

# **PORTABLE ART COLLECTION**

**2022**

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

# CITY OF BELLEVUE PUBLIC ART COLLECTION



## BELLEVUE ART COLLECTION'S MISSION

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

## ABOUT THE PORTABLE ART COLLECTION

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

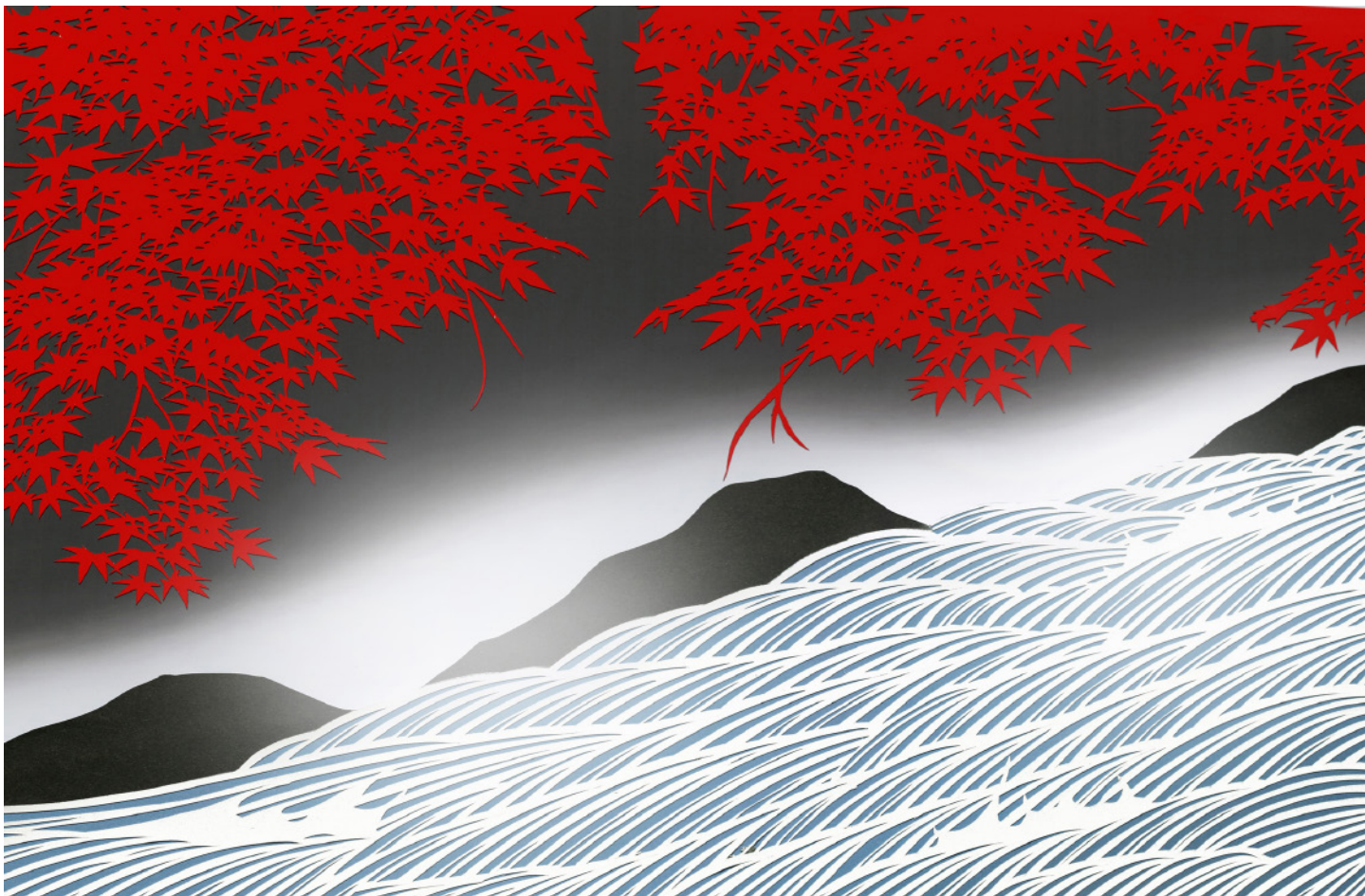
In 2022, the Bellevue Arts Commission purchased 29 artworks to continue supporting local artists through the COVID-19 pandemic. The call for artworks garnered over 1,000 available works submitted for purchase.

Pictured above: *Truth* by David Middlebrook

# LIST OF PORTABLE ARTWORKS PURCHASED IN 2022

<i>Artist</i>	<i>Title</i>
<b>Akiko Sogabe</b>	<i>Autumn Falls 8</i>
<b>Amanda G Knowles</b>	<i>Built Environment</i>
<b>Andrea Gogrof</b>	<i>Block</i>
<b>Alan Lau</b>	<i>Cloudy Day, Farmers Market</i>
<b>Deborah Kapoor</b>	<i>Tending</i>
<b>William Song</b>	<i>Strata</i>
<b>Brooke Westlund</b>	<i>Amidst the Chaos</i>
<b>Chandra Wu</b>	<i>Resistors</i>
<b>Denise Emerson</b>	<i>Matriarchs</i>
<b>Dorothy McGuinness</b>	<i>Rippled Sapphire</i>
	<i>Zig Zag 2</i>
<b>KT Hancock</b>	<i>Carnelian Crystal</i>
<b>Matthew Harkleroad</b>	<i>Perhaps This is My Fort</i>
	<i>Perhaps Some Sort of Outpost or Still Life</i>
<b>Morgan Madison</b>	<i>Uptown</i>
<b>Naoko Morisawa</b>	<i>New Wave-Mandarin Oriental Knot</i>
<b>Nico Inzerella</b>	<i>Xela Azul</i>
<b>Paula Rebsom</b>	<i>Letting It All Out</i>
<b>Philip Malkin</b>	<i>Chainsunset</i>
<b>Rey Daoed</b>	<i>The Commute</i>
	<i>The Evolution</i>
<b>Seraphim Hong</b>	<i>Embracing Mixedness</i>
<b>Shawna Koontz</b>	<i>Chasing Light</i>
<b>Stephanie Krimmel</b>	<i>Asynchrony 4</i>
	<i>No 991 Between Stones</i>
<b>Susan Zoccola</b>	<i>NM Peonies 07</i>
	<i>NM Peonies 08</i>
<b>Tanner Weiss</b>	<i>Continuum</i>
<b>Xin Xin</b>	<i>Fire Neurons</i>





**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

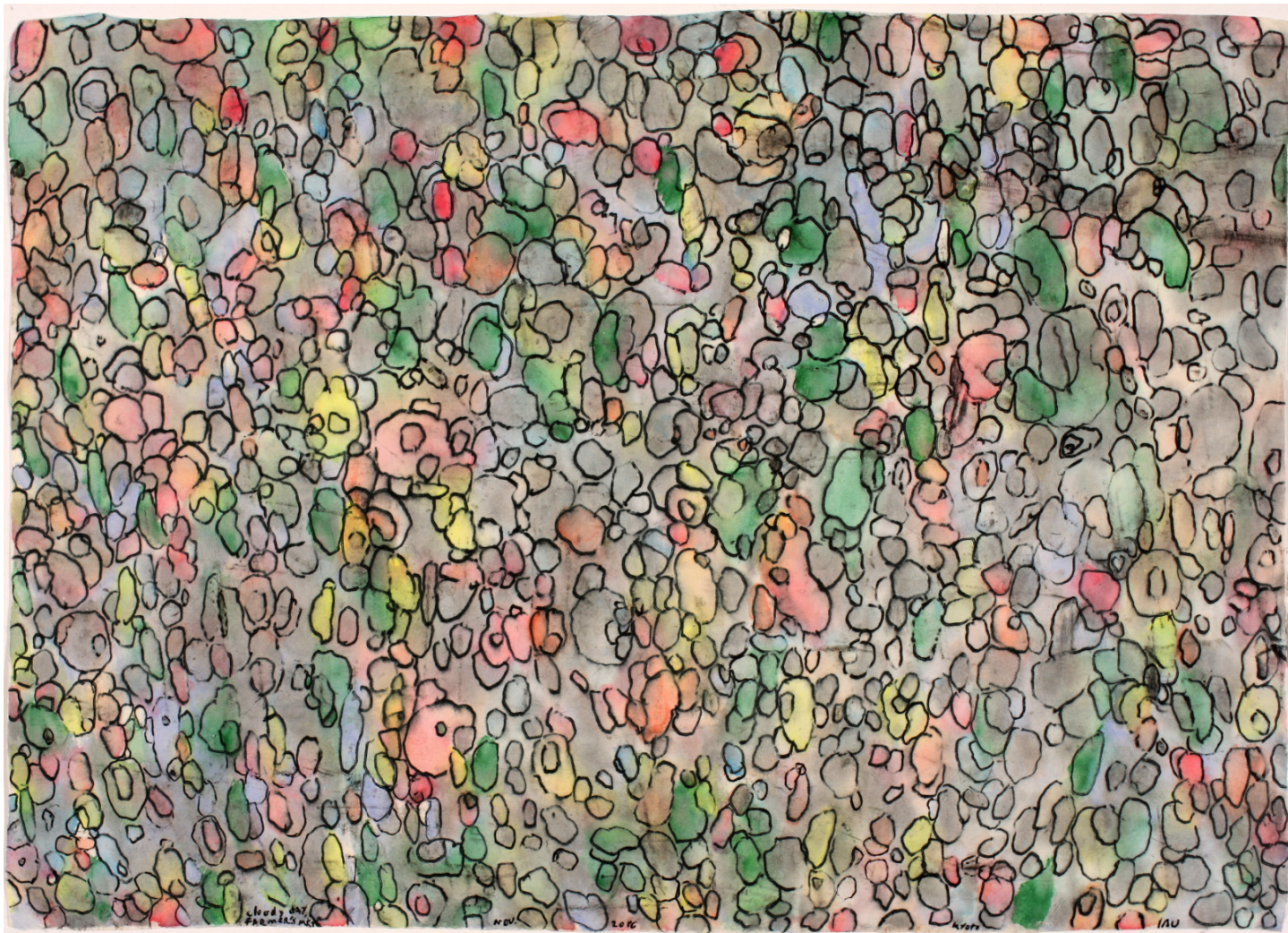
**Bio** Born European (German-French) I was educated in Paris, studying at the Sorbonne and at the art school Académie Charpentier. Coming to Seattle, I got my PH.D. from the University of Washington and I am a college professor and painter. In the past ten years I have worked with fellow artist Virginia 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"



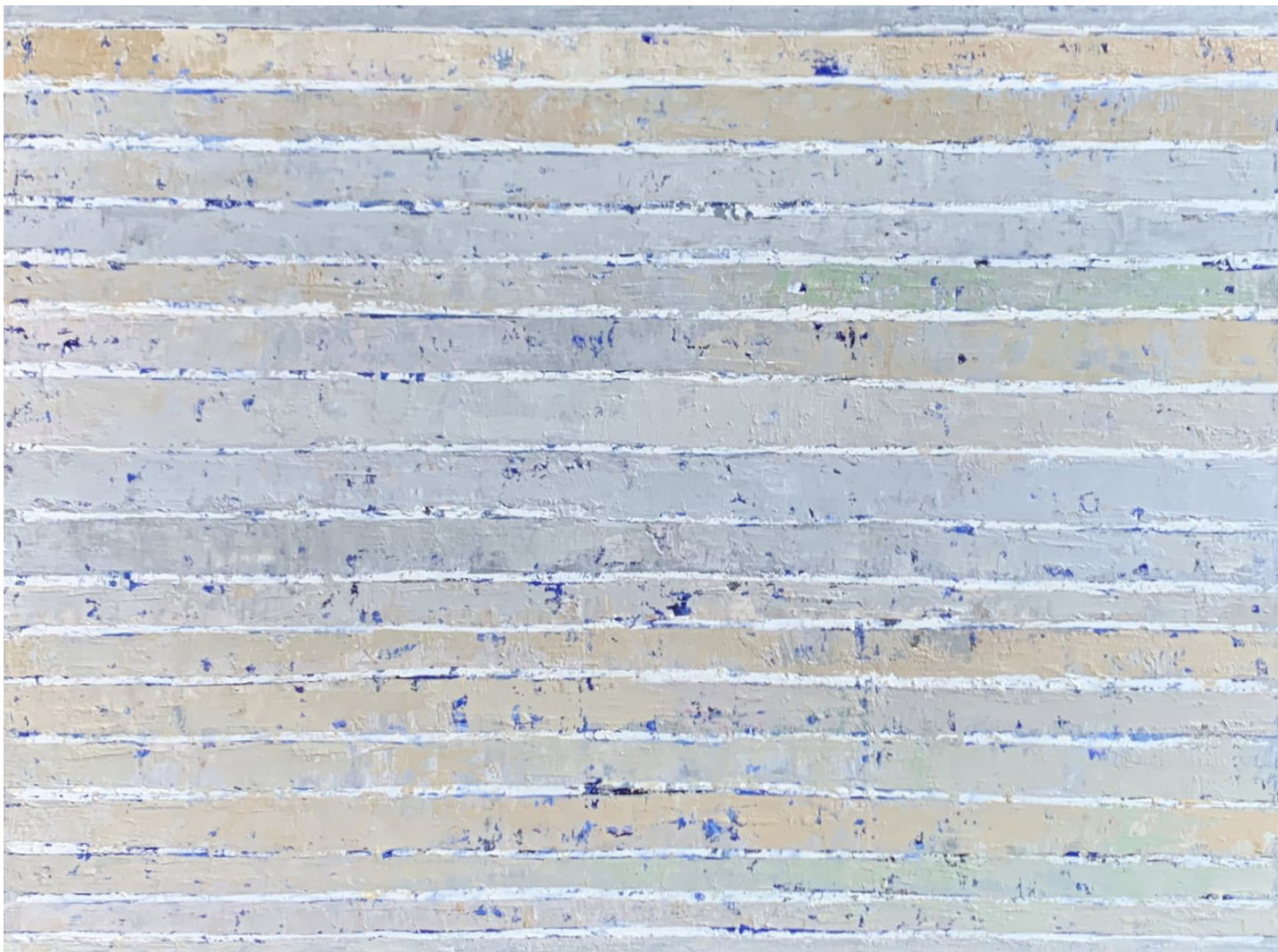
### **Deborah Kapoor**

**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

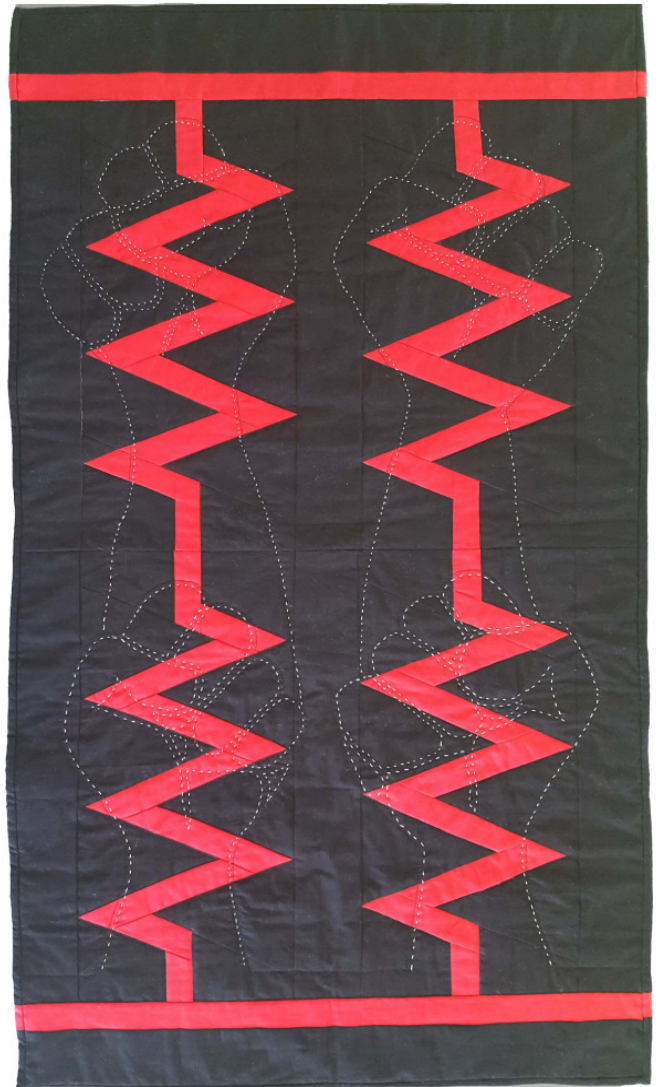
style and built her career as an abstract and mixed media painter, exploring many styles and mediums over the years. Her work explores her love of life, the beautiful city of Seattle and all that it encompasses: texture, simplicity, complexity, movement, color, spontaneity, awareness and chaos. Brooke's 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**

24" x 24"

Plexiglas



## **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.

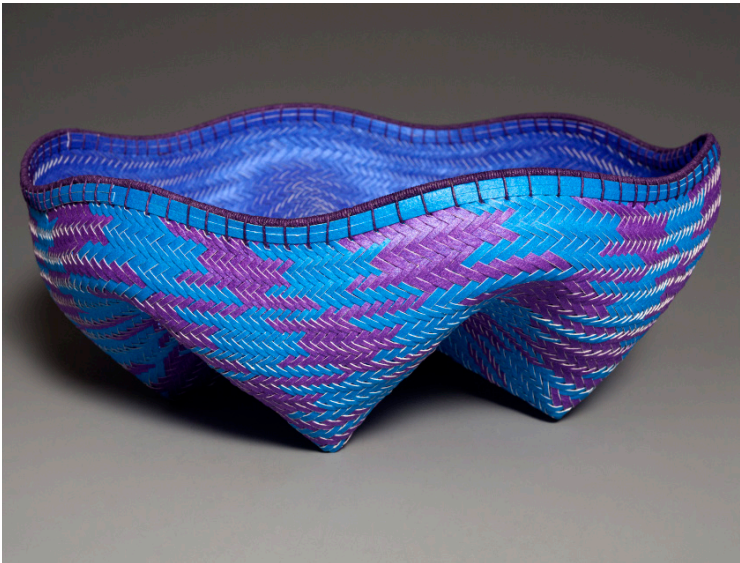
Art life after UW, I've entered juried Native art exhibits. I've won monetary and title only awards for my beadwork, Excel and Illustrator compositions.

**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.





***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.



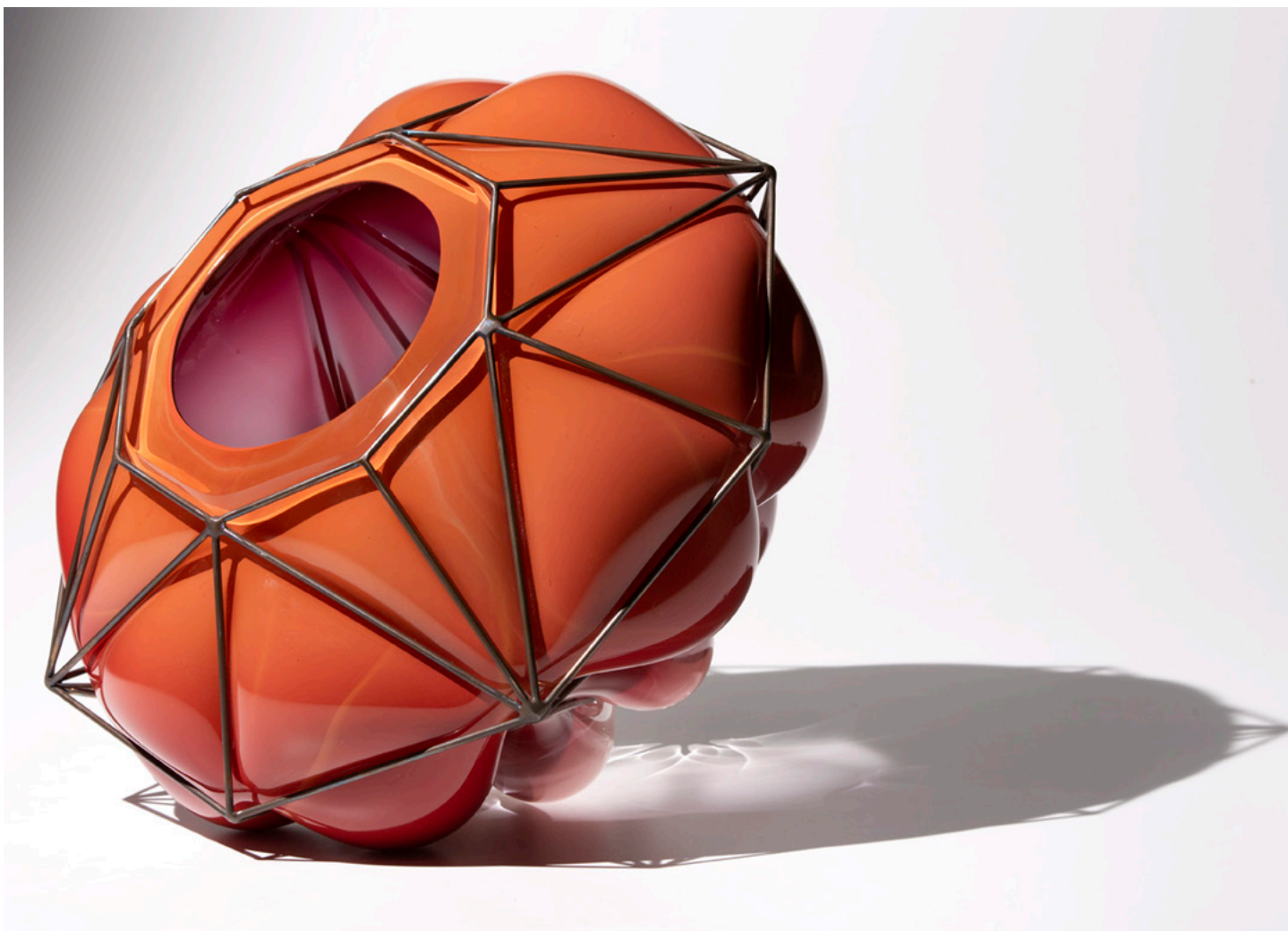
***Zig Zag 2***

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.

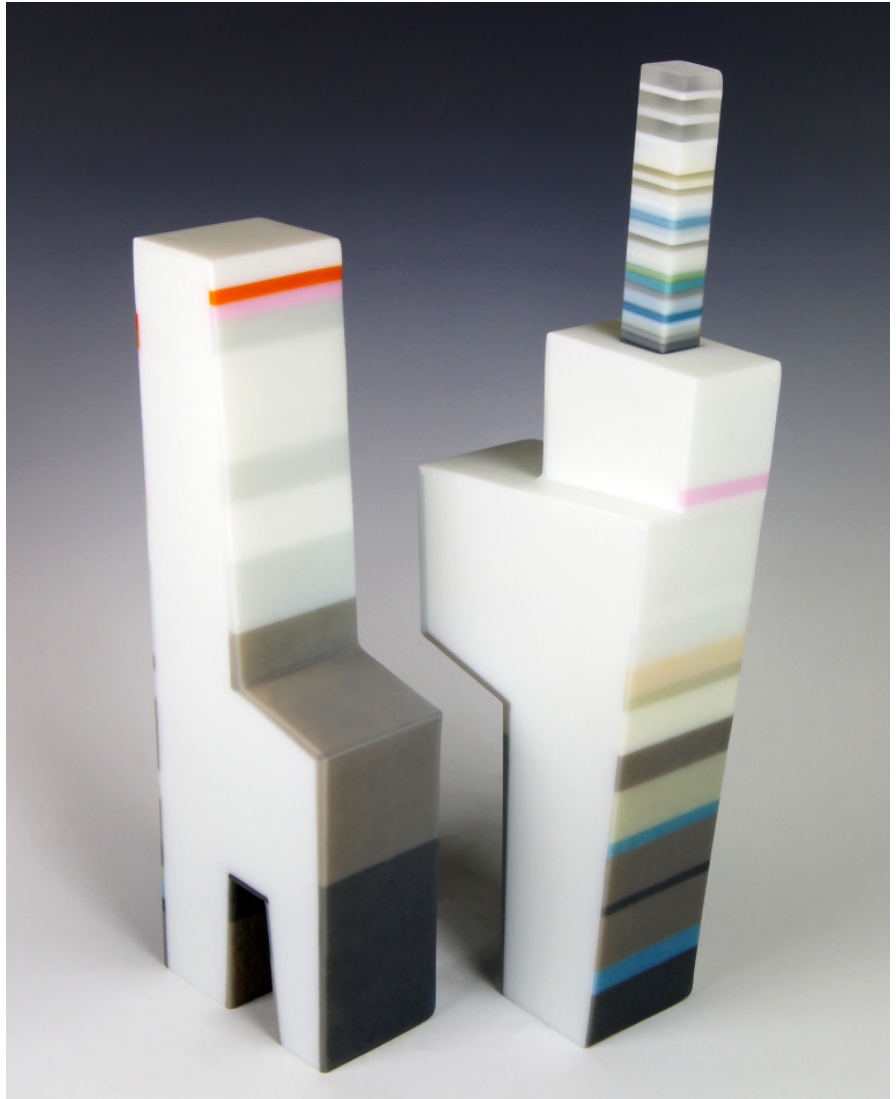
**Statement** The forms and images that I depict in my work pause just short of the moment of resolution, just before naming and storytelling. During the process of creation, basic attributes like shape, texture, color, material and edge become my primary focus. I consciously avoid creating something 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  
oil-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 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.



## Quilt

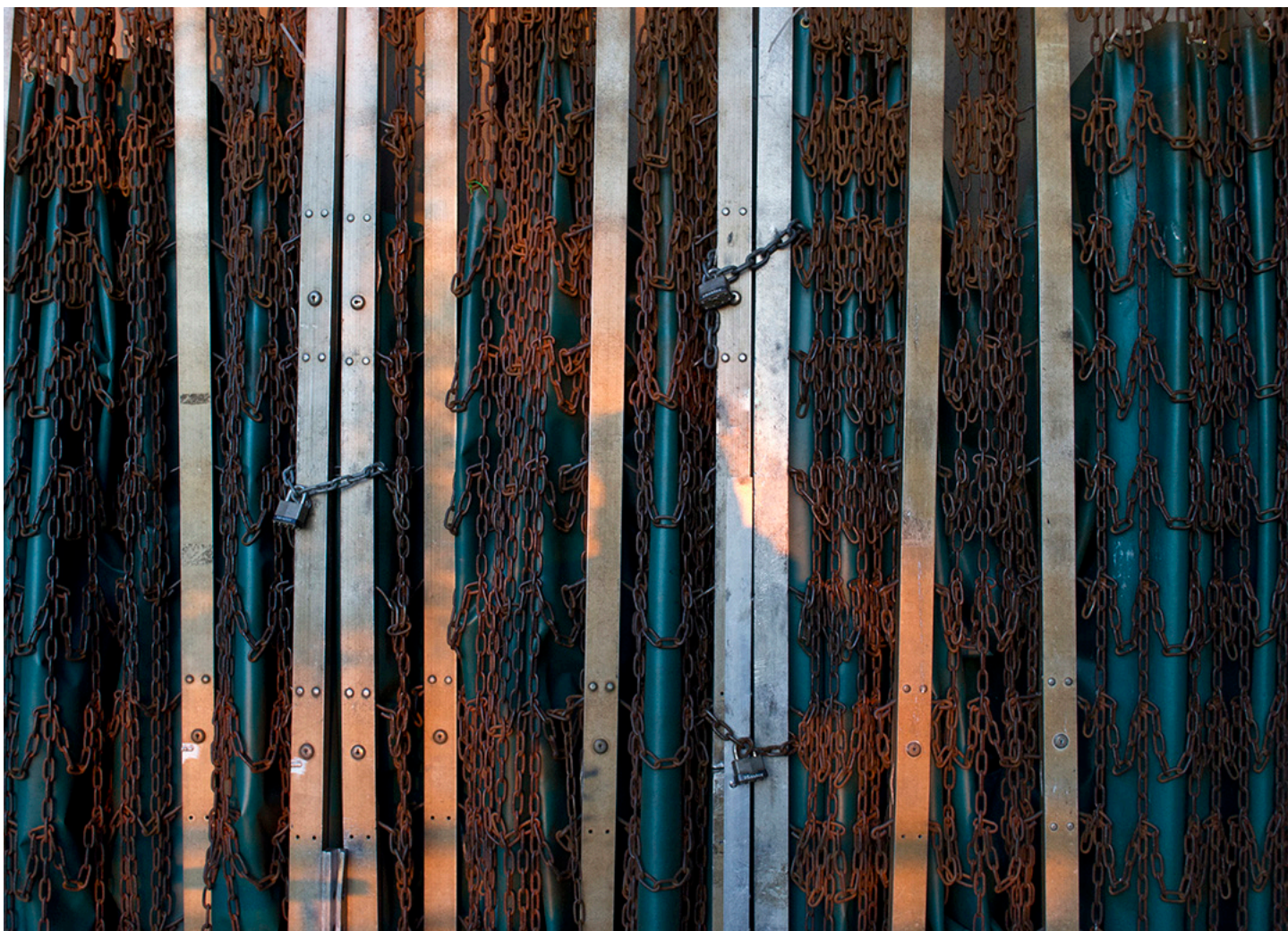


**Bio** Paula Rebsom is an artist and educator based in Seattle Washington. She received and MFA in Sculpture from the University of Oregon. Her interdisciplinary practice includes sculpture, installation, and image based work. She is full-time faculty in the art department at North Seattle College. 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"

Giclée print

## 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 Evolution**  
24" x 36" x 0.8"  
Acrylic on canvas

**The Commute**  
16" x 20" 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***  
24" x 24"  
Print

## 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 and 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

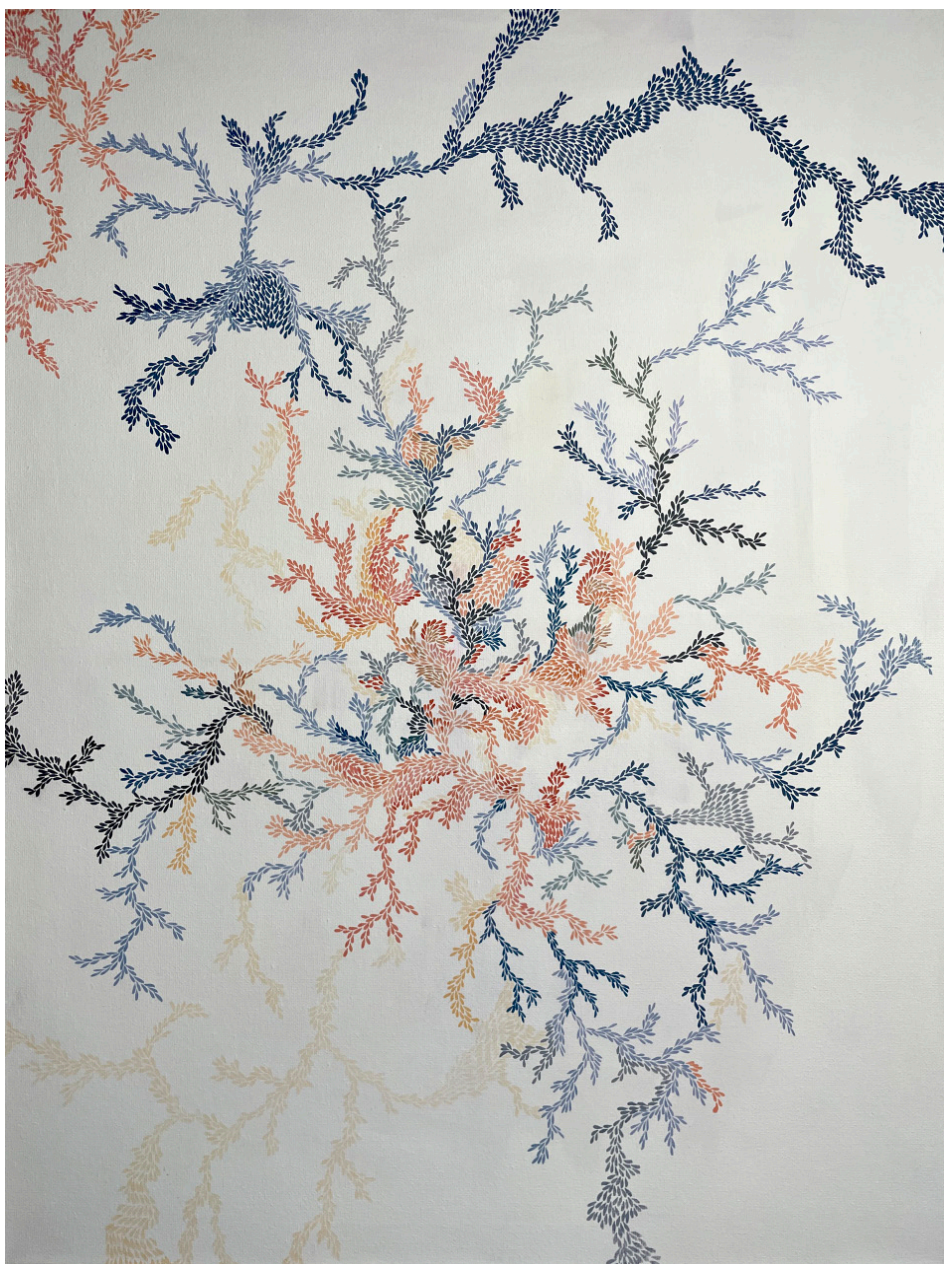


**Tanner Weiss**

**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 on canvas

**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.



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**Arts & Culture**