

Teruko Nimura

Artist Bio

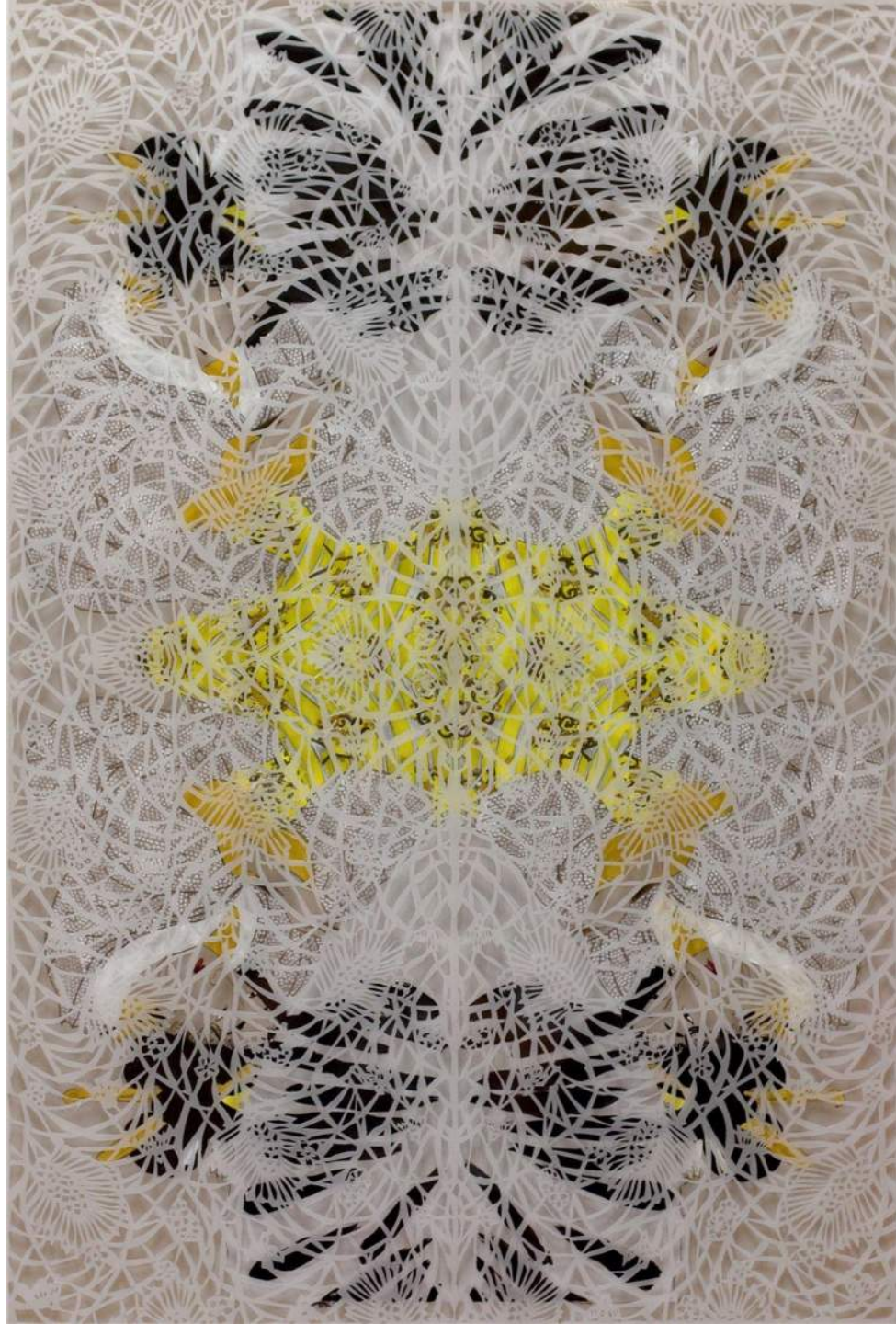
Teruko Nimura (b. 1978, based in University Place, Washington) creates artwork with an interest in experiential discovery through active viewership and self reflection. Her multi-disciplinary practice includes installations, sculptural objects, layered drawings, and public art projects that consider the relationship to the body and the contextual specifics of space. She is interested in themes of interconnectedness, collective memory and trauma, cultural, racial, and female visibility, motherhood, and the climate crisis. Her varied explorations of mediums and methods are united by an emphasis on process, with the intentional use of multiples and repetition as ritualistic study. She has an appreciation for the language of materials and the vulnerability in the variations and flaws of handmade objects.

Teruko received her BFA from San Francisco Art Institute and her MFA from UT Austin. She has exhibited in the U.S., Mexico, and Canada. She was an OX-Bow School of Art Fellow, a mentee artist in the Austin's LaunchPAD (Public Art Duo) program for emerging public artists, featured in the 2017 TX Biennial, and the New York City Highline's multi-city exhibition "New Monuments for New Cities". Since moving from Austin she was a Tacoma PARC (Public Art Reaching Community) 2020 artist, featured in the 2021 Bellevue Bellwether Arts Festival and the 2023 BIMA Spotlight Juried Exhibition and "Scanning the Room" at Vashon Center for the Arts. She is currently a nominated artist for Tacoma's "Artists in the Archives" program and will attend the Fall 2023 Rockland Artist Residency.

TERUKO NIMURA

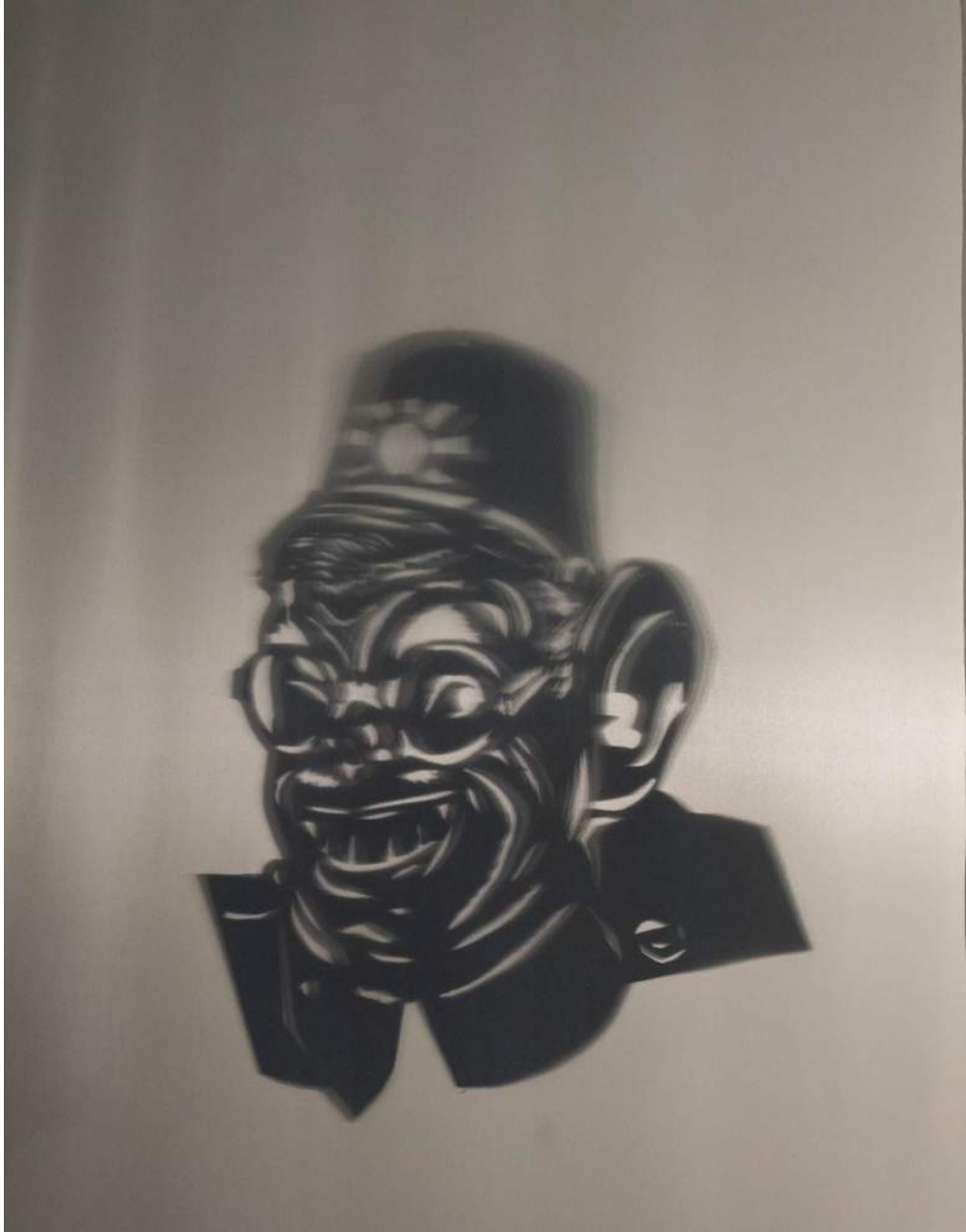


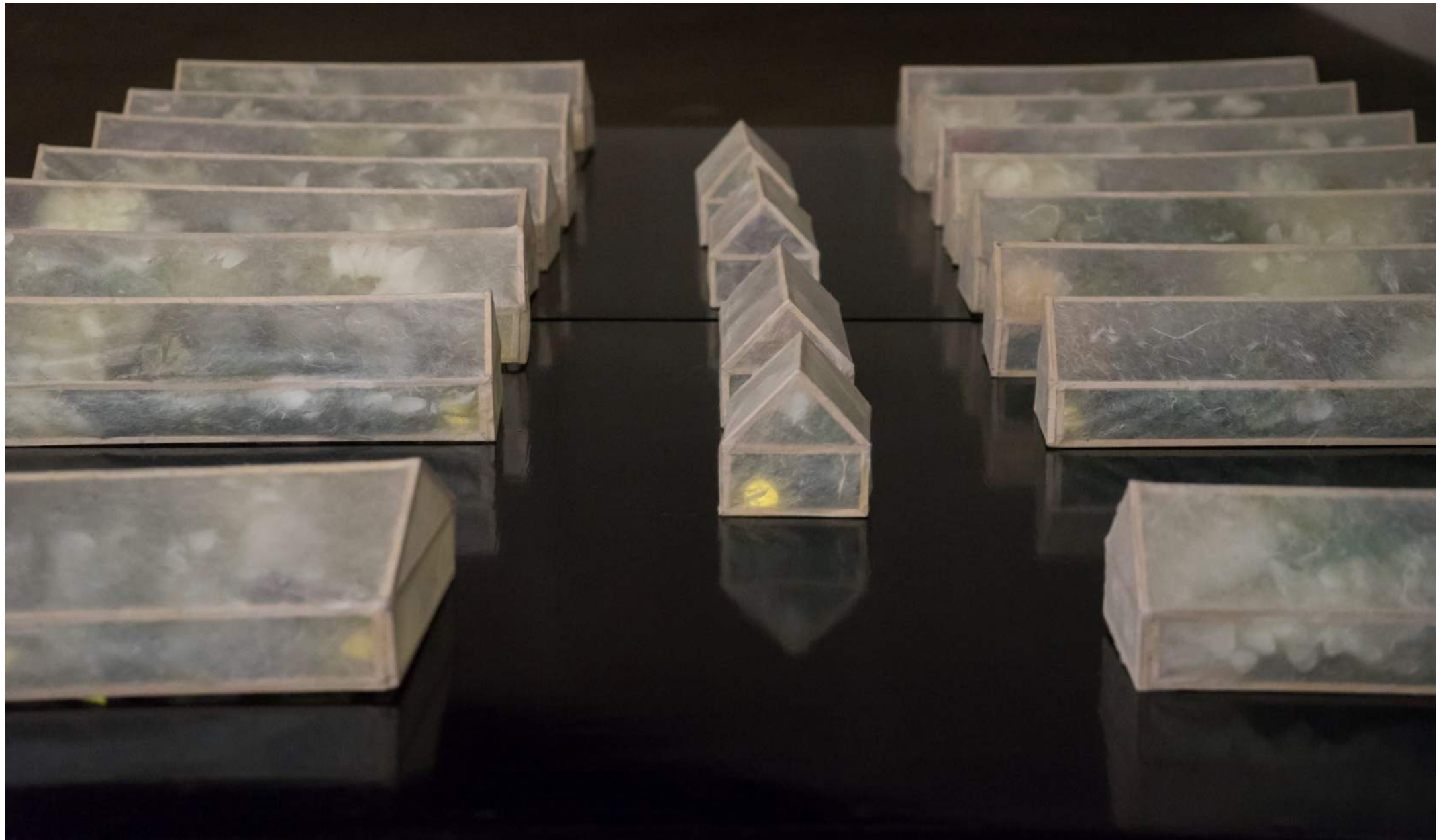












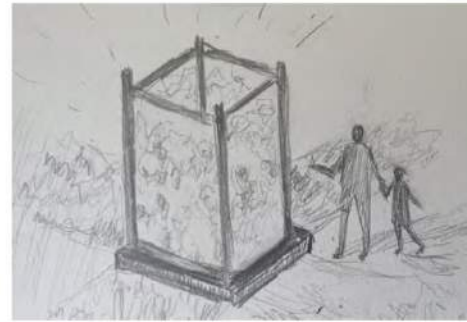






Garfield Super Block Concept Proposal
Teruko Nimura

My Legacy and Promise Pillar is inspired by the festival of O'Bon, the three day Japanese festival commemorating the dead. During O-bon, it's believed that the spirits of deceased ancestors return to their homes for a short period. On the last night, families come together to thank the spirits with offerings and



guide them back to the other world by releasing candle lit lanterns (toro) into the sea. The lanterns often have wishes or messages on the paper surface drawn by the sender. My pillar will be a giant softly glowing Toro constructed of durable frosted glass overlaid with intricate drawings of black laser cut stainless steel. The four sides of the lantern drawings will include imagery sourced from historic and contemporary photographs of the Seattle Central District Japanese community collaged into a unifying background of decorative Japanese patterns. During the day the drawings will be silhouettes existing on the surface of the lantern walls, like sentinels. At night they will cast forth shadows of themselves, communing with approaching visitors, and blurring the line of past and present. The Legacy and Promise Toro will be a symbol of loving remembrance that will serve as a gesture of respect and beacon of community.

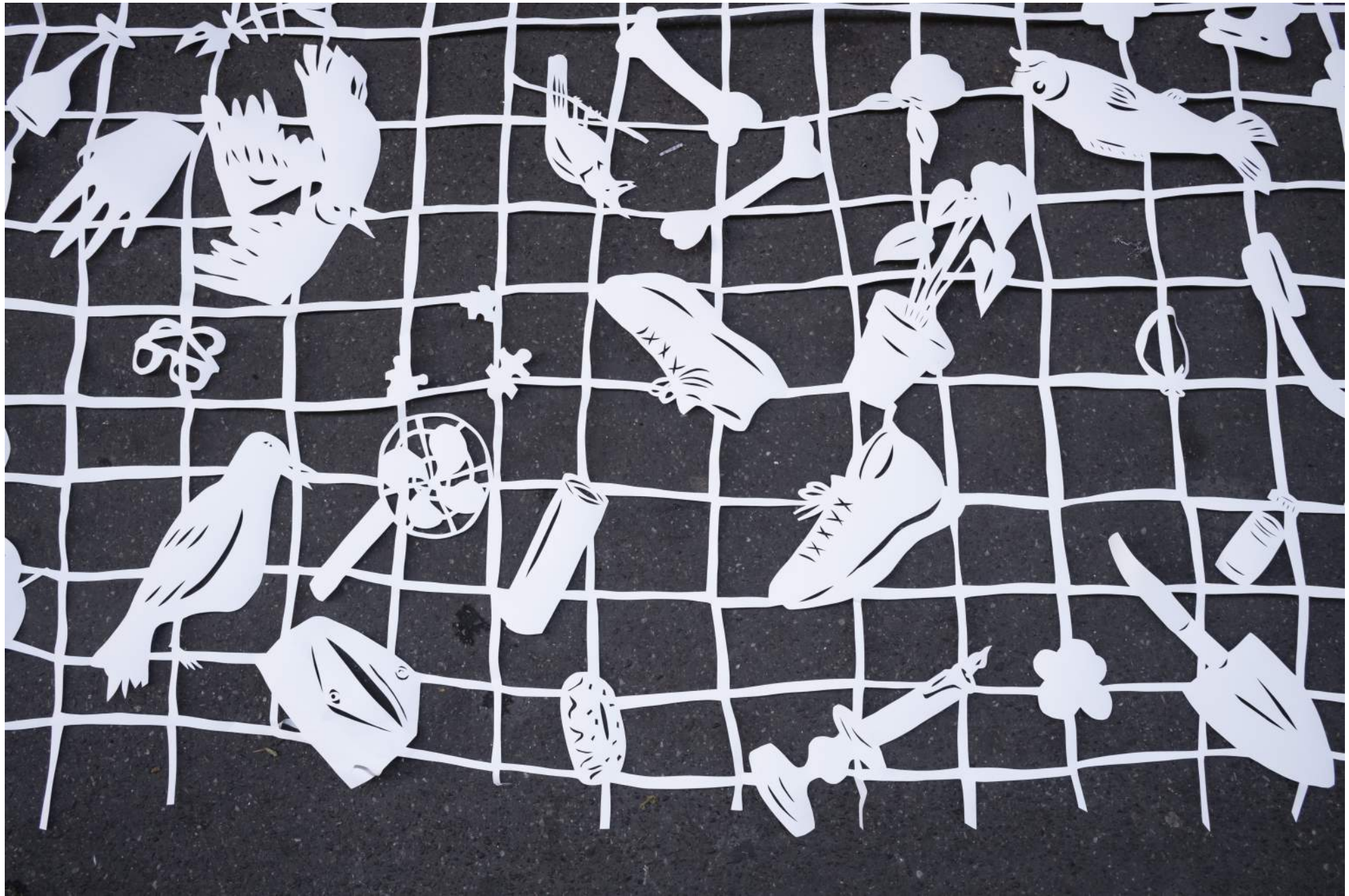


Sample Toro Panel Sketch, O'Bon Dancers

LAUREN IIDA

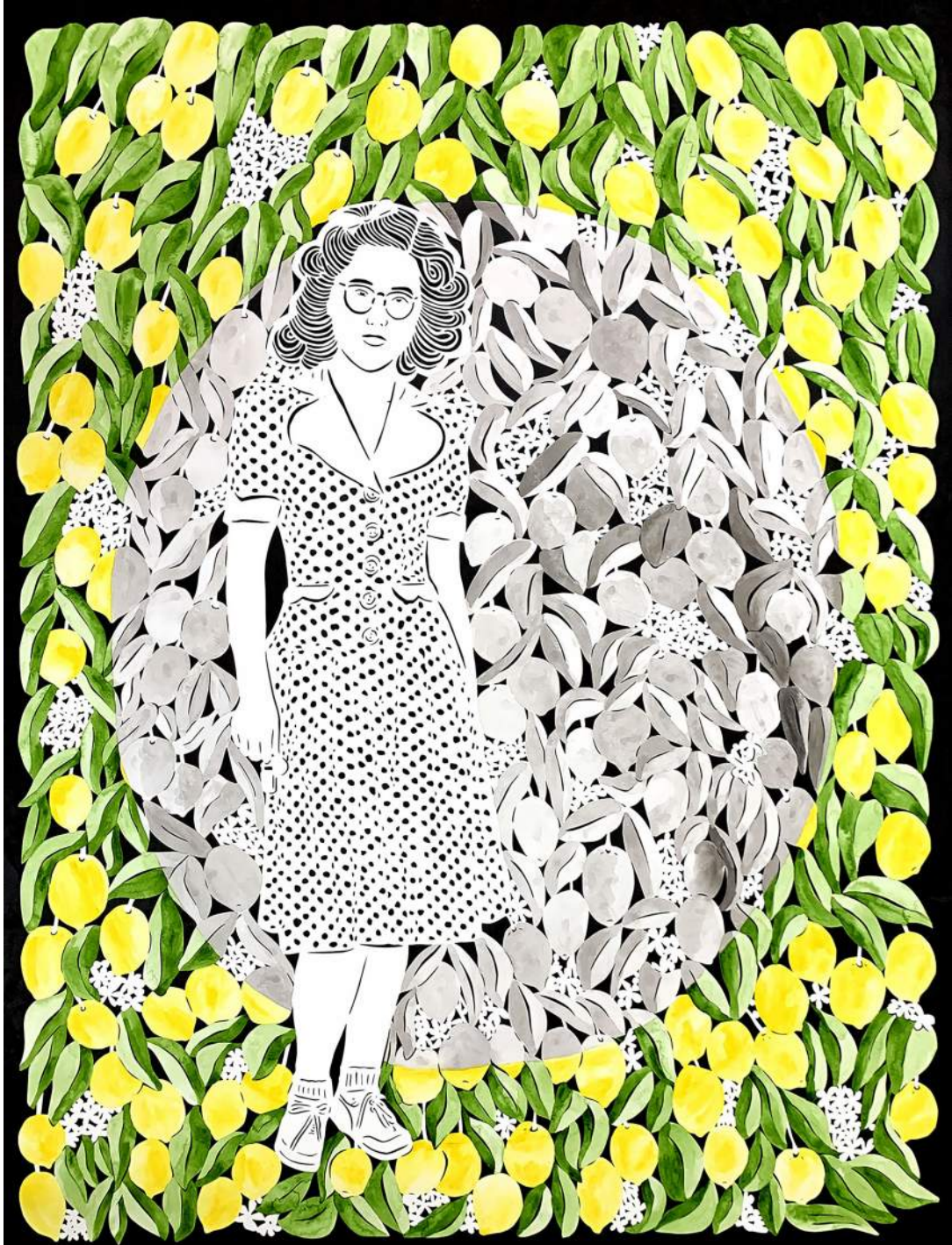




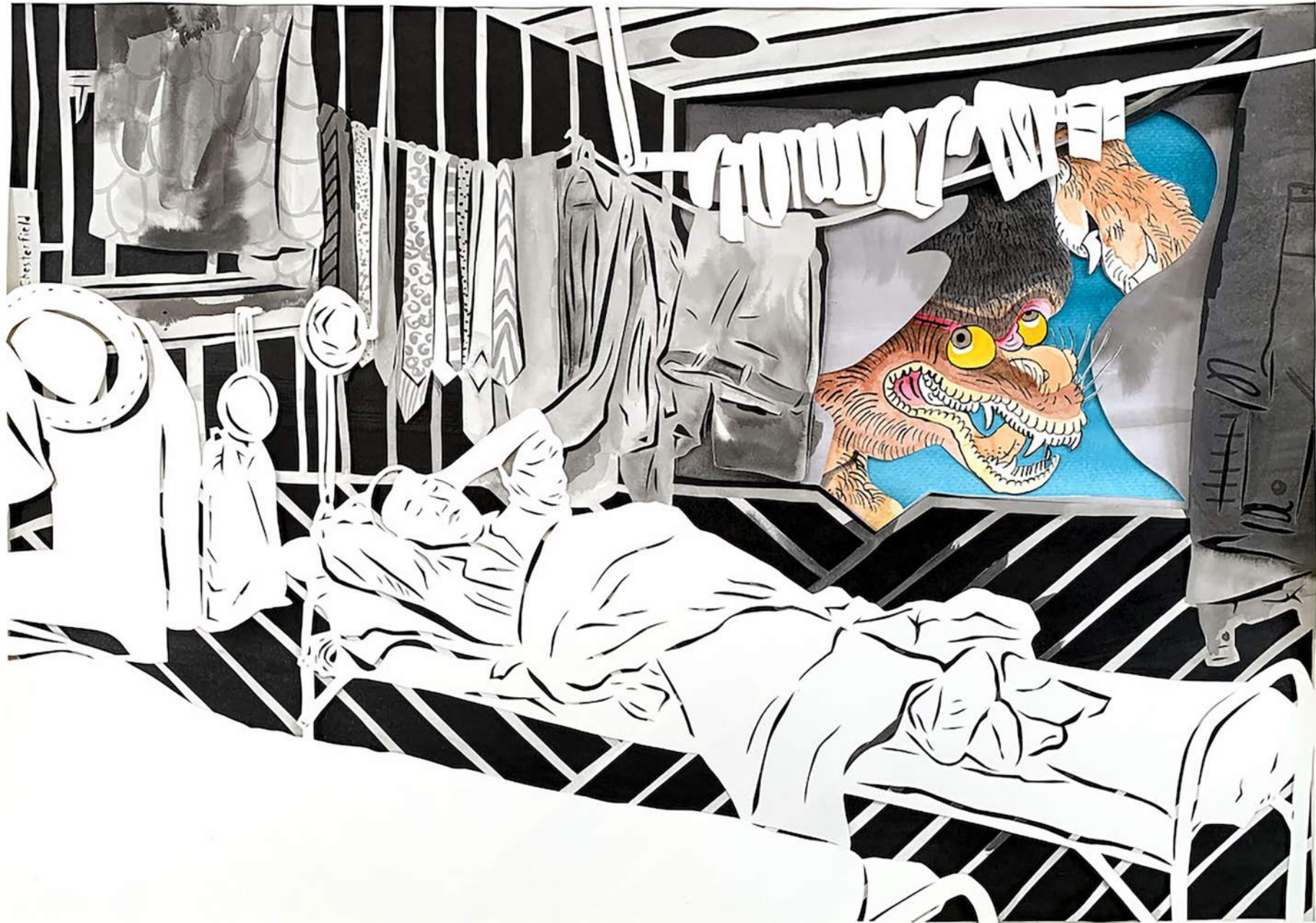












Chesterfield

8.10.21



L. 21



Lauren Iida

“Pillars of Promise” Concept Proposal

“Collective Memory” for Garfield Super Block

I propose one of my signature *Memory Nets* as it’s representative of my artistic vision, my Japanese American heritage and deep roots in Seattle, and because it’s an iconic and memorable symbol of our societal collective memory.

First cut from paper in my studio, the Memory Net can be fabricated from metal such as brushed aluminum, powder-coated steel, or other durable substrate. The shadow play resulting from bold negative and positive space in my work leaves endless opportunities for the additional element of creative lighting.

The Memory Net works well with the dimensions of the “Pillars of Promise” as it’s long and slender (normally cut at 3.5 ft x 30 ft and easily scaled to any elongated, narrow dimensions). It looks impressive horizontally positioned, cascading down from above.

I plan to draw on my own language of objects derived from my extensive research about my Japanese American heritage and also my family’s historic photography collection. I will also source ideas for symbolic objects to include in my Memory Net from members of the Japanese American community, particularly elders and those who have a connection to the unjust incarceration of people of Japanese descent during WWII.

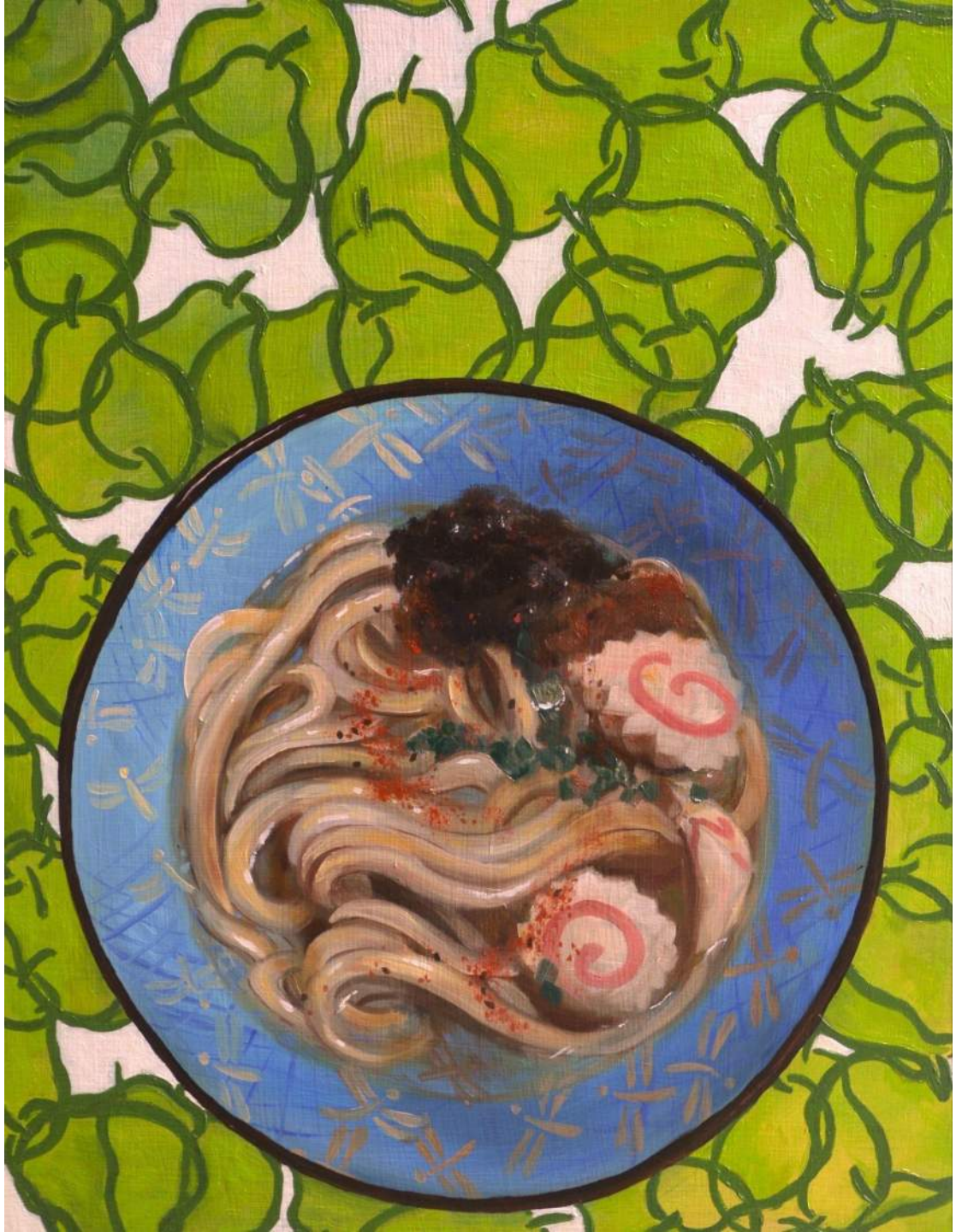
The symbolic objects I include in my Memory Net piece will be approachable, recognizable, and relatable to the general public yet simultaneously carry deep meaning relating to my Japanese American experience.

My work is versatile and distinct and the Memory Net featuring symbolic objects important to the Japanese American experience would be a great addition to the “Pillars of Promise” aspect of the Garfield Super Block.

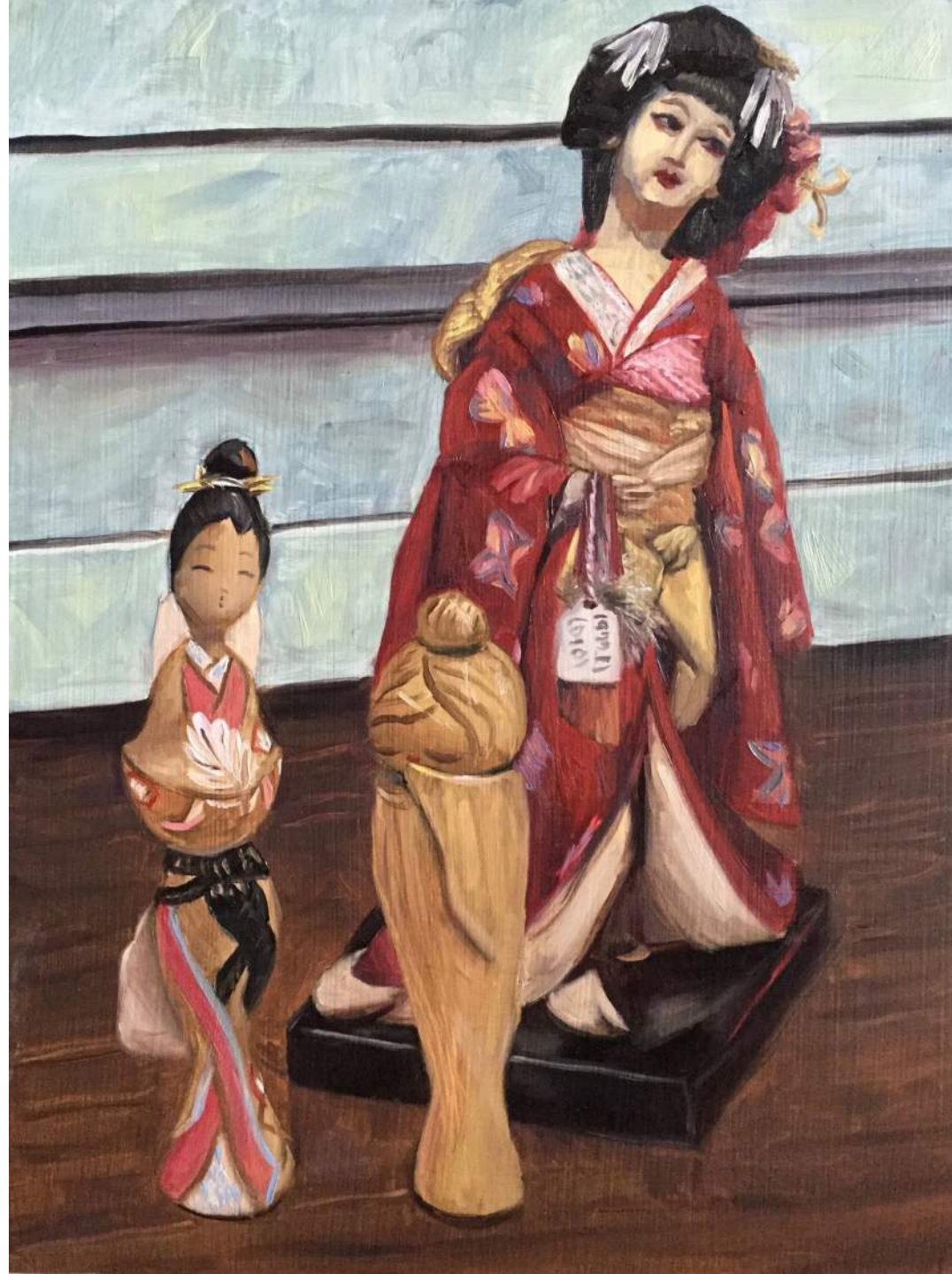
MIYA SIKUNE

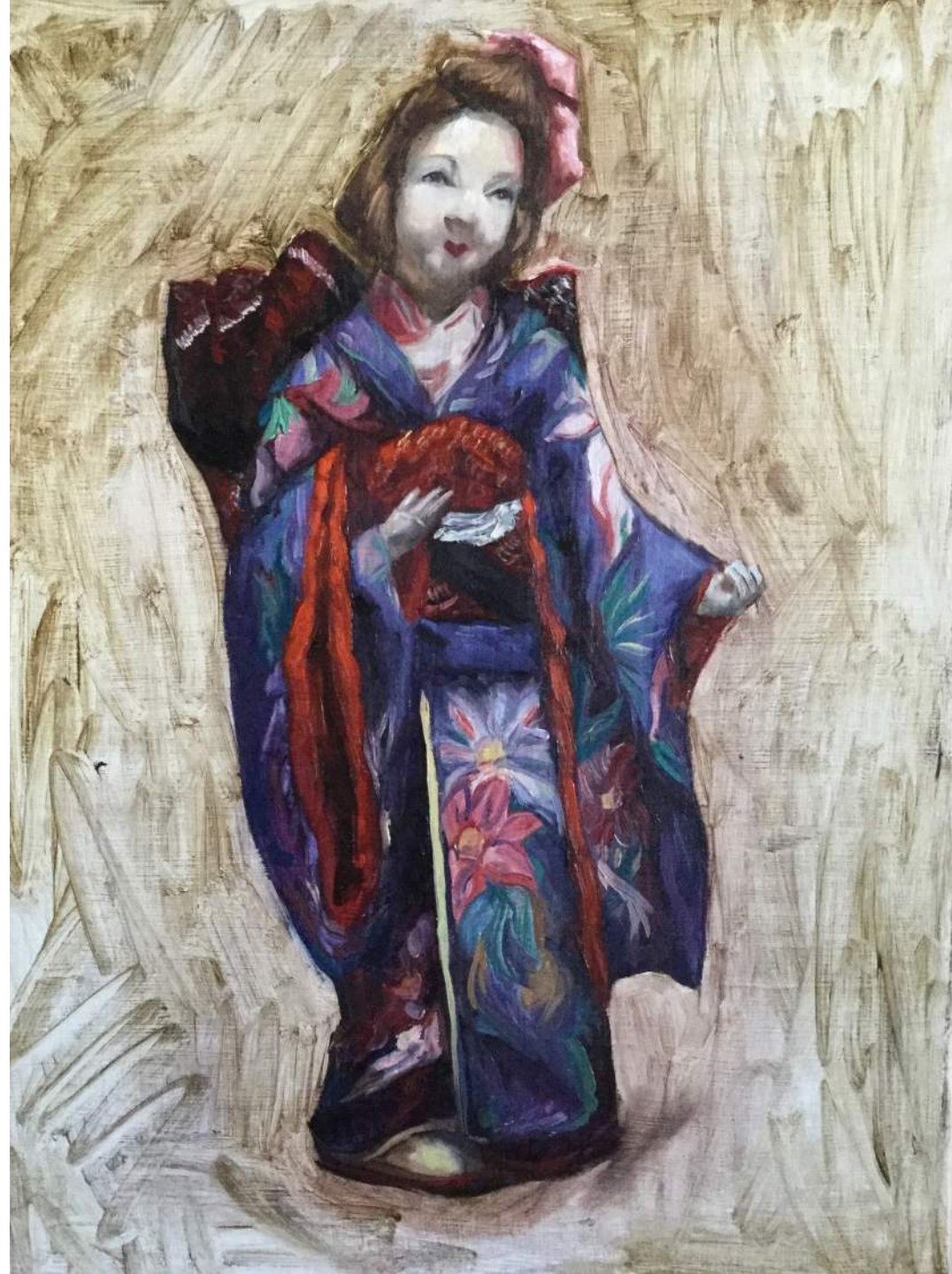
ALTERNATE





















CONCEPT PROPOSAL

Concept for pillars:

For the theme "Collective Memory", I offer colorful, festive imagery to create a joyful visual for the Garfield Super Block Promenade. Based on the Tanabata Festival, a Japanese summer festival is depicted with decorations and good wishes attached to bamboo. The green bamboo background will blend in with the natural elements on the campus. Bon Odori, a Japanese festival hosted by the Seattle Betsuin Buddhist Temple in the Central District, can be depicted along the bottom of the pillar. Garfield High School's alumni history can also be included. For example, architect Minoru Yamasaki's World's Fair arches and Aki Kurose's activism can be suggested in the visuals. The inclusion of students incarcerated during World War Two will be a more somber area of the pillar. I can also contact Michael Yasutake, longtime advocate and activist in the Central District, for his input. When depicting the good wishes of Tanabata, I could potentially collaborate with current Kawabe Memorial House residents and Nisei Veterans Committee luncheon participants to include their wishes on the pillar.

Materials:

I would paint the original image in oil paints or watercolor and gouache to the specifications requested by the Garfield Super Block Committee. The image could be printed directly on metal or vinyl then adhered to a metal or concrete pillar. I can imagine my image on a seven sided pillar, similar to the described collaborative pillar, or rounded in shape. The size and shape can be altered to accommodate the pillar's placement in the landscape.

Which ethnic community/s the artist represents:

Japanese immigrant and Japanese-American community.



Preliminary Rough Sketch items:

- Bamboo background for Tanabata Festival
- White arches reminiscent of architect and Garfield High School alumni Minoru Yamasaki's World's Fair/Pacific Science Center arches.
- Purple blooms of wisteria (Wisteria Park in the Central District)
- Colorful Tanabata decorations with streamers
- Tanabata wishes on colorful paper (if possible, the wishes of current Kawabe Memorial House residents and Nisei Veterans Committee luncheon participants could be depicted.)
- Yearbook photos of Garfield High School students incarcerated during World War Two. The identity tags would hold historical information.
- Bon Odori dancers and taiko drummers. (Seattle Betsuin Buddhist Temple archives committee can assist with photo references.)

CHINESE

LOUIS CHINN
&
HUAMENG YU









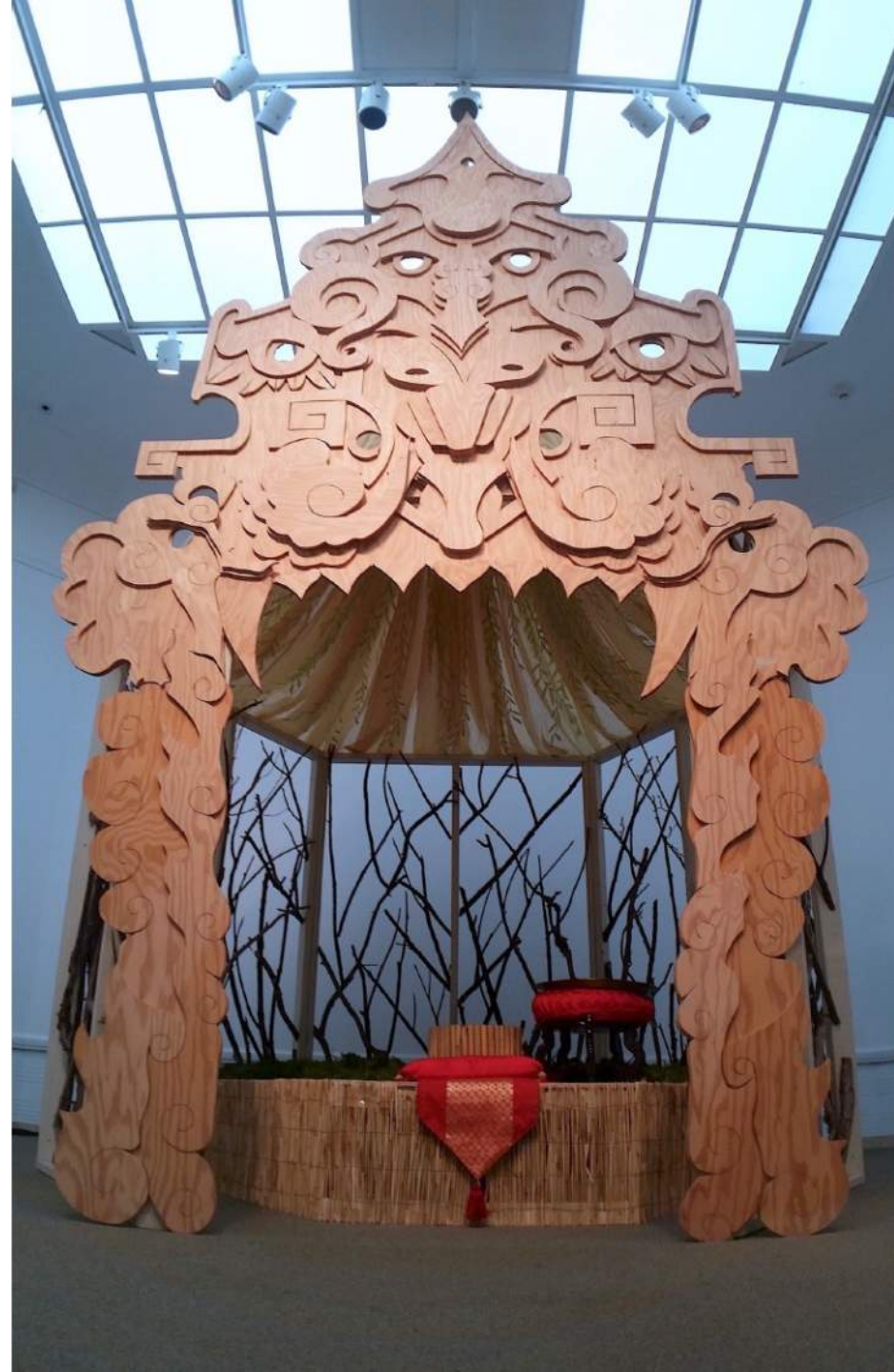














Concept Proposal

Following the theme of Collective Memory, our concept is to adapt a traditional Chinese pillar called a Huabiao, as an act of cultural remembering. The unique shape of the Huabiao pillar is not only an immediately recognizable Chinese icon and emblem, it is also a symbol of remembrance. As a wayfinding totem, it was traditionally erected to help travelers remember their way. It later evolved to memorialize promises made by ancestors and the emperor, being erected in front of royal palaces as well as tombs and temples.

The Huabiao has three distinct elements: a decorative column is often carved with a coiled dragon and other auspicious nature symbols. Near the top, the column is crossed by a board of carved clouds protruding horizontally from both sides of the pillar. Finally, a mythical creature called a Hou sits at the very top of the pillar, who is meant to connect people to their ancestors and provide protection, peace and prosperity.

We propose to create an adaptation of the Huabiao design using modern materials while maintaining its iconic shape and elements, which were traditionally carved out of wood or marble. The central column would be patinated metal, with intricate, papercut like patterns of a coiled dragon as the central image. In lieu of the theme of remembrance, the background to the coiled dragon will show the landscape of the Central District when the settlers and the first Chinese migrant workers arrived in the area - a landscape populated by douglas fir forests, with eagles and blue heron above, and waters below teeming with salmon, trout and bivalves. There is also potential to use the pattern of the dragon scales to visually embed significant dates, figures and historic moments that make up the collective cultural memory.

The dragon lives both in the skies and the water, capable of traversing enormous scales of time and space, which is analogous to the immigrant experience. It is also a composite creature with the horns of a deer, scales of a snake, talons of an eagle, and jaws of a lizard. It represents the capacity to change shape while staying true to itself. Despite its ability to shapeshift, it maintains its uniqueness and status as the cultural symbol of China. Thus it honors the immense adaptability required to survive as immigrants in a foreign country, while still staying connected to one's

roots and culture. Similarly, it references the Central District's ongoing history of change and adaptation as a home for many peoples and communities through its history.

We have extensive experience creating cutout designs in various types of metal, which we will work with the fabricator to roll and weld into a standing pillar. With permission from the rest of the design team, these shapes could also be lit from the inside, creating a dramatic glowing lantern effect of light and shadow at night. You can view our work samples for previous examples of this.

The horizontal clouds near the top of the pillar could be made of cast resin, producing a beautiful translucency that will allow for textures and some light to pass through. This would also enhance the lantern-like effect, as well as capture sunlight and glow during the day. You can see our past installation of cast resin clouds in our work samples.

Given our personal connection to the CD and having created work with similar themes and design elements, we are immensely excited to bring our experience and vision to this opportunity. We create work that is welcoming and inviting for people of all backgrounds, ages and abilities to appreciate. Our design will be visually engaging in all directions far and near, as well as utilize durable materials and safe construction that will stand the test of time. We aim to create site-specific and culturally significant work that engenders a sense of connection and belonging, providing inspiration for years to come.

JULIET SHEN













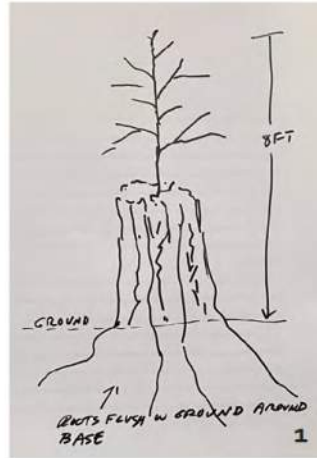


Juliet Shen Concept Proposal for Chinese Community Pillar

I propose to design a metal tree stump that has living saplings sprouting up from it. This is how forest communities regenerate. It is intended as a metaphor for how human communities survive and grow again after disruption. Continuing the metaphor, I want to show an extensive network of roots around the stump to emphasize their importance in supporting regrowth, as strong cultural roots and supportive networks do in minority communities. The spreading tree roots would be embedded in the ground floor area around the pedestal, similar to how dancing steps are embedded in the sidewalk on Broadway (art by Jack Mackie and Charles Greening). For the stump pedestal I envision concentric layers of cut-out or cast dark metal in a variety of shapes and textures surrounding and hiding the standardized base.

1. Rough concept sketch
2. Example of trees sprouting from a mother stump.
3. Stump with extensive root system (roots would be embedded like the dance steps in the sidewalk).
4. Stumps showing textures and patterns that could be metal cut-outs or cast panels around the hidden base.
5. Finding inspiration from the forest.

9/15/2023



BLACK/AFRICAN AMERICAN

MYRON CURRY



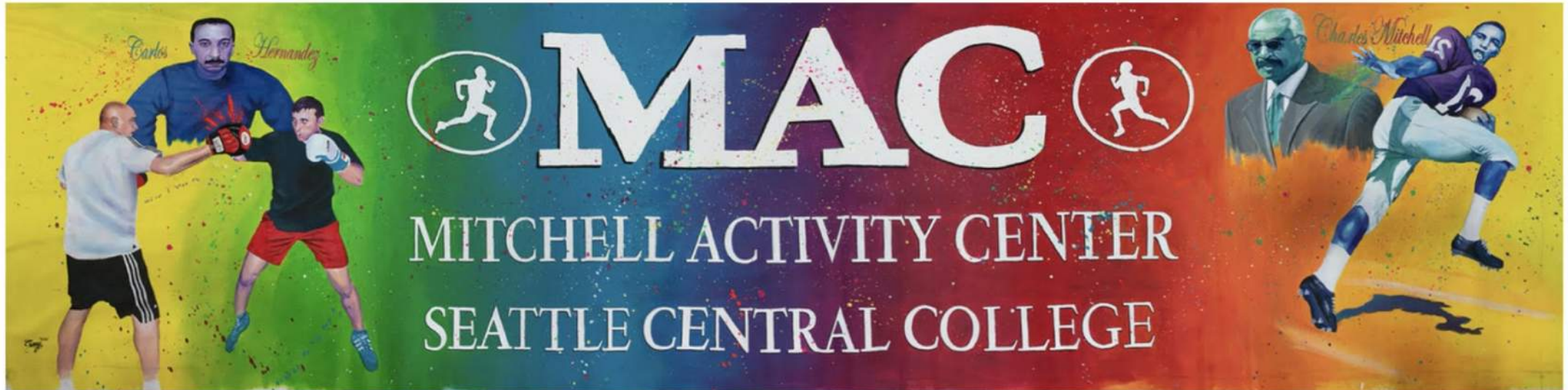
Juneteenth Mural - Secure Storage - Shoreline
Painted with Vincent Keele

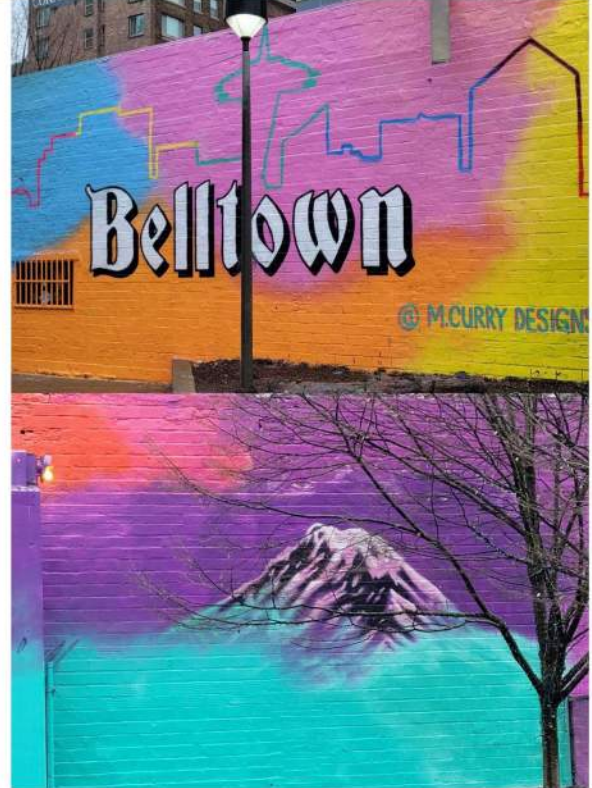


















Concept Title: "Harmony in Heritage: Celebrating African American Culture"

Concept Description:

"Harmony in Heritage" is a pillar design that reverently celebrates the rich tapestry of African American culture within Seattle's Central District. This singular pillar embodies the essence of the African American journey, reflecting unity, resilience, and the enduring legacy of the community.

Design Elements:

1. **Unity Through Generations:** The pillar's central theme is a powerful depiction of generations coming together. Elderly individuals, youth, and children are portrayed standing in unity, forming a strong familial bond.
2. **Freedom's Wings:** At the pillar's zenith, a pair of outstretched wings serves as a symbol of freedom and aspiration. The wings are a reminder of the African American community's journey towards equality and achievement.
3. **Inspirational Quote:** Inspirational quote from a prominent African American leader, Dr. David McCullough Jr., integrated into the pillar's design, offering words of wisdom and encouragement for future generations. "Climb the mountains so that you can see the world, not so the world can see you." This quote by Dr. David McCullough Jr. encourages future generations to focus on personal growth, exploration, and making a positive impact on the world rather than seeking attention or recognition. It emphasizes the importance of humility and the pursuit of knowledge and experience.
4. **Roots of Resilience:** The pillar's background showcases intertwined tree roots, representing the deep roots of African American culture and resilience. These roots serve as a foundation for growth and strength.
5. **Echoes of Music:** Subtle musical notes blend into the design, signifying the profound influence of African American music on culture and the world.

"Harmony in Heritage" distills the essence of African American culture into a single pillar. This design embodies the spirit of unity, resilience, and aspiration, inviting viewers to reflect on the enduring legacy of the African American community in the Central District.

I could paint this on the pillar or have it carved or cutout into the pillar. I am fully prepared to have it fabricated and work with the fabrication team to make this creation come to life. I just wanted to give acknowledgment to the options. The concept demo images are my original digital drawings of what the carving or cut out could look like. If you prefer me to paint it, the description explains itself along with my previous works of art being that my skillset allows me minimal boundaries. I can also paint it to look 3D like it were sculpted as well. Thank you!





MONIQUE SHANTA'U
WORHTY













Concept Breakdown

My connection with art was recently severed. Where I found comfort and release, I saw regret and misunderstanding. It had been several months that I struggled, trying to fight to regain that passion that once brought my soul so much joy. When this opportunity was presented to me, I was inspired. An emotion I haven't felt in months. I knew the direction and ideas washed over me like they had been dying to escape through my creative blockage. Whether I obtain this opportunity or not I am thankful for it returning the love for my craft.

My concept for this art piece is derived from the idea of what our ancestors came from, what they must overcome, and paying homage to the roads they paved. Without them, the milestones and innovative success stories began on the labor and "roots" of our mothers and fathers before us.

I would title this concept "Rooted". I wanted to create an image of interlocking hair as a symbol of strength. Black hair is such a controversial, versatile, dynamic aspect of black culture. I was instantly brought to the idea of how slaves would use braids to create maps as a path to freedom. The winding and path crossing of the braids and dreads mimic that of a map, or timeline. Depicting where we started and how far we have come. The "roots" were planted by those before so that we could walk these paths and make these change. Our ancestors would dream of us the way we are today. Not my own words, they crawled so that we could walk.

In the gaps of interlocking hair, I would like to depict the milestones and pivotal moments of that brought the Central District to its historical glory for the black community. Pulling inspiration from *"Forging of a Black Community: Seattle's Central District from 1870 through the Civil Rights Era"*, I want to express all the major moments that contributed to the building and structure of the black community in the Central District through this era.

I was told that the medium most used would be metal or steel. My imagining was that the dreads and the braid would be formed in a cage like manner around the pillar. In the space that the hair interlocks, painting, and images would be placed in each section that were focal to this era in time, accompanied by small plaques with dates and brief descriptions of what the image is expressing. I want to give a feel of a timeline but also a sense of growth and guidance.



Panels with
Painted or
Printed images
of milestones

Street signs
with
description
of Milestones

MLK MLK

Hair
made of
metal with
a cage
effect
around the
pillar
an images

