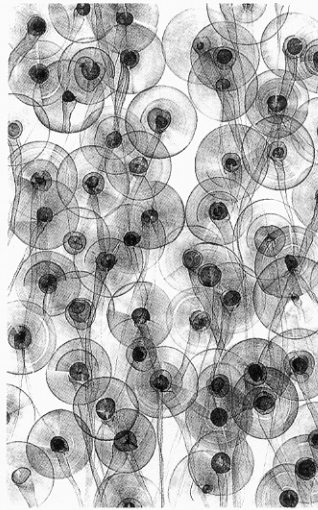


COLLIN SHUTZ
Pool, #D3, 1995
Drawing/ink with fingerprints, 16" x 18"

COLLIN SHUTZ

In his most recent work, a series called “Reproductions,” Collin Shutz uses ink and fingerprints or human hair on vellum to create images of individual and generic identity. He writes, “Here impressions of my fingerprints and body hair employ a context as artifact, signature, and ultimately as self-portrait—yet a portrait in which the individual identity is suppressed in order to find greater possibility of a common denominator.” The images Shutz makes look like microscopic views of cellular structure and other biological phenomena, yet they also have a quality of scale much larger even than their actual size—they average about eight to eighteen inches. This specific yet nonspecific reference to organisms, human and otherwise, places his work in the realms of both representation and abstraction.

Earlier charcoal drawings, such as *Target* (1993), were rendered to look like biomorphic structures, creating transparency and volume through careful shading. In *Pool, #D3* (1995), a similar transparency and volume are created by backlighting the ink on vellum acetate. The affect is like that of looking through a glass of water; as Shutz writes, “to see in it my reflection, my breath, imprints of my pressed fingers on the other side.” Through these works, the artist seems to seek a balance between the romantic notion of individual identity and the biological fact of human beings who, he suggests, may be more alike than different. KS



Target, 1993
Charcoal drawing,
30" x 44"

SELECTED INDIVIDUAL EXHIBITIONS

Reproductions, FUEL Gallery, Seattle, Washington, 1995
Slap, A Video-Documented Performance, Cornish College of the Arts, Seattle, Washington, 1995
The Forest, FUEL Gallery, Seattle, Washington, 1993

SELECTED GROUP EXHIBITIONS

New Directions, curated by Chris Bruce, Meyerson & Nowinski Gallery, Seattle, Washington, 1996
Recent Acquisitions, Seattle Art Museum, Seattle, Washington, 1996

Abstraction = Representation, curated by Mathew Kangas, Open Space, Victoria, British Columbia, Canada, 1995

Washington: 100 Years, 100 Paintings, Bellevue Art Museum, Bellevue, Washington, 1995

Persistence of Painting, Fuel Gallery, Seattle, Washington, 1993

SELECTED AWARD

Betty Bowen Memorial Award, Seattle Art Museum, Seattle, Washington, 1994

GALLERY AFFILIATIONS

FUEL Gallery, Seattle, Washington

Meyerson & Nowinski Gallery, Seattle, Washington

Born 1961 in Kansas City, Missouri B.A., Engineering and Industrial Design/Studio Minor, Colorado State University, Fort Collins, Colorado, 1986

Foundations, Kansas City Art Institute, Kansas City, Missouri, 1979

Resides in Seattle, Washington