

Injustice Murals:
A Contemporary Art Exhibition at the Bellevue Arts Museum.

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Emerging Curator Initiative

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Abstract

Curating *Injustice Murals*: COVID-19, the Capitol Hill Occupied Protest, and Empathy

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The purpose of this project was to curate a contemporary art exhibition that documented and shared the street art for the Bellevue Community inspired by the health, economic, and racial crises during the Seattle protests of 2020. The exhibition aimed to inspire empathetic connections between the guests at the Bellevue Arts Museum and the Seattle communities affected by the protests of 2020. The exhibit consisted of eight murals created by seven diverse artists that created street art that addressed the coronavirus pandemic and the BLM movement to foster empathetic, educational engagement with the Bellevue audiences that attended the exhibition.

The art was created on plywood sheets protecting local businesses from protest damage in Ballard, Pioneer Square, and Capitol Hill, and within the Capitol Hill Occupied Protest, or CHOP. The exhibit was collaboratively curated and utilized artists statements in the label copy. An artists' panel representing the exhibitors in the exhibit was created as a virtual educational program that allowed the artists to have a conversation with each other about their art, as well as connect to the audience and address any questions they had.

While the exhibit evolved from being centered on art inspired by COVID-19 to include art inspired by social and racial injustices, *Injustice Murals* was successful in generating empathy in visitors to the exhibit and to participants in programming. This exhibit was on display from April 16, 2021 until July 18, 2021

Keywords: COVID-19, CHOP, BLM, Street Art, Racial Injustices, Empathy, Healing.

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Injustice Murals:

A Contemporary Art Exhibition at the Bellevue Arts Museum.

Big Idea: “Street art is a shared experience.”

Curator’s Statement:

The purpose of this exhibit proposal was to create an exhibit which provided an institutional museum space for the street art that documented and shared the interlocked health, social, and racial crises of 2020 that were concretized in plywood sheets in large-scale interactive murals.

In the Coronavirus Pandemic Crisis, digital museums and digital galleries opened that reflected art made prior to this shared social historic event. The art that happened on the streets of Seattle has regionally focused on the coronavirus, and racial injustices which evoked intense emotional responses with the public and exploded online in social and mainstream media. People paused and marveled at the works, took numerous selfies, and shared them on multiple social media accounts. The street art created in Seattle spanned multiple messages and content. It was melancholic, humorous, approachable, and inspiring. It was disruptive, living, and boundless with ongoing racial injustices and economic disparity.¹

Social and mainstream media have begun to report on it, and museums and historical societies are beginning to document the phenomena. Much of the media has not delved into the history of the viral street art and artists; why the artists created it, where it began, and why it happened. Analysis of the public’s interpretation is important. Due to the outbreak, there is no place for representation of the viral street art and their underlying stories in museums yet. Local Seattle Street Artists should have an institutional museum space to tell their history, intentions, and allow the public to also take ownership of the public art.²

There was a need to highlight the plywood art murals that the artists created intentions to foster positivity and raise the community morale in these difficult times. The Bellevue Art

¹ Wheeler, Kyana (Communications with the Author, January-June 2021).

² Sherry, Visconti, L, J. Borghini, M. Anderson, L. (Street Art, Sweet Art, Reclaiming The “Public” in Public Space. 2010. <https://www3.nd.edu/~jsherry/pdf/2010/Street%20Art.pdf>)

Museum provided space for many diverse and unconventional art mediums. The kunsthalle was an excellent place to provide an educational platform for the Seattle street artists and public artists that have contributed the art work and are collaborative amongst each other, the businesses of Seattle, and the city of Seattle. The Bellevue Art Museum's Community Engagement Hall ensured higher visibility of the art and artistic intentions of emotional wellbeing, as well as continued community engagement with public audiences of intersectional socioeconomic and ethnic diversity in an institutional educational museum environment.

Thematic Engagement:

The public at large needed to manifest and interpret art in states of emergency on a large, public scale.³ During this time of the SARS-COV2, also known as the novel Coronavirus, or COVID-19, we have seen institutions shut down or manifest in other ways. COVID-19 forever changed our ability to create, access, and appreciate art. COVID-19 permanently affected all industries, to include public spaces where art sculptures lie, whether they're in parks, gardens, or museums, and our accessibility has been severely limited in an intimate way to access and interpret them. Street art became a source of wellbeing and served as a wellbeing therapy throughout this international emergency during this pandemic crisis.⁴ Museums, galleries, and urban programs must open the content in their spaces to the public in a digital platform and find sustainable employment solutions for their respective works.⁵

We are acutely aware of how artists have manifested seemingly Apocalyptic pandemics in the past into artforms such as Hieronymus Bosch during the Plague, David Goodsell, a structural biologist making viruses into visible art such as HIV, Ebola, and Zika, and have changed the art creation and interpretation forever, such as our need to artistically express and

³ E.,Kac, (Bio Art. In ANEESH A., HALL L., & PETRO P. (Eds.), *Beyond Globalization: Making New Worlds in Media, Art, and Social Practices* (pp. 189-206). Rutgers University Press. Retrieved April 15, 2020, from www.jstor.org/stable/j.ctt5hjf8n.14).

⁴ S., ZABALA., (EMERGENCY THROUGH ART. In *Why Only Art Can Save Us: Aesthetics and the Absence of Emergency* (pp. 25-110). New York: Columbia University Press. 2012. doi:10.7312/zaba18348.8)

⁵ Valentina, DeLiscio, (A Daily Report on How COVID-19 Is Impacting the Art World. Hyperallergic.com. March 9 2020. <https://hyperallergic.com/546913/coronavirus-daily-report/>)

internalize AIDS,⁶ Seattle facilitated the AIDS pandemic into the Aids Memorial Pathway.⁷ Much of the literature acquired discussed the Apocalyptic art of previous pandemics as an expansion of death,⁸ and the need to extend beyond imperial globalization of our institutional systems such as museums⁹, and into emergency art and aesthetics that require a larger audience as a medicinal form of regrouping and healing.¹⁰ We have this need to make viruses and biological circumstances visible and express them.¹¹

What we also have is the knowledge that the Coronavirus has affected all human life, and in some instances of animal life, our institutional and structural organisms, our economy, and our artistic expressions. They have caused museums and parks to go digital and accessible for free at this time, but they are not sustaining us. There is not much in museums to encapsulate the public art that popped up everywhere, for different purposes, to reach audiences. We have not expressed the why's and how's of the Seattle Street Art, and the oral histories of the artists and art. Viral social media and media coverage glossed over the appeal of the aesthetic art, which serves a purpose of education, wellbeing, and healing. What the Seattle Street Artists have done is a

⁶ Muri, Assunção (How AIDS Changed Art Forever. Vice.com. August 21, 2017. https://www.vice.com/en_us/article/3kkvdk/how-aids-changed-art-forever)

⁷ Aids Memorial Pathway (amp.org, no date.)

⁸ PAIK, P. (Apocalypse by Subtraction: Late Capitalism and the Trauma of Scarcity. In ANEESH A., HALL L., & PETRO P. (Eds.), *Beyond Globalization: Making New Worlds in Media, Art, and Social Practices* (pp. 49-71). Rutgers University Press. 2012. Retrieved April 15, 2020, from www.jstor.org/stable/j.ctt5hjf8n.6)

⁹ E.,Kac, (Bio Art. In ANEESH A., HALL L., & PETRO P. (Eds.), *Beyond Globalization: Making New Worlds in Media, Art, and Social Practices* (pp. 189-206). Rutgers University Press. Retrieved April 15, 2020, from www.jstor.org/stable/j.ctt5hjf8n.14).

¹⁰ ZABALA, S. (EMERGENCY AESTHETICS. In *Why Only Art Can Save Us: Aesthetics and the Absence of Emergency* (pp. 111-126). New York: Columbia University Press. 2017/ doi:10.7312/zaba18348.9)

¹¹ Scholthof, Karen-Beth G. (Making a Virus Visible: Francis O. Holmes and a Biological Assay for Tobacco mosaic virus. Journal of the History of Biology 47(1). March 2013.)

public “servicescape” to foster the passerby into interactive engagement with public places in a time of crisis.¹²

Literature Review:

According to the literature, three things are known about the street art formed from the pandemic and the protests, it is emergency art, it is democratically accessible, and it amplifies conflict and protests. Santiago Zabala states in “Emergency Through Art.” that our world is impaired by our inability to manage social, political, and environmental crises, which Covid-19 has, and that art saves us through such hardships.¹³ The organization Amplifier states that their artists with their creations are fully facilitating a public relationship among civil society, government, and the economy to help realize the promise of democracy.¹⁴ Ralph Young states in *Make Art Not War*, that art has been one of the oldest historical manifestations of fierce dissent and unyielding opposition, and in the twentieth and twenty-first centuries, has expressed resistance to hate, sexism, war, fascism, homophobia, and racism.¹⁵

According to Kac, Hall, and Aneesh, the public needs to manifest emergencies through art on a massive scale¹⁶ During this time of the SARS-COV2, also known as the novel Coronavirus, or COVID-19, we have seen institutions shut down or manifest in other ways. COVID-19 has forever changed our ability to create, access, and appreciate art.¹⁷ COVID-19 has permanently affected all industries, to include public spaces where art sculptures lie, whether they’re in parks, gardens, or museums, and our accessibility has been severely limited in an intimate way to access and interpret them.¹⁸ Street art has transformed into “Emergency Art”

¹² Sherry, Visconti, L J. Borghini, M. Anderson, L. (Street Art, Sweet Art, Reclaiming The “Public” in Public Space. 2010. <https://www3.nd.edu/~jsherry/pdf/2010/Street%20Art.pdf>)

¹³ ZABALA, S. (EMERGENCY AESTHETICS. In *Why Only Art Can Save Us: Aesthetics and the Absence of Emergency* (pp. 111-126). New York: Columbia University Press. 2017/ doi:10.7312/zaba18348.9)

¹⁴ Amplifier.(Realizing Democracy. Campaigns. <https://amplifier.org/campaigns/realizing-democracy/>).

¹⁵ Young, Ralph (Make Art, Not War. New York: New York University Press, November 2012)

¹⁶ E.,Kac, (.Bio Art. In ANEESH A., HALL L., & PETRO P. (Eds.), *Beyond Globalization: Making New Worlds in Media, Art, and Social Practices* (pp. 189-206). Rutgers University Press. Retrieved April 15, 2020, from www.jstor.org/stable/j.ctt5hjf8n.14).

¹⁷ Vartainian, H (What’s the Impact of COVID-19 on the Art Community? <https://hyperallergic.com/548240/covid-19-impact-art-community/>, Retrieved March 18, 2020).

¹⁸ Xie, Sonia (In The Midst of the COVID-19, Chinese Galleries Adapt and Persevere. March 17, 2020. <https://www.artsy.net/article/artsy-editorial-midst-covid-19-chinese-galleries-adapt-persevere>)

during this pandemic (Zabala 2012).¹⁹ Museums, galleries, and urban programs must open the content in their spaces to the public in both digital platform and physical environments and find sustainable employment solutions for their respective works.²⁰

Some of the earliest street murals were created by the Works Progress Artists (WPA) that were part of the New Deal by Franklin Delano Roosevelt.²¹ Many WPA artists were young, idealistic, and not yet famous artists, working together, in collectives. Some of the famous collectives were comprised of then very young Jackson Pollack and Mark Rothko, who painted on subway stations art murals that depicted white women sitting next to a black man during Jim Crow segregation.²² Graffiti is one of the oldest, and most democratic art forms.²³ Miguel de Baca and Mikeda Best state in *Conflict, identity, and protest in American art* that graffiti, and street art have long expressed the conflicts, ethnic identities, and human rights movements that we struggle with.²⁴

In Chapter Five, “Black Power and White Power” expresses armed conflict and how protest art becomes a visible proving ground for the movement.²⁵ Throughout the various literatures published on Protest Art and on Pandemic Emergency Art often separate and distinguish them. This is a sort of “othering” that we must avoid and be sensitive of in future iterations of graffiti and street art, as we assess how the two are interrelated. During the year 2020, most especially, one crisis has literally been swallowed up and absorbed into a much larger crisis. But which crisis is larger? Which one is more urgent, or necessary to fix first? These are

¹⁹ ZABALA, S. (EMERGENCY AESTHETICS. In *Why Only Art Can Save Us: Aesthetics and the Absence of Emergency* (pp. 111-126). New York: Columbia University Press. 2017/ doi:10.7312/zaba18348.9)

²⁰ DeLiscio, Valentina (“A Daily Report on How COVID-19 Is Impacting the Art World.” *Hyperallergic.com*. March 9 2020. <https://hyperallergic.com/546913/coronavirus-daily-report/>)

²¹ Young, Ralph (*Make Art, Not War*. New York: New York University Press, November 2012)

²² *ibid*

²³ *ibid*

²⁴ Baca, M., & Best, Makeda. (*Conflict, identity, and protest in American art*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2015).

²⁵ *Ibid*.

aspects, as well as the identity and ownership of the 2020 street art, that must be critically thought of, ingested, and expressed in educational engagement.

Interpretation and Layout:

The labeling of the exhibit had seven iterations of the curatorial statement, with flexibility of feedback from the associate curator of the Bellevue Arts Museum, Lane Eagles.²⁶ The curatorial statement also had feedback from Regan Pro, then acting Deputy Director of the Seattle Art Museum, to help focus the narrative in an empathetic lens,²⁷ while continuing to share the visceral truths of the environment in which the art was created and held by Michelle Hartney of the Chicago Art Institute, as well as Lane Eagles.²⁸ Mikala Woodward, the Exhibit Developer of the Wing Luke Museum,²⁹ and Kyana Wheeler, the Race and Social Justice Manager of the City of Seattle, advised on advocating for artists statements and delivery of transparent dialogue and edits was very helpful.³⁰ It was essential in collaborative exhibit curation to provide shared authority inclusive of each artists' truthful histories and share these respective experiences with audiences, for an authentic, accountable engagement with the art.³¹

The art itself provided provocative subject matter and storytelling experiences, educational material, and participatory engagement as social objects with their powerful expressions.³² The art in the exhibit was framed by context from the Coronavirus-inspired art, to the interrelated art inspired by the deaths of George Floyd and Breonna Taylor, with moments of beauty, inspiration, human love, and perseverance dispersed between the art pieces that provoked deep critical analysis of unjust systems of 2020 that has caused the deaths of over 600,000 people in the United States alone.³³ According to Swarupa Anila, inclusive exhibits can only be

²⁶ Eagles, Lane (Personal communications with the author, January 2020).

²⁷ Pro, Regan (Personal communications with the author, January, 2020).

²⁸ Hartney, Michelle (Personal communications with the author, January 2020).

²⁹ Woodward, Mikala (Personal Communication with the Author, February-March 2021).

³⁰ Wheeler, Kyana (Personal Communication with the Author, January-June 2021).

³¹ Hutchison, Mary. ("Shared Authority, Collaboration, Curatorial Voice, and Exhibition Design in Canberra,

Australia, " 2013. file:///C:/Users/polym/Downloads/Hutchison_Shared%20Authority.pdf

³² Simon, Nina ("Chapter 4: Social Objects," The Participatory Museum, 2010, <http://www.participatorymuseum.org/chapter4/>)

³³ Wrigley-Field, Elizabeth ("US racial inequality may be as deadly as COVID-19", Proceedings of the National Academy of Sciences of the United States of America, September 8, 2020. <https://www.pnas.org/content/117/36/21854>

done through separation of context, content, and by providing cognitive dissonance.³⁴The intentional layout per content was done through inclusive fracturing, in order to fully provide cognitive preparation and personal analytical empathy.



Educational Components:

The truth-telling histories of the curatorial statement, artists' statements in labeling, and the exhibit layout were educational components that provided historical and interpersonal context of the art to the Bellevue community. In addition to these labels and the exhibit itself, it was important for communities to be able to connect directly with the audiences in more intimate, interpersonal experiences, and be able to freely ask questions about the artmaking processes and unknown contextual subject matter.

A virtual panel for intergenerational audiences was curated that allowed the artists to share the untold stories and personal experiences they had in their personal oral histories and creative processes. The panel was called *Injustice Murals: Beyond the Hellscape*. Although each artist and their works received considerable media coverage, certain histories and artmaking experiences were not asked of the artists, so many audiences were never allowed to connect nor engage with the artworks in ways that the artists fully wished for the communities the art served. The panel included land acknowledgement of the indigenous peoples of the lands that the

³⁴ Anila, Swarupa ("Inclusion Requires Fracturing." *Journal of Museum Education*, vol. 42, no. 2, 2017).

Bellevue Arts Museum resides on. There was a group agreement that was necessary to cultivate an environment free from racism, xenophobia, homophobia, antisemitism, transphobia, and to be respectful. This group agreement, as well as the panel, were collaboratively crafted based on feedback from the artists. Museology peers influenced the timing and directional prompts for the artists. The exhibited artists wished to break from traditional virtual panels that correlate to the exhibit they are a part of; the artists wished to have a longer time speaking amongst each other in conversation, in a virtual artists' circle. This allowed the audiences attending the virtual panel to better understand the collective artists community that has been forged from the pandemic and protests, and the close relationships that continue amongst the artists' community.



Host Site:

The Host Site was the Bellevue Art Museum, or BAM, in Bellevue, WA. Bellevue is a city with demographics comprised of residents predominantly identified as people of color. This statement largely glides over complex socioeconomic issues. Despite the demographic statistics, the income variables are largely affluent South Asian, and East Asian in number. Both heritage concentrations represent the “model minority” in Critical Race Theory (CRT) that can be problematic when addressing the community populace statistics. I worked with expert museum professionals that included then Executive Director and Chief Curator Benedict Heywood, Associate Curator Lane Eagles, Andrew Walsh, the public programming director, and Justin Scoltock, the assistant curator. I also consulted with Kyanna Wheeler to properly center this on

Black and Indigenous Lives Mattering without exploitation, and sensitive to CRT, expresses anti-racism, and is equitable in execution. Regan Pro, then the Deputy Director of the Kayla Skinner Foundation of the Seattle Art Museum, and Mikala Woodward, the Exhibit Developer of the Wing Luke Museum, assisted with interpretation and labeling, and helped guide the language for empathetic interpretation collaboration with the artists exhibited in the museum.

Outcomes, Considerations for Bellevue Arts Museum. And Reflections:

By now, the Seattle Street Art has become an international media sensation. Much has been written about it, and many museums would like to have pieces of the art murals in their collections,³⁵ that will be inaccessible to the public freely.³⁶ The outcomes of the ECI thesis is an exhibit that is free to the public, as the artists intended³⁷.³⁸ The accessibility will allow the people of the Eastside to empathize with, and better connect to the crises and the art that the pandemic and protests have inspired in local Seattle artists. I recognize that many of the Eastside might have visited the Capitol Hill Occupied Protest of the street art in practice, but that they didn't stick around and experience some of the Capitol Hill Occupied Protest Art. The exhibit will also provide access to the greater Seattle and King County BIPOC audiences and underprivileged people to engage with, while amplifying black, indigenous, people of color, and emergent struggling artists of Seattle.

For the educational components of the exhibit, I really wanted to utilize brutal honesty to the audience that doesn't infantilize the viewers' experiences. Initially, there were plans to have black chalk walls with vivid pastels for the guests of the Bellevue Arts Museum to create their own public art or graffiti on the walls of the Community Education Gallery as they left the

³⁵ Vansenghyel, Margo ("Saving Seattle's pandemic and protest murals With CHOP dismantled and businesses reopening, where will all the street art end up?" Crosscut, KCETS9, Seattle, WA. <https://crosscut.com/2020/07/saving-seattles-pandemic-and-protest-murals>).

³⁶ Berg, Clarissa. (Chief Collection Manager of MOHAI. Personal communication with the author. June 2020.)

³⁷ Kreau (Artist, Personal Communications with the Author, June 2020).

³⁸ AfroSPK. (Artist. Personal Communication with the Author. June 2020).

exhibit space. COVID-19 pathogens and sanitation were concerns that made this educational component unsafe. There were seven iterations of my curatorial statement, which also includes a land acknowledgement that works for both the Bellevue Arts Museum and for myself to include the local indigenous communities of Bellevue, which includes Sammish/Sammamis tribes as well as the Coastal Duwamish and Suquamish. It was important to acknowledge that indigenous and black communities have had the most significant losses of life to the coronavirus.

The Emerging Curator Initiative had to begin almost immediately after the proposal was accepted by then Executive Director Ben Heywood in the summer of 2020, due to the nature of the exposed plywood murals in application as servicescapes. As the pandemic evolved into a protest movement of civil rights, Black Lives Mattering, and increased unhoused communities, the ECI evolved to include BLM protest art created in the Capitol Hill Occupied Protest, also known as CHOP, within the Cal Anderson Park and East Precinct two-block radius between Pike, Pine, and Howell Streets. The art had pressing storage and preservation concerns, and multiple stakeholder issues to include local businesses, the city of Seattle, the artists, and the community.

The exhibit layout has had multiple iterations as well. There were concerns regarding the condition of the art. Some of the art in *Injustice Murals* were replacements for art that disappeared from local business windows. The art was exposed to pathogenic contagion, vomit, blood, urine, food, cs gas, mace, mold, and more. The art was exposed to the moist climate of Washington, which increased degradation and vulnerability of said works. The art has been left with all these irritants so that the audience was not presented with a sterilized, inauthentic exhibit. Careful consideration and consent were needed from the artists so that the installation holes didn't damage the plywood, some of which are now more fragile than ever. Burgundy Viscosi's Healthy Lungs was on the Rebar club, a famous LGBTQ+ bar and nightclub and drag queen venue that also was a victim of the COVID-19, as it faced closure. It has since been miraculously saved according to Burgandy Viscosi in an announcement from the *Injustice Murals: Beyond the Hellscape* virtual programming.³⁹ If I had more funding and time, I would have tried to make it more accessible for vision impaired audiences.

³⁹ Viscosi, Burgandy (*Injustice Murals: Beyond the Hellscape*, virtual programming from the University of Washington, May 27, 2021).

There was no budget for the Bellevue Arts Museum exhibition at the Community Education Gallery, due to ongoing crises and an economic recession. This was clearly communicated after the proposal was accepted by Ben Heywood and Andrew Walsh but should be an openly communicated problem space for future ECI applicants to understand at the onset of their proposals. The lack of budgetary monies was a concern for art transportation, handling, and deinstallation. The University of Washington compensated for this by providing thesis scholarships for 2021 exhibit installation cohorts.

Loan Agreements on public art created outside of the purposes of commercial value was challenging to implement. Explicit educational processes with loan agreements regarding noncommodified art, and any future implications, should be clearly educated to incumbent Emerging Curator Initiative recipients in the future. It would be very helpful to have access to the standardized loan agreements that Andrew Walsh has expertly crafted for the Bellevue Arts Museum.

The Bellevue Arts Museum has undergone a large transition and has operated in the best position as possible with two less staff members. The educational components were produced without an educational director to help negotiate a curriculum for youth programs. Personal experiences as a museum educator, feedback from Associate Faculty instructor Mikala Woodward of the Wing Luke Museum, Museology peers in Collaborative Exhibits, Dr. Mita Mahato, the Associate Curator of Public and Youth Programs, who supervised myself in Public and Youth Programs at the Henry Art Gallery best equipped me to best curate and craft an intimate art educational panel rich in empathetic storytelling and history.

The exhibit evolved from being thematic engagement of art inspired by COVID-19 to include art inspired by social and racial injustices, *Injustice Murals* was successful in generating empathy in visitors to the exhibit and to participants in programming. This ephemeral art's life was prolonged in a museum's controlled environment, allowing for more community engagement. A deep sense of trust with the artists, and meaningful relationship building was necessary to curate a collaborative and inclusive exhibition.

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Appendix A:

Seattle Viral Art:

Coronavirus Art From the Outside, Sheltered Inside.

Dawn Dailey

Bellevue Art Museum

Emerging Curator Initiative

Wilson O'Donnell

MUS 583

5/11/2020

Appendix A: Emerging Curator Initiative First Iteration:

Seattle Viral Art:

Coronavirus Art From the Outside, Sheltered Inside.

Big Idea: “Street art is a shared experience.”

Curator’s Statement:

The purpose of this exhibit proposal is to create an exhibit which provides an institutional museum space for the street art that documents and shares the pandemic crisis we are all experiencing.

In the Coronavirus Pandemic Crisis, digital museums and digital galleries have opened that reflect art made prior to this shared social historic event. The art that happened on the streets of Seattle has regionally focused on the coronavirus, and it struck a chord with the public, and exploded online in social and mainstream media. People stop to stare, take selfies, and share them on social media. It is art that spans multiple messages and content. It is melancholic, humorous, approachable, and inspiring.

Social and mainstream media have begun to report on it, and museums and historical societies are beginning to document the phenomena. Much of the media has not delved into the history of the viral street art and artists; why the artists created it, where it began, and why it happened. Analysis of the public’s interpretation is important. Due to the outbreak, there is no place for representation of the viral street art and their underlying stories in museums yet. Local Seattle Street Artists should have an institutional museum space to tell their history, intentions, and allow the public to also take ownership of the public art.⁴⁰

There is a need to highlight the plywood art murals that the artists created with altruistic intentions to foster positivity and raise the community morale in these difficult times. The Bellevue Art Museum has provided space for many diverse and unconventional art mediums. The kunsthalle would be an excellent place to provide an educational platform for the Seattle

⁴⁰ Sherry, Visconti, L, J. Borghini, M. Anderson, L. (Street Art, Sweet Art, Reclaiming The “Public” in Public Space. 2010. <https://www3.nd.edu/~jsherry/pdf/2010/Street%20Art.pdf>)

street artists and public artists that have contributed the art work and are collaborative amongst each other, the businesses of Seattle, and the city of Seattle. The Bellevue Art Museum's Community Engagement Hall will ensure higher visibility of the art and artistic intentions of emotional wellbeing, as well as continued community engagement with public audiences of intersectional socioeconomic and ethnic diversity in an institutional educational museum environment.

Thematic Engagement:

There lies within the public at large a need to manifest and interpret art in states of emergency on a large, public scale.⁴¹ During this time of the SARS-COV2, also known as the novel Coronavirus, or COVID-19, we have seen institutions shut down or manifest in other ways. COVID-19 has forever changed our ability to create, access, and appreciate art. COVID-19 has permanently affected all industries, to include public spaces where art sculptures lie, whether they're in parks, gardens, or museums, and our accessibility has been severely limited in an intimate way to access and interpret them. Street art has become Emergency Art during this pandemic crisis.⁴² Museums, galleries, and urban programs must open the content in their spaces to the public in a digital platform and find sustainable employment solutions for their respective works.⁴³ China has been one of the first nations to take up the digital initiative to showcase their artworks online. Art Basel China in Hong Kong felt a responsibility to the artists' and the public's need for community art programming to showcase the artistic efforts and allow people to be inspired by that art and engage with it.⁴⁴

⁴¹ E.,Kac, (Bio Art. In ANEESH A., HALL L., & PETRO P. (Eds.), *Beyond Globalization: Making New Worlds in Media, Art, and Social Practices* (pp. 189-206). Rutgers University Press. Retrieved April 15, 2020, from www.jstor.org/stable/j.ctt5hjf8n.14).

⁴² S., ZABALA, (EMERGENCY THROUGH ART. In *Why Only Art Can Save Us: Aesthetics and the Absence of Emergency* (pp. 25-110). New York: Columbia University Press. 2012. doi:10.7312/zaba18348.8)

⁴³ Valentina, DeLiscio, (A Daily Report on How COVID-19 Is Impacting the Art World. Hyperallergic.com. March 9 2020. <https://hyperallergic.com/546913/coronavirus-daily-report/>)

⁴⁴ Sonya, Xie. ("In The Midst of the COVID-19, Chinese Galleries Adapt and Persevere." March 17, 2020. <https://www.artsy.net/article/artsy-editorial-midst-covid-19-chinese-galleries-adapt-persevere>)

We are acutely aware of how artists have manifested seemingly Apocalyptic pandemics in the past into artforms such as Hieronymus Bosch during the Plague, David Goodsell, a structural biologist making viruses into visible art such as HIV, Ebola, and Zika, and have changed the art creation and interpretation forever, such as our need to artistically express and internalize AIDS,⁴⁵ Seattle facilitated the AIDS pandemic into the Aids Memorial Pathway.⁴⁶ Much of the literature acquired discusses the Apocalyptic art of previous pandemics as an expansion of death,⁴⁷ and the needs to go beyond imperial globalization of our institutional systems such as museums⁴⁸, and into emergency art and aesthetics that require a larger audience as a medicinal form of regrouping and healing.⁴⁹ We have this need to make viruses and biological circumstances visible and express them.⁵⁰

What we also have is the knowledge that the Coronavirus has affected all human life, and in some instances of animal life, our institutional and structural organisms, our economy, and our artistic expressions. They have caused museums and parks to go digital and accessible for free at this time, but they are not sustaining us. There is not much in museums to encapsulate the public art that is popping up everywhere, for different purposes, to reach audiences. We do not express the why's and how's of the Seattle Street Art, and the oral histories of the artists and art. Viral social media and media coverage glosses over the appeal of the aesthetic art, which serves a

⁴⁵ Muri, *Assunção* (How AIDS Changed Art Forever. *Vice.com*. August 21, 2017. https://www.vice.com/en_us/article/3kkvdk/how-aids-changed-art-forever)

⁴⁶ Aids Memorial Pathway (amp.org, no date.)

⁴⁷ PAIK, P. (Apocalypse by Subtraction: Late Capitalism and the Trauma of Scarcity. In ANEESH A., HALL L., & PETRO P. (Eds.), *Beyond Globalization: Making New Worlds in Media, Art, and Social Practices* (pp. 49-71). Rutgers University Press. 2012. Retrieved April 15, 2020, from www.jstor.org/stable/j.ctt5hjf8n.6)

⁴⁸ E.,Kac, (Bio Art. In ANEESH A., HALL L., & PETRO P. (Eds.), *Beyond Globalization: Making New Worlds in Media, Art, and Social Practices* (pp. 189-206). Rutgers University Press. Retrieved April 15, 2020, from www.jstor.org/stable/j.ctt5hjf8n.14).

⁴⁹ ZABALA, S. (EMERGENCY AESTHETICS. In *Why Only Art Can Save Us: Aesthetics and the Absence of Emergency* (pp. 111-126). New York: Columbia University Press. 2017/ doi:10.7312/zaba18348.9)

⁵⁰ Scholthof, Karen-Beth G. (Making a Virus Visible: Francis O. Holmes and a Biological Assay for Tobacco mosaic virus. *Journal of the History of Biology* 47(1). March 2013.)

purpose of education, wellbeing, and healing. What the Seattle Street Artists have done is a public “servicescape” to foster the passerby into interactive engagement with public places in a time of crisis.⁵¹

The themes in this proposal reiterate the importance of healthcare workers, and how the coronavirus has impacted Seattleites. Each Panel captures the personality of different neighborhoods, and the personality of the residents of each respective neighborhood. Each plywood mural captures sadness, joy, Washington, the businesses, the humor, and even just the aesthetic beauty of art to uplift the community. There are so many wonderful plywood murals to choose from, but these selected come from artists participating in other collaborative efforts such as Amplifier, Overall Creative, and Alliance For Pioneer Square, and these artists would embrace an opportunity to be given an exhibit at the Bellevue Art Museum through the ECI Proposal.

An art component of the exhibit that is not shown in these picture samples of the proposal are digital projections of the artists as they created the art itself, and of so many other iconic pieces of Seattle Viral Street Art that can't fit into the Bellevue Art Museum Community Engagement Hall. This oral history will include the oral histories of the artists and why they created it. It will include the businesses that began the entire Covid-19 Street Art Phenomena, and the community's engagement with the art. It will include pictures of the residents taking pictures of the art, with interviews. This art projection will also include media coverage of the art. A shelf of half-used or emptied spray paint cans, and other emptied art materials used near the projection of oral histories will complete this exhibit component of the exhibit.

⁵¹ Sherry, Visconti, L.J. Borghini, M. Anderson, L. (Street Art, Sweet Art, Reclaiming The “Public” in Public Space. 2010. <https://www3.nd.edu/~jsherry/pdf/2010/Street%20Art.pdf>)

Educational Components:

For children: provide a hands-on opportunity for them to create street art. Teach them the difference between graffiti art and street art and have mixed materials available for them to choose to create their own street art on paper. Ask the children to create art based on their social distancing, homeschooling, and losses during the pandemic. This will provide an excellent Social and Emotional Learning (SEL) therapeutic experience for them. Ask the children to also consider making art based off their own interpretations of the exhibit. They can then choose to keep their art and take it home or glue their art to a board, therefore make their own public collage. This collage will also be a great example and reflection of the public street art. This will provide the children with choices and visual thinking strategies if they choose to create the public art collage, based on their observations of the exhibit. Costs for these supplies are to be determined. This will include both visual thinking strategies and social emotional learning educational strategies.

For all audiences: provide them the opportunities, area, and materials to create their own art on a large area of wall space for the Bellevue Art Museum. The materials involved may include providing large whitewashed plywood panels that guests may paint their art on, based on their own coronavirus experiences, and their own interpretations of the exhibit. Another option for the wall space includes a chalk blackboard and bright pastels that guests could create their own art on daily, as a reminder that Street Art and Public Murals are temporary. This provides visual thinking strategies and social and emotional learning processes for all guests, and for any visiting participating artists. All art that is created in permanent plywood means would belong to Bellevue Art Museum, and all temporary pastel art created on chalkboard would be documented daily as a deliverable measure of the impact and community engagement of this exhibit. Costs: to be determined.

Appendix B : Artists:

Kreau: Kreau's name comes from "an absurd juxtaposition of the words *crow* and *eau* using letters from both my given and surnames. *Eau* is the French word for water– the basis of all life as we know it. Whereas *crows* and *corvids*, whom I hold near and dear, often symbolize chaos, destruction, and death. The two symbols together, as a ridiculous dichotomy, sum up my work to an extreme degree." Kreau is an art director of the city of Seattle's Art Walk and Art Lofts, and shares a studio in Capitol Hill on 11th Ave and Pike. Kreau's work has recently gained international media coverage by the likes of The Guardian, and the Telegraph, in the UK based on responses to his Seattle Covid-19 Street Art. Kreau believes that art belongs to the people, and that we should all be able to see it.

Burgundy Viscosi: American artist Burgundy Viscosi has called Seattle, Washington her home since she moved here in 1997. Burgundy was born in San Antonio, Texas in 1979, her Grandmother was the director of a Texas art and history Museum that became her favorite playground as a child. Although it wasn't until she was recovering from a critical car crash, at the age of 20, that she fell in love with the craft of painting. Art helped heal her and she became devoted to her craft of mixing science, philosophy and culture onto one canvas. When the 2020 pandemic reached Seattle she did what she always does during moments: inspiring inquiry, she dove deep into a meditative state and asked for the larger perspective. Breathing, its all about breath, and from that the Healthy Lungs were born. Burgundy Viscosi has recently been covered by CNN and other news regarding her Seattle COVID-19 art.

Baso Fibonacci: According to Baso: "Baso was a Zen Buddhist in the early China Zen period, and Fibonacci was an Italian mathematician....Baso was one of my favorite Zen Buddhists." His name is his artist's moniker and not his legal birth name. Baso considers himself a public artist rather than a street artist and has murals in Seattle such as the Capitol Hill Light Rail Wall and the Psychedelic Raccoon in Pioneer Square. Baso attended the Evergreen State College in Olympia, and became Seattle-based in 2006. His recent Covid-19 Seattle art murals have touched and inspired many audiences to post social media pictures, and he has been documented by news media while painting his plywood murals.

Dozfy: Patrick Nguyen learned portraiture painting in Texas and soon after, made an 180 degree turn to landscapes when Ansel Adams photos converted him in Yosemite. Only a few years later, Atlanta's community inspired Dozfy to create #menuart (instagram @dozfy). He moved to Seattle and in no time, Seattle has also embraced his art. Now, Dozfy makes restaurant murals all over the United States. My current projects are #LiveArt, #Menuart Experiences, and Chef dinner series "Eat with your Eyes". Dozfy has received mass critical praise and media recognition with his #StayStrong Seattle Street Art, to include National Geographic.

Josephine Rice: Josephine Rice is a floral mural artist based in Seattle. Her style has developed and spanned decade, starting with a single flower. The individual plant pieces are painted with guache on paper cutouts, and layered to create the compositions, then transformed into spray-painted bold, colorful murals. With a fascination of gradients, she'll never run out of endless flower/color combinations. She wishes to brighten the world like flowers do with her pretty art.

Sakura Schlegel: Sakura Schlegel is a Seattle-based artist who graduated from Cornish College of the Arts in 2017. She has shown at Fred Hutch, the Bemis Building, Molly Ray parfum, as well as painted in the CHOP. She is primarily a painter but also does woodworking, freelance photography, logo design, branding, and digital marketing strategy.

Stephanie "AXSM Art" Morales: Stephanie Morales is a Seattle born and based artist. Creating art from a young age, she returned to her passion through acrylic and pencil mediums nearly four years ago. Travels throughout the US, Europe, and Africa influence her work, which is focused on femininity, self-reflection, and beauty. Her multicultural background, education in social justice and varied life experiences contribute greatly to her personal work.

Appendix C: Art:



Kreau

Untitled. Mural on 11th Ave and Pine St.

Dimensions: 3 4x8 panels, 2 2x8 panels

This plywood art mural has been through traumatic upheaval and reflective of Kreau's evolution as a guerrilla artist, and took place within the area known as the Capitol Hill Occupied Protests. It reflects both the pandemic and racial injustices of 2020.



Josie Rice

PORTALdemic

1 4x8 panel.

Outside of the Capitol Hill Cider business was one of many iconic floral murals Josephine Rice created that had no message other than joy. Joy was needed in Seattle, with rising deaths from COVID-19 and racial violence.



Burgundy Viscosi: Breathe

3 Panels that comprise 4x8 dimensions.

Burgundy Viscosi's healthy lungs have been iconic street art panels that captures the crisis of the Coronavirus in beautiful ways. This piece protected the windows of the iconic Rebar.



Sakura Schlegel: The Sun Never Sets on George Floyd

4x6 Panel

This panel was created in the Capitol Hill Occupied Protest, on a plywood blockades outside of the East Precinct Police Station around Cal Anderson Park on 12th and Pine.



Sakura Schlegel: The Moon Never Sets on Breonna Taylor

4x6 Panel

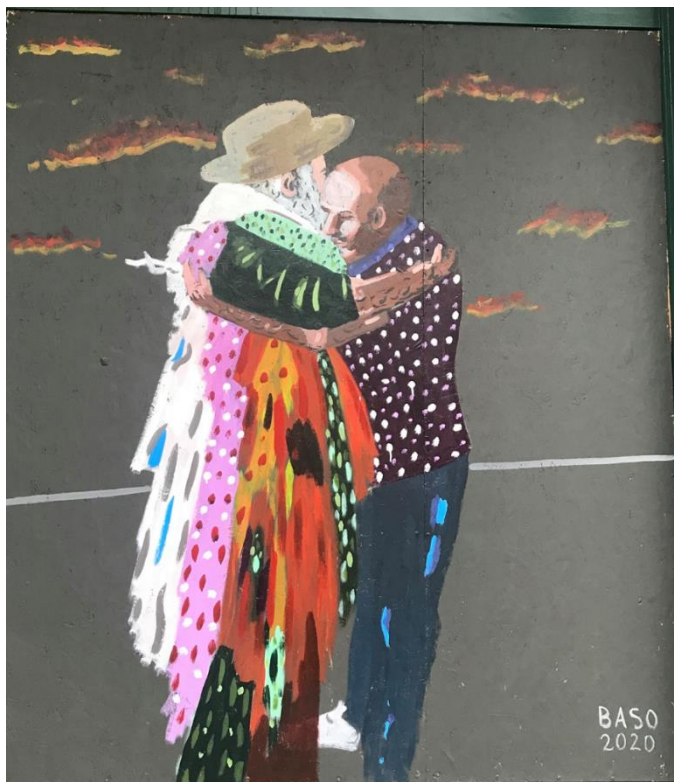
This panel was created in the Capitol Hill Occupied Protest, on a plywood blockades outside of the East Precinct Police Station around Cal Anderson Park on 12th and Pine.



Stephanie "AXSM Art" Morales: *This is still about Black Lives.*

4x6 Panel

This art was created on 11th and Pine on June 18, 2020 at the Capitol Hill Occupied Protest. It was painted by Stephanie to remind protesters and observers that the CHOP was not an entertainment venue, but was about Black Lives, and Black deaths.



Baso Fibonacci:

Springtime in Seattle:

4x8 Panel, plus 2x8

This Pioneer Square Art Panel is part of a series called "Springtime in Seattle." It really strikes what many of us miss, physical intimacy and human contact during the quarantines. It is to hugs what Gustav Klimt's *The Kiss* is to kisses.



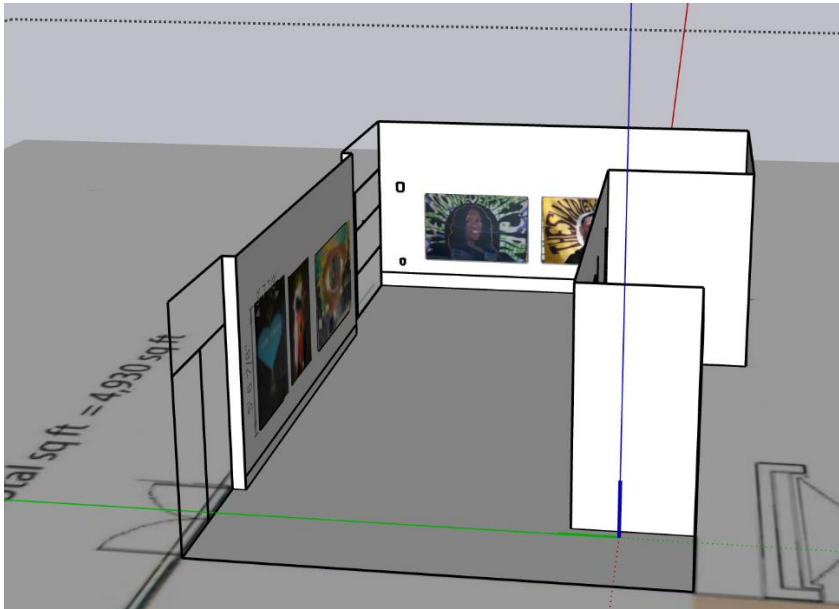
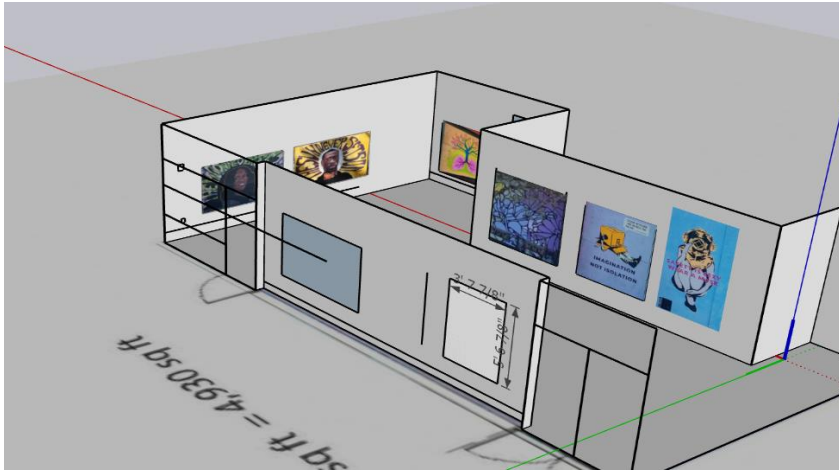
Dozfy:

Stay Strong

1 4x8 panel

The Space Needle has become an iconic part of Seattle's Symbolism, and Dozfy wishes for this to be an important part of the message of Seattle's perseverance.

Appendix D: Exhibit Layout Iterations



Appendix E : Curatorial Statement:

When Seattle became the first major American epicenter of the Coronavirus outbreak, artists responded. Axsmart, Burgundy, Baso Fibonacci, Dozfy, Kreau, Josephine Rice, and Sakura Schlegel created murals on the Seattle streets to uphold civic wellbeing and express solidarity during isolated quarantine. These large-scale plywood murals were created to help small businesses retain customers, express gratitude toward essential workers, and amplify the injustices plaguing intersectional Black, Indigenous, and People of Color (BIPOC) communities. The public art works interrogate the multilayered cultural, economic, racial, and health crises that solidified 2020 as a landmark year and was produced in collaboration with featured artists.

Injustice Murals was curated to amplify the shared compassion, pain, and love experienced by the community of Capitol Hill and city of Seattle. The murals highlight mutual aid and racial inequity, and some were created within the Cal Anderson Park Occupied Protest. The art itself, mirroring Seattle residents, has undergone transformation and trauma, having been exposed to CS gas, blast ball explosives, and pathogenic contagion. The artwork has inspired residents to scream joyful noise to celebrate healthcare workers, and honor those who senselessly lost their lives to the pandemic, racism, and unaccountable justice systems.

Injustice Murals curator Dawn Dailey is a Korean American single working mother, master's candidate, and social and racial justice practitioner. This exhibition was made possible through the Emerging Curator Initiative at the University of Washington's Museology Program in collaboration with the Bellevue Arts Museum.

The curator and Bellevue Arts Museum would like to acknowledge that this exhibit takes place on the unceded ancestral lands of the Coast Salish people, including the Sammamish, Duwamish, and Suquamish People past and present. We respectfully recognize with gratitude the land itself and the Sammamish, Duwamish, and Suquamish Tribes. A people that continues to occupy this land and bring to light their ancient heritage. This acknowledgement does not take the place of authentic relationships with

indigenous communities but seeks to serve as a first step in honoring the local lands and water that we are on.

Appendix F : Final Interpretation Artists Statements:

Kreau

Untitled Mural-11th Ave/E. Pine St

2020

Courtesy of the artist

Aerosol Stencil Paint on Plywood

I describe my work as a collection of eclectic, silly, and sometimes macabre stencil art that explores a variety of themes through surreal juxtaposition. Stencils allow for precision in my designs and let me focus on developing conceptual images with myriad subtext and interpretations.

This last year, as plywood boards lined the streets, I felt it was important to contribute to the community's shared conversations and experiences through non-commissioned murals as often as I could—responding to new and current events—to visually display and encourage empathy, justice, and action.

Among the first pieces to appear in the Pike/Pine corridor on Capitol Hill in Seattle, as well as in the front lines of the East Precinct protests, later CHOP, and beyond, I am honored to have covered topics such as systemic racism, voter suppression, COVID-19, mental health, and more.

Josephine Rice

PORTALdemic

2020

Courtesy of the artist

Aerosol Paint on Plywood

I love that my art is a beautiful unifier, as most everyone likes flowers and color. Inspired by new inspiration or the native flowers of the places I paint, I never run out of creativity. The goal is to energize my viewers by reminding them of the magic that grows out of the ground nearby, highlighted in a new way. It is a celebration in good times and comfort in bad.

My muse, the flower, loves to just be, understands, and lights up the people that see it. The floral art is unmissable, boldly painted with stylized black lines, layered in composition. Loving flowers so much, I was a florist before COVID-19. When I lost my job due to quarantine, I was immediately sending emails looking for walls to paint. In a twist of fate, the door opened to my mural career; now opportunities to create public art. The pandemic was a portal for a lot of people in different ways, hence the name *PortalDemic*.

Burgandy Viscosi

Breathe

2020

Courtesy of the artist

Aerosol Paint on Plywood

American artist Burgandy Viscosi has called Seattle, Washington her home since she moved here in 1997. Burgandy was born in San Antonio, Texas in 1979. Her grandmother was the director of a Texas art and history museum that became her favorite playground as a child. After recovering from a critical car crash at the age of 20, she fell in love with the craft of painting. Art helped to heal her, and she became devoted to her craft of mixing science, philosophy, and culture onto one canvas.

When the 2020 pandemic reached Seattle, Burgandy did what she always does during moments inspiring inquiry, she dove deep into a meditative state and asked for the larger perspective. Breathing is all about breath, and from that the *Healthy Lungs* were born.

Sakura Schlegel

The Moon Never Sets on Breonna Taylor

2020

Courtesy of Sakura Schlegel

Acrylic Housepaint on Plywood

Sakura Schlegel is a Seattle based artist who graduated from Cornish College of the Arts in 2017. She has shown at many arts and cultural centers in Seattle, as well as painted in the CHOP. Themes woven into her work include portraiture, anatomy, trauma, and culture.

On May 25, 2020, George Floyd was murdered by a police officer named Derek Chauvin when Chauvin pushed his knee against Floyd's neck for 8 minutes and 46 seconds. Protests erupted across the U.S. and the world as the people rose up collectively to take to the streets, with the message that Black Lives Matter. The Seattle Police Department used tear gas, flash bangs, and mace against protestors night after night. The excessive use of force by police officers across the country only served to stymie the people and help more people to join the movement. But, here in Seattle, they took a different method. And on June 9, 2020 the East Precinct was abandoned by the Seattle Police. And so, the CHOP (Capitol Hill Occupied Protest) was born. A beautiful temporary outdoor art installation was also created, as artists from across the city and state traveled to the CHOP to leave their mark on history. In the CHOP, I painted both George Floyd and Breonna Taylor because their lives matter, and their faces have become icons of racist wrongdoings of both the police and our criminal justice system. Without justice for those who were murdered, there cannot be peace for those who do not fight to change a racist system.

Sakura Schlegel

The Sun Never Sets on George Floyd

2020

Courtesy of Sakura Schlegel

Acrylic Housepaint Paint on Plywood

Stephanie Morales, a.k.a. AXSM Art

This Is Still About Black Lives

2020

Courtesy of Stephanie Morales

Acrylic Paint on Plywood

This piece was created on June 18, 2020 at CHOP on 11th & Pine It was my third time painting live there.

In the midst of an ever-evolving place where many worried that the message of the movement was getting lost, I felt it was important for Black people to unapologetically come and be present and take up space. I felt it was important to use my art as a very clear reminder of what this

movement was about. The imagery I chose centered around the act of George Floyd's death which was visually shocking and became a morbid icon for injustice. It was a symbol of the way the whole world was watching, and that vision sparked so much emotion, outrage, and action. I also included some wording as a very clear reminder and my own personal quotes and thoughts on the way in which chaos could actually create opportunity for marginalized voices to be heard.

Baso Fibonacci

Springtime in Seattle in the Time of COVID

2020

Courtesy of Baso Fibonacci and Pioneer Square Alliance
Aerosol Paint on Plywood

Baso is an artist who lives and works in the SODO neighborhood of Seattle. Primarily a studio painter, his work ventures into the streets a few times a year.

Springtime in Seattle is a five-painting series (one of which is displayed here) exploring living in Seattle during the early stages of COVID-19. It was painted on First Avenue just north of Jackson Street in April 2020. There are flowers at Pike Place and bunnies everywhere, but a certain darkness and fear lurks in the background. COVID-19, like smallpox in the early days of the European's genocide of the Native Americans, has hit the Indigenous populations especially hard. I painted the statue of Chief Seattle just down the street in Pioneer Square with a mask on to speak to this. The two largest paintings depict two women drinking coffee in a park six feet apart, and two men hugging at last, Post-COVID. The fact that these murals are still up a year later (the piece shown has been replaced by a new mural) emphasizes the seriousness of this pandemic. Hopefully, we can hug our friends again soon.

Dozfy

Stay Strong

2020

Courtesy of the artist
Acrylic and Latex Paint on Plywood

Seattle-based artist Dozfy aims to illuminate stories, histories, and connectedness through his works. During COVID-19, his public artworks have focused more acutely on building community and cultivating empathy. With his *Stay Strong* mural series featuring emerald-blue hearts and the Space Needle as a beacon for hope, Dozfy emphasizes collective resilience in the face of the pain, hurt, loss, and longing for normalcy caused by the pandemic.

Dozfy's cultural heritage is a source of many blessings and hardships. As an Asian American, he has experienced racism firsthand at points throughout his life—both overt and covert. He is horrified by the recent increase in violence against Asian Americans, particularly elders. As a physician working in the medical field, he is especially troubled by the correlation between these attacks and the racist “China virus” narrative.

Appendix G: Loan Agreement Sample, Bellevue Arts Museum

INCOMING LOAN AGREEMENT

I. Loan Information:

Exhibition: *Title TBD*

Gallery Location: 1st floor Community Education Gallery

Exhibition Dates: April 16, 2021 – July 18, 2021 [exact dates may shift due to curatorial preference and Covid-19]

Approximate Loan Dates: April 2021 – July 2021 [exact dates may shift due to curatorial preference and Covid-19]

Shipping Method: BAM *will* insure artwork once it leaves lender's location until it is returned, in conjunction with guidelines outlined herein. BAM is responsible for incoming and outgoing transit. All modes of transit must be approved by BAM. all arrangements in consultation with the ECI's representative, Dawn Daily.

II. Lender Contact Information:

Name of owner: *TBD*

Mailing Address: *TBD*

Contact (Email/Cell): *TBD*

Artwork Originating Address: *TBD*

Return Address (if different): SAME AS ABOVE OTHER:

Note: Any other situations should be discussed prior to the signing of this loan with B.A.M Registrar;

III. Objects: *1 Artwork*

1. Artist

Title

Year

Medium

Total Size

Insurance Value: \$0

IMAGE

VII. Loan Conditions: *Please contact Registrar with any questions/clarifications before signing.*

- A. **CARE/HANDLING/INSTALLATION:** Bellevue Arts Museum (BAM) will exercise the same care for objects on loan as it does in the safekeeping of objects of similar type on display or loan. BAM will make every effort to follow specific handling and installation instructions provided by the Lender for certain objects, outlined in Section IV. Only experienced museum personnel under competent supervision will handle loans while on site. Any handling instructions must be sent via email prior to loan arriving.
- B. **PRESERVATION:** Loans will be protected from fire, theft, mishandling, insects, dirt and extremes of light, temperature and humidity. This exhibition is intended to be displayed with minimal barriers. Due to the high-traffic area where the loaned works are displayed, the artist assumes the risks of unobstructed displays.
- C. **REPAIR/CONSERVATION:** BAM will not repair or alter any loaned object without permission of the Lender. If an item sustains damage in transit or while in the possession of BAM, the Lender will be notified immediately. The damage will be documented by a full written report. If damage does occur, extent of repair required will be determined by BAM staff and/or external conservator as applicable. Financial burden for repairs will be determined based on type of concern and insurance qualities outlined herein.
- D. **CONDITION REPORTS:** Condition reports will be completed (or verified when included by institutional lenders) when the object is unpacked and installed. Damage will be reported to Lender at earliest opportunity via email and phone detailed in Section II. Objects will be re-inspected at regular intervals and just prior to repacking/return to Lender. Lender will be expected to convey any condition issues/concerns before transit period with Registrar. Reports will be completed once install is done.
- E. **IDENTIFICATION:** BAM may use temporary tags to label loans but will not mark the object(s) in a permanent fashion. Packaging may be marked if deemed appropriate, unless a specific request is made prior to arrival by Lender;
- F. **PHOTOGRAPHY:**
 - 1. **Informal & Museum-Related:** For all artworks on long-term loan, there is the expectation that they will be allowed to be photographed by any museum visitor for informal purposes, as well as during events held in those spaces for private clients. There is also the understanding that all artworks may be photographed and/or recorded by BAM in all media, including publication on the world wide web, television, and film; for illustration in any BAM catalogs (if produced) and other related publications; for routine education, publicity, and registrarial purposes; as well as BAM-organized events. This includes digital 3D mapping of the exhibition. Media will not be used for any other purposes unless express permission has been obtained from the Lender. If an object is labeled for display or BAM publication, it will be credited in the exact format provided on the face of this contract. Work will be credited whenever possible.
 - 2. **Commercial:** While rare, all artworks on exhibit as part of this agreement are allowed to be photographed and/or recorded by any external party for commercial purposes such as filming or print ads, as well as during events held in those spaces for private clients, unless specified here. Work will be credited whenever possible.
- G. **CREDIT LINE:** Exhibited objects will be identified using the approved credit line on the loan agreement as needed, in conversation with curator. Modifications will be Lender approved.
- H. **SHIPPING:** All methods of incoming and return shipping/transit, as well as originating/return addresses on the face of this form, will be agreed upon by BAM and the Lender prior to incoming transit. Incoming transport of artwork to BAM, and return to Lender will be arranged and paid for by BAM. Artists are expected to be involved in transport as much as possible, within reason. Artworks de-installed from exterior locations and transported as part of this exhibition will be returned to the artist directly within the Seattle region.
- I. **PACKING:** Lender should pack work appropriately for method of transport, considering fragility and means of transit. No new packaging will be purchased without approval of BAM Registrar. Unless otherwise specified, loaned items will be repacked in same or similar materials and returned by the same methods as received. If incoming method or materials are inappropriate, Lender will be consulted about upgrading. Costs for new packing/crating/shipping will be agreed upon in writing prior to the return.
- J. **RECEIPTS:** Receipts shall be provided on receiving of loan and return. Lender must notify BAM of damage and possible insurance claim within 30 days of return.
- K. **INSURANCE:** All objects must be insured by BAM, or by the Lender at their own expense, for current fair market value. *Incoming insurance value is provided by Lender.*
 - 1. If BAM insures, the loaned item will be for the amount indicated on the loan agreement. Coverage will be provided on an all-risk basis while in transit (unless otherwise stated) and on location during the period of the loan. Insurance coverage under the BAM program is provided subject to all policy conditions, exclusions, limitations, including but not limited to exclusions for extremes in temperature or humidity; government action; property sent by mail (that was not agreed upon with both parties in writing prior to shipment); nuclear activity; on deck shipments; ordinances, regulations, or laws; loss resulting from previous repairs, restorations, or retouching; war; wear and tear; gradual deterioration; and latent defects.
 - 2. **For artist-owned installations only:** BAM is not liable for the natural wear & tear (such as loss, damage, or depreciation resulting from ordinary use and exposure to light, such as but not limited to minor scuffs, abrasions, small chips, grime, fading, etc.) and/or minor deterioration as a result of public interaction with the artworks on open display. It should be noted that artworks included in this exhibition will be displayed on the first floor of the museum. They are subject to increased light levels, humidity, and heightened inherent risk due to the nature of the space. *Artwork is otherwise insured under normal conditions and exclusions noted in KI.*
 - 3. If works can be repaired or replaced to appropriate specifications, the insurance will only cover the cost of repair or replacement.
 - 4. In-Transit insurance will only be offered if discussed prior to shipping, and approved by Registrar. This is only for periods immediately bookending installation and de-installing, and not extended periods between leaving the museum and arriving at final location, unless prior approval has been granted by BAM Registrar.
 - 5. If the Lender waives BAM insurance, it must be in writing and attached to this agreement. In doing so, the Lender must provide proof of insurance to BAM, and lender waives all rights of subrogation and/or right of recovery, regardless of liability, against BAM and each of the participating museums in connection with loaned property. BAM shall not be responsible for any error or deficiency in information furnished by the Lender to their insurer or for any lapses in coverage.
 - 6. The Lender may review the valuation of the loan periodically and may increase the coverage if reasonably justified. BAM must receive written notice and documentation of a change of insurance value. Museum staff will monitor the insurance valuations provided by Lender for gross over-valuation.
- L. **EARLY REMOVAL:**
 - 1. BAM reserves the right to withdraw, cover, or move loaned objects at any time for space or other considerations, as deemed appropriate by curatorial staff. *(This is rare.)*
 - 2. BAM understands that artwork may be sold between the signing of this contract and the opening of the exhibition. While BAM does not wish to hinder the sale of the artwork, the lender(s) are asked to guarantee that the work will be available for the entire duration of the exhibition pre-determined with by BAM, from one month prior to opening to one month after closing, ensuring the integrity of the installation. Upholding this caveat will be the responsibility of the Lender, and in the event that a purchaser does not wish to lend the piece, it will be their responsibility securing a suitable replacement. Artwork will not be removed from view early due to external sale.
- M. **POSSESSION:** Loans will remain in the possession of BAM and be their responsibility until returned to the Lender. *Lender may not alter artwork while it is on loan.*
- N. **CHANGE OF ADDRESS/OWNERSHIP:**
 - 1. It is the responsibility of the Lender to give written notification to BAM of change of address or change of ownership of objects on loan to the Museum, and if address is dissolved during the loan dates, no later than 60 days prior to close of exhibition.
 - 2. If BAM is responsible for shipping charges (see H), the Lender agrees to pay the difference in return shipping fees if the cost of returning objects to the new address is more than the cost of return shipping to the original agreed address on the face of this form.
- O. **RETURNS:** Loans will be returned to the owner at the address stated on the face of the loan agreement or at the point of pickup in the same condition in which they were received, in the same manner in which it they were received. The Lender shall accept return of the work by BAM within a reasonable, agreed upon period of time, usually within 1-2 weeks after ending exhibition date, unless Lender, Artist, or Borrower are otherwise notified and agree in writing. Failure of the Lender to accept the return of the artwork(s) left at the Museum beyond the agreed return date will be stored offsite at the Lender's expense. Artwork will only be returned to designated parties on loan. All others must be approved prior with Registrar, including friends, family members, and colleagues. Upon receipt of the artwork, the Lender agrees to promptly inspect the works and to report any damage or shortage of such materials to BAM immediately. Reports of damage or shortage must be reported within 30 days of receipt by the Lender, unless an extension is requested in writing prior to the agreed return date. If not, such materials will be conclusively considered received in undamaged condition with all pieces accounted for.

Appendix H : Transportation Plan.

Transport Plan – March 8th 2021

7am Rental: Enterprise 3413 4th Ave S, Seattle, WA 98134; Leave both cars there.

730-8 Downtown

Nikki Somers // 425-891-6509

Alliance for Pioneer Square, 105 S Main Street, Seattle, WA 98104

Street parking on either Main St or 1st Ave S, or an alley next to Occidental Park

9am+ Downtown **ANYTIME**

Stephanie Morales, STORAGE

Belltown Self Storage, 1915 3rd Ave, Seattle WA 98101

Able to drive in without issue.

9-11 South

Josie Rice // 847-217-1102

5253 S fontanelle pl, Seattle, WA 98118

Steep driveway; artwork on porch

9-11 South

Burgandy Viscosi // 206-310-6776

1357 31st Ave S, Seattle WA 98144

Friend's garage, residential

12-2 North

Sakura Schlegel // 650-796-1538

802 E Thomas St, Seattle, WA 98102

Call for garage access; Garage, turn right, handicap spot near elevator Cardboard

3-4pm North

Kreau (Kevin) // 206-293-1226

1520 11th Ave, Seattle, WA 98122

Street parking or loading zone; 2nd floor location;

Interleaf with newspaper

Appendix I: Group Norms.

Treat each other with dignity and respect.

Be genuine and open about your thoughts, feelings, and experiences.

We will give everyone a chance to speak.

Have confidence that your expressions will be received in a respectful environment.

If you are more experienced in a subject, feel free to share, but also step back to allow others less experienced to share their processes.

Please lean back and listen to others process their thoughts.

This will be a space free from racism, homophobia, transphobia, xenophobia, ableism, anti-semitism, and religious biases.

Prompts if we need to respond to comments in the chat:

If someone is trolling/spewing hate speech: (Remove individual from the meeting)

“We are deeply sorry for the harm caused by the hate speech that was just shared in the [chat / meeting] by an individual who joined the event. We have removed them from the conversation for violating our group norms for the meeting, and look forward to continuing to have a productive conversation with our artists. If you need to take a moment to turn off your camera or take a step away, please feel free to do so.”

If someone is attacking artists perspective/approach to their art/activism:

[private message] “Thank you for your questions/comments! I understand your concerns. We will have time later in the session to chat with artists about their approach to their art, and hope that you could raise a comment/question for the artist to respond to then.”

Appendix J : Educational Programming.

Injustice Murals: Beyond the Hellscape

An Artists' Circle and Forum.

This Educational Panel was held on May 27, 2021.

The theme of this programming will center on what has been lost to the media, unheard, unseen, and unknown.... And where you are a year later, because nothing is ever stagnant.

1. E Welcome and Introduction from Dawn (5 minutes)
 - a. Land Acknowledgement, Moment of Silence, & Group Norms
2. Group discussion – First group (20 minutes)
(Josie, Burgandy, Baso, and Dozfy)
 - a. I read artist bio, describes visual of artist, Asks artist to respond to question.
3. Group discussion – Second group (15 minutes)
(Kreau, Stephanie Morales, Sakura Schlegel)
 - a. I read artist bio, describes visual of artist, Asks artist to respond to question.
4. Large group artist circle (10 minutes) One question for all to engage with.
5. Q&A from audience (20 minutes)
6. Artists share about future projects (5 minutes)
7. Closing thoughts about healing, reconciliation, and transformative justice (5 minutes)

Each Artist Received \$150 Honoraria Stipends.

On behalf of Dylan High, the cohost of this programming and UW Museology Graduate Advisor, and myself, Dawn Dailey, the curator of this exhibit and the Bellevue Arts Museum would like to acknowledge that this exhibit takes place on the unceded ancestral lands of the Coast Salish people, including the ancestral Sammamish, Duwamish, and Suquamish People past and present. We respectfully recognize with gratitude the land itself and the Duwamish, Suquamish, and Stillaguamish Tribes. A people that continues to occupy this land and bring to light their ancient heritage. This acknowledgement does not take the place of authentic relationships with indigenous communities but seeks to serve as a first step in honoring the local lands and water that we are on.

The indigenous communities that have occupied these lands were deeply affected in numbers by the diseases we brought to these local lands, and suffered such significant losses by our

presence. In 2020, yet again, the novel coronavirus pandemic has disproportionately impacted indigenous communities, as well as black and LatinX communities here. We have seen nearly 600,000 casualties from COVID-19, and the interconnected deaths and harm that has affected marginalized communities due to displacement, racism, and unaccountable systems. I ask that we honor them in a moment of silence.

Thank you for that moment of silence. I would like to introduce you all to the artists that contributed many works in Seattle that have provoked deep thought, emotion, and connection related to the pandemic and racial turmoils.

Be respectful to each other, and treat each other with dignity and respect.

Be genuine and open about your thoughts, feelings, and experiences.

We will give everyone a chance to speak.

Have confidence that your thoughts and expressions will be received in a respectful environment.

If you are more experienced in a subject, feel free to share, but also step back to allow others less experienced to share their processes.

Please lean back and listen to others process their thoughts.

This will be a space free from racism, homophobia, transphobia, xenophobia, ableism, anti-semitism, and religious biases.

1) Baso is an artist working and living in the SODO neighborhood of Seattle. He works in a variety of mediums and disciplines and is most recognized for his work in the streets.

2) *Josephine Rice is a floral mural artist based in Seattle. Her style has developed and spanned decade, starting with a single flower. The individual plant pieces are painted with guache on paper cutouts, and layered to create the compositions, then transformed into spray-painted bold, colorful murals. With a fascination of gradients, she'll never run out of endless flower/color combinations. She wishes to brighten the world like flowers do with her pretty art.*

3) *Seattle Artist, Burgandy Viscosi, started her devotion to art after a death experience at 20. During her long physical recovery period she taught herself to paint as a way of expressing the visions she had during this transcendence. Initially portraits became a modest way of supporting her painting supply demands while simultaneously learning to stabilize her painting techniques. As her skills matured, she began to explore creating her philosophies on the canvas. This birthed a style that was adopted by the modern Visionary Arts community and she was invited to show her work at many music and culture festivals. The further exploration of cultures inspired her to travel and expand her vision and making efforts to continually tap into the collective consciousness through meditation and receive the visions that allow her to align with her original painting inspiration, the transcendence of matter.*

4) *Dozfy's style stems from extensive study of art techniques and history. At the University of Texas in Austin, he trained in portraiture painting which focused on academic figures and war generals. The major milestone occurred when he met his mentor, the famous Black artist Michael Ray Charles. He taught Dozfy the emotional power of art. Dozfy's style has connected different communities. Whether it be Menuart connecting with the restaurant community or the Board murals touching the Seattle neighborhoods about the struggles of the COVID-19 quarantine, his goal is to create channels of expression through art.*

5) *Kreau describes his work as a collection of eclectic, silly, and sometimes macabre stencil art that explores a variety of themes through surreal juxtaposition. Stencils allow for precision in his designs and let him focus on developing conceptual images with myriad subtext and interpretations.*

6) *Sakura Schlegel is a Seattle-based artist who graduated from Cornish College of the Arts in 2017. She has shown at Fred Hutch, the Bemis Building, Molly Ray parfum, as well as painted in*

the CHOP. She is primarily a painter but also does woodworking, freelance photography, logo design, branding, and digital marketing strategy.

7) Stephanie Morales is a Seattle born and based artist. Creating art from a young age, she returned to her passion through acrylic and pencil mediums nearly four years ago. Travels throughout the US, Europe, and Africa influence her work, which is focused on femininity, self-reflection, and beauty. Her multicultural background, education in social justice and varied life experiences contribute greatly to her personal work.

<https://www.bing.com/videos/search?q=michael+ray+charles&&view=detail&mid=C7998BF4BB3AA34078E2C7998BF4BB3AA34078E2&rvsmid=1F9842ED86428470A8EE1F9842ED86428470A8EE&FORM=VDQVAP>

8) Dylan is the Graduate Advisor for the Museology Graduate Program, and is happy to offer support in moderating the conversation today.

- *7:00p-Welcome, Land Acknowledgment, moment of silence Declaration of Hate-free Speech and questions.*
- *7:05-Introductions-Myself, Context. Artists Introductions. Descriptions of appearance.*
- *7:10-Group Discussion-4 Artists (Josie, Burgandy, Baso, Dozfy) 5 minutes each*
 - *Each Artist provide further context, Pioneer Square-loss of life, Rebar: Famous Gay Bar/ Drag Queen Bar is a mortality of COvid-19, it closed.*
 - *Each Artist share pics of themselves in the process and motivations (optional)*
 - *Each artist share untold stories, what has been lost in media coverage of your works*
- *7:30-Artists' Introductions, Group Discussion-Artists (Kreau, Stephanie Morales, Sakura Schlegel). 5 minutes each.*
 - *Each artist provides further context*
 - *Each artist shares pics of themselves in the process and motivations (optional)*
 - *Each Artist shares untold stories, what has been lost in media coverage of your works.*
- *7:45-55 Minutes Long Artists Circle*

- *Each artist engage with each other, in community, to process all of the hellscape of 2020-2021*
- *Share with us where you are at or project yourself forward and your future, or how you see or wish or feel for the community's future.*
- *7:55-provide each artist a platform to promote further projects, future projects, crowdsourcing/patreon/clubhouse resources.*
 - *2-3 minutes each.*
 - *Provide links in the chat box*
- *8:008:20-Q&A-20 minutes*
- *8:20-8:25-closing thoughts, healing, reconciliation, transformative justice.*