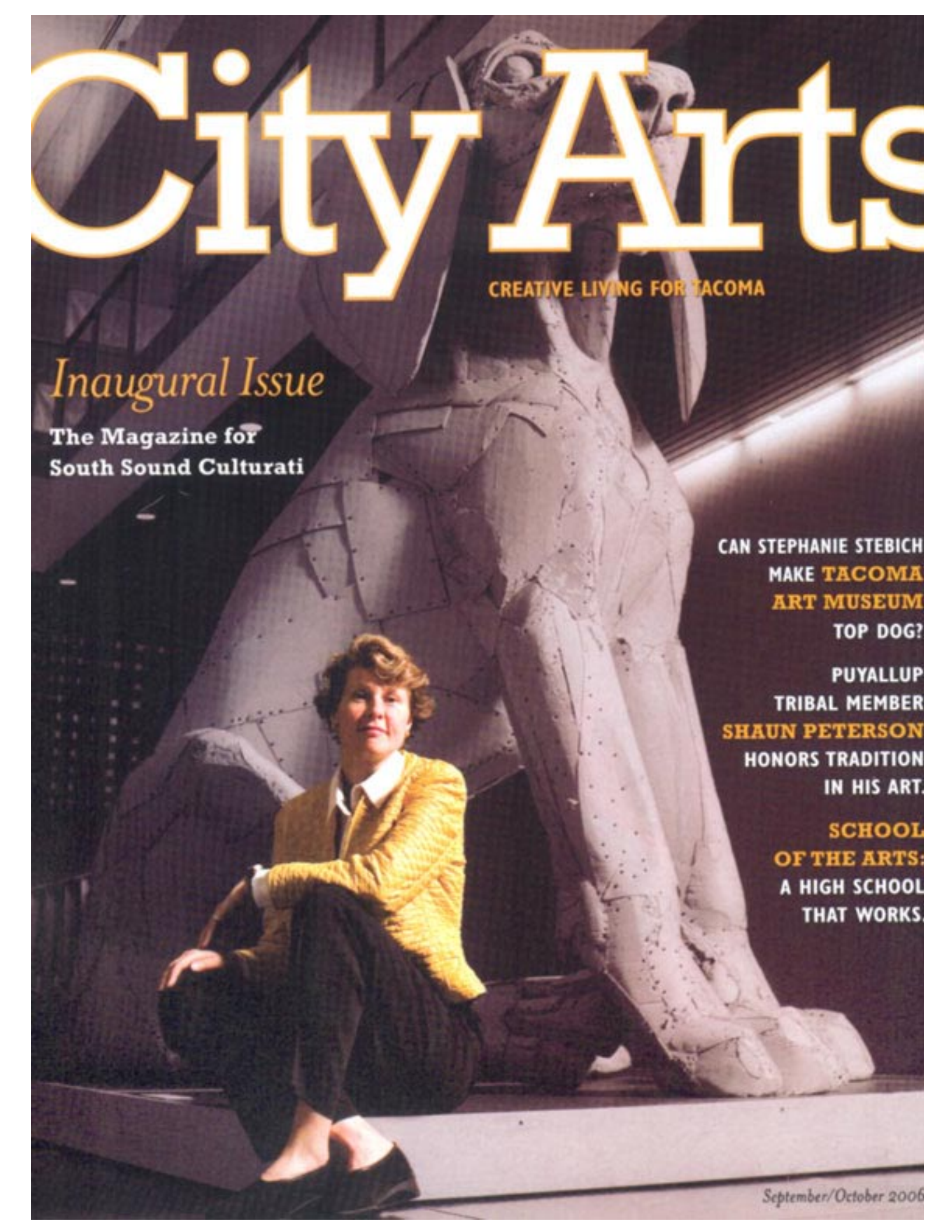


City Arts

A woman with short brown hair, wearing a bright yellow textured jacket over a white collared shirt and dark trousers, is sitting on a concrete ledge. Behind her is a large, abstract sculpture of a dog's head, possibly a husky, made of light-colored material with visible rivets or bolts. The background is dark and industrial-looking, with some structural elements visible. The overall lighting is dramatic, with highlights on the woman's jacket and the sculpture's features.

CREATIVE LIVING FOR TACOMA

Inaugural Issue

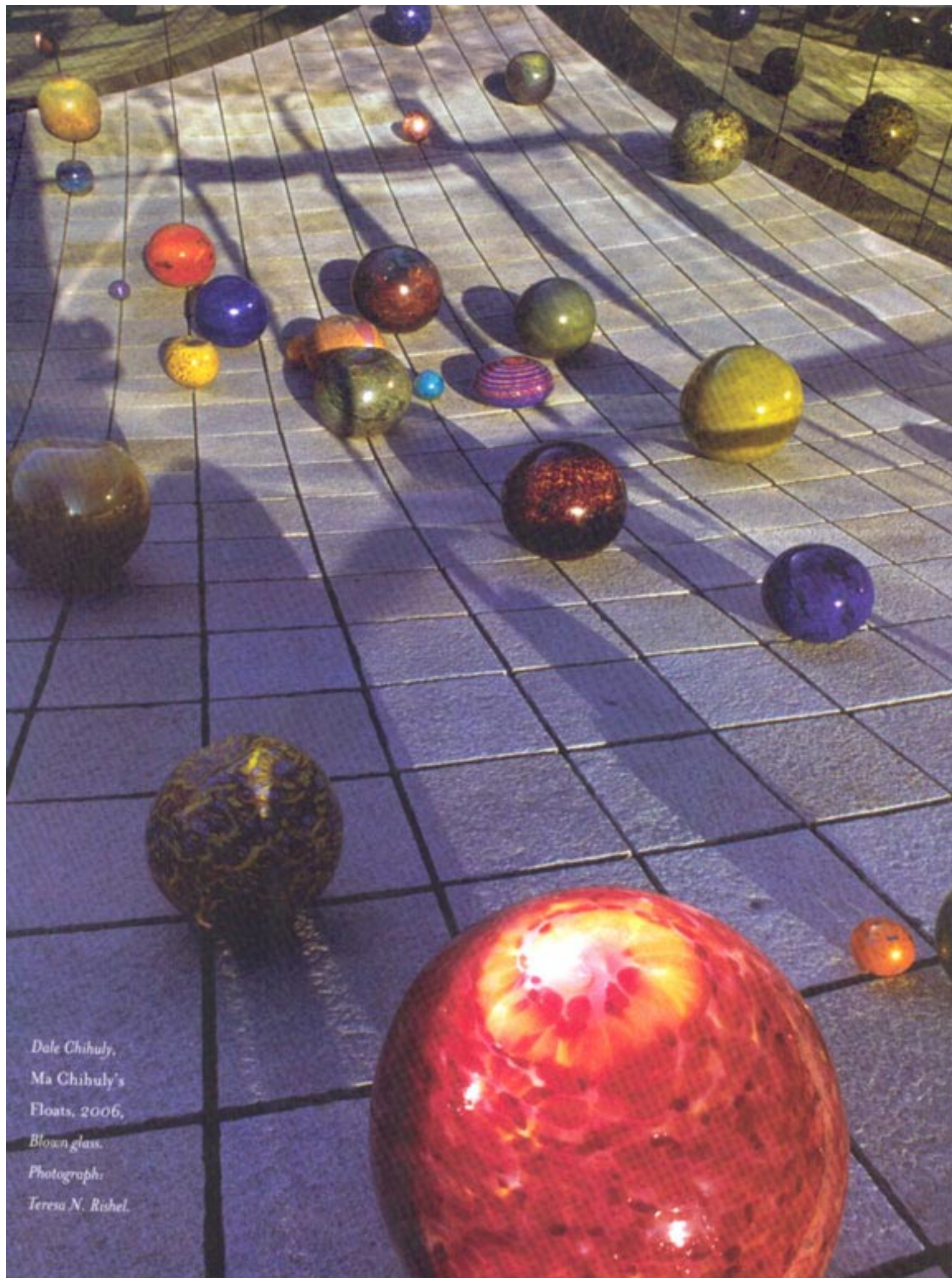
The Magazine for
South Sound Culturati

CAN STEPHANIE STEBICH
MAKE **TACOMA**
ART MUSEUM
TOP DOG?

PUYALLUP
TRIBAL MEMBER
SHAUN PETERSON
HONORS TRADITION
IN HIS ART

SCHOOL
OF THE ARTS:
A HIGH SCHOOL
THAT WORKS

September/October 2006



*Dale Chihuly,
Ma Chibuly's
Floats, 2006,
Blown glass.
Photograph:
Teresa N. Rohel.*

THE next wave

Tacoma Art Museum is well-positioned to help put the city on the art world map.



By Steven Winn

Antoine Predock envisioned the central courtyard as a moss garden. When heat playing off the building's reflective surfaces proved inhospitable to cool-climate vegetation, a problem promptly morphed into an opportunity. What might have been a placid green oasis is now a dynamic focus of this splendid museum, a sweeping stone wave fashioned by artisan Richard Rhodes from 500-year-old granite pavers from China, that may be the single most dramatic exhibition space in the Northwest.

Glass art legend and Tacoma native son Dale Chihuly installed a swarm of his luminous "Niiijima floats" in the courtyard earlier this year. Stone and colored glass became ocean and buoyant allusion to the fishing trade, past and present, which spans the Pacific from Japan to Washington. Entitled "Ma Chihuly's Floats," the piece also pays tribute to the artist's mother. It is, in every way, a transporting sight.