

**OCCIDENTAL PROMENADE
MURAL PROJECT**

SILVER CLOUD HOTEL – SEATTLE STADIUM IN PARTNERSHIP WITH FOREST FOR THE TREES

PROJECT SITE: NORTH EXTERIOR WALL — SILVER CLOUD HOTEL SEATTLE STADIUM
ADDRESS: 1046 1ST AVE S, SEATTLE, WA 98134
PROJECT DEADLINE: MAY 31, 2026
TOTAL BUDGET: \$64,500

PROJECT OVERVIEW

THIS PROPOSAL OUTLINES THE DESIGN AND INSTALLATION OF A LANDMARK-SCALE EXTERIOR MURAL LOCATED ON THE **NORTH-FACING FAÇADE OF THE SILVER CLOUD HOTEL – SEATTLE STADIUM**, POSITIONED ALONG THE OCCIDENTAL PROMENADE CORRIDOR.

DELIVERED IN PARTNERSHIP WITH **FOREST FOR THE TREES**, THE MURAL WILL SERVE AS A PERMANENT VISUAL ANCHOR THAT STRENGTHENS THE CORRIDOR'S IDENTITY AND SUPPORTS THE OCCIDENTAL PROMENADE'S NEAR-TERM PUBLIC REALM ENHANCEMENTS.

THE MURAL IS A DEFINED PROJECT ELEMENT IDENTIFIED WITHIN THE OCCIDENTAL PROMENADE NEAR-TERM OPPORTUNITIES FRAMEWORK.

PROJECT ALIGNMENT

THE OCCIDENTAL PROMENADE STAKEHOLDER UPDATE (FEBRUARY 2026) IDENTIFIES A **PAINTED MURAL** AS A NEAR-TERM ENHANCEMENT OPPORTUNITY AND SPECIFIES THE SILVER CLOUD HOTEL BUILDING FACE AS THE MURAL SITE.

PROJECT GOALS

- DELIVER A HIGH-IMPACT MURAL AT A PROMINENT STADIUM DISTRICT LOCATION
- ESTABLISH A PERMANENT VISUAL LANDMARK ALONG THE OCCIDENTAL PROMENADE CORRIDOR
- STRENGTHEN CORRIDOR IDENTITY THROUGH PROFESSIONAL PUBLIC ART INFRASTRUCTURE
- EXECUTE A DURABLE, HIGH-QUALITY INSTALLATION ALIGNED WITHIN GUIDELINES OF THE PIONEER SQUARE PRESERVATION DISTRICT
- COMPLETE INSTALLATION PRIOR TO PEAK SUMMER ACTIVITY AND STADIUM SEASON VISIBILITY

PARTNERSHIP

FOREST FOR THE TREES WILL PROVIDE CURATORIAL OVERSIGHT, ARTIST COORDINATION, AND PROJECT MANAGEMENT SUPPORT TO ENSURE PROFESSIONAL DELIVERY, EXECUTION QUALITY, AND TIMELINE ADHERENCE.

SCOPE OF WORK

INCLUDED PROJECT SCOPE:

- SITE CONFIRMATION AND FEASIBILITY REVIEW
- ARTIST SELECTION AND CONCEPT DEVELOPMENT
- SURFACE PREPARATION AND PRIMING
- PAINT AND MATERIAL PROCUREMENT
- LIFT/SCAFFOLDING COORDINATION AND ACCESS LOGISTICS
- ON-SITE MURAL EXECUTION AND PRODUCTION OVERSIGHT
- FINAL DOCUMENTATION PHOTOGRAPHY
- FINAL ARCHIVE PACKAGE INCLUDING ARTIST STATEMENT AND IMAGERY

NO BRANDING, LOGOS, OR ADVERTISING WILL BE INCORPORATED INTO THE MURAL.

SCHEDULE

COMPLETION DEADLINE: MAY 31, 2026

TOTAL BUDGET: \$64,500

BUDGET INCLUDES ARTIST FEES, FOREST FOR THE TREES OVERSIGHT, SURFACE PREPARATION, MATERIALS, EQUIPMENT RENTALS, INSTALLATION EXECUTION, AND DOCUMENTATION.

DELIVERABLES

- COMPLETED EXTERIOR MURAL ON THE SILVER CLOUD HOTEL NORTH FAÇADE
- HIGH-RESOLUTION FINAL PHOTOGRAPHY DOCUMENTATION
- ARTIST STATEMENT AND PROJECT ARCHIVE PACKAGE
- COMPLETION CONFIRMATION BY MAY 31, 2026

145' W

95' H



PRZEMEK BLEJZYK (SAINER)

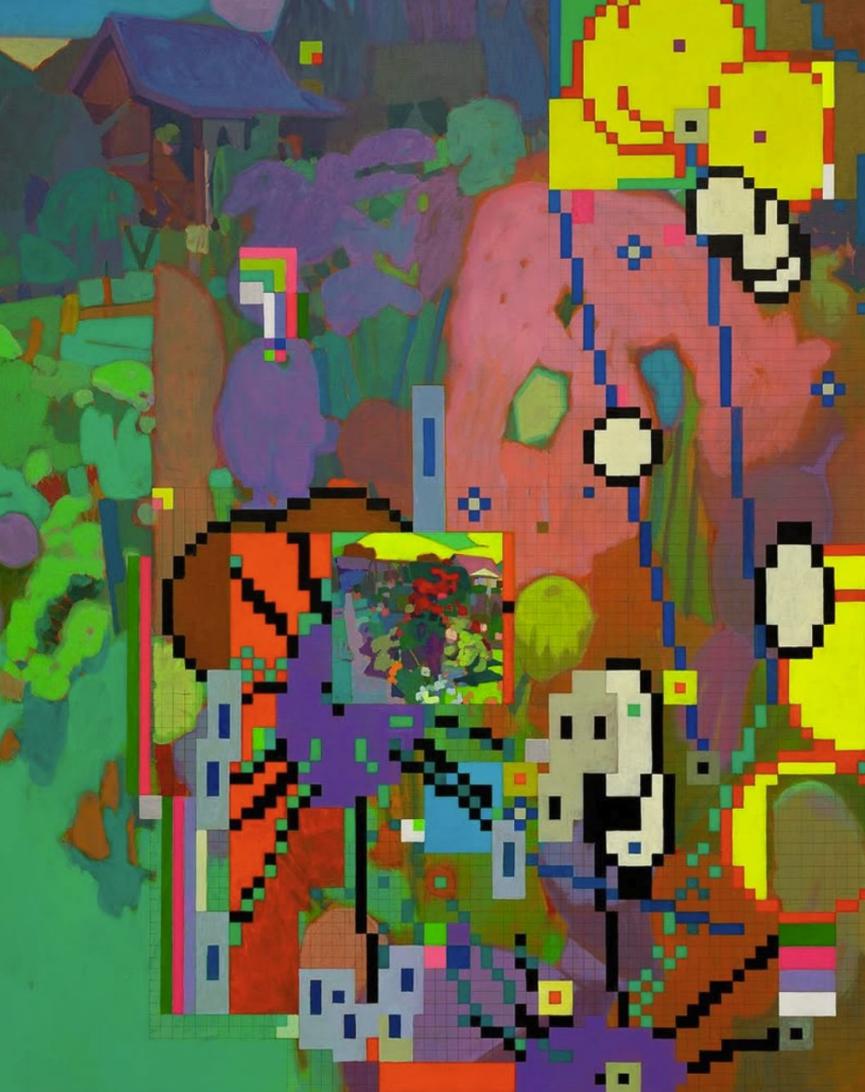
IS A CONTEMPORARY STUDIO PAINTER WHOSE WORK HAS A STRONG, UNDENIABLE CONNECTION WITH PAINTERLY TRADITION AND HISTORY. HE HAS BUILT HIS NAME AS ONE OF THE MORE ACCOMPLISHED MURALISTS OF THE PAST DECADES. LOOKING AT THE LEGACY OF RENOWNED IMPRESSIONISTS AND FAUVISTS, AND INFLUENCED BY MODERN-DAY AESTHETICS, HE IS BUILDING A DISTINCTIVE ŒUVRE THAT MERGES THEIR PROFOUND PERCEPTION WITH THE SENSORY OVERLOAD AND HYPER-VIBRANCY OF THE 21ST CENTURY.

'I AM MORE INTERESTED IN DESCRIBING THE TIMES THROUGH CONTEMPORARY MECHANISMS OF VISION. WHEN I DRAW LANDSCAPES IN MY SKETCHBOOKS, I SOMETIMES COMBINE A COUPLE OF THEM ON ONE PAGE TO CREATE ONE COMPOSITION MADE OUT OF DIFFERENT VIEWS CONNECTED BY A RELATION OF COLORS. THE SCREENS ON OUR COMPUTERS, TV SETS, OR SMARTPHONES, ARE DIVIDED INTO MULTIPLE WINDOWS THAT WE SEE AT THE SAME TIME. RATHER THAN REPRODUCING THE ICONS THAT SURROUND US, I WANT TO EXPLORE CONTEMPORARY PAINTING THROUGH THE WAY WE CONSUME IMAGES.'

RESUME

2025 KOLORGANISM, KÜNSTLERHAUS, VIENNA, AUSTRIA
2023 KOLOOR, NATIONAL MUSEUM IN GDANSK, POLAND
2022 KOLORYTM, CONTEMPORARY ART CENTER HANGAR 107, ROUEN, FRANCE
2019 MODULATIONS, BRAIN DAMAGE GALLERY, LUBLIN, POLAND
2017 CHAOTIC HARMONY, OPENSOURCE GALLERY, PARIS, FRANCE
2013 NEVERLAND, ITINERRANCE GALLERY, PARIS, FRANCE
WYSTAWY GRUPOWE / GROUP SHOWS
2025 1+1+1, KORDEGARDA. GALLERY OF THE NATIONAL CENTRE FOR CULTURE, WARSAW, POLAND
2024 WE ARE HERE, PETIT PALAIS - FINE ARTS MUSEUM OF PARIS, PARIS, FRANCE
2024 LOADING. L'ART URBAIN À L'ÈRE NUMÉRIQUE, GRAND PALAIS IMMERSIF, PARIS, FRANCE
2023 POLYREALITY, HIVE CONTEMPORARY ART CENTER, BEIJING, CHINA
2022 RETRANSMISSION_, MIRUS GALLER, DENVER, USA
2020 PAPERS PLEASE, COLAB GALLERY, WEIL AM RHEIN, GERMANY
2018 HOMELESS, VOID PROJECTS, MIAMI, USA
WORKS ON PAPER, BEERS GALLERY, LONDON, UK
SCOPE ART SHOW, COLAB GALLERY, BASEL, SWITZERLAND
NOWY PORZĄDEK, CENTRUM PRASKIE KONESER, WARSAW, POLAND
2KM3, SAINT GERVAIS LES BAINS, FRANCE





ARTIST METHODOLOGY: COLOR, LANDSCAPE, AND SITE RESPONSE

PRZEMEK BLEJZYK (SAINER) WAS SELECTED FOR THIS PROJECT BECAUSE OF HIS ABILITY TO TRANSLATE THE LANGUAGE OF LANDSCAPE PAINTING INTO MONUMENTAL WORKS THAT RESPOND DIRECTLY TO ARCHITECTURE AND ENVIRONMENT. HIS MURALS ARE ROOTED IN A PAINTERLY PRACTICE THAT STUDIES HOW COLOR, LIGHT, AND ATMOSPHERE OPERATE WITHIN A LANDSCAPE AND HOW THOSE RELATIONSHIPS CAN BE TRANSLATED ONTO LARGE ARCHITECTURAL SURFACES.

COLOR THEORY IS CENTRAL TO THIS PROCESS. RATHER THAN USING COLOR ILLUSTRATIVELY, SAINER BUILDS COMPOSITIONS THROUGH CAREFULLY BALANCED COLOR RELATIONSHIPS THAT CREATE DEPTH, MOVEMENT, AND SPATIAL RHYTHM ACROSS THE SURFACE OF A BUILDING. THESE COLOR STRUCTURES ALLOW THE MURAL TO READ CLEARLY AT LARGE SCALE WHILE REMAINING VISUALLY DYNAMIC WHEN EXPERIENCED FROM DIFFERENT VANTAGE POINTS ALONG THE PUBLIC REALM.

BECAUSE THIS APPROACH IS GROUNDED IN OBSERVING THE SITE ITSELF, THE FINAL COMPOSITION CANNOT BE FULLY PREDETERMINED IN ADVANCE. SAINER TYPICALLY DEVELOPS THE WORK THROUGH ON-SITE STUDIES OF THE SURROUNDING ENVIRONMENT—RESPONDING TO THE ARCHITECTURE, THE SCALE OF THE FAÇADE, THE QUALITY OF LIGHT, AND THE SPATIAL EXPERIENCE OF THE CORRIDOR. THIS PROCESS ALLOWS THE MURAL TO EMERGE DIRECTLY FROM THE CONDITIONS OF THE PLACE RATHER THAN APPLYING A FIXED GRAPHIC IMAGE TO THE BUILDING.

FOR THIS REASON, THE MOST ACCURATE REPRESENTATION OF THE PROPOSED WORK IS FOUND IN THE ARTIST'S EXISTING BODY OF MURALS, WHICH DEMONSTRATE HOW HIS COMPOSITIONS TRANSLATE LANDSCAPE OBSERVATION AND COLOR RELATIONSHIPS INTO LARGE-SCALE ARCHITECTURAL PAINTINGS. THESE PAST WORKS PROVIDE A CLEAR PRECEDENT FOR THE TYPE OF VISUAL OUTCOME AND ARTISTIC APPROACH ANTICIPATED FOR THE OCCIDENTAL PROMENADE SITE.

INTRODUCING A LARGE-SCALE ABSTRACTED LANDSCAPE INTO THIS URBAN ENVIRONMENT IS ALSO PARTICULARLY MEANINGFUL WITHIN THE CONTEXT OF SEATTLE, A CITY DEFINED BY THE CONSTANT DIALOGUE BETWEEN THE BUILT ENVIRONMENT AND THE SURROUNDING NATURAL LANDSCAPE. THROUGH COLOR, ATMOSPHERE, AND SPATIAL COMPOSITION, THE MURAL WILL FUNCTION AS A CONTEMPORARY LANDSCAPE EMBEDDED WITHIN THE ARCHITECTURAL FABRIC OF THE CORRIDOR.



GARDEN STUDIES
LUBECK, GERMANY 2023



*KOLORGANISM270925 [IN MEMORY OF NIEMEN]
OPOLE, POLAND 2025*



KOLORGANISM211024
WUPPERTAL, GERMANY 2024



[LEARN MORE ABOUT THE ARTIST](#)

VIDEO FROM POPULUS COLLECTION



DISTINGUISHING STREET ART FROM CONTEMPORARY MURALISM

IN RECENT YEARS, THE RAPID EXPANSION OF CIVIC MURAL PROGRAMS HAS BLURRED AN IMPORTANT DISTINCTION BETWEEN STREET ART AND CONTEMPORARY MURALISM. WHILE THE TWO ARE OFTEN GROUPED TOGETHER UNDER THE BROAD CATEGORY OF "MURALS," THEY ORIGINATE FROM DIFFERENT ARTISTIC TRADITIONS AND ARE DEVELOPED THROUGH FUNDAMENTALLY DIFFERENT APPROACHES.

STREET ART EMERGED FROM INFORMAL AND SPONTANEOUS URBAN EXPRESSION. ITS VISUAL LANGUAGE TYPICALLY PRIORITIZES IMMEDIACY, GRAPHIC CLARITY, AND RECOGNIZABLE IMAGERY. AS CITIES HAVE EMBRACED MURALS AS TOOLS FOR PLACEMAKING AND VISUAL ACTIVATION, MANY CIVIC PROGRAMS HAVE ADOPTED THIS STREET-ART AESTHETIC—OFTEN FAVORING ILLUSTRATIVE COMPOSITIONS, SYMBOLIC CHARACTERS, OR EASILY RECOGNIZABLE SUBJECTS INTENDED TO CREATE AN IMMEDIATE VISUAL IMPACT.

WHILE THESE APPROACHES CAN GENERATE ATTENTION AND MOMENTARY EXCITEMENT, THEY FREQUENTLY PRIORITIZE VISUAL NOVELTY OVER ARTISTIC DEPTH OR LONG-TERM INTEGRATION WITH THE ARCHITECTURE AND CHARACTER OF THE SURROUNDING ENVIRONMENT. AS A RESULT, MANY MURALS PRODUCED THROUGH THIS MODEL FUNCTION MORE AS LARGE-SCALE ILLUSTRATIONS THAN AS ENDURING WORKS OF PUBLIC ART.



CONTEMPORARY MURALISM OPERATES WITHIN A DIFFERENT LINEAGE. ROOTED IN TRADITIONS OF PUBLIC PAINTING AND ARCHITECTURAL ART, CONTEMPORARY MURALISTS APPROACH THE WALL AS A PERMANENT PICTORIAL SURFACE. THE EMPHASIS SHIFTS FROM GRAPHIC IMAGERY TOWARD COMPOSITION, COLOR RELATIONSHIPS, SPATIAL DEPTH, AND THE DIALOGUE BETWEEN THE ARTWORK, THE ARCHITECTURE, AND THE SURROUNDING ENVIRONMENT.

WITHIN THIS TRADITION, THE MURAL BECOMES LESS ABOUT PLACING A RECOGNIZABLE IMAGE ONTO A BUILDING AND MORE ABOUT CREATING A WORK THAT IS INTEGRATED WITH THE SCALE, STRUCTURE, AND SPATIAL EXPERIENCE OF THE SITE. WHEN EXECUTED SUCCESSFULLY, THESE WORKS AGE ALONGSIDE THE ARCHITECTURE AND CONTRIBUTE MEANINGFULLY TO THE VISUAL IDENTITY OF A PLACE.

THE INTENTION FOR THE OCCIDENTAL PROMENADE PROJECT IS TO ALIGN WITH THIS TRADITION OF CONTEMPORARY MURALISM. RATHER THAN PRODUCING A MURAL DRIVEN BY GRAPHIC IMAGERY OR SHORT-TERM VISUAL TRENDS, THE PROJECT SEEKS TO INTRODUCE A MONUMENTAL PAINTING THAT ENGAGES WITH THE ARCHITECTURE OF THE BUILDING AND THE BROADER URBAN LANDSCAPE OF THE CORRIDOR.

BY COMMISSIONING AN ARTIST WHOSE PRACTICE IS GROUNDED IN PAINTERLY DISCIPLINE, COLOR THEORY, AND SITE-RESPONSIVE COMPOSITION, THE PROJECT AIMS TO ESTABLISH A STANDARD OF PUBLIC ARTWORK THAT PRIORITIZES ARTISTIC QUALITY, PERMANENCE, AND THOUGHTFUL INTEGRATION WITH THE BUILT ENVIRONMENT.

