

Joan Stuart Ross

Seattle and Nahcotta, Washington

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Gallery representation:
Ryan James Fine Arts, Kirkland, WA
WaterWorks Gallery, Friday Harbor, WA
RiverSea Gallery, Astoria, OR

Artist Statement: Color dynamics, depth, and a celebratory, yet questioning attitude, are the themes of my art. Trial, error and risk celebrate light over opacity. I begin with hypotheses, know there may not be answers, find another question. I explore collage, drawing, paint, print, and encaustic. Touch and texture, the poplar tree, hydrangea, shell, and knot, suggest a symbolic undercurrent.



Bio: Joan Stuart Ross, born in Boston, graduated from Connecticut College. She studied at Yale with Josef Albers and earned an MA and MFA from the University of Iowa. Joan taught Art in Seattle since 1968 and has co-managed BallardWorks since 2003. Joan won a SOLA Award, the Betty Bowen prize from SAM, a Rome Fellowship and a Fulbright-Hays Grant to Vietnam, as well as several other awards. Her work is in SAM, TAM, MoNA, and many public and private collections.

Joan has served on the boards of Seattle Print Arts, Bumbershoot, Seattle Art Commission, Civita Institute, and Ballard High Art Committee. She taught Art for over 40 years at Pratt Fine Arts, in her studio, at the UW, and as a tenured professor at North Seattle College. Joan has had residencies at Centrum, Pilchuck, Balestrand, Espy, Playa, and Rancho Linda Vista.

My BIMA Spotlight Painting: “One Dish One Spoon” was inspired by Barry Lopez’s memorable book, Arctic Dreams. The Inuit, as well as many other indigenous peoples, have a law that states that all resources belong to all of the people, and that they are to be shared among all of the people. In my artwork you may see the image of a large cupped spoon that offers its contents to all who surround its generous reach. My materials are acrylic paint, ink, oil stick and original collage on 100% rag paper.



RECENT SOLO AND DUO EXHIBITIONS

2024 Northern Lights & Crossword Argots, RiverSea Gallery, Astoria, Oregon

2019; 2018 Ryan James Gallery, Kirkland; WaterWorks Gallery, Friday Harbor; RiverSea Gallery, Astoria, Oregon

2017 Joan Stuart Ross & John Clark Gleason, Paintings, Cascadia College, Bothell, Washington
On the Patio, RiverSea Gallery, Astoria, Oregon

2015 Beneath the Surface, Ryan James Fine Arts, Kirkland, Washington

Grids, NW Encaustic, Seattle, Washington

2014 Skyswath & Other Stories, RiverSea

Gallery, Astoria, Oregon

In Depth, Kent Centennial Gallery, Kent, Washington

2013 Lowtide & Hankies, Johnston Architects, Seattle, Washington

2012 On the Surface, WaterWorks Gallery, Friday Harbor, Washington

Summer Pages: Past & Present, Patricia Cameron Gallery, Seattle, Washington

2011 New Work, Art & Soul, Seattle, Washington

2010 Repurposed, Washington County Museum, Portland Oregon

2009 Embedded, Waterworks Gallery, Friday Harbor, Washington

New Weave of Repertoire, BallardWorks Galleries, Seattle, Washington

Remember to Play, Patricia Cameron Gallery, Seattle, Washington

2008 Visual Echoes, Patricia Cameron Gallery, Seattle, Washington

SELECTED INVITATIONAL, JURIED & GROUP EXHIBITIONS

2023 Like Mother, Aljoya Living and others, Seattle (traveling)

2018 Tenacious, Suzanne Zahr Gallery, Mercer Island

2017 Making Our Mark, BAM, Washington; Cascadia Museum, Seattle Print Arts

Poetry and Art, Cascadia College, Bothell, Washington; Like Mother, TAM

12th Annual Encaustic Invitational, Conrad Wilde Gallery, Tucson, Arizona

Like Mother, ArtXchange Gallery, Seattle (traveling)

- 2016 Ekphrastic Assimilations, VALA, Redmond, Washington; Anacortes Arts Festival, WA
 Presence/Absence, Northwind Art Center, Port Townsend, Washington
 Landscape as Perception, Cannon Beach Gallery, Oregon
 Patchwork and Thread, Potter Gallery, Missouri Western State University
- 2015 One + One, A Gallery, Provincetown, Massachusetts
 The Grid, Museo Gallery, Langley, Washington
 Pigment + Paper, In Print, Visionary Art, three juried exhibitions, Portland, Oregon
- 2014 Immigration Station, Permanent Installation, Inscape, Wing Luke Asian Museum
 Layers of Perception, Moses Lake Museum, Washington
 Gwangju Women's Art Festival, Gwangju, Korea; Ink This!, Tacoma Art Museum
 Northwest Prints, Scuola de Grafica, Venice, Italy, and many others to 1968

AWARDS, HONORS, RESIDENCIES

2016, '17, '19 Rancho Linda Vista, Oracle, Ariz., 2012 Playa, Summer Lake, Ore., 2008
 4Culture, Individual Projects Award, 2007, 2006 Espy Foundation, Oysterville, Wash.,
 Residency, North Seattle College, Sabbatical Leave, New Encaustic Work, PONCHO, Artist
 Merit Award, 2005 Fulbright-Hays Group Study Grant to Vietnam, PDAP Grant, Wash.
 State Arts Comm., 2004 North Seattle College, New Imagery, 2003 Faculty Development
 Grant, Encaustic Research, 2001 Artist in Residence, Balestrand, Norway, Sabbatical
 Leave, Graeco-Roman Encaustic, The Louvre, Paris, 1999 International Residencies for
 Artists, Inc., NY, NY, International Faculty Development/Ford Foundation Grant, Norway,
 1993, Civita Institute, Rome Fellowship, 1986 Centrum Foundation, Pilchuck School
 Artist, 1981, SAM, Betty Bowen Award

SELECTED PUBLIC & INSTITUTIONAL COLLECTIONS

SAM, TAM, National Museum of Women in the Arts, MoNA, Hallie Ford Museum, UW,
 Suzzallo Library, Western Washington University, Skagit Valley College, Edmonds CC,
 North Seattle College, Bellingham Technical College, University of Illinois, Chicago;
 University of Iowa, King County Regional Justice Center, Kent, Pierce County District
 Court, Tacoma, Harborview Medical Center, Seattle, King County Arts Commission,
 Seattle, Junior League of Seattle, Seattle City Light, States of OR, WA, IL.

SELECTED BIBLIOGRAPHY

- 2023 SOLA: Famous Female Artists: Planning for Success
 2017 Inspired by Insects, E. Ashley Rooney, Shiffer Publishing, Atglen, PA
 2016 Fiber Fusions, Ann Lee and E. Ashley Rooney, Fiber Arts Now, Fall 2016
 Encaustic Art in the 21st Century, E. Ashley Rooney & Ann Lee, Schiffer Publ.
 Memory, Spirit and Gender, Joanne Mattera, Surface Design Journal
- 2014, '13 Gwangju Arts Festival Catalog, Gwangju, Korea
 2011 Return to the Viewer, Selected Art Reviews, Matthew Kangas, Midmarch Arts