

CLAUDIA FITCH____LETTER OF INTEREST

My fascination with St. Paul is the city's immediate interface with the Mississippi River, showing layers and layers of human history through a rich visual mix of industry, commerce and culture. I am fascinated by the anecdotal poignancy of its many interconnected neighborhoods, from the downtown core to surrounding communities, each expressing its own authentic life through time. I want the art to seductively reveal the resources of each urban village, but to also the experience of St Paul as a whole, and how the historical and contemporary patterns of human and natural habitation statewide form and are informed by this Capitol City.

I see enormous potential for integrated public art to enhance infrastructure and/or transit development within St Paul environs on several levels:

- **Create Site Identity:** How will the integrated art reflect the life of the infrastructure site and/or the experience of its surrounding neighborhood? Visually expressing its legacy, social vitality and/or distinct urban landscape, the art potentially creates an authentic, memorable landmark within the community.
- **Help Orientation:** Transit and other urban infrastructures often a self-contained, rigorously designed network of trajectories, junctures and destination points with its own unique visual language. How can the artwork create a bold and balanced dialogue with the visual dynamics of the system, safely orient the citizen and bring a sense of human scale to a larger-than-life environment?
- **Express Humanity:** As a gateway from one world to another, a transit station, or entry to a public place is an extraordinary transition zone, a powerful marker in the citizen's daily routine. It may also be the backdrop of a special life event, or spontaneous photo-op. Cognizant of the larger life-stream that transit and other infrastructure environs support, how will the art create poetic focus – an exquisite moment of the here and now?

As the public artist on several transit projects - Eastgate Park + Ride, Bellevue WA (King County METRO) and the Lynnwood Regional Express Transit Center, Lynnwood, WA, (Sound Transit), the First Hill Streetcar (City of Seattle), I have closely worked with staff engineers, architects and project consultants to identify aesthetic need and develop design concepts and implemented artworks integrated with the site. I quickly comprehend the rigorous challenges of transit design and its integration with complex environments. As artist for the First Hill Streetcar, I produced a 90% artwork concept based on its catenary poles on very short deadline, visually addressing the alignment as a whole, but also the seven distinct communities it passes through.

I worked with 4culture, artist Cris Bruch and engineers on the Seattle Monorail Project to create the GUIDEWAY STUDY IMAGE BANK, which outlined design criteria for the Monorail guideways within the Seattle cityscape context for incoming engineers. Proposing its design as a kit of parts, covering issues of scale, proportion, materials and iconography, the document also provided the first steps toward a public art master plan.

I served six years with other professionals in design/ planning on the 4 Culture Public Art Advisory Committee, for King County, WA. We reviewed and approved public art opportunities, panels for artist selection, project concepts/ budgets by commissioned artists and possibilities for future public art programs. Decisions were based on the content/ imagery, scale/ placement, and material technology of the art, and how it is fully, poetically realized within the budget and maintenance requirements. As someone who also teaches art, I relish looking at and learning from the work of artists, architects and engineers, and exploring their related potentials. In my work with project consultants, civic entities, neighborhood residents, I am a steward for strong art, through a community vision and through a resilient and tough sense of artistic integrity.

EDUCATION

1979 M.F.A. Painting, Tyler School of Art, Philadelphia, PA
1975 B.F.A. Painting, University of Washington, Seattle, WA

SELECTED ONE PERSON EXHIBITIONS

- 2012 *Claudia Fitch*, APEX Gallery, Portland Art Museum, Portland, OR
Snow Globe: the Long View, Edmonton International Airport, Edmonton, Alberta, Canada
- 2011 *Claudia Fitch: Works 1987- 2010*, Washington State University Museum of Art
- 2010 *Floating Mechanism (nightshade)*, Suyama Space, Seattle, WA
- 2010 Greg Kucera Gallery, Seattle (also 2007, 2002, 2001, 1998, 1996)
- 2009 *Interiors with Statuettes*, Sorrento Hotel Fireside Room, Seattle, WA curator: Micheal Darling
- 1998 Adam Baumgold Fine Art, New York
- 1997 European Ceramic Work Centre, Hertogenbosch, Netherlands
Archer Gallery, Clark College, Vancouver, WA
- 1993 Cheney Cowles Museum, Spokane, WA
FUEL Gallery, Seattle (also 1992)
- 1990 Fuller Elwood Gallery, Seattle
- 1989 Munson Williams Proctor Institute, co-sponsored by Sculpture Space, Utica, NY
- 1986 P.S. 122, New York; installation with performance by Lenora Champagne
Franklin Furnace, New York; collaboration with Lenora Champagne (also in 1981)
- 1983 Swarthmore College, Swarthmore, PA
- 1982 Storefront for Art and Architecture, New York; installation with performance by Eric Schmidt
- 1981 Window Installation at New Museum of Contemporary Art, New York

SELECTED GROUP EXHIBITIONS

- 2012 *Marks*, Washington State Convention Center, Seattle, WA curated by Vicki Halper
- 2009 *Precision*, Adam Baumgold Gallery, New York, NY
- 2006 *Helicon*, Freedman Gallery, Albright College, Reading PA, curator: Matt Garrison
- 2005 *A Decade of Excellence: Celebrating the Neddy Artist Fellowship*, Tacoma Art Museum, Tacoma, WA
Landscape: Theme and Variation, Schneider Museum of Art, Southern Oregon University, Ashland, OR
curator: Josine Ionco-Starrells
- 2003 *Clay Body*, Bellevue Art Museum, Bellevue, WA (catalog/video), curator: Miriam Sternberg
Crossroads, Center on Contemporary Art, Seattle, WA; curator: Michael Klein
- 2002 *Art Outside in the Webster Woods*, Port Angeles Fine Arts Center, Port Angeles, WA
Let 'er Rip, Edison Eye, Bow, WA
- 2001 *Double Vision*, and *Works on Paper*, Adam Baumgold Gallery, New York, NY
Lineformcolor: From Hard-Edge Abstraction to Architecture, Howard House, Seattle, WA
- 2000 *4 x 4*, School of Art, University of Washington, Seattle, WA
Eccentric Form and Structures, Microsoft Corporation, Redmond, WA, curator: Michael Klein
- 1999 jennjoygallery, San Francisco, CA
New Work, Adam Baumgold Fine Art, New York, NY
Metalcraft, Western Washington University, Bellingham, and Boise Art Museum, curator: Carole Fuller
- 1997 *Pure Form: The Intensity of Process*, Portland Institute for Contemporary Art, curator: Beth Sellars
- 1996 *Woodworks*, Adam Baumgold Fine Art, New York, NY
- 1995 *Garden of Delights*, Tacoma Art Museum, Tacoma, WA, curator: Barbara Johnson
Documents Northwest: Nature Studies, Seattle Art Museum, Seattle, WA curator: Vicki Halper
- 1994 *Garden Variety*, Rena Bransten Gallery, San Francisco, CA
- 1993 *Chairs: Embodied Objects*, Western Gallery, Western Washington University, Bellingham, WA
- 1991 *Yard Art*, Boise Art Museum, Boise, ID curator: Sandy Harthorne
- 1986 *Mystical Tales*, Thorpe Intermedia Gallery, Sparkill, NY
- 1985 The Red Studio, New York, NY
The Eye of the Garden, Art on the Beach, New York, NY; with Lenora Champagne and Glen Velez
- 1984 *Spare Parts*, Material for the Arts, Department of Cultural Affairs, Columbus Circle, New York, NY
Environmental/Installation, University of Hawaii, Honolulu, HI
If Culture Means Anything, Vox Populi Gallery, New York, NY, curator: Colin DeLand
- 1983 *Selections from the Unaffiliated Artists File*, Artists Space, New York, NY
Language, Drama, Source, Vision, The New Museum, New York, NY curator: Marcia Tucker
- 1980 *Enui*, Moore College of Art, Philadelphia, PA curator: Harry Anderson

Claudia Fitch

13539 28th NE, Seattle WA

206 992 1171

cjfitch007@gmail.com

COLLECTIONS

Cheney Cowles Museum, Spokane, WA
City of Seattle Collection, Seattle, WA
Microsoft Corporation, Redmond, WA
Portland Art Museum, Portland, OR
Seattle Art Museum, Seattle, WA
Swedish Hospital, Seattle, WA
Tacoma Art Museum, Tacoma, WA
Washington State University Museum of Art, Pulland, WA
Zymogenetics, Seattle, WA

FELLOWSHIPS AND HONORS

2011 Virginia Center for the Arts, full scholarship through the National Endowment for the Arts
2010 Nominated: United States Artist Fellowship, First Innovator Arts Award through Artist Trust
2009 Nominated: Joan Mitchell Foundation Grant
2006 Art + Architecture Program Fellowship, European Ceramics Work Center
2004 Americans for the Arts Public Art Network's (PAN) 2004 Year in Review
2000 Neddy Artist Fellowship (sculpture), Behnke Foundation, Seattle
1998 Visiting Artist, Pilchuck Glass School, Stanwood, WA
1997 Pollock-Krasner Foundation Grant
European Ceramics Work Centre Fellowship, Hertogenbosch, Netherlands
1996 The MacDowell Colony Fellowship (also 1987)
1995 WESTAF/NEA Regional Fellowship in Visual Arts (sculpture)
1992 Artist Trust Fellowship in Visual Arts, Seattle
1990 Seattle Artists, Seattle Arts Commission
1989 New York State Council on the Arts, individual sponsored Project, through Sculpture Space, Utica, NY
1987 Socrates Sculpture Park Studio Program, Long Island City, NY
1986 Franklin Furnace Fund for Performance Art supported by the Jerome Foundation
1984 NEA Fellowship in Visual Arts (sculpture)
The New Museum of Contemporary Art Sambuca Romana Contemporary Artists Fellowship
1974 Yale Summer School of Music and Art Fellowship

COMMISSIONS

2011 -13 First Hill Streetcar, Seattle Arts Commission and Department of Transportation
2010 Gresham Center for the Arts, Gresham OR, Regional Arts & Culture Council, Greenworks
2010 Finalist Proposal, Edmonton International Airport, Edmonton, Alberta, Canada
2008 Finalist Proposal, Olympia City Hall, Olympia WA , Finalist Proposal, Burien City Hall, Burien WA
2005-07 Westlake Terry Venture LLC, Meta Arte Consulting, Callison, Coughlin Porter Lundeen Engineers
2005 Capitol Hill Housing Improvement Program, Pantages Apartments, Stichney, Murphy, Romine Architects
2003-04 Seattle Monorail project, Co-authored Guideways Study: Image Bank w/artist Cris Bruch
2001-03 Eastgate Park and Ride, 4Culture, KPFF Consulting Engineers, MBT Architects
1999-03 Lynnwood Regional Express Transit Center, Sound Transit Art Program, INCA Engineers INC,
Zimmer-Gunzel-Frasca Partnership
Qwest Field, Seattle, WA, First and Goal Inc., Vulcan NW, Inc., Ellerbe Beckett
1998 Seattle City Light North Service Center, Seattle Arts Commission, Lewis Architects
King Street Station RE-Development, Washington DOT, Sound Transit, Amtrak, OTAK Architects
1995-96 Washington State Arts Commission, Public Schools, Correctional Industries Limited Edition Artists' Designs
1995 Seattle City Light North Service Center, Seattle Arts Commission, Arai/Jackson Architects
King County METRO Water Capital Project, 4Culture, Interurban Pump Station, HDR Engineers

PROFESSIONAL AFFILIATIONS

2006-12 Public Art Advisory Committee, 4Culture/ King County, Seattle, WA

Claudia Fitch
1353928th Ave NE
Seattle, WA 98125
206 992-1171
Cjfitch007@gmail.com
www.claudiafitch.com

REFERENCES:

Pablo Schugurenski (Quest Field "Colossal Heads" and GroupHealth Headquarters "Placeholders: Rock, Cloud, Tree")
Meta Arte
1901 NE Naomi Place
Seattle, WA 98115
Office: 523-3071
Cell: 612-4467
pschugurenski@qwest.net

Peggy Kendellen (Gresham Center for the Arts "FineTunedTulle")
Regional Arts + Culture Council
108 NW 9th Avenue, Suite 300
Portland, OR 97209-3318
Office: 503 823-5111
pkendellen@racc.org

Ruri Yampolski (Seattle City Light North Service Center, First Hill Streetcar)
City of Seattle Office of Arts & Cultural Affairs
PO Box 94748
Seattle, WA 98124- 4748
206 684-7309
ruri.yampolski@seattle.gov

1. Name: Claudia Fitch
Project Title: COLOSSAL HEADS
Date of Completion: 2002
Location: Qwest Stadium, Washington State Exhibition Center, Seattle WA
Project Budget: \$150,000 (2002 dollars)
Medium: fabricated steel, fiberglass, automotive epoxy paint
Dimensions: Arcade site: 450'L x 50'W x 50'H, sculpture: 6'H x 4'W x 3'D
Description: Six sculptures mounted 13' high on six central columns within the Stadium Arcade entrance along Occidental Avenue. The sculptures are a visual link between the human scale of the sidewalk space and the immense monolithic presence of the Arcade columns. Inspired by the larger than life statuary of Rome's ancient civic arenas, carnival masks, penny arcade signage and trademark iconography, the sculptures enhance the ritual of entry from a city street into a stadium event.
Design Team: Ellerbe Beckett Architects
Client and Commissioning Agency: Vulcan NW, Inc.

2. Name: Claudia Fitch
Project Title: Snow Globe: The Long View
Date: 2012
Location: Edmonton International Airport, Edmonton, Alberta, Canada
Project Budget: \$10,000
Medium: porcelain, plastic, wood, steel cable
Dimensions: 38"H x 42"W x 26"D
Description: This project was conceived specifically for the EIA display case. The installation playfully reflects on ubiquitous visual merchandising trademark figure, posing as a stylish traveler, but looking past the airport lobby to the fragile landscape beyond.
Commissioning Agency: EIA Rotational Display Program

3. Name: Claudia Fitch
Title: CHANDELIER WITH MILK DROPS
Location: Bellevue Art Museum, "Clay Body", curated by Miriam Sternberg
Collection: The Tacoma Art Museum
Dimensions: 180"H x 43"W x 26"D
Materials: glazed ceramic, paint, gold leaf, brass, steel cable, aluminum structure
Budget: \$25,000
Narrative: Based on an exploration of Asian imagery and its European appropriation in the Rococo style, the work riffs on a historical decorative convention, developed through dream imagery and personal narrative. The work responded to the particular qualities and use of the museum site as a passageway/ gallery with 25' high ceilings.
Collection: Tacoma Art Museum
Photo: Robert Vinnage

4. Name: Claudia Fitch
Project Title: WATER CARRY
Date of Completion: 1996
Location: The Interurban Pump Station, Tukwila WA
Project Budget: \$63,000 (1996 dollars)
Medium: fabricated steel, epoxy paint, porcelain tile, porcelain enamel
Dimensions: artwork site: 23' x 23' x 23', sculpture: dimensions variable
Description: One of the first projects through King County to transform a formerly "hidden" infrastructure site as a public site with artwork. As a threshold of welcome to the site, the artwork is a tableau of sculpture. Poetry is integrated into the tile pattern pavement through sandblasted text into the tile. The tile pattern creates a "river/rug", and the poetry tells a story of how the site is related to water. Conceived as a rest stop along the bike trail at Interurban Avenue, the tableau includes a drinking fountain and the sculpture elements also can be seating.
Design Team: Donn Hogan, Architect with HDR Engineering, Inc. and Judith Roach, poet.
Client: King County Water Capital Project
Commissioning Agency: 4Culture, Seattle WA

5. Name: Claudia Fitch (in collaboration with artist Cris Bruch)
Project Title: Guideways Study Image Bank
Date of Completion: 2005
Compensation for Claudia Fitch: \$10,000
Description: I studied the visual language of great public works to gather inspiration and develop design criteria for the SMP guideways. Intended for future SMP engineers and artists, the BANK considered the SMP as a kit of parts, underscoring key issues and potential opportunities that would make the SMP an elegant, unified, civil entity, visually responsive to Seattle's unique sense of place. I quickly comprehend the rigorous challenges of transit design and its integration with complex environments.
Client: Seattle Monorail Project
Commissioning Agency: 4Culture

6. Artist: Claudia Fitch
Project Title: Pan Time
Location: Pantages Apartments, Seattle WA
Date of Completion: 2005
Dimensions: 6'H x 4'W x 2'D (2 sculptures), 13"H x 18"W x 4"D (1 sculpture)
Materials: fiberglass, epoxy automotive paint
Budget: \$25,000 (2005 dollars)
Description: Three sculptural figures, representing the ghosts of early century vaudeville performers (including a monkey) are placed within the secured courtyard of the 1907 home site built by Alexander Pantages, founder of the nationwide Pantages vaudeville circuit in the early 20th century. Historically, performers of the Pantages circuit called their long tour "Pan Time" which contained their time on stage, on the road and in temporary lodgings – and it is known that the vaudeville performers stayed at this site.
Client and Commissioning Agency: Capitol Hill Housing Improvement Program
Design Team: Stickney Murphy Romine Architects

7. Name: Claudia Fitch
Project Title: PLACEHOLDERS: Cloud, Rock, Tree. (detail)
Date of Completion: May, 2007
Location: Group Helath Headquarters, Seattle, WA
Project Budget: \$182,000
Medium: plants, cast concrete, brick paving integrated with sidewalk
Dimensions: seating 18"H x 30"W 18"D, landscaping and paving variable
Description: Inspired by the history of Terry Avenue, an industrial use neighborhood which, in the early 1900's, had remnants of the original old growth forest that still stood in sharp contrast to its newly formed grid. The artwork references these survivor trees and other landscape elements, using an urban vocabulary of brick, steel, and planting beds.
Design team: Mark Brennan, Caliston Architects, Kris Snider, Landscape Architect
Client: Westlake Terry Venture LLC
Commissioning Agency: Vulcan NW, Inc.

8. Name: Claudia Fitch
Project Title: THE BALANCE OF ONE ORDER WITHIN ANOTHER
Location: Eastgate Park + Ride, Bellevue WA.
Date of Completion: 2004
Project Budget: \$176,000 (2004 dollars)
Medium: fabricated steel, fiberglass, epoxy paint, lighting
Dimensions: Retention pond: 360' L x 60'W, sculpture: 6'-12'H x 1'W
Description: Suggesting temples, miniature formal cities, or the classical columnar supports of modern-day infrastructure, the artwork consists of three groupings of silver columns integrated within the retention pond habitat landscape. The columnar patterns intend to provide a balanced geometric rhythm to the wild unruliness of the pond environs. Each grouping has its own distinct lighting, and serves as a constellation-like lantern for commuter travel and dawn and dusk. The site is a metaphor for the co- existence of habitats civic and wild.
Design team: KPFF Consulting Engineers, MBT Architecture.
Client: METRO King County
Commissioning Agency: 4Culture, Seattle WA

9. Name: Claudia Fitch
Project Title: not yet titled
Location: First Hill Streetcar, Seattle, WA
Date of Completion: 2013
Project Budget: \$500,000
Medium: steel, spun aluminum, epoxy paint
Dimensions: 32'H x 5'W x 5'D (width/ depth variable)
Description: The First Hill streetcar is powered by a single wire - a thread that links together seven distinct neighborhoods. The poles hold the wire in tension as a needle holds a thread in tension. The artwork for the FHS plays upon the visual language of sewing: street frontage, sidewalks and paving (fabric), catenary poles (needles or pins), catenary wire (thread) and stations (beads along a thread). Stations are identified by "beads" stacked on a pole at each site, reflecting the neighborhood

cultures and/or distinct architectural era.
Design Team: Mithun
Client: City of Seattle Department of Transportation
Commissioning Agency: City of Seattle Department of Arts & Cultural Affairs

10. Name: Claudia Fitch
Project Title: SHIFT
Location: Lynnwood Regional Express Transit Center, Lynnwood WA
Date of Completion: 2003
Project Budget: \$200,000
Medium: fabricated steel, epoxy paint, mercury halide and sodium vapor lights
Dimensions: Each sculpture identical: 30'H x 10'W x 10'D
Description: Two beacon/lamps, 30' tall and 8' in diameter, mark the entries to the Lynnwood Transit Center and Park and Ride, and serve as visual interventions of pedestrian safety. Situated at key crosswalk intersections, the beacons mark the spot for motorists and pedestrians to stop, shift gears, and pay attention. The beacon towers are formally constructed as "gear shafts". However, their silhouettes morph into the shapes suggesting the domestic gatepost or lamps of the early 20th century, the era of Lynnwood's suburban trolley car system.
Design Team: Zimmer Gunsel Frasca Architects
Client and Commissioning Agency: Sound Transit