



OFFICE OF ARTS & CULTURE
SEATTLE

Landmarks Preservation Board
600 4th Avenue, Floor
Seattle, WA 98124-4649

March 30, 2021

Dear Landmarks Preservation Board,

In 2016, the Office of Arts & Culture received permission from the Landmarks Board to install artwork in the 14 window niches of the Cal Anderson Gatehouse on Capitol Hill. At that time, our office proposed a one year collaborative pilot, working with Seattle Public Utilities (SPU), and Seattle Parks and Recreation's – Huskies Out of School Time program with youth from Washington Middle School, to create temporary banners. Since 2016 we have been able to reiterate this project in to install art temporarily in the niches using removable environmentally friendly vinyl, non-toxic to the historic building.

Three series of artworks have been previously approved and installed:

- 1st series of artworks: May 2016 – Dec. 2016 "Seasons All Around"
- 2nd series of artworks: Jan. 2017 – May 2018 "Home, Change, and Survival"
- 3rd series of artworks: May 2018 – May 2019

The 4th in this series of artwork is *tentatively* proposed for Summer 2021- Summer 2022 that will in form (fabrication and installation method) remain the same as prior iterations. This upcoming series, however, will not include an in-school teaching artist working directly with youth for the creation of the artwork. Due to Covid-19, public health advisory and school closures it is not possible for this project to replicate prior years to work with youth and a teaching artist. This series, tentatively proposed to be installed in Summer 2021 seeks to work with an individual artist to create artwork that will bring awareness and thematically connect to the Aids Memorial Pathway and align with the timing of the permanent artwork sculptures in Cal Anderson Park. The installation timeline is tentative and will be determined in close coordination with SPU and Parks in relation to activity within the park.

The Aids Memorial Pathway is a community driven and collaboratively funded project that uses public art to create a physical place for remembrance and reflection; utilize technology to share stories about the epidemic and the diverse community responses to the crisis; and provide a call to action to end HIV/AIDS, stigma, and discrimination. Three permanent artworks are being planned for in and adjacent to the park and it is desired by Seattle Public Utilities to have this temporary art in the Cal Anderson Gatehouse to be thematically connected the inaugural year of the AMP project.

The selected artist Clare Johnson, participated in a "AMP Public Art Bootcamp" that was coordinated by the Office of Arts and Culture and AMP Project Staff and selected for her work style and community outreach experience. Her work is illustrative in aesthetic and easily accessible and has been conducting interviews and research in the development of her design that will have some community engagement element as public health advisories allow. Please find attached imagery from a prior year of the installation, two example images of the selected artist's work, and a map of the park with the gatehouse location indicated, and a summary of the installation method.

We are writing to request approval for a fourth series of artworks and continuation of this program. SPU, Parks and Arts have agreed to continue this program contingent upon Landmarks Board approval.

Thank you,
Maija McKnight

Public Art Project Manager
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Jenny A. Durkan, Mayor | Randy Engstrom, Director

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Photos from the 1st series at Cal Anderson Gatehouse
Before without artwork and After with artwork



Artwork Proposal

Artist Clare Johnson

Theme: HIV/AIDS and Family

The art will be organized around a broadly-defined theme of family and HIV/AIDS – using that lens to explore four local individuals' experiences of the AIDS crisis via interviews that are excerpted and quoted in the arch above each artwork. The combination of words and artwork will anonymously share their personal perspectives in open-ended ways that the viewers can connect with emotionally to learn from, empathize with, or see themselves in.

Each artwork design is inspired by various aspects of its corresponding interviewee and quote, developing scenes to subtly suggest relevant emotional states in combination with scenery that nods to the interviewees' own histories and places that are meaningful to them. The art will also include objects or details in each scene that are of significance to that interviewee. Many scenes will interweave a fanciful or quirky sense of fun – drawing people in to seek out more details, and balancing out some of the tougher themes brought up in the quotes. This is to help ensure that the art is a positive, enjoyable presence in the park, especially because this project, like The AMP itself, is meant to raise awareness and create space for remembrance, but also to celebrate our impacted communities and facilitate connection and healing.

The art will be made of crisp line drawings, colored in with bright vibrant colors (a bit like a stained glass window). Each drawing will have a heavy focus on a different part of the color wheel, so that together they create a large rainbow. This is to create a strong aesthetic that draws park-goers' attention to the project in a pleasing way, and to celebrate the queer communities that myself and the interview subjects come from. For the final designs, these will be shown on a black background to frame them and help the colors pop. Including the edges of the paper in this way is also meant to showcase the handmade nature of the original art, showing an intimacy to match that of the quotes.

Within the drawings, empty white borders will gently suggest a window frame, with the horizontal empty white line cutting through like a window rail. This is inspired by the project site, and also in acknowledgement that losses from HIV/AIDS cut through the entire landscape of our lives, our city, our communities. The level of this empty "window rail" is different for each interviewee, so that where multiple drawings stem from the same interview, their window rail placement helps them match each other and read as a set. The doorway arch statement provides the project context, and the imagery and quotes can be then viewed either clockwise or counterclockwise to create a narrative.

These 13 quotes all come from interviews with 3 local HIV/AIDS long-term survivors, and 1 surviving family member of a local artist/teacher lost to AIDS in 1995. The survivors interviewed include 2 longest-term survivors, diagnosed years before our current era of effective HIV treatment. Most of the people interviewed also do crucial community work around HIV/AIDS, but here the art is inspired by their own personal experiences with HIV and family.

Arch above Doorway
(rough sketch; actual color would be created using acrylic artist ink as in drawings)

(DOOR)



We had 2 young kids, my traditional Japanese mother downstairs, and my gay ex-husband across the street dying of AIDS, having dinner with us every night. Family's what we make it.

1st to Left of Door

- Details / Themes:**
- art studio + creative projects
 - treasure map + treasure chest in different rooms
 - playful / adventurous
 - domestic world
 - patchwork family

Add to all 4 drawings for this sequence:

- elephant + globe to reference deceased artist's collage art with Pink Elephant sign and P-I Globe
- string lights + candles to reference the altars he made
- dog + 2 cats they had



His brother called to say "I don't wanna see him, can you tell him not to visit? I have kids." My heart was breaking because this man my family loved was dying. His family didn't care.

1st to Right of Door

- Details / Themes:**
- play + creativity
 - strange words / surprising discoveries
 - playful / adventurous
 - domestic world
 - precarious connections (mailbox)
 - death / the unknown (cliff)
 - Ravenna Park atmosphere

Add to all 4 drawings for this sequence:

- elephant + globe to reference deceased artist's collage art with Pink Elephant sign and P-I Globe
- string lights + candles to reference the altars he made
- dog + 2 cats they had



There was a generation of us who learned how to be with people when they're dying, way younger than usual. In our 30s, we knew how to put on a memorial, how to do whatever was needed.

2nd to Right of Door (above fence)

- Details / Themes:**
- bridges + trees + ravine (Ravenna Park)
 - hints of treasure map or scavenger hunt
 - play + creativity
 - building homes perched above the unknown
 - homes built in strange ways / pieced together surprisingly (like just figuring it out)

Add to all 4 drawings for this sequence:

- elephant + globe to reference deceased artist's collage art with Pink Elephant sign and P-I Globe
- string lights + candles to reference the altars he made
- dog + 2 cats they had



The memorial here was the only way his mom got to mourn, because back home they pretended he died of cancer. Our obituary and the one his family wrote are like 2 different people.

East Curve (south side)

- Details / Themes:**
- islands like slideshows from times of life
 - hints of treasure map or scavenger hunt
 - play + creativity + art
 - 1st apartment in PA
 - traveling west to Seattle (tent + Rockies)
 - final trip to Hawaii
 - ashes under fir tree
 - sunshine / sunbathing
 - childhood toy

Add to all 4 drawings for this sequence:

- elephant + globe to reference deceased artist's collage art with Pink Elephant sign and P-I Globe
- string lights + candles to reference the altars he made
- dog + 2 cats they had



My happy family fell apart when my father died. With my HIV diagnosis I thought I would die early like he did. I never told my mother my status, we could never talk about anything.

East Curve (north side)

- Details / Themes:**
- steep hilly cities
 - lots of markets + food + restaurants
 - a distance that can't be bridged
 - something obscured or intangible
 - small missing piece (empty house shape)
 - graffiti + street art
 - urban environment with tons to discover
 - books + writing stuff in city
 - also medicines + herbs



There's definitely a huge family theme that gets overlooked when it comes to HIV/AIDS. For a lot of us it's very intergenerational and connected to deep-rooted familial trauma.

1st Above Water (east / left side if facing from water)

- Details / Themes:**
- other worlds inside tree trunk (travel + spanning space/time)
 - ornate city architecture (Port Townsend + New Orleans)
 - buildings filled in with plants (like patchwork quilt) where touching branches
 - tree for family / roots
 - empty house shapes for lost family
 - details in windows for food, travel, play, friendship

Add to all 5 drawings for this sequence:

- water (connection to home + lost family)
- plants (for her mentor)



I've been HIV+ since birth. I was put in foster care when my mother was hospitalized due to AIDS-related complications. By the time I was 10, I'd lost my mom, brother and grandma to AIDS.



2nd Above Water

- Details / Themes:**
- 4 homes for lost family members
 - isolation / loss
 - grounded in something that moves / changes
 - mysterious logic of how to grow / live in this reality
 - Victorian architecture (Port Townsend + New Orleans)
 - kid stuff in front home

Add to all 5 drawings for this sequence:

- water (connection to home + lost family)
- plants (for her mentor)

They didn't tell me what was happening until I was 7. They were waiting to see if I was gonna live. Back then a lot of HIV+ children had a 1-5 year lifespan, people died real quick.



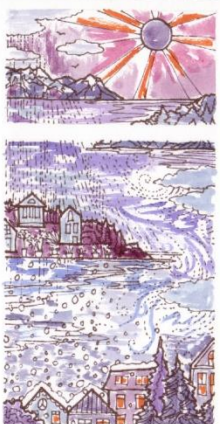
3rd Above Water

- Details / Themes:**
- 4 empty trees for lost family members
 - growing in surprising conditions (rooftop tree house)
 - storm in distance could be approaching or receding
 - Victorian architecture (Port Townsend + New Orleans)
 - details in windows for food, travel, play, friendship
 - slight change in horizon (time / progressions)

Add to all 5 drawings for this sequence:

- water (connection to home + lost family)
- plants (for her mentor)

I was lucky to have case managers and folks that cared. I stayed a child as much as I could. I also focused on caring for my brother emotionally—it was really hard to focus on myself at that time.



4th Above Water

- Details / Themes:**
- Puget Sound landscape
 - weather / seasons changing (time passing)
 - homes grounded on islands, in groups
 - distant / backed up focus (bigger picture)
 - details in windows for food, travel, play, friendship
 - some kid stuff / games
 - slight change in horizon (time / progressions)

Add to all 5 drawings for this sequence:

- water (connection to home + lost family)
- plants (for her mentor)

A camp for kids living with HIV was my first real community. The mentor they provided is now my closest family member. Without her, I don't think I would be the best person I am today.



5th Above Water (west / right side if facing from water)

- Details / Themes:**
- Lake Wenatchee YMCA Camp atmosphere + architecture (steep banks + variety of cabins)
 - tree mirroring 1st in series (community, family)
 - games + sports (table tennis, snorkel, swim stuff, arts/crafts)
 - closer focus for tons of fun details
 - building connections (stairs, bridges, ladders)
 - play + kid stuff
 - some funny animals

Add to all 5 drawings for this sequence:

- water (connection to home + lost family)
- plants (for her mentor)

Our kids are with us because addiction took their birth parents away. Structural forces influenced the choices their parents had, and the ways they could or couldn't access support.



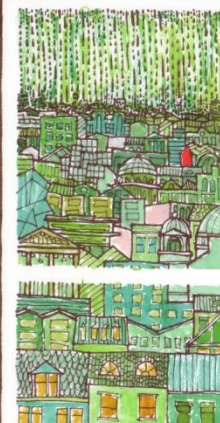
West Curve (north side)

- Details / Themes:**
- 5 homes clustered from tangle of different trunks / branches (family members)
 - vibrant mixture of different leaf shapes
 - domestic details (food + clothes + cooking)
 - cozy homes
 - uncertain landscape (unknowns / blanks)
 - crowded entangled with lacking
 - kid stuff + games / sports in some of the houses
 - bridges / ladders connecting branches

Add to all 3 drawings for this sequence:

- shoes
- bike
- dogs

When I got my HIV diagnosis, I went through a bad period. The routine of caring for my kids, making their breakfast, nourishing them, actually ritualized better caring for myself too.



West Curve (south side)

- Details / Themes:**
- Berlin atmosphere (his first HIV/AIDS work)
 - relentless buildings / city history / crumbling / scars on landscape from war
 - old buildings + glass + concrete
 - rain / grey weather
 - blank buildings like people disappearing
 - in contrast to highly detailed buildings with human touches in windows

Add to all 3 drawings for this sequence:

- shoes
- bike
- dogs

The need to be
here for my kids is
what made me value my
own health again. There were
many times in my life where
I didn't feel like I had a lot of worth
—I'm not in that space now.

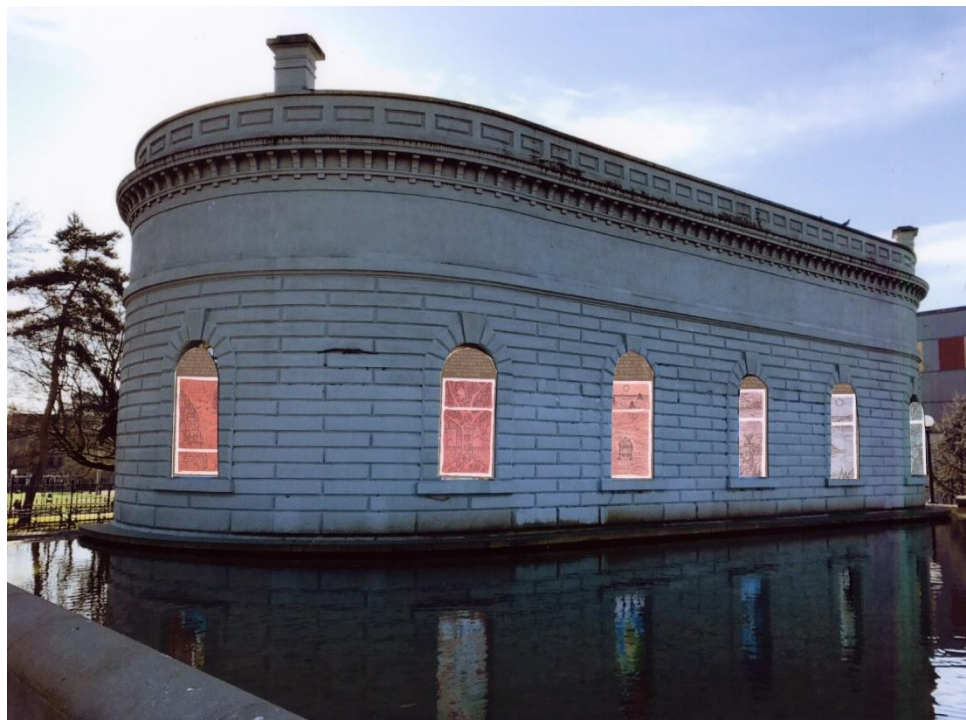
West Curve (south side)

Details / Themes:

- Northwest / Bunien atmosphere
- calm + grounded
- connected to nature
 - + water + trees
- homebuilding / family life
- rain / grey weather
- sun centered in changing weather
- domestic details esp. in central house
- kid stuff + cooking in windows

Add to all 3 drawings for this sequence:

- shoes
- bike
- dogs



Map of Cal Anderson Park with Historic Gatehouse Noted



Cal Anderson Park Master Plan

The City will be contractin with Imagine Visual Service to Complete the following items

Imagine Visual Service was the vendor used for installation in prior years of this project

Reproduce and install the artwork in the following locations

- 13 window niches approximately: 36" x 83"
- 1 archway above a doorway approximately: 49" x 65"
- 11" x 17" printed sign that includes artwork, artist and commission information will be placed on the door

Material

Each image will be printed on an adhesive vinyl material, 3M Brand Scotchcal – Graphic Film for Textured Surfaces, 2-mil, removable, environmentally friendly, and non-toxic to the historic landmark building

- Each image have printed on top, Seal Print Sheild – Anti-Graffiti Film - a Shield Anti-Graffiti high performance PCTFE film that protects UV and ink-jet This plasticizer and stabilizer free film shall also offer a moisture barrier and be flame resistant.

Schedule and Coordination

- Consult and coordinate with the City the installation of artworks at the Cal Anderson Gate House tentatively set for Summer 2021. Installation will be completed in one day unless otherwise negotiated with the City.
- Consult and coordinate with the City the de-installation of the artwork and clean-up of any adhesive will be removed and site's appearance restored to original state at dates to be determined. De-installation will be completed in one to three days unless otherwise negotiated with the City.