

Lauren lida

Artist Bio

Lauren lida is a paper-cut artist and public artist, whose practice lies at the intersection of art and social justice. lida was born in Seattle and earned a BFA from Cornish College of the Arts (2014). Her main medium is intricately hand-cut paper, often incorporating ink, multiple layers, negative space and shadow play. Her reoccurring 30-foot-long hand-cut paper temporary installation/performance piece, the "Memory Net" has traveled the world, taking on new meaning and engaging communities in each new context. lida also transforms her paper-cut prototypes into large-scale permanent custom metal gates, fences, tile mosaic, painted mural, and more for public and private commissions.

Much of lida's artwork is influenced by Cambodia where she has been active for more than a decade working on projects to support and mentor artists. Other major influences include her family's Japanese American heritage and incarceration during WWII and her grassroots work with Seattle's houseless community.

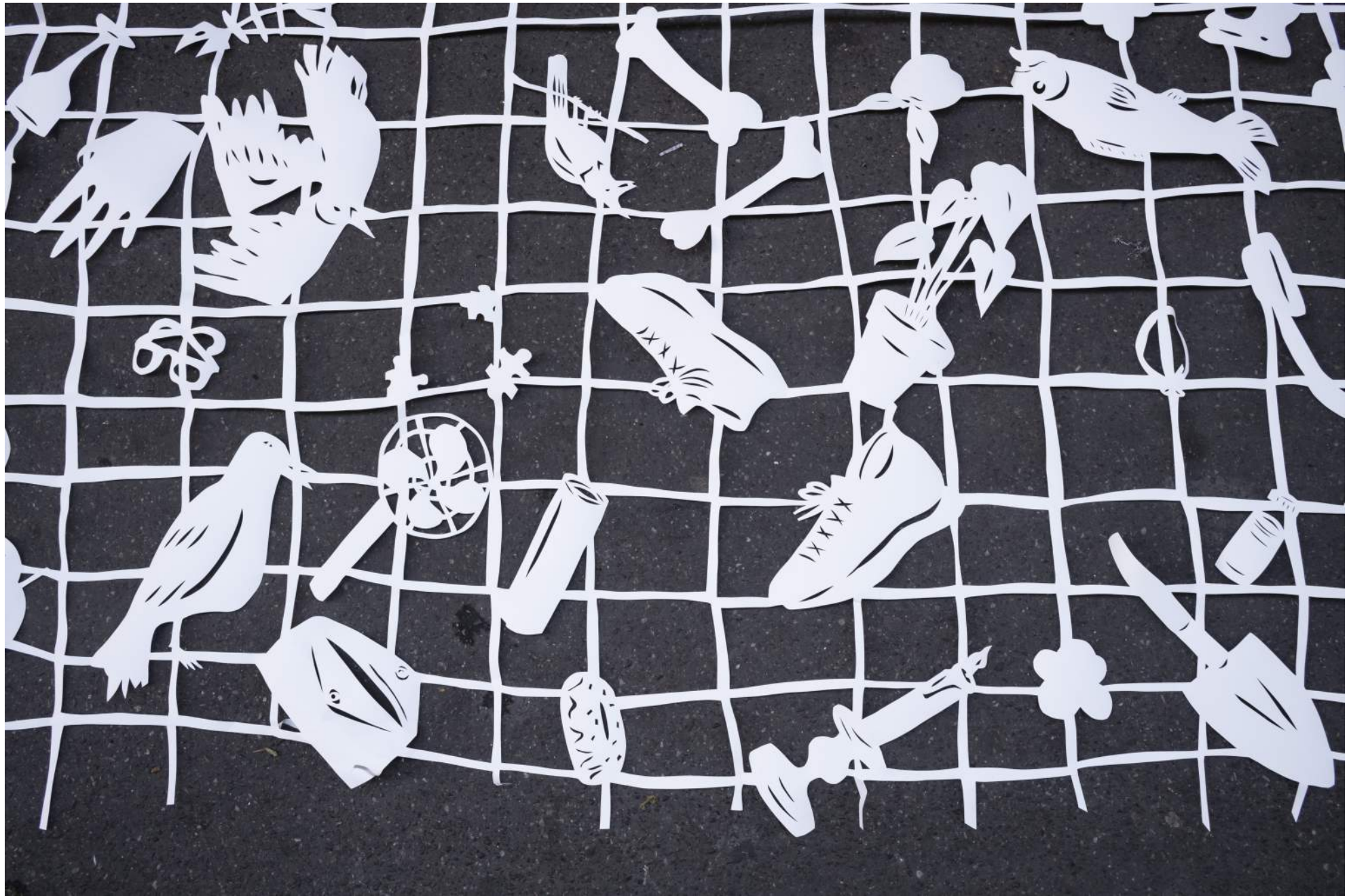
lida's work has recently been featured at Seattle Art Fair (ArtX Contemporary), Galerie Lee (Paris), Wing Luke Museum (Seattle), McNichols Civic Center Gallery (Denver). lida's work has been collected by the Seattle Public Library Foundation (2023), Meta (2023), The City of Bellevue Portable Art.

Collection (2021), Washington State Arts Commission (2020), King County Public Art Collection (2019), and the City of Seattle Portable Works Collection (2016). lida has been commissioned to create public art by The City of Seattle, The City of Shoreline, Seattle Convention Center, The Office of Arts and Culture/Seattle DOT, Plymouth Housing, Sound Transit, the Denver Theatre District, and others.

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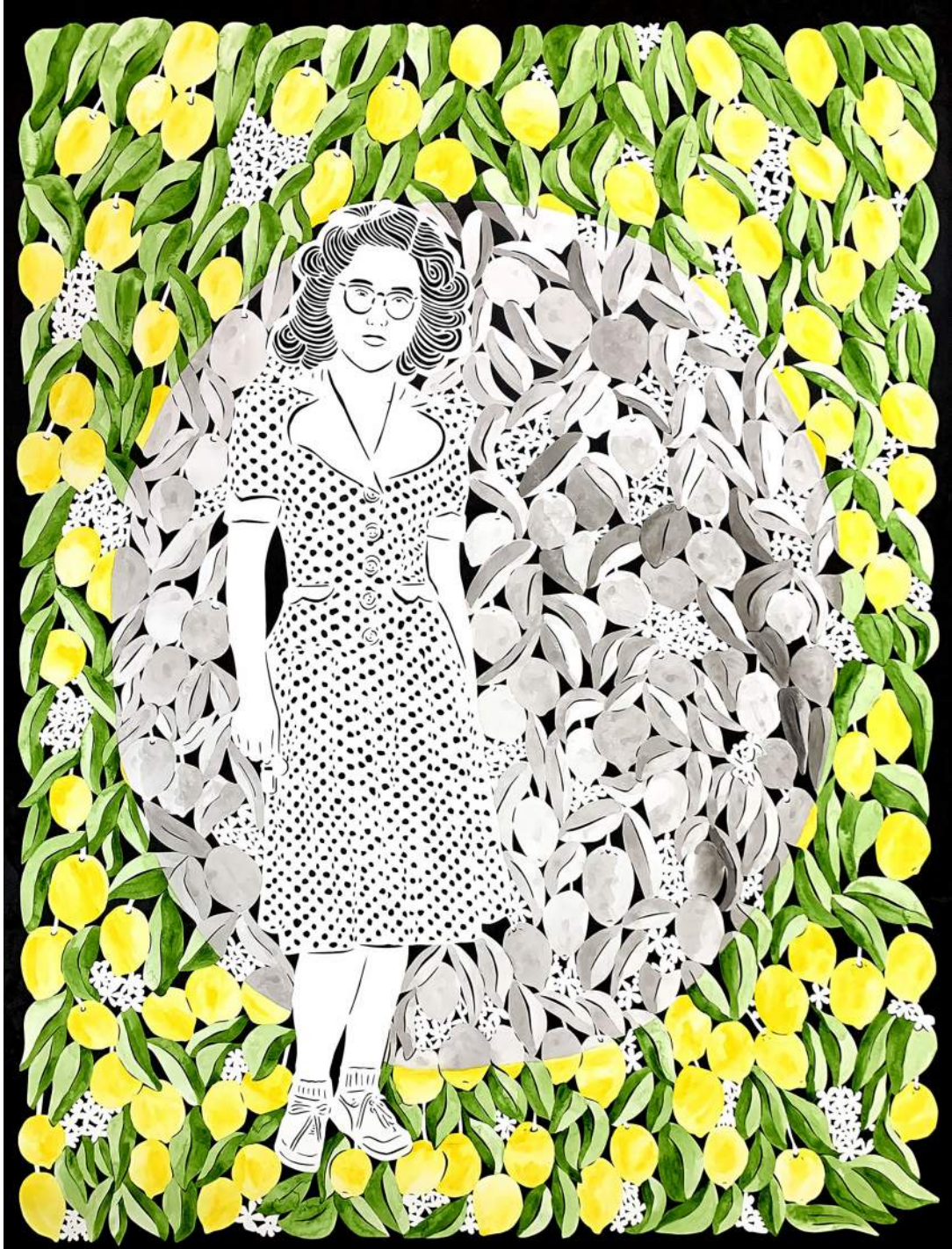




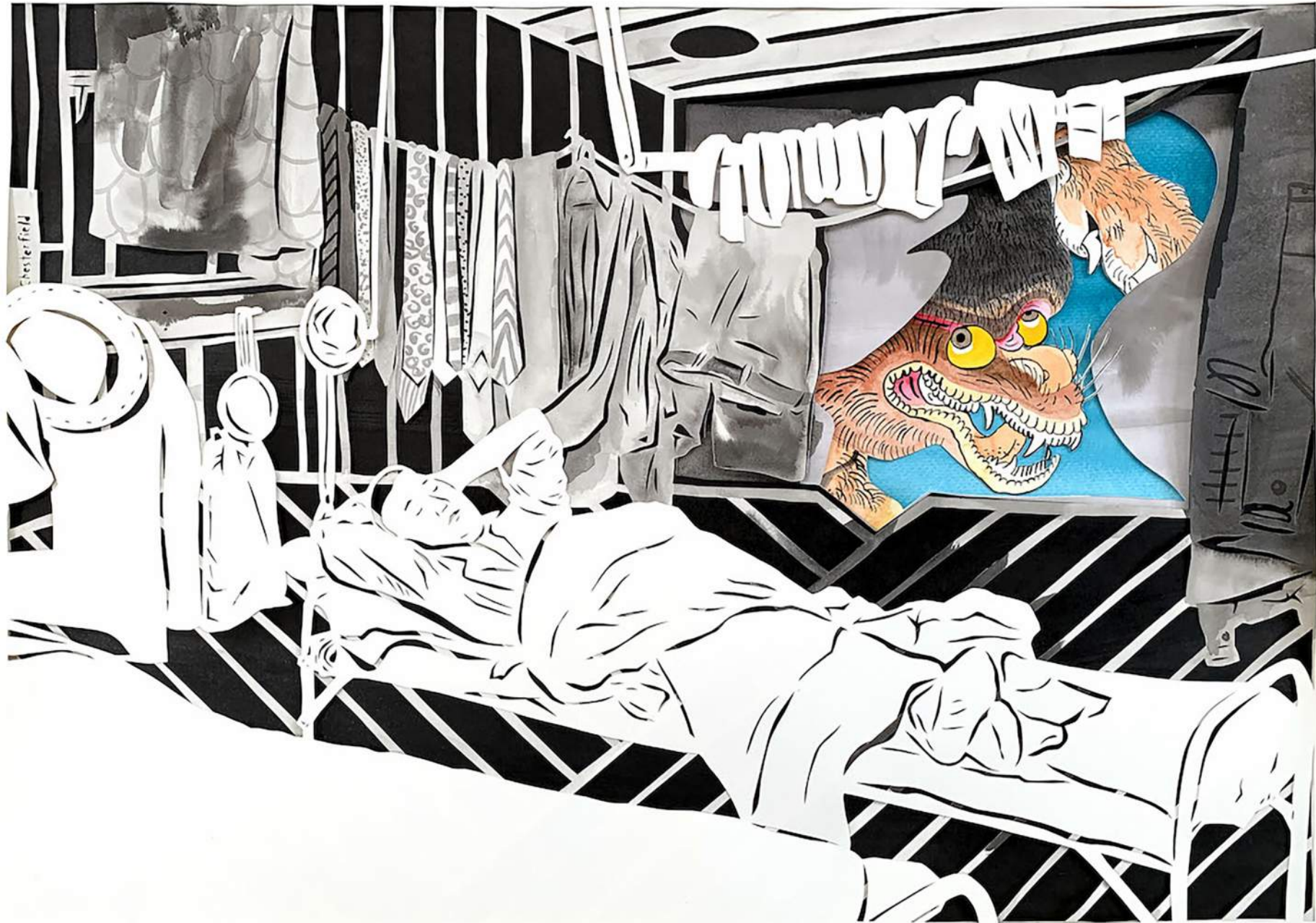












Chesterfield

8.10.21



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“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.