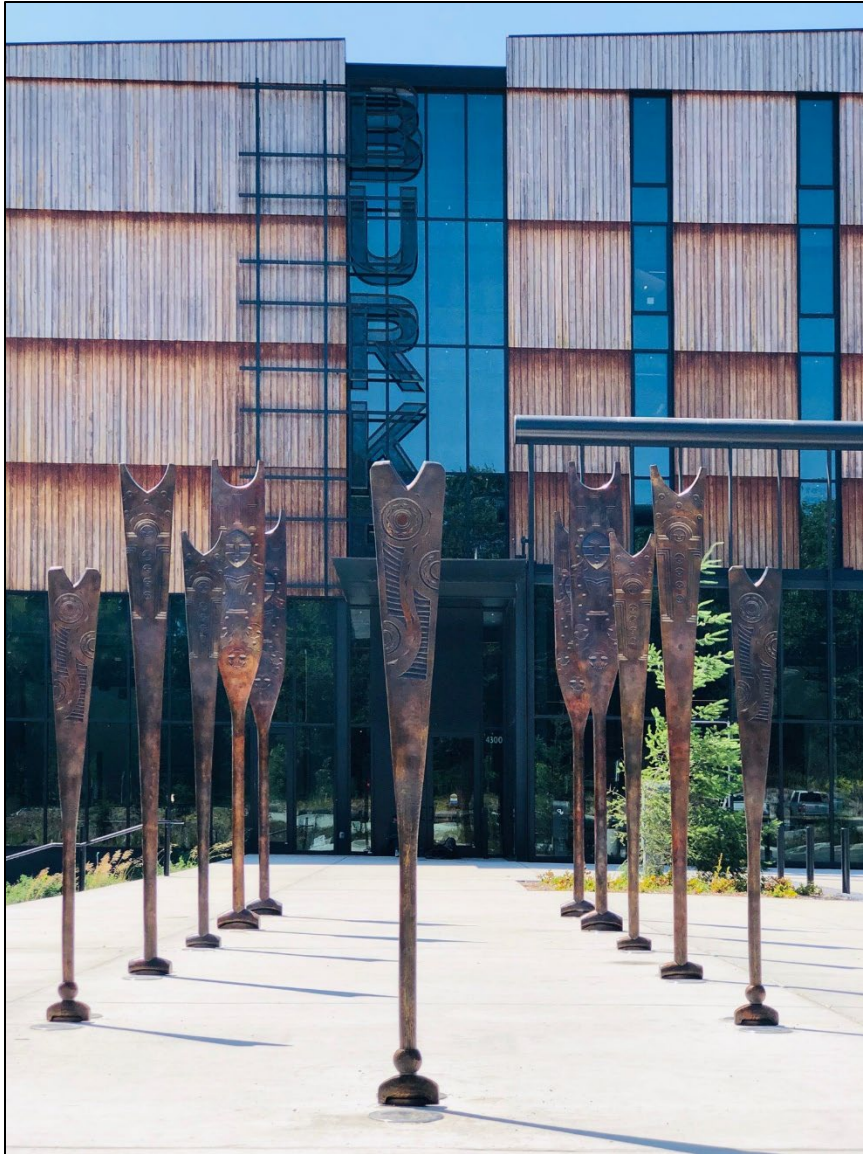




State Art Collection

State Agencies and Higher Education Institutions

Guidelines for the Artwork Selection Process



Tony A. (naschio) Johnson and Adam McIsaac, *Guests from the Great River*, 2020. Washington State Arts Commission (ArtsWA) commissioned this artwork in partnership with the University of Washington and the Burke Museum of Natural History, in Seattle.

Eleven cast bronze paddles are symbols for the arrival of a Chinookan canoe carrying cultural heroes and the knowledge they embody.

Art in Public Places brings artworks into communities where people study, work, and gather.

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Introducing the State Art Collection

The state legislature formed ArtsWA's Art in Public Places program in 1974. We acquire and care for artworks in state buildings, colleges, universities, and schools throughout Washington.

The **State Art Collection** includes over 5,000 artworks. Materials range from works on paper to paintings to large-scale installations. The artworks engage and enliven public spaces. It makes Washington home to one of the nation's largest and most diverse state public art programs.

You will find the Collection in over 1,300 buildings and campuses across Washington. It is in urban and rural areas where the public lives, works, and learns.



Our program's vision

We have the unique position to advance and support art and artists across Washington. Our goal is to build and care for a dynamic contemporary art collection that is accessible and valued. We seek impactful and lasting artworks that reflect Washington's diverse communities.

Horatio Law, *Santuario*, 2019. Comisionada por la Comisión de arte del estado de Washington en colaboración con el distrito escolar de Pasco, escuela Marie Curie STEM Elementary.

Durante el primer año de este proyecto, el artista realizó talleres con los estudiantes sobre el ciclo de la vida y los patrones de migración de las mariposas monarcas. Las mariposas simbolizan las experiencias colectivas de los emigrantes y de los inmigrantes de la comunidad de la escuela.

How you receive public art

The state's capital construction budget funds our program. When the state builds a new public building, $\frac{1}{2}$ of 1% of construction costs go toward artwork. Renovation projects over \$200,000 also generate funds at universities and colleges.

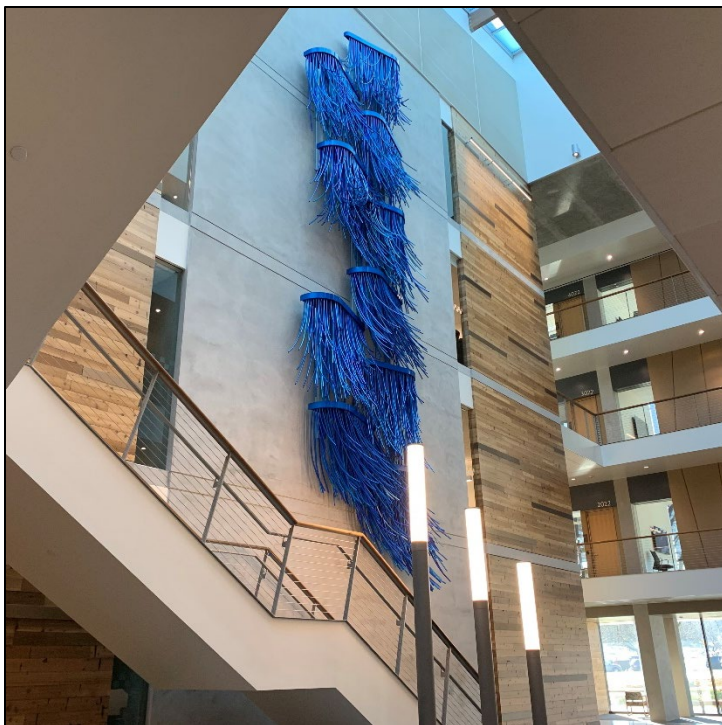
You partner with ArtsWA to acquire and manage the artwork. Agencies enter an **Interagency Agreement** with ArtsWA to ensure the proper display, media acknowledgement, and stewardship of the artworks in your care.

Our partnership goals

Build opportunities for underserved communities to receive original artwork

Strengthen engagement with and access to the State Art Collection with in-person and online experiences

Promote diversity within art selection committees and empower their voices



Beliz Brother, *Hydrologic*, 2018. ArtsWA commissioned this artwork in partnership with the Department of Enterprise Services for the Helen Sommers Building, in Olympia.

The artist designed each section of the artwork using data about the people, history, and natural resources of the ten major watershed areas of Washington State.

Public art funds

State-funded construction of new buildings generates funds for public art. As per the current capital budget, we reserve a portion of this amount to administer the program and conserve the State Art Collection. We will confirm the amount of available art funds with you. **A single building project may generate funds for a public art project. If your campus or agency has multiple building projects, you can combine funds for a single art project.**

New artworks are often placed in or near the building that generated the funds, but this is not a requirement. You may hold funds in order to combine them with future funds projected for approval in the next biennium.

As per the current capital budget, we reserve 25% of funds to administer the program and conserve the State Art Collection.

Project budgets are all-inclusive. ArtsWA manages the artist's design or curator fees, artwork fabrication or purchase, and installation, including all associated costs.

You can add funds to the project. This might include local funds, independent grants, etc. Artworks acquired with or without added funds become part of the State Art Collection.

You can also add in-kind resources to increase the impact of their projects. This might include giving equipment or personnel during installation, making electrical connections, adding lighting, structural supports, or connection points for artworks.



Juan Alonso-Rodríguez, Hoody, 2017.

ArtsWA commissioned this artwork in partnership with Renton Technical College.

The artwork is a hood ornament for the Automotive Complex. The design includes symbols of strength, resilience, and bravery.

How we care for artworks

You partner with ArtsWA to care for the artwork.

Your agency performs routine maintenance of the artwork you host. During the artwork selection process, we set up a maintenance and cleaning plan for your school to follow. Our staff will contact you regularly. We will ask for you to give us an inventory of artworks along with the status of each artwork's condition.

ArtsWA performs the inventory, restoration, and conservation of the State Art Collection. We address emergent care and larger repairs as we have funding.

Please contact **our Collections staff** if:

- you want guidance on the regular care and stewardship of the artwork
- key contact personnel have changed
- an artwork needs conservation and/or repair

Our stewardship goals

Educate our partners about artwork maintenance

Promote responsible stewardship

Support the artistic process while ensuring artworks are durable and high-quality

Address potential maintenance and conservation concerns proactively



Marvin Oliver, *Big Bird*, 1979. ArtsWA commissioned this artwork in partnership with Yelm Community Schools for Yelm High School.

We restored this large carved cedar artwork and placed it indoors after a Yakama student brought the artwork's poor condition to the school's attention. The school re-dedicated the artwork in 2022.

Commissioned artworks

We commission artists to design and create new artwork for the State Art Collection.

This is our primary way of acquiring new artwork.

Commissioned artworks are site responsive. This means they respond to the space and community. We don't commission artworks that are too costly to maintain (fountains or clocktowers) or design projects (mascots or memorials). All commissioned artworks must be unique. Artworks may not be part of an edition.

Commissioned artworks can involve a broad range of materials. Artists can create suspended or wall-hung artworks. They might set artwork within windows or other elements of your building. They may make a single artwork or artwork with more than one part or a series. They might make both small and large-scale artwork.

If the artwork budget ranges between \$45,000-\$250,000, your art selection committee will choose an artist from the Public Artist Roster. If your artwork budget exceeds \$250,000 or your site has unique needs, we'll hold an open call for your project.

Public Artist Roster

The **Public Artist Roster** is a pre-qualified list of professional visual artists. Your local art selection committee chooses an artist from the Public Artist Roster. These artists live in the United States and British Columbia. They are eligible for commissioned projects.

Every few years we hold a call to find artists for the Roster. A panel reviews the submitted portfolios, and makes recommendations to the ArtsWA board for approval.

The selected artists demonstrate:

- a unique vision or perspective
- an authentic relationship to subject matter
- an ability to engage a site and/or community
- skill in their technique

Commissioned artworks: agenda and timeline

Committee Meetings: 6-9 Months*

Meeting 1	Orientation & Criteria Discussion 90 minutes - 2 hours remote or in-person	Overview of the AIPP program and process Presentation of past public art projects Review and discuss location opportunities Preliminary criteria discussion
Meeting 2	Public Artist Roster Review 30-minutes remote and independent review	Criteria refinement How to review portfolios online Committee members independently review and vote for eligible artists
Meeting 3	Short List Review & Artist Selection 2 hours in-person preferred	Review and prioritize criteria Review and discuss shortlisted portfolios Select artist and alternate(s)
Meeting 4	Artist Site Visit 90 minutes - 2 hours in-person preferred **	Artist presents about their art and practice Review and discuss criteria Review and discuss location opportunities Site walk-through
Meeting 5	Preliminary Concept Review 90 minutes - 2 hours remote or in-person	Preliminary concept presentation Committee questions/comments Committee deliberation and decision
Meeting 6	Final Proposal Presentation 90 minutes - 2 hours remote or in-person	Artist final proposal presentation Committee questions/comments Committee discussion and decision Public event discussion

Artwork Fabrication and Installation: 9-12 months

If appropriate, AIPP program staff will schedule a review of the work in progress with committee members

Artwork Public Event

An opportunity for the artist, committee, community, and ArtsWA to gather and celebrate the completed project

**Timelines are estimates. Construction schedules, artist availability, or other factors can affect the timeline.*

***An artist may choose to spend additional time in the community. Discuss opportunities to host activities with the artist with your ArtsWA Project Manager.*

Curated collections

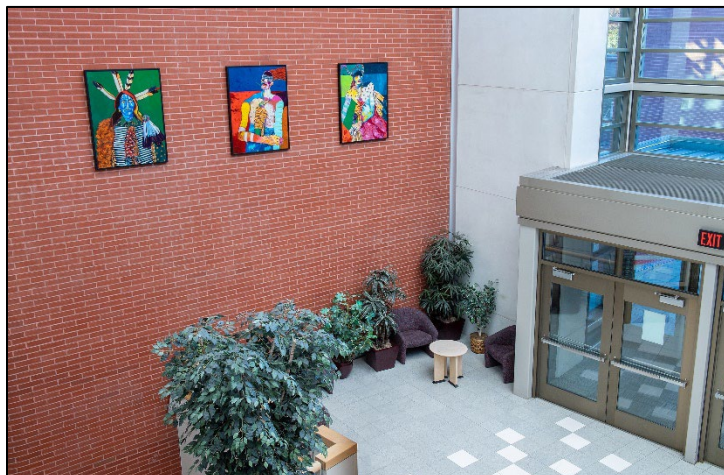
For this process, we purchase existing artworks. We're able to represent multiple artists and perspectives within a cohesive collection. **Committees choose a curator to research and propose artists and works of art.** The curator responds to the committee's goals and themes for the artwork. We may display artworks in one or more wall-hung locations.

Curator Roster

The **Curator Roster** is a pre-qualified list of people available to research and suggest artworks for the State Art Collection. Curators have diverse backgrounds. Their experience may include work with galleries, museums, academic institutions, or as professional artists, tribal leaders, or art consultants.

Every few years we hold a call for new curators. A panel reviews the submitted work samples and credentials, and makes recommendations to the ArtsWA board for approval. The selected curators demonstrate:

- knowledge of artists and various art forms
- curatorial expertise, such as developing a theme and creating a cohesive exhibit
- the ability to professionally complete projects



Ric Gendron, *Across the Universe*, *I am a Rock*, and *On the Turning Away*, 2019. Selected by curator Todd Clark and acquired by ArtsWA in partnership with Washington State University, in Pullman

These three paintings depict elements of a spiritual journey: entering the spirit world through ceremony, the separation of self from the physical world, and the transit between physical and spiritual levels.

Curated collections: agenda and timeline

Committee Meetings 3-6 Months*		
Meeting 1	Orientation, Criteria Discussion, & Curator Selection 90 minutes - 2 hours remote or in-person	Overview of program and process Review and discuss location opportunities Preliminary criteria discussion Curator selection
Meeting 2	Curator Site Visit 90 minutes - 2 hours In-person preferred	Curator presentation Discuss criteria, locations, and budget Site walk-through with curator
Meeting 3	Curator Preliminary Presentation 90 minutes - 2 hours remote or in-person	Curator recommendation presentation Committee discussion and questions Committee deliberation and refinements
Meeting 4	Curator Final Recommendation 90 minutes - 2 hours remote or in-person	Curator presents final recommendations Committee comments Final approval of artworks
Artwork Purchase and Installation 3-6 months		
ArtsWA works with the curator and vendors to purchase artworks and to prepare them for permanent display. This includes shipping, framing, and installation.		
Artwork Public Event		
An opportunity for the curator, local artists, committee, community, and ArtsWA to gather and celebrate the completed project		

**Timelines are estimates. Construction schedules, curator availability, or other factors can affect the timeline.*

Adopt-an-artwork

Sometimes agencies return their artworks to ArtsWA, typically when they are remodeling. We store them until they can find a new permanent home. Any of our partner agencies can adopt an artwork.

When we're ready to begin, you'll form a local art selection committee of 3-5 people.

The committee works directly with our staff to choose available artworks for their building. The process includes two remote or in-person committee meetings. ArtsWA staff will coordinate artwork preparation and installation.

You will sign our **Interagency Agreement**. This agreement is a commitment to maintain and care for the artwork. We may ask you to contribute some of the costs for artwork installation and transportation.

Adopting state artworks allows agencies that don't have new state-funded construction to receive high-quality artwork. Adopting artwork is a unique chance for agencies to display many perspectives and artistic styles from different time periods. People can view historical artworks in a new context. Please contact our **Program Manager** if you're interested in offering a forever home to a returned artwork.



Frank Samuelson, *See, Play, Learn, Grow*, 1986. ArtsWA originally commissioned this artwork in partnership Kennewick School District. In 2021 the Okanogan School District adopted the artwork for Virginia Grainger Elementary.

This 35-year-old mural celebrates learning and the Washington landscape.

How to form your Art Selection Committee

You appoint your own art selection committee. You should choose **at least five members and no more than seven members**. You must form the committee before we begin the art selection process.

All committees should be:

- gender balanced
- culturally diverse

Your committee **should include**:

- an administrator
- facilities staff (who may be responsible for the routine maintenance of the art)
- a professional artist

and **may include**:

- art faculty
- other teachers or staff members
- a student
- the project architect
- a community member



RYAN! Feddersen, *Antecedents*, 2020.

ArtsWA commissioned this artwork in partnership with the University of Washington, in Seattle.

The artist references the history of diagnostic processes using x-ray imagery to turn the medical lightbox into an art frame. Science, Indigenous Plateau origin stories, and our relationships with the world around us inspired her.

What the committee will do

- **Attend all scheduled meetings** and participate in decisions.
- **Develop broad criteria**, providing community context and feedback
- **Recommend locations** for the artwork

For commissioned projects

- select an artist to design an artwork
- review, provide comments, and approve the design

For curated projects

- select a curator to research and recommend artworks
- approve the final artwork selections

For adopt a state artwork projects

- Select artworks for resiting

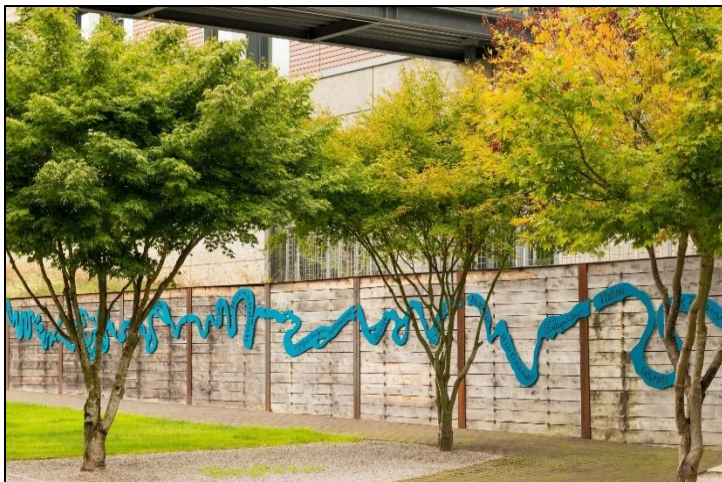
How to center equity as a committee

Be open to diverse ideas and perspectives

Embrace the unexpected

Prioritize authenticity when celebrating specific cultures

Be a passionate advocate



Vaughn Bell, *All the Rivers in the World*, 2019.

ArtsWA commissioned this artwork in partnership with University of Washington Tacoma.

The artwork reflects the shape of the Puyallup River. The artist asked community members for names of rivers that are important to them in their most meaningful language. The artist laser cut these names along the 272-foot sculpture.

Criteria brainstorming questions

During the orientation meeting, we will ask your committee to consider these factors when forming criteria:

Goals, values, and/or themes

- What should the artwork communicate to the public? Consider:
 - history of the site, campus, or community
 - local culture, values, or hopes
 - curriculum or program focus
 - surrounding natural environment

Relationship to the public

- Who are the primary and secondary audiences for the artwork?
- How could an artwork most impact these audiences?

Relationship to its site

- How will the artwork function in the space?
- What size artwork and types of media are right for the site?
- What are the safety, functional, or technical needs?
- What is your school's maintenance capacity?
- Is there risk for vandalism?



Sara Siestroom, *DAYS AND DAYS*, 2015.

ArtsWA purchased this artwork in partnership with Pullman School District for Kamiak Elementary.

This is part of a collection of artworks that RYAN! Feddersen curated. The story of Chief Kamiakin inspired the collection. It honors the role of matriarchs with works by female and two-spirit Indigenous artists.

Hosting a public event for the artwork

We encourage you to host a public event or dedication after the artwork's installation.

This could be part of a regular meeting, part of the ribbon-cutting, or a more elaborate event. It is a chance to celebrate the completed project. You should invite:

- the artist
- the selection committee
- your community
- your ArtsWA project manager

How to engage the public with the artwork

Please share information about the artwork with your community. Suggestions include:

- Write articles for agency newsletters, and websites
- Share details about the process, artwork, and artist with the staff and community.



Earl Davis, *Connections*, 2021. ArtsWA commissioned this artwork in partnership with the Department of Transportation – Mukilteo Ferry Terminal.

Five carved aluminum panels represent the elements of the world: Earth, Water, Sky, Celestial, Human. Together, they hint at the Native belief that all things connect to each other and to all of us.

How to credit the artwork when sharing images

You must always credit the artist and commissioning agencies when sharing an image of an artwork in the State Art Collection. This includes both print and digital forms used for any purpose, such as newsletters, pamphlets, reports, social media, or website content.

The image credit should match this format:

Artist name, artwork title (*italicized*), date installed. The Washington State Arts Commission commissioned this artwork in partnership with your partner agency.

As a reference, we use the correct format for all images in these guidelines.

View the State Art Collection on My Public Art Portal

You can explore artworks in the State Art Collection online through **My Public Art Portal**. The Portal has artwork photos, information, artist bios, web exhibitions, and related content. It is a dynamic teaching tool and educational resource.



James Madison, *Family*, 2021. ArtsWA commissioned this artwork in partnership with Edmonds College.

Intersecting Orca whale fins represent the artist's family and the importance of passing down traditional information from generation to generation. The design reflects his Tlingit and Tulalip heritage.

Contact us

Art in Public Places program administration

Michael Sweney, program manager

360-228-4080 | mike.sweney@arts.wa.gov

Michelle Avitia, program coordinator

360-485-1344 | michelle.avitia@arts.wa.gov

Acquisitions

Marissa Laubscher, senior project manager

360-252-9974 | marissa.laubscher@arts.wa.gov

Adetola Abatan, project manager

360-485-1514 | adetola.abatan@arts.wa.gov

Valerie Peterman, project manager

360-252-9986 | valerie.peterman@arts.wa.gov

Collections

Janae Huber, collections manager

360-252-9975 | janae.huber@arts.wa.gov

Adam Fah, conservation manager

360-252-9971 | adam.fah@arts.wa.gov

Heide Fernandez-Llamazares, My Public Art Portal manager

360-252-9977 | heide.fernandez-llamazares@arts.wa.gov

Jared Moore, conservation lead

360-932-8904 | jared.moore@arts.wa.gov

Gabriel Brown, conservation lead

360-485-1518 | gabriel.brown@arts.wa.gov

Jonathan Hickerson, conservation lead

360-485-1521 | jonathon.hickerson@arts.wa.gov

Jonah Barrett, collections coordinator

360-485-1262 | jonah.barrett@arts.wa.gov

Washington State Arts Commission

711 Capitol Way S, Suite 600 | PO Box 42675

Olympia, WA 98504-2675

360-753-3860 | fax 360-586-5351