

Set in Motion: A Public Art Exhibition  
December 2020 – February 2021

# Henry



## Marin Burnett

Born 1980 in New York, New York; lives and works in Renton, Washington

### *Refracted Saint No. 1, 2019*

In the *Saints* series, Marin Burnett reflects on her experience as a Black woman in America. Burnett challenges the distorted and fragmented images of Black women through a societal lens, drawing a parallel to how light refracts around an object as it moves through water. *Refracted Saint No. 1* envisions the differences between how Black women view themselves and the ways others see them. The work depicts a Black female body as a “whole saint” adorned with only a halo. Set against a vibrant gilded background, she occupies space with her refracted reflection in water. “As we pass through an intolerant society, our image is distorted, our light and our sainthood refracted – but we are

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somehow still whole,” Burnett has explained. “Real saints are not gilded, they are pained, flawed, and beautiful people.”

Marin Burnett earned her BA from Williams College and MA from George Washington University. Her work earned an award from the Benhaus Prairie Art Gallery’s 2019 juried show *Text and Pictures*, and was featured on the VH1 television series *The Breaks*. Burnett has exhibited at the Maryland State House of Representatives, Annapolis; Hillman City Collaboratory, Seattle; and Gallery Onyx, Seattle, among others.

**Metro Routes:** 1 Rapid Ride, 1 Downtown Seattle trolley, 1 East, 1 South, 2 North



## **Natalie Dupille**

Born 1991 in Seattle, Washington; lives and works in Seattle, Washington

*We Will Dance Again*, 2020

Social justice, community, and connections are central to Natalie Dupille's practice. Rendered in ink and vibrant watercolors, *We Will Dance Again* speaks to the resilience of collective joy in the face of adversity. The work features a scene that has become uncommon and impossible for so many months, as many endure the pandemic in isolation: different bodies boldly dancing together. Dupille draws inspiration from queer dance parties, which have been longstanding havens for connection, identity, and community. Dupille's work expresses a promising declaration of hope and strength.

Natalie Dupille graduated with a BA from Colorado College. She is the recipient of the Wallis Anneberg Helix Fellowship; Yiddishkayt, Los Angeles and Communicating Arts and Science Fellowship; Pacific Science Center, Seattle; and attended residencies at Centrum, Port Townsend and Pacific Science Center. She has exhibited her work at the Make Don't Break Collective Group Exhibition, Vashon; I Heart Comic Art Group Exhibition, Seattle; Climate Science Alliance, San Diego. Her cartoons and illustrations have appeared in many publications, including *The Seattle Times*, *The Stranger*, and *The New Yorker*.

**Metro Routes:** 1 Downtown Seattle trolley, 1 Rapid Ride, 2 North, 1 East, 1 South



### **Amir H. Fallah**

Born 1979 in Tehran, Iran; lives and works in Los Angeles, California

*Science Is The Antidote, Superstition Is The Disease, 2020*

Informed by both graffiti art and formal art training, Amir H. Fallah weaves together personal narratives with historical and contemporary parables as lessons passed between generations. In *Science is the Antidote, Superstition is the Disease*, Fallah's non-hierarchical, non-illusionistic picture planes and 17th-century maps of the world express the psychological space of borders, identities, and histories. The juxtaposition of disparate culturally specific imagery becomes a site map for investigating shifts in science and history.

Amir H. Fallah holds a BFA from the Maryland Institute College of Art and a MFA from the University of California, Los Angeles. He has earned several awards and grants, including the Artadia Award, Los Angeles; Northern Trust Purchase Prize, Expo Chicago; and Joan Mitchell Foundation Painters and Sculptors Grant. Fallah has exhibited at the Museum of Contemporary Art, Tucson; Palo Alto Art Center; and Schneider Museum of Art, Ashland, among others. His work is included in the collections of the Plattsburg State Art Museum; Smart Museum of Art, Chicago; and Nerman Museum of Contemporary Art, Overland Park.

**Metro Routes:** 1 Downtown Seattle trolley, 1 Rapid Ride C/D/E, 2 South, 2 North



### **Genevieve Gaignard**

Born 1981 in Orange, Massachusetts; lives and works in Los Angeles, California

*Frontline (Nothing to Hide)*, 2017

Genevieve Gaignard positions her own mixed-race female body as a site of exploration, in which she examines the intersections of race, gender, and class. Gaignard incorporates popular sensibilities in her self-portraits to shift identities and unravel stereotypes, calling attention to arbitrary, fraught, and racial delinations imposed by society. *Frontline (Nothing to Hide)* recalls a personal story about Gaignard's Black grandparents: people assumed that her light-

skinned grandmother was white and interrogated her grandfather for walking with a white woman. The dynamic between the Black man and Gaignard highlights issues of colorism and interracial histories.

Genevieve Gaignard received a BA from the Massachusetts College of Art and Design and a MFA from Yale University. Solo exhibitions of her work have been organized at the Museum of Contemporary Art, Santa Barbara; Houston Center for Photography; and California African American Museum, Los Angeles. She has also participated in group exhibitions at the Crystal Bridges Museum of American Art, Bentonville; Massachusetts Museum of Contemporary Art, North Adams; and Smithsonian National Portrait Gallery, Washington D.C, among others. Gaignard's work can be found in the collections of the Studio Museum in Harlem, New York; Pérez Art Museum, Miami; and Seattle Art Museum, among others.

**Metro Routes:** 1 Rapid Ride, 1 Downtown Seattle trolley, 1 East, 2 North, 1 South

# Find one another.



## **Nikita Gale**

Born 1983 in Anchorage, Alaska; lives and works in Los Angeles, California

*Find One Another*, 2017/2020

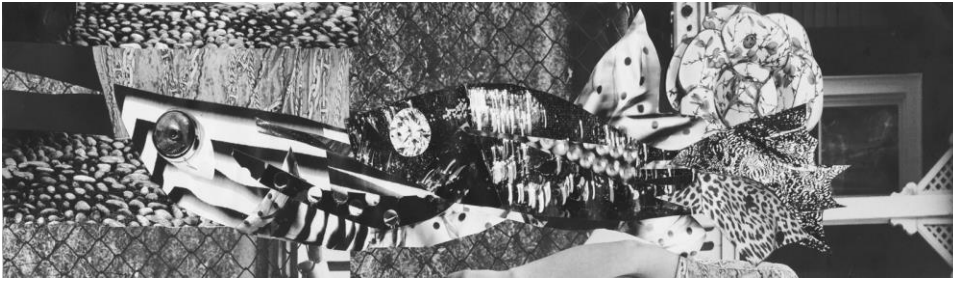
Nikita Gale explores systems of power and oppression using acoustic objects and motifs of American social protest. *Find One Another* is a reiteration of Gale's 2017 participation in the public art organization Dashboard's "Signs of Solidarity" project. In response to the presidential election, Gale joined other artists in making and hanging signs on buildings throughout Atlanta, Georgia. In their call for solidarity and opposition against hate, Gale drew inspiration from *Their Eyes Were Watching God* by Zora Neale Hurston: "When God had made The Man, he made him out of stuff that sung all the time and glittered all over. Some angels got jealous and chopped him into millions of pieces, but still he glittered and hummed. So they beat him down to nothing but sparks but each little spark had a shine and a song. So they covered each one over with mud. And the lonesomeness in the sparks make them hunt for one another."

Nikita Gale holds a BA from Yale University and an MFA from University of California, Los Angeles. She attended residencies at the Coaxial, Los Angeles; Fountainhead, Miami; University of Texas, Austin; and Vermont Studio Center, Johnson. Select national and international exhibitions featuring her work include the California African American Museum, Los Angeles; MoMA PS1, Long Island City; Studio Museum in Harlem, New York; and Moderna Museet,

Stockholm, Sweden. Gale serves on the Board of Directors for GREX, the west coast affiliate of the AK Rice Institute for the Study of Social Systems.

**Metro Routes:** 1 Atlantic trolley, 1 Rapid Ride, 1 East, 1 North, 1 South





## Fay Ray

Born 1978 in Riverside, California; lives and works in Los Angeles, California

### *Two Fish*, 2020

Fay Ray explores the fetishization of objects and the construction of female identity through high-contrast, monochrome photomontages. Informed by surrealism and fashion shoots, the artist's work fragments images of material objects into sensuous shapes. *Two Fish* is a monochromatic study where cut-up images of animal skin, wires, and all manners of textures merge to resemble fish motifs against a cacophonous ground. Enlarged on the bus billboard, the collage enables the viewer to recognize the narrative through the marks—tears, punches, and rough cuts of the paper—left by Ray's hands. Representing physiological transformation and rebirth, the fishes appear to swim through the pages of a magazine.

Fay Ray received her BFA from Otis College of Art and Design and MFA from Columbia University. She attended residency at the Los Angeles Nomadic Division. Ray has shown her work nationally and internationally, including exhibitions at the El Museo del Barrio, New York; SOIL, Seattle; Mona Bismarck

American Center Paris, France; The Mistake Room, Mexico City, Mexico; and Museo de Art de Puerto Rico, Santurce.

**Metro Routes:** 2 Rapid Ride, 1 Downtown Seattle trolley, 2 South



**Gabriella Sanchez**

Born 1988 in Pasadena, California; lives and works in Los Angeles, California

**Se Young Au**

Born 1984 in Seoul, South Korea; lives and works in Los Angeles, California

Dedicated To You, Vol. 001, 2020

Dedicated To You, Vol. 001, Gabriella Sanchez and Se Young Au reflected on the cycle of life together, as a way to collectively remember deceased loved ones and imagine possibilities in new futures. Having lost family members to the cycle of incarceration, both artists have witnessed the consequences of the criminal justice system that disproportionately targets people of color. Sanchez and Au employ color, form, and texture to envision a space for their loved ones to be viewed as fully human and exist beyond prison

Dedicated To You, Vol. 001 is an adaptation of radio call-in song dedications in the style of Art Laboe and the El Monte public dances, cathartic community events. The artists insert references dedicated to their loved ones – the words “Everything is Everything. After ‘death’ (written in wingdings) must come spring” alludes to Lauryn Hill’s song *Lost One*, a favorite singer of

Sanchez's father, though changing the lyric from "after winter" to "after death." Sanchez writes, "Throughout the piece you'll also see repeated calls to nature, connecting our reality in power of that truth and seeing ourselves as a reflection of the natural world, which further links themes of life cycle: growth, spring and rebirth...Symbols of somewhere beyond Earthly dwelling but also rooted in the celebration of hope in the transcendence of place...This acts as our dedication."

Gabriella Sanchez earned her BFA from Point Loma Nazarene University. Recent exhibitions of her work have been organized at the Crocker Art Museum, Sacramento; Mexican Center for Culture and Cinematic Arts, Los Angeles; and Taubman Museum of Art, Roanoke. She has shown at various art fairs, such as the EXPO Chicago and Seattle Art Fair. Her work is in notable collections, including the Crocker Art Museum, Sacramento and Los Angeles Museum of Contemporary Art.

Se Young Au holds a BA from Columbia College Chicago. She is a multi-disciplinary artist, often exploring one idea over multiple sensory realms. Her work is informed by notions of displacement, building alternate worlds for survival, and inhabiting the undefinable. Select publications and clients include *Broccoli Magazine*, *Cherry Bombe Magazine*, and Laura Lombardi Jewelry, among others.

**Metro Routes:** 2 on Rapid Ride, 1 downtown Seattle trolley, 2 south King County

When solutions are available, they will appear here



### Rafael Soldi

Born 1987 in Lima, Peru; lives and works in Seattle, Washington

*When solutions are available, they will appear here, 2020*

Across Rafael Soldi's work, the artist expresses the fluidity and fragility of identity formation within larger political, cultural, and economic systems. As part of the research platform and exhibition *Lux Aeterna*, Soldi examines the discards of technology, specifically computer-generated messages that inadvertently possess poetic, socio-critical connotations. *When solutions are available, they will appear here* is one of Soldi's hundred human-written, computer-generated text pieces from the *Erroneously Handled Object* series. Although the message forgoes any contextualization, the language holds a mirror up to society.

Rafael Soldi earned a BFA from Maryland Institute College of Art. He has attended residencies at Oxbow Seattle; Picture Berlin, Germany; and Vermont Studio Center, Johnson. Soldi is the recipient of several awards and grants, including 4Culture Artist Project Grant; Silver Eye International Prize, Honorable Mention; and City of Seattle Portable Works Purchase Prize. He has exhibited his work at the Frye Art Museum, Seattle; Griffin Museum of Photography, Winchester; and Museo Mate, Lima, Peru. His work is in numerous collections, including the Frye Art Museum, Seattle; King County

Public Art Collection/4Culture, Seattle; Pennsylvania Academy of Fine Arts Museum, Philadelphia; and Tacoma Art Museum.

**Metro Routes:** 1 Rapid Ride, 1 Downtown Seattle trolley, 2 South King County, 1 North, 1 East



### **Nina Vichayapai**

Born 1993 in Bangkok, Thailand; lives and works in Kirkland, Washington

*Home Here*, 2020

Nina Vichayapai uses fabric as a language to communicate how surroundings embody personal and social histories. Her search for belonging in the American landscape as an Asian American inspired *Home Here*, a fabric garden of non-native plants. The naturalization of these plants in the Pacific Northwest alludes to the spaces both defined and changed by migrants who carried the plants when traveling. The plants and people have defied borders and containment, testifying to resistance, assimilation, and adaptation.

Nina Vichayapai holds a BFA from the California College of Art. She received an award from Kearny Street Workshop, San Francisco, and attended several residencies, including Caldera Arts, Sisters; Rockland Arts, Seattle; and Inscape Arts and Cultural Center, Seattle. Vichayapai recently participated in exhibitions at the Wing Luke Museum of the Asian Pacific American Experience, Seattle; Tacoma Art Museum; and Shunpike Arts, Seattle.

**Metro Routes:** 3 Rapid Ride, 1 East, 1 South, and 1 North



### **Crystal Worl**

Born 1988 in Anchorage, Alaska; lives and works in Juneau, Alaska

#### *Eagle*, 2020

Crystal Worl (Tlingit Athabascan from Raven moiety, Sockeye Clan, from the Raven House) connects her existence between the traditional worlds of Tlingit and the modern world in her practice. *Eagle* is grounded in Worl's ancestral knowledge of creation and life, incorporating traditional Tlingit formline design. The colors allude to the midnight sky colors of Worl's home. Representing the aurora borealis, the neon fine lines inflect the animal motif with a contemporary sensibility. Worl's work explores the relationships between her people, the land, and the animals.

Crystal Worl earned a BFA and AFA from the Institute of American Indian Arts. Her education also includes Pilchuck Glass, Kiln-Formed Glass and Public Art and an apprenticeship in painting and formline design with Robert Davidson. She completed a residency at the Sealaska Heritage Institute, Juneau and Children's Museum of Pittsburgh. Worl is the recipient of several awards, including Koahnic Broadcast Station – Emerging Artist, Alaska Native Artist Spotlight as well as the Alaska Federation of Natives, Lu Young Youth Leadership Award. She has shown her work at the Juneau-Gouglas Museum; Ketchikan Museum; and IAIA Museum of Contemporary Native Art, Santa Fe.



Her work is in several collections, including the National Museum of Scotland, Edinburgh; Burke Museum of Natural History and Culture, Seattle; and Pratt Museum, Homer.

**Metro Routes:** 3 Rapid Ride, 1 East

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Artwork images courtesy of the artists. Bus images courtesy of Sound Transit.