**Seattle Cloud Cover, 2006, Teresita Fernández**
Laminated glass with photographic design interlayer, approx. 9 ft. 6 in. x 200 ft. x 6 ft. 3 in., Olympic Sculpture Park Art Acquisition Fund, in honor of the 75th Anniversary of the Seattle Art Museum, 2006.140, Photo: Paul Macapia.

Find online at: [https://tinyurl.com/y87k6vcc](https://tinyurl.com/y87k6vcc)

**LOOKING QUESTIONS**
Take a minute to look at the artwork and take in everything that you see. Then, think about, write down, or discuss these questions with a friend.

- What’s going on in this image? What do you see that makes you say that? What more can we find?
- Do you think this imagery is real or abstract? Abstract artwork is non-representational and uses lines, shapes, and colors to convey an image.
- What material do you think this artwork is made of? How do you think the imagery changes on an overcast day?

**INFORMATION**
Artist Teresita Fernández (born in Miami, FL, lives in Brooklyn, NY) is known for her large-scale public artworks that frequently combine ideas of landscape and place. Fernández often centers her artworks on natural phenomena, which she does in her artwork *Seattle Cloud Cover* at the Olympic Sculpture Park. SAM commissioned this site-specific work, which was permanently installed in 2006 during the Olympic Sculpture Park’s construction. *Seattle Cloud Cover* is a glass covering that runs along the length of the railroad bridge, connecting the city to the waterfront. To create the artwork, Fernández took saturated photographs of the sky and clouds in Miami, layered the images with dots or holes in a consistent pattern, and sandwiched them between two pieces of glass. The glass envelops park visitors in colorful shadows, altering how one sees the surrounding urban and natural environment. *Seattle Cloud Cover* encourages viewers to consider the intersection between art and nature in both the glass panels and the surrounding landscape. By using notions of place, pattern, and color, Teresita Fernández invites each viewer to have their own personal experience looking at and through the artwork.

About the artwork, Fernández said “I want you to feel like you are moving through a landscape painting or movie rather than with the landscape itself, blurring the lines between your presence as participant and observer.”
LEARN MORE (for 6–12)

- Hear Teresita Fernández discuss Seattle Cloud Cover: https://tinyurl.com/y8hgy3zy
- Hear Fernández speak about landscape and sense of place: https://tinyurl.com/yazzye3x
- Listen to this conversation about public art between Fernández and Amada Cruz, SAM’s Ilisley Ball Nordstrom Director and CEO: https://tinyurl.com/yd7fam8l

VISUALIZE
Write or sketch the following ideas on a piece of paper.

- Think of a place that is meaningful to you or that is appealing to you. This can be a real place you have visited, one you hope to visit, or can be an imagined place.
- What does the sky and the ground look like? What objects (organic or inorganic) are around you?
- What colors do you see? What sounds might you hear there? What does this place smell like?

ART ACTIVITY
Teresita Fernández’s atmospheric work Seattle Cloud Cover uses ideas of place, pattern, and color to create an experience for the viewer that is their own. With those three elements—place, pattern, and color—create an artwork inspired by Fernández’s Seattle Cloud Cover, layered with your own symbolism and meaning.

Materials
Paper, collage materials of landscapes, pencil or pen, watercolors or semi-transparent markers.

You can also create this work entirely on the computer through Kleki, a free, image-editing and creation website.

Steps
1. **Place:** Choose an image from your collage materials that has some meaning to you or is appealing to your senses. In Seattle Cloud Cover, Fernández uses landscape images of Miami, the city where she was born. You can tear or cut up your image and place the pieces around the page or use the whole image. Before you glue down your collage pieces, think about how you might want to incorporate the elements of pattern and color into your composition.

2. **Pattern:** In Seattle Cloud Cover, Fernández uses Ben-Day dots to create a polka-dot grid, which she calls “portholes.” Through these cut out dots you can catch glimpses of the Seattle landscape. Ben-Day dots are typically used in comic books to create tone, or depth, within images. On sunny days, the Ben-Day dots act as spotlights for the sun to shine through, transforming the space and the people in it. How might a pattern change your collaged place? Where could you add this pattern? Is there something in the image that could be the beginning of a pattern?

3. **Color:** The deep oranges, reds, violets, and blues in Fernández’s Seattle Cloud Cover create their own sensation within the work. What colors will add another layer of meaning or symbolism to your work? Color can be added to the pattern, layered into the landscape, or used as a way to enhance and connect the work. Use the markers or watercolors to add color to your image.

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