CALL FOR ARTISTS – REQUEST FOR QUALIFICATIONS
Chinese American Legacy Artwork Project

Deadline: Friday, November 1, 2019 at 4:30pm. Applications must be received by the deadline, no postmarks.

PROJECT SUMMARY
The Wing Luke Museum of the Asian Pacific American Experience (The Wing) in partnership with a community-led committee based in Seattle, WA, known as the Chinese American Legacy Artwork Project, is seeking an artist or artist team to develop site-specific public artwork that recognizes and preserves the legacy of the forced expulsion of Chinese in 1886 from Seattle. This permanent artwork will be located along the Alaskan Way promenade adjacent to the newly designed Central Waterfront, in a location along the east side of the street between South Washington and Main Streets. The selected artist will be expected to develop an artwork of appropriate scale and materials to meet the project criteria in an artistically engaging manner. Please see the images attached for the general site location (see Attachment A and B).

For this artist selection process, a review panel will review submitted materials from this Request for Qualifications (RFQ) and select artists who will receive a $2,000 stipend to produce initial concepts and travel to Seattle for panel interviews. The review panel will then recommend a final artist to the project Governing Committee for final selection.

The selected final artist will engage community members and work with the project Governing Committee to design artwork that embodies the project goals and meets the approval of all regulatory bodies. The result of this stage of work will be detailed drawings, along with a small model, with approved permitting requirements and specifications ready for fabrication and installment.

ARTWORK GOALS
The goal of the Chinese American Legacy Artwork Project is to create a permanent, substantial artwork that recognizes and preserves the legacy of the forced expulsion of Chinese in 1886 from Seattle.

The 2011 Chinese Expulsion Remembrance Project in Seattle spurred community efforts to create this permanent artwork. In 2015, the Seattle City Council passed a resolution acknowledging contributions of early Chinese pioneers, expressing regret for the anti-Chinese legislation and riots, and reaffirming the City’s commitment to civil rights for all. An artwork, located in a visible and accessible place, would make the sentiments of this legislation permanent and visible for generations to come. The project was identified as a high level of priority within the South Jackson Street Connections Report in 2016.

Project goals are related to education, recognition and honoring, and social justice. The Chinese American Legacy Artwork Project will embody the sentiments captured in the narrative, “The 1886 Anti-Chinese Riot and Expulsion of the Chinese from Seattle” (see Attachment C).

The successful completed project should: 1) have a simple, powerful message; 2) be specific to the Chinese Expulsion, but with universal connections; 3) generate strong emotional responses from viewers; 4) be made of durable, long-lasting materials, such as stone or metal; 5) be visible and attractive from a distance; 6) be integrated into the landscape, including the redone waterfront and the urban neighborhood; 7) contribute to
ongoing efforts to link Pioneer Square and the Chinatown-International District; and 8) require little ongoing maintenance, relying on existing roadway lighting and not include any additional electrical infrastructure.

As a permanent, public artwork, it must comply with all permitting regulations, should be made of durable materials and have a strong physical presence within the designated site area. Artists are encouraged to consider that the site is located in close proximity to the waterfront promenade and in close proximity to the waterfront park accessed by people of all ages, abilities and backgrounds. The artwork must be suitable for diverse audiences and be able to withstand wet seasonal weather and a marine environment.

Additional reference materials can be accessed through this link to a Dropbox folder: https://www.dropbox.com/sh/v4g3pdhg55qixxd/AACjClieHmSFshtfXHRihsa?dl=0.

SCOPE OF WORK
The selected final artist’s work will include, but not be limited to, the following:

- Review of project criteria as well as City of Seattle permitting requirements and regulations, especially from the Department of Construction and Inspections, Department of Transportation, Public Art Advisory Committee and Pioneer Square Preservation Board
- Design, working with the community-led project Governing Committee, community stakeholders and other public processes
- Preparing applications for, making presentations to and securing approval from various regulatory bodies
- Detailed drawings and small artwork model with specifications ready for fabrication and installation
- Provide costs estimates for fabrication and installation and design modifications as needed and serve as contact for fabrication and installation

ARTWORK LOCATION DESCRIPTION
This permanent artwork will be located along the Alaskan Way promenade adjacent to the newly designed Central Waterfront, in a location along the east side of the street between South Washington and Main Streets. The space available is an area that is 4’ x 12’, located mid-block, between adjacent tree plantings. An active roadway is located to the area’s west. Sidewalk with adjacent buildings and retail frontage is located to the area’s east (see Attachment A and B).

SITE HISTORY
Because the 1886 expulsion of the Chinese from Seattle occurred at the docks along Seattle’s harbor in this area, the new Central Waterfront is an ideal location for the artwork. The community-led committee had discussions with City Council members, City leaders and Friends of the Waterfront to talk about moving ahead with the artwork. The State appropriated funding to further initial planning for the artwork through funding to Historic South Downtown, which supported the work done in conjunction with the South Jackson Street Connections project.

BUDGET
A total of $28,000 has been secured for the selected artist for the design scope of work, which includes travel expenses as needed. The fabrication and installation phase is estimated at $180,000. This allocation shall include: 1) fabrication of an exterior artwork of permanent materials; 2) engineering and installation costs; 3)
APPLICATION REQUIREMENTS
Applicants for this first round may apply via electronic submittal. Either send materials via email to cchinn@wingluke.org or use Dropbox, Google Drive, or any other shared file storage service. If applying via Dropbox or other, upload all materials in one folder labeled “Waterfront Artwork Project_artist’s last name” and share the folder with cchinn@wingluke.org.

This Call is open to any artists or artist teams. Please submit:

- Letter of Interest (500 words or less) that describes why this opportunity is of interest, your general approach to the artwork site and context, and relevant skills brought to this project
- Digital work samples – applicants may submit up to twelve (12) images that clearly show past projects and work experience. Files should be prepared as .jpg files only on a CD or emailed. Files should be labeled “01WaterfrontProject_ last name, 02WaterfrontProject_last name”, etc. Total size of emailed files must be less than 10MB.
- Annotated image list – this list of images must include the budget, location, client or commissioning agency, title, year, media, and a brief description (50 words or less) of the applicant’s role in the project
- Resume – listing comparable projects, artwork exhibitions, and any other relevant experience, two pages maximum
- 3 references including email and phone contact information

Include a self-addressed stamped envelope with sufficient postage for return of CD. The Wing will make every effort to protect submitted materials; however, the Museum will not be responsible for any loss or damage.

Please mark clearly on your Letter of Interest “Waterfront Artwork Project” and/or email subject line for your submission’s consideration.

DEADLINE
Required materials must be received no later than 4:30pm on Friday, November 1, 2019. Applications must be received by the deadline, no postmarks. We will not review incomplete or late submissions.

SUBMISSION ADDRESS
Please send submissions to:
Wing Luke Museum
Waterfront Artwork Project
Attention: Cassie Chinn
719 South King Street
Seattle, WA 98104

Email: cchinn@wingluke.org
SELECTION PROCESS
A review panel comprised of community representatives, project stakeholders and arts professionals will select up to three (3) finalists to submit proposals. Finalists will be compensated in the amount of $2,000 to present concepts, initial budgets and preliminary schematics. Finalists that are chosen to present proposals will be provided with a site tour and project orientation prior to their submittal. The review panel will then recommend a final artist to the project Governing Committee for final selection. The review panel and Governing Committee reserve the right to not select any artists, if they so choose.

SELECTION CRITERIA
Selection criteria for finalists will be based on: a) quality of past work; b) demonstrated ability to complete projects of similar scale and context; c) excellent client relations and design team experience in the public realm; d) demonstrated project management skills and ability to complete projects on time and on budget. The final artist will be selected based on the listed criteria as well as the strength in: e) the design concept; f) alignment with project goals; g) understanding of the significance and meaning of the project and its historical context in the area.

TENTATIVE PROJECT TIMELINE
October 2019  Open call to artists circulated
November 1, 2019  Submissions due
December 2019  Selected finalists notified
Jan-Feb 2020  Selected finalists develop concepts
March 2020  Selected finalists present concepts to jury panel
            Final artist selected
April-Dec 2020  Design development and review
January 2021  Final design complete

QUESTIONS
For further information, contact Cassie Chinn at (206) 623-5124 x131, or cchinn@wingluke.org. Depending on responses, a FAQ sheet will be posted in the Call for Artists Dropbox folder (https://www.dropbox.com/sh/v4g3pdhgz5qixxd/AACJClieHm5Fsh7fXRihsa?dl=0) after October 15, 2019 and updated through the submission due date.

ABOUT THE LEAD ORGANIZATIONS
The Wing Luke Museum of the Asian Pacific American Experience (The Wing) is the only pan-Asian Pacific American museum in the nation, the first Smithsonian Institution affiliate in the Pacific Northwest, and an Affiliated Area of the National Park Service. Our mission is to connect everyone to the dynamic history, cultures and art of Asian Pacific Americans through vivid storytelling and inspiring experiences to advance racial and social equity. The Wing is nationally recognized for its community-based exhibition model. For more information
The Chinese American Citizens Alliance (CACA), Seattle Chapter was established in 2011 and is a charter of the Chinese American Citizens Alliance, one of the nation’s oldest civil rights organizations, having been founded more than 100 years ago in San Francisco. The mission of the organization is to promote and protect civil rights, develop leadership in Chinese youth and provide community service. CACA connects Chinese Americans across the country to work together on issues critical to the Chinese American community, ranging from immigration reform to incorporating Chinese Exclusion Laws education into school curriculum.

Formerly known as the Organization of Chinese Americans, OCA was founded in 1973 with a vision of uniting Chinese Americans across the United States into one representative voice. Today, OCA has transformed into a national organization dedicated to advancing the social, political and economic well-being of Asian Pacific Americans in the United States. The Greater Seattle Chapter was formed in 1995 and since that time it has been serving the Greater Seattle Chinese and Asian Pacific American community as well as other communities in the Pacific Northwest. It is recognized in the local community for its advocacy of civil and voting rights as well as its sponsorship of community activities and events.
ATTACHMENT A
ATTACHMENT B
The 1886 Anti-Chinese Riot and Expulsion of the Chinese from Seattle

Fueled by years of anti-Chinese sentiments, a hateful anti-Chinese riot erupted in Seattle on February 7, 1886. On that day, an angry mob of 1,500 invaded the Chinese settlement here in Pioneer Square, and forced some 350 Chinese on wagons, and hauled them and their belongings to this vicinity to be sent away on the Queen of the Pacific steamer to San Francisco. The mob’s intent, as well as most of the citizens of Seattle, was the expulsion of Chinese from Seattle.

So horrendous and terrifying were the actions of the anti-Chinese rioters that it provoked the Territorial Governor to proclaim a state of insurrection, declare martial law, and request federal troops to restore order. Only a handful of Chinese remained after the expulsion of the Chinese. The Chinatown, which centered around Second and Washington Street, had numbered over 600 Chinese just months prior to the riot.

The riot and expulsion was an outcome of a vicious anti-Chinese Movement that began shortly after the Chinese began arriving in 1848 to California and spread over the entire West. The early Chinese immigrants were seen as intellectually inferior, cruel, heathens, deceitful, and despotic. They were also seen as unfair labor competition and tools of capitalist elites. The ultimate goal of the anti-Chinese Movement was to get rid of the Chinese from America.

To this end, the United States passed the Chinese Exclusion Act in 1882, which banned the immigration of Chinese laborers and denied Chinese naturalization. It was the first time the United States restricted immigration based on race, nationality, or ethnicity.

The anti-Chinese riot and expulsion of Chinese from Seattle was one of the worst episodes in Seattle and Washington state history regarding the treatment of racial minorities. While the Chinese gradually returned to the city after the riot, they continued to be victims of racial discrimination and prejudice in the exclusionary decades that followed.

Not until the civil rights movement and the elimination of laws that restricted immigration based on national origin in the 1960s did the conditions of Chinese as well as other racial minorities and immigrants change for the better. The tolerance towards them over recent decades has substantially increased as well as their acceptance. Seattle has welcomed the Chinese as well as other immigrants and refugees from all over the world.

In 2015, Seattle’s Mayor and City Council passed a resolution expressing regret for the 1886 anti-Chinese riot and anti-Chinese legislation, and reaffirming the City commitment to racial diversity and civil rights for all.

By Doug Chin, September 2019 | NOT FOR DISTRIBUTION | FOR USE WITH THE CHINESE AMERICAN LEGACY ARTWORK PROJECT ONLY