

Gloria Bornstein

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Education

- 1979 MA in Psychology, Antioch University, Seattle, Wa
- 1976 Visual Arts, University of California, San Diego, CA
- 1963 Stanley Hayter Printmaking Studio, Atelier 17, Paris, France
- 1958 BA Cum Laude in Art and Education, Hunter College, New York

Selected One Person Exhibitions

- 2009 *you've been confirmed as queen*, Carole Fuller, Seattle, WA
- 2002 *Gloria Bornstein: Still Life*, Documents Northwest, Seattle Art Museum, Seattle, WA
- 1999 *Gloria Bornstein, Retelling 1975-1998*, Bellevue Art Museum, Bellevue, WA
- 1994 *Chatter*, Henry Gallery, University of Washington, Seattle
- 1990 *Gloria Bornstein, Playing Alive*, Fuller-Elwood Gallery, Seattle
- 1989 *Works in Progress*, Fuller-Elwood Gallery, Seattle
- 1989 *Gloria Bornstein*, Fuller-Elwood Gallery, Seattle
- 1986 *Columns: A Narration of Past & Current Events with Characters Dislodged*, SPU, Seattle
- 1986 *Pornographos*, Printed Matter, New York, 911 Contemporary Art and Resource Center
- 1985 *Run From A Man Named Climax*, Seattle
- 1984 *Maids in a Row*, Art in Form, Seattle
- 1980 *Soupkitchenwork*, Seattle Concert Theater, Cornish College, Seattle
- 1977 *Public Document*, and/or Gallery, Seattle
- 1977 *Extrapolations*, and/or Gallery, Seattle
- 1975 *Useless Tools & Windows*, and/or Gallery, Seattle, and Whitman College, Walla Walla, WA

Selected Group Exhibitions

- 2009 *The Surrealist Impulse: Recent Acquisitions*, Tacoma Art Museum, Tacoma, WA
- 2003 *Contemporary Art: Recent Acquisitions*, The Jewish Museum, New York
- 2001 *The Elwood Collection*, Washington State University Collection, Bank of America Gallery
- 2000 *COCA Credits*, Center on Contemporary Art, Seattle
- 1997 *Celebrities: Figures of Worship, Fame, Fortune, Heroism, & Infamy*, Bumbershoot, Seattle
- 1995 *Latent August: The Legacy of Hiroshima and Nagasaki*, National Historical Society, San Francisco
- Agents of Change; New Views of Northwest Women*, Washington State Convention Center, Seattle
- Visions of Seattle*, Seattle Center, Seattle
- 1994 *Public Interventions*, Institute for Contemporary Art, Boston, MA
- 1992 *Yokohama International Public Art Fair*, Japan
- 1991 *In Public: Seattle*, Security Pacific Gallery, Seattle
- Interface/Innerface, Interpreting the Real*, Security Pacific Gallery, Seattle
- Seattle Showcase Against Aids*, Northwest AIDS Foundation
- 1990 *Objects of Our Affection*, Fuller-Elwood Gallery, Seattle
- 1990 *Centrum Monotypes*, Western Gallery, Western Washington University, Bellingham
- Drawing Power, 1990*, Western Gallery, Western Washington University, Bellingham
- No Man's Land*, Socrates Sculpture Park, New York
- 1989 *First Impressions: Northwest Monotypes*, Seattle Art Museum and The Art Gym, Marylhurst College, Marylhurst, Oregon
- 1989 Group Exhibition, Fuller Elwood Gallery, Seattle
- 1988 *Centrum Foundation Prints*, Cheney Cowles Mueum, Spokane, Washington
- Objets d'Art*, Bumbershoot Arts Festival, Seattle Center
- International Women's Festival*, We-Train Center, Bangkok, Thailand
- 1987 *Seattle Sculpture Biennial*, Bumbershoot Arts Festival, Seattle Center
- National Sculpture Exhibition*, Foster/White Gallery, Seattle
- 1988 *Artists with a Public Voice*, 911 Contemporary Art and Resource Center, Seattle

- 1985 *Images of Seattle*, Jackson Street Gallery, Seattle
 1982 *Art and Social Politics*, The Art Gym, Marylhurst College, Oregon
Northwest Annual, Henry Art Gallery, University of Washington, Seattle
Weavings, Panaca Gallery, Bellevue, Washington

Selected Collections

- The Tacoma Art Museum, Tacoma, WA
 The Jewish Museum, New York, NY
 Seattle Art Museum, Seattle
 Microsoft, Redmond, WA
 King County Arts Commission Collection, Seattle
 Washington State University, Elwood Print Collection, Pullman, WA
 Seattle Arts Commission Portable Works Collection, Seattle
 Seattle Arts Commission Portable Works Collection, Seattle

Teaching and Related Experience

- 2003-2005 Afiliated Faculty, Public Art/Sculpture Program, Site-analysis, Design-Build, University of Washington, WA
 1991-05 Lecturer, Public Art Program, University of Washington, Seattle
 1998 Lecturer, Western Washington University, WA
 1981-2004 Practicing Psychotherapist, Seattle
 1986-1988 Spokane Community College, Spokane High School, Washington State Artist-in-Residence
 1979-1980 Codirector, Interdisciplinary Performance Art Program, Cornish College of the Arts, Seattle
 1980-1981 Instructor, Visual Performance Art, Cornish College of the Arts, Seattle
 1978-1981 Video Producer, Co-Owner of Intermedia Inc.
 1980-1981 COCA, Board of Directors
 1976-1978 and/or Gallery, Board of Directors, Seattle
 1975-1976 Art Teacher, Bush School, Seattle
 1958-1962 Middle School Art Teacher, New York and Hamden, Connecticut

Selected Awards

- 2004 Pilchuck Glass School, Artist in Residence
 2001 King County Special Projects Award, Seattle WA
 2001 Artist Trust Gap Grant, Seattle, WA
 1997 Washington State Arts Commission Percent For Art, WA
 1995 Seattle Artists Award, Seattle Arts Commission, Seattle, WA
 1993 Seattle Artists Award, Seattle Arts Commission, Seattle, WA
 1991 In Public, Seattle Arts Commission, Seattle, WA
 1990 Artist Trust Visual Arts Award, Seattle, WA
 Art Matters Award, New York
 1980 Neighborhood Arts, Seattle Arts Commission, Washington State Arts Commission, WA
 1977 Northwest Projects, and/or Gallery, Seattle, WA , juried by Lucy Lippard

Commissions

- 2009 *Walk to the Mountain*, Harborview Hospital Streetscape, Public Art4Culture, WA
 2008 *Sentinels*, Fire Station 10, Office of Arts & Cultural Affairs, Chinatown-International District, Seattle, WA
 2008 *Storm Patterns*, Monroe, WA, Washongton State Arts Commission, Olympia, WA
 2005 *Monument to the Last Barn*, Prusch Park, Office of Cultural Affairs, San Jose, CA
 2005 *Sculptures at Mauna Kea Bluffs*, Hawaii
 2004 *Field of Wishes*, Olympic Community College, WA, Washington State Arts Commission
 2003 *Recharge Chambers*, Regional Communications & Emergency Management Center, Renton, Washington, 4Culture, Seattle
 2002 *Neototems Childrens Garden*, Seattle Center, Office of Arts and Cultural Affairs, Seattle

- 2001 *Speed-the-Plow*, Puyallup Commuter Rail Station, Puyallup, WA
 2000 *Lineup*, City of Federal Way, WA
 1998 *From One to Z*, Eastern Washington University, Cheney, WA, Washington Arts Commission
 1996 *Hickory Dickory Clock, (Peace Clock)*, Tokyo, Japan
 1995 *International Fountain & Plaza*, Seattle Center, Seattle, WA Seattle Arts Commission
Neototems, Seattle Center, Seattle, WA, Seattle Arts Commission
 1991 *Shore Viewpoints*, In Public: Seattle, Seattle Arts Commission
 1990 *Banishing the Poets*, Socrates Sculpture Park, New York
 1987 *E Pluribus Unum*, Homes For Art, Seattle, 911 Contemporary Art and Resource Center
 1986 Resource Center, Seattle
 1985 *Green River Trilogy; Run From a Man Named Climax*, 911 Contemporary Art and Resource Center, Seattle
 1984 *Green River Trilogy; Maids in a Row*, Art in Form, Seattle
 1980 Soupkitchenwork, Seattle Arts Commission, Washington State Arts Commission

Consultation

- 2005 **Lead artist for Fire Station 10: Emergency Operations Center, Fire Alarm Center.** Commissioned by the Office of Arts and Cultural Affairs, Seattle, WA to develop the Art Plan for locations for other artists and the artwork, *Sentinels*,
 2001 **Potlatch Trail Master Plan**, Seattle WA: Commissioned by the Office of Arts and Cultural Affairs to develop the Art Plan for a city-wide walking-bike trail, connecting the two main water elements in the city.
 1991-93 **Lead Artist for the Seattle Center International Fountain and Park area:** I developed the Art Plan for an area that includes a children's museum, children's theater, performing arts center, and sports arena. I contributed two focal points, *Neototems & Neototems Childrens Garden*, gathering areas that allude to a nearly forgotten Indian legend of whales swimming beneath the site.
 2001 **Puyallup Rail Station Master Plan**, Puyallup, WA: I developed a comprehensive Art Plan that revitalized the historic downtown area. My contributions include seven archways and a sculpture garden for local artists.

Books

- Still Life, Gloria Bornstein, Tara Young, Seattle Art Museum Brochure, 2002
 Gloria Bornstein, Retelling, 1975-1998, Bellevue Art Museum Catalogue, 1999
 Lure of the Local, Senses of Place in a Multicentered Society, Lucy Lippard, New Press, 1998
 Mapping the Terrain: New Genre Public Art, edited by Suzanne Lacy, Bay Press, 1995
 New Towns of the World, Jukan Kawawadoka, Information Design Laboratory, Hakuoda Inc
 Eyewitness Travel Guide: Pacific Northwest, page 142, International Book Productions, 2003
 Smiles, Azabu Juban Neighborhood Arts Catalogue, 1996
 Public Interventions, Video Documentation, ICA, Boston, 1994
 Yokohama Public Arts Fair, catalog, 1993
 no mans land, Socrates Sculpture Park, catalogue, 1993
 Art & its Audience: A Public Experiment, In Public: Seattle, Seattle Arts Commission catalog, Eleanor Heartney, 1992
 Interface/Innerface, Interpreting the Real, Exhibition Catalogue, Elizabeth Bryant, 1991
 First Impressions: Northwest Monotypes, Seattle Art Museum, Catalogue, 1989
 Get the Message? A Decade of Art for Social Change, Lucy Lippard, Dutton, 1984
 Northwest Projects, A Documentary Catalog of a Competition And Series Of Exhibitions, and/or Notes, 1977

Selected Documentation

- Childrens Garden, part of LaGasse Medal, ALSA Award, given to Virginia Anderson, Director of Seattle Center
 From Four Milleniums of Jewish Cultural Life, Grace Glueck, The New York Times, June 27, 2003
 Jewish Museum, The New Yorker, May 19, 2003
 Gloria Bornstein: "Still Life" At the Seattle Art Museum, Susan Platt, Artdish, July 10, 2002
 What's up for the summer, doc? Melinda Bargreen, Seattle Times, July 5, 2002
 Neototems Children's Garden, SeattleArts, Vol. 26 No 5 Summer 2002
 Traveling between grief and history on Gloria Bornstein's train video, Victoria Josslin, Post-Intelligencer, 3-29-02

The Elwood Collection Catalogue, 2001
 Seattle Center's whale numbers grow, Jeri Field, Seattle Post-Intelligencer, September 2, 2000
 Bornstein a provocative, intelligent artist, Robin Updike, The Seattle Times, April 29, 1999
 Gloria Bornstein: In and Out of Public Space, Ron Glowen, Art Access, May 1999
 Gloria Bornstein's "Retelling" demonstrates her forceful range, Regina Hackett, Seattle Post-Intelligencer, 5-7-99
 Gloria Bornstein: Retelling, Megan Blanton, The Daily of the University of Washington, May 6, 1999, Vol 106, # 127
 Commissions, Ariane Fehrenkamp, Sculpture Magazine, November, Vol. 17 No. 9, 1998
 Arts play a key role in face lift for Seattle, John Boylan, Seattle Post-Intelligencer, 1995
 Washington Voices in Contemporary Sculpture Catalogue, Bellevue Art Museum, 1995
 Commissions, Amy Blankstein, Sculpture Magazine, April 1996
 Art Image, Nikkei News, Tokyo, 1996
 Vision Magazine, Pam Keeley, 1996
 Artists Writing in Public, Forecast, Public Art Review, Susan Leibovitz Steinman, 1995
 Interpretive Interventions, Kenneth Helphand, "Magic Markers", Yearbook in Landscape Architecture: Historic Preservation, Richard Austin, et. al. eds, NY, Van Nostrand Reinhold, 1993, pp 95-102
 Anti-Amnesia, Lucy Lippard, "Spider's Nest" column, Z Magazine, 1992
 Social activism makes blunt art at Convention Center, Regina Hackett, Seattle Post-Intelligencer, 1992
 Washington Artists Look to the Future, Artist Trust, 1995
 Washington: Voices in Contemporary Sculpture at the Bellevue Art Museum, Reflex, Pam Keeley, 1995
 Sounds of Silence, Gloria Bornstein at Henry Gallery, Loch Adamson, Artweek, 1994
 Panel of Judges picks 49 local artists for state awards, Regina Hackett, Seattle Post-Intelligencer, 1992
 In Public: Seattle 1991, The Living City, Eleanor Heartney Seattle Arts Publication, Vol 14, No. 6, June 19, 1991
 Quality and Social Art, Eleanor Heartney, Seattle Arts Publication, Vol. 13, No 1, January 1990
 In Public, In Process, Elizabeth Bryant, Reflex, 1991
 A brave new world In Public reflects superior mettle, Regina Hackett, Seattle Post-Intelligencer, September 1991
 Lacunae of Visibility, Elizabeth Bryant, Reflex, Vol 4, July 1990
 The Psychologized Image, Gloria Bornstein at Fuller-Elwood Gallery, Seattle, Ron Glowen, Artweek, Vol 21, No 20, May 1990
 Painting a photo: meaning from image, Deloris Tarzan Ament, Seattle Times, May 1990
 Sculpture blooms among the weeds in a New York park, Regina Hackett, Post-Intelligencer, October 1990
 Artist Trust Awards 1990 Fellowships, Artist Trust Publication, June 1990
 An Interview with Gloria Bornstein, Laura Millin, AnOther, Reflex, July/August 1989
 Seattle Art Museum exhibit salutes Northwest monotype artists, Regina Hackett, Seattle Post-Intelligencer
 "Works in Progress" at Fuller-Elwood Gallery, Lyn Smallwood, Weekly 1989
 Gloria Bornstein at Fuller-Elwood, Jae Carlsson, New Art Examiner, March 1989
 Homes For Art, Various Installations, Residential Front Lawns, Bart Becker, High Performance, No 46, 1988
 Heroes, Monuments, and the Creative Impulse, Randy Gragg, Reflex, November-December 1987
 Home is Where the Art Is, Project takes art to the neighborhoods, Roberta Penn, Seattle Post-Intelligencer, Aug. '87
 Foster/White Gallery National Sculpture Exhibition, Seattle Weekly 1987
 Art for the Travel-Weary, Mathew Kangas, Arts Line, Vol 1, No 1 1984
 Art Conveys Green River Slayings, Associated Press, 1984
 Street Arts, John Stamets, Arts Line, Vol 2, No. 6, 1984
 Numbness, Artist blends myth and murder in Green River killer display, Rick Anderson, Seattle Times, 1984
 Maids in a Row, Interview with Gloria Bornstein, Roberta Penn, 911 and/or Notes, 1984
 A gloomy anniversary noted, Karl Thunneman, Bellevue Journal American, July 1984
 Art in public places, Regina Hackett, Seattle Post-intelligencer, July 1984
 Soupkitchenwork, a Contextual Message, Gloria Bornstein, and/or Notes, 1980
 Artist as Social Worker, Parker Lindner, and/or Notes, 1980
 Where Interior and Exterior Realities Meet, Katherine Anne Grosshans, Artweek, July 1975, Vol. 6, No.22