

Proposal for  
Arts/Industry Residency  
April 1, 2016

## Arts/Industry RESIDENCY PROGRAM



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I'd like to combine art, 3D CAD design plus CNC accuracy with the unique Kohler manufacturing process.



# Bio

*I haven't had to create a resume or a CV in 40 years. So, let's try something a little different.*

## Time Line

Architecture ► Jazz Musician ► Graphic Design ► Professional Photographer  
► Digital Designer ► Furniture Maker ► Fine Artist

## Introduction

Like most artists, I've followed something of a different path. Even at that, my path is a bit unique. Throughout my adult life I've only worked as an artist. However, I've now had six distinct full-on professions along the way. What I mean by that is that I don't dabble. As anyone that knows me can testify, if I'm do something, I go all the way. All the way. Each change has resulted in a what can only described as a complete and focused career with creative successes, new skills developed and financial viability. If I pursue something creatively, I've always done well. I've always taken it all the way. Though some careers have overlapped during transitions from one to the next, they each have had a complete focus in every way. And, because all my pursuits are creative and most of them visual they've have definitely benefited by building upon each other by carrying forward all the previous skills into the next direction.

## Architecture

1965-1971

From primary school on I always thought I was going to be an architect. I love three dimensional design, the study of space, volume and how people interact with architecture. But, during my education at the University of Idaho I fatefully decided to take a year off, moved to Seattle and I never looked back.

## Jazz Musician

1968-1984

As a classically trained musician I sought out the most challenging direction. Naturally, that would be Jazz. It's why I moved to Seattle. I focused on Music all through the 70's and early 80's and worked with groups throughout the Northwest as well as with national acts. I particularly liked the challenge of having to create quickly and accurately and with skill so I also worked steadily as a studio musician on several dozen albums, sound tracks and commercial projects. Though I no longer play, I really value my music background. It's given me the discipline, work ethic and thinking process that's laid the foundation for all other pursuits.

## Graphic Design

1971-2004

After leaving school, I pursued my minor in graphic design as a way to supporting the always challenging life as a working musician. It allowed me to make better career choices during the musician period and it gave me a core visual skill set that I've used throughout my professional life as a designer. I worked for two organizations then went into business on my own in 1975. Over the next 25 years I did all the usual kinds of work for over 200 clients that a designer does including annual reports, advertising and marketing materials for corporations and organizations. But, my real specialty was always the most difficult thing for a designer to do well: corporate identity. In that area I pushed the envelope pretty hard of what could be done and developed designs and programs for regional and national companies in areas as diverse as health care, technology and industry. Identity has spanned both pre and post digital eras.

## Professional Photography

1977-1984

One of the limitation of being a graphic designer is that you're usually not an illustrator. Growing frustrated with lack of qualified photographers for design projects and a desire to leave music, photography solved two problems. Using my design skills I found photography a natural fit and the interaction with subjects I found much of the same cooperative creative satisfaction I got from music. I slowed down my design work for many years and took on the profession seriously and had a large studio in downtown Seattle. I focused on commercial and advertising work with a specialty in people. Especially fashion. I had over 100 clients though this period including Nordstrom, Marshall Fields, clothing companies, corporations and organizations. When appropriate I also combined my design and photography skills for diverse corporate work and created over 75 music album covers.

## Digital Design

1984-2004

I think of this as a second graphic design career. Though I previously worked using traditional analog design tools as micro computers came along I got on board. Quickly. Always an early adopter I built my own computers in the early 80's. But, in 1984 everything changed. At this point you could see that graphic design would change, too. Being early and able to walk the line comfortably between art and technology I found new challenges and lots of interesting new work. I continued to create identity programs but also worked closely with technology companies to create marketing materials, the templates included with software and as a consultant with several advanced technology groups to design next generation software. I worked as a software designer and user experience consultant for Aldus, Adobe, Microsoft, Magic Cap and many others. I also was on graphic design advisory boards for Aldus and Adobe. This technology + design focus continued through the mid 1990's and beyond as the world started to go online and I created many early websites for dozens of national clients.

## Furniture Maker

2000-2016

One of great problems of being a graphic designer is that you are tasked to come up a new solution to the same problems again and again. It does tend to wear you out. I took up the hobby of woodworking in 1996 as a relief and by 2000 I had decided to make it my next career. With a design and marketing background I knew what needed to be done and created and developed a new market for fine furniture that hadn't existed before. The result is a collection of over 150 pieces in six design groups called the Elliott Bay Collection. It became full time by 2004 and over the last 12 years I've made 700-800 pieces of furniture for clients throughout the US and Canada including over 100 pieces in historic Greene and Greene homes in Pasadena.

## Artist

2015 on

Something really changed in the last few years. I've come to realize that I've always been an artist and designer in one form or another my entire life. In music as a percussionist I would see the music as I worked in recording studios and while performing. As a graphic designer I was solving visual problems by using a collection of visual skills and traditional and modern tools. As a photographer I was creating 2D composition on the fly in a 3D world. As a furniture maker I was simply designing 3D objects within the restrictions of wood and engineering. What's different as I pursue fine art is that I now have a different purpose for doing it. Unlike the past, the pursuit of art is not to solve a need, a commercial use or a practical purpose it's about combining and using these acquired skills to say something. What's different now is that I'm combining everything into a new way of doing things and I have something I'd like to say.

# CV

Relevant websites for my latest work: Furniture: [celeski.com](http://celeski.com). Art: [timceleski.com](http://timceleski.com)

## Education

**1965-1971**

*Architecture & Music*

## Professional History

*See Bio for detailed information*

**1968-1984**

*Jazz Musician*

**1971-2004**

*Graphic Design*

**1977-1984**

*Professional Photography*

**1984-2004**

*Digital Design*

**2000-2016**

*Furniture Maker*

**2015 -**

*Fine Art*

## Selected Art Highlights

*See Bio for detailed information*

### **Sun Valley Art Show**

Juried Artist 2006, 2007, 2008, 2015

### **CVG Art Show**

Washington State wide Juried Art  
Competition 2016

### **Northwest Woodworkers Galley**

Solo Fine Art Show 2016  
Running through April  
20 new pieces created for the show

### **Furniture**

*Two major design collections.*

### **Arts & Crafts Elliott Bay Collection**

Over 150 different pieces, 7 categories in 6  
design groups.

Over 700 pieces produced

### **Contemporary E Series**

Over 20 different pieces, 3 categories in 1  
design group.

Over 70 pieces produced.

# Why Art

When people ask me what a visual designer does I've always said that design is art with a job to do. Usually to sell something. Or, a point to make. And, now that I'm pursuing fine art I'm realizing that art is really design with something to say. In graphic design we use the same tools that an artist does (form, balance, color, etc.) but for a commercial use. Now that I've accumulated a lot of experience and skills I'd like to create works that reflect my own vision and that have something to say on their own. It's not for a particular purpose that we create art. It's to reflect both from within ourselves and what we see outside in the world. For me, it's simply exactly the right thing to do and the right time to do it.

# Kohler

I want to do something very different. I think that I can bring a combination of things to a residency that would be beneficial to both myself and Kohler. My varied career can be totaled up and simplified into a single description of what I do: I've always been a designer. A designer uses empathy by listening, finds balance and refines by iteration. As an artist, it's inevitable that I pursue fine art with that same kind of vision. But, I'm also a serious technologist. I'd like to bring these two things together in a residency. Using my design and technology skills along with the precision production of a factory setting I can create very new things.

More specifically, I'd like to do is bring the technology and the precision of these powerful digital tools into making art while at the factory during a residency. As a designer and furniture maker I use CAD for design and advanced 3D CNC milling to make my pieces. I also use these same tools to create my art. With these tools I would prepare ahead of time the parts needed to make larger combined art pieces out of foam. I can create work that is designed to be modular and thus can be large in scale when combined. Because ceramics are strong in compression but weaker in tension I think that large scale wall pieces would be the best direction to pursue.

Yes, I'll come in with a specific piece to make but, I'd like to add a second direction to a residency. I'm very comfortable around all things mechanical as well as technology. Though

artists come in with a very specific project in mind because of my background as a designer I know that once there I would be greatly inspired by the factory, the workers and Kohler's own designer history. That's what designers do. I don't see a residency as simply a time to execute an idea. I see it as an opportunity to create new pieces based upon the experience of being there.

I'd like to create new pieces during a residency. This is a new direction in art and it's about fabrication using tech tools. To do that I'd propose utilizing a small CNC machine while there to create entirely new works to be molded and made. For example, new designs for tiles that are well outside the existing boundaries. Or freestanding pieces or vessels, or... Certainly, I'd come armed with a big idea and lots of additional ideas to start with. But once there I'm there and see how things work, ideas tend to develop and I think they should be pursued. To me, being around precision manufacturing and the high level of skills of the people at Kohler is a major inspiration that will really open up the creative possibilities.

# What

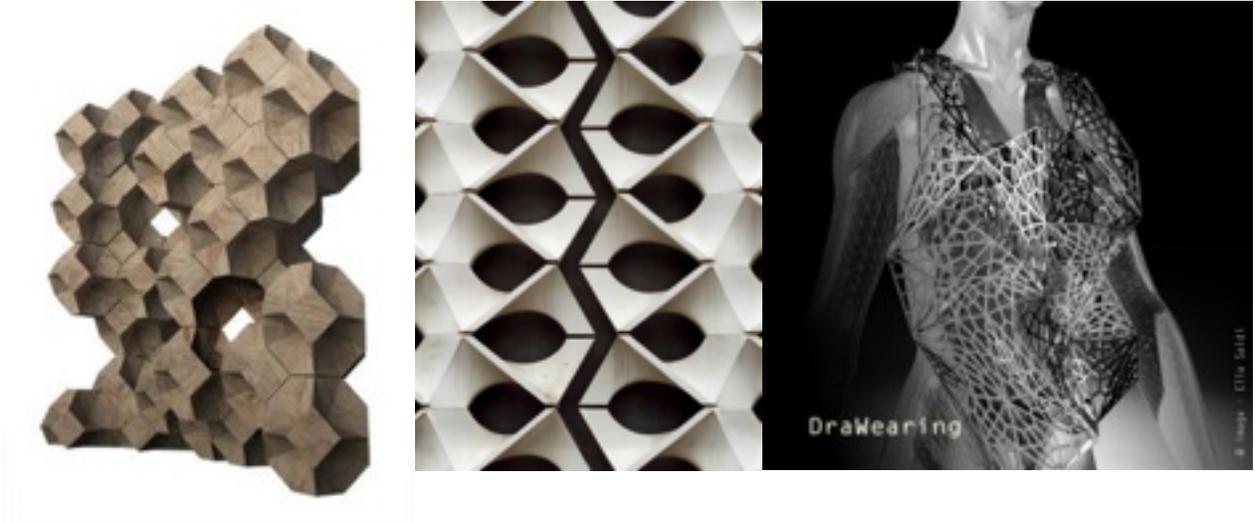
I'd like to combine art, advanced 3D CAD design,  
CNC accuracy with the manufacturing processes at Kohler.

It's about four things. For my major piece I'd like to bring together these principal ideas together: **parametric design**, precision **technology**, the benefits of **small scale factory production** and **fine art**.

What is parametric design? In short it's design combined with algorithmic thinking. Basically, through rules or parameters you can alter a design in marvelous ways. The best current example of this is in architecture. Modern architects are using these digital tools to create amazing surfaces where a pattern mathematically evolves such as the examples below...



Industrial designers, jewelers, other designers and a few woodworkers like myself are using parametric design solutions to create new things...



# How

When an architect uses parametric design they often execute the designs by molding the pieces out of cast concrete. I use similar techniques in my own sculptural work. I 3D CNC carve my pieces out of wood. What I want to do at Kohler is use the same precision approach by carving my masters and make use of a factory focused on precision molding. That's you. By using 3D CAD drawings I would first make scale models then make precise masters – likely out of foam and then create new art works constructed out of modular parts using the processes that Kohler has mastered over their long history.

As mentioned before, I view the opportunity of a residency to not just execute pre-designed pieces but also to create new pieces during my tenure. With that I would like to investigate the possible use of a CNC (if you have one) or bring a small CNC along with me so that I could create new pieces in real time. I don't see how the creative process would stop before a residency. I see it only increasing. A residency is the beginning of works of new art. Like the main piece I'd turn the sculpted work into molds and run the pieces through the Kohler production process.

# References

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Long time friend and fellow artist who knows what I can do.

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Long time friend. We worked together on many collaborative creative projects over the last 30 years. She knows how I work.

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Long time friend for over 40 years. Certainly knows my creative paths and how I pursue them.

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Friend and neighbor here in Indianola. We've collaborated on art projects.