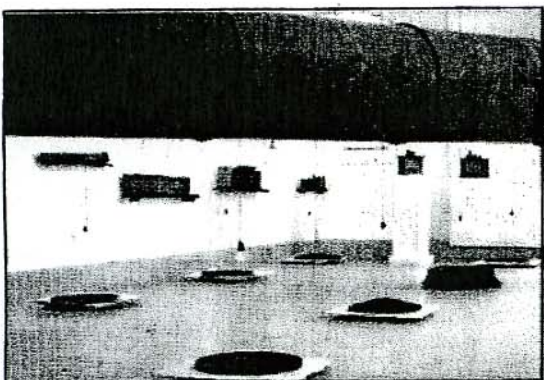


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 2001, pp. 6-7.

Renowned Russian artist

Sasha Brodsky designs art, drawing old-fashioned pen-and-ink sketches.

The man who designed a bridge that brought two countries together, has big plans for UWT.



Canilus Utopicas, 1995.

Photo Courtesy of Ronald Feldman Fine Arts, New York

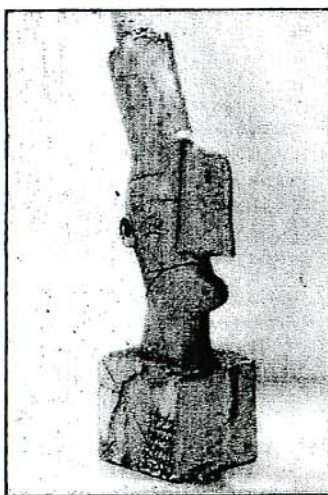


Photo courtesy of Ronald Feldman Fine Arts, New York
 Untitled (Head), 1997.



Alexander Brodsky studies the campus plaza at UWT.

Photo by Sonja Hwang



Alexander Brodsky and the UWT art committee review aerial photographs of the campus.

Photo by Sonja Hwang

By Sonja Hwang

In an age when architectural design has been turned over to computers, one man has the ability to escape the confines of rules and regulations as he designs handmade works of art that are created in the same fashion as they were 150 years ago. The University of Washington, Tacoma has commissioned Alexander (Sasha) Brodsky to place his next work of art at UWT.

On April 6, the Russian artist met with the UWT art committee to discuss possible locations for his next great work.

With committee in tow, Brodsky trekked across campus with his eye on two potential

outdoor sites. One site, located at the end of the old mattress factory building, is currently used for campus recycling. The other site is located in the plaza between the Garretson Woodruff Pratt Building and the Walsh Gardener Building, which has the potential to hold a huge sculpture.

"I can't tell right now, but something like a monument might be good there," Brodsky said. "Something big."

According to art committee member and architectural consultant Michael Sullivan, preliminary plans should take about 45 days. The art committee tentatively expects Brodsky to return in residency to develop design drawings, possibly hold lectures

and present slide shows at UWT from September through October.

Brodsky graduated from 1978 Moscow Institute of Architecture in 1978.

"It's one of the great classical architectural schools in the world," Sullivan said. "I mean there's only a handful that are of that caliber."

In the Russian Brezhnev years, during the late 1970s and early 1980s, the possibility of anyone being able to construct a building was nearly impossible, according to Sullivan. The only jobs available for young architects were those working in architectural factories doing rough drafting of plain, square structured buildings, which were of

little satisfaction to new Russian architects.

During a time in Russia when life was aesthetically dull, void of imagination and for some, and left many absence of personal will, a group of students, including Brodsky and his long time friend and partner, Ilya Utkin, began to develop what is known as paper architecture. Paper architecture meant designing things that weren't limited by the physical considerations of buildings, such as bridges. These were creations that were laboriously hand drawn in pen and ink rather than by computerized technology.

"It's a wonderful metaphor for escaping the confines of Russian-type buildings that were concrete and boxy," Sullivan said.

Following a non-traditional path of young architects, Brodsky and Utkin left school and began entering paper design competitions around the world. Such competitions were only the beginning for the young architectural team.

"In most cases, the design competitions were fanciful kinds of design problems, usually with some form of political exponent," Sullivan said.

One competition involved two islands in the far North Pacific, between Alaska and Russia. The Diomed Islands, though only a short distance apart, have an international dateline that runs between them.

"The metaphor is the divi-

commissioned for sculpture

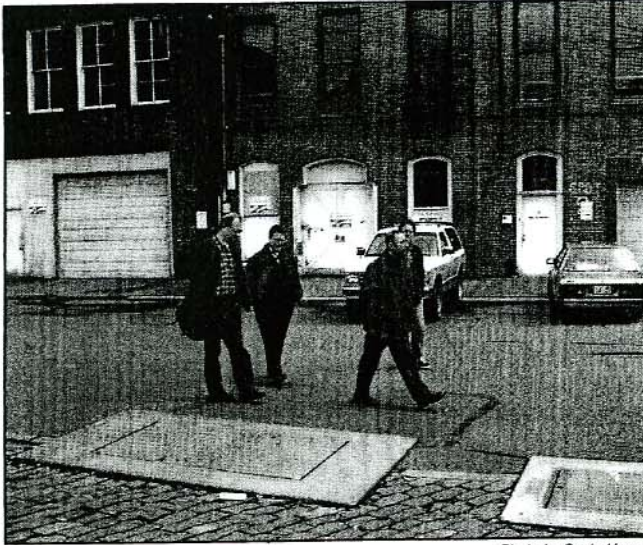


Photo by Sonja Hwang

Brodsky and the UWT Art Committee survey possible downtown sculpture sites.

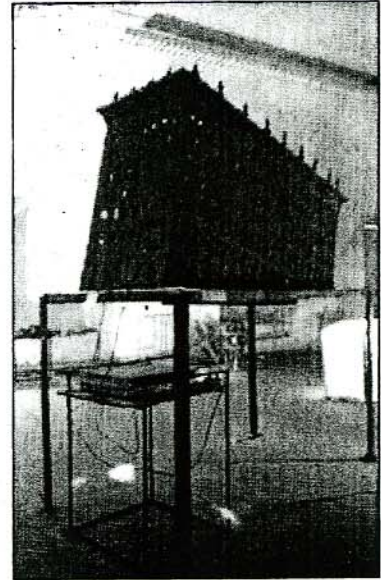


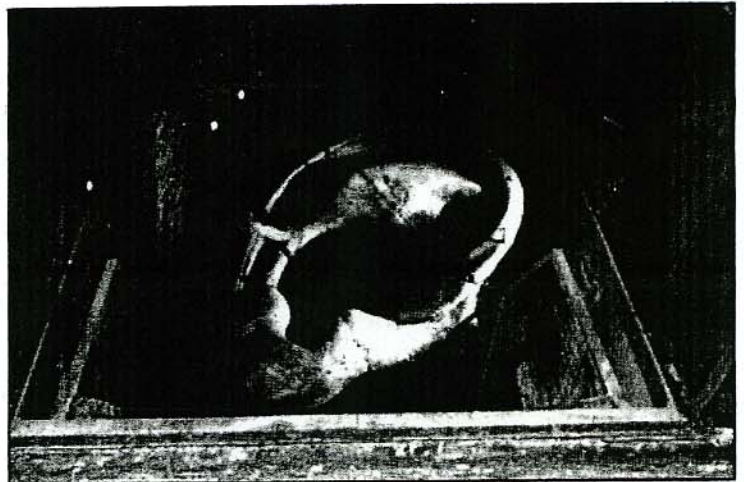
Photo courtesy of Ronald Feldman

Untitled (Building), 1995.



Photo courtesy of <http://hpwi.org/artists/brodsky.html>

Brodsky preparing film positives for printing, April 1998.



Visible Parts (detailed), 1996.

Photo courtesy of Ronald Feldman

sions of time, date and that they were politically separated because one belonged to Russia and one belonged to the United States," Sullivan explained.

The design competition was held to figure out a way to connect the two islands. Some architects used laser lights to create rainbows and other "amazing and interesting" things. But Brodsky and Utkin became leaders in innovation.

Together, they designed a bridge, but not just any bridge.

They created a bridge that sat directly beneath the surface of the water. Their idea made the connection between islands, but could not be crossed without getting one's feet wet. Their design maintained the appeal of the

natural environment and contributed the allegory of simulating Christ's walk on water. Perhaps the most important political notion was bridging the gap between countries. It was paper architecture that Brodsky and Utkin became famous for, winning awards, traveling around the world leaving their mark abroad with a resume that consists of works in Russia, England, Japan, the Netherlands, France, many cities within Arizona, California, Delaware, Nebraska, New Hampshire, New Jersey, North Carolina, Oregon, Pennsylvania, Rhode Island, Tennessee, Virginia, and Washington. Brodsky's current installation will be placed soon in Milan.

His next will be at our own UWT.

Brodsky's work is consistent with the architectural conformity linking UWT's historic buildings to a strong and modern urban warehouse setting, while maintaining an ideal complete with concepts of restoration and renewal, according to Sullivan. The UWT art committee chose Brodsky's work from 80-100 slides of other artists' works. Sullivan said the art committee wants to see a large-scale campus art piece that flows with the campus' unique urban architectural context by maintaining a sense of realness and time-honored spirit that could create a sense of pride among students, faculty and staff for years.

Sullivan pointed out tha

UWT ended up with instant architecture by choosing existing buildings, so they knew exactly what the campus was going to look like.

"They were prominent architectural works with some authenticity to them," he said. "It makes the UWT campus in stark contrast to the Bothell campus, which is fresh and new. They have a very suburban, business park-like campus."

The oldest buildings in the entire UW system are located on UWT campus. The oldest buildings date back to 1888.

Brodsky will begin his work at UWT with hand sketches in ink and measured drawings the way they were done 150 years ago. He will possibly do a lim-

ited edition copper etching and a model prior to the creation of the actual installation. Sullivan noted that Brodsky has the ability to do design and illustrate purely from the mind, directly onto the page. His drawings come from the hand with precision, without use of modern computers or regard for engineering limitations.

"All the things that tend to box us in the way we think," Sullivan said. "I think you'll find a sturdy form, with very formalized, well proportioned flourishes of architectural detail in Sasha's work."