

**May 30, 2014. For immediate release.
PRESS RELEASE**

The Island Gallery
400 Winslow Way E., #120
Bainbridge Island, WA 98110
206-780-9500/www.theislandgallery.net

For more information, contact
Susan Swannack-Nunn, Owner
ssn@theislandgallery.net

EVENT:



MATERIE PRIME/raw materials

Virginia Paquette

June 6 – 29, 2014

***Reception with the Artist:
First Friday, June 6, 6-8pm***

Presenting the latest work of
Seattle artist Virginia Paquette.

This is a series of works, both large and small, that
combine painting and elements of collage.
The texture, color and contrast are both sharp and
organic, inspired by body and landscape.

Music by Bill Smith.

(Left: "Raw Materials n7". 2014. Acrylic and collage on paper. 24" x 18")

Location: The Island Gallery, 400 Winslow Way E., #120, Bainbridge Island, Washington

About the Artists:

Virginia Paquette: An MFA graduate in painting from the University of Washington, Virginia Paquette has worked and exhibited internationally. Her art frequently depicts a sense of movement and change, and is inspired by natural form, color, and phenomena. Winner of numerous public art commissions, Paquette completed an environmental installation celebrating the Millennium and Education for a Washington State "Art in Public Places" project on the campus of Bellevue Community College, and is currently creating work in glass for the new Redmond campus of Lake Washington Technical College. She continues to explore more processes and media, development performance-installations with her husband, clarinetist and composer William O. Smith, and teach and exhibit in Rome.

In my art I have sought to depict motion, memory and contradiction. I am drawn to the sense of objects and space on the move, of color and shapes and lines in flux. And sometimes the connection between the shape of nature and the shape of the human gesture is an inspiration: The similarity of the tendril, the curve of the hip, the cascade, the vocabulary of posture. I often work with images of movement, from natural forms and phenomena: rain, floods, "deluge," the vortex and spill of moving water in defined spaces, whirlpools. The "memory" is transplanting visual cues from one place/time to another, perhaps fragments of classical figures or architecture – or "time fragments" from my own history.

Bill Smith - also known as a "classical" composer under his full name, William O. Smith - was born in Sacramento and grew up in Oakland, California, where he began playing clarinet when he was ten. He put together a jazz group to play for dances at 13, and at the age of 15 he joined the Oakland Symphony. He idolized Benny Goodman, but after high school, a brief cross-country tour with a dance band ended his romance for the life of a traveling jazz musician. He gave two weeks' notice when the band reached Washington, D.C., and, encouraged by an older band member to "get the best education you can get," headed to New York. He began his formal music studies at the Juilliard School of Music, playing in New York jazz clubs like Kelly's Stables at night.

Uninspired by the Juilliard faculty, he returned to California upon hearing and admiring the music of Darius Milhaud, who was then teaching at Mills College in Oakland. At Mills, he met pianist Dave Brubeck, with whom he has often played since, in both the famous Dave Brubeck Octet and The Dave Brubeck Quartet, as well as other groups, notably with Brubeck at the Lincoln Center. In 1947, he composed *Schizophrenic Scherzo* for the Brubeck Octet, one of the earliest works that successfully integrated jazz and classical techniques, a style that later was given the name "third stream" by Gunther Schuller. He studied composition with Roger Sessions at the University of California, Berkeley, where he graduated with a bachelor's and a master's degree.

Winning the Prix de Paris presented Smith the opportunity for two years of study at the Paris Conservatory, and in 1957, he was awarded the prestigious Prix de Rome and spent six years in that city. He has since received numerous other awards, including two Guggenheim grants. After a teaching stint at the University of Southern California, Smith began a thirty-year career at the University of Washington School of Music in Seattle, where he taught music composition and performance, co-leading the forward-thinking Contemporary Group first with Robert Suderburg, and then with trombonist Stuart Dempster, from 1966 to 1997.

Smith has investigated and cataloged a wide range of extended techniques on the clarinet, including the use of two clarinets simultaneously by a single performer, inspired by images of the ancient aulos encountered during a trip to Greece, numerous multiphonics, playing the instrument with a cork in the bell, and the "clar-flute," a technique that involves removing the instrument's mouthpiece and playing it as an end-blown flute.

As William O. Smith, he has written several pioneering pieces that feature many of these techniques, including *Duo for Flute and Clarinet* (1961) and *Variants for Solo Clarinet* (1963),

and he compiled the first comprehensive catalogue of fingerings for clarinet multiphonics. Smith was among the early composers interested in electronic music, and as a performer he continues to experiment with amplified clarinet and electronic delays. He remains active nationally, internationally, and on the local Seattle music scene as well, where in 2008, he composed, recorded, and premiered a "jazzopera" titled *Space in the Heart*.

For More Information Contact: The Island Gallery, **206.780.9500** or
ssn@theislandgallery.net