



Port of Seattle's Public Art Quarterly

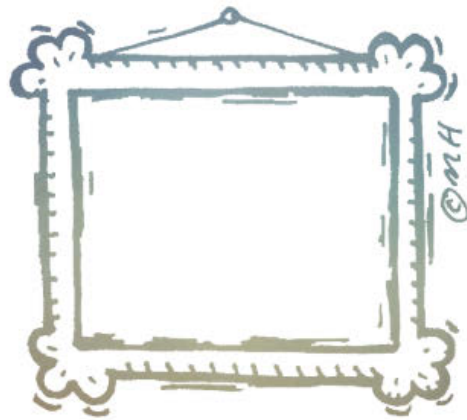
*In this issue: Employee Art Show,
A Successful Night of Neon, New Art and Artists*

A New Employee Art Show?

First on the docket, we have an informal interest form for an upcoming employee art show. It should only take

a couple minutes to complete, and all employees are encouraged to fill it out.

The information we receive will help define the scale of the event. With your support, we will make this next art show as lively as possible. There is also an option to leave a comment if you have any opinions or ideas on the matter.



[Click here for the employee art show interest form!](#)



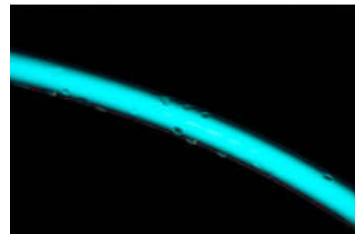
Photo Credit for Vanishing Point photos: Steve Gilbert

Kelsey Fernkopf's

Vanishing Point

Since the last public art quarterly, many eons ago (November), there was a successful event at the SEA Cell Lot. Kelsey Fernkopf's neon lit up a chilly night, and the sight was appreciated by art fans, friends of the Port, and dog-walkers alike. For those who braved the cold, we would like to thank you for joining us and making the event a success! If you would like to attend events like this in the future, let us know about it.

Scroll all the way down to the bottom of this newsletter for some of our favorite pictures of the night.



New Art



CONCOURSE C: Emily Tanner-McLean's new piece [*Point of Origin, Tides*](#) is here, and it is a mesmerizing video work that depicts Puget Sound sealife through

a kaleidoscopic eye. Tanner-McLean is the same artist who won over Pier 69 and the waterfront with her temporary video installation [Woman is a Word, B-Side](#).



Three pieces by local artist Marita Dingus have entered the collection. *A Leg Up* (left), *Buoy Boy* (above), and a secret, larger piece will be making their home in the new Checkpoint 1 display cases. For now, *A Leg Up* is in storage, and little *Buoy Boy* can be found in the temporary art case on ticketing. Next time you are there, see how many reclaimed materials you can name in this endearing, scrappy sculpture.

Also making their way to the new Checkpoint 1 cases are vessels by local artist Barbara Earl Thomas. These pieces feature the artist's iconic paper-cut shapes, rendered in opaque and translucent glass. You can find

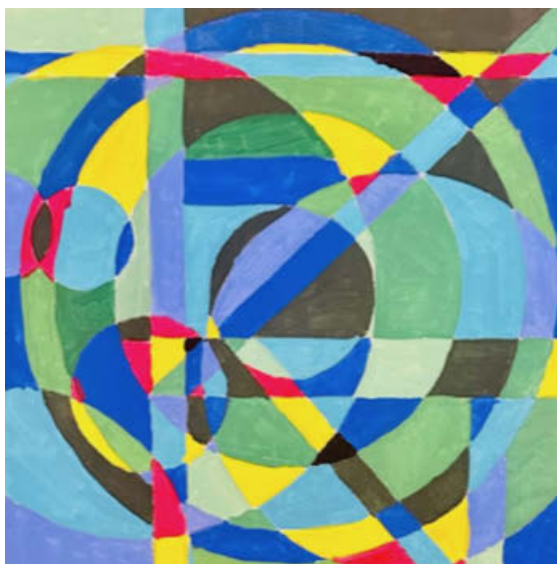


them on temporary display on the fifth floor of the AOB. The blue vase is titled *Fly Home, Earth Bound*, the green is *Earth Bound in Vines*.

A collection of smaller works will find their home in the Commission Office. These pieces were direct acquisitions from local artists and galleries.



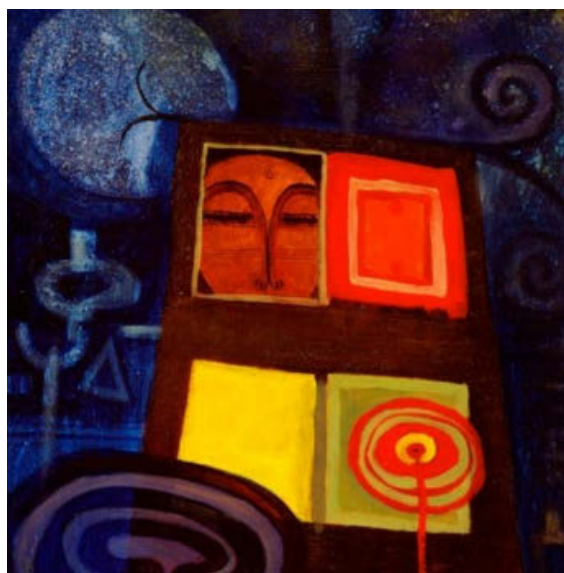
Scaffold Man by Warren Dykeman



Sound Algorithm by Jen Sigerson



Auto Enterprise by Molly Magai



Apartment Life in Seattle by Yeggy
Michael

New Artists Selected

It has been a while since we have updated our list of artists under contract. Let's get caught up and learn the new faces.



[Jen Elek](#)

(Washington)

Restroom: D1

[Jeremy Bert](#)

(Washington)

Restroom: D1

[Sandra Williams](#)

(Texas)

Bollard Project

[Kyle Olson](#)

(Texas)

Bollard Project



[Elyse Pignolet](#)

(California)

Restroom: C16

[KT Hancock](#)

(Washington)

Bollard Project

[De La Torre
Brothers](#)

(Mexico,
California)

Restroom: D11

It has been too long! This is Daphne, the writer of the Public Art Quarterly. I had to momentarily step away from the Port due to health troubles, so the contents of this issue are mostly backlog. The next quarterly will be going out shortly after this one to get back on schedule. We just finished a giant acquisition of pieces for the new Checkpoint 1. The breakdown should be a great, visual-heavy read.

[Until then, thank you for your continuous support of the Public Art Program. \(and fill out that interest form!\)](#)

Your Public Art Program is:
Tommy Gregory, Annabelle Goavec, Pete Fleming,
Christine Lee, and Daphne Maiden

Newsletter written by Daphne Maiden

*All photos above were taken by the Public Art team or sourced from
artist's official websites unless otherwise noted*



More Images of *Vanishing Point*









We can't wait to see you at the next public art event



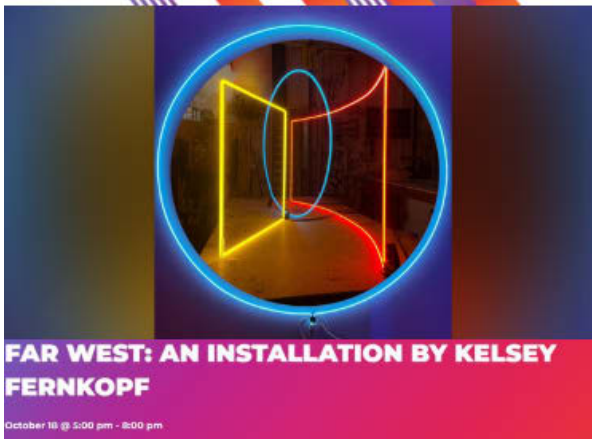
Port of Seattle's Public Art Quarterly

In this issue: Art Events in October, Temporary Art, Checkpoint 1 Teaser, New Installs, and Saying Goodbye?



A Seattle Glass Art Celebration

[Refract \(October 17th-20th\)](#) is upon us once again! If you aren't in the know, Refract is a yearly celebration of regional glass art. Anyone can attend the events being hosted around the city. You can watch live glassblowing, attend workshops, tour artist studios, and more. If you are feeling shy, might I recommend RSVP'ing for one of the special events happening at a Port properties, listed below?



One Night Only! Neon Art at Pier 69

Friday, October 18th @5PM-8PM

We know you want an excuse to stay late on a Friday evening, so we made this reception just for you! Refract liked [our last Kelsey Fernkopf event](#), so we partnered with them to bring a similar, but bigger, experience to the Seattle waterfront. Show up for refreshments, photo-ops, and a few words from the artist. This event will be bustling, and we would love to have port employees apart of this lively celebration of regional art. Don't forget to RSVP!

RSVP by emailing Annabelle Goavec
[goavec.a@portseattle.org]

Glass Art Tour at SEA

**Thursday, October 17th
@3PM-4:40PM**

We are also hosting a tour of the public art collection at the airport. If you haven't been on a tour with us yet, this is your chance.

Space is very limited for this event, so RSVP soon.

RSVP by emailing Annabelle Goavec
[goavec.a@portseattle.org]

Temporary Art

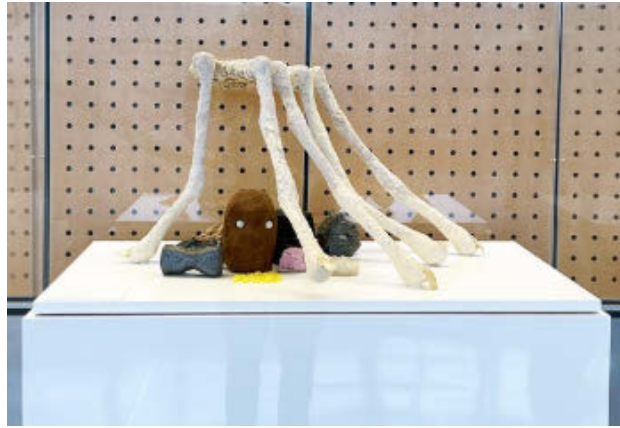


@SEA: For the last season we have had pieces created by local artist [Tuan Nguyen](#) on display. The pieces are

alien, eclectic, and with a certain soul that is immediately recognized upon viewing. Tuan was a staple of the art community in Seattle, and is remembered for his wide range of material, transformative style, sharp mind, and good heart. He died in May at the age of 51 from cancer.



As an artist who commanded raw emotions, the pieces are fittingly titled *If I Die Then Let Me Be Happy* (top) and *Take Me Home* (bottom). These pieces will be on display for about two more weeks. [You can also read more about Tuan's impact in this South Seattle Emerald piece, written by Jas Keimig.](#)



Catch Me: By the end of the month, we will have a new temporary exhibit on Ticketing. We are currently collaborating with Cornish College of the Arts to bring student short films to the airport. These pieces will be sure to grab your attention. Keep an eye out for it!

Teasers

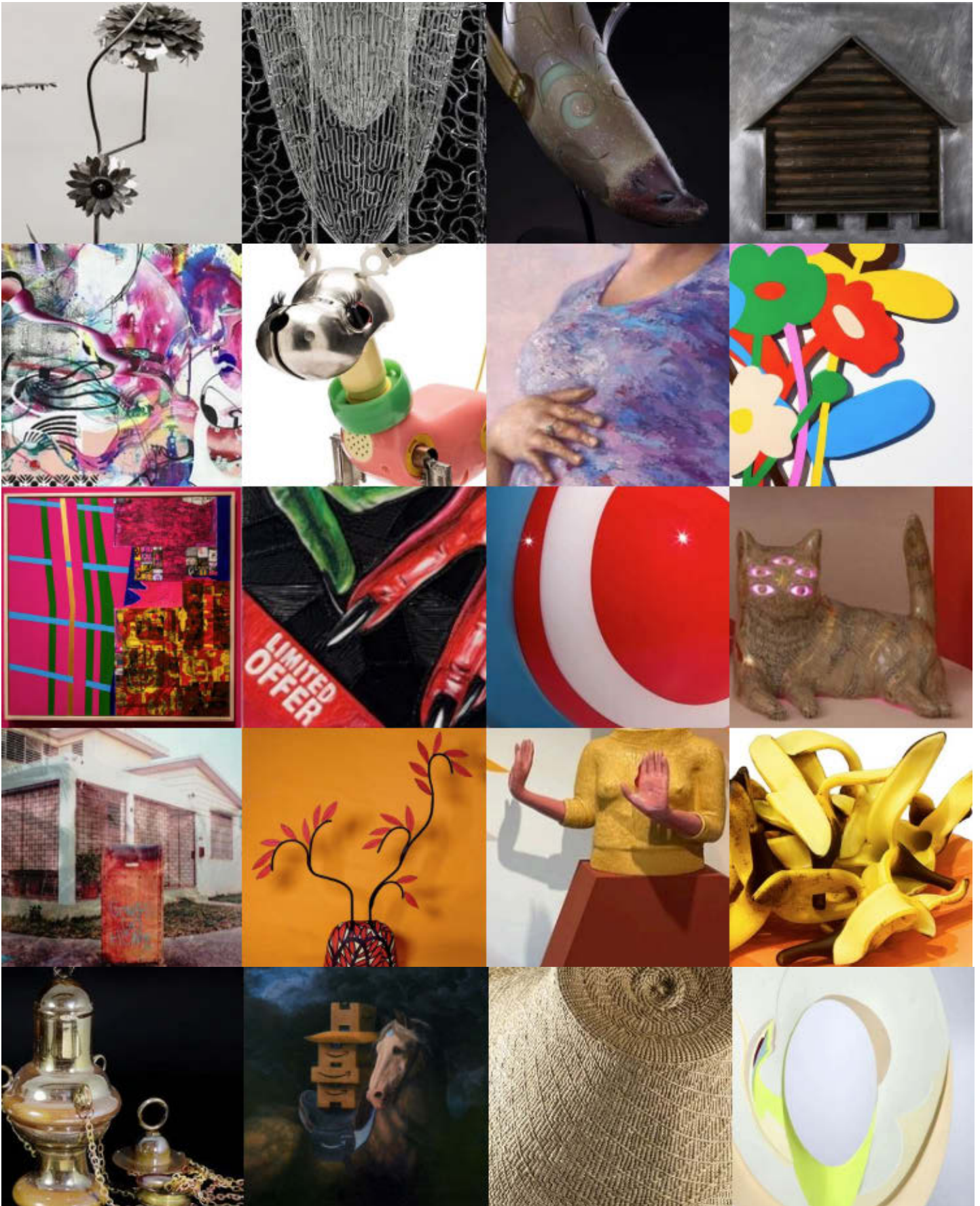
Checkpoint 1: Works are steadily being received to fill every inch of the new Checkpoint 1 area. Future travelers going through the space will have an experience similar to walking through an exhibit.

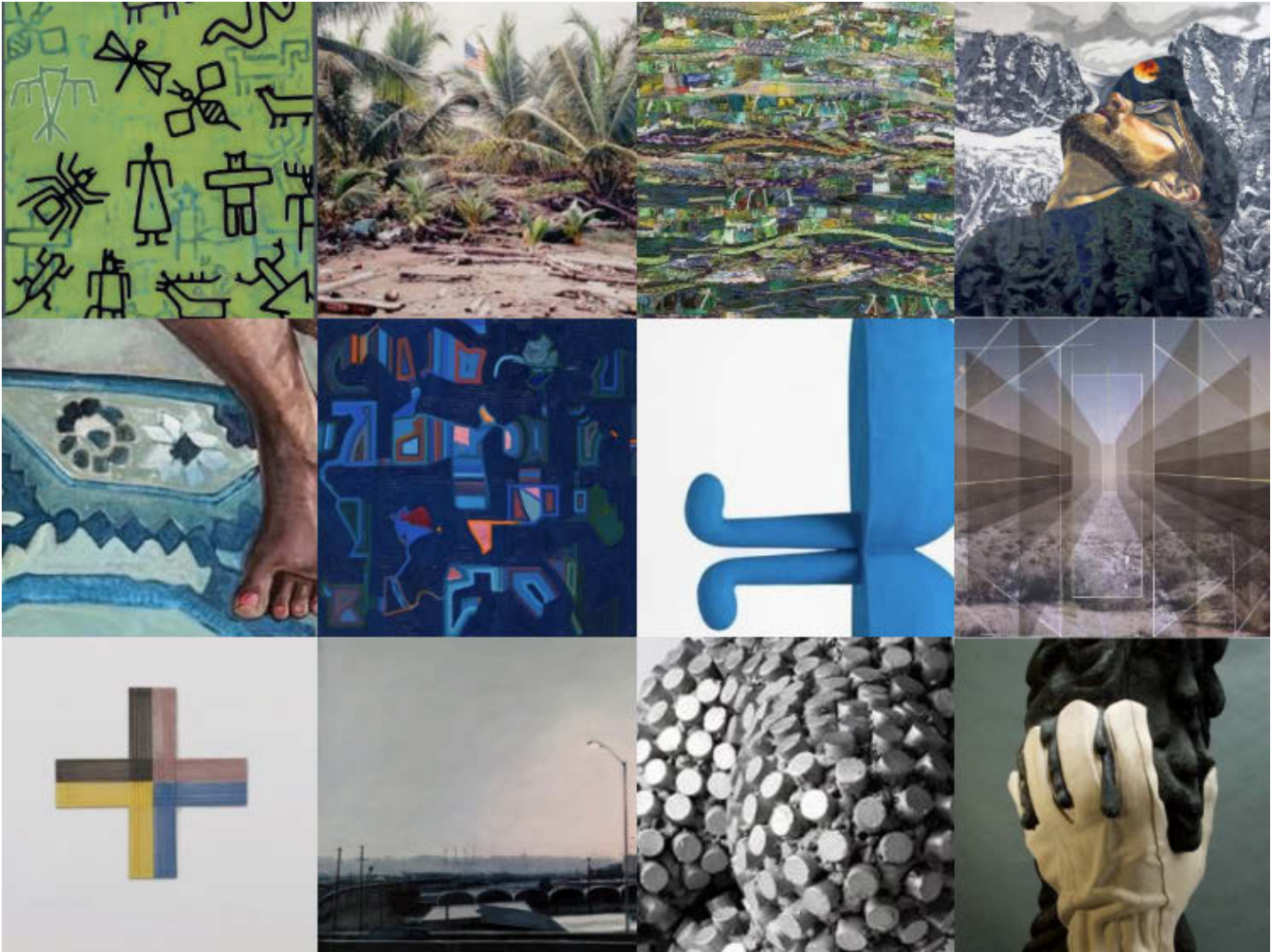
There are too many pieces for a full breakdown in this quarterly, so for now we have teasers for some (not all) of the pieces. You might even recognize some familiar styles in the mix. Let us know what looks familiar, and which pieces have grabbed your attention.

Before the barricades went up in GML Hall, glasswork piece *Northwest Garnering* by [William Morris](#) sat. It has gone into storage for the time being, with the promise it will make a comeback in a new and more integrated location. To the right we have a picture of the work being installed back in 1992.

As for the new pieces...





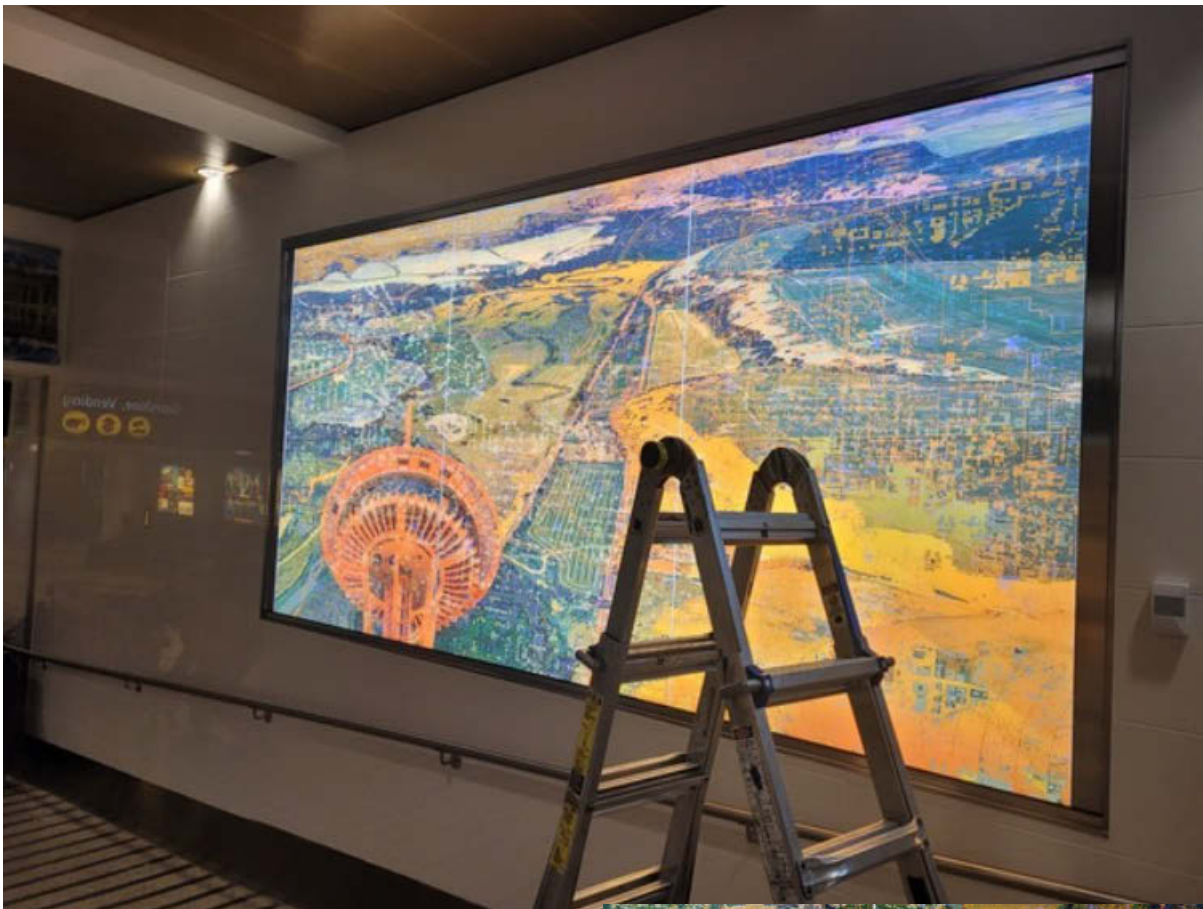


...There is a lot to get excited for!



Things are bubbling outside of Fishermen's Terminal. Artist walks continue between [Mary Coss](#) (Site Improvement), [Ty Juvinel](#) (MInC), and [Shogo Ota](#) (MInC). Some notable news is that Coss will be given a larger footprint for her outdoor art. There will now be three locations with installations, creating a story that stretches through the site.

New Installations



D3 Restroom: [Shuli Sadé's](#) lit-from-within pieces are freshly installed in Concourse D. Sadé describes her body of work as "maps of urban memories." For *Oasis*, there is a conversation happening between the city grids of Seattle and the agricultural patterns of Palouse farmland.





B3 Restrooms: More luminous art lights up the terminal, with new pieces by artists [Bill FitzGibbons](#) and [MiNHi England](#).

FitzGibbons' *Salish Sunset 1* (below), and *Salish Sunset 2* (bottom right) mix traditional artisan glass with cut metal.

MiNHi's pieces feature an infinity room style effect in *Echoes of the Sound* (top), and a rounded, stone-like glass mosaic in *Tumbled by the Sea* (right).





It's not a goodbye, it's a "see you soon"

I'm sorry to say it, but this might be my last time writing for the public art quarterly. My final day is this Friday, October 11th. I started my internship three years ago, and now it is time for me to leave the nest. I will be taking plenty of memories with me, as well as a reignited love for the region and the artists who make it their home. I leave you with my baby, the Public Art Quarterly.

I feel very lucky to have made the first steps towards my career at the gates of my hometown. I will continue to support the spirit of Seattle, and I know the Public Art Program will do the same. Thank you for looking after me!

-Your intern, Daphne Maiden

Your Public Art Team is:

Tommy Gregory, Annabelle Goavec,
Pete Fleming, Christine Lee, Daphne Maiden

Newsletter written by Daphne Maiden

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