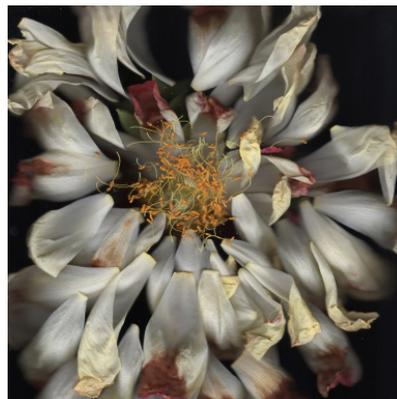
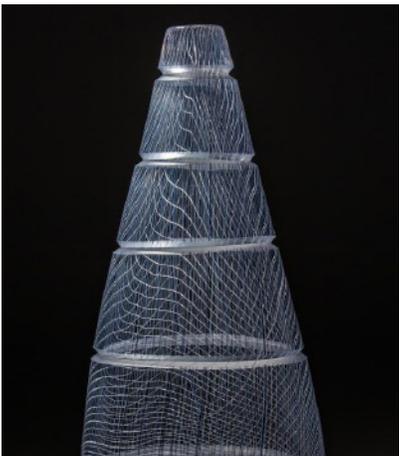


BELLEVUE ARTS COMMISSION



A collection from the Portable Call & Utility Box Wraps, from top to bottom, left to right: Shima Bhamra, Soo Hong, Gail Baker, Tanner Weiss Chandra Wu, KT Hancock, Philip Malkin, Susan Zoccola, Carmel Mercado,



Community Development

May 03, 2022
ZOOM 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



Community Development

Agenda

Agenda

Tuesday, May 03, 2022

Bellevue Arts Commission

Zoom Meeting: 4:30 p.m.

Commission Staff Contact: 425.452.4064

The City of Bellevue Arts Commission meeting for May 03 will be conducted virtually via Zoom Webinar. The public can access the meeting here, <https://cityofbellevue.zoom.us/j/96183685358> using Password: 034979 or by connecting to the Zoom Webinar using Webinar ID: 961 8368 5358 and Password: 034979. For those members of the public unable to access internet services, a telephone option will be made available to listen to the proceedings. The phone number to access the meeting is +1 253 215 8782, Webinar ID: 961 8368 5358 and Password: 034979.

1. **CALL TO ORDER** 4:30
Chair will call the meeting to order.
2. **APPROVAL OF AGENDA AND MINUTES** 4:30 – 4:35
 - A. Chair will ask for approval of the agenda.
 - B. Chair will ask for approval of the April regular meeting minutes.
3. **ORAL COMMUNICATIONS** 4:35 – 4:45
There will be no opportunity for oral communications at this meeting. All written comments received prior to 3 p.m. on May 03 will be read or summarized into the record at the meeting. If you wish to provide written comment to the Arts Commission, please email mstamm@bellevuewa.gov with the subject line “Written Communications – May 03”.
4. **ACTION, DISCUSSION, AND INFORMATION ITEMS**
 - A. Periodic Update to the Comprehensive Plan 4:45 – 5:20
 - B. Bellwether Call 5:20 – 5:40
 - C. Utility Box Wraps Final Designs 5:40 – 5:55
 - D. Portable Artworks for Purchase 5:55 – 6:10
 - E. BelRed Mural Artists Selection 6:10 – 6:25
5. **COMMISSION QUICK BUSINESS** 6:25 – 6:25
6. **REPORTS** 6:25 – 6:30
 - A. Commissioners’ Committee and Lead Reports
 - B. Project Updates from Staff
8. **ADJOURNMENT** 6:30 pm
Chair 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 425-452-6168 (VOICE) for ADA accommodations. If you are hearing impaired, please dial 711 (TR). Please contact the Arts Program at least two days in advance at mstamm@bellevuewa.gov or call 425-452-4064 if you have questions about accommodations.

ARTS COMMISSION MEMBERS

Maria Lau Hui, Chair

Ashmita Gulati, Vice Chair

Carl Wolfteich

Lydia Aldredge

Judy Gowdy

Monik Martinez

Bhavna Bhargava

COUNCIL LIAISON

John Stokes

STAFF CONTACTS

Lorie Hoffman, Arts Community Manager, 425-452-4246

Manette Stamm, Arts Program Analyst, 425-452-4064



Community Development

Minutes

BELLEVUE ARTS COMMISSION
REGULAR MEETING
MINUTES

April 20, 2022
4:30 p.m.

Bellevue City Hall
Virtual Meeting

COMMISSIONERS PRESENT: Chairperson Lau Hui, Commissioners Aldredge, Bhargava, Gowdy, Gulati, Wolfteich

COMMISSIONERS ABSENT: Commissioner Martinez

STAFF PRESENT: Manette Stamm, Lorie Hoffman, Department of Planning and Community Development

OTHERS PRESENT: Manny Cawaling, Inspire Washington

RECORDING SECRETARY: Gerry Lindsay

I. CALL TO ORDER

The meeting was called to order at 4:30 p.m. by Chair Lau Hui who presided. All Commissioners were present with the exception of Commissioner Martinez.

2. APPROVAL OF AGENDA AND MINUTES

A. Approval of Agenda

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

B. Approval of Minutes

Motion to approve the March 8, 2022, minutes as submitted was made by Commissioner Aldredge. The motion was seconded was by Commissioner Bhargava and the motion carried unanimously.

3. ORAL COMMUNICATIONS – None

4. ACTION ITEMS AND DISCUSSION ITEMS

B. 2023 Grant Guidelines

Arts Community Manager Lorie Hoffman noted that the last update to the application process was completed in 2018. Currently there are there programs: Eastside Arts Partnership, Special Projects and PowerUp. The City Council sets the overall guidelines and approves the annual awards. It is the responsibility of the Arts Commission to review the applications and make recommendations to the Council. The staff manage the day-to-day administration of the programs.

Continuing, Lori Hoffman said there are five guiding principles that were approved by the Council on March 28, 2022. Staff uses the guiding principles in conjunction with the feedback received from past applicants and the Commission to make sure the applications reflect the

current needs of the community, ensure equitable access, center underserved communities, activate the BelRed Arts District, and explore multi-year support to streamline and reduce the workload.

Information and feedback from gathered during the months of January and February. There were feedback sessions with previous grant applicants, the Commission's grants subcommittee, legal staff and the city's DEI staff during the month of March. The Council was provided with a briefing on the scope of the work on March 28 at which time they set the guiding principles. Once the Commission makes its formal recommendation, the package will be presented to the Council for final approval. The guidelines will be released to the public in July and in August the collection of applications will begin.

Lori Hoffman said the list of changes included a change from Special Project Grants to Project Grants. Instead of three separate program, the approach will involve just the Eastside Arts Partnership and the Project Grants. The PowerUp for Equity program will fall under the Eastside Arts Partnership category and will focus on underserved communities. The add-on for the Project Grants program is the BelRed bonus where additional funding will be made available to help activate the arts district. Other changes include a simple checklist for those wanting to apply for a grant; the letter of intent requirement has been dropped. The more substantive changes are within the application which do not require Council approval.

Chair Lau Hui asked if the two levels of funding of \$1000 and \$2000 in the Project Grants program is new. Lorie Hoffman said a lot of feedback was given by applicants about wanting to know the specific funding levels. In the past the applications have been reviewed by the panel, and the panel has tried to give everyone something. The artists, however, need more certainty in regard to what funding they might receive so they can scale their projects accordingly. Chair Lau Hui asked if there would be any flexibility, pointing out that it might not be possible to give each applicant that level of funding if there are insufficient funds to award. Arts Program Analyst Manette Stamm said it could be that not all applicants will be funded.

Commissioner Aldredge added that in the past some applicants have asked for more than they need while others have asked for less than they need. Those reviewing the applications often have a pretty good idea about what would be an appropriate amount to award. Lorie Hoffman said the new approach would leave the reviewers with the option of awarding either \$1000 or \$2000. Manette Stamm added that the feedback from past applicants indicated that knowing the available funding levels would be helpful in drafting the applications. The funding levels could change depending on the amount of money available to allocate.

Lorie Hoffman suggested the Commission could choose to add a \$500 level.

Chair Lau Hui said knowing what the average request and award has been for the past few years would be helpful in setting funding levels.

Commissioner Aldredge suggested anything less than \$1000 would not be worth it for someone going to the effort of submitting an application. The suggested levels are appropriate and it will be interesting to see how it will affect the number of applicants receiving a grant.

A motion to approve the guidelines was made by Commissioner Aldredge. The motion was seconded by Chair Lau Hui and the motion carried unanimously.

C. Public Art Collection Care Update

Manette Stamm reminded the Commissioners that 4Culture had been hired to conduct an assessment of the city's public artworks. That work was followed up by contracting with Artech in 2021 to begin some much-needed maintenance. A total of seven works were either fully restored or cleaned and polished that year. The contract was subsequently amended to allow for additional restorations in the current year. Two works, *Thumbprint* and *Longboat.Reed.Rookery* will require specialized work. *Thumbprint* will have its surrounding bricks, many of which are broken, to be removed and replaced with a concrete pour. *Longboat.Reed.Rookery* needs to have its fiber optics repaired so the piece will light up as it is supposed to. The associated pond has been drained owing to a leakage issue, and the entire plaza area near the parking garage will be redesigned to do away with the pond. It is possible that a reflective surface will be installed instead. There are also an additional nine works that will be addressed during the year.

Chair Lau Hui asked if the *Longboat.Reed.Rookery* artist will be engaged in the process. Manette Stamm explained that the artist now lives on a coco farm in Hawaii and does not want to be involved beyond being kept informed as the work moves forward.

Commissioner Gulati asked about Bellgate, the beautiful interactive artwork on 106th Avenue NE near the Doxa church. Lorie Hoffman said the work is one of the oldest the city's collection of public art. The issue is that the city does not own the land the sculpture sits on, nor is there a long-term easement in place. The city is working with the developer who owns the land to find a new home for the work. It is likely the piece will be moved up one block where it will continue to be accessible to the public, though in the interim it likely will end up in storage for a few years until redevelopment of the site is completed.

Commissioner Aldredge asked if the city offers developers any bonuses for siting public art in plazas. Lorie Hoffman said there are a number of bonuses offered to developers in the Downtown area, one of which is public art; performance space is another bonusable amenity. Commissioner Aldredge expressed a desire to see the city receive real value for the bonuses it hands out, which in the case of public art should extend to permanent ownership by the city. Lorie Hoffman clarified that works that are privately owned do not get entered into the city's collection and can be bought or sold.

A. Cultural Access Update

Manny Cawaling, executive director of Inspire Washington, the state's cultural advocacy organization, noted having been raised in the King County arts and cultural community. A career in the arts was pursued following high school, primarily in theater and in arts education, culminating in arts and culture leadership. Cultural programming has the power to inspire kids like nothing else.

Inspire Washington works in partnership with organizations and programs that have missions in science, heritage and the arts, including the zoo and aquarium, Friends of the Issaquah fish hatchery, Kids Quest Museum and other children's museums statewide, historical societies, and a broad array of arts organizations.

Inspire Washington builds coalitions and forms partnerships to tear down the obstacles that stand in the way of cultural organizations. The organization pursues opportunities that will make the work easier. While individual organizations, like Kids Quest, have communities to serve, Inspire Washington works behind the scene adding the voices of all organizations together to become a loud and powerful chorus with the goal of accomplishing big tasks. The coalition includes partners who care about the success of the cultural sector, including the Washington Tourism Association which operates on the understanding that cultural destinations drive tourism.

Inspire Washington is heavily involved in the work of advocacy, both at the state and county levels as well as at the federal level. The advocacy for resources resulted in the saving of valuable cultural organizations during the pandemic. The focus is always on new resources and cultural access. In terms of education, the organization provides professional development, primarily through the Cultural Congress, the statewide cultural conference, and Cultural Futures, the upcoming statewide tour that will educate many about the resources delivered through the last legislative session. Communication, how arts and culture organizations talk about and present themselves, is a key element of the work.

Manny Cawaling said the work of cultural organizations all around the state is important. Communities count on the experiences they offer in that they provoke curiosity, inspire creativity and build critical thinking for the purpose of enhancing positive connections with one another. Inspire Washington is very happy to support the important work.

Cultural programs represent \$41 billion of the state's economy. The 17,000 businesses operating cultural programming pre-pandemic directly hired 77,000 people, indirectly driving the employment of 177,000 people through needing to buy props and rent chairs. Beyond the economy the businesses drive is the economy the businesses inspire. When there is a full house at a performing arts center, restaurants are full both before and after the event. A rigorous national event showed that the average event goer spends an additional \$32 after the price of admission on a variety of things, such as on child care and parking. Beyond all that, cultural programming helps kids develop essential 21st Century skills. Arts and culture programming has been shown to be the right approach to ensure equity for students in under-resourced areas by providing them opportunities to express themselves. Cultural programming is also key to community building and engagement, and it provides opportunities for civic pride.

The list of partners Inspire Washington has is very large. Collectively they talk about policy and opportunity all the time. One example would be extending the employee retention tax credit, something that would be game changing for organizations in Bellevue. In Washington state alone there are some 2000 advocates who are actively engaged. The educational opportunities pursued include Cultural Congress, Cultural Futures, and Arts Heritage and Science Week. The organization provides a number of tools for the partners to use.

Advocacy lies at the heart of the work of Inspire Washington. It cannot be concluded that legislators are on their own looking at what can be done for the cultural sector. Government is facing numerous priorities. Arts and culture programming is a vital industry that is important to communities. A lot of effort goes into simply telling the story, educating decision making, and highlighting needed resources. A diverse science, arts and heritage coalition can help individuals and organizations move beyond survival mode by building a clear path to more support and resources. The last in-person advocacy day in Olympia occurred in February 2020. Pivoting to virtual advocacy, however, only made it easier as no one had to make the trip to Olympia from all around the state.

Manny Cawaling overviewed for the Commissioners the new resources coming out of the state legislative session. More and detailed information will be shared during the Cultural Futures tour, a statewide event that will involve 15 to 18 in-person meetings along with four or five virtual meetings all across the state. After a lot of advocacy, the state legislature secured \$50 million in relief and recovery funds to be distributed by the Department of Commerce. Of that, \$45 million is allocated for organizations across the state with budgets of less than \$5 million, with the maximum grant level set at \$75,000. The money is for both non-profit and commercial cultural businesses, including music venues and galleries. The distribution portal will open mid to late June, with funds flowing to bank accounts by July.

The balance of \$5 million is earmarked for the Covid-related expenses of cultural organizations with budgets over \$5 million. The allocations will be made through application rather than through a competitive model.

Lorie Hoffman asked if Inspire Washington has a list of creative businesses to do outreach to about the available funds, or if the organization leaves that work to its partners. Mr. Cawaling allowed that to date very little is known about eligibility. The budget was approved by the legislature with very simple language. It is up to the Department of Commerce to craft the program specifics. Once the details are known, they will be widely shared.

Manny Cawaling said there was other support delivered as well. ArtsWA, the state arts agency, envisioned creating a program that would provide \$1.5 million for arts-based services for veterans. Washington state is a leader in creative therapy programs for veterans. The Commission should seek to know if there are programs in Bellevue that provide arts-based services for veterans. The legislature provided \$20,000 for ArtsWA's constituent management system. Another \$150,000 was provided for the state poet laureate program at the rate of \$75,000 per year. The state also invested \$257,000 to maintain state-owned public art, which is the largest and broadest art collection in the state. Many of the pieces in the collection have fallen into disrepair and neglect. Many of the works are located in public schools, exposing students to art but at the same time exposing the works to wear and tear.

Manny Cawaling said it was groundbreaking that the legislature allocated \$15 million for the film incentive bill. There was a time when many movies and television shows that were set in Seattle were actually filmed in Seattle. Lately most films supposedly set in Seattle are filmed in Vancouver. That is because Canada, and specifically British Columbia, has a very robust film incentive program that provides funds film projects can access by filming in their region. Prior to the recent legislative session, Montana had a higher film incentive budget than Washington. For the last 25 years the state has invested \$12 million annually in the Building for the Arts program. The program offers grants for the purchase, rehabilitation and construction of arts facilities. The legislature chose to increase the biennium investment from \$12 million to \$18 million and to reduce the state matching requirement. Another big win was the legislature clarifying the expectation that arts education is basic education. Because the graduation requirements have only been related to high schools, many school districts across the state were granted exemptions for having to provide arts education, leading to inequity. The clarification means every student in every public school in the state at every grade level will be offered a visual or performing arts instruction option, beginning in 2023.

The Commissioners were encouraged to visit inspirationleague.org, the organizing platform that makes advocacy quick and easy.

Commissioner Wolfteich asked if there is a designated film office that will handle the allocation of the \$15 million for film incentives in the state. Manny Cawaling said Washington Filmworks is that state agency. The agency has a staff of about ten to administrate the film incentives and assist in scouting locations.

Lorie Hoffman (inaudible) Bellevue residents part of (inaudible). Manny Cawaling allowed that he did not know. Things are only done equitably or equally when there is actually a diversity of people. If it is only Seattle leaning in to say how things should be, the outcome will favor Seattle. More people from Bellevue should seek to register at inspirationleague.org. The Inspiration League is an important tool for advocating for funds within the county and for future cultural access programs.

Mr. Cawaling said in 2015 the state legislature created a new opportunity for cities and counties, giving them the opportunity to put to their voters the option of a cultural tax. In King

County it is an increase in the sales tax by one tenth of one percent. The tax would mean the average household in King County would spend between \$15 and \$30 annually. The revenues in King County would be used to forge more opportunities for communities to experience cultural programming, driving support to cultural institutions and organizations of all sizes. The initiative narrowly failed on the August 2017 ballot. Some re-envisioning is ongoing and hopefully the issue will be on the ballot in November or in 2023. If approved, the tax will inject \$80 million new dollars into cultural programs. The 2017 ballot measure did not have the support of the city of Bellevue. That was the year the courts ruled the state was in violation of providing the cost of fully educating students in school districts across the state, and the legislature's solution was to increase the property tax of certain zip codes in King County, including Bellevue.

Lorie Hoffman (inaudible) EastHUB organization (inaudible) previous program still in place (inaudible). Manny Cawaling said the original iteration of the cultural access legislation did not set aside funds for capital campaigns. Organizations with annual budgets of under \$1.25 million could use their allocation for capital, but that is not the same as having a capital program. The language has been amended to allow 4Culture to invest cultural access funding into its cultural facilities program.

5. COMMISSION QUICK BUSINESS – None

6. REPORTS

A. Commissioners' Committee and Lead Reports – None

B. Project Updates from Staff

Lorie Hoffman reported that contracts have been executed with Americans for the Arts (inaudible) beginning collection in the summer. (inaudible) \$32 spent outside of a ticket (inaudible) generated from arts and economic prosperity (inaudible). There has never been a Bellevue-specific number. A summer intern will be brought on to help with the work.

Lorie Hoffman said the final version of the BelRed Arts District implementation plan (inaudible) will be shared (inaudible) update (inaudible) moving forward.

The fabrication and installation contract for the 130th streetscape public art is on schedule to be carried to the Council for approval, likely in June.

With regard to the 121st and Spring artwork, the artist has met with representatives of the transportation department to ensure the installation will not interfere with the streetlights and a bike lane. A site visit is being arranged.

The artists for the Downtown Park public art project have given a tentative install date of September, though it is subject to change. Steps will be taken to ensure that the installation will not impact the Rock 'n Roll marathon event.

Manette Stamm shared that a total of 124 applications for the roster had been received, 93 of which were in progress. It was also noted that the call for the mural program had closed and that the applications would be reviewed by the panel. The call for the portable art collection also closed and the applications are under review by the panel. With regard to the utility box wraps program, it was stated that the artists are working on their final designs.

7. ADJOURNMENT

Commissioner Gulati adjourned the meeting at 6:09 p.m.



Community Development

Action & Discussion

Comprehensive Plan Periodic Update: Project Launch

At this meeting, staff will present an overview of the process for updating the Comprehensive Plan, including how the Commission will be involved moving forward.

BACKGROUND

Bellevue's Comprehensive Plan provides the roadmap for growth in the city. Washington State's Growth Management Act (GMA) directs counties and cities to periodically update their Comprehensive Plans. Council launched the update on February 28, 2022 and must adopt the changes by 2024. The Arts Commission is directed by Council to be involved in the update. The Commission will be particularly involved in updates to the Arts and Urban Design Element of the Comprehensive Plan, as well as other related areas such as those found in the Economic Development Element.

PURPOSE OF THE PROJECT

Planning for the future has been a priority for Bellevue since the City incorporated in 1953. It is more critical than ever to update the Comprehensive Plan to plan for upcoming growth. Previous updates to the City's Comprehensive Plan have led to big shifts such as the introduction of BelRed and its arts district. The last periodic update was adopted in 2015. The current update must be adopted by 2024 to ensure Bellevue's continued compliance with the state Growth Management Act (GMA).

The Comprehensive Plan captures the City's vision for the future of Bellevue, sets policy that directs City actions and decisions and guides capital investments. The plan needs to be revised to reflect Council's updated vision including increasing housing options, maintaining the City's economic innovation, and protecting the environment. On March 28, Council ratified the Countywide Planning Policies, which include housing and job targets. While the City has zoned capacity to achieve the job target, it will need to increase the capacity for housing in order to provide land use opportunities to support its housing unit target.

PROJECT OBJECTIVES AND SCOPE

The objective of the plan update is to continue Bellevue's legacy of well-managed growth that prioritizes a high quality of life and community-building. The City has evaluated the current capacity for growth and determined that more housing capacity is needed to maintain a balance with job growth and plan for the City's housing unit growth target.

This update will integrate state, regional, and county requirements with the City Council's vision for the City, community feedback and guidance from City studies and plans. The scope of the update includes:

- Update the land use map or make policy adjustments to expand housing capacity to plan for the growth targets identified in the CPPs;
- Amend the housing section to be consistent with the rewritten Housing section of the CPPs and address the need for affordable housing;
- Include policies that address the legacy of discrimination;
- Update policies to manage growth in the City's identified Countywide Centers and Regional Growth Center;

- Employ consistent, equitable outreach and engagement with diverse communities;
- Include policies that address the causes and impacts of climate change;
- Updated the vision for growth in the City;
- Make policy changes in all of the elements that reflect the City’s priorities for the next 20 years; and
- Explore amending the land use categories used in the Comprehensive Plan map to reference zones more broadly.

The update will include changes to Elements in Volume 1 of the plan. The future land use map currently exists in Volume 2 of the Comprehensive Plan (subarea plans). The maps in Volume 2 will be analyzed for potential changes and policies will only be updated to be consistent with Volume 1 and map changes. Updates to the vision and policy direction of subarea plans will continue to be done through the Great Neighborhood process.

While the portion related to arts and culture is a relatively narrow portion of the overall scope, it includes a number of key topics. Integration with related areas like economic development or urban design will be critical. Discussion around the Arts District as well as potential for arts and culture integration in other areas of the city will be incorporated. Other areas such as the encouraging infrastructure for the arts and integration of arts, heritage, and the sciences will also be considered.

COMMUNITY ENGAGEMENT STRATEGY

Planning for Bellevue’s growth in this periodic update will happen in cooperation with the community. Many forms of engagement will be utilized, such as those outlined below.

Direct	Live	On-Demand	Equitable
<ul style="list-style-type: none"> • Mailed questionnaire to all households • Mailed announcements • Emailed updates 	<ul style="list-style-type: none"> • Community workshops • Presentations on request • Tabling in the community 	<ul style="list-style-type: none"> • engagingbellevue.com • Ask questions • Provide input (surveys, ideas, discussion) • Download information 	<ul style="list-style-type: none"> • Cultural Outreach Assistants (COAs) • Material and surveys translation • Multi-lingual outreach and presentations

Engagement Strategies

Engagement will occur through three primary streams as shown below. The goal of the engagement plan is to channel discussion about the updates into these streams so that the community dialogue can be well-managed and options weighed equitably.

Bellevue’s status as one of the most diverse cities in the state and new requirements around equitable engagement are drivers for the engagement plan. It includes intentional actions to reach out to diverse groups and creates a wide variety of opportunities to participate. The community engagement strategy is designed around three key audiences:

Public: Residents, workers, and visitors make up the largest audience to reach out to and engage. This audience is diverse in age, race, abilities, and viewpoints. There will be individuals who participate in a single survey or event and there will be others who follow the comprehensive planning process closely and participate in multiple events. The engagement plan ensures the planning process includes diverse and representative voices.

Cultural and Youth Outreach Assistants: The Cultural and Youth Outreach Assistants encourage participation by promoting engagement opportunities on culturally specific social media outlets, giving presentations to community groups in other languages, supporting tabling at key locations, and assisting with facilitation at in-person events.

Three will be focused on key cultural communities – Chinese, Latinx, and South Asian and one will focus on youth – high school and college students.

Significant resources for translation & interpretation: Careful attention has been paid to budget adequately for translation and interpretation of all materials, so people are able to participate in the language of their choice.

Stakeholder Group: This update to the Comprehensive Plan will address some critical issues related to livability, placemaking, equity, and sustainability. The process will need to include people with subject matter expertise and/or lived experience to better understand these issues and craft goals and policies. To support these needed conversations, staff will convene a “Strategy Team” to bring together neighborhood leaders, the business community, developers, mobility advocates, the arts community, human service providers, sustainability leaders, major employers and other key groups around cross-sectional topics.

City Boards and Commissions: Boards and commissions will be key contributors and engaged around specific elements and policy areas where they have expertise. Their recommendations will be incorporated into the overall Comprehensive Plan for Planning Commission review. The Planning Commission will ultimately provide a recommendation for Council consideration.

The Comprehensive Plan captures the city’s vision for the future of Bellevue, sets policy that directs city actions and decisions, and guides capital investments. The Arts Commission is directed by city code to participate in this process by “preparing, reviewing, and recommending comprehensive plan updates” in cooperation with the Planning Commission (Bellevue Code 3.56.070.1).

NEXT STEPS

Updating the Comprehensive Plan will be a two-year process to adequately address the full scope of work. The update will happen in three phases as outlined below, and depicted in detail in Attachment A.



Phase 1: Vision Update and Alignment. This phase includes the update of the vision in the Comprehensive Plan to align with Council’s vision for the City. Residents will be engaged in this process and the City will build awareness within the community about the update.

Phase 2a: Livability and Land Use Discussions. This phase will culminate in several land use alternatives for growth that will be analyzed as part of the Environmental Impact Statement. In order to develop these alternatives, a series of deep dives will be utilized to gather community feedback and balance values and concerns.

Phase 2b: Analyze and Lay the Foundation. This is a technical exercise ensuring that language and policies are consistent with the City Council direction and priorities across elements. The community will be engaged in this phase through a variety of means that will build a foundational understanding of the City’s current situation and needs for future updates to related plans.

Phase 2c: Growth Alternatives and Related Policy Updates. This phase will identify the City's approach to plan for growth and update policies related to that growth. The community will be engaged in discussing the benefits and drawbacks associated with various options. The result of this phase will be a complete draft of the Comprehensive Plan update.

Phase 3: Revise and Refine. This phase includes the revision of the draft update based on feedback from the community, boards and commissions, and Council.

Staff plan to return to the Commission after Phase 2b (around Q1 2023), where the majority of the relevant topic will be discussed.

ATTACHMENTS

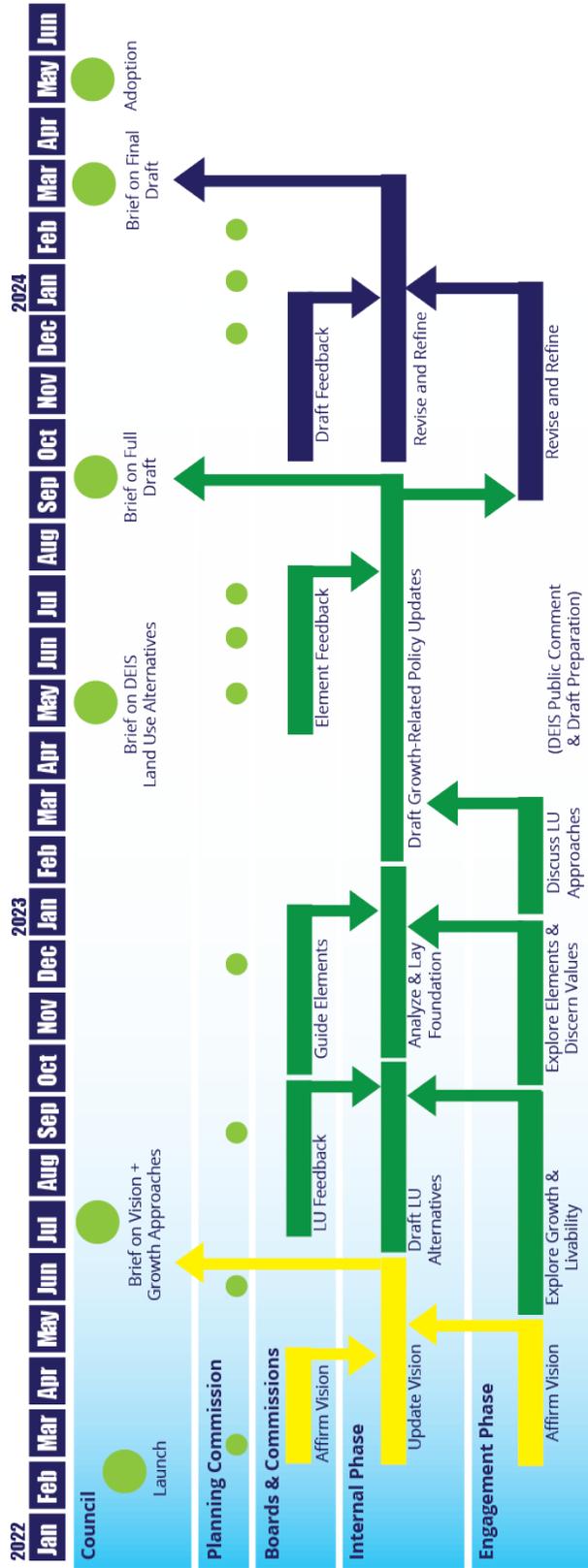
Attachment A: Project Timeline

STAFF CONTACTS

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Katherine Nesse, Associate Planner Demographer
knesse@bellevuewa.gov

ATTACHMENT A: Project Timeline



2022 Bellwether “Digital Residency” Call for Artists

At today’s meeting, staff will present the call for Artists to be included in the 2022 Bellwether Digital Residency Program.

Motion: A motion to approve the 2022 Bellwether “Digital Residency” call as written.

BELLWETHER MISSION

Bellwether is a free multi-disciplinary arts experience produced by the City of Bellevue in collaboration with Bellevue’s arts community and with guidance from the city’s Arts Commission. A bellwether is a sign of things to come. The name was chosen as a symbol of the overarching mission of the event: to showcase Bellevue’s creative future and to turn that future into reality.

BACKGROUND

Bellwether got its start as a biennial sculpture exhibition in 1992. Now in its 16th series, the event has evolved to encompass new forms of art and culture. Since 2018, Bellwether is held every year to harness the city’s growth and support artists year-round. In 2022, a smaller scale Bellwether event will be held, as staff and the Arts Commission work to bring a new vision to Bellwether in 2023 and beyond.

NEW BELLWETHER DIGITAL RESIDENCY CALL

For this call, the City of Bellevue Public Art Program is seeking to select artists for several opportunities to participate in the 2022 Bellwether Arts Festival’s “Digital Residency” program. Selected artists will work with City Staff to present art and digital experiences throughout the week of their residency be featured on Arts Program social media channels. Artist stipend for the residency is \$1,800 (plus 10.1% sales tax). The call is open to all professional artists and artists working towards being professional that live in King County.

The total budget for this project is \$7,200 plus sales tax (10.1%), and comes from the existing Bellwether budget. The artist fees will be a set \$1,800 per week for the Digital Residency, and the budget will allow for 4 weeks of programming. The online deadline for submission is June 2 with the call posted the week following this Arts Commission meeting. The call is open to all professional artist and emerging artists that live in King County, Washington.

Following the deadline, staff will convene a panel comprised of the Chair of the Arts Commission, or their designee, and two arts professionals. The selection criteria will include artistic merit, originality or innovation of medium, and compelling example artwork relevant to this project. Final selected artists will be presented to the Arts Commission before the event. The call is included on the following pages. If the Arts Commission recommends approving the call, staff will work to include details about where online to apply once the online application has been built.

TIMELINE

Below is a proposed timeline for the call.

May 4-13, 2022 Call published

June 2	Call closes, complete applications due at midnight.
June	Panel review of applications
June 20-24	Panel meeting, recommendations for purchase
June 27-July 1	Notification of selection and confirmation of availability
July 12	Presentation of Panel recommendations to BAC for approval
August	Collection of material, staff coordination
September	Bellwether 2022

STAFF RECOMMENDATION

Staff recommends the commission move to approve the call as presented.

OPTIONS

Option 1: Commission motions to approve the call as presented.

Option 2: Commission elects not to approve the call as presented.

NEXT STEPS

If the commission approves this call, then staff will begin building out the online application, advertising the call, collecting applications, and forming a panel for review. Staff will use the Eastside Artist Roster to find two outside reviewers for the panel.

ATTACHMENTS

Attachment B: Call for Artists – 2022 Bellwether Digital Residency

STAFF CONTACT

Lorie Hoffman, Arts Community Manager
425-452-4246, lhoffman@bellevuewa.gov

CALL FOR ARTISTS – 2022 BELLWETHER DIGITAL RESIDENCY

CITY OF BELLEVUE ARTS PROGRAM

Deadline: June 2, 2022, midnight

OPPORTUNITY

For this call, the City of Bellevue Public Art Program seeks to select artists for several opportunities to participate in the 2022 Bellwether Arts Festival's "Digital Residency" program. This opportunity is a partnership between the City of Bellevue and selected artists to showcase local arts and experiences on digital platforms as part of the Bellwether Arts Festival. Selected artists will work with City Staff to present art and digital experiences throughout the week of their residency, which will be featured on Arts Program social media channels. Artist stipends for the residency are \$1,800 (plus 10.1% sales tax). The call is open to all professional and emerging artists living in King County, WA. The deadline for consideration is June 2, 2022.

ABOUT THE BELLEVUE ARTS PROGRAM

Arts and culture are the soul of the city. It can bring people together, build bridges to cultural understanding and provide a sense of community identity and possibility.

The mission of Bellevue's Arts Program is to encourage and support the arts as a vital part of community life. We foster Bellevue's cultural development through public art, grants to local artists and organizations and cultural planning. We collaborate with the Bellevue Arts Commission, community groups and various departments throughout the city and invite you to participate in our work.

ABOUT BELLWETHER

Bellwether is a free multi-disciplinary arts experience produced by the City of Bellevue in collaboration with Bellevue's arts community and with guidance from the city's Arts Commission. A bellwether is a sign of things to come. The name was chosen as a symbol of the overarching mission of the event: to showcase Bellevue's creative future and turn that future into reality.

Bellwether got its start as a biennial sculpture exhibition in 1992. Now in its 17th series, the event has evolved to encompass new forms of art and culture. Since 2018, Bellwether has been held every year to harness the city's growth and support artists year-round. In 2022, a smaller scale Bellwether event will be held as staff and the Arts Commission work to bring a new vision to Bellwether in 2023 and beyond.

ELIGIBILITY

This call is open to all active professional and emerging artists in King County, Washington.

WHAT WE'RE LOOKING FOR

Electronic art (digital, film, new media, video, etc.) which can be displayed online. The Digital Residency is a partnership between the City and selected artists, where both parties agree to post and cross-pollinate content during the week of the residency. Content featured on City social media channels will not be deleted after the residency and will continue to be available on social media channels beyond the one-week feature period, unless specifically requested by the artist to be removed by a mutually agreeable date.

BUDGET

The total budget for this project is \$7,200 plus sales tax (10.1%). The artist fees will be set at \$1,800 per week for the Digital Residency, and the budget will allow for four weeks of programming.

APPLICATION DEADLINE

Thursday, June 2 at midnight. Please allow ample time to complete your application; applications submitted after the deadline will not be accepted. If you are experiencing technical difficulties, please reach out before the deadline. If you do not have access to a computer, arrangements can be made to submit paper applications; in this case, please get in touch with us no later than May 26.

APPLICATION REQUIREMENTS (to be submitted online)

- **ARTIST APPLICATION** Please fill out all required fields in the online application, including your primary location, artistic medium, and items below.
- **ARTIST'S STATEMENT** (not to exceed 150 words) Please write a brief description of your artistic intent - inspiration, interests, point-of-view, techniques, etc.
- **ARTIST'S BIO** (not to exceed 150 words) Please summarize your background and artistic influences, training and major achievements.
PROJECT OUTLINE (not to exceed 250 words) Please describe how you would approach the Digital Residency including content, posting strategy and preferred social media platforms.
- **UP TO FIVE IMAGES (OR LINKS) OF REPRESENTATIVE ARTWORK** Artists are encouraged to submit up to 5 images or links to previously created artworks that would be included in the Digital Residency. If the artwork for the project is not currently available, please submit artwork representative of your work style.
- **IMAGE DESCRIPTIONS** Please describe your work samples by including title, year made, and medium.
- **RÉSUMÉ** (optional)

SELECTION CRITERIA

Artists will be selected based on the following criteria: artistic merit and compelling themes relevant to the Bellevue Art Collection and Bellwether. Artworks that contain violence, profanity, or nudity will not be considered for display on City social media channels.

SELECTION PROCESS

A panel composed of the Chair of the Arts Commission, or their designee, and two arts professionals will recommend artists for selection. City Staff will present the panel's recommendations to the full Arts Commission for approval. The City of Bellevue reserves the right not to select any of the submitted applications.

Project TIMELINE

Bellwether Digital Residencies will take place in the month of September 2022 as part of the Bellwether Arts Festival. The four residencies' will be scheduled as follows:

- Week 1: Friday, September 2 – Thursday, September 8
- Week 2: Friday, September 9 – Thursday, September 15
- Week 3: Friday, September 16 – Thursday, September 22
- Week 4: Friday, September 23 – Thursday, September 29

NOTIFICATION RESULTS

Artists will be notified by email no later than July 1, 2022, to confirm availability. City of Bellevue staff will present the recommendations to the Arts Commission for approval in June. Artists will receive a final notification to make arrangements for the delivery of the digital content no later than August 1, 2022. Bellwether Digital Residencies will take place in September. The approval schedule

is subject to change if deemed necessary.

CONTACT US

For questions regarding the call and how to apply, please contact Manette Stamm at mstamm@bellevuewa.gov.

Action

Tuesday, May 03, 2022

Bellevue Arts Commission

Zoom Meeting: 4:30 pm

Commission Staff Contact: 425.452.4064

Utility Box Wraps Final Designs

At this meeting, staff will present the final designs for ten locations in Downtown.

Motion: A motion to recommend to approve the final designs as presented.

BACKGROUND

For this call, the City of Bellevue Public Art Program sought to select artists for a series of signal and utility boxes in Downtown. In February, the Commission approved ten artists to cover ten locations. Staff worked with the artists in drafting their designs, which will be presented to the Commission here in final form.

RECOMMENDED FINAL DESIGNS

Attached to this is a list of final designs recommend for the boxes in Downtown. Accompanying the designs are a map and images of the utility boxes to be covered.

STAFF RECOMMENDATION

Staff will present their recommendation on the panel's selection at the meeting.

OPTIONS

Option 1: Commission motions to approve the final designs as presented.

Option 2: Commission elects not to approve the final designs as presented.

NEXT STEPS

If the commission votes to approve the final designs, staff will begin permitting and working with the installer to layout, print and install wraps.

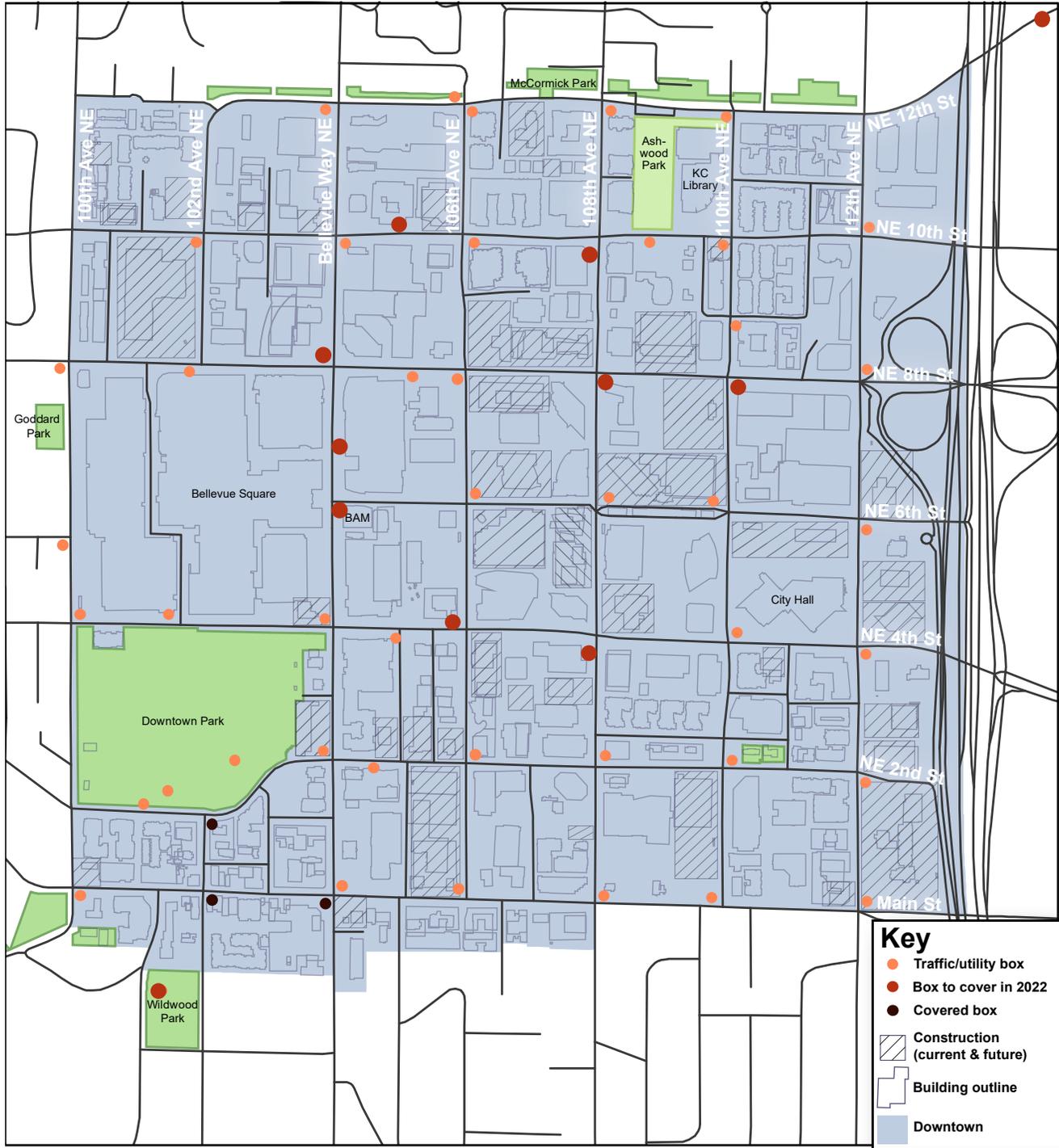
ATTACHMENTS

Attachment C: Utility Box Final Designs

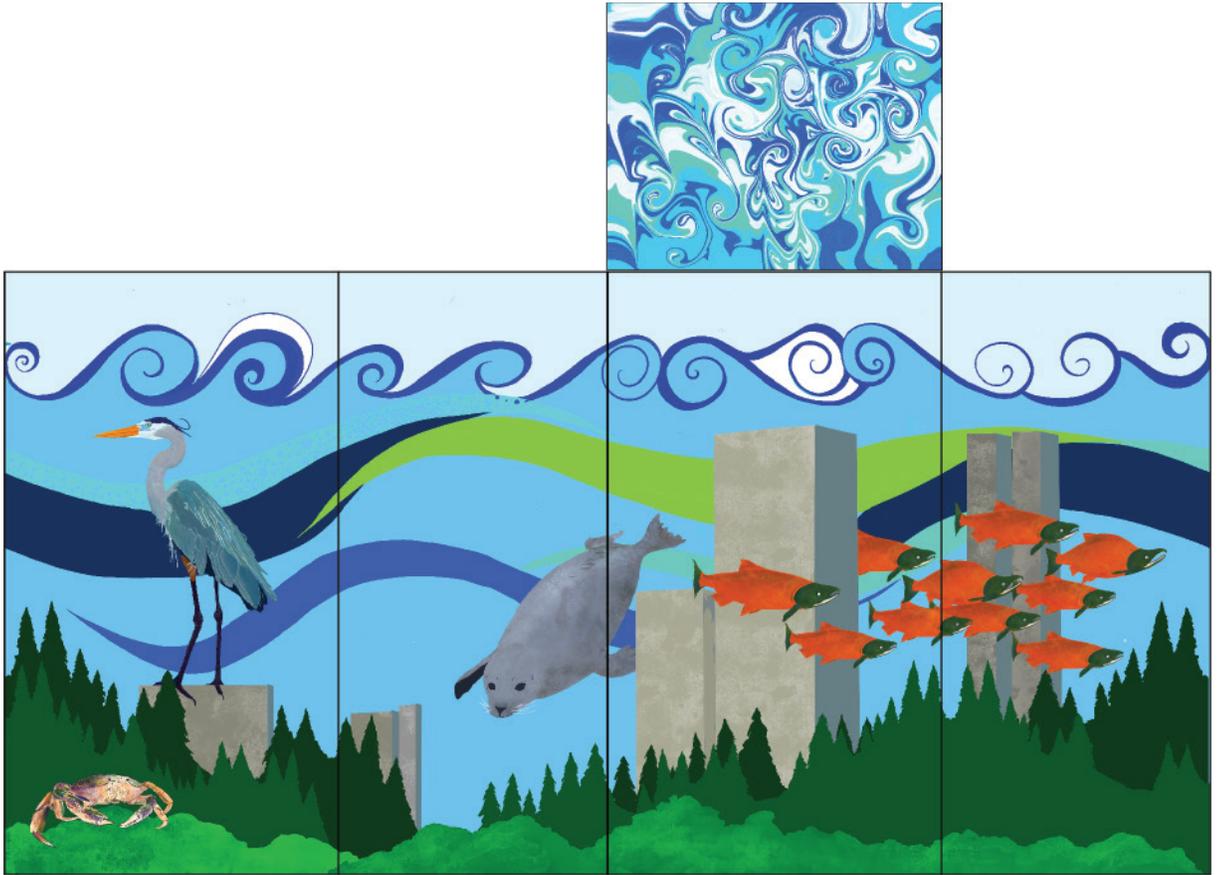
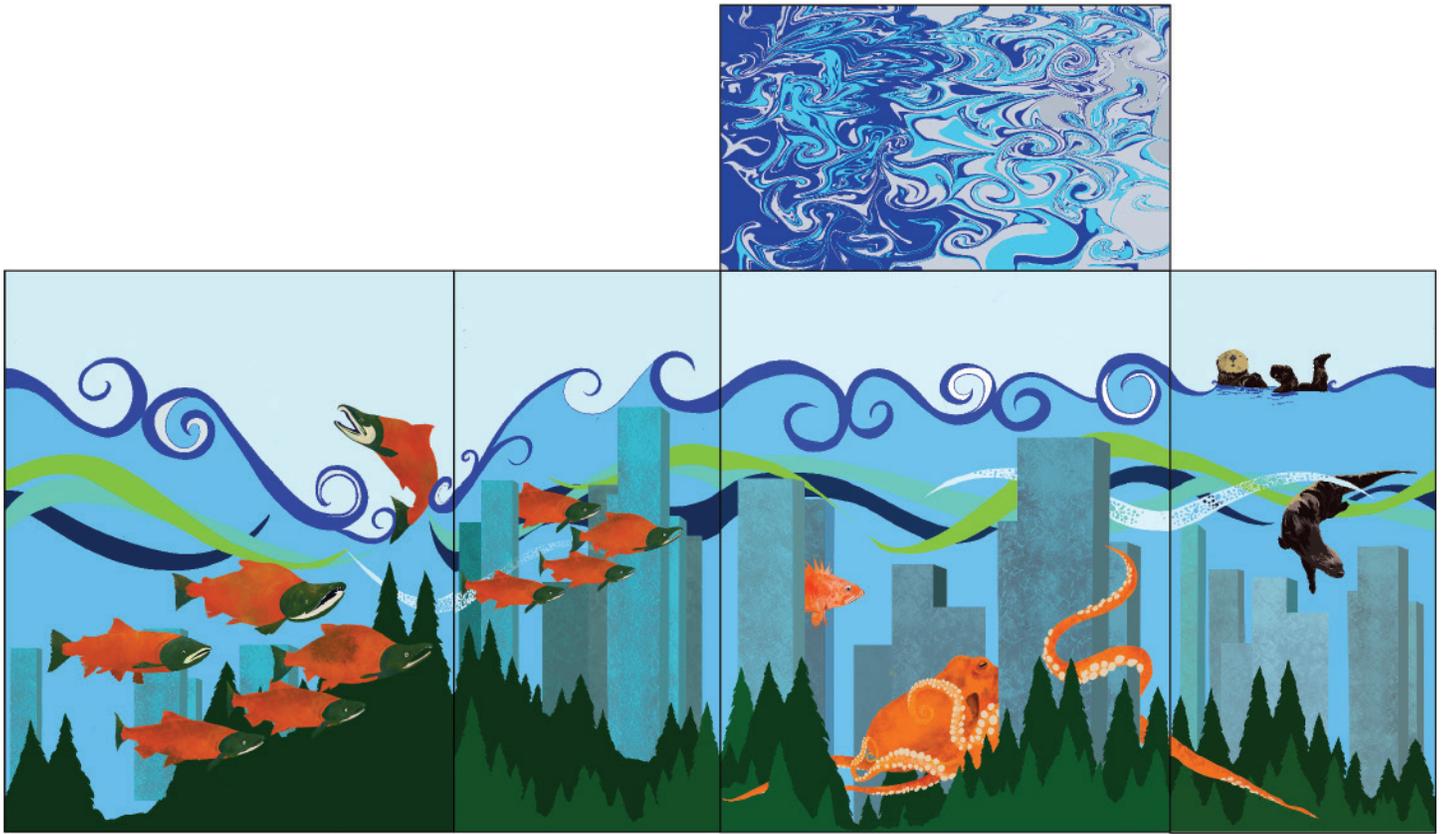
STAFF CONTACT

Manette Stamm, Arts Program Assistant
425-452-4064, mstamm@bellevuewa.gov

Attachment C - 2022 Utility Box Wraps Program for Downtown

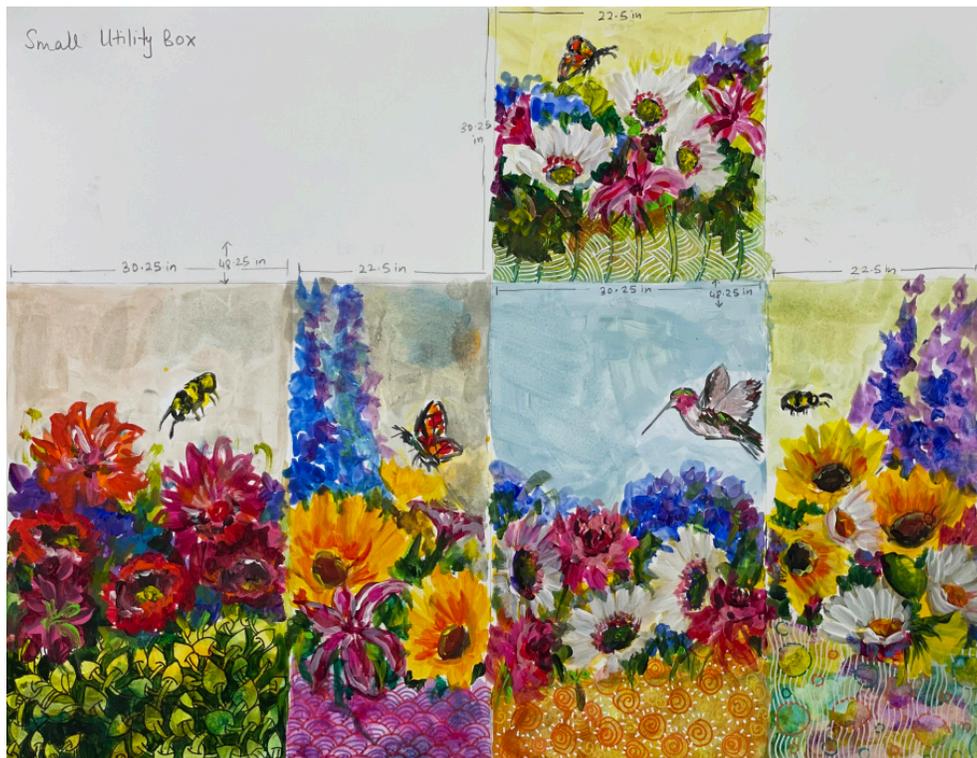
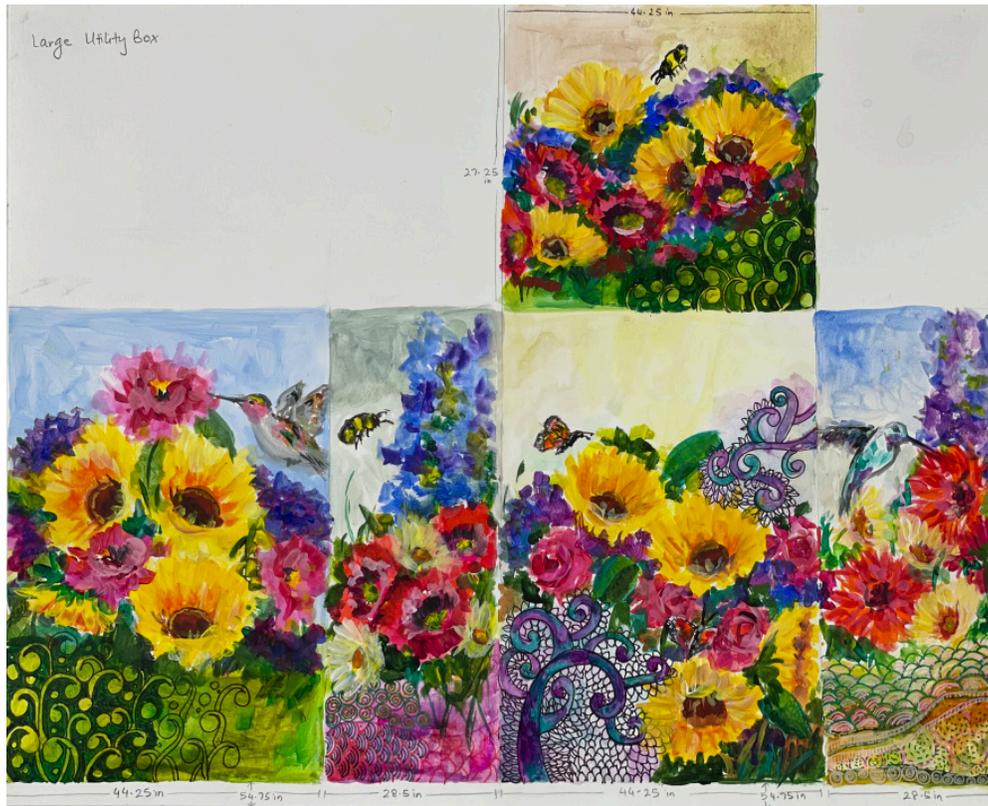


Please note that the following layouts are not representative of the final layouts. They are not to scale and only included for representational purposes.



Martha Spieker
TITLE TBD

NE 12th St & 116th Ave NE
NE Corner



**These are draft designs. Final designs will be delivered to staff on May 1 and presented to the Commission during the May meeting.

Rohini Mathur
TITLE TBD

NE 10th St & Midblock Crossing
NW Corner



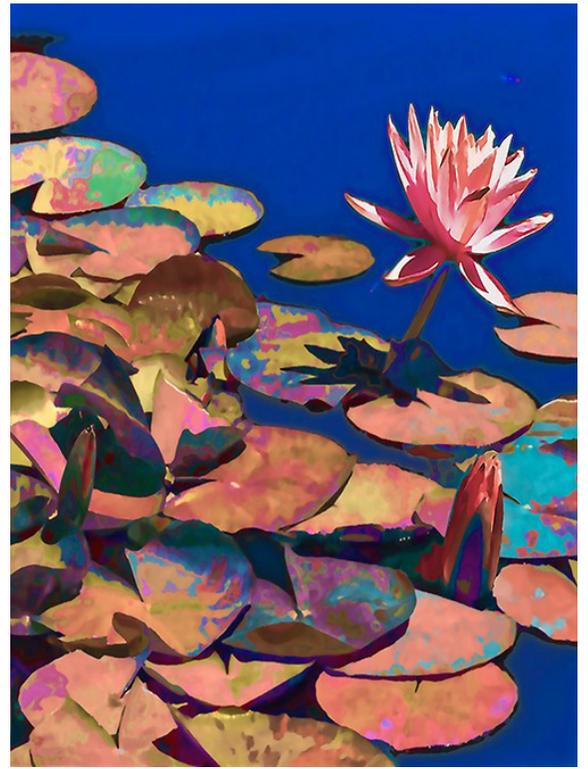
@carmelartlab



@carmelartlab

Carmel Mercado
TITLE TBD

NE 10th St & 108th Ave NE
SW corner



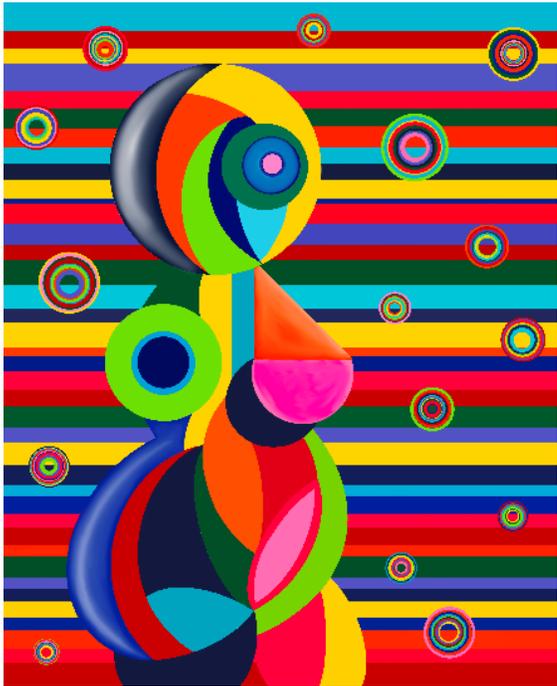
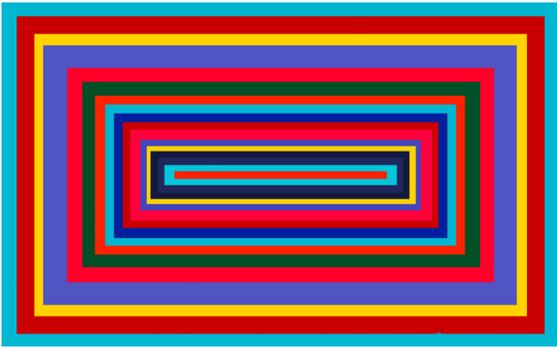
George Tuton
Water Lily

NE 8th St & Bellevue Way NE
NW corner



Teresa D'Ambrosio
Winter Reflections and
Mountain Beauty

NE 8th St & 108th Ave NE
SE Corner



Shima Bhamra
Spectrum

NE 8th St & 110th Ave NE
SE Corner



Soo Hong
*Paradise for You and
Dive with Me*

**NE 7th St & Bellevue Way NE
NE Corner**



Rey Daood
Various titles

NE 6th St & Bellevue Way NE
SE Corner



Amy Ferron
All Day Long the Earth Sings and
The Sun Beckons

NE 4th St & 106th Ave NE
NW Corner



Gail Baker
Three Brown Trout

NE 4th St & 108th Ave NE
SW Corner

Portable Artworks for Purchase

At today's meeting, staff will present the portable artworks recommended for purchase by the Portable Art Selection Panel for the Bellevue Art Collection and seek a motion to approve the purchases.

Motion: A motion to recommend to approve the recommended artworks to purchase as presented.

BACKGROUND

For this call, the City of Bellevue Public Art Program sought to purchase artworks from artists working and living within King, Kitsap, Snohomish, and Pierce Counties. The call was open between January 11th and March 11th, 2022, and received 200 artist submissions (198 qualifying applications) with over 1,000 artworks available for purchase. Artists were able to submit up to 10 artworks in various mediums, including two-dimensional visual art (drawings, mixed media, painting, photography, prints, and textiles), electronic art (digital, film, new media, and video) and small three-dimensional artwork.

The selection panel consisted of:

- Carl Wolfeich – Bellevue Arts Commissioner
- Lane Eagles – Associate Curator, Bellevue Arts Museum
- Sudeshna Dixit - Director of Cultural Connections, EastHub

The panel reviewed all application materials, including bios, statements, resumes and artworks for purchase. The criteria for selection included artistic merit and compelling themes relevant to the mission of the collection. The total budget for the purchase of portable artworks was \$38,000 plus sales tax with a maximum price of \$3,800 per artwork and artist. An additional budget is available for framing and installation costs.

RECOMMENDED ARTWORKS FOR PURCHASE

The panel recommends purchasing a total of 29 artworks from 24 artists totaling \$ \$39,315. The total for these artworks is above the budget by \$1,315. The panel felt strongly that the selected pieces formed a concise body of new work for the Portable Collection. This additional cost can be covered by the separate framing and installation budget.

<i>Artist</i>	<i>Title</i>	<i>Price</i>
Akiko Sogabe	<i>Autumn Falls 8</i>	\$ 1,250
Amanda G Knowles	<i>Built Environment</i>	\$ 2,500
Andrea Gogrof	<i>Block</i>	\$ 375
Alan Lau	<i>Cloudy Day, Farmers Market</i>	\$ 1,100
Deborah Kapoor	<i>Tending</i>	\$ 2,600
William Song	<i>Strata</i>	\$ 3,000
Brooke Westlund	<i>Amidst the Chaos</i>	\$ 3,450
Chandra Wu	<i>Resistors</i>	\$ 800
Denise Emerson	<i>Matriarchs</i>	\$ 500
Dorothy McGuinness	<i>Rippled Sapphire</i>	\$ 970
	<i>Zig Zag 2</i>	\$ 1,100
KT Hancock	<i>Carnelian Crystal</i>	\$ 3,000

Matthew Harkleroad	<i>Perhaps This is My Fort</i>	\$ 120
	<i>Perhaps Some Sort of Outpost or Still Life</i>	\$ 65
Morgan Madison	<i>Uptown</i>	\$ 2,000
Naoko Morisawa	<i>New Wave-Mandarin Oriental Knot</i>	\$ 3,800
Nico Inzerella	<i>Xela Azul</i>	\$ 2,500
Paula Rebsom	<i>Letting It All Out</i>	\$ 1,500
Philip Malkin	<i>Chainsunset</i>	\$ 500
	<i>The Commute</i>	\$ 305
Rey Daoed	<i>The Evolution</i>	\$ 550
	<i>Embracing Mixedness</i>	\$ 800
Seraphim Hong	<i>Chasing Light</i>	\$ 2,400
Shawna Koontz	<i>Asynchrony 4</i>	\$ 250
	<i>No 991 Between Stones</i>	\$ 180
Susan Zoccola	<i>NM Peonies 07</i>	\$ 800
	<i>NM Peonies 08</i>	\$ 800
Tanner Weiss	<i>Continuum</i>	\$ 1,200
	<i>Fire Neurons</i>	\$ 900
Sub total		\$ 39,315

STAFF RECOMMENDATION

Staff recommends the purchase of the above portable artworks for inclusion into the Bellevue Arts Collection.

OPTIONS

Option 1: Commission motions to approve the purchase of the recommended artworks by the Portable Art Selection Panel.

Option 2: Commission elects not to approve the purchase of the recommended artworks by the Portable Art Selection Panel.

Option 3: Commission elects to recommend purchasing a selection of the artworks recommended by the Portable Art Selection Panel.

NEXT STEPS

If the commission votes to recommend the purchase of these artworks, staff will work to procure the artworks throughout the spring. After all the artworks are acquired, staff will showcase the newly purchased artworks on the second-floor catwalk at City Hall, where the 2020 purchased artworks are currently hanging. The artworks purchased in 2020 will be sited in more “permeant” locations throughout City Hall, Mini City Hall, and various community centers in Bellevue.

ATTACHMENTS

Attachment D: Portable Art Collection 2022

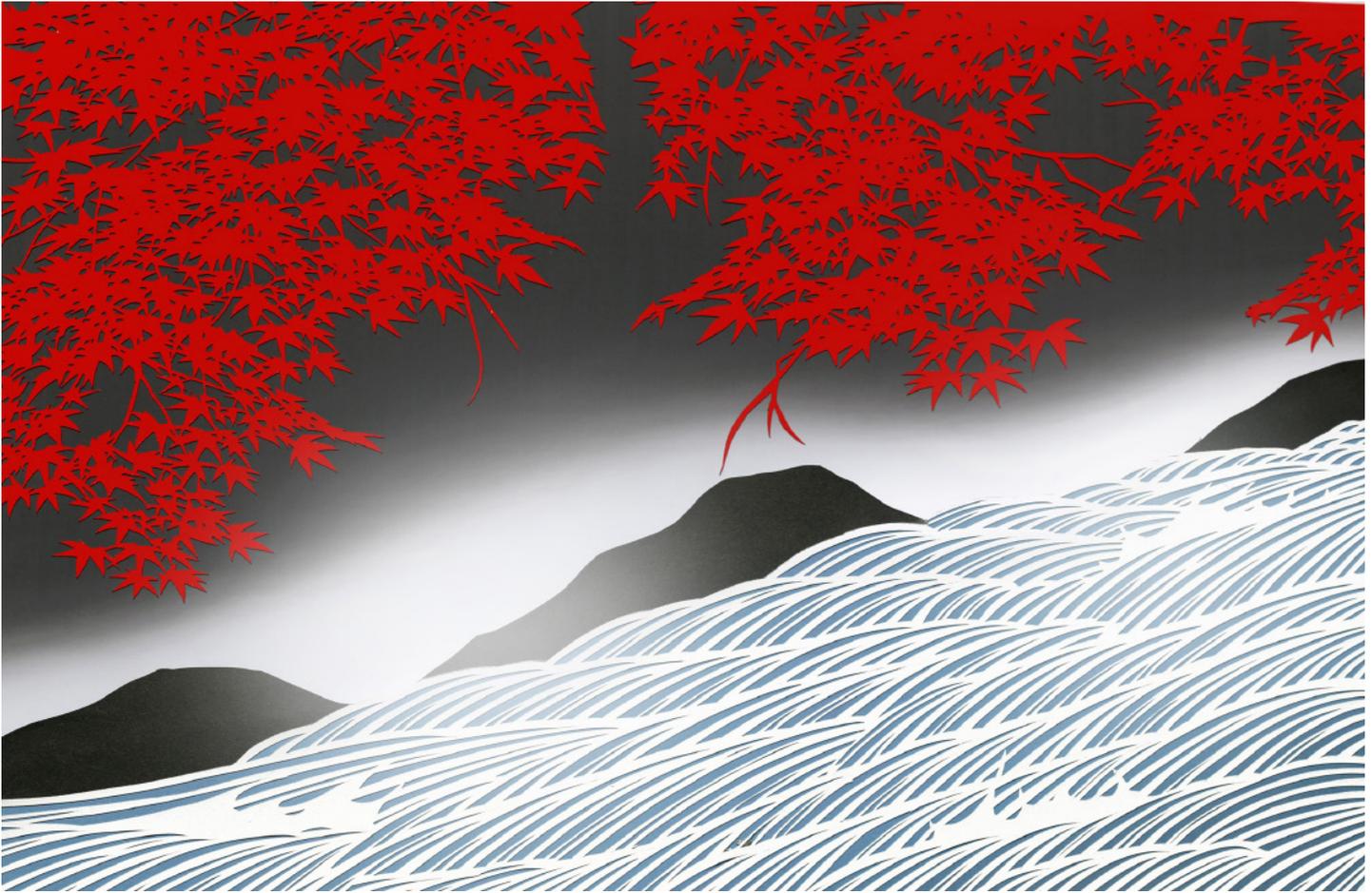
STAFF CONTACT

Manette Stamm, Public Art Assistant
425-452-4064, mstamm@bellevuewa.gov

PORTABLE ART COLLECTION

2022

**Prepared by City of Bellevue Arts & Culture Program
May 2022**



Autumn Falls 8
13" x 17"
Paper Cutting

Akiko Sogabe

Bio I was technical assistant in the Human Genetics Department at the National Institute of Genetics in Japan and the University of Hawaii.

In 1978, I moved to the U.S. and introduce Kirie (paper cutting) to the Pacific Northwest.

My original Kirie pieces can be found in the collections of Mitsubishi International Corporation, the State of Washington and Oregon Art Commission Public Art, Fort Lewis of Washington, Overlake Hospital in Bellevue, the Seattle Cancer Care Alliance and more.

My public art is installed at the Pike Place Market (History of Nikkei Farmers) and Uwajimaya Village (Dragon Tower) in Seattle.

I'm also an award winning children's book illustrator.

Statement My medium, Paper Cutting is an ancient and traditional art form. I've created my own style and have made it a fine art. I like to use this art form to depict delicate Northwest nature scenes stylized with a native Japanese sensibility. Inspired by Edo period print master Hokusai Katsushika, I began paper cutting as a junior-high-school student. For a long time, I did it just for a hobby and for myself, and sometimes I would give them to my friends but I never thought that I was going to be a professional artist.

I introduced this paper cutting to the Northwest in 1978. Naturalized to the U.S. citizen in 1997. I think my paper cutting images harmonize well with the environment of Bellevue and give people a different perspective of art.



Built Environment

Screen print,
Graphite, and
Acrylic on Paper
31" x 34.5"

Amanda Knowles

Bio Amanda Knowles was raised in Philadelphia, PA. She earned a BA from the University of Pennsylvania and a MA and MFA in Printmaking from the University of Wisconsin-Madison. She has received a grant from the Pollock-Krasner Foundation, multiple Artist Trust GAP grants, and was a finalist for the 2019 Neddy Award in painting. Knowles has held several artist residencies including at Bemis Center for Contemporary Arts, and the Ucross Foundation, and she participates in an annual Duwamish Artist Residency. She has taught classes and workshops and has been a visiting artist at universities around the US. Knowles currently teaches printmaking and drawing at North Seattle College, and is the director of the North Seattle College Art Gallery. Her work has been exhibited nationally and internationally and is currently represented by G. Gibson Projects in Seattle and Guthrie Contemporary in New Orleans. Knowles lives and works in Seattle.

Statement On one hand, my current work is an acknowledgment of the growth happening around us and is influenced by the dramatic, shifting surroundings of Seattle. Although, seemingly, this work looks to be about the supremacy of the constructed world, it is not. Instead, it is an acknowledgment of the human condition and how we build structures to protect and separate, but equally to support community and pull together. This is not just shelter, but also a thickened skin to cradle our tender bodies and hearts. These spaces allow us to keep ourselves separate, to allow room for vulnerability and our human frailties. Nature and humanity are part of this work. It is what these fortifications protect, look upon, and praise.



Block
20" x 20"
Oil/cold wax

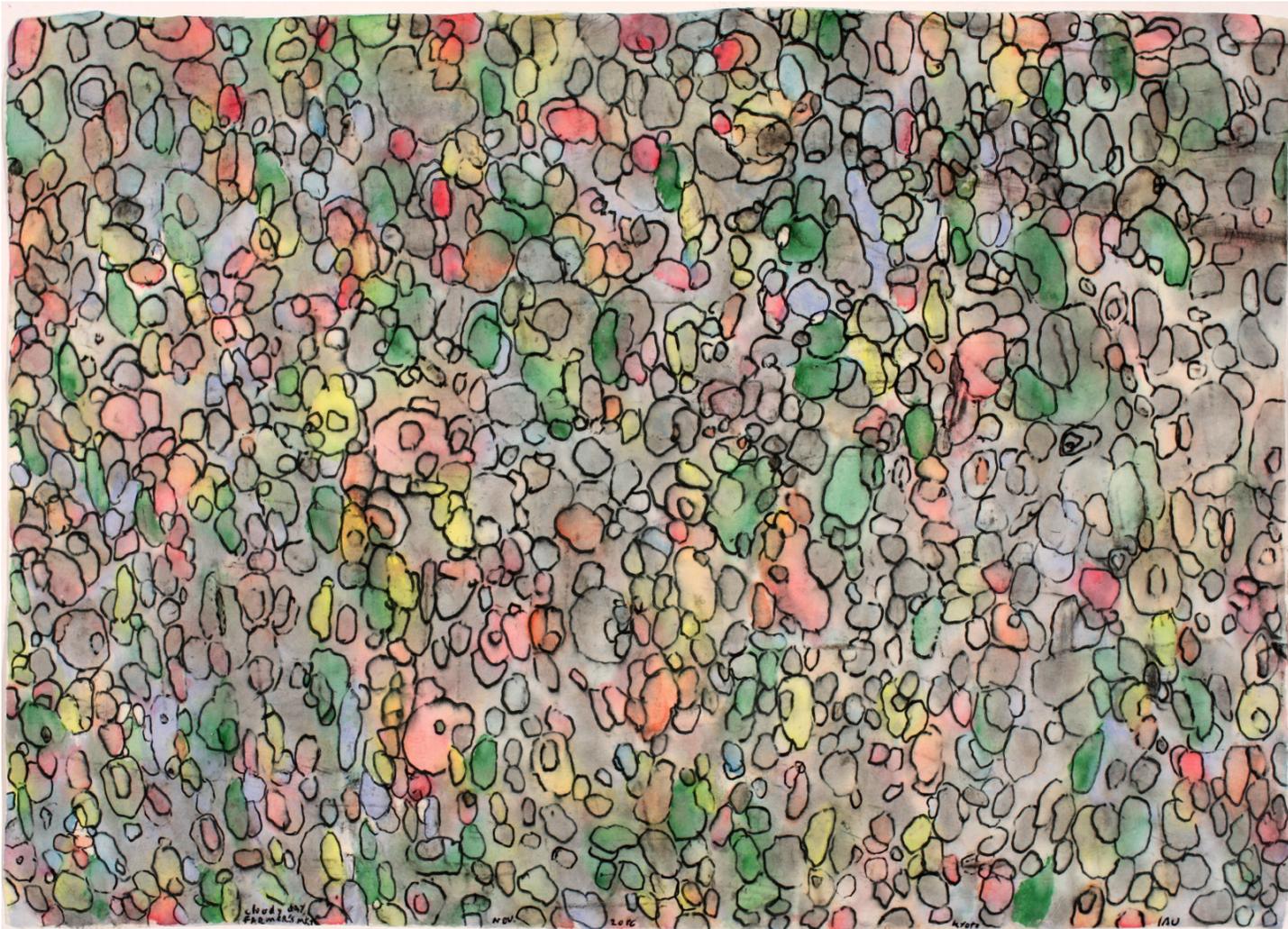
Andrea Gogrof

Bio Born European (German-French) I was educated in Paris, studying at the Sorbonne and at the art school Académie Charpentier. Coming to Seattle, I got my PH.D. from the University of Washington and I am a college professor and painter. In the past ten years I have worked with fellow artist Virginia Paquette and taken courses at several art schools and community colleges around the city. I am dedicated to both my professions equally.

Statement Walking the world with eyes open is my painter's philosophy. In (e)-motion, I distill the

immutable from the transitory. Color, scenes, atmospheres, the smell of waters, the back flash in the light of the moment. The skies in nature and cities announce the mood and change it. Magentas, pinks, blues, green and grays in all hues rise, linger and cover time and space inside and out of the observer's mind and imagination.

On the road, the Sound, lush grasslands, abandoned farms and objects flying by, some lingering for the time of a mind-flash. Later, the mind's eye projects the kaleidoscope of impressions onto the canvas, lovingly, in oil and cold wax.



Alan Lau

Bio Artist, poet, journalist and community organizer Alan Lau grew up in Paradise, California. Lau recalls early memories of his grandmother teaching him calligraphy in her kitchen. After earning his BA in Art from the University of California – Santa Cruz in 1976, Lau traveled to Japan where he studied sumi-e and brush painting. After settling in Seattle, Lau developed a visual style inspired by the traditional brush painting techniques, but unfettered by strict tradition. In 2014, Lau was given the title of Cultural Ambassador for the 2014 Seattle Mayor Arts Awards, honoring his efforts in the arts community.

Major exhibitions include the Kyoto City Museum (Kyoto, Japan), the University of Puget Sound, the Washington State Capitol Building (Olympia), the Whatcom Museum (Bellingham, WA), Yakima Valley Museum of Art (Yakima, WA), the Museum of Northwest Art (La Conner, WA) and Evergreen State College (Olympia, WA), among many others.

Cloudy Day, Farmer's Market

Sumi ink & mixed media on rice paper
12.50" x 17"

Statement The simple beauty of nature, although it looks still to our eyes, is constantly teeming with activity. It's this quality I want to capture in my work. Though I studied brush painting, I don't seek to do a traditional style. I find my own contemporary way, using the ink on rice paper with mixed media. The spirit of tradition looms behind me not as a rote model, but as a renewable source of encouragement to push ahead. I love the fact that one cannot always control the flower of ink on paper - it is a lot like the process of nature. As an artist I am deeply concerned with surface. I want to make paintings that can't be dismissed in one glance. I want mystery and depth. I want the viewer to feel somehow that their eyes can plunge in deep water, later after layer, before hitting bottom.

Tending

Fiber, paper, clay,
ink, mattress
ticking, shoebox
tissue liners, ink,
encaustic, and
R&F Pigment
Stick
36" x 36" x 2.5"

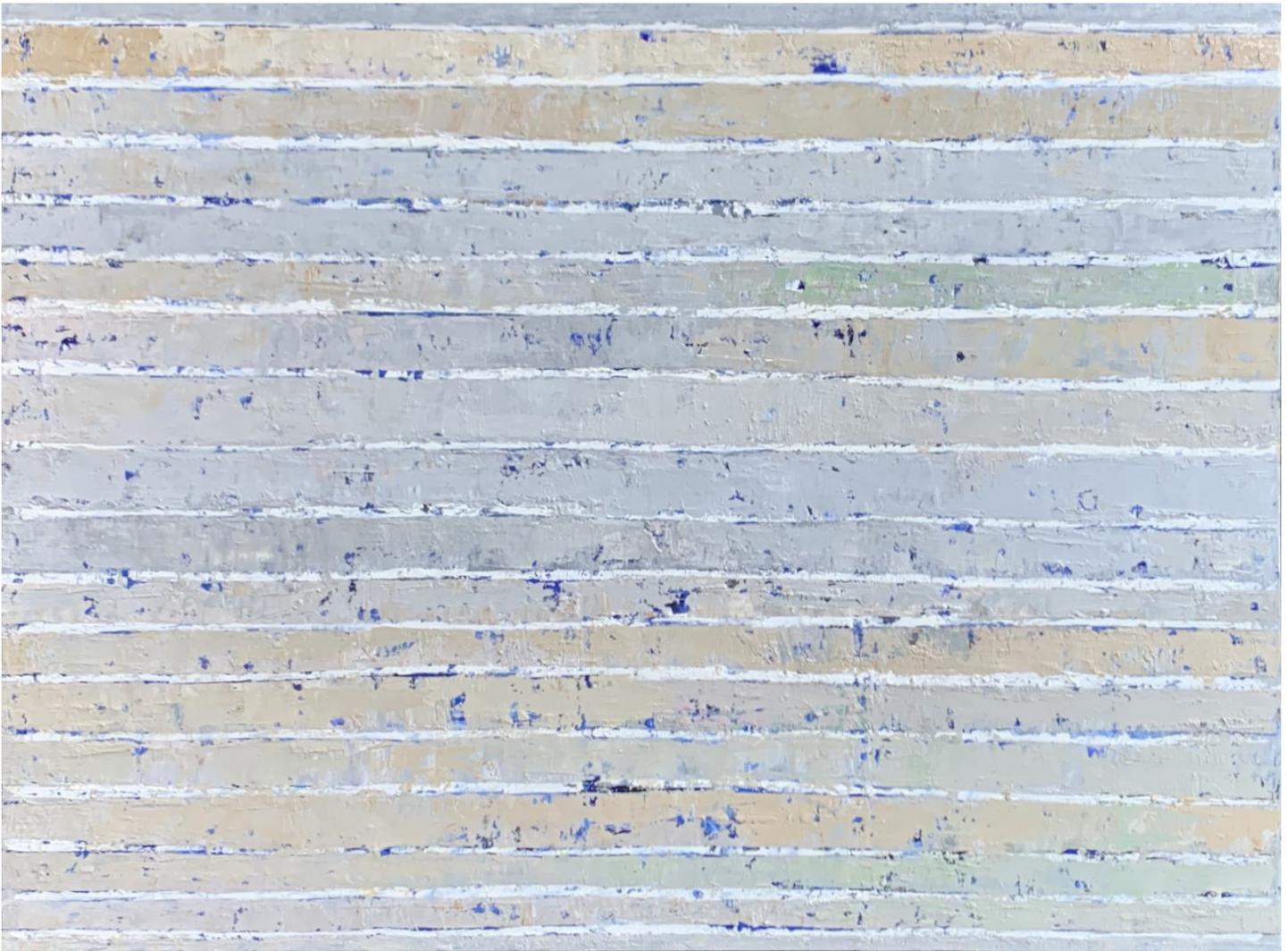


Deborah Kapoor

Bio Deborah Kapoor is a Seattle-based artist who creates dimensional, haptic, mixed-media paintings, prints, sculpture and installations. Kapoor's work blends unconventional uses of encaustic (wax), found materials such as flowers and family garments, and mixed media including latex, acrylic, and video projection. The artworks, which often hover in the balance between strength and fragility, evoke the alternating tenderness and tension that is inherent in all manner of relationships - daughter to one, mother to another - and how those relationships shift and change over time. Kapoor has gained international recognition in the encaustic community for her innovative use of encaustic wax as a sculptural medium. Often used

as a painting medium, encaustic wax becomes a method of connection in Kapoor's work, linking a wide variety of media through dipping, immersing, painting, and printing. Kapoor creates organic objects and installations inspired by universal themes — the body, motherhood, home, spirituality, nature, and aging.

Statement At a time when we are physically separated, these works are about core family relationships to which we are forever linked. These works imagine them as gardens, to which we must tend and care for. Other eternal themes include genesis, passing, and the fragile ties between the natural world and human life.



Strata

48" x 36"

Oil and wax on canvas

William Song

Bio William Song is a Korean-American artist living on Vashon Island, Washington. He has been deeply influenced by year-long stays in Italy, Japan and New Mexico and extended visits to India. His paintings are a meditative process, with attention on the purity and clarity of energy and relationships within the resonant tonal field of the painting. His focus is on light as both consciousness and communication. William's life experiences, including a Watson Fellowship and the University of Pennsylvania Law School, reflect explorations of abstract and intuitive awareness. The continual change, dissolution, renewal and unity of the woods, fields, creeks and sky on Vashon shape the co-creative process by which his works coalesce.

Statement Moments of color, like musical notes,

shape harmonic relationships. In a painting, each color is a tonal frequency in a vibrative electromagnetic field. My attention is on the purity and clarity of energy and relationships within that field. In the pure state from which matter arises, light is both consciousness and communication. Paintings exist through light, and have the capacity to resonate with awareness.

We have rare experiences in consciousness when the self we know, the chrysalis that it is, drops away. Such radical experiences have a significance, depth and coherence beyond the limitations of mind, memory, sensory perception and instinct. They are still-points within a world pulsing with fragmentary change. These paintings align us to the stillness within motion - to the cohesive unity of the present moment, independent of time or place.



Amidst the Chaos
48" x 48"
Acrylic on canvas

Brooke Westlund

Bio Brooke Westlund, a native Seattleite, has always loved art. She studied Photography, Art History, and Business at Western Washington University. Following graduation, Brooke worked under artist James Jensen as an apprentice and was inspired to pursue painting. Brooke has shown her work in many venues across the Seattle area. She has worked on multiple corporate commission projects for interior designers, as well as individuals to create the perfect painting for their home or commercial space. She opened her public studio and gallery in the eclectic Pike Place Market in 2011 where she spends most of her time creating and showing her work. She is wildly dedicated to her art practice and is always evolving and growing her unique style.

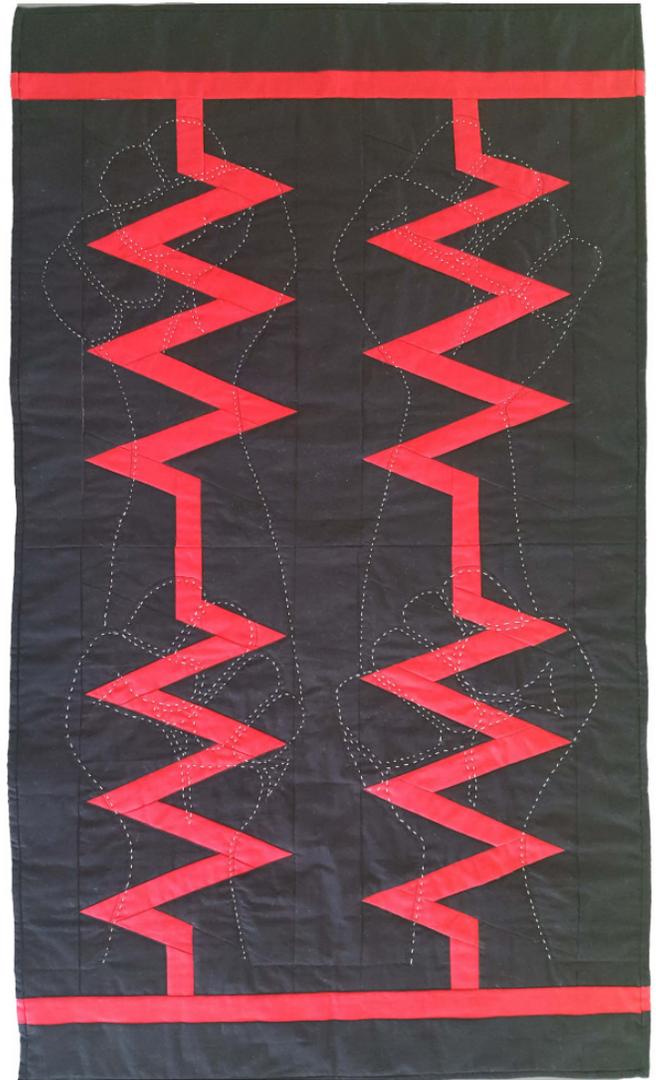
Statement Brooke has slowly developed her unique

style and built her career as an abstract and mixed media painter, exploring many styles and mediums over the years. Her work explores her love of life, the beautiful city of Seattle and all that it encompasses: texture, simplicity, complexity, movement, color, spontaneity, awareness and chaos. Brooke's mixed media and abstract paintings show her world through her photography, different types of paints, dry pigments, stamps, encyclopedia cut-outs, high gloss varnishes, and found materials. She blends them with large brushstrokes, splatters, drips, and bold colors. Her latest collection of abstract work is called "A Fine Balance" and she explores ways to convey this message of seeking to find balance in our lives on the canvas, she uses a combination of texture, layers, movement, and action and contrasts it with negative space, softness and simplicity in different ratios.

Resistors

42" x 25"

Quilt



Chandra Wu

Bio Chandra learned to sew from her mother and grandmothers, but was most inspired by her great grandmother's depression-era hand-pieced and hand-quilted double wedding ring quilts. She began to patch and embellish her blue jeans in high school while painting with watercolors and acrylics. Around this time she began her first quilt, but like a lot of quilters, did not actually finish her first quilt until almost 5 years later. She began making art quilts in 2009 and helped found the Seattle Modern Quilt Guild in 2013, leaving teaching in 2021 to pursue art full time.

Her quilts have appeared in FolkLife and Bainbridge Island Quilt Shows, as well as the Pacific Fiber Art Museum in La Conner, and Woman Made Gallery in Chicago. Her new fiber art piece "Pink Moon Volcano" has appeared in the juried exhibits at SFVACC/SCORE Uncommon Threads in 2021 and Craft Nouveau 2022 in Roseville, CA.

Statement Both the natural beauty and the modern industrial life in the Pacific Northwest influence my work in improvisational quilts and rhythmic stitch patterns. I like including weathered, found and reusable textiles and enjoy the juxtaposition of industrially produced materials with natural ones. My formal education in geology and physics informs my view of the world and inspires my structures and layers. I find repetitive processes like stitching meditative and relaxing as I incorporate hand piecing, embroidery and hand quilting in my recent quilts. I sometimes overlay graphical patterns to convey quantitative symbolic information illustrating concepts such as financial anxiety, global temperature anomalies or literacy development. Lately I have been exploring how these concepts and patterns intersect with the middle period of my Gen X life.

Matriarchs

14" x 11"

Digital art



Denise Emerson

Bio I am Skokomish tribal member #126 on my mother's side, and Navajo on my father's side. In my childhood, I practiced art to express my instinctive drive to create. During the summer of 1967, I was introduced to Native American beadwork at beading circles.

After high school I attended the Institute of American Arts (IAIA) where I learned more beading techniques along with drawing and painting.

After IAIA, I continued taking art classes. A two-dimensional art professor suggested I enroll in the UW Graphic Design Program. I did and was accepted. I was involved with the powwow program. I designed the marketing material, and the UW First Nations logo.

I learned to use MS Excel at the UW and use it to design bead art compositions.

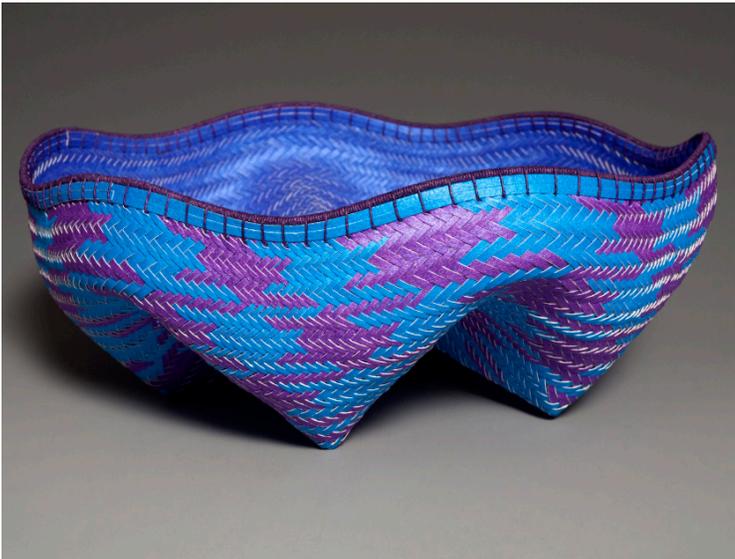
Art life after UW, I've entered juried Native art exhibits. I've won monetary and title only awards for my beadwork, Excel and Illustrator compositions.

Statement Being raised by a traditional Navajo father and Skokomish mother, one of their teachings was that I am here because of my ancestors. Ancestors became my inspiration. I research and study historical photos of Native people and create contemporary art of them. My goal is to claim and bring forward into contemporary time their image in the photos. I add color and create compositions from multiple photos. I study the photos for hair style, body ornamentation, clothing, basketry, and shoes.

I take apart the photo to use the parts of the photo that interests me. I add color combinations to the black and white photo. Sometimes I will use one person in a composition, or I will use several photos of people to create one composition.

My goal is to honor, acknowledge, and give space & time to my ancestors in my artwork.

I prefer plexiglass prints.



Rippled Sapphire

5" x 11" x 11"

Watercolor paper, acrylic paint

Dorothy McGuinness

Bio Dorothy McGuinness took her first basket making class in 1987. She has participated in more than 200 basket workshops over the years. She has studied extensively with Jiro Yonezawa, a Japanese basket maker and teacher. Dorothy discovered her medium of choice in 2000, when she took a workshop with Jackie Abrams using watercolor paper as a basket weaving material. She now works exclusively in diagonal twills creating contemporary sculptural baskets. She has participated in numerous local, national and international shows and has won various national and international awards. In 2007 Dorothy participated in a Fiber Arts Certificate Program at the University of Washington Professional and Continuing Education School. She also participated in the EDGE professional development program, in 2008, sponsored by Artist Trust. She was born in 1961 in Western Washington and currently resides in Everett, Washington.

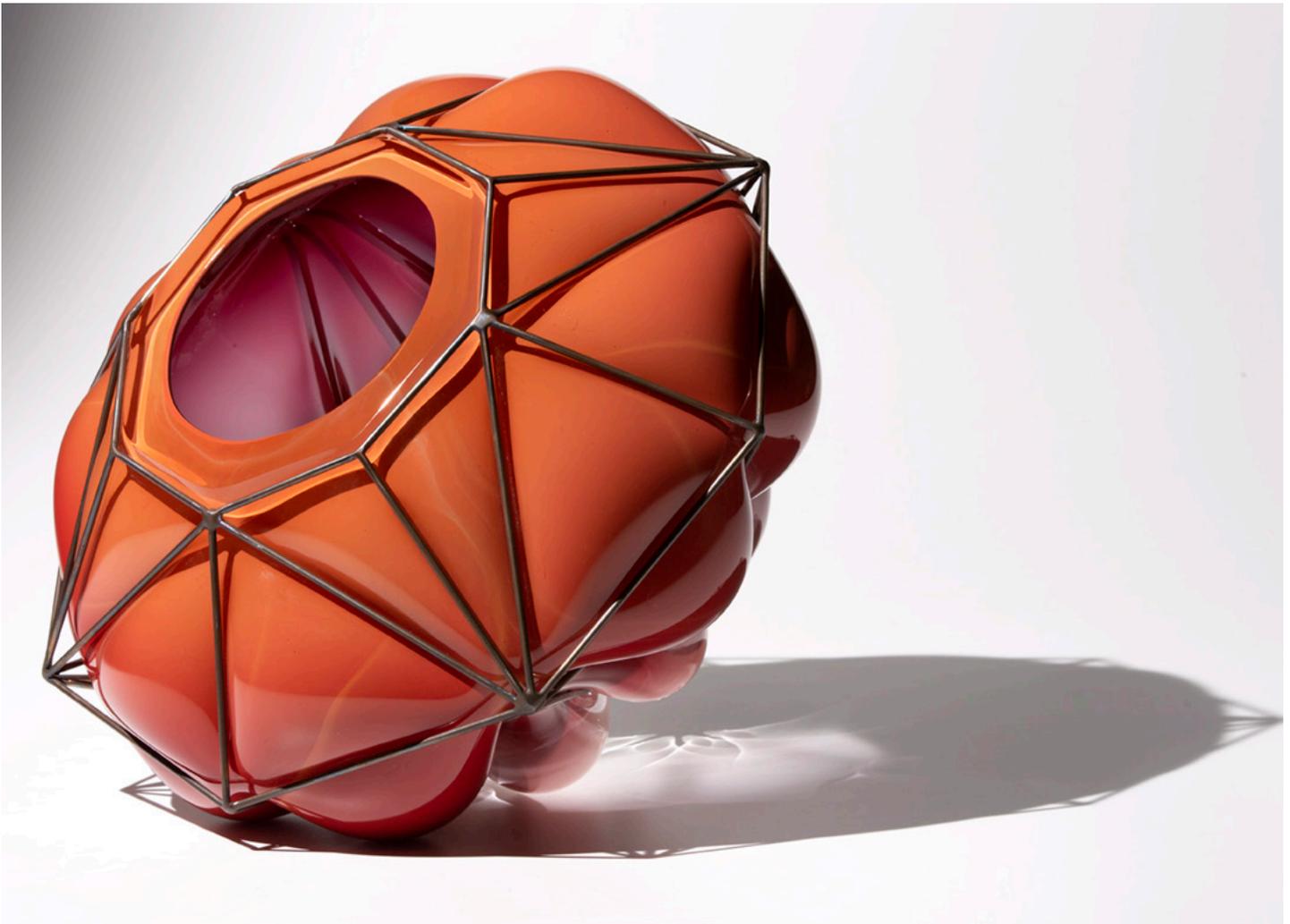
Zig Zag 2

9" x 14" x 8"

Watercolor paper, acrylic paint



Statement After many years of exploring the woven form, I have mastered the art of diagonal twill and mad weave, with which I create forms and structures not normally found in the basketry world. My medium for this unique work is watercolor paper, which I have painted and cut into narrow uniform strips to achieve the precision I seek. I am very much interested in the math and geometric constraints of the work. Using hundreds of strips of paper at a time, I explore new structural forms. The evolution of my body of work is built on taking risks, and avoiding the "known". The risks offer challenges, which often lead to new directions. This is the excitement that keeps me working in a repetitive medium: it is an on-going meditation on improvisation, a continual experiment through which I progress and develop.



Carnelian Crystal

12" x 12" x 10"

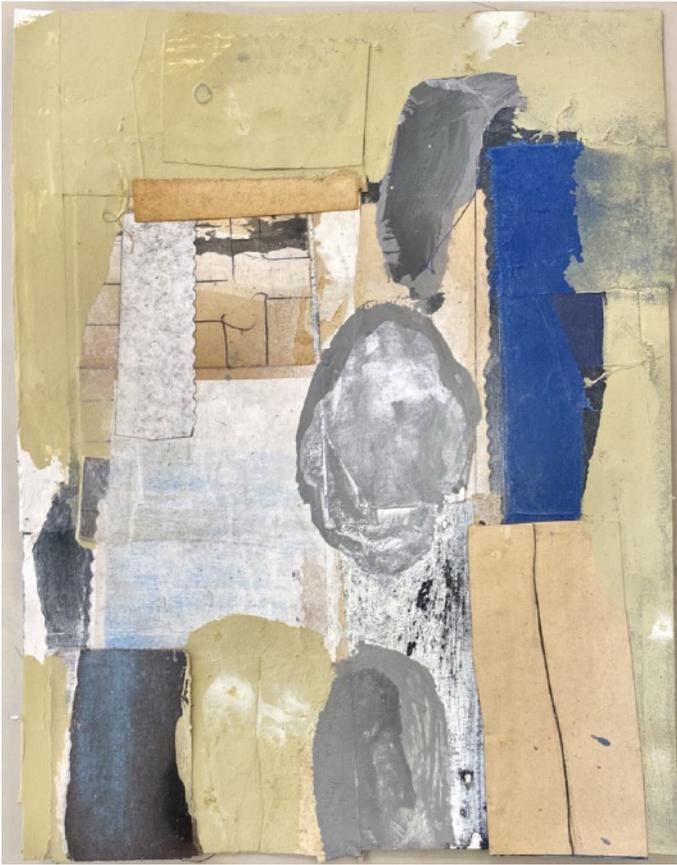
Blown Glass, Stainless Steel

KT Hancock

Bio I am an artist based out of Seattle, Washington. With a degree in Jewelry/Sculpture, I study themes of adorned spaces. I have shown internationally and was a featured artist at the Ireland Glass Biennale. My most recent feature is being a demonstrating artist at the Royal Danish Academy of Fine Arts in Bornholm, Denmark. I have been selected for several public art opportunities through the Office of Arts and Culture, including Emerging Together and FLOW. In February of 2021 I received an Environmental Award from the Imagine Museum for work submitted to the show Op Art/Glass. In late 2021, I was part of an artist team within the community alongside Henry Jackson-Spieker to create a series of Public Art lanterns at the new development at Midtown Square. Currently, my work

can be found as part of a two artist team exhibition at Method Gallery in Pioneer Square.

Statement My explorations of adornment are found through the creation of jewelry-like objects. The repetition of jewel-like shapes through history has perpetuated the cultural identity of gemstones being something of high value. My work takes a more utilitarian approach to objects and their value and focuses on the principles of object reconstruction. Within this, the functional value of an object is completely removed. This kind of display of an object alters the perception of the viewer by removing any sort of original value, and replaces it with a value of materials and charged sentimental recognition.



Perhaps This Is My Fort

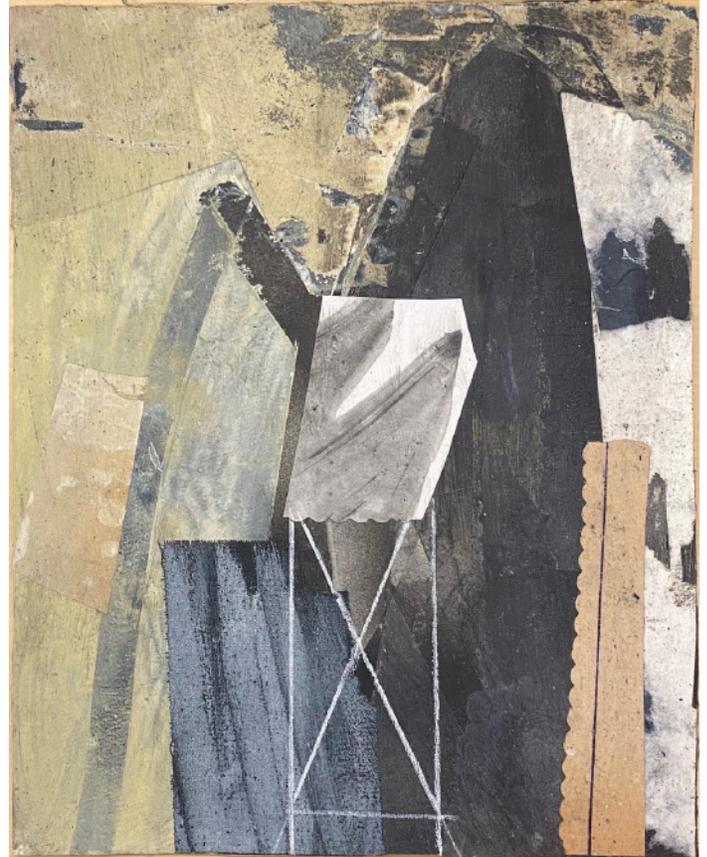
10.5" x 14"

Acrylic, painted paper and cloth on paper

Perhaps Some Sort of Hill Outpost or Still Life

8" x 10"

Acrylic, white charcoal, painted paper & cloth on paper



Matthew Harkleroad

Bio

Arizona native, Matthew Harkleroad, earned his BFA in sculpture from Arizona State University. This sculptural foundation in materials combined with an abiding love of drawing and painting continue to inform and inspire his surfaces, edges, textures and use of color. After moving to Seattle, Harkleroad earned his Masters in Teaching from Seattle University. He has been teaching art in Seattle ever since. Harkleroad's artwork has been included in several regional juried exhibitions, including the third biennial Bellingham National at the Whatcom Museum in 2019. His one-person exhibition, "Allowing Space", showed at Gallery 110 in Seattle's Pioneer Square arts district in the summer of 2019. In early 2020, Harkleroad partnered with New Mexican artist, Erin Galvez, on a two-person show called "Layered Histories" at Phoenix, Arizona's Cobra Flute Projects. Harkleroad's work was recently featured in Contemporary Collage Magazine. Harkleroad continues to enjoy working collaboratively with artists in the US and internationally.

Statement The forms and images that I depict in my work pause just short of the moment of resolution, just before naming and storytelling. During the process of creation, basic attributes like shape, texture, color, material and edge become my primary focus. I consciously avoid creating something identifiable, allowing intuition to create the relationships, build the structures and choose the materials. I employ techniques and materials that have raw, humble, essential qualities that, for me, speak to the first fresh moments of manifestation. Perhaps it is in these moments of limbo, that we may experience the freedom of being untethered from concept and perceive our own truest nature, before identities and stories. I see my artwork as artifacts of this exploration, offering an entry point to myself and anyone else drawn to look.

Uptown

17" x 8" x 8"

Kiln formed and cold worked glass



Morgan Madison

Bio Morgan Madison is a Pacific Northwest artist working in numerous media, kiln formed glass primary among them. His artistic practice is dedicated to the exploration of ever-evolving stories, the development of new work in this pursuit and the teaching of his process to students around the world.

Madison's early interest in the arts was inspired by the drawings in the comic books he collected with his brothers, and he was encouraged from the outset by his parents and teachers. These encouragements led him to study at Lewis and Clark College in Portland, OR where he received a BA in Studio Art.

A subsequent job in the fiery depths of a glass factory introduced him to the material which now forms the core of his practice. In 2013 Madison put down roots in Seattle, building a studio in Crown Hill that serves as home base for his creative explorations.

Statement I like to walk unfamiliar streets and through neighborhoods unknown to me. I wonder as I wander, drawn in by the things I find there- an old church, a colorful mural or a friendly tree. I like to walk past familiar landmarks in my own neighborhood, finding surprising details that I never noticed before.

Amongst the "noise" of the built and natural environment all around us are resonant elements that reveal glimpses of the intertwined stories that comprise the world we inhabit and those we build around and within ourselves.

The search for these resonant elements is the basis of my work. Employing them as visual language allows my work to resonate with others while simultaneously being personal. Of critical importance to me is creating a narrative that is compelling, yet incomplete, balanced between welcoming the viewer in and allowing them space to finish the story as they see fit.



**New Wave
-Mandarin
Oriental Knot**
24" x 30"
Handcrafted
oli-stained
wood and
paper mosaic,
acrylic, washi
on board

Naoko Morisawa

Bio Born in Tokyo, I have been a mosaic artist for decades, currently working in the Greater Seattle area and beyond. I moved from Japan to the Pacific Northwest in the U.S. in 2004. I have exhibited my work across the U.S. in more than 33 states, and in international museums including the Tokyo Metropolitan Art Museum in 2019, the Bellingham National 2019 at Whatcom Museum, the 2014 Dublin Biennale in Ireland, the 2017 National Weather Center Biennale in Norman, Oklahoma, The Currents 2020 National Craft Exhibition in Everett, Washington, the 2021 Artworks Northwest Biennial in Roseburg, Oregon, and the 2021 Brand 49 Annual National Juried Exhibition of Works on Paper National in Los Angeles, California. Corporate exhibitions include Amazon, GE, Nordstrom, and Facebook Open Arts Project(TBC). My artworks have been collected into the Seattle-Tacoma International Airport; the City of Portland, Oregon; and the Cities of Seattle, Kent, and Shoreline, Washington.

Statement Artwork-Style: There are various restrictions, I am trying to freely express my work in a unique style using wood and Japanese paper with main material. I am exploring and creating a niche zone for contemporary artwork by my mosaic-collage painting.

Statement: My artwork is hand-made of thousands of very small slices of natural and oil-dyed (wood) cut on board. I like to incorporate the patterns in the wood and enhance them with oil-stain. The variety of wood grain is very beautiful and the pattern is never the same. The combinations of natural and oil-stained grains create interesting shadows and impressions. My imagery comes from common items: nature, a wave, waterfalls and landscape etc. I am currently developing a new body of work using other materials such as paper, cardboard and garden hose etc in addition to wood mosaic art-form.



Xela Azul

37" x 32" x 1"

Wheat pasted image on wood panel with oil paint and latex paint

Nico Inzerella

Bio Nico Inzerella is a Mexican-American/ Jewish-American multimedia artist, born and raised between Southern California and Seattle by a single parent. The themes and images of Nico's art often reflect Indigenous life and immigration throughout the Americas. He received his B.F.A. from Western Washington University - School of Art. He is a faculty art instructor at North Seattle College through their Continuing Education program. He is also a full time web developer for the college. His art has been exhibited throughout Washington State and has art on permanent collection with the City of Seattle, Daybreak Star Cultural Center, ArtsWa, RACC City of Portland (Oregon), and the City of Shoreline. He has been recognized by Crosscut Magazine, Schack Art Gallery and Columbia City Gallery. Nico spent a year in Latin America, primarily Mexico, researching fine

art, street art, printmaking and artisan crafts.

Statement I'm a Mexican-American/Jewish American Artist. Preserving my family culture is important to me and I do this through my artwork. My family has been in the US (California and Washington) for 4-5 generations. The first small chunk of my life I grew up in Ventura, California but my family moved up to the Seattle area in the early 1980's. We moved to a small town named Carnation, a small community built of farmers and loggers. It wasn't until college in Bellingham where I grew and started to find myself. After college I moved to Mexico for 6 months and after that I started to identify as Mexican-American or Chicano. Although I'm not fluent in Spanish I connected with my culture through my art.

Letting It All Out
90" x 86"
Quilt

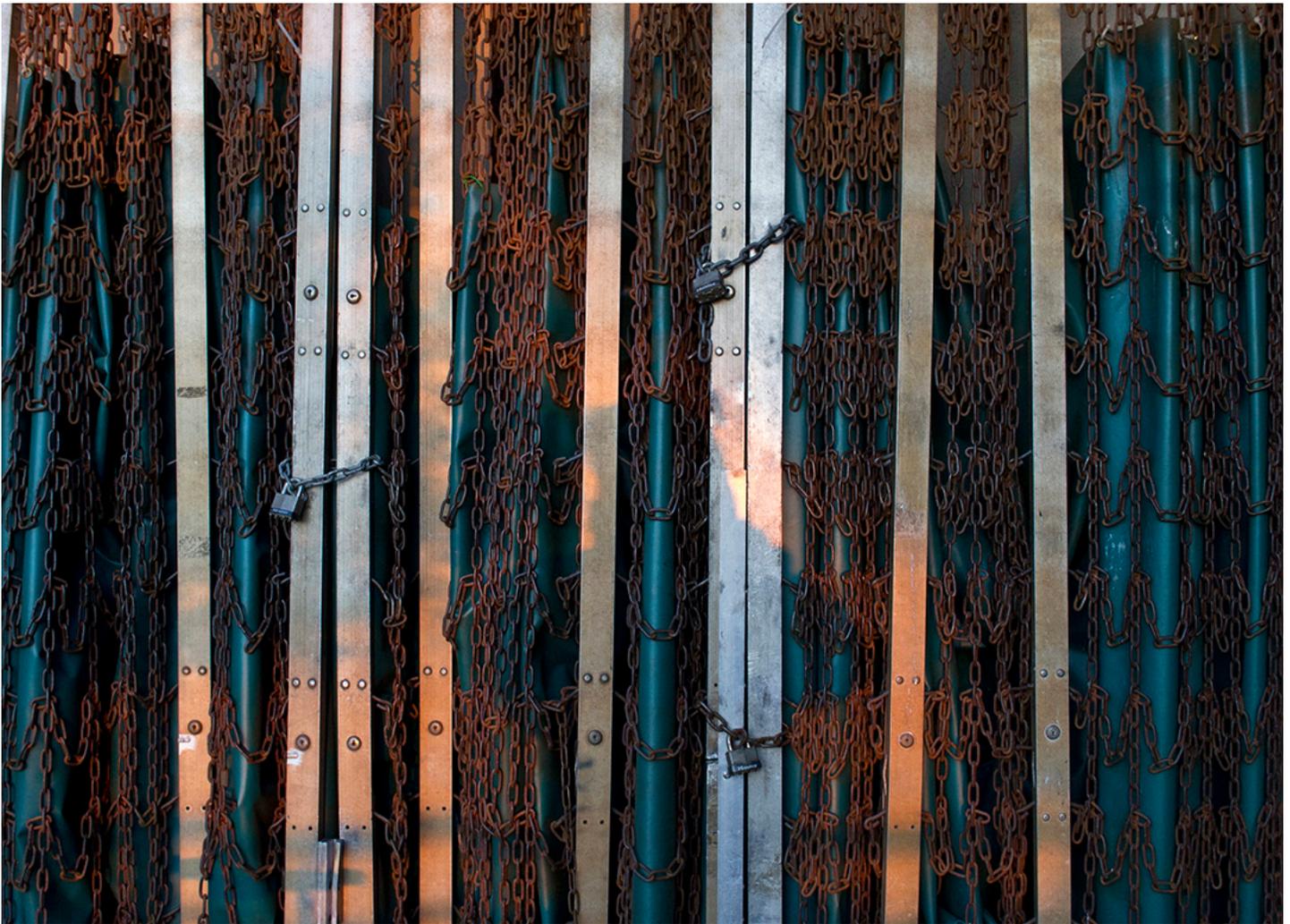


Paula Rebsom

Bio Paula Rebsom is an artist and educator based in Seattle Washington. She received and MFA in Sculpture from the University of Oregon. Her interdisciplinary practice includes sculpture, installation, and image based work. She is full-time faculty in the art department at North Seattle College. Her work has been exhibited widely across the US, including group shows in New York City, Philadelphia, Miami, and Los Angeles, along with solo exhibitions at The Art Gym in Portland, OR, Gallery of Contemporary Art in Colorado Springs and SOIL Gallery in Seattle. She has been awarded residencies at the Ucross Foundation in Wyoming and the Djerassi Program in California and is the

recipient of numerous grants including a Career Opportunity Grant, Professional Development Grant, and Individual Artist Fellowship from the Oregon Arts Commission, Career Opportunity Grant from The Ford Family Foundation, and a Project Development Grant from the Regional Arts and Cultural Council.

Statement Quilts evoke a sense of comfort, warmth and security while also hiding or obscuring what is hidden just beneath the surface. The duality present in these ideas reflects the emotions and vulnerability that comes from becoming a mother at a time when the world feels so uncertain.



Chainsunset
20" x 13.3"
Photograph

Philip Malkin

Bio Philip Malkin is a media artist living in the Pacific Northwest. His work has been exhibited in photography and art shows across the United States and published in several art anthologies. He has exhibited in several prestigious institutions including the Griffin Museum of Photography in Boston, Massachusetts and Blue Sky Gallery in Portland, Oregon. His work is included several private collections.

Philip grew up in a suburb of New York City. He has always been interested in the arts, first as a music student and later visual art. He first studied photography at the State University of New York College at Buffalo, receiving a Bachelor of Fine Arts. He earned his Masters of Fine Arts in Generative Systems (art and technology) from The School of the Art Institute of Chicago. Philip's art practice derives from his training in fine arts and background as a

commercial photographer.

Statement I have been living in urban environments my entire life. Having grown up in a suburb of New York City, I have watched as people built great structures and not too often has the built environment or landscape been considered and the impact on the natural habitat.

I have been photographing structures in the landscape for several years. I look for the relationship of human-made structures in the environment and how they might tell a story of our existence. I ask the viewer to look beyond the landscape or the cityscape and find an aesthetic in the place. It is through this perspective that these images have been created. I think of these photographs as bearing witness to what people build to justify changing the landscape.



The Commute
16" x 20" x 0.8"
Acrylic on canvas

The Evolution
24" x 36" x 0.8"
Acrylic on canvas



Rey Daoed

Bio Born in Seattle, Rey is an Asian American artist with disability. Typing, handwriting, and text-to-speech apps are his preferred method of communication. Rey began painting in 2015, and the medium soon became an important secondary means of communication for him. Rey's award-winning work has been featured in group exhibitions both locally and abroad. Rey has expanded his work to digital art and public art installation. Upon graduation, Rey has been taking art classes at Seattle Artist League.

Statement I use a text to speech app to communicate. Often people have to wait a long time until I finished typing which can be excruciatingly a long time. The good thing about my art is that you don't have to wait for me. It is up to you, the viewers, to see what I want to say. The visual language is fascinating to me. It can speak to things that words can't say. I also discovered how it can be open to interpretation. I feel I am communicating and making connections to people that way.



Embracing Mixedness
10000px x 10000 px
Digital

Seraphim Hong

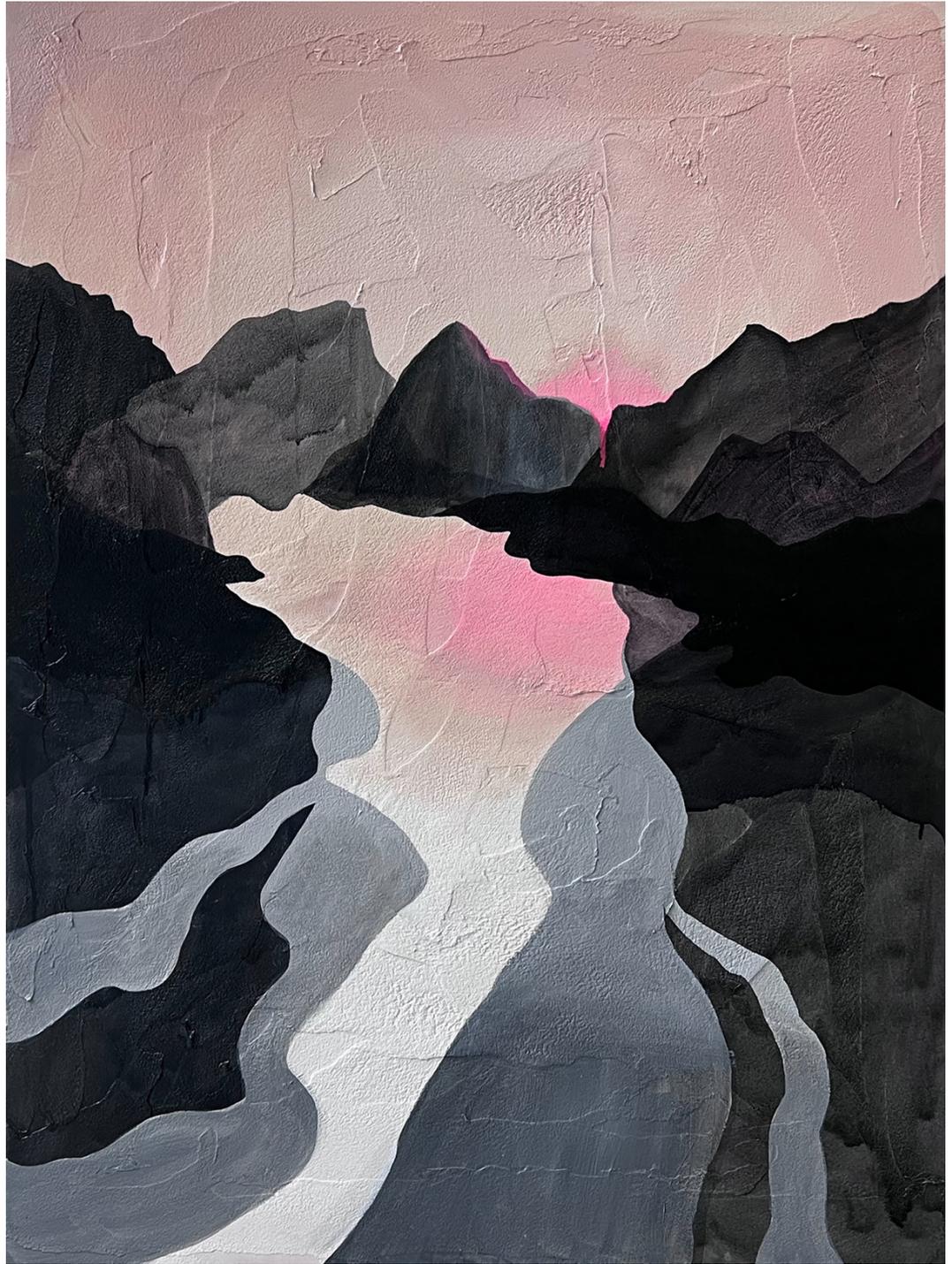
Bio Seraphim Hong is a Seattle based visual artist originally from La Mesa, California. She graduated with an Associate degree with a concentration in art at Bellevue College in 2018 through the CEO Youth Re-Engagement program. She went on to major in Painting and Drawing at the University of Washington, graduating in the honors program in the School of Art in 2020. She has since continued to create traditionally, focusing on watercolors and oils as well as exploring digital painting. As a multiracial individual with an ancestry of refuge and incarceration on stolen Indigenous lands, she mainly creates visuals reflecting on complex identity in the world that leads to intangible emotions and a multifaceted view of self. Her works mainly focus on these emotions and creating allegories through colorful, expressive abstract works of figures, flora and fauna in the natural world.

Statement As a multiracial individual I have grappled with the feeling of not belonging to any racial identity and a loneliness that stems from this uncertainty. In response to this struggle, my work is a celebration of friendships between multiracial women of color. The figures represent my two close friends and me. We are all multiracial women of color who met at Bellevue College and created a lasting friendship that encourages us to embrace our diversity. Our stories folded together through our friendship and experiences surrounding Bellevue: our meeting place. Inspired by my Japanese American ancestry, I drew patterns to replicate chiyogami; paper used for Japanese papercraft. The forms are based off images from our Chamoru, Filipinx, Japanese American, and Korean backgrounds and imagery of Bellevue representing the unique experiences that make up our story together. Collaging this imagery together serves as a reminder that multiracial individuals are not alone.

Chasing Light

30" x 40"

Acrylic, gouache on panel



Shawna Koontz

Bio Shawna Koontz is a painter living and working in Seattle, WA. Her paintings explore fear, reverence, and nostalgia for the Pacific Northwest landscape. She received a BFA from Massachusetts College of Art and Design (MassArt) in Boston. Her work is in many private collections including the W Hotel.

Statement These paintings are the long cozy drives with the windows down, high overhangs with a view,

winding roads that lead to the sky, going back to the place I first learned to camp or make a snowball: roads lining cliffs without guard rails, angry waves that can pull the world with them, and serene walks on the rock covered coast. Each painting unfolded intuitively – a blend of familiar terrain and invented space – allowing composition, color, light, and experimentation with media to dictate the direction of each piece.



Asynchrony 4

38" x 30" (image area 32" x 24")
Archival digital print

Stephanie Krimmel

Bio I'm both an early and late bloomer when it comes to art. I completed an art degree from the University of Washington in 1994, then pursued a career in Web design and development instead. Twenty-some years later, I realized I missed practicing creativity for creativity's sake and restarted an art practice in 2018.

The past four years have been transformative for me as I transition from my previous career to being an artist. I was selected as an Artist-in-Residence for Shoreline Parks and as a member-artist of Shift Gallery, and am grateful for these opportunities to experiment with new ways for people to experience and interact with art.

My art influences include Sol Lewitt, Keith Haring, Ann Hamilton and Kimsooja.

Statement My work explores concepts of time,

No. 991, Between Stones
20" x 20" (image area 18" x 18")
Archival giclée print



scale and human experience. Each piece is both a like a page from a secret diary and a time capsule illuminating a given point in time and space. My art is born from practice; I make it a habit to create every day. Currently I'm creating a time-based series of digital paintings called the Daily Art Habit. In this series almost every painting is a continuation of the previous day's work. Presently, it spans over 1400 consecutive days' practice. A single painting in the series can represent a timeline of anywhere from one day to many months.

Inspiration for the work comes from the physical environment, my emotions and daily actions and events. My process is both additive and subtractive and has parallels with monotype and collage. It's driven by curiosity and exploration... and a driving question of "what would happen if?"



NM Peonies 07

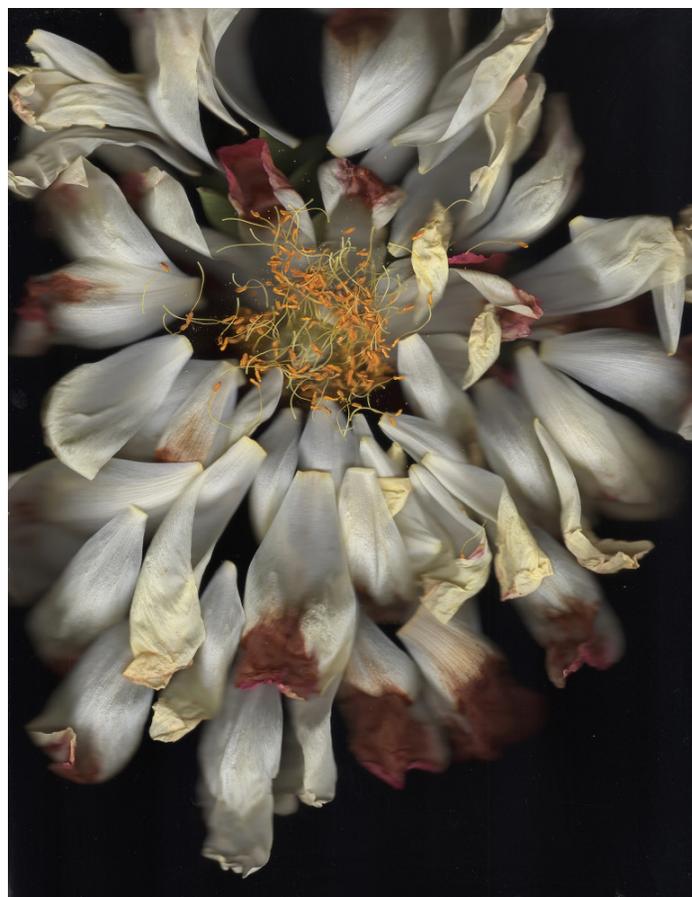
20" x 26"

Digital archival fine art print

NM Peonies 08

20" x 26"

Digital archival fine art print



Susan Zoccola

Bio Seattle based artist, Susan Zoccola, works in a wide range of media, including sculpture, installation, video, photography, and public art. She attended the San Francisco Art Institute and the University of Washington. She has shown her work nationally, and is in numerous private and public collections. Her process is based on the idea that visual art exists as a laboratory for knowledge, both physical and philosophical, with her work serving as both a record of observation and a portal for contemplation. Through her layering of images of natural phenomena, she hopes to create work which exists at the junction between physical and interior worlds, to build forms which store delicate memories of their own. Her experimental attitude toward materials gives rise to an aesthetic strategy which highlights the inherent transience and fragility of life, and thus art.

Statement I am submitting archival photographic

prints of images from my "Nature Museum" series, which began about 7 years ago. The images are created using a special technique I invented utilizing a modified flatbed scanner. At this writing, I have nearly 200 images completed in this series. In recent years, the project has evolved to include living specimens – mostly flowers. I'm calling this new series "Nature Museum: Still Lives", which reveals my longtime interest in 16th century Dutch still lifes/nature morte, which explored themes wherein flowers etc. became invested with spiritual and allegorical meaning, with a deep thread expressing the precious and transitory nature of life. This photographic process, which I also see as paintings of a sort, continues to evolve for me formally, as I experiment with color and composition. I have found that these large prints (multiple times life size) have been interesting to a wide audience.

Continuum

18" x 9" x 9"

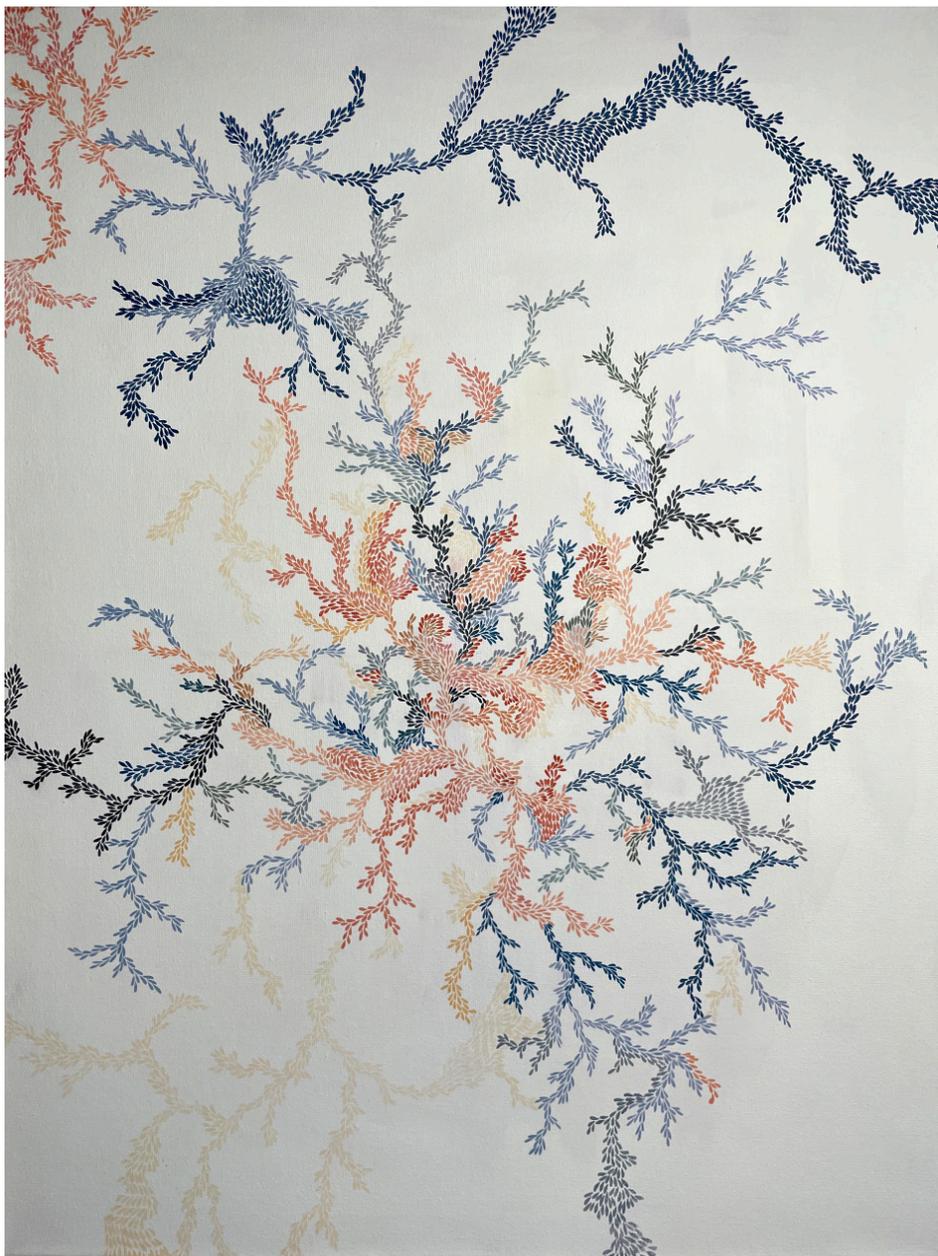
Blown and engraved glass



Tanner Weiss

Bio I was born and raised along the coast of Hermosa Beach, California. Growing up, I was in a household full of art. My Columbian mother instilled a love of art and helped foster a love of glass by sending me to a high school that taught glassblowing. It was here that I found my true love of art making. My work continued to develop at Pilchuck Glass School during the summer workshops as a student, teaching assistant and coldshop coordinator. In 2017, I made Seattle my home and have continued working as a freelance glass artist. I've worked with artists such as Nancy Callan, Janusz Poznaniak, Preston Singletary, Martin Blank, and more. As an artist pursuing my own work, I have developed his love of glass through aquatic and environmental inspirations found in California and the Pacific Northwest.

Statement Spending my adolescence along the California coast, I grew up with the waves and always changing currents of the ocean. The patterns that the ocean and waterways make are my inspiration. I create work that is representative of these omnipresent water patterns visually through the use of glass cane and coldworking. The cane and texture create a visual optic that lends itself to my sculptural representation of coastal tides. Water networks are what we all grow up on. Waves and currents have slowly caused the landscapes to evolve with their subtle yet relentless actions. It is this natural phenomenon of slowly sculpting through time that I find most inspiring within my work. My art is my own interpretation of the water current. This is manifested through the use of linear cane and texture, these lines map the flow of water and its never ending movement.



Fire Neurons
24" x 18" x 2"
Marker

Xin Xin

Bio Xin Xin is a visual artist who explores healing traumatic emotions through watercolor abstraction. Xin was born in Beijing, China, and emigrated to Washington with her family when she was twelve years old. Xin graduated from the University of Washington with B.A. in Communication and Sales. After 2 years of working in corporate, Xin decided to solo travel the world for four years. Art has been a consistent theme in Xin's life since she was 3 years old. She continued to explore her artistic skills and pursued art as a way of self-healing.

Statement My works are a series of maps filled with pockets of love and loss in our lives. In the spaces,

these repetitive marks represent growth (steps) and grief (tears). Life is full of chapters closing, opening, and re-opening. We go through the white spaces of reflection and the dynamic path of the growing pains. With a variety of color, movement, and emotion I lay out our stories. But not everyone gets to hear these stories. I encourage viewers to step close and away from the works. From a distance the works almost become invisible. From afar, everyone's life looks almost perfect. In reality, we are all struggling in silence. I want to create a comforting feeling that you are not alone. One day we will come out of the fog and to the next unwritten chapter.



City of Bellevue
Arts & Culture

BelRed Mural Pilot Artists

At today's meeting, staff will present the selection panel's recommended artists for the commission of designs for Murals in BelRed.

Motion: A motion to recommend to approve the Panel Recommended Artists that will design and install murals in BelRed.

BACKGROUND

For this call, the City of Bellevue Public Art Program sought to select artists for a series of murals for a pilot program in BelRed. This program will help bring character and awareness to the Arts District in BelRed. The call was open between March 10th and April 6th, 2022, and received 55 artist submissions.

A panel reviewed all application materials, including bios, statements, resumes and work samples. The criteria for selection included artistic merit, mural experience, and compelling example artwork relevant to this project. The selection panel consisted of:

- **Ashmita Gulati** - Bellevue artist and on the Arts Commission
- **Angelina Villalobos** - muralist and artist in Seattle. In 2019, Angelia worked with the Arts Program to curate the mural by Kenji Stoll on (formerly) Doxa Church at 106th Ave NE and NE 6th St. in Downtown Bellevue.
- **Kathleen Warren** - the owner of a creative firm that facilitates many mural installations. Kathleen is also on the Board of Trustees for the Henry Art Gallery.

RECOMMENDED ARTISTS

The Panel recommends a ranking of artists (below) based on the criteria for selection. A ranking order was selected due to the unique opportunities of walls in BelRed and possible other walls City Staff are reviewing with Transportation Staff for future murals. Two of the panelists have prior mural experience and noted some sizes and textures of the walls may not be suitable for all artists, therefore an alternate list of artists was selected to contact if other more standard wall opportunities arose.

Artists For BelRed

Barry Johnson | Federal Way

Seattle-based artist barry johnson works explore a deep investment in his cultural heritage. His work was created to combat the overarching absence and erasure of Black figures throughout time. Noting how canonical Western history has obscured and annulled Black history, johnson's work echoes this deletion only to reclaim that very same space.

johnson has received the Edwin T. Pratt Award, smART Ventures award, GAP Award, and was a finalist for the Conductive Garboil Grant, Neddy Award and Seattle Art Museum's Betty Bowen Award.

johnson's work has been shown and collected throughout the nation. He's also created multiple permanent artworks regionally, including an immersive mural for Facebook's Bellevue Office during his Open Arts Residency with them and a large-scale permanent fabrication and sculpture for the Midtown development in Seattle, WA.

Johnson's portraiture series displays a unique range of techniques. Elements of collage, stoic faces and partially obstructed figures are emblazoned by bold strokes, shapes, and colors that imbue each of his characters with zeal and strength.

The duality between the sober expressions of the figures and the vivacity of the canvases is the artist's pointed reminder to the audience that the contributions of artists of color are vast and yet rarely acknowledged. Johnson addresses this inequality and he and his figures alike demand better. As tangible, personal investments to right a flawed narrative, each of the works presented evoke their own energetic tenor and comment on the mental trauma in dealing with the effects of an ever intolerant and racist society.



Craig Cundiff | King County

Peace and gratitude for this amazing opportunity. My name is Craig Cundiff. I am a muralist based in South Seattle. Over the last five years, I have lived to create heart-touching, large-scale works of art. I create murals that highlight and activate communities by representing their unique and rich cultural identity. The murals I create elevate the standard of what an inspired community mural can be. Each of my figurative murals have an overarching theme of unity and divinity, and what ties them all together is the attention to the space in which they live.

Craig Cundiff is a South Seattle-based artist born in New Orleans. After relocating subsequent to Hurricane Katrina, Cundiff has since established himself within Seattle's robust art community with his large-scale murals. Over the last five years, Craig has painted over 20 public works of art that celebrate the strength and beauty of a diverse community. Past clients include Facebook, Starbucks, The Museum of Pop Culture, Merrell, and Outdoor Research. Craig has also partnered with the City of Seattle, the City of Tukwilla, and the City of New Orleans to create permanent works of public art.

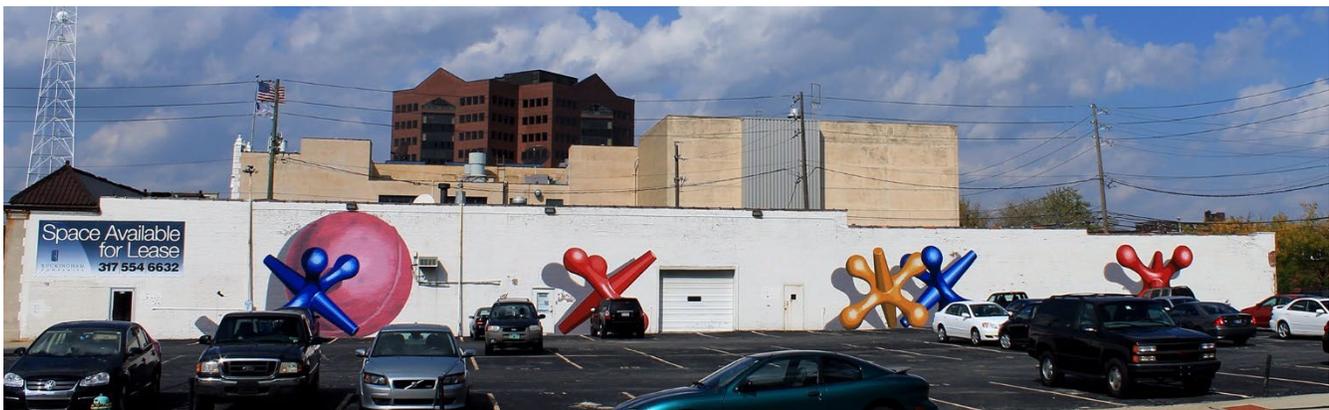


Will Schlough | King County

The ultimate goal of my artistic practice is to put surprising, playful, and thought-provoking work in public spaces where it can openly be experienced and enjoyed. Whether it's mural work, sculpture, or a combination of the two, my work provides a change of pace to the often-monotonous hustle and bustle of daily life, while simultaneously encouraging a fresh look at the site and culture that the work inhabits.

Public art is unique in its ability to surprise viewers. Beyond inspiring passersby in the moment, good public art can make everything around us look and feel a little different. Whether it's a giant acorn smashing a park bench, huge birds wrapping an unused building in ribbon, or giant toy jacks sitting alongside cars in a downtown parking lot, my work presents unique narratives that ask viewers to explore possibilities, both in the physical landscape and within themselves and their communities.

I'm a public artist living and working in Seattle, Washington. After growing up in Ohio and New Hampshire, I moved to Pittsburgh to pursue a BFA at Carnegie Mellon University where I graduated with honors in 2007. I briefly lived and worked in Los Angeles before receiving a Fulbright grant in 2008 to create a sculpture in Iceland based on the society's interaction with its unique landscape. I then returned to Pittsburgh and focused my practice on public art, eventually relocating to Seattle in the fall of 2014, both for a change of pace and to be closer to family. I received a Master's of Social Work from the University of Washington in 2017. Rather than presenting new life paths, the education opened my eyes further to the power of public art and helped me develop community engagement aspects of my work, which now inform my full-time art practice every day.



Lina Cholewinski | Seattle

Lina has spent the better part of the last decade melding her love for crosshatching as well as evolving her large-scale pattern murals to blend seamlessly together. She uses patterns from everyday life and bright color palettes to create imagery that brightens any space. By adding in the high level of detail that is in crosshatching she is able to bring the viewer closer to the mural to find the little details involved in the process of painting larger than life. She strives to design classic pieces and create a distinct body of work that will stand the test of time.

Thank you for your time and consideration today. My name is Lina and I am 1/2 of overall creative - a woman owned creative company that focuses primarily on large scale murals and assisting artists, communities and clients to achieve their artistic vision. I have been painting and designing murals for a decade in Seattle and hands-on on over 600 mural projects in all capacities from leading, managing, designing to painting. I take great pride in my ability to absorb a collective desire for art, to consider the community it serves, and to use sensitivity to install site-specific works that will stand the test of time. As an experienced designer and project manager, I wish to bring joy and ease to the process - working with all teams involved to execute a timely and smooth design process and installation.



Nikita Ares | King County

My art practice focuses on the symbiosis between movement and energy, which inseparable relationship is translated through my work. This is deeply rooted from my fascination of the vibrations and dynamics between people, objects, and nature. With the use of paint and drawing media, I create variations of gestures using traditional and modern styles to embody and visualize this concept. I use acrylic paint, oil pastels, colored pencils to express the active relationship of color and form. Inspired by the vibrant sound of the Philippines, I use lively colors and festive marks to form the spirit of home. My idea and intention is to depict the bond between the flow of energy and the chaos of movement towards order, luring the viewer to expand their own interpretation, perception, and awareness.

I was born and raised in Cagayan de Oro, Philippines, a beautiful city in the Northern region of Mindanao. I received my BFA from Cornish College of the Arts, graduating cum laude in 2018. Eight years ago, my family immigrated to Seattle, Washington, where I currently work and live. The wistful longing for my homeland made me want to share the vibrant energy of the Philippines. My art strives to capture beauty amid the vicissitudes of life by painting abstractions from intimate moments of my present integrated with my past experiences that reveal a universe of interpretations and vulnerabilities. My work has been exhibited in shows in the Seattle area such as SOIL Gallery, studio e Gallery, Museums of Museums, The Factory, Koplín del Río Gallery, Cloud Gallery, True Gallery, Columbia City Gallery, Series 001, Seattle Design Festival, and the Bellevue Art Museum.





Jason R Jordan | Bellevue

My intentions are to provoke thought and conversation among all those who view the piece in which I plan to create. Many times I find myself drawing inspiration from the other works of art that I see and often use them as the catalyst to create something that many can appreciate. I see the world as a living breathing work of art and as an artist and overall creative person I find that life within itself can be interpreted in many ways. Life is always moving so instill that movement and replicate it as technique within my art and my arsenal of skills. Fluid motion and quick swipes of the brush and when finally complete bring together one big piece of beautiful art that many will appreciate.

Up and coming artist born and raised in King County Jason R Jordan is a self-taught abstract impressionistic surrealist that truly knows no bounds when it comes to creating works of art. A fan and student of the arts. His influences range from Jean Michele Basquiat to Pablo Picasso. Experimenting with colors, shapes and ideas, Jason has come to find his own style and niche within art of painting using mediums such as oils, acrylics, watercolors, inks and spray cans. Working with his local church and nonprofit he has done murals for both private and public figures that pay homage to the previously mentioned artists from which he draws inspiration for many of his pieces.





Leo Shallat | Seattle

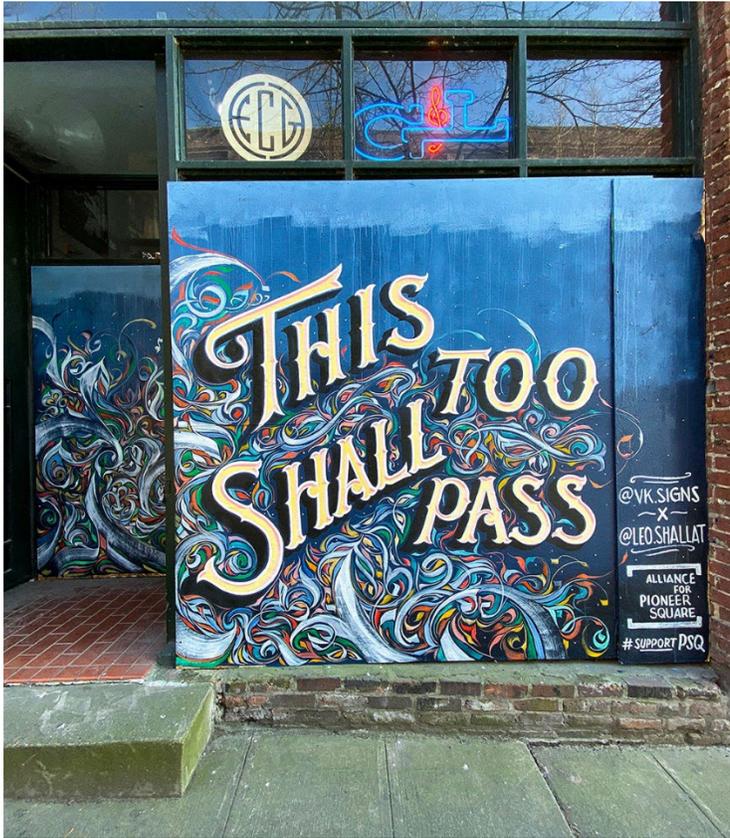
Traditional Calligraphy, Calligraphiti, and Abstract Expressionism are the foundation of my art practice. I divide my energies between murals, studio paintings, and design work. Shifting focus between these different scales and disciplines coupled with exploring new compositions through daily sketchbook practice continues to inspire my painting style.

My mural process incorporates conceptualization, research, and conversation with peers and clients. While I primarily work alone in my studio or on site, I'm energized by collaborating with artists, community members, and stakeholders.

"Illumination" is a consistent theme that has inspired my work over the last few years, the premise being that shining "artistic light" upon the darkness of the world amplifies positive thought and strengthen those voices that uplift and ennoble us. In this regard, I incorporate into my art words that carry literal meaning as well as abstract, deconstructed letter forms that leave ultimate interpretation to the intuition of the viewer.

I am a self-taught artist, calligrapher, and mural painter born and raised in Seattle. In 2014 I graduated from The Evergreen State College with a set of tools for turning my love of art into a full-time career. In 2018 I was awarded a year-long scholarship to study with renowned calligraphy master Paul Antion Ationg, one of six Crown Office Scribes for the Queen of England. Under Paul's instruction I learned the foundations of formal European gothic calligraphy which informs much of the work I make today.

I have exhibited my studio work in galleries throughout Washington and worked on murals along the west coast well as internationally in Berlin, Amsterdam, and London. A career milestone for me was the opportunity to work with the Seattle Art Museum to produce an interactive mural exhibit for their 2019 SAM REMIX event series.



Tori Shao | Seattle

Tori Shao (she/her/hers) is a Seattle-based multi-media artist and landscape architect. In both fields, her work is inspired and driven by our cultural and ecological relationships to objects, plants, and one another. Highlighting and celebrating the narratives within these relationships is the keystone to creating sense of place in both her landscape architecture practice and in her independent art practice. Her identity as a second-generation Chinese American especially informs her creative work.

Tori Shao grew up in Seattle, and graduated with a Bachelor's of Landscape Architecture from the University of Washington. She is a practicing landscape architect in the Seattle area a freelance illustrator and muralist. Her independent work allows her to give back to the communities and organizations that shape the city she grew up in. Notable clients include Starbucks Coffee Company, WasteManagement, Seattle-King County Public Health, Historic South Downtown. Her work has been featured in Vanity Fair, The Seattle Times, The Stranger, and on walls around the Seattle metropolitan area.





Sam Trout | Seattle

Sam Trout works to surround and immerse the viewer in his imagination. He has an appreciation for simple techniques that can be used on a large scale to produce awe and wonder. With his work often veering toward abstract he has abandoned the use of simple iconic imagery in favor of bright colors with a touch of chaos to bring about a balance between energy and elegance.

As his body of work continues to grow so does his own visual language. Subjects such as personal growth, feelings, and relationships are often themes in his work.

Drenched in influences from the last century of contemporary art, modern design, fashion, subcultures, and popular culture, Trout's pieces can be very contemplative and exciting, leaving a lot of room for interpretation and discovery. Many fans have stated months after owning one of his pieces they will notice details they never saw before.

Sam Trout is a multi-disciplinary artist with 20 years of experience working and living in Seattle. You may have seen his work in a variety of settings from his clothing line, abstract paintings, several temporary and permanent public installations, and murals.



Glynn Rosenberg | Seattle

I am a queer, nonbinary artist (they/them pronouns please!). My work is influenced by my lived experience navigating gender identity and my interest in socio-political issues. I want my art to be approachable by many different types of people, so I use flowers as symbols to reference stories behind the work. My use of color is both intended to draw in the viewers' attention, bring optimism to public space, and symbolize deeper concepts. I tend to avoid depictions of struggle; instead, I'm often drawn to imagery and color that uplifts and provides hope for the future. I want my work and my expression of identity to inspire other queer people to see a world beyond sickness, death, and violence. Much of my work referencing queer issues is meant to simply indicate that queer people belong, that queer people are important, and that queer people are represented in public art.

Originally from Denver, CO, I received my BA from The Evergreen State College in 2016. After moving to Seattle in 2018, I started to paint in mural festivals, including Mural Masters in Burien. In 2020, I painted murals during the Covid-19 shutdown and the interior of Locus in Bellingham. In 2022, I painted a residential mural in Denver, CO, a mural for the Whatcom County Crisis Center in Bellingham, and installed a vinyl mural for the Downtown Seattle Association. In 2021, I assisted Brooklyn artist, Amanda Phingbodhipakkiya, on her mural in Seattle's U-District. I also assisted Stevie Shao on many murals in 2021, including her large mural in Ballard. In 2021-22, I worked on

illustration and design projects, including a jersey to celebrate Pride Night for Seattle Kraken's inaugural season. I made illustrations for the Federal Way, Highline, and Seattle education unions to support their bargaining season.



Alternate artists for other opportunities

Teresa Grasseschi | Seattle



Sarah Robbins | King County



B LINE DOT | King County



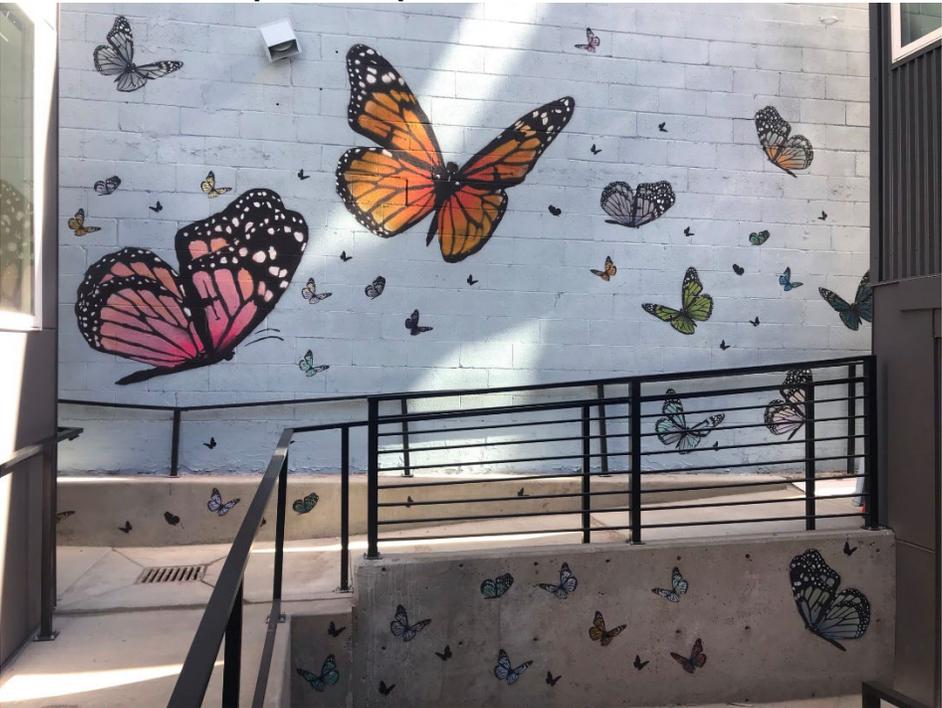
Claire Donaldson | Seattle



Dahe Kim | King County



Dozer Art - Christopher Lont | Seattle



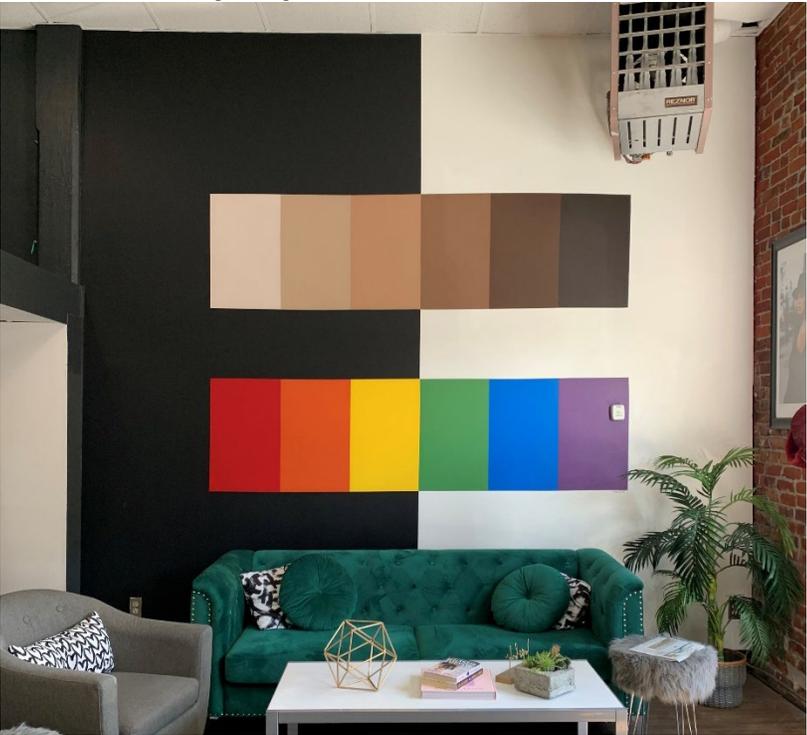
Elizabeth Gahan | Seattle



Emily Irelan | Seattle



Esmeralda Vasquez | Bellevue



Kellie Kawahara-Niimi | King County



Rosie Alyea | Seattle



Sam Wood Wilson | Seattle



YALE WOLF | Seattle



STAFF RECOMMENDATION

Staff will present their recommendation on the panel's selection at the meeting.

OPTIONS

Option 1: Commission motions to approve the commission of mural designs from the selection of artists recommended.

Option 2: Commission elects not to approve the commission of mural designs from the selection of artists recommended.

NEXT STEPS

If the commission votes to approve the selection of artists, staff will assign artists locations and assist the artists with draft and final design layout. Final designs will be presented to the Arts Commission for approval before being installed.

STAFF CONTACT

Manette Stamm, Arts Program Analyst
425-452-4064, mstamm@bellevuewa.gov



Community Development

Reports

PROJECT UPDATES

GENERAL

CIP Cultural Arts Fund

No update to report.

2022 Funding Cycle and Allocations Committee

No update to report.

2023 Funding Cycle and Allocations Committee

No update to report.

PLANNING PROJECTS

Artspace

Update: The contract with Artspace Inc to begin the Arts Market Study has been signed and fully executed. Work should begin in the next month or two and finish in fall 2022. The Arts Market Study is step 2 in the Artspace affordable housing process, following the Feasibility Study we did in 2017.

Arts & Economic Prosperity

Update: Study surveys have been released, with data collection slated to begin in June and July. At Bellevue's request, Americans for the Arts will be translating the survey tool into all of our major languages. To facilitate data collection an intern position has been posted with the Seattle University Arts Leadership program as part of their practicum courses.

BelRed Arts District

Update: Staff is meeting with a multitude of community stakeholders, including current BelRed landowners and developers in what we are calling the "Arts District Road Show." The purpose of these meetings is to refresh or introduce the idea of the Arts District to current stakeholders ahead of a group insight/stakeholder meeting sometime later in May or June.

Cultural Compass

No update to report.

PUBLIC ART

130th Streetscape Public Art

Update: Fabrication and Installation contract submitted and is scheduled for Council consent calendar on June 21. Once approved by council, it will be routed for final signatures and fabrication work can begin.

121st and Spring Artwork

No update to report.

Bellwether 2022

Update: An update will be given at this meeting.

Downtown Park Public Art

No update to report.

East Link Public Art

No update to report.

Eastside Artist Roster

Update: 125 submitted applications, 94 in progress.

Grand Connection

No updates to report.

Mural Program

Update: An update will be given at this meeting.

Public Art Collection & Maintenance

No updates to report.

Portable Art Collection

Update: An update will be given at this meeting.

Utility Box Wraps Program

Update: An update will be given at this meeting.



Community Development

Information

----- Forwarded message -----

From: **Roberts, Karin** <KRoberts@bellevuewa.gov>

Subject: Experience Bellevue Neighborhoods Conference May 14

Boards & Commissions Staff Liaisons,

Julie Ellenhorn, Community Relations Coordinator in Community Development, would like your help in promoting the Experience Bellevue Neighborhoods Conference by forwarding the following information to your Board or Commission and encouraging their attendance. (As a reminder, notice must be provided if a quorum of your Board or Commission plan on attending.) The conference is a great way for them to get to know the city better and to interact with residents. Thanks!

I'm thrilled to announce our return to City Hall and the in-person Experience Bellevue Neighborhoods Conference! We are thrilled to be hosting 20 workshops and tours on Saturday, May 14. This conference is our bi-ennial Neighborhoods event that was canceled in 2020 and we're happy to be back with a great program. Many city departments are participating in the conference as presenters.

There are several walking tours (Downtown Development, Wilburton/Eastrail Tour, Spring District Tour and Eastlink/East Main Station Tour). In addition, a neighborhood character tour and tours of our Botanical Gardens and Lewis Creek Park. Workshops at City Hall cover a variety of topics.

I invite you to view the one-minute video for some highlights, as well as the full conference catalog.

<https://youtu.be/uukm2JlwAGA>

Following is the weblink to the catalog and Eventbrite registration on the City website. I've also attached the catalog to this email.

www.BellevueWA.gov/neighborhoodsconference

Please be in touch with me if I can provide more information or materials.

All the best,

Julie Ellenhorn

Neighborhood Outreach

City of Bellevue

425-452-5372

2022 Commissioner Committee Assignments

GRANTS AND FUNDING COMMITTEE

Review of equity and process updates to the Grants Program guidelines and application and other issues that involve funding the arts. Note: commissioners serving on the grants committee should not also serve on the allocations committee.

- Ashmita Gulati
- Maria Lau Hui

ALLOCATIONS COMMITTEE

Review grant applications and make recommendations to the commission on awards.

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PUBLIC ART COMMITTEE

Review and inform arts policies, future public art projects, and other issues specific to the Commission's work of providing guidance on public art. One member from the committee would be assigned to serve on the artist or artwork selection panel for each upcoming public art project that involves an artist or artwork selection panel (one commissioner per project). Note: due to the need to draft art policies, it is recommended that at least one commissioner familiar and/or passionate about diversity, equity and inclusion serve on this committee.

- Ashmita Gulati
- Lydia Aldredge

BELLWETHER COMMITTEE

Advise planning for Bellwether 2022.

- Monik Martinez
-

BELRED ARTS DISTRICT COMMITTEE

This committee would work to help plan inform implementation of the BelRed Arts District. 2022 projects include planning for a future implementation plan for the arts district, engagement with the BelRed Look Back, a land use code update, and other initiatives. Note: at least one commissioner on this panel should be familiar with how land use codes work, with some knowledge of the land use incentive system.

- Ashmita Gulati
- Maria Lau Hui

COMMUNITY PARTNERSHIPS COMMITTEE

This committee will be focused on any work that may come up throughout the course of 2022 that involves community partnerships. Example work could be programs developed in partnership with outside organizations to further arts development. An example project could be the Artspace Market Survey.

- Judy Gowdy
- Monik Martinez