

WARNER

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WRITER: "The Election: A Political Bromance Set in 19th-Century Snohomish"
Monthly episodes of satirical historical fiction posted online: www.SnohomishStories.org

J. S. White Our First Architect: His Surviving Structures from 19th-Century Snohomish,
A fine art book produced by Lucia | Marquand of Seattle and published by the People of
Snohomish and Friends, 2017;

Early Snohomish, Arcadia Publishers, 2006;

"Snohomish ~ A Thumbnail History," And various other essays posted on
HistoryLink, the Free Online Encyclopedia of Washington State History, 2009-present;

"Snohomish: Then and Now,"

A monthly column published in the *Snohomish County Tribune Snohomish*, 2007-2014;

Soup Talks Seattle, A redo of the trilogy with a new ending, 2001;

Soup Talks Trilogy, A three-part miniature epic set on a tabletop that asks the big question:
How did we all get here and why do we have so many weapons?" 1988-1996;

The Million Dollar Band, The true WWI story of a North Dakota Army Band told as
street theater with a marionette band in support of the Nuclear Freeze Movement, 1985.

PERFORMANCE: *Voice of the Turtledove*, Center for Puppetry Arts, Atlanta, 1992;

Voice of the Hollow Man, Center for Puppetry Arts, Atlanta, 1993;

Voice of the Machine, On the Boards, Seattle, 1995;

Soup Talks Trilogy, Jim Henson International Festival of Puppet Theater, 1995;

Soup Talks Seattle, Center on Contemporary Art, Sandpoint Naval Station, Seattle, 2001;

Memory of the Whispered Word, Part One, Video adaptation of *Soup Talks Seattle* for the
screen, performed and directed, 45 minutes, 2003.

DOCUMENTARIES: *Temple Burn: A Memoir*, Remembering my mother's death with video captured of the
Temple Burn at Burning Man, 8 minutes, 2017;

Dr. Breadhead Goes to Burning Man, Documented my participation with a marionette
that was exhibited in the Center Camp, 50 minutes, 2013;

A Subdued Doc, Documented the Subdued Stringband Jamboree's tenth anniversary with
performance footage, and interviews of both performers and participates in their camp
sites, 30 minutes, 2011;

Eight Songs for a Wheat Harvest, A story comparing two wheat growing families and the
history of growing wheat in eastern Washington, 15 minutes, 2010;

LetterHome, Records parents reactions to the death of their son in Iraq, combined with his
girl friend reading the letter to her found on his computer, 11 minutes, 2007;

To Dance with Eleanor, Documents the 25th Annual Snohomish Variety Show featuring
a 40 member tap dancing troupe and the background of its octogenarian leader, along with
selected stories of several dancers, 60 minutes, 2006;

Making Union Art, Added the narration of the three principals leading the renovation
of a large warehouse to artist/live condominiums in Seattle's Capital Hill to the footage
captured tens years earlier, 30 minutes, 2004;

Art and Life of Yang Feng, Documents the extraordinary hand-puppet theater work of a Chinese artist living in Seattle, 30 minutes, 2002;

Puppet Festival, Documented the 1999 Festival of the Millennium present by the Puppeteers of America, held on the University of Washington campus, 80 minutes 2001.

[For all documentaries I acted as the writer, camera operator and editor.]

EXHIBITIONS: “Discovering the White Building Hiding in Plain Sight,” Presentation given at the 66th Annual Pacific Northwest History Conference, Spokane, WA. 2017;
“Northwest Biennial: Building Wise,” Tacoma Art Museum, 2004;
“Reassembling Memories: Artworks Evolving from Inherited Objects”
Commencement Art Gallery, Tacoma and the Blue Heron Gallery, Vashon Island, 1999;
“Pacific Northwest Annual,” Bellevue Art Museum, 1999;
“Art of the Theater,” Bellevue Art Museum, 1995;
“Contemporary Sound Visions,” Port Angeles Fine Arts Center, 1994;
“Never Before Funded,” Bumbershoot Arts Festival, Seattle, 1990 [Purchase Award];
“Sound Vision,” Center on Contemporary Art, Seattle, 1990;
“Contemporary Stage Design,” Lincoln Center Library, NYC 1975.

AWARDS, GRANTS &

FELLOWSHIPS: Ellen Blumenthal, *Puppetry: A World History*, p.119, Abrams, New York, 2006;
Special Projects Grant, King County Arts (4 Culture), 2001, 1997, 1995;
Diverse Works Grant, Seattle Art Commission, 1995;
Panel Member, Special Projects, NEA Theater Program, 1995;
Solo Theater Fellowship, National Endowment for the Arts, 1994;
Citation of Excellence in the Art of Puppetry, UNIMA, 1994;
Jim Henson Foundation Awards, New York City, 1990, 1992, 1994;
Individual Artists Grant, Seattle Art Commission, 1990.

ACADEMIC DEGREES & Master of Fine Arts in Drama, Scenic & Costume Design

APPOINTMENTS: Carnegie-Mellon University, Pittsburgh, PA. 1972;

Bachelor of Arts, Theater & Studio Art
University of Minnesota, 1967;

Guest Artist, Original Works Lab
Cornish College for the Arts, 1997;

Artist-in-Residence: “Making Place - A video project in community description”
Edmonds Community College, Art Department, 2001-2002;

Visiting Assistant Professor of Theater Arts
Reed College, Portland, OR. 1978-79;

Assistant Professor of Theater Arts
School of Theater Arts, Boston University, 1971-77.