

City of Bellevue
ARTS
program

BELLEVUE ARTS COMMISSION



Pictured: Vaulted Willow by Mark Fornes.

PLANNING AND COMMUNITY DEVELOPMENT

JANUARY 9, 2018
SPECIAL MEETING



“The arts are an important expression of how people think of and experience the city and each other. Bellevue seeks to foster a strong arts and cultural community chiefly supported through a wide range of artists, art and cultural institutions, and arts groups offering a variety experiences to an engaged audience.”

-City of Bellevue, Comprehensive Plan, Urban Design & the Arts Element

Department of Planning and
Community Development

Agenda

Agenda

Tuesday, January 09, 2018
Meeting: 4:30 p.m.
Bellevue City Hall, 1E-109

Bellevue Arts Commission
Commission Staff Contact: 425.452.4105

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1. **CALL TO ORDER** 4:30
Vice Chair Malkin will call the meeting to order.
 2. **APPROVAL OF AGENDA AND MINUTES** 4:30 – 4:35
 - A. Vice Chair Malkin will ask for approval of the agenda.
 - B. Vice Chair Malkin will ask for approval of the December 2017 regular meeting minutes.
 3. **ORAL COMMUNICATIONS** 4:35 – 4:40
Vice Chair Malkin will entertain oral communications limited to three minutes per person or five minutes if representing the official position of a recognized community organization for other than main agenda items and public hearing subject. A maximum of three people are permitted to speak to each side of any one topic.
 4. **ACTION ITEMS AND DISCUSSION ITEMS**
 - A. Bellwether Program Update 4:40 – 5:25
 - B. Downtown Park NE Entrance Artist Selection 5:25 – 5:40
 - C. 130th Streetscape Artist Selection 5:40 – 6:00
 - D. Onsite Review Program 6:00 – 6:15
 5. **COMMISSION QUICK BUSINESS** 6:15 – 6:20
 6. **REPORTS** 6:20 – 6:25
 - A. Commissioners' Committee and Lead Reports
 - B. Project Updates from Staff
 7. **CORRESPONDENCE, INFORMATION** 6:25 – 6:30
 - A. Written correspondence (if any)
 - B. Information
 2. Committees
 8. **ADJOURNMENT** 6:30
Chair Manfredi will adjourn the meeting.

Bellevue Arts Commission meetings are wheelchair accessible. Captioning, American Sign Language (ASL), or language interpreters are available upon request. Please phone at least 48 hours in advance 425-452-5379 (TDD). If you are deaf or hard of hearing, dial 711 (TR). Assisted listening devices are available upon request. Please contact the Arts Program at least two days in advance jheim@bellevuewa.gov ▪ 425-452-4105 (Voice) ▪ Please dial 711 for assistance for the hearing impaired.

ARTS COMMISSION MEMBERS

Paul Manfredi, Chair
Philip Malkin, Vice Chair
Ashmita Gulati
Trudi Jackson
Maria Lau Hui
Rebecca Lewis
Carl Wolfeich

COUNCIL LIAISON

Mayor John Stokes

STAFF CONTACTS

Joshua Heim, Arts Program Manager, 425-452-4105
Scott MacDonald, Arts Program Coordinator, 425-452-4852

Department of Planning and
Community Development

Minutes

BELLEVUE ARTS COMMISSION
REGULAR MEETING
MINUTES

December 5, 2017
4:30 p.m.

Bellevue City Hall
Room 1E -113

COMMISSIONERS PRESENT: Chairperson Manfredi, Commissioners Gulati, Jackson, Lau Hui, Lewis, Malkin, Wolfteich

COMMISSIONERS ABSENT: None

STAFF PRESENT: Joshua Heim, Scott MacDonald, Department of Planning and Community Development

OTHERS PRESENT: Shelley Saunders, Putter Bert, Kids Quest; Kayti Bouljon, Pacific Northwest Ballet; Eva Stone, Chop Shop; Karen Nesthold, Music Works Northwest; Kurt Kiefer, Christian Moeller, Sound Transit

RECORDING SECRETARY: Gerry Lindsay

I. CALL TO ORDER

The meeting was called to order at 4:35 p.m. by Chairperson Manfredi who presided. All Commissioners were present with the exception of Commissioner Wolfteich, who arrived at 4:42 p.m.; Commissioner Malkin, who arrived at 4:45 p.m., and Commissioner Lau Hui, who arrived at 4:58 p.m.

2. APPROVAL OF AGENDA AND MINUTES

A. Approval of Agenda

Motion to approve the agenda was made by Commissioner Lewis. The motion was seconded was by Commissioner Jackson and the motion carried unanimously.

B. Approval of Minutes

Chair Manfredi called attention to the fact that on the first page the correct spelling of Commissioner Gulati's first name is "Ashmita."

Commissioner Jackson referred to first paragraph on page 4 and noted that Mary Kantor is president of the Lake Washington Symphony Orchestra, not the Bellevue Philharmonic. She noted that the reference in the third and fourth paragraphs on the same page should be to the Lake Washington Symphony Orchestra.

Motion to approve the November 7, 2017, minutes as amended was made by Commissioner Lewis. The motion was seconded was by Commissioner Gulati and the motion carried unanimously.

3. ORAL COMMUNICATIONS – None

4. ACTION ITEMS AND DISCUSSION ITEMS

A. Presentation by Organizations

i. Kids Quest Children's Museum

Ms. Putter Bert introduced herself as President and CEO of Kids Quest Children's Museum, and Ms. Shelley Saunders introduced herself as Director of Advancement for Kids Quest. They shared a short promotional video produced by the organization.

Ms. Bert said the new facility opened at the end of January 2017 and has since served almost 200,000 people, far more than were able to be served at the Factoria location. New spaces have been added to increase depth and age diversity to the museum. The museum works closely with special needs families, something that continues to be a major part of the mission of the organization. The organization is just finishing up its capital campaign. She noted that 40 percent of the audience comes from Bellevue.

Ms. Saunders invited the Commissioners to take a tour of the new facility.

Ms. Kayti Bouljon, Director of Community Education, shared with the Commissioners copies of the annual report for 2016-2017 as well as an article written by the Bellevue School District on the organization's programming. She said the Discover Dance program is in its 19th year. Four schools participated over the last year in school day learning, and over the summer months the early learning camps included students experiencing homelessness. The program offered at Eastgate elementary integrated the local science curriculum to inspire the dances. At Phantom Lake, where the students were studying immigration as part of social studies, the students came up with three different dances that incorporated that topic. Collectively, 625 students were served by the Discover Dance programs. A family day event is being planned to occur in the spring at the Francia Russell Center in Bellevue.

Arts Program Coordinator Scott MacDonald asked how many students are served at the Francia Russell Center. Ms. Bouljon said 752 students are served there, though the number fluctuates given open enrollment which does not include an audition.

Commissioner Wolfeich asked how students in the Bellevue School District become part of the Discover Dance program. Ms. Bouljon said the schools approach PNB to ask for programming to be offered. There is an application process in place and because there is a wait list outreach by the organization to schools is not currently being conducted.

Ms. Eva Stone, producer/curator for Chop Shop Bodies of Work, an annual contemporary dance festival held at Meydenbauer Theater, informed the Commissioners that in February the festival marked its tenth year. She said the dance school is primarily based on accessibility to audiences. The program breaks down and discusses contemporary dance and invites people to participate in it, after which professional work by local, regional, national and international artists is shared. The community outreach program called Experience Dance, which is done in partnership with the city's department of Parks and Community Services, breaks down where original ideas come from, how dancers work together in a space, and generally informs how to look at and read dance. The initial class is followed by an introduction to modern dance, which is open to people of all ages and backgrounds. The classes are offered for free at community centers on the Eastside. Between 70 and 100 people participate in the Experience Dance program each year. The annual festival is held in February and involves professional

artists presenting their work and teaching master classes. While the organization is small, it has a large reputation nationally and internationally with artists.

Chair Manfredi asked if the relationship between the organization and the Department of Parks and Community Services was formed relatively recently. Ms. Stone said it has actually been in place since the second year and it remains strong. Chair Manfredi asked if there is a connection between the master classes and PNB and other dance organizations. Ms. Stone said she is a dance instructor at PNB and encourages the students there to participate in Chop Shop. She said she also has relationships with teachers who do not normally teach in the area.

Commissioner Malkin asked where rehearsals occur. Ms. Stone said her dance company rehearses at Spectra Dance Theater. She usually the issue is cost not finding space.

Answering a question asked by Commissioner Wolfteich, Ms. Stone said she puts out a call for artists every year that yields anywhere from 70 to 175 applications from artists wanting to participate in Chop Shop. They are from all over the world. Work is specifically curated that will be acceptable to the audience. Some artists have performed multiple times. At the ten-year anniversary many artists were brought back as part of the retrospective.

Mr. Benedict Heywood, Executive Director and Curator for the Bellevue Arts Museum, thanked the Commission for its past support of the museum. He said the museum is currently undertaking a strategic planning process which is scheduled to be completed by January. He said his appointment has reestablished the original concept of the museum. For many years management of the organization was bifurcated between executive director and curator; the two functions have once again been united. Over the next few years there will be a concentration on projects that will work with the architecture of the museum building. There will also be a return to focusing on art, crafts and design and the intersections of those practices. One major strength of the organization is that it does not have a collection; that means the museum is not bound by any specific collection and those visiting the organization will always see something new and different. Overall, the orientation of the organization will be focused on the primacy of the audience to make sure all visitors have a rich, authentic and truly engaging experience.

Commissioner Malkin asked what big plans are in the works in terms of exhibitions. Mr. Heywood said the glass biennial will be held toward the end of 2018, and it will be the last of the four biennials produced by the museum over the past decade. The museum is working with a very high level local collector to present an exhibition of their particular collection. A world-class exhibition of Mexican print work is set to open in March. A number of local and regional emerging artists are working to produce a major work for the forum space; that hopefully will work to reenergize the first-floor space.

Commissioner Gulati asked how the shows are advertised and Mr. Heywood said they are advertised as widely as possible. Advertising is expensive and it is necessary to be careful with the available resources, so there will be an increased focus on using digital and social media advertising.

Commissioner Lau Hui asked if consideration has been given to exhibitions that run for only three months, opening the calendar to artists to display their work and encouraging visitors to attend. Mr. Heywood said the fact that the museum has no collection of its own means displays are rotated with some frequency. He said he will make sure exhibition openings are staggered throughout the year so that largely whenever anyone makes the decision to visit the space they will see something that was not there previously.

Commissioner Malkin asked about plans to change the financial picture of the museum. Mr. Heywood said the museum has some accumulated debt that is being restructured to reduce the payments, and there will be more of a concentration on individual artist exhibitions, particularly local and regional artists. There will be less of a concentration on international exhibits, which are necessarily more expensive. That is not to say there will be no international exhibits, but sponsors will need to be found.

Mr. Heywood invited the Commissioners to come to the museum for a guided tour.

Ms. Karen Nesthold, Executive Director of Music Works Northwest, said the mission of the organization is to change lives through education and experience. She said the programs offered range from classic ensembles to summer camps, music therapy and community events. Programs are offered for people of all ages and abilities, including special needs populations. Funding from the city of Bellevue supports the Music Works concerts, student showcase recitals, and a wide range of community concerts and events. The Music Works In Concert series features faculty members and other professional musicians. The most recent series included a faculty jazz ensemble and an evening of Baroque music for recorder and violin. The student showcase recitals feature Music Works students selected by their teachers for their mastery of a certain piece or a certain level; many of the students are recipients of tuition assistance. Instrument Discovery Days is a relatively new program that involves faculty members offering mini music lessons to people, allowing them to sample different instruments. Music Works offers space in its building to other organizations when it is available. Internship opportunities are made available for music therapy students, and the organization participates regularly in various resource fairs.

Commissioner Malkin asked how availability of space at Music Works is advertised. Ms. Nesthold sometimes it is through faculty members who are also involved with other organizations, and at other times the organization simply fields calls that come in asking about the space. The space is generally available during the day but not usually after three in the afternoon.

B. Sound Transit Public Art Updates

Mr. Kurt Kiefer with the Sound Transit Art Program noted that construction on Sound Transit's East Link project is well under way in Bellevue. By 2023 the system will be up and running, and by 2024 it will be extended to Redmond, Lynnwood and Federal Way. He noted that due to a variety of technical issues, artist Christian Moeller was asked to go back and do a little more work on his proposal for artwork at the OMFE site. The OMFE facility is for both maintaining and storing the trains. Once the system reaches its capacity in 2024 there will be four such facilities: one in Seattle, one north of Seattle, the one in Bellevue and one near Federal Way. The facilities are large but are quiet in terms of operations and very clean.

The OMFE site in Bellevue is quite constrained. A portion of the site will first be used during construction of East Link before it is turned over to the city for redevelopment. The hope that the site will be developed with a variety of uses, including housing and some businesses. The same is true of the site on 120th where the city has in mind developing and additional screening. The wetland to the north of the site will be protected, and the Eastside Rail Corridor trail lies to the west of the site.

King County has guidelines for minimum trail width, and Sound Transit needs to preserve space in which to safely operate trains. In between the OMFE and trail facilities there is not a lot of room, and what room there is is not suitable for plants. The intent is to make passing the OMFE delightful by utilizing art.

The artist Christian Moeller participated in the meeting via speakerphone. The Commissioners were shown slides of his proposed work for the quarter-mile fence that will separate the trail from the OMFE. The slides showed the use of over-dimensioned fence posts and a higher-end rigid metal fabric between them. He noted that he recently completed a work in Nashville, Tennessee, that involved 27 very tall utility poles painted in a variety of patterns and colors. He said his intent was to use utility poles ranging from 30 feet tall to 70 feet tall as fence posts for the OMFE project, creating an sculptural element. However, Sound Transit said the approach would not work due to significant technical complications having to do with the rail facility.

Mr. Moeller said thinking about wood and metal brought him to the notion of large dimensioned nail clusters driven into the ground at different depths. He noted the tallest nail was 28 feet tall and has a diameter of 12 inches, while the shorter nail is just over nine feet tall. In all there are 45 of the sculptural elements arranged singularly and in clusters with a few feet between them. He said he had not yet made a decision with regard to the final color of the nails.

Commissioner Jackson told Mr. Moeller that as a member of the selection committee she had really liked the original design, adding that she hopes it gets implemented somewhere. She said she also likes the new design. It is charming, fun and a great use of the space. It is much different from anything previously seen from Sound Transit.

Commissioner Gulati asked why nails. Mr. Moeller said there was no strong story behind the notion of using nails. He said when using utility poles was removed from the equation, he was left with a certain amount of frustration. He said he tossed around a few other ideas but they lacked excitement. The idea of nails came to him in thinking about the Oktoberfest festival in Munich where large wooden beams are set up into which people can drive nails with a hammer. Those who are able to drive a nail in with a single stroke win a prize, while those who drive in a nail using two strokes win a smaller prize. At the end of the day, the beams are left with nails driven into them at varying depths.

Commissioner Malkin asked what material the nails will be made of, and what color they will be. Mr. Moeller said the material has not yet been determined. Consideration is being given to aluminum or steel. The nail heads will need to be cast. With regard to color, he said if the nails are made of steel they will naturally rust over time leaving little color at all. Another approach would be to powder coat them in a strong color in contrast to the green trees in the environment. More thought needs to go into the issue of color. The nails could be made of Core Ten steel, which also rusts to a beautiful brown that goes well with the surrounding natural environment. It is more expensive, however.

Chair Manfredi asked if there will be a lighting element to the work. Mr. Kiefer allowed that there will not be lighting other than the ambient lighting from the OMFE facility. King County does not specifically light its trails.

Commissioner Malkin pointed out that if constructed of Core Ten, the structures will emit great sounds if banged on. Aluminum would have far less sound. Commissioner Lau Hui added that rain could create some sound in the hollow structures as well.

Mr. Moeller said using bright colors could contrast well with the gray skies Bellevue often experiences. Rusty nails are not necessarily considered to be something fresh. He asked the Commission to allow him time to further develop the color idea.

Commissioner Lewis asked about the fabric between the nails. Mr. Moeller said he planned on using galvanized steel which could be black in color, contrasting with the color of the artwork.

Commissioner Lau Hui asked Mr. Moeller if his intention was for the nails to appear more slender. Mr. Moeller said they are designed to be the proportions of real nails. That is why they cannot be taller than 28 feet.

There was consensus among the Commissioners to have Mr. Moeller continue developing the work and to provide them with periodic updates.

Commissioner Jackson noted that Mr. Moeller was chosen by the selection committee specifically because it was thought he would do something unlike what he has done before, something that would be unusual in keeping with the site. She said the proposal evokes the fact that he has clearly done that.

Commissioner Malkin said it appeared to him that the nails would serve as prime nesting places for birds and prime places for birds to leave their markings. Mr. Kiefer said the most problematic birds in the area are gulls and pigeons. Gulls like places near water and near food, and the good thing is there is no food around the OMFE site, which means the gulls will likely not be an issue. Pigeons also like to be near food sources and they may choose to visit the site. However, there probably will be enough activity in the area to largely keep them away. The surfaces will be sloped and there will not be any hollows in them and as such they will not be prime roosting areas.

C. 2018 Grant Allocations

Mr. Heim sought from the Commissioners three separate motions the three funding programs: Eastside Arts Partnerships, Special Projects, and Power Up Bellevue.

Commissioner Jackson recused herself from the deliberations and the voting process for Eastside Arts Partnerships and Power Up and left the room.

Commissioner Gulati asked why the recommendation regarding the Bellevue Arts Museum was for only a small portion of what they requested. Mr. Heim said the allocations are made annually via a competitive process. That means each application is viewed with fresh eyes. In 2017, the organization submitted an incomplete application, which impacted its allocation.

Mr. Heim said the city has historically had the Eastside Arts Partnerships and Special Projects funding programs. The Power Up program is a pilot for 2018. The Eastside Arts Partnerships look at the overall operations of non-profit organizations, including the quality of programs, the impact in the community, and the financial sustainability of the applying organizations. Special Projects, however, are considered on their merits, whether they are feasible, and the benefit they will produce in the city. Individual artists, not just arts organizations, can apply under the Special Projects program. Over the year, many new organizations have come into the city's funding stream through the Special Projects program, and efforts are being made to shift many of them into the Eastside Arts Partnerships program.

The Allocations Committee reviewing the Eastside Arts Partnerships applications looked at three things: creative engagement, including the quality and effectiveness of the arts programming; public access and benefit, including scholarships to arts education and free tickets; and organizational capacity and sustainability. Mr. Heim noted that the Allocations Committee recommended funding for each application. The pilot program Power Up aims to provide single-year funding for an internal project that will strengthen the organization.

Commissioner Malkin called attention to page 15 of the packet and asked about the chart indicating the Bellevue Arts Museum Eastside Arts Partnerships award of \$10,000 and a third place award of \$5000. He asked what the third place award was. Mr. Heim said two organizations that typically receive funding missed their deadlines as a result of new staff: the Bellevue Downtown Association, which is funded annually at \$10,000 both for their Jazz Festival and the Live at Lunch concert series; and the Eastside Heritage Center, which typically has come in as a special project with an award of about \$3000 for the Strawberry Festival. The Allocations Committee discussed the fact that if the funds normally allocated to those organizations were to be allocated to the other applications, the higher level of funding would in the next funding cycle need to be scaled back. Additionally, and perhaps more pressing, was the fact that the City Council is working to set up a cultural arts fund in the amount of one million dollars over five years. There are still details to be worked out over how the fund will be administered, and a scale of public benefits needs to be articulated. The idea is to come up with a new classification of public benefits that would kick in for any award over \$10,000. The two proposed third place awards of \$5000 each would basically prepay for the public use of the organization's facilities, helping the organizations serve like community centers in hosting events open to the public.

Mr. Heim commented that the Commission continually struggles to make a case to the Council for additional grant funding in budget years. Much like Power Up, which is focused on community capacity building, the third place approach might add a fresh perspective on the need to increase funding. The city already funds organizations for free tickets and scholarships, and the third place award funds organizations that want to step into community life.

Mr. Heim noted that six applications were made for Power Up funds, each seeking \$5000. The Allocations Committee recommended funding five of them, leaving out only Acoustic Sound. Each of the five recommended for funding are bringing their own resources to the table.

Commissioner Malkin asked about the application for Global Organization for Arts and Leadership. Mr. Heim said the program has been funded the last two years as a Special Project and is now being moved into the Eastside Arts Partnerships. Commissioner Lewis pointed out that the requested amount is always very high. Commissioner Lau Hui pointed out that the stated mission includes developing leadership among the youth, but how that is to be accomplished was not clearly stated in the application.

A motion to accept the Allocations Committee's 2018 funding recommendations for Eastside Arts Partnerships recipients as presented and to recommend them to the City Council for approval was made by Commissioner Malkin. The motion was seconded by Commissioner Lau Hui and the motion carried unanimously.

A motion to endorse the Allocations Committee's 2018 funding recommendations for Power Up Bellevue recipients as presented and to recommend them to the City Council for approval was made by Commissioner Lewis. The motion was seconded by Commissioner Malkin and the motion carried unanimously.

Commissioner Jackson returned to the table.

Turning to the Special Projects applications, Mr. Heim noted that the Allocations Committee looked for artistic innovation, public access and benefit, and project feasibility, including timelines and staffing. He said the number of applications was the smallest that has been seen in some time.

Commissioner Jackson asked if Kai Chen was working with a particular musical group. Chair Manfredi said the project looks much the same as it has previously, including performers who are his students. He also draws from regional musicians who play classical Chinese instruments as well as classical Western instruments.

Commissioner Jackson observed that many of the Special Projects are musical groups, which is different from past years. Commissioner Malkin agreed that more outreach should be done to organizations that are doing other things.

Mr. Heim noted that artEAST, which offers a visual art program, was at the Strawberry Festival in June and their intention is to be part of all the outdoor festivals in the coming year.

Commissioner Malkin noted the comments made by the new Bellevue Arts Museum director about wanting to focus on local and regional artists and suggested there may be something the Commission could do with Special Project grants in partnership with the museum to help fund a regional artists exhibit. Mr. Heim suggested the third place grants could be the avenue to making that happen.

A motion to endorse the Allocations Committee's 2018 funding recommendations for Special Projects recipients as presented and to recommend them to the City Council for approval was made by Commissioner Lewis. The motion was seconded by Commissioner Malkin and the motion carried unanimously.

D. 2018 Meeting Schedule

Mr. Heim shared with the Commissioners the meeting dates for 2018. There was discussion regarding the three dates that fall close to a holiday, and there was consensus to move the January 2 meeting to January 9.

5. COMMISSION QUICK BUSINESS – None
6. REPORTS
 - A. Commissioner's Committee and Lead Reports – As Noted
 - B. Project Updates from Staff – As Noted
7. CORRESPONDENCE, INFORMATION
 - A. Written Correspondence – As Noted
 - B. Information
 - i. Committees – As Noted
8. ADJOURNMENT

Chair Manfredi adjourned the meeting at 6:38 p.m.

Department of Planning and
Community Development

Action & Discussion

Action and Discussion

Tuesday, January 09, 2018
Meeting: 4:30 pm

Bellevue Arts Commission
Action and Discussion

2018 Bellwether Program Update

At today's meeting the artist team SuttonBeresCuller, acting as the 2018 Bellwether curator, will present a draft program plan including potential sites and partnerships, a preliminary artist roster, and an updated timeframe for the 2018 Bellwether program. The draft plan responds to the 2018 Bellwether Program Guidelines and request Commission feedback. Materials will be presented at the meeting.

BACKGROUND

The Arts Commission endorsed a change from a committee-based approach to a curatorial approach for the 2018 Bellwether Program. This change was recommended in the Grant Connection Art & Culture Plan. The approach relies on well-respected local and international curators to develop a broad and diverse visual and performing arts program based on program guidelines endorsed by the Arts Commission. The shift to paid curators will accommodate a recommendation to change Bellwether from a biennial sculpture exhibition to an annual 10-day curated multi-disciplinary exhibition and festival.

BELLWETHER

From its beginnings in 1992 as the Bellevue Sculpture Exhibition, Bellwether has attracted people and sculptors from around the world to contribute creative vitality to Downtown Bellevue every other year. Now that people live in Downtown and creative talent is growing in the city, the festival exists to harness this energy and build the capacity of the community to sustain a lively and diverse arts scene in Downtown Bellevue by 2025.

Mission

The name Bellwether was chosen as a symbol of the overarching mission of this exhibition and festival: to showcase Bellevue's creative future and stir creative energy, provide inspiration, and promote self-expression and out-of-the-box-thinking to turn that future into reality.

Goals

- Build the arts community of artists, organizations, and stakeholders along the Grand Connection route to coordinate and share resources.
- Heighten awareness –of and make connections between activities along the entire route.
- Promote tourism and grow new audiences that are increasingly diverse, highly educated, and international.
- Cultivate a more active and interesting night life, especially for Downtown residents and employees.
- Enliven and enhance the streetscape and public spaces as an active and interesting place to be.
- Encourage experimentation, innovation, and risk-taking with an emphasis on diversity, technology, and community building.
- Support local and regional artists in the creation and presentation of new works.

2018 Program Guidelines

- Express the mission and meet the objectives of the Bellwether program.
- Explore an artistic and interpretive response to the topic of **“the cultural hub of the Eastside”**.
- Contextualize the response within relevant regional, national, and/or international conversations.
- Contribute to or advance an aspect of Bellevue’s art and cultural history.
- Allocate a program budget of \$95,000 for artist projects including events and public programs.
- Include a mix of artists including:
 - Different arts mediums and genres;
 - Diverse age, ethnic, and gender perspectives;
 - At least one artist who has not shown publicly in Washington State;
 - Local, regional, national, and/or international origins; and
 - International artists must have citizenship in countries with a current tax treaty with United States as listed in the IRS Publication 901 US Tax Treaties.

2018 TIMELINE

Program

- Hire curator **August 15 2017**
- Curatorial statement & approach **October 2nd**
- Potential sites and preliminary artist roster **January 1 2018**
- Artist selection **February 1**
- Interpretive framework & project concepts **March 1-December 15**
- Final exhibition list & festival event and performance schedule **May 15 March 15**
- Final project proposals
- Submit permit applications
- Artwork fabrication begins
- Installation contractor selected **June 1 April 15**
- Complete artwork production/installation **September 15 July 18**
- Bellwether **September 14-23 July 20-29**

Marketing & Interpretation

- Marketing team selection **March 1 November 15**
- Brand & graphic identity **April 1 February 15**
- Final marketing & social media plan **May 1 March 15**
- Interpretive content completed (text)
- Engagement strategy: Volunteer, docent/tours, and education **June 1 April 15**
- Advertising production begins
- Interpretive media production begins
- Marketing campaign begins **August 1 June 15**
- Interpretive material produced (brochures, website, etc.) **August 31 July 16**
- Bellwether preview party **September 13 July 19**
- Bellwether opens **September 14 July 20**

Action and Discussion

Tuesday, January 09, 2018
Meeting: 4:30 pm

Bellevue Arts Commission
Action and Discussion

Downtown Park NE Entrance Artist Selection

Staff will present the recommended artist for the Downtown Park NE Entrance public art commission, Marc Fornes, including a short slide show of his work and discuss feedback from the artist selection panel regarding the selection. The Arts Commission will be asked to consider a motion to accept the recommendation made by the artist selection panel.

Motion: A motion to accept Marc Fornes as the selected artist to receive the commission for artwork in the Downtown Park NE Entrance public art project.

BACKGROUND

The public art opportunity is for an artist or artist team to join the Bellevue Downtown Park design team to integrate a signature public art feature into a new park entrance. The project budget is \$275,000. An open request for qualifications (RFQ) was issued on October 11th and applications were due on November 3; 98 applications were submitted and reviewed.

Selection Process

On November 17th, staff convened a selection panel to select three finalists to interview for this project. The three selected finalists were interviewed on December 7th and the panel recommends Marc Fornes to receive the Downtown Park NE Entrance public art commission. At the interviews, each finalist was allowed up to 15 minutes to present past work followed by a 20 minutes interview.

Selection Panel

The selection panel was composed of community members, stakeholders and arts professionals including:

- **Paul Manfredi**, Chair, Bellevue Arts Commission
- **Mark Van Hollebeke**, Chair, Bellevue Parks and Community Services Board
- **Ping Foong**, Curator, Seattle Asian Art Museum
- **Benjamin Heywood**, Executive Director & Chief Curator, Bellevue Arts Museum
- **Terry Reckord**, Macleod Reckord (Project Landscape Designer)

Selection of Marc Fornes

The panel recommends Marc Fornes for the commission. The panel responded to his approach to creating experiences rather than objects, the sophisticated use of color, and the interactivity of his artworks across several types of public spaces. The panel also felt Mr. Fornes' work is innovative in the realm of public art and would add the desired signature presence that will draw in visitors to the park.

LETTER OF INTEREST

*A beacon in the woods.
A lantern on the plaza.
A curious attractor.*

Our work has been described in many ways, but consistently stands out in the memory of its visitors as a distinctive marker of place.

*Let's picnic at the Chrysalis.
I'll find you Under Magnitude.
We kissed in the Situation Room.*

THEVERYMANY produce iconic art and architecture that shapes the experience of place and invites you to linger, to pause, to wander, to return. Our installation environments and freestanding structures are motivated by the creation of memorable and unfamiliar spatial experiences, and aided by innovative form-making and fabrication methods.

These aren't separate interests, but instead constitute a unified effort: structure, form, and spatial qualities all result from the studio's integrated design strategy. Our recent project, HYPARBOLE, a permanent pavilion at the entrance to Rhode Island College's Fine Arts Center, springs up from just three feet into a burst of bright green curves. Pleated aluminum panels twist in several directions, forming a double-curved surface which peels up over openings that face the primary directions of approach. Its hyperbolic form enables the canopy to rise to 22 feet overhead, a concentrated force that reveals itself as an oculus inside the pavilion. Under this focal point, you are immersed in another world, both like and unlike the surrounding environment. It's a memorable rendezvous point, a quiet place outside the art studio, a threshold to cross on your way to class.

It's important that our public artwork can be experienced as a space, not just an object in the landscape. Especially where pedestrians are passing through. As a gateway to this park corridor, our work will usher people in, but also tempt them to stay. When visitors can meander through, maybe sit and linger, take a photo, they are able to create a memory of a place that is framed through the unfamiliar bends and pleats of our work. Our pavilion in Edmonton, Alberta's Borden Park is an especially good indication of the way that communities come relate to our work, if Instagram is any indication: it's a well known destination for picnicking families and hiding and seeking kids, it has served as a backdrop for wedding photos, it's been made into an emoji and most recently, an impressive halloween costume.

Our work signals itself from a distance, but it's also responsive to its immediate surrounds. It speaks to the landscape, architecture, culture, and the spirit of

the neighborhood. We are inspired by the Bellevue's particular landscape, where the urban environment integrates with the natural. Our "crawling assemblies" as we refer to them, take on organic qualities in the sum of their many unique parts. Such an installation, somewhere between the manufactured and the living, would be certainly be at home in this city park setting.

QUALIFICATIONS & AVAILABILITY

Simultaneously an art studio and an architecture firm, **THEVERYMANY** has the experience and analytic capacity to produce innovative artwork and spatial design solutions. Marc Fornes, a registered Architect DPLG, provides the studio with the capability to meet any regulations, codes or other specific security and safety criteria. The studio is equipped with a full time staff of designers and project managers who work with the project team through all phases. Our approach is founded on cross-disciplinary collaboration, developed using cutting-edge computational methods integrating issues of cost efficiency, ease of construction and sustainability, backed up by an extensive history of productive partnerships with community groups, engineers, and manufacturers. We have never exceeded a project budget.

ON SUSTAINABILITY & MATERIALITY

We have pioneered a method of fabrication that produces durable aluminum constructions that will not rust and require little lifetime maintenance. Fabricated parts are painted with top of the line color coatings, cured up to three times. We ensure that production of these projects yield minimal waste, and that all scraps are recyclable and reused by the fabricators. We endeavor to meet LEED targets wherever possible.

OUR PERSPECTIVE ON PUBLIC ART

Over the past ten years, we have designed and built temporary and permanent public artworks in the US, Canada and Europe, and now completing pieces in Kazakhstan and Taiwan. Consistent across our projects is the objective to provoke in people a youthful state of joy, a momentary amnesia of their real, busy lives. We believe public art can create meaningful experiences across diverse audiences and generate amusement for all.

Thank you for reviewing our submission. We are thrilled to submit our qualifications, and hope to be in contact soon.

MARC FORNES / THEVERYMANY

MARC FORNES / THEVERYMANY

43 Sidney Place, #2
Brooklyn, NY 11201

PROFILE

MARC FORNES, registered and practicing Architect DPLG, leads **THEVERYMANY**, a New York-based studio specializing in large-scale, site-specific structures that unify skin, support, form, and experience into a single system. Over the last ten years, Marc has designed and built a number of organic, thin-shell constructions that push the limits of form, structure, and space. This body of work is situated between the fields of art and architecture, with particular focus in the realm of public art. Each public artwork aims to provide a unique spatial experience for its visitors, while also contributing to the visual identity of a place and catalyzing community engagement.

This practice is propelled by Marc's expertise in computational design. **THEVERYMANY** represents a body of research that continues to advance new parametric outcomes and implement complex techniques in architecture and beyond. Each project evolves previous inquiries, and further investigates design through codes and computational protocols, addressing new ways to describe complex curvilinear self-supported surfaces into series of flat elements for efficient fabrication.

Other work has been acquired and displayed by institutions and galleries including the Centre Pompidou (Paris), where **YISTRUCISURF** is part of the permanent collection, the FRAC Centre (Orleans, FR), and the Storefront for Art and Architecture (New York). Marc has also exhibited at the Guggenheim, GGG Art Basel Miami, Art Paris and sold at auction at Phillips De Pury.

Marc has shared his research as a TED fellow, in public lectures and through academic appointments, artist residencies and workshops. With Francois Roche, he co-founded "(n)Certainties," a graduate studio at Columbia University with visiting semesters at the University of Southern California and at Die Angewandte in Vienna. He has taught at University of Michigan, Princeton and Harvard GSD with Patrik Schumacher.



Marc's professional experience in the UK, US and France include SOM, Ross Lovegrove and ZAHA HADID Architects. At ZHA, Marc was project architect for an experimental Mediatheque in Pau, France. He directed extensive material research and geometrical development for what would have been the largest self-supported carbon fiber shell to date.

SELECTED AWARDS

- 2015 | Edmonton Urban Design Award of Excellence
- 2014 | WAN 21 for 21 Award
- 2013 | Architectural Record Design Vanguard Award
- 2013 | Architectural League Prize
- 2013 | A+ Jury Award, Pop-Up category
- 2013 | 40th Annual Interior Design Award by International Interior Design Association (IIDA)
- 2012 | TED Fellowship
- 2012 | Alexander Calder Atelier Summer Residency
- 2012 | AIA New Practices New York

QUALIFICATIONS

PUBLIC ART

2017 | ASTANA, Kazakhstan | EXPO 17 Pavilion
2016 | TAIWAN | Permanent Pavilion (in DD)
2016 | TAMPA, FL | Permanent Structure on a pier (in DD)
2016 | MISSISSAUGA, Canada | Permanent Pavilion
2016 | EDMONTON, Canada | Permanent Pavilion
2016 | ORLANDO, FL | Permanent Interior Structure
2016 | EL PASO, TX | Entrance Canopy (in production)
2016 | PROVIDENCE, RI | Permanent Pavilion
2016 | HARMONY OF THE SEAS | Cruise Ship Installation
2015 | SAN ANTONIO, TX | Permanent Pavilion
2015 | ARGELES, France | Permanent Informal Amphitheater
2014 | RENNES, France | INRIA | Lobby Sculptural Ceiling
2014 | EDMONTON, Canada | Permanent Park Pavilion
2012 | SALT LAKE | SLCC | Outdoor Meeting Pavilion
2012 | LONDON | LOUIS VUITTON x YAYOI KUSAMA | Pop Up
2011 | ST-LOUIS, MO | Public Park Pavilion
2011 | EUGENE, OR | Fenton Hall
2011 | PORTLAND | PSU | Lobby Sculptural Ceiling
2011 | DENVER | Botanical Garden | Sculptural Ceiling
2011 | CREVE COEUR / ST-LOUIS, MO | Bus Stop
2011 | REDONDO BEACH, CA | Bus Terminal Entrance Gate
2011 | NYC | BOFFO | Irene Neuwirth Jewelry Pop Up Store
2011 | NY | AUDI Urban Future | Exhibit | 45 Rapid Prototypes

ARCHITECTURE

2016 | COLUMBIA, MD | Amphitheater - Under Construction
2015 | STRASBOURG, FR | MaHouse | Single-Family Home

INSTITUTIONAL

2014 | NEW YORK CITY | Storefront for Art & Architecture | w/ artist Jana Winderen | Gallery Installation
2013 | NEW YORK CITY | MOSS-Bureau / MAD Museum | Seven Custom "Body Armors"
2012 | SACHE, France | ATELIER ALEXANDER CALDER | Large Scale Indoor Pavilion
2011 | ORLEANS, France | FRAC Centre | Indoor Pavilion
2011 | PARIS | CENTRE POMPIDOU | Installation, Permanent Collection
2009 | NEW YORK CITY | Material Connexion | Installation
2009 | VALPARAISO, Chile | Physical Installation
2009 | CALGARY, Canada | University of Calgary | Installation

GALLERY / ART FAIRS

2012 | NEW YORK CITY | MOSS / Phillips de Pury | Partition
2012 | PARIS | ART PARIS | Sculpture
2011 | MIAMI | ART BASEL / GGG | Large Scale Pavilion
2010 | CHICAGO | Extension Gallery | Large Scale Installation
2010 | PARIS | Galerie Synesthesie | Physical Installation
2009 | LYON, FR | Galerie Roger Tator | Large Scale Installation
2009 | NEW YORK CITY | Elga Wimmer Gallery | Installation
2009 | NEW YORK CITY | Bridge Gallery | Installation
2008 | BERLIN | DAM Gallery | Group show | Installation

ACADEMIA

F 2013 | HARVARD GSD | Parametric Semiology (w/ P.Schumacher)
F 2013 | PRINCETON | Precise Indetermination
F 2012 | PRINCETON | Precise Indetermination
S 2010 | HARVARD GSD | inOrganic Assemblies
F 2009 | COLUMBIA GSAPP | (n)Certainties (w/ F. Roche)
S 2009 | UNIV. MICHIGAN | inOrganic Assemblies
F 2009 | USC Los Angeles | (n)Certainties (w/ F. Roche)
F 2008 | Die Angewandte, Vienna | (n)Certainties (w/ F. Roche)
F 2008 | COLUMBIA GSAPP, NYC | (n)Certainties (w/ F. Roche)
F 2007 | COLUMBIA GSAPP, NYC | (n)Certainties (w/ F. Roche)

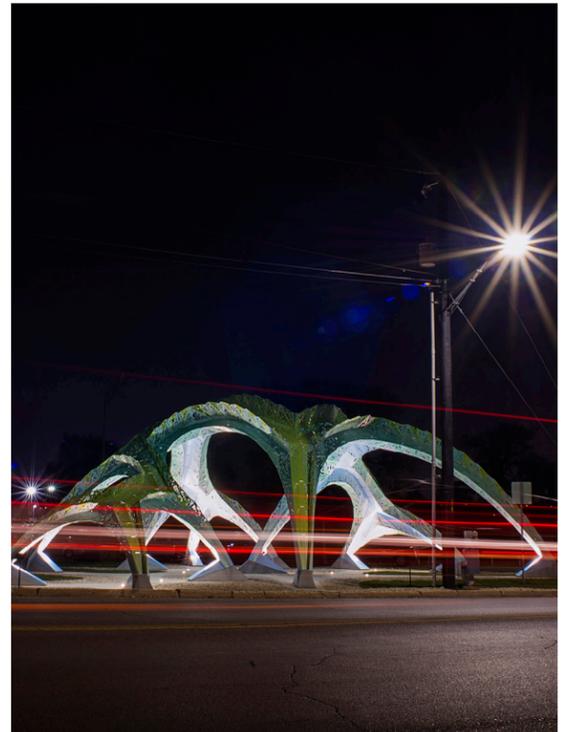
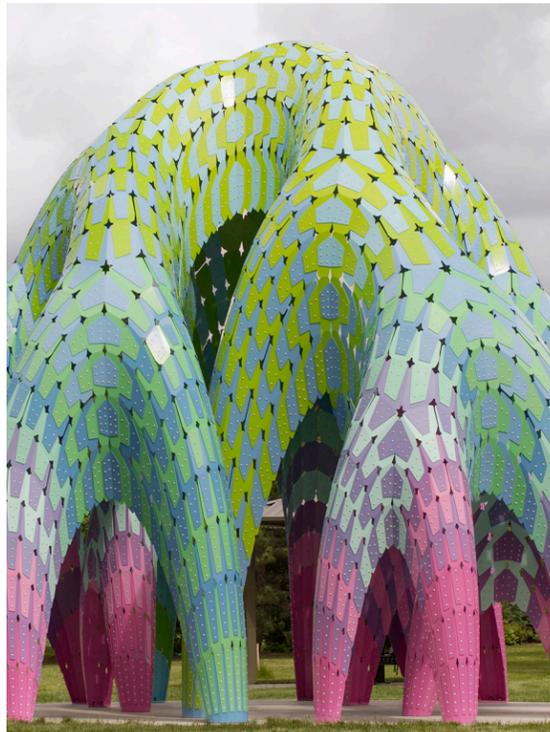
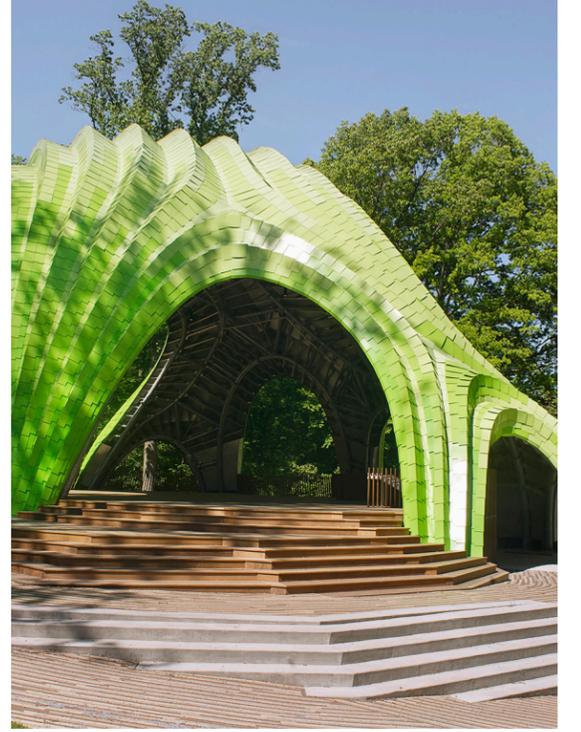
PROFESSIONAL EXPERIENCE

2006 – 2008 | Skidmore, Owings & Merrill LLP | New York, US | Senior Architect / Researcher
2004 – 2006 | ZAHA HADID Architects | London, UK | Project Architect & Project Manager
2003 | Ross Lovegrove - StudioX | London, UK

EDUCATION

2002 - 2004 | Architectural Association School of Architecture (AA) | London, UK | Masters of Architecture & Urbanism | Design Research Lab | Final thesis project awarded with "Project distinction" | AA Bursary Awarded
2001 | Ecole d'Architecture de Strasbourg | Strasbourg, France | Architect D.P.L.G.
1998-1999 | Kungliga Tekniska Högskolan | Stockholm, Sweden | Erasmus European exchange program
1995 | College Episcopal Saint-Etienne | Strasbourg, France | Baccalaureat Scientific (Mathematics)

MARK FORNES



ANNOTATED IMAGE LIST (1/2)



IMAGES 01 - 02 **MINIMA I MAXIMA**

Completed 2017
 Media Painted Aluminum
 Dimensions 43' H x 30' W x 30' D
 Location Astana, Kazakhstan
 Budget \$1,300,000
 Commissioned by Epazote Sa. Vladislav Sludskiy for World Expo 2017

Three sandwiched layers of ultra-thin, lightweight aluminum stripes accumulate to create the complex geometry and flowing form. These notions of efficiency and effectiveness echo the theme of Astana Expo 2017, "Future Energy."



IMAGE 03 **PINE SANCTUARY**

Completed 2017
 Media Painted Aluminum
 Dimensions 26' H x 20' W x 20' D
 Location Mississauga, Ontario, Canada
 Budget \$325,000
 Commissioned by City of Mississauga

A mystical enclosure at a scale between sculpture and architecture, Pine Sanctuary creates a space in the park that can happily host activity from spontaneous play to quiet contemplation. Like its neighboring pine trees, no angle or view ever repeats itself exactly, so every step both inside and out prolongs the sense of discovery.



IMAGE 04 **HYPARBOLE**

Completed 2017
 Media Painted Aluminum
 Dimensions 39' H x 21' W x 22' D
 Location Providence, Rhode Island
 Budget \$450,000
 Commissioned by Rhode Island State Council on the Arts

The Campus Gateway presents a dynamic entrance to the Fine Arts Center of Rhode Island. The permanent structure is both a destination and experience. As a visual icon, it is a memorable campus rendezvous point. Inside, the artwork provides a whimsical and unprecedented environment where visitors can linger and lose time. The pleats of the perforated hyperbolic surface lend structural support, meeting the ground on just three feet.



IMAGE 05 **CHRYSLIS**

Completed 2017
 Media Painted Aluminum
 Dimensions 64' H x 120' W x 82' D
 Location Columbia, Maryland
 Budget \$6,500,000
 Commissioned by Inner Arbor Trust

In the middle of Symphony Woods in Merriweather Park, the thin aluminum shell structure stands out as an icon, yet, seamlessly blends with its environment. It spans over a main performing stage with the capacity to host large events and has many shaded balconies, positioned for everyday interaction.

ANNOTATED IMAGE LIST (2/2)



IMAGES 06 - 07 VAULTED WILLOW

Completed 2014
 Media Painted Aluminum
 Dimensions 20' H x 22' W x 22' D
 Location Edmonton, Alberta, Canada
 Budget \$300,000
 Commissioned by Edmonton Arts Council

Located in a public park, Vaulted Willow is an ultra-lightweight folly that beckons park visitors from afar, instilling sense of curiosity and discovery. Recipient of the 2015 Edmonton Urban Design award, the structure has become a popular play destination, prompting spontaneous games of hide-and-seek, as well as backdrop for photos ranging from casual social media to professional wedding photography.



IMAGE 08 PLEATED INFLATION

Completed 2015
 Media Painted Aluminum
 Dimensions 20' H x 46' W x 32' D
 Location Argeles-sur-mer, France
 Budget \$350,000
 Commissioned by 1% Artistique Program

This 'informal amphitheater' for a hospitality high school provides a gathering point for assemblies and a place for students to socialize. An ornate shade structure, the permanent pavilion encourages study, group collaboration while also inspiring the joy that is possible through space. Visitors have observed that the colors of Pleated Inflation seem to change as the light changes over the course of the day.



IMAGE 09 UNDER MAGNITUDE

Completed 2016
 Media Painted Aluminum
 Dimensions 23' H x 31' W x 44' D
 Location Orlando, Florida
 Budget \$450,000
 Commissioned by Orange County Arts & Cultural Affairs

The two-storey tall artwork which hangs in the atrium of Orlando's Orange County Convention Center borrows and mismatches elements from biology, achieving a familiar yet mysterious quality, at once friendly and alien--a network of bulbous and bone-like branches unified by a single smooth white. Composed of an intricately curvilinear singular surface, the piece itself is not a surface, but a three-dimensional subspace, triangular in plan and reaching upwards into a funnel-like shape.



IMAGE 10 SPINEWAY

Completed 2016
 Media Painted Aluminum
 Dimensions 20' H x 63' W x 26' D
 Location San Antonio, TX
 Budget \$375,000
 Commissioned by City of San Antonio

Spineway brings an iconic structure and visual identity to Woodlawn Lake Park in San Antonio, Texas, as well as a symbolic conclusion to the end of Cincinnati Avenue Corridor and the beginning of the Park-University corridor. A gateway for multiple directions, the structure is engineered in a method similar to a segmental bridge, meaning it could theoretically be scaled up to the dimensions of massive infrastructure.

Action and Discussion

Tuesday, January 9, 2018
Meeting: 4:30 pm

Bellevue Arts Commission
Action and Discussion

130th Streetscape Artist Selection

Staff will present the recommended artist for the 130th streetscape public art commission, Po Shu Wang, including a short slide show of his work and discuss feedback from the artist selection panel regarding the selection. The Arts Commission will be asked to consider a motion to accept the recommendation made by the artist selection panel.

Motion: A motion to accept Po Su Wang as the selected artist to receive the commission for artwork in the 130th streetscape public art project.

BACKGROUND

The public art opportunity is for an artist, or artist team, to work with stakeholders, city staff and a transportation design team to create a series of integrated public artworks that utilize creative placemaking principles as part of the 130th Avenue NE Shopping Street streetscape (currently in design) in BelRed. The project budget is \$200,000. An open request for qualifications (RFQ) was issued on October 11th and applications were due on November 6th; 69 applications were submitted and reviewed.

Selection Process

On November 15th, staff convened a selection panel to select three finalists to interview for this project. The selection panel was composed of community members, stakeholders and arts professionals. The three selected finalists were interviewed on December 7th and the panel recommends Po Shu Wang to receive the 130th streetscape public art commission. At the interviews, each finalist was allowed up to 15 minutes to present past work followed by a 20 minutes interview.

Selection Panel

- **Carl Wolfeich**, Bellevue Arts Commission, 130th Streetscape Public Art Chair
- **Anne Dienzo**, Bellevue resident, owner of BelRed's Romp, an art and design-based play and learning space for children
- **Humaira Abid**, professional artist, currently presenting a solo exhibition at the Bellevue Arts Museum
- **Khek Teh**, Bellevue Transportation Commission
- **Maja Petric**, Bellevue resident, professional artist and educator, currently the artist-in-residence for the City of Redmond, Washington.

Selection of Po Shu Wang

The panel recommends Po Shu Wang for the commission. First and foremost, the panel responded to the concepts underlying much of his work, which often include a translation of natural phenomena, music, and the human experience over time and space. His ability to dramatically expand sites by connecting his artwork to elements of geology, geography, watersheds, and other features challenged the selection panel to think about this opportunity within regional, national and worldwide context. Further, this streetscape being the heart of the BelRed Arts District, the panel felt that it was important that the selected artist could create a work that an artist living and working above the street would conceptually respect. Overall, the panel felt that an artwork by Po Shu Wang in the Public Art Collection would raise the merit of the entire collection and "put Bellevue on the [artistic] map."

STATEMENT OF INTEREST

BACKGROUND and GENERAL APPROACH

My interest in site-specific sculptural installations started while at school in the Academy of Fine Arts of Rome, Italy. After which, I spent 15 years in Europe working my art and teaching, during when, I was deeply influenced by the integrated cross-disciplinary spirit of European Humanism towards their quests.

My main interest in public art practice is to explore the unique layers of meanings within a given site context, from where inspiration emerge to help define the interactive solution that will invite the public to join in further exploration into their environment.

All media integration has been a necessity for implementations early on with this approach, which has in turn expanded my curiosity range to include aesthetic inspirations from further and further away fields of interests.

BELLEVUE 130th STREET PROJECT INTEREST

Given the expected busy pedestrian dynamics of this site, it offers a perfect setting for an aesthetic journey of discovery with the spirit of a treasure hunt. And the most straightforward implementation towards this goal, would be a multi-element interactive installation that will involve the public to achieve it themselves.

This approach would tangibly make use of the entire ecology of the site and the public's dynamics as integral parts of the artwork. This is the gut inspiration I got from this specific environment.

RELEVANT PRACTICE

I am an independent artist working full-time in public art since 1996. To date, I have completed 31 permanent public art projects in the US, Canada, and Europe, besides the numerous temporary public projects. The process roughly follows from getting inspired by some unique aspect/s of the site and its community from which came concept and the resulting outcome.

EXPERIENCE

It is through years of working out the artistic and logistical challenges with very diverse communities at unique sites that I gained fluency in public art practice, from dialogue, research, concept, to implementation.

Sincerely,
Po Shu Wang

Po Shu Wang - LIVING LENSES
2425 California St., #4. Berkeley, CA 94703
510-3877857 - poshu@livinglenses.com - www.livinglenses.com

RESUME

PUBLIC ART COMMISSIONS

2018 'MISSISSIPPI SINGING' Baton Rouge, LA. (Fabrication)
2017 'CIRCUMCENTER' City of Rochester, MN. (Installation)
2017 'TRAVELING THROUGH STILLNESS' Tucson, AZ. (Installation)
2015 'FAULT WHISPER' S.Diego Commission for Arts & Culture. CA.
2014 'THIN AIR' Atlantic University, Boca Raton, FL.
2013 'SINGING STONE' Calabazas Library. City of San Jose Public Art Program, CA.
2013 'THOR SYMPHONY' Fire Rescue Head Quarters, Miami, FL.
2013 'RELATIVATOR' San Diego International Airport, San Diego, CA.
2013 'EARTH TONE' Rochester Museum and Science Center, Rochester, NY.
2012 'WISHING WELL' Genesis Center, Calgary, AB Canada.
2012 'YOUR WORDS ARE MUSIC TO MY EARS' SAC. Airport, Sacramento, CA. sdds
2011 'VOICE OF WYLIE' Municipal Complex, Wylie, TX.
2010 'SIGHT UNSEEN' Little Sugar Creek. Arts and Science Council. Charlotte, NC.
2009 PULSING. U of Colorado Science and Engineering Project, Colorado Springs, CO.
2009 'NEVERODOREVEN.' Laguna Honda Hospital. SF Arts Commission, CA.
2009 'ARRIVAL TIME DEPARTURE TIME' City of Calgary Public Arts Program, Canada.
2008 'RIVER HARP' Papirbredden, Drammen City Commission, Drammen, Norway.
2007 'COMMA' Texas Tech University, Lubbock TX.
2005 'SOLAR SONANT' OSU, Kelley Engineering Center. Corvallis, Oregon.
2005 'TRANSCOPE' Octavia Boulevard, SF,CA. San Francisco Arts Commission.
2003 'TIME LENSES' Edwards Park. Richmond. Arts and Cultural Commission, CA.
2003 'EARTH SONG' Berkeley Downtown. Berkeley Civic Arts Commission, CA.
2003 'TREE' Team Artist. Moscone Convention Center. SF Arts Commission, CA.
2002 'BILATERAL SYMPHONY' Bio-Tech. UCONN Storrs, CT Commission for the Arts.
1997 'HEMISPHERE' Chabot Space and Science Center. Oakland, CA.
1997 'UNTITLED' Bitterlake Community CC. Seattle Arts Commission. WA.
1996 Re-RURIAL' Delridge's Playfield. Seattle Arts Commission. Seattle, WA.
1997 'EL PALO ALTO.' California Ave. Palo Alto Art Commission, CA.
1996 'SIGNS.' Rainier Community Center. Seattle Arts Commission, WA.
1996 'BRIDGE HARMONICS' Discovery Museum, CA. Graham Foundation, Chicago, IL.
1995 'TWIN GATE' University Hills Library. Office of Arts and Culture. Denver, CO.
1995 'BELL TOWER' Convention Center. Sacramento Metropolitan Arts Commission, CA.
1993 'WALKWAY.' Davis Branch Public Library. Yolo County Arts Commission. Davis, CA.
1990 'GEOMANCY' City of Utica. Sculpture Space. Utica, NY. USA.

SELECTED TEMPORARY PROJECTS

2014 'Mapping the Unknown' Science-Art Collaboration. Champalimaud Foundation of Neuroscience Institute. Lisbon Portugal
2014 'Mobile Horn.' Tarveling interactive quadracycle.

Silkeborgbad Kunst Centret. Denmark
2012 La Casa Encendida. Interactive installation Madrid, Spain.
2011 'Hjejlen' Silkeborgbad Kunst Centret. Denmark.
2008 'Interferencia.' City wide live installation.
Artistic Intervention in Public Space in Barcelona, Spain.
2007 Cole Gallery, Lubeck, Germany.
2006 Irish museum of Modern Art, Dublin.
2006 Art Center Silkeborg Bad, Silkeborg, Denmark.
2005 'MUICITY Hall.' SF Civic Center Plaza. Funded by the Int. Center for the Arts.
2004 Galleri Octava and Kristianstad Kunsthalle, Kristianstad, Sweden.
2004 Århus Festuge.' Århus, Denmark
2003 Exhibit.' ECITE, Finhorn, Scotland.
2003 'Out of Contact.' The Lemon Tree, Aberdeen, Scotland
2003 Rialtosantambrogio, Rome, Italy.
2003 Junge Hunde, Kanonhallen, Copenhagen, Denmark.
2002 Centro Culturale di Sant'Ambrogio, Rome Italy.
2000 Oliver Art Center, Oakland CA, USA.
1997 San Jose Museum of Art, CA, USA.
1996 'Sound Culture.' BlastHaus. SF, CA, USA.
1996 "Sound Culture 1996". SF, CA, USA.
1995 "Site as Music" Secession Gallery, SF, CA, USA.
1998 'Art Master Plan.' San Francisco State University, CA.
1994 'Railroad Song.' Anchorage Museum of History and Art, Alaska.
1993 'The Seven Hills.' Pierone. Rome, Italy.
1989 'Untitled.' Diepenheim Sculpture Park. Beeld und Aambeeld, Enshede. Holland.
1988 'Untitled.' Palazzo Sterline, Milan. Italy. Saatchi and Saatchi of London. GB.

AWARDS

2006 The Danish Arts council Grant.
2006 Irish Museum of Modern Art. Dunlin, Ireland.
2005 Nordic Air 2005, NIFCA, Longyearbyen, Svalbard, Norway.
2004 Octava and Kristianstad Konsthall, Kristianstad, Sweden.
2003 Mine Shaft Environmental Fellowship, Outukumpu, Finland.
2003 Danish Academy of Rome Fellow, Rome, Italy.
1999 Knud Højgaard Fond, Research in San Francisco, California, USA.
1996 Eureka Fellowship. Fleishhacker Foundation, CA. USA.
1996 Yosemite Renaissance, CA, USA. Residency.
1995 Graham Foundation for Advanced Studies in the Fine Arts. Chicago, IL. USA.
1995 Art Matters Foundation, NYC, NY, USA. Sculpture Grant.
1995 Headlands Center for the Arts. Sausalito, CA, USA. Residency.
1994 California Arts Council. USA. Sculpture Grant.
1992 LEF Foundation, CA. USA. Sculpture Grant.
1990 Sculpture Space, Utica. USA. Residency.
1989 Pollock-Krasner Fellowship in Sculpture. NY. USA.

ART EDUCATION

1986 L'Accademia di Belle Arte, Rome, Italy.

PO SHU WANG



PAST PROJECT DESCRIPTION

#01 Video

River Harp, 2008 - <https://vimeo.com/122204040>

Site: Papirbreden, Drammen, Norway

Medium: Stainless Steel, electronics

Dimension: Both Banks of the river, and the pedestrian bridge

Budget: \$365,000.

Commission: City of Drammen, Norway

Description: A two way interactive work. Part 1 is turning an entire cable stay bridge into a giant River Harp playing its music to the Norwegian river spirit Nøkken. Part 2 is an eavesdropping mechanism, via underwater sensors, to eavesdrop on Nøkken.

#02 Video

Pulsing, 2009 - <https://vimeo.com/122206035>

Site: Science and Engineering Building Lobby. UCCS, Colorado Springs.

Medium: Foucault Pendulum, Vortex, Custom electronics.

Dimension: 14' x14' x49'

Budget: \$240,000.

Commission: Colorado State Council on the Arts. CO.

Description: The artwork explores and demonstrate our Flatland/Globe duality living on the surface of a globe, with the help of a Foucault pendulum, and a water vortex below surrounded by a never projected before Flatland/Globe duality map. The railing around it is also a heat rate monitor that dives the vortex intensity, while visitors are entrained by the pendulum swing.

#03 Video

Arrival Time Departure Time, 2009 - <https://vimeo.com/122198512>

Site: Transit station, 7th Ave., Calgary, Canada.

Medium: 9 Stainless steel clock, with custom electronics.

Dimension: Along the length of the station canopy

Budget: \$110,000.

Commission: Arts & Culture, Recreation, City of Calgary

Description: Nine clocks are set to tick with our internal clock of beating hearts. At the east end of the station is the clock of our arrival time, ticking at the first detectable heart rhythm, beginning at our 4th fetal week. Aging towards the station's west end, is our old age clock beating slowly as the trams depart.

#04 Image

Thor Symphony, 2013

Site: Fire Rescue Headquarters and Training Center building facade, Miami, FL

Dimension: 65' x 12'6" x 10'

Medium: LED Screens, custom lightning program.

Budget: \$670,000.

Commission: Miami-Dade Public Art Commission.

Description: Inspired by Florida being the Lightning Capital of the US, the Headquarters building facade is turned into an evolving color light patterns driven by the annual lighting data, as well as the local lightning in realtime, within a 600ml area.

#05 Image

Earth Tone, 2013

Site: Front Plaza. Rochester Museum of Science, NY, USA.

Medium: Stainless Steel

Dimension: 20' x 20' x 20 main sculpture, 30"ø sphere/bell

Budget: \$220,000.

Commissioned by: Rochester Museum of Science

Description: View from the museum front entrance. A large open helix sculpture describes the spiral trajectory of our globe and invite contemplation on nested set of inertial frames that are all born into.

#06 Image

Fault Whisper, 2015

Site: Fault Line Park, downtown San Diego CA

Dimensions: 21' x 63' x 100' - **Medium:** Mixed Media - Electronics

Budget: \$160,000.

Commission: The City of San Diego Office of Arts and Culture.

Description: Artwork with two sculptural elements that allows the public to monitor the ground displacement over time, and listens to the music caused by the fault rupture activities in realtime.

#07 Image

Thin Air, 2013

Site: Atlantic University West Building, FL

Medium: Interactive Media - Stainless Steel

Dimension: 62'H x 8'W x 8'D

Budget: \$140,000.

Commission: Florida Atlantic University

Description: This work uses the local weather data to drive a backlight progression behind the hanging sculpture in the building facade alcove, and a musical progression at the sculptural element below.

#08 Image

Wishing Well, 2012

Site: Genesis Community Center, Calgary, Canada

Medium: Stainless Steel and Custom Software and Electronics

Dimension: 24' x 25' x 20 main sculpture

Budget: \$550,000.

Commission: City of Calgary Public Art Office of Arts and Culture.

Description: Community and visitors alike are invited to freely express their thoughts and feelings into this electronic wishing well via sms, where their every word helps evolves the light and sound symphony in course, participating in this collaborative creation of their own symphony of thoughts and feelings.

#09 Image - <https://vimeo.com/122234108>

Your Words are Music to my Ears, 2013

Site: Sacramento International Airport, CA

Medium: Stainless Steel, Electronics

Dimensions: 14' x 12' x 6'

Budget: \$160,000.

Commission: Sacramento Metropolitan Arts Commission

Description: The artwork is a free Wi-Fi kiosk in the form of a giant French Horn for passengers use, while at the same time it's a musical instrument where users are instantaneously playing music to entertain fellow waiting passengers.

#10 Image

Relativator, 2013.

Site: San Diego International Airport, San Diego, California, USA.

Medium: Electronics, accelerometer, glass panels.

Dimension: Varied.

Budget: \$160,000.

Commission: San Diego International Airport Art Program.

Description: Relativator is a tangible physical demonstration of Einstein's thought experiment in an elevator where he came up with the Equivalence Principle, which later led to his theory of general relativity.

We transformed the elevator cab into a vertical moving Gravity-Weighting scale with a digit counter at the center of the floor, so that your physical sensation of upward and downward accelerations during the ride are verified by as your weight increases and decreases due to gravity change caused by acceleration.

Action and Discussion

Tuesday, January 09, 2018
Meeting: 4:30 pm

Bellevue Arts Commission
Action and Discussion

Onsite Review Program

Arts Program staff will present a calendar of events offered by Eastside Arts Partnerships grant and Special Projects grant recipients and ask commissioners for participation. The calendar will be made available during the meeting.

What are onsite reviews?

Onsite reviews are written evaluations by selected reviewers about an event presented by Eastside Arts Partnership and Special Projects grant recipients. These written evaluations provide a vivid description of the reviewer's experience and address topics such as artistic quality, Americans with Disability Act ADA compliance, attendance, audience, customer service, public access and overall participant reception. These evaluations are added to the grant files of grant recipients and shared with the allocations committee for use by their grant panels that determine funding for these individual or organizational recipients.

Why are onsite reviews needed?

The purpose of onsite reviews is to:

1. Document the grant-funded service;
2. Provide an independent assessment of the service to be considered if the grantee seek additional grant support at a future date; and
3. Identify and connect knowledgeable patrons and professionals within the community to the work of the commission.

The goal is to give these panels a patron's-eye-view of each organization, to supplement what the organization says about itself in its application.

Who are onsite reviewers?

On-site reviewers are professional artists or administrators or informed community members who are selected based on demonstrated professional experience -in or knowledge of an arts discipline and who are comfortable evaluating arts and heritage events. Onsite reviewers should be able to articulate their opinions well in written form, not just give a "thumbs-up, thumbs-down" response.

Procedures

- Reviewers will be given two complimentary tickets to attend an event.
- Using the attached Onsite Review Form, reviewers We strive to provide a review for Special Project renewal grant recipients.

GRANTEE LIST & ONSITE REVIEWER SIGN-UP

Below are the individuals and organizations who will receive a 2018 Eastside Arts Partnership or Special Projects grant.

2018 Eastside Arts Partnerships

Grantee	Event Date	Reviewer 1	Reviewer 2
91.3 KBCS			
Acoustic Sound, d/b/a Wintergrass Music Festival			
Bellevue Arts Museum			
The Bellevue Chamber Chorus			
Bellevue Youth Symphony Orchestra			
Evergreen City Ballet			
Emerald Ballet Theatre			
Evergreen Association of Fine Arts			
Global Organization for Arts and Leadership			
KidsQuest Children's Museum			
The Lake Washington Symphony Orchestra			
Music Works Northwest			
Pacific Northwest Ballet			
Performing Arts Festival Eastside			
Seattle International Film Festival			
Stone Dance Production d/b/a Chop Shop			
Tasveer			
Village Theatre			

2017 Special Projects

Grantee	Event Date	Reviewer 1	Reviewer 2
artEAST*			
Ballard Civic Orchestra*			
Eastside Jazz Club			
Elise Koncsek			
Huyain Performing Arts Group			
Kai Chen			
North American Maple Culture Center*			
Northwest Sound Men's Chorus			
Sammamish Symphony Orchestra			
Seattle Chinese Chorus*			
The Seattle Young Philharmonic			
Syncopation Dance Project*			
Ya-Li Lee			

* Indicates the final year of Special Projects support; potential 2018 Eastside Arts Partnerships candidate



ONSITE REVIEW PROGRAM INSTRUCTIONS

YOUR CONDUCT AS AN ONSITE REVIEWER

When you are an onsite reviewer, you are acting as a representative of the City of Bellevue. Courtesy and thoughtfulness are expected; you should treat any event you attend with respect and interest.

Some events, such as gallery openings, allow you to wander in and out, but for performances (readings, theater, music, film, lectures) you are expected to arrive on time and remain until the event concludes.

Organizations are instructed not to give onsite reviewers any preferential treatment (though they will sometimes set aside good seats for you), as the goal is for the reviewer to have a typical patron's experience. However, feel free to ask questions or converse with the organization's representatives. You are not a "secret shopper," nor are we trying to catch the organization by surprise. We ask the organizations to tell us what we should review because we want them to show us the work they feel best represents their artistic or organizational goals.

WRITING YOUR ON-SITE REVIEW

Be a patron not a critic. City of Bellevue Eastside Arts Partnerships and Special Projects grants are awarded by a community panel. The goal of the Onsite Review program is to give those panelists a patron's view of each organization and not an arts-world view of the product.

80/20 Rule. Your review should provide a vivid portrait of your experience. Aim for a 80/20 mix: 80 percent of your review it should be a qualitative assessment of the event, i.e. what you observed; 20 percent should be your opinions about your observations. Your comments, both enthusiastic and critical, should be supported with specifics. Simply saying "This was great!" or "This was terrible!" without backup is not what we need.

2 Pages. It is important that your review be no more than two pages long. We strive for enough information for panelists to make informed decisions acknowledging that they will be reading up to 70 of these reviews in addition to application materials.

Apples to apples. The City of Bellevue funds a wide range of organizations at different stages of development and serving different community needs. We ask that you consider context in your comments, such as an organization's capacity or niche in the arts or heritage ecosystem. Please don't compare the quality of a volunteer run event to an event produced by a staff of ten fulltime employees.

Be kind. Assume good intent on behalf of the organizations. If you observe something amiss, please investigate rather than postulate. Everyone has a bad day. And investigate lightly.

Refrain from advocacy. Please do not say things like, "I urge you to continue funding this organization." Your enthusiastic comments are an endorsement of the organization; choosing whether or not to fund the organization is the role of the panel. If you would be interested in serving on a panel, please let us know.

SUBMITTING YOUR ONSITE REVIEW

Please submit the Onsite Review Form to Joshua Heim. We prefer typed-in forms submitted electronically by email to: jheim@bellevuewa.gov. You may also send a hard copy to the address below.



ONSITE REVIEW FORM

Name of Artist or Organization:

Title of Event:

Date/Time of Site Visit:

Location:

Please describe in vivid but concise detail your experience at this event. We request that you type your response and limit this form to two pages. Submit this completed form to jheim@bellevuewa.gov.

1. Event overview. *Please paint us a picture of the event, exhibition, performance, program or reception you attended. What is being presented and in what order? How many authors/speakers/works are on display and by whom? What is the duration of the event? Are refreshments served or concessions available for purchase? Are staff present, and if they are, what are they doing?*

2. Audience and attendance. *Please comment on the number and make-up of the attendees. What is the estimated age and ethnic distribution of attendees? Did a clearly defined "target audience" show up, i.e. families with small children, singles, elderly, Spanish speaking, etc.?*

3. Artistic/programmatic quality. *Please comment on the aesthetic/production value, creative discourse, innovation and/or technical skills on display at this event. How does this event compare to other recent events with similar programmatic goals? How well organized was this event, i.e. start time, flow of event, customer service of staff and volunteers, etc.?*

4. Facility and access. *Please comment on the suitability of the venue to support both the activity, program or service and the audience. How accessible is this venue and does it comply with standard ADA requirements? What public spaces and amenities are available and how clean and inviting are they?*

5 Community impact. *Please comment if you experienced an observable impact of this event on attendees. How did this audience respond to the program or service, i.e. people left halfway through, standing ovation, sparked conversation afterwards? Did you speak with anyone about their experience afterward, and if so, what were their reactions? Did this event fill a niche, i.e. offering something not previously or widely available in the community? Did this event generate community support, i.e. involvement of community members, sponsorship or partnerships noted, etc.?*

6. Other Considerations. *Please include additional comments you may have about this event.*

SITE REVIEWER

DATE

Quick Business

Tuesday, January 9, 2018

Bellevue Arts Commission

- 1.
- 2.
- 3.

Department of Planning and
Community Development

Reports

PROJECT UPDATES

PUBLIC ART

Bellwether 2018: Exhibition & Art Walk

Update, January 9, 2018: An update will be provided at today's meeting.

East Link Public Art

No updates to report.

Grand Connection

Update, January 9, 2018: The City Council adopted the Grand Connection Vision Framework, including the Art and Culture Plan, at their meeting on December 11th, 2017 and initiated comprehensive plan amendments. The next step is to work with a consultant to develop comprehensive plan amendments, update land use code, and develop design guidelines to advance the vision. The Arts Program will continue its collaboration with Planning by supporting an artist as part of the design team to develop public art and performance space design guidelines.

Lattawood Park

No updates to report.

Meydenbauer Bay Waterfront Expansion

Update, January 9, 2018: All three artists are now under contract for the fabrication and installation of their artworks. The anticipated completion is Fall 2018.

Night Blooming Donation

No updates to report.

130th Streetscape Public Art

Update, January 9, 2018: An update will be provided at today's meeting.

Downtown Park Public Art

Update, January 9, 2018: An update will be provided at today's meeting.

Portable Art Collection

No updates to report.

Public Art Collection & Maintenance

No updates to report.

OTHER PROJECTS AND PROGRAMS

Artspace Affordable Housing Feasibility Study
No updates to report.

Bellevue Creative Edge
No updates to report.

Cultural Compass
No updates to report.

Funding, 2018
No updates to report.

Power Up Bellevue
No updates to report.

Department of Planning and
Community Development

Information

COMMITTEE DESCRIPTIONS AND ASSIGNMENTS

Below are suggested committee assignments and project leads for 2018. If you have any questions or would like to swap an assignment, please discuss with Chair Paul Manfredi.

2018 Suggested Assignments

Executive committee

- Monthly Arts Commission Meetings, Paul Manfredi lead
- Budget One reporting
- 2017 Annual Meeting

Allocations committee

- Becky Lewis, lead
- Maria Lau Hui, lead on pilot capacity building program
- Carl Wolfeich

Public art group

- 130th Avenue in BelRed, Carl Wolfeich
- Lake Hills, Becky Lewis
- Lattawood Park, Philip Malkin
- Downtown Park, Paul Manfredi
- 2018 Bellwether, Trudi Jackson

Planning group

- Artspace Artist Housing Feasibility Study, Philip Malkin
- Creative Edge, Paul Manfredi
- Grand Connection and Wilburton Land Use Study, Maria Lau Hui