

PORT OF SEATTLE
MEMORANDUM

COMMISSION AGENDA

Item No. _____ 5c

Date of Meeting _____ June 2, 2009

DATE: May 28, 2009

TO: Tay Yoshitani, Chief Executive Officer

FROM: Colleen McPoland, Aviation Art Program Manager
Keith Gillin, Manager, Architecture and Standards

SUBJECT: Appointment of New Members to the Art Oversight Committee

ACTION REQUESTED

Request Commission ratification of the appointment of two new external members of the Port's Art Oversight Committee, Cheryl dos Remedios as "visual art curator" and Genevieve Tremblay as "representative of the regional visual arts community," in accordance with the Port's Art Program Policy and Guidelines.

BACKGROUND

The purpose of the Art Oversight Committee (AOC) is to provide guidance, leadership, and support to the Port of Seattle in its policy to obtain and incorporate into Port projects high-quality, contemporary art that engages and reflects the Northwest culture and environment as experienced by diverse cultures. The AOC provides consistent oversight and policy guidance to the art program at all Port-owned facilities.

There are up to eight members of the AOC, including a Port Commissioner, up to three Port staff members and four external representatives from the art and architecture community. External members on the AOC serve one three-year term. They are eligible for re-appointment for a second three-year term. Only two members can be rotated off the committee in any one year. Currently, there are two vacancies on the AOC.

To broaden its representation and outlook, the AOC decided to look beyond the established nexus of the Seattle arts community, which has been heavily represented on the AOC since its inception, to the surrounding communities in King County when vacancies on the AOC arise. This expanded outreach will give a greater voice to the arts communities throughout the Puget Sound region and will bring more depth and diversity to the Port's Art Program.

COMMISSION AGENDA

T. Yoshitani, Chief Executive Officer

May 28, 2009

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The specific requirements and procedures for AOC membership are outlined in the Port of Seattle Art Program Policy and Guidelines, which were approved by the Commission on August 26, 2008 and are as follows:

AOC MEMBERSHIP:

The AOC is to be comprised of up to eight members, five appointed by the Port Commission and three appointed by the Chief Executive Officer.

- *Appointments to AOC by the Port Commission:*
 1. Port Commission President (or a Commissioner appointed by the Commission President).
 2. Representative of the regional visual arts community.
 3. Visual artist.
 4. Visual art curator.
 5. Architect familiar with the Port's design vision and standards.
- *Appointments to AOC by the Chief Executive Officer:*
 1. Seaport Managing Director or designee.
 2. Real Estate Managing Director or designee.
 3. Airport Managing Director or designee.

EXTERNAL AOC MEMBERSHIP PROCEDURES:

Persons wishing to be considered for AOC membership:

- May submit a Letter of Interest and resume to the Port;
- May be nominated by citizens of the region; or
- May be nominated by current and past members of the AOC.

The Port will, as needed, post notices of open AOC positions with submission requirements in local media, appropriate electronic outlets, and on the Port's webpage. *(Such postings to be issued if nominations or letters of interest have not resulted in qualified applicants for the open positions.)*

Current AOC members will review applications, conduct interviews with applicants as necessary and forward recommendations to the POS Commission.

Following these procedures, the names of individuals who met the identified criteria were sent to the AOC for review. After reviewing the applications, the AOC recommends for Commission approval two extremely well-qualified applicants to fill the vacant positions on the committee.

- Cheryl dos Remedios, to fill the position of "visual art curator," vacated by Peggy Weiss in 2008;
- Genevieve Tremblay to fill the position of "representative of the regional visual arts community".

Their resumes are attached.

Cheryl dos Remédios

6220 S Norfolk Street, Seattle, WA 98118 | 206.722.2222 | cheryldosremedios@gmail.com

Professional Experience

Arts Administration

Visual Arts Coordinator, City of Kent, November 2006 – present

Coordinated the City of Kent's first landmark designation in partnership with King County Historic Preservation, SvR Design, City of Kent Planning and City of Kent Environmental Engineering for the Herbert Bayer *Earthworks*, received "exceptional significance" status.

Organized collaboration between the University of Washington Department of Landscape Architecture and City of Kent Public Works, sponsored by the Kent Arts Commission. Studio led by Nancy Rottle.

Co-curated *channeling herbert: earthworks · artworks · public works*. Participating artists, landscape architects and historians: Beverly Pepper, Richard Haag, Charles Birnbaum, Gwen Chanzit, T. Allan Comp, Agnes Denes, Patricia Johanson, Dennis Oppenheim, Buster Simpson, Lorna Jordan, T. Ellen Sollod, Jeroen van Westen and many others.

Organized the 25th Anniversary Bayer *Earthworks Celebration & Reunion*, sponsored by 4Culture and the Kent Arts Commission. Participating artists and cultural leaders: Sam Bower, Tim Baird, Brice Maryman; Alex Martin; Paul Rucker

Designed self-guided cultural tour; tour guide for the International Sculpture Center convention.

Coordinated installation and dedication of *Big Corn* by Peter Requiam which received a 2007 Americans for the Arts Public Art Award.

Secured \$200,000 line-item public art budget for capital project (Kent has \$2 per capita ordinance rather than % for art, typical budgets fall in the \$30K range).

Coordinated commissioning of an \$8.5K project gift from the Kent Downtown Partnership.

Day-to-day administration including project managing large-scale, integrated public art projects; single-day arts events; community art projects; city gallery; collection management and maintenance; budgets; contracts; promotional materials; supervising interns; staff to the Kent Arts Commission; etc.

Plans

Rainier Beach Parks, Green Space & Cultural Plan, endorsed by Southeast Effective Development (2008)

Clark Lake Art Plan, co-authored with Ruth Marie Tomlinson, City of Kent (2007)

Presentations

Managing Risk in Public Art, Public Art in a Nutshell Workshop, Office of Arts & Cultural Affairs, City of Seattle, April 2008

Events

Lead Artist, *Grass Routes: Environmental Arts Festival*, sponsored by 4Culture, Arboretum Foundation and the Museum of History & Industry, in partnership with the University of Washington and Seattle Parks. Participating artists and cultural leaders: Robin Holcomb, Nancy Rawles, Buster Simpson, Eduardo Calderon, Victoria Haven, Mark Johnson, Nicole Kistler, Alex Martin and the Honorable Cecile Hansen (event date: July 21, 2006; advocacy efforts continue)

Commissions

Occidental Suite, reworking of *Stadium Suite* for the Seattle Seahawks, outdoor large-format banner installation. (2006: permanent installation)

Daily Migration, a sequence of sculptures that act as a panned animation while serving as gateway elements for train commuters, commissioned by the City of Kent (2005: permanent installation)

Healing Shelter, a collaborative project with the patients of Harborview Hospital, in partnership with Metro, Seattle, commissioned by Harborview Medical Center Art Committee (2005)

Stadium Suite, a series of large-format digital prints, commissioned by First & Goal, Inc. for the Washington State Public Stadium Authority, Seahawk Stadium & Exhibition Center, Seattle (2002-2006)

Moon Bear, an illuminated, temporary sculpture exhibit curated by Timothy Siciliano, commissioned by the City of Seattle, Winterfest, Seattle Center (December 2000)

Space Monkeys and the Sun Kings, a fire sculpture exhibit curated by Juan Alonso, commissioned by One Reel, Bumbershoot, Seattle Center (August 1996)

Funky Vodou Snake Pit and *Sugar Pie Honey Bee Room featuring the 'LUUV Birds*, site integrated painting and sculpture, Crocodile Café, Seattle (1994-2007)

Cheryl dos Remédios

6220 S Norfolk Street, Seattle, WA 98118 | 206.722.2222 | cheryldosremedios@gmail.com | resume p 2

Professional Experience, continued

Organizations

Board Member, Washington Park Arboretum Foundation (2005-present)
Transportation and Parks Committee Member, Seattle Great City Initiative (2008-present)
Public Art Advisory Committee Member, 4Culture (2002–2006, Vice-Chair 2006)
Harborview Medical Center Bond Program Art Committee Member, 4Culture (2004-2006)
Artwork Donations: Artist Trust, Henry BASH, Women's Funding Alliance, etc (2002-present)
Panelist: 4Culture, City of Seattle, City of Kent, Artist Trust, City of Auburn, King County Art Gallery, City of Burien, Washington Lawyers for the Arts, University of Washington, Pike Place Market

Publications

Looking Forward Looking Back: 25 Years of Earthworks at Mill Creek Canyon, co-authored by Brice Maryman, Arcade, Fall 2007, p 14
Landslide Nomination, Washington Park Arboretum eucalyptus, Cultural Landscape Foundation 2007
Heroes of Horticulture, <http://www.tclf.org/landslide/2007/eucalyptus/index.html>
Washington Park Arboretum: Threatened Olmsted Legacy, co-authored by Eliza Davidson, The Cultural Landscape Foundation, December 2007
www.grassroutesarts.org: self-published advocacy guide to SR 520-Bridge construction, 2007

Selected Reviews and Media

Work of art, work of earth, Sheila Farr, Seattle Times, September 7, 2007
Grass Routes at MOHAI with Nancy Guppy, Seattle Channel, Ralph Bevins, broadcast August 4, 2006
Grass Routes arts festival, radio broadcast, KPLU, Bellamy Pailthorpe, July 20, 2006
This is My Private Art Life, Molly Norris Curtis, Art Access, December 05-January 06, pp 10-11
Patients' Bus Shelter Art Eases Road to Recovery, Debera Carlton Harrell, Seattle Post-Intelligencer, January 27, 2005 B3, il
A Big Dose of Art Therapy, Jessica Blanchard, Seattle Times, June 24, 2004, pp A1, B1-B2, il
World Takes Center Stage at Museums, Regina Hackett, Seattle Post-Intelligencer, Dec. 27, 2002, p F6
Open to everything: Stadium Reflects Seattle's Quirks, Steve Cameron, Sports Business Journal, August 19-25, 2002, p 1, 32-33, il
Public Art Commitment Adds Passion to Stadium, Regina Hackett, Seattle Post-Intelligencer, July 19, 2002, p F8
Cheryl dos Remedios at Chase Gallery, Frances DeVuono, Artweek, April, 2000 p 30, il.
'The End' winds up century on a light note, Regina Hackett, The Seattle Post-Intelligencer, September 2, 1999, pp E1-E3
'The End' is here, Matthew Kangas, The Seattle Times, August 26, 1999

Collections

Bumbershoot Poster, One Reel, 2001
Watermarks Project, Seattle Arts Commission & Seattle Public Utilities, 1999

Awards

Special Project Grant to fund *Grass Routes: an environmental arts festival*, 4Culture, 2006
Artist Trust GAP Recipient, Summer, 1991

Registries

Artist Registry Volume V, Site Integrated + Artist Made Building Parts, 4Culture
Sound Transit, Seattle
Neighborhood Fire Station Roster, Office of Arts & Cultural Affairs, City of Seattle

Education

University of Washington Bachelor of Fine Arts in Photography

**ART OVERSIGHT COMMITTEE'S
REVIEW & SUBMISSION CERTIFICATE
FOR AOC REPRESENTATIVE**

March 11, 2009

The Art Oversight Committee has reviewed the application of CHEYL DOS REMÉDIOS
We respectfully submit his/her name to the Port Commission for approval. This
appointment fills the position of VISUAL ARTS CURATOR on the Art Oversight
Committee.

Art Oversight Committee members will be paid an honorarium for their services and
travel expenses. Compensation will be \$150 per meeting plus reasonable travel
expenses. Port employees, commissioners, and paid consultants/project personnel will
not be paid an honorarium.

SIGNATURE: _____

(Art Oversight Committee Chairperson)

JACK MACKIE
(Print or type name of Chairperson)

GENEVIEVE GAISER TREMBLAY

Genevieve Tremblay is an artist, interdisciplinary strategist and community catalyst that places herself at the convergence of arts, technology and the urban environment. Her creative work for the past 20+ years has included digital and interactive media, photography, printmaking and painting. Her commercial work includes award-winning art direction, design for print, retail advertising, multimedia and broadcast. She has worked with community leaders and educators at all levels to develop innovative programming initiatives and has received more than 30 local and national grants to implement arts and technology programs. Genevieve's current efforts are centered around trailblazing creatives and other interdisciplinary thinkers who are redefining culture, community and the urban environment through inventive applications of social, mobile and locative technologies.

Co-Founder, Principal, CULTURAL ENTREPRENEURS, Seattle, WA, 2000-present

Provide strategic vision and planning to pioneering community ventures. Deliver cross-disciplinary programming that leverages the synergy between artists, designers, scholars, technologists, environmentalists and industry professionals. Programs include:

Creative Leadership Series: Professional Development Workshops

AIGA National Advance for Design Forum: Experience Design Charette, American Institute of Graphic Arts

Gates Foundation Grant: Strategic Visioning Sessions, Lincoln Elementary, Kennewick, WA

Office of the Future Consortium: Future@Work Roundtable: A Collaborative Inquiry on Improving the Workplace

Founder, Principal, DESIGN SCOUT, INC., Seattle, WA, 1998-2000

Designed, developed and facilitated cross-disciplinary programs, roundtables, and charrettes:

Integrative Design Strategies: Bridging Disciplines, Forging Communities, Shaping Cyberspace, AIGA Seattle

Building Healthy Communities, Comprehensive Health Education Foundation (CHEF), Seattle

Shaping the Network Society: The Future of the Public Sphere in Cyberspace, Seattle Art Museum

Faculty-Industry Advisory Program: Program encouraged interdisciplinary dialogue, pushed innovation and provided creative, technical, social and ethical mentoring to high level designers and technologists.

Special Projects Director, ARTSOURCE, Bellevue, WA, 1996-1998

Served as primary liaison for educational institutions. Recruited premiere interactive design talent for the Microsoft Network (MSN). Responsible for developing educational programs and quarterly lecture series.

Game Design: Net Games, Game Development and Storytelling vs. Interactivity

Understanding User Interface: Presenting Content, Icon Design & Metaphor

Evolving State of Web Design/Construction: On-line as Design Medium, Web Builders

The Printed Word in the Digital Realm: Kinetic Typography

Digital Media Exhibitions

Center House Theater Lobby Gallery, Seattle Center, Seattle, WA, "5 Visions," Group show, 2006

Robert Allman Gallery, Seattle, WA, "Talent and Technology," 1991

Artist Foundation Gallery, MA Transportation Building, "Over, Under, Sideways, Down," Boston, MA, 1990

Thompson Gallery, Massachusetts College of Art, "Pro-ject," multimedia installation, Boston, MA, 1989

Boston Film and Video Foundation, "The Big Scan," video screening, Boston, MA, 1989

The Channel, "Open Channel," performance/installation, Boston, MA, 1988

GENEVIEVE GAISER TREMBLAY

Program Development and Residencies

Pacific NW Native American Identity Project, Artist in Residence, Spiritridge Elementary, 2007

World of Wonders (WOW) Alphabet, Artist in Residence, Spiritridge Elementary, 2006

Alphabuddies: Embodying The Alphabet, Artist in Residence, Spiritridge Elementary, 2004

The Mancala Project, Artist in Residence, The Giddon School, Seattle, 2001

M.I.T. List Visual Art Center, Programmer for Jenny Holzer's electronic signage exhibit, Cambridge, MA, 1988

New Media

Pinhole Cinema Project, Seattle, WA, 1991-1993

Administrative Director – This was a freelance curatorial screening program aimed at presenting critical media works by a range of established and emerging filmmakers/media artists, encouraging the creation of new media art in this region.

M.I.T. List Visual Art Center, Cambridge, MA, 1988

Graphics Programmer – wrote and installed computer programs for "SIGNS", Jenny Holzer's citywide public electronic signage installation.

Photographic Resource Center/The Brattle Theater, Boston, MA, 1989

Projectionist – Programmed multi-image projection system for Dorit Cypis' live theatrical performance, "Threshold in Musical Time".

Dara Birnbaum Independent Arts Video, New York, NY 1986

Artist's Assistant – Researched and photographed video installations by Nam June Paik and other media artists for Birnbaum's book publication, "Pop Pop Video".

Art Com/Lamamelle, San Francisco, CA 1983

Copywriter/editor – Edited articles for Carl Loeffler's avant garde publication which featured critique of groundbreaking Bay area performance art and installation work.

Target Video, (Joe Rees, Founder), San Francisco, CA 1983

Production Assistant – Worked on production, lighting and sets for video productions of live performances of punk bands and underground musicians from the 1970's and 80's.

Teaching & Lectures

Massachusetts College of Art, Grounding Work, A symposium on Art and the Environment, Boston, 2008

Bellevue Community College, Bellevue, WA, Communications Department, Instructor: Digital Media 1995-96

Reed College, Portland, Oregon, Visiting Artist, Art Department, 1995

Massachusetts College of Art, Boston, MA, Visiting Artist, Media Department, 1989

Education

Commercial Real Estate Development Certificate, University of Washington, 2008-2009 (expected)

Massachusetts College of Art, Boston, MA, Master of Fine Arts, Major: Studio for Inter-Related Media, 1990

Carnegie Mellon University, Pittsburgh, PA, Bachelor of Fine Arts, Major: Intermedia 1984

California College of Art, Oakland, CA, Junior Exchange, 1983

GENEVIEVE GAISER TREMBLAY

Grants

In 2000, Genevieve was awarded a SAPPI: Ideas that Matter (Design for the Public Good) for \$9000 to pilot The School ID Program, a program aimed at raising teacher professionalism and building community through the development of a robust school identity. She received an additional \$1500 from American Institute of Graphic Arts for that program. Since 2002, she has received more than 30 small classroom grants from the Bellevue Schools Foundation which include: 5th Grade Science Investigations, School Garden Project, Shadowplay: The Magic of Joseph Cornell, and the Peter Donaldson Poetry Residency. She received a Shoppa Foundation grant in 2004 and received successive BSF classroom grants for the pioneering program, High Tech Treasure Hunt: Intro to Geocaching and GPS, a 4th grade unit she created introducing geocaching, GPS, latitude/longitude, codes/encryption, grids/graphing and environmental stewardship.

Awards and Publications

Washington State PTSA, Golden Acorn Award, 2007

Print Magazine Design Annual, 2000

HOW Magazine Design Annual, 2000

The Association of Multi-Image, New England, 1989

IMAGE 89 Silver Award for Direction; IMAGE 89 Special Merit Award for Photography

Community Engagement

Bellevue Arts Commission, Mayoral Appointment, City of Bellevue, WA, tenure 2006-present (4 year tenure)

Currently engaged in the City's public art, cultural development and urban planning initiatives.

Frayed Wire (Electric Arts Camp), Event Program Committee, 2009

Bridges To Understanding, Event Program Committee, 2009

IndieCade, The International Festivals of Independent Games, Board Member, 2008-present

Bellevue Youth Theater Foundation, Steering Committee, 2008-present

Good Tern Foundation, Conserving the Natural World through Art and Science, Board Member, 2007- present

Spiritridge PTSA Grants Chair, Board member, Bellevue, WA, 2002-present

AIGA Experience Design Chair, Advance for Design Initiative, American Institute of Graphic Arts, 2001-2002

Co-President, Beacon Hill School PTA, Seattle, WA, 2000-2001

**ART OVERSIGHT COMMITTEE'S
REVIEW & SUBMISSION CERTIFICATE
FOR AOC REPRESENTATIVE**

March 11, 2009

The Art Oversight Committee has reviewed the application of GENEVIEVE TREMBLAY. We respectfully submit his/her name to the Port Commission for approval. This appointment fills the position of REPRESENTATIVE OF on the Art Oversight Committee.
VISUAL ARTS COMMUNITY

Art Oversight Committee members will be paid an honorarium for their services and travel expenses. Compensation will be \$150 per meeting plus reasonable travel expenses. Port employees, commissioners, and paid consultants/project personnel will not be paid an honorarium.

SIGNATURE: _____

(Art Oversight Committee Chairperson)

JACK WICKIE

(Print or type name of Chairperson)