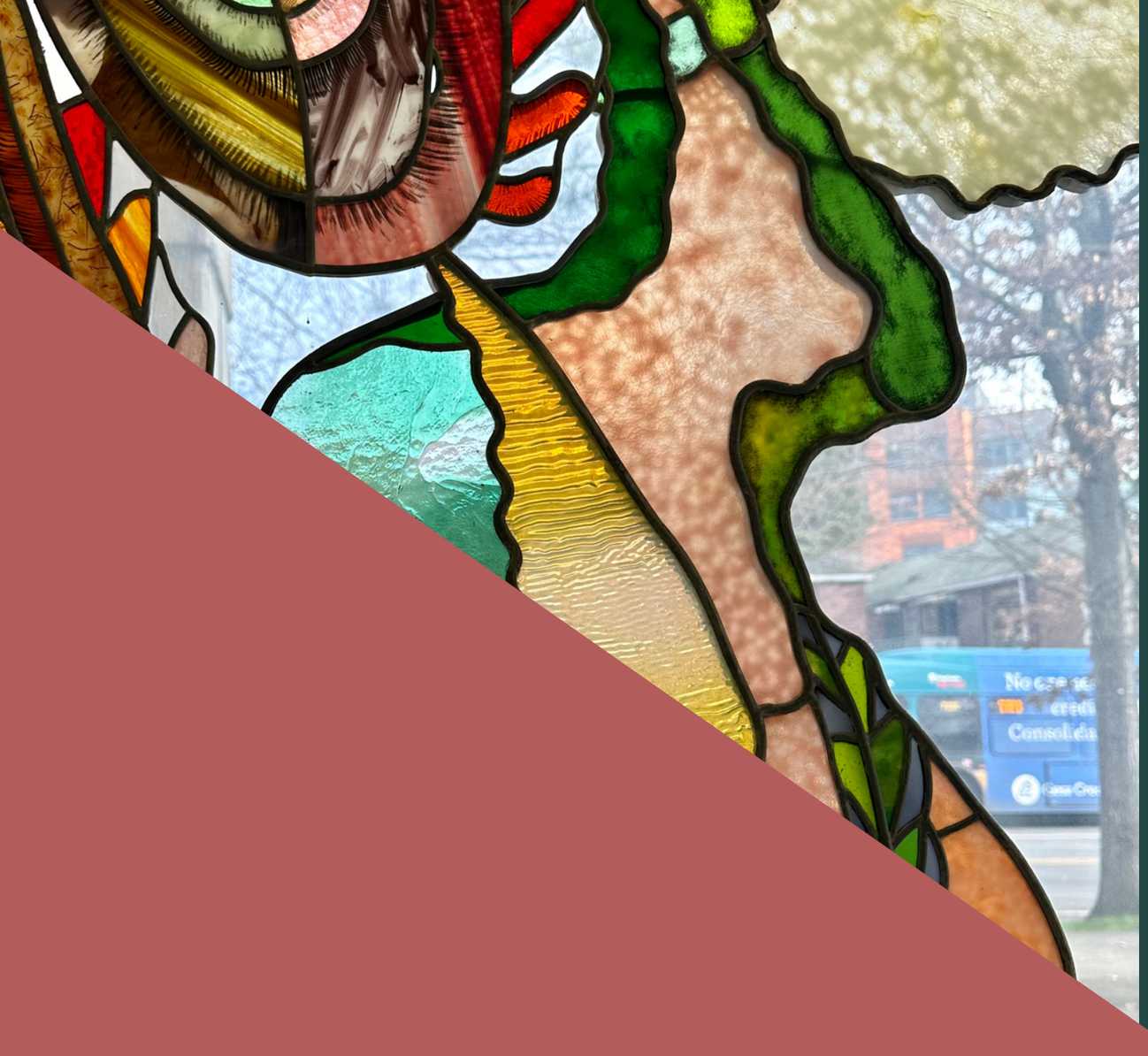


Art in Situ: Exploring Art in Public Places



Thesis Project
Ghada Elhaffar
June 2023

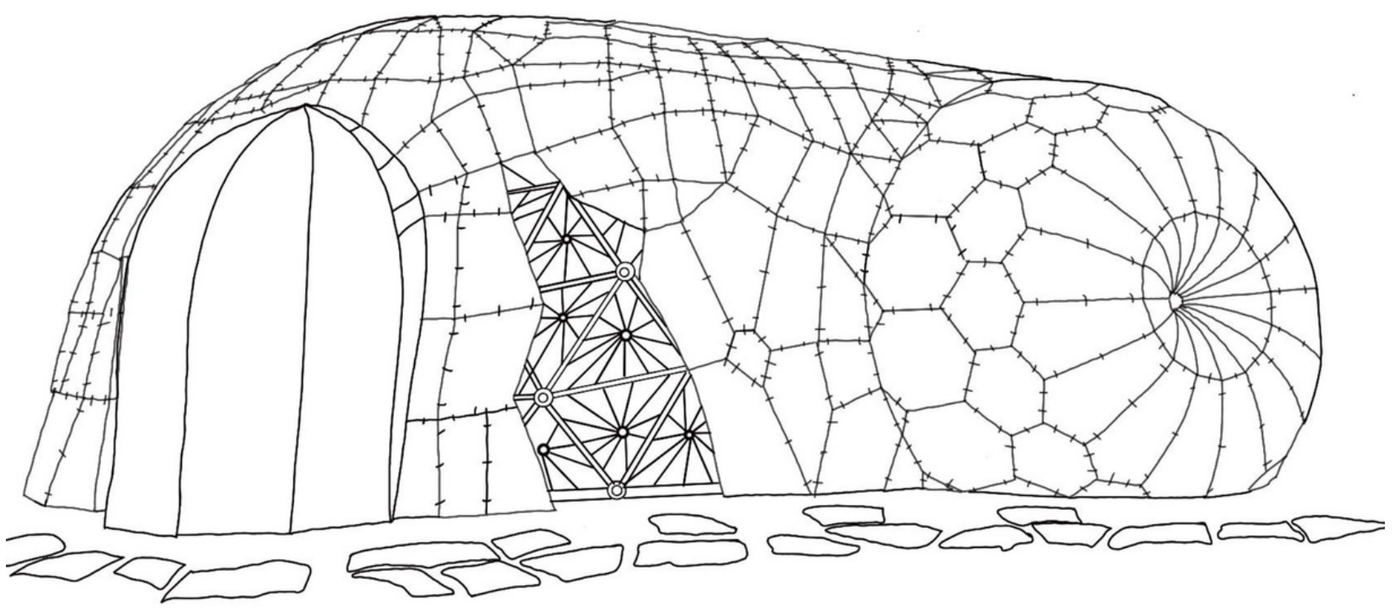
Table of Contents

Interpretation Guide: Understanding Art in Public Places

Acknowledgments 3
Introduction 4
Map of Artworks 5
List of Artworks 6
Artwork Sets 7
Selected Buildings Glossary 59
Things to Consider 64
References 65

Programming Toolkit: Experiencing Art Public Places

66 Introduction
67 Toolkit
69 Coloring Book
119 Scavenger Hunt
128 Reflections
129 Things to Consider
131 Evaluation Template
134 References



This project, like many aspects of my life, is a combined effort of everyone I have ever known.
I would like to thank my thesis chair, Lane Eagles, and my thesis committee Heide Fernandez-Llamazares and Seth Margolis. I would also like to thank my parents Imad and Ezmiralda, my sisters Effat and Sarah, and my family and friends both in Bahrain and Seattle for their constant love and support.



INTERPRETATION GUIDE

Art in Situ:

Understanding Art in Public Places

Ghada Elhaffar
June 2023

MUSEOLOGY GRADUATE PROGRAM
UNIVERSITY of WASHINGTON

The Washington State Art Collection’s Art in Public Places program (AIPP) acquires and cares for artworks in state buildings, colleges, universities, and schools throughout the state. The State Art Collection includes nearly 5,000 artworks, located where people study, work, and live. The Collection includes a wide range of materials, sizes, and styles. It represents notable artists from Washington, the Pacific Northwest, and beyond. The Washington State Art Commission's Art in Public Places program is uniquely positioned to advance and support art and artists across Washington. The University of Washington Seattle’s campus is home to 135 artworks (from AIPP)throughout 39 buildings and while AIPP’s goal is “to build and care for a State Art Collection that is impactful, accessible, and valued” these artworks have little to no on-site interpretation. According to the Washington's State Art Collection, the public selects and owns the Collection, and yet most students at the University of Washington are not aware they are surrounded by art. The Washington State Art Commission seeks lasting artworks that reflect Washington’s diverse communities. While that is an accurate reflection of their artworks and artists, The UW community need a little more assistance experiencing it. In surveying the best practices to create interpretation for art, three main themes help create the framework for my literature review: understanding contemporary public space, bonds between these spaces and audiences, and the importance of context.

Understanding Public Space: Much of the literature focuses on what it means to be a ‘public space’. Who made this space, who is this space for, and who has access to it? For the purpose of my project, the University of Washington is considered a public space. What does this space say about Washington and who is the community the space is meant to serve? Relationships between public space and audiences: While motivations of museum-goers have been thoroughly researched, one cannot claim that those apply to students or faculty on UW’s campus. In an effort to create interpretive materials for the artwork at UW, a look at analogous relationships between public spaces and their audiences will inform key factors to consider.
Context matters: Finally, some of the literature looks at the purpose and intentionality of public art. By examining the artists’ motivation for creating their artwork, and institutions’ motivations for selecting the artwork, the context and purpose become apparent.

Art is not created in a vacuum. There are many factors that help us understand what an artwork is. In this booklet, you will be able to find contextual information that will help with the interpretation of the art. There's more to an artwork than the brushstrokes and colors on a canvas. Here, you will find snippets of the artist's statement and their general practice, context on the location, and the acquisition process. When adding artwork to this collection, there are a few contextual things to consider. Ask why this artwork was created, why this artwork was selected, and why it was placed in its location.



The map above shows the 24 locations of the artworks mentioned in this booklet. The list is not exclusive.

List of Artworks

1. *Untitled* (1977) by Lee Kelly
2. *No 8. John Brown's first thought of the place where he would make his attack came to him while surveying land for Oberlin College in West Virginia* (1977) *and No. 9 Kansas was now the skirmish ground of the Civil War* (1977) by Jacob Lawrence
3. *Untitled* (1981) by Ludwig Schaffrath
4. *Bench for Meditation* (1982) by Brian Goldbloom
5. *Metamorphosis 83* (1983) by Larry Dean Pentz
6. *A Sea-time Story* (1985)
7. *Drum Talk* (1986) by John Buck
8. *Invisible Man #2 and #3* (1992) by Glenn Ligon
9. *Untitled, Medicinal Herb Garden Bus Stop* (1992) by Suzanne Hellmuth and Jock Reynolds
10. *Untitled* (1993) by Jackie Winsor
11. *Presentations from the International Symposium of Light* (1994) *Study Desks* (1994) */Table of Knowledge* (1994) by Carl Carl Chew, Mare Blocker, Ron Hilbert Coy and J.T. / Stewart
12. *Half Indian/Half Mexican* (1996) by James Luna
13. *Everything that Rises* (1996) by Martin Puryear
14. *High Tech Peace Pipe* (2001) by James Luna
15. *Waiting for the Return: 5 Fish Trap* (2002) by Gail Tremblay
16. *Reflect* (2003) by Jun Kaneko
17. *Department of Forensic Morphology Annex* (2004) by Cris Brunch
18. *Stronghold* (2005) Brian Tolle
19. *Nocturnal Flow (2006)* by Erwin Redi
20. *9 Spaces 9 Trees* (1983, re-conceived 2007) by Robert Irwin
21. *Baggleridge Series* (2014) by Robert Hardgrave
22. *Female and Male House Post* (2015) by Andrea Wilbur-Sigo
23. *Echoed Voids* (2015) *and Interlinked Lacks (2015)* by Morten Andersen
24. *Mirrorfold* (2015) by John Patkau and Patrticia Patkau
25. *Seed Clouds* (2017) by Norie Sato
26. *Guests from the Great River* (2020) by Tony A. (naschio) Johnson and Adam McIsaac

1

Untitled (1977)

This artwork is one of the first artworks to go through the Washington State Art Commission. In 1977, Northwest artist Lee Kelly created this large-scale steel sculpture as a site-responsive commission. The geometric relationships of this elegant structure reference architectural and elemental forms.

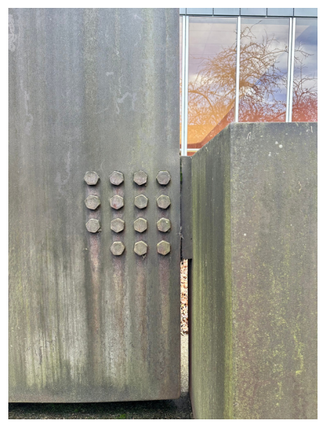
This piece is a compelling early example of the artist's body of work. The artwork was intended to be the focus of the garden enclosure. Lee describes it as "focal, concentric, quiet, contemplative, but asymmetrical".

While the work was originally suggested to sit on a rooftop garden, it was ultimately placed at the front entrance of John M. Wallace Hall which is home to the College of the Environment at the University of Washington











Weathering steel sculpture, 8 ft x 9 ft x 4 ft





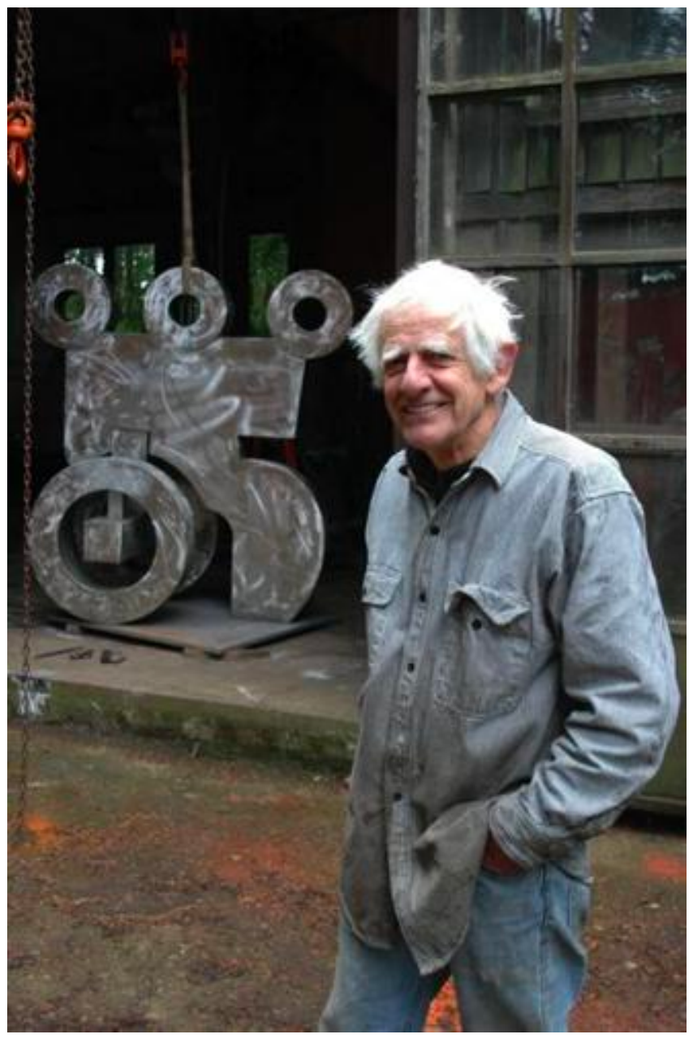
Location of Artwork
John M. Wallace Hall (ACC), front entrance
(3737 Brooklyn Ave NE, Seattle)
47.653557, -122.314619

Keywords: Outdoor sculpture, regional artist, abstract artwork

All image credits to author, unless otherwise stated

Lee Kelly

(American, born 1932, died 2022)Lee Kelly was an Oregon-based artist. He was known nationally for his large abstract metal sculptures that combine geometric shapes with natural forms.



Kelly was born in Idaho, the grandson of a ranching family. After studying architecture, he graduated in 1959 from the Portland Art Museum School (now known as the Pacific Northwest College of Art in Portland, Oregon).

He served in the Korean War with the U.S. Air Force from 1951-55. In 1985, he received a grant from the Oregon Arts Commission to study the traditional bronze casting methods of the Newari people in Nepal. He received an Oregon Governor's Arts Award in 1987, and he was the subject of a major career retrospective at the Portland Art Museum in 2010. He was an avid traveler and mountain climber.



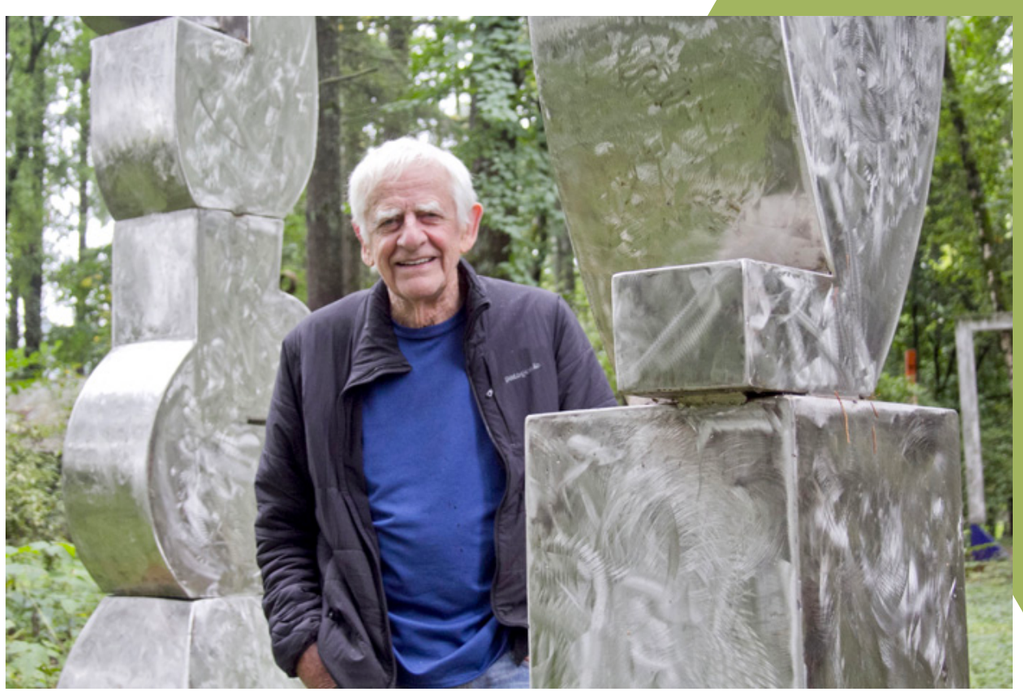
Lookout (1977). Louisa Boren Lookout Park, Volunteer Park, Seattle, Washington.



Memory (1999). City of Portland, Oregon. Image courtesy Elizabeth Leach Gallery, Photographed by Ellen Dean-- on a snowy day

"One of the premier sculptors of the Pacific Northwest, Lee Kelly has made a unique place for himself in the region. Highly sought after for public and private commissions, he has managed to survive and prosper over the years solely from this art."

-Bruce Guenther, "An Intersection of Matter" in Lee Kelly (Portland Art Museum, 2011).



2

The Legend of John Brown Series (1977)

Jacob Lawrence's 'The Legend of John Brown' series tells the true story of the controversial, white abolitionist John Brown in 22 prints with narrative titles. Inspired by oral histories of Brown's life and death, the series was first painted in 1941 and later made into a print series.

John Brown (1800-1859) believed that slavery could only be ended with violence. He planned to raid a U.S. military arsenal to arm hundreds of enslaved African Americans. He and his followers were overpowered by federal troops. Brown was convicted for treason, murder, and inciting enslaved people to revolt and was hanged. In the 1970s, the owner of the original gouache paintings, The Detroit Institute of Arts, decided that they were too fragile to be on view. They commissioned Lawrence to recreate the artworks in a limited edition print series, so that we can all continue to experience them. The resulting series of 22 silkscreen prints is on display at the University of Washington, where Jacob Lawrence was a professor. The complete series is part an exhibition organized by the Washington's State Art Collection with support from The American Masterpieces Program of the National Endowment for the Arts and the Westerns States Arts Federation. The prints can be seen from the 2nd and 3rd floor bridges in the Microsoft Atrium of the Allen Center.

This artwork was acquired for the Washington's State Art Collection in partnership with the Departments of Natural Resources and Labor and Industries.



No. 8 John Brown's first thought of the place where he would make his attack came to him while surveying land for Oberlin College in West Virginia.



No. 9 Kansas was now the skirmish ground of the Civil War

Series of 22 screen prints on paper, 20 in x 25 7/8 in







Keywords: print on paper, artwork series, regional artist, American History, historical art, realism

Location of Artwork

Allen School of Computer Science and Engineering, 2nd and 3rd floors (185 E Stevens Way NE, Seattle)

47.653503, -122.305853

All image credits to author, unless otherwise stated

Jacob Lawrence

(American, born 1917, died 2000)

Celebrated artist Jacob Lawrence (1917-2000) created distinctive artworks in an expressive and abstracted style. His art explores the human condition, the African American experience, American history, and themes of social justice. Lawrence and his wife, artist Gwen Knight, had a life-long partnership of creative and critical guidance and support. About his own work, Lawrence said "When the subject is strong, simplicity is the only way to treat it."

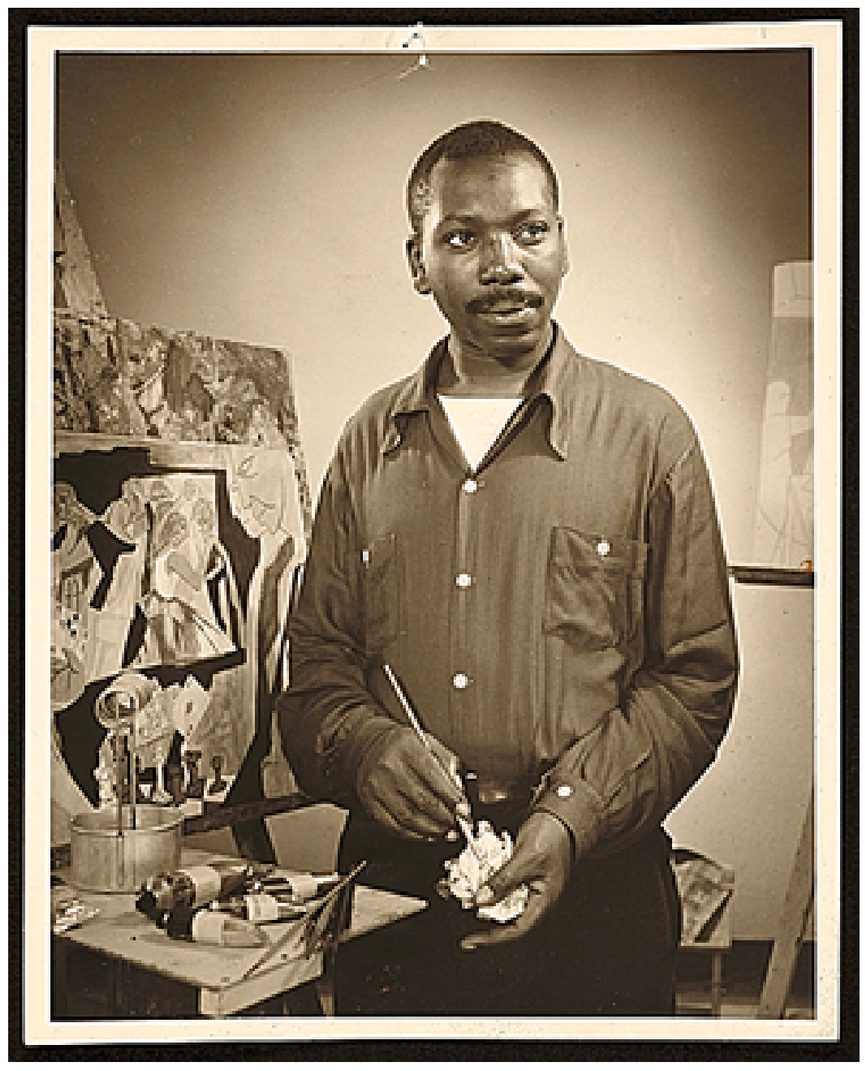


Jacob Lawrence, 1991.
Robert Sorbo©AP/Shutterstock.com

Self-Portrait (1977) by Jacob Lawrence



Lawrence began his art career during the Harlem Renaissance, in 1930s New York City. In 1941, he was the first African American artist to be represented in the collection of the Museum of Modern Art(MOMA) in New York City. During World War II (1939-45), he was drafted into the United States Coast Guard and served in a segregated regiment and as Coast Guard Artist. He became an influential teacher across the country, including at Black Mountain College in North Carolina. He was Professor Emeritus at the University of Washington in Seattle, where he taught from 1970 to 1985.



Photorgaph of young Jacob Lawrence

Major retrospectives of Lawrence's work were held at the Whitney Museum of American Art in New York City in 1974 and at Seattle Art Museum in 2003. His artworks are in the permanent collections of over 200 museums, including the Metropolitan Museum of Art, the Museum of Modern Art (MOMA), the National Gallery of Art in Washington D.C., and the White House Art Collection. He was honored with a Washington State Governor's Arts and Heritage Award in 1984. His artworks and legacy continue to inspire discussions about art, society, and social justice.



Panel 26 from Migration Series (1941)
by Jacob Lawrence

3

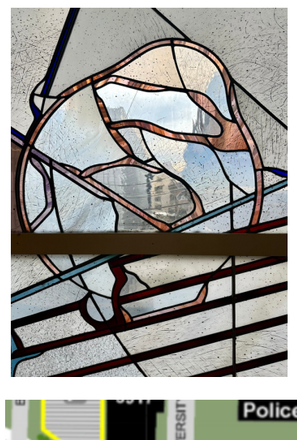
Untitled (1981)

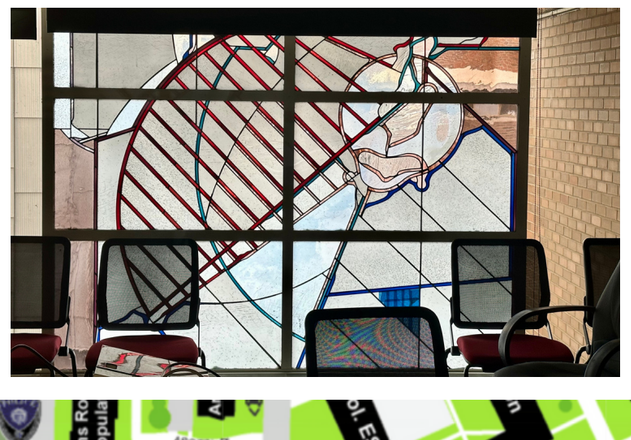
This two-part stained glass artwork by Ludwig Schaffrath is made in his graphic and abstract style, with a lack of color. He uses the lead lines of the stained glass like powerful drawn lines. The graphic qualities are emphasized by the mostly white and opaque glass. Schaffrath believed that color was generally overused and abused in our modern world.
This artwork was acquired for the Washington's State Art Collection in partnership with the University of Washington.

Schaffrath describes his work as an attempt to showcase the essence of the biological in an artist's form. The artwork was commissioned for the atrium of Hitchcock Hall, the home of the Department of Biology where Schaffrath believed "modern biology has discovered a spiral line of development as the principle of growth".
Artwork copyright Ludwig Schaffrath. Composite image of artwork parts A (top) and B (bottom). Photo courtesy of the artist.



Artwork copyright Ludwig Schaffrath. Composite image of artwork parts A (top) and B (bottom). Photo courtesy of the artist.



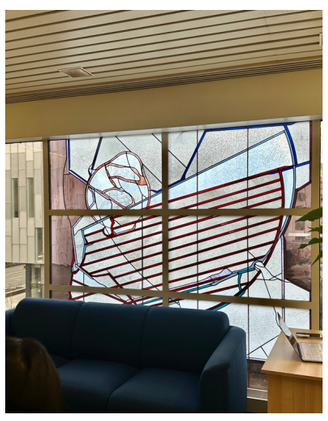




Leaded stained glass, 6 ft 4 in x 7 ft 4 in (overall)

Keywords: International artists, glass mural,abstract art





Artwork Location:
Hitchcock Hall, 4th and 5th floor lounge (1605 NE Pacific St, Seattle)
47.651858, -122.311694

All image credits to author, unless otherwise stated

Ludwig Schaffrath

(German, born 1924, died 2011)

German artist Ludwig Schaffrath (1924-2011) was a celebrated creator of abstract stained-glass artworks. In the 1970s, he taught at the Pilchuck Glass School in Stanwood, Northwestern Washington, among other U.S. schools. He was influential to many American glass artists. He served as a teaching assistant to architectural glass artist Anton Wendling at the Technical University in Aachen, Germany from 1947 to 1954. He also taught in Austria and Japan, and served as a professor at the State Academy of Fine Arts in Stuttgart, Germany from 1985 to 1993.

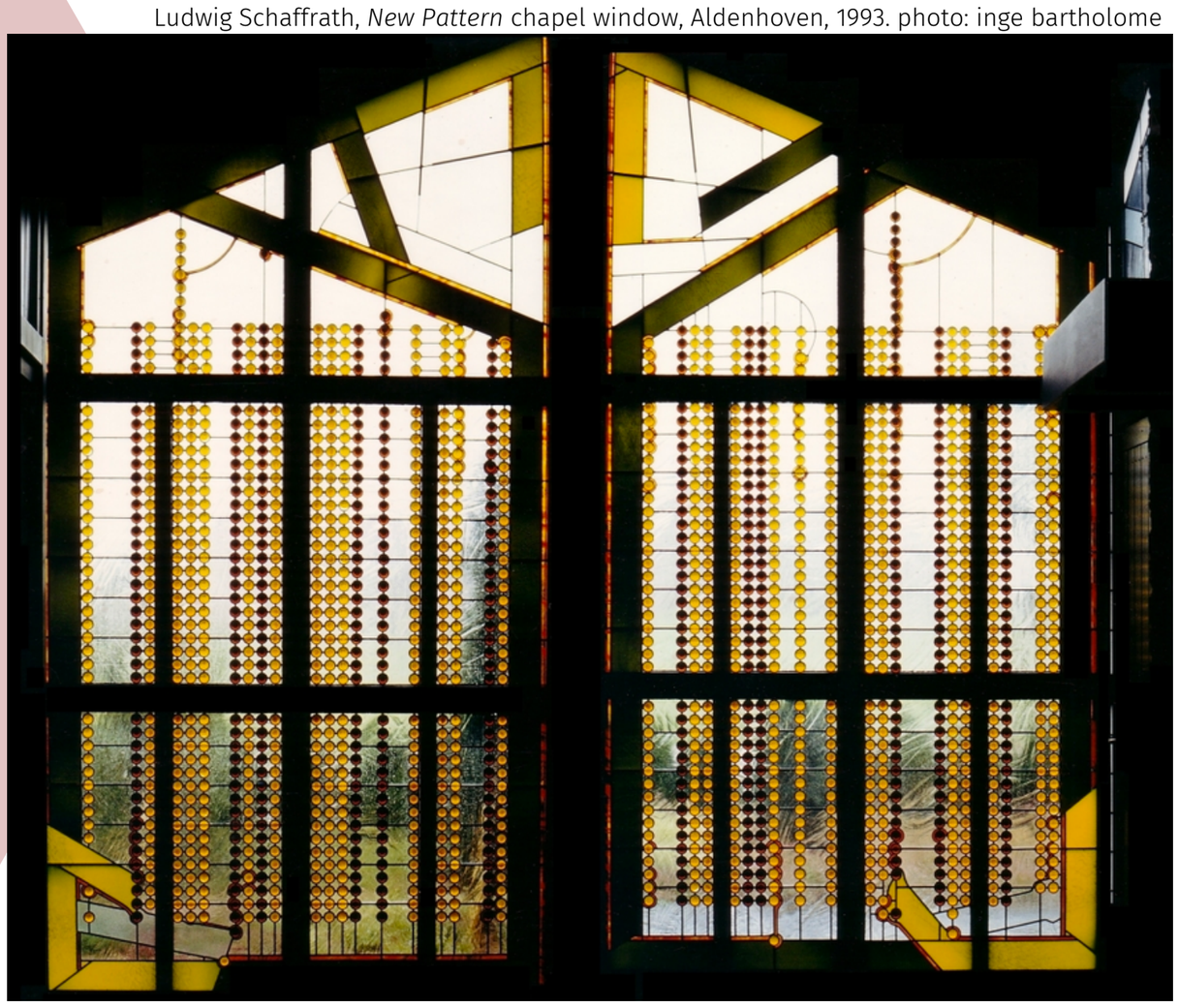


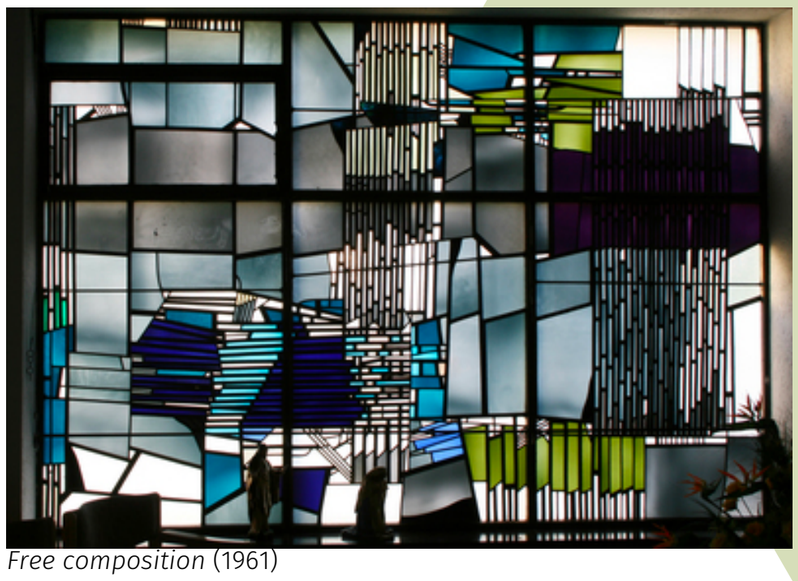


Ludwig Schaffrath working in his studio in Alsdorf, Germany. photo: algirdas milleris

"[Ludwig] was perhaps one of the first to imagine stained glass as a ‘tool for modern thinking.’ Thinking about new architecture. Thinking about completely new ways for light to enter our sacred spaces. He played a pivotal role in re-inventing a thousand-year-old art form. Ludwig explained this role to those of us that were fortunate to study with him as subservient to architecture. He taught his students to first consider the use of space in humanistic terms. He described subtle, less literal, walls of soft light with intricate grids and patterns of line that complemented, strengthened, and sometimes even corrected flaws in the architecture. He envisioned quietly powerful contemplative spaces, and in doing all of this, he humbly described his role as ‘a brick-layer in glass.’"
The late John Leighton, former prof. of art at Cal. State

Ludwig Schaffrath, *New Pattern* chapel window, Aldenhoven, 1993. photo: inge bartholome





Free composition (1961)
Ludwig Schaffrath. chapel window.

4

Bench for Meditation (1982)

Stone sculptor Brian Goldbloom created Bench for Meditation as a gathering place for reflection. This piece investigates how artworks can influence and be influenced by their environment.

The piece consists of four pieces of dark gray granite placed tightly together in a horizontal curving linear fashion. The undulating top surfaces of the stones are polished while the remainder of the pieces is left rough.

The bench sits outside the School of Social Work which offers two professional programs, one at the undergraduate level and one at the graduate level, as well as a PhD program.



Academy granite stone sculpture, 2 ft x 12 ft x 6 ft





Keywords: outdoor artworks, public bench, regional artist, enviromental art





Artwork Location:
School of Social Work (SWS), southeast corner (4101 15th Ave NE, Seattle)
47.656892, -122.312563

All image credits to author, unless otherwise stated

Brian Goldbloom

(American, born 1950)

Artist Brian Goldbloom creates site-specific sculptural installations in public spaces using mainly natural stone materials. His artworks interact with their surrounding environment and architecture and invite viewers to become active participants in the spaces they use. He received his Bachelor of Fine Arts degree in Sculpture from the University of Oregon in 1974 and pursued graduate studies at the University of Oregon in 1974-75. He has over thirty years of experience working with stone.





Installation of Brian Golbloom's *Water Skipper with Flotsam*, in Vanvouver, WA. 2010



Brian Golbloom's *Water Skipper with Flotsam* (2010) in Vanvouver, WA

Terminus | Photo courtesy of University of Washington Tacoma



Installation of Brian Golbloom's *Threshold in Oregon.*



5

Metamorphosis 83 (1983)

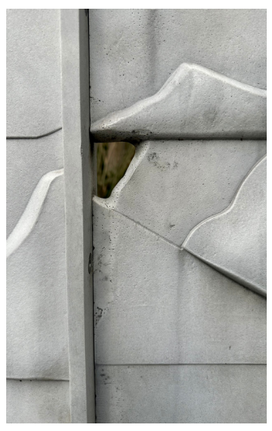
Northwest artist Larry Dean Pentz creates cast metal sculptures. He notes, "I have always been intrigued by the metamorphosis of the earth's surface as it is continuously changing with time, wind, abrasion, erosion, sun, water, temperature, gravity along with animal and human activities." Pentz operates an aluminum foundry, Pentz Cast Solutions. He began the foundry in 1972, moving to Seattle in 1979 and to San Juan Island in Puget Sound, Western Washington, in 1997.

This site-responsive commission was created for the Medicinal Herb Garden. The artist would continue working on his metamorphosis series until the mid 2010's culminating in an exhibition titled Metamorphosis at IMA gallery in Seattle, WA.









Cast aluminum sculpture, 84 x 36 x 3inches

Keywords: outdoor artworks, site-responsive art, regional artist





Artwork Location:
Medicinal Herb Garden, east garden W Stevens Way NE & Okanogan Lane)
47.652164, -122.308204

All image credits to author, unless otherwise stated

Larry Dean Pentz

(American, born 1950)

With textured, eroded surfaces, Larry Dean Pentz's metal sculptures evoke industrial and natural processes. The owner of a foundry for over forty years, Pentz is fascinated by the physical forces that constantly alter the earth: collisions, ther modynamics, pulling, pushing, eroding. He must employ some of these same processes to transform aluminum alloy into sculptural works, enacting a "metamorphosis" of raw material into art. Originally from Pennsylvania, Pent currently lives in the Seattle area. He studied industrial design and sculpture at the Cleveland Institute of Art and also studied sculpture in the MA program at Kent State University. Since the 1970s he has shown his works in galleries, primarily in Ohio and Washington.

"Geological metamorphosis via natural forces of abrasion, heat, wind, gravity and time has both informed and inspired me to harness the same forces and materials to create sculpture. My work explores the dynamic tension between internal and external realities in physical and intellectual contexts."

- *From the artist's Convergence exhibition brochure (2019)*

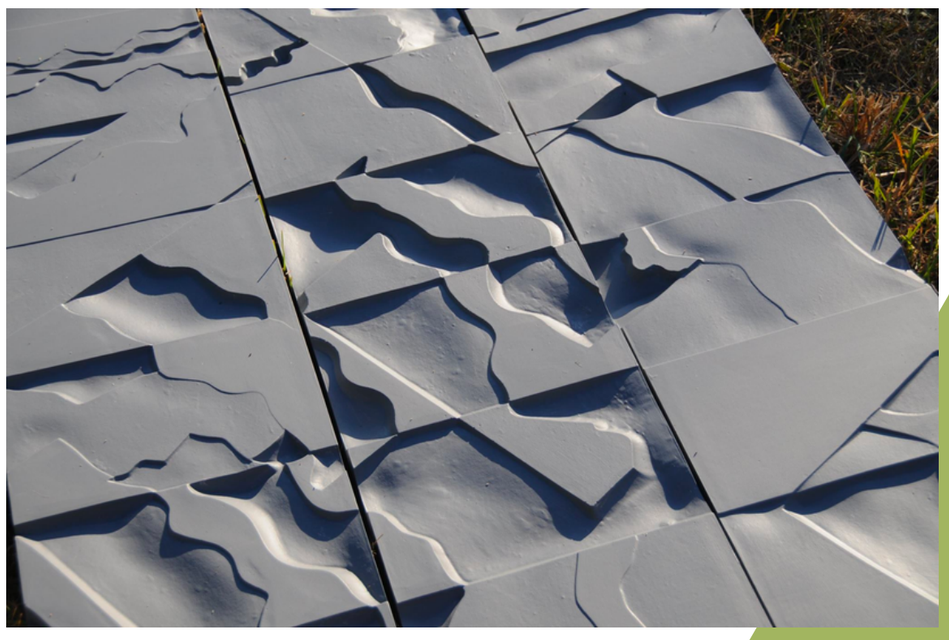
Pentz studied at the Cleveland Institute of Art in Ohio. He pursued a master's degree at Kent State University in Ohio.

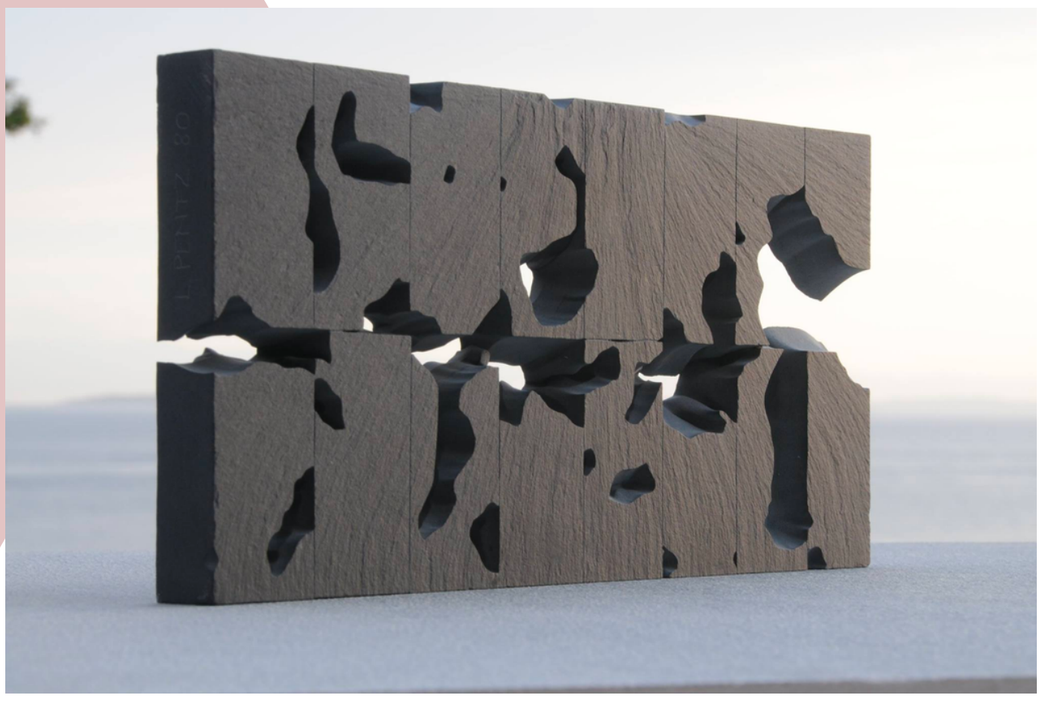


Larry Pentz with his son

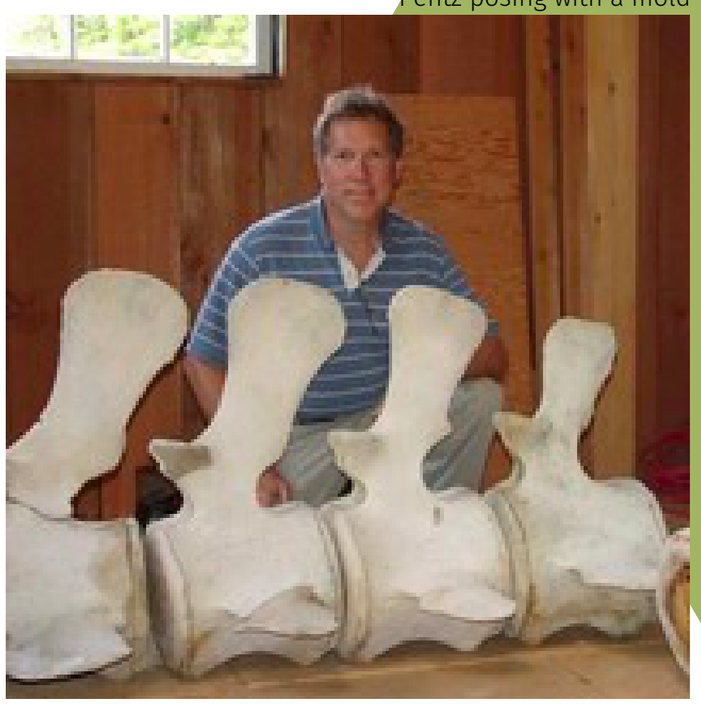
Square Train on Edge by Larry Pentz at the San Juan Islands Museum of Art







Pentz posing with a mold



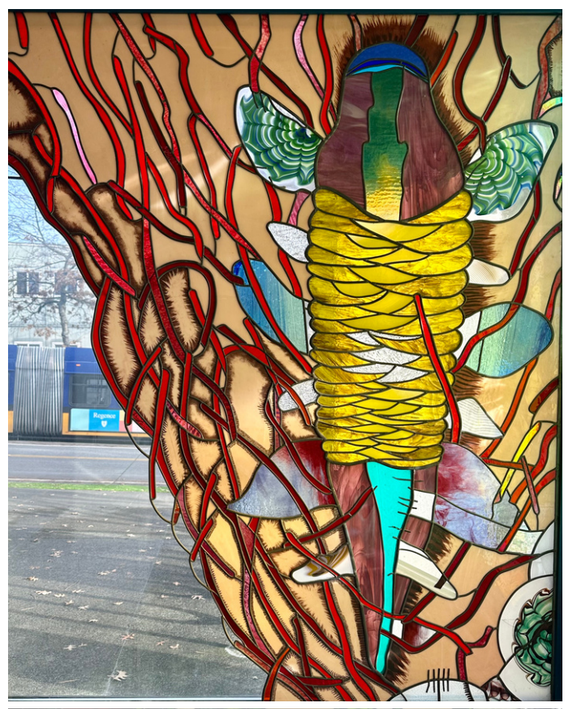
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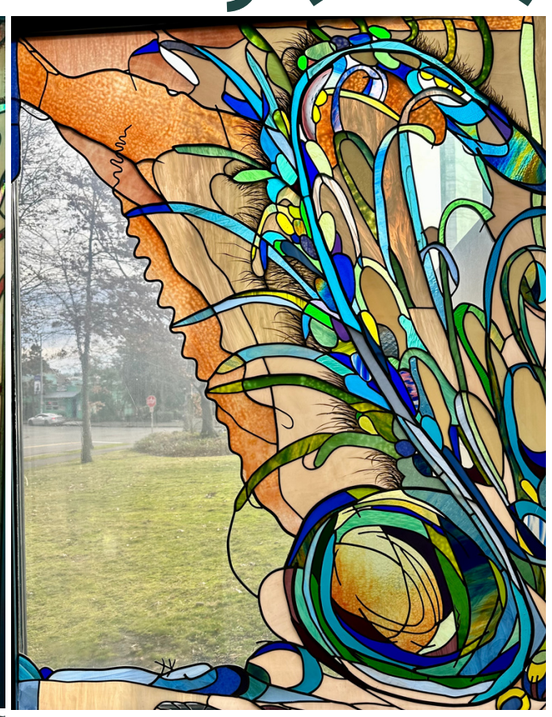
A Sea-Time Story (1985)

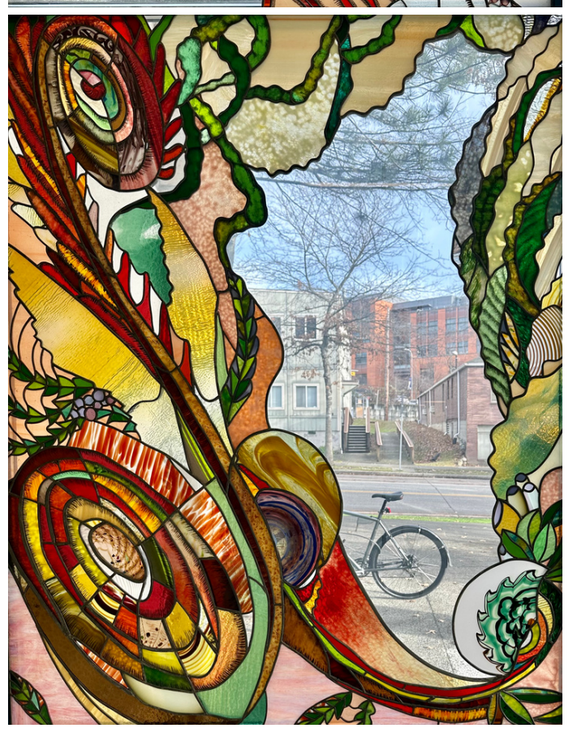
A Sea-Time Story is comprised of four stained glass windows, created by glass artist Dick Weiss. Installed in the entryway to the University of Washington's Marine Sciences Building, each colorful panel depicts imagined seascapes and creatures. This artwork was acquired for the Washington's State Art Collection in partnership with the University of Washington.

The four stained glass pieces were completed by using many different types of glass, some of which were handblown. The glass was then stained and formed with brass.

The abstract compositions of Weiss's screens are at once masculine and delicate: wide fields of colors barely touch; a heavy red heart rests gingerly atop a field of green, both suspended in empty space; and white circles float like a constellation of moons, graphically tied together by the thin black lead lines that connect them.

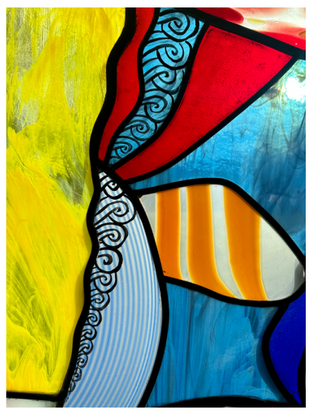












4 stained glass panels











Keywords: site-responsive art, regional artist, public mural, nature inspired

Location of Artwork

Marine Studies Building (MAR), southeast lobby (3707 Brooklyn Ave NE)
47.652323, -122.314747

All image credits to author, unless otherwise stated

Dick Weiss

(American, born 1946)

Seattle-based artist Dick Weiss is known for his large, glass, window installations. He has been working with stained glass since 1971. He creates glass and two-dimensional artworks that combine folk and contemporary art traditions. In his own words, "Stained glass has been a handmaiden to architecture for hundreds of years. I like that. I like its traditional, hand-built quality. It feels very human. I've been doing stained glass since 1971".



Dick Weiss in his studio, 2011

Weiss was born in Everett, Washington and received a Bachelor of Arts degree from Yale University in Connecticut. He is the recipient of 1981 and 1987 craftsman grants from the National Endowment for the Arts. He has taught at Pilchuck Glass School in Stanwood, Northwestern Washington, and Pratt Fine Arts Center in Seattle.



Dick Weiss with Daughter Mellissae Lucia interviewing him in front of a *Sea-Time Story*

Weiss completed commissions for the Bellevue Art Museum, Washington, the Port of Shanghai, China, the Seattle-Tacoma International Airportand the University of Washington. His work can be found in impressive collections around the world including the Victoria and Albert Museum in London, and the Corning Museum of Glass in New York.

When asked about the imagery in his work, Weiss says, "In some ways, everyone is a product of their times. My time happened to be the late 1960's into the 70's. Severe abstraction was strong then, and I certainly responded. A black square in a white field feels awfully good to me. These screens all come out of that particular seed-bed."



Cow on Its Side (1988, reconfigured in 2001) at SeaTac Airport

Paul's Early Bullseye (2020), handmade glass





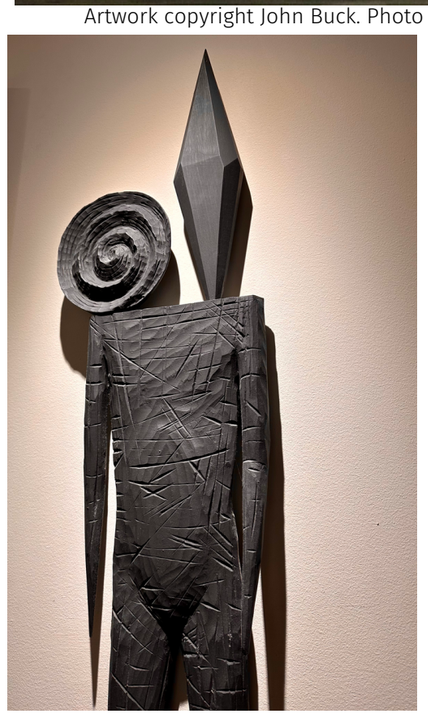
For A.W. (2002) by Dick Weiss at Satellite Train Station

7

Drum Talk (1986)

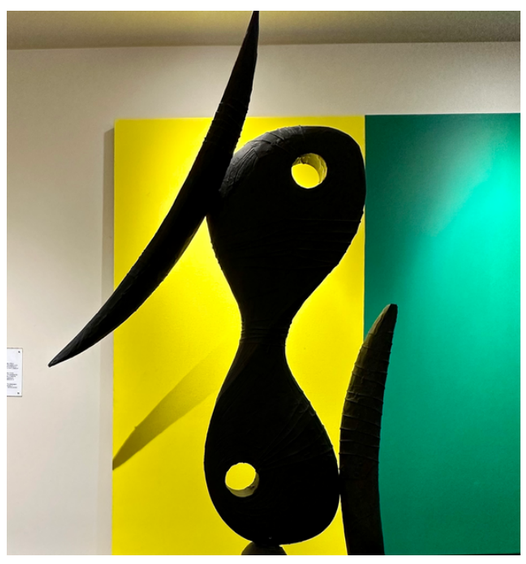


Artwork copyright John Buck. Photo courtesy of Washington State Arts Commission, 2016.









Painted wood and acylic on canvas

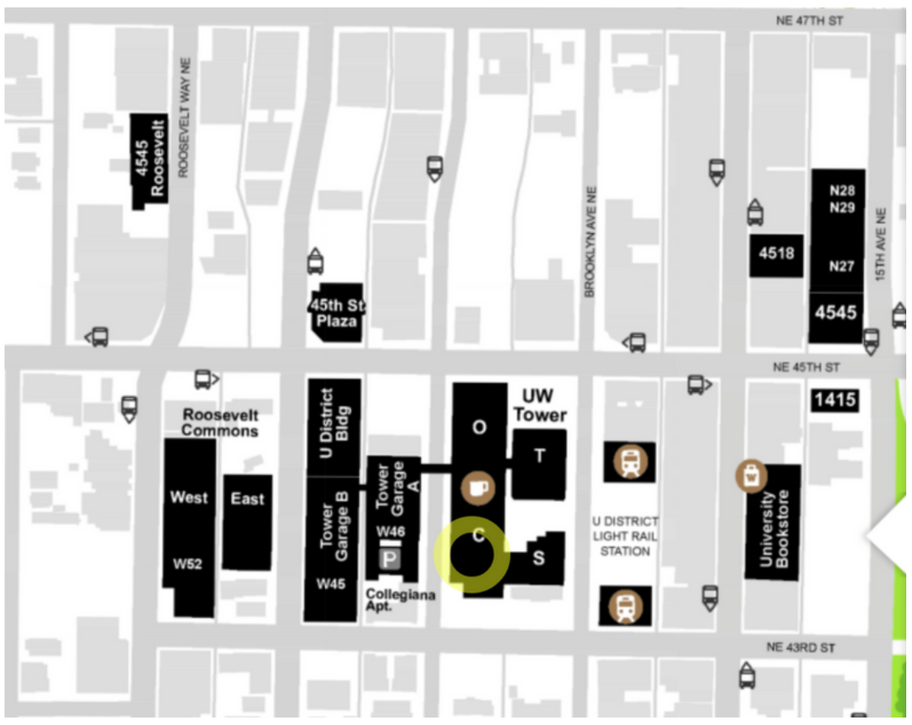
Keywords: US American artist, conflict exploration, multi-dimensional art

Drum Talk is an installation created by artist John Buck. It is part of his body of work combining painting and sculpture. This piece explores images and symbols related to the South African Apartheid (1948-1990s) and the political situation of the Black South African people. He notes, "The painting's colors are those of the African National Congress; the caged figure form in the painting represents the imprisonment of Nelson Mandela." He placed the abstract sculpture in front of the canvas to represent freedom.

John Buck's work is complex both visually and thematically. While it contains definite social and political references, they are not spelled out to the viewer. The mysteriousness of the symbols is as much an element of the piece as is the composition and materials.

Drum Talk is from a series of tableaux dealing with apartheid. The Washington State Arts Commission purchased it for display at the University of Washington in 1989 and was installed in Suzzallo Library until the summer of 2008.

This site-responsive commission is currently on display at the UW Tower. The UW Tower Art Committee maintains the public art displayed in the tower and arranges for performances from musicians and other artists. The four exhibition spaces are Mezzanine Gallery , Cafe Art Wall, Sky Bridge Gallery and the Fountain Gallery . Buck's Drum Taalk is displayed in the Mezzanine Gallery.



Location of Artwork
UW Tower, mezzanine level, near west end of the hallway (4333 Brooklyn Ave NE, Seattle)
47.660904, -122.314672

All image credits to author, unless otherwise stated

John Buck

(American, born 1946)
Montana artist John Buck works mainly with bronze and wood. He is known for expressing his social conscience in his art by including social and political references.

He received his Bachelor of Fine Arts from the Kansas City Art Institute and School of Design in Missouri and Master of Fine Arts from the University of California, Davis. His art has been exhibited across the U.S. and is in the permanent collections of the Museum of Modern Art in New York City, Seattle Art Museum, and many more. Geological metamorphosis via natural forces of abrasion, heat, wind, gravity and time has both informed and inspired me to harness the same forces and materials to create sculpture. My work explores the dynamic tension between internal and external realities in physical and intellectual contexts.

Buck is well known for his carved wood and bronze sculptures and monumental woodblock prints. In recent years, he has turned his attention to creating ever-more-complex mechanical kinetic sculptures. Buck is an artist who is fascinated by the cultural imagery surrounding his two homes (in Bozeman, Montana, and Hawaii), current events, popular culture, and the irony inherent in world history. This collected visual vocabulary weaves through his sculptural and print works.



(Corey H. Jones/CPR News)
John Buck stands in front of his sculpture "Cat's Cradle" at Robischon Gallery in Denver. Aug. 5, 2015.



John Buck in his studio.

John Buck working on artwork.



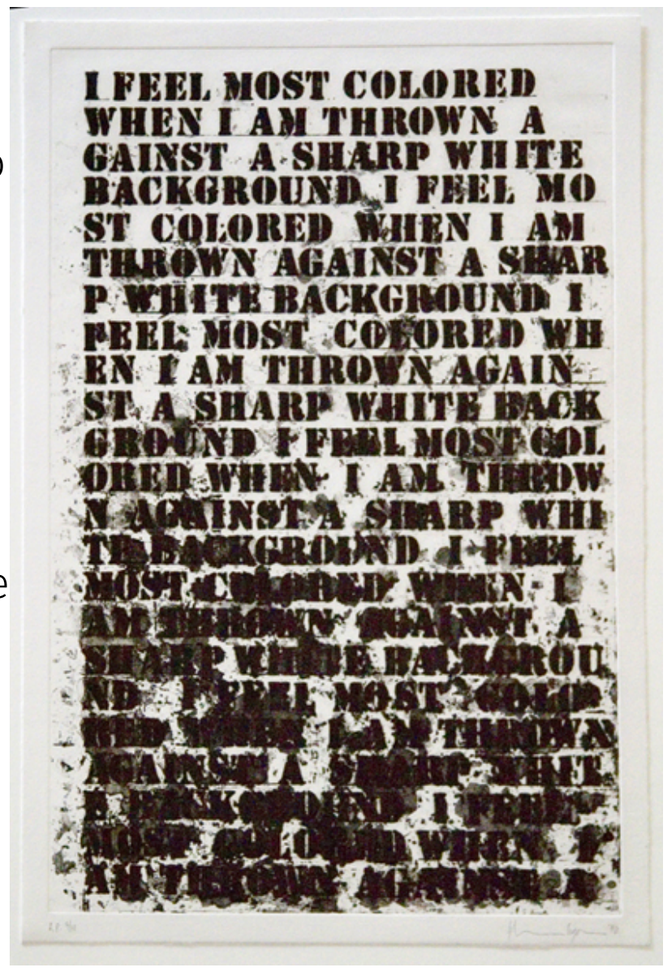
John Buck in his studio.



8

Invisible Man #2 and Invisible Man #3 (1996)

Artist Glenn Ligon explores race and identity in this print that incorporates a quote from African-American writer Zora Neale Hurston's 1928 essay "How It Feels to Be Colored Me." The repeated text reads: “I am an invisible man. No, I am not a spook like those who haunted Edgar Allan Poe; nor am I one of your Hollywood-movie ectoplasms. I am a man of substance, of flesh and bone, fiber and liquids". Typically, Ligon will repeat a sentence until it's almost eligible due to the excess paint. The resulting pictures set up a series of dialogues between visibility and erasure, between the naming of color and its painterly absence on the canvas, and between the 'black space of the stenciled letters and the 'white 'into which they increasingly bleed. For all the seeming dispassion of Ligon's formal method (monochrome palette, stenciled letters, repeated words), his text paintings are supercharged with affect.









Invisible Man #2 and #3 are part of a collection of artworks located in the University of Washington's Kane Hall. The collection pays tribute to the diversity of UW's campus community and features nine artists whose art explores identity. Student leaders from the UW Minority Think Tank were involved in the selection of the artworks in 2005. This artwork was acquired for the Washington's State Art Collection in partnership with the University of Washington.



#2 Etching on Fabriano paper, metal plate
#3 Etching on Rives BFK paper, metal plate
17.25 x 25 inches each

Keywords: US American artist, conflict exploration, race-identity, print on paper, curated selection

Location of Artwork
Kane Hall (KNE), First Floor Lobby (4069 Spokane Lane, Seattle)
47.656565, -122.309421

Glenn Ligon

(American, born 1960)

Conceptual artist Glenn Ligon explores race, language, and identity. His art often includes excerpts from literature, history, and his own life, to comment on American cultural and social identities and the African American experience. Glenn Ligon lives and works in New York City. He received a Bachelor of Arts from Wesleyan University, Connecticut, in 1982. His work is in the collections of the Museum of Modern Art (MOMA) in New York City, the Art Institute of Chicago, the Los Angeles County Museum of Art (LACMA), and many more in the United States and around the world.



Ligon posing with his artwork

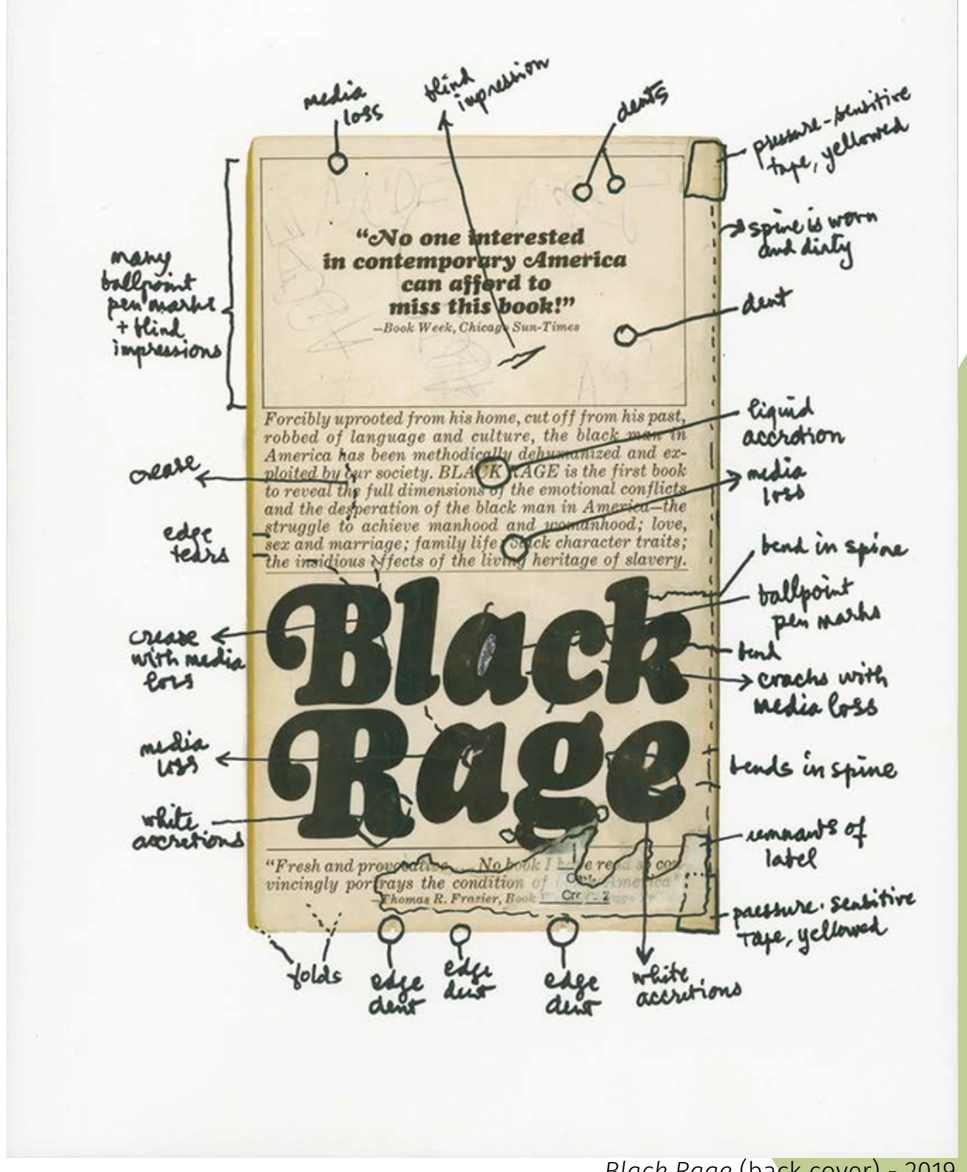


Screen shot of Ligon in the process of creating artwork from Glenn Ligon in History

Ligon is best known for his landmark text-based paintings, made since the late 1980s, which draw on the influential writings and speech of 20th-century cultural figures including James Baldwin, Zora Neale Hurston, Jean Genet, and Richard Pryor.

In Ligon's paintings, the instability of his medium—oil crayon used with letter stencils—transforms the texts he quotes, making them abstract, difficult to read, and layered in meaning, much like the subject matter that he appropriates.

"An artwork is an arrangement of things. The ideal show for me would be if everything touched, literally touched, so that everything would blur together."



Black Rage (back cover) - 2019



Double America (2012), Neon and Painting on display at Huaser and Wirth, NY

"An artwork is an arrangement of things. The ideal show for me would be if everything touched, literally touched, so that everything would blur together."

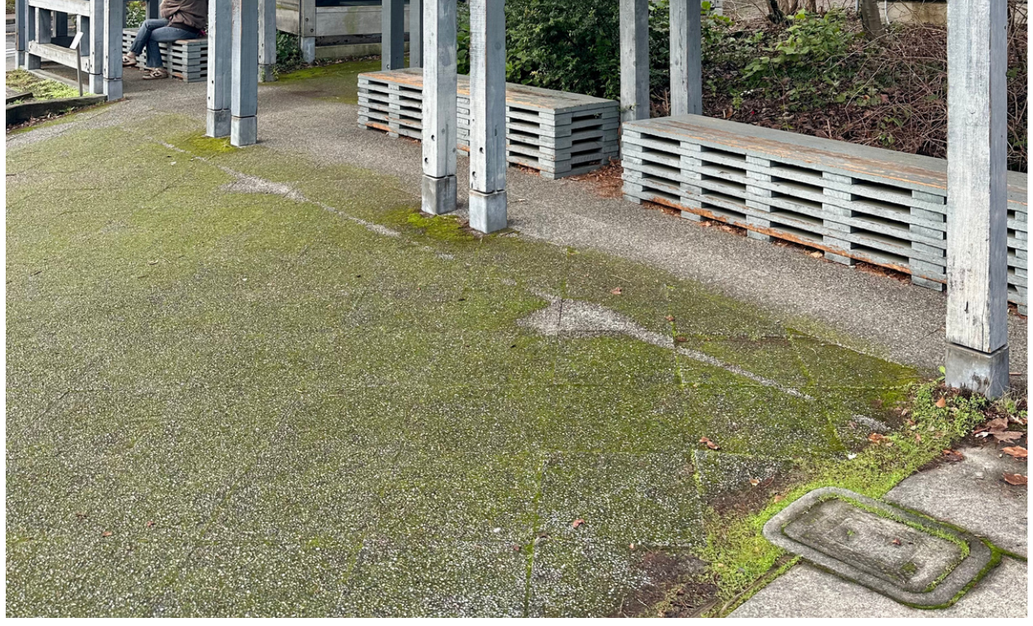
-Glenn Ligon about his artwork

9

Untitled, Medicinal Herb Garden Bus Stop (1992)

Collaborating artists Suzanne Hellmuth and Jock Reynolds created the multi-element artwork *Untitled (Medicinal Herb Garden Bus Stop)* for the University of Washington. It centers around the artists' designs for two wooden bus shelters located between the Medicinal Herb Garden and Anderson Hall on Stevens Way. They designed the structures to suggest greenhouses, and to integrate into the surrounding gardens and landscape. It was the artists' hope that these campus amenities would have been enjoyed by the many publics present at the university. The artists were heavily influenced by the University and Metro's new bus plans that had been approved in an effort to reduce carbon footprint. The artists saw this opportunity to create greenhouses or miniature conservatories, 'shelters' where UW travelers could wait for their rides while enjoying the history, variety, and complexity of the University's botanical collection.

As part of their project, the artists also created the "C. Frank Brockman Memorial Campus Tree Tour" pamphlet. It provides information about 80 different historic trees on the University of Washington campus.



Complementing the bus stops and the Tree Tour, the artists' also added a 'Friends of the Medicinal Herb Garden Volunteer and Information Center'. The many parts of this project were meant to increase personal and public appreciation of two extraordinary living botanical collections present on UW's campus.





Two bus shelters made from Red Cedar and structural steel





Keywords: US American artists, public artwork, environmentally conscious artwork, public bench, site-specific artwork, woman artists

Location of Artwork
Medicinal Herb Garden (W Stevens Way NE & Okanogan Lane)
47.652260, -122.308726

All image credits to author, unless otherwise stated

Suzanne Hellmuth and Jock Reynolds

(American, born 1947)

Suzanne Hellmuth and Jock Reynolds are collaborating artists and partners.

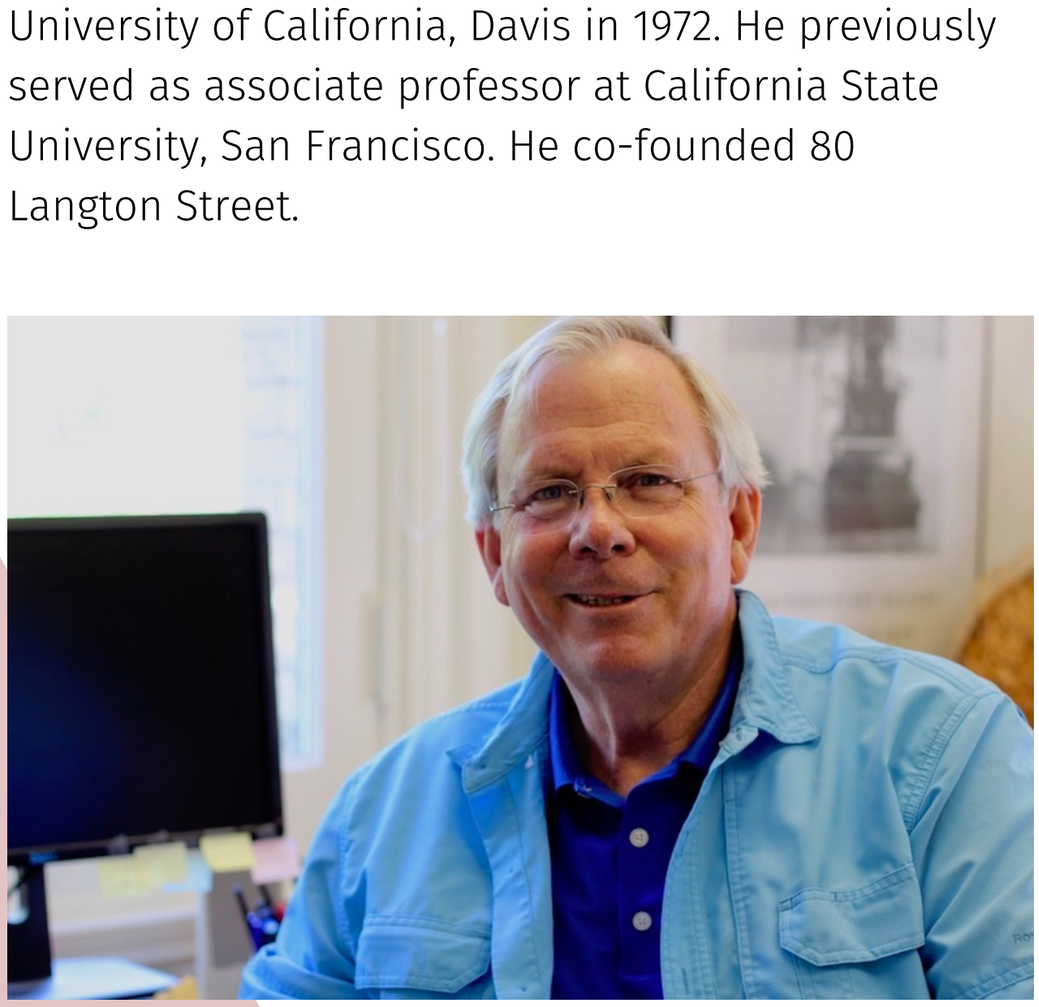
Suzanne Hellmuth is a visual artist and choreographer. She graduated from Oberlin College in Ohio in 1968 and received a Master of Arts degree from San Francisco State University in 1972. She co-founded a performance collective called Motion. In 1978, she directed the first artist-in-residence program at 80 Langton Street, an alternative artists' space in San Francisco, California.

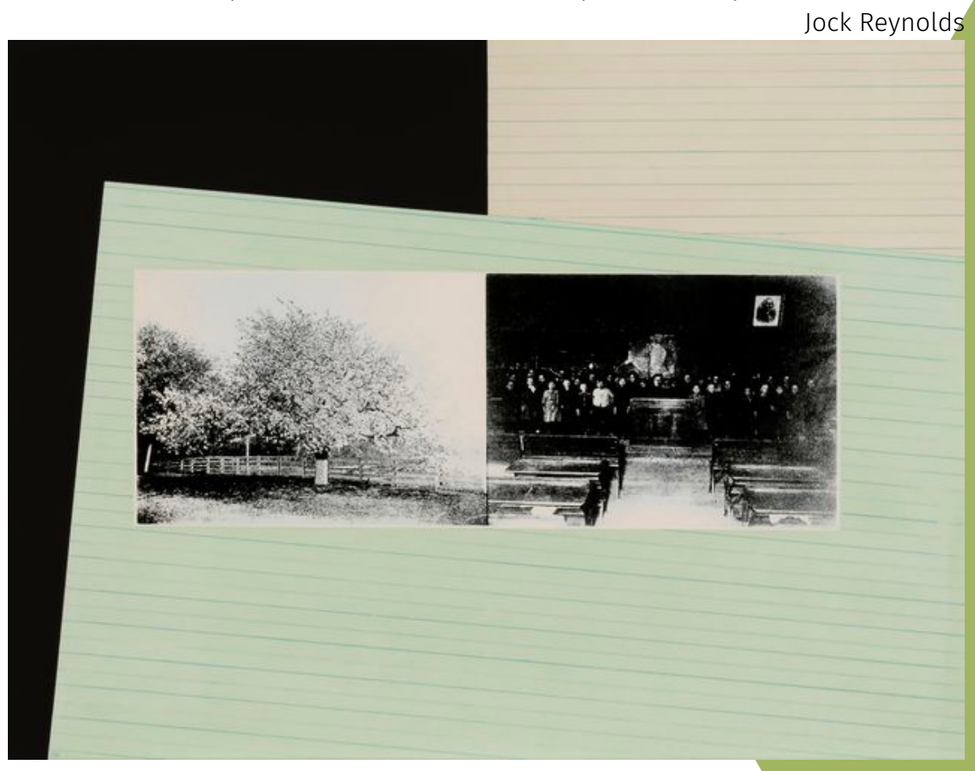
Jock Reynolds served for over twenty years as Director of the Yale University Art Gallery. He received a Bachelor of Arts degree from the University of California, Santa Cruz in 1969. He received a Master of Fine Arts degree from the University of California, Davis in 1972. He previously served as associate professor at California State University, San Francisco. He co-founded 80 Langton Street.



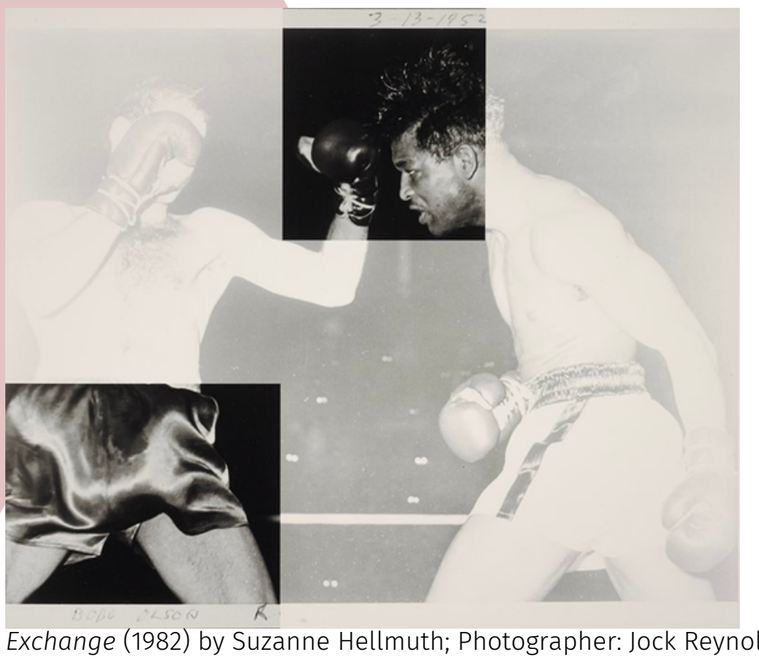


The artists at Storm King Art Center Annual Gala (2012).





Pollen, from The 1986 Lab School Portfolio (1995) by Suzanne Hellmuth
Jock Reynolds



Exchange (1982) by Suzanne Hellmuth; Photographer: Jock Reynolds

10

Everything that Rises (1993)

Celebrated artist Martin Puryear created the cast bronze sculpture Everything that Rises for the Physics and Astronomy Plaza at the University of Washington in Seattle. It was fabricated of a rich, copper-colored bronze by Kentucky's Vendome, Inc., a company known more for their fabrication of distillery tanks than artwork. The piece is radially symmetrical, 23 feet tall, and weighs 8,000 pounds. Puryear chose the size and material to relate to the surrounding buildings.
This artwork was acquired for the Washington's State Art Collection in partnership with the University of Washington.

Everything That Rises is radially symmetrical as if turned on a giant lathe. Inspired by the work's proximity to a new physics complex, Puryear envisions the shape evoking "the movement of fluids or gases in space... What interests me is the implicit rotation inherent in such a form--the notion that it seems to be spinning like a vessel on a potter's wheel, or balanced on its end like a top". At the time of its unveiling, the previous director of the university's Henry Art Gallery, Richard Andrews, sees it as a sculptural counterpoint to Barnett Newman's *Broken Obelisk*, which is also on the campus.

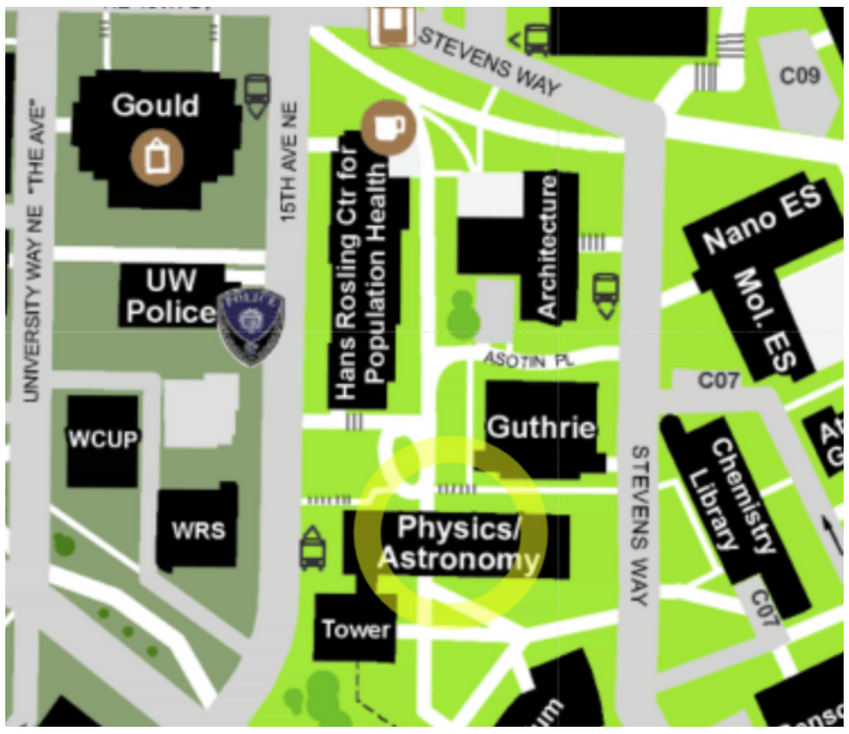






Photos from installation in 1994, credit to WSAC

Copper colored bronze sculpture
23 feet tall and 6 feet wide





Location of Artwork:
Physics and Astronomy Building (PAB) Plaza (3910 15th Ave. NE, Seattle)
47.65335, -122.31084

All image credits to author

Keywords: US American artists, African-American artist, public artwork, site-specific artwork, abstract art, geometric sculpture

All image credits to author, unless otherwise stated

Martin Puryear

(American, born 1941)

Martin Puryear creates sculpture in a variety of media. His work combines traditional craftsmanship with modernist abstraction. He is inspired by ordinary objects and the natural world.

Puryear has taught at Fisk University in Nashville and the University of Maryland. He received a Bachelor of Arts in Fine Art at the Catholic University of America in Washington, D.C. and a Master of Fine Arts in Sculpture at Yale University in Connecticut. In 2019, he represented the United States at the Venice Biennale international art exhibition in Italy. Puryear is based in the Hudson Valley, New York.

Martin Puryear has created a body of work based on abstract organic forms rich with psychological, cultural, and historical references. His labor-intensive sculptures are made by hand at his studio in upstate New York. They combine practices adapted from many different traditions, including wood carving, joinery, and boat building, as well as more recent technology.



Puryear's evocative, dreamlike explorations in abstract forms retain vestigial elements of utility from everyday objects found in the world.

When speaking of the abstract nature of his work, Puryear has said "I think there are a number of levels at which my work can be dealt with and appreciated, it gives me pleasure to feel there's a level that doesn't require knowledge of or immersion in the aesthetic of a given time or place."

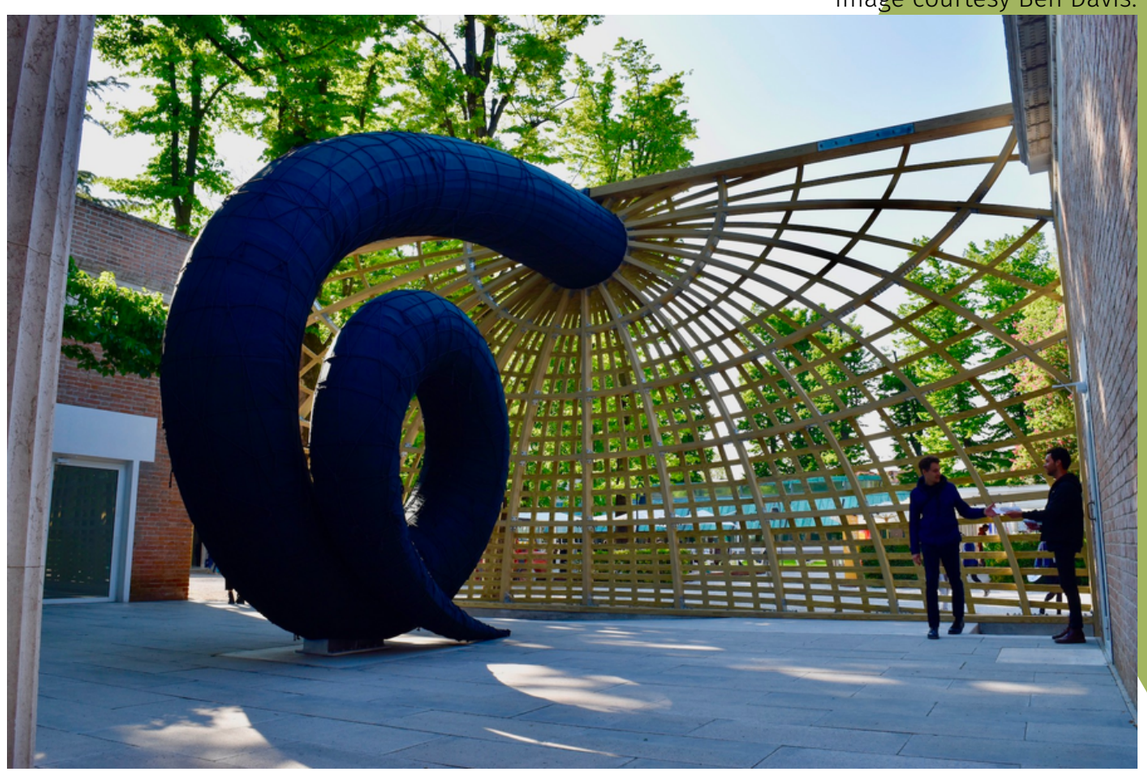


Martin Puryear with his artwork *Big Bling* (2017) in Philadelphia, Pennsylvania.

President Barack Obama presents a 2011 National Medal of the Arts to sculptor Martin Puryear, 2012.



Martin Puryear's *Swallowed Su* (2019) at the US Pavilion in Venice, 2019. Image courtesy Ben Davis.



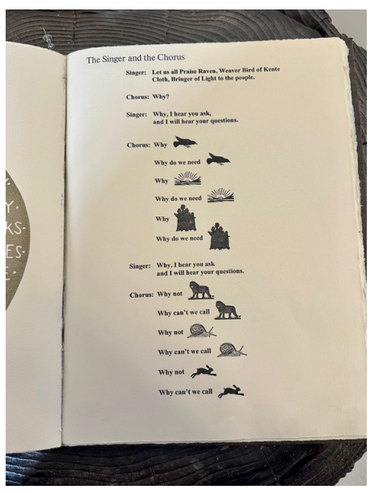
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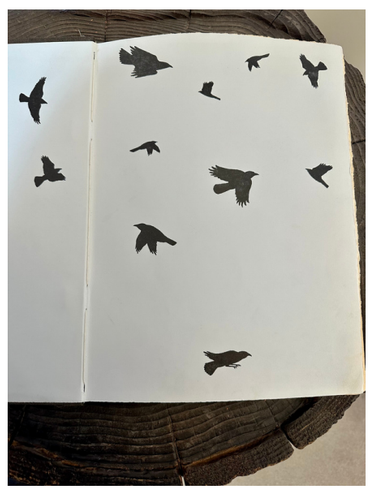
Raven Brings Light to This House of Stories (1994)

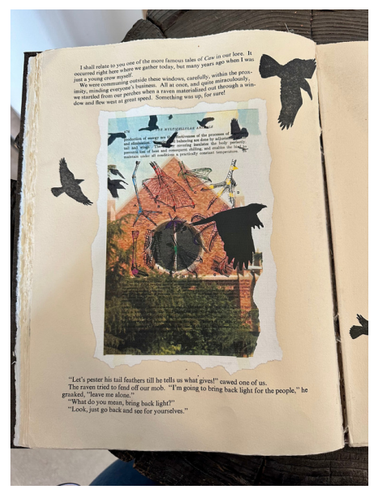
Carl Chew collaborated with artists Mare Blocker, Ron Hilbert Coy and J.T. Stewart to create a six-element artwork installed throughout the Allen Library. Central to the project is the phrase "Raven Brings Light to This House of Stories" and its Lushootseed translation mounted high above a bank of windows in the main lobby of the library. The project is a contemporary re-telling of a Pacific Northwest Native American story. Each element of the artwork explores themes and symbols relating to collective knowledge.

Circling the lobby from above is a dense flock of ravens and crows spiraling down through the lobby's open space toward a pedestal holding a book. 'Presentations from the International Symposium of Light' is a four-chapter artist book featuring images and text by all four collaborating artists.

The letterpress artist book, printed by Mare Blocker, rests on a pedestal carved from an old-growth stump by Ron Hilbert. It is the collaborative group's key to the installation. The book is a rich document of the group's musings on knowledge and the variety of ways in which it is acquired.
Scattered throughout the rest of the building are ravens hiding among the library stacks, a series of broadside poems by J.T. Stewart, and two study desks with images and text created by Carl Chew. These stumbled-upon objects serve to reinforce the notion of the entire library as the site of the installation.



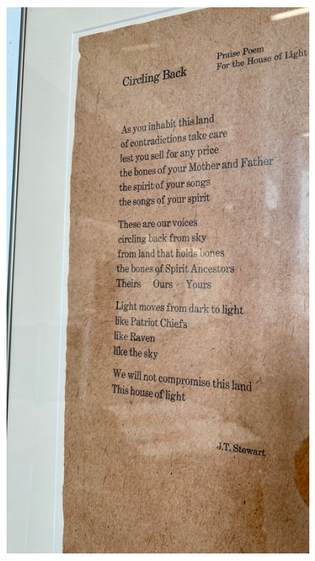














desks : Canon color laser print (acrylic emulsion) on paper with glue and glass tops
book : Ink on paper, foil papers, rice paper collages, cloth binding
table: Cedar wood sculpture
other materials: letterpress print on paper, Birch plywood and enamel paint, cast paper, acrylic paint, aluminum, and wire





Location of Artwork
Allen Library, Atrium and study room above (4000 15th Ave. NE, Seattle)
47.655382, -122.307011

Keywords: Seattle-based artist, multi-dimensional art, , site-specific artwork, Native American identity, knowledge

All image credits to author, unless otherwise stated

Carl Chew, Mare Blocker, Ron Hilbert Coy, and J.T. Stewart

(American born 1948 , and 1959, and 1943,
Artists Carl Chew, Mare Blocker, Ron Hilbert Coy, and J.T. Stewart are collaborating artists. They worked together to create *'Raven Brings Light to This House of Stories*' an installation at the University of Washington's Allen Library, in Seattle.

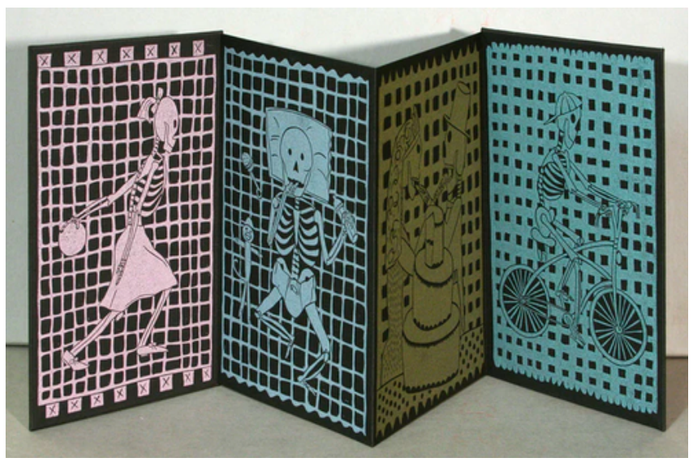


Carl Chew standing in front of his painting

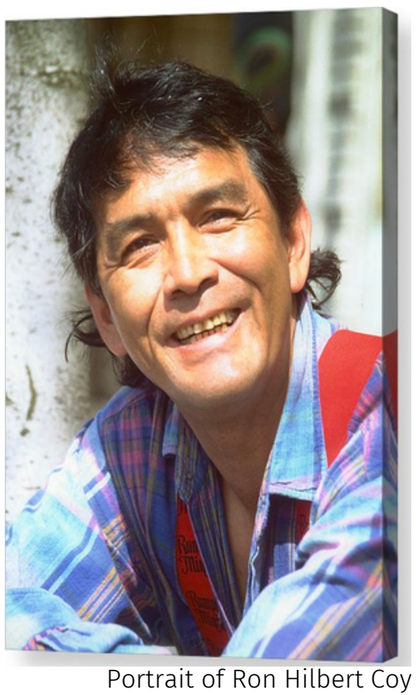
Seattle-based artist Carl Chew creates narrative-based artworks in a variety of materials. He has worked for Seattle Public Schools as a K-12 teacher in science, art, and math. He received a Bachelor of Science degree and a Master of Fine Arts degree from the University of Washington in Seattle.

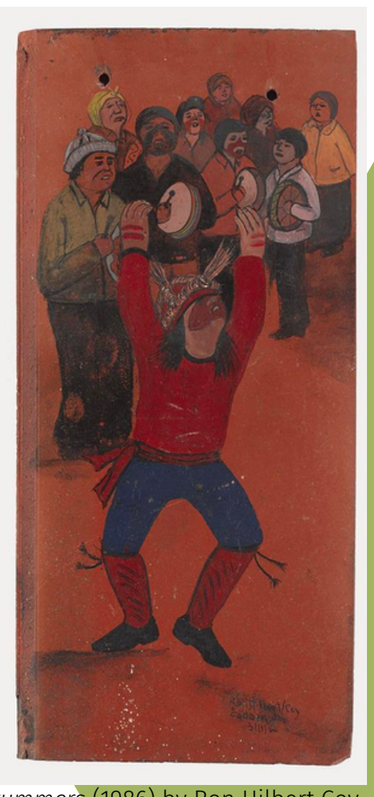
Mare Blocker is an artist and professor who creates artists books and prints. Her works celebrate the book form as both a material object and a democratic tool. Born in Seattle, she studied at Pacific Lutheran University in Tacoma, Western Washington, and received a Bachelor of Fine Arts degree from the University of Washington in Seattle. She received a Master of Fine Arts degree from the University of Idaho. She has taught at Whitman College, Pacific Lutheran University, and other institutions in Washington, Oregon, and Montana.


Portrait of Mare Blocker


Inside Out (1989), Accordion of 4 prints by Mare Blocker

Late artist Ron Hilbert Coy (1943-2006) was a Tulalip master carver and a culture-bearer of his Coast Salish heritage. He studied at the University of Washington, Seattle Central College, The Brunley School, and Cornish School, all in Seattle. He also studied at Pembroke State University in North Carolina. He described his personal goals as enhancing "individual minds with my Peoples' way of life and culture. Having the ability to create on cedar and canvas will bring this to each individuals' own thoughts of what had happened in the past and is still being practiced today."


Portrait of Ron Hilbert Coy


Winter Dance and Drummers (1986) by Ron Hilbert Coy

J.T. Stewart is a Seattle-based writer, poet, teacher, and editor. Proud of her African American heritage, Stewart works to connect arts education, theater, and the humanities. She has taught at Seattle Central College and served on advisory boards for local public broadcasting. She studied at Fisk University in Tennessee, Wellesley College in Massachusetts, and Fordham University in New York City.


Portrait of J.T. Stewart

12

Half Indian/ Half Mexican (1996)



Half Indian/Half Mexican is a three-part self-portrait by artist James Luna (Luiseño). The composition references visual stereotypes associated with the artist's Native American and Mexican heritage. This piece confronts our preconceptions about cultural identity and representation. In this artwork, Luna address the mythology of what it means to be indian in contemporary American society.

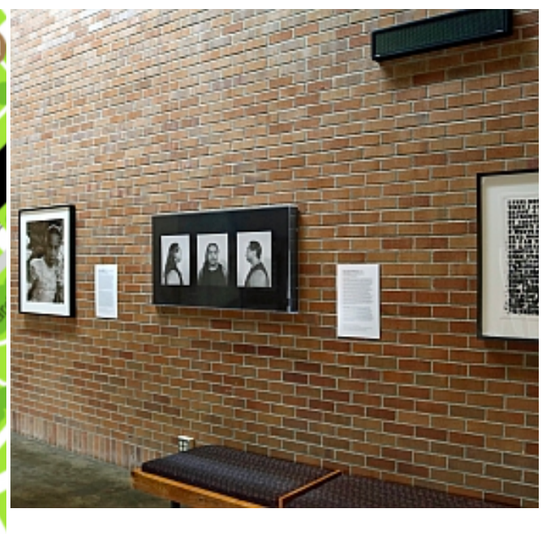
Luna describes his work as an exploration of his identity as 'half this and half that' and him as a whole person.

This artwork is part of a collection of artworks located in the University of Washington's Kane Hall. a The collection pays tribute to the diversity of UW's campus community and features nine artists whose art explores identity. Student leaders from the UW Minority Think Tank were involved in the selection of the artworks in 2005.

When reflecting on his participation in the group exhibition, Luna notes "in this invasion to our land, amongst the many ills that came, was the mixing of the bloods... and how whole new cultures and people were made. Most of the early mixing was by force so there was no plan for this. I think much of the pain that we Indians live with is because of not understanding this... for those who understand, the world seems more clear."

triptych, black and white photographic print on gelatin





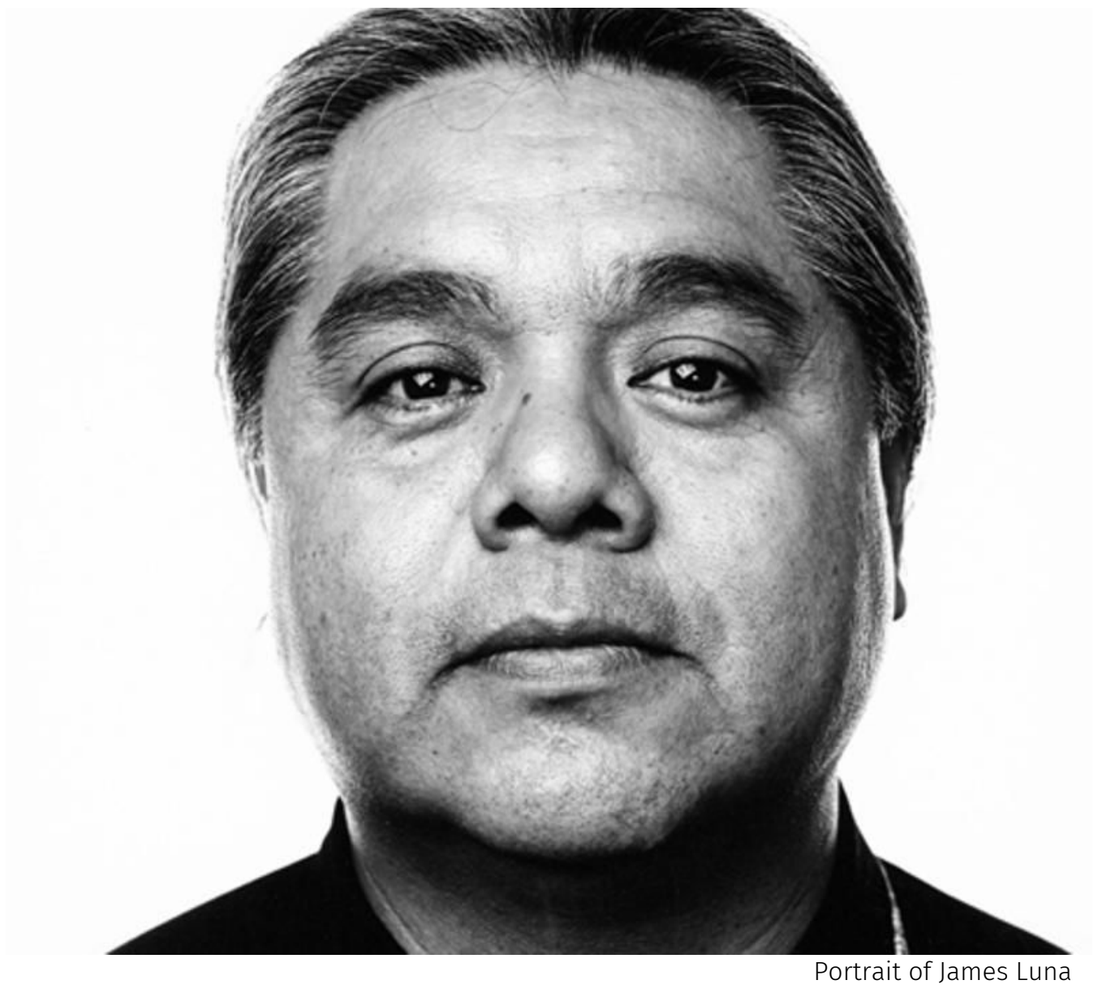
Keywords: regional artist, artwork, Native American identity, Mexican identity

Location of Artwork
Kane Hall (KNE), First Floor Lobby (4069 Spokane Lane, Seattle)
47.656565, -122.309421

James Luna

American | Luiseño, born 1950, died 2018)
Luna was a performance artist, photographer, and multimedia installation artist. His art explores and challenges stereotypes of Native American peoples, especially in our modern world. Humor and irony play important, healing roles in Luna's work.

Luna lived on the La Jolla Indian Reservation in Southern California. He was of Luiseño, Payómkawichum, Ipi, and Mexican heritage. Luna earned a Bachelor of Fine Arts degree at the University of California at Irvine in 1976 and a Master of Science degree in counseling at San Diego State University in 1983. He taught art at the University of California, San Diego, and spent 25 years as a full-time academic counselor at Palomar College in San Marcos, California. In 2011, he received an honorary doctoral degree from the Institute of American Indian Arts in New Mexico.

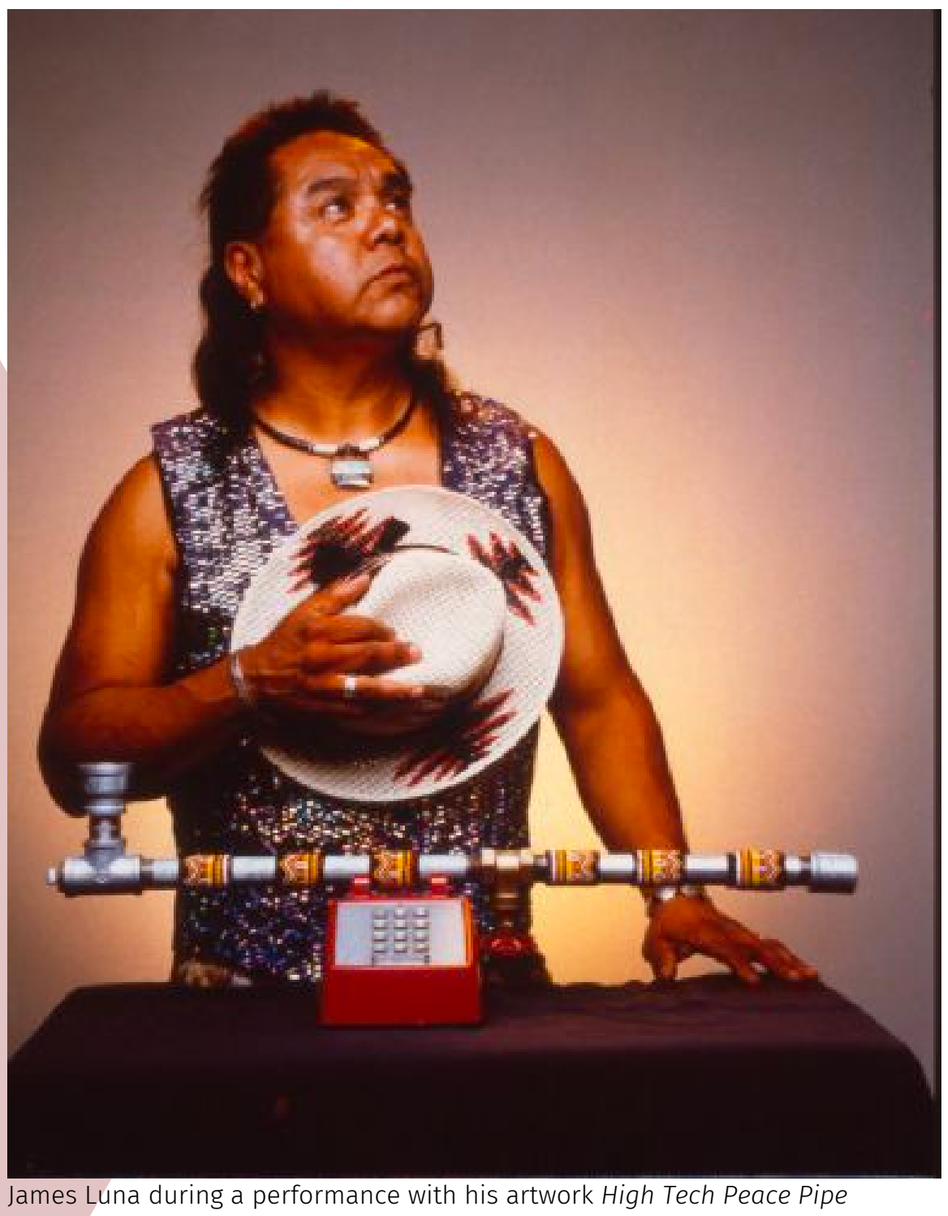


Portrait of James Luna

"James Luna's art shakes-up the public's conception of what an American Indian is. I have had people come to my performances thinking that I am going to do a nice tom-tom dance ... as unload, they realize this isn't what they came to hear, but they have every right to leave or to laugh. Luna uses anything he can to get his point across: condoms, tennis rackets and cellular phones are all fuel for his mission."

- John Federov, curator of Gallagher Library artwork collection

In Notes on My Art Work #674, Luna writes, "I am not a healer, but can be considered a clown."



James Luna during a performance with his artwork *High Tech Peace Pipe*



Portrait of James Luna

“Through irony, humour, and strong sense of narrative, his internationally recognized installation and performance art has challenged us to be more critically aware of the commonly held stereotypes of Aboriginal people.”
- Stephen Foster, Professor, Creative Studies UBC Okanagan

13

Untitled (1998)

In 1992, as the new Electrical Engineering/Computer Science and Engineering Building was being designed, the Washington State Arts Commission/UW Public Art Commission selected noted sculptor Jackie Winsor to create a domed ceiling for the entrance rotunda to the building. Ms. Winsor initially proposed a stepped, square-spiral maze that would never quite "read" as a rectilinear construction.

Subsequent changes to the structural design of the building brought the addition of a major seismic joint straight through the center of the rotunda. Winsor was asked to create a second proposal and returned to the WSAC/UWPAC with a design for a flat ceiling loosely based on her initial proposal.

The resulting work is a 32 foot diameter disc superimposed by a 22 foot square spiral maze delineated by subtle bands of color. In the center of the spiral a shallow blue dome disappears into the ceiling like a vision of twilight sky. Jackie's work creates minimalist and geometric sculptures that investigate process, form, and space.







Colored plaster, wood, fiberglass, and neon installation,
32. inches diameter





Keywords: US American artists, public artwork, environmentally conscious artwork, public bench, site-specific artwork, woman artists

Location of Artwork
Electrical Engineering Building (EE1), rotunda ceiling (185 W Stevens Way NE, Seattle)
47.653769, -122.306393

All image credits to author, unless otherwise stated

Jackie Winsor

(American, born 1941)

Jacqueline "Jackie" Winsor is a Canadian-American sculptor. Her style was a reaction to the work of minimal artists, has been characterized as post-minimal, anti-form, and process art. Since the late 1960s, Jackie Winsor has been making sculpture that expands a Minimalist vocabulary of simple geometric forms, using unrefined materials and grids to investigate process and labor. Working by hand and spending years on some pieces, Winsor produces intimate, tactile sculptures that engage the relationship between interior and exterior.

Informed by her own personal history, Winsor's sculptures from this period sit at the intersection of Minimalism and feminism, maintaining an attention to elementary geometry and symmetrical form while eschewing Minimalism's reliance on industrial materials and methods through the incorporation of hand-crafted, organic materials such as wood and hemp.

Curator Peter Schieldahl has written "Jackie Winsor is the dancing master of American sculpture, severe in the disciplines of grace. She is the most exacting and refined of [the artists of her generation] who have extended and modified the aesthetic revolution of Minimalism since the late 1960s. By long-considered and quiet steps, she has produced a small body of perfect work. Each of her pieces is unique in conception, form, and character. The constant in her work is an ethical force of specificity and clarity so concentrated as to be intoxicating." (Dean Sobel, Jackie Winsor. Milwaukee:
Milwaukee Art Museum, 1991, p. 13.)



Jackie Winsor, 1988 (Photo: Arthur Mones)



Photo of Jackie Winsor by Nancy Lee Katz taken in 1987. The Art Institute of Chicago.



Jackie Winsor during Four for the Fourth on the Albright-Knox's grounds in 1976. Image courtesy of the Albright-Knox Art Gallery Digital Assets Collection, Buffalo, New York. Photograph by Sherwin Greenberg.

Circle/Square (1987). Paula Cooper Gallery

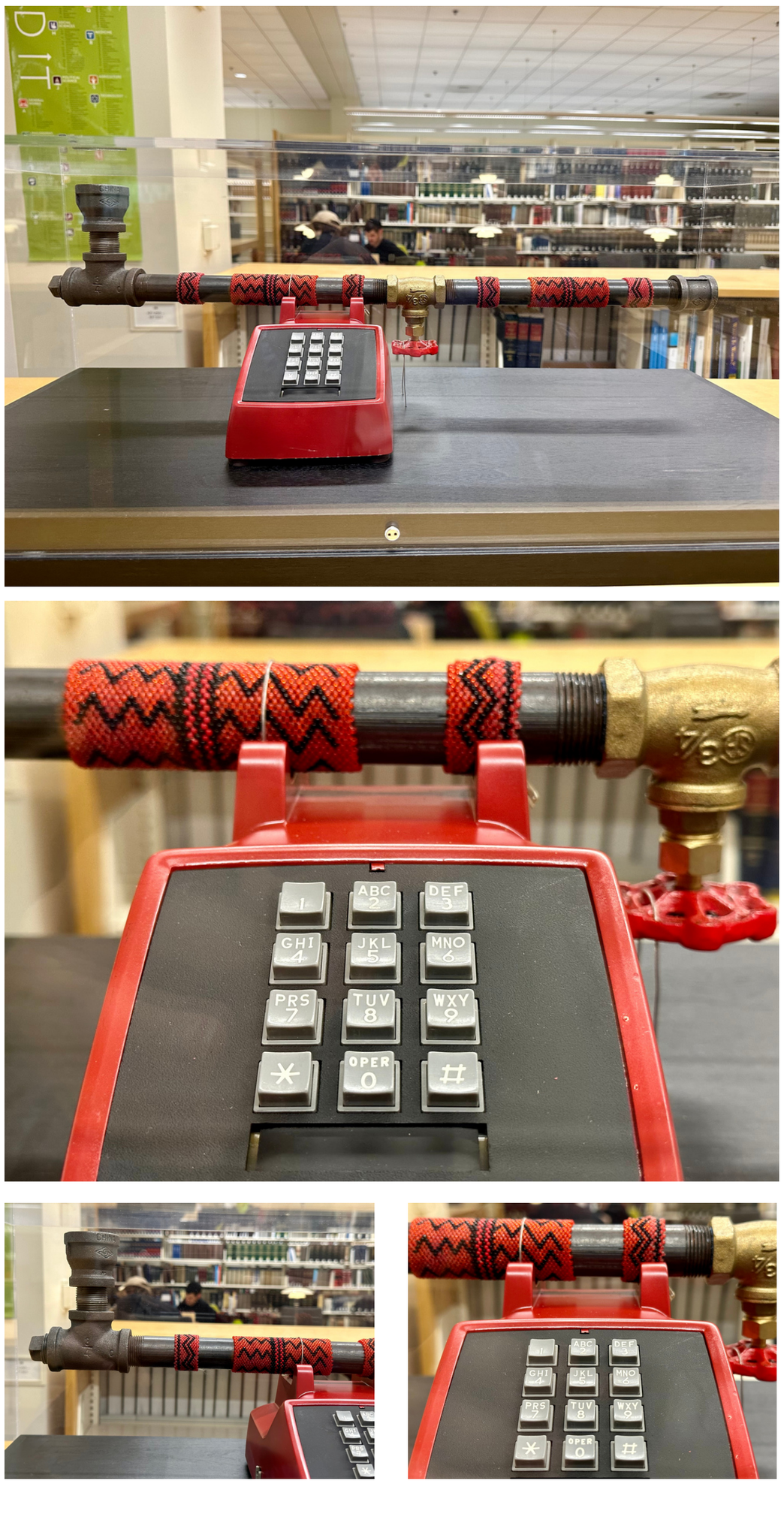


High Tech Peace Pipe (2001)

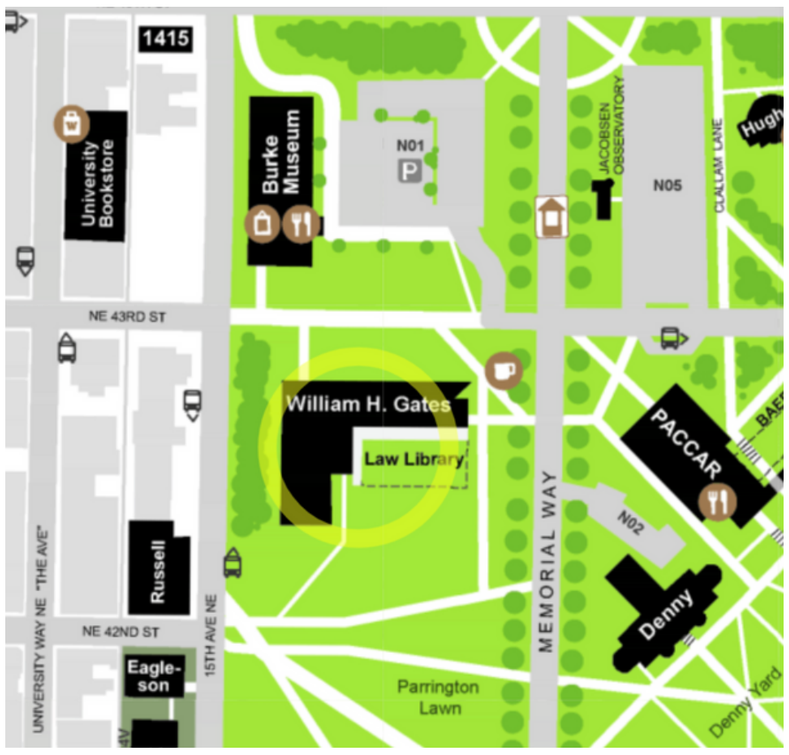
High Tech Peace Pipe is a humorous conceptual artwork created by artist James Luna (Luiseño). He created the "peace pipe" object to use during a performance at the Institute of American Indian Arts in Santa Fe, New Mexico. The artist noted, "I came up with a futuristic story that deals with we Indians as 'survivors' and how we have been able to survive by making due with what we have been given or in some case with what we have left to us. The metal pipe represented a by-product of having to make do with having diminished our supply of pipestone." Luna uses anything he can to get his point across. This peace pipe is made of plumbing parts, beading, and a vintage 1980s red telephone. This artwork is part of the Contemporary Native American Artwork Collection, on view at the University of Washington Gallagher Law Library in Seattle. James Luna is one of the eight featured contemporary Native American artists.

The collection was proposed by artist John Feodorov, who selected the eight represented artists for their rich and forward-thinking cultural expression. Speaking to the contemporary nature of this collection, Feodorov notes “since art, like law, is an ever evolving process, it cannot rely on nostalgia if it is to remain relevant."

This artwork was acquired for the Washington's State Art Collection in partnership with University of Washington.







Location of Artwork:
Gallagher Law Library (4293 Memorial Way NE, Seattle), top of reference short stacks
47.659355, -122.310386

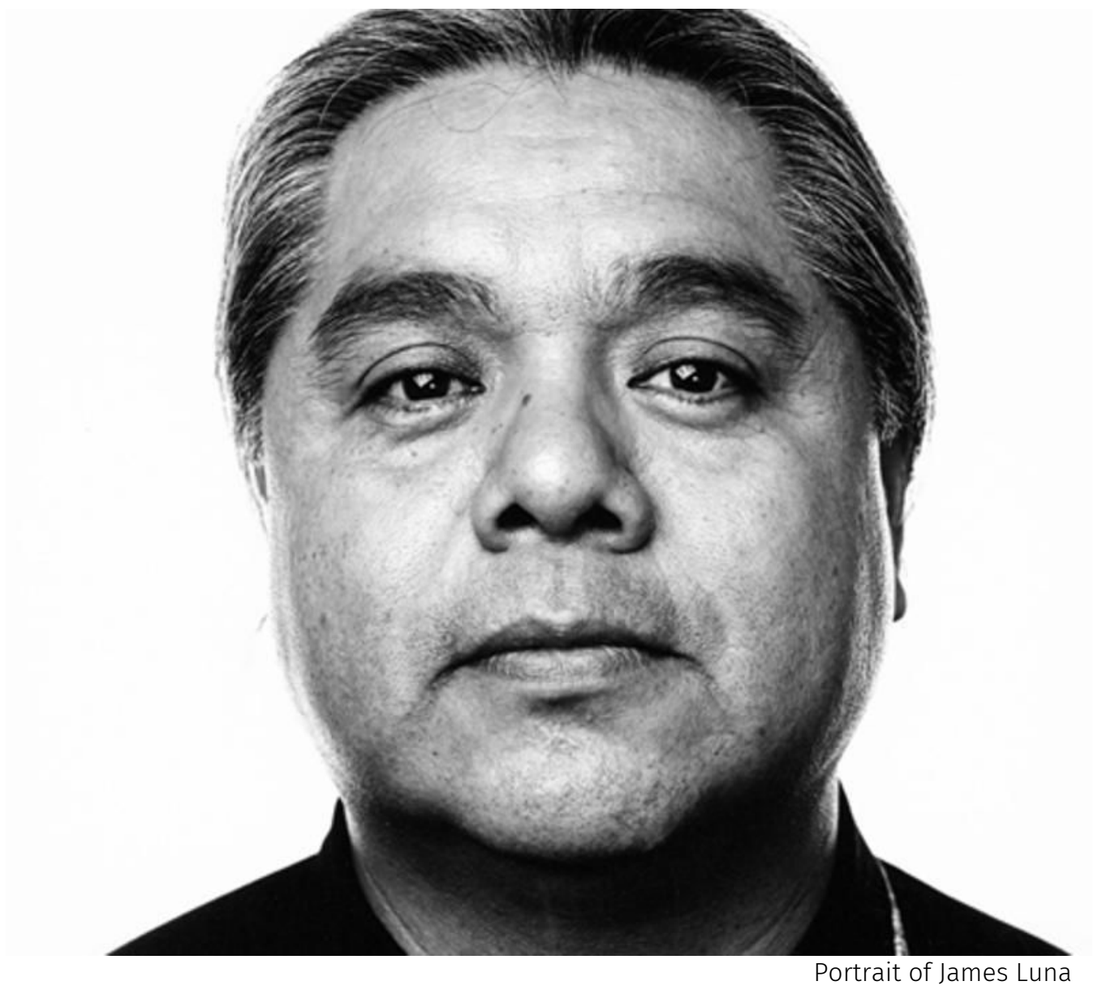
Keywords: regional artist, performance art, Native American identity, Mexican identity, found object sculpture

All image credits to author, unless otherwise stated

James Luna

American | Luiseño, born 1950, died 2018)
Luna was a performance artist, photographer, and multimedia installation artist. His art explores and challenges stereotypes of Native American peoples, especially in our modern world. Humor and irony play important, healing roles in Luna's work.

Luna lived on the La Jolla Indian Reservation in Southern California. He was of Luiseño, Payómkawichum, Ipi, and Mexican heritage. Luna earned a Bachelor of Fine Arts degree at the University of California at Irvine in 1976 and a Master of Science degree in counseling at San Diego State University in 1983. He taught art at the University of California, San Diego, and spent 25 years as a full-time academic counselor at Palomar College in San Marcos, California. In 2011, he received an honorary doctoral degree from the Institute of American Indian Arts in New Mexico.

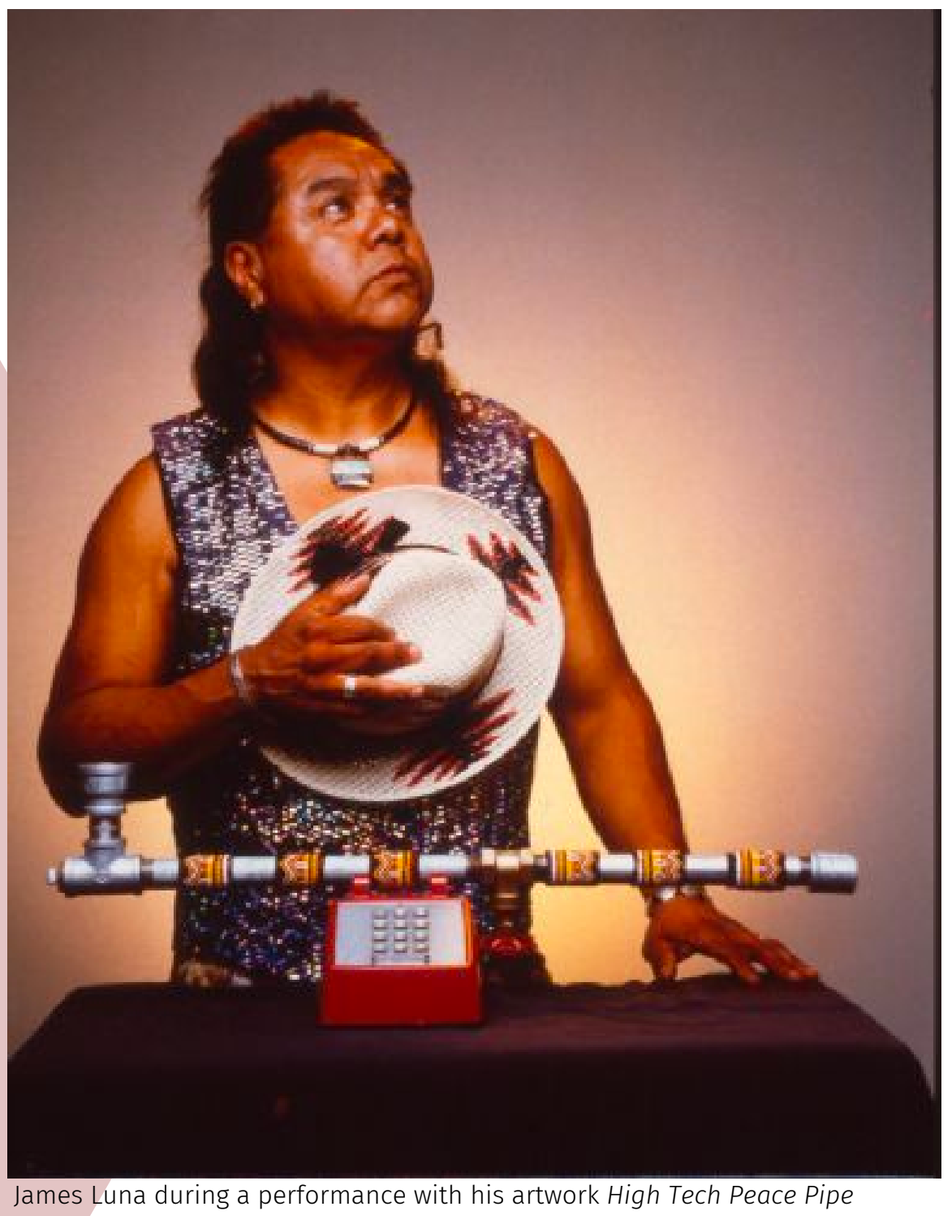


Portrait of James Luna

"James Luna's art shakes-up the public's conception of what an American Indian is. I have had people come to my performances thinking that I am going to do a nice tom-tom dance ... as unload, they realize this isn't what they came to hear, but they have every right to leave or to laugh. Luna uses anything he can to get his point across: condoms, tennis rackets and cellular phones are all fuel for his mission."

- John Federov, curator of Gallagher Library artwork collection

In Notes on My Art Work #674, Luna writes, "I am not a healer, but can be considered a clown."



James Luna during a performance with his artwork *High Tech Peace Pipe*



Portrait of James Luna

“Through irony, humour, and strong sense of narrative, his internationally recognized installation and performance art has challenged us to be more critically aware of the commonly held stereotypes of Aboriginal people.”
- Stephen Foster, Professor, Creative Studies UBC Okanagan

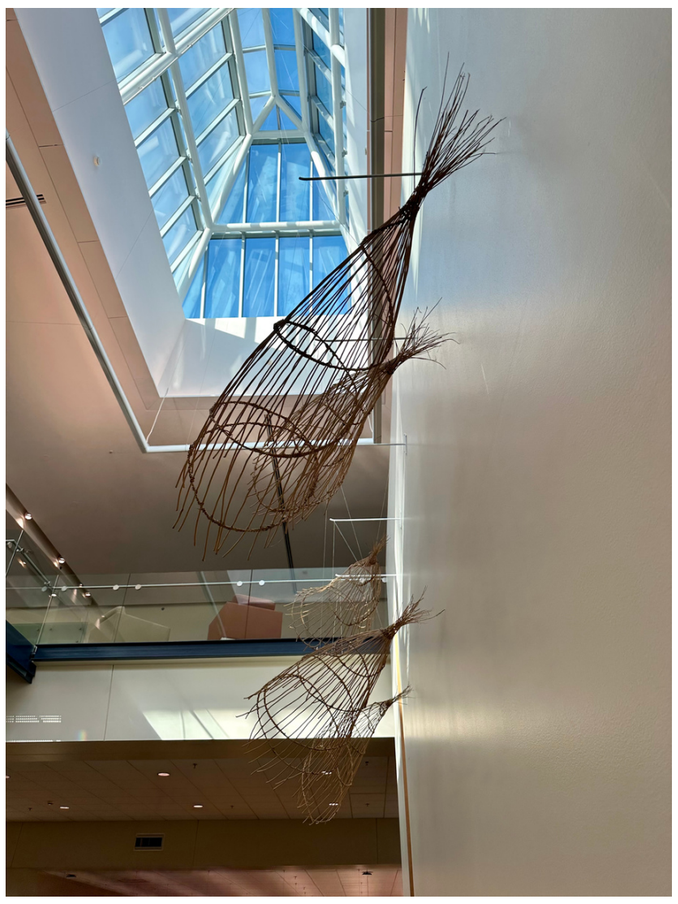
Waiting for the Return: 5 Fish Traps (2002)

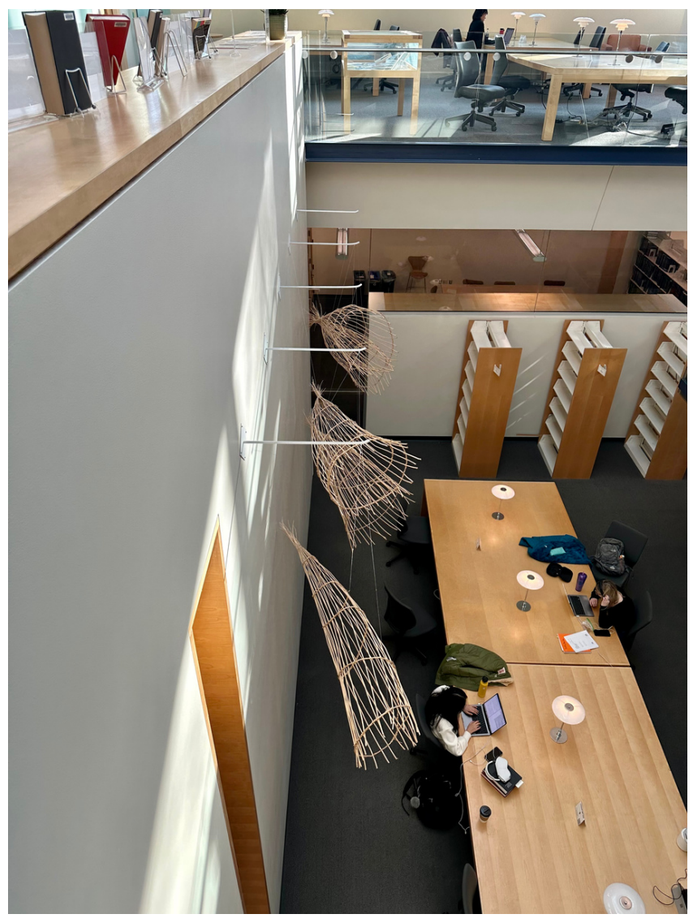
Waiting for the Return: 5 Fish Traps were woven by artist Gail Tremblay as an exploration of traditional Indigenous fishing practices and a celebration of the beauty found in functional objects.

She explains, "In 1993 I made my first fish trap for my second major installation *The Empty Fish Trap*. While working on the piece, I fell in love with the form of traditionally woven fish traps. I love the shadows these traps can make against a wall when they are lit, and the way a simple object of traditional technology can be so expressive and beautiful as form. This series of traps are made in honor of the return of salmon to the rivers to feed the people."

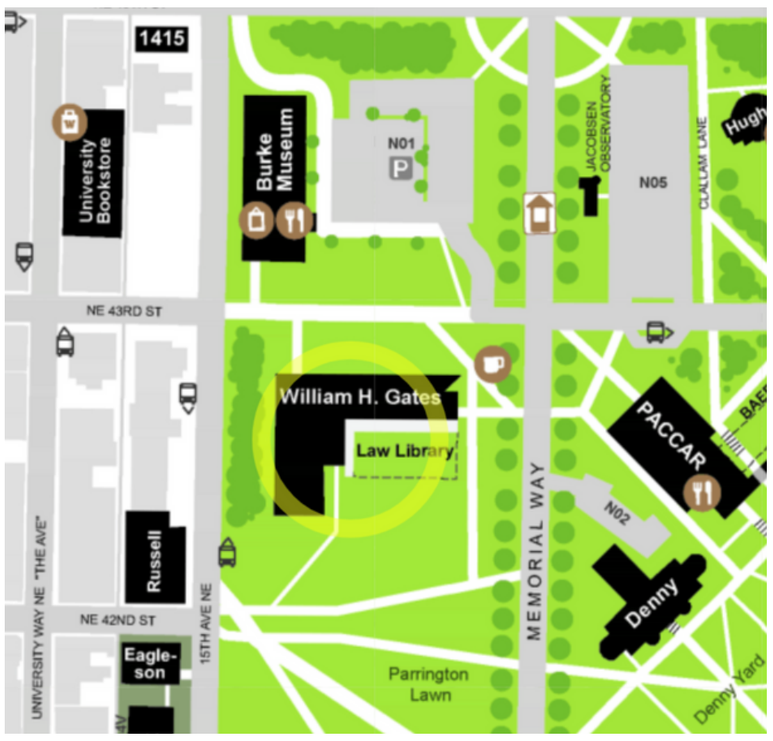
This installation is part of the Contemporary Native American Artwork Collection, on view at the University of Washington Gallagher Law Library. The collection was proposed by artist John Feodorov, who selected the eight represented artists for their rich and forward-thinking cultural expression. Speaking to the contemporary nature of this collection, Feodorov notes “Since art, like law, is an ever-evolving process, it cannot rely on nostalgia if it is to remain relevant.”

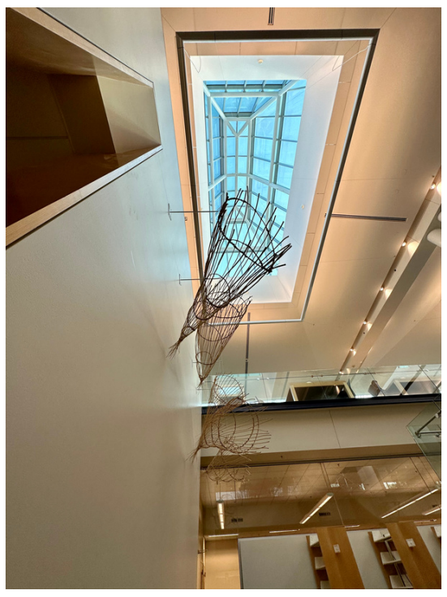
This artwork was acquired for the Washington's State Art Collection in partnership with the University of Washington. The fish traps are made out of willow sticks and saltwater sweet grass gathered on the Washington coast.





5 fishtraps made out of willow and saltwater sweetgrass, 6 ft x 18 inches each





Keywords: US American artists, curated selection, environmentally conscious artwork, site-specific artwork, Native American identity, woman artists

Artwork Location:
William H. Gates Hall, ground floor Gallagher Law Library (4293 Memorial Way NE, Seattle)
47.659716, -122.310542

All image credits to author, unless otherwise stated

Gail Tremblay

(American | Onondaga | Mi'kmaq, born 1945, died 2023)

Gail Tremblay (Mi'kmaq and Onondaga) was an artist and writer. She produced multimedia artworks, installations, critical writing, and poetry. Tremblay was also an influential teacher and advocated for diversity and gender equality in the world of art and academia. She was honored with a Washington State Governor's Arts and Heritage Award in 2001.

Tremblay grew up in Buffalo, New York. She received a Master of Fine Arts in Creative Writing from the University of Oregon (1969) and a Bachelor of Arts in Drama from the University of New Hampshire (1967). She was a professor at The Evergreen State College in Olympia from 1980 to 2016, teaching English, Native American Studies, Art, and Art History.

Many museums and collections hold Tremblay's artworks, including the Smithsonian National Museum of the American Indian in Washington D.C. and the Portland Art Museum in Oregon. She is also a writer and poet who has been included in numerous exhibitions and anthologies concerning feminism, gender roles, and the Native American experience.



Portrait of Gail Tremblay

"I have been creating and exhibiting art for over thirty years, and, in that time, I have worked in a wide variety of media. I have also created several individual and collaborative installations that incorporate audio and/or video tracks. Conceptually, my work extends from the traditional arts of indigenous people, much of it echoing the work of the Onondaga and MicMac peoples who are my ancestors. At times my works celebrate traditions or explore problems in broader indigenous contexts, and several of my most important works have dealt with environmental issues. As an artist I started my training working with people in my family learning to use techniques and materials handed down over generations. I have produced books of poems, and am interested in intersections between visual and verbal language."

-excerpt from Tremblay's art statement

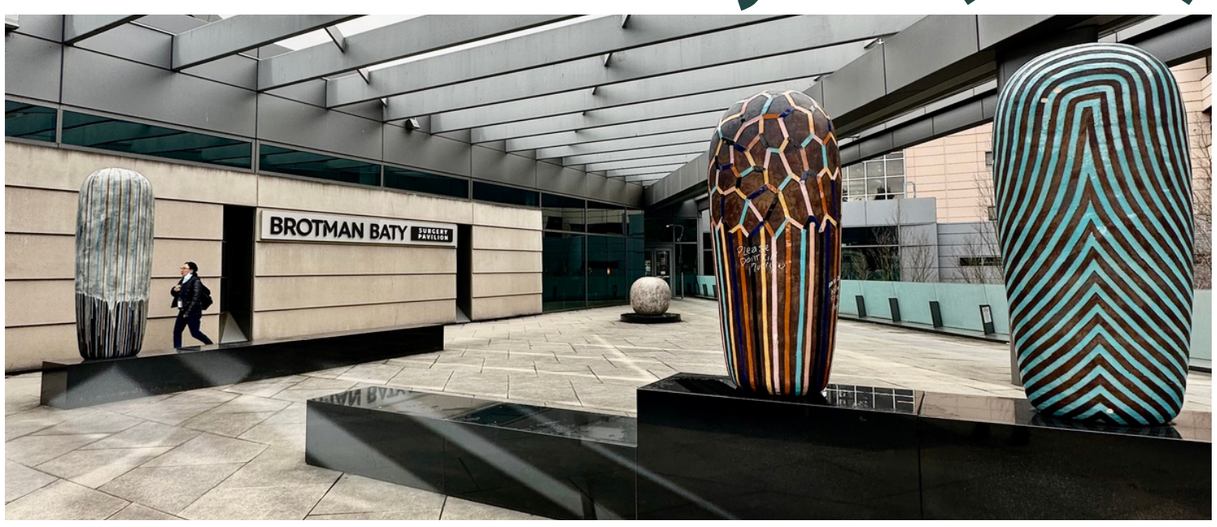


When Will the Red Leader Overshadow Images of the 19th Century Noble Savage in Hollywood Films that Some Think are Sympathetic to American Indians (2018) by Gail Tremblay



16

Reflect (2003)





This collection of artwork was commissioned for the UW Medical Center's Surgery Pavilion balcony. Reflect encourages viewers to examine their environment and focus on a sense of scale and place. The large oval plate is one of Jun Kaneko's most persistent sculptural formats. Its slightly concave surface functions as a curved canvas on which, for years, the artist has developed infinitely variable arrangements of straight, curving, and spiraling lines.

Sculptor Jun Kaneko is known for his hand-built clay "Dangos" (meaning "rounded form" or "dumpling" in Japanese). They are often patterned with abstract designs. When beginning a new project, Kaneko spends a lot of time understanding a space, who might use it, what the traffic pattern may be, and how that affects the space. Kaneko conducted a preliminary study for three months studying architectural drawings and tried to do as many site visits as possible.

“You have to consider the space that is given; each space has a unique quality, and I like to try to learn how to make the whole environment.” ...“If there is a 50-story building right next to it versus a green space, that drastically changes my result. I have to collaborate with the environment in this way."

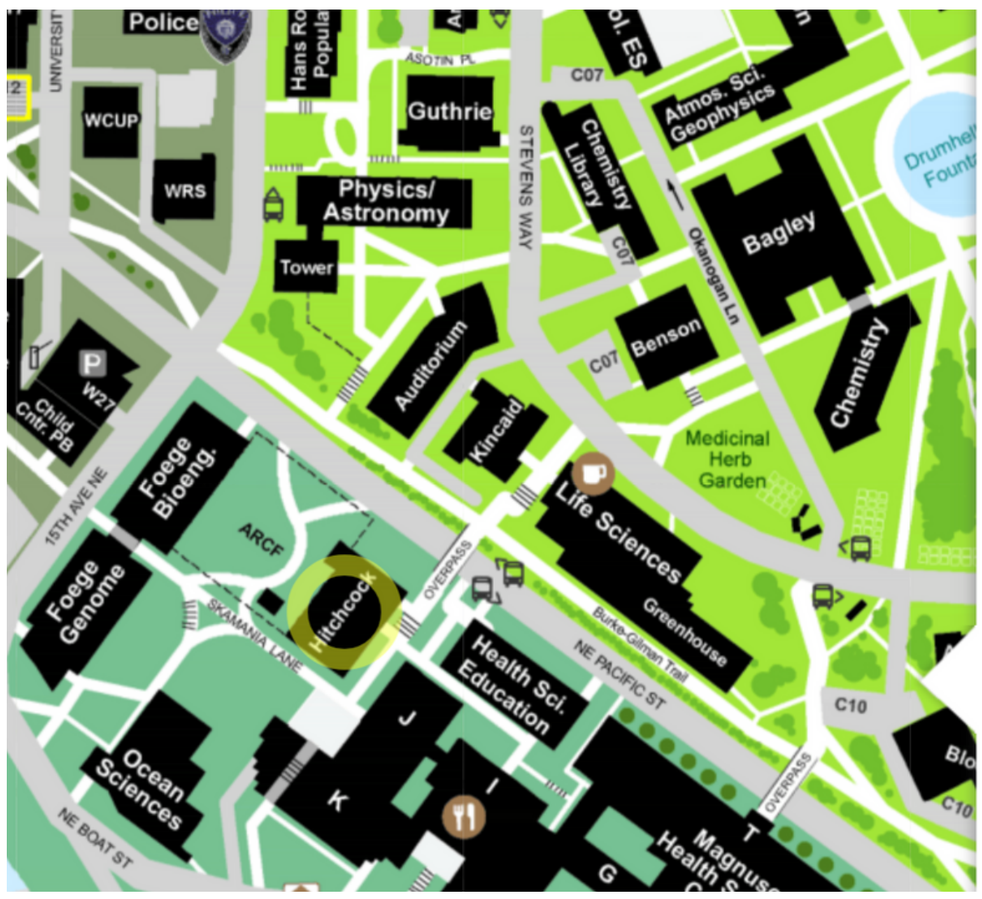
Each artwork's placement is relative to the other and the site. The sculptures sit on wide pedestals, used as benches.

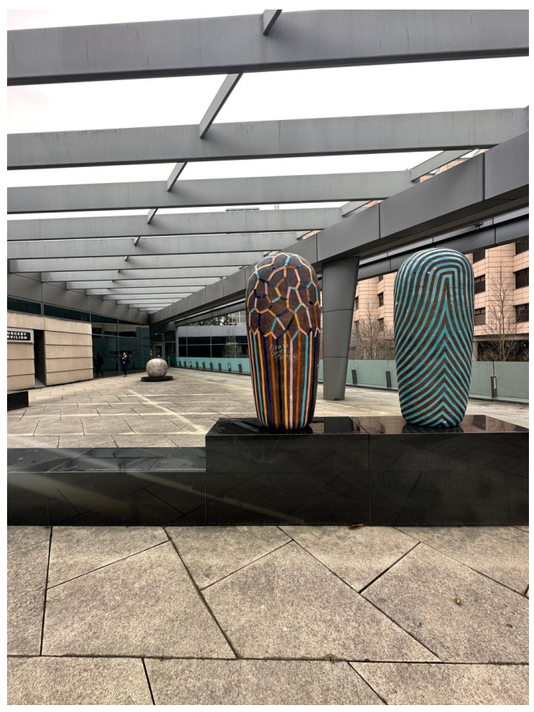






4 Hand built and glazed ceramic sculptures on granite pedestals





Keywords: International artists, site-specific artwork, abstract art, public sculpture

Artwork Location:
UW Medical Center, Surgery Pavilion balcony (1959 NE Pacific St, Seattle)
47.648951, -122.305417

All image credits to author, unless otherwise stated

Jun Kaneko

(Japanese, born 1942)

Artist Jun Kaneko is known for his large-scale and publicly-sited sculptural installations that promote interaction. He came to the U.S. from Japan in 1963 and was part of the California Clay Movement in ceramic art. Based in Omaha, Nebraska since 1986, Kaneko works in a variety of media and collaborates with contemporary art studios across the country. He has also designed the sets and costumes for three operas.

Kaneko studied at the Chouinard Art Institute, the California Institute of Art, the University of California, Berkeley, and the Claremont Graduate School (all in California). He has taught at the Cranbrook Academy of Art (1979-86), Rhode Island School of Design (RISD), Scripps College (California), and University of New Hampshire. Originally trained as a painter in his native Japan, Kaneko is primarily concerned with pattern making, and repeats motifs and patterns to create visual order. The shape of each piece suggests its own particular decoration.

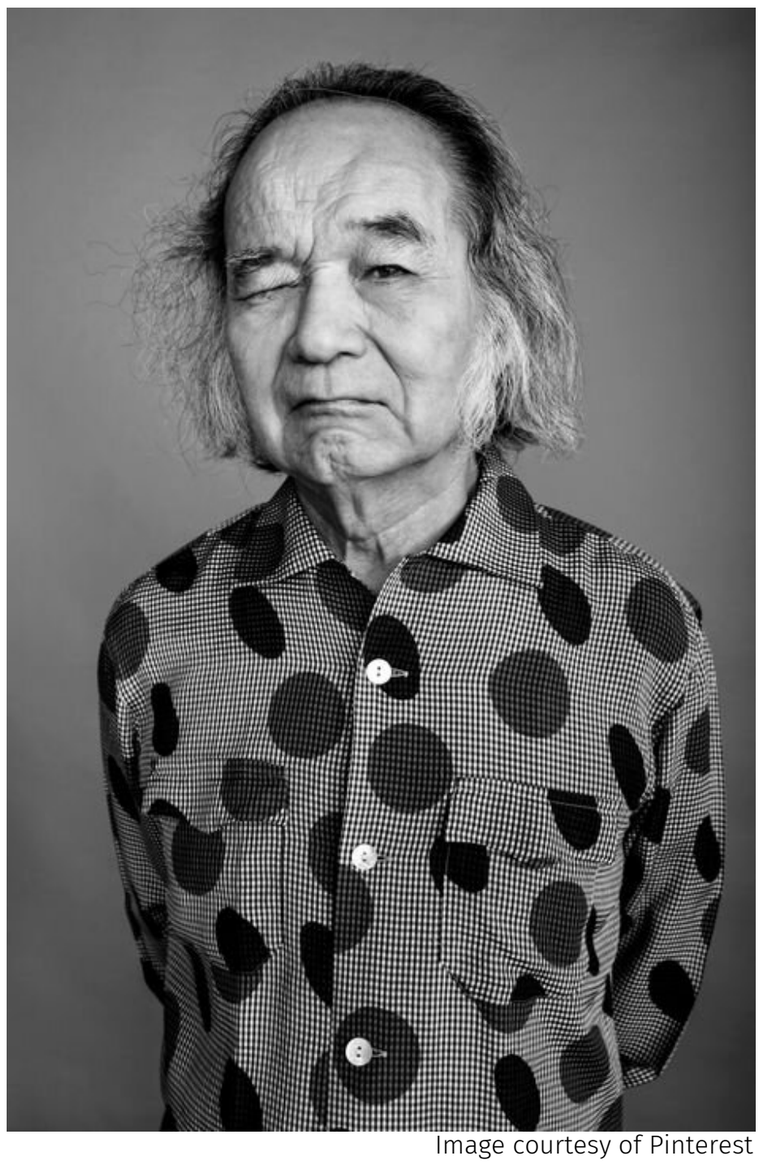
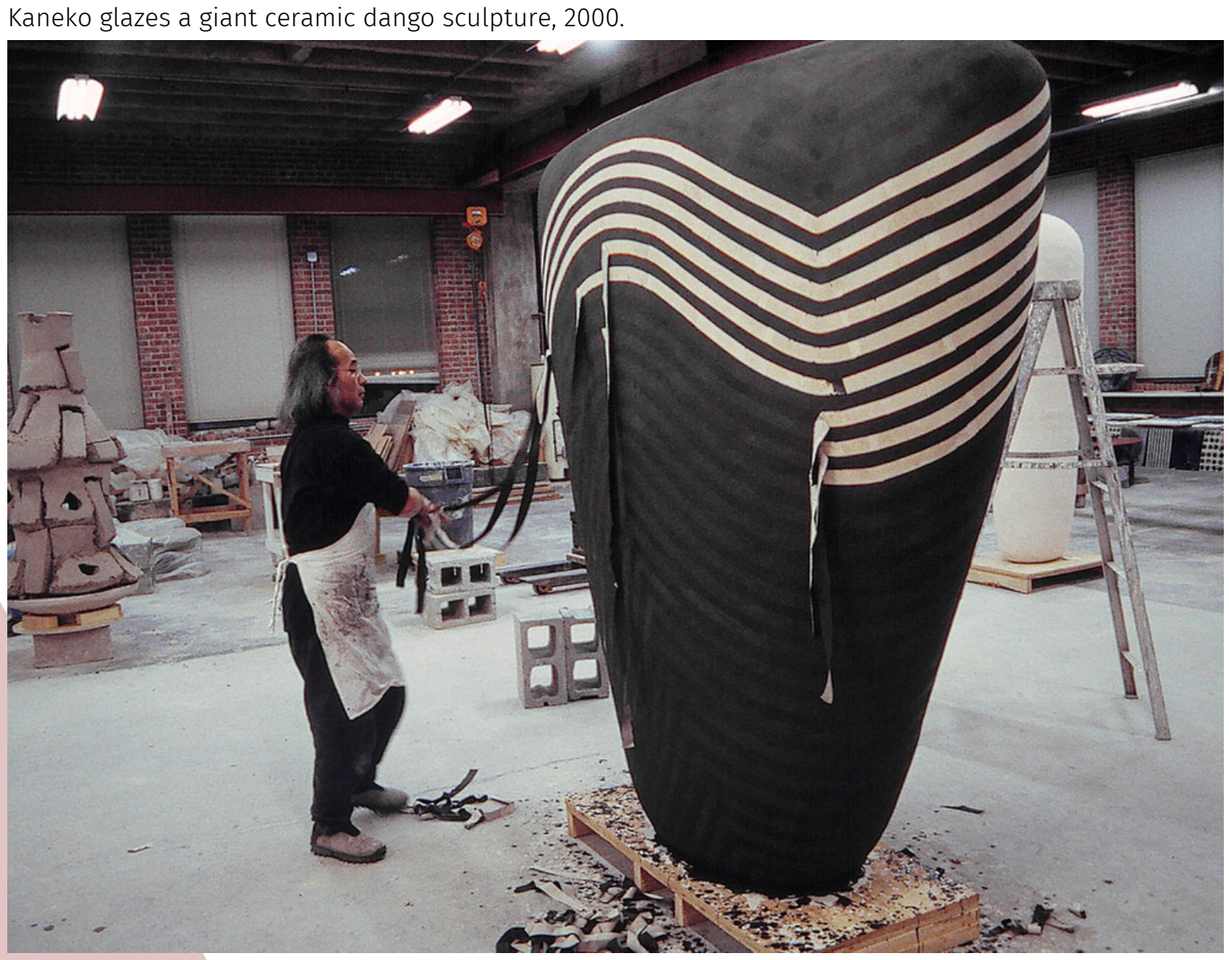


Image courtesy of Pinterest

Kaneko glazes a giant ceramic dango sculpture, 2000.



“Whether I’m making a large or small object, I hope it will make sense to have that particular scale and form together, and that it will give off enough visual energy to shake the air around it.”

—Jun Kaneko, Ceramics Monthly, 1988

Courtesy Jun Kaneko



Kaneko is increasingly drawn to installations that promote civic interaction, realizing over seventy public art commissions from 1985 to present. Many are large-scale permanent installations that can be seen across the United States and internationally in Toronto, Canada, Shanghai, China, Jakarta, Indonesia, and multiple cities in Japan.

His artwork appears in numerous international and national solo and group exhibitions annually and is included in more than eighty museum collections.

17

Department of Forensic Morphology Annex (2004)



Cris Bruch created this biomorphic sculpture of tubular stainless steel as the imagined annex for a university department of a future field of study.

This artwork was acquired for the Washington's State Art Collection in partnership with the University of Washington.

"It's a field whose time will come and when it does they'll want to build a building. But they'll have to start in an annex."

"I've never built anything like this, but I think it is recognizable as my work," Bruch said. "I often use a lot of parts and a really intensive process and I'm very interested in different kinds of strength."

Bruch said he spent a lot of time scrutinizing the site and that what he was going for was a "hidden in plain sight" kind of work.

"I wanted to make connections to both the wind tunnel and the observatory," he explained. "They're right out in the open but a lot of people don't see them. Or they've seen them so repeatedly that they've forgotten they're there. That's always a very interesting thing to me experientially."



Installation of *Annex* on campus. Photo by Kathy Sauber. 2004

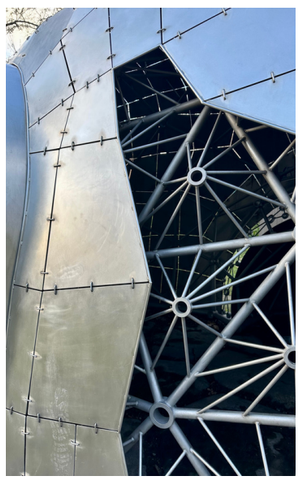
"Some of the piece have this sort of swirly matte-type finish and a few places will be polished shiny, And there are gaps in the skin so you'll be able to see inside. What I'm looking forward to is when the sun is setting and you're standing on the east side of the sculpture, you'll be able to look and see sun coming through it."

- Kurt Keifer, former UW Campus Art Administrator

stainless and galvanized. steel sculpture

28"x9'6"x12'







Keywords: US American artists, site-specific artwork, abstract art, public sculpture

Location of Artwork:
Parrington Lawn, northeast section (near Memorial Way NE & NE Clallam Lane, Seattle)
47.658599, -122.310359

All image credits to author, unless otherwise stated

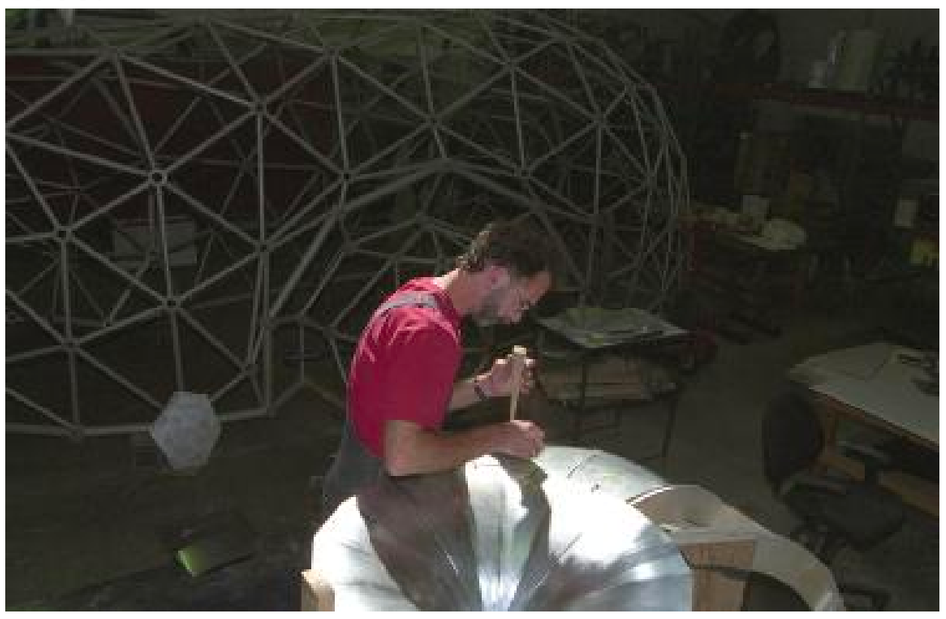
Cris Bruch

(American, born 1957)

Cris Bruch is a sculptor who uses non-traditional materials to indirectly consider consumer culture and social and economic disparity. His art also typically reflects on the process of artmaking and the unconscious, repeated actions that form our lives and define who we are. He is especially interested in time, turbulence, and curvature.

Bruch was born and raised in Missouri State. He earned a Bachelor of Fine Arts degree (1980) in ceramics and sculpture at the University of Kansas at Lawrence. He earned a Master of Art in video (1985) and a Master of Fine Arts in sculpture (1986) at the University of Wisconsin at Madison. He moved to Seattle in 1986, where he has lived since. A comprehensive survey of his work was presented by the Salt Lake Art Center, Utah in 2003.





The artist working on his sculpture *Department of Forensic Morphology Annex*.

Often using nontraditional and recycled materials for his art, Bruch's sculptures integrate a formal aesthetic characterized by the a repetitive processes with a social and philosophical conceptual basis.

A constant observer of the shapes and materials that surround us, Cris Bruch’s art is often inspired by his dislike of consumer culture. His work can be found all over the Pacific Northwest territory.

Installation of Burch's *Universal Adapter* (2012) in Westlake, Seattle.



Cris Bruch's *Conservatory* (2016) from his exhibit Others Who Were Here at the Frye Museum in Seatle.



Burch durig a visit to Western Washington University, 2016.



18

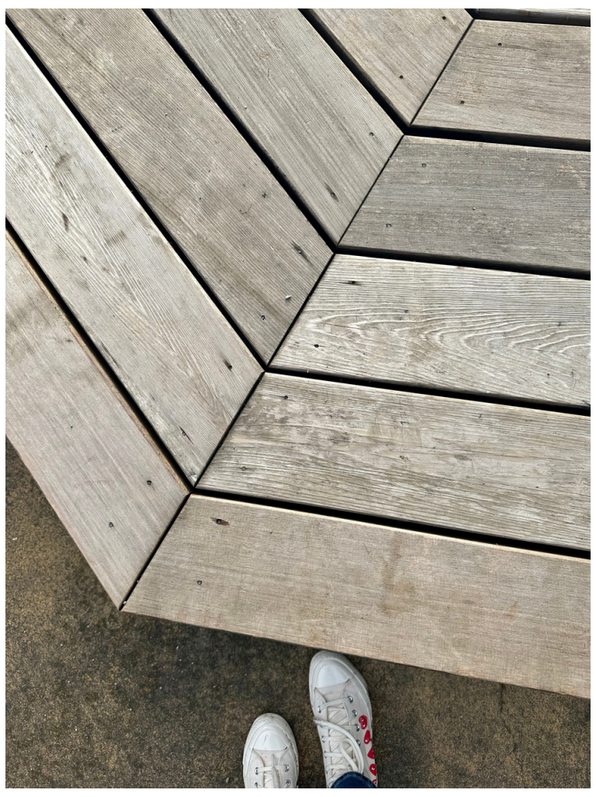
Stronghold (2005)

Brian Tolle's *Stronghold* sculpture evokes the enormous old growth Western red cedar trees that once covered the University of Washington campus. The artwork has roughly the same 20-foot diameter as the Quinault Lake Big Cedar tree in Olympic National Park – the largest Western red cedar in the world. Tolle's sculpture is also a viewing platform that provides an expansive view of Portage Bay and the city of Seattle. It references landscapes in several ways.

Tolle built the sculpture from 2x6 inch Western red cedar planks that are vertically stacked in the round. He created the original tree stump out of hand-sculpted clay. The clay sculpture's measurements were scanned into a computer and translated into a CAD (computer-aided design) program. These measurements were then used to cut lumber into the stacked pieces we see in the final sculpture.

The sculpture functions as an observation platform. Its great size evokes the scale of the old growth trees that once covered the campus. Constructed from milled cedar lumber (2x6 the most commonly used dimension), the staggered planks interweave the pixilated language of digital imagery with essential materials and basic construction methods.







Western red cedar wood, 8 ft x 26 ft x 26 ft





Keywords: US American artists, site-specific artwork, public bench, environmentally conscious art

Location of Artwork:
Lawn at the southwest corner of Hitchcock Hall, with a view of Portage Bay (near 1605 NE Pacific St, Seattle)
47.652281, -122.312304

All image credits to author, unless otherwise stated

Brian Tolle

(American, born 1964)

Brian Tolle is a New York City-based artist. He creates sculptures and installations for public spaces. His work explores architectural, historical, and technological themes.

Tolle earned a Bachelor of Arts degree in political science from the State University of New York (SUNY) at Albany and a Bachelor of Fine Arts degree from Parsons School for Design in New York City. He earned a Master of Fine Arts degree from Yale University in Connecticut.



Portrait of Brian Tolle

Brian Tolle's sculptures and installations emphasize a formal and iconographic dialog with history and context. Architecture, site and technology are recurring themes. Using a variety of media, his work draws from the scale and experience of its surroundings, provoking a re-reading by cross-wiring reality and fiction. Drawing ideas from a broad-based conceptual analysis Tolle blurs the border between the contemporary and the historical. His approach involves in depth research, which is then distilled and directed creating an intuitive personal response.



Bordering Utopia (2015), sculpture by Brian Tolle



Tolle in his studio, Catskills, NY. © J.N. Urbanski

Origin (2014) located at the University of Houston, Texas. Image via University of Houston

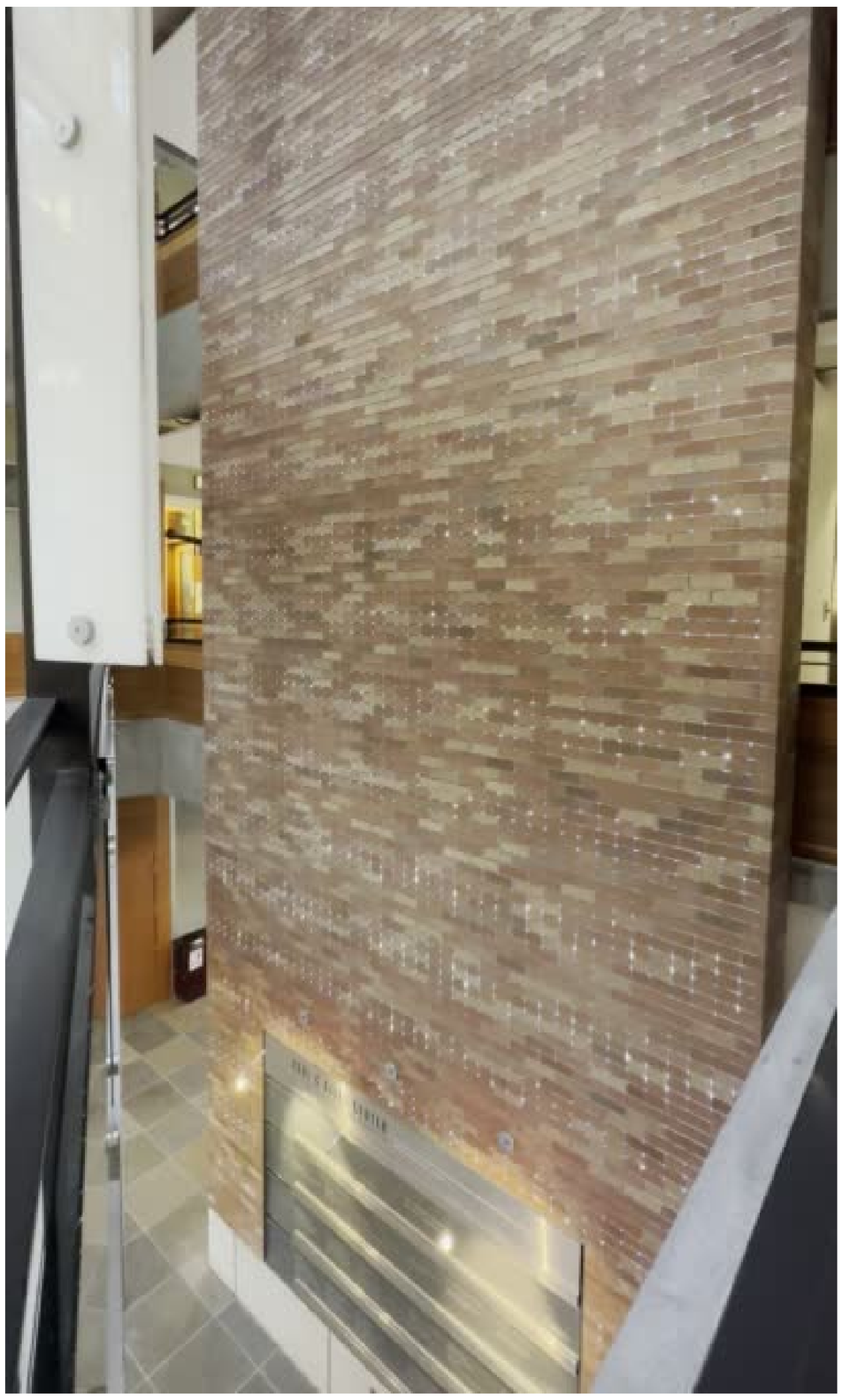


Twisted Chimney by Brian Tolle in Butetown Rhymney Valley, Wales



Nocturnal Flow (2006)

Erwin Redl's site-specific, LED light installation *Nocturnal Flow* covers five stories inside of the University of Washington's Paul G. Allen Center for Computer Science and Engineering atrium. The artwork emphasizes the full height of the atrium. It uses the atrium’s wall to create an enormous place of light and links the different floors and activities within the library.



Redl’s installation responds to the level of light outdoors throughout the day and changes constantly. A sensor mounted on the building's roof increases the intensity of the sculpture's LED lights when the light outdoors is at its weakest—such as on cloudy days and at night. This weak light causes the sculptural installation to create a flowing wave pattern that starts at the ground floor and travels upwards. On sunny days when light is at its maximum, the LED installation is evenly lit.
This artwork was acquired for the Washington's State Art Collection in partnership with University of Washington.

"*Nocturnal Flow* emphasizes the vertical dimension of the building's atrium. The interior brick wall is the only architectural element reaching from the floor to the ceiling. The installation uses this wall to create an enormous plane of light that conceptually links the different floors of the building.

The ambient light level in the atrium controls the appearance of the white grid of 10,000 LEDs mounted floor-to-ceiling on the brick wall. During the day, when the sun shines through the skylight and the light level is at its maximum, the grid is evenly lit. At night the LED grid becomes animated and moves upwards. A light sensor on top of the building measures the external light level (influenced by the weather conditions and the position of the sun) and changes the intensity of the animation accordingly."





Location of Artwork:
Allen School of Computer Science and Engineering, west atrium (185 E Stevens Way NE, Seattle)

Light Installation

Keywords: International artists, site-specific artwork, environmentally conscious art

All image credits to author, unless otherwise stated

Erwin Redl

(Austrian, born 1963)

Born in Austria, Erwin Redl is a New York City-based artist who creates public installations employing repetition of light, movement, and color. His body of work is inspired by his childhood in the Austrian countryside. Redl is renewing and updating the land art tradition of transforming urban landscapes into works of art. Redl, based in his Long Island studio space, spoke about his visual and sonic influences, landscape forming his idea of art making, and being a Colene Brown Art prize recipient.. He uses LED lights to create installations. His artworks utilize video, computer art, and electronic music to redefine interior and exterior spaces.

Redl received a Bachelor of Arts degree in Composition and a Diploma in Electronic Music at the Music Academy in Vienna, Austria. He received a Master of Fine Arts degree in Computer Art from the School of Visual Arts, New York City.



Portrait of Erwin Redl.



The artist in one of his installations.

"I'm very interested in ephemeral media, which may come from my background in music. But I also come from a family of furniture makers, so by studying electronic music, I realized that I could combine technology and craft. I could use the same set of algorithms that are used to make music to make art."

- Erwin Redl from Madison Square Park is all aglow, thanks to artist Erwin Redl (2017) by Paul Rastl



Erwin Redl's *Whiteout* (2017) in Madison Square Park.

20

9 Spaces, 9 Trees (reconcieved 2007)

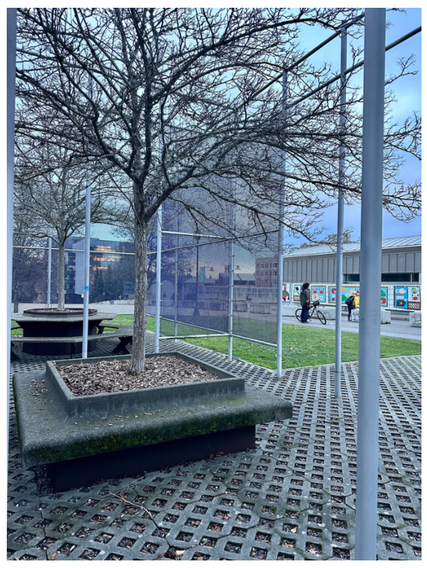


Robert Irwin's 9 Spaces 9 Trees was originally created for the rooftop plaza of the City of Seattle's Public Safety Building in 1983. After construction and plans for a re-design of the site required the artwork's permanent removal, it was re-conceived by the artist for the University of Washington campus in 2003.

Irwin created the artwork's maze-like format to define nine gathering spaces. As light passes through the installation's fence walls, a sense of movement and rippled patterns are created. The nine gathering spaces can feel comforting and personal, or a little claustrophobic – they have layers of meaning.

Depending on your angle to the fence walls, you see them as either see-through or semi-solid. The trees are lush and full of leaves in the spring and summer, and bare and open in the fall and winter. 9 Spaces 9 Trees creates spaces that are both private and public.

This artwork was acquired for the Washington's State Art Collection in partnership with University of Washington.





Each year, Americans for the Arts' Public Art Network "recognizes outstanding public art projects that represent the most compelling work for the year from across the country". in 2008, Irwin's reconceived 9 Spaces, 9 Trees was recognized as an outstanding public art project.

Outdoor installation made up of Concrete, vinyl-coated steel, weathering steel, aluminum, Ipe wood, and Winterking Hawthorne trees





Keywords: regional artists, site-specific artwork, environmentally conscious art, public bench

Location of Artwork:
East of the Henry Art Gallery, near the Odegaard Undergraduate Library (OUG) (near 4060 George Washington Lane NE, Seattle)
47.656462, -122.311102

All image credits to author, unless otherwise stated

Robert Irwin

(American, born 1928)

San Diego-based artist Robert Irwin creates site-specific installations and landscape projects that push the boundaries of art and perception. Irwin began his career as a painter, evolving into an installation artist through his involvement with the West Coast Light and Space movement. Robert Irwin is among the most significant American artists and theoreticians working today and is renowned for his innovative site-conditioned artworks that explore the effects of light through interventions in space and architecture.
He describes his work as “conditional,” not only altering the environment but also leaving space for the environment to alter the experience of the art.



Portrait of Robert Irwin by Mark Mahanney for WSJ. Magazine

Irwin studied at the Otis Art Institute, Jepson Art Institute, and Chouinard Art Institute, all in Los Angeles, California. He taught at the Chouinard Art Institute in Los Angeles and at the University of California, Los Angeles.

Robert Irwin is one of the most eminent and influential post-war American artists, who for over six decades has developed and refined what he terms “conditional” or “site-conditioned” art.



Robert Irwin. Photo: Philipp Scholz Rittermann, 2013



The installation at Pace (left) and Robert Irwin at the Pace Gallery in New York (right).



9 Spaces 9 Trees at its original location, the rooftop plaza of the City of Seattle's Public Safety Building in 1983. Artwork copyright Robert Hardgrave. Photo courtesy of Washington State Arts Commission.

21

Baggleridge Series (2014)

Robert Hardgrave is a prolific artist, working out of Seattle, Washington.
Baggleridge is a continuation of Robert's long running project 'Baggleridge Quarterly'.
In this incarnation, Robert repurposes drawings from his sketchbooks to create new collages, printed in brilliant color on a Risograph machine.
Artist Robert Hardgrave created these detailed, 3-color prints as part of his Baggleridge series of Risograph prints.
Hardgrave plays with the special qualities of Risograph printing by using intricate patterns and contrasting large areas of bright colors.
Still, the final artwork still shows the viewer the forms and patterns that are also typical in his sculptures and paintings.
The Risograph is a brand of digital duplicators from the late 1980s. Artists generally like Risograph printing because the process is visible and imperfect. There are slight variations of ink coverage, color alignment, and newspaper-like qualities among different prints of the same image.
This artwork was acquired for the Washington's State Art Collection in partnership with the University of Washington.

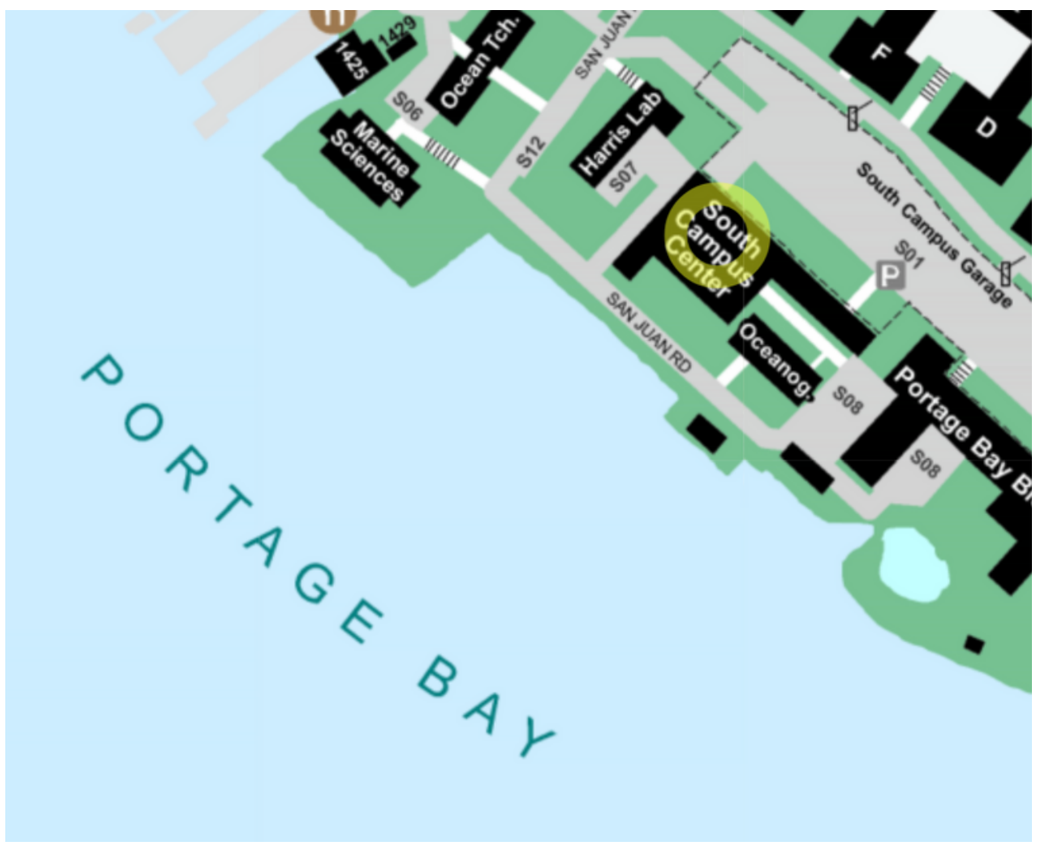


Artwork copyright Robert Hardgrave. Photo courtesy of WSAC









"This [process] permits my personal vocabulary to speak louder, conducing cross-pollination between media, where ideas, discovery and surprise reign supreme."

Series of 9 Risograph prints on ivory paper
3 to 4 layers

Keywords: Seattle artists, print on paper, artwork series, abstract art



Location of Artwork:
Health Sciences South Campus Center (SOCC), student study area (1601 NE Columbia Rd, Seattle)
47.650552, -122.309165

All image credits to author, unless otherwise stated

Robert Hardgrave

(American, born 1969)

Born in Oxnard, CA, Robert Hardgrave has made a significant contribution to visual arts in the Pacific Northwest for the past 25 years. Now Seattle-based, Hardgrave creates paintings, acrylic transfer prints, and sculptures. His artworks use bright colors, complex abstract compositions, and interacting forms. He describes himself as “a restless artist that changes media regularly... Each new material requires unique allowances; I want materials to guide the work toward what it is going to be."

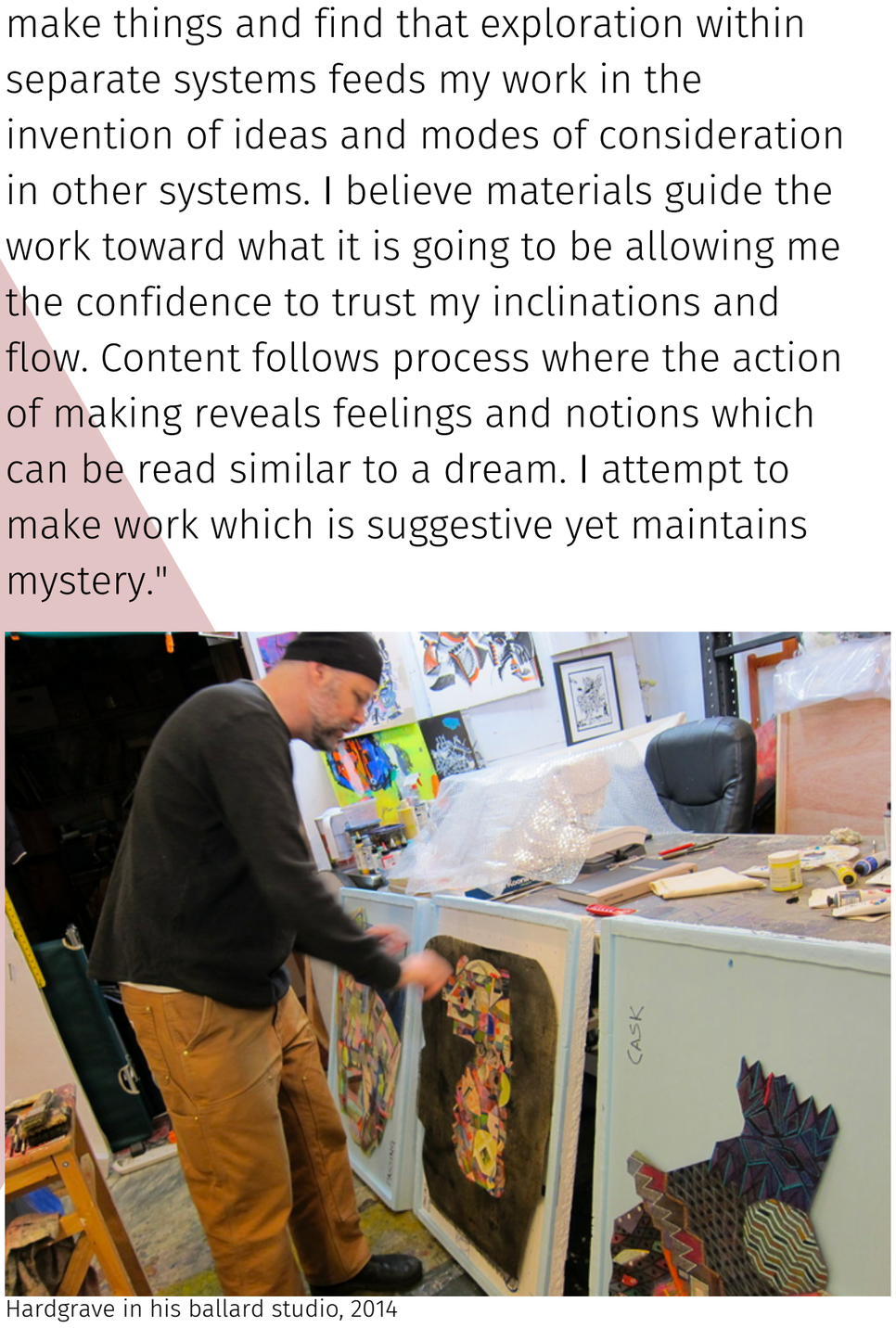


Robert Hardgrave at Lawrimore Project, 2008.

Hardgrave is a member of the Duwamish River Artist Residency in Seattle. He earned a degree in Graphic Design from Seattle Central College in 2000. He was finalist for the 2014 and 2016 Cornish College of the Arts Neddy Award in Painting and nominee for the 2014 Portland Art Museum’s Contemporary Northwest Arts Awards.



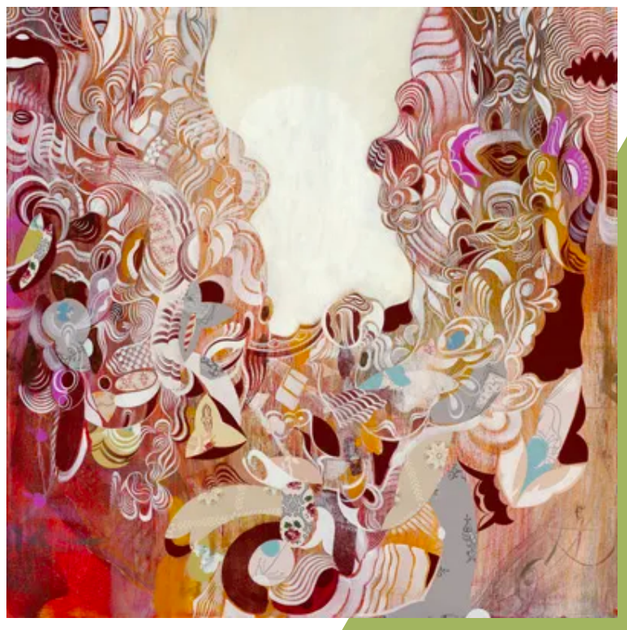
"I am interested in sustainable creative systems. I use a variety of media (systems), to make things and find that exploration within separate systems feeds my work in the invention of ideas and modes of consideration in other systems. I believe materials guide the work toward what it is going to be allowing me the confidence to trust my inclinations and flow. Content follows process where the action of making reveals feelings and notions which can be read similar to a dream. I attempt to make work which is suggestive yet maintains mystery."

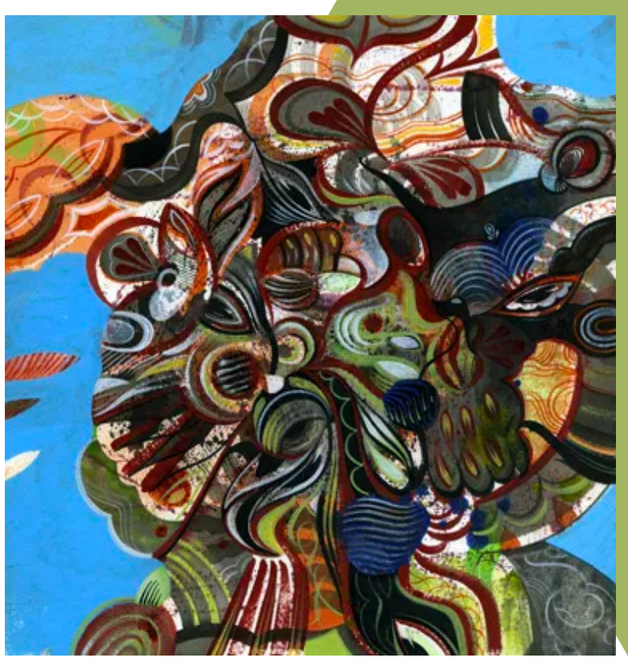


Hardgrave in his ballard studio, 2014









A selection of Robert Hardgrave's artworks

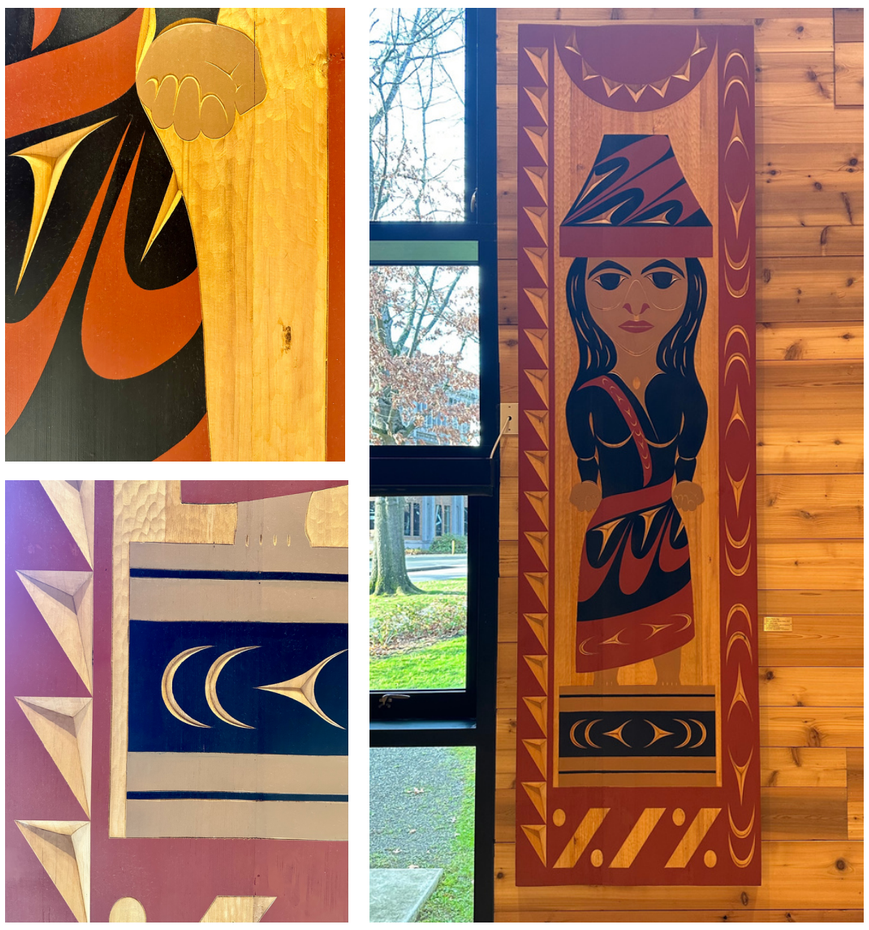
Female House Post and Male House Post are two panels carved by artist Andrea Wilbur-Sigo (Squaxin Island/Skokomish). They were designed by Ruth Peterson and Andy Wilbur-Peterson who are important Skokomish artists and Andrea Wilber-Sigo's parents. The two welcome figures are painted red and black to represent strength. The partial circle at the top represents the notch in the structure poles for the longhouse. The designs surrounding the man and woman represent the spirits of the ancestors, as well as those who are coming in the future.

Andrea Wilbur-Sigo expressed that this project is part of a full circle in her life and artistic career. She was born at the UW hospital in 1975. She remembers as a child when her father, Andy Wilbur-Peterson, and Greg Colfax (Makah) carved the "Welcoming Woman" for The Evergreen State College, and she watched the Woman come to life. Now she is part of bringing these house posts to the UW, and she hopes that their spirits will help all who walk through the Longhouse doors.

Intellectual House is a longhouse-style facility on the UW Seattle campus. It provides a multi-service learning and gathering space for American Indian and Alaska Native students, faculty, and staff, as well as others from various cultures and communities to come together in a welcoming environment to share knowledge.

This artwork was acquired for the Washington's State Art Collection in partnership with the University of Washington.

Female House Post (2015)



Male House Post (2015)



Port Orford cedar wood and paint, 10 ft x 34 in each





Artwork Location:
Intellectual House (4249 Whitman Court NE, Seattle)
47.658193, -122.305151

Keywords: Seattle artists, relief sculptures, Native American identity, site-specific artwork, woman artists

All image credits to author, unless otherwise stated

Andrea Wilbur-Sigo

(American | Squaxin Island | Skokomish, born 1975)

Northwest carver and artist Andrea Wilbur-Sigo (Squaxin Island and Skokomish) has mastered Coast Salish art forms. She is the first known Native American woman carver of many generations of carvers. She also creates beadwork, button blankets, and baskets.

Andrea Wilbur-Sigo is an active member of the Squaxin Island Tribe (based around Shelton, Western Washington). Her artworks reflects her heritage and its strong artistic community. She serves her tribe as a member of the education committee and board member of the Tribal Museum. She teaches Coast Salish art classes to children and adults.



Andrea Wilbur-Sigo, a member of the Squaxin Island Tribe, carves a 21-foot long cedar log at her home studio in Shelton, Oct. 5, 2021. (Lindsey Wasson for Crosscut)



Andrea Wilbur-Sigo. *Grandfather's Wisdom*, 2012/2020. Carved and painted cedar. Brightwater, Woodinville, WA. King County Public Art Collection. Photo: Ned Ahrens

Andrea's relief sculpture works are often created from adzes, handmade tools and repurposed blades with antique cross saws and bear handles made of yew wood from a tree her grandfather felled. While her earlier works were small, her current artworks are up to 18 feet tall.

"When I'm working, each project is a bit different. I like to read or hear the story for where my piece will be featured and then translate that story into old legends that were left for me to learn. From there, I take those old stories and make them relate to today's issues."

-Artist of the Week, Seattle Refined interview, Jan 2022



Graduation Blanket for MistiFawn Vigil.

"Whether the final product takes the form of a story pole, welcome figure or house post, the red and yellow cedar logs that Andrea works with shape a narrative where words never could."

-from Andrea-Wilbur Sigo, Celebrated Squaxin Carver, Tells Stories Through Wood, Stone and Shell by Jerica Pender

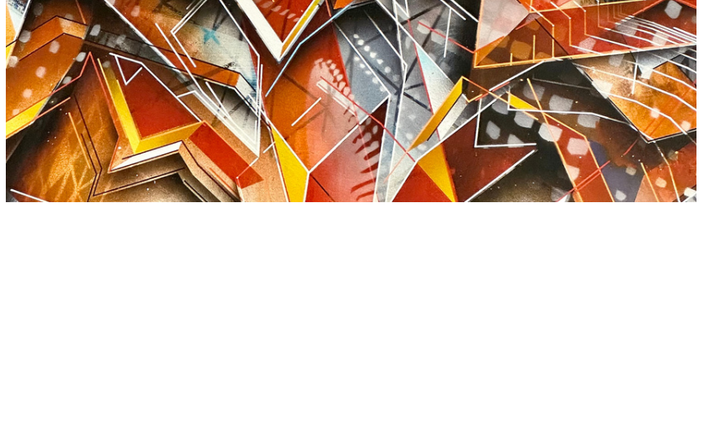
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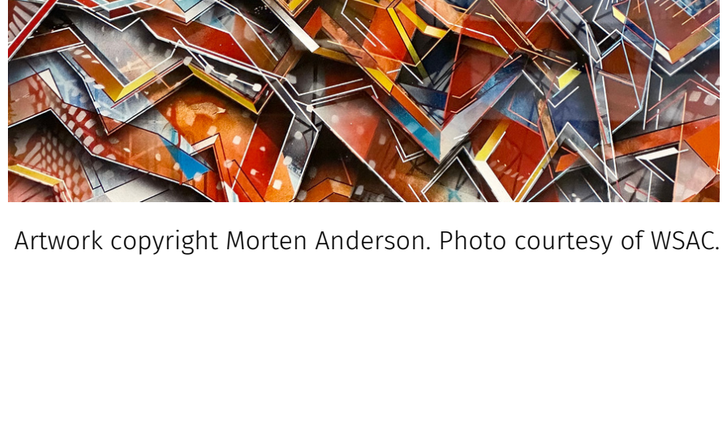
Echoed Voids and Interlinked Lacks (2015)

Morten Andersen is a Danish contemporary artist with his own style developed through graffiti and “geometric expressionism” with reflections from cubism and futurism.

Morten Andersen’s *Interlinked Lacks* mixes styles and colors to create a “mystic energy.” The strong lines, colors, and shapes in this print create a sense of chaos and harmony. The jagged stripes of color shades also create the impression of movement.

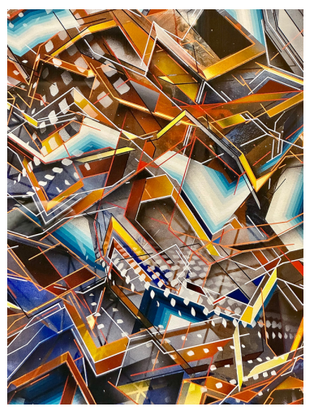
These artworks were acquired through a curated selection process by the Washington's State Art Collection in partnership with the University of Washington. Both artworks are found in the NanoEngineering & Sciences Building hanging in student study areas.





Artwork copyright Morten Anderson. Photo courtesy of WSAC.

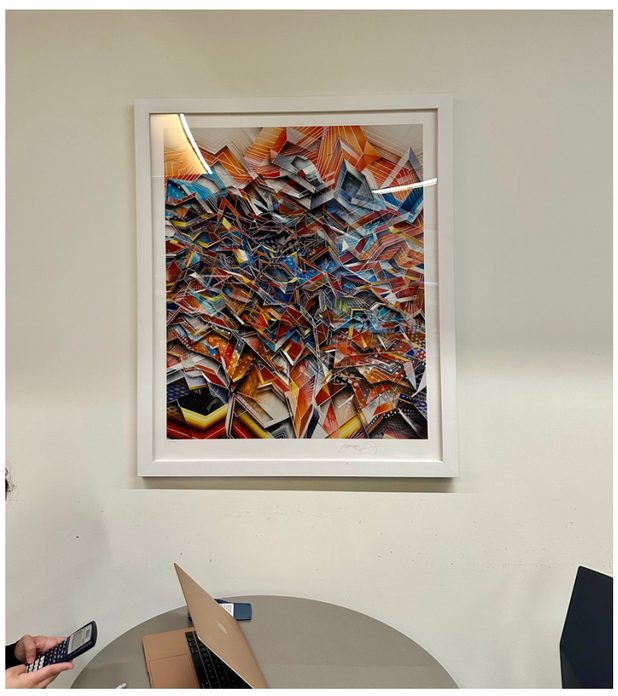






Limited edition Giclée print, 36x30 inches each





Keywords: international artist, works on paper, mixed media, curated selection,

Location of Artwork
NanoEngineering & Sciences Building (NanoES), hallway outside classrooms (near W Stevens Way NE and NE Grant Lane) (4000 15th Ave NE, Seattle)
47.654862, -122.309573

All image credits to author, unless otherwise stated

Morten Anderson

(Danish, born 1976)

Morten Andersen is fascinated with colors, forms, and shapes, and their influence on human feelings. Andersen was grew up in Denmark and lives in Berlin, Germany. He was a graffiti artist in the 1990s and now uses spray paint, markers, and acrylic paint on canvases.



Anderson in his studio in Berlin, February 2011.

Andersen has developed a fresh, stylized painting technique, governed by a bold intuition and impulse. Nothing stands still. The pieces emanate a confident, well-shaken cocktail of both classic and innovative modes of expression. Crisp shapes mesh, overlap and twist around each other; forms vacillate between sharply defined elements that rhythmically become transparent and dissolve - resulting in canvas masterpieces that appear in motion and breathing.


Anderson standing in front of one of his works.


Anderson standing between in between *Weightless* for a Second and *Holster of the Extra* at Galerie Wolfsen 2016

Constantly shifted through repetitions, the detail contains the whole, as though everything were dispersed through a diamond, splitting out all the colors in the spectrum of a prism.

Like a glimpse of an explosion, the release of a restrained and trapped pressure.
And all the shapes and colors still reverberate, as if the piece despite its tightness and harmony were yet incomplete."

Troels Laursen (1965-), theologist and art critic.

23

Mirrorfold (2015)





Artists and architects John and Patricia Patkau created the formally simple but visually complex and variable installation *Mirrorfold*, positioned on a central balcony overlooking Odegaard library. Playing with shifting perspectives, the composition uses folded mirrors to highlight a dynamic sense of light, material and space. On the choice of this material, the artists note "mirrors are not passive, they change our spaces and they change ourselves."

Mirrorfold is a work that attempts to explore the depths of engagement found in mirrors, to draw their activity out, out from hiding in the mundane and into the curious eye. We do very little to the mirrors, simply fold them - an operation that is possible only because stainless steel may be polished to a mirror finish and so the piece is also an investigation into that material. The work is restricted to only three angles of the fold, resulting in one repeated triangle. There are only three sizes of triangles, proportionally related. These are the primary elements of the composition. The rest of the composition surrounds and includes the viewer.

In 2012, the Odegaard Undergraduate Library began renovation better optimize space by creating active formal spaces, more spaces for collaboration, and more quiet zones.
This artwork was acquired through a site-specific responsive commission by the Washington's State Art Collection in partnership with the University of Washington.



Polished stainless steel sculpture
9 x 25 x3 ft

Keywords:
Regional artists, indoor sculptures, site-specific artwork, woman artists

Location of Artwork:
Odegaard Undergraduate Library (OUG), second floor, east walkway (4060 George Washington Lane NE, Seattle)
47.656458, -122.310242

All image credits to author, unless otherwise stated

John Patkau and Patricia Patkau

John Patkau (Canadian, born 1947); Patricia Patkau (Canadian, born 1950)

John and Patricia Patkau collaborate to design and create architectural art installations. Their practice is enhanced by research into diverse cultural influences and the interaction between material and environment.

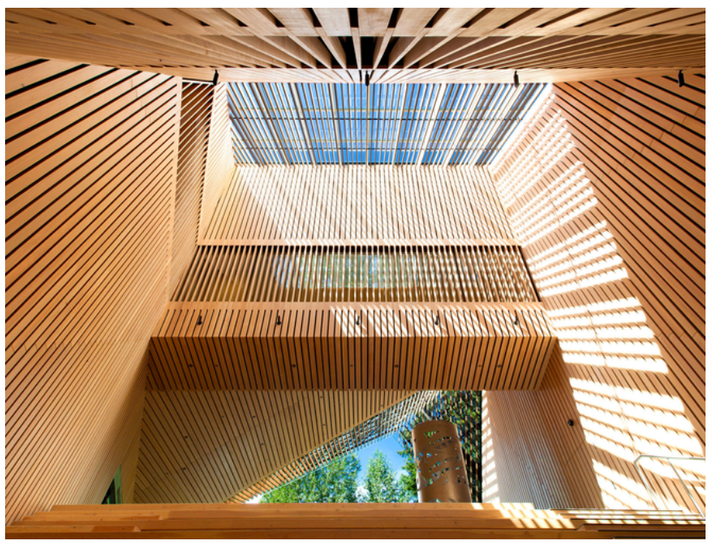


they have brought their juxtaposition of culture, connection and community to high-profile and highly meaningful projects across Canada, the United States, Asia and the Middle East—from schools, colleges and universities to galleries, community centres and bridges.

Their studio, Patkau Architects, is based in Vancouver, British Columbia, Canada.

Their firm has received 18 Governor General's Awards and eight Lieutenant Governor's Awards; their work is constantly winning design competitions and filling the pages of magazines and journals.

The Audain Art Museum in Whistler, B.C. Photo by James Dow







Cut / Drawn 4M (2016) by John Patkau.
Photo courtesy of the artist.

"I've always viewed architecture as an art form no different from sculpture," says Patkau. "Architecture is more complex in that you're dealing with a whole bunch of other issues, but for me the objective is similar. They both have a formal ambition. In architecture, form comes first and material is instrumental in achieving that. About 10 years ago, I began to think about reversing that priority, thinking about material first and then form. When you do some things to steel, what does it become?"

As the circumstances of the work change, our interests expand. We seek to explore the full richness and diversity of architectural practice, understanding it as a critical cultural act that engages our most fundamental desires and aspirations. We refuse singular definitions of architecture: as art, as technology, as social service, as environmental agent, as political statement. We embrace all these definitions, together, as part of the rich, complex and vital discipline that we believe architecture to be.





Seed Cloud (2017)

The artwork for the University of Washington Denny Hall, *Seed Cloud*, is inspired by the educational and research activity taking place within the various departments housed there. Denny Hall has been a key and iconic building on campus, used not just by the departments whose offices are located there, but by other classes and disciplines throughout UW history. Focused primarily on humanities, the work in this building is about the various aspects, historical, cultural, philosophical, and biological, of our human lives. The artwork looks for commonalities and differences allowing layers to create connections and intersections.

Sato's artwork for public places is derived from site and context-driven ideas. she has been involved in many aspects of public art including making, teaching, planning, activating, consulting, advocating and supporting.



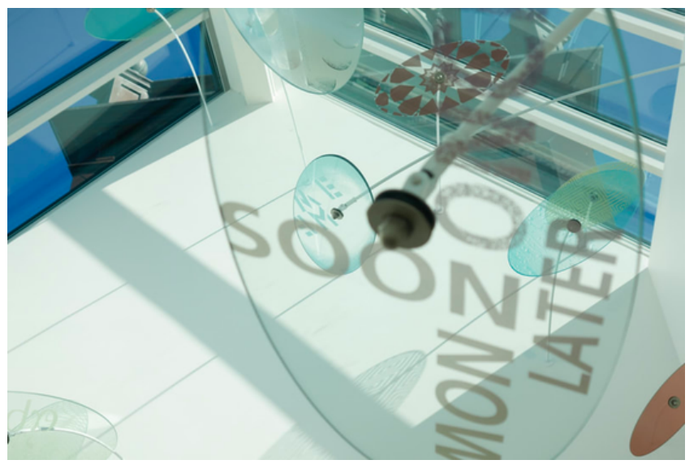




Artwork copyright Norie Sato. Photo courtesy of WSAC



Printed interlayer laminated glass, painted steel
16’ x 18’ x 22’ h



Artwork Location:
Hitchcock Hall, 4th and 5th floor lounge (1605 NE Pacific St, Seattle)
47.651858, -122.311694

Keywords: Seattle artists, relief sculptures, Native American identity, site-specific artwork, woman artists

All image credits to author, unless otherwise stated

Norie Sato

(American, born 1949)

Seattle-based artist Norie Sato has worked in printmaking, video, sculpture, and glass. Her long career includes many site-specific installations that interact with their environment. Many of her public art projects involve urban planning and design, and collaboration with architects.

Sato moved to Seattle in 1972 to study and received her Master of Fine Arts degree in printmaking from the University of Washington. She was honored with a Washington State Governor's Arts and Heritage Award in 2014. She received the 2013 Twining Humber Award for lifetime artistic achievement and the 1997 George Tsutakawa Award for Advancement of Public Art, among many other awards.

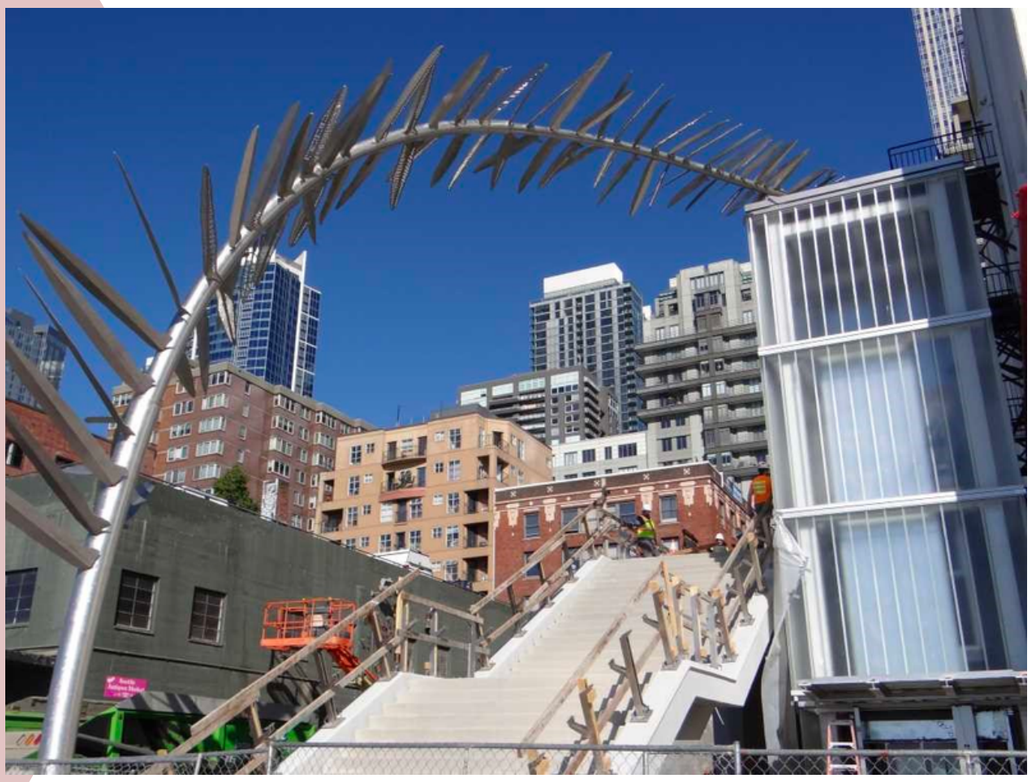


Sato creates artwork for both a studio practice and for public places. She has created individual, collaborative, design team public art projects as well as creating various public art plans for projects both large and small. She works from site and context-driven ideas first, then finds the appropriate form and materials, striving to add meaning and human touch to the built environment. She is interested how the artwork is situated holistically within a site and environmental concerns of materials, concept and use. She believes in working collaboratively on big picture thinking and to allow for a more seamless integration. She has worked in universities, airports, libraries, transit, city halls, convention centers, infrastructure and parks all over the country including Seattle, Scottsdale, AZ; Ames, IA; Madison, WI: Portland, OR; San Francisco; Miami; San Diego; for example. Her public art work has been recognized 5 times by the Public Art Network's Year in Review.

Sato honored by American for the Arts. 2014 Honoree - Public Art Network Award



Norie Sato's artwork at the Union Street Bridge, October 2022.

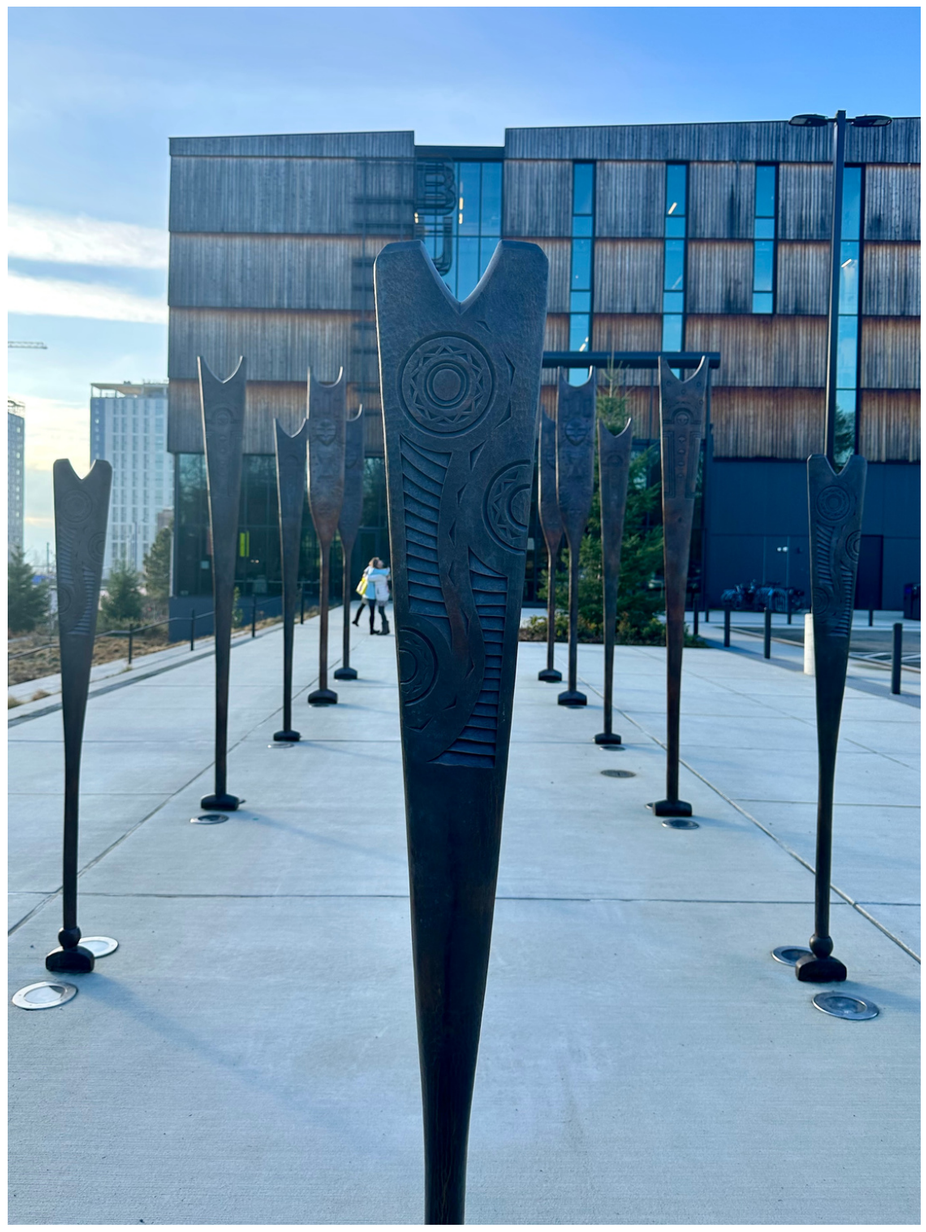


Guests from the Great River (2020)

Tony A. (naschio) Johnson and Adam McIsaac worked as an artist team to create Guests from the Great River for the new Burke Museum of Natural History and Culture (2020) in Seattle.

Like many Indigenous languages, the Lower Chinook name for the Columbia River, iyagaytt imat, translates to "the Great River." Eleven large-scale bronze paddles represent the arrival of a Chinookan canoe carrying cultural heroes of that region and with them the knowledge they embody. They are lifted in a traditional form of peaceful greeting and respect to the museum and its guests. These heroes have come to celebrate and enhance the educational opportunities that the Burke Museum brings to the region and the world. Each day the paddles' shadows take one stroke across the entry plaza of the museum, perpetually in motion. The paddles are carved in a variety of Chinook styles and sizes. Each day, their shadows take one stroke across the entry plaza of the museum, forever in motion.

The installation is made up of 11 large-scale cast bronze sculpture paddles arranged in the shape of a canoe. All the pieces are modeled after existing paddles used by families who live near the mouth of the Columbia River. Those in front, the furthest from the museum, are modeled after 200-year-old paddles in Tony Johnson's own family.



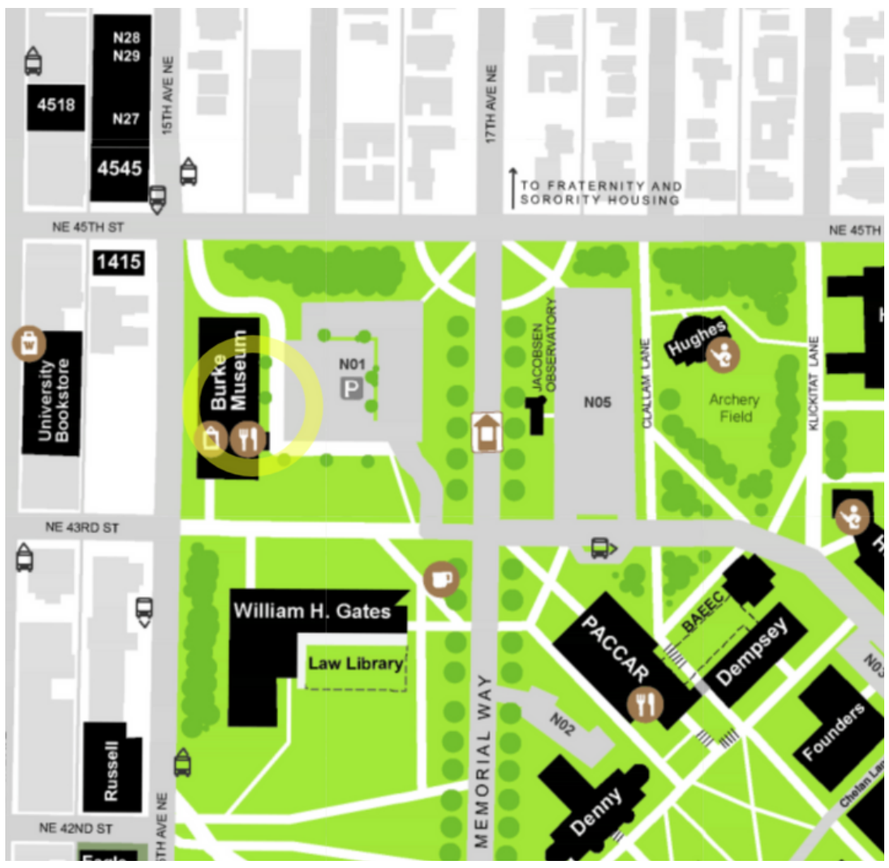
"For us, being able to bring this Chinookan style here, along with all the teachings associated with it, is really exciting," says Johnson.

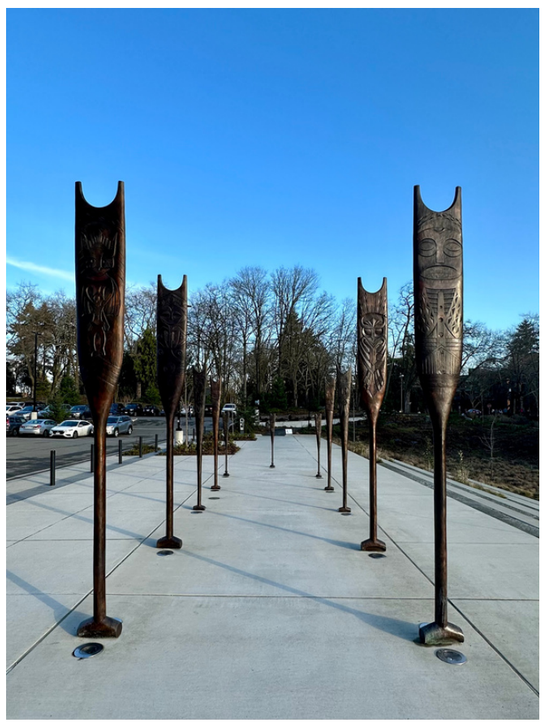












Artwork Location:
Burke Museum of Natural History and Culture, at the main entrance (4300 15th Ave NE, Seattle, WA 98105)

Keywords: Seattle artists, relief sculptures, Native American identity, site-specific artwork

All image credits to author, unless otherwise stated

Tony A. Johnson and Adam McIsaac

Johnson (American | Chinook);McIsaac (American, born 1972)

For nearly 20 years, Tony A. (naschio) Johnson (Chinook Indian Nation) and Adam McIsaac have worked together to breathe life into the important Indigenous art form of the Chinookan-speaking peoples. The art form, centered along the Lower Columbia River, has been practiced for millennia, but had nearly been forgotten to time by most of the area's current residents. Johnson and McIsaac both had the benefit of training with well-known practitioners of Pacific Northwest Native arts. They originally came together to collaborate on the creation of the Cathlapotle Plankhouse in Ridgefield, Southwestern Washington. Their goal is the revitalization of this significant art form through public installations and the mentoring of a new generation of artists.

Tony A. (naschio) Johnson (Chinook) is a sculptor, printmaker, metalsmith, and basket weaver. He is also a chairman of the Chinook Indian Nation since 2015 and a Chinuk Wawa language teacher. Johnson received a Bachelor of Arts degree in Art and American Indian Studies from the University of Washington in Seattle in 1994 and a Bachelor of Fine Art degree from Central Washington University in Ellensburg in 1996. He lives and works in Willapa Bay, Southwestern Washington on the Pacific Coast.

In his own words: “I am driven by the art and lifeways of our ancestors. My family and I devote our time to these traditions.”



Tony A. Johnson standing by his artwork.



Adam McIsaac talks about the content of a story pole he is carving for the Puyallup tribe at his workshop September 2019.

Adam McIsaac creates carved wooden sculptures, as well as paintings and prints. He studied under artist Duane Pasco. He uses carving tools and materials used in traditional Northwest Coast carving. He continues to learn about these traditions by working with local Native American communities, with a particular focus on the artistic traditions of the Columbia River tribes. McIsaac lives and works in La Center, on the Columbia River in Southwestern Washington. For nearly 20 years, Tony A. (naschio) Johnson (Chinook Indian Nation) and Adam McIsaac have worked together to breathe life into the important Indigenous art form of the Chinookan-speaking peoples. Their goal is the revitalization of this significant art forms through public installations and the mentoring of a new generation of artists.



Adam McIsaac shows off a decorative straight adze in his workshop September 2019

University of Washington, Selected Buildings Glossary

Allen Library: Allen Library, the Suzzalo Liibrary's extension was named for Kenneth S. Allen, who was once an associate director for the UW Libraries. After his retirement, his son, Paul Allen, donated $10 million to the UW in honor of his father’s service. The Allen Library was completed in 1990, proving shelving for over a million volumes as well as ultraviolet filtering for lights and windows.



Allen School of Computer Science and Engineering: In 2017 on the 50th anniversary of the computer science and engineering school, the University of Washington’s Board of Regents voted to create the Paul G. Allen School of Computer Science & Engineering, elevating their status within the university and linking them in perpetuity with the internationally renowned investor, philanthropist and computing pioneer. Since its opening in October 2003, the school has been assembling a small collection of artworks for the building.under the theme of "All in the Family", because all of the artists have a close relationship to the University of Washington. With the opening of the Bill & Melinda Gates Center in 2019 additional works with the same theme have been added in that building.



Burke Museum: Founded in 1885 and declared the Washington State Museum in 1899, the Burke is the premiere museum of natural history and culture in the Pacific Northwest. It serves the campus and the community with scientific and cultural exhibits, educational programs for all ages, nationally ranked collections, and research. The Burke is part of the University of Washington’s College of Arts and Sciences and is supported by the Burke Museum Association, a non-profit organization.
The Burke opened a new building in October 2019, designed by Tom Kundig of Olson Kundig. The 113,000 square foot building turns the museum “inside-out,” breaking down traditional museum barriers and inviting visitors to part of a working research facility.



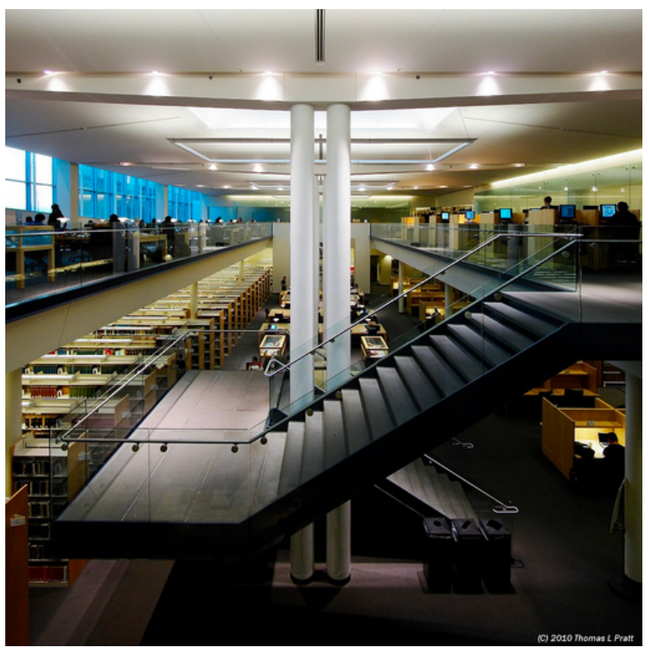
Denny Hall: Denny Hall is the UW’s oldest building. The building was named Denny Hall in honor of Arthur A. Denny, one of the founding pioneers of Seattle and donor of land for the campus location. The building houses departments focused primarily on the humanities, including Anthropology and Classics.



From the University of Washington's website



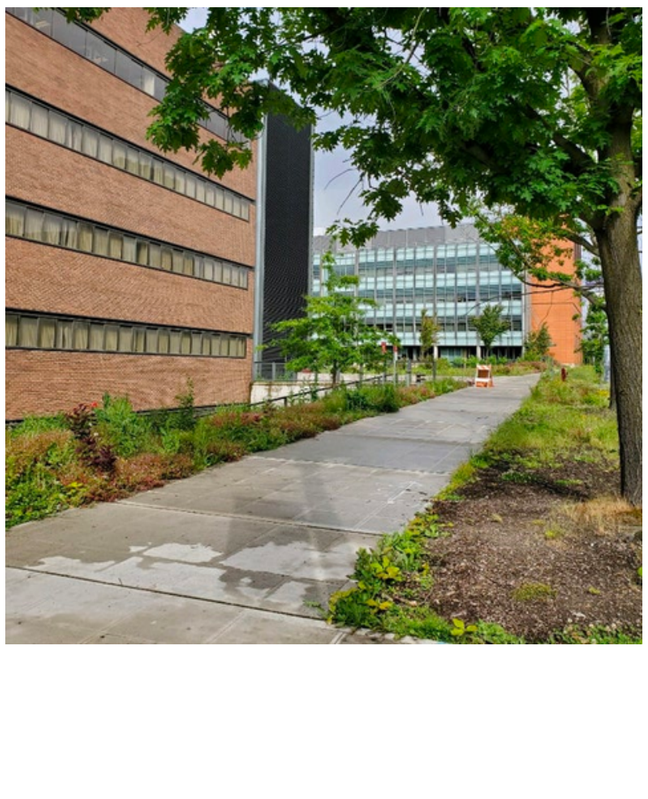
Electrical Engineering & Computer Building: The Electrical & Computer Engineering building was completed in autumn 2003. It is integrated with the Paul G. Allen Center by means of an atrium and walkways that serves as a a shared common space for students and faculty.



Gallagher Law Library: Located in William H. Gates Hall, the Law Library supports the University of Washington School of Law. The library is home to the Contemporary Native American Artwork Collection, on view at the University of Washington Gallagher Law Library. The collection was proposed by artist John Feodorov, who selected the eight represented artists for their rich and forward-thinking cultural expression. Speaking to the contemporary nature of this collection, Feodorov notes “since art, like law, is an ever evolving process, it cannot rely on nostalgia if it is to remain relevant.”



Henry Art Gallery: The Henry is a museum for contemporary art and ideas. We believe in the power of art to challenge norms, expand hearts, and build community. As the only museum dedicated to contemporary art in our region, the Henry is internationally recognized for groundbreaking exhibitions, for being on the cutting edge of contemporary art and culture, and for championing artists at every level of creation. We seek a world where lives are enhanced by first-hand experiences with living artists and original works of art, and where dialogue about the complex ideas of our time is encouraged.



Hitchcock Hall : Hitchcock hall is home to not only the largest UW department, but also the largest producer of STEM degrees in Washington. The integrative department taking a connective approach to the life sciences, fostering collaboration and intellectual partnerships across many different disciplines. Their success as a department is driven by the curiosity of the faculty, students, postdocs, and staff. They uphold the department's research and education missions through the quality of their work in classrooms, labs, field sites, and beyond.

From the University of Washington's website

Intellectual house: Intellectual House is a longhouse-style facility on the UW Seattle campus. It provides a multi-service learning and gathering space for American Indian and Alaska Native students, faculty and staff, as well as others from various cultures and communities to come together in a welcoming environment to share knowledge. Intellectual House officially opened on March 12, 2015. The site is located on the Northeast section of the campus, between the Quad and McMahon Hall. wəɬəbʔaltxʷ is an 8,400-square foot building that features a gathering hall for 600, a large kitchen that accommodates teaching space for indigenous food preparation and a meeting space. This building and the current outdoor gathering circle complete the first phase of the project.



Kane Hall: Named after former UW President Thomas Kane, Kane Hall offers a variety of rooms and auditoriums to accommodate almost any event from large classroom lectures to private conferences. Kane Hall is home to a collection of artworks located in the University of Washington's Kane Hall. The collection pays tribute to the diversity of UW's campus community and features nine artists whose art explores identity. Student leaders from the UW Minority Think Tank were involved in the selection of the artworks in 2005.



Marine Studies Building: The Marine Studies Building is home to the Marine Studies Program which promotes a deep understanding of core concepts in the biological and marine sciences, while providing opportunities to specialize in areas of interest. The marine field station at Friday Harbor Laboratories gives unparalleled access to study the diverse ecosystems of the Salish Sea, providing integrative learning opportunities that are foundational in Marine Biology. Simply put, the Marine Biology Major educates students to be regionally and globally responsive, with an emphasis on discovery and solution-driven science.



UW Medical Center: Medical Center is Washington’s #1 hospital and is nationally ranked in 7 specialties As the No. 1 hospital in Seattle and Washington State since 2012 (U.S. News & World Report), UW Medical Center - Montlake is one of the world's foremost academic health centers, delivering exceptional, multidisciplinary care to a vast array of patients who come to us from across the globe.



From the University of Washington's website



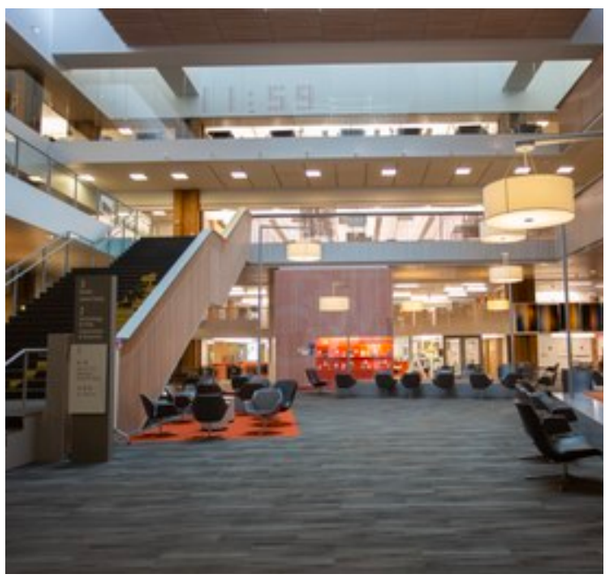
UW Medical Surgery Pavillion: UW Medical Center's Surgery Pavilion is located on the east side of the hospital, connected to the main building by a glass footbridge. Convenient underground parking is complemented by Internet access tables in lobby areas and family-sized consultation rooms in the clinics.



Medicinal Herb Garden: Founded in 1911, the UW Medicinal Herb Garden is home to more than 1,000 species of plants used by contemporary medicine and in traditional Native American methods. The garden is located between Benson Hall and the Botany Greenhouse, covering a total of two and a half acres.Located on the campus the University of Washington in Seattle, the Medicinal Herb Garden is a resource for herbalists, medics, and botanists of all levels. the UW Pharmacy Department once used it for medicinal purposes and research. in 1995, the university collaborated with Metro to instal two new bus stops along the Medicinal Herb Garden



NanoEngineering & Sciences Building:
Integrating many existing facilities at UW, this building features unique fabrication and characterization equipment to measure and manipulate at the nanoscale. This equipment, combined with collaboration spaces and a new 90-seat general use classroom, provides capacity for interdisciplinary, leading-edge research and education.



Odegaard Library: The Charles E. Odegaard Undergraduate Library (OUGL) is a library on the campus of the University of Washington in Seattle, Washington. It houses secondary stacks, a learning commons and on-campus technology resources for students, primarily undergraduates. Named after the 19th president of the university, it opened in 1972, replacing the small undergraduate library previously located at Suzzallo Library



Parrington Lawn: Parrington Lawn (or Parrington Yard) consists of the area north and west of Parrington Hall, which opened in 1902 as the Science Building—the second classroom building on campus. The open space has evolved over time, rather than being a specifically designed landscape.

From the University of Washington's website

Physics and Astronomy Building Plaza: The PAB Plaza decorated with grass, full-size trees and a small cafe sits between the Physics/ Astronomy building. Built in 1994, The Physics/Astronomy Building ties high-tech science to traditional architecture, forging a link to the southwest campus. The building also served as a link to a new part of the University, the reborn Southwest Campus. The physics courtyard is the starting point of a major vista similar to Rainier Vista but instead of a mountain, viewers will see the Space Needle in the distance.



School of Social Work: The UW of Social Work is in the business of turning powerful new ideas into lasting social change. The SWS has been developing and testing the science needed to transform communities and improve lives for decades. Ranked No. 2 in the nation, the school's unwavering commitment to social justice informs, drives and strengthens everything they do.



Wallace Hall: John M. Wallace Hall is home to the College of the Environment at the University of Washington as well as AMP Lab (Amplifying Movement & Performance)Climate Impacts Group and CICOES (Cooperative Institute for Climate, Ocean, & Ecosystem Studies)



UW Tower: The UW Tower is at the center of the U-District on the corner of NE 45th Street & Brooklyn Ave NE, next to the new U District Station. UW Tower is the tallest building north of Downtown Seattle and houses more than 2,000+ University employees and 65 different departments. The UW Tower Art Committee maintains the public art displayed in the tower and arranges for performances from musicians and other artists. The four exhibition spaces are Mezzanine Gallery (4th floor/Mezzanine adjacent to the auditorium), Cafe Art Wall (4th floor, Cafeteria North), Sky Bridge Gallery (2nd floor lobby between the Skybridge and Main Lobby) and the Fountain Gallery (2nd floor lobby facing the Tsutakawa fountain).



From the University of Washington's website

Things to consider

When adding artwork to this collection, there are a few contextual things to consider. It is important to ask why this artwork was created, why this artwork was selected, and why it was placed in its location. Is there a relationship between the location and the artwork? maybe there's a relationship between the artist and the location. Does the artist have an art statement about their work, do they have a quote specific to this work, or their general body of work? Below is a template to be used for any additional artwork.



The left half of the spread is dedicated to the artwork. We have the artwork title, some text usually from the artist's statement about this specific work, a quote by the artist, and a map with the location of the artwork. We also have information on the medium and size of the artwork and some relevant themes. Finally, we have several photographs of the artwork in situ as well as details of the artwork.

On the right, we have a more general page focused on the artist's general practice. The artist's name, date of birth, and nationality are at the top as well as a portrait of the artist. The page also includes other works by the artist to give the reader a holistic idea of the artist's body of work.



PROGRAMMING TOOLKIT

Art in Situ:

Experiencing Art in Public Places

Ghada Elhaffar
June 2023

MUSEOLOGY GRADUATE PROGRAM
UNIVERSITY of WASHINGTON

When designing public programs for young cosmopolitans, intentionality is at the core of success. As new generations constantly question "What is the point", your program better have an answer to it. When thinking about ways to engage the public with the artworks at UW, I constantly asked myself if I was creating something that would be a waste of my time, effort, and money. And at the end of this, I can honestly say that these programs are worthwhile. I approached this in two ways. I wanted to make programs that I would enjoy, and I wanted to give myself options. While young cosmopolitans often enjoy a social event, it is important to acknowledge that they also enjoy cocooning alone. From an administrator's perspective, it was important to create a finished product ready to be completely handed over to the public, as well as a living experience that museum personnel can enjoy administering and sharing with the public.

In this document, you will find a toolkit for designing public programs for your cosmopolitans, two examples of programs for specifically designed for young cosmopolitans at UW, and an evaluation instrument. The first program in the toolkit is a self-directed program that can be completed alone, without an official administrator. This type of program is typically a self-guided walking tour, a movie screening, and a coloring book. attendees can show up to the event and complete it on their own without any personnel instruction. The second intended program is an administered program which is an event hosted by an institution and managed by personnel where instruction is administered. This can include a lecture, a guided tour, a game night, and a scavenger hunt.

When choosing what to create, I opted for one active and one passive program in an attempt to capture different audiences. All the content for the programs was extracted from the interpretation guide. The toolkit also provides a framework for adding to the existing programs or templates for making new ones. While these programs are going to be targeted specifically to the student population at UW, they are both multi-generational activities that can be used as tools to introduce families to spaces students live, work, and study in. The programs highlight aspects of the campus as a non-traditional museum space and give a new life to living artwork in situ. The first program I designed is a coloring book, and the second is a scavenger hunt.

The purpose of the coloring book is to grant the public, and more specifically students at the university ownership over making art. This passive program allows participants to choose a color scheme that resonates with them while learning a little about the art, the artists, and the process of making art. Each artwork comes with a prompt that urges the participants to put themselves in the artist's shoes and consider the work from the perspective of the artist. The result is a body of work created in collaboration between the artists and the participants. The coloring book can be accessed online and downloaded by anyone anywhere. The book can be used digitally or printed into a hard copy. It can be completed alone or with other people, and it can be a unique personal experience for each participant. The coloring book is made up of 15 sets. Each set includes and black and white coloring page of artwork, a stenciled drawing of the artwork in situ, and a photograph of the artwork. Each set also comes with the artist's color palette and a blank palette to be filled by the owner of the coloring book. Each set is an opportunity for the participant to get introduced to an artwork, see details of lines and motifs, and then be inspired by what it actually looks like in its permanent location. Since most of the locations of the artworks are an integral part of the original artist's finished product, the stenciled image is an opportunity for the new artist(participant) to be inspired by the surroundings as well as imagine placing their artwork in a physical space outside of the paper.

The purpose of the scavenger hunt is to encourage students to visit the various locations on campus, recognize artworks in their placements, and be able to see the relationship between artwork and location. This active program engages participants in a social group activity and provides ample opportunity for cute photos. The participants need to sit in, or next to the art and truly take in the intended experience of the Art in Public Places Program. The stakes are higher for this program as it requires participants to register and be present at a certain time and place. There is an allocated time to complete the scavenger hunt and there is a winner at the end. Participants receive a set of clues and activities to get them started. Each packet includes a list of artworks and locations. These are to help the participants find the scavenger. They might already recognize some of the buildings or artworks. The packet includes a map with a trail and two sheets for them to fill out. One sheet is a matching artwork to their titles and artists. This activity is meant to help participants create a context profile for artworks they are about to see. Finally, they have a table with written clues about the locations in an order that would match up with the trail on the map. The table has two blank columns, one for the location of the clue and the other for the artwork at the location. At the end of the toolkit is an evaluation instrument template that was used to conduct an evaluation to measure the success of programs and their respective purposes.

Public Programming Toolkit: Changes for YoCos

According to the most recent Museum Audience Report, museums are a popular destination with a wide range of visitors from of all ages. Those aged 25 to 44 make up the largest proportion of museum visitors, followed by those aged 18 to 24. Below is a list of things to consider when planning museum programming for 18-34 year olds(young cosmpolitans). While some of these changes are small in scale, it is worth noting that allocating a budget for programming is a very important step in public programming. Events like these might not appear as mission driven, but they are definitely mission fulfilling.

1. Niche topics: By the time you're 18, you at least have a decent idea of what you like and what you don't like. More importantly, young adults are in the process of building their lives and are looking for useful ways to spend their time. *The Nelson-Atkins Museum of Art in Kansas City, MO offers Citizenship Preparation Classes for English Language Learners. Using their collection and its educational potential, the museum serves the community by teaching four core lessons: Geography and American Indian Culture, The War of Independence, The Civil War, and Voting Rights and the Civil Rights Movement. The program helps the participants with answering USCIS 100 questions using the art collection.*

2. **Unique:** If we are expecting people to come to our event, we should make it unique and worthwhile.. The “museum late” trend has taken off over the last two decades with museums now regularly offering “adults only” hours complete with food, drinks, themed quizzes, and more. Whether these are income-generating events or not, they offer the opportunity to get people in the door that perhaps wouldn’t otherwise visit the museum during daylight hours. *Late-night events like Vincent on Friday offer a unique opportunity to play games in their toy library, listen to an intimate concert together, snap classic family shots in their photo corner, and visit their special exhibition Choosing Vincent.*

3. Time Schedule: Young adults are mostly either spending their days at school or work. If you're planning an event for people ages 18-35, take into account their busy schedules. An afternoon or nighttime event is best, as attendees will be able to get out of work and class, or check in on their kids(and pets) before coming to your event. A 5:30 pm or 6:00 pm event is just enough to give people time, but not too much time. Don't forget, those busy schedules can be exhausting.
If a late event doesn't really make sense for your institution or content, a simple break in the day may be all you need to get people involved. The Wellcome Collection in London hosts a lecture series titled “Packed Lunch” . This series affords adults the opportunity to spend their lunch hour listening to a conversation between a museum programmer and scientist about their current research. Participants are encouraged to bring their lunch which makes break time a little more exciting!

4. Free or Low cost: Any public programming geared towards young cosmopolitans should be free or low cost. Think about the disposable income of people fresh out of college or those who might be just starting a family. There are many things they will be spending their money on and a $50 event at a museum may seem like an accessibility barrier to attending.
The Phoenix Art Museum's weekly free mindfulness sessions demonstrate that community well-being is a priority. The museum's accessible and consistent mindfulness program is key to its success in the community. Presented in collaboration with Hospice of the Valley, it is free entry and RSVP-free booking make it all the easier for participants to stop and take a moment for reflection in a beautiful, cultural space.

5.Prizes and merchandise: Following the previous theme, if you can't provide a completely free event maybe consider creating a tangible take-home piece of the experience. Who doesn't love free stuff? As a young adult, funds are limited, and a little present here and there would make any experience a little more worth it. Small giveaways, like a sticker or a pen, are a way to take the experience home with you.

6. Photo opportunity: continuing with the same notion, providing a unique photo opportunity that visitors can post on social media is another great way to ensure attendance and in an effort to compete with Instagrammable Pop-up 'museums'. *D.C.'s National Building Museum set attendance records a few years ago with its Summer Block Party exhibit, The BEACH, a giant pit filled with thousands of white balls in which to frolic and snap selfies. The museum brought back a smaller version in the summer of 2018 as part of its Fun House exhibition.*

7. Food and refreshments: With a limited time schedule, what's a better way than combining multiple needs? Proving food and refreshments as well as an opportunity to explore a museum space is a great way to bring in an audience. *Friday Nights at the Charles M. Schulz Museum and Research Center are filled with fun, food, and drinks. Each event includes complimentary Peanuts-themed food paired with drinks from an open bar and fun activities including cartooning, trivia, and animation.*

MY ART IN PUBLIC PLACES

a young cosmopolitan coloring book



designed by Ghada ElHaffar

MUSEOLOGY GRADUATE PROGRAM
UNIVERSITY of WASHINGTON

ARTSWA

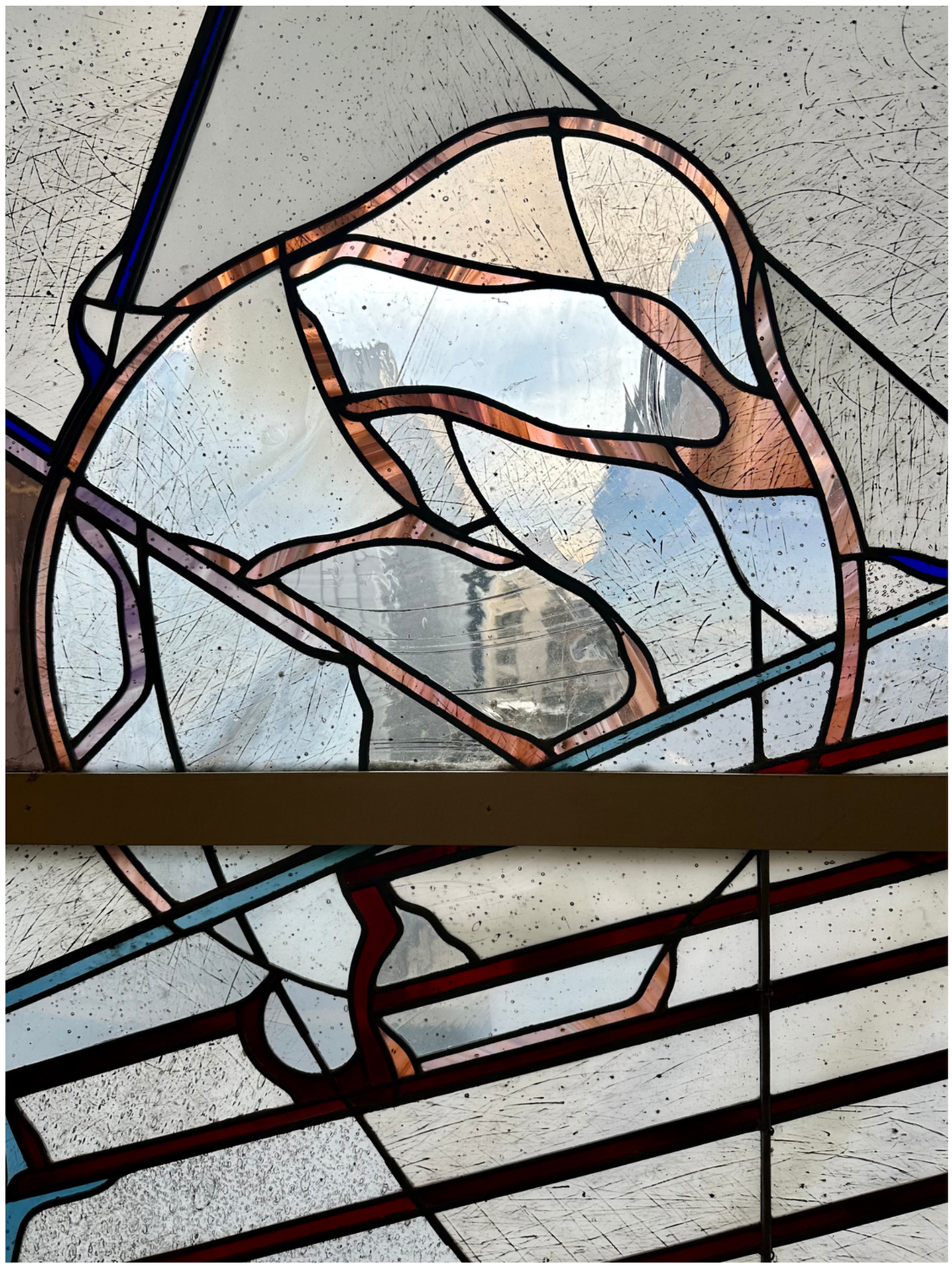
This coloring book was inspired by artworks from the Art in Public Places Program to partially fulfill the requirements for the degree of Master of Arts. All rights belong to the original owners of the art. This coloring book is not intended for commercial purposes.

this coloring book belongs to:

Untitled (1986)
by Ludwig Schaffrath at Hitchcock Hall

This two-part stained glass artwork by Ludwig Schaffrath is made in his graphic and abstract style, with a lack of color. He uses the lead lines of the stained glass like powerful drawn lines. The graphic qualities are emphasized by the mostly white and opaque glass. Schaffrath believed that color was generally overused and abused in our modern world.

Schaffrath describes his work as an attempt to showcase the essence of the biological in an artist's form. The artwork was commissioned for the atrium of Hitchcock Hall, the home of the Department of Biology where Schaffrath believed "modern biology has discovered a spiral line of development as the principle of growth."



Artwork copyright Ludwig Schaffrath. Photo courtesy of the artist.

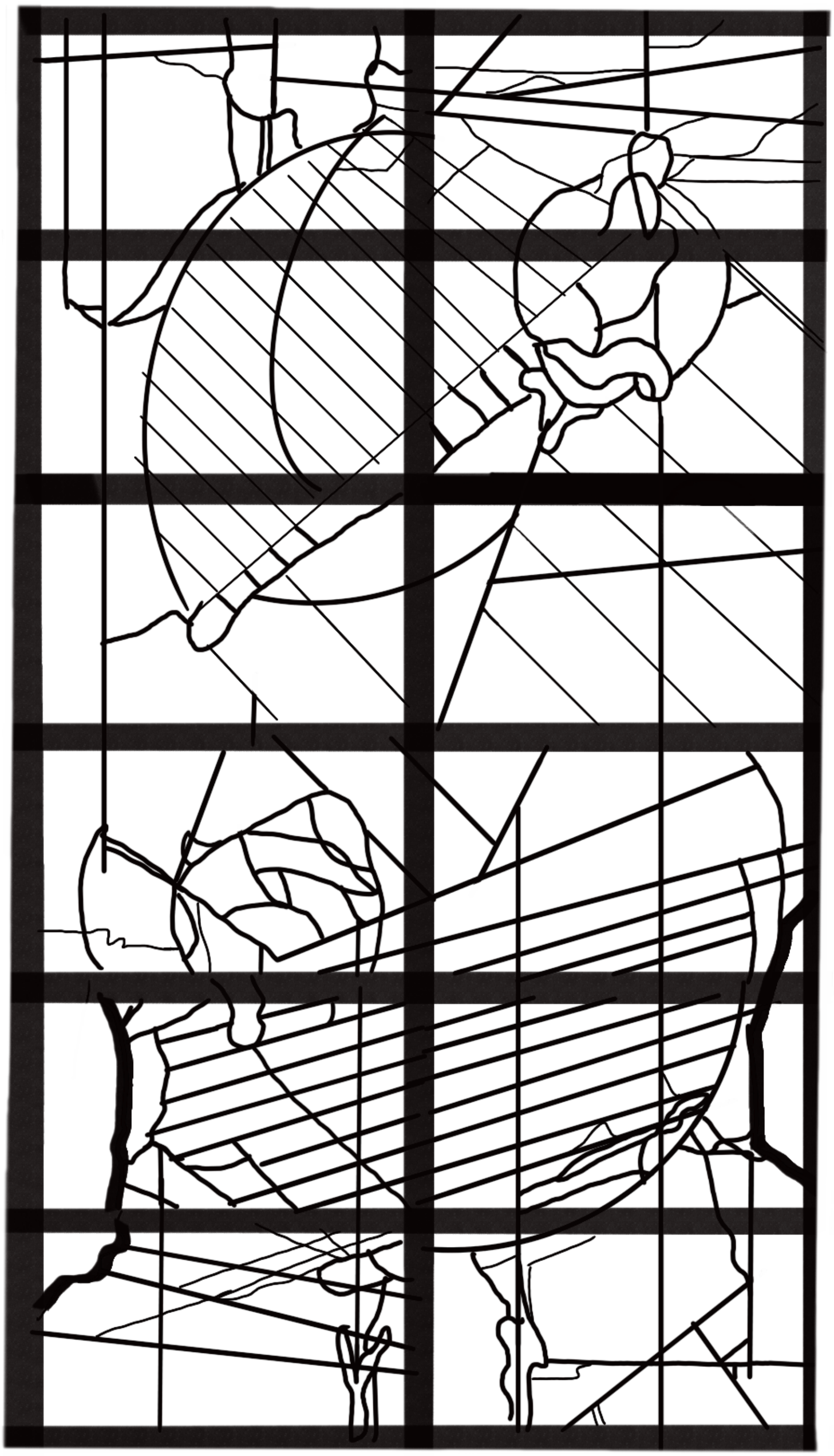
How would you represent modern biology through colors, shapes, and abstract designs?

artist color scheme



personal color scheme





Untitled (1986) by Ludwig Schaffrath

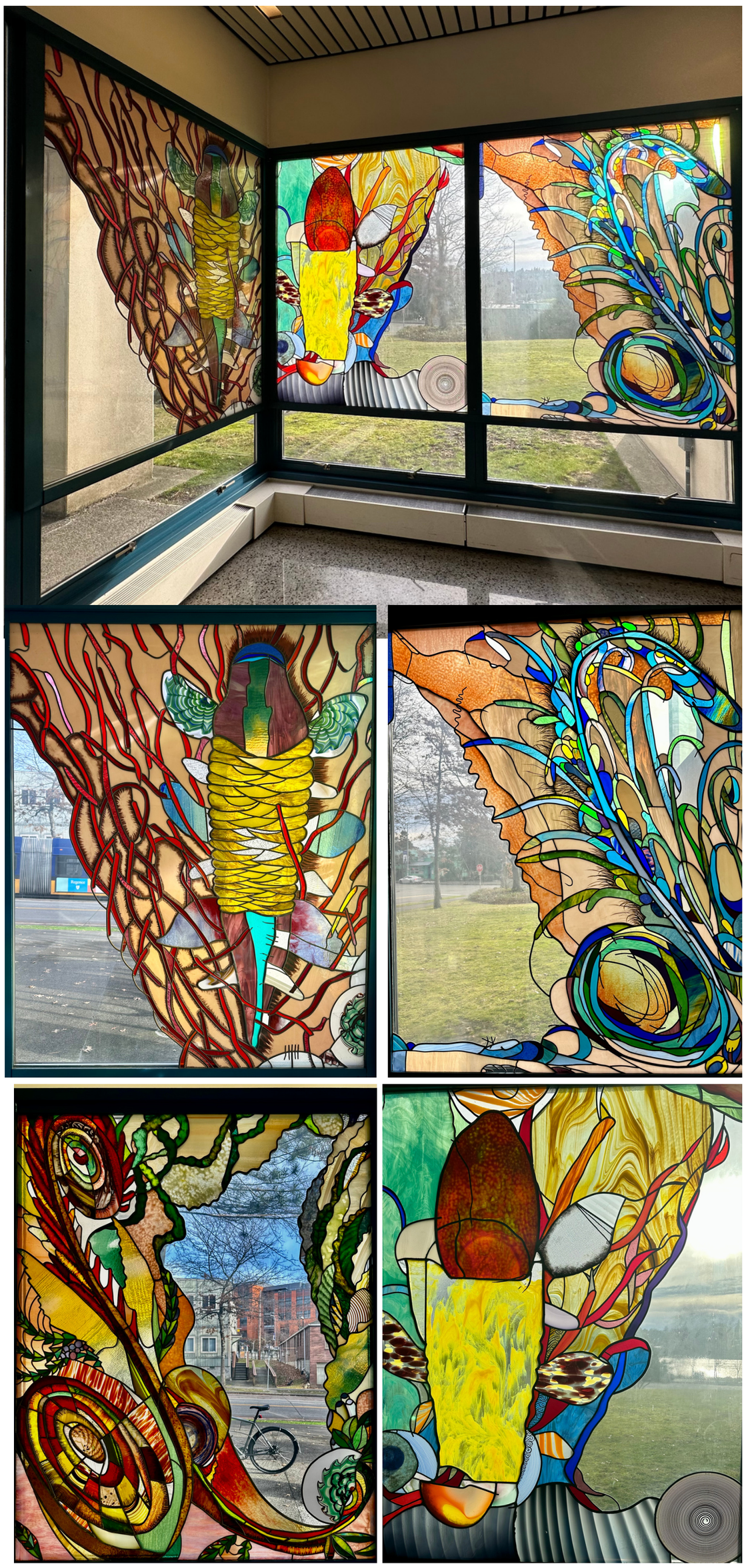
A Sea-Time Story (1985) by Dick Weiss at the Marine Studies Building

A Sea-Time Story is comprised of four stained glass windows, created by glass artist Dick Weiss. Installed in the entryway to the University of Washington's Marine Sciences Building, each colorful panel depicts imagined seascapes and creatures.

The glass pieces were completed by using many different types of glass, some of which were handblown. The glass was then stained and formed with brass.

The artist uses vibrant shades of red, blue, and yellow. These signature colors of his complement both the nature of the glass medium and the nature the artwork eventually exists in. The see-through glass allows viewers from the inside to experience the outside with beautiful creatures while the openings allow the viewer to experience both stories simultaneously. Weiss's site specific work had the campus in the background, an almost equal contributor to the artwork.

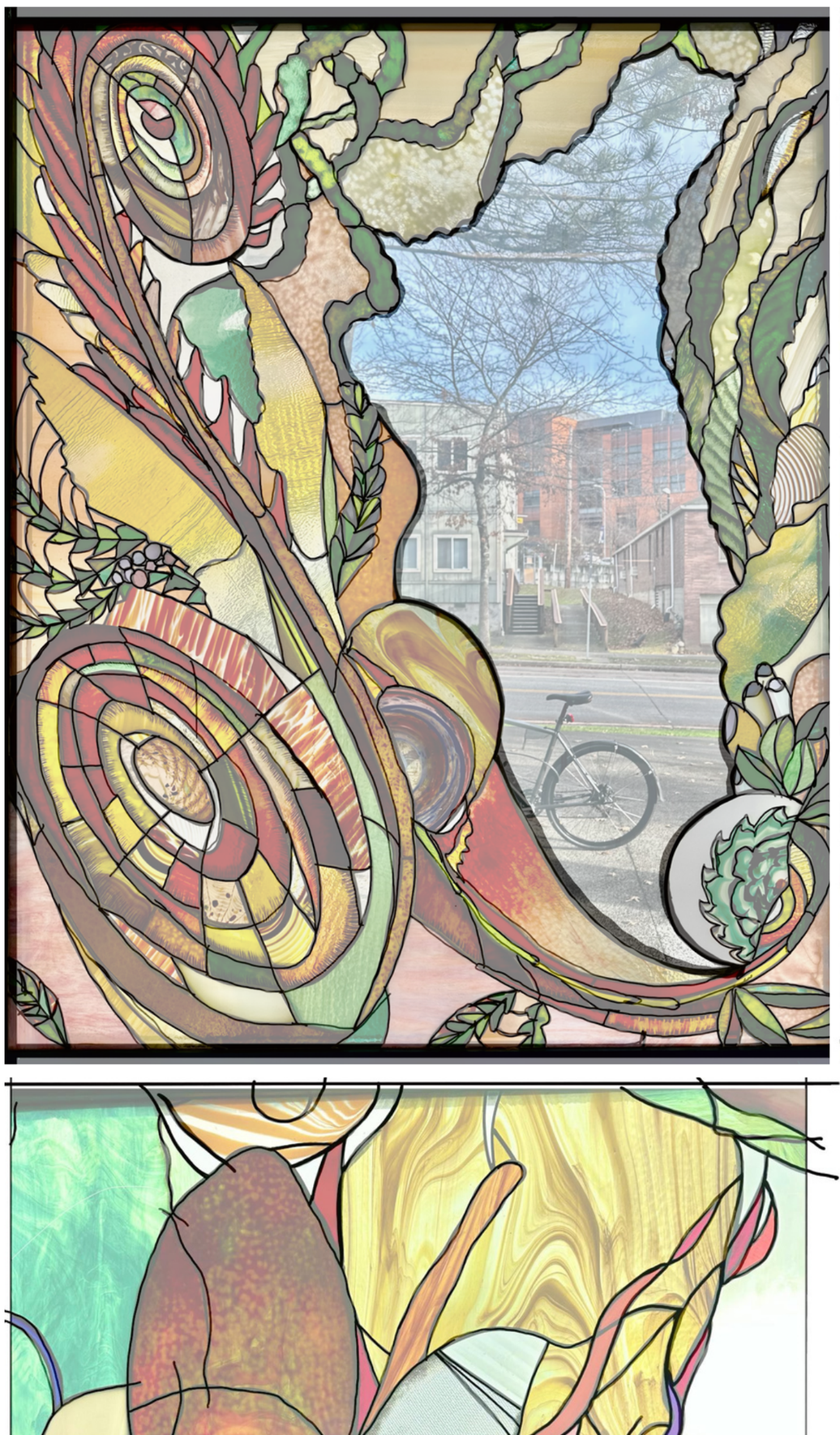
What environment do you imagine contributing to your sea-time stories?

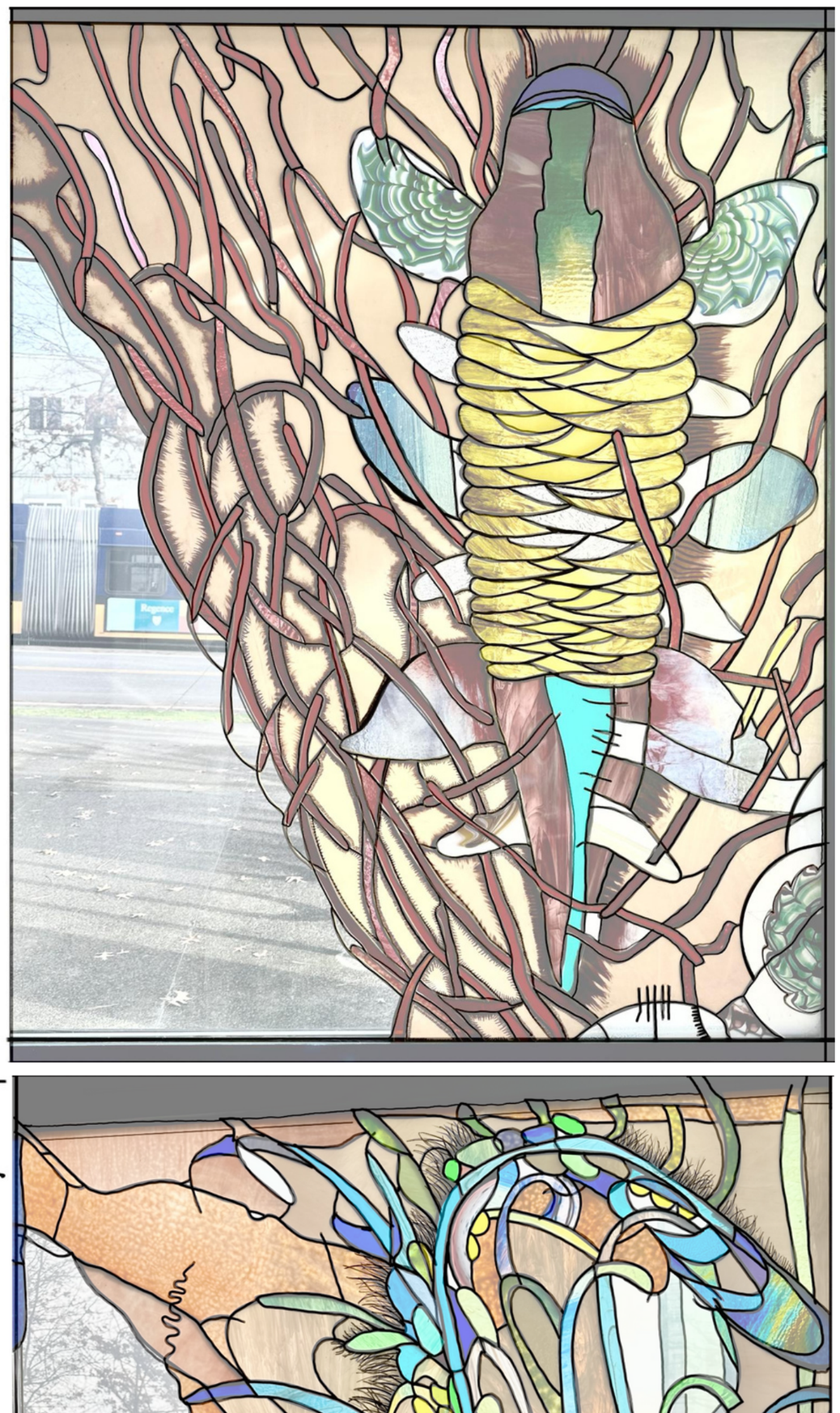


artist color scheme

personal color scheme

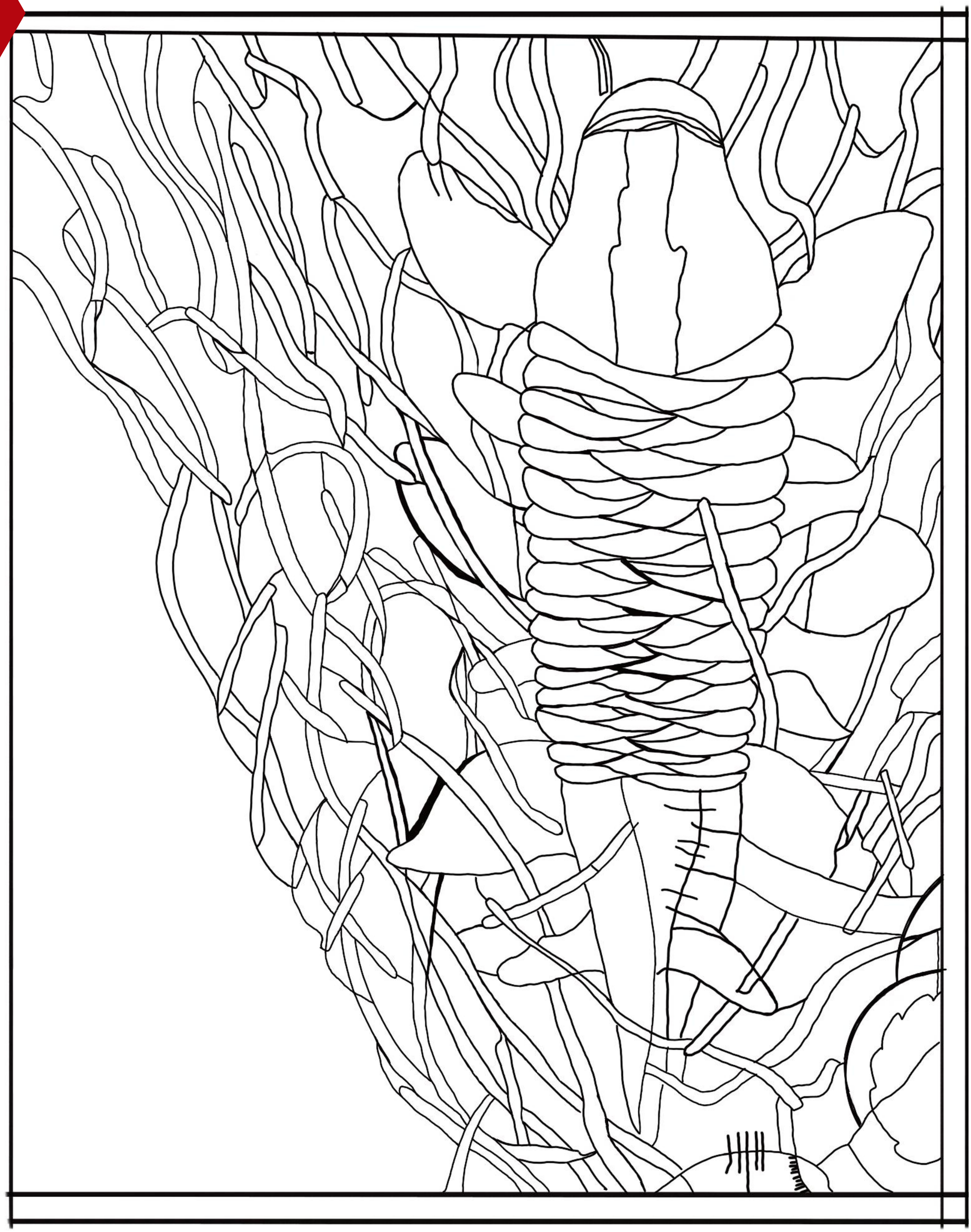
All image credits to author, unless otherwise stated





A Sea-Time Story (1985) by Dick Weiss

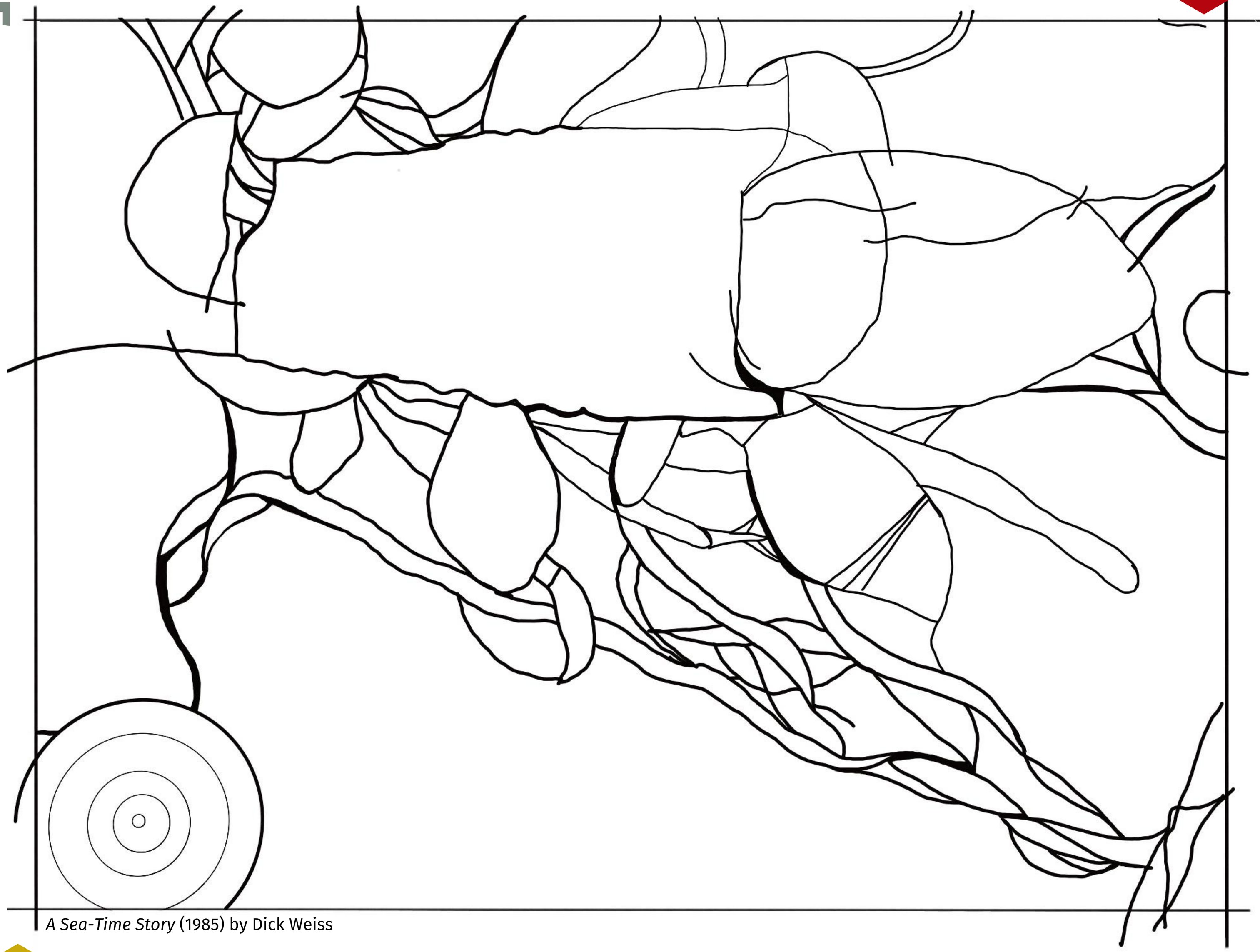




3 *A Sea-Time Story* (1985) by Dick Weiss



A Sea-Time Story (1985) by Dick Weiss



A Sea-Time Story (1985) by Dick Weiss



Female House Post and Male House Post (2015)
by Andrea Wilbur-Sigo at Intellectual House

Female House Post and *Male House Post* are two panels carved by artist Andrea Wilbur-Sigo (Squaxin Island/Skokomish). They were designed by Ruth Peterson and Andy Wilbur-Peterson who are important Skokomish artists and Andrea Wilber-Sigo's parents. The two welcome figures are painted red and black to represent strength. The partial circle at the top represents the notch in the structure poles for the longhouse. The designs surrounding the man and woman represent the spirits of the ancestors, as well as those who are coming in the future.

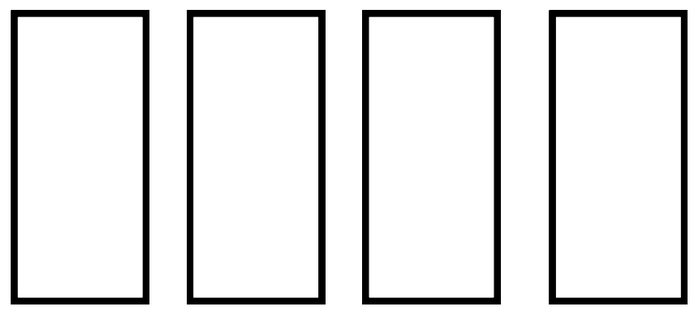
Wilbur-Sigo's relief sculpture works are created from adzes, handmade tools and repurposed blades with antique cross saws and bear handles made of yew wood from a tree her grandfather felled. While her earlier works were small, her current artworks are up to 18 feet tall.

Wilbur-Sigo chose colors and symbols that resonated with her culture and traditions. ***What colors represent your identities, what symbols represent strength and connection to past, present, and future?***

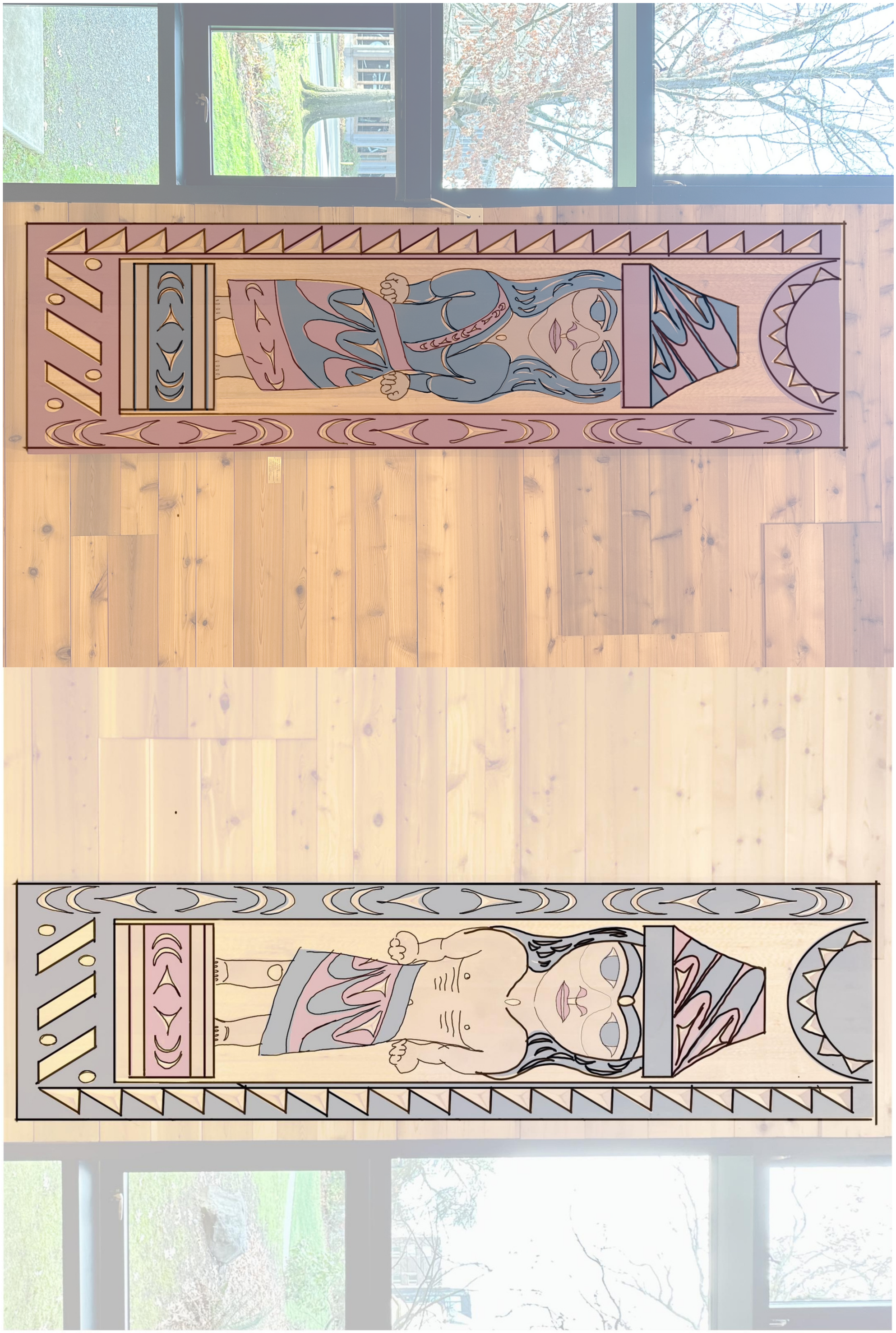
artist's color scheme



personal color scheme



All image credits to author, unless otherwise stated





Female House Post and *Male House Post* (2015) by Andrea Wilbur-Sigo

The Legend of John Brown (2015)

by Jacob Lawrence at Paul G. Allen Center for Computer Science & Engineering

Jacob Lawrence's *The Legend of John Brown* series tells the true story of the controversial, white abolitionist John Brown in 22 prints with narrative titles. Inspired by oral histories of Brown's life and death, the series was first painted in 1941 and later made into a print series. Jacob's art explores the human condition, the African American experience, American history, and themes of social justice. About his own work, Lawrence said "When the subject is strong, simplicity is the only way to treat it."

The artist uses simple shapes and designs to tell a complex story. Through the use of contrasting colors and recognizable motifs, Lawrence's works tell a bold story from history. The works and their respective titles transfer histories from paper to the audience.



No. 8 John Brown's first thought of the place where he would make his attack came to him while surveying land for Oberlin College in West Virginia from the series The Legend of John Brown(1977)

No. 9 Kansas was now the skirmish ground of the Civil War from the series The Legend of John Brown(1977)



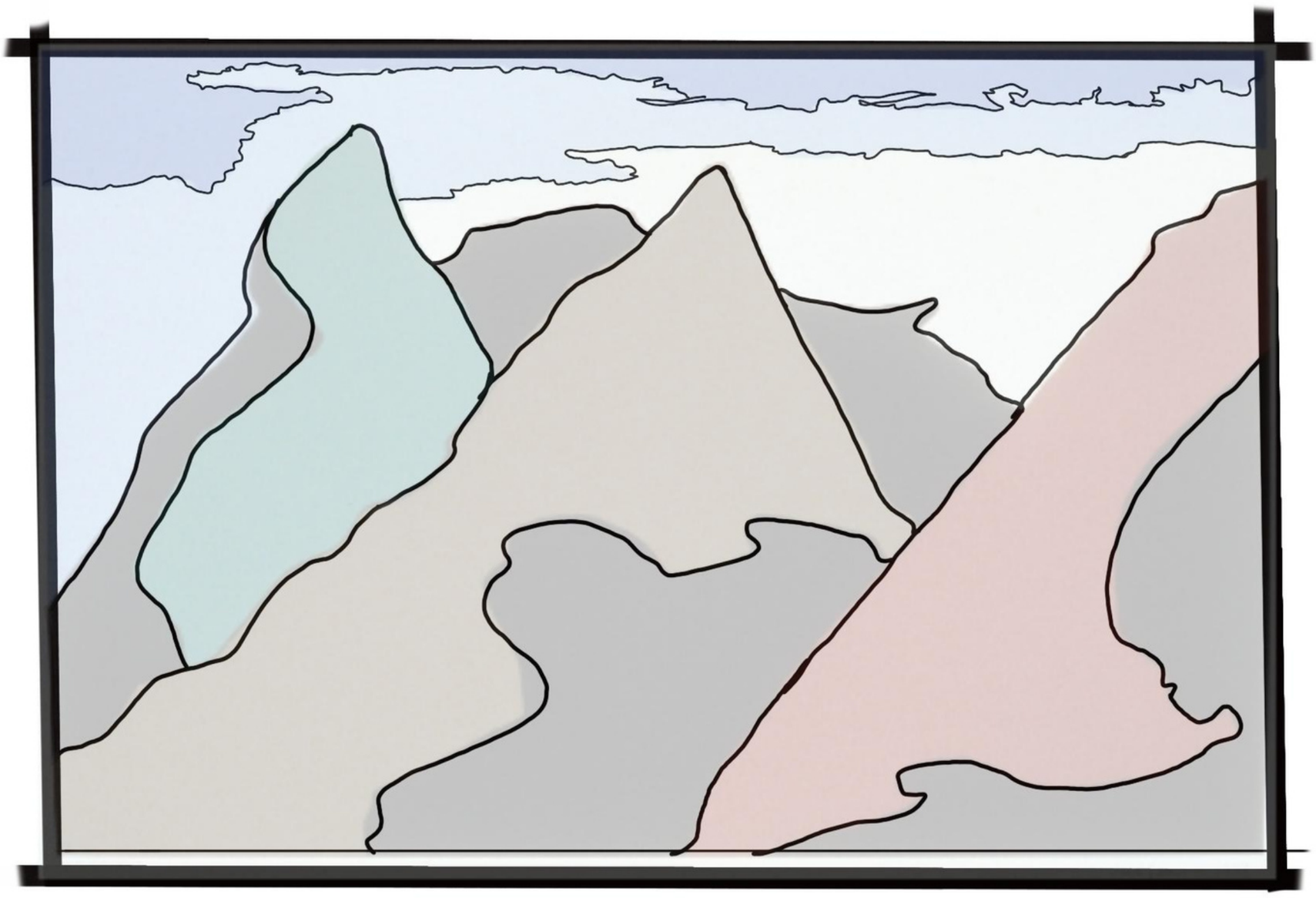
Artwork copyright Jacob Lawrence. Photo by Chris Eden, courtesy of Francine Seders Gallery, Seattle, and The Jacob and Gwen Lawrence Foundation.

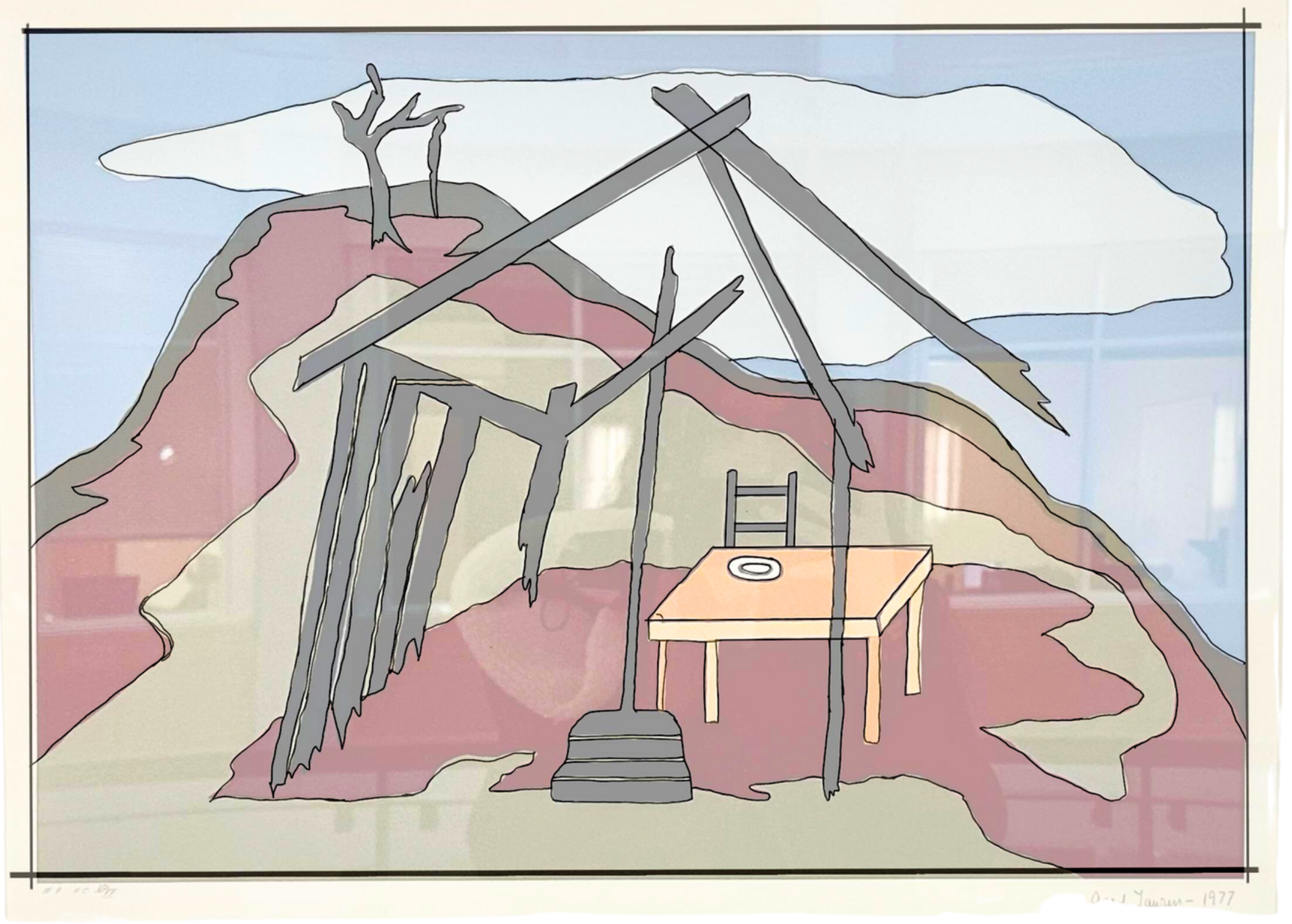
What titles would you use for the retelling of your stories?

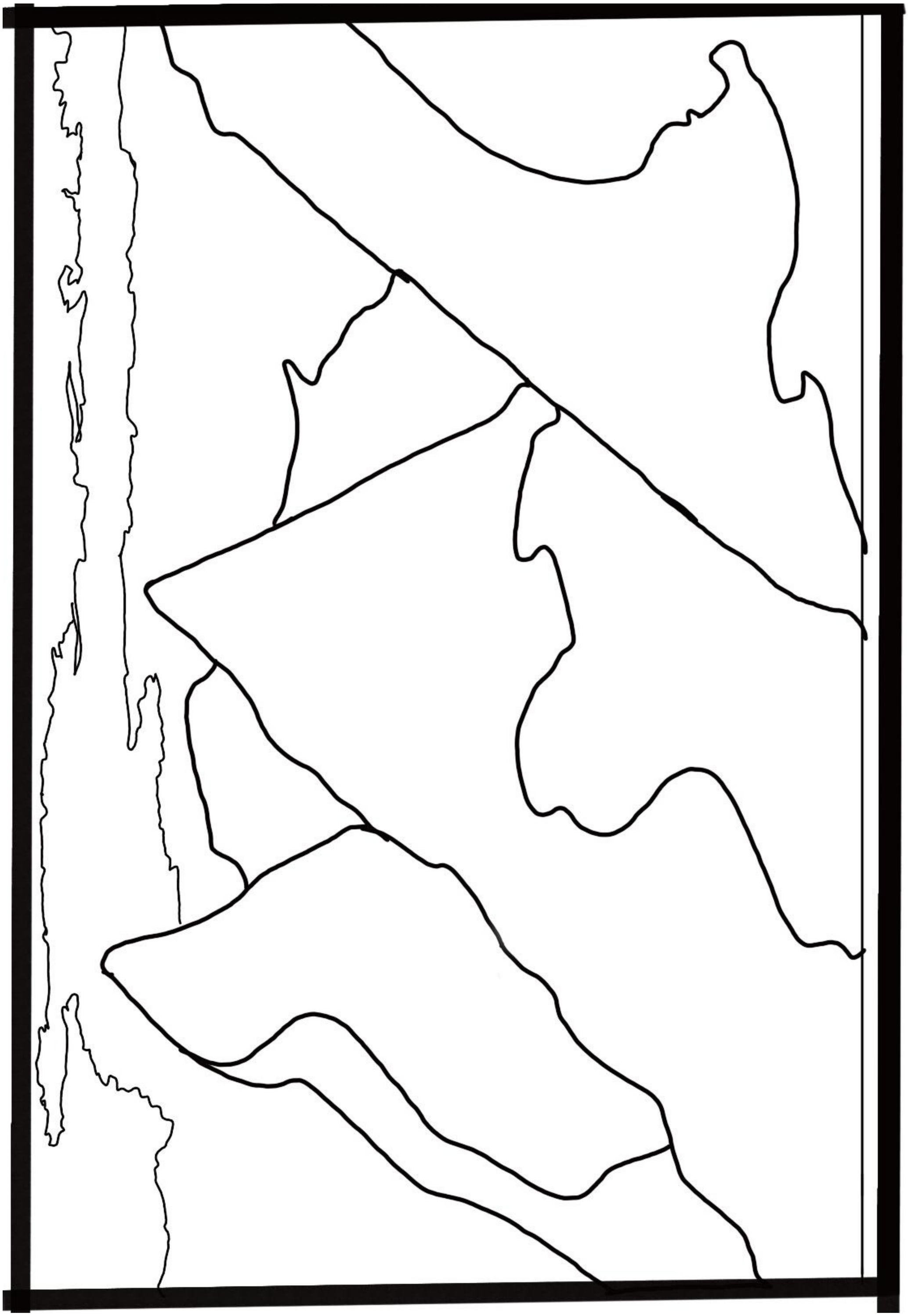
artist's color scheme



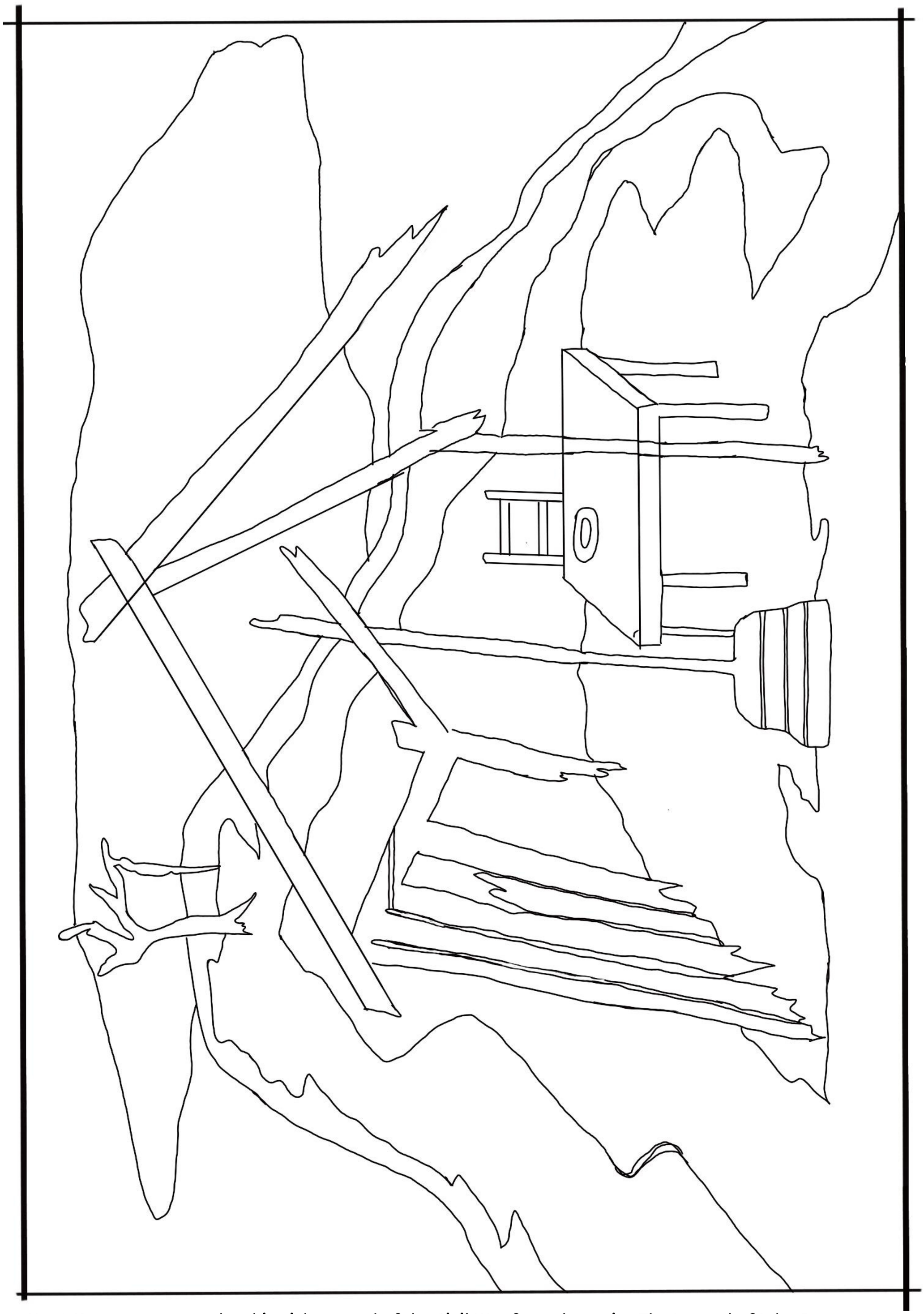
personal color scheme







No. 8 John Brown's first thought of the place where he would make his attack came to him while surveying land for Oberlin College in West Virginia from the series The Legend of John Brown (1977) by Jacob Lawrence



No. 9 Kansas was now the skirmish ground of the Civil War from the series The Legend of John Brown (1977) by Jacob Lawrence

Baggleridge Series (2014) by Robert Hardgrave at Health Sciences South Campus Center (SOCC)

Baggleridge is a continuation of Hardgrave's long running project *Baggleridge Quarterly*. Hardgrave created this detailed, 3-color print as part of his *Baggleridge* series of risograph prints. In this incarnation, Hardgrave repurposes drawings from his sketchbooks to create new collages, printed in brilliant color on a risograph machine. Hardgrave plays with the special qualities of risograph printing by using intricate patterns and contrasting large areas of bright colors.

When talking about this work, Hardgrave describes himself as a "restless artist that changes media regularly" which helps his ideas feel fresh and uncharted. Hardgrave continuously tries to process each new medium to a point where he feels proficient, allowing the materials to reveal their unique essence. In his artist statement for this work, Hardgrave says "I want materials to guide the work toward what it is going to be, while maintaining a consistent language across media." His personal vocabulary is cross-pollinated between media, where ideas, discovery, and surprises reign supreme.



Artwork copyright Robert Hardgrave. Photo courtesy of WSAC.

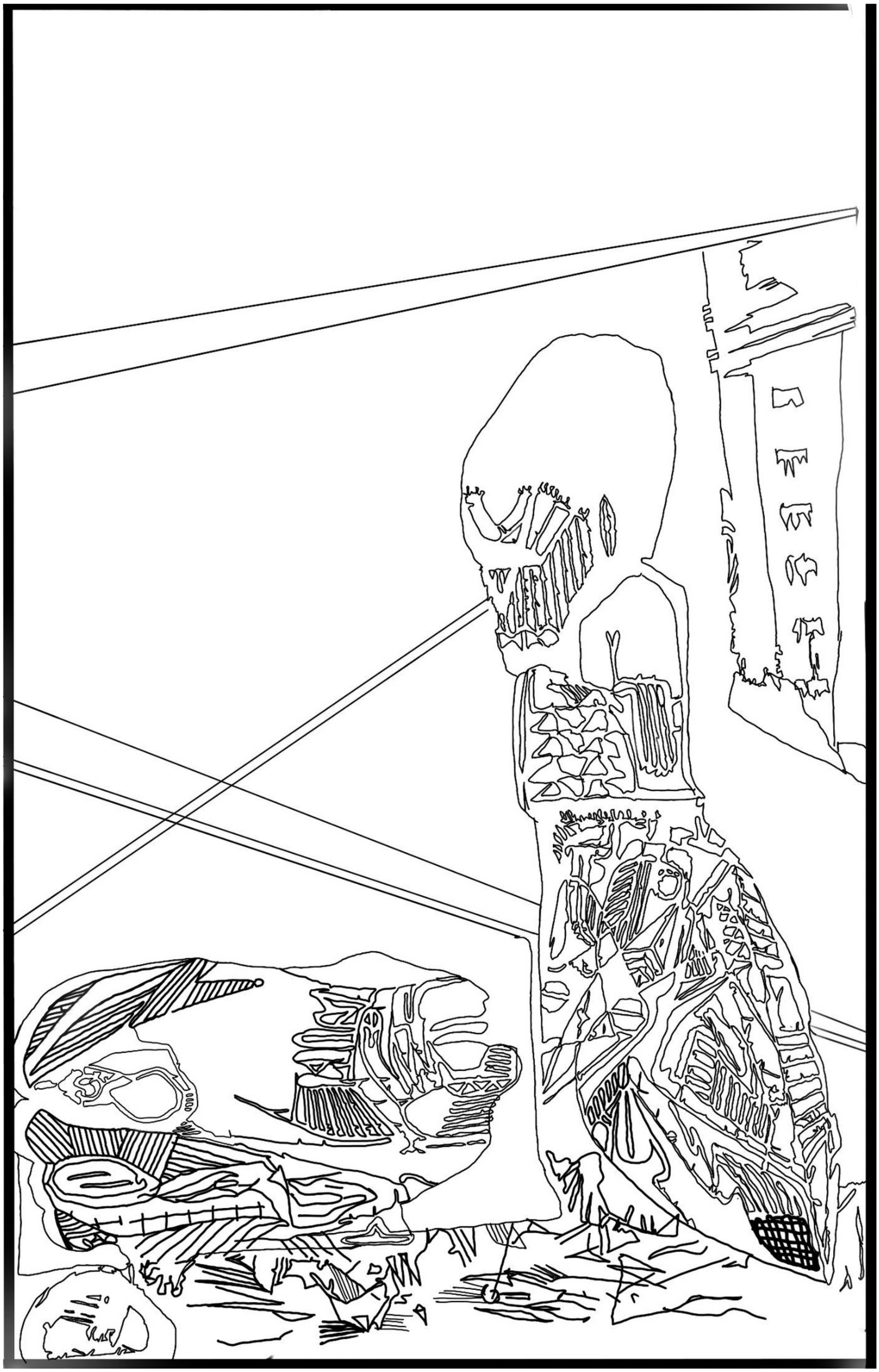
What colors, patterns, and motifs make up your personal language and vocabulary?

artist's color scheme



personal color scheme





Baggleridge Series (2014) by Robert Hardgrave

Reflect (2003)
by Jun Kaneko at the Surgery Pavillion

Sculptor Jun Kaneko is known for his hand-built clay "Dangos"(meaning "rounded form" or "dumpling" in Japanese). They are often patterned with abstract designs. *Reflect* encourages viewers to examine their environment and focus on a sense of scale and place.
Originally trained as a painter in his native Japan, Kaneko is primarily concerned with pattern making and repeats motifs and patterns to create visual order. The shape of each piece suggests its own particular decoration.

By reducing his imagery to simple symbols of nature and minimizing the range of his colors, Kaneko has created contemplative ceramic sculptures that celebrate universal aesthetic principles.
Each artwork's placement is relative to the other and the site. The sculptures sit on wide pedestals, used as benches. The artist spent many months studying the place he would eventually place the artworks in.

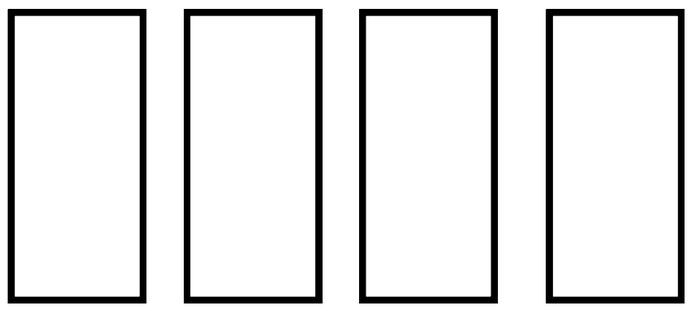


What colors and patterns do you imagine using for your dumplings? What kind of placement would make most sense in your new space?

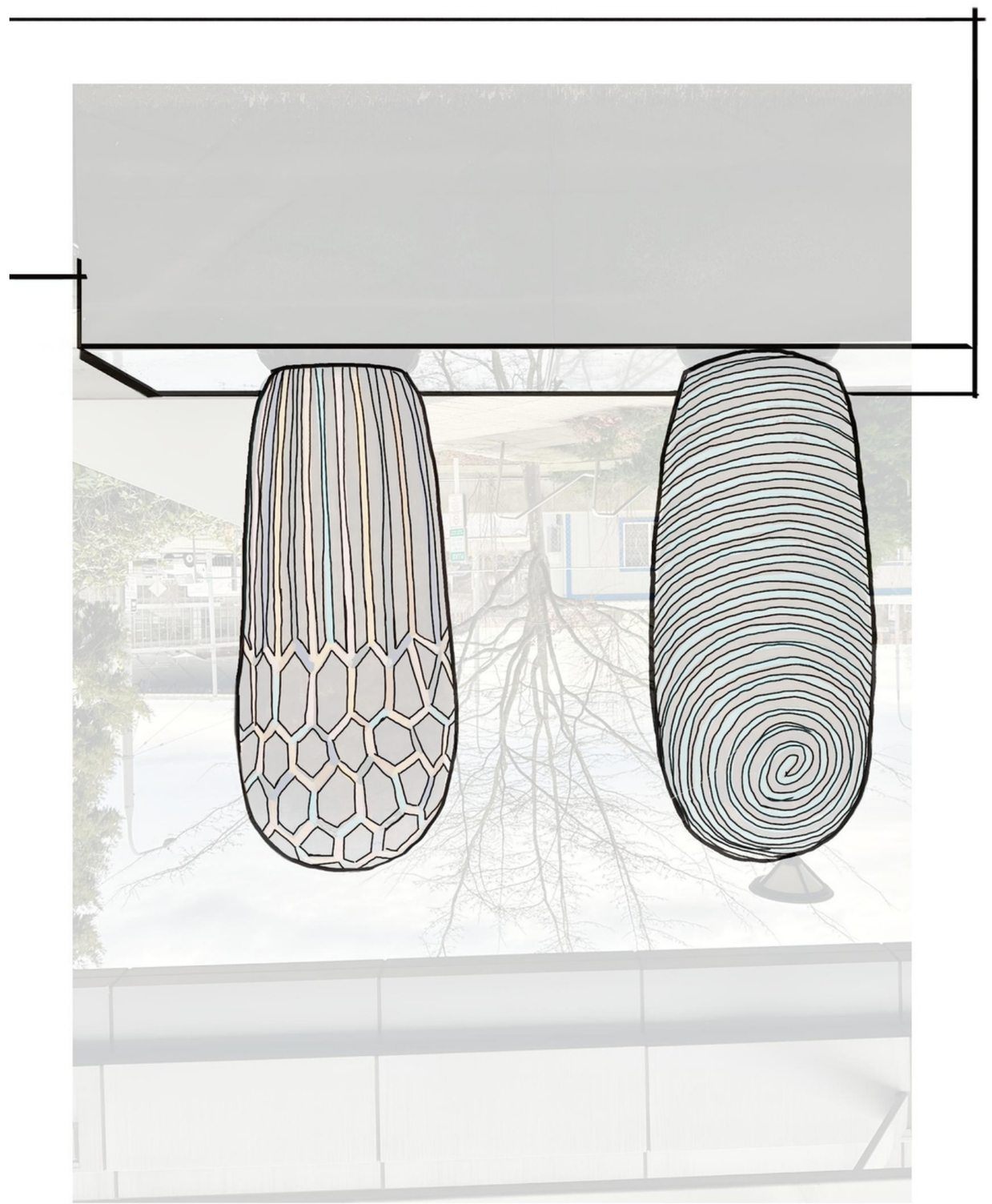
artist's color scheme

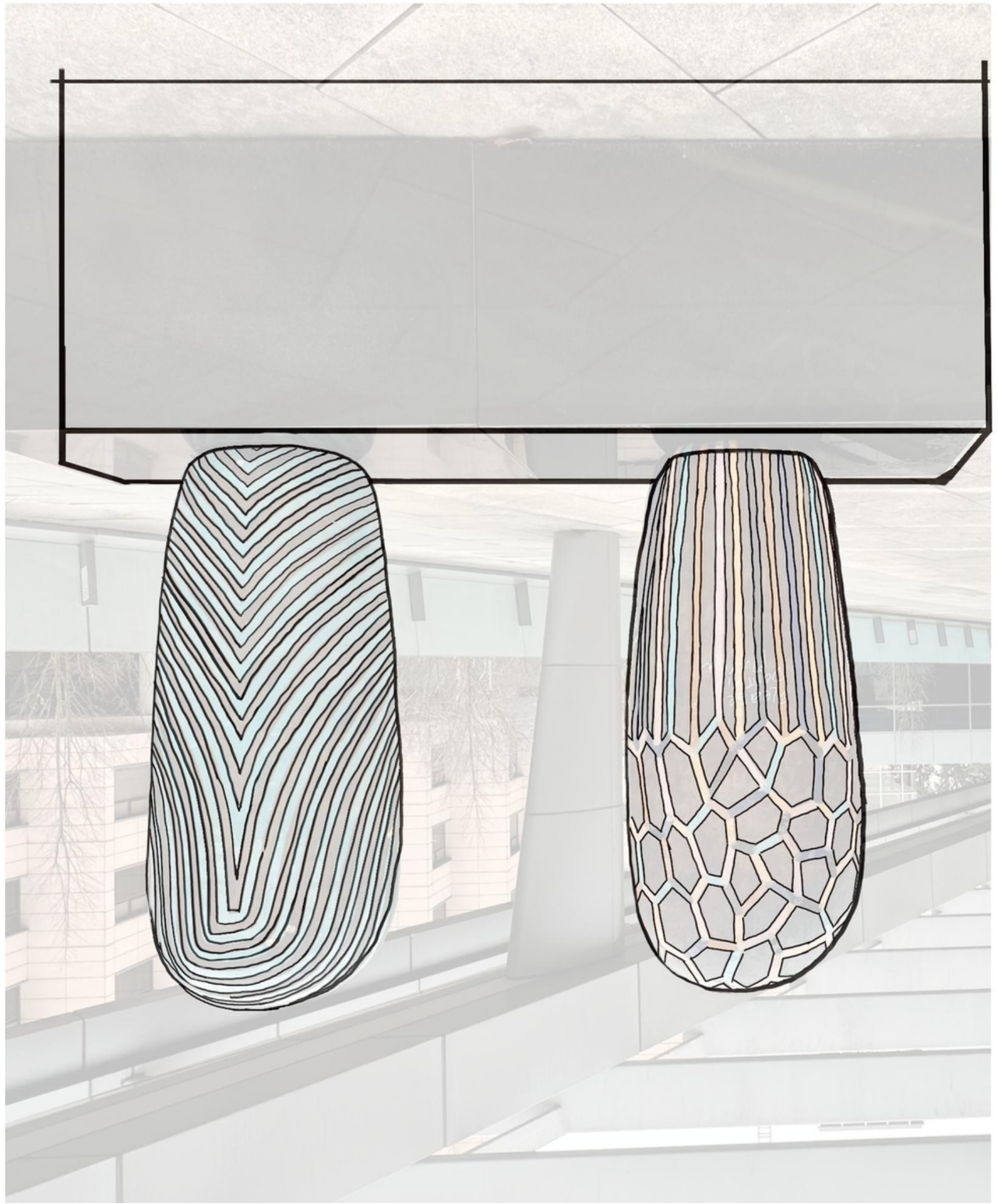


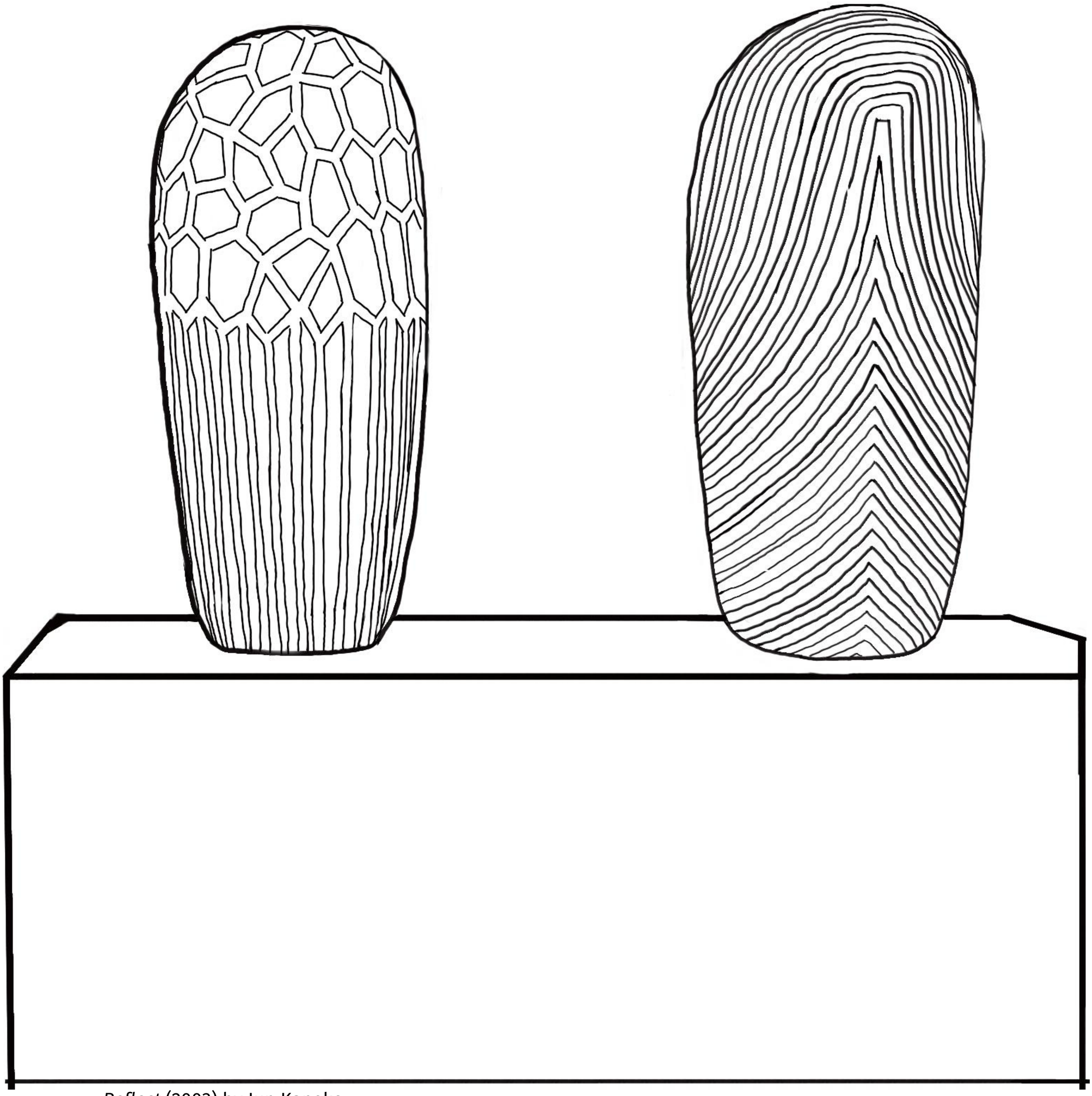
personal color scheme



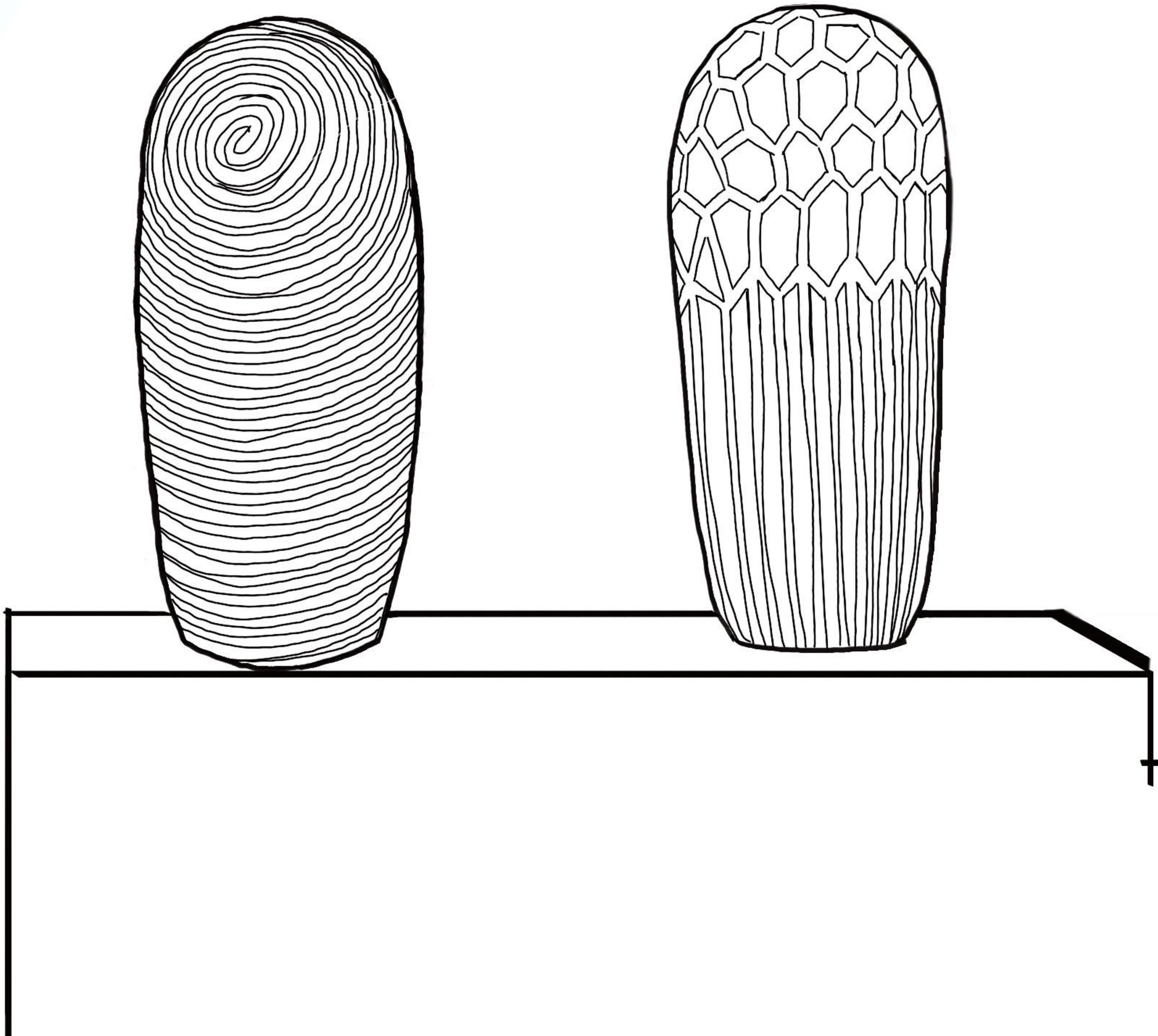
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Reflect (2003) by Jun Kaneko



Reflect (2003) by Jun Kaneko



Artwork copyright John Buck. Photo courtesy of Washington State Arts Commission, 2016.

Drum Talk (2003) by John Buck at UW Tower

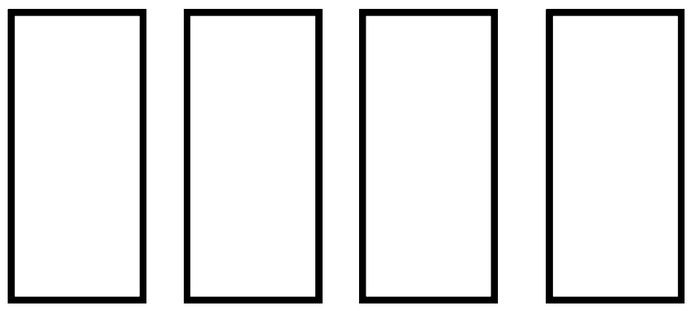
Drum Talk is an installation created by artist John Buck. It is part of his body of work combining painting and sculpture. This piece explores images and symbols related to the South African Apartheid (1948-1990s) and the political situation of the Black South African people. In his artist statement, the artist notes "The painting's colors are those of the African National Congress; the caged figure form in the painting represents the imprisonment of Nelson Mandela." He placed the abstract sculpture in front of the canvas to represent freedom.

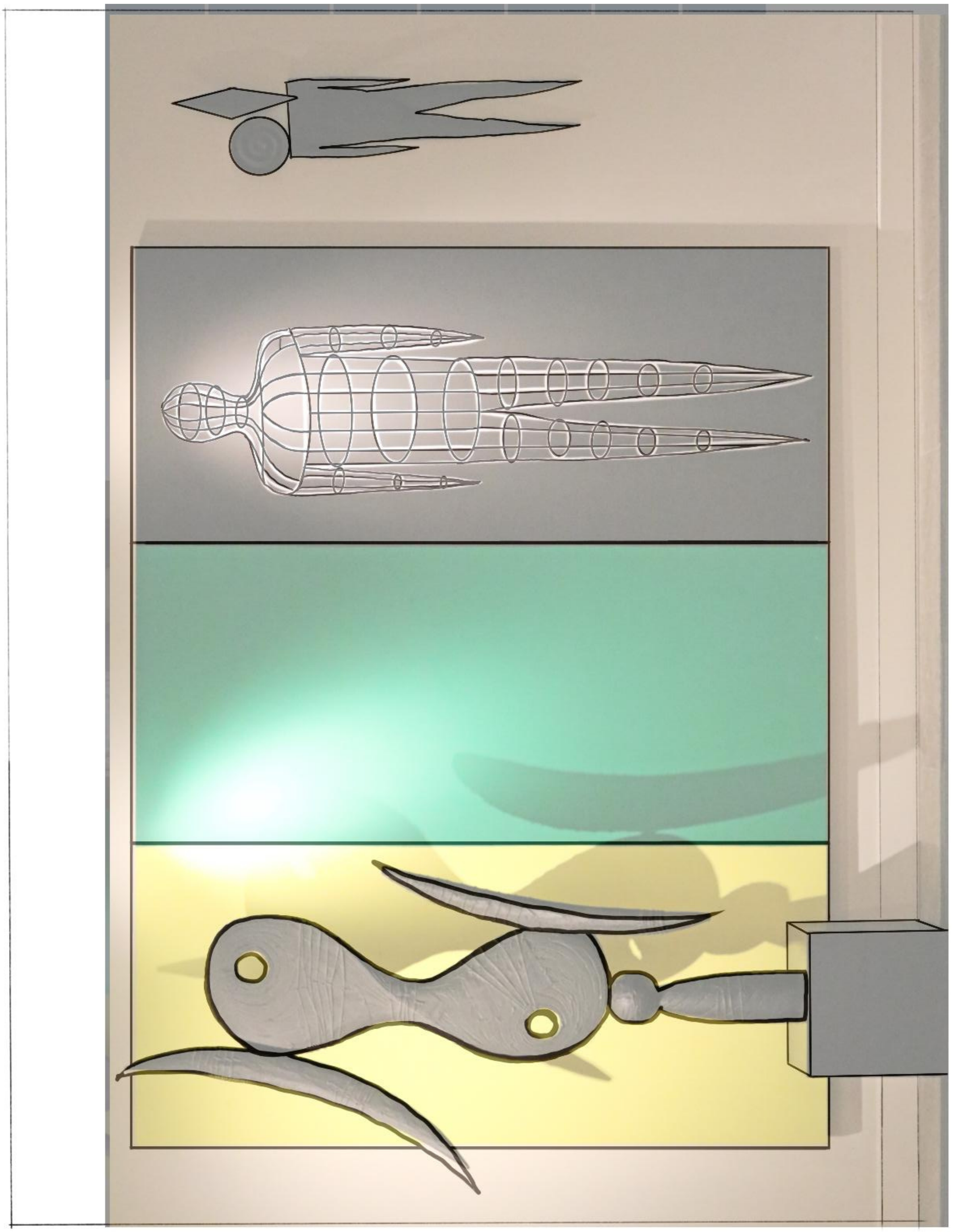
What composition might represent freedom to you?

artist's color scheme

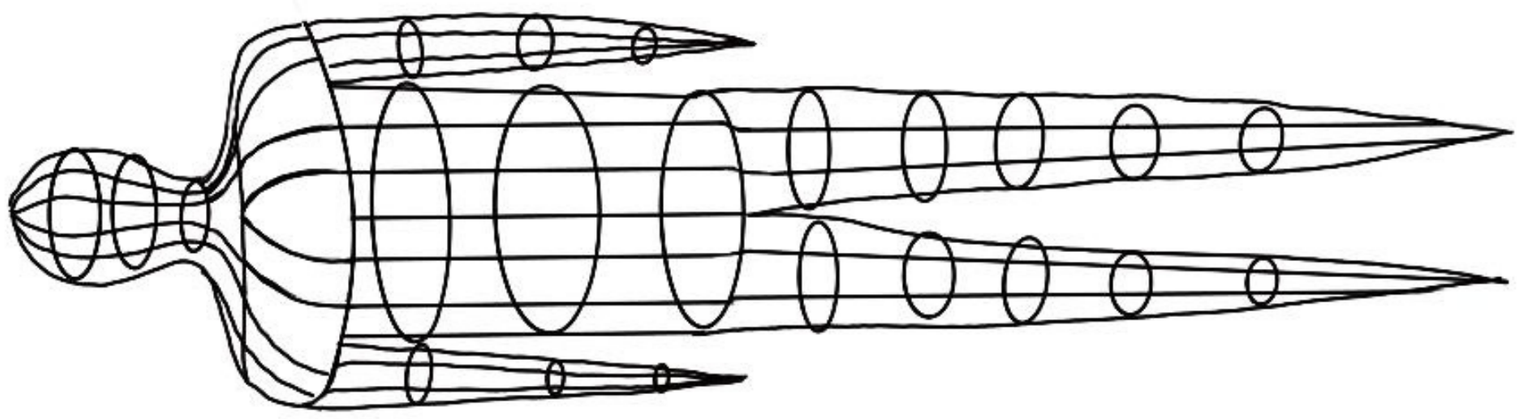


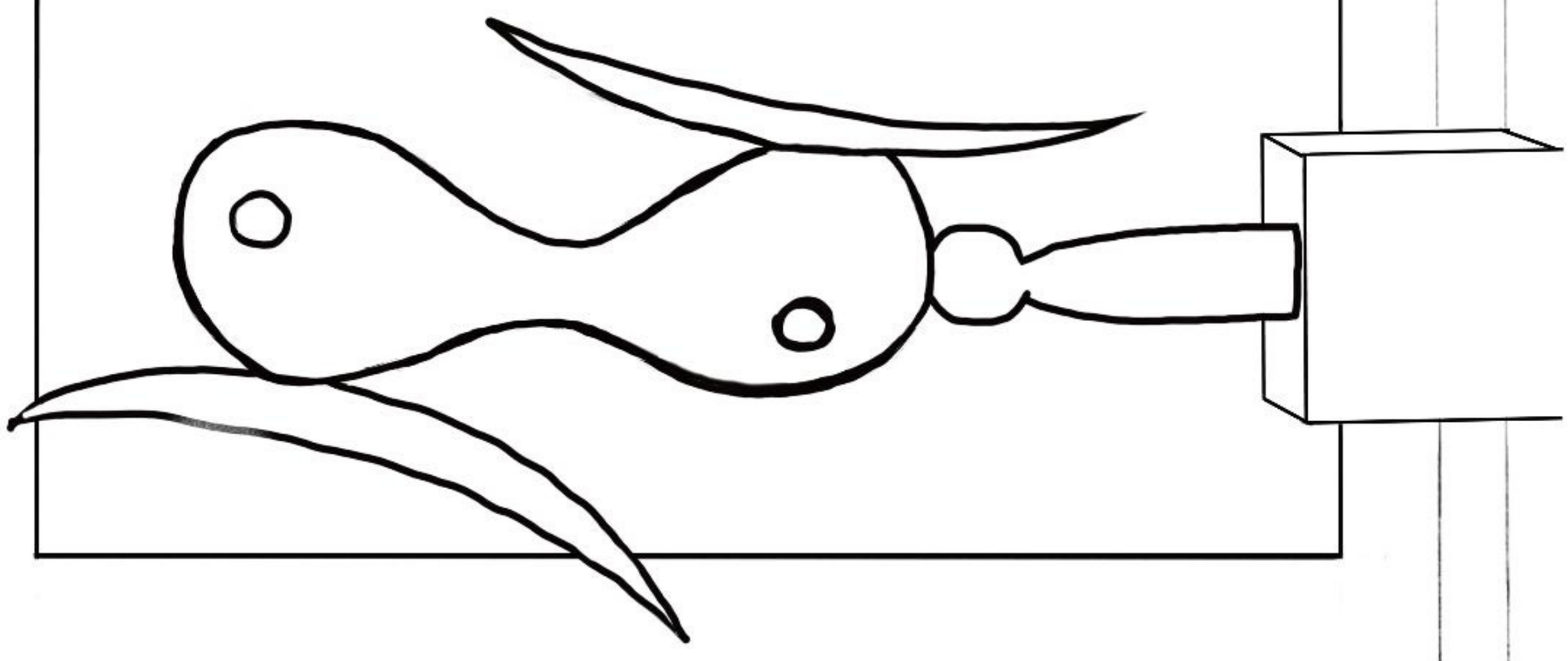
personal color scheme











Drum Talk (1986) by John Buck



Metamorphosis 83 (1983)

by Larry Dean Peltz at the Medicinal Herb Garden

Northwest artist Larry Dean Pentz creates cast metal sculptures. He notes, "I have always been intrigued by the metamorphosis of the earth's surface as it is continuously changing with time, wind, abrasion, erosion, sun, water, temperature, gravity along with animal and human activities." Pentz operates an aluminum foundry, Pentz Cast Solutions. He began the foundry in 1972, moving to Seattle in 1979 and to San Juan Island in Puget Sound, Washington, in 1997. Pentz's works often contrasts harsh straight lines with softer naturally flowing lines inspired by the ever-changing nature around him.

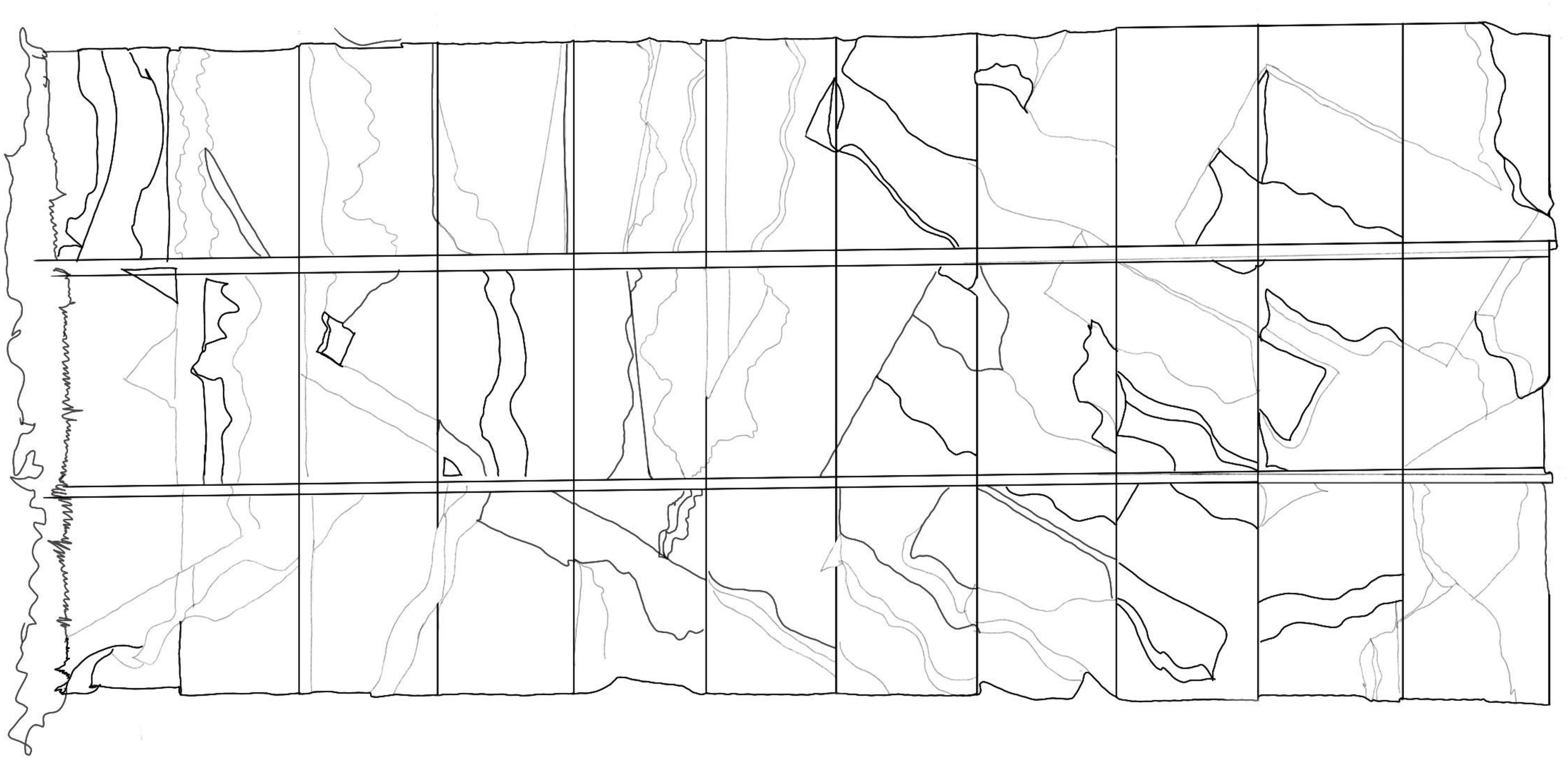
What kind of changes in your surroundings inspire your designs?

artist's color scheme

personal color scheme

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Metamorphosis 83 (1983) by Larry Pentz



Department of Forensic Morphology Annex (2004)
by Cris Burch on Parrington Lawn

Cris Bruch created this biomorphic sculpture of tubular stainless steel as the imagined annex for a university department of a future field of study.
Bruch is a sculptor who uses non-traditional materials to indirectly consider consumer culture and social and economic disparity. His art also typically reflects on the process of art-making and the unconscious, repeated actions that form our lives and define who we are. His sculptures are typically monochrome and his color schemes inspired by everyday objects in his surroundings.

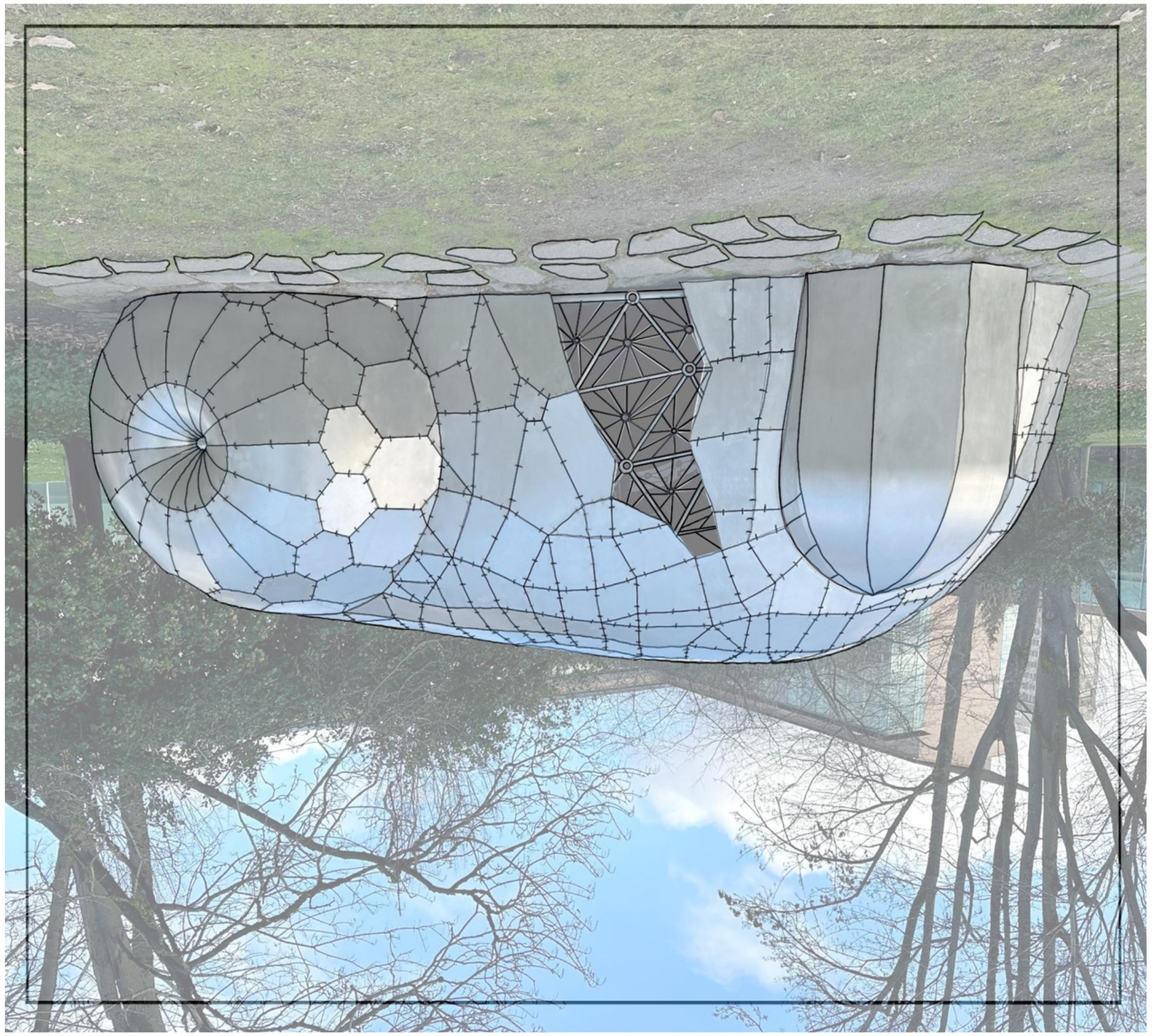
What color palette surrounds you?

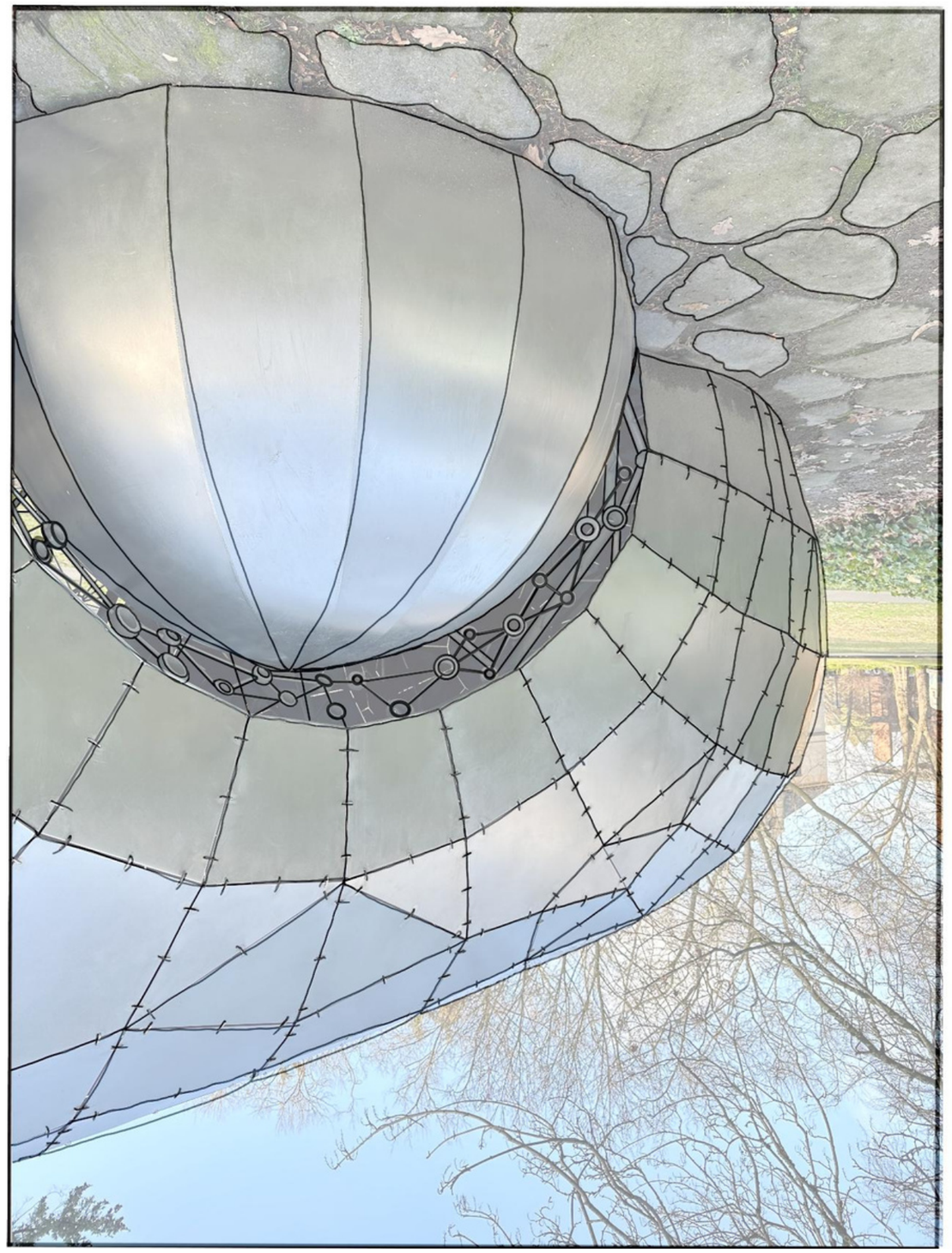
artist's color scheme

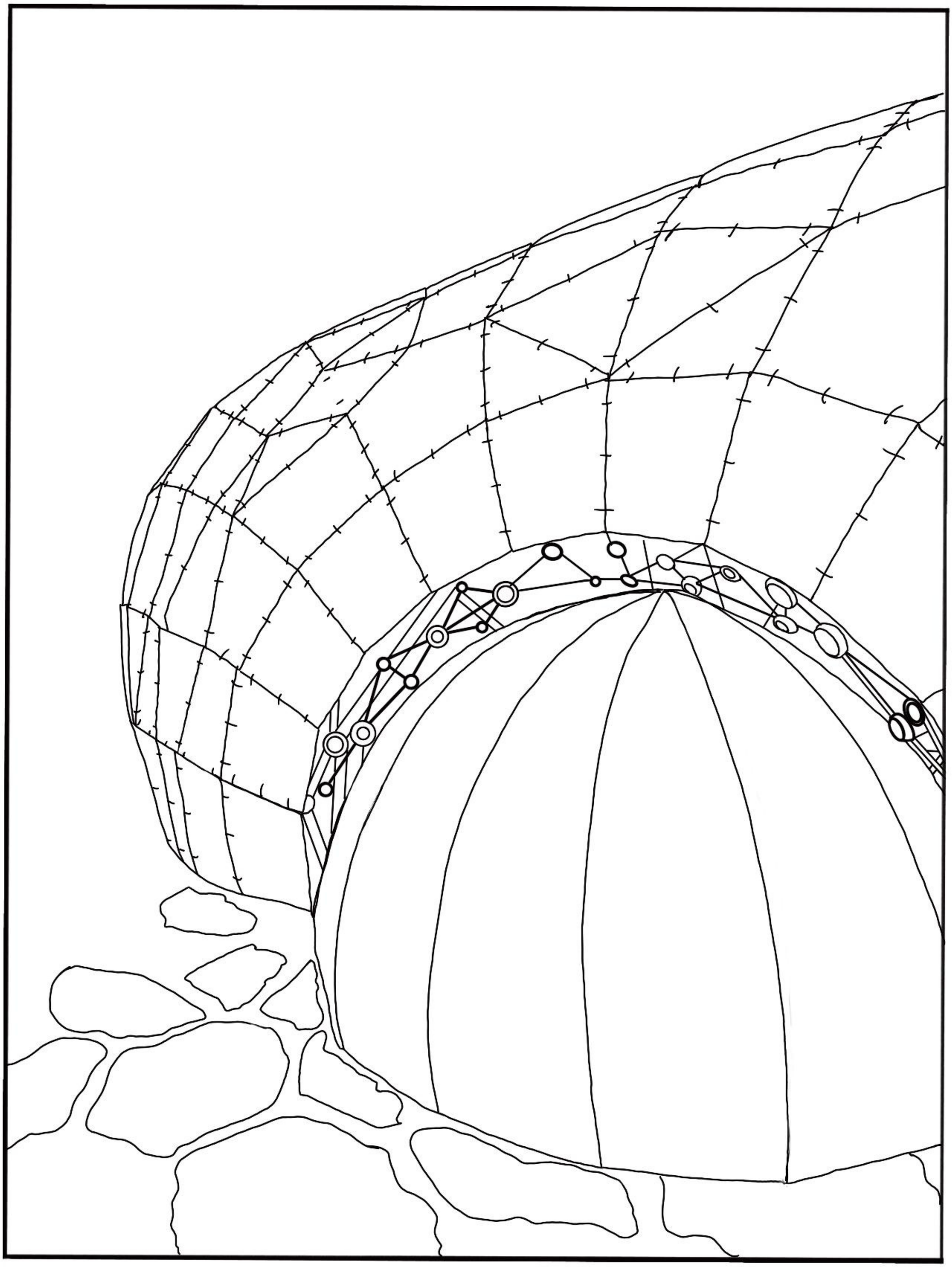


personal color scheme

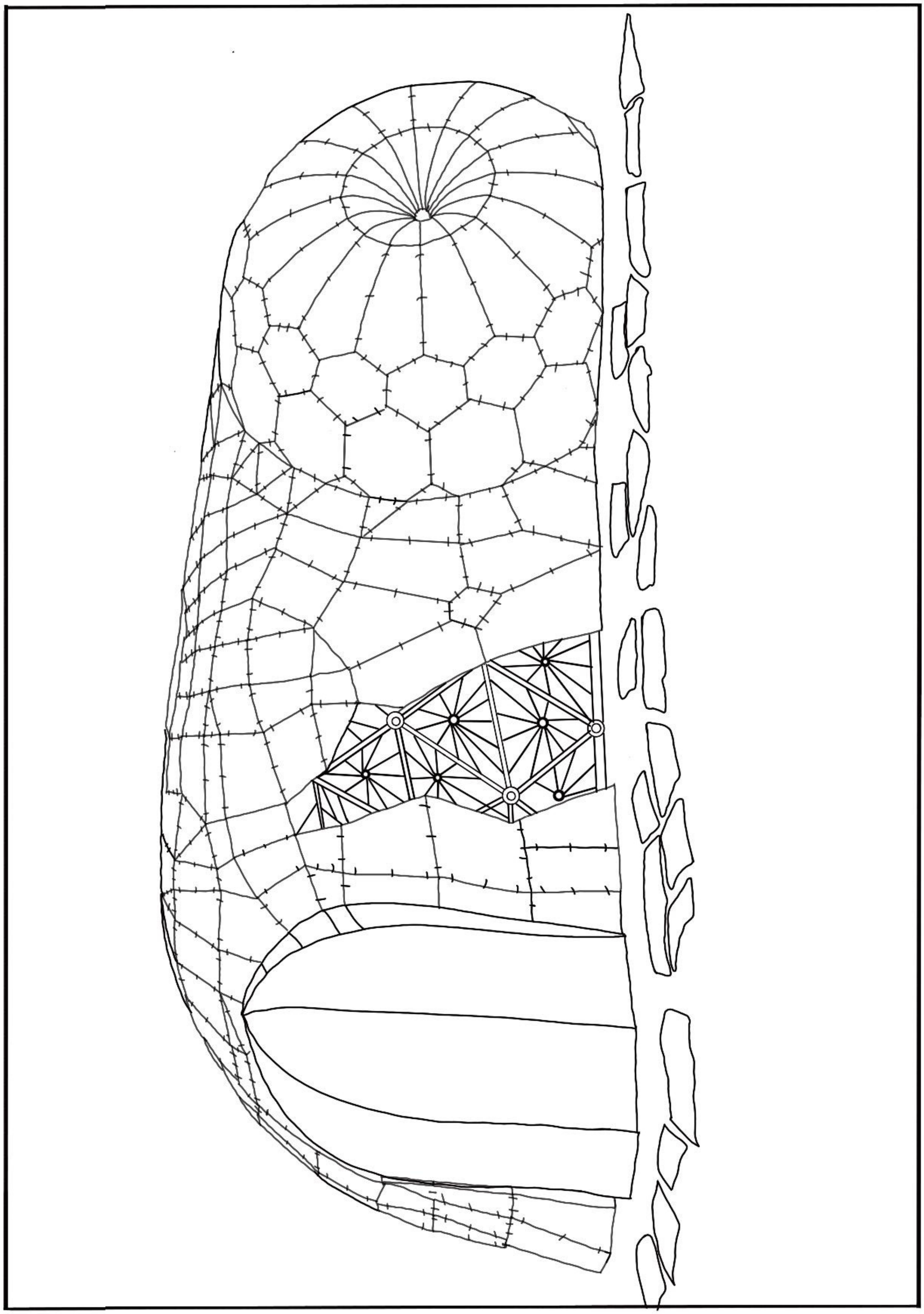
All image credits to author, unless otherwise stated







Department of Forensic Morphology Annex (2004) by Cris Burch



Department of Forensic Morphology Annex (2004) by Cris Burch

SCAVENGER HUNT

TAKE A SEAT



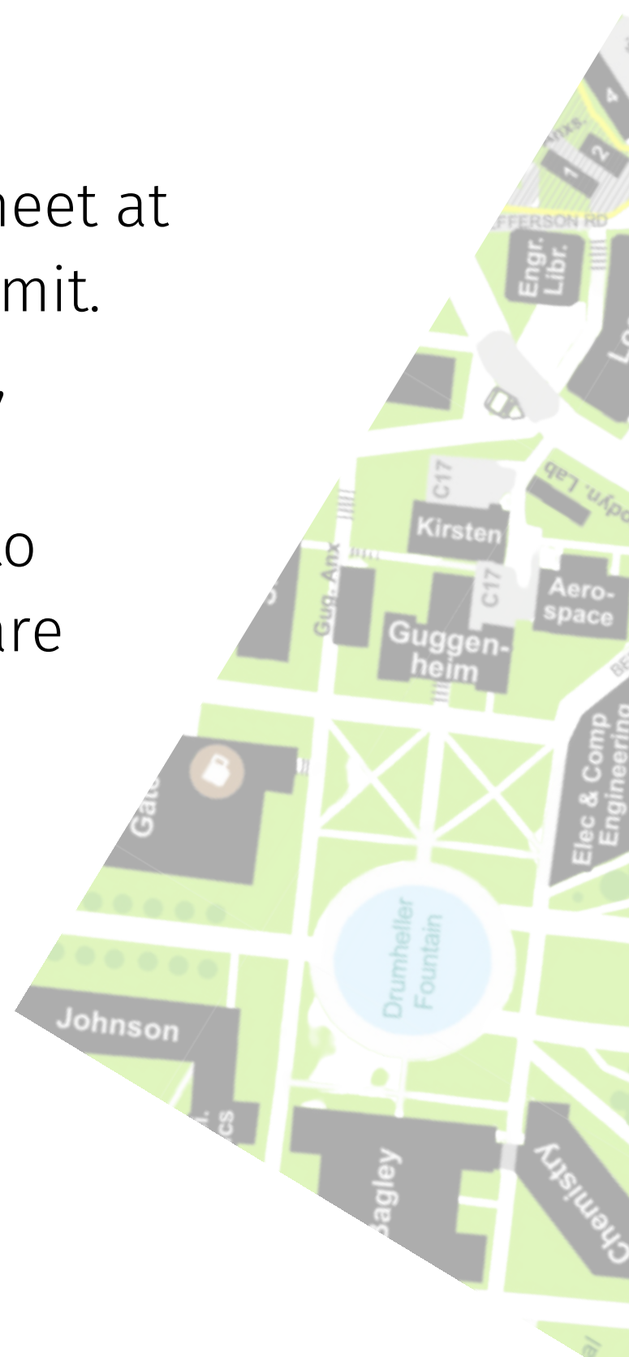
MAY 12TH 2023

Active administered public program, aimed at young cosmopolitans on the University of Washington's campus. Registration is required for the 3-hour event. At least 1 UW ID is required to access some buildings.

The scavenger hunt is made up of stops that feature 11 artworks that the public can sit in, or sit near.

Each group of participants is be given:
1. list of artworks
2. list of locations
3.11 clues, map of locations, matching activity

Participants must take photos at each of the locations, and meet at the designated meeting point at the end of the 3-hour time limit.
The first group to finish gets a prize, these prizes include: UW, Museology, Seattle-related, and WSAC merch
At the end of the scavenger hunt participants are requested to complete an evaluation questionnaire. The questions asked are related to content, purpose and fun!



ARTSWA


TAKE A SEAT
by ghada elhaffar
UNDERSTANDING ART IN PUBLIC PLACES

TAKE A SEAT
by ghada elhaffar
UNDERSTANDING ART IN PUBLIC PLACES

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by ghada elhaffar
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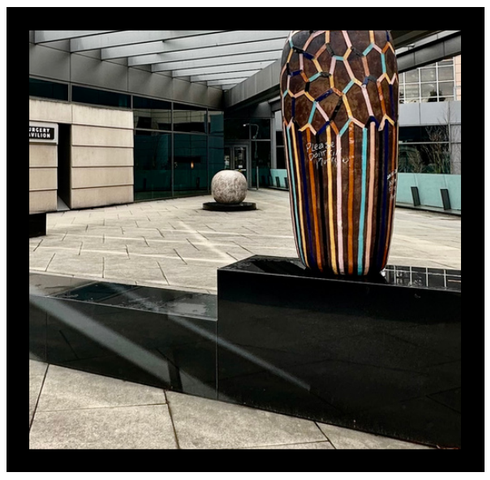
TAKE A SEAT
by ghada elhaffar
UNDERSTANDING ART IN PUBLIC PLACES

TAKE A SEAT
by ghada elhaffar
UNDERSTANDING ART IN PUBLIC PLACES

Artwork Clues

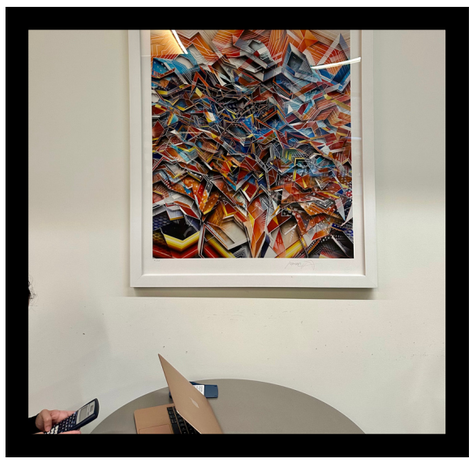
Do you recognize any of the artworks below?
Head over to them to find a place to take a seat!



















Location Clues

Do you recognize any of the places below? Head over to them to find a place to take a seat!





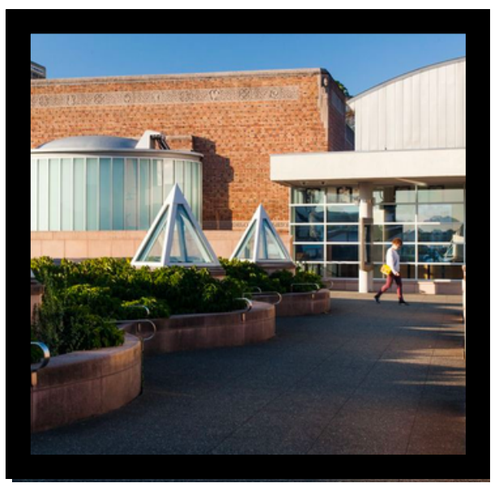














Match the artwork to the title



Baggleridge Series **(2014) by Robert Hardgrave at South Campus Student Center**



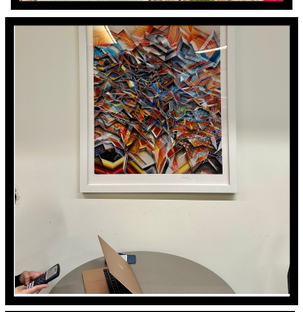
Bench for Meditation **(1982) by Brian Goldbloom outside the School for Social Work**



Invisible Man #2 and #3 (1992) **by Glenn Ligon in Kane Hall**



Echoed Voids **(2015) by Morten Anderson in the NanoEngineering Building**



9 Spaces, 9 Trees **(re-concieved 2007) by Robert Irwin in the Henry Art Gallery Courtyard**



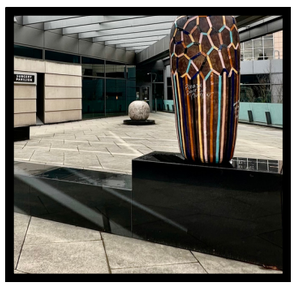
Stronghold **(2005) by Brian Tolle on Hitchock Lawn**



Guests from the Great River **(2020) by Tony A. Johnson and Adam McIsaac at the Burke Museum**



Reflect **(2003) by Jun Kaneko at the Surgery Pavilion**



Untitled, Medicinal Herb Garden Bus Stop **(1992) by Suzanne Hellmuth and Jock Reynolds at the Medicinal Herb Garden**

use the map below to help you find the locations on the campus where you'll be able to find a place to take a seat!

clue: the clues below are in the easiest travel order



use the clues below to help you find the locations on the campus where you'll be able to find a place to take a seat!

clue: the clues below are in the easiest travel order

	Clue	Location	Artwork
1	This pavillion is located on the east side of the hospital, connected to the main building by a glass footbridge.		
2	You can find this studet center on South Campus where it is home to the Department of Pharmacy and Health Sciences Academic Services and Facilities		
3	This lawn across from the Health Sciences buildings offers a view of Portage Bay		
4	In 2017 on the 50th anniversary of the computer science and engineering school, the University of Washington's Board of Regents voted to create this school, elevating their status within the university and linking them in perpetuity with the internationally renowned investor, philanthropist and computing pioneer.		
5	Here you'll find resources for herbalists, medics, and botanists of all levels		
6	This extension was named for Kenneth S. Allen, who was once an associate director for the UW Libraries. After his retirement, his son, Paul Allen, donated $10 million to the UW in honor of his father's service		
7	Integrating many existing facilities at UW, this building features unique fabrication and characterization equipment to measure and manipulate at the nanoscale. This equipment, combined with collaboration spaces and a new 90-seat general use classroom, provides capacity for interdisciplinary, leading-edge research and education.		
8	Named after former UW President this hall offers a variety of rooms and auditoriums to accommodate almost any event from large classroom lectures to private conferences.		
9	you can explore various forms of art at this contemporary art museum		
10	This school has been developing and testing the science needed to transform communities and improve lives for decades. Ranked No. 2 in the nation, the school's unwavering commitment to social justice informs, drives and strengthens everything they do.		
11	This museum serves the campus and the community with scientific and cultural exhibits, educational programs for all ages, nationally ranked collections, and research.		

clues, locations and artworks
not shared with the participants

	Clue	Location	Artwork
1	This pavillion is located on the east side of the hospital, connected to the main building by a glass footbridge.	UW Medical Center Surgery Pavilion	Reflect
2	You can find this studet center on South Campus where it is home to the Department of Pharmacy and Health Sciences Academic Services and Facilities	South Campus Student Center	Baggleridge
3	This lawn across from the Health Sciences buildings offers a view of Portage Bay	Hitchcock Hall Lawn	Stronghold
4	In 2017 on the 50th anniversary of the computer science and engineering school, the University of Washington’s Board of Regents voted to create this school, elevating their status within the university and linking them in perpetuity with the internationally renowned investor, philanthropist and computing pioneer.	Paul G. Allen	Nocturnal Flow
5	Here you'll find resources for herbalists, medics, and botanists of all levels	Medicinal Herb Garden	Untitled bus stop
6	This extension was named for Kenneth S. Allen, who was once an associate director for the UW Libraries. After his retirement, his son, Paul Allen, donated $10 million to the UW in honor of his father’s service	Allen Library	Study Desks
7	Integrating many existing facilities at UW, this building features unique fabrication and characterization equipment to measure and manipulate at the nanoscale. This equipment, combined with collaboration spaces and a new 90-seat general use classroom, provides capacity for interdisciplinary, leading-edge research and education.	NanoEngineering	Echoed Void
8	Named after former UW President this hall offers a variety of rooms and auditoriums to accommodate almost any event from large classroom lectures to private conferences.	Kane Hall	Smile/ Invisible Man
9	you can explore various forms of art at this contemporary art museum	Henry Art Gallery/Courtyard	9 Trees 9 spaces
10	This school has been developing and testing the science needed to transform communities and improve lives for decades. Ranked No. 2 in the nation, the school's unwavering commitment to social justice informs, drives and strengthens everything they do.	School for Social Work	Meditation Bench
11	This museum serves the campus and the community with scientific and cultural exhibits, educational programs for all ages, nationally ranked collections, and research.	The Burke Museum	Guests from the Great River

information to be placed at the locations
not shared with the participants at the beginnig

	Artwork	Context
1	***Reflect* by Jun Kaneko at Surgery Pavilion**	**Jun spent 3 months examining the location before conceiving *Reflect*, a collection that encourages viewers to examine their environment and focus on a sense of scale and place.**
2	***Baggleridge* by Robert Hardgrave at South Campus Student Center**	**Baggleridge is a continuation of Robert's long running project 'Baggleridge Quarterly'. In this incarnation, Hardgrave repurposes drawings from his sketchbooks to create new collages, printed in brilliant color on a Risograph machine.**
3	***Stronghold* by Brian Tolle on Hitchcock Lawn**	**This sculpture by Brian Tolle functions as an observation platform. Tolle's sculpture is a viewing platform that provides an expansive view of Portage Bay and the city of Seattle. It references landscapes in several ways. Its great size evokes the scale of the old growth trees that once covered the campus. The artwork has roughly the same as the Quinault Lake Big Cedar tree in Olympic National Park – the largest Western red cedar in the world**
4	***Nocturnal Flow* by Erwin Redl in Paul G. Allen School for Computer Science**	**It uses the atrium's wall to create an enormous place of light and links the different floors and activities within the library. Redl's installation responds to the level of light outdoors throughout the day and changes constantly. The installation uses this wall to build an enormous plane of light that conceptually links the different floors of the building.**
5	***Untitled Bus Stop* by Suzanne Hellmuth and Jock Reynolds at Medicinal Herb Garden**	**Suzanne Hellmuth and Jock Reynolds designed the structures to suggest greenhouses, and to integrate into the surrounding gardens and landscape. It was the artists' hope that these campus amenities would have been enjoyed by the many publics present at the university. The artists were heavily influenced by the University and Metro's new bus plans that had been approved in an effort to reduce carbon footprint. The artists saw this opportunity to create greenhouses or miniature conservatories, 'shelters' where UW travelers could wait for their rides while enjoying the history, variety, and complexity of the University's botanical collection.**
6	***Study Desks* by Carl Chew at Allen Library**	**Carl Chew collaborated with artists Mare Blocker, Ron Hilbert Coy and J.T. Stewart to conceive a six-element artwork installed throughout the Allen Library. Central to the project is the phrase "Raven Brings Light to This House of Stories" and its Lushootseed translation mounted high above a bank of windows in the main lobby of the library. The project is a contemporary re-telling of a Pacific Northwest Native American story. Each element of the artwork explores themes and symbols relating to collective knowledge. The Study Desks are decorated with images and text by Carl Chew. These stumbled-upon objects serve to reinforce the notion of the entire library as the site of the installation.**
7	***Echoed Voids* by Morten Anderson at NanoEngineering Building**	**The strong lines, colors, and shapes in Morten Anderson's prints create a sense of chaos and harmony. The jagged stripes of color shades also give the impression of movement.**
8	***Invisible Man # 2 and #3* by Glen Ligon at Kane Hall**	**Invisible Man #2 and #3 are part of a collection of artworks located in the University of Washington's Kane Hall. The collection pays tribute to the diversity of UW's campus community and features nine artists whose art explores identity. The artworks set up a series of dialogues between visibility and erasure, between the naming of color and its painterly absence on the canvas, and between the 'black space of the stenciled letters and the 'white 'into which they increasingly bleed.**
9	***9 Spaces/ 9 Trees* by Robert Irwin at Henry Art Gallery's Courtyard**	**Irwin created the artwork's maze-like format to define nine gathering spaces. As light passes through the installation's fence walls, a sense of movement and rippled patterns are created. The nine gathering spaces can feel comforting and personal, or a little claustrophobic – they have layers of meaning. Depending on your angle to the fence walls, you see them as either see-through or semi-solid. The trees are lush and full of leaves in the spring and summer, and bare and open in the fall and winter. 9 Spaces 9 Trees creates spaces that are both private and public.**
10	***Bench for Meditation* by Brian Goldbloom outside the School for Social Work**	**Brian Goldbloom created *Bench for Meditation* as a gathering place for reflection. This piece investigates how artworks can influence and be influenced by their environment.**
11	***Guests from the Great River* by Tony A. Johnson and Adam McIsaac at the Burke Museum**	**The installation is made up of 11 large-scale cast bronze sculpture paddles arranged in the shape of a canoe. Eleven large-scale bronze paddles represent the arrival of a Chinookan canoe carrying cultural heroes of that region and with them the knowledge they embody. Each day the paddles' shadows take one stroke across the entry plaza of the museum, perpetually in motion.**

Programming Reflections:

The main takeaway from the evaluation was that one single program is not going to build a strong connection between the public and the art, but it's a good start. The main goal of these programs was to build a baseline, an acknowledgement, or an interest in public art on UW's campus; I believe I was successful. Both these programs are designed for a host site to start building connections with their publics. They are one of many ways to engage an audience that is often un-engaged with public art. The programs are both living documents, to be updated and adjusted as frequently as needed. The evaluation tools are meant to help guide those updates and adjustments.

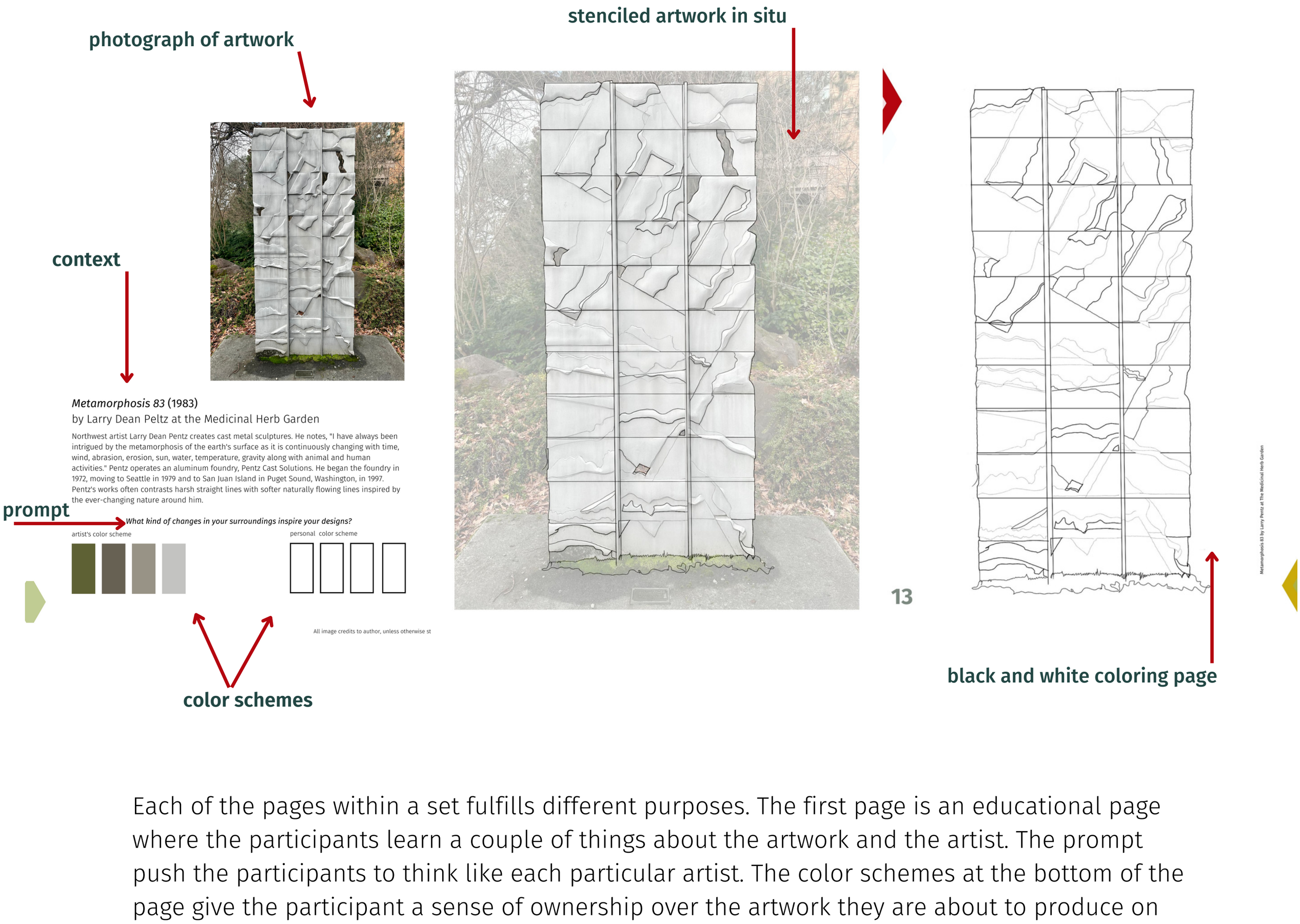
Participants of the programs were able to see at the very minimum learn that there are many artworks on UW's campus. The biggest takeaway from the coloring book evaluation was that those who completed the coloring book would be interested in other programming related to the arts. Participants enjoyed the activity and learned about various artworks and artists. Some participants shared the coloring book with partners or friends. They felt the prompts helped contextualize the artists' perspectives. Outside the official evaluation, I noticed that some participants opted to color the pages first and then read about the artworks and the artist. This gave autonomy to the designing of an artwork untethered by the artists' ideas. I saw that some participants flipped through the whole book looking for an artwork they recognized and started working on it, while others started on the first artwork in the collection. Finally, I noticed that some participants completely took the book apart and only chose to use the coloring pages and not any of the context provided. All of these were completely acceptable outcomes to me; as long as the participants were engaging with the book, whatever way they preffered was good enough. Attendees to the Scavenger Hunt had a variety of the motivations to attending the event including curiosity about art, an opportunity to spend time with friends/family or general interest in the topics presented through the program. They mostly had not been to most of the buildings in the scavenger hunt and did not realize there were this many artworks on campus. When asked for their preferred time and day to attend the program, all participants noted they preferred after 3pm, on a weekend or weekday. All participants said they would recommend this event. After the event, all participants agreed they were able to recall at least 2 locations or 2 artworks. Participants noted that they appreciated the visual and textual clues to the locations and the artwork. One participants wrote "I feel like I have a much better idea of what art is on campus and how the campus is laid out." While I had initially worried that I was giving too much information, some participants wished I had offered up more. One participant wrote " I would have loved a bit more of a bridge between the location clue + artwork clue". While the clues use the same pictures, more instructions may be necessary to guide the participants. All participants strongly agreed they had a good time and felt it was time well spent.

Outside of the official evaluation, I noticed that although the map was provided and the list of locations in a suggested route was offered, only 1 out of the 6 groups used them. They were also only group to use public transportation. During the initial instructions, I had mentioned that all locations are accessible by walking and have public transit stops near them. It was evident that every group chose a different set of clues to follow, depending on their preferred way of learning. This made me adjust my designs to all be able stand alone, rather than supplementary. Through communicating with the various building managers, I realized that not all building would be accessible at all times. This was a little bit of a challenge as I had to adjust the Hunt to include mostly outdoor sculptures or building with 24/7 access. It is also worth noting that even with all the clues, one participant noted it was difficult to find some of the locations.

While I had to administer this event myself, in future editions it would benefit to have other administrators at various locations to assist the participants if needed. In future editions, I would also include context about the artwork, artist, and location at the various points. Due to time restraints, I was unable to work with the various building managers of the locations but in the future, having them give access to locations so I can leave clues would help give the participants more information to truly understand the relationship between art and location. Though the main goal of this program was to have participants experience the art, in future editions I would put more emphasis on learning about it.

Things to consider

When creating a new coloring page, there are a few contextual things to consider. Since the purpose of the coloring book is to both understand art and then give an opportunity for participants to create art, it is important to ask why this artwork was designed, why this artwork was selected, and why it was placed in its location. Is there a relationship between the location and the artwork? Maybe there's a relationship between the artist and the location. Does the artist have an artist statement about their work, do they have a quote specifically linked to this work, or their general body of work? Below is a template to be used for any additional artwork.

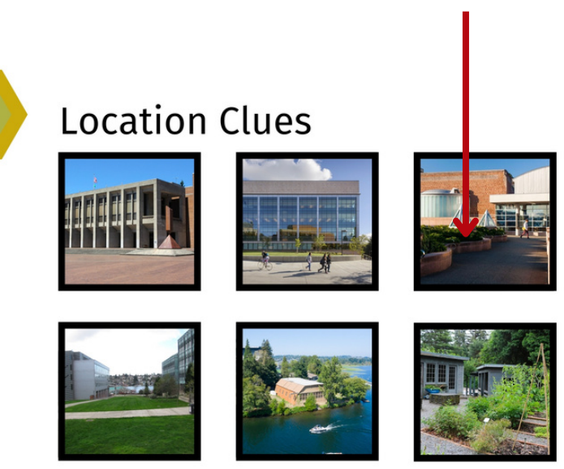


Each of the pages within a set fulfills different purposes. The first page is an educational page where the participants learn a couple of things about the artwork and the artist. The prompt push the participants to think like each particular artist. The color schemes at the bottom of the page give the participant a sense of ownership over the artwork they are about to produce on the coming pages. The next two pages of the coloring book are the stenciled drawing and the empty coloring page, here the participant can envision a final product and home for their work, imagining a life for the artwork off the coloring page if they wish. Since this is a self-directed program, participants can choose the level of engagement they want. If an expression through coloring is the only purpose they seek, they can choose an empty page and enjoy. If they want to learn about the artwork, the content is there. If they want to move forward and explore art in public places, they can visit the locations and experience them for themselves.

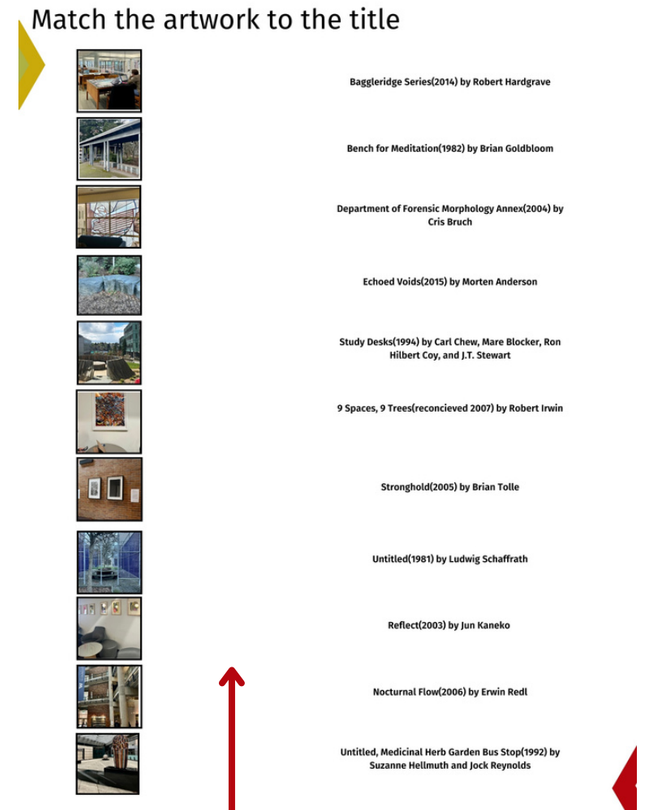
Things to consider

When adding a new stop to the scavenger hunt, or even designing a scavenger hunt with a different theme, there are a few things to consider. While the coloring book has a bigger focus on the actual practice of art making, the scavenger hunt is more about the location of the art and the process of producing site-specific commissions. Consider the connection between the artwork and the location. Do the works have strong connections to the location? Do the artists have connections to the locations? In an effort to remove some education barriers, the scavenger hunt kit includes a few sets of clues. Consider the simplicity of each clue to ensure physical and/or intellectual accessibility. Consider whether the artworks are easily accessible both physically and intellectually. Some artworks are in directors' offices or on the third floors of buildings with no elevators; those might not be the best options for a public program. Similarly, artworks that focus on an extremely niche topic might be difficult for the public to understand and relate to.

photos of locations

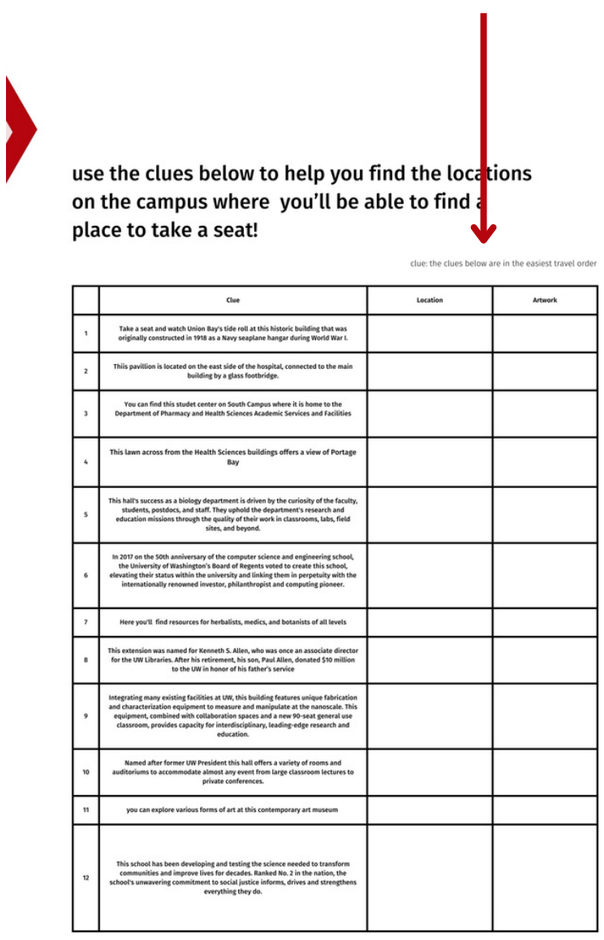


photos of artworks



artworks and title matching activity

table of clues



use the clues below to help you find the locations on the campus where you'll be able to find a place to take a seat!

clue: the clues below are in the easiest travel order

	Clue	Location	Artwork
1	Take a seat and watch Union Bay's tide roll at this historic building that was originally constructed in 1918 as a Navy seaplane hangar during World War I.		
2	This pavilion is located on the east side of the hospital, connected to the main building by a glass footbridge.		
3	You can find this studet center on South Campus where it is home to the Department of Pharmacy and Health Sciences Academic Services and Facilities		
4	This lawn across from the Health Sciences buildings offers a view of Portage Bay		
5	This hall's success as a biology department is driven by the curiosity of the faculty, students, postdocs, and staff. They uphold the department's research and education missions through the quality of their work in classrooms, labs, field sites, and beyond.		
6	In 2017 on the 50th anniversary of the computer science and engineering school, the University of Washington's Board of Regents voted to create this school, elevating their status within the university and linking them in perpetuity with the internationally renowned investor, philanthropist and computing pioneer.		
7	Here you'll find resources for herbalists, medics, and botanists of all levels		
8	This extension was named for Kenneth S. Allen, who was once an associate director for the UW Libraries. After his retirement, his son, Paul Allen, donated $10 million to the UW in honor of his father's service		
9	Integrating many existing facilities at UW, this building features unique fabrication and characterization equipment to measure and manipulate at the nanoscale. This equipment, combined with collaboration spaces and a new 90-seat general use classroom, provides capacity for interdisciplinary, leading-edge research and education.		
10	Named after former UW President this hall offers a variety of rooms and auditoriums to accommodate almost any event from large classroom lectures to private conferences.		
11	you can explore various forms of art at this contemporary art museum		
12	This school has been developing and testing the science needed to transform communities and improve lives for decades. Ranked No. 2 in the nation, the school's unwavering commitment to social justice informs, drives and strengthens everything they do.		

map of suggested route



use the map below to help you find the locations on the campus where you'll be able to find a place to take a seat!

clue: the clues below are in the easiest travel order

The artworks and locations currently selected are both easily recognized and easily accessible. They are artworks and artists with strong ties to their locations. The artworks are easily recognized by their titles, and the locations are integral parts of the campus. All the clues are direct excerpts from the interpretation guide, whether it's the image of artwork, the location, or the description of the location. The keywords on each artwork in the interpretation guide are a good marker for artworks with common themes, mediums, and designs. This is a good starting point for collecting works to design an exhibit, a walking tour, an art talk, or a coloring book.

Evaluation Instrument Template

The evaluation template below is used after every program and may be adjusted to fit the goals and purposes of the event. The questions are related to visitor motivation, knowledge, level of enjoyment, and the likelihood of re-engagement with public art-related programming. These questionnaires can be printed and passed out after an administered event or submitted through a QR code for self-directed programming. Questionnaires were used for pilot-testing both the coloring book and scavenger hunt. Results from the evaluation were incorporated into the final versions of the programs.

Hello, and thank you for participating in this survey. It will take approx. 2 minutes to complete. This survey is entirely voluntary, and you can skip any questions or stop at any time. Your participation will help us to understand your experience with today's program. The data we collect will help us in future public programming.

1.Why did you attend today's program? Please check all that apply.

_____I was curious about the University of Washington and wanted to explore.
_____ I was curious about art and wanted to explore.
_____I am visiting to spend time with my friends/family
_____I heard it was a good experience to attend
_____I am interested in the topics and information presented here
_____I wanted to get away from normal life and recharge
_____I visit for a reason not listed here

2. Have you visited the University of Washington campus before?
_____Yes
_____No
_____I don't know

3.What is your affiliation with University of Washington? Please check all that apply.

_____I'm an undergraduate student

_____I'm a graduate/phD student

_____I am related to a student

_____I am faculty/staff

_____I have no affiliation to UW

4. For each of the following statements, please indicate which number applies to you the most

Statement *Before completing the treasure hunt*	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
I had not heard of ArtsWa	1	2	3	4	5
I had not seen any of the artworks	1	2	3	4	5
I had not been to any of the buildings	1	2	3	4	5
I did not realize there were this many artworks on campus	1	2	3	4	5

5. For each of the following statements, please indicate which number applies to you the most

Statement *After completing the treasure hunt I feel*	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
I can recall at least 2 artworks	1	2	3	4	5
I can recall at least 2 artists	1	2	3	4	5
I can recall atleast 2 locations that have artwork	1	2	3	4	5
I feel I can understand the relationship between artworks and their location	1	2	3	4	5
I feel I understand UW campus better	1	2	3	4	5
I feel I value artworks better	1	2	3	4	5
I feel the event was too long	1	2	3	4	5
I feel the clues were too hard	1	2	3	4	5
I feel the artworks were too difficult to find	1	2	3	4	5
I feel I had fun	1	2	3	4	5
I feel the prizes were good	1	2	3	4	5
I feel it is time well spent	1	2	3	4	5

6. What is your preferred time to attend a program like this?

	9am-12pm	12pm-3pm	3pm-6pm	6pm-9pm
Weekend				
Weekday				

7. Would you recommend this program to someone?

_____Yes

_____No

8. After attending this event, would you attend more programming related to Public Art?

_____Yes

_____No

If you have any addition thoughts or comments, please write them below:

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