



# OFFICE OF

**2013** | Report to the Community

# ARTS &

# CULTURE

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**“ I want Seattle to  
become one of the  
best arts cities in  
the world.”**

**—Mayor Ed Murray**

As Mayor, I am committed to helping Seattle to become one of the best arts cities in the world. Our city is already one of the most vibrant and creative in the nation. People are drawn to Seattle's thriving arts and music scenes and the rich diversity of its communities. Businesses are attracted to Seattle because we are an international cultural hub. We understand both the real human value of art and its economic potential.

Here in Seattle, we make the arts a priority. Last year, the City invested almost \$2.5 million in the arts. We funded more than 300 different arts and cultural organizations and artists that reached over 1.5 million people. This year our support for the arts is growing. With support from City Council, we have added \$150,000 for our Arts Mean Business program, which underwrites jobs for cultural organizations serving historically under-represented communities. And as part of the Creative Advantage program, we are investing \$500,000 to bring arts education back to the classroom.

These investments in the arts improve educational opportunity and achievement, foster economic development, and contribute to our ongoing pursuits of social and economic justice.

Thank you for supporting our city with your time, energy and vision. 2013 was a great year for the arts in Seattle. Together, we can make 2014 even better.

Sincerely,

A handwritten signature in blue ink, appearing to read "Ed Murray", with a long, sweeping underline that extends to the right.

Edward Murray  
Mayor of Seattle

**“ Investment  
in the arts is an  
investment in  
our city.”**

**—Randy Engstrom**

**What a year!** 2013 started out as a year of possibility and the Office of Arts & Culture grabbed a number of those opportunities and turned them into advances for the arts in Seattle. Our office grew in size and scope and now offers more programs, more prospects, and more engagement than in years past.

In January, the **Langston Hughes Performing Arts Institute** (LHPAI) was transferred from Seattle Parks and Recreation to the Office of Arts & Culture. The addition of LHPAI as a program of the Office of Arts & Culture aligns with the Office's mission. It's a strong working relationship for both organizations and we're happy to welcome LHPAI to our team.

The Office of Arts & Culture has been working on the issue of **cultural space** for many years, and in May we added a staff position to support this work day-to-day. Our new cultural space liaison, Matthew Richter, is currently working on a new space finder tool that will connect artists and arts organizations to spaces for development, rehearsal, or presentation of their work. He also presented Square Feet 2013, an event for the cultural community to gather and talk through pressing issues.

We also added staff capacity in the area of **arts education**: Lara Davis joined the office in the summer as an arts education specialist. Lara is managing Seattle's city-wide K-12 arts plan, **The Creative Advantage**, a comprehensive strategy for closing the access gap in arts learning. Given our office's values, Lara's experience with race and social justice training is a special asset in ensuring that tenet is a thread through all of our work.

Along with these new initiatives, our established programs also achieved powerful results in 2013. We celebrated the **40th anniversary of the public art program**, which has added more than 400 permanently sited works to our public spaces since its inception, and rotates nearly 3,000 portable works throughout city buildings. Seattle is host to one of the first programs of this kind in the country, and we're pleased that our city continues to innovate in this field, as evidenced by the two Americans for the Arts' Year in Review awards we received in 2013.

Additionally, we maintained our historic funding programs, which this year supported more than 325 cultural organizations and artists, who in turn enriched the lives of residents and visitors with opportunities ranging from neighborhood festivals to dramatic performances to arts training for youth. It really was a whirlwind year of accomplishment and progress. We're very proud of what we achieved – and we're looking forward to another robust year of activity and possibility in 2014.

Our Best,

A handwritten signature in blue ink, appearing to read 'Randy Engstrom', with a long horizontal line extending to the right.

Randy Engstrom, director  
Office of Arts & Culture

A handwritten signature in blue ink, appearing to read 'Michael Seiwert', with a long horizontal line extending to the right.

Michael Seiwert, chair  
Seattle Arts Commission

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Drop-in breakdancing classes at Langston Hughes Performing Arts Institute provide an out-of-school creative outlet for students of all ages. Photo: Geri Watkins.

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Arts education now  
Innovative minds tomorrow

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A young painter explores self-expression through Pratt Fine Arts Center's free Sunday experiential arts classes for youth ages 5 to 13. Pratt is a Youth Arts grant recipient. Photo: Myra Kaha.

## ART HAS THE CAPACITY

to change the way we understand ourselves and the people around us; art expands perspectives and leads the way to a richer appreciation of our community and our place. In order to give young people the tools they need to succeed in school, life, and our city, we must invest in their creativity. We do this by ensuring that arts opportunities will be available to every student at every school in Seattle through our arts education initiative, The Creative Advantage. We also invest in arts training outside the classroom, both during the school year and in the summer, through the Youth Arts and Work Readiness Arts Program (WRAP) grant programs. Inclusiveness is at the heart of the Office's youth development programs; we must ensure these fundamental opportunities are accessible to everybody as a matter of equity. Investing in our youth is an investment in Seattle's future.

The **Creative Advantage** is reinvesting in Seattle's students and our economic and creative future by addressing inequities in arts access and restoring arts education to all Seattle classrooms. By 2020 all Seattle students will have access to a continuum of arts classes, from two hours of visual arts and music per week for our youngest learners, to media arts courses at the middle school level, to career connections in high school. In 2013 we officially launched The Creative Advantage at Bumbershoot with a video created by Reel Grrls, and invested in instruments and materials for the



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initiation of six new K-2 music programs in the Central Area. In addition, a number of Seattle Public Schools arts specialists have participated in training on 21st Century Skills assessment provided by Arts Corps and the district. *Image 1: Seattle Schools Superintendent José Banda watches as students at John Muir Elementary School engage with an art lesson. Photo: Robert Teodosio, Seattle Schools.*

The **Work Readiness Arts Program** (WRAP) launched in 2013, funding nine organizations providing out-of-school programming that links arts learning and work experiences for Seattle youth ages 14 to 18. The program provided over 900 hours of instruction for nearly 80 youth through paid training opportunities with teaching artists. Youth gained skills in digital media, design, building, photography, journalism and visual and public art. The program is a partnership with Seattle Youth Violence Prevention Initiative. *Image 2: WRAP grant recipient Totem Star's youth participants booked, planned, promoted and produced their first community arts and music showcase and open mic at Youngstown Cultural Arts Center. Photo: Jenny Crooks.*

**Youth Arts** funds teaching artists and organizations providing out-of-school arts training. In 2013, Youth Arts awarded just over \$175,000 to 32 organizations and individuals, including Stephanie Guerra, who led creative writing exercises with 40 middle- and high-school youth from King County Juvenile Detention. *Image 3: Guerra designed short-term, stand-alone lessons utilizing visual and literary prompts and team-generated pieces as springboards to process and express powerful and deep experiences via testimonials in a supportive environment. Photo: Chris Taylor.*

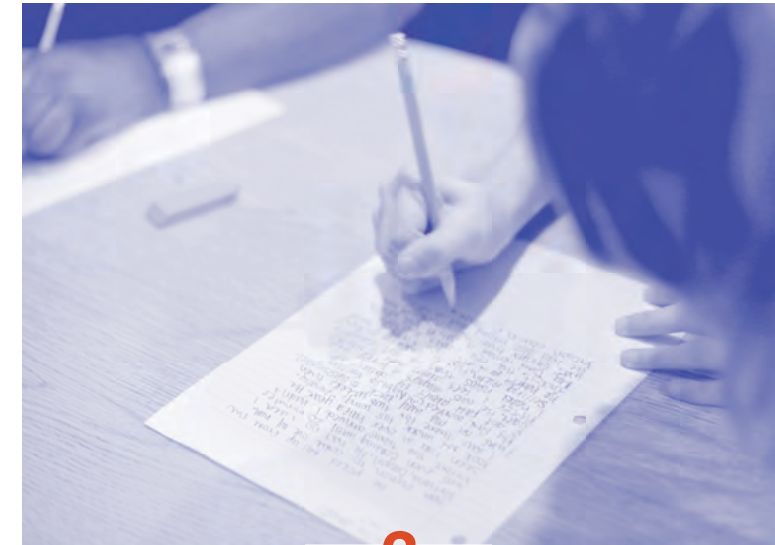
Langston Hughes Performing Arts Institute trains youth ages 6 to 12 and 13 to 19 in the **Pre-Teen and Teen Summer Academies**. In 2013 80 youth participated, and presented "Keys to Fame," which took on the universal theme of pursuing a dream, and "Keeper of the Flame," a coming of age story.



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The LHPAI **Quare Program** gives voice to LGBTQ youth of color as emerging artists and culture makers by supporting productions, performances and artistic opportunities for LGBTQ youth and allies. Annual Quare programs include Voices Rising, Mangos with Chili tour, Quare Youth Mentorship project and theater production, and annual African American Film Festival opportunities. connections. Quare projects assure that a broader segment of youth is seen, and given creative space and sustainable opportunities.

Langston Hughes Performing Arts Institute's **Artist Incubation program** brings a nascent cultural organization into LHPAI's facility for a year-long cultivation and development. 2013's Artist Incubation program was **Freshest Roots**, a local organization established to connect the community and youth through music, art and fashion. The program resulted in a monthly open mic night, among other events.



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In 2013, we invested \$2.6 million in 328 organizations and artists to support almost 4,600 performances, events and exhibit days ultimately serving an audience of almost 1.6 million participants.

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CityArtist Jody Kuehner presented a new ensemble drag dance-comedy inspired by the idea of small town fame featuring performers Cherdonna and Lou. Photo: Eric Paguio.



Catherine Cabeen performs *Hair Trigger* as part of her CityArtist project. Photo: Alan Kimara Dixon.

## THE OFFICE OF ARTS &

**CULTURE** has been investing in the city's cultural community for more than forty years. Investments take the form of program-sustaining grants for individual artists and cultural organizations, as well as the purchase of artworks for the city's Portable Works Collection. In 2013, we hosted workshops and capacity-building seminars in areas such as race and social justice and cultural space, and presented forums on new healthcare laws and what artists need to know about the new legislation. The Office presented a film and panel discussion on *Minor Differences*, a documentary about five juvenile offenders in maximum security prison. The film was funded through the CityArtists grant program. Under a bright blue sky in August, we brought together over 500 members of Seattle's cultural community for the annual Mayor's Arts Awards ceremony, which recognizes the deep talents that reside in Seattle. The investment of money and resources in Seattle's cultural community has wide-reaching impact. In 2013, we invested \$2.6 million in 328 organizations and artists to support more than 4,600 performances, events and exhibit days, ultimately serving an audience of 1.6 million participants. Every city dollar spent leveraged \$12.54 in private and community investment.

The **CityArtist** program, which assists individual artists based in Seattle to develop and present their work, awarded \$160,000 to 31 individual artists working in the dance, music and theater arts in 2013, thirty percent of whom were first-time grantees.



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CityArtist Catherine Cabeen (pictured on previous page) experiments with expressing and incorporating ideas and political action into movement vocabularies. *Hair Trigger* was based on field research about life and work of Niki de Saint Phalle, a 20th century French artist, and Cabeen's exploration of women's sense of self-worth in conjunction with their view of their physiques.

As a small awards program, **smART Ventures** encourages innovation and widens cultural participation by communities that may not qualify for other funding programs. smART ventures provides support ranging from \$500 to \$1,000, proving that small investments can have big impacts. *Image 1: Benjamin Maestas' performance installation attempted to bridge the gap between dance, installation art and architecture by exploring the relationships between these fields and searching for ways that each discipline can inform the others. Photo: Benjamin Maestas.*

In 2013, the **Civic Partners** granting program awarded \$1.6 million to 126 Seattle-based arts, heritage and cultural organizations and nine arts service organizations designated as Community Partners. Together, these funded organizations served an audience of over 1.3 million people, including more than 240,000 students and youth. Funded partners include the Wing Luke Museum of the Asian Pacific American Experience and Theatre Puget Sound for their Arts Crush festival. *Image 2: Guests explore "War Baby/ Love Child: Mixed Race Asian American Art" at the Wing Luke Museum of the Asian Pacific American Experience. Photo: Jake Kwong. Image 3: Theatre Puget Sound's Arts Crush is a community-wide arts festival offering interactive arts experiences that inspire creativity in unexpected places. Pictured is Tom Dang in "Revealed: In Search of Bruce Lee," a site-specific theatrical tour of the International District. Photo by Joe Iano.*

The **Cultural Facilities** program, piloted in 2012, supports Seattle-based arts, heritage, cultural and arts service organizations with funding for facility renovations or new facilities. A total of \$250,000 was distributed to 13 organizations in 2013.

Langston Hughes Performing Arts Institute offers **Program Partnerships** to over 30 individual artists, community organizations and small arts groups throughout the year at a value of nearly \$80,000. This program represents LHPAI's commitment to community capacity-building through the performing arts by allowing fledgling artists and arts organizations to showcase their work in a professional theater setting. Grantees included the African American Leadership Foundation, Earshot Jazz, Freshest Roots, Washington State Historical Society and emerging playwright Malika Lee.

The 2013 **Mayor's Arts Awards** ceremony celebrated the best and brightest of Seattle's arts community, culled from a pool of more than 600 public nominations, a new record. Award recipients were:

- Future Focus: **826 Seattle**
- Cultural Ambassador: **Barbara Earl Thomas**
- Venture Culturalist: **Frye Art Museum**
- Arts as the How: **Pongo Teen Writing Project**
- Raising the Bar: **Preston Singletary**
- Artistic City: **Seattle Repertory Theatre**

*Image 4: Mayor's Arts Award winners and Seattle Arts Commissioners gather before the award ceremony on August 30. Photo: Jennifer Richard.*

A core value of the Office is inclusiveness, and we dedicated time and resources to support the **Arts & Social Change** convenings throughout 2013. Through this work, we pursue meaningful outreach and engagement with underserved communities and artists, work to undo institutional racism in our own groups and agencies, foster and facilitate equity in arts, culture, and heritage funding; and promote and facilitate equitable access to comprehensive arts education, including cultural competency. Attendees to the Arts & Social Change Day at the Washington Cultural Congress, the





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Visioning Summit, and the gatherings held in partnership with the Office for Civil Rights explored these ideas and how to expand the focus of this work. *Image 5: Attendees to the Visioning Summit discuss goals and outcomes. Photo: Jenny Crooks.*

4Culture, Artist Trust and the Seattle Office of Arts & Culture partnered in 2013 on a pilot program called **ARTISTS UP**, an initiative to better serve all artists throughout Seattle, King County and Washington state. The program for Latina/o artists consisted of a two-part information series and a community focus group. Among the findings was the need for networking and mentorship opportunities and a “hub” that can serve to connect Latina/o artists. The three funders have begun to respond to the report findings by making improvements and removing barriers to access.

Langston Hughes Performing Arts Institute presented the world premiere of *Hello Darlin’s: Mom’s Got Something to Tell You!* This hilarious one-woman show about the iconic ahead-of-her-time comedian Jackie “Moms” Mabley (1894-1975) was written by local playwright **Dan Owens** and featured local vocalist and actress **Josephine Howell**. Mabley’s career, spanning from the 1920’s Chitlin Circuit well into the 1970s, left behind a legacy of over 20 albums and memorable appearances. *Image 6: Josephine Howell as “Moms” Mabley. Photo: Jason Gu Photography.*

In 2013, **Neighborhood & Community Arts** (NCA) funded 38 festivals and events throughout 19 neighborhoods celebrating a variety of local arts and the vibrant cultures of Seattle. NCA invested just over \$45,000 in these events attended by nearly 174,000 residents and visitors. *Image 7: One such event, the Mexica New Year Celebration, created by CeAtl Tonalli, includes traditional Aztec dancing, singing and drumming, multiple educational and hands-on art workshops, and a traditional Mesoamerican feast at Daybreak Star Native American Cultural Center. Photo: Jenny Crooks.*



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New additions to the **Portable Works Collection** were presented in a two-part exhibition called *Atmospheric Weather* featuring 47 artworks by 33 artists with weather conditions as a theme in the Seattle Municipal Tower Gallery, which shows rotating exhibitions. The artworks were purchased with Seattle Public Utilities (SPU) 1% for Art funds in 2013. Additional gallery exhibitions included *Women’s Stories and Native American Work from the Seattle Public Utilities Collection*. City Hall exhibitions included *Ethiopian Art: Tradition, Assimilation and Change; A Wider View: Onyx Art Gallery Collective; Seattle Police Department: A Retrospective of 35 Years of Service, Pride, and Dedication; To Give in Return: Six Artists Who Embody the Indigenous Values of Reciprocity and Extended Community; City Light Centennial; and A Sense of Place II: Idea Odyssey Collective*. *Image page 20-21: Spike Mafford, Clouds over Seattle, 2013. Backlit latex transparency face-mounted to clear acrylic. Plexiglass box/frame with daylight balanced LED lighting. Photo courtesy of the artist. Exhibited in Atmospheric Weather exhibition.*

Thanks to a generous donation by the Committee of 33, the **Story of North Island** totem pole was conserved this year, including removal of biological growth, invasive pest eradication, consolidation of deteriorated wood, restructuring of areas of loss caused from woodpeckers and other invasive species, inpainting, paint consolidation and the application of suitable surface coatings.. The totem pole, located on the Montlake Cut near the University of Washington, was carved by Haida Chief John Dewey Wallace in Waterfall, Alaska, in 1937. Conservation is an important part of the preservation of Seattle’s public art collection; in 2013 over 60 works of art were treated.

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A core value of the Office is inclusiveness and furthering the City's Race & Social Justice Initiative.

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A January 2013 report by ArtPlace identified Capitol Hill and the Pike-Pine Corridor as one of America's Top Twelve ArtPlaces, communities that successfully combine the arts, artists, and venues for creativity and expression with independent businesses, restaurants, and a walkable lifestyle to make vibrant neighborhoods. Photo: Robert Wade.







Anne Gadwa Nicodemus presented her research on cultural districts at Square Feet 2013, an event created to build connections between people working on cultural space issues in the city. Photo: Jenny Crooks.

## SEATTLE IS A SPECIAL PLACE

But why is that? What makes it stand out from other cities in our region, in the rest of the United States, and even internationally? A sense of place can be hard to describe, but there are clear ways to invest in placemaking. A crucial investment is in public art: installing and nurturing permanent and temporary works of art helps foster communities and neighborhoods while also enhancing people's experience as they travel through our city. Seattle has long been a leader in public art, and 2013 marked the 40th anniversary of the public art program. The inclusion of artists and cultural organizations in the public realm not only positively shapes the urban environment but also encourages access to art and fosters dialog.

With construction crews around every corner, Seattle is in the midst of a period of heavy development and change. We must ensure that arts, culture, diversity and curious people remain in the heart of the city to keep Seattle interesting, vibrant and dynamic. It is crucial to bring the issue of cultural space to the table, to ensure that the existing quality and quantity of spaces survive and grow. The year 2013 marked the launch of a Cultural Space program devoted to supporting, strengthening and expanding cultural square footage in Seattle. The program kicked off with the launch of a space inventory to determine the actual current square footage of space for artists and cultural organizations to live, work and create in Seattle.



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The Office of Arts & Culture welcomed **Langston Hughes Performing Arts Institute** in January 2013, when the organization was transferred from Seattle Parks and Recreation to our office. LHPAI rents performance spaces while providing programs and established annual events such as the Langston Hughes African American Film Festival, annual gala, summer teen academies, fall play, Black History Month programs, and related arts education and performing arts workshops. LHPAI celebrates, nurtures, preserves and presents African American and African Diaspora performing arts, cultural wealth and iconic legacies. *Image 1: Karen Meadow in her one-woman tour de force on the life of Harriet Tubman, entitled Harriet's Return.*

The **Langston Hughes African American Film Festival (LHAAFF)**, a keystone program of LHPAI, celebrated its 10th anniversary with a nine-day festival hosting over 50 feature-length and short films, 35 of which were either world or Seattle premieres. Film luminaries from across the nation convened in Seattle from April 13 to 21.

Developments in the creative and cultural future of the **Central Waterfront** project continued in 2013, including the selection of **Stephen Vitiello** and **Buster Simpson** for prominent public artworks. Additional public art calls were announced that will result in commissions in later years. A lecture series exploring the history of the Waterfront was introduced with an engagement with historian **Coll Thrush**, who examined representations of indigenous life in Seattle's civic imagery, art and monuments. Additionally, Art Interruptions, our temporary public art installation program, was presented along the Waterfront, with works by five emerging artists. *Image 2: Jesse Link's Vertical Ascension, part of the Art Interruptions on the Waterfront program, was a free-standing sculpture comprised of four, large rectangular boxes stacked on top of each other, featuring paintings of a sperm whale, colossal squid, tall trees and a large wave. The sculpture was placed at the base of the Pike Street Hillclimb. Photo: Juan Hernandez.*



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**Square Feet 2013** was created to give the voices of our community a platform regarding cultural space in Seattle. The November 18 event was split into three sections: "rapid fire" presentations from local arts leaders, a presentation by researcher Anne Gadwa Nicodemus and a session to brainstorm ideas to help solve Seattle's cultural space issues. From the brainstorming session, it was decided to issue a request for proposals for Cultural Development Certification for commercial and mixed-use building projects. This certification, analogous to existing certifications such as LEED, will incentivize cultural space in new buildings in the same ways that LEED has incentivized green building practices. *Image 3: Office of Arts & Culture director, Randy Engstrom, discusses the importance of cultural space in Seattle. Photo: Jenny Crooks.*

The Office of Arts & Culture launched a free public art app called **STORY** (pronounced "story") that uses geolocation to allow people to find out more about the public art collection. The app is available for free on iOS, Android and Windows 8 operating systems, and features a GPS-enabled map that allows users to locate works of art near them, as well as a QR code reader (hence the "qr" in STORY) that directs users to more information about particular pieces of art. Information includes history, artist statement, images and even video and audio when available. Content from the app is also available for desktop browsing via [www.stqry.com](http://www.stqry.com).

Downtown street activation was accomplished through two programs: **Seattle Presents** and **ARTSparks**. Thursdays in July and August were enlivened with performances by some of Seattle's hottest bands: Big World Breaks, Orkestar Zirkonium, St. Paul De Vence, Choklate, De Cajon Project, Cordaviva, Brothers From Another, and La Luz. And a partnership with Seattle Parks and Recreation produced ARTSparks, a series of temporary site-specific artworks in Pioneer Square's Occidental Park. Nearly a dozen installations, happenings and performances explored the history of the downtown neighborhood and brought a sense of whimsy and imagination to the urban setting.



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Celebrating  
40 Years  
of Activating  
Public Spaces

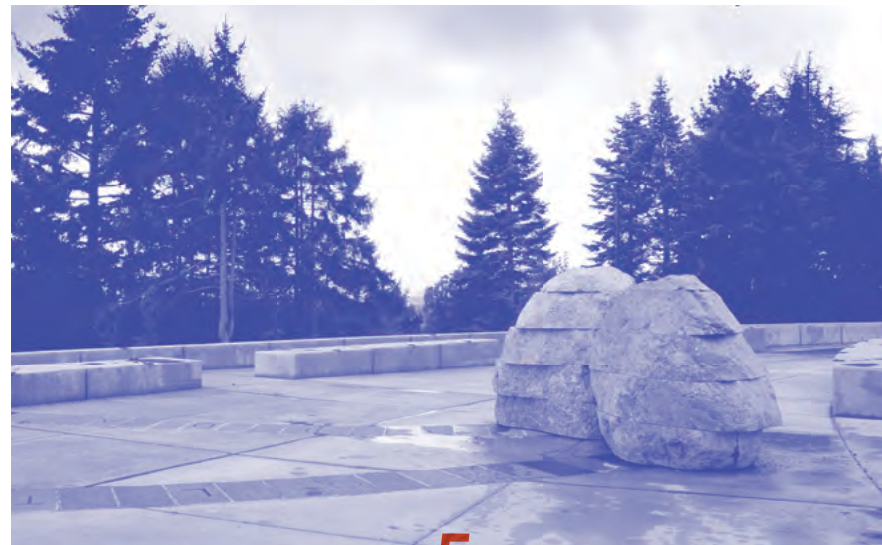
2013 marked the **40th anniversary** of the establishment of the ordinance creating Seattle’s 1% for Art public art program. Along with celebrating the milestone throughout the year by remembering and recognizing iconic works from the last four decades, we also hosted the Northwest Public Art Administrators Consortium, a regional convening of the Americans for the Arts Public Art Network. Americans for the Arts named two Seattle public art projects in their 2013 Year in Review, the only national program recognizing projects of excellence in public art: **SODO** by merge conceptual design, a series of stencil and barcode designs painted onto 250 concrete columns that hold up the existing and new portions of the Spokane Street Viaduct; and **Art Interruptions**, a temporary art program that presents short-term projects on city-owned street and park infrastructure.

#### NEW PUBLIC ARTWORKS

*Bounty*, by **Celeste Cooning**, serves as a threshold for the Jackson Park Golf Course perimeter trail in the Pinehurst neighborhood. Commissioned with Seattle Parks and Recreation 1% for Art funds.

**Jen Dixon** installed *PlayLand*, a large, colorful collage of repurposed road signage that mimics the contour of a roller coaster in honor of the amusement park that operated adjacent to the site from 1930-1961, as part of the Linden Avenue North Complete Streets Project. Commissioned with Seattle Department of Transportation 1% for Arts funds. *Image 4: Photo: Jim Tillman.*

The new First Hill Streetcar now features large sculptural beaded poles that mark key stations or nodes along the line. These modern totems are the work of Seattle artist **Claudia Fitch**, who draws on metaphors related to sewing, needlework and beadwork in light of the continuous power-wire “thread” that links neighborhoods on the line. Commissioned with funds transferred to SDOT from Sound Transit.



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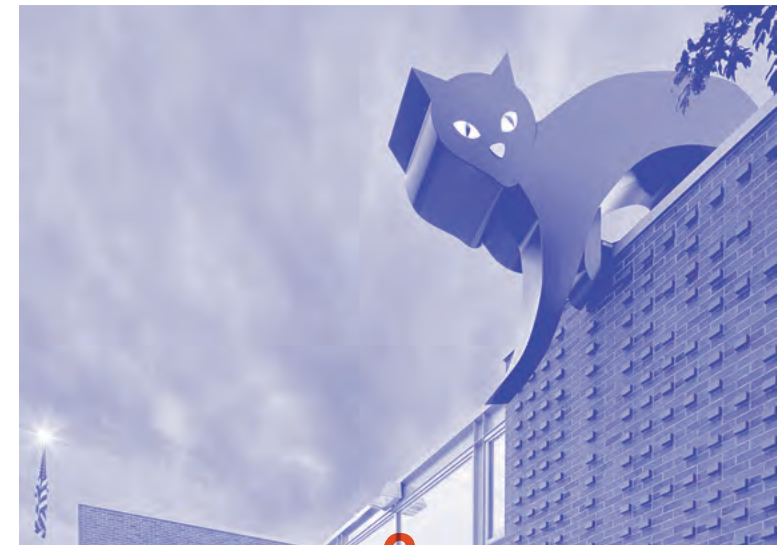
**Brian Goldbloom** installed *Pillar of the Community* at Fire Station 30 in the Mt. Baker neighborhood. The carved granite sculpture features a classical column as a 14-foot-tall fire hose with fittings inspired by firefighting equipment and the architecture of nearby Franklin High School. Commissioned with Department of Finance and Administrative Services Fire Facilities and Emergency Response Levy 1% for Art funds.

Maple Leaf Park now features **Patrick Marold’s** site-specific, *Confluent Boulders*, inspired by the two sources of water that feed the Maple Leaf Reservoir. The sculpture comprises two igneous boulders taken from the Tolt River and Cedar River Watersheds, referencing the region’s natural resources and connection to the environment. Commissioned with Seattle Parks and Recreation and Seattle Public Utilities 1% for Art funds. *Image 5: Photo: Jason Huff.*

New artworks by **Roy McMakin** and **Jeffry Mitchell** were installed at the new Rainier Beach Community Center and Pool. The six interior and exterior artworks (all untitled) range from a giant, pointing, cartoon-like finger to an inflated rainbow Parks identifier sign. Commissioned with Seattle Parks and Recreation 1% for Art funds.

*Nine Lives*, by local artist **Peter Reiquam**, is a colossal sculpture of a cat perched at the edge of the roof, ready to join his crew on their next life-saving mission. Commissioned with the Department of Finance and Administrative Services 1% for Art funds. *Image 6: Photo: Benjamin Benschneider.*

The monumental sculpture *By Water On Land* was created through a partnership with 4Culture and artist **Carolyn Law** to create a new, site-specific artwork in Seattle’s Eastlake neighborhood, near the newly developed Cheshiahud Lake Union Loop. Elements of the artwork were repurposed from a sculpture created by Law in the 1990s for the Route 70 trolley that was de-installed due to construction. Supported by SDOT 1% for Art funds and King County/4Culture Department of Transportation % for Art funds.



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The public art program developed temporary art projects across the city in the second iteration of *Art Interruptions*, a series of artworks offering a moment of surprise, beauty or humor on city sidewalks and in parks. Artists **Christian French, Jesse Link, Tim Marsden, Michiko Tanaka** and **Sam Trout** created installations along the Central Waterfront, and **Elizabeth Gahan, Brian Gerich** and **Ian Horton, Julia Haack, Joanne Lepore** and **Breanne Gearheart, Chris Papa, Annie Penta** and **Hollis Wong-Wear** created installations on the Beacon Hill Neighborhood Greenway. Art Interruptions is funded by SDOT 1% for Art funds. *Image 7: Christian French's Sightings was a series of photographs chronicling the travels of an old weather-beaten hubcap that looks like a UFO (or is it a UFO that looks like a hubcap?). Photo: Juan Hernandez. Image 8: Julia Haack's Arboreal Amulets was a grouping of sculptural constructions made from reclaimed lumber attached to a tree cluster at Daejeon Park. Photo: Zack Bent. Image 9: Hollis Wong-Wear's Neighborhood Boombox featured recordings by Beacon Hill musicians, poets and performing artists. Photo: Zack Bent.*

Westlake Park was the site for summer installations by Seattle artists **Elizabeth Gahan, Joseph Park** and **Claude Zervas. Park** and **Zervas** installed four *camera obscura* booths that allowed viewers to project an image of the Westlake Park surroundings onto a postcard to trace and take as a keepsake, while “crystalline,” created from corrugated plastic and colorful vinyl, appeared to grow over the southern arch at Westlake Park in *Chromatic Crystallization (Seattle)* by Elizabeth Gahan. The vinyl's slick surface and vibrant hues reflected the flashy exuberance and commercial center surrounding the park. Commissioned with Seattle Parks & Recreation 1% for Art funds.

The *Alaskan Way Viaduct Observation and Demolition Unit* was a collaborative temporary art installation developed by Seattle artist **Dane Youngren** in response to the ways downtown Seattle is changing as a result of the viaduct replacement, and seawall

projects. Taking place at Pier 62/63 on the Central Waterfront, the *Observation Unit* offered humorous signage, including “we promise not to bore you” and “exclusive tunnel vision goggles sold here.” Funded by SDOT 1% for Art funds.

In 2012, **Nicole Kistler** was selected as Artist-in-Residence for Urban Agriculture, to investigate and propose ways in which art can reinforce the activities of people who engage in urban farming and enhance the places in the city where urban agriculture occurs. Kistler's overriding premise is that urban agriculture and art making can be intertwined to build and promote community. Kistler codified interviews and site visits into *agriCULTURE*, an art plan published this year, which proposes strategies and guiding principles that can be employed to encourage the integration of art activities with the practice of urban farming. Funded by Seattle Public Utilities and Seattle Parks and Recreation 1% for Art funds.

# Staff List

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## **Director**

Randy Engstrom

## **Cultural Partnerships**

Kathy Hsieh

Jenny Crooks

Lara Davis

Irene Gómez

Matthew Richter

## **Public Art**

Ruri Yampolsky

Laura Becker

Eric Fredericksen

Blake Haygood

Tiffany Hedrick

Jason Huff

Marcia Iwasaki

Deborah Paine

Kelly Pajek

Joan Peterson

## **Langston Hughes**

### **Performing Arts Institute**

Royal Alley-Barnes

Sandra Boas-DuPree

Lovell Davis

Jacob Galfano

Alfred Love

Kristi Matsuda

Jeremy Morton

Jacqueline Moscou

## **Community**

### **Development & Outreach**

Calandra Childers

Annie Holden

Tim Lennon

Jeff Pierce

### **Office Operations**

Jane Morris

Steven Eng

Sandy Esene

Amy Herndon

Elisheba Johnson

Sheila Moss

### **Thank you to former staff**

Willem DeKoch

Tamara Gill

Tameka Lampkin

# 2013 Seattle Arts Commission and Public Art Advisory Committee

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## **Seattle Arts Commission**

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**Jon Rosen** *chair*, attorney, The Rosen Law Firm

**Fidelma McGinn** *vice chair*, vice president of philanthropic services, The Seattle Foundation

**Jeff Benesi** landscape and urban designer, Mithun

**Lara Davis\*** former community partnerships director and program team lead, Arts Corps

**Diana Falchuk\*** artist, educator and arts administrator

**Jerry Garcia\*\*** senior project manager, Olson Kundig

**Philmon Haile\*** YMCA Get Engaged Program, international studies, University of Washington

**Terri Hiroshima** vice president of communications, Seattle Metropolitan Chamber of Commerce

**Perri Howard** artist

**Sandra Jackson-Dumont** Kayla Skinner deputy director of public programs and adjunct curator, Seattle Art Museum

**Amber Rose Jimenez\*\*** YMCA Get Engaged Program, membership coordinator, Washington Bus

**Estevan Muñoz-Howard\*** development director, Social Justice Fund Northwest

**Billy O'Neill** vice president, Chihuly Studio

**Vivian Phillips\*\*** director of marketing, Seattle Theatre Group

**Tracy Rector\*\*** executive director, Longhouse Media

**David Sabee** cellist; founder, Seattle Music Inc.

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**Gian-Carlo Scandiuzzi** executive director, ACT –  
A Contemporary Theatre

**Michael Seiwerath** executive director, Capitol Hill Housing  
Foundation

**Huong Vu** arts, culture and civic community investor, The  
Boeing Company

**Sharon Nyree Williams\*\*** managing director, Central  
District Forum for Arts & Ideas

*\*Term ending in 2013*

*\*\*Term beginning in 2013*

### **Public Art Advisory Committee**

**Perri Howard**, *committee chair*

**Jeff Benesi**

**Jay Deguchi**

**Jerry Garcia**

**Kurt Kiefer**

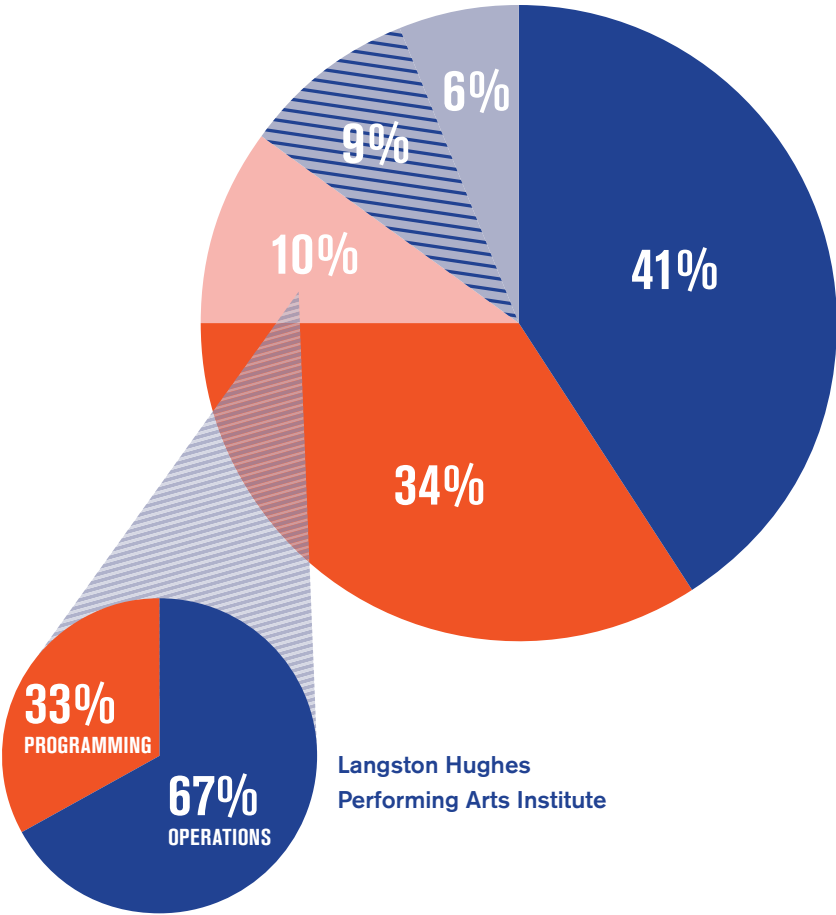
**Laurel Kunkler**

**Julie Parrett**

**Ellen Sollod**

Front cover wrap image: The Central District Forum for Arts & Ideas presented *It is My Existence*. Pictured here are William Burden and Jade Solomon Curtis. Photo: Sandra Brierley, Red Crow Photography. The Central District Forum for Arts & Ideas is a 2013 Civic Partner.

# 2013 Expenditures (Total \$8.1 million)



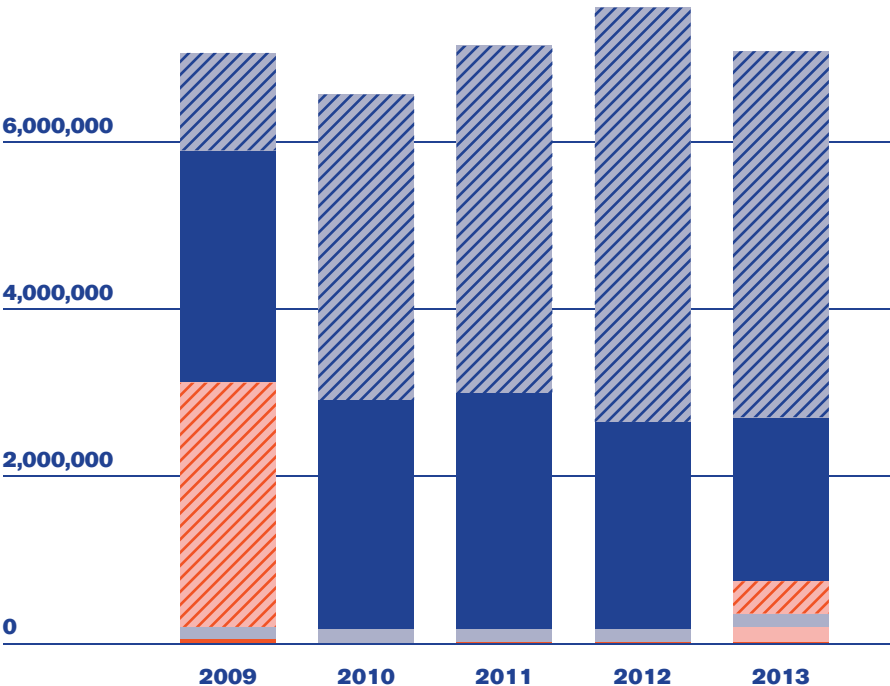
	Total	% of Total
■ Cultural Partnerships	\$3,318,340	41%
■ Public Art	\$2,798,236	34%
■ Langston Hughes Performing Arts Institute	\$857,209	10%
▨ Administration	\$705,297	9%
■ Community Development	\$486,313	6%
<b>Total Dept</b>	<b>\$8,165,395</b>	



# 2013 Revenues (Total \$7.2 million)

	2009	2010	2011	2012	2013
<b>Admissions Tax</b>	1,186,394	3,679,474	4,176,143	4,979,327	4,400,813
<b>Public Art</b>	2,807,904	2,754,882	2,834,865	2,493,489	1,984,134
<b>General Fund</b>	2,941,814	0	0	0	405,000
<b>Cumulative Reserve Fund</b>	170,000	187,000	187,000	187,000	187,000
<b>LHPAI Income/Donations</b>	n/a	n/a	n/a	n/a	191,309
<b>Other Donations</b>	60,000	0	5,000	23,557	10,953
<b>Total</b>	7,166,122	6,621,356	7,203,008	7,683,373	7,179,209

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## Contact Us:

[seattle.gov/arts](https://seattle.gov/arts) | 206-684-7171

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Office of Arts & Culture | Seattle

PO Box 94748

Seattle, WA 98124-4748