

PORTABLE ART COLLECTION

Prepared by City of Bellevue Arts & Culture Program

2021

CITY OF BELLEVUE PUBLIC ART COLLECTION



BELLEVUE ART COLLECTION'S MISSION

The City of Bellevue seeks to be a vital platform for cultural exchange and creative inspiration. The City turns to living artists to enrich the collective experience of Bellevue's public places through permanent commissions and a growing collection of movable artworks funded through the Public Art Program. A segment of the collection is devoted to artworks that raise the discourse on the defining aspects of Bellevue's civic life, exploring the diverse identities of our residents, converging cultures, international connections, technological currents and interplay between nature and the urban experience that make Bellevue's environment unique. Bellevue's art collection helps document the dynamic moments and complexities of Bellevue's cultural life and is an important resource for future generations.

ABOUT THE PORTABLE ART COLLECTION

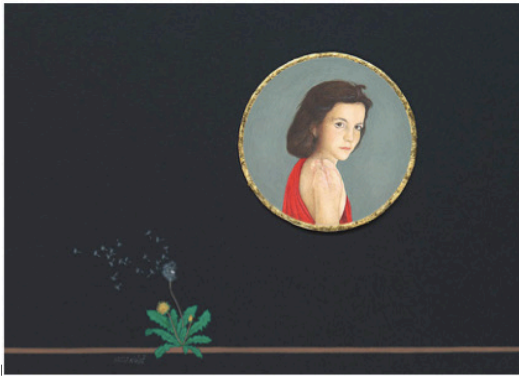
In 2020 the Bellevue Arts Commission purchased 21 new works for the Portable Art Collection. The goal of growing the collection of portable artworks is to diversify the collection by adding a range of visual art mediums and artistic voices. Portable art will also increase the number of artworks accessible in city-owned buildings in Bellevue neighborhoods. Prior to this call, the City's Portable Art Collection contained only a handful of artworks, one or two being added every few years.

Pictured above: *Truth* by David Middlebrook

LIST OF AVAILABLE PORTABLE ARTWORKS

Artist	Title	Size	Medium	Page
Humaira Abid	<i>Portraits of refugee girls – 3, 4 and 5</i>	6.25" x 9.25" & 9" x 12" & 7.75" x 6.25"	Limited edition prints of artworks made with gouache and pigments on handmade wasli paper	4
Juan Alonso-Rodríguez	<i>Desert Compilation #4 (Lazo)</i>	30" x 22"	Acrylic on watercolor paper	5
Denise Emerson	<i>Point No Point Treaty Necklace</i>	18" x 8"	Size 11 seed beads, leather, simulated sinew, and chip beads (coral, howlite and onyx)	6
Denise Emerson	<i>Point No Point Treaty Earrings</i>	0.25" x 1.5" each (2 total)	Size 15 seed beads and leather backing	6
Season Evans	<i>Tower: II (Anxiety)</i>	78" x 87"	Cotton quilt	7
Dan Friday	<i>Street Canoe</i>	44" x 9.25" x 1.25"	Wood skateboard, acrylic	8
Malayka Gromally	<i>Young Woman, Applying for U.S. Citizenship</i>	25" x 19"	Ink, watercolor, gouache on handmade paper made in India from recycled clothing	9
Malayka Gromally	<i>Mother with Son, Applying for U.S. Citizenship</i>	19" x 25"	Ink, watercolor, gouache on handmade paper made in India from recycled clothing	9
Aaliyah Gupta	<i>Map 1</i>	32" x 33.5"	Mixed media on duralar	10
Soo Hong	<i>Bunny World</i>	40" x 30" x 1.5"	Acrylic and oil stick on stretched canvas	11
Lauren Iida	<i>Refined: The Appearance of a Cham Waffle Maker</i>	23" x 15.50"	Hand-cut paper, watercolor and ink	12
Lauren Iida	<i>Undecided: The Appearance of the Taxi Driver's Wife</i>	21.50" x 16"	Hand-cut paper, watercolor and ink	12
Ken Kelly	<i>Untitled 6254</i>	10" x 12"	Oil on panel	13
Eunice Kim	<i>Nature Stories with Forest (9) #1, Path (16) #4, Current (9) #2, and Skyline (9) #1</i>	12" x 12" each (4 total)	Reclaimed wood monoprint, hand-cut paper, collage	14
Shaun (Qwalsius) Peterson	<i>stiqayu? (Wolf) Panel</i>	24" x 18"	Giclée print on cradled aluminum backing with acrylic facing	15
Kristen Ramirez	<i>Habitat Nostalgia</i>	30" x 22"	Gouache, watercolor, ink on paper	16
Juliana Kang Robinson	<i>Border Crossing</i>	22" x 30"	Gouache, silver ink, fabric, collage	17
Preston Singletary	<i>Boxfront Quartet</i>	18.5" x 15" each (4 total)	Serigraphs	18
Fox Spears	<i>Hummingbird's Journey II</i>	22.25" x 15.25"	Monotype print (oil-based inks on BFK Rives with graphite)	19
Ko Kirk Yamahira	<i>Untitled Cyan</i>	20" x 20"	Partially unwoven canvas	20
Ashmita Gulati	<i>Simply Respect</i>	30" x 48"	Acrylic and molding medium, canvas	21

Please note that the below measurements (H x W x D) may not include frames or display cases. All artworks requiring frames will be framed and secured to the wall in such a way to prevent theft. All artworks will come with labels identifying the title, artist, artist's residence, medium, and purchase year.



Portraits of refugee girls – 3, 4 and 5

6.25" x 9.25" & 9" x 12" & 7.75" x 6.25"

Limited edition prints of artworks made with gouache and pigments on handmade wasli paper

HUMAIRA ABID

BIO Humaira Abid gathers the ordinary objects from everyday life and transforms them into something extraordinary. Her turned and carved wood sculpture and paintings—known for their exquisite detail—depict human relationships, societal repression, and the consequences of keeping basic truths from being discussed and shared. The beauty and seductive virtuosity of her work offset her political, ironic, provocative, and even scandalous objects and installations. Humaira Abid was born, raised and got education in Pakistan. She immigrated to the United States in 2008 and now lives and works on the Eastside.

Her works have been exhibited in museums and galleries and documented in publications around the world and reviewed by local, national, and international news media. Abid is the recipient of numerous honors, most recently the 2019 Artist Trust Arts Innovator Award.

Two documentary features focused on Abid and her work, produced by the KCTS9 branch of PBS and Seattle Channel, were both nominated for Northwest Emmy Awards. The artist is represented by Greg Kucera Gallery, Seattle.

STATEMENT Against the wishes of my family, I went to the National College of Arts (NCA) in Lahore and studied sculpture and miniature

painting. I have always had the impulse to push boundaries – of traditional mediums, materials and concepts - to create something entirely new

I use everyday objects as symbols in my work and present them in unconventional ways to create new meanings. I use my work to talk about social issues and stereotypes, particularly taboos and overlooked issues. I feel as an artist, it's our responsibility to educate and be a voice for these things. With the added layer of my global perspective as an artist who works in both Pakistan and the United States, I often explore themes from women's lives that are rarely openly acknowledged in the world of fine art – miscarriage, family, relationships, violence and freedom.

My work is conceptual, but also rooted in craft and technique. I believe that a work of art is successful when concept and execution are in balance.

I chose wood as my primary medium to bring a woman's voice and point of view to this male dominated medium. Currently, I often blend South-Asian miniature painting, created painstakingly with brushes as small as a single hair, with carved sculpture and installation to create surreal environments that contain many shades of meaning and symbolism.

Desert Compilation #4 (Lazo)

30" x 22"

Acrylic on watercolor paper



JUAN ALONSO-RODRÍGUEZ

BIO Cuban-born Juan Alonso-Rodríguez is a self-taught artist and arts activist with a career spanning over three decades in Seattle. His work has been exhibited throughout the US and is included in the permanent collections of the Tacoma Art Museum, Portland Art Museum, Microsoft, Swedish & Harborview Hospitals and General Mills, among others. He has created public works for Century Link Field, Sea/Tac Airport, King County Housing Authority, Epiphany School, Sound Transit, Chief Sealth High School and Renton Technical College. His awards include, the 1997 Neddy Fellowship, a 2010 Seattle Mayor's Arts Award, the 2016 DeJunius Hughes Advocacy Award, the 2017 Conductive Garboil Grant, a 2019 Artist Trust Fellowship and the 2019 Washington State Governor's Arts Award for an individual artist. Juan is a former Seattle Arts Commissioner and also served on the

city's Public Art Advisory Committee.

STATEMENT The act of creating is a necessary form of meditation for me. It is the serenity I seek.

My work is an on-going exploration of abstraction based on forms both found in nature and those conceived by human ingenuity.

I am influenced by the organized balance, pattern and perceived symmetry found in nature as well as that of architecture that lives in harmony with the natural world.

I am often inspired by traveling to new environments and discovering unfamiliar landscapes, particularly when the newness of a place accentuates its uniqueness.

The works submitted with this application were inspired during two recent art residencies in a desert setting.



Point No Point Treaty Earrings

0.25" x 1.5" each

Size 15 seed beads and leather backing

Point No Point Treaty Necklace

18" x 8"

Size 11 seed beads, leather, simulated sinew, and chip beads (coral, howlite and onyx)

DENISE EMERSON

BIO I was born in Shelton, WA near the Skokomish reservation, and raised in Seattle. My mother was Skokomish and my father was Navajo. I took all art classes while in school and practiced art at home drawing, sewing, and painting. At the age of ten I was introduced to Native American beadwork.

My beadwork became more sophisticated when attending the Institute of American Indian Arts in Santa Fe, NM. I learned to back, fringe, and edge my finished beadwork. At the same time, I was taught to design bead art onto graph paper and color pencils.

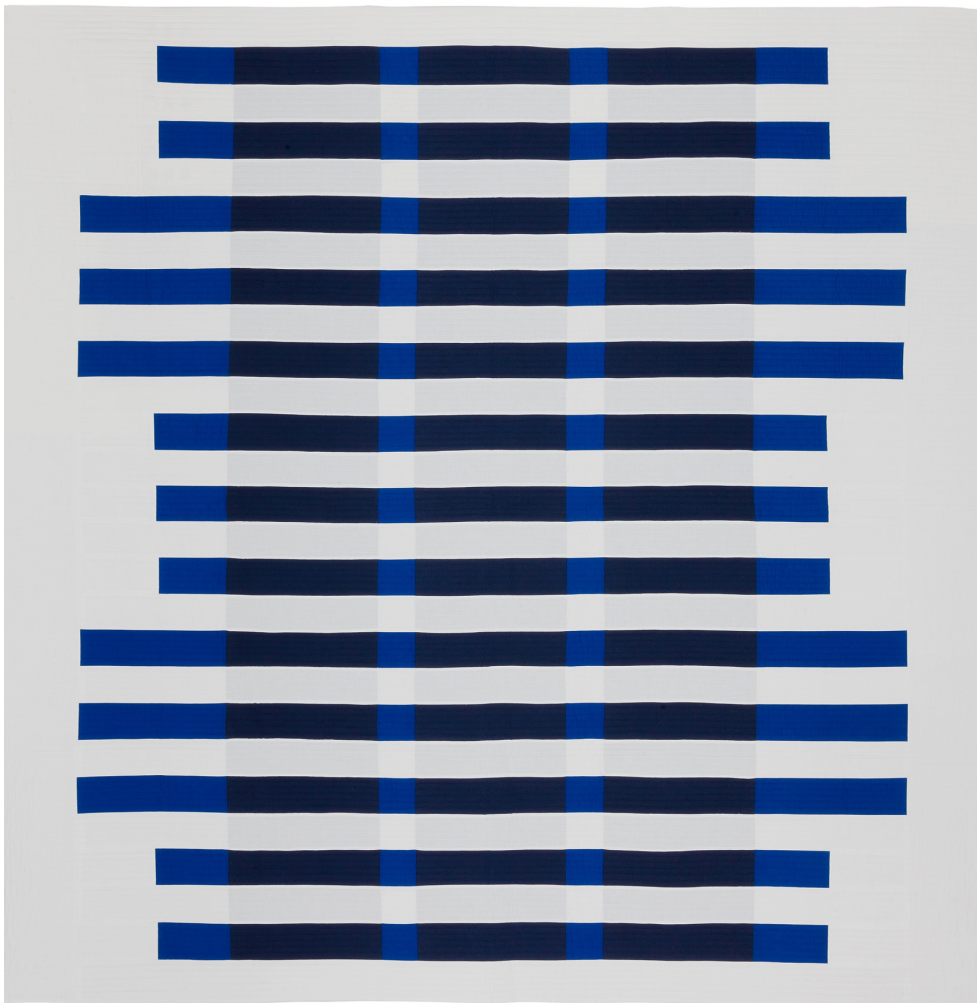
Returning from Santa Fe, I continued my art at community colleges. One of my professors talked to me about applying for the graphic design program at the University of Washington. I did.

During the graphic design program, I created art on the computer. This has become one of my favorite forms of creating art.

STATEMENT Being born into and belonging

to two tribes that are rich with tribal symbolism, stories and history gives me ideas and cultural identity that I can use to create and express the cultures I belong to with art symbols, colors, and text.

From my parents talking to me about being Navajo and Skokomish, I created posters for my room as a teenager. I continued to create Native art with beadwork, painting, and drawing. After finishing the graphic design program at the University of Washington, I moved onto digital art and using Excel to create bead art designs. I began researching and studying historical photos for my art designs. The designs on historical objects and historical photos became a part of my design compositions. The photos could be of people, rugs, ceramics, and beadwork. They become a part of my art whether it's beading, digital art, and future tile art. Currently, I am researching and studying Plateau tribal flat bag bead art. Those designs are becoming line art in Illustrator.



Tower: II (Anxiety)

78" x 87"

Cotton quilt

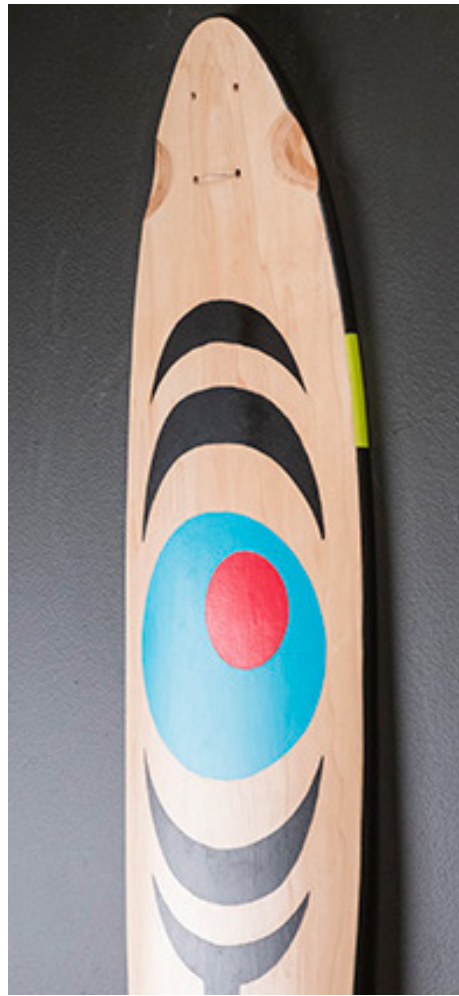
SEASON EVANS

BIO Season Evans is a self-taught quilter and highly influenced by the traditional quilt patterns she saw as a child. She uses quilts as objects and as storytellers, exploring place and identity, with the goal of connecting traditional craft and contemporary life. An award-winning quilt artist, Season has exhibited in galleries and museums in the US and abroad. Her work has been featured in *Vogue*, *Selvedge*, and *Arkitip* as well as other quilting, home, and art magazines and anthologies. Season also lectures and teaches quilting workshops around the United States. She currently lives in Seattle, WA with her family.

STATEMENT Originally from Southeastern Pennsylvania, Season is a self-taught quilter and highly influenced by the traditional quilt patterns she saw as a child. Since then, she

has made her home in various cities and uses those experiences to adapt traditional patterns to create a new narrative. The shapes and patterns used reflect her home and community while the method and materials used recall traditional quilt making influences.

Season uses quilts as objects and as storytellers. Using craft as a means of storytelling carries the weight of its historical context. The quilt making process strengthens her relationship between the material and this context. She is fascinated by the essentials of the materials and the root of pattern. It is also a continually evolving process which allows Season to tell stories, exploring place and identity, with the goal of connecting traditional craft and contemporary life.



Street Canoe

44" x 9.25" x 1.25"

Wood skateboard, acrylic

DAN FRIDAY

BIO Dan Friday is a member of the Lummi Nation and a Seattle based glass artist. He has spent the last twenty years working for artists such as Dale Chihuly, Paul Marioni, Preston Singletary, and many others. He has taught at the Pilchuck School of Glass, and has had residencies at the Museum of Glass in Tacoma, WA, and the Dream Community in Taipei, Taiwan. Friday is a recipient of the Discovery Fellowship through the Southwestern Association for Indian Arts, and his work can be seen in galleries across the United States.

STATEMENT Creativity was fostered in me by my family from an early age. Living without TV and knowing our rich cultural heritage of the Lummi Nation, meant that making things with our hands was a regular activity. I typically work with simple themes and forms, and often employ subtle silhouettes

when making my totems. It is a pleasure seeing inanimate objects taking on a life of their own. The more narrative work is usually a personal expression or a means of processing a life event, often with an underlying statement.

When I saw glass blowing for the first time, it felt as though I grew an inch! That is to say, a huge weight was lifted from my shoulders. I had finally figured out what I wanted to be when I grew up. This was no small feat for someone who, as a youth, was rebellious and misguided.

Glass altered my life. In spite of my colorful past, and by the grace of a loving community, I found my passion in glass. Living as an artist may not be directly saving the world, but perhaps we are saving ourselves and hopefully, in the process, making the world a better place.



Young Woman, Applying for U.S. Citizenship
25" x 19"

Ink, watercolor, gouache on handmade paper
made in India from recycled clothing



Mother with Son, Applying for U.S. Citizenship
19" x 25"

Ink, watercolor, gouache on handmade paper
made in India from recycled clothing

MALAYKA GROMALLY

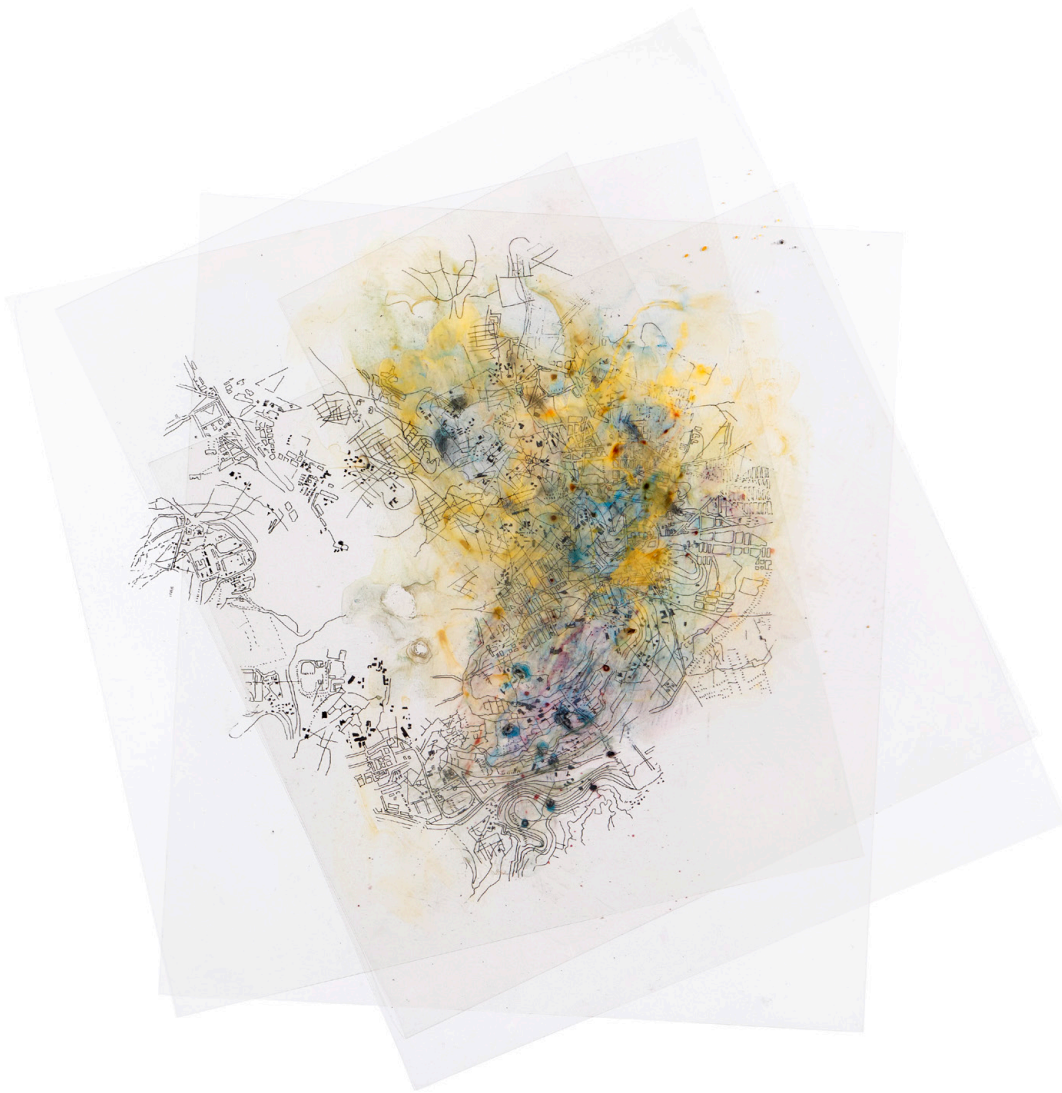
BIO I work in the contemporary art field as a figurative painter, curator, and commission portrait artist. My paintings are included in the City of Seattle Portable Works Collection and the Port of Seattle, as well as the City of Kent, Safeco Insurance, and Sage Bionetworks. I've exhibited work in group exhibitions and two-person exhibitions (with husband Tom Gormally, a sculptor) at the Blanden Memorial Art Gallery (Iowa, 2019) and the Spaceworks Gallery (Tacoma, 2017). In 2017 I was awarded a 4Culture Art Projects Grant to create portraits of immigrant women in King County, WA, and I have continued to paint portraits of immigrants. I've created portrait paintings for over 100 collectors in the United States and Europe, including individuals who have served as board members for the Seattle Art Museum, the Henry Art Gallery, and the Palm Springs Art Museum. I run a small business curating art for corporate properties.

STATEMENT My father and maternal grandfather were immigrants. I grew up on my family's stories of war and hardship. As a child, I vicariously experienced their challenges adapting to American culture. In 2017 I participated in protests against anti-immigration laws. Inspired, I began a 4Culture Art Projects Grant to paint immigrant women. The paintings in my submission include portraits of members of the Ethiopian Community in Seattle, and of people applying for United States citizenship at the International Rescue Committee. My work focuses on the genuineness of individuals and human connection. Robert C. Morgan best encapsulates this in his catalog essay about my work: "In Malayka's drawings, we sense a human volition on the part of her subjects to become accepted for who they are – not as statistics but as a people with the same concerns anyone would feel no matter what destiny they have been given."

Map 1

32" x 33.5"

Mixed media on duralar



AALIYAH GUPTA

BIO Aaliyah Gupta makes art and works towards social change, and is happiest when she can do both of these concurrently. Born and raised in Kolkata, India, Aaliyah comes from a long line of spirited, rule-breaking women who pursued their passions despite the odds. She has exhibited nationally and internationally, lived in New York and Copenhagen and is firmly rooted in Seattle and part of the Equinox Studios community.

Aaliyah has received residency fellowships from Jentel Artists Residency, Willapa Bay AiR, Ucross Foundation and Vermont Studio Center. Selected exhibitions include EKS Rummet in Copenhagen, DK; Site: Brooklyn in Brooklyn NY; COCA in Seattle, WA; Redline in Denver, CO; Wheaton College

in Norton, MA; Jacksonville State University in Jacksonville, AL; Core Gallery in Seattle, WA. She received an MFA in painting from Stony Brook University, NY.

STATEMENT We use maps to figure out where we are going: my “maps” tend to ask us where we have been. My new work is an exploration of cartography and memory – the maps we hold on to in our hearts but no longer exist, fragments that we try to piece together to preserve the landscapes of our memory. How layers of history lie buried under our streets, invisible and forgotten. How maps are drawn and redrawn with every war, fire, or folly. How repairs are possible but never perfect because seams will always be visible.

Bunny World
40" x 30" x 1.5"
Acrylic and oil stick on canvas



SOO HONG

BIO Soo Hong was born in Seoul, Korea. She is an international artist working primarily in abstract painting. From her early childhood, she confronted local people and their incomprehensible languages while living in the US, Italy and the UK. Visual sense was her way of understanding her surroundings, which led her towards art and design. She earned her Master's degree at Central Saint Martins College of Art and Design in London, UK. Soo Hong had solo exhibitions in Seattle, Shanghai and Seoul, and her work has exhibited globally in New York, London, Copenhagen, Rotterdam, Seoul, Tokyo, Shanghai and Hong Kong. She received awards from D&AD, London, UK and Refest, Seoul, Korea and was an ArtistTrust GAP recipient in 2019. Currently she lives in Bellevue with her family.

STATEMENT Uncertainty and obscurity has been everywhere and is still happening in

my daily life. In many countries, people often feel displaced or vulnerable because they don't understand the status of their minds and how to express them clearly. The state of ambiguity intrigued me, leading to produce abstract imagery.

My painting process consists of analyzing, interpreting and understanding my own experiences. I fill the open space with bright colors, peculiar shapes, chromatic gradation and fine gestural lines. Sometimes I challenge my painting by peeling, scumbling, and pouring, looking for unprecedented textures. This process implements a stream of unconsciousness and an automatism technique, creating innate freedom. The surface is blended with vivid colors on a neutral background, often added with solid-colored and contour lines. These elements generate a dreamlike atmosphere and convey illustrative traits.



Refined: The Appearance of a Cham Waffle Maker

23" x 15.50"

Hand-cut paper, watercolor and ink

LAUREN IIDA

BIO Lauren Iida was born in Seattle and holds a BFA from Cornish College of the Arts (2014). She specializes in intricately hand-cut paper, often incorporating watercolor, ink wash and shadow play. Much of Iida's work is influenced by Cambodia where she has been working on various non-profit and social entrepreneurship projects since 2008. Other major influences include her family's Japanese American heritage and her Pacific Northwest home.

Iida has exhibited her work at venues throughout the Pacific NW region including ArtXchange Gallery, the Mayor's Gallery at Seattle City Hall, Tacoma Spaceworks, and Sculpture Northwest. She is the recipient of GAP Grant from Artist Trust, a Fellowship from the Art Matters Foundation, and her work has been collected and commissioned for permanent public installation by the City of Seattle, the City of Shoreline, The Washington State Convention Center, and Sound Transit.



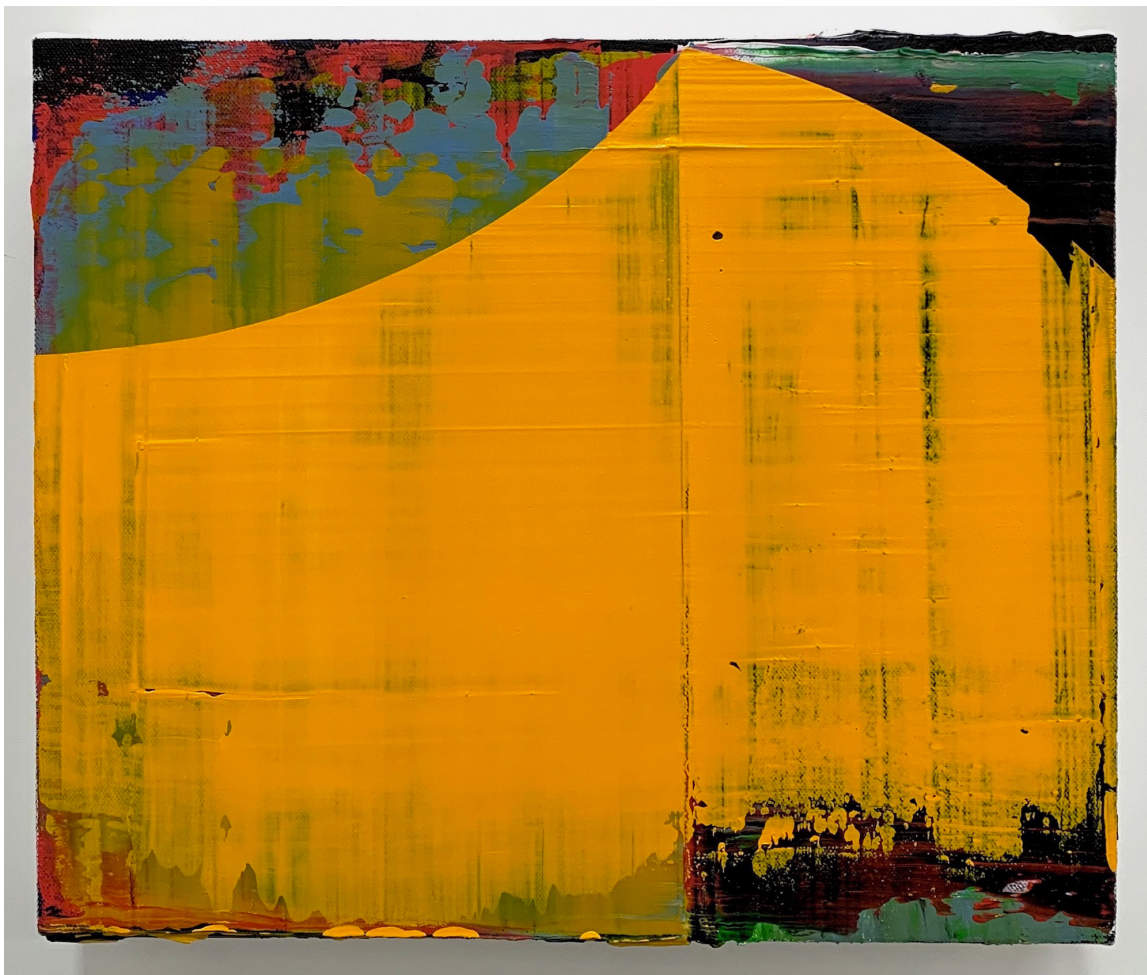
Undecided: The Appearance of the Taxi Driver's Wife

21.50" x 16"

Hand-cut paper, watercolor and ink

STATEMENT I have always been a nomadic person. My adventurous tendencies still run through every fiber of my being. I have always longed to connect with my Japanese heritage but because of lasting trauma through the generations since the Japanese incarceration during WWII in the US and subsequent loss of my family's connection to its cultural heritage, I have largely been left to do this on my own, and mostly through my own research and artmaking.

I have lived between Seattle and Cambodia over the last twelve years and this series reflects the mixed cultural impact I have from my biological and environmental influences, past and present. I am a sort of documentarian, relying heavily on photographs I take around Cambodia to inspire my artwork. The result is a mix of many characteristics of where I come from, where I am today, and the multifaceted culture I have created for myself.



Untitled 6254

10" x 12"

Oil on panel

KEN KELLY

BIO Born and raised in the deep South. Went to art school at the University of Georgia in the late 70's during the rise of the New Wave/B-52's era that started there, and learned that the world was way bigger than I ever thought. Moved to Seattle in the early 80's after dropping out of graduate school at the University of Arizona, and have lived, and painted, here ever since.

STATEMENT I do not paint from a place of content, or subject matter; my paintings do not "reference" anything overt or pre-ordained, nor do they address any issues or topics within or outside of art. My paintings have always been intuitive, gut-level explorations of visual perception and the sensual joys of color, form and materials. You can therefore say that I am a formalist, yet I don't ascribe to formalism as a doctrine or a worthy end unto itself—it is simply the driving

force behind my choices and actions when I am actually making a painting. While I do not consciously try to direct the associations or readings that a viewer might take from my work (that's the viewer's job), I do hope that the paintings read as more than the formal elements that they consist of. Of late, my growing passion and involvement with the wilderness surrounding our urban life here in Seattle has started to affect how I think in the studio— the connection is indirect, nebulous, and probably not apparent to a viewer, but I think that I am increasingly trying to somehow capture and suggest the sense of beauty, awe, and wonder that the wilds beyond the city instill in me. This is pretty new for me, and it is definitely a work in progress, but such constantly evolving motivations have always been what propels me forward.



***Nature Stories with Forest (9) #1,
Path (16) #4, Current (9) #2, and
Skyline (9) #1***

12" x 12" each

Reclaimed wood monoprint, hand-cut
paper, collage

Detail:



EUNICE KIM

BIO Artist and printmaker Eunice Kim is internationally recognized for rigorous minimalist aesthetic, innovative technique, and singular commitment to sustainable methodologies. A first-generation immigrant who arrived in this country at age ten, she is deeply informed by her early years growing up in South Korea, as well as her current life in the quiet forests of Cascade Mountain foothills in Seattle's Eastside.

The artist has been widely exhibited throughout US and abroad, including Austria, Belgium, Bulgaria, China, Egypt, France, Poland, South Korea, Spain, and United Kingdom. She is a recipient of numerous accolades, among them 4Culture Grants, Alaska Percent for Art Commission, Arts Council for Long Beach Individual Artist Grant, Flemish Ministry of Culture Residency Award, Kala Art Institute Fellowship Award, Puffin Foundation Grant, and Puffin Foundation West Grant. Her works are held in public, corporate, and private collections worldwide.

STATEMENT Nature Stories series finds material and inspiration in reclaimed wood. When my spouse and I tore down an old barn on our rural studio grounds, I fell instantly in love with weathered surfaces of old-growth timber that comprised the building. Working with what nature provides and printing from actual specimens, I find and coax out narratives from aged grains, knots, cracks, and imperfections in the wood – a process best described as ‘meditation on seeing.’ Work is conceived on the premise that all of nature may be found in a single example of its expression. It invites reflection and engagement through universal language of natural forms and tactile, minimalist aesthetic straddling realism and abstraction that touches both the emotion and intellect. During these difficult and tumultuous times, Nature Stories encourages and inspires viewers to slow down and see mindfully the beauty that is all around us.

stiqayu? (Wolf) Panel

24" x 18"

Giclée print on cradled aluminum backing with acrylic facing



SHAUN (QWALSIOUS) PETERSON

BIO Qwalsius – Shaun Peterson is a renowned Coast Salish artist and a member of the Puyallup Tribe who has been practicing his craft since 1996. Peterson was born in Puyallup, Washington in 1975. He began pursuing the art of his Native heritage shortly after graduating from high school. He works in wood, glass, metal, and digital media, embracing historical and contemporary influences throughout. In 2008, Seattle Art Museum mounted “S’abadeb, The Gifts: Pacific Coast Salish Art and Arts”, a major exhibition of historical and contemporary artwork which he contributed to.

He has recently collaborated on a collection of re-imagined Coast Salish myths with writer Andrea Grant, entitled “Killer Whale-Wolf & the Isle of Women.” The Coast Salish people of the Northwest have historically believed that they were surrounded by supernatural beings interfering with the natural world. In their culture, spirits were connected to all living things. Their customs, beliefs, and history were passed down orally through stories, songs, and dances. This illustrated collection is a modernization of some of these traditional Coast Salish stories

STATEMENT Wolf has often been described to me through the teachings of our people as a source from which we can learn a great deal of respect. From Wolf we have learned to work together and have respect for those of rank and nobility. Wolf has also been a keeper of justice within the old stories that continue today. However, it is seen throughout the world I hope to pay respect to not just an “animal” but an ancestral leader through the art that I create in my life.

The Moon is a recurring figure in my work and for good reason. It has long been an important part of our mythology. Long ago the Moon was born from a star being father and a human mother who dared to venture into the sky world with her sister. The women came back longing for their families where the moon was raised as a child among the people known as dakwibał (Changer/Transformer). There are many stories that put him as a central figure forever changing the world in his time. I am often taken by our mythology when I admire the moon rising in the twilight as night falls.

Habitat Nostalgia

30" x 22"

Gouache, watercolor, ink on paper



KRISTEN RAMIREZ

BIO Kristen Ramirez was raised in Northern California. The son of a Mexican immigrant, her father nurtured a Spanish/English bilingual and bicultural home. Ramirez' art practices are intertwined and crisscrossed. She is both a studio artist and public artist who toggles between many media and practices. Ramirez has a professional career in education and arts administration, championing aspiring artists and established artists alike. Ramirez has taught at the University of Washington, Edmonds Community College, Pratt Fine Arts Center, Path with Art, and Cornish College of the Arts. She currently manages public art projects for the City of Seattle's Office of Arts & Culture and Seattle's Department of Transportation (SDOT).

Ramirez has received numerous awards, including Individual Artist Awards from 4Culture, two Artist Trust GAP grants and an Artist Trust Fellowship, an Amazon Artist Residency, and two Public Art Network Year-in-Review Awards.

STATEMENT I am a visual artist who makes work that is inter-disciplinary, multi-media, and when possible, site-specific. I am trained as a printmaker, but find comfort in experimenting across concepts and materials, borrowing the tools from graphic design, urban planning, and anthropology. Over twenty years, I have worked comfortably in studio environments, in academic classrooms, on the streets painting murals, and in collaboration with other artists working in community. I am an artist who has worked across both sides of the table: championing artist residencies on city draw bridges as an arts administrator, teaching Spanish-speaking youth printmaking skills, painting murals with adults experiencing homelessness, creating visual art across diverse media. I believe that public art is a form of interdisciplinary, political, social, and cultural communication and that artists ought to be as essential to our lives as doctors, plumbers, and teachers.



Border Crossing
22"x30"
Gouache,
silver ink,
fabric,
collage

JULIANA KANG ROBINSON

BIO Born in South Korea, Juliana Kang Robinson received her MFA from the School of the Art Institute of Chicago. Past projects include an artist residency with COCA and The Women's Studio Workshop, as well as exhibitions at the Euphrat Museum, the Asian American Women Artists Association, Diaspora Vibe Gallery, the Korean Cultural Center in Los Angeles and Method Gallery. She has received Nippon Steel Presidential Award, LeRoy Neiman Foundation Fellowship at the Ox-Bow School of Art and the ArtBridge Fellowship at Pratt Fine Arts.

She has taught at the School of the Art Institute of Chicago, University of California at Berkeley, California College of Art and De Anza College. Recent participatory art installations include the Seattle Art Museum's SAM Lights, Seattle Asian Art Museum grand reopening and the Henry Gallery. Public art commissions include projects with the Seattle Center, Seattle Office of Arts & Culture and Seattle Department of Transportation.

STATEMENT My focus as an artist is to deepen my studio practice and fully engage myself in creating work that further embodies the spirit of unity or HanSan, Korean for "One Mountain." HanSan is the notion that the whole is more than the sum of its parts. A mountain is more than simply soil, plants and rocks just as we people in a society are greater when unified, more than simply labels, nationalities or tribes. My work draws from the visual language of territorial markers such as flags, fences, banners or mounds that represent barriers and subvert them to create a new meaning, one of transformation and unity.

My goal is to create visual representations of this concept that spur viewers to ponder the beautiful and complex way that different parts can come together to unify and elevate us beyond the self. I hope what I create spurs thought and discussion on the need for unity in our society to combat divisions and territoriality in our world.

Boxfront Quartet

18.5" x 15" each

Serigraphs



PRESTON SINGLETARY

BIO The art of Preston Singletary has become synonymous with the relationship between European glass blowing traditions and Northwest Native art. His artworks feature themes of transformation, animal spirits, and shamanism through elegant blown glass forms and mystical sand carved Tlingit designs.

Singletary learned the art of glass blowing by working with artists in the Seattle area including Benjamin Moore and Dante Marioni. As a student and assistant, he initially focused on mastering the techniques of the European tradition. His work took him to Kosta Boda (Sweden) where he studied Scandinavian design and met his future wife. Throughout his over thirty years of glass blowing experience, he has also had opportunities to learn the secrets of the Venetian glass masters by working with Italian legends Lino Tagliapietra, Cecco Ongaro, and Pino Signoretto. In 2010, he was awarded an honorary Doctor of Arts

degree from the University of Puget Sound. Recognized internationally, Singletary's artworks are included in museum collections such as The British Museum (London, UK), The Museum of Fine Arts (Boston, MA), The Seattle Art Museum (Seattle WA), the Corning Museum of Glass (Corning, NY), the Mint Museum of Art and Design (Charlotte, NC), the Heard Museum (Phoenix, AZ), and the Smithsonian Institution (Washington, DC).

Singletary maintains an active schedule by teaching, lecturing, and exhibiting internationally. In 2009, the Museum of Glass in Tacoma, WA, launched a major mid-career survey of his work, entitled Preston Singletary: Echoes, Fire, and Shadows. In 2018 he will launch a new traveling exhibition with the Museum of Glass, titled Raven and the Box of Daylight, which will push the boundaries of glass as a medium for storytelling.

Hummingbird's Journey II

22.25" x 15.25"

Monotype print (oil-based inks on BFK
Rives with graphite)



FOX SPEARS

BIO Fox Spears is a lifelong resident of the Seattle/Bellevue area and an enrolled member of the Karuk Tribe (of California). His fine art practice includes printmaking, painting, and photography. He has been developing and refining his monotype printmaking processes for the last decade through regular visits to Crow's Shadow Institute of the Arts near Pendleton, OR. He received a BFA in Design from Cornish College of the Arts in 2010. Additional nondegree coursework includes classes from the Institute of American Indian Arts, Pilchuck Glass School, and Artist Trust's Edge Program for Visual Artists. Fox has received support and recognition from a variety of organizations that include the National Museum of the American Indian, the Evergreen Longhouse, and Potlatch Fund. In 2018 he was a participant in First Peoples Fund's Artists in Business Leadership Fellowship program.

STATEMENT My art practice over the last decade has mostly focused on reinterpreting traditional Karuk basketry designs into contemporary art mediums such as monotype prints and paintings. I often explore the relationship between geometric patterns and organic shapes. These shapes are often included to reference landscape elements like mountains or water. On occasion, representations of animals are shown in my art as well. The pieces I make are a deliberate continuance of visual (and other) aspects of Karuk culture. Their creation and presence is an inherent act of resistance against colonial assimilation, even though I am not usually meaning for them to be politically charged. My art is made with these intentions: to thank and honor my ancestors, grieve and heal historical traumas, and to contribute to the creation of new Indigenous futures.



Untitled Cyan

20" x 20"

Partially unwoven canvas

KO KIRK YAMAHIRA

BIO Seattle-based artist Ko Kirk Yamahira, the finished painting is a beginning rather than an end. Painstakingly removing individual threads from the weave of the canvas, Yamahira deconstructs his paintings, turning surface into form. He has exhibited in galleries in the United States and Japan, both individually and as a member of the artist collectives Art Beasties and SOIL.

STATEMENT I consider that the subjectivity is formed through the repetitive process of deconstructing the existing objects, and ruminating on such process. There is no specific aim to find a meaning, neither in the creative act itself, nor through the creative process. The totality of the meaning can be found in the continuation of the process. Therefore the reason for the creative act would be found in different inquiry. The obsession of pursuit of the meaning is unlocked by the pure enjoyment of creative act. The obsession in turn would release the meaning of the search by forgetting the initial inquiry. There are innumerable ways

to enact the process, however there is one answer to the result of the process.

Within the answer contains two opposing perspectives that has no hierarchy. The point of view, both subjective and objective, as well as the scale of the perception would affect the location of the answer. I sense the distance to the answer gets ever more shorter as I repeat the inquiry. The answer certainly exists in the past and it could simply be overlooked. The past always has the potential for the new discoveries for me. Since the inquiry originates within my mind, thus the approach to look and find the answer can change completely. It shifts while depending of my state of mind. So it is both firm, as well as transient. Creation of the artworks comes after my deconstructive process on already existing canvas, separating vertical and horizontal threads. The totality of the meaning can be found in the continuation of the process. Therefore the reason for the creative act would be found in different inquiry.

Simply Respect

30" x 48"

Acrylic and
molding medium
on canvas



ASHMITA GULATI

BIO Ashmita is driven by her passion to interpret and draw out the unique beauty of natural and emotional elements that surround us. She was born in Mumbai where she spent her formative years and after 5 years at University and a degree in art from Sir J.J. Institute of Applied Arts, she specialized in advertising and pursued a career in the same, working as a visual artist for the next 8 years in leading advertising agencies both in Mumbai and Bangalore, India. She moved to the US in the mid '90's and took a break from her work. In 2005 she began experimenting with different mediums and styles on canvas and was influenced by everything she saw, felt, and experienced around her.

In her words, "Artists are a product of their environment. We are sensitive to what we visually see and feel around us which has shaped much of what I do, and in return I bring a new point of view and an invigorated energy to my canvas".

STATEMENT

Over the past few months, I have been influenced by everything I have seen and experienced around me. Watching the dramatic impact by the COVID-19 pandemic, I started a new series of paintings titled "It's Still a Wonderful World".

The highly textured painting above is part of the same series and is titled "Simply Respect," followed by great power of the Black Lives Matter movement. I was passionate about actively expressing what I felt, in my own unique way. That we need to all stand together no matter what the color of our skin because the color within us was the same.

Our country has changed in the last six months. The passion and pride I feel towards this movement and the sadness watching a pandemic ravage the country I love, combined with great hope for our future, is the basis of this painting.



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