and creative misunderstandings, and a desire to make space for the production of new kinds of knowledge. This trip back to the time of *Wunderkammers*, to the very beginning of the Enlightenment, is to imagine — if only for a moment — a place where science, art, philosophy, and literature are not estranged.

Some notes on the outcome of specific pairs

Wynne Greenwood's arrangement of selections from Philip Thurtle's office — including the rug Philip lays down on when he writes his philosophical papers — asks questions about the physicality of mental work, the location of identity, and the impossibility of separating mind and body.

Dan Webb's contribution from the paleontology laboratory of Greg Wilson elegantly demonstrates some of the first principles of positivism: the mighty power of the ever-finer mesh that science throws over the physical world.

Claude Zervas is fascinated with the cultural and social life of an academic lab, its social utopian underpinnings and its trash; he borrowed Pagliacci Pizza plates and napkins to sit among a selection of Materials Scientist Christine Luscombe's tools and supplies.

Ben Waterman's delicate sculptural translation of Jason Wirth's favorite historical artifact toys with the dangerous possibility that, in the desire to know more, you risk destroying what you treasure most.

Saya Moriyasu was impressed with Charles Tung's scholarly modesty; among the things she borrowed is a small cardboard box containing the only examples of his own writing to be found in his office.

Susie Lee and Robin Held together composed a short manifesto on how to approach looking, curating, and art-making; it begins: "Bring all you have to the game"

Isaac Layman created a vivid and generous portrait of Ken Allan's intellectual life, borrowing a large number of books and magazines, and convincing Ken to open up his weekly open office hours to the general public for the duration of the exhibition.

Philip Miner stacked up a small and symbolically charged totem with some things from Kafka- and Freud-expert Richard Gray's office, revealing an interest in how intellectual pursuits unconsciously shape everyday experience.

Participants include:

Matthew Offenbacher and Yoko Ott, Curator, Hedreen Gallery and Director, Open Satellite

Isaac Layman and Ken Allan, Assistant Professor Art History, Seattle University

Susie J. Lee and Robin Held, Deputy Director Exhibitions and Collections, Frye Art Museum

Saya Moriyasu and Charles Tung, Assistant Professor, English and Women's Studies, Seattle University

Wynne Greenwood and Philip Thurtle, Associate Professor, Comparative History of Ideas, University of Washington

Claude Zervas and Christine Luscombe, Assistant Professor, Materials Science and Engineering, University of Washington

Ben Waterman and Jason Wirth, Associate Professor in Film Studies, Global African Studies, and Philosophy, Seattle University



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Dan Webb and Greg Wilson, Assistant Professor of Biology and Adjunct Curator of Vertebrate Paleontology, University of Washington

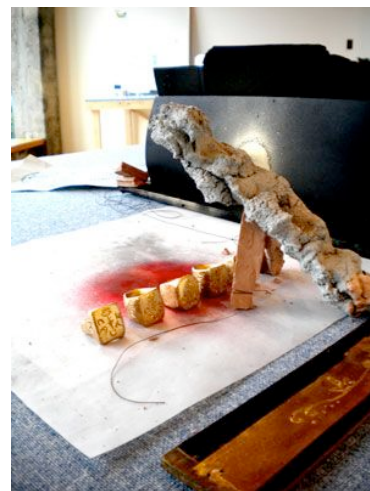
Philip Miner and Richard Gray, Professor in the Department of Germanics, University of Washington

Emily Pothast and Kathleen Woodward, Professor of English and Director Walter Chapin Simpson Center for the Humanities, University of Washington

Mandy Greer and Lindsay Whitlow, Assistant Professor of Biology and Environmental Studies, Seattle University

Cris Bruch and John Carter, Associate Professor, Mathematics Department, Seattle University

Heide Hinrichs and PJ Alaimo, Assistant Professor of Chemistry, Seattle University



ABOVE: installation view, TOP RIGHT: Ken Allan's bookshelf collected by Isaac Layman, BOTTOM RIGHT: Ben Waterman's translation of Jason Wirth's suggestion of Spinoza's ring.