CITY OF ST. AUGUSTINE CITY COMMISSION
REGULAR MEETING AGENDA
FRIDAY, APRIL 26, 2024 - 9:00 AM
ALCAZAR ROOM

1. CALL TO ORDER

- Roll Call

2. GENERAL PUBLIC COMMENTS

3. WELCOME TEAM MEMBERS

4. REVIEW OF MEETING MINUTES

4.A. Minutes from January 19, 2024 meeting.

5. REVIEW AND DISCUSSION OF SUBMITTALS

5.A. Submittals Received

6. ADDITIONAL MATTERS FOR DISCUSSION

7. ADJOURN

NOTICES: In accordance with Florida Statute 286.0105: "if a person decides to appeal any decision made by the board, agency, or commission with respect to any matter considered at such meeting or hearing, he or she will need a record of the proceedings, and that, for such purpose, he or she may need to ensure that a verbatim record of the proceedings is made, which record includes the testimony and evidence upon which the appeal is to be based." ***In accordance with the Americans with Disabilities Act, persons needing a special accommodation to participate in this proceeding should contact the individual or agency sending notice not later than seven days prior to the proceeding at the address given on the notice. Telephone 904-825-1007; 1-800-955-8771 (TDB) or 1-800-955-8770 (V) via Florida Relay Services. The materials prepared and presented are part of the City's ongoing Florida Public Records and Government in the Sunshine compliance and are not intended to be relied upon or to reach investors or the trading markets.

CITY OF ST. AUGUSTINE, FLORIDA

Public Art Committee Meeting
January 19, 2024

The Public Art Committee met in formal session at 1:00 P.M., Friday, January 19, 2024, in the Alcazar Room at City Hall. The meeting was called to order by Roxanne Horvath, and the following were present:

1. ROLL CALL:	Roxanne Horvath Julie Dickover Christina Parrish-Stone
Absent:	David Bagnall Diane Mataraza
Also Present:	Isabelle Lopez, City Attorney Elyse Wiemann, Recording Secretary

2.General Public Comment

(None)

3. Welcome Team Members and Guest

4. Review of Meeting Minutes

4.(a). Minutes December 1, 2023

MOTION

Ms. Horvath MOVED to APPROVE the December 1,2023 meeting minutes. The motion was SECONDED by Ms. Parrish-Stone and APPROVED BY UNANIMOUS VOICE VOTE.

5. Review and Discuss Documents

Isabelle Lopez, City Attorney, reviewed the documents with the committee. She pointed out where the main art piece would be located and where smaller interpretive panels could be placed. She stated the trees in the space would grow and affect how the art piece could be viewed. She discussed how to apply for the project, the budget, the travel stipend, the selection process, the estimated schedule, the submission deadline, the final proposals, what to expect if selected, and how to contact City Staff. She noted supplemental information was added based on the input by the committee.

Ms. Parrish-Stone felt the document provided was outstanding. She said everything from the last meeting had been incorporated and the document contained an abundance of information that would be useful to the artist.

Ms. Lopez asked if there were any changes or if the committee wanted more information added. She said she wanted to confirm the timeline before proceeding.

Ms. Lopez informed the committee that David Bagnall had resigned as he was unable to commit the time required. She advised that Ms. Mataraza reviewed the document and had no changes for discussion.

Ms. Horvath said at the upcoming City Commission meeting she would request that Randal Roark be added to the committee if he was in favor.

DRAFT

Mr. Roark confirmed he would be willing to participate as part of the committee.

Ms. Horvath asked if Mr. Roark had comments regarding the document provided.

Mr. Roark commented that the documents were very well prepared. He felt it should be clearly noted that secondary pieces could be installed, and the entire site was able to be used. He said a water feature could be added to the primary site as there was electricity and water available. He asked if the twenty-five-foot max height was a stipulation of Florida Department of Transportation (FDOT). He said if not, he thought the height could be more in line with the zoning requirements. He noted some maps that provided scales and an overview could be beneficial to the artist.

Ms. Lopez said the twenty-five feet was from the DOT guidelines; however, she would ask to increase the height if requested.

Mr. Roark felt the site could handle more height. He said the interpretive panel may have been a little confusing but felt the language should be clarified; noting panels could be at both locations.

Ms. Parrish- Stone commented there was only one possible site for the interpretive panel; however, the secondary panel would not be accessible to the public and it would not be needed.

Ms. Lopez advised the concept was the stabilized surface or donut hole was the primary location and the secondary sites could be anywhere or what was called 'top of bank'. She said the panels could be at both locations or only one.

Ms. Horvath thought with the amount of people entering and exiting the Cultural Center that could be a great location if you could see the art piece.

Ms. Dickover questioned if the interpretive panels should be called 'sites' as it was more of a recommendation than a requirement and felt the wording should be revised.

Ms. Lopez asked if the interpretive panel should have an artist element or was it not necessary.

Ms. Horvath said the panel would have verbiage to explain the art piece or some sort of textile about the art piece.

Ms. Dickover said the cost of the panel would fall within the current budget and those could be a considerable amount which would cut into the budget for the main art piece. She said the main focus should be the art piece instead of the interpretive panel.

Ms. Lopez asked if there was a need for an interpretive panel budget, and if so it could be a request to the City Commission.

Ms. Horvath thought that the $250,000 budget should be for the main art piece, and they could request an additional budget for the interpretive panel. She said the artist should be requested to work on the panels to explain their art piece.

Ms. Parrish-Stone noted on one side of the walkway at the Cultural Center there was a historic marker, and the interpretive panel could be placed on the other side.

Ms. Dickover said there was an advantage having the panel in front of the Cultural Center was all the patrons from the library and the Water works building as there was not a lot of pedestrian traffic in the area.

Ms. Parrish-Stone asked if the panel would be a requirement or an option; therefore, if the City chose to install, additional funds could be provided.

Ms. Horvath felt the interpretive panel was necessary.

Ms. Parrish-Stone felt it was better to give the artist the option rather than make it a requirement because it was a different type of project.

Ms. Horvath asked where the RFQ would be distributed besides Café.

Ms. Lopez replied that Ms. Mataraza provided a comprehensive list including indigenous groups, artist groups, Café, more traditional governmental website, the City's website and anywhere the committee felt necessary.

Ms. Parrish-Stone said it could be shared by the Florida Art Professionals in their newsletter and other cultural counsels.

Ms. Lopez said a copy could be sent to the artist association and those on the list provided.

Ms. Horvath asked if a copy could be sent to various universities.

Ms. Parrish-Stone advised that University of Florida had an extensive art program run by Jenny Hagar and knew she would be willing to distribute the information to her colleagues across the country that were involved in public art.

Ms. Lopez discussed the dates with the committee. She asked if everyone would be available for the April 26th meeting and July 19th meeting.

The committee discussed the dates and confirmed the following dates:

- April 26, 2024; Committee meeting to review the applications and selection of finalist
- July 9, 2024; Finalist to present plus Q & A from the committee
- July 30, 2024; Art Committee Ranking of finalist

They determined that May 13th-20th would be feasible for site visits if needed.

Ms. Lopez noted April 1st through April 26th would be the dates for review of the applications.

Ms. Parrish-Stone advised that they need several hours to discuss the art packets.

5.(a). Call for Artist

Discussion under item 5

5. (b). Request for Qualifications

Discussion under item 5

6. Additional Matters for Discussion

7. ADJOURNMENT 1:46

The meeting was adjourned at 1:46 P.M.

DRAFT

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Feb 12, 2024

Dear Committee,

It is my pleasure to submit the attached materials in response to the St Augustine Roundabout Art Commission RFQ. I create site responsive art commissions throughout the United States including over 30 successful permanent large-scale artworks in the past 20 years. In addition to this, I maintain an active career creating work for museum and gallery exhibitions throughout the world. I find that the both practices benefit from the cross pollination of diverse ideas and methods.

Each of my public artworks are developed in direct response to a specific site. This requires an in-depth exploration of the physical place and its history while engaging the people that use the site day-to-day. The project is then developed in conjunction with community conversations, meetings, and discussions throughout the process. This results in an artwork that grows out of the community - and whose very materials, and concepts are fully integrated, and responsive to, that community. With this approach, I have created wide range of public works including: a life-sized orchestra reconstructed as a plastic parts grid, a series of gestural streetlights, and a suspended arrangement of gracefully curved ladders reminiscent of DNA.

Transit nodes such as the May St and San Marco Ave Roundabout can often be confusing and ambiguous. A successful artwork can help anchor the site by providing a memorable, engaging, and welcoming image that represents St Augustine. In this way, the work will welcome those travelling through the roundabout and mark your specific location in the city. If selected, I will begin my design process with these thoughts in mind. Working directly with the design team, I will check in with regular updates to maintain a healthy dialogue during the entire process.

I have the demonstrated ability to complete a memorable and engaging artwork within the given budget and timeline. I have extensive experience working with design teams, engineers, and architects to develop fully integrated project. These interactions have been a vital part of every project and I look forward to the opportunity to continue this dialogue in St Augustine.

regards,

Aaron T Stephan

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Commissions
(exterior, 5 years)

2022 *Woven Lines*, Altoona, IA
City of Altoona, Scott Atzen, Public Works Director,
(515) 967-5136 - satzen@altoona-iowa.com

2022 *Unfolding Lights*, GLX Lowell Street Station, Somerville, MA
MBTA | GLX, Erin Newhall, Director of Administration
(978)766-9072 - enewhall@mbta.com

2021 *Luminous Bound*, Montana RTS Far East Transfer Center, El Paso, TX
Sun Metro, 10151 Montana Ave, El Paso, TX 79925 - 915 212 333

2020 *Luminous Remembrance*, Lubbock Tornado Memorial, Lubbock, TX
City of Lubbock, TX - 806 775 3000

2019 *Luminous Arbor*, City of Portland, Portland, ME
City of Portland, Department of Planning and Urban Development
389 Congress Street, Portland, Maine 04101
puublicart@portlandmaine.gov - 207 874 8901

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Commissions

2023 *Expansive Field*, Seattle, WA
2022 *Woven Lines*, Altoona, IA
Unfolding Lights, GLX Lowell Street Station, Somerville, MA
2021 *Paths Rising*, Tampa International Airport, Tampa, FL
Luminous Bound, Montana RTS Far East Transfer Center, El Paso, TX
2020 *Luminous Remembrance*, Lubbock Tornado Memorial, Lubbock, TX
2019 *Luminous Arbor*, City of Portland, Portland, ME
2018 *Paths Woven*, San Diego International Airport, San Diego, CA
2016 *Gold Pour*, RTD Gold Strike Station, Arvada CO
Point of View, Salt Palace Convention Center, Salt Lake City, UT
2015 *Variations*, Texas Tech University, Lubbock TX
Accumulate, Clearwater Fire Station 45, Clearwater, FL
2014 *Downpour*, Southern New Hampshire University, Manchester NH
2013 *Paths Crossed*, Wishard Hospital, Indianapolis, IN
Composition, Music City Center, Nashville, TN
2012 *Illuminations*, WG Mallett Elementary School, Farmington ME
Becoming, Hampden Academy, Hampden ME
2011 *Paths Open*, Jefferson Village School, Jefferson, ME
2010 *Return*, Westbrook Middle School, Westbrook ME
2009 *Intersect*, U.S. Jackman Border Crossing Facility, Jackman ME
2007 *Sphere*, SeDoMoCha Elementary School, Dover-Foxcroft ME
Situate, Farwell Elementary School, Lewiston, ME
2006 *Dig*, Biddeford Middle School, Biddeford ME
2005 *Lift*, University of Southern Maine Community Education Center, Portland ME

Solo Exhibitions

2023 *Block Field*, Thompsons Point, Portland, ME
2021 *Untitled Monuments*, Dowling Walsh Gallery, Rockland, ME
2019 *Intermediate Submittal*, Dowling Walsh Gallery, Rockland, ME
2017 *Cement Houses and How to Build Them*, Locust Projects, Miami FL
Flat World & 30 Columns, Shelburne Museum, Shelburne, VT
2016 *Book/House*, Quint Contemporary Art, La Jolla CA
2014 *To Borrow, Cut, Copy and Steal*, Portland Museum of Art, Portland ME
Aaron T Stephan, McInnch Art Gallery, Manchester, NH
2013 *Second-Hand Utopias*, DeCordova Sculpture Park and Museum, Lincoln MA
Art Handling, Samsøn, Boston MA
2012 *Aggressive Uninterest*, Aucocisco Gallery, Portland ME
2011 *Corporeal*, Aucocisco Gallery, Portland ME
2009 *Taken Out of Context*, Whitney Artworks, Portland ME
Vessels Absent, University of Maine Museum of Art, Bangor ME
2008 *Building Houses/Hiding Under Rocks*, Quint Contemporary Art, La Jolla CA
2007 *The Problem with Ladders*, Whitney Artworks, Portland ME

Group Exhibitions

2023 *Farnsworth at 75*, Farnsworth Art Museum, Rockland, ME
Techno-Lithic, Arringo del Duomo, Barga, IT
2022 *The View from Here*, Center for Maine Contemporary Art, Rockland, ME
7 Artists, 7 Stations, FPAC Gallery, Boston , MA
2021 *Simple Twist*, Center for Maine Contemporary Art, Rockland, ME
2020 *Cyanotypes*, Cove Street Arts, Portland, ME
Tokens of Appreciation, John Michael Kohler Art Center, Sheboygan WI
2019 *10,000 Hours +*, Speedwell Projects, Portland, ME
2018 *Land-Sc(r)aping*, Living Arts, Tulsa, OK
2017 *NADA Miami*, w/ Locust Projects, Miami, FL
Materiality, Center for Maine Contemporary Art, Rockland, ME
Construct, Dowling Walsh Gallery, Rockland, ME
2015 *Pulse NY Art Fair*, with Sienna Gallery, New York, NY

Me, Mona and Mao, Portland Museum of Art, Portland, ME

2014 *Untitled Art Fair*, with Samsøn, Miami, FL

2012 *CMCA Biennial Exhibition*, Center for Maine Contemporary Art, Rockport ME
Portes, Mytilene Public Gallery, Mytilene, Greece

2011 *Seeing Is Knowing*, Weitz Center at Carlton College, Northfield, MN
Meredyth and Meg Go 3d, Gallery Naga, Boston MA

2010 *4 In Maine*, Farnsworth Art Museum, Rockland ME
The Imaged Word, Albany Airport Gallery, Albany, NY

2009 *Three Decades of Contemporary Art*, California Center for the Arts, Escondido CA
Collage: Piecing It Together, Portland Museum of Art, Portland, ME
Aggregate, Institute of Contemporary Art, Portland ME
Just Look at Yourself, Center for Maine Contemporary Art, Rockport ME

2008 *The Moment at Hand*, John Michael Kohler Art Center, Sheboygan WI
Aggregate, Troy Arts Center, Troy NY

Education & Residencies

MFA, Maine College of Art, Portland ME 2002
BFA in sculpture, (SUNY) Purchase College, Purchase NY 1996
Undergraduate study, Hogenschool Vor Kunsten, Amsterdam, Netherlands 1994 – 1995
Kohler Artist-in-Residence, Sheboygan WI 2008
Yaddo, Saratoga Springs NY 2005
Skowhegan School of Painting and Sculpture, Skowhegan ME 2002

Bibliography

"Techno-Lithic Exhibition of Marble Sculptures, Barga News, 2023
Daniel Cassadt "Dealer Claire Oliver to Bring Art…" ARTnews 2022
"Artist Says Metal Knot reflects Altoona…" *Times Republican*, August 2022
Chris Higgins, "First Look at Newest Public Art…" *Des Moines Register*, July 2022
Paul Koenig "The Portland Artist Creating Dialogue with Everyday Objects" *Maine Magazine*, Aug 2021
Natasha Gural "Aaron T Stephan's Colossal Sculpture and Intricate Cyanotypes…" *Forbes*, May 2021
Anna Mazurek, "4 Art Road Trips to Take This Fall" *Washington Post*, Oct 2020
Natasha Gural "Aaron T Stephan's Colossal Sculpture and Intricate Cyanotypes…" *Forbes*, May 2021
Stacey Kors "Art Q&A: Sculptors Aaron Stephan & Lauren Fenster…" *Portland Press Herald*, May 2020
Bob Keyes, "Artist Hopes Lighted Sculpture…" *Maine Sunday Telegram*, June 2019
"20th Anniversary Retrospective" *Locust Projects*, Dec 2018
David Harry, "Light the Lamps…" *The Forcaster*, November 2018
"Monumental Sculpture Installed…" *ArtDaily*, Aug 2018
Rob Caldwell, "Creating Art Out of Ladders" *207 News Center Maine*, April 2018
Bob Keyes, "Sculptor's Pieces Says…" *Portland Press Herald*, March 2018
Anne Tschida, "Bricks and Butterflies", *Miami Biscayne Times*, Oct 2017
Claire Barliant, "Public Art Starts the Conversation", *Art New England*, Jan 2017
Featured, "Knowledge", *Capitel Magazine*, Jan 2017
Taryn Plumb, "Inventive and Inspired", *Artscope*, Nov 2016
Ashley Stilson, "Near or Far: New Salt Lake Art Piece…" *Deseret News*, Aug 2016
Christopher Papagni, "Dining Art: Inside, Outside, Above, Below…" *The Portland Phoenix*, October 2015
Jamie Thompson, "Aaron Stephan Laughs with Us", *Artscope*, November 2014
Mariah Bergeron, "Critique the Hand that Feeds You", *The Portland Phoenix*, October 2014
Bob Keyes, "Stephan Encourages Visitors to Think Outside…", *Maine Sunday Telegram*, Sept 2014
Diane Georgopulos, "At Issue: Reading Rooms", *Architecture Boston*, Summer 2014
Laura Landro, "More Hospitals Buy into the Healing Powers of Public Art", *Wall Street Journal*, Aug 2014
Mariah Berger, "The Existential Artist", *The Portland Phoenix*, June 2014
Cate McQuaid, "Images that echo through time and spaces" *Boston Globe*, September 2013
Cate McQuaid, "Platforms for amusement" *Boston Globe*, August 2013
NYArts Magazine, "Art and Ageism: The Decisive Eye of Fellow Artists", June 2013
Daniel Kany, "Follow Stephan's Maze of Paths", *Maine Sunday Telegram*, April 2013
Daniel Kany, "Flirting with a New form of Conceptual Art", *Maine Sunday Telegram*, October 2012
Eric Moskowitz, "Contest Aims to Move Cambridge…", Boston Sunday Globe, Feb. 2012
Nicholas Schroeder "Two Artist Show at Aucocisco Explores…" *The Portland Phoenix*, September 2011
Cate McQuaid, "A Compelling Look…", *Boston Globe*, Jan. 2011
Bob Keyes, "New on the Scene", *Portland Press Herald*, Jan. 2011
Tom Keyser, "Word Play", *Albany Times Union*, August 2010
Jordan Reardon, "Visualizing the 'Word'", *The Albany Post-Star*, August 2010
Edgar Allen Beem, "Art on the Edge", *Down East Magazine*, August 2010
Bob Keyes, "Sculptor Goes Diving..", *Portland Press Herald*, March 2010

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Image List

01 **Paths Woven**
Maple and walnut
16x16x70 ft.
2018
$275,000.00
Permanent installation at San Diego International Airport, San Diego, CA

Throughout history the ladder has been conjured as a metaphor for enlightenment, education, labor and philosophical modes of thought. Across all lines, the ladder represents an individual's path in the world. For this project, I have used this dynamic symbol to speak to the convergence of many individual paths into a re-united community at San Diego International Airport.

02 **Point of View**
Steel and aluminum road signs
8x12x75 ft.
2016
$150,000.00
Permanent installation at Salt Palace Convention Center, Salt Lake City, Utah

Point of View is comprised of 150 standard road signs. As a whole, they create a large logo defining your location with the ubiquitous "You Are Here". Moving to one side or the other prompts this larger logo to disintegrate while each individual sign reveals a secondary text describing a series of decisions or ideas. In this way, the work stands as a powerfully recognizable icon for the city while presenting a set of intimate experiences for individual viewers who wish to explore the work farther.

03 Luminous Remembrance
Aluminum and led fixtures
Each cluster aprox. 10x10x30 ft.
2019
$150,000.00
Permanent installation for the City of Lubbock, TX

Luminous Remembrance consists of a series standard light fixtures clustered in dynamic groups. The poles have abandoned their static vertical position to express a wide range of relationships - each with its own character of expression ranging from optimism and exploration while others suggest introspection and calm.

04 Luminous Arbor
Aluminum and led fixtures
25x18x18 ft.
2018
$50,000.00
Permanent installation at Woodfords Corner, Portland, ME

Luminous Arbor plays off of the tree as an urban design component. The work functions in the same way as the tree in this environment by humanizing and naturalizing - while providing a whimsical intimate space at a busy street corner.

05 Woven Lines
Galvanized steel
15x70 ft.
2022
$185,000.00
Permanent installation for the City of Altoona, IA

In *Woven Lines*, a standard roundabout is completely transformed with the same materials that would normally be onsite. A single guardrail marking the perimeter begins to spiral towards the center. It is gradually joined by others and culminates at the center of the roundabout in a massive overhand knot. The work draws from traditional roadside attractions and functions as a graceful and monumental line drawing.

06 Downpour
Powder coated alum. & granite
14x14x30 ft.
2013
$160,000.00
Permanent Installation at Southern New Hampshire University, Manchester, NH

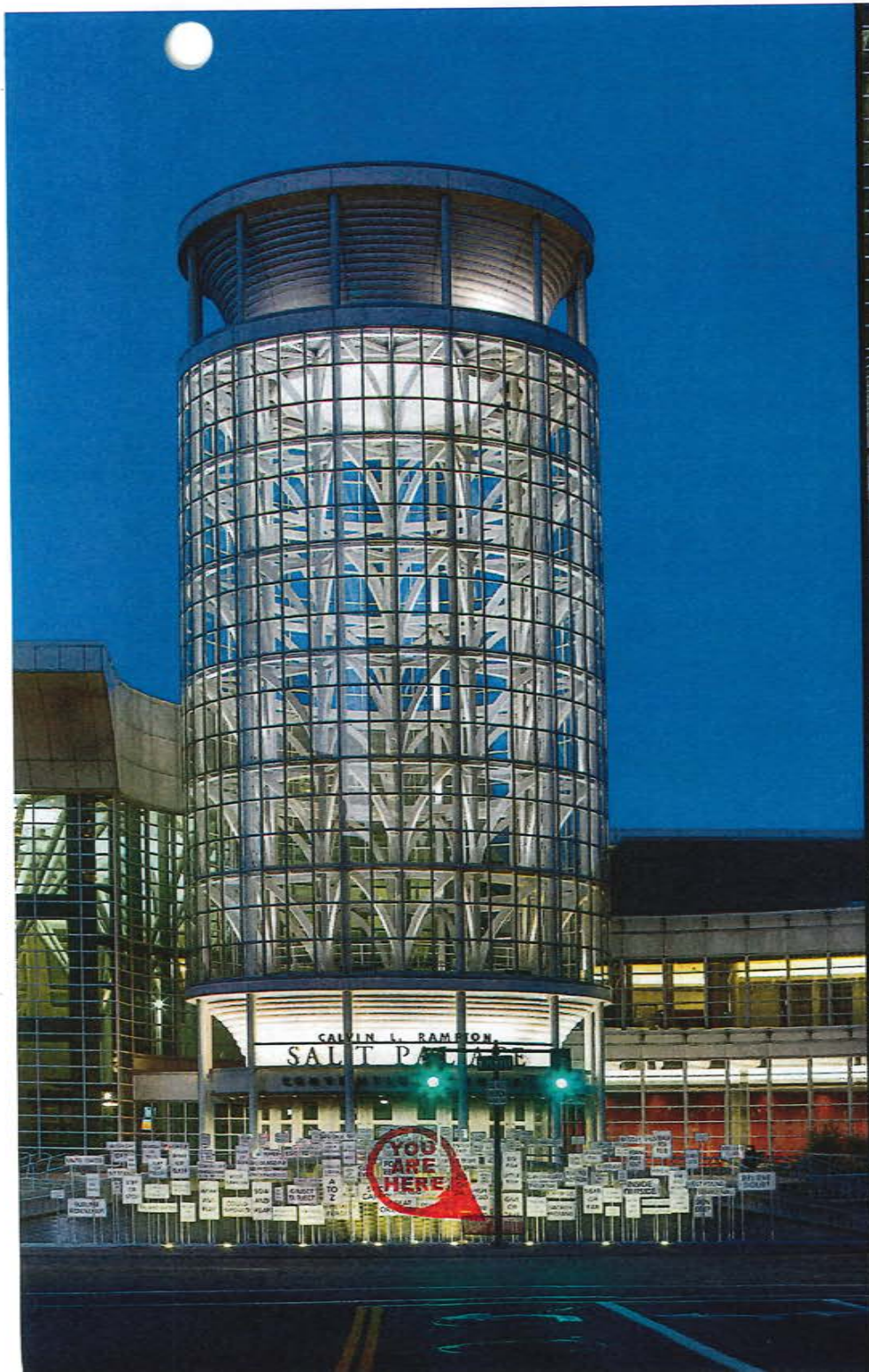
Instead of supporting a traditional commemorative figurative sculpture - the plinth in Downpour meets an outpouring of paint creating a dynamic play between old and new, tradition and innovation.

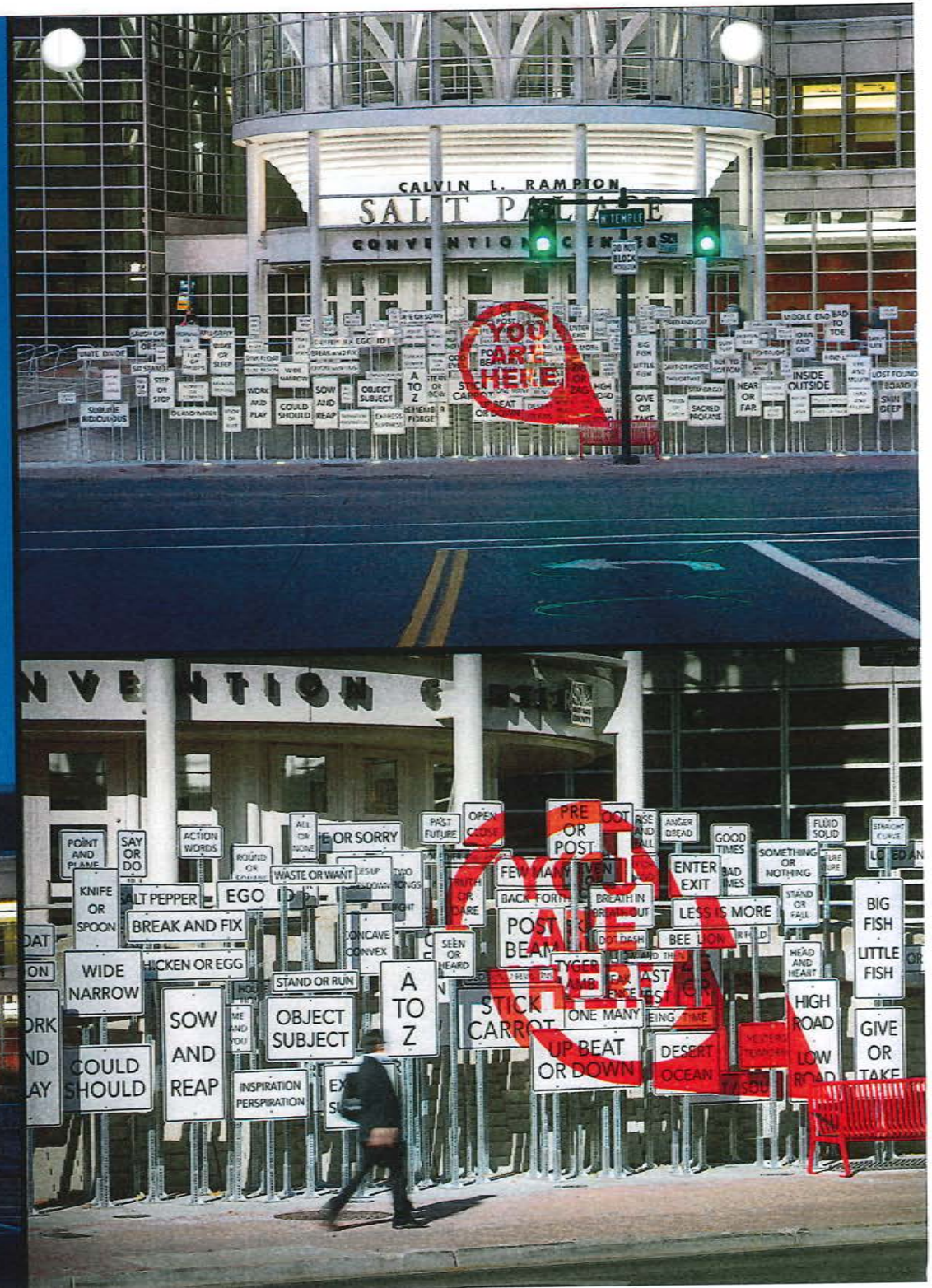
07-08 Paths Rising
Basswood, composition gold leaf, aluminum
28 ft. dia.
2021
$450,000.00
Permanent installation at Tampa International Airport, Tampa, Florida

Paths Rising adapts the ladder to evoke the many individual paths that converge at Tampa International Airport. The work represents a shared moment between travelers - each with an individual journey - gathered together for a fleeting moment as they enter and depart the city.






CALVIN L. RAMPTON
SALT PALACE
YOU ARE HERE


CALVIN L. RAMPTON
SALT PALACE
CONVENTION CENTER
YOU ARE HERE
INSIDE OUTSIDE
NEAR OR FAR
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A TO Z
POINT AND PLANE
SAY OR DO
ACTION WORDS
WASTE OR WANT
KNIFE OR SPOON
SALT PEPPER
EGO ID
BREAK AND FIX
WIDE NARROW
HICKEN OR EGG
STAND OR RUN
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OBJECT SUBJECT
A TO Z
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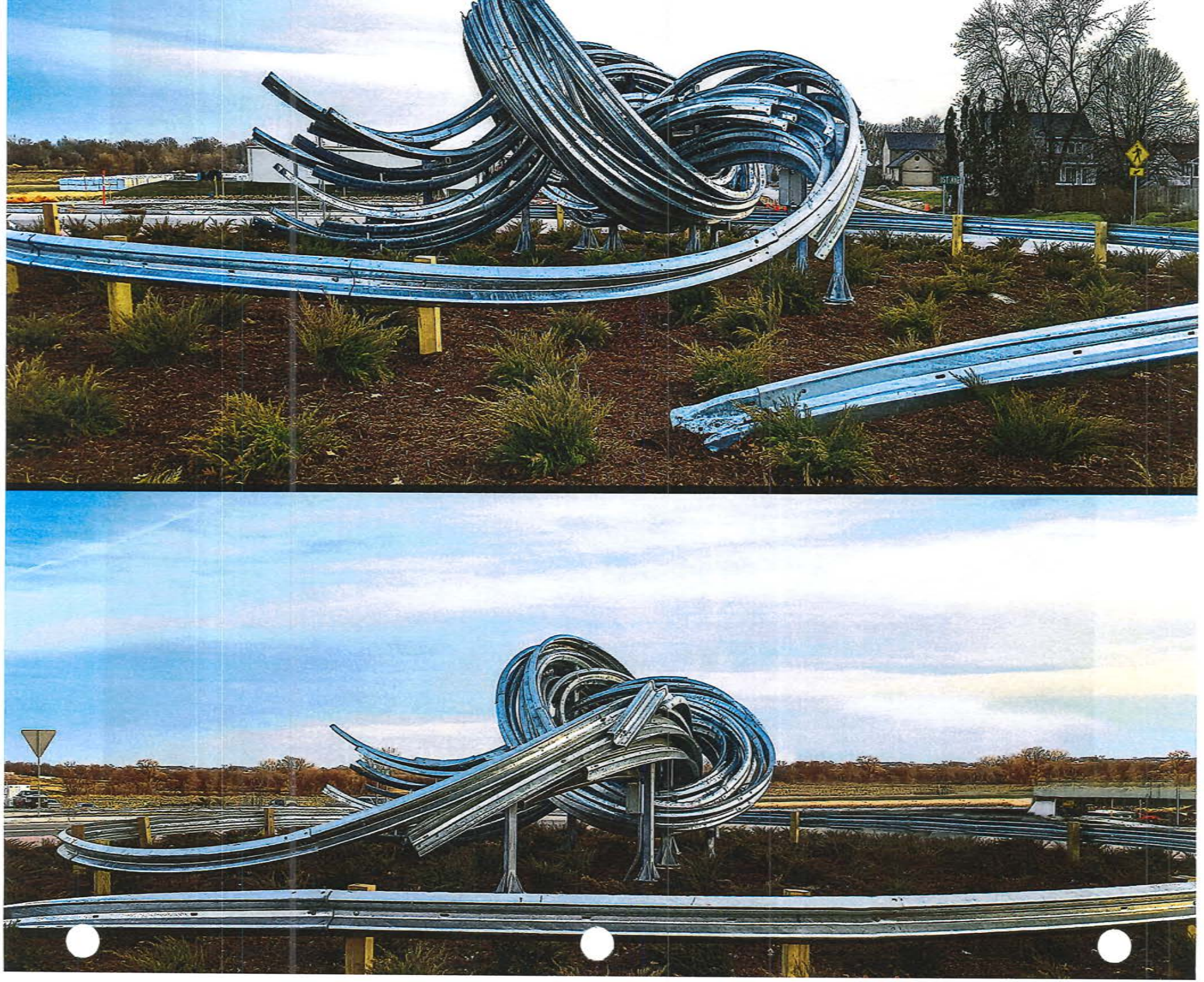
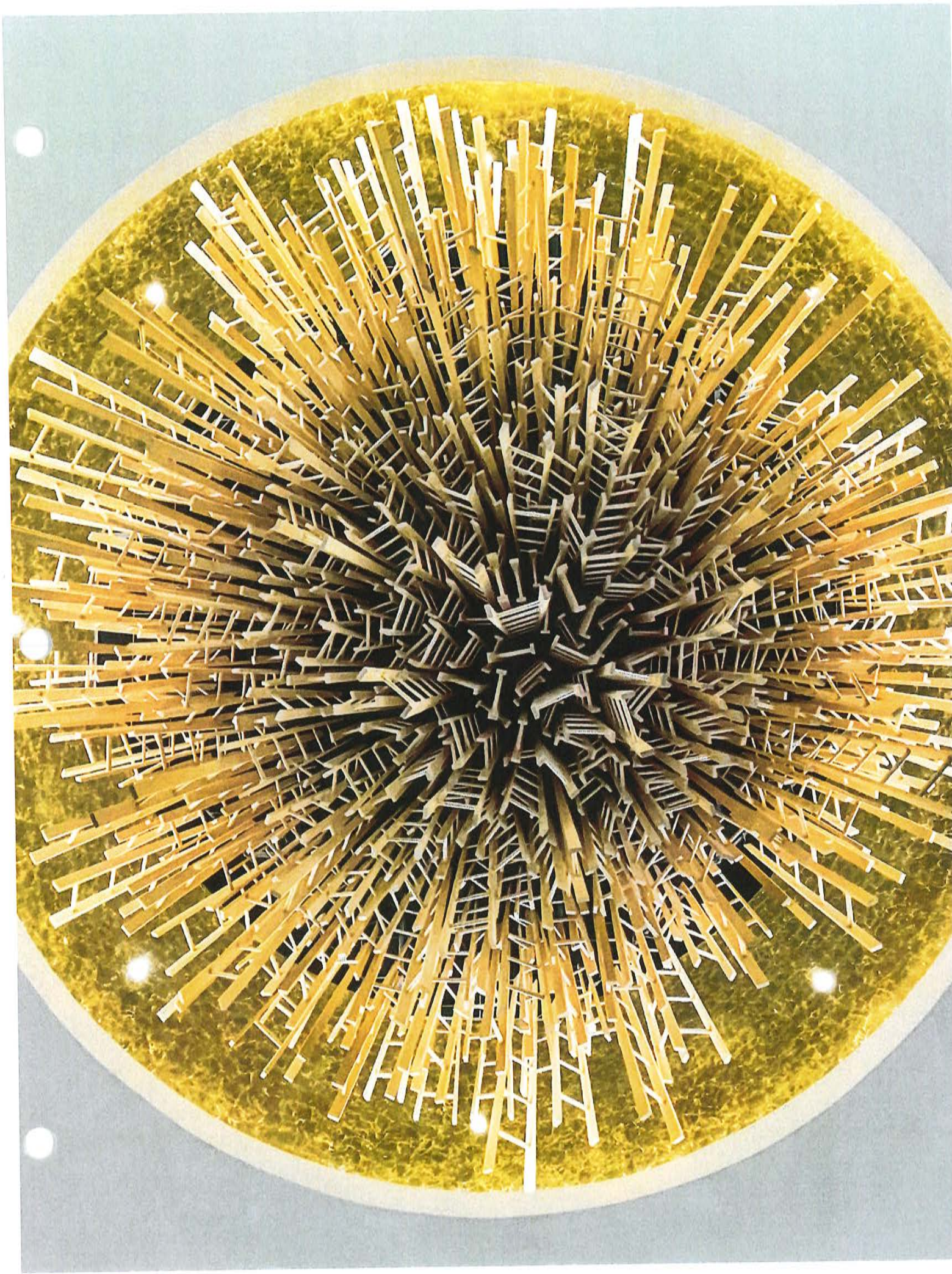
OPEN CLOSE
PRE OR POST
FEW MANY
BACK FORTH
POST BEAM
SEEN OR HEARD
STICK CARROT
ONE MANY
UP BEAT OR DOWN
ENTER EXIT
LESS IS MORE
BEE LION
DESERT OCEAN
ANGER DREAD
GOOD TIMES
SOMETHING OR NOTHING
FLUID SOLID
BIG FISH
LITTLE FISH
HIGH ROAD
LOW ROAD
GIVE OR TAKE


Hopeful









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Education

2014 M.F.A. Sculpture, East Carolina University, NC
2011 B.F.A. Ceramics and Sculpture, University of North Florida, FL *Summa Cum Laude*
2005 B.A.E. Art Education, University of North Florida, FL *Cum Laude*

Teaching Experience

2023 – Present **University of North Florida**, Jacksonville, FL
Visiting Instructor: 3-D Design, Sculpture II/III, Scenic Design, Transdisciplinary Design
2014-2023 **University of North Florida**, Jacksonville, FL
Adjunct Professor: 2-D Design, 3-D Design, Drawing I

Selected Commissions and Collections

2024 Leadership Awards, "**Elevate**" The Florida Alliance for Arts Education, Jacksonville, Florida
2023 **"Radiating Catalyst"** Art Awards, Cultural Council of Greater Jacksonville, Jacksonville, Florida
"Driving Catalyst" Art Awards, Cultural Council of Greater Jacksonville, Jacksonville, Florida
Public Commission, "**Rising Coalescence**", the **Jacksonville Jaguars at the Miller Electric Center**, Jacksonville
Leadership Awards, "**Elevate**" The Florida Alliance for Arts Education, Jacksonville, Florida
2022 Private Collection, "**Dyadic Flow**", The Gellatlys, Ponte Vedra Beach, FL
2020 Private Collection, "**Growth**", The Promenade, Jacksonville, FL
2019 Private Collection, "***Transcendence***", Alice & T. O'Neal Douglas Center for Caring at Baptist Medical Center, Jacksonville, FL
2018 Private Collection, "***Continuance***", The Foundation Academy, Jacksonville, FL
2017 Public Commission, "***Dwindling Tide***" Seaside Sculpture, Amelia Island, FL
Public Collection, "**Cloud Cognition**", Mercer University, Macon, GA
2016 Public Commission, "***Cresent Prism***" Atlantic Beach Art District, Atlantic Beach, FL
Public Commission, "***Harmonious Ascent***", Jax Chamber, Jacksonville, FL
2015 Private Commission, Mosaic Mural, Mr. and Mrs. Burke, Ponte Vedra, FL
2013 Public Commission, Dream Park Mosaic Benches, "**Seasons**", The City of Greenville, Greenville, NC

Selected National Exhibitions

2023 Augusta Sculpture Trial Outdoor Exhibition, Augusta, GA
2022 "Emerge" Sculpture and Performance Exhibit, Coral Gables Museum, Coral Gables, FL
2021 Art Around Roswell Outdoor Sculpture Exhibition, Roswell, GA
2020 Abstracts, Haskell Art Gallery, Jacksonville Airport, Jacksonville, FL
Art Around Roswell Outdoor Sculpture Exhibition, Roswell, GA
2019 Across the Pond, The Museum of Contemporary Art, Jacksonville, FL
WISE: Women in Sculpture Exhibition, Chattanooga, TN
Reclaimed: Life Beyond the Land Fill, Jacksonville, FL
2018 Winter Haven Outdoor Sculpture Invitational Exhibition, Winter Haven, FL **Solo Show**
2017 Art Around Roswell Outdoor Sculpture Exhibition, Roswell, GA
2016 Salmagundi XX Outdoor Sculpture Exhibition, Rocky Mount, NC
Outdoor Sculpture Exhibition Invitational, Bartow, FL
2015 Art in the Park Outdoor Sculpture Exhibition, Mercer University, GA
Meadowlark Botanical Gardens Invitational, Vienna, VA
2015 Outdoor Sculpture Exhibition Invitational, Bartow, FL
15th Annual 2014 Florida Outdoor Competition, Winter Haven, FL

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2014 Art in Place Outdoor Sculpture Exhibition, Charlottesville, VA
Sculpture Walk Jacksonville Outdoor Sculpture Exhibition, Jacksonville, FL
Salmagundi XVIII Outdoor Sculpture Exhibition, Rocky Mount, NC
Downeast Indoor Sculpture Exhibition, Mendenhall Gallery, Greenville, NC
14th Annual 2014 Florida Outdoor Competition, Sebring, FL
Outdoor Sculpture Exhibit, Olde Towne Portsmouth, VA – **Honorable Mention**
2013 The 28th Annual Sculpture Celebration, Outdoor Exhibition, Lenoir, NC
Sculpture Visions, Outdoor Exhibition, Chapel Hill, NC
Downeast Outdoor Sculpture Exhibition, Emerge Gallery, Greenville, NC
Downeast Indoor Sculpture Exhibition, Emerge Gallery, Greenville, NC
2012 6th Annual Kissimmee Sculpture Experience, Kissimmee, FL
The 27th Annual Sculpture Celebration, Outdoor Exhibition, Lenoir, NC
The Greenville Museum of Art, Annual Juried Exhibition, Greenville, NC
2010 The 6th International Conference of Contemporary Cast Iron Art, Non-Juried Show, Kidwelly, Wales, UK

Selected Regional Exhibitions

2024 "And Justice for All" at the Wilson Center for the Arts at FSCJ's South campus, Jacksonville, FL
2023 "And Justice for All", Women Writing for a Change, Jacksonville, FL
Rivers and Oceans Exhibition, Florida Community College, Jacksonville, FL
2022 "MOCA Jacksonville, UNF Alumni Exhibition", Jacksonville FL
"And Justice for All", Women Writing for (a) Change, Jacksonville, FL
"200 Year Bicentennial", Jacksonville Artist Guild, Jacksonville, FL
"The Immigrant", FemArt and the Classic Theatre, St. Augustine, FL
"Oceans", Women Writing for (a) Change, Jacksonville, FL
2021 "Rivers", Women Writing for (a) Change, Jacksonville, FL
"Imagination Squared10" Museum of Contemporary Art, Jacksonville, FL
"Branches", Women Writing for (a) Change, Jacksonville, FL
2020 "Roots", Women Writing for (a) Change, Jacksonville, FL
Abstracts, Haskell Art Gallery, Jacksonville Airport, Jacksonville, FL
WAVE - Women Artists, Visual Experiences, Jacksonville Airport, Jacksonville, FL
2017 *Intimate and Exception*, Ponte Vedra Cultural Center, Ponte Vedra Beach, FL
2015 *UNF Art and Design Faculty show*, the UNF Gallery, Jacksonville, FL
GROWTH and Light: Lessons from Emerging Artists, Transitional Gallery, Jacksonville
Faculty Exhibition, Cathedral Arts Project, CAP Community Gallery, Jacksonville, FL
2014 UNF Art and Design Faculty Show, the Museum of Contemporary Art Jacksonville, Jacksonville, FL
Through the Fire, CoRK Gallery, Jacksonville, FL
The Spaces Between, The Gray Gallery, East Carolina University, Greenville, NC
2013 Uprooted, Graduate Student Show, The Art Room, Greenville, NC
Upcycled Art Exhibition, Mendenhall Student Center, East Carolina University, Greenville, NC, **2nd Place**
6th Annual Graduate Student Art and Design Exhibition, Joyner Library, East Carolina University, Greenville, NC
32nd Annual Competitive Exhibition, Kinston, NC
The 5th Annual Outdoor Coastal Carolina Regional Airport Sculpture Exhibition, New Bern, NC
2012 Sculpture Guild, Sculpture Show, Burroughs Welcome Gallery, ECU, Greenville, NC
Outdoor Sculpture Exhibition, Craven Arts Council and Gallery, New Bern, NC
Tri-State Outdoor Sculpture Exhibition, East Carolina University, Greenville, NC
Tri-State Student Show, Burroughs Welcome Gallery, East Carolina University, Greenville, NC
Rebel 54, Pitt County Arts Council at Emerge Gallery, Greenville, NC, **2nd Place in Sculpture**

Aisling Millar McDonald
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(904) 566-8998
www.aislingmillar.com
aisling@aislingmillar.com

Proposal for Abstract Sculpture in St. Augustine

Introduction:

As a resident of Northeast Florida, I would be honored to create a sculpture that not only enriches the city with an aesthetically pleasing work, but one that narrates the essence of the St. Augustine community.

I propose to create an abstract sculpture that is inspired by St. Augustine's past, present, and future with symbols and patterns that are focused on the 3 pillars of community; Social Connection and Relationships, Shared Purposed and Identity, and Shared Resources and Support.

The proposed sculpture will comprise of three main curved forms that converge to support a central pod. This pod embodies the ideals of youthfulness, innocence, and the uplifting of the next generation. Surrounding it are three distinct forms representing St. Augustine's Past, Present, and Future. Each form will have a section(s) that consists of abstracted visual patterns and elements that encapsulate the spirit of its respective era.

Being local, I am able to meet with various aspects of the community at a verity of times or on a regular basis, to gain thoughts and options from all stakeholders on what those visual elements and patterns may represent. The final design and imagery would not be crafted until after meeting with the public and various offices and organizations within St. Augustine. Such influences for these visual elements may include:

St. Augustine's Past:

1. **Spanish Influence:** Incorporating motifs inspired by Spanish architecture, such as arches and intricate wrought ironwork, to pay homage to the city's colonial origins.
2. **Pirate Lore:** Introducing elements reminiscent of the city's infamous pirate history, like ship masts, anchors, and treasure chests, evoking tales of plunder and adventure.
3. **Native Heritage:** Integrating symbols of indigenous cultures that once inhabited this land, like stylized representations of native flora, fauna, and ceremonial artifacts.
4. **Colonial Heritage:** Depicting textures of early settlers' daily life, including farming, fishing, and trade, to reflect the hardships and triumphs of St. Augustine's colonial era.
5. **Fortifications:** Incorporating elements reminiscent of the city's historic forts, such as bastions, ramparts, and cannons, symbolizing resilience and defense.
6. **Mission Architecture:** Drawing inspiration from the architectural style of the city's historic missions, featuring bell towers, adobe walls, and tiled roofs, symbolizing faith and community.
7. **Colonial Streetscape:** Integrating elements of the city's cobblestone streets, wrought iron lamp posts, and colonial-era signage, capturing the ambiance of bygone eras.

St. Augustine's Present:

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1. **Tourism and Hospitality:** Incorporating patterns reminiscent of the city's vibrant tourism industry, such as beach umbrellas, palm trees, and seashells, reflecting its status as a premier tourist destination.
2. **Cultural Festivals:** Incorporating elements from the city's diverse cultural festivals, including music, dance, and culinary traditions, celebrating its rich cultural tapestry.
3. **Historic Landmarks:** Featuring icons and symbols displayed on the cities landmarks like the Castillo de San Marcos, the Lightner Museum, and Flagler College, showcasing the city's architectural splendor.
4. **Maritime Heritage:** Depicting textures of maritime activities like fishing, sailing, and boating, paying homage to the city's maritime legacy and seafaring traditions.
5. **Ecological Conservation:** Incorporating symbols of environmental preservation, such as dolphins, sea turtles, and mangrove trees, underscoring the city's commitment to ecological conservation.

St. Augustine's Future:

1. **Technological Advancements:** Possibly incorporating futuristic elements like sleek geometric shapes, LED lights, and solar panels, symbolizing progress and innovation.
2. **Interconnectedness:** Integrating symbols of global interconnectedness, like stylized representations of world maps, communication satellites, and cultural exchanges, fostering unity and collaboration.
3. **Education and Innovation:** Featuring symbols of learning and innovation, highlighting the city's commitment to education and research.
4. **Space Exploration:** Symbols and imagery inspired by futuristic space, spaceflight, and celestial bodies, symbolizing humanity's quest for exploration beyond Earth's boundaries.
5. **Inclusive Community:** Incorporating symbols of diversity and inclusivity, such as embracing figures of different ethnicities, genders, and abilities, promoting a more inclusive society.

Conclusion: In summary, the proposed abstract formalistic sculpture for St. Augustine that embodies a timeless narrative of the city's past, present, and future. Through its intricate design and symbolic elements, it seeks to inspire contemplation, evoke nostalgia, and ignite hope for the generations to come. As custodians of cultural heritage, lets embrace this visionary endeavor to enrich the cultural landscape of St. Augustine for years to come.

Thank you for considering this proposal.

Sincerely,

Aisling Millar McDonald
aisling@aislingmillar.com
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Outdoor Sculpture Commissions and Exhibitions for the past 5 years

Selected Commissions and Collections

2023 Public Commission, "**Rising Coalescence**", the **Jacksonville Jaguars at the Miller Electric Center**, Jacksonville, FL

Caron Streibich
Senior Manager, Community & Development Initiatives
1 TIAA Bank Field Drive Jacksonville, FL 32202
streibichc@nfl.jaguars.com

Selected National Exhibitions

2023 "Oráiste Agus Liath", Augusta Sculpture Trial Outdoor Exhibition, Augusta, GA

Pax Bobrow
Project Manger
Public Art | Grants | Festival Market Director
Greater Augusta Arts Council
706.826.4702

2021 "Oráiste Agus Liath", Art Around Roswell Outdoor Sculpture Exhibition, Roswell, GA
2020 "Oráiste Agus Liath", Art Around Roswell Outdoor Sculpture Exhibition, Roswell, GA

Elan Buchen
Public Art Manager
Roswell Arts Fund
PO Box 768136
Roswell, GA 30076
elan@roswellartsfund.org

2019 "Three Hand Reed", WISE: Women in Sculpture Exhibition, Chattanooga, TN

Isaac Duncan III
Duncan Sculpture & Services, Owner
Sculpture Fields at Montague Park, Trustee
Mid-South Sculpture Alliance, Past-President, Board Member
ArtsBuilds, Board Member
International Sculpture Center, Board Member

www.duncansculpture.com
859-420-4292

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Image List

McDonald_01.jpeg

Rising Coalescence
Jacksonville Jaguars Miller Electric Center
Painted Aluminum
16' x 8' x 5'
2023

McDonald_02.jpeg

Harmonious Ascent
The Jax Chamber
Painted Steel
21' x 9' x 8'
2016

McDonald_03.jpeg

Oráiste Agus Liath
On loan to the City of Augusta
Painted Steel
7' x 3.5' x 2.5'
2011

McDonald_04.jpeg

Here, There, and the Spaces Between
East Carolina University
Painted Steel
8' x 12' x 12'
2014

McDonald_05.jpeg

Continuance
The Foundation Academy Jacksonville, FL
Steel and Cast Iron
11' x 3' x 3'
2014

McDonald_06,jpeg

Interwoven
One Loan to City of Winter Heaven, FL
Powder Coated and Painted Steel
10' x 2'x 3'
2013

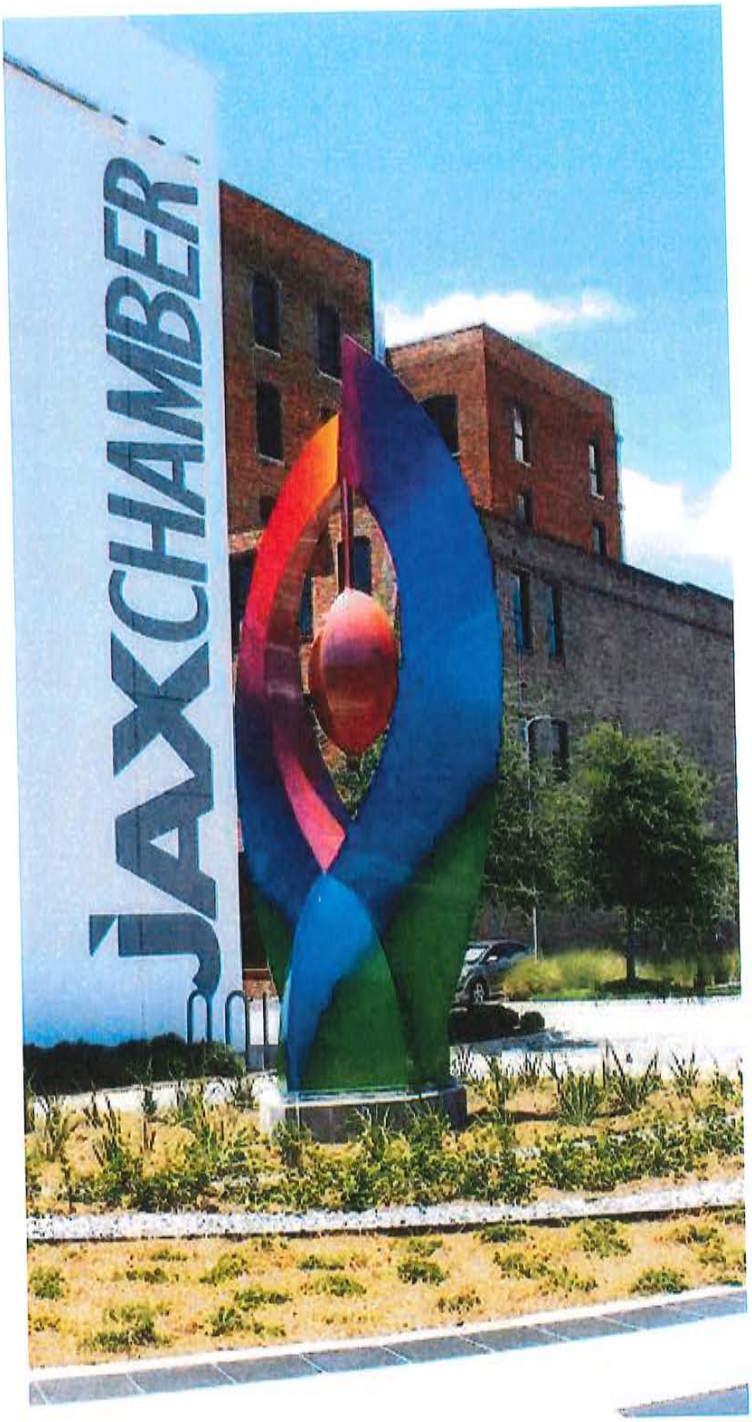
McDonald_07.jpeg

Crescent Prism
Atlantic Beach
Painted Steel
7' x 3' x 2'
2017

McDonald_08.jpeg

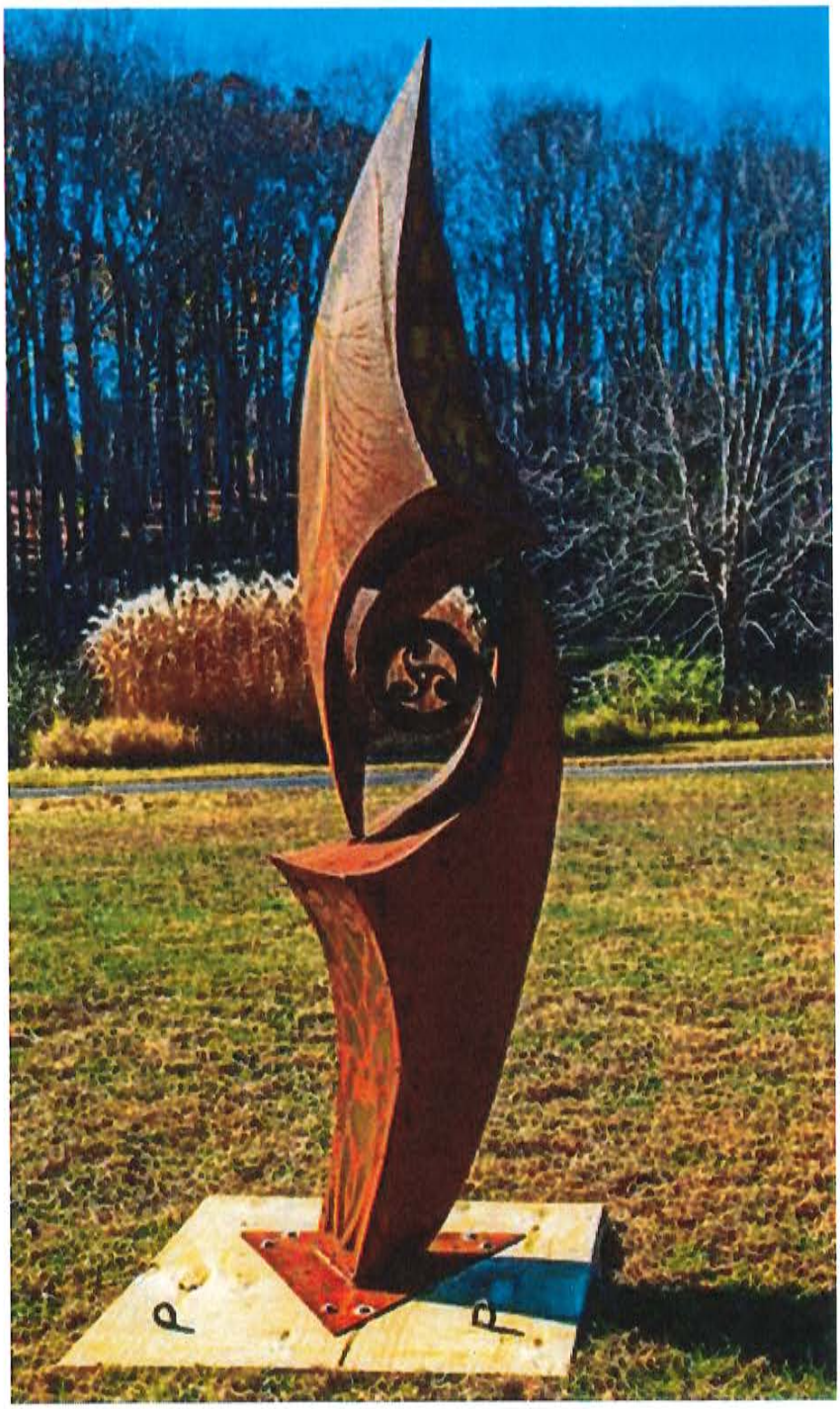
Surge (In Progress)
Currently it is owned by the Artist
Steel
Approximately 15' x 5' x 3' upon completion
2024

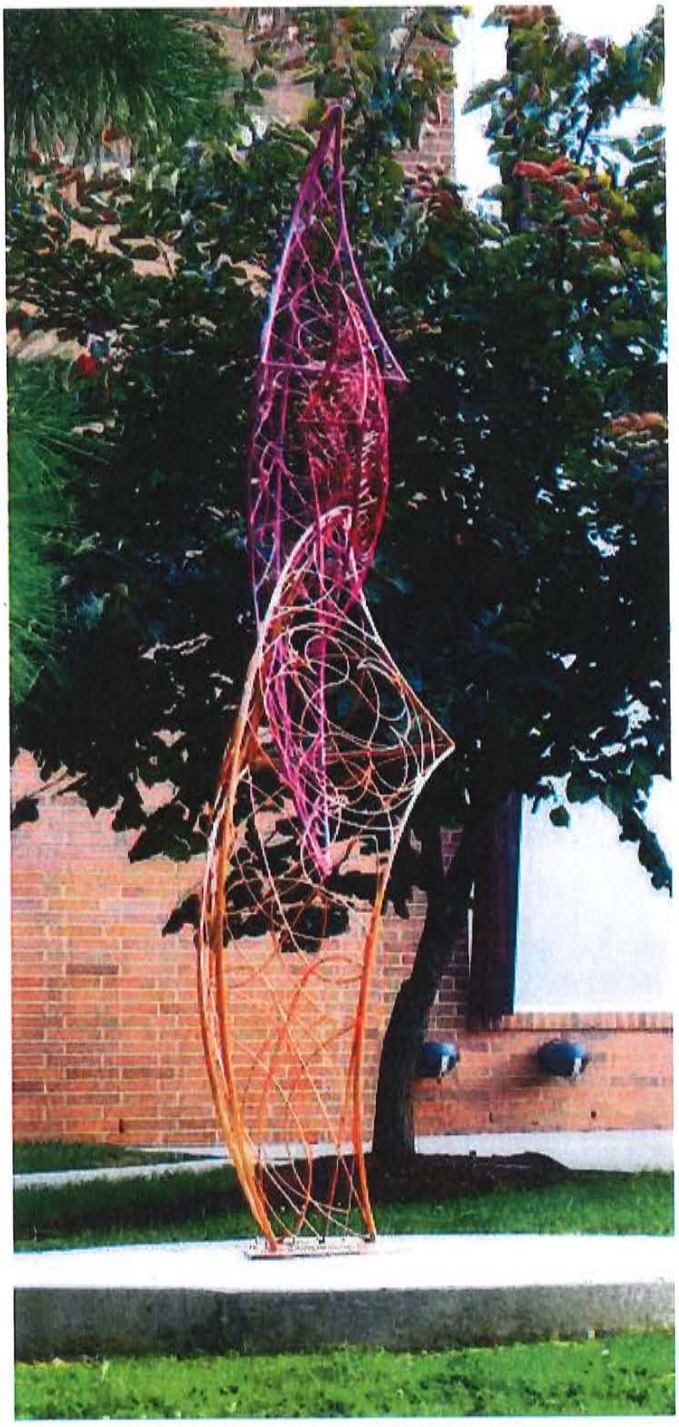



JAXCHAMBER













Model for the Proposed Sculpture Surge

Alicia Eggert
aliciaeggert.com

Museum Exhibitions (* denotes a solo museum exhibition)

2024 *All the Light You See*, Art Museum of Southeast Texas, Beaumont, TX (Forthcoming) *
2022 *This Present Moment: Crafting a Better World,* Renwick Gallery, Smithsonian American Art Museum, Washington, D.C.
2021 *Diálogos com Amadeo (6 Artists, 7 Exhibitions)*, Municipal Museum Amadeo de Souza-Cardoso, Amarante, Portugal *
2020 *Machines of Futility: Unproductive Technologies,* Telfair Museums, Savannah, GA *The History of Now* (with Ryan Strand Greenberg), Philadelphia Museum of Art, Philadelphia, PA
2019 *New Glass Now,* Corning Museum of Glass, Corning, New York
2013 *O'Clock. Time design, design time,* CAFA Art Museum, Beijing, China
2012 *ISEA2012: Machine Wilderness*, Albuquerque Museum of Art and History, Albuquerque, NM
Contemporary Women Artists XVI: Longevity, St. Louis University Museum of Art, St. Louis, MO
2011 *O'Clock. Time design, design time,* Triennale Design Museum, Milan, Italy
2011 Portland Museum of Art Biennial, Portland Museum of Art, Portland, ME
2010 *Fit to be Bound*, Everson Museum of Art, Syracuse, NY

Solo + Two-Person Gallery Exhibitions

2023 *Monumentous*, Russell Hill Rogers Gallery, University of Texas San Antonio, San Antonio, TX (Forthcoming)
2022 *The Blue of Distance*, Sienna Patti Gallery, Lenox, MA
This Present Moment, Long Now Foundation, Fort Mason Center for Arts & Culture, San Francisco, CA
2021 *Ever-Present*, New World School of the Arts, Miami, FL
The Time Becoming, Artspace, Raleigh, NC
Conditions of Possibility, Liliana Bloch Gallery, Dallas, TX
2019 *Timelike, Spacelike, Lightlike,* Galeria Fernando Santos, Porto, Portugal

Alicia Eggert & Robert Hodge, The Gallery at UTA, University of Texas at Arlington, Arlington, TX
2018 *Between Being and Becoming*, University of Arkansas, Fayetteville, Arkansas
2017 *Signs and Wonders*, Galeria Fernando Santos, Porto, Portugal
Partial Visibility, The MAC, Dallas, TX
2016 *Partial Visibility*, T+H Gallery, Boston, MA
The Sun Doesn't Go Down, Transit Gallery, Harvard Medical School, Boston, MA
2015 *Known Unknown*, Art Lounge, Delaware Center for the Contemporary Arts, Wilmington, DE
2013 *Everything You Are Looking For*, Terrace Gallery, Artisphere, Arlington, VA
Present Perfect, Cohen Center for the Arts, Alfred University, Alfred, NY
You are (on) an island, Neon Workshops, Wakefield, UK
2012 *Eternity*, Plate Glass Gallery, Niagara Artists Center, St. Catherines, Ontario, Canada
Speaking in Tongues, Coleman Burke Gallery, Brunswick, ME

Keeping Time, Coop Gallery, Nashville, TN
2010 *Eternity*, SPACE Gallery, Portland, ME
2009 *A Grand Opening for Gravity,* Random Room Gallery, Alfred, NY
2008 *Self-ish,* #354 Workspace/Showspace, Rochester, NY
2007 *Memory Machines,* Portland Art Center, Portland, OR
2006 *All My Clothes,* Valentines, Portland, OR

Grants + Awards

2023 Flagship Grant, College of Visual Arts & Design, University of North Texas, Denton, TX
2021 Research Fellowship, Long Now Foundation, San Francisco, CA
Moss/Chumley Award, Meadows Museum, Southern Methodist University, Dallas, TX
2020 Fulbright Specialist Roster, U.S. Department of State's Bureau of Educational and Cultural Affairs, Washington, D.C.
2019 Presidential Early Career Professorship Award, University of North Texas, Denton, TX
2018 Washington Award, S&R Foundation, Washington, D.C.
The Hopper Prize, hopperprize.org
IAA Fellowship, Institute for the Advancement of the Arts, University of North Texas, Denton, TX
2017 Artist Grant, Puffin Foundation, Teaneck, NJ
Finalist, World Changing Ideas Award, Fast Company
Scholarly and Creative Activity (SCA) Award, Office of Research and Economic Development, University of North Texas, Denton, TX
2016 Juror's Award, *Expo 2016*, 500X Gallery, Dallas, TX
Artist Microgrant, Greater Denton Arts Council, Denton, TX
Special Prize: Artist in Gallery, Arte Laguna Prize, Venice, Italy
2015 Artist Microgrant, Nasher Sculpture Center, Dallas, TX
Scholarly and Creative Activity (SCA) Award, Office of Research and Economic Development, University of North Texas, Denton, TX
First Prize, TFHMF Award, Tupajumi Foundation and HeavyMerryFinland, Rotterdam, The Netherlands and Turku, Finland
Theo Westengerber Estate Award, Beverly Hills, CA
Nomination, United States Artists Fellowship, United States Artists, Chicago, IL
2014 Direct Artist Grant, Harpo Foundation, Los Angeles, CA
Individual Artist Fellowship for Visual Arts, Maine Arts Commission, Augusta, ME
2013 Grand Prize, Dave Bown Projects 6th Semiannual Competition, Dave Bown Projects, Provo, UT
TED Fellowship, TED.com, New York, NY
2012 Fletcher Award for Faculty Development, Bowdoin College, Brunswick, ME 2011
Fletcher Award for Faculty Development, Bowdoin College, Brunswick, ME
2010 Vimeo Awards Shortlist, Captured Category, 2010 Vimeo Festival + Awards, New York, NY
2009 Margaret M. Mead Award, Burchfield-Penney Arts Center, Buffalo, NY

Dear Selection Committee:

As an interdisciplinary and community-engaged artist with a site-responsive practice, I am interested in how the built environment influences perceptions and experience. The site, at the intersection of May Street and San Marco Avenue, is also a convergence of people: residents, tourists, cars, cyclists, and public transportation. It is a gateway to places like the Old Jail and locally owned eateries as well as a beacon of neighborhood pride.

The question of site specificity and site responsiveness is an increasingly critical one. What does it mean to make something that is truly specific to a site and who gets to decide? Sites are made unique by the people that interact with them every day. They reflect identities, relationships, and experiences. The addition of a large-scale public artwork enhances this by supporting continued authorship of the community by the community. It demonstrates the city's exciting growth and investment in St. Augustine's past, present, and future.

Historically, my work has explored deceivingly simple words revealing their true, much more complex, and multiple meanings. It is this same strategy of finding complexity in simplicity that drives my interest in the St. Augustine roundabout project. Borrowing the general shape from old neon signs in the area, such as the nearby Old Jail and Arnold's, I would create a geometric sculpture incorporating the stacked, 3-dimensional forms. Each sign-shaped element would be solid in color, each piece different, and form a bright tower that reaches toward the 25 foot maximum height. The sculpture would be a monument honoring local history and businesses as well as an prominent wayfinding device for locals and tourists alike.

Thank you for the opportunity to submit.

-Alicia Eggert

Alicia Eggert
aliciaeggert.com

Alicia Eggert's Public Art Projects & Commissions (5 years)

Specific contact information available upon request

2023 ***A Very Long Now***, Made in collaboration with H James Lucas, A permanent public sculpture for a traffic roundabout commissioned by Fort Worth Public Art, Fort Worth, TX (Forthcoming)

2022 ***You are (on) a mountain,*** A mobile and modular version of *You are (on) a mountain* was taken on a climb to the summit of Mt. Kilimanjaro in Tanzania

2022 ***This Present Moment at 11,000 Feet***, An edition of *This Present Moment* was commissioned by the Long Now Foundation to be documented among the oldest living trees on Mt. Washington in Nevada

2022 ***OURs***, A mobile neon sign commissioned by Planned Parenthood Foundation of America and displayed at various locations across the United States including the Supreme Court of the United States, Washington, DC

2021 ***The Time for Becoming,*** A long-term temporary public sculpture commissioned by the Nasher Sculpture Center for Nasher Public, Dallas, TX

You are (on) an island, A temporary version of *You are (on) an island* was commissioned by PhEST International Festival of Photography and Art and installed on a small island off the coast of Monopoli, Italy

2020 ***IT IS TIME***, Made in collaboration with David Moinina Sengeh, A mobile neon sign commissioned by TED and Fine Acts and driven around Dallas, Texas, on 10.10.2020 as part of a global art action in support of Countdown – TED's global initiative to champion and accelerate solutions to the climate crisis

The Future Comes from Behind Our *Backs*, A site-specific installation commissioned by Dallas Aurora for ***Area*** *3*, a drive-through exhibition in the Dal Park Parking Garage in Dallas, TX

You are (on) an island, The second edition of *You are (on) an island* was commissioned for permanent public display on the rooftop of an historic building on New Holland Island in St. Petersburg, Russia

On A Clear Day You Can See Forever, A series of temporary billboards commissioned by the Modern Art Museum of Fort Worth for *MODERN BILLINGS III*, Fort Worth, TX

Your Magic is Real, Made in collaboration with James Akers, An immersive installation commissioned by The Color Factory in Houston, TX

900 North Studios' Public Art Projects & Commissions (5 years)

Specific contact information available upon request

2024 ***One Way***, Artist: Leticia Bajuyo
For city of Fort Worth, TX. 2023-2024 (currently mid-project). Budget: $175,000

Sunray Cat, Artist: Billy Joe Miller
Complete Comfort Sanctuary in Austin, TX. 10'x14'x12', 2024. Budget: $65,000

Tellanatura*l*, Artist: Billy Joe Miller.
the city of Fraser, CO. 16'x7'x1', 2024. Budget: $80,000

2023 ***Attend***, Artist: Rebekah Nolan
Plaza of Eskenazi Hospital for Eskenazi Health. 14' x 24' x 4', 2023-2024. Budget: $125,000
A Very Long Now, Artist: Alicia Eggert
For city of Fort Worth, TX. 2023-2024 (currently mid-project). Budget: $225,000

2022 ***The Way***, Artist: Shamira Wilson
for 1820 Ventures (Indianapolis)/ Indy Streets. 2024. $94,000.

2021 ***The Greys in Between***, Artist: Anila Agha
Installation at Newfields Museum of Art. Indianapolis, IN, 30' x 30' x 24', 2021.
Budget: $150,000

2020 ***Cat Tree***, for the Smitten Kitten. Fishers, Indiana, 16' x 10' x 10', 2022-2023. Budget: $45,000
Incursion, City of Carmel, Indiana, 20' x 3' x 8', 2021-2022. Budget: $65,000

FORBES > LIFESTYLE > ARTS

A Neon Sign Provocatively Installed On A Primeval Mountainside Shows The Urgency Of Long-Term Thinking

Jonathon Keats Contributor ⓘ
critic-at-large

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0

Sep 30, 2022, 11:07am EDT

Last weekend, a big rig hauled nine words up the side of a mountain. The words were laden with meaning, but that was not the reason why a diesel truck was needed. The vehicle was necessary because the words were rendered in neon on a sign large enough to be read across a valley, and the destination, an eleven-thousand-foot plateau in Nevada's Great Basin, had no running electricity. Gaffing was required, as was an industrial-strength generator.

Moments before sundown, after nearly six hours of toil by a crew of twenty people, the sign was illuminated. "This present moment used to be the unimaginable future," read the neon, quoting *The Clock of the Long Now* by *Whole Earth Catalog* founder Stewart Brand. As the valley darkened, two words turned off, shortening the sentence to subtlely alter the message. "This moment used to be the future," the sign proclaimed. Three seconds later, the missing

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words reappeared, and the sign began to oscillate between the two alternative readings.



This Present Moment Used To Be The Unimaginable Future, by Alicia Eggert. Installation on Mount ... [+] ALEXANDER ROSE / COURTESY OF LONG NOW

Installed outside for just one night, the neon sign is an artwork by Alicia Eggert. A second sign, essentially identical, is currently on view at the Renwick Gallery in Washington DC, where it is the centerpiece of an exhibition of recent acquisitions titled *This Present Moment: Crafting a Better World*. Its centrality speaks both to its merit and to the expansiveness with which curators are currently looking at craft.

Although considerable skill was required to fabricate many works in the show – including Eggert's hand-made neon lettering – few of the works put craftsmanship front and center. As the exhibition title suggests, the emphasis is on what craft can achieve in the present. This approach emphasizes the vitality of craft traditions in spite of the hype about 3D printing and the metaverse. Without dexterity

and materiality, the ideas instantiated in these works might even be inexpressible.

One of the most remarkable works in the exhibition is a swathe of hand-woven cloth as large as the original Star-Spangled Banner. Unlike the Stars and Stripes, this flag is pure white, replicating the Confederate Flag of Truce, a dish rag raised by General Robert E. Lee signaling the surrender of the Confederate Army, marking the defeat of the Confederacy, and signifying the end of slavery.

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By **Amy Danise** Editor

The artist Sonya Clark created this artwork, aptly titled *Monumental*, while in residence at the Fabric Workshop in Philadelphia, where she collaborated with master weavers and the public to fabricate the flag on a traditional loom. Clark has envisioned *Monumental* as a sort of prototype for replacement of the Confederate Battle Flag with a truer memorial to the old South. The political resonance of her act comes not only from the profound change in perspective – the essential transition from a false emblem of honor to an honest acknowledgment of failure – but also from the collective work of making her banner. Icons are abstract and insubstantial. By physicalizing this icon of Southern submission, and giving many people the motor memory of doing so, Clark grounded her concept and preserved the position it represents in materials that will stand the test of time.

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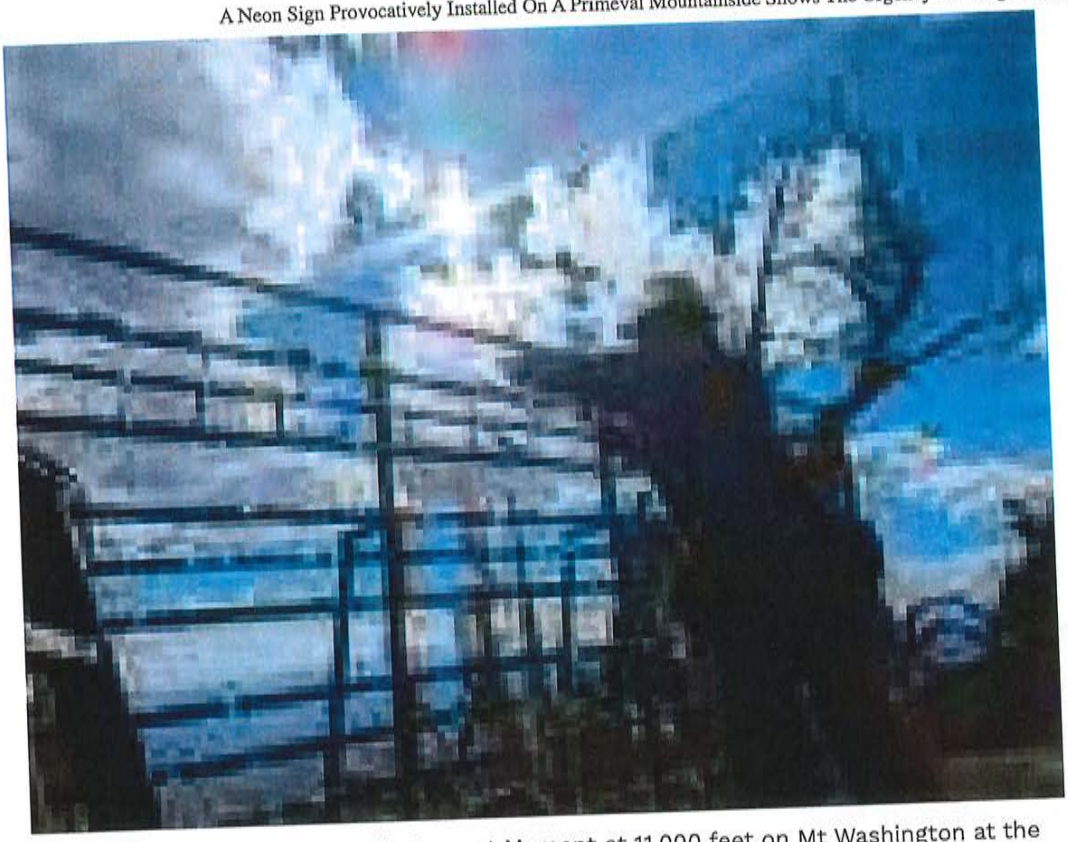
Alicia Eggert's materialization of Stewart Brand's words reveals other ways in which the physical presence of an idea can enhance its impact, and the power of combining conceptual art with craft. The plateau Eggert chose is on the Mount Washington property that the Long Now Foundation acquired more than a decade ago with the intention of building a clock that would keep time for the next ten thousand years. The clock has been built in Texas instead, on a mountain more suitable for heavy construction, but the Mount Washington site remains central to the identity of Long Now, its commitment to long-term thinking embodied in the bristlecone pine trees that grow there.



Artist Alicia Eggert installing This Present Moment at 11,000 feet on Mt Washington at the Long Now ... [+] ALEXANDER ROSE / COURTESY OF LONG NOW

By extracting Brand's words from a book and momentarily placing them in an environment marked by deep time, Eggert establishes a literal relationship between the present moment and the long term, and physically models the essential simultaneity of multiple time scales. In that respect her sign relates to the clock, a connection reinforced by the flickering light oscillating between subjective and objective points of view.

The exertion matters as well. Eggert has compared her effort to set a neon sign on Mount Washington to the plotline of *Fitzcarraldo*, evoking the absurdity of trucking Brand's words up a mountain. The purposeful purposelessness speaks to the necessity and futility of imagining eventualities – necessary because it can inform present actions and futile because, as Brand observed, this present moment used to be the unimaginable future.

Follow me on Twitter. Check out some of my other work here.

Full disclosure: I am collaborating with the Long Now Foundation on the creation of a calendar calibrated by the long-term growth of the bristlecones. I witnessed Eggert's work

while visiting Mount Washington to survey the trees. My trip was supported by Long Now.



Jonathon Keats

Follow

I am a critic and artist, most recently the author of "You Belong to the Universe: Buckminster Fuller and the Future" and "Forged: Why Fakes Are the... **Read More**

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Blog

Art > TED Fellows

How soon is now?: Fellows Friday with Alicia Eggert

Posted by: Karen Frances Eng April 26, 2013 at 12:30 pm EDT



Conceptual artist Alicia Eggert uses words as found objects in her sculptural art — a body of work that serves as an ongoing investigation of time. Here, she tells us about taking her neon piece "You are (on) an island" to various locations in the world, shares how childhood experiences in South Africa sparked her fascination with time, and reveals how she thinks each person experiences time uniquely.

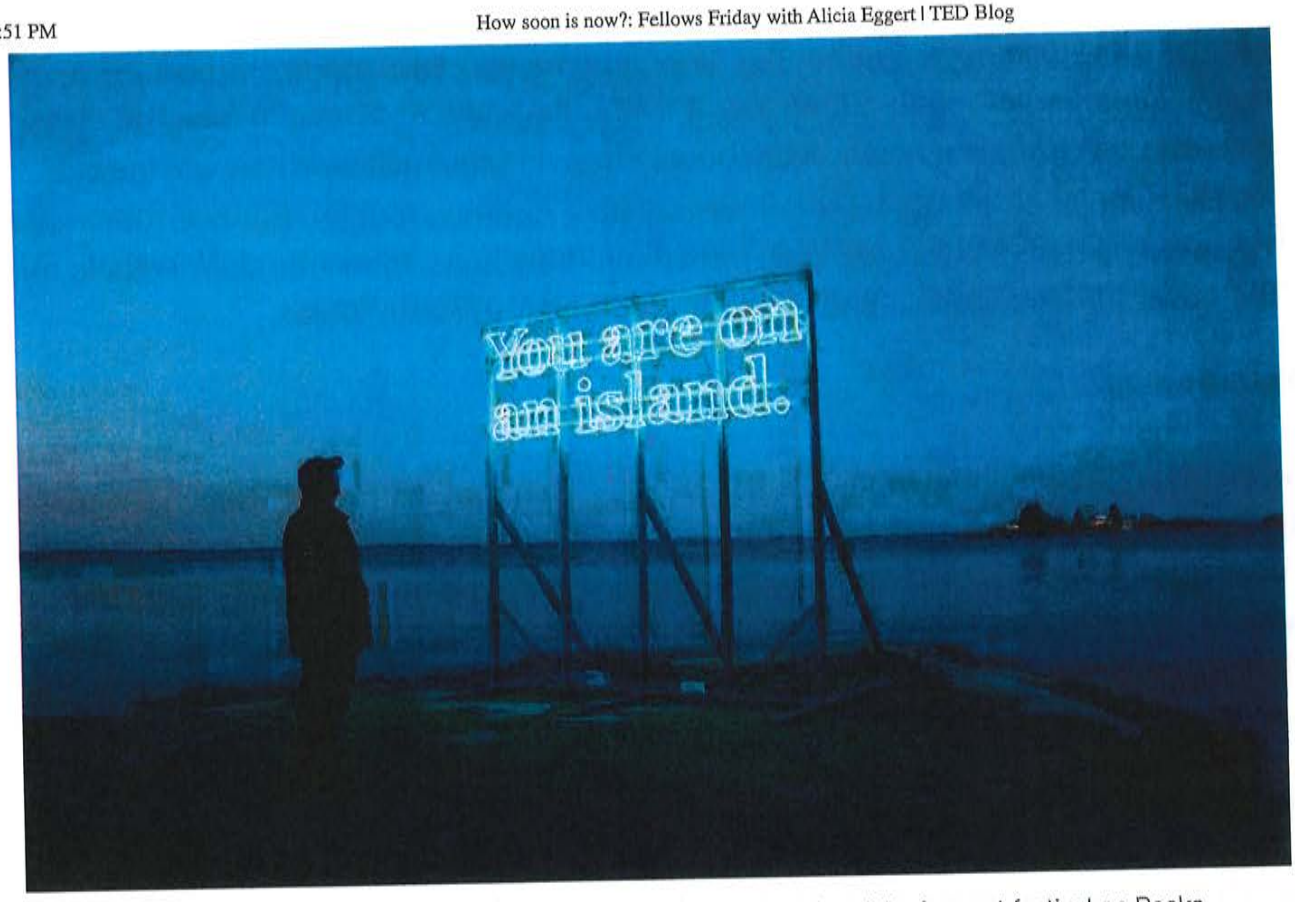
You live and work in Maine, but you recently toured a piece — which involves rather delicate neon sculpture — around the UK. How did this come about?

My collaborator Mike Fleming and I originally made "You are (on) an island (2011)" for an art festival called Sacred and Profane. The festival takes place on Peaks Island, which is off the coast of Portland, Maine. Every fall, on a weekend in October closest to

the harvest moon, visitors take a ferry to the island to explore an abandoned World War II army battery, which artists completely take over with installations and performances. The battery doesn't have any electricity, and people have to walk around and explore the dark, cavernous rooms by candlelight. So when Mike and I were brainstorming ideas for an installation, we started talking about using neon, and filling a whole room with light. We came up with the statement: "You are on an island" – with the word "on" blinking on and off, so it sometimes says, "You are an island." We worked with Pat Boulduc of Beacon Neon to fabricate the text, and we installed the sign on construction scaffolding in the middle of a room that was completely flooded with water. It was pretty breathtaking.

We later posted documentation of the piece online, and an artist named Richard Wheater, who runs a gallery and workspace called Neon Workshops, in Wakefield, got wind of it. He wrote me an email out of the blue saying he thought it would be perfect for the UK, and he wanted us to bring it there.

But instead of just shipping the neon over and putting it on display in his gallery, Richard suggested that we take the sign on a guerilla sculpture tour, mount it on the back of a truck and drive it around Yorkshire, and take people by surprise on their daily commute to or from work. But neither of us had the money to pay for any of that, so we launched a Kickstarter campaign, and raised over $12,000. We shipped the neon to the UK in December and flew over in January to go on tour for two weeks.



"You are (on) an island" was originally made in 2011 for the Sacred and Profane art festival on Peaks Island, Maine. Eggert and her collaborator toured the sculpture around the UK on the back of a flatbed truck for two weeks in January 2013. The word 'on' blinks rhythmically on and off. For the moment that single word remains unilluminated, a new phrase with a different meaning emerges. Photo: Mike Fleming

Isn't neon incredibly fragile, though? How did you manage to move it around?

Yes, it's made out of glass tubes that are pumped, in this case, full of argon and a little bit of mercury. When the gas is electrified, it glows bright blue.

When we arrived in the UK we rented a flatbed truck, and spent the first few days erecting the sculpture's wooden structure on the truck. We couldn't always leave the glass letters attached to the structure, especially when we were driving long distances at 70 miles an hour on the motorway. So the neon was mounted to rails that could be lifted up and attached to the framework, but then brought back down to travel on foam in the truck bed when we were on motorways.

Our daily routine started with a trip to Neon Workshops, where we'd load the neon onto the truck. We would then drive to a certain location, unload a ladder and tools, lift the rails up onto the structure and attach them, and then wire everything up to a little generator. We'd try to do all that by dusk so we could get some really great sunset shots — also because you couldn't see the neon very well during the day. We would

then drive short distances around that area, and make photographs and videos in different locations. And then at the end of every day we would have to take the glass back down, drive back to Neon Workshops, store it in the gallery where we knew it would be safe, and then go to bed. It was quite a rigorous routine. But over the course of two weeks we drove all over West Yorkshire, drawing a circle around Wakefield, our home base. And we made a short weekend trip over to North Wales.

Any surprises?

We were surprised by how many CCTV cameras there are in the UK. There's definitely way more CCTV there, and a lot of police vans. And since we were doing the project without permission, we were unsure of what we could get away with and what we couldn't. But whenever we did encounter a police van or a policeman, they normally just seemed curious, but didn't even stop to ask any questions. By the end of the trip, we were driving right up onto traffic islands and down pedestrian shopping streets.

How did the public respond?

A lot of people asked us what it was and what are we doing. We would explain by saying, "This is art," basically. We would hand out postcards featuring an image of the sign, and explain that we were invited to the UK to do this project by a gallery in Wakefield. A lot of people would say things like, "Oh, man. You have to go to this part of Scotland. It's really beautiful. It would make a great photograph."

One time we were parked in the Bull Ring, in Wakefield, when a family walked by, and I could hear a little girl say, "We're not on an island, are we?" I actually heard quite a few people ask that same question, which really surprised me. I realized that people in the UK don't feel like they live on an island because they don't feel isolated. If anything, it feels like it's in the center of the world.

I think people who live there forget that it's an island because they think of it as much bigger than it actually is.

Exactly. I've taken the same sculpture to Australia, and the response there was very different. People would see the sign and say, "Yes. This is perfect for us because we feel so isolated down here. And even though Australia is a continent, we feel like we're on an island, and this sign describes exactly how it feels to live here."

It was really surprising to me to see how people responded to the statement very differently in the UK than they did in Australia, or in Maine where it was first on display.

As artists, we can't really have expectations about how people will respond to work. I'm often intrigued by how everyone's response to the same thing can be very different.

Video above: "The length of now".

Video below: "Now": This kinetic sculpture's red acrylic line segments align to spell the word "NOW" approximately once every second. Made with help from Alexander Reben. Video by David Meiklejohn.

How did you get your start as an artist, and how you came to play with the themes of time and language?

My background is in architectural design, but I took a sculpture class during my very last semester of college, which introduced me to conceptual art. I literally cried to the professor at the end of the semester because I felt like I had just wasted four years of school studying the wrong thing. But I went to work at an architectural firm in New York for a few years after graduating, and I eventually went back to graduate school for sculpture.

I've always been very intrigued by time. I can't really explain why. I think it's just because it rules our lives in so many ways, but at the same time it's so hard to define. It's not a tangible thing, even though we see the tangible effects of time. We have very few words that we use to explain it, and words like "now" are very ambiguous.

When I was a kid, I lived in South Africa for a few years because my parents were missionaries there during apartheid. South Africans had three different ways they used the word "now." A simple "now" was a really casual reference to the present; it lacked any sense of urgency. "Just now" was even more casual. It's like, "Oh, I'll get around to it." And then "now now" was a more urgent expression, meaning "This is happening right at this very moment."

I think I've always had an interest in how people regard and refer to the passing of time, and how the language we use to describe time also structures our understanding of it. Time is different, not just culturally, but for every single person. I really believe each person lives in a different time universe.

I think of words as found objects, and I play with their forms in the same way Duchamp played with urinals and bicycle wheels. I began by giving words like "now" a physical form, and asking questions like, "How long is now?" For instance, I wrote the word "now" with a piece of string and then pulled it taut into a line, so I could measure the length of now. That led to other projects that allow language to change over time. And projects like "You are (on) an island" demonstrate how one word, or the absence of it, can contain a whole world of meaning.

Would you consider doing something similar in the United States?

Definitely. But the ability to tell people in the UK we were invited there was really empowering. It would be very different if we were to just decide to take the sculpture on tour in New York City, without receiving an invitation first. So I'm waiting to see what

happens next, because I feel there are many places, many islands, the sculpture could travel to. But I would really like to receive an invitation.

Does the location partly dictate the shape of the piece?

In some ways, yes and, in some ways, no. I really like to make work that I feel is universal. The initial idea was inspired by an island in Maine, but the phrase "You are an island" applies to everyone, because no one can really know what it feels like to be another person. Mike and I have also had discussions about whether or not it needs to be shown on legitimate "islands," or if every land mass is an island — and if you zoom out far enough, the Earth is kind of an island in the solar system; and our solar system is an island in the universe.

Video above: "Pulse Machine": This electromechanical sculpture was "born" in Nashville, Tennessee on 2 June 2012, at 6:18 PM. The sculpture will die once the counter reaches zero. Made in collaboration with Alexander Reben. Video by David Meiklejohn.

Tell me about other work you've made about time.

I've made quite a few things to illustrate the concept of "now." "NOW (2012)" is a kinetic sculpture whose red acrylic line segments align to spell the word NOW approximately once every second. The lines that create it slow down ever so slightly as the word forms, but just like time itself, they never quite come to a complete stop.

I've also made a sculpture with a human lifespan, called "Pulse Machine (2012)." It was made in collaboration with an engineer named Alexander Reben. We programmed the sculpture to have the lifespan of a baby born in Tennessee in 2012 — which, if you average the male and female life expectancy rates together, it about 78 years. Surprisingly, that's actually a little bit lower than the national average in the US.

The sculpture is made up of two parts. A kick-drum sits on the floor, beating a heartbeat rhythm, and a mechanical counter hangs on the wall nearby. The drum beats the sculpture's pulse, and the mechanical counter uses flip digit numerals to count down the number of heartbeats remaining in the sculpture's lifetime. And there's a battery-operated internal clock that keeps track of the passing time even when the sculpture's unplugged.

Every time you plug the sculpture back in, it goes through a series of steps to determine how much time has elapsed, and the numbers reset themselves to catch up to the present time. The sculpture will "die" when the counter reaches zero.

Creating art means creating objects that, if people deem them important, will be saved for posterity after you die. But a lot of the work that I like to make, which is new media art and kinetic art, has moving parts and electronics that need maintenance, like a car. Even if you diligently maintain it, it probably won't be able to run forever. So I was excited to make a work of art that's intended to die, as a way of challenging our desire for things to last forever.

Video above: "Eternity": A wall-mounted sculpture made in collaboration with Mike Fleming. It employs 30 electric clock movements and 36 hour and minute hands. Once every 12 hours, the hands align to spell the word ETERNITY. This video shows the piece 45 minutes before and after ETERNITY at 300 times the actual speed. Video by Mike Fleming.

So you're a conceptual kinetic artist.

Maybe, although I don't only make things that are kinetic. The kinetic aspect comes from my interest in time. I like to allow the artwork to change in the same way that everything else in the world is changing all the time.

I'm constantly figuring out what I'm interested in. But I've realized that in order to be making, I need to be learning. I'm not the kind of artist who can go to my studio and sit there by myself and expect ideas to come into my imagination out of the blue. I get my inspiration out in the world, from other people. I'm inspired by other artists, and as a professor I'm inspired by my students and other disciplines. And I have a feeling my work will evolve as I keep absorbing new information and discovering new technologies.

How's it been to be a TED Fellow so far?

Oh, man. The conference was probably the most inspiring experience of my life to date — not just the talks, but meeting the people that were there to attend the talks as well. So many great minds were gathered in one place. I feel like I went to the future and I got a glimpse of what it might be like, and I got to meet the people who have the potential to shape it.

In that environment, I really had this feeling that anything is possible, and that we can all work together to solve the world's problems. When I got home, I realized that, on a day-to-day basis, people don't feel that same sense of empowerment. So it's hard to maintain that level of inspiration. But the TED Fellows network is incredible. There are TED Fellows all over the world, doing great things in every imaginable discipline. And the opportunity to form relationships and learn from so many brilliant people is the best gift the Fellows program could have ever given me.

Alicia Eggert Art Fellows Friday TED Fellows TIme Magazine

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More From Our Towns

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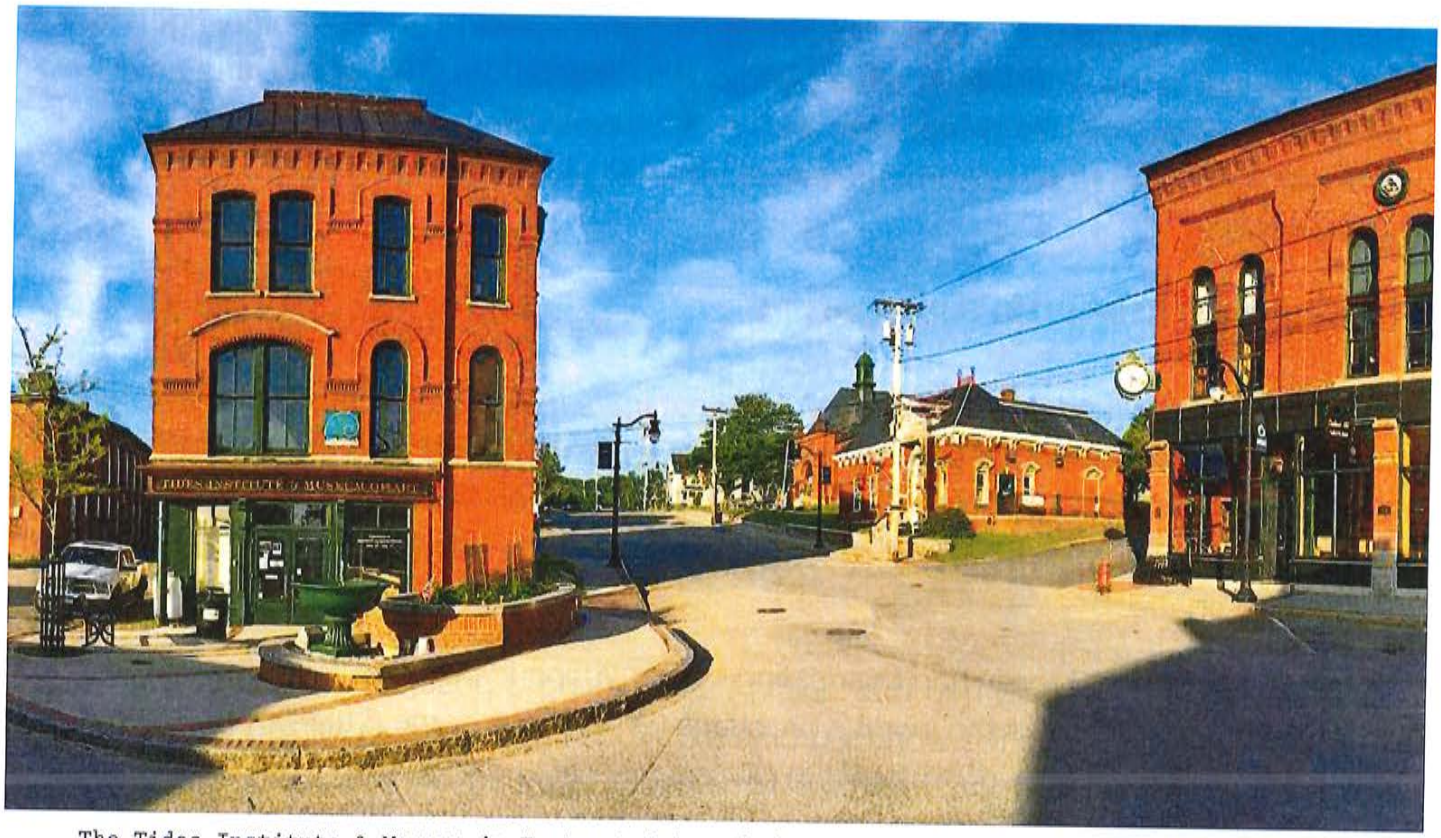
IDEAS

How Artists Build the Spirit of a Town

By Deborah Fallows



The Tides Institute & Museum in Eastport Maine (left) and other historic buildings along Water Street (Courtesy of the Tides Institute & Museum of Art)

DECEMBER 16, 2019

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Editor's Note: *This article previously appeared in a different format as part of The Atlantic's Notes section, retired in 2021.*

During our travels to towns around the U.S., Jim Fallows and I have come across several artist-in-residence programs, for example in Ajo, Arizona; Eastport, Maine; and Tulsa, Oklahoma. Here is the report from one of those artists, Richelle Gribble, on her experience of being an artist in a new place, how it fits into her practice of art, and how she sees her role in the community.

There is a second perspective of artists-in-residence, and it comes from the communities who host them. Why does a community bring an artist into its life? What do the artists and their presence bring to a town and the people who live there?

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Alicia Eggert
aliciaeggert.com

Image Identification

1) ***You are (on) a mountain***, 2021-22
120" x 120" x 72"
neon, custom controller, wood, latex paint
Description: You are (on) a mountain is a neon sign whose message is animated by the word "on" flashing on and off at regular intervals, transforming an initially obvious statement into a reflective and philosophical inquiry. The sign prods you to think both inside and outside of yourself, inviting you to marvel at the world you inhabit and the role you play in it. You are more like a mountain than you can perceive.

2) ***Very Long Now***, 2024
336" x 456" x 456"
Aluminum, Galvanized, and Stainless Steel
Currently being fabricated by 900 North Studios
Description: Commissioned by Fort Worth, TX Public Art

3) ***The Time For Becoming***, 2020-2021
216" x 216" x 48"
neon, custom controller, steel, paint
Description: Commissioned by the Nasher Sculpture Center
The words in this sign flash on and off to alternate between two statements: "Now is only for the time being," and "Now is always for the time becoming." The text is inspired by Plato's writings on the difference between "being" (ideas that are eternal, absolute and unchanging) and "becoming" (things that are physical, material, and ephemeral).

The site for this Nasher Public commission is a lot next to 2000 Ross Avenue in Dallas, a multi-use development that will include six ground floor restaurants and a 283 room JW Marriott Hotel. At the busy intersection of Ross and Olive Streets in downtown Dallas, a burgeoning extension of the Dallas Arts District, the sign heralds the possibilities of new public space, commerce, and civic growth that enrich the urban experience.

This project was sponsored by Trammel Crow Center, J.P. Morgan, and Stream Realty Partners.

4) ***On a Clear Day You Can See Forever***, 2016-2017
180"x600"x96"
Steel scaffolding, painted plywood, anchors
Description: "On A Clear Day You Can See Forever" is a temporary public sculpture that was installed on Dudley Island in Maine from July 1-18, 2016. The sculpture consisted of a steel scaffolding structure that was 15 feet tall, 50 feet wide, and 8 feet deep, which supported 8-foot tall painted plywood letters that spelled the word FOREVER. It was visible from Lubec, Maine, which is the easternmost town in the contiguous United States.

The video, which was filmed in real time, documents the sculpture as it slowly appeared out of a dense grey fog . The gradual evaporation of the fog is coupled with the meditative sounds of crashing ocean waves and the warning sounds of distant fog horns.

This project was made possible by support from many people in the community, including Devon Kelley-Yurdin, T.J. Goetting, and the Tides Institute and Museum of Art. Funding was provided by a grant from the University of North Texas.

5) ***The Universe Within***, 2022-2023
62"x240"x12"
Neon, custom controller, steel, paint
Description: This animated neon sign is inspired by a quote from The Order of Time by Carlo Rovelli. It cycles through the statements "We observe the universe from within it" and "Observe the universe within" before turning off completely for a brief time. It beckons people to imagine the vastness of the universe, while also encouraging a sense of introspection and reflection on our own connection to the cosmos. Most of the elements that make up our physical bodies were in fact once formed in stars.

Temporary public art commission for the exterior of UT San Antonio's School of Art in 2023.

Neon by Amy Enlow. Fabrication assistance provided by Megan Scoma. Photography and video by Beth Devillier.

6) ***All the Light You See***, 2017-2019
Dimensions variable
Neon, custom controller, steel
Description: This flashing neon sign cycles through the statements "All the light you see is from the past" and "All you see is past" before turning off completely. It speaks to the fact that light takes time to travel, so by the time it reaches your eyes, everything you are seeing is technically already in the past. Light from the moon left its surface 1.5 seconds ago; sunlight travels for 8 minutes and 19 seconds before it touches your skin. The farther out into space we look, the farther back in time we can see.

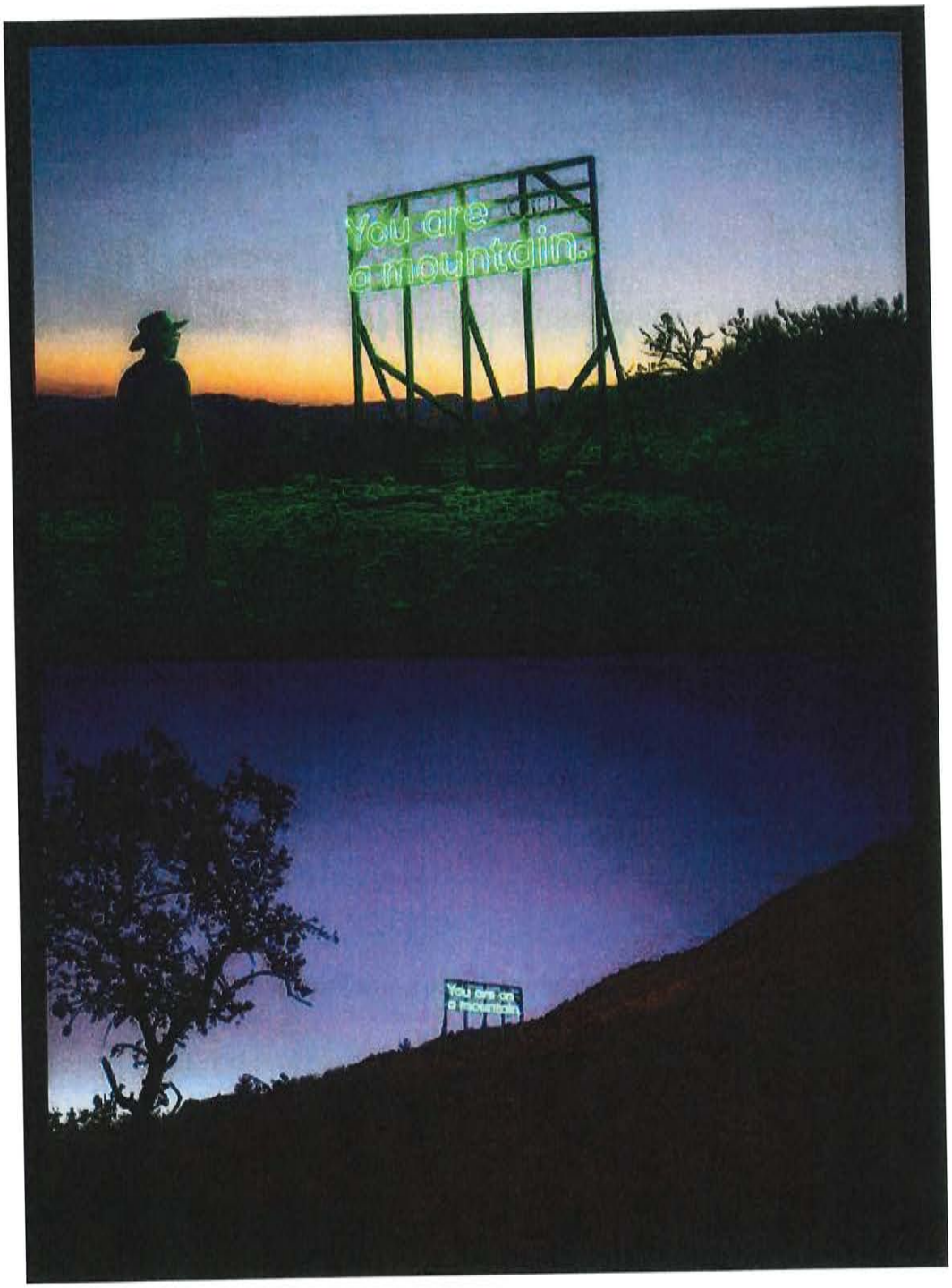
This sign's 1st edition is permanently installed on the roof of 2517 West Girard Avenue in Philadelphia.

The 2nd and 3rd editions have been included in the Amsterdam Light Festival (2018), Aurora: Future Worlds in Dallas (2018), and New Glass Now at the Corning Museum of Glass in New York (2019).

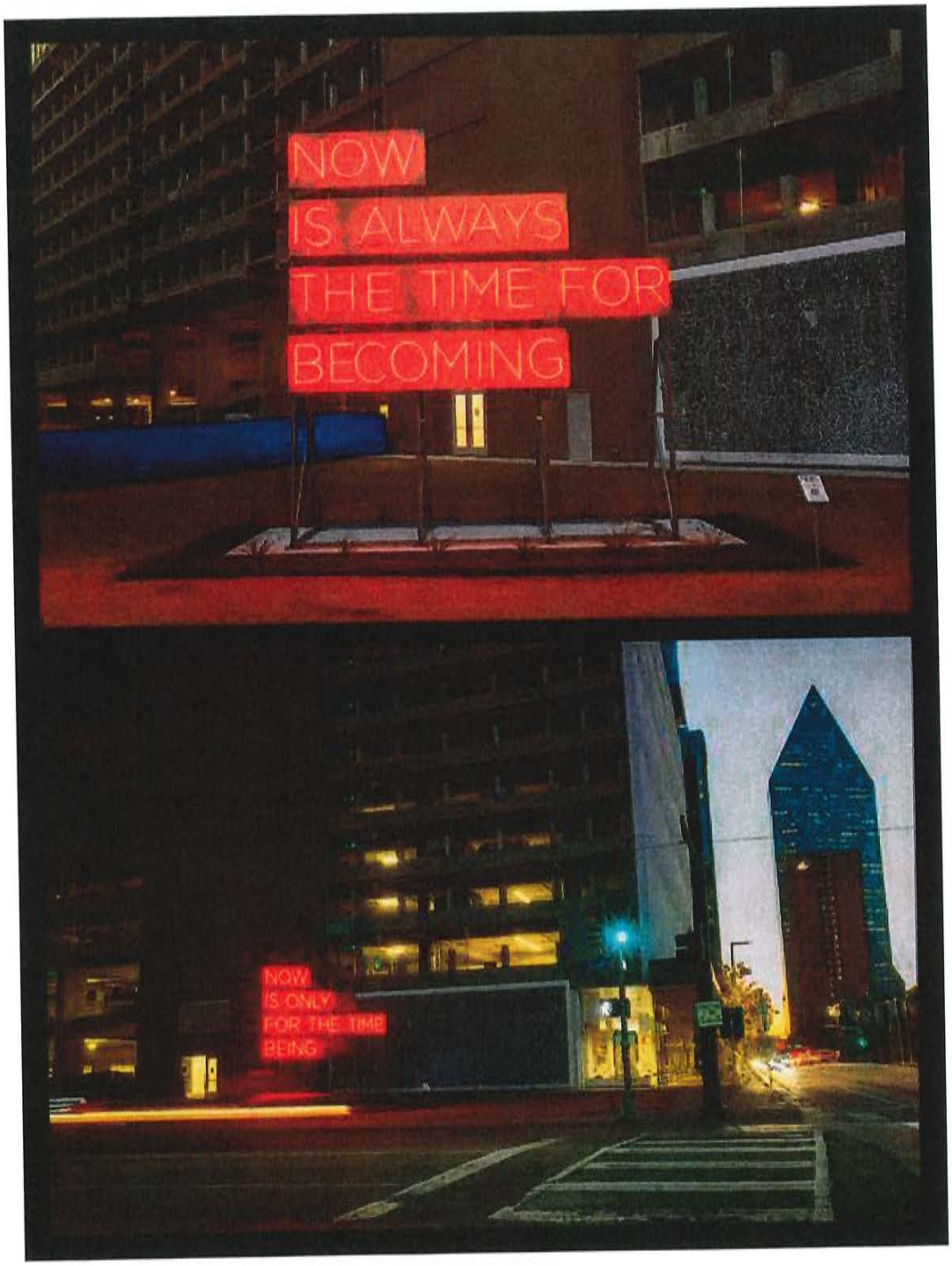
Photography by Ryan Strand Greenberg, Janus van den Eijnden, Blake Weld, and Jon Heath

7) ***Sunray Cat,*** 2024
168"x96"x27"
Commissioned by and installed at Complete Comfort Sanctuary in Austin, TX
Lead Artist: Billy Joe Miller Design and Fabrication: 900 North Studios

8) ***Attend***, 2024
168"x288"x48"
Aluminum, steel, and stainless
Commissioned by Eskenazi Health Public Art in Indianapolis, IN
Lead Artist: Rebekah Nolan Design, Fabrication, and Installation: 900 North Studios


You are
a mountain.
You are on
a mountain.


NOW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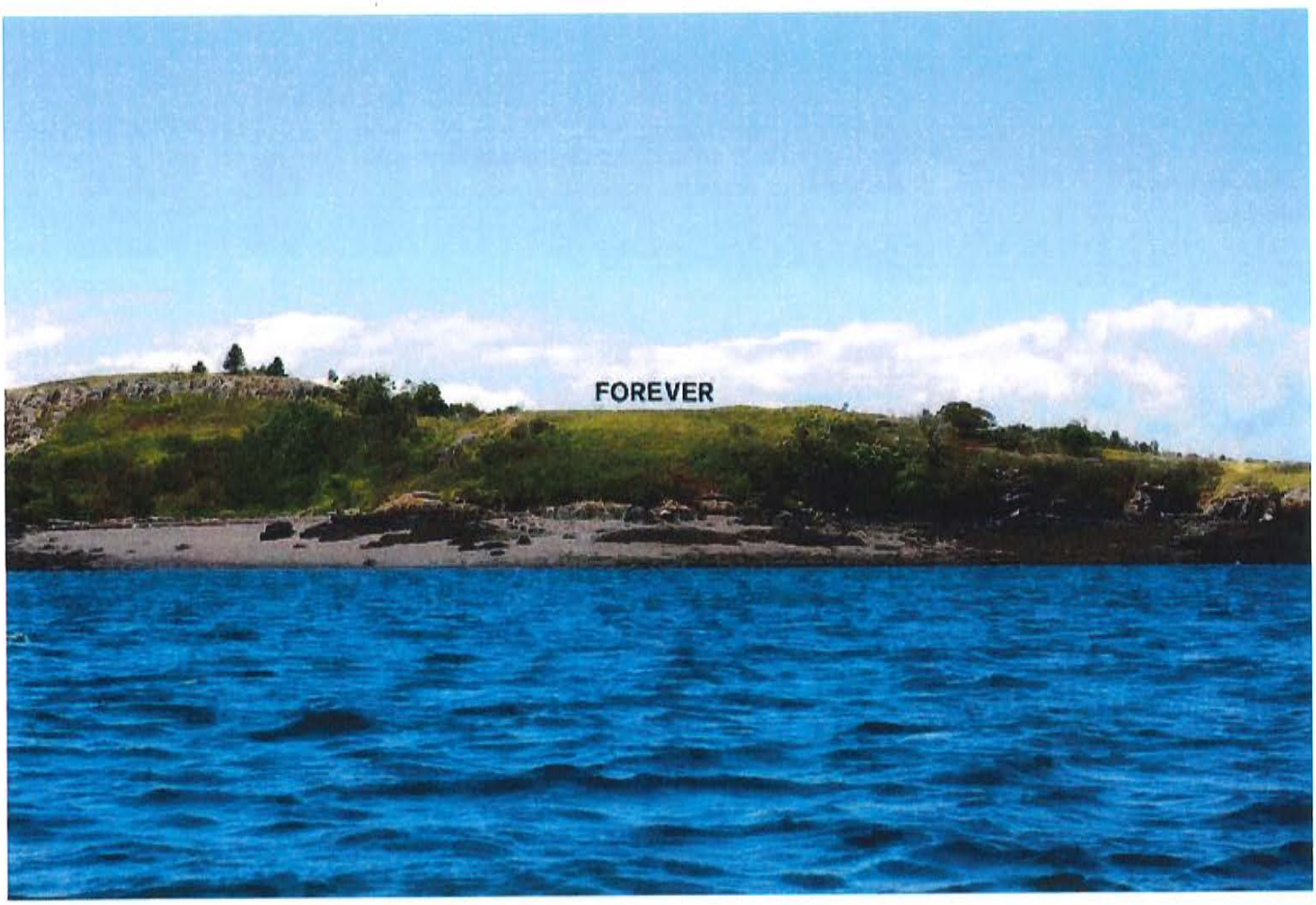
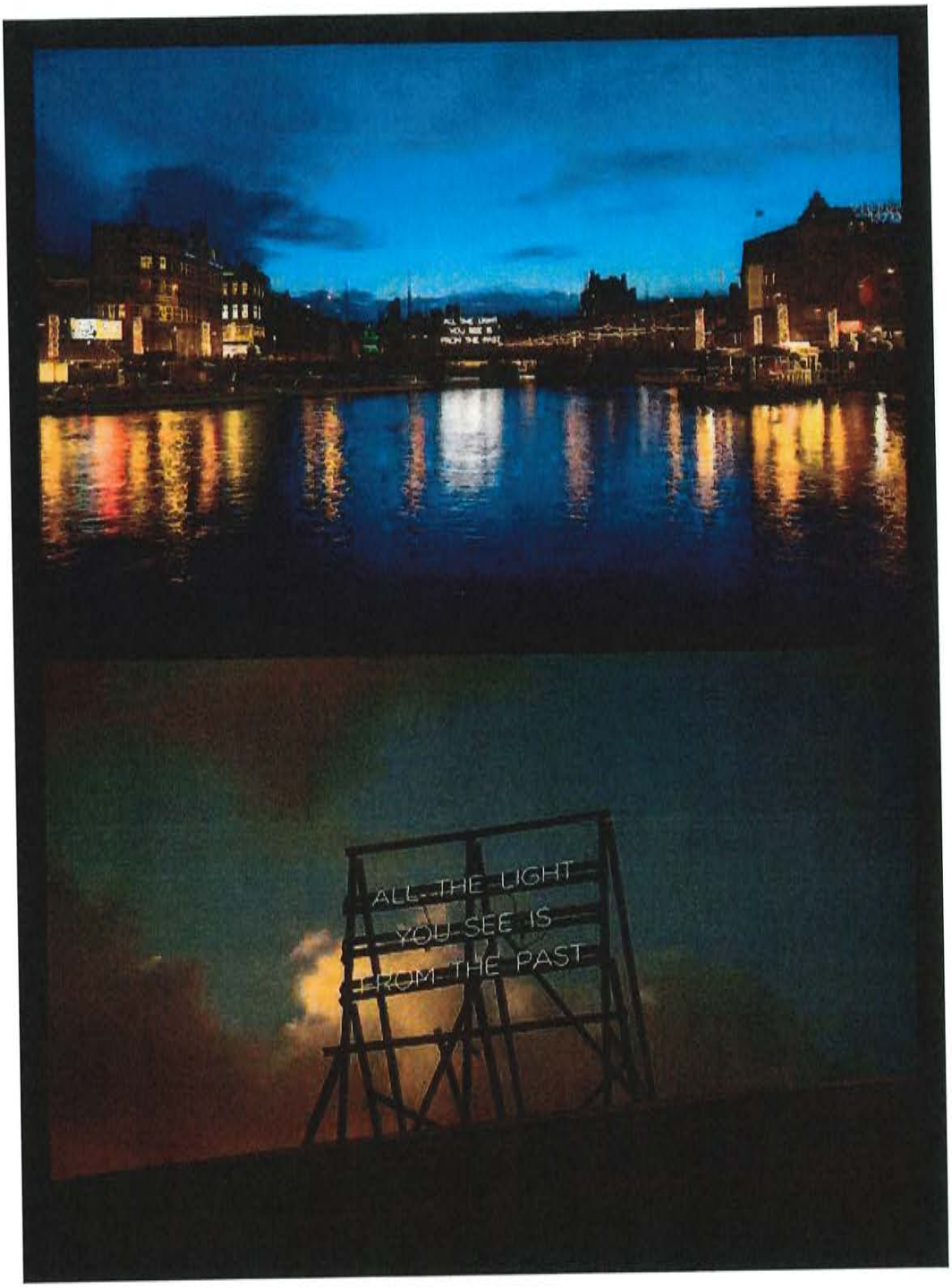
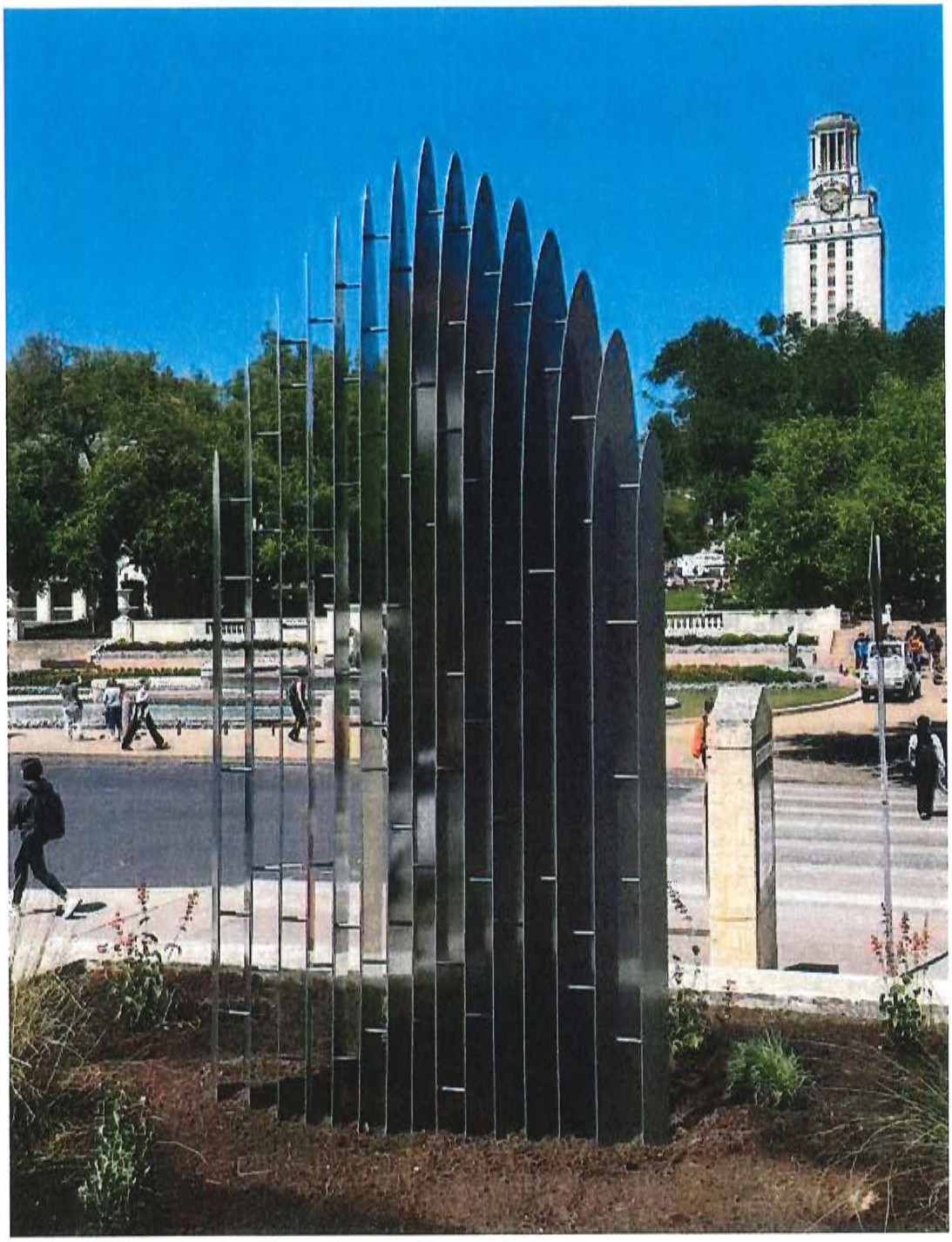
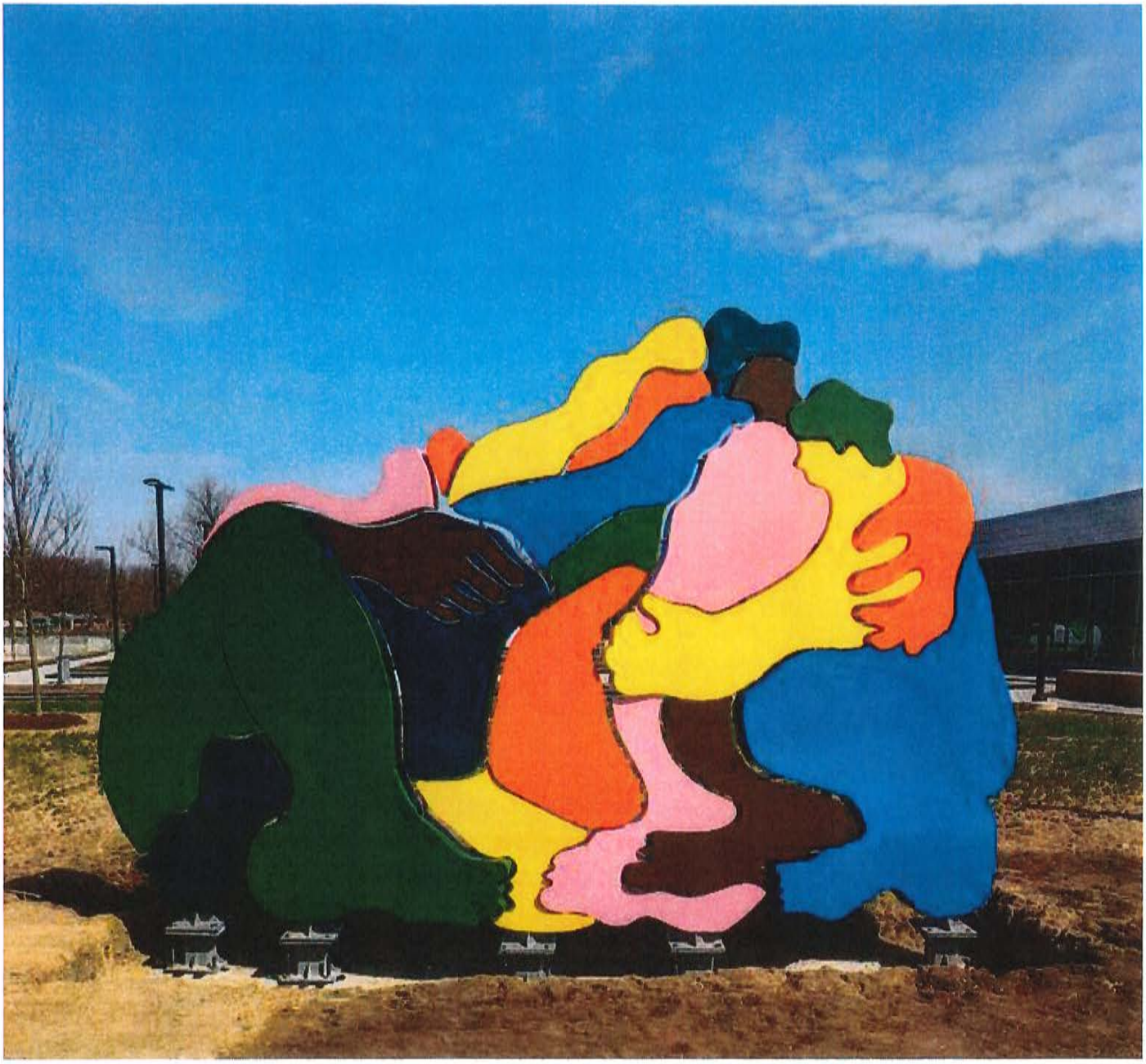

FOREVER


WE OBSERVE
THE UNIVERSE
FROM WITHIN IT


ALL THE LIGHT
YOU SEE IS
FROM THE PAST





alisha lewis

ARTIST-EDUCATOR-CONSULTANT-

experience

A Lewis Arts **2013-Present**

As an accomplished sculptor and painter, I convey stories through my art. I use a variety of mediums to bring to life the rich history and culture of people and their communities. My oeuvre includes 2D and 3D artwork in private collections and business locations. Moreover I have been commissioned to create public art, at a life-size scale, that engages and inspires the local community. With a dedication to exploring new techniques and pushing the boundaries of traditional art forms, my portfolio showcases skills and versatility.

Brown Girls Unite **2019- Present**

Artist & Educator, Virtual Multi-Platform initiative to reintroduce Black and Brown women artists. Offerings of student and adult virtual art workshops, art sales, and podcast. Leads professional development, Art & Diversity webinars for major global companies.

Duval County Schools **2016-2019**

Visual Art Teacher, instructed young students of diverse ethnicity and nationalities in curriculum driven art projects. Developed art projects inspired by the many ethnicities of the student body to better engage students and enhance preexisting art abilities. Created an art club for 4th and 5th grade students in preparation for art magnet middle school auditions. Successfully fund raised for art supplies and field trips for 400+ students. Consistently evaluated as "Highly Effective" in teaching observations.

Supervisor of Elections Office **2014-2015**
Duval County

Call Center and Customer Service Representative. Developed a working knowledge of the state of Florida statutes regarding elections and voting rights. Accessed statewide databases and informed voters of voting law, sites and procedures.

Reddi-Arts **2010-2011**

Art Product Sales Associate, Social media marketing, advertisement designer, creative product merchandising, and event organizer. Initiated new and effective advertising practices through social media.

University Gallery **2006-2010**

Administrative Assistant, Greet and inform visitors of current and past exhibitions, opening and closing of gallery, assisting with event productions and gallery openings, art installation, wall repair, art packing, unpacking, lighting, mailings, selling catalogs, keyholder, and general clerical responsibilities.

Ritz Theater and LaVilla Museum **2007**

Managed the organization and archival of digital event images as well as conversion to digital storage. Assisted in event openings and mailings. Currently volunteering as a docent and consultant as needed.

profile

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Email info@alewisarts.com

Website ALewisArts.com

BrownGirlsUnite.com

professional affiliations

UF Alumni Association (ABA)
National Council on Education for the Ceramic Arts
National Council on Black Studies
North Florida Alumnae Association of ΣΛΓ
Northeast Florida Art Education Association
National Education Association

education

Maryland Institute College of Art / Baltimore, MD

Master of Professional Studies, Business of Art and Design.

University of Florida / Gainesville, FL

Bachelors of Fine Arts (Ceramics) with an African American Studies Minor and Art History Minor

Florida State College at Jacksonville/ Jacksonville, FL
Business Specialist Certificate
Entrepreneurship Certificate

licences and skills

FL Teacher Certification: PreK-3r Grade and ART K-12
Microsoft Office
Painting (Murals and Portraits)
Illustration
Ceramic Sculpting
Social Media Marketing
Website & Graphic Design

alisha lewis.

-ARTIST-EDUCATOR-CONSULTANT-

Alisha Lewis is a native of Jacksonville, FL and holds a Bachelors of Fine Arts (Ceramics), with minors in Art History and African American Studies from the University of Florida. She also obtained a Master of Professional Studies, Business of Art and Design, from the Maryland Institute College of Art in Baltimore. Alisha is an artist and educator deeply rooted in the community. A passionate educator, engaging with the community through various art workshops. She creates paintings and sculptures inspired by histories of the American South for exhibition, private collection and government commissions.

In her art practice, she is deeply committed to creating signature pieces that resonate positivity and beauty with the communities it serves. Prior public art experience, such as the creation of "For The Generations to Fulfill the Dream" in Tallahassee, FL, has solidified this dedication to capturing the essence of a community's history and spirit through artistic expression. When approaching projects like the one in St. Augustine, the priority is crafting artworks that reflect the multifaceted culture of the site and its neighborhood. St. Augustine's centuries long history, the various governing flags that have flown in this one city is more than exciting. Moreover the interplay of the coastal environment is a beautiful muse.

By drawing inspiration from the rich history and vibrant energy of St. Augustine, the aim is to develop artwork that is site-responsive and evokes a sense of connection. To be the spark for great conversation or just the backdrop for a photo opportunity. The overall goal is to create pieces that appeal to a broad audience, inviting viewers to engage with their surroundings on a deeper level.She strives to enhance the cultural landscape and contribute to the ongoing uplift of its rich heritage and promising future.

alisha lewis

ARTIST-EDUCATOR-CONSULTANT-

Public Art

For The Generations To Fulfill The Dream

Medium: Bronze , Granite

Lifesize

Year Completed: 2023

Art in Public Places: Yes

Location: Tallahassee, FL

Public Art Program : Blueprint History & Culture Trail

Commissioning Agency: Blueprint Intergovernmental Agency

Project Manager

Tatiana M. Daguillard

Planner I • Blueprint Intergovernmental Agency

315 S. Calhoun St., Suite 450 • Tallahassee, FL 32301

Office: 850-219-1081 | Cell: 850-756-9102

alisha lewis

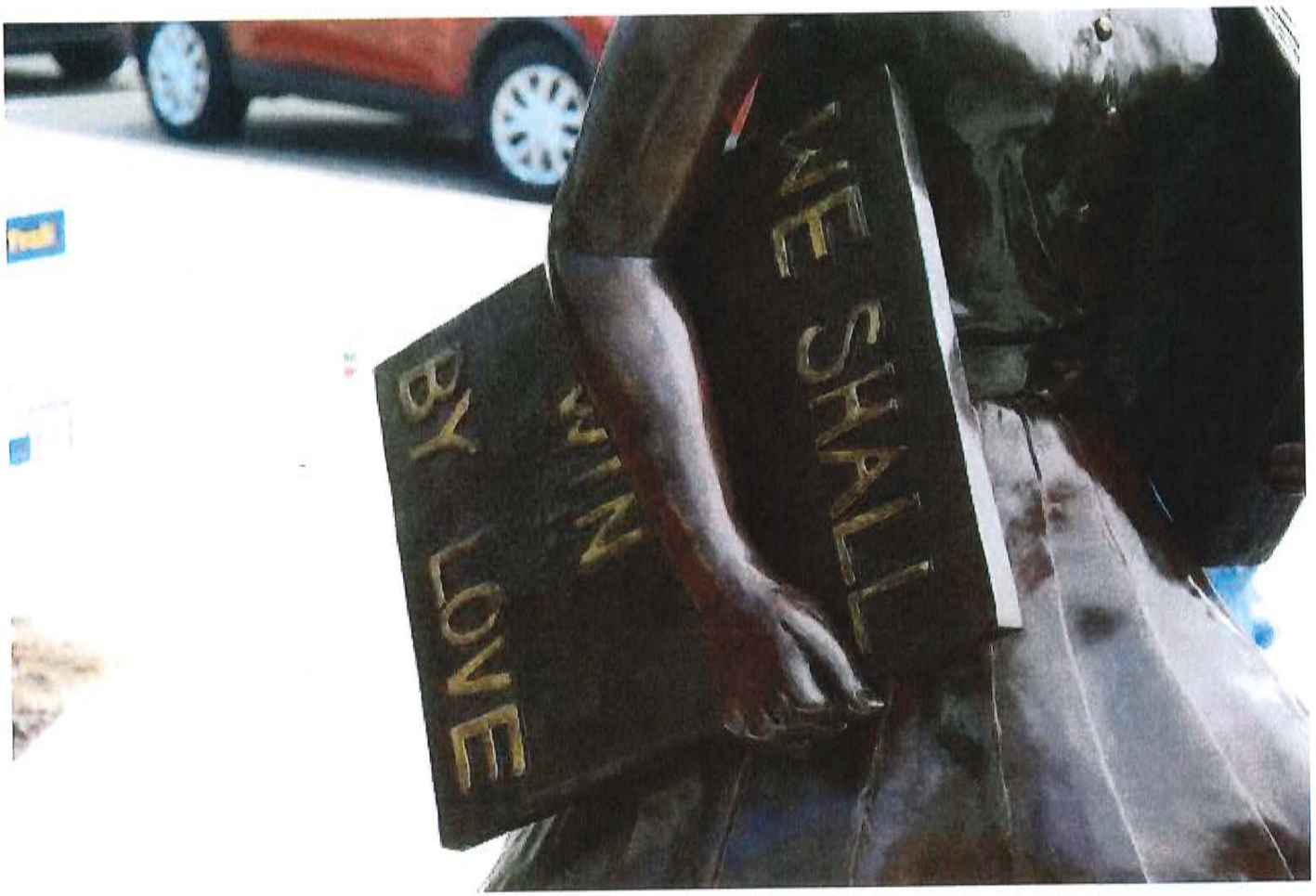
ARTIST-EDUCATOR-CONSULTANT-

Public Art

For The Generations To Fulfill The Dream

Medium: Bronze , Granite
Lifesize
Year Completed: 2023
Art in Public Places: Yes
Location: Tallahassee, FL
Public Art Program : Blueprint History & Culture Trail
Commissioning Agency: Blueprint Intergovernmental Agency

Commission & Art Description:
In honor of women, college students from Florida A&M University, in their leadership of protests for desegregation via bus boycotts and sit-ins during the 1950's.A college student is represented in stepping upward on granite steps with a textbook and poster.


WE SHALL
WIN
BY LOVE



Brad Connell

7130 Russell Cave Road, Lexington, KY 40511 (859)948-5958 bconnellart@hotmail.com

Experience

2005-Pres	**Partner/COO Prometheus** Foundry.
2001-2008	**Adjunct Professor** The University of Kentucky, College of Fine Arts.
2004-2005	**Artist-Teacher Vermont** College, Union Institute & University, MFA program.
2002-2003	**Metal Shop & Foundry Technician** The University of Kentucky, College of Fine Arts
2001-2002	**Arts Professions Lecturer.** The University of Kentucky.
	Visiting Artist. Pyramid Hill Sculpture Park, Cincinnati, OH.
	Artist in Residence. The Academy of Fine Art, Wydzial Sztuki Uniwersytet Pedagogiczny w Krakowie, and Akadamia Gorniczo-Hutnicza IM. Stanislawa Staszica w Krakowie, Krakow, Poland
	Visiting Artist. The University of Wolverhampton, Wolverhampton, England.
	Visiting Artist. Tannehill Historic Iron Works State Park, Birmingham, AL.
	Teaching Assistant, Instructor of Record. The University of Kentucky, College of Fine Arts.
	Visiting Artist. Glasgow High School, Glasgow, KY.
	Fabricator & Metal Smith. Ironhorse Forge, Lexington, KY.
1998-2000	**Vice-President, Art Student Government Association.** The University of Kentucky.
1998	**Visiting Artist.** Artists in Residence, International, Decatur, GA.
1997-1998	**Mold Making & Casting Technician.** The Inferno Art Foundry, Union City, GA.
1995-1996	**Production Assistant.** Five Points Monument, by George Beasley, Atlanta, GA.

Education

1998-2001	The University of Kentucky, College of Fine Arts, School of Art and Visual Studies, Lexington, KY. **MFA**
1993-1997	Georgia State University, School of Art and Design, Atlanta, GA. **BFA**
1988-1991	Georgia Institute of Technology, College of Design, School of Architecture, Atlanta, GA.

Selected Corporate/Public Works

2022-2023	Kentucky Covid-19 Memorial, Frankfort, KY
2019-2021	Nellie Bly Memorial Monumental Sculptural Installation, Roosevelt Island, NYC
2019	Ginseng Shade Sculpture, Greater Clark Foundation, Winchester, KY
2019	Unlearn Fear + Hate Fabrication/Installation, Lexarts, City of Lexington
2019	Alltech, Corporate Headquarters, Nicholasville, KY
2018	Historic Fayette County Courthouse Rotunda Railings and Clock Faces Reconstruction/Restoration, Messer Construction, AU Associates, Lexington, KY
2018	Vortex, Renaissance Hotel, Charleston, SC
2018	The Angels' Share, Omni Hotel, Louisville, KY
2016	Route, Lextran Headquarters, Lexington, KY
2015	Custom Bronze Architectural Signs, Dorsey Alston Headquarters, Atlanta, GA
2014	Life Size Ancient Greek Boxer Olympian, Jasmine Hill Museum, Montgomery, Alabama
2013	Graves & Graves Const., Large Municipal Bronze Plaques, Parsons, TN
2011	US Dept. of Defense, Warriors in Transition Barracks, *Keeping Time* armillary sphere sculpture, Ft. Stewart, GA
2011	Good Shepherd Cathedral, Bronze Baptismal Font, Friezes & Columns, Frankfort, KY
2009	St. Paul Catholic Church, Baptismal Font, Lexington, KY

References

Prince Shah, CCM, Design Build Project Manager, Peter Scalamandre & Sons, 157 Albany Ave., Freeport, NY 11520 Pshah@scalamandreconstruction.com ph# 516-395-2211

Jen Algire, President/CEO, The Greater Clark Foundation, 125 S. Main St., Winchester, KY 40391 jalgire@clarkambition.org ph# 859-355-9054

Carol Mitchell, Director of Historic Properties for the Commonwealth of Kentucky, Kentucky State Curator, Head of Special Events for Gov. Andy Beshear, The Old Governor's Mansion, 420 High St. Frankfort, KY 40601, carolj.mitchell@ky.gov ph# 502-564-4099

Amanda Matthews

- Sculptor/Designer/Speaker/Writer/CEO & Partner of PROMETHEUS Art
- Chair, Kentucky Oral History Commission, KY State Government
- Governing Board Member/Advisor, Kentucky Historical Society
- President, Board of Directors, Artemis Initiative, IRS approved 501(c)(3) Public Charity
- Founding Member, Monumental Women of KY Commission, KY State Government

PO Box 12023 Lexington, Kentucky 40579
502.592.3774 / prometheusartfoundry@gmail.com / www.prometheusart.com or www.amandamatthewsart.com

Statement:

My work represents many iterations of the philosophy that we are born from our innate connection with nature and each other. We are ancestor *and* descendant, amoeba *and* mammoth, hawk *and* mouse, forest *and* wind, chaos *and* pattern, particle *and* wave. We are all born from the same stars, sculpted from the same source, and contain the same life.

Selected Works & Collections:

2022 – 2023 Team Kentucky COVID Memorial Monument - Frankfort, KY
Collection: Kentucky Capital Monuments Collection

2019 – 2022 *The Girl Puzzle* Monument, Roosevelt Island - New York City, NY
Collection: New York City Public Art Collection

2014 – 2022 110% Bronze Portrait of Nettie Depp - Frankfort, KY
Collection: Kentucky Capital Monuments Collection

2019—2022 Carter Memorial Monument - Lexington, KY
Collection: Lexington Cemetery, Lexington, KY

2019 – 2020 Legacy Grove Park Monumental Ginseng Shade Sculpture - Winchester, KY
Collection: Greater Clark Foundation

2016 – 2019 115% Life-size Bronze Portrait of Alice Dunnigan - Russellville, KY
Collection: Historic Russellville, KY SEEK Museum, Member of the US Civil Rights Trail

2019 *John Lewis, Good Trouble* Tribute Wall, All Bronze Elements and Installation - Atlanta, GA
Collection: Hartsfield-Jackson Atlanta Airport Collection

2017 – 2018 Wellington Park - Phase 2 of 6 Children's Sensory Garden, Design and Install - Lexington, KY
Collection: Lexington Fayette Urban County Government (LFUCG) Public Parks Collection

2016 – 2018 6' Katsina Sacred Dancer, Lexington Women's Recognition Garden - Lexington, KY
Collection: Lexington Fayette Urban County Government (LFUCG) Public Parks Collection

2017 – 2019 Historic Fayette County Courthouse - Restoration/Conservation/Fabrication of Rotunda Railings/Medallions Fabricati
Collection: Lexington Fayette Urban County Government

2015 – 2016 110% Bronze Portrait of Capt. Solomon Lee Van Meter, Pioneer Aviator - Lexington, KY
Collection: Aviation Museum of KY & Blue Grass Airport

2014 – 2015 Historic Gratz Park Sculpture Restoration, James Lane Allen Fountain - Lexington, KY
Collection: Lexington Fayette Urban County Government

2013 Graves & Graves Construction, 5 Large Sculpted Municipal Bronze Plaques - Nashville, TN
Collection: City of Nashville, TN

2011 Armillary Sphere Sculpture - Ft. Stewart, GA
Collection: US Dept. of Defense

2011 Good Shepherd Cathedral, Bronze Baptismal Font, Friezes & Columns - Frankfort, KY
Collection: Roman Catholic Diocese Collection

2010 Elrod Memorial Sculpture, 7' Bronze - Georgetown, KY
Collection: Georgetown College

2009 St. Paul Catholic Church, Baptismal Font - Lexington, KY
Collection: Roman Catholic Diocese Collection

2007 Water is Life, 210' Ephemeral Installation at the Louisville Zoo, an AAM Museum - Louisville, KY

2006 – 2007 Architectural Caduceus Sculpture - Louisville, KY
Collection: Jefferson Veterinary Mgmt. Group, Inc. Hospitals

Selected Awards:

2023 Kentucky Senate Commendation for Extraordinary Achievement as an Artist, Writer, Speaker, Businesswoman
2022 Kentucky Governor's Award in the Arts, Artist Award for Lifetime Achievement
2021 Small Business Association, Pacesetter Award for The Girl Puzzle Monument in NYC
2019 *Southern Women: More Than 100 Stories of Innovators, Artists, and Icons*, Garden & Gun Publications
2018 NAWBO, Woman Business Owner of the Year STRIVE AWARD, for KY/Southern IN Region
2018 NAWIC, National Association of Women in Construction, *Bluegrass Award*

Selected Grants (24 total date):

2022 Great Meadows Foundation Travel Grant, 2022 Venice Biennale
2017 & 2016 LexArts Community Arts Grant
2017 Lexington-Fayette Urban County Government
2019, 2018, 2017, 2016, 2015, 2014, 2013, 2012, 2011, 2010 Grants C.A.I.P, Fayette County, KY Prometheus Sculpture
2016 E. Rhodes & Leona B. Carpenter Foundation Grant $60K toward Alice Dunnigan Sculpture
2015 Grant, KY Foundation for Women, Art Meets Activism Grant
2014, 2013, 2008 Grants, KY Foundation for Women, Professional Artist Enrichment Grant
2006 Grant, Sister Cities International, 2006 Kunst in der Stadt, *Kuenstlerarbeiten Public Exhibition at Gutenbergplatz*, Mainz, Germany

Selected National and International Media Coverage:

*CBS Saturday Morning National Feature
*New York Times
*The Washington Post
*Forbes
*Kentucky.gov
*NPR, All Things Considered
*USA Today
*Roland Martin Unfiltered, Daily Digital Show
* NBC News NOW National Feature
* CNN
*Smithsonian Magazine
*NewYork.gov
*Southern Women Book, Garden and Gun
*BBC News World Service
*University of Louisville Alumni Magazine Cover/Story

Education:

1990 Bachelor of Arts, University of Louisville, Major in Studio Fine Art, Minor in Philosophy
1989 Fine Art and Architecture, Paris, France, University of Louisville

Previous Work History:

2000-2009 Owner, Wild Honeysuckle Studios, Louisville, KY
2002-2004 Faculty Member, Louisville Visual Art Association
1998-1999 National Marketing Dir./Regional Principal, Tower Equities, NASD B/D (NASD Series 6, 26, 63, 65)
1996-1997 Div. Vice President Mktg, Providian/Aegon, Fortune Global 500 Co. (NASD Series 6, 26, 63, 65)

Initial Reaction and Preliminary Concept

Upon first reading the RFQ for this project my initial instinct was to reference St. Augustine's rich history as the oldest, continuously occupied European settlement in the United States. The first Europeans to settle in the area were Spanish and arrived by sailing ship. Ships flying French and English flags were also very active along the coast as settlements were founded and the colonies evolved.

Because of the importance sailing vessels had throughout St. Augustine's history, I am imagining a grouping of five abstracted sail forms ranging from 20-25 feet tall for the tallest, and 12-15 feet tall for the smallest. They would be fabricated from stainless steel tube framing and perforated stainless steel sheet as the "canvas." The perforated sheet would be powder coated with primary and secondary colors.

While referencing St. Augustine's relationship to sailing throughout history, the materials and composition of the sculpture would have a modern aesthetic, looking ahead to the city's future. The scale and color motif would be highly visible to pedestrians, motorists, and bicyclists alike as they traverse the roadways, sidewalks, and park that are adjacent to the site. The sculpture would not only be interesting and enjoyable to view, but it would also act as a way-finding tool for locals and visitors alike.

The title of the work would be *Horizon* which references sails on the horizon of the ocean as boats approach as well as the sailors seeing land on the horizon as they approach from sea. On a different level, the title also refers to a community looking toward its future.

Work Completed Within Last Five Years

United We Stand, Divided We Fall (2023) -Commonwealth of Kentucky Covid-19 Memorial, Ky State Capitol grounds Frankfort, KY -Owned by the Commonwealth of Kentucky, contact: Carol Mitchell, Director of Historic Properties for the Commonwealth of Kentucky, Kentucky State Curator, Head of Special Events for Gov. Andy Beshear, The Old Governor's Mansion, 420 High St. Frankfort, KY 40601, carolj.mitchell@ky.gov ph# 502-564-4099

The Girl Puzzle (2022) -Memorial honoring Nellie Bly, Roosevelt Island New York City, NY -Owned by New York State/Roosevelt Island Operating Corporation, Contact: Prince Shah, CCM, Project Manager, Peter Scalamandre & Sons, 157 Albany Ave., Freeport, NY 11520 Pshah@scalamandreconstruction.com ph# 516-395-2211

Giant Ginseng Shade Structure (2021) -Legacy Grove Park, Winchester, KY -Owned by The Greater Clark Foundation, contact: Jen Algire, President/CEO, The Greater Clark Foundation, 125 S. Main St., Winchester, KY 40391 jalgire@clarkambition.org ph# 859-355-9054

Unlearn Fear + Hate (2019) -Short Street, Lexington, KY -Owned by LexArts, contact: Nathan Zamarron, Vice President/Community Arts, LexArts, 161 N. Mill St., Lexington KY, 40507 mzamarron@lexarts.org ph# 859.255.2951 X109

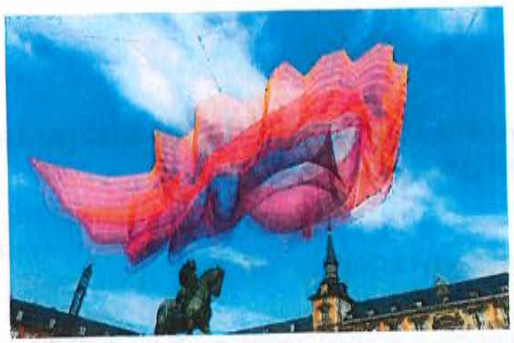
Smithsonian

TRAVEL

The Must-See Outdoor Art Installations of 2020

Janet Echelman, Yayoi Kusama and Dale Chihuly are just a few of the artists making massive sculptures for the year ahead

Jennifer Nalewicki
Travel Correspondent
February 3, 2020



MOST POPULAR

1. Mathematician Who Made Sense of the Universe's Randomness Wins Math's Top Prize
2. The Ancient Origins of the Easter Bunny
3. In Defense of the Blobfish: The 'World's Ugliest Animal' Is Our Fault
4. Rare Eyewitness Sketch of American Revolutionaries Found

Smithsonian

The Girl Puzzle, New York City



The view of the entrance to the "Girl Puzzle." Courtesy Prometheus Art

Journalist Nellie Bly made a name for herself when she went undercover posing as a patient at the women's asylum on Blackwell's Island (now Roosevelt Island) in New York City. Her reporting for the *New York World* pulled back the curtain on the atrocities and abuse that patients endured there, and by 1887 her reportage became a book called *Ten Days in a Mad-House*. Now, 130 years later, Bly's work is being commemorated with the unveiling of *The Girl Puzzle*, a sculptural installation by artist Amanda Matthews of Prometheus Art. Appropriately situated on Roosevelt Island, the series will debut this summer and will feature five seven-foot tall female faces, including one representative of Bly. According to the artist's statement, each bronze-cast piece "shows the depth of emotion and complexity of being broken and repaired," a challenge that Bly overcame at the asylum.

"This massive monument to women is quietly taking shape in New York City"

The Washington Post



The Lily

SPOTLIGHT

This massive monument to women is quietly taking shape in New York City

'The Girl Puzzle' joins a very small number of monuments dedicated to women in the United States

Amanda Matthews and her crew install the "Girl Puzzle" statues on Roosevelt Island in October. Deborah Moon for The Washington Post

Matthews and her crew install a statue at Roosevelt Island Lighthouse in early October. Deborah Moon for The Washington Post

"'One of the things I've been told,' Matthews said, 'or heard through the construction fence more than anything else, are people who walk up and say, 'Oh my gosh, that looks like me.' That was especially true for Cutia Bacon Brown, who was the inspiration for one of the statues. 'She put braids on the statue!' Brown said of Matthews, her longtime friend. 'I have braids in my hair every day and the statue has braids!' ... 'I will be immortalized, on a world stage, as a Black woman in America,' Brown said. 'And how often does that happen?'"

Kentucky dedicates memorial to honor those lost to COVID-19



BY BRUCE SCHREINER
Published 7:01 PM EDT, May 24, 2023

Share

FRANKFORT, Ky. (AP) — Tears flowed as Jan Peterson gazed at the new Kentucky COVID Memorial on Wednesday, recalling a lifetime of memories with her husband, who died from the virus in the fall of 2021.

Wanting to honor her husband and other Kentuckians who died from COVID-19, 72-year-old Peterson attended the dedication ceremony for the memorial on the grounds of Kentucky's Capitol.

"Looking back, it's hard to believe it ever really happened," she said in an interview. "All the changes that have occurred since then. All I know is I miss him a lot and I know that other people feel the same pain."

Her husband, Larry Peterson, was an Army veteran who had a long career in state government, working in coal mining permits, she said. He was a geologist, a cave explorer, an avid Pittsburgh Steelers fan and had a love of learning. Their two adult children were unable to attend the ceremony.

Larry Peterson was 73 when he died — among more than 18,600 Kentuckians to succumb to the virus.

Speaking at the dedication, Gov. Andy Beshear said the memorial stands as a lasting tribute to those who died and to health care workers who displayed courage and selflessness while treating COVID patients.

READ MORE



Republican-backed budget bill with increased K-12 funding sent to Kentucky's Democratic governor



GOP-backed bill proposing harsher sentences to combat crime sent to Kentucky's governor



Kentucky Senate approves expanding access to paid family leave

"While we managed to get through so much adversity, pain and loss, this scale is something that we're going to be living with and processing for years to come," the governor said.

"That's why we made the decision to build this memorial," he said. "Because I wanted everyone who has lost someone to this virus to know that their loved one is important and they are missed. And that we in Kentucky will not bow to politics. We will recognize the loss that we have been through."

Asked afterward what he meant by his "not bow to politics" remark, the Democratic governor replied: "Just because talking about something is difficult doesn't mean that you don't do the right thing. This was the battle of our lifetime. It was very serious, and we should not diminish it." Beshear is in the midst of a tough reelection campaign this year in Republican-leaning Kentucky.

The memorial — titled "United We Stand, Divided We Fall" — was designed and sculpted by Kentucky native Amanda Matthews. The final design for the memorial was selected by an advisory panel that included health care workers, family members of those lost and COVID-19 survivors.

The memorial features several figures around a central column that supports a giant reflecting sphere containing the state's motto and seal. Matthews said the memorial reflects "the ideals, visual symbols and embodiment of the phrase 'United We Stand, Divided We Fall.'"

The memorial fund was supported by numerous donations, including from health care systems, the governor's office said. No tax dollars were used, it said.

Beshear was only months into his term as governor when he was thrust into leading the state's response to the global pandemic. The governor has said that early projections indicated the death toll from COVID-19 could soar to 80,000 or more in Kentucky. He became a fixture on statewide TV throughout the pandemic, with press conferences that were part pep talk and part sermon on how to limit the spread of the virus. He would read the age, gender and home county of the people who died.

became a fixture on statewide TV throughout the pandemic, with press conferences that were part pep talk and part sermon on how to limit the spread of the virus. He would read the age, gender and home county of the people who died.

During a ceremony Wednesday that included songs and prayer, Beshear praised the sacrifices of health care workers, hospitals, law enforcement officers and other front-line emergency workers. He talked about the massive logistical challenges in organizing drive-thru COVID testing and distributing vaccines.

"I hope that all Kentuckians can come to this memorial and to see what they did to help us to get through this and to get through it together," the governor said Wednesday.

Afterward, the governor comforted Jan Peterson as they chatted near the memorial.

Before the ceremony, Peterson was asked what she thought of the memorial. She replied: "It's beautiful. Emotional. I appreciate the state of Kentucky for recognizing what happened here and what's happened all over the world. And I appreciate Gov. Beshear a lot."

Image ID Sheet

1. ***United We Stand, Divided We Fall- Kentucky Covid-19 Memorial-*** This public memorial was commissioned by Governor Andy Beshear's office in the Commonwealth of Kentucky. It is located on the grounds of the Kentucky State Capitol and is currently, the only public Covid-19 memorial to have been commissioned in the United States.

   Year Completed- 2023
   Materials- Cast Bronze, Polished Stainless Steel, and Sterling Silver.
   Dimensions- 14' T x 24' W x 24' D
   Budget- $750,000
   Amanda Matthews- Concept, sculptor
   Brad Connell- Designer, Lead foundryman, Lead fabricator
   Prometheus Art- Project Management, Transport and Installation

2. ***The Girl Puzzle Monument***- This public monument installation was commissioned by The Roosevelt Island Operating Corporation, a division of the State Government of New York. It is located in Manhattan, New York City, on Roosevelt Island (in the East River between the Upper East Side and Queens.) It honors Nellie Bly, an investigative journalist who went undercover as a patient at the insane asylum on the island while working for Joseph Pulitzer at the New York World in the late 1800's.

   Year Completed- 2021
   Materials- Cast Bronze, Polished and Fabricated Stainless Steel, and Concrete
   Dimensions- 12' T x 30' W x 70' D
   Budget- $1,200,000
   Amanda Matthews- Concept, Sculptor
   Brad Connell- Designer, Lead Foundryman, Lead Fabricator
   Prometheus Art- Transport and Installation

3. ***The Girl Puzzle Monument***- Nighttime Arial View

4. ***Giant Ginseng Shade Structure***- This public sculpture was commissioned by The Greater Clark Foundation in Winchester, KY. It is the central feature in a children's learning playground area at a privately funded, public park. It represents the wild ginseng that can be found growing throughout the Appalachian region and acts as a shade structure for parents to relax while watching their children play.

   Year Completed- 2020
   Materials- Stainless Steel
   Dimensions- 24' T x 30' W x 30' D
   Budget- $350,000
   Amanda Matthews- Concept, Lead Designer
   Brad Connell- Designer, Lead Fabricator
   Prometheus Art- Project Management, Transport and Installation

5. ***Giant Ginseng Shade Structure***- Arial View

6. ***Unlearn Fear + Hate***- This public sculpture was a collaborative project with two professors from Transylvania University in Lexington KY where it is located. It is the finale of a years long project which consists of smaller versions of this piece displayed in public spaces throughout the world allowing for people to frame their head in the "halo" for selfies. The words "Unlearn Fear + Hate" are from a poem by Frank X Walker, Kentucky's former poet laureate, which was commissioned for this project.

   Year Completed- 2019
   Materials- Stainless Steel
   Dimensions- 24' T x 24' W x 1' D
   Budget- $300,000
   Kurt Gohde and Kremena Todarova- Concept, Lead Designers
   Brad Connell- Designer, Lead Fabricator
   Prometheus- Project Management, Transport and Installation

7. ***Vortex***- This sculpture was commissioned as part of a multi-million-dollar renovation of the Renaissance Hotel in Charleston, SC. It is located at the entrance to the hotel where luggage is unloaded and cars are valeted and has an integrated gas fire feature providing light and ambience for people arriving at this upscale, boutique hotel.

   Year Completed- 2018
   Materials- Bronze, Stainless Steel, Gas burner
   Dimensions- 8' T x 6' W x 6' D
   Budget- $50,000
   Brad Connell- Concept, Lead Designer, Lead Fabricator
   Prometheus Art- Project Management, Transport, Installation

8. ***Horizon***- This is a maquette of my initial concept for this project. *See St. Augustine Concept PDF*


©Amasa Matthews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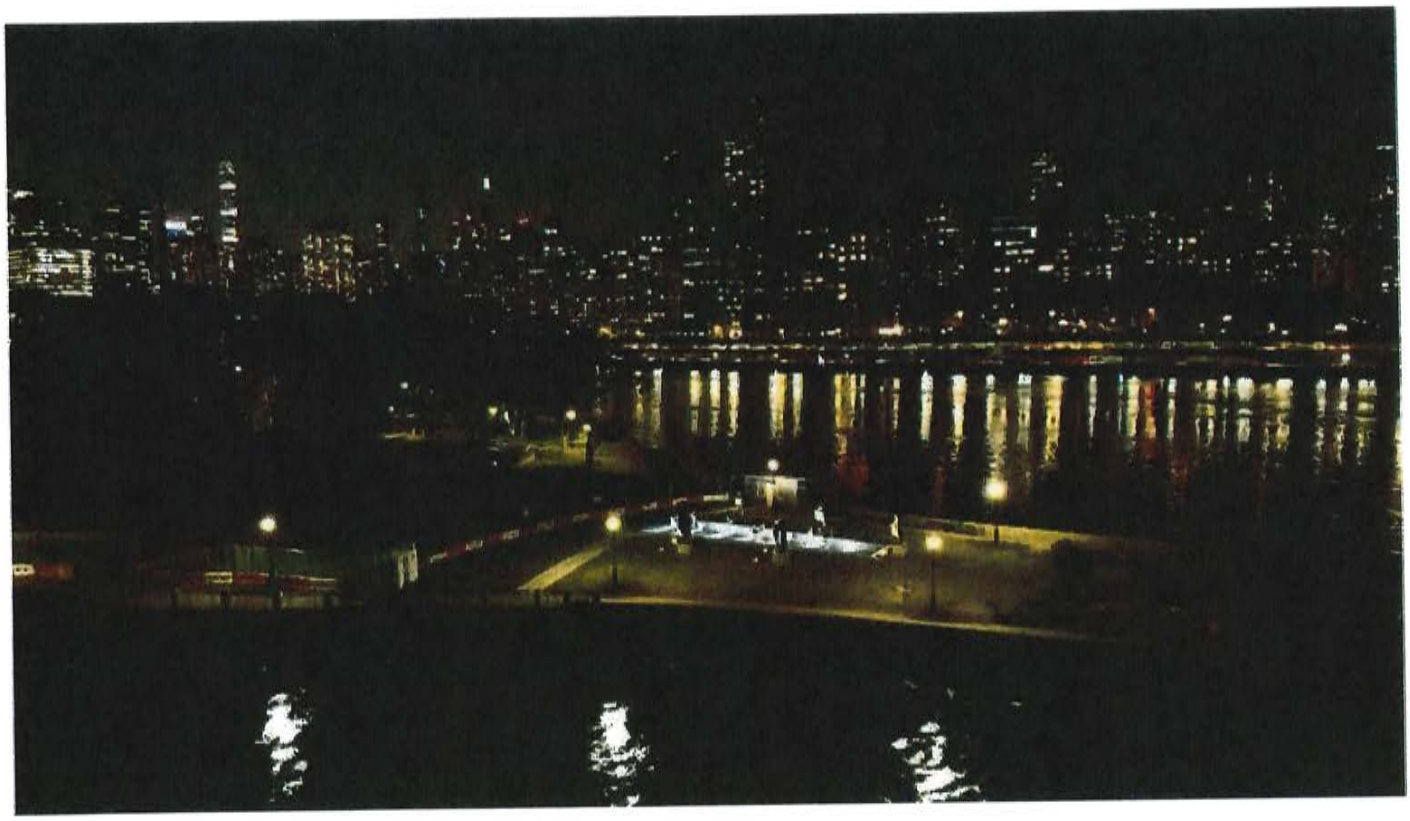

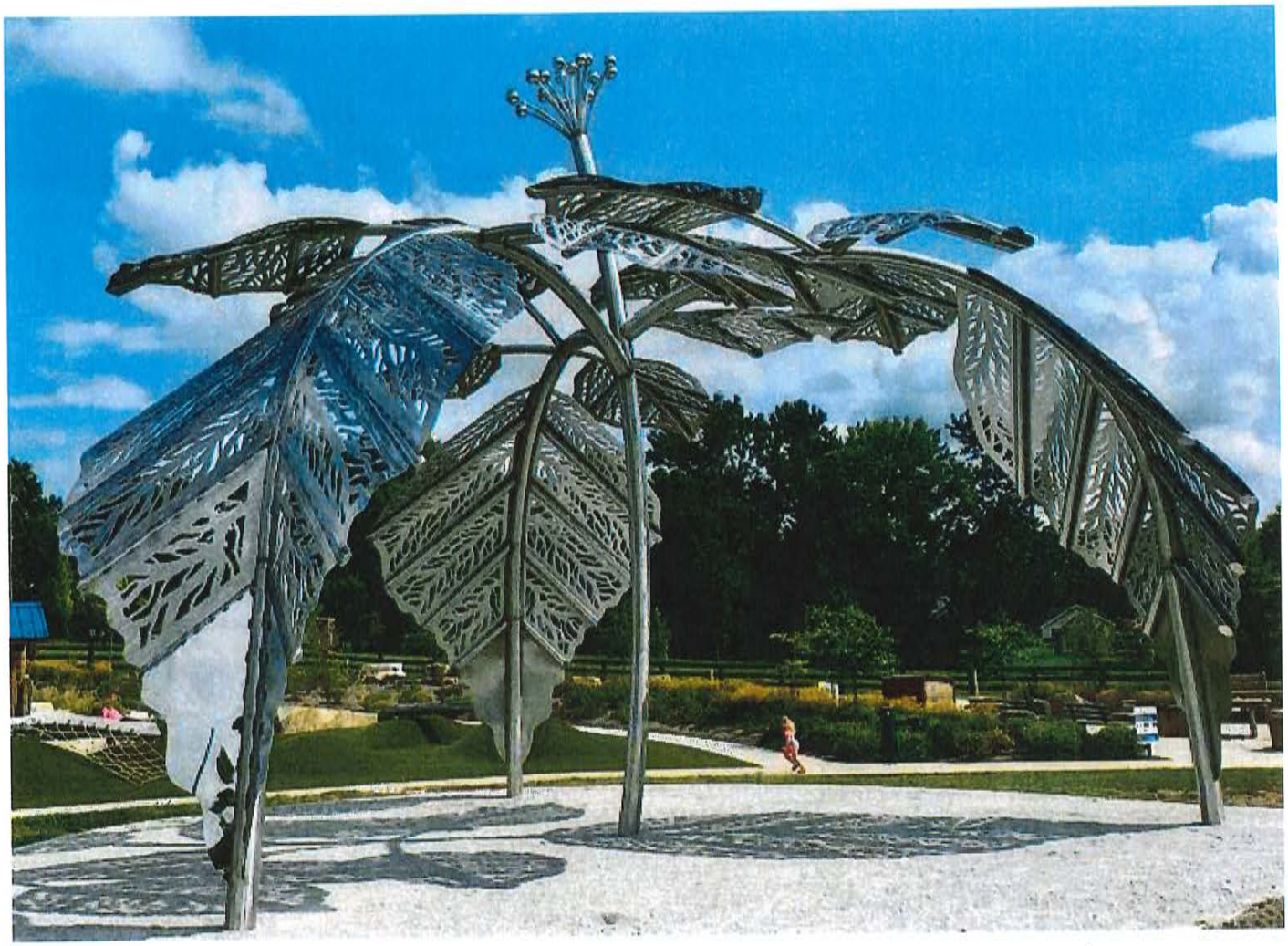

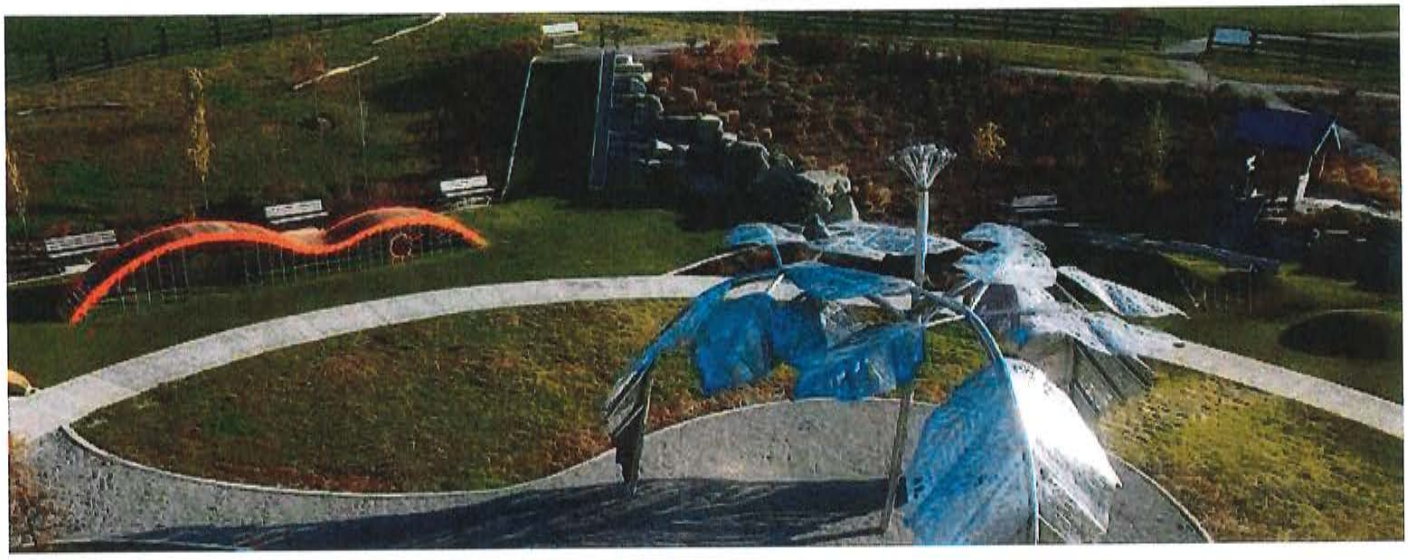

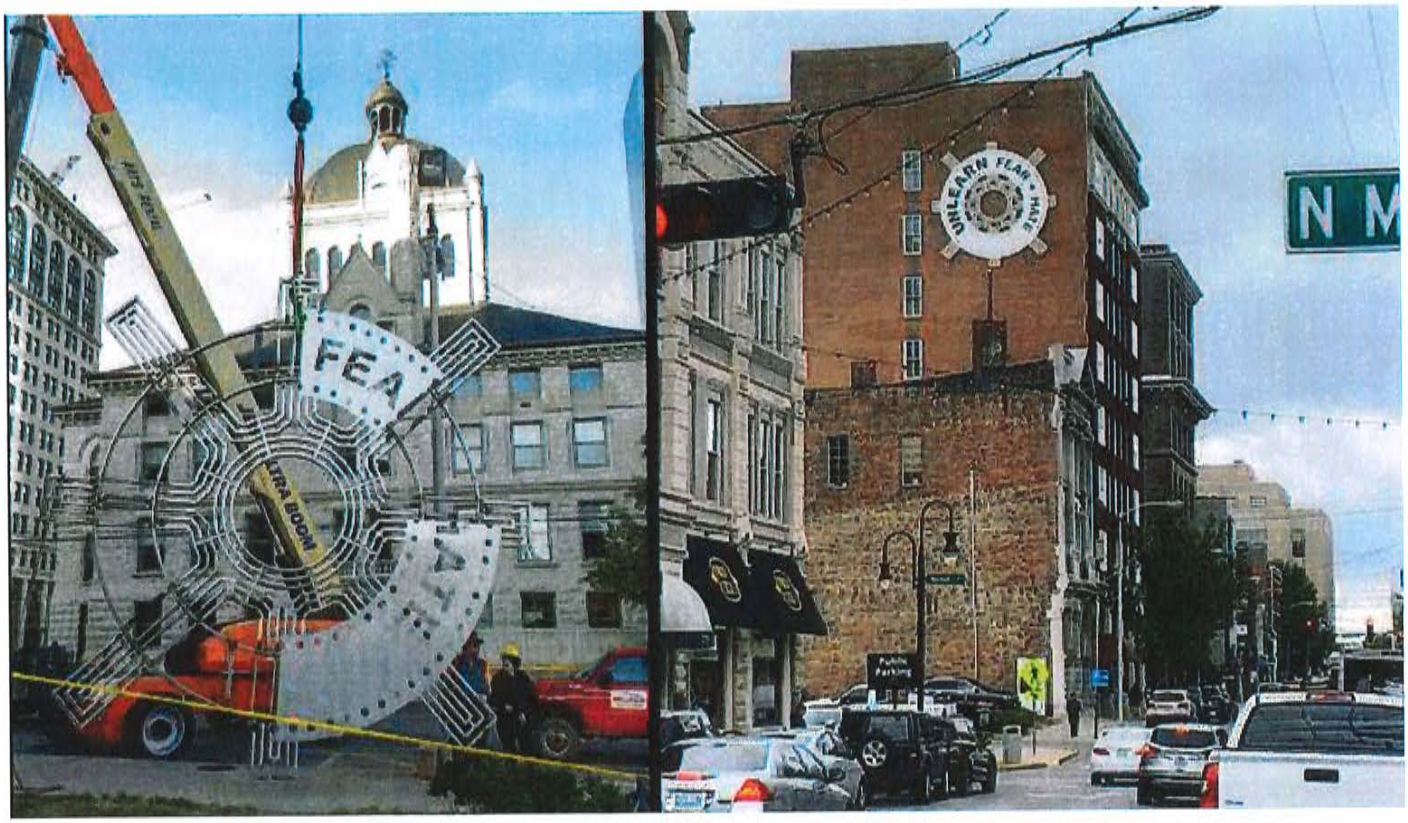
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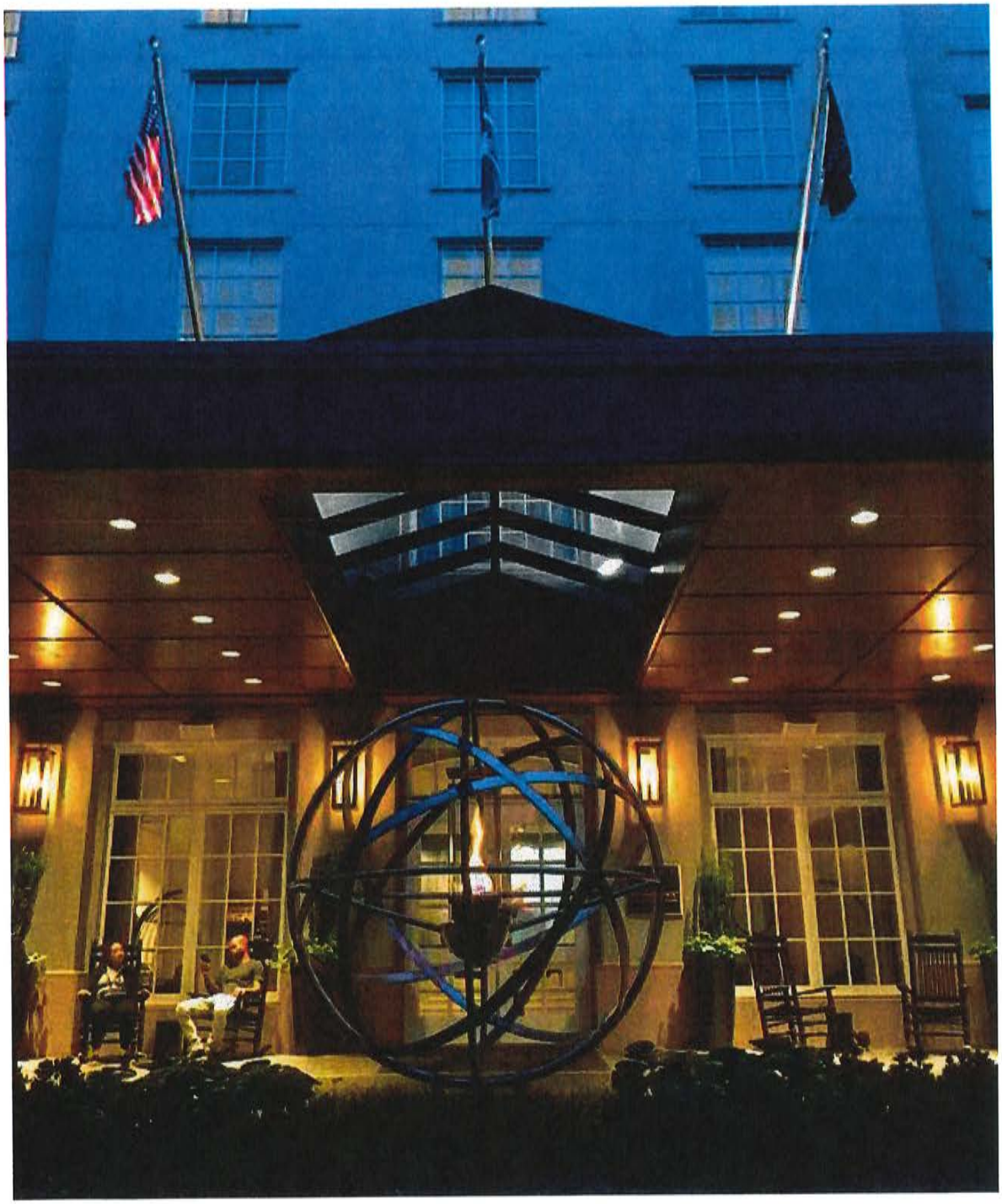




Brennan Steele

New Orleans based artist, designer, and fabricator
PORTFOLIO - brennansteele.com

2744 Conti St.
New Orleans, LA 70119
541.350.1634
steelebrennan0@gmail.com

LETTER OF INTEREST

Upon learning about the opportunity to contribute to the St. Augustine roundabout at May Street and San Marco Avenue, I was immediately captivated by the city's rich history, particularly its claim as the oldest city in the U.S. with Spanish colonial architecture and the iconic Castillo de San Marcos. Drawing inspiration from the unique cultural tapestry, my conceptualization for this public art installation is rooted in seamlessly blending the city's historical charm with contemporary aesthetics.

Imagine an artwork that pays homage to St. Augustine's layered history, standing as a testament to the resilience of the community. My proposed concept envisions a large-scale, outdoor installation that serves as a signature piece for the city. While avoiding any explicit narrative or representational content, the artwork aims to encapsulate the multifaceted culture of St. Augustine, embracing its diverse influences and storied past.

Considering the southern coastal climate, the materials selected for the installation will be robust, weather-resistant, and able to withstand challenging outdoor conditions, including salt air, heat, and wind. The structural design will adhere to Florida Department of Transportation (FDOT) requirements, ensuring seamless integration into the traffic roundabout. Striking a balance between historical homage and contemporary aesthetics, the artwork will be a site-responsive marvel, engaging viewers from external sidewalks and the nearby public park.

Emphasizing civic content without incorporating logos, words, or statements, the installation will communicate symbolically, offering a visual dialogue with the municipality. My vision for this project involves creating a piece that not only withstands the test of time and environmental challenges but also becomes a source of civic pride, sparking contemplation and dialogue among St. Augustine's residents and visitors alike.

In summary, my initial reaction to this project was one of excitement and respect for St. Augustine's unique cultural heritage. My proposed concept seeks to create an iconic, site-specific installation that seamlessly merges historical and contemporary elements, celebrating the city's rich history while standing as a beacon of civic identity for generations to come.

Sincerely,
-Brennan Steele

Brennan Steele

New Orleans based artist, designer, and fabricator
PORTFOLIO - brennansteele.com

1529 Congress St.
New Orleans, LA 70117
541.350.1634
steelebrennan0@gmail.com

EXPERIENCE

Silent B LLC, New Orleans LA
Founder / Proprietor - May 2013 to Present
- Computer Aided Design
- Fabrication Lead
- Project Execution and Install

Solomon Group, New Orleans LA
CNC / Fabrication - Jun 2020 to May 2021
- CNC programming and Operation
- Museum Exhibit Fabrication
- Security Hardware Installation

Raven PRG, New Orleans LA
CNC Director - Apr 2019 to Mar 2020
- CNC programming and Operation
- Concept Development
- Systems Coordination

Kern Studios, New Orleans LA
Digital Fabrication Director - Apr 2016 to Feb 2019
- Mardi Gras Float Design
- Robot Toolpathing and Operation
- Digital Sculpting

TurboSquid.com, New Orleans LA
Associate Producer - Jun 2011 to Apr 2016
- 3D Print Content Team Manager / Designer
- Project Management
- Foreign Contract Artist Payment Manager

EDUCATION

University of Oregon, Eugene OR
Class of 2007
- BA Architecture
- BFA Digital Arts

SKILLS

Architectural:
Physical Modeling
Sketching
CAD
Construction Documents
Architectural Rendering

Management:
Google Docs
Excel
Powerpoint

3D Modeling:
Zbrush
Rhino
SketchUp
Fusion 360

Adobe:
Photoshop
Illustrator
Premiere
After Effects

Lighting:
Projection-Mapping
Resolume
Pixel Mapping
Low Voltage Wiring

Fabrication:
Mig Welding
CNC Operator
3D Printer Operator
Rough Carpentry
Pop Rivet Expert

AWARDS

4 time Burning Man
Honorarium Grant Recipient

WORK SAMPLE IMAGES

Da Vinci Virus
Medium: Steele armature and wood mechanism kinetic sculpture.
Dimensions: 22' x 24' x 20'
Price: $22000.00
Year Completed: 2016
Client: Burning Man
Contact: https://burningman.org/
Location: Gerlach, NV

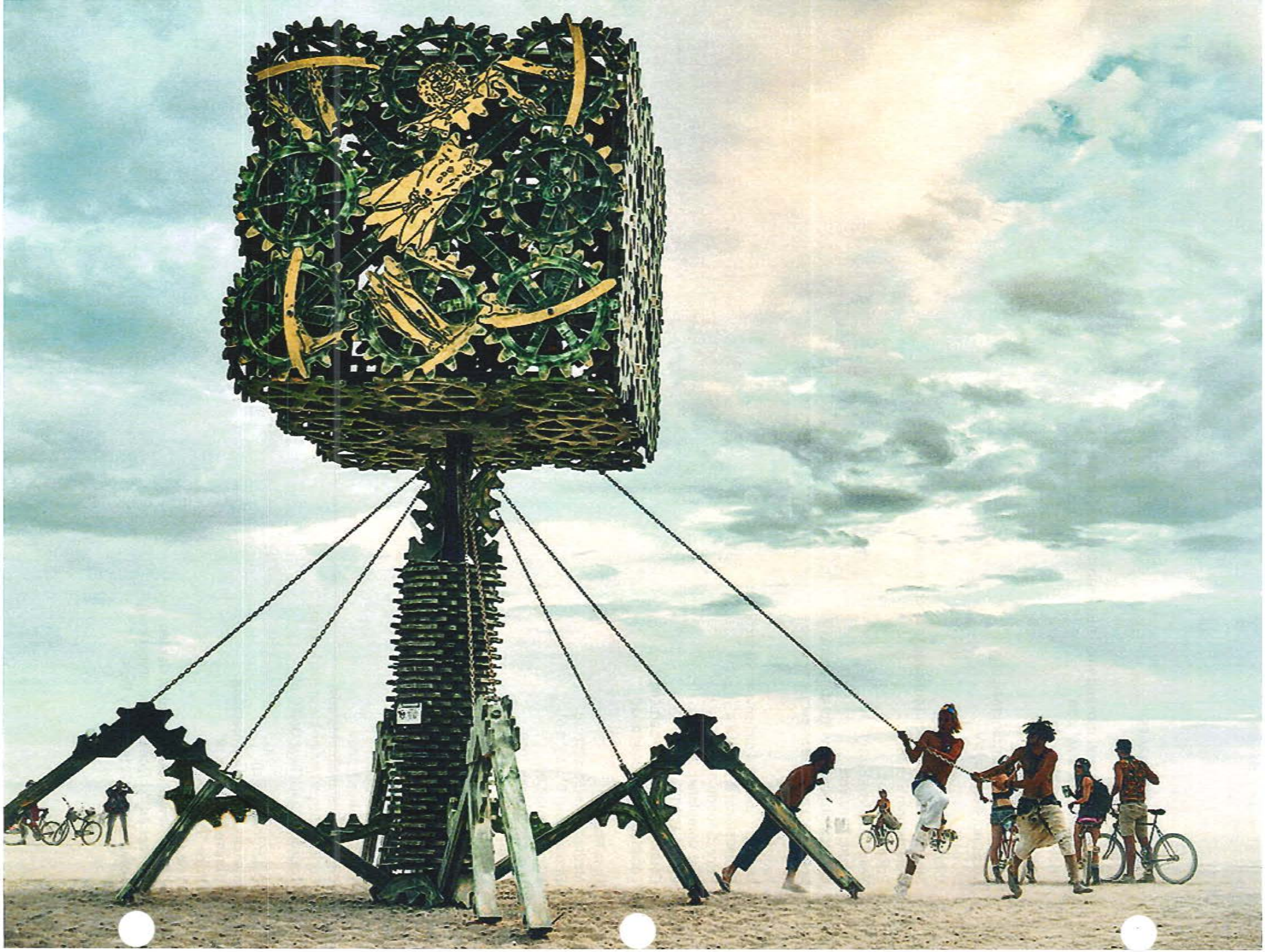
Vibrant City
Medium: Aluminum sculpture and projection mapping.
Dimensions: 8' x 18' x 4'
Price: $8000.00
Year Completed: 2017
Client: Luna Fete
Contact: https://www.lunafete.com/
Location: Lafayette Street

Lady Gaga Claw
Medium: Steel and dichroic acrylic sculpture.
Dimensions: 8.5' x 6' x 4'
Price: $60000.00
Year Completed: 2019
Client: AT&T
Contact: https://www.att.com/
Location: Super Bowl 2020

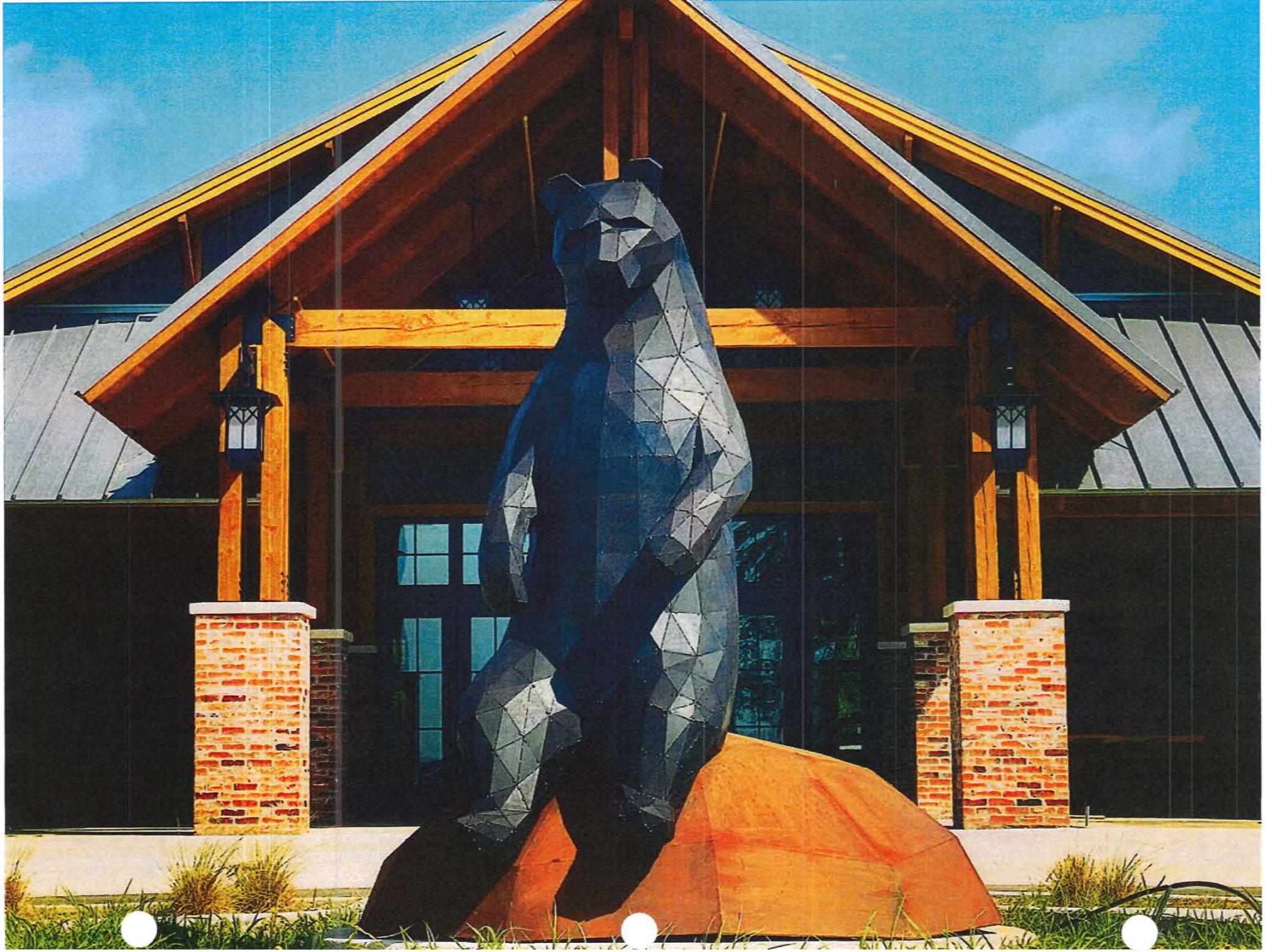
Ursa Major
Medium: Steel Sculpture
Dimensions: 8' x 15' x 6'
Price: $58000.00
Year Completed: 2022
Client: Louisiana State Parks
Contact: https://www.lastateparks.com/
Location: Palmetto Island State Park

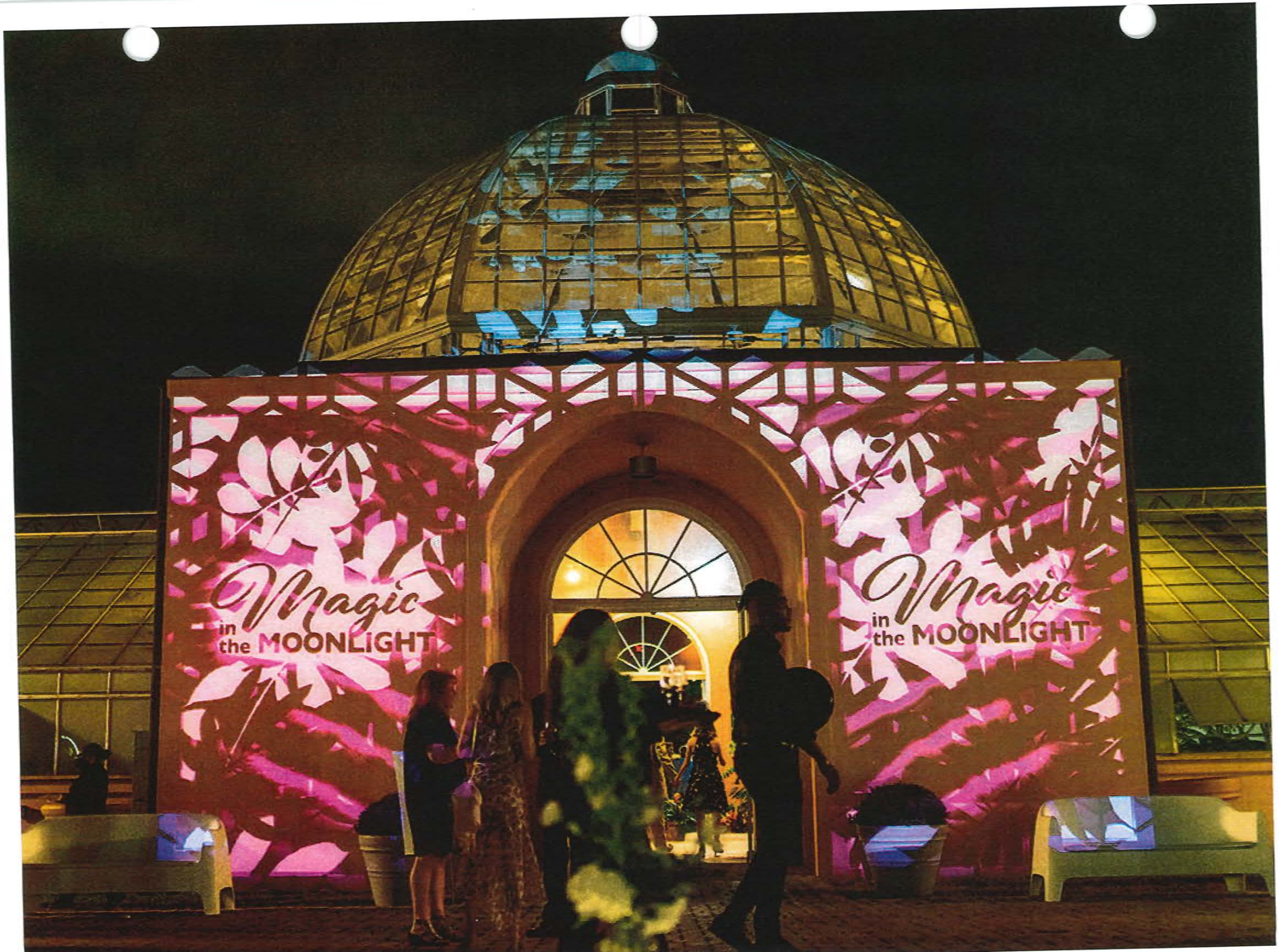
Ursus Americanus Luteolus
Medium: Steel Sculpture
Dimensions: 8' x 6' x 6'
Price: $24000.00
Year Completed: 2022
Client: Louisiana State Parks
Contact: https://www.lastateparks.com/
Location: Black Bear Golf Club

Botanical Garden
Medium: Projection Mapping
Dimensions: 24' x 18'
Price: $3000.00
Year Completed: 2021
Client: New Orleans Botanical Garden
Contact: https://neworleanscitypark.org/
Location: New Orleans City Park








Magic
in the MOONLIGHT
Magic
in the MOONLIGHT



SUMMARY

Experienced Public Artist and Video Producer with 30 years of experience of using art in mixed mediums to tell stories that connect with the public.

Specialist is recreating and presenting the wonders of nature to benefit communities and the environment. Work with government agencies and non-profit groups to increase public understanding, and with corporations to increase awareness of their conservation efforts.

Skilled problem-solver and Innovative thought-leader that gets results.

Successfully established full in-house video production services to create strategic advertising campaigns for a Fortune 500 company at one-third of the cost of outsourcing.

Highly creative and able to deliver solutions that communicate to the public and drive business growth.

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bwignall@cox.net
Las Vegas, NV

PUBLIC ARTIST
VIDEO PRODUCER

EXPERIENCE:

BRIAN WIGNALL, LLC

Owner
Jan. 2024 – Present
Las Vegas, NV

Company created to provide full-service capabilities to clients in areas of Public Art and Video Production. Known for my recreations of nature in all mediums, from giant whimsical sculptures and larger-than-life murals to anatomically correct models and technical illustration. As an exhibit designer/fabricator/artist for zoos, aquariums, nature centers, and museums, special attention is placed on creating sturdy pieces for both indoor and outdoor placement. My work has been displayed in facilities including: the Smithsonian Institution, Disney World, Peabody Museum at Harvard, Osaka Aquarium in Japan, and at The Luxor, The Mirage, and Silverton hotels and casinos in Las Vegas.

As an EMMY award winning television producer, I provide a full range of production services to help clients produce engaging and effective video content for advertising, digital marketing, training, and public education. Services provided include script preparation, storyboarding, video production, editing, voice over, music, and graphics.

BIODYNAMICS INC.

Special Projects Director
July 1993 – Present
Las Vegas, NV

Provide design and fabrication direction of exhibits and public art installations for casinos, hotel/resorts, aquariums, zoos, government agencies, and non-profit organizations. Collaborate with clients to understand their vision and objectives for special projects and then provide creative solutions that meet their needs and exceed expectations. Creation of murals and dioramas both small and oversized, sculptures, sensory experiences, interactive elements, and multi-media displays.

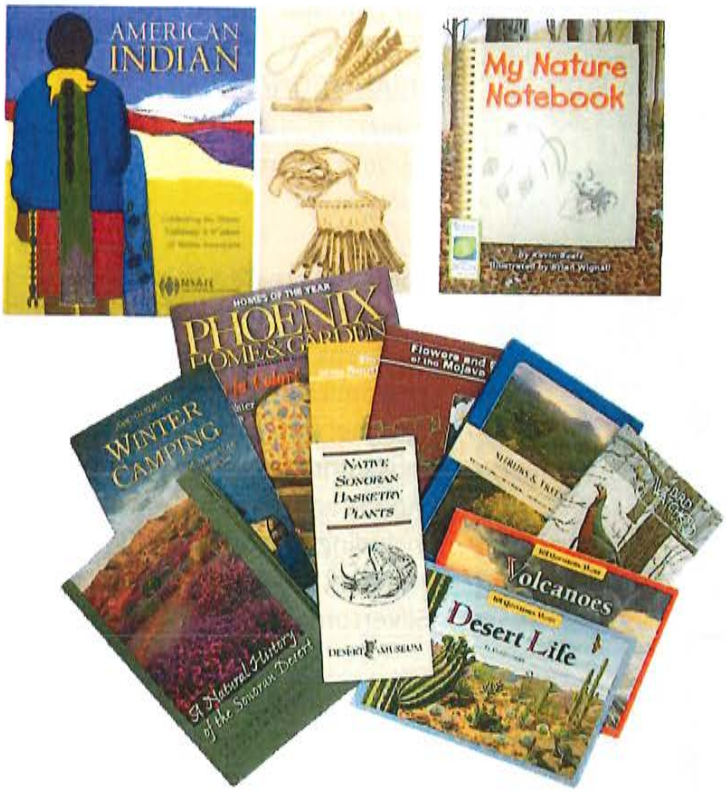
Created and produced four television series for PBS highlighting nature; received an EMMY award for outstanding achievement as a producer. Two series have been distributed internationally. Create content development and provide full video production services for clients. Project management skills in budgeting, value engineering, and scheduling to meet all project deadlines.

NOTABLE SKILLS

- Design Capabilities
- Storytelling
- Familiarity with a wide range of Artistic Mediums
- Technical Illustration
- Videography
- Storyboarding
- Editing
- Script Preparation
- Directing
- Brand Strategy
- Media Relations
- Government Relations
- Project Management
- Client Relationships
- Marketing Strategy
- Budget Management
- Value Engineering
- Communication
- Strategic Planning
- Cultural Awareness
- Diversity
- Inclusion



I have illustrated numerous books and pamphlets on plants, animals, native cultures, volcanos, and more, and have worked with museums, zoos and aquariums all over the United States and Japan.



HONORS AND AWARDS

Professional Achievement Award – DMAAC Extraordinary Alumni (2018)

Pinnacle Award for Excellence - Public Relations Society of America (2012)

EMMY Award for Outstanding Achievement in an Informational/Educational Program, as a Producer (1998)

Conservation Communicator of the Year Award - Nevada Wildlife Federation (1996)

Interpretive Excellence Award - The National Park Service (1996

EDUCATION:

Yale University, Management and Leadership

Management Systems Development Program, UHC Corporate

Commercial Art Degree, DMACC Urban Campus

3/25/2024
Letter of Interest
Public Art Project for the Roundabout at the Intersection of May Street & San Marco Avenue, St. Augustine, FL

Sculpture List:

Green Bay Botanical Garden - Green Bay, Wisconsin
Lily Pad Splash Sculptures
Susan Garot - President & CEO
(920) 491-3691 Email: Sgarot@gbbg.org

Albuquerque Zoo - Albuquerque, New Mexico
Children's Fantasy Garden
Ray Darnell - Retired

Disney - Epcott Beach Club Resort
Pirate Shipwreck
Executive Director - Retired

3/25/2024
Letter of Interest
Public Art Project for the Roundabout at the Intersection of May Street and San Marco Avenue,
St. Augustine, FL

Artist Statement:

I believe that Public Art has the power to tell stories, create connections, and build community. It can provide a sense of place and purpose, and cultivate civic pride. As the oldest city in the United States, St. Augustine is known for its historic landmarks, Spanish colonial architecture, and cobblestone streets; its unique scenery and abundant history set it apart from every other city. Perhaps even more wonderful is that, with more than 450 years of human growth and development, wildlife continues to flourish.

As the official bird of St. Augustine, the population of roseate spoonbills in the area is growing. Snowy egrets, a species of concern has been rebounding and Giant egrets are a common sight. The health of these shore birds is due to the continuing stewardship of the St. Augustine community. I would encourage the consideration of an original Public Art sculpture of one of these birds to serve as a source of civic pride that will also appeal to a broad audience. The use of wildlife for this project allows a perspective that combines the past, the present, and hope for the future. With electrical capabilities, this sculpture would light up at night. While water connections are available, incorporation into the sculpture would be discouraged due to maintenance required for upkeep. I would welcome the opportunity to develop concepts further with input from local stakeholders.

I offer 30 years of experience creating Public Art for nature centers, museums, and city parks. My specialization is connecting the public to nature through dynamic outdoor sculptures that are built to withstand extreme weather conditions and require minimal maintenance. The scope of my work includes design, fabrication, and installation. All pieces are professionally reviewed for structural strength and design. My experience includes extensive work with City staff and appropriate government departments to secure all necessary permits.

I have a reputation for working closely with City stakeholders, planning groups, and government agencies on every project. Communication is a strong priority in my work and I provide continual updates so that everyone involved is aware of every

step of the process as well as the status of the installation's completion. I take pride in having met every deadline I've ever been provided with for a project.

I would welcome the opportunity to work with you and to provide the community of St. Augustine with an art installation that serves as an ongoing source of civic pride.

Brian Wignall
(702) 595-2262
Email: bwignall@cox.net
www.biodynamicsinc.net















Client: Green Bay Botanical Garden

Location: Green Bay, WI

Artwork Budget: $160,000

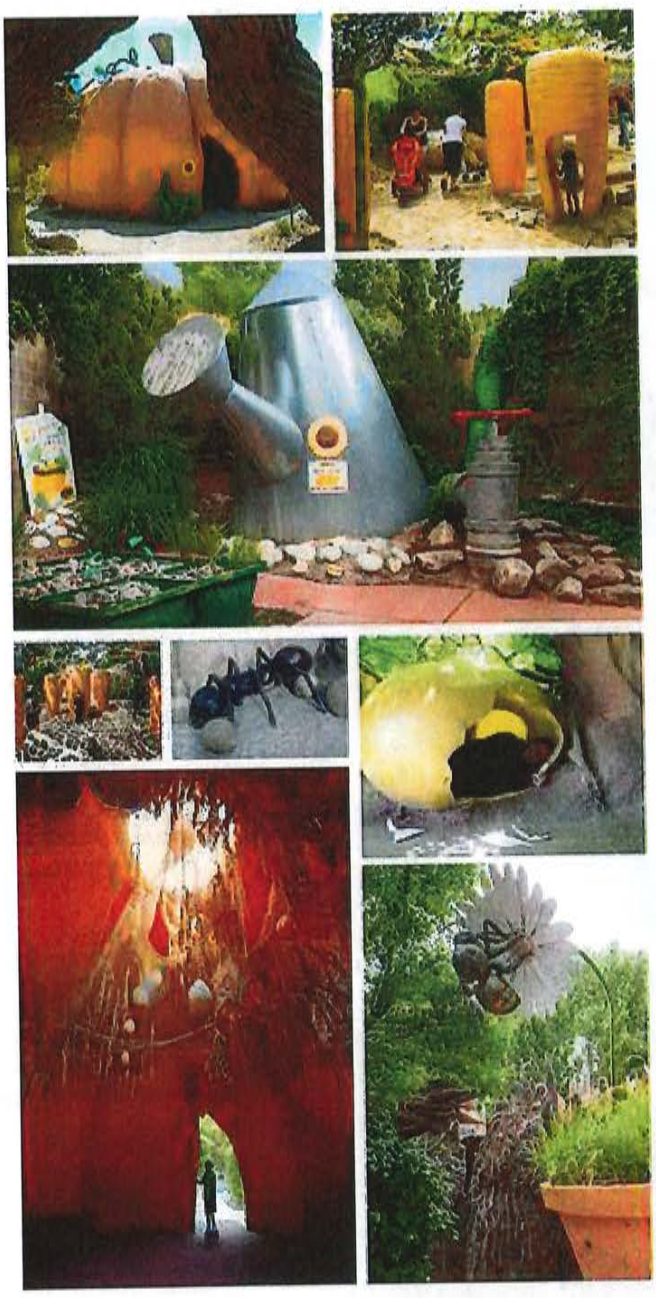
Project Team: Brian Wignall & Green Bay Botanical Garden

Overview

This project, called The Lily Pad Splash Area, was designed as a splash and play area with the concept of oversized pond life to give children a sense of wonder play around flora and fauna bigger than they are.
This project was installed in Oct. 2022 and will open to the public in Spring of 2023. Staff at the garden were key in helping with installation.

Materials

Styrofoam interiors with styroplast shells were used to withstand temperature fluctuations and the weight of kids crawling all over them. The 12' tall cattail islands were made of heat treated aluminum and powder coated for a smooth finish. All ADA guidelines were implemented for this project.



Client: Albuquerque Zoo

Location: Albuquerque, NM

Artwork Budget: $500,000

Project Team: Brian Wignall & the City of Albuquerque

Overview

The project area in the zoo is called the Children's Fantasy Garden. The goal was to make people feel small and appreciate the wonders of a garden from an ant sized perspective. The project included a two story tall pumpkin with soft interior wall and seeds, a giant watering can, a forest of carrots, several oversized ants, large eggs, giant earth worms and more.

Materials

Numerous materials were used ranging from silicone rubber, galvanized metals, iron beams, fiberglass and heated plastics. The City of Albuquerque provided staff and equipment to make the installation process seamless.











Client: Disney Beach Club Resort

Location: Lake Bueno Vista, FL United States

Completion Date: 1991

Budget: $2,000,000

Project Team

Artist

Brian Wignall

Project Name: **Pirate Shipwreck Water Slide**

Overview

Disney Beach Club Resort wanted to create a a life-sized Pirate shipwreck with a built-in water slide. I was hired to oversee the project from start to finish. This included detailed sculpting of an artifical ship and coordination with architects and designers to make sure water slide features fit within the ship design.

Process

The collaboration on this project required working closely with architects using scaled modeling technology to create a structure for the ship while the water slide was being erected. I worked with engineers to make sure water flows were strong enough to move visitors along the pool at the given degree of slant.

Casey Schachner

Betty Foy Sanders Department of Art
Georgia Southern University, Statesboro & Savannah, Georgia
(561) 706 - 5357 | cschachner@georgiasouthern.edu | www.caseyschachner.com

Artist Statement:

Inspired by the artists of the avant-garde surrealism movement, my work draws parallels between the irrational juxtaposition of images, materials, and ideas. I often explore the use of humor and contrast in my work to explore topics such as cultural capital, social status, and the idea of lowbrow versus highbrow. My recent body of work reflects my roots growing up in the tropical vacationland of south Florida. I was confronted daily with the extreme contrasts of living in paradise. I am interested in translating the cacophony of the world of tourism through the lens of materiality. By re-configuring commodified objects of the tourism industry, my sculptural works consider the paradoxical relationships that exist between materials and place. My work explores the realities and misperceptions we all associate with these destinations and in doing so, has allowed me to dig deeper into my personal history with a place.

Artist Biography:

Casey Schachner is an Assistant Professor of Art at the Betty Foy Sanders Department of Art at Georgia Southern University (promoted to Associate Professor as of Fall 2024). She received her BFA in Sculpture from Baylor University and her MFA in Studio Art from the University of Montana. Her work has been exhibited nationally and internationally, ranging from temporary site-specific installations to permanent public artworks. In 2017, Casey was selected as the Emerging Artist for Blackfoot Pathways: Sculpture in the Wild (BPSW), an International Sculpture Park in Lincoln, Montana. In 2018, she exhibited at the Public Art Exhibition on Hilton Head Island in South Carolina, where she received a People's Choice award. She is one of three 2023 Georgia Sea Grant recipients for Artists, Writers, and Scholars. In fall of 2023, her design for the global COVID-19 memorial monument was selected for a large-scale public art installation in Chicago, Illinois. Casey also serves as a consultant for Rbhu Engineering, a minority and women-owned business that specializes in engineering large-scale artwork and entertainment structures. Casey currently lives and works in Savannah, GA.

Casey Schachner

Betty Foy Sanders Department of Art
Georgia Southern University, Statesboro & Savannah, Georgia
(561) 706 - 5357 | cschachner@georgiasouthern.edu | www.caseyschachner.com

Education

2019 *Master of Fine Arts in Studio Art, Concentration in Sculpture*, University of Montana, Missoula, MT

2010 *Bachelor of Fine Arts in Sculpture*, Magna Cum Laude, Baylor University, Waco, TX

2009 *University of Georgia*, Lamar Dodd School of Art, Cortona, Italy, study abroad semester

Teaching Experience

2021 - present *Assistant Professor of Art; 3D*, BFSDoArt, Georgia Southern University, Savannah, GA

2019 *Assistant Professor of Fine Art; 3D*, Watkins College of Art, Belmont University, Nashville, TN (2019-2021)

2018 *Instructor of Record*; Graduate Teaching Assistant, 3D Foundations, University of Montana, MT

2017 *Teaching Assistant*; Sculpture I, University of Montana, Missoula, MT

Guest Lecturer; Art of World Civilization, University of Montana, Missoula MT

2016 *Teaching Assistant*; Visual Language: 2D Foundations, University of Montana, Missoula, MT

Guest Lecturer; Art of World Civilization, University of Montana, Missoula MT

2011 *Resident Assistant & Artist in Residence*; UGA Lamar Dodd School of Art Studies Abroad, Cortona, Italy

Regional & National Group Exhibitions

2022 ***MidSouth Sculpture Alliance Select Exhibition***. National Juried Art Exhibition. Slocumb Galleries, ETSU, Johnson City, TN.

Exhibition was co-juried by Mike Barclay, curator based in Indiana, and Leticia Bajuyo, sculptor and professor at the University of Oklahoma.

ArtFields 2022. Selected Artist, Regional Juried Art Exhibition. Lake City, SC[1]

One of the Southeast's largest and most prestigious art events in April in Lake City, SC. Hundreds of artworks exhibited throughout the downtown galleries, warehouses, restaurants, shops and other venues.

2021 ***The Space of Hope: A Collective Response***, National Juried Art Exhibition. Missoula Art Museum, MT[2]

MAM invited feminist approaches, Indigenous voices, and underrepresented viewpoints through an open submission process. 13 artists (12 women, one man) were then chosen as their works represented new aspects of healing, reparations, nurturing, cooperation, unity, and problem-solving as a global society.

Faculty Exhibition. Betty Foy Sanders Department of Art (BFSDoART). Georgia Southern University, GA

Little Things Matter. Small Scale Sculpture Exhibition, National Juried Art Exhibition. University of Southern Mississippi, MS[3]

National juried small-scale sculpture exhibition "Little Things Matter", juried by artist George Beasley, at the Gallery of Art and Design at the University of Southern Mississippi.

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[1] https://www.artfieldssc.org/galleries/art/2022/wish-you-were-here/229144
[2] https://missoulaartmuseum.org/exhibits/the-space-of-hope-a-collective-response
[3] https://cah.georgiasouthern.edu/art/2021/10/27/schachners-work-selected-juried-sculpture-exhibition/

Casey Mae Schachner

2020 ***Unveiled: The Watkins College of Art at Belmont University***. Faculty Exhibition. Leu Gallery, Belmont University, Nashville, TN[4]

In the Studio: Art Faculty Exhibition. Faculty Exhibition. Leu Gallery, Belmont University, Nashville, TN[5]

Material | Fiber Exhibition. National Juried Art Exhibition. Radial Gallery, University of Dayton, OH

2019 ***Greetings & Salutations.*** Two-person Faculty Exhibition. Gallery 121, Belmont University, Nashville, TN[6]

2018 ***Workhouse Glass National Juried Exhibition***. Workhouse Arts Center, Lorton, VA

Public Art Exhibition on Hilton Head Island. National Public Art Exhibition. Coastal Discovery Museum, Hilton Head, SC[7]

Ecotone: Collaborative Exhibit of Montana Artists. UC Gallery, Missoula MT

2017 ***Stringer***. Emerging Artist Residency & Group Public Art Exhibition. Work in permanent collection. Blackfoot Pathways: Sculpture in the Wild, Lincoln, MT[8]

Annual Student Exhibition. Gallery of Visual Arts, University of Montana, Missoula MT

Graduate Student Collective Show. Student Gallery, University of Montana, Missoula, MT

2015 ***Summer Sculpture Garden Exhibition***. Vermont Arts Council, Montpelier, VT

2012 ***On the Map Exhibition***. Invited Group Exhibition, Armory Art Center, West Palm Beach, FL

4 x 4 Miami: Jordan Winery Exhibition. Regional Juried Exhibition, Bakehouse Art Complex, Miami, FL

2011 ***La Mostra Faculty & Student Exhibition***. Vicolo del Teatro, University of Georgia, Cortona, Italy

2010 ***Sculptfest Exhibition***. Carving Studio & Sculpture Center, West Rutland, VT

Awards & Residencies

2023 COVID-19 Memorial Monument public art design winner. Tentative construction 2024-2025

2022 *Recipient.* UGA Sea Grant for Artists, Writers, Scholars award. One of three artists selected 2022-23 cycle[9]

Recipient. Faculty Center Faculty Development Travel Award to attend SECAC Conference in Baltimore, Maryland. October 2022. Georgia Southern University, GA

2020 *Recipient.* Teaching Center Faculty Travel Grant. Belmont University, Nashville, TN

2018 *Montana Museum of Art & Culture Purchase Award*, University of Montana Juried Exhibition, Missoula, MT

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[4] https://bruinlink.belmont.edu/event/6866765
[5] https://alumni.belmont.edu/events/event_details.asp?legacy=1&id=1310752
[6] https://locatearts.org/exhibitions/nashville/greetings-and-salutations-casey-schachner-brandon-williams
[7] https://www.hiltonheadmonthly.com/events/around-town/5427-giant-sculptures-on-display-as-part-of-2018-public-art-exhibition
[8] http://www.sculptureinthewild.com/casey-schachner.html
[9] https://gacoast.uga.edu/three-georgia-artists-will-offer-new-perspectives-on-the-value-of-the-states-coastal-resources/

Artist in Residency, Island School Council for the Arts, Hilton Head Island, SC

2017 *Bertha Morton Scholarship*, University of Montana Graduate School, Missoula, MT

Emerging Artist Residency, Blackfoot Pathways: Sculpture in the Wild, Lincoln, MT

Missoula Construction Council Scholarship, Missoula, MT

University of Montana School of Art Scholarship, Missoula, MT

Art in Public Places Roster, Oregon Arts Commission, OR *(5 year term)*

Monroe County's Art in Public Places Roster, Florida Keys Council of the Arts, Key West, FL *(5 year term)*

2016 *President Royce First Place Award*, University of Montana, Annual Student Juried Exhibition

Avis Mitchell Scholarship in the Visual Arts, University of Montana School of Art

Odyssey of the Stars Arts Scholarship, University of Montana, School of Fine Arts Advisory Council

Nancy & Ron Erickson Scholarship in Art, University of Montana School of Art

2012 *1st Runner Up*, Bakehouse Art Complex, 4x4 Miami Jordan Winery Exhibition, Miami, FL

Artist in Residency, Carving Studio & Sculpture Center, West Rutland, VT

2011 *Artist in Residency*, University of Georgia Lamar Dodd School of Art, Cortona, Italy

2010 *Studio Internship*, Carving Studio & Sculpture Center, West Rutland, VT

2009 *John D. Kehoe Scholarship*, University of Georgia Lamar Dodd School of Art, Cortona, Italy

Faculty's Choice in Sculpture, University of Georgia Faculty & Student Exhibition, Cortona, Italy

Best in Sculpture – Art Student Scholarship, Kerrville Arts Festival, Kerrville, TX

2008 *Bessie & Dudley Dodson Memorial Academic Scholarship,* Baylor University, Waco, TX

Publications & Professional Accomplishments/Memberships

2022 *Certificate of Effective College Instruction.* Association of College and University Educator (ACUE) & American Council on Education (ACE). Bill & Melinda Gates Foundation

Featured Artist. Public Art Archive's Anniversary Map Remix[10][11]

Co-Chair. "Work, Work, Work: Domestic Labor in Art." SECAC 2022 Conference, Baltimore, MD

Attendee. National Association of Schools of Art and Design (NASAD) Conference. Jacksonville, FL

Member (ongoing), Mid-South Sculpture Alliance

Member (ongoing), Spilt Milk Gallery[12]

Co-Chair. Emerging Professionals & Students Committee (SEPC), CAA[13]

2021 *Featured Artist.* Blackfoot Pathways Sculpture in the Wild 2022 Calendar

[10] https://locate.publicartarchive.org/art/Stringer
[11] https://www.publicartarchive.org/anniversary-map/
[12] https://www.spiltmilkgallery.com/artist-members/casey-schachner
[13] https://www.collegeart.org/committees/student#:~:text=Established%20in%20February%201998%2C%20the,larger%20CAA%20and%20academic%20framework.

Chair. "Artist-Mother-Educator: A Conversation about Motherhood, Art Making, and Teaching in a Pandemic." SECAC 2021 Conference. *(conference postponed)*

Session Chair & Panelist. "Maintaining Your Studio Practice While in Academia". CAA 2021 Conference

Presenter. "Blurring the Lines: Merging Traditional and Digital 3D Practices". "Exploring the Z Axis: 3D Project Share". FATE 2021 Virtual Conference

2020 **"Pregnancy & Pandemic"**. *Academic Motherhood and COVID-19*. Journal of Motherhood Initiative.[14]

Committee Member (2020-24). Emerging Professionals & Students Committee (SEPC), CAA

Member (ongoing). International Sculpture Center

Member (ongoing). Southeastern College Arts Conference (SECAC)

2019 *Panel Speaker.* Frederick Hart Symposium, Belmont University, Nashville, TN

Guest Lecturer. "Sculptography". Belmont University, Nashville, TN

2018 *Co-Director (2016 -18).* FrontierSpace Gallery, Missoula, MT

2017 *Visiting Artist Lecture.* Sculpture in the Wild, Lincoln, MT

2015 *Owner.* Groundswell Creations Sculpture Studio, St. Augustine, FL

2012 *Visiting Artist Lecture.* Carving Studio & Sculpture Center, Sculpture in permanent collection, West Rutland, VT[15]

Additional Media Links

2021 https://thegeorgeanne.com/33619/inkwell/sculpture-walk-photo-story/

https://www.usm.edu/news/2021/release/sculpture-exhibition.php

2020 https://jarm.journals.yorku.ca/index.php/jarm/issue/view/2317

2018 Sculpture in the Wild honors Blackfoot Valley's outdoor heritage | KECI

Welcoming Back a Homegrown Artist - Beaufort County School District

Good News: Lowcountry Public Art Exhibition held on HHI

2017 *"Emerging Artist Casey Schachner intertwines light and shadow for BPSW's second gateway"*, Hope Quay, Blackfoot Valley Dispatch, Vol. 37, No. 25, p. 6-8

Great Falls Tribune - Sculpture in the Wild Walk thru

2016 "The Schist & The Marble", Issue #2. p. 18. Daphe Cybele Van Schaick. Vermont Art Guide

Missoulian - 2016 FrontierSpace Annual Benefit Auction

St. Augustine Social "Modern Luxury with an Artist's Touch"

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[14] https://jarm.journals.yorku.ca/index.php/jarm/issue/view/2317
[15] https://carvingstudio.org/exhibitions/sculpture-garden/

Georgia Southern art professor wins global COVID-19 monument design contest, unveiling in Chicago in 2025

February 7, 2024





Menacing spiked images of the coronavirus have been reimagined with a gentler profile for a global design contest, which was recently won by Georgia Southern University Art Professor Casey Schachner.

In honor of the five-year marker of the pandemic, Schachner's winning design for the COVID-19 Monument of Honor, Remembrance, and Resilience, selected by the COVID-19 Monument Commission, will be unveiled in Chicago in spring 2025. The monument will be a major outdoor public sculpture and park.

Submissions for the global contest were open to interpretation.

"There weren't a lot of specifications of what they were looking for," said Schachner. "They just wanted this monument that would both honor the lives lost and be in remembrance to first responders. So it was really inspiring to me. Obviously, COVID affected all of us."

Following deep research dives into the pandemic, the dandelion emerged as Schachner's muse.

"Besides all of the data of lives lost and the massive impact of the pandemic, I kept coming across that medical illustration of the COVID-19 virus, which we all can imagine," she said. "The sphere with the little tendrils coming out felt very similar to plants. Then I started thinking about plants and landing on how similar the image was to a dandelion head, particularly the puffy dandelion. I started thinking more about the symbolism of plants alongside COVID because plants are about rebirth and regrowth. So I started digging into the symbolism and significance of dandelions. And it's interesting because all across the world they have these themes of resilience. They also have a lot of medicinal qualities, so wellness and recovery kept coming up."

Dandelions also stir memories of youthful innocence.

"It's so identifiable, you know, even for a child," she said. "We remember blowing the dandelions and watching them. It's sort of magical."

Schachner, who won $20,000 for her design, is currently consulting with the COVID-19 Monument Committee in C that will bring the soaring 20 to 30-foot outdoor display of yellow dandelions and a flurry of their tufts, to fruition.

In order for the monument to become a reality, there is a grassroots fundraising campaign. At present, the COVID-19 Monument Commission is fundraising to construct the piece that will reside on a plot of land within the Illinois Medical District, which is one of the largest urban medical districts in the nation.

"Based on what I know of similar-scale sculptures and monuments, it's going to require a pretty significant budget because they're working from the ground up, with the foundation, electrical work and engineering to make sure that the pieces can be safe around the public."

Schachner grew up in Florida and Hilton Head Island and earned a Bachelor of Fine Arts from Baylor University and Master of Fine Arts from the University of Montana. While earning her undergraduate degree, she spent a semester abroad in Cortona, Italy, where she fell in love with stone carving, and then returned as an artist in residence within the program for a year. Once back home, she moved to Vermont and served in stone carving apprenticeships at local quarries. Later, she opened her own studio in Florida and then became a professor at Belmont University in Nashville, Tennessee, before joining the faculty on the Armstrong Campus in Savannah in 2021.

As an assistant professor of art, she instructs Georgia Southern students on the principles and techniques of mixed media, including 3D design, ceramics, clay and soapstone carving, and metal welding and woodworking.

Beyond processes, Schachner encourages her students to think about the type of emotion they want to evoke with their work, and what that could potentially mean in a public setting.

"There are different emotions for different pieces," she explained. "I talk a lot about this in my classes. Are we making art for ourselves or making art for the assignment?"

Each semester, Schachner gives a public art assignment for which students seek an RFQ, or Request for Qualification, requiring them to share information on their qualifications and ability to create a public work and submit a proposal. Additionally, the Betty Foy Sanders Department of Art annually hosts an outdoor public art exhibition of sculptures made by students in Schachner and other art instructors' 3D courses.

"I tell them to design it and understand the parameters of what they're designing for," she explained. "You have to be willing to know the themes that you're working within and to accept that everyone's going to have an interpretation, and it's important not to be too narrow-minded in your design approach.

"So, it can be challenging. It can be interesting. I think different artists have different stands where they kind of want it to mean one thing and that's it. I don't particularly feel that way. I feel like once I've made something, I've made it from my place of inspiration. But when it's out in the world, it can certainly take on new meaning. It's also important where it's being installed. It influences how people would view it and experience it, which is very different than if it were in a gallery."

Schachner considered all of this when creating a design in honor of the global pandemic experience.

"It feels like an interesting time to be working on this," she said. "It's still relative. People are still experiencing loss and, you know, lives changed. So it feels important. I think it is going to be really powerful and important, and a place where people can share their own experiences."

The COVID-19 Monument Committee is working in collaboration with the Hektoen Institute of Medicine and the Illinois Medical District to create the physical monument structure. The public work will also be accessible to the world through virtual engagement. For more information on the monument and park, visit here (https://covidmemorialmonument.org/the-monument/).

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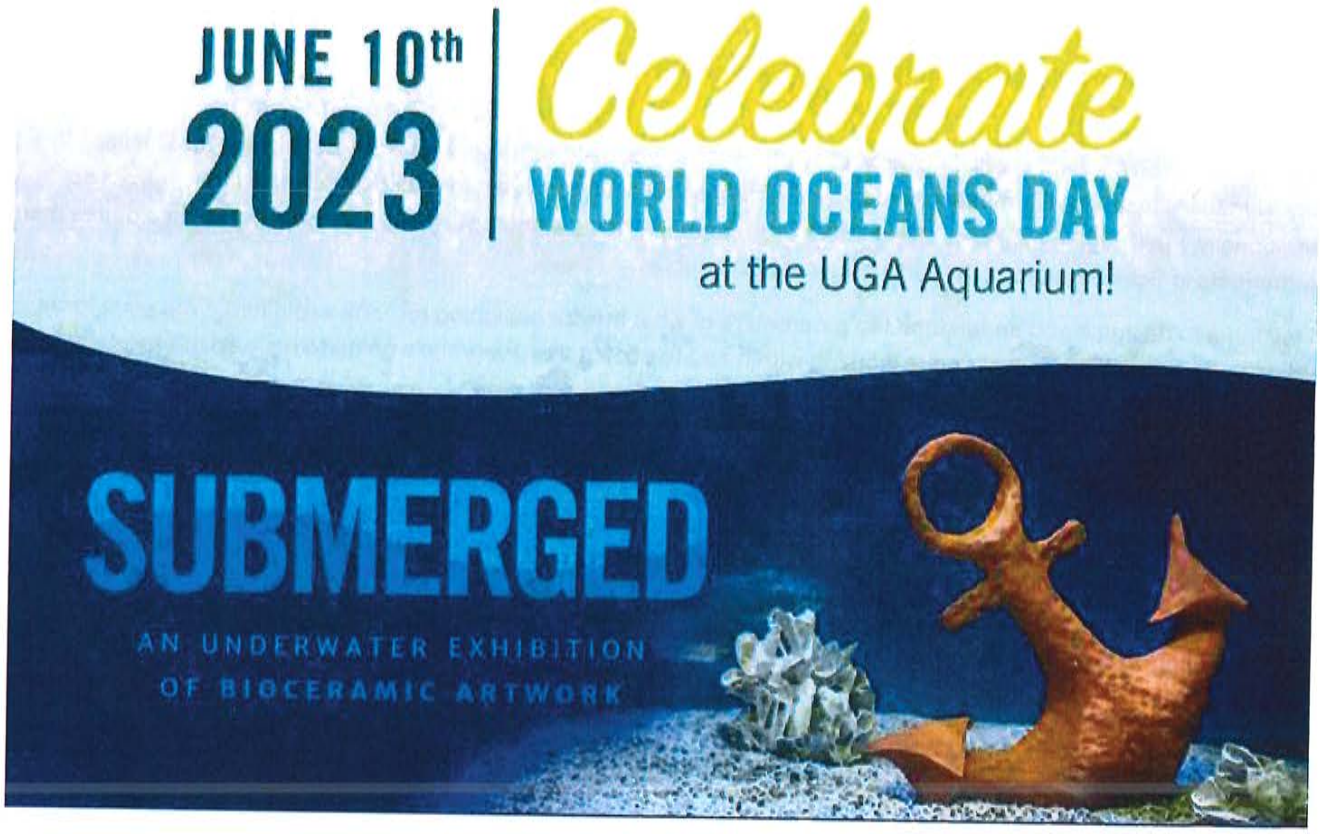
< Previous (https://news.georgiasouthern.edu/2024/02/05/turning-commencement-true-blue-georgia-southern-university-unveils-custom-designed-blue-regalia-in-time-for-spring-2024-commencement/)

Georgia Sea Grant News
UNIVERSITY OF GEORGIA | Sea Grant

Underwater exhibition at the UGA Aquarium explores the intersection of art, science and coastal conservation

May 30, 2023 · by Emily Kenworthy

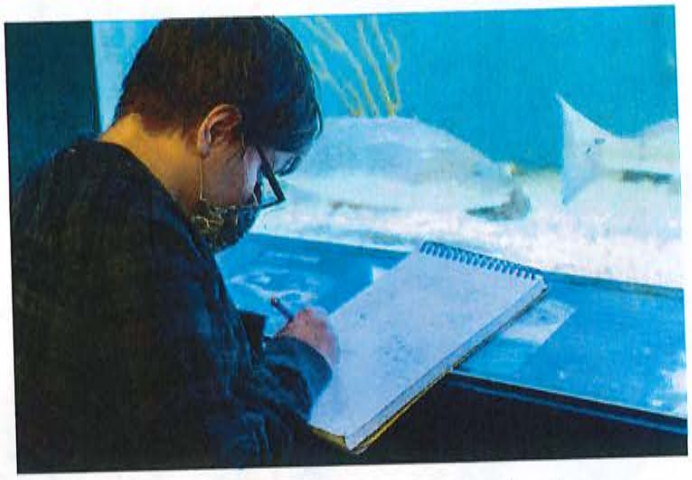


The University of Georgia Marine Extension and Georgia Sea Grant is collaborating with Georgia Southern University to host a special exhibition, "SUBMERGED: An Underwater Exhibition of Bioceramic Artwork," at the UGA Aquarium. The exhibition will debut during the aquarium's World Oceans Day event on June 10 and will showcase a collection of sculptures created by Assistant Professor Casey Schachner and her undergraduate students at Georgia Southern University.

Schachner received funding to create bioceramic pieces as part of UGA Marine Extension and Georgia Sea Grant's Artists, Writers and Scholars program. The program supports projects

designed to produce professional-quality art and literature that increases awareness of Georgia's marine environments, improves understanding of Georgia's coastal communities, and helps document history, culture, or heritage of Georgia's coast. Schachner was one of three projects awarded this year.

The pieces are made using algal biomass produced from Algal Turf Scrubbers®, which are designed to remove nutrients from the water and enhance water quality. The algae are harvested from the Skidaway River, ground into a powder and mixed with regional Georgia Lizella clay to make artwork.



Georgia Southern students visited the UGA Aquarium to gather ideas and inspiration for their ceramic pieces.

"In 2023, it is an important element to consider environmental impacts of the materials we work with as artists," said Schachner. "To work with material that has such an important link to the local ecosystem is exciting."

The bioceramic sculptures created by Schachner's students will be submerged in the UGA Aquarium's 16 saltwater tanks, where they will serve as underwater features to be explored by the aquarium's ambassador education animals, such as stingrays, striped burrfish, red drum and diamondback terrapins.

"This is a great opportunity for Georgia Southern art students to create professional quality work to be displayed out in the community, said Schachner. "It also expands their interpretation of the role of an artist as an advocate by engaging with the community about environmental awareness and sense of responsibility as coastal Georgia residents."



Casey Schachner places students' work in a tank at the UGA Shellfish Lab to begin the process of growing oyster spat on them before being shown in an underwater exhibit at the UGA Aquarium.

The exhibition will run throughout the summer, concluding on July 31. Afterwards, some of the pieces will be recycled and used to create new oyster reefs along the shoreline behind the aquarium facility. Oyster reefs are an essential part of coastal ecosystems, providing habitat and protection for a wide range of marine organisms. Educators at the facility will be able to show visiting school groups how the sculptures are being used to establish new reefs.

"We are excited to present SUBMERGED as a means to engage visitors and raise awareness about the critical importance of our coastal habitats," said Mark Risse, Director of UGA Marine Extension and Georgia Sea Grant. "The artwork not only bridges the gap between art and science but also supports our ongoing efforts to promote coastal conservation and restoration."

The UGA Aquarium's World Oceans Day event on June 10 is free and will run from 10 a.m. to 2 p.m., providing attendees with the opportunity to explore the exhibition and talk with Georgia Southern students about the inspiration behind their work. Staff at Marine Extension and Georgia Sea Grant's Shellfish Research Lab, who specialize in oyster aquaculture and reef restoration, will also be offering oyster-themed activities for people of all ages.

For more information about the event, please visit: https://t.uga.edu/96w





Georgia Southern University

Bridging Art and Science to Improve Coastal Resiliency

> Coastal Georgia is a biodiversity hotspot that is experiencing rapid population growth and coastal squeeze. As human pressures such as development and nutrient pollution increase along the coastline, it is critical to engage students with hands-on experiences and creative thinking to communicate about these problems and address them.
>
> —JOHN CARROLL

GRANT YEAR

2022

PROJECT LEADER/S

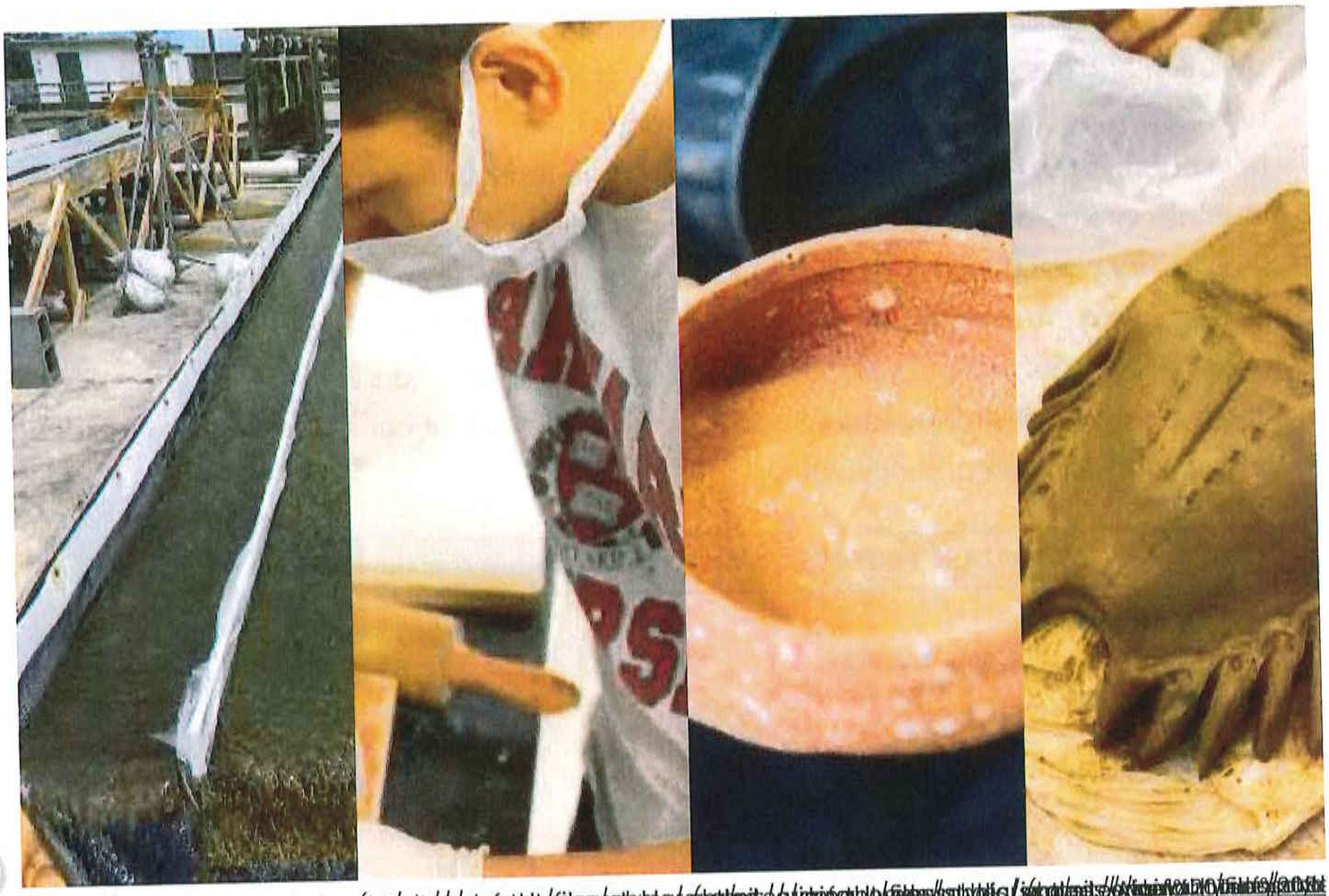
Dr. John Carroll, Dr. Anthony Siccardi, Dr. Jennifer Zettler, Casey Schachner, Jason McCoy

PROJECT DESCRIPTION

In a first-of-its-kind for the Thoreau Foundation's Faculty Grant Program, a new cross-disciplinary collaboration at Georgia Southern University brings together students and faculty from the fields of biology and art to both improve the health of Georgia's coastal ecosystem and foster artistic self-expression.

As John Carroll, Associate Professor of Biology and co-founder of the project, explains, "Coastal Georgia is a biodiversity hotspot that is experiencing rapid population growth and coastal squeeze. As human pressures such as development and nutrient pollution increase along the coastline, it is critical to engage students with hands-on experiences and creative thinking to communicate about these problems and address them."

The project, Bridging Art and Science to Improve Coastal Resiliency, has two primary dimensions. First, the project is testing Algal Turf Scrubber (ATS) technology, an emerging technology, to help mitigate nutrient pollution issues. In ATS systems, a thin layer of water flows down a gently sloping table, allowing turf algae to grow. As water flows over the algae mats, nutrients are removed and the water is cleaned. This technology has the potential to mitigate nutrient pollution from increasing human activity on the Georgia coast and beyond. The resulting algal biomass has many potential uses, and the second objective of this project is to transform the algal biomass into ceramics. As Carroll recounts, "We focused on ceramics because they have multiple applications, from self-expression to a mechanism for science communication to ceramic products that can be molded and used as substrate for restoring oyster habitats."



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Students are involved in both the biological aspects of the project – sampling and harvesting the algal biomass on the turf scrubber – as well as the artistic expression portion of the project – creating ceramic products with the algal biomass material. "We have had biology students exploring the recruitment of marine organisms to the ceramics made with ATS biomass and art students creating marine and nautical themed ceramic products with the biomass," says Carroll. Service-learning projects provide direct experience that helps students retain knowledge as well as change attitudes and behaviors. "UnEssays" provide students the opportunity to reflect and summarize a topic in a creative and innovative way that, importantly, is *not* a traditional academic essay. In addition to helping students develop applied research and technical experience, Carroll and his colleagues hope that their students will develop a sense of self-identity and improved communication skills, preparing them to take on leadership roles in the future.

Carroll is most excited about the cross-disciplinary nature of this project. "Both nutrient pollution and oyster loss are major problems facing coastal habitats that have far-reaching impacts on coastal communities and economies. Working with the ATS could help address the first issue, but I never would have thought to turn the resulting algal biomass into ceramics. That idea came from a collaboration between Biology and Art faculty. The other thing I find really exciting is that we can expand the experience of students who are too often put into silos at universities. Biology students can learn more effective communication and the importance of self-expression. Likewise, art students can learn about environmental issues and create things that can be really powerful tools for environmental conservation."

SEE ALL FACULTY GRANT PROFILES (/FACULTY-GRANTS/FACULTY-GRANT-PROFILES)

HENRY DAVID THOREAU FOUNDATION
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FOR SCHOLARS AND ALUMNI

Stringer

On View

Artist: Casey Schachner

City: Lincoln, MT, USA





Artwork details

Collection: Blackfoot Pathways: Sculpture in the Wild

Location: MT-200, Lincoln

Date: 2017

Placement: parks (recreation areas)

Type: sculpture (visual work), environmental art

Material: wood (plant material)

Owners: Blackfoot Pathways: Sculpture in the Wild

Description

Stringer was designed and built during a one month Emerging Artist residency at Sculpture in the Wild in Lincoln, Montana. The sculpture is designed for the public to pass through the passageway created from locally harvested lodgepole woven together with steel rod and cable.

http://www.sculptureinthewild.com/casey-schachner.html

http://caseyschachner.com/stringer-1

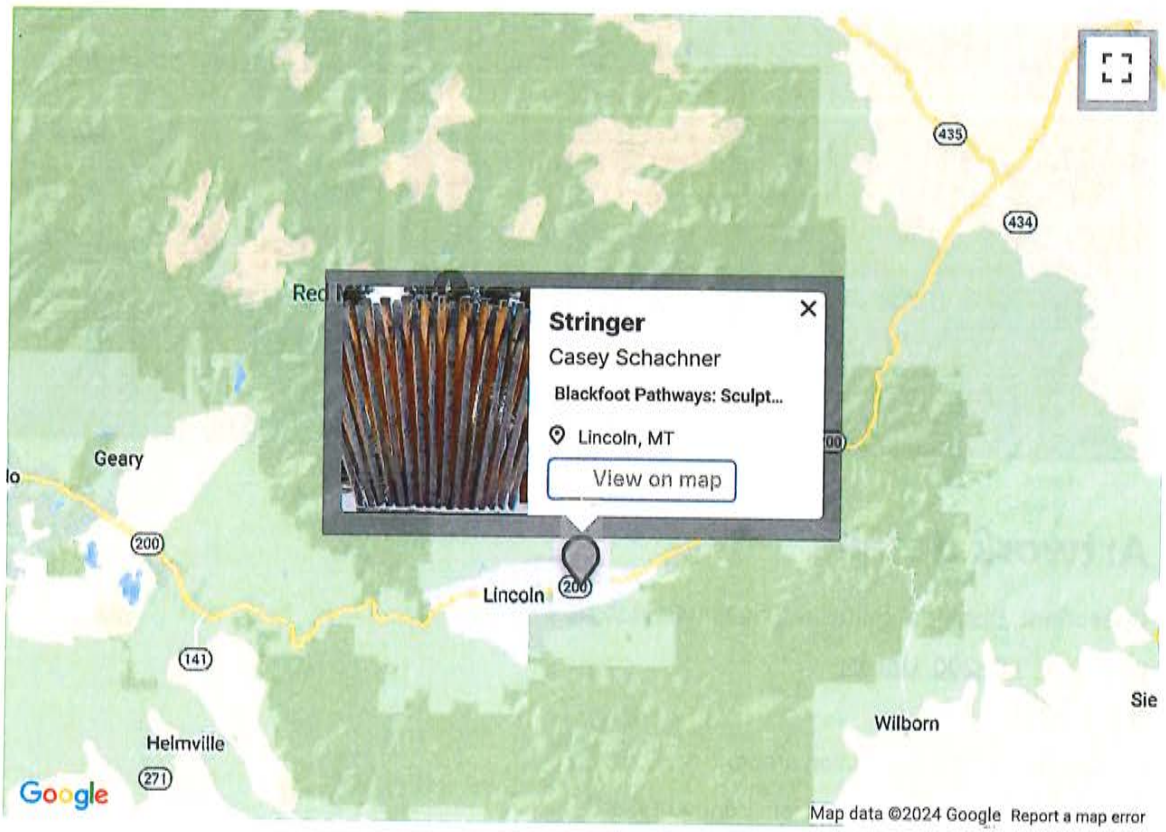
https://www.facebook.com/Sculpture-in-the-Wild-443462522429266/

https://www.greatfallstribune.com/videos/news/2018/05/07/blackfoot-pathways-sculpture-wild/34659257/

https://www.distinctlymontana.com/sculpture-wild

Share

Address:
MT-200, Lincoln, 59639, USA



© 2024 Public Art Archive

My experience includes but is not limited to:

1. Designed, fabricated, and installed (3) large-scale stainless steel abstract palm trees for a private residence in St. Augustine, Florida. The heights varied with the shortest tree reaching 14' and the tallest reaching 18'. These works were created in Groundswell Sculpture Studio which I owned and operated.
2. Designed, fabricated and installed a 20' tall sculpture titled 'Stringer' for the Blackfoot Pathways: Sculpture in the Wild in Lincoln, Montana. This sculpture is constructed out of 30 lodgepole pine, airline cable, and hardware for mounting/securing base. This piece is currently featured in Public Art Archive: https://publicartarchive.org/art/Stringer/564020b0
3. Designed, fabricated, and installed 'Beach Umbrella' made of stainless steel, marble, and granite for the Public Art Exhibition on Hilton Head Island, South Carolina with 19 other public artworks from artists across the country.
4. I currently work with Rbhu Engineering as their digital brand manager. Rbhu is a minority and women-owned business that specializes in engineering large-scale artwork and entertainment structures. My work with them has exposed me to a greater understanding of structural and engineering needs of large-scale public artworks and they would also work with me to provide engineering support for this project, which also includes connections with local fabricators if needed. https://www.rbhu.org/
5. 6 years of teaching experience at the collegiate level as a sculpture professor - I am a team player and thrive in collaborative environments

The St. Augustine Sea Monster

Casey Schachner | cschachner@georgiasouthern.edu | (561) 706-5357 | www.caseyschachner.com



Public Art Installation Proposal for the city St. Augustine, Florida Artist: Casey Schachner

Intent

The public art installation should be a signature piece for the St. Augustine's community and should reflect some aspect of the city's culture, unique history, or natural environment.



I was inspired to design an installation based on the St. Augustine Sea Monster, a factual piece of St. Augustine history where a large octopus species was discovered on the north Florida beach. As a former resident of St. Augustine (I lived in Vilano Beach from 2014 - 2016), I have a deep understanding and appreciation for the maritime history that is ingrained into this historical city. I could not imagine designing a work of art that would not in some way embrace the nautical past, present, and future of the city of St. Augustine.

Additionally, I would like to note that I do have three existing sculptures in St. Augustine at a private residence in Davis Shores (the stainless steel palm trees featured in my portfolio) made during my time as a resident of St. Augustine in my sculpture studio, Groundswell Creations Sculpture Studio, previously located at 134 Riberia St. warehouses.



Inspiration for the St. Augustine Sea Monster

The St. Augustine Monster was the name given to the remains of a huge, mysterious sea creature discovered on November 30, 1896 by two boys riding their bikes on a north Florida beach.

Investigating the Carcass[1]

The day after he was notified of their discovery by the two boys, December 7, 1896, Dr. Webb went to St. Augustine Beach to see for himself. What he found was a very large, badly decomposed carcass, partly buried in sand. Its surface was pale pink in color that, when viewed in direct sunlight, looked silvery white. Amazed and excited, Webb quickly went to work digging sand away from the remains, measuring that huge mass, and drawing pictures of it. A compressed/abbreviated version of his notes written at the time, including his conclusions, are as follows: (Length: 18 feet, Width: 7 to 10 feet, Estimated weight: 4 to 7 tons, Hide thickness: 3 inches, Indications: There were multiple stumps where arms had probably been attached., Conclusion: The carcass is that of a giant octopus)

[1] https://dougdillon.com/2018/09/15/st-augustine-monster-sea-creature/

Resource Images: (top image) The remains Dr. Webb encountered. Courtesy of the St. Augustine Historical Society. (Bottom image) Dr. Webb at the discovery site

The St. Augustine Sea Monster

Casey Schachner | cschachner@georgiasouthern.edu | (561) 706-5357 | www.caseyschachner.com

Design & Construction



This piece would be built in a similar style as the blue whale sculpture installed at the Monterey Bay Aquarium, which is made from discarded plastic. I would like to create a similar large scale sculpture of the tentacles of the St. Augustine monster emerging from the ground of the installation site. They would be constructed of a steel armature and built in a way to safely adhere/secure colored plastics for texture and pattern. This piece will be both a commentary on the history of St. Augustine but also the environmental impacts of pollution and how it affects our oceans. I think this reuse of recycled material will inspire and draw attention to this installation for St. Augustine.

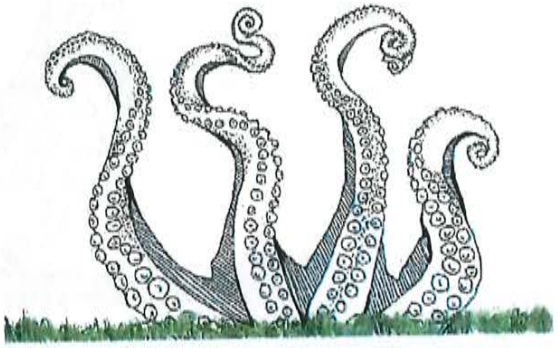


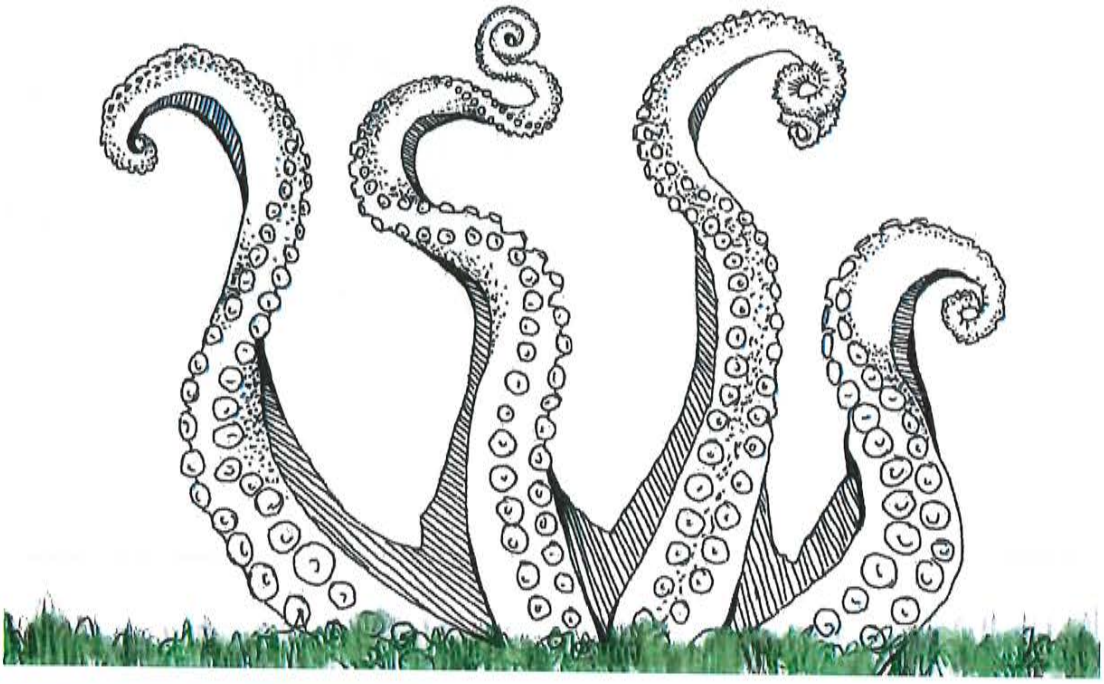
Image top: Blue Whale at Aquarium

Image bottom: Casey Schachner artistic rendering



The St. Augustine Sea Monster

Casey Schachner | cschachner@georgiasouthern.edu | (561) 706-5357 | www.caseyschachner.com





Casey Schachner

Betty Foy Sanders Department of Art
Georgia Southern University, Savannah, Georgia
(561) 706 - 5357 | cschachner@georgiasouthern.edu | www.caseyschachner.com

Image List: *Please visit my website for additional photos and information www.caseyschachner.com. Public art is listed from most recent to oldest below:*

1. *COVID-19 Memorial Monument*. Chicago, IL. Construction begins 2024-25.
    a. https://covidmemorialmonument.org/the-monument/.
    b. Commissioning agency: The Hektoen Institute of Medicine/Illinois Medical District.
    c. Contact: sally.metzler@hektoen.org
2. *Submerged: Underwater Exhibition.* UGA Aquarium. Skidaway Island, GA, 2023
    a. https://outreach.uga.edu/underwater-exhibition-at-the-uga-aquarium-explores-the-intersection-of-art-science-and-coastal-conservation/
    b. Funded by Georgia Sea Grant for Artists, Writers, & Scholars program
3. *Wish You Were Here.* ArtFields 2022 Exhibition. Lake City, SC
    a. thousands of cocktail umbrellas. 20' x 15' x 10'
    b. https://www.artfieldssc.org/galleries/art/2022/wish-you-were-here/229144
4. *Almost Armwrestling*. Exhibited at the Space of Hope Exhibition, Missoula Art Museum. MT
    a. Marble, table, chairs. 6' x 5' x 4'. Interactive artwork where viewers are invited to come, sit, and touch the marble.
    b. https://missoulaartmuseum.org/exhibits/the-space-of-hope-a-collective-response
5. *Beach Umbrella*. 2018 Community Foundation of the Lowcountry Public Sculpture Exhibition. SC
    a. Marble, granite, stainless steel
    b. 12' x 8' x 8'
    c. $10,000. self-funded
6. *Stringer*. Blackfoot Pathways: Sculpture in the Wild permanent collection, Lincoln, Montana.
    a. Lodgepole pine, airline cable, steel hardware.
    b. 30' x 15' x 20'. $5,000.
    c. BPSW emerging artist residency program
    d. https://caseyschachner.com/stringer-1#
7. *Palms*. St. Augustine, Florida private collection.
    a. Stainless steel and sailcloth.
    b. (1) 4' x 4' x 14' (2) 6' x 6' x 16', (2) 8' x 8' x 18'
    c. $125,000 commission
    d. Contact: Brad Cooper coop@rnbc.us

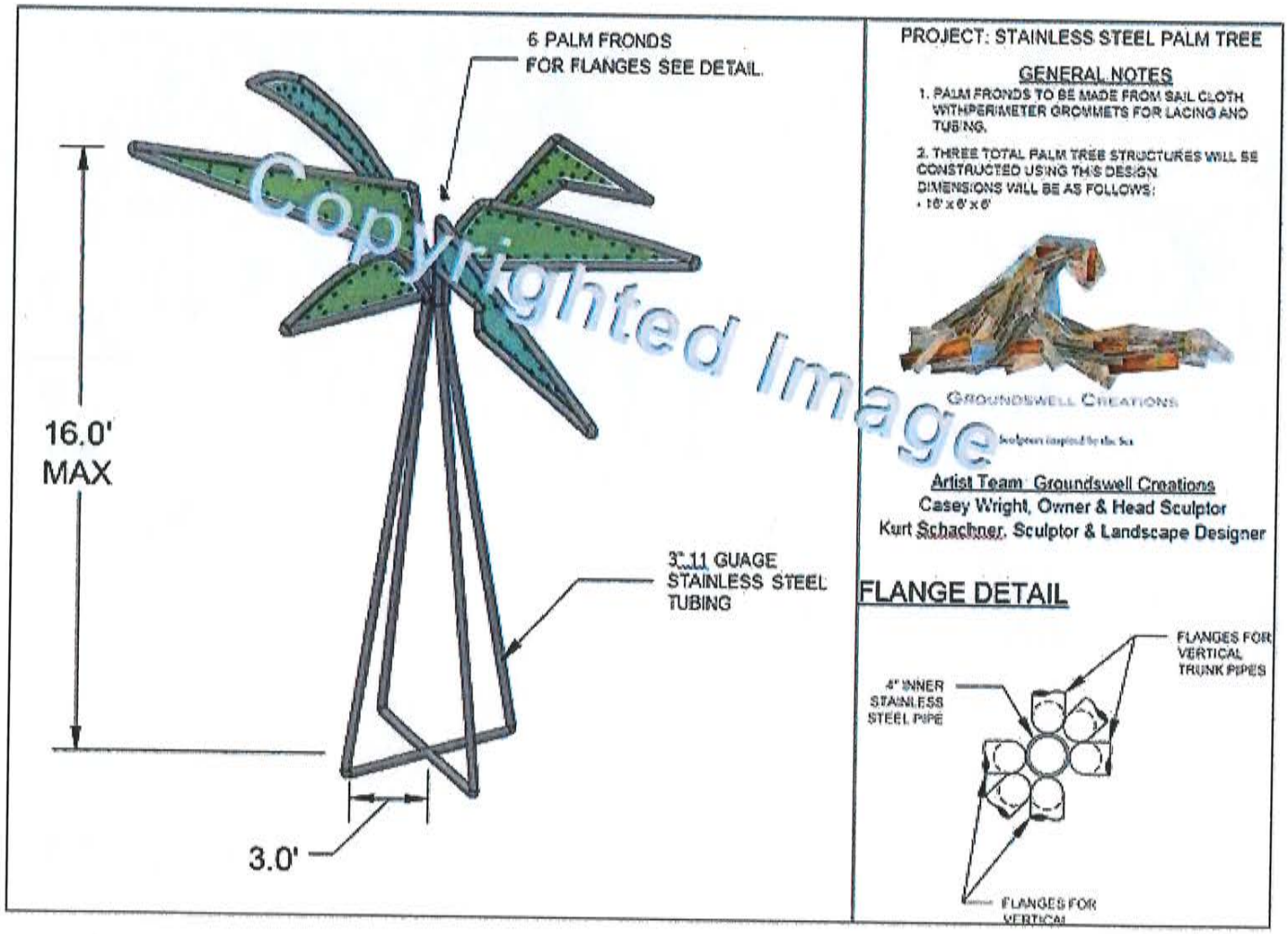
8. Casey Schachner. *Sea Fan Coral*. Carving Studio & Sculpture Center Sculpture Gardens, Vermont.
    a. Marble. 6' x 9' x 3".
    b. $10,000. Artist in residence program
    c. https://carvingstudio.org/collections/sculpture


GLOBAL COVID-19 MONUMENT
HONOR-REMEMBRANCE-RESILIENCE


GLOBAL COVID-19 MONUMENT
HONOR-REMEMBRANCE-RESILIENCE







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We are an artist team dedicated to creating unique public art that withstands the test of time, defines a sense of place and identity, enhances our environment, transforms the landscape, engages the public, builds community, and creates pedestrian friendly experiences.

Our work is a personal expression of our lifelong fascination with the beauty of nature, the visual effects of color, and the concepts of space, movement and transition. Florida with its natural beauty, colors and brightness is a constant source of inspiration for our work. Our intention is to create timeless and engaging pieces that capture the fluidity, serenity and balance found in the natural settings across our beautiful state.

Over the past two decades, we have demonstrated the ability to manage all complex phases involved in the creation of public art, from concept design, and budgeting to fabrication and installation. Our vast experience bringing public art ideas to life has resulted in a diverse portfolio of indoor and outdoor monumental installations.

Cecilia Lueza
Lead Artist
Cecilia Lueza Art Projects

CECILIA LUEZA ART PROJECTS
contact@lueza.com
www.lueza.com

ARTIST QUALIFICATIONS

- Public artist with a focus on monumental sculpture, 2D & mixed media installations.
- Formal painting and sculpture education and training.
- Ability to meet scheduled deadlines for installation of public art.
- Experience in design concept, fabrication, installation, and long-term durability of large-scale interior and exterior artworks.
- Ability to successfully collaborate with design teams, architects, art consultants, developers, engineers, and fabricators.
- Portfolio of monumental indoor and outdoor public art commissions, collections, private and public and exhibition records.

PUBLIC ART PROJECTS AND EXHIBITIONS (*Commissions / Acquisitions)

2023
**Oxon Run*, Artistic fence, Bard High School, Washington DC
**Alliance* sculpture, Brightview Innovation Center, Herndon VA
**Broadway Corridor Public Art Project*, Toledo OH
**Nexus* Signature Sculpture, Town'n Country Commons, Tampa FL
*Multi-mural Project, Mount Vernon Plaza, Alexandria VA
*Starbucks Mural Project, St Petersburg FL
**Journey of Hope*, Gateway Art, Fort Myers FL

2022
**Avanti Residences Mural Project*, St Petersburg FL
**Rush* Sculpture Project, City of Dallas TX
**Morning Glory* Mural Project, Rockrose, Long Island City NY
*Sculpture acquisition, City of Livermore CA
*Lakeland CRA Mural Program, Lakeland FL
*MLK Underpass Activation Project, Chattanooga TN

2021
*Bicentennial Park Sculpture, Reno NV
**Chromascape* Murals, Jersey City Mural Program, Jersey City NJ
*West Bay Overpass Mural Project, Largo FL
**Summertime*, Downtown Clearwater Mural Program, Phase II, Clearwater FL
*Fairgrounds Projects, St Petersburg FL

2020
**Everyday Magic*, City of Winter Garden Mural Program, Winter Garden FL

Delta, Roundabout Sculpture, Icaria Residential Development, Tarpon Springs FL
Nova,VyStar Credit Union Sculpture Project, Jacksonville FL
Wanderlust, Josephine Sculpture Park Mural Project, Frankfort KY
*Health and Wellness Mural Project, HCC Dale Mabry, Tampa FL
*Lobby art installation, Facebook Data Center, Huntsville AL
Meridian, Sculptural Canopy, James Bradley Park, Lauderhill FL

2019
Oasis Sculpture, Oasis Water Plant, Pompano Beach FL
I Am My Own Muse, North Carolina Museum of Art Mural Project, Durham NC
Trailblazer, James Museum of Western and Wildlife Art Mural Project, St Petersburg FL
Elysian Days, Mural Project, Clearwater FL.
Equinox, Façade Mural, Pixon building at Lake Nona, Orlando FL.
*Public Art Project, Tamarac Sports Complex, Tamarac FL

2018
Synergy Interactive Sculpture, Bancroft Elementary School, Washington DC.
Murch Legacy, Murch Elementary School, Washington DC
Convergence Sculpture, University of West Florida, Pensacola FL
*DIA Urban Arts Projects Phase I, Skyway Columns, Jacksonville FL
*ViBe Creative District Crosswalks, Virginia Beach VA
*Artistic Bike Racks, Historic Downtown, Tarpon Springs FL
*ArtsXchange Mural Project, WADA District, St Petersburg FL
Art Around Roswell Sculpture Exhibition, Roswell GA

2017
Skylanes Rooftop Mural Project, 4th District Court of Appeal, West Palm Beach FL
*DIA Urban Arts Projects Phase I, Skyway Columns, Jacksonville FL.
Visionary Mural Project, Pompano Beach FL.
*CHNA Mural Beautification Project, St Petersburg FL.
*The Citizens Circle Sculpture, City of Ocala FL
*Reef Elementary Public Art, Palmetto Bay FL
Sculpture 360 Program, Clearwater FL
Winter Heaven Outdoor Sculpture Invitational
Spaces Sculpture Trail, Huntsville, Alabama

2016
Sunset Flight, Camino a Lago Park Public Art Project, Peoria AZ.
The Light Hub Gateways Art Project, Columbia MO
ImaginArt in the Alleys, Stage mural, City of Marion IA
*Ovation of the Seas Art Project, Peter Millard & Partners, London UK
Ocala Sculpture Exhibition, Tuscawilla Park and Citizen's Circle, Ocala FL

2015

PROJECTS

Alliance
Sculpture. Polychromed aluminum. 12′ x 5′ x 5′. 2023
Owner: BrightView Innovation Center, Herndon VA.

Oxon Run
Artistic screen. Polychromed aluminum. 10′ x 50′ x 2′.
Owner: Bard High School & Early College, Washington DC.

Meridian
Sculptural canopy. Polychromed aluminum. 14 x 26 x 12 feet. 2021
Owner: City of Lauderhill FL.

Delta
Sculpture. Polychromed aluminum. 18′ x 7′ x 7′. 2020
Owner: Icaria on Pinellas Residential Complex, Tarpon Springs, FL.

Nova
Sculpture. Polychromed aluminum. 18′ x 7′ x 7′. 2020
Owner: VyStar Credit Union, Jacksonville FL.

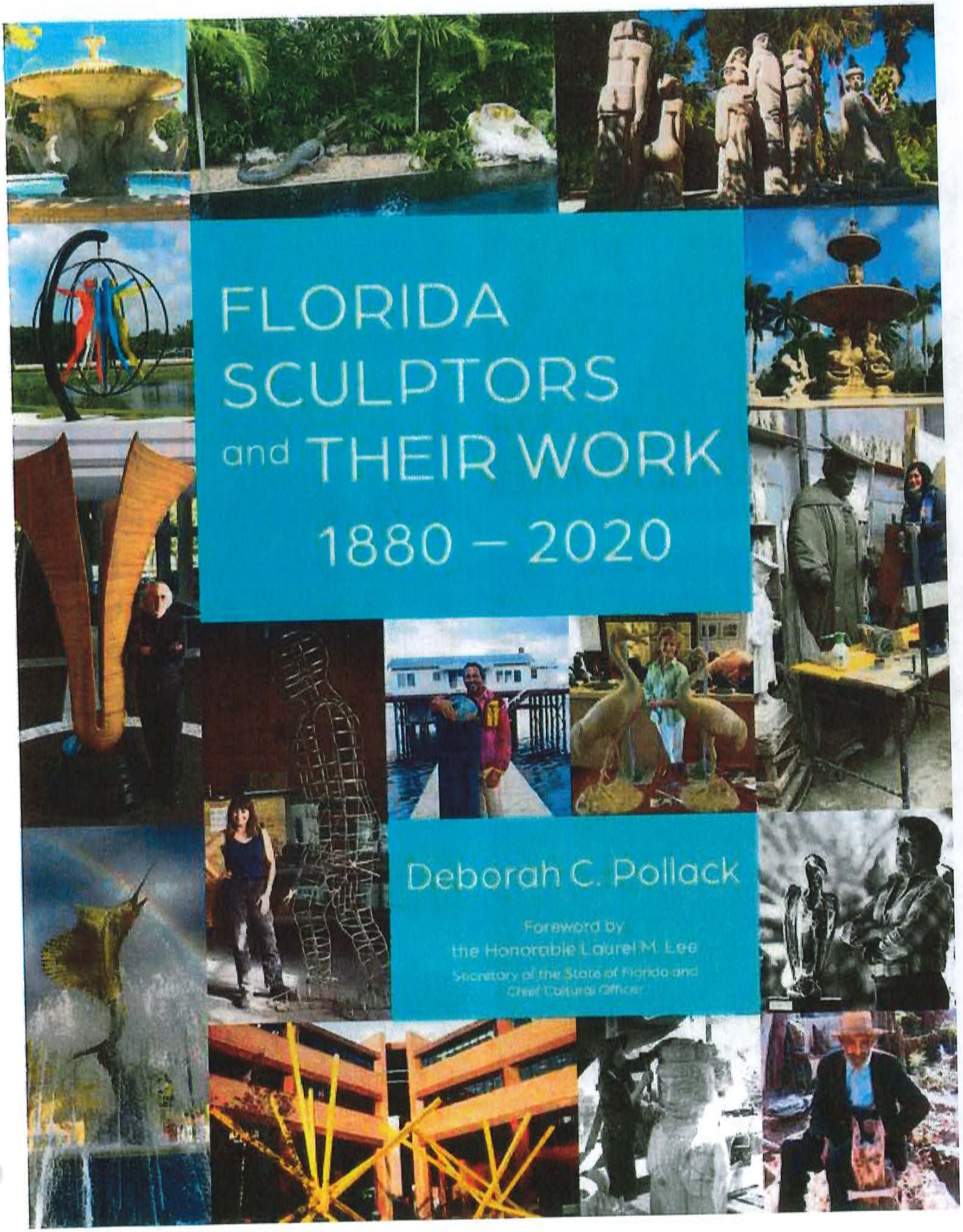
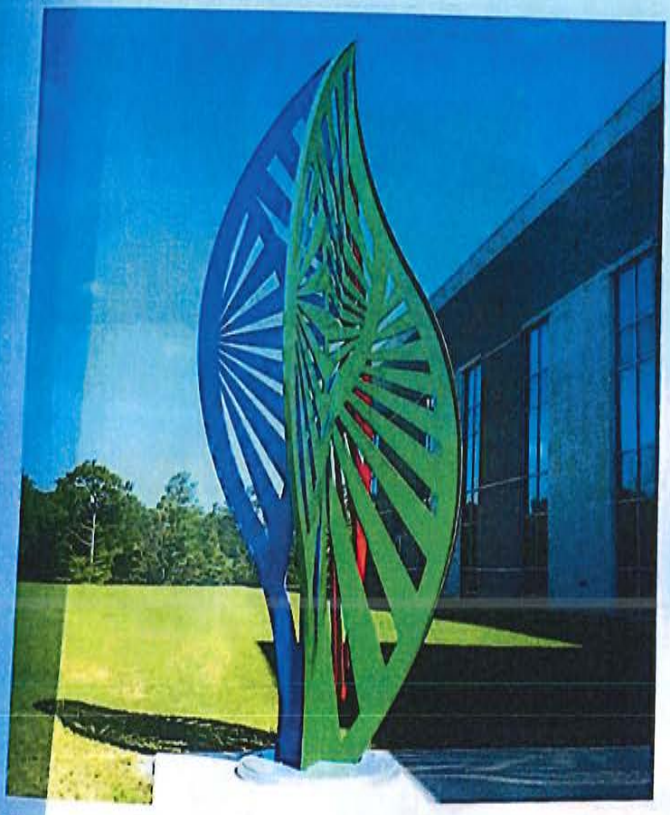
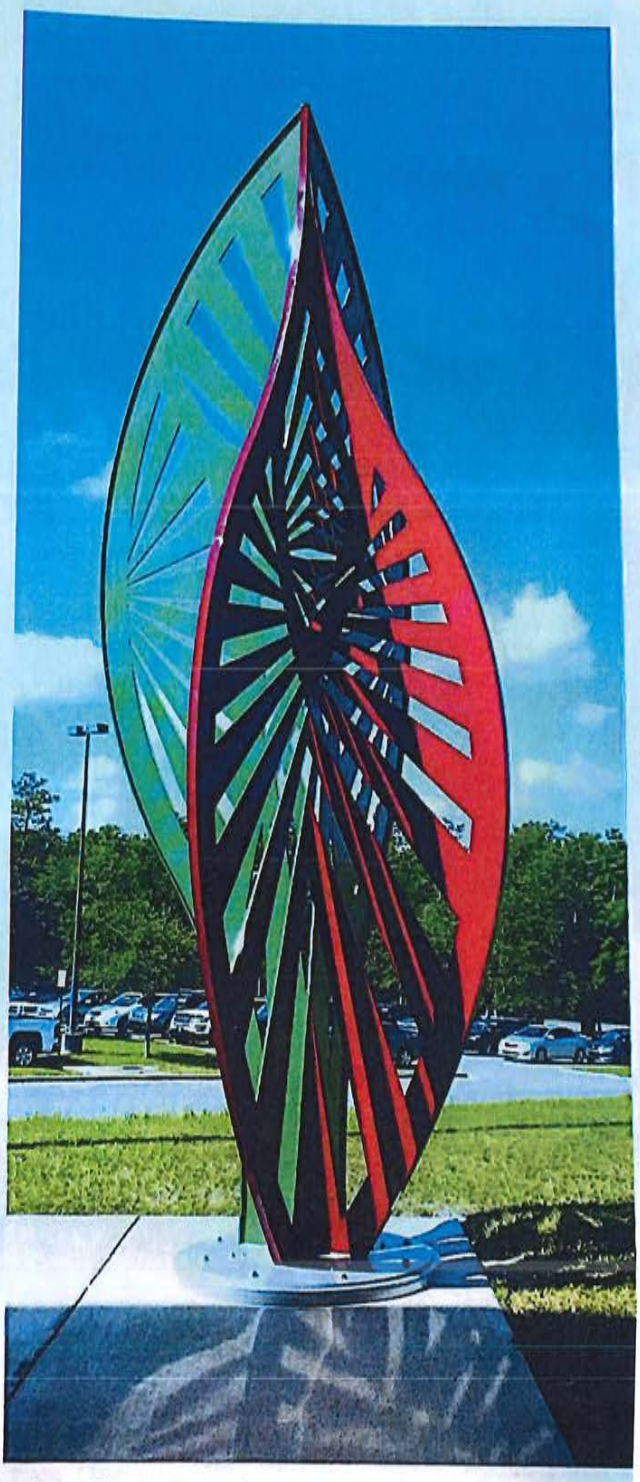

FLORIDA
SCULPTORS
and THEIR WORK
1880 – 2020
Deborah C. Pollack
Foreword by
the Honorable Laurel M. Lee
Secretary of the State of Florida and
Chief Cultural Officer



Fig. 4-10. Cecilia Lueza in Coral Gables. Courtesy Cecilia Lueza.





Figs. 4-11 and 4-12. Cecilia Lueza, *Convergence*, two views, 2020, University of West Florida, Pensacola. Courtesy Cecilia Lueza.

Tentative Sculpture Concept

For this project we envision a signature sculpture inspired by the beauty of nature and the concept of community. The sculpture's composition would be whimsical and dynamic. It would include a circular shape from where beautiful butterflies of different species and sizes seem to emerge to take flight. The circle symbolizes unity and balance, while the butterflies that are native to Florida symbolize connection, hope, growth and renewal.

Our goal would be to create an everlasting sculpture that will stand the test of time as it brings joy to the community. The sculpture will provide a bright and welcoming focal point and a unique sense of place for the roundabout.

When it comes to sculptural and three dimensional work, our preferred material is aircraft grade aluminum because of its many great properties such as low density and therefore low weight, high strength, superior malleability, easy machining and excellent corrosion resistance to name a few. We also design and fabricate our sculptures to withstand hurricane force winds.

C L Art Projects

IMAGE LIST

1- Nova

Polychromed aluminum. 18′ x 7′ x 7′. 2020

Signature sculpture that is symbolic, bright, energetic, and captures the dynamics of urban life. It activates the space while functioning as a bright and welcoming focal point for Downtown Jacksonville's residents and visitors. Location: Downtown Jacksonville FL. Budget: $100,000.

2- Nova

Nighttime view.

3- Influx

Polychromed aluminum. 12' x 5' x 12". 2017

Inspired by water and movement, the sculpture aims to capture the dynamics of an ocean wave. Location: Port St Lucie City Hall, Port St Lucie FL. Budget: $50,000

4- Delta

Polychromed aluminum. 18′ x 7′ x 7′. 2020

Inspired by nature and water in motion, the sculpture's fluidity and brightness engage the viewer while providing a sense of place and identity for the new apartment complex. Location: Icaria on Pinellas, Tarpon Springs, FL. Budget: $100,000.

5- Sunset Flight

Aluminum, glass mosaic tiles. 7′ x 18′ x 18′. 2017

Sundial sculpture inspired by the beauty of the hummingbird and the fact that many species of them live and thrive in Arizona. The dial is composed of 150,000 glass mosaic tiles depicting a desert landscape at sunset. Commissioned by the City of Peoria. Location: Location: Camino A Lago Park. Budget: $90,000

6- Sunset Flight

Detail

7- Meridian

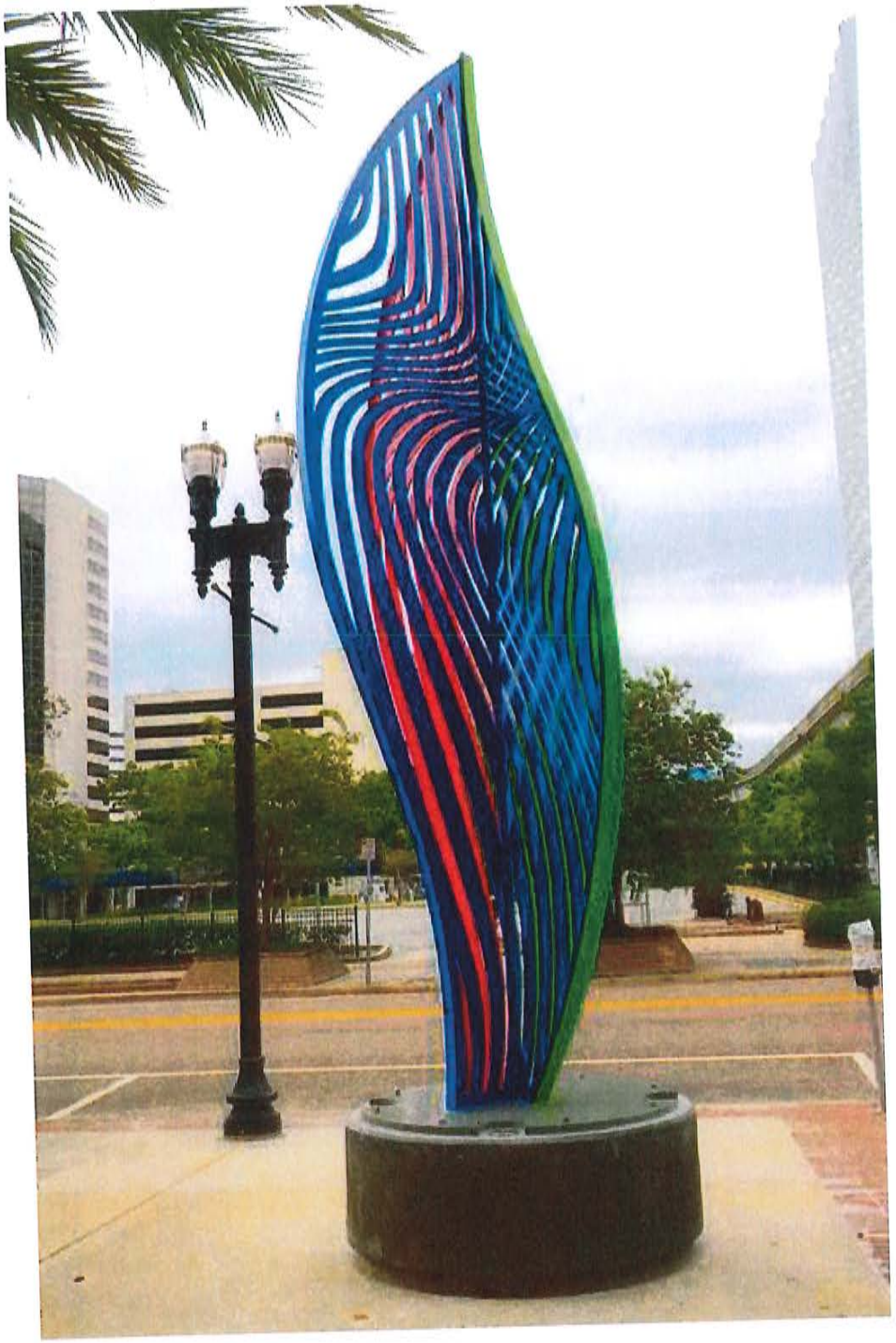
Polychromed aluminum. 14 x 26 x 12 feet. 2021

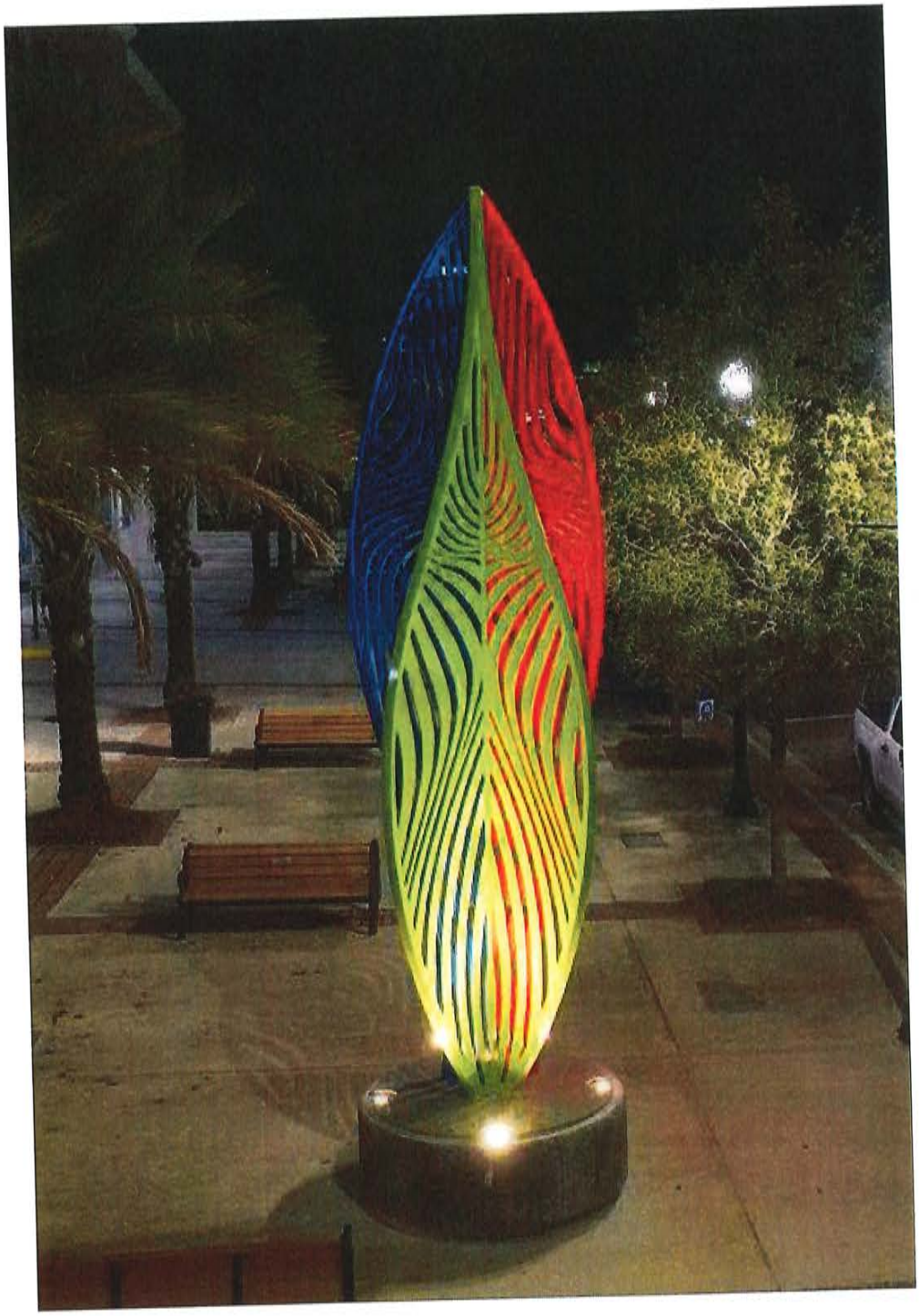
Artistic canopy inspired by Florida's natural settings, provides a respite from the sweltering Florida sun while transforming the space into a special place for the park and the community. Location: James Bradley Jr Park, Lauderhill FL. Budget: $75,000

8-Alliance

Polychromed aluminum. 12' x 5' x 5'. 2023

The sculpture have eight sides converging onto one axis so as to create a dynamic visual effect for the viewer. Its shadows create ever changing patterns throughout the day, marking the passage of time. Location: BrightView Innovation Center, Herndon VA. Budget: $70,000.

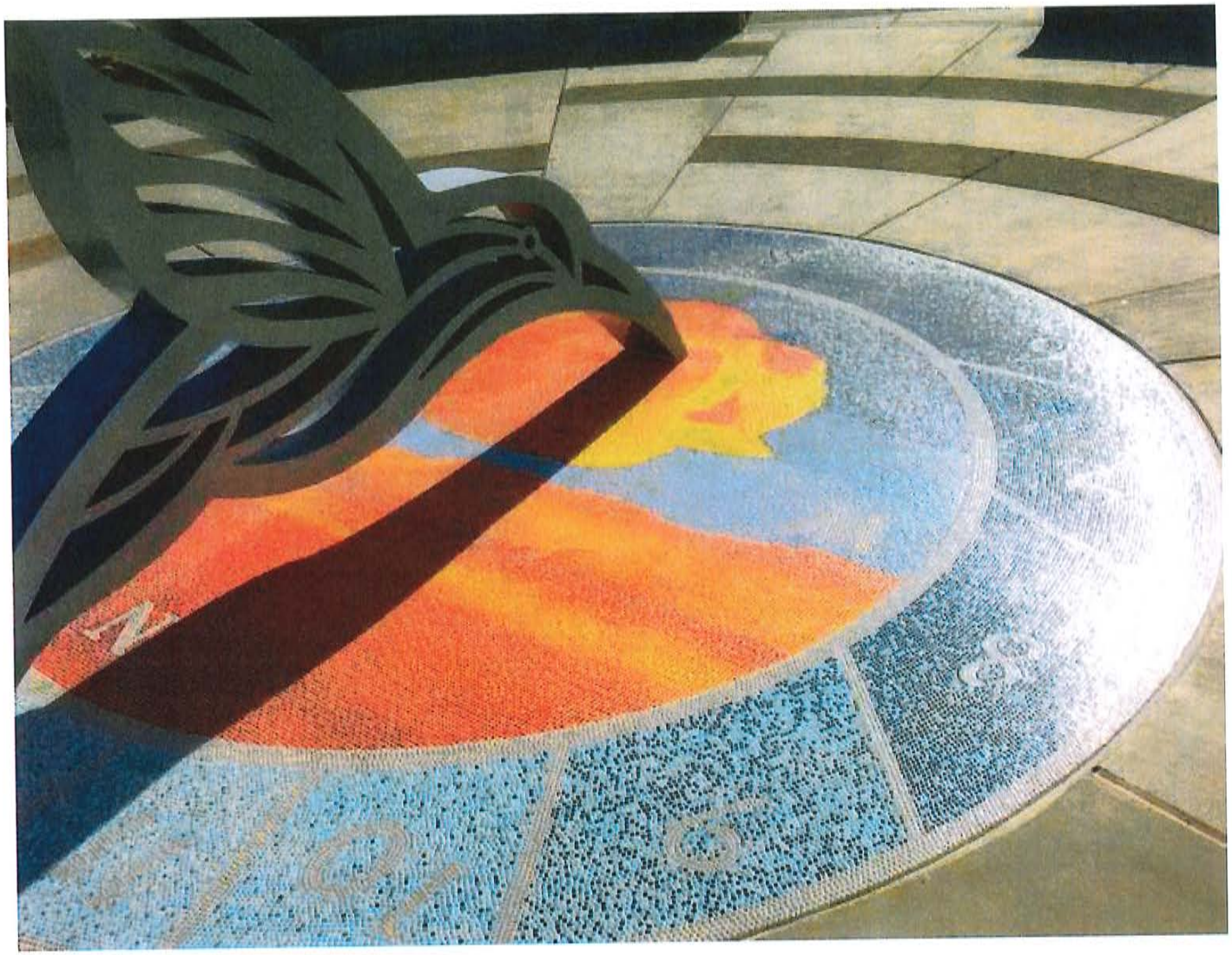




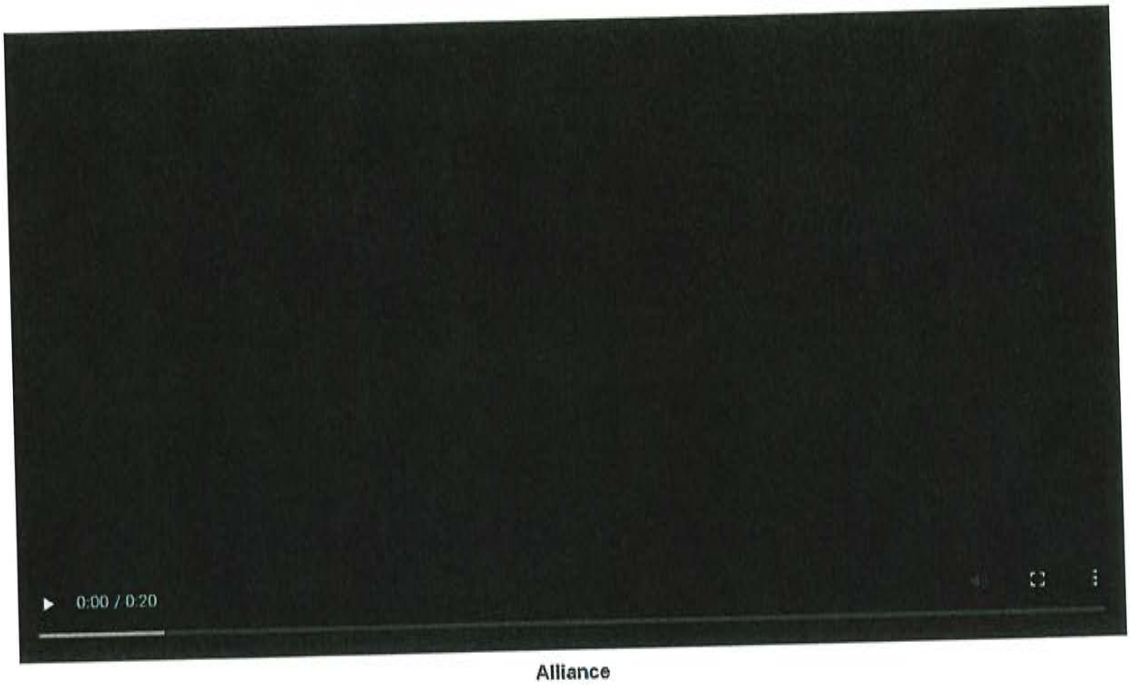












Alliance
0:20
$50,000.00
2023
Polychromed aluminum sculpture. 12' x 4' x 4'. Inspired by nature, the sculpture explores the visual effects of color and geometry. Location: BrightView Innovation Center, Herndon VA

Image 8 is a video. Please refer to the USB drive for the video.

Chris J. Rench
CJRDesign

1451 Barker Rd. Hood River, OR 97031
www.cjrdesignstudio.com

Professional summary

Creative and organized industrial engineer and abstract artist offering outstanding modern creativity and fabrication expertise. Extensive experience in large-scale colorful artworks in a variety of mediums. Successful career history spanning 25+ years.

Skills

Project management and organizational skills, Attention to detail, in-house fabrication efficiency, Ability to work with all stake holders, excellent communication skills, community and committee presentation expertise, overall project control for maximized value to customers.

Commissioned work

Full Sail Brewing Co., Hood River- outdoor mural 80' tall	*public*	2006
Braby, Private collection 7'6" sculpture, Hillsborough CA		2007
Neilson & Sons development Bend OR. 12' abstract sculpture	*public*	2008
Jensen, Private Collection 6' Sculpture, Hood River, OR		2008
Braby, Private collection 9' sculpture, Hillsborough CA		2009
City of Bremerton WA. 3 sculptures for public art	*public*	2009
Bellas Art Supply, OR large custom metal sign	*Public*	2009
Song, Private collection 10'5" sculpture Bellingham WA		2010
Dewald, Private collection 10' sculpture Hillsborough CA		2010
Dewald, Private collection 18' sculpture Hillsborough CA		2010
Bethel Congregational Church 18' Sculpture White Salmon WA.	*Public*	2010
Parigian, Private collection 5' sculpture, Bend OR		2011
Song, Private collection 9'6" sculpture Bellingham WA.		2011
Bend OR. Art in public places Finalist Pine Ridge Nursery		2011
City OF Moscow ID. Wren Garden Finalist		2011
City of Snoqualmie WA. 20' work Community Center YWCA	*public*	2011
Reiser, Private collection 10' sculpture Beaverton, OR.		2012
Reiser, Private collection 5' sculpture Beaverton, OR.		2012
City of Kennewick WA. 18' Southridge traffic circle 1	*public*	2012
City of Kennewick WA. 12' X 50' Southridge traffic circle 2	*public*	2012
City of Kennewick WA. 20' Southridge traffic circle 3	*public*	2012
City of Coeur D 'Alene ID Education Corridor 14' Work	*public*	2012
Kolota, Private collection 10' kinetic work Tucson AZ	*public*	2012
Kolota, Corporate Collection 8' abstract work Tucson AZ		2012
City of San Ramon, San Ramon Sports Park CA.	*public*	2013
Bright School Centennial public project, Chattanooga TN.	*public*	2013
Ashland Oregon, Fire station #2 public art project	*public*	2013
City of Kennewick WA. 20' Southridge Middle school	*public*	2012
Richland Wa. John Dam Plaza 12'6" public sculpture	*public*	2013
City of Kennewick WA. 8' HH for the new Middle school	*public*	2013
Richland WA. Famers Market Sculpture project	*public*	2013
See Art Orlando, 25' foot work for Orlando	*public*	2013

City of Edmonds WA. Five Corners roundabout	*public*	2014
City of Seattle & RED BULL Skate space sculpture	*public*	2014
City of Meridian ID. Split Corridor, 20-foot SS work	*public*	2014
Hood River Parks and Rec. New signs & trail markers	*public*	2014
City of Richland, WA. builders Choice	*public*	2014
City of Kennewick WA. Entertainment roundabout	*public*	2015
City of Kennewick WA. Port district signage	*public*	2015
Terre Haute IN. Corridor Arts Project	*public*	2015
City of Kennewick WA. Horse Heaven roundabout	*public*	2015
City of Kennewick Wa, Entertainment district roundabout	*public*	2016
City of San Mateo CA. Gateway entry piece	*public*	2016
Jacksonville FL. Haskell sculpture, downtown	*public*	2016
City of Meridian ID. Split Corridor, 3 20' grasses	*public*	2016
City of Newport OR. Community center artwork	*public*	2017
City of Hood River (Fabricated) Native American grant	*public*	2017
City of White Salmon WA. 2D wall sculpture	*public*	2017
City of Northglenn CO. Webster lake Promenade	*public*	2018
City of Kennewick WA. TCCU signature art piece	*public*	2018
Regency, Commonwealth Virginia signature art piece	*public*	2018
Salem Convention Center Sculpture Garden work	*public*	2018
Rancho Cucamonga called "The Resort" Entry work	*public*	2019
City of Kennewick WA. Parks identifier works 8 pieces	*public*	2019
City Of Eden Prairie, MN. Preserve blvd. artwork	*public*	2019
Bicentennial Sculpture Park Reno "Circles"	*public*	2019
Manhattan Beach Sculpture Garden Exhibition "Tranquil"	*public*	2019
Manhattan Beach Sculpture Garden Exhibition "US 3"	*public*	2019
City of Puallyup WA Ta- Da II For main city park	*public*	2019
Riverside CA. Entry sculpture "The Gift II"	*public*	2020
Philips Entry Sculpture Rancho Santa Fe Entry		2020
City of Santa Clarita CA. Community Center "Communitree"	*public*	2021
City of Eden Prairie Minnesota, Preserve Blvd.		
4 large sculptures down the Blvd. "Native grasses"	*public*	2020
City of Richland WA. "Tree of Season ring"	*public*	2020
City of Mountlake Terrace WA." 3 Large Flowers"	*public*	2021
City of Thornton CO. 88th Street RTD Station. "Bloom"	*public*	2021
City of Puyallup WA. City Entry Sign	*public*	2021
Engler Large entry Sculpture Rancho Mirage CA.		2021
City of Thornton CO. 104th Street RTD Station. "Urban Tree"	*public*	2021
City of Kennewick WA. Happy Human entry piece	*public*	2021
City of Richland WA. "Tree of Season ring" again	*public*	2022
City of La Quinta CA. "Gold Star memorial"	*public*	2022
Rotary botanical Gardens Janesville WI. "Memorial project"	*public*	2022
City of Wenatchee WA. "Highway 2 Round about project"	*public*	2023

As a mid-career Oregon artist, I have become specialized in large scale public projects that are colorful, multi-dimensional, multigenerational, multifunctional with a nod to nature that connect people to place. I accomplish all this with my unique designs in stainless and mild steel and twenty-five-year colorful acrylic panels. I find creating works that have a connection to nature connect with more people and are more inclusive. My abstract works and are intriguing and timeless enough to appeal to people from two to ninety-two alone or experiencing it together.

Reading through your RFQ I had a vison of a large "Love Tree' with hundreds of colorful (Or all Red) leaves possibly in the shape of hearts. This would be a unique way to connect people to place and highlight these beautiful trees. If the Love Tree is not of interest, there are endless options to develop other large-scale sculptures based off local unique fauna. You can see from my portfolio I have extensive experience working with DOT's in many states to fabricate, transport and install artworks in roundabouts. This unique experience is something I would bring to your project to help ensure a successful project for May Street & San Marco Ave.

I am inspired with the vision of art that can bring the unique environmental character and history of St. Augustine together and create a sculpture to identify that. I hope to have the opportunity to share some of my thoughts and designs that would provide a unique experience for the locals and visitors alike at the .

My Best

C.J. Rench

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CJR DESIGNSTUDIO

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References:

References for CJRDesign

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PUBLIC ART COORDINATOR (BLOOM & URBAN TREES)
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City of Santa Clarita
Location: The Centre
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Santa Clarita, CA 91350
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Web: www.SantaClaritaArts.com

Carter Schulze, PE (Minnesota Natives)
Assistant City Engineer
City of Eden Prairie
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Direct: 952.949.8339 | Email: cschulze@edenprairie.org

Tim McGinnis (Entwined II)
Vice President Regional Planned Communities
Lewis Management Corp.
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Margie Haupt (The Gift)
City of Riverside
Community & Economic Development, Arts & Cultural Affairs
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Nathan Bath (Serendipity)
Senior Manager, Investments
1919 Gallows Road Suite 1000
Vienna, VA 22182
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Michael Stricker (Native Grasses)
Cultural Programs & Senior Center Supervisor / City of Northglenn
Director / Northglenn Arts & Humanities Foundation
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C: 303.883.4513
mstricker@northglenn.org

Barb Carter (Kennewick Arts Commission) (4 different sculptures)
C2Resources, LLC
c2resources@charter.net
509-531-0944

Peggy Hawker, MMC (Happiness Found)
City Recorder/Special Projects Director
City of Newport
169 SW Coast Highway
Newport, Oregon 97365
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Chris Rench. 541.399.3830. www.cjrdesignstudio.com. cj@cjrdesignstudio.com

The 1st image

Valley of Fruition
Mild and Stainless steel 30' X 18' $200,000.00 / 2023
An iconic gateway, this one into the Wenatchee Washington area planted on Hwy 2 and Easy street roundabout with over 45,000 vehicles traveling around this work of art. This tree with 718 colorful leaves celebrates the apple capital of the world.
Wenatchee WA.

The 2nd image
Bloom
Mild and Stainless steel 28' X 18' $100,000.00 / 2023
Designed to be the iconic Gateway for the RTD station in Thornton CO. This colorful 28 foot Bloom takes ques from all the wildflowers of the area and bunches them up in to one big wonderful Bloom.
Thornton Co.

The 3rd image
Communitree
Stainless steel, acrylic kinetic leaves 25' X 18' X 18' $130,000.00 / 2021
Designed to be the iconic Gateway for Santa Clarita's new community center, this unique colorful tree will pay homage to the local Golden Oak trees and symbolize the strength of the community. The kinetic fluttering leaves cast colorful dancing shadows and are designed both as happy humans and golden oak leaves.
Santa Clarita CA.

The 4th image
Minnesota Natives
Mild and Stainless steel 25' X 14' X 14' $130,000.00 / 2020
Four Groupings of Native Grasses complete with hundreds of colorful acrylic leaves. Designed as the center pieces of the new Preserve Blvd these large groupings of colorful grasses with enhance the entire length of the Blvd and visually compliment the surrounding tress. Eden Prairie, Minnesota.

The 5th image
Serendipity
8' circumference forms 10 -17 feet tall $88,000 2018
Designed to be the centerpiece for The New Field at Commonwealth Center, this monumental "Serendipity" is bursting with curving lines, textures, reflections, and splashes of color. Much like the Center itself "Serendipity" will prove to be a wonderful new discovery for all who come to explore the Center. Regency Center Chantilly VA.

The 6th image
Reflections
30 feet tall 28 feet wide and 38 inches thick $100,000 2019
Borrowing from San Mateo's past and present, the abstract elements within the sculpture - the saw blade, dollar sign, acorn, feather, horseshoe, and the winding creek are easily recognizable, playful in nature and focuses on the history, character, values, and progressive growth of San Mateo. The City of San Mateo.

The7th image

Native Grass

Mild and Stainless steel 25' X 9' X 6' $100,000.00 / 2018

Four Groupings of Native Grasses complete with colorful Plexiglas leaves. These larger- than-life works change with every direction viewed and leave colorful shadows that provide another dimension of discovery.

25' X 9' X 6'

North Glen Colorado.

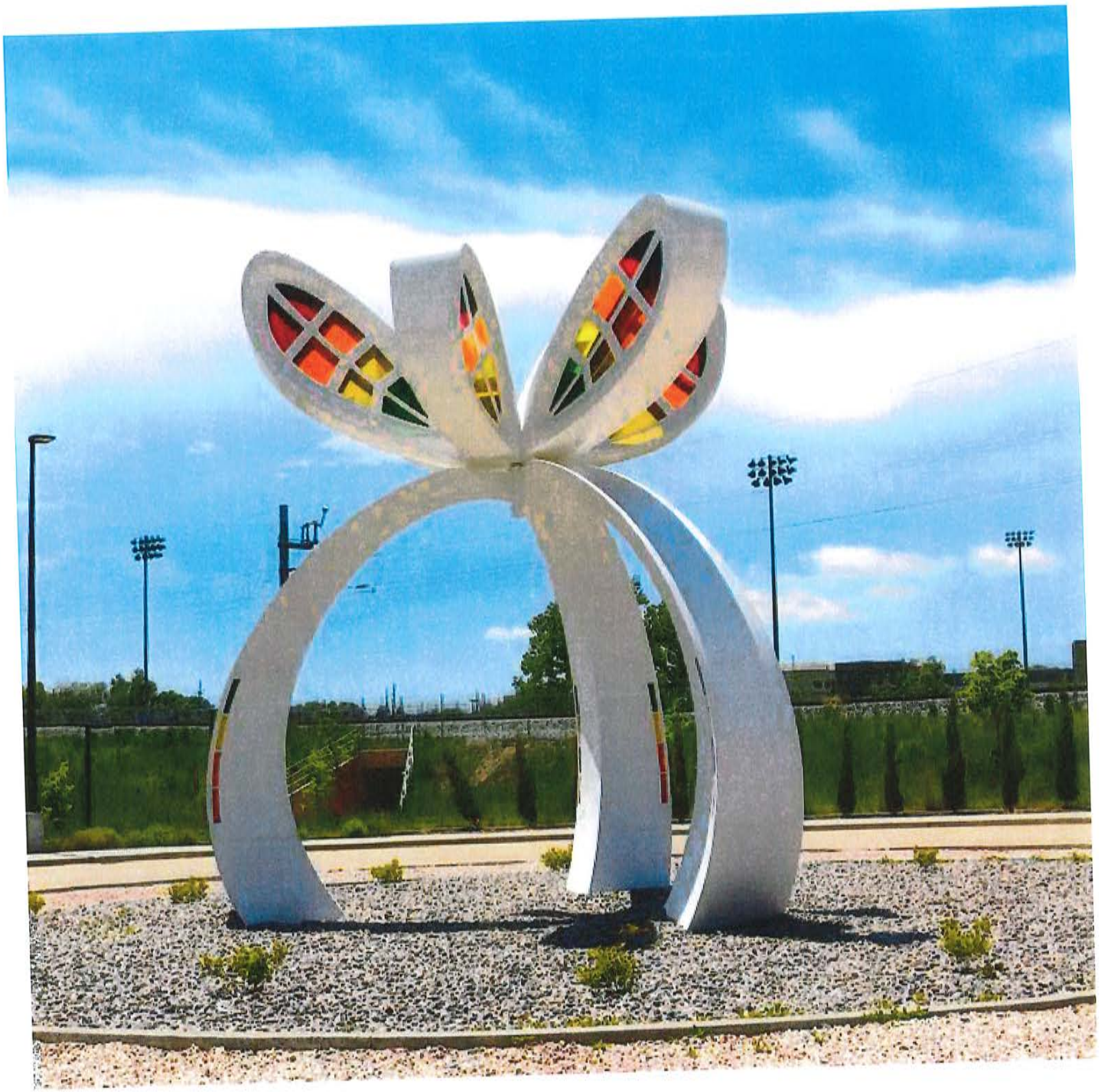
The 8th image

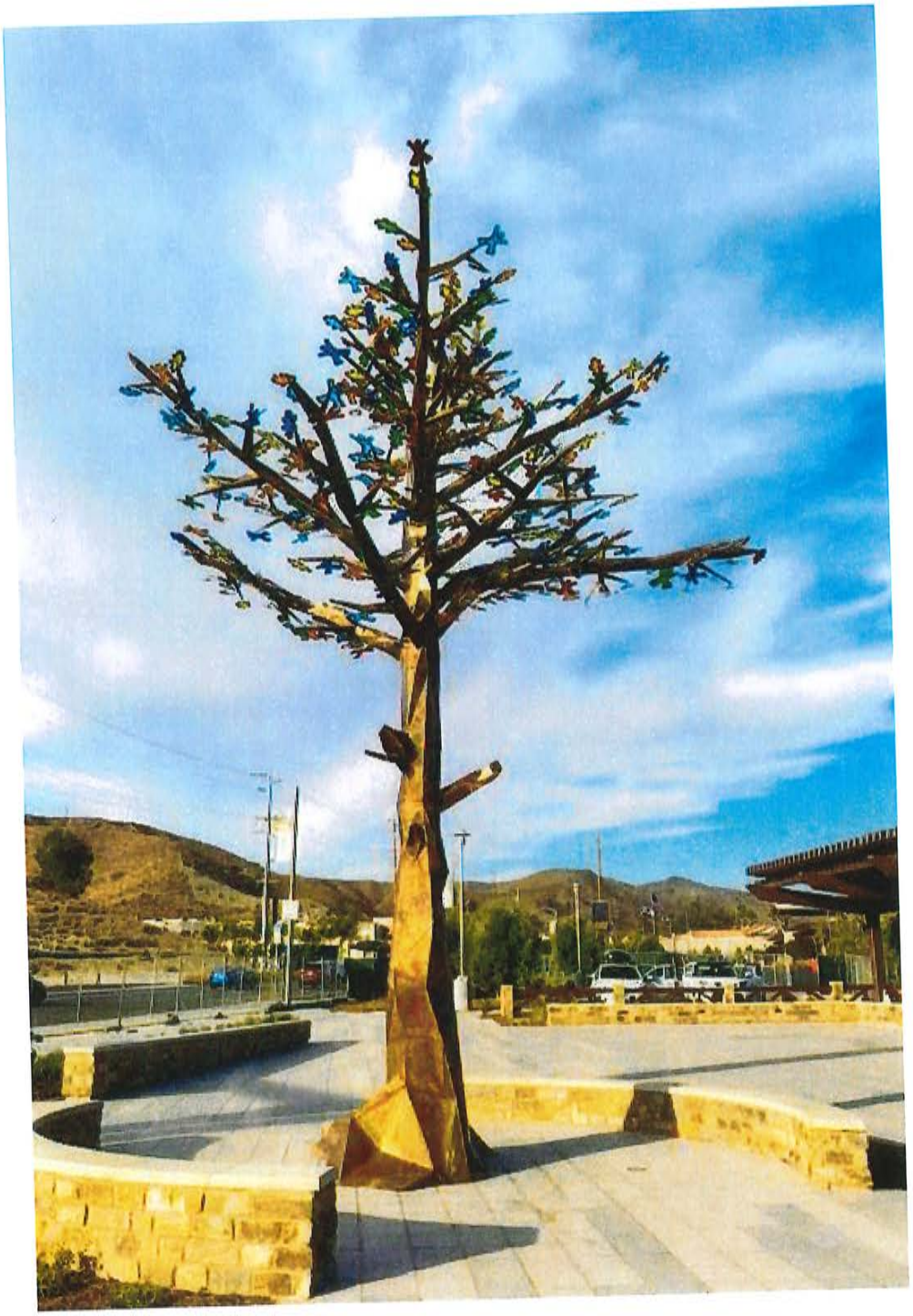
Urban Flowers

Mild and Stainless steel 22' X 10' X 6' $80,000.00 / 2021

These three urban flowers were designed from the local flora or the area before development began, they stand at the entrance of city hall connecting people to place. Complete with colorful yellow eyes light at night and the stones to help connect them to the site for which they were built. Mount Lake Terrace WA.

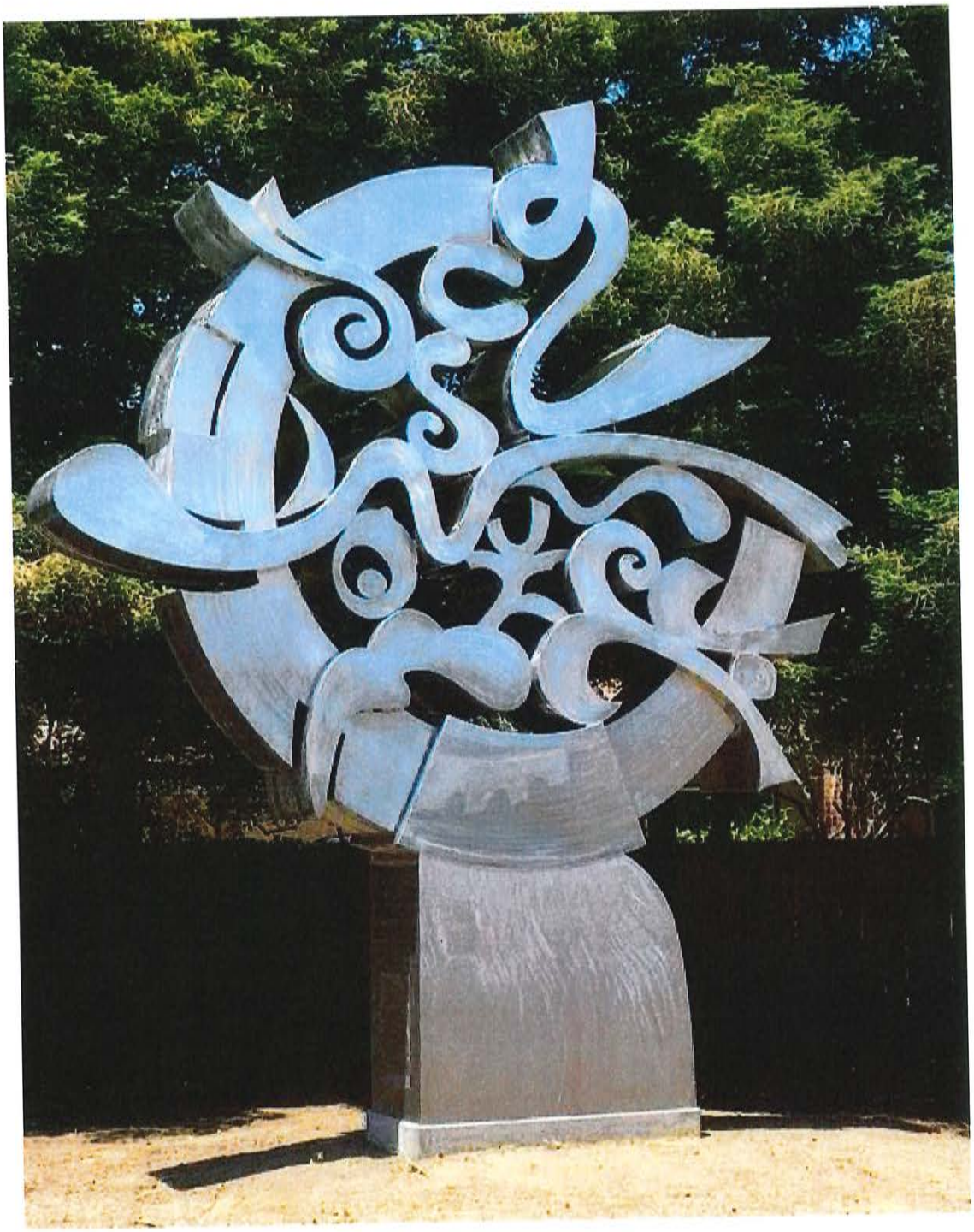


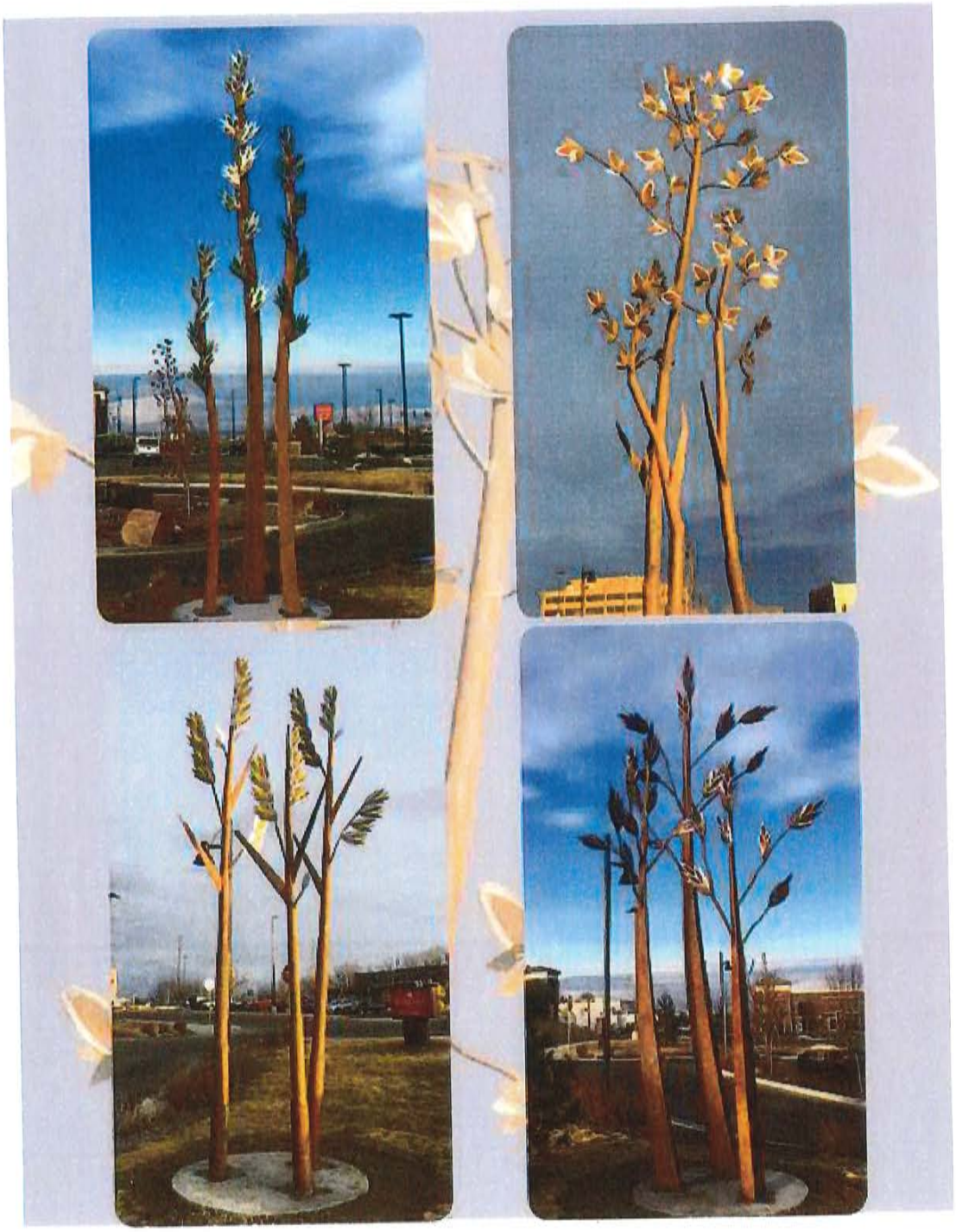














CHRISTOPHER MOULDER
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ARTIST STATEMENT

I am ultimately inspired by natural lighting phenomenon. Each sculpture is a fictional construct, a precarious situation, even a character, which attempts to differentiate itself from all else. I seek to reinvent every work as a mysterious occurrence, a recognizable, yet not quite nameable viewing or participatory event which remains elusively experiential and holds any literal interpretation and therefore paralysis of meaning at bay. Underlying this process is a seminal force, a yearning in motion, which choreographs itself into a series of shapes, gestures, mechanisms, colors, textures and movement.

SELECTED EXHIBITIONS | PUBLIC COMMISSIONS

2015 *Kapow!* | Castle Stage, Palo Alto Children's Theatre, public commission (Palo Alto, CA, USA)
2014 *Fractal Mist #2* | Art on the BeltLine, group show (Atlanta, GA, USA)
Francis | Douglas Chamber of Commerce, public commission (Douglas, GA, USA)
2012 *Mammatus* | Hartsfield-Jackson Atlanta International Airport, City of Atlanta, public commission, (Atlanta, GA, USA,)
Seraph | Museum Of Design Atlanta: "The South's Next Wave" – group show (Atlanta, GA, USA)
2011 *Santa Trap* | Art on the BeltLine, group show (Atlanta, GA, USA)
2004 *Angel Tear* | Museum of Design Atlanta: "Talking Furniture Design: the Language of Contemporary Southeastern Artisans" – group show (Atlanta, GA, USA)
2003 *Droplet, Drizzle, Rain* | Tadu Contemporary Art – group show (Santa Fe, NM, USA) **1999** Floor Lamps Eclectic Electric, "5th Anniversary Exhibition" – group show (Atlanta, GA, USA)
1998 New Works | Fountainhead Lounge – solo exhibition (Atlanta, GA, USA)
Serpentine Wine Rack | High Museum Auction (Atlanta, GA, USA)
1997 MFA Thesis Show | Macon and Company Fine Arts Gallery – solo exhibition (Atlanta, GA, USA)
1996 *Absolut Enlightenment* (winner of Absolut Vodka Furniture Design Competition, commission) | Savannah College of Art and Design, solo show (Savannah, GA, USA)
1995 New Works | The Cummer Museum of Art – solo show (Jacksonville, FL, USA)
1994 *Cocoon* | Core New Art Space (Denver, CO, USA)

SELECTED CLIENTS

Absolute Interior Architecture & Design, Truro, UK
Ai3 Architects, Atlanta, GA, USA
Alamo Square Grill (restaurant), San Francisco, CA, USA
Barbounia (restaurant), New York, NY, USA
Bluepointe (restaurant), Atlanta, GA, USA
Compound (nightclub), Atlanta, GA, USA
Drink (nightclub), Las Vegas, NV, USA; Chicago IL, USA
Hard Rock Hotel, Las Vegas, NV, USA
Hirsch Bedner, Atlanta, GA, USA

Hirsch Bedner, Riyadh, Saudi Arabia
Interiors With Art Ltd, London, UK
J.Crew (retail), New York, NY, USA
Johnson Studios, Atlanta, GA USA
Kennesaw State University (Social Sciences Building), Kennesaw, GA USA
King of Snake (restaurant), Christchurch, NZ
Lil Bow Wow, Atlanta, GA, USA
Loews (hotel), Miami Beach, FL, USA
Modular Arts, Seattle, WA, USA
MTV Networks, New York, NY, USA
One and Only Resorts, Le Tousserok, Mauritius
Savannah College of Art and Design, Savannah, GA, USA; Lacoste, France
Singer Island Resort, Singer Island, FL, USA
Steve Harvey, Atlanta, GA, USA
The Club (country club), Birmingham, AL, USA
The Havana Club, Corpus Christi, TX, USA
The Palace (restaurant), Santa Fe, NM, USA
Wolf Camera (retail), Manhattan, NY, USA
Woodward Garden Theatre, Detroit, MI, USA

PROFESSIONAL EXPERIENCE

2023 **Makerspace & Co** (manager, write/teach classes), Marrickville, NSW, Australia

2018-2022 **University of New South Wales**, (lecturer/tutor, course development in furniture and lighting design courses and 3d art), Sydney, Australia

1997-2017 **Moulder, Inc.** (lighting sculpture and furniture design and fabrication) Atlanta, Georgia, USA

2009 **Georgia Institute of Technology**, Atlanta, GA, USA: (teacher, Luminaire Design)

EDUCATION

2022-2017 **PhD studies** (research and development of a fully embodied digital interface using generative video and sound outputs), University of New South Wales Art and Design, Sydney, Australia

1997 **Master of Fine Arts** (industrial design with an emphasis in furniture and lighting)
Savannah College of Art and Design, Savannah, GA, USA

1990 **Bachelor of Arts** (Literature, short fiction writing)
University of Florida, Gainesville, FL, USA

INITIAL CONCEPT FOR ST. AUGUSTINE ROUNDABOUT SCULPTURE

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I propose a giant, cast Datil pepper finished in its distinctive waxy golden yellow. Not only is this my favorite pepper growing up in North Florida, but it also iconic to St. Augustine and its history.

The engineering, fabrication and installation of this piece would be executed by Urban Art Projects in Rock Tavern, NY. Please see their website for the breadth of their capabilities www.uapcompany.com.

LIST OF RECENT OUTDOOR SCULPTURES

Christopher Moulder
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Until recently and for the past 7 years I lived in Australia. I was working at the University of New South Wales in Sydney on a PhD research project in fully-embodied interactive art which creates an "invisible" sculpture. I do not have any recent commissioned outdoor sculptures.

However, for a project such as this one, I would commission Urban Art Projects (UAP) to engineer, fabricate and install this work. UAP is an Australian company which has worked with artists globally to execute their outdoor sculptures. They have facilities worldwide, including the Pollich Tallix foundry in Rock Tavern, NY. Please refer to the website for an understanding of their history and capabilities www.uapcompany.com.

Slide Description Sheet

Christopher Moulder
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Slide 1 - Mammatus
Slide 2 - Mammatus (studio view)

Medium:
Nickel plated brass bead chain, aluminum, RGB LED luminaires

Dimensions:
8' x 24' x 42'

Year Completed:
2012

Primary Discipline:
Sculpture

Art in Public Places:
Yes

Location:
Arrivals Hall Terminal F Hartsfield Jackson International Airport Atlanta

Public Art Program:
City of Atlanta

Description:
Depicting the portentous Mammatocumulus clouds which often precede tornadoes, "Mammatus" is lit with full coloured lights which create movement through the clouds. The lighting is scripted throughout the day and for special holidays like Halloween, Christmas and the Fourth of July.

Slide 3 - Absolut Enlightenment

Medium:
(336) 1 liter Absolut Citron bottles, Aluminum, Stainless Steel

Dimensions:
102" x 34" x 34"

Year Completed:
1999

Primary Discipline:
Sculpture

Art in Public Places:
No

Description:
ABSOLUT ENLIGHTENMENT chandelier was commissioned by ABSOLUT VODKA after being chosen as the winning entry in a competition at The Savannah College of Art and Design. It resides at Drink nightclub in Chicago, IL.

Slide 4 - Seraph

Medium:
Habotai Silk, Aluminum, Swarovski Crystal, Stainless steel

Dimensions:
52" x 112" x 112"

Year Completed:
2006

Primary Discipline:
Sculpture

Art in Public Places:
No

Description:
Designed and executed for Barbounia restaurant in New York, Seraph's silk "feathers" are illuminated by 4 separated color sources which provide complex shadows. The shadow patterns on the floor undulate and radiate outwards with the slightest movement of air and hence the feathers.

Slide 5 - Fractal Mist

Medium:
Fiberglass thread, epoxy resin, tungsten halogen light source

Dimensions:
62" x 175" x 70"

Year Completed:
2016

Primary Discipline:
Public Art

Art in Public Places:
Yes

Location:
Eastern Beltline, Atlanta, GA

Public Art Program:
Art on the Beltline, Atlanta, GA

Description:
Fractal Mist was designed and executed as an outdoor sculpture installation for Art on the Beltline. It is made by stretching and tying resin impregnated fibreglass threads together, suspended in a cage. They cure and harden, then the next layer can be added the next day, and so on, and on, and on.

Slide 6 - Calex

Medium:
Glass, Dichroic glass, Aluminum, Polyester paper,

Dimensions:
12' x 9' x 7'

Year Completed:
2000

Primary Discipline:
Sculpture

Art in Public Places:
No

Description:
Caelex was commissioned by Kennesaw State University for the social sciences building. Each of the 18 "feathers" are counterbalanced by the glass egg globes which form the center lit helical section. Slight air movements cause the entire sculpture to undulate and dance. Each light bulb is covered by a square, red dichroic box which colors and texturizes the glass egg globes.

Slide 7 - Francis

Medium:
Fiberglass, Epoxy, RBG LEDs

Dimensions:
82" x 40" x 40"

Year Completed:
2014

Primary Discipline:
Sculpture

Art in Public Places:
Yes

Location:
Chamber of Commerce, Douglas, GA

Public Art Program:
N/A

Description:
Francis is created by hand tying fiberglass threads into a 3 dimensional matrix consisting of thousands of knots. The multi-colored lights on this sculpture are programmed to create movement, depth, and a tension between the eye perceiving the matt shell-like surface and the slippery inner texture.

Slide 8 - Santa Trap

Medium:
Christmas Lights and Rope

Dimensions:
8' x 14' x 25'

Year Completed:
2010

Primary Discipline:
Sculpture

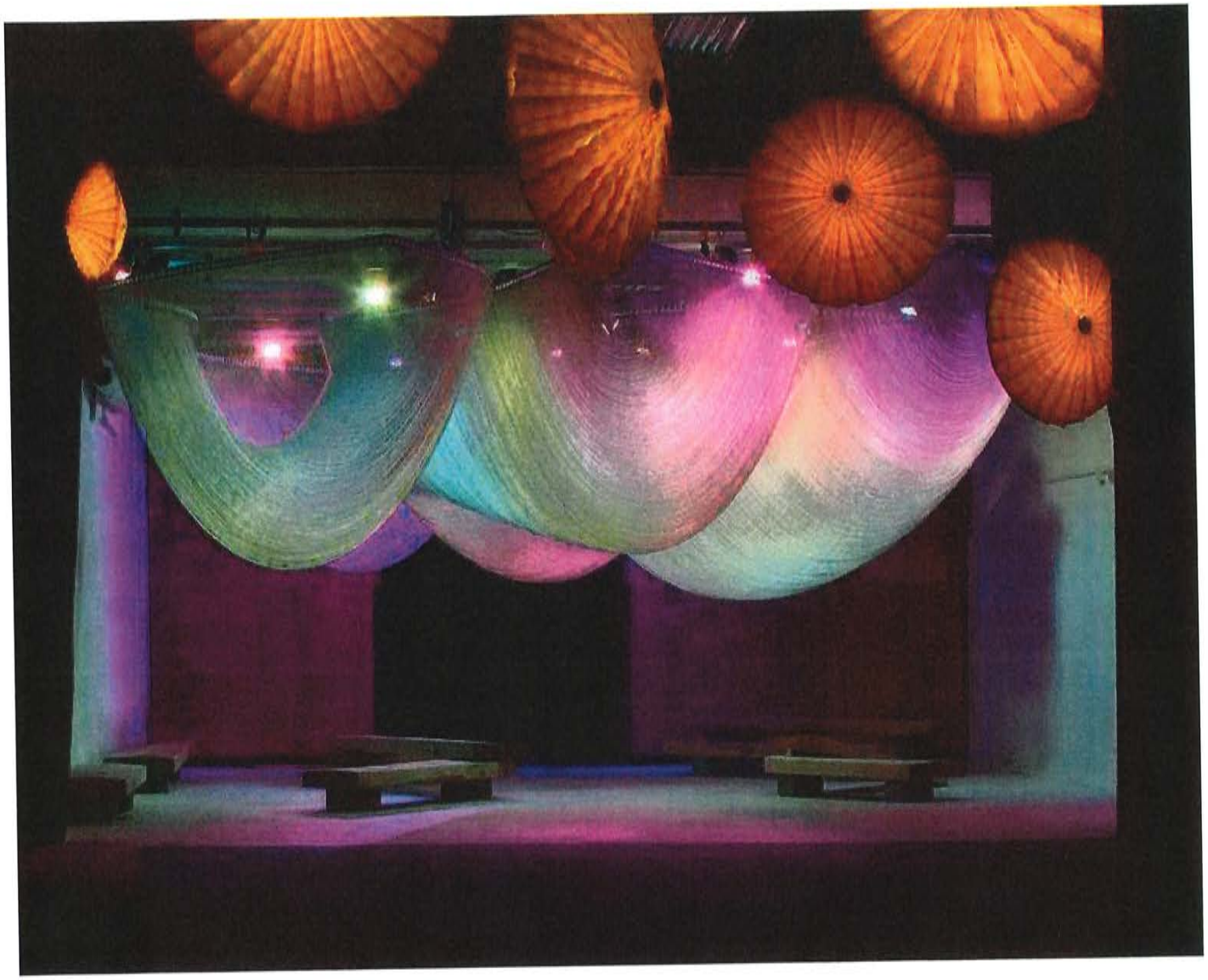
Art in Public Places:
Yes

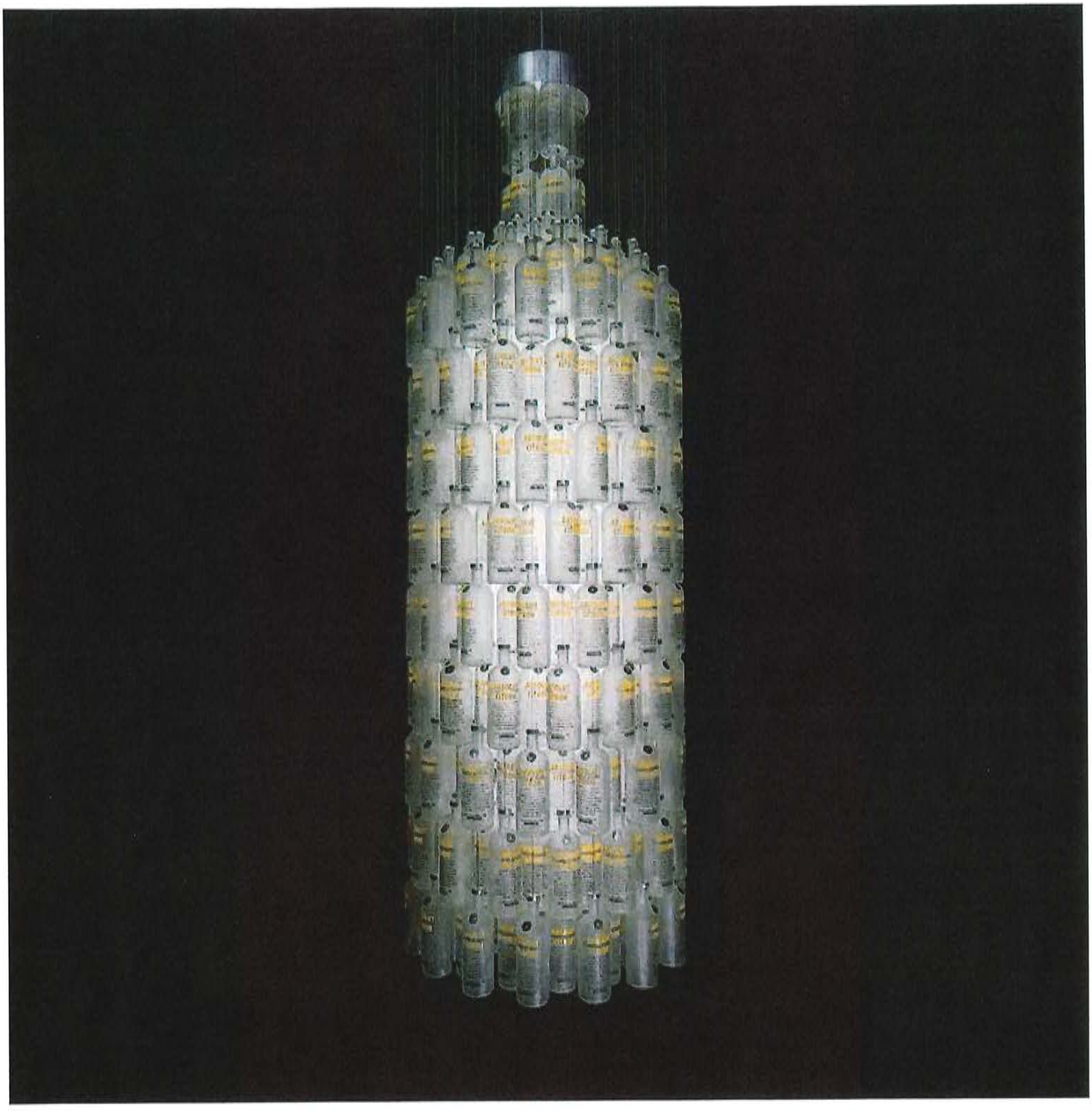
Location:
Atlanta, GA

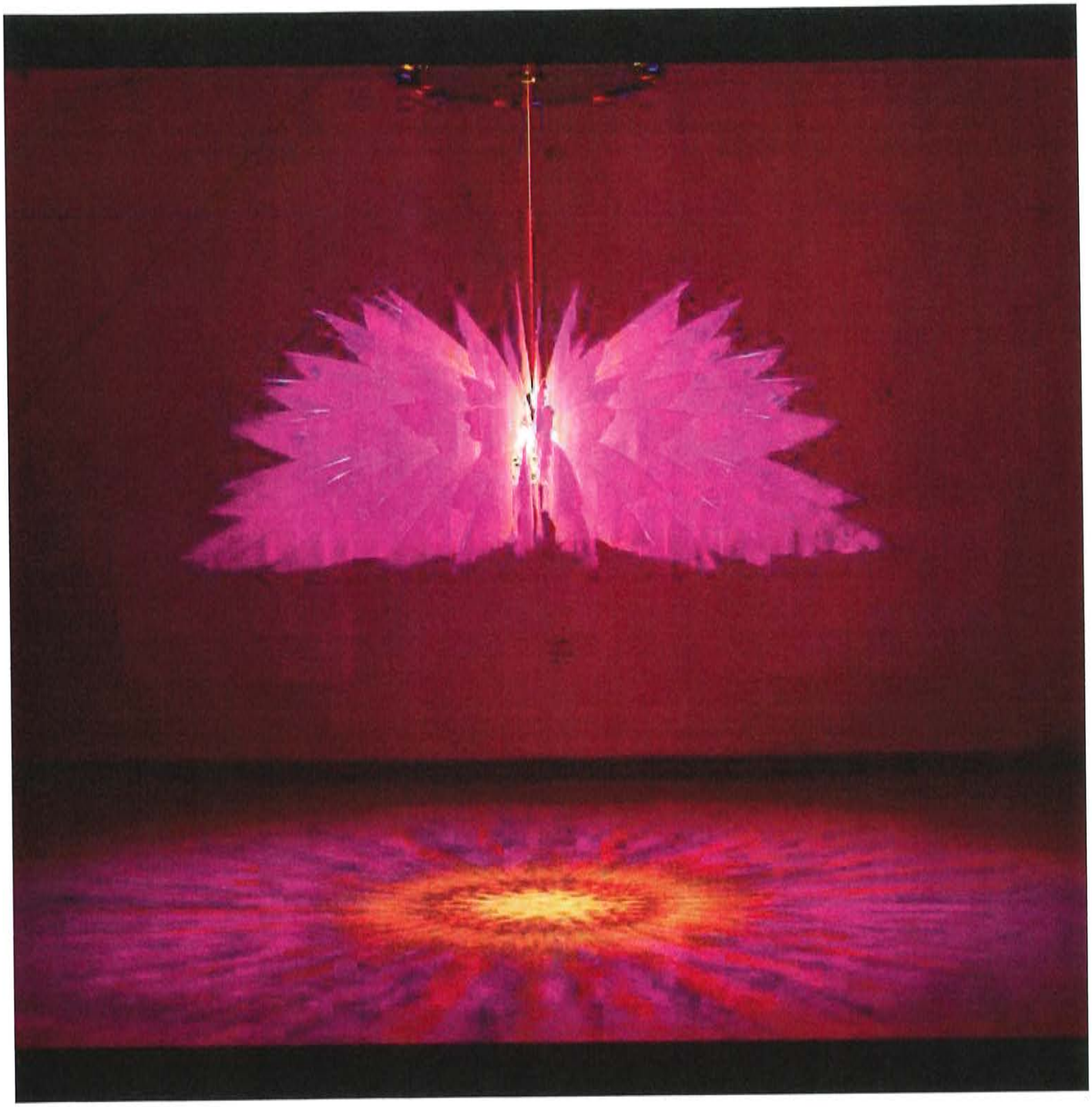
Public Art Program:
Art on the Beltline

Description:
Hung vaguely near the roof and chimney, a tapestry of stars against the night sky awaits to snag Santa. "What happens if we catch him Uncle Chris?" my nephew asked. "We'll have all the presents in the world Christian!"

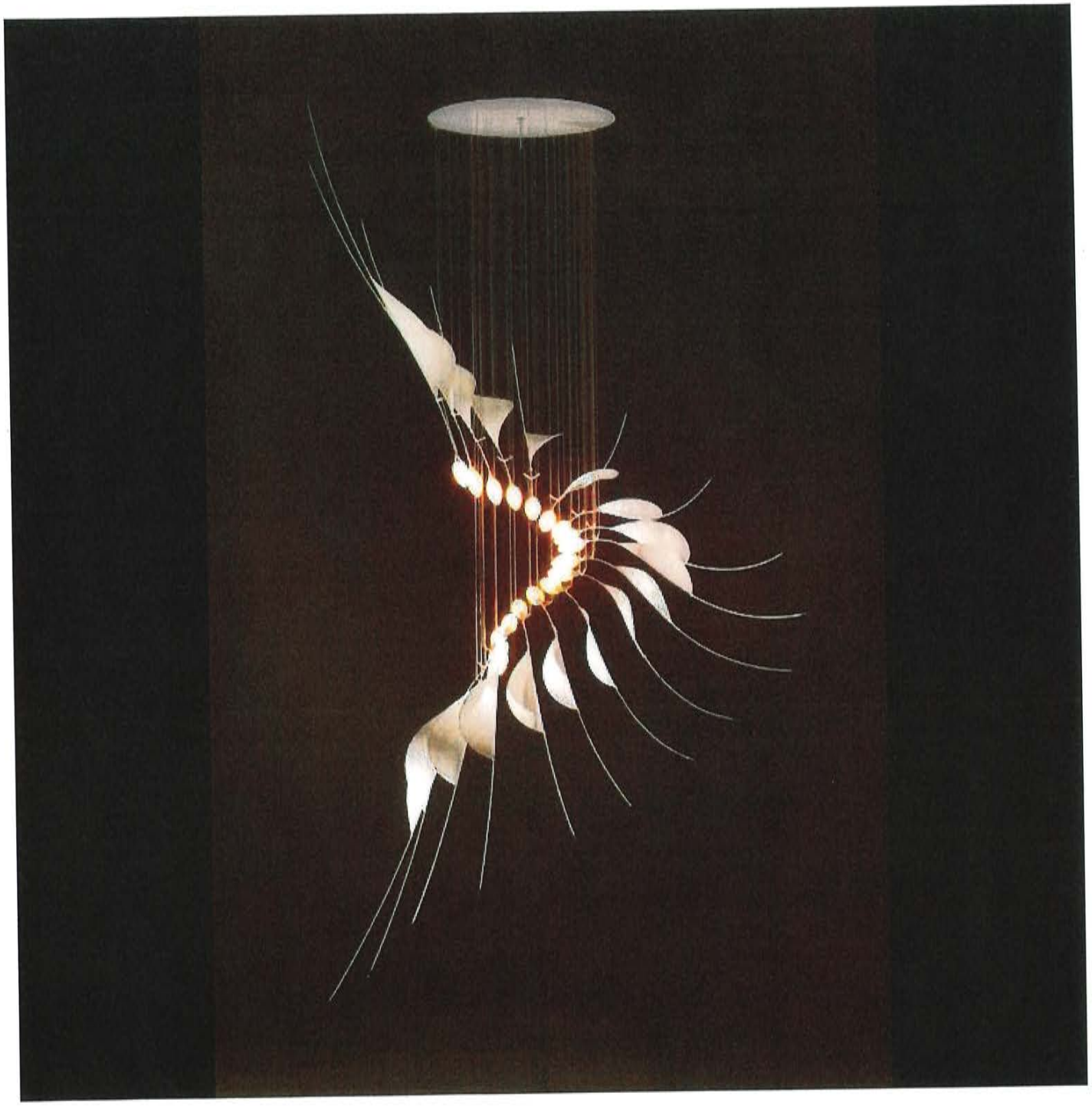


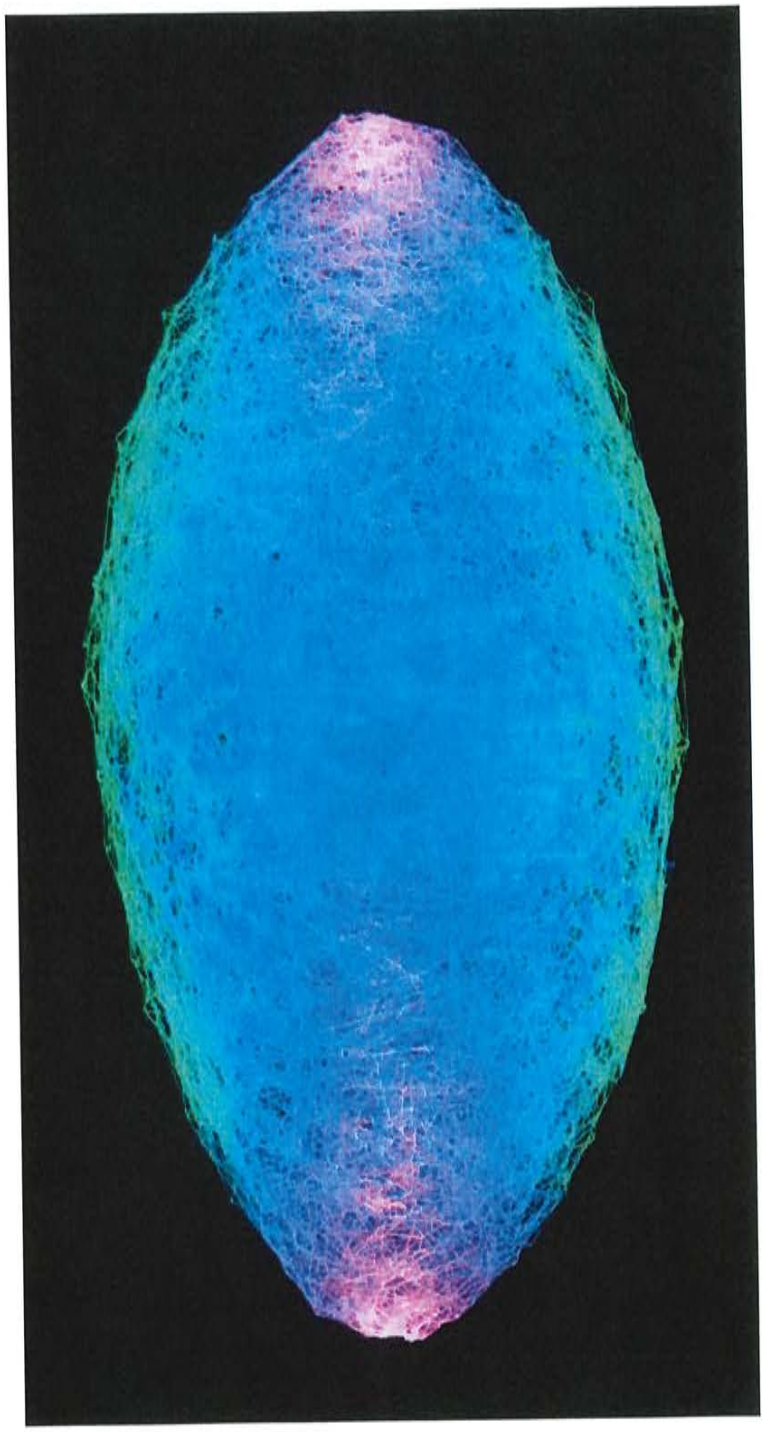


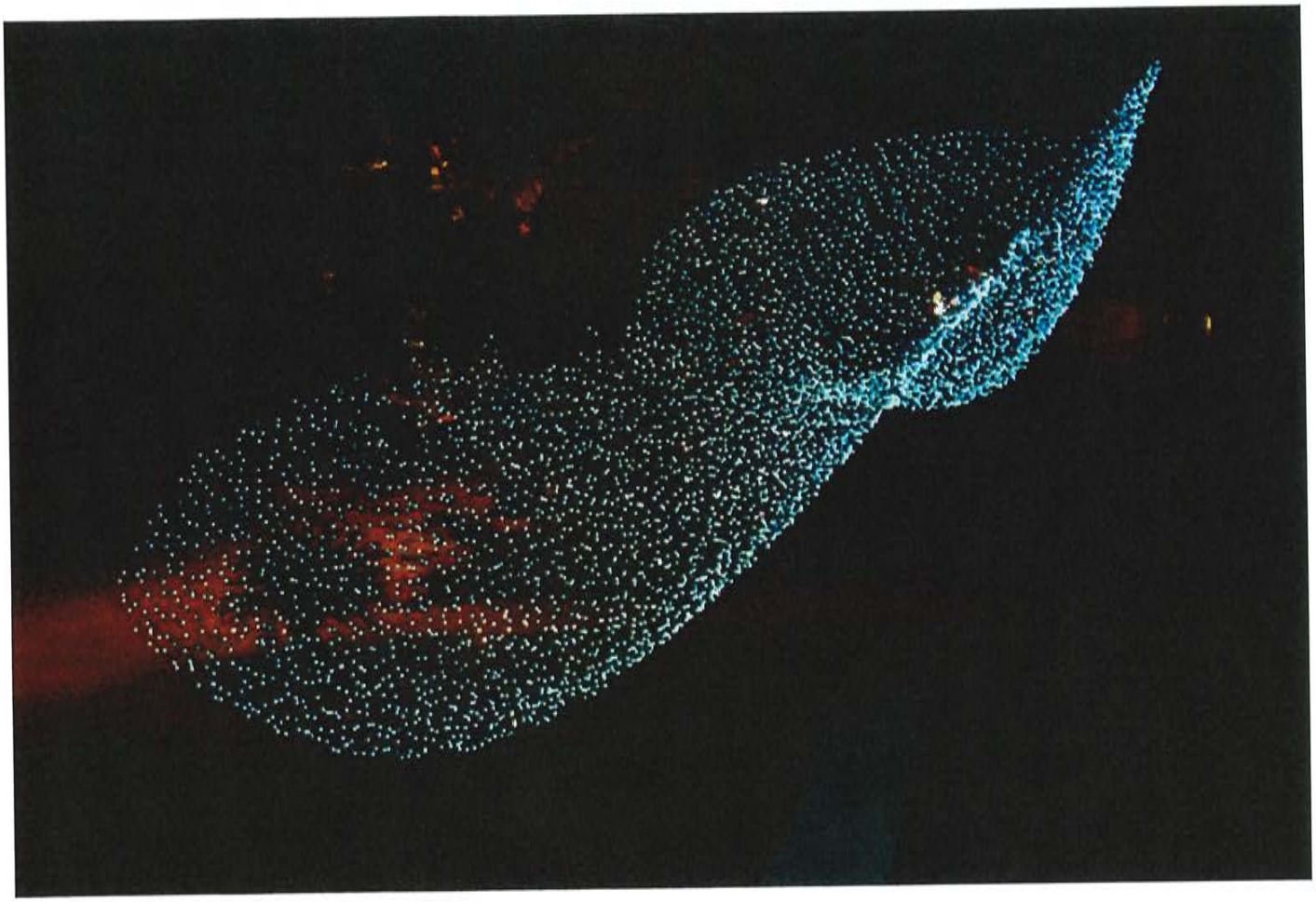












Christopher Weed
SCULPTURE

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220 E. Monument St., Colorado Springs, CO 80903

Born | Philadelphia, Pennsylvania, BFA | University of Maryland with two years of study in Munich, Germany

Public Art Commissions

El Paso Street Roundabout, El Paso, TX 2021
Lakewood High School | Seattle WA 2021
Alameda Gateway Association Aurora, CO 2020
Airway Median City of El Paso, TX 2019
Fire Station #16 | City of Aurora, CO 2018
Alameda Gateway Community Association | Lakewood, CO 2018
GOTG LLC (2424) | Colorado Springs, CO 2018
Soho Scottsdale | Scottsdale, AZ 2017
Merriam Market Place | Kansas City, KS 2017
City of Albuquerque, NM 2017
Discovery Park | City of Parker, CO 2016
Oliver Lewis Way Bridge | LexArts - City of Lexington, KT 2016
14th & Lamar Roundabout | City of Lakewood, CO 2016
Plaza of the Rockies | Colorado Springs, CO 2016
University of Colorado | Aurora, CO 2016
Chattanooga Public Art | City of Chattanooga, TN 2014
Colorado Springs Housing Authority | Colorado Springs, CO 2012
Prairie Center Metropolitan District #3 | Brighton, CO 2011
Colorado State University, Fort Collins, CO 2011
City of Colorado Springs, CO 2010
Montessori School | Denver, CO 2009
University Park | Denver, CO 2008
Superior Market Place | Superior, CO 2008
RTD Dayton Street Light-rail | City of Aurora, CO 2008
Aurora Public library | Aurora CO 2008
Lafayette Public Library | Lafayette, CO 2007
Aurora Arts District - Colfax Ave., Aurora Public Art | City of Aurora, CO 2007
Anschutz Campus - Colorado State University Behavioral Science Building | Fort Collins, CO 2006
Littleton Museum | Littleton, CO 2001
Cottonwood Glen Park | Fort Collins CO 2001
Cheyenne Mountain Zoo | Colo. Springs, CO 2000
Front Range College | Fort Collins, CO 1999
Trinidad State College | Trinidad CO 1999

Christopher Weed
SCULPTURE

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Gallery Representation

A New Leaf Gallery | San Francisco, CA
Shidoni | Sante Fe, NM (1997 – present)
Fine Arts Center | Colorado Springs, CO

Private Collections

Devos Corporation | Grand Rapids, MI
Fine Arts Center | Colorado Springs, CO
Littleton Historical Museum | Littleton, CO
Pamela Devos | Grand Rapids, MI
Dr. Frogard Ryan | Munich, Germany
Mr. and Mrs. Joseph Saldana | Frankfurt, Germany
Private Collector | Berlin, Germany
Anita Goldman | New York, NY
Dr. Davis Goldstein | San Francisco, California
Mr. and Mrs. Victor Martinez| Los Angeles, California
Private Collector | Miami, Florida
Private Collector | Seattle, Washington
Private Collector | Philadelphia, Pennsylvania
Private Collector | Glenwood Springs, CO
Private Collector | Denver, Colorado
Broadmoor World Arena | Colorado Springs, CO
Collection of Ron Brasch | Colorado Springs, CO

Select Exhibitions

2018 Annual Public Art Exhibition | City of Coral Springs, FL
Public Art Exhibition, Coastal Discovery Museum | Town of Hilton Head Island, SC
2015 Loveland Sculpture Invitational | Loveland, CO
2014 6th Biennial Sculpture Exhibition | Public Art Chattanooga | Chattanooga, TN
2013 Public Art Exhibition | Coastal Discovery Museum | Town of Hilton Head Island, SC
Art Prize | Grand Rapids Public Museum | Grand Rapids, MN
2012 Art on the Streets | Downtown Ventures | Colorado Springs, CO
World of Art Showcase | The Wynn | Las Vegas, NV
Art Prize | Grand Rapids Public Museum | Grand Rapids, MN
Modbo Gallery | Colorado Springs, CO
2011 Art Prize | Grand Rapids Public Museum | Grand Rapids, MN

Artist Statement

My art transforms the idea of ordinary objects into extraordinary, reimagined monumental sculptures. My work exudes strength in scale while maintaining a levity of attitude, magnetically attracting the curiosity of those who view the sculptures. My adventurous use of scale and unexpected angles creates a delightful thrill for viewers, providing an immersive experience. My choice of objects and the personality born into each sculpture is key to forming an emotional connection to the artwork. Whether the object is a stylized re-creation of something recognizable or a more symbolically abstracted representation, each sculpture has a familiarity that makes it relatable to the viewer. Scale, fragmented angles, light, and color transform the viewer to another realm if only for a brief moment, fostering a new relationship with our surroundings.

Christopher Weed

Rbhu | engineering imagination

1329A Hopkins Street, Berkeley, CA| Tel. (415) 967-2525 | (415) 547-0226 | info@rbhu.org

Professional Summary

Rbhu, founded by Selinda Martinez and Alireza Lahijanian, specializes in engineering and designing large scale art sculptures in a wide variety of materials and mediums. We work closely with artists through the design process to ensure the safety of their art while maintaining their artistic vision and imposed constrains.

Services

- Consulting & Project Review
- Structural Analysis for Static & Kinetic Sculptures
- 3D Modeling & Rendering
- Stamped Drawings & Calculation Package for Permit
- Research & Development
- Structural Drawing

Education & Certifications

Alireza Lahijanian - 2010 M.S. Mechanical Engineering University of California, Berkeley
2009 B.A. Mechanical Engineering University of California, Berkeley

Selinda Martinez, P.E. - 2010 B.S. Architectural Engineering, California Polytechnic University, San Luis Obispo, CA
Licensed in: AL, AZ, CA, CO, D.C., FL, GA, LA, MD, MI, NV, NY, NC, OK, OR, SD, TN, TX, WA, UT, VA, WA

Eleanor Reynolds, S.E. - 2011 M.S. Civil Engineering the University of Texas at Austin, TX
2009 B.S. Architectural Engineering University of Texas at Austin, TX

Alan Lum – 2010 B.S. Mechanical Engineering University of California, Berkeley, CA

Chris O'Hara E.I.T – 2008 B.S. Civil Engineering Worcester Polytechnic Institute, Worchester, MA

Chloe Coughlan E.I.T – 2019 B.S Civil and Environmental Engineering University of Washington, Seattle, WA

Eliana Sass – 2022 B.S Civil and Environmental Engineering University of California, Berkeley, CA

Engineering & Design Experiences

2022 *"Projekt X" Zurich Switzerland* | by ZGF Architects LLP, 8-foot-tall, suspended aluminum sculpture
2022 *"Facing the Fearbeast" Black Rock City, NV* | by Tigre Marshaal, 20-foot-tall, steel superstructure, ground anchoring
2022 *"Catharsis" Black Rock City, NV* | by Arthur Mamou-Mani, 30-foot-tall wood structure, anchorage
2022 *"Caesura" San Fransisco, CA* | by One Hat one Hand, 24-foot suspended aluminum and glass sculpture, anchorage
2022 *"Giantesses" Huntsville, AL* | by Heather Beckett, 20-foot-tall steel and wood sculpture, anchorage, concrete foundation design
2022 *"Empyrean" Black Rock City* | by Renzo, 70 foot tall, wood structure, suspended crown, concrete foundation
2021 *"Burning Man at Chatsworth" Chatsworth, Bakewell, Derbyshire, UK* | Seven large scale art sculptures, footing
2021 *"Topa" Beverly Hills, CA* | Designed by Montalba architects Fabricated by Juno Works, 11-foot-tall, copper structure, foundation
2021 *"Google Shrine" Mountain View, CA* | by One Hat One Hand, 40-foot-tall, steel structure, connection detailing, anchorage
2021 *"Ichiro Google" Mountain View, CA* | by Marianela Fuentez, 10-foot-tall steel superstructure, anchorage, foundation
2021 *"Envisiage" Redwood City, CA* | by One Hat one Hand, 9-foot-tall steel sculpture, concrete foundation
2021 *"Ad Astra" Atlanta, GA* | by Megan Mosholder, 41-foot-tall steel sculpture, concrete foundation
2021 *"Flight Path" Fourt Lauderdale, FL* | by Reed Madden Design, 11-foot-tall stainless-steel sculpture, concrete foundation
2020 *"Kilroy Star" Seattle, WA* | by Engineered Artworks, 20-foot-tall steel sculpture, placed at an eleven-story tall roof top, free standing
2020 *"Ullr" Breckenridge, CO* | by Andy Scott, 24 tall steel structure, concrete foundation
2020 *"49 SVN" San Francisco, CA* | by Sarah Sze, 30 foot tall, steel structure, suspended from ceiling, allow movement during earthquake
2019 *"Passion Flowers" Johnson City, TN* | by Reed Madden Design, 13 foot tall, steel and LED lights, concrete foundation

2019 *"Paradox Media" Mountain View, CA* | by Paradox Media, 10 foot tall, wood structure, free standing
2019 *"Elektra" Mobil Art Car* | by Engineered Artworks, 20 foot tall, 50-foot wide, mechanical flapping wings, mobile on wheels
2019 *"Mia's Dream Come True" Hayward, CA* | by Marc Igel, 20-foot tall, cantilevered steel sculpture, concrete foundation
2019 *"Coit Tower" San Francisco, CA* | by Engineered Artworks, 30-foot tall, stackable steel structure, concrete foundation
2019 *"The Flybrary" Black Rock City, NV* | by Christina Sporrong, 40-foot tall, super structure, cantilever steel truss, ground anchor footing
2019 *"The Man Pavilion" Black Rock City, NV* | by Hybycozo, 60-foot, wood truss structure, designed to burn, ground anchor footing
2019 *"Temple of Direction" Black Rock City, NV* | by Geordie Van Der Bosch, 60 foot tall, wood truss, designed to burn, ground anchor
2019 *"Head Maze" Black Rock City, NV* | by Matt Schultz & The Pier Group, 45-foot tall, stackable steel cubes, ground anchor footing
2019 *"One" San Francisco, CA* | by Marco Cochrane, 27 foot tall, steel bar truss, rotating base, concrete foundation
2018 *"Blue Whale" Taos, NM* | by Joel Dean Stockdill and Yustina Salnikova, life size, 80 foot long, cladded with recycle plastic, free standing
2018 *"The Man Pavilion" Black Rock City, NV* | by Larry Harvey, 60-foot, wood shear walls, interactive, designed to burn, ground anchor footing
2018 *"Rainbow Bridge" Art Basel Miami, FL* | *by* Josh Zubkoff, 30 foot tall, 70 long, modular steel truss, interactive, ground anchor footing
2018 *"Absinthe Tree" Las Vegas, NV* | by Symmetry Labs, 24 foot tall, steel tubes, concrete foundation
2017 *"Dragonfly" Victoria Lake, Reno, NV* | by Peter Hazel, 12-foot-tall steel tubes, mosaic tile, glass, concrete ballast foundation
2017 *"The Man Pavilion" Black Rock City, NV* | by Larry Harvey, 100 foot tall, wood, interactive, designed to burn, ground anchor footing
2017 *"Baba Yaga's House" Fly ranch, NV* | by Baba Yaga's Book Club, 40 foot tall, steel and lumber, interactive, ground anchor footing
2017 *"Phoenicopterus Rex" Las Vegas, NV* | by Josh Zubkoff, 40 foot tall, steel and fiberglass, concrete foundation
2016 *"Sonic Runway" San Jose, CA* | by Robert Jensen, 12 foot tall, steel structure, concrete foundation
2016 *"R-Evolution" Petaluma, CA* | by Marco Cochrane, 50 foot tall, steel bar truss, concrete foundation
2016 *"Space Whale" Reno, NV* | by Matthew Schultz, 40 foot tall, steel piper truss, concrete foundation
2015 *"Temple of Promise" Black Rock City, NV* | by Jazz Tigan, 60 foot tall, CNC cut plywood, designed to burn, ground anchor footing
2015 *"Eternal Return" Black Rock City, NV* | by Peter Hudson, 24 foot tall, steel pipe, human powered zoetrope, free standing
2015 *"Storied Haven" Paradise Ridge Sculpture Garden, CA* | by Bree Hylkema, 30 foot tall, plywood, free standing
2014 *"Truth is Beauty" San Leandro, CA* | by Marco Cochrane, 60 foot tall, steel bar truss, concrete foundation
2010 *"Bliss Dance" Las Vegas, NV* | by Marco Cochrane, 45 foot tall, steel bar truss, concrete foundation



Rbhu has engineered over 250 sculptures
6 to 100 foot tall - Static & Dynamic
In stainless steel, mild steel, aluminum, lumber, concrete, masonry, and structural glass

Full portfolio | ***www.rbhu.org***

March 31, 2024

St. Augustine, FL

Please accept this letter as my intent to be considered for the Public Art Project for the roundabout at the intersection of May Street and San Marco Avenue in St.

As an artist creating work in the public realm, I aspire to create iconic sculptures that have a positive and uplifting impact on the public. My large-scale sculptural work embodies sophistication and childlike wonder that creates bonds with adults and children, regardless of cultural, social, religious, and ethnic backgrounds. Public Art installations should encourage equitable access to the arts and culture for ALL people and communities.

My approach to Public Art projects is to immerse myself in the rich dialogue of the area and its history, past and present. It is essential to understand the desires of individuals who will live with the artwork. I will speak with the leaders of this community and work with the project team to establish a cohesive vision. My goal is to use scale, light, and durable materials to engage and invite discovery while revealing the unique history of the area. I will create a bold and iconic artwork that strengthens community and enlivens the human spirit while standing the test of time.

I have worked with multiple design teams and municipalities in executing large-scale public art projects. I have completed over 35 permanent public art installations since 1999, ranging from hospitals, Universities, parks, and transportation centers like airports and light rail stations over protected wetlands. Recently, I created an award-winning installation for the El Paso International Airport, consisting of eleven 31-foot-high stainless steel sculptural elements in the median over a distance of 300 feet. This abstract interpretation of the beautiful native desert flora is a gateway to the city and an identifiable landmark in El Paso, Texas. These way-finding elements leading to the El Paso International Airport are illuminated in the evening with color-changing LEDs, circulating through the color spectrum in a spectacular fashion. The budget for this project was $750,000.00, and it was completed on budget and schedule.

The city of Lexington, Kentucky, commissioned me for the Oliver Lewis Way Bridge Public Art Project, a major thoroughfare connecting the New Distillery District and the University of Kentucky. The dimensions of this expansive bridge are 215' in length, 105' wide, and 38' in height. I created and installed six sculptures adorning the bridge and rising over 38' into the sky. These sculptures are iridescent and have brilliant colors that radiate when the sun shines. They are illuminated in the evening with RGBA/light-emitting diodes circulating through the spectrum in a brilliant fashion. This installation acts as a beacon of hope at this busy crossing, welcoming the viewer to this newly revitalized area while speaking to Lexington's rich cultural past.

Recently, I completed a Public Art installation for the city of EL Paso, TX. El Paso's unique relationship with Ciudad Juarez across the Mexico-United States border inspired this gateway roundabout sculpture titled *Bienvenido*. This iconic installation is symbolic in that it speaks to El Paso, its storied past, present, and bright future in a thought-provoking fashion, welcoming viewers to this historic city and all it has to offer. The abstract door towers are over 30 feet high and weigh 14000 pounds. This installation is

situated in a roundabout on historic South El Paso Street, three blocks from the Ciudad Juarez border, and is illuminated in the evening with color-changing LEDs. "Bienvenido" has become one of the most photographed and interacted with sculpture Installations in El Paso, TX.

Lakewood, Colorado, commissioned me for an Award-Winning Public Art Installation for a major roundabout. I created four larger-than-life stainless-steel puzzle sculptures that are 22.5' high by 10.5' wide and weigh 5.5 tons. This installation, titled *Connected*, speaks to the connection to Lakewood, Colorado, and the West Colfax corridor, the largest thoroughfare in the country, and the connection of this community to the surrounding metropolitan area. The sculpture is illuminated in the evenings with color-changing RGBA/Light Emitting Diodes, circulating through the spectrum in a brilliant fashion. This piece has had a positive impact on the thousands of viewers who traverse this roundabout daily.

I am well versed in taking projects from concept to completion in a timely manner and on budget. I have extensive experience working with architects, engineers, contractors, and project management personnel. My design team consists of veterans, engineers, architects, artists, and 3D personnel who have over 100 years of combined experience and help to bring my artistic designs to life. If chosen for the roundabout at the intersection of May Street and San Marco Avenue project, I will create an Iconic sculpture installation with a spectacular daytime and nighttime presence. This roundabout installation will be brilliantly illuminated in the evening, engaging and inviting discovery, bridging a connection to the community in a thoughtful way while speaking to historic St. Augustine and standing the test of time.

I appreciate your consideration.

Sincerely,
Christopher Weed

Christopher Weed Sculpture Inc.
220 E Monument St.
Colorado Springs, CO 80903
http://christopherweedsculpture.com/
720 224-4366

Christopher Weed
SCULPTURE

+1 720 224-4366
chrisjweed@gmail.com
christopherweedsculpture.com_
220 E. Monument St., Colorado Springs, CO 80903

Public Art Commissions

2024 *Red Bass*, Classic Center Arena, Athens, GA Tatiana Veneruso 706-613-3623 x 7609. Public Art Coordinator Arts Division Athens-Clarke County Leisure Services Department 211 Hoyt Street Athens Georgia 30601.
Email: tatiana.Veneruso@accgov.com

2021 *Bienvenido*, El Paso Street Roundabout, El Paso, TX Miriam Garcia, 915-212-1782
Email: GarciaMX0@elpasotexas.gov

2021 *Passage*, Lakewood High School | Seattle, WA Washington Arts, Jeanette Grisham
Email: JGRISham@lwsd.wednet.edu

2019 *Flores del Desierto*, Airway Median Project, TX Miriam Garcia, 915-212-1782
Email: GarciaMX0@elpasotexas.gov

2019 *Renewal*, | Fire Station #16 | City of Aurora, CO Roberta Bloom 303.739.6747 Cultural Services Manager and Public Art Supervisor Library and Cultural Services | City of Aurora
Email: rbloom@auroragov.org

2019 *Girasol*, Alameda Gateway Community Association | Lakewood, CO Tom Quinn 303-274-1807 Executive Director Alameda Gateway Community Association Alameda Corridor BID
Email: Tom@alamedaconnects.org

2018 *Jacks*, Discovery Park | City of Parker, CO (Elaine Mariner) Denise Zoglmann, 303-805-3365 Assistant Cultural Director for Operations Parker, CO
Email: dzoglmann@parkeronline.org

2017 *Connected* 14th & Lamar Roundabout | City of Lakewood, CO 720-901-8240
Email: info@40westarts.org

2016 *Origins*, Oliver Lewis Way Bridge | LexArts - City of Lexington, KT. Nathan Zamarron 859-255-2951 E-mail: nzamarron@lexarts.org

Christopher Weed Sculpture Inc. Image List



01. Title: *Flores del Desierto* 2019 Stainless-steel and RGB/LED Lighting and Cast Acrylic spheres. Award-winning public art installation for the city of EL Paso, TX, for the Airway Median corridor leading to El Paso International Airport and the I -10 corridor. This installation incorporates 11 - 31' high stainless steel sculptural elements in the median over a distance of 300'. These beautiful sculptures are both colorful and larger than life. Sculptures are illuminated in the evening with color-changing LEDs that circulate through the color spectrum in a brilliant fashion. This abstract interpretation of the beautiful native desert flora acts as a gateway to the city and El Paso International Airport. Budget $750,000.00. **Video Link**: https://vimeo.com/422321966



02. Title: *Flores del Desierto* 2019 Stainless-steel and RGB/LED Lighting and Cast Acrylic spheres. Award-winning public art installation for the city of EL Paso, TX, for the Airway Median corridor leading to El Paso International Airport and the I -10 corridor. This installation incorporates 11 - 31' high stainless steel sculptural elements in the median over a distance of 300'. These beautiful sculptures are both colorful and larger than life. Sculptures are illuminated in the evening with color-changing LEDs that circulate through the color spectrum in a brilliant fashion. This abstract interpretation of the beautiful native desert flora acts as a gateway to the city and El Paso International Airport. Budget $750,000.00. **Video Link**: https://vimeo.com/422321966



03. Title: *Bienvenido* 2021 Mild-steel, epoxy primer, and durable polyurethane finish RGBA/LED Lighting. Dimensions are 30' high by 10.9" wide and 7.85" deep, and weigh 14,000 LBS. Commission for Museum and Cultural Affairs Department, MCAD, City of El Paso, Texas. El Paso Street Roundabout. budget $270,000.00. **El Paso's unique relationship with Ciudad Juarez across the Mexico-United States border was the inspiration for this gateway sculpture. This iconic installation is symbolic in that it speaks to El Paso, its storied past, present, and bright future, and its relationship with its sister city, Juarez, to the south. Whimsical and painted a bright yellow, it is open to El Paso, welcoming the viewer with open arms to explore this city, its community, and all it has to offer. Budget $270,000.00. Video Link:** https://vimeo.com/557462275



04. Title: *Bienvenido* 2021 Mild-steel, epoxy primer, and durable polyurethane finish RGBA/LED Lighting. Dimensions are 30' high by 10.9" wide and 7.85" deep, and weigh 14,000 LBS. Commission for Museum and Cultural Affairs Department, MCAD, City of El Paso, Texas. El Paso Street Roundabout. budget $270,000.00. **El Paso's unique relationship with Ciudad Juarez across the Mexico-United States border was the inspiration for this gateway sculpture. This iconic installation is symbolic in that it speaks to El Paso, its storied past, present,**

and bright future, and its relationship with its sister city, Juarez, to the south. Whimsical and painted a bright yellow, it is open to El Paso, welcoming the viewer with open arms to explore this city, its community, and all it has to offer. Budget $270,000.00. Video Link: https://vimeo.com/557462275



05. Title: *Connected* 2015 I created an award-winning installation for the City of Lakewood, Colorado, for the 14th and Sheridan Roundabout. Stainless steel with an Epoxy Primer and Urethane finish. Dimensions are 22' high by 10.5' wide and 15" deep. Commission for the City of Lakewood, Colorado, under the 1% for the Arts. These Iconic Puzzle Sculptures represent the connection between Lakewood, the West Colfax Corridor, and the city of Denver. They are illuminated with LEDs, brilliantly circulating through the color spectrum.Budget $150,000.00. **Video Link:** https://vimeo.com/manage/videos/124667770



06. Title: *Bienvenido* Time-Lapse 2021 Mild-steel, epoxy primer, and durable polyurethane finish RGBA/LED Lighting. Dimensions are 30' high by 10.9" wide and 7.85" deep, and weigh 14,000 LBS. Commission for Museum and Cultural Affairs Department, MCAD, City of El Paso, Texas. El Paso Street Roundabout. budget $270,000.00. **El Paso's unique relationship with Ciudad Juarez across the Mexico-United States border was the inspiration for this gateway sculpture. This iconic installation is symbolic in that it speaks to El Paso, its storied past, present, and bright future, and its relationship with its sister city, Juarez, to the south. Whimsical and painted a bright yellow, it is open to El Paso, welcoming the viewer with open arms to explore this city, its community, and all it has to offer. Budget $270,000.00. Video Link:** https://vimeo.com/557462275

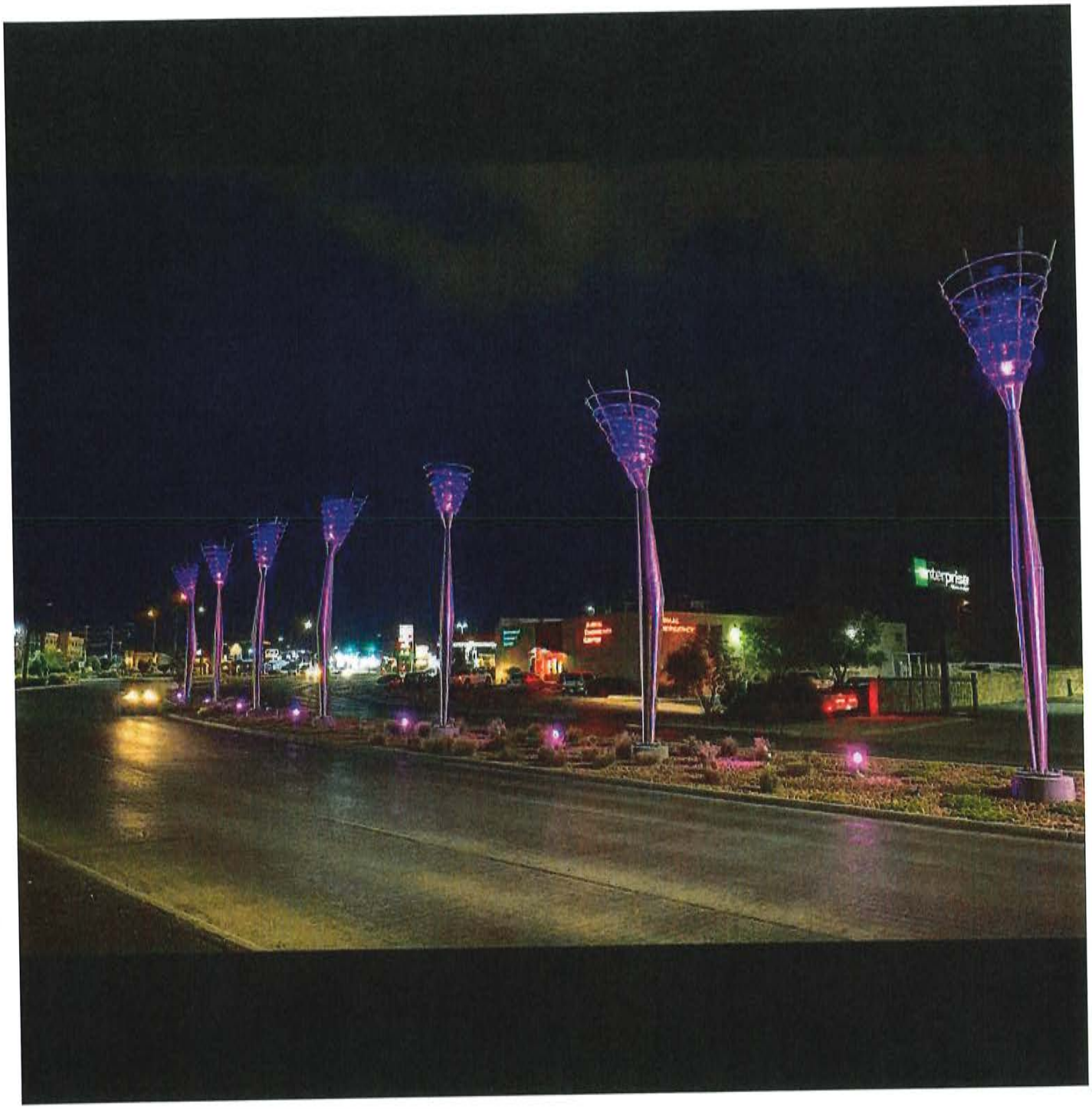


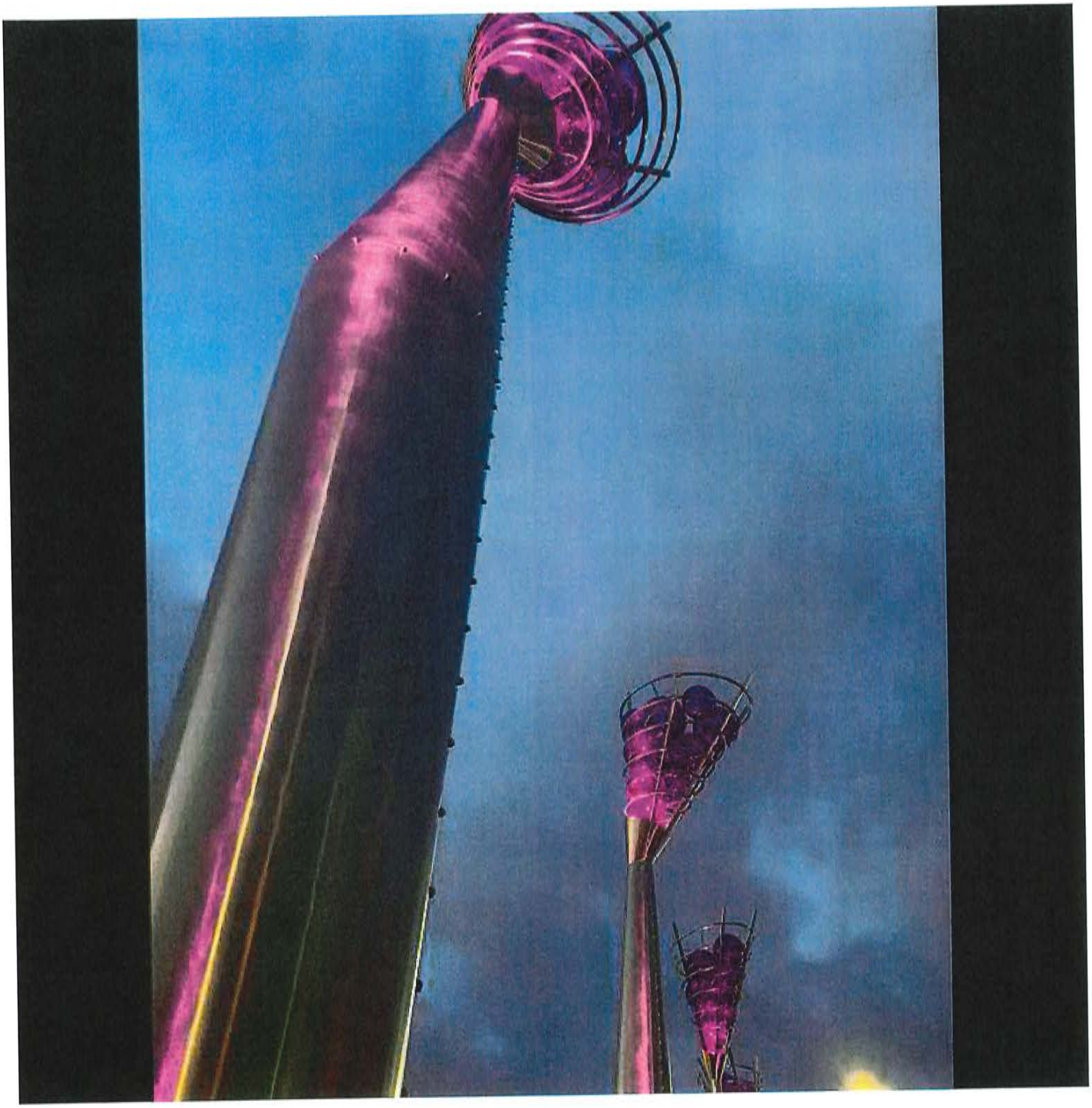
07. Title: *Connected* Time-Lapse 2015 I created an award-winning installation for the City of Lakewood, Colorado, for the 14th and Sheridan Roundabout. Stainless steel with an Epoxy Primer and Urethane finish. Dimensions are 22' high by 10.5' wide and 15" deep. Commission for the City of Lakewood, Colorado, under the 1% for the Arts. These Iconic Puzzle Sculptures represent the connection between Lakewood, the West Colfax Corridor, and the city of Denver. They are illuminated with LEDs, brilliantly circulating through the color spectrum.Budget $150,000.00.
Video Link: https://vimeo.com/manage/videos/124667770

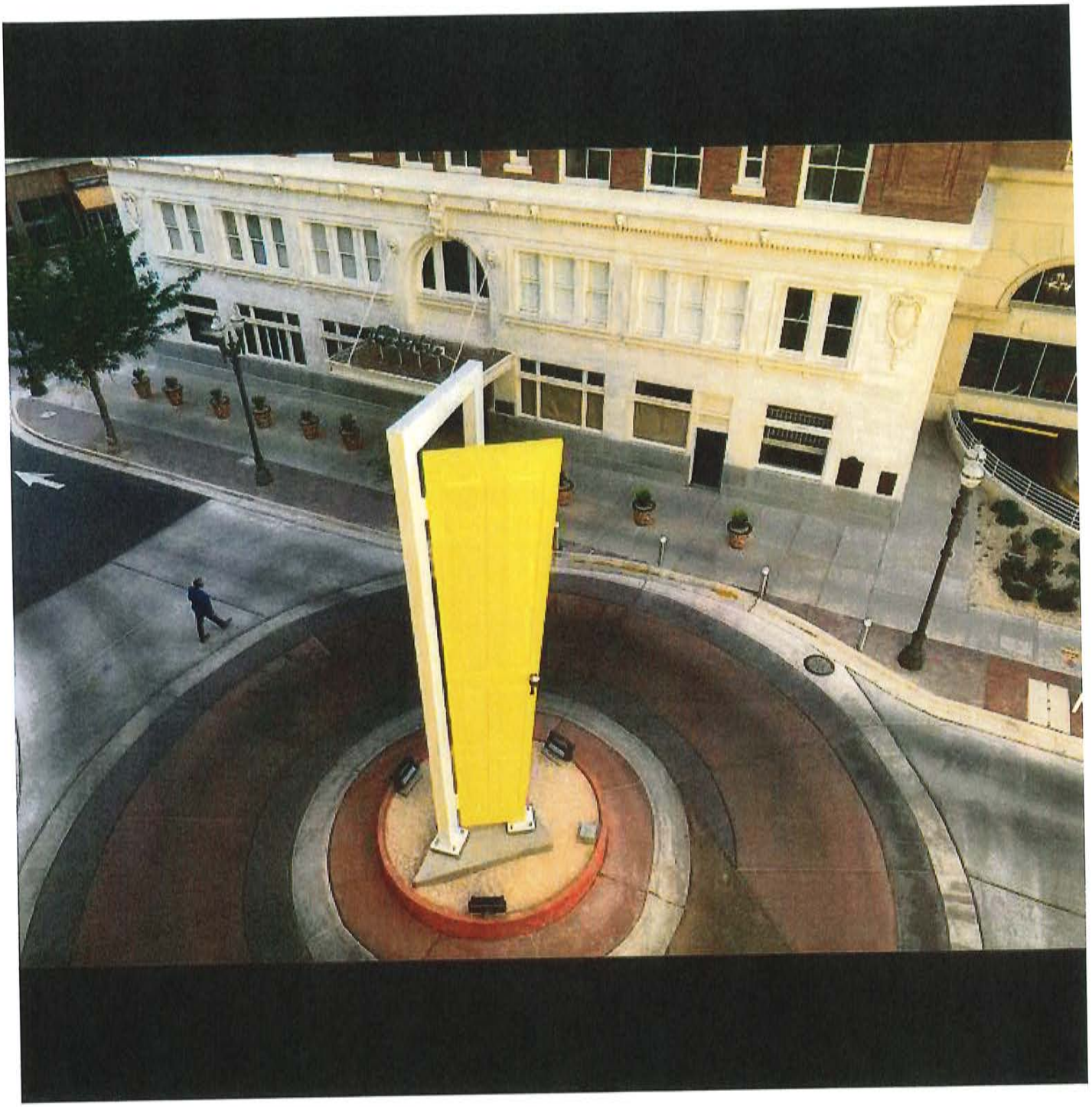


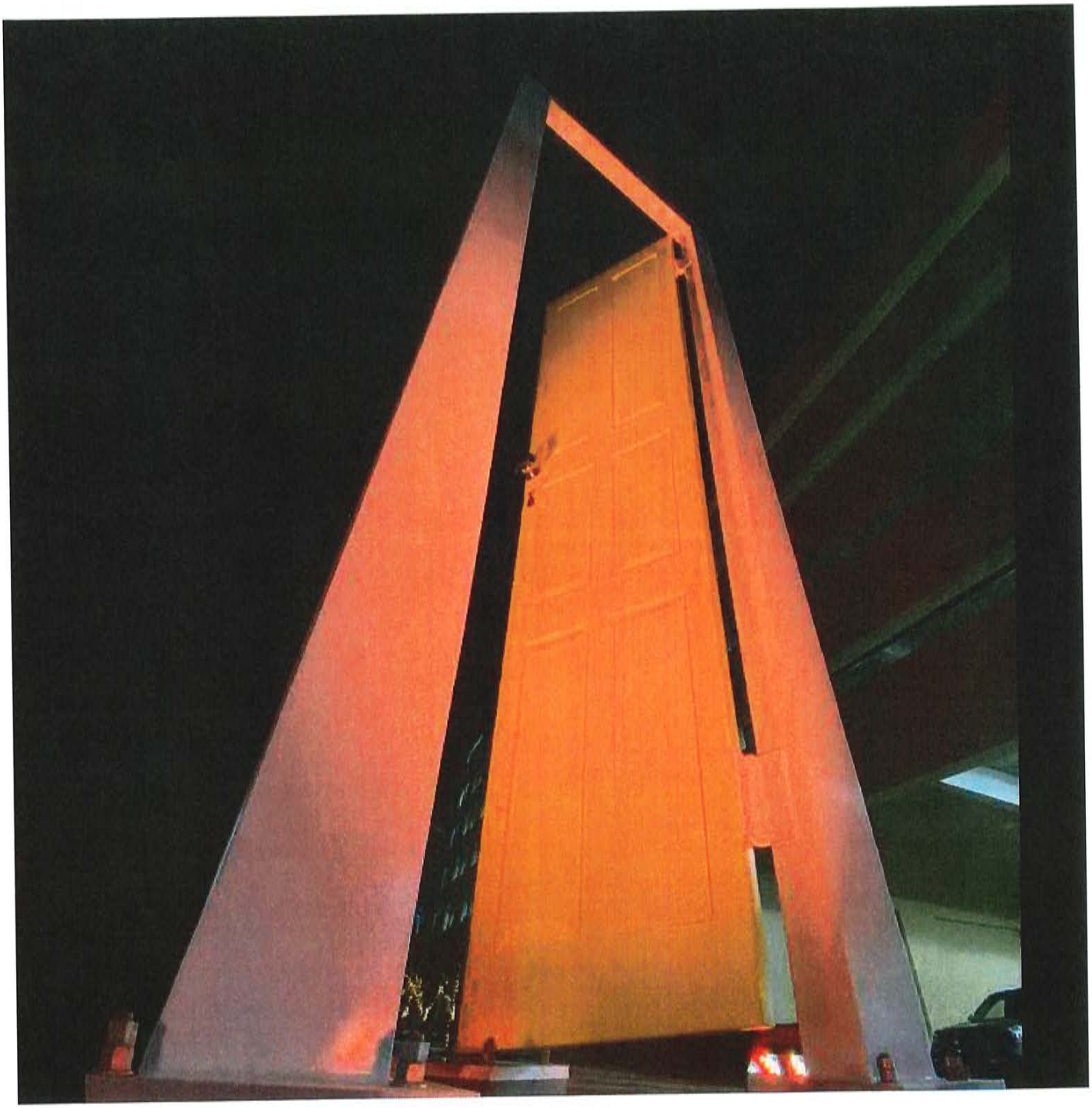
08. Title: *Flores del Desierto* Time-Lapse 2019 Stainless-steel and RGB/LED Lighting and Cast Acrylic spheres. Award-winning public art installation for the city of EL Paso, TX, for the Airway Median corridor leading to El Paso International Airport and the I -10 corridor. This installation incorporates 11 - 31' high stainless steel sculptural elements in the median over a distance of 300'. These beautiful sculptures are both colorful and larger than life. Sculptures are

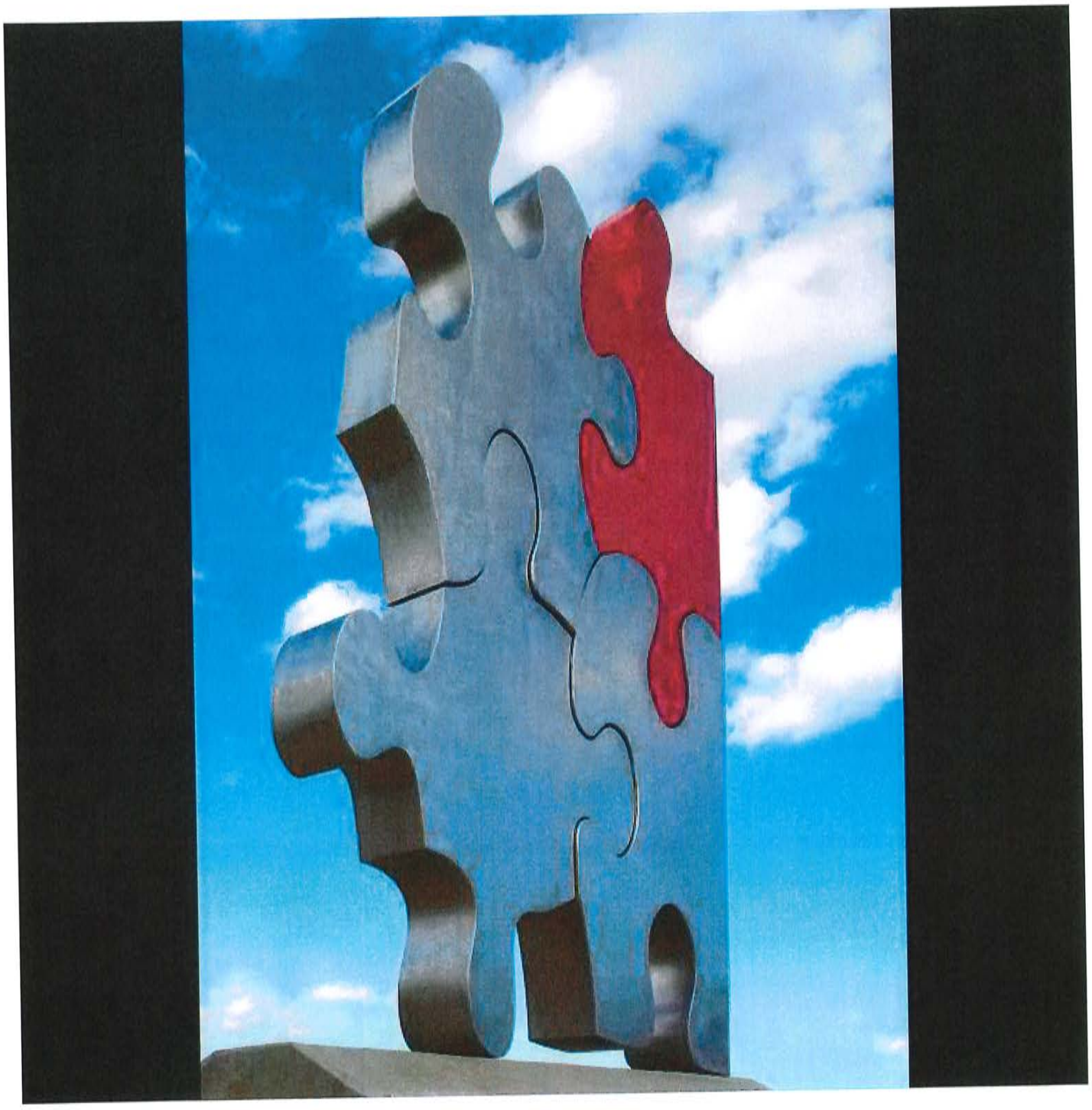
illuminated in the evening with color-changing LEDs that circulate through the color spectrum in a brilliant fashion. This abstract interpretation of the beautiful native desert flora acts as a gateway to the city and El Paso International Airport. Budget $750,000.00. **Video Link**: https://vimeo.com/422321966


Enterprise











Bienvenidos
video timelapse
MP4 Mild/Stainless-steel RGBA/LED's Polyurethane Enamel
0:56
$270,000.00
2021

El Paso's unique relationship with Ciudad Juarez across the Mexico-United States border was the inspiration for this Gateway roundabout sculpture. This iconic installation is 31' high, weighing over 14000 lbs, with color-changing LEDs circulating through the color spectrum in a spectacular fashion

Image 6 is a video. Please refer to the USB drive for the video.

Connected (Time-Lapse Installation)

Time-Lapse

.MOV

1:26

$150,000.00

2015

Stainless steel puzzle sculptures are installed at 14th and Lamar Roundabout in Lakewood, Colorado. The Iconic Sculptures represent the connection between Lakewood, the West Colfax Corridor, and the city of Denver. They are illuminated with LEDs, brilliantly circulating through the color spectrum

Image 7 is a video. Please refer to the USB drive for the video.

Flores del Desierto

video

HD Video

1:07

$750,000.00

2020

11 vertical sculptural elements incorporating colorful cast acrylic spheres of varying sizes. Sculptures are illuminated with color-changing RGB/LED circulating through the spectrum in a magnificent fashion. Sculpture are abstract interpretations of the beautiful desert flora in El Paso, Texas.

Image 8 is a video. Please refer to the USB drive for the video.



Our work dwells in the realm of metamorphology. This conceptual and material discourse explores the ways cultural frames impact our understanding of nature. Each project responds to situational variables with anomalous beauty that frames the challenges of transformation.

Formative influences are a love of nature; an open-minded pragmatic sensibility; our father's architectural practice; and the work of Duchamp, Puryear, Frankenthaler and Turrell; Interests include extensive interdisciplinary reading and writing; hiking, biking and kayaking; gardening and cooking; and international travel to Europe, Asia and the Americas. Recent discoveries involve Lakota-Jewish heritage and centuries of intergenerational trauma.

Over the past 30 years we've created numerous public artworks. These include site plans, ephemeral works, sculptural suspensions, sound and light effects, landmarks and amenities. Sites include public parks, transit centers, libraries, schools, streetscapes and plazas in North America and Europe. Our work has received several awards and is included in many public, private and corporate collections.

Our studio practice is an extension of placemaking concerns developed in the realm of public art. Each studio project is approached with site (whether it's canvas, metal or multimedia) as a place of cultural expression surrounding environmental issues. The bio-philosophical intersections underpinning this dialog are realized as material investigations of layered metaphor.

Clark Wiegman

clark wiegman
1214 NW 121st Street
Seattle, Washington 98177
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clark@artifacture.org
http://www.artifacture.org

selected commissions

cascadia 2023. Edmonds Civic Park (Edmonds, WA). Suspension & supergraphic. $90,000+.
stations 2020. Morrill Meadows Park (Kent, WA). Parcourse trail. $115,000+.
flumeflow 2018. Oak Tree Park and Water Flume Trail (Tacoma, WA). Environmental artwork. $95,000+.
circle & square 2016. Canto & Brewers Hill Stations (Baltimore, MD). $385,000+. Red Line cancelled.
earthgrove 2015. SOLO District (Burnaby, BC). Environmental artwork. $200,000+.
hydra 2014. Fire Station #7 (Albuquerque, NM). Beacon sculpture. $72,000+.
luminous 2013. Oaks Station Place (Minneapolis, MN). Plaza & lighting. $185,000+.
tree of life 2012. Homeless Remembrance Project (Seattle). Plaza & embedments. $205,000+.
blue train 2010. Vandeventer Bridge (St Louis, MO). Illumination. $54,000.
soundings 2009. South 154th Street Plaza (Tukwila, WA). Illuminated soundwork. $195,000+.
pod 2008. Winslow Waterfront Park (Winslow, WA). Sculptural hearth. $52,000.
vita rota 2007. Woodland Park Zoo (Seattle, WA). Master plan. $110,000+.
wingfern 2006. SeaTac International Airport (SeaTac, WA). Illuminated friezes. $265,000+.
tree 2006. Federal Way Transit Center (Federal Way, WA). Environmental artwork. $200,000+.
ole' 2005. Rosegarden Branch Library (San Jose, CA). Suspension & bas relief. $120,000.
departure 2004. WMATA Branch Ave Station (Washington, D.C.). Suspension. $100,000.
pond 2003. Wallingford Steps (Seattle, WA). Master plan & plaza artwork. $115,000+.
illuminata 2002. Western Connecticut State University (Danbury, CT). Suspension. $85,000.
stream 2001. Tacoma Solid Waste Utility (Tacoma, WA). Master plan, landmarks & lighting. $85,000+.
la gruta 2001. Mission Trails (San Antonio, TX). Wayfinder and environs. $125,000+.
vista 2000. Seattle Transportation (Seattle). Illuminated landmarks, planters & landscaping. $60,000+.
story 2000. Downtown Pedestrian Mall (Iowa City, IA). Illuminated sculpture. $45,000.
roots & branches 1999. Experience Music Project (Seattle). Consultant. $500,000+.
cornucopia 1998. Oregon Agriculture Building (Salem, OR). Suspension and medallion. $50,000.
spirit boat 1997. West Hill Community Center (Renton, WA). Entry plaza. $62,000+.
hydraulis 1995. Key Arena (Seattle). Interactive water, light and soundwork. $155,000+.
harvest 1995. Government Station (Hillsboro, OR). Environmental artwork. $100,000+.
rainforest 1994. Olympia Transit Center (Olympia, WA). Environmental artwork. $107,000+.
greenhouse 1994. Cedar Falls Recycling Center (North Bend, WA). Art fence. $45,000.
rigs 1993. Washington State Convention Center & Seattle Public Library (Seattle). Kiosks. $20,000.
airways 1991. North SeaTac Park (SeaTac, WA). Master plan. $120,000.
key grove, 1990. Franklin High School (Seattle). Landmark & plaza. $28,000+.

selected exhibitions, installations & performances

hopewell North Forest Trail, Bentonville, Arkansas. 2022.
menorah Fletcher Cove Park, Solana Beach, California. 2021.
meander Henry Cowell Redwoods State Park, Felton, California. 2019
smoke signals Nimbus, Ashland, Oregon. 2018
cojones INCA, Seattle, Washington. 2017
molten Gingerbread, Nuevo Arenal, Costa Rica. 2016
breathe Stanley Park, Vancouver, BC. 2015
paradox Canyonlands, Utah. 2014
ethereal Houston Hospice, Houston, Texas. 2012.
desert rat Arcosanti, Arizona. 2011.
road Rural Studio, Greensboro, Alabama. 2009.
meltdown New York Stock Exchange, New York, New York. 2008.

well Portland Art Center, Portland, Oregon. 2007.
recodings Bachelors Walk, Dublin, Ireland. 2005.
elemental designs MG Gallery, Chicago, Illinois. 2004.
lacustrine Green Lake Park, Seattle, Washington. 2002.
net loss Royal Caribbean International, Miami, Florida. 2001.
core samples Point Defiance Park, Tacoma, Washington. 2000.
the view from here SeaFirst Gallery, Seattle & Fujinomiya, Japan. 1999.
mechanique Galerie Modus, Paris, France. 1996.
recycler DaVinci Gallery, Los Angeles, California. 1995.
tired empire Bumbershoot Arts Festival, Seattle, Washington. 1992.
come to your senses Bellevue Art Museum, Bellevue, Washington. 1991.
cognitive landscapes The Drawing Center, New York, New York. 1990.

selected awards & rosters

City of Austin AIPP Pre-Qualified Artists Pool, 2021-24
City of Palo Alto Pre-Qualified Artists Pool, 2016-24
Oregon Public Art Roster, 2011-24
Seattle Design Commission Design Excellence Award, 2017
International Award for Public Art semi-finalist, 2014
New York City Department of Cultural Affairs, Percent for Art Registry, 2006-14
UrbanArts Artist Registry, Boston, MA 2006-13
Miami-Dade Art in Public Places Artist Registry, Miami, FL 2002-12
City of Atlanta Cultural Affairs, Public Art Roster, Atlanta, GA 1997-2012
Public Art Network Year-in-Review, New York, NY 2001
San Jose Public Art Roster, San Jose, CA 2001-08
Phoenix Arts Commission National Public Art Roster, 2000-04
American Institute of Architects Design Excellence Award, Seattle, WA 1998
Bi-State Development Agency, Arts in Transit Roster, St. Louis, MO 1997-2012
Washington State Arts Commission, Artist-in-Residence & Public Art Rosters, Olympia, WA 1988-2022
King County Arts Commission/4culture AMBP/Sited Works Rosters, Seattle, WA 1995-2006
Community Transit Design Award, Washington, DC 1994
National Endowment for the Arts public art grant, Washington, D.C. 1990

selected reviews & publications

Haute Spots, Albuquerque Journal, September 26, 2021
For the Birds, Tacoma News Tribune, June 16, 2018
Wild Columns, Vancouver Sun, August 6, 2016
Seeds of Creativity Sprout at Oak Station Place, Minneapolis StarTribune, October 4, 2014
The New Art of Mourning, Public Art Review, Issue #48, Spring-Summer 2013
How Homeless Remembrance Finally Found a Seattle Home, Crosscut, June 21, 2012
Artwork "blue train" Completes Streetscape at the New Vandeventer Bridge, Nextstop, May 26, 2011
Commissions in Brief, Sculpture, September 2010
Sound Transit Light Rail's Public Art Makes a Big Splash, The Seattle Times, July 12, 2009
Art Matters, Arcade, Winter 2006
A Rose is More Than a Rose, Silicon Valley News, September 12, 2003
The Mountain as Muse, The New York Times, December 23, 1998
Mission Trails Artists Show Plans, San Antonio Express News, June 24, 1998
Accessing Public Art, American Craft, October-November 1994
Artists put Public back into Public Art, The Olympian, December 3, 1993

education

Macalester College, Saint Paul, Minnesota, B.A., history and art, *cum laude*, honors

Public Artwork for May Street and San Marco Avenue Roundabout

The opportunity to create a signature artwork for this roundabout is an exciting prospect. We've worked on several projects of similar scope, creating welcoming landmarks that serve as wayfinders and ideational punctuations. Within a variety of contexts we've collaborated with design teams to develop installations that speak to a resonant sense of place.

The RFQ elicits a number of thoughts about an initial approach. Although it's premature to propose a specific conceptual design without background research and development, we can envision an iconic luminous landmark that will stand as a civic symbol reflective of its unique environs. For this project iconic presence, significant scale and durability are practical starting points. We hope you'll offer us a chance to develop a full proposal as a finalist.

Previous experience includes numerous civic projects such as: iterative plaza lighting for transit-oriented development in Minneapolis; light groves for a live/work development in Vancouver, BC; an illuminated bridge for St Louis Metro; a luminous landmark for a fire station in Albuquerque; a glowing gateway for SeaTac International Airport; suspensions in California, Connecticut, Oregon and Washington DC; multimedia installations for Sound Transit; a radiant beacon and healing garden for a hospital in San Antonio; and the world's only permanent homeless memorial located near Seattle's internationally-renowned Pike Place Market. Each Illustrate different facets of our approach that could be a useful lens for exploration.

Our practice focuses on creative placemaking. Through innovative problem-solving, excellent communication skills and efficient use of resources, we're able to deliver impactful esthetics without burdening an established budget or schedule. These skills allow us to work effectively with diverse stakeholder groups to produce unique multi-sensory artworks.

We thoroughly enjoy the process of making public art—from background research to final installation. There's a satisfying challenge in placemaking and the interdisciplinary problem-solving required.

In short, it's work with a pulse.

Clark Wiegman



luminous, 2014, polished & patinated stainless steel, programmed lighting, $185,000 + infrastructure.

The artwork provided an illuminated landmark, plaza lighting and an interactive sculptural icon for a mixed use transit-oriented development. Working with the gothic revival architectural vernacular, we developed a cohesive suite of interrelated elements that functionally-enhanced a collaboratively-designed plaza. Our lighting solutions met all footcandle requirements while offering colorful RGB LED accent lighting that is seasonally-programmed.

Mary Altman
City of Minneapolis
Public Art Program Manager
mary.altman@minneapolismn.gov
612-673-3006



flumeflow, 2018, igneous river rock, vinyl graphics, cedar, plantings, $95,000 + infrastructure.

Over a 3 year period, I worked with the project landscape architects, local artists, Tacoma Parks and Water departments, Tahoma Audubon and a nearby high school to develop and implement an overall plan that involved over 200 participants. Collaborating with the landscape architects, we developed an overall approach for developing a new meadow, trail improvements and stonework. Working with local artists and City personnel, we renovated a piece of vintage WPA infrastructure. Guiding teachers and students through a joint research, design and fabrication process, we created over 50 unique bluebird houses as part of a larger habitat restoration project.

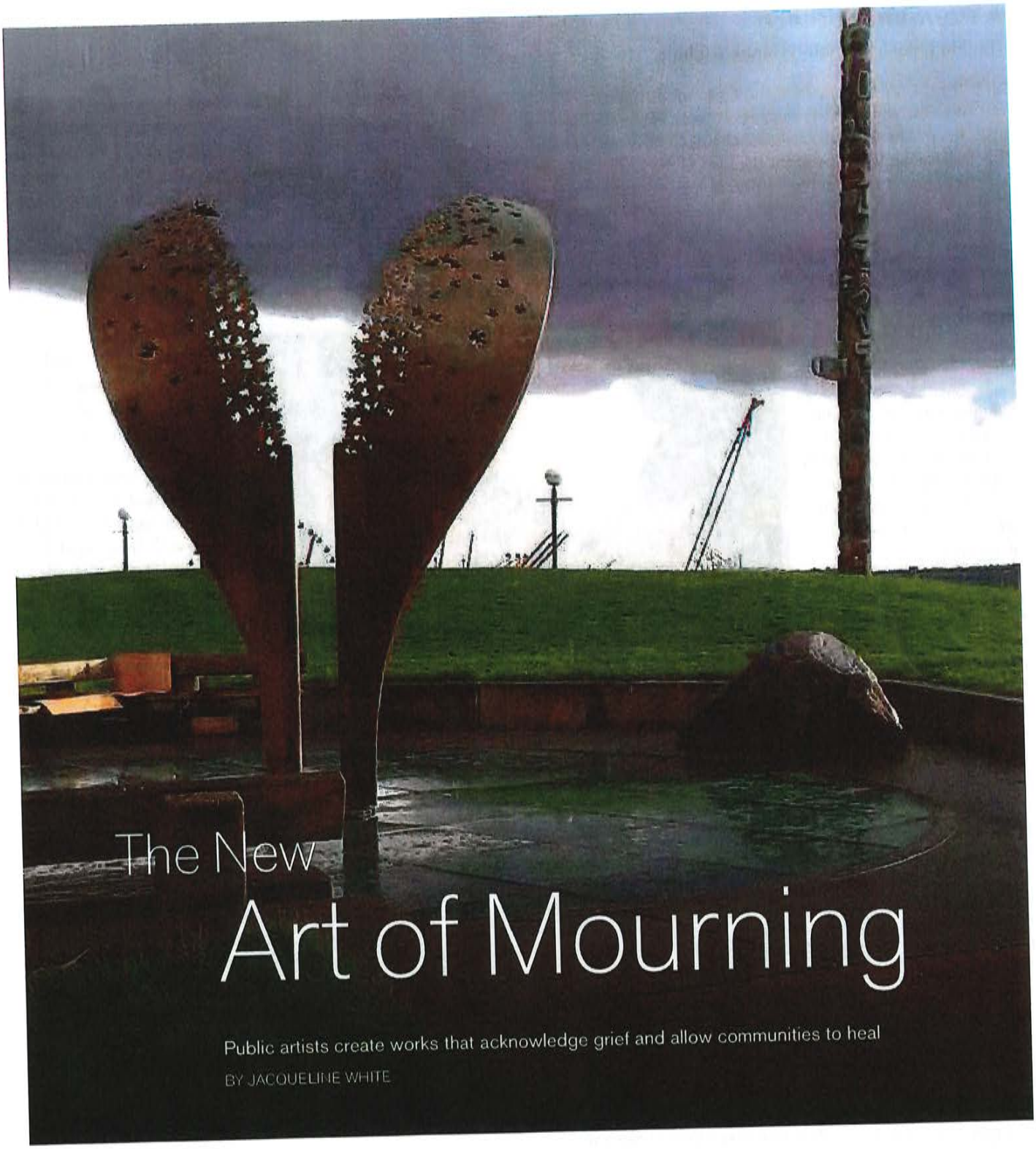
Rebecca Solverson
City of Tacoma
Office of Arts & Cultural Vitality
rebecca.solverson@cityoftacoma.org
253-591-5564



stations, 2020, powdercoated steel, recycled rubber, concrete, $115,000 + infrastructure

Conceived as a material dialog in iterative form, thematic color and functional ergonomics, *stations* is a series of exercise sculptures for Morrill Meadows Park Parcourse Trail. Based on a fitness-follows-form model and taking color cues from the new YMCA building, each sculpture provides focused activation of particular muscle groups while creating an iconic form against a natural backdrop. The conceptual core of the project is the idea that the human body conforms to a universal geometry and a vital sense of play that we all share.

Ronda Billerbeck
City of Kent
Office of Parks, Recreation & Community Services
rbillerbeck@kentwa.gov
253-856-5055



The New Art of Mourning

Public artists create works that acknowledge grief and allow communities to heal

BY JACQUELINE WHITE

A memorial used to be a predictable thing: the sculpted likeness of someone famous—a general, say, or the founder of a town, perhaps fallen soldiers. In other words, people (usually white and male) who fit an accepted narrative of greatness, who could bind citizens together with a shared sense of history and culturally acceptable chest thumping.

That's changing. These days, "victims are commemorated as often, if not more so, than heroes," asserts Erika Doss in her book Memorial Mania: Public Feeling in America. *So how are artists proceeding when there is no "official" narrative? Or when the official narrative—as in the case of people who died homeless, as the result of genocide, or are buried in a potter's field—actually consists of erasure?*

The task is fraught. In the projects profiled here, the complications demanded time, requiring the artists' perseverance for years or even decades. And whatever artistic objects were produced were not an end in themselves but a means to build community, write a more nuanced history, and facilitate ongoing rituals of grieving.

A Permanent Place

The Homeless Rememberance Project

More than 13 years ago, a group of clergy, social workers, activists, and homeless and formerly homeless people began standing vigil upon learning of the death of someone living on the streets of Seattle. The ongoing vigils, which honor the lives of those who have died, still take place at noon on Wednesdays in front of the Seattle Justice Center. Since the vigils began, at least 380 people in the city have died while homeless.

"A lot of people avert their eyes," says Janice Connelly, a formerly homeless woman who participates in the vigils with a group called Women in Black. Others are "hostile." Connelly has watched passersby throw away the pieces of paper the women hand out that are printed with the name, age, and cause of death of the person they are honoring. Though some people are respectful, Connelly says, others in rainy Seattle "take our handout and use it as an umbrella."



ABOVE: As part of the Homeless Remembrance Project in Seattle, artist Clark Wiegman created *Leaves of Remembrance* with the names of people who died in the streets. They are attached to sidewalks throughout the city. PREVIOUS PAGE: Wiegman's *Tree of Life* provides a place of remembrance at Victor Steinbrueck Park. Steinbrueck was an architect who advocated for ordinary working people and the poor.

Women in Black's vigils at the Justice Center are coordinated by WHEEL, a homeless women's organizing effort, and the Church of Mary Magdalene, an ecumenical day ministry to low-income women. About a decade ago as the group stood vigil, Connelly says, a desire began to take shape to create someplace enduring where Seattle's deceased homeless people "could be remembered in a dignified manner no different from anyone else." So WHEEL formed a Homeless Remembrance Project Committee. In 2006 the committee created a design competition and put out a request for proposals for the Seattle design and arts community to help them create a homeless place of remembrance.

Later, in 2007, through a request-for-qualifications process, the committee hired artist Clark Wiegman, landscape architect Karen Kiest, and architect Kim Lokan with a preliminary planning grant. The team began by researching memorials and activist public art projects of all types throughout the world. While there were numerous ephemeral homeless memorials, they found only one permanently sited project, consisting of a list of names on a sheet of paper within a display box outside a rectory in Montreal. The team presented this research—consisting of over 100 projects—at more than 25 community workshops and city planning meetings over a three-year period.

It became clear that if they were to build a homeless place of remembrance, it would be the world's first permanent publicly sited homeless memorial. Over the next five years of struggle to actualize the project, with a total budget of around $200,000, the challenge of making the case for such a memorial became apparent.

"Even at the beginning, as our design team began to explore various locations throughout the city and conceptually explore issues surrounding place, death, and homelessness—along with poverty, gender and racial bias, and many other taboo subjects—it became clear that we were going to need to do some serious contextual work to bring this to fruition," says Wiegman. Well versed in navigating the bureaucratic entanglements that can greet art situated on public property, this design team turned out to be a prescient choice for a project dreamed up by a group of activists for the homeless.

GETTING APPROVAL

After the team looked at nearly 20 sites throughout the downtown core, the homeless community chose the former site of a WPA soup kitchen in a derelict corner of a park named for renowned civic architect/activist Victor Steinbrueck (who saved Pike Place Market and designed the Space Needle). That decision put them on a collision course with Seattle's powers-that-be, as the location lies within the Pike Place Market Historical District, adjacent to the market itself, the top tourist destination in the city. In addition, owners of pricey condos overlooking the park claimed that any sculpture sited there would block their water views.

Even though the team's plans for the site harkened back to the original park design, Wiegman describes the review process with the Pike Place Market Historical Commission as difficult.

"It's hard to know," says Carol Cameron, a formerly homeless woman who is now board chair of the Homeless Remembrance Project, "whether it was because there were homeless people involved or not. I can't say it was deliberate, but it felt like that sometimes."

After two years of review (including three major redesigns and relocations within the park), the project was turned down in a unanimous decision. Six months later that decision was overturned on appeal to the hearing examiner—a stunning and virtually unprecedented occurrence. "They did delay us," concludes Cameron, "but they didn't stop us."

WHAT THEY MADE

As a work of public art, the Homeless Remembrance Project exists in two conceptual parts. A sculpture with leaf cutouts that form the image of a tree now stands in the corner of Victor Steinbrueck Park that is slated to serve as a gateway to a renewed central waterfront. *Tree of Life* is framed by spectacular views of the city, Puget Sound, and the Olympic Mountains.

Because of a city ordinance prohibiting memorials with multiple

Identifying the Anonymous

The Hart Island Project

"The feeling that it's within your control to commemorate your loved one is an important feeling to restore," says Melinda Hunt, an artist who, for the past two decades, has sought to do just that for relatives of the 850,000 people buried since the Civil War on Hart Island, a potter's field in Long Island Sound.

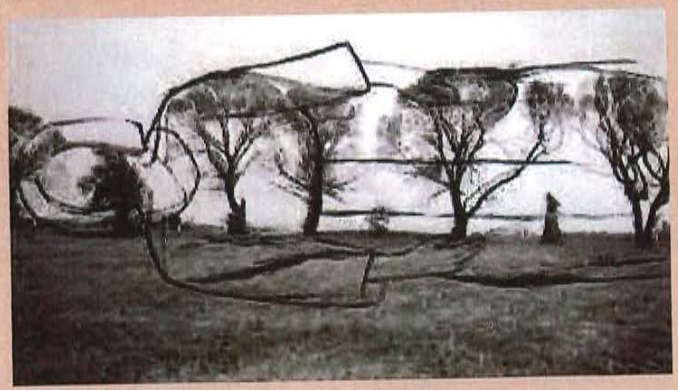
To help "visualize the largest cemetery in America," Hunt has photographed the island, produced a film, and created drawings of people buried on the island based on photographs sent by relatives.

But her role as an artist—and executive director of The Hart Island Project—has also involved negotiating with New York City's Department of Correction, which administers the cemetery, to provide access to the restricted island for family members. (Prisoners from Rikers Island conduct the burials, often leaving behind offerings of food or crosses made of sticks.)

"If we can't visit in physical space," Hunt's solution is to "visit in virtual space." On the project's website (hartisland.net), she's created the Traveling Cloud Museum, a searchable database tied to a system of clocks that measure how long someone has been buried in anonymity. Rolling over each clock reveals a person's name upside down. When someone is identified by someone who knew them, or knew who they were, their name turns right-side up and appears in a circle, indicating wholeness. The person is no longer anonymous but "live."

To allow family members to "visit" a gravesite via Google Earth, Hunt is also working with a law firm to file a Freedom of Information Act request to obtain the GPS coordinates of the graves. —*J.W.*





As part of The Hart Island Project, artist Melinda Hunt made ink drawings of people buried on the island based on photographs sent by relatives. These images are of Sidney Grimes and Jessica Kijak.

names in a city park, Wiegman also created *Leaves of Remembrance*. Similar in form to the cutouts in the sculpture, each bronze leaf bears the name of a person who has died while living on the street. The leaves are scattered as if by the wind on Seattle's sidewalks, attached to concrete with epoxy.

Wiegman notes that Seattle's Department of Transportation master plan contained "useful language about freedom of expression and revitalizing the pedestrian experience." That language and a receptive Design Commission turned out to be helpful in making the case for the *Leaves of Remembrance* to the City.

A PERSONAL STAKE

For Wiegman, the Homeless Remembrance Project turned out not to be just another worthy commission for a worthy public space. As the date for the dedication of *Tree of Life* drew near last October, Wiegman realized that on that exact date, 42 years previously, his father had walked out, pushing the family toward a financial precipice. "We were lucky not to be on the streets," he says, recalling that his paper route money paid the heating bill.

Wiegman's family received support from social services and churches. To place each grouping of leaves, the Homeless Remembrance Project Committee members reach out to the same kinds of organizations, churches, and social service agencies with which they already have relationships, reinforcing the outreach and organizing goals of the group.

OPENING A DIALOG

Now that *Tree of Life* has been installed, Wiegman has been app-roached by a few of the condo owners who initially testified against the place of remembrance, now claiming a change of heart. "What the condo owners are getting," he says, "is a space that used to be a drug-dealing haven that's now a community resource. Clergy bring people there to counsel. It's a featured stop on art walks. And as we hoped, people from all walks of life meet there and talk."

"The sculpture itself doesn't begin to tell the whole story," says Laurie Ames, who administered two grants for the project through the Seattle Department of Neighborhoods. Now, when she walks by *Tree of Life*, she gets goose bumps remembering the incredible perseverance that brought it into being, as well as its impact: "I think it opened up a dialog between the homeless community, the faith community, and the city, and that's ongoing."

Cameron says she gets goose bumps too. "First of all, it's a thing of beauty. The glass plaza below is blue—it's calming, almost like water. Someone homeless can say, 'This is for me. I'm homeless, but I'm part of this.'"

The project can stand as inspiration: a determined group of impoverished women successfully took on city hall. But when Cameron looks at the cut-out leaves, she also thinks of homeless people she knows who have died. Because homelessness is, unfortunately, ongoing, leaves bearing the names of the deceased will continue to fall on the sidewalks of Seattle, the names also catalogued at fallenleaves.org where loved ones can share memories.

JACQUELINE WHITE *has written for numerous publications, including* Utne Reader. *She is the daughter of sculptor Nancy Metz White, whose large-scale tree forms are installed in two Milwaukee parks.*

TOP/BOTTOM: Images courtesy the artist.

clark wiegman

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www.artifacture.org

1 CASCADIA
2023. Vinyl graphics, polyethylene, wood, aluminum, stainless steel, light & sound systems. 12' x 20' supergraphic & 2' x 3' x 18' suspension. Edmonds Parks, Recreation & Cultural Services for Edmonds Civic Park in Edmonds, WA. As a love letter to the Salish Sea, *cascadia* invites park visitors to contemplate their place within the natural world. The sculptural suspension, *lifeboat*, is a microbial/flora/fauna vessel navigating a luminous *seawall*—which together elicit a sense of belonging to a larger bioregion and caring for our shared environs. More information at www.lifeboatseawall.blogspot.com $90,000 + infrastructure.

2 TREE OF LIFE
2012. Tempered glass, stainless steel, bronze, lighting, plantings, trees. 2400 sf. Hartung Glass, Karen Kiest LA. Seattle's historic Pike Place Market and adjacent Victor Steinbrueck Park provide the setting for the world's only permanently-sited homeless memorial. Designed as a partnership with the homeless community and five City departments, project provides a gathering place within a park noted for its viewpoints and hospitality to all citizens. The 'tree' is a focal point with missing commemorative 'leaves of remembrance' scattered on sidewalks throughout the city. Two websites at www.homelessremembrance.org and www.fallenleaves.org provide additional information about the project and those commemorated. $205,000 + infrastructure.

3 CHRONOLOG
2006. Flexface, clock & lighting systems, powdercoated steel, stainless steel, stained glass, concrete, plantings. 48,000 sf. Sound Transit for Federal Way Transit Center. Hewitt Architects, Murase LA, TubeArt, Duke Grenier. As a meditation on nature and civilization, *chronolog* invites the transit facility user to consider time as forms of measurement, climate history and local iconography. Artwork is comprised of four elements including *chronolog* clock tower, *shadowslice* mosaic pavers, *axgrove* sculptural landscape and *seedleaves* suspensions. Project set tone for subsequent mixed-use senior center development and refers to Federal Way's logging history. $200,000 + infrastructure.

4 STATIONS
2020. Powdercoated steel, concrete, rubber, landscaping. 5 elements ranging from 7' x 5' x 2' to 9' x 3' x 20'. Sculptural elements and landscaping for City of Kent Cultural Programs. Exercise trail with iconic interactive sculptural elements for Morrill Meadows Park offer a whimsically-meaningful full body workout. Based on a fitness-follows-form model and taking color cues from the new YMCA building, each sculpture provides focused activation of particular muscle groups while creating an iconic form against a natural backdrop.$115,000 + infrastructure.

5 HYDRA

2015. Aluminum, powdercoated aluminum, lighting. 30' x 7' x 7'. Sculptural landmark for Fire Station 7, Albuquerque, New Mexico. Levi Stoll, Heads Up, American Powdercoating, Randall Structural Engineering. Oversized hydrant spouts a geyser comprised of fins that trace the course of a nearby section of the Rio Grande bisected by historic Route 66. As a playful homage to a Greek myth and critical water infrastructure, *hydra* stands as a monument to firefighting vigilance, day and night. $72,000 + infrastructure.

6 SOUNDINGS

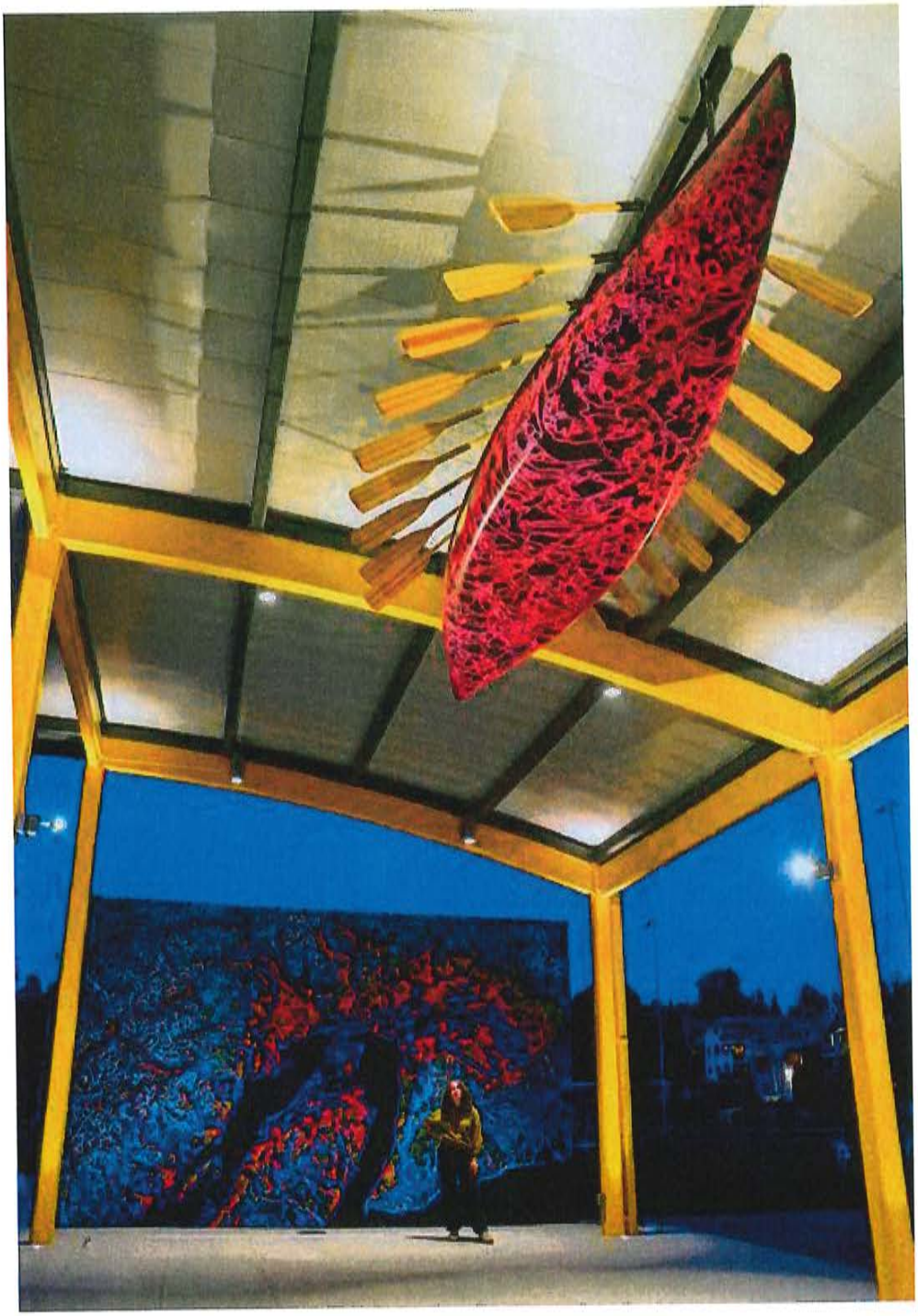
2009. Stainless steel, acrylic, lighting, sound systems. 28' x 26' x 14'. Commissioned by Sound Transit for Tukwila International Station. Hewitt Architects, KPFF & Rosewater, engineers. Plaza sculptures play sonic duets with wind, water and field recordings. LED 'light river' tracing the course of the historic Duwamish River runs the length of fret board, providing nighttime main entry landmark. Forms reference musical instruments, split hazelnuts and divided worlds while providing an iconic curvilinear counterpoint to the expansive gridded plaza and station. $195,000 + infrastructure.

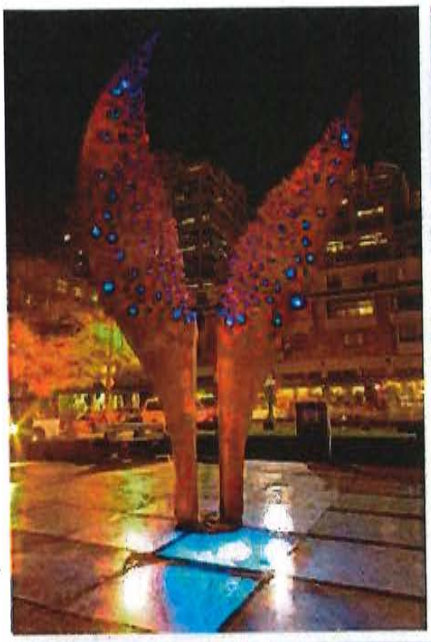
7 LUMINOUS

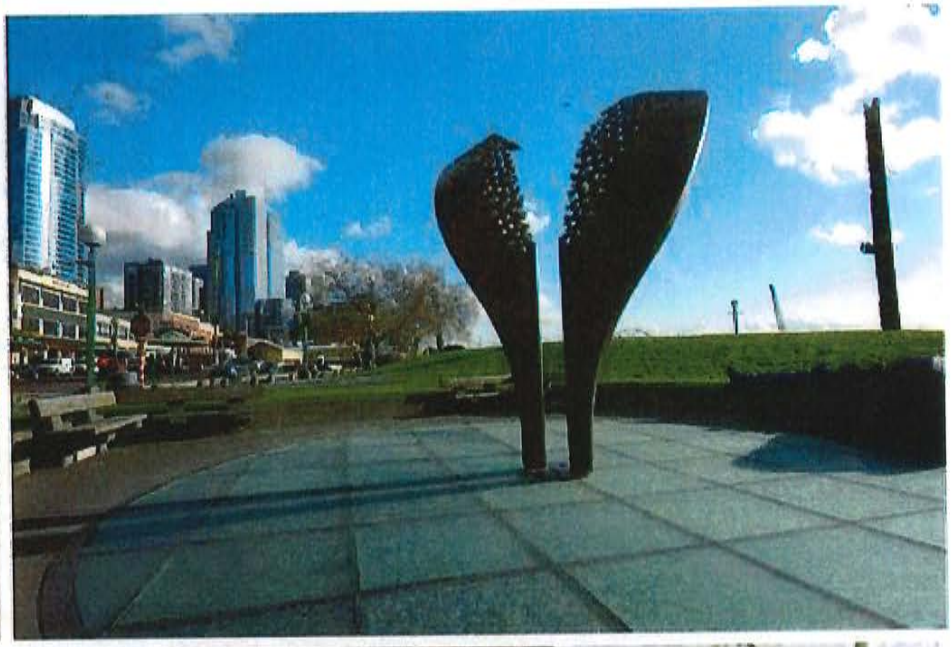
2014. Patinated & polished stainless steel, lighting, acrylic. 4800 sf. Commissioned by City of Minneapolis & Oaks Properties. Kaas Wilson Architects, Levi Stoll, Chris Krumm. Illuminated environmental artwork for transit-oriented development at Oaks Station Place includes 'monument grove' entry landmark, 'disclights' plaza lighting and a sculptural 'monitor' bathysphere. Luminous borealis-like 'reed-stalks' reference nearby wetlands and granaries while the sculpture pays homage the neighborhood's namesake, inventor John Ericsson. Glowing microbes based on samples taken from nearby Minnehaha creek are viewed through sculpture's portholes. More information may be found at www.luminousness.net $185,000 + infrastructure.

8 EARTHGROVE

2016. Weathering steel, lighting. Elements range from 2' x 12' to 2' x 20'. Commissioned by Appia Developments for Solo District. Sharp & Diamond LA. Artwork is comprised of two clusters of 'totem timbers' incised with regional endangered flora and fauna for a live-work development in downtown Burnaby, BC. Corresponding website at www.earthgrove.net provides a key to deciphering imagery and background on environmental issues. $200,000 + infrastructure.

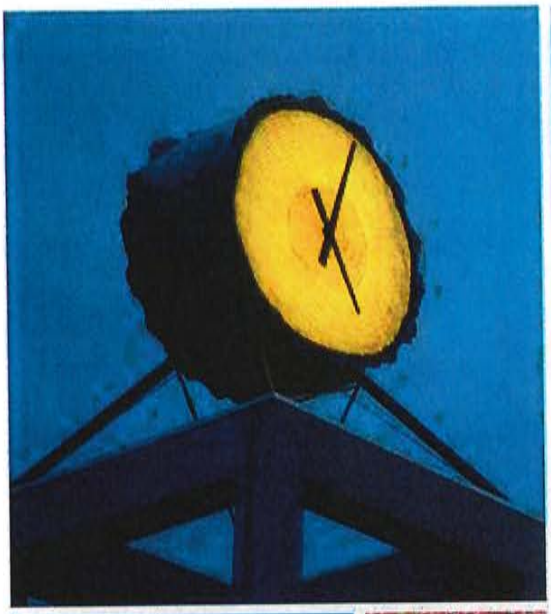








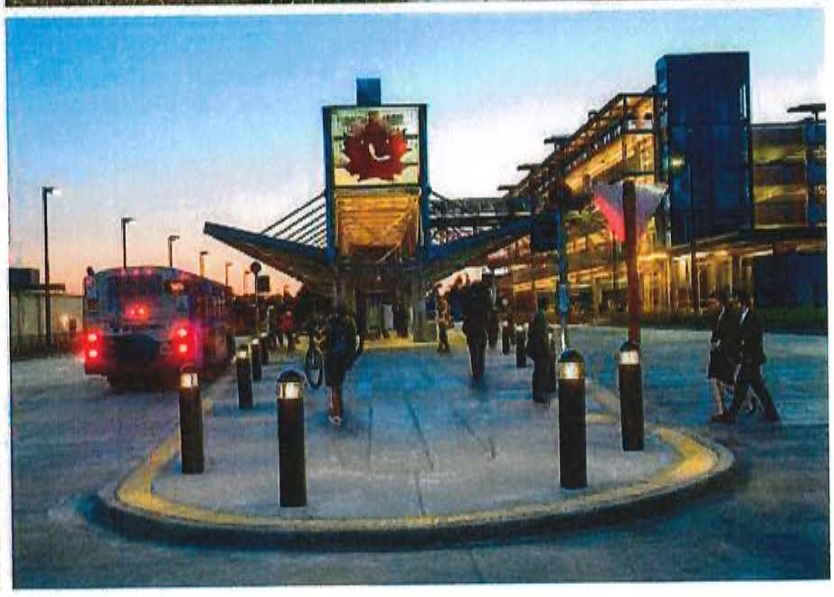

CASSANDRA "CASSIE" PHILLIPS
1970-2010























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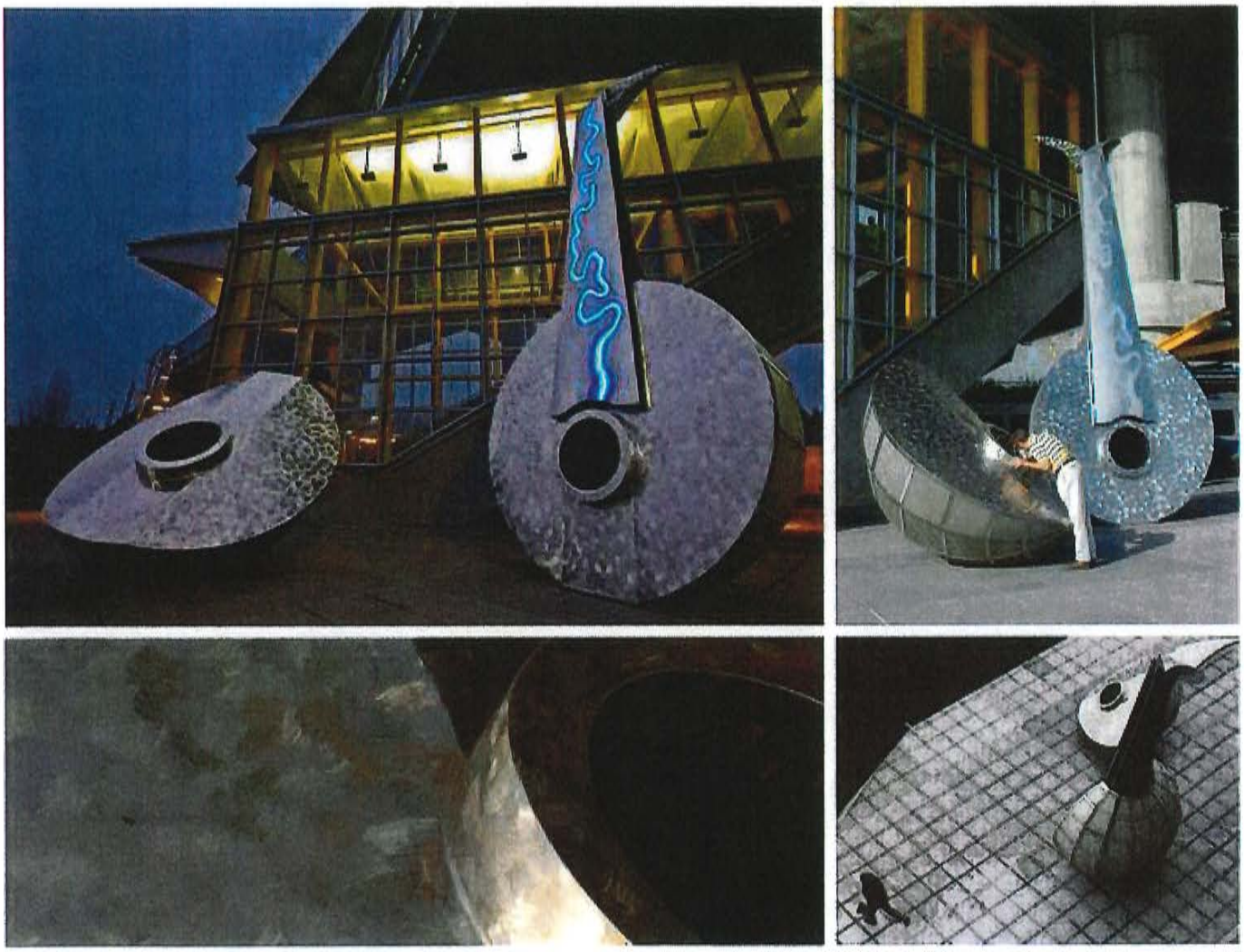

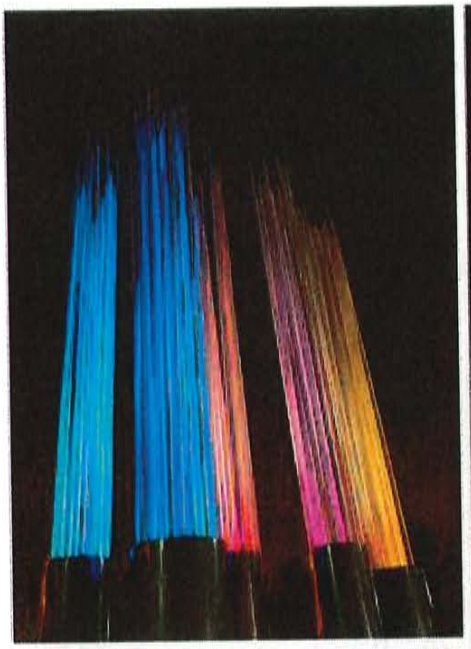





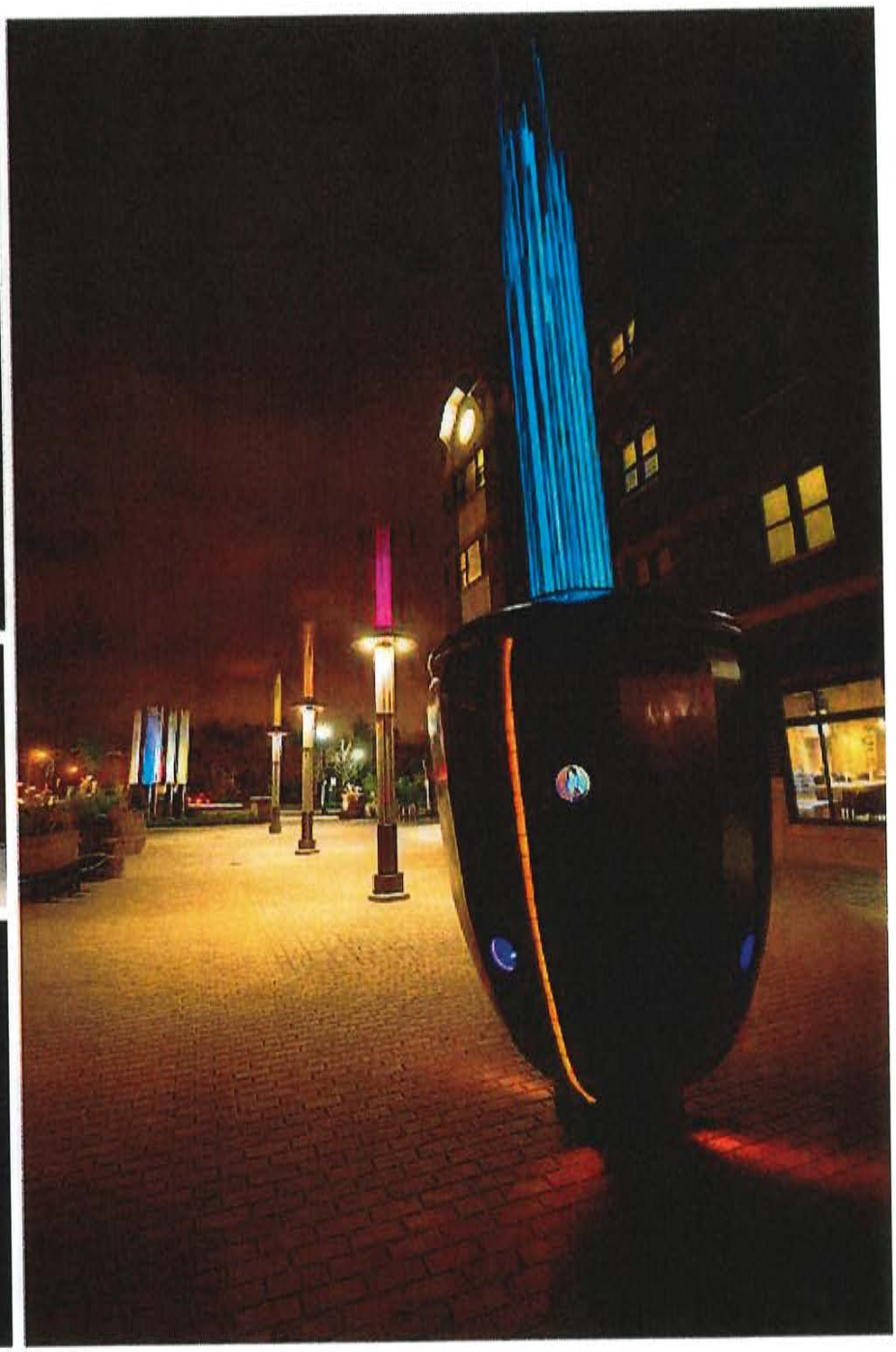

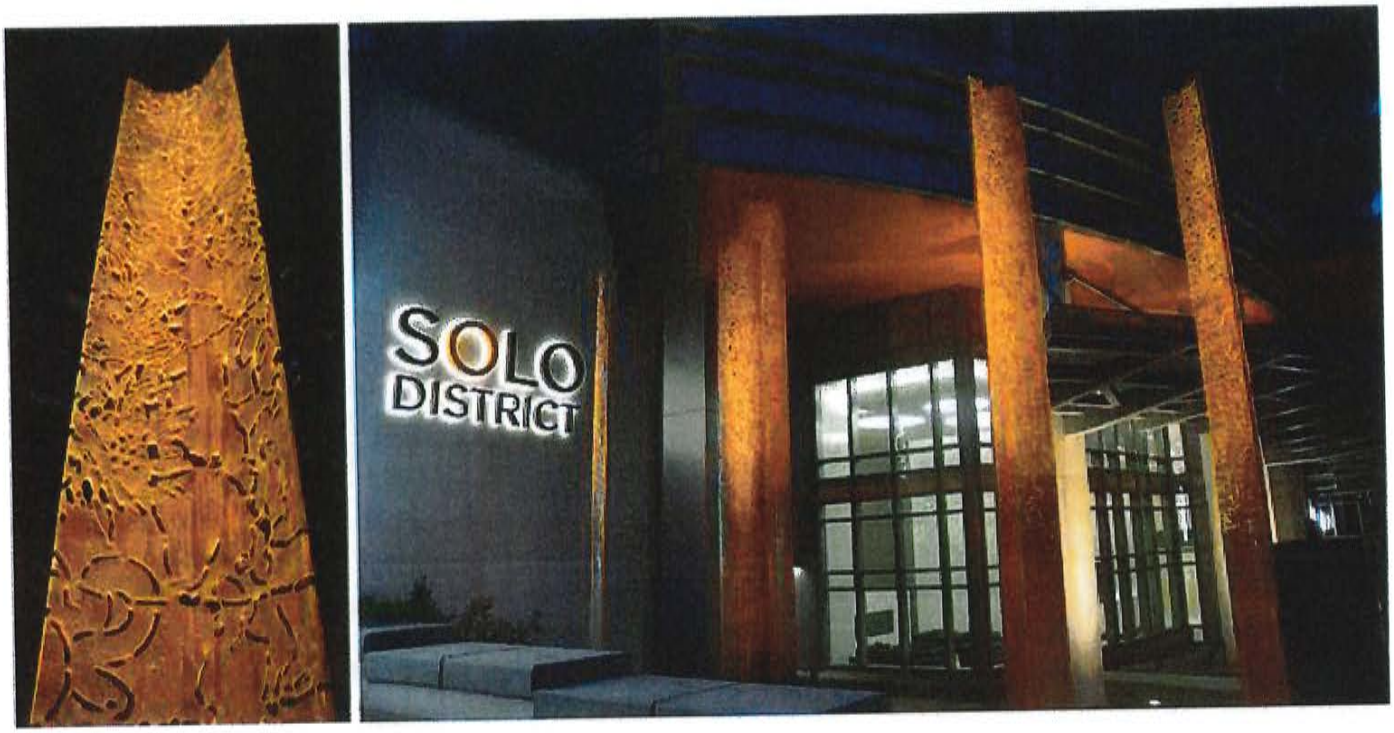
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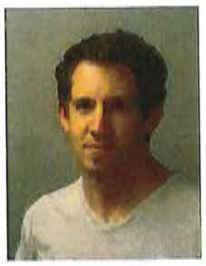











Clay Enoch, NSS, NSG

EDUCATION/PERSONAL:

2004-Present	Full-Time Sculptor,	Colorado Springs, CO
2013-2018	Elder, Red Rock Church - North Point Ministries,	Colorado Springs, CO
1998-2001	Sculpture Workshops, Loveland Academy of Fine Art,	Loveland, CO
	Notable Instructors: Eugene Daub, Kirsten Kokkin, Richard McDermott Miller	
1998	Apprenticeship with Barry Petri Foundry,	Victor, CO
1995	Bachelor of Fine Art,	Wheaton College, IL
1994-95	Wheaton in the Rockies, Bronze Casting Practicum,	Gypsum, CO
1993-95	Apprenticeship with Sculpture Professor, Jeff Thompson	

PUBLIC COMMISSIONS:

2022	Macro/Micro Discoveries, Surprise Lake Middle School,	Milton, WA
2022	Summer Swim,	Naples, FL
2021	Hudson and Miriam, Armerding Center for Music and the Arts,	Wheaton, IL
2019-20	Tree of Life, Civic Center Plaza,	Downey, CA
2018	Clear Channels, Crimson Resource Management,	Denver, CO
2017-18	Salute, Veteran's Commemoration, OrthoIndy YMCA,	Indianapolis, IN
2016-17	United, 60th Commemorative Sculpture, Central High School,	Little Rock, AR
2016	Union, Clearwater Crossing Union Fountain,	Paramount, CO
2015-16	Compassion Angel, Cindy Miller Memorial,	Little Rock, AR
2014-16	On the Edge, YMCA Recreation & Aquatic Center,	Edmond, OK
2015	Marco Polo, Williamson Medical Center	Nashville, TN
2015	Do you See what I See?, Williamson Medical Center	Nashville, TN
2014-15	Guardians, International Association of Fire Fighters,	Colorado Springs, CO
2012-13	Water's Edge, Arkansas Children's Hospital,	Little Rock, AR
2012-13	Turtle Hunters, Arkansas Children's Hospital,	Little Rock, AR
2012	Community & Samaritan, Inner City Health Center,	Denver, CO
2011	Faith and Resolve, Mount Vernon Nazarene University,	Mount Vernon, OH
2011	Steady, Clark Memorial, Presidential Park Wetlands,	Little Rock, AR
2010	Spike Baker, portrait, Fort Collins Country Club,	Fort Collins, CO
2009	Climb On! six figures, 6'x6',Gold Camp Elementary,	Colorado Springs, CO
2008	President J. Richard Chase, 30"x37" bas-relief portrait,	Wheaton College, IL
2007	Finish Strong, 8'x16' wall relief, Evangelical Christian School,	Memphis, TN
2004	Crucifix, 7' corpus, St. Patrick's Parish,	Colorado Springs, CO
2004	Let's Roll!, 7' relief, Todd M. Beamer Student Center,	Wheaton College, IL
2004	Founders, 2 life-size portraits, Lipscomb Pitts Insurance Co.	Memphis, TN
2001	Celebration, 6'x6' relief panels, First Congregational Church,	Greeley, CO
2000	Looking unto Heaven, life-size Christ figure, The Country Place,	Moscow, TN

PROFESSIONAL ORGANIZATIONS:

2011	National Sculpture Society – Elected Fellow Member	New York, NY
2010	National Sculptors' Guild – Elected Fellow Member	Loveland, CO

SELECT ACCOLADES:

2011	Peer Award, Sculpture at the River Market	Little Rock, AR
2010	Polich Tallix Foundry Prize, Brookgreen Gardens	Murrels Inlet, SC

Clay Enoch | The National Sculptors' Guild
PO Box 848 | Loveland, Colorado 80539 | (970) 667-2015
Clay@NationalSculptorsGuild.com | JK-Designs-Inc.com







PUBLICATIONS:

2011	Southwest Art Magazine, Sculpture Issue Feature
2005 & 09	Wheaton College Alumni Magazine
2008	Nashville Arts
2004 & 08	Colorado Springs Gazette
2004	Commercial Appeal Memphis Magazine, Midsouth, Traditional Home

SELECT EXHIBITIONS:

2023	Solo Show: Waters, Surface Gallery,	Colorado Springs, CO
2010-22	National Sculptors' Guild Annual Exhibit and Sale	Loveland, CO
2009-18	Sculpture at the River Market, Annual Juried Exhibition	Little Rock, AR
2010	77th Exhibit, National Sculpture Society, Brookgreen Gardens	Murrels Inlet, SC
2010	Leiper's Creek Gallery, Metal, Sticks and Stones	Franklin, TN
2009	Amy Howard Showroom	Atlanta, GA
2008-09	White Stone Gallery	Philadelphia, PA
2008-09	Palladio Art & Antiques	Memphis, TN
2006-09	Leiper's Creek Gallery	Franklin, TN
1998-2007	One Man Show	Memphis, TN
2006-07	JHS Gallery	Taos, NM
2003-06	Sculpture in the Park	Loveland, CO
2006	Sacred Art Show	Scottsdale, AZ
2005	Canaan Gallery	Denver, CO
2004	Frances Aranson Fine Art	Atlanta, GA
2003-04	Rankin Interiors	Jackson, MS
2000	Cantigny Sculpture and Fine Art	Wheaton, IL



CLAY ENOCH | THE NATIONAL SCULPTORS' GUILD
PO Box 848 | Loveland, Colorado 80539 | (970) 667-2015
Clay@NationalSculptorsGuild.com | JK-Designs-Inc.com

Statement of Intent

Public Art Commission



The figure is endlessly expressive;
my passion is to simplify its most defining gestures to reveal the spirit within.

A meaningful work of art enriches the people who encounter it, viewing it only once or seeing it repeatedly. It can make a statement, evoke a feeling, raise a question, create a sense of place, or give rise to reflection. Strong art can also underline and illustrate the mission and vision of a company or institution or community.



My creativity flourishes best within the design team approach involved with public commissions. I begin the conceptual phase compiling ideas and sketches and dreaming of what is possible to integrate the desires of the commissioners; which material will best represent the artwork; how to best utilize the surroundings, and how that medium can be pushed and stretched to its potential. My intent is to clearly express ideas in original, innovative ways. It is important that my artwork from concept to completion is created with integrity, so I incorporate multiple layers of meaning whenever possible. The result is a placement that can be shared for generations which instills pride in the community.



Born and raised in Tennessee, my history in the arts began early on with my experiences at the Governor's School for the Fine Arts before earning a BFA from Wheaton College in Illinois. Public commissions include works for the Arkansas Children's Hospital; the Wetlands Conservancy Center: City of Little Rock, AR; The Country Place, Moscow, TN; First Congregational Church, Greeley, CO; Evangelical Christian School, Cordova, TN; Fort Collins Country Club, CO; and Portraits for Lipscomb Pitts Insurance Company, Memphis, TN.



Because of the variety of the commissions I've completed, I have gained experience with bronze, glass, aluminum, wood, forton, and resin; sculpture in the round and reliefs on flat and curved surfaces. This versatility has proven to be a great asset for projects seeking multiple creative solutions. I learned early that asking the right questions to the right people is the key.



As an elected Fellow I am part owner of the National Sculptors' Guild which was founded by artists in 1992. With 31 years of experience placing over 540 significant public monuments in cities, municipalities, corporations and private institutions across the country it remains an artist-driven organization. Drawing upon the shared resources of the Guild's design team saves me time, energy and money that can better be spent on the artwork itself. Our team works closely together with the client to ensure my vision is actualized and is a sound placement that all may be proud of.

I will look forward to working with representatives from your committee to further develop the design and placement within the site so that all involved can be proud of this work.

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Professional References



ALDO SCHINDLER, Director of Community Development
City of Downey, CA
11111 Brookshire Avenue
Downey, CA 90241
562-904-7151
aschindler@downeyca.org



JULIA MUNEY MOORE, AiPP Director
Arts Council of Indianapolis
924 N. Pennsylvania St.
Indianapolis, IN 46204
317.631.3301 x240
jmoore@indyarts.org



JOHN CARVER, Planning Director
City of Paramount, California
16400 Colorado Avenue
Paramount, CA 90723-5050
562.220.2222
JCarver@paramountcity.com



LORI HOWARD
Arkansas Children's Hospital
1 Children's Way
Little Rock, AR 72202-3591
501.539.1435
HowardLD@archildrens.org



DR. DEAN KUMPURIS
City of Little Rock
500 W Markham, Room 338
Little Rock, AR 72201
501.664.1919
dkumpuris@me.com

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Image Annotation

#	Title	Medium	Dimensions	Date	Cost/Site
1.	Tree of Life	Bronze/SS	12ft x 14ft x 14ft	©2014	$525,000 City of Downey, CA Downey Theatre Centerpiece of the Civic Center Theater Plaza Fountain



The tree is composed of eight larger than life sized bronze figures outstretched from a single column, are united by the stainless steel rings that they hold. Overall fountain design by John Kinkade and Advanced Aquatics. Fountain was a separate budget.



2. Macro/Micro Discoveries — Bronze/SS/Glass — 6.5ft x 4.5ft x 3ft — ©2021-22 — $118,000
Washington State Arts Commission Milton, WA
Surprise Lake Middle School

A depiction of the explorative nature of learning, where new worlds open up, big and small, by a simple shift in perspective. Two students study abstract elements, united by the window to the worlds of discovery.



3. Marco Polo — Bronze — 7ft x 10ft x 2ft — ©2015 — $110,000
Franklin, TN
Williamson Medical Center, Healing Garden

The surface of the water creates a horizon line that unites the kids making it possible for them to "float". We are able to see what's happening above and below the water surface.



4. Summer Swim — Bronze — 69x58x32 — ©2022 — $85,000
Private Collection, Naples, FL

This sculpture just shouts summer play. Five kids prepare to launch into the water, some wearing extra gear like goggles and floats, others are ready to show off a dive and perfected swim stroke.



5. Union — Bronze/SS — 12.5ft x 20ft x 5ft — ©2016 — $165,000
City of Paramount, CA
Paramount Blvd and Alondra Blvd

To enhance this city corner, we designed a figurative sculpture and fountain design symbolic of the coming together of communities. Advanced Aquatics created the fountain we designed for the space, and the overall impression is striking.

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Image Annotation



#	Title	Medium	Dimensions	Date	Cost/Site
6.	United	Bronze/SS	10ft x 4ft x 5ft	©2017	$90,000

City of Little Rock, AR

Commemorates the 60th Anniversary of the integration of Central High.

The design features allegorical figures with raised arms working to interlock their respective rings in the effort to be "UNITED". Incomplete rings indicate progress is still to be made.



7.	Salute	Aluminum/Stucco/SS	7.5t x 15ft x 11ft	©2018	$145,000

Arts Council of Indianapolis, IN

Veteran's Memorial OrthoIndy YMCA at Pike

Five figures stand shoulder to shoulder, saluting each other to demonstrate the strength and camaraderie of all Veterans of the Armed Forces. Sculpted in cast aluminum and modeled stucco symbolizes a veteran's transition from service to civilian life recognizing the uniform is never left behind.



8.	On the Edge	Bronze	6ft x 10ft x 2ft	©2014-16	$105,000

Edmond, OK

Mitch Park YMCA Recreation and Aquatic Center

A clever composition giving a glimpse of what's happening below the waterline for a group of young swimmers. The multi-figure monumental bronze celebrates cultural diversity, to include 5 children representing different ethnicity. African-American, Caucasian, Hispanic, Native American and Asian.

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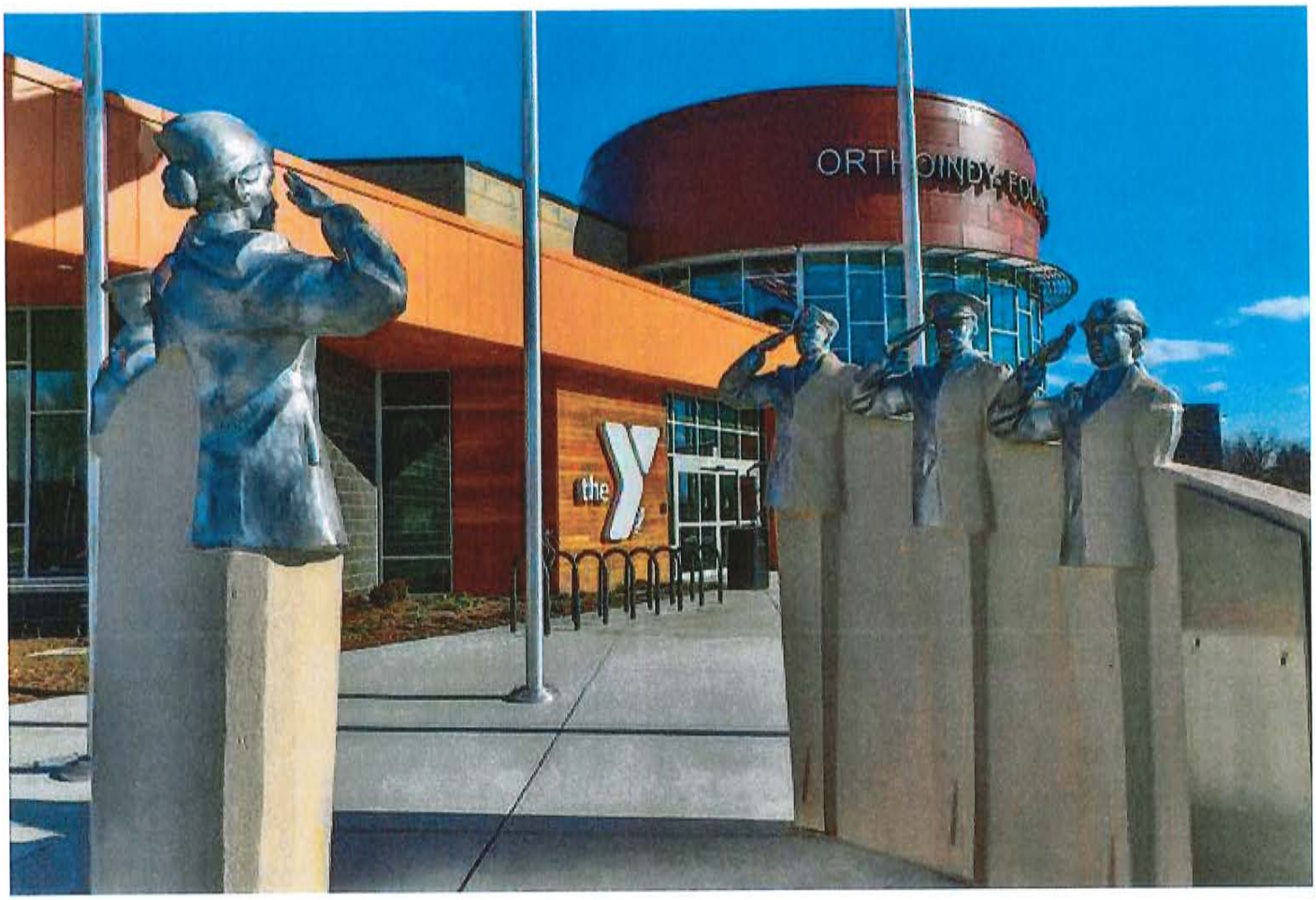
the Y



Craig Campbell, NSS, NSG

PERSONAL:

Education: Wichita State University, BFA in Sculpture — Wichita, KS
Born: March 26, 1968

SELECT PUBLIC AND CORPORATE COMMISSIONS:

2022	Abracadabra (Bronze), Benson Sculpture Garden,	Loveland, CO
2021	Abracadabra (Bronze), Riverfront Park,	Little Rock, AR
2020	Over the Moon (Bronze), Vogel Schwartz Sculpture Garden,	Little Rock, AR
2020	Cat and Mouse (Bronze),	Private collection
2018	Into the Wind (Bronze), Benson Sculpture Park,	Loveland, CO
2018	Bertha Belle and Clancy (Bronze), Vogel Schwartz Sculpture Garden,	Little Rock, AR
2018	Tootsie's Scribbles (Mural),	Hot Springs, AR
2017	Bucknell Bison (Bronze), Bucknell University,	Lewisville, PA
2016	Harry Houdini Monument, (Bronze)	Lafayette, CO
2016	Black Beard Pirate Monument (Bronze)	St. Augustine FL
2016	Black Beard Pirate Maquette (Bronze),	Oklahoma City, OK
2016	Hugh Glass Monument (Bronze),	
2016	Star Gazer General Tom Stafford Monument (Bronze),	Weatherford, OK
2016	Harry S. Truman Monument (Bronze),	Oklahoma City, OK
2016	Medusa (Bronze),	Private commission
2016	Harry Houdini Monument (Bronze),	Appleton, WI
2013	Neptune Monument (Bronze), WETA Sculpture Park	Wellington, New Zealand
2013	Tigers and Sun Bears x 4 (concrete), Wellington Zoo,	Wellington, New Zealand
2012	Rugby World Cup Monument (Bronze and Concrete),	Wellington, New Zealand
2012	Sleeping Man on Ball Monument (Bronze), WETA Sculpture Park	Wellington, New Zealand
2012	Walking Man Monument (Bronze), WETA Sculpture Park	Wellington, New Zealand
2012	Leaping Man Monument (Bronze), WETA Sculpture Park	Wellington, New Zealand
2011	Robots bas- Reliefs x 2, Roxy Cinema,	Miramar, New Zealand
2011	Zoot suits bas- relief, Roxy Cinema,	Miramar, New Zealand
2011	Flappers bas-relief, Roxy Cinema,	Miramar, New Zealand
2011	Roxy Fish handles x 4, Roxy Cinema,	Miramar, New Zealand
2011	Art deco Lamps x 2, Roxy Cinema,	Miramar, New Zealand



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2011	Art Deco corbels x 12, Roxy Cinema,	Miramar, New Zealand
2011	Art Deco Marquee, Roxy Cinema,	Miramar, New Zealand
2010	The Born Collection x 6 (Bronze), Neonatal Trust,	Wellington, New Zealand
2002	Cassowary (Bronze), Sedgwick County Zoo,	Wichita KS
2001	American Bald Eagle (Bronze), Sedgwick County Zoo,	Wichita KS
2000	Pride of the Plains Lion Monument (Bronze) Sedgwick County Zoo,	Wichita KS

SELECT ACCOLADES:

2021	Fred & Cheryl Newby Award for "The Boxer", National Sculpture Society	Murrells Inlet, SC
2020 (Ongoing)	Selected by the United States Mint for its Artistic Infusion Program Sculpts include: Maya Angelou Quarter, American Liberty Coin, Negro Leagues Coin, National Purple Heart Hall of Honor Clad Half Dollar	Philadelphia, PA
2016	1st in Sculpture – Art City Austin,	Austin , TX
2015	1st in Sculpture - St. Stephen's Art Show,	Miami, FL
2015	3rd in Three dimensional/ Sculpture – Autumn &Art,	Wichita, KS

PROFESSIONAL MEMBERSHIPS:

2020	National Sculptors' Guild, Elected Fellow Member	Loveland, CO
2020	National Sculpture Society, Elected Member	New York, NY

SELECT TEACHING EXPERIENCE:

2016-2021	Bethany College,	Lindborg KS
2018	University of Arkansas, workshop	Little Rock AR
2014	Media Design School, workshop	Auckland NZ
2015-18	Palette and Chisel, workshop	Chicago IL
2014-16	Center for the Arts,	Wichita KS

MAJOR COLLECTIONS:

History Channel - MONUMENT GUYS, NY
Weta Workshop, NZ
McFarlane Toys, AZ NJ
Cameron Park Zoo, TX
Envision, Wichita, KS
Sedgwick County Zoo, KS
Virginia Zoo, VA
Bucknell University, PA

TOYS and COLLECTIBLES:
For a portion of my career I've sculpted hundreds of toys and collectibles for clients such as McFarlane Toys, Neca, and WETA. As with any commercial venture there are often many hours and hands that are required to create each product.



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Statement of Intent

Public Art Commission











Hello!
I'm Craig Campbell…
…Sculptor for the United States Mint, elected Sculptor Member of the National Sculpture Society, elected Associate Member National Sculptors' Guild, a finalist for the National Statuary Hall for Arkansas' addition of Johnny Cash, and professional artist with over 25 years' experience in public artworks.

My passion is for creating sculpture and monuments grows greater every day. I deeply appreciate all who enjoy my work. It is an honor to be able to create and I'm grateful to all who make this possible. I would love to be considered for this project. There is so much opportunity for an inspired placement here. It is my intention to create a lasting depiction through a combined effort of the stakeholder's vision with my own. I am open to considering a myriad of approaches to create a compelling art statement unique to this site.

Public art, for me, is about communication from one generation to the next. Whether it's a classic Greek sculpture; a perfectly preserved portrait of a great person; or a modern monument to fallen heroes, it speaks volumes to future generations saying this is who we are… and where you come from. Public art, in my opinion, should be engaging, inspiring, enduring, and true.

In our rapidly and ever-changing world a public art piece is an unchanging respite and a reminder of who we are as a people and a culture. How many times have we gone back to places we've known just to revisit, and reconnect with memories of simpler times? Public art serves as icons to passageways able to move us into another time / place and inspire us to a greater future.

I've dedicated my life to communicating through art, public art, so that others can know that there is more to language than what is written in books. And, at the end of the day… Art connects us… on all levels… with all people.

I serve as lead artist in our design team, with support from the National Sculptors' Guild, an artist-driven organization which I am a Fellow of. We bring experience of over 550 monumental placements in 30+years. Their shared resources and project management saves me time, energy and money that can better be spent on the artwork itself. Our team works closely with the client to ensure my vision is actualized as a sound placement that all may be proud of. Depending on the scope of the project the team grows to include architects, landscape architects, structural engineers, and other specialists.

In each of my creative endeavors I aim to be mindful of the audience, to understand perspectives of the community the piece represents; while equally maintaining the integrity of the artwork. I look forward to working with your committee to create a lasting public statement that all involved will be proud of.

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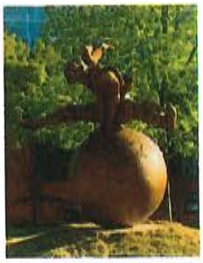
Professional References



Dr. Dean Kumpuris
City Board Member/Director of Sculpture at the River Market
417 North University Avenue, Little Rock, AR 72205
501.607.2253
dkumpuris@me.com
2022: "Abracadabra", 2020: "On the Ball" and 2018: "Clancy and Bertha Belle"
Riverfront Park Placements



Susan Ison, Museum Director/Public Art Liason
City of Loveland, Colorado
503 N Lincoln Avenue, Loveland, CO 80537
susan.Ison@cityofloveland.org
970.962.2411
2022: "Abracadabra" and 2018: "Into the Wind"
Benson Sculpture Garden Placements



Richard RineHart, Director of Bucknell's Samek Art Museum
Bucknell University
701 Moore Avenue, Lewisburg, PA 17837
570-577-3792
r.rinehart@bucknell.edu
2017: "Thunder Rumbler" Mascot Placement
"We wanted a bison that was in the body position of moving forward, suggesting that rugged, individualistic, determined, stand-your-ground Bucknell spirit. A king of the plains, leading the herd and prepared for anything with a stolid determination in his eye -- I think we found that."



Kurt Naumann, Director of Administration and Legislative Affairs
Arkansas Secretary of State's office, Arkansas State Capitol
500 Woodlane Street, Suite 256, Little Rock, AR 72201
501-682-1010
kurt.naumann@sos.arkansas.gov
2021:"Johnny Cash" National Statuary Hall Finalist (letter is available upon request)



Appleton Downtown, Inc.
333 W. College Avenue, Suite 100 Appleton, WI 54911
info@appletondowntown.org
970.962.2411
2016: "Harry Houdini"
Houdini Plaza Placement

Craig Campbell | The National Sculptors' Guild
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Support Materials

Press Media

Clickable links are accessible from our website at: https://www.jk-designs-inc.com/media_campbell.html

Vintage Revival:
https://www.vintagerevival.co.nz/blog/craig-cambell-a-genious-of-our-time

Creative Travelogue:
https://www.youtube.com/watch?v=DJzHey2psnk

Tuscan Sculpture Symposium:
https://www.facebook.com/100002747607454/videos/1645171572251080/

Sculpture Valley:
https://www.sculpturevalley.com/latest-news/2020/1/16/houdini-bust-dedication-in-appleton-thursday

Stuff. Auckland, New Zealand:
http://www.stuff.co.nz/auckland/local-news/5775356/Bouncer-tries-his-hand-at-sculpture

Daedalus:
http://www.danielcockersell.com/Daedalus

NZGDA:
https://nzgda.com/news/traditional-sculpting-with-weta-workshop/

Auckland.Scoop
http://auckland.scoop.co.nz/2011/10/weta-workshop-sculptor-live-at-skycity/

Loveland Arts and Culture:
https://www.lovelandpublicart.org/recent-additions/

City of Lafayette:
https://www.cityoflafayette.com/2116/Houdini-by-Craig-Campbell

Artivist, NZ:
https://artivist.co.nz/make/tag/Craig+Campbell

Nawelh:
https://www.nawelh.com/scupture

Artisans:
https://artisanseries.wordpress.com/2014/04/07/artisan-1-craig-campbell-sculptor/

American Art Collector: (see attached)

The Wichita Eagle:
https://www.kansas.com/entertainment/article236901548.html?fbclid=IwAR2nX0qvxQxnuBaPOqLRSuVaoL9ZDihbyP9bzZ_wcZbyfcOw3WREQonMVQ

Fine Art Connoisseur:
https://fineartconnoisseur.com/2020/04/sculpture-created-in-self-isolation/?fbclid=IwAR3fmYCzLFuQ8hVRGIhasUjF9uKJzgr7yWubmRepXdnQ2xWc-2a5UasNQNo

KAKE.com
https://www.kake.com/clip/14907342/local-sculptor-prepares-for-autumn-art

The Crucible, LLC
https://www.thecrucible.org/artist/craig-campbell/

The Oklahoman:
https://oklahoman.com/article/5435937/h2-marathon-showcases-norman-found-rys-monument-guys

The Sentinel Record:
https://www.pressreader.com/usa/the-sentinel-record/20190204/281539407197611

Appleton Post Crescent:
https://www.postcrescent.com/story/entertainment/2015/07/22/appleton-episode-monument-guys-gets-air-date/30527227/

(list continues on our website with links)

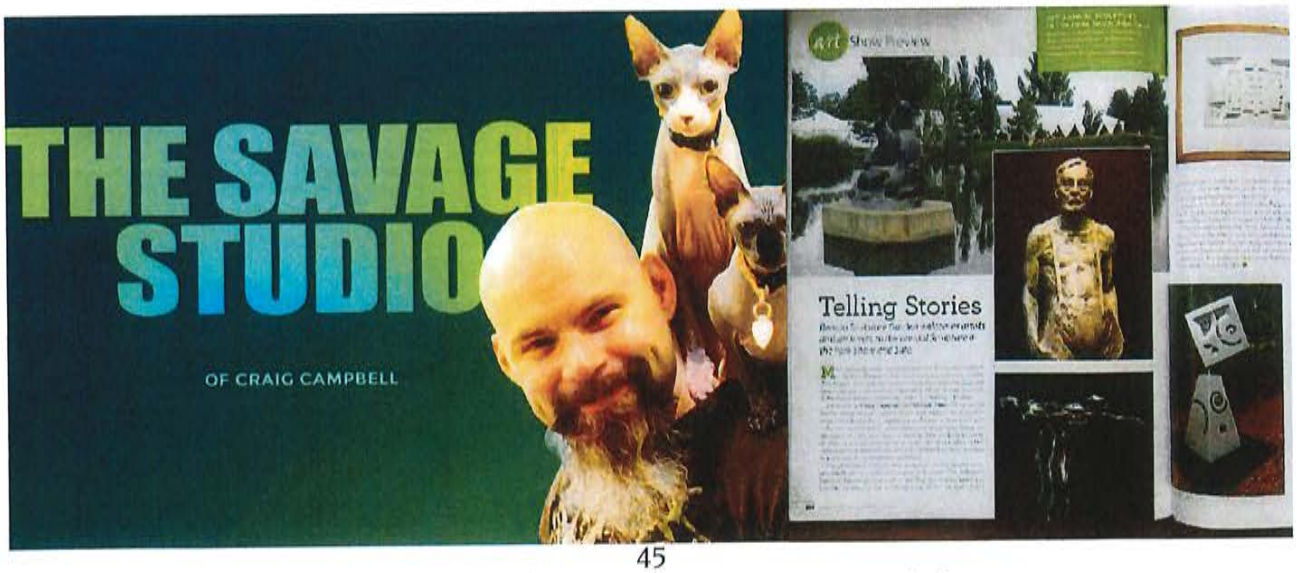

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Image Annotation

	Title	Medium	Dimensions	Date	Cost/Site
	1. Abracadabra	Bronze, ed/5	7' x 4' x 3'	©2021	$90,000 Little Rock, AR & Loveland, CO

This sculpture depicts an aspiring Magician whimsically practicing his tricks for an attentive audience of his dog, mouse, and stuffed bunny. My inspiration in creating Abracadabra is as a reminder that there is a power greater than us all and it is important to look for the "magic" in everything.

	2. Over the Moon	Bronze, ed/5	7' x 6' x 4'	©2020	$90,000 Vogel Schwartz Sculpture Garden, Little Rock, AR

"Over the Moon! "Tis he! I know him now: I shall jump over the Moon for Joy!"
(*Charles Molloy's The Coquet* 1718)

A smile can be contagious! Over the Moon is meant to spread a bit of happiness in a sometimes difficult world.

	3. Rugby World Cup Monument	bronze/concrete	15' X 35' x 7'	©2012	$350,000 Weta Sculpture Park, Wellington, New Zealand

Ten figures emerge from low relief to a full sculpt in the center of this monument for New Zealand's national sport. This was a massive undertaking in a combination of concrete and bronze, with an amazing crew in the phenomenal Weta Workshop that I worked with while living in New Zealand for several years.

	4. Into the Wind	Bronze, ed/5	7' x 4' x 2'	©2018	$65,000 Benson Sculpture Garden, Loveland, CO

High relief sculpture of a cowboy leading their horse in a storm.

	5. Bison (Thunder Rumbler)	Bronze, ed/5	7.5' x 6' x 8'	©2017	$125,000 Bucknell University, Lewisburg, PA

American Bison Mascot

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Image Annotation

		Title	Medium	Dimensions	Date	Cost/Site
	6.	Neptune	Bronze, ed/ 5	9' x 8' x 3',	©2013	$125,000 Weta Sculpture Garden, Wellington, NZ
	7.	Pirate for Life	Bronze, ed/ 5	8' x 4' x 4'	©2016	$125,000 St. Augustine FL
	8.	Pride of the Plains	Bronze, 1/1		©2000	$130,000 Sedgwick County Zoo, Wichita, KS

This composition for the Zoo's lion exhibit depicts a pride of lions; a new mother tends to two of her cubs as the male stands lookout, one cub is eager to learn the ropes from him, while another prepares for a nap.

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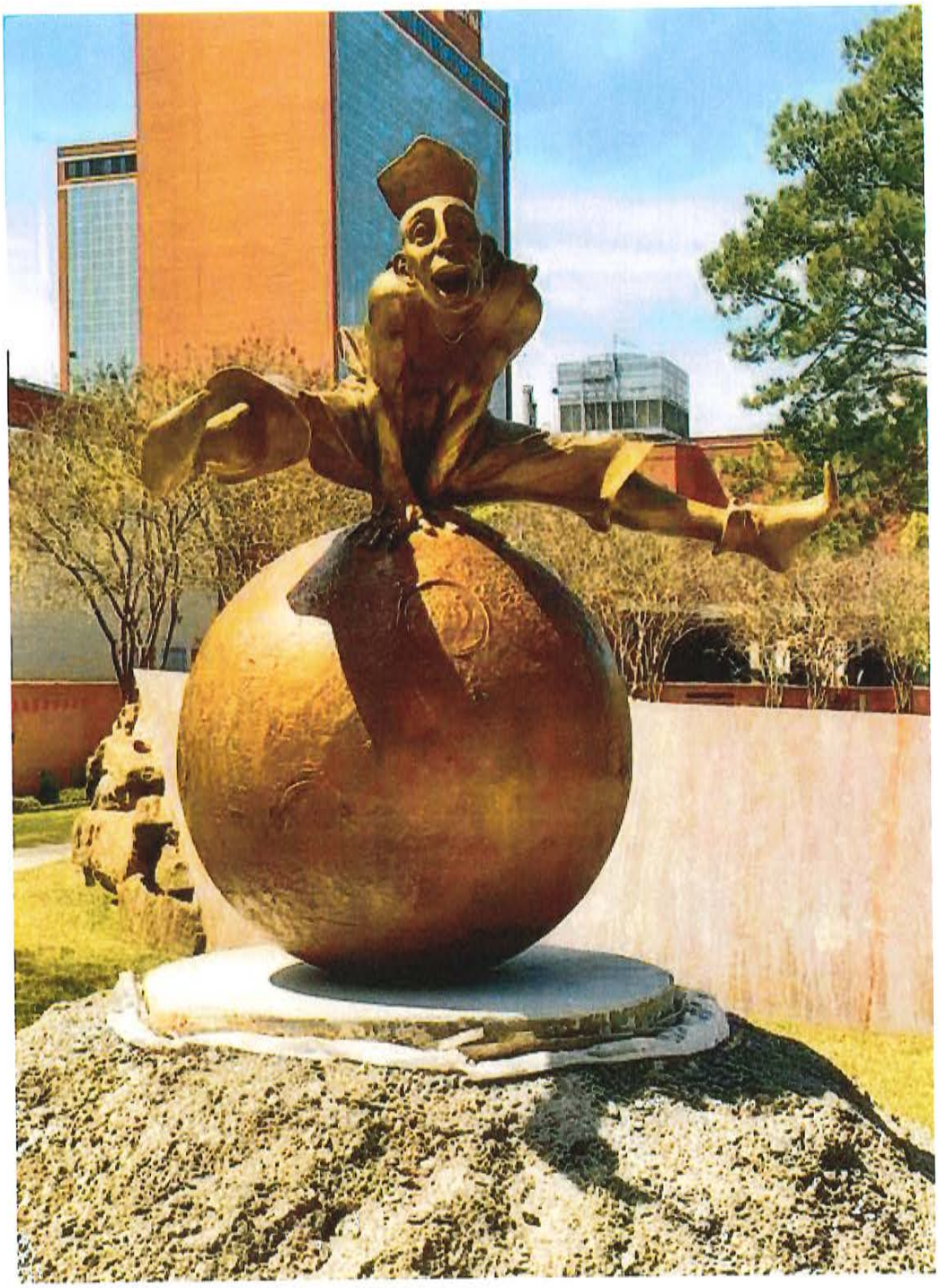





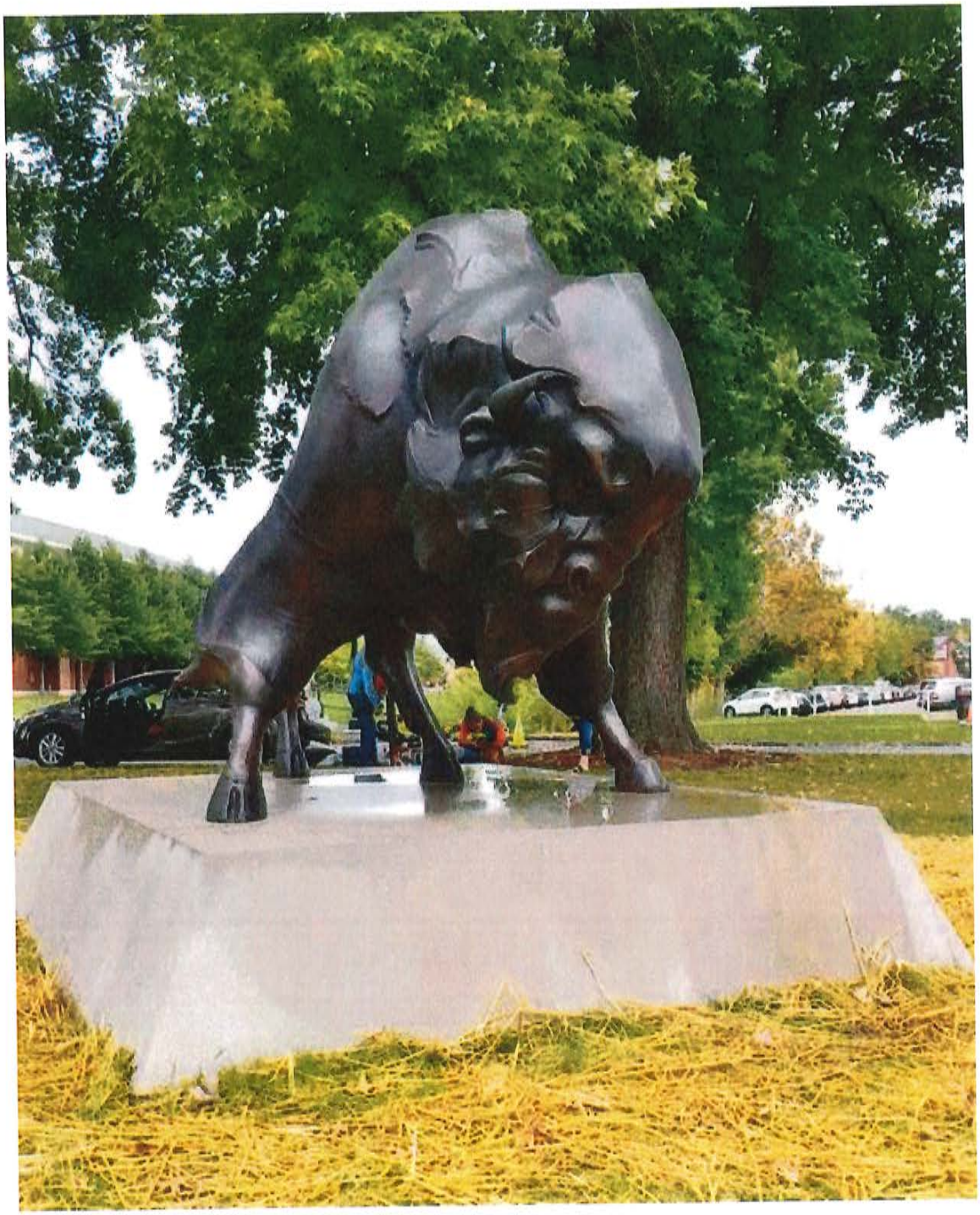



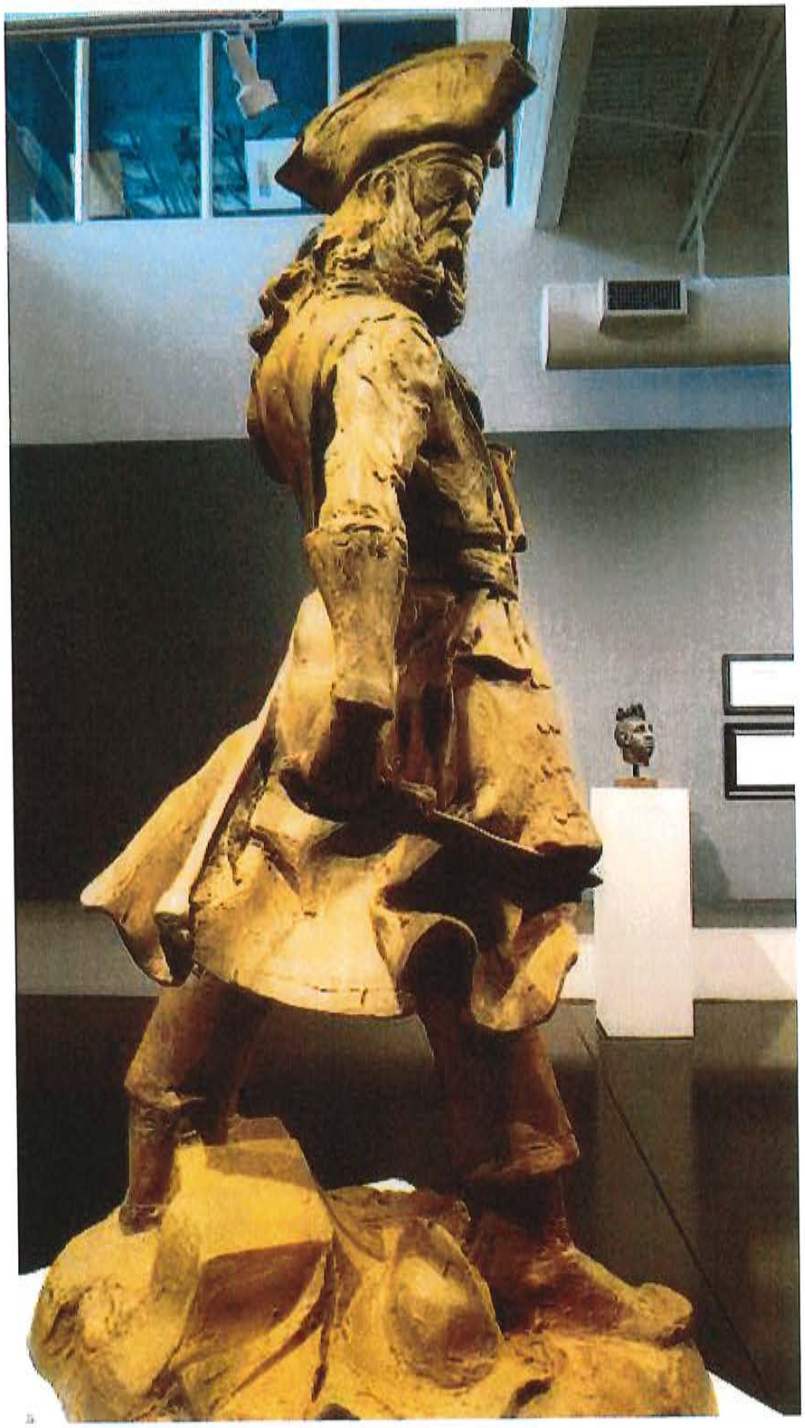

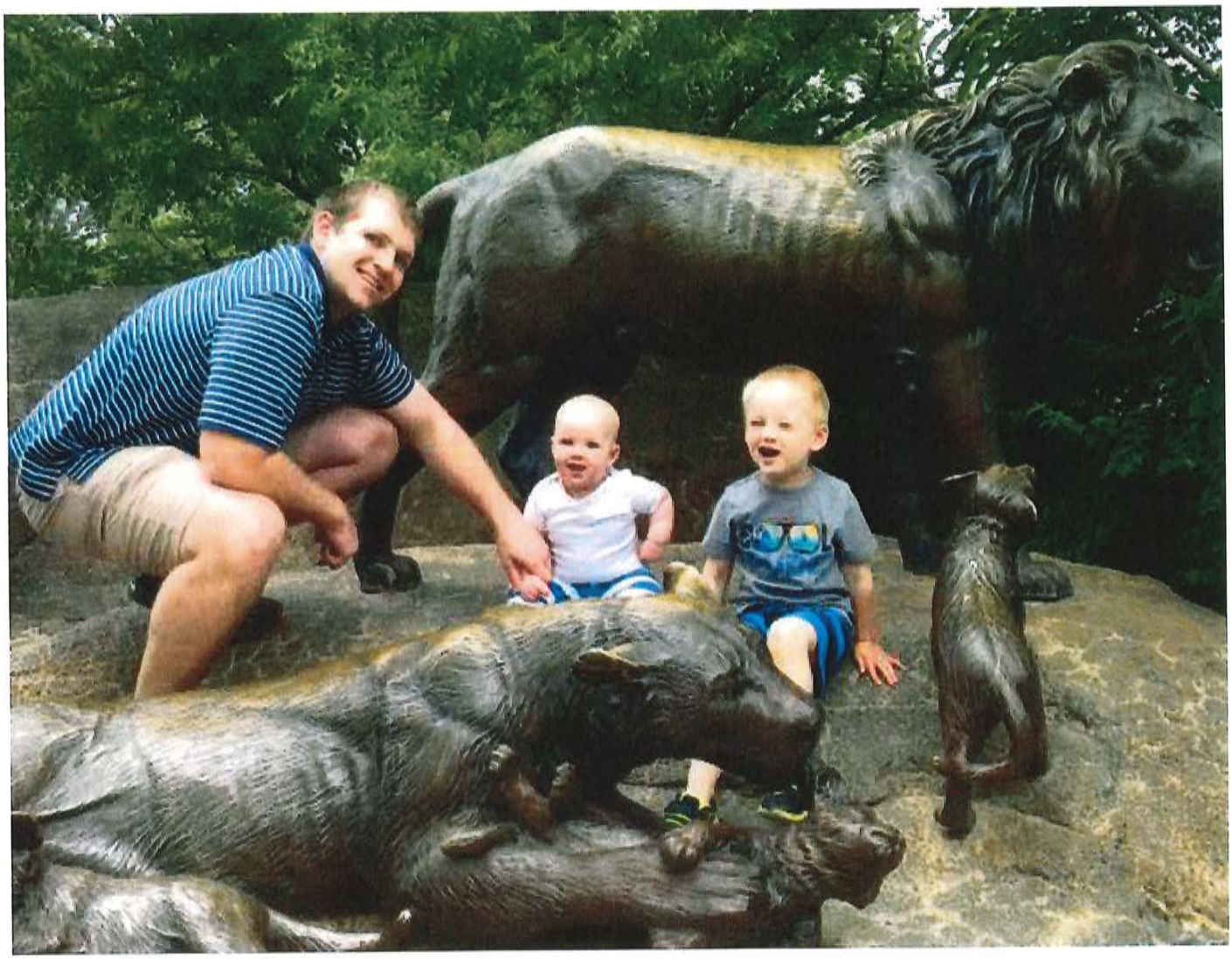

C.R. Gray, Sculptor

10 1st Street
Key West, Florida 33040 USA
305-432-6856
craig@crgray.com

CV- Resume Summary
For 2020- 2024

This guide is to assist the review of the Qualifications for CR Gray. Below I have highlighted accomplishments which qualify sculptor Craig Gray as an artist to create public art for the community.

Artist Statement- Connecting community and building cultural relationships -constructing guideposts of life through art, this is my goal. Weaving a story through sculpture with the objective of warming the creative soul and bring joyfulness to the heart. I use rugged materials, incorporating recognizable symbols, embracing aspects of locality to bridge generations of people from diverse walks of life.

Recent work summary-
1.***To date in 2023*** CR Gray has completed five temporary exterior sculpture installations in Augusta, GA, Wilton Manors FL, Key West FL, Columbia MD, and Deland FL. Four permanent public sculpture have been installed - one in Augusta, GA ($18,000), one in Marathon, FL ($10,000) and two in Pflugerville, Texas ($38,000). In August CR Gray was awarded a second project with with the City of Homestead, FL for ($125,000) to be completed this year. In December CR Gray was awarded a project with the Department of General Services for Washington DC ($55,000) to be completed in the spring of 2024.

2.***CR Gray in 2020-22*** completed multiple projects that have total cumulative budgets of over $200,000 - Deerfield Beach Florida ($55,000), Hillsborough County Florida ($55,000) and City of Key West Florida "Benches" ($40,000). In the fall of 2021 CR Gray was Commissioned by the City of Homestead, Florida for a public art project totaling ($75,000).Progress image included of the "Gator"



3.CR Gray has completed stone projects with budgets of well over ($175,000), this includes the Wentworth Douglas Fountain, and The State of Maine Veterans Cemetery. CR Gray designs, fabricates, and installs all his own artworks.

4.I have direct control over all aspects of creation of the sculpture during the commission process. When questions are asked about schedule, delivery, and review you have the answers immediately

5.CR Gray has been carving stone for over a quarter of a century. Originally working in the commercial stone industry in the Northeast United States he is skilled in working in extreme environments to build rugged stone sculpture.He has also created forged steel sculpture for twenty years. Provided are letters from across the nation. Feel free to contact any of his references.

A full 30 year work and project history can be found at www.CRGRAY.com

C.R. Gray, Sculptor

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Key West, Florida USA 33040
305-432-6856
craig@crgray.com

Greeting to the selection committee,

I have been very active in the past five years, having placed over 25 sculptures on loan across America and installed more than a dozen permanent artworks. I have decided to list the most unique, ambitious, and prestigious projects that I currently have underway or completed as of March 2024. I have only gone back to September of 2020.

1. January 2024 -I am finalist for a public artwork memorializing the life of singer/songwriter Gordon Lightfoot in Pickering, Ontario Canada. This is a two year project and I was selected out over 250 artist to create a design presented here.



2. December 2023- Commissioned to create functional public art for the United States General Services Administration - Washington DC. This artwork will be installed summer 2024 at The Whitlock Elementary School - the theme is the joy of reading.



3. September 2023- Commissioned to create a unique water feature for Homestead, Florida Public Art program. This is the second artwork for this community. It will be installed in the spring of 2024. The sculpture are two large steel mangrove trees for an Everglade themed park.



4. July 2023- Installed two artworks in the City of Pflugerville, Texas. These artworks- Popsicles and Rockman / Pebble were the first pieces, establishing a public art collection for the city. This project had a short window of only three months to complete.





C.R. Gray, LLC

10 1st Street
Key West, Florida
33040
USA305-432-6856
craig@crgray.com

Reference Letters

keys arts
FLORIDA KEYS COUNCIL OF THE ARTS

We Support • We Connect • We Promote • We Give
www.keysarts.com

September 30, 2019

To Whom It May Concern.

It is with great pleasure that I recommend Mr. Craig Gray as an outstanding Artist working in the Public Art Field. On behalf of the Florida Keys Council of the Arts Board of Directors, I lend support to our many artists, writers and performers in Monroe County. The opportunity to share with you my ongoing positive experiences with Craig is gratifying.

I have known Mr. Grey since he first arrived on the island as an artist in residence at our prestigious Studios of Key West. He quickly discovered what a special place Key West is and knew that this was the perfect spot to nurture and develop his artistic skill set. His passion and persistence for not only his craft, stone carving, but of the storytelling of our history in his work is admirable. Craig is dedicated to his work, and strives to complete his work on time and on budget. His proposals are thoughtful and with each new one his ideas are evolving. I find his work ethic and time management skills to be respectful of the process and very reasonable.

Most recently, as the Public Art Administrator for the City of Key West's Public Art program, I had the opportunity to commission Craig as one of four artists to place site specific work at our renovated and restored Key West City Hall. The AIPP Board unanimously recommended Craig's proposal for two granite carved benches in the butterfly park that celebrated the literary legacies of the island. Craig's Book Benches which he aptly titled, *Speaking Volumes I and II* are absolutely fabulous. They will weather any storm, are creative and inspiring and the public is immediately engaged as they discover the various titles and authors' names carved into the benches.

Mr. Grey is devoted to his craft and is continuing to impress us with his proposals and enthusiasm for the Keys' arts community and public art program. Each piece that Craig creates shares his passion, humor and carving skills with the community. He is enthusiastic, professional and dedicated.

I, without reservation recommend Craig Grey, for your public art project.

If you have any questions, please do not hesitate to contact me.

Sincerely,
Elizabeth S. Young
Executive Director

Historic Cato Building • 1100 Simonton Street, Suite 2-243 • Key West, Florida 33040
305-295-4369 • Fax 305-295-4371 • info@keysarts.com

Arts ORANGE COUNTY

17320 Fitch Avenue, Suite 255, Irvine, CA 92614-6081
714.556.5160 | FAX 714.556.5099
www.ArtsOC.org | www.SparkOC.com

August 27, 2019

To whom it may concern:

Re: Craig Gray

Arts Orange County (ArtsOC) is the officially designated nonprofit local arts agency for the County of Orange, California. Its mission is to build appreciation of, participation in, and support for the arts and arts education in our community. ArtsOC regularly works with organizations and cities to manage the selection and installation of temporary and permanent art exhibitions.

We became acquainted with the work of Craig Gray through the City of Newport Beach's rotating Sculpture Exhibition in Civic Center Park, which ArtsOC has managed since 2015.

Craig's sculptures add an immediate burst of color, humor, and delight to outdoor environments, so it is little wonder that his work has twice found a home in this exhibition.

Our selection process includes an empaneled jury of outside art experts, members of the City Arts Commission, and an online public poll, followed by review and approval by the elected City Council.

Although he is based on the opposite end of the country, Craig's work has had an uncanny resonance with Orange County, topping the public polling for works under consideration not just once, but both times he has submitted works. Our community has had the good fortune to provide temporary homes to his sculptures "Popsicles" and "Slices of Heaven," the latter of which stands in Civic Center Park at this very moment.

Craig's works possess the power to create a direct, immediate, and positive connection with viewers of all ages due to their imaginative, whimsical and popular themes. Because of their durable construction they are also well-suited for long-term outdoor installation.

We wholeheartedly recommend that you consider include Craig Gray's works for public display.

Sincerely,
Richard Stein
President & CEO

Advancing the Arts. Enriching Lives.

AUGUSTA ARTS COUNCIL

February 25, 2021

To Whom It May Concern,

Craig Berube Gray has a sculpture titled *Popsicles* currently on display in the Northeast corner of the Augusta Common, as part of the 2021-2023 Augusta Sculpture Trail. *Popsicles* is one of ten works temporarily on display in downtown Augusta, and has proven to be one of the most widely appreciated. Everyone loves the bright colors and whimsy of the piece.

Craig arrived perfectly on time to install his piece, in the week set aside for all pieces to go in. When the piece being installed right before his took a little longer to set up than expected, he cheerfully waited, and when it was his time, he brought his piece directly to the designated site, and assisted our professional installer with the work of setting it in place.

Popsicles required an extra flourish of plaster and paint to be properly installed after being secured to the concrete base. Craig brought the extra supplies and stayed to ensure his piece was in perfect form, even though it was cold and drizzling that afternoon.

The City's reception of his piece has been phenomenal, both through social media praise and people directly telling Arts Council staff how much they enjoy *Popsicles*.

We feel very lucky to have one of Craig's pieces on display for two years, and hope that he will return to us many times as we further the Augusta Sculpture Trail over the years to come.

Sincerely,
Pax Bobrow
Project Manager

1301 Greene Street • PO Box 1778 • Augusta, GA 30903 • 706.826.4702 • www.augustaarts.com

C.R. Gray, Sculptor

10 1st Street
Key West, Florida 33040 USA
305-432-6856
craig@crgray.com

March 26,2024

City of St. Augustine
Att: Chairperson Roxanne Horvath
Re; Roundabout Public Art
75 King Street, 4th Floor, Lobby D
St Augustine, Florida 32064

Greetings Ms. Horvath and committee members,



For the past few weeks I have researched the location of the new public artwork in St. Augustine. It has taken a unique coalition to bring this project to fruition, this includes city departments working with FDOT to meet many requirements. St Augustine is fast approaching its 500th anniversary as the first permanent European settlement in America- the artwork can contribute to that celebration. This project is of high standard and carries much prestige, as a Florida sculptor I am very familiar with what is needed to "Stand-up" to weather events that Mother Nature Dishes out.

This sculpture has the opportunity to contribute to a cultural diverse city and celebrate its history. The dedicated residents and efforts of people like yourselves embody the spirit of a community - building a foundation, this makes it a better place to live ,work, and raise a family.



For over 30 years I have been a craftsman carving stone, forging steel, and creating sculptures in public spaces. I have placed well over 150 artworks in 26 states across America. My main goal when working with a city, town, business, university, or museum is to act as a collaborator, listening to stakeholders and letting their needs guide the designs and then later my hands through the creation process. I would have a Florida licensed engineer certify all designs and use local contractors for any foundation requirements. Feel free to contact any recommendations listed, or chose randomly from my project list and I can provide additional references.



As the designer, project manager, and fabricator of all my projects, you are never passed off to someone else after the contract is signed. My studio doors are always open for inspection (in person or by video link) of the artwork as it is being built. People I have worked with call me the "Real Deal" - if you need answers related to project progress, delivery, changes, and status, I will call, email, or text you back the same day with an update.

I look forward to the opportunity of sharing my three decades experience as a sculptor and collaborator, continuing to build upon the foundation of the culturally diverse community of St. Augustine, Florida.

Warm Regards from the Island of Key West,

Craig Gray

C.R. Gray, Sculptor

10 1St Street
Key West, Florida USA 33040
305-432-6856
craig@crgray.com

Image List



1." Design Board"
Size: various sizes
Materials: Grey Granite, concrete
Collection: Recent design concepts created for public art proposals
Cost: $25,000-$250,000



2." Book Bench" and Novel Idea 2019,2022
Size: 60"x18"x16" - Four Benches
Materials: Grey Granite
Collection: Project ProposalCity of Key West, FL and
Hillsborough County FL,Newport Beach, CA
Cost: $55,000



3." Everglades Gator and Turtle" 2022
Size: 144"x48"x 18"
Materials: Grey Granite
Collections: Homestead, FL
Cost: $75,000



4."Slices of Heaven" 2019,2018,2017,2016
Size: 40"x40"x108"
Materials: Stucco, steel, masonry backerboard
Collections: City of South San Francisco CA, Olathe KS, Lee's Summit MO
Cost: $32,000



5." Rock Lobster" 2014
Size: 60"x6"x 84"
Materials: Red Granite
Installations: City of Boston, MA
Collections: Northeast Seafood Inc
Cost: $26,000.00



6." Pac-Man" 2023,2015,2014,2013
Size: 48"x30"x84"
Materials: Wood, Steel, Fieldstone
Installations: Deland FL ,Jackson WY, Coral Springs FL, Safety Harbor FL
Collections: Woodstock VA, Bentonville AR, Pflugerville TX
Cost: $25,000.00



7."State of New Hampshire Fountain" 2004
Size: 13 feet x12feet x26 feet
Materials: Crystal Gold Granite
Installation:Wentworth Douglas Hospital, Dover NH
Cost: $175,000.00

C.R. Gray, Sculptor

10 1st Street
Key West, Florida 33040 USA
305-432-6856
craig@crgray.com

Design Board Concepts

Below are a few designs conceived for recent project applications. My thoughts as an artist about making concepts into reality using original and innovative use of durable materials for public interaction.

"Love Seat"- Giant stone hearts carved from solid blocks of red granite for a community park space.





"Heavy Reading"- A stack of granite books recognizing the contribution of a State to knowledge, literature, and imagination

"Current - Rising Tides"- A group of blue granite waves symbolic of river current , sea level rise, and issues of global warming.





Tree of Life- A design created for a veterans memorial recognizing members who have received the Medal of Honor which symbol is the oak leaf cluster.


THE BOOK THIEF
-ZUSAK
THEIR EYES WERE WATCHING GOD
-HURSTON
THE HOBBIT
-J.R.R. TOLKIEN




SICUT PATRIBUS SIT DEUS NOBIS
BOSTONIA.
CONDITA A.D.
1630.
MARI









Pflugerville, Texas Sculpture Placement and review

2:13

$38,000.00

2023

https://youtube.com/watch?v=XLgdGIGwjQ4

An interview with for a placement of two public sculptures in Pflugerville, Texas

Image 8 is a video. Please click the Youtube link to view the video.

https://youtube.com/watch?v=XLgdGIGwjQ4

Daniel Borup

426 Walnut Street
Shelley, Idaho
daniel@danielborup.com
208-497-2250
danielborup.com

DANIEL BORUP
SCULPTOR

The Nationally Recognized Sculptor, Daniel Borup is inspired by the human experience, thus he often uses the human figure in his public works. Years of work and development has awarded Daniel with honors and awards such as creating public art sculptures and memorials for various locations throughout the country. In addition to sculpting, Daniel loves to teach art and help others cultivate their own creative skills. Much of the work Daniel creates is inspired by the relationships he has with his family and students.

Commissioned / Public Artwork

Mountain Land Technical College — Payson, UT — Current Project
The goddess Ceres harvesting fruit — Roundabout Sculpture— Hillsborough County, FL. — Current Project
Oregon City Sculpture — Oregon City, OR —Current Finalist
Fred Gray Statue — Alabama State Bar Building — Montgomery, AL — Finalist - 2024
Stallion — Roundabout Sculpture— Hillsborough County, FL — Finalist — 2024
Dorothy Height Relief Sculpture — Dorothy Height Elementary, Washington DC - Finalist — 2023
Eaton Public Library Sculpture — Eaton, CO — 2023
Tamarac Fire Station 15 — Tamarac, FL. — Finalist — 2023
Don and Ann Davis Park — Newport, OR — Finalist — 2023
Dean Goodsell Relief Portrait — Goodsell Elementary — Shelley, ID — 2022
William G. Tousey Statue — Valrico, FL. — Finalist — 2021
Riverview/ Alafia River Park Statue — Hillsborough County, FL. — Finalist — 2021
Mountain Land Technical College Sculpture — Lehi, UT. — Finalist — 2021
Skilled Nursing Facility — Buffalo, WY — Finalist —2020
All In: Another Day at the Office — Fire Station #6 — Meridian, ID. — 2020
Chief Joseph Portrait Bust — Chief Joseph Elementary School of the Arts, Meridian ID. — 2020
Balm Boyette Rd. and Boyette Rd Sculpture — Hillsborough County, FL. — Finalist — 2020
Riverview Drive Roundabout Sculpture — Riverview, FL. — Finalist — 2020
Every Day a Double Header — Little League Baseball fields, Saint Anthony, ID. — 2019
Nellie Bly Memorial —Roosevelt Island, NY. — Finalist — 2019
Public Safety Memorial — Cedar Park, TX. — 2018
Susan B. Anthony Statue — Adams MA. — Finalist — 2018
Pillars of Ashton, Pocket Park Sculpture — Ashton, ID — 2018
Fire Station #3, Public Sculpture — Ogden, UT — 2017
Riverstone Public Art Project — Coeur dAlene, ID — Finalist — 2016
Out on the Town, Public Sculpture — Meridian City Hall — Meridian ID. — 2016
John F. Shelley Bust — Shelley City Hall, Shelley, ID. — 2015
Dance, Public Mural — Elite Dance Studio, Shelley, ID. — 2014
Youth Splatter Painting Public Art Project — Idaho Falls Arts Council — Idaho Falls, ID — 2014
Octopus, Public Mural — Shelley Public Pool, Shelley, ID. — 2013
Framework Of Society, Public Mural — Farmers Insurance Building, Shelley ID. — 2013
Driggs City Center Plaza Public Art Project — Driggs, ID. — Finalist – 2013
Meridian Road Interchange Overpass Public Art Project — Meridian, ID. — Finalist — 2013
Jim Hall Foot Hills Learning Center Earth Node, Public Sculpture — Boise, ID. — Finalist —2013
Fire Station #7, Public Sculpture — Albuquerque, NM. — Finalist — 2013
Together We Fly, Public Mural — Brinkman Park, Shelley, ID. — 2012
Splash, Public Sculpture — Summit County Public Library, Coalville, UT. — 2012
Joseph's Prayer, Sculpture — Church History Museum, Salt Lake City, UT. — 2012

Associations

National Sculpture Society
Art Museum of Eastern Idaho
Bingham Arts Council
Idaho Art Education Association

Work/Teaching Experience

Ambassador — National Sculpture Society | Idaho Chapter — Current
College Adjunct Sculpture Teacher — BYU-Idaho — January 2023 — Current
Board Member — Bingham Arts Council — Bingham County, Idaho — May 2020 - Current
Gallery Artist — CJ Gallery — Blackfoot, Idaho — November 2019 - Current
Art Teacher – Shelley High School, Shelley Idaho – August 2009 - Current
Beginning Art, Advanced Art, Pottery & Sculpture, Advanced Sculpture
Instructor – Art Association of Jackson Hole – Jackson, Wyoming – March 2016, October 2018, June 2019
Keynote Speaker — Idaho Art Education Association — Spring Conference — May 2019
Artist Presenter – Big Art Expo, Idaho Art Lab – Saint Anthony, Idaho – Triannual for the past 6 years
TED Speaker – TEDx Idaho Falls – Idaho Falls, Idaho – February 2017
Utah Arts Festival – Salt Lake City, Utah – June 2016
Artist - Art Fair Jackson Hole – Jackson, Wyoming – July 1015
Idaho Falls Arts Council, Planet Arts Teacher – Idaho Falls, Idaho – June & July 2014
Idaho Falls Arts Council, Planet Arts Teacher – Idaho Falls, Idaho – June & July 2013
Pottery/Sculpture Teacher – Personal Studio, Shelley Idaho – January 2011 - Current
Pottery/Sculpture Online Shop – Esty.com – June 2010 – Current
Spori Gallery Docent – BYU-Idaho Campus – 2008-2009 Education
Brigham Young University-Idaho, Rexburg Idaho
B.S. Art Education—Minor in English Education Graduation: April 2009

Selected Exhibitions / Awards

Solo Exhibition — August - September 2021 — Art Museum of Eastern Idaho
Featured Artist Exhibit — August 2021 — CJ Gallery, Blackfoot ID
Alexa Rose Foundation Grant — June 2020 —Treasure Valley, Idaho
Colonial Theater Centennial Exhibition — November-December 2019 — Carr Gallery, Idaho Falls, Idaho
Richard McDermott Miller Modeling Competition — June 2018 — Brookgreen Gardens, SC
Exhibit with Dan Lewis — October 2017 — Gate City Fine Art Gallery — Pocatello, Idaho
Museum Artists Exhibit — January 2017 — Art Museum of Eastern Idaho
Selected Artist in the 2010, 2012, 2013, 2014, 2015, 2016 and 2019 Carr Gallery Juried Art Exhibitions
Carr Gallery — Solo Exhibition — November 2015 - January 2016 — Idaho Falls, Idaho
Eastern Idaho Fair — Best in Show — Professional Division — 2015
Eastern Idaho Fair — First Place and Judges Award — Professional Division — 2014
Church History Museum — Salt Lake City, Utah
Winner of the Merit Award for the 2012 International LDS Art Competition
Jacob Spori Art Gallery — Rexburg, Idaho
1st place winner of sculpture in the 2008 Annual Student Art Competition 3rd place winner of sculpture in the 2009 Annual Student Art Competition

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Artist Residency

Idaho Art Lab, Saint Anthony Idaho — April 2014, March 2015, March 2016, February 2017, February 2018, April 2019, February 2020

References

Hillary Blackstone
Former City of Meridian Arts & Culture Specialist
Address: 650 West State Street
Boise, ID 83702
Email: hblackstone@sde.idaho.gov
Phone: (208) 891-9691

Keith Walker
Co-Chairman St. Anthony Idaho Rotary Club Art Project
Address: 2794 North River Road
St. Anthony Idaho 83445
Email: henryfork@myidahomail.com
Phone: (208) 251-9099

Shan Watkins
Art Task Force Committee
Address: 327 Elm Ave.
Eaton Colorado, 80615
Email: srwatkins88@gmail.com
Phone: (970) 324-7605

Kimberly Reese
City of Cedar Park Project Manager
Address: 450 Cypress Creek Rd. Bldg. 1
Cedar Park, TX 78613
Email: kimberly.reese@cedarparktexas.gov
Phone: (512) 401-5034

To the Selection Committee,

Thank you for this opportunity to apply for this project at for the roundabout at the intersection of May Street and San Marco Avenue. I am excited about this project because I feel my work and expertise can greatly benefit this project and location.

My initial Ideas involve large abstracted sculptures of local fauna using bright colors. I am a sculptor working in various mediums like bronze, fabricated steel, and fiberglass. These materials are strong and proven materials for public art and can accommodate a variety of projects needs and budgets. The material I use for this project will depend on my design and size.

I have experience with several Public Works as evidenced in my resume. I have also been a finalist for various public art sculpture projects and have experience creating in-depth proposals for various projects, which include making renderings and scale models, as well as itemized budgets. My experience in public art has allowed me to create art for specific locations including Libraries, Parks, Roundabouts, Schools, City Halls, Fire Stations, and Police Stations.

An Educator at heart, I make it a point to include an educational element to every public work I undertake. If chosen for this project I wish to visit local high school classes and talk to them about the project to raise awareness and inspire future makers and patrons of art.

I am eager to use my experience and expertise to create a proposal and ultimately execute this project and see my proposal become a reality. Thank you for taking the time to consider my application. I look forward to hearing from you.

Sincerely,

Daniel G. Borup

Daniel Borup
Professional Artist
daniel@danielborup.com
www.danielborup.com
208-497-2250

Shan Watkins
327 Elm Avenue
Eaton, Colorado 80615
Srwatkins88@gmail.com

January 16, 2024

To whom it may concern,

In 2021, the Eaton Public Library Art Task Force was formed to commission a sculpture to be placed in front of the library building. We were looking for a piece of artwork that would incorporate attributes of a library such as the magic of learning and the adventure of reading. Of the 104 artist submissions to our Café RFQ, Daniel Borup's application rose to the top, and as one of three finalists, Daniel designed for us a sculpture of a child on an adventure of the imagination with a paper hat, wooden sword, and a book in his hand. His original design perfectly captured the essence of what a library can offer to a young, or old, reader. Thus began our adventure of working with Daniel Borup to bring his sculpture "A Hero's Journey" to the Town of Eaton.

From the beginning of the process, Daniel listened to our needs and wishes and served as a valuable resource to the Art Task Force as we navigated through our very first art commission. In addition to being an accomplished sculptor, Daniel displayed professionalism as well as excellent interpersonal and communication skills. He is even-tempered, patient, and exceptionally kind, qualities which made working with him a joy.

Above and beyond our contractual agreement, Daniel made videos of the sculpting process to share with the library and art students at our local school. An educator himself, Daniel reached out to the art teachers at both the high school and middle school and arranged to do video meetings with classes to give students insight into the creative process behind the sculpture to be placed in their town. Additionally, Daniel took the time to give presentations to art classes at the schools while he was in Eaton to install the piece March of 2023. Daniel's commitment to teaching and sharing his love of art with young artists was a wonderful bonus that he generously offered to our community.

"A Hero's Journey" has been well received by the Library Board, the Town administrators, and, most importantly, by the patrons of the library. It is especially enjoyable to watch children interact with the youthful adventurer of the piece. Daniel's sculpture has also inspired community members to pursue acquiring art for other public areas in Eaton.

As a representative of the Eaton Public Library Art Task Force, I can, with great confidence, recommend Daniel Borup to any organization seeking to commission a piece of public art. Feel free to contact me if you would like more information on our experience working with Daniel.

Sincerely,

Shan Watkins

Shan Watkins

MERIDIAN
IDAHO

Mayor Tammy de Weerd
City Council Members:
Keith Bird
Luke Cavener
Ty Palmer
Joe Borton
Genesis Milam
Anne Little Roberts

November 29, 2016

To Whom It May Concern,

It is my pleasure to write a testimonial for Daniel Borup and his work. Daniel has demonstrated the utmost professionalism throughout this project and I am fortunate to have had the opportunity to work with him.

The public art proposal we received from Daniel won the hearts of many people in our community. The completed sculpture exceeded my expectations and brought his proposal to life. The individual pieces are unique and stunning in themselves and the installation of the pieces is sturdy and resilient.

I have the opportunity to see people interacting with Daniel's sculpture, *Out on the Town*, everyday through a window in my office area. This sculpture makes people stop in their tracks, often during their busy days, when they are just running in to City Hall to pay a utility bill or obtain a permit. It makes parents take the time to appreciate the intent of the sculpture and take a photo of their child posing with the kids in the sculpture. I've watched children climb on, and share, the scooter that one of the kids of the sculpture is riding; I've watched children trace the lines of the sculptures' faces in study; and I've watched entire groups of school kids pause for a group picture with this sculpture. *Out on the Town* brings joy to the front steps of Meridian City Hall.

In my experience it is a rare occurrence to meet and work with an artist who not only creates outstanding pieces of work, but also negotiates his contract and sticks with the terms therein, keeps you informed and updated beyond the required milestones, responds to correspondence promptly, and seamlessly completes the project from proposal to installation with apparent ease.

If you desire further information of my experience working with Daniel Borup, please do not hesitate to contact me.

Sincerely,

Hillary Bodnar | Arts & Culture Specialist
City of Meridian | Finance
33 E. Broadway Ave., Meridian, Idaho 83642
Phone: 208-489-0422
Email: hbodnar@meridiancity.org

A note from Daniel Borup.
Since the time this letter was written Hillary's last name changed and she has new contact information because she now works for the State Department of Education. Her new information is:

Hillary Blackstone: Former City of Meridian Arts & Culture Specialist
Address: 650 West State Street
Boise, ID 83702
Email: hblackstone@sde.idaho.gov
Phone: (208) 891-9691

To whom it may concern,

My name is Keith Walker. I have been influential in heading up the commissioning of multiple pieces of artwork in the city of Saint Anthony, Idaho. I am writing this letter in recommendation of the sculptor Daniel Borup. Recently Daniel has created and installed a sculpture of two children, a boy and a girl, along with their dog walking out to play a game of baseball. This piece was designed for our Little League Baseball fields in Saint Anthony, Idaho.

Throughout the process Daniel always acted professional, which helped make us confident we had chosen the right artist for the job. He was always timely and respectful in his communications through email and phone. He made the contract process easy and kept us updated on the progress of the sculpture. Daniel was willing to listen to all of the committee's ideas and visions about the project and then use those ideas to a work of art we could all agree was perfect for the location. The final piece is beautiful, well crafted, and perfect for the purpose for which it was designed. Daniel really captured the joy of childhood and the game of baseball.

The community had a unique opportunity during the making of this piece because Daniel sculpted much of it at an Art Center right here in Saint Anthony. For an entire week, Daniel worked on the piece and the community had the opportunity to visit with the artist and see the sculpture in progress. Some children even got to do a little sculpting on the piece. While Daniel was in town, he also attended a Rotary Club meeting and talked to them about the project. The Rotary Club was a large supporter of this project.

The moment the piece was unveiled, it quickly became cherished by our entire community. There have already been many photos taken with the piece. I have also heard many positive things about the sculpture. I have no reservations recommending Daniel Borup to be a sculptor for your project.

Sincerely,

Keith Walker | Co-Chairman St. Anthony Idaho Rotary Club Art Project

2794 North River Road
St. Anthony Idaho 83445

henryfork@myidahomail.com

208-251-9099

Completed Public Art Projects in the last 5 years

A Hero's Journey — Eaton Public Library — Eaton, CO — 2023
Contact:
Shan Watkins
Art Task Force Committee
Address: 327 Elm Ave.
Eaton Colorado, 80615
Email: srwatkins88@gmail.com
Phone: (970) 324-7605

Dean Goodsell Relief Portrait — Goodsell Elementary — Shelley, ID — 2022
No good contact for this project

All In: Another Day at the Office — Fire Station #6 — Meridian, ID. — 2020
Contact:
Hillary Blackstone
Former City of Meridian Arts & Culture Specialist
Address: 650 West State Street
Boise, ID 83702
Email: hblackstone@sde.idaho.gov
Phone: (208) 891-9691

Chief Joseph Portrait Bust — Chief Joseph Elementary School of the Arts, Meridian ID. — 2020
No good contact for this project

Every Day a Double Header — Little League Baseball fields, Saint Anthony, ID. — 2019
Contact:
Keith Walker
Co-Chairman St. Anthony Idaho Rotary Club Art Project
Address: 2794 North River Road
St. Anthony Idaho 83445
Email: henryfork@myidahomail.com
Phone: (208) 251-9099

Public Safety Memorial — Cedar Park, TX. — 2018
Kimberly Reese
City of Cedar Park Project Manager
Address: 450 Cypress Creek Rd. Bldg. 1
Cedar Park, TX 78613
Email: kimberly.reese@cedarparktexas.gov
Phone: (512) 401-5034

Pillars of Ashton, Pocket Park Sculpture — Ashton, ID — 2018
Sara Bowersox: Ashton Urban Renewal Agency - Chairman
Address: 512 Main Street
Ashton, Idaho 83420
Email: saraliz0306@gmail.com
Phone: (208) 652-0134

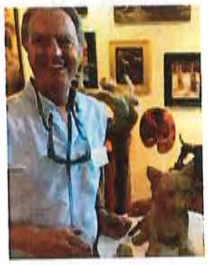
Image ID Sheet — Daniel Borup

1		Title: A Hero's Journey (1/9) Date: 2023 Medium: Bronze Dimensions: Life Size 7'x 2.5' x 4' Location: Eaton Public Library, Eaton, Colorado
2		Title: All In - Another Day at the Office (1/9) Date: 2020 Medium: Bronze Dimensions: Life Size Location: Fire Station #6, Meridian, Idaho
3		Title: Every Day a Double Header (1/9) Date:2019 Medium: Bronze Dimensions: Life Size Location: Little League Baseball Fields, Saint Anthony, Idaho
4		Title: Bearers of the Maltese Cross Date: 2017 Medium: Aluminum Dimensions: 8 ft. x 12 ft. Location: Fire Station #3, Ogden, Utah
5		Title: Public Safety Memorial Date: 2018 Medium: Bronze Dimensions: Life Size Location: Police Department, Cedar Park, Texas
6		Title: Pillars of Ashton Date: 2018 Medium: Bronze Dimensions: 2.5 ft. x 2.5 ft. x 6 ft. Location: Pocket Park, Ashton, Idaho
7		Title: Out on the Town Date: 2016 Medium: Bronze Dimensions: Life Size Location: City Hall, Meridian Idaho
8		Title: Chief Joseph Date: 2020 Medium: Ceramic Dimensions: 1.25 Life Size Location: Chief Joseph School of the Arts, Meridian, Idaho

Daniel Glanz, SAA, NSS, NSG











PROFESSIONAL PROFILE:
I began my career in illustration and fine art photography with the Smithsonian Tropical Research Institute after attending Colorado State University and Minneapolis College of Art and Design. My art is known for its energy, movement and technical mastery with a powerful yet elegant quality, drawn from my classical approach to sculpture. I travel extensively to destinations such as Africa, the Galapagos Islands and the Antarctic, and draw on these experiences in creating my art.

ART EDUCATION:

Colorado State University	Fort Collins, CO
Minneapolis College of Art and Design	Minneapolis, MN

PUBLIC ART COLLECTIONS:

2019-20	Riverdale Animal Shelter, "Grassland Trio" & "Unlikely Duo"	Brighton, CO
	Riverdale Animal Shelter, "Leaps and Bounds"	Brighton, CO
2019	Garden City, Veteran's Memorial "Unspoken Bond"	Garden City, CO
	Wolf Ranch Community Entry, "New Territory"	Colorado Springs, CO
2017	South Hampton Animal Shelter, "Perfect Harmony"	South Hampton, NY
	Estes Park Veteran's Monument "American Treasure"	Estes Park, CO
	TDECU Stadium, University of Houston, "Shasta"	Houston, TX
	Neighborhood Entrance "American Treasure"	Loveland, CO
2016	Benson Sculpture Park; "Treetop Stretch"	Loveland, CO
	The Stanley Hotel, "The Visionary (FO Stanley)	Estes Park, CO
	Thornton Veteran's Memorial, "American Treasure"	Thornton, CO
2015	Boulder Community Hospital; "The Visit"	Boulder, CO
	San Diego Natural History Museum "Tropicbird"	San Diego, CA
	Craig Hospital, "Winter's Paws"	Denver, CO
2013	Lee Yawkey Woodson Museum, "Shoebill"	Wausau, WI
2011	Vogel Schwartz Sculpture Garden; "Boris, French Bulldog"	Little Rock, AR
	Liberty National Bank, "Fly Fishing"	Dakota Dunes, SD
2009	Longmont Humane Society; "On the Go"	Longmont, CO
2008	Witt Stevens Central Arkansas Nature Center; "Catfish"	Little Rock, AR
2007	Benson Sculpture Park; "Bullheaded"	Loveland, CO
	The Wildlife Experience; "Green Heron"	Parker, CO
	Marianna Butte Country Club, "Winter's Paws"	Loveland, CO
2002	Liberty National Bank; "Fly Fishing"	Dakota Dunes, SD

PROFESSIONAL MEMBERSHIPS:
Elected Fellow of the National Sculptors' Guild (NSG)
Elected Member of the National Sculpture Society (NSS)
Signature Member of the Society of Animal Artists (SAA)

SELECT ACCOLADES:

2012	Art Show at the Dog Show - 2nd Place Sculpture	Wichita, KS
2010	Sculpture in the River Market – Honorable Mention	Little Rock, AR
2010	"Representing the West" Exhibition – Best in Show Sculpture	Pueblo, CO
2010	Art Show at the Dog Show – Best German Shorthair Pointer	Wichita, KS

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SELECT SHOWS/EXHIBITS:

2019-23	Sculpture in the Park, Benson Sculpture Garden	Loveland, CO
	Colorado Governor's Show, Loveland Museum	Loveland, CO
2018	58th Annual Exhibition of Society of Animal Artists	St. Petersburg, FL
	Sculpture in the Park, Benson Sculpture Garden	Loveland, CO
	Colorado Governor's Show, Loveland Museum	Loveland, CO
2017	Sculpture in the Park, Benson Sculpture Garden	Loveland, CO
	Colorado Governor's Show, Loveland Museum	Loveland, CO
2016	56th Annual Exhibition of Society of Animal Artists	Houston, TX
	Animalia, Society of Animal Artists, Loveland Museum	Loveland, CO
	Sculpture in the Park, Benson Sculpture Garden	Loveland, CO
	Colorado Governor's Show, Loveland Museum	Loveland, CO
2015	National Sculpture Society, Performance in Sculpture	Tampa, FL
	National Sculpture Society, All Creatures Great and Small	Naples, FL
	Sculpture in the Park, Benson Sculpture Garden	Loveland, CO
2014	American Foundry Association Conference,	Coeur d'Alene, ID
	American Art Invitational Exhibition, Saks Galleries	Denver, CO
	Sculpture in the Park, Benson Sculpture Garden	Loveland, CO
	Colorado Governor's Show, Loveland Museum	Loveland, CO
	28th Annual Art Show at the Dog Show	Wichita, KS
2013	53rd Annual Exhibition of Society of Animal Artists	Bennington, VT
	International Birds in Art Exhibit, Woodson Art Museum	Wausau, WI
	Featured Artist, Saks Galleries	Denver, CO
	Sculpture in the Park, Benson Sculpture Garden	Loveland, CO
	Colorado Governor's Show, Loveland, Museum	Loveland, CO
2012	52nd Annual Exhibition of Society of Animal Artists	Oradell, NJ
	International Birds in Art Exhibition, Woodson Art Museum	Wausau, WI
	American Art Invitational Exhibition, Saks Galleries	Denver, CO
	Governor's Invitational Art Show, Loveland Museum	Loveland, CO
	25th International AiA Exhibit, LSU School of Vet Med.	Baton Rouge, LA
	26th Annual Art Show at the Dog Show	Wichita, KS
2011	Small Gems Exhibition, Saks Galleries	Denver, CO
	51st Exhibit of the SAA, Dennos Museum Center,	Traverse City, MI
	International Birds in Art Exhibition, Woodson Art Museum	Wausau, WI
	"Representing the West", Sangre de Cristo Art Center	Pueblo, CO
	Sculpture in the Park, Benson Sculpture Garden	Loveland, CO





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Statement of Intent

Public Art Approach



I design my artwork to enhance the identity of its location while complementing its surroundings. This approach creates both focus and balance in the given space, integrating it within the site to serve cohesively as a landmark. The materials used lend themselves well to public spaces and invite interaction with the viewer. By allowing tactile textures from the original clay sculpture to reveal themselves in the metal casting, the artwork becomes informative through its materials and the processes involved in its creation, as well as the more obvious subject and relationship to the location.



Years spent observing animals, both in wild places of the world and more domestic settings, has fueled a desire to share my curiosity and passion about the natural world through art. Inviting inquiry by viewers and sparking a desire to learn more about the subject and its surroundings are primary to my interest in creating sculpture for public places.



I began my career in illustration and fine art photography with the Smithsonian Tropical Research Institute. Through my bronze sculpture, I aspire to capture a timeless imagery for the viewer. My art is known for its energy, movement and technical mastery. Both my figurative and wildlife work share a powerful yet elegant quality, drawn from my classical approach to sculpture.



My bronze sculpture is produced to my exacting standards and has been placed in public collections including Liberty National Bank, SD, Benson Sculpture Park, Loveland, CO, Vogel Schwartz Sculpture Garden, Little Rock, AR, Wildlife Experience, Parker, CO, the Longmont Humane Society, Longmont, CO, South Hampton, NY, Boulder, CO, the University of Houston, TX and Leigh Yawkey Woodson Art Museum, Wausau, WI.



The National Sculptors' Guild is an artist-driven public art team experienced with over 525 monumental sculpture placements in 29 years. We work in a design team format to successfully enhance public sites. This method affords the artist and client access to the expertise of nationally recognized professionals that have proven accountability and experience, saving time and money while providing greater focus and energy on quality artwork for each placement. Our team works closely with the client to ensure the collective vision is actualized as a sound placement that all may be proud of. Depending on the scope of the project the team grows to include architects, landscape architects, structural engineers, contractors and other specialists.

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Professional References



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Image Annotation

	Title	Medium	Dimensions	Date	Cost/Site
1.	Leaps and Bounds	Bronze, Stainless Steel	88x72x40"	©2020	$65,000

Riverdale Animal Shelter, Brighton, CO



A dog leaps in the air to catch a frisbee. Across the entry one sees the young child that threw the frisbee. In-between, a cat sitting on the provided bench has its paw up in an attempt to intercept. Utilizing the existing bench for the cat invites visitors to sit and be part of the art.

2.	New Territory 3 Gray Wolves	Bronze 125% LS	53" x 74" x 68"	©2019	$109,000

Wolf Ranch Community, Colorado Springs, CO



Three Gray Wolves sculpted at 125% life-size, commissioned for the entry to a community development at the base of Pikes Peak. The trio includes the Scout, preparing for the next move; the Lookout, on alert for any unwanted visitors; and the Free Roamer, checking things out on their own.

3.	Jaguar (in-progress)	Bronze 1/1	1.5 Lifesize	©2024	$185,000

Current Commission for the University of Houston, Victoria, TX



4.	Shasta	Bronze	62" x 168" x 48"	©2017	$90,000

TDECU Stadium, University of Houston, Houston, TX
commissioned by University Alumni Foundation



A stadium nicknamed "The Cage" finally has its largest tenant; a 1,400-pound bronze cougar statue just outside TDECU Stadium. It measures 15 feet long and 4 feet wide and stands about 5 feet tall. a replica of Shasta I, the school's live mascot from the 1950s who was missing a diget on one paw. A plaque on the base tells the origin of the school's cougar paw sign which the alumni association hopes begins a tradition that involves the football team and student body touching the right paw upon entering the stadium for every home game.

5.	Unspoken Bond	Bronze	36" x 42" x 58"	©2019	$55,000

Town of Garden City, CO



Commissioned as Garden City's PTSD monument, the sculpture depicts a Veteran and his Service Dog, it shows the deep connection and important work service dogs do for their people.

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Image Annotation



	Title	Medium	Dimensions	Date	Cost/Site
6.	Treetop Stretch	Bronze	Lifesize	©2016	$54,000

Benson Sculpture Park – City of Loveland, CO

Larger than life size Mountain Lion stretching from their surveillance spot at the top of a tree.



7.	Fly Fishin' II	Bronze	©2019	37"x90"x37"	$45,000

Private Commission, Jackson Hole, WY

An American Bald Eagle swoops down to catch a Trout.
enlargement based on female bald eagle dimensions



8.	The Visionary F.O. Stanley	Bronze	88" x 48" x 48"	©2016	$100,000

Site-Specific Placement at the Historic Stanley Hotel – Estes Park, CO

Collaboration with Sutton Betti, depiction of the founder of the infamous Stanley Hotel.

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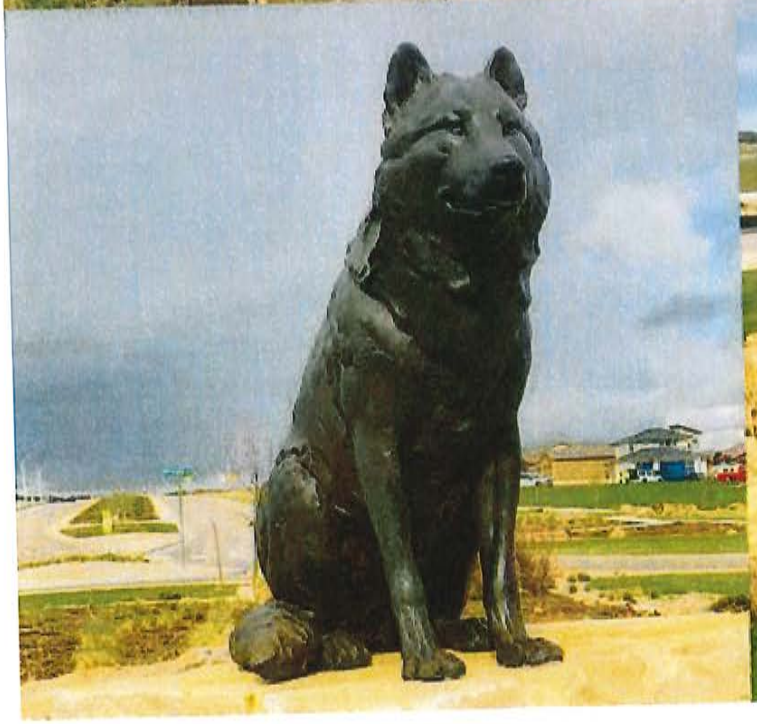
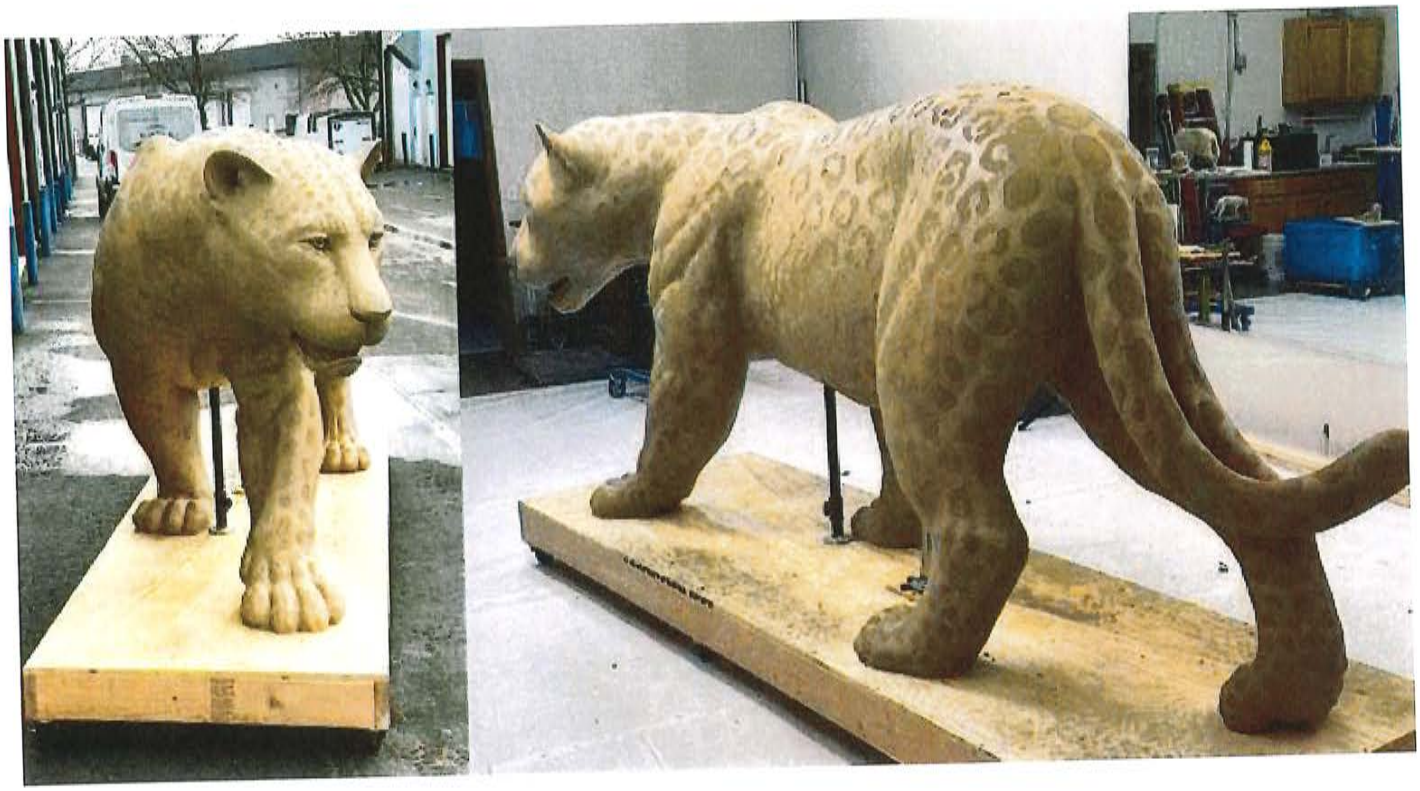
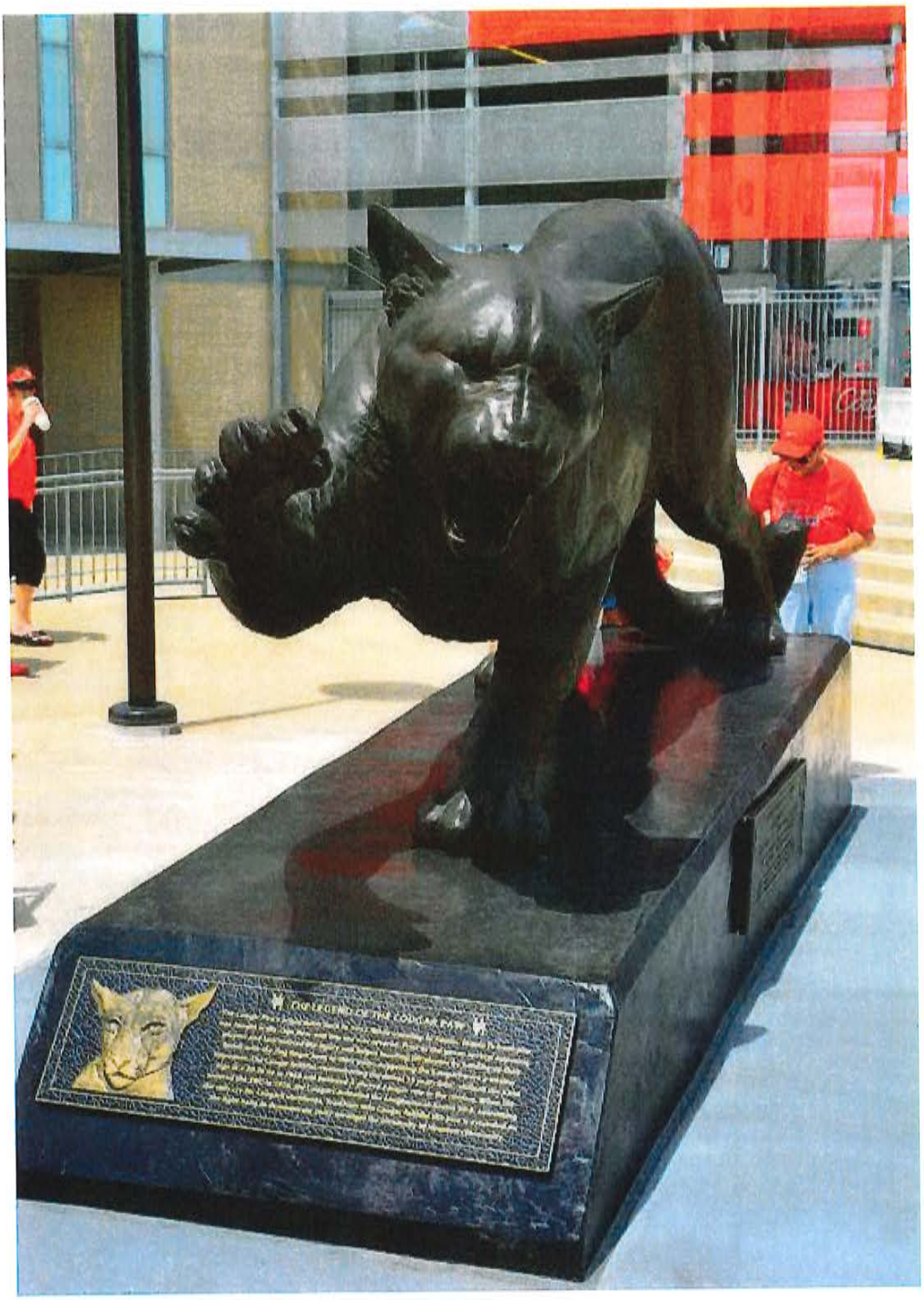


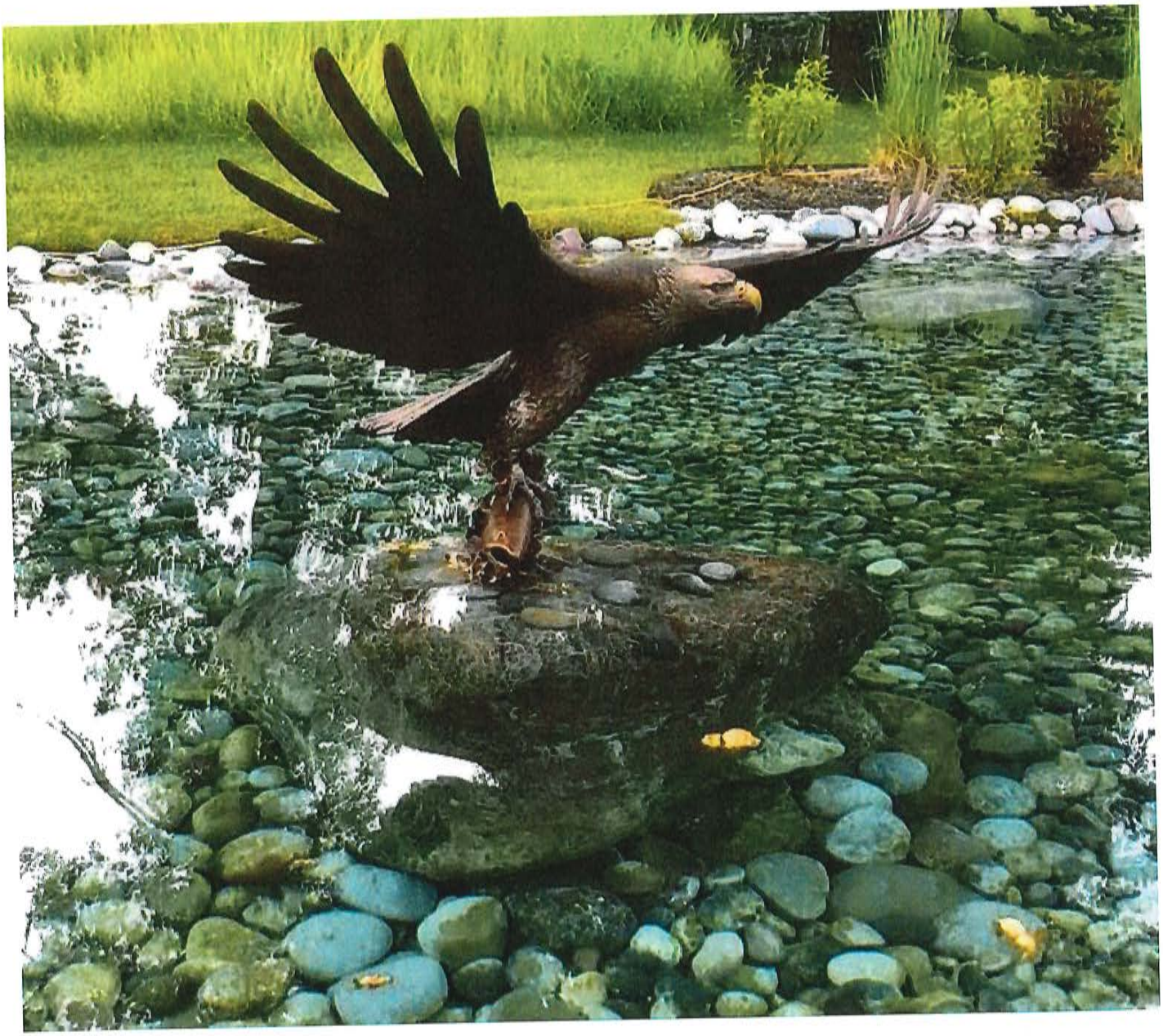



DOG


DOG











DANIEL**MOORE**
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Dear Public Art Committee,

Thank you for the review of my credentials and this submission to the May Street and San Marco Avenue Public Art project. A good public art story considers all the significant elements and weaves them together into artistic form. Public art creates a more humane environment; one of distinction, enjoyment, and pride for all citizens. My work comes from a deep and broad connection to nature, its beauty and power and I strive to create artwork that suggests a narrative for the viewer to complete. My enthusiasm for this project is the opportunity to create art that reflects the city's multifaceted culture and unique characteristics of the site and its neighborhood. Artwork that reflects civic content and is a form of symbolic speech of the municipality is a commendable and realizable goal and I am most excited to submit my qualifications for this project.

For this public art project, I envision multiple methods of translating my ideas into a signature art installation, each with a specific deliverable:

Phase One: Research in Understanding the Design Site - History, Natural Energies and the Community Context
Laying the groundwork for buy-in from diverse community stakeholders is critically important. I conduct extensive research on issues including neighborhood histories, economic and environmental conditions of the surrounding communities, schools, and businesses, local biodiversity and the geographic character and anomalies of the area. The result is in-depth understanding of the scope of the project.

Phase Two: Community Engagement - Advancing Community Awareness through Public Artwork
Public art in an urban environment can have a powerful social function, renewing citizenship through a sense of place. My previous experience with public art projects and the private sector lends a unique understanding of how to engage and activate communities.

Phase Three: Design and Fabrication
After thorough research, the in-depth knowledge of the community and the location will inspire and direct the art. Working alongside all stakeholders and professionals through consistent communication confirming all phases are being carried out as agreed.

Through my public art commissions, I have acquired familiarity and understanding of art projects of diverse characteristics and am able to communicate public priorities and vision. All of my completed installations have involved working collectively and I adhere to an integrated approach to art planning which emphasizes active collaborations and partnerships with all stakeholders and the community as a whole. My projects are site specific custom commissions and appropriately designed for their environments and all have been built on schedule, within budget and always with high durability, low maintenance, and sustainability in mind. As with all installations of this caliber, I am conscious of the ADA Standards for Accessible Design as well as ensuring equal enjoyment to all who encounter my artwork.

As an Arizona-based metal artist skilled in a variety of materials with a wealth of experience producing artworks for private and public spaces. My industrious work ethic and urban design sense enable me to create distinctive works of art that foster new and dynamic relationships between community, site, history and the natural environment. Blurring the line between fine art, public sculpture, and collaborative practices, my work engages diverse audiences, humanizes public spaces, and often encourages participation with larger-than-life-sized artwork. I look forward to relating the many elements into a complementary presentation that stands the test of time, tangibly and artistically.

Respectfully,
Daniel Moore

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SELECTED WORKS OF PUBLIC ART

2023 *HexEcon*-Public Art Award-Mesa (AZ)-Office of Economic Development Monument Sign Project
2023 *Magnesium Maggie*-Public Art Award City of Henderson (NV)-Water Street Sculptures
2022 *Love Locks*-Public Art Award Augusta (GA)-Savannah Rapids Park
2021 *Moment of Truth*-Public Art Award Oklahoma City (OK)-Earlywine Clubhouse-In Process
2021 *Infusion*-Art in Private Development (AIPD) City of Tempe (AZ)-West Pharmaceuticals 2021
2020 *Chaos Re_Stored*-Art in Private Development (AIPD) City of Tempe (AZ)-NorthPoint Development, LLC-Beyond Self Storage
2020 *Grow with Us*-Art in Public Places (AIPP) Ralph Waldo Emerson Elementary School (AZ)
2019 *BEE-52*-Public Art Award Oklahoma City (OK)-Lake Stanley Draper
2019 *Botanical Pathway*-Library Park-Art in Public Places (AIPP) Chino Valley (AZ)
2018 *Eyes on the Ball*-Public Art Award The Arts Foundation for Tucson and Southern Arizona (AZ)-M. Jacob Sports Park
2018 *Ellipses*-Public Art Award Scottsdale Public Art (AZ)-IN FLUX Cycle 7
2018 *Moon Gates* for Reflection Garden and *Botanical Themed Steel Panels* for Exterior Window Treatment-Art in Public Places (AIPP) Augustus Shaw Elementary School (AZ)
2017 *MariSol*-Art in Private Development (AIPD) MariSol Federal Credit Union (AZ)
2015 *CubeSmart*-Art in Private Development (AIPD) City of Tempe (AZ)-CubeSmart Self Storage 2015

SELECTED PUBLIC ART ROSTERS & REGISTRY

2023-2025 ArtsWA (WA)- Public Artist Roster-
2022-2032 US General Service Administration (GSA)-Art in Architecture Program
2021-2025 City of San Antonio (TX)-Pre-Qualified Artist List
2021-2025 Sacramento (CA)-Artist Roster
2020-2022 Oregon (OR)-Oregon Art in Public Places Roster
2020 City of Wichita (KS)-Public Artist Registry
2020 City of Cambridge (MA)-Pubic Art Registry
2019-2023 Oklahoma City (OK)-Pre Qualified Artist Pool
2020 City of Phoenix (AZ)-Housing Department-Qualified List
2020 LA Metro (CA)-Artist Pool
2019 Bart.gov/art (CA)-Pre Qualified Artist Pool
2018/2020 City of Palo Alto (CA)-Pre Qualified Artist Pool
2018-2024 The Arts Foundation for Tucson and Southern Arizona (AZ)-Public Art Artist Roster
2017-2024 City of Tempe (AZ)-Tempe Public Art-Pre-Qualified Artist List-Selected Artist
2017 City of Palm Desert (CA)-Artist Registry

SELECTED WORKS OF PUBLIC ART - PROJECT FINALIST

2023 Flagstaff (AZ)-Murdoch Center-Southside Park 3D Art Project
2022 Scottsdale (AZ)-Fire Station_612
2022 City of Tempe (AZ)-Tempe Fire Station_2
2022 City of Mesa Office of Economic Development (AZ)-Monument Sign Project
2022 Scottsdale Public Art (AZ)-WestWorld Sports Complex
2022 City of Grimes (IA)-Group Creatives-Honoring the Military
2022 Lake Charles (LA)-Department of Transportation & Development
2021 Columbia County (GA)-Love Locks Sculpture
2021 Oklahoma City (OK)-Strong Neighborhoods Initiative (SNI) 3-D Art Project
2021 Oklahoma City (OK)-Earlywine Clubhouse
2021 City of Henderson (NV)-Water Street Sculptures Public Art Project
2021 Oklahoma City (OK)-James Stewart Golf Clubhouse Public Art Project
2020 Flagstaff (AZ)-Library Entrance Public Art Project
2020 Oklahoma City (OK)-Tennis Public Art Project

2020 Colorado Creative Industries (CO)-Colorado Mental Health Institute at Fort Logan Public Art Project
2019 The Arts Foundation for Tucson and Southern Arizona (AZ)-Tucson Fire Station No.9 Public Art Project
2018 Scottsdale Public Art (AZ)-Fire Station 603 Public Art Project
2018 Utah Division of Arts & Museums (UT)-Utah Department of Alcoholic Beverage Control Public Art Project
2018 Utah Division of Arts & Museums (UT)-State Archives - Utah Public Art Program
2017 Utah Division of Arts & Museums (UT)-Utah Department of Environmental Quality Public Art Project

SELECTED GROUP EXHIBITIONS
2024 Birds, Bugs and Blooms, AZ, Herberger Theater Center Art Gallery
2023 Queen of the Night, AZ, Tohono Chul
2023 Birds, Bugs & Botanicals, AZ, The Shemer Art Center
2022 Embedded Art Program, AZ, FOUND:RE Contemporary
2022 Flinn Foundation Art Program Exhibition, AZ, Inaugural Exhibit
2021 XSCAPE: Landscapes, Cityscapes and Mindscapes", AZ, FOUND:RE Contemporary
2021 ART Tracks, AZ Herberger Theater Center Art Gallery
2020 ART Tracks, AZ Herberger Theater Center Art Gallery
2019 Color in Play, *AZ, Shemer Art Center-Outdoor Exhibitions*
2019 In the Present, AZ, Shemer Art Center
2019 Nature Nurtures Us, AZ, Herberger Theater Center Art Gallery
2019 Portland on the Park Collection Exhibition, AZ
2019 Triad Triptychs, AZ, Shemer Art Center
2018 Inspire, AZ, A.E. England Gallery
2018 Arizona's Desert Beauty, AZ, Shemer Art Center

SELECTED PRESS & MEDIA
Canvas Rebel-Feature Article-'Meet Daniel Moore'-April 2022
Lovin' Life After 50-Cover Story-'Going Beyond'-August 2020
Salann Magazine-Giving Artists A Voice-First Edition-2019
Foothills Focus; The Nature of Sculpture-June 2019
Voyage Phoenix Magazine; Local Stories-May 2019
New Public Art Pops Up Around Scottsdale-by Scottsdale Independent-July 22nd, 2018
Phoenix Home & Garden Magazine –'Man of Steel'-July 2015

EDUCATION
The University of Iowa-BFA in Graphic Design and Photography, Minor in Ceramics and Metal Working/Jewelry- Iowa City, Iowa 1985

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SELECTED WORKS OF PUBLIC ART

2023 **HexEcon**-Public Art Award-City of Mesa-Office of Economic Development (OED), Mesa, (AZ)
2023 **Magnesium Maggie**-Public Art Award-City of Henderson-Water Street Sculpture Project Henderson (NV)
2022 **Love Locks**-Public Art Award -Columbia County Convention & Visitors Bureau Savannah Rapids Park (GA)
2021 **Moment of Truth**-Public Art Award-Office of Arts and Cultural Affairs- Earlywine Clubhouse-Oklahoma City (OK)-In Process
2021 **Infusion**-Art in Private Development (AIPD)-West Pharmaceuticals, Inc.- Tempe (AZ)
2020 **Chaos Re_Stored**-Art in Private Development (AIPD)-NorthPoint Development, LLC-Beyond Self Storage-Tempe (AZ)
2019 **BEE-52**-Public Art Award-Office of Arts and Cultural Affairs-Lake Stanley Draper-Oklahoma City (OK)
2018 **Eyes on the Ball**-Public Art Award-Arts Foundation for Tucson and Southern Arizona-Mike Jacobs Sports Park Tucson (AZ)
2018 **Ellipses**-Public Art Award-IN FLUX_Cycle 7-Scottsdale Public Art-Scottsdale, (AZ)

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01-**"Magnesium Maggie"**-Public Art Award-City of Henderson-Water Street Sculpture Project
Henderson (NV) 240 S Water St., Henderson NV 89009
March 2023, 10' x 4' x 1.5', Steel.
Role-Design, Fabrication & Installation-Permanent
An homage to the strength and determination of the female workforce during WWII at the BMI plant in Henderson, NV. The silhouette of "Maggie" exudes confidence and resoluteness, the "Mg" is the scientific reference to the element that was produced which is also illustrated through the crystalline structure of the element.The supporting base is an abstract representation of the Magnesium ingots that were produced at the plant and directs the eye upward and around to get the full impression, including Victory Road represented on the other side.

02-**"Magnesium Maggie"_detail**-Public Art Award-City of Henderson-Water Street Sculpture Project
Henderson (NV) 240 S Water St., Henderson NV 89009
March 2023, 10' x 4' x 1.5', Steel.
Role-Design, Fabrication & Installation-Permanent
An homage to the strength and determination of the female workforce during WWII at the BMI plant in Henderson, NV. The silhouette of "Maggie" exudes confidence and resoluteness, the "Mg" is the scientific reference to the element that was produced which is also illustrated through the crystalline structure of the element.The supporting base is an abstract representation of the Magnesium ingots that were produced at the plant and directs the eye upward and around to get the full impression, including Victory Road represented on the other side.

03-**"Bee-52"**-Public Art Award-Office of Arts and Cultural Affairs-Lake Stanley Draper-Oklahoma City (OK) Coordinates 35.3413°N 97.3519°W
August 2019, Steel. 15' x 11' x 6'.
Role-Design, Fabrication & Installation-Permanent
The design is inspired by the everpresent influence of Tinker Air Force Base where pilots train in the B-52. Biological components specific to the area including aquatic plants and animal life living within the lake are represented by a detailed relief on the vertical support. A hybrid form of the B-52, Oklahoma's state insect, the honey bee and subtle bicycle related elements pay homage to the cyclists who visit the area. The kinetic design causes visual effects to emerge (image, shape, intensity, perception, contrast) casting interesting shadows. Because it is always in motion, people will have a new perspective at each encounter.

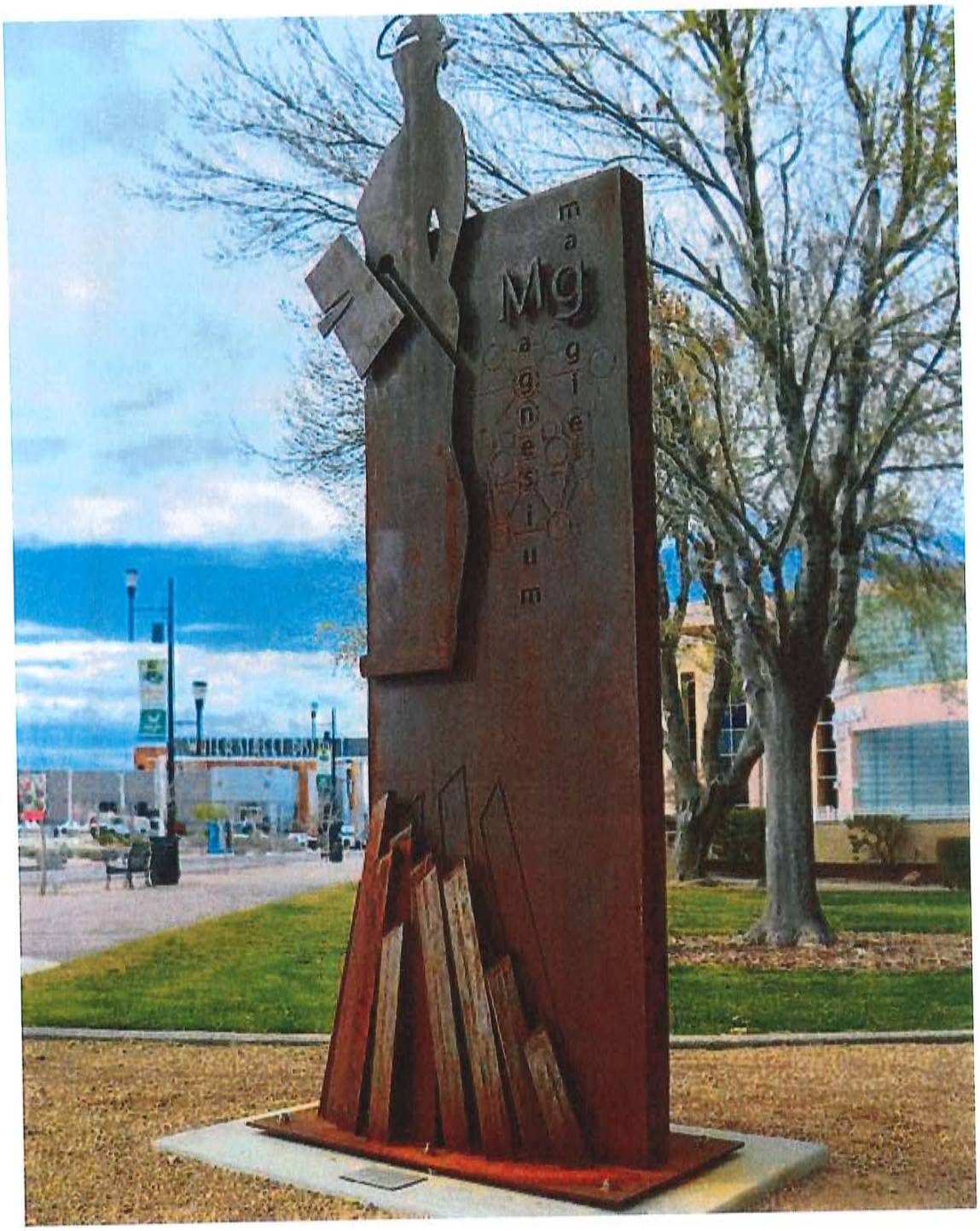
04-**"Infusion"**-Art in Private Development (AIPD)-West Pharmaceuticals, Inc.- Tempe (AZ) 609 S Rockford Dr, Tempe, AZ 85281
July 2021, Steel, 9' x 4.5'.
Role-Design, Fabrication & Installation-Permanent
This piece is designed to represent the transformation of raw materials, plastics specifically, into a wide variety of devices that aid in the delivery and storage of medical products. The spheres represent the raw material and the flow of these elements inward and upward towards the central disc gradually melting into the support and semi circles surrounding the disc. Here, abstract representations of vials, syringes etc. deliver their contents to the human form where they are circulated throughout the body. Upon identifying themes found in their process, my goal was to represent the raw materials, manufacturing, end product and how all of the components benefit and deliver to the end user. Including the human component because that is who the products are ultimately designed to benefit.

05-**"HexEcon"**-Public Art Award-City of Mesa-Office of Economic Development (OED), Mesa, (AZ) 120 N. Center St Mesa, AZ 85201
March 2023, Steel, Aluminum, Stainless Steel & Concrete 14' x 12' x 16"
Role-Design, Fabrication & Installation-Permanent
Inspired by the five industries that the OED invites to establish a presence in their city; healthcare, aerospace, technology, higher education and tourism. These are represented through the five hexagons parallel on each side of this monument identifier/art piece rising upwards as building blocks.

06-**"Ellipses"**-Public Art Award-IN FLUX_Cycle 7-Scottsdale Public Art-Scottsdale, (AZ) 5005 E Camelback Rd, Phoenix, AZ 85018
April 2018, Steel, 8' x 90' x 4'.
Role-Design, Fabrication & Installation-Temporary
Now resides at the Shemer Art Center-Phoenix, (AZ)
Ellipses is a series of three monolithic steel panels that represent the fundamental physical relationship between objects in space. The three individual pieces contain a series of orbital curves. The path of each ellipse corresponds with adjacent panels suggesting the invisible connection between them. My interest in science, specifically astronomy and physics, have fueled my desire to represent this phenomenon in a static installation which reflects the relationship between objects in space and the gravitational and electromagnetic effect they have on one another. This relationship is evident on the smallest of scales at a molecular level and the largest of scales on an astronomical level. Regardless of the scale, the attraction of objects to one another saturates our existence on physical, biological, social and emotional levels.

07-**"MariSol"**-Art in Public Places (AIPP)-Marisol Federal Credit Union, Phoenix, (AZ) 1515 W Roosevelt St, Phoenix, AZ 85007
September 2017, Steel, 11' x 15'.
Role-Design, Fabrication & Installation-Permanent
Since 1954, this institution has resided in an old building in Downtown Phoenix and in 2017 moved to their new building constructed a short distance away. Commissioned to design and fabricate a freestanding mid-century geometric sculpture commemorating its founder for the outside of the building for clients and passerby.

08-**"Eyes on the Ball"**-Public Art Award-Arts Foundation for Tucson and Southern Arizona-Mike Jacobs Sports Park Tucson (AZ) 6901 N Casa Grande Hwy, Tucson, AZ 85743
March 2019, Steel, Column-7.5' x 1.5' + Sign
Role-Design, Fabrication & Installation-Permanent
I wanted it to be obvious and represent the sports played at the park. But, at the same time, I did not want it to be blatantly evident, but for people to be intrigued. From different angles, it has an abstract quality, but then discover, when viewed straight on. I wanted to convey a sense of motion and a hint of human forms. This theme is then echoed in a more literal way through the freestanding pieces (4' x 8'). This concept celebrates the moments and memories forged at Mike Jacob Sports Park.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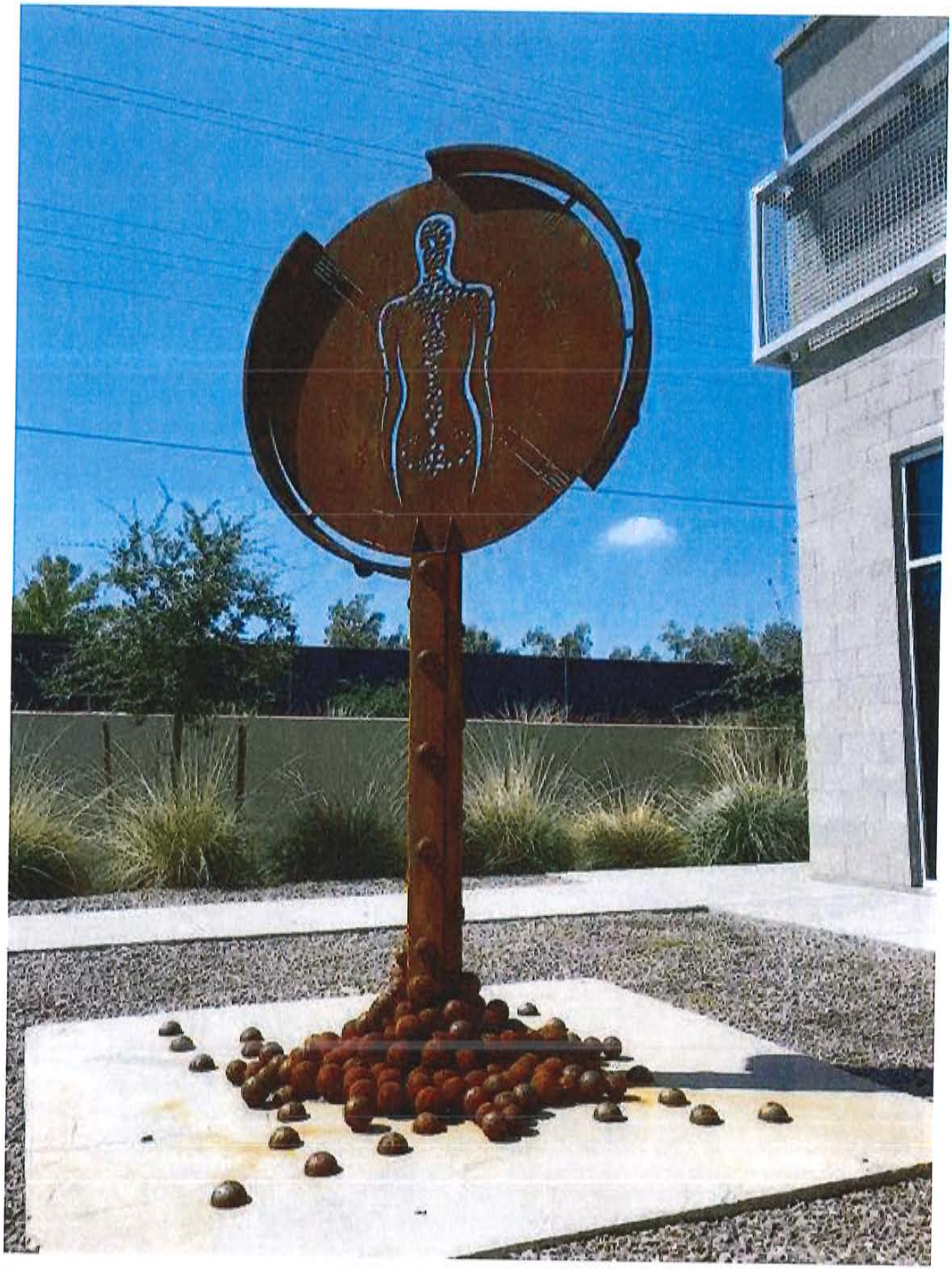
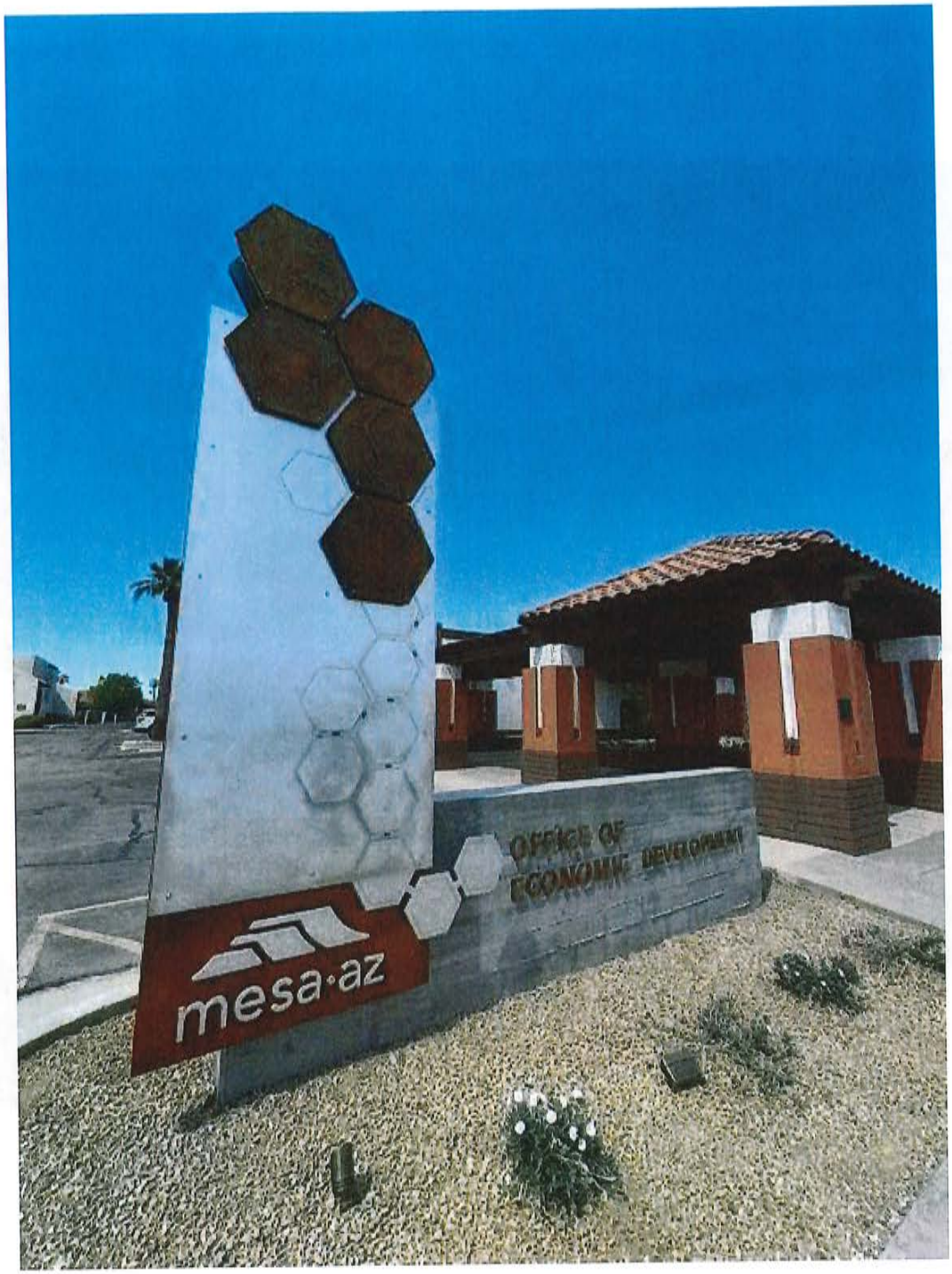
WATER STREET



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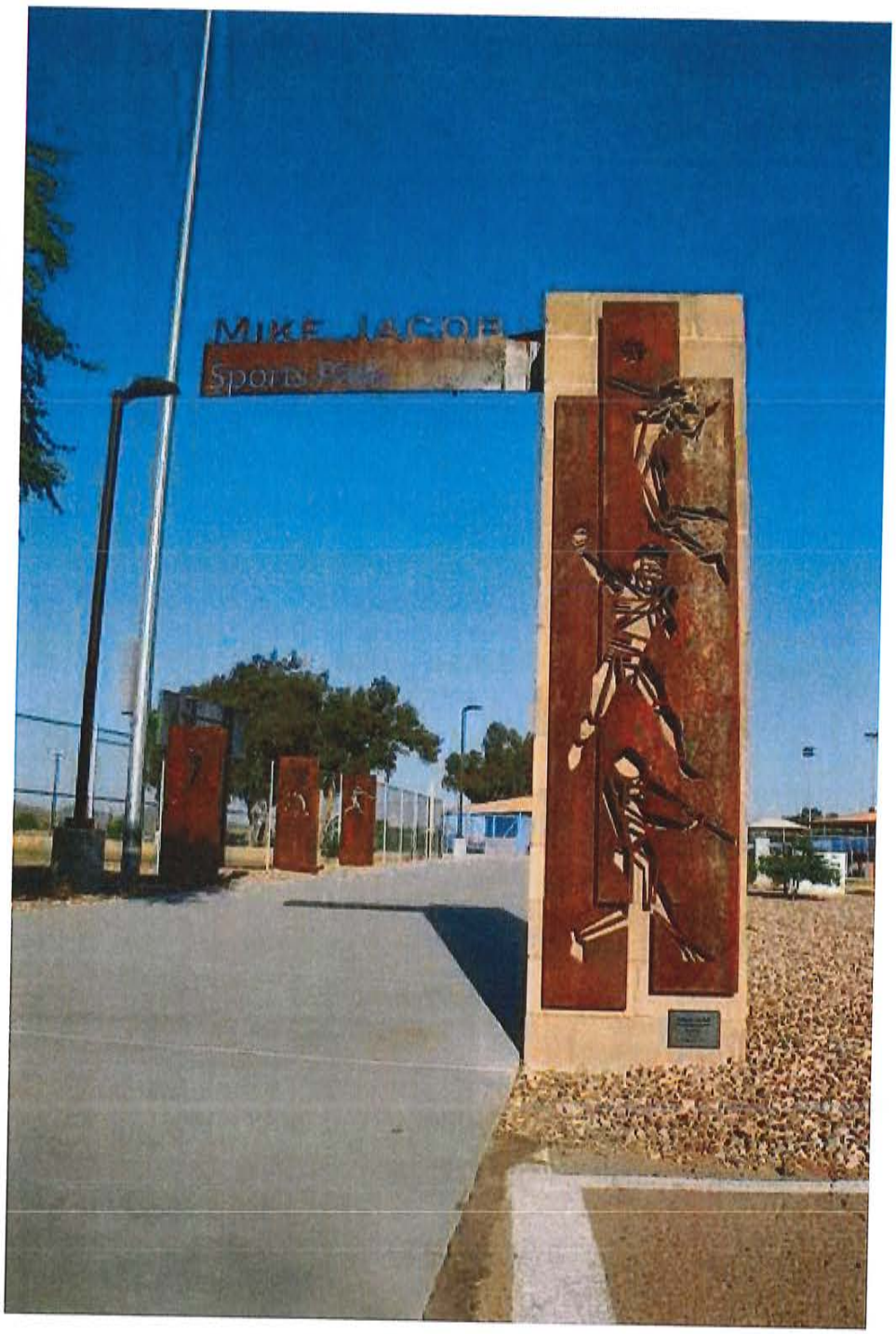
MIKE JACOB

Darrell Davis, NSG, NSS



PERSONAL:

Professional Artist	Arlington, TX
University of Texas	Arlington, TX
Graduate courses in Landscape Architecture.	
Born 1962	Monahans, TX



PUBLIC COMMISSIONS:

2021	Alpha Delta Pi Lions, Mississippi State University,	Starkville MS
2020	"Flying Heron",	Edmond, OK
2018-19	"Lion's Pride", Little Rock Zoo Entry -	Little Rock, AR
2014	"Upward" Veterans Memorial -	Watauga TX
2012	"Morning", four life-sized deer for a traffic roundabout -	Southlake, TX
2009	"Into the Evening Light" Ingleside at Rock Creek -	Rockville, MD
2009	Monument to Charles Fraser, Compass Rose Park -	Hilton Head, SC
2008	"Protector of Freedom" Veterans Memorial, Veterans' Memorial Park -	Keller, TX
2007	Columbian Park Zoo, seven life-sized wildlife commissions -	Lafayette, IN
2005	"Flying Heron" -	City of Keller, TX
2005	"Heron and the Sun" Azalea Park -	Summerville, SC
2004	West Gateway Project; "The Lesson" Lincoln Park Zoo -	Chicago IL
2003	"Flying Heron" installationWCI Resort -	Palm Beach, FL
2002	"Waiting for the Rails", monumental commission -	Frisco, TX
2002	Installation of "Heron and the Sun" -	Gaithersburg, MD
2000	63 piece, life-sized commission Lacerte Family Children's Zoo -	Dallas, TX
1994	"Pondering Chimpanzee" Loveland Sculpture Group -	Loveland, CO





HONORS AND AWARDS:

2023	Fine Art Connoisseur Award of Excellence, CAC 112th Annual-	Santa Ana, CA
2015	Ann B Armstrong Memorial Award, NSS 82nd Annual Exhibition -	New York, NY
2013	NSS Gold Medal & M. B. Hexter Prize – "La Paire d'Amour"-	New York, NY
2010	Purchase Award -"Change of Direction" SRM Annual Exhibit-	Little Rock, AR
2005	Tallix Prize, National Sculpture Society 72nd Annual Exhibition -	New York, NY
2004	Sculpture Award of Merit American Society of Marine Artists -	Smithfield, VA
1996	President's Award American Artists Professional League -	New York, NY
1995	Doris Brunner Rosser Sculpture Award- Bosque Conservatory of Fine Arts -	Clifton, TX
1993	Medal of Honor for Sculpture, American Artist Professional League, 64th Annual Grand National Exhibit -	New York, NY



PROFESSIONAL MEMBERSHIPS :

The American Society of Marine Artists
California Art Club
National Sculptors' Guild, Fellow
National Sculpture Society, Fellow
Society of Animal Artists



NATIONAL JURIED AND INVITATIONAL EXHIBITIONS:

Jan-May 2024	American Society of Marine Artists, Minnesota Marine Art Museum,	Winona MN
Sept-Dec 2023	American Society of Marine Artists Exhibit; Albany Institute of Art,	Albany NY
Jul-Sept 2023	CAC 112th Annual Gold Medal Exhibition; Bowers Museum of Art,	Santa Ana CA
Aug -Oct 2022	National Sculpture Society 89th Annual Exhibition;	Brookgreen Gardens SC
Mar-Nov 2020	ASMA 18th National Exhibition; Jamestown Settlement Museum,	Jamestown VA
Dec 2020	GulfQuest Maritime Museum,	Mobile AL

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Jan-Apr 2021	Burroughs Chapin Museum of Art,	Myrtle Beach SC
Jun-Oct, 2021	Minnesota Marine Art Museum,	Winona MI
Oct 21-Feb 22	Chesapeake Bay Maritime Museum,	St Michaels. MD
Aug-Feb 2019	National Sculpture Society 86th Annual Exhibition;	Brookgreen Gardens SC
Aug-Oct 2017	National Sculpture Society 84th Annual Exhibition;	Brookgreen Gardens SC
Jun-Sept 2017	A Blessing of Animals NSS Exhibit, Cathedral of Saint John the Devine.	NYC, NY
Sept '17-Jan'18	Naples Botanical Gardens,	Naples FL
Aug-Oct 2016	NSS 83rd Annual Exhibition;	Brookgreen Gardens SC
Sept-Dec 2016	17th ASMA Exhibition; Muscarelle Museum,	Williamsburg, VA
Dec'16-Apr'17	Academy Art Museum,	Easton, MD
Dec'16-Apr'17	Chesapeake Bay Maritime Museum,	St. Michaels, MD
Apr-Jun 2017	Quinlan Visual Arts Center,	Gainesville, GA
Jun-Sept 2017	Minnesota Marine Art Museum,	Winona, MN
Oct'17-Jan'18	Mystic Seaport Muse-um,	Mystic, CT
April 3-24 2016	CAC Gold Medal Exhibition;	Autry Museum of the American West
Aug-Nov 2015	National Sculpture Sociaty 82nd Annual Exhibition;	Brookgreen Gardens, SC
March 2015	California Art Club Gold Medal Exhibit; USC Fisher Museum of Art,	LA, CA
2006-2014	Sculpture at the River Market Show & Sale -	Little Rock, AR
2005-2014	NSS; Annual Exhibitions -	NYC & Brookgreen Gardens, SC
2013	Birds in Art - Leigh Yawkey Woodson Art Museum –	Wausau, WI
April 2009	California Art Club Gold Medal Exhibition; PMCA –	Pasadena, CA
Nov 08-Feb09	Art & the Animal Tour- Wildlife Experience –	Parker, CO
Apr-May 2009	Art & the Animal Tour- Dunnigan Gallery of Art -	Bolivar, MO
July-Aug 2009	Art & the Animal Tour- San Angelo Museum of Fine Art -	San Angelo, TX
Sept. 2008	Society of Animal Artists, Neville Public Museum -	Green Bay, WI
May-June 2008	Am. Society of Marine Artists, Chase Center on the Riverfront -	Wilmington, DE
July-Sept 2008	Am. Society of Marine Artists, Chesapeake Bay Maritime Museum-	St. Michaels, MD
Oct.08-Feb.09	Am. Society of Marine Artists, Noyes Museum -	Atlantic City, NJ
Mar-May 2009	Am. Society of Marine Artists, Spartanburg Museum of Art -	Spartanburg, SC
Jun-Sept 2009	Am. Society of Marine Artists, New Bedford Art Museum -	New Bedford, MA
April 2008	CAC Gold Medal Exhibition, Pasadena Museum of California Art	Pasadena, CA
April 2007	CAC Gold Medal Exhibition, Pasadena Museum of California Art	Pasadena, CA
2005	Society of Animal Artists, Nevada State Museum - Carson City NV	
Jan. 2006	Art & the Animal Tour -	
Apr. 2006	The Wildlife Experience -	Parker, CO
Jun. 2006	West Valley Art Museum -	Surprise, AZ
Sep. 2006	College of William & Mary -	Williamsburg, VA
Nov. 2006	Stifel Fine Arts Center -	Wheeling, WV
June 2005-06	Neville Public Museum -	Green Bay, WI
2005	National Geographic Society Exhibition –	Washington DC
2005	National Sculpture Society, "The Sea" –	NYC, NY
2004	Society of Animal Artists, Hiram Blauvelt Museum of Art -	Oradell, NJ
Jan. 2005	Art & the Animal Tour -	US
April 2005	Lakeview Museum of Art -	Peoria, IL
June 2005	West Valley Art Museum –	Surprise, AZ
Nov. 2005	Sam Noble Oklahoma Museum of Natural History -	Norman, OK
Jan. 2006	University of Nebraska State Museum -	Lincoln, NE
2006	The Art Institute at Arizona-Sonora Desert Museum -	Tucson, AZ
2004	Birds in Art - Leigh Yawkey Woodson Art Museum –	Wausau, WI
Dec. 2004	Birds in Art 2004 Tour -	US
April 2005	James Ford Bell Museum of Natural History,	Minneapolis, MN
July 2005	Arizona-Sonora Desert Museum,	Tucson, AZ
2005	Wendell Gilley Museum of Art,	Southwest Harbor, ME
April 2004	American Society of Marine Artists, Vero Museum of Art,	Vero Beach, FL
2003	National Sculpture Society - Wings of Hope Wings of Peace -	NYC, NY
2003	Society of Animal Artists, Hiram Blauvelt Museum of Art,	NYC, NY
2004	Art & the Animal - Wildlife Experience,	Denver CO
1995-2005, 08	Sculpture in the Park, High Plains Art Council –	Loveland, CO

DARRELL DAVIS | THE NATIONAL SCULPTORS' GUILD

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Statement of Intent

Public Art Commission



I would be honored to have my artwork enhance this public space. I can imagine sculptures that will pay homage to animal life indigenous to the area. Artwork for this location shall act as a beacon, greeting visitors as they enter the space. I look forward to further development of an art plan which would best enhance this location.



All of my work is cast in bronze or aluminum, both durable metals that can endure the elements for generations with proper care. Though primarily a wildlife artist, I have sculpted and placed figurative portraiture for a wide range of public art projects. I research my subjects wherever I am; whether at the zoo or while sport fishing with friends. My expertise in designing and placing large-scale artworks that are both contextually relevant and approachable make me well suited for this task.

I studied art and took graduate classes in landscape architecture at the University of Texas at Arlington. My background in landscape architecture influences the art and enhances the site design.



My sculpture has been included in the National Sculpture Society's Annual Exhibition, the Society of Animal Artists' "Art and the Animal" tour, the Leigh Yawkey Woodson Art Museum's "Birds in Art Show and an ongoing exhibition at the National Geographic Society in Washington, D.C.. I have also shown with the American Society of Marine Artists and am an Fellow Member of the National Sculpture Society as well as the National Sculptors' Guild.



As an elected Fellow I am part owner of the National Sculptors' Guild which was founded by artists in 1992. With 31 years of experience placing over 550 significant public monuments in cities, municipalities, corporations and private institutions across the country it remains an artist-driven organization. Drawing upon the shared resources of the Guild's design team saves me time, energy and money that can better be spent on the artwork itself. Our team works closely together to ensure my vision is actualized and is a sound placement that all may be proud of.

Thank you for considering my work for this important public art opportunity.



Darrell Davis | The National Sculptors' Guild
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Professional References



City of Little Rock, Arkansas
"Lion's Pride", 2019 - Zoo
Dr. Dean Kumpuris
417 North University Ave.
Little Rock, AR 72205
501.607.2253
dkumpuris@me.com



City of Southlake, Texas
"Morning", 2013
Candace Edmondson – Deputy Director of Community Services
1400 Main Street, Suite #210
Southlake, TX 76092
cedmonson@ci.southlake.tx.us
817.748.8311



City of Watauga, Texas
"Veteran's Memorial Eagle", 2014
Sal Torres - Parks & Community Services
7901 Whitley Road
Watauga, TX 76148
storres@wataugatx.org
817.498.3408



Lincoln Park Zoo
"The Lesson", 2006
Neal David – Former Vice President of Facilities
2001 North Clark Street
Chicago, IL 60614
ndavid@lpzoo.org
312.742.2315

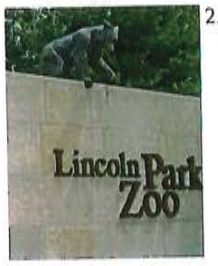
Image Annotation

#	Title	Medium	Dimensions	Date	Cost/Site
1.	Lion Pride	cast aluminum	11ft x 20ft x 20ft	©2018	$180,000
				Little Rock Zoo vehicular entry	



Commissioned by the Little Rock Zoo for its vehicular entry roundabout. The lions face the direction of the zoo.

2.	The Lesson	unique bronze	15ft x 12ft x 12ft	©2006	$125,000
				West Entry to the Lincoln Park Zoo - Chicago, IL	



This site-specific placement features three life-and-a-quarter-sized black bears. The mother bear is shown giving her two cubs an important lesson in fishing.

3.	Protector of Freedom	bronze	10.5ft x 10ft x 7.5ft	©2006	$95,000
				Installed November 2008 Veterans Memorial Park - Keller TX	



4.	Upward	bronze	12ft x 5ft x 8ft	©2017	$100,000
				Watauga Veterans' Memorial, Watauga, TX	



An eagle flies into the air from the top of an obelisk in this commemoration for Veterans

5.	Into the Evening Light	bronze	7.5ft 7.5ft 5.5ft	©2009	$72,000
				Installed April 2009 Ingleside at Rock Creek, Rockville, MD	



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Image Annotation

#	Title	Medium	Dimensions	Date	Cost/Site
6.	Heron and the Sun	bronze ed/8	7ft x 5.5ft x 3.5ft	©2005	$55,000
					May 2005, Azalea Park - Summerville, SC,





7.	Morning	bronze	46" x 82" x 41"	©2012	$96,000
					October 2012, Dove Road Roundabout - City of Southlake, TX



8.	Flying Heron	bronze ed/8	85" x 35" x 45"	©2009	$28,000
					April 2009, City Hall - Keller, TX
					September 2018, Edmond, OK

9.

10.

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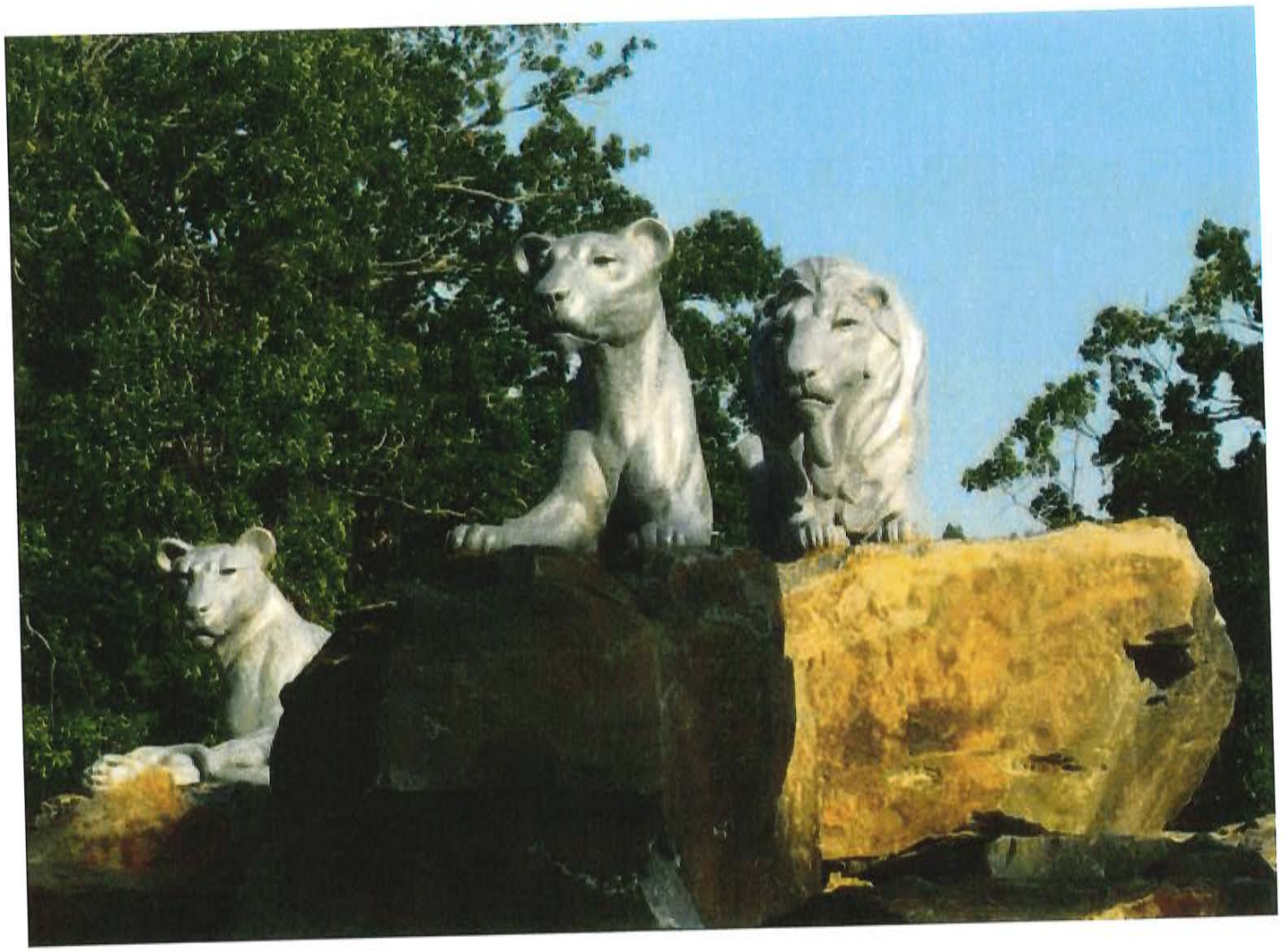
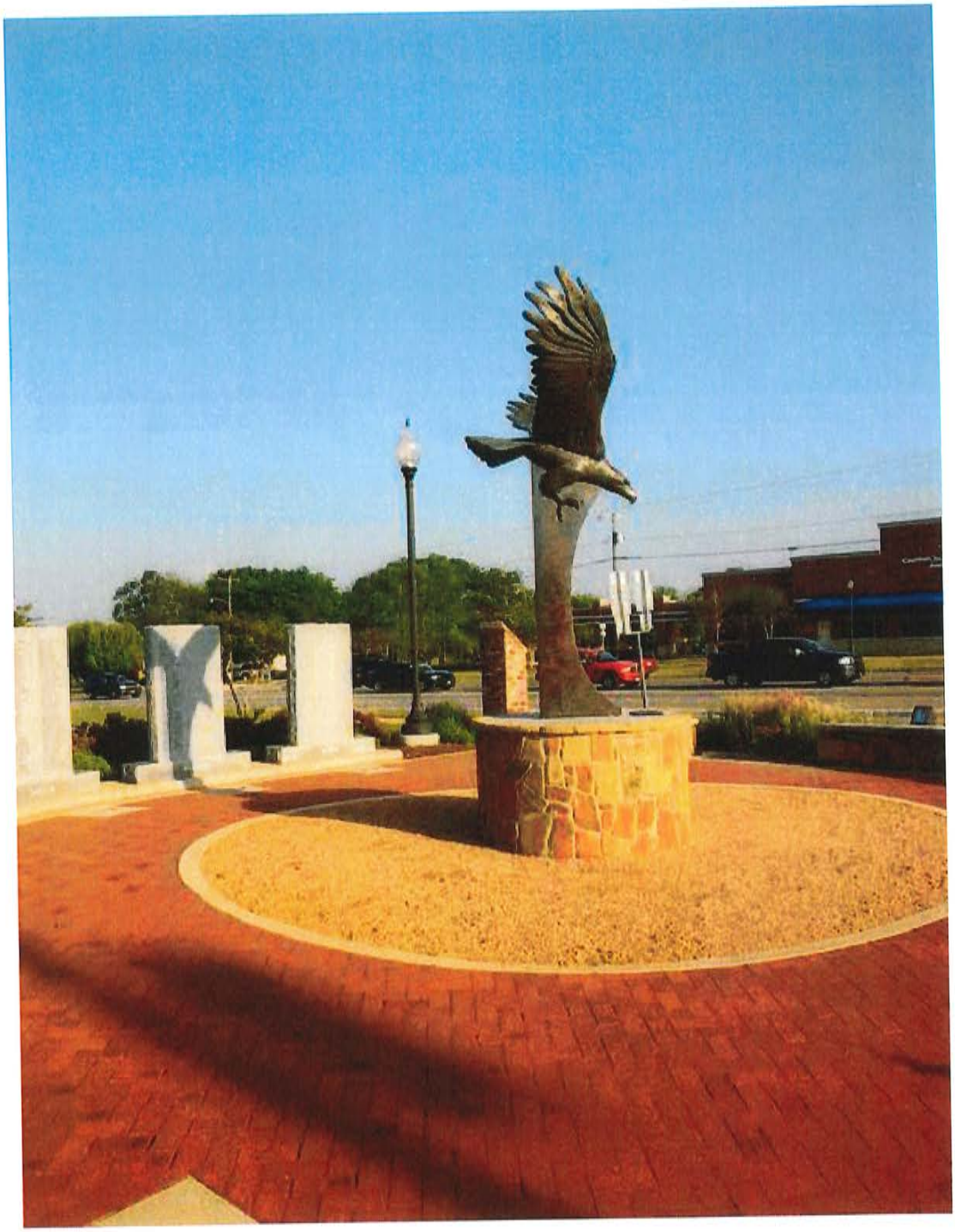



Lincoln Park Zoo
Lincoln Park Zoo













DeWitt Anderson Godfrey//7439 Willey Road//Earlville, NY, 13332
315.292.3853//dewitt@dewittgodfrey.com//http://www.dewittgodfrey.com //
@dewittgodfreystudio

EDUCATION

1996	MFA Sculpture, School of Sculpture, Edinburgh College of Art, Heriot Watt University, Edinburgh, Scotland
1982	BA Art, Yale University, New Haven, CT

SELECT PUBLIC COMMISSIONS

2023	*Atlas,* Portland International Airport, Parking and Consolidated Rental Car Facility, Portland, OR $420,000
2022	*Beken,* Alameda Point, Taxiway Park, Alameda, CA $250,000
2021	Denver Greenway, Denver, CO $200,000
2019	*Gazebo*, Collyer Park, Longmont Public Art Commission $30,000
2019	*Memoria,* Viestenz-Smith Park, Loveland Arts Council, Loveland, CO $55,000
2017	*Enspire,* for Bryan Crough Memorial, Traverse City Arts Commission, Traverse City, MI $50,000
2016	*Sealte,* Connective Corridor, Syracuse University and the City of Syracuse, NY (unrealized) $130,000
2015	*Quake*, The Cambridge Arts Council, Cambridge, MA, $45,000
2012	*Concordia*, Lexarts and Leadership Lexington, Downtown Arts Center, Lexington, KY $74,000

SELECT PRIVATE COMMISSIONS

2022	*Speirein* and *Parados,* private collection, Southport, ME, $225,000
2019	*Simon,* Valley and Park, Toll Brothers, Reston, VA $30,000
2018	*Blake,* private collection, Kensington, NH $110,000
2017	*Folly,* private collection, Ghent, NY $195,000
2015	*Rays,* private collection, Kensington, NH $190,000
2015	*Sawyer,* private collection, Kensington, NH $35,000
2015	*Capital,* Pike Motor Works, Wolff Company, Seattle, WA $75,000
2014	*Odin,* Picker Interdisciplinary Science Institute, Colgate University, Hamilton, NY $185,000
2008	*Claverack,* Berger Kaufman Residence, Columbia County, NY $35,000
1989	*Untitled,* Crowley, Rye, NY $12,000

SELECT PUBLIC INSTALLATIONS

2016	*Louis,* Artprize 8: Featured Public Projects, Calder Plaza, Grand Rapids, MI
	Inflare, Breathing Lights: Community Arts Awards, Troy, NY
2012 - present	*Lincoln,* DeCordova Museum and Sculpture Park, Lincoln, MA
2012 - present	*Layman,* Lehman College, Bronx, NY
2010	*Buttress,* Kennedy Art Museum, Ohio University, Athens, OH
2008	*Pamplona,* for Baltimore Sculpture Project, Baltimore, MD
2007	*Caz,* Cazenovia College-Sculpture Court, Cazenovia, NY
2007	*Pamplona,* for Sarasota Season of Sculpture IV, Sarasota, FL
2006	*Pamplona,* for Public Art, Moving Site, Rockingham Arts and Music Project, Bellows Falls, VT
2006	*Pamplona,* for Public Art, Moving Site, The Lot, Artspace, New Haven, CT
2006	*Pamplona,* for Public Art, Moving Site, Café Pamplona and CAC Gallery, Cambridge Arts Council, Cambridge, MA
2006	*Well,* for Sculpture Space Inside Out, Hamilton College, Clinton, NY
2005 - present	*Picker,* The Fields Sculpture Park, Art OMI International, Ghent, NY
2004	*Picker,* Dana Arts Center, Colgate University, Hamilton, NY
2003	*Driggs,* Mt. Holyoke College Art Museum, South Hadley, MA
2002 - present	*Europos,* Europos Parkas, Vilnius, Lithuania
2001	*Amherst Drawings,* Amherst College, Amherst, MA
2000 - present	*Empresarial,* Ciudad Empresial, Santiago, Chile
1989 - present	*Untitled,* Cullen Sculpture Garden, Museum of Fine Arts, Houston

SELECT SOLO EXHIBITIONS

2014	*DeWitt Godfrey: Drawings, Proposals, Plans, Models, Diagrams, Documents,* Downtown Gallery, University of Tennessee, Knoxville, TN
2013	*Drawings, Proposals, Plans, Diagrams – Works by DeWitt Godfrey,* Rosenberg Gallery, Hofstra University, Hempstead, NY
2004	*Picker,* Black + White Gallery, Brooklyn, NY
2003	*Driggs Redux,* Eli Marsh Gallery, Fayerweather Hall, Amherst College, Amherst, MA
2002	*DeWitt Godfrey,* Black + White Gallery, Brooklyn, NY

1998 *DeWitt Godfrey: A Sculpture and A Drawing*, Sculpture Center, NY
1997 *DeWitt Godfrey: An Exhibition of Sculpture and Works on Paper*, Butler Gallery, Houston, TX
1997 *DeWitt Godfrey: A Sculpture and Two Drawings, Contemporary* Arts Museum, Houston, TX

SELECT GROUP EXHIBITIONS

2019 *30 x 30: 30 Years of Public Art in Palm Springs x 30 New Ideas,* Palm Springs Art Museum, Palm Springs, CA
2018 *That Can Inform the Future of How*, Clifford Gallery, Colgate University, Hamilton, NY
2018 *New York Six: Studio Practice and Pedagogy, Richard* F. Rush Art Gallery, St. Lawrence University, Canton, NY
2016 *Studio Art Faculty Exhibition,* Clifford Gallery, Colgate University, Hamilton, NY
2013 *Gravity of Sculpture: Part II,* Dorsky Gallery, Long Island City, NY
2013 *Studio Art Faculty Exhibition,* Clifford Gallery, Colgate University, Hamilton, NY
2012 *Paper Space: Drawings by Sculptors*, Inman Gallery, Houston, TX
2012 *Space Invaders,* Lehman College Art Gallery, Bronx, NY
2011 *Sculpture Today: New Forces, New Forms*, Frederik Meijer Gardens and Sculpture Park, Grand Rapids, MI
2010 *Salon des Refuses - Sights Unseen*, Stuart Keeler, Public Art Network Conference, Baltimore, MD
2010 *The Other End of the Line,* Friends of the Highline, New York City

SELECT BIBLIOGRAPHY

2019 Downing, Rebecca. editor. *When through thy Valley: Colgate in 200 Images.* Colgate University: Hamilton, NY, 2018.
2018 Codaworx. "Balancing Acts: The Cellular Sculptures of DeWitt Godfrey" *Codaworx*, June 12, 2018. https://www.codaworx.com/news/freshest-news/balancing-acts-cellular-sculptures-dewitt-godfrey/
2016 Kara, Hanif and Bosia, Daniel. "Design Engineering Refocused." *AD Smart Series*, Wiley, London, October 2016.
2016 Stryker, Mark. "Discovering the Sublime, Avoiding the Ridiculous at ArtPrize." *Detroit Free Press*, September 27, 2016. http://www.freep.com/story/entertainment/arts/2016/09/26/artprize-2016-review/91057992/
2012 Villalonga, Yuneikys. "The Art of Invading Spaces." *Art Experience: New York City.* https://www.artexperiencenyc.com/on-the-arts-of-invading-spaces/
2012 Brooks, Barbara. "Professor Does Some Heavy Lifting for Public Art." Colgate Scene. http://newsle.com/article/0/47205961/
2012 Adams, Rachel. "From Houston: Paper Space." *Art Practical*, October 9, 2012. http://www.artpractical.com/review/from_houston_paper_space/
2012 Lewis, Celeste. "Up on the Roof." *Business Lexington.* July 24, 2012. http://bizlex.com/2012/07/up-on-the-roof-2/
2012 Brackney, Peter. "walkLEX: Dewitt Godfrey Work will Transform East Main Rooftop." http://www.kaintuckeean.com/2012/01/walklex-dewitt-godfrey-work-will.html
2011 Naselli, Mara. "Relax: Art Doesn't Think You're Dumb." *The Rapidian*, September 27, 2011. http://therapidian.org/relax-art-doesn%E2%80%99t-think-you%E2%80%99re-dumb.
2009 Chabon, Matt. "Filling Downtown's Donut Hole." *The Architect's Newspaper*, September 30, 2009, https://archpaper.com/2009/09/filling-downtowns-donut-hole/.
2007 Costello, Kevin. "A Monumental Misconception." *Sarasota Herald Tribune,* November 18, 2007 https://www.heraldtribune.com/news/20071118/a-monumental-misconception
2007 Matthews-Berenson, Margaret. "Sculpture Space Celebrating 30 Years." *Sculpture Magazine*, vol. 26, no. 1, (January/February 2007).
2006 Baker, Alyson and Ilana Mestovic, editors. *Socrates Sculpture Park.* Yale University Press: New Haven, CT, 2006.
2006 "Goings on About Town, Art, Out of Town – The Fields at Art Omi." *The New Yorker,* August 21, 2006.
2006 Long, Robert. 2006. "Albee's Choice at Longhouse: When Art and Nature Conspire." *The East Hampton Star,* July 27, 2006.
2006 "Recent Projects – Public Art/Moving Site." *Public Art Review* (Spring/Summer 2006): 88.
2006 de Lima Greene, Alison. "DeWitt Godfrey." In *Isamu Noguchi: A Sculpture for Sculpture: The Lillie and Hugh Roy Cullen Sculpture Garden.* The Museum of Fine Arts Houston: Houston, TX, 2006.
2006 McQuaid, Kate. 2006. "A Moving Feast of Public Art." *Boston Globe,* Wednesday January 11, 2006.
2005 Heuer, Megan. "The Incredible Lightness of Steel." *Artnews* (Summer 2005): 224.

MEDIA

2017 "Enspire."YouTube video, 2:31. "Jason Hulet," July 10, 2019 . https://www.youtube.com/watch?v=-I1i6eqTCbg.
2014 "Professor DeWitt Godfrey's sculpture Odin fuses arts and sciences." YouTube video, 7:17. "Colgate University," December 23, 2014. https://www.youtube.com/watch?v=Wp-oVIdbyfA.

COLLECTIONS

Wolff Group, Seattle, WA
Texaco, Houston, TX
PaineWebber, New York City
Europos Parkas, Vilnius Lithuania
Southwestern Bell, St. Louis, MO
Brooklyn Museum, Brooklyn, NY
Oracle Corporation, Los Angeles, CA
Chemical Bank, New York City
Museum of Fine Arts, Houston, TX

Having completed numerous large-scale commissions for public art agencies, private clients, museums, and universities, I am adept at collaborating with a wide range of individuals, groups, and institutions, each with its own unique parameters. Innovative public art helps us re-experience the familiar and reevaluate our place in our culture and our physical environment. Each work I create serves as a gathering point for the diverse communities served by the specific site and its environs. My work is grounded in responding to the environment -- the physical site of each project, the abstract geometry of the natural world, and community engagement.

My public sculptures emphasize the relational existence of form within contexts of material, process, public space, and collaboration. My working methods employ carefully conceived structural processes, combining innovative cutting-edge digital technologies with custom craftsmanship. Natural geometries and systems - plant spores, seashells, and honeycomb - inspire my work; and through my process of packing and stacking conic and cylindrical steel forms, simple rules give rise to beautiful complexity. The individual parts of each sculpture form a community of distinct, yet dependent, elements, resulting in a physical metaphor for the interconnected, diverse communities where they reside.

At the center the new roundabouts - integrated with the existing landscape features - I can imagine one of my signature cellular forms, a dynamic focal point rising into the sky that would create a physical and aesthetic experience – a visual dance welcoming residents and visitors to Summit County. The scale of my work would have an impact from near and far, from vehicles navigating the roundabouts, to pedestrians and cyclists along the roadways. The organic form of the work would create a beautiful dynamic interplay of light and shadow over the course of the day, and through dramatic lighting, in the evening. Aesthetically, the deep orange, red, brown, and purple hues of the corten steel would contrast beautifully with the deep greens of semitropical Florida. Practically, corten contains over 75% recycled material and requires minimal maintenance. The porousness and transparency of my work would preserve sightlines through and around the roundabout.

The interdisciplinary nature of my work – deeply rooted in the underlying geometry and mathematics of the natural world, the transformative nature of computational design, and the history and context of each site, provide an accessible, dynamic, and engaging experience unlike that of other artists or designers. My signature patterns of conical forms imbue spaces with a sense of the movement and energy of the 21st century, supporting a culture of wonder, exploration, innovation, discovery, and inquiry.

Working in the public realm is collaborative, requiring a strong vision, an ability to listen, patience, and when necessary, to negotiate compromise. I am completely committed to the complexities of the public art process. I am passionate about the role public art can play in communal life and have successful experience in transportation and infrastructure projects.

If selected, I look forward to working with you and your community stakeholders to find the best, most creative, and effective solution to your project.

1. ***Beken* 2022 (night)**

   Corten Steel and Bolts

   38'H x 17'W x 16'D

   Commissioned by Tramell Crow Residential, ME Ernst, and the City of Alameda for the new Alameda Waterfront Park. $250,000

   Contact: Walker Toma, Development Manager, City of Alameda, CA

   wtoma@alamedaca.gov (510) 747-6897

2. ***Beken* 2022 (dusk)**

   Corten Steel and Bolts

   38'H x 17'W x 16'D

   Commissioned by Tramell Crow Residential, ME Ernst, and the City of Alameda for the new Alameda Waterfront Park. $250,000

3. ***Beken* 2022 (day)**

   Corten Steel and Bolts

   38'H x 17'W x 16'D

   Commissioned by Tramell Crow Residential, ME Ernst, and the City of Alameda for the new Alameda Waterfront Park. $250,000

4. ***Simon* 2019**

   Corten Steel and Bolts

   18'H x 12'W x 14'D

   Commissioned by Toll Brothers for Valley and Park, a new townhome development in Reston,VA; $30,000

   Contact: Phoebe Avery, Public Art Reston, Reston, VA

   phoebeavery@publicartreston.org (703) 880-1177

5. ***Simon* 2019 (night)**

   Corten Steel and Bolts

   18'H x 12'W x 14'D

   Commissioned by Toll Brothers for Valley and Park, a new townhome development in Reston,VA; $30,000

6. ***Memoria* 2019**

Corten Steel and Bolts

41'L x 33'W x 11'H

Commissioned by the City of Loveland Public Art Commission as a new work to replace previous memorials lost in the 2013 flood. When the 2013 flood tore through the Viestenz-Smith Mountain Park in the Thompson Canyon west of Loveland, it destroyed than 50 memorials located within the park. Memoria will honor and continue the spirit of those memorials by "providing a place of memory and contemplation." $64,000

Contact: Susan Ison, Cultural Services Director, City of Loveland, CO
Susan.Ison@cityofloveland.org (970) 962-2411

8. ***Eastgate* 2021 (looking west)**

Corten Steel and Bolts

23'H x 62'L x 10'D

Commissioned by the City of Denver for the Steele Street Plaza at the east end of the new 39th Avenue Greenway, a linear park running from Franklin to Steele Streets in northeast Denver, atop a stormwater management project, built to mitigate recurrent flooding issues. Designed by DHM Design, this vibrant recreational space integrates into the urban context of the neighborhoods. In addition to providing flood protection, the greenway enhances multi-modal connectivity and improves water quality from an ecological perspective. *Eastgate*, spanning both the roadway and adjacent bike path, forms a celebratory entrance to the greenway that unfolds to its west. $200,000

Contact: Rudi Ceri, Denver Arts and Venues, Denver, CO
Rudi.Cerri@denvergov.org (720) 865-5563

Daniel Borup

426 Walnut Street
Shelley, Idaho
daniel@danielborup.com
208-497-2250
danielborup.com

DANIEL BORUP
SCULPTOR

The Nationally Recognized Sculptor, Daniel Borup is inspired by the human experience, thus he often uses the human figure in his public works. Years of work and development has awarded Daniel with honors and awards such as creating public art sculptures and memorials for various locations throughout the country. In addition to sculpting, Daniel loves to teach art and help others cultivate their own creative skills. Much of the work Daniel creates is inspired by the relationships he has with his family and students.

Commissioned / Public Artwork

Mountain Land Technical College — Payson, UT — Current Project
The goddess Ceres harvesting fruit — Roundabout Sculpture— Hillsborough County, FL. — Current Project
Oregon City Sculpture — Oregon City, OR —Current Finalist
Fred Gray Statue — Alabama State Bar Building — Montgomery, AL — Finalist - 2024
Stallion — Roundabout Sculpture— Hillsborough County, FL — Finalist — 2024
Dorothy Height Relief Sculpture — Dorothy Height Elementary, Washington DC - Finalist — 2023
Eaton Public Library Sculpture — Eaton, CO — 2023
Tamarac Fire Station 15 — Tamarac, FL. — Finalist — 2023
Don and Ann Davis Park — Newport, OR — Finalist — 2023
Dean Goodsell Relief Portrait — Goodsell Elementary — Shelley, ID — 2022
William G. Tousey Statue — Valrico, FL. — Finalist — 2021
Riverview/ Alafia River Park Statue — Hillsborough County, FL. — Finalist — 2021
Mountain Land Technical College Sculpture — Lehi, UT. — Finalist — 2021
Skilled Nursing Facility — Buffalo, WY — Finalist —2020
All In: Another Day at the Office — Fire Station #6 — Meridian, ID. — 2020
Chief Joseph Portrait Bust — Chief Joseph Elementary School of the Arts, Meridian ID. — 2020
Balm Boyette Rd. and Boyette Rd Sculpture — Hillsborough County, FL. — Finalist — 2020
Riverview Drive Roundabout Sculpture — Riverview, FL. — Finalist — 2020
Every Day a Double Header — Little League Baseball fields, Saint Anthony, ID. — 2019
Nellie Bly Memorial —Roosevelt Island, NY. — Finalist — 2019
Public Safety Memorial — Cedar Park, TX. — 2018
Susan B. Anthony Statue — Adams MA. — Finalist — 2018
Pillars of Ashton, Pocket Park Sculpture — Ashton, ID — 2018
Fire Station #3, Public Sculpture — Ogden, UT — 2017
Riverstone Public Art Project — Coeur dAlene, ID — Finalist — 2016
Out on the Town, Public Sculpture — Meridian City Hall — Meridian ID. — 2016
John F. Shelley Bust — Shelley City Hall, Shelley, ID. — 2015
Dance, Public Mural — Elite Dance Studio, Shelley, ID. — 2014
Youth Splatter Painting Public Art Project — Idaho Falls Arts Council — Idaho Falls, ID — 2014
Octopus, Public Mural — Shelley Public Pool, Shelley, ID. — 2013
Framework Of Society, Public Mural — Farmers Insurance Building, Shelley ID. — 2013
Driggs City Center Plaza Public Art Project — Driggs, ID. — Finalist – 2013
Meridian Road Interchange Overpass Public Art Project — Meridian, ID. — Finalist — 2013
Jim Hall Foot Hills Learning Center Earth Node, Public Sculpture — Boise, ID. — Finalist —2013
Fire Station #7, Public Sculpture — Albuquerque, NM. — Finalist — 2013
Together We Fly, Public Mural — Brinkman Park, Shelley, ID. — 2012
Splash, Public Sculpture — Summit County Public Library, Coalville, UT. — 2012
Joseph's Prayer, Sculpture — Church History Museum, Salt Lake City, UT. — 2012

Associations

National Sculpture Society
Art Museum of Eastern Idaho
Bingham Arts Council
Idaho Art Education Association

Work/Teaching Experience

Ambassador — National Sculpture Society | Idaho Chapter — Current
College Adjunct Sculpture Teacher — BYU-Idaho — January 2023 — Current
Board Member — Bingham Arts Council — Bingham County, Idaho — May 2020 - Current
Gallery Artist — CJ Gallery — Blackfoot, Idaho — November 2019 - Current
Art Teacher – Shelley High School, Shelley Idaho – August 2009 - Current
Beginning Art, Advanced Art, Pottery & Sculpture, Advanced Sculpture
Instructor – Art Association of Jackson Hole – Jackson, Wyoming – March 2016, October 2018, June 2019
Keynote Speaker — Idaho Art Education Association — Spring Conference — May 2019
Artist Presenter – Big Art Expo, Idaho Art Lab – Saint Anthony, Idaho – Triannual for the past 6 years
TED Speaker – TEDx Idaho Falls – Idaho Falls, Idaho – February 2017
Utah Arts Festival – Salt Lake City, Utah – June 2016
Artist - Art Fair Jackson Hole – Jackson, Wyoming – July 1015
Idaho Falls Arts Council, Planet Arts Teacher – Idaho Falls, Idaho – June & July 2014
Idaho Falls Arts Council, Planet Arts Teacher – Idaho Falls, Idaho – June & July 2013
Pottery/Sculpture Teacher – Personal Studio, Shelley Idaho – January 2011 - Current
Pottery/Sculpture Online Shop – Esty.com – June 2010 – Current
Spori Gallery Docent – BYU-Idaho Campus – 2008-2009 Education
Brigham Young University-Idaho, Rexburg Idaho
B.S. Art Education—Minor in English Education Graduation: April 2009

Selected Exhibitions / Awards

Solo Exhibition — August - September 2021 — Art Museum of Eastern Idaho
Featured Artist Exhibit — August 2021 — CJ Gallery, Blackfoot ID
Alexa Rose Foundation Grant — June 2020 —Treasure Valley, Idaho
Colonial Theater Centennial Exhibition — November-December 2019 — Carr Gallery, Idaho Falls, Idaho
Richard McDermott Miller Modeling Competition — June 2018 — Brookgreen Gardens, SC
Exhibit with Dan Lewis — October 2017 — Gate City Fine Art Gallery — Pocatello, Idaho
Museum Artists Exhibit — January 2017 — Art Museum of Eastern Idaho
Selected Artist in the 2010, 2012, 2013, 2014, 2015, 2016 and 2019 Carr Gallery Juried Art Exhibitions
Carr Gallery — Solo Exhibition — November 2015 - January 2016 — Idaho Falls, Idaho
Eastern Idaho Fair — Best in Show — Professional Division — 2015
Eastern Idaho Fair — First Place and Judges Award — Professional Division — 2014
Church History Museum — Salt Lake City, Utah
Winner of the Merit Award for the 2012 International LDS Art Competition
Jacob Spori Art Gallery — Rexburg, Idaho
1st place winner of sculpture in the 2008 Annual Student Art Competition 3rd place winner of sculpture in the 2009 Annual Student Art Competition

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Artist Residency

Idaho Art Lab, Saint Anthony Idaho — April 2014, March 2015, March 2016, February 2017, February 2018, April 2019, February 2020

References

Hillary Blackstone
Former City of Meridian Arts & Culture Specialist
Address: 650 West State Street
Boise, ID 83702
Email: hblackstone@sde.idaho.gov
Phone: (208) 891-9691

Keith Walker
Co-Chairman St. Anthony Idaho Rotary Club Art Project
Address: 2794 North River Road
St. Anthony Idaho 83445
Email: henryfork@myidahomail.com
Phone: (208) 251-9099

Shan Watkins
Art Task Force Committee
Address: 327 Elm Ave.
Eaton Colorado, 80615
Email: srwatkins88@gmail.com
Phone: (970) 324-7605

Kimberly Reese
City of Cedar Park Project Manager
Address: 450 Cypress Creek Rd. Bldg. 1
Cedar Park, TX 78613
Email: kimberly.reese@cedarparktexas.gov
Phone: (512) 401-5034

To the Selection Committee,

Thank you for this opportunity to apply for this project at for the roundabout at the intersection of May Street and San Marco Avenue. I am excited about this project because I feel my work and expertise can greatly benefit this project and location.

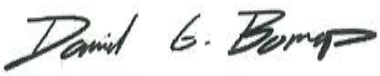
My initial Ideas involve large abstracted sculptures of local fauna using bright colors. I am a sculptor working in various mediums like bronze, fabricated steel, and fiberglass. These materials are strong and proven materials for public art and can accommodate a variety of projects needs and budgets. The material I use for this project will depend on my design and size.

I have experience with several Public Works as evidenced in my resume. I have also been a finalist for various public art sculpture projects and have experience creating in-depth proposals for various projects, which include making renderings and scale models, as well as itemized budgets. My experience in public art has allowed me to create art for specific locations including Libraries, Parks, Roundabouts, Schools, City Halls, Fire Stations, and Police Stations.

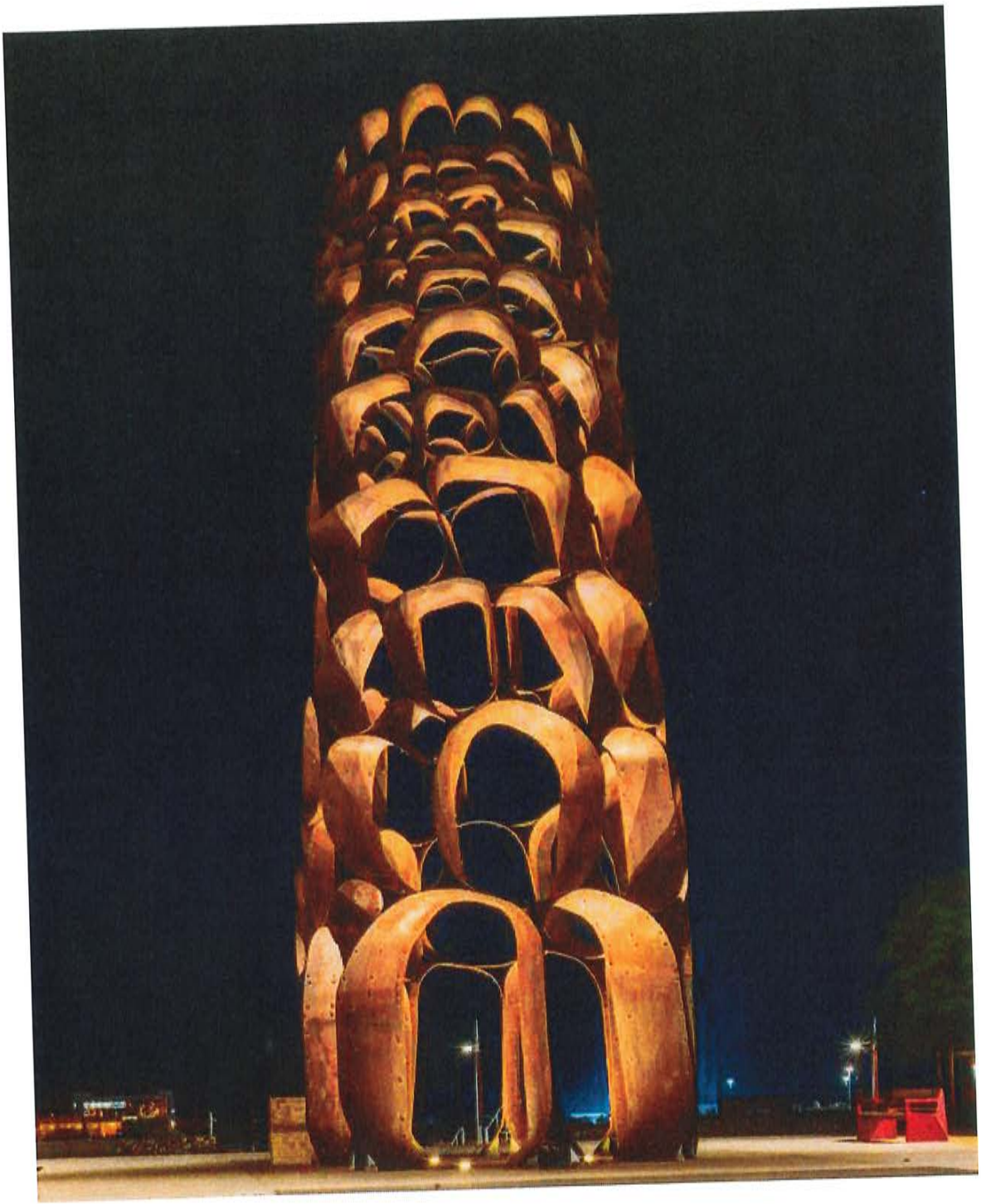
An Educator at heart, I make it a point to include an educational element to every public work I undertake. If chosen for this project I wish to visit local high school classes and talk to them about the project to raise awareness and inspire future makers and patrons of art.

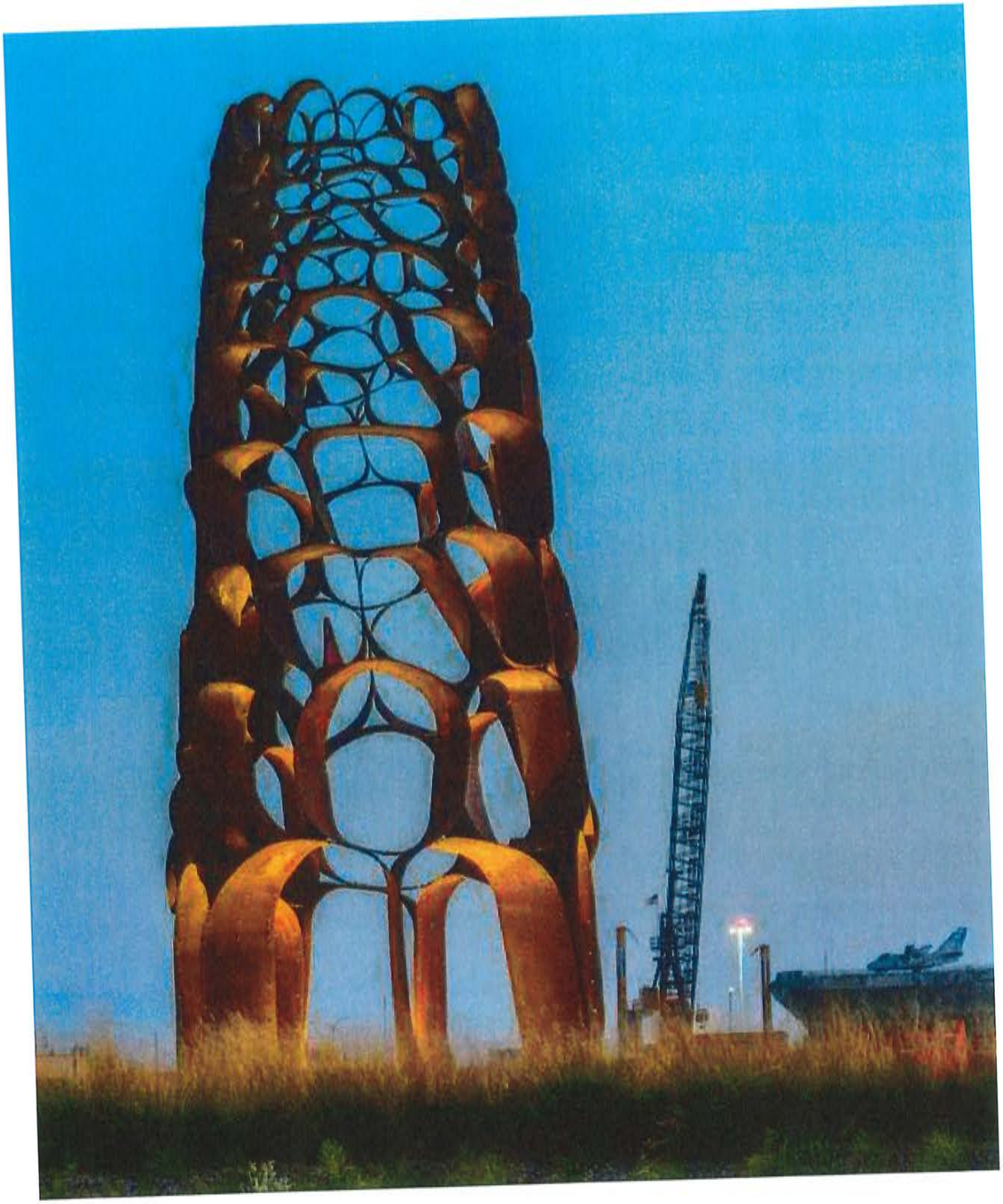
I am eager to use my experience and expertise to create a proposal and ultimately execute this project and see my proposal become a reality. Thank you for taking the time to consider my application. I look forward to hearing from you.

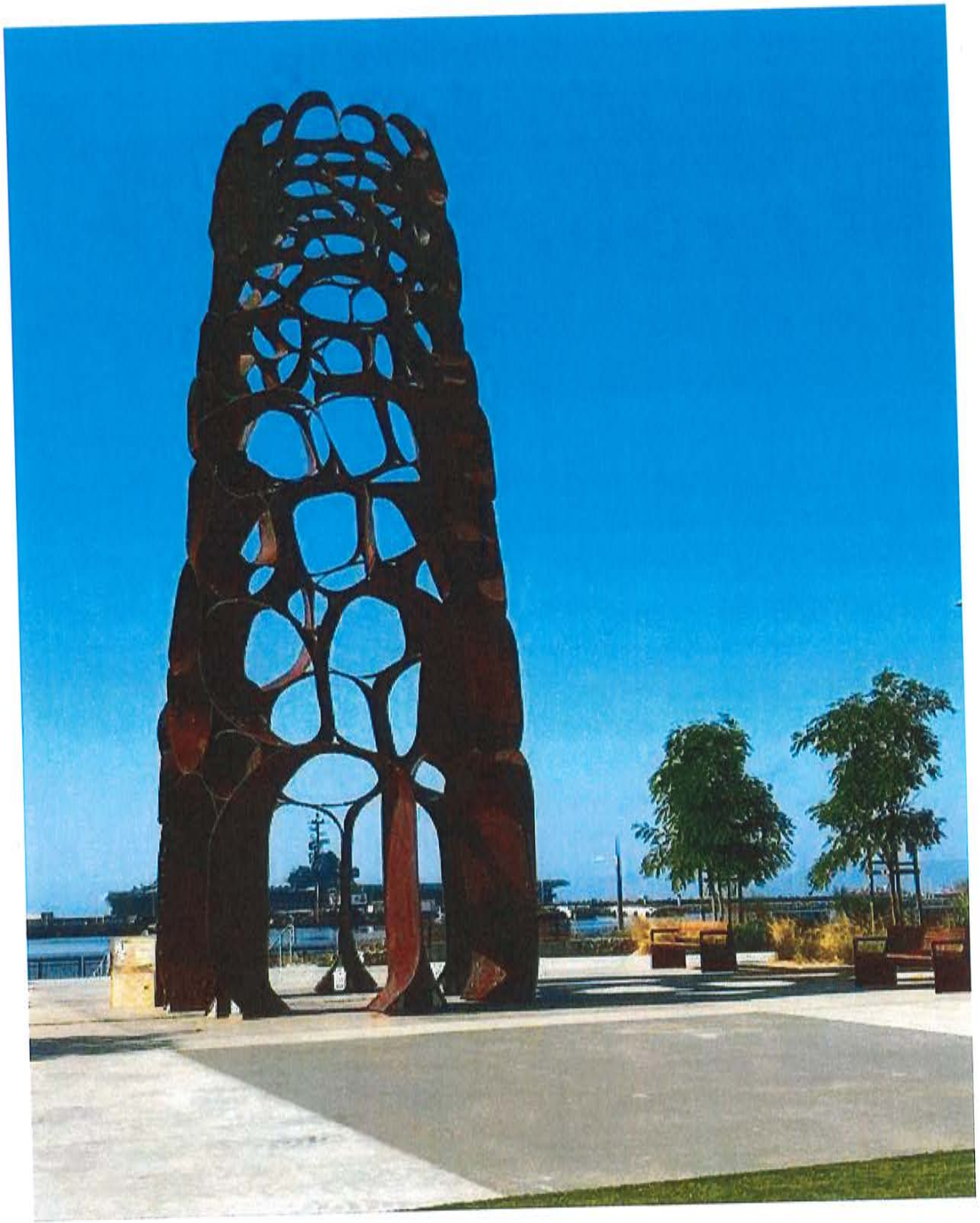
Sincerely,



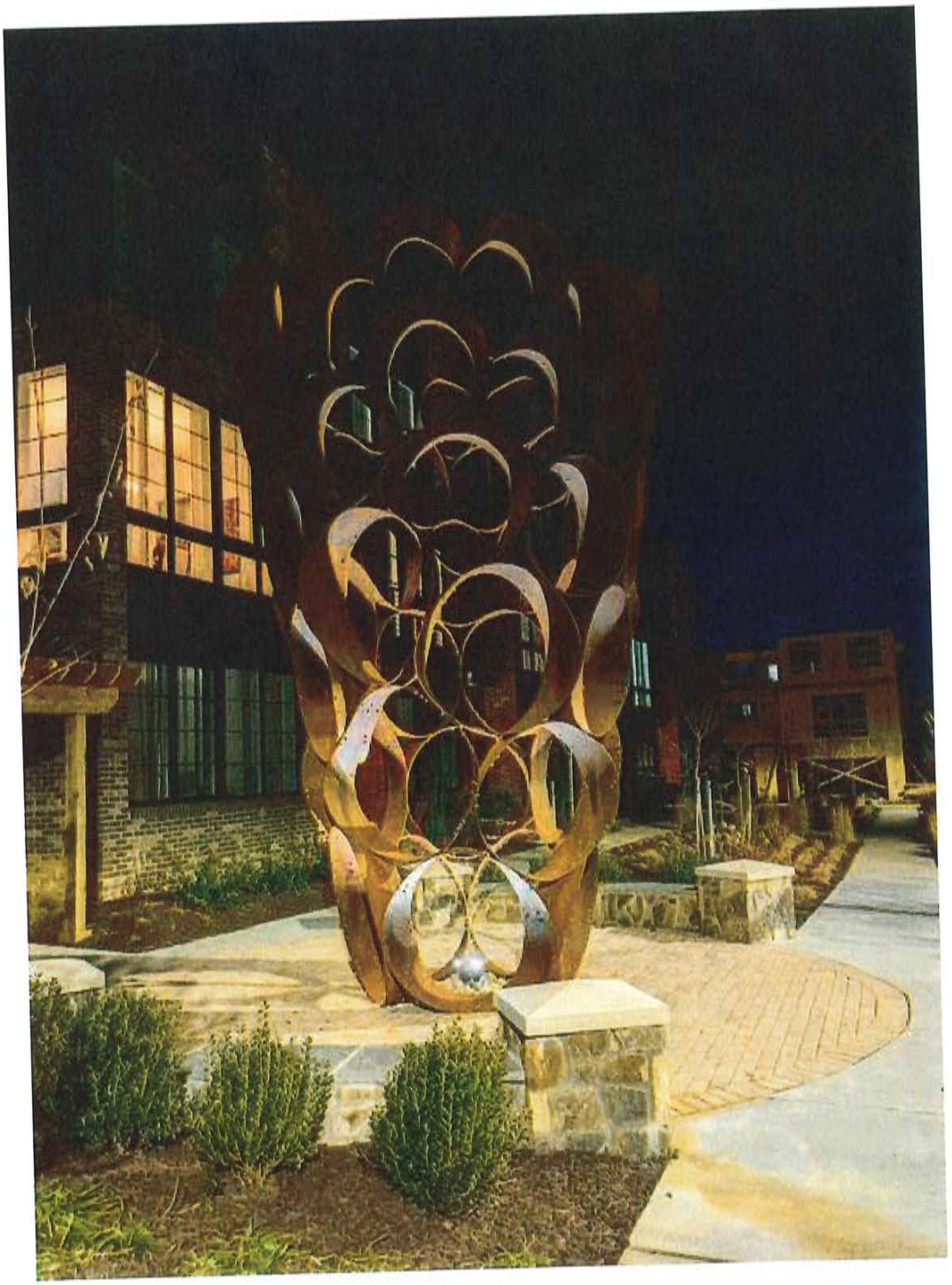
Daniel Borup
Professional Artist
daniel@danielborup.com
www.danielborup.com
208-497-2250
















Steele
39th

DONALD GIALANELLA
910 Southern Pine Ct. NE, St Pete, FL 33703 607.547.1071 LiveSteel@gmail.com www.DonSculpture.com

EDUCATION
BFA 1979 The Cooper Union, magna cum laude, New York, NY
1974-76 Montclair State University, Montclair, NJ
1975 Art Students League, New York, NY

PUBLIC WORK *Commissions/Purchases*
2023 Sanitation Headquarters, Can Man. St. Petersburg, FL (in production)
2023 LSU School of Veterinary Medicine, Dog Bowl Dog. Baton Rouge, LA (in production)
2023 Kimberly Roundabout, Unirider. North Lauderdale, FL (in production)
2023 San Pablo Roundabout, Sunburst. Palm Desert, CA
2023 FIS Global Corporate Headquarters, Cynosure. Jacksonville, FL
2022 Timucuan Lakeside, Salt Marsh Frieze. Jacksonville, FL
2022 Stiles Corp, Dog Walking Diva. Fort Lauderdale, FL
2022 Special Olympics USA Games Cauldron, Flame of Hope. Orlando, FL
2022 Baptist Medical Center - Nassau. Sedge of Cranes Courtyard Project. Jacksonville, FL
2022 City of Jacksonville, Winged Victory. Jacksonville, FL
2021 City of Clearwater, Crest Lake Park Project - Five Animals. Clearwater, FL
2021 City of Jacksonville, On the Shoulders of Legends. Jacksonville, FL
2021 Publix Greenwise Market, Tree of Life. Fort Lauderdale, FL
2020 City of Orlando - Orlando Fire Station # 9, Firefighting Orb. Orlando, FL
2020 Baptist Medical Center South, Moving in Unison. Jacksonville, FL
2020 Stiles Corp, Magnificent Fish. Fort Lauderdale, FL
2019 City of Oldsmar, Town Hall Sculpture, Taking Flight. Oldsmar, FL
2019 City of North Port, Florida Native Waterbird Project, Spoonbill. North Port, FL
2019 State University of New York (SUNY), Parallax Totem. Delhi, NY
2019 City of Pompano Beach, Underwater Sculpture Project. Pompano Beach, FL
2019 City of Riverside, Monarch Migration Project Sculptures. Riverside, MO
2018 Fenimore Art Museum, Standing Horse. Cooperstown, NY
2018 City of Boynton Beach, Interactive City Center Project, Synesthesia. Boynton Beach, FL
2018 Temple B'nai Israel, Love Heart Weiss Memorial. Saint Petersburg, FL
2018 City of Tamarac, Ibis. Tamarac, FL
2017 John Hopkins All Children's Hospital, Love Heart. St. Petersburg, FL
2016 The Dali Museum, Parallax Mustache. St. Petersburg, FL
2016 City of Broomfield, Plenum Orb. Broomfield, CO
2015 City of Kingman - Route 66, Running Hare. Kingman, AZ
2015 City of Northglenn, Bison. Northglenn, CO
2014 Lucile Packard Children's Hospital, Toy Cow. Stanford University, Palo Alto, CA
2013 Arrow Electronics, Motherboard Earth. Denver, CO
2007 City of Albany, Parallax Triptych. Albany, NY

Public Loan Programs
2022-2023 Miramar Cultural Center Botanical Garden, Celestial Fish. Miramar, FL
2022-2024 Biennial Outdoor Sculpture Competition, Gaia. Ocala, FL
2021-2023 Reimagining Roanoke, Plenum Orb. Roanoke, VA
2021-2022 City of Tamarac Inspiration Way, Tamarac, FL
2020-2021 Orange County Administration Center, Gaia. Orlando, FL
2019-2020 Sculpture 360, Gaia. Clearwater, FL

2018-2019 Florida Outdoor Sculpture Competition. Lakeland, FL
2018-2019 Art Around Roswell, Celestial Fish. Roswell, GA
2017-2018 Barbara S. Ponce Public Library, Dream Sparrow. Pinellas Park, FL
2017-2019 Sculpture Walk, Stainless Steel Assemblage Orb. Jacksonville, FL
2017-2018 Valdosta City Center Arts District, Plenum Orb. Decatur, GA
2016-2017 Polk Museum Outdoor Sculpture Competition, Plenum Orb. Lakeland, FL
2013-2017 Pasadena Public Sculpture Project, Plenum Orb. Pasadena, CA
2013-2014 Napa ArtWalk, Reprocessing Orb. Napa, CA

SELECTED SHOWS

2021 Metallic, The Chihuly Museum, St Petersburg, FL
2019 International Kinetic Sculpture Biennale, Boynton Beach, FL
2019 We are Overflowing, Recycling Awareness Project, Dumpster Diver, City of Fort Myers, FL
2017 Painted Pompano, Citywide Sculpture Project, Pompano Beach, FL
2016 AiOP (Art in Odd Places), Hit Play, Orlando, FL
2014 Art and Democracy V, ADC Building Bridges Gallery, Bergamot Station, Santa Monica, CA
2014 Happy Medium, Orange County Center for Contemporary Art, Los Angeles, CA
2014 Deep Roots, El Pueblo Historical Monument, Los Angeles, CA
2013 Second Time Around, Museum of the Shenandoah Valley, Winchester, VA
2012 The Animal in Contemporary Art, Oklahoma State University
2012 Sacred Memories, Pico House Gallery, Los Angeles, CA
2012 James Gray Gallery, Bergamot Station, Santa Monica, CA
2006 International Sculpture Biennale, Palm Beach, FL
2005 Craft, Smithsonian Institution, Washington, DC
2001 Insects, Anchorage Museum of Art, Anchorage, AK

AWARDS/GRANTS

2023-2025 Roster for the City of Sarasota Public Art Program. Sarasota, FL
2023 Mentor for Emerging Artist Grant, Creative Pinellas. Largo, FL
2022 Arts Alliance Artist Grant, St. Petersburg, FL
2021 Creative Pinellas Professional Artist Grant, Largo, FL
2018 Arts Alliance Artist Grant, St. Petersburg, FL
2018 Creative Pinellas Professional Artist Grant, Largo, FL
2018 People's Choice Award, Florida Outdoor Sculpture Competition, Lakeland, FL
2016 People's Choice Award, Polk Museum Public Art Project, Lakeland, FL
2015 People's Choice Award, Northglenn Public Art Program, Northglenn, CO.
2015 People's Choice Award, Napa Public Art, Napa, CA
2012 Audubon Artists Medal of Honor, New York, NY
1990 Emmy Award, Academy of Television Arts & Sciences

EXPERIENCE

1996 Present LiveSteel Studio, St. Petersburg, FL
1993-1995 Visiting Assistant Professor, Bilkent University, Ankara, Turkey
1983-1992 Broadcast Graphics Producer, ABC News, New York, NY
1979-1980 Assistant to Louise Bourgeois, New York, NY

Installations 2019-2023

2023 **Sunburst** San Pablo Roundabout, Palm Desert, CA
City of Palm Desert, CA

2023 **Cynosure** FIS Global Corporate Headquarters, Jacksonville, FL
FIS and the City of Jacksonville, FL

2023 **Salt Marsh Scene** Timucuan Lakeside, Jacksonville, FL
Timucuan Lakeside, Inc

2023 **Can Man (Oneness)** St Pete Sanitation Headquarters
City of St. Petersburg, FL (Waiting to be installed)

2023 **Dog Bowl Dog** LSU School of Veterinary Medicine
Baton Rouge, LA (Waiting to be installed)

2023 **Unirider** Kimberly Roundabout North Lauderdale, FL
City of North Lauderdale, FL (Waiting to be installed)

2022 **Dog Walking Diva** Stiles Corp, Fort Lauderdale, FL
Stiles Corp. Inc

2022 **Flame of Hope** Special Olympics USA Games Cauldron, Orlando, FL
Special Olympics USA Games

2022 **Sedge of Cranes** Baptist Medical Center - Nassau, FL
Baptist Medical Center Jacksonville, FL

2022 **Winged Victory** Ribault traffic triangle, Jacksonville, FL
City of jacksonville, FL

2021 **Indigenous Creatures** Crest Lake Park, Clearwater, FL
City of Clearwater, FL

2021 **On the Shoulders of Legends** Legends Community Center, Jacksonville, FL
City of Jacksonville, FL

2021 **Tree of Life** Fort Lauderdale, FL
Publix Greenwise Market, Fort Lauderdale, FL

2020 **Farrago** Orlando Fire Station # 9, Orlando, FL
City of Orlando, FL

2020 **Moving in Unison**, Jacksonville, FL
Baptist Medical Center South, Jacksonville, FL

2020 **Magnificent Fish** Las Olas Blvd., Fort Lauderdale, FL
Stiles Corp. Inc

2019 **Taking Flight** Town Hall, Oldsmar, FL
City of Oldsmar, FL

2019 **Spoonbill** Town Hall,. North Port, FL
City of North Port, FL

2019 **Parallax Totem** Delhi, NY
State University of New York (SUNY),. Delhi, NY

2019 **Treasure!** (Underwater Sculpture) Shipwreck Dive Park, Pompano Beach, FL
City of Pompano Beach, FL

2019 **Pair of Monarch Migration Sculptures** Riverside, MO
City of Riverside, MO

Support materials

https://www.palmspringslife.com/artist-donald-gialanella-discusses-new-palm-desert-installation/

https://www.abcactionnews.com/news/region-pinellas/st-pete-sculptor-donald-gialanella-tapped-by-special-olympics-to-create-cauldron-for-2022-usa-games-in-orlando

https://jacksonvillefreepress.com/legends-center-public-art-unveiling-on-the-shoulders-of-legends-by-nationally-renowned-public-artist-donald-gialanella/

IMAGE LIST St Augustine Roundabout

01 - Parallax Head
2007
Corten steel. 9' x 7' x 5.5'
Budget: $32k
Commissioning Agency: City of Albany, NY

02 - On the Shoulders of Legends
2020
Corten steel, stainless steel. 21' x 7' x 7
Budget: 89k
Commissioning Agency: The City of Jacksonville, FL
The first and primary level is the strong family unit, second is the handshake of friends, the third level represents community members joyfully dancing. Next comes a tribute to the athletes, on the top level is a single triumphant figure holding a stylized eternal flame.

03 - Winged Victory
2022
Corten and stainless steel. 24' tall
Budget: 68k
Commissioning Agency: The City of Jacksonville, FL
The goal of the 20 foot tall sculpture, *Winged Victory,* is to honor and commemorate the pioneering spirit and courage of the brave Black men and women of Jacksonville, who paved the way for today's achievers and built the foundation for tomorrow's leaders.

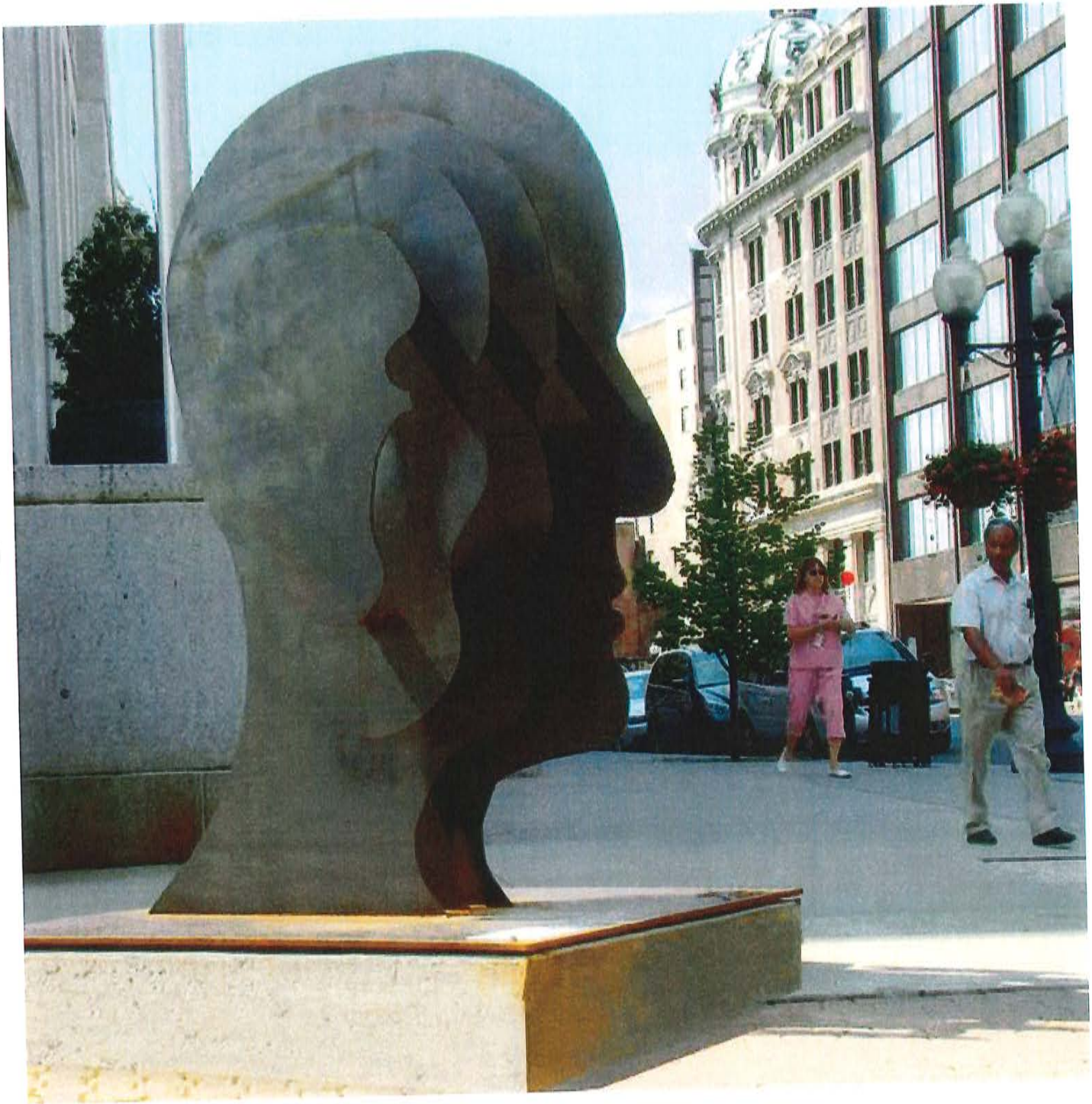
04 - Cynosure
2023
Stainless steel. 16' x 18' x 7'
Budget: 186k
Commissioning Agency: The City of Jacksonville, FL and FIS
Cynosure means one that serves to direct or guide. The sculpture symbolizes a firm foundation in business, represented by the building block design, and continued growth, represented by the upward pointing arrow.

05 - Special Olympics USA Games Cauldron
2022
Stainless steel. 10' diameter, 12.5' tall
Budget: 55k
Commissioning agency: Special Olympics USA Games and the City of Orlando, FL.

06 - Sunburst
2023
Stainless steel. 25' x 18' x 18"
Budget: 225k
Commissioning Agency: The City of Palm Desert, CA
Sunburst is a 25 foot tall abstract stainless steel sculpture for the San Pablo roundabout that pays homage to the Sun.

07 - Sunburst at night
2023
Stainless steel. 25' x 18' x 18"
Budget: 225k
Commissioning Agency: The City of Palm Desert, CA
Sunburst is shown here with the ground mounted colored lights at dusk.

08 - The Installation of Cynosure (Video)
2023
Stainless steel. 16' x 18' x 7'
Budget: 186k
Commissioning Agency: The City of Jacksonville, FL and FIS

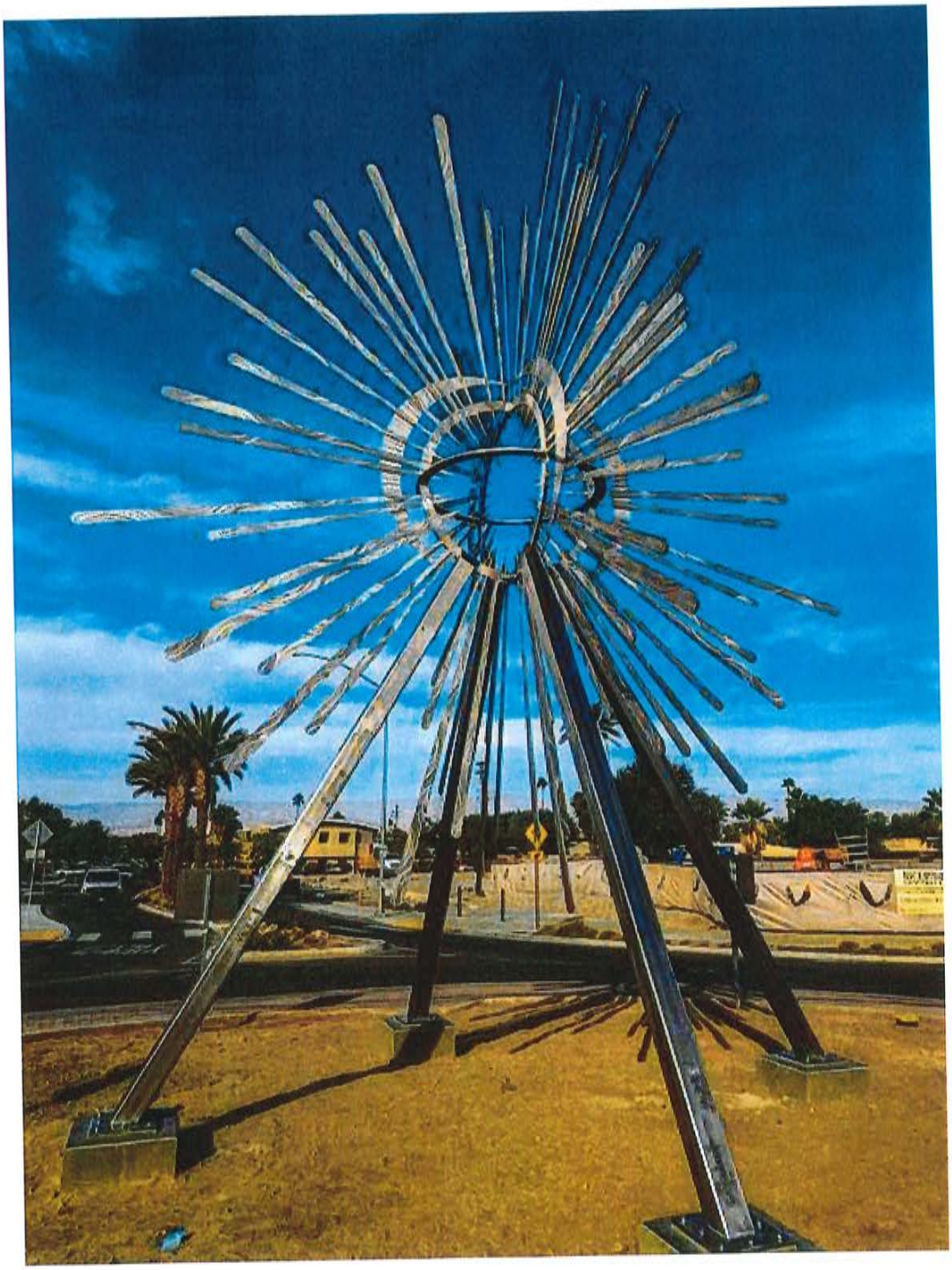
















The Making of Cynosure

1:55

$192,000.00

2023

https://youtube.com/watch?v=gDLjtMz0Snw

This video shows the fabrication and installation of the stainless steel sculpture CYNOSURE, commissioned by FIS in Jacksonville, FL. By artist Donald Gialanella. 2023

Image 8 is a video. Must click Youtube link to view video:

https://youtube.com/watch?v=gDLjtMz0Snw

Letter of Intent for Downtown Market Plaza Public Art Project

In Theory Art Collective

March 2, 2024

Lee's Summit Cultural Arts Division

City of Lee's Summit, Missouri

Dear Lee's Summit Cultural Arts Division,

The In Theory Art Collective is thrilled to submit our Letter of Intent for the Downtown Market Plaza public art project. We are incredibly drawn to this opportunity to create a captivating and impactful artwork that serves as both a **beacon and a gateway installation** for this exciting new community space.

Our passion for creating public art stems from our belief in its power to **foster connection, inspire imagination, and spark meaningful dialogue**. Our collective approach, bringing together artists, engineers, and builders, allows us to create **visually stunning and interactive artworks** that resonate with diverse audiences. Our flagship works, such as "koro loko" (2019) and "miri" (2020), exemplify our ability to utilize **recognizable symbols and captivating materials like dichroic (iridescent) surfaces** to evoke a sense of wonder and optimism. Additionally, our experience with **state-of-the-art LED technology** enables us to design artworks that integrate seamlessly with the surrounding environment and offer engaging experiences.

We possess extensive experience in **public art design, fabrication, and project collaboration**. Our portfolio includes several large-scale public artworks, including "Prismatic Portals" (2021) and "Polychroma" (2023), demonstrating our ability to:

- **Work collaboratively**: We thrive in collaborative environments, fostering strong relationships with diverse stakeholders, including community members, engineers, and fabrication specialists.
- **Adapt to diverse locations**: We have a proven track record of creating site-specific and responsive artworks that integrate seamlessly with their surroundings.
- **Ensure project success**: We have a history of delivering projects on time and within budget, while also meeting the highest quality standards.

We are particularly enthused by the **interactive and photo-worthy nature** of this project. Our artistic vision aligns perfectly with the project's desire to create a **welcoming and optimistic**

artwork that serves as a **focal point for the Downtown Market Plaza**. We envision creating a work that not only complements the surrounding architecture and landscape but also **encourages community interaction and fosters a sense of belonging**.

Our experience working with diverse communities, as exemplified by our Lead Artist's previous professional role as Community Engagement Specialist for the University of Utah, would be instrumental in ensuring the artwork reflects the unique character of Lee's Summit. We are committed to engaging with the local community throughout the design process, from initial concept development to final installation.

We believe The In Theory Art Collective's **artistic vision, experience, collaborative approach, and commitment to community engagement** make us strong candidates for this project. We are confident in our ability to create a lasting and impactful artwork that contributes to the vibrancy and character of the Downtown Market Plaza.

Thank you for your time and consideration.

Sincerely,

Emily Nicolosi, Lead Artist

The In Theory Art Collective

Artist Resume - Emily Nicolosi 7118 SAGEBRUSH WAY SLC, UT 84121 (845) 596-4695

Education

2019 PhD Geography, University of Utah
2015 MS Geography, University of Utah
2009 BA Studio Art and Anthropology, Magna Cum Laude, University of Vermont

Professional Experience

2019-Present Lead Artist and Director, In Theory Art Collective

Exhibitions

2023-Present (Nov-Mar) Downtown Salt Lake City. Sculptures: koro loko, miri the star, Prismatic Portals. Installation: Crystalline Fantasia, Treehive, Columbine Clusters, Polychroma, Fauna Illuminata.
2022-Present (Nov-Mar) Downtown Salt Lake City. Sculptures: koro loko, miri the star, Prismatic Portals. Installation: Crystalline Fantasia.
2022 Burning Man, Black Rock City, Nevada. Multimedia Sculpture/Installation: The Prism of Possibilities.
2022. Natural History Museum of Utah. Sculptures: koro loko, miri the star.
2021-2022 (Nov-Mar) Downtown Salt Lake City. Sculpture: koro loko, miri the star, Installation: love is.
2020-2021 (Nov-Mar) Downtown Salt Lake City. Sculpture: koro loko.
2019 (October). Venice Beach, California. Sculpture: koro loko.
2019 Burning Man, Black Rock City, Nevada. Sculpture: koro loko.

Grants and Awards

2021 Shortlisted Team for project "Rings of Regeneration." Land Art Generator Initiative: Fly Ranch, with co-designer Architect Anna Kissell.
2021 SLC Arts Council City Arts Grant
2021 Rocky Mountain Power Foundation Grant
2020 Burning Man Honoraria Grant
2019 Alta Community Enrichment Artist Grant

Art Fundraising Campaigns

2020 Kickstarter for The Prism of Possibilities project for Burning Man.
2019 Kickstarter for koro loko project for Burning Man.

Commissions

2024 Village Art Plaza Entryway Sculptures Public Art Call Winner (in fabrication)
2023 Pasadena Rotating Public Arts Program, Los Angeles, California
2020 Sculpture commission for Seismique in Houston, Texas.

In the media

Art Speaks. Episode 2: Sustainable Art: Turning Everyday Trash into Creative Treasures. Burning Man Project YouTube Channel.
International Women's Day: Spotlight on Female Artists of Black Rock City. Burning Man Project.
Research meets art: Exploring possible climate futures at Burning Man. The Daily Climate. Emily Nicolosi.
Introducing the 2020 Black Rock City Honoraria. Burning Man Journal.
Best of Burning Man 2019 Art. This Life of Travel.
The most amazing art installations from this year's Burning Man. Matador Network. Morgane Croissant.
33 surreal photos that take you inside Burning Man 2019, the world-famous event in the Nevada desert. Insider. Theresa Christine.
As featured in Burning Man 2019, Metamorphoses. KJ & Stefan Spins.
The Story Behind the Gallivan Center's GLOW Art Installation. Melissa Fields.

Ian Nicolosi

Art/Build Resume

7118 Sagebrush Way
Salt Lake City, Utah 84121
(801) 633-8774
nicolosiian@gmail.com

EXPERIENCE

Build Lead, Salt Lake City, UT — *In Theory Art Collective*

DECEMBER 2018 - PRESENT

Lead builder and engineer on several sculptures and installations. Responsible for all build elements from design through installation, including individually addressable LED programming and solar system construction and wiring.

Build Lead, Huntsville, UT — *Strawbale Home*

JUNE 2022 - DECEMBER 2023

Lead builder and co-designer on an architecturally-astounding natural building. Responsible for translation of architectural and structural plans, crew management, and physical building of all elements of the home.

Construction Laborer, Salt Lake City, UT— *Contracted*

2002 - PRESENT

Construction laborer on private residential and commercial buildings.

Build Lead, Salt Lake City, UT — *Sophistapirates*

2016

Built and project managed the construction and installation of a sunken pirate ship for a public event.

EDUCATION

University of Utah, Salt Lake City, UT — *BS*

DECEMBER 2015

Bachelor of Science in Materials Science and Engineering. Included training in 3D printing, CAD, coding, photography.

SKILLS

Carpentry: General Woodworking, Framing, Roofing, Flooring, Concrete Formwork, Finish Work, Drywall

Metalworking: General Welding for Sculpture Framework and Bases

Ceramics: Throwing, Glazing, Firing Skills

Glass: Glass Installation

Tile: Demo/Prep, Cut and Set Tile, Grouting, Sealing

Electrical: Intermediate Electrical Wiring Skills for Residential Construction, Off-Grid Solar and Individually Addressable LEDs.

Solar: Advanced Off-Grid Solar System Configuration and Construction

Machines: Laser, CNC, 3D Printer, Water Jet

SOFTWARE

Design: Photoshop, InkscapeCAD
Modeling: SketchUp, OnShape
LED Coding: Pixelblaze, Arduino

Artist statement

The In Theory Art Collective brings together artists, engineers, and builders to co-create astonishing and immersive sculptures and installations. Our flagship sculptures deploy steel structures to compose recognizable symbols (e.g. star, heart, rainbow). These symbols are blanketed in geometric forms, often in dichroic materials that deliver shifting iridescence, and a sense of optimism and inspiration. Our installations build on this approach to draw the audience into immersive experiences, often by integrating state-of-the-art LED technology. We also have a diverse array of skills in fabrication techniques including 3D printing, laser etching, CNC milling to produce amazing details and hyperrealistic works. Thematically, our work draws attention to our humanity and the potential thereof: our relationships to ourselves, to each other, and to the planet. The In Theory Art Collective forefronts environmental sustainability in their process, using upcycled materials and powering with solar wherever possible. Bred in the Burning Man tradition of large-scale, interactive art, we are inspired to create works that transport audiences out of their day-to-day lives. We are excited about bringing the dynamism of Burning Man-inspired art into the public view and under the eye of more diverse audiences.

IMAGE 1
Title: koro loko
Year Produced: 2019
Description: A billowing three dimensional heart made of thousands of dichroic plexiglass squares intricately woven together with copper and clear line refracts an ever changing spectra of color. While an airy, ephemeral structure, koro loko is a powerful, bright beacon that resonates universally.
Dimensions: 12' x 11' x 4.5'
Medium: Polycarbonate, Steel, Stainless Steel Wire, Nylon line
Location: Salt Lake City (pictured). Also exhibited at Venice Beach, CA, the Natural History Museum of Utah, downtown SLC, and Houston, TX.
Budget: $30,000

IMAGE 2
Title: miri
Year Produced: 2020
Description: From Elvish "jewel," miri is a crystalline star that refracts a myriad of colors through its intricate geometric faceting. Looking impossible— otherworldly— the star harkens a spirit of wonder and magic, of dreams and hopes, and is an invitation to make a wish.
Dimensions: 9' x 11' x 4'
Medium: Polycarbonate, Steel, Stainless Steel Wire
Location: Salt Lake City (pictured). Also exhibited at the Natural History Museum of Utah.
Budget: $30,000

IMAGE 3
Title: Crystalline Fantasia
Year Produced: 2021
Description: Crystalline Fantasia invites wanderers into a space that harkens the magic of a fantastical forest. Blanketed in the complex and perfect forms of polyhedra that resemble icicle and snowflake-like crystals, visitors are inspired by the beauty of nature's complexity and geometry.
Dimensions: 8' x 4' x 4'
Medium: Steel, LED Neon, Polycarbonate, Aluminum
Location: Salt Lake City (pictured), also exhibited at Lightning in A Bottle Festival near Los Angeles, CA
Budget: $12,000

IMAGE 4
Title: Prismatic Portals
Year Produced: 2021
Description: The Prismatic Portals invite travelers to summon their destination as they move in and through these mind-bending, color-shifting, swirling gateways.
Dimensions: 8' x 4' x 4'

Medium: Steel, LED Neon, Polycarbonate, Aluminum
Location: Salt Lake City, UT
Budget: $15,000

IMAGE 5
Title: The Prism of Possibilities
Year Produced: 2021
Description: The Prism of Possibilities explores a multiverse of potential climate futures. A central, iridescent structure entices travelers into a grand, luminous space, from where they may choose from three doors. On the other side of each door, a spiraling portal leads into a home that contains clues to uncover the story of the family who lives there. Indeed, each of the three homes belongs to the same family in the year 2100, but under a different climate scenario- from worst-case to best-case.
Dimensions: 16' x 60' x 40'
Medium: multimedia
Location: Black Rock City, NV
Budget: $125,000

IMAGE 6
Title: Polychroma
Year Produced: 2023
Description: This mighty rainbow LED sculpture embodies the magnificence of pride, inclusivity, and diversity, casting a vivid spectrum of colors that illuminates the surrounding space. It serves as a captivating symbol of diversity, celebrating the beauty of differences and inspiring awe and wonder through its impressive LED technology.
Dimensions: 23' x 2' x 12'
Medium: Steel, Dichroic Polycarbonate, LEDs, Stainless Steel Wire
Location: Salt Lake City, UT
Budget: $23,000

IMAGE 7
Artist: In Theory Art Collective featuring Navajo Poet Laureate Laura Tohe
Title: You belong to the earth
Description: This LED neon poem is a collaborative project with Navajo Poet Laureate Laura Tohe. It celebrates the connection between humanity and the earth, and amplifies native voices.
Year Produced: 2023
Dimensions: 10' x 10' x 6"
Medium: Steel, Stainless Steel Wire, LEDs
Location: Salt Lake City, UT
Budget: $7,000

IMAGE 8
Title: Fauna Illuminata
Year Produced: 2023

Description: These larger-than-life sculptures of endangered species, nestled amidst a fantastical forest, serve as a poignant reminder of the delicate balance of our natural world and the urgent need for conservation efforts. The mesmerizing clear resign with RGB LED lighting creates a captivating display, illuminating the beauty and fragility of these majestic creatures. Clear resin 3D printed species-specific animals. Black-footed ferret, Kit fox, Canadian lynx, Desert tortoise, Short-eared owl, Gila monster. Illuminated with RGB LED spotlights, can also include landscape lighting to create majestical space.
Dimensions: each animal has a maximum dimension of 24' to 29'
Medium: 3D printed with clear resin
Location: Salt Lake City, UT
Budget: $21,000

1
Artist: In Theory Art Collective
Title: koro loko
Year Produced: 2019
Dimensions: 12' x 11' x 4.5'
Medium: Polycarbonate, Steel, Stainless Steel Wire, Nylon line
Commissioning Body: Burning Man Project, Katie Hazard, katie.hazard@burningmamn.org

2
Artist: In Theory Art Collective
Title: miri
Year Produced: 2020
Dimensions: 9' x 11' x 4'
Medium: Polycarbonate, Steel, Stainless Steel Wire
Commissioning Body: TheBLOCKSSLC, Brittney Helmers, britney@downtownslc.org

3
Artist: In Theory Art Collective
Title: Prismatic Portals
Year Produced: 2021
Dimensions: 8' x 4' x 4'
Medium: Steel, LED Neon, Polycarbonate, Aluminum
Commissioning Body: TheBLOCKSSLC, Brittney Helmers, britney@downtownslc.org

4
Artist: In Theory Art Collective
Title: Crystalline Fantasia
Year Produced: 2021
Dimensions: 8' x 4' x 4'
Medium: Steel, LED Neon, Polycarbonate, Aluminum
Commissioning Body: TheBLOCKSSLC, Brittney Helmers, britney@downtownslc.org

5
Artist: In Theory Art Collective
Title: The Prism of Possibilities
Year Produced: 2021
Dimensions: 16' x 60' x 40'
Medium: multimedia
Commissioning Body: Burning Man Project, Katie Hazard, katie.hazard@burningmamn.org

6
Artist: In Theory Art Collective
Title: Polychroma
Year Produced: 2023
Dimensions: 23' x 2' x 12'
Medium: Steel, Dichroic Polycarbonate, LEDs, Stainless Steel Wire
Commissioning Body: TheBLOCKSSLC, Brittney Helmers, britney@downtownslc.org

7
Artist: In Theory Art Collective
Title: Treehive
Year Produced: 2023
Dimensions: 4" x 6.5' x 3' (each, qty 8)
Medium: Steel, LEDs
Commissioning Body: TheBLOCKSSLC, Brittney Helmers, britney@downtownslc.org

8
Artist: In Theory Art Collective featuring Laura Tohe
Title: You belong to the earth
Year Produced: 2023
Dimensions: 10' x 10' x 6"
Medium: Steel, Stainless Steel Wire, LEDs
Commissioning Body: TheBLOCKSSLC, Brittney Helmers, britney@downtownslc.org

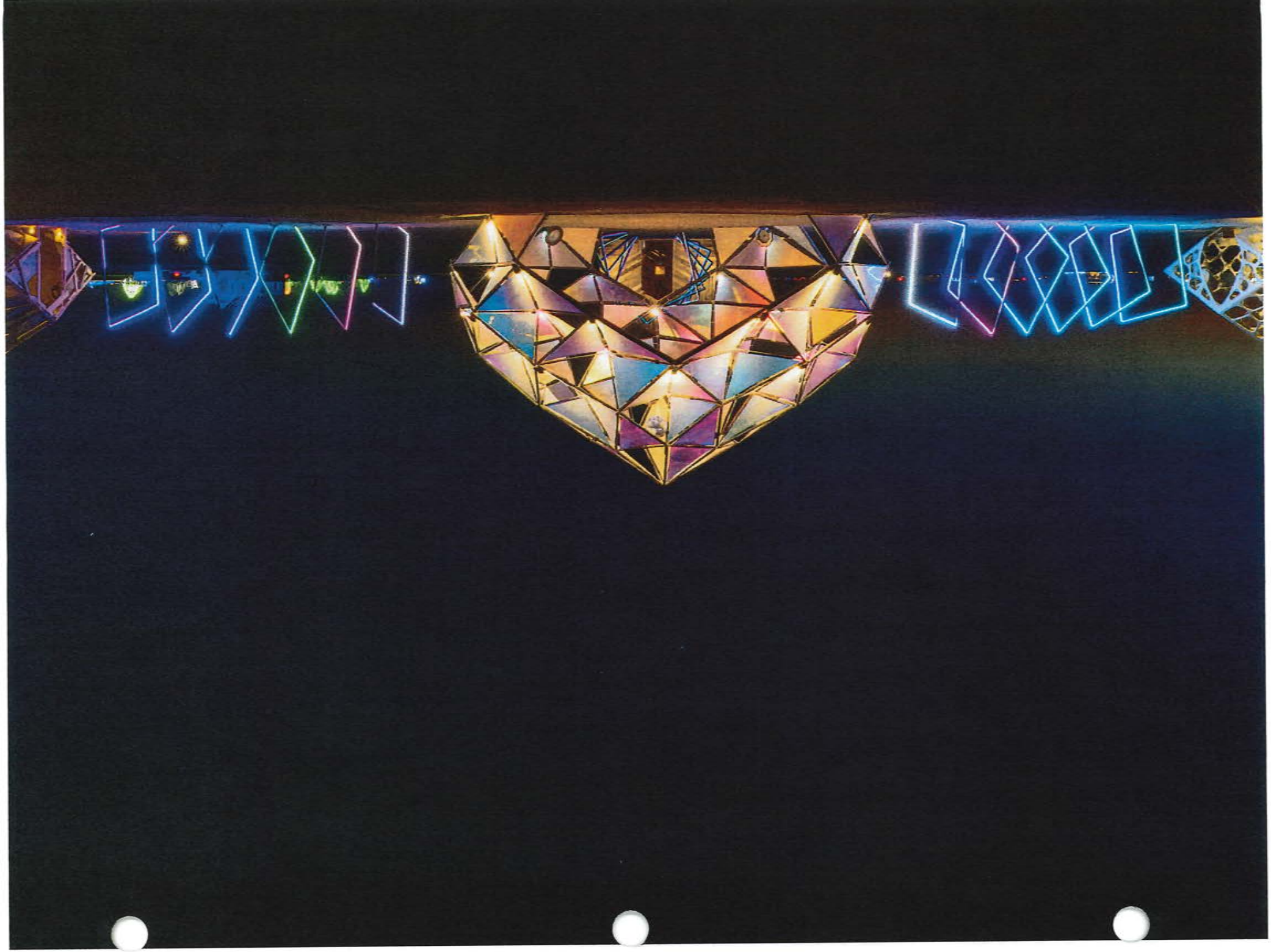
9
Artist: In Theory Art Collective
Title: Columbine Clusters
Year Produced: 2023
Dimensions: 10' x 4' x 3' (each, qty 3)
Medium: Steel, Polycarbonate, LEDs, Stainless Steel Wire
Commissioning Body: TheBLOCKSSLC, Brittney Helmers, britney@downtownslc.org

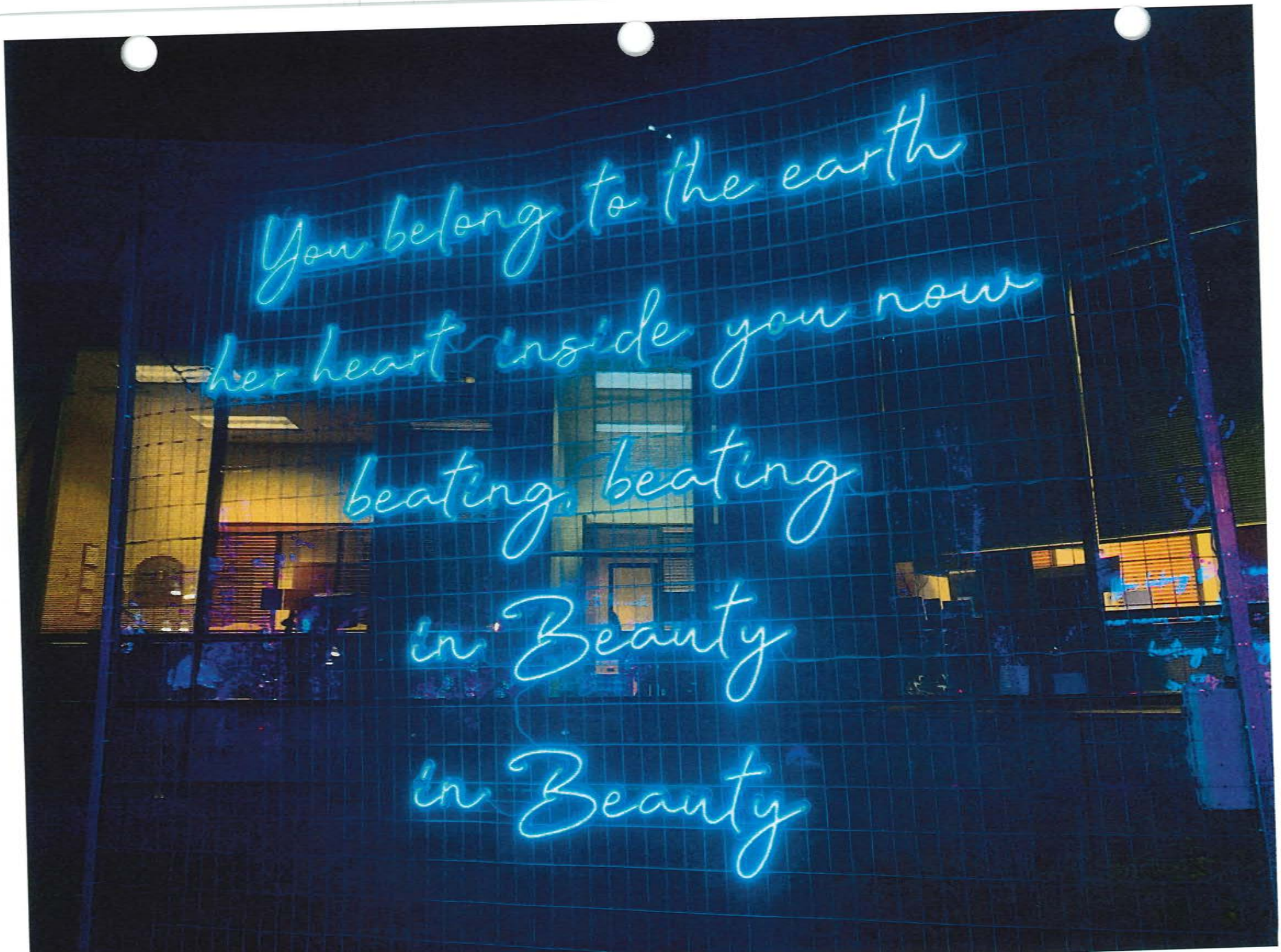
10
Artist: In Theory Art Collective
Title: Fauna Illuminata
Year Produced: 2023
Dimensions: each animal (qty 6) has a maximum dimension of 24' to 29'
Medium: 3D printed with clear resin
Commissioning Body: TheBLOCKSSLC, Brittney Helmers, britney@downtownslc.org

11
Artist: In Theory Art Collective
Title: Rosa Geometrica
Year Produced: 2024
Dimensions: 5' x 5' x 12'
Medium: Powder Coated Steel
Commissioning Body: The City of Pasadena, CA, Corey Dunlap, Corey.Dunlap@cityofpasadena.net








You belong to the earth
her heart inside you now
beating beating
in Beauty
in Beauty



RESUME

NAME: **ENZO VINCENT TORCOLETTI**

PERSONAL INFORMATION:
120 West Genung Street
St. Augustine, Florida 32086
Telephone: (904) 377-7914
Email: enzot@moultriecreek.com

DATE OF BIRTH: May 1, 1943, Fano, Marche, Italy

EDUCATION:
Florida State University: M.F.A., 1971
- Tallahassee, Florida. Major: Sculpture; Minor: Printmaking
Phi Kappa Phi - Honorary Academic Society Member, 1971
University of Windsor: B.F.A., 1969
- Windsor, Canada. Major: Sculpture; Minor: Printmaking
Board of Governors' Medal Award
- B.A.1968 Major: English; Minor: French
Istituto Statale D'Arte A. Apolloni, Fano, Italy, 1954-1958. (no degree)

PROFESSIONAL EXPERIENCE:
Currently holding the rank of Professor Emeritus of Visual Arts at Flagler College.
Faculty member at Flagler College, St. Augustine, Florida since 1971.
Graduate teaching assistant at Florida State University, Tallahassee, Florida 1969-1971.
Advertising artist: Sinclair Advertising Co. Ltd., S.S. Marie, Ont., Canada. 1960-1970.

GRANTS &: HONORS
Designation as Florida's Ambassador of the Arts, Florida's Division of Arts and Culture, 2023
Marble carving grant to Pietrasanta, Italy, Summer 1986.
Grant to carve marble on location at quarry in Tennessee. Summer 1984.
Travel Grant, Major Museum Study, U.S.A. Summer 1983.
Bronze Casting Grant, Prometheus Foundry, Sarasota, Florida, Summer 1982.

MAJOR PUBLIC COMMISSIONS AND CORPORATE COLLECTIONS:

Site-specific, marble "Madonna" for city square, Rio Salso, Italy. 2018.
Site-specific, marble, stainless steel and granite sculpture for St. Augustine Art Association, 2015.
Acquisition, Philips Lighting Museum Collection, Eindhoven, The Netherlands. 2011.
Site-specific 8 ft. high sandstone figure carved for Urbino Resort, Urbino, Italy, Summer 2010.
Site-specific, forged steel sculptures, Lake Forest Elementary, Jacksonville, Florida. 2009.
Site-specific, marble and bronze sculpture, Baptist Medical Center Lobby, Jacksonville. Florida, 2005.
Site-specific, outdoor marble and granite sculpture for Jim Rink Park, Jacksonville, Florida, 2005.
Site-specific, outdoor marble sculpture, Liberty Property Trust, Butler Plaza, Jacksonville, Florida,1999.
Site-specific, marble sculpture, I.R.S. Customer Service Center lobby, Chamblee, Georgia,1999.
Monumental marble "Hand", Embry-Riddle Aeronautical University Chapel, Daytona Beach, Florida, 1995.
Site-specific, sculpture 40 ft. high for Kings Hill, Kent, England,1992.
Acquisition, Bronze Torso, The Cummer Museum of Art. Jacksonville, Florida,1991.
Site-specific, sculpture 40 ft. for Koger Properties, Jacksonville, Florida., 1990.
Site-specific, commission, Florida School for Deaf and Blind, St. Augustine, Florida, 1989.
"Applause", Bronze Sculpture, Jacksonville Chamber of Commerce, Jacksonville, Florida, 1989.
Aluminum Fountain Sculpture for Army National Guard Headquarters, Camp Blanding, Florida, 1989.
"St. Francis", Life-size wood sculpture, Holy Spirit Catholic Church, Mims, Florida, 1988.
"La Florida", Dept. of Cultural Affairs: Florida Artists Hall of Fame, Tallahassee, Florida, 1988.
Marble sculpture, Waynesville Country Club, Waynesville, North Carolina, 1987.
Portico Reliefs, First Union Bank Building, St. Augustine, Florida, 1987.
Marble sculpture, Barnett Bank of Tampa, Florida, 1986.
Black marble sculpture, Denison University Student Union, Granville, Ohio, 1985.
Bronze and aluminum cast ospreys, University of North Florida, Jacksonville, 1985.

Bronze portrait, Embry-Riddle Aeronautical University Library, Daytona Beach, Florida, 1984.
"Dreamer", marble sculpture, The Jacksonville Art Museum, Jacksonville, Florida, 1984.
"Caecilia Jucunda", Alabama marble sculpture, Koger Properties, Jacksonville, Florida, 1984.
Marble Torso, Southern Bell Telephone Co., Jacksonville, Florida, 1983.
Marble lobby sculpture, Barnett Bank of Jacksonville, Florida, 1983.
Carved black walnut sculpture, Capital Bank, Washington D.C., 1983.
Wall Reliefs, St. Theresa's Church, Springhill, Florida, 1982.
Commemorative sculpture, University of Florida Education Library Lobby, Gainesville, Florida, 1982.
Polished bronze sculpture, Tampa Electric Company, Tampa, Florida, 1981.
Site-specific, outdoor marble sculpture, Catholic Student Center, Gainesville, Florida, 1980.

SELECTED EXHIBITIONS 1990 TO PRESENT:

Solo Exhibition, sculpture and drawings, Barton College, Wilson, North Carolina. 2024.
Solo Exhibition, Universita' Degli Studi, Urbino, Italy. 2023/2024.
Two-Person Exhibition, Castello Brancaleoni Chapel, Piobbico, Italy, Summer 2023.
Group Exhibition, "Incroci D'Arte", Castello Brancaleoni, Piobbico, Italy, Summer 2019.
Two-person Exhibition, Convento Santa Vittoria, Fratterosa, Italy, Summer 2018.
Group Exhibition, Frontino, Italy, Summer 2017.
Solo Exhibition, Cummer Museum of Art and Gardens, Jacksonville, Florida, 2013/2014.
Solo Exhibition, Jacksonville Museum of Contemporary Art, Jacksonville, Florida, 2013/2014.
Ospite Tiranno Exhibit. Cagli, Italy, 2013.
Two-Person Exhibition, Crisp-Ellert Museum of Art, Flagler College, St. Augustine, Florida, 2012.
Solo Exhibition, Griffin Studio and Art Space, DeLand, Florida, 2010.
Solo Exhibition, DeLand Museum of Art, Deland, Florida, 2007.
Solo Exhibition, University of North Florida, Jacksonville, Florida, 2006.
Invitational Outdoor Sculpture Exhibition, "Splash II", Riserva Naturale Del Furlo, Marche, Italy, 2011.
Invitational Outdoor Sculpture Exhibition, "Splash", Riserva Naturale Del Furlo, Marche, Italy, 2010.
Sculpture and Drawing Exhibition, The DeLand Museum of Art. DeLand, Florida, 2006-2007.
Solo Sculpture and Drawings Exhibition. University of North Florida.. Jacksonville, Florida, 2006.
Sculpture Exhibition, The Ormond Memorial Museum, Ormond Beach, Florida, 2003.
Solo Exhibition, Florida Community College, South Campus, Jacksonville, Florida, 2002.
Sculpture Invitational, Deland Museum of Art, Deland, Florida, 2002.
Sculpture Exhibition, City of Cagli, Italy. 2001.
Solo Exhibition. The Ormond Memorial Art Museum, Ormond Beach, Florida. 1999.
Solo Exhibition. Arts On Douglas Galleries, New Smyrna Beach, Florida. 1998.
Solo Exhibition. Pensacola Museum of Art, Pensacola, Florida. 1996.
Solo Exhibition. Florida School of the Arts, Palatka, Florida. 1996.
Solo Exhibition. Alexander Brest Museum, Jacksonville, Florida. 1995.
Esposizione Crossroads, Comune di Pesaro, Italy. 1995.
Solo Exhibition. J.C.V.A. Airport Gallery, Jacksonville, Florida. 1993.
Solo Exhibition. Cummer Museum of Art, Jacksonville, Florida. 1990-91.

PUBLICATIONS:

"Florida Sculptors and Their Work: 1880-2020, By Deborah C. Pollack, 2023.
"The Sculptor Reference Book", By Arthur Williams, Released in 2005.
"Beginning Sculpture", A Textbook by Arthur Williams, Released in 2005.
"Maestro In Blue Jeans", Folio Weekly, Article by Tricia Booker, September 2002.
"Un Marchigiano In Florida", I Protagonisti Delle Marche, November 2001.
"Art On A Global Scale", Flagler College Magazine, Fall 1992.
University of Windsor Alumni Magazine, Summer 1991.
Jacksonville Today, Article by Sharon Cobb, January, 1991.
"People to Watch", Jacksonville Magazine, January 9991.
"Sculpture: Technique-Form-Content", A Textbook by Arthur Williams, Released in 1989.

ENZO TORCOLETTI

ARTIST'S STATEMENT

The past is very important in my work as artist. My work is a continuum with connection to the past and present, while pointing toward the future. I'm influenced by the ancient creation myths that involve masculine and feminine principals and working with the human figure because it is universal and yet has a limit to it. As with primitive form I push the figure towards abstraction, sometimes stopping at the point before it becomes unrecognizable.

My approach to sculpture honors the tradition of craftsmanship; truth to materials. The materials I deal with (stone, wood and bronze) have a long tradition in sculpture. I don't hide the tools of my work because the process is important and should be apparent. I hope the viewer becomes the artist by looking. My work should begin thought, not end it.

Joe Segal | Sculpture
126 Oneida St. • St. Augustine • Florida • 32084 • 904.874.1007 • www.joesegal.com • info@joesegal.com

BORN 1963, New York, NY

EDUCATION

1989 BA *magna cum laude*, Fine Art, Flagler College, St. Augustine, FL

SOLO EXHIBITIONS

2024 *Clear Cut*, Lightner Museum, St. Augustine, FL 32084
2019 *Revisions*, Haskell Gallery, Jacksonville International Airport, Jacksonville, FL
2015 *Permutations*, Florida Mining Gallery, Jacksonville, FL
2014 *Recent Works*, Karpeles Manuscript Library Museum, Jacksonville, FL
2012 *Graphic Nature*, Waltman Ortega Fine Art, Miami, FL
2011 *Variations in Subtraction,* Allyn Gallup Contemporary Art, Sarasota, FL
2010 *Wood Sculpture*, Florida School of the Arts, Palatka, FL
2009 *Shifting Range*, The Cultural Center of Ponte Vedra Beach, Ponte Vedra Beach, FL
2009 *Counting Lines*, Robert Steele Gallery, New York, NY
2006 *Recent Works*, Robert Steele Gallery, New York, NY
2005 *Transition: Sculptures and Prints*, Jacksonville Museum of Contemporary Art, Jacksonville, FL
2004 *Counting Rings,* Nathan Wilson Center for the Arts F.C.C.J. South Campus, Jacksonville, FL
2002 *Controlled Burn*, Florida Department of State, Capitol Exhibition, Tallahassee, FL
2001 *Recent Works*, Arts on Douglas Gallery, New Smyrna Beach, FL
1998 *Recent Works*, Nancy Moore Fine Arts, New York, NY
1997 *Koger Seven Series*, The Jacksonville Museum of Contemporary Art, Jacksonville, FL

SELECTED GROUP EXHIBITIONS

2024 Black & White, Aliona Ortega Fine Art, Miami, FL
2021 *Art Ventures 30th Anniversary Exhibition*, Cummer Museum of Art & Gardens, Jacksonville, FL
2019 *Palm Beach Modern + Contemporary*, Waltman Ortega Fine Art, Palm Beach, FL
2018 *Shifting States*, Waltman Ortega Fine Art, Hollywood, FL
2016 *Wilderness*, Allyn Gallup Contemporary Art, Sarasota, FL
2015 *Art Élysées*, Galerie Olivier Waltman, Paris, France
2015 *OA 450: Obelisk Art*, Crisp-Ellert Art Museum, St. Augustine, FL
2014 *The Absence of Presence*, Waltman Ortega Fine Art, Miami, FL
2013 *What is Art? Art is Salvaged,* Cummer Museum of Art & Gardens, Jacksonville, FL
2012 *Power of Two*, Maitland Art & History Museums, Maitland, FL
2012 *Form & Figure*, Joe Segal and Enzo Torcoletti, Crisp-Ellert Art Museum, St. Augustine, FL
2012 *Still Nature*, Haskell Gallery, Jacksonville International Airport, Jacksonville, FL
2010 *Winter in Hawaii*, Joe Segal, Michael Kessler and Mary Mitsuda, Paia Contemporary Gallery, Paia, HI
2010 *Art Ventures*, Cummer Museum of Art & Gardens, Jacksonville, FL
2006 *Sculpture*, Robert Steele Gallery, New York, NY
2006 *Prints and Sculpture, Joe Segal and David Shapiro*, Allyn Gallup Contemporary Art, Sarasota, FL
2003 *Florida Visual Art Fellowships*, The Mary Brogan Museum of Art and Science (curated by Rena Minar, Executive Director, [catalogue]), The Mary Brogan Museum of Art and Science, Tallahassee, FL; The Appleton Museum of Art, Ocala, FL; The DeLand Museum of Art, DeLand, FL
2002 *Florida Sculpture*, Deland Museum of Art, Deland, FL

SELECTED GROUP EXHIBITIONS (Continued)

2000 *Vision 2000; Eight First Coast Artists*, The Cummer Museum of Art & Gardens, Jacksonville, FL [catalogue])
1999 *New Talent Invitational*, Denise Bibro Fine Art, New York, NY
1998 *Summit Bound*, Virginia Miller Gallery, Coral Gables, FL
1994 *Emerging Artists*, Jacksonville Museum of Contemporary Art, Jacksonville, FL

HONORS

2006 Jacksonville Community Foundation, Fostering Vitality in the Arts Grant
2004 Artistic Enhancement Grant, Florida Division of Cultural Affairs
2003 Jacksonville Community Foundation, Fostering Vitality in the Arts Grant
2001 Individual Artist Fellowship, Florida Division of Cultural Affairs
2000 Jacksonville Community Foundation, Fostering Vitality in the Arts Grant
1999 Honorable Mention, Florida Division of Cultural Affairs Individual Artist Fellowship
1995 Finalist, Southern Arts Federation, Visual Arts Fellowship, Sculpture

COLLECTIONS

CORPORATE

- Baptist Hospital, Jacksonville, FL
- Canaan Partners, Menlo Park, CA
- CSX Corporation, Jacksonville, FL
- Fort Group Development, St. Augustine, FL
- Flagler Hospital, St. Augustine, FL
- Juma Al Majid Corporation, Dubai
- JW Marriott Hotel, Miami
- Kilpatrick Stockton, LLP, Washington, DC
- Legacy Resorts, Dallas, TX
- Marriott International, Warner Center, CA
- Mirant Power Inc., Atlanta, GA
- Museum Towers, Atlanta, GA
- Rulon International, Inc., St. Augustine, FL
- Vestcor Development, Jacksonville, FL
- Westin Corporation, Charlotte, NC

PUBLIC

- Florida School of The Arts, Palatka, FL
- Lincolnville Museum and Cultural Center, St. Augustine, FL
- Lowe Museum of Art, Coral Gables, FL
- San Marco Library and Balis Community Center, City of Jacksonville, FL
- The City of St. Augustine, FL
- The Jacksonville Museum of Contemporary Art, Jacksonville, FL
- The Mayor's Collection, City of Jacksonville, FL

PRIVATE

- Jacqueline Holmes, Jacksonville, FL
- Phil Jackson, Playa Del Ray, CA
- Michele Roux, Palm Coast, FL
- Vijay and Ardena Singh, Ponte Vedra Beach, FL

SELECTED BIBLIOGRAPHY

Agee, Jayme; *In The Right Space*, Florida International Magazine, November 2006
Alvarez-Bravo; Armando, *Madera Mas Metal*, El Nuevo Herald, Miami Herald, November 13, 1996
Costello, Kevin; *Two Artists...*, Herald-Tribune, February 24, 2006
Damian, Carol; *Review*, ARTnews, February 1997
Flynn, Caitlin; *Joe Segal, Juxtapositions of Hope*, Arbus Magazine, March/April 2024
Fine Art Magazine, *Joe Segal, A Desire for Balance and Composure*, December 2014
Gerhart, Natasha; *Contemporary Art at its best*, Herald-Tribune, November 2, 2001
Harvey, Karen; *Sculpture Explores Artist/Material Balance*, The St. Augustine Record, December 9, 1993
Marger, MaryAnn; *Art as a Shared Experience*, St. Petersburg Times, January 31, 1997
Sherman, Cinda; *Passing Time, The Contemplative Sculpture of Joe Segal*, Arbus Magazine, Oct/Nov 2012
Taschida, Anne; *sculptures from wood*, Knight Arts, John S. and James L. Knight Foundation, October 9, 2012

Joe Segal | Sculpture
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Artist's Statement

A piece of wood or stone is like a time capsule containing its intrinsic nature and history. I view my approach to the sculptural process as both imposition and liberation; man's need for order intersecting with the order of nature.

My designs are based on universal geometric forms; rectangles constructed using mathematical quantities that yield harmonious relationships, totems in human scale and the perfect circle. I have deep regard for craftsmanship and reverence for my materials, reflected in simple compositions that evoke feelings of peace and balance.

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BEST OF JAX
Ballot Inside!

news
Arlington fights Wonderwood Connector's flawed final segment

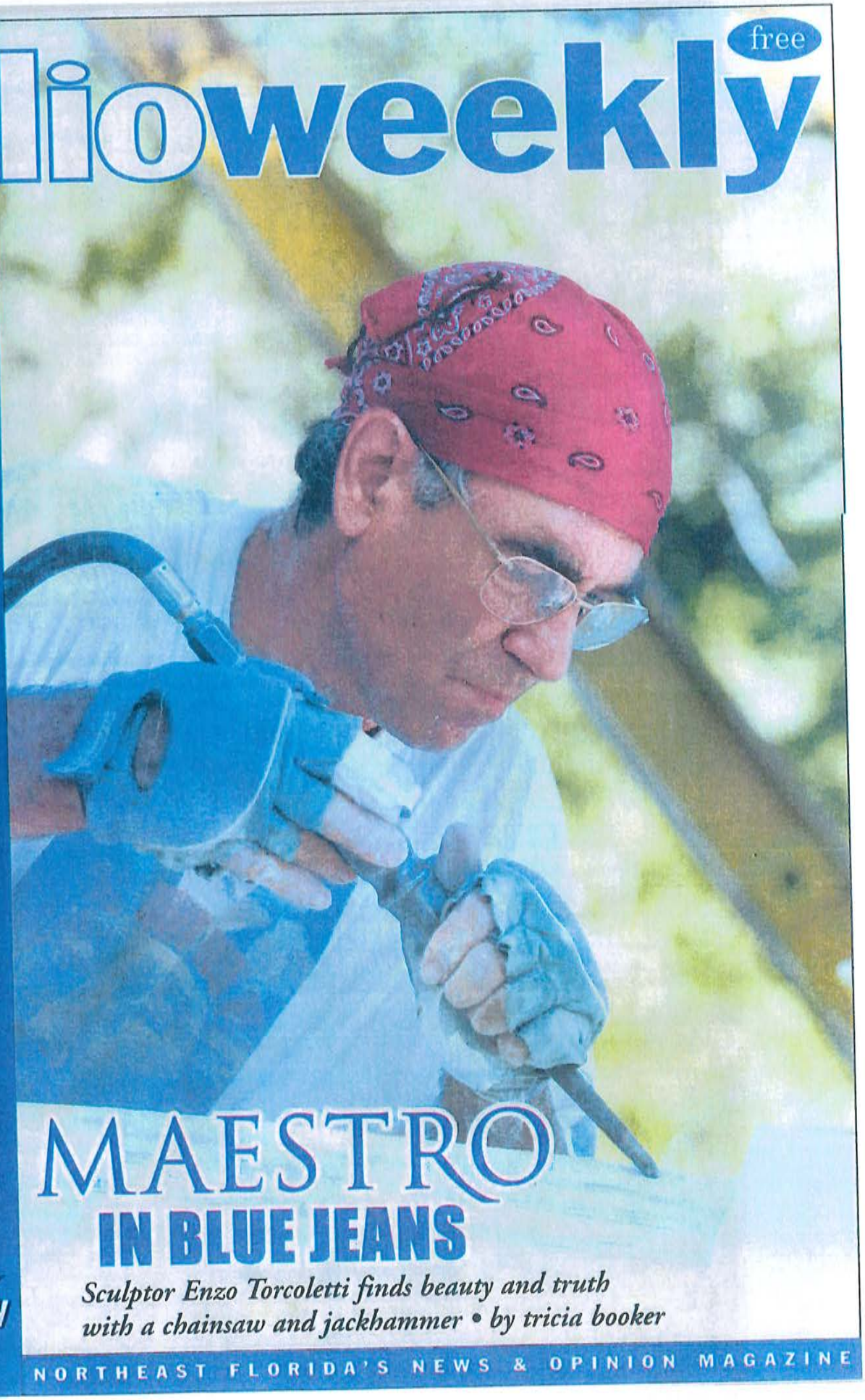
commentary
Pesticides pose a greater health risk than West Nile virus

movies
Despite a brutal premise, "Undisputed" connects with audiences

music
Hard times haunt indie-film guitarist and Mayport regular Steve Walker

backpage
Motorcycle wreck is followed by a night in the big house

Register to win LIL BOW WOW Tickets Inside



MAESTRO IN BLUE JEANS

Sculptor Enzo Torcoletti finds beauty and truth with a chainsaw and jackhammer • by tricia booker

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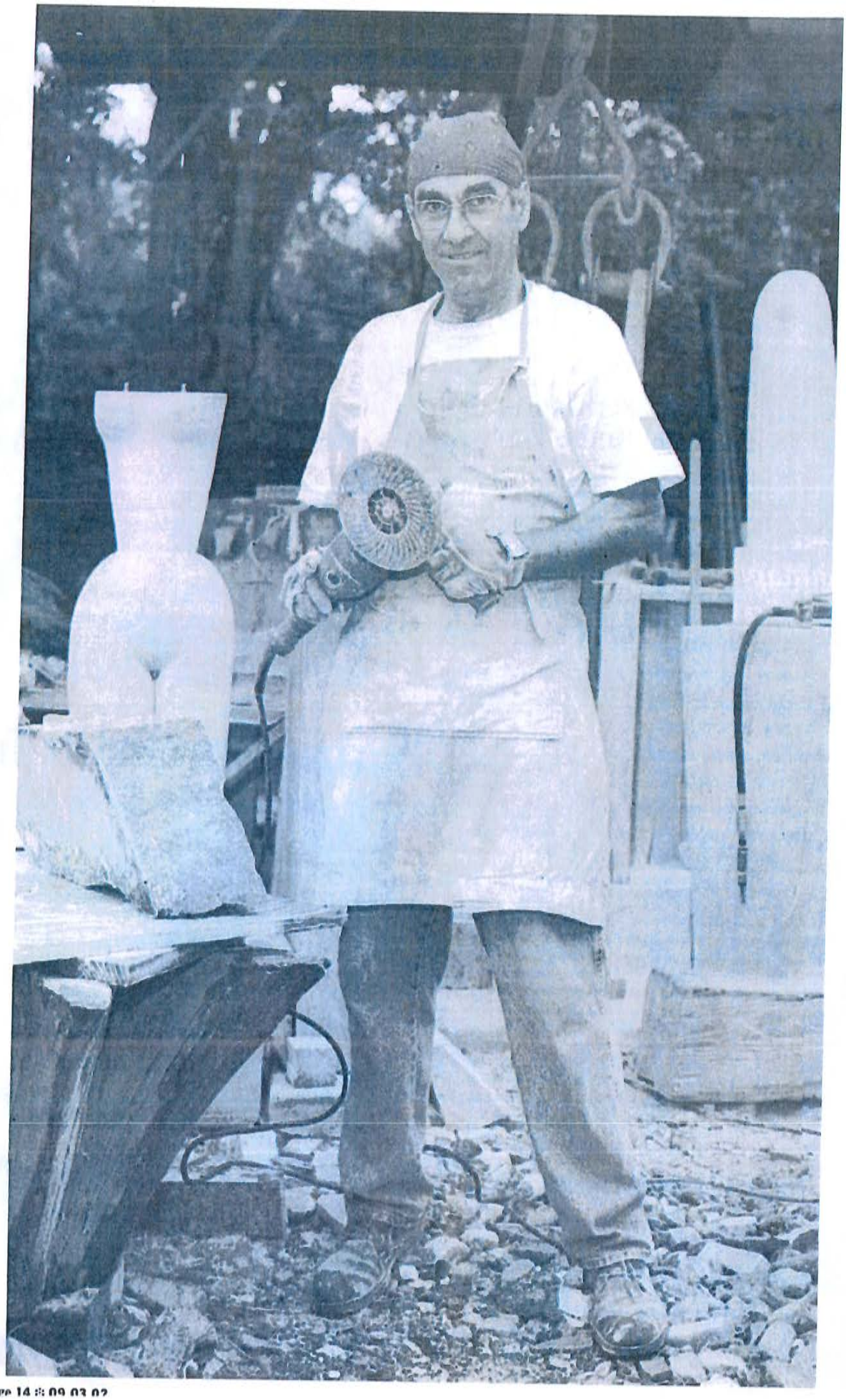


MAESTRO IN BLUE JEANS

Sculptor Enzo Torcoletti finds beauty and truth with a chainsaw and jackhammer

BY TRICIA BOOKER · PHOTOS BY WALTER COKER

Enzo Torcoletti has finished his cappuccino, dictated his biography and greeted everyone in the small St. Augustine café who recognizes him. He's ready to talk about what inspires him.

"The grocery store," he says in a conspiratorial tone, "is the most erotic place to go."

He leans forward for emphasis. "The detergent bottles — do you think they have to be designed that way to be functional?"

Well, yes. But only in a world where things are what they appear. Torcoletti, one of the region's most renowned and innovative sculptors, clearly views life through a different lens. Tree trunks represent human torsos, a chunk of marbled stone hides a pair of intertwined bodies. A piece of driftwood is a woman in repose. The shape of fruits and vegetables and even cleaning products all reveal themselves to Torcoletti and compel him to create.

"[Sculpture] is important to me, but I don't really know why it's important to me," he says. "I'm just at my best when I'm sitting out there talking to a piece of stone."

This month, the results of some of Torcoletti's stone conversations will appear as part of a new exhibit. The Italian-born artist and Northeast Florida resident displays numerous sculptures at the Nathan H. Wilson Center for the Arts (on Florida Community College at Jacksonville's South Campus) from Sept. 3-25. The show includes pieces carved from stone, marble and granite, many of them recent compositions. At least one work is so recent that it led to eight stitches in his right index finger, the result of a misaimed drill bit. The doctor told him he could go back to work right away, Torcoletti says. "But I don't think he knows what I do."

Few people do. Torcoletti's reputation as a world-class sculptor was secured long ago, but patrons know his work, not his method. Most don't envision him forging his own carving tools, or using a chainsaw to break apart a tree trunk. He spends hours beneath the blazing sun with only mosquitoes for company, determined to liberate whatever form he sees buried within the mass of material before him.

When he's not sculpting, he's molding young minds at Flagler College, where he's been a professor of art and art history for three decades. Teaching, he says, is another form of creating, and he enjoys watching students get excited about carving. But while he can demonstrate techniques and offer criticisms, he can't infuse his charges with the passion he feels for art. "A teacher is like a shovel leaning against the wall," he says. "It's not going to do anything if you don't pick it up." Besides, he acknowledges, inspiration is not something he can really explain.

"Why do I want to carve stone? It's so stupid," he says. "I could be inside watching television like everyone else. But that doesn't seem to satisfy me." He ponders the question for another moment. "Maybe I enjoy being under stress," he muses. "It's what makes you alive."

Dead people, he adds, have no stress at all.

Enzo Torcoletti arrived in St. Augustine 31 years ago, a long-haired hippie in a tie-dye and bell-bottoms. He has since emerged as a master sculptor — still clad in a T-shirt and jeans — and has carved out a national reputation and an international following. But it's Torcoletti's unflagging commitment to the regional cultural scene that has endeared him to the local arts community. He has shown in Europe and has been commissioned for public projects as far away as Portugal. He also created a memorial statue at Camp Blanding, and made a long-standing commitment to make the Florida state arts awards statuettes given out each year. His art has been placed in galleries and private collections around the world. It also decorates hallways at Embry Riddle Aeronautical University and the Florida School for the Deaf and Blind.

Torcoletti's local popularity is rooted in his years at Flagler College, but his reputation is anchored by his art and his distinctive style, influenced equally by his modern training and his fascination with art history. People who know his work inevitably view it as part of a tradition, but steeped in modernity.

"I'm really interested in Enzo's work because it comes out of a classical ideology, but it has a very contemporary feel," says Cummer Museum curator Jeanette Toohey. The Cummer has a Torcoletti piece in its permanent collection, and featured several of his works in its acclaimed "Vision 2002" exhibition spotlighting regional artists.

Torcoletti's art is both figurative and abstract, says Toohey. "To my aesthetic, Enzo's work is very accessible," she says. "While it does have symbolic and emblematic meaning, I respond to his work on a personal level as well. The scale of it, the beauty of it, the way he works technically — it all engages me."

Toohey recalls spending hours looking at one of Torcoletti's "Vision 2002" pieces, approaching it from different angles and gaining new perspective with each viewing. "To me that's a sign of a really great work of art," she says.

Torcoletti's art differs dramatically from what's popular on the New York modern art scene, according to art experts, both because of his unique blend of the classical and the contemporary, and because of his attention to the materials he uses.

St. Augustine sculptor Joe Segal, a former Torcoletti student, says his mentor's methods aren't "a very fashionable approach to sculpture." He's "a master craftsman," Segal says — someone who loves the materials with which he works as much as he loves the resulting art, viewing each piece of stone or granite or marble with a sort of reverence that guides him as he carves.

Segal says many modern artists reject Torcoletti's methodology. "There's this feeling that if you pay attention to craftsmanship, you don't have anything to say [artistically]." Segal learned from Torcoletti to appreciate raw material — Segal uses mainly salvaged wooden beams for his own work — and to manipulate it in a way that enhances, rather than alters, its beauty.

The majority of Torcoletti's sculptures suggest parts of torsos, unique renditions of the ancient artworks he recalls from his childhood in Fano, Italy. Such fragmentary art allows the viewer to "complete" the piece.

"The viewer becomes the sculptor, too," Torcoletti explains. "I like the idea of not having the whole answer. The question is always more interesting than the answer."

Torcoletti uses a variety of raw materials, from Alabama marble to bronze to Florida oak. One piece is made from a giant tree he saw being chopped down on Carrera Street in St. Augustine. He uses shapes as well as natural hues to complete his works — the speckled nature of granite or a pink swath of color through marble are important definitively as well as aesthetically.

Unlike some artists, Torcoletti enjoys sharing his art and his ability. According to Robert

Opposite: Enzo Torcoletti stands among some works in progress at his open-air studio.

MAESTRO IN BLUE JEANS



Torcoletti's two-acre property is filled with some of his favorite pieces, giving it the feel of an outdoor museum. Pictured is "Young Maia," a 55-inch piece carved from hard field stone.

Hall, who retired from Flagler College three years ago after 29 years as head of the school's art department, Torcoletti's decades of teaching have made him "a kingpin of the arts" at Flagler. It was Hall who first brought Torcoletti to Flagler. "He has a particular way of affecting students' lives," says Hall. "His interest in them is sincere. He comes early, stays late, and is always available."

Segal agrees. He recalls that, when he was a student, Torcoletti lent him his personal carving tools. The two still occasionally work together as colleagues, Segal says, and every time he learns something new from his former mentor.

For Torcoletti, teaching at Flagler is a practical application of his skill — an exercise that, unlike some artists, he is unafraid to explore. He also displays little artistic affectation. He recalls sculpting the 40-foot granite tower that stands in front of the Koger Center on Baymeadows Road. It took him weeks to build, and his wrists and arms still hurt from the experience. He often spent eight hours a day using a jackhammer to carve out his design. Passing motorists thought he was a construction worker, an assumption Torcoletti says might not be far from the truth. Such commissions are both art and feats of engineering.

"I say 'yes' [to the commission], then I figure it out," he says. "The challenge is in the technique."

Torcoletti exudes Italian charm and a palpable sexuality that's manifested in his work. He stands a bit shy of six feet tall, and looks younger than his 59 years, though his dark hair has begun to gray. His face is expressive, with thick eyebrows and dark pools for eyes. He has perfect teeth and an easy smile. He speaks impeccable English, though with a lingering accent.

He has the hands of a laborer. They're rough and scarred, with ropy veins like roads beneath olive skin.

And he lives, essentially, like a laborer, a blue-collar worker minus the hourly paycheck. He's an artist with power tools, a maestro in blue jeans.

"I have a simple life," he says. "A vehicle is just transportation. A house is just a place to get out of the rain."

He's not crazy about gallery openings, though he recognizes their importance. "I'd be a lot happier if I could just go out there and carve," he says.

If life as an artist is a destination, then Torcoletti's journey has been unconventional at best. He was born in Italy, the eldest of five children. His father was a farmer, his mother a housewife. Postwar Italy was "pretty horrible," he recalls. Unable to grow crops, his father moved to Ontario, Canada in the mid-1950s to find work. The family stayed behind.

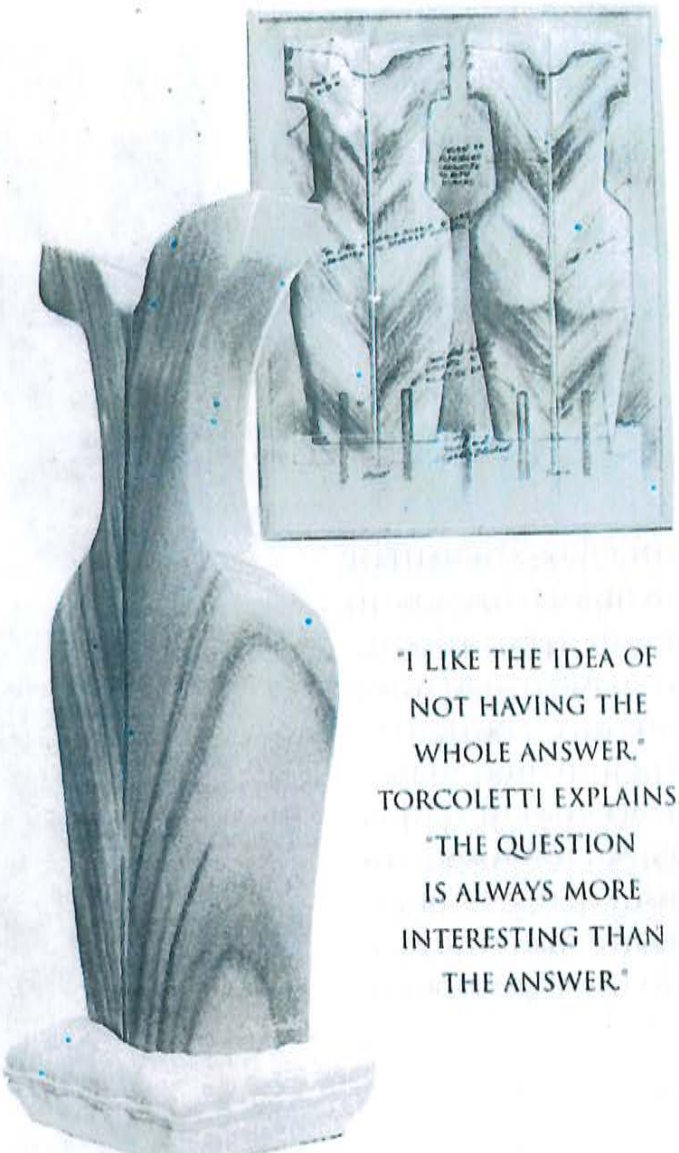
Art, classical and modern, was everywhere, even in a country devastated by war. Torcoletti was fascinated by the centuries-old stone torsos he saw, particularly by the ones with missing parts. He spent hours imagining how the figures would look with their limbs. He loved

"WHY DO I WANT TO CARVE STONE? IT'S SO STUPID. I COULD BE INSIDE WATCHING TELEVISION LIKE EVERYONE ELSE."

the idea that he could bring the statues to life in his mind — was the right arm extended or bent? Was the fist clenched, or the fingers extended? As he waited for word from his father, Torcoletti learned various trades while volunteering as an unpaid apprentice for relatives. He worked as a cabinetmaker, learning how to whittle and shape wood. He studied mechanics, becoming adept at diagnosing problems and forging solutions. Both skills would become invaluable to his success as an sculptor.

In 1958, when Torcoletti was 16 years old, the family joined his father in Canada. Torcoletti learned English, finished high school, and enrolled in college, earning his tuition by painting billboards. At the University of Windsor in Windsor, Ontario, he dabbled in various fields including biology and math before earning a degree in English literature. But his education felt incomplete, and so he continued in school until he'd added a fine arts degree, with a focus on sculpture and printmaking.

In the late '60s, Florida State University offered him the opportunity to do graduate work. And so he traveled south — the



"I LIKE THE IDEA OF NOT HAVING THE WHOLE ANSWER," TORCOLETTI EXPLAINS. "THE QUESTION IS ALWAYS MORE INTERESTING THAN THE ANSWER."

Works of art in their own right, Torcoletti's sketches (top) give birth to the forms that later emerge from his chosen material. The result in this case is "Victory At Rest,"(above) a 29-inch piece made of pink Georgia marble, Lexan and Portuguese limestone. Local sculptor and former Torcoletti student Joe Segal (below) assists in the installation for the upcoming show at the Nathan H. Wilson Center of the Arts on FCCJ's South Campus. The installation of the often heavy, bulky pieces requires at least two people and specialized equipment.



only member of his family to try his luck in the United States — and earned a Master's Degree in Fine Arts with a focus on sculpture.

Torcoletti began applying for teaching jobs. One of his professors recommended him for a position at Flagler, and he traveled to St. Augustine to look around. "I didn't care whether they hired me or not," he says.

He's been there ever since.

It's impossible to talk to Enzo Torcoletti about art without talking to him about sex — or sexuality, to be more precise. He sees it everywhere — especially, he reiterates, in the produce aisle. Cucumbers and zucchinis provide obvious metaphors. And don't even get him started on eggplants.

But his sex talk isn't obscene or even indecent. It's a seductive, earnest account of how Torcoletti views his environment. He focuses, he explains, on "the relationship of forms to things in nature." Western society uses sex all the time for commercial gain, he says, but we don't admit it. In that context, Torcoletti's sculptures can be interpreted as a way of returning sexuality to its origins as a necessary, inherent part of nature.

Many of his torso sculptures he views as phallic symbols. One piece splits into two, and in Torcoletti's mind, resembles a penis drilling into a vagina. "It's sort of an educational toy," he says.

His wife, the artist Gayle Prevatt, rolls her eyes at her husband's comparisons. She's heard it all before. Prevatt met Torcoletti at Flagler; she was one of his students. They've been married for 16 years.

Prevatt owns Moultrie Creek Studios in downtown St. Augustine, and works as both a potter and a painter. Her works range from whimsical, brightly painted teapots to oil paintings of rural Florida. "It's obviously nothing like what Enzo does," she says. "But let's face it, we can only have one of those serious artists in the family."

Prevatt loves watching her husband's work evolve, and says his experience teaching — particularly teaching art history courses — has clearly influenced his art. "I think he's consciously trying to stand on the shoulders of those great sculptors of the past and move forward, and that takes a lot of courage because that's not real popular."

Torcoletti's favorite pieces — the ones that consume him, keep him up at night — are the ones he claims nobody wants. Many end up in his yard, transforming his Moultrie Creek property into a two-acre tropical museum. Beneath the hovering oaks and dozens of citrus trees, the curves and natural tints of the stone and marble seem to breathe, co-existing in harmony with the dripping green Florida flora. Inserting art into nature makes nature appear to be art. The tree branches reach out like arms and raindrops slip down a granite torso like beads of sweat.







Torcoletti employs a variety of tools to create his work, (top, left), and occasionally designs his own for a specific task. "Gaea-Florida" (above), a woman carved from a discarded oak tree, lies on Torcoletti's property, slowly rotting and returning to the earth. "Lotus Bud Torso," (right) a 43.5-inch piece, is hewn from black and gray granite.

OFTEN, CHUNKS OF MATERIAL SIT IN HIS YARD FOR MONTHS, OR EVEN YEARS, BEFORE HE FEELS COMPELLED TO WORK ON THEM. CONVERSELY, FINISHED PIECES SIT IN HIS YARD FOR JUST AS LONG, DONE BUT NOT FORGOTTEN, DESTINED FOR NOTHING GREATER THAN BLENDING INTO THE SURROUNDINGS.

His studio is an old shed packed with odd-sized junk. A neatnik might lease a dumpster and haul the whole thing off, but to Torcoletti, it's a treasure trove.

He has countless hunks of stone or wood that have been sent to him by people hoping to sow inspiration. An enormous pile of cypress logs soaks up the morning dew. "Eddie the tree surgeon dropped them off because he thought I could use them," he says. "I can't even move them."

His home, too, houses dozens of his works, and the display acts as a historical perspective of his development as an artist. A Rubenesque bather reclines on a side table; Icarus falls from the sky as his wings begin to melt.

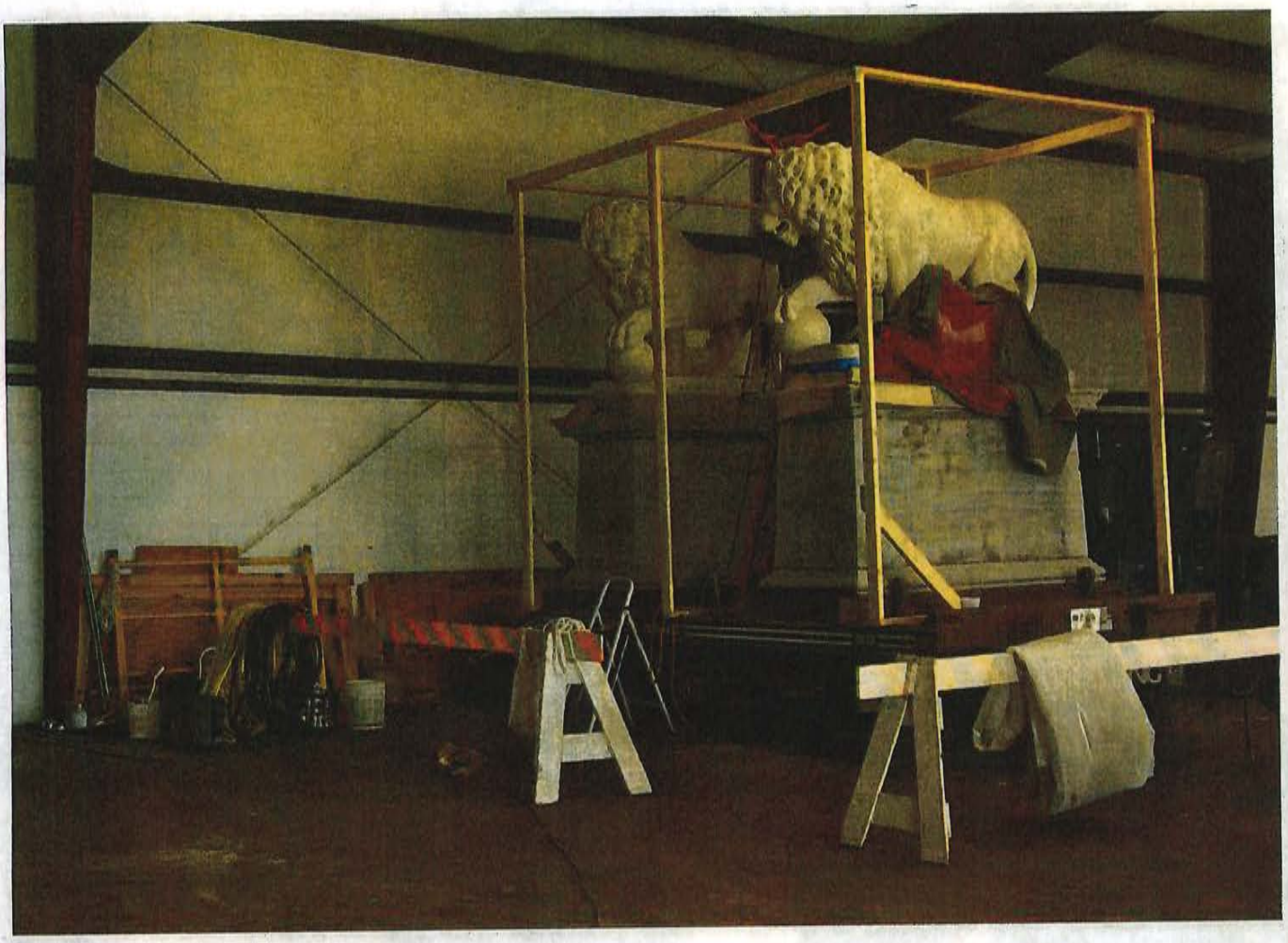
When he first moved to St. Augustine, he says, he made lots of "Venus-type" ceramic sculptures. They were inspired by women on the beach, and their bodies were large and sumptuous. "I was trying to relate them to historical depictions" of women, he says. They sold like souvenirs. "A lot of people thought they were sort of lovable and cute," he says. "I had to stop doing them. Too many people liked them."

He views his carving as more problem-solving than expression. "I'm very interested in solving mechanical problems," he says. He views his sculpture in that context. The design is interred in stone: That's the problem. His job is to uncover it. He welds his own tools because he often finds himself in need of something specific — a way to carve a certain joint or smooth an errant corner. "I'm like an engineer trying to create a machine to perform a certain function," he says.

Often, chunks of material sit in his yard for months, or even years, before he feels compelled to work on them. Conversely, finished pieces sit in his yard for just as long, done but not forgotten, destined for nothing greater than blending into the surroundings.

The tree from Carrera Street is just such a work. Torcoletti discovered a woman's majestic body within the tree's oaken trunk, a figure so natural and distinct it's impossible not to think it was always there. The sculpture is enormous, far too big for someone's living room. Besides, it's being destroyed by bugs and the Florida humidity. Torcoletti presses on the tree's midsection (the pelvic area) and it caves in slightly. He shrugs, unperturbed. "Everything will eventually rot away," he says.

Some of his work, however, will be around for a long time. Stone and granite have tremendous longevity, and the fact that his pieces have found homes in some of the world's most exclusive collections means Torcoletti's reputation and contribution will have far-reaching effects. It's a notion he has recognized, more out of concern than pride. "Years down the road, my sculpture is still going to be around bothering people," he says. "Like road bumps." ❊

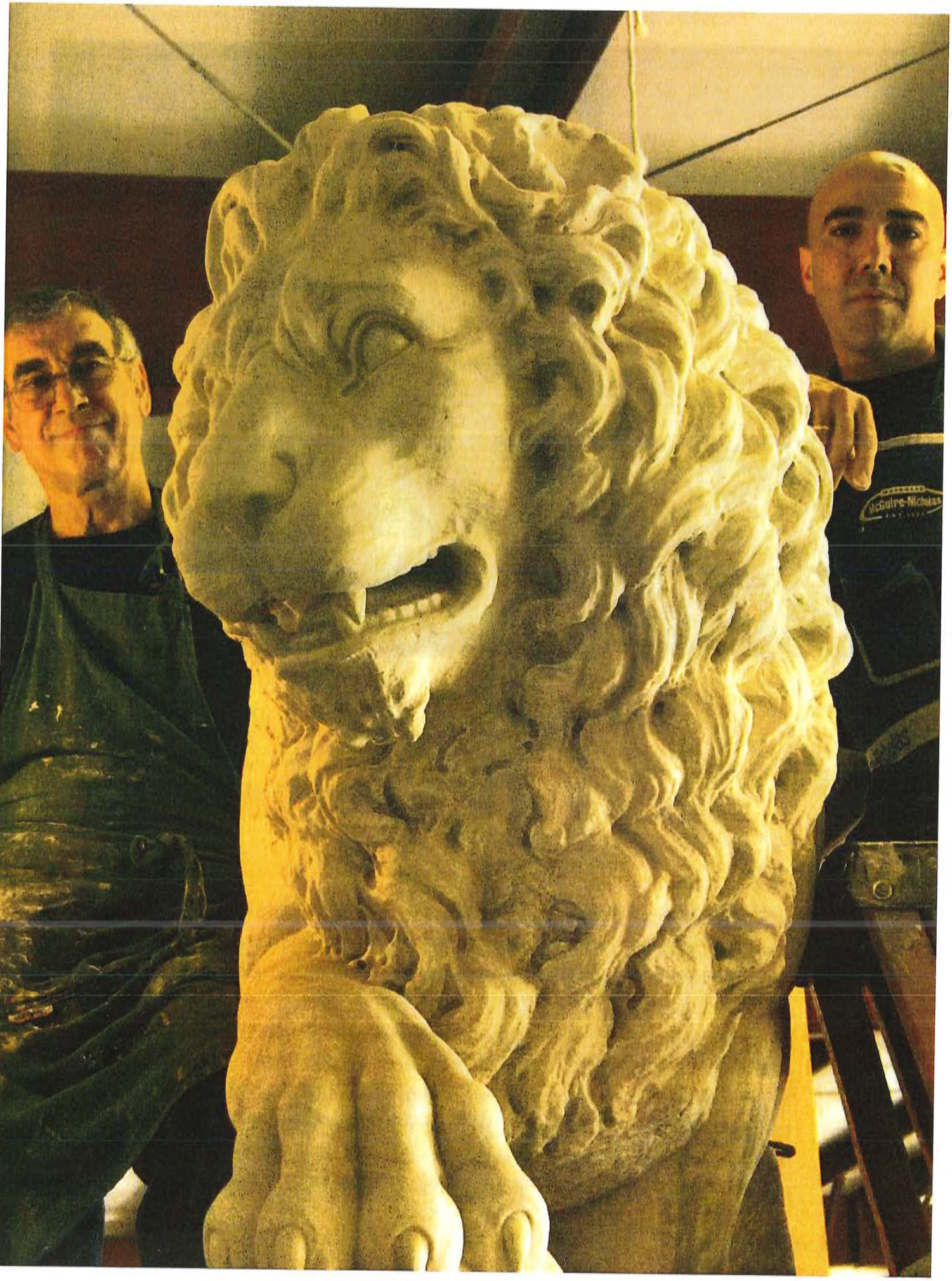


Restoring The Lions

A Second Act for St. Augustine's Iconic Statues

By Karen Harvey ~ Photography by Theresa Segal

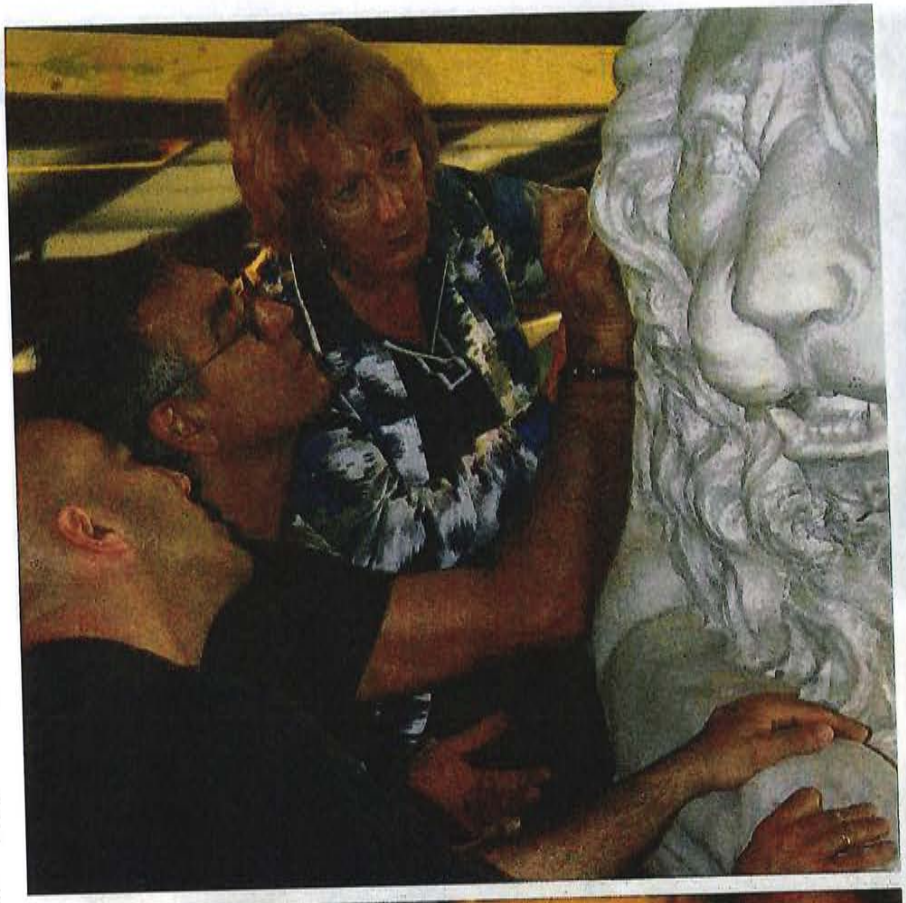
The St. Augustine Bridge of Lions rehabilitation project is reaching the end of an exhaustive five-year renovation process. Restoring the bridge's iconic lions was as essential to the rehabilitation procedure as choosing a paint color for the girders or repairing the old world towers of the historic span. ❖ From 1927 to 2005, the marble lions guarding the bridge crossing the Matanzas River from St. Augustine's bayfront plaza to Anastasia Island maintained a majestic presence. The impressive sculptures, replicas of lions in the Loggia dei Lanzi in Florence, Italy, were sculpted in the Romanelli studios in that city. They were a gift from Dr. Andrew Anderson, a St. Augustine native and close friend of Henry Flagler. The lions have been models for artists and photographers; appearing on postcards, phonebook covers, logos and tee-shirts as well as in fine arts paintings. Reproduced in a variety of materials, including clay, wood and bronze, the regal animals are a widely recognized symbol of St. Augustine.



The grand opening of the bridge occurred March 5, 1927. By the late 1970s evaluation of the aging span was necessary; however, the future of the bridge remained unresolved into the 1990s, with controversy dividing the community. Finally, in 1999, the Department of Transportation decided to save the bridge rather than build a new one. As work to erect a temporary bridge next to the historic span began, the lions were removed. The figures were placed on a flat-bed truck in February 2005 and disappeared from sight. For three years, the marble felines remained in seclusion as the bridge's spans were removed for rehabilitation or replacement and the towers restored. It was clear that restoration and preservation of the beasts also was necessary, and in 2007 the process began by seeking someone to tend to the needs of the sculptures.

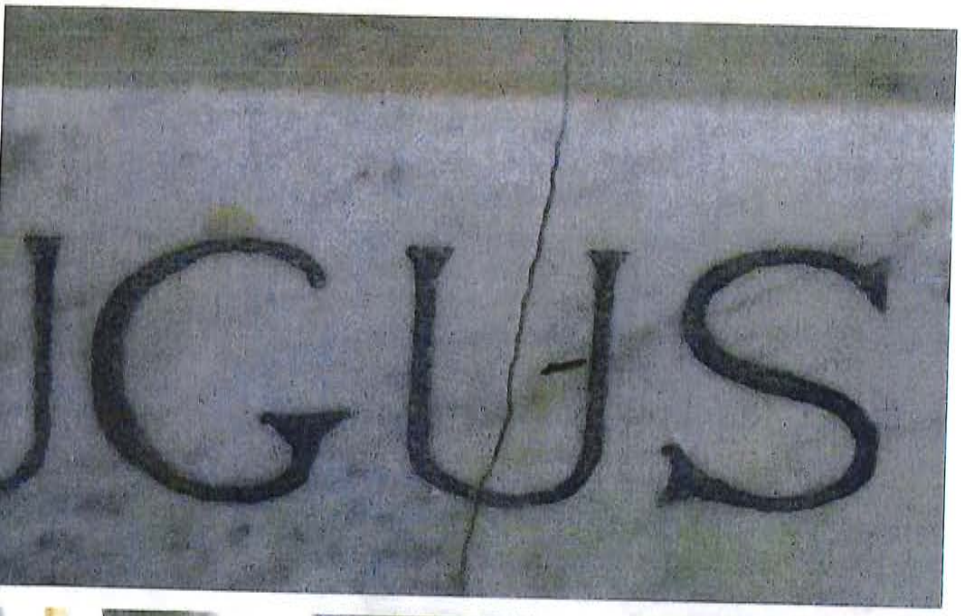
Enzo Torcoletti, an Italian-born sculptor and an art instructor at Flagler College since 1971, was asked to aid in the process of locating a restorer. The search ended with Torcoletti accepting the job under the condition that St. Augustine resident Joe Segal work as his assistant. Torcoletti felt the project would be "laborious, delicate and could present some unforeseen difficulties." He needed an aide and Segal, a former student of Torcoletti's, was his choice. The two had worked together on several projects and Torcoletti knew that Segal was a thorough, meticulous worker who did extensive research on materials and techniques before applying a procedure.

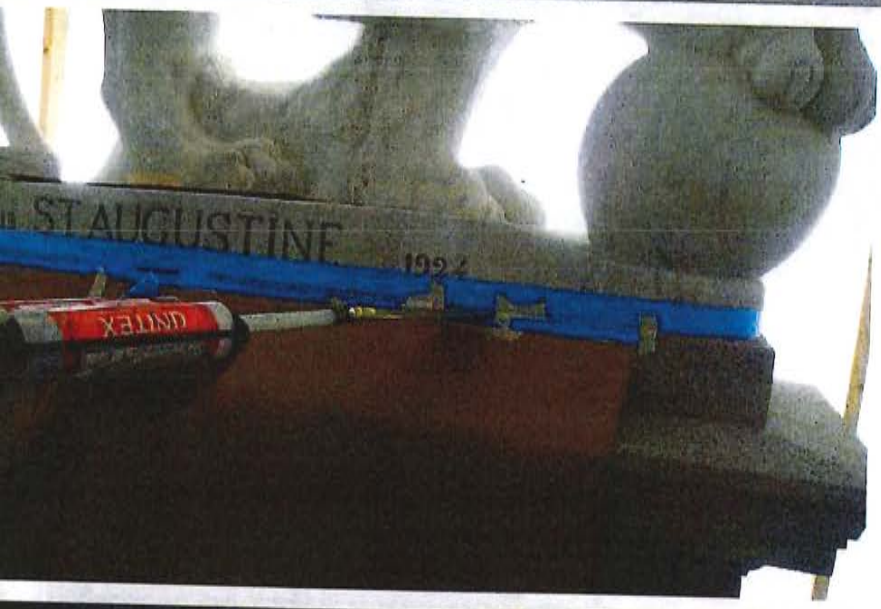
The lions, protected from the elements for almost three years, were ready for repair work in 2007, and Torcoletti and Segal tackled the job. First came cleaning: The stone was covered by dirt accumulated over the years from natural elements and automobile exhaust. Cleaning began





Top: *Restorers Joe Segal and Enzo Torcoletti and writer Karen Harvey inspect and (above) repair damage caused by years of exposure to the elements and vibration from traffic.* Opposite, top to bottom: *Sculptor Enzo Torcoletti designed an instrument to insert an epoxy and mortar mixture between the statue and the plinth; the failed lead lettering was replaced with gray soft mortar; a syringe was used to fill cracks first with epoxy and then a soft mortar.*







with conservator's soap and water, folllowed by a cleaning solution of weak calcium hypochlorite. Plastic scrub brushes were employed until all the dark areas were removed. Hairline cracks were cleaned with a water pick. The two restorers then applied several rinses with neutral clean water and let the statues dry before examining the flaws needing repairs.

As work progressed, they found numerous challenges and some surprises. The first concern was that the marble statues were no longer adhered to the plinth–the slab between the marble statue and the masonry pedestal. Prodding between the levels revealed that the bonding agent between the statue and plinth had deteriorated. It was necessary to insert a new substance to seal each lion to its plinth and stabilize it over the pedestal. To do this, Torcoletti and Segal used a nozzle that produced a mix of epoxy with soft mortar. The nozzle, however, was too large to fit into the small space between the statue and the plinth. A flat, knife-like tool was devised by Torcoletti to insert the mixture between the narrow openings. As restoration proceeded, Segal made frequent phone calls to the National Center for Preservation Technology and Training, a National Park Center organization–part of the Department of the Interior–that provides advice on restoration techniques. Information from the organization aided in the process of filling the cracks and stabilizing the monuments. Although it rarely freezes in St. Augustine, it was important to use a product that would not react to cold temperatures that might crack the marble, so Segal searched for an epoxy that wouldn't set up fast but would have the right consistency for the material. He explains that epoxy is not UV stable, meaning it will break down in sunlight. The quest continued with a process using epoxy inserted beneath

the surface and a soft mortar above. Segal explains that epoxy alone would be too hard on the surface and water could channel around the hard surface, which would then sacrifice the marble.

When it came time to repair the cracks that needed stabilization, Segal says, "There were a few scary cracks." One on the mane of one of the lions was particularly deep. For this, they used a penetrating epoxy injected using a small syringe. The epoxy was inserted and allowed to set. Then the cracks were filled wth soft mortar.

The lead lettering on the pedestals also had failed. Segal explains they chose to use gray soft mortar as fill instead of replacing the lead, since moisture could get behind the lead and a freeze could cause damaging cracks. A cracked eyebrow on one of the lions also needed to be filled. The two restorers built up the area under the eyebrow with a shelf of epoxy and filled it in. When asked about the story of the missing tongues often related by train and trolley drivers, Torcoletti and Segal both verify the lions have tongues, and the myth that the sculptor committed suicide when the error was discovered is completely false.

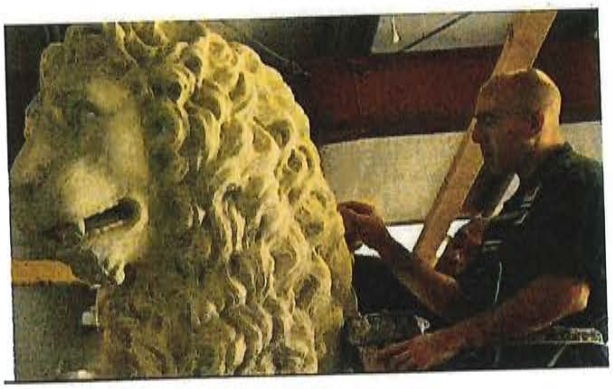
When the lions, plinths and pedestals had received the required restoration, came the question of future preservation. "Usually you don't put any sealant on stone," Segal says. However, he points out, the lions had been out of the elements for years and had time to "dry out." Consequently, a small amount of protective sealant was applied to the marble to protect the sculptures from harm, natural or man-made.

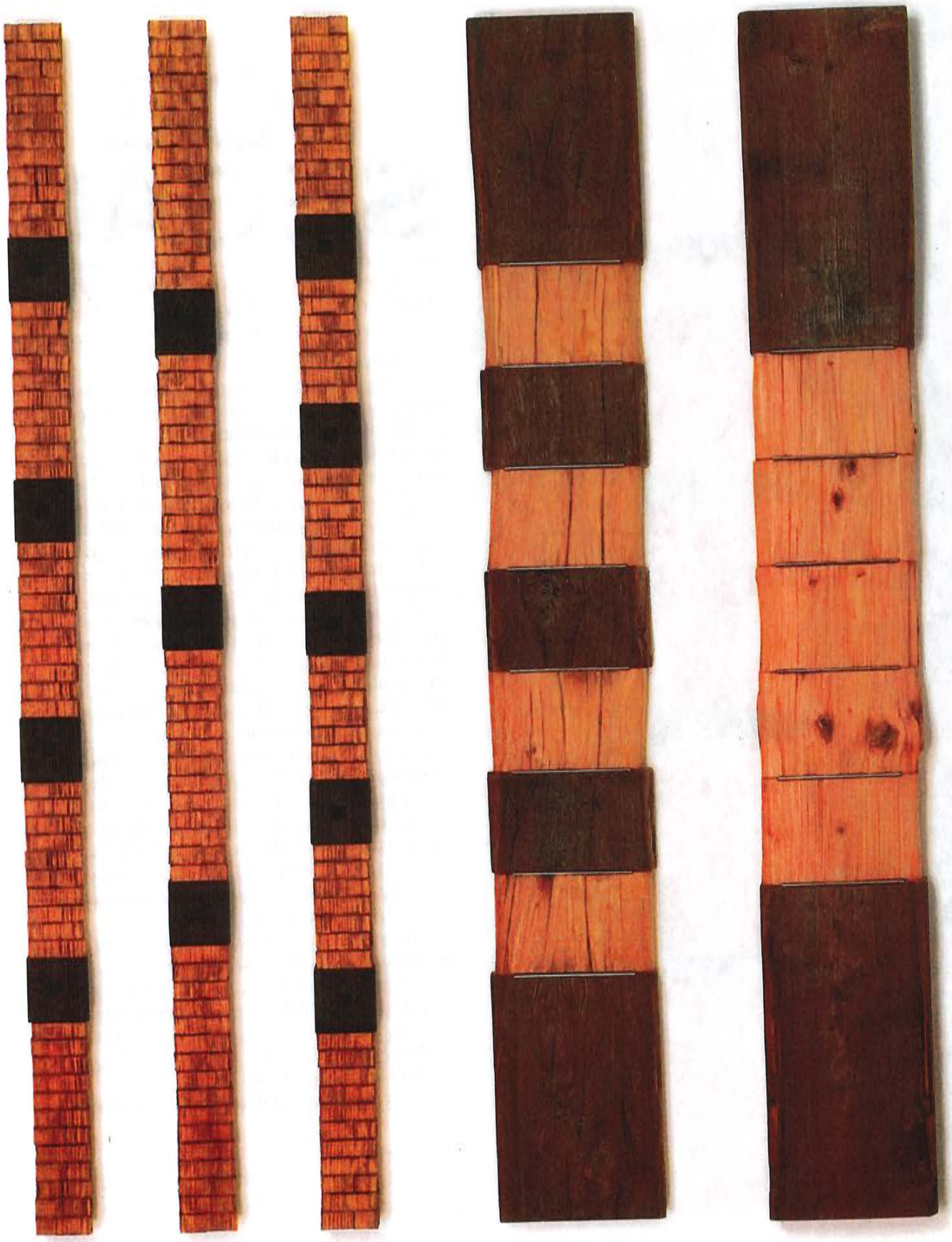
The lions now await return to their bayfront home. Rehabilitation of the bridge should be completed by the end of 2009; however, the lions cannot be returned until the temporary bridge has been torn down.

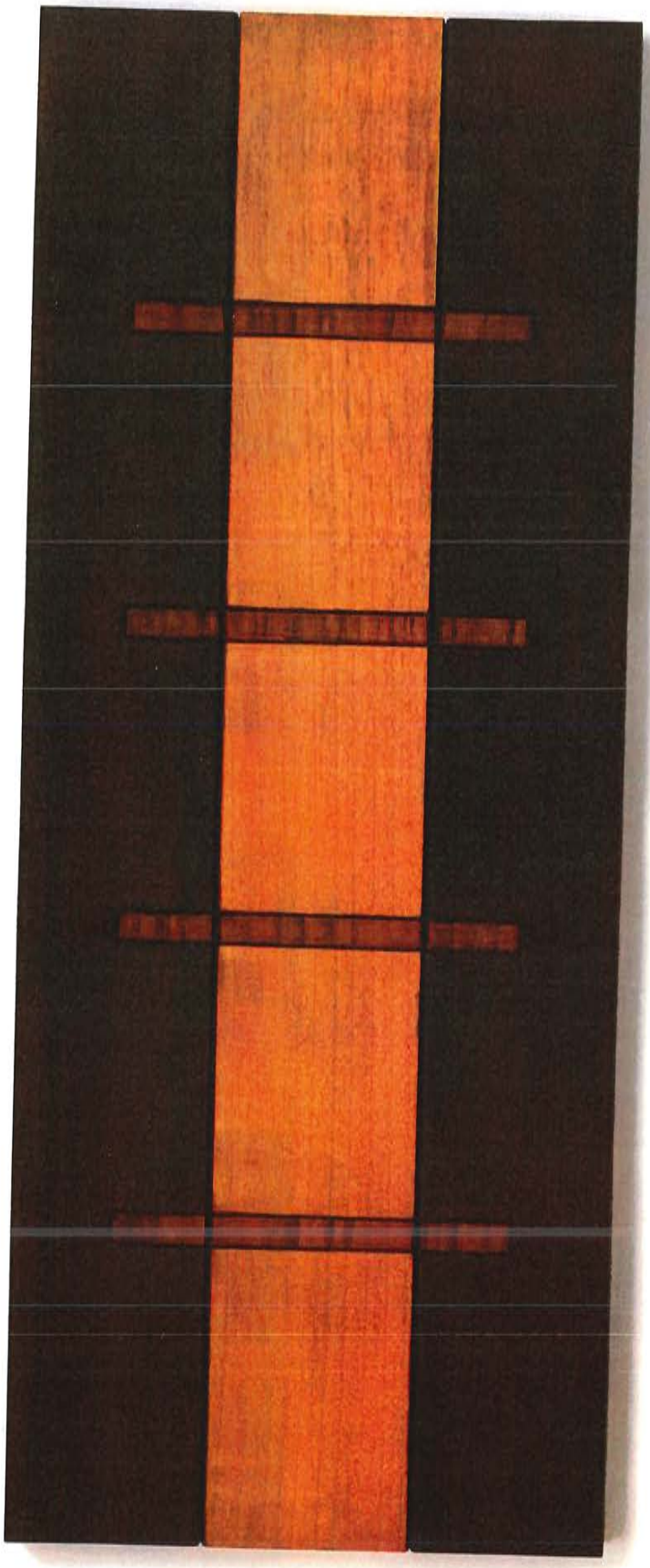
Rehabilitation of the Bridge of Lions has been a major project in St. Augustine, but it will not be complete until the majestic lions, newly cleaned and restored, are returned to guard the west entrance to the bridge. Their return is awaited with great anticipation by residents of St. Augustine and visitors alike.

Enzo Torcoletti is an internationally acclaimed sculptor whose work for area clients includes Puzzle of Creation at the Florida School for the Deaf and the Blind, and Guarding the Globe and WWII Commemorative Monument at Camp Blanding.

Joe Segal has worked on the St. Augustine statues of Juan Ponce de Leon and Don Pedro Menéndez de Avilés. He also won a preservation award from the city of Jacksonville for his work on a monument in Confederate Park.







JOE SEGAL

JUXTAPOSITIONS OF HOPE

By Caitlin Flynn

Joe Segal's sculptures exist in a juxtaposed world calling the viewer to ruminate and reflect. At first glance, the sculptures appear simple, but then you see the laborious process infused; raw wood and polished metal. Simple in shape yet complex in detail. Rough nature and streamlined development. Some acting as reliefs, others standing on their own—they are defiant and reflective; simple and complex. Perhaps it is the contrasts that pull you in. You will find yourself standing before them, lost in thought, and a lot calmer.

Segal is a contemporary sculptor based out of North Florida. He has exhibited in New York City, Paris, Hawaii, Atlanta, and Miami. Born in New York City, he often returned to visit family and galleries and museums. Segal says, "All of my formative experiences happened at the Metropolitan Museum."

It was in the middle of a particularly cold winter when Segal was attending college in upstate New York that he learned one of his roommate's uncles had an apartment in St. Augustine. The major selling point was when the friend said, "It never snows there." The rest is history. He moved to St. Augustine sight unseen with his friend in the 80s and found he was most comfortable in Lincolnville.

Segal worked physical jobs in asphalt, construction, and demolition. When he met Theresa Danahy, now his wife, she was taking commercial art classes at Flagler College. Theresa saw his drawings and encouraged Segal to take some art classes at Flagler. Segal reflects, "After my first 3-D class with Enzo Torcoletti I knew this is what I wanted to do."

It took Segal every bit of seven years to complete

"Block 4, 5 & 6," 2023, wood, 68" x 3" x 4"; "Departure 21," 2023, wood & stainless steel, 65" x 9.5" x 3"; "Departure 20," 2023, wood & stainless steel, 65" x 9.5" x 3"; "Break 10," 2024, wood, 46" x 18" x 3"
Photos by Theresa Segal

his Bachelor of Arts. Instead of going on for his master's degree Segal bought a small house in Lincolnville and set up his studio there. Segal always kept his expenses low because he knew the road ahead would be difficult. He worked jobs as a cook so that he could have full days off to work on his sculptures. Segal had an opportunity to repair broken tombstones in the Huguenot Cemetery in St. Augustine which launched him into restoration work. As Segal spent more time doing work related to sculpture, he began to get opportunities to do larger projects. Segal says, "I've always accepted challenges with commissions and have tried to work larger."

Taking on commissions not only allowed Segal to work on a larger scale but also exposed him to

"WHAT I TRY TO CONVEY WITH ALL OF MY WORK IS THAT THE ESSENCE OF OUR NATURAL WORLD CAN BE COMBINED WITH OUR AGENDA IN A BALANCED AND THOUGHTFUL MANNER." ~ JOE SEGAL

materials he might not have had access to. Segal says, "I love the process of sculpture and being in the studio. My ideas come from working in the studio. I have a very blue-collar approach to making art. I get out there early and spend most of my day working. I think after you've been an artist for a while it doesn't take an effort to get in the studio. It becomes who you are and what you do."

Segal is currently preparing for his show, "Clear Cut" at the Lightner Museum. All of the work in this exhibition will be on view for the first time to the public. Segal has created 15 new pieces for this exhibition. "Clear Cut" examines Segal's observations of changes he has witnessed to the Northeast Florida landscape. Elements of transformation and reflections on development can be seen in his new work. Segal will display work where the sculptures remain in the wood's raw natural state, some pieces will be altered to be very rectilinear while others will be transitioning from biomorphic to geometric.

Segal describes his work "as man's need for order





intersecting with the order of nature." The repetitions of growth cycles that form a piece of wood are reflected by the way he methodically carves. His hand and markings are as much a part of the process as the materials he works with. Segal explains, "My goal is not to show that the evolution of our surroundings is all bad or negative. Growth and change are inevitable. What I try to convey with all of my work is that the essence of our natural world can be combined with our agenda in a balanced and thoughtful manner."

In fact, Segal does just that: he creates a natural world that combines a sense of development yet radiates peace and harmony. His work evolved from sculptures in the round, displayed on a pedestal, to wall-hung sculptures early in his career. Segal says,"I envied the pure space that 2D work got to exist in: a sectioned off area on a wall with nothing in the way of experiencing the art."

His process is evident in the final appearance of his pieces. "I want the textures on my work to be evidence of what formed the sculpture. I use washes of powdered pigments, but those washes are responding to the terrain of the texture. The metal elements are symbols of imposing on a natural material such transforming trees them into lumber and then ultimately sculpture," Segal says.

When asked how his work has changed over the years Segal replies, "Sometimes I feel like I've been making the same sculpture for the last 30 years. The themes that first got me working this way are still interesting to me. I'm always refining my approach and in some ways, I feel like I've never gotten it exactly where I want it."

Segal and his wife recently purchased a building in Palatka that will be their new studio. The larger space will allow him to work with better tools and put sculptures aside to think about where they're going and how to develop them. He's also looking forward to working on larger projects.

Segal creates work to show growth. Changes are inevitable and his work helps us to embrace these developments. In his work we see an avenue where progress greets wild nature, and they grow together in harmony. In his work we see hope for our future.

On view March 1 to April 12 at the Lightner Museum in St. Augustine, Florida.

"Parting 5," 2024, wood & aluminum, 47" x 16" x 3"; "Parting 4," 2024, wood & aluminum, 47" x 16" x 3"
Photos by Theresa Segal

Enzo Torcoletti and Joe Segal St. Augustine, Florida

List of Recent Exterior Artwork Installations

Joe Segal

2022 Private Commission: *Crossing*, Design, fabricate and install an illuminated fountain made of concrete with stone & glass aggregate, acrylic and LED lighting on a pedestal of corten steel measuring 24"h x 24"w x 24"d.
Location: Ponte Vedra Beach, FL
Project budget: $13,800
Contact: Ben Dinkins - Ben@bendinkins.com

2020 Private Commission: *Eclipse 5*, Atlantic Beach, FL residence, design, fabricate and install a concrete & acrylic exterior, lighted wall-hung sculpture measuring 36" dia. x 4"d.
Location: Jacksonville Beach, FL
Project budget: $20,000
Contact: Ben Dinkins - Ben@bendinkins.com

2018 Public Art Commission: *Toward*, The Chimes Project, marble & granite bench 60'l x 21"w x 26"h, gift to the City of St. Augustine, FL by Compassionate St. Augustine design, fabricate and install a marble bench inlayed with (57) 12" x 12" granite tiles with children's art. Work included tile art curation, site design and project management.
Location: Dr. Robert B. Hayling Freedom Park, St. Augustine, FL
Project budget: $150,000
Contact: Caren Goldman, Director, CSA - compassionstaugustine@gmail.com

Enzo Torcoletti

2018 Public Art Commission: *Madonna*, Design and fabrication of a site-specific marble sculpture for the town square measuring 48" h 24" w21" d.
Location: Rio Salso, Italy
Project budget: € 6,000
Contact: Don Giuseppe Leone, Parish Priest - +39 335 755 2803

Enzo Torcoletti and Joe Segal, St. Augustine, Florida

Descriptive Concept for Roundabout at San Marco Avenue and May Street, St. Augustine

Enzo Torcoletti and Joe Segal have lived in St. Augustine for over forty years. They met at Flagler College when Torcoletti was Segal's professor and became his mentor into the field of sculpture. Torcoletti was recently honored with the designation as Florida's Ambassador of the Arts by Florida's Division of Arts and Culture. In the years that followed they have worked together to restore several of St. Augustine's most prominent landmarks and both have an affinity for the spirit of St. Augustine and its cultural heritage. Despite the many years of them working together, this proposal marks the first time that they would collaborate on the creation of a work of art.

The sculpture in the center of the traffic circle must be iconic in its reflection of St. Augustine while not becoming a distraction to drivers. They are envisioning an elegant vertical structure that pays homage to the city's past landmarks and traditions, incorporates modern developments and represents optimism for St. Augustine's future.

Materials (Medium) and Construction
By way of materials to achieve this, they propose using an internally reinforced concrete-based aggregate that emulates the color and texture of the old coquina and tabby walls that were traditionally and successfully used by the Spanish founders of St. Augustine and later by the Flagler Era builders. This material, which is integral to historic structures throughout the city, has stood the tests of time and conflict.

The proposed sculpture would be constructed by stacking and joining pre-cast forms with a footprint in the shape of the Castillo de San Marcos. Each section is stacked and gradually twisted in a sequential order ascending gradually to create a dynamic form spiraling from the base to a height of twenty four feet. To give the sculpture strength, these pre-cast forms have a central opening to accommodate steel reinforcing bars that will be embedded in concrete serving as a structural axis. There will be forty six segments, each representing a decade to symbolize the four hundred and sixty years of St. Augustine existence. Three bands of terracotta will occur at intervals to distinguish each decade.

Rationale
This compelling twenty four foot sculpture with its slow upward, counterclockwise spiraling motion, will emulate the flow of traffic and create an uplifting focal point within the green space of the roundabout. The intriguing patterns created by the sculpture's rhythmically alternating sections will create a striking and anchoring centerpiece. The simplicity of the form and its earthen coloration will mitigate distraction to drivers traversing the intersection, complementing rather than competing with the existing visual elements.

History and endurance are central to the culture of the City of St. Augustine. The pride of being the nation's oldest city must be expressed in such a major artwork. By combining the historic materials and designs of this community with a modern aesthetic, Enzo Torcoletti and Joe Segal will create a meaningful sculpture at this important gateway intersection that will be timeless and reflective of this unique city.

Enzo Torcoletti and Joe Segal, St. Augustine, Florida

Public Art Project for Roundabout
May Street and San Marco Avenue, St. Augustine, FL

Image List

1. *Kami*, 1990 by Enzo Torcoletti, Georgia granite measuring 480" h x 60" w x 60" d Commissioned by Koger Properties in Jacksonville, FL. Hand carved from 5 blocks of marble and displayed on a platform surrounded by water.

2. *Gathering*, 2016 by Joe Segal, concrete with stone aggregate measuring 168" h x 32" w x 32"d Commissioned by ARC for the entrance roundabout to ARC Village, Jacksonville, FL

3. *Concurrence Gateway*, 1999, Enzo Torcoletti, Georgia marble measuring 120" h x 84" w x 84" d, Commissioned by the I.R.S. for the lobby of their new Customer Service Center in Chamblee, GA. Hand carved.

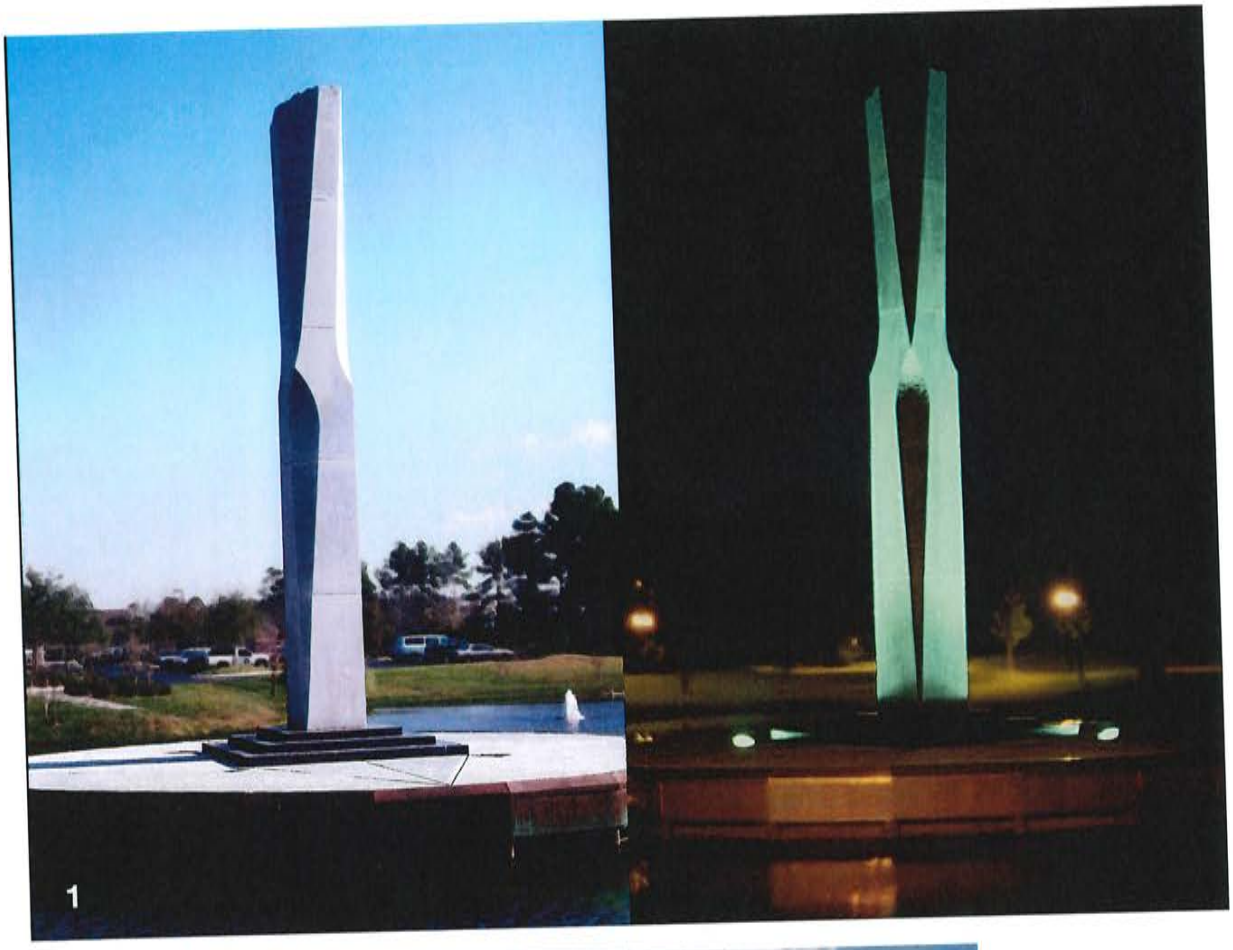
4. *Toward;* The Chimes Project, 2018, Joe Segal, Georgia marble and granite measuring 26"h x 720" w x 21" d, Commissioned by Compassionate St. Augustine and gifted to the City of St. Augustine. Dedicated on the 50th anniversary of the assassination of Dr. Martin Luther King in Dr. Robert B. Hayling Freedom Park. It is topped with 60 granite tiles inscribed with artwork created by St. Augustine youth.

5. *L'Ambiente*, 1992, Enzo Torcoletti, Portuguese granite measuring 480" h x 60" w x 60" d, Commissioned for the entrance of the new Kings Hill development in Kent, England

6. *Gathering 2*, 2016, Joe Segal, concrete with stone & shell aggregate measuring 64" h x 17" w x 17" d, Commissioned by Beaches Town Center Agency and by gifted to the town of Atlantic Beach, FL

7. Concept Sketch, 2024, pastel on paper, 288' h x 48" w x 48" d
8. Concept Placement, 2024, digital rendering
To be constructed in sections of concrete mixed with aggregates that emulate the color and texture of old coquina and tabby. The stacked sections would sit on a base in the shape of the Castillo de San Marcos. It would twisted in sequential order to a height of 24 feet. There will be 46 segments, each representing a decade to symbolize the four hundred and sixty years of St. Augustine existence. Three bands of terracotta will occur at intervals to distinguish each decade.

Enzo Torcoletti and Joe Segal, St. Augustine, Florida



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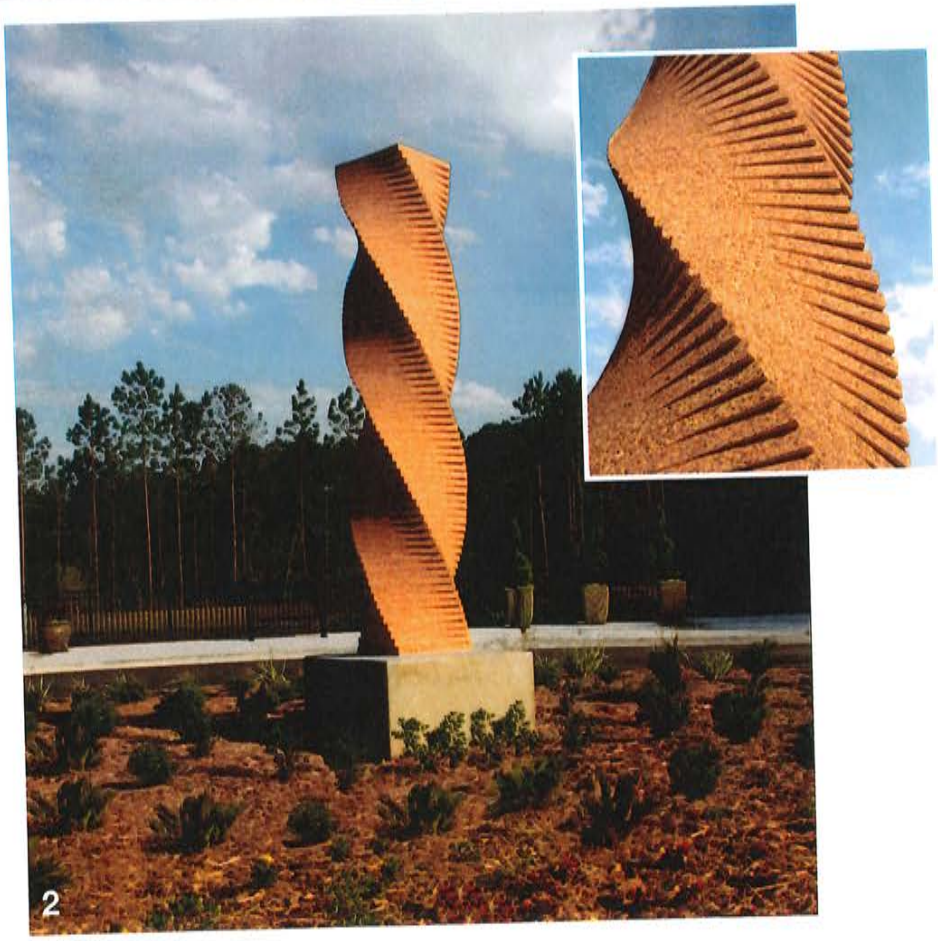

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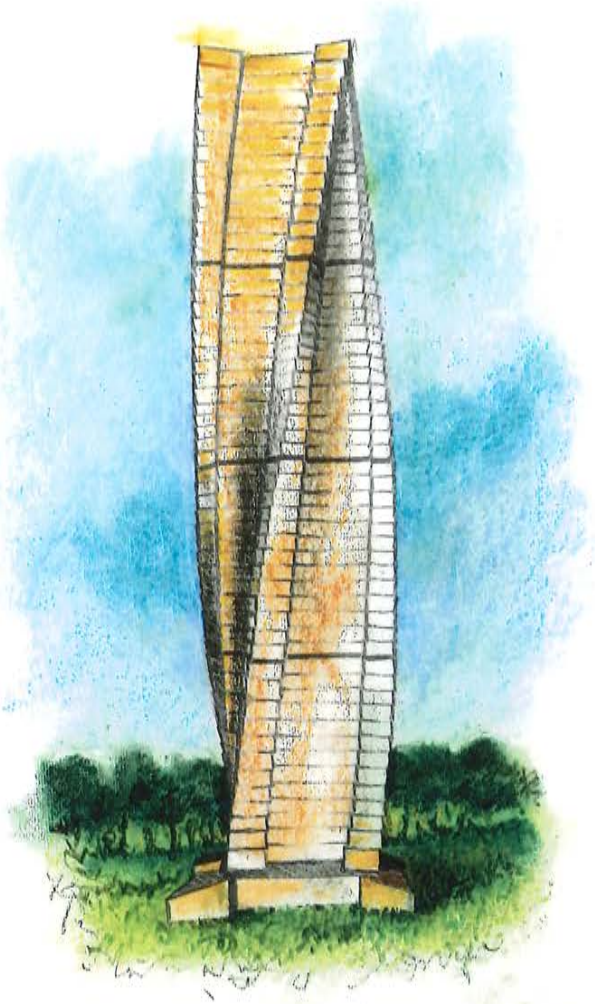

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FLORENCIO GELABERT
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(917) 207-7708

Born in Havana, Cuba
Lives and works in Miami, United States

EDUCATION

MFA University of Miami, Miami, US, 1998
MA Instituto Superior de Arte, Havana, Cuba, 1989
BA San Alejandro Academy of Fine Arts, Havana, Cuba, 1981

UPCOMING EXHIBITION: DIALOGUE: Recent works by Florencio Gelabert and Arnaldo Simon at Zapata Gallery in Miami, US, 2024

PUBLIC COMMISSIONS

Finalist, Doral Public Library Project, Miami Dade Art in Public Places. Miami, US, 2023
Column Tree for The Paraiso Sculpture Park, City of Miami Art in Public Places Collection, Miami, US, 2019.
Designing: Florencio Gelabert
Fabricating: Florencio Gelabert Studio and Art & Sculpture Unlimited, Inc. Miami FL
Installing artwork: Florencio Gelabert and Art & Sculpture Unlimited, Inc. Miami FL
The Meteor for Garden of the Arts, Miami Dade Building Better Communities Bond Program, City of Hialeah, Miami, US, 2015
Designing: Florencio Gelabert
Fabricating: Florencio Gelabert Studio, Miami FL
Installing artwork: Florencio Gelabert Studio, Miami FL
Column Tree I for Sculpture Garden at Florida International University (FIU) Biscayne Campus, North Miami FL, 2008
Designing: Florencio Gelabert
Fabricating: Glenvar Art Fabricators, Miami, FL
Installing artwork: Florencio Gelabert & Glenvar Art Fabricators, Miami, FL
Forest Door for West Harlem Art Fund and Magnan Emrich Contemporary, Harlem, NY 2006
Designing: Florencio Gelabert
Fabricating: Custom Pro Shop, Hackensack, NJ
Installing artwork: Custom Pro Shop, Hackensack, NJ
Natural Samples for Miami Dade Parks & Recreation for Matheson Hammock Park, Coral Gables, FL
Designing: Florencio Gelabert
Fabricating: Glenvar Art Fabricators, Miami, FL
Installing artwork: Florencio Gelabert & Glenvar Art Fabricators, Miami, FL, 2006

SELECTED SOLO EXHIBITIONS

DIALOGUE: Recent works by Florencio Gelabert at Zapata Gallery in Miami, US, 2024
DISPLACEMENTS, Ideobox, Miami, US, 2019/20
JOURNEYS: A DIALOG WITH TIME Recent works by Florencio Gelabert, MOAD, Miami, US, 2015
CRACK & WASTE, Urban Views, Praxis International Art, Miami, US, 2010
ACCUMULATIONS, Chashama Art Studios, NY, US, 2009
INTERSECTIONS, The Patricia & Phillip Frost Art Museum at FIU, Miami, US, 2008
PERSONAL LANDSCAPES, Magnan Emrich Contemporary, NY, US, 2006
VACIO, Galería Fernando Serrano, Moguer, Spain, 2000
PARADISE O, Moderna Museet Project Room, Stockholm, Sweden, 2000
THE SOUND OF THE FOREST, Museo de Arte Contemporáneo Jacobo Borges, Caracas, Venezuela, 1999

SELECTED GROUP EXHIBITIONS

IN PLAIN SIGHT, Saladrigas Gallery, Miami, US, 2024
PAVING ROADS for LATIN AMERICAN ART, Coral Gables Museum, Coral Gables, US 2023/24
DESTINATION: LATIN AMERICA, Museum of Shenandoah Valley, VA, US, 2022
THE PARALLEL UTOPIA. Dream Cities in Cuba (1980-1993), Esbaluard Museu d'Art Modern I Contemporani de Palma, Palma de Mallorca, Spain, 2021
MATTER OF MIND, The Olympia Projects, NY, US, 2020
UTOPÍAS PARALELAS, Palau de la Virreina, Barcelona, Spain, 2019
THE AFRICAN DIASPORA IN THE WORLD at Museum of Black Civilization, Dakar, Senegal, 2018
BEHIND THE WALL PROJECT at the 12th Havana Biennial, Havana, Cuba, 2015
CARIBBEAN: TOGETHER APART, Luciano Benetton Collection, Treviso, Italy, 2014
DISRUPTED NATURE, Museum of Latin American Art, Long Beach, US, 2013

AWARD & RESIDENCIES

2023 Miami-Dade Individual Artists (MIA) Grant Program, Miami, US
2012 Chashama Artist in Residency Fellowship, NY, US
2011 Northern Manhattan Artist Alliance Grant 2010/11, NY, US
2010 Urban Artist Initiative Fellowship 2009/10, NY, US
2008 Manhattan Community Arts Fund, Lower Manhattan Cultural Council, NY, US
2005 Vermont Studio Center, Vermont, US
1994 Artist in Residency at Tijuana Cultural Center, Tijuana, Mexico
1989 Socrates Sculpture Park Artist in Residency, NY, US

MUSEUM & PUBLIC COLLECTIONS

JORGE M. PÉREZ COLLECTION, Florida, US, 2017
M.A. WEALTH MANAGEMENT, Long Beach, US, 2016
MUSEUM OF ART+DESIGN at Miami Dade College, Florida, US, 2015
LUCIANO BENETTON COLLECTION, Treviso, Italy, 2013
MUSEUM OF LATIN AMERICAN ART, Long Beach, US, 2013
VIN & SPRITHISTORISKA MUSEET, Stockholm, Sweden, 2012
MUSEO NACIONAL DE BELLAS ARTES, Havana, Cuba, 2011
NEUBERGER MUSEUM OF ART at PURCHASE, NY, US, 2010
THE PATRICIA & PHILLIP FROST ART MUSEUM at FIU, Miami, US, 2008
NEW MEXICO MUSEUM OF ART, Santa Fe, US, 2000
MUSEO DE ARTE CONTEMPORANEO, Panama City, Panama, 1998
MUSEUM OF ART, Fort Lauderdale, US, 1997
CISNEROS FOUNDATION, NY, US, 1994

SELECTED ARTICLES

Martin, Carlos: The Power of Shapes, Visit Miami Beach, Miami, US, 2024
Francine, Birbragher: Florencio Gelabert, Ideobox Artspace, US/Colombia, US, 2019
Katz-Freiman, Tami: "Time of Fracture: Reencountering the Work of Florencio Gelabert", Ideobox Artspace, Miami, US, 2019
Matos, Dennys: Displacements: Florencio Gelabert, El Nuevo Herald, Miami, US, 2018
Cerejido, Elizabeth: Between Materiality and Metaphor: Florencio Gelabert's Sculptural Journeys, Art on Cuba, Havana, Cuba, 2015
Tschida, Anne: Art journeys through the decaying worlds of Miami and Cuba, Knight Arts, Miami, US, 2015
Davidov, Shelly: Journeys: A Dialogue with Time, Miami NewTimes, Miami, US, 2015
Herrera Ysla, Nelson: Sculpture from one island to others, Art Nexus, US/Colombia, US, 2013
Falconer, Morgan: The (S) Files 007. Art News, October, NY, US, 2007
Gladstone, Valerie: Florencio Gelabert at Magnan Emrich Contemporary. Art News, NY, US, 2007
Kartofel, Graciella, Florencio Gelabert/Magnan Emrich Contemporary, NY, US, 2007
Olmo, Santiago, Un relato en el Post-Paisaje, Arte y Naturaleza. Madrid, Spain, 2005
Turner, Elisa: Florencio Gelabert at Ambrosino Gallery, Art News, NY, US, 2003
Jeffett, William: Active Ingredients. Contemporary, December, London, England, 2003
Jeffett, William: Florencio Gelabert. NY Arts, NY, US, 2000
Cotter, Holland: Art in Review: Florencio Gelabert. The New York Times, NY, US,

One of the pieces I have made for public spaces in the last five years is Column Tree, this work was commissioned by Related Group and its curator Anelys Alvarez. The piece was conceived by Florencio Gelabert Studio and fabricated by Sculpture Unlimited, Inc. Miami, FL.
Column Tree was installed in Paraiso Park in 2019 and is part of the collection of Miami Art in Public Places, City of Miami, Miami, FL.

Contacts:

Anelys Alvarez; Curator, Collections and Programs
RELATED GROUP and EL ESPACIO 23
Phone: 786 362-1391
Email: aalvarez@relatedgroup.com

Efren Nunez; Senior Project Manager, Art in Public Places, City Miami, FL
Phone: 305 416-1402
Email: EfrenNunez@miamigov.com

"Column Tree" is a large-scale sculpture that I have created in recent years.
When designing pieces for public art, I prioritize materials that are highly resistant to sun, salt, and hurricanes. I also pay special attention to vandal resistance and low maintenance.
This piece consists of five log-shaped elements resting on five slanted mirror boxes. The mirror boxes that intersect with the tree-shaped elements are made of 1-inch-thick stainless steel. The trunk is made of Aquaresin®, fiberglass, and burlap. The piece is 27 feet high and 39 inches wide. I used several steel bars in its interior structure, which were assembled with rigorous welding to construct and secure it.
"Column Tree" stands out for its striking presence and strong connection to the surrounding environment. The mirrors reflect the world around them, making them an attractive feature for pedestrians, architecture, and vehicular traffic.

Florencio GELABERT

THE **POWER** OF THE VOLUME

The cubanoamerican artist keep focus in his work after 30 years of succefull career

by Carlos Martin



TREE RINGS, 2022
Cast in bronze, 70.7" x 30"
Private Collection Mexico

Cuando Florencio Gelabert (La Habana 1961) comenzó a estudiar en la Academia de Bellas Artes San Alejandro de La Habana, nunca imaginó que se convertiría en uno de los artistas más importantes de su generación. "No ha sido fácil llegar hasta aquí, hay que ser perseverante, tener pasión por lo que haces y sin lugar a duda, aprovechar las oportunidades. Para mí fue vital la confrontación y el aprendizaje, añade, cómo percibir y ubicar la obra en el contexto donde elijes desarrollarte y por supuesto, vivir en este gran país".

Con más de más de treinta años de exitosa carrera, Gelabert se encuentra en un momento muy hermoso donde su vida personal y su trabajo como creador, coinciden en un estado de plenitud absoluta. "Estoy muy feliz con todo lo que está pasando a mi alrededor, tengo una familia que me apoya y siento que mi obra evoluciona en el sentido correcto"

El artista define su trabajo dentro del campo de la escultura en el más amplio sentido del concepto. "Toda mi actividad creativa ha estado relacionada con las formas tridimensionales, los volúmenes, las texturas. Soy un artista marcado profesionalmente por el Arte Póvera Italiano y por los movimientos artísticos norteamericanos de la segunda mitad del siglo XX como el Minimalismo, el Land Art y el Conceptualismo".

El objetivo fundamental de Gelabert es conectar con el público utilizando un lenguaje estético muy preciso. "Trabajo materiales y técnicas que me permiten establecer un dialogo con el entorno explica, mi espectro creativo va desde obras en pequeño formato hasta concebir grandes instalaciones que interactúan con el espacio en lugares específicos".

En este sentido nos plantea que el "arte público es un componente fundamental muy contemporáneo en las artes visuales. "Es mucho más accesible que una galería,

Photo courtesy Rogelio López Marín (Cory)



COLUMN TREE, 2019
Aquaresin, metal structure, burlap, stainless steel mirrored.
324 x 48" x 48"
Comissioned by Related Group

George Ramirez

Work List

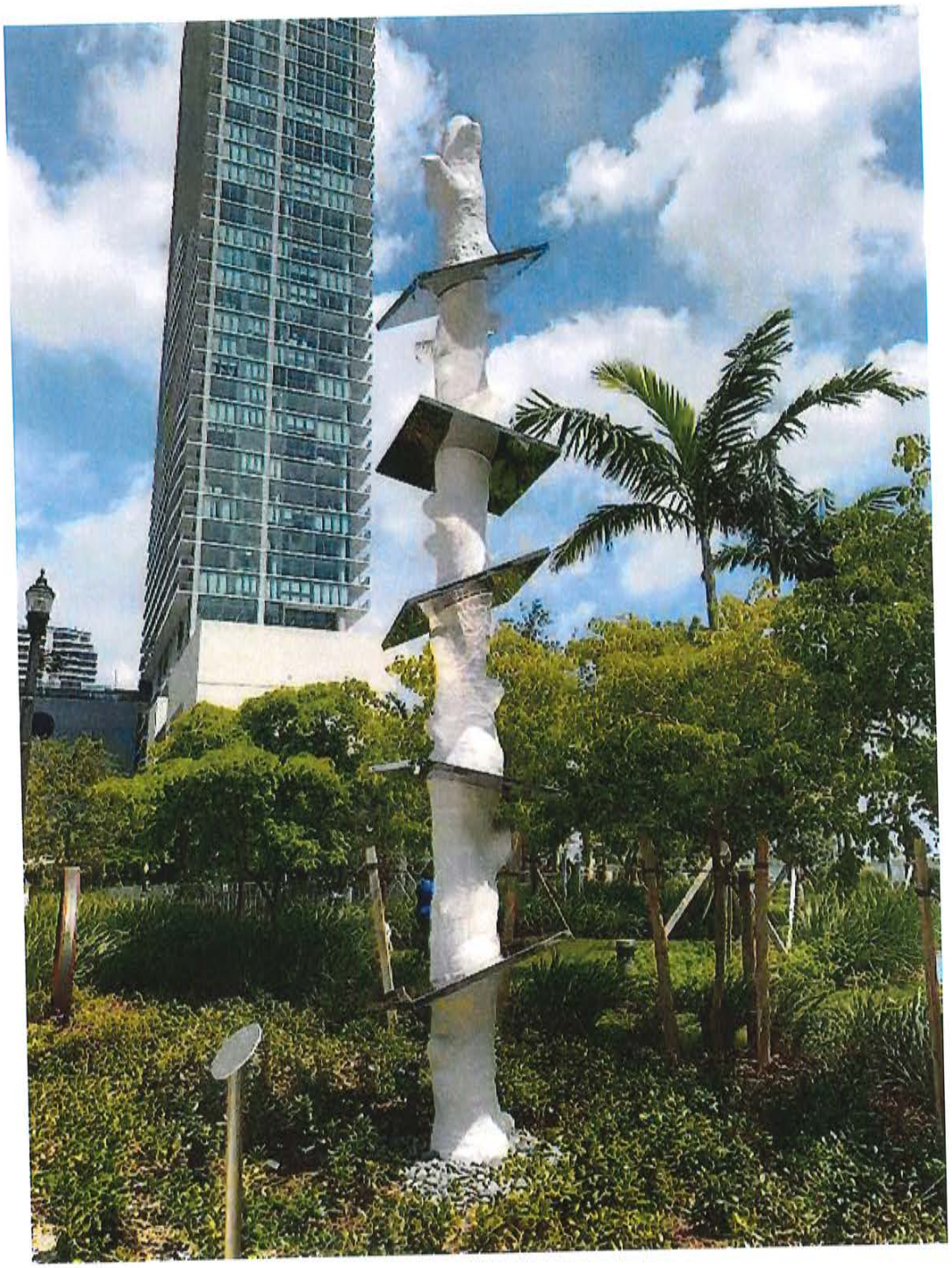
1- Title: Column Tree
Medium: Aquaresin®, steel structure, burlap, stainless steel mirrored
Date: 2019
Dimensions: 324"x36"x36"
Commissioned: Related Group for The Paraiso Sculpture Park, Miami, FL
Collection: The City of Miami Art in Public Places

2- Title: Column Tree (front)
Medium: Aquaresin®, steel structure, burlap, stainless steel mirrored
Date: 2019
Dimensions: 324"x36"x36"
Commissioned: Related Group for The Paraiso Sculpture Park, Miami, FL
Collection: The City of Miami Art in Public Places

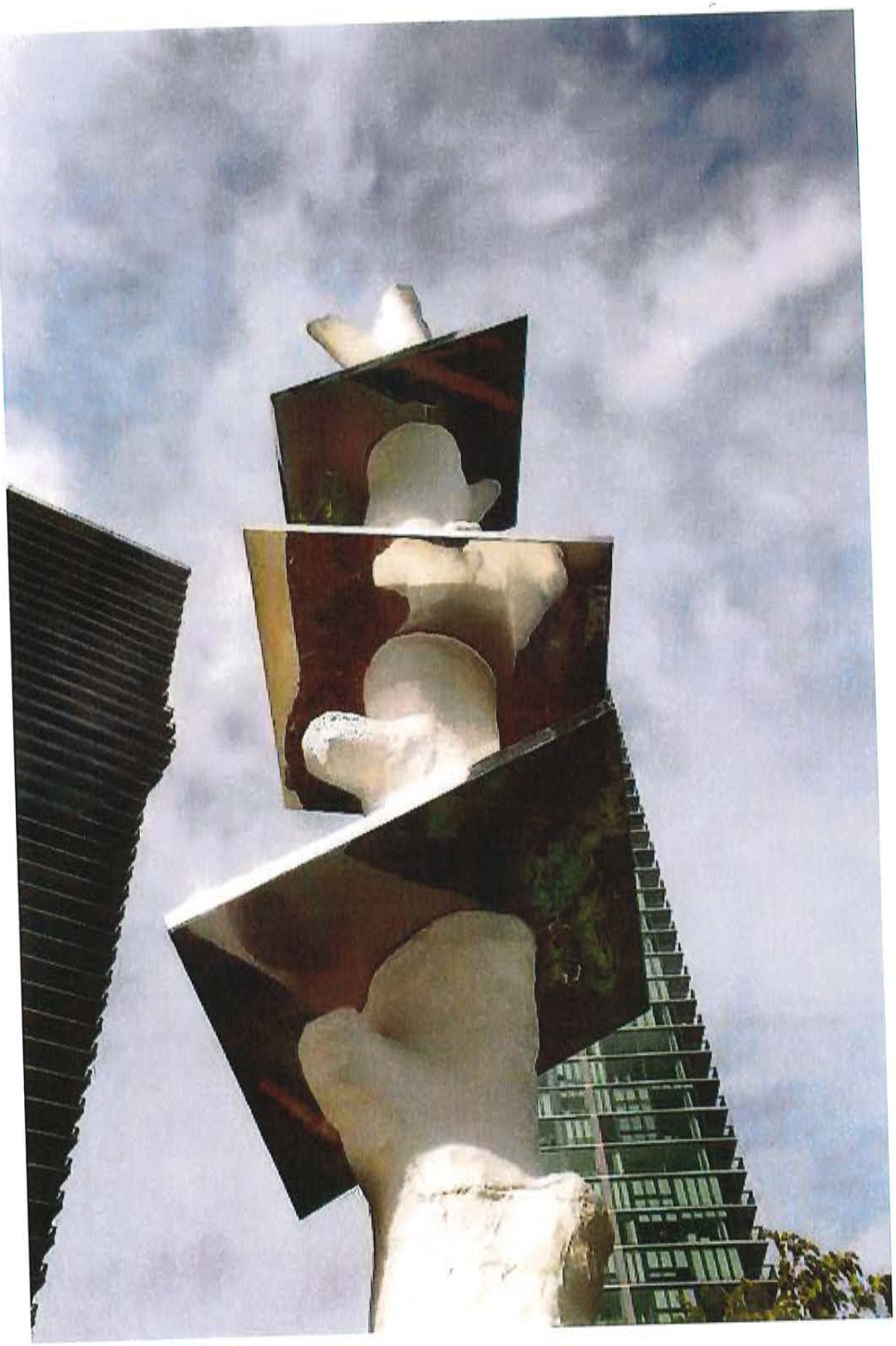
3- Title: Column Tree (detail)
Medium: Aquaresin®, steel structure, burlap, stainless steel mirrored
Date: 2019
Dimensions: 324"x36"x36"
Commissioned: Related Group for The Paraiso Sculpture Park, Miami, FL
Collection: The City of Miami Art in Public Places

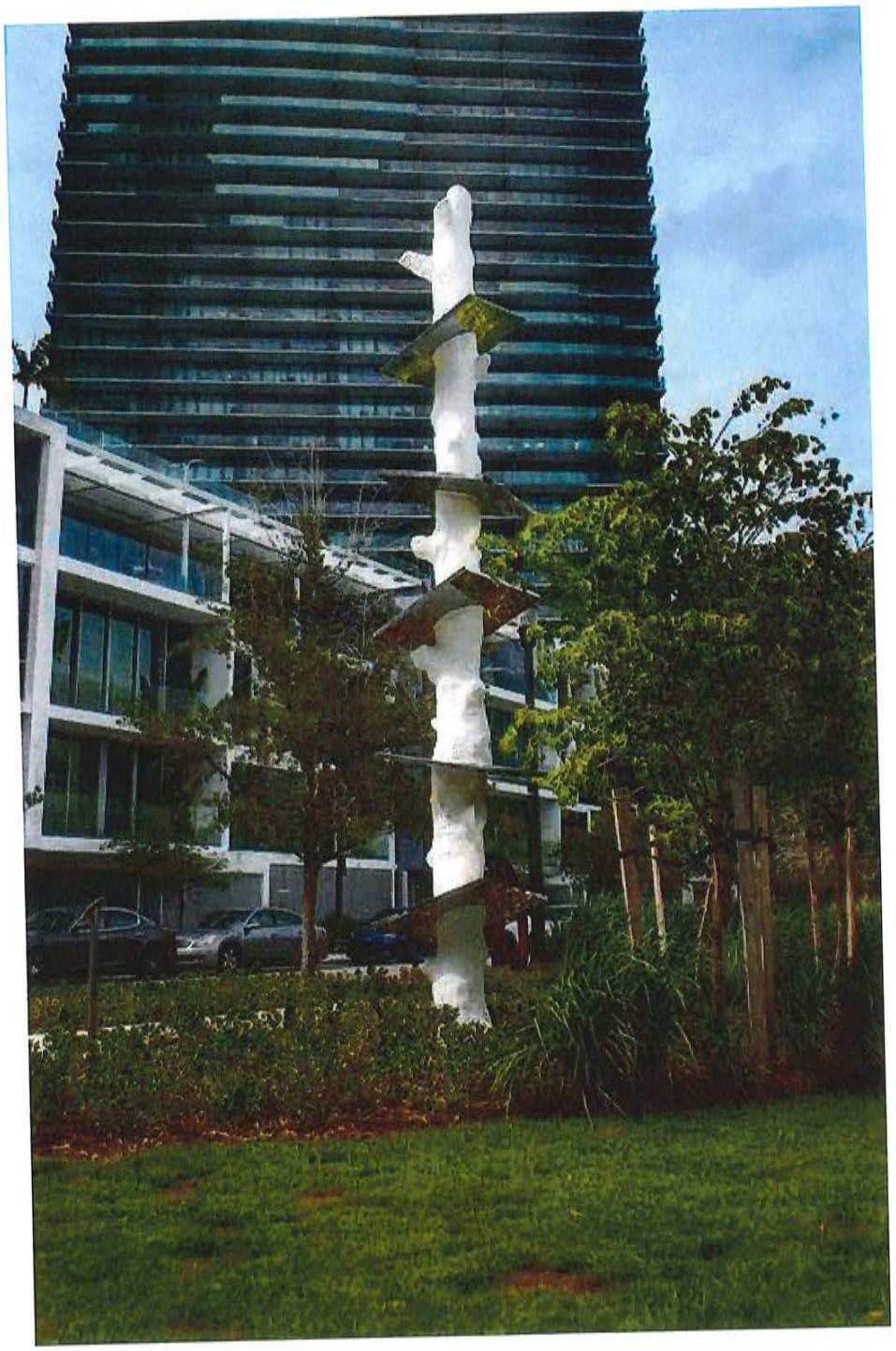
4- Title: Column Tree
Medium: Aquaresin®, steel structure, burlap, stainless steel mirrored
Date: 2019
Dimensions: 324"x36"x36"
Commissioned: Related Group for The Paraiso Sculpture Park, Miami, FL
Collection: The City of Miami Art in Public Places

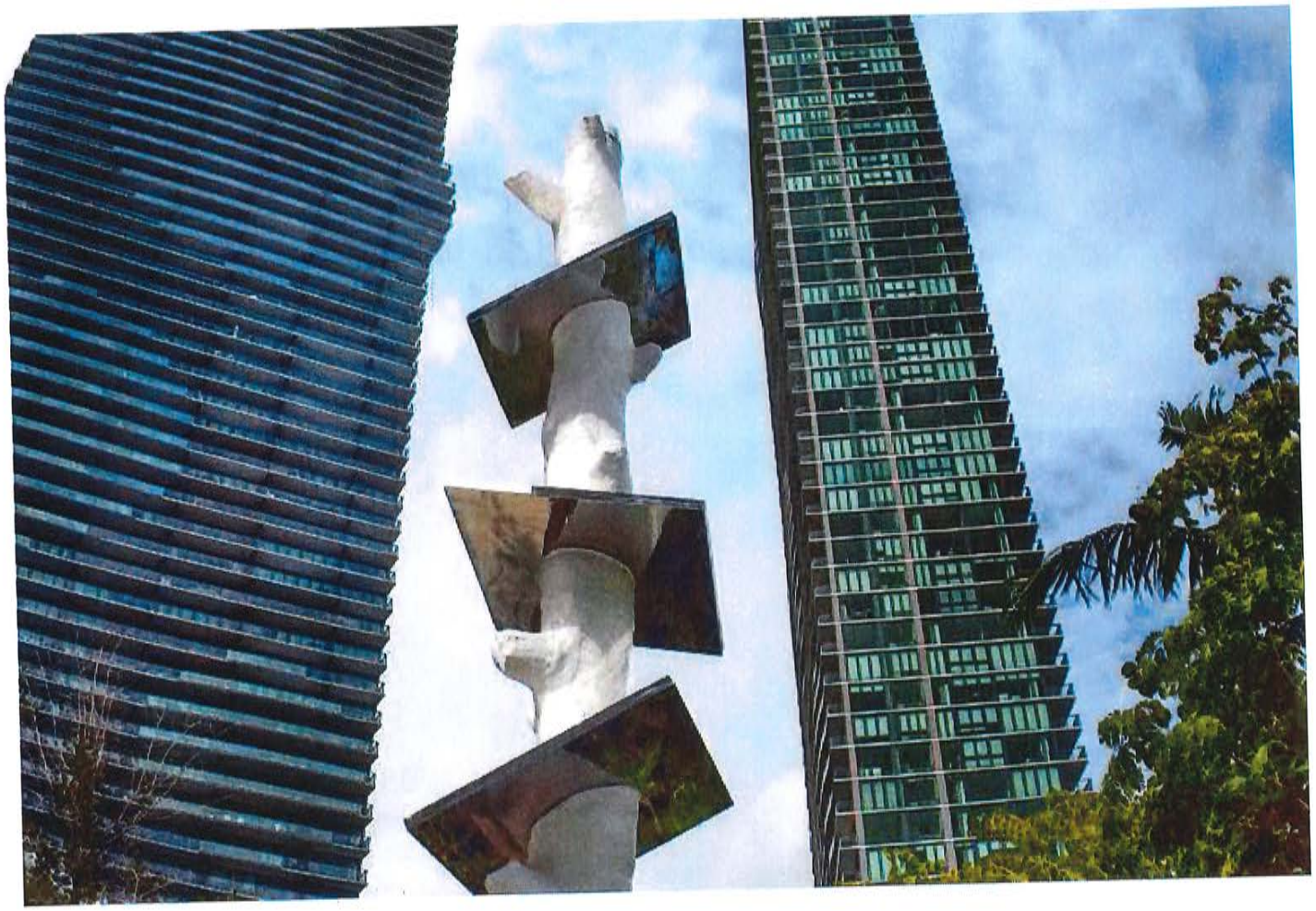
5- Title: Column Tree
Medium: Aquaresin®, steel structure, burlap, stainless steel mirrored
Date: 2019
Dimensions: 324"x36"x36"
Commissioned: Related Group for The Paraiso Sculpture Park, Miami, FL
Collection: The City of Miami Art in Public Places

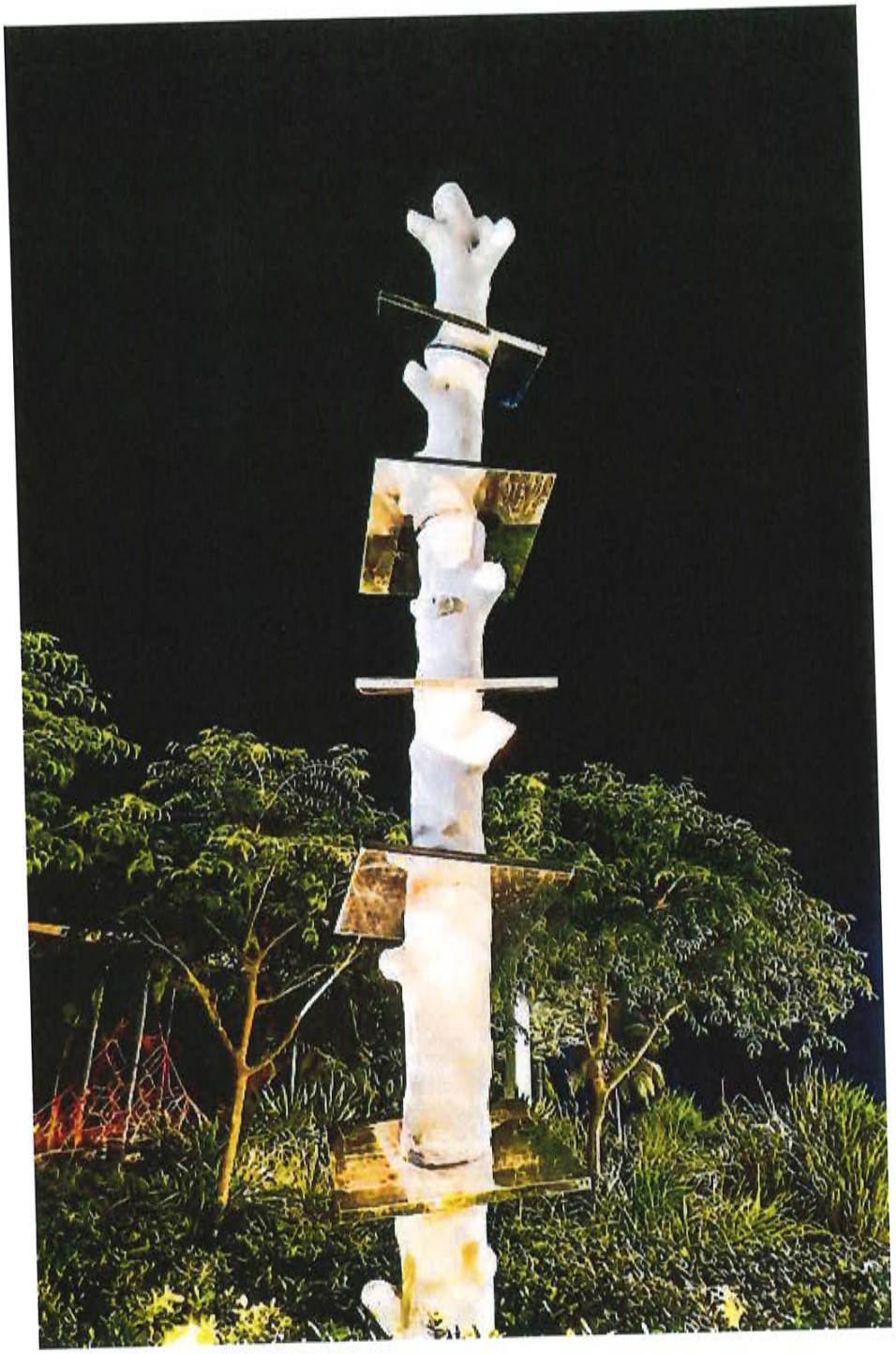


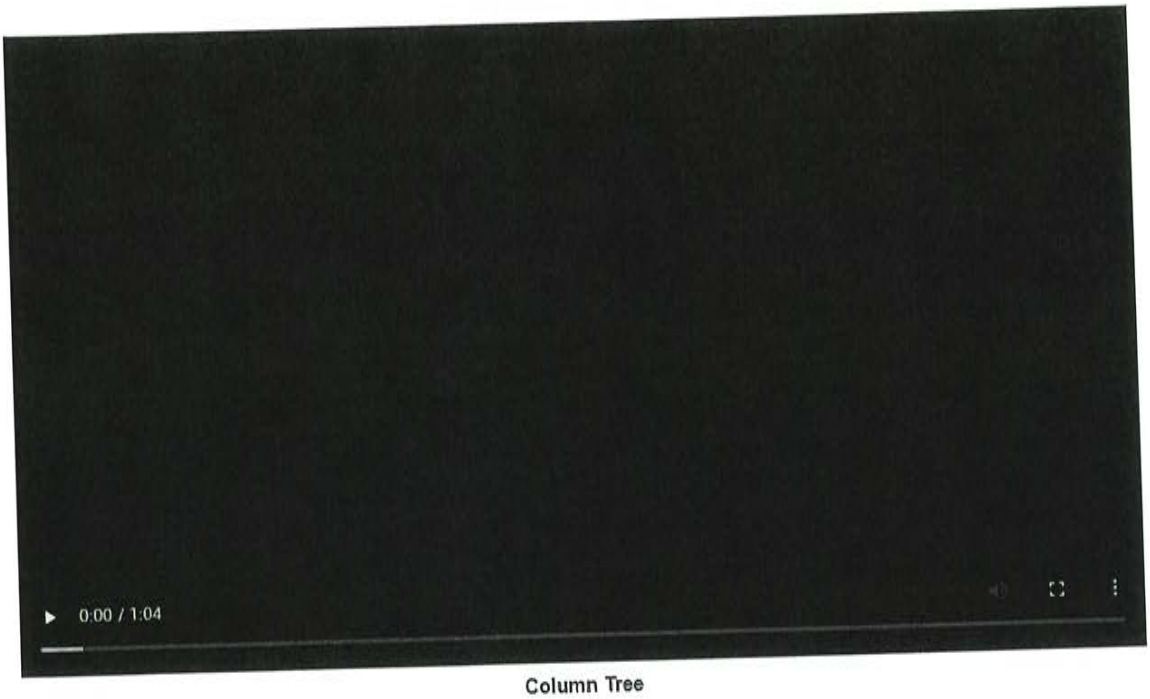












Column Tree

1:05

$45,000.00

2019

In 2019, Related Group commissioned artist Florencio Gelabert to create COLUMN TREE for the new Paraiso in the Bay Sculpture Park, which is part of the City of Miami, Art in Public Places Department Collection. Miami, FL.

Image 7 is a video. Please refer to the USB drive for the video.

FRANZISKA AGRAWAL

www.franziskaagrawal.com

concept & approach

Agrawal's work subject is neither form nor figure; her architectural art installations show something without similarities. Her work subject lies in the geometric creation of order, comprising the reduction to the maximum to attain 'esthetic essence' coming 'directly from the mind" – emerging from yogic science and philosophy - it's about balance and the transformation of what is. She works primarily Site specific with natural and ephemeral materials, dealing with matters of attachment, detachment and temporariness of existence using natural and ephemeral materials in time/space. Interested in Large Scale Installation and it's intervening monumentality within the human body and interdimensionality within a place makes the invisible feelable to create a transformative ground for perspective change.

"The goal of concrete art is to develop objects for spiritual use, much as man designs objects for material use." (Max Bill)

Bio

German designer Franziska Agrawal transcends the borders of the worlds of art and design. She holds a Masters in Industrial Design (Dipl.Des) from HfG (Hochschule für Gestaltung) Pforzheim in Germany and RISD (Rhode Island School of Design/Brown University) in Providence, USA and a MBA in International Management from Brighton University, UK. Lived and worked as Lead Creative in New York, Mexico, India, the UK and Peru. Currently living in Munich, Germany, working on a wide range of commissions from product design, Corporate Identity, Design Strategy and public spaces.

Her artistic work practice extends across a range of disciplines and is represented in public and private collections around the world. She has led interdisciplinary efforts on developing awareness and innovations in the discourse of emerging global cultures and identities and urban landscapes. Her architectural installations show something without similarities and are influenced by concepts of concrete Art and minimalism.

Motivation

I am interested in Large Scale Sculpture and thus the monumentality intervening a natural site and the human body within the place or as a spectator (experiencer) and the two, three and interdimensionality which can be created within a place. For working site-specific stirs from the nature of the material andit's existence in time/space as basis for art (ephemerality / permanence). Rural or Urban landscape both offer a transformative ground for perspective change. I am interested in putting emphasis on the location, incorporating its geographic dependencies as well as historical markers, etc. - making the invisible visible (feelable) in the form of aesthetic essence and transforming what is.



Franziska Agrawal
1979 Ulm, Germany
lives currently in Munich, works international

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www.subzeroart.com

since 2018 Lecturer, University Fresenius Munich / AMD Design; Design Thinking / Design & Innovation Management / Visual Communication

Education
2003 – 2004
RISD Rhode Island School of Design, USA
2001 – 2005
HfG University of Design, Pforzheim, DE
Dipl. Designer Industrial Design (FH)
2006 – 2007
Brighton University Business School, UK
MBA International Management

Awards / Grants
2024 Artist Award Snow Championships CO, USA
2024 3rd Prize, Bronze Medal, Snow Championships CO, USA
2023 1st Prize, Gold Medal, Snow Championships CO, USA
2021 Stipendium der GLV in Neustart Kultur, DE
2022 Artist Award Snow Championships CO, USA
2022 2nd Prize, Silver Medal, Snow Championships CO, USA
2020 1st Prize Nordic Ice sculpture Competition, Enontekiö, FI
2019 Art in public space Competition Winner, Frequencies, Muc, DE
2018 2nd Prize Kunstwege Vias d'Art Pontresina, CH
2018 Nominated for 5. Intl André-Evard-Prize, DE
2018 Reddot Product Design Award
2018 3rd Prize 1st Intl Bothwell Competition, Winnipeg, CAN
2017 Equilibrio Prize, Apulia LandArt Festival, IT
2017 Stipendium Bayrische Atelierförderung, DE
2016 Designer in Lab / Research Project 2016 - Basel, CH
2016 Special Award, Ice Sculpture Competition Harbin, CN
2015 2nd Prize Snowsculpting Championships CO, USA
2015 Stipendium Bayrische Atelierförderung, DE
2014 Artist Award Snow Championships CO, USA
2014 2nd Prize, Silver Medal, Snow Championships CO, USA
2013 1rd Prize Snow Days Chicago, USA
2013 1st Artist Prize, Fete d'hiver, Quebec, CAN
2012 1.Preis Vias d'Art Pontresina, CH
2010 Expo Foto Lima, Public prize, PE
2005 Lucky Strike Junior Designer Award
2004 Rhode Island school of Design Scholarship
2003 DAAD Socrates Scholarship
2007 DAAD Erasmus Scholarship
2001 Pizzazz Award, honorable mention
2001 Charlotte Change-it Award

Collections / Purchases
NOA Network of the Arts, CH
Collection World Bank Group, USA
AMA Museum of the Americas, Washington DC, USA
OEW-Kunstsammlung, Ravensburg, Germany
Galeria Inca Garcilaso, Außenministerium Peru, Lima
Centro Cultural El Olivar, Lima, PE
HS Private Art Collection, Munich, DE
KK Private Art Collection, Los Angeles, USA
SE Private Art Collection, Munich, DE

Exhibitions
2022 Musee Dezentral, The Future is Decentralized, NFT Art, DE
2022 Kjerringoy Landart Residency, Bødo, NOR
2021 Antarktikos Mag #1 Mapping Nature, Dutch Polar Symposium
2020/21 Soloshow ‚Neon' Network of Arts, Luzern, CH
2019 NOA Network of Arts Exhibition, Luzern, CH
2018 André-Evard-Prize, Kunsthalle Messmer, Riegel, DE
2018 Triennale Ulmer Kunst, Kunsthalle Weishaupt, Ulm, DE
2018 Paseo de las Américas, Nave Cultural, Ciudad de Mendoza, AR
2018 SOTA, Interamerican devlp.Bank, Washington D.C., USA
2017 Kulturfestival Kunst im Viehhof, München, DE
2016 Festival Unangepasste Kunst, Munich, DE
2016 Artist in Lab / Research Project - Basel, CH
2015 Munique Art Galerie; '12 aus 2014', München, DE
2014 Munique Art Galerie; Extreme Architecture, DE
2014 Munique Art Galerie; 'Between the lines', DE
2013 08/15, Kunstreich Galerie Artig, Kempten, DE
2012/2013 Stadthaus Ulm, "Lima a mil", DE
2012 The World Bank, „about change", Paris, FR
2012 Contemporary Art Ruhr (C.A.R.), Essen, DE
2012 Kunst für Uns "Zeit", Stadthaus Ulm, DE
2011 CCInter-American Dvlp. Bank Washington D.C, USA
2011 Art Museum of the Americas, Washington D.C, USA
2011 Perm Museum of Contemporary Art, Perm, RS
2011 Galeria del Barrio, Photocity, Lima, PE
2010 CC Parque de la Amistad, Lima, PE
2010 ExpoFoto San Isidro, CC San Isidro, Lima, PE
2010 CCIGarcilaso, Außenministerium Peru; "Lima-a-mil", PE
2010 Centro Cultural El Olivar; Lima, PE
2009 19th Triennale Ulmer Kunst; Ulm, DE
2006 Design Workshops Boisbuchet FR
2005 Sounds of Ice; Hdk Goeteburg; Hällefors SE
2004 Museo Raul Angiano; GDL MX
2004 Galeria FBolko; "Ojerotismo", GDL MX
2003 Expo Luz; Colectivo Etzprime, GDL, MX
2001 Spatzeninvasion Ulm; DE
2001 "Design for Food", Civitella, IT
1998 Stadthaus Ulm; „Visual Angle", DE

Commissions / Architecural Art / Installation in public space
2023 LandArt Koenigsmuehle, Installation in public space, Haj, CZ
2023 Installation in public space, Bad Gastein, AT
2022 ESCAPE, Public Art Installation, Münsterblick, Neu-Ulm, DE
2022 Artist Intervention, October 22 @MOMA PS1, NYC, USA
2021 Midwinter - united sounds of snow, Collaboration, Gastein, A
2021 Installation in public space, Landart Königsmühle Haj, CZ
2021 Sculpture sur Paille et Foin, Valloire Galibier, FR
2021 ICEHOTEL365 Designer, Jukkasjärvi Lapland, SE
2020 Interior Architecture Suite,Icehotel 365', Jukkasjärvi, SE
2020 Public Art Installation, selected Artist, Eghézee, BE
2020 Design Ice Instruments, Icemusic Terje Isungset, Munich, GER
2019 Interior Architecture Suite,Icehotel 30', Jukkasjärvi, SE
2019 Interior design Snow & Ice, Ice Domes Tromsø, NOR
2019 Installation in public space, (X)Sites Landart Workshop, SE
2019 Installation in public space, Landart Königsmühle Haj, CZ
2019 Installation in public space, (X)Sites, Kattegattleden, SE
2019 Installation in public space, Nature Unplugged, Munich, GER
2019 Design Ice Instruments, Icemusic Terje Isungset, Munich, GER
2018 Interior Architecture Suite,Icehotel 365', Jukkasjärvi, SE
2018 Installation in public space Königsmühle CZ
2018 Installation in public space / NUWOG Gmbh, DE
2017 Interior Architecture Suite,Icehotel 365', Jukkasjärvi, SE
2017 Installation in public space Königsmühle CZ
2017 Installation in public space / Stadthagen DE
2016 Installation in public space / Kempten DE
2016 Installation in public space / Triennale UNIL / Lausanne CH2010
Bridge Architecture / Municipalidad de Lima / PE

Symposiums / Installations
Design and Leading Artist at International Events of Art in public space

2024 Snowking Winter Festival, Yellowknife, Northern Territories, CAN
2024 Festival du Voyageur, Winnipeg, Manitoba, CAN
2024 Silverskate Festival, Edmonton, Alberta, CAN
2024 Ely Winterfestival, Ely, Superior National Forest, MN, USA
2024 World Championships in Snow Sculpting, Breckenridge, CO, USA
2023 Festival du Voyageur, Winnipeg, Manitoba, CAN
2023 Silverskate Festival, Edmonton, Alberta, CAN
2023 Ely Winterfestival, Ely, Superior National Forest, MN, USA
2023 World Championships in Snow Sculpting, Breckenridge, CO, USA
2023 Dolomites Snow Festival St.Vigil, San Candido, IT
2022 Ely Winterfestival, Ely, Superior National Forest, MN, USA
2022 World Championships in Snow Sculpting, Breck, CO, USA
2022 World Championships in Snow Sculpting, Stillwater, MN, USA
2022 Dolomites Snow Festival Innichen, San Candido, IT
2021 Kiruna Snöfestivalen, Intl. Snowfestival, Lapland, SE
2020 Nordic Ice sculpture Competition, Enontekiö, FI
2020 Nallikari Snowfest, Oulu, FI
2020 World Snowfestival, Grindelwald, CH
2020 Dolomites Snow Festival Innichen, San Candido, IT
2019 Kalmar International 7th Sand Sculpture Festival, SE
2019 Hoejer Art Jam, International Wood Sculpture Symposium, DK
2019 Snowking Winter Festival, Yellowknife, Northern Territories, CAN
2019 Festival du Voyageur, Winnipeg, Manitoba, CAN
2019 Silverskate Festival, Edmonton, Alberta, CAN
2019 World Championships in Snow Sculpting, Breck, CO, USA
2018 Kunstwege Vias d'Art 2015 - Urban Elements - Pontresina, CH
2018 Kalmar International 6th Sand Sculpture Festival, SE
2018 Snow Festival Auvergne, Massiv du Sancy, FR
2018 Festival du Voyageur, Winnipeg, Manitoba, CAN

2018 Yukon Rendezvous Festival, Whitehorse, Yukon, CAN
2018 World Snowfestival, Grindelwald, CH
2018 Snow Art Pontebba, IT
2017 Perm International Snow and Ice Sculpture Festival, RUS
2017 Klausberg Ice Games 2017, Valle Aurina, IT
2017 Intl Japan Cup 2017, Hokkaido, Nayoro, JP
2017 Festival du Voyageur 2017, Winnipeg, Manitoba, CAN
2016 Intl. Snow Sculpture Competition, Changbai, CN
2016 Intl. Ice Sculpting Competition Harbin, CN
2016 Intl. Snow Sculpting Competition Harbin, CN
2016 World Snowfestival, Grindelwald, CH
2016 World Championships in Snow Sculpting, Breck, CO, USA
2015 Vias d'Art, Pontresina CH
2015 Kalmar International Sand Sculpture Festival, SE
2015 Snow Days Chicago, USA
2015 Concours de Sculpture Sur Neige in Valloire, FR
2015 Concours de Sculpture Sur Glace in Valloire, FR
2015 World Championships in Snow Sculpting, Breck, CO, USA
2014 Sculpture sur Paille et Foin, Valloire Galibier, FR
2014 Dolomites Snow Festival Innichen, St.Vigil, IT
World Championships in Snow Sculpting, Breck, CO, USA
2014 Art on Snow, Gastein, AT
2014 Festival du Voyageur, Winnipeg, Manitoba, CAN
2013 Snow Days Chicago, USA
2013 Intl. Ice Sculpture Festival, Jelgava, LV
2013 Concours de Sculpture Sur Glace in Valloire, FR
2012 Vias d'Art, Pontresina, CH
2012 Concours de Sculpture Sur Neige in Valloire, FR
2012 Concours Intl de Sculpture Sur Paille et Foin, FR
2012 Art meets Ice - Helsinki, FIN
2012 Fete d'hiver de Saint-Jean-Port-Joli, Quebec, CAN
2011 Snowsculptor Symposium, Hovden, NOR
2010 Snowsculptor Symposium, Hovden, NOR
2009 Concours de Sculpture Sur Neige in Valloire, FR
2008 Kiruna, Intl.Championships SE
2008 The World Snow festival in Grindelwald, CH
2007 Kiruna, Intl.Championships SE
2005 Sounds of Ice - Hällefors, SE
2004 Carnaval de Québec, Quebec City CAN
2004 Sarnia and London Snowfests CAN
2000 Nuuk Snowfestival in Greenland
2000-2011 Snowsculptor Symposium, DE
1999 Kiruna, Intl.Championships

list of exterior sculpture, commissions, architecural Art, Installation in public space completed in the last 5 years:

2024 Snowking Winter Festival, Yellowknife, Northern Territories, CAN
2024 Festival du Voyageur, Winnipeg, Manitoba, CAN
2024 Silverskate Festival, Edmonton, Alberta, CAN
2024 Ely Winterfestival, Ely, Superior National Forest, MN, USA
2024 World Championships in Snow Sculpting, Breckenridge, CO, USA
2023 LandArt Koenigsmuehle, Installation in public space, Haj, CZ
2023 Installation in public space, Bad Gastein, AT
2023 Festival du Voyageur, Winnipeg, Manitoba, CAN
2023 Silverskate Festival, Edmonton, Alberta, CAN
2023 Ely Winterfestival, Ely, Superior National Forest, MN, USA
2023 World Championships in Snow Sculpting, Breckenridge, CO, USA
2023 Dolomites Snow Festival St.Vigil, San Candido, IT
2022 Ely Winterfestival, Ely, Superior National Forest, MN, USA
2022 World Championships in Snow Sculpting, Breck, CO, USA
2022 World Championships in Snow Sculpting, Stillwater, MN, USA
2022 Dolomites Snow Festival Innichen, San Candido, IT
2022 ESCAPE, Public Art Installation, Münsterblick, Neu-Ulm, DE
2022 Artist Intervention in public Space, October 22 @MOMA PS1, NYC, USA
2021 Midwinter - united sounds of snow, Collaboration, Gastein, A
2021 Kiruna Snöfestivalen, Intl. Snowfestival, Lapland, SE
2021 Installation in public space, Landart Königsmühle Haj, CZ
2021 Sculpture sur Paille et Foin, Valloire Galibier, FR
2021 ICEHOTEL365 Designer, Jukkasjärvi Lapland, SE
2020 Nordic Ice sculpture Competition, Enontekiö, FI
2020 Nallikari Snowfest, Oulu, FI
2020 World Snowfestival, Grindelwald, CH
2020 Dolomites Snow Festival Innichen, San Candido, IT
2020 Interior Architecture Suite,Icehotel 365', Jukkasjärvi, SE
2020 Public Art Installation, selected Artist, Eghézee, BE
2020 Design Ice Instruments, Icemusic Terje Isungset, Munich, GER
2019 Interior Architecture Suite, Icehotel 30', Jukkasjärvi, SE
2019 Interior design Snow & Ice, Ice Domes Tromsø, NOR
2019 Installation in public space, (X)Sites Landart Workshop, SE
2019 Installation in public space, Landart Königsmühle Haj, CZ
2019 Installation in public space, (X)Sites, Kattegattleden, SE
2019 Installation in public space, Nature Unplugged, Munich, GER
2019 Design Ice Instruments, Icemusic Terje Isungset, Munich, GER
2019 Kalmar International 7th Sand Sculpture Festival, SE
2019 Hoejer Art Jam, International Wood Sculpture Symposium, DK
2019 Snowking Winter Festival, Yellowknife, Northern Territories, CAN
2019 Festival du Voyageur, Winnipeg, Manitoba, CAN
2019 Silverskate Festival, Edmonton, Alberta, CAN
2019 World Championships in Snow Sculpting, Breck, CO, USA

Please let me know if you need further information on project organisation contact. In most of the projects there is not a 'owner' since they are semi-permanent or part of cultural departments of cities.

Artwork Documentation List

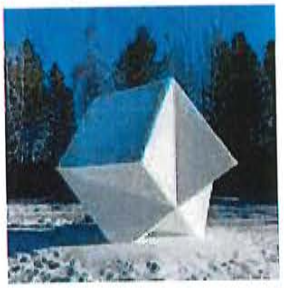
www.franziskaagrawal.com



Agrawal #1: ESCAPE III
Münsterblick, Neu-Ulm, Germany 2022
1 x 0,12 x 12 meter
painted galvanized steel
Budget: 120.000 Euro
NUWOG Gmbh & City of Neu-Ulm



Agrawal #2: ESCAPE II
Königsmühle, Czech Republic 2022
4,20 x 4,20 x 3,70 meter
painted wood
Budget: 15.000 Euro
UNESCO & Czech German Futurefond



Agrawal #3: TWIN
Edmonton, Alberta, Canada 2024
International Snowsculpture Symposium
2,4 x 2,4 x 2,4 meter
Budget: 15.000 Euro
Silverskate Festival



Agrawal #4: FLOAT
Breckenridge, Colorado, USA 2022
International Snowsculpture Symposium
3 x 3 x 3,5 meter
Budget: 15.000 Euro
Breck Create



Agrawal #5: FLOAT II
Breckenridge, Colorado, USA 2023
International Snowsculpture Symposium
3 x 3 x 3,5 meter
Budget: 15.000 Euro
Breck Create



Agrawal #6: NEEDLE
Alpenlofts, Bad Gastein, Austria 2023
1 x 1 x 10 meter
Budget: 350.000 Euro
Cultural Department of Bad Gastein



Agrawal #7: NATURE UNPLUGGED
Olympiapark, Munich germany 2019
several pieces
Wood panel construction
Budget: 15.000 Euro
Cultural Department of the City of Munich (Public Art)



Agrawal #8: PINK DREAM
Königsmühle, Czech Republic 2019
4,20 x 4,20 x 3,70 meter
painted wood
Budget: 15.000 Euro
UNESCO & Czech German Futurefond



Agrawal #9: SPIKE II
Valloire Galibier, France 2021
1,3 x 1,3 x 8 meter
Wood & Hay
Budget: 45.000 Euro
Valloire Tourism



Agrawal #10: TWIST
English Garden, Munich, Germany 2023
1 x 1 x 10 meter
concrete
Budget: 350.000 Euro
Cultural Department of the city of Munich (Public Art)



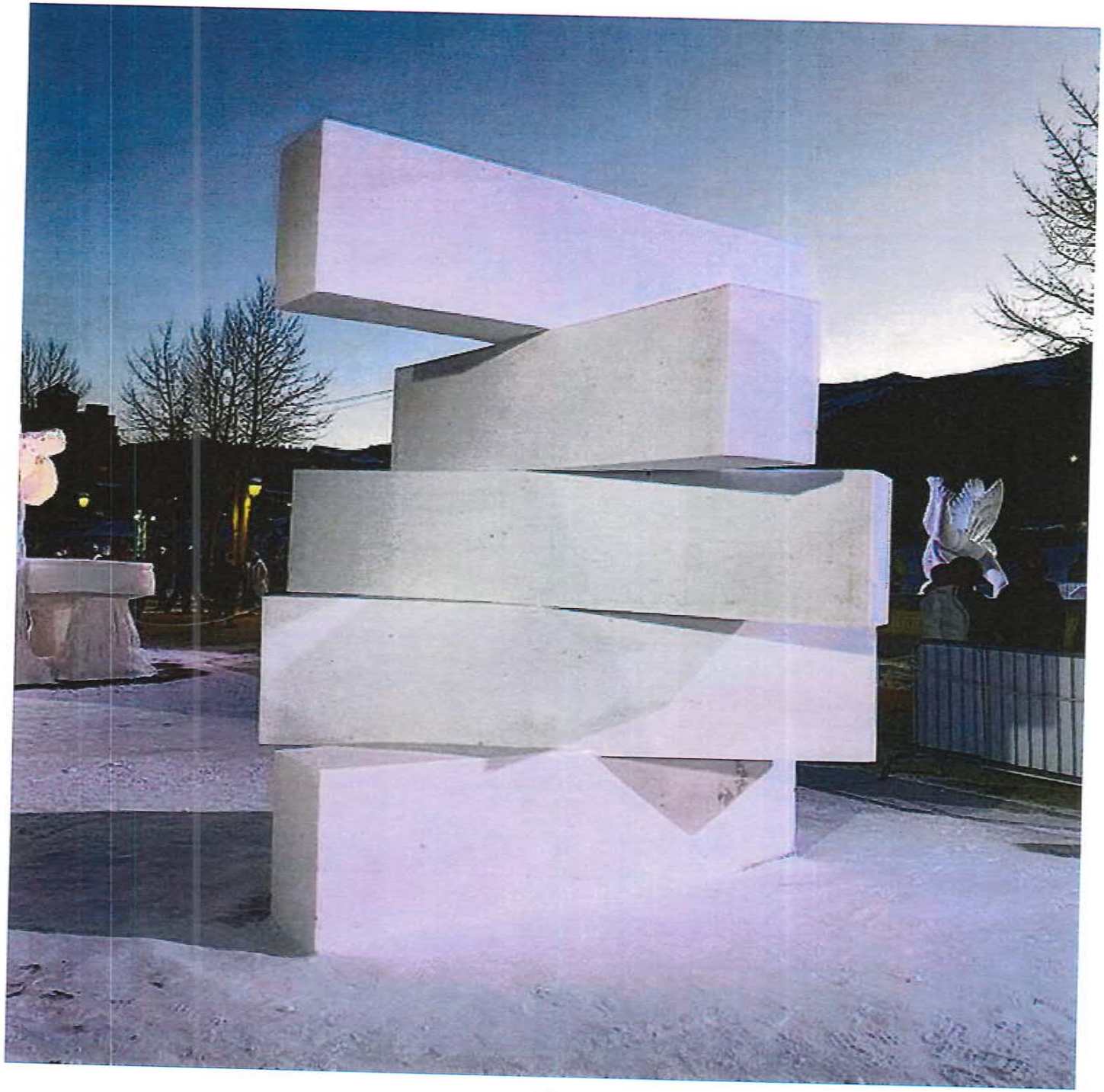
Agrawal #11: ESCAPE
Königsmühle, Czech Republic 2021
4,20 x 4,20 x 3,70 meter
painted wood
Budget: 15.000 Euro
UNESCO & Czech German Futurefond

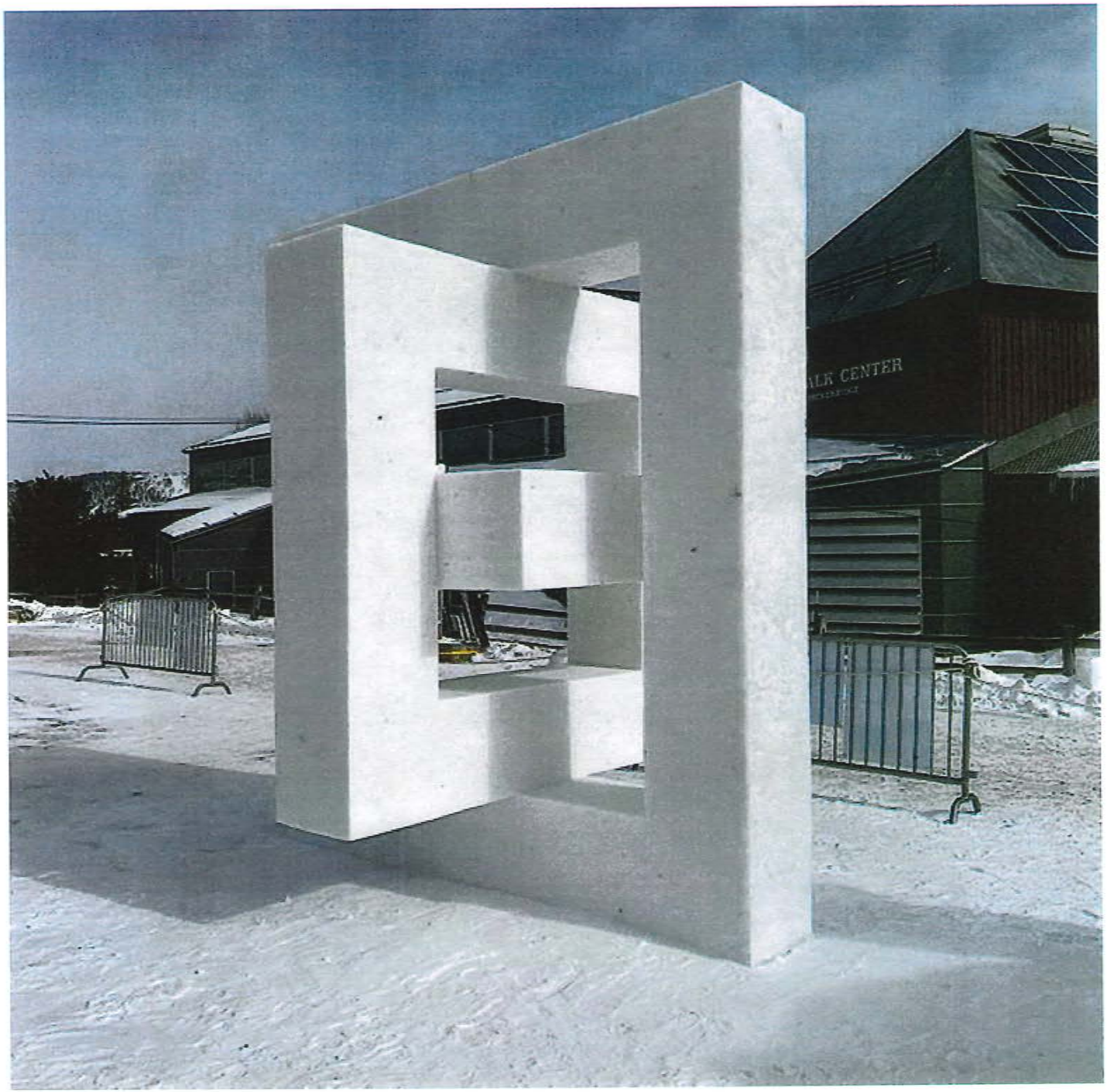


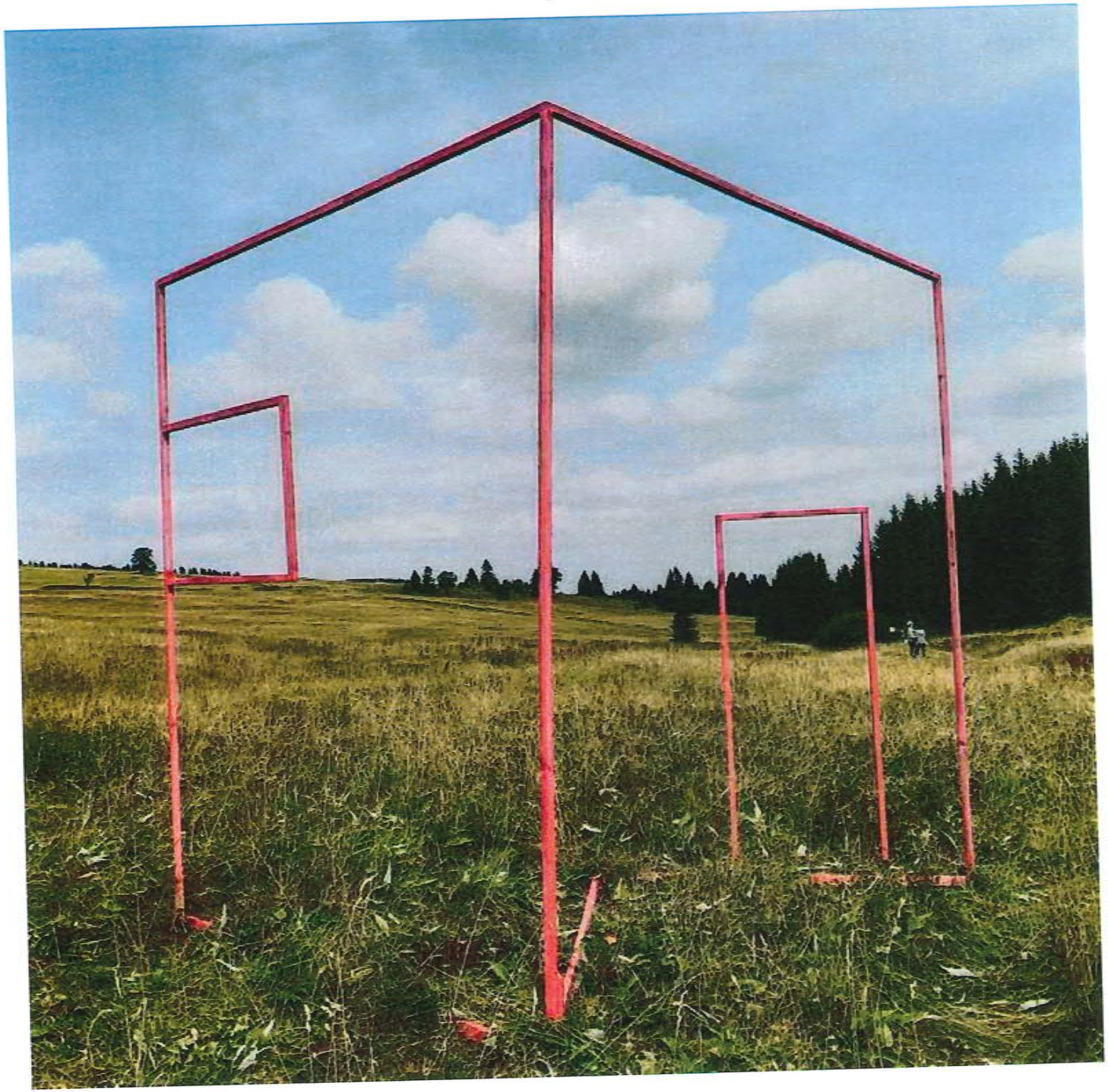
Agrawal #12: SPIKE I
Public Art
Münsterblick, Neu Ulm, Germany 2023
0,7 x 0,7 x 6 meter
Concrete
Budget: 120.000 Euro
NUWOG Gmbh & City of Neu-Ulm








LK CENTER





Fritz Olsen (b. 1959, CA)
6914 W. Holloway Dr.
Sawyer, MI 49125
269-426-3003
fritzolsen.com
@fritzolsenart

Education:

1983	Bachelor of Science, Applied Engineering, Eastern Illinois University
1983 - Present	Owned /operated fulltime Sculpture Studio

Selected Commissions:

City of Addison, Tx - Public sculpture "Heroes Among Us" To Honor First responders- install 2024
City of Quincy, IL Arts Quincy- Sarah Atwood Denman Elementary School, 2019
Fred L. Mathews Library and Conference Center, Southwestern Michigan College, Dowagiac, MI- July 2018
City of New Buffalo, MI – June 2018
City of Lansing, SOCA Point West Public Art Project, Lansing MI -November, 2017
Lakeland Yeager Center, Saint Joseph, MI
Kalamazoo/Battle Creek International Airport, Kalamazoo, MI
Frankfort Public Library, Frankfort, IL
Jefferson County Courthouse, Mount Vernon, IL
Westin Hills Mission Hills Resort, Rancho Mirage, CA
Academy Square, City Center Waukegan, IL
Bridgeman Public Library, Bridgeman, MI

Selected Collections:

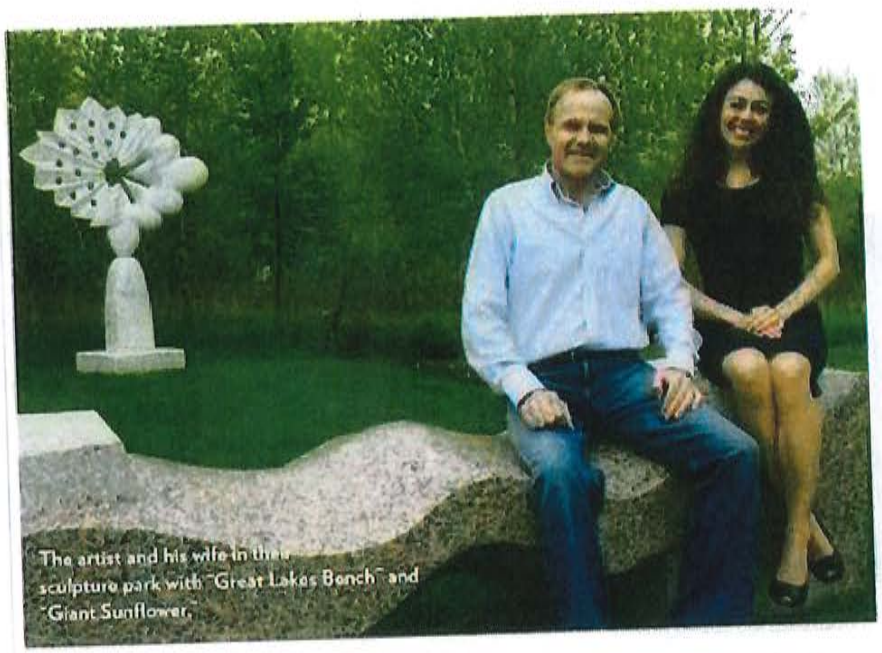
Fernwood Botanical Gardens & Nature Preserve, Niles, MI- 2018
Diversified Financial Management Corp, Chicago, IL
Brauer Museum of Art, Valparaiso, IN
Krasl Art Center, Saint Joseph, MI
Slippery Rock University, Slippery Rock, PA
Ferris State University, Elastomer Center, Big Rapids, MI
Kohl Children's Museum of Greater Chicago, Glenview, IL
Marie Yeager Cancer Center, Saint Joseph, MI
Lakeland Hospitals, Saint Joseph, MI
Old Kent Bank, Grand Rapids, MI
Richard Bloch Collection, Rancho Mirage, CA
Marriot Hotel Society Center, Cleveland, OH
Quill Corporation, Lincolnshire, IL
Foley & Lardner, Chicago
Miami Valley Hospital Berry Women's Center, Cleveland, OH

City of Dowagiac, MI
Lutheran General Hospital, West Pavillion, Park Ridge, IL
Medline Industries, Mundelein, IL
Fernwood Botanical Gardens & Nature Preserve, Niles, MI - 2010
Hope College, Holland, MI
Collection of Nathan Ancell, NY, Founder of Ethan Allen Company
Whitman Corporation, Chicago, IL
Franklin Grade School, Art in the City, Mount Vernon, IL
The Berni Company, Greenwich, CT
Residco Corporation, Chicago, Il
US Financial Life Insurance, Cincinnati, OH
Mold-O-Matic, Inc. Madison Heights, MI
Health Care Financial Associates, Inc, Chicago, IL
Protech Engineering, Willowbrook, IL
Magic Module, Marboro, MA
Victoria Royal Limited, New York, NY
One & Only Palmilla Resort, Los Cabos, Mexico
American Brain Tumor Association, Chicago, Il
Private Collections throughout USA and Japan

Selected Exhibitions:

2023	Gerald R. Ford Presidential Museum, ArtPrize Exhibition, Grand Rapids, MI
2023	Muskegon Museum of Art, Regional 94th Exhibition, Muskegon, MI
2022-23	Krasl Museum Sculpture Biennial Invitational Exhibition, Saint Joseph, MI
2022	Gerald R. Ford Presidential Museum, ArtPrize Exhibition, Grand Rapids, MI
2021	Gerald R. Ford Presidential Museum, ArtPrize Exhibition, Grand Rapids, MI
2018	First Park Congregational Church, ArtPrize Exhibition, Grand Rapids, MI
2018	Muskegon Museum of Art, Regional 90th Exhibition, Muskegon, MI
2017	Michigan State University, Research Center, ArtPrize Exhibition, Grand Rapids, MI
2016	Gerald R. Ford Presidential Museum, ArtPrize Exhibition, Grand Rapids, MI
2016	Indianapolis Art Center, Art from the Heartland Exhibition, Indianapolis, IN
2015-16	Public Art Invitational Exhibition, Coastal Discovery Museum, Hilton Head, SC
2014-15	Krasl Museum Sculpture Biennial Invitational Exhibition, Saint Joseph, MI
2011-15	Sculpture Fernwood, Fernwood Botanical Garden, Niles, MI
2013	ArtPrize, Holiday Inn, Grand Rapids, MI
2012	Outdoor Sculpture Exhibition, Slippery Rock University, Slippery Rock, Pa
2012	ArtPrize, Cathedral Square Grand Rapids, MI
2011	ArtPrize, Cathedral Square Grand Rapids, MI
2009	ArtpPrize, Grand Valley State University, Grand Rapids, MI
2006-7	Purdue North Central University Odyssey Outdoor Sculpture Exhibit, Westville, IN
2007	3-D Discovery, Lubeznick Center for the Arts, Michigan City, IN
2006	Krasl Biennial Sculpture Exhibition, St Joseph, MI
1998-05	SOFA, Sculpture, Objects, Functional Art, Chicago, IL
2004-05	Purdue University, Odyssey Contemporary Sculpture Exhibition, Westville, IN

2000 Fritz Olsen: Recent Sculptures, Krasl Art Center, St. Joseph, MI
2000 Meet Me on the Island- South Bend Museum of Art, Two Person Show, South Bend, IN
1999 Pier Walk Maquette Exhibition, Navy Pier, Chicago, IL
1998 Sculpture Michigan, Frederik Meijer Gardens, Grand Rapids, Mi
1998 Foothills Art Center, North American Sculpture Exhibition, Golden CO
1997 Muskegon Museum of Art, Regional 69" Exhibition, Muskegon, MI
1997-06 Skokie Sculpture Park, Skokie, IL
1985-92 Art Expo New York, NY, NY
1985-92 Center Art Galleries, Annual Exhibitions, Hawaii, HI
1986-96 Madison Art Gallery, Annual Exhibitions, New York, NY
1989 The Naples Art Gallery, 2 Man Show
1986-99 The Naples Art Gallery, Naples, FL



The artist and his wife in their sculpture park with "Great Lakes Bench" and "Giant Sunflower."



"Serenade"



"Sunflower"

Olsen was born to be a sculptor. He grew up on the south side of Chicago and studied industrial management at Eastern Illinois University – but like many artistic greats, he never had formal training. When the other university students were casting bronze doorknobs, he was casting bronze nudes.

Olsen is particular about his design process: His ideas come first and he sculpts "only my own ideas." The ribbon form has become his signature element, sometimes evolving into a bouquet and other times into a Mobius – a continuous ribbon of stone with no beginning or end, curving around and into itself.

"Each type of stone has different qualities," he says. "Marble is the most versatile, because of the veining and the subtle effects you can achieve. Limestone is visually neutral, which allows you to view the piece without being distracted by the sensuous material. Onyx is more delicate and more brittle. Granite is the hardest, the most durable. I like all types of stone, but I also like working in steel and bronze. I alternate between one medium and another. After carving for awhile, I go inside and do welding or cutting. Some of my pieces include found objects and salvaged components."

The "Dan Ryan Gate," which forms the entry to the sculpture garden, was pieced together from metal components used in highway construction. As Martha directs visitors into the garden, she tells them not to miss "Harvest King," a tall rusty figure made from materials found on the property, with a couple of shovels forming the seat of his pants. A more serious piece – the largest Olsen ever sculpted – is the 13-foot "Winds Of Change," previously displayed at the Frederik Meijer Gardens & Sculpture Park in Grand Rapids. The work is a kinetic sculpture made of stainless steel and marble.

"What he does with stone is just amazing," Martha says, stroking the wave-like form he christened "Prosperity." "Here he has done three different finishes – honed, polished, chiseled – and part of the piece is still rough, just as it came from the mountain. It is Imperial Black marble, from a small, family-run quarry in Tennessee."

Altogether there are 46 pieces on the self-guided garden tour. Some are abstracted nude figures, shyly sequestered in a grove of birch trees. Hybrid animals by guest-artist Linda Wilkinson are nestled in a bed of pine needles.

One of Olsen's garden sculptures is entitled "My Wife's Uvula," which sets off a stream of laughter from his wife. "As a singer, you have to lift the soft palate so you can get the high notes," she explains. "A photo was published of me one time, singing the role of Musetta in 'La Boheme' – and there in print was my wide-open mouth and my uvula. Now my 'early uvula' has morphed into the form Fritz uses in his 'Garden Window' pieces."

You could say that Olsen's work gets around. The city of Dowagiac, Mich., acquired one of his marble sunflowers, and a family of three sunflowers is on display at the Purdue University North Central campus in Westville, Ind. "Garden Window II" is at the Kohl Children's Museum in Glenview, Ill. The Krasl Art Center in St. Joseph, Mich., bought his 7-ft. "Bouquet" for its permanent collection, and St. Joe's Lakeland Hospital purchased two large marble pieces – a 7-ft. "Phoenix" and an undulating, ribbon-shaped bench aptly named "Lake Michigan Bench."

Now married for 23 years, Fritz and Martha bask in the sunshine of their midlife success – the result of unending workdays, clever planning and lots of trust. During their long-distance courtship (after the couple met at the University of Michigan, performances took Martha on a world-wide whirlwind), he wondered whether she would agree to his ambition of becoming a full-time sculptor. Being on her own musical track (not exactly a practical career choice), she offered the winning advice: "Follow your heart." ■

FREE OLSEN SCULPTURE GARDEN TOUR, 9 A.M.-5 P.M. DAILY. 269-426-3063.

#1
Enduring Spirit-New Buffalo, MI
To Honor the Pokagon Tribe for their support, of the infrastructure, educational system, and the arts in the local communities. The piece represents The Four Winds which is the cultural centerpiece for passing life teachings on through generations. Each wing is a direction on its medicine wheel.

#2
Torch Ribbon- Mt Vernon, IL
It represents the Torch of the Statue of Liberty and conveys the American Dream for all.

#3
Prosperity Sculpture- Lansing, MI

I was inspired by the dramatic approach of the ascending and curving roadways that define this park, the history of the auto industry, and the optimism that is present here.
The Blossoming sails reflect both the optimism for growth as well as the ascending curving roadways that define the park. The sail forms are catching the winds of change and Prosperity.
The circle represents the welcoming nature and strength of the surrounding neighborhoods and communities. These residents are the guiding force and helmsmen of the sails of Prosperity.

#4
Taking Flight- Quincy, Il
Represents the ideals of a good life with a solid foundation: a good education, and three fundamentals for a healthy community: learning, sharing, and caring. These civic elements go hand and hand in sustaining and nurturing a strong society and community built on values that enable all to strive for a prosperous future through the Arc of Life.

#5
Prosperity- Lakeland Cancer Center, St. Joseph, MI
Represents the growth and development of science knowledge, and faith.

#6
Heroes Among Us
The wings represent the Police Department and the Fire Department as Heroes(Angels) protecting and watching over the community while the Ring represents the community surrounding and working with the Heroes to build a stronger community.

#7
Flower Power Concept-1
This work would be fabricated in stainless steel. The large flowers convey Positivity, Hope, Family, and Community.

#8

Flower Power Concept-2

This work also conveys family, Hope, Community with Growth, and optimism.
Also in fabricated stainless steel

#1
Enduring Spirit-New Buffalo, MI
Robert Kemper – Chairperson Downtown Development Authority, New Buffalo, MI
(269) 469-2027 ext 408 robertk@toasthotelgroup.com

#2

Torch Ribbon- Mt Vernon, IL
Brian Edmison, Architect Downtown Mt. Vernon Development Corporation
mail@brianedmison.com, (618) 244-0780 Office, (618) 237-1564 Cell

#3
Prosperity Sculpture- Lansing, MI
Bob Ford – President Landscape, Architect & Planners, Lansing, MI
Saginaw Oakland Commercial Association board lead design member
bford@lapinc.net (517) 485-5500

#4

Taking Flight- Quincy, Il
Laura Sievert, Executive Director, Arts Quincy, Quincy-director@artsquincy.org
(217) 242-3697

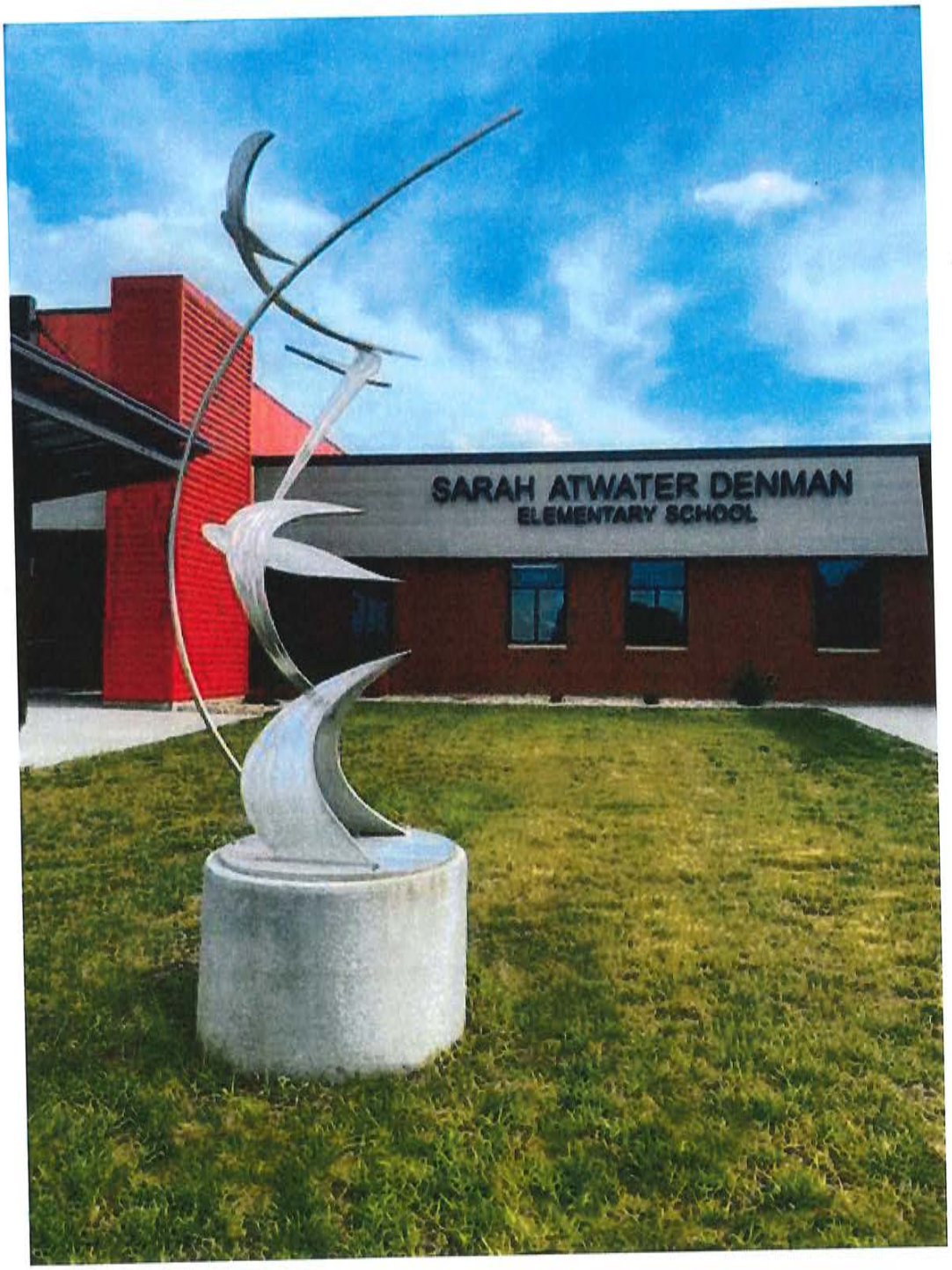
#5
Prosperity- Lakeland Cancer Center, St. Joseph, MI
Lakeland Health System has been acquired two times. No contacts available any longer

#6
Heroes Among Us - Addison TX Contract just signed for installation 2024-25
Janna Tidwell Director of Parks and Recreation, PLA
972-450-2869 jtidwell@addisontx.gov



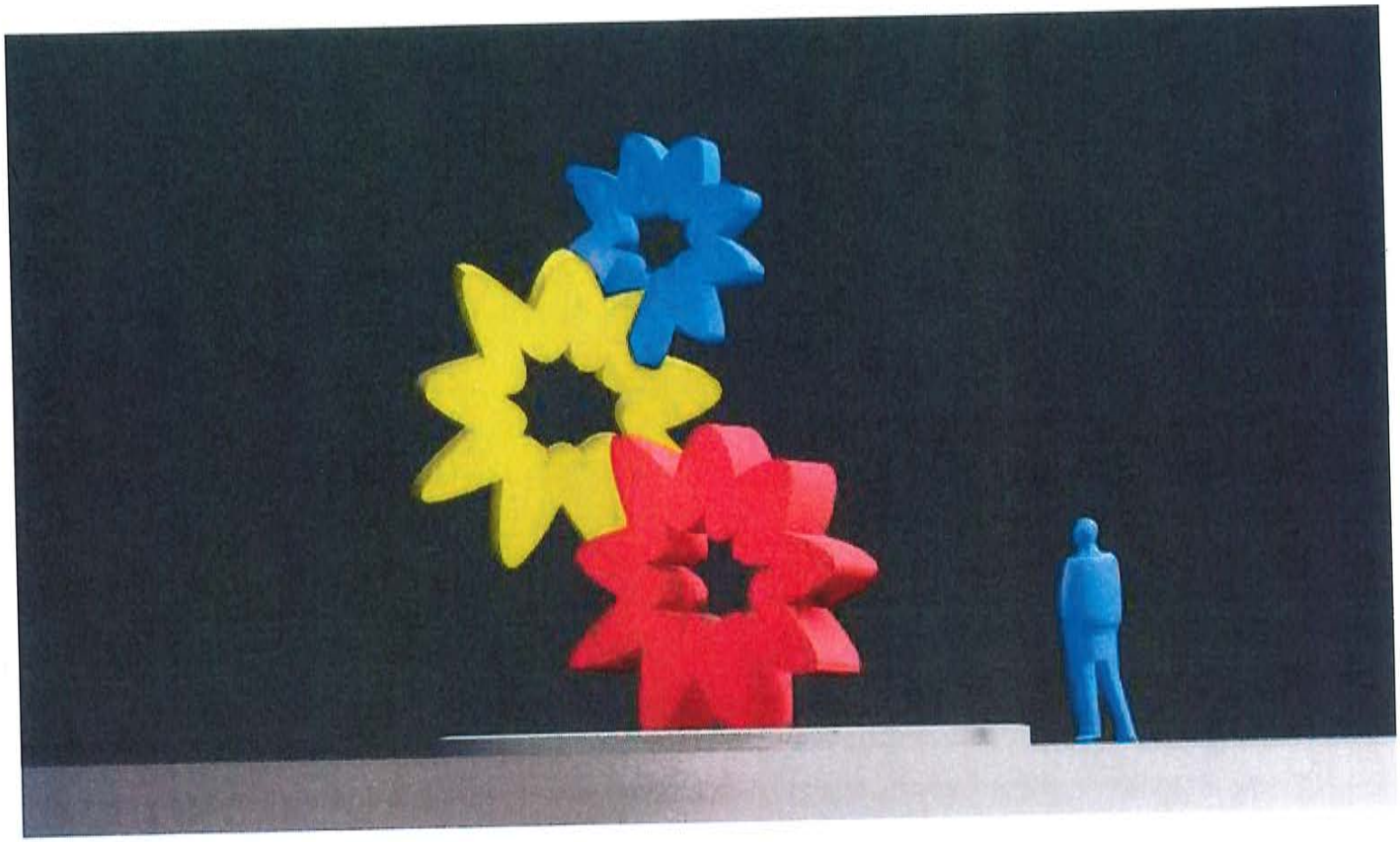


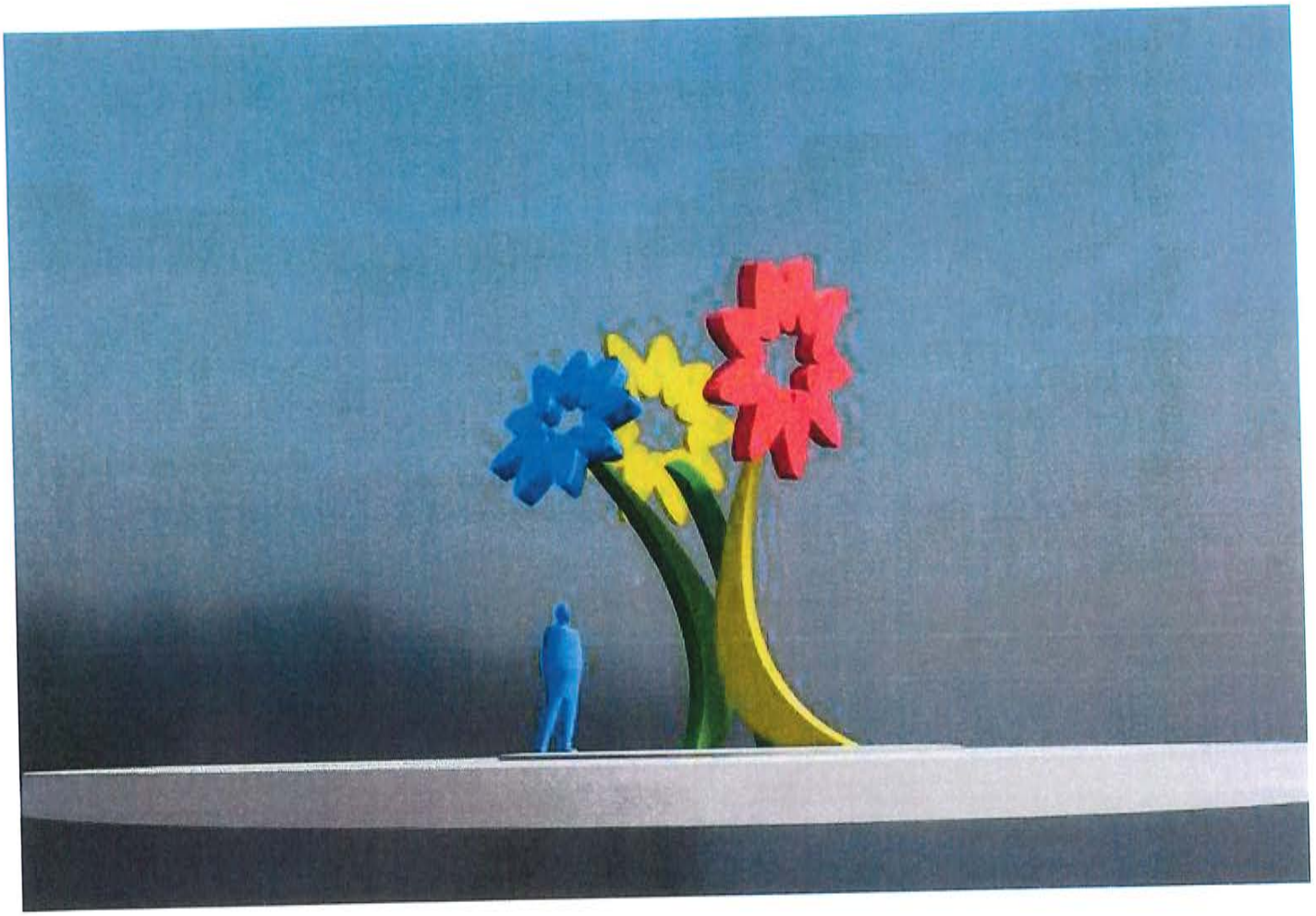



SARAH ATWATER DENMAN
ELEMENTARY SCHOOL




PROTECT SERVE HONO

















Gary Alsum, NSG

EDUCATION & PERSONAL:

Presently	Full-Time Sculptor, Executing and Placing Monumental Scale Work	Loveland, CO
1984	Life Drawing, University of Northern Colorado	Greeley, CO
1975-79	B.A. Dordt College	Sioux Center, IA
1975	Graduated, Denver Christian High School	Denver, CO
1957	Born, October 30th	Denver, CO

COMMISSIONS AND PUBLIC ART PLACEMENTS:

2022-24	"First Responders Plaza", LA County Sheriff Dept	Cerritos, CA
2023	"Coach Gene Bess" Three Rivers College	Poplar Bluff, MO
2022	"Mother Cabrini" Immaculate Conception Catholic Church	Lafayette, CO
2019-20	""Tried and True" Veteran's Memorial", University of Central OK	Edmond, OK
2019	"Arrgh", City of Edmond, OK	Edmond, OK
2016	"Wolverine" mascot Traut Core Knowledge School	Fort Collins, CO
	"Celebration"	Owensboro, KY
2015	"Jazz", Center for the Arts entry	Fairfield, OH
	"Saluting A Hero" Public Safety Center,	Edmond, OK
2014	"Striker", Edmond Soccer Club	Edmond, OK
	"Reunion", Department of Public Safety Training Facility	Southlake, TX
	"Saluting a Hero" Department of Public Safety Training Facility	Southlake, TX
2013	"Ruth Gleaning", Mtn. View Presbyterian	Loveland, CO
	"Giddy Up Walsh Cancer Treatment Center	Sterling, CO
2012	"Honor", Veteran's Memorial Park	Rector, AR
2011-12	"Carr Portrait", Ralph L. Carr Justice Center	Denver, CO
2009	"Rangeview Heron,"	Loveland, CO
2008	"Prosperous Past, Bright Future",	Brighton, CO
2007-08	"Unsung Heroes", Bauxite Miners	Little Rock, AR
	"Mary" Our Lady of the Pines	Conifer, CO
2006	"Contentment", Butler Community College	El Dorado, KS
	"Alan Hutto Memorial" Cherry Hills Elementary	Littleton, CO
	"Rising Star" Rochester Hills Public Library	Rochester Hills, MI
2005	"Jazz", Jazz Lab, City of Edmond	Edmond, OK
	"Reunion", Edmond Fire and Training Center, City of Edmond	Edmond, OK
	"Interception", Disc Golf Park, Mitch Park, City of Edmond	Edmond, OK
	"Patriots", Veterans' Memorial Park	Le Mars, IA
2004	"Arrrgh!", Pirate's Cove Water Park	Englewood, CO
	"Saluting a Hero", Fontana Memorial Park	San Jose, CA
	"New Adventures", Clinton Township	Clinton, MI
	"Giant Steps", City of Springdale	Springdale, AR
	"Jazz", Benson Park Sculpture Garden	Loveland, CO
	"Giddy Up", Private Commission, Public Park placement, City of	Boulder, CO
2003	"Picture Books", Weld County District Library	Greeley, CO
	"Promenade", Malley Senior Center	Englewood, CO
	"Promenade", Senior Center	Santa Fe Springs, CA
2002	"Giant Steps", City of Edmond	Edmond, OK
	"New Adventures", City of Keensburg	Keensburg, CO
	"Reunion" Firefighter Memorial, City of Thornton	Thornton, CO
	"Jack & Co." 16'h Fountain, Na'aina Kai Botanical Gardens	Kilauea, Haua'i, HI
2001	"Brittany" "Cherished Memories" "New Adventures" City of Brighton	Brighton, CO
	"New Adventures", Windsor Elementary School	Windsor, CO

Gary Alsum | The National Sculptors' Guild
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Gary@NationalSculptorsGuild.com | JK-Designs-Inc.com













	"Steps to Success", Southeast Tennis & Learning Center	Washington, DC
	"Jazz", City of Iowa City	Iowa City, IA
2000	"Joy", City Of Honolulu	Honolulu, HI
	"Giant Steps", "Frog Legs", Na'aina Kai Botanical Gardens	Kilauea, Haua'i, HI
	"New Adventures", Upper Iowa University	Fayette, IA
	"New Adventures", University of Colorado Nursing School	Colorado Springs, CO
	"New Adventures", Traut Elementary School	Fort Collins, CO
1999	"Appalachian Dance"-Five Figures, City Of Asheville	Asheville, NC
	"And… They're Off!", Home State Bank	Loveland, CO
	Multiple Purchases, City of Oxnard	Oxnard, CA
1998	"Harmony", American Stores, Inc.	Salt Lake City, UT
	"Proceed With Caution", City of Palm Desert	Palm Desert, CA
1997	"Picture Books", "Frog Legs", City of Glendale	Glendale, AZ
1996	"Grandpa's Workbench", Deines Lumber	Loveland, CO
1995	"And… They're Off!", "Giant Steps", Greenfield Village	Denver, CO

PROFESSIONAL MEMBERSHIPS:

Allied Artists of America	Since 1999
National Sculptors' Guild, Fellow	Since 1992

MAJOR CORPORATE COLLECTIONS:

American Stores, Inc	Salt Lake City, UT
Diamond Vogel Paints	Orange City, IA
Donahue Foundation	Denver, CO
Dordt College	Sioux Center, IA
Edgewood Ranch Endowment	Orlando, FL
Freedom Group	Bradenton, FL
Phillips Petroleum	Bartlesville, OK

SELECT EXHIBITIONS:

1994-22	National Sculptors' Guild Annual Exhibition	Loveland, CO
1998-18	Sculpture in the Park, National Juried Exhibition	Loveland, CO
2007-16	Annual Sculpture at the River Market Invitational	Little Rock, AR
2013-15	Colorado Governor's Invitational	Loveland, CO
2002	Two-Person Show, Columbine Galleries	Loveland, CO
1992-01	Colorado Governor's Invitational	Loveland, CO
1998,00	Allied Artists of America Annual Exhibitions	New York, NY
1995	Solo-Show, Columbine Galleries	Loveland, CO
1994	The Shining Mountains, Foothills Art Center	Golden, CO
	Allied Artists of America Annual Exhibitions	New York, NY
	Solo-Show, Home State Bank	Loveland, CO
	El Paseo Exhibition	Palm Desert, CA
	Danada Sculpture Show	Chicago, IL
1993	Art in the Park, Warren Place	Tulsa, OK
	"The Art of Celebrating", Invitational Show	Fort Collins, CO
	Danada Sculpture Show	Chicago, IL
1992	Strokes of Genius, Scottsdale Artists' School	Scottsdale, AZ
	Allied Artists of America Annual Exhibitions	New York, NY
	North American Sculpture Exhibition	Golden, CO
1991	Best and Brightest, Scottsdale Artists' School	Scottsdale, AZ
1988-91	Sweetheart City Sculpture Show	Loveland, CO
1990	Allied Artists of America Annual Exhibitions	New York, NY
1989	Colorado Art Open	Golden, CO
	North American Sculpture Exhibition	Golden, CO
	Best and Brightest, Scottsdale Artists' School	Scottsdale, AZ

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Artist's Statement

Public Art Approach



I am very excited by the possibility of working with your art committee in its public art search. I can envision my work fitting this site and community with ease. My style is representational and my focus is on relationships, often covering multiple generations in cast bronze. I've also been incorporating silhouette forms fabricated from sheet metal allowing me to utilize multiple metals and integrating them with natural stone.



It is my intention to create lasting depictions of life for the community through a combined effort of the client's vision with my own. While I am open to considering many concepts involving the human figure, I am particularly drawn to capturing subjects in motion. Movement, after all, is what captures our attention. Children at play and athletes in motion are my favorite subjects because of the passion for life they demonstrate. It is a constant and captivating challenge to sculpt these qualities and pass that on to the viewer. When developing each new sculpture my primary concern is artistic integrity. This central theme of celebrating life that flows through my artwork directly ties into the objectives of your site, and builds on a message of health and life-long learning through discovery.



Among my most significant public works are the full-figure bronze portrait of Ralph L. Carr for the new Judicial Center in Denver; Harmony a site specific bronze of two figures fly-fishing for a corporate lobby in Salt Lake City; Appalachian Dancers, comprised of six bronze figures depicting dancers and musicians placed on the city plaza in Asheville, NC; and a whimsical 16-ft high bronze of the fable Jack and the Beanstalk, towering the botanical gardens in Hawaii.



As a Charter Member I am part owner of the National Sculptors' Guild which was founded by artists in 1992. With over 30 years of experience placing 550 plus significant public monuments in cities, municipalities, corporations and private institutions across the country it remains an artist-driven organization. Drawing upon the shared resources of the Guild's design team saves me time, energy and money that can better be spent on the artwork itself. Our team works closely together with the client to ensure my vision is actualized and is a sound placement that all may be proud of.



My approach is to work with JK Designs and the National Sculptors' Guild along with representatives from your committee, in a team design format to further develop the design and placement within the site so that it may be enjoyed for generations to come.

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Professional References



City of Edmond, OK
Randell Shadid - Board Member
19 N Broadway, Suite 200
Edmond, OK 73034
405.659.5513
randel@rshadid.com



City of Brighton, CO
Sue Corbett, Public Arts Manager
22 South 4th Avenue
Brighton, CO 80601
303.655.2075
scorbett@brightonco.gov



Urban Trail Commission - Asheville, NC
Hojun Welker, Director
11 Biltmore Avenue
Asheville, NC 28801
828.259.5855
info@ashevillearts.com



Na 'ina Kai Botanical Gardens - Kilauea, HI
Joanne Smith, Marketing Director
PO Box 1134
4101 Wailapa Road
Kilauea, HI 96754
808.828.0575
events@naainakai.org



City of LeMars, IA
Richard Schultz
123 West 10th Street, SW
LeMars, IA 51031
712.546.5042

Image Annotation

	Title	Medium	Dimensions	Date	Art Cost/Site
1.	Tribute to Public Safety (WIP)	Bronze, Granite	110% LS, 2,750 sq ft	©2022-24	$715,000
					Sheriff Headquarters, City of Cerritos, CA



An artful gathering space designed by JK Designs, Inc. that honors first responders. Three monumental bronze sculptures are accompanied by Granite walls adorned by quotes and insignia. A memorial to pay tribute to the city's fallen officers. And a Bosque of Trees forms a nurturing space to house the new 9/11 memorial.

2. Tried and True — Bronze, Stone — 7ft x 4ft x 4ft — ©2021 — $110,000
University of Central Oklahoma, Edmond, OK



Honoring two UCO individuals as a memorial, one in full combat uniform, the other dressed for class. Symbolically depicting them back to back shows how the soldiers rely on one another as they literally have each other's back – in service, or in civilian life; they stand together in a life-long connection. This camaraderie extends to the family of Veterans which can be felt through this composition as well.

3. Gene Bess Tribute — Bronze — 6ft x 4ft x 4ft — ©2023 — $65,000
Three Rivers College, Libla Family Sports Center, Poplar Bluff, MO



Coach Bess became college basketball's all-time wins leader in 2001, won a record 1,300 wins in 50 seasons as Three Rivers head coach while teaching two classes a semester, and serving as the Three Rivers Athletic Director throughout his career. At least 42 former players for Bess have gone on to coach all over the country.

4. Ralph L. Carr Portrait — Bronze 1/1 — 48" x 24" x 24" — ©2013 — $100,000
Ralph L. Carr Colorado Judicial Center, Denver, CO



Commissioned portrait of Ralph L. Carr for Denver's new Ralph L. Carr Colorado Judicial Center.

5. Mother Cabrini Tribute — Bronze, Stone — 12ft x 8ft x 8ft — ©2021 — $95,000
Immaculate Conception Catholic Church, Lafayette, CO



Mother Cabrini, (also known as Saint Frances Cabrini), depicted with children to show the nun's lifelong dedication to helping the poor, the sick, immigrants and those less fortune; forming schools and orphanages around the world in the late 1800's.

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Image Annotation



	Title	Medium	Dimensions	Date	Art Cost/Site
6.	Unsung Heroes & Flight of Fancy	Bronze	85" x 54" x 35"	©2008	$103,500
			Bauxite Miners Memorial, Bauxite, AR		

Commissioned for the Bauxite Miner memorial to represent their past and looking toward the future. Additional Placement: Brighton, CO, 2008 incorporating a train in the boys hand, representing change from rail to air.



7.	Jazz	Bronze	79" x 64" x 36"	©2002	$80,000
		City of Iowa City, IA; Edmond, OK & Fairfield, OH, Benson Sculpture Garden, Loveland, CO			

I have designed the piece so that there are always two figures visible from any given viewpoint. Jazz is an American tradition that is ideal to celebrate a City's love of music.



8.	Rangeview Heron Bench	Site Integrated Steel/Stone	48" x 84" x 42"	©2010	$35,000
			Rangeview Center, Loveland, CO		

Multiple natural stones create a two sided bench adorned with stylized herons and grasses in mixed metals.

9.

10.

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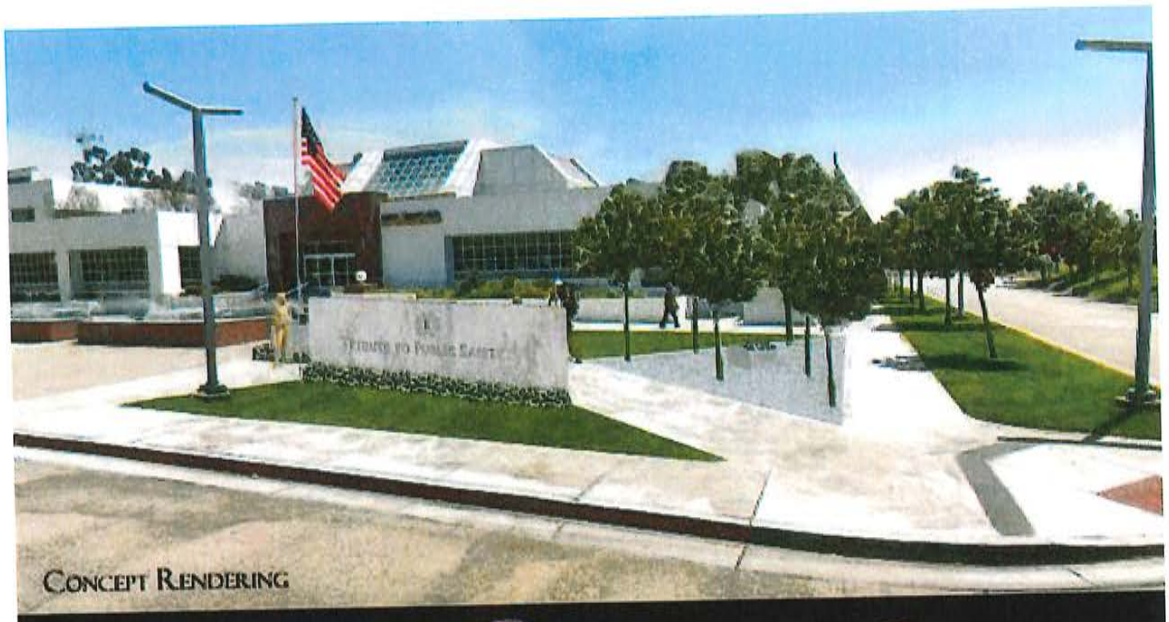
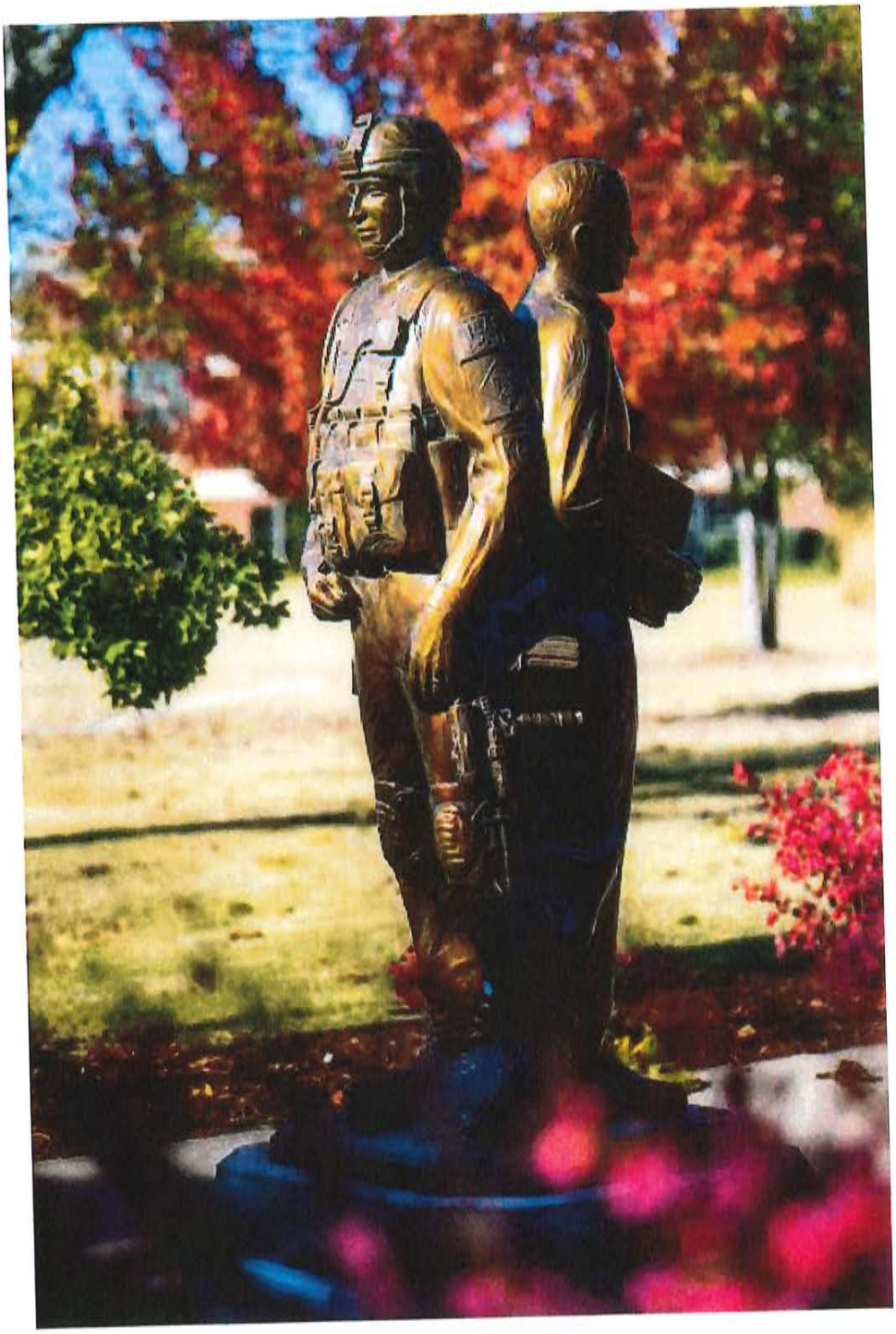
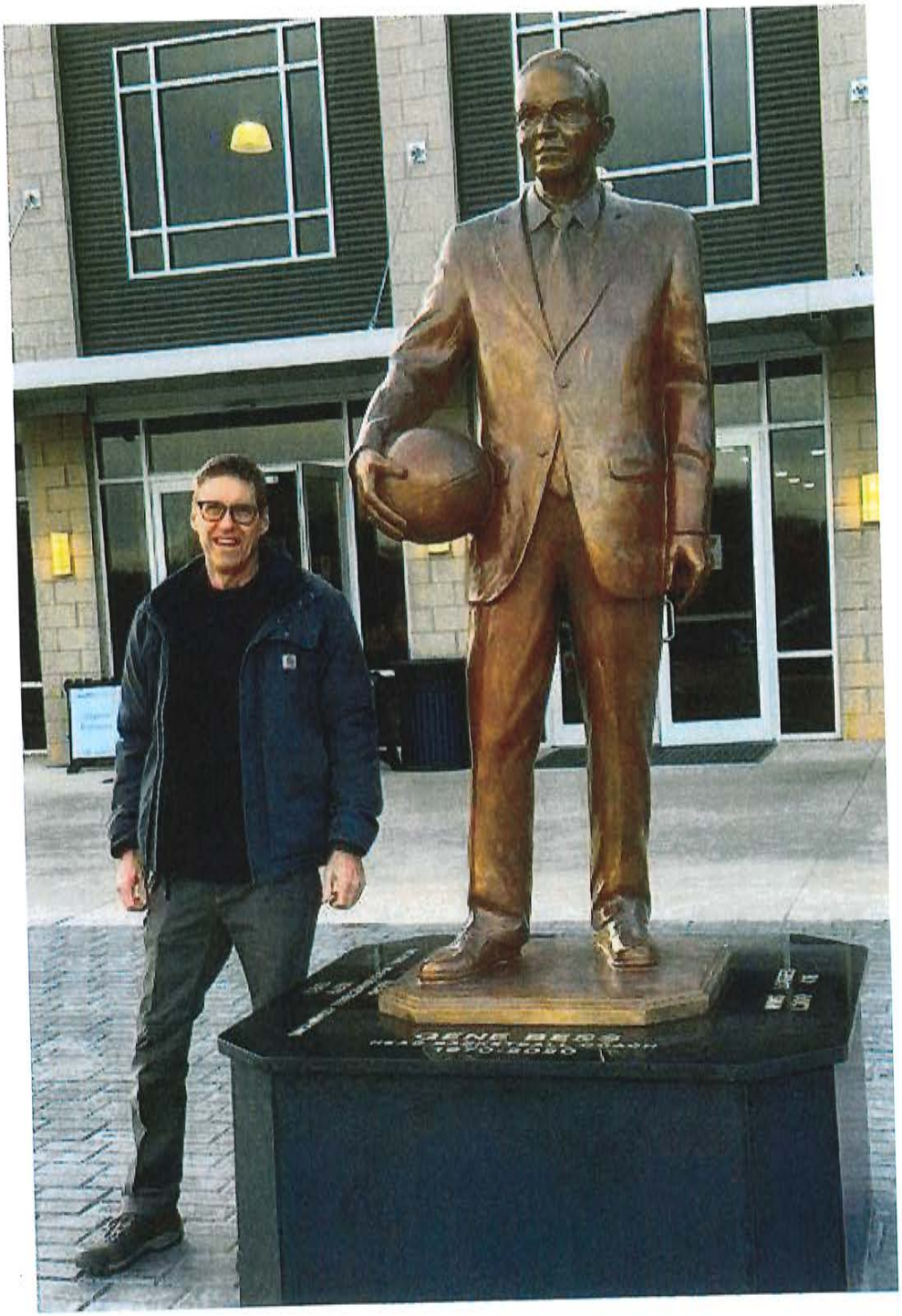
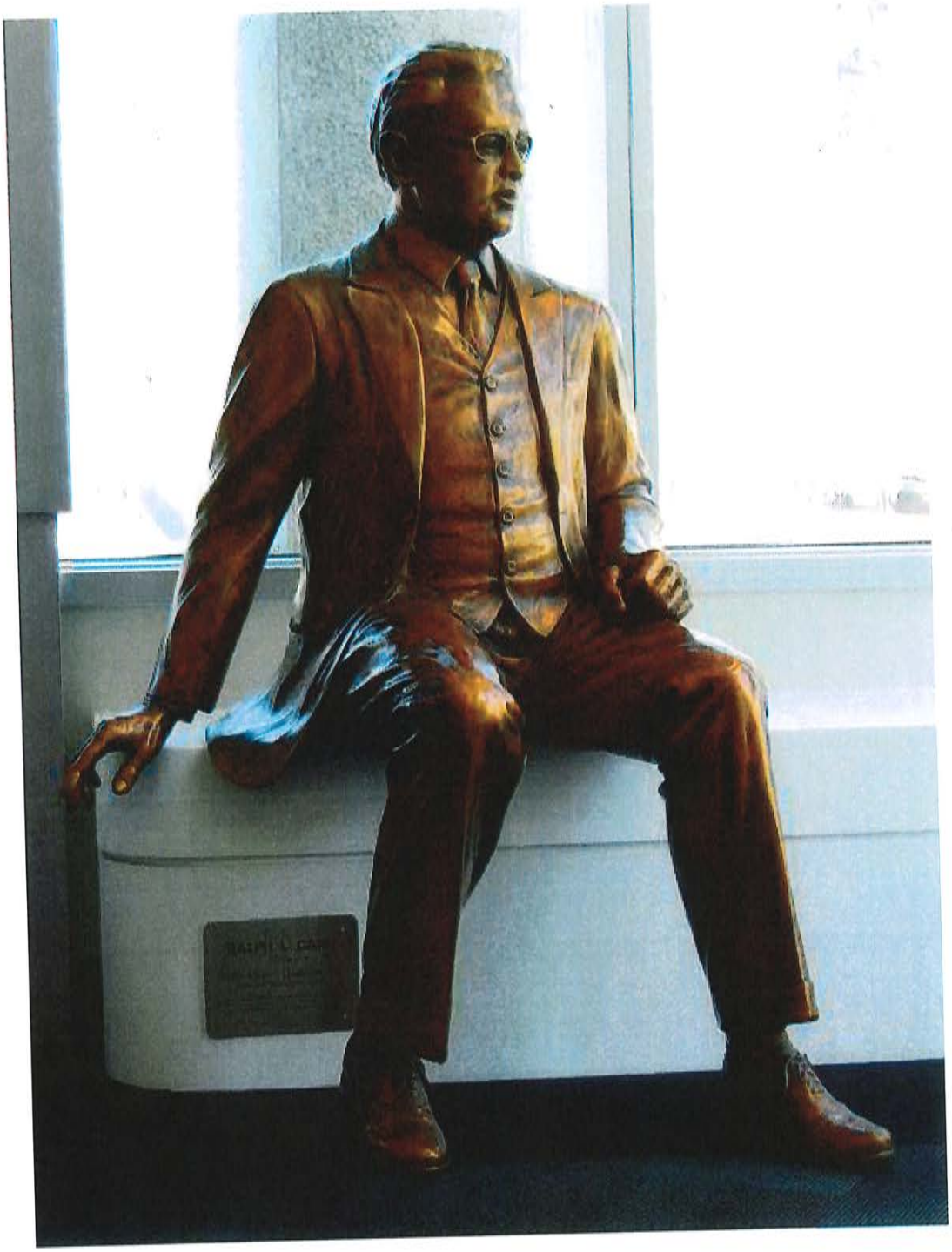


CONCEPT RENDERING





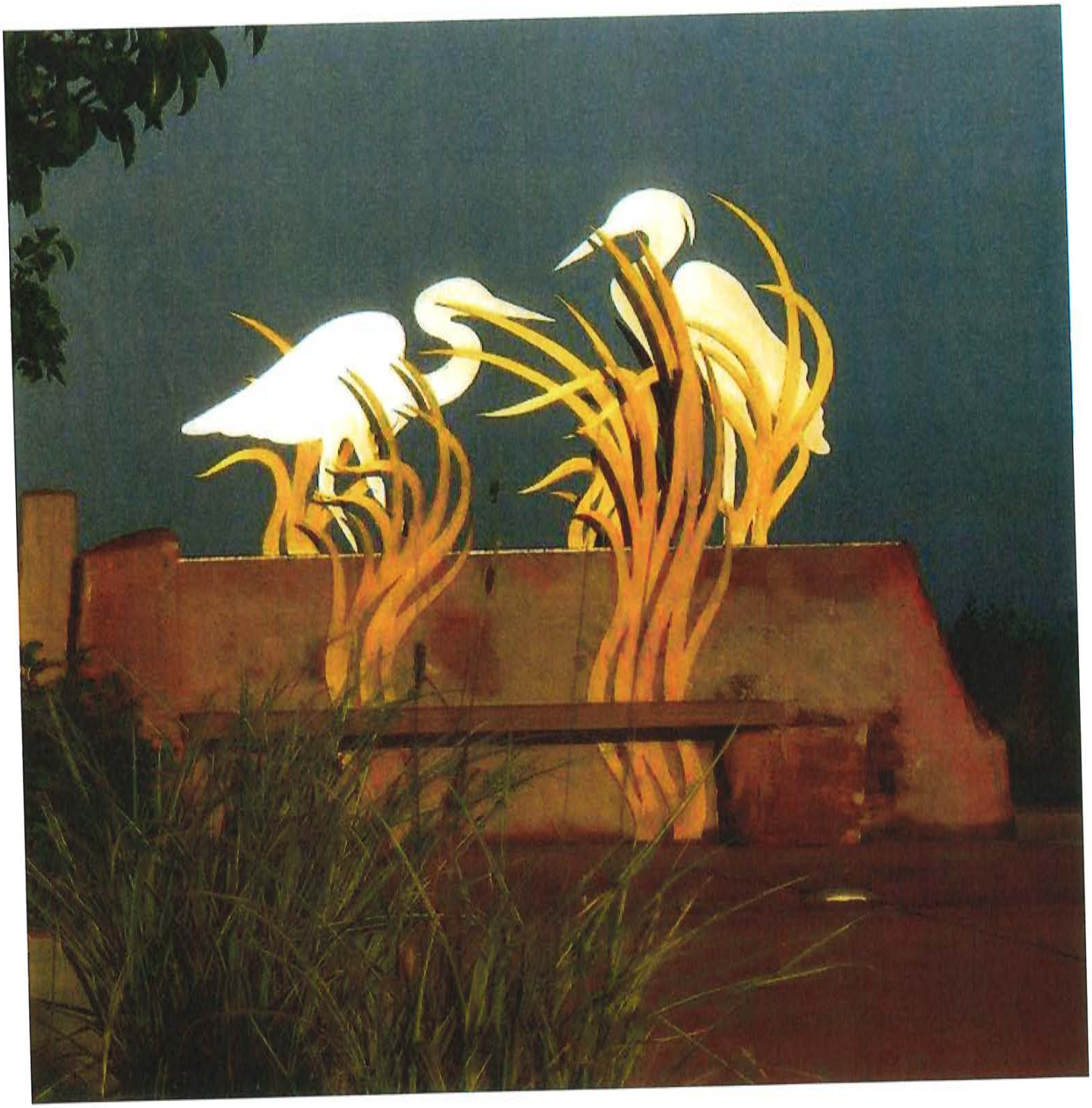












LETTER OF INTEREST

ARTISTS: GILLIE AND MARC

15th Feb 2024

'We are two people working as one, with a single vision — something no one else is doing in art'.

We are thrilled to submit a proposal in response to the City of St. Augustine's call for artists to create an original, site-specific civic art installation for the roundabout at the intersection of May Street and San Marco Avenue.

Gillie and Marc are globally renowned artists with extensive experience in large-scale installations and civic art. They have a keen understanding of the unique challenges posed by southern coastal environments and are well-equipped to create a signature piece that reflects the multifaceted culture of St. Augustine.

Our proposed artwork will be site-responsive and properly scaled to the surroundings, meeting all FDOT requirements and ensuring public safety. We will utilize materials capable of withstanding extreme weather and heavy traffic, while also requiring low upkeep and minimal maintenance costs.

The design will not feature any logos, words, symbols, or statements, in accordance with the City's guidelines. Instead, it will evoke the essence of St. Augustine's rich heritage and vibrant community, appealing to a broad audience.

Specifically tailored to the roundabout location, our installation will complement the surrounding landscape and enhance the visual appeal of the area. We envision creating a captivating focal point that engages viewers from both external sidewalks and the nearby public park.

In terms of budget, our proposal aligns with the project's financial parameters. We are committed to delivering a high-quality artwork within the allocated budget.

We are excited about the opportunity to contribute to the cultural vibrancy of St. Augustine and look forward to the possibility of bringing our vision to life in your community.

Kind Regards,

Jessie Schattner (on behalf of Gillie and Marc)

GILLIE AND MARC

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> MORE INFORMATION



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> MORE INFORMATION

GILLIE AND MARC

PUBLIC ARTISTS

"We are two people working as one, with a single vision — something no one else is doing in art"

ABOUT

Gillie and Marc have been called the most successful and prolific creators of public art in New York's history by the New York Times. Creating some of the world's most innovative public sculptures, Gillie and Marc are spreading messages of love, equality, and conservation. Referred to by the media as "the world's most loving artists", they have worked side by side for over 30 years.

Their highly coveted sculptures and paintings can be seen in galleries and public sites in over 250 cities. They have won the Allens People's Choice Award at Sydney's iconic Sculpture by the Sea twice, as well as the Kids' Choice Award. They're Archibald Prize Finalists and have won the Biennale di Chianciano among other awards and accolades.

The artists are best known for their beloved characters, Rabbitwoman and Dogman, who tell the autobiographical tale of two opposites coming together as soul mates. Their art has raised awareness for conservation through their monumental public sculptures, generating hundreds of thousands in donations to wildlife charities. They are also the founders of the international public art movement for gender equality, Statues For Equality.

EXPERIENCE

SOLO EXHIBITIONS

2022	***Wild About Babies***, Yarra's Edge, VIC, AUS
2022	***Wild Table of Love***, Paternoster Square, London, UK
2022	***King Nyani***, Taronga Zoo, NSW, AUS
2022	***Born Free Lions***, Exhibition Park, Newcastle-upon-Tyne, UK
2022	***Born Free Lions***, Millennium Waterloo, London, UK
2022	***Chimps are Family***, London Bridge City, London, UK
2022	***Faces of the Wild***, Ruth Wittenberg Triangle, NY, USA
2022	***Table of Love***, Australia Square, NSW, AUS
2022	***Swimming with a Flamingo***, Surfers Paradise, QLD, AUS
2021	***Lewis the Koala***, Longleat Zoo, Warminster, UK
2021	***King Nyani***, Bruce Museum, CT, USA
2021	***Paparazzi Dogs***, Western Sydney University, NSW, AUS
2021	***Hippo Wild Ride***, Resorts World Las Vegas, NEV, USA
2021	***Ndotto***, Haddonfield Sculpture Park, NJ, USA
2021	***Nova Peris Statue***, Federation Square, VIC, AUS
2021	***Never Never Sculptures***, Roper Gulf Regional Council, NT, AUS
2021	***Paparazzi Pack***, Ashburton Council, WA, AUS
2021	***Lewis the Koala***, Longleat, Wiltshire, UK
2021	***Boots and Helmet (Memorial)***, Buxton, NSW, AUS
2021	***Dogman and Rabbitwoman***, Callum Cancer Centre, VIC, AUS
2021	***Love the Last***, Barker College, NSW, AUS
2021	***Paparazzi Dogs***, The Royal Exchange, London, UK
2021	***Lewis the Koala***, Canberra University, ACT, AUS
2021	***Pear a Day***, Canberra University, ACT, AUS
2021	***The Orphans***, Spitalfields, London, UK
2021	***Together Forever on Wheels***, Spitalfields, London, UK
2021	***Ruth Bader Ginsburg***, City Point, NY, USA

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AWARDS

2019 Bayside Arts Festival Acquisition Award
Bayside, Sydney, NSW, AUS

2019 Bayside Arts Festival Peoples Choice Award
Bayside, Sydney, NSW, AUS

2018 Allens People's Choice Award
Sculpture by the Sea, Bondi, NSW, AUS

2016 Allens People's Choice Award
Sculpture by the Sea, Bondi, NSW, AUS

2016 Kids' Choice Award
Sculpture by the Sea, Bondi, NSW, AUS

2016 Brisbane Art Prize
Finalist, QLD, AUS

2015 The Waverley Council Parks Staff Prize
Sculpture by the Sea, Bondi, NSW, AUS

2015 Harbour Sculpture
Finalist, Woolwich Dock, NSW, AUS

2015 Metalheads
Sculpture at Scenic World, Katoomba, NSW, AUS

2014 Swell Sculpture Festival
Currumbin Beach, QLD, AUS

2014 Sculptures in the Garden
Mudgee, NSW, AUS

2014 Huntington Estate Music Festival
Mudgee, NSW, AUS

SOCIAL MEDIA

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GILLIE AND MARC

SYDNEY | NEW YORK | LONDON

2020 ***Snail Rider***, St. Ives, NSW, AUS
2020 ***The Friendship Bench***, Clos Pegase Winery, CA, USA
2020 ***Lewis the Koala***, Port Central, NSW, AUS
2020 ***Even though it was their first date***, Solokoff Law, USA
2020 ***King Nyani***, Bella Abzug Park, NY, USA
2020 ***The Friendship Bench***, Halkin Arcade, London, UK
2020 ***Tandem Lovers***, Canary Wharf, London, UK
2020 ***Paparazzi Dogs***, The Royal Exchange, London, UK
2020 ***Tower of Love***, Central Park Mall, NSW, AUS
2020 ***Snow Lovers***, Mount Buller, VIC, AUS
2019 ***The Orphans***, Marble Arch, London, UK
2019 ***Statues For Equality***, New York City, NY, USA
2019 ***Travel Everywhere with Love***, St Vincents Hospital, VIC, AUS
2019 ***Come out Elephant, wherever you are***, Sculptureum, Auckland, NZ
2019 ***Paparazzi Dogs***, Dundrum Town Centre, DUB, UK
2019 ***Statues For Equality***, New York City, NY, USA
2019 ***The Last Three***, San Antonio Zoo, TX, USA
2018 ***The Last Three***, Astor Place, NYC, USA
2018 ***The Last Three***, Metrotech Commons, NY, USA
2018 ***Sagamore Hotel (Art Basel)***, Miami, FL, USA
2018 ***Love the Last***, Sydney, NSW, AUS
2018 ***Art Basel Miami***, Sagamore Hotel, FL, USA
2017 ***Affordable Art Fair***, New York City, NY, USA
2017 ***Live, Love and Together***, Ode to Art Gallery, SG
2016 ***Paparazzi Dogs***, Greenwich Village, NY, USA
2016 ***Paparazzi Dogs***, Pearl Street Triangle & Anchorage Place, NY, USA
2015 ***The Celebrity Animal***, Entertainment Quarter, NSW, AUS
2015 ***Some things you can't explain***, Gallery One, QLD, AUS
2015 ***Kiss Me***, Linton & Kay Galleries, WA, AUS
2013 ***Mini Paceman***, George Street, NSW, AUS
2013 ***We are one***, Milk Factory Gallery, NSW, AUS
2013 ***Coffee with friends***, Frances Keevil Gallery, NSW, AUS
2012 ***Go dogs go***, Rex-Livingston Art Dealer, NSW,AUS
2012 ***Animal Attraction***, Linton & Kay Galleries, WA, AUS
2011 ***Wild at heart***, Richard Martin Art, NSW, AUS
2011 ***The road less travelled***, Linton & Kay Galleries, WA, AUS
2010 ***Returning to the animal within***, Nexus, VIC, AUS
2009 ***The dog in us all***, Linton & Kay Galleries, WA, AUS
2009 ***I love my dog***, Richard Martin Art, NSW, AUS
2008 ***Wishful Thinking***, Linton & Kay Galleries, WA, AUS
2007 ***Modern Addictions***, Libby Edwards, VIC, AUS
2006 ***Creature Comforts***, Libby Edwards, NSW, AUS
2005 ***Life can't wait***, Darling Park Gallery, NSW, AUS

GROUP EXHIBITIONS

2022 ***Rise up Rhinos***, Westfield London, London, UK
2022 ***Come out, Rhino***, Rhino Arts District, DEN, USA
2021 ***King Nyani***, Bruce Museum, Greenwich, CT, USA
2021 ***I am Rabbitwoman***, Jack Rabbit Gallery, TX, USA
2019 ***Bayside Arts Festival***, Bayside, NSW, AUS
2018 ***Sculpture by the Sea***, Bondi Beach, NSW, AUS
2016 ***Art Park***, Woolloomooloo, NSW, AUS
2016 ***Sculpture by the Sea***, Bondi Beach, NSW, AUS
2016 ***Jing'an Sculpture Park***, Shanghai, CHIN
2016 ***Raining Elephants***, Milk Factory Gallery, NSW, AUS
2016 ***Paparazzi Dogs***, New York City, NY, USA
2016 ***Art3f Paris***, Paris, FR
2016 ***Aaf Brussels***, Brussels, BE
2016 ***Antiques and Art Fair***, Circuit de La foire Internationale, LU
2016 ***Affordable Art Fair***, London, UK
2016 ***Asia Contemporary Art Show***, Hong Kong, CHIN
2016 ***Affordable Art Fair***, New York City, NY, USA
2016 ***Affordable Art Fair***, Singapore, SG

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AWARDS

2013 Woollahra Small Sculpture Prize
Finalist, Sydney, NSW, Australia
2013 Sculpture Inside
Cottesloe, WA, Australia
2013 The Landmarks Award – Art In Public Places
Winner, Hastings, NZ
2012 Sculpture by the Sea
Finalist, Bondi, Sydney, NSW, Australia
2011 Mosman Art Prize
Finalist, Mosman Art Gallery, Sydney, NSW, Australia
2011 Charlatan Ink Art Prize
Finalist, The Carlton Arms, New York, USA
2011 Prometheus Visual Art Exhibition
Finalist, Gold Coast, QLD, Australia
2010 Florence Biennale Artists of Australia
Smart Artz Gallery, Melbourne, VIC, Australia
2010 BSG General Art Prize
Finalist, Brunswick Street Gallery, Melbourne, VIC, Australia
2010 London Biennale
Gagliardi Gallery, London, UK

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2016 ***Affordable Art Fair***, Hong Kong, CHIN
2015 ***Considered***, M Contemporary, NSW, AUS
2015 ***Sculpture by the Sea***, Bondi Beach, NSW, AUS
2015 ***Sculpture on the Wharf***, ARTPark, NSW, AUS
2015 ***Sculptures in the Garden***, Mudgee, NSW, AUS
2015 ***Huntington Music Festival***, Mudgee, NSW,AUS
2015 ***South Korea Affordable Art Fair***, Seoul, KOR
2015 ***Stockholm Affordable Art Fair***, Stockholm, SE
2015 ***Hamburg Affordable Art Fair***, Hamburg, DE
2015 ***Harbour Sculpture***, Woolwich Dock, NSW, AUS
2015 ***Metalheads***, Sculpture at Scenic World, Katoomba, NSW, AUS
2015 ***New Faces***, Cooks Hill Galleries, Newcastle, NSW, AUS
2015 ***Affordable Art Fair***, London, UK
2015 ***Asia Contemporary Art Show***, Hong Kong, CHIN
2015 ***Affordable Art Fair***, Hong Kong, CHIN
2015 ***ArtMuc Art Fair***, Munich, DE
2014 ***Affordable Art Fair***, Singapore, SG
2014 ***Swell Sculpture Festival***, Currumbin Beach, QLD, AUS
2014 ***Sculptures in the Garden***, Mudgee, NSW, AUS
2014 ***Huntington Music Festival***, Mudgee, NSW, AUS
2013 ***Woollahra Small Sculpture Prize***, **Finalist**, Woollahra Council, NSW, AUS
2013 ***Morrison Gallery***, New York, USA
2013 ***Milk Factory Gallery***, Bowral, NSW, AUS
2013 ***Frances Keevil Gallery***, Sydney, NSW, AUS
2013 ***Milk Factory Gallery***, Bowral, NSW, AUS
2013 ***Federation Square***, Melbourne, VIC, AUS
2013 ***Sculpture Inside***, Cottesloe, WA, AUS
2012 ***Sculpture by the Sea***, Bondi, NSW, AUS
2012 ***Yering Station***, VIC, Australia
2011 ***Mosman Art Prize***, Finalist, Mosman Art Gallery, NSW, AUS
2011 ***Charlatan Ink Art Prize***, The Carlton Arms, NY, USA
2010 ***Florence Biennale Artists of Australia***, Smart Artz Gallery, VIC, AUS
2010 ***BSG General Art Prize***, Finalist, Melbourne, VIC, AUS
2010 ***London Biennale***, Gagliardi Gallery, London, UK
2009 ***The Blake Prize Directors Cut Exhibition***, Sydney,NSW, AUS
2009 ***The Waterhouse Natural History Prize***, The SA Museum, SA,AUS
2009 ***Florence Biennale***, Florence, IT
2009 ***Biennale di Chianciano***, Tuscany, IT
2008 ***Summer Exhibition***, Linton & Kay Galleries, WA, AUS
2008 ***Sunshine Coast Art Prize, Finalist,*** Caloundra Art Gallery, QLD, AUS
2007 ***New Paintings***, Libby Edwards, Brisbane, QLD, AUS
2007 ***Mosman Art Prize***, Finalist, Mosman Art Gallery, NSW, AUS
2007 ***Water, Libby Edwards***, Brisbane, QLD, AUS
2006 ***Blake Exceptions Exhibition***, NSW, AUS
2006 ***New Paintings, Libby Edwards***, Melbourne, VIC, AUS
2006 ***Archibald Prize***, Finalist, Art Gallery of NSW, Sydney, NSW, AUS
2006 ***Corporate Art***, Burleigh, QLD, AUS
2000 ***Mamaroneck Artist Guild***, New York City, NY, USA
1998 ***Mamaroneck Artist Guild***, New York City, NY, USA

PUBLIC COLLECTIONS/COMMISSIONS

Gillie and Marc have private collections in Australia, New Zealand, USA, UK, Italy, France, Spain, Hong Kong, Japan, Indonesia, China and Singapore.

2022 ***Wild About Babies***, Yarra's Edge, VIC, AUS
2022 ***Wild Table of Love***, Paternoster Square, London, UK
2022 ***King Nyani, Taronga Zoo***, Sydney, NSW, AUS
2022 ***Born Free Lions***, Exhibition Park, Newcastle-upon-Tyne, UK
2022 ***Born Free Lions***, Millennium Waterloo, London, UK
2022 ***Chimps are Family***, London Bridge City, London, UK
2022 ***Faces of the Wild***, Ruth Wittenberg Triangle, NYC, USA
2022 ***Table of Love***, Australia Square, NSW, AUS
2022 ***Swimming with a Flamingo***, Surfers Paradise, QLD, AUS
2022 ***Rise up Rhinos***, Westfield London, London, UK
2022 ***Come out, Rhino***, Rhino Arts District, DEN, USA

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AWARDS

2009 Biennale di Chianciano
Winner, Tuscany, IT

2009 Florence Biennale
Florence, IT

2009 The Waterhouse Natural History Art Prize
Finalist, SA, AUS

2009 The Blake Prize Directors Cut Exhibition
Sydney, NSW, AUS

2008 Sunshine Coast Art Prize
Finalist, Caloundra Regional Art Gallery, QLD, AUS

2007 Mosman Art Prize
Finalist, Mosman Art Gallery, Sydney, NSW, AUS

2006 Archibald Prize
Finalist, Art Gallery of New South Wales, Sydney, NSW, AUS

1999 Mamaroneck Art Prize
Finalist, New York, USA

1998 Cannes Advertising Festival for Scotch Brite and Ben Wear
Paris, FR

1994 Singapore Creative Circle Art Prize
Winner, SG

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2021 ***Lewis the Koala***, Longleat Zoo, Warminster, UK
2021 ***Paparazzi Dogs***, Western Sydney University, NSW, AUS
2021 ***King Nyani***, Bruce Museum, Greenwich, CT
2021 ***Hippo Wild Ride***, Resorts World Las Vegas, NEV, USA
2021 ***An Adventure for Wildlife Conservation***, Moon Mountain Sanctuary, QLD, AUS
2021 ***Ndotto***, Haddonfield Sculpture Park,, NJ, USA
2021 ***Never Never Sculptures***, Roper Gulf Regional Council, NT,AUS
2021 ***Paparazzi Pack***, Ashburton Council, WA, AUS
2021 ***Lewis the Koala***, Longleat, Wiltshire, UK
2021 ***Boots and Helmet (A Memorial)***, Buxton, NSW, AUS
2021 ***Peter Hudson Statue***, Norfolk, TAS, AUS
2021 ***Lewis the Koala***, Canberra University, ACT, AUS
2021 ***Terri Irwin***, Australia Zoo, QLD, AUS
2021 ***Paparazzi Dogs***, The Royal Exchange, London, UK
2021 ***The Orphans***, Spitalfields, London, UK
2021 ***Together Forever on Wheels***, Spitalfields, London, UK
2021 ***Ruth Bader Ginsburg***, City Point, NY, USA
2020 ***Snail Rider***, St. Ives, NSW, AUS
2020 ***Boots and Helmet***, Buxton Memorial, NSW, AUS
2020 ***Lewis the Koala***, Port Central, NSW, AUS
2020 ***The Friendship Bench***, Clos Pegase Winery, CA, USA
2020 ***Even though it was their first date***, Solokoff Law Firm, Toronto, USA
2020 ***The Snow Lovers***, Mt Buller, VIC, AUS
2020 ***Dogman with Coffee***, Swinburne University, VIC, AUS
2020 ***Majinda Kelmendi Statue***, Pristina, XK
2020 ***Hoikoi Eagle***, Karmea, NZ
2019 ***Come out Elephant, wherever you are*** - Sculptureum, Auckland, NZ
2019 ***Paparazzi Dogs***, Dundrum Town Centre, Dublin, UK
2019 ***Paparazzi Dog***, 1813 Vineyard, NSW, AUS
2019 ***Animal Woodcut Collection***, Sydney Childrens Hospital, NSW, AUS
2019 ***Big Boy and Big Girl***, Westmead Hospital, NSW, AUS
2019 ***The Musicians***, Deakin University, VIC, AUS
2019 ***The last three standing tall***, Pelotin Building, NY, USA
2019 ***Table of Love***, Solokoff Lawyers, Toronto, USA
2019 ***The Tempest Sculpture***, Miranda, NSW, AUS
2019 ***Mural***, Auvers Cafe, Darling Harbour, NSW, AUS
2019 ***Come out come out elephant***, Sculpturem, Matakana, NZ
2019 ***Moxie the Mastodon***, Lakeshore Museum, MI, USA
2019 ***He Knew This Would be a Year of Good Fortune***, 32 Old Slip, NY, USA
2019 ***Paparazzi Dogs***, Union Square, SF, USA
2019 ***The Last Three***, San Antonio Zoo, TX, USA
2018 ***The Last Three***, Astor Place, NYC, USA
2018 ***The Last Three***, Metrotech Commons, NY, USA
2018 ***Prince Sculpture***, Kauai Museum, HI, USA
2018 ***Alex Lithgow Sculpture***, Invercargill Council, NZ
2018 ***Gum Leaf***, 117 Bowden St, Ryde, NSW, AUS
2018 ***The Wonderful Two***, St Kilda Pier, VIC ,AUS
2018 ***The Travellers Have Arrived***, Cosmopolitan Hotel, NEV, USA
2018 ***The Last Three stood tall and proud***, National Museum of Wildlife, USA
2018 ***We Go Together***, Box House Hotel, NY, USA
2018 ***Fisherman***, District Council of Grant, SA, AUS
2018 ***We Go Together***, Stamford Train Station, NY, USA
2018 ***He was a greener dogman...***, Fish Lane, QLD, AUS
2018 ***The Wave Riders and Lovers Bench***, Kawana Shoppingworld, QLD, AUS
2018 ***Table of Love***, Port Macquarie Pier, NSW, AUS
2018 ***Barkly Bear***, Barkly Square, VIC, AUS
2018 ***Paparazzi Dogs***, 75 Rockefeller Centre, NYC, USA
2017 ***Dogman and Rabbitwoman drinking coffee***, Pullman Melbourne, VIC, AUS
2017 ***Paparazzi Dog and Paparazzi Rabbit***, Avenue of the Americas, NY, USA
2017 ***The Table of Love***, 237 Park Avenue, NY, USA
2017 ***A Year of Good Fortune***, St Collins Lane, VIC, AUS
2017 ***Table of Love***, Goldsbrough Lane, VIC, AUS
2017 ***Shandu, the Buried Rhino***, Monarto Zoo, SA, AUS

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2016 ***We Go Together***, 355 Atlantic Street, Stamford, USA
2016 ***Collection of Sculptures***, The Teleport Hotel, Hague, NL
2016 ***Paparazzi Dogs***, Raffles City, SG
2016 ***We Go Together***, Tirtayasa Art Foundation, IDSA
2016 ***Dogman and Rabbitgirl with Coffee***, Pullman on the Park, VIC, AUS
2016 ***Rabbitwoman holding a Coffee***, Nomo Soho Hotel, NY, USA
2016 ***Rabbitwoman and Dogman drinking Coffee***, Spitalfields, LDN, UK
2016 ***The Travellers have Arrived***, Industry City, NY, USA
2016 ***We Go Together***, Nomo Soho Hotel, NY, USA
2016 ***Lady Mary***, Gympie Council, QLD, AUS
2016 ***Sir Hilary Lawliss***, Lourdes Hill College, QLD, AUS
2016 ***Camden White Gum***, Oran Park Admin Building, NSW, AUS
2015 ***We Go Together***, The Winery, NSW, AUS
2015 ***Collection of Sculptures***, Sussex Centre, NSW, AUS
2015 ***Collection of Sculptures***, Pullman Sydney Airport, NSW, AUS
2015 ***Paying Respects***, Citipointe Christian College, QLD, AUS
2015 ***Ricky Ponting***, Bellerive Oval, TAS, AUS
2015 ***Run for your life***, La Trobe University, VIC, AUS
2015 ***Sir Russell Drysdale's Easel***, West Wyalong, NSW, AUS
2015 ***Standing Watch Anzac Soldier***, Darwin Military Museum, NT, AUS
2014 ***Darrel Baldock***, Latrobe Recreation Ground, TAS, AUS
2014 ***Dick Suter***, Boulia Shire Council, QLD, AUS
2014 ***Lavalla Table and School Boys***, St. Augustine's College, QLD, AUS
2014 ***Anything is Possible***, Barker College, NSW, AUS
2014 ***Pit Pony***, Collinsville, QLD, AUS
2014 ***Wheat Lumper***, District Council of Lower Eyre Peninsula, SA, AUS
2013 ***Black Rhinos***, Dubbo City Council, NSW, AUS
2013 ***Bull Rider***, CQ University, QLD, AUS
2013 ***Coffee Drinkers***, Adelaide Central Plaza, SA, AUS
2013 ***Crab Riders***, Lake Macquarie, NSW, AUS
2013 ***Diprotodon***, Cunnamulla, Paroo Shire Council, QLD,AUS
2013 ***Henry Lawson***, Weddin Shire Council, NSW, AUS
2013 ***Happy Birthday Mr President xo***, Westfield, Sydney, NSW, AUS
2013 ***Matthew Bowen***, Hope Vale Aboriginal Shire Council, QLD, AUS
2013 ***Miner***, Newcrest Mining Limited, NSW, AUS
2013 ***Pope John Paul***, John Paul College, NSW, AUS
2013 ***School Children***, Emanuel School, NSW, AUS
2013 ***The Journey Ahead***, Mosman Preparatory School, NSW, AUS
2013 ***William Nelson***, William Nelson Park and Skatepark,NZ
2013 ***Zoo Animals***, Fort Wayne Children's Zoo, IN, USA
2012 ***Busker, Waiter and Father & Son***, Gladstone Park, VIC, AUS
2012 ***Cheeky Chimps***, Wellington Zoo, WLG, NZ
2012 ***Coming Home***, 101 Collins Street, VIC, AUS
2012 ***Cuddles***, Lone Pine Koala Sanctuary, QLD, AUS
2012 ***It takes two***, Indooroopilly Shopping Centre, QLD, AUS
2012 ***It takes two***, Paddington, NSW, AUS
2012 ***It's a beautiful day***, Sydney Children's Hospital, NSW, AUS
2012 ***Jumping Gator***, Ballarat Wildlife Park, VIC, AUS
2012 ***Lioness and Cubs***, National Zoo and Aquarium, ACT, AUS
2012 ***Now and forever***, Bonorong Wildlife Sanctuary, TAS
2012 ***Paparazzi Boy***, Ying Ren Hotel, Beijing, CHIN
2012 ***Rhino Rider***, Crown Casino, VIC, AUS
2012 ***St Lucy's Dog***, St Lucy's School, NSW, AUS
2012 ***Tandem Riders***, Beaufort Street, WA, AUS
2012 ***The travellers have arrived***, McClelland Sculpture Park, VIC, AUS
2012 ***Wild Child***, National Zoo and Aquarium, ACT, AUS
2012 ***William Barak***, Healesville Sanctuary, VIC, AUS
2008 ***Charles Blackman***, Cranbrook School, NSW, AUS
2006 ***John and his black dog***, Black Dog Institute, NSW, AUS
2005 ***Life can't wait***, Royal Prince Alfred Hospital, NSW, AUS

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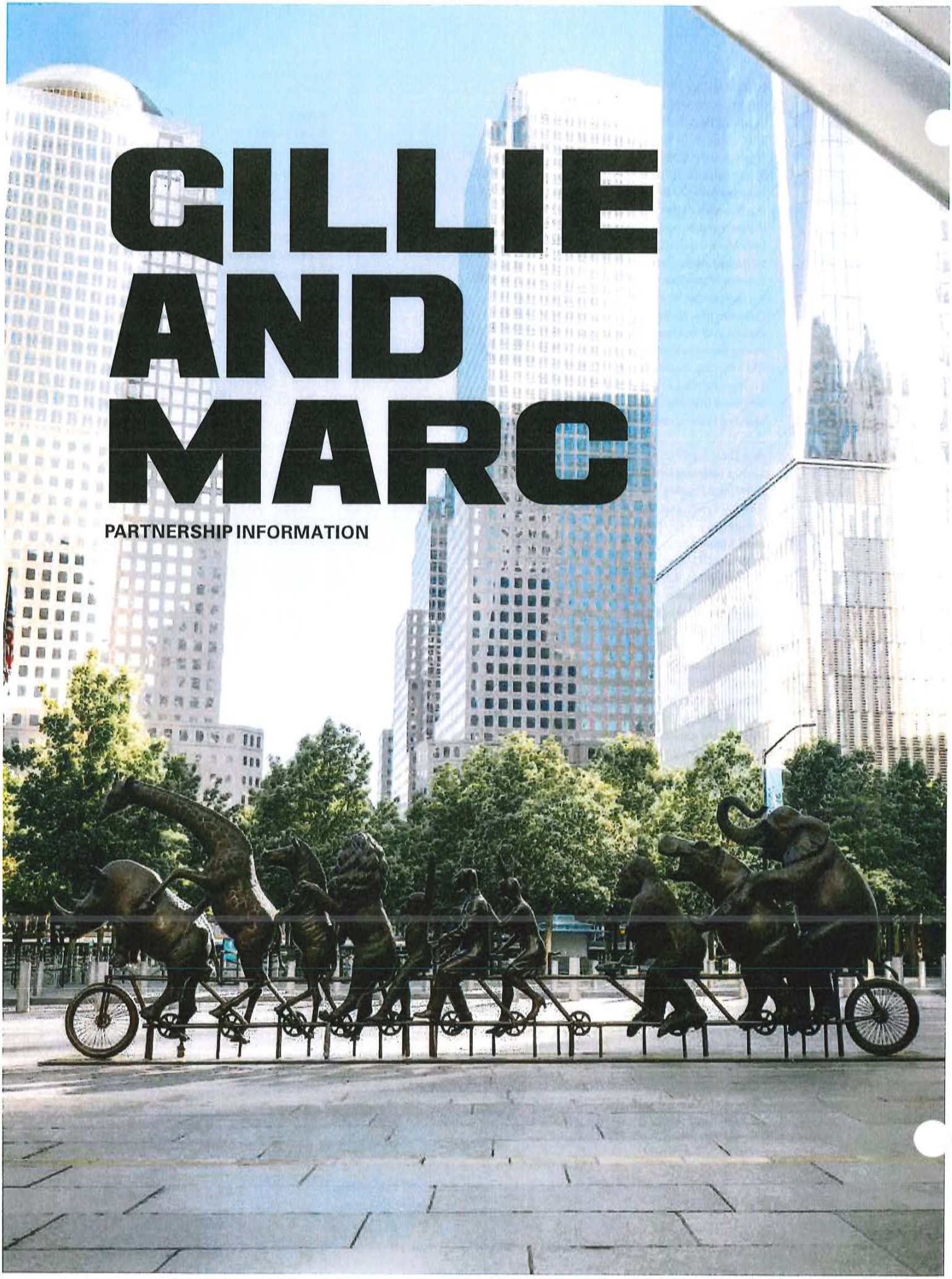
PARTNERSHIP INFORMATION





> "THE MOST SUCCESSFUL CREATORS OF PUBLIC ART IN NEW YORK'S HISTORY
>
> - THE NEW YORK TIMES

ABOUT GILLIE AND MARC

Our unifying mission is to fill the world with inspiring public art that spreads messages of love, equality, conservation and hope.

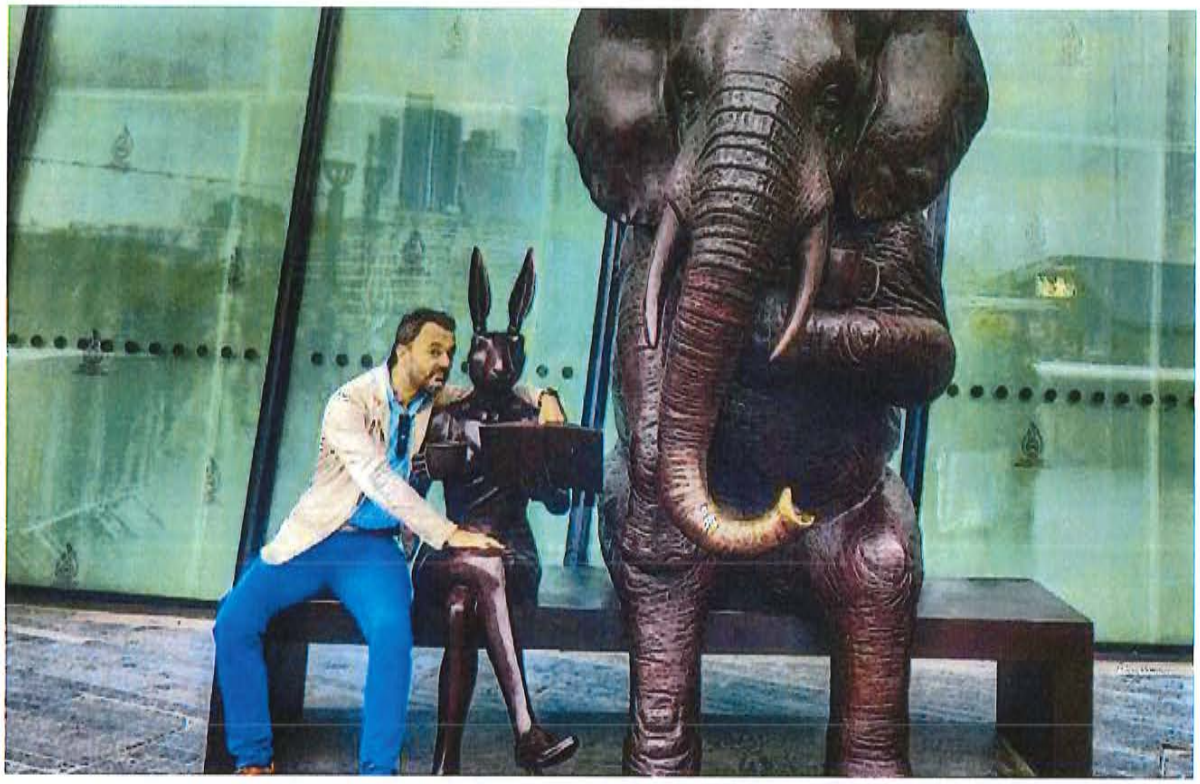
A love story which has transformed into the most successful artistic duo of our era.

Gillie and Marc are a husband-and-wife artistic duo on a mission for love, creating meaningful contemporary art and public art installations across the globe that inspire change and hope.

Their art is known for its use of bold and bright colors, and for the way it invites people from all walks of life to participate in their vision of a more connected and compassionate world.

Spanning a variety of mediums, including sculpture, painting, and mixed media, their art often features playful, anthropomorphic animals that embody their message of inclusivity and unity. Most apparent with their iconic characters 'Rabbitwoman and Dogman'- "the Mickey and Minnie of the art world".

Through their art, Gillie and Marc have created a world that is both unique and inviting, one that celebrates the beauty of diversity and encourages us all to embrace our differences and come together as one.



DEMOGRAPHIC

Demographic Analysis of Gillie and Marc's Follower Base

In our pursuit of establishing a meaningful partnership, it is imperative to understand the demographic composition of Gillie and Marc's dedicated fan base. Our analysis, derived from a combination of social media statistics and external research, reveals a comprehensive view of their audience profile:

Geographic Presence:
Gillie and Marc's influence transcends borders, with a prominent presence in key global regions. The United States, the United Kingdom, and Australia emerge as their primary strongholds. The widespread appeal of their art attests to its universal resonance and the ability to connect with individuals from diverse cultural backgrounds.

Age Demographics:
The age spectrum of their followers spans a broad range, from 18 to 64 years. This inclusive reach underscores the accessibility and relatability of their art to a wide audience .Notably, the most substantial concentration of followers falls within the 33 to 64 age bracket. This demographic indicates a significant affinity among mature and discerning individuals for Gillie and Marc's artistic vision.

Occupational Diversity:
Gillie and Marc's followers encompass a diverse array of professionals, including business leaders and executives. The art resonates particularly well with individuals who prioritize environmental conservation and possess a profound concern for the well-being of our planet. This alignment underscores the power of Gillie and Marc's message to unite and inspire change across varied industries and sectors.

Environmental Focus:
A noteworthy aspect of their fan base is a shared passion for environmental causes. A substantial portion of their followers comprises individuals deeply committed to protecting the natural world. Gillie and Marc's art, often imbued with ecological themes and messages of conservation, strikes a chord with environmentally conscious audiences. This alignment of values underscores the potential for impactful collaborations centered on ecological sustainability.



GLOBAL REACH

With over 500 public artworks on display across the globe, Gillie and Marc's installations are loved by many and can be seen at some of the world's most renowned and heavily frequented locations.

Gardens by the Bay	LONDON BRIDGE CITY	Westfield	75 ROCKEFELLER PLAZA	City of Westminster
SINGAPORE	LONDON	LONDON SYDNEY SAN FRAN	NEW YORK CITY	LONDON
8.3M	**10M**	**51M**	**125M**	**9M**
IMPRESSIONS	IMPRESSIONS	IMPRESSIONS	IMPRESSIONS	IMPRESSIONS

Additionally, Gillie and Marc have collaborated with numerous partners including...

CITY OF LONDON · mirvac · WWF · BRUCE MUSEUM · Resorts World LAS VEGAS

SHELDRICK WILDLIFE TRUST · BORN FREE · NATIONAL MUSEUM of WILDLIFE ART · Intrepid · pullman · MINI

sculpture by the sea · FEDERATION SQUARE · The New York Times · NATIONAL GEOGRAPHIC · TARONGA ZOO



GLOBAL PARTNERSHIPS

Gillie and Marc have formed partnerships with influential individuals who boast extensive social media followings.

GILLIE AND MARC
150K
FOLLOWERS

WWF
3M
FOLLOWERS GLOBALLY

SHELDRICK WILDLIFE TRUST
1.1M
FOLLOWERS

BORN FREE
162K
FOLLOWERS

TARONGA ZOO
190K
FOLLOWERS

Among their esteemed collaborators are renowned artists, celebrities, and philanthropists, whose endorsement has significantly amplified the reach and impact of Gillie and Marc's artistic endeavors.



BRITNEY SPEARS
41.9M
FOLLOWERS



LISA ANN
4.5M
FOLLOWERS



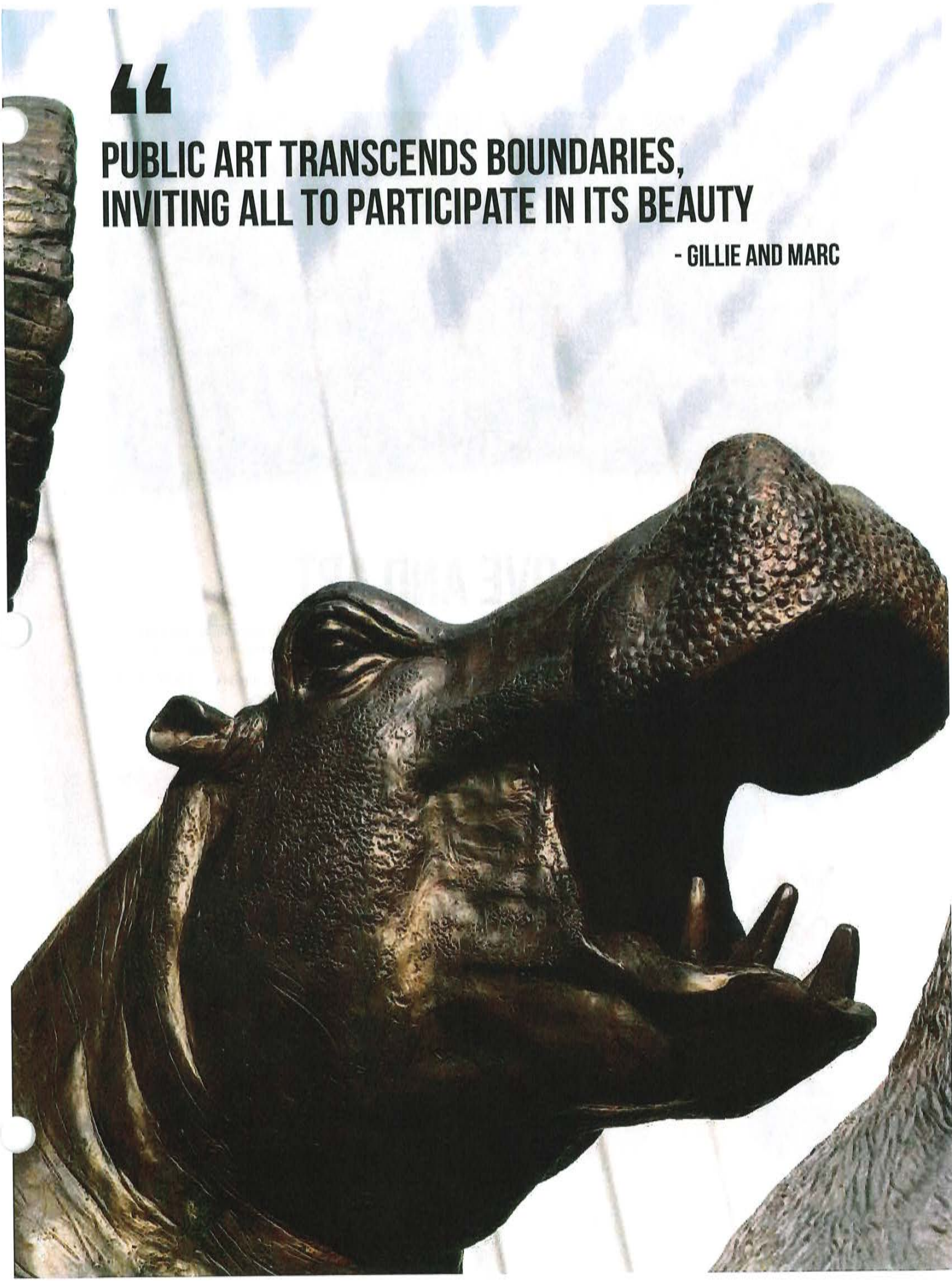
LISA VANDERPUMP
3M
FOLLOWERS



NEIL PATRICK HARRIS
8.9M
FOLLOWERS



ERIC ANDRE
2.6M
FOLLOWERS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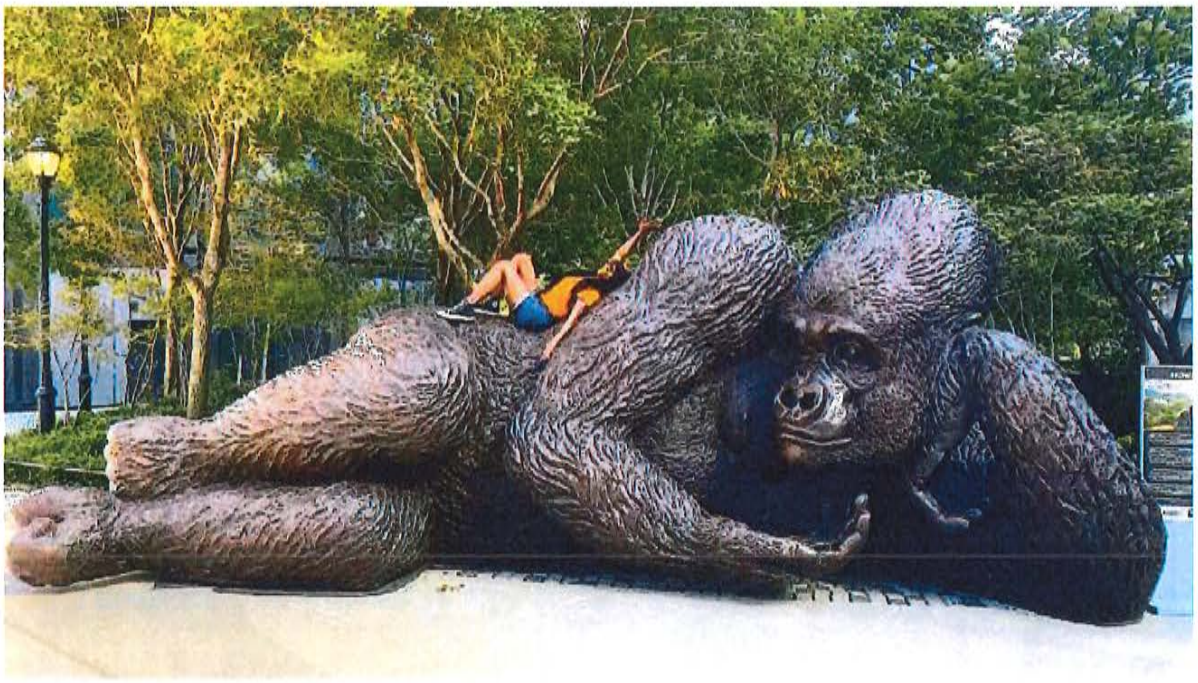
PUBLIC ART TRANSCENDS BOUNDARIES,
INVITING ALL TO PARTICIPATE IN ITS BEAUTY
- GILLIE AND MARC



A WORLD OF LOVE AND ART

Gillie and Marc's artistic creations have been widely acclaimed and are now present in more than 40 countries and 150 cities, with over 500 public art installations globally. Their art has achieved enormous popularity and captures the attention of art enthusiasts from all corners of the world. The widespread reach of their art is a testament to the exceptional talent and creative vision of this remarkable artistic duo. Their artworks are finding new admirers, and their global appeal continues to grow, cementing their position as one of the most sought-after artists of our times.



NORTH AMERICA
OVER 80 PUBLIC SCULPTURES
MAJOR GALLERY PARTNER

SOUTH AMERICA
MAJOR GALLERY PARTNER

UNITED KINGDOM
OVER 150 PUBLIC SCULPTURES
MAJOR GALLERY PARTNER

EUROPE
5 X MAJOR GALLERY PARTNERS

DUBAI
PARTNERSHIP WITH BIGGEST DEVELOPER IN THE COUNTRY

ASIA
HOME TO THE LONGEST SCULPTURE IN THE WORLD
3 MAJOR GALLERY PARTNERS

AUSTRALIA
OVER 60 PUBLIC SCULPTURES
10 MAJOR GALLERY PARTNERS
30 + WHOLESALE PARTNERS
10+ HOTEL PARTNERS

NEW ZEALAND
OVER 30 PUBLIC SCULPTURES
MAJOR GALLERY PARTNER
20 + WHOLESALE PARTNERS

SOCIALS / WEBSITES

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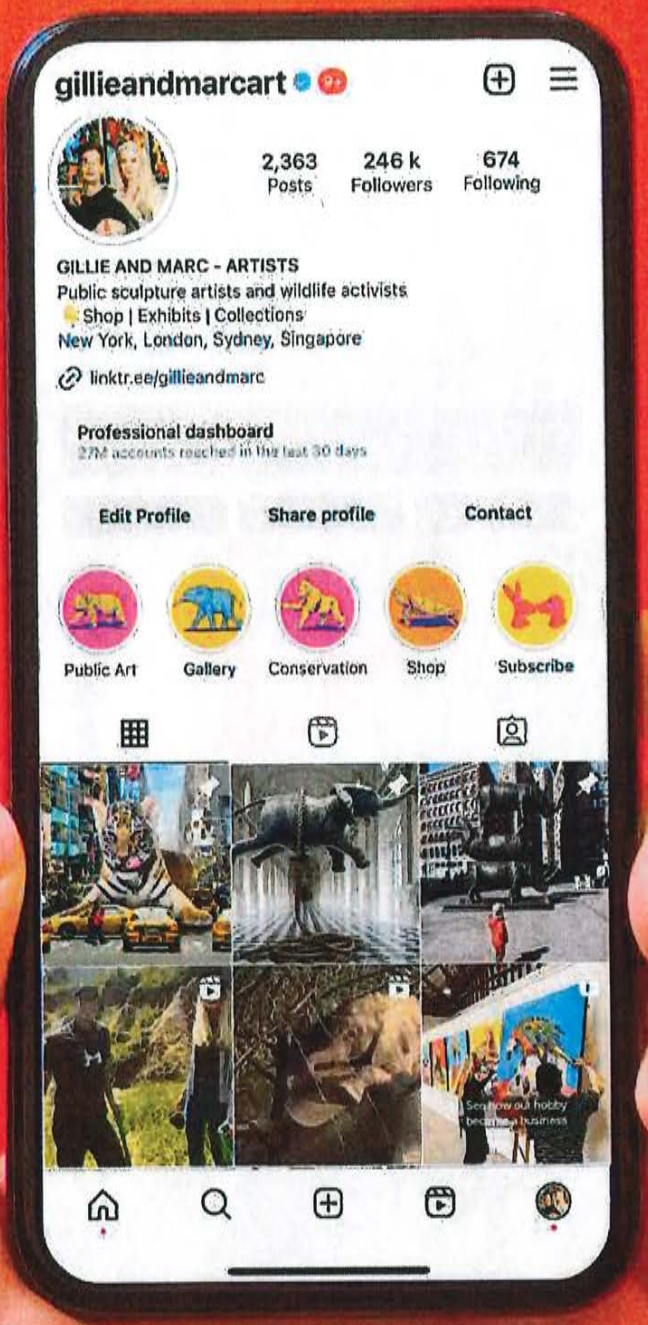
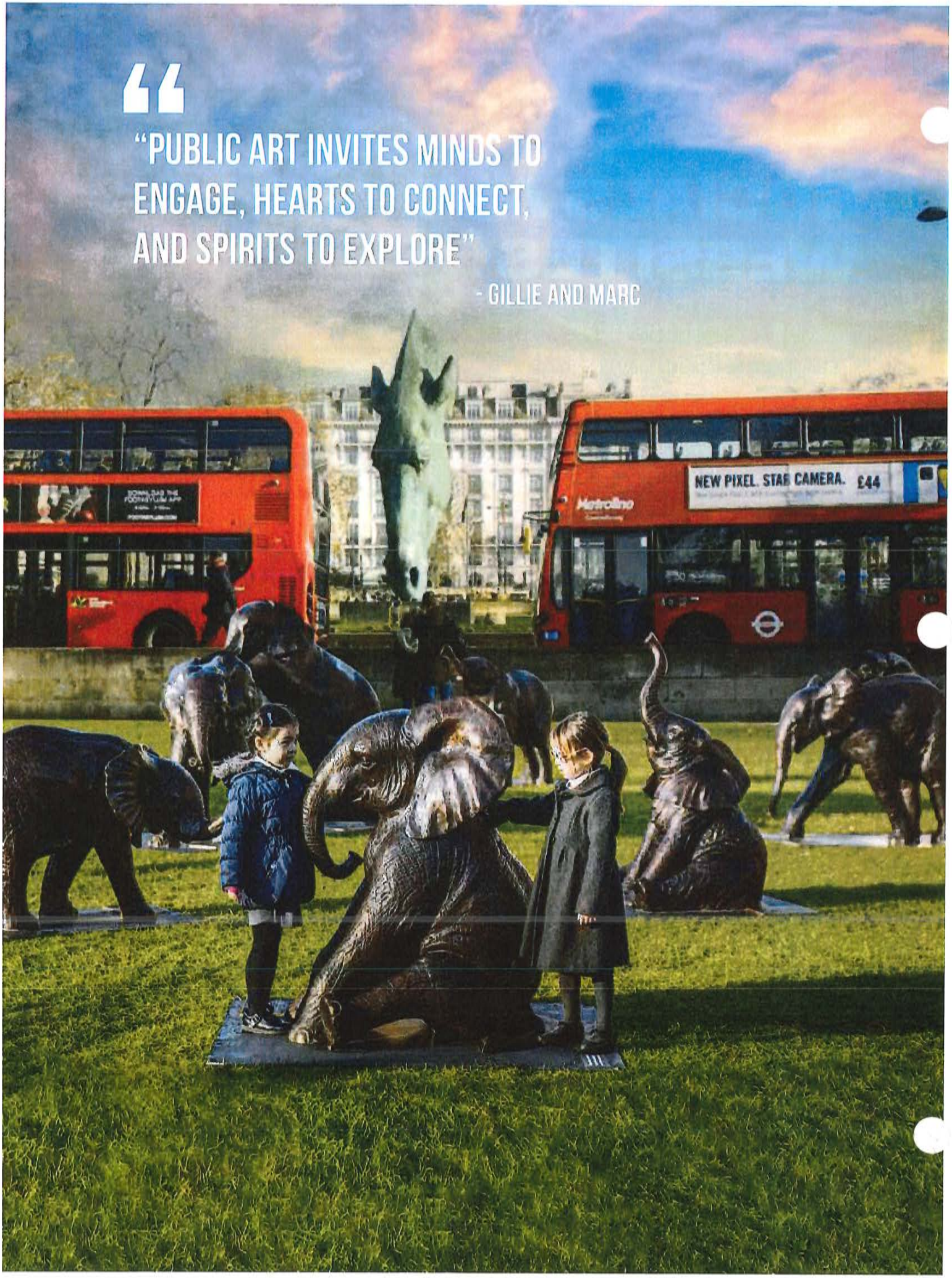
FACEBOOK	@GILLIEANDMARCART
WEBSITES	GILLIEANDMARC.COM
	LOVETHELAST.COM
	STATUESFOREQUALITY.COM






"PUBLIC ART INVITES MINDS TO ENGAGE, HEARTS TO CONNECT, AND SPIRITS TO EXPLORE"
- GILLIE AND MARC
NEW PIXEL. STAB CAMERA. £44
Metroline

CONTACT

Let's talk about bringing something extraordinary to your space

Jessie Schattner
Global Project Director

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Gallery & Showroom: 19-21 Byrnes St, Botany, Sydney NSW

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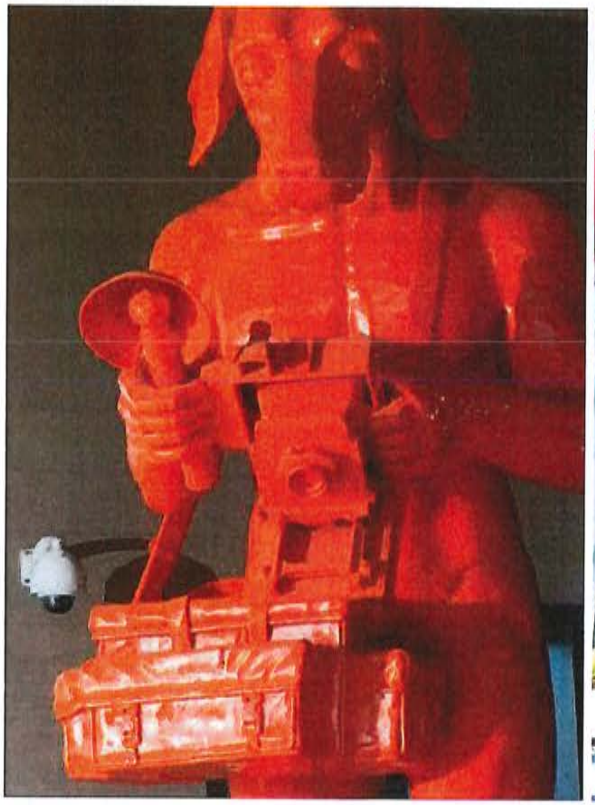
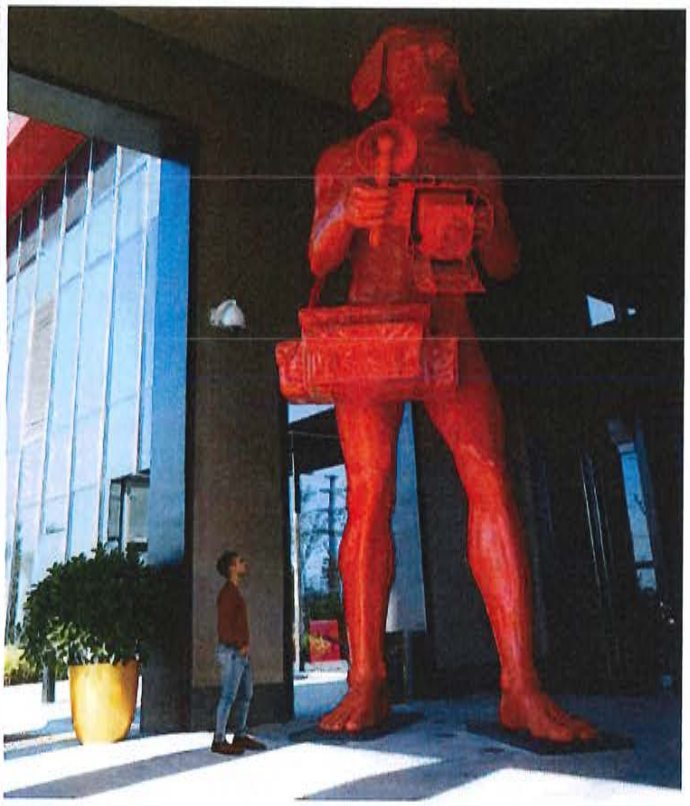
PAST ARTWORKS 01

TITLE: PAPARAZZI BOY
ARTISTS: GILLIE AND MARC

Year created | 2016
RRP: $300,000





Medium
Fibreglass with red car paint

Dimensions
275.6 inch (H) | 700 cm (H)

Edition Number
/6

Commissioned to create this giant nude dog man holding a camera for the Ying Ren Hotel, Beijing, China.

The hotel is located in Huairou district which is the Hollywood of China. Paparazzi Boy will take your photo as you enter the hotel and it will be projected onto the wall inside the lobby as you enter. Project took 1 year to complete In 2012, Gillie and Marc were commissioned to create something to grab people's attention for the opening of the Ying Ren Hotel in Beijing's Huairou District, also known as China's Hollywood. The artists created Paparazzi Boy, an eight-metre tall, striking Dogman who only wears a camera and impeccably sculpted six-pack. They chose the national Chinese colour of fire-truck red to further entice attention. Paparazzi Boy photographed guests as they entered the Hotel's foyer. The photos were then projected onto the wall inside the lobby as you enter, giving people a taste of what it's really like to be photographed as a celebrity.

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PAST ARTWORKS 02

TITLE: THE LAST THREE
ARTISTS: GILLIE AND MARC

Year created | 2018
RRP: $800,000



Medium
Bronze

Dimensions
197 x 197 x 197 inch (H*L*W) 17600 lbs

Edition Number
/3

In 2018, Gillie and Marc installed The Last Three in the heart of New York City in Astor Place.

Following the original installation the incredible 17-foot-tall interactive artwork moved to the Metro-Tech Common in Downtown Brooklyn to raise critical awareness about rhino conservation. It now lives in the San Antonio Zoo, Texas.

We're about to witness the imminent extinction of the northern white rhinos. From a population of 40,000, there are only 2 northern white rhinos left, making them the rarest animals on earth. Their names are Najin. and Fatu.

Rhino horns are worth more than their weight in gold, so the last 2 are under constant threat from armies of poachers. Monumental sculpture artists - Gillie and Marc - created the world's tallest rhino sculpture to inspire, educate, and mobilise a global community to raise their voices, and affect real change against rhino horn sales.

SYDNEY +61 2 9666 3337| gallery@gillieandmarc.com
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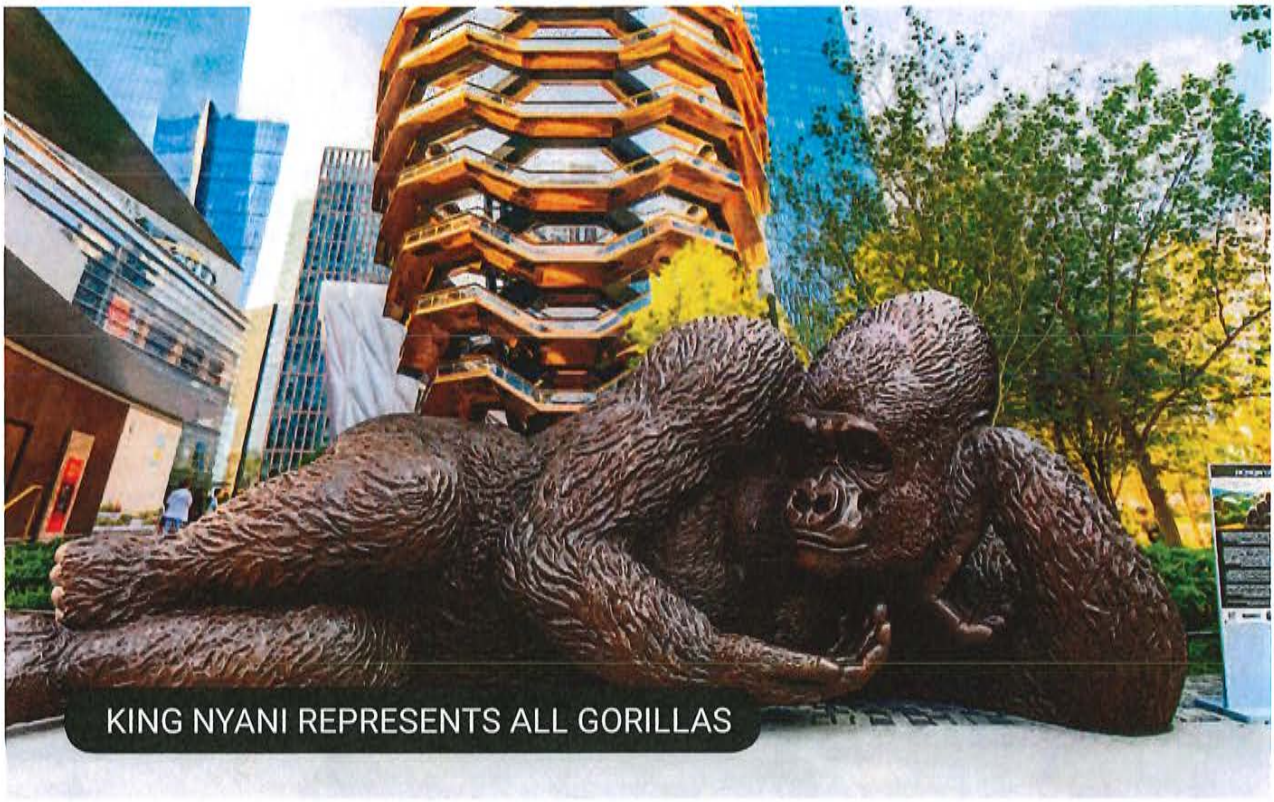
LONDON +44 808 196 8047 | enquiries@gillieandmarc.com

@gillieandmarcart
GILLIEANDMARC.COM
SYDNEY | NEW YORK | LONDON

PAST ARTWORKS 05

TITLE: KING NYANI
ARTISTS: GILLIE AND MARC

Year created | 2019
RRP: $600,000



Medium
Bronze

Dimensions
101.2 x 274.4 x 86.6 inch (L) 4766.4 lbs

Edition Number
/3

The gorilla is a majestic animal and, as it shares 98% of our DNA, is one of our closest relatives. But our cousins are in trouble.

There may only be 1000 mountain gorillas left in the wild and fewer than 3800 eastern lowland gorillas. And humans are the reason why. Illegal poaching, war and deforestation are making it harder and harder for this beautiful animal to survive. It's up to us to save them.

Gillie and Marc have created this monumental sculpture entitled King Nyani. Nyani is 'gorilla' translated in Swahili. While traveling in Uganda, Africa, they became entranced by a silverback. The kindness, compassion and empathy he showed for his family made Gillie and Marc want to share the gentle side of this special creature with the world – a side that is often overlooked. Inspired by the iconic story of King Kong, the artists decided to give New York a different slant on the story. Now New York can fall in love rather than cower in fear as they see his true nature, while becoming the new champions for gorillas and their conservation.

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PAST ARTWORKS 06

TITLE: SHANDU
ARTISTS: GILLIE AND MARC

Year created | 2016
RRP: $150,000



Medium
Fibreglass, steel with Bronze Paint

Dimensions
157.5 x 275.6 x 196.8 inch (H*L*W)
705.4lbs

Edition Number
/1

After one year of preparation the world's largest rhino sculpture, Shandu, the Buried Rhino was placed on Sydney's famous Tamarama Beach.

"Shandu means change in South Africa and this was one rhino who lived up to his name," Marc says. Shandu has now been installed into Monarto Zoo, the world's largest open-range zoo. "We're thrilled that Shandu has found his new home in Monarto Zoo," Marc says. Shandu can be found soaking up in the rays in a gorgeous spot outside the visitor centre situated between the chimps and yellow-footed rock wallabies. "Monarto is a very rhino-focused place," Gillie explains.

Shandu won both the Allen's People's Choice Award and Kids' Choice Award. This is only the third time in the 20-year history of Sculpture by the Sea Bondi that an artwork has been awarded both, as voted by the public. Gillie and Marc donated all their prize money to The Australian Rhino Project (ARP). The ARP aims to relocate 80 endangered Southern White Rhinoceros to Australia in an effort to safeguard the species.

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PAST ARTWORKS 08

TITLE: FLYING FISH
ARTISTS: GILLIE AND MARC

Year created | 2015
RRP: $180,000



Medium
Fibreglass

Dimensions
196.8 x 39.4 x 126 inch (H*L*W) 441 lbs

Edition Number
/1

The idea behind this sculpture is to discuss the effect humans have on animals, symbolised through the rope pulling the fish down.

We chose the flying fish because they are an animal that has adapted to survive in the face of loss of habitat and changing temperatures. They may have even seen their population increase as a result. Still, the fact remains that humans are destroying their habitat and eventually there will be less places for them to fly to. One day there might even be nowhere left.

Flying Fish challenges the idea of humans relationships with animals by asking us to ponder if the fish is succeeding in the face of it's challenges or is it about to be grappled to Earth by the rope lasso? The Sculpture is in three components. The Flying Fish is Bronze painted fibreglass with a galvanized steel internal crossbar the pole rope is a galvanized steel pole with a rust proof painted 16mm mild steel base and fiberglass cladding and the Base Coil rope component is painted fibreglass only.

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PAST ARTWORKS 09

TITLE: THE ORPHANS
ARTISTS: GILLIE AND MARC

Year created | 2019
RRP: $20,000Ea



Medium
Bronze

Dimensions
Various sizes

Edition Number
/3

The Orphans is a sculpture exhibit featuring 21 life-size bronze elephants, a mother and 20 orphaned elephants.

Created by internationally acclaimed artists Gillie and Marc, the sculpture aims to raise funds and awareness for this next generation of ele-phants who will grow up into the healthy and supported elephants of tomorrow thanks to the SWT.

From Kenya to the heart of London, our sculpture 'herd' arrived in London on 4th December, where they will reside for the next 12 months. You can come and meet the 21 life-size bronze elephants and get to know the real-life orphans that have inspired the twenty orphans, who stand around a central mother figure. Each sculpture includes the name of the orphan they symbolise and an interactive information board, enabling you to read the unique rescue story of each elephant and directly support their rehabilitation journey.

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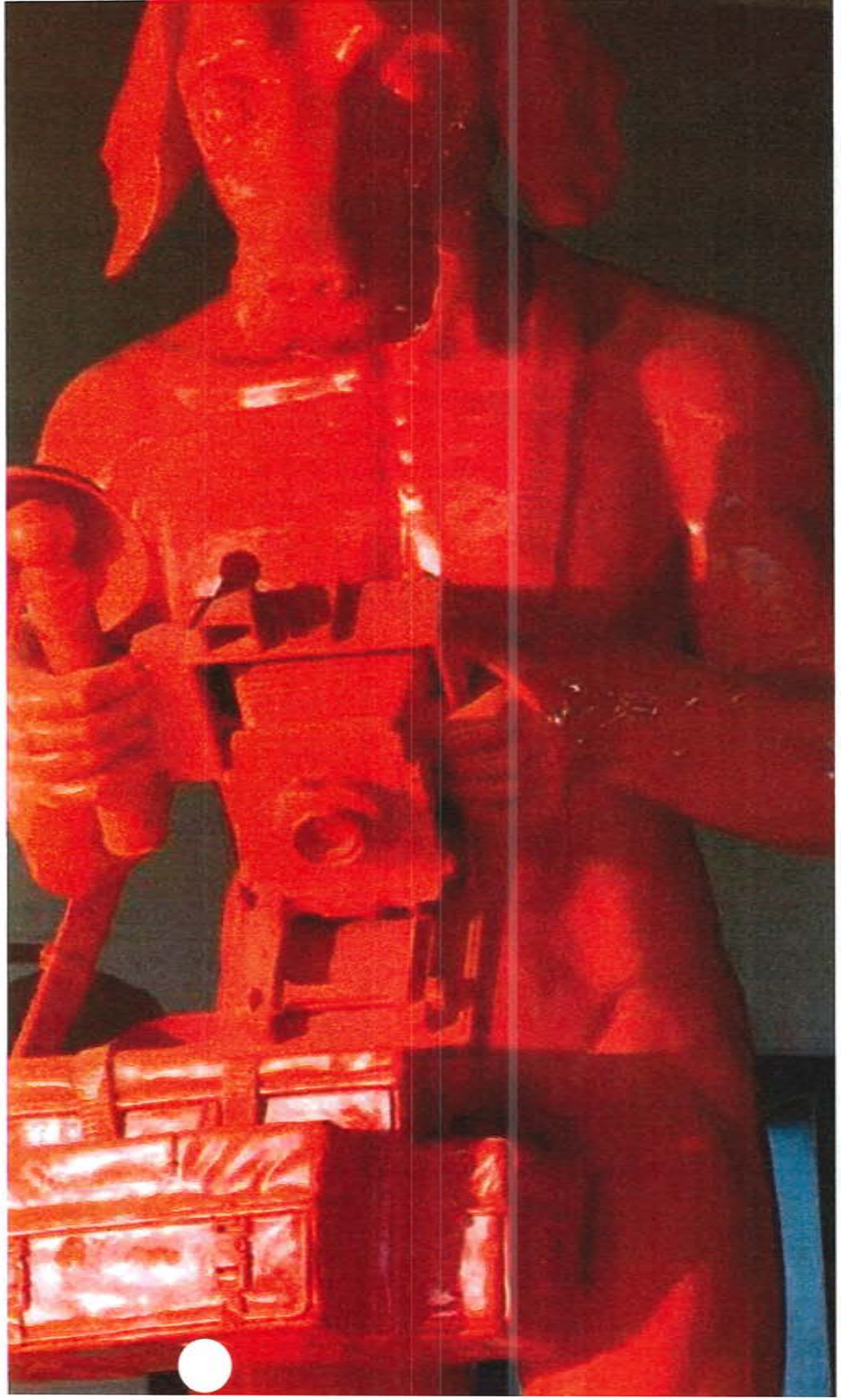
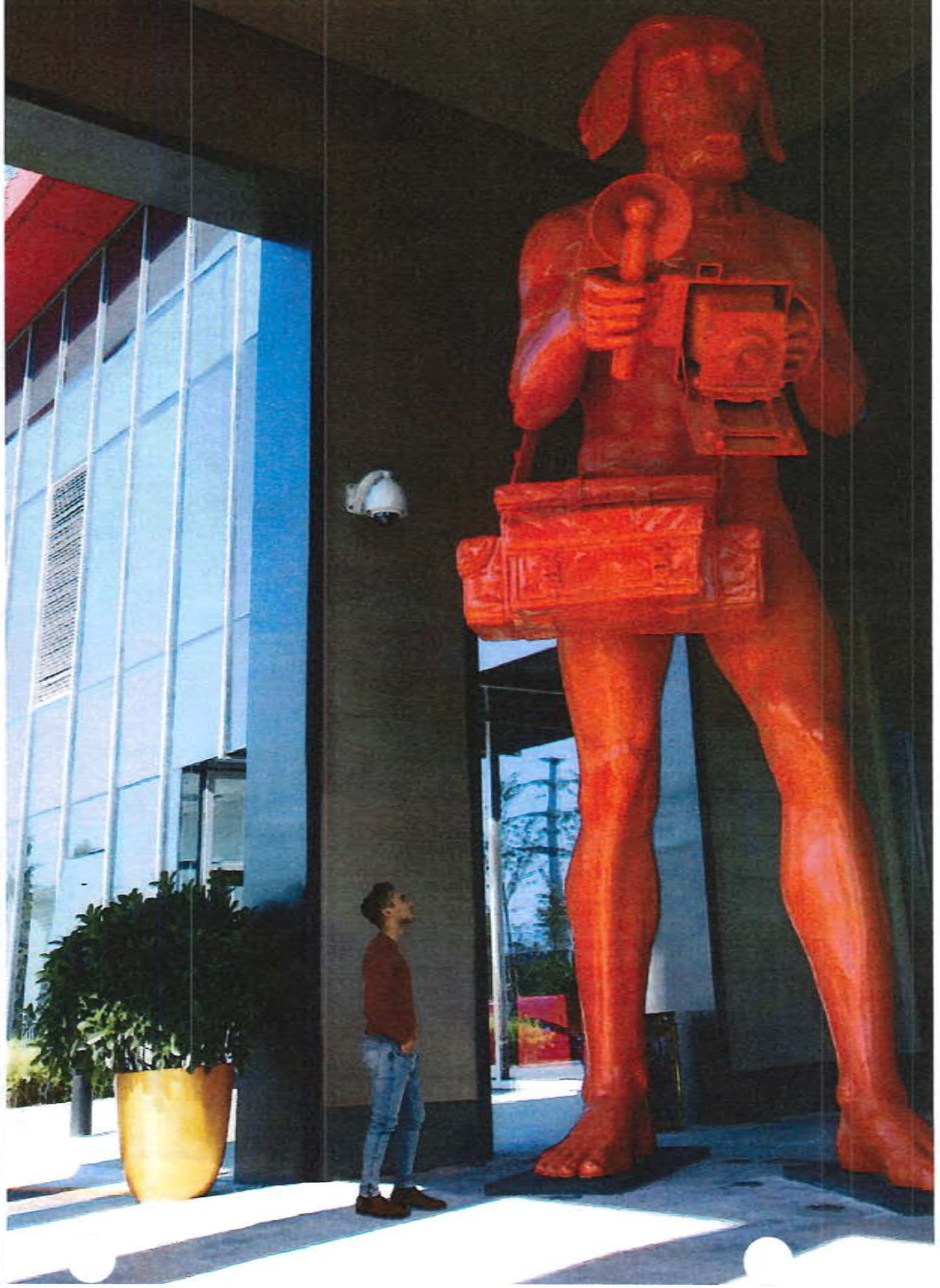
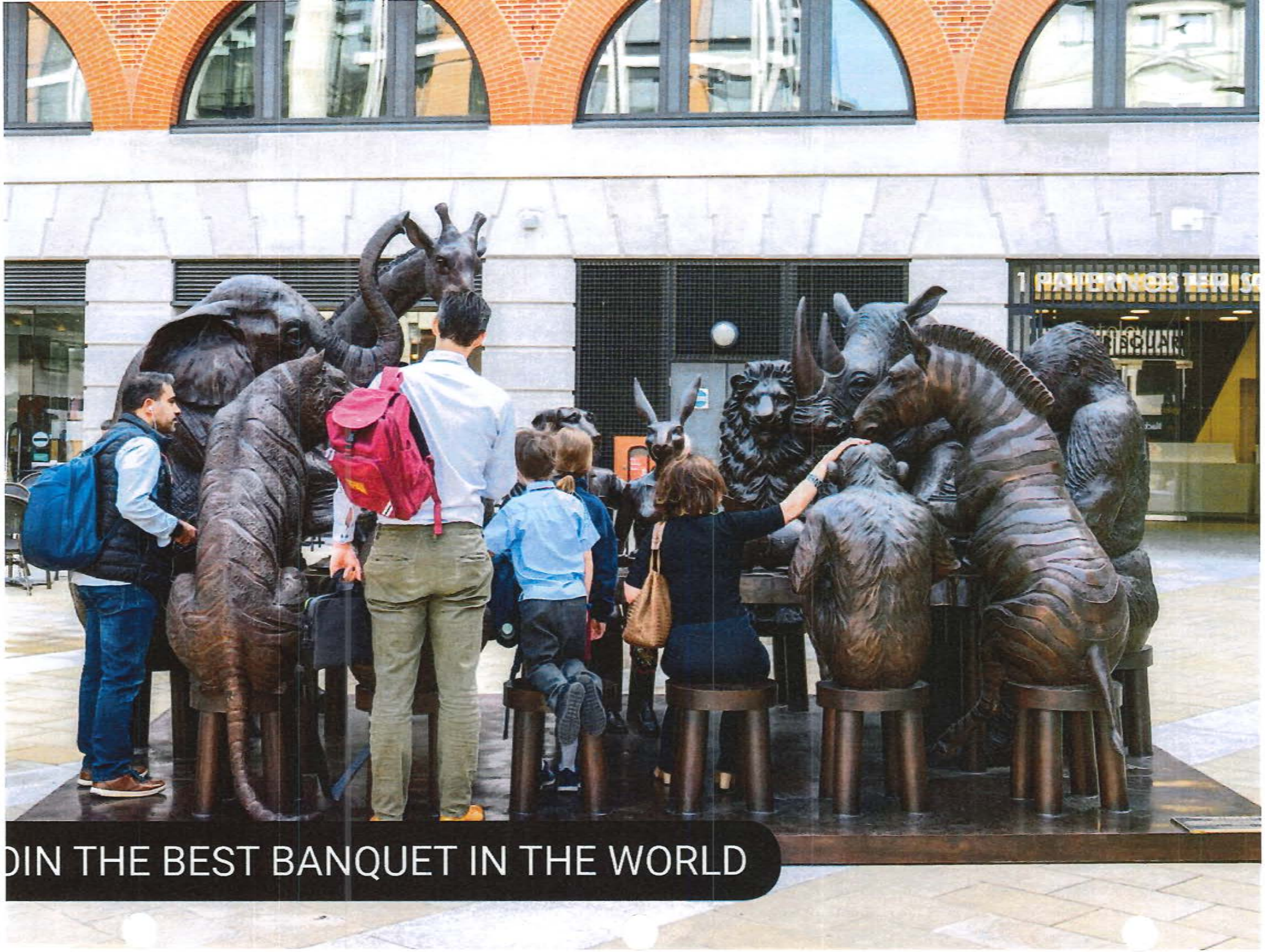
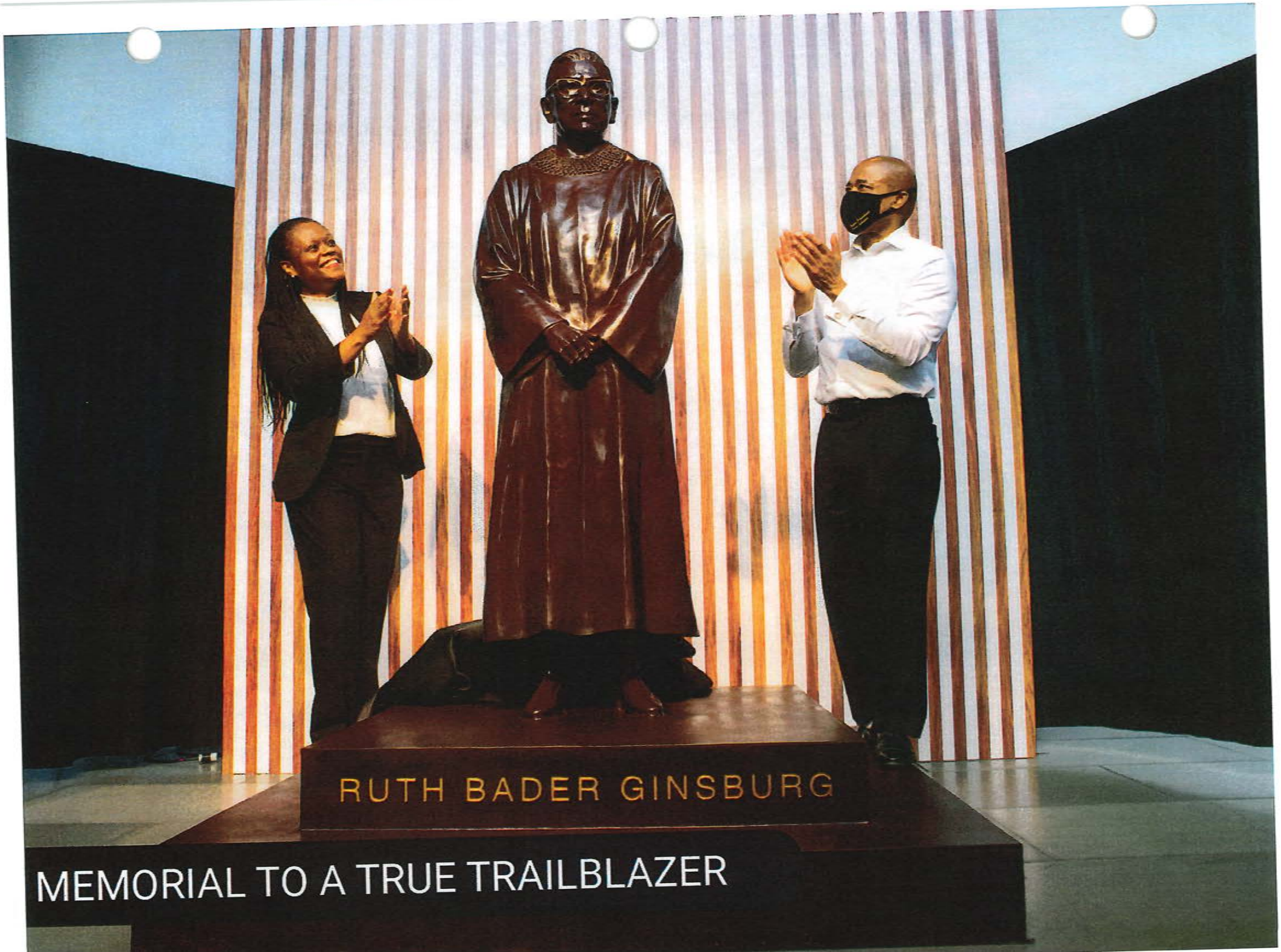




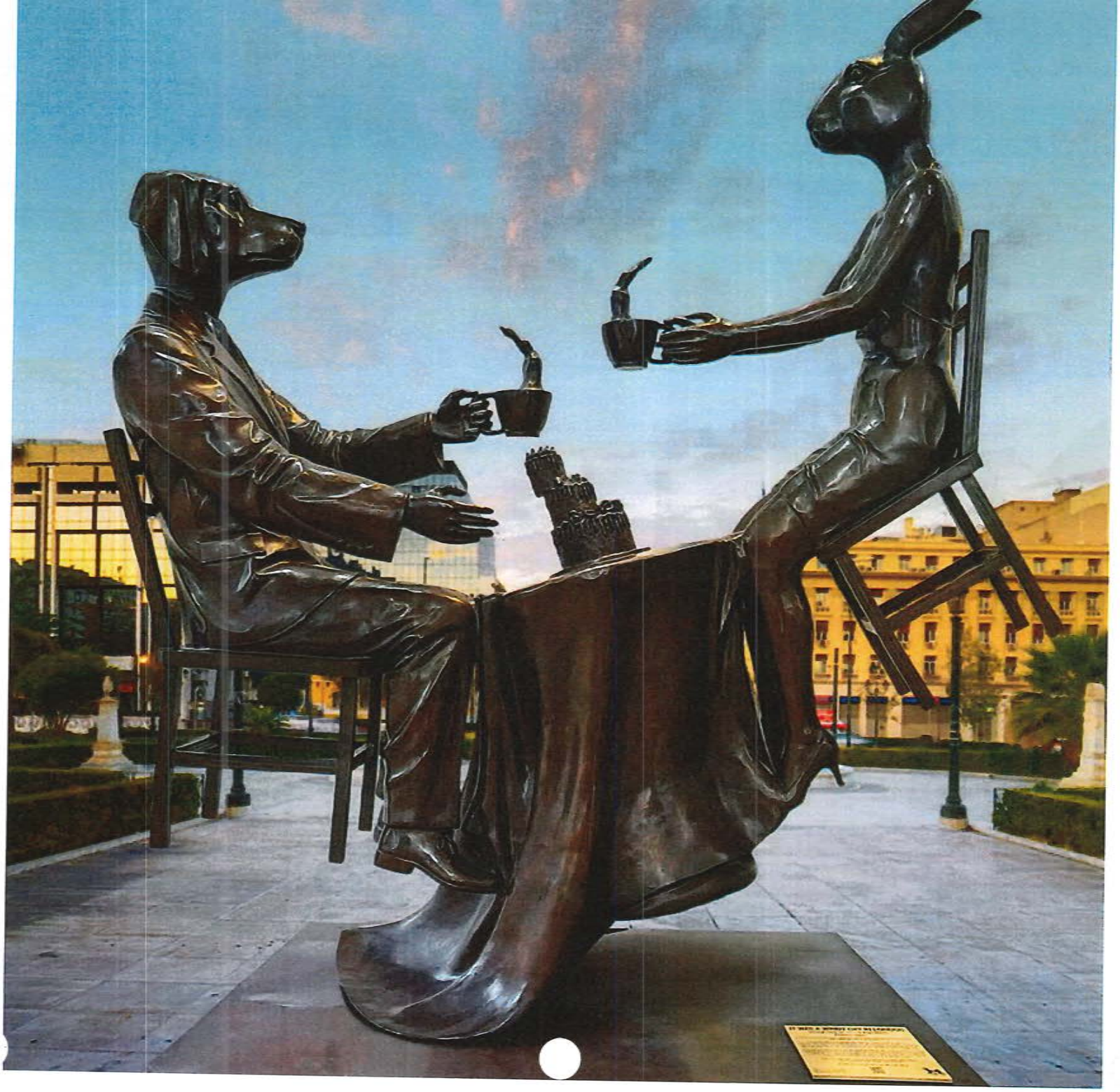

DIN THE BEST BANQUET IN THE WORLD



MEMORIAL TO A TRUE TRAILBLAZER









Gus & Lina Ocamposilva

www.GusLina.com - GusLinaFineArt@hotmail.com

109 S.Bayview Blvd Suite C, Oldsmar, FL 33756 - C: 727-804-2693

We are a husband and wife team. We are deeply excited by this opportunity because this is what we do, what we love, and what we think about in every public space we enter. Creating artworks to be displayed in this community is a great opportunity to engage the visitors , welcome them, and connect them with their visit to the intersection of May Street and San Marco Avenue, St. Agustin, FL

We will keep in mind while designing the art project the interest of the committee for it to be iconic and that energetically and dynamically serve to identify its mission, always keeping in mind their goal and input to develop the final concept of the artwork.

Since the artworks will be accessible to people we think the best media to use to fabricate it is Aluminum-Powder Coating- Stainless steel, strong enough to withstand wear and tear (it will not rust), constructed with safety in mind for display in public settings - low maintenance.

Since the location for the artwork is a roundabout we will design an artwork that can be well appreciated from all different angles as represented in the images we submitted.

Gus & Lina Ocamposilva

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109 S. Bayview Blvd, Suite C, Oldsmar, FL 34677 - Ph: 727-804-2693

Sculpture: "Winner's Way" 16 ft height 2023: Artwork Sold
Joan Byrne
Cultural Arts Programmer
City of Oldsmar, FL
jbirne@myoldsmar.com
PH: 813-749-1145

Sculpture: "Sailing" 10 ft height 2022 Artwork: Sold
Julie Gerhard
Recreation Program Supervisor
City of Cape Coral Parks and Recreation Department
Cape Coral Art Center
jherhard@capecoral.gov
Ph: 239-242-38000

Sculpture: "Unstoppable"15 ft height 2022. Artwork: Sold
Pax Bobrow
Project Manager
Public Art- Grants- Festival Market Director
Greater Augusta Arts Council, GA
Pax@augustaarts.com
ph:706-826-4702

Sculpture: "Laura's Flower" 20 ft height 2020 Artwork: Sold
Glenn Weiss
Director, Public Art Program
Cultural Council of Greater Jacksonville
glenn@culturalcouncil.org
Cell: 561-665-0029
Text: 561-665-0029

Sculpture "Reaching for Knowledge" 20 ft height 2018: Artwork: Sold
Christopher Hubbard
Cultural Affairs Coordinator
City of Clearwater Manager's Office
600 Cleveland Street, Suite 600
Clearwater, FL 33755

christopher.hubbard@myclearwater.com
Desk: (727) 562-4067
Cell: (727) 580-0430

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3 Reviews - Publications

TBN Weekly
Sculpture: "Winners Way" 16 Ft Height
https://www.tbnweekly.com/north_county/article_4b3c8b4e-99ce-11ee-9af2-3bf6025470c0.html

Sculpture Digest:
Sculpture: "Reaching for Knowledge" 20 Ft Height
https://sculpturedigest.com/monumental-sculpture-gus-lina/



City of Jacksonville, FL
Scupture: 'Laura's Flower" 20 Ft Height
https://www.coj.net/welcome/news/new-downtown-public-art-laura-s-flower-sculptu-(1)

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	1- "Reaching For Knowledge" Welded aluminum-Enamels H:20'xw:8'xd:8' 2018 $85.000. **Same view can be seen from three different angles** Commissioned by the City of Clearwater. FL SPC East Branch.		5-"Sailing" Aluminum - Enamels H:10'x W:5'x D:5' 2022 $50000. Commissioned by City of Cape Coral,FL **Same view can be seen from three different angles.** **It withstood Ian Category 4 hurricane.**
	2-Laura's Flower Welded aluminum-enamels 20'x12'x12' 2020 $80000 **Same view can be seen from three different angles.** Commissioned by the City of Jacksonville, FL and Farah and Farah.		6-"Orchid" 10'x8"x8" Aluminum-Powder coating 2014 $33.500 Jupiter, FL **Same view can be seen from three different angles.** Private Commission. (Bobrow Family)
	3-"Queens of the Arts" Aluminum-Powder coating 15'x14"x36" 2021 $72000. Commissioned by the City of Las Vegas. West Las Vegas Art Center. - African-American community.		7-"Blooming" Welded aluminum-enamels 12'x8'x8' 2014 $40.000 DeLand, FL **Same view can be seen from three different angles** Commissioned by Grant-Intermodal Facility Transportation Facility

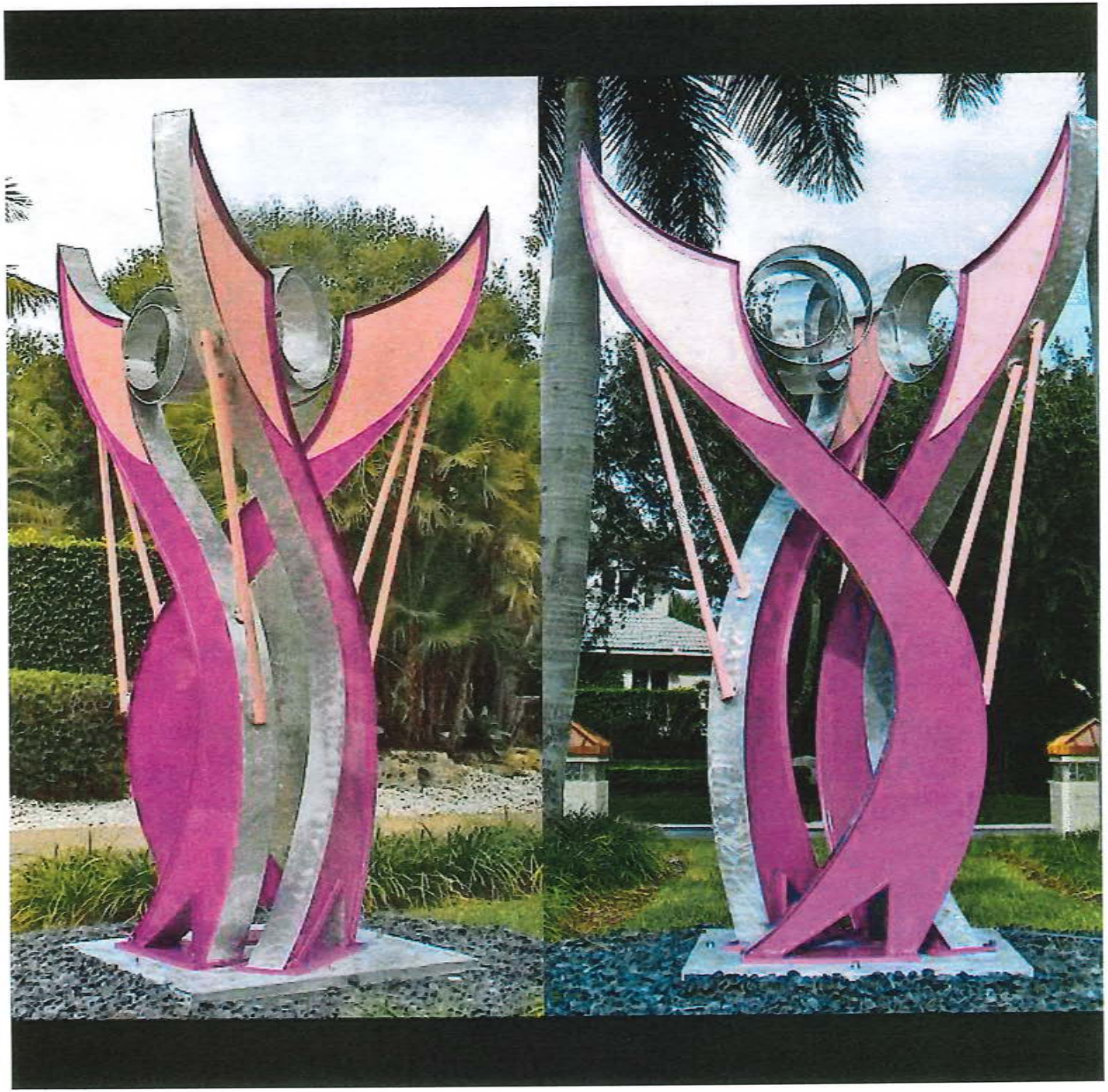
	4-"Winner's Way" Aluminum - Enamels H:16'xW:11'xD:8' 2023 $50000. Oldsmar Sports Complex. **The five sports figures can be well appreciated from all corners of the Star.** Commissioned by The City of Oldsmar, FL.		8-"Wings" Welded aluminum-Enamels 15'x7'x6' 2012 $75000 North Miami, FL Commissioned by King's Terrace complex















Haemee Han

www.jaemeestudio.com
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haemee@jaemeestudio.com | +1 631 415 3013

EDUCATION

2012 Master of Landscape Architecture
Harvard University, Graduate School of Design

2009 Bachelor of Landscape Architecture
University of Illinois, Urbana-Champaign

LICENSURE

Licensed Landscape Architect
State of New Jersey

TEACHING EXPERIENCE

Spring 2022 **University of Georgia** | Athens, GA, USA
College of Environment + Design
Landscape Architecture Lecturer, Full time faculty

2023-Current **Rutgers University** | East Brunswick, NJ, USA
Department of Landscape Architecture
Teaching Instructor, Full time faculty

SELECTED PUBLIC ART INSTALLATIONS

"Reader's Picnic"
Status : Built | Year: 2022-2024 | Location : Shakerheights, OH
Client : Town of Shakerheights, Shakerheights Library | Type : Permenant Art Installation

"Lily Project"
Status : Built | Year: 2021 | Location : East Haddam, CT
Client : I-Park Foundation | Type : Temporary Public Art
Showcased : Auguest 2021
Part of I-Park Artist Residency

"Missing Project"
Status : Completed | Year: 2022 | Location : Ossining, NY
Client : Bethany Arts Residency | Type : Temporary Art Installation, Performance

"Weathermen"
Status : Built | Year: 2019 | Location : Winnipeg, MB, Canada
Client : The Folks & Sputnik Architecture | Type : Semi-Permanent Art Installation
Showcased : Every December-March Since 2019
Warming Huts 2019 International Art + Architecture Competition, Winner

"20 Doorways"
Status : Built | Year: 2019 | Location : Chaumont sur loire, France
Client : Festival des Jardins de Chaumont sur loire | Type : Temporary Garden Installation
Showcased : April 2019 - September 2019
Chaumont sur loire International Garden Festival 2019

"Chim, Chimney"
Status : Built | Year: 2019 | Location : Allariz, Spain
Client : City of Allariz | Type : Temporary Garden Installation
Showcased : May 2019 - October 2019
Allariz International Garden Festival 2019

"Exhale"
Status : Built | Year: 2019 | Location : Seoul, Korea
Client : Korean Institute of Architects & Builders as a Mission International
Type : Temporary Public Art Installation
Showcased : September 2019
Shelter for Soul International Architecture Competition, Gold Prize

"White Santorini"
Status : Built | Year: 2020 | Location : Jukkasjärvi, Sweden
Client : Ice Hotel Sweden | Type : Temporary Public Art / Sculpture
Showcased : November 2019 - April 2020
Invited as an artist group for Ice Hotel 2020

SELECTED PUBLIC LANDSCAPE PROJECTS

"Newark Urby"
Status : Built | Year: 2023 | Location : Newark, NJ
Client : URBY | Type : Residential Tower Rooftop Garden, Installation
~10,000 sqft outdoor rooftop amenity space. Currently on CD phase.

"Astoria 31"
Status : On-going | Year: 2020-Current | Location : Long Island City, NY
Client : Jade properties | Type : Multi-family residential building
Expected to be Built : Spring, 2021
~9,000 sqft semi-public outdoor space. Currently under construction.

ARTIST RESIDENCY

I-Park Foundation
Year: August 2021 | Location : East Haddam, CT

Bethany Arts Residency
Year: October 2022 | Location : Ossining, NY

Marble House Project
Year : March 2023 | Location : Dorset, VT

SELECTED EXHIBITION

"Troy Glo" exhibition | Troy, NY (2022)
"Cacti" | Shortlisted | Land Art Generator Initiatves 2021 | Gerlach, NV (2021)
"Wavescape" | 2nd Prize | City of Seoul - Competition | Seoul, Korea (202)
"Blooms" Seduction Pavilion | Honorable Mentions | Young Architects Competition (2019)
"31 Bridges" | Honorable Mention | Han River Revitalizaion Competition | Seoul, Korea (2019)

Artist's Statement

With focus on the interplay between landscape and art objects, my projects tend to create intervention derived from the site context. The inspiration often comes from ordinary objects that can be easily found at each site.

I usually take observation and research period to understand the site and choose the most significant object that relates to the site and the project. The procedure of "choosing"objects are not always the same. Sometimes the objects are chosen from site's social, cultural means, sometimes inspiration comes from image of site's landscape, or sometimes it comes from imaginary world, such as fairy tales and movies that relates to the project. With these objects, I am interested in creating a novel but familiar form of art by exercising the use of unusual arrangement, juxtaposition, shift in scale, color, and the use of extraordinary materials.

My work tends to be human-occupiable art rather than strictly visual art work. The interventions I created intend to offer visitors accessible ways to engage with surrounding landscape. Blurring the boundary of public art and landscape, I pursue memorable site specific art that is visual, graphical, interactive, and experimental.

Haemee Han is a public art director at Jaemee Studio. She has numerous experience in both public art and landscape architecture field. Haemee has led design of a diverse range of projects in America, Europe, and Asia, ranging from large scale landscape implementation to small scale public art installation. Recently, Haemee and her team at Jaemee Studio has successfully completed several public art projects in Europe, Asia, and North America including "Weathermen" in Winnipeg, Canada, "20 doorways" in Chaumont Sur Loire, France, "Icehotel" in Sweden, Allariz Garden in Spain and "Exhale" in South Korea.

Selected Public Art Installations

"Reader's Picnic"
Status : Built | Year: 2024 | Location : Shakerheights, OH
Client : Town of Shakerheights, Shakerheights Library | Type : Permenant Art Installation
Contact : Nancy Boylan / Erin Guido
NBoylan@land-studio.org
Eguido@land-studio.org
216-621-5413
2519 Detroit Ave, Suite 100

"Weathermen"
Status : Built | Year: 2019 | Location : Winnipeg, MB, Canada
Client : The Folks & Sputnik Architecture | Type : Semi-Permanent Art Installation
Showcased : Every December-March Since 2019
Warming Huts 2019 International Art + Architecture Competition, Winner
Contact : David Anderson
david@sputnikarchitecture.com
204-415-3906
1-120 Scott St., Winnipeg, MB, R3L 0K8

"White Santorini"
Status : Built | Year: 2020 | Location : Jukkasjärvi, Sweden
Client : Ice Hotel Sweden | Type : Temporary Public Art / Sculpture
Invited as an artist group for Ice Hotel 2020
Contact : Luca Roncoroni
LUCA@icehotel.com
+47 93097574
Icehotel Sweden Marknadsvägen 63, 981 91 Jukkasjärvi, Sweden

"Lily Project"
Status : Built | Year: 2021 | Location : East Haddam, CT
Client : I-Park Foundation | Type : Temporary Public Art During I Park Residency
Showcased : Auguest 2021
Contact : (860) 873-2468

"20 Doorways"
Status : Built | Year: 2019 | Location : Chaumont sur loire, France
Client : Festival des Jardins de Chaumont sur loire | Type : Temporary Garden Installation
Showcased : April 2019 - September 2019
Chaumont sur loire International Garden Festival 2019
Contact : +33 (0) 254 209 922

"Chim, Chimney"
Status : Built | Year: 2019 | Location : Allariz, Spain
Client : City of Allariz | Type : Temporary Garden Installation
Showcased : May 2019 - October 2019
Allariz International Garden Festival 2019 / Contact : Temporarily Closed

"Exhale"
Status : Built | Year: 2019 | Location : Seoul, Korea
Client : Korean Institute of Architects & Builders as a Mission International
Type : Temporary Public Art Installation
Showcased : September 2019 / Contact : Temporarily Closed

3 Publications

Freshwatercleveland : Project Readers Garden

https://www.freshwatercleveland.com/features/Readers_Garden_LAND_Studio_031324.aspx

My Modernmet : Project Lily Project

https://mymodernmet.com/the-lily-project/

Landscape Architecture Magazine, project Weathermen

https://landscapearchitecturemagazine.org/2019/02/19/meet-the-weathermen/

Image ID Sheet

File Name : Han_1.jpg & Han_2.jpg
Title : Reader's Garden
Date of Completion : 2024
Medium : Metal
Dimensions: Each module 5.5' by 7', height varies.
Location : Shaker Heights, OH
Budget : 75,000 USD + Artist Fee
List of Partners: Land Studio, City of Shaker Heights, Mike Sobeck, Rustbelt Welding Company, Shaker Heights Library

File Name : Han_3.jpg
Title : Lily Project
Date of Completion : 2021
Medium : XPS Insulations, Wood Panels
Dimensions : Varies, 1' to 8' Diameter
Location : East Haddam, CT
Budget : 1,200 USD
List of Partners: I-Park Foundation

File Name : Han_4.jpg
Title : Weathermen
Date of Completion : 2019
Medium : Fiberglass
Dimensions : Varies, 5' to 10' in height
Location : Winnipeg, MB, Canada
Budget : 10,000 CAD
List of Partners: The Warming Huts, Sputnik Architecture

File Name : Han_5.jpg
Title : 20 Doorways
Date of Completion : 2019
Medium : Doors, Wood, Live Plants
Dimensions : 1000 sqft
Location : Chaumont Sur Loire, France
Budget : 10,000 EURO
List of Partners: Domaine de Chaumont Sur Loire, International Garden Festival

File Name : Han_6.jpg
Title : White Santorini
Date of Completion : 2019-2020
Medium : Snow, Ice
Dimensions : 1000 sqft
Location : Jukkasjärvi,Sweden
Budget : 4,000 USD
List of Partners: ICE HOTEL Sweden

File Name : Han_7.jpg
Title : Exhale
Date of Completion : 2019
Medium : Metal Frame, Wood, Plants
Dimensions : 9'x9'x9'
Location : Seoul, South Korea
Budget : 4,000 USD
List of Partners: City of Seoul

File Name : Han_8.jpg
Title : Chim, Chimney
Date of Completion : 2019
Medium : Shingles, Wood, Bricks, Live Plants
Dimensions : 1000 sqft
Location : Allariz, Spain
Budget : 10,000 EURO
List of Partners: Allariz International Garden Festival

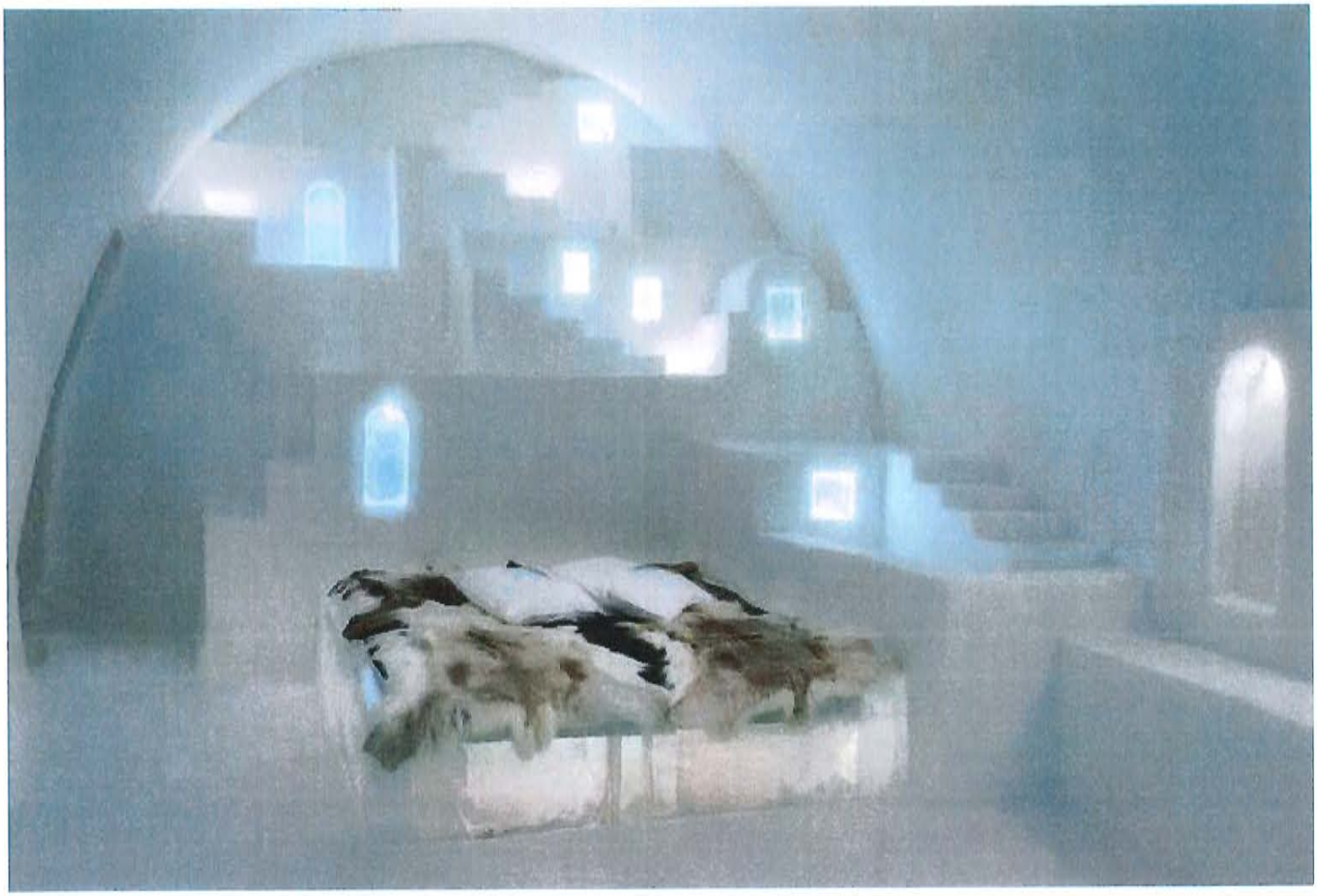

Eyes
Like
Mine
Lauren Cecile

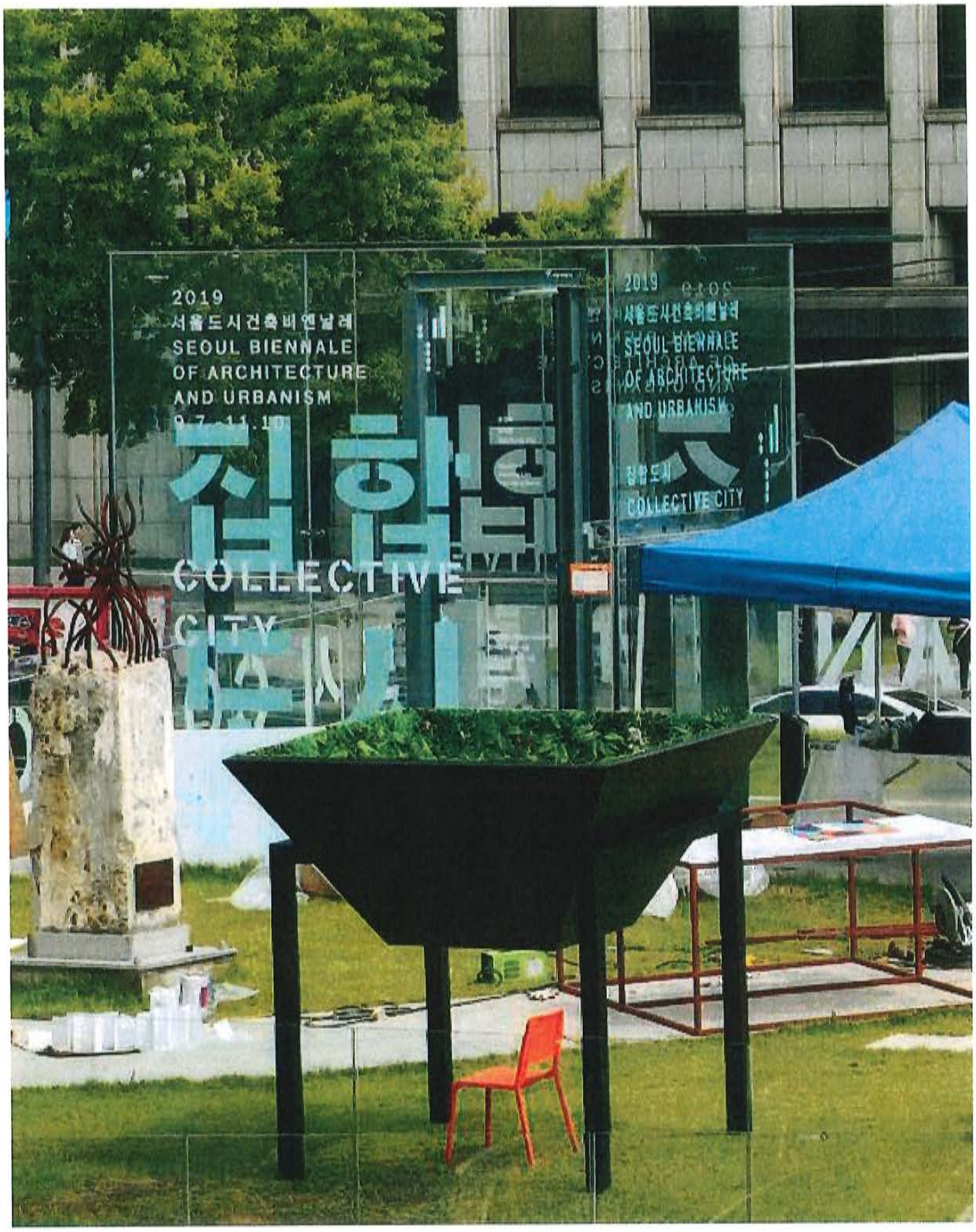




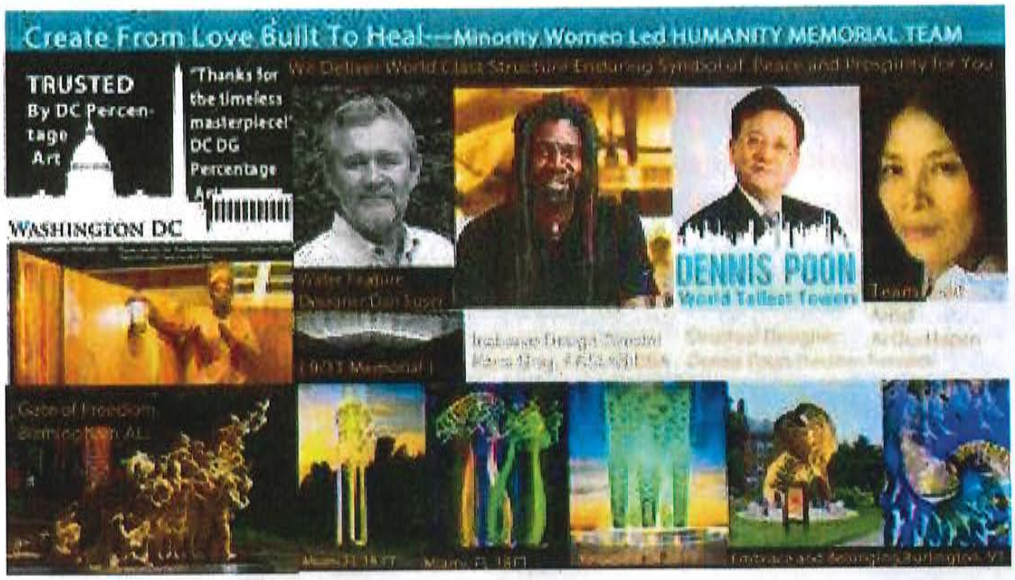







2019
서울도시건축비엔날레
SEOUL BIENNALE
OF ARCHITECTURE
AND URBANISM
COLLECTIVE
CITY



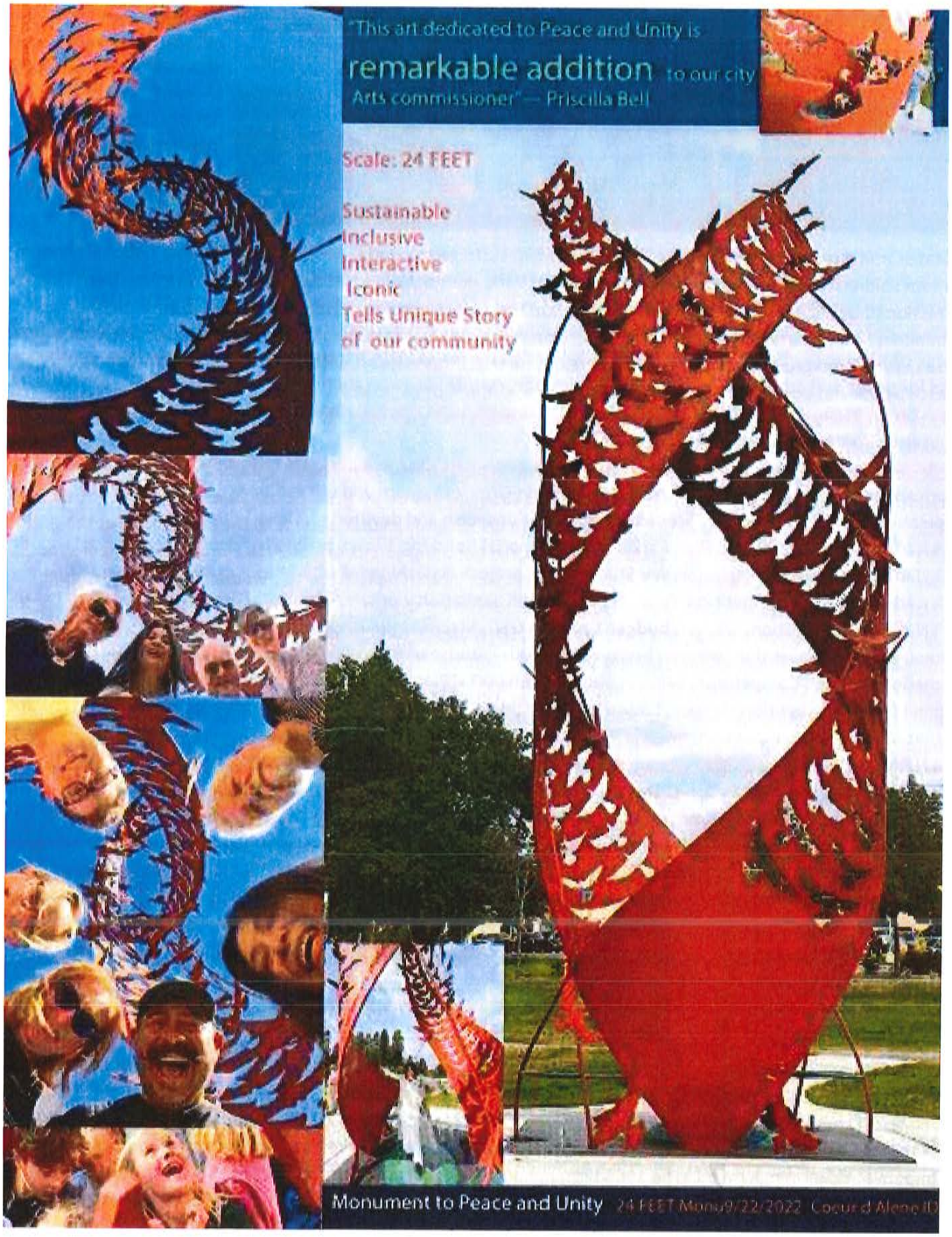


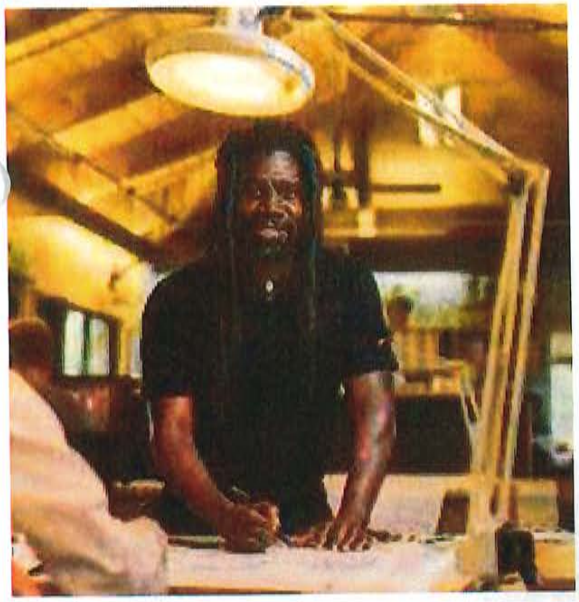
AI QIU HOPEN RESUME:
Ai Qiu Chen Hopen growing up in poverty in rural China. She was creating mud figures for the villages her family would travel to as migrant beekeepers following blossoming flowers. After studying Modern Art Design and Art Education in Shanghai at East China Normal University.
Trusted: Ai Qui formed the Humanity Memorial Team, which has received national attention with notable installations, including figurative statues of prominent African American journalist Ida B. Wells in Washington D.C.

WV State Capital project "Marching for Liberty", woman suffrage memorial; Birmingham Alabama national Monument to 1963 foot soldiers "Gate of Freedom" for Kelly Ingram Park, designated as National Monument by President Obama; and commissioned by New York State park and Recreation for project honoring diversity for Buffalo State Harbor Park.
As a minority woman, immigrant, and mother passionate about serving humanity for all children, Ai Qui leads a team from diverse cultural backgrounds that values inclusive design that infuses its art with universal love and hope, grounded in an ethos for peace and equality, beyond gender, race, age, culture, or generation.
Public Safety assured;Thornton Tomasetti Structural design and engineering: Design reputed design team Thornton Tomasetti (Profile includes MLK Memorial in DC)
Our Art will complements your landscape architecture and architecture aesthetic values: Designer and president of American Society of Landscape Architects, FALA Kona Gray will assure you our inclusive design in harmony with your site., recipient of The ASLA President's Medal, awarded for unselfish and devoted service to the community at the national level.
2023 National competition, **Finalist,** Parkland 17 Memorial honoring 17 victims of 2018 Florida high school shooting.
2023 National competition, **winner,** WV State Capital project "Marching for Liberty", woman suffrage memorial;
2022 National Design Competition, **finalist**, Honor 1968 Sanitation workers, City of St. Petersburg Sanitation Headquarters
2022 National competition, **winner**, **budget 1 million USD**, Majestic Buffalo Spirit of Inclusion, Client, State of New York 2022 National Design Competition, **winner**, budget $250,000 "Sunrise of Inclusion" and "Sunrise of Unity", Miami,Fl 2022 International Design Competition, **Winner**,budget $189,000 "Pioneer , Global Connection", Jacksonville, Florida 2022 National Deign Competition,**Winner**, Embrace/ Belonging, 24 Ft, Racial Equality Vermont Commission, Dewey Park 2022 International Design competition, **Winner**, Bas relief Circle of Hope, Japanese Cultural Museum, California
2022 National Design Competition **Winner**, Ohio Park, Celebrating Diversity, 16 feet landmark
2022 National Design Competition **Finalist**, **Budget 1 Million**, Martin Luther King Monument, **Cincinnati Ohio**
2022 National Competition **Winner**, cultural landmark museum, Unity, Santa Maria, CA. 16 Feet Landmark
2022 National Competition **Finalist**, Rock of Truth Landmark, **Cincinnati University 20 feet landmark**
2021 National competition, **finalist**, Orlando Florida,Disney World of World, Special Olympic Cauldron Design
2021 National competition, **finalist**, Interactive signature art for children, Washington DC Capital Hill Montessori school
2021 National Competition **Winner**, landmark,24 feet,main entrance, tourist city of Coeur d' Alene, ID
2020 National Competition **Finalist**, honoring the contributions of Matthew Gaines for Texas A&M University
2020 National competition **Finalist**, Law Enforcement Memorial for Law Enforcement Garden, Kansas City.
2020 National competition **Finalist**, Diversity Gateway Landmark, For downtown Sarasota Florida $500,000
2019 National competition **winner**, Ida B. Wells civil right Icon Ida B. Well, Capital Coolidge High school
2019 National competition **winner**, landmark, Unity Arch, McKinney TX No.1 best place to live by Money Magazine. 2019 National competition **finalist,** Florida State Capital, Dozier Boys Memorial honoring 100 abused children
2018, National competition **finalist,** honors the enslaved people, St. Mary's College of Maryland $750,000
2013 National Design competition,**Winner**, Gate of Freedom ,a major civil right movement monument for foot soldiers for Kelly Ingram Park, Birmingham, AL. The 1963 Birmingham civil right movement lead by MLK.
Education: 1995-1999 Education: ECNU Shanghai China, graduated from Modern Art Design and Art Education Department, reputed as the East of Columbia university. **US Award Winning documentary** 2007 US Award Winning documentary file "Beautiful You, Poet Sculptor Ai Qiu Hopen" by Director Ray Schmidt, Real Earth Production.
"Thank you for the Timeless masterpiece!" **------DC Percentage Public Art Commission Committee**

Wings of Love, Monument to Peace and Unity.

24 FEET Gateway Landmark marks the main entrance to the tourist city Coeur d' Alene, ID, USA Budget $75,000 Interactive, Everlasting, Sustainable Copper and Steel





2021 ASLA President's Medal Award

Ability ro connect diverse communities and cultures, creating connection for all with cultural Impact will serve your project goal for equity and inclusiveness.



KONA GRAY FASLA, PLA

PRINCIPAL Of EDSA

Artist, designer, writer, landscape architect

Strong leadership and a sense of purpose are part of Kona's DNA. Having practiced in 30+ countries, his global management sense has positively shaped the outcomes of many award-winning assignments. He successfully integrates creativity and regional resources into functional environments that invigorate the imagination. With an uncompromising dedication to quality, Kona creates welcoming public places that bring a strong sense of vitality back to neighborhoods. Blending sensitivity with innovative design solutions, he unites a client's vision with his own vanguard designs to produce programs with purpose and presence.

EDUCATION

Cornell University, SC Johnson College of Business, Commercial Real Estate Development Certificate, 2021

University of Georgia, School of Environment and Design, Bachelor of Landscape Architecture, 1997

Savannah College of Art and Design, 1994

Boston Architectural Center, 1992

REGISTRATION

Landscape Architect (FL) #6666950; (GA) #001789; (VA) #406001878; (AR), #9215, CLARB Certified #43648

AFFILIATIONS

American Society of Landscape Architects (ASLA), Past Vice President of Professional Practice

Landscape Architecture Accreditation Board, ASLA Representative

Landscape Architecture Foundation, Past President, Board Member Emeritus

Nova Southeastern University, Huizenga School of Business - Terry Stiles Real Estate School, Advisory Board Member

Society for College and University Planning, Member

University of Miami, School of Architecture, MRED+U, Advisory Board Member

Urban Land Institute SE Florida and Caribbean District Council, Advisory Board Member

EXPERIENCE

Alvin Sherman Information Technology Center, Davie, Florida: The private university and county government entity joint-use facility serves as a research, cultural and learning center with traditional public library services and full academic resources for the university. EDSA provided conceptual design through construction administration services.

Bonnet House Museum & Gardens, Fort Lauderdale, Florida: EDSA provided master planning and negotiated environmental permits for the urban oasis, In addition, the team worked with the Florida Trust for Historic Preservation to restore the house as a museum and nature preserve of national significance.

Coral Springs Municipal Complex, Coral Springs, Florida: The public complex has a system of promenades and plazas that form cohesive connections between buildings and roadways. A series of open spaces, sculpture gradens and water features accentuate entry ways while lighting, hardscape and site furnishings create pedestrian continuity. EDSA provided master planning through construction administration.

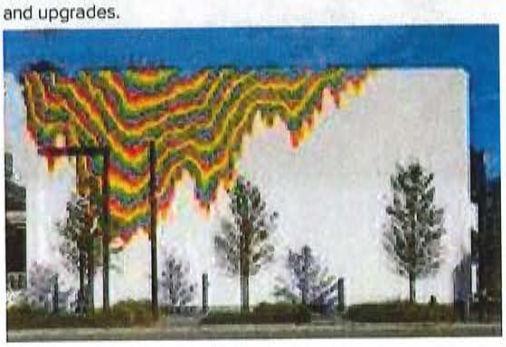
Don Taft University Center at NSU, Davie, Florida: A focal point for campus life, the student union has a 4,500 seat arena, state-of-the-art wellness center, visual arts wing, sculpture plaza, food court and student lounge Representing a culmination of efforts related to the initial master plan study, EDSA was responsible for site selection, detailed design and construction administration of the $45 million facility.

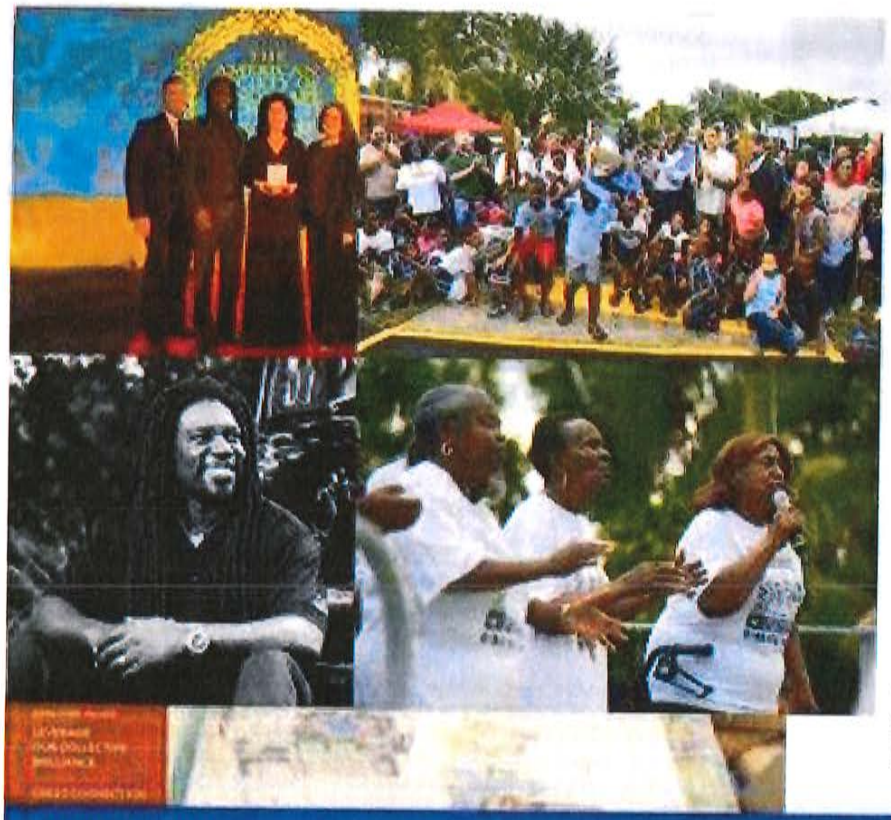
Huizenga College of Business at NSU, Davie, Florida: Serving more than 6,600 students, the 261,000-square-foot building encases a central atrium with outdoor sculpture plaza and terraces serving as an extension of the classrooms. As Principal-In-Charge, Kona was responsible for site selection, conceptual plans, permit drawings, design development and construction period services.

Norton Museum of Art, West Palm Beach, Florida: Transforming the community's cultural landscape, the $100 million expansion is built around the museum's existing core and mammoth Ficus tree that serves as a functional part of the architecture. The complimenting 9.000 square feet of landscape brings art to the outdoors with signature trees, tropical gardens, a sculpture collection, great lawn and reflection pool. EDSA provided conceptual design through construction administration.

NSU Art Museum, Fort Lauderdale, Florida: The museum is poised as a cultural icon and serves as a catalyst to uplift the urban life that unfolds around it. Kona and his team provided master planning and detailed design services to improve the visibility of the museum through a series of exterior improvements and upgrades.







A CULTURE OF COLLABORATION

THE DESIGN STUDIO

Behind every great design there is a team of people whose vision and experience will shape the form an idea takes. While EDSA is one of the largest, uniquely disciplined planning, landscape architecture and urban design firms, it is our culture of collaboration and the available resources of the entire firm that allows us to provide a high level of specialized, client-focused service.

Every project originates within a studio composed of an experienced and well-rounded team of designers who are completely engaged and connected through every phase of design – from concept through construction. We believe this dedicated team approach ensures consistency and continuity in process, people and service. In close connection with clients and consultants, our designers develop ideas and refine alternatives in an environment where thoughtful participation, originality in design and culturally-appropriate thinking are first and foremost.

MADINAT JUMEIRAH

Credited with raising the bar in culturally contextual, Madinat Jumeirah gracefully celebrates history by recreating the feel of Old Dubai along Dubai Creek. Complete with waterways, abras, wind towers, and a bustling souk, the $1.2 billion project is one of the largest and best-known destinations in Dubai.

Budget: $1.2 billion
Location:Dubai, United Arab Emirates
Client:Mirage Mille Development
Scope:Master Planning,Detailed Design Construction Administration Services
Scale:40 Hectares

ABUNDANT IN TALENT, GLOBAL IN PERSPECTIVE

AT EDSA, WE SPECIALIZE IN MASTER PLANNING AND LAND USE, LANDSCAPE ARCHITECTURAL DESIGN AND URBAN DESIGN

By narrowing our focus to these core disciplines, we bring better insights, a greater variety of educated alternatives and an intrinsic value to how land is utilized. Our design approach supports our belief in doing the right thing – for our earth, our clients and for society. This means understanding the unique parameters of every site as it relates to development intent – stressing the importance of research and analysis, innovation, cultural authenticity and sound implementation strategies

STEVE RATCHYE, AIA,P.E.,S.E.,LEED AP, R.A.

Associate Principal, Architect, AIA, Structural Designer

San Diego Zoo, Steve' Rex's Roar, the world's largest cantilever bronze animal statue. 27 feet tall and weighing in excess of 18,000 pounds.





San Diego, California serves as a leader of the Structural Engineering practice in the San Francisco office. He has extensive experience in structural design, analysis and project management across all project types and materials. His portfolio also includes a variety of cultural and entertainment facilities, such as museums, performing arts centers and sculptural installations, as well as stadiums, religious buildings, commercial projects and an aerial tram. Throughout his career, Steve has designed dozens of K-12 and higher education projects, everything from gymnasiums and libraries to laboratories and classrooms. Steve is particularly interested in supplementary cementitious materials and sustainability in the built environment. He serves on the American Concrete Institute's Committee on Fly Ash in Concrete. He has given presentations on fly ash and other issues relating to structures and sustainability at national conventions and industry events.

Education

- M.S., Engineering (Structures), 1997, University of Texas at Austin
- M.Arch., 1997, University of Texas at Austin
- B.A., Philosophy (Honors), 1989, Harvard College

Registrations

- Licensed Professional Engineer in CA
- Licensed Structural Engineer in CA
- Licensed Architect in IL
- LEED AP
- Registered California Emergency Management Agency Safety Assessment Program Evaluator

Select project experience

San Diego Zoo, Rex's Roar Sculpture, San Diego, CA. Structural engineering to the Artworks Foundry in Berkeley for the lion sculpture's stainless steel skeleton, connections to the bronze skin and concrete foundation. At more than 27 feet tall and weighing in excess of 18,000 pounds, it is the largest cantilevered bronze animal sculpture in the world.

City and County of San Francisco, Public Safety Building, "Spiral of Gratitude" Sculpture, San Francisco, CA. Structural engineering for a cylindrical 16-foot-long glass sculpture hung from a steel gimbal with an innovative seismic silicone rubber damping system. The sculpture is a memorial to police officers fallen in the line of duty.

Sanctuary for Sufism Reoriented, "New Man" Sculpture, Walnut Creek, CA. Structural engineering for a sculpture installation. The project scope included the use of friction pendulum isolators to reduce bronze thicknesses enough to facilitate fabrication of the 38-foot-tall sculpture. The use of base isolation substantially improved the seismic performance of the piece, providing for a long design life.

Discovery Cube Science Museum, Los Angeles, CA. Structural design of a 60,000-square-foot, wedge-shaped museum that is stabilized by concrete tilt wall panels and includes galleries, a lobby, a kitchen and cafeteria, museum store and administrative offices.

National Palace Museum, Southern Branch, Taibao City, TWN. Structural design of a 340,000-gross-square-foot museum with galleries, collection areas, public spaces and support spaces built on four levels with partial mezzanines.

Columbia Memorial Space Science Learning Center, Downey, CA. Structural design of a 20,000-gross-square-foot museum conceived as a two-story metal clad sculptural form with a variety of display areas and interactive exhibition spaces.

Parallel Light Fields, Salesforce Transit Center, San Francisco, CA. Structural engineering of benches and lights at grade in James Carpenter's sleek artwork.

City and County of San Francisco, Ruth Asawa's San Francisco Fountain, San Francisco, CA. Structural engineering for a prominent eight-foot-tall cylindrical bronze fountain featuring scenes of the city on the exterior face.

JFK International Airport, Jet Blue Terminal, New Grandstand Structure and Cable Sculpture, New York, NY. Structural engineering for a new concourse level grandstand structure and cable sculpture as part of the tenant improvement work being performed at the new Jet Blue Terminal. The sculptural arrangement of hanging cables support a large circular messaging board, and the grandstand beneath provides a respite for weary travelers.

Google Bay View Campus, Mountain View, CA. Structural design and construction engineering for a 1.1-million-square-foot headquarters that includes three distinct buildings featuring expressive sweeping canopy roof structures.

University of California, Riverside, Glasgow Dining Commons, Riverside, CA. Structural design of a two-story, 52,000-square-foot dining hall as part of Phase 1 of a 50-acre, multiproject P3 development.

Thornton Tomasetti

MARTIN LUTHER KING, JR. MEMORIAL

Washington, DC

We provided structural engineering for a new memorial that occupies a four-acre site along the tidal basin on the National Mall.

A crescent-shaped plaza is surrounded by curving, stone-clad retaining walls carved with inscriptions. Two large stones, the "mountains of despair," form a gateway flanked by waterfalls. On the plaza, the "stone of hope" incorporates a 31-foot-tall sculpture of Reverend King. Our engineers worked closely with the geotechnical consultant to overcome extremely challenging soil conditions. The entire memorial rests upon piles driven to bedrock.

The water features posed an additional design challenge. Plans originally called for a remote pump-room with underground piping running to the falls. A design change added below-grade pump rooms beneath each of the waterfalls, with a 175-foot tunnel providing access to both. This required the tunnel to run directly below the massive "mountains of despair." We reanalyzed and reconfigured the arrangement of piles supporting the stones to accommodate the tunnel. The design of the tunnel itself was complex, requiring precise integration with many different components. Highly detailed and coordinated drawings ensured that the design intent was clear and simplified construction.

The project includes a 3,000-square-foot structure across the street from the memorial. The building, which features a 12-foot roof cantilever, houses a bookstore and ranger station with public facilities.

Owner
National Park Service

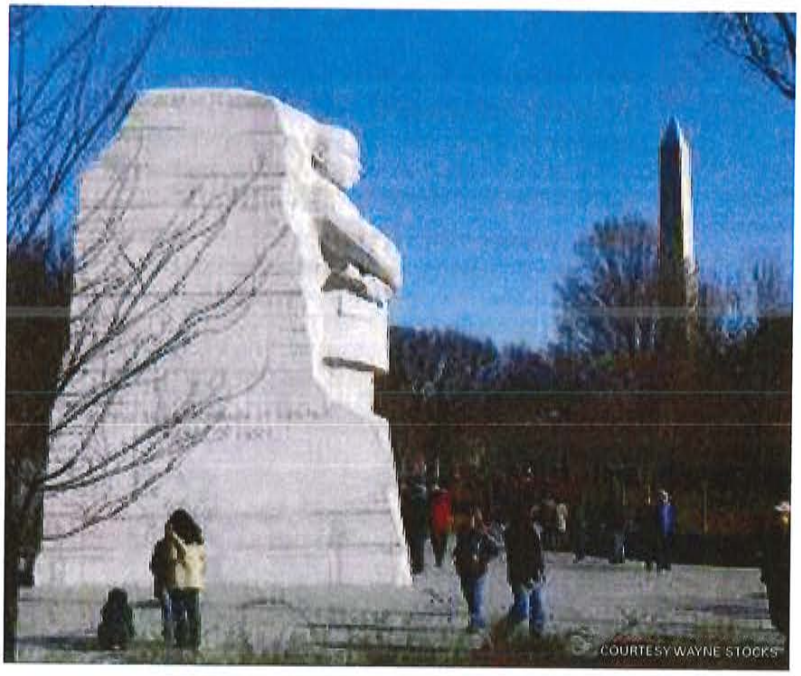
Design-build team
McKissack & McKissack / Turner / Gilford / Tompkins

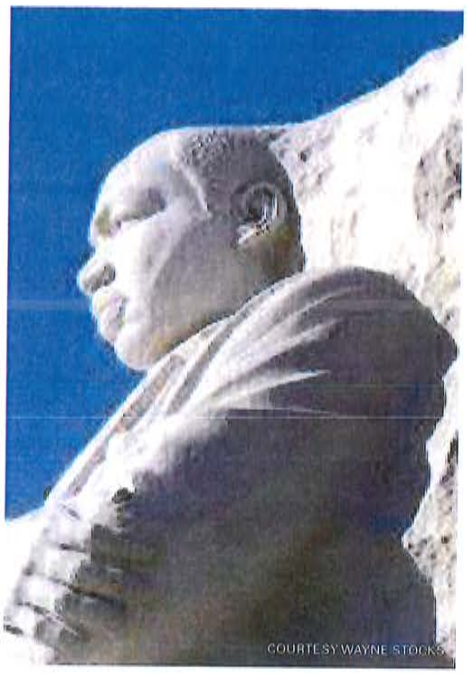
Completion date
2011

Construction cost
$120 million

Services
Structural engineering

Awards
2011 Washington Contractor Award, Design-Build, Associated General Contractors of Metropolitan Washington DC





Thornton Tomasetti

Team Member

DEW

Water Feature Designer, Landscape Architect

dan@dewinc.biz

DEW

National September 9/11 Memorial, New York, NY

EXPERIENCE

Internationally recognized for water feature design, DEW, conceived in 1997, has collaborated with world renowned designers to create unique water effects for many highly significant and publicly popular projects for urban centers, museums, waterfronts, and theme parks. With 20+ years' experience designing over 1000 water features, DEW's extensive understanding of water behavior and their required support systems have helped designers to develop unique award winning water displays. DEW's design inputs show sensitivity to aesthetics, water behavior, human interaction, safety, health, weather, operations, and sustainability issues.







PROJECTS

- National September 9/11 Memorial, New York, NY
- Discovery Green, Houston, TX
- William J. Clinton Presidential Center, Little Rock, AR
- Milwaukee Art Museum, Milwaukee, WI
- XL House, Hamilton, Bermuda
- Shaw Center for the Arts, Baton Rouge, LA
- Clinton Square, Syracuse, NY
- US Courthouse, Seattle, WA
- Grange Insurance, Columbus, OH
- Jamison Square, Portland, OR
- Mesa Art Center, Mesa, AZ
- Cincinnati Art Museum, Cincinnati, OH
- City Center Park Greensboro, NC
- Clark Art Institute, Williamstown, MA
- Principal Mutual Life Campus, Des Moines, IO
- Dundas Square, Toronto, ON, Canada
- Phoenix Art Museum, Phoenix, Arizona
- Legoland Theme Park, Guntzburg, Germany
- Chicago Botanic Garden, Chicago, IL
- GM Renaissance Place, Detroit, MI
- Village of Yorkville Park, Toronto, ON, Canada
- Barnes Foundation, Philadelphia, PA
- Elizabeth Caruthers Park, Portland, OR
- University of Texas, Dallas, TX
- Cleveland Clinic Heart Center, Cleveland, OH
- Repentance Park, Baton Rouge, LA
- Exhale Public Art, Chapel Hill, NC
- New York City Waterfall Project, New York, NY

RECENT PROJECT AWARDS AND HONORS

- ASLA Presidents Award Excellence Yorkville Park
- ASLA Honor Design Award Mesa Arts Center
- ASLA Honor Design Award Jamison Square
- ASLA Honor Design Award Nasher Sculpture Cntr
- ASLA Honor Design Award National 9/11 Memorial



Your landmark structure safety assured, to represent your vision for centuries

- ENR Award of Excellence, Top 25 Newsmakers in 2010
- Outstanding 50 Asian Americans in Business Award, 2010

Education
- M.S.C.E., 1979, School of Engineering, Columbia University, New York, New York
- B.S.C.E., 1977, University of Texas at El Paso, El Paso, Texas
- Certificate of Building Technology, 1974, The Hong Kong Polytechnic, Hong Kong



Dennis Poon is the structural design principle of some of the tallest buildings in the world including the 700+m tall Suzhou Zhongnan Center in Suzhou, China, the 600m tall Ping An International Finance Center in Shenzhen, China, the 638m tall Signature Tower in Jakarta, Indonesia, the 636m tall Wuhan Greenland Center in Wuhan, China, and the 632m tall Shanghai Tower(the world second tallest tower).

His special structure projects includes important landmark art, museum installation and modern art exhibitions.



Client Adrian Smith + Gordon Gill Architecture



Client Leo Villareal

Summary

. Dennis Poon is a Vice Chairman at Thornton Tomasetti, Inc., an 800+ person, privately held structural engineering firm.Dennis has more than 40 years of experience leading and executing the structural engineering of a wide variety of building types, such as supertall structures, large-scale mixed-use complexes, hotels, airports, arenas and residential buildings worldwide. He has expertise in the application of state-ofthe-art engineering technologies in both concrete an structural steel for building analysis design and construction, including project delivery strategies. Dennis also has extensive experience in seismic design, structural investigations and optimi tation of structural systems.

Awards / Affiliations
- Board of Trustees, Council of Tall Buildings and Urban Habitat (CTBUH), 2010-2018
- 2015 Leaders of Industry Award, Concrete Industry Board (CIB)
- Corporate Executive Award, New Jersey Chinese American Chamber of Commerce, 2009 and 2010

Select Project Experience

Chengdu Dongcun Greenland Tower, Chengdu, Sichuan, CHN. Structural engineering services for the design phases, and structural peer review services for the construction document phase for a development comprising a mixed-use tower estimated to be more than 450 meters and two 150-meter apartment towers in a high-seismic zone. The main lateral force resisting system is a steel reinforced concrete core wall with steel reinforced concrete columns, which zig-zag along the height of the tower. The second lateral force resisting system includes a high-performance brace frame system made of steelreinforced concrete columns with an outer periphery of steel beams and braces.

Jinan IFC Landmark Tower, Jinan, CHN. Structural engineering services for a 97-story mixed-use, supertall tower, which requires a high-efficiency structure to resist gravity and lateral force. The 518-meter building will include Class-A office space, retail, luxury hotel, and residential units. The total floor area is 280,000 square meters above ground and 40,000 square meters below ground, which satisfies the basement area requirement for supertall construction.

Lamar Towers, Jeddah, KSA. Structural peer review of a 413,500-square-meter mixed-use development. The project consists of a 72-story tower, a 64-story tower. (N13305.00)

One Shenzhen Bay T7 Tower, Shenzhen, CHN. Structural engineering services for a 134,970-square-meter, mixed-use tower featuring a concrete wall superstructure with steel embedded concrete mega columns as well as composite columns.

Ping An, South Tower, Shenzhen, CHN. Structural engineering services through design development for a 52-story, 293.5meter tall mixed-use building. A five-story sky bridge connects the South Tower with the 600-meter main tower, Ping An International Finance Center, for which

Shanghai Tower, Shanghai, CHN. Structural engineering of a 380,000-square-meter, 632-meter mixed-use tower development. The facility will house Class-A office space, retail, a luxury hotel, 2,200-seat arena, non-enclosed observation deck and three levels of below-grade parking. The project will seek LEED Gold certification by the China Green Building Council in association with the USGBC. **The world second tallest tower.**

- **Humanity Memorial Inc. Team**

References

Professional REFERENCES with current contact information

1. **Sandy Irle, President Blind Boone Park Renovation Group**

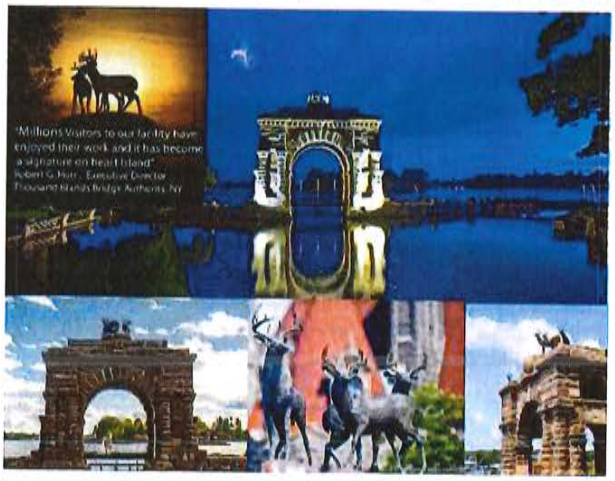
   Phone: 660 747 3268
   Blind Boone Park Renovation Group Email : irle@towerns.net
   Project: Bronze John Willian "Blind" Boone, installed in Blind Boone Park

2. **Robert G. Horr , Executive Director, Thousand Islands Bridge Authority** PO Box 428
   43530 Interstate 81 Alexandria Bay, NY 13607 Email roberthorr@tibridge.com
   Phone: 315-4822501 Fax: 315-482-6064
   Project: Three Hart Deer Sculpture for entry arch at Boldt Castle , Thousand Islands, New York, US Major Tourist Attraction

3. **Janay Tieken, City of McKinney Arts Commission**
   Phone: 972 547 7572
   Email: Jtieken@mckinneytexas.org

   Project: Unity Arch, Downtown McKinney Texas

Three Hart, Thousand Islands, New York, US Major Tourist Attraction



Scott Lomax, MEng, CEng, MICE **Firm: Thornton Tomasetti**

Reference

Robert Katchur – Principal @ Diller Scofidio + Renfro [DS+R] (*Shed and Off the Cuff*)

- *Direct*: 212.260.7971
- *Email*: rkatchur@dsrny.com

Kelly Dunn – Senior Associate @ Fentress Architects (*Lincoln Avenue Footbridge*)

- *Direct*: 303.282.6088
- *Email*: dunn@fentressarchitects.com

Testimony: "The Sculpture exceeded our expectation for quality and beauty" -McKinney Arts commission

McKINNEY TEXAS
Unique by nature.



February 14, 2020

To Whom It May Concern:

The City of McKinney Arts Commission is pleased to provide this letter of support for the artist Ai Qui Hopen and her team at Humanity Memorial Inc. Ms. Hopen was the successful respondent for a nationwide sculpture RFQ for a sculpture in Mitchell Park in McKinney, Texas. The sculpture was installed in September 2019 and exceeded our expectations for beauty and quality. Ms. Hopen's team was very flexible, working with changing City schedules and priorities, while meeting overall project schedule. Ms. Hopen's team is knowledgeable and worked well with the City's engineering firm to ensure that the piers, base and design of the sculpture met or exceeded all City codes. In addition, the feedback on the sculpture has been overwhelmingly positive. It is a gathering place for all ages to play and take photographs!

In closing, it was a pleasure to work with the Hopens and their team. If you would like to visit our website https://www.mckinneytexas.org/2044/Mitchell-Park-Sculpture, you can find on information and pictures of the artwork. If I can be of further assistance, please feel free to contact me at the address or phone number below. My email address is: jtieken@mckinneytexas.org

Sincerely,

Janay Tieken

Janay Tieken
City of McKinney Arts Commission

Housing and Community Development Department
406 N. Tennessee Street • McKinney, Texas 75069 • 972-547-7572

Letter of recommendation, David Gordon Memorial Project, Washington DC

Dear Art Selection Committee:

It is my pleasure to enthusiastically support Ms. Ai Qiu Hopen's candidacy to become the sculptor for your project. After our oldest son, David, was killed at the age of 7, in an ATV accident, Ms. Hopen created a statue of David and his three siblings. Ms. Hopen and her team installed the statue on a hillside overlooking a pond and woods in our garden. The statue embodies our family's vow to keep David's memory a powerful part of our everyday lives. It portrays one of our favorite memories-the magic of wonder and discovery David experienced exploring J.R. Ding Darling Wildlife Refuge on Sanibel Island with his younger sister, Beverly. The statue, which faces the woods, was also intended to convey the anticipation of setting off an adventure-a metaphor for our wish that David's existence continues in some happy way in an afterlife. In addition, the statues captured the likeness of our children but were quite complex. This may sound like hyperbole, but in a sense they reminded me of Michelangelo's statue of David in the way they presented different emotional aspects of the children when viewed from different angles. I believe Ms. Hopen would be an excellent fit and produce a highly compelling and emotionally evocative artwork for you. Ms. Hopen infuses scene with energy, hope and love. It is spiritual in the best way, joyous might be the right word, but not denominational. Moreover, Ms. Hopen was upbeat and delightful to work with. She was flexible and highly amenable to feedback. She was a perfectionist in the best sort of way. The statue was installed in our garden efficiently and has aged flawlessly without any maintenance. In summary, I believe Ms. Hopen is highly talented and motivated, has exceptional technical skills and experience as a sculptor and has unique gifts that give her work an auteur, magic, spirituality and compelling presence that is extremely rare, if not unique.



The Joyous Spirt of David with His Siblings

2016 David Gordon foundation Memorial group 4 life size figures, installed, Washington, DC. David Gordon Memorial "You are Love You are Light" David mother Lisa gifted the title Location: Washington, DC Media: Bronze Dimensions: 1.7 m x 2.9 m x 2 m Price: $100,000.00

Sincerely and with best regards,

David and Lisa Daniel Author(David G Daniel), *"A Life Twice Given"*



"Millions visitors to our facility have enjoyed their work, it has become a signature piece in the heart island"
Robert G. Horr ,Executive Director, Thousand Islands Bridge Authority.

Three Hart, Thousand Island, Main tourist attraction, Rated as Number one must visit by TripAdvisor,

THOUSAND ISLANDS BRIDGE AUTHORITY

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www.boldtcastle.com

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CHAIRMAN

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MICHELINE DUBÉ
BRUCE ARMSTRONG
NATALIE KINLOCH
JACQUES E. PIGEON
PATRICK J. SIMPSON

ROBERT G. HORR, III
EXECUTIVE DIRECTOR

September 9, 2014

RE: Reference - Ai Qiu Hopen, Hopen Studio Inc.

To Whom It May Concern:

We are pleased to provide this letter of reference for Hopen Studio, Inc. They created a signature Hart Deer sculpture for our Entry Arch at Boldt Castle tourist attraction located in upstate New York. The project was completed in a timely manner and on budget. Hopen Studio exceeded our expectations with regard to quality of work. Millions of visitors to our facility have enjoyed their work and it has become a signature piece of sculpture on Heart Island.

In closing, it was a pleasure to work with the Hopens and when the need arises we will certainly use them again as our rehabilitation of Boldt Castle progresses. If you would like to visit our website you will see an array of photos of Boldt Castle including the Hart Deer sculpture on the Entry Arch at www.boldtcastle.com.

If I can be of further assistance, please feel free to contact me at the above address and telephone number. My email address is roberthorr@tibridge.com.

Sincerely,

Robert G. Horr, III
Executive Director

Proposal on Next Page. Trusted with highest standard:

"Thanks for timeless masterpiece!" DC Percentage Art



Dear Art Selection committee,

WHO: Khalil Gibran — 'Work is love made visible."We are passionate to create art from love and deliver an important cultural landmark to represent your bold vision. Humanity Memeorial led by Ai Qiu and Kona Gray (Fort Lauderdale) . Our success all own to remarkable stakeholders, devoted communities like yours with vision and passion supporting us to make National Award Winning Projects possible; contributing to public dialogue for positive change and rebuilding remarkable community:

We are trued by excellent public art committee like you delivering important public art: **Selected as finalist for Parkland 17 Almeria project honoring 17 beautiful souls;** DC public art percentage commission committee commissioned us for Monument Civil Right icon Ida B. Wells); New York State and Park and recreation, American beloved icon the Majestic Buffalo for New York State Harbor park honoring the resilient Buffalo community after Racial mall shooting; WV capital projects honoring equality "Marching for Liberty woman suffrage memorial; Birmingham Alabama Gate of Freedom honoring American heroes foot soldiers, 1963 Birmingham campaign led by Martin Luther King, for Kelly Ingram Park, designated as National Monument by President Obama.

WHY: Our community led unique story telling art will be best fit for your project: as a beacon of hope to delight and uplift visitors with positive and timeless messages projecting peace and prosperity ! communicating a compelling presence for your vision/value

HOW we will contribute to your successes and fullfilling your goals, Connect your stories with artistic, creative, historic, and cultural assets for your city.

> Honor cultural signaficance of your area with story telling art that everyone can relate to: Relate thematically to the rich history and significance of the area and places represent many diverse cultures.

> UNIFYING symbols with vibrant colors in monumental scale to effectively Highlight the significance of unity and celebration of diversity.

> Accessible : Our art is accessible respect landscape and architecture in surrounding, complements and in harmony with their aesthetic values. Everlasting withstand extreme weather and heavy traffic. our see through cutout forms will unify all the surrounding in inconclusive spirit, appeal to a mass audience.

Uplifting: Our vibrant colors will active your space effectively representing your innovative spirit and bold vision.

> Dynamic and inviting: Our dynamic LED light and movement will provide a unforgivable statement that can be seen in day/ night

> SAFETY AND QUALITY: Our artwork will be structurally sound and require zero maintenance. Our team stand apart from the rest by creating with world renown structural design team TT, TT' profile includes Martin Luther King Memorial in national Mall, to assure your project ultimate success and public safety.

> Sustainable climate smart art,everlasting structure as Statue of Liberty: Antibacterial Copper and stainless steel as Statue of Liberty. Zero maintenance needed, withstand extreme weather/ vandalism, best for your climate.

> Iconic Symbols of human spirit to evoke love,kindness and inspire Unity,Peace,prosperity,love,compassion : celebrate diversity and profound truth that we are part of each other, with diverse colors and multiple medians to evoke our emotional bond as a community, we belong.



> Emotional/Evoking Love: "Ms Hopen infuses scene with energy, hope and love. She was flexible and highly amenable to feedback. I believe Ms. Hopen is highly talented and motivated, has exceptional technical skills and experience as a sculptor and has unique gifts that give her work an auteur, magic, spirituality and compelling presence that is extremely rare, if not unique." David Daniel, DC David Memorial Foundation.



> Community Led design process will Actives Creative Spirit in Each of YOU, We are your neighbor, based in WV. We will set up workshops invite everyone to be apart of the creative process and feel sense of belonging and hope. Successful example: "Hopen...were a unanimous pick." "The selection committee was especially impressed with the research she conducted on the project."She did her research and incorporated the theme of the call using special phrases (from community" cut into the artwork."----Coeur d'Alene Press. Arts commissioner"--- Priscilla Bell. Coeur d'Alene ID. Please visit website for more records of successful community led installations : www.aiqiuhopen.com

> Please trust us to create an exciting and magnificent art with your creative inputs.

Thank you

Ai Qiu Hopen 3/10/24

Humanity Memorial, Minority Woman Led Team

Preliminary Proposal Light of Hope, below:



Timeless symbol of Interconnectedness

Our high visibility unifying art with vibrant colors and monumental scale will effectively meet your goal to honor the vibrant community and mark the milestone of your success in building inclusive community!
Globe is timeless symbol of globe community, to evoke our emotional bond as human being, we belong. Image above is honoring the interconnectedness of humanity and community. We are passionate to create an iconic artwork with you that everyone can relate to and will be proud of symbol of humanity and hope for all cultural backgrounds , celebrating the beauty of diversity and each of race/ cultural background contributing to the strength and thread of community. Stainless steel.24 Feet tall. Everlasting.

Materials stainless steel, best suit materials for public interaction.



messageofpeace8@gmail.com www.aiqiuhopen.com

Light of Hope by Humanity Memorial

0′ 2′ 4′



5.5x5.5 FEET Footprint. Can be 24 feet tall if you desire.

Design and scale can be adjusted. **Note:** sustainable copper globe combined with stainless steel, best suit materials and structural design/composition for Public interaction. Public safety assured: Structural Consultant, TT' profile includes Martin Luther King Memorial in DC

messageofpeace8@gmail.com www.aiqiuhopen.com



Examples of Remarkable Inputs from Community Engagement

We designate our team member Kona Gray(Fort Lauderdale,FL)

FASLA, designer, artist and writer, our team' diverse cultural design director, who will be prime facilitator leading our team for community inputs and community engagement. Our team have the experience and capacity to connect with your community. Please see examples of our team' Educational Programming and community engagement. Community inputs is essential for the success of our signature art. We will set up workshop in your community.

Example 1): (Photo, left, second), 33 Feet Cincinnati Ohio, MLK Memorial, Design incorporated Community'inputs
"We honor the life, teachings, aspirations and legacy of the civil rights icon"
We listen to community' need to honoring MLK' with text/letters fro community, Besides a large, compelling and sensitive portrait of Martin Luther King, we are preserving his words, his thoughts, written indelibly, by cutting them into metal, words that need to be etched into the minds of generation to come. We gathered inputs for likeness, incorporated words, hand prints and inspiriting quotes from communities into the MLK memorial design.



Example 2) 16 Feet landmark *Unity Arch* (Image, left, Third). Community Engagement is Key for our success (photo, left) Unity Arch. "Our original maquette was attractive to the committee, but they asked if we could make an arch instead, rising from two trees," Hopen told The Monumentous.
"Incorporating an idea from elsewhere can mean letting go of your ego, but we recognized that the arch was a great idea and would make the work better. It evolve the gateway arch more than we could have imagined and he committee was very pleased with the redesign."



Example 3) 24 Feet Embrace and Belonging(Images right and bottom), Direct inputs gathered through in person workshop, writing and notes, 24 feet Burlington Vermont Landmark 12/16/22: We gathered as much information as possible from workshops, they speak to our team with creative inputs such as the flow of the lines and more birds of diversity, they wrote notes of suggestions etc.



Our intimate creating process inviting your inputs to assure your voices are heard and bring ultimate success for your projects:



We will set up workshop in your community, we will integrated witter length notes, and hand prints into our collective design etc., to bring an immerse interactive experience for all visitors, to create a must see destination, (Photos, Burlington Vermont Community Engagement in workshop and Integrated Academy Students' work as remarkable inspirations for 24 Feet Landmark "Belonging'). Please trust us to create with you for you.



We are looking forward to learn your creative vision and create this important work with you to represent the soul of your community.

CEO/Sculptor, Ai Qiu Hopen,8/29/23, Certificated Minority Women Owned, Humanity Memorial Team









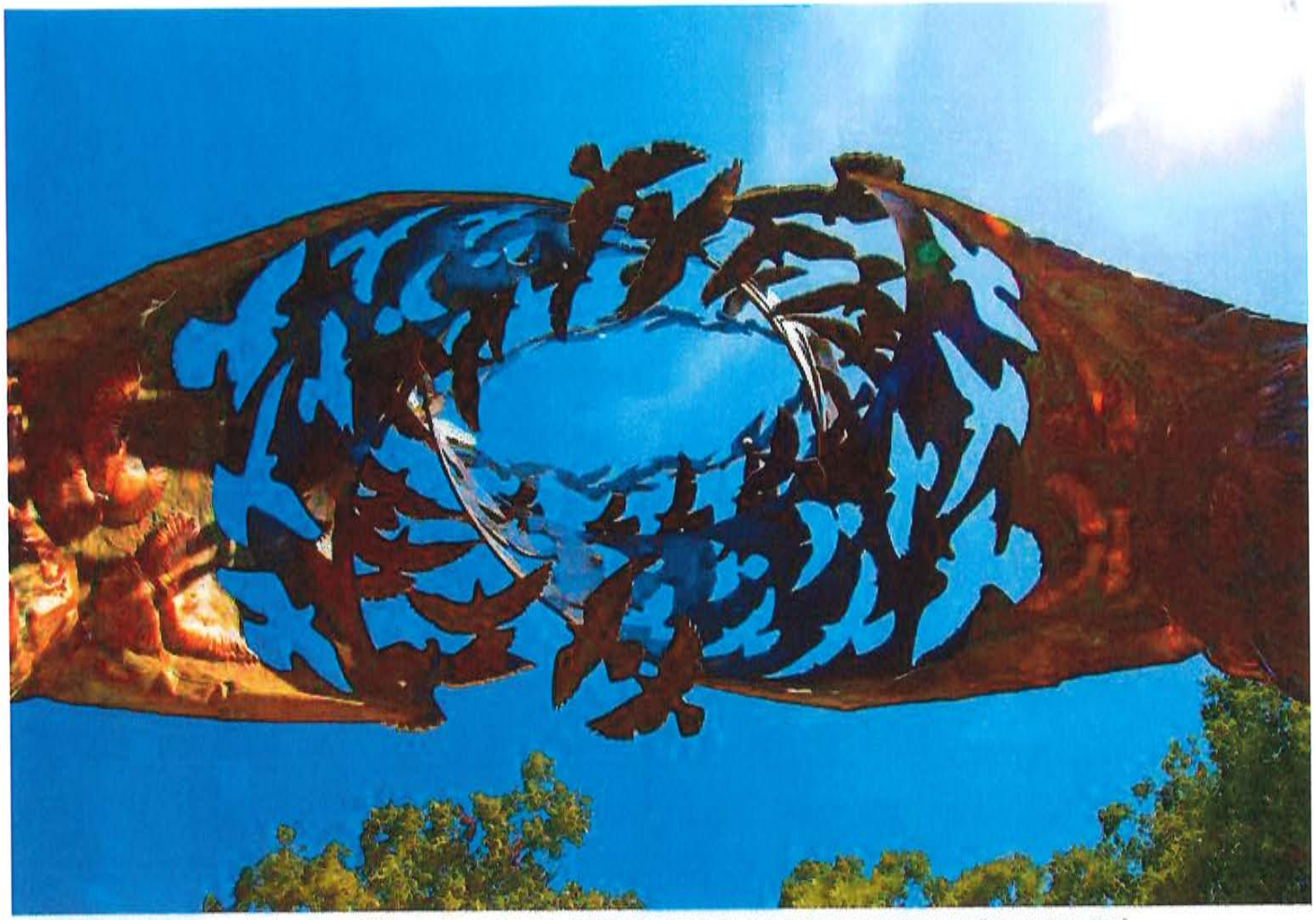








Hopen Image_03 Unity Arch, Interactive, playful, welcoming, Unifying, uplifting entire community with message of unity.



Hopen Image_01 Unity Arch, down town McKinney Texas. Rated as NO.1 best place to live by US Money Magazine. Medium: copper, steel Dimensions: 5m x 4 m x 2 m Year Completed: 2019 Location: McKinney Texas Description: "The work created for McKinney is titled "Unity Arch", it is also symbolic of human freedom,aspiration and unity."(Mayor).Our sustainable copper art reflects beautiful nature/birds,celebrate deversity,community. Our works will last for centruries,resistance to extreme heat,flood, vandalism



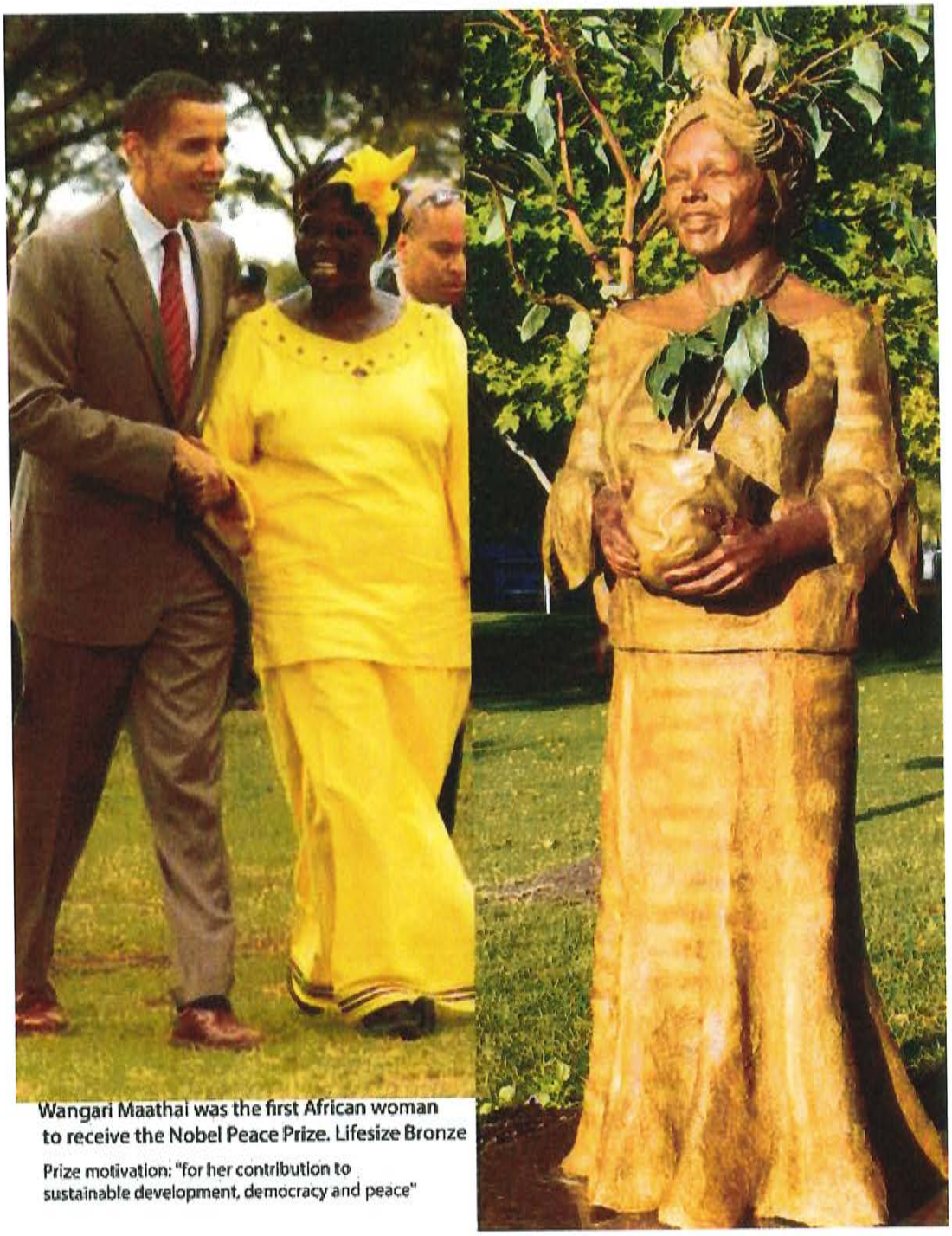






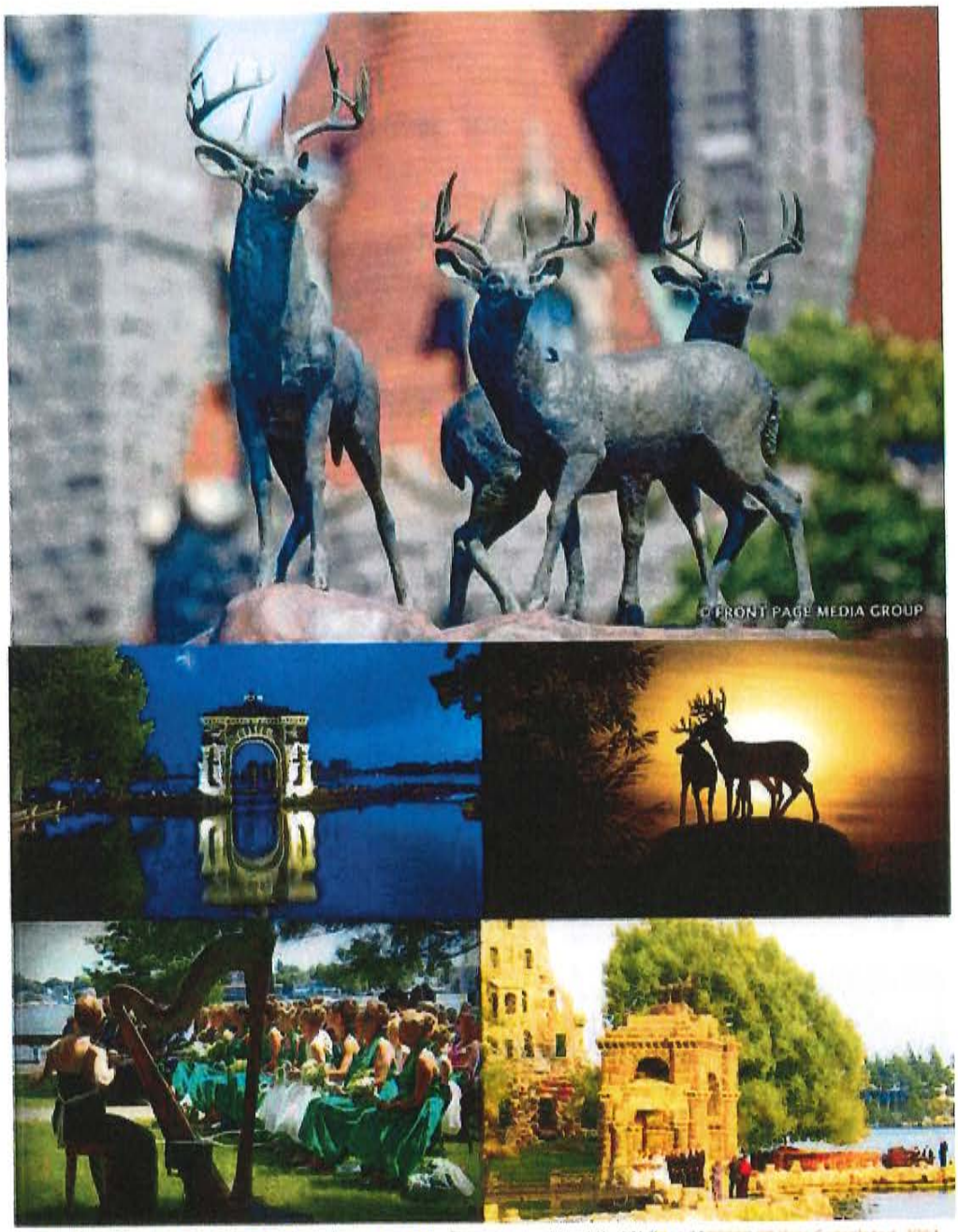






Wangari Maathai was the first African woman to receive the Nobel Peace Prize. Lifesize Bronze

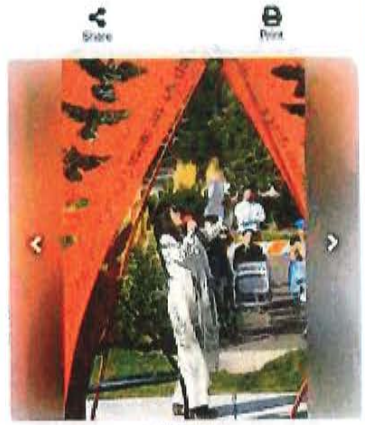
Prize motivation: "for her contribution to sustainable development, democracy and peace"



Three Harr. US tourist attraction Medium: bronze, copper Dimensions: 11' x 12'x 10' Price:$1 Year Completed: 2021 Location: New York rated as No 1 must visit in TripAdvisor. "Millions visitors to our facility have enjoyed their art. It has become A signature in the heart Islands." Client: Thousand Islands Bridge Authority.

COEUR d'ALENE / POST FALLS
PRESS

'We are the wings of love'





"This art dedicated to Peace and Unity is remarkable addition to our city Public Art collection"
Arts commissioner" — Priscilla Bell

Scale: 24 FEET

Sustainable
Inclusive
Interactive
Iconic
Tells Unique Story
of our community



Monument to Peace and Unity 24 FEET Mon9/22/2022 Coeur d'Alene ID



Video 24 FEET Landmark Unity To Peace and Unity

0:20

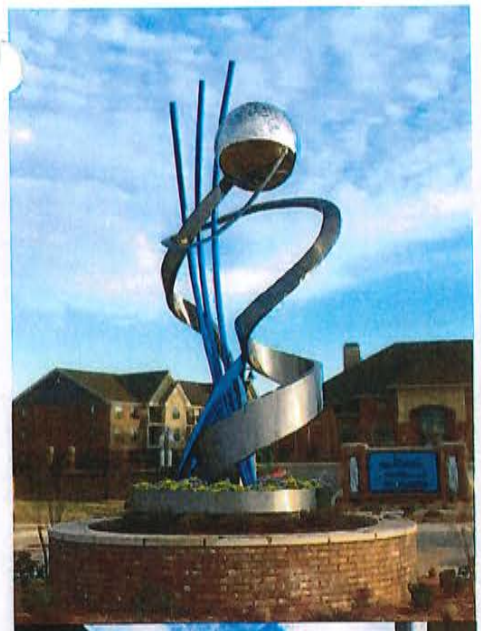
$75,000.00

2022

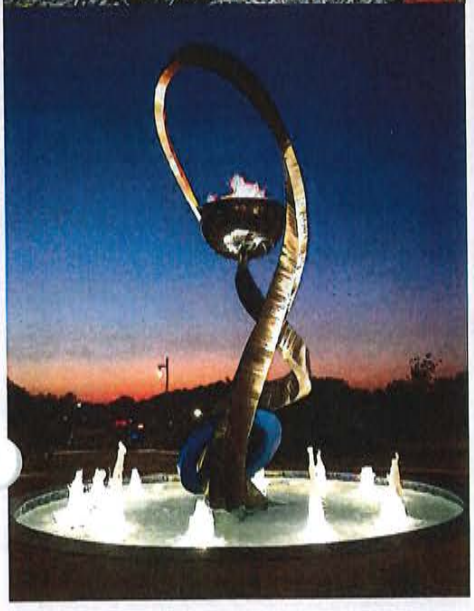
https://vimeo.com/747129880

Monument to Peace and Unity, for Coeur d'Alene ID, mark the milestone success and achievements of Coeur d'Alene ID, to inspire Unity and peace. by Humanity Memorial Artist Aiqiu Hopen 2022

Image 8 is a video. Please refer to the USB to view the video.







Education

2012 Bachelor of Arts, University of Central Arkansas

Experience

2012-present Professional artist and owner of Innovative Sculpture Studio

Representation

Art Expressions Chicago

Shows

2018
Sculpture at the River Market. Litte Rock, AR
Anniversary Show. M2 Gallery. Little Rock, AR
River Arts Fest. Memphis, TN
2017
Main Street Fort Worth Arts Festival. Dallas, TX
Sculpture at the River Market. Little Rock, AR
2016
Great Gulf Coast Arts Festival. Pensacola, Fl
Sculpture at the River Market. Little Rock, AR
River Arts Fest. Memphis, TN
Ann Arbor Summer Art Fair. Ann Arbor, MI
Uptown Artfair. Minneapolis, MN
Boston Mills Artfair. Boston Mills, OH
Three Rivers Artfest. Philladelphia, PA
Oldtown Art Fair. Chicago, IL
Boardwalk Art Show, 61st Anual. Virginia Beach, VA
Woodlands Waterway Arts Festival. Woodlands, TX
Pecan Street Festival. Austin, TX
2015
Cherry Arts Festival at Stanley. Denver, CO
Zona Rosa Arts Festival. Kansas City, MO
Great Gulf Coast Arts Festival. Pensacola, Fl
Artfest Scottsdale. Scottsdale, AZ
Bayou City Arts Festival. Houston, TX
River Arts Fest. Memphis, TX
Sculpture at the Rive Market. Little Rock, AR
2014
Cottonwood Arts Festival. Richardson, TX
Art at the Domain. Austin, TX
Houston Fine Arts Festival. Houston, TX
San Antonio Fine Arts Festival. San Antonio, TX
Fall Fest Fine Art Show. Boulder, CO
Sculpture at the River Market. Little Rock, AR
Arkansas Sculptors Guild Show and Sale. Little Rock, AR

Commissions and Installations

2024
Reaching Summit 24'. Canyon Village, Utah (install Spring 24')
Transcend 30'. The Ritz Carlton Residences, Naples, Florida (install Spring 25')
Tango' 20'. The Pompano Live District, Pompano Beach, Florida (install Spring 25')
Framing the Landscape' 22'. The Aurora Highlands, Aurora, Colorado (install Winter 24')
Dongaghey Roundaboouts. Conway, Arkansas. Install (Summer 25')

2023
Unity 24', MLK Square. Conway, AR
Surge 10', Aqua Dimensions Percent for Art. Port St. Lucie, FL
Symphony 16', Innovation Tower. Orlando, FL
Swoop 18', Modern Storage, Springdale, AR
Asclepius 32', Aurora Highlands, Aurora, CO
Vitality 30', UAMS TOSH, Little Rock, AR

2022
Solidarity 40', I4 Public Art Award. Orlando, FL
Life Blood 30', Aurora Highlands. Aurora, CO
St. Margaret's Cross 20', St. Margarets Episcopal. Little Rock, AR

2021
Helios 18', Tech Park, Sculpture at the River Market Award. Little Rock, AR
Take-Off 15', Park Village Shopping Center. Southlake, TX

2020
Embrace 25', City of Hamilton Ohio 20th Anniversary Sculpture. Hamilton, OH
Reciprocity 30', Midtown District/Reno, NV Public Art Award. Reno, NV
Stellar 25', The Pointe at North Hills. North Little Rock, AR
Salute 10', The Woodlands Arts District. The Woodlands, TX
Eclipse 18', Residential commission. Winter Park, FL
Moon Wave 10', Residential commission. Winter Park, FL
Eros 8', Paradise Palms and Sculpture Garden. Delray Beach, FL

2019
Gravity II 8', coroporate commission. Thousand Oaks, CA
Cascade II 9', Industrial Innovation Group. United Arab Emirates
Elephant Dreams II 8', Industrial Innovation Group. United Arab Emirates
Gravity 7', private. Myrtle Beach, SC
Synergy 20', Lloyd Jones Multi-family investment. Miami, FI
Setting Sail 12', private commission. Boca Raton, FI.
Ascend 20', The Pointe at North Little Rock Luxury Apartments. North Little Rock, AR

2018
Scope, aluminum wall sculpture for Pyramid Penthouse. Little Rock, AR
Torque, 25' sculpture for Barber Motorsports Park. Birmingham, Al
The Last Link, 8' sculpture for private residence. Houston, TX
Bridge of Life, 6' sculpture for pirvate residence. Houston, TX
Memorial Crosses 15', Sugar Hill Methodist Church. Texarkana, AR
Eternity 12' sculpture, Paradise Palms and Sculpture Garden. Delray Beach, FI
Elephant Dreams 8', Pardise Palms and Sculpture Garden. Delray Beach, FI
Flux IV', Private Commission. Denmark

2017
Church at Rock Creek Crosses. Little Rock, AR
Wings, private memorial commission. Minneapolis, MN
Ascension, Contemporary sister pieces for West 77 Apartments. Chicago, IL
Triumph, 25' monumental roundabout installation curated by the City of Bentonville. Bentonville, AR
Paleo II, private residence. Sea Girt, NJ
St. Margarets Cross, St. Margarets Episcopal Church. Little Rock, AR
Flux II, Konstruktorska Business Center. Warsaw, Poland
Verve IV, The Executive Centre. Taipei, Taiwan
Legacy 15', Bowman Pointe Luxury Apartments. Little Rock, AR
Legacy II, Pyramid Building. Little Rock, AR

Installation/Contact List

Title: Vitality

Year: 2023

Location: The UAMS Orthopedic and Spine Hospital. Little Rock, Arkansas

Contact: Lowry Barnes

Phone: 501.690.6907

Title: Asclepius

Year: 2023

Location: The Aurora Highlands. Aurora, Colorado

Contact: Carla Ferreira

Phone: 702.449.3307

Email: Carla@theaurorahighlands.com

Title: Pragma

Year: 2023

Location: Springdale, Arkansas h

Contact: Keith Richardson

Phone:501.350.9865

Email: Keith@richsmithdev.com

Title: Unity

Year: 2023

Location: MLK Square. Conway, Arkansas

Contact: Felicia Rogers

Email: felicia.rogers@conwayarkansas.gov

Title: Aqua Dimensions Water Feature

Year: 2023

Location: Port St. Lucie, Florida

Contact: Lisa Ludlum

Email: lisaludlum@aquadimensions.com

Title: Symphony

Year: 2023

Location: Innovation Tower/ Advent Health. Orlando, Florida

Contact: Jessica Sachs

Email: Jessica@artexpressions.com

Title: Life Blood

Year: 2022

Medium: Stainless-Steel with Automotive Finish

Location: The Aurora Highlands. Aurora, Colorado

Contact: Carla Ferreira

Email: Carla@theaurorahighlands.com

Title: Solidarity

Year 2022

Location: Orlando, Florida

Contact: Mary-Stewart Droedge

Email: Mary-stewart.droedge@cityoforlando.net

Title: Take Off

Year: 2021

Location: Southlake, Texas

Contact: Vicky Schriber

Email: vschriber@ci.southlake.tx.us

Title: Helios

Year: 2021

Location: Little Rock, Arkansas

Contact: Dean Kumpuris

Email: dkumpuris@littlerock.gov

Title: Reciprocity

Year: 2020

Location: Reno, Nevada

Contact: Megan Berner

Email: bernerm@reno.gov

Title: Embrace

Year: 2020

Location: Hamilton, Ohio

Contact: Taylor Welch

Email: hamiltoncityofsculpture@gmail.com

Title: Stellar

Year: 2020

Location: Little Rock, Arkansas

Contact: Keith Richardson

Email: keith@richsmithdev.com

Title: Torque

Year: 2018

Location: Barber Motorsports Park. Leeds, Alabama

Contact: George Barber

Email: gbarber@barbercompanies.com

The Ethereal Bliss concept is a contemporary, abstract sculpture fabricated in stainless-steel. The sculpture is composed of twisting forms that appear to be dancing as they extrude upward, where they embrace a reflective sphere 30' up in the sky. The Ethereal Bliss design was inspired by both nature and graceful figurative movement. Brown wanted to create a concept that would be both elegant and timeless while emphasizing a theme of growth and endeavor. The forms dance through space in a fashion that creates a feeling of excitement, representing a state of perfect happiness and great joy, which is the feeling that many of the residences and visitors long for when they move to or visit a beautiful place like St Augustine, Florida.

The roundabout will likely need great scale in proportion with the roundabout size to have the most visual impact. This creates visual interest form a distance. The concept should have dynamic movement that creates interesting perspective views from all angles. Another parameter around my design process for a roundabout is to minimize visual obstruction for traffic. The Ethereal bliss concept has a vertical composition that allows for great scale with minimal visual obstruction. I'm confident with some feedback from the selection committee I can produce a world class design that aligns and even exceeds the vision for the project.

Annotated List

Title: Vitality

Year 2023

Medium: Marine Grade Stainless-Steel

Scale: 30'H x 15'W x 15'D

Location: Little Rock, Arkansas

Commissioned by: The UAMS Orthopedic and Spine Hospital

Budget: $450,000.00

Title: Solidarity

Year 2022

Medium: Marine Grade Stainless-Steel

Scale: 40'H x 16'W x 14'D

Location: Orlando, Florida

Commissioned by: City of Orlando

Budget: $350,000.00

Title: Life Blood

Year: 2022

Medium: Stainless-Steel with Automotive Finish

Scale: 30'H x 16'W x 14'D

Location: Aurora, Colorado

Commissioned by: The Aurora Highlands

Budget: $300,000.00

Title: Asclepius

Year: 2023

Medium: Corten Steel

Scale: 32'H x 8'W x 8'D

Location: Aurora, Colorado

Commissioned by: The Aurora Highlands

Budget: $200,00.00

Title: Symphony

Year: 2023

Medium: Marine Grade Stainless-Steel

Scale: 14'H x 6'W x 6'D

Location: Orlando, Florida

Commissioned by: Advent Health

Budget: $100,000.00

Title: Helios

Year: 2021

Medium: Marine Grade Stainless-Steel

Scale: 23'H x 8'Wx 8'D

Location: Little Rock, Arkansas

Commissioned by: Sculpture at the River Market

Budget: $250,000.00

Title: Stellar

Year: 2020

Medium: Marine Grade Stainless-Steel

Scale: 25'H x 16'W x 12'D

Location: Little Rock, Arkansas

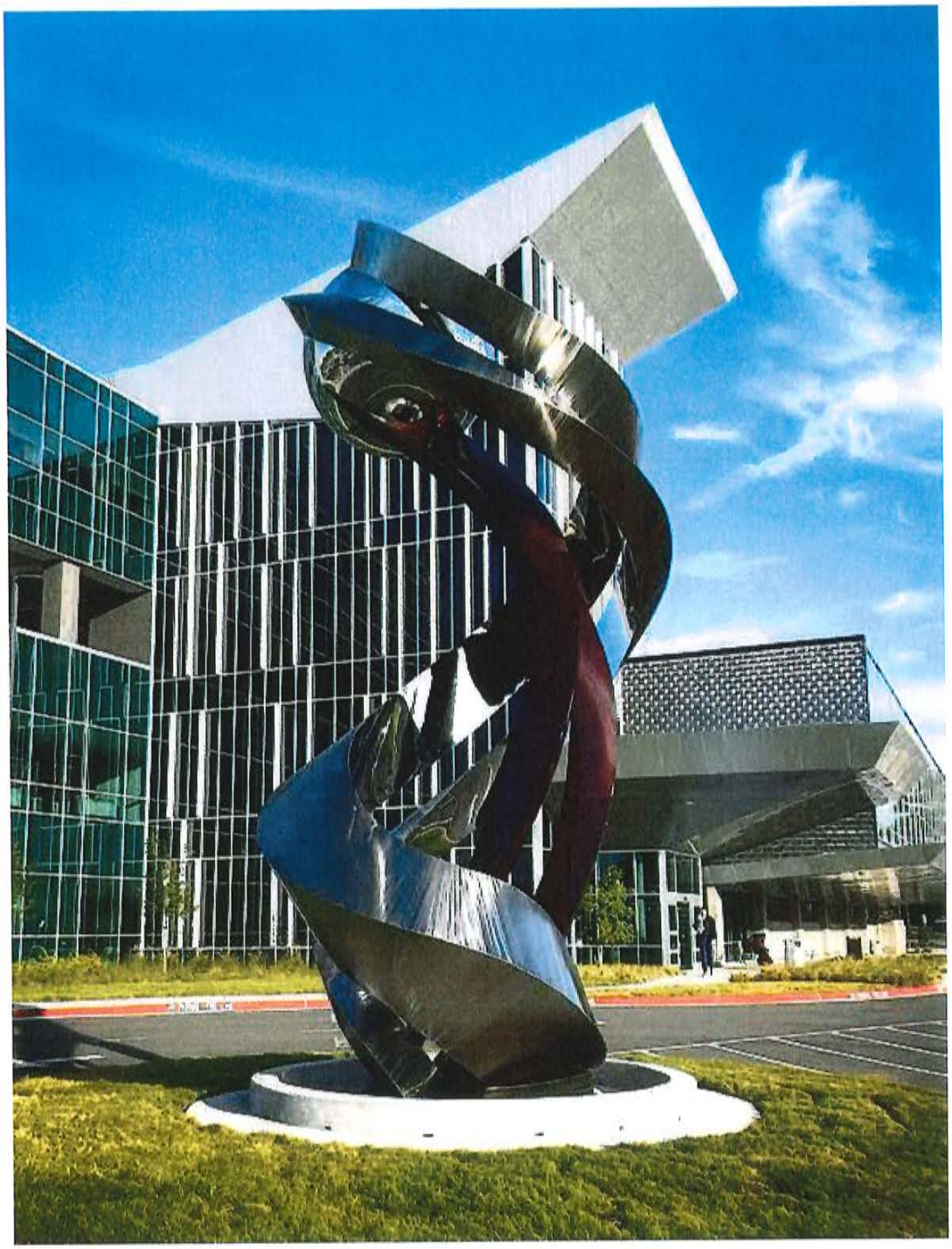
Commissioned by: Rich Smith Developers

Budget: $150,000.00

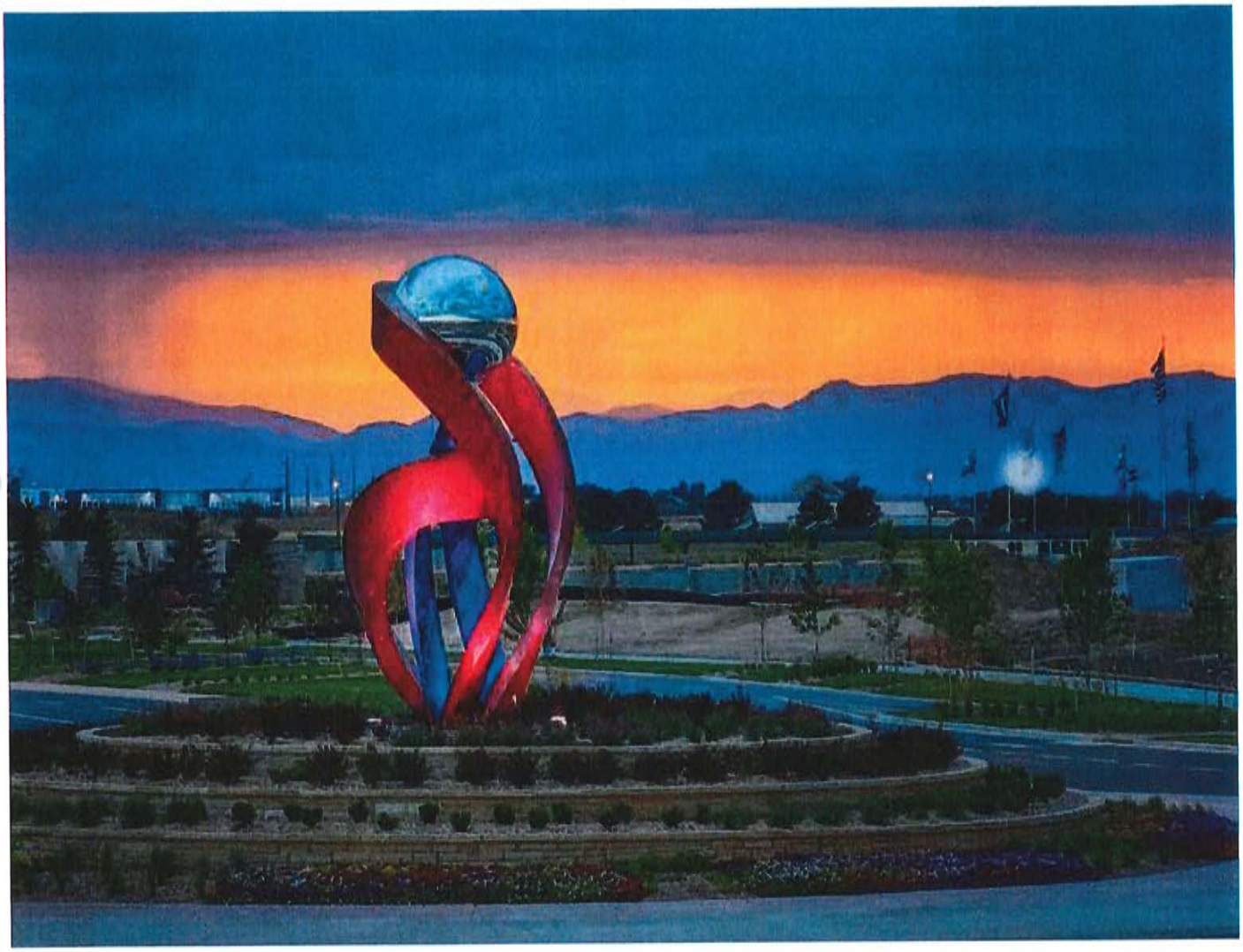
Title: Conceptual Direction for St Augustine Call

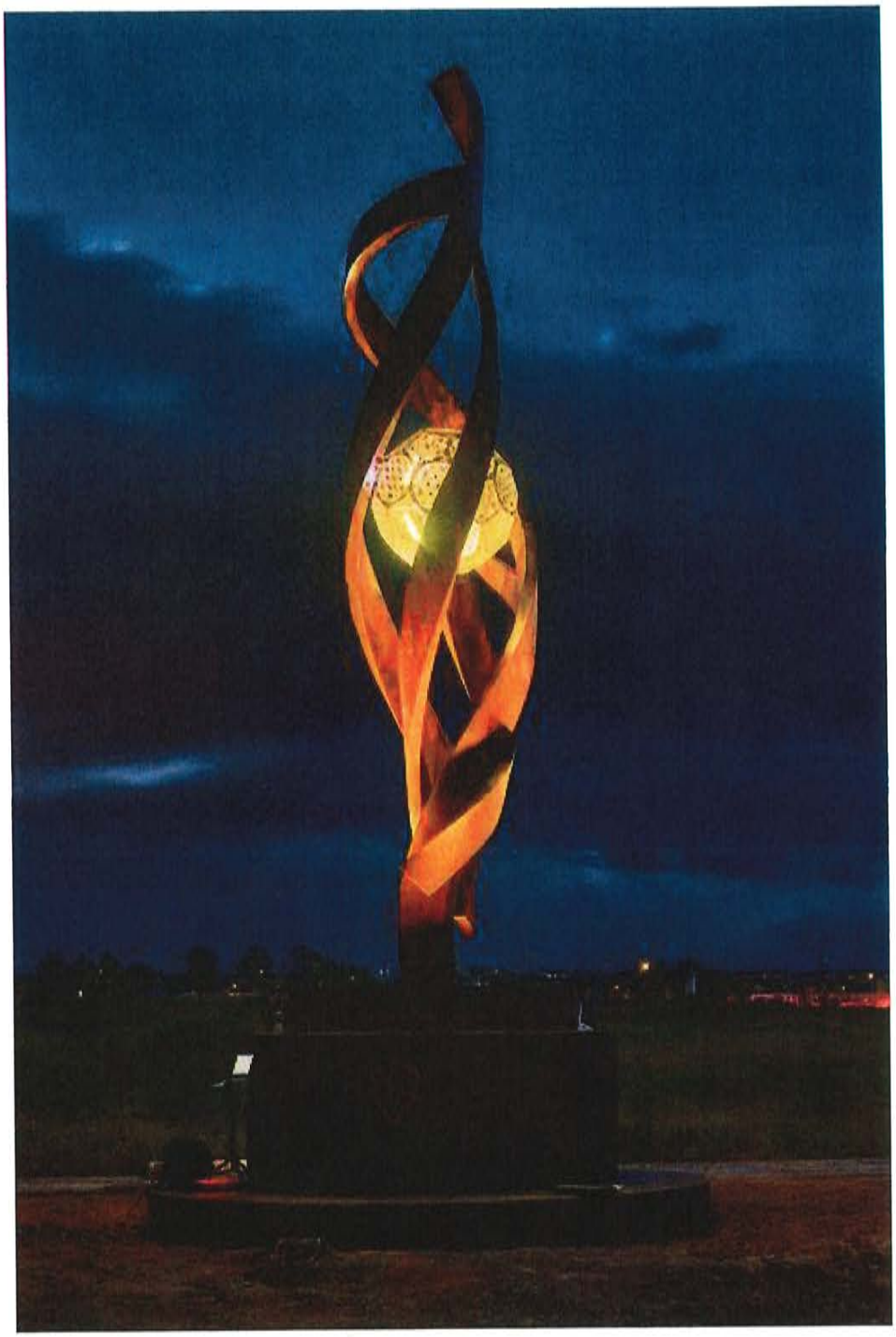
Medium: Marine Grade Stainless-Steel

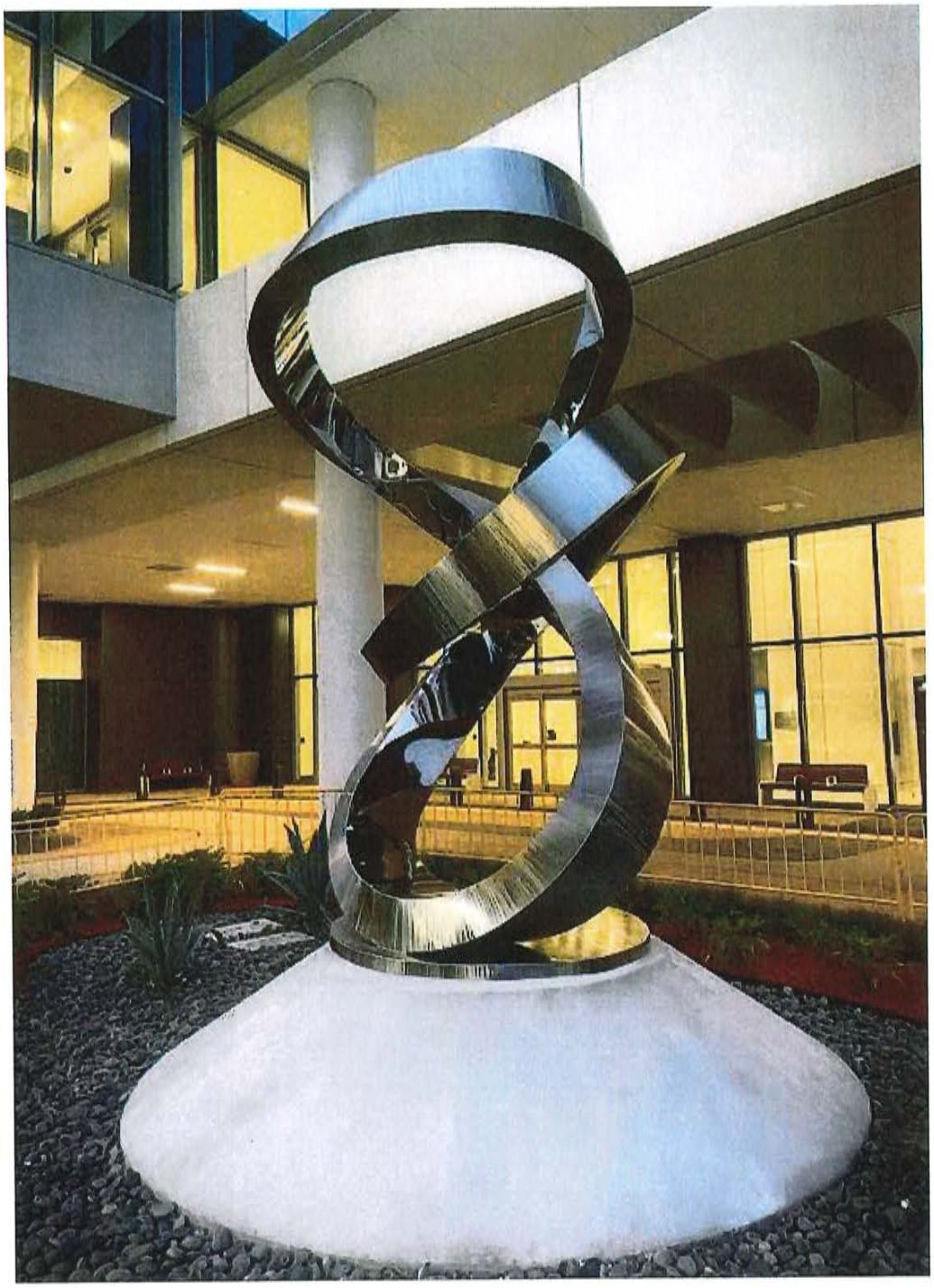
Scale: 25'-30'H



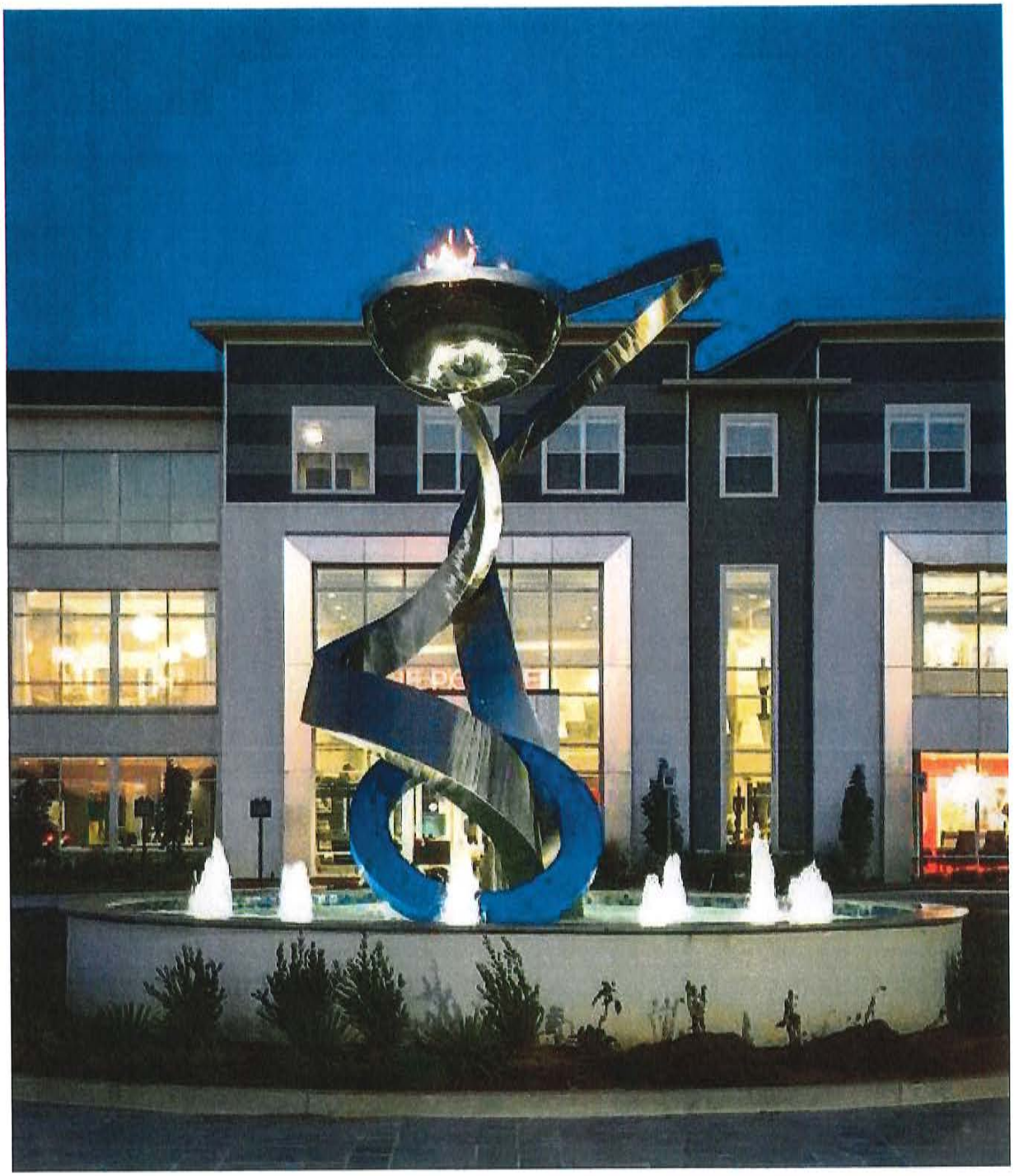


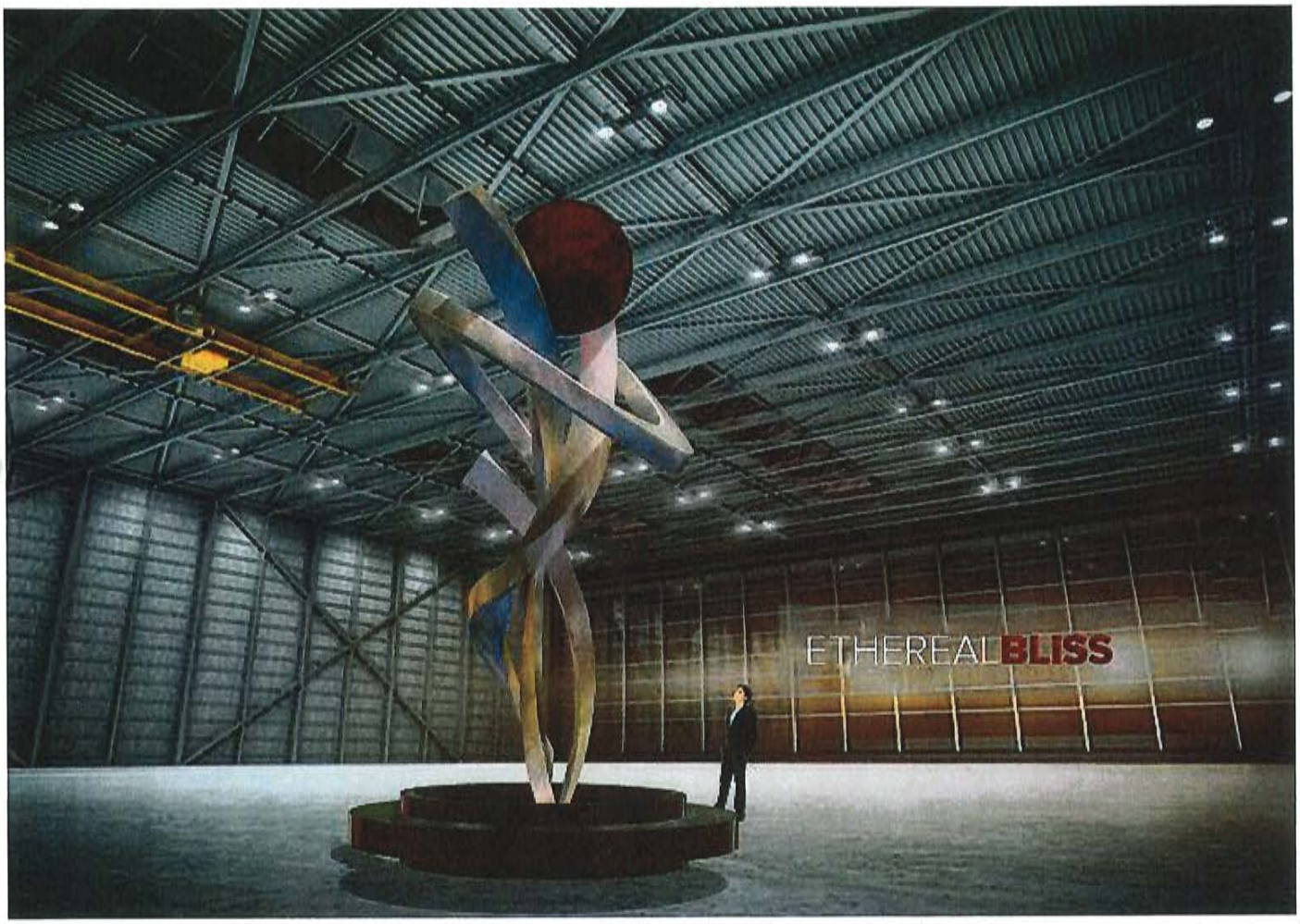











ETHEREALBLISS

Education

Master in Architecture. Harvard University - Graduate School of Design - Cambridge, Massachusetts (1998)
Bachelor in Architecture. University of Miami - Miami, Florida (1995)
Bachelor in Architecture. Candidate. Pratt Institute (1990 - 1994)
H.S. Diploma. New World School of the Arts - Miami, Florida

Art Commissions

2023	Master Plan	Town of Cary, NC (in progress)
	Untitled	Alvarado Square, Permanent Outdoor Sculpture, Bernalillo County HQ, Albuquerque, NM (in progress)
	Photon	Permanent Outdoor Sculpture, Duke Energy Plaza, Charlotte, NC
	Dreamcaster	Permanent Interactive Outdoor Sculpture with Water Feature, In honor of MLK Jr., Atlanta,GA
	Wilmore Park	Permanent Public Park Canopy, Charlotte, NC
	Common Thread	Permanent Indoor Sculpture, Gaston County Foundation, Gastonia, NC
	Untitled	Permanent Outdoor Sculpture (in progress), Santa Clara Animal Shelter, Santa Clara, CA
	Cyclone	Permanent Outdoor Sculpture (in progress), ISU Sports Center, Ames, IA
2022	Breaking Barriers	Permanent Outdoor Sculpture – Jack Trice Stadium, Iowa State University, Ames, IA
	Aurum	Permanent Outdoor Sculpture, Vantage South End, Charlotte, NC
2021	The Square	Permanent Residential Building Façade, Charlotte, NC
2020	Railyard	Permanent Commercial Building Façade, Charlotte, NC
	Future Artifact	Permanent Outdoor Sculpture, Rail Trial, Charlotte, NC
2019	277 Pedestrian Bridge	Permanent Bridge Design & Lighting (in progress), Charlotte, NC
	Steelyard Mural	Permanent Outdoor Mural, Rail Trail, Charlotte, NC
2018	Air/Traffic/Control	Permanent Interactive Light Sculpture, Metro Nashville Airport, Nashville, TN
	Color Forest	Permanent Outdoor Sculpture, Rail Trail, Charlotte, NC
	Untitled	Permanent Outdoor Sculpture, Ohio State University, Columbus, OH
	Light Cloud	Permanent Interactive Indoor Light Installation, Glazer Children's Museum, Tampa, FL
2017	Surface	Permanent Public Art Installation, Cornelius, NC
2016	Melt	Temporary Public Art Installation, Commissioned by Spotify. Miami Beach, FL
	Light Falls	Permanent Public Art Installation, University of Florida. Gainesville, FL
	Arc	Permanent Outdoor Sculpture, NE Regional Library, Miami, Florida
	Lapse	Multi-Site Permanent Interactive Virtual Public Art Experience (Software) Commissioned by: Knight Foundation and Miami-Dade Art in Public Places – Miami, FL
2015	Towards a Fading Signal and Adrift	Permanent Kinetic Indoor Installation, Royal Caribbean Cruise Lines
	Inside/Out	Permanent Interactive Indoor Light Installation, University of New Mexico, Albuquerque, NM
2014	Color Field	Permanent Outdoor Sculpture, RTD Light Rail Station, Denver, CO
2013	The Walkers	Temporary Interactive Light Installation, Reed Krakoff Flagship Store. Ny, NY
2012	Shape/Shift	Temporary Interactive Video/Sculpture Installation, Internet Week HQ, NY, NY
2011	Reflect	Permanent Indoor New Media Installation, Government Center, Miami, Florida

Solo Exhibitions

2017	Lift – Miami River Armory – Art Basel Miami Beach – Miami, FL
	remember – McColl Center for Arts + Innovation – Charlotte, NC
	Interconnections – Connecticut College Gallery – New London, CT
2016	Matter – Praxis – New York, NY
	The Moment – Locust Projects - Miami, Florida
2014	You and What Army? – New Britain Museum of American Art, Multimedia Installation - New Britain, CT
2008	Horizon - Art and Culture Center of Hollywood, Light and Sculpture Installation - Hollywood, FL
	Synthesis - Heinemann + Myers Contemporary - Bethesda, MD
2007	Orbit/Habit/Pattern - Ingalls & Associates - Art Basel Miami Beach

2007 Noise - Ingalls & Associates - Miami, FL
2004 Incidental Antinomies: The Portraits - Ingalls & Associates – Miami, FL
2003 Ivan Toth Depeña - Cultural Center – Miami, FL
2002 Project Room: Like Never Seems - Locust Projects – Miami, FL

Group Exhibitions

2020 Modifyed - Alchemy Gallery, Charlotte, NC
2019 Goodyear Arts: Residency Showcase – Charlotte, NC
Future Artifacts – Projective Eye Gallery – Charlotte, NC
2018 City Unseen– Snap! Orlando– Orlando, FL
McColl Center Alumni + Local Artist Showcase – Anne Nielson Fine Arts – Charlotte, NC
2017 Wet Paint – Goodyear Arts – Charlotte, NC
2016 Cintas Fellowship Finalist Exhibitions - Museum of Art + Design - Miami, FL
2015 Works from AIR - McColl Center for the Arts - Charlotte, NC
2013 Cintas Fellowship Finalist Exhibitions - Museum of Art + Design - Miami, FL
2011 Cintas Fellowship Finalist Exhibitions - Museum of Art + Design - Miami, FL
Video Screenings - Big Screen Plaza – New York, NY
DCG Open - David Castillo Gallery - Miami, FL
Caos & Conclusion - Museo de Arte Moderno - Santo Domingo DR
Aesthetics and Values - Frost Museum of Art - Miami, FL
Not the Usual Suspects: [new] Art in [new] Public [new] Places - ArtCenter - Miami Beach, FL
2009 Cintas Fellowship Finalist Exhibitions - Museum of Art + Design - Miami, FL
Surveying the Shifting Climate of Painting in South Florida - Art and Culture Center of Hollywood - Hollywood, FL
Miami: The Edge of a Nation - Melissa Morgan Fine Art. Palm Springs, CA
2008 Thirteen/08 - Museum of Art Fort Lauderdale – Ft. Lauderdale, FL
2007 Cintas Fellowship Finalist Exhibitions - Museum of Art + Design - Miami, FL
2006 Big Juicy Paintings and More - Miami Art Museum (currently PAMM) - Miami, FL
Miami in Transition - Miami Art Museum (currently PAMM) - Miami, FL
Art Taipei - Independent Project: Ingalls & Associates
2005 NADA – Independent Project: Ingalls & Associates - Art Basel Miami Beach, Miami, FL
DiVA - Independent Project: Ingalls & Associates - New York, NY

Awards and Recognition

2023 "Breaking Barriers" - Masonry Institute of Iowa Appreciation Award
2022 "Aurm' - Placemaking with Intention, CODAWorx
2019 "Air/Traffic/Control" - "Year in Review" Award - Public Art Network and Americans for the Arts
2018 "Surface" - "Year in Review" Award - Public Art Network and Americans for the Arts
2017 CODAWorx Top 100 of 2017 – 'Arc" selected as Public Spaces Award Winner
United States Artist Fellow Finalist
CIFO Collections Finalist
2016 Emilio Sanchez Award in Visual Arts Finalist - Cintas Foundation
2014 Emilio Sanchez Award in Visual Arts Finalist - Cintas Foundation
2013 Knight Arts Challenge Winner -2014-2016 - John S. and James L. Knight Foundation - Miami, FL
Emilio Sanchez Award in Visual Arts Finalist - Cintas Foundation
2012 Public Art "Year in Review" Award - National Public Art Network - For "Reflect" - Miami, FL
Creative Capital Finalist "Emerging Fields" - New York, NY
2011 Emilio Sanchez Award in Visual Arts Finalist - Cintas Foundation
2009 Joan Mitchell Foundation Grant - Atlantic Center for the Arts Residency
2008 SFCC Visual + Media Artist Fellowship Grant Award - S. Florida Division of Cultural Affairs
2007 Emilio Sanchez Award in Visual Arts Finalist - Cintas Foundation
2006 Artist Access Grant - S.Fla Cultural Affairs/Tigertail

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Ivan Toth Depeña | ivan@depenastudio.com | (980) 288-6420 | depenastudio.com

Thank you for considering my studio to create an original exterior sculpture for the roundabout of May Street and San Marco Avenue, in St Augustine. With a profound interest in engaging public spaces through art, and a native Floridian, I believe my artwork and creative process resonate profoundly with the themes you seek to highlight through this project, specifically as they relate to scale, the unique characteristics of the southern coastal environment, and light. The site presents a unique opportunity to create a visual gateway into St. Augustine, welcoming visitors and serving as a point of pride for local residents.

I am a full-time artist, with Hispanic heritage, holding a Masters Degree in Architecture from the Graduate School of Design at Harvard. I was born and raised in Miami, and have lived and worked in Boston, San Francisco, Miami, and New York City before settling with my family in Charlotte, NC. My studio is certified as a Historically Underutilized Business by the State of NC and we seek to create partnerships with other companies designated as such when executing our projects. My projects have been honored to be selected for several "Best Of" awards including the Arts Public Art Network Year in Review for "Air/Traffic/Control" in 2019, "Surface" in 2018 and "Reflect" in 2012. I have over 15 years of experience working with architects, fabricators, and engineers, to realize my artistic vision and deliver reliable and impactful projects.

In considering this call, my initial reaction is one of excitement, familiarity and possibility. The city's distinction of being the oldest continuously inhabited European-established settlement within the continental United States can be used as a thread of inspiration, in addition to the area's natural beauty, and vibrant community life, all of which offer a fertile ground for artistic expression. My goal would be to have elements of the work reflect the various compositions of the city's culture from the people who have inhabited it, both past and present, to the unique and beautiful environment that these communities share. The challenge and opportunity lie in encapsulating this multifaceted culture within a single art installation, creating a piece that resonates with both residents and visitors.

I am deeply interested in the quiet profundity of nature and St. Augustine's unique location and coastal beauty would be a major source of inspiration for the work I conceive. Observations and research into the environmental patterns and dynamics may inform my conceptual approach, spanning from microscopic sea life to the shifting patterns of the ocean. Using this natural inspiration, I would begin layering imagery, exploring composition, phenomenon and harmony.

Materials will be carefully selected for their durability, resilience to extreme weather conditions and salt water exposure, and low maintenance requirements. After having completed multiple large-scale permanent projects, I place longevity, maintenance and reliability as a high priority and design accordingly to provide stress free lifetime for the work.

My approach to the work will also consider sightlines and perspectives from various vantage points, ensuring that the installation offers discoveries and interpretations from different angles.

Through this artwork, I aim to spark a dialogue about St. Augustine's identity, its historical significance, its future aspirations, and natural beauty, making it not just a piece to be viewed but an experience to be felt, prompting reflection on the shared journey of its community.

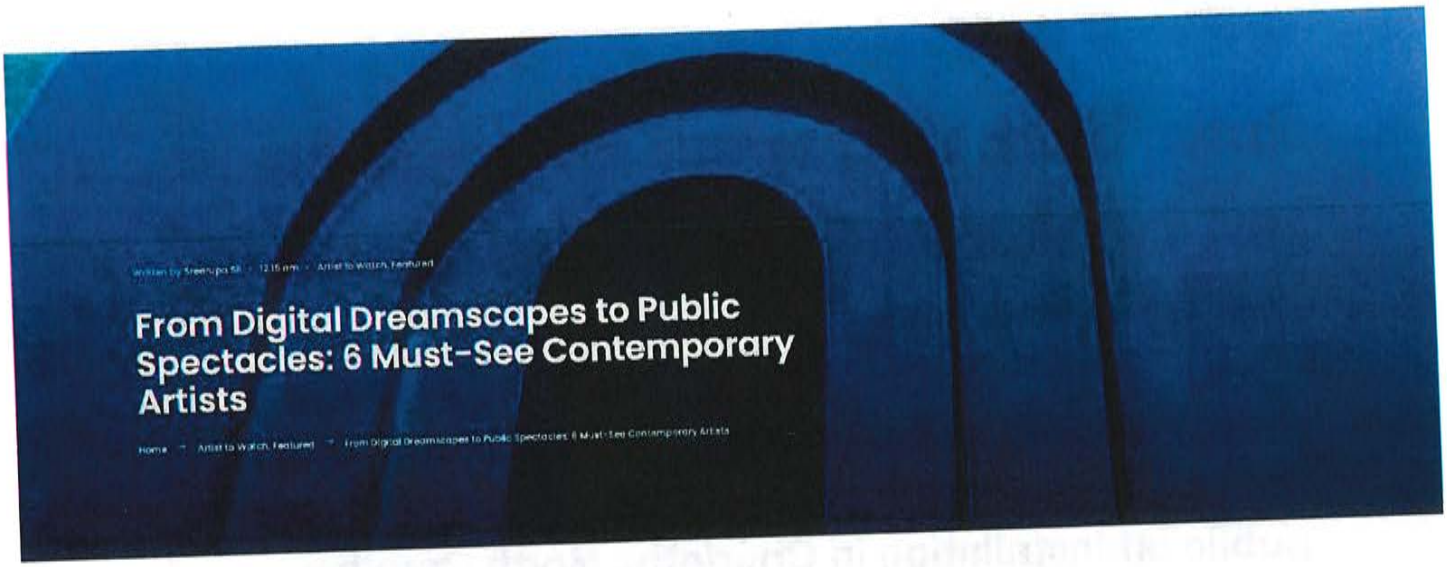
I am excited at the possibilities of working closely with the City of St. Augustine to imagine contextually significant proposals. Thank you for your time and consideration.

Ivan Toth Depeña

Ivan Toth Depeña | ivan@depenastudio.com | (980) 288-6420 | depenastudio.com

Art Commissions

2023	Photon	Permanent Outdoor Sculpture, Duke Energy Plaza, Charlotte, NC Commissioned by Duke Energy (Owners Representative: lharkey@hodgestaylor.com)
	Dreamcaster	Permanent Interactive Outdoor Sculpture with Water Feature, In honor of MLK Jr., Atlanta,GA Commissioned by City of Atlanta Mayor's Office of Cultural Affairs (bxcamelo@atlantaga.gov)
	Wilmore Park	Permanent Public Park Canopy, Charlotte, NC Commissioned by Centro Cityworks (david@centrocityworks.com), now owned by Charlotte Parks and Recreations
	Common Thread	Permanent Indoor Sculpture, Gaston County Foundation, Gastonia, NC Commissioned by Gaston Community Foundation (epatton@cfgaston.org)
2022	Breaking Barriers	Permanent Outdoor Sculpture – Jack Trice Stadium, Iowa State University, Ames, IA Commissioned by Iowa State University (lpohlman@iastate.edu)
	Aurum	Permanent Outdoor Sculpture, Vantage South End, Charlotte, NC Commissioned by Spectrum-Lending Tree (JFish@spectrumcos.com)
2021	The Square	Permanent Residential Building Façade, Charlotte, NC Commissioned by Centro Cityworks (david@centrocityworks.com)
2020	Railyard	Permanent Commercial Building Façade, Charlotte, NC Commissioned by Centro Cityworks (david@centrocityworks.com)
	Future Artifact	Permanent Outdoor Sculpture, Rail Trial, Charlotte, NC Commissioned by Centro Cityworks (david@centrocityworks.com)
2019	Steelyard Mural	Permanent Outdoor Mural, Rail Trail, Charlotte, NC Commissioned by Charlotte City Partners (cmyers@charlottecentercity.org)
	Air/Traffic/Control	Permanent Interactive Light Sculpture, Metro Nashville Airport, Nashville, TN Commissioned by Metropolitan Nashville Airport Authority (Mary.Grissim@flynashville.com)
	Color Forest	Permanent Outdoor Sculpture, Rail Trail, Charlotte, NC Commissioned by Charlotte City Partners (cmyers@charlottecentercity.org)
	To Scale	Permanent Outdoor Sculpture, Ohio State University, Columbus, OH



From Digital Dreamscapes to Public Spectacles: 6 Must-See Contemporary Artists

These six contemporary artists are breaking new ground in the realm of classic art genres and igniting discussions with their works that are both original and thought-provoking. Their works, which range from synthetic landscapes to hyper-realistic installations, are able to challenge perceptions, evoke emotions, and leave an indelible mark on the world of art.

Tags

Art market

6. Ivan Toth Depeña

Ivan Toth Depeña is a Hispanic-American artist located in Charlotte, NC. His creative creation is impacted by his art, architecture, technology, and design expertise, and spans several mediums. Depeña's studio practice is rigorous and self-directed, with a growing focus on public art. He has had several solo and group shows, both nationally and internationally, including at the McColl Centre in North Carolina, Praxis NY in New York City, the New Britain Museum of American Art in Connecticut, the Miami Art Museum, the Frost Art Museum, and the Museum of Contemporary Art in North Miami. Depeña has recently completed major public commissions in New York, Denver, Albuquerque, Gainesville, and Miami, FL. His work is included in a number of public and private collections.

Depeña's newest release is Photon/s, a public art piece in downtown Charlotte, NC. Duke Energy, a Charlotte-based energy holding corporation, commissioned Photon/s for their new headquarters to represent their contributions to the city's electric culture. Inspired by the microscopic elementary particle it's named after, Depeña created Photon/s to encapsulate the dynamism and ethereal beauty of light particles through its groundbreaking sculptural form and pays homage to the essence of light and energy.



NEWS ART & CULTURE

Ivan Toth Depeña's new public art captures the ethereal beauty of light

Artist Ivan Toth Depeña pays tribute to the essence of light and energy in Photon/s, a new concept-driven public art installation in Charlotte, North Carolina. Blending screens and sculptures, the piece is designed to be a permanent beacon for the city's vibrant cultural landscape.

Written By: Dom Carter

28 March 2024



If you might have spotted a new fixture by the Duke Energy headquarters. Towering over pedestrians like illuminated metal trees, the new sculptures commissioned by the energy holding company symbolise its contributions to the city and its electric cultural scene.

Inspired by the microscopic particles that make up light itself, Photon/s is the brainchild of Depeña Studio artist Ivan Toth Depeña. Composed of two parts, including the massive groundbreaking sculptural forms with state-of-the-art LED endpoints and a four-story illuminated facade panel, Photon/s is an innovative and beautiful homage to the dynamism of light and energy.

Photon/s is the result of a competitive proposal process. Ivan's idea was developed by art consultant Lauren Harkey with Hodges Taylor Gallery. After beating off other artists to make the shortlist, Ivan's proposal was finally chosen, and he set to work bringing it to life.

As a project, Photon/s played into Ivan's interest in the "quiet profundity" of nature. "I often delve into environmental mechanics and biomimicry, drawing upon the inherent designs and processes of nature to inform and shape my work," he explains.

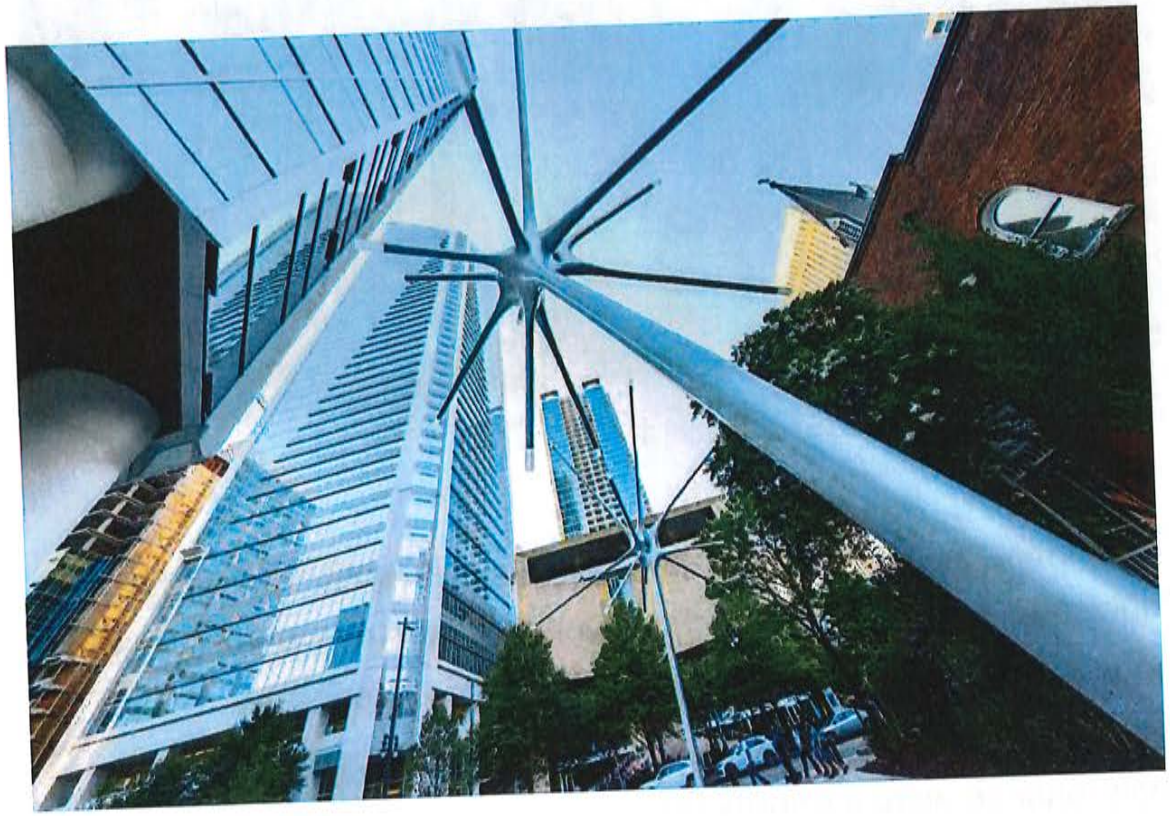


These observations of the natural world form a conceptual foundation for much of Ivan's work. Previously, his research has touched on everything from the microscopic architecture of cells to the tectonics of geology and the complex systems of cosmology.

"Using this natural inspiration, I begin layering imagery, exploring composition, phenomenon and harmony," he adds. "By bringing these contrasts into my work, I seek to evoke a sense of wonder and provoke contemplation on the intrinsic connections between space, memory, and perception."

Indeed, this creative approach would be carried over by Ivan into Photon/s. "The photon, as the smallest particle of light/energy, seemed like an obvious point of departure given the commissioning company Duke Energy," he says.

things visible. So it was used as a source of inspiration and not intended to be an exact depiction."





Thankfully, as an artist who strives to have his work interpreted on a "universal level," Photon/s did not run into many roadblocks from conception to creation. "Conceptually, there weren't any constraints," he reveals. "Pragmatically, safety and long-term maintenance were a priority for us."

This meant that the beguiling metal structures with their twinkling armatures could proceed as planned. And what's more, they would interact with a towering screen facade. "The facade is intended to be a backdrop for the entire installation in the open plaza," Ivan adds. It is intended to frame the sculptures and add to a sense of scale via a sort of forced perspective."





He adds, "It is made of roughly 50 sheets of perforated metal and backlit with programmed LED nodes. We are really happy that Duke

As for how his work is received, Ivan always hopes everyone, from young and old, can take away their own appreciation. "I am most content when complexity is reduced to reveal the spiritual essence of a creative undertaking and meaning is subtly revealed through contemplation of the work," he concludes.

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HOMEPAGE

To expand on his studio work, this artist picked up spray paint and stepped outside

BY VANESSA INFANZON *ARTS CORRESPONDENT*

SEPTEMBER 03, 2019 03:16 PM , UPDATED SEPTEMBER 05, 2019 06:19 PM



Ivan Depeña moved to Charlotte as an artist-in-residence at the McColl Center for Art + Innovation and decided to stay. Now, he's on the art faculty at Queens University of Charlotte. BY ALEX CASON

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Charlotte Arts Guide 2019-20

Here's all of our stories on the new arts season. We'll introduce you to the diverse group of people making vital contributions to the arts. You'll find them in museums, on stage, in studios and even outdoors. And you'll get our calendar listings for theater, dance, music, museums, literary events and visual arts.

EXPAND ALL

Public artist Ivan Depeña expected a hyper-competitive environment at the McColl Center for Art + Innovation. But the community of artists surprised him: "It felt like everyone was working together as opposed to competing with one another.

"That actually extended into what I feel is the art culture in Charlotte as a whole," he added. "There's a lot of helping one another and a lot of interest and energy in other local artists' work. Not only from the artists, but from the community. There is a good energy and support system here."

Depeña moved to Charlotte for an artist-in-residence position in 2014. Once the residency was complete, he remained in Charlotte with his wife, Teela Depeña, and their son, Alto.

TOP ARTICLES



AD

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"(The) McColl Center (experience) was definitely pivotal," Depeña said. "It changed the course of our lives to the extent that we physically moved here."

He's responsible for the new 100-foot-by-25-foot mural going up on Charlotte's Rail Trail near Tremont Avenue. It's bringing studio art to street art, Depeña explained.



Ivan Depeña works on his latest piece of public art in Charlotte. His first, an interactive light piece for a government center, was completed in 2011 in Miami. Alex Cason

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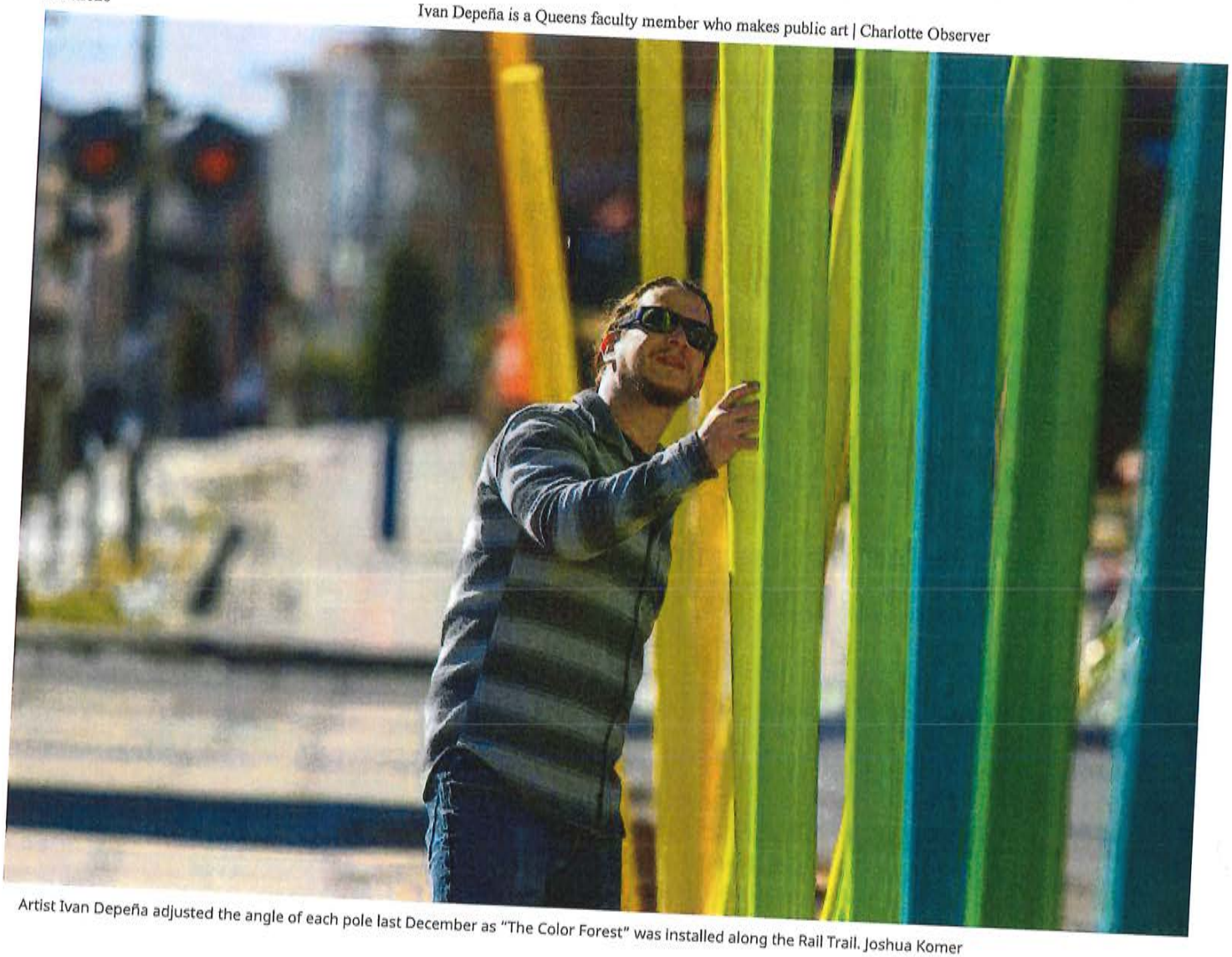
People riding the light rail in the summer might have seen Depeña with his spray paint, a tool he seldom deploys, working on the mural.

"I thought I'd take something I worked on as a painting in the studio and actually kind of enlarge it, and then push the media little bit," he said. "It's exciting to be back painting on walls... It's actually been pretty cool."

Commuters are already familiar with another work of art by Depeña.

His Color Forest, made with 100 colorful aluminum poles, was installed last December north of Bland Street, along the Rail Trail. These projects were commissioned by Charlotte Center City Partners, which asked Depeña to define the trail, enhance the space and make the users' experiences more enjoyable.



Artist Ivan Depeña adjusted the angle of each pole last December as "The Color Forest" was installed along the Rail Trail. Joshua Komer

"Public art expresses the city's authenticity," said Cheryl Myers, senior vice president at Charlotte Center City Partners. "It shows how the city cares about how art and culture not only represent the place but also feeds the soul of the people who live here. It shows how important creativity is to the citizens."

A LONGING FOR ART

New York City graffiti artists caught Depeña's attention as a boy growing up in Miami. Their work inspired him to copy an album cover and draw comic book characters such as Cerebrus, an ever-changing aardvark, and Cheech Wizard by Vaughn Bodē.

"It's the reason why I paint today," Depeña said of his attraction to the graffiti artists' large murals on trains and buildings.

461 Amazon.com customer reviews

He acknowledged the illegal and disrespectful aspects of their work: "I don't know if there's a certain excitement. You had to do it at three or four in the morning when nobody's out. I was very much interested in making art, not tagging and destroying property."

Creating (legal) public art wasn't a career Depeña initially considered. "Public art is something that came up about nine years ago. In retrospect, it feels so obvious. There's an element of architecture; there's an element of public space; there's an element of graffiti in there. It just makes so much sense, but I never saw it."



Artist Ivan Depeña and architect David Furman explain what's going on in South End.
BY JOSHUA KOMER

"Reflect," Depeña first public art piece, was completed in 2011.

It is an interactive light piece in the lobby of Miami's Stephen P. Clark Government Center. He installed "Air/Traffic/Control" in 2018 at the Nashville International Airport's Ground Transportation Center and Terminal Parking Garage. Both projects were recognized by the Public Art Network in its "Year in Review."

Despite graduating high school from the New World School of the Arts in Miami, an art intensive high school, Depeña pursued a bachelor's degree in architecture from the University of Miami. He feared unemployment as an arts major. After college, he worked for an architecture firm in Miami.

"I still felt a longing for making art," he said. "I went into the discipline of architecture; I was intrigued by it. I enjoyed the rigor and the attention to detail. I always considered it as an inhabitable sculpture."

THE TECH CONNECTION

Eventually, it was technology that connected Depeña's art with his appreciation for the form and space of architecture.

In 1996, he began a master's degree in architecture at Harvard University. There, he participated in a work-study program called the digital design initiative.

"It was in the early phases of designing interfaces and user experience before those were even words people used," he said. "Interactive CD-Rom was a big thing. We take it for granted now that your phone has user interface that's inherent in there now. Back then, we were just figuring out how these things were going to work."



Ivan Depeña is workng on a new mural along Charlotte's Rail Trail that's a mix of studio art and street art. Alex Cason

After Harvard, he worked in the emerging field of multimedia design at a San Francisco-based company. He learned how to make art with computers by using new tools such as digital photography, scanning images and coding.

It was unexplored territory, and Depeña was fascinated with the possibilities. By mistake, he realized he could view an image in code.

"What happens if I just change a comma in this code," he said. "Then I'd look at the image, and it would become this beautiful abstraction. Now it's common place in this day and time, this glitch aesthetic."

Chris Beorkrem, an associate professor in the School of Architecture at UNC Charlotte, introduced Depeña to machines for computer-engineered designs during his time at the McColl Center. He still excavates his art with a computer numerically controlled router. It adds an element of chance to his art, removing himself from the piece after it's been painted, drawn and printed.

Depeña joined the Queens University of Charlotte arts faculty last year.



Ivan Depeña moved to Charlotte to become an artist-in-residence at the McColl Center for Art + Innovation, and ended up staying here. BEN PREMEAUX *MCCOLL CENTER FOR ART + INNOVATION*

He teaches new media design, interior architecture and studio art. His interactive light piece for the lobby of the new Sarah Belk Gambrell Center for Arts and Civic Engagement will be revealed at the building's opening in February.

"We wanted to commission a piece that was high quality but that also interacts and responds to community members who enter the space," said John Sisko, Queens' dean of the College of Arts and Sciences. "We were looking for a dynamic responsive installation."

THAT 'HOMEGROWN VIBE'

Later in the spring, Depeña's solo exhibit at UNCC Center City's Projective Eye Gallery will feature image mapping. Butterflies' movements are captured using technology to create real-time drawings.

Adam Justice, director of galleries at UNCC, admires how Depeña pushes limits and uses digital innovations in ways it was never intended.



A close up look at Ivan Depeña's latest work along Charlotte's Rail Trail showcases a variety of geometric shapes and patterns. Alex Cason

"I'm impressed about how Ivan can mesh digital technology into our everyday environments, whether that be natural eco-systems or into designed architectural structures or monuments," Justice said.

Since his days at the McColl Center, Charlotte's art scene continues to inspire Depeña. It's a sincere and "homegrown vibe."

Teela Depeña manages her husband's South End studio. As nature enthusiasts, they've named Charlotte their "city in a forest." At times, Depeña's work in public art may require travel, but his future is here in Charlotte.

"This is where I want to be," Depeña said.

OBVIOUS COOL/HIDDEN COOL

We asked artists and arts administrators interviewed for the Fall Arts preview to talk about their favorite piece of Obvious Cool art in Charlotte and their favorite Hidden Cool art.

Obvious Cool art: Michael Hayden's "Quadrille" on the Duke Energy building at 526 S. Church St.

Photon/s

2023
30' x 20'
Duke Energy Tower, Charlotte, NC
Stainless steel, LEDs, Polystyrene Foam, Resin, Paint

$585,000
Video: https://vimeo.com/921616517

Located in downtown Charlotte, this public art sculpture by Ivan Toth Depeña pays tribute to the very essence of light and energy: the photon. Situated in the urban plaza of the new Duke Energy Tower, the monumental, permanent installation, "Photon/s", is set to become an iconic beacon for the city's vibrant cultural landscape.

Depeña conceived of "Photon/s" to encapsulate the dynamism and ethereal beauty of light particles through its groundbreaking sculptural form. Comprised of two towering vertical stems, the sculpture reaches skyward, with intricate armatures radiating outward in a breathtaking 30-foot diameter display. Atop these armatures are mesmerizing light points crafted from state-of-the-art LEDs encapsulated in solid, frosted acrylic extrusions, capturing the dance of photons in perpetual motion.

"Photon/s" boasts a 4-story facade element made of finely perforated metal sheets that mimic the 3 dimensional sculptures, backlit with LEDs. In the evening, this facet of the installation comes alive, displaying a tapestry of light and shadow on the surrounding plaza. Depeña designed this interplay to invite emotional contemplation on the duality of light, as a source of life, illumination and in essence, a fundamental particle of energy.

Dreamcaster

2023
18' x 40' x 15'
2869 M.L.K. Jr Dr SW. Atlanta, GA 30311
Metal, Water, Concrete, LED and Software
$800,000
Commissioned by City of Atlanta Mayor's Office of Cultural Affairs (bxcamelo@atlantaga.gov)

Inspired by the words of the late Martin Luther King Jr.'s 'I Have a Dream' speech, Depeña created a meditative, sculptural experience by utilizing the idea of an abstracted 'hilltop' levitating over the water's reflective surface. The resulting commemorative artwork is a dynamic, spiritual experience for the Atlanta community that symbolizes freedom by encouraging individuals to metaphorically release their 'Dream' into the sculpture and into the universe.

Cloud Canopy

2023
Wilmore Centennial Park At Southend, Charlotte, NC
CNC routed metal panels and powder coated metal structural elements
Facade: 60' x 10' x 18"
Park Canopy: 50' x 25' x 18'
Commissioned by Centro Cityworks (david@centrocityworks.com), now owned by Charlotte Parks and Recreations

Depeña was commissioned to develop various sculptural interventions that integrated with the site's architectural design while visually tying together a public park and a private development.

The form was developed by capturing field audio recordings of traffic fused with bird songs sampled from the actual site. The studio subsequently used 3d software to translate the recorded sound waves into the contoured forms used for the installation. The resulting installations were several elegantly undulating follies that transfer from vertical to horizontal planes and give form what would otherwise be flat surfaces.

The installations integrate with the immediate built environment to provide interactive, functional sculptural moments that give life and a sense of place to the adjacent projects.

Aurum

2022
14' x 100' x 50'
Vantage Southend, Charlotte, NC
Aluminum composite, steel, concrete, LED lighting
Commissioned by Spectrum-Lending Tree (JFish@spectrumcos.com)
$850,000
Video: https://vimeo.com/747277701

Aurum is a permanent outdoor sculpture serving as the centerpiece of Vantage South End, a mixed-use office, restaurant and retail destination and public park developed by the Spectrum Companies. Evoking themes of nature and shelter, the shade-giving sculpture includes six, 16-foot-wide aluminum composite canopies on 18-foot-high supports that complement the cantilevered and angular lines of Vantage South End's architecture.

Aurum takes its design cues from the site and from the area's history. Inspired by the geometric facets of the gold nuggets discovered in the 1800s in the South End's gold district, Depeña has created an immersive experience with light and shadows cast from the sculpture's faceted polygonal intersections. Depeña's ethereal responses to nature, geometry and light were the driving forces for the entire installation. This is emphasized by his choice of the material that has a metallic quality when viewed from one direction and an otherworldly, iridescent blue aura from another perspective.

In addition, Depeña and landscape architects LandDesign developed a plan for the Vantage South End's sunken courtyard. The space's geometry and 3d massing overlaps and intertwines with itself via sculpted precast benches. This interplay with form and function where a bench becomes a curb element and the sculpture becomes a shade canopy is a complex play on Depeña's focus on disciplinary fusion.

Breaking Barriers

2022
16' x 12' x 12'
Jack Trice Stadium, Iowa State University, Ames, IA
Solid Cast Stone Concrete and bronze

Video: https://vimeo.com/747277701
$267,000

Monumental sculpture designed to commemorate the life of Jack Trice, one of the first African American college football players to play the game. Trice died from injuries he received during his first game with the ISU Cyclones. The sculpture contemplates the idea of strength, struggle and absence that coincide with Jack Trice's legacy. The sculpture was installed for the centennial anniversary of Trice's death.

The central monument consists of a large scale, white volume which has been fractured and broken through by the visage of Jack Trice. The interior, three-dimensional silhouette is large enough to encourage the viewer to pass through and experience the visual complexity that represents breaking the imposing barrier. Special attention has been paid to the material's color, shape and texture to reference the underlying conceptual intent. On the outside of the sculpture, appear bronze cleat castings, shown in Trice's defensive player stride fading away from the field and reflecting on his absence. In addition, there are two benches split by Trice's symbolic wake. Made from the same material as the sculpture, the benches encourage contemplation on the past, present and the future surrounding Trice's struggle and legacy.

Air/Traffic /Control

2019
80' x 14' x 4'
Nashville International Airport, Nashville, TN
Stainless steel, art glass, LEDs and custom lighting, audio and software.
Commissioned by Metropolitan Nashville Airport Authority (Mary.Grissim@flynashville.com)
$350,000
Americans for the Arts/Public Art Network "Year in Review Award" 2019

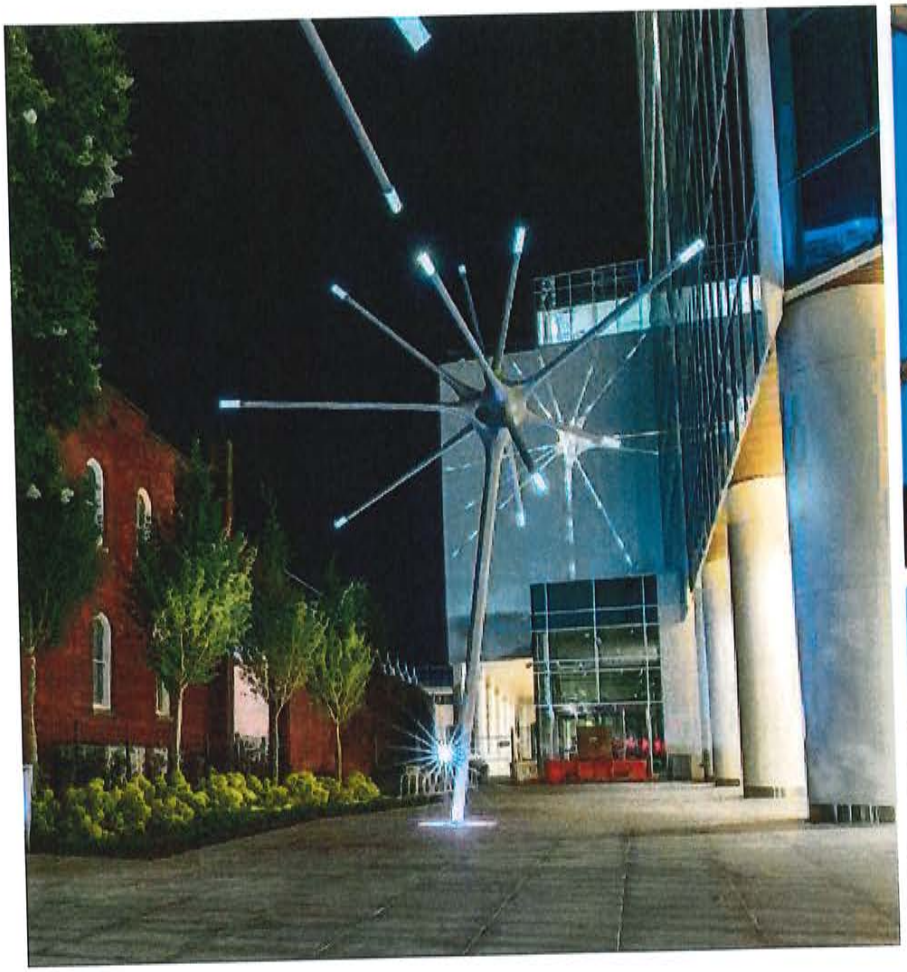
"Air/Traffic/Control", is an installation in each of the 6 elevator lobbies at the Nashville International Airport's new Ground Transportation Center and Terminal Parking Garage in Nashville, TN. The BNA project was inspired by the complexity and mechanisms of the traveler's journey.

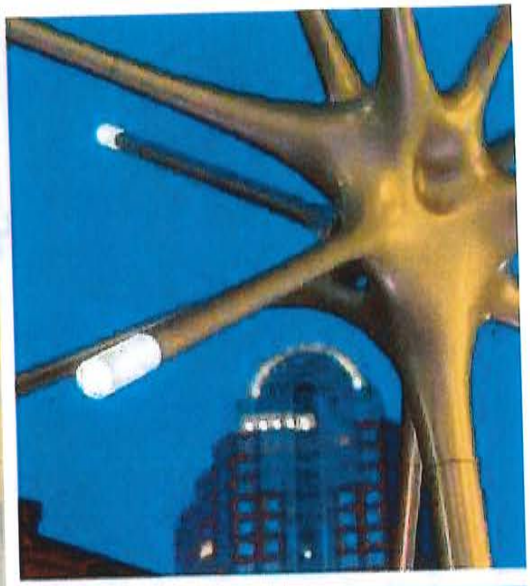
Taking inspiration from flight patterns/data, cartography, movement and sound wave forms, Depeña created an original artwork using light and glass to transform the typical column into a dynamic, responsive and interactive experience for the airport traveler. The project utilizes the flow of commuters, and the movement within the elevator lobbies to activate the art. In this case, the LED components produce a visual response and act as a cognitive representation of the movement - circulation. The physical form of the column appears to transform the color and energy of the motion as the viewer walks and interacts with the piece, creating an ever-evolving public art installation. Utilizing the visible, vertical surfaces of the columns in the elevator lobby vestibules the project creates an animated experience of light and color, as the commuters perceive the installation in physical motion.

The lighting activity is also tied to the flight information available throughout the airport's active timeline. The busier the airport is with incoming and outgoing flights, the more active the lighting in the column becomes.

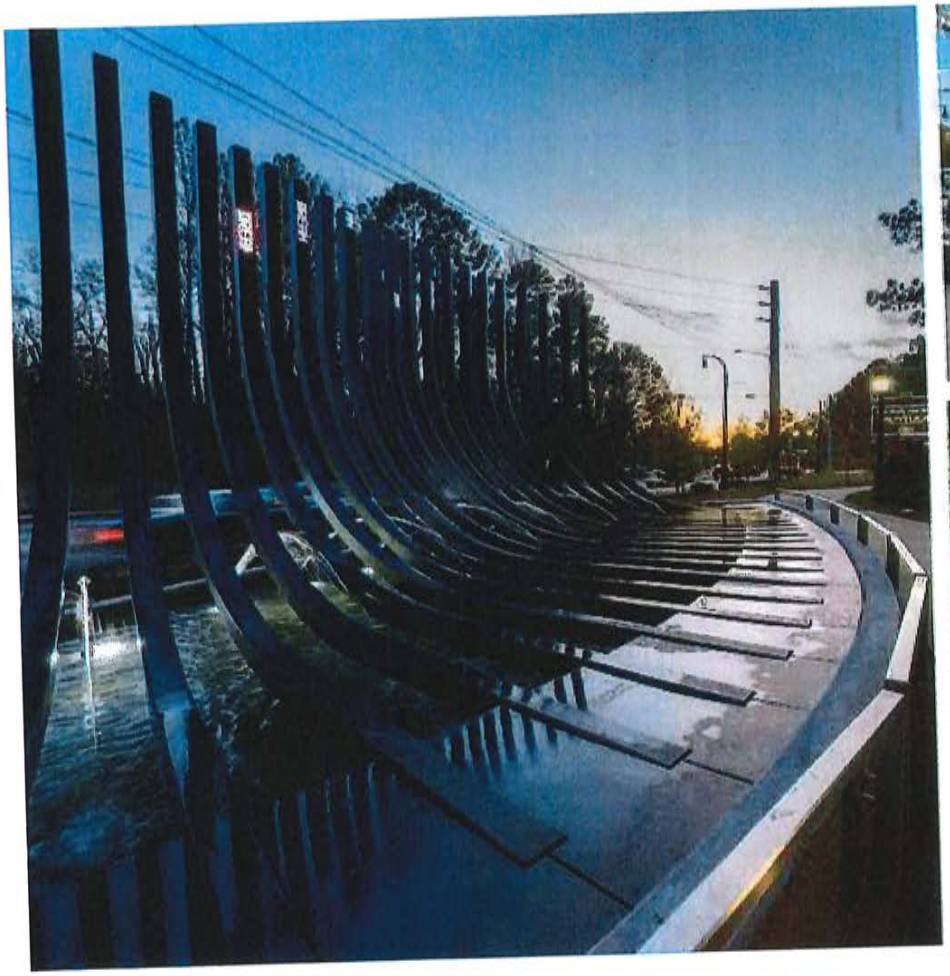
The color of each floor serves as a way-finding mechanism for the airport's visitors.







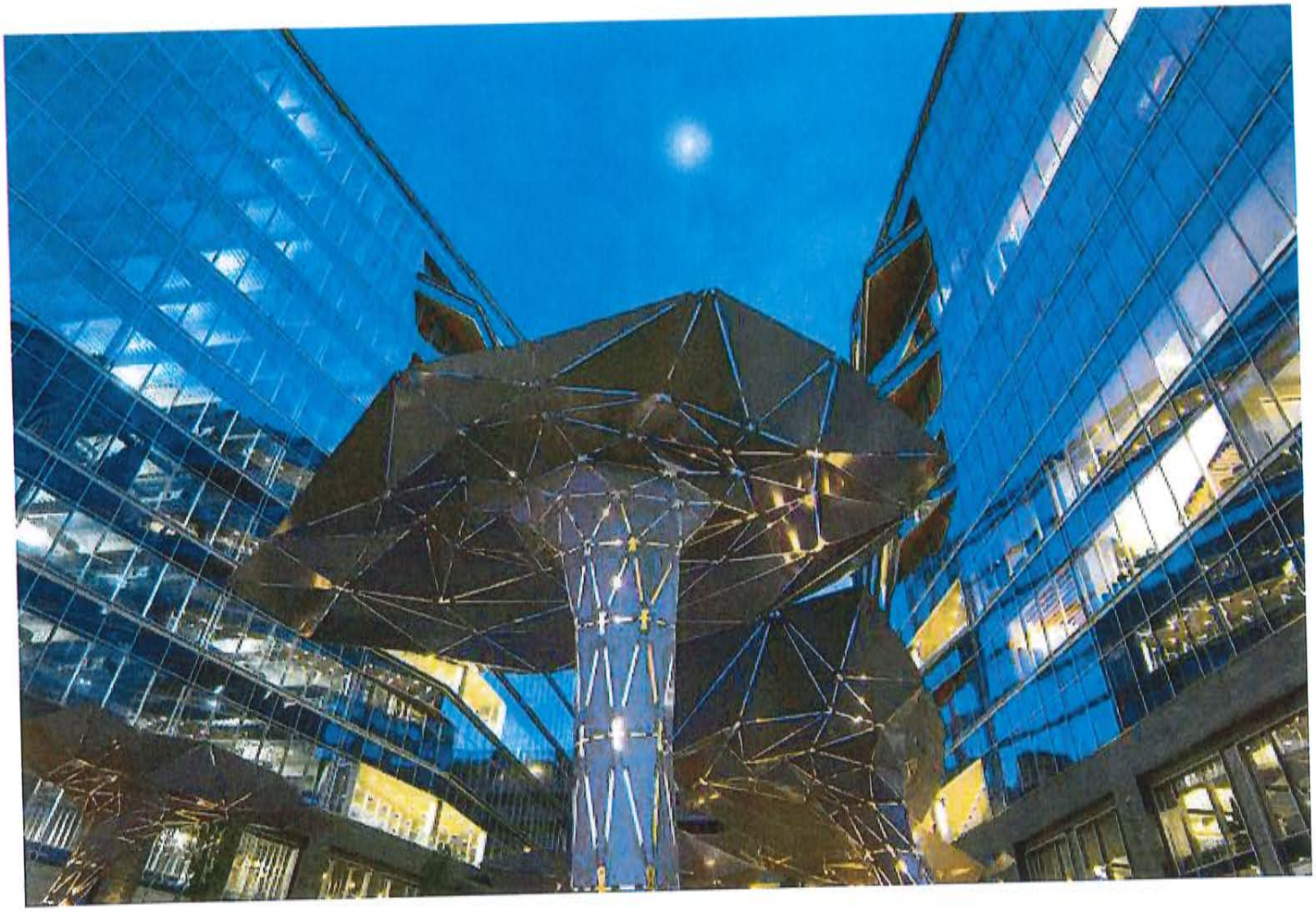


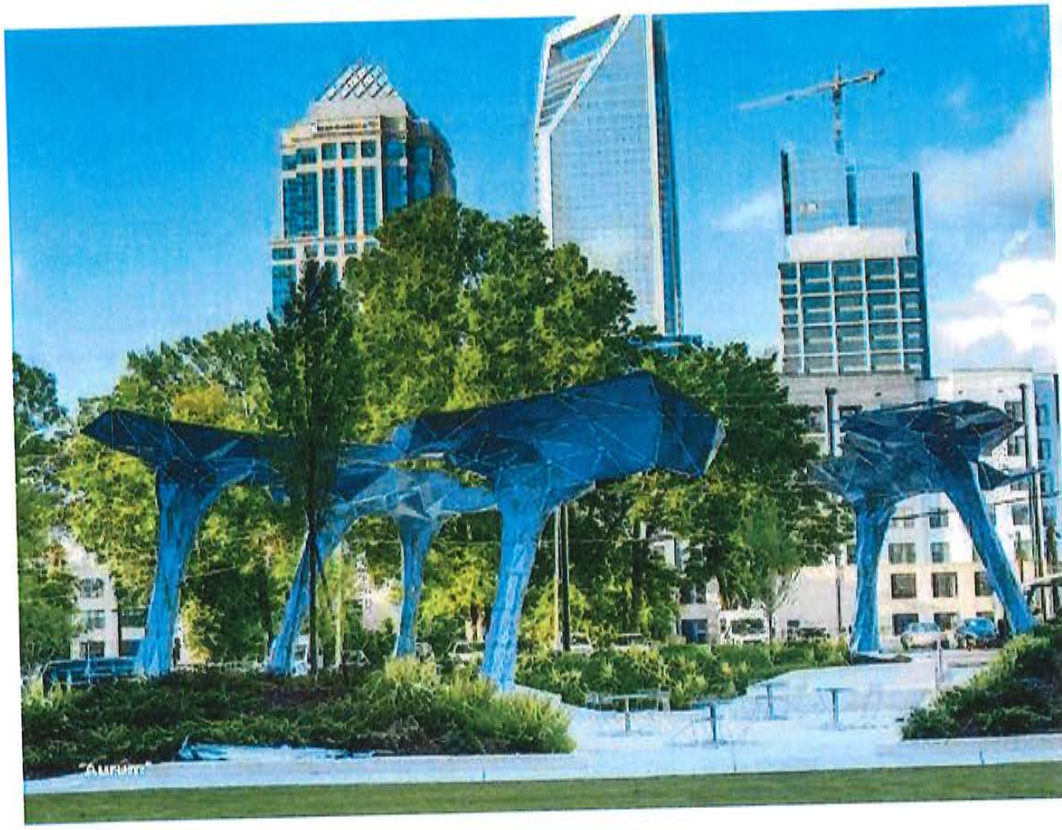






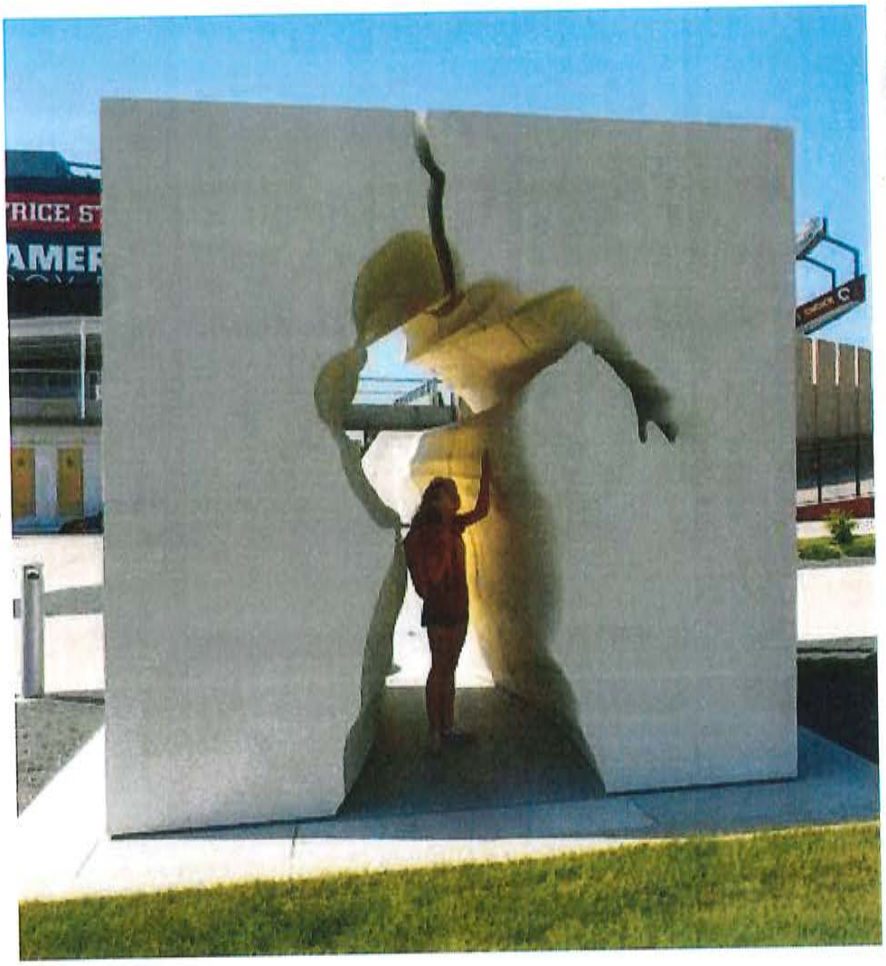








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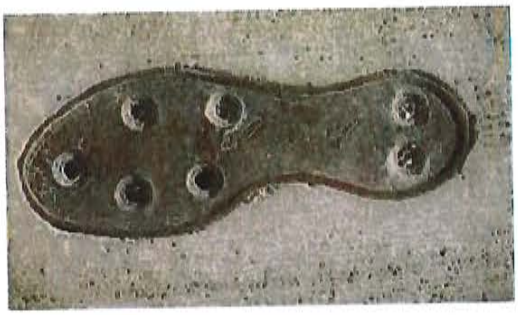
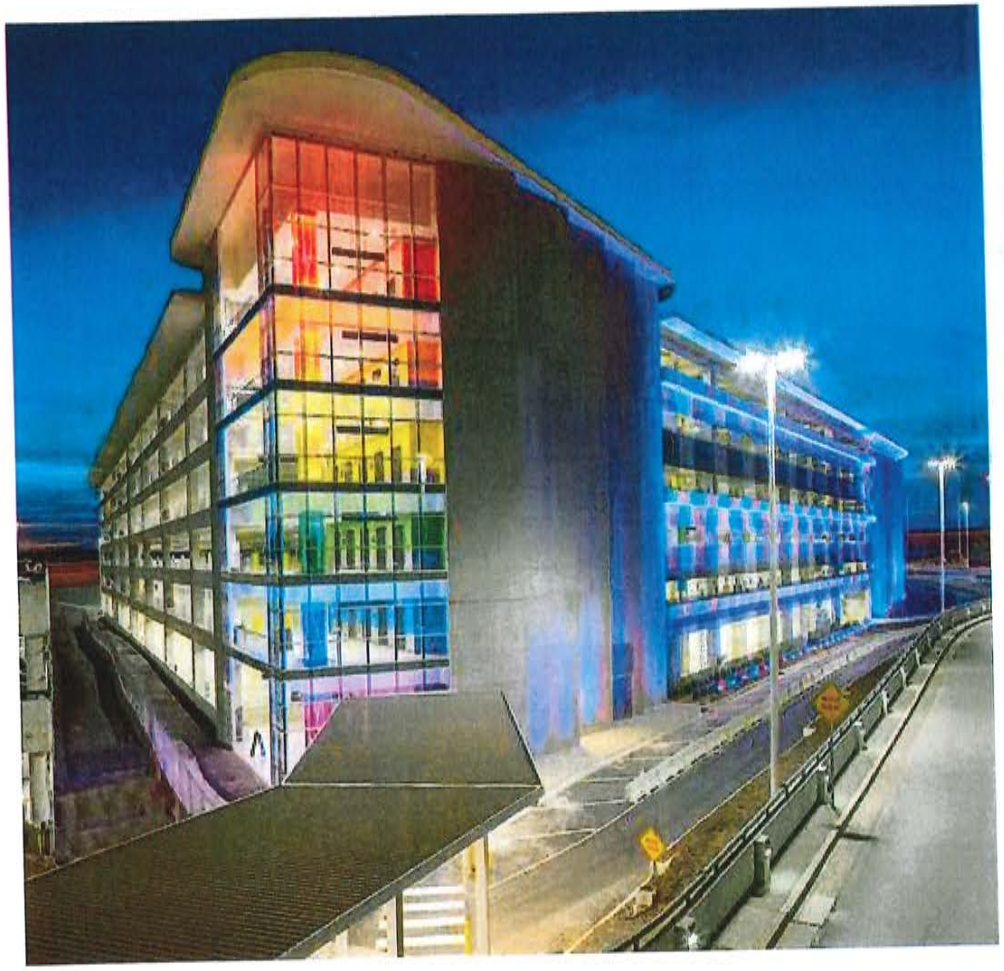
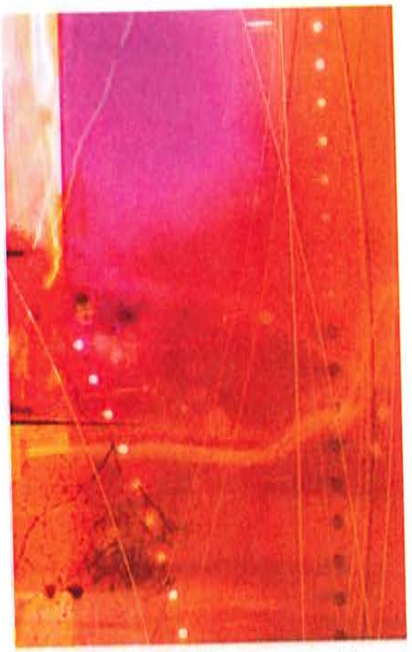










Jack Bordnick

jackbord@aol.com
505-670-3241

My sculptures and photography incorporate surrealistic, mythological and magical imagery often with whimsical overtones — aimed at provoking our experiences and self reflections. Aiming to unbalance our rational minds, the predominant imagery deals mostly with facial expressions of both living and "non-living" beings, and things that speak to us in their own languages. They are mixed media assemblages that have been assembled,
disassembled and reassembled, becoming abstractions unto themselves. I am an Industrial design graduate of Pratt Institute in New York. I have been a designer and design director for the past twenty years including for numerous company, corporate and government projects. They included a children's museum, for the city of New York and the Board of Education, involved in all aspects of marketing and design. Also, Designs and Exhibits, for IBM, The J.C. Penney Company, and many numerous other institutions.

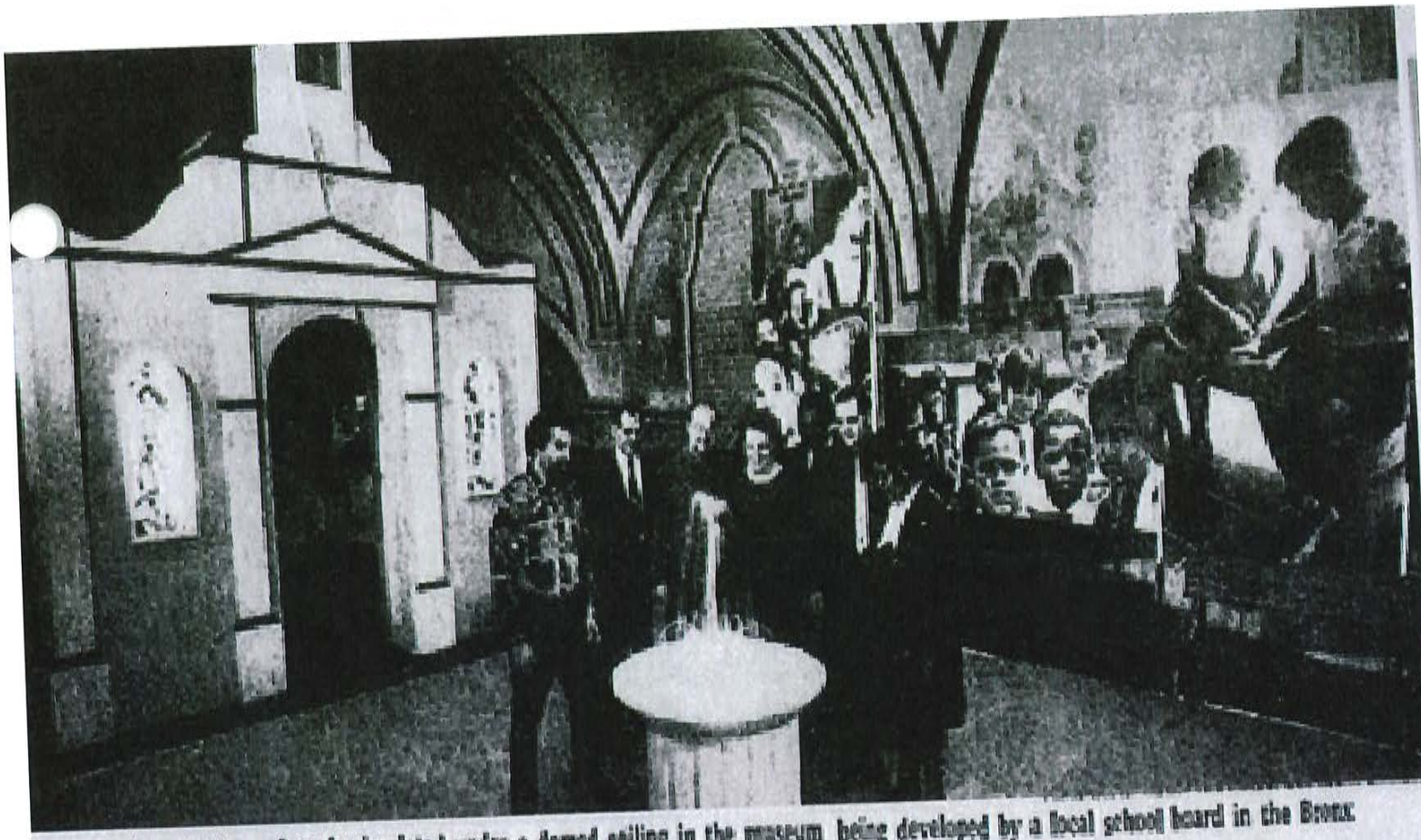
2022 Exhibitions

Brick X Brick Exhibition, SantaFe Community Gallery, SantaFe, NM, USA
Facing It Together Series, Shanti Arts,Steel Point Art Gallery, and Publication, USA
Facing It Together Series, Welcome Home Exhibit, Fuller Art Center, LosAlmos, NM
Off The Rail, Annual Benefit, Site SantaFe Exhibition, SantaFe, NM, USA
Facing It Together Series, Rougarou, Visual Arts and Literary Publication and Exhibition, USA
The Last Straw #2, Gallerium/Emotions,2022, Exhibition & Publication, USA
Facing It, Pensive, Public Art Installations & Exhibitions, USA
Facing It Together Series, Art and Exhibition, Grants Pass Museum, Public Art Installations, USA
Facing It Series, Cancer, Exhibit & Literary Publication, USA
Facing It Series, Diversia- UN Calendar, Art and Literary Publication, USA
Facing It Series, Off the Rail, Annual Benefit Event, Site SantaFe, NM, USA

2023 Publications
Facing It series, Beyond Words, Art and Literary Publication, USA
Facing It Together, Beaver Magazine, Art and Literary Publication, USA
Facing It Together, The Art of Movement, Starkville Arts , Art and Literary Publication, USA Facing It Together Series, Sunspot,
Art and Literary Publication, USA

Facing It Together, Fatal Flaw Literary Publication, USA
Facing It Together, Quibble Issue, Digital Photography, Snake-Eyes, USA
Facing It Together, Great Lakes Review, Digital Photography, USA
Facing It Together, Tint Journal, Art and Literary Publication, USA
Facing It, Parentheses, Art and Literary Publication, USA
Facing It Together, Beyond Words, Art and Literary Publication, USA
2023 Exhibitions & Collections
Facing It, Exchange Rate Exhibition, SantaFe Community Art & Culture Exhibit @ Community Center, SantaFe, NM
Wired, Public Art exhibition, NM Mainstreet, Farmington, NM
Facing It Series, Grants Pass Museum Exhibition, Grants Pass, USA
Wired Series, Public Art, Permanent Collection, Lee's Summit, MO
Face to Face, NCOA Photography Contest-Age well Exhibition, USA
Facing It Together Series, CaF'E
All Over the Place Exhibition, USA Wired,
Taos Abstract Artist Collective, Exhibition, Taos, NM,USA
From Death Comes Life Exhibition, LosAlmos,NM, Art Center,USA 2024

Exhibitions & Collections
Me & my Shadow's Series, Meow Pow@ Meow Wolf, SantaFe,NM,USA
Shadow Series, No.1248, Pensive , Art and Literary Publication, USA
Shadow Series, No. 2966, Cool Beans Lit., Art and Literary Publication, USA
Reflections & Shadow's Series, New Plains Review, Digital Photography, USA NM
Purchase Art Project, Art and Sculpture Project, NM ,USA



A Puerto Rican plaza is simulated under a domed ceiling in the museum being developed by a local school board in the Bronx

New Scene for an Old Movie House: a Balcony Museum

[illegible] T KAUFMAN

[illegible] museum is growing [illegible] that used to be the balcon[illegible] an old movie theater a[illegible] [illegible]rlesque house on Ea[illegible] [illegible]remont Avenue near Cr[illegible] [illegible]na Avenue in the Bronx. [illegible] being built there by Cor[illegible] [illegible]unity School Board 12 at [illegible]st of $400,000.

An ambitious project wi[illegible] [illegible] aquarium, a planetariu[illegible] [illegible]d a six-screen amphithe[illegible] [illegible]r for a multimedia show, [illegible] called the Heritage Mus[illegible] [illegible]n. It has areas whe[illegible] [illegible]ildren will be able to [illegible] [illegible]rbon-dating tests on foss[illegible] [illegible]d another open spa[illegible] [illegible]here the youngsters w[illegible] [illegible]oreograph and perfor[illegible] [illegible]rican and Puerto Rica[illegible] [illegible]nces.

All of this is still som[illegible] [illegible]ree months away from fr[illegible] [illegible]on, but an early visit[illegible] [illegible]ided through the museu[illegible] [illegible] its creators can easi[illegible] [illegible]ualize how it will come [illegible] when some of the 30,0[illegible] [illegible]hoolchildren for whom it [illegible]ing built start coming.

"In developing our co[illegible] [illegible]pt, we started with th[illegible] [illegible] evolution and ask[illegible] [illegible] did we come from [illegible] Dr. David Hodges, a 2[illegible] [illegible]ar-old anthropologist wh[illegible] [illegible]s hired by the board [illegible] [illegible]ild the museum and serv[illegible] [illegible] its curator.

A Link Is Sought

"We wanted to link scien[illegible] slavery, nor, indeed, on th[illegible] black experience in th[illegible] Western Hemisphere.

"We decided that there [illegible] an abundance of material o[illegible] Afro-Americans," Dr. Hodg[illegible] said. "Where there is [illegible] dearth is in the area of A[illegible] rican Africa. We are tryin[illegible] to explore roots and lay [illegible] foundation for discussion that can take place in clas[illegible] rooms."

The entire African area o[illegible] the multilevel museu[illegible] which hangs above the u[illegible] renovated orchestra of th[illegible] old Fairmont movie theate[illegible] is ringed by the flags of A[illegible] rica's independent nations.

A Recognition

"We don't have Rhodes[illegible] and South Africa," M[illegible] Hodges explained. "b[illegible] we've decided to put the[illegible] up too in recognition of the existence, but we're going [illegible] hang a black veil over tho[illegible] flags to show that things a[illegible] not all right there."

The Atlanta-born ethno[illegible] [illegible]rapher, who teaches [illegible] Hunter College, explaine[illegible] that the children of the Tr[illegible] [illegible]mont area rarely went [illegible] museums in Manhattan. Th[illegible] population of the schools, [illegible] was explained, is about [illegible] per cent Puerto Rican, wi[illegible] the remainder black, exce[illegible] for a tiny group of Chine[illegible] and white children.

The Puerto Rican exhib[illegible]



An opening in the form of an outline map of Africa leads into part of African exh[illegible]

"On the hard surface of the plaza, we can have choreography. This is not a school [illegible]

as a school. Today 250 children attend classes in the five stories above the theater.

the firm of Hardy, H[illegible] and Pfeifer.

Dr. Hodges said th[illegible]

Lee's Public Art
2022
Forged Steel
Lee's Summit,MO

Glenda Masters
Cultural Arts Manager Lee's Summit, Mo

Glenda.Masters@cityofls.net 816-969-1032

Facing It Together
2022
Step-Up Gallery
Solo Exhibition
Video
Los Almos,NM
stepupgallery@icloud.com
Diane Stoffel, Manager

Public Art Exhibition

Sculptures

Karen Lupton, MBA

Economic Development Specialist /

Main Street Coordinator
City of Farmington

klupton@fmtn.org
Office: 505.599.8459 | Cell: 505.955.1620

What Binds Us Together
Step-up Gallery
LosAlmos,NM
2022
Mixed Media Model $ N/A

Children's Museum
Mixed Media's
Bronx ,NY
Participatory Teaching Exhibits
Apx.2000 Sqft
City of New York and Board of Education
Apx. $ 250,000

Wired Prototypes For Lee's Public Art
2022
Forged Steel Lee's Summit,MO
Apx. $ 4500 ea.

Facing It Together

2022

Step-Up Gallery

Solo Exhibition

Video

Los Almos,NM

Lee's Public Art 2022
Forged Steel
Lee's Summit,MO
Apx. $ 4500 ea.

This project should take into consideration the connection in history diversity in Saint Augustine.



A Puerto Rican plaza is simulated under a domed ceiling in the museum being developed by a local school board in the Bronx

New Scene for an Old Movie House: a Balcony Museum

By [illegible] GOLTMAN

A museum is growing that used to be the balcon an old movie theater at Intervale house on Ea Tremont Avenue near Cr the Avenue in the Bronx. being built there by Cor unity School Board 12 at st of $400,000.

An ambitious project wi aquarium, a planetariu d a six-screen amphithe for a multimedia show, called the Heritage Mus n. It has areas whe visitor will be able to t rbon-dating tests on fossi d another open spa here the youngsters w eography and perfor rican and Puerto Rica nces.

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An opening in the form of an outline map of Africa leads into part of African exhibits

"On the hard surface of the plaza, we can have choreography. This is not a [illegible] as a school. Today 250 children attend classes in the five stories above the theater.

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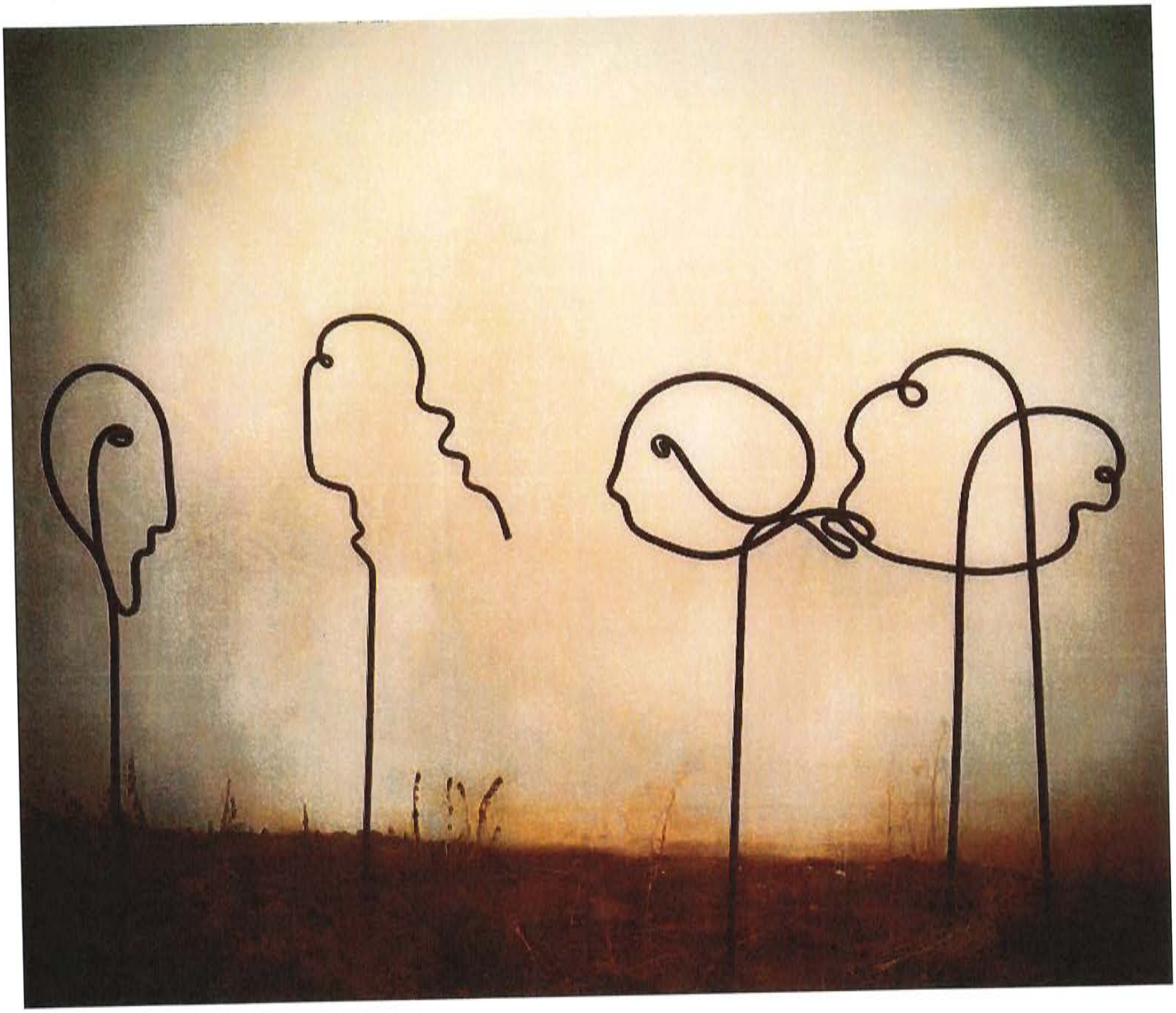
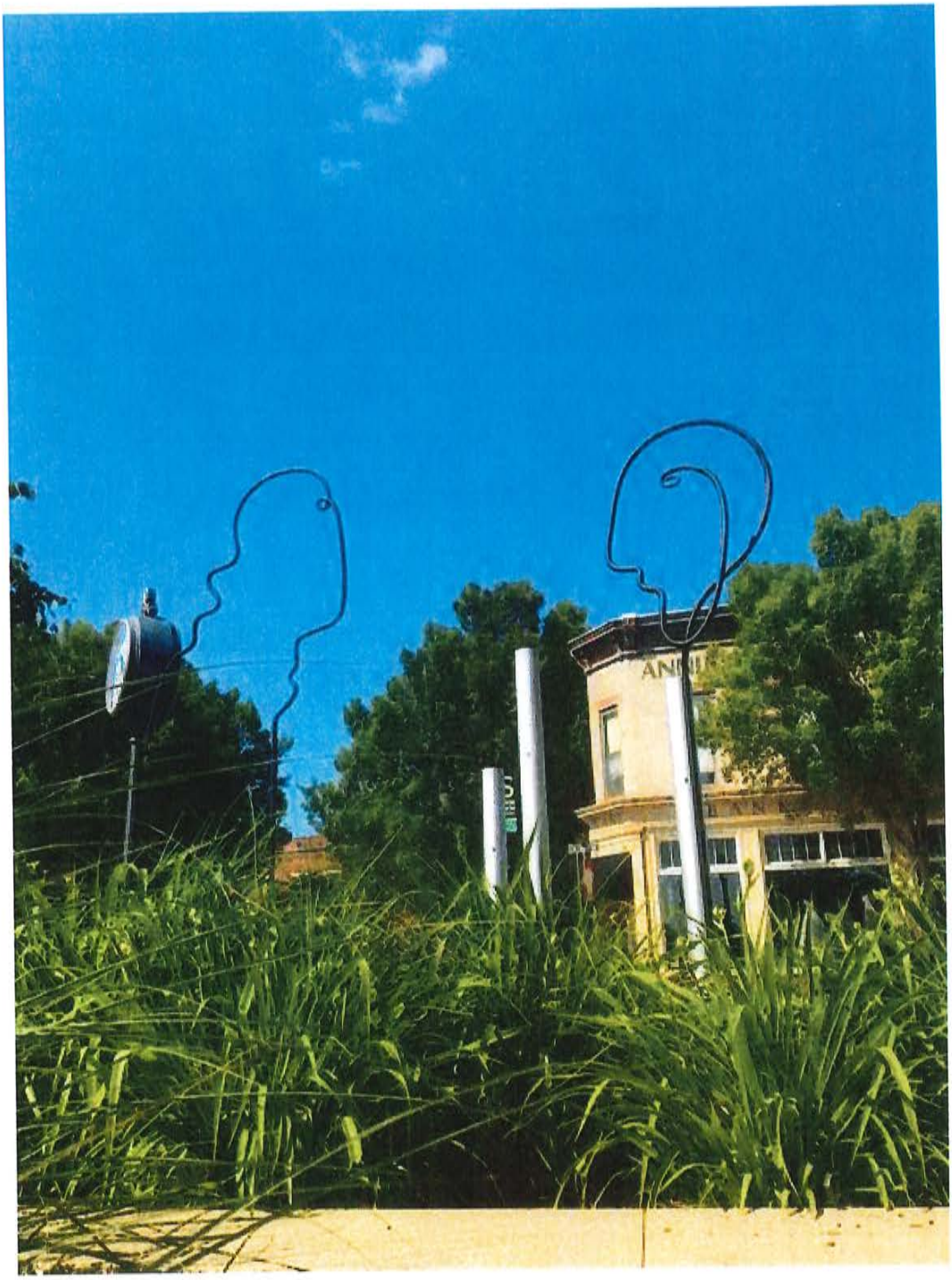




Facing It Together Series

3:49

$10,000.00

2022

https://youtube.com/watch?v=am

Step-Up Gallery Exhibition

Image 4 is a video. Please click on the YouTube link to view the video.

https://youtube.com/watch?v=am

Artists Resume

[James Perkins] [MetalStudios1@gmail.com]

Artist Statement: A dedicated metal sculptor and artist, I am passionate about creating captivating public art pieces that engage with the environment and resonate with viewers on both aesthetic and conceptual levels. With a strong foundation in metalworking techniques and a commitment to innovation, I strive to evoke emotion, provoke thought, and inspire dialogue through my work.

Education:

- Vocational Welding Course, [Northwest High School], [1989']

Selected Public Art Installations:

"Marine Corps Eagle Globe and Anchor Sculpture"

Location: Marine Corps Logistics Base, [Barstow, California], [2021']
Description: A large-scale stainless steel sculpture blending geometric forms with organic elements, symbolizing the integrity of the United States Marine Corps.

"City of Rose's"

Location: Snyder Park, [Springfield, Ohio], [2020']
Description: A large-scale Aluminum Rose Sculpture installation featuring moving elements activated by wind currents, reflecting the dynamic energy and rhythms of urban life.
The town of Springfield, Ohio is known as "The City of Roses's"

"*Ascension"*

Location: AC Hotel Marriot at The Banks, [Cincinnati, Ohio], [2023']
Description: A monumental Abstract Stainless Steel sculpture exploring the theme of transformation and continuity, inspired by the fluidity of water and the passage of time.

"Khanda Domes"

Location: Sikh Center of San Antonio Texas, [San Antonio, Texas], [2018']
Description: A religious steel and fiberglass sculpture integrating salvaged industrial materials, celebrating the Sikh's Religious beliefs by integrating the beloved "Khanda", double edge sword and the repurposing of materials.

Publications and Press:

- Featured Artwork Installation, [Stars and Stripes article by Chad Garland], [December, 2021']

Professional Affiliations:

- Member, International Sculpture Center
- Member, American Welding Society
- Member, Pyramid Hill Sculpture Park

Commissions

- All Projects are Commissioned Artworks

References:

Available upon Request

Marco Mendoza
1-619-843-9968
mmendoza@ieeci.com

Jim May
513-361-7768
jim.may@eaglerealtygroup.com

Brad Boyer
1-937-206-5348
bboyer@springfieldohio.gov

Marco Mendoza
1-619-843-9968
mmendoza@ieeci.com
Eagle Globe and Anchor Sculpture @ Marine Corps Logistic Base Barstow
1-760- 577-6211
mclbbarstow.marines.mil

Jim May
513-361-7768
jim.may@eaglerealtygroup.com
Abstract Sculpture Installation @ the AC Hotel by Marriott Cincinnati at The Banks
1-513-744-9900
marriott.com

Brad Boyer
1-937-206-5348
bboyer@springfieldohio.gov
"City of Rose's" Large Rose Sculpture Installation @ Snyder Park
1-937-328-7275
nyprd.org

Portfolio Details



1. **"Eagle Globe and Anchor Sculpture" / United States Marine Corps**

Created 2021' Made of Aircraft Grade, Polished, Stainless Steel Dimensions- 12'x6'x6'

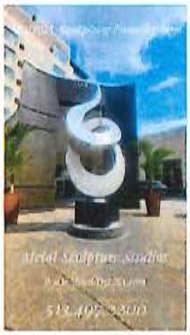
Budget- $350,000 Commissioned By- The United States Marine Corps- Location- Barstow, California



2. "Heirloom" / Rose Sculpture / Synder Park

Created 2020' Made of Aircraft Grade, Brushed Aluminum Dimensions- 17'x8'x8'

Budget- $125,000 Commissioned By- Synder Park - Location- Springfield, Ohio



3. "Ascension" / Abstract Sculpture / AC Hotel Marriott @ The Bank Cincinnati

Created 2023' Made of Aircraft Grade, Brushed Stainless Steel Dimensions- 14'x5'x4'

Budget- $60,000 Commissioned By- Marriott Hotels - Location- Cincinnati, Ohio



4. "The Khanda Domes" / Religious Dome Sculptures (3) / The Sikh Center of San Antonio Texas

Created 2018' Made of Aircraft Grade Aluminum, Steel and Fiberglass Dimensions- 12'x12'x12'

Budget- $180,000 Commissioned By- The Sikh Center of San Antonio Texas - Location- San Antonio Texas



5. "Stoopa Monominee" / Religious Temple Sculptures / Wat Prama Vihara Cambodian Buddhist Community

Created 2023' Budget- $60,000 Commissioned By- Wat Prama Vihara Cambodian Buddhist - Location- San Antonio Texas

Made of Aircraft Grade Aluminum Dimensions- 10'x14'x14'



6. "Old Glory" / Patriotic Wall Sculptures / Private Commission

Created 2023' Made of Polished Stainless Steel and Copper Dimensions- 4'x7'x6'

Budget- $10,500 Commissioned By- Private Commission - Location- Cincinnati Ohio



7. "New Dance" / Abstract Garden Sculpture / Private Commission

Created 2019' Made of Polished Stainless Steel and Copper Dimensions- 4'x7'x6'

Budget- $10,500 Commissioned By- Private Commission - Location- Cincinnati Ohio



8. "Soar" / Wildlife - Eagle Wall Sculpture / Private Commission

Created 2020' Made of Polished Stainless Steel and Copper Dimensions- 5'x8'x4'

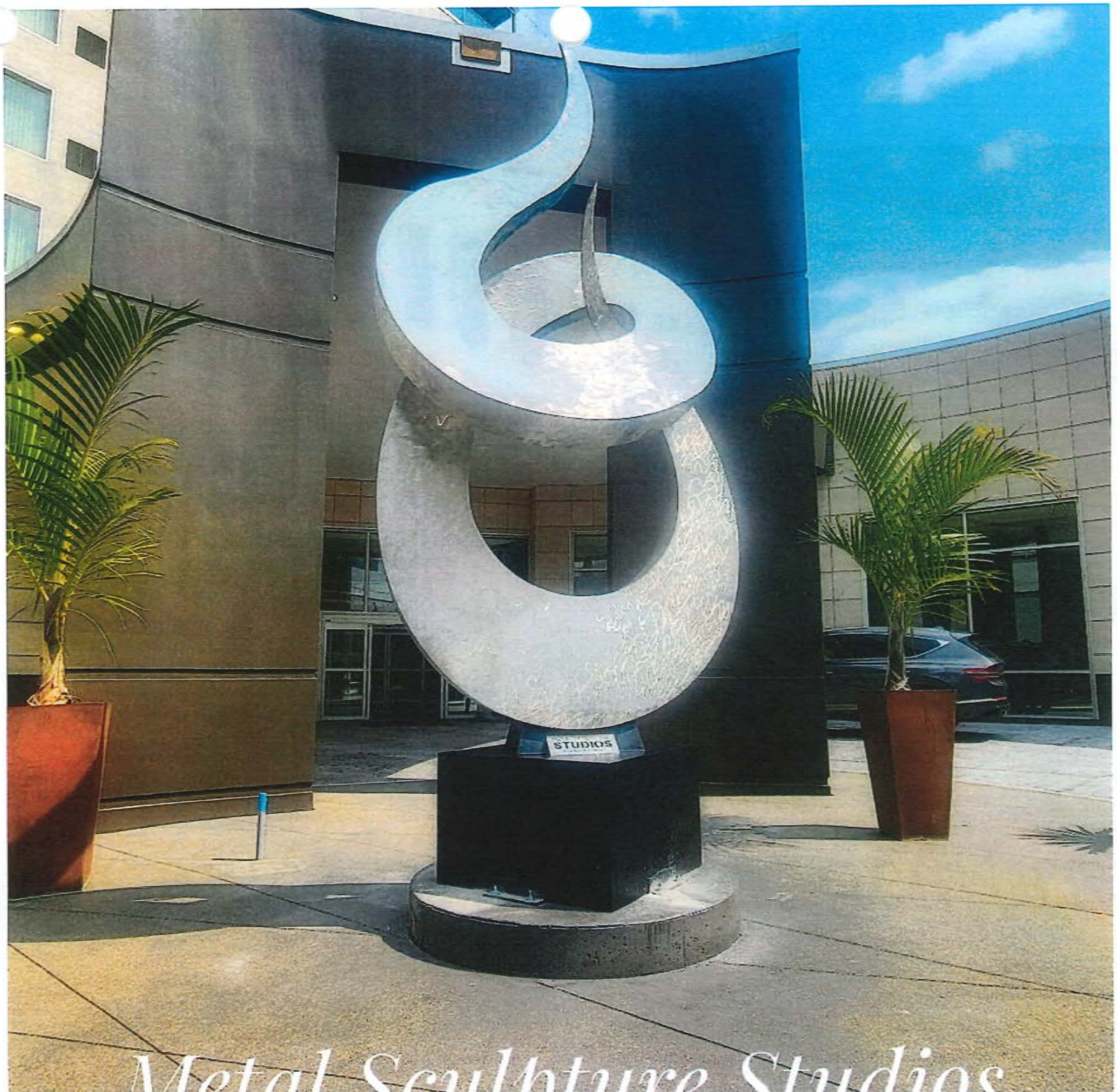
Budget- $75,000 Commissioned By- Private Commission - Location- Cincinnati Ohio

Artist: **James Perkins** www.MetalArtUSA.com

MetalStudios1@gmail.com 513.497.2200


MetalArtUSA.com
Art Installations
BARSTOW
U.S.
66
Metal Sculpture Studios


Park Sculpture
Metal Sculpture Studios

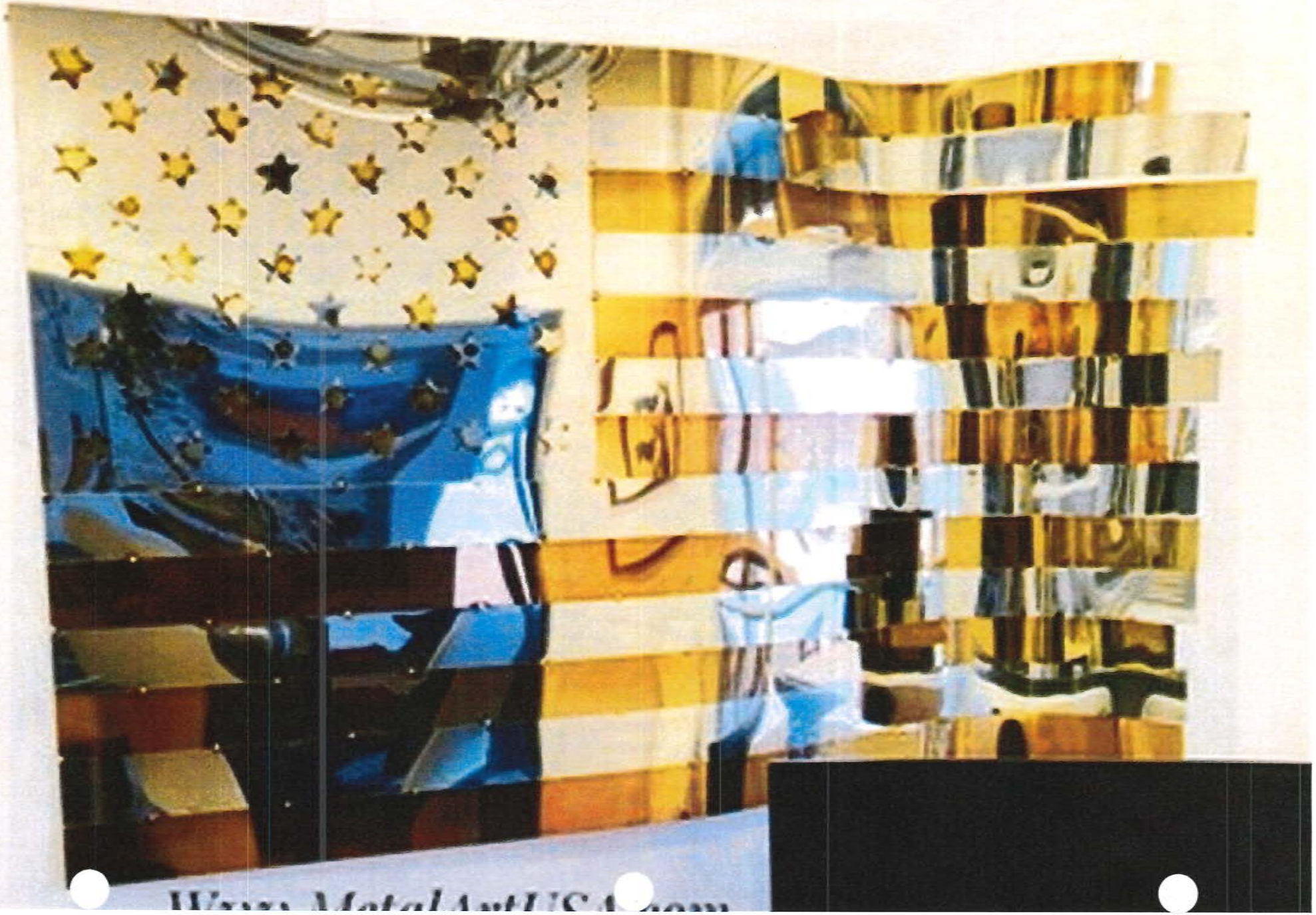


Metal Sculpture Studios


Sikh Domes & Religious Sculptures
www.JamesPerkinsMetalSculpture.com


Stupa Creations
Www.MetalArtUSA.com

American Flag Wall Art Decor




"New Dance"
Abstract Metal Sculpture
Metal sculpture Studios
Cincinnati Ohio
MetalArtUSA.com


WildLife Sculptures
Metal Sculpture Studios

JAMES PETERSON

james@artcontraptions.com
www.artcontraptions.com
3114 Division St
Los Angeles, CA
310.795.7847

SKILLS

Sculpture, Design, Fabrication, Prototyping, Digital Fabrication, 3D Modeling, Adobe Products, Art Department, Project Management, Research & Development, Engineering

EDUCATION

Kendall College of Art & Design // 1995
BFA in Sculpture, Minor in Illustration & Art History
Grand Rapids, MI

WORK

ART & CONTRAPTIONS // 1999 - Present
Principal
- Project Management, Sculpture, Design, Fabrication

SCI-ARC (Southern California Institute of Architecture) // 2004 - 2014
Educator & Assistant Manager - Fabrication Facility
- Software: Rhino 3D, Surfcam, Zprint, Catalyst, Magix, Adobe CS5
- Technical: Rapid Prototyping, FDM, 3D printing, Z corp, Universal, Laser Cutter Systems, CNC Milling-Multicam, CNC Plasma Cutting, Welding-MIG, Knee Mill, Lathe, Wood Machining Equipment, Vacuum Forming, Vacuum Lamination, Mold Making-Casting, and Materials Expertise

RECENT & UPCOMING INSTALLATIONS

City of Woodstock (Woodstock, GA) - 'POLLEN', In Production
Adams County Parks Maintenance Facility (Thornton, CO) - 'NEST', In Production
Urbandale Parks and Recreation (Urbandale, IA) - 'JOURNEY', In Production
Boise City Department of Arts & History (Boise, ID) - 'PASSAGE', In Production
Arts Across the Prarie (Medford, ND) - 'ESKER', In Production
Town of Bennett (Bennett, CO) - 'FLIGHT', In Production
Caltrans Clean California State Highway Beautification Program (Hollister, CA) - 'WOVEN', 2024
Louisiana Universities' Marine Consortium (Chauvin, LA) - 'SEAGRASS', 2023
LA Department of Transportation (Los Angeles, CA) - 'PERENNIAL', 2023
SXSW (Austin, TX) - 'INFINITY', postponed to 2022 due to COVID19
Google HQ (Mountain View, CA) - 'HYPHAE', Fall 2021
Meow Wolf Omega Mart (Las Vegas, NV) - 'SESSILANOID', 2021, now on display
Doheny Drive Sculpture Park (City of West Hollywood, CA) - 'CACTI', 2018 - 2021

A+C ART + CONTRAPTIONS
THE ART OF JAMES PETERSON

James Peterson | Artist Statement

For over 15 years, large-scale, place-based sculptures have been my focus with notable clients including Art Basel, Meow Wolf, Google, City of Los Angeles, The Louisiana Universities Marine Consortium (LUMCON) and Coachella Music & Arts Festival.

Inspired by both organic and mechanical motifs, my creative process involves developing geometric abstractions of nature and often incorporates site-reactive elements - featuring motion, lighting, and sound. Whimsical interactive elements, colorful dichroic materials, and unique engineering approaches are additional motifs commonly found in my work.

Grounded in mathematics and patterns to achieve the form, my designs are a representation of how nature grows and develops. I see my work as visual storytelling, approaching each sculpture with the hope of creating a dialogue on our communities, natural realms, and sustainability. My sculptures create a space where people reflect, play, and interact with both the art and each other. I seek to bring a sense of calm while filling the space with color and joy.

Having worked in both Hollywood's visual effects industry and at the Southern California Institute of Architecture (SCI-ARC), I bring to the table a wealth of experience, advanced technical knowledge around materials and processes, and a large professional network. I am ready and able to bring in my own resources, which include vendors, fabricators, modelers, lighting specialists, riggers, engineers, and project managers.

Enjoying the collaborative nature of public art projects, I am also fully comfortable navigating conversations with stakeholders, while meeting architectural and engineering standards for a facility. All of my sculptures are robust, durable, and easy to maintain, using materials that withstand harsh weather conditions and heavy human traffic.

In some of my projects, I have also provided opportunities for local youth or groups to experience the art-making process, either in the design or production process. I believe that public art should be a member of the community it serves, and such an approach helps infuse the artwork with the community's voices. I am always happy to incorporate such a program should stakeholders be interested.

At this stage in my career, I am able to realize large dynamic creations with confidence, applying decades of learnings to every project. I would draw inspiration from the natural realms and local plant life to create a gateway artwork that the St. Augustine community can be proud of. It will be a breath of fresh air, helping to deepen the community's connection to nature and each other.

Thank you for your consideration.

James Peterson | 310.795.7847 | 3114 Division St, Los Angeles, CA | www.artcontraptions.com

James Peterson | Written Description and Narrative

For this call, I looked for inspiration in the Florida state flower - the orange tree blossom (citrus sinensis). Known for its strong fragrance, the blossom provided a perfect starting point for design. Oranges are synonymous with Florida, with citrus production making up a significant part of the state's economy. It is also symbolic of the Spanish influence that is heavily seen in St. Augustine's colonial architecture, as the Spaniards brought the first oranges to Florida.

With this history, I felt that the orange tree blossom was the ultimate muse. Having also been selected for another roundabout project in nearby Georgia, I am keen to add a second roundabout sculpture to my portfolio and am familiar with the technical requirements of such a location. Both of these sculptures will be connected thematically - rooted in the region's history and nature, with forms in an active state of bloom.

Larger than life, vertically-reaching, and awe-inducing - these sculptures pay homage to nature's exquisite allure and evolution. It brings to mind the joyous wonder we experience as we explore life in its many forms and immerse ourselves in the natural world. They express purity, growth, change, and community.

The sculpture will seemingly grow from the space with intention, serving as both a welcoming gateway, a visual delight, and photo opportunity to passing vehicles and pedestrians. Like all of my sculptures, it will be durable and easy to maintain, while remaining delicate and compelling in its conception

These sculptures are similar to my piece 'PERENNIAL', which is a permanent, free-standing outdoor sculpture I created for the Los Angeles Department of Transportation. Inspired by the Agave Century Plant and the theme of motion, it stands at 20 feet tall and utilizes an assembly of dichroic petals. Natural sunlight creates a kaleidoscope effect showing a dazzling, but not distracting, performance. Integrated lighting creates an alternate and dramatic display at night.

The original intention was for this sculpture to be site-reactive, slowly rotating with the movement of the wind. Unfortunately, the pandemic caused cost increases which necessitated this element be removed. For St. Augustine, I would be able to incorporate such an element - whether that involved a sculpture reacting to the natural sunlight, wind, human/vehicular traffic, or other environmental conditions. Live data could also be incorporated as in my sculptures 'SEAGRASS' and 'HYPHAE':

Commissioned by The Louisiana Universities Marine Consortium (LUMCON), 'SEAGRASS' was inspired by the flowing form of plant life in the gulf. It is a permanent hanging sculpture that welcomes visitors into the building's lobby and utilizes interactive lighting that responds to live data being collected from the gulf via weather stations at Cocodrie and hydrographic instruments at the property. The resulting bespoke lighting patterns bring to life a singular moment in a time where seagrass danced in the water.

HYPHAE was inspired by the majestic oak tree and mycelium networks. Created for Google's new campus in Northern California, it uses specialized ecoresin and spans nearly two floors to evoke a forest-like feeling. An addressable led network was incorporated and programmed to react to the flow of human traffic in the space. Lights traveled through the sculpture as if carrying information through a communal root system. Working with Google/NASA engineers, I navigated complex and stringent architectural requirements for this multi-billion dollar facility in order to meet fire/smoke safety, LEED platinum and RedList free material standards.

I believe it is clear that I am an ideal candidate with the experience and skillsets required for a project of this scale. I would be honored to bring one of my magical, nature-based artworks to the St. Augustine community!

JAMES PETERSON | EXTERIOR SCULPTURE CONTACT LIST

WOVEN, 2023
CALTRANS | Hollister, CA
Corby Kilmer, District 5 Senior Landscape Architect, California Department of Transportation
Phone/Email: 805-721-2805, 50 Higuera Street, San Luis Obispo, CA 93401

PERENNIAL, 2023
Los Angeles Dept of Transportation | Los Angeles, CA
Pau Pescador, Public Arts Manager, City of LA Department of Cultural Affairs
Phone/Email: 213-202-5523, pau.s.pescador@lacity.org

CACTI SERIES, 2018 - 2021
Doheny Sculpture Park | West Hollywood, CA
Public Arts Contact for Original CACTI Series:
Rebecca Ehemann, Arts Manager, City of West Hollywood, Weho Arts
Phone/Email: 323-848-6846, rehemann@weho.org

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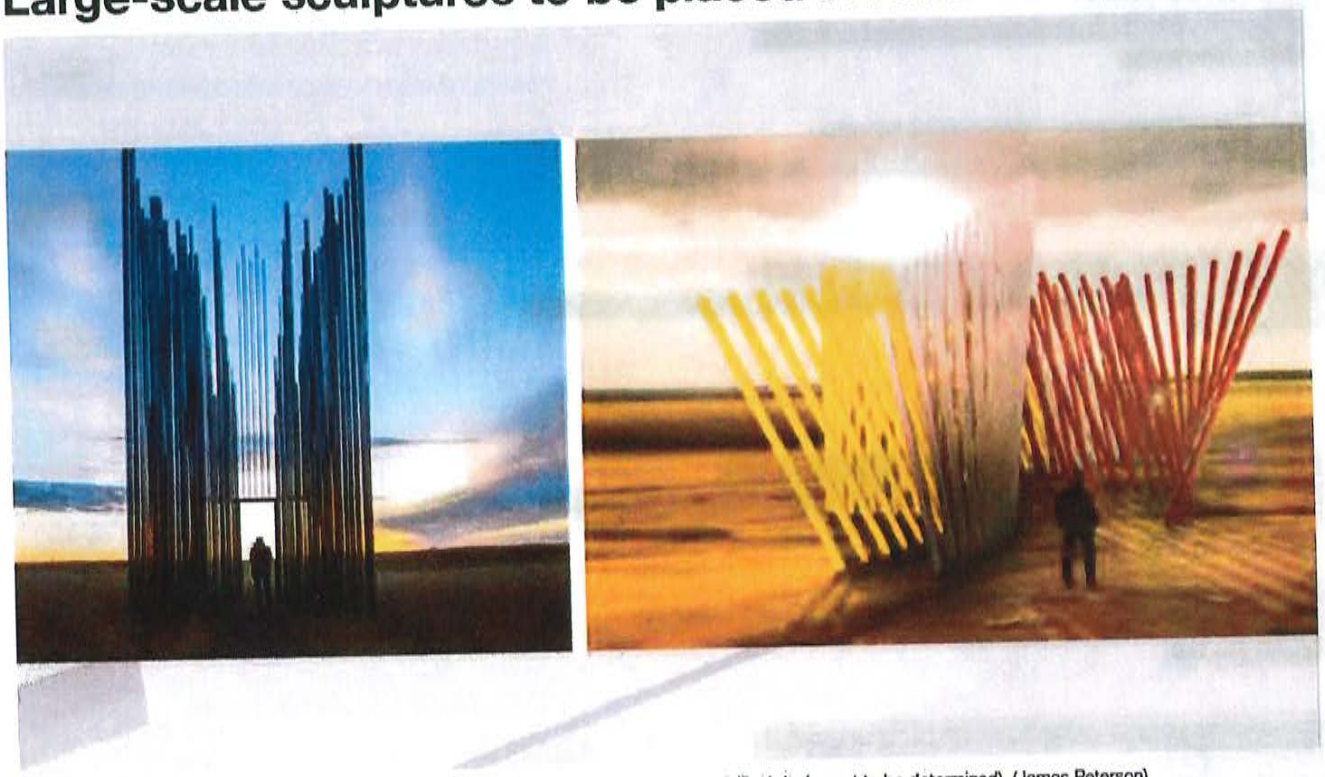
Large-scale sculptures to be placed in rural North Dakota



Concept proposals 'Sky B' and 'Esker C1' for Region 4 – "Endless Sky - Dynamic Layers" (final design yet to be determined) (James Peterson)

By Gretchen Hjelmstad

Published: Jun. 29, 2023 at 1:36 PM PDT

FARGO, N.D. (Valley News Live) - A selection committee for "Arts Across the Prairie: Placemaking in Rural North Dakota" has chosen large-scale sculptor and designer, James Peterson as the artist for their project titled – "Endless Sky - Dynamic Layers."

After receiving more than 35 applications, the committee conducted two rounds of reviews and interviews. Three finalists submitted proposals complete with concept renderings/drawings and estimated budgets.

The installation will be located on private property near the Dahlen Esker site, midway between the city of Fordville, in Walsh County, and Dahlen, a small unincorporated community in Nelson County.

Peterson presented numerous design concepts to the selection committee. While a design has not been finalized, the committee was drawn to imagery inspired by the vast North Dakota sky and the eskers that snake through the region.

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Peterson explained his concepts, 'SKY' and 'ESKER', "are tall aluminum pipes arranged in layers that create multiple winding pathways to move through while compelling viewers to gaze up towards the endless sky. The pipes are color-coated providing another layer of visual depth and complexity as the light is reflected on them."

our world, these artworks invite you to experience the wonder of our natural world in a way that is truly unforgettable."

Peterson will do an initial site visit mid-July 2023 to plot accurate measurements of the existing terrain and connect with the Region 4 Stakeholder Group to finalize the design. A community gathering is set for Tuesday, July 11 at 6:30pm at the Wells restaurant and bar in Fordville where both Peterson and glacier expert Jaakko Putkonen, Associate Professor, UND College of Engineering and Mines, will be in attendance.

For more information about the gathering, visit arts.nd.gov/events or email Brenna at bblahren@nd.gov.

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ARTS + CULTURE » VISUAL ART

A Cave-Inspired Art Installation Dazzles at Spruce Peak

By RACHEL ELIZABETH JONES @RATBABYJONES

Published January 31, 2018 at 10:00 a.m. | Updated January 31, 2018 at 2:00 p.m.



James Peterson's "Dreamcatcher" COURTESY OF HELEN DAY ART CENTER

In 2012, on Russia's Kamchatka Peninsula, a group of tourists and a guide stumbled on an extraordinary feat of nature: a network of glacial caves sculpted by the movements of a warm-running underground stream. Since that discovery, the caves have provoked awe and captured imaginations around the world — not least for the way sunlight interacts with the ice, refracting a range of brilliant colors in the tunnels.

This year in Vermont, visitors to **Spruce Peak at Stowe Mountain** are invited to experience a work of art directly inspired by the Kamchatka wonder: "**Dreamcatcher**" by Los Angeles artist **James Peterson**.

The interactive installation can be found just outside the Spa & Wellness Center at **Stowe Mountain Lodge** at the base of Mount Mansfield — it's hard to miss. Made from polystyrene and acrylic materials over a steel shell, the work looks like a small futuristic bandstand, or an open-faced igloo. Colored LED lights emanate from behind a multi-petaled, mandala-like flower affixed to the structure's back wall; guests can press buttons at its center to change the lights' colors.

The interior of "Dreamcatcher" undeniably mimics the texture of the Kamchatka cave walls, which are not unlike the sides of a cantaloupe that's been hollowed out with a melon baller. It's a motif that Peterson has used in at least one other of the pieces he calls "art + contraptions": "Cryochrome," a 2014 walk-through installation at southern California's Coachella Valley Music and Arts Festival.

Trippy installation art and skiing are not a particularly common mix. "Dreamcatcher" has arrived in Stowe thanks to a unique partnership of the Spruce Peak Resort Association and **Helen Day Art Center**. The initiative, formally called the Artist-in-Residence Project at Spruce Peak, is now in its third year.



James Peterson's "Dreamcatcher" COURTESY OF HELEN DAY ART CENTER

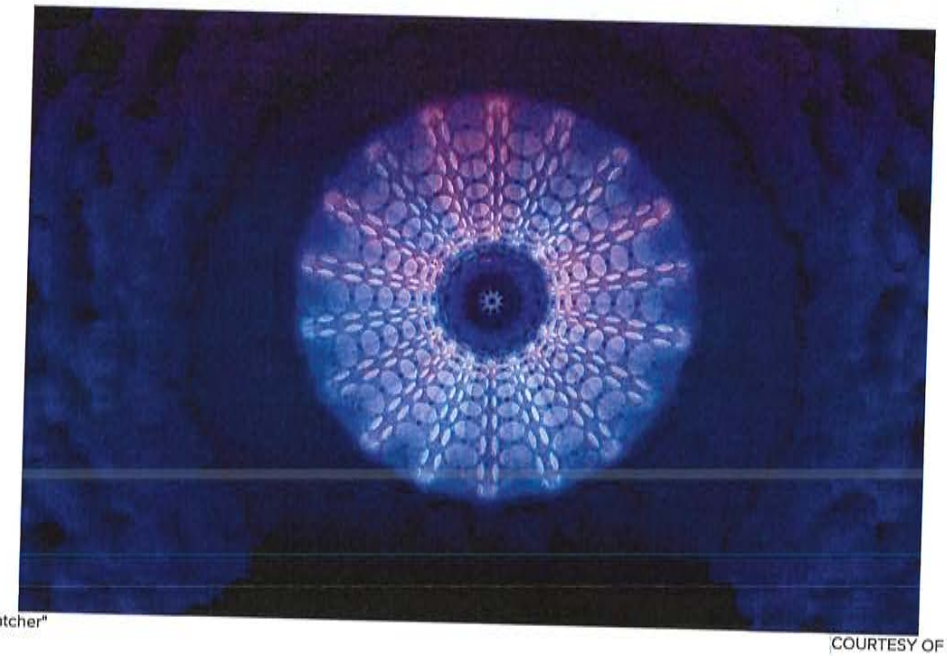
According to the SPRA's **David Hatoff**, the resort association hopes to bring exposure to its ski destination through contemporary art offerings and to work closely with the **Spruce Peak Performing Arts Center**.

Helen Day executive director **Rachel Moore** has curated the initiative from its beginning. The inaugural 2015-16 season featured work by Johnson State College professor **Michael Zebrowski**; New York artist Natalie Jeremijenko was hosted last year.

"I felt like James' work was perfect for [Spruce Peak]," Moore said in a recent slopeside interview. "It relates so well to this place."

A Michigan native, Peterson has been employed in set design and boasts 10 years working in the fabrication facility at the Southern California Institute of Architecture. His installation works merge environmental and biological forms, such as diatoms and barnacles, with sleek geometry and the universal appeal of colorful lights.

Interactivity is often a key component. Peterson writes on his website: "[My] passion is fueled by creating works that merge sculpture, engineering, mechanics, geometry, modularity and a love of materials in order to spark interactivity and responsiveness between the object and the viewer."



James Peterson's "Dreamcatcher" COURTESY OF HELEN DAY ART CENTER

Moore considers "Dreamcatcher" to be a sort of figurative fireplace, not unlike the actual fires burning in the nearby lodges and ski chalets.

"Akin to stoking a fire," reads exhibition text, "this communal space features an interactive hearth through which visitors, by gently pressing its buttons, can explore luminous color variations."

Describing the work as "an echo of ancient times when tribes would gather around warmth during the winter months," Peterson designed "Dreamcatcher" to tap into past and primal human needs. It does so, however, in a decidedly space-age fashion. Moore likens the structure to something from *Star Wars*.

Some visitors encountering the sculpture may even experience an unexpected moment of contemplation. "As you gather here," suggests its descriptive placard, "think about these questions: How far have you come? Where will you go? What are your dreams?"

The original print version of this article was headlined "At Stowe's Spruce Peak, an Outdoor Art Installation Dazzles"

related locations

The Current
90 Pond St., Stowe
802-253-8358
www.thecurrentnow.org

The Lodge at Spruce Peak
7412 Mountain Rd., Stowe
802-282-4625
www.sprucepeak.com

More...

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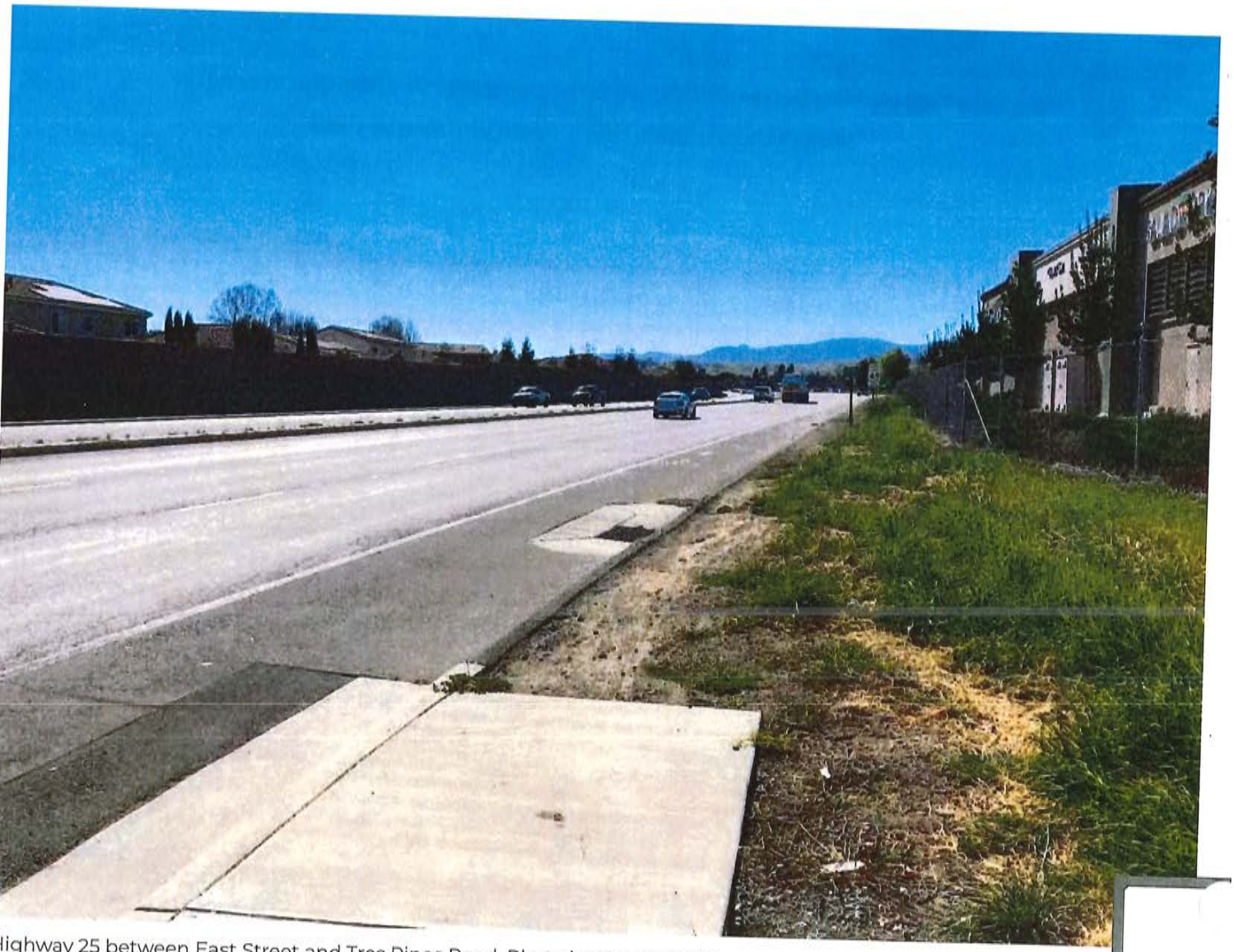
BenitoLink
San Benito County's News

TRANSPORTATION

Caltrans seeking input on sculptural concept for Hollister project

Caltrans has two Clean California projects in San Benito County.

by **Noe Magaña**
March 27, 2023



Highway 25 between East Street and Tres Pinos Road. Photo by Noe Magaña.

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Photo from Council of San Benito County Governments agenda packet.



Photo from Council of San Benito County Governments agenda packet.



Concept design for Washington Street underpass mural. Courtesy of San Benito Council of Governments.

Caltrans announced it is seeking public input on the sculptural concept "Woven" that has been selected for installation at the corner of Hwy 25 and Meridian Street in Hollister. The survey can be completed here. According to the project's website, "Woven" is a geometric sculpture that interlaces painted aluminum panels to create a beautiful interplay of color, light and shadows.

The project is funded by the Caltrans Clean California State Highway Beautification Program, an initiative intending to transform public spaces and create more distinctive community identity.

"Your feedback on this survey will help us finalize the development of this work of art into one that is reflective of your collective voice," the release said.

According to the project's website, the concept is inspired by Hollister's landscape, agricultural history, and the communal effort of tending to and harvesting from the land.

According to the website, the artist and sculptor James Peterson is based in Los Angeles.

"A self-proclaimed materials and processes geek influenced by nature, geometry and the development of organic matter, James merges art and technology with sustainable resources and practices whenever possible," the website states.

According to a map from Caltrans, Hollister's Clean California project includes Hwy 25 between Santa Ana Road and Sunset Drive. Caltrans District 5 Transportation Art Coordinator Corby Kilmer has said the budget for the project is $1.02 million.

According to the Council of San Benito County Governments (COG) March 16 meeting agenda packet, the project includes plant shade trees and dense, colorful landscaping along pedestrian sidewalks and sound walls, enhanced sidewalk paving, artistic relief elements on sound walls highlighting neighborhood cross streets and utility box murals focused on Pinnacles National Park themes.

The second Clean California project is the San Juan Bautista Washington Street Bridge Structure which includes a mural on bridge walls, decorative slope paving to fix erosion, replacing worn out right-of-way fencing, shade trees and a rock blanket or inert materials or mulch to suppress weeds.

Construction for both projects is scheduled to begin Spring 2023.

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Anzar Girls Basketl PCAL Santa Lucia I



JAMES PETERSON | IMAGE LIST

1. **Woven:** This sculpture interlaces powder-coated aluminum panels to create a form inspired by the region's land-tending Ohlone tribes and their talent for basket-weaving. In the design process, I worked with a nonprofit group to create a digital portal where the local community was invited to provide input. Indigenous groups were also directly engaged to ensure their voices were respectfully and accurately reflected in the art.
    a. Commissioned By: City of Hollister, Caltrans
    b. Location: Hollister, CA
    c. Year: 2024
    d. Size: 15' x 15' x 13'
    e. Materials: Laser-cut aluminum, stainless steel cable, aluminum tube, powder coating
    f. Budget: $130,000

2. **Perennial:** Inspired by the Agave Century Plant, this permanent installation features a single vertical pole with steel assemblies of translucent and colorful dichroic petals.
    a. Commissioned By: Los Angeles Department of Transportation
    b. Location: Los Angeles, CA
    c. Year: 2023
    d. Size: 5' W x 20' H
    e. Materials: Steel, Corten, Dichroic Material
    f. Budget: $60,000

3. **Nopales –** A variation of the Nopales sculpture from the original 'CACTI' series, this sculpture took inspiration from a native Californian plant and reinterpreted the form, Dichroic material creates a kaleidoscopic effect in the natural sunlight, while integrated LED lighting creates a dramatic display at night.
    a. Commissioned By: Private Residence
    b. Location: Los Angeles
    c. Year: 2021
    d. Size: 34'L x 6.25'H x 2'W
    e. Materials: Steel, polycarbonate, dichroic film
    f. Budget: $37,000

4. **Saguaro from 'CACTI' Series –** The 'CACTI' series takes inspiration from six native Californian plants and reinterprets the form. Dichroic material create a kaleidoscopic effect in the natural sunlight, while integrated LED lighting create a dramatic display at night.
    a. Commissioned By: West Hollywood Public Arts Commission
    b. Location: Doheny Drive Sculpture Park, West Hollywood, CA
    c. Year: 2018
    d. Size: 3' H x 6' L x 6' W
    e. Materials: Steel, polycarbonate, dichroic film

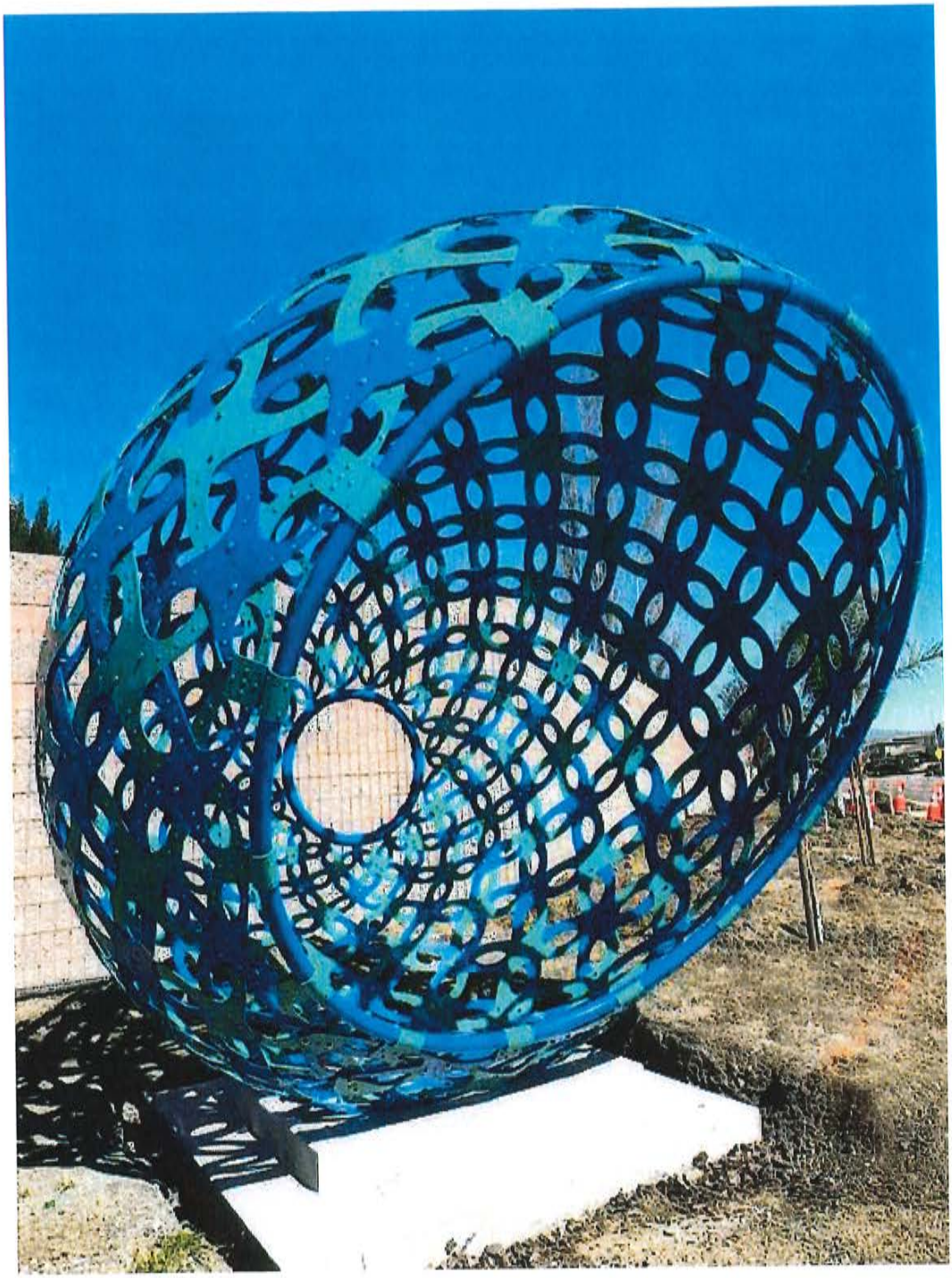
f. Budget: $84,500 (Total for Series)

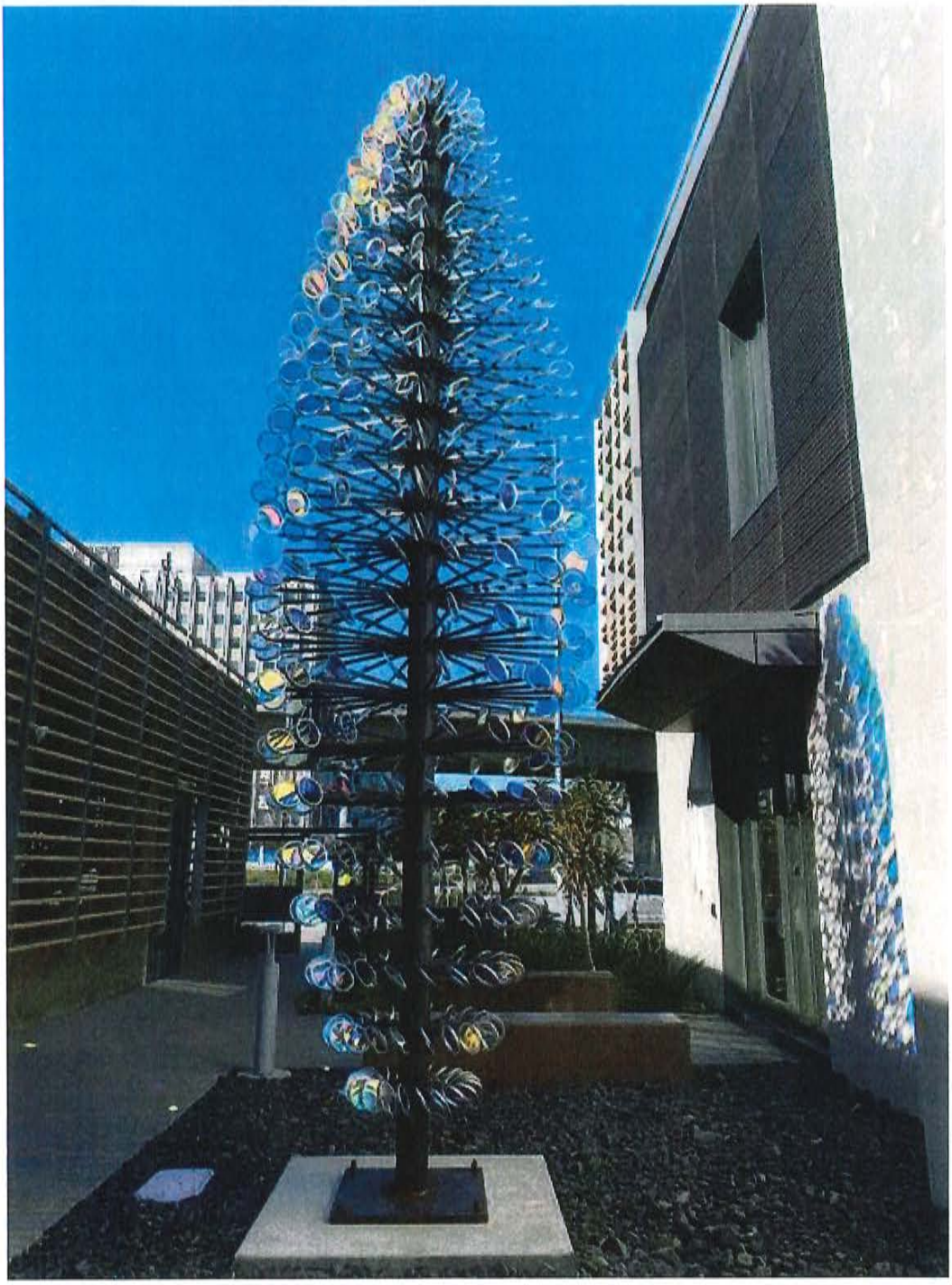
5. **Merkabah -** Hanging sculpture created for a special annual event, which used lighting and projection mapped effects to make it come alive.
    a. Commissioned By: San Diego Museum of Art
    b. Location: San Diego, CA
    c. Year: 2016
    d. Size: 4' x 26' x 26'
    e. Materials: Polystyrene, Acrylic, Steel, Aluminum, LED Lighting, Electronics
    f. Budget: $520,000

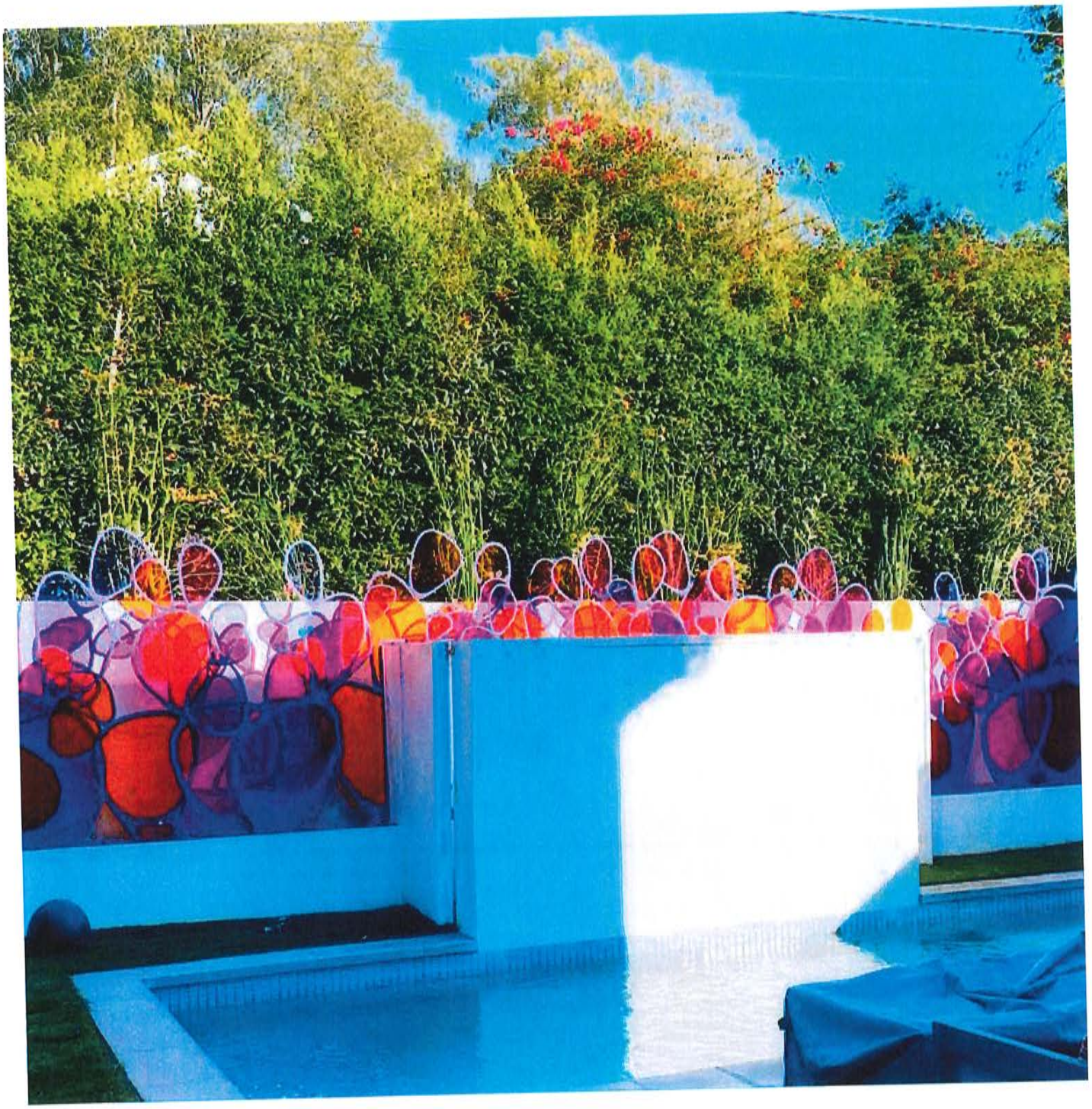
6. **Cryochrome:** This sculpture was an illuminated passage of color, inspired by Russian ice caves, that slowly spun around the patrons giving a disorienting optical illusion.
    a. Commissioned By: Coachella Music & Arts Festival
    b. Location: Indio, CA
    c. Year: 2014
    d. Size: 19' x 48' x 22'
    e. Materials: Polystyrene, acrylic, steel, aluminum, LED lighting, CD's, motors, mechanical, electronics
    f. Budget: $150,000





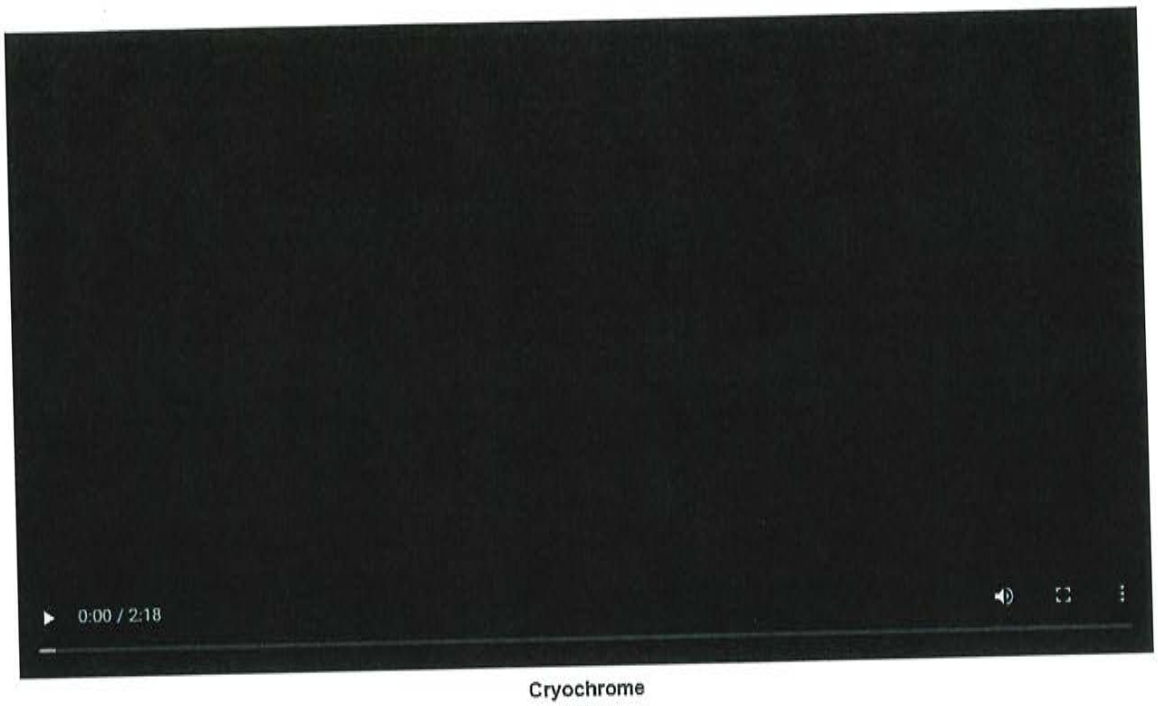












Cryochrome

Video

ntsc

2:19

$150,000.00

2014

This sculpture was installed at the Coachella Music and Arts Festival in Indio, CA. Inspired by Russian ice caves, the sculpture invited patrons into an illuminated passage of color that slowly spun around the patrons giving a disorienting optical illusion.

Image 8 is a video. Please refer to the USB to view the video.

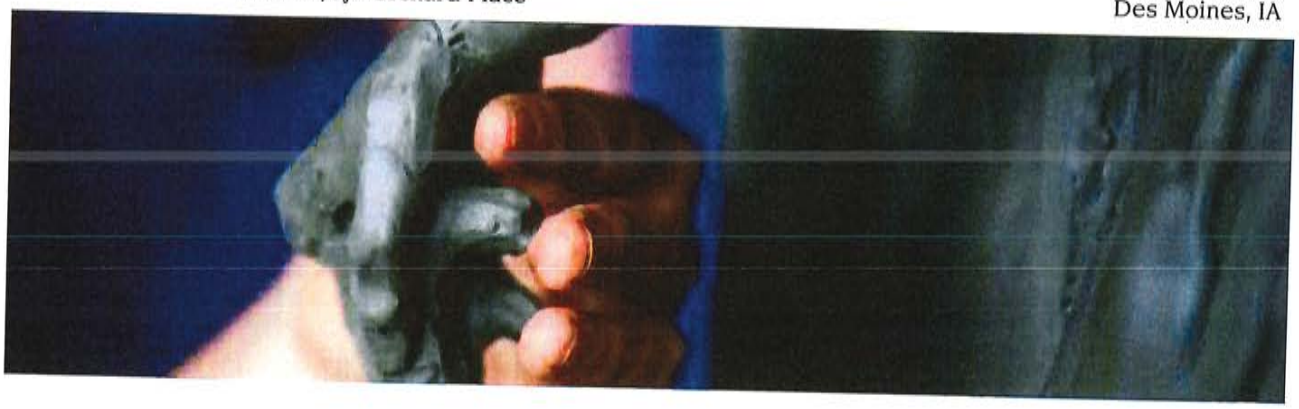


JANE DEDECKER, NSG, NSS

PERSONAL:		
Since 1984	Owner of DeDecker Sculpture Inc.	Loveland, CO
Born	August 30, 1961	Marengo, IA
PROFESSIONAL MEMBERSHIPS:		
	National Sculptors' Guild, Elected Fellow '96	Since 1994
	National Sculpture Society, Elected Fellow '07	Since 1998
EDUCATION:		
1988-89	Battle Mountain Bronze	Minturn, CO
	Assisted In Training New Apprentices	
	Monument Production for Terry Kelsey, Forrest Hart, Glenna Goodacre	
1987	Stone Carving Independent Study with Robert Game, Sculptor	Canada
1983-88	5 Year Apprenticeship with George Lundeen, Sculptor	Loveland, CO
	Learned All Techniques and Phases of Sculpture,	
	Promoted To Master Craftsman in 2 Years	
	Monument Assistant for Fritz White, Dan Ostermiller, Kent Ullberg	
1984	Scottsdale Artists School, Jon Zahorek –Anatomy Course	Scottsdale, AZ
1983	Gobelins School of Tapestry	Paris, France
1982	Haystack Mountain School of Crafts	Deer Isle, ME
1979-82	Attended University of Northern Colorado	Greeley, CO
SELECT ACCOLADES:		
2020	Finalist for National Statuary Hall, Arkansas Placement, Daisy Bates	Washington, DC
2012	Finalist for National Statuary Hall, Iowa Placement, Dr. Norman Borlaug	Washington, DC
2008	C.Percival Dietsch Prize for 'Wind', 75th National Sculpture Society	New York, NY
2007	Margaret Hexen Priye Award: 74th National Sculpture Society Exhibit,	New York, NY
2002	Bronze Medal and Pietro & Alfrieda Montana Memorial Prize, NSS	New York, NY
2001	Mrs. Louise Bennett Award, National Sculpture Society	New York, NY
1999	Aggop Agopof Award, National Sculpture Society	New York, NY
1997	Award of Excellence & Critics Choice Award, Kimball Art Museum	Park City, UT
1994	Merit Award, Peachtree Art Show	Atlanta, GA
1993	Mayors Purchase Award, Spring - Affair in the Gardens	Beverly Hills, CA
1992	Best of Show, Spring - Affair in the Gardens	Beverly Hills, CA
1992	Honorable Mention, Art Festival	Atlanta, GA
1992	First Place in Sculpture, Fall – Affair in the Gardens	Beverly Hills, CA
MAJOR PERMANENT COMMISSIONS AND PLACEMENTS:		
2023	"Ho'okipa" Women's Correctional Facility, State of Hawaii AIPP,	Honolulu, HI
2022	"YMCA" Bloomington-Normal YMCA	Bloomington-Normal, IL
	"Daisy Bates Memorial" Riverfront Park	Little Rock, AR
	"Ratification Flag" Progress Park	Paramount, CA
2021	"Estes Park Women's Monument" Downtown	Estes, Park, CO
	"Ripples of Change" Women's Suffrage Centennial Commission	Seneca Falls, NY
	"Freedom" York Sports Complex	Whittier, CA
2020	"From a Different Perspective", Downtown	Downey, CA
	"The Conductor", Downey Theatre Plaza	Downey, CA
	"In the Wings II" collaboration w/ Alyson Kinkade, Theatre Plaza	Downey, CA
2019	"My Heart is In Your Hands II", Downtown	Downey, CA
2018	"Burro Trio" Southlake Commons	Southlake, TX
	"Siena" West Bloomfield Township Public LIbrary	West Bloomfield, MI
2017	"Behold" Madonna and Child commission St. Patricks Church	Cedar Rapids, IA
	"Lil' Sis" commission Vogel Schwartz Sculpture Garden	Little Rock, AR
2016	"In the Wings" collaboration w/Alyson Kinkade, Robinson Music Hall	Little Rock, AR
	"On the Count of Three" roundabout	La Quinta, CA
2015	"Sherlock Holmes" commission Police Headquarters	Edmond, OK

JANE DEDECKER | THE NATIONAL SCULPTORS' GUILD
PO Box 848 | Loveland, Colorado 80539 | (970) 667-2015
Jane@NationalSculptorsGuild.com | JK-Designs-Inc.com

	"Lemon Drops" downtown	Alva, OK
2014	"Early Explorers" McEuen Park	Coeur d'Alene, ID
	"On the Count of Three"	Pleasanton, CA
	"Tender Courage – St. Catherine" Mercy Hospital	St. Louis, MO
	"Oceans to Fly – Amelia Earhart" Amelia Earhart Elementrary School	Alameda, CA
2013	"Patty Cake", Riverfront Park	Little Rock, AR
	"Ties that Bind", Riverfront Park	Little Rock, AR
	"World to Teach" David Walsh Cancer Center	Sterling, CO
	"Thorn" David Walsh Cancer Center	Sterling, CO
	"Gentle Touch" David Walsh Cancer Center	Sterling, CO
	"Stand by Me" David Walsh Cancer Center	Sterling, CO
	"Kate" David Walsh Cancer Center	Sterling, CO
2012	"Dawn & Dusk" Arkansas Children's Hospital,	Little Rock, AR
	"Can You Fix This? – Dr. Jackson Portrait" Arkansas Children's Hospital	Little Rock, AR
2011	"The Ties that Bind" City of Southlake	Southlake, TX
	"Sentinels" Private commission of 5 children/fountain	Little Rock, AR
2010-11	"Generations" & "On the Count of Three" City of Southlake	Southlake, TX
2008-09	"Dawn & Dusk" City of Tamarac	Tamarac, FL
	"Shadows Passing" Municipality of Anchorage	Anchorage, AK
	"On the Count of Three" St. Mary's Hospital	Grand Junction, CO
2007	"Elements: Fire & Air" City of Cerritos Sculpture Garden	Cerritos, CA
	"My Heart is in Your Hands" University of Michigan Cardiovascular Center	Ann Arbor, MI
	"Da Mi Un Baccio" Hartford Development	Loveland, CO
2006	"Elements: Earth & Water" City of Cerritos Sculpture Garden	Cerritos, CA
	"Lords of the Forest" Sacramento Recycling Center	Sacramento, CA
	"Ears of Joy" Recreation Center Entry	Brighton, CO
	"Setting the Pace" Art for the Mountain Community	Evergreen, CO
2005	"Lords of the Forest, Julie, Leaves of Grass" Recreation Center Entry	Brighton, CO
	"The Sower", Settlers Ridge, Kimball Hill Homes	Chicago, IL
2004	"Emily Dickinson" Converse College	Spartanburg, SC
	"Touch the Sky, Harriet & Anglers" Clinton Presidential Center Entry	Little Rock AR
	"Family Tree" The Woodlands	The Woodlands, TX
	"Earth" Arthur Blank Family Foundation	Atlanta, GA
	"Sun Showers" City of Cerritos	Cerritos, CA
2003	"Mentor" University of Mississippi	Oxford, MS
2002	"Jungle Gym"	Houston, TX
	"Can Can" Brookgreen Gardens	Murells Inlet, SC
	"Family Tree" Private Collection,	Beaver Creek, CO
2001	"Ties That Bind", City of Iowa City	Iowa City, IA
	"Galileo" & "Like Grandpa", City of Thornton	Thornton, CO
	"Touch the Sky", City of Brighton	Brighton, CO
	"Safehaven", City of Honolulu	Honolulu, HI
2000	"Ears of Joy", City of Ames	Ames, IA
	"New Heights", Trammel-Crowe	St. Louis, MO
	"Ears of Joy" Orchard Place	Des Moines, IA



JANE DEDECKER | THE NATIONAL SCULPTORS' GUILD
PO Box 848 | Loveland, Colorado 80539 | (970) 667-2015
Jane@NationalSculptorsGuild.com | JK-Designs-Inc.com

1999	"Anglers" Audubon Institute	New Orleans, LA
1998	"A World To Teach", Cranbrook Schools	Bloomfield Hills, MI
	"Through The Shelter Of Love", 7-Figures American Stores, Inc.	Salt Lake City, UT
1996	"Ace", City of Glendale	Glendale, AZ
1995	"Snapshot" & "Jungle Gym", City of Oxnard	Oxnard, CA
	"Harriet Tubman", Metro Phoenix Area	Mesa, AZ
	Multiple Figure Commission, Mayo Clinic	Rochester, MN
	"Unsteady Steadiness", City of Glendale	Glendale, AZ
	"Shortcut", City of Prescott	Prescott, AZ
1994	"Heartland Story", City of Fort Lupton, Public Library	Fort Lupton, CO
	"Snapshot", City of Lakewood	Lakewood, CO
	"Shortcut" Hammond Family	Loveland, CO
	"Rapunzel", Dr and Mr Clements	Beverly Hills, CA
1993	"Mother's Pearl"	Madison, WI
	"Jungle Gym", Casey General Store, Inc.	Des Moines, IA
1992	"Snapshot", Michael Jackson	Los Angeles, CA
	"Albert Gallatin", US National Park Service	Friendship Hill, PA
	"The Little Reader", Carden Academy	Park City, UT
	"Ace", Steve Buckner	Loveland, CO
1991	"Over There", President George Bush, Whitehouse Library	Washington, DC
	"Cool Hand Luke", Alan F. Fox	Denver, CO
1990	"Secrets", Mr & Mrs Bruce Weiner	Dallas, TX
	"Overdue" Mr and Mrs. Eades for Loveland Public Library	Loveland, CO
	"Keeping the Ball Rolling", Signature Piece for High Plains Art Council, Benson,	Loveland, CO
	"Human Structure", United Way Foundation	National Organization

SELECT EXHIBITIONS:

1996 2021	National Sculptors' Guild Annual Member Exhibit,	Loveland, CO
1986 2021	Colorado Governor's Art Show. Loveland Museum,	Loveland, CO
2011-2019	Sculpture at the River Market, River Front Park,	Little Rock, AR
2008–2019	National Sculpture Society (NSS), Annual Awards Exhibition,	NY, NY
1986-2019	Sculpture in the Park. Benson Park,	Loveland, CO
2016	Momentum Women Drive the Arts, Loveland Museum	Loveland, CO
2012	Three Women exhibition, (Laura Robb & Nancy Switzer) Claggett Rey Gallery,	Vail, CO
2011	Naperville Arts Festival,	Naperville, IL
1994-2011	State Street Art Show.	Ann Arbor, MI
2009–2011	American Masters, Salmagundi Annual Painting and Sculpture Exhibition,	NY, NY
2007	NSS 74th NSS Annual Awards Exhibition, NY, NY and Tampa Museum of Art,	Tampa, FL
2006	Ford Park, Temporary Installation Five Monuments,	Vail, CO
2005	The Pen & Brush Annual Exhibit,	NY, NY
	One Woman Show, Cavalier Gallery on Madison Ave.	NY, NY
2004	Stallions, Ponies and Unicorns National Sculpture Society,	NY, NY
	71st Annual Awards Exhibition, National Sculpture Society,	NY, NY
2003	Changing the American Landscape Though Sculpture,	Indiana University, IN
2002	Angels, Cupids, and Creatures of Winged Fantasy.	
	National Sculpture Society Annual Exhibit, Brookgreen Gardens,	Murrells Inlet, SC
	Remembering 911, National Sculpture Society,	NY, NY
2000 – 01	Annual Exhibit. National Sculpture Society, Brookgreen Gardens,	Murrells Inlet, SC
1999 – 00	Annual Exhibit. National Sculpture Society,	NY, NY
1999	Miniatures Show.	Albuquerque, NM
1998	Bruce Museum.	Greenwich, CT
1997	Kimball Arts Museum.	Park City, UT
1996	Arts Festival in the Village.	La Jolla, CA
1995	Women Artists and the West. Tucson Museum of Art,	Tucson, AZ
1989 – 95	Affair in the Garden.	Beverly Hills, CA
1990 – 95	Kimball Museum Arts Festival.	Park City, UT
1990 – 94	Peach Tree Art Show.	Atlanta, GA
1990 – 91	Art Expo.	NY, NY
1990	The Allied Artists of America, Inc.	NY, NY
	Dreamers and Shapers. Intercombine Arts Performance.	Loveland, CO

JANE DEDECKER | THE NATIONAL SCULPTORS' GUILD
PO Box 848 | Loveland, Colorado 80539 | (970) 667-2015
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Statement of Intent

Public Art Approach











It is my hope that my artwork will echo the identity of this culturally rich and pulsating community. My approach to sculpture is diversified into representational Americana or abstract Expressionist. Figurative sculpture can bring to life the best of mankind's character, spirit of compassion and integrity.

I have a long and successful history of place-making statements across the nation. My primary focus over the past few years has been honoring historic women.. Recent placements include "Ripples of Change" at Seneca Falls, NY, depicting Laura Cornelius Kellogg, Harriet Tubman, Martha Coffin Wright and Sojourner Truth, all advocates in the early efforts of woment's right to vote. Another was just placed in Estes Park, honoring twelve historical and current female leaders who have impacted the town's rich heritage. Next year I will be honoring Daisy Bates in Little Rock, Arkansas with a bust and number of her quotations. I've also been working on the National Women's Monument which has passed legisation and is set for placement in Washington, D.C. following fundraising efforts. These new works tell stories about heroes, role models and ourselves. I am so fortunate and honored to sculpt issues that describe our deepest values of family, simple freedoms and people who inspire us.

Public art opens community dialogue and creates channels for reflection. Proposed designs will reflect on the setting and activities of a site. They shall emphasize positive interaction for families and friends and speak to multiple generations with universal appeal. It is my desire to work with the public art committee in a team approach to ensure a desirable addition is made to the site and its broader community.

Since 1994 I have worked with the National Sculptors' Guild as a Fellow for site specific monuments. As an elected Fellow I am part owner of the National Sculptors' Guild which was founded by artists in 1992. Drawing upon the shared resources of the Guild's design team saves me time, energy and money that can better be spent on the artwork itself. Our team works closely together with the client to ensure my vision is actualized and is a sound placement that all may be proud of. With 30+ years of experience placing over 550 significant public monuments in cities, municipalities, corporations and private institutions across the country it remains a client-minded, artist-driven organization.

Thank you for the opportunity to present my artwork I look forward to the possibility of working with you on this exciting project.

Jane DeDecker | The National Sculptors' Guild
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Professional References



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Image Annotation

#	Title/Description	Size	Date	Art Budget	Site
1.	Dawn	13ft x 6ft x 8ft ed/3	©2018	$190,000 Commissioned by Private Donor for the City	Texas City, TX



The twice-lifesized sculpture is a beacon of hope. Dawn represents the community rising to bring in the day together, welcoming the sun and preparing for the activities of the day with a sense of vitality and hope.

2. Elements: Fountain	8ft x 16ft x 16ft 1/1 Bronze & Granite	©2004	$400,000 Cerritos Public Sculpture Garden	Cerritos, CA



Commissioned by the City of Cerritos, a site-specific fountain installation of Wind, Fire, Earth, Water. City of Cerritos, CA Public Sculpture Garden. Design Team included Jane DeDecker - Sculptor, John Kinkade – NSG Site Design, Advanced Aquatics, Inc. – Fountain

3. In the Wings	7ft x 10ft x 4ft ed/5 Bronze/Aluminum/Acrylic Jane DeDecker & Alyson Kinkade collaboration	©2016	$160,000 Robinson Performing Arts Center	Little Rock, AR



Depicting abstract-figurative dancers preparing for performance "In the Wings". The intentionally elongated limbs on the dancers emphasize their stretch. The heads and limbs of the dancers are sculpted in the round, and cast in bronze while their tutus are cast in aluminum to create a bold, zig-zagged crescent shape. The tutu is painted with vibrant hues in a rich layering of colors for added depth.

4. Freedom, America's Pastime	54" x 15ft x 4ft ed/7	©2021	$200,000 City of Whittier, CA commissioned for the York Field Sports Complex	Whittier, CA



This sculpture speaks to a healthy lifestyle, community connection, and discovery of nature. Five children chase after a Retriever that has snatched one of the kid's mitts as they race to a game or practice. Several children wear baseball caps and uniforms, one carries a bat.

5. Setting the Pace	16ft x 8.5ft x 3ft ed/11	©2005	$110,000 Evergreen Fire Protection Headquarters	Evergreen, CO



The man walking thoughtfully on top the narrow circular path is centered and focused on his journey delicately balancing all the experiences and expectations that he encounters. For all the generations that follow, we must set the pace that shapes our future.

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Image Annotation



#	Title/Description	Size	Date	Art Budget	Site
6.	From a Different Perspective	8ft x 4ft x 4ft ed/11	©2020	$85,000	Downey, CA Downtown District

Depicting a youth (teen or young adult) doing a handstand. 125 life-size bronze originally commissioned for the downtown streetscape of the city of Downey, CA as part of an urban placement of 8 sculptures that our team designed for the city.



7.	On the Banks of Sugar Creek Thompson Orphanage and Institute	7ft x 18ft x 4ft 1/1	©2018	$280,000	Charolette, NC

A tribute to the legacy of Thompson Children's Home and and the hundreds of Charlotte-area children and families it has helped since establishment in 1887. Depicts the orphanage's founder, Edwin Augustus Osborne, surrounded by three children; the composition reminds us that taking time to sit down and listen to a child can be life-changing. Many of the orphans recalled time spent at the creek playing in the muddy water. The shoes are lined up near the creek, in the same way you might find a neat row of shoes inside the front door at home.



8.	Dawn & Dusk	11ft x 14ft x 5ft ed/11	©2008	$176,000	Tamarac, FL 2008, Tamarac, FL & 2013, Arkansas Children's Hospital, Little Rock, AR

Dawn represents the community rising to bring in the day together, welcoming the sun and preparing for the activities of the day with a sense of vitality and hope. Dusk represents quietude, serenity, and reflection as they prepare to put the sun to bed. The circle represents the sun. A dream-like figure creates a cloud form making her way across the setting sun in the dusk composition.

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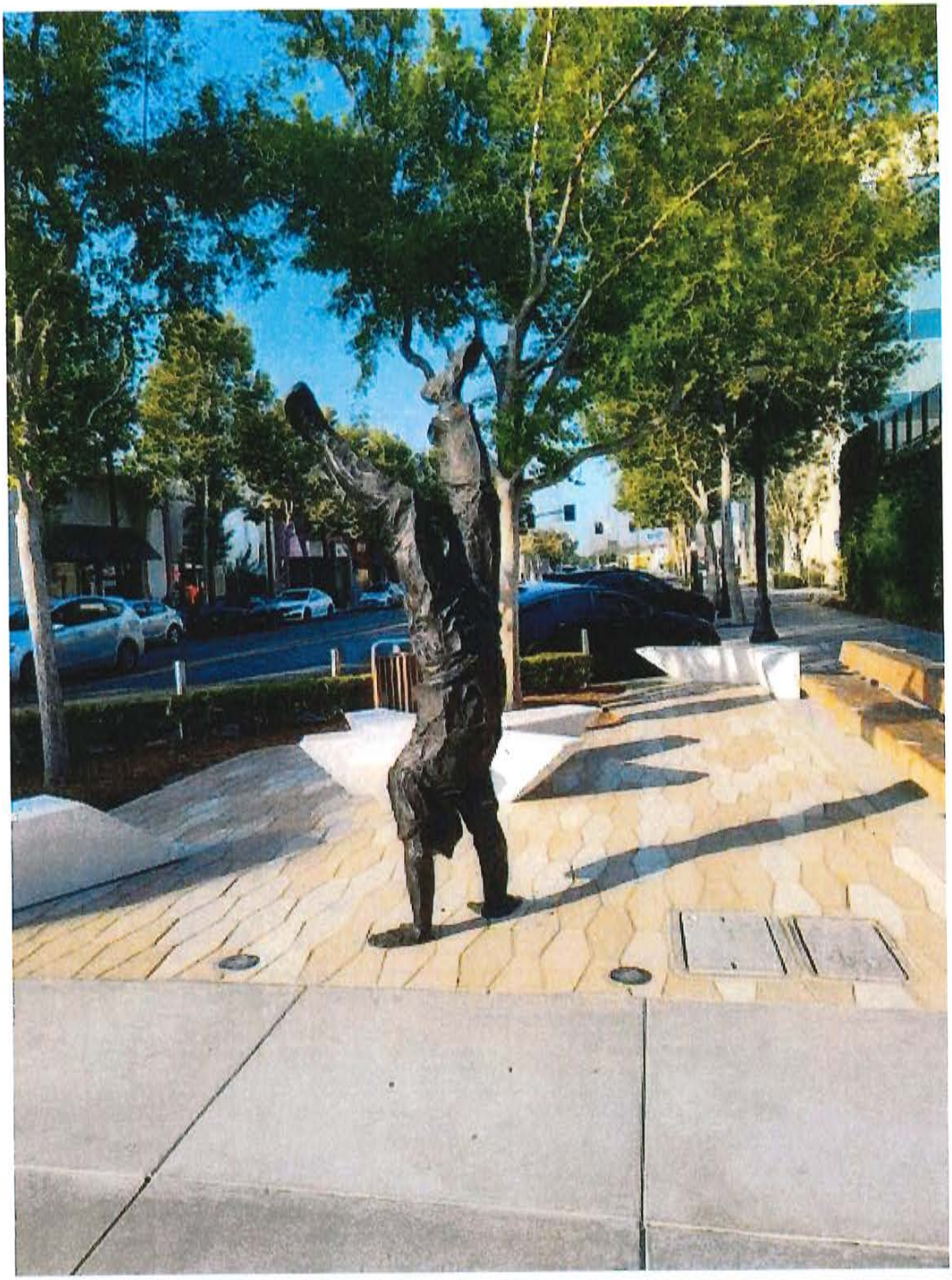







Jenn Garrett

(352) 359-7826
jenngarrettart@gmail.com
www.jgarrettart.com
jenngarrettart on Instagram

"Jenn Garrett approached our call with great enthusiasm and passion to understand the environment and issues so that she could make a proposal that was just what we needed. And then she executed the work on time and on budget even in the midst of other projects."

-Terry Olson
Director, Orange County Arts & Cultural Affairs



Certified Woman-owned
Florida Business enterprise

jgarrett

NOTABLE COMMISIONS

2023 Bounce
Celebration Point Sports Complex

2021 Nautilus
Cade Museum for Creativity and Invention- Gainesville, FL

2018 *Learn to See*
Cade Museum for Creativity and Invention- Gainesville, FL

2017 *Aviary*
Orange County Govt Young Pine Park, Orlando, FL

2015 *Alachua Branch*
Alachua County Property Appraiser

2012 *Nest Egg*
Stetson University Deland, Florida

2012 *River & Light*
Lower Mississippi River Museum (US Army Corps of Engineers) Vicksburg, MS

jgarrett

EXHIBITIONS

Florida Outdoor Sculpture Competition- Lakeland 1/2023-1/2024
Augusta Sculpture Trail- Augusta, GA 1/2021-1/2023
Art in Context- Ireland National Botanic Gardens-Dublin, Ireland (7/16-11/16)
ArtSpot Inaugural Outdoor Exhibition- Johns Creek, GA (12/15-3/17)
New Forms From the Southeast- Mercer University, Macon, GA (3/2015-9/2015)
Casting Justice- City wide solo exhibition/installation of 10 works addressing human trafficking- Gainesville, FL (1/2014-4/2014), Tampa, FL (Jan-April 2015), Miami (May 2015)
Currents- Harn Museum of Art, Gainesville, FL (4/2013-4/2014)
Art on the Avenue, Boynton Beach, FL (10/2013-10/2014)
Midsouth Sculpture Alliance Professional Outdoor Exhibition, Chattanooga TN (3/2012-10/2013)
Art on the Beltline, Atlanta, GA (8/2011- 11/2011)
Museum of Florida Art Sculpture Walk, Deland, FL (10/2011-10/2012)
National Outdoor Sculpture Competition & Exhibition, North Charleston (4/2011-3/2012)
Haile Village Center, Gainesville, FL- Solo Exhibition (2011)
2010 Centennial Celebration Juried Outdoor Sculpture Exhibition, University of Southern Mississippi (3/2010- 3/2011)
Art in Public Places Juried Exhibition, Knoxville, TN (4/2009- 11/2009)
The Hub Project, Community Design Center, Gainesville, FL (2004)
Natural Instincts- Solo Exhibition, Thomas Gallery, Athens, GA (2000)
Group Exhibit - SMC Corporation, Lawrenceville, GA (2000)
Georgia Sculptors Society Annual Exhibition, Athens, GA (2000)
Lyndon House Juried Exhibition, Athens, GA (1998)
Lavori In Corso (group exhibit), Palazzo Vagnotti, Cortona, Italy (1997)

education

University of Florida
MA Interior Design 2004
University of Georgia
BFA Scupture, 2000

jgarrett

Public Art Project for the Roundabout at the Intersection of May Street and San Marco Avenue

March 24, 2024

Dear Selection Committee,

Thank you for the opportunity to submit my credentials for Public Art Project for the Roundabout at the Intersection of May Street and San Marco Avenue in St. Augustine, Florida. This project is of particular significance to me as I was formerly and architectural historian working for the CRM firm SEARCH, which has completed numerous projects in the St. Augustine area. I am familiar with the extraordinary history of St. Augustine as America's oldest city and I propose creating a sculpture that will symbolize that vibrant history. My schematic sketch has 6 elements, each representing a historic period in St. Augustine's history; pre-history/the Timucuan people, the 1st Spanish period, the Minorcan People, the second Spanish, American territorial, and statehood. Note the symbols of historic Timucuan tools, a Spanish halberd, the Minorcan Coat of Arms, the Spanish corona tumular, a reference to the early Florida unofficial motto "Let Us Alone", and a reference to our Florida State flag. This sculpture would be fabricated of steel or aluminum, with a durable paint finish of powder coating or marine grade finishes. I ask for the opportunity to research this idea further, to contact historic experts to verify that these are the best imagery for the project and develop the visual language and feasibility of this project further.

I invite you to please review my resume to see my experience with public art, including commissions for the Alachua County Sports Facility at Celebration Point, the Cade Museum for Creativity and Invention (Learn to See), and Orange County (*Aviary*), in addition to projects for the United States Army Corp of Engineers (*River and Light*). I have also been included in exhibits throughout the United States and in Europe such as the National Outdoor Sculpture Exhibit in Charleston, SC and In Context: The National Sculpture Exhibition in Dublin, Ireland. Please note that due to the constraints of the pandemic, my work shifted to indoor, smaller scale works for a couple of years. However, as of last fall, I produced my first post-pandemic large scale work and my first work exceeding one-ton, Bounce. I have been creating public art that represents diverse communities for over 15 years and I have all the qualifications and experience (and insurance) to develop, permit, fabricate and install this project safely on budget and on time. I am also a registered Woman-Owned (WBE) Certified Business enterprise in the state of Florida and I exceed the minimum requirements for this project. My approach to public art projects is not all that unlike how an architect/contractor might work, moving from concept development to forms (hand drawings, computer models, etc) to fabrication plans, engineering, fabrication, finishes and installation. My experience in creating fabrication drawings and having engineered drawings allows me to work directly with contractors, architects and permitting officials to ensure that the installation of the work goes smoothly and safety and that I can create the work on budget and on time. I hope that you will grant me the opportunity to develop this idea onto a full proposal.

Jenn Garrett

339 SW 132nd Terr | Newberry, FL 32669 | 352.359.7826 | jenngarrettart@gmail.com

jgarrett

Inspired by the people and history of places, I create art at an architectural scale that becomes part of the cultural fabric of that community.

References



Bounce
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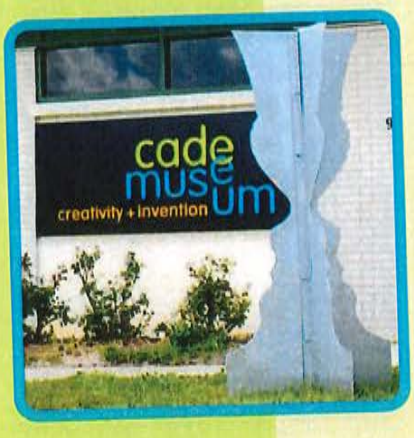

Learn to See
Phoebe Cade Miles
Founder and Board Chair
Cade Museum for Creativity and Invention
811 S. Main Street
Gainesville, FL 32601
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pmiles@cademuseum.org



Aviary
Terry Olsen
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Mailing: PO Box 1393
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News

Celebration Pointe welcomes Bounce sculpture at Alachua County Sports & Events Center

Staff Reports Sep 28, 2023 2:16 pm

MAIN ST DAILY NEWS GAINESVILLE, FL

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Workers attach a basketball to the Bounce sculpture outside the Alachua County Sports & Events Center on Thursday.

Photo by Glory Reitz

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The one-ton sculpture is intended to celebrate "the vitality of sportsmanship," according to a press release. It features basketballs, volleyballs, cheer pompoms and pickleballs, caught in the middle of a bouncing motion. Each ball is three times larger than life.

Garrett said she expects the sculpture to be a photo opportunity for visitors and athletes.



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Photo by Glory Reitz

Artist Jenn Garrett instructs a worker on placement for the Bounce sculpture outside the Alachua County Sports & Events Center at Celebration Pointe on Thursday.

resident, it is an honor to celebrate and commemorate the opening of the Sports Event Center with a monumental scale sculpture," Jenn Garrett said in the press release. "I hope this project will highlight our local vibrant arts community."

Garrett partnered with local businesses, including Boone Welding, JWM Engineering and Viking Construction to fabricate and install the sculpture.

Garrett's other works can be found in permanent and private collections throughout the southeast United States. She has filled public art project commissions for Orange County, Stetson University, Mercer University and the US Army Corps of Engineers.

Closer to home, the Cade Museum of Invention and Creativity also showcases some of Garrett's work. The series of 22 sculptures on the path around the museum in Depot Park, and the interactive color-changing sculpture "Nautilus," inside the museum, are both products of Garrett's hand.



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Photo by Glory Reitz

Workers attach a pompom to the Bounce sculpture outside the Alachua County Sports & Events Center at Celebration Pointe on Thursday.



Photo by Glory Reitz

The balls represented on the Bounce sculpture are three times larger than their real-life counterparts.



MAIN ST DAILY NEWS
GAINESVILLE, FL

Become a Member



Photo by Glory Reitz

The Bounce sculpture's central location by the Alachua County Sports & Events Center is expected to make it a good photo opportunity for visiting athletes.

Tags: Alachua County | Alachua County Sports & Events Center | Boone Welding | Bounce Sculpture | Cade Museum For Creativity And Invention | Celebration Pointe | Depot Park | Gainesville | Jean Garrett | JWM Engineering | Viking Construction

Staff Reports

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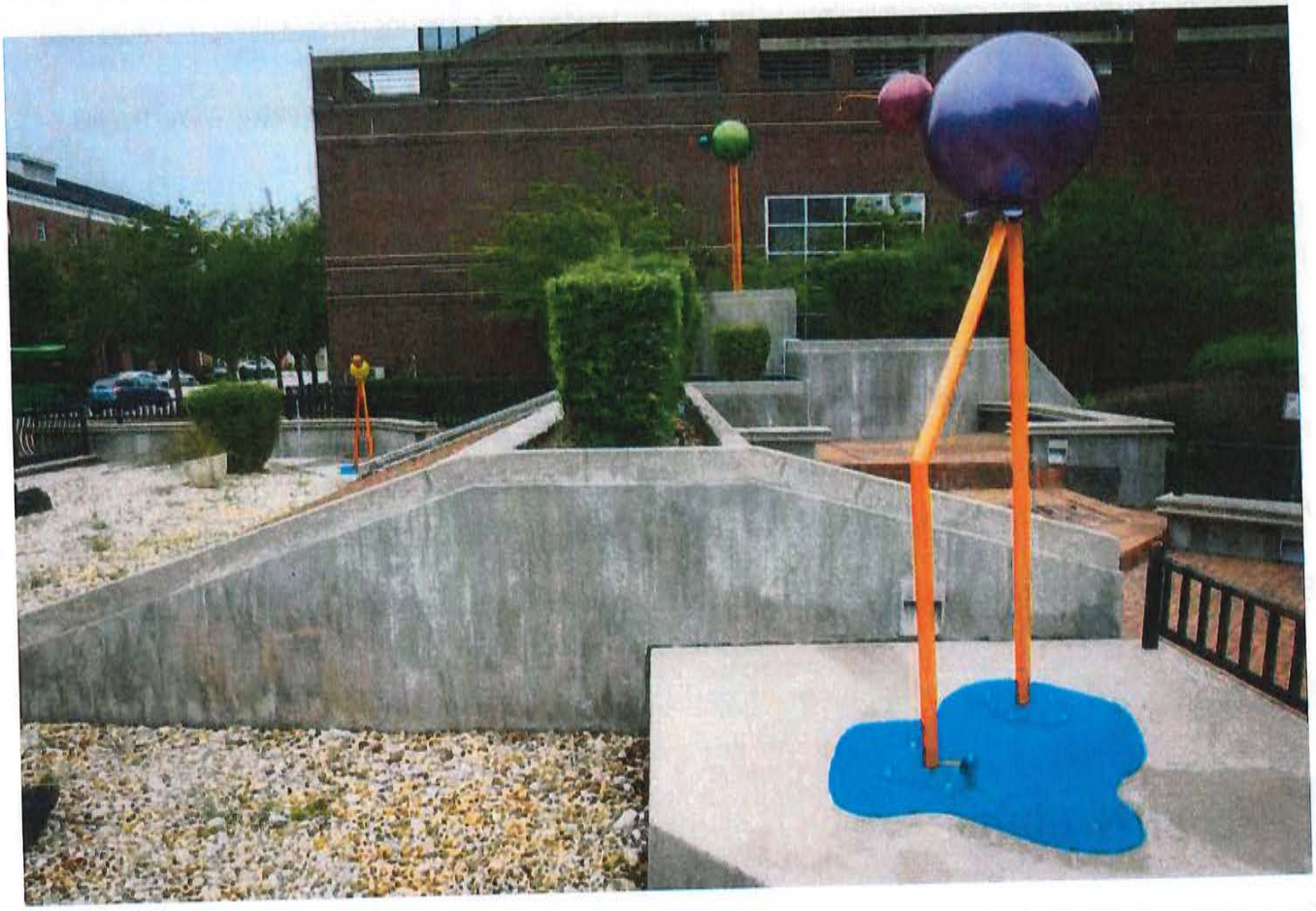
ORANGE COUNTY GOVERNMENT FLORIDA



Brightly Colored Birds Take Temporary Refuge at Orange County Government's Administration Center

08 September, 2016 Community & Services

Three vibrant chrome-finished bird sculptures titled Aviary by Gainesville artist Jenn Garrett are on display at the Orange County Government's Administration Center.

Three vibrant chrome-finished bird sculptures created by Gainesville artist Jenn Garrett are on display outside of the Orange County Government Administration Center in downtown Orlando until the fall.

The sculptures, titled Aviary, will find their permanent home at Young Pine Community Park when it opens in east Orange County later this fall.

Garrett's bird installation display was coordinated by Orange County Arts and Cultural Affairs Director Terry Olson for the public to enjoy temporarily in downtown Orlando. Young Pine Community Park will feature Orange County's first inclusive playground, which helped inspire the art.

"The bird has long been a symbol of environmental health as well as representing a sense of freedom and ease of movement," Garrett said. "I created a sculpture that evokes the idea of a gathering of birds along the waterfront."

Aviary showcases three rounded, playful bird forms, developed around the idea of imaginative play. They are supported by pipe legs, allowing some of the birds to turn for a kinetic dimension.

Each bird form has different abilities with the green sculpture being bigger and taller with straight legs. The medium-sized purple bird has a bent leg and the smallest yellow bird has outstretched legs.

The whimsical nature of the work will complement the playground and will spark the interest of children and adults alike. The gathering of several birds symbolizes the idea that Orange County welcomes a diverse group of park-goers in their parks.

For more information on the art installation, contact Orange County Arts and Cultural Affairs at (407) 836-5540.

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Mayor Demings

The Demings Digest | March 2024

The Demings Digest | February 2024

Orange County 2023 Year in Review: Taking it to the Next Level

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The Augusta Chronicle

LOCAL

Augusta Sculpture Trail finished, artists discuss creations



Miguel Legoas
Augusta Chronicle

Published 6:00 a.m. ET Feb. 20, 2021

Downtown Augusta has been decorated with 11 new sculptures that range from colorful and silly to elegant and complex.

The sculptures are spread out across the downtown area as part of a new Sculpture Trail by the Greater Augusta Arts Council. Executive Director Brenda Durant said the idea is to spur economic development downtown, pride in the community and give people another reason to visit downtown.

The sculptures will be on loan for two years and available for purchase.

The artists explain their creations and the inspirations behind them.

"What a Wonderful World," by Leonard Ursachi of New York City, depicts Earth in the shape of an egg, which he said represents the importance of home and how fragile a home can be. The small opening is meant to resemble that of a bunker or refuge, and the mirror inside is meant to inspire self-reflection. The piece is made of branches, stainless steel and pigmented cement. It is located in front of the Riverwalk.

"Invasive" by Jen Garrett of Gainesville, Fla., is a pair of steel flowers that are meant to represent Garrett's mother and sister whom are breast cancer survivors. She said flowers serve as a symbol of life and vitality, and the petals are meant to resemble stained cells like those used in medical research. The piece is located at the Augusta Common near Broad Street.

Harry McDaniel of Asheville, N.C., sought to turn fasteners, nuts and bolts into something more abstract with **"Impractical Hardware."** He said the sculpture serves as a visual joke because the hardware is in unique shapes and have odd angles so they would never screw

into anything. The piece is made from bronze, aluminum and steel. It is located near 10th and Broad streets.

Larry Millard of Athens, said **"Stepped Tower"** consists of an elevating structure that gets smaller as it goes higher. Part of the message of this piece describes how, as people move up in life, it can be hard to stay balanced. The sculpture is made of stainless steel with a special surfacing that Millard said will create different visuals based on the different lighting around it. The piece is located in front of the Riverwalk. Millard also created the Harrisburg Portal, a sculptural work celebrating the history of Augusta's Harrisburg community.

"Sun Lion" by D'jean Jawrunner of Tucumcari, N.M., is based on the native horned lizard also known as the 'horny toad,' an animal she has always been intrigued by and one she describes as 'a friendly soul.' The bronze sculpture was cast in 11 pieces and welded together. Jawrunner said, of all her projects, she has spent more time on this than any other. The piece is located at the Augusta Common near Broad Street.

"Orion" is part of a series by David Sheldon of Nashville, Tenn., called "Skyworks." He said it came from his fascination with space and people's relationship with the cosmos. This sculpture was inspired by the Orion constellation. Made from painted steel, it's meant to communicate motion while being still. It is located near Eighth and Broad streets.

Craig Gray, of Key West, Fla., said, that while a lot of art has some bigger meaning or is more than what it is, he is a straightforward guy and **"Popsicles"** is exactly that: popsicles. As a father of four, he was inspired by the sweet treat his children enjoy every summer. He liked that it's something relatable that anyone could enjoy no matter where the piece is on display. It's made of steel, stucco and wood and is located at the Augusta Common near Reynolds Street.

Larry Schueckler of College Station, Texas, is the creator of a pair of bronze sculptures: **"Maestro"** and **"Forever Young."** He said the first is meant to depict the drama of an artist in passionate play while the second is a child giddily waiting to join in, possibly someone hoping to one day be the Maestro or even the Maestro himself thinking about how he got started in his youth. The pair have been placed near Eighth and Broad streets.

"Unstoppable" was created by husband-and-wife team Gus and Lina Ocamposilva of Tampa Bay, Fla. Lina said they wanted to honor the freedom and perseverance of the human spirit in this sculpture and give it a cheerful attitude with bright colors to remind people to be

children again. The piece is made of welded aluminum enamels and is located near 11th and Broad streets.

"Duet," by Gregory Johnson of Cumming, GA, is an abstract depiction of two swans made of mirrored stainless steel. Johnson said his neighbor has two swans named Claire and De Lune and he was inspired by their shape and the way they float. He said, because it's an abstract piece, he invites all sorts of interpretations and simply hopes people will want to walk up and look at it. Find it at the Augusta Common near Reynolds Street.

More: James Brown Arena project 'full steam ahead'

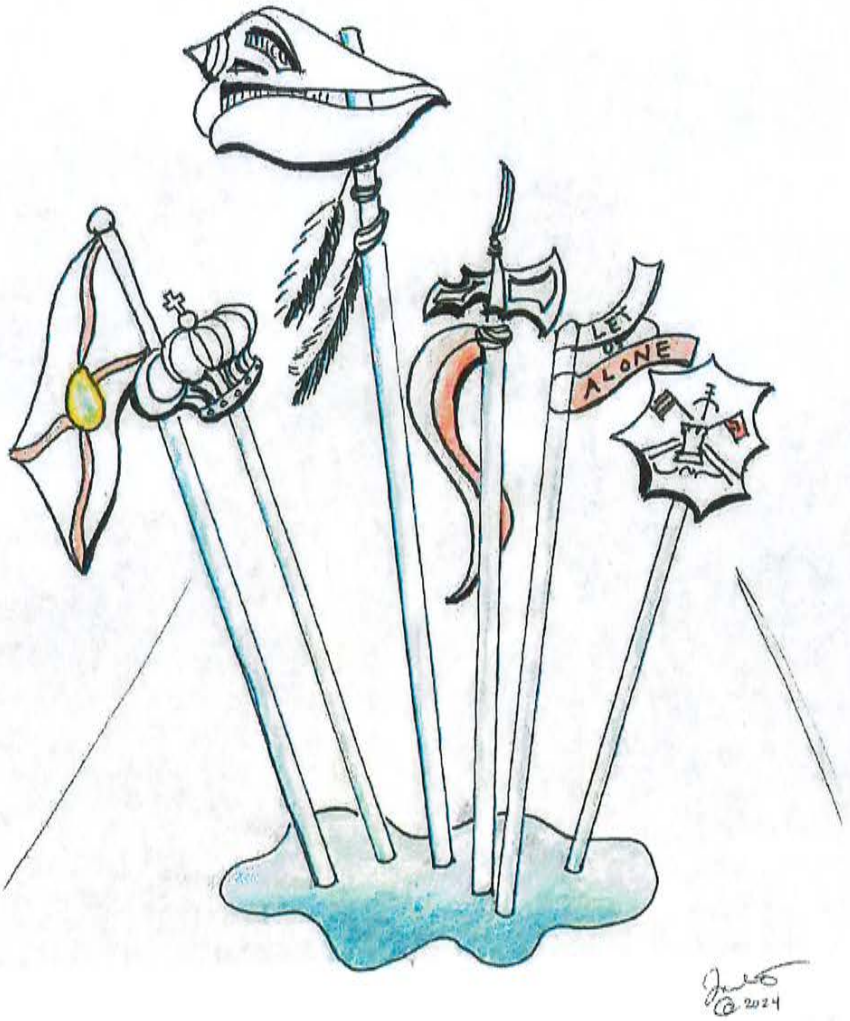
More: Margaret Woodard: Downtown Augusta's journey of resiliency in 2020

More: Fight over future of Augusta riverfront, New Savannah Bluff Lock and Dam continues

More: James Brown Arena project 'full steam ahead'

Concept Sketch

jgarrett



(Concept)

Aluminum or Steel
7ftW x 7ftD x 17ftHI

This scencept sketch has 6 elements, each representing a historic period in St. Augustine's history; pre-history/the Timucuan people, the 1st Spanish period, the Minorcan People, the second Spanish, American territorial, and statehood. Note the symbols of historic Timucuan tools, a Spanish halberd, the Minorcan Coat of Arms, the Spanish corona tumular, a reference to the early Florida unofficial motto "Let Us Alone", and a reference to our Florida State flag. Each of the 6 elements extends from a curvilinear base, a reference to search for the Fountain of Youth and the need to be close to fresh water sources. This sculpture would be fabricated of steel or aluminum, with a durable paint finish of powder coating or marine grade finishes.

jgarrett



Bounce

Stainless Steel, Steel
12ftW x 12ftD x 15ftHI

Bounce is a stainless-steel sculpture with super-sized sports elements to reflect the sports played at Alachua County's new sports facility. There is a basketball almost 36" in diameter, huge, colorful volleyballs, cheer pompoms and even extra-large pickleballs, frozen mid bounce. Athletes can take group pictures below the work and be part of the bounce action. Each element is composed of low/no maintenance stainless steel. Each sports ball is painted with a colorful, durable finish. The work is supported by steel plate starburst forms that look as though the bouncing balls have created a spark on the ground. This work was installed in September of 2023.



Learn To See

(Gestalt Sculpture 2017)
Aluminum
36"x36"x72"H
Series of 21

The series "Learn to See" utilizes gestalt imagery of the primary donors to the museum (in the classic face/vase configuration) in lieu of the typical donor wall. The series of 21 sculptures are located on LED lit pedestals outside the museum, set on a path created by a Fibonacci spiral. Each face naturally embodies the fibinocci spiral, as well as the golden mean derived from it. When visitors view the sculptures, there is a "eureka" moment where they see the face for the first time. This moment symbolizes the experience of the inventor- seeing the same data that everyone else sees, but the inventor seeing something new in that data that no one has ever recognized before. That "eureka" moment also applies to the experience of someone learning something new. There is a beautiful moment when you can see the student's eyes light up and you can tell that they are seeing something new to them for the first time. The Cade museum is built to inspire those moments through their work with artists and scientists, dedicated to discovering a sharing new ideas, new ways of seeing. The sculpture series has become a symbol of the museum and their mission and a teaching tool for explaining the beauty of invention. It also engages visitors at night through custom controlled led lighting of every color.

jgarrett







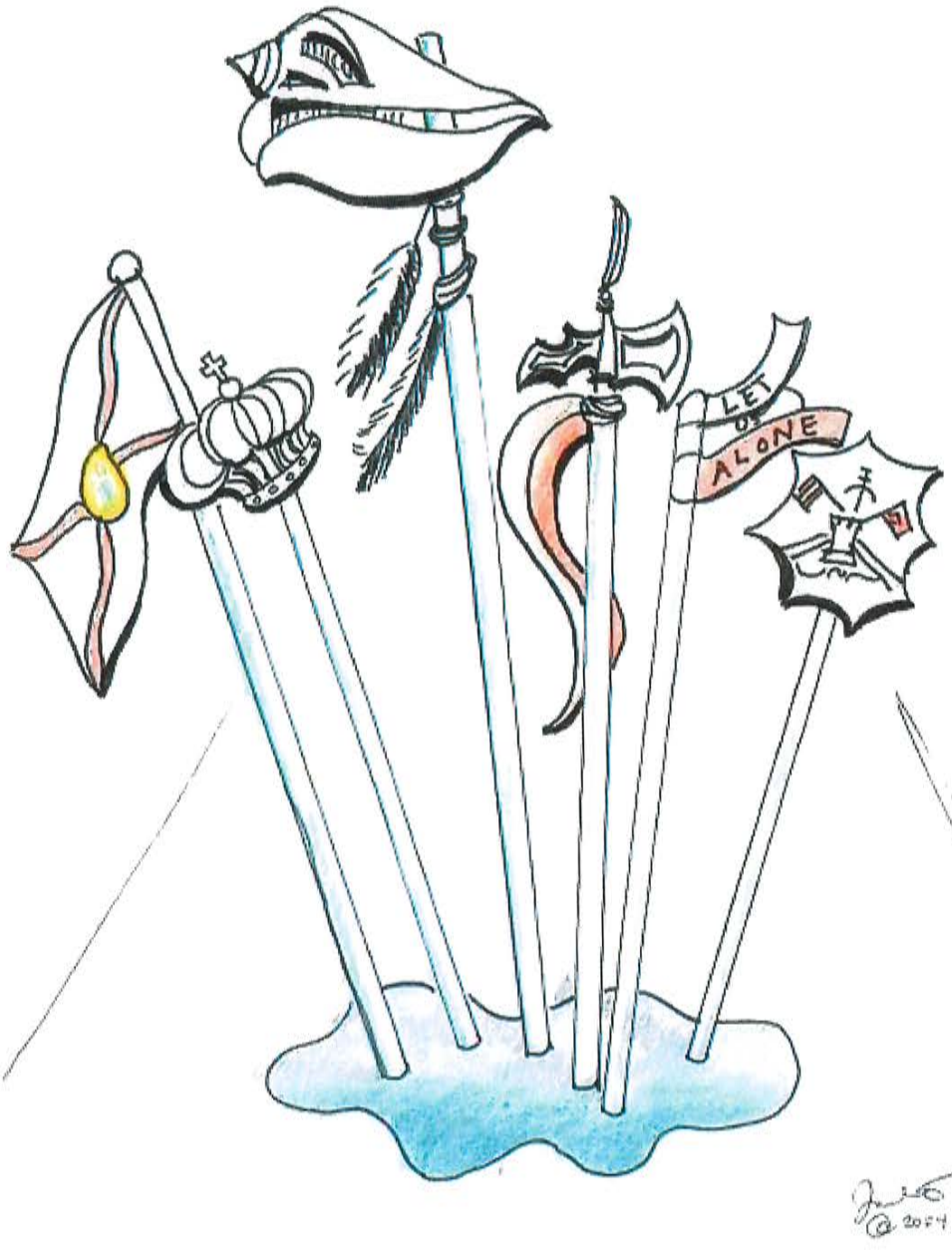


Aviary

Steel, kinetic hub (2017)
(17ftW x 17ftD x 20ftH)
Orlando, FL

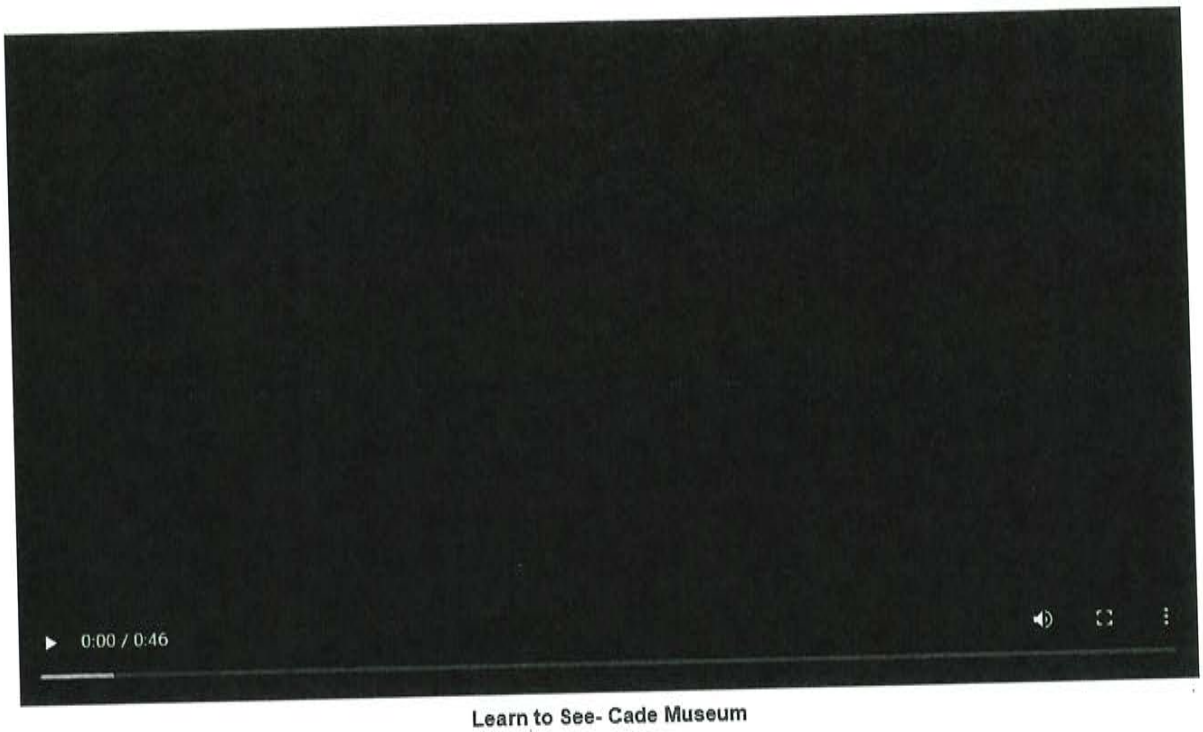
Aviary was commissioned by Orange County (Orlando) as a public artwork at Young Pine Park, site of Orlando's first inclusive playground. I was drawn to this project due to my previous involvement in inclusive design playgrounds- playgrounds that allow children of different abilities and challenges to play together, rather than limiting children based in their abilities. As I spoke about the work on opening day of the playground, a child with autism played beneath the sculpture, gazing at the turning bird forms as they moved slowly with the wind.

I completed this project on time and within budget, however, park construction was delayed. Working with director Terry Olsen, I agreed to install the work temporarily in downtown Orlando at the county office. The temporary installation gave the county another public art exhibit for a fraction of the typical cost, promoted the county's public art program and allowed me to move the completed work out of storage until the park was ready for installation. When I received the call that the park was ready for final installation, I was within 2 weeks of giving birth to my third child. Rather than delay the installation, I hired a team of experienced art installers to move and install the work in the park so it would be ready for opening day.


LET
US
ALONE







Learn to See- Cade Museum

Public Art Installation

digital video

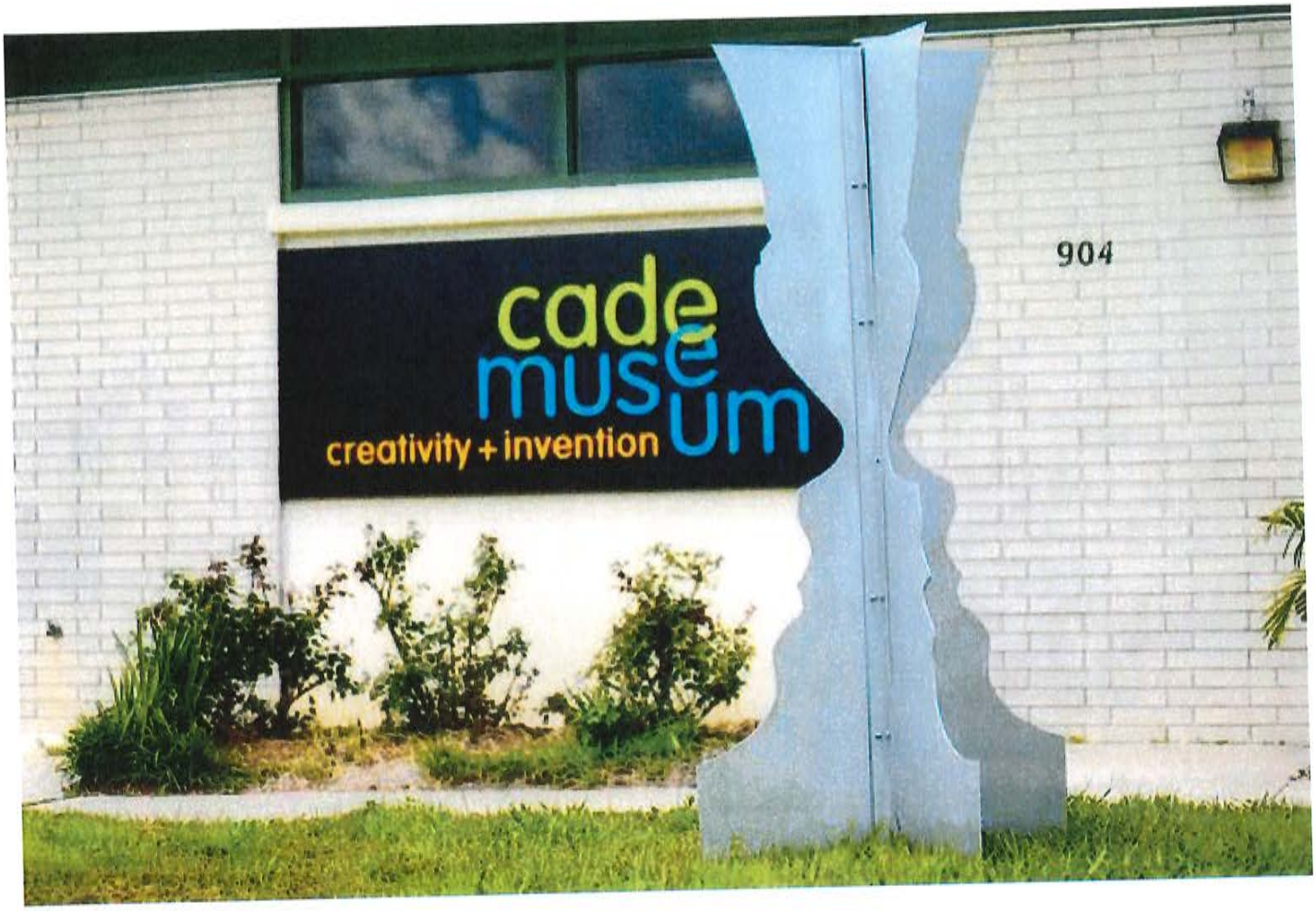
0:46

$100,000.00

2018

Learn to See is an installation of 21 sculptures created for the Cade Museum for Creativity and Invention that uses gestalt imagery (the vase/face) to teach viewers how to "see" things differently. When lit at night, the work is reflects the diversity and creativity of invention.

Image 4 is a video. Please refer to the USB to view the video.


cade
museum
creativity + invention
904





Jenny K. Hager + D. Lance Vickery
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www.havic.org
jenny@havic.org + lance@havic.org

SELECTED PUBLIC ART COMMISSIONS

October 2024	TBD Invitational Commission, Havic Studios, Jacksonville Beach, FL. Commissioned to build a large-scale turtle sculpture. *Not yet completed.* Contact Taylor Mobbs, tmobbs@jaxbchfl.net
August 2024	$28,000 Invitational Commission, Havic Studios, Atlantic Beach, FL. Commissioned to create 30 small bronze turtles for scavenger hunt. *Not yet completed.* Contact Lisa Goodrich, good3336@icloud.com
July 2024	$52,000 Invitational Commission, Havic Studios, Fort Fisher, NC. Commissioned to build a 5x10 bronze map for Fort Fisher. *Not yet completed.* Contact: Jason Rogowski, jasonrogowski@hotmail.com
May 2023	$40,000 Invitational Commission, Havic Studios, Designed by D. Lance Vickery, Shelbyville, KY. Commissioned to build an aluminum sculpture, *Flow.* Contact: Darlene Snow, Shelby Main Street, darlene@shelbymainstreet.com
June 2022 - Present	$250-500,000 Invitational Commission, Havic Studios, Designs by Jenny K. Hager and Lance Vickery, Music Park for Jacksonville. Created concepts and CAD renderings for Jacksonville Parks Department in conjunction with HALFF, Downtown Investment Authority, and Acon Construction. Currently in design phase. This park will be adjacent to the Times Union Center for the Performing Arts. Contact: Jill Enz, Jill Enz, JEnz@coj.net
March 2022	$6500 Invitational Commission, Havic Studios, Designed by Jenny K. Hager, Jacksonville Zoo and Gardens, Jacksonville, FL. Created a bench for the Asian Gardens. Contact: Bob Chabot, formerly with Jacksonville Zoo and Gardens, rchabot@zooewengland.org
January 2022	$35,000 Commission, Havic Studios, Designed by D. Lance Vickery, Advanced Environmental Laboratories, Jacksonville, FL. Commissioned to build an aluminum sculpture, *Flow.* Contact: Chuck Ged, cged@aellab.com
January 2020	$25,000 Public Art Award, Havic Studios, Designed by Jenny K. Hager, Ft. Caroline Middle School, Jacksonville, FL. Created two large scale outdoor sculptures for Ft. Caroline Middle School. In conjunction with Duval County, we received the 1st ever National Endowment for the Arts Grant for Jacksonville, FL to build these two sculptures. Contact: Raijah Hayes, HayesR1@duvalschools.org

January 2020	$20,000 Public Art Award, Havic Studios, Designed by Jenny K. Hager, Shelby Main Street, Shelbyville, KY. Commissioned to create *Wings of the Phoenix*, an aluminum sculpture, for downtown Shelbyville, KY. Contact: Eilene Collins, eilene.collins@shelbymainstreet.com
July 2019	$15,000 Invitational Commission, Havic Studios, Designed by D. Lance Vickery, Jacksonville, FL. Commissioned to create SING Sculpture for Jacksonville Children's Chorus. Contact Darren Dailey, ddailey@jaxchildrenschorus.org
December 2019	$28,000 Sculpture Commission, Havic Studios, Designed by D. Lance Vickery, Jessie Ball DuPont, Jacksonville, FL. Created *Progression*, a 22' long aluminum sculpture. Contact Mark Walker, mwalker@dupontfund.org
April 2019	*$30,000 Sculpture Commission,* Havic Studios, Designed by Jenny K. Hager and D. Lance Vickery, Shelby KY Tourism, Shelbyville, KY. Commissioned to build *American Saddlebred,* a full-scale, forged bronze horse for new Welcome and Visitor Center and *Little Gymnast* sculpture for Simpsonville, KY pavilion. Contact Katie Fussenegger, katief@visitshelbyky.com
Nov. 2018	*$10,000 Invitational Commission,* Havic Studios, Designed by Jenny K. Hager and D. Lance Vickery, Feeding Northeast Florida, Jacksonville, FL. Created *large-scale Soup Can.* Contact Josh Martino, josh@bonosbarbq.com
Oct. 2018	*$12,500 Invitational Commission for Murray Hill Neighborhood,* Havic Studios, Designed by D. Lance Vickery, Murray Hill Preservation Association, Jacksonville, FL. Created *Reawakening,* a stainless steel sculpture. Contact Jason Tetlak, jtetlak2002@yahoo.com
May 2016	*$7,000 Sculpture Commission for Benches,* Havic Studios, Designed by Jenny K. Hager, Downtown Investment Authority Urban Arts Project, Jacksonville, FL. Contact Mason Martin, Masonsmartin1@gmail.com
May 2016	*$20,000 Sculpture Commission for Bike Racks,* Havic Studios, Designed by D. Lance Vickery, Downtown Investment Authority Urban Arts Project, Jacksonville, FL. Contact Mason Martin, Masonsmartin1@gmail.com
April 2016 – Feb. 2017	*$100,000 Project/$20,000 Sculpture Commission,* Havic Studios, Designed by Jenny K. Hager, 20' Tall Giraffe Sculpture for Donor Area, Jacksonville Zoo and Gardens, Jacksonville, FL. Contact: Bob Chabot, formerly with Jacksonville Zoo and Gardens, rchabot@zooewengland.org

Jenny K. Hager

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EDUCATION

May 2003 — *Master of Fine Arts, Sculpture and Digital Media,* San Jose State University, San Jose, CA.

May 1999 — *Bachelor of Fine Arts, Art Studio,* University of Kentucky, Lexington, KY.
Bachelor of Arts, Art Education, University of Kentucky, Lexington, KY.

ACADEMIC APPOINTMENTS AND EMPLOYMENT

August 2023 – Present — *Chair,* University of North Florida, College of Arts and Sciences, Department of Art, Art History and Design, Jacksonville, FL.

August 2017 - present — *Professor of Sculpture,* University of North Florida, College of Arts and Sciences, Department of Art and Design, Jacksonville, FL.

SELECTED PUBLIC ART COMPETITIONS/COMMISSIONS

May 2023 — *$40,000 Commission*, Havic Studios, Designed by D. Lance Vickery, Shelby Main Street, Shelbyville, KY.

June 2022 - Present — *$250-500,000 Invitational Commission*, Havic Studios, Designs by Jenny K. Hager and Lance Vickery, Music Park for Jacksonville. Created concepts and CAD renderings for Jacksonville Parks Department in conjunction with HALFF, Downtown Investment Authority, and Acon Construction. This park will be adjacent to the Times Union Center for the Performing Arts.

March 2022 — *$6500 Invitational Commission*, Havic Studios, Designed by Jenny K. Hager, Jacksonville Zoo and Gardens, Jacksonville, FL. Created a bench for the Asian Gardens.

January 2022 — *$35,000 Commission*, Havic Studios, Designed by D. Lance Vickery, Advanced Environmental Laboratories, Jacksonville, FL.

January 2020 — *$25,000 Public Art Award*, Havic Studios, Designed by Jenny K. Hager, Ft. Caroline Middle School, Jacksonville, FL. Creating two large scale outdoor sculptures for Ft. Caroline Middle School. In conjunction with Duval County, we received the 1st ever National Endowment for the Arts Grant to build these two sculptures.

January 2020 — *$20,000 Public Art Award*, Havic Studios, Designed by Jenny K. Hager, Shelby Main Street, Shelbyville, KY. Commissioned to create "Wings of the Phoenix" for downtown Shelbyville, KY.

July 2019 — *$15,000 Public Art Commission*, Havic Studios, Designed by D. Lance Vickery, SING Sculpture, Jacksonville Children's Chorus, Jacksonville, FL.

April 2019 — *$25,000 Sculpture Commission,* Havic Studios, Designed by D. Lance Vickery, Miami, FL.

December 2019 — *$28,000 Sculpture Award,* Havic Studios, Designed by D. Lance Vickery, Jessie Ball DuPont, Jacksonville, FL.

April 2019 — *$30,000 Sculpture Award,* Havic Studios, Designed by Jenny K. Hager and D. Lance Vickery, Shelby KY Tourism, Shelbyville, KY.

Nov. 2018 — *$10,000 Sculpture Award for Soup Can Project,* Havic Studios, Designed by Jenny K. Hager and D. Lance Vickery, Feeding Northeast Florida, Jacksonville, FL.

Oct. 2018 — *$12,500 Sculpture Award for Murray Hill Neighborhood,* Havic Studios, Designed by D. Lance Vickery, Murray Hill Preservation Association, Jacksonville, FL.

May 2016 — *$7,000 Sculpture Award for Benches,* Havic Studios, Designed by Jenny K. Hager, Downtown Investment Authority Urban Arts Project, Jacksonville, FL.

May 2016 — *$20,000 Sculpture Award for Bike Racks,* Havic Studioes, Designed by D. Lance Vickery, Downtown Investment Authority Urban Arts Project, Jacksonville, FL.

April 2016 – Feb. 2017 — *$100,000 Project/$20,000 Sculpture Award,* Havic Studios, Designed by Jenny K. Hager, 20' Tall Giraffe Sculpture for Donor Area, Jacksonville Zoo and Gardens, Jacksonville, FL.

WORK IN PRIVATE COLLECTIONS

- Colorado
- California
- Florida
- Kentucky
- West Virginia

WORK IN PERMANENT COLLECTIONS

- Shelby Kentucky Tourism, Shelbyville, KY (US)
- James Weldon Johnson Park, Jacksonville, FL (US)
- City of Jacksonville (US)
- Jacksonville Zoo (US)
- Pedvale Open Air Art Museum (Latvia)
- Talsi Regional Museum (Latvia)
- York College Pennsylvania (US)

SELECTED EXHIBITIONS/PERFORMANCES

PEER REVIEWED Items are indicated in BLUE

June – Sept. 2023 — *International Invitational Exhibition,* "Fraukunst," Monkstkirche, Salzwedel, Germany. Curator: Hans Molzberger.

April 2023 — *National Juried Exhibition,* "As Per Formed," CU Denver Experience Gallery, Performance Art Week, Denver, Colorado. Curators: Riane Kerrane and Andrew Palamara.

April 2023 — *National Juried Exhibition,* "National Cast Iron Art Exhibition," National Ornamental Metal Museum. Sloss Furnaces National Historic Landmark, Birmingham, AL. Juror: David Lobdell.

Feb. 2023 — *Invitational International Exhibition,* "Fe," Neon Gallery, The Eugeniusz Geppert Academy of Art and Design, Wroclaw, Poland. Curators: Pawel Czekanski and Susanne Roewer.

Sept. – Nov. 2022 — *Invitational International Exhibition,* "fer precieux," Kommunale Galerie Rathaus Johannistal, Berlin, Germany. Curators: Susanne Kahler, Albrecht Pyritz, Susanne Roever, Jonas Togler, Elisabeth Bartel.

Sept. 2022 — *Juried International Exhibition,* "Artifacts," Hochschule for Technik und Wirtschaft Berlin [University of Applied Sciences], HTW Campus Wilhelminenhof, Halle B, Berlin, Germany. Juror: Stacey Holloway.

Sept. 2022 — *Juried International Exhibition,* "Memoire Involontaire," Galerie Shone Weide, Berlin, Germany. Curators: Gerhard Haug, Berlin, Germany.

Sept. 2022 — *Juried International Exhibition,* "Calculations: Units and Measurements," Frontviews Galerie, Berlin, Germany. Jurors: Rian Kerran and Susanne Roewer.

Sept. 2022 — *Juried International Exhibition,* "Eisenwunderwelt Exhibition," MOVING POETS Novilla, Berlin, Germany. Co-Curators: Jenny Hillenbrand and Kristen Tordella-Williams. A large-scale collaborative installation with artists Lance Vickery (US) and Alex Habisreutinger (Germany). This exhibition requires collaboration from participants from at least two different countries.

Sept. 2022 — *Juried International Performance,* "Du Bist Eine Kartoffel," Industriemuseum Brandenburg, Germany. Co-Curators: Susanne Roewer (Germany) and Lisa Evans (Wales). A large-scale collaborative performance with artists Lance Vickery, Cynthia Handel, as well as UNF students. With costumes, set elements, and cast-iron performance. Organized/directed by Jenny K. Hager.

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dlancev@mac.com

EDUCATION

Master of Fine Arts, Sculpture, University of Kentucky, Lexington, KY.

Bachelor of Fine Arts, Concentration Sculpture and Figure Drawing, Florida State University, Tallahassee, FL.

PUBLIC ART COMMISSIONS

In the Public Art Commissions section, the two dates signify the date of the award through the final installation date. For ongoing projects, the second date is marked as "present". Havic Studios is the collaborative studio practice of Professor Jenny Hager and myself. The lead designer(s) are indicated for each entry.

June 2022 – Present	*Invitational Commission,* Havic Studios, Designs by Jenny K. Hager and Lance Vickery, Music Park for Jacksonville. Created concepts and CAD renderings for Jacksonville Parks Department in conjunction with HALFF and Acon. This park will be adjacent to the Times Union Center for the Performing Arts.
Aug. 2022 – Jun. 2023	*Flow II,* Havic Studios, Designed by d. lance vickery, City of Shelbyville, Shelbyville, KY.
Jan. 2021 – Jan. 2022	*Flow,* Havic Studios, Designed by d. lance vickery, Advanced Environmental Laboratories, Jacksonville, FL.
Jan. 2018 - Aug. 2021	*American Saddlebred,* Havic Studios, Designed by d. lance vickery, Shelby KY Tourism, Shelbyville, KY.
Oct. 2020	*Mini Sing,* Havic Studios, Designed by Jenny K. Hager and d. lance vickery, Jacksonville Children's Chorus, Jacksonville, FL.
Dec. 2018 - Jan. 2020	*Progression,* Havic Studios, Designed by d. lance vickery, Jessie Ball DuPont, Jacksonville, FL.
Mar. 2019 - Oct. 2019	*Sing,* Havic Studios, Designed by Jenny K. Hager and d. lance vickery, Jacksonville Children's Chorus, Jacksonville, FL.
April 2019	*Lil' Gymnast,* Havic Studios, Designed by d. lance vickery, Shelby KY Tourism, Simpsonville, KY.

Nov. 2018	*Soup Can,* Havic Studios, Designed by Jenny K. Hager and d. lance vickery, Feeding Northeast Florida, Jacksonville, FL.
Oct. 2018	*Reawakening,* Havic Studios, Designed by d. lance vickery, Murray Hill Preservation Association, Jacksonville, FL.
May 2016	*Water, Earth, Air, & Fire,* Downtown Investment Authority Urban Arts Project, Jacksonville, FL.

EXHIBITIONS & PERFORMANCES

PEER-REVIEWED Items are indicated in ***BLUE***

Apr. 2023	*National Juried Exhibition,* **National Cast Iron Art Exhibition,** National Ornamental Metal Museum. Sloss Furnaces National Historic Landmark, Birmingham, AL. Juror: David Lobdell.
Sep. 2022	*International Juried,* ***Eisenwunderwelt,*** MOVING POETS Novilla, Berlin, Germany. Co-Curators: Jenny Hillenbrand and Kristen Tordella-Williams. A large-scale collaborative installation with artists Lance Vickery (US) and Alex Habisreutinger (Germany). This exhibition requires collaboration from participants from at least two different countries.
Sep. 2022	*Juried International Exhibition,* **Memoire Involontaire,** Galerie Shone Weide, Berlin, Germany. Curators: Gerhard Haug, Berlin, Germany.
Sep. 2022	*Juried International Exhibition,* **Artifacts,** Hochschule for Technik und Wirtschaft Berlin [University of Applied Sciences], HTW Campus Wilhelminenhof, Halle B, Berlin, Germany. Juror: Stacey Holloway.
Sep. 2022	*Juried International Performance,* ***Du Bist Einen Kartoffel,*** 9th International Conference on Contemporary Cast Iron Art, Berlin, Germany. Co-curators: Suzanne Roewer & Kurt Dryhaug
Feb. – Mar. 2022	*Juried Exhibition,* ***"Reclamation,"*** Florida School of the Arts, St. Johns River State College, Palatka, FL. Jurors: Dan Askew and Sarah Alexander Bjorn.
Nov. 2021	*National Juried Exhibition,* ***"Southeastern College Art Association Juried Exhibition,"*** Bolivar Art Gallery, School of Art/Visual Studies, University of Kentucky, Lexington, KY. Juror: Joey Yates, Curatorial Director, Kentucky Museum of Arts and Crafts, Louisville, KY.
Sep. 2021	*International Invitational Exhibition,* **Western Exhibitionists: Iron Performance Video Exhibition,** John A. Day Gallery, Vermillion, University of South Dakota.
Sep. 2021	*International Invitational 24 Hour Virtual Performance Festival,* **"Routine Maintenance 24 Hour Virtual Performance Festival,"** University of

Dustin L. Felix, Registered Landscape Architect (#LA6667445)
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Saint Augustine, FL 32086
(904) 824-1682 + (412) 596-9106
https://jbpro.com/
Dustin.Felix@jbpro.com

EXPERIENCE WITH PUBLIC + PRIVATE ART COMMISSIONS

2016-Present	Dustin is a Landscape Architect with experience collaborating with artists for public and private commissions. Dustin also understands that artwork benefits from collaboration with lighting designers and engineers to enhance the artwork while also safeguarding the public.
2017-2018	Dustin supported the Saint Anastasia Catholic Church from 2017 through 2018 by developing and distributing a Request for Proposal to provide art for alcoves in the façade of the St. Enda of Aran Formation Center. Dustin coordinated with mosaic artist, Alexander Mandradijiev, of Los Angeles, California, to provide six mosaics depicting the miracles of Jesus Christ. Point of contact: Brian Schoonover, Ph.D., Director of Business Administration & Community Outreach at (904) 471-5364.
2018	Dustin also supported Church staff by identifying artwork for the Formation Center's classrooms and offices. Dustin conducted research and identified painter, Rebecca Pearl, of Thurmont, Maryland, as the artist and copyright holder of a painting of Saint Elizabeth Ann Seton. Dustin negotiated permission to transfer the painting's image into twelve 12x12 tiles. Dustin also drafted the image to account the placement of subject matter and grout lines upon installation. Point of contact: Brian Schoonover, Ph.D., at (904) 471-5364.
2018-2019	Dustin designed the plinth for the "Edward the Eagle" sculpture at the entrance to Gainesville's Reserve Park. John Andrews, welder sculptor, designed and fabricated the eagle. Dustin also worked with a lighting manufacturer's representative to specify four up-lights. Using SketchUp, Dustin modeled the lighting plan to maximize illumination of the eagle and avoid shadowing from the plinth. Point of contact: Betsy Waite, Director, Wild Spaces Public Places, (352) 393-8187.

BACKGROUND + EDUCATION

Dustin found a calling to Landscape Architecture through rebuilding countries and facilitating civil society. As a deployed U.S. Army Soldier to Baghdad, Iraq, Dustin observed the resilience of art within a war-torn society. Later, as a consultant to the U.S. Agency for International Development, Dustin saw construction projects decrease tension and increase dialogue between government officials and communities. Dustin combines an appreciation for public art, an understanding of military science, and skills as a Landscape Architect.

- 2000 Bachelor of Science, United State Military Academy
- 2015 Master of Landscape Architecture, Landscape Architecture, Chatham University
- 2022 Master of Strategic Studies, U.S. Army War College

HAVIC STUDIOS

Jenny K. Hager & D. Lance Vickery in partnership with Dustin Felix

Jenny K. Hager and d. lance vickery are the sculpture team behind Havic Studios. They started working as artists/sculptors in the mid-nineties and have over 50 years of combined experience. Skilled in a number of artistic and sculptural techniques, they design, create, fabricate, collaborate and facilitate. Community is at the heart of their practice, whereby they also create opportunities for local, regional, national, and international artists and artisans.

Hager + Vickery have exhibited nationally (CA, KY, FL, GA, TN, PA, AL, MS, IN, LA, NM, NC, VA, WV, TX) and internationally (Wales, Italy, Germany, Latvia), working collaboratively with international teams to realize large sculptural projects, performances, and festivals. Both are deeply invested in the Jacksonville community and have created multiple municipal public art projects and large-scale commissions throughout the city.

Recently, Havic Studios created three public sculptures with Shelby Kentucky Tourism and Shelby Main Street in Kentucky. They also won a design competition to create a 27' long abstract sculpture for the Jessie Ball duPont Center in downtown Jacksonville. The completed work, "Progression" references the mid century modern architecture of the iconic building and is inspired by the idea of "looking back/looking forward." Additionally, they were invited to create a 20' tall steel giraffe for the Jacksonville Zoo and Gardens for the new "Donor Plaza" at the entrance of the Zoo. Currently, the team has been working on two large scale sculptural structures for a new music park along the riverfront in Jacksonville, FL.

Large-scale public outdoor work is incorporated into Hager + Vickery's personal and teaching practices. Together, they also run a non-profit called Sculpture Walk Jax. Since starting Sculpture Walk Jax, they have placed over 80 temporary and permanent sculptures around the city of Jacksonville - works by other professional artists, their students, as well as their own work. In 2015, both Hager and Vickery were commissioned by the Downtown Investment Authority in Jacksonville to create works that enhanced downtown Jacksonville's appeal. Hager created a pair of artistic benches that are located in James Weldon Johnson Park (formerly Hemming Park). Vickery created a series of sculptural bike racks inspired by the four elements - earth, wind, water and fire. The series consisted of 48 separate racks, located in the urban core.

Additionally, we are partnering with Dustin Felix on this projet. Dustin is Dustin is a Landscape Architect with experience collaborating with artists for public and private commissions. Dustin also understands that artwork benefits from collaboration with lighting designers and engineers to enhance the artwork while also safeguarding the public.

Havic Studios
http://www.havic.org

Jenny K. Hager
http://www.jennykhager.com

d. lance vickery
http://www.lancevickery.com

Sculpture Walk Jax
https://sculpturewalkjax.com/

Dustin Felix
https://jbpro.com/

CONTACT INFORMATION
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D. Lance Vickery
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HAVIC STUDIOS

Jenny K. Hager & D. Lance Vickery
in partnership with Dustin Felix

HAVIC STUDIOS
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HAVIC STUDIOS
Jenny K. Hager & D. Lance Vickery
in partnership with Dustin Felix

INITIAL REACTION AND CONCEPTUAL NARRATIVE STATEMENT

I am a Florida-registered landscape architect with experience collaborating with artists for public and private commissions. I have worked on projects involving outdoor artwork from Jacksonville to Anastasia Island to Gainesville. Upon receiving the City of Saint Augustine's Call for Artists, I contacted Jenny Hager and Lance Vickery.

In the fall of 2022, I was part of a team developing landscape designs for the space between the Saint Johns River and the Jacksonville Performing Arts Center – the theme was for a musical garden. Jenny and Lance immediately fit into the team of landscape architects, civil engineers, lighting designers, contractors, and city staff. With an opportunity to design and place public artwork at a highly visible intersection in Saint Augustine, I knew I wanted to work with Jenny and Lance.

Public artwork often comes with a cast of supporting professions. As a landscape architect, I am here to support Jenny and Lance. I have already reached out to a lighting designer, civil engineer, pool engineer, and electrical engineer who are eager to work with Jenny and Lance if they are the chosen artists for this project. I will provide hardscape, landscape, and irrigation designs to support, and I am excited at an opportunity to work with them, again.

I found my calling to landscape architecture through rebuilding countries and facilitating civil society. As a deployed U.S. Army soldier to Baghdad, Iraq, I observed the resilience of art within a war-torn society. Later, as a consultant to the U.S. Agency for International Development, I directed small-scale construction projects toward communities to decrease tension and increase dialogue between government officials and communities. I combines an appreciation for public art, an understanding of military science, and skills as a landscape architect and project manager.

Respectfully,

Dustin Felix, RLA (#LA6667445)
Director of Landscape Architecture
JBPro
Saint Augustine, Florida

HAVIC STUDIOS



Jenny K. Hager

Professor, Sculpture

University of North Florida

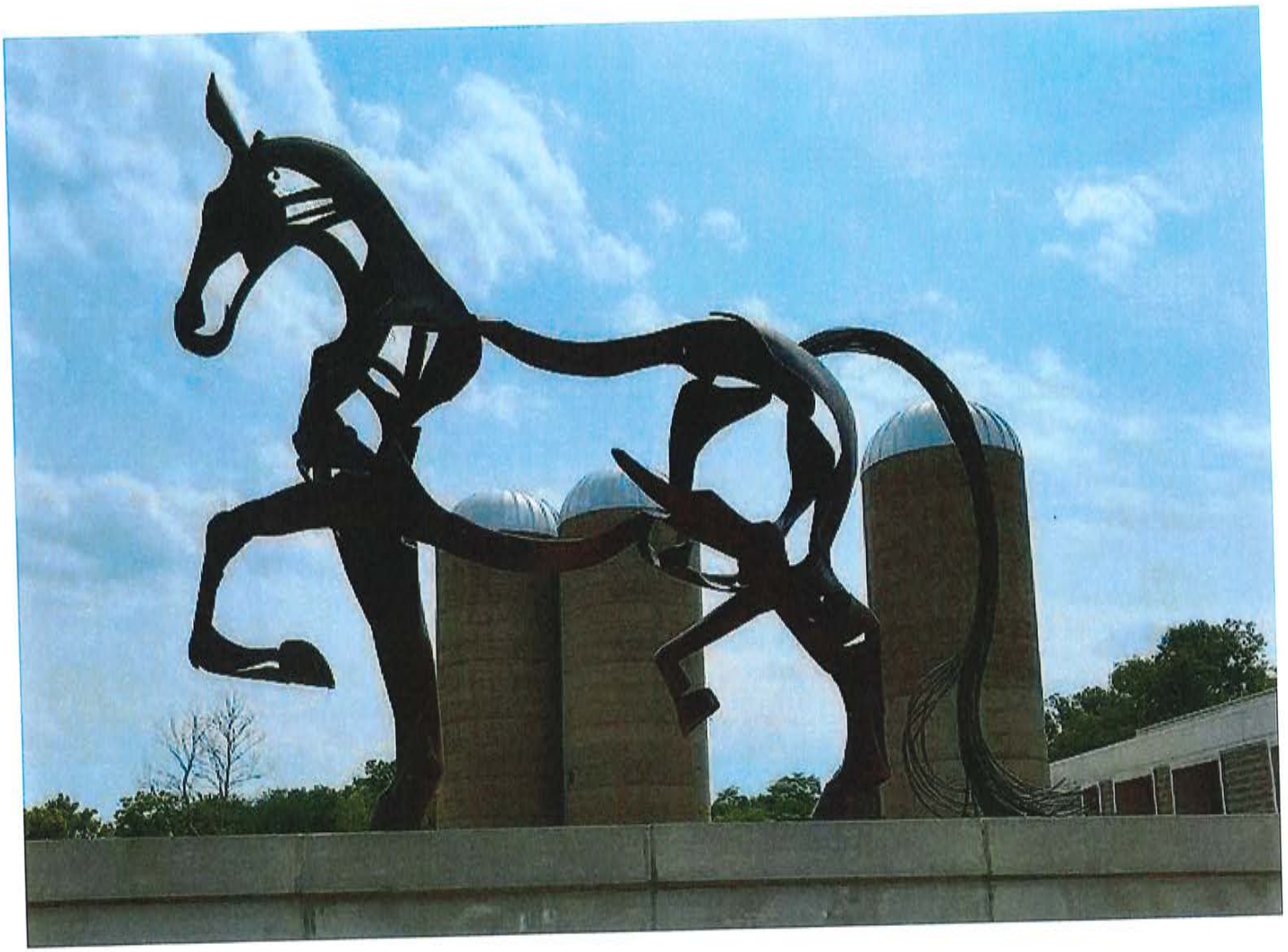
Jenny K. Hager, Independent Artist/Professor of Sculpture at the University of North Florida, received her MFA in Sculpture and Digital Media from San Jose State University in San Jose, CA. Interested in a variety of processes and materials, she finds inspiration in dreams, objects from her childhood, gadgets, sea life and other curiosities. She is also very interested in collaboration; the spirit of community important in both her teaching practice and in her own work.

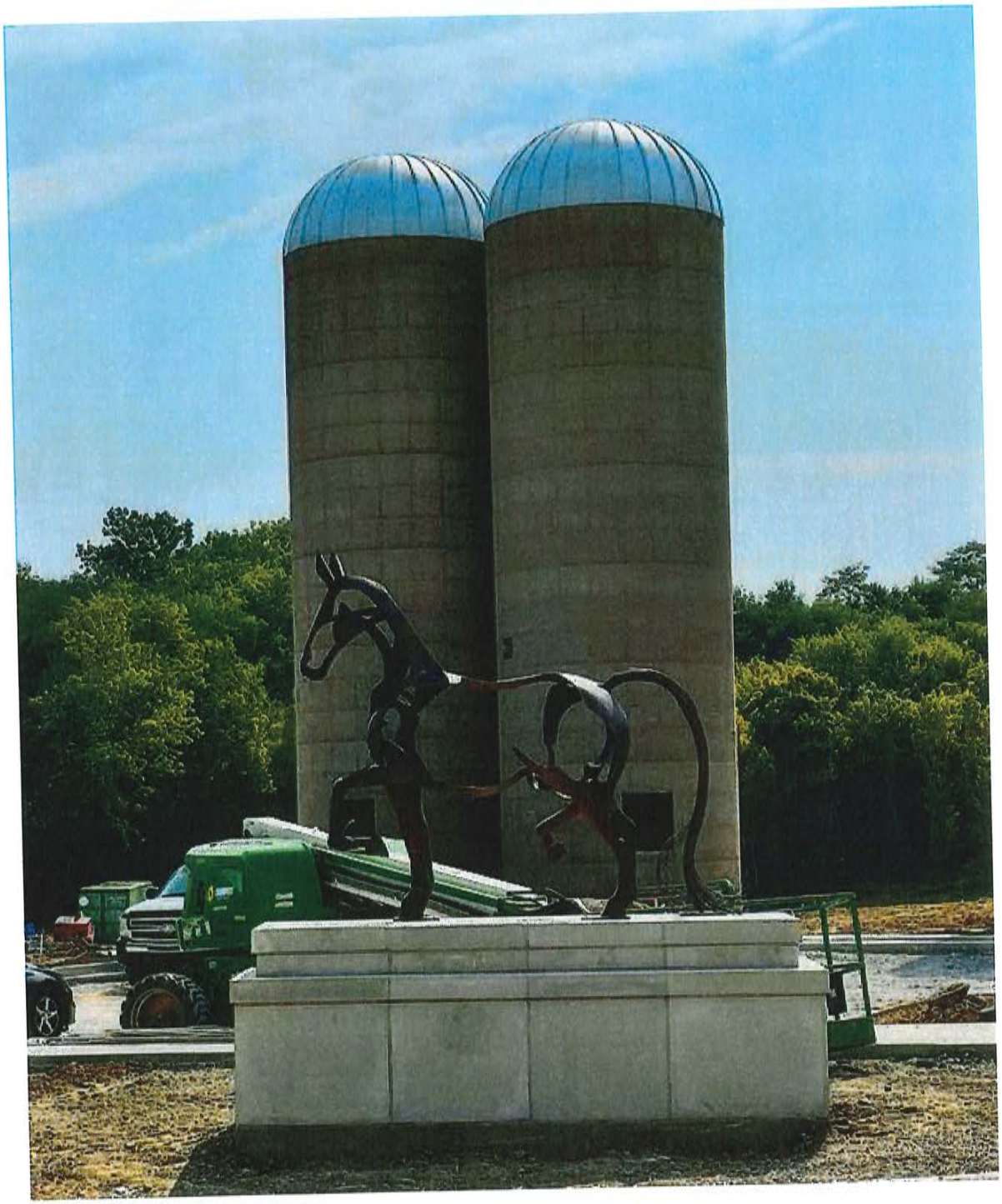
Hager's work has been exhibited across the country and recently in the Cymru Ironstone Castle Exhibition in Wales, the Pedvale Open-Air Art Museum in Latvia and Il Giardino di Daniel Spoerri in Seggiano, Italy. Flight Lab, a video installation by Hager, has traveled to the Ogden Museum of Southern Art in New Orleans and York, Pennsylvania. Hager has permanent works at the Jacksonville Zoo and Gardens, Atlantic Beach and downtown Jacksonville.

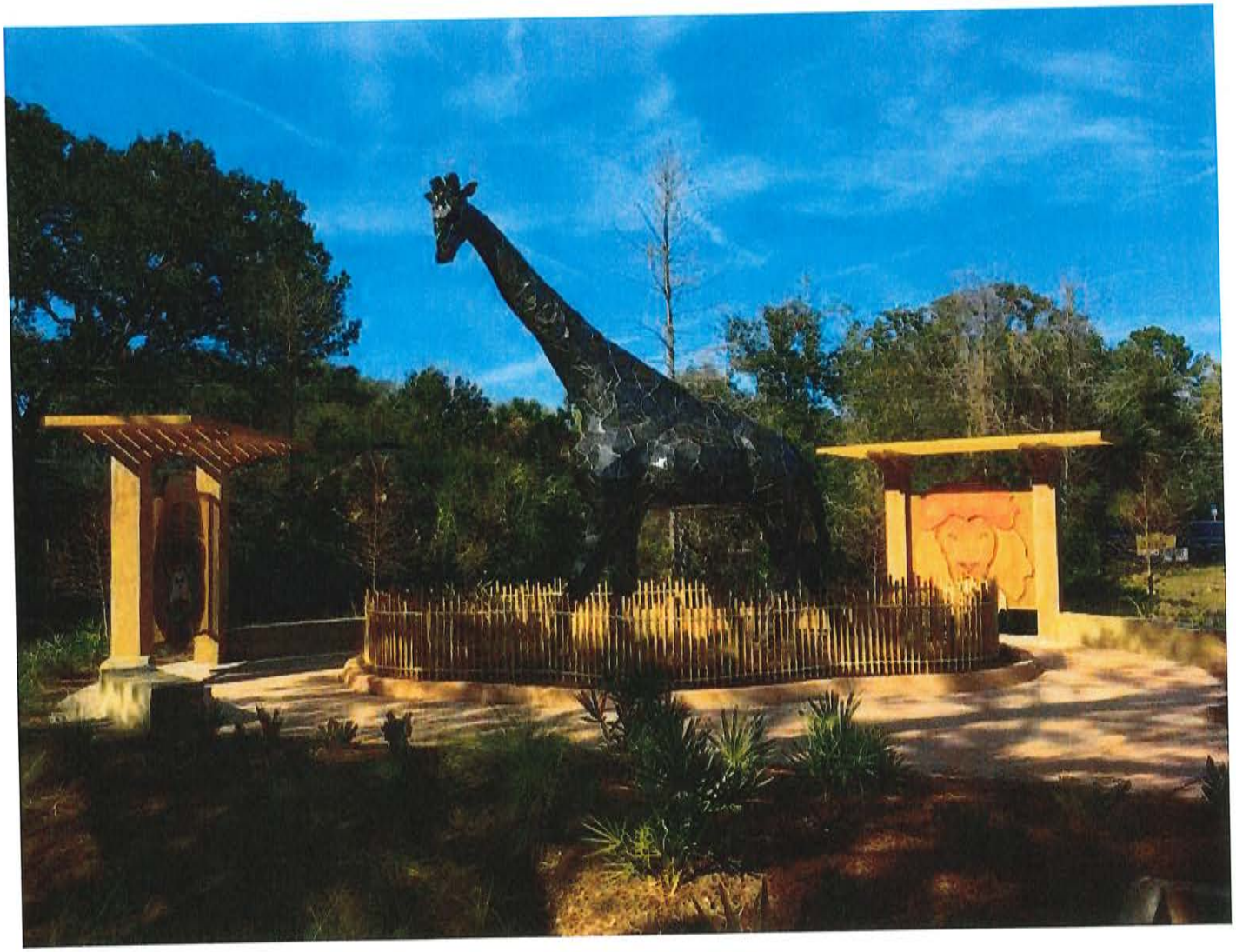
Hager's vison and mission is to bring Jacksonville to life with sculpture, beginning with UNF's campus and extending to the community of Jacksonville and beyond. Since moving to Jacksonville in 2006, Hager and partner, Lance Vickery, have installed over 80 pieces of large-scale sculpture in the area (some permanent and some temporary). In 2014, Hager created Sculpture Walk Jax, a registered 501(c)3 with the mission of bringing outdoor sculpture to the city of Jacksonville. Sculpture Walk, Inc., has hosted over 36 outdoor sculptures, bike racks and sculptural benches by international, national and local artists in Jacksonville at Main Street Park, Klutho Park, James Weldon Johnson Park and the Jax Chamber.

Education	University School Degree	City, country Year(s)
	San Jose State Univ., MFA, Sculpture + Digital Media	San Jose, CA 2000 - 2003
	University of Kentucky, BFA, Art Studio	Lexington, KY 1994 - 1999
	University of Kentucky, BA, Art Education	Lexington, KY 1994 - 1999

Experience	Office Title	City, country Year(s)
	Havic Studios, LLC Sculptor/Independent Artist	Lexington, KY, San Jose, CA, Jax Beach, FL 1994-present
	University of North Florida Professor of Sculpture	Jacksonville, FL 2006 - present

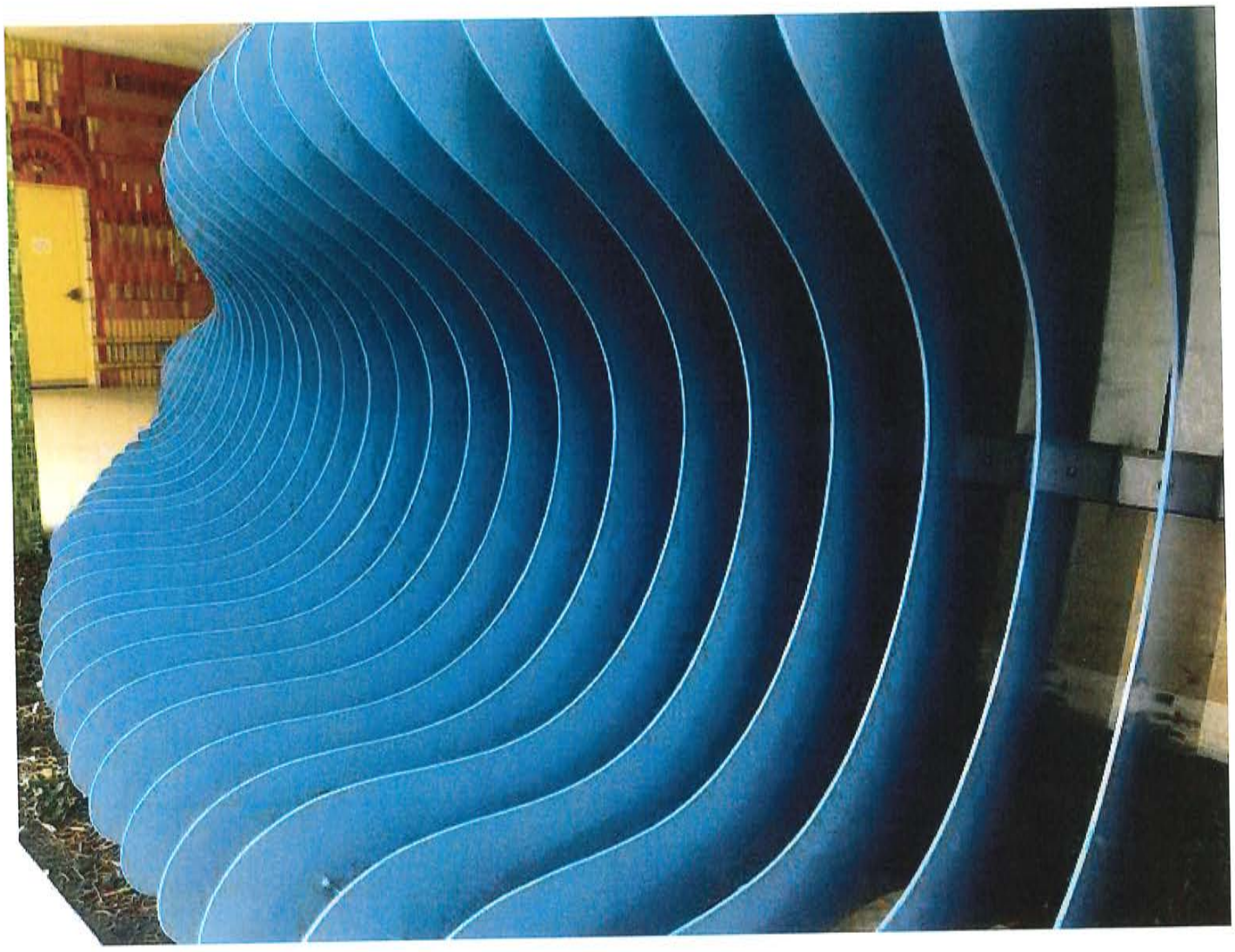


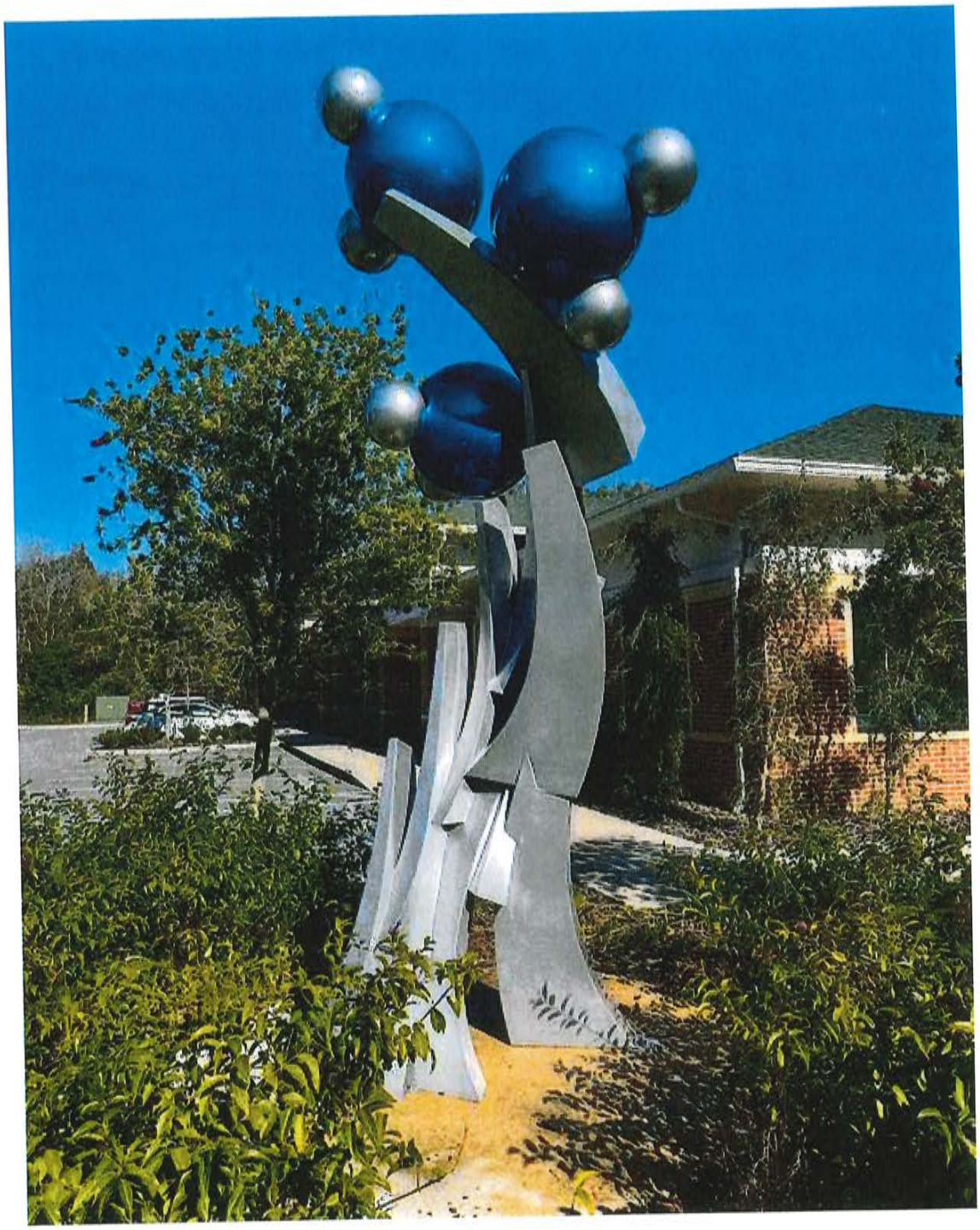


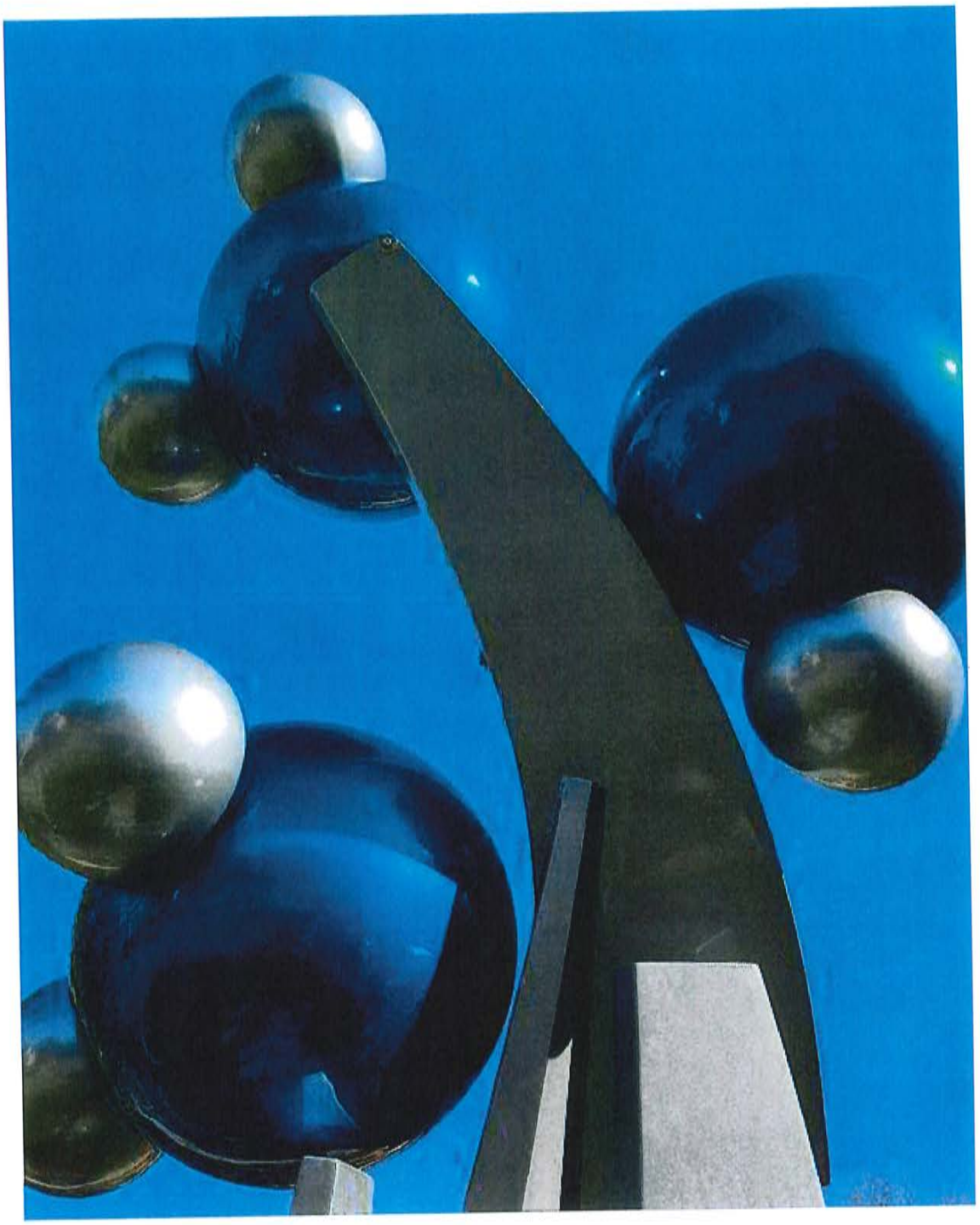





CORNER
GALLERY







Jim Benedict & Lily Kuonen
Public Art Team

2905 Dellwood Ave. Jacksonville, FL 32205 // prof.benedict@gmail.com // lilykuonen@gmail.com

Jim Benedict, public artist

Qualifications
- Well-versed in traditional and contemporary sculpture ideas and processes
- Over 20 years of experience as a commissioned public artist and sculpture instructor
- Commissions in 9 states and 2 countries (public, corporate, and private collections)
- Curated and installed over 70 exhibitions, featuring nationally recognized artists

Education
- University of Arizona, Tucson, AZ. MFA 3D Studio Art, 2006-2009.
- University of Northern Iowa, Cedar Falls, IA. BFA Studio Art: Sculpture, 1998-2003.

Employment History
2009 – Present
Independent Public Artist, own and operate a metal fabrication facility dedicated to the production of public art.

2009 – 2021
Associate Professor of Sculpture and Gallery Director, tenured, Jacksonville University, Stein College of Fine Arts, Jacksonville, FL – Oversee Sculpture, 3D Foundations, and Alexander Brest Gallery

2006 – 2009
Graduate Teaching Assistant, Instructor of Record, University of Arizona, Department of Art, Tucson, AZ – Instructor for Sculpture and 3D Foundations

2005 – 2006
3D Program Assistant, University of Northern Iowa, Department of Art, Cedar Falls, IA – Maintained and oversaw all 3D studios and provided instruction

2003 – 2005
Fabrication Assistant for sculptor Scott Wallace – Fabricated five large-scale bronze sculpture commissions ($200,000 - $290,000 each)

Selected Public Art Commissions and Awards
2024 **Highlands Biological Station,** *Samara Seeds*, Bronze and stainless steel, sculpture for Western Carolina University, Highlands, NC, $25,000 (forthcoming)

2024 **Firefly Trail Network**, *Georgia Railroad Lantern*, Bronze and reclaimed material Rail-trail landmark sculpture in Athens, GA, $38,000 (forthcoming)

2023 **UF Health Jacksonville Medical Center, Inc. Commission**, *Trees of Life,* organ donor memorial wall-relief in Jacksonville, FL, bronze, Baltic birch, and acrylic sheets, 12' x 27' x 1', $48,000

2022 **City of Frankfort, KY Commission**, *Ready for Flight,* dragonfly atop grasses, in partnership with the Josephine Sculpture Park and NEA grants, bronze and stainless steel, 14' x 5' x 2', $20,000

2021 **Florida Blue Commission**, *Blue Crest,* kinetic sculpture for a public park and parking garage in Jacksonville, FL, coated steel, stainless steel, and mechanical components. 16' x 5.5' x 5.5'. $75,000 ($95,000 with site work)

2020 **Brooks Rehabilitation College of Healthcare Sciences Commission**, *Spiral Nexus,* kinetic suspended mobile for HCS Building in Jacksonville, FL, coated steel, stainless steel, and dichroic polycarbonate. 19' x 8'. $50,000

2018 **Jacksonville International Airport**, *Nature's Precision*, invited artist.

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2018 **Nelson Mullins Art Partnership**, Corporate Art Lease, Jacksonville, FL.
2017 **Newport News Public Art Association Commission**, *Hammer Tribute,* galvanized steel, 15' x 5.5' x 4'. $50,000. Newport News, VA.
2015 **Obelisk Art 450 Public Art Commission**, *Upside-Down Obelisk,* Fiberglass coated wood, steel, and epoxy, 12' x 3' x 3'. St. Augustine, FL. Corresponding exhibition at Crisp Ellert Art Museum.
2014 **Jacksonville University Commission**, *Campus Icon,* public art project on campus quad, bronze and stainless steel, 7' x 5' x 2' and 5' x 5' x 2'. $40,000.
2012 **City of Oryahovo, Bulgaria Permanent Collection**, *Mr. Rakia* series, acrylic on cast plastic and Baltic birch, 32" x 22" x 4" and Stone Child, limestone, 14" x 9" x 10". Curated by the Sevchevi Gallery.
2012 **Highway Gallery Public Art Experiment**, Florida Mining Gallery and Clear Channel Outdoor, Digital murals on 26 electronic billboards. Jacksonville, FL. Corresponding exhibition at Florida Mining Gallery.
2011 **Shands Jacksonville Medical Center, Inc. Commission**, *Tree of* Life, organ donor memorial wall-relief in Jacksonville, FL, bronze, Baltic birch, acrylic sheets, and gold leaf, 14' x 25' x 1'. (2012 Florida Art in Public Places Award)
2011 **University of Northern Iowa Multi-Modal Facility Public Art Commission**, *Convenient Parking,* Cedar Falls, Iowa, $45,000. 15 sculptures at approx. 36" x 15" x 10", bronze and stainless steel, 3 installation sites.
2008 **Community of Port Warwick, Virginia Public Art Permanent Collection**, Newport News, VA, Purchase award, *Hammer Tribute*, galvanized steel, 12' x 5.5' x 3'.
2006 **Public Art Invitational,** Waterloo Center for the Arts, IA. *Rocking Chair,* galvanized steel, 9' x 5.5' x 4.5' and *Our Vice President with Wings*, laminated wood, cast aluminum, corrugated plastic, steel, 30" x 14" x 14". Permanent Collection Purchase Award.
2005 **Navy Pier Walk, International Juried Sculpture Exhibition**, Juror Peter Schjeldahl, art critic for *The New Yorker* magazine, (2005 Navy Pier Walk catalogue) Collection of the Lincolnwood Mall, Chicago, IL. *Forks, Cheese, Hangers*, galvanized steel, 8' x 18' x 6'.
2005 **Port Warwick Sculpture Festival**. National juried exhibition. Newport News, VA.
2004 **Quad City Arts, Sculpture on Second Exhibition**. National juried public art sculpture exhibition. Downtown Davenport, Iowa.
2003 **Quad City Arts, Sculpture on Second**, National Juried Public Sculpture Exhibition, Davenport, IA (Critics' Choice and Purchase Award) Salvation Army Headquarters. *Hinged Archway*, coated steel, 12' x 12' x 4'. $13,000.
2003 **Downtown Waterloo Public Sculpture Commission**, Waterloo, IA, *Elements of a City*, powder-coated steel, three sections at 13' x 14' x 3' each. $50,000.

Selected Exhibitions

2021 **Imagination Squared**, Group exhibition, Jacksonville MOCA, Jacksonville, FL. 12" x 12" x 6". Permanent Collection of the Museum of Contemporary Art.
2019 **Wilson Center for the Arts, Solo Exhibition**. *I-10*, a ten-year retrospective at Florida State College of Jacksonville, Jacksonville, FL.
2017 **Ponte Vedra Beach Cultural Center**, Two-person exhibition, Ponte Vedra Beach, FL.

Jim Benedict & Lily Kuonen
Public Art Team

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Lily Kuonen, public artist & arts educator

Qualifications

>National and international exhibiting artist with work in numerous prominent individual, public, and corporate collections. Exhibited in 4 countries, and 20+ U.S. states
>Public Art, curatorial, art lease management, and community partnership development

Education

>MFA: Painting Savannah College of Art and Design, Savannah, GA, May 2010
>BFA: Painting, University of Central Arkansas, Conway, AR, Dec. 2006

Employment History

AP Art Instructor, Fall 2021 – Present
The Bolles School, Jacksonville, FL
Public Art Team, Fall 2019 –Present
Public art collaboration & administration with Jim Benedict, custom fabrication facility
Associate Professor of Art & Foundations Coordinator, Fall 2011 – 2021
Jacksonville University, Jacksonville, FL
Faculty Program Mentor, Low-Residency Master of Fine Arts, Fall 2014 – Spring 2016
School of the Art Institute of Chicago, Chicago, IL
Adjunct Professor of Painting and Drawing, Fall 2010 – Summer 2011
College of Charleston, Charleston, SC

Public Art Commissions

Highlands Biological Station, *Samara Seeds*, Bronze and stainless steel, Western Carolina University, ($25,000 commission) Highlands, NC, forthcoming 2024
Firefly Trail Network, *Georgia Railroad Lantern*, Bronze and reclaimed material, Rail-trail landmark sculpture, ($38,000 commission), Athens, GA, forthcoming 2024
UF Health Jacksonville Medical Center, Inc., *Trees of Life*, Organ Donor Memorial, bronze, Baltic birch, and acrylic sheets, 12' x 27' x 1' ($48,000 commission), Jacksonville, FL, 2023
City of Frankfort, KY, *Ready for Flight,* dragonfly atop grasses, bronze and stainless steel, 14' x 5' x 2' ($20,000 commission), in partnership with the Josephine Sculpture Park and NEA grants, 2022
Florida Blue Parking Garage, *Blue Crest,* Kinetic Sculpture, stainless steel, mild steel, powder coated aluminum, and mechanical components, 16' x 5.5' x 5.5' ($75,000 commission, $95,000 with site work), Jacksonville, FL, 2021
Brooks Rehabilitation College of Healthcare Sciences Commission, *Spiral Nexus*, Kinetic Mobile, painted steel, polycarbonate, and dichroic film, 19' x 19' x 8' ($50,000 commission), Jacksonville, FL, 2020
Phillips Fine Arts Building, *Wayfinding Campus Project*, steel and graphic banners, 12' x 4' ($12,000 commission), Jacksonville, FL, 2019
Highway Gallery, (Billboard Projections) 26 Digital Murals, throughout Jacksonville, FL, commission (Partnership with Florida Mining Gallery and Clear Channel), 2012
The Artery, Mural Project Series, *Nine Days of Creation*, acrylic and urethane on plywood, 12' x 6' (commission), Eureka Springs, AR, 2007

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Collections

Bard College, Center for Curatorial Studies Library Archives, Annandale-on-Hudson, NY
Betty Foy Sanders Collection, Georgia Southern, Statesboro, GA
Crisp-Ellert Art Museum & Flagler College, St. Augustine, FL
Deutsche Bank, New York, New York
Judge Realty Corporate Collection, Savannah, GA
Historic Arkansas Museum, Little Rock, AR
Iowa Print Archive, University of Iowa, Iowa City, IA
Museum of Contemporary Art, Jacksonville, FL
Main Library, Duval County, Jacksonville, FL
Nelson Mullins Riley & Scarborough, Corporate Partnership, Jacksonville, FL
Savannah College of Art and Design: Savannah, GA, France, and Hong Kong
University of Central Arkansas, Honors College, Conway, AR

Exhibition Record >Selected Solo and Two Person Exhibitions

Baum at 25, Baum Gallery, McCastlin Hall, University of Central Arkansas, Conway, AR, Aug. – Oct. 2021 (solo)

PLAYNTINGS: Chroma Shift, Fulcrum Gallery, Columbus State University, Columbus, GA, Aug. – Oct. 2020 (solo)

PLAYNTINGS -->-->, Contemporary Gallery, Betty Foy Sanders Department of Art, Georgia Southern University, Statesboro, GA, Jan. – Feb. 2019 (solo)

PLAYNTINGS: (re)scape, Hatfield Gallery, Adams State University, Alamosa, CO, Nov. 2018 (solo)

PLAYNTINGS: works surfaced, Overbrook Gallery, Muskegon, MI, Jan. 2018 (solo)

Indirect Constructs, Kent Gallery, Florida State College of Jacksonville, Jacksonville, FL, Oct. – Nov. 2017 (two-person)

PLAYNTINGS: un[bound], McMaster Gallery, University of South Carolina, Columbia, SC, Sept. – Nov. 2017 (solo)

PLAYNTINGS: an interval, Capitol One Gallery, Chicago, IL, Aug. – Dec. 2017 (solo)

PLAYNTINGS: a terre, Pearl River Gallery, Jackson, MS, June 2017 (solo)

PLAYNTINGS: the synthesis, Atelier Un, Lacoste, France, June – Aug. 2016 (solo/international)

deFine Arts, Alexander Hall, Savannah College of Art and Design, Savannah, GA, Feb. 2016 (solo)

PLAYNTINGS: [UN]covered, Hawthorn, Jacksonville, FL, Sept. – Nov. 2015 (solo)

PLAYNTINGSSGNITNYALP, Crisp-Ellert Art Museum, Flagler College, St. Augustine, FL, May – June 2014 (solo)

Two Gather, Alexander Brest Gallery, Jacksonville University, Jacksonville, FL, Jan. – Feb. 2014 (two-person)

NEW PLAYNTINGS, Fahm Gallery, SCAD, Savannah, GA, Apr. 2010 (solo)

Exhibition Record > Selected Recent Invitational Group and Juried Exhibitions

Tides and Terrain, Larimer Arts Center, Palatka, FL, October 2023

Small Works, CorkHouse Gallery, Savannah, GA, Jan. – Mar. 2021 & Feb. 2020

Small Works, Kent State University, Kent, OH, Jan. – Feb. 2020

ART PAPERS 11th – 20th, Annual Invitational Exhibition, Atlanta, GA, Feb. 2010 – 2020

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Artist Team Statement

Benedict & Kuonen are a Florida-based public art team creating purposeful custom designs, that transform spaces into destinations. Visual metaphors and natural features inspire the team; they enjoy dynamic, vibrant and whimsical forms; and they produce public art that enlivens the built environment and invites curiosity from onlookers. Benedict & Kuonen create landmark sculptures with a thoughtful combination of contemporary ideas and time-tested craftsmanship, that prioritize safety, durability, and quality fabrication. The team focuses on accessible and engaging projects that serve as welcoming points for communities, creating public art that makes memories. Investment in public art reflects a community's values. Kuonen & Benedict treat this investment responsibly & respectfully, as evidenced by the team's 20+year background in public art, their creative works have been featured in over 25 states and 5 countries. The team pledges to deliver the project's proposed goals, and create artwork that resonates, inspires, uplifts, and beautifies.

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Statement of Interest & Initial Concept Narrative
St. Augustine Roundabout RFQ

Public art creates a landmark of cultural identity for civic, pedestrian, and shared community spaces. Lily Kuonen & Jim Benedict are a Florida-based public art team, known for creating custom designs that are purposeful and transformative for the community. The team focuses on accessible projects that serve as welcoming points.

For the St. Augustine Roundabout at the intersection of May St. and San Marco Ave., Benedict & Kuonen propose a playful landmark sculpture featuring the emanating rays of the Atlantic sunrise with swirling cresting waves, and a lively jumping dolphin pod. These design elements celebrate the beauty and energy of St. Augustine, and they symbolize community, family, adventure, harmony, optimism, and hope. Dolphins jump for fun, to socialize, and navigate. The exuberant dolphin pod in the sculpture represents the connections of friends, family, and community fitting for the atmosphere of hospitality in St. Augustine. The sculpture's radiating sunrise represents the awe-inspiring feelings of serenity found in the seaside splendor of dawn and it symbolizes the optimism of the entrepreneurial spirit of the area. With each sunrise comes new possibilities. The ocean waves tie the design together, representing the balance of nature with a sense of adventure. The sculpture will feature a gradient of vivid colors, complementing cool and warm tones, and bright metallic silver (for the dolphins). The team even embedded the initials of St. Augustine, hidden in the design elements of the waves and sunrise. Kuonen & Benedict are Northeast Florida residents who designed the sculpture to embody their own experiences of enjoying and visiting St. Augustine. The artist team was inspired by vintage beach designs from t-shirts, surfboards, and the historic charm of waterfront architecture and homes, incorporating a sense of nostalgia that plays a significant part in creating the identity of a community and contributing to the prospects of tourism. The retro feeling blends iconic stylized imagery, timeless aesthetics, and cheerful colors to express St. Augustine's culture. The team has shared their initial concept renderings in the portfolio image submissions.

Public art requires a keen knowledge of materials and engineering specialties suited to this team. The proposed sculpture will be fabricated with marine-grade powder-coated aluminum. This combines the most optimal durable material and surface treatment that is specifically designed for coastal regions and salinated environments. The composition of aluminum is appropriate for a transportation setting in the roundabout. Additionally, aluminum is better suited for beachside areas, because comparatively, its surface stays cooler in outdoor settings than other metal and architectural materials. These materials are safe for long-term resilience to Florida's environmental conditions. The artist team owns and operates a full-scale metal shop and fabrication studio, to produce the sculpture. The team plans to work with Florida businesses to source materials for their sculpture production. This investment has a direct economic impact on the local community. The team plans to consult with project stakeholders to finalize hardscaping and potential landscaping opportunities surrounding the sculpture's foundation.

Together, Benedict & Kuonen have the proven skills necessary to collaborate with stakeholders, to design a memorable and engaging sculpture that will serve as a scenic connection to the community. They are excited to share their qualifications, as this project resonates with their interests, skill sets, and previous public art experience.

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Throughout the public art process, the team is experienced in working with community members, facility leads, city officials, engineers, project managers, and contractors to plan the safety, durability, and installation of artwork to align cultural and philanthropic efforts. They honor clear communication, maintain organization, and offer reliability and quality to uphold best practices and safety. The team embraces public arts' ability to advocate, transform, promote equity, evoke empathy, make memories, and serve as a foundation for a community's well-being and growth.

Kuonen & Benedict align vision with place-making. They have both designed and fabricated several projects of a similar scope and scale to this project. This past December they installed a landmark sculpture for downtown Frankfort, KY, depicting a native dragonfly atop river grasses. These are indicator species of the health of the biome, themes that supported the neighboring fire station, elementary school, and river. For this sculpture, they interacted with the students of the neighboring school to plan project themes. Recently, they produced a 16' kinetic sculpture for a public park sponsored by Florida Blue. This project was designed to reflect the client's mission of healthcare, support, and unity. This fall they expanded a hospital's organ donor memorial wall-relief sculpture. A project that features a colorful canopy of leaves and butterflies with bronze trees to honor the gift of life. Currently, they are producing a bronze seedpod project for the welcome center of a nature preserve in North Carolina, and a landmark rail-to-trail sculpture featuring historic trestle bridge components for Athens, GA. Additionally, Benedict has been lead fabricator on several projects that met the proposed budget for this roundabout. Of note, they have completed all previous projects on time, navigating supply chains to maintain a record of dedication and integrity with project expectations. Kuonen & Benedict have experience working with partners from civic, community, and cultural institutions to create innovative and uplifting solutions for public art.

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Annotated Work Samples & Initial Concept Rendering
Jim Benedict & Lily Kuonen (Artist team: design and fabrication)
Blue Crest, commissioned by client, Florida Blue, Project Budget: $75,000 ($95,000 including site work), completed in 2021. Location: Jacksonville, FL. Materials: stainless steel, powder-coated aluminum and steel, with mechanical components, 16' x 5.5' x 5.5'. *Blue Crest* features kinetic components of an emblematic form of abstracted wings and a protective shield, with references to the brand identity of Florida Blue. Video Documentation Link can be viewed here: https://www.youtube.com/watch?v=Vcl83owlZ2I



im Benedict & Lily Kuonen (Artist team: design and fabrication)
lue Crest, commissioned by client, Florida Blue, Project Budget: $75,000 ($95,000 including site work), completed in 2021.
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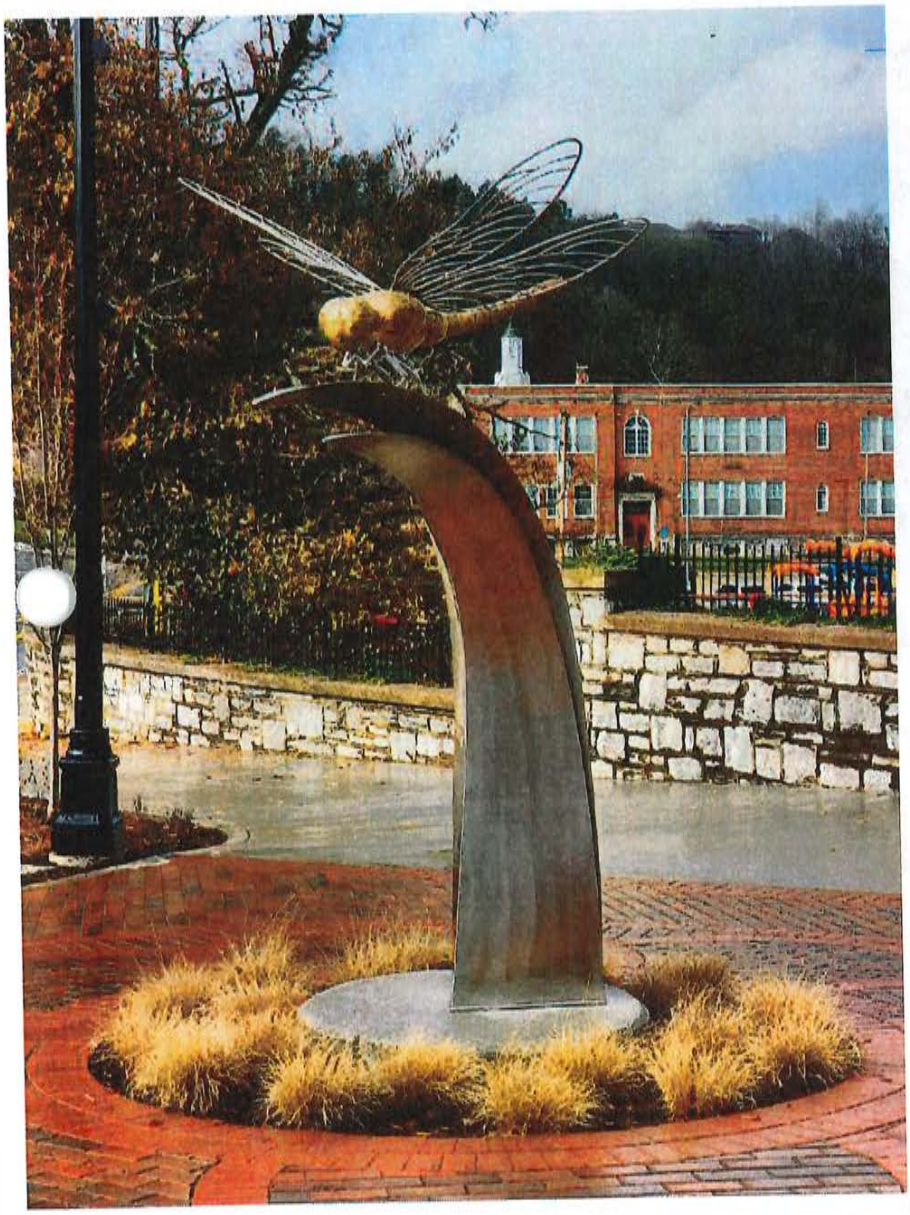
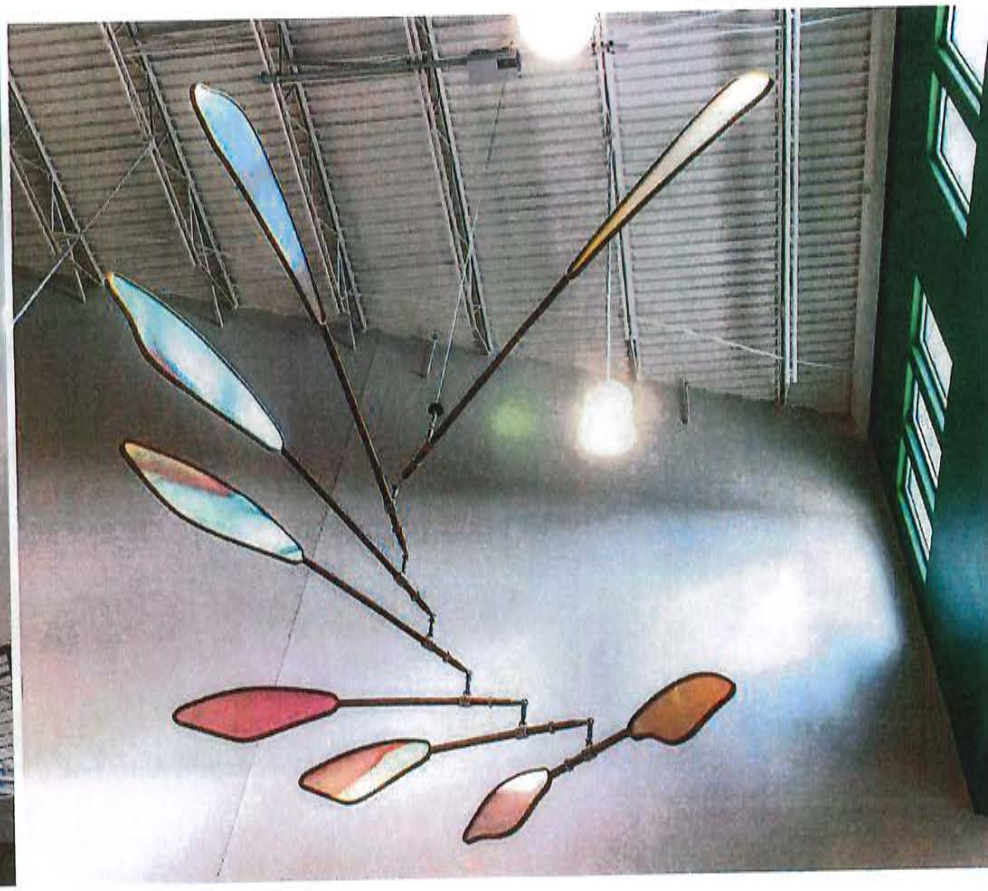


Jim Benedict & Lily Kuonen
(Artist team: design and fabrication)
Ready for Flight, Commissioned by the City of Frankfort, KY in partnership with the Josephine Sculpture Park, $20,000 and NEA grants, completed in 2022. Location: Frankfort, KY. Materials: silicon bronze and stainless steel, 10' x 6' x 6'. Depicts an emblematic dragonfly resting atop freshwater river grasses modeled after native Kentucky species. The dragonfly is an indicator species, signaling the health of the local biome. The woven bronze dragonfly represents the connections between the local community symbolizing stewardship, strength, opportunity, and resiliency connecting the inspiration of flight with the support of stable roots.

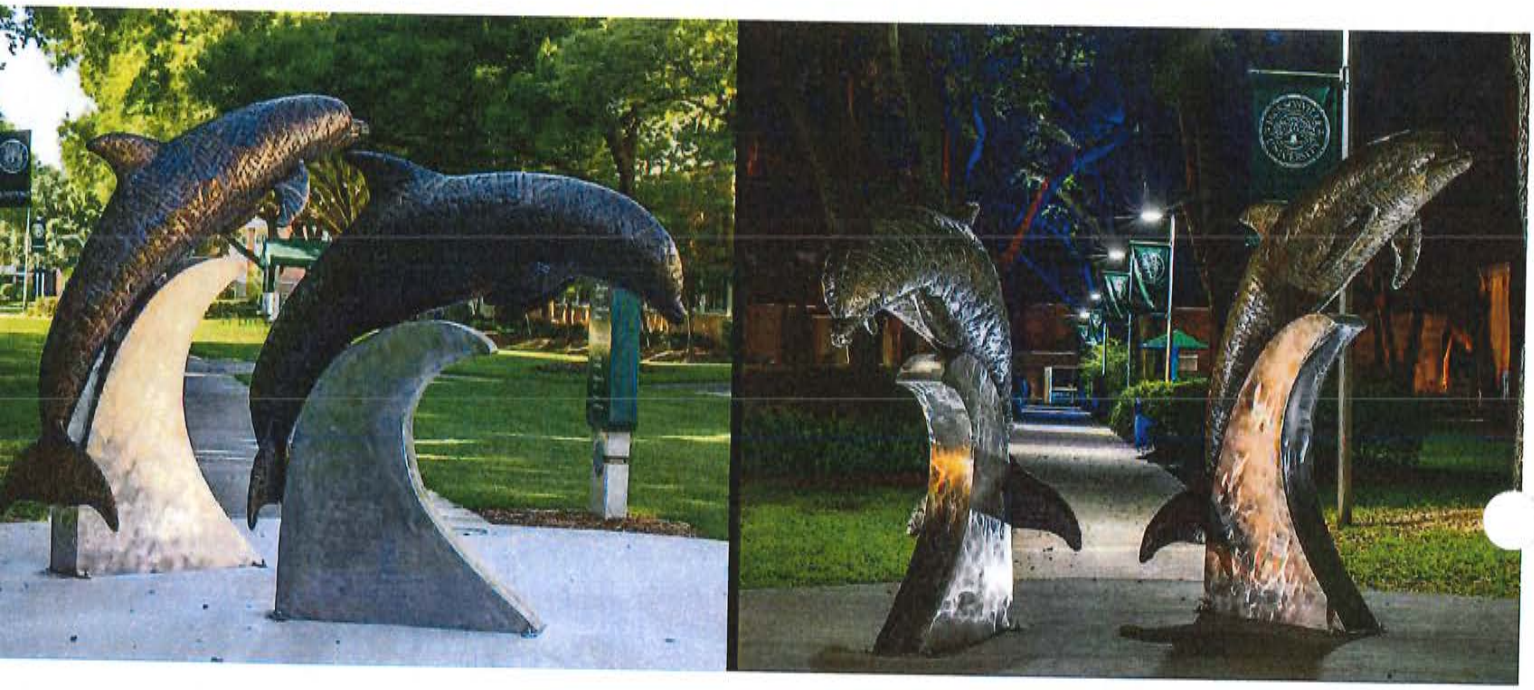


im Benedict & Lily Kuonen
Artist team: design and fabrication)
Ready for Flight, Commissioned by the City of Frankfort, KY in partnership with the Josephine Sculpture Park, $20,000 and NEA rants, completed in 2022. Location: Frankfort, KY. Materials: silicon bronze and stainless steel, 10' x 6' x 6'. Depicts an mblematic dragonfly resting atop freshwater river grasses modeled after native Kentucky species. The sculpture connects the spiration of flight with the support of stable roots.





Jim Benedict & Lily Kuonen (Artist team: design and fabrication)
Spiral Nexus, Commissioned by Brooks Rehabilitation College of Healthcare Sciences, Project Budget: $50,000, completed in 2020, Located in Jacksonville, FL. Materials: dichroic film on polycarbonate panels, painted steel, and stainless hardware, 8' x 19' x 19'. *Spiral Nexus*, is a suspended kinetic mobile sculpture with 7 points of articulation. The spiral sculpture slowly transforms as air circulates in the space. The dichroic panels change color as the viewer moves in the building, as the layers shift, and as the sunlight changes throughout the day. The shapes of the mobile are abstracted from the medical field.



Jim Benedict & Lily Kuonen
(Artist team: design and fabrication)

Campus Icon Project, Commissioned by Jacksonville University, Project Budget: $40,000, completed in 2014. Location: Jacksonville, FL. Materials: bronze and stainless steel, 7' x 5' x 2' and 5' x 5' x 2'. Features life-size bronze dolphins (University Mascots). Featured in the heart of campus, it inspires new generations of learners each year.



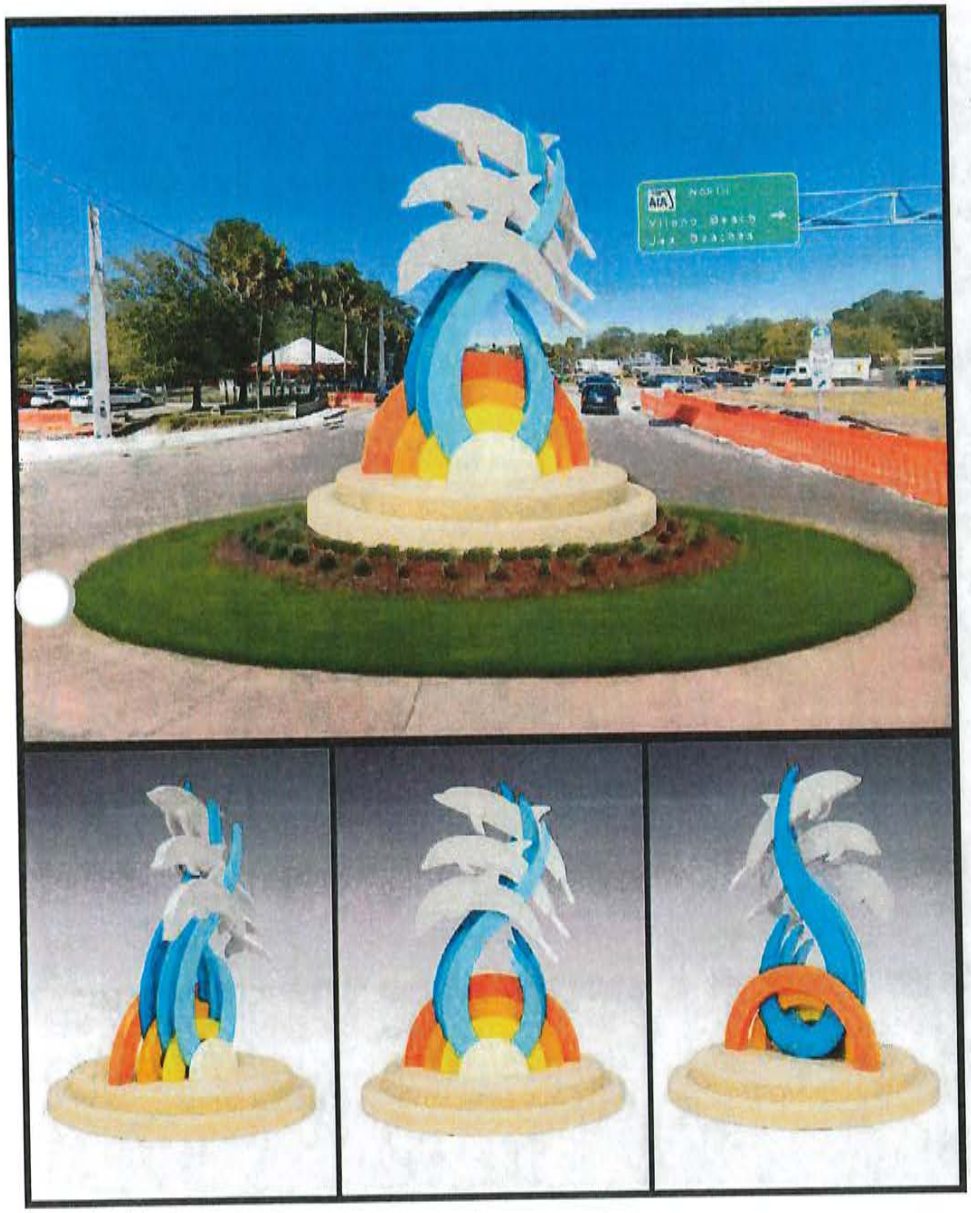
Jim Benedict (design and fabrication)

Forks, Cheese, Hangers, Selected Public Art, Juried by Peter Scheldahl (head Art Critic for *The New Yorker)* for the Navy Pier Walk, International Sculpture Exhibition. Completed in 2005. Location: Chicago, IL. Materials: galvanized steel, 8' x 18' x 6'. Selected as one of six artists, including Franz West, to exhibit in the Navy Pier Walk in Chicago, Illinois. *Forks, Cheese, Hangers* depicts elemental objects that form a whimsical train that contradicts the industrial materials of which it is constructed. Designed for a hospitality and cultural entertainment district.



Jim Benedict
(design and fabrication)

Hammer Tribute, in the public art collection of Newport News, Virginia. Project Budget: $50,000, installed in 2017. Location: Newport News, VA. Materials: black granite, galvanized steel, 15' x 5' 4" x 3'. Hammer Tribute pays homage to the tenacity of the working class. It is a noble monument for the sacrifices made by local citizens that work to better our society.



Jim Benedict & Lily Kuonen
(Artist team)

Initial Concept Rendering
For St. Augustine Roundabout at the intersection of May Street & San Marco Ave.

Sun and Surf, Marine-grade, powder-coated aluminum, 16' x 13' x 13'

Thank You!

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Public Art Team

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Additional Support Materials
Publications, Reviews, and Video Links

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Frankfort takes flight with installation of newest public art project

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Even cooling winter winds couldn't stop a crowd from gathering at the corner of Bridge and Second Streets Friday afternoon for the ribbon cutting featuring Frankfort's newest public art installation, "Ready For Flight" by Florida artists Jim Benedict and Lily Kuonen.

Featuring a shining bronze dragonfly atop a curved metallic base, the sculpture will mark nearly 30 works that have been installed in the Arts Downtown program. The project was led by local arts organizations including Josephine Sculpture Park and YesArts and included input from students at Second Street School.

"This is another step forward showing that we are trying to bring our students in this community and connect them to the rest of our community," said Commissioner Katrisha Waldridge. "This is one more example of how Frankfort is moving forward to become the public art capital of Kentucky."

Introducing local resident and project sponsor Rich Rosen, Josephine Sculpture Park founder Melanie VanHouten teared up, telling the attendees that "he has the ideas, the means, and the willingness to back them up with the funding and resources to make them happen. He has done that time and time again, and I am so grateful for that."

Rosen also spoke of the importance of public art in communities, saying "this is an entry point for people to develop an initial interest in art, like our young people. That's an appreciation for the arts that they will carry with them for the rest of their lives."

He continued, "When we have visitors to Frankfort, this public art has a very positive impact on what they think of our community. They will take pictures and share them with friends, and on social media. People will see that Frankfort is a wonderful place to visit. Using arts as a means of economic developmentwill bring people to our town, to our shops, to our hotels."

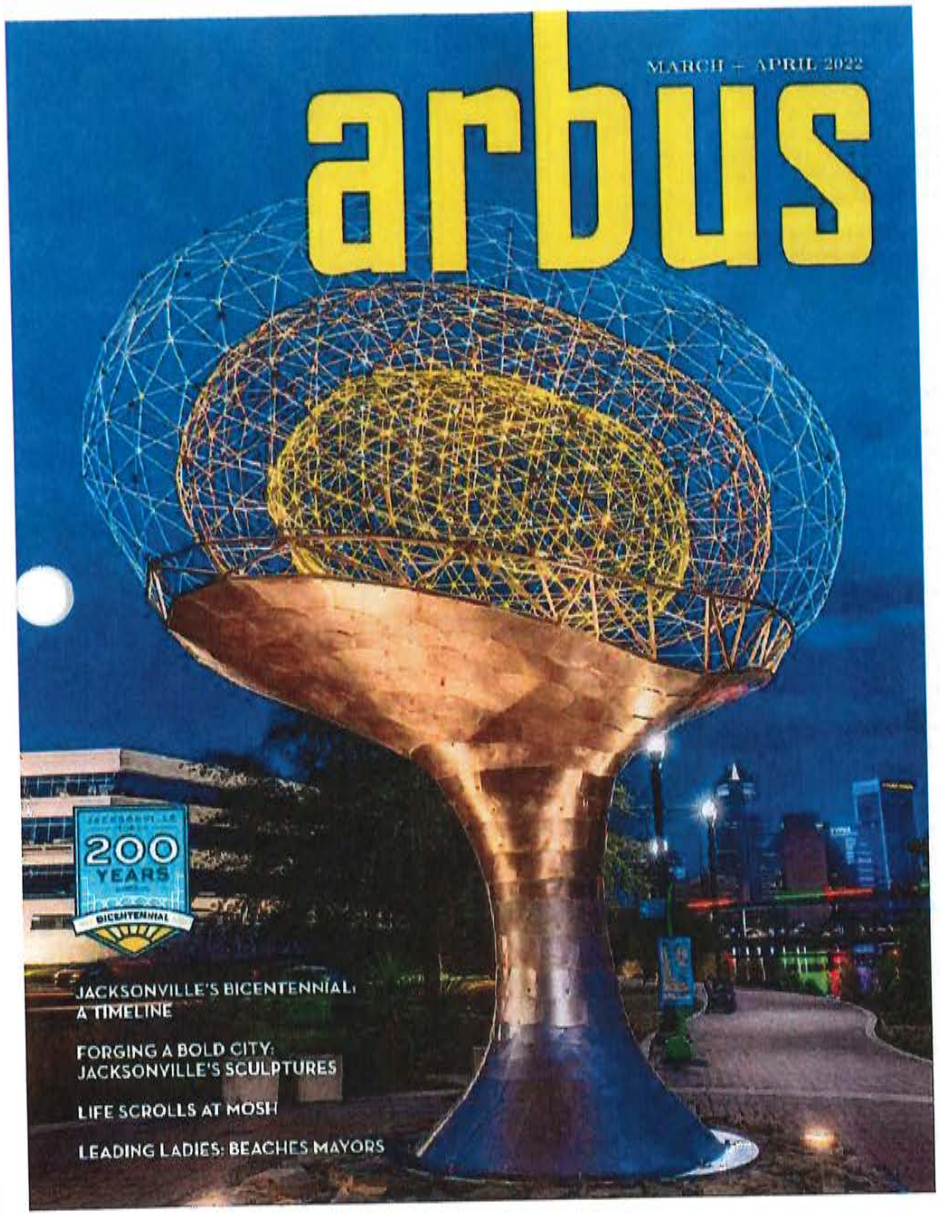
The project's theme was inspired by the "natural environment and the connection to the Kentucky River," VanHouten explained. "Jim and Lily create custom designs of public art that are purposeful and transformative for the community."

Benedict and Kuonen's artworks have been featured in 25 states and 5 countries, and according to Benedict allow visitors to heighten their "experiencing of the community and allows [the art] to help in building empathy, something vitally important in these times."

Those wanting to see a step-by-step record of the creation of "Ready For Flight" can view a slideshow on Benedict's Instagram page, jim.benedict.

Visitors are encouraged to visit this piece, as well as the other public art installations throughout downtown Frankfort through the Public Art Tour, available as both a guided tour and an individual tour through Frankfort Tourism. For more information, visit their website at https://visitfrankfort.com/art/.

Tags Art Frankfort Jim Benedict Tourism Architecture Visitor Lily Kuonen Rosen



Probably most famous for the photograph that appeared in national news during Hurricane Irma, "Spiritualized Life" was created by Charles Adrian Pillars to honor those lost during World War I. The piece was privately commissioned by the Citizens Committee in 1920 and unveiled in Memorial Park on Christmas Day, 1924. It is one of the first pieces of public art in the city and still stands as one of the most iconic sculptures in Jacksonville.

Nearly a hundred years after "Spiritualized Life" was introduced, most of the public art in Jacksonville continues to be funded by the private sector, in large part due to one person—Preston Haskell, founder of what is now one of the largest private construction companies in Florida. Haskell has led the support for the arts community since moving to Jacksonville in the 1960s. Much of his collection remains on display inside the company's headquarters on Riverside Avenue. If you ask someone what Haskell's global headquarters look like, they likely won't be able to answer. However, if you ask them where the sculpture forged of two stainless steel rings with water flowing from them is located, they may know exactly where the sculpture by Rafe Affleck resides.

"It's the thing people associate with the building," Haskell responds when asked how the piece he had commissioned in 1986 has added value to the area. Affleck worked closely with the architect to harmonize the sculpture with the building and the surrounding area. Although the headquarters are located on the riverfront, visitors are unable to see the St. Johns River as they enter the building. The sculpture bridges the waterfront environment behind the building with the hard streetscape in the front, to welcome visitors inside.

This is just one example of the work that Haskell has commissioned throughout Northeast Florida. While he continues to invest heavily in the arts, he has consistently advocated for greater investment from the city. He believes that public art "will make our city even more beautiful, more attractive." Instead of running the city on the cheap, Haskell hopes more community and city leaders will consider public art an asset, just as we do with public parks. "When compared to cities like Chattanooga, Denver, or Philadelphia," Haskell explains, "most of the public art in Jacksonville has been privately funded."

Professor of sculpture at the University of North Florida (UNF) Jenny K. Hager recalls, "After moving to Jacksonville in 2006, I thought it's a big city, but not a lot of public art." Coming from the Bay area, a city densely populated with art, Hager understands the





value sculpture adds to complement urban spaces. She began by adding sculpture to the UNF campus with fellow instructor Lance Vickery. Then, in 2014, she launched the Sculpture Walk, with the help of a Spark grant from the Cultural Council of Greater Jacksonville and Preston Haskell. After three rounds, the walk has hosted over 36 outdoor sculptures along Main Street Park and Klutho Park.

For more than a decade, Haskell has led the Downtown Sculpture Initiative to place colorful, large-scale, contemporary sculptures that are highly visible from private property or installed directly on public property. The Cultural Council serves as his advisor on the initiative. Appointed by the city in 2006 to administer the Art in Public Places (APP) program, the Cultural Council has procured 115 artworks in Duval County. More than half of these came after the organization successfully advocated in 2015 for payment of past due APP funds that the city owed since 2006. The city continues to earmark less than a half percent of its annual budget to the arts. Yet, when the Bureau of Economic analysis issued their findings last year, they highlighted the arts are a vital component to the United States economy. In Florida, arts and cultural production accounts for three and a half percent of the economy and ranks fourth in value added across sectors.

"The Cultural Council has a wonderful grant-making process in place," Haskell notes, "so the city could give them more money and know they will serve it well." Instead, the city earmarked nearly 10 times that amount from this year's budget for the installation of a cell door system in the pretrial detention facility downtown, which yields no added value to the economy. "[Art] can make for a wonderful downtown," says Haskell, "but we're not there yet, and public art can't do the job by itself. The city needs to invest in public projects, retail, residential, and entertainment venues."

As the city lags behind with its investment in the arts, the appreciation from Jacksonville's residents continues to grow. Thankfully, there are dozens of private organizations dedicated to creating a great city, not a cheap city. ArtRepublic sparked a public arts renaissance in 2016 with its five-year mural project and with it the expansion of art installations beyond downtown. Although Hager's project is complete, some of the pieces from the Sculpture Walk have been purchased and remain part of the Art in Public Places permanent collection. She agrees that the demand for public art is flourishing. She has received more commissions in the past decade and continues to facilitate rotating works by international, regional, and local artists in James Weldon Johnson

"Blue Crest" by Lily Kuonen and Jim Benedict. Opposite page: "Emergence" by Haddad|Drugan



BROOKLYN / RIVERSIDE / AVONDALE / MURRAY HILL

1. **Untitled, Rafe Affleck,** The Haskell Company, 111 Riverside Ave.
2. **"The Portal," Barbara Neijna,** The Haskell Company, 111 Riverside Ave
3. **"Showing the Way: Tillie K. Fowler Memorial," Brower Hatcher,** Northbank Riverwalk, 221 Riverside Ave
4. **"Blue Crest," Lily Kuonen and Jim Benedict,** Florida Blue, 532 Riverside Ave
5. **Rotating artists, J. Wayne and Delores Barr Weaver Community Sculpture Garden,** Cummer Museum of Art & Gardens, 829 Riverside Ave
6. **"Sea of the Ear Rings," Takashi Soga,** Cummer Museum of Art & Gardens, 829 Riverside Ave
7. **"Bronze Eagle," (Pair of two), Diane La Fond,** Memorial Park, 1600 Riverside Ave
8. **"Spiritualized Life," Charles Adrian Pillars,** Memorial Park, 1600 Riverside Ave
9. **Rotary Monument,** Memorial Park, 1600 Riverside Ave
10. **"Chicken," Lana Shuttleworth,** 2823 Riverside Ave
11. **Untitled, David Ponsler,** Shoppes of Avondale, 3562 St. Johns Ave
12. **Untitled, Delf James,** 1901 Elizabeth Place (private residence)
13. **Murray Hill Entrance, Havic Studios (D. Lance Vickery and Jenny K. Hager),** Edgewood Ave S



NEWPORT NEWS Public Art FOUNDATION

HOME ABOUT WHAT'S NEW SCULPTURES TAKE A TOUR DONATE LOOK AND LEARN CONTACT

HAMMER TRIBUTE - JIM BENEDICT



1 2 3 4 5 6 7 8 9 10 11 12 13

ammer-tribute/#

HAMMER TRIBUTE

JIM BENEDICT

"A tribute to hardworking people"...

...is how artist Jim Benedict describes his sculpture *Hammer Tribute*. The idea for this monumental hammer sculpture grew from Benedict's experiences as a small-town kid growing up in a rural town in southern Iowa. Most of the town was "Blue Collar" and he wanted to make a sculpture that could be a tribute to these hardworking people.

Hammer Tribute was created out of a pallet of Pittsburgh steel from the John Deere plant in Waterloo, Iowa. The steel plates are 5 to 6 times thicker than the metal sheets used for car bodies. After cutting, forming, and welding Benedict took the piece to be galvanized at Valmont Industries in Valley, Nebraska, which is the largest galvanizing facility in the country. The hot-dip galvanization process is just as it sounds. The sculpture was dipped into several vats to remove any impurities from the surface and then dipped into a gigantic pool of molten zinc. This process coated the sculpture with a layer of zinc, inside and out. The coating was applied at twice the thickness of industry standard. Not only is the finish beautiful, it is also very resilient and trouble free..."

Benedict's Website: www.jimbenedict.com



Artist: Jim Benedict

Details: Galvanized steel on granite, 16' tall
Installed: June 2017
Site: Corner of Canon and City Center Boulevards

Link for audio interview:
https://soundcloud.com/nnpublicart/hammer-tribute-audio-file?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

Benedict's Website: **www.jimbenedict.com**

Benedict's Art Facebook Page: **www.facebook.com/BenedictArt**

AUDIO TOUR: HEAR BENEDICT TELL YOU ABOUT HIS PIECE



Public art is an exercise in community building. It is the physical manifestation of a community's investment in its cultural identity. It is an honor to have *Hammer Tribute* become part of the cultural landscape of Newport News.

NEWPORT NEWS TELEVISION VIDEO: UNVEILING HAMMER TRIBUTE



Transcription of Audio Tour:

I'm Jim Benedict, a public artist, instructor and arts advocate from Jacksonville, Florida. I'm the sculptor of *Hammer Tribute* on the corner of Canon and City Center Boulevards.

Hammer Tribute is a steel sculpture created out of a pallet of Pittsburgh steel from the John Deere plant in Waterloo, Iowa. It was galvanized at Valmont Industries in Valley, Nebraska, which is the largest galvanizing facility in the country. *Hammer Tribute* was created as a testament to the industrious, hardworking people of my small rural hometown in Southern Iowa.

YouTube Search



Blue Crest, Kinetic Public Art by Jim Benedict and Lily Kuonen

Video Documentation of *Blue Crest* (kinetic sculpture)
https://www.youtube.com/watch?v=Vcl83owlZ2I

Additional Support Materials List

1. The State Journal
Anna Latek. "Frankfort takes flight with installation of newest public art project." *The State Journal.* December 16, 2022: Print and Online. https://www.state-journal.com/news/frankfort-takes-flight-with-installation-of-newest-public-art-project/article_30c4680e-7d7d-11ed-a686-0f35df631da4.html?fbclid=IwAR3HLHJojZhxIH6ZuaeZWx2_5WYILQPMzhJpcTYGmSkYBt_CgIZjvLLxxdw

2. Arbus Magazine
Laura Riggs. "Forging a Bold City, One Sculpture at a Time." *Arbus Magazine.* March + April 2022: 37. Print and Online. https://www.mydigitalpublication.com/publication/?m=7803&i=740472&p=1&ver=html5

3. Newport News Public Art
"Hammer Tribute." *Newport News Public Art Foundation*. June 2017. Unveiling event, press content, images, and interview recording link. https://nnpaf.org/nnpaf-sculptures/hammer-tribute/

4. Video Documentation of *Blue Crest* (kinetic sculpture)
https://www.youtube.com/watch?v=Vcl83owIZ2I

Jim Benedict & Lily Kuonen
Public Art Team

2905 Dellwood Ave. Jacksonville, FL 32205 // prof.benedict@gmail.com // lilykuonen@gmail.com

List of Recent Public Art Sculptures

1. *Blue Crest*, commissioned by Florida Blue, Budget: $75,000 ($95,000 including site work), 2021. Jacksonville, FL. Stainless steel, powder-coated aluminum & steel, with mechanical components, 16' x 5.5' x 5.5'. Blue Crest features kinetic components of emblematic abstracted wings and a protective shield, with references to the brand identity of Florida Blue. Located in a public park in Riverside neighborhood of Jacksonville. Coordinated site preparation with Danis Construction and the Cultural Council of Greater Jacksonville.
   Reference Contact: Jen Jones
   cell: 904-358-3600
   email: Jennifer.murray@flyjacksonville.com
   Video Documentation Link can be viewed here:
   https://www.youtube.com/watch?v=Vcl83owlZ2I

2. *Ready for Flight*, Commissioned by the City of Frankfort, KY in partnership with the Josephine Sculpture Park, $20,000 and NEA grants, 2022. Frankfort, KY. Bronze & stainless steel, 10' x 6' x 6'. Depicts a dragonfly resting atop freshwater river grasses modeled after native Kentucky species. The dragonfly is an indicator species, signaling the health of the local biome. The woven bronze dragonfly represents the connections between the local community symbolizing stewardship, strength, opportunity, and resiliency connecting the inspiration of flight with the support of stable roots.
   Reference Contact: Josie Kirker
   cell: 502-330-1415
   email: josie@josephinesculpturepark.org

3. *Trees of Life*, Commissioned by UF Health Jacksonville Medical Center, Budget: $48,000, 2023. Jacksonville, FL. Silicon bronze, acrylic glass, gold leaf, and Baltic birch. 12' x 27' x 1'. Trees of Life is an organ donor memorial project that honors those that give the gift of life. It includes bronze trees with a colorful canopy of unique leaf and butterfly nameplates. Each year new nameplates will be engraved as a memorial to donors.
   Reference Contact: Paul Kirchen
   cell: 904-386-7932
   email: paul.kirchen@jax.ufl.edu

4. *Spiral Nexus,* Commissioned by Brooks Rehabilitation College of Healthcare Sciences, Project Budget: $50,000, completed in 2020, Located in Jacksonville, FL. Materials: dichroic film on polycarbonate panels, painted steel, and stainless hardware, 8' x 19' x 19'. *Spiral Nexus*, is a suspended kinetic mobile sculpture with 7 points of articulation. The spiral sculpture slowly transforms as air circulates in the space. The dichroic panels change color as the viewer moves in the building, as the layers shift, and as the sunlight changes throughout the day. The shapes of the mobile are abstracted from the medical fields of speech pathology, orthodontics, and nursing.
   Client: Brooks Rehabilitation College of Healthcare Sciences

Jim Benedict & Lily Kuonen
Public Art Team

2905 Dellwood Ave. Jacksonville, FL 32205 // prof.benedict@gmail.com // lilykuonen@gmail.com

5. *Hammer Tribute*, Collection of Newport News, Virginia. Budget: $50,000, 2017. Newport News, VA. Black granite & galvanized steel, 15' x 5' 4" x 3'. Hammer Tribute pays homage to the tenacity of the working class. A noble monument for the sacrifices made by local citizens that work to better our society.
   Reference: Suzanne Wiltgen
   cell: 917-306-6024
   email: swiltgen@nnpaf.org

6. *Convenient Parking*, Commissioned by University of Northern Iowa, Budget: $45,000, 2011. Cedar Falls, IA. Bronze, stainless steel & traffic paint, about 36" x 13" x 9" per car. Sculptural series installed throughout the UNI Multimodal Facility (parking garage at UNI). The bronze cars are installed on 3 levels of a glass-walled stairwell to create a metaphor of the transitioning life of college students.
   Reference: Tom Stancliffe
   cell: 319-239-9413
   email: tomstancliffe@gmail.com

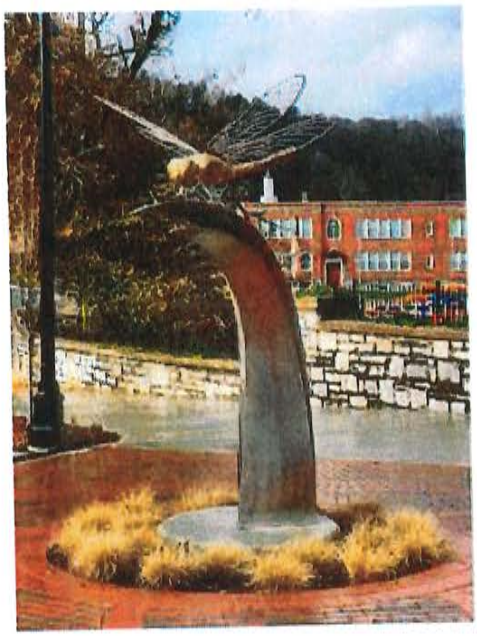
7. *Campus Icon Project*, Commissioned by Jacksonville University, Budget: $40,000, 2014. Jacksonville, FL. Bronze & stainless steel, 7' x 5' x 2' and 5' x 5' x 2'. Features life-size bronze dolphin mascots. Featured in the heart of campus, it inspires new generations of learners each year.
   Client: Jacksonville University

8. *Samara Seeds*, commissioned by Highlands Biological Station, coordinated by Western Carolina University. Budget: $25,000, forthcoming spring 2024. Highlands, NC. Silicon bronze and stainless steel. 10' x 3' x 8'. The *Samara Seeds* sculpture is currently being fabricated. It consists of a dynamic spiral of 5 bronze seed pods, native to the region, inspiring traveling researchers, tourists, and visitors to the local nature trails.
   Reference: Greg McPherson
   cell: 828-227-2551
   email: gmcpherson@email.wcu.edu

9. *Georgia Railroad Lantern*, commissioned by Athens-Clarke County, coordinated by Athens Parks and Recreation Department. Budget: $38,000, forthcoming summer 2024. Athens, GA. Silicon bronze, coated aluminum and steel, and reclaimed material. 12' x 6' x 6'. The *Georgia Railroad Lantern* sculpture is currently being fabricated. It consists of two emblematic fireflies atop an abstracted trunk. Georgia represents a great diversity of firefly species, with over 50 different varieties native to the area. The sculpture will be a trailhead marker for a significant rail-trail bike and pedestrian trail navigating 39 miles throughout the county.
   Reference: Tatiana Venerouso
   cell: 706-325-9754
   email: Tatiana.veneruso@accgov.com


Florida Blue


Blue

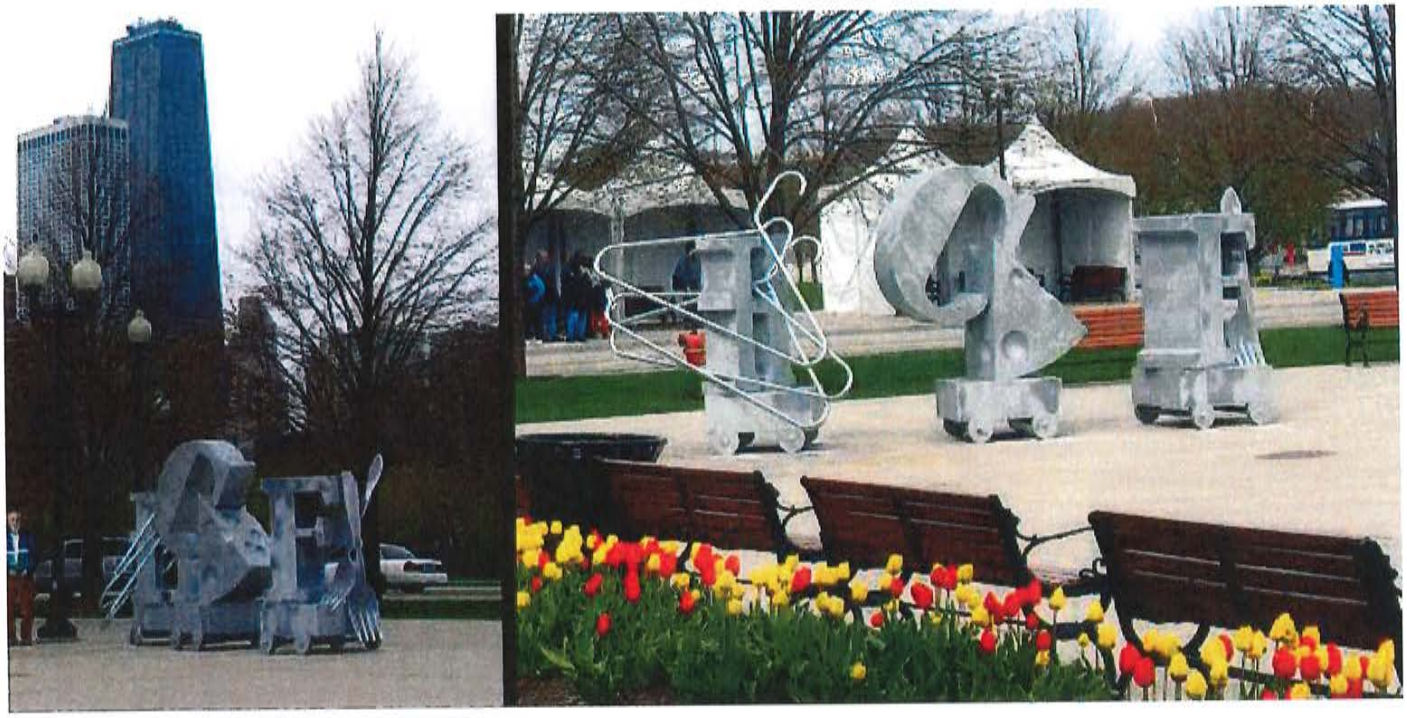



FIRE DEPARTMENT

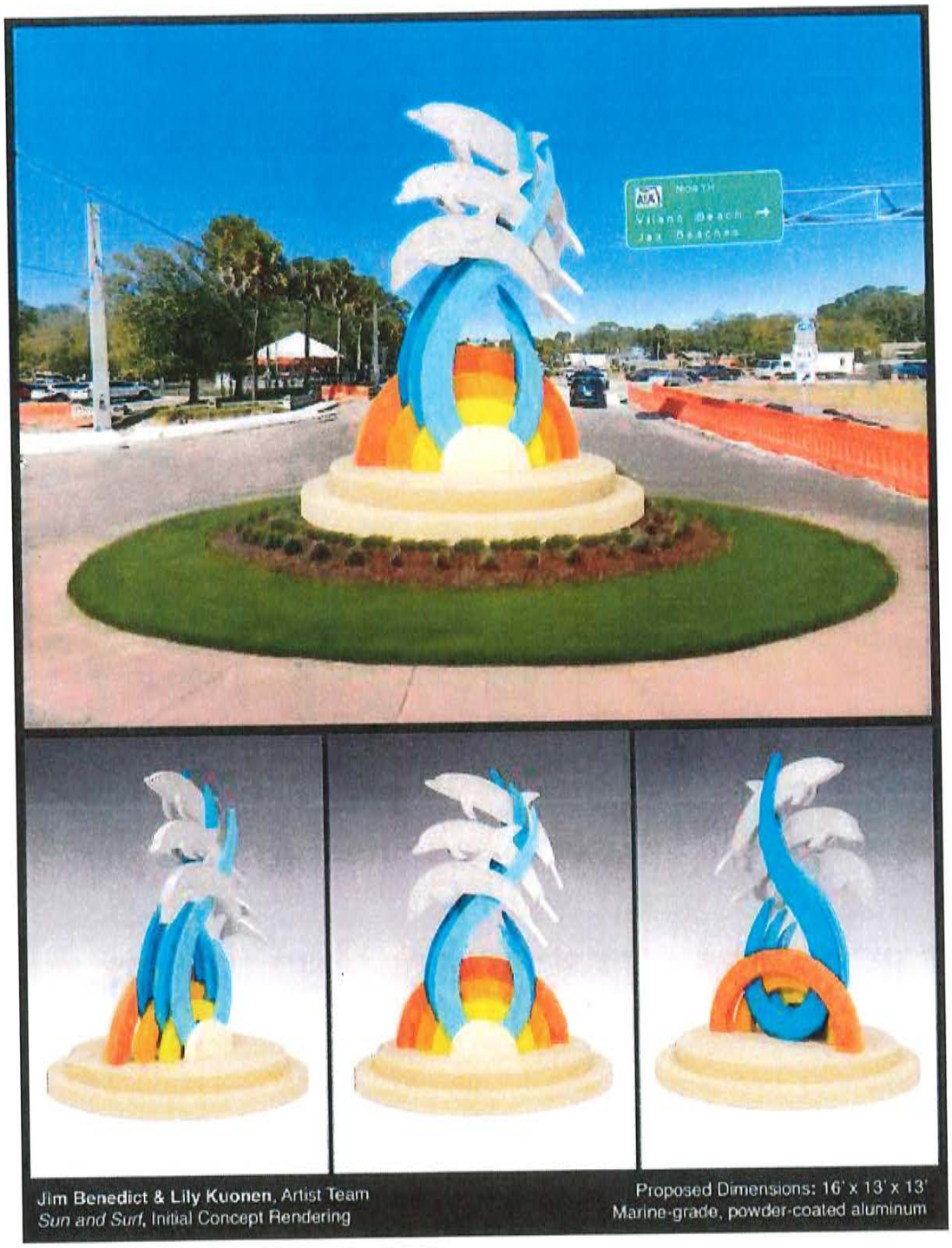












Jim Benedict & Lily Kuonen, Artist Team
Sun and Surf, Initial Concept Rendering

Proposed Dimensions: 16' x 13' x 13'
Marine-grade, powder-coated aluminum

Jim Gallucci Sculptor, Ltd.

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email: jgall63051@aol.com
www.jimgallucci sculptor.com

Education

NC General Contractor's License, 2017-2023
MFA, 1976, Sculpture, Syracuse University, Syracuse, NY
BFA, 1974, Sculpture, Syracuse University, Syracuse, NY
BA, 1973, English, Le Moyne College, Syracuse, NY

Public Art Commissions

2023	**"Poppy Bench"** Bolin Creek Trail	Chapel Hill, NC
2023	**"David's Memory"** Sand Hills Mental Health	Greensboro, NC
2023	**"Morning Glory Bench"** Raymond School	Washington, DC
2023	**"Peaceable Kingdom"** St. Pius School	Greensboro, NC
2022	**"Hemlock Shade Bench"** NC Zoo	Asheboro, NC
2021	**"Montessori Benches"** Capitol Hill Logan	Washington, DC
2021	**"Fern Screen"** Wesley Long Cancer Center	Greensboro, NC
2020	**"Open Book, Open Mind"** South County Regional Library	Charlotte, NC
2019	**"Double Flutter Gateway"** Happy Rock Park	Gladstone, MO
2019	**"Shelton Station"** Residential & Business Development	Carrboro, NC
2019	**"Indian Blanket Bench"** OK Public Art Commission	Oklahoma City, OK
2019	**"Monstera Whisper Benches"** City of Key West, FL	Key West, FL
2018	**"Guardian Angel"** Alamance Regional Medical Center	Burlington, NC
2018	**"Water Cistern Covers"** FAST Transportation Hub	Fayetteville, NC
2018	**"Star Children Parade"** Poe Elementary	Raleigh, NC
2018	**Apex Friendship Middle School Garden Benches**	Apex, NC
2018	**"Everything Under the Sun"** Icon	Coral Springs, FL
2017	**"9-11 Sculpture Project"** Permanent Site	Greensboro, NC
2017	**"Live Oak Tree"** Centerpiece for Hebrew Cemetery	Charlotte, NC
2016	**JC Raulston Arboretum Entrance Gate** at NC State	Raleigh, NC
2016	**Urban Pocket Park with Sunflower Gate**	Greenville, NC
2015	**"Budding Future"** Reidsville Roundabout Sculpture	Reidsville, NC
2015	**"How 'bout Them Apples"** at Gateway Gardens	Greensboro, NC
2015	**Koi & Sunflower Benches** for Children's Hospital	Madera, CA
2015	**"Pinwheel Bench"** Child Advocacy Center	Frederick, MD
2014	**"Falling Leaves" & "The Grove"** Parkside Commons	Cary, NC
2014 & 2008	**Handrails and Iris Bridge** for Sarah P. Duke Garden	Durham, NC
2012	**10 Benches** for Sacred Heart School	Atherton, CA
2012	**"Embrace"** Rex Hospital	Holly Springs, NC
2012	**Metro Light Rail Sculpture**	St. Louis, MO
2011	**"Over/Under Gates"** Greensboro Greenway	Greensboro, NC
2011	**"Courage and Honor"** NC Veterans Memorial Park	Fayetteville, NC

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Exhibitions

Downtown Liberty Liberty, MO 2019-2021
Public Sculpture Project Fredericksburg, VA 2018-2020
Venice Architecture Biennial Venice, Italy 2018
Acre of Art Appleton, WI 2018-2023
Academy Street Cary, NC 2018-2020
Deland Sculpture Walk Deland, FL 2018-2019
Downtown Outdoor Sculpture Olathe, KS 2017-2021
Lexington Art League Lexington, KY 2017-2020
Danville Art Trail Danville, VA 2017-2023
Yokna Sculpture Trail Oxford, MI 2017-2021
Jacksonville Sculpture Walk Jacksonville, FL 2017-2019
CityArt Walking Tour Mankato, MN 2017
Sculpture on the Lawn Orlando, FL 2016
100 Sculptors Blissfield, MI 2016
SUNY Oswego Oswego, NY 2016-2023
Ocala Outdoor Sculpture Ocala, FL 2016-2023
Florida Outdoor Exhibition Sebring/Lakeland, FL 2016-2023
7th Biennial Sculpture Chattanooga, TN 2016-2019
PedArt Wilmington, NC 2015-2023
Art in Public Places Knoxville, TN 2015-2022
Sculpture Exhibition New Hope, PA 2015-2023
Huntsville Sculpture Trail Huntsville, AL 2015
PTI Airport Greensboro, NC Ongoing
Sculpture Walk Kingsport, TN 2018, 2023
Founders Park Johnson City, TN 2019-2023
Sculpture Wake Forest Wake Forest, NC 2017-2019
Perdue University Westville, IN 2017-2019
Chicago Sculpture Show Chicago, IL 2015-2023
Chicago Parks Chicago, IL 2019-2023
National Outdoor Sculpture Show N. Charleston, SC 2015
Salmagundi XIX Rocky Mount, NC 2015- 2023
Suwannee SculpTour Suwannee, GA 2015, 2016
New Orleans Sculpture Show New Orleans, LA Ongoing
NC Botanical Garden Show Chapel Hill, NC 1988-2020
Salisbury Sculpture Salisbury, NC 2010, 2015-2023
Midwest Sculpture Initiative MI, IN, OH 2010-2023
Sculpture Visions Chapel Hill, NC 2010, 2014-2018
Art Prize Grand Rapids, MI 2011, 2012
Ann Marie Gardens Solomons, MD 2011
Greensburg Arts Center Greensburg, KS 2011
US Botanical Gardens Washington, DC 2010
North Carolina Arboretum Asheville, NC 2008, 2021
ArtsAlpharetta Alpharette, GA 2022-2023
Washington Square Washington, DC 2001, 2002, 2007
Woodstock Sculpture Woodstock, GA 2022-2023
Oxon Hill Manor Oxon Hill, MD, NC 2021-2022

Statement

I have been a sculptor for 40 years and work full time designing and creating/fabricating sculptures in my Greensboro studio assisted by a staff of 6 people. My commissions can be found in public, corporate, and residential spaces throughout the country.

"Art is a physical manifestation of an idea or event that calls forth an emotional response from the viewer. It speaks to us and evokes a chord deep within us. Good art challenges us, can make us feel righteous, moves us, soothes us and can bring us peace."

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Public Art Commissions

2023 **"Poppy Bench"** Bolin Creek Trail — Chapel Hill, NC
City of Chapel Hill, NC

2023 **"Morning Glory Bench"** Raymond School — Washington, DC
Department of General Services

2023 **"Peaceable Kingdom"** St. Pius School — Greensboro, NC
St. Pius Catholic Church

2022 **"Hemlock Shade Bench"** NC Zoo — Asheboro, NC
North Carolina Zoo

2021 **"Montessori Benches"** Capitol Hill Logan — Washington, DC
Department of General Services

2021 **"Fern Screen"** Wesley Long Cancer Center — Greensboro, NC
Wesley Long Hospital

2020 **"Open Book, Open Mind"** South County Regional Library — Charlotte, NC
Art & Science Council of Charlotte

2019 **"Double Flutter Gateway"** Happy Rock Park — Gladstone, MO
City of Gladstone, MO

2019 **"Shelton Station"** Residential & Business Development — Carrboro, NC
Legacy Real Property Group, Chapel Hill, NC

2019 **"Indian Blanket Bench"** OK Public Art Commission — Oklahoma City, OK
Office of Arts & Cultural Affairs Oklahoma City

2019 **"Monstera Whisper Benches"** City of Key West, FL — Key West, FL
City of Key West, FL

2018 **"Guardian Angel"** Alamance Regional Medical Center — Burlington, NC
Alamance Regional Medical Center

2018 **"Water Cistern Covers"** FAST Transportation Hub — Fayetteville, NC
The Arts Council of Fayetteville

2018 **"Star Children Parade"** Poe Elementary — Raleigh, NC
Arts Council of Raleigh

2018 **Apex Friendship Middle School Garden Benches** — Apex, NC
Apex Friendship Middle Schoool

2018 **"Everything Under the Sun"** Icon — Coral Springs, FL
City of Coal Springs, FL

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My initial reaction to this Public Art Project is one of excitement and hopefulness at the possibility of working on this project.

I strive to create work that is accessible to the public both physically and intellectually. I often use gates and towers as motifs in my work. The gates give the viewer an entrance to my art and the towers serve as a beacon. These viewer experiences inspire and hopefully make them aware of the positive impact art can have in everyday life.

Throughout my career I have worked to remain curious, open to new ideas, interested in others and flexible. I enjoy working with others and welcome input into projects. I believe a commissioned piece of public art should speak to the public at large but should also satisfy those who have commissioned the piece. While I strive to create completely original and site-specific pieces, I enjoy collaboration and working with others. My research and methodology reflect this.

My experience in public art has given me an in-depth understanding of the process of creating, fabricating and installing art as well as the knowledge to address long term durability, maintenance and safety issues of the pieces. I am comfortable working with State and Municipal regulatory agencies as well as their engineering and architectural constraints.

Thank you for your consideration.

Earth, Wind & Fire

The Power of Wind

The unseen takes shape in Jim Gallucci's wind-powered sculptures

By Jim Dodson · Photographs by Sam Froelich



To begin, a breezy pop quiz:

What do politicians and pump organs have in common?

Not to mention pop singers and iron sculptors?

The answer, of course, is wind.

When Iron Sculptor Jim Gallucci heard a version of this somewhat lame joke one early spring afternoon while standing in the work yard of at his 7,000-square-foot studio and fabricating shop in South Greensboro, the acclaimed iron sculptor simply smiled and nodded.

"If you think about it," he mused, "wind is a major force in almost everything around us in life. Wind brings weather, the change of seasons, provides a force for birds and seeds to fly over the Earth, moves everything in the world. The wind shapes things, sculpts the Earth, propels sailboats over the water, moves people, ideas across the Earth! You name it." As an example, he mentions a 50-ton airplane. "You think, oh my goodness, how can that thing possibly fly? The answer, of course, is engineers have learned how to use the wind. They can't quite harness it — wind has a mind of its own — but they can utilize it to serve some amazing purposes." Gallucci goes on to say that figuring out how to deal with wind is crucial to his job as an artist who creates large sculptures. "It's called the sail effect," he explains. "You have to find a way to work with the wind, not against it."

As he says this, Gallucci — a cheerful, stocky, bearded artist whose spectacular iron sculptures grace significant public spaces and private gardens all over the state and nation, and who looks, moreover, like a fellow who is gifted in the art of shaping steel to his purposes — stands near one of his latest creations, a monumental work called the *Tree of Life*. It is a spectacular tree made of structural steel with brass leaves of green that rises 40 feet into the air — i.e. wind — and will soon be bound for the Hebrew Cemetery in Charlotte.

Inside his large fabricating shop, a crew of two assistants is busy welding rebar together for the massive concrete footing that will anchor his stunning *Tree of Life*. "Thinking about the wind and its effects is something I had to learn early in my career, which is why an understanding of engineering is critical in this kind of work," Gallucci says. "Thanks to sitting with so many engineers, I've become something of an expert on such subjects as wind loads, sail effect and the other impacts of wind on my large-scale projects."

The artist recalls a dramatic lesson learned of this expertise, remembering a frightening moment he and his assistants were just finishing the installation of two sculptural steel towers at Raleigh's City Plaza in July of 2009. "We were welding the last pieces in place when suddenly, a large thunderstorm hit, bringing a microburst of wind that was later determined to be hurricane strength," he remembers. "It flung three-quarter-inch plywood like pieces of paper through the air and actually moved our 38,000-pound boom truck several inches. But the towers didn't budge. That was a relief — and not a small message about the importance of understanding wind. It comes from all directions, and it's often unpredictable."







Over the course of a distinguished 30-year career as an educator and sculptural artist, Jim Gallucci has made his share of chimes that rely upon the wind to produce sound. But he's perhaps best locally known for his dramatic gates and bridges that evoke a palpable sense of place and offer a sense of earthy welcome, including Greensboro's iconic Millennium Gate — plus gates at UNCG, O.Henry Hotel and First National Bank Field, where the Grasshoppers play. His extensive opera also includes gorgeously wrought bridges at Durham's Duke Gardens and the JC Raulston Arboretum in Raleigh. Several of his more dramatic pieces with specific wind themes regularly show up at important civic and art shows around the country.

"Some of them travel, just like the wind itself," Gallucci quips, leading his visitor over to a magical looking piece called *Divine Wind* featuring a circular vortex of iron with sculptural squares that resemble pages caught up in the cyclonic whirl of wind. "We've taken this piece all over the country," he explains. "It's symbolic of how everything in our lives is shaped in one sense or another by wind of some kind or another. I have hopes that this piece may someday wind up out at the airport, where the wind is very much part of life moment to moment."

A similar piece, he notes, was created for the citizens of Greensburg, Kansas, the famous little town in Southwest Kansas, 95 percent of which was s leveled by an EF5 tornado May 4, 2007. The storm killed 13 and injured 60. Since that time, Greensburg has risen remarkably from the rubble of its devastation, rebuilding a town that is 100 percent Green and now a model of environmental technology that includes one of Gallucci's rendering of wind's destructive force called *Wind Passage*.

"The first thing the community did was rebuild its police station and an art center — realizing that art is something that can hold a community together through the winds of change," the artist explains. "When the mayor first looked at the piece, he wondered what the little squares in it were supposed to represent. When I explained that those were papers caught up in the vortex, he simply nodded. It was very emotional but quite an inspiration how they've come back."

Here in the Gate City — "a place that — tradition holds — earned it nickname for all the railroads that once passed through this city, though I prefer to think the nickname comes from the fact that we are a city of open gates where all are welcome," he says — a trio of moving Gallucci wind sculptures connect important spots on the campus of Hospice and Palliative Care of Greensboro. A colorful butterfly sculpture that holds the name of children who were served by the organization's Kids Path program (but have passed on) graces the entry of the garden adjoining the facility that counsels ill and grieving children. "Every child whose name appears has his or her own color," notes Paul Russ, HPCG's vice president of marketing and development. "It's the first thing you see when you enter the garden — butterflies in flight — a symbol of the young lives we've served."

A few steps into the garden sits Gallucci's novel pipe organ bench, a multi-colored confection of iron encircled by foot pumps that send air and sound through genuine organ pipes the artist salvaged from a church. The whimsical sound machine was funded in memory of a Hospice patient named Bruce who loved music and sound of any kind.

"It's playful and irresistible to almost everyone, and that's the point," says Russ. "You have to step on the foot pedals to make the sound. Everyone feels a little like a kid around it, if only for a little while. The families and children who use our services come for therapy or help in dealing with a serious medical crisis, something that makes talking difficult for many children and young people and even many adults. Bruce's organ bench is a wonderful tool for us in our work. It brings people out."

And so, in a quieter way, does Jim Gallucci's plum-colored *Whisper Bench* that reposes in a small cove of trees near the rear of the garden. It's a tubular contraption where visitors may sit on the bench and whisper into a trumpet-like cone placed at one end of the bench and be heard clear as a voice in your ear at the opposite end.

"Many of the children who come to Kids Path really can't vocalize their fears or whatever else is on their minds," Gallucci says. "But what the bench enables them to do is whisper and be heard, to communicate in a private way. The staff says the bench is very popular — a place many children gravitate to. Everyone loves to listen to a whisper." A similar bench resides at the Greensboro Montessori School.

Whether it comes from a foot pump, the lungs of children, or the divine winds of the Earth, Gallucci says, "wind is simply a magical force in our lives. It really does shape our lives in powerful and unseen ways," he explains to his visitor before heading back inside to check up on the footings for his *Tree of Life* and to finish up work on a brass eagle model he was preparing for High Point University.

Across the yard stands an equally massive but somberlooking metal sculpture that features cutouts that were clearly silhouettes of human forms standing beneath a structural girder that looks as it had been tossed and mangled by the wind. His visitor suddenly wondered. . .

"Yes, that steel came from the twin towers," Gallucci explains somberly, "some of the 9/11 steel I was offered some years ago. I hope it may find its way to a proper place someday, a public setting where it memorializes the terrible events of that day. Talk about the winds of change," he adds with a sigh.

But then, brightening, he adds: "That's the thing about the wind. Its power is magical, terrifying, unpredictable. It may even be our future — once we learn to harvest and use it for the good of this world." OH

With the wind at his back, Jim Dodson manages to edit four magazines, write books and tend his garden.

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Jim Gallucci Sculptor, Ltd.

499 Industrial Avenue
Greensboro, NC 27406 USA

Phone: 336.370.9001 Fax: 336.379.9522
email: jgall63051@aol.com
www.jimgallucci sculptor.com

Image List

01.Apples
Date Completed: 2015
Medium: Powder Coated Steel
Dimensions: 8' tall x 6' round (each apple)
Installed Location: Greensboro, NC
Description: Three apples with crawl holes. Centerpiece in Gateway Garden.
Client: Greensboro Beautiful
Budget: $20,000

02.Coral Springs
Date Completed: 2018
Medium: Powder coated steel
Dimensions: 12' tall x 12' wide & 4' deep
Installed Location: Coral Springs, FL
Description: Icon for the City of Coral Springs
Client: City of Coral Springs, FL
Budget: $50,000

03.Cotton Columns
Date Completed: 2010
Medium: Stainless Steel + Fiberglass
Dimensions: 12' tall x 8" round bottom & 30" round top
Installed Location: Goodyear, AZ
Description: Light Element for Park & Ride Facility. Our design for the "Cotton Columns" was based on the cotton plant used to create the tires. The column has a flared capital at the top, reminiscent of classic Egyptian architecture and alludes to the community named "Egypt" that formed as a result of Goodyear farms' cotton industry and the Egyptian cotton that was grown there.
Client: Goodyear, AZ
Budget: $80,000

04.Falling Leaves
Date Completed: 2014
Medium: Stainless steel and corten steel
Dimensions: 23' tall x 6' wide x 6' deep
Installed Location: Cary, NC
Description: Project for Parkside Town Commons development.
Client: Kite Realty
Budget: $100,000

05.Grand Entry-Book Columns
Date Completed: 2002
Medium: Bronze
Dimensions: 33' tall x 5'x 5' round

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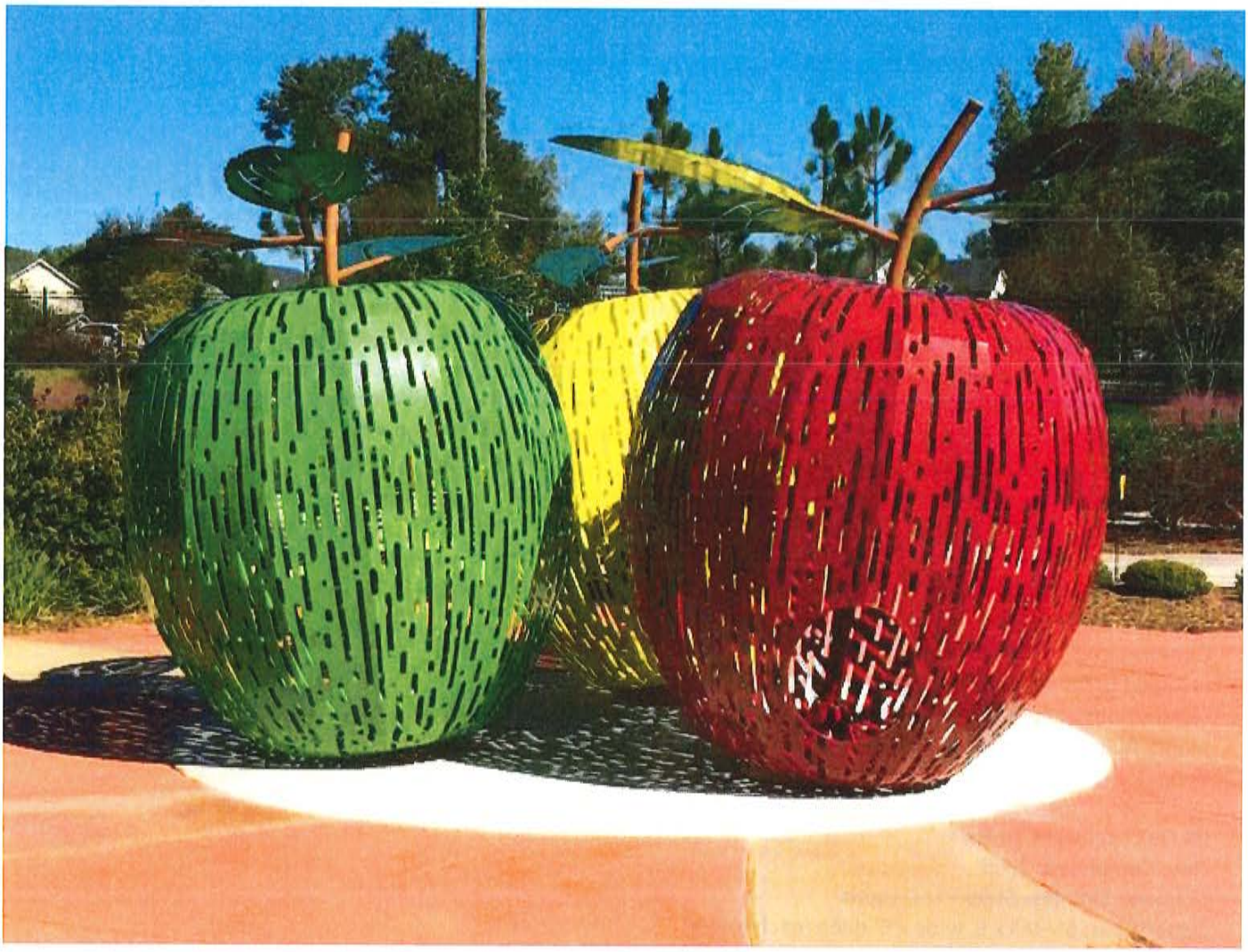
Installed Location: Entry for the "The Green", Uptown Park, Charlotte, NC
Description: The theme of the artwork celebrates literacy, and life-long learning. The two book columns create a grand entrance into the park as if the top book in the totem was left open and the wind scattered the pages from its spine. Literary quotes that pertain to the history of western literature are engraved into bronze pages that flutter from the open book columns into the sky and throughout the park. Each book displays a title of great literature.
Client: Wells Fargo
Budget: $210,000

06.Open Book, Open Mind
Date Completed: 2020
Medium: Stainless steel pipe, powder-coated aluminum plate
Dimensions: 17'9" wide x 13'6" tall x 33'9" deep
Installed Location: Charlotte, NC
Description: The sculpture's title, "Open Book, Open Mind" summarizes the creative mission of this public artwork. This interactive sculpture is a welcoming and exciting walk through a canopy of book titles and author's names as one enters the world of reading. I created an entryway, in collaboration with the landscape architects' and their plaza design, the library patrons and staff input, to create a work that is open and provocative. At night, flood lights illuminate the inside of the canopy and during the day the panels with titles shade the space casting shadows of the cut titles on the plaza walkway.
Budget: $68,000

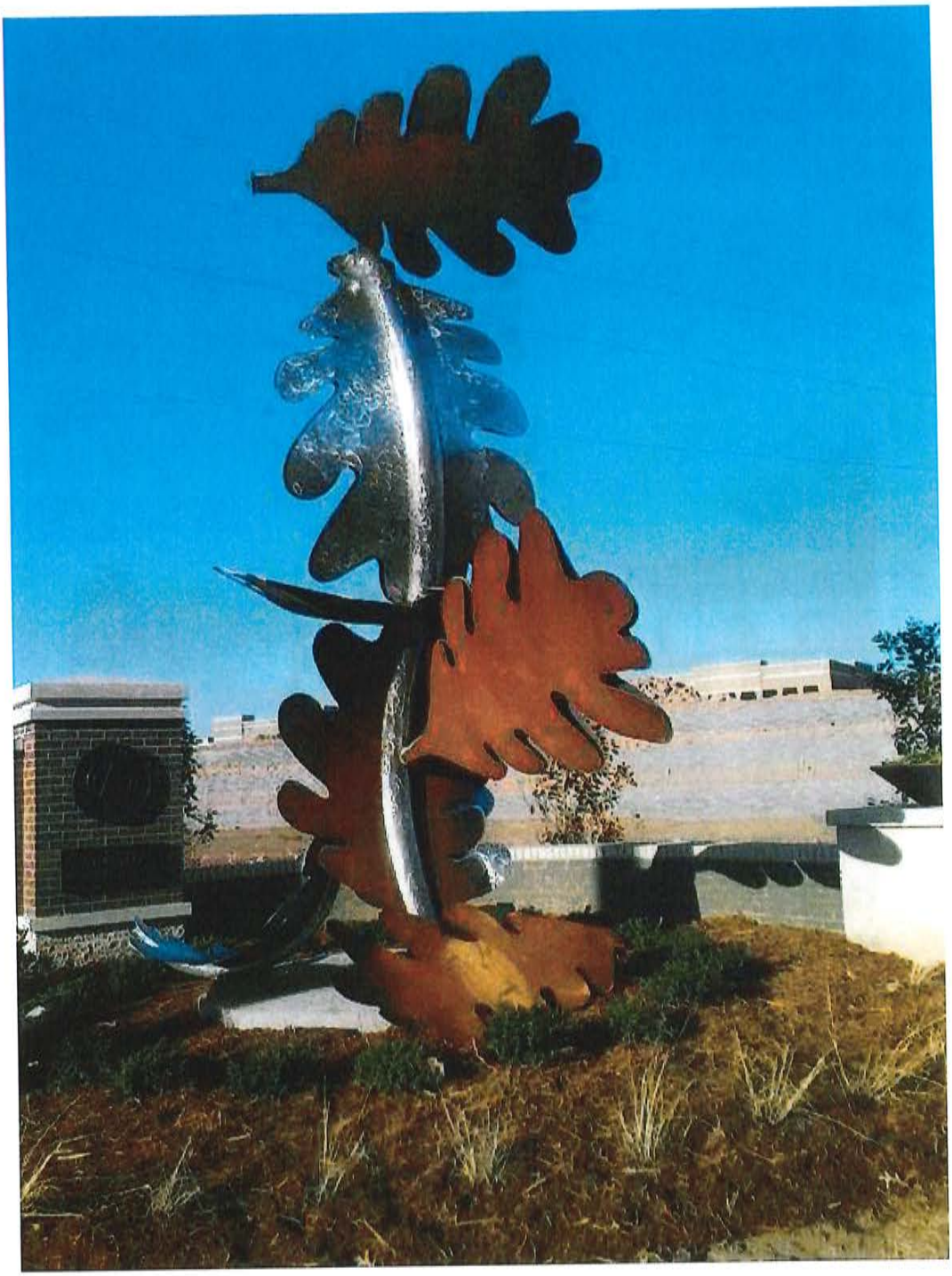
07. Guardian Angel
Date Completed: 2018
Medium: Stainless steel & Bronze
Dimensions: 17' tall x 6' round
Installed Location: Burlington, NC
Description: Sculpture for entrance to hospital
Client: Alamance Regional Medical Center
Budget: $110,204

08.Oak Leaf Light Towers
Date Completed: 2009
Medium: Stainless Steel + LED Lights
Dimensions: 65' tall x 6' wide x 6' deep (each tower)
Installed Location: Fayetteville Street Plaza, Raleigh, NC
Description: The four light towers were created to house utilitarian light and electrical boxes. The oak leaves that are on the towers were added as a sculptural element and evoke the "City of Oaks".
Client: City of Raleigh
Budget: $2.2 million

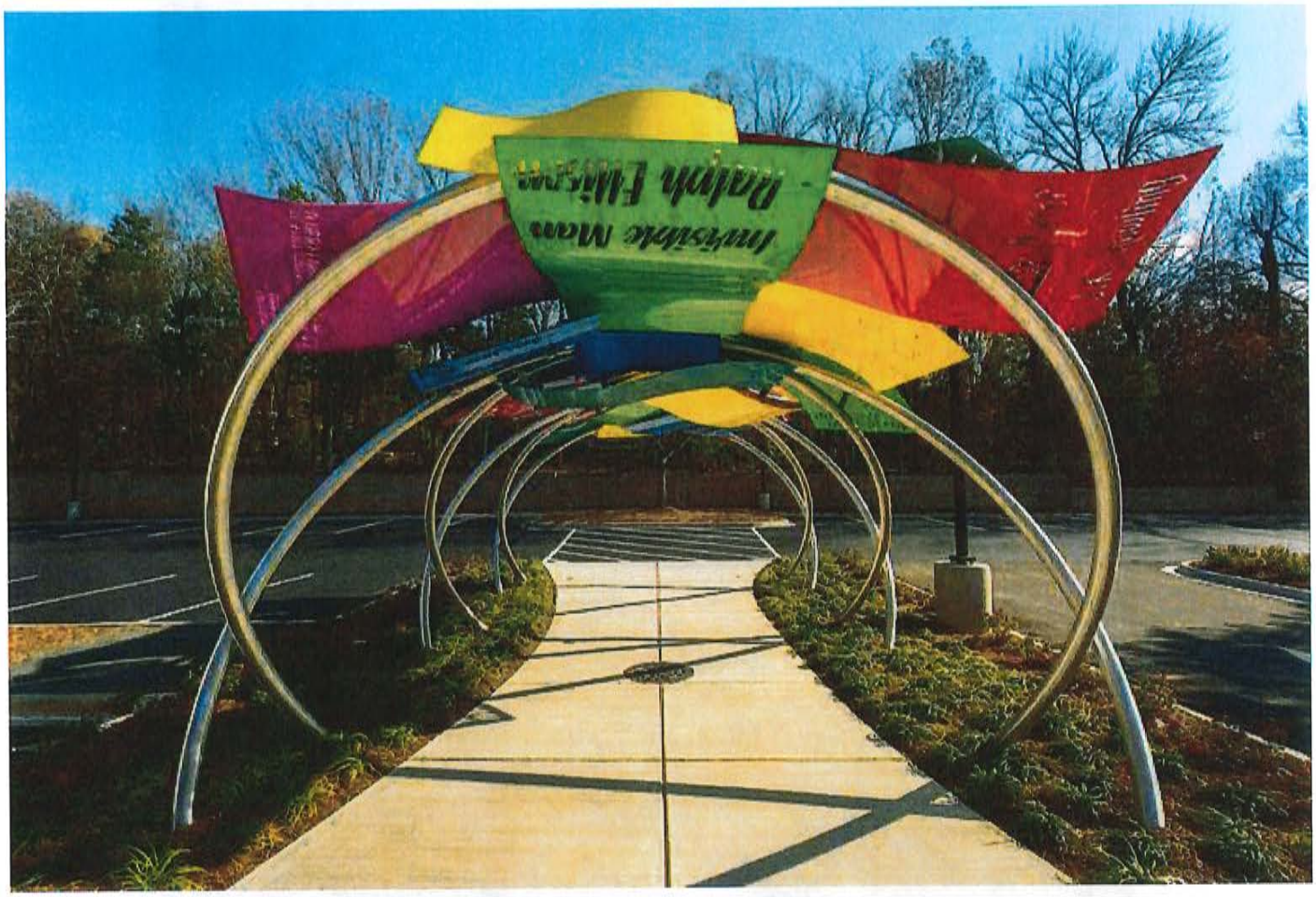


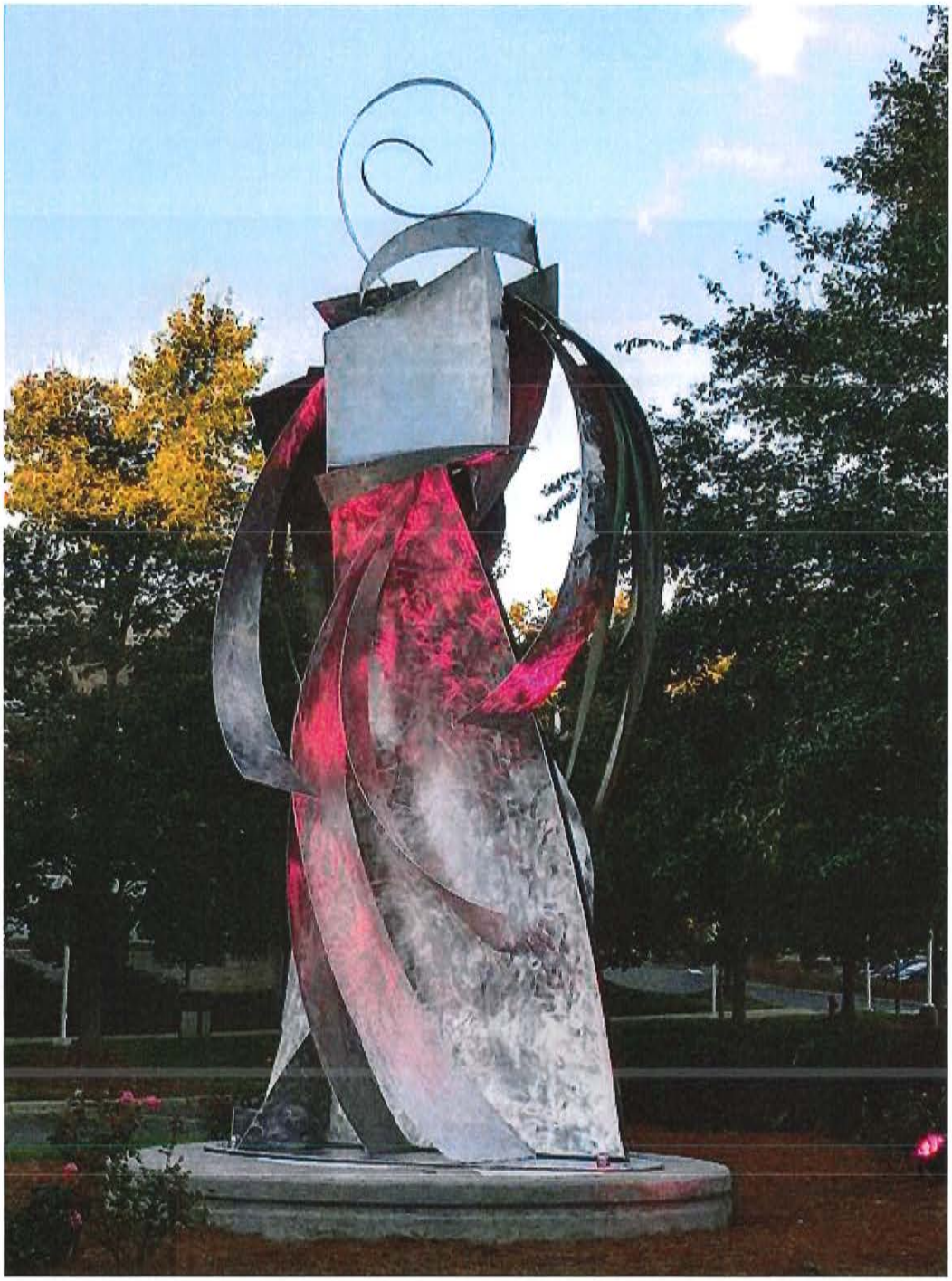

DOWNTOWN CORAL SPRINGS FLORIDA
EVERYTHING UNDER THE SUN













Weitzel. J. Resume

185 Baxter Way, Forest City NC 28043
Weitzelart@aol.com Weitzelart.net
828-899-7000

EDUCATION; Columbus College of Art and Design, 47 N. Washington St. Columbus, OH 43216
Bachelor of Fine Arts, May 1979

GRANTS; Regional Artist Project Grant For the creation of Hope This grant was made possible NCAC and the Blumenthal Endowment. 2018

"Basketball Mural" at the Spindale House Gym, Spindale NC.
Rutherford County Arts Council and the National Endowments for the arts. 1981

Emerging Artist Grant, Rutherford County Art Council for supplies 1991

PUBLIC ART; Angel Wings Bench Collection of Art benches in The Woodlands, Tx. 2022

"Ascension" to honor Senator Clementa Pinckney Memorial placed in his home Town of Marion, SC. In the Amazing Grace Park. 7/2021
The Senator was the pastor of the E.A.M. church in Charleston SC. Which was the scene of gun violence that took his life and eight others.

"Inspire" Permanent collection of Sandy Springs, Ga. 2022

"Rise" On loan to the city of Augusta Ga. For two years. 2022

"Hope" Sold to a private collector and currently on loan to the North Carolina Arboretum Asheville, NC. 2019

40 North / 88 West Inc, 17E. Taylor St. Champaign Illinois 61820, sculpture called "Loop" permanent collection.

Salisbury NC. Sculpture Show, "Water Signs" displayed at the Livingston College. 2023

Arts in Communities, Grass Roots Art Program funded by National Endowment for The Arts, May 2001, for the outdoor sculpture, "When Grief turns to Joy" at the Magnolia House, Forest City, NC

Crystalline Ideals Cooperriis 101 Healing Farm Ln. Mill Spring, NC Steel sculpture created with residents of farm based mental health program. 12/2010

Land Wave Cooperriis 101 Healing Farm Ln. Mill Spring, NC. Cement sculpture covered with ceramic sea creatures and shells. Created with residents of farmed based mental health community program.

AWARDS; Salmagundi XXII award city of Rocky Mount, NC 2019 for "Dare To Dream"

12th Biennial WNC Juried Art Exhibit, 2nd Place "She Sells Seashells"
Tryon, NC September 2009

11th Biennial WNC Juried Art Exhibit, 2nd Place "Music In Her Bones "
Tryon, NC September 2007

40th Annual Sidewalk Art Sale, 1ST Place "XX "Spartanburg Arts Council

385 S. Spring St. Spartanburg, SC 29306 September 2006

39th Annual Sidewalk Art Sale, 1st Place "Sofia "Spartanburg Arts Council 385 S. Spring St. Spartanburg, SC 29306 September 2005

38th Annual Sidewalk Art Show, 2rd Place "Salient Reflections", Spartanburg Arts Council 385 S. Spring St. Spartanburg, SC 29306 September 2004

37th Annual Sidewalk Art Show, 3nd Place "Wood Form", Spartanburg Arts Council 385 S. Spring St. Spartanburg, SC 29306 October 2003

14th Annual Sculpture Contest, Purchase Award of "Finish Line" Lenoir Arts Council

EXHIBITION

2019 One Man Show "Wings" At the Chapman Center, Spartanburg SC

2016 Sculpture Show Artist Guild of Spartanburg, 200 East main st. Sacred Heart.

2012 Salisbury Sculpture Show "Needles Eye" Salisbury, NC outdoor sculpture show On loan for one year.

Sculpture Walk V, The City of Kingsport, Tennessee "Transition" Bonnie McDonald Cultural Arts 1200 E. Center St. Kingsport Tn 37660 Sculpture on loan for one year. 5/2011

Partners for Active Living Artcycle Sculpture For downtown Spartanburg, SC "Bulls Eye " 4/2011 The Second Biennial Hub City Juried Art Exhibition,

Spartanburg County Museum of Art, 385 S. Spring St. Spartanburg, SC 29306 "Wood Forms" November 13th. - December 30th. 2003

One Man Show, Cleveland Community College Arts Center, 137 C, Post Rd. Shelby, NC 28150 February 1997

1996 Designer House of Forest City, Mural in Carriage House, 450 W. Main St. Forest City, NC 28043

One Man Show, Gaston College Gallery, 201 Highway 321 S. Dallas, NC 28034 March 1996

One Man Show, Cleveland County College Arts Center, 137 S. Post St. Shelby, NC 28150 November 1995

National Invitational Exhibition, Shelby Art League, P.O. Box 1708, Shelby, NC 28150 October 1995

The October Show, Juried Exhibition of North Carolina Artist, Asheville Art Museum Asheville, NC 28801 October 1995

Carillon Exhibit, Cleveland County Arts Council, 111 S. Washington, Shelby, NC 28150 January 1994

Holiday Exhibit/Group Show, The Gallery-Arts Center, 385 S. Spring St. Spartanburg, SC 29306 December 1993

For the roundabout project I call my sculpture "We Take Flight Together" it's a series of twelve wings in a circle that mimic bird or Angel wings in flight. The wings are in different positions and heights to create a pleasing sense of movement and are made from polished stainless steel. The wings have a span of six feet and run from eight to twelve feet high, the supporting stanchions will also be stainless steel that is embedded into a cement sub-structure forming a circle. This sculpture is a 360-degree viewing experience which will fit well within a roundabouts footprint.

"We Take Flight Together" is a reference to the ideal that as diverse as we are as humans to have real lasting change, growth, and peace we must embrace each of us and celebrate our diversity.

My thoughts about using polished stainless-steel wings are that they will reflect the viewer, the surroundings and will change with the days light and weather. This sculpture will need little in the way of maintenance as the sun and weather has no effect on stainless steel, periodic cleaning will be all that is necessary.

AMAZING GRACE PARK

The Clementa Pinckney Memorial

Museum • Playground • Pavilion

The lives of the late Reverend Senator Clementa Pinckney and the Emanuel Nine have been memorialized on three very special acres in downtown Marion, SC and transformed into a fun and engaging gathering place for people of all ages.

Whether you are looking for some quiet reflection and fresh air, meeting friends for some quality outdoor time, or just taking the little ones out to play, Amazing Grace Park offers everything you need!



"Ascension" *Five sets of copper and steel wings, some standing 10 feet tall, created for the Park's memorial by artist Jim Weitzel.*

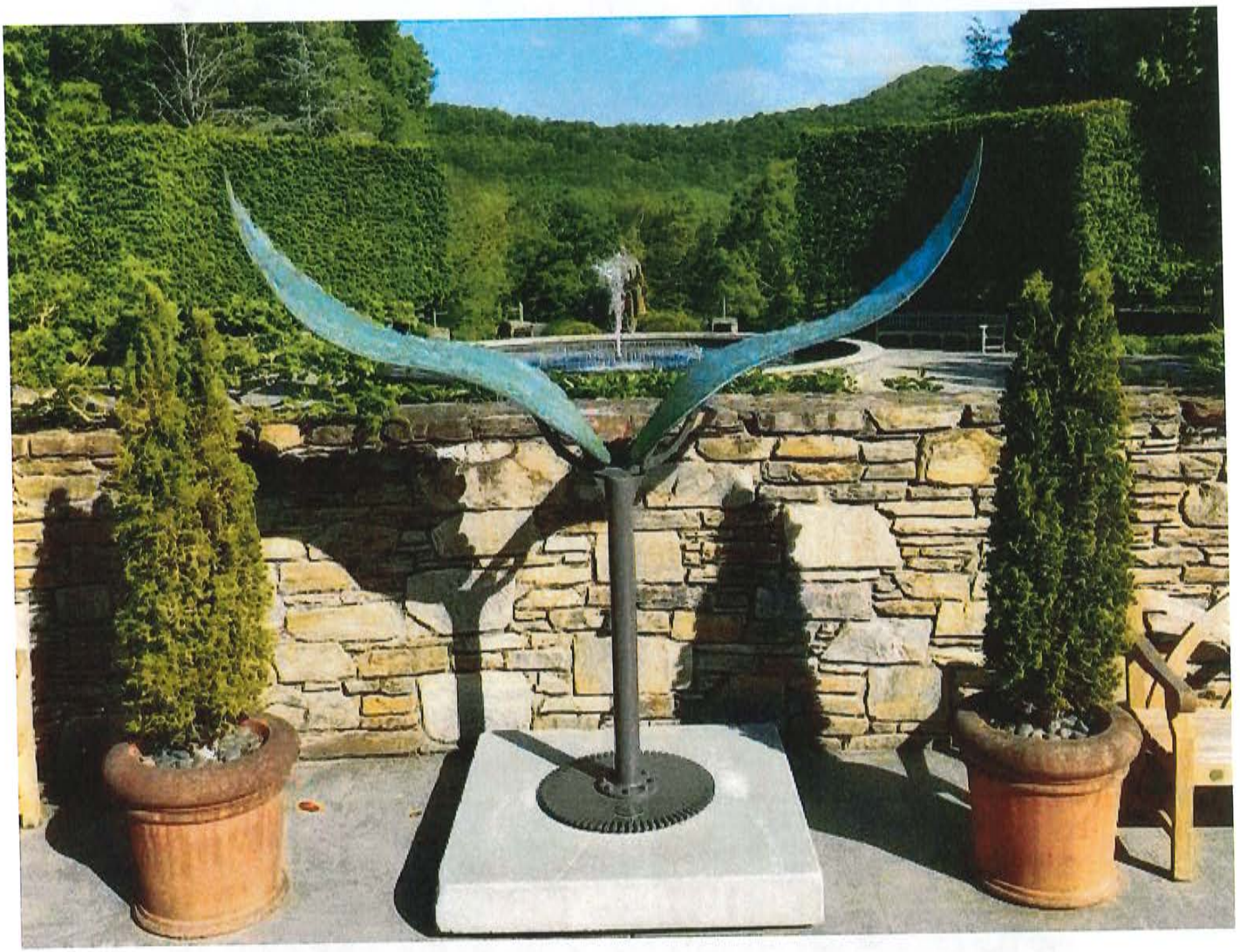
1. Ascension July 2021 $34,700 Copper with patina and painted steel.
   Amazing Grace Park, Marion SC, memorial to the late
   Senator Clementa Pinkney who was one of the victims
   of the Charleston SC church shootings. 10'X12'x12'
   101 Wilcox Ave. Marion, SC 29571
   Park Director Stephanie 843-601-8824
2. Inspire $12,000 Copper with patina and painted steel. 118"X60"X21"
   Sandy Springs Ga. City of Sandy Springs
   Malissa 336-253-3743
3. Rise $9,000 Copper with patina and painted steel. 102"X45"X21"
   Augusta Ga. 2021 Greater Augusta Arts Council 706-826-4702

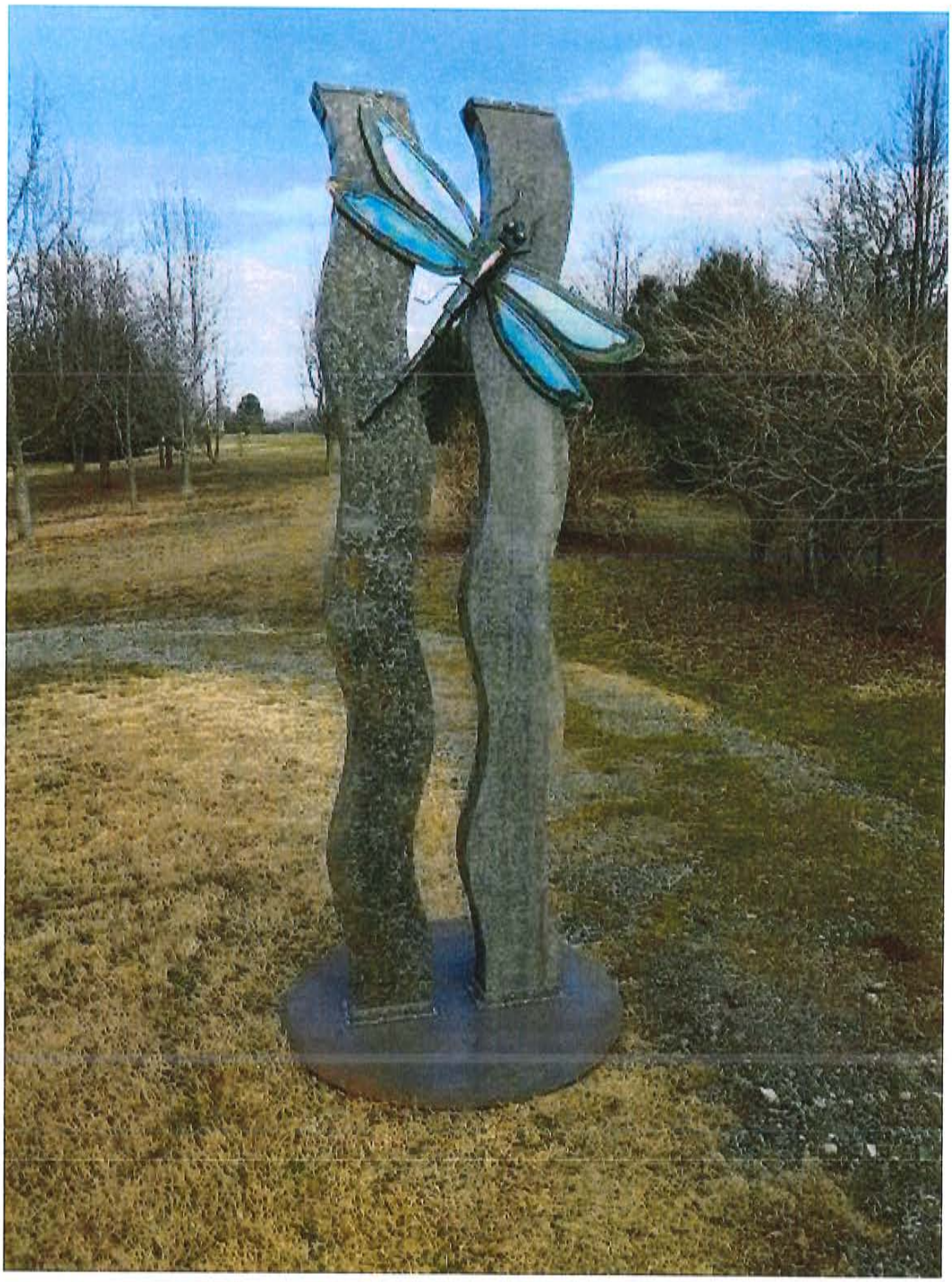
4. Hope 2018 $10,000 Copper with Patina and steel. 87"X96"X25"
   On Display at the Western North Carolina Arboretum, recently sold
   to a private collector who placed Hope at the arboretum in the
   quilt garden to honor his late wife. 828-665-2492
5. Angel Wing Bench 2023 $8,300 Polished stainless steel. Underwritten by
   Frank and Maria Holmes in honor of their son Yancey M. Holmes.
   70" X 88" X 30" The Woodlands TX. Waterway. Part of the art
   bench collection. Michelle 281-210-3903
6. Water Signs 2021 $7,000 Galvanized steel, copper and stained glass. 89" X 33" X 7"
   Salisbury, NC City of Salisbury. 704-638-5240
7. Phoenix 2024 $7,500 Bonding cement over diamond lath wire with stainless
   steel wings. 8' X 4' X 12" On loan to the city of Huntersville, NC at On The
   Vine trail. Tracy Hauk 704-662-0220



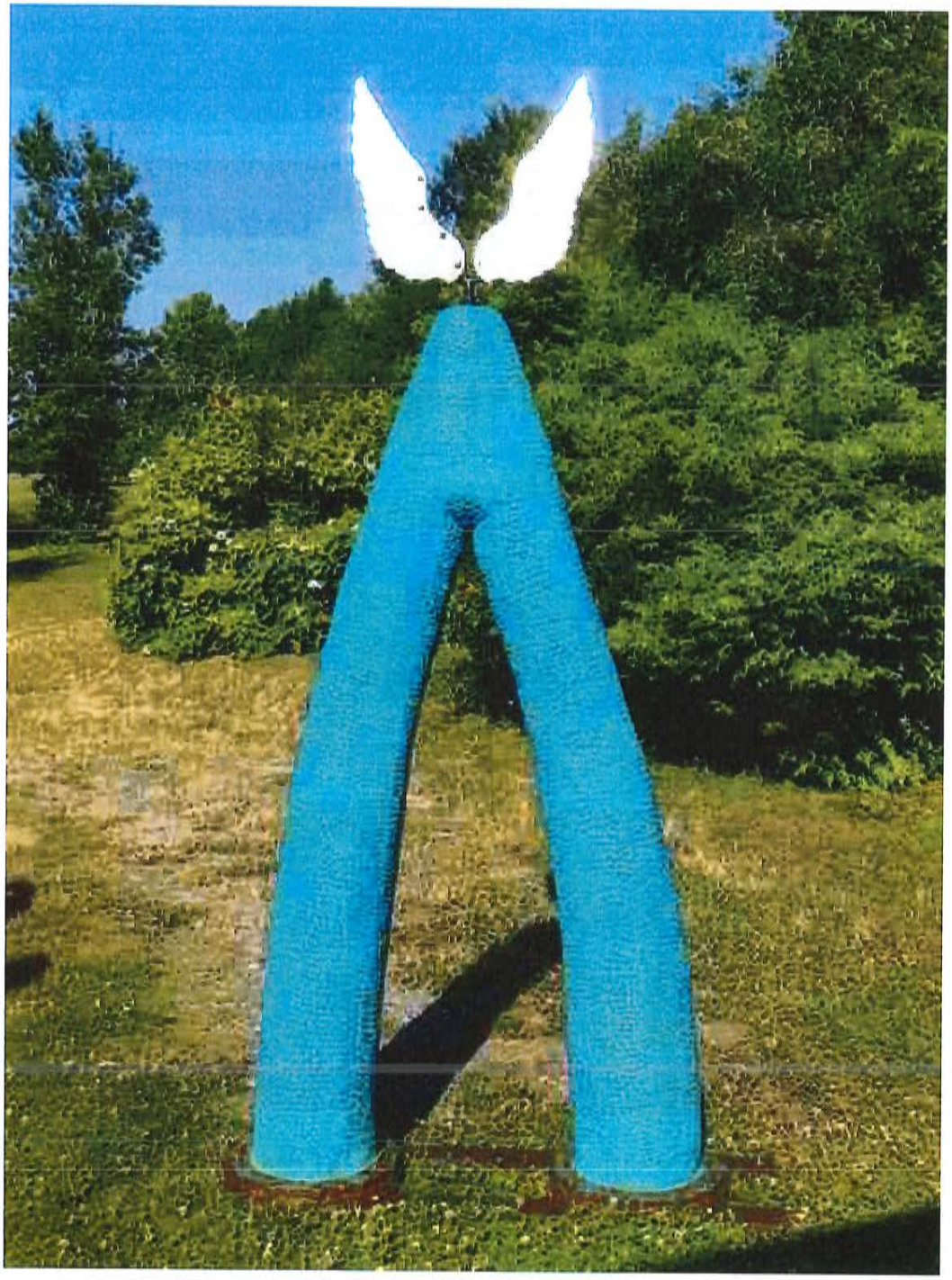














JIRI PRIHODA
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March 12thth, 2024
Atten: May St. San Marco Roundabout Project,

For this particular project I would work with/employ a small team of individuals I have worked with successfully in the past. A: Martin Hurych (who is a professional 3-D modeling artist and plans specialist. B. Marisa Ravalli, an expert in arts management. Depending on the scope and work involved, C. I normally use small manufacturing companies I have worked with before in Austin, Texas (but am open to working with local companies as well). We currently have time for this type and size of project and would be able to dedicate our full attention to it. Although we are a small team, we have produced amazing large-scale projects as our portfolio (website) shows.

The main point of contact for this project would be:
Marisa Ravalli: (512) 739-0787, Marisainhabit@gmail.com
She is extremely capable, quick to respond and I have worked with her on over 24 projects throughout the years.

Should you consider me for this project, I would be happy to come up with initial ideas and sketches for the Roundabout. I have always been interested in the town of St. Augustine, and my daughter is named Augustyna! I look forward to the possibility of working with you and to sharing ideas on the project.

With sincere regards,

Jiri Prihoda

Individual exhibitions | selection

1995 Prague City Gallery, Old Town City Hall 2nd floor (catalogue)
1996 Galerie Nová síň, Prague (catalogue)
1998 Galerie Nová síň, Prague – collaboration with Brian Eno (catalogue)
1998 Galerie Václava Špály, Prague (catalogue)
1999 The City Gallery Bratislava, Slovakia
2002 Galerie A – 9, Museum Quartier, Vienna, Austria
2003 Moravian Gallery in Brno, Czech Republic
2008 Hunt&Kastner Gallery, Prague
2015 Hunt&Kastner Gallery, Prague (together with Anna Hulacova)
2016 PŘÍHODA – sculpture, Prague City Gallery, Troja Chateau, Prague, Czech Republic (catalogue)
2017 martianPOD (with Tomáš Moravec), CCC Art Museum, Beijing, China
2022 VOID, Galerie Rudolfinum, Prague (catalogue)
2023 NAVE, (with brian Eno), Galerie Rudolfinum, Prague

group exhibitions | selection

1992 *Prague – Bratislava D'UNE GENERATION, L'AUTRE*, Museum of Modern Art, Paris, France
1993 *Laiterie en Friche EUROPE EN CHANTIER*, Strasbourg, France
1993 *POST SECURITY, actuelle Kunst aus Prag*, Galerie 5020 Salzburg, Austria
1994 *EUROPE '94 Young European Art in München*, Germany
1994 *DER RISS IM RAUM, The Position of Central European Art after 1945*, Martin-Gropius-Bau, Berlin, Germany
1994 *BELL '94 – First Biennial of Young Art,* Prague City Gallery, Stone Bell House
1995 *RYSA W PRZESTRZENI*, Zachęta Gallery, Museum of Contemporary Art, Warsaw, Poland
1995 *Art after the Velvet Revolution*, Museum of Contemporary Art, Helsinki, Finland
1996 *URBANE LEGENDEN-PRAG*, Kunsthalle Baden-Baden, Germany
1997 *DAWN OF THE MAGICIANS*, Museum of Modern and Contemporary Art,Trade Fair Palace Prague
1998 *CLOSE ECHOES – public body & artificial space*, Prague City Gallery Kunsthalle Krems, Austria
1998 *BAROQUE*, The Slovak National Gallery in Bratislava, Slovakia
2000 *THE END OF THE WORLD*, National Gallery Prague, Kinsky Palace
2000 *Bohemische VOGELS, Young Art from Prague*, Kunst Haus Dresden, Germany
2001 *NEW CONNECTIONS*, New York World Trade Center, USA
2002 *BIENNALE BUSAN*, Metropolitan Museum Busan, South Korea
2003 *AUS LIEBE*, Landes Museum Bonn, Remscheid, Germany
2006 *PRAAGSE TUIN*, Assen, Holland
2009 *AFTER VELVET*, Czech Art after 1989, Collection of Czech Contemporary Art, Prague City Gallery, House at the Golden Ring
2012 *Between First and Second Modernity, Czech Art from 1980 till 2010* Museum of Modern and Contemporary Art, Trade Fair Palace Prague
2014 *Nomadism and Design*, Museum of Art, Seoul National University, South Korea
2015 *BRNO ART OPEN – 2015*, Art in public space, House of Arts Brno, Czech Republic
2015 *Silver Lining, 25th Anniversary of the Jindrich Chalupecky Award* Museum of Modern and Contemporary Art, Trade Fair Palace Prague
2018 *Dwelling Elsewhere* (with Ma Qiusha, Xu Sheng), CCC Art Museum Beijing, China
2018 *Biennale Gherdeina VI*, Val Gardena, Dolomites, Italy

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Please see my Instagram for reviews and website for additional images of commissioned and exhibited works.

List of project details:

1: 08.23.1993, 1996–2022 |
Gargoyles No. 3 and 4 from the east corner of the Chrysler Building, NYC.
reconstructed life-size and installed in public space in 2022.
materials: lead sheet, fiberglass
dimensions: each of the 2 objects: h.190cm (75"), w. 200cm (80"), l. 300cm (120")
installation: Commissioned by J&T BANK Prague, Sokolovska Street, Prague 8, CZ
Cost/Budget: US$ 210,000.00

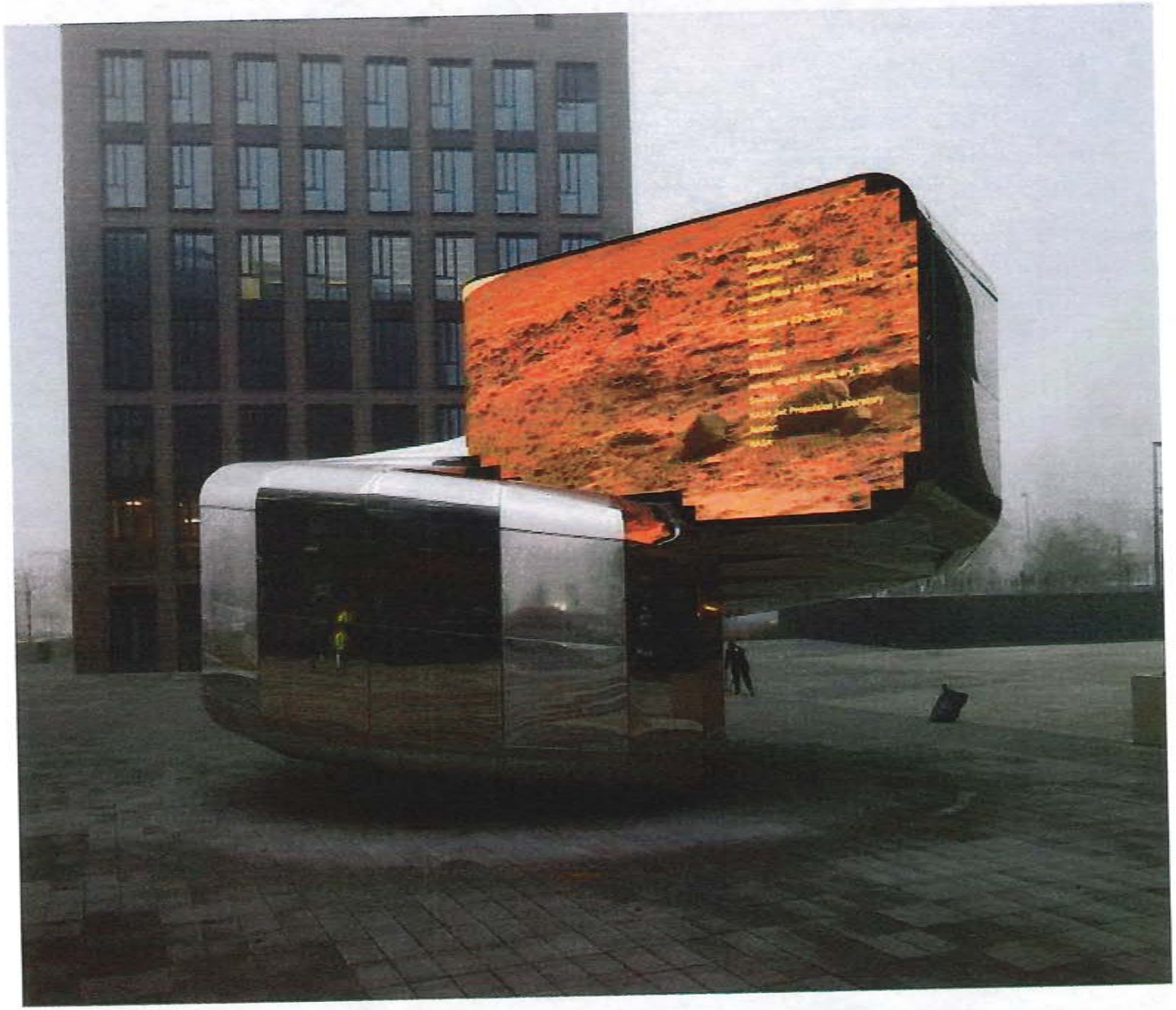
2: MARS' VISTA 2017–19 | rotating sculpture-architectural object, with NASA photo of Mars' desert landscape, placed centrally outdoors in the new office building center.
materials: stainless mirroring steel sheets, LED video-panels, steel, thermo-insulation, macrolon, plywood
dimensions: diameter 960<1120cm, h. 730cm (diameter 32<38', h. 23')
location: Commissioned by Office Center Rustonka, Prague 8, Czech Republic
Cost/Budget: US$ 950,000.00

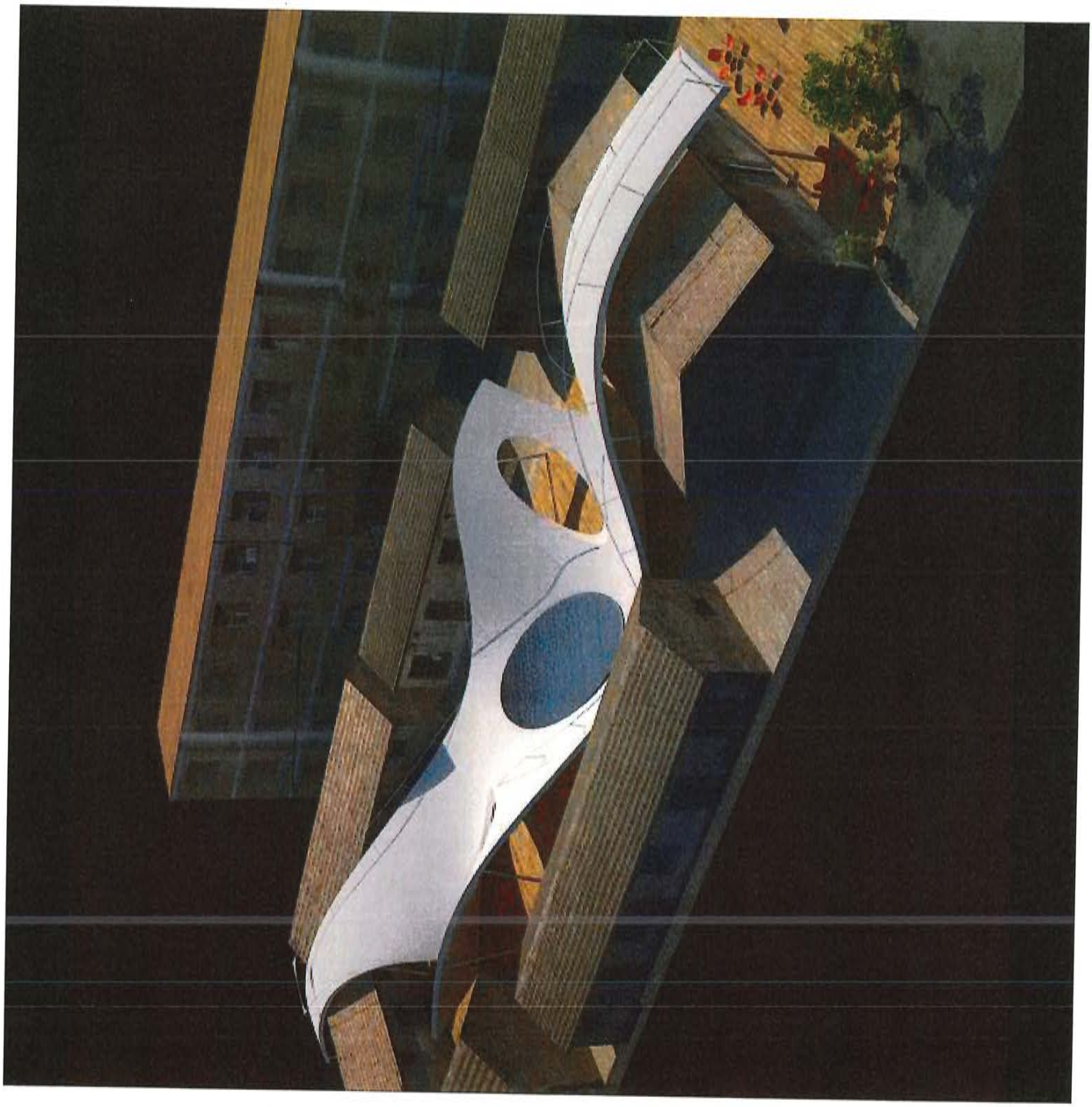
3. **White Wave 2016–18 |** installation of a wave-like curved plane within the court of the historical granary buildings,
In collaboration with Martin Hurych
materials: by 3-D software constructed curved concrete plane, steel, wooden decking
dimensions: w. 10, h. 7, l. 60m (w. 33', h. 21', l.180')
location: ShaWo, mountain countryside west of Beijing, Ch
status: unrealized

4: ARK 2014–23 |
an architectural object built on the occasion of the Jiří Příhoda sculptures exhibition,
for the **Trinity** installation, 2016 – one-to-one, painter's copy of the central part (450×450cm – 15'×15') of the ceiling fresco in the Grand Emperor's Hall at Chateau Troja, suspended over the center of the interior of ARK (225cm –7,5' above the floor)
Cost/Budget: US$ 400,000.00

5: Diogene's Barrel 2014–18 | Poetry pavilion built in occasion of VI. Biennale Gherdeina, Val Gardena Valley
Dolomiten mountains, North Italy
materials: wood, plywood, Corralit panels
dimensions: w. 670, h. 500, l. 700cm (w. 258", 246", l. 280")
location: Col de Flam Hill, Ortisei, North Italy
Cost/Budget: US$ 120,000.00

6: Biblio-Pavilion 2020 | sculptural object with an interior space in the form of a void Baroque helix column, which is enclosed into a spiraling stairway. The Stairway is in-built into the construction, which through its vertical / horizontal grid, shapes the negative form of the helix and at the same time creates a shelving system for books.
materials: plywood, white spandex fabric, white paint
dimensions: diameter 457, h.305cm (diameter 15', h. 10')
installation / location: Lake Travis, Austin, Texas
Cost/Budget: US$150,000.00



















Joe Norman, NSG

EDUCATION:

1999	Product Design B.S., School of Engineering, Stanford University	Stanford, CA

PERMANENT PUBLIC ART PLACEMENTS :

2023-24	"Monarch Girl" Oak Grove Park,	Gladstone, MO
2023	"Resilience Trio" John Meade Park,	Cherry Hills Village, CO
2022	"Shield" mulitple placements throughout city	Southlake, TX
	"Jumping/Monarch" Benson Sculpture Garden	Loveland, CO
2021-22	"Protect", Fire Station 33	Tulsa, OK
2021	"Desert Music" 4 sculptures	Tempe, AZ
	"Sandhill Cranes/Students"	Steamboat Springs, CO
2020	"Homeward/Monarch"	Downey, CA
2019	'Guarding Golden Bike Rack"	Roswell, GA
	'Run and Fly"	Golden, CO
	'Air Dance' kinetic installation,	Loveland, CO
2018	"Shield" mulitple placements throughout city	Southlake, TX
	'Wings' Taft Bridge installation,	Loveland, CO
2017	'Goldfish Justice'	Loveland, CO
2016	'Musical Playground', Monroe Elementary,	Loveland, CO
2015	'Bison Skull',	Boerne, TX
	'Paint Can', 'Spray Paint' – Artworks	Loveland, CO
	'Transistor' CreatorSpace,	Loveland, CO
	'Tangled' bike rack, Ft Collins Bike Co-op,	Fort Collins, CO
2014	Sculptural Bicycle Racks, City of Longmont,	Longmont, CO
	'Pedal Power' bicycle racks,	Philadelphia, PA
2012	'Lotus' sculpture for New Balance headquarters,	Boston, MA
2011	'Bristlecone Table',	Great Basin National Park, NV

ART-ON-LOAN PUBLIC ART PROGRAMS:

2018	'Stainless Wings II', Art Encounters, CO	
	'Perforated Basin',	Fort Collins, CO
2017	'Shard I', RoxArts,	Littleton, CO
	Moab ArtTrails,	Moab, UT
2016	'Spine II', Art on the Square,	Fort Collins, CO
2015	'Bike Band' interactive musical installation,	Loveland, CO
	'Wheelie Disco Bike', Ft Collins Bike Library,	Fort Collins, CO
	Art for the Mountain Community,	Evergreen, CO
	'Basin IV', Art in Public Places,	Loveland, CO
2014	Sculpture on 73rd Art on Loan,	Westminster, CO
	'Bison Skull', Art in Public Places,	Loveland, CO
	'The Bike Stops Here',	Salt Lake City, UT
2013	'Art for Awhile'-	Broomfield, CO
	ARTwalk exhibition -	Napa, CA
2012	'Art aRound Town' exhibition,	Carbondale, CO
	'Ride the Rockies' traveling exhibit,	Statewide, CO
2011	'Lawn Gnomes' Exhibition,	Salt Lake Art Center, UT

PROFESSIONAL MEMBERSHIPS:

2018	National Sculptors' Guild - Elected Associate Member

SELECT ACCOLADES:

2017	Juror's Award, 'Shard I', Gallery 510	Loveland, CO
2015	'Social Justice and Art', Loveland Museum/Gallery,	Loveland, CO
2013	Presidential Fellowship, Anderson Ranch,	Snowmass, CO
	Sam Maloof Scholarship,	Snowmass, CO
2012	Sugarhouse Art Walk, Bike Art Best-of-Show,	Salt Lake City, UT

Joe Norman | The National Sculptors' Guild
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2011	GBNP Artist-in-Residence,	Grand Basin National Park, NV
	Pecha-Kucha 20x20,	Salt Lake City, UT
2010	Burning Man Entheon Symposium,	Black Rock City, NV
	'Best Recycled Works', City Weekly Arty Awards,	Salt Lake City, UT
	Juror's Award, Utah Statewide Annual Competition,	Statewide, UT

SOLO/DUAL EXHIBITIONS:

2018	'BioMechanics' - sculpture/dance/photography,	Loveland, CO
2016	'Shards' - Artworks	Loveland, CO
	'Gravity' - Artworks	Loveland, CO
	'Taking Shape' - Gallery MAR,	Park City, UT
2014	'Bountiful World' – Gallery MAR,	Park City, UT
	'Be a Man' – Sugarhouse Gallery,	Salt Lake City, UT
2013	'Remnants' - Art Access Gallery,	Salt Lake City, UT
2012	New Balance Excellent Makers campaign,	MA/UT
2008	Provo Gallery Stroll	Provo, UT

JURIED GROUP SHOWS:

2020-23	Sculpture in the Park, Benson Sculpture Garden	Loveland, CO
2019-23	National Sculptors' Guild member annual exhibit,	Loveland, CO
2018	'New Works' - Artworks	Loveland, CO
2017	'Encounters' poetry and visual art exhibition, Gallery 510,	Loveland, CO
2016	'New Works' - Artworks	Loveland, CO
	Sculpture in the Park,	Loveland, CO
	'Line Casting' - Artworks	Loveland, CO
2015	'Ancestors and Heritage' – Artworks	Loveland, CO
	Sculpture in the Park,	Loveland, CO
	'Form/Function' – Gallery 970,	Loveland, CO
	'Creators/Makers/Innovators'	Loveland, CO
	'On the Land' – Gallery 970,	Loveland, CO
	'Rocky Mountain and Contemporary Imagination' Artworks,	Loveland, CO
2014	Loveland Art Studio Tour -	Loveland, CO
2013	'Elements' - Artworks	Loveland, CO
	'Five' - Gallery MAR,	Park City, UT
2012	Dairy Center Bike Art Show -	Boulder, CO
	Gallery Roll –	Salt Lake City, UT
	'Feel Free to Touch' – R2 Gallery,	Carbondale, CO
	'Favorite Place'	Park City, UT
	'E Pluribus Unum' Tippetts Gallery,	Salt Lake City, UT
2011	Bountiful/Davis Art Center Statewide Competition,	Salt Lake City, UT
	'Homage' Exhibit, Rio Gallery	Salt Lake City, UT
	Gallery Roll Exhibit,	Salt Lake City, UT
	Spiritual Art Exhibition, Springville Museum of Art,	Springville, UT
2009	NYC Art v. Design -	New York, NY
	'Face of Utah' Sculpture Exhibition,	West Valley City, UT
	'35x35' Exhibition,	Salt Lake City, UT
2008	'Intentional'	Salt Lake City, UT

SELECT MAJOR COLLECTIONS:

Salt Lake City Corporation, UT
U.S. National Park Service, NV
City of Longmont, CO
Emor Real Estate Management, NY
DeskChair /FiveTables Cafe, CO
Creatorspace/Erion Foundation, CO
New Balance Athletic Shoe Company, MA
City of Philadelphia, PA
CHG Healthcare, UT
Purple Sage Restaurant, Park City, UT
Monroe Elementary School, CO
Arts Council of Napa Valley, CA

PUBLICATIONS:
reporterherald.com/2022/06/19/five-questions-joe-norman-finds-a-different-angle/

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Statement of Intent

Public Art Commission



My intent in each project is to make work that is intellectually engaging, emotionally resonant, and serves to strengthen the health of the local community. I especially enjoy site-specific projects that are informed by the intersection of the natural and human-made environment. Over the past several years, I have been interested in creating public sculptures that show different images or words depending on the viewpoint of the observer. I believe that having two ideas coexist in a single piece is a useful metaphor for the ecosystem of ideas that public art empowers and protects.



It is my desire to design a contemporary series of iconography for this site. Logos, or other identifiable markers from the community would serve as a catalyst for the design and will be incorporated likely as a metal cut-out. Other details will be investigated further in the next phase of design with the input of the commissioners.

Utilizing a large cohesive visual impact (strong silhouette form) enables the art placement to be enjoyed from afar as much as upclose. Some imagery can be cut out of the material, others may be etched into the metal, or emphasized by a second metal, vibrant color may be painted on to further highlight the shapes and create a more dynamic experience for the viewer.



Public Art intrinsically involves community engagement, public placements allow me to translate much of my background into an artistic placemaking statement that will inspire the viewers and encourage a delving into ways we humans interact with the world. This ties into my theme of the last several years. My intent is to make art that contributes to a wider conversation about justice and care and our impact on the world. I hope it helps people think and be happy with their roles, or make changes; I hope it helps people be important to each other.



Some background about me: prior to becoming a professional artist, I was in several product design consulting firms in the San Francisco/Bay area. Over the past dozen years I have been a full-time sculptor, focusing on handmade and site-specific projects informed by the intersection of the natural and human-made environment. My studio is in Loveland, a few miles north of Denver.



As a member of the National Sculptors Guild we work as a team to successfully enhance public sites. The Guild is an artist-driven organization experienced public sculpture team with over 550 monumental sculpture placements in 30+ years. Working with JK Designs affords me access to the expertise of nationally recognized professionals that have proven accountability and experience, saving me time and money allowing me to focus on the artwork. Our team works closely together to ensure the vision is actualized and is a sound placement that all are proud of. We coordinate with structural engineers, fabricators, city works departments, and community stakeholders to develop the artwork in a safe, maintainable, visually cohesive, and contextually resonant way while remaining within the budget and on time.

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Professional References



Aldo Schindler, Director of Community Development
City of Downey, CA
11111 Brookshire Avenue
Downey, CA 90241
aschindler@downeyca.org
562-904-7151
Placement: Homeward/Monarch 12ft stainless steel monument, downtown, April 2020



Mary Kell, Engineering Services Department
City of Tulsa
2317 S. Jackson Avenue N-213
Tulsa, OK 74107
mkell@cityoftulsa.org
918-596-2582
Placement: Protect/Firefighter, 2022



Lauren Greenfield, Administrator
Art in Public Places
400 Quail Road
Longmont, CO 80501
Lauren.Greenfield@ci.longmont.co.us
303.651.8924
Run and Fly, plus multiple sculptural bicycle racks installed throughout Longmont, CO



Emma Chammah, Public Art Consultant
Roswell Arts Fund
PO Box 768136
Roswell, GA 30076
publicart@roswellartsfund.org
770-817-6674
Placement: Guarding Golden Bike Rack, August 2019



Susan Ison, Director
Loveland Museum
503 N Lincoln Avenue
Loveland, CO 80537
susan.Ison@cityofloveland.org
970.962.2411
Multiple public art commissions permanently placed around the city



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Image Annotation

#	Title	Medium	Dimensions	Date	Cost/Site
1.	Resilience Trio	Stainless Steel/Epoxy Paint	©2023	6.6ft x variable	$120,000
				John Meade Park, Cherry Hills Village, CO	



Visitors discover a design thread as they see each piece along the paths. Tools we can teach the next generation as we hand over a flawed world. Looking to characteristics of local species can help humans build a free, just, healthy space. Winged species & child in motion depicts Resilience 3 ways.



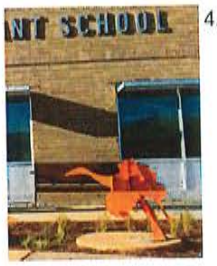
2. Monarch Girl — Stainless Steel/Epoxy Paint — ©2022 — 6ft x 5ft x 4ft — $48,000
Benson Sculpture Garden, Loveland, CO

My preferred subject is combining the human figure with wildlife, such as Monarch Butterfly because it is an example of interdependence. I believe that is a critical value to teach our descendants and also one that allows migratory animals to maintain their routes into the future. I have yet to see one Monarch fly in anything resembling a straight line, yet somehow they move through habitat for thousands of miles taking several generations to complete. It is not a one-way relationship: we depend on them as well to pollinate plants and farmland along the way.



3. Homeward/Monarch — Stainless Steel/Paint — ©2020 — 12ft x 4ft x 4ft — $75,000
Downtown, City of Downey, CA

1 of 6 sculptures along the downtown corridor, overall budget $400,000.
Butterflies or the word Homeward emerge as one walks about the piece. The intention behind these multifocal sculptures is to open dialogue of how we can transform ideas/statements/actions through one's own perspective.



4. Kid/Sandhill Crane Trio — Stainless Steel/Epoxy Paint — ©2021 — 6ft x 24ft x 18ft — $84,000
Sleeping Giant School, Steamboat Springs, CO

This set of three sculptures depict a group of students from one angle and Sandhill Cranes from another. I believe the metaphor of migration is a useful tool to understand the process of education, as students come and go throughout the seasons and eventually leave the school for other adventures.



5. Desert Music Quartet — Stainless Steel/Epoxy Paint — ©2021 — 7ft x 4ft x 4ft (x4) — $175,000
Tempe, AZ

This is a group of four sculptures spread across a public thoroughfare. Each depicts a coyote howling from one direction and jazz musician from the other. Both subjects use improvisational techniques to communicate and survive, they are highly adaptable to their habitat as the world changes.

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Image Annotation



#	Title	Medium	Dimensions	Date	Cost/Site
6.	Protect/Firefighter Fire Station 33, City of Tulsa, OK	Stainless Steel/Epoxy Paint	©2020	7ft x 6ft x 4ft	$48,000

PROTECT first comes to mind when thinking of a fire-fighter. The word is viewed from one direction, the other perspective shows the silhouette of a firefighter.

The sculpture readily identifies the activities of the Department, One's change in perspective makes the imagery more clear.



7.	Run and Fly Trio	Stainless Steel/Auto Paint	8ft x 12ft x 4ft	©2019	$150,000 City of Golden, CO

Sculptures depict running kids or red-tailed hawks in flight depending on the viewed angle. Installed on hwy 93 across from the North Table Mountain trail head.



8.	Run and Fly	Stainless Steel/Paint	6t x 2ft x 3ft	©2018	$26,400 Cities of Longmont, CO & Loveland, CO

Sculpture shows an image of a girl running or of a red-tailed hawk in flight depending on the viewpoint of the observer. Inspired by watching my daughter play in our neighborhood park while hawks circled nearby.

9.

10.

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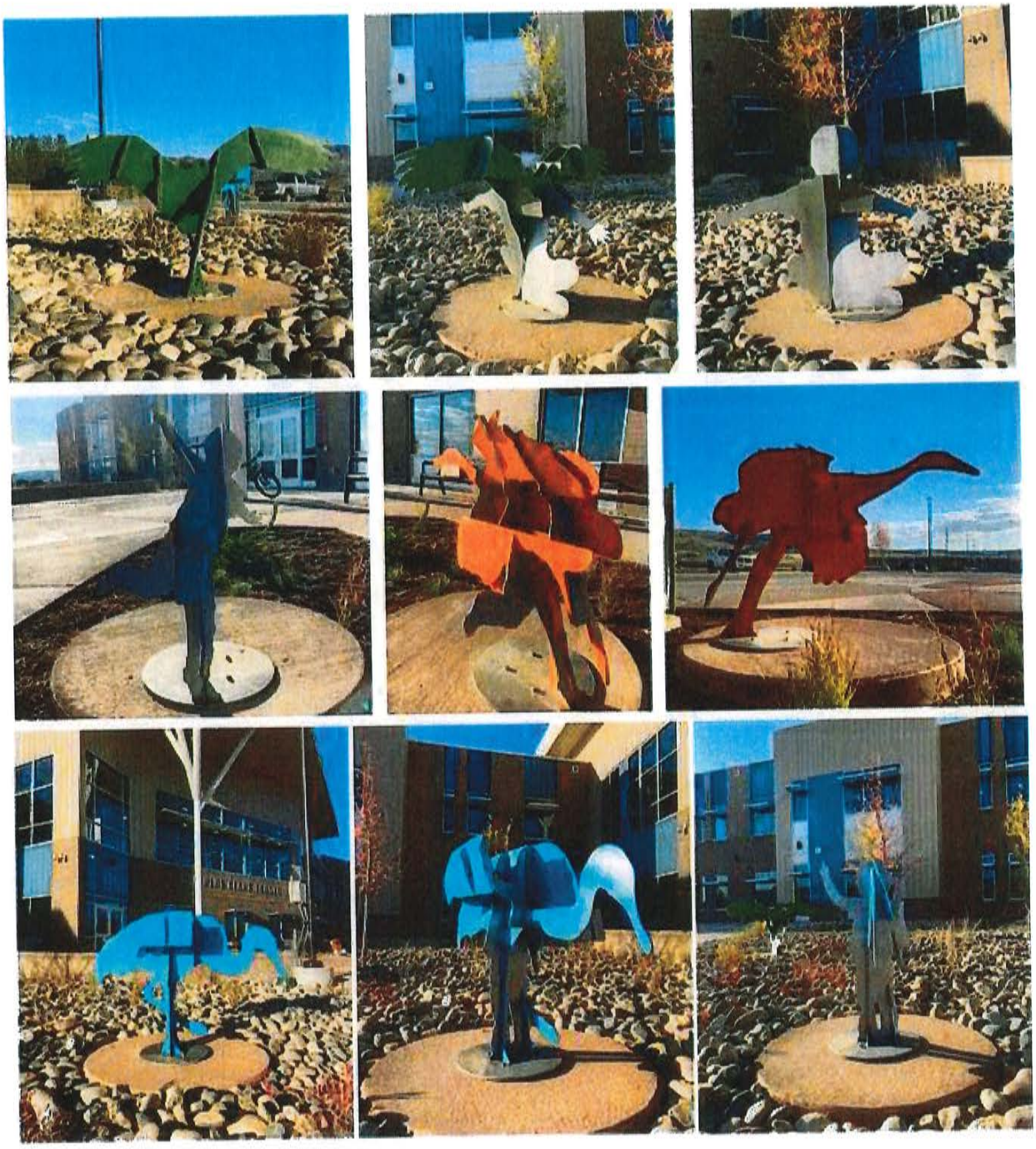
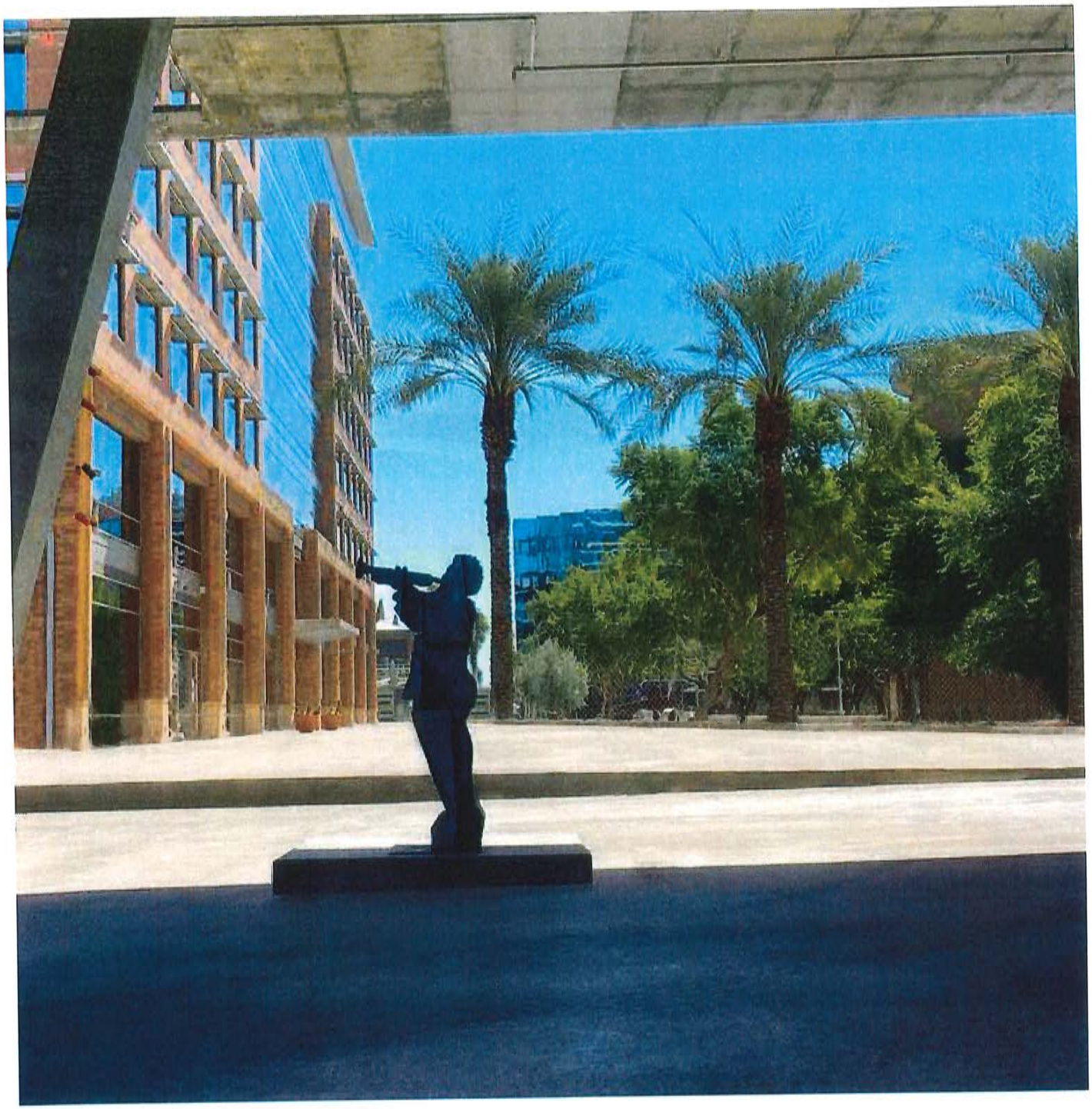
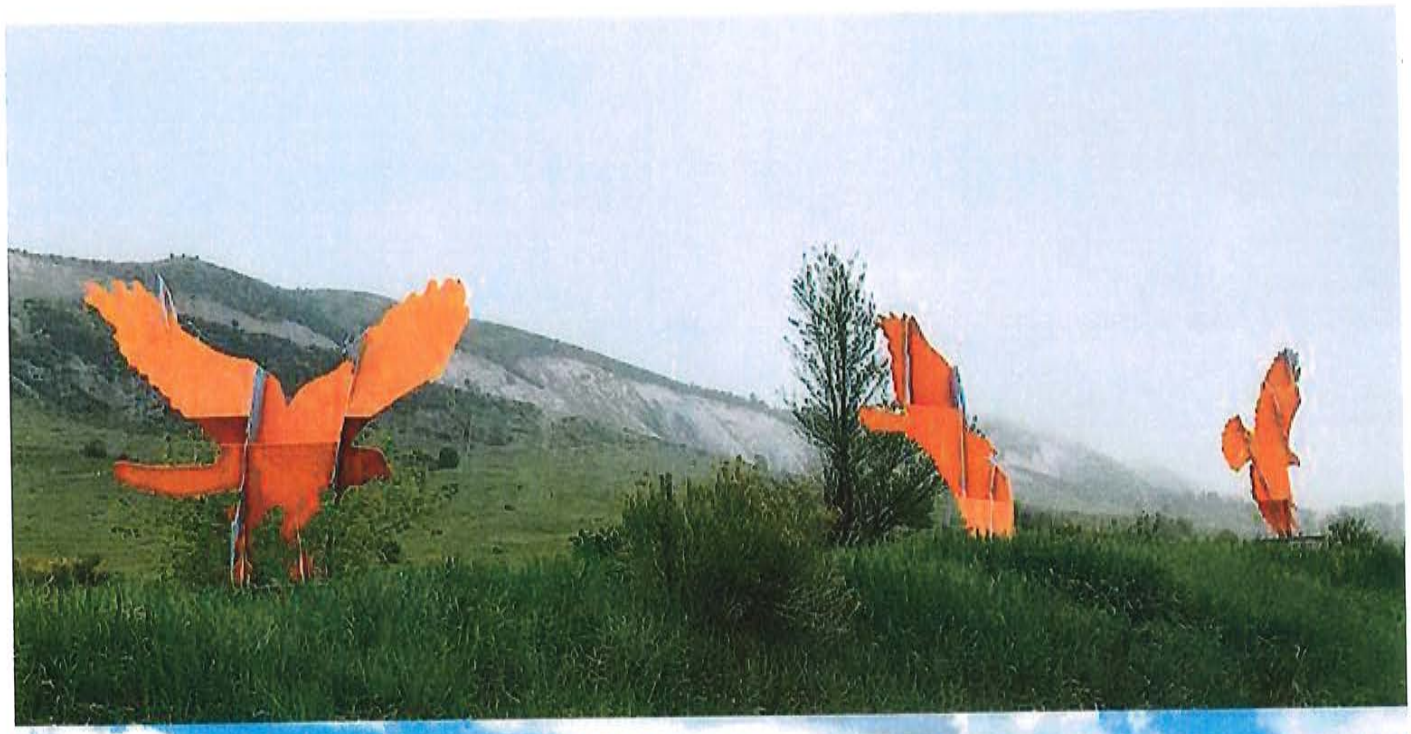




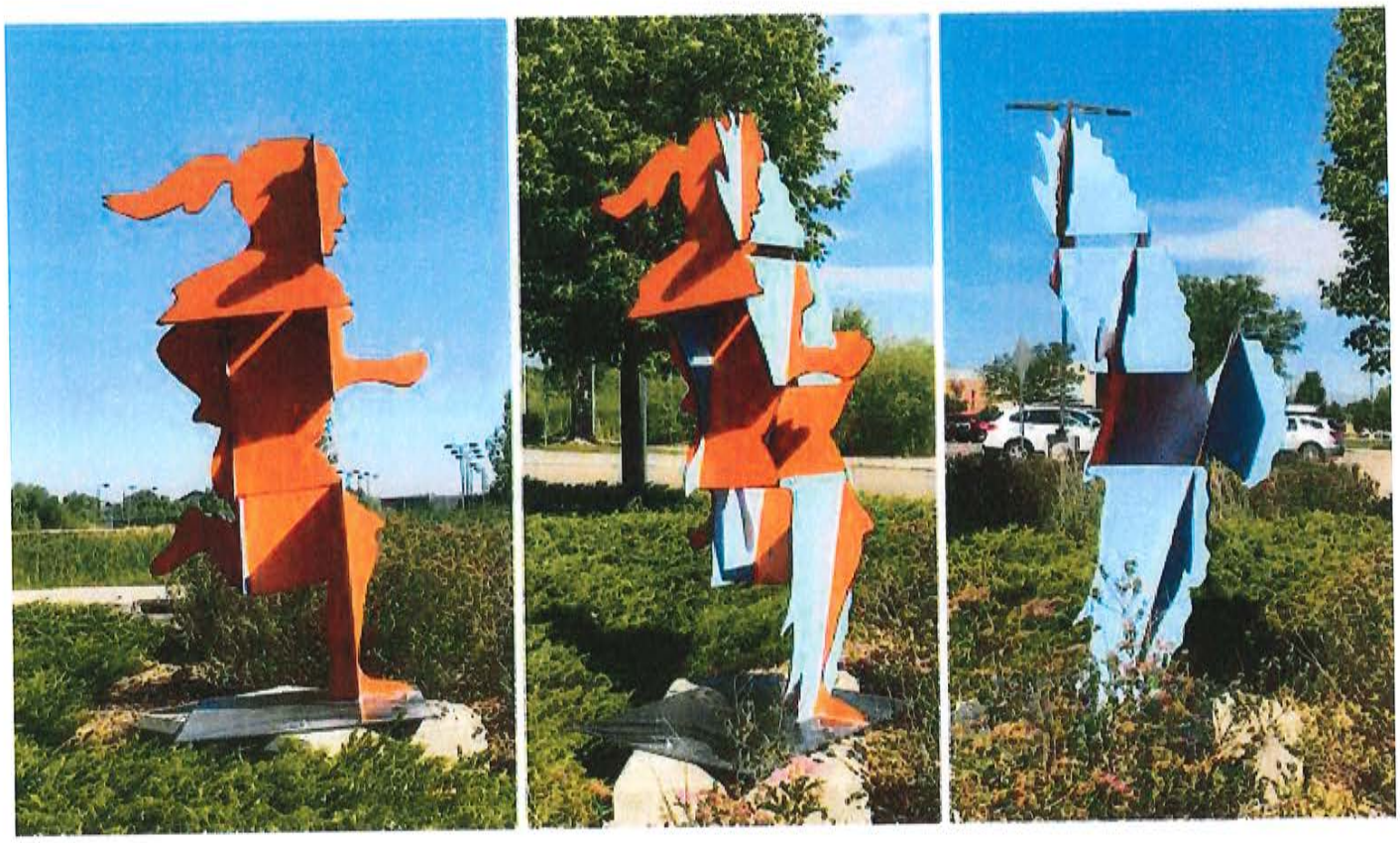

PROTECT











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Education

1991 M.F.A., Metalsmithing, Southern Illinois University Carbondale
1986 B.F.A., Metalsmithing & Sculpture, SIUC
Apprenticeship with James Wallace, Metal Museum. Memphis, TN, 1982-1985
Memphis Academy of Art, Memphis, TN, 1980-1982

Selected Sculpture Commissions

2024 Monumental Steel Sculpture for the Illinois Veterans Home in Quincy, IL (in progress).
Conversion, a monumental steel & LED light sculpture for Illinois Central College, East Peoria, IL
2023 ***PGA Championship Trophy***, an original bronze sculpture created in multiples for the PGA/FedEx Golf Tournament.
Chromosphere, rotating bronze sculpture for a residence in Atlanta, GA.
2022 ***Crescendo***, a COR-TEN steel sculpture for The Sound at Pennington Bend in Nashville, TN.
2021 ***Azimuth***, a monumental stainless steel sculpture for Louisiana State University, Baton Rouge, LA.
Velocity, a monumental steel sculpture for the SIU Carbondale Transportation Education Center.
Paragon, a stainless steel sculpture for Tavira at Bonita Bay, FL, a luxury residential community.
2019 ***Starboard***, a COR-TEN sculpture for Joliet Community College, Joliet, IL.
Aquilla, a revolving steel sculpture for a residence in New York.
2018 ***Stoke,*** a monumental painted steel sculpture, Knoxville, TN.
Exuberance! A monumental suspended glass, aluminum, and polycarbonate sculpture (collaboration with Erica Strecker), University of Kentucky Children's Hospital, Lexington, KY.
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2014 ***Aperture,*** a monumental steel sculpture for the University of North Carolina, Charlotte.
Confluence, a monumental steel sculpture for *Taylor Flats*, Germantown neighborhood of Nashville, TN.
2013 ***Apex***, a monumental bronze, sculptural fountain, College of DuPage, Glen Ellyn, IL.
2011 ***Voyage***, a monumental bronze sculpture for SAS Institute Inc, Cary, NC.
Carl Lee Park Fountain, Sculptural Band Shell & Greenspace. A city park that incorporates a monumental, stainless steel sculptural band shell, amphitheater & bronze fountain, Murphysboro, IL.
2009 ***Lieber Fountain***, a forged bronze sculptural fountain, residence, St. Louis, MO.
2008 ***Wellspring***, a forged and fabricated bronze sculptural fountain, N. O. Nelson Campus, Edwardsville, IL.
2006 ***Bloom,*** a forged and fabricated bronze sculpture, Lewis & Clark College, Godfrey, IL.
2005 ***Centripetal***, a forged and fabricated bronze monumental sculpture, Judicial Complex, Sarasota FL.
2004 ***Momentum***, fabricated steel and aluminum sculpture, College of Engineering, SIUC.
2003 ***Elan Vital***, forged and fabricated steel monumental sculpture, City of Fairhope, AL Municipal Complex.
2002 ***Millennium Plaza Fountain***, forged & fabricated bronze, Montgomery County Courthouse, Clarksville, TN.
Oasis, fabricated bronze sculptural fountain, Harper College, Palatine, IL.
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Selected Solo Exhibitions

2013 ***Rhythm, Line & Form, The Sculpture of John Medwedeff***, Gallery 210, University of Missouri St. Louis. Broadside.

2009 ***John Medwedeff,* Sculptor + Metalsmith**, University Museum, SIU Carbondale.

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2023 **16th Annual Blacksmithing Exhibition**, Kokol Gallery, Toe River Arts, Spruce Pine, NC. April 12-30.
2018 ***MSA Select***, Arts and Culture Alliance, The Emporium Center, Elizabeth Turk, Juror, Knoxville, TN
2017 ***Making our Mark: Art by Pratt Teaching Artists,*** Bellevue Arts Museum, Bellevue, WA
2012 ***Iron Twenty Ten, A Juried Exhibition of Contemporary Blacksmithing***. Catalog. A touring exhibit, which travelled to these venues from 2010-2012: Leigh Yawkey Woodson Art Museum, Wausau, WI; University Museum, SIU Carbondale, IL; Fuller Craft Museum, Brockton, MA
The Art of Recycling, Poissant Gallery, Houston, TX, invitational, August 25-September 5.
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1996 ***Fe, an Exploration of Iron through the Senses***, juried exhibit organized by the British Artist Blacksmiths Association (BABA). Catalog. Exhibition toured numerous museums in Scotland and England.

Selected Bibliography + Reviews

Adventures in Form & Composition by John Medwedeff, **Artist Blacksmith**, No. 169, 2023, pp. 8-13, Color photos, published by the British Artist Blacksmith Association.

Creativity on Display, Hawaii Artist Collaboration Returns to Big Island by Laura Ruminski, West Hawaii Today, October 28, 2022, Page 1, Color photo.

High Spirits in High Places by Joel Darland, **UnderMain, Unearthing the Region's Arts and Culture,** 2018.

John Medwedeff, **The Anvil's Ring**, "The Solomon Forest Garden: A Tale of Custom Ironwork, Collaboration, and Mules," summer 2018.

The United States of Art: Illinois, a short film developed as part of the National Endowment for the Arts 50th Anniversary *United States of Arts: Tell Us Your Art Story* series, featuring John Medwedeff, 2016.

Rhythm, Line & Form, The Sculpture of John Medwedeff, by James Wallace, broadside for the solo exhibition of the same name, Gallery 210, University of Missouri St. Louis, 2013.

"Hands of the Artist" Sculpture/Town Center Park (now Carl Lee Park) Band Shell featured on the A. Zahner site.

Mathew Clarke, **From Fire to Form, Sculpture from the Modern Blacksmith & Metalsmith,** Schiffer, Atglen, Pennsylvania. John wrote the forward. It contains numerous color photos and citations about his art. 2009.

Andrea Guthman, producer, **WTTW Chicago's series Arts Across Illinois** featured John, 2007.

Peter Elgass, **Metall Design International 2006**, a yearbook of Verlag HEPHAISTOS, Immenstadt Werdenstein, Germany. An annual international book series on the best in contemporary metalsmithing. German/English chapter essay and interview, numerous color photos, pp. 7-34.

Selected Collections + Clients

Christ Church Cathedral, St. Louis, MO
Jed Johnson Associates, New York, NY
Minneapolis Institute of Art, Minneapolis, MN
Robert A.M. Stern Architects, New York, NY
The Metal Museum, Memphis, TN
Illinois State Museum, Springfield, IL
SAS Institute, Cary NC
HOK Architects, St. Louis, MO
Lewis & Clark College, Godfrey, IL
Michigan State University
Scott Cornelius, Architect, New York, NY
SWH Residential Partners, Norcross, GA

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www.johnmedwedeff.com

Artist Statement

My designs for sculpture, expressed in steel, bronze and aluminum, employ industrial processes and heavy equipment to realize. However, my organic aesthetic is in part informed by my early training in the traditions and visual language of blacksmithing, and I am inspired by the waterways, plant life and weather of my familiar and newly discovered landscapes. The abstract forms I create are representations of the physics and patterns I observe in natural phenomena.

Metal heated in the forge and hammered, or cold-formed under tremendous pressure, assumes plasticity that can be manipulated to mimic qualities of growth, movement, and stability. I have developed a visual vocabulary with which I explore through metal the natural world in relation to the body and to art.

The engineering of the sculptures is an integral aspect of my aesthetic. I rarely design pieces that rely on any type of internal armature. The structure and the form are unified in an honest expression of the materials. By utilizing both the strength and flexibility of metal under the forces of tension and compression, I create sculptures that exceed the usually anticipated possibilities with plate metal fabrication.

I have a careful and thoughtful approach concerning issues of durability, longevity of finishes, and structural integrity. I visualize my sculptures as narratives of structure. While each project has a unique set of parameters and purposes, in general, my goal in all my work is to create beautiful art that inspires the imagination.

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Adventures in Form & Composition by John Medwedeff, **Artist Blacksmith**, No. 169, 2023, pp. 8-13, Color photos, published by the British Artist Blacksmith Association.

Creativity on Display, Hawaii Artist Collaboration Returns to Big Island by Laura Ruminski, West Hawaii Today, October 28, 2022, Page 1, Color photo.

High Spirits in High Places by Joel Darland, **UnderMain, Unearthing the Region's Arts and Culture,** 2018.

John Medwedeff, **The Anvil's Ring**, "The Solomon Forest Garden: A Tale of Custom Ironwork, Collaboration, and Mules," summer 2018.

The United States of Art: Illinois, a short film developed as part of the National Endowment for the Arts 50th Anniversary *United States of Arts: Tell Us Your Art Story* series, featuring John Medwedeff, 2016.

Rhythm, Line & Form, The Sculpture of John Medwedeff, by James Wallace, broadside for the solo exhibition of the same name, Gallery 210, University of Missouri St. Louis, 2013.

"Hands of the Artist" Sculpture/Town Center Park (now Carl Lee Park) Band Shell featured on the A. Zahner site.

Mathew Clarke, **From Fire to Form, Sculpture from the Modern Blacksmith & Metalsmith,** Schiffer, Atglen, Pennsylvania. John wrote the forward. It contains numerous color photos and citations about his art. 2009.

Andrea Guthman, producer, **WTTW Chicago's series Arts Across Illinois** featured John, 2007.

Peter Elgass, **Metall Design International 2006**, a yearbook of Verlag HEPHAISTOS, Immenstadt Werdenstein, Germany. An annual international book series on the best in contemporary metalsmithing. German/English chapter essay and interview, numerous color photos, pp. 7-34.

Selected Collections + Clients

Christ Church Cathedral, St. Louis, MO
Jed Johnson Associates, New York, NY
Minneapolis Institute of Art, Minneapolis, MN
Robert A.M. Stern Architects, New York, NY
The Metal Museum, Memphis, TN
Illinois State Museum, Springfield, IL
SAS Institute, Cary NC
HOK Architects, St. Louis, MO
Lewis & Clark College, Godfrey, IL
Michigan State University
Scott Cornelius, Architect, New York, NY
SWH Residential Partners, Norcross, GA

MEDWEDEFF FORGE & DESIGN
John Medwedeff
695 Future Lane
Murphysboro, IL 62966 USA
618.521.7429
johnmedwedeff@gmail.com
www.johnmedwedeff.com

Artist Statement

My designs for sculpture, expressed in steel, bronze and aluminum, employ industrial processes and heavy equipment to realize. However, my organic aesthetic is in part informed by my early training in the traditions and visual language of blacksmithing, and I am inspired by the waterways, plant life and weather of my familiar and newly discovered landscapes. The abstract forms I create are representations of the physics and patterns I observe in natural phenomena.

Metal heated in the forge and hammered, or cold-formed under tremendous pressure, assumes plasticity that can be manipulated to mimic qualities of growth, movement, and stability. I have developed a visual vocabulary with which I explore through metal the natural world in relation to the body and to art.

The engineering of the sculptures is an integral aspect of my aesthetic. I rarely design pieces that rely on any type of internal armature. The structure and the form are unified in an honest expression of the materials. By utilizing both the strength and flexibility of metal under the forces of tension and compression, I create sculptures that exceed the usually anticipated possibilities with plate metal fabrication.

I have a careful and thoughtful approach concerning issues of durability, longevity of finishes, and structural integrity. I visualize my sculptures as narratives of structure. While each project has a unique set of parameters and purposes, in general, my goal in all my work is to create beautiful art that inspires the imagination.

JOHN MEDWEDEFF 695 Future Lane Murphysboro, IL 62966 USA 618.521.7429
johnmedwedeff@gmail.com johnmedwedeff.com

Image List & References of Sculpture from the Last 5 years, for St. Augustine

01. **Conversion**, 8.6' x 3" x 8', painted steel motion LED lighting sculpture. Commissioned by the IL Capital Development Board by state competition for Illinois Central College, East Peoria, IL, 2024. $32,000.

    Meredith Dye
    Art in Architecture Coordinator, Interim
    Illinois Capital Development Board
    401 South Spring Street, Springfield, IL 62706
    Work Cell Phone: 217-720-6118
    Office Phone: 217-782-9561
    meredith.dye2@illinois.gov

    Linda Norbut Suits
    217-494-7271
    linda.norbut.suits@illinois.gov
    Assistant Deputy Director of Construction at the CDB (Former Art in Architecture Coordinator when this project was commissioned.)

02. **Chromosphere**, 12' x 4' 2" x 4', bronze rotating sculpture, residential commission, Atlanta, GA, 2023. $110,000.

    John Tirrill, Senior Partner
    META Real Estate Partners, LLC
    5607 Glenridge Drive Suite 430
    Atlanta, GA 30342
    Office (404) 596-5401
    Mobile (678) 642-8267
    jtirrill@metareps.com
    I worked with John Tirrill on two monumental sculpture projects: *Confluence* and *Nucleus*, in downtown Nashville, TN adjacent to multi-use residential developments, and on this monumental bronze sculpture for his residence in Atlanta.

03. **Crescendo**, 15' x 7' x 9', COR-TEN steel. Commissioned by Lincoln Property Company for The Sound at Pennington Bend, Nashville, TN. 2022, $55,000.

    Brook Barefoot
    Vice President of Development
    Lincoln Property Company
    6340 Sugarloaf Parkway, Suite 350
    Duluth, GA 30097
    (o) 678-287-2991

(m) 214-236-6419
bbarefoot@lpsi.com
www.lincolnapts.com

04. **Azimuth**, 22' x 16' x 8'. Fabricated stainless steel. Commissioned by the State of Louisiana for the Ogden Honors College at LSU by national competition. Baton Rouge, LA. 2021, $128,300.

Scott Finch, Director
Percent for the Arts
Louisiana Office of Cultural Development
1051 North 3rd Street
Baton Rouge, LA 70804
225-342-3576
sfinch@crt.la.gov

05. **Velocity**, 27' x 22' x 10', fabricated steel. Commissioned for the SIUC Transportation Education Center in Carbondale, IL by the Illinois Capital Development Board, state competition. 2021, $170,000.

Meredith Dye
Art in Architecture Coordinator, Interim
Illinois Capital Development Board
401 South Spring Street, Springfield, IL 62706
Work Cell Phone: 217-720-6118
Office Phone: 217-782-9561
meredith.dye2@illinois.gov

Linda Norbut Suits
217-494-7271
linda.norbut.suits@illinois.gov
Assistant Deputy Director of Construction at the CDB (Former Art in Architecture Coordinator when this project was commissioned.)

06. **Paragon**, 10' x 4' x 9', fabricated stainless steel. Commissioned for Tavira at Bonita Bay, FL, a luxury residential complex. Private Commission, 2020, $42,000.

Hugh Henkle, Manager
Tavira at Bonita Bay Condo Association, Inc
4851 Bonita Bay Blvd. #3000
Bonita Springs, FL 34134
hugh.henkel@gmail.com
239-398-4299

JOHN MEDWEDEFF 695 Future Lane Murphysboro, IL 62966 USA 618.521.7429
johnmedwedeff@gmail.com johnmedwedeff.com

Image List for the St. Augustine Roundabout Sculpture

01. **Conversion**, 8.6' x 3" x 8', painted steel motion LED lighting sculpture. Commissioned by the IL Capital Development Board by state competition for Illinois Central College, East Peoria, IL, 2024. $32,000.

02. **Chromosphere**, 12' x 4' 2" x 4', bronze rotating sculpture, residential commission, Atlanta, GA, 2023. $110,000.

03. **Crescendo**, 15' x 7' x 9', COR-TEN steel. Commissioned by Lincoln Property Company for The Sound at Pennington Bend, Nashville, TN. 2022, $55,000.

04. **Azimuth**, 22' x 16' x 8'. Fabricated stainless steel. Commissioned by the State of Louisiana for the Ogden Honors College at LSU by national competition. Baton Rouge, LA. 2021, $128,300.

05. **Velocity**, 27' x 22' x 10', fabricated steel. Commissioned for the SIUC Transportation Education Center in Carbondale, IL by the Illinois Capital Development Board, state competition. 2021, $170,000.

06. **Stoke**, 22' x 10' x 7', forged and fabricated steel. Commissioned by Arts Knoxville for downtown Knoxville, TN, by international competition. 2018, $63,000.

07. **Confluence**, 26' 6" x 9' x 18' 6", forged and fabricated steel, 1515 5th Ave North, Nashville, TN. Commissioned by SWHR Germantown Residential, LLC. Confluence is a sculpture designed for a plaza in a residential/commercial development near the State Capital Building in Nashville. 2014, $150,000.

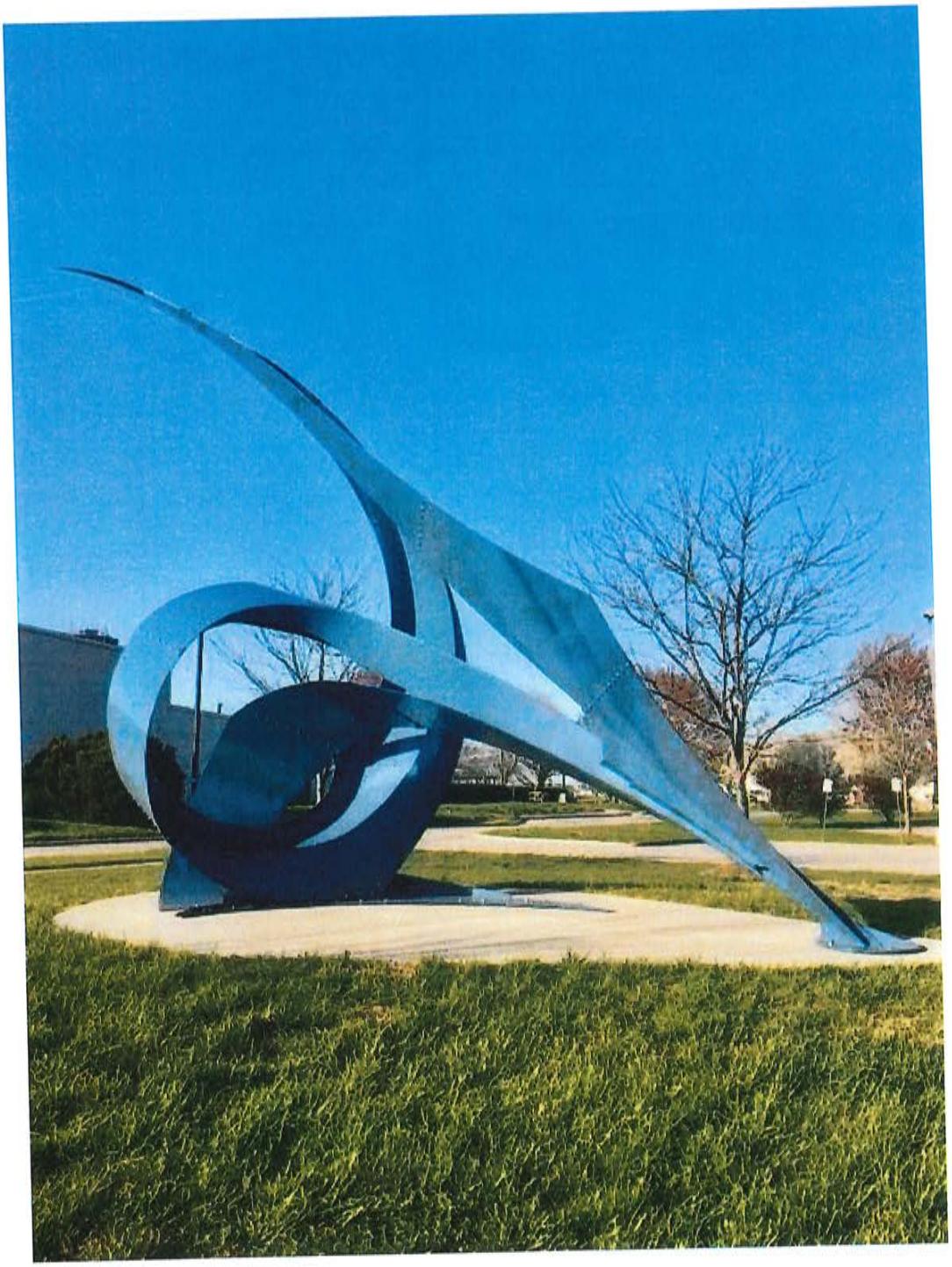
08. **Apex**, 28' 6" x 10' x 17', forged and fabricated bronze sculptural fountain. Commissioned by the College of DuPage, Glen Ellyn, IL. Apex is designed as the centerpiece of the renovated campus. 2013, $307,890.



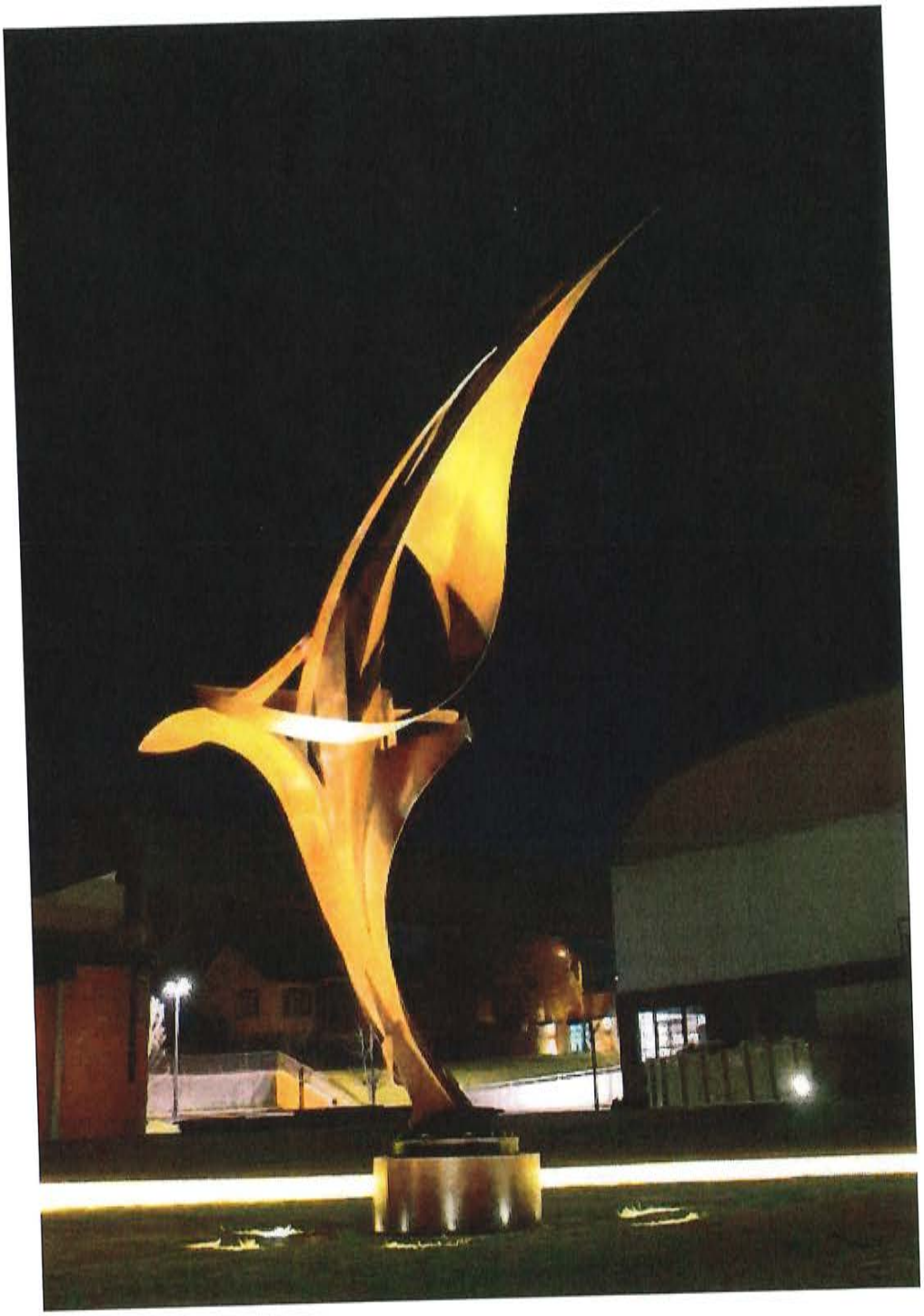














JON HAIR

MONUMENTAL SCULPTURE

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RFQ SUBMISSION

City of St. Augustine, Florida
Public art project for the roundabout at May Street and San Marco
Submitted Monday, April 1st, 2024

MAJOR COMMISSIONS 2023

Shawshank Museum	Half Life Size "Red Meets Andy"
High Point University	Life Size Bronze "Bob Hope"
High Point University	Life Size Bronze "Samuel Adams"
High Point University	Life Size Bronze "Alexander Hamilton"
State of Delaware	Life Size Bronze "Ted Blunt"
State of Delaware	Life Size Bronze Bust
State of Delaware	Life Size Bronze Bust
United House of Prayer	8' Bronze "Bishop Bailey"
United House of Prayer	4' Bronze "Bishop Bailey"

MAJOR COMMISSIONS 2022

Purdue University	Life Size Bronze Bust "President Daniels"
Western Carolina University	8' Bronze "Catamount"
Gardner-Webb University	6' Bronze "Bulldog"
Orlando College of Medicine	8' Standing "Dr. Patel"
Orlando College of Medicine	8' Standing "Mrs. Patel"
City of Smyrna, DE	8' Bronze "Mayor George Wright"

MAJOR COMMISSIONS 2021

University of the Cumberlands	16' Aluminum "Ever Changing World"
University of the Cumberlands	Life Size Bronze "Marie Curie"
High Point University	Life Size Bronze "Thomas Edison"
High Point University	Life Size Bronze "Harriett Tubman"
High Point University	Life Size Bronze "Thurgood Marshall"
CVCC Hickory, NC	(2) 9' Bronze "Red Tail Hawk"

MAJOR COMMISSIONS 2020

Okaloosa Women Veterans	Life Size Bronze "Margaret Corbin"
Okaloosa Women Veterans	Life Size Bronze "Cathay Williams"
Okaloosa Women Veterans	Life Size Bronze "Lenah Higbee"
Okaloosa Women Veterans	Life Size Bronze "Jacqueline Cochran"
Okaloosa Women Veterans	Life Size Bronze "Jonita Bonham"
Okaloosa Women Veterans	Life Size Bronze "Sharon Ann Lane"
Okaloosa Women Veterans	Life Size Bronze "Leigh Ann Hester"
Okaloosa Women Veterans	Life Size Bronze "Nasima"
Hampton University	Life Size Bronze "Jap Curry""
Hampton University	Life Size Bronze "Mary Christian"

MAJOR COMMISSIONS 2019

High Point University	LIfe Size Bronze "Tiny Tim"
City of St. Petersburg, FL	8' Bronze "Elder Jordan, Sr."
High Point University	38' Steel Letters "HPU"
City of Wilmington, DE	8' Bronze "Mayor James Sills"
High Point University	Life Size Bronze "Celebrating Grad"
High Point University	Life Size Bronze "Celebrating Grad"
High Point University	Life Size Bronze "Celebrating Grad"
High Point University	(20) 6' Bronze "Oak Clusters"

MAJOR COMMISSIONS 2018

Hampton University	Life Size Bronze "Frederick Douglass"
Hampton University	Life Size Bronze "Reuben Burrell"
Mayes Homesite	8' Bronze "Dr. Benjamin E. Mayes"
St. Leo University	12' Bronze "Prowling Lion"

MAJOR COMMISSIONS 2017

University of SC	30' Wingspan Bronze "Gamecock"
Hampton University	9' Bronze "Dr. William Harvey"
Hampton University	9' Bronze "Gen. Samuel C. Armstrong"
Hampton University	Life Size Bronze "Barack Obama"
Hampton University	Life Size Bronze "George HW Bush"
Hampton University	Life Size Bronze "William Howard Taft"
Hampton University	Life Size Bronze "Mary Peake"
Hampton University	Life Size Bronze "Susan LaFlesch"

MAJOR COMMISSIONS 2016

Hampton University	Life Size Bronze "Jerome Holland"
Hampton University	Life Size Bronze "Mary Jackson"
Wilberforce University	Memorial Park Design

MAJOR COMMISSIONS 2015

The Latrobe Foundation	Life Size Bronze "Mr. Rogers"
Bicycle Casino	"Mega Millions" Trophy
USAO, Chickasha, OK	Bronze Bust "Te Ata Fisher"
USAO, Chickasha, OK	Bronze Medallion "Te Ata Fisher"
Martin Marietta Corp.	4' "Diamond Cup" Trophy

MAJOR COMMISSIONS 2014

Indiana Statehouse	4'" Representative Julia Carson"
Indiana Statehouse	4' " Congressman James Hinton"
University of SC	9' Bronze "Richard T. Greener"
USAO, Chickasha, OK	9' Bronze "Te Ata Fisher"
Campbell University	7' Bronze "Dr. James Campbell"
High Point University	Life Size Bronze "Thomas Wolfe"
Town of Mooresville, NC	Life Size Bronze "Peggy Popp"
Mooresville High School	5' Bronze Bas Relief "Joe Popp"

MAJOR COMMISSIONS 2013

USC / Los Angeles	8' Bronze "Neil Armstrong"
High Point University	28' Steel Abstract "Soar"
High Point University	Life Size Bronze "Isaac Newton"
High Point University	Life Size Bronze "John Coltrane"
Rutgers University	Bronze Medical School Award
Metrolina Greenhouses	4' Bronze "Tom Van Wingerden"
Bicycle Casino	WPT "Legends of Poker" Trophy

MAJOR COMMISSIONS 2012

City of Wilmington, DE	8' Bronze "Clifford Brown"
Town of Chino Valley, AZ	(3) Bronze Monumental Horses
University of NC / Charlotte	Life Size Bronze "Senator Belk"
Gannon University	8' Bronze "Golden Knight"
Warren Wilson College	7' Bronze / Stainless "Owl"
Town of Jefferson, IA	Life Size Bronze "Thomas Jefferson"

MAJOR COMMISSIONS 2011

Wilberforce University	Memorial Park Design
Lenoir-Rhyne University	8' Bronze "Cut Back"
High Point University	Life Size Bronze "Einstein"
High Point University	Life Size Bronze "Beethoven"
High Point University	Life Size Bronze "Helen Keller"
High Point University	Life Size Bronze "Teddy Roosevelt"
High Point University	12' Bronze "Tree of Learning"
Experimental Aircraft Assoc.	"Warbirds" Veterans Memorial
Appalachian State University	24' Stainless Steel "Aspire"
St. Mark Catholic Church	Altar, Baptismal Font, Lecturn

MAJOR COMMISSIONS 2010

University of NC / Charlotte	(2)12' Bronze Football Player
California State / Northridge	8' Bronze "Matador"
Computer Sciences Corporation	8' Bronze "Astronaut"
Computer Sciences Corporation	8' Bronze "Female Helicopter Pilot"
Emmys Hall of Fame	Bronze Relief "Charles Kuralt"
Emmys Hall of Fame	Bronze Relief "Gene Roddenberry"
University of NC / Charlotte	24' Bronze / Granite "Ascend"
Emory & Henry College	8' Bronze "Patrick Henry"
Emory & Henry College	8' Bronze "John Emory"
Lenoir-Rhyne University	14' Bronze / Aluminum "Super Sax"
High Point University	Life Size Bronze "DaVinci"
High Point University	Life Size Bronze "Sacajawea"
High Point University	Life Size Bronze "Mother Teresa"
High Point University	Life Size Bronze "Abraham Lincoln"

MAJOR COMMISSIONS 2009

City of Shanghai, China	Over Size Bronze "Eugene O'Neill"
Univ. of Arkansas, Ft. Smith	15' Bronze "Charging Lion"
Lenoir-Rhyne University	12' Granite "Martin Luther"
Mr. Phil Helmuth	Bronze Portrait Bust
Ms. Annie Duke	Bronze Portrait Bust
Mr. Doyle Brunson	Bronze Portrait Bust
Appalachian State University	16' Aluminum "Lucky 8"
Charlotte Latin School	8' Aluminum "Lucky 8"
High Point University	24' "Human Link"
High Point University	Life Size Bronze "Gandhi"
High Point University	Life Size Bronze "Gen. Washington"
High Point University	Life Size Bronze "Rosa Parks"
High Point University	Life Size Bronze "Galileo"

MAJOR COMMISSIONS 2008

City of Beijing, China	12' Aluminum "Lucky 8"
Bowling Green State Univ.	24' Bronze "Soaring Falcon"
University of Cincinnati	14' Bronze "Cincinnati Bearcat"
NC Shakespeare Festival	7' Bronze "Shakespeare"
High Point University	Life Size Bronze "Shakespeare"

MAJOR COMMISSIONS 2007

Wake Forest University	14' Bronze "Demon Deacon"
Virginia Wesleyan College	16' Bronze "Jumping Marlin"
Presbyterian College	9' Bronze "Fairy of the Eagle Nebula"
The Museum of Flight	Bronze/Steel MIA / POW Memorial
High Point University	Life Size Bronze "Martin Luther King"
High Point University	Life Size Bronze "Amelia Earhart"
High Point University	Life Size Bronze "Aristotle"
High Point University	Life Size Bronze "John Wesley"

MAJOR COMMISSIONS 2006

Lynchburg College	10' Bronze "Fighting Hornet"
High Point University	26' Bronze / Steel "Atlas Kneeling"
Metro Goldwyn Mayer	Bronze "Leo the Lion" Award

MAJOR COMMISSIONS 2005

Emmys TV Hall of Fame	Bronze Portrait Bust "Ted Turner"
High Point University	18' Bronze "Prowling Panther"
High Point University	7' Bronze "Bald Eagle"

MAJOR COMMISSIONS 2004

US Air Force Academy	24' Bronze "Fighting Falcon"
Charlotte Latin School	16' Bronze "Red Tail Hawk"
The Elizabethan Gardens	9' Bronze "HRH Queen Elizabeth I"

MAJOR COMMISSIONS 2003

Winthrop University	14' Bronze "Streaking Eagle"
Purdue University	20' Bronze "The Boilermaker"
Mr. Dick Van Dyke	Bronze Portrait Bust
Queens University	26' Bronze "Roaring Lion"
Livingstone College	13' Bronze "Grizzly Bear"
Davidson College	9' Bronze "Womens Field Hockey"
Davidson College	9' Bronze "Womens Lacrosse"
NC School for the Blind	Bronze "Memorial to Louis Braille"

MAJOR COMMISSIONS 2002

US Olympic Committee	35' Bronze/ Alum "Olympic Strength"

MAJOR COMMISSIONS 2002

Presbyterian College	13' Bronze "Three Runners"
Christopher Newport Univ.	24' Bronze "Captain Newport"
Furman UNiversity	15' Bronze "Paladin"
NC A&T State University	Life size Bronze "Bulldog"
United Cerebral Palsy	Life Size Bronze "Splash" fountain

MAJOR COMMISSIONS 2001

Elon University	12' "Phoeniox Rising"
Fayetteville State University	9' Bronze "FSU Bronco"
St. Andrews College	12' "Fighting Knight"

MAJOR COMMISSIONS 2000

Husqvarna Corporation	14' Bronze "Bald Eagle"
Miccosukee Tribe of Florida	9' Bronze "Miccosukee Boy" fountain
Miccosukee Tribe of Florida	"Unconquered" Bronze Bust

ARTIST STATEMENT

The barometer of art making can be found in the aesthetic connection between the breaths of inspiration and attraction.

My creative interests lie in intersecting design and representational structure and are most visible in the transformative free-form sculptures I create, blending into a highly personal expression.

Its focus is dependent on the experience of visualizing a moment in time that becomes personally significant, beautiful and valuable, thereby inspiring the viewer.

These visions of intent are creatively brought forth through sculpture to tell a significant visual story that directly touches people through realizations or moments in time that impact the way we see things.

Exterior Sculpture Installations Completed in the Last Five Years

2024	Orlando College of Osteopathic Medicine	8' Standing "Dr. Kiran Patel"	Dr. Robert Hasty / rhasty@ocom.org
	Orlando College of Osteopathic Medicine	8' Standing "Dr. Pallavi Patel"	Dr. Robert Hasty / rhasty@ocom.org
2023	Purdue University	Over Life Size Bronze Bust "Pres. Mitchell Daniels"	Jayme Baker / baker555@purdue.edu
	Western Carolina University	8' Bronze "Catamount" Mascot Sculpture	Greg McPherson / gmcpherson@email.wcu.edu
	Gardner-Webb University	6' Bronze "Bulldog"	Richard McDevitt / rmcdevitt@gardner-webb.edu
	City of Smyrna, Delaware	8' Bronze "Mayor George Wright"	Christella St. Juste / Christella.StJuste@delaware.gov
2022	University of the Cumberlands	16' Aluminum "Ever Changing World"	Leslie Ryser / leslie.ryser@ucumberlands.edu
	University of the Cumberlands	Life Size Bronze "Marie Curie"	Leslie Ryser / leslie.ryser@ucumberlands.edu
	University of the Cumberlands	Life Size Bronze "Dr. Martin Luther King, Jr."	Leslie Ryser / leslie.ryser@ucumberlands.edu
	High Point University	Life Size Bronze "Thomas Edison"	Mr. Troy Thompson / tthompso@highpoint.edu
	High Point University	Life Size Bronze "Harriett Tubman"	Mr. Troy Thompson / tthompso@highpoint.edu
	High Point University	Life Size Bronze "Thurgood Marshall"	Mr. Troy Thompson / tthompso@highpoint.edu
	Catawba Valley Community College	(2) 9' Bronze "Red Tail Hawks" Mascot Sculptures	Ms. Jennifer Jones / www.cvcc.edu
	City of Wilmington, Delaware	8' Bronze "Mayor James Sills"	Christella St. Juste / Christella.StJuste@delaware.gov
	Loudon County, VA	Life size Bronze "Frederick Douglass"	Mr. Joe Pascarelli / Director of Construction
2021	Okaloosa County Florida Veterans Park	Life Size Bronze "Margaret Corbin"	Mr. Roy Petrey / rpetrey@myokaloosa.com
	Okaloosa County Florida Veterans Park	Life Size Bronze "Cathay Williams"	Mr. Roy Petrey / rpetrey@myokaloosa.com
	Okaloosa County Florida Veterans Park	Life Size Bronze "Lenah Higbee"	Mr. Roy Petrey / rpetrey@myokaloosa.com
	Okaloosa County Florida Veterans Park	Life Size Bronze "Jacqueline Cochran"	Mr. Roy Petrey / rpetrey@myokaloosa.com
	Okaloosa County Florida Veterans Park	Life Size Bronze "Jonita Bonham"	Mr. Roy Petrey / rpetrey@myokaloosa.com
	Okaloosa County Florida Veterans Park	Life Size Bronze "Sharon Ann Lane"	Mr. Roy Petrey / rpetrey@myokaloosa.com
	Okaloosa County Florida Veterans Park	Life Size Bronze "Leigh Ann Hester"	Mr. Roy Petrey / rpetrey@myokaloosa.com
	Okaloosa County Florida Veterans Park	Life Size Bronze "Nasima"	Mr. Roy Petrey / rpetrey@myokaloosa.com
	Hampton University	Life Size Bronze "Jap Curry"	VP Joy Jefferson / joy.jefferson@hamptonu.edu
	Hampton University	Life Size Bronze "Mary Christian"	VP Joy Jefferson / joy.jefferson@hamptonu.edu
2020	City of St. Petersburg, Florida	8' Bronze "Elder Jordan, Sr."	Ms. Tracy Kennard / 727.892.5370
	University of South Carolina	30' Bronze "Gamecock" Mascot Sculpture	Mr. Derek Gruner / 803-777-9675
	High Point University	38' Steel Letters "HPU"	Mr. Troy Thompson / tthompso@highpoint.edu
	High Point University	Life Size Bronze "Celebrating Grad"	Mr. Troy Thompson / tthompso@highpoint.edu
	High Point University	Life Size Bronze "Celebrating Grad"	Mr. Troy Thompson / tthompso@highpoint.edu
	High Point University	Life Size Bronze "Celebrating Grad"	Mr. Troy Thompson / tthompso@highpoint.edu
	High Point University	(20) 6' Bronze "Oak Clusters"	Mr. Troy Thompson / tthompso@highpoint.edu

IMAGE IDENTIFICATION



"CAPTAIN CHRISTOPHER NEWPORT" Hair_1.jpg

Client: Christopher Newport University, Newport News, VA.
Dimensions: 24' x12' x 8'
Medium: Bronze

ADVENTURE is the theme of this monumental bronze.

Originally designed for a traffic roundabout, it now greets visitors to the main entrance to the university.

Captain Christopher Newport was the English commander of the three ships that settled colonial Jamestown in 1607.

A friend and staunch ally of Captain John Smith, the city of Newport News bears his name.



"OLYMPIC STRENGTH" Hair_2.jpg

Client: US Olympic Committee
US Olympic Training Center
Colorado Springs, CO
Dimensions: 35' x 24' x 24'
Media: Bronze / Aluminum

STRENGTH OF MIND, BODY & SPIRIT is the theme of this huge globe supported by four giant body builders.

Stars on the globe denote Olympic Host Cities, while 45 bronze Olympic Federation logos circle the base.

ATHENS • TORINO • BEIJING



"THINK BIG" Hair_3.jpg

Client: High Point University,
High Point, NC.
Dimensions: 38' x12' x 8'
Medium: Steel

WELCOME is the theme of this monumental sculpture.

As a visitor enters the beautiful campus of High Point University, located in the heart of NC, they're greeted with an impressive monument of the universities initials.

The giant HPU text is a favorite landmark and popular selfie destination at one of the Southeasts up and coming universities.



"HUMAN LINK" Hair_4.jpg

Client: High Point University
High Point, NC
Dimensions: 24' x 8' x 8'
Media: Bronze / Steel

OUR COMMON THREAD is the theme of this towering sculpture.

This piece conveys a sense of community and fellowship as three individuals help each other climb the spiraling DNA inspired Helix.

This sculpture exemplifies the benefits of cooperation and the fundamental need for human interaction and diversity in successful communities.



"ASPIRE" Hair_5.jpg

Client: Appalachian
State University
Boone, NC
Dimensions: 24' x 21' x 18'
Medium: Steel

THE ASPIRATIONAL SPIRIT is the theme of this soaring sculpture.

Aspire represents the positive, uplifting aspects of human aspirations.

The piece stretches skyward, like the mountains surrounding Appalachian State's campus.

These powerful geometric spires are full of dynamic tension, giving the viewer a sensation of being lifted up.



"ASCEND" Hair_6.jpg

Client: University of NC
Charlotte, NC
Dimensions: 24' x 8' x 8'
Media: Bronze / Granite

HUMAN ACHEIVMENT is the theme of this sculpture.

"Ascend" stands as a metaphor for human drive and dedication as two students ascend the 52 step spiral . The message, don't be overwhelmed by a four year degree.

Simply take it a week at a time and a week at a time, as you strive to attain your lofty goal of Graduation.



"HRH QUEEN ELIZABETH I" Hair_7.jpg

Client: The Elizabethan Gardens
Manteo, NC
Dimensions: 9' x 6' x 6'
Medium: Bronze

DESTINY is the theme of this historic sculpture.

Young Queen Elizabeth's larger than life historic portrait is the landmark sculpture at The Elizabethan Gardens.

Her gown is covered with Roses, the symbol of the House of Tudor.

A lover of rose gardens herself, the Queen extends a Rose to visitors while she cradles a large bouquet of the beloved flowers in her arms.



"SUPER SAX" Hair_8.jpg

Client: Lenoir-Rhyne University
Hickory, NC
Dimensions: 14' x 8' x 6'
Media: Bronze / Aluminum

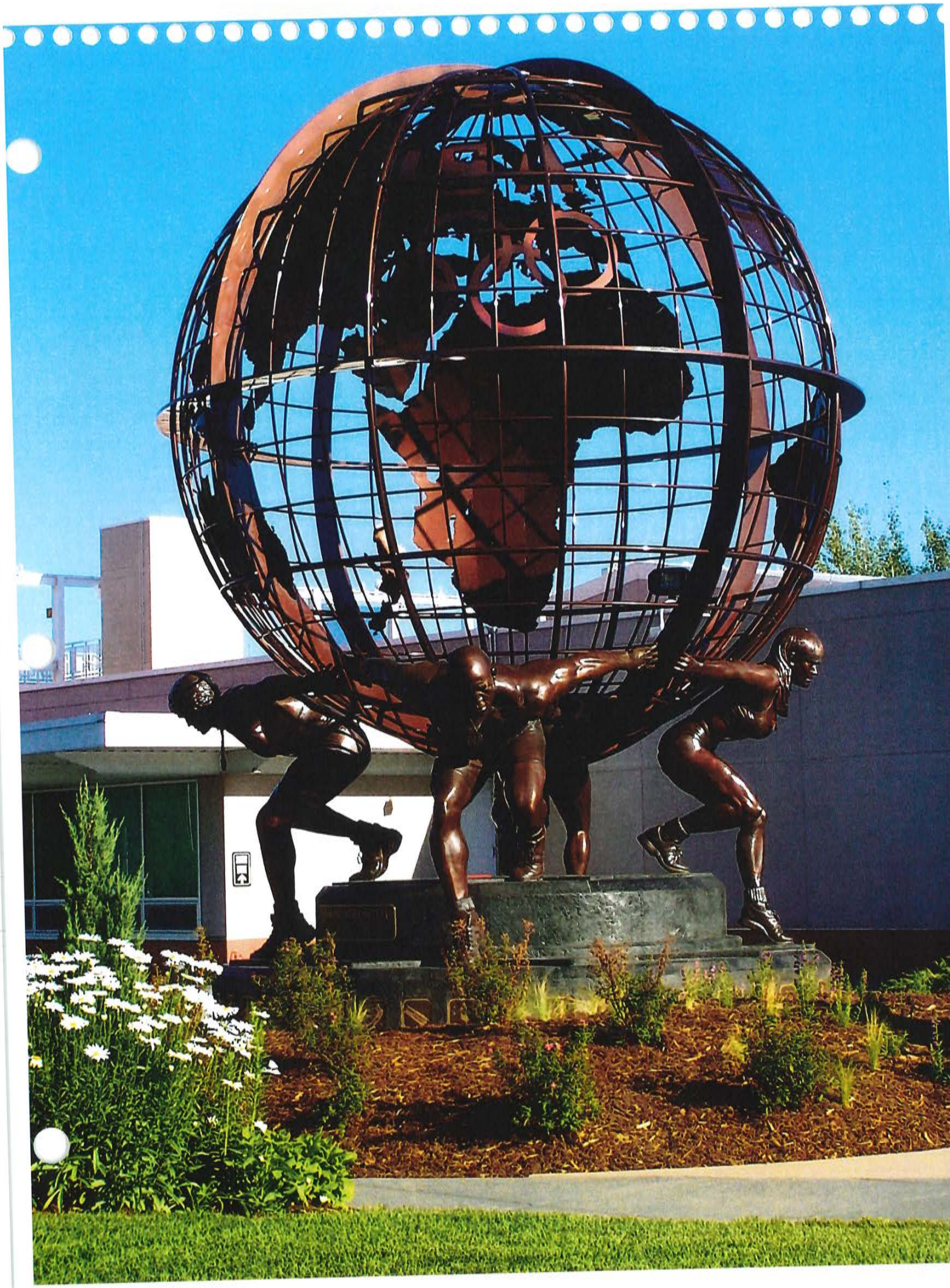
MUSICAL EXCELLENCE is the theme of this Object sculpture.

Commissioned by Lenoir-Rhyne for their Music Department, Super Sax consists of more than 100 separate castings.

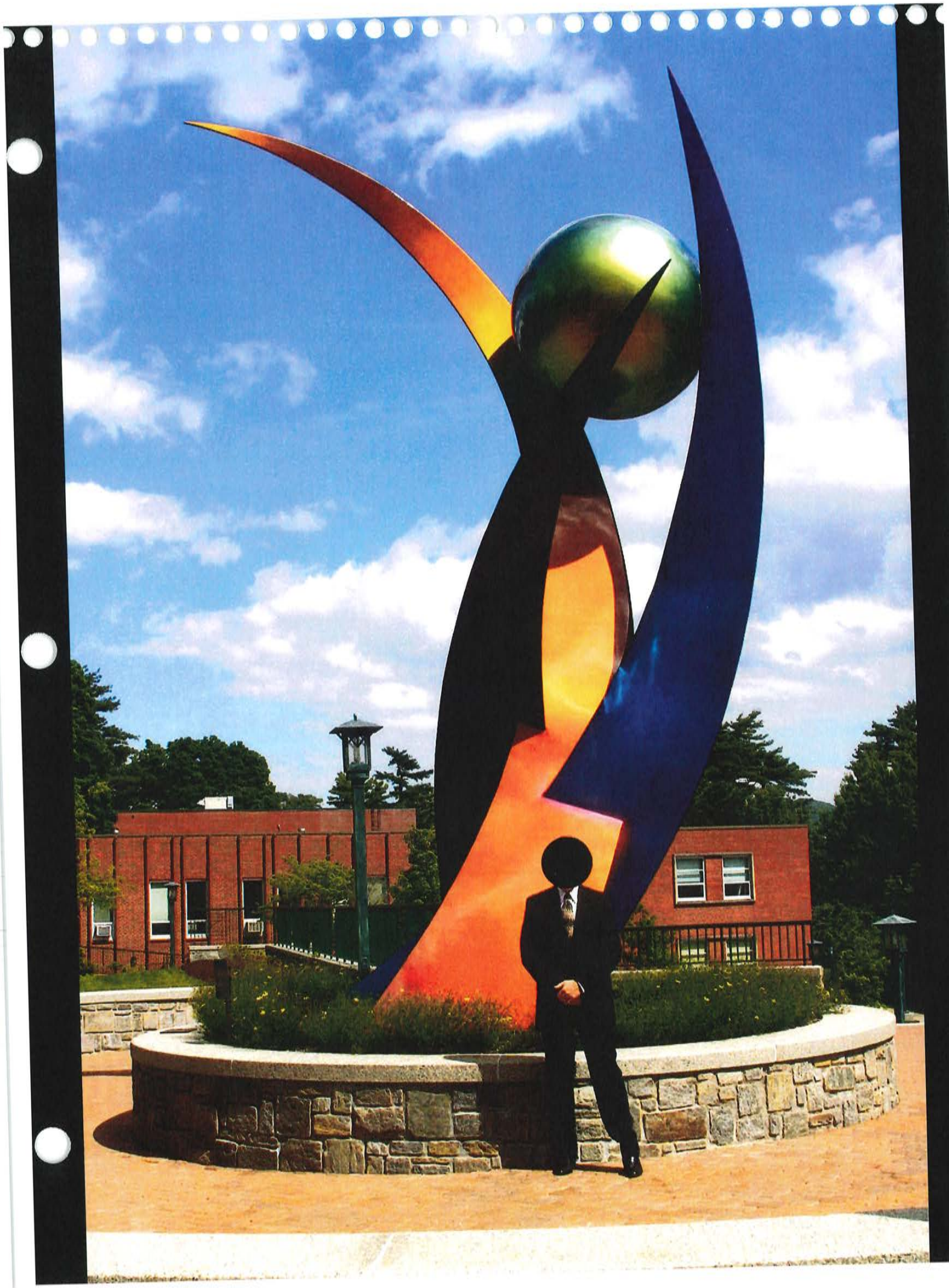
This piece is the world's largest saxophone sculpture.

My original concept was to have a motion sensor that would trigger a number of famous saxophone forward tunes.






IGH POINT
UNIVERSITY






HRH Queen Elizabeth I
Dedicated to Carol G. Betx


"SUPER SAX"

- **Artistic Statement:**

  I am a remnant of the Nahuatlacah oral tradition a tonalpouhque mexica, a commoner from the lowlands (i.e., Mexico) from a time and place that no longer exists. At present my poetry has been reified as it has been published in the UK, US, India, Spain, Australia, Argentina, Germany, and Venezuela. I have been exhibited in different venues with a work that's titled: Transparencies in Time: Cuahpohualli embedded in ethnopoetic language poetry:. I seek to expand this work into a comprehensive exhibit in a gallery and/or installation in 3D public art sculptures (i.e., three simultaneous monumental works that expand into multiple levels of perception and/or dimensions). . In this the sculptures came from dreams, it's a refraction of our ancestors so you see a mirror in yourself.

- **Statement of interest**: Transparencies in Time:

The present visual art installation proposal is both interactive, multidisciplinary, and kinesthetic audio-visual sculpture. It's a multiphase comprehensive exposé on Mesoamerican lore and more specifically on a pre-Columbian notion of time. Here, there would be three simultaneous and concurrent proposals that center on concrete poetry. I am interested in this opportunity to let contemporary society at large know that poetry is alive, and that the oral tradition still lives, though it's thought that this ancient culture is dead. In synthesis these can be sculptures [i.e., outdoor public art] and/or broader architectural installations built on the facades of buildings both indoors and out. Proposal concept 1 [i.e., sculpture or façade installation] all will be made with the two primary elements: plastic transparency films and acrylic/plexiglass. The first is titled Transparencies in Time: Cuahpohualli embedded in ethnopoetic poetry [proposal concept 1 will comprise of two hollow cylinders on whose inside surface will be placed the transparencies] sealed within with a second acrylic/plexiglass that's cylindrical to create a hologram-mirror type effect. Proposal concept 2 & 3 will both comprise a wall/frame of solid acrylic/plexiglass in thickness will seal the plastic transparency films, who's shaped of the X and Y chromosomes of the DNA double helix. In the proposal concept 3 transparencies will be placed in the shape of a pyramid. My work is rooted in the original peoples and/or 1st nations so it's original by default, therefore my visual art speaks for itself. The sculpture(s) are a mirror and/or a mosaic of ideas in hologram or transparent as a pool screen…. While the second proposal concept is called Cyclones in the DNA2: Double Helix/Haiku Transparencies in [Space] Time and the 3rd, will be titled Dream Images: TransparenXcies Pyramid Shifts: 3D. . Within these sculptures specifications are a back-projection scheme on plexiglass on façade of walls and motion-sensors for moving sculptures...

- **Contact particulars:**

Artist name: José D. Trejo-Maya
Mailing address, city, state and zip code: 3834 Monterey Ave. Apt. #110 Baldwin Park, CA 91706
Cell phone number: 626-367-7756
Email: jdtrejomaya@gmail.com

Artist Statement

I am a remnant of the Nahuatlacah oral tradition a tonalpouhque mexica, a commoner from the lowlands (i.e. Mexico) from a time and place that no longer exists. At present my poetry has been reified as it has been published in the UK, US, India, Spain, Australia, Argentina, Germany and Venezuela. I have been exhibited in different venues with a work that's titled: Transparencies in Time: Cuahpohualli embedded in ethnopoetic language poetry:. I seek to expand on this work into a comprehensive exhibit in a gallery and/or installation in 3D public art sculptures (i.e. three simultaneous monumental works that expand into multiple levels of perception and/or dimensions). In this the sculptures came from dreams, it's a refraction of our ancestors so you see a mirror in yourself.

I was born in Celaya, Guanajuato, Mexico, where I spent my childhood in the small neighboring rural pueblo of Tarimoró and wherefrom my family immigrated in 1988. My inspiration(s) include Netzahualcoyotl, Humberto Ak'abal, Ray A. Young Bear, and James Welch. I have a work in progress of a short-story series where I interpolate the sunstone calendar (i.e. the primary source of the Cauhpohualli Computo del tiempo azteca y su correlacion actual Anahuacayotl de Tlaxcalancingo, Puebla). To bring to life a micro-fiction project titled San Miguel de Tarimoro ca. 1546. It's a micro-fiction work of short stories that delve into the immaterial aspects of time. It will be digitized into video with simultaneous audio in video-book view narration. Namely, it's a bridge from poetry to narrative storytelling. The work is a catalog of the 365 days in the Tonalpohualli or count of days in hologram. My work is rooted in Mesoamerican lore and a pre-Columbian notion of time that's extant in the poetics and as such it's the foundation and bedrock. While in ceremony with Chololo medicine men in the Tule River Reservation he dreamt this written prophecy…

Website: https://mozaikphilanthropy.org/ecosystemx/
https://youtu.be/mvTcKA2_niU
https://youtu.be/oSra7XK6SXE
https://youtu.be/vS61_EPOffE

- **Current resume** or CV:

Exhibitions:

Black Creek Arts Council; Glitz and Kitsch	Uixticihuatl, Transparent thoughts	November 11th to December 31st 2022
Arts Council of Fayetteville Cumberland County, NC	_Still Here, Still Native Oxomoco	Oct 21st 2022 to Winter
Pelham Art Center: Art Boutique NY	Words lacerate, yei, Uixticihuatl, Transparent thoughts, Oxomoco, Tonatiuh, So this was weaved	December 2022 to January 2023
Faces & Facades Exhibitions; AHArts, NJ	Words lacerate, Uixticihuatl, Transparent thoughts, Oxomoco, Tonatiuh	Nov. 19th to Dec. 24th 2022
The New Art Center, MA Artwork New Art Store	Words lacerate, Uixticihuatl, Transparent thoughts, Oxomoco, Tonatiuh, et. Al.	Winter 2022
Under $500 MAP	Transparent thoughts/yei ozomatli	Winter 2022
Cista Arts: A Moment in Time ***(UK)***	Transparencies in Time: Transparent thoughts, Uixticihuatl, Words lacerate, Oxomoco, Tonatiuh	January 2023 online
2023 SYRCL's Wild & Scenic Film Festival	Words lacerate, Oxomoco, Transparent thoughts	February 15th to March 15th 2023
Project Anywhere 2023 ***(AUS)***	Transparencies in Time:	Virtual exhibition
2023 Academy Center of the Arts Annual National Juried Art Exhibition	Oxomoco	April 7th to May 4th 2023
934 Gallery Invisible Threads	Transparencies in Time: Desert Sands & Death Throws	April 2023
Layers from Within@Walters	Transparencies in Time: Desert Sands & Death Throws	February 2024

BLOOM! Gallery Aferro	Words lacerate, Uixticihuatl, Transparent thoughts, Oxomoco & Tonatiuh	May 2023

Fiscal Sponsor

Institute For Education, Research, and Scholarship	Fiscal Sponsor: Professor Newton Lee for Opportunity Fund Grant in Charlotte Arts & Culture	2023-2024

Grants

Center for Cultural Innovation	Grant/California Relief Fund for Artists and Cultural Practitioners	September 29th 2020

Public Art

Public Art/ Sculpture Kirkland, WA	Transparencies in Time: Sculpture	October 2022 to October 2023
Public Art/Sculpture Bellevue, WA	Transparencies in Time: Sculpture	September 2023
Public Art Outdoor Sculpture/Installation Columbia City, WA	Sculpture/Panels/Window & Stationary Installation (s) Transparencies in Time: Permanent and temporary	Fall/Winter 2023
Cultural Currents Sculpture Project, City of Eugene OR	Sculpture: Transparencies in Time	October 2023 to MayA 2024 https://www.eugene-or.gov/4432/Art-Installations?aa_piece=transparencies-in-time-cuahpohualli https://youtu.be/oSra7XK6SXE

Scholarships

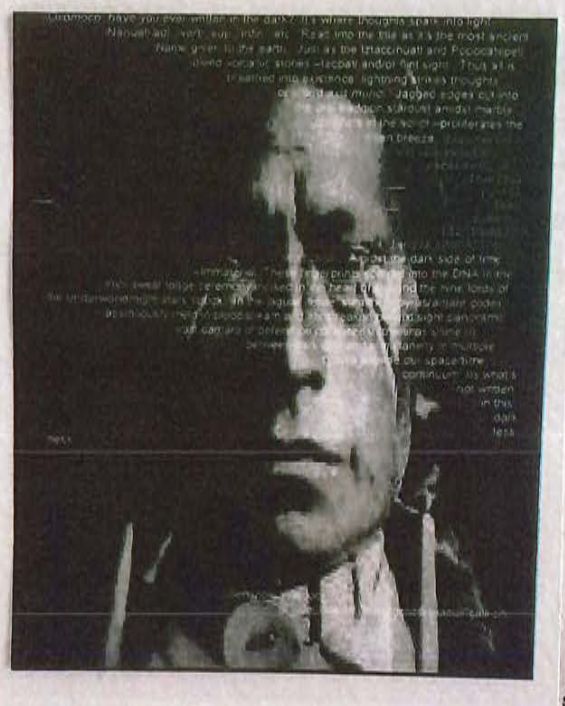
Hudson Valley Writers Center	Poetry Workshop: The Poem Under the Poem	October 24th 2021

Exhibitions:

Black Creek Arts Council; Glitz and Kitsch	Uixticihuatl, Transparent thoughts	November 11th to December 31st 2022

Arts Council of Fayetteville Cumberland County, NC	_Still Here, Still Native Oxomoco	Oct 21st 2022 to Winter
Pelham Art Center: Art Boutique NY	Words lacerate, yei, Uixticihuatl, Transparent thoughts, Oxomoco, Tonatiuh, So this was weaved	December 2022 to January 2023
Faces & Facades Exhibitions; AHArts, NJ	Words lacerate, Uixticihuatl, Transparent thoughts, Oxomoco, Tonatiuh	Nov. 19th to Dec. 24th 2022

- **Work samples:**



[yei ozomatli *hueyfozoztli* nahui tecpatl]
.:t:.
iris
teal
white
screen
invisible
disappears
ther time: sun
flashes of ano-
san-sun. Tulum
ded in ether airs/Ku–
clipse: *Itzamna*/suspen-
Serrated eyes/memory e-
light in the iris/Lakota songs.
material roads in the skies/blue
can't. Rairstorms in the isles/im–
So the poetic voice sheathes what you
tochtli feel words –you can't see/shadows.
zumel. Like suns glare in the tonalpohualli -13
heart beam. Tilt axis @ 30 degrees face north Co-
feathers camouflaged into rainbows/accelerate pulse
ch shell and the pyramid/edged in the mind stream. Macaw
cenotes/whirlpools in the crystalline might. Go back to the con-
shrill. So the 1st hero twin *Xbalanque* @ sundown burnt skies in the
field & the hologram bright. Feel ghost in the bones/orographic winds
melanin darkens after rain. What can I do was borne with this burgundy
shapeshift nexhuitzilin –a chill in the carbon 14 frame. DNA shards skin tone/
flight/waves in Iztapa Cihuatanego. Invisible lightning how thoughts outlast time/
cortex/I cut stars collide: *los abuelos cicatrizados en la venas*. Spirits in hummingbirds
So one's bleeding this light/dark winds telluric currents you cant see. Scars in the visual

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Kirkland Arts Commission Sculpture [Kirkland, Washington]



Dimensions: 14in. X 20in. X 5ft. Weight approx 20lb. to 30lb.

Image Identification List

1. Title of work: [yei ozomatli huey tozoztli nahui tecpatl], Date of completion: May 2020, Material(s): paper, Size: 8.5 by 11 computer paper original/ plastic transparency. 77.77

2. Title of work: Transparent thoughts, Date of completion: April 2020, Material(s): paper, Size: 8.5 by 11 computer paper original/plastic transparency. 77.77

3. Title of work: Oxomoco, Date of completion: August 2020, Material(s): paper, Size: 8.5 by 11 computer paper original/plastic transparency. 77.77

Budget Kirkland, WA Commission

Item	Specification	Projected Cost
Materials/Manufacturing	Plastic transparency films, acrylic/plexiglass	$1500.00
Installation/Logistics Public art sculpture	Installation and manufacturing	$1500.00

Total Amount Requested (Max.): $3000.00 Total Projected Cost: $3000.00

Project Timeline

I have a present commission of a public art sculpture in Kirkland, WA and have worked with the city installation and timetables are all in good standing. This sculpture will be in display till October 2023 and then transferred to Bellevue, WA. Materials are durable plexiglass/acrylic.

Cultural Currents Sculpture [Eugene, Oregon]

- **Sculpture Samples:**



Bellevue Arts Commission Sculpture [Bellevue, Washington]



Public Art Installation Commission: SEEDS [Columbia City, Washington]







- **References:**

Michelle Lustgarten Elementary Arts Specialist Allegro Design –Graphic Design,Kirkland Cultural Arts Commission
Email: michellelustgarten@gmail.com
Cell: 425 221 9616

Chanin Santiago She | Her | Hers
Senior Public Art Program Coordinator Cultural Services |
City of Eugene CSantiago@eugene-or.gov
99 West 10th Avenue, Suite 395
Eugene Oregon 97401
Cell: 541 232 2089

Professor Newton Lee, President Institute For Education, Research, and Scholarship, Los Angeles, CA 818 861 9580 donate@ifers.org Fiscal Sponsor

Kate Ali Public Art Manager
Library, Recreation & Cultural Services
City of Eugene 541-682-6314
kali@eugene-or.gov

- **Preliminary Proposal:**

Clear Cylinder 1:
L 7 (feet) x W (7 feet) x H (3 foot)

Clear Cylinder 2: L(8.5 feet) x W (8.5 feet) x H (3 foo



The present visual art installation proposal is both interactive, multidisciplinary, and kinesthetic audio-visual sculpture. It's a multiphase comprehensive exposé on Mesoamerican lore and more specifically on a pre-Columbian notion of time. Here, there would be three simultaneous and concurrent proposals that center on concrete poetry. I am interested in this opportunity to let contemporary society at large know that poetry is alive, and that the oral tradition still lives, though it's thought that this ancient culture is dead. In synthesis these can be sculptures [i.e., outdoor public art] and/or broader architectural installations built on the facades of buildings both indoors and out. Proposal concept 1 [i.e., sculpture or façade installation] all will be made with the two primary elements: plastic transparency films and acrylic/plexiglass. The first is titled Transparencies in Time: Cuahpohualli embedded in ethnopoetic poetry [proposal concept 1 will comprise of two hollow cylinders on whose inside surface will be placed the transparencies] sealed within with a second acrylic/plexiglass that's cylindrical to create a hologram-mirror type effect. Proposal concept 2 & 3 will both comprise a wall/frame of solid acrylic/plexiglass in thickness will seal the plastic transparency films, who's shaped of the X and Y chromosomes of the DNA double helix. In the proposal concept 3 transparencies will be placed in the shape of a pyramid. My work is rooted in the original peoples and/or 1st nations so it's original by default, therefore my visual art speaks for itself. The sculpture(s) are a mirror and/or a mosaic of ideas in hologram or transparent as a pool screen…. While the second proposal concept is called Cyclones in the DNA2: Double Helix/Haiku Transparencies in [Space] Time and the 3rd, will be titled Dream Images: TransparenXcies Pyramid Shifts: 3D. Within these sculptures specifications are a back-projection scheme on plexiglass on façade of walls and motion-sensors for moving sculptures...

José D. Trejo-Maya
626-367-7756
Email: jdtrejomaya@gmail.com
3834 Monterey Ave. Apt. #110 Baldwin Park, CA 91706

Education

Date	*Degree Earned*	*Institution*
2017	Certificate in Court Interpretation	SCSI, Santa Fe Springs, CA
2011	MFA Creative Writing/Poetry	Antioch University, Los Angeles, CA
2004	BA Sociology and Social Work	Cal Poly Pomona, Pomona, CA
2000	AA Social and Behavioral Sciences	Citrus College, Glendora, CA

Employment

Dates	*Agency*	*Position*	*Duties*
2021-Present	Enki Health Services Inc.	Interpreter/ Translator	Social Services Interpreter/Translator mental health, psychiatrist, therapist and doctors' protocols, et. Al.
2018-2020	Pasadena Unified	Interpreter	Interpret Special Education meetings for parents with IEP, Evaluations, Examinations.
2018-2020	USCIS	Immigration Interpreter	Interpret adjustment of status, citizenship and asylum applicants.
2018-2020	Monrovia Unified School District	District Interpreter	Interpret Special Education meetings for parents with IEP, Evaluations, Examinations.
2015-2020	Duarte Unified School District	Bilingual Instructional Aide & IEP Translator/ Interpreter DUSD	Provide instruction assistance to teachers in English, Science and Math. Utilize PLATO computer programs to assist EL students in coursework. Administer CELDT, LCAP, and CAHSEE exams. Mentor high school's students. Translate and interpret at IEP meetings. Assist CBI students in small groups. Interpret RPAC and Board Meetings.
2009-2013	FedEx Ground/ Home Delivery	Delivery Driver/ Assistant Contractor	Resolved package disputes, coordinated vehicle maintenance/inspection, audited delivery services. Supervised drivers, troubleshot mechanical and managerial issues as they occurred, fielded customer service calls, maintained daily driver logs.
2006-2009	Azusa Unified School District	Bilingual Instructional Aide	Provided Spanish translation and modified instruction for 7th grade English Learners in multiple subjects, assisted in mainstreaming students with learning and behavioral disabilities.
2004-2006	Canyon Acres Children's Services	Child Care Counselor	Provided physical and behavioral conflict resolution and counseling in order to reunite families or prepare children for success in a foster care environment, maintained daily detailed dossiers, administered medication,

Poetry Publications

Publication	Poem Name	Printed Date online/hardcopy

Nimrod International Poetry Journal	ChilamBalam (DT)	Volume 55, Number 2 Spring/Summer 2012
Belleville Park Pages ***(UK)***	Mosaic(s) DT	December 12, 2014
Star 82 Review	Shamanism: Still/Live (WS) 39	Issue 3.2 June 8 2015 Hidden Gems
Visions International Review	Calendar Stream (DI)	January 5 2015
Lost Coast Review	System of a Down (DT)	April 1 2015 Spring Issue
Redactions: Poetry, Poetics, & Prose	Pane/Glass Glass/Pane, War Paint (DT)	April mid-summer 2015
Altadena Poetry Review 2015	Images Edged in Blue Walls, Images Incised Into Holograms (DL)	2015, February 20, 2015
Acentos Review	Addendum & Storm Black Light Blue Ash (DT)	February 15, 2015
Five Quarterly	1 Lamat*/Ce Tochtli/Uno Conejo/One Rabbit [*Star] 2 Muluc/OmeAtl/Dos Agua/Two Water 3 Oc/Yei Itzcuntli/TresPerro/Three Dog (DC)	April 2 2015 almost5qQtumblr.com
Qua Quarterly	Observatorio de Tulum/Luna Azul (DT)	Winter 2015
The Voices Project	Carry it with/in (DI)	September 8 2015
Turtle Island Quarterly	Identity: Tlaxcalteca (DI)	April 23 2015
Taj Mahal Review	Mictlan n. Xibalba (DT)	August 22 2015
Constellations	Ce CoatlTlaxochimaco Yei Calli (DT)	June 17 2015
*Dukool****(India)***	Thoughts Flare/Shard, Tarasco/Purepecha, Pyramid Shifts (DI)	June 30 2015
Solstice Literary Magazine	Inipi (DI)	August 8 2015
In Stereo Press	The Semblance, Lady Xoc, Jaguar Moon (DT)	October 11, 2015
Mandala Journal	Dream Images (DI)	September 9, 2015

The Stone Bird Anthology of the Eagle Rock Library	Inverness, new solar count, RepertorioPoetico, Carry Scars (DI)	Pending....
Altadena Poetry Review 2016	Un MichoacánoComún/ A CommonerfromMichoacan (DI)	April 23, 2016
Robin Barratt Publishing	Gone (DT)	PDF
The Art of Monteque Organization	(DT)	Pending
Identidad Latina Antología 2016 ***(Spain)***	Obsidiana Yo –te corto Cárgalo por dentro (DI)	May 12, 2016
Hueso Loco Journal of Arts and Literature	(DC)	Issue #5 Spring/Fall 2015
UCLA American Indian Studies & Research Journal	DT Blue Ash, Teal Dawn, Black Light, Addendum & Storm, Tulare ca. 1806, Red/Feel	11/21/2016
The Flexible Persona	Nowhere Since DT	Spring 2017
AMP: Hofstra Universitysdigilit magazine	MacuilXochitl DI	Mid-Spring 2017
Sacramento Poetry Center –Poetry Now	Alma y Olvido DT	Spring 2017
Hawai'I Review	Sun Daggers, Akashic Archives, Seven Mirror, La HierbaRetorcida DT	Spring 2017
Poetry Leaves	Lightning/Blue WS	Spring 2017
Corbel Stone Press ***(UK)***	Ode Et. Al. DT	Spring 2017
Rabbit: a journal for nonfiction poetry ***(Australia)***	Novice/Scribe DT	Spring 2017
shufPoetry	DT (Death Throws, Addendum & Storm, Pain Language)	Issue #8 mid-April 2017 Video Poem
Art & Words Poetry	Netzahualcoyotl &Tlacaelel DT	Spring
Berkeley Poetry Review	DI Tonalpohualli	Issue 47 Spring

Corbel Stone Press ***(UK)***	Aasuingna DT	Spring
Tule Review	Death Throws, Dred Scott, Jade Eyes DT	November 2017
The Poetry Project	Untitled, High Priest, What makes the iris/retina shine? Obsidian Caste. DI	June 2017
Ghostwoods Books	Flowers: Freeze/Frames (WS)	Summer 2017
Northridge Review	Undeciphered, cuauhtliocelotl, Spirits in immaterial ether steel weight, Lightning minds I DS	Fall 2017
WORDPEACE	Google This, El Cerro de la BufaGto., Spiders web in iris glare DS	August 2017
"Fusionando Palabras 2017" ***(Argentina)***	Kaleidescopio de Estrellas, Casta de Silex SI	Noviembre 2017
DelugeLiteraryArtsJournal	HeyokahThunderDreamers	Pending...
Puerto del Sol	Hummingbirdssight...	March 2018
Tulane Review	DiamondscutDiamonds	Fall 2017
DodgingTheRain	Stardust in themien	December 2017
Vox poetica	Winters Breeze	January 2018
Rigorous	Underground Cave/Graveside, Black [Again], [No Names]	Spring 2018
The Write Launch	Akashic Archives, Quest/Vision, Ode Et. Al.	March 2018
Weasel Press	El Diablo Anda Suelto en Sinaloa	July 2018
Empty Mirror	In Xochitl In Cuicatl [Essay]	June 2018
Voxpoetica	"ChicomeAcatlIzcalliOmeTochtli /Seven Reed Resurgence Two Rabbit"	June 2018
Scarlet Leaf Review	Indio Tarasco/At 12:43 noon sun/I got you/Xochimilca ca. 1519	July 2018
Yzur	La MuerteteTira	Octubre 2018
SAND Journal	[yeiozomatlihueytozoztlinahuitecpatl]	Issue 18 October 2018
Sunspot Literary Journal	Snows Drift	September 2019

Convocatoria Poesía Libertaria 2019 que abrió *La Garcita Azul* ***(Venezuela)***	Lenguaje de Dolor	28 de Septiembre 2019
PoetsChoice	www.poetschoice.in Poets.docx	October 8th 2019
Azahares Literary Magazine - Submission Form: Azahares 2020	Can you read this	January 2nd 2020
Art Hole: 5 –Featured Artist	Transparencies in Time	October 15th 2020
"WEIGHTLESS" -Artist Book by SU4IP ***(UK)***	Transparencies in Time:	June 2023
Flourish, issue 00 Honradez Brutal 2003	"Lightning in the Blood"	Spring/Summer 2023
WHO Futures Exhibition Catalogue	Transparencies in Time:	Summer 2023

Awards

Nomination	Journal/Poem	Date
Pushcart Prize 2015	Redactions: Poetry, Poetics & Prose "Pane/Glass Glass/Pane	November 24, 2015
Tercer Premio	*El Centro Canario Estudios Caribeños – El Atlántico – en el Certamen Internacional de Poesía "La calle que tú me das" 2016*	Noviembre 8, 2016
New Rivers Press	*Many Voices Press Finalist 2018*	May 7, 2019
2020 Jack Straw Writers Series Fellowship	*Recordings, Podcast, and Interviews:* https://www.jackstraw.org/artist/jose-trejo-maya/	Seattle, Washington (Spring, Summer and Fall, etc.)
Ecosystem X Future Art Awards	Special Mention Artist: Transparencies in Time	Winter 2022
Lynn Hanson Gallery Award	Intersections Show Awardee	Summer 2022

Exhibitions

Exhibition	Institution/Location	Date
Transparencies in Time: Cuahpohualli	Amador County Arts Council/Jackson, CA	September/October 2020
Transparencies in Time: Cuahpohualli	Museum of Dead Words/New York, NY	October 26th 2020

Small Works 2020: - Submission #2: Oxomoco	Main Street Arts, Clifton Springs New York	November 7, 2020 - December 4, 2020
Foundwork	*https://foundwork.art/artists/edit/josedtrejo-maya/works*	September/October 2020
Shoreline Latinx Online Visual Art Exhibition WA	Shoreline-Lake Forest Park Arts Council	November 2020
The Meadowlark YWCA Missoula Cade Gallery Anne Arundel Community College MD	Transparent thoughts [Wreck - oning: National Online Juried Exhibit], Indiana	March 2021
Vividness UI Kokomo Downtown Art Gallery ID	Oxomoco https://www.iuk.edu/downtown-gallery/index.html Indiana	March 18th to April 12th 2021
An Exhibition on Things Called Art: Hilliard Gallery (Kansas City, MO)	Oxomoco	April 2th to May 22th 2021
City of Santa Monica Cultural Affairs LA	Provisional Exhibition: Art of Recovery	Fall/Winter 2021
Soundpedro LA	Audio Exhibition, San Pedro CA	June 5th 2021
Port Angeles Fine Art Center, WA	Endurance of Change:	June 2021 to May 2022
Hispanic Heritage Month Gallery Exhibition WA	Centro Cultural Mexicano:	September 13th to October 17th 2021
Sculpted Spaces, Wild Lives: The Third Street Gallery Moscow, ID	Words lacerate & Transparent thoughts	October 12-13 2021 to January 7th 2022
Make.Shift Gallery Art Space Bellingham, WA	Uixticihuatl, Oxomoco, Tonatiuh, Transparent thoughts, & So this was weaved	November 5th, 2021to November 27th 2021
The Cade Gallery The Route Towards Equity MD	Transparencies in Time:	Dec. 2nd 2021 to Jan. 2022
2022 Exhibitions at Umpqua Valley Arts OR	Hallie Brown Ford Gallery	Jan. 14th to March 25th 2022

Capital Culture House Gallery ***(Spain)***	EPHYPHANY Virtual Gallery	Live: https://capitalculturehouse.org/epiphany/
Drury University: Pool Center Gallery MO	New Entry: Unmasking Ourselves	February 4-25, 2022
Jersey City Hall: Cultural Affairs NJ	Exhibit:	Winter 2022
Studio 659 Whiting IN	Exhibit of Transparencies in Time:	Jan. 21 to Feb. 26 2022
UNCW's CAB Gallery: "Protests Signs"	Media Names: Transparent thoughts, Oxomoco, Tonatiuh	Thursday, February 24 – Friday, April 1, 2022
Ecosystem X Future Art Awards LA	Special Mention Artist: Transparencies in Time	Winter 2022: https://mozaikphilanthropy.org/ecosystemx/
Virtual Gallery Online	Transparencies in Time: https://virtualgalleryonline.org/	January 29th to February 26th 2022
The Lamar Dodd School of Art/ UGA Theatre	[yei ozomatli hueytozoztli nahui tecpatl] Oxomoco	February 24th to March 3rd 2022
VIEWPOINT Group Exhibit	Transparencies in Time:	February 17th 2022
Fresh Eye Gallery: The Land Within Us MN	Transparent thoughts, Words lacerate, [yei ozomatli hueytozoztli nahui tecpatl]	March 9th to April 23 2022
2022 Oregon Fringe Festival	Transparencies in Time:	Wednesday, April 27, 2022 - Sunday, May 1, 2022
Con-TEMPORARY Art Observatorium ***(Italy)***	Exhibit: Desert Sands Extracts	Exhibit Winter & Spring
Gallery 55 Exhibition ID	Transparencies in Time:	Desert Sands Expose:
Art as Salve Exhibition	Transparent thoughts	Thursday, March 24th to Thursday, May 31, 2022
ART LIT LAB	Transparencies in Time: Extracts Desert Sands & Death Throws	April 12th to May 7th 2022
Long Red Line - Side Street Studio Arts	Transparent thoughts	Spring Exhibition
CAE Curatorial Committee: (Re) Collection	Transparent thoughts	April 7th to May 7th 2022

The Things With Feathers: Alliance for the Visual Arts Gallery & Art Center CA	Uixticihuatl, [yei ozomatli huey tozoztli nahui tecpatl], Transparent thoughts	May 14th 3-5pm 2022
Artwall The Fulton Street Collective IL	Uixticihuatl, [yei ozomatli huey tozoztli nahui tecpatl]	Spring 2022
Intersections Show: Art Start Northwest WA	"[yei ozomatli hueytozoztli nahui tecpatl]", "words lacerate" & "Uixticihuatl"	Spring 2022
Adams County Arts Council: JAE CO	Transparent thoughts	June 3rd to June 23rd 2022
Mother Nature Survived It: L.A. GOAL	Transparent thoughts, Oxomoco	June 11th to July 1st 2022
Open Mind Art Space: CSUN LA	Transparent thoughts: "Begin/Again An Exhibition Celebrating Possibility::	Spring/Summer 2022
Janice Charach Gallery: Flight MI	Addendum & Storm	June 26th to August 11th 2022
Suavac Student Events & Entertainment Arts & Culture MN	Exhibition: Home Indigenous Lore	Summer 2022
Fountain Street Church ArtPrize MI	Transparent thoughts, Got scars that you can't see, La Casa del Silencio, Matlactli ihuan Ome Ozomatli Izcalli Nahui Tecpatl, Aurora Borealis, The Semblance Lady Xoc, Jaguar Moon & Altar of Hope	September 15th to October 9th, 2022
Holter Museum of Art: Creativity Center MT	Uixticihuatl, Transparent thoughts	Winter 2022
LeMoyne Arts Exhibits: Chain of Parks Festival FL	Transparent thoughts: Focused Moments	Summer 2022: Thursday July, 14th to Saturday August 20th.
Art Inspired by the Land OSMP Exhibit: Boulder Public Library Canyon Gallery CO	Oxomoco	Fall 2022: Friday August 5th to Sunday September 16th.
Members Exhibition 44th Annual Tri-State	[yei ozomatli hueytozoztli nahui tecpatl], Words lacerate	August 31th-October 8th 2022.

Sculptors Conference SC		
Romancing the Stone KZNSA Gallery, Durban ***(South Africa)***	Exhibition: Digital Projection	September 21, 2022
The Umbrella Arts Center: Art Ramble Call for Art 2022 MA	Transparencies in Time:	Fall 2022
Solidarity Street Gallery 2022 MN	Words lacerate, yei ozomatli hueytozoztli nahui tecpatl, Transparent thoughts, So this was weaved	September 2022
Hispanic & Latino Heritage Art Show City of Greer SC	Transparencies in Time:	September 2022
No Whites Allowed Angel City Brewery -Art Share L.A. LA	Transparencies in Time: [yei ozomatli huey tozoztli nahui tecpatl], Oxomoco, Undeciphered a nd Transparent thoughts, et. Al.	January 2023
Dia de los Muertos Wyoming State Museum WY	Undeciphered, [No Names], So this with weaved	September 21st to November 2022
Medford Arts Center: Indigenous Art Program NJ	Transparencies in Time:	Fall 2022
LAUNCH Gallery LA	Transparencies in Time:	Fall 2022
PASA Festival ***(Korea, Seoul)***	Transparencies in Time: BitGlim ongoing virtual	October 1st to October 31st
Exhibition 2nd Floor Gallery Coffman Union U. of M. MN	Words lacerate, [yei ozomatli hueytozoztli nahui tecpatl], Transparent thoughts, Tonatiuh, So this was weaved & Oxomoco	November 2022 to January 2023
Friedli Gallery "Blood on the Pavement: Notes on Healing" Exhibition	[yei ozomatli hueytozoztli nahui tecpatl], Transparent thoughts, Oxomoco	Friday September 30th to October 31st 2022
Black Creek Arts Council; Glitz and Kitsch	Uixticihuatl, Transparent thoughts	November 11th to December 31st 2022
Arts Council of Fayetteville Cumberland County, NC	_Still Here, Still Native Oxomoco	Oct 21st 2022 to Winter

Pelham Art Center: Art Boutique NY	Words lacerate, yei, Uixticihuatl, Transparent thoughts, Oxomoco, Tonatiuh, So this was weaved	December 2022 to January 2023
Faces & Facades Exhibitions; AHArts, NJ	Words lacerate, Uixticihuatl, Transparent thoughts, Oxomoco, Tonatiuh	Nov. 19th to Dec. 24th 2022
The New Art Center, MA Artwork New Art Store	Words lacerate, Uixticihuatl, Transparent thoughts, Oxomoco, Tonatiuh, et. Al.	Winter 2022
Under $500 MAP	Transparent thoughts/yei ozomatli	Winter 2022
Cista Arts: A Moment in Time ***(UK)***	Transparencies in Time: Transparent thoughts, Uixticihuatl, Words lacerate, Oxomoco, Tonatiuh	January 2023 online
2023 SYRCL's Wild & Scenic Film Festival	Words lacerate, Oxomoco, Transparent thoughts	February 15th to March 15th 2023
Project Anywhere 2023 ***(AUS)***	Transparencies in Time:	Virtual exhibition
2023 Academy Center of the Arts Annual National Juried Art Exhibition	Oxomoco	April 7th to May 4th 2023
934 Gallery Invisible Threads	Transparencies in Time: Desert Sands & Death Throws	April 2023
Layers from Within@Walters	Transparencies in Time: Desert Sands & Death Throws	February 2024
BLOOM! Gallery Aferro	Words lacerate, Uixticihuatl, Transparent thoughts, Oxomoco & Tonatiuh	May 2023
POP! Original Artwork Aurora IL	Transparencies in Time:	June 2nd to July 15th 2023
PACC 2023 Exhibition Gallery III/Back Gallery (OK City)	Transparencies in Time [16 Clear Acrylic Frames]	June 2nd to June 30th 2023
2023 AAmA Album (Lisboa, ***Portugal)***	Oxomoco, Uixticihutl, So this was weaved	July, 2nd 2023
Big Art Show 2023 ***(UK)***	Words lacerate, Uixticihuatl, Transparent thoughts, Oxomoco, Tonatiuh	Summer & Fall 2023
ArtAxis 2023 ***(Ukraine)***	Transparencies in Time:	Summer & Fall 2023
The Foster Gallery "Exchange':	Transparencies in Time: University of Wisconsin-Eau Claire	September 8-October 4 2023

dialogues between poetry and art"		
Tangled Roots 2023 Exhibition	Transparencies in Time:	August to September 2023
VTCSOM Exhibit 2023 Our World Village	Films	September 2023
Art for Life 2023 Silent Auction	Transparencies in Time:	October 2023
AmoA Biennial 600 Amarillo, TX	Transparencies in Time: Films	October 14th to December 31st, 2023
The Salon des Refuses New Zone Gallery, Eugene OR	Transparencies in Time:	Fall 2023
ARTventure 2023 Costa Mesa CA	Transparencies in Time:	October 27th to November 5th 2023 NHCC https://youtu.be/vS61_EPOffE
'A Space For Change @ Meta Space Gallery'	Transparencies in Time:	Digital Gallery UK
Hygienic Art Exhibition	Transparencies in Time: [20]	November 2023
Drift: Silverwood Park	Uixticihuatl & Transparent thoughts	November 2023
UNDER $500 Baltimore, MD	Transparencies in Time: [Online]	November 2023
Exhibit 2024 City of San Ramon	Expose: Transparencies in Time	February 2024
WAITING (an Advent exhibition) ***UK***	Transparencies in Time [Exhibition & Audio Adaptation]	Winter 2023
Miami Art Week 2023 ***UK***	Transparencies in Time	Winter 2023
Precious Things Exhibition FL	Films: We Still Call It	January 2024
Unbound Visual Arts MA	Desert Sands (MS): Audio-Visual Complete Exhibition	January 28th to February 28th, 2024

Fiscal Sponsor

Institute For Education, Research, and Scholarship	Fiscal Sponsor: Professor Newton Lee for Opportunity Fund Grant in Charlotte Arts & Culture	2023-2024

Grants

Center for Cultural Innovation	Grant/California Relief Fund for Artists and Cultural Practitioners	September 29th 2020

Public Art

Public Art/ Sculpture Kirkland, WA	Transparencies in Time: Park Lane Outdoor Sculpture	Installed Jan. 2023 to Oct. 2023 https://www.kirklandwa.gov/Government/City-Managers-Office/Public-Art-in-Kirkland/Park-Lane-Outdoor-Sculpture-Gallery
Public Art/Sculpture Bellevue, WA	Transparencies in Time: Sculpture-on-Loan	Commission September 2023 to May 2024
Public Art Outdoor Sculpture/Installation Columbia City, WA	Sculpture/Panels/Window & Stationary Installation (s) Transparencies in Time: Permanent and temporary	Fall/Winter 2023
Cultural Currents Sculpture Project, City of Eugene OR	Sculpture: Transparencies in Time	October 2023 to May 2024 https://www.eugene-or.gov/4432/Art-Installations?aa_piece=transparencies-in-time-cuahpohualli https://youtu.be/oSra7XK6SXE

Scholarships

Hudson Valley Writers Center	Poetry Workshop: The Poem Under the Poem	October 24th 2021

Professional Reference

Chanin Santiago She | Her | Hers Senior Public Art Program Coordinator
Cultural Services | City of Eugene CSantiago@eugene-or.gov
99 West 10th Avenue, Suite 395
Eugene Oregon 97401
Cell: 1 541 232 2089

Professor Newton Lee, President Institute For Education, Research, and Scholarship, Los Angeles, CA 818 861 9580 donate@ifers.org Fiscal Sponsor

Michelle Lustgarten Elementary Arts Specialist Allegro Design –Graphic Design,Kirkland Cultural Arts Commission

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Manager Library, Recreation & Cultural Services
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Manette Stamm
Arts Program Analyst | City
of Bellevue
mstamm@bellevuewa.gov |
425-452-4064

.:Transparencies in Time: Cuahpohualli embedded in ethnopoetic language poetry:.

Clear Cylinder 1: L 7 (feet) x W (7 feet) x H (3 foot)

Clear Cylinder 2: L(8.5 feet) x W (8.5 feet) x H (3 foot)



The present visual art installation proposal is both interactive, multidisciplinary, and kinesthetic audio-visual sculpture. It's a multiphase comprehensive exposé on Mesoamerican lore and more specifically on a pre-Columbian notion of time. Here, there would be three simultaneous and concurrent proposals that center on concrete poetry. I am interested in this opportunity to let contemporary society at large know that poetry is alive, and that the oral tradition still lives, though it's thought that this ancient culture is dead. In synthesis these can be sculptures [i.e., outdoor public art] and/or broader architectural installations built on the facades of buildings both indoors and out. Proposal concept 1 [i.e., sculpture or façade installation] all will be made with the two primary elements: plastic transparency films and acrylic/plexiglass. The first is titled Transparencies in Time: Cuahpohualli embedded in ethnopoetic poetry [proposal concept 1 will comprise of two hollow cylinders on whose inside surface will be placed the transparencies] sealed within with a second acrylic/plexiglass that's cylindrical to create a hologram-mirror type effect. Proposal concept 2 & 3 will both comprise a wall/frame of solid acrylic/plexiglass in thickness will seal the plastic transparency films, who's shaped of the X and Y chromosomes of the DNA double helix. In the proposal concept 3 transparencies will be placed in the shape of a pyramid. My work is rooted in the original peoples and/or 1st nations so it's original by default, therefore my visual art speaks for itself. The sculpture(s) are a mirror and/or a mosaic of ideas in hologram or transparent as a pool screen…. While the second proposal concept is called Cyclones in the DNA2: Double Helix/Haiku Transparencies in [Space] Time and the 3rd, will be titled Dream Images: TransparenXcies Pyramid Shifts: 3D. Within these sculptures specifications are a back-projection scheme on plexiglass on façade of walls and motion-sensors for moving sculptures...

Image Identification List

1. Title of work: [yei ozomatli huey tozoztli nahui tecpatl], Date of completion: May 2020, Material(s): paper, Size: 8.5 by 11 computer paper original/ plastic transparency. 77.77

2. Title of work: Transparent thoughts, Date of completion: April 2020, Material(s): paper, Size: 8.5 by 11 computer paper original/plastic transparency. 77.77

3. Title of work: Oxomoco, Date of completion: August 2020, Material(s): paper, Size: 8.5 by 11 computer paper original/plastic transparency. 77.77

4. Title of work: Undeciphered, Date of completion: September 2020, Material(s): paper, Size: 8.5 by 11 computer paper original/plastic transparency. 77.77

5. Title of work: Lightning in the Blood, Date of completion: January 2020, Material(s): paper, Size: 8.5 by 11 computer paper original/plastic transparency. 77.77

6. Title of work: Blue Ash, Date of completion: July 2020, Material(s): paper, Size: 8.5 by 11 computer paper original/plastic transparency. 77.77

7. Title of work: Tulare ca. 1806, Date of completion: September 2020, Material(s): paper, Size: 8.5 by 11 computer paper original/plastic transparency. 77.77

8. Title of work: [No Names], Date of completion: September 2020, Material(s): paper, Size: 8.5 by 11 computer paper original/plastic transparency. 77.77

9. Title of work: Three-Picture-Scale, Date of completion: September 2020, Material(s): paper, Size: 8.5 by 11 computer paper original/plastic transparency. 77.77

10. Title of work: So this was weaved from dreams, Date of completion: September 2020, Material(s): paper, Size: 8.5 by 11 computer paper original/plastic transparency. 77.77

11. Title of work: Uixticihuatl, Date of completion: September 2020, Material(s): paper, Size: 8.5 by 11 computer paper original/plastic transparency. 77.77

12. Title of work: Tonatiuh, Date of completion: September 2020, Material(s): paper, Size: 8.5 by 11 computer paper original/plastic transparency. 77.77

Note: titles are interchangeable all poems titles are 1st two words...

[Type here]

So this was weaved from dr
braids aura presence brings
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(s) you in every breath you tak
segment of the immaterial
sidian mirrors refracts mem
g. Right now one can viscer
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nce. Ceremony transposes th
the red–shift to the origin of the
the mien extrapolates infinity or
infinitisible were atoms meld into
yotl represents the psychological
y forces that shape what you see o
in in physical proclivity of endurance.
trative in what you will see at the end
. The visual cortex sharpens this acum
c there are forces gathering herein outsi
kes in the silex glass of the cenote. Chic
l calli breaks into other modes of percept ion. In that the po etry sheathes li
ght from outside the space/time continu um jade gleams sh ard thoughts in
mirror images. F luidity as spiders webs shade the iris an d waves in sym
metrical shifts o ffset hummingbirds electricity in the fu ll moons simult
aneity is forming in the mind stream(s) of a time & pla ce that scapes t
he hourglass an d quicksands in how every breath i s cutting you rig
ht now. Like opt ics: scribe to the grindstone aint merely lyricist: p
oetics its what ke eps the psycho realm enclosed in the melanin b
rawn/steel omni_ presence seething. Intuition strikes/streakes
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ries of Uxmal or BALAMCAN y TONINA esta brillando ah
orita el lexico no se puede contenerse en las cuatro ez
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s meld into realit y lives herein. Suns are cut int
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en –heart of sky/tepeyolotli tlalo
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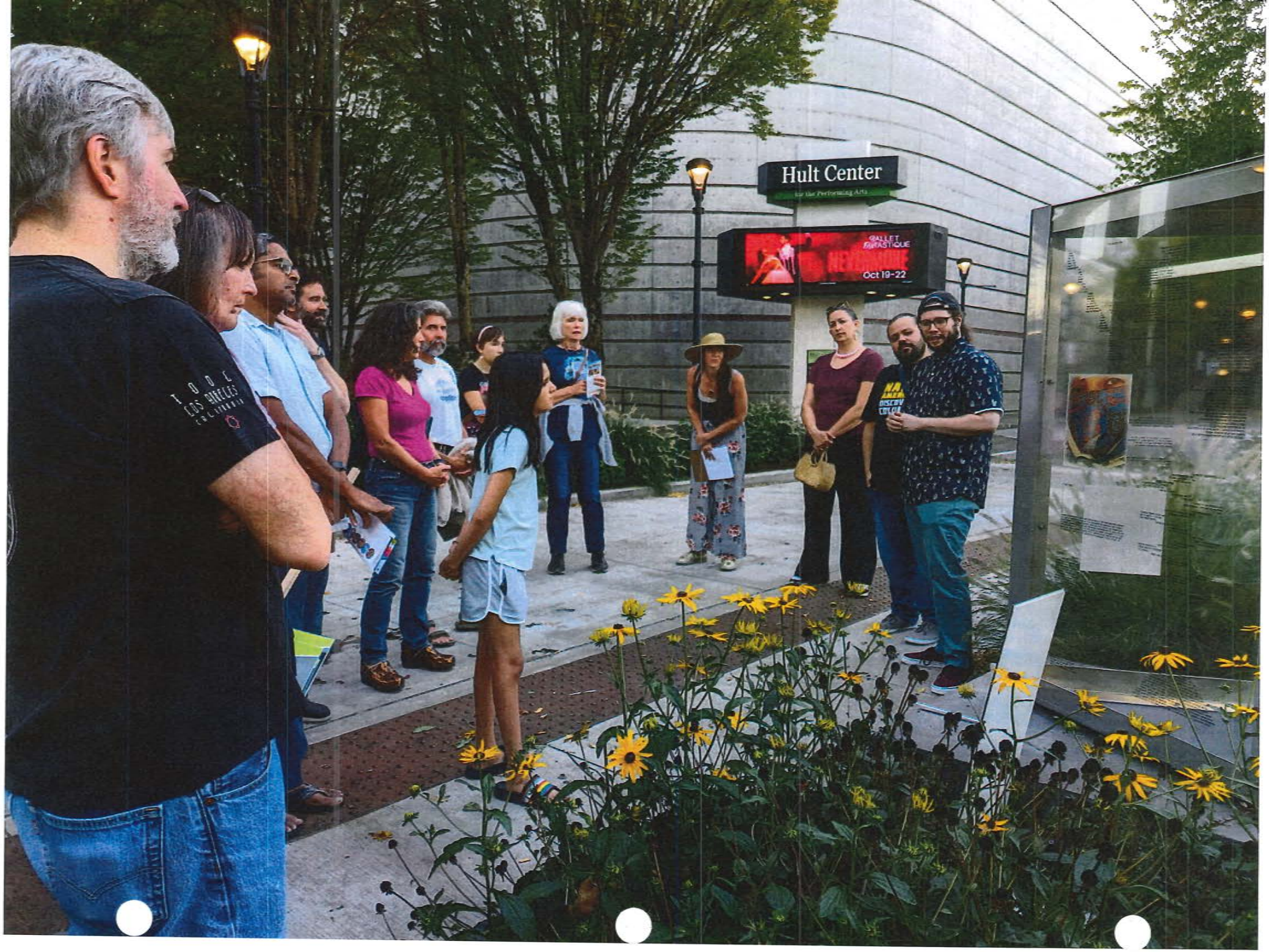
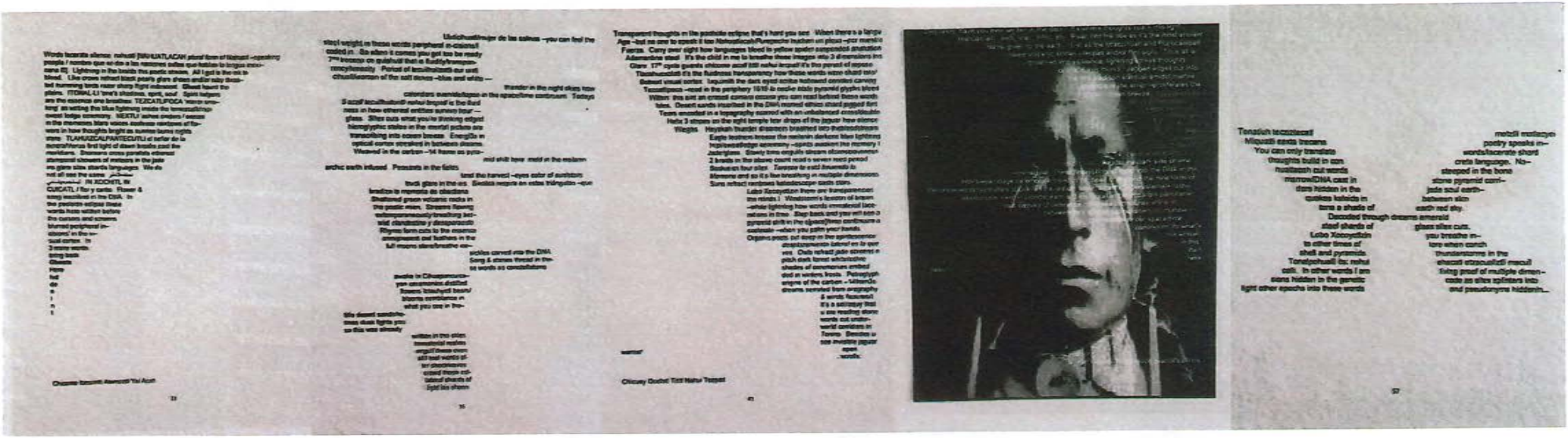
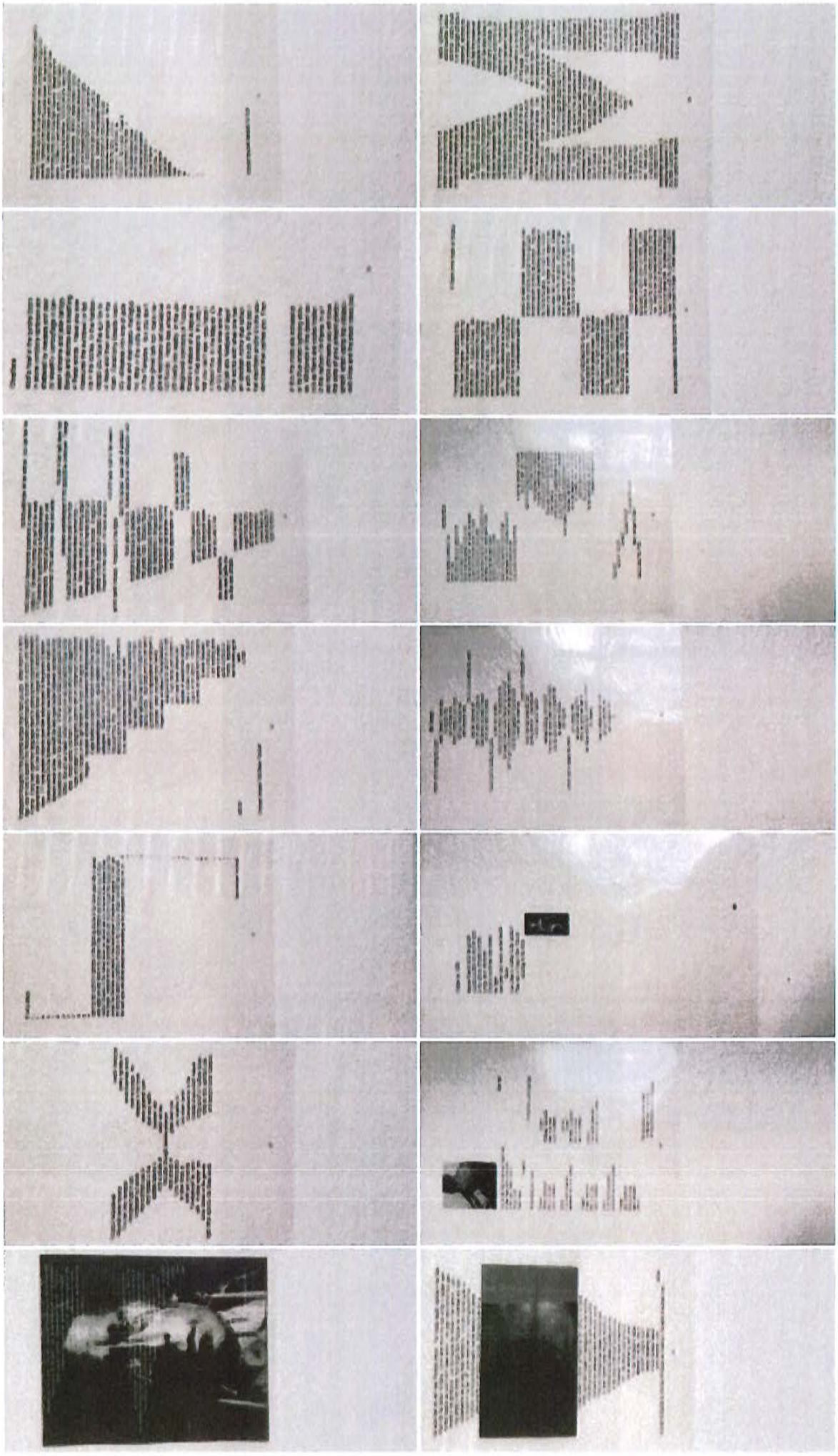

Hult Center
Oct 19-22





L 7 (feet) x W (7 feet) x H (3 foot)



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Résumé

PUBLIC COMMISSIONS

2026	Tribune Building Project, Incourage Community Foundation	Wisconsin Rapids, WI
2025	Downtown Entryway	Bondurant, IA
2024	Utah State Developmental Center, Comprehensive Therapy Building	American Fork, UT
2024	Northpark at Montrose Community Homes *(steel)*	Potomac, Maryland
2024	Eastlake Park Community Monuments *(painted aluminum & lights)*	Phoenix, Arizona
2023	Stephen G. Terrell Recreation Center Trail Enhancements *(steel & painted aluminum)*	Allen, Texas
2023	Tradewinds Park Stables & Farm *(painted aluminum)*	Coconut Creek, Florida
2023	Vine & Lemay Intersection Improvements Project *(painted aluminum)*	Fort Collins, Colorado
2023	Powers Rd. & Brookswood Blvd. Roundabout *(steel)*	Bend, Oregon
2023	Panorama Park *(painted aluminum)*	Colorado Springs, CO
2023	Dovetail Park & East Park District Maintenance Facility *(steel)*	Fort Collins, Colorado
2022	Traverse Apartment Community Parking Garage *(painted aluminum & lights)*	Lakewood, Colorado
2021	Oerman-Roche Trailhead *(steel)*	Superior, Colorado
2021	Falconview Community Development *(steel)*	Colorado Springs, Colorado
2019	Lake Linganore at Eaglehead Roundabout *(steel & lights)*	Linganore, Maryland
2019	Turkey Creek Streamway Park Trail *(stone & steel)*	Merriam, Kansas
2019	Enterprise Business Center at Stapleton *(steel & stone & lights)*	Denver, Colorado
2019	Flood Recovery Project *(stone & steel)*	Longmont, Colorado
2018	Lafayette Gateway at Fairmount Park *(stone & steel)*	Norfolk, Virginia
2018	Bison Ridge Recreation Center Roundabouts *(aluminum, steel, lights, earth)*	Commerce City, Colorado
2018	Plano Portal Project, Downtown Plano Arts District *(painted aluminum & lights)*	Plano, Texas
2017	Axis Development at Westminster *(steel)*	Westminster, Colorado
2016	James Riverfront Revitalization *(core-ten steel)*	Richmond, Virginia
2016	Harold Bacchus Community Park *(aluminum)*	Frisco, Texas
2015	Northside Regional Park at Rillito Regional Park *(painted aluminum)*	Tucson, Arizona
2015	23rd Avenue and 10th Street Triangle Median *(design team & sculpture/stone & aluminum)*	Greeley, Colorado
2015	Quinn's Junction/Highway 248 *(aluminum)*	Park City, Utah
2015	RTD/City of Boulder - Boulder Transit Village *(lights & aluminum), with Martin Mosko of Marpa*	Boulder, Colorado
2015	Gladstone Downtown Village/Linden Square *(stone & painted aluminum & lights)*	Gladstone, Missouri
2014	Downtown Rawlins, *"Building Community Energy with Public Art" (aluminum)*	Rawlins, Wyoming
2014	Kingsley and First Street Rain Garden *(sculpture & design team)*	Ann Arbor, Michigan
2014	RTD/West Rail Line - Perry Station *(stone & steel & lights)*	Denver, Colorado
2014	RTD/West Rail Line - Oak Station *(aluminum & steel)*	Lakewood, Colorado
2014	Fairfax Park *(aluminum & stainless steel)*	Commerce City, Colorado
2013	Oklahoma State Board of Pharmacy *(stone & steel)*	Oklahoma City, Oklahoma
2013	Homestead Park and Open Space *(aluminum)*	Greeley, Colorado
2013	Community Gardens at Meadow Park *(stone & steel & living)*	San Luis Obispo, California
2013	RTD Light Rail Station at Decatur St./Federal Blvd. *(steel & lights)*	Denver, Colorado
2013	Hudson Gardens *(steel)*	Littleton, Colorado
2012	Florida Road Roundabout, 2012 USA Pro Cycling Commemoration *(steel)*	Durango, Colorado
2011	Village of Palmetto Bay Roundabout *(bronze, lights, concrete & water feature)*	Palmetto Bay, Florida
2011	Carson Nature Center/South Platte Park *(steel, stone, living -gateway)*	Littleton, Colorado
2010	Denver Urban Gardens *(SCFD GRANT) (living sculpture)*	Denver, Colorado
2010	Juanita Beach Park *(stone, plants, water/living sculpture)*	Kirkland, Washington
2010	172nd Avenue Roundabout *(stone and steel/gateway & sign)*	Happy Valley, Oregon
2008	*(Artist for)* Governor's Excellence in Renewable Energy Award *(stone & steel)*	Denver, Colorado
2008	Mid Town Redevelopment Project *(Designs for Crosswalks)*	Longmont, Colorado
2007/06	Maher Ranch, Gemstone Park *(design team & 2 stone sculptures)*	Castle Rock, Colorado
2006	Community Park *(3 stone sculptures)*	Broomfield, Colorado
2005	Founders' Park *(marble, granite, concrete)*	Wheat Ridge, Colorado

AWARDS / GRANTS / RESIDENCIES

2014	Excellence in Community Design Award, City of Greeley, Homestead Park	Greeley, Colorado
2010	SCFD GRANT, Denver Urban Gardens *(living sculpture)*	Denver, Colorado
2009	Residency at PlatteForum, working with at-risk youth	Denver, Colorado

TEACHING AND SPEAKING ENGAGEMENTS

Present-96	Director (2023) / Instructor	Marble Institute of Colorado	Marble, Colorado
2022	Thesis Advisor	Advised master's degree student at CU	Boulder, Colorado
2020-2019	Mentor/Instructor (for intern)	University of Boulder ("Art, Design, Engineering: Thinking & Making")	Boulder, Colorado
2013-08	Instructor	Art Students League	Denver, Colorado
2011	Juror	Wyoming Arts Council 2011 Visual Arts Fellowships	Laramie, Wyoming
2011	Speaker	Red Rocks Community College	Lakewood, Colorado
2011	Presenter/Workshops	Southwood Middle & Perinne Elementary	Palmetto Bay, Florida
2010	Juror	Colorado Artfest / 21st Annual	Castle Rock, Colorado
2009	Presenter	University of Colorado	Boulder, Colorado
2009	Juror / Architecture studio	UCD/College of Architecture & Plan.	Denver, Colorado
2009	Residency	PlatteForum	Denver, Colorado
2009	Juror	La Academia "Art for Youth" Art Show	Denver, Colorado
2008	Presenter/Instructor	Denver Art Museum	Denver, Colorado
2008	Instructor for workshop	Colorado Academy	Denver, Colorado
2007	Presenter	Communication Arts, Inc.	Boulder, Colorado
2006	Instructor/Presenter	Bridge School	Boulder, Colorado
2006	Presenter	Parker High School	Parker, Colorado
2005	Substitute Instructor	Armory Art Center Master Artist Workshop	West Palm Beach, FL

ADDITIONAL PROFESSIONAL EXPERIENCE

The Marble Institute of Colorado~Marble, CO · International stone sculpting symposium, 35 years. Appointed Director in 2023. I am also an instructor, for about 10 years now. Full time staff member 25 yrs.
Art In Your Park ~ Boulder, CO · Co-founded 1999, a 501c3 non-profit community arts organization providing free opportunities for public.
Marpa & Associates Landscape Design ~ Boulder, CO · Creates botanical garden caliber spaces, brought in for understanding of stone.
Studio Forma Landscape Design ~ Boulder, CO · Artistic landscapes called for expertise in sculpting stone additions to accentuate owner.
Artscapes ~ Denver, CO ·Leading artistic landscaping company producing public art. I was brought in for my experience/knowledge in stone.
Evoke Landscaping ~Boulder, CO · I created water features for urban design/planning, city parks, plazas, retreats & contemplative gardens.

SELECTED EXHIBITIONS

2018	'Sculpture on the Rooftop' by the Art Students League at Museum Residencies	Denver, Colorado
2016/15/14/13/12	"Snow Sculpture in the Dark" competition *(2013 & 2012 won 2nd place)*	Loveland, Colorado
2014	Denver Maker Faire, Sculpture Games *(2nd place)*	Denver, Colorado
2013	Co-Curator for "Side Effects May Include..." Exh. - Art Students League	Denver, Colorado
2013/12/11/10	City of Durango outdoor loan exhibit	Durango, Colorado
2013/12/11	City of Lafayette's 'Art on the Streets' outdoor exhibit *(2 Sculptures Exhibited)*	Lafayette, Colorado
2013/12	City of Berthoud outdoor loan exhibit	Berthoud, Colorado
2012/11/10/04/03	US Bank "Art on the Streets" Exhibition *(3 Sculptures Exhibited)*	Colorado Springs, CO
2011/10	City of Greeley outdoor exhibit *(2 Sculptures Exhibited)*	Greeley, Colorado
2011-99	Stone Carver's Exhibition at Redstone Art Center	Redstone, Colorado
2011	Arts Students League exhibition, '14 Collaborations'	Denver, Colorado
2010/09/08	Douglas County "Art Encounters" outdoor exhibit *(4 Sculptures Exhibited)*	Castle Rock & Parker CO
2009 - 2003	"Sculpture in the Park" exhibition, *Invited 09-08, Juried 07-03*	Loveland, Colorado
2009	Madden Museum, "Windows to the Divine", *juried*	Denver, Colorado
2009	Loveland Museum/Gallery, "Twirling Dali's mustache"	Denver, Colorado
2009	RedLine Gallery, "Art for Ransom'	Denver, Colorado
2009	PlatteForum Gallery, "Elevating nature/Germination of ideas"	Denver, Colorado
2009	eventgallery 910Arts, "Exploring the Values of our Waters"	Denver, Colorado
2009/08/06/05	Evergreen Sculpture Walk - *(3 Sculptures Exhibited)*	Evergreen, Colorado
2009/08/07	Sioux Falls Sculpture Walk - *(3 Sculptures Exhibited)*	Sioux Falls, SD
2009/08/07	"Art on the Move" - *(3 Sculptures Exhibited)*	Longmont, Colorado
2009/07	Access Gallery, tactile show, *juried*	Denver, Colorado
2009/08	El Paso's pre-qualified artist pool, *juried*	El Paso, Texas
2009/08	City of Evanston's pre-qualified database, *juried*	Evanston, Illinois
2009	McGrath & Braun, exhibit	Denver, Colorado
2008	Icelantic Gallery, Solo Show	Denver, Colorado
2008/07	20th Annual Outdoor Sculpture Exhibition	Lawrence, Kansas
2008/07	Fryberger Art Consulting Gallery & Sculpture Garden	Littleton, Colorado
2007/06	The Standing Sun Fine Art Gallery, Solo Show 2007	Denver, Colorado
2006/05/04/03	Randall Chase Gallery	Palm Desert, California
2006/05/04	Treeline Gallery	Estes Park, Colorado
2005/04	Gallery 730	Prospect, Colorado
2004	Sumukha Art Gallery	Bangalore, India
2003/01	Colorado History Museum / Stone Sculptor Showcase	Denver, Colorado
2002	15th Annual Sedona Sculpture Walk	Sedona, Arizona
2002	"Eclectic Mess" Invitational at Ironton Gallery	Denver, Colorado

COMMISSIONS

2020	D. Thomson	Denver, CO
2015	Designs for United Health Plan roof garden	South Bronx, NY
2015	Designs for El Rio Health Center Park	Tucson, AZ
2012/08	B. Victor	Pittsburg, PA
2010/05	Evoke Landscape Design	Boulder, CO
2008	Denver Art Museum *(dem. piece)*	Denver, CO
2008	L. Landgraf	Denver, CO
2006	Head Start Reg. 8 Conference	Denver, CO
2006/05	Sanzone Studios	Boulder, CO
2005	Dr. M. Brodie	Genesee, CO
2005	Dr. R. Newman	Arvada, CO
2005	Pharmatech, Inc.	Denver, CO
2004/03/02	Studio Forma Landscape Design	Boulder, CO
2004	Krishnamurti Valley School	Bangalore, India
2004	Cody Center	Lakewood, CO
2004	Pharmatech, Inc.	Denver, CO
2004	K. Lindeneau	La Mesa, CA
2004	A. Wiener	Durango, CO
2003	B. Smith	Niwot, CO
2003	R. Hubbard	Denver, CO
2002	Colorado State University	Fort Collins, CO
2001	Marpa & Ass. Landscape Design	Boulder, CO
2001	Dr. W. Silvers	Denver, CO

COLLECTIONS

2012	B. Victor	Durango, CO
2010	N. Sorenson	Denver, CO
2009	Town of Castle Rock	Castle Rock, CO
2009	La Academia	Denver, CO
2009/08	J. & D. Dinneen	Littleton, CO
2008	S. Wolf	Denver, CO
2007	Dr. H. M. Sondheimer	Washington, D.C.
2007	J. Stuntz	Loveland, CO
2007	M. Gates	Micanopy, FL
2007	L. Raynolds	Cody, WY
2006	R. Johnson	Denver, CO
2006	C. Matthews	Denver, CO
2004	J. & K. Nystrom	Fort Collins, CO
2004	C. Lark	Longmont, CO
2003	B. Wojcik	W. Broomfield, MI
2003	M. Schmitz	Denver, CO
2002	B. Case	Flagstaff, AZ
2002	V. Branson	Afton, OK
2002	J. Moses	Flagstaff, AZ
2002	M. Wiener	Aurora, CO
1996	K. Uchida	Tokyo, Japan
1995	J. Cole	Durango, CO

INTERNATIONAL EXPERIENCE ~ INDIA

· 2004, Bangalore, India, 2 week stone sculpting symposium at Krishnamurti Valley School, exhibition at Sumukha Art Gallery

INTERNATIONAL APPRENTICESHIP ~ JAPAN

· Apprenticed twice with sculptor, Kazutaka Uchida, in Tokyo, Japan on pieces for museums, public & private collections

SELECTED PUBLICATIONS

2018 The Daily Camera, Boulder, CO
2018 January - Plano Magazine, Plano, TX
2013 November - The Greeley Tribune/Greeley, CO
2013/12 The Durango Herald/Durango, CO
2009 Sculptors of the Rockies book/Southwest Art publ.
2007 November/December - Tools Magazine
2007/06 Southwest Art Magazine
2006 Fall/Winter Issue 3 - Cairn Magazine
2005 & 2004 Sculptural Pursuit Magazine

REFERENCES

1) Matthew McComb, Plan/Dev./Public Art Mng. · (214) 367-0498 · mmccomb@cityofallen.org **2)** Connie Schmeisser, L.A., Parks & Rec. · (719) 385-6533 · constance.schmeisser@coloradosprings.gov **3)** Marcelene Trujillo, AiPP Coord./Bend · (541) 419-3137 · artinpublicplacesbend@gmail.com

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LETTER OF INTEREST

"Public art projects demand a level of commitment, vision, passion, collaborative spirit and attention to detail that is challenging for many artists. I have absolutely no doubt that Josh Wiener would, should you be so fortunate in contracting him for your project, not only rise to the occasion but also knock your socks off doing it!" "Josh is a delight to work with, has so much talent, and is poised for any major commitment." Judy Anderson, Artistic Director & Founder of PlatteForum→ 2006 Mayors Award for Excellence in the Arts & 2011 National Arts and Humanities Youth Program Award

This project is exciting to me because I love roundabouts! I have created art for 7 other roundabouts. I have also created art for numerous transit centers, three of which included lighting, and all incorporated the concepts of movement, mobility, and community transportation. In my years of working on transit projects, I have worked with many Departments of Transportation, placing my work in street improvement projects as well. I have had to adhere to the strict guidelines of each Transportation Authority which included permits, road barricades, and road safety testing for myself and my subcontractors, etc.

There is a fantastic ability to make a piece appear kinetic because of the way the viewer passes. This enables me to create a composition that works with the primary sight lines and how they change. Perspective is such a curious thing. I have been diligently working on this series because I feel that through demonstrating a keen sense for how perspective works, I can inspire the audience to appreciate the way they see their environment and how they fit into it. A strong work of art will have enough content that it will keep daily visitors curious. My goal is to create sculpture that is unique, timeless, and inspiring.

I find it essential to be present in creating one-of-a-kind and site-specific art, which is why I always prefer to do a site visit before presenting a design. I feel that this is the best way to give a community a work of art that is truly reflective of the local people- and the community is often appreciative of this. I have found that this approach allows me to interact with the people of an area and address their wants, needs, and concerns. I look at my creative voice as a conduit; I draw upon everything to invent my designs. If shortlisted for this project, I will visit St Augustine, and then I will be able to better generate ideas for a work of art that fits harmoniously within the site. My designs and materials vary because each site is diverse and unique. My images submitted show a range of the type of art I create, all indicative of my inspiration from spending time on the site.

All the work I create is founded on visionary ways of understanding our place in the landscape. At the same time, the art has to be filled with wonder and presented in a way that cultivates curiosity. I make sure any ideas are poetically woven into the composition. I want to generate art that is more than an aesthetic experience, but is a demonstration of innovation, something that makes people more aware. I aim to make art that goes beyond expressing the function of the site and becomes a partner to inspire great thinking. I feel it is necessary to help others find the fun and brilliance that surrounds them.

My projects are a culmination of innovation, aesthetic discipline, and a deep understanding of place and people. Each project is unique and has characteristics that distinguish a sense of achievement of goals. I look at everything a place needs, the goals of my projects, and the desire for a significant work of art that is responsive to its contacts and the subject, proportions, and textures. I want to create art that raises curiosity of the viewer and excites the imagination. As an artist, I seek to inspire people.

I am a certified structural welder, and I have made art that has had to withstand hurricanes, earthquakes, and adhere to guidelines for roads, playgrounds, and historic sites. I have created sculptures for roundabouts, streetscapes and roadways, gateways, transit stations, crosswalks, parks, and been on design teams. I have created 3D sculpture, gates/fences, 2D works, water features, signs, suspended works, and incorporated lighting into my sculptures. I have also worked on flood projects, bridge enhancements, park revitalizations, building facades, etc... I am a versed sculptor (I can create anything in any material).

On all of my projects, I work with the team of city officials, architects, landscape architects, engineers, committees, communities, etc. I try to make all my public projects into design teams because I know that if the people of an area are engaged with my creative process, the project will be more successful. Every place has cultural perspectives that influence how an artwork is experienced: if I can integrate those forces into the design process, the artwork will advance greatly.

All of my references will attest to my commitment to make sure each project's needs are fully met. For all projects that I am involved with, I am available for any meeting at short notice- I can be on a plane rather quickly and spend as much time as needed on site. For most of my projects, I often attend public meetings to interact with the community and answer any questions of concerned citizens. I know how to facilitate conversations with communities that all have different ideas.

I understand space and how it's experienced because my years of contemplative garden building. These skills have informed my ability to create art that is part of its environment. I am versed at surveying and mapping, and I can read and make plans that can be used as construction documents. I have collaborated with many professionals in the field, and a lot of my past projects have valued my ability to interface with engineers and architects in the formats in which they transfer information and develop a site. I can work with most all 3D modeling software. I usually create computer animations (video of fly-through) of my designs so you have a chance to see beforehand how the sculpture will be experienced as you pass the site.

I have just been appointed Director of the annual summer stone sculpting symposium, The Marble Institute of Colorado, of which I am also an instructor. I also taught at the Art Students League in Denver for 4 years. In addition to my artist residency in 2009 at PlatteForum in Denver, I have taught numerous workshops, including a 4-week portrait workshop at the Denver Art Museum. In 1999, I co-founded *Art in Your Park*, a 501c3 non-profit that has provided communities the avenue to create art and music in public places at no cost to the community. I have organized over 100 community art projects with various agencies involvement.

"Joshua's knowledge of materials, shapes, forms, and compositions makes me highly recommend him for public art projects." Dean Pearson, Landscape Architect and President of Architerra Group

EXTERIOR PUBLIC COMMISSIONS
(IN THE LAST 5 YEARS)

2024 — Stephen G. Terrell Recreation Center Trail Enhancements — Allen, TX
Matthew D. McComb RLA, ASLA, CA, Park Planning, Development & Public Art Manager, City of Allen
(214) 367-0498 · mmccomb@cityofallen.org

2023 — Tradewinds Park Stables & Farm — Coconut Creek, FL
Dominique Denis, Public Art & Design Project Manager, Broward Cultural Division,
(954) 357-7236 · ddenis@broward.org

2023 — Vine & Lemay Intersection Improvements Project — Fort Collins, CO
Ellen Martin, Visual Arts Administrator, Cultural Services City of Fort Collins
(970) 416-2789 · EMartin@fcgov.com

2023 — Powers Rd. & Brookswood Blvd. Roundabout — Bend, Oregon
Marcelene Trujillo, AiPP Project Coordinator, City of Bend
(541) 419-3137 · artinpublicplacesbend@gmail.com.

2023 — Panorama Park — Colorado Springs, CO
Connie Schmeisser, BLA, ASLA, Landscape Architect II, Parks, Recreation & Cultural Services Dept.
(719) 385-6533 · constance.schmeisser@coloradosprings.gov

2023 — Dovetail Park & East Park District Maintenance Facility — Fort Collins, CO
Ellen Martin, Visual Arts Administrator, Cultural Services City of Fort Collins
(970) 416-2789 · EMartin@fcgov.com

2022 — Traverse Apartment Community Parking Garage — Lakewood, CO
Scott Watkins, Development Manager, T.O.D. Properties, LLC
(303) 954-0766 · scott@todproperties.com

2021 — Oerman-Roche Trailhead — Superior, CO
Jennifer Garner, Cultural Arts Supervisor, Town of Superior
(303) 499-3675 x.167 · jenniferg@superiorcolorado.gov

2021 — Falconview Community Development — Colorado Springs, CO
Hannah Penny, Associate Curator, NINE dot ARTS
(720) 689-3204 · hannah@ninedotarts.com

2019 — Lake Linganore at Eaglehead Roundabout — Lake Linganore, MD
Jason A. Wiley, Vice President, Elm Street Development, Inc.
(703) 734-9730 · jwiley@elmstreetdev.com

2019 — Turkey Creek Streamway Park Trail — Merriam, KS
Meredith Hauck, Assistant City Administrator, City of Merriam
(913) 322-5515 · mhauck@merriam.org

2019 — Flood Recovery Project — Longmont, CO
Lauren Greenfield, Art in Public Places Administrator, City of Longmont
(303) 651-8924 · Lauren_Greenfield@ci.longmont.co.us

2019 — Enterprise Business Center at Stapleton — Denver, CO
Grant Adams, Curator, NINE dot ARTS
(303) 999-0383 x212 · grant@ninedotarts.com

Public art project dedicated at Greeley's new Homestead Park

Joshua Polson/jpolson@greeleytribune.com | The Greeley Tribune



Joshua Wiener shares his experience and inspiration while crating "Rain Symphony" during the dedication ceremony Saturday at Homestead Park in Greeley.

About One Percent for Art
The One Percent for Art program began in 1988 with the goal of adding to Greeley's overall quality of life. The city's public places now boast more than 25 art projects, according to the City of Greeley website.

In the program, 1 percent of all the city's capital improvements costs are dedicated to the creation of artistic design in the project composition or for the acquisition of artwork. Since the program's inception, it has cost each Greeley resident 75 cents per year since 1998, the website stated.

Boulder-based sculptor Joshua Wiener said his most recent piece of public art, dedicated on Saturday at Greeley's Homestead Park and Open Space, is meant to show that people can live in harmony with nature — a notion he strives to represent in his public art projects across the state and nation.

"We can be mindful of our environment and have a complex society," he said.

Wiener's sculpture, "Rain Symphony," is made of more than 150 aluminum pipes standing on end in a formation that creates a sort of "river in the sky, as the artist put it. The Greeley Art Commission contracted Wiener for the $25,000 project with a portion of funds allotted a water project — part of the city's One Percent for Art program that allows for 1 percent of funds for capital improvement and water and sewer projects to go toward art.



Savannah Wiener, 7, runs through the sculpture "Rain Symphony" holding out her arms to touch every pole she passes Saturday morning before the dedication ceremony began at Homestead Park near the intersection of 29th Street and 39th Avenue in Greeley. The piece was created by her father, Joshua Wiener.

The sculpture was designed for the newly renovated park, opened in September and located near 29th Street and 35th Avenue behind Home Depot.

Wiener, who has public art sculptures across Colorado and in Florida, Oregon and Washington state, said since the funding came from a city water project, he wanted the sculpture to reflect water in some say. The piece was "inspired by the way slats of rain will move across the landscape," he said.

"Josh has just been absolutely magnificent in his organization and thoroughness in making this project come together. — Ed Rogers, chairman of the Greeley Art Commission



Luna Sanzone, 3, laughs as she runs with Anders Wiener, 9, through the recently unveiled sculpture "Rain Symphony" Saturday morning in Homestead Park near the intersection of 29th Street and 39th Avenue in Greeley. The piece was created by Joshua Wiener, Anders' father, and is comprised of 150 metal pipes that form a unique tunnel for people to walk through.

After taking about five weeks to set the aluminum pipes in place, Wiener said the final product had some "happy surprises." He said he carefully planned the piece, but he didn't anticipate how well the sculpture would reflect light and color. He said the structure also catches the eyes of drivers as the travel on U.S. 34 Bypass in a way he didn't imagine.

Ed Rogers, chairman of the Greeley Art Commission, said Wiener submitted two proposals when the commission was searching for an artist to do the project, and they ultimately decided on his second one.

"We fell in love with this one," Rogers said.

Rogers said Wiener, who traveled from Boulder daily to work on the piece, was dedicated to doing the project well.

"Josh has just been absolutely magnificent in his organization and thoroughness in making this project come together," he said.

Wiener said he and his mother Madeline Wiener, who founded the Marble Institute of Colorado, share a workspace together and often bounce ideas off one another.

"She has been a force that has inspired so many people," Wiener said.

Wiener has created multiple works of public art, and he's currently working on five more, including one in Oklahoma and another in California.

He said he's learned the importance of public art in communities.

"I believe that art is an expression of our culture," he said. "Art has the potential to help us be a better society. It's poetry."

Article published August 8, 2012

When bicycle race moves on, roundabout art will remain

Sculpture part of lead up to USA Pro Cycling Challenge



By Jim Haug Herald staff writer
jhaug@durangoherald.com

DAVID BERGELAND/Durango Herald

Tom Kramer with the city's Fleet and Facilities Department, left, helps to guide one of several 800-pound cycling figures into place in the roundabout on Florida Road early Tuesday morning. Boulder artist Joshua Wiener, center, designed and sculpted the installation.

A crane lifted five 800-pound sculptures of cyclists onto a pad at the Florida Road roundabout early Tuesday morning.

The job was pretty much done by sunrise, but then rust never sleeps.

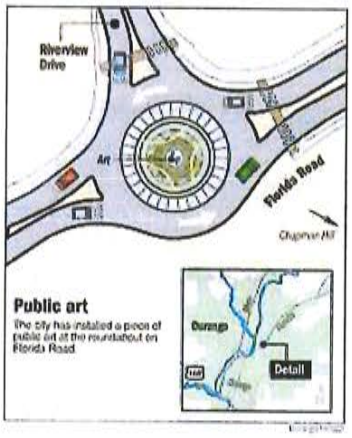
The rusted steel sculptures are meant to look busy, as if the cyclists are hustling toward a finish line somewhere off in the distance.

Boulder-based sculptor Joshua Wiener said he was "focused on them being a blur. I wanted there to be motion. As you move around the piece, it becomes kinetic, but on a smaller scale, it looks like a blurred photograph. They're flying."



DAVID BERGELAND/Durango Herald

Wiener, freeing one of the bicycle figures from a the trailer early Tuesday, said he designed the sculptures so they'll be low maintenance and look just as good decades from now as they did during Tuesday's installation.



If you go
The official dedication of the Florida Road roundabout sculpture will be 3 p.m. Aug. 17 at Chapman Hill.

The city of Durango was required by contract with the USA Pro Cycling Challenge, a race across Colorado, to publicly recognize cycling. Wiener won a competition to create artwork for the roundabout, funded by a $25,000 donation from Bank of Colorado.

Wiener was paid $20,000 to cover his time, the materials and all his expenses while the remaining $5,000 covered the costs of building a base for the sculptures at the roundabout, said Sherri Dugdale, a city public information officer.

Wiener said he started work before he was even paid – something he usually doesn't do – because he wanted to make sure the project was completed in time for the race, which will begin Aug. 20 in Durango.

The project required 24,000 welds because it is a layered composition of 4- to 9-inch steel bars.

"Each little piece is welded in six spots," Wiener said. "It was a lot of time under the hood."

The official dedication at 3 p.m. Aug. 17 will be something of a homecoming for Wiener, who lived in Durango for 10 years beginning in 1993. He rented a house off Florida Road with a bunch of guys who "lived on their bikes," said his brother, Adam Wiener, who currently lives in Durango.

Joshua Wiener often took Florida Road to jobs downtown, where he met his wife, Gia, who worked at Ken & Sue's. She now writes the proposals for his public art projects.

His brother Adam Wiener estimated that Joshua is working four to five public-art projects for cities across the country. So he is "stoked" to see his brother do a major project for Durango.

The Wiener family has always been immersed in art. Their mother, Madeline Wiener of Denver, is a stone sculptor who runs the Marble Institute of Colorado, a sculpting symposium in Marble, near Aspen.

Because he participated in the summer symposium, Joshua Wiener brought his cycling sculptures with him from his Denver studio. On his trip, he passed many cities that are also stops in the Pro Cycling Challenge.

Because the sculptures attracted so much attention on the road, he had his kids hold up signs explaining they were made for the Pro Cycling Challenge. He has a 7-year-old son, Anders, and 6-year-old daughter, Savannah.

The final leg of the trip was "hairy for sure" as he had to drive Red Mountain Pass near Ouray. Wiener then arrived in Durango on Monday night, parking the sculpture trailer outside his brother's house on 32nd Street between Sixth and Seventh avenues.

On Tuesday morning, the brothers brought their coffee from home because nothing was open before the 5 a.m. installation.

Going forward, Wiener said his project would not require much maintenance by the city. Because it is not painted, for example, it won't require new coats of paint.

Wiener believes in no-fuss projects with long-lasting beauty.

"My background is in stone (sculpture)," Wiener said. "I've always had the approach that (art) should look as good generations down the road. I really love Durango. I would like to think when my kids move here to go to school, they would enjoy it the same way as when it was first installed."

Palmetto Bay news
One of Miami's Community Newspapers

Obelisk artist Joshua Wiener visits Southwood art classes

By Gary Alan Ruse



Artist Joshua Wiener (left) discusses the project with art magnet teacher Jenifer Berse while students work.

Joshua Wiener, the Colorado-based artist who recently completed installation of his artwork on the traffic circle obelisk at SW 168th Street and 87th Avenue in Palmetto Bay, made a two-hour presentation to three classes of art students at Southwood Middle School on Wednesday on June1.

The students, two-thirds of whom are in the school's art magnet sixth grade classes, gathered in Southwood's auditorium for the first part of the special program, a talk and slide show by the artist on how the project came about and why he chose the design that he did.

Wiener gave the students an inspirational and informative address on being an artist, on how he approaches each project from the initial idea through development and completion, and on connecting with people through his art.

"The real value in how to refine yourself as an artist, or in anything, is in practice," Wiener told them. "Every time you pick up a paintbrush or a stone chisel and work on something you get better."

Also attending the presentation in the auditorium were Jenifer Berse, an art magnet teacher whose class was involved; Beatriz Llano, director of the school's magnet program, and Palmetto Bay Mayor Shelley Stanczyk, who spoke briefly about the project.

The second half of the program saw the combined classes gather in Berse's classroom, where Wiener gave the students miniature obelisks made of white plaster that the young artists were then able to decorate with paint and markers in whatever manner their creative imaginations devised. Wiener brought with him 60 obelisks, each about a foot high, that he had cast from molds.

Student Cameron Belez said she enjoyed the presentation and thought it made the art more real.

"It means a lot to me because I've loved art all my life," Belez said. "This is basically what I want to do, and to have a person who has done this all his life, it inspires me a lot and tells me what options I have in art for my future. It means a lot more to me than just hearing about the guy, having him come in and speak to us."

Wiener moved from table to table, speaking with each student about their approach to the project, encouraging them without restricting their creativity in any way.

"I really look at public art as an opportunity to work with the language that's circling through the community, and getting to work with students — emerging artists — is fantastic advancement of what public art is," Wiener said in an interview after the presentation. "It's the community's art, and working with the community's imagination and inspiration is what a public sculpture should do."

Berse watched proudly as her students and the others worked on their small obelisks and interacted with Wiener and his message.

"I think it's really great any time you can bring an artist to the kids for inspiration," Berse said. "It means so much to them."

Joshua Wiener • 2665 Dartmouth Ave. • Boulder, CO 80305 • 303-908-2396 m • flowcus@gmail.com • www.joshuawiener.com •

IMAGE IDENTIFICATION LIST

01. ***"Campfire"***
2019 Core-ten Steel 40' x 15' x 15' $100,000
Location: Lake Linganore Roundabout, Lake Linganore, MD
Commissioning Agency: Land Design
-Campfires have an allure. They hold our attention and give us a sense of peace. For those who get to know Lake Linganore intimately, this sculpture will be a landmark for the quality of life that is enjoyed here, as the comfort and joy of a campfire evokes the essence of Lake Linganore as an impressive place to experience nature. Just as a campfire centers us in the outdoors, so too does Lake Linganore. This piece evokes a sense of destination, arrival, and curiosity. This artwork is part of my body of work that plays with your perspective. As you drive around the roundabout, the piece is constantly changing. I am drawn to this body of work because it stretches the viewer's perception.

02. ***"Rhythmic Illuminations"***
2018 Powder-coated Aluminum and Lights 7 at ~29' x 14' x 5' each $350,000
Location: Downtown Plano Arts District, Plano, TX
Commissioning Agency: Plano Arts, Culture, and Heritage
-These sculptures are a celebration of art. After spending time in Plano, I felt the momentum of the arts here and saw the visions for an inspired community in the numerous theaters and stages. The experience is based on being lost in the charms of a performance. Sounds, light, and movement all blend into a surreal mass, leaving room for interpretation. This work gives shape to the unseen form of sound. One of the most exciting aspects about this sculpture is that through the overlapping of materials, it creates a kinetic experience without moving parts. At night, an eruption of color splashes into the art with a color changing LED system.

03. ***"Steward's Ship"***
2018 Powder-coated aluminum, steel, core-ten steel, lights, tree, rope 2 at ~20' x 27' x 10' each $155,000
Location: Bison Ridge Recreation Center in Commerce City, CO
Commissioning Agency: Commerce City Cultural Council
-The first roundabout sculpture is a child pulling a boat with a rain cloud in it, and the second roundabout sculpture is a child pulling a boat with a tree in it. Our world needs people with great vision so I felt this put the attention on the next generation. These sculptures are kids fueling innovation. Through play, we gain a sense of other's perspectives.

04. ***"Lefty Lucy"***
2023 Powder-coated Aluminum 2 horses- 12' x 15'6" x 4'6" each $160,000
Location: Tradewinds Park Stables & Farm, Coconut Creek, FL
Commissioning Agency: Broward County Cultural Division
-Tradewinds Park Stables & Farm is a place to expand with the open fields, the joy of discovery, and the connection to horses. It is a place of play, of spinning minds, and skipping hearts. This artwork sets the stage for the immersive experience at Tradewinds. This artwork evokes a dreamy experience, one that flows and moves gracefully. I wanted to create something that was playful and elegant, poised and colorful. I like this artwork because it is evocative and easily discernible. This artwork greet all who visit at the entrance while establishing a recognizable image for this magnificent destination. As the audience walks past, the layers overlap in new ways, completely reinventing the forms, always maintaining some qualities of the original view, but slowly twisting into new positions.

05. ***"Community Imagination"***
2023 Powder-coated Aluminum 12' x 10' x 4' $70,000
Location: Panorama Park, Colorado Springs, CO
Commissioning Agency: The Trust for Public Land and RISE Southeast Colorado Springs & the City of Colorado Springs Parks, Recreation, and Cultural Services Department
-*"Community Imagination"* is based on a robust dialog with the southeast community. Through a series of artmaking meetings, we generated ideas and ultimately, houses were a way to investigate ourselves and our community. This artwork brings all of our ideas together. The composition has a swirl of houses in a cloud that is riding on rays of light. They appear like intertwined floating brush strokes. The cloud is styled to appear like an animal (something that came up a lot in our meetings). The houses have bright colors and are bending with the cloud, conveying connection and commonality. Each house has art in the window created by someone in the community. I like this way of conveying the kaleidoscope of imagination that occurred through our meetings. Here, I was able to present the community's artwork while creating an artwork that addresses meaningful concepts.

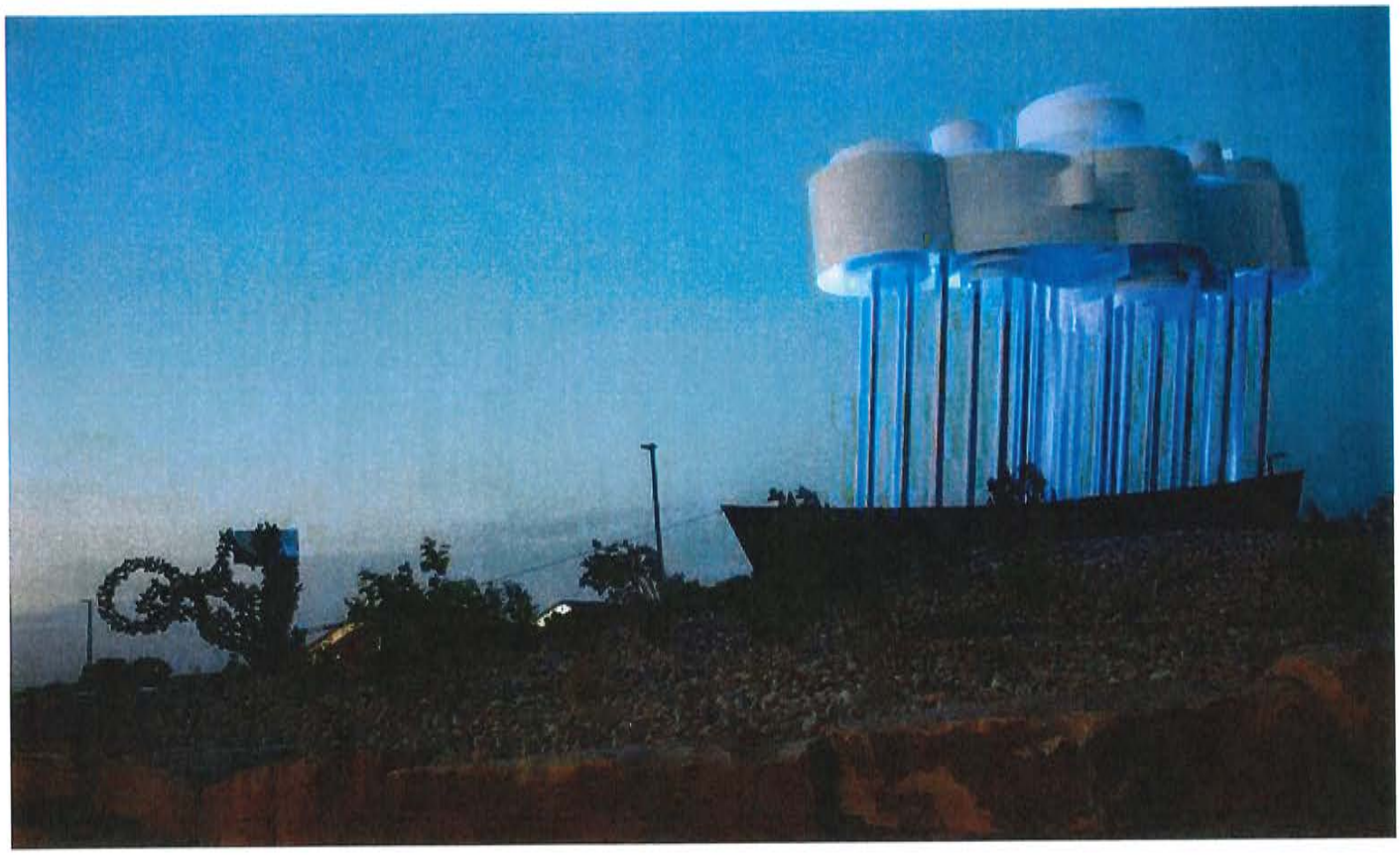
06. ***"Sun Creature series"***
2024 Powder-coated aluminum and steel 5 at ~10' x 12' x 14" each $287,500
Location: Stephen G. Terrell Recreation Center, Allen, TX
Commissioning Agency: The City of Allen and The Allen Public Art Committee
-This artwork is a series of suns, each created as a unique character that inhabits the landscape. The whimsical characters are designed to invite curiosity and imbue a sense of personal interpretation. This series of sun creatures is inspired by my experience while visiting Allen. During the community input and site visit, I covered miles exploring this spectacular trail system. I see this space as a meeting point for nature and community. Filled with wonder, discovery, and excitement, the sun creatures are designed to evoke a sense of energy and imagination. Each one has a story to tell. I zigzagged the trails extensively and was inspired to generate artwork that carried you along the trail, following the story stations and inviting the viewer to explore the context. Each sculpture is a recognizable image but is playfully stylized to invite reinterpretation.

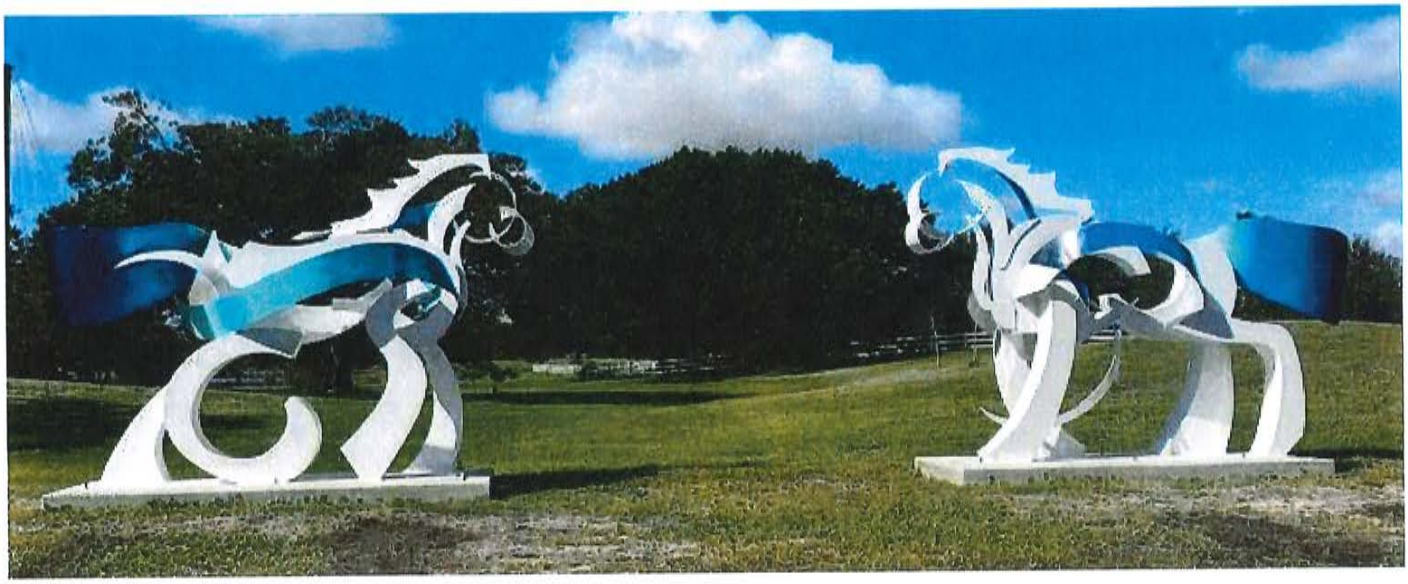
07. ***"You and I"***
2023 Steel 5 at 12' x 5' x 3' each $130,000
Location: Powers Rd. and Brookswood Blvd. Roundabout, Bend, OR
Commissioning Agency: City of Bend
-There are five figures that make up the composition. They appear industrial yet contemporary. This dichotomy makes for a strong artwork. All the figures have a continuity- they are connected. The figures appear assembled or stacked, yet somehow achieving a state of play. The artwork is intended to look simple, as if it were a child's stick figure, but it is actually complex shapes with beautiful joinery. The figures are staggered so as you pass the roundabout, they will appear in motion, changing position, creating new apertures based on the audience's perspective. The towering figures look like giant chunks of wood and their rich patina is stunning against the Oregon sky and in the natural environment.

08. ***"Endurance"***
2012 Steel 5 at 6'4" x 6'4" x 22" each $20,000
Location: Florida Road Roundabout in Durango, Colorado
Commissioning Agency: City of Durango, Colorado
-This sculpture was created to commemorate the 2012 USA Pro Cycling Challenge. It is a kinetic sculpture without moving parts. The layering of material makes the piece continually change as the audience passes. This installation is about the bike race, and is done in a way that is about capturing the motion of the finish line. The installation consists of 5 sculptures of welded steel, each sculpture composed of ½" bars of solid steel. The sculpture is heavy gauge steel that can be allowed to rust so they will never need maintenance. Each biker is slightly bigger than life size.

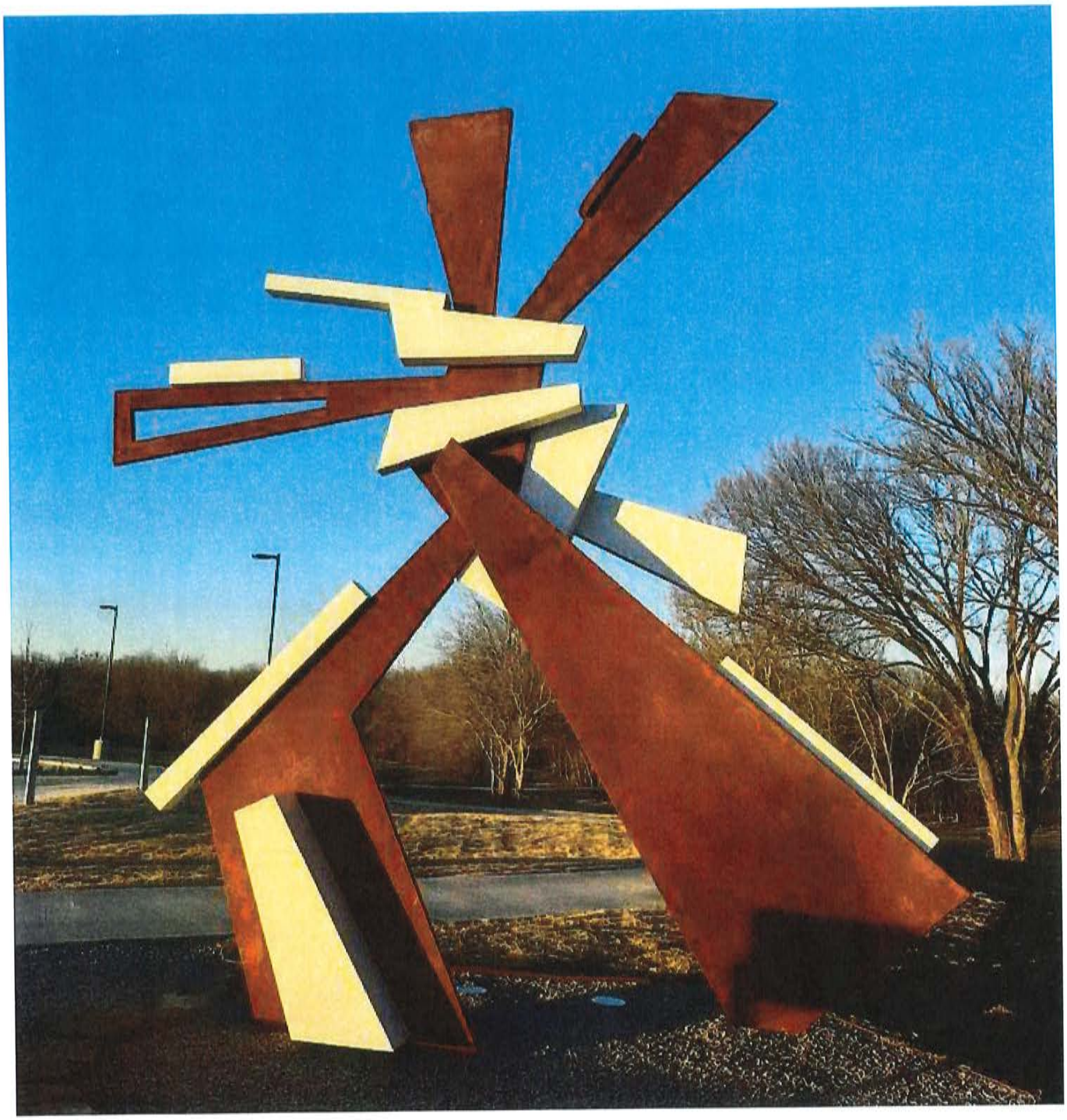


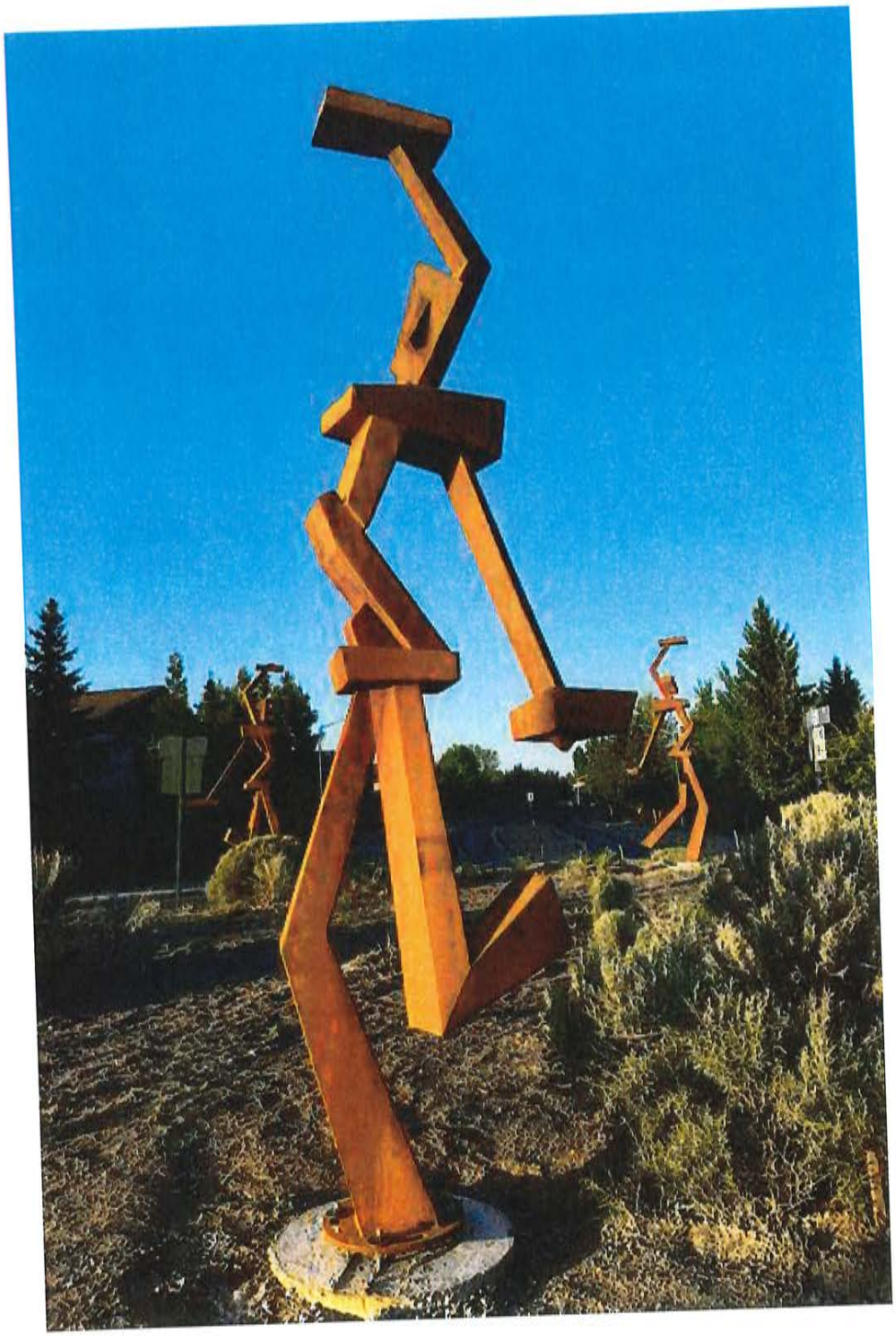
















Katherine 'KT' Taylor / CV

EDUCATION

2005 MFA University of Melbourne, Melbourne, Australia
1997 BA Dartmouth College, Hanover, NH

RECENT PUBLIC AND PRIVATE COMMISSIONS

2024 "Cheetah, Private Collection, Melbourne, Australia
2024 "The Lion Family", Easton Park, Austin, TX
2024 "Prairie Dogs", Museum of the Southwest, Midland, TX
2022 "Wolf ", Sawtooth National Recreational Area, Ketchum, ID
2021 "Falcon", University of Texas Permian Basin, Odessa, TX
2019 "Seagulls", Private Collection, York Harbor, Maine
2018 "Trout", Private Collection, Dallas, TX
2018 "Carlos Alberto", City of Azeitao, Portugal
2018 "Pelicans", St. Paul's School, Concord, NH
2017 "Vicente Zaragueta", City of San Sebastian, Spain
2017 "Pudding Stone Frogs", Private Collection, Brookline, MA
2016 "Wasp Nest Lamps", Private Collection, Midway, AL
2014 "Bark Lamps", Private Collection, Midway, AL

SELECTED SOLO & TWO-PERSON EXHIBITIONS

2023 "Metamorphosis: A Solo Exhibition by Katherine Taylor", Skoto Gallery, New York, NY
2019 "ARTic Creatures: A Solo Exhibition by Katherine Taylor", Skoto Gallery, New York, NY
2017 "Natural Bridge", Abigail Ogilvy Gallery, Boston, MA
2016 "Contrasts: A Solo Exhibition by Katherine Taylor", Skoto Gallery, New York, NY
2014 "Katherine Taylor: New Sculpture", Skoto Gallery, New York, NY
2013 "Two Steps Ahead: Sculpture and Drawings", National Arts Club, New York, NY
2012 "Ines Medina and Katherine Taylor", Skoto Gallery, New York, NY
2010 "Liberties of Construction: Form, Content, & Color. The artwork of Katherine Taylor and Billy Hertz", New Harmony Gallery of Contemporary Art, New Harmony, IN
2009 "Sculptures and Drawings," Art Center at Hargate, St Paul's School, Concord, NH
2008 "Katherine Taylor: New Sculptures and Creatures," Maurice Sternberg Galleries, Chicago, IL

SELECTED GROUP EXHIBITIONS

2015 "Farewell to Hargate," Art Center at Hargate, St Paul's School, Concord, NH
2015 "Summer Show 2015", Skoto Gallery, New York, NY
2013 Architectural Digest Home Design Show, New York, NY
2012 Hood Museum, Invitational Dartmouth Alumni Show, Hanover, NH
2012 Ink and Clay 38, California State Polytechnic University, Pomona, CA

COLLECTIONS

Hood Museum of Art, Hanover, NH
State Capitol, Austin, TX
The Old Jail Art Center, Albany, TX
University of Southern Indiana, Evansville, IN
St. Paul's School, Concord, NH
Ellen Noel Art Museum, Odessa, TX Access Youth Academy,
San Diego, CA S&W Sports, Concord, NH
Texas Gulf Bank, Lake Jackson, TX

PRESS

2024 Odessa American, "Museum of the Southwest unveils bronze statue by Midlander"
2022 Sun Valley Museum of Art, "Wolf Sculpture by Katherine Taylor"
2020 Ubikwist magazine issue 10, "Bark Cuff by Katherine Taylor"
2019 Expansión magazine, "Fuera de Serie Design and Innovation Awards"
2019 El Correo newspaper, "2019 Design Awards"
2019 Our Town magazine "Adventure Art"
2019 Diario Vasco newspaper "Los Cómplices de la Escultura"
2017 Art, Sex, Politics by William Eaton "Bird Collage by Katherine Taylor"
2017 Zeteo Journal "Collage by Katherine Taylor"
2017 Coeur d'Alene Press, "Three Finalists Vie for $45,000 City Art Contract"

AWARDS

2019 Fuera de Serie award to the best Furniture design, Barcelona, Spain
2018 The Arctic Circle Summer Expedition
2006 Scholarship Recipient, Karravaz Foundation, Albacete, Spain
2004 Public Art Registry, Atlanta, GA
2003 Melbourne University Academic Activity Grant, Melbourne, Australia
2002/03 Reynolds Scholarship, Dartmouth College, Hanover, NH
2002 Connemara Conservancy Sculpture Grant, Dallas, TX

RESIDENCY PROGRAMS

2021 Sawtooth National Recreation Area, Ketchum, ID
2019 Audubon Project Puffin, Rockland ME
2012/13 Aloha Foundation, Fairlee, VT
2010 'Critical Thinking in Three Dimensions', New Harmony, IN
2009 St. Paul's School, Concord, NH
2004 Nancy Smith Elementary School, Albany, TX



Katherine 'KT' Taylor
1707 1/2 Post Oak Boulevard #137, Houston, TX 77056
Tel: +1 979 571 5045 • Email: ktcreature@gmail.com
www.ktcreature.com



Artist Statement - Katherine 'KT' Taylor

Mission

My mission as an artist is to forge a connection between the natural world and the realm of imagination. Through my sculptures, I strive to celebrate the intricate beauty of nature, inviting viewers to contemplate their place within the environment and inspiring a sense of wonder.

Vision

I envision a world where art fosters a deeper appreciation for the natural world and its delicate ecosystems. My work aims to spark conversations about conservation, stewardship, and the interconnection of all living beings.

Values

- ***Connection to Nature*:** My creative process is deeply rooted in a profound respect for the natural world. My sculptures serve as a tribute to the landscapes and wildlife that inspire me.
- ***Innovation:*** I believe in pushing boundaries and embracing new techniques. My signature "texture swapping" process allows me to capture the essence of nature with authenticity and detail.
- ***Community:*** Art has the power to unite people. I hope my work inspires a sense of shared responsibility for the well-being of our planet and encourages collaboration for a sustainable future.

Process

My creative process begins with a deep immersion in the natural world. I collect textures from various elements - rocks, trees, seeds and pods, which become the foundation for my **"texture swapping"** technique. These textures are meticulously incorporated into the sculptures, creating a visually stunning and authentic representation of nature. This process not only imbues my work with a sense of realism, but also serves as a powerful reminder of the source of inspiration, the very landscapes and ecosystems that we have a responsibility to protect.

Katherine 'KT' Taylor

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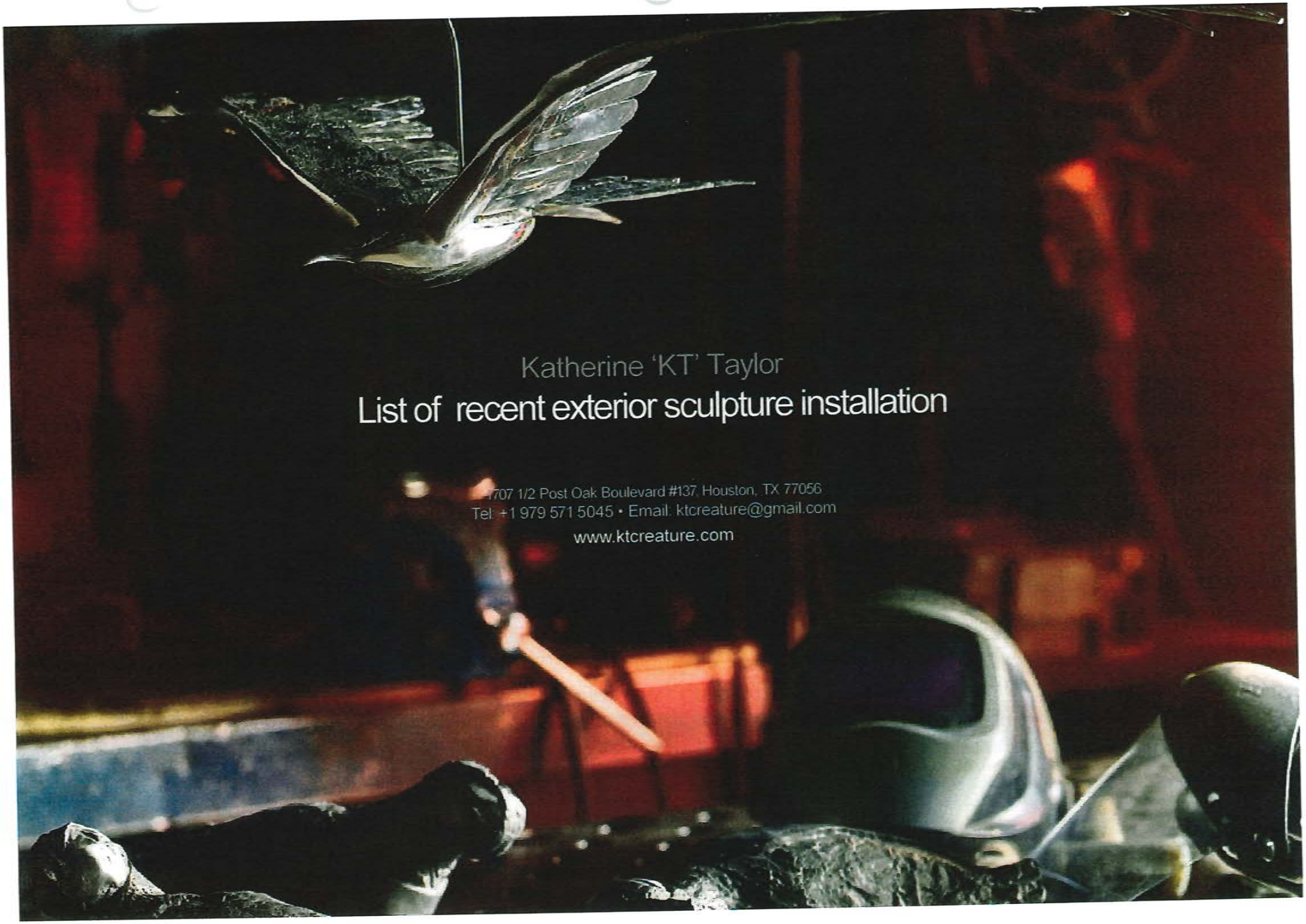
Katherine 'KT' Taylor
List of recent exterior sculpture installation
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Tel: +1 979 571 5045 • Email: ktcreature@gmail.com
www.ktcreature.com

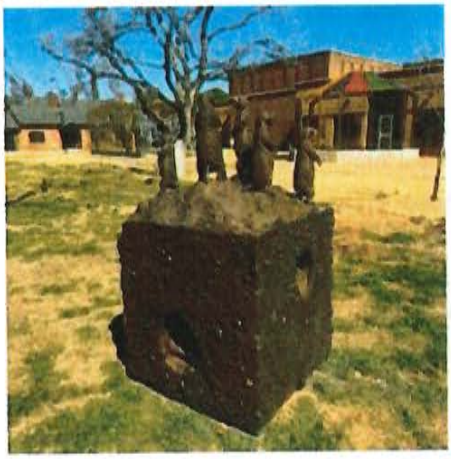
LIST OF RECENT OUTDOOR ARTWORK INSTALLATIONS:

Artwork	Owner	Contact Info
"Falcon 2"	University of Texas Permian Basin, Odessa, TX	Dr. Sandra K Woodley sandra.woodley@utpb.edu
"Cheetah"	Private Collection, Melbourne, Australia	Paul Linsdell cassie.comitti@bstone.com.au
"The Lion Family"	Easton Park, Austin, TX	Greg Esser greg@gregesser.com
"Prairie Dogs"	Museum of the Southwest, Midland, TX	Mary Katherine Marshall mmarshall@museumsw.org
"Wolf "	Sawtooth National Recreational Area, Ketchum, ID	Susan Kranz susan.kranz@usda.gov
"Falcon"	University of Texas Permian Basin, Odessa, TX	Dr. Sandra K Woodley sandra.woodley@utpb.edu
"Seagulls"	Private Collection, York Harbor, Maine	Julie Cox juliacox@comcast.net
"Trout"	Private Collection, Dallas, TX	Doug Deason doug@deasoncap.com
"Pelicans"	St. Paul's School, Concord, NH	Colin Callahan ccallahan@sps.edu
"Porcustick"	The Skoto Gallery, NY, NY	Skoto Gallery info@skotogallery.com

ODESSA AMERICAN

Museum of the Southwest unveils bronze statue by Midlander Katherine 'KT' Taylor

By **Odessa American** · March 28, 2024



Prairie Dogs by artist Katherine 'KT' Taylor. (Courtesy Photo)

MIDLAND The Museum of the Southwest celebrated the unveiling of the eighteenth piece of the campus' sculpture garden this week with a beautiful new bronze addition titled, Prairie Dogs, by artist Katherine 'KT' Taylor.

"We are delighted to add this engaging piece to our campus," remarked Mary Katherine Marshall, Sr. Director of Development & Communications for the Museum of the Southwest. "By adding to the public art in Midland, we are contributing to Midland's identity and sense of community — much like these prairie dogs. Our guests enjoy the sense of belonging that comes with each visit to our campus and KT's fusion of local texture to enliven this statue contributes to that sense of belonging."

Museum members, friends, and guests gathered at the Museum of the Southwest on Tuesday for the unveiling of Prairie Dogs, a bronze 4-by-7-by-4 foot statue filled with tunnels, juvenile prairie dogs, pecan bugs, horned toads, rocks, grub worms, and you might even find a rattler or two if you look closely. Following the statue viewing, guests enjoyed hospitality and a lecture on KT's adventures, inspiration, and processes for work.

"For this sculpture, Prairie Dogs, I used a technique I call texture swapping, exchanging one natural texture for another. If you take a closer look at my 'pecan beetles,' for instance; I've crafted them using pecan halves. And you can see another texture hinting at 'corn on the cob,'" described KT at the lecture Tuesday evening.

A graduate of Trinity Episcopal School in Midland, KT was delighted to see not only family and friends, but her former art teacher in the audience as she shared the background on past and current sculpture projects as well as current projects.

Taylor splits her time in Texas, the Adirondack Mountains, and northern Spain where her foundry, Alfa Arte is located.

Sun Valley Museum of Art

"KATHERINE KT TAYLOR'S 'WOLF': A SCULPTURE COMMEMORATING 50 YEARS OF SAWTOOTH NATIONAL RECREATIONAL AREA



In celebration of the 50th anniversary of the Sawtooth National Recreational Area, the renowned sculptor Katherine KT Taylor was commissioned to create a masterpiece that would capture the essence of this pristine wilderness. Her extraordinary work, "Wolf," is set to be installed in July 2022 at the very heart of the Sawtooth National Recreational Area. To craft this remarkable sculpture, Katherine spent two weeks at the ranger's cabin, immersing herself in the captivating textures of this beautiful natural wonderland.

A SCULPTOR OF NATURE

Katherine KT Taylor, an artist known for her remarkable ability to capture the essence of the natural world through her sculptures, was the perfect choice for the Sawtooth National Recreational Area's 50th-anniversary project. Her creations often evoke a deep connection to nature, and she was eager to explore the beauty of Sawtooth herself.

THE JOURNEY TO CREATION

To bring "Wolf" to life, Katherine embarked on a two-week journey to the Sawtooth National Recreational Area in the spring of 2022. She found her muse at the ranger's cabin, surrounded by the awe-inspiring beauty of the wilderness. During her stay, Katherine immersed herself in the environment, collecting textures and inspiration for her sculpture.

She meticulously observed the flora, fauna, and geological features of the area, but it was the elusive presence of wolves that left a lasting impression. She spent countless hours observing and sketching the wolves in their natural habitat, capturing their grace, strength, and mystery.

ARTIST TALK: Sculptor Katherine Taylor
WEDNESDAY, AUGUST 10, 2022 - 6:00 PM
Join sculptor Katherine "KT" Taylor for a talk about her practice and her experience

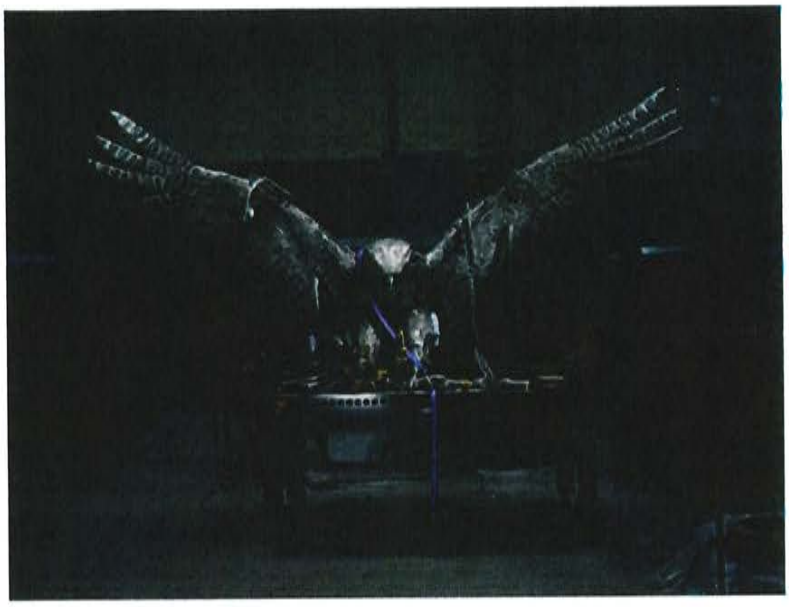
THE MUSEUM
191 5th St E,
Ketchum, ID 83340
United States
(208) 726-9491
HOURS
Thursday - Friday10:00 am—5:00 pm
Saturday11:00 am—4:00 pm

THE UNIVERSITY OF TEXAS
PERMIAN BASIN

January 28, 2022

UTPB will install strikingly unique public sculpture at new Science and Technology building.

Scott Brevelle



In process photo of Falcon sculpture by Katherine Taylor to be installed at the new Science and Technology Building on Spring of 2022

Standing at 10 feet tall with a 13-foot wingspan, this 2,000-pound stainless steel behemoth is an engineering marvel. The statue is the first thing students will see as they approach the new Science and Technology Building. "We think it will be one of the great landmarks of the campus," says David Wayland, who helped coordinate the project.

The sculpture was designed and assembled by 47-year-old Texan artist Katherine Taylor, who has sculptures displayed around the world, including in Spain, Australia, and England. The project began two years ago when the art committee decided they wanted something that was a "statement for our campus," pointing to examples such as the Texas A&M ring sculpture. When looking for someone to design a sculpture the art committee received a portfolio of artists from all over Texas.

"When we saw her work, we were like, 'We've got to get one of her pieces,'" Wendell Snodgrass says.

'OCTOPUS' As an artist deeply inspired by the natural world, I was immediately drawn to the idea of creating a stainless-steel sculpture of an octopus for the roundabout at the intersection of May Street and San Marco Avenue in St. Augustine. The octopus, with its intricate tentacles and fluid movements, symbolizes adaptability, intelligence, and interconnectedness—all qualities that resonate with the vibrant and diverse culture of St. Augustine.

Stainless steel is the ideal material for this sculpture due to its durability and low maintenance, making it well-suited for the rush environments of St. Augustine. The sculpture will withstand the coastal climate and heavy traffic, ensuring its longevity and continued beauty for years to come.

Imagine a majestic stainless-steel octopus, its tentacles reaching out in all directions, as if embracing the surrounding community. Each tentacle is meticulously crafted using textures found in the area to create a sense of realism and connection to the local environment. These textures will not only enhance the visual appeal of the sculpture but also serve as a testament to the rich biodiversity of St. Augustine's coastal ecosystem.

The narrative behind the sculpture is one of resilience and unity. Just as the octopus adapts to its environment, the people of St. Augustine have come together to overcome challenges and celebrate their rich history and heritage. The sculpture serves as a reminder of the strength and beauty that can be found in diversity.

Katherine 'KT' Taylor

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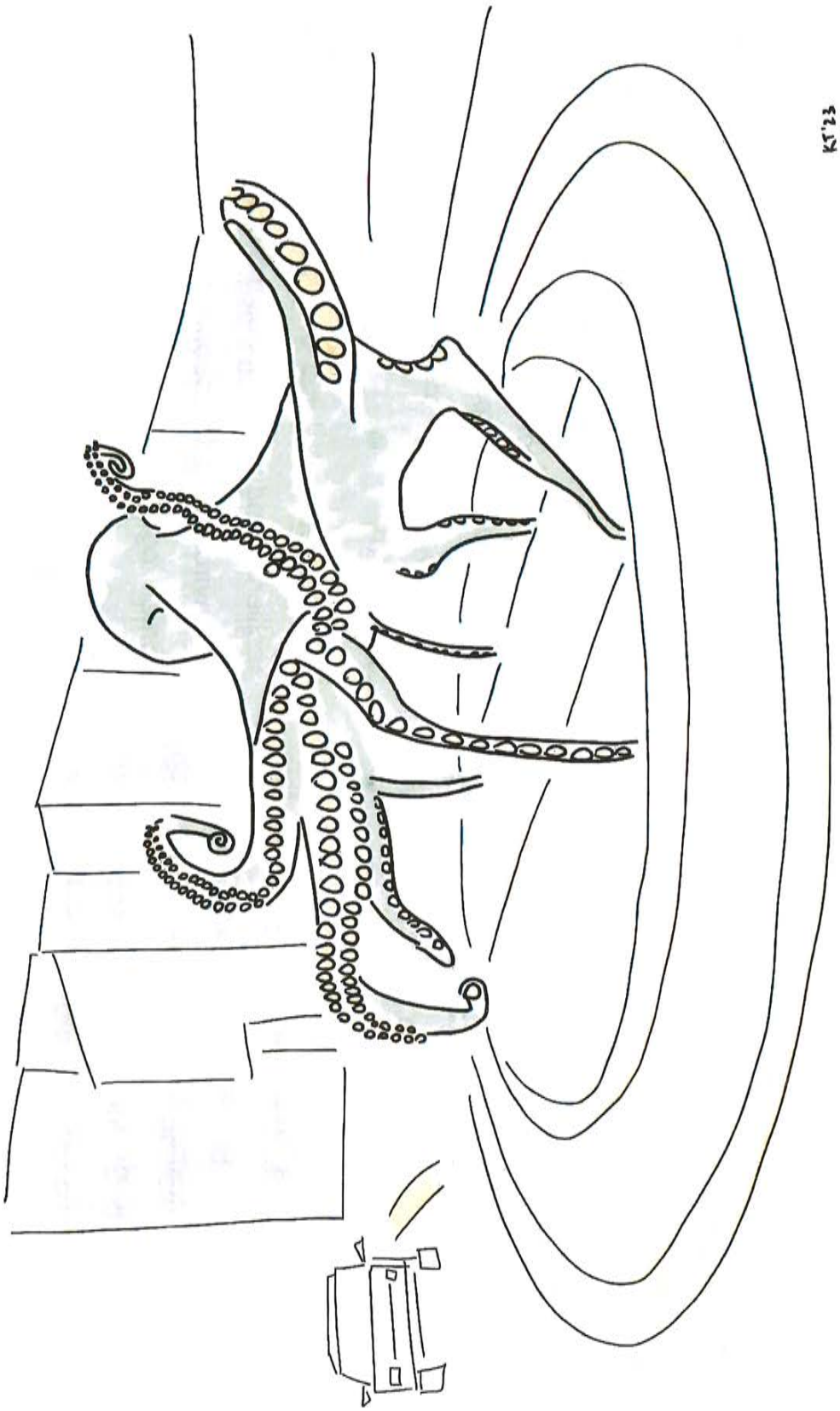
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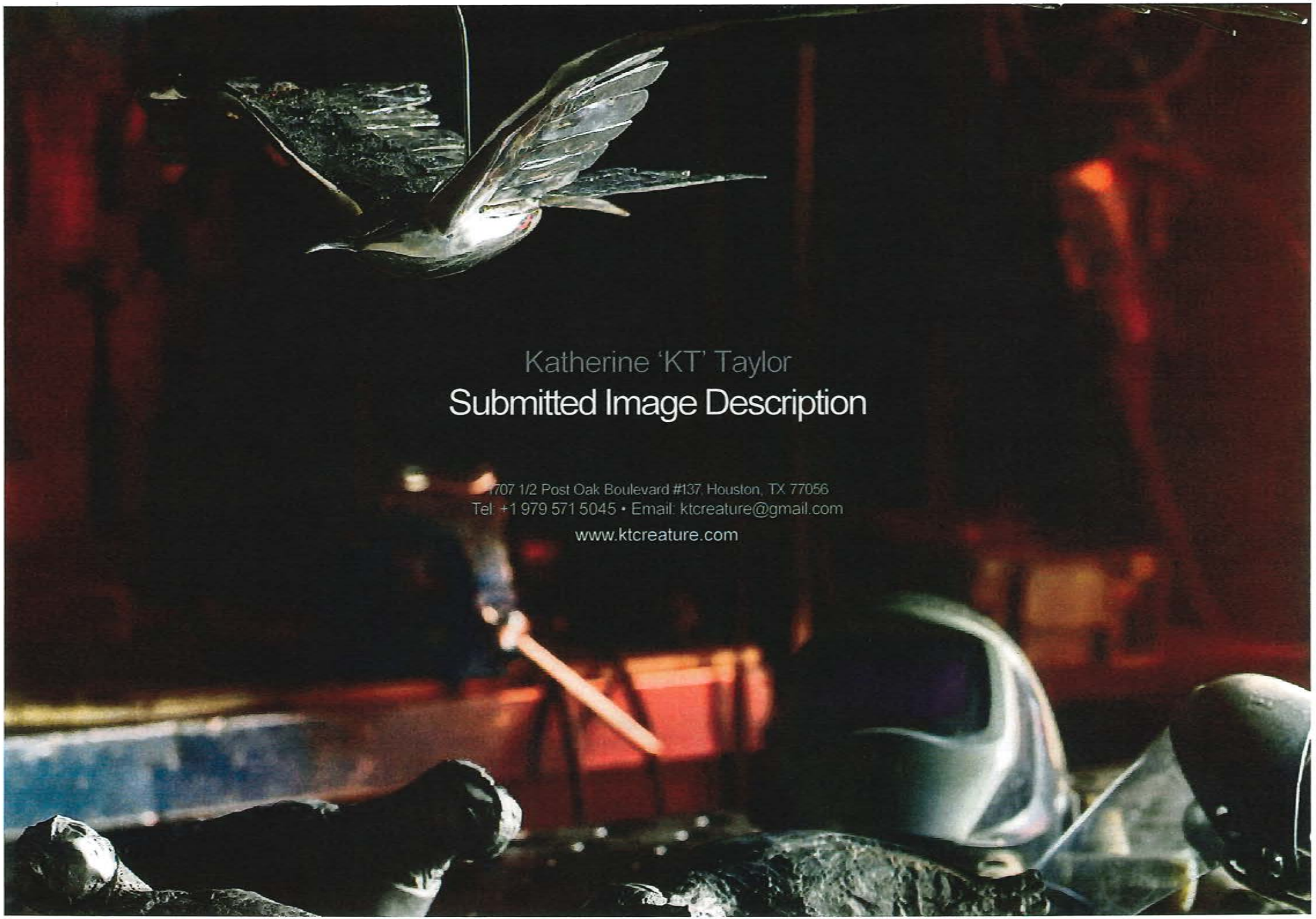

Katherine 'KT' Taylor
Submitted Image Description
1707 1/2 Post Oak Boulevard #137, Houston, TX 77056
Tel: +1 979 571 5045 • Email: ktcreature@gmail.com
www.ktcreature.com

Title: Prairie Dogs **Artist:** Katherine 'KT' Taylor **Date:** 2023 **Location:** Museum of the Southwest, Midland, TX **Dimensions:** 4'x4'x7'

'Prairie Dogs' is a bronze sculpture that encapsulates the essence of these remarkable creatures and their vital role in our ecosystem. This project was commissioned by the Museum of the Southwest, and it will be installed in March 2024. To achieve the lifelike texture and character of prairie dogs, the artist meticulously incorporated the textures of local rocks and trees into the sculpture. This fusion of natural elements not only adds authenticity but also pays homage to the unique landscape of the Southwest. The placement of the sculpture outside the museum, near the children's Museum, serves as an educational and interactive experience for children and visitors of all ages.

Budget: $100,000

Title: Falcon **Artist:** Katherine 'KT' Taylor **Date:** 2023 **Location:** University of Texas Permian Basin, Odessa, TX **Dimensions:** 13'x6'x7'

'Falcon', with its 13-foot wingspan, marks a significant milestone in the artist's journey and commemorates for the University's 50-year history. Every detail of the falcon, from the intricacies of its feathers to the textures reminiscent of the local terrain's rugged trees and steadfast rocks, has been meticulously crafted. This sculpture is more than a mere work of art; it's a powerful emblem of the university's unwavering commitment to excellence. The installation is scheduled for the fall of 2024.

Budget: $260,000

Title: The Lion Family **Artist:** Katherine 'KT' Taylor **Date:** 2024 **Location:** Prospect Park, Austin, TX **Dimensions:** 10'x15'x4'

In the heart of Austin, TX, nestled within the sprawling Prospect Park development, a stunning bronze sculpture is poised to take its place as a symbol of familial strength and the enduring bond between nature and community. Scheduled for installation in the spring of 2024, this life-sized sculpture will feature a majestic lioness, accompanied by her three spirited cubs. Positioned at ground level, this bronze lion family invites children to explore, touch, and befriend the lions. As the sculpture resonates with the laughter and play of the community's children, the bronze will undergo a remarkable transformation – its patina evolving in color, mirroring the lively human interaction it fosters. The image presented is an in-process image of the wax model.

Budget: $130,000

Title: Wolf **Artist:** Katherine 'KT' Taylor **Date:** 2022 **Location:** Sawtooth National Park, Ketchum, ID **Dimensions:** 5'x3'x4'

'Wolf' is a stainless-steel artwork commissioned by the Sawtooth National Recreation Area and the Sun Valley Museum of Art to commemorate its 50th anniversary . The artist spent ten days collecting textures from the area to create this tribute to the Sawtooth wilderness. Image 1 is a studio image capturing the stainless-steel wolf sculpture's intricate details. Image 2 shows 'Wolf' in her natural setting at the Sawtooth NRA. This artwork is a guardian of the land, symbolizing our interconnectedness with nature and inspiring conservation efforts for future generations.

Budget: $70,000

Title: Porcustick **Artist:** Katherine 'KT' Taylor **Date:** 2023 **Location:** The Skoto Gallery, New York NY **Dimensions:** 4'x3'x4'

'Porcustick' was unveiled during KT's solo show at The Skoto Gallery in New York, NY, in October 2023. This stainless-steel piece playfully merges artistry with the beauty of nature. The sculpture's distinctive texture is achieved by intricately incorporating sticks for the porcupine's quills and magnolia tree seed pod texture for its body

Budget: $45,000

Title: Pelicans **Artist:** Katherine 'KT' Taylor **Date:** 2018 **Location:** St. Paul's School, Concord, NH **Dimensions:** 5'x7'x3'

The 'Pelicans' sculpture is a stainless-steel commission created for St. Paul's School in Concord, NH. This spirited sculpture ensemble features three pelicans suspended from the ceiling of the school's gymnasium atrium. Image 1 showcases the completed sculptures hanging dynamically at the foundry. The choice of stainless steel captures the birds' elegance and durability. Image 2 captures the final installation of these magnificent pelicans at St. Paul's School. Suspended in mid-air, they become a prominent focal point within the gymnasium. Their presence evokes a sense of grace and motion, adding a touch of natural beauty to the school's environment

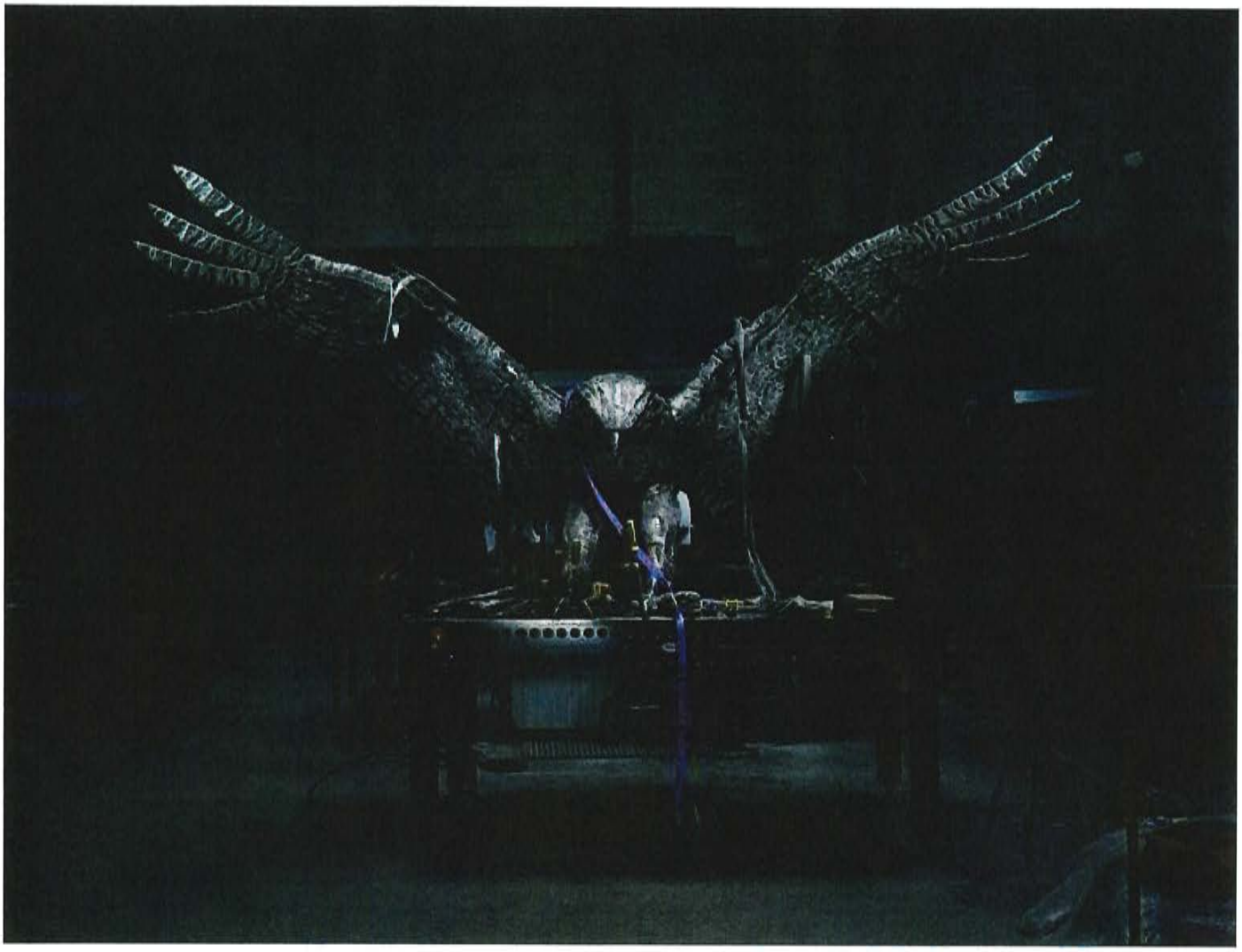
Budget: $160,000

Title: Toro **Artist:** Katherine 'KT' Taylor and Lurdes Umerez **Date:** 2011 **Location:** Burgos. Spain **Dimensions:** 10'x28'x8''

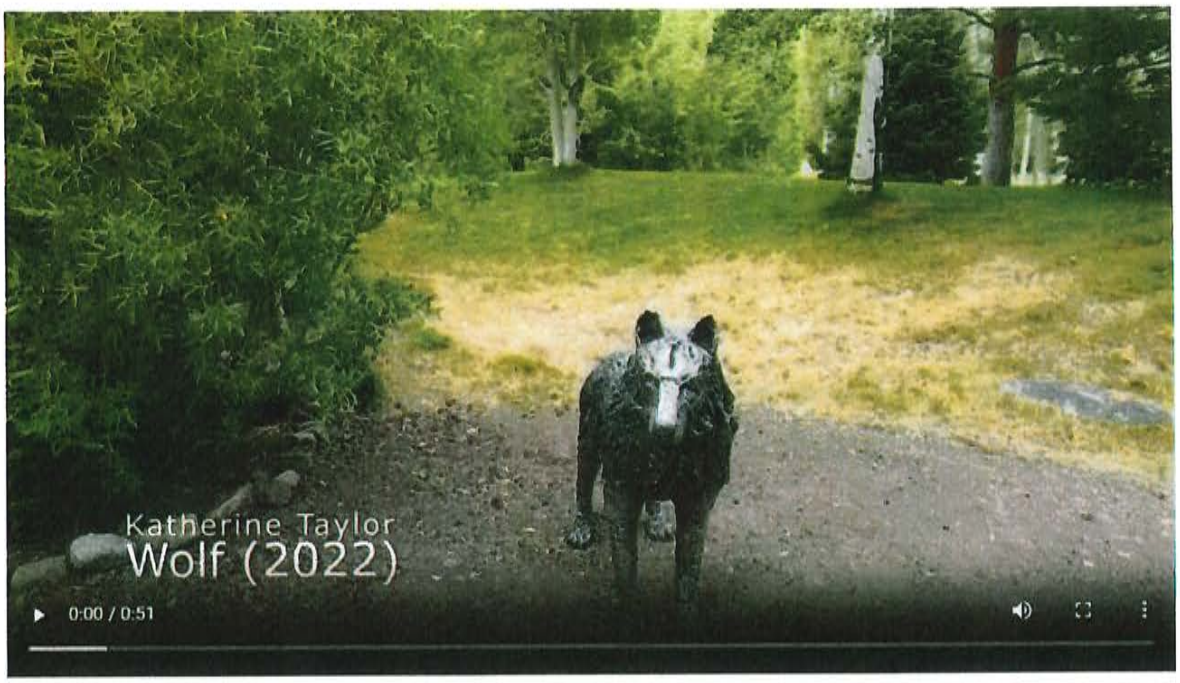
The Bull of Burgos, located 200 meters from the former bullring of Vadillos, The plaza had a neo-Moorish architectural style and had a capacity to accommodate more than 7,000 people. The Burgos City Council decided to place a bronze sculpture of a bull as a reminder of that bullring and as a tribute to bullfighting, which has a long tradition in Burgos. The bull, life-sized, is made of bronze and weighs 900 kilograms and is placed on a fountain with two types of water jets that change every ten minutes and with six different colors, which also alternate at night. The bull is supported on a base of black granite that creates a mirror effect.

Budget: $200,000





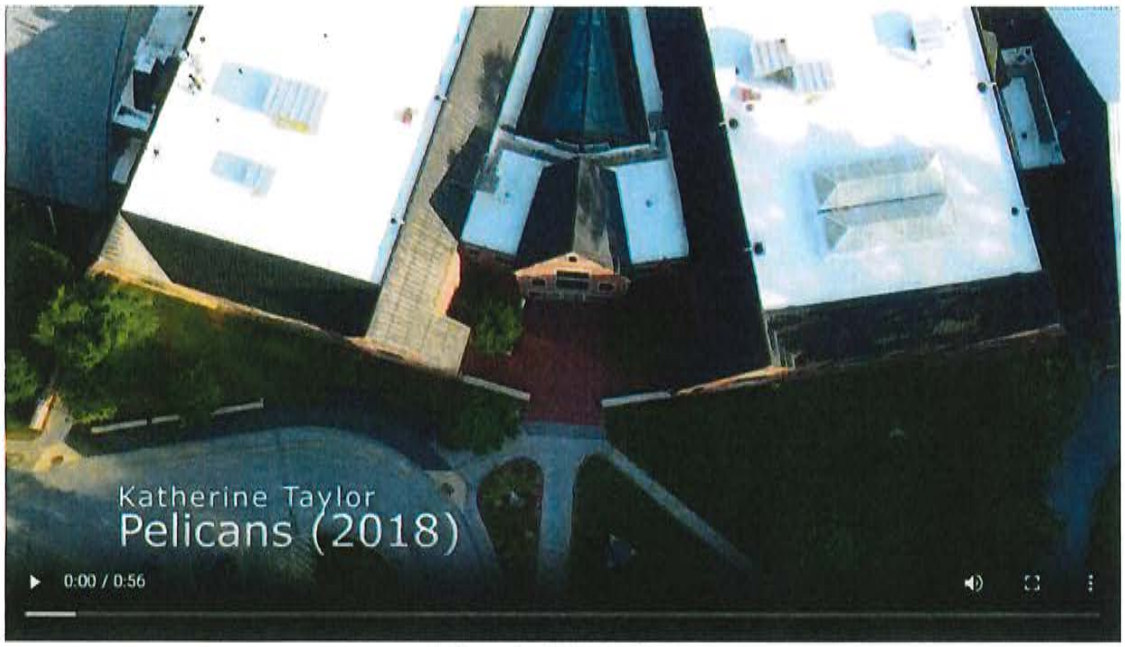




Wolf
0:51
$60,000.00
2022
Stainless Steel "Wolf". Public commission for Sawtooth National Recreation Area. Textures of local flora and rocks were used to create this sculpture.

Image 4 is a video. Please refer to the USB drive for the video.


PORCUSTICK (2022)
Artist: Katherine 'KT' Taylor
Budget: $45,000
Material: Stainless Steel
Size: 3x4x3 feet



Pelicans by Katherine Taylor
metal sculpture
mov
1:00
$100,000.00
2018
Public commission for St.Paul's school in Concord, NH

Image 6 is a video. Please refer to the USB drive for the video.



McCALL STUDIOS

483 N. Quarry View Pl.
Boise, Idaho 83712
208-850-7579
kmccall335@gmail.com
Mccall-Studios.com

1993-1997	Attended Boise State University (Art program) – majoring in sculpture, design and fine art
1997-1998	Freelance fabrication, carpentry and construction
1998-1999	Welder and fabricator of custom metal work for Versarail. Responsibilities included design, fabrication and installation.
1999-2014	Welder and fabricator of custom metal work for Jack's Metal Works. Responsibilities included design, cost breakdown, fabrication and installation
2000-present	McCall Studios – metal sculpture, custom design and fabrication

Projects of Note

2014	Designed and fabricated, *Arlo Agoseris*, a kinetic wind sculpture for Liquidity Wines with partner Mark Baltes in B.C., Canada – Project Total: $9,500
2015	Artist on Contract for Public Works at the Boise Watershed in Boise, Idaho – Project Total: $400,000 (total for all 7 artists on contract)
2016	Designed, fabricated and installed, as lead artist with partner Leslie Dixon, *Transference* at Boise State University in Boise, Idaho – Project Total: $24,000
2016	Designed, worked with neighborhood association, fabricated and installed *Family Tree* and *Leaf Spiral II* for Central Rim neighborhood in Boise, Idaho – Project Total: $10,000
2016	Designed, fabricated and installed *Aeternum Folia* for Uptown Tree Program with partner Leslie Dixon in Greeley, CO – Project Total: $10,000
2016	Designed, fabricated and installed (as lead artist) *Symmetry* for Inn at 500 with partners Leslie Dixon and Mark Baltes in Boise, ID – Project Total: $30,000
2016	Designed, fabricated and installed *Circuitree* for Uptown Tree Program sculpture in Greeley, CO – Project Total: $10,000
2016	Artist on contract for Park Identities Public Art Roster (for 3 years) in Meridian, ID
2017	Designed, fabricated and installed *Call and Respond* for Fire Station 8 in Boise, ID with partners Mark Baltes and Leslie Dixon – Project Total: $45,000
2017	Designed, worked with committee, fabricated and installed (as lead artist) *Gilded River* for Bend, OR roundabout with assistance from Mark Baltes and Leslie Dixon – Project Total: $130,000
2017	Designed, fabricated and installed *Journey of Heroes* sculpture for Heroes Park in Meridian, ID – Project Total: $73,000
2017	Designed, fabricated and installed, with partner Leslie Dixon, *24/7* for Fire Station 4 in Boise, Idaho – Project Total: $45,000

2018	Designed, fabricated and installed *Spiral of Injustice* and *Donor Tree* for the Idaho Anne Frank HumanRights Memorial in Bose, ID – Project Total: $60,000
2018	Designed and fabricated sculpture for Nampa Highway District for roundabout in Nampa, ID – Project Total: $28,000
2019	Designed and fabricated Boise Interurban Sculpture for Nampa Highway District in Nampa, ID – Project Total: $33,000
2019	Fabricated public artwork by Trademark Creative for St. Luke's Hospital in Boise, ID – Project Total: $1,500,000
2019	Designed, fabricated and installed public artwork for Renaissance Park in Meridian, ID – Project Total: $40,000
2020	Designed, fabricated and installed public artwork in Munson Park in Norfolk, VA – Project Total: $80,000
2021	Designed, fabricated and installed *A New Leaf* for the Washington State Arts Commission at the Center for Allied Health Education at Bates Technical College in Tacoma, WA – Project Total: $110,000
2021	Designed and fabricated roundabout public artwork for the Nampa Highway District in Nampa, ID –Project Total: $30,000
2021	Designed, fabricated and installed donor tree relief sculpture for St. Joes' School in Boise, ID –Project Total: $35,000
2023	Fabricated and installed donor portals for Anne Morrison Park in Boise, ID – Project Total: $86,000
2023	Designed, fabricated and installed public artwork for Fire Station #36 in El Paso, TX – ProjectTotal: $200,000
2023	Designed, fabricated and installed *Seasons* sculptural benches for new senior living project in Broomfield, CO – Project Total: $24,000
2023	Designed, fabricated and installed *Ambassador's Portal* in Newport, OR – Project Total: $45,000
2023	Designed, fabricated and installed *Sheep and Dog* for roundabout in Nampa, ID – Project Total: $40,000
2023	Currently in design phase for public artwork at Lloyd Square in Nampa, ID – Project Total: $90,000
2023	Currently in design phase for *Uplifted* for the Idaho Anne Frank Human Rights Memorial in Boise, ID – Project Total: $40,000
2023	Currently fabricating public artwork for roundabout in Nampa, ID – Project Total: $45,000
2023	Currently in contract negotiations for public artwork in Superior, CO ($42,000) ; Woodland, CA ($73,000); and Meridian, ID ($50,000)

References

Mike Barton, Parks Superintendent
City of Meridian
mbarton@meridiancity.org
(208) 888-3579

Dan Prinzing, Executive Director
Wassmuth Center for Human Rights
dan@wassmuthcenter.org
(208) 345-0304

Karen Rudd, Manager
Norfolk Arts
karen.rudd@norfolk.gov
(757) 284-8445

McCALL STUDIOS

Sculptures Installed Over the Last 5 Years

2019	Designed and fabricated Boise Interurban Sculpture for Nampa Highway District in Nampa, ID – Project Total: $33,000 – Nick Leham / Project Manager / nick@nampahighway1.com / (208) 467-6576
2019	Designed, fabricated and installed public artwork for Renaissance Park in Meridian, ID – Project Total: $40,000 – Cassandra Schiffler / Arts & Culture Coordinator / cschiffler@meridiancity.org / (208) 489-0399
2020	Designed, fabricated and installed public artwork in Munson Park in Norfolk, VA – Project Total: $80,000 – Karen Rudd / Manager / Karen.rudd@norfolk.gov / (757) 284-8445
2021	Designed, fabricated and installed *A New Leaf* for the Washington State Arts Commission at the Center for Allied Health Education at Bates Technical College in Tacoma, WA – Project Total: $110,000 – Mike Sweeny / Program Manager / Mike.sweney@arts.wa.gov / (360) 586-2422
2021	Designed and fabricated roundabout public artwork for the Nampa Highway District in Nampa, ID –Project Total: $30,000 - Nick Leham / Project Manager / nick@nampahighway1.com / (208) 467-6576
2021	Designed, fabricated and installed donor tree relief sculpture for St. Joes' School in Boise, ID –Project Total: $35,000 – Randy McCormick / Principal / mccormickr@st.joes.com / (208) 559-7967
2023	Fabricated and installed donor portals for Anne Morrison Park in Boise, ID – Project Total: $86,000 – Stephanie Inman (Artist) – Bonnie Wilkerson / Project Manager / come.play@annmorrisonpark.org / (208) 345-5225
2023	Designed, fabricated and installed public artwork for Fire Station #36 in El Paso, TX – ProjectTotal: $200,000 – Adrian Guzman / Public Arts Project Associate / Guzmanax@elpasotexas.gov / (915) 820-0106
2023	Designed, fabricated and installed *Seasons* sculptural benches for new senior living project in Broomfield, CO – Project Total: $24,000 – Grant Adams / Curator / grant@ninedotarts.com / (720) 689-3075
2023	Designed, fabricated and installed *Ambassador's Portal* in Newport, OR – Project Total: $45,000 – Eric Glover / Assistant City Manager / e.glover@newportoregon.gov / (541) 574-0613
2023	Designed, fabricated and installed *Sheep and Dog* for roundabout in Nampa, ID – Project Total: $40,000 – Nick Leham / Project Manager / nick@nampahighway1.com (208) 467-6576
2024	Designed, fabricated and installed *Nampa!* for Lloyd Square in Nampa, ID – Project Total: $90,000 – Amber Bothwell / Economic Development Analyst / bothwella@cityofnampa.us / (208) 468-5433

2019	Designed and fabricated Boise Interurban Sculpture for Nampa Highway District in Nampa, ID – Project Total: $33,000
2019	Fabricated public artwork by Trademark Creative for St. Luke's Hospital in Boise, ID – Project Total: $1,500,000
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2023	Currently in design phase for public artwork at Lloyd Square in Nampa, ID – Project Total: $90,000
2023	Currently in design phase for *Uplifted* for the Idaho Anne Frank Human Rights Memorial in Boise, ID – Project Total: $40,000
2023	Currently fabricating public artwork for roundabout in Nampa, ID – Project Total: $45,000
2023	Currently in contract negotiations for public artwork in Superior, CO ($42,000) ; Woodland, CA ($73,000); and Meridian, ID ($50,000)

References

Mike Barton, Parks Superintendent
City of Meridian
mbarton@meridiancity.org
(208) 888-3579

Dan Prinzing, Executive Director
Wassmuth Center for Human Rights
dan@wassmuthcenter.org
(208) 345-0304

Karen Rudd, Manager
Norfolk Arts
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(757) 284-8445

McCALL STUDIOS

Media

Local art adds pizzazz to the Inn at 500 Capitol, the swanky new boutique hotel in Downtown Boise

BY DANA OLAND

DOLAND@IDAHOSTATESMAN.COM

FEBRUARY 09, 2017 04:49 PM,

UPDATED MARCH 09, 2017 07:34 PM



A small grove of art inhabits the corner of Myrtle Street and Capitol Boulevard, one of the busiest intersections in Downtown Boise and home to the new Inn at 500 Capitol.
The towering trio of sculptural trees gracefully arches above the sidewalk outside the tony boutique hotel, as its copper and gold "leaves" turn and glitter in the sunlight.

These 18-foot-tall steel and aluminum sculptures designed by Boise artist Ken McCall, with help from local artists Mark Baltes and Leslie Dixon, are positioned to become an artistic landmark in Downtown, much like "The River" sculpture on The Grove Hotel a couple of blocks away.

"I think this is a legacy piece," says the hotel's owner, Brian Obie. "It's a cornerstone of the hotel. People will recognize it and say, 'Let's meet under the tree at 500.' "

Obie is the Eugene, Ore., businessman and hotelier who built the $29 million, six-story boutique hotel that's celebrating its grand opening this weekend.

It's one of several new hotels and buildings opening in Downtown Boise in the coming months. Each is trying to distinguish itself from the crowd. The Inn at 500 Capitol, 500 S. Capitol Blvd., is doing so by featuring an array of locally created art in its lobby and throughout the hotel.

You walk through the front entry under a canopy of warmly lit glass chandeliers by Boise Art Glass owner and artist Filip Vogelpohl. He also installed more than 200 of his amber, red and yellow slumped glass sconces and other pieces throughout the hotel.

The central point of the hotel's lobby is a large-scale landscape painting by Boise's Jany Rae Seda. On the second floor, large-scale wallpaper photographs of the Idaho Statehouse fill the walls, and on other floors Seda created themed murals to reflect the character of the rooms, such as the Egyptian Theatre room, Zoo Boise rooms, Basque rooms, and Boise State and University of Idaho rooms.

There also is art on loan from the Boise Art Museum hanging in the lobby and a rotating local artist gallery on the first level for the Inn's artist-in-residency program that leads off with Seda. BAM also is helping design two rooms in the hotel.

Obie is a longtime art lover and a painter. He used his love of art to create his first hotel project, the Inn at Fifth Market, a smaller inn inside the upscale Fifth Street Public Market shopping mall in Downtown Eugene that Obie also owns. He took what he learned about using art there and applied it on a larger scale in Boise.

When you enter a brand-new hotel, you see artwork that's probably created in Mexico or China, Obie says. Many corporations use art to offer consistency, so customers know that no matter where they are, they're in a Hyatt, or Marriott or Hilton.

"But you wouldn't know if you were in Seattle or Boise when you wake up in the morning," Obie says.

"That's just not who we are. We wanted to wrap the Boise community around our customers through art. It's been a pleasure to find such a fine cadre of artists in Boise who could help us carry that idea through. We've just been blown away. The hotel is just a banquet of color and excitement."

Obie also partnered with another Boise icon, chef Richard Langston, who opened his signature Richard's restaurant at the Inn at 500 Capitol in January. And musician Kevin Kirk will be overseeing the music programming at the hotel, including a plaza deck lounge on the second floor.

Now Obie and his grandson and business partner Casey Barrett have folded this kind of arts component into their business model for developing other boutique hotels in cities in the future.

Sense of place

Art creates a sense of connection to a time and place. It's an idea that developers, cities and other entities have adopted through a movement known as "placemaking." The process helps a building, park or other site reflect its surrounding geography and culture through art, decor and aesthetics.

Other Boise developers also are using this idea to make their projects more grounded in Boise's cultural topography. Some projects include CTA Architects' offices in the Eighth and Main building. The company turned its hallways and conference rooms into a rotating gallery for the Treasure Valley's fine artists that is open to the public on First Thursdays.

Also, Gardner Company worked with Capital City Development Corporation to infuse its City Center Plaza's Main Street Station transit hub with public art by local artists.

Local Construct, a Los Angeles-based developer, remodeled The Owyhee in 2014 and has two more local projects in the works.

"Every project is an exercise in placemaking," says Mike Brown, one of Local Construct's principal partners. "We don't want to come in to Boise from the outside and impose something. We want to have each place be its own, a new iteration or representation of Boise."

The Owyhee features paintings by Boise artist William Lewis in its lobby and a relaxed, casual chic in its decor, a very different side of the local vibe created by Boise designer Kirsten Grove (related story, page 14). Obie also turned to a local designer for his project geared to appeal to upscale travelers. Boise's Barrie Connolly, who designed the interior for the Cottonwood Grille and other Idaho businesses and homes, created the look and style for the rooms, lobby and other hotel facilities with her casual Idaho elegance.
Obie met Connolly years ago through the Young Presidents' Organization, a worldwide group for corporate leaders.
"Brian called, and he was very intent on using local artists," Connolly says. "So I pulled in all my resources and started exploring."
Connolly wandered into Vogelpohl's Boise Art Glass at 11th and Front streets and was impressed with what she saw. She asked him to provide a chandelier for the groundbreaking ceremony. He did and installed a large glass piece in the center of a rented marquee as a gold jackhammer started the construction.
Vogelpohl has done commercial and residential work across the globe, but this is his first hotel. Now, he says, he has the resume to go after larger-scale jobs in the future.
Connolly learned about McCall, Baltes and Dixon while on vacation in Mexico. She met a couple from Bend, Ore., who worked for its Arts, Beautification & Culture Commission. The artist trio had recently won a call to do a piece for one of that city's traffic roundabouts.
Hotel manager Aaron Black saw Seda's work at Art in the Park and connected her with Connolly.

Bringing a touch of nature

Much of what Idaho artists do is bring a sense of the outdoors into their art and design.
"That's such a huge part of the Boise experience," Seda says. She walks on the Greenbelt from her home to her Downtown studio almost daily and used that as inspiration for her painting of an imagined Idaho landscape that pulls together the imagery from the peaks of the Sawtooth Mountains to the Boise River.
McCall's tree sculpture design is inspired by the cottonwoods that grow along the river banks.
Even Vogelpohl's free-form glass pieces have an organic feel and the colors of an Idaho sunrise.
Obie worked directly with each artist for more than a year to get the look he was after.
McCall, Baltes and Dixon each came up with an idea for the front of the hotel. Obie selected McCall's, and the three of them collaborated on the piece.
"The trees represent an eternal feel with concentric circles that bring in elements of the city," McCall says. "I really wanted to bring something from nature to the work. That's such a big part of Boise."
Obie asked Vogelpohl to base his glasswork on the glass pieces in Obie's Eugene hotel.
"Brian wanted to keep that look, so the hardest part for me was to find my voice and make them my own," Vogelpohl says.
He used a new technique for him — slumping — for this project. Vogelpohl created his own patterns and experimented with the process of firing and cooling the glass that takes about 60 hours for each piece. He added red to the color palette, learned new techniques and built hardware for the installation.
"I just did it, and Brian loved it," he says. "And they're also installed with my aesthetic, you know, how high or low, how they layer. So there are a lot of logistics that went into making these."
For the artists, this is an amazing opportunity to get their work seen and to show they can work on this scale, Vogelpohl says.
"As an artist, trying to squeak out a living in any medium is rough," Vogelpohl says. "It's amazing that Brian put so much into creating this hotel for Boise and to stimulating the economy for local artists. It's like when Barbacoa opened. (Roberto Castoro) came from California, but he used so much local art and helped stimulate the local economy. This says to people, especially Boiseans who support local, that this is for them, and they will support it back. It becomes a symbiotic relationship."

Read more here: https://www.idahostatesman.com/living/treasure/article131821399.html#storylink=cpy

Meridian celebrates its heroes

- By TORRIE COPE tcope@idahopress.com
- Mar 16, 2018



A school principal, an Olympic gold medalist and a kidney donor were all at a Meridian park March 15 with one thing in common — they're heroes to local youth.

Those heroes are now an integral part of Meridian's Heroes Park and allow the park to truly live up to its name, thanks to a public art project.

"There was nothing here to celebrate heroes other than the name," Meridian Parks and Recreation Director Steve Siddoway said. "That changes today."

Local artist Ken McCall created art pieces for the park called the Journey of Heroes. It features tall poles adorned with sails that move in the wind, so the installation is constantly changing, representing the journey of heroes. Each sail has a figure on it representing different forms of heroism, McCall said.

McCall wanted to incorporate one of his own heroes, Abraham Lincoln, on the installation, he said, and worked with city leaders on other heroes to include. The piece features images of Meriwether Lewis and William Clark, Sacajawea, Amelia Earhart, Rosa Parks, Martin Luther King, Jr. and Orville and Wilbur Wright. There is also an astronaut, doctor, firefighter and police officer of non-specific identities representing heroes in those professions.

Along the park's walking path, distance markers honor local heroes who were nominated by Meridian students.

Pioneer Elementary students chose three-time Olympic gold medalist Kristin Armstrong of Boise as their hero.

"Idaho never ceases to amaze me," Armstrong said. "Once again, I am so flattered to be honored now in a Meridian park and have the hero word next to my name and to represent as one of Meridian's heroes."

Paramount Elementary students chose longtime educator and the school's former principal, Dean Brigham, to be their hero.

"I feel very honored and humbled to be up here, especially with all of my heroes back there, the people I worked with and the students that I dealt with for 32 years in the education system in Meridian," Brigham said. "It's an honor to be up here with this list of great people."

Rocky Mountain High School students chose Alex Fox, a man who donated a kidney to a child he hadn't met before, as their hero.

"I am very grateful, very honored," Fox said. "When Hillary (Bodnar) reached out to me over the summer and told me, I was blown away. I can't believe I'm here today, and I'm grateful for it."

Chief Joseph School of the Arts chose their namesake, and students at Heritage Middle School chose World War II combat pilot Gregory "Pappy" Boyington as their hero.

"We owe a lot to our heroes, and I'm thrilled that we get to recognize them in the form of public art," Mayor Tammy de Weerd said.

Armstrong, Brigham and Fox were introduced during a public dedication ceremony by Hillary Bodnar, the city's commissions and committees specialist.

"I invite each of you to enjoy this installation and think about your personal heroes, even if your hero isn't represented here today, reflect on who has been a hero in your life in those different moments of your life that brought you to respect and want to emulate your heroes," Bodnar said.

Heroes Park is on Malta Drive, which is off Ten Mile Road between Chinden Boulevard and McMillan Road.

With racist graffiti in the past, Boise celebrates new day for Anne Frank memorial

BY SVEN BERG

SEPTEMBER 20, 2018 04:02 PM,

UPDATED SEPTEMBER 20, 2018 09:06 PM



The words "language, avoidance, discrimination, violence and elimination" are enscribed on "The Spiral of Injustice," designed and fabricated by Ken McCall. The words are inscribed in six languages around the figure. "I just love this sculpture," says Sondra Hackborn, in center. "If you see discrimination, speak out. Don't keep quiet." The sculpture was unveiled Thursday during the dedication of the Marilyn Shuler Classroom for Human Rights at Downtown Boise's Anne Frank Human Rights Memorial.
Katherine Jones *kjones@idahostatesman.com*

Thursday's lunch hour was a chance for a crowd of about 200 to recognize the campaign toward human rights in Idaho. Young and old people alike gathered at the Idaho Anne Frank Human Rights Memorial for the dedication of the Marilyn Shuler Classroom for Human Rights.

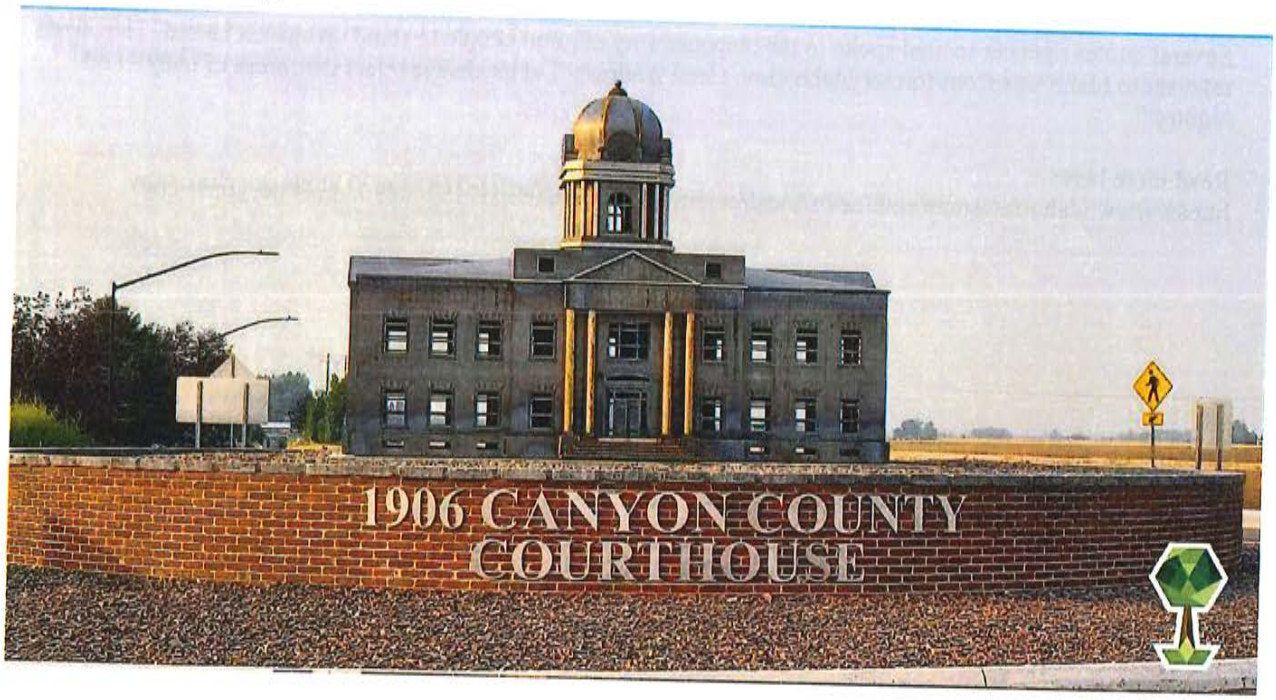
The outdoor classroom, named after the co-founder of the Idaho Anne Frank Human Rights Memorial, will have room for 35 people and include a digital kiosk that will help tell the stories of marginalized groups throughout Idaho, as told in their own voices.

Several dignitaries were on hand Thursday, including state Sen. Maryanne Jordan, a former Boise city councilwoman who helped spearhead a law that prohibits discrimination for reasons of sexual orientation and identity; Boise Mayor David Bieter, who signed that legislation into law; and A.J. Balukoff, a former Democratic candidate for governor.

It was a good day for the memorial, which was the target of racist and anti-Semitic vandalism last year in a series of incidents that jarred Boise's human rights community.
Thursday's dedication also unveiled the Spiral of Injustice sculpture, designed to start conversations about human rights.
But the classroom, and the rest of the Anne Frank memorial, isn't just a place to reflect on human rights, said Wesli Spencer, an actor who spoke at Thursday's event. Instead, it beckons people who believe in human rights to take action for them, he said.
Several quotes Spencer recited spoke to the responsibility of good people to stand up against hatred. The most relevant to Idaho was from former Idaho Gov. Cecil Andrus: "Let us always reject the forces of hatred and bigotry."

Read more here:
https://www.idahostatesman.com/news/local/community/boise/article218740890.html#storylink=cpy

Stories About Boise Area Life. #totallyboise



21 Sep

Nampa Roundabouts Celebrate Treasure Valley's History, Feature Local Artists, and Improve Traffic Safety

Amber Hawton-Hill | Boise Life, Local Artists | Return

What do five major intersections on Victory Road, Amity Road, Happy Valley Road, Midland Boulevard, and Star Road all have in common? According to Nick Lehman, the District Engineer for Nampa Highway District No. 1, they were all sites of high traffic incidents and congestion. To address the issue, the highway district decided in 2018 to install roundabouts, at the average rate of one per year, at each of these intersections.

Roundabouts remain somewhat controversial in the US, mostly due to the learning curve, but they have gained more support as drivers learn to navigate them and experience their benefits firsthand. Used in Europe for

hundreds of years, roundabouts reduce issues associated with modern stoplight intersections because they:

- Do not require the cost of operating electricity for traffic lights
- Slow the flow of traffic but increases the efficiency by only requiring drivers to yield rather than completely stop and wait
- Decrease injury and fatal crashes by up to 90% since all drivers are headed in the same direction. With traditional intersections, traffic is both facing and perpendicular which generates conditions conducive to high-speed fatal t-bone crashes and head-on impacts.
- Allow drivers to exit the roundabout in a fluid straight movement without crossing traffic
- Facilitate more safe U-turns
- Minimize emissions and improve fuel usage with less idling vehicles
- Have shorter, safer crosswalks with islands in between traffic lanes
- Allow pedestrians and cyclists to focus on traffic flowing a single direction
- Can be more affordable to maintain and construct
- Continue to allow traffic to flow safely, even during a power outage
- Offer an opportunity to beautify the city

The Nampa Highway District No.1 has built five of the seven current roundabouts in Nampa (City of Nampa constructed the other two). The highway district decided to elevate the look and simplify the maintenance of their roundabouts by featuring steel alloy sculptures that memorialize the valley's rich history. Nick Lehman, P.E. said, "*When we started installing roundabouts we wanted to put in landscaping that was easy to maintain over the long term so we decided to go with the artwork. By using art we get to do something unique as well as tie in some history in the area.*"
So far, the four completed metal sculptures have been created by local artists Ken McCall of McCall Studios in Garden City and Advantage Machine and Hydraulic in Nampa. About the process, Ken McCalls shared, "They would give me a topic, I'd start drawing and then submit the design. After approval, the sculptures would take me about three to four months to create. The Highway District would then send out a truck and pick them up." He added, "The sculptures are built from COR-TEN® which is a steel alloy that rusts to create a protective barrier from atmospheric weathering."

Each sculpture is incredibly detailed and impressive in scale. "They always look so big in my studio," joked Ken.



Where Can You See the Roundabouts with Sculptures?

Victory Road & Robinson Boulevard Roundabout

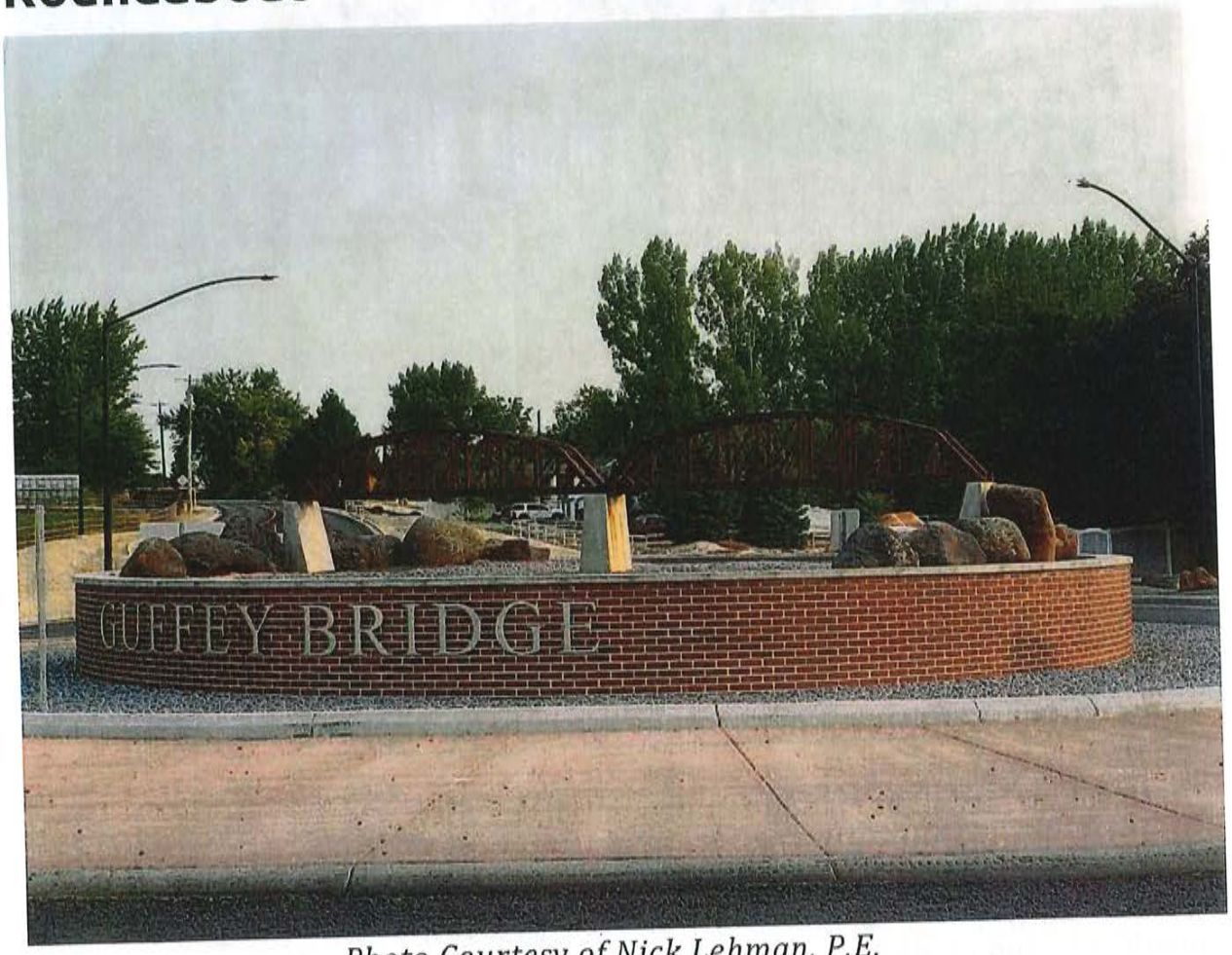


Photo Courtesy of Nick Lehman, P.E.

Centerpiece Sculpture: Guffey Bridge Replica, 2018
Artist: Ken McCall of McCall Studios in Garden City, ID
Historical Importance: Constructed in 1897, Guffey Bridge served to transfer precious metals mined in Silver City across the Snake River to Nampa where the ores could be smelted. Guffey Bridge shares its location with the Historical Celebration Park, near Melba, Idaho, which is home to petroglyphs dating back 12,000 years. It is the only "Parker-Through-Truss" railroad bridge in Idaho.

Robinson Road & Amity Road Roundabout



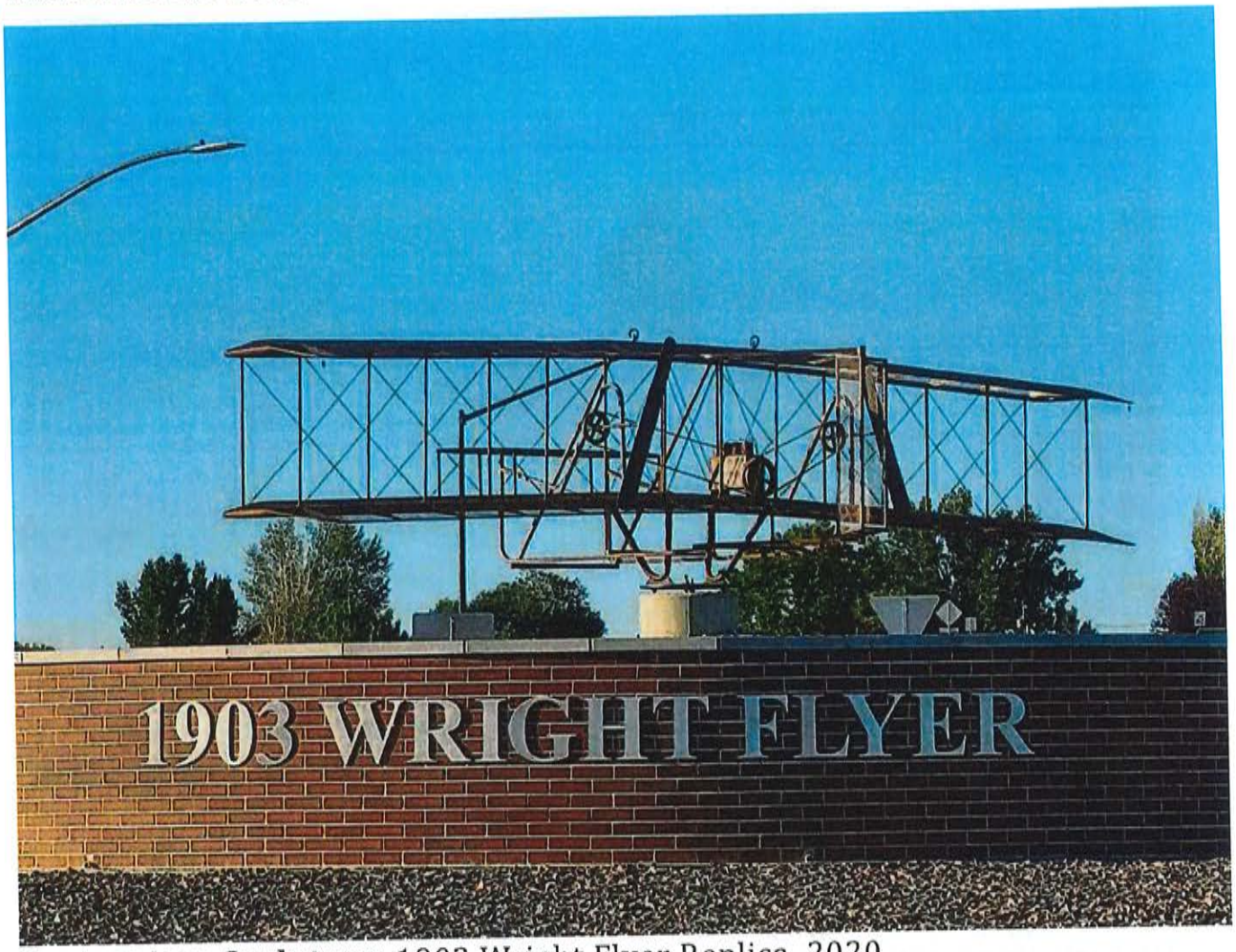
Photo Courtesy of Ken McCall

Centerpiece Sculpture: Boise & Interurban Railway Trolley Car Replica, 2019

Artist: Ken McCall of McCall Studios in Garden City

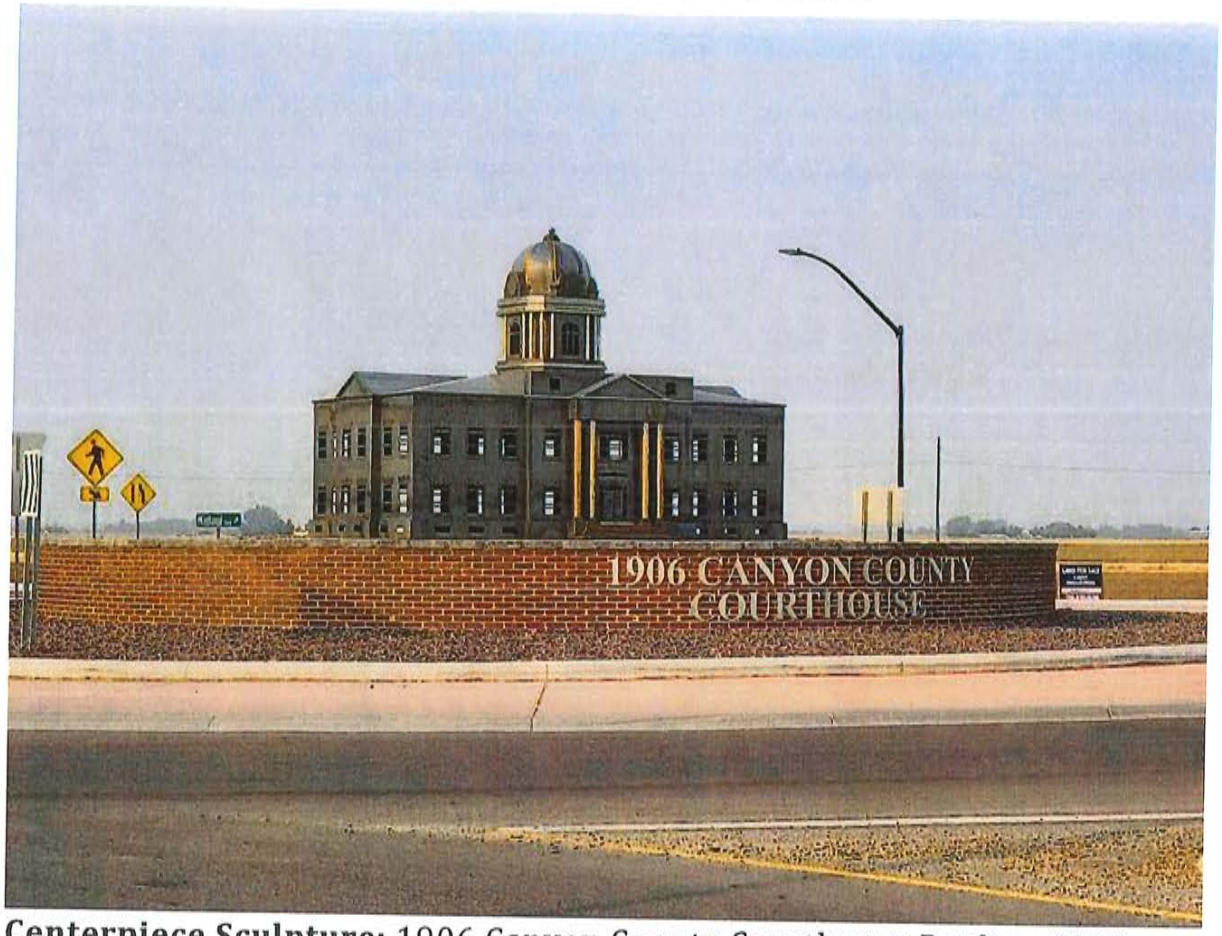
Historic Importance: During the early 1900's Boise, Eagle, Star, Middleton, Nampa, and Caldwell were connected by electric streetcar systems that were eventually known as the Interurban. One system ran through the north side and another ran through the south side of the valley. While the trolleys didn't make much money they served an important role in transporting people throughout the valley (including students to the College of Idaho in Caldwell), encouraging real estate development, shipping produce, and expanding electricity into areas. Lake Lowell and Pierce Park were built to entice people to ride the Interurban railway and spread growth.

Happy Valley Road & Victory Road Roundabout



Centerpiece Sculpture: 1903 Wright Flyer Replica, 2020
Artist: Advantage Machine and Hydraulic in Nampa
Historic Importance: The Wright brothers, Wilbur and Orville, flew the Wright Flyer in Kitty Hawk, NC on December 17, 1903. While the flight lasted only a few seconds it ignited the world's obsession with the possibilities of flight. Located near the Warhawk Air Museum and landing strip at Nampa Municipal Airport (established in 1929), this roundabout and installation is a nod to Nampa's local aviation history.

Midland Boulevard & Ustick Road



Centerpiece Sculpture: 1906 Canyon County Courthouse Replica, 2021
Artist: Ken McCall of McCall Studios in Garden City
Historic Importance: The second of three courthouses built to serve Canyon County is memorialized in the sculpture located at Midland Blvd. and Ustick Rd. Built in 1906, the Canyon County Courthouse was designed by Wayland & Fennel for about $62,000. It featured a dome, tower clock, and bell. It was demolished in the 1970s to make room for the current courthouse.

Cherry Lane & Star Road Roundabout, 2021

Centerpiece Sculpture: Horse drawn grader pulled by two draft horses, ETA Summer 2022)
Artists: Travis Emmen of Emmen Metal in Mill Spring, North Carolina
Historic Importance: Known nationwide for its famous potatoes, Idaho is also the United State's top producer of peas and barley and the second top producer for sugar beets, prunes, plums, and mint. Agriculture is deeply rooted in the Canyon County community and has provided a sustainable lifestyle for generations.
New residents have flocked to Canyon County and surrounding suburbs in search of affordable living, a manageable commute, cultural diversity, fantastic education opportunities, and a similarly excellent quality of life. As a result, the City of Nampa's population has grown exponentially over the last few years. According to the Community Planning Association of Southwest Idaho (COMPASS) there was an increase of almost 24,000 people in Ada and Canyon counties in 2020! To keep up with the expansion, the Nampa Highway District No. 1 has five more roundabouts in design and has begun the early planning phase for another four.

If you find yourself in Nampa, Idaho, we highly recommend you detour your route to see them!

About the Author



Amber Hawton-Hill

Image List

1.
Journey of Heroes
2017
$73,000
Heroes Park - Meridian, Idaho
25' x 15' x 2' powder coated steel and aluminum
This kinetic sculpture created for Heroes Park in Meridian, ID, moves in the wind representing adventure, transformation and change. While the large aluminum sails depict the harnessing of wind power, the illustrated ghost images pay tribute to courageous individuals throughout history.

2.
Gilded River
2017
$130,000
Roundabout Collection - Bend, Oregon
25' x 50' x 50' stainless steel, aluminum and gold leaf
Created for the roundabout collection in Bend, OR, this kinetic sculpture features five stylized "trees" that engage the surrounding space and created a strong signature presence. The frequent breezes create a rippling effect amongst the 500+ golden leaves.

3.
Boise & Interurban Railway Trolley
2019
$33,000
Roundabout Collection - Nampa, Idaho
12' x 23' x 4.5' steel
Representing one of the trolley cars from the historic Boise & Interurban Railway, this free-standing sculpture is displayed in the center island of a roundabout in Nampa, ID.

4.
Illuminations
2020
$40,000
Renaissance Park - Meridian, Idaho
20' x 14.5'x 10' powder coated steel and acrylic
This free-standing sculpture celebrates the significant musical, scientific, literary and artistic contributions made during the Renaissance. Each portal portrays an iconic symbol which signifies the impact of each medium during this transitional period in European history; the largest portal displaying the Vitruvian Man representing math and science, the medium with the Creation of Adam portraying the fine arts, and the smallest with the quill pen and the Stradivarius violin signifying literature and music. The structures of the portals were influenced by Renaissance era architecture, with primary colored panels blending together to make multiple colors that cast beautiful mosaics on the ground. The position of "Illuminations" was engineered to radiate a marker on the ground representing Spring Solstice, the beginning of spring, or revival - a corresponding concept of the Renaissance, as it means rebirth.

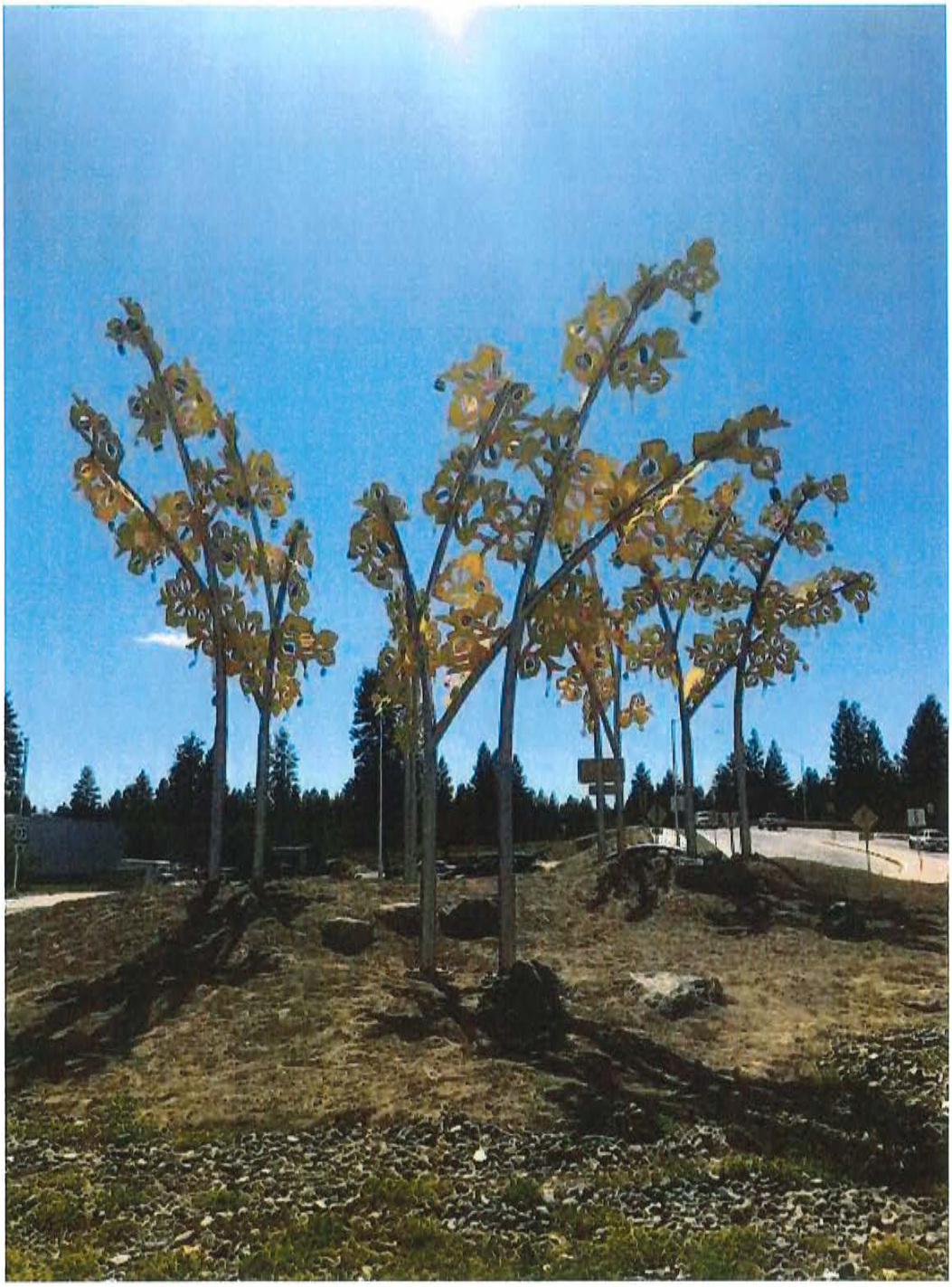
5.
Place in Time
2020
$80,000
Munson Park – Norfolk, VA
20' x 13' powder coated steel, aluminum and navy brass
This contemporary, free-standing sculpture represents generations within the Park Place community as well as the changing dynamics of the community itself. The center tree moves in the wind and contains "leaves" engraved with Park Place street names, with Munson Place at the heart. As it spins, it, at times, forms the shape of a heart. It encompasses three time capsules in the base, enabling ongoing community engagement - area schools and neighbors collected items (drawings, essays, pictures, etc.) and placed them within the time capsules: creating a vehicle for timeless interaction with the artwork as well as promoting creative thought and a new tradition within the community.
The three figures surrounding the tree signify the roots of the Park Place community; the past, present and future generations. Each figure has a specific map engraved on the surface; the largest showing a hand drawn 1918 map of Park Place and Munson Park, the medium displaying a modern-day map of the area, and the smallest showing a simplified unlabeled map representing the future.

6.
A New Leaf
2021
$110,000
Bates Technical College – Tacoma, WA
25' x 17' x 8' stainless steel, aluminum and gold leaf
Inspired by the healing arts, each tree of this free-standing sculpture represents allied health disciplines at Bates Technical College. The trees not only show the various branches of the educational institution, but also represent the growth of students as well as the college itself. The materials, stainless steel and gold, are reflective of tools used in the medical and dental fields. The leaves of the trees are routered with historical and present-day maps of the surrounding area, illustrating the symbiotic relationship between the college and the neighborhood. Each tree is kinetic, turning in the wind to signify the revolving connection between Bates and the Hilltop community. The medical, technical and dental symbols at the top of each tree represent Bates Technical College, the heart of the community, on the map. The veins of the leaves, the area's streets, symbolize the life-line that the neighborhood is to Bates.

7.
Ambassador's Portal
2023
$45,000
16' x 8'x 30"
Corten steel and aluminum
Don and Ann Davis Park – Newport, OR
A tribute to *The Ambassador,* this free-standing sculpture represents the borderline between land and water. *Ambassador's Portal* was inspired by the idea of carrying on a beloved local sculpture's legacy, *The Ambassador* which was decommissioned due to disintegration, with the perception that the Ambassador is in a different dimension and the sculpture is the portal allowing travel back home; although no longer with us physically, the memory remains. As opposed to starting over with a new concept for the artwork, this piece tells a story commemorating *The Ambassador* and igniting interaction with the art as it creates a form of local folklore while also mirroring our own existence. At the pinnacle of the portal there are phases of the moon representing the driver for where land and water meet through tides, creating a spiritual and magical crux encapsulating the idea of transcendence and journey. The Ambassador's presence is signified through the engraving in the central moon. Embodied with the entity of life affirmation, *Ambassador's Portal* signifies the temporal and spiritual dimensions of the journey we are all embarking on and creates a space to reflect, remember, realize and transform.

8.
Sheep and Dog
2023
$45,000
5’ x 30’ x 30’
Corten steel
Roundabout Collection – Nampa, ID
Created for Nampa’s roundabout collection, this multi sculpture installation celebrates Idaho's Basque heritage.



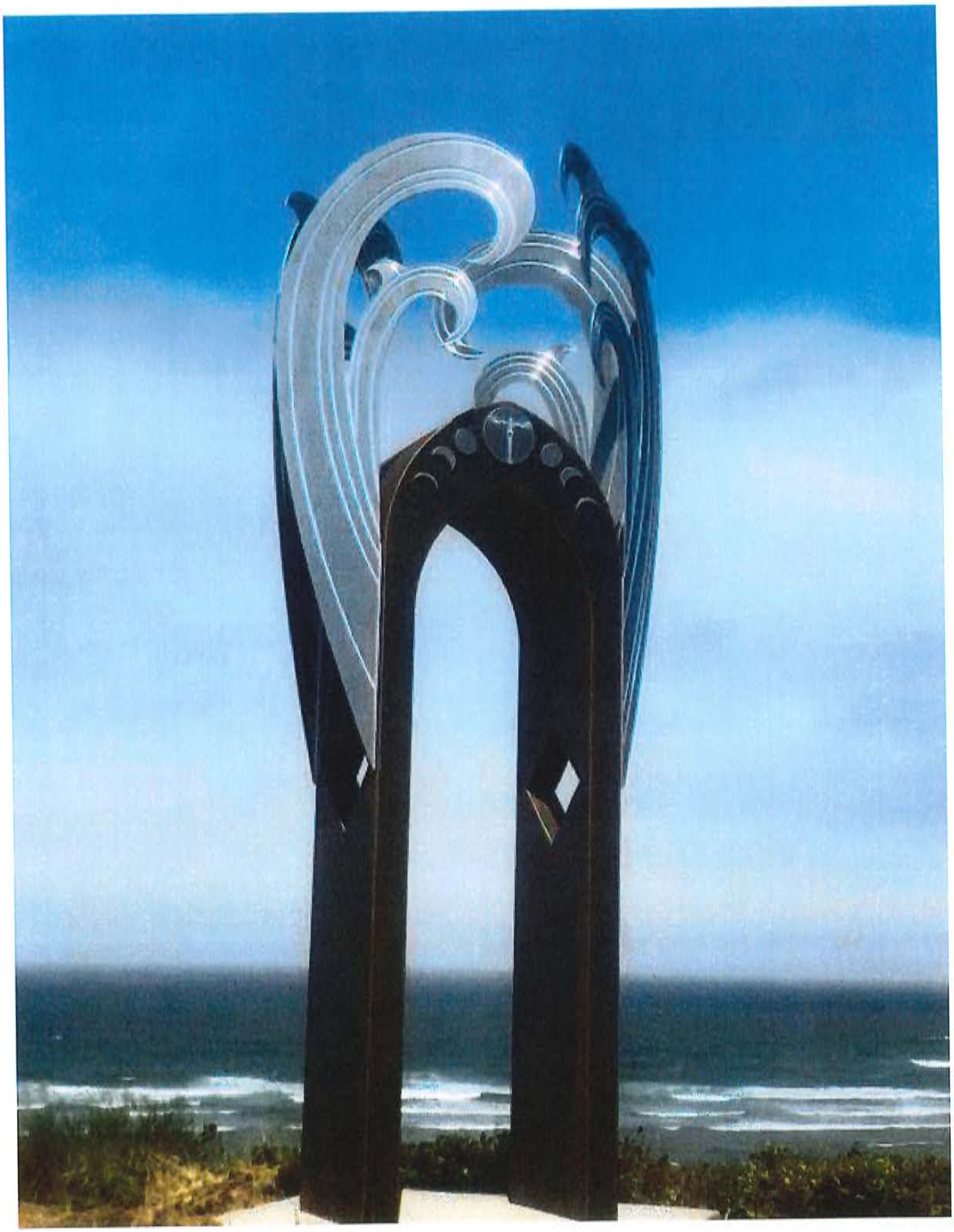



BOISE & INTERURBAN RAILWAY






01





Kirk Seese

BB MURALS

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DESIGN / FABRICATE / DELIVER / INSTALL

INTRODUCTIONS: PERSONAL PROFILE

Kirk Seese is a lifetime visual artist, specializing in large scale murals and public sculpture. From facilitating local community murals using volunteers of all ages, to designing multi-million dollar indoor climbing gyms for corporate franchisees, Kirk offers a wide range of expertise in design, fabrication, delivery and installation of winning artwork across the nation.

WORK EXPERIENCE

Founder / Owner / Lead Designer
BB Murals / Alien Artifact Studios 2007 - present / 2018 - present
1605 Front Ave. Lutherville, MD 21093

- Design concepts for 2D & 3D projects based on client's unique specifications.
- Paint or fabricate projects according to visual specifications, timeline & budget.
- Facilitate with Contractors, Architects, City Planners, Arts Organizations & Engineers
- Design & maintain on line presence including website and social media sites.
- Design, print & distribute marketing materials
- Locate, prepare & submit responses to national Request For Proposals & Request For Qualifications for consideration.
- Manage both businesses including taxes, insurance policies, business registrations and General Contractors Licenses in multiple states.

Art Sightings



EDUCATION

B.F.A. Graphic Design / Illustration
1997 Maryland Institute College of Art, Baltimore, MD

Welding Certification Classes March 2021, Baltimore, MD

SOCIAL MEDIA

Kirk Seese

BB Murals & Alien Artifact Studios

SELECTED RECENT AWARDS

The Phinizy Water Sciences Center
2024 Augusta, GA
$15,000 for a permanent exterior sculpture

The Georgia Cyber Center
2024 Augusta, GA
$15,000 for a permanent exterior sculpture

The Anchorage Senior Center
2024 Anchorage, AK
$15,000 for a permanent exterior sculpture

Castlegar Sculpture Walk
2024-2025 Castlegar, Canada
$1,000 for a one year sculpture loan (1st international)

Bears Mill "Bear" & BISH Nature Center "Butterfly"
2024 Darke County Arts, Greenville, OH
$40,000 & $40,000 for two exterior sculptures

The Sanford City Hall Building
2024, Sanford, FL
$20,000 for a permanent exterior sculpture

New Hampshire Dept. of Transportation
2024 / Turnpike Admin Bldg, Hookset, NH
$15,000 for a permanet wall hung relief sculpture

Sandy Springs Museum
2023 Sandy Springs, MD
$18,000 for a permanent sculpture set

Compass by Margaritaville Hotel Mural
2022 Medford, OR
$25,000 for permanent mural

Underwater Museum of Art
2021 / Walton County, FL www.umafl.org
$6,500 for a permanent underwater sculpture

Sunset Neighborhood Park Sculpture
2020 / Renton Arts Council / City of Renton, WA
$250,000 for a permanent sculpture

WORK EXPERIENCE CONTINUED

Lead Designer / Creative Director
ClimbZone Production Nov. 2015 - July 2019
8993 Yellow Brick Rd. Rosedale, MD 21237

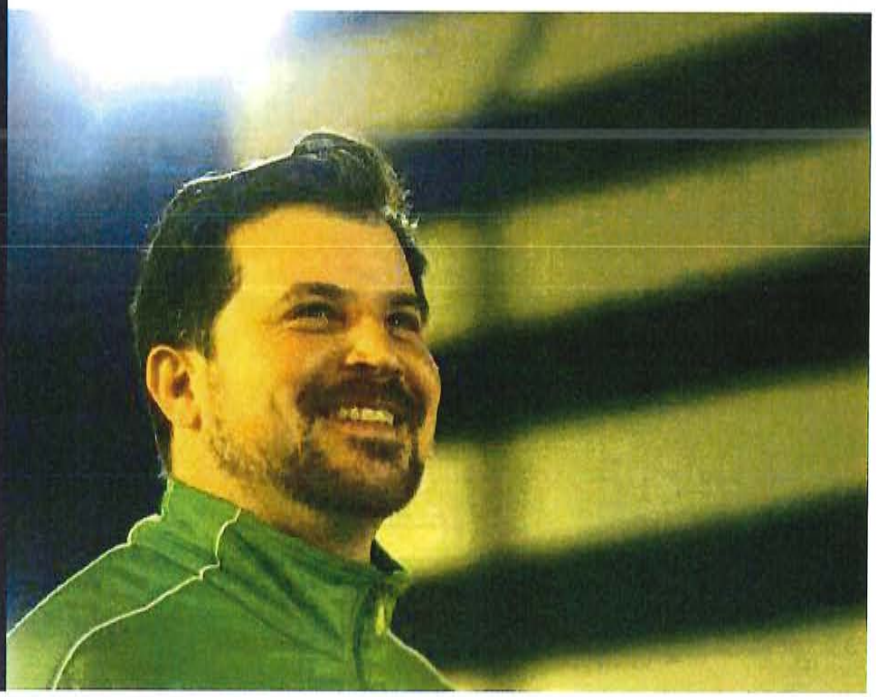
- Created 2D & 3D concept art for themed climbing walls measuring 5' x 28' to 20' 28' to be used for full scale fabrication & installation.
- Created and maintained style guides for each wall & it's hand built, hand painted pieces to ensure uniformity for franchisees.
- Designed & managed print & web graphics for ClimbZone's corporate image & promotional materials including for our franchisees.
- Operated & maintained our Oce Arizona 1260 XT large format, flat bed, in-line printer for steady production.
- Photo documented all stages of creation for each piece, for each climbing wall.

Scenic Artist / Set Painter
For Film & Television 2005-2007

Extreme Makeover Home Edition: Girls Hope / Boys Hope Baltimore
The Wire: Season 4 - HBO
Evan Almighty - Universal Pictures
Invasion - Warner Bros.
Miss America Pageant 2006
Crazy Eights - IKM Productions
Apology - Bask Entertainment

Art Teacher
Central Career Center at Briscoe High School 1999-2005
MLK Blvd., Baltimore City, MD 21217

Director of Urban Arts Projects
Greater Homewood Development Corp. One Year Service 1998-1999
Baltimore City, MD 21217



Kirk Seese

PUBLIC SCULPTOR &
MURAL ARTIST

CONTACT

443 622-2237

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Professional References in Florida

Boynton Beach, FL

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Boynton Beach, Fl
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A: 100 E. Ocean Ave. Boynton Beach, FL 33435, PO Box 310

Palm City, FL

Susan Kores
Manager, Office of Community Development, Martin County Board of Commissioners
P: 772 320-3095
E: skores@martin.fl.us
A: 2401 SE Monterey Rd. Stuart, FL 34996

Jana Cox
Office of Community Development, Martin County Board of Commissioners
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E: jcox@martin.fl.us
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Lakeland, FL

Beth Sherling
Program Coordinator, Parks & Rec. Dept. City of Lakeland, FL
P: 863 834-2283
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A: 228 S Massachusetts Ave. Lakeland, FL 88301

Santa Rosa Beach, FL

Jennifer Steele
Executive Director, Cultural Alliance of Walton County Inc.
P: (850) 622-5970 office
E: jennifer@culturalartsalliance.com
A: 105 Hogtown Bayou Lane, Santa Rosa Beach, FL

Tamarac, FL

Beth Ravitz
Public Artist & Public Art Consulting: Inspiration Way
P: (954) 701-2118
E: bethravitz@gmail.com
A: Tamarac, FL

Port St Lucie, FL

Bethany Grubbs
bgrubbs@cityofpsl.com

The May St. & San Marco Ave. Roundabout
The City of St. Augustine, FL 2024

Press

CITY OF
ST AUGUSTINE.
EST. 1565

Kirk Seese

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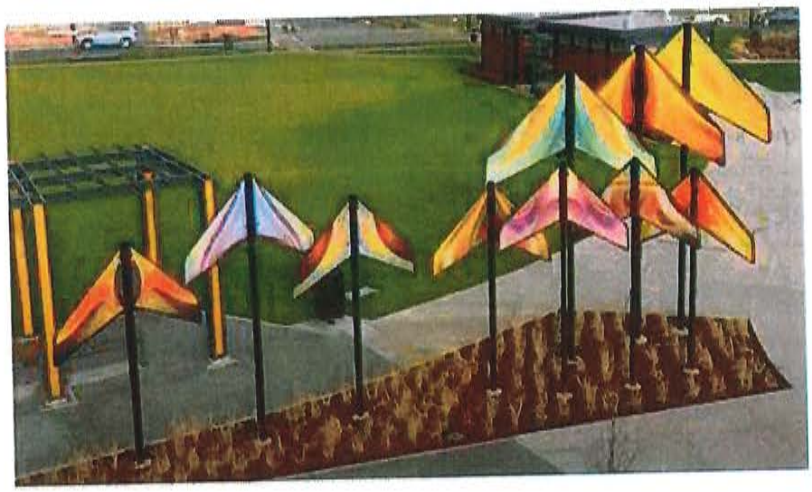
Port St Lucie Botanical Gardens, FL 2023-2025

https://www.wqcs.org/wqcs-news/2024-02-17/new-public-art-piece-comes-to-port-st-lucie-botanical-gardens

Alexandria, VA

https://www.alx-now.com/2021/10/04/when-do-you-know-youre-in-del-ray-new-public-art-at-pat-miller-neighborhood-square-will-help/



Sunset Park Art reflects community's history

Last week's opening of Phase II of Sunset Neighborhood Park was the culmination of a 10-year plan to revitalize the Sunset neighborhood.
This 3.2-acre park contains playgrounds for ages 2-5 and 5-12, a parent plaza, covered and uncovered seating, open space, and natural areas and will serve as a community gathering place.

In planning, the Parks Planning and Development division wanted to pay homage to Sunset's history, which traces back to World War II and Boeing-produced B-29 bombers. They worked closely with the Renton Municipal Arts Commission to identify a one of a kind piece that properly reflects the rich history and vibrancy of Renton. The result is the stunning "The Color of Flight," a sculptural salute by artist Kirk Seese from Lutherville, Maryland.

"The Color of Flight" is one of several art projects added to Renton in recent months. If you'd like to know more about the Renton Municipal Arts Commission, they want to hear from you. You can also follow them on Facebook and Instagram.

The May St. & San Marco Ave. Roundabout
The City of St. Augustine, FL 2024

Applicant Kirk Seese

CITY OF ST AUGUSTINE. EST. 1565

Kirk Seese

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1605 Front Ave. Lutherville, MD 21093



Besides my insatiable desire to design, fabricate, deliver and install art to the public wherever I can, whenever I can, as much as I can, the following poem best describes my interest in public art:

Open love letter to public art:

What I love about you, public art, is that you are meant for everyone
You require no entry fee, cover charge or special invitation.
Set free from the galleries, museums and private homes of the past.
You're out there, in the wild, unapologetic, yet vulnerable, and for everyone to see!
You must be strong, durable, able to withstand all types of weather, public scrutiny and the test of time!
You can be interactive, kinetic or stationary, and come in so many forms,
In all shapes and sizes.
You invite discussion, and bring the world of visual arts to people's everyday lives.
For all these reasons and many more, I will adore you for the rest of my life!

Hopelessly smitten,

For the May St. & San Marco Ave Roundabout, I offer a set of low poly dolphins in dynamic poses throughout the triangle and grassy areas, made from Corten Steel which does not corrode, for an inspiring site that adds to the beauty of St. Augustine.

Cheers



CITY OF
ST AUGUSTINE
EST. 1565

The May St. & San Marco Ave. Roundabout
The City of St. Augustine, FL 2024

Applicant Kirk Seese

Corten Steel has the appearance of rust, but does not corrode in the elements. We could also use Stainless steel, Aluminum, or a Powder Coated steel color to protect from the salty sea air and ensure low maintenece and longevity.





Submitted Samples of Work:

Title: "Circuit tree"
Medium: Welded laser cut stainless steel
Date: July 2024
Size: 12'H x 6'W x 6'D
Budget: $15,000 permanent sculpture
Notes: Winner of a National Public Sculpture Competition sponsored by the Augusta Arts Council for the Georgia Cyber Center in Augusta, GA

Title: "Chompy"
Medium: Welded Plasma cut steel, Interference Paint
Date: 2024
Size: 3'H x 5'W x 13'L
Budget: $15,000 permanent sculpture
Notes: Winner of a National Public Sculpture Competition sponsored by the Augusta Arts Council for the Phinizy Water Sciences Center in Augusta, GA

Title: The Bears Mill Bear
Medium: Welded Plasma cut steel, Interference Paint
Date: 2024
Size: 9 1/2'H x 5'W x 5'D
Budget: $40,000 permanent sculpture
Notes: Winner of a National Public Sculpture Competition sponsored by the Darke County Arts Council in Greenville, OH for the Historic Bears Mill.

Title: The BISH Discovery Center Butterfly
Medium: Plasma cut steel, upcycled tanks, CNC cut clear polycarbonate, UV inks, interference Paint, upcycled kayaks
Date: 2024
Size: 10'H x 4'W x 18'D
Budget: $40,000 permanent sculpture
Notes: Winner of a National Public Sculpture Competition sponsored by the Darke County Arts Council in Greenville, OH for the BISH Discovery Center

Title: The Feathers Three
Medium: Steel, ¾" MDO Board, UV ink & Acrylic Sealer
Date: 2024
Size: 14'H x 10'W x 10'D
Budget: $10,000 two year loan
Notes: Winner of a National Public Sculpture Competition sponsored by the City of Port St Lucie for the Port St Lucie Botanical Gardens

Title: The Sanford Postcard 3D Relief Mural
Medium: ½" Polycarbonate, UV Inks, Hardware
Date: 20234
Size: 10'H x 40'W x 4"D
Budget: $120,000
Notes: Selected by the City of Sanford, FL after seeing my other work around the country, to design, fabricate, deliver and install this 3D Relief postcard mural for the Sanford City Hall Building.

Title: We Rise by Lifting Others
Medium: Welded 2" round tubular steel, ¼" Plasma cut steel, Spray Paint, wind chimes
Date: 2023
Size: 10'H x 4'W x 4D
Budget: $10,000
Notes: Winner of a regional RFP to design, fabricate, deliver and install a kinetic art piece for the Carrol Creek Kinetic Art Promenade, sponsored by the Rotary Club of Frederick and the Delaplaine Foundation.

Title: Cast Concrete & Mosaic Tile Table & Chair Set, Sandy Springs Museum. MD
Medium: Cast concrete, Mosaic Tile, Rebar
Date: 2023
Size: 3'H x 3'W x 3'D
Budget: $18,000
Notes: Winner of a National Public Sculpture Competition sponsored by the Sandy Springs Museum, MD to design, fabricate, deliver and install a set of three chess/checker tables and chairs.

Title: The Feathers Three
Medium: Steel, ¾" MDO Board, UV ink & Acrylic Sealer
Date: 2022
Size: 14'H x 10'W x 10'D
Budget: $$5,000 two year loan
Notes: Winner of a National Public Sculpture Competition sponsored by the City of East Providence, RI, Watchemocket Sculpture Garden

Title: "Renewable Energy Sources"
Medium: 3 Oil Drums, Exterior Enamel Paint, Vinyl
Date: 2022
Size: 9'H x 3'W x 3"D
Budget: $2,500 loan, $7,500 Purchase
Notes: Brand new concept encouraging the exploration, innovation and use of Renewable Energy Sources

Title: The History of the NH Turnpike (In Progress)
Medium: CNC cut ACM, UV inks
Date: 2024
Size: 10'H x 20'W x 6"D
Budget: $15k
Note: Winner of a national sculpture RFP to design, fabricate, deliver, and install a wall hung piece of art illustrating the History of the New Hampshire Turnpike for the NH Dept of Transportation Turnpike Administration Building.

Title: Virginia Beach Sports Center (In Progress)
Medium : Powder Coated Plasma cut teel, LED Lights
Date: 2022
Size: 40'H x 120'W x 10'D
Budget: $100k - $250k
Notes: Winner of a National RFP to design, fabricate, deliver and install an LED lit façade artwork for the Virginia Beach Sports Center in Virginia Beach, VA

Title: The Pat Miller Neighborhood Square Art Marker
Medium: 2" square tubular steel & ¼" Stainless Steel, CNC cut 3/4" MDO board, UV inks
Date: 2021
Budget: $10,000
Notes: Winner of a national sculpture competition to design, fabricate, deliver & install a way finding sculpture for the Del Ray neighborhood in Alexandria, VA outside Washington DC.

Title: The Labyrinth Gateway, Green Acres Park, Runnemede, NJ
Medium: Welded plasma cut 1/2" steel, Spray Paint & Clear Lacquer
Date: 2021
Size: 12'H x 14'W x 9"D
Budget: $5,000
Notes: Winner of a National Public Sculpture Competition to design, fabricate, deliver and install a place making gateway for the ongoing and renovated walking labyrinth garden at Green Acres Park in Runnemede, NJ, sponsored by the NEA and Reimagine Runnemede.

Title: From the Depths, Underwater Museum of Art
Medium: Rebar & Clean Concrete
Date: 2021
Size: 6'H x 6'W x 9'D
Budget: $6,500
Notes: Winner of a national sculpture contest to be one of 6 artists that year to design, fabricate and deliver a concrete sculpture for our country's first ever scuba tourism, underwater museum of art, 7 miles off the Gulf Coast of Florida, and 30 feet under the water.

Title: Magnify
Medium: Steel, ½" Polycarbonate, UV Inks
Date: 2021
Size: 7'H x 30"W x 2"D
Budget: $1,500 loan, $7,500 Purchase
Notes: Installed in several locations so far, Columbia, MD, Manhattan, KS, Boynton Beach, FL, Liberty, MO, Cedar Park, TX, and a series of seven Magnify was also recently selected for permanent display at the Peter & Julie Cummings Library Campus in Palm City, FL after winning a national sculpture contest.

Title: The Feather Spiral
Medium: 2" square tubular steel, CNC cut ¾" MDO Board, UV Inks, Epoxy Resin
Date: 2020
Size" 16'H x 10'W z 10'D
Budget: $30k
Notes: Commission from PREIT mall construction company after seeing my work at the Parkview Manor Apts. This piece is a Gateway Art Feature in front of the Mall at Prince Georges in Hyattsville, MD, suburb of Washington DC.

Title: The Magnify Seven
Medium: 2" round tubular steel, ¼" Plasma cut steel, ½" Polycarbonate, UV Inks
Date: 2021
Size: 9'H x 30"W x 2"D
Budget: $30,000
Notes: A series of seven Magnify was selected for permanent display at the Peter & Julie Cummings Library Campus in Palm City, FL after winning a national sculpture contest

Title: Tree Branches
Medium: Steel, CNC cut3/4" MDO Board & 1/2'" Polycarbonate, UV Inks
Date: 2021
Size: 7.5'H x 4'W x 4"D
Budget: $1,500 loan, $7,500 Purchase
Notes: Versions of Tree Branches are installed in Winterville, NC, Alamosa, CO, Lakeland, FL, St Charles, IL, and in Georgetown, TX.

Title: "The Color of Flight" Sunset Neighborhood Park Renovation Phase 2, Renton, WA
Medium: Steel, MDO Board, UV Inks, Epoxy Resin
Date: 2020
Size: 45'W x 30'D x 25'H

Budget: $250,000
Notes: Winner of a national sculpture competition held by the City of Renton, WA Capitol Projects and the Renton Arts Commission to design, fabricate, deliver and install this aviation themed artwork

Title: The Feather Spiral, The Mall at Prince Georges, Hyattsville, MD
Medium: Steel, ¾" MDO Board, ink & epoxy resin, spray paint.
Date: 2020
Size: 10W' x 10'D x 16'H
Budget: $30,000
Notes: Commissioned by PREIT inc.

Title: History of Greeley Public Transportation, Greeley CO
Medium: Steel, ¾" MDO Board, ink & epoxy resin, spray paint
Date: 2019
Size: 10' x 40'
Budget: $50,000
Notes: Winner of 2019 National Sculpture Contest sponsored by the City of Greeley for the new Transit Center Façade.

Title: The Turtle, Play Sculpture, Parkview Manor Apt.'s Garden Courtyard, Hyattsville, MD
Medium: Steel Piano Hinges, ¾" Baltic birch plywood, ink, epoxy resin & cast resin hand holds
Date: 2019
Size: 7' x 12' x 4'
Budget: $35,000
Notes: Winner of a National Public Sculpture Competition sponsored by the Hyattsville Community Development Corp. for the Parkview Manor Apt.'s Garden Courtyard

Title: The Shell, Rest Sculpture, Parkview Manor Apt.'s Garden Courtyard, Hyattsville, MD
Medium: Steel Piano Hinges, ¾" Baltic birch plywood, ink & epoxy resin
Date: 2019
Size: 3' x 3' x 10'
Budget: $35,000
Notes: Winner of a National Public Sculpture Competition sponsored by the Hyattsville Community Development Corp. for the Parkview Manor Apt.'s Garden Courtyard

Title: Pluma Sculptura, aka "The Feather", E. B Rains Memorial Park, Northglenn, CO
Medium: Steel, MDO, UV ink & epoxy resin
Date: 2020
Size: 3' x 3' x 10'

Budget: $2,500 for a two-year loan
Notes: Winner of a National Public Sculpture Competition

Title: Pluma Sculptura, aka "The Feather", Blue Earth Plaza, Manhattan, KS
Medium: Steel, MDO, ink & epoxy resin
Date: 2020
Size: 3' x 3' x 10'
Budget: $1,500 one-year loan
Notes: Winner of a National Public Sculpture Competition

Title: Pluma Sculptura, aka "The Feather", Sculpture, Smith Creek Soccer Park, Wake Forest, NC
Medium: Steel, ¾" Baltic birch plywood, ink & epoxy resin
Date: 2019
Size: 3' x 3' x 10'
Budget: $2,000 two-year loan
Notes: Winner of a National Public Sculpture Competition sponsored by the Renaissance Centre for the Arts

Title: Pluma Sculptura, aka "The Feather", Renaissance Centre for the Arts, Wake Forest, NC
Medium: Steel, ¾" Baltic birch plywood, ink & epoxy resin
Date: 2019
Size: 3' x 3' x 10'
Budget: $2,000 two-year loan
Notes: Winner of a National Public Sculpture Competition sponsored by the Renaissance Centre for the Arts

Title: Traffic Box Art, Jersey City, NJ
Medium: Spray Paint & Vinyl Wrap
Date: 2018
Size: 2' x 3' x 4'
Budget: $1,500
Notes: Winner of a national Box Art competition sponsored by the Central Ave. Special Improvement Dept. for Jersey City

Title: Easter Installation @ Grace Fellowship Church, Timonium, MD
Medium: Plywood, pool noodles, foam insulation, acrylic paint
Date: Spring 2018

Size: 15' x 8'
Budget: $Pro Bono

Title: Pluma Sculptura, aka "The Feather", Dexter Gardens, Millcreek Park, Dexter, MI
Medium: Steel, ¾" MDO Board, UV ink & epoxy resin
Date: 2020
Size: 22"' x 22"' x 10'
Budget: $1,500 one year loan
Notes: Winner of a National Public Sculpture Competition sponsored by the City of Dexter.

Title: Pluma Sculptura, aka "The Feather", Champaign, IL
Medium: Steel, ¾" MDO Board, UV ink & epoxy resin
Date: 2019
Size: 22"' x 22"' x 10'
Budget: $2,500 two year loan
Notes: Winner of a National Public Sculpture Competition sponsored by the Public Art League

Title: Pluma Sculptura, aka "The Feather", Lee's Summit, MO
Medium: Steel, ¾" MDO Board, UV ink & epoxy resin
Date: 2019
Size: 22"' x 22"' x 10'
Budget: $1,500 one year loan
Notes: Winner of a National Public Sculpture Competition sponsored by Lee's Summit, MO

Title: Pluma Sculptura, aka "The Feather", Art on the River, The Mississippi River Walk, Dubuque, IA
Medium: Steel, ¾" MDO Board, UV inks & acrylic sealer
Date: 2021
Size: 22"' x 22"' x 10'
Budget: $1,500 one year loan
Notes: Winner of a National Public Sculpture Competition sponsored by Dubuque Arts.

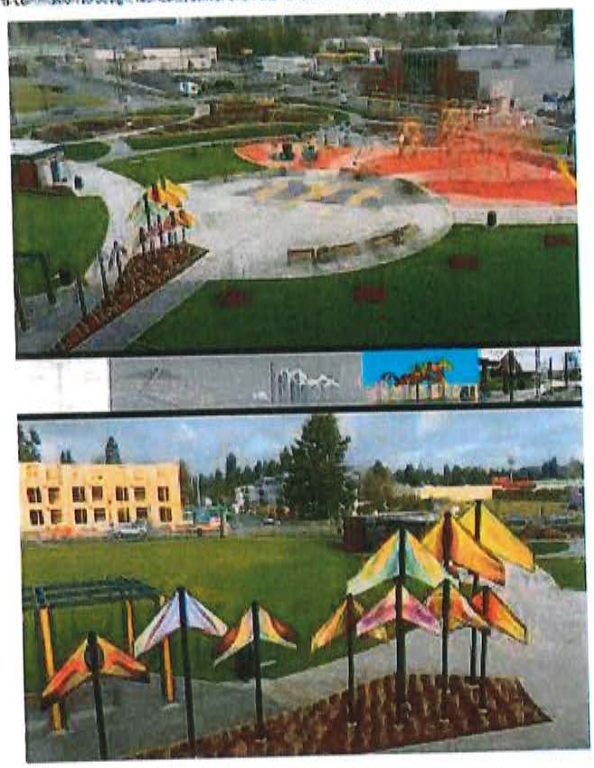
Title: Icosahedron (Kinetic & Interactive)
Medium: Welded 2" tubular Steel, CNC cut 3/4" MDO Board, UV Inks, Piano Hinges, allthread rod
Date: 2021

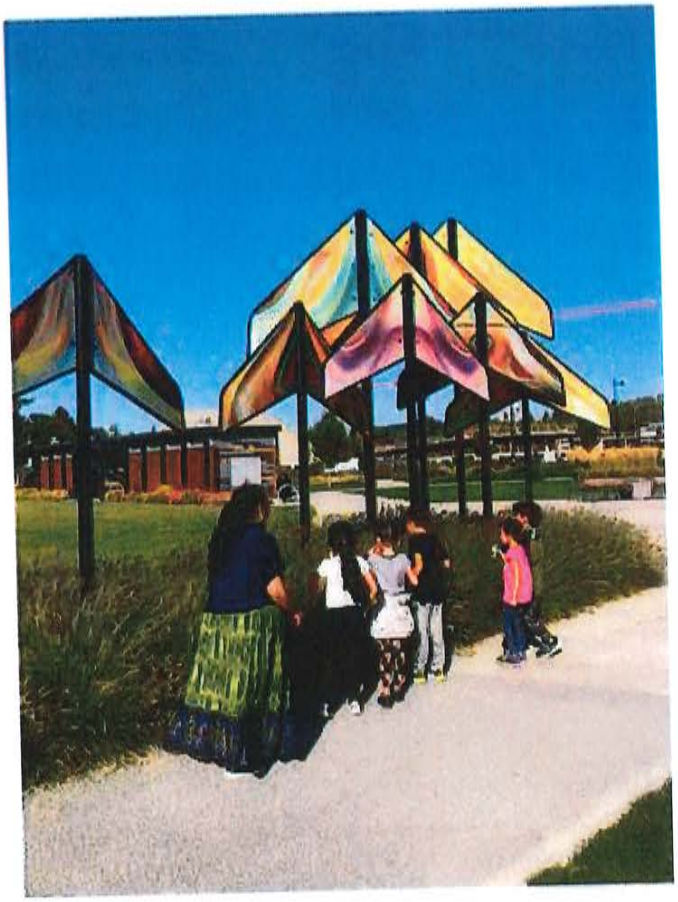
Size: 7.5'H x 3'W x 2"D
Budget: $1,500 loan, $7,500 Purchase
Notes: Versions of the kinetic & interactive Icosahedron can be seen in St Charles, IL, Wayne, NE, Belleville, MI, Rock Falls, IL, Georgetown, TX, and in Columbia, MD.

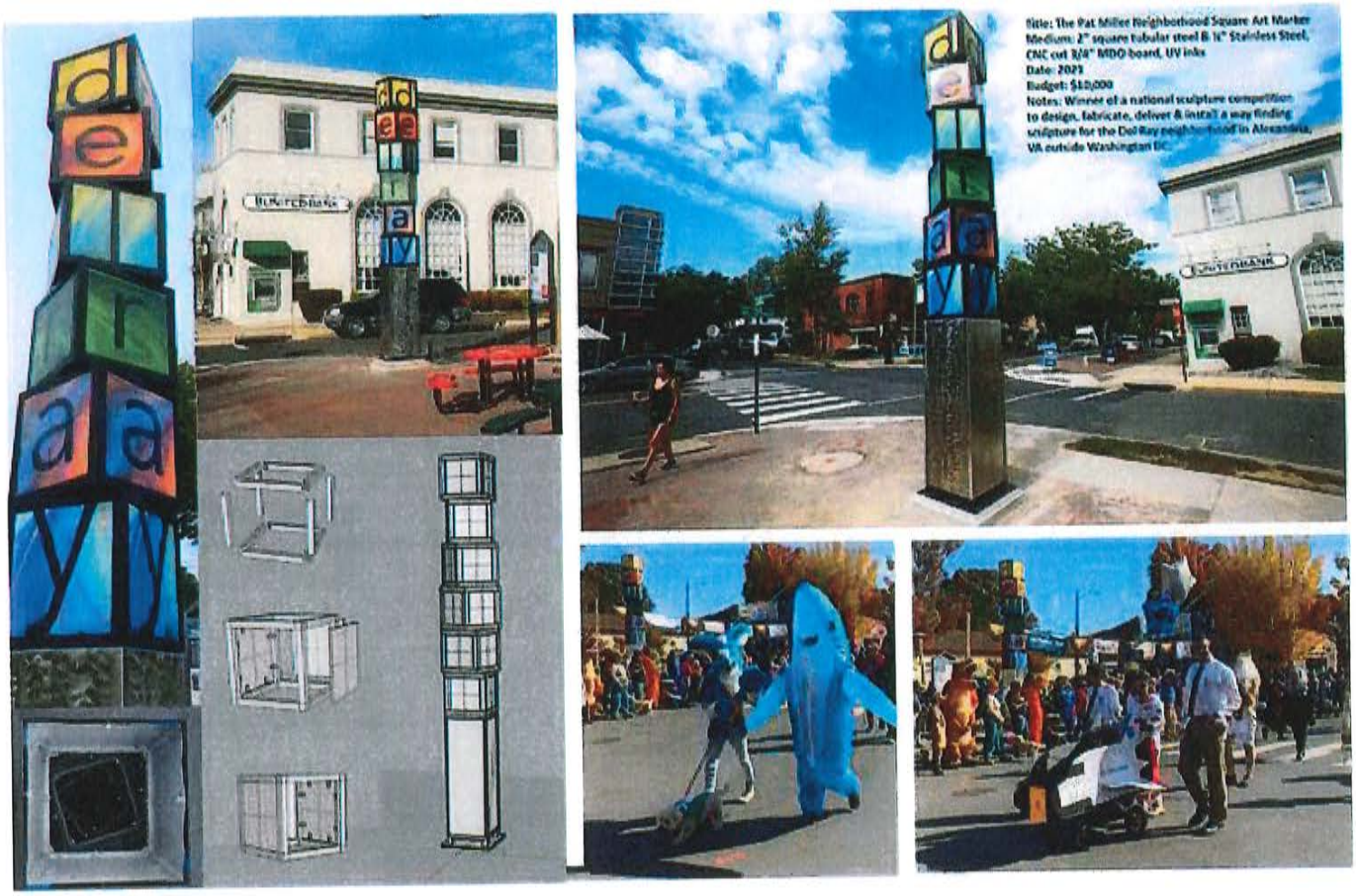
Title: Wings (Kinetic & Interactive)
Medium: Welded 2" tubular steel, CNC cut 3/4" MDO Board, UV Inks
Date: 2021
Size: 12'H x 7'W x 2"D
Budget: $1,500 loan, $7,500 Purchase
Notes: Versions of the kinetic & interactive Wings can be seen at the Cedar Park Sculpture Garden in Cedar Park, TX, Historic Downtown Troy, OH, and in Belleville, MI so far.

Title: Luminous Beings Are We, (Life Size Photo Frame)
Medium: Welded 2" tubular Steel, CNC cut 3/4" MDO Board, UV Inks
Date: 2021
Size: 9'H x 5'W x 2"D
Budget: $1,500 loan, $7,500 Purchase
Notes: Versions of the interactive Luminous Beings Are We are installed in Georgetown, TX and Hyattsville, MD Riverdale Park so far.

Title: "The Color of Flight" Sunset Neighborhood Park Renovation Phase 2, Renton, WA
Medium: Steel, MDO Board, UV Inks, Epoxy Resin
Date: 2020
Size: 45'W x 30'D x 25'H
Budget: $250,000
Notes: Winner of a national sculpture competition held by the City of Renton, WA Capitol Projects and the Renton Arts Commission to design, fabricate, deliver and install this aviation themed artwork






Title: The Pat Miller Neighborhood Square Art Marker
Medium: 2" square tubular steel & ¼" Stainless Steel, CNC cut 3/4" MDO board, UV inks
Date: 2021
Budget: $10,000
Notes: Winner of a national sculpture competition to design, fabricate, deliver & install a way finding sculpture for the Del Ray neighborhood in Alexandria, VA outside Washington DC.


MARTIN ARTS
MAGAZINE
RECOVERY
THE ARTS
AFTER COVID
INTERACTIVE
SCULPTURES
Expand County's Public Art Offerings



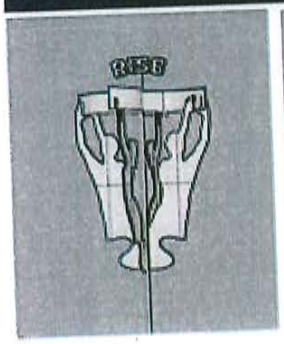


Carroll Creek now home to three new sculptures

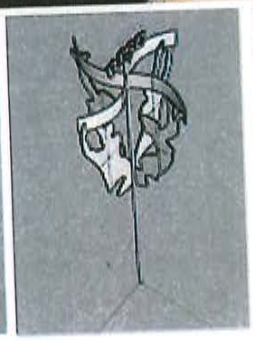


Featured events









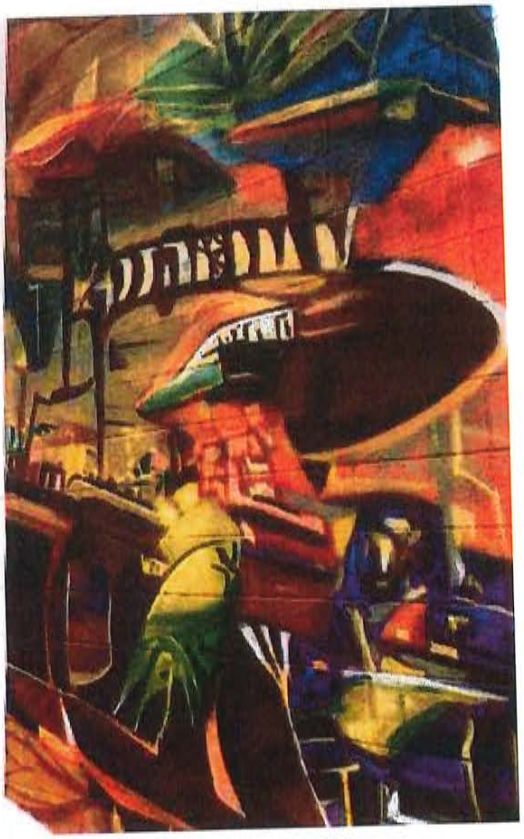




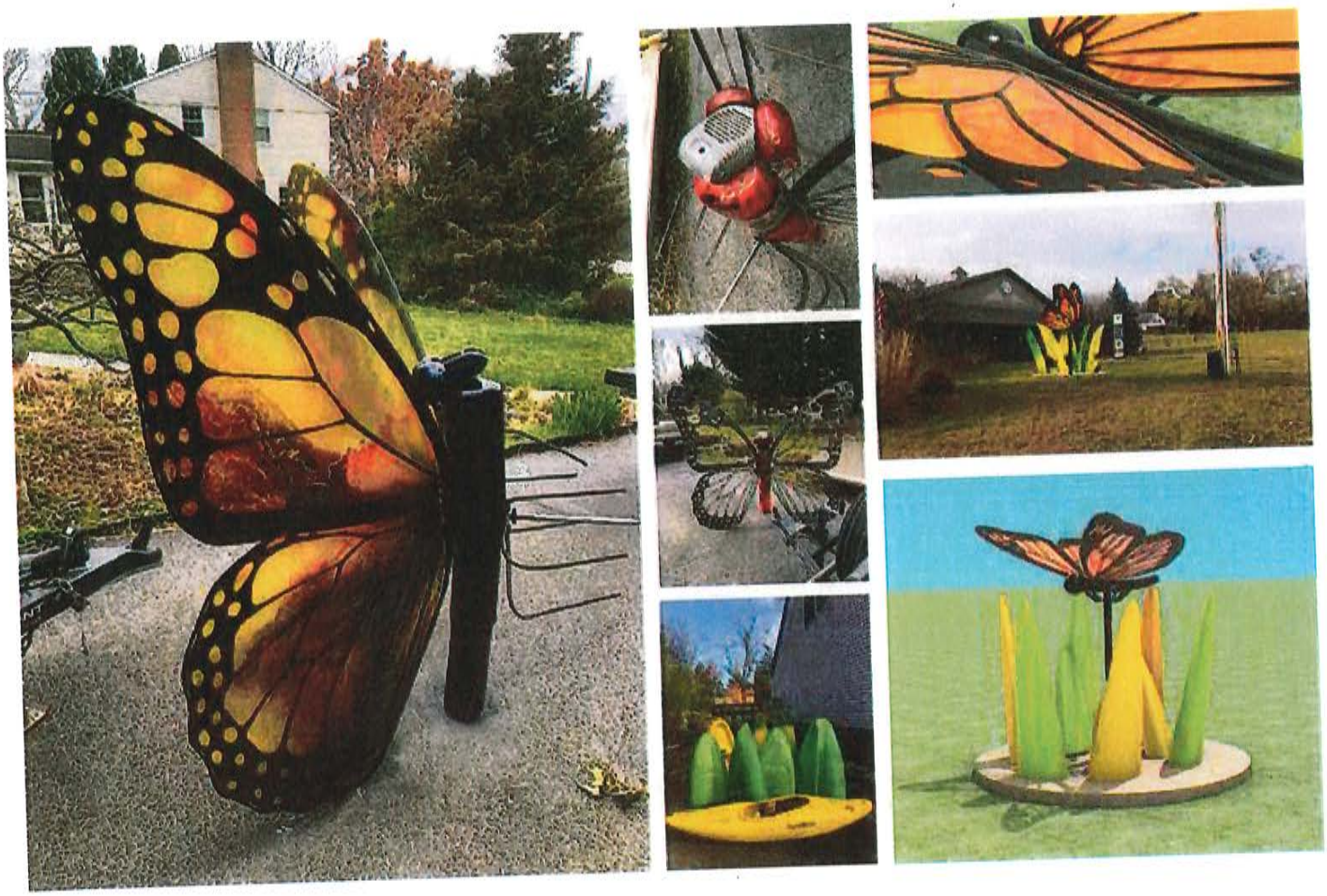









In progress - Primed
Mock Up





Leo E. Osborne, SAA, NSS, NSG











EDUCATION & PERSONAL:

Full Time Artist	Guemes Island, Anacortes, WA
New England School of Art	Boston, MA

MAJOR PUBLIC COMMISSIONS AND PLACEMENTS:

City of Wenatchee, The Visionary and The Lotus Seeker	Wenatchee, WA
City of Puyallup, Lotus Seeker	Puyallup, WA
City of Olympia, Rainforst Dream and Illuminated One	Olympia, WA
Leo Lambiel Museum	Orcas Island, WA
Island Hospital – Cancer Care Unit	Anacortes, WA
Rockport Center for the Arts Sculpture Garden	Rockport, TX
City of Anacortes and the Anacortes Arts Commission	Anacortes, WA
Brookgreen Gardens	Pawleys Island, SC
Burlington Public Library	Burlington, WA
City of Wenatchee	Wenatchee, WA
National Museum of Wildlife Art	Jackson Hole, WY
Virgina Museum of Animal Art – The Worrell Collection	VA
Mayo Clinic	Ft. Lauderdale, FL
Leigh Yawkey Woodson Art Museum	Wausau, WI
Southern Alleghenies Museum of Art – Richard King Mellon Foundation	Loretto, PA
Genesee County Museum	Mumford, NY
Maine Audubon Society	Falmouth, ME
Southern Alleghenies Museum of Art	Loretto, PA
Maine Audubon Society	Falmouth, ME
Worcester Polytechnic Institute	Worcester, MA
Loveland High Plains Art Council, Benson Sculpture Park	Loveland, CO
Nature Center at Snake Lake	Tacoma, WA
The Ward Museum of Wildfowl Art	Salisbury, MD
MBNA Corporation	Camden, ME
Forest Hills Cemetery	Boston, MA
Bellevue Regional Library	Bellevue, WA
Forest Lawn Cemetery	Buffalo, NY
Washington State Arts Commission	Washington State
Mayo Clinic	Ft. Lauderdale, FL

PROFESSIONAL MEMBERSHIPS:

National Sculptors' Guild - Associate
National Sculpture Society - Fellow
Society of Animal Artists – Master Signature Artist

SELECTED HONORS AND AWARDS:

Artists For Conservation (2016), Medal of Excellence	
National Sculpture Society 2015 Pietro and Alfrieda Montana Memoria Prize	NY, NY
Artists for Conservation 2015, Environmental Statement Award	Vancouver, BC
People's Choice Award, Percival Plinth Project, 2014	
Illuminated One People's Percival Plinth Project 2013	
9 Awards Of Excellence since 1995, Society of Animal Artists	New York, NY
Best in World, Best of Show, 2nd And 3rd Place Awards, Ward Museum of Wildfowl Art, World Bird Carving Competition	Japan













	Silver Medal, National Sculpture Society	New York, NY
	4 Don Miller Sculpture Awards since 1995, Society of Animal Artists	New York, NY
	Best of Show, Pacific Rim Wildlife Art Show	Bellevue, WA
	Best of Show, Dremel/ DU Masters Carving Competition	
	Margaret Hexter Prize, National Sculpture Society	New York, NY
	Best Of Show, Northwest Wildlife, Eastern Oregon State College	OR
	Best of Show, Minneapolis Western and Wildlife Art Show	Minneapolis, MN
	Best Of Show, Southeastern Wildlife Art Exposition	
	The John Cavanaugh Memorial Prize, National Sculpture Society	New York, NY

SELECT DESIGN TEAM PARTICIPANTS PAST & PRESENT:

John Kinkade, National Sculptors' Guild, Site Design/Installation	Loveland, CO
Greg Hebert Landscape Architect, Landscape/Site Design	San Diego, CO
Douglas Rutledge, KL&A Inc., Structural Engineering	Loveland, CA
Gregory P. Luth & Associates, Structural Engineering	Santa Clara, CA
Javier de la Garza, HKS, Inc, Interior Architect	Dallas, TX
Advanced Aquatic Technology Inc., Fountain Engineering	Orange, CA

SELECT EXHIBITIONS:

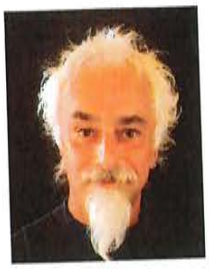
2016-2023	National Sculptors' Guild Annual Exhibition, Columbine Gallery	Loveland, CO
2006-2015	"Birds in Art" Leigh Yawkey Woodson Museum	Wausau, WI
1999-2010	National Sculptors' Guild Annual Exhibition, Columbine Gallery	Loveland, CO
1996-2002	"Birds in Art" Leigh Yawkey Woodson Museum	Wausau, WI
2001	Solo-Show, "Passages", Columbine Galleries	Santa Fe, NM
1991-2001	Sculpture in the Park, National Juried Exhibition	Loveland, CO
2000	Three-Person Show, "Harmony in Nature", Columbine Galleries	Loveland, CO
1999	150th Anniversary Show, Sculpture of the Spirit, Forest Lawn	Buffalo, NY
	"Meeting of Minds, Stone Age to Space Age", Art & Cultural Center	Fallbrook, CA
1998-1999	National Sculpture Society Annual Membership Exhibition	New York, NY
1996-1999	"The Jungle Party", Woodland Park Zoo Invitational Auction	Seattle, WA
1992	National Sculpture Society Annual Membership Exhibition	New York, NY
1991-1999	Society of Animal Artists, Annual Juried Exhibition	New York, NY
1998	150th Anniversary Show, Art of the Spirit, Forest Hills Cemetery	Boston, MA
	North American Sculpture Exhibition	Golden, CO
1996	"Raven Icons and Omens", Cornish College of the Arts	Seattle, WA
	Pacific Northwest Arts Fair	Bellevue, WA
	Christie's Wildlife Art Auction	London, England, UK
	Natural Habitat: Contemporary Wildlife Artists of N. America	New York, NY
1984-1993	"Birds in Art" Leigh Yawkey Woodson Museum	Wausau, WI
1986-1989	Society of Animal Artists, Annual Juried Exhibition	New York, NY

SELECT PUBLICATIONS:

Pintores De La Naturaleza, Published By Seo/ Birdlife, Madrid, Spain
Southwest Art Magazine
International Wildlife Federation Magazine
Wildfowl Carving and Collecting Magazine
Equine Images Magazine
International Fine Art Collecting Magazine
Taos Magazine
Revue Art Magazine
Informart Magazine
Wildfowl Art... The Ward Museum Magazine

Artist's Statement

Public Art Approach



My work focuses on the essence of nature. Many of my sculptures emerge from natural forms such as burled maple, tree branches or driftwood gathered in my home state of Washington. Having lived in Washington since 1990, I welcome the opportunity to create a works of art that portray the natural splendor that the coastal states have to offer. Having spent most of my years on the coast, I have become an avid devotee of the coastal wildlife. There is a magic in these creatures that I try to illustrate through my sculpture.



My sculptures are primarily woodcarvings that are inspired by the organic shapes of wood burls and deep wood graining. I cast many of these woodcarvings into an edition of bronze, leaving a lot of the wood burl and grain texture, an allusion to the original wood version. Rich and vibrant patinas add yet another facet to the bronze sculptures. Thematically, much of my work centers on the movement from darkness into light in addition to transformation. I welcome the opportunity to create works of art that portray my love of my personal muse, the natural world.



After 20 years of sculpting, a love for painting has rekindled. My unique techniques with acrylics on gold leaf "acrylusion" is now becoming widely recognized. As with his original wood burl sculptures, the medium itself plays an active role in the final outcome. Gilding the painting surface with materials like 23 k gold leaf and composite gold Leo proceeds to paint with acrylics and then layers on materials that react, causing oxidation and crackling to occur. From there, the medium itself evolves the composition.

With the same capacity for flexibility, and metamorphosis of style that his sculptural career exhibits, the paintings reflect Leo's infinite capacity for change. While most known artists are identified by a definitive corpus of work, Leo's style defies that premise. Osborne's work might best be identified for the thread of personality that weaves through the breadth, scope and variation that has come to define his art in both two and three dimensional media.



Past commissions include placements for the MBNA Corporation in Camden, Massachusetts, the Nature Center at Snake Lake in Tacoma, Washington and the Leigh Yawkey Woodson Art Museum in Wausau, Wisconsin; the National Museum of Wildlife Art in Jackson Hole, Wyoming and the Rockport Center for the Arts in Rockport, TX. Accolades include being selected as the artist/designer of two Governor's Art and Heritage Awards for the Governor of the State of Washington.



For public placements I work with JK Designs in a design team approach. The team serves as the project management facilitators allowing me to concentrate on the artistic process. Our teams have enhanced public spaces across the US on time and within budgets ranging from $25,000 to over $2 million. Dependent on the nature of each project, we draw upon a knowledgeable group of professionals with proven accountability in past projects. Since 1992 JK Designs has maintained comprehensive insurance and verifies 'Certificate of Liability Insurance' for each project.

Leo E. Osborne | The National Sculptors' Guild

PO Box 848 | Loveland, Colorado 80539 | (970) 667-2015

Leo@NationalSculptorsGuild.com | JK-Designs-Inc.com

Professional References



City of Little Rock, Arkansas "Of Grace", 2018
Dean Kumpuris, City Board Member
500 W Markham, Rm. 338
Little Rock, AR 72201
kumpuris@windstream.net
501.663.1807



Rockport Center for the Arts "Return of Ancient Wisdom", 2008
John Aasp, Director of Visual Arts
902 Navigation Circle
Rockport, TX 78382
361.729.5519
johnaasp@rockportartcenter.com



Benson Sculpture Park "Rainforest Dream", 1998
Loveland High Plains Arts Council
125 East 7th Street
Loveland, CO 80537
970.663-.940
lhpac@sculptureinthepark.org



Leigh Yawkey Woodson Art Museum "Three Waxwings", 1998
Kathy Foley, Curator
700 North 12th Ave.
Wausau, WI 54401
715.845.7010
kfoley@lywam.org



National Museum of Wildlife Art "Brothers of the Wood", 1992, "Magination", 2020
Adam Duncan Harris, Curator
PO Box 6825
Jackson Hole, WY 83002
307.732.5441
aharris@wildlifeart.org

Image Annotation

#	Title	Medium	Dimensions	©Date	Cost/Site
1.	Of Grace	Bronze/Stone	65x24x12"	©2007	$16,000 2023 Value: $30,000

2007-Public Sculpture Garden – Kirkland, WA
2018-Vogel Schwartz Sculpture Garden, Little Rock, AR



Stories drifting / on waves of time / carried by the currents / and tides // Lifted up into / my waiting arms / verses / etched in / weathered fibers / speak to me / from its soul // Peel away the unessential / it says, but let the / scars remain visible / the telling lessons / of a journey well traveled - LEO

2.	Return of Ancient Wisdom	Bronze	15x48x48"	©2008	$35,000 2023 value: $45,000

2008-Ridley's Sea Turtle - Rockport Art Center; Rockport, TX
2017 -The Seawall, Galveston, TX



Commissioned to dedicate in honor of a very delightful and wonderful supporter of the Center. Certainly this is a time when those of us with a conscience are asking our spirit guides to bring wisdom back to this planet.

3.	Riding the Thermals	Bronze	8ft high	©2015	$30,000 2023 Value: $40,000

2015-Brinker Financial Company, Philadelphia, PA



The sweeping "S" form is the particular positioning of this bird in flight, rising up from its pedestal into the heated thermals of the sky, riding high!

4.	'Magination	Bronze	12ft 6" x 3ft x 3ft	©2002	$99,000 2023 Value: $110,000

2020-National Wildlife Art Museum, Jackson, WY



From elements of earth / We came forth / Flowing out of crystal stone / Flora forms and tree cocoon / Organically rising to / Avian, aquatic shapes / Shifting our consciousness / Into realms of magic - LEO

5.	Windsong	Bronze	8 ft high on 40" pedestal	©1996	$35,000 sold out edition

2007-Kiwanis Waterfront Park – Anacortes, WA



The sweeping "S" form is the particular positioning of this bird in flight, rising up from its pedestal into the heated thermals of the sky, riding high!

Image Annotation

#	Title	Medium	Dimensions	Date	Cost/Site
6.	Rainforest Dream	Bronze	53x14x19"	©1998	$9,000 2023 Value: $16,000 1998-Benson Sculpture Park – Loveland, CO 2023-San Juan Islands Sculpture Park, WA





7. Illuminated One — Bronze — 48x10x10" — ©2004 — $12,000
2015 - Capital City of Olympia, WA
2019-Anacortes Madrona Grove Sculpture Garden, Anacortes, WA

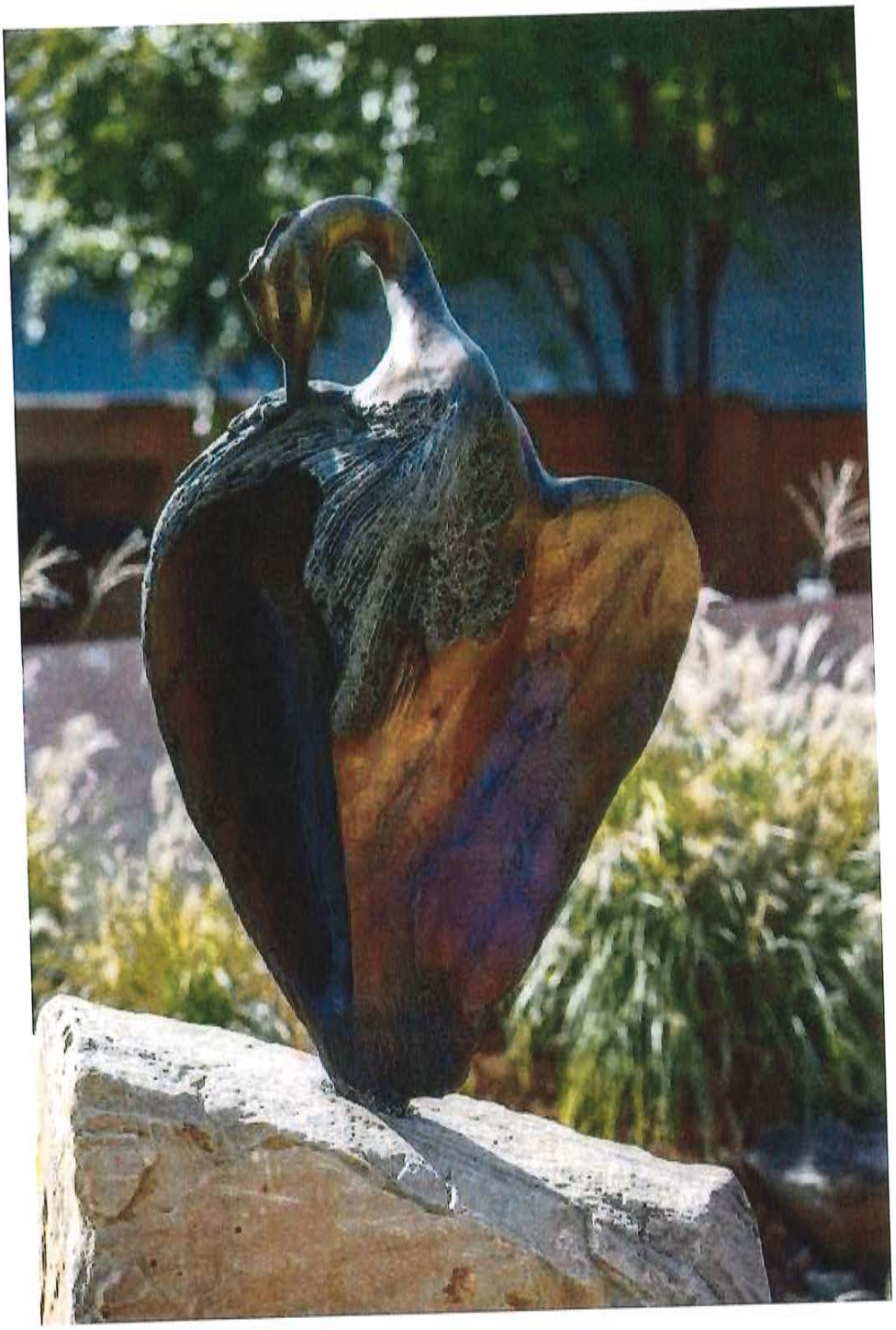


8. Lotus Seeker "Buddha-ful" frog... — Bronze — 20x34x24" — ©2004 — $12,000
2023 Value: $16,000
2015- City of Puyallup, WA & City of Wenatchee, WA

Flower of life
Flower of peace
Bloom in my mind
Open in my heart

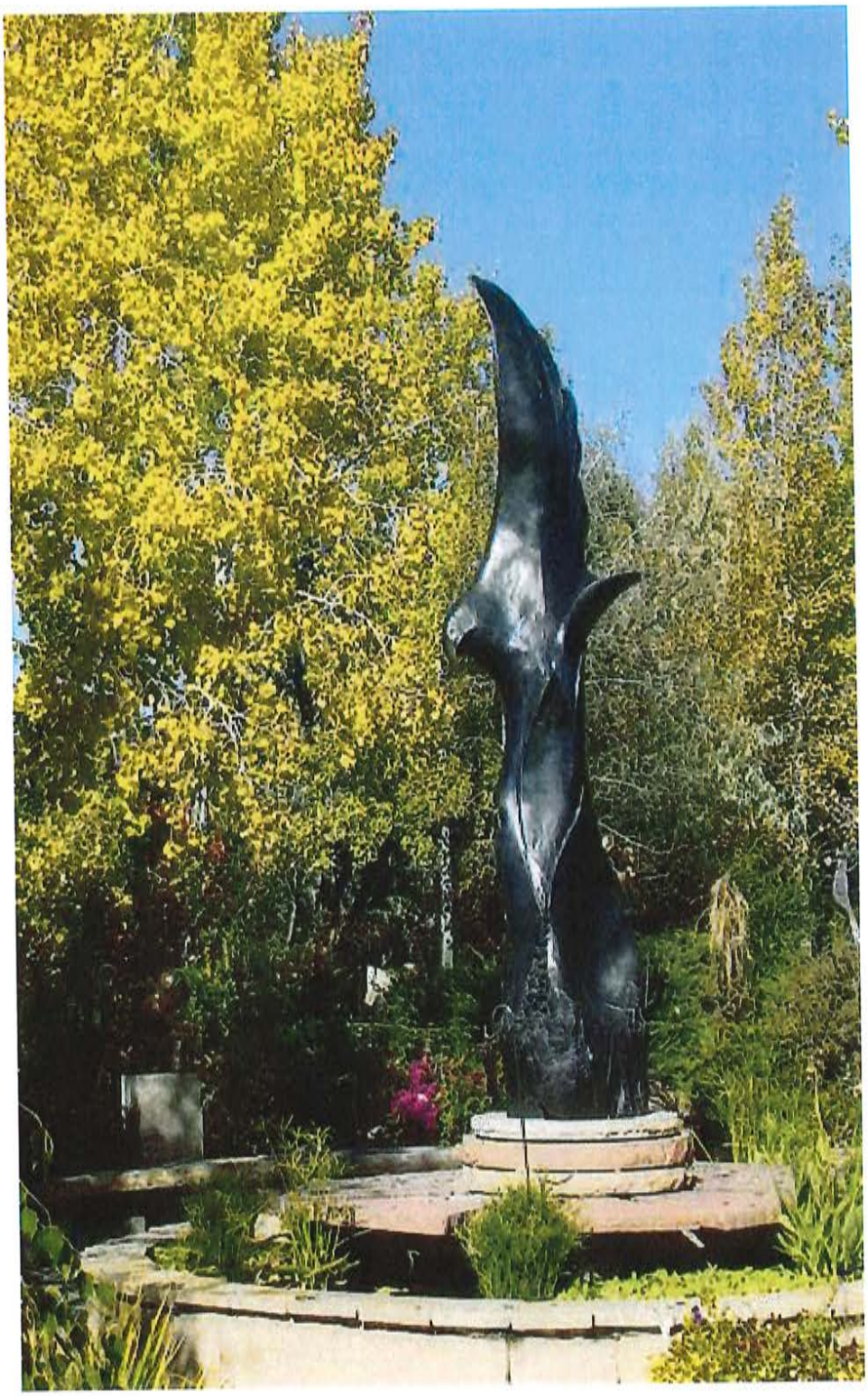
9.

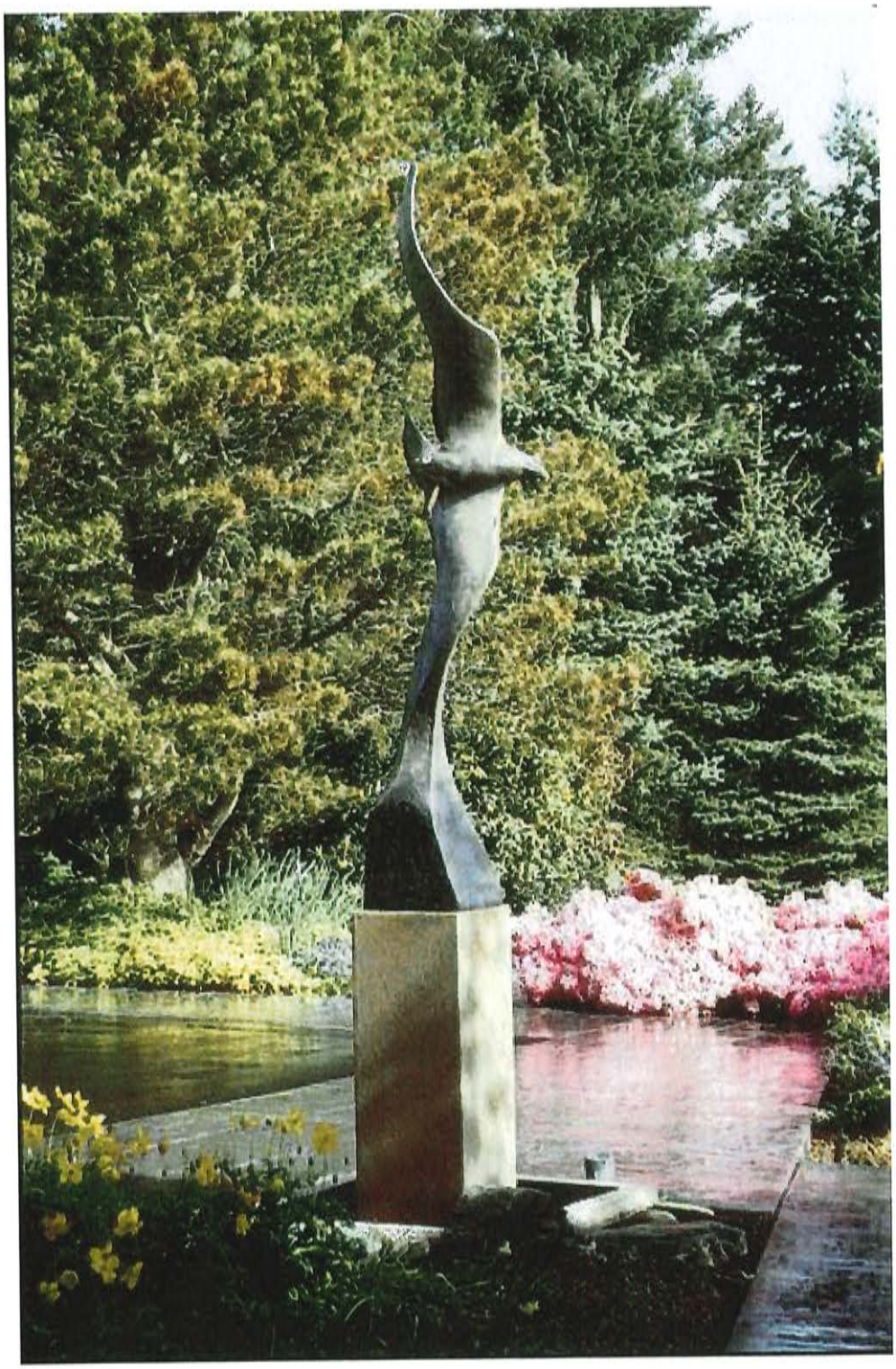
10.



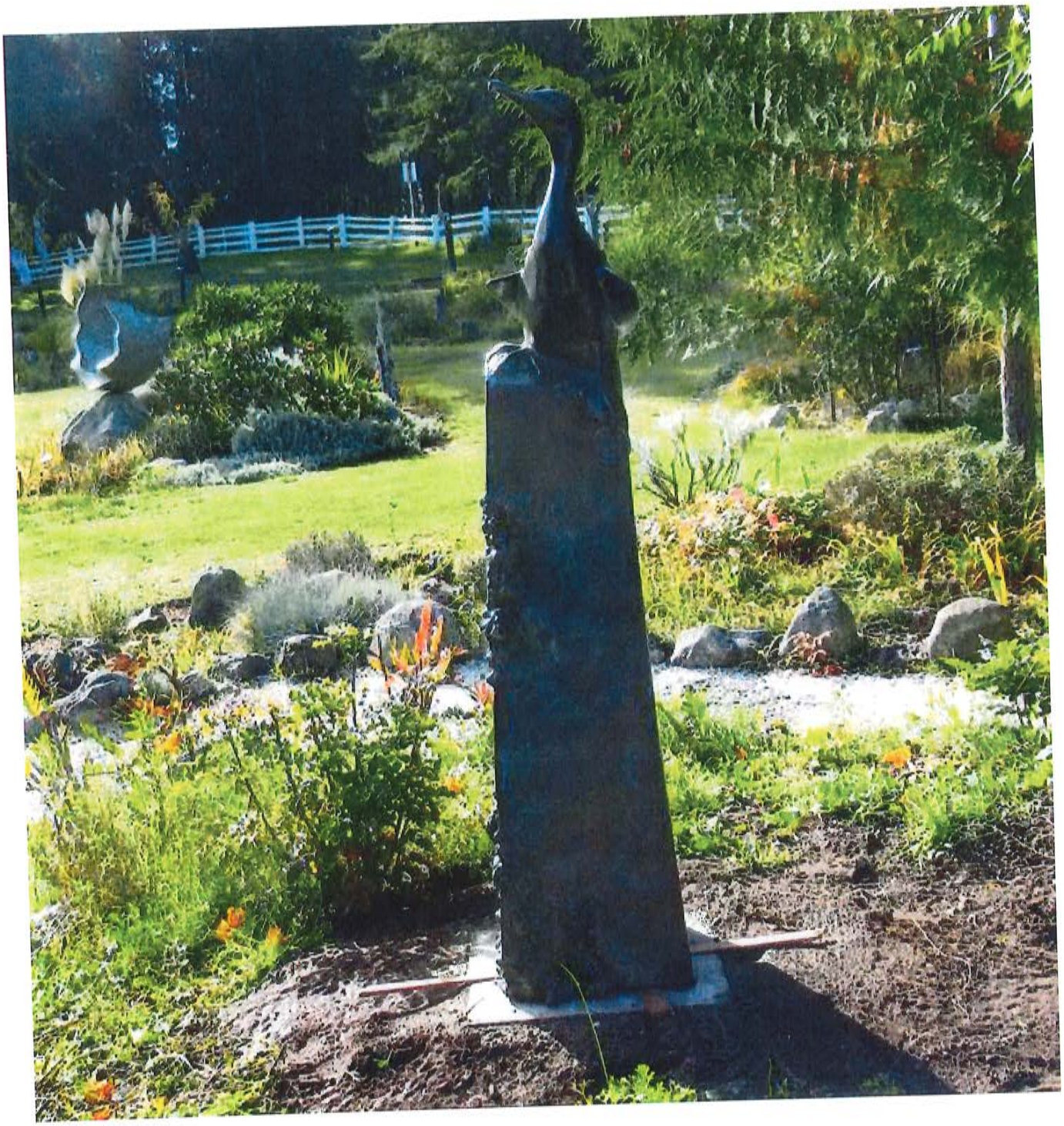


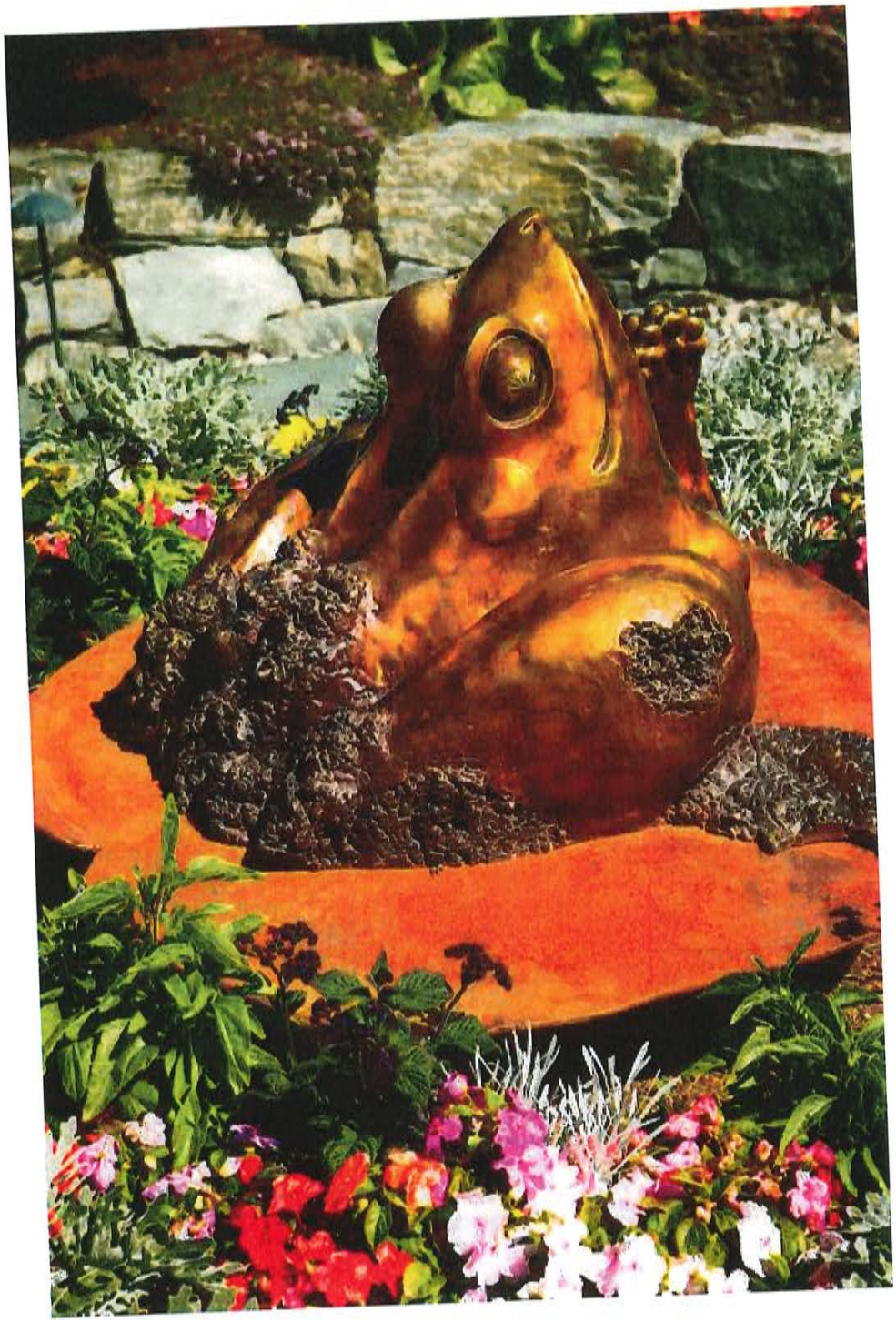












LISA DAWN GOLD **CV/BIO**

BORN 1959 - Merion, Pennsylvania USA. Currently lives and works in Telluride, Colorado.

EDUCA TION

1985 - 87 MFA - Masters of Fine Arts, Pratt Institute, Brooklyn, New York
1986 Day Studios, San Francisco, California
1977 - 81 BFA - Bachelors of Fine Arts, Pratt Institute, Brooklyn New York
1980 Byram Shaw School of Art, London England
1976 Philadelphia College of Art, Philadelphia Pennsylvania - Pre Col. Sum. Program
1975-77 Studied Under William C. Bahammerman (Pennsylvania Academy of Fine Arts - Classical Training - LMHS)

AWARDS AND GRANTS

2020 Robert Rauschenberg
Foundation Gottlieb Foundation
Redline, Denver, CO
1990 National Endowment for the Arts
1988 National Endowment for the Arts
1988 New York, Council on the Arts, Drawing Center Honorarium
1980 Ford Foundation Grant

SELECTED SOLO AND GROUP EXHIBITIONS

2023 Blue Print Gallery, Dallas, TX, "Walk A Mile", group
2022 Blue Print Gallery, Dallas, TX, New Prints
2021 Samuel Owen Gallery, Nantucket, MA, group
2020 Samuel Owen Gallery, Greenwich, CN, Palm Beach & MA, group
2019 Samuel Owen Gallery, Greenwich, CN, & MA, group
2018 Samuel Owen Gallery, Scope Miami, FL & Greenwich CN, group
2017 Blue Print Gallery, Dallas, TX
2015 "Conversation Landscapes", Butcher and Baker, Telluride, CO
2015 "Uncovered", A Group Exhibition, early drawings, Headwater Contemporary, Telluride, Colorado
2014 "Intersection" Solo Exhibition, Paintings, sculp, prints, Headwater Contemporary, Telluride, Colorado
2013 "Draw With", Paintings and graphite sculpture. Headwater Contemporary, Telluride, CO, Solo exhibition.
2013 "Orbit" Paintings and drawings, drawing as time and motion, London, England
2013 Soltice, Group show, Headwater Contemporary, Telluride, Colorado
2012 "NEW WORKS" A rotating exhibition -The Peaks, Grand Heritage Resort
2012 Paintings, Sculp and Crumpled drawings, June-July, Gallery 81435, Telluride, CO
2011 "60 WORKS" by invitation -The Peaks, Grand Heritage Resort
2009 Rule Gallery, "Red @ Rule", Denver, Colorado, group Cocina De Luz, "Preview, The Karma Paintings" Telluride, CO
2008 TCC - "The Peace Paintings", Telluride, CO
2006 Peaks Preview, "Recent Paintings", Telluride, Colorado
2002 The Drawing Center, 25th Anniversary "Selections Exhibition", New York, NY
2002 Museum of Modern Art, "Images of New York ", New York, NY
2001 Kagan Martos Gallery, "I Love NY ", WTC, New York, NY
1999 Brenda Taylor Gallery, "Recent Sculpture", Chelsea, New York
1996 ICI, "Recent Works" Philadelphia Pennsylvania
1996 Kagon Martos Gallery, "Works on Paper", New York, NY

1995 Renee Fotouhi Fine Art, "Sculpture in the Sand", East Hampton, NY
1995 Meyerhoff Gallery, "Project Exhibit" Maryland Institute College of Fine Art
1995 Sharadin Art Gallery, "Drawing Explorations", Kutztown University, Kutztown,PA
1995 Mangel Gallery, "New Sculpture" Philadelphia PA
1995 Ruth Chris Steak House, "Out of the jungle, Once in a Blue...", Mural Commission - permanent installation, Garden City, Long Island NY
1994 Worcester Art Museum, "Drawings machines and drawings", Worcester, MA
1994 Lamont Gallery, Phillips Exeter Academy, Exeter, NH
1993 Stux Gallery, "One Million and One Drawings" Sculpture and Drawings. NYC
1993 Illingworth Kerr Art Gallery, "Drawings Machines" Calgary, Alberta, Canada
1992 Katonah Museum of Art, "Drawn in the 90's" Independent Curators Inc., NY
1992 Huntsville Museum of Art, Huntsville, AL
1992 Helander Gallery, "What's New" Invitational, Palm Beach, FL, group
1992 Helander Gallery, "Obscure Objects of Desire", Soho, NYC
1992 Elston Fine Arts, i`3-D Women in Sculpture" NY C
1991 Josh Baer Gallery, "Devices", curated by Bruce Fergerson. Soho, NYC, group
1991 Lorence-Monk Gallery, "Kinetic Sculpture w/ their drawings", Soho, NYC
1991 Minor Injuries, "Interactive Art - Tweaking the Human" Williamsburg, NY
1991 Lorence-Monk Gallery, "Drawings from Degas, Matisse, Giacometti, Cezanne, Twombly Through Today" Soho, NY
1991 Tavelli Gallery, "New Sculpture" Aspen, CO
1990 Brook Alexander Gallery, curated "Small Works" New York, NY 1990 Virginia Lust Gallery, Drawing Machines, Soho, NYC
1988 The Drawing Center, "Selections Exhibition – Soho NYC
1987 Puck Building Gallery, Pratt Institute, "MFA Thesis Exhibition", NY
1985 Conde Nast Publications Gallery, "Photographs" New York, NY
1982 Avenue B - Artist Space Gallery, "Recent Paintings", East Village, NYC
1981 Westbeth, "Works on Paper", New York, NY
1980 Pratt Institute, Ford Foundation Grant Exhibition, "Watercolors", Brooklyn, NY

SELECTED COLLECTIONS

ARA Art Committee, ARA Tower, Philadelphia, Pa
The Steven & Alexandra Cohen Foundation
Marymount College, Montecito, CA.
Bob and Estrella Posey, Austin, TX & Tell., CO
Ms. Bonnie Champion, Telluride, Colorado, TX
Corporate Art Progressive, Mayfield Heights, OH
Ms. Tracy Arah Dockray, New York, NY
Mr. & Mrs. Arnold Forde, Laguna Beach, CA, NY
Dr. Patricia Clark, Chicago, IL
Mr. Lawrence Stuart Gordon, New York, NY
Mr. Benjamin Mangel, Philadelphia, PA
Maryland Institute College of Art, MD
Paine Weber Collection, NY
Chase Manhattan Bank Collection
Mr. Dwayne Stork, Philadelphia, PA
Ms. Salle Podos-Untemeyer, New York, NY
Mr. Stephan Stux, New York, NY
Ms. Dorris Morris, Wilmington Del.
Mrs. Ellen Cassebaum Geldbaugh, Telluride, Colorado, NY
Mr. & Mrs. Stanley Gordon, Gladwyne, PA
Mr. Joel Goldfrank, New York, NY

NOTE: Catalogues, Lectures, publications and reviews available.

Specifically, of the last five years my focus has been primarily on indoor commissions and developing a substantial body of work for exhibitions in major art hubs like New York City and Los Angeles. Why many of the sculptures have been created in the realm of 3D files, they have not specifically been used yet solely for outdoor large-scale sculpture.

What is most relevant to this question is that many of my sculptures over the last decade have been created utilizing 3D technology. The versatility of 3D files allows for seamless adaptation to any scale, from very small-scale pieces to monumental installations.

Beyond the act of creating the works, I've dedicated substantial time to thoroughly exploring various methods of 3D technology for sculpture fabrication, particularly in optimizing cost-effective methods. This comprehensive study of not only demonstrates my commitment to innovation but also underscores my readiness to embrace the newest of techniques in the field of sculpture.

An added plus to any project is the fact that unlike most artists who must employ others for their knowledge of new technology, I have been using 3D printing and the technology for the past decade.

The New York Times

By John Russell

'Selections 41'
The Drawing Center
35 Wooster Street
Through March 16

Nine artists contribute to the Drawing Center's periodical surveys of contemporary drawing. To this visitor, the standout is Fred E. Valentine, who was born in Columbus, Ohio, in 1951 and now lives in Brooklyn.

One of his specialties is the drawing in which the accepted categories of subject matter merge, unaccountably. In "The Tower the Attendant," a man's head, a tower and a landscape coalesce in ways that we have not previously seen in art. In "The Men of Monkey Island," men who are half monkeys (or vice versa) cling to the top of a tree while the jungle beneath them merges imperceptibly into an industrial landscape. In "The 11th Commandment," a young woman with a flashlight turned up to its maximum is seen as if bleached and blinded by the strong light and yet intent on some private obsession. Mr. Valentine has a future.

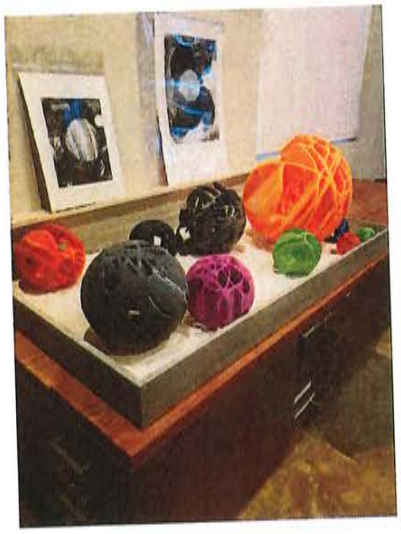
Lisa Dawn Gold's drawing machines, one of them motorized with four big fat wheels, the others not, call into question the whole notion of freehand, free-form drawing. They are also both startling and suggestive. If they stayed still and didn't draw, they would still be interesting. (More so, if anything.)

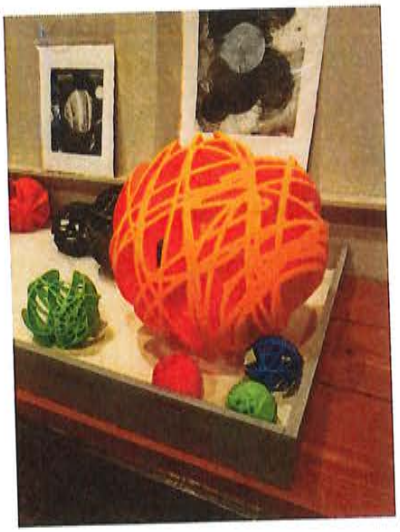
LISA DAWN GOLD *(Image ID sheet content and context of work)*

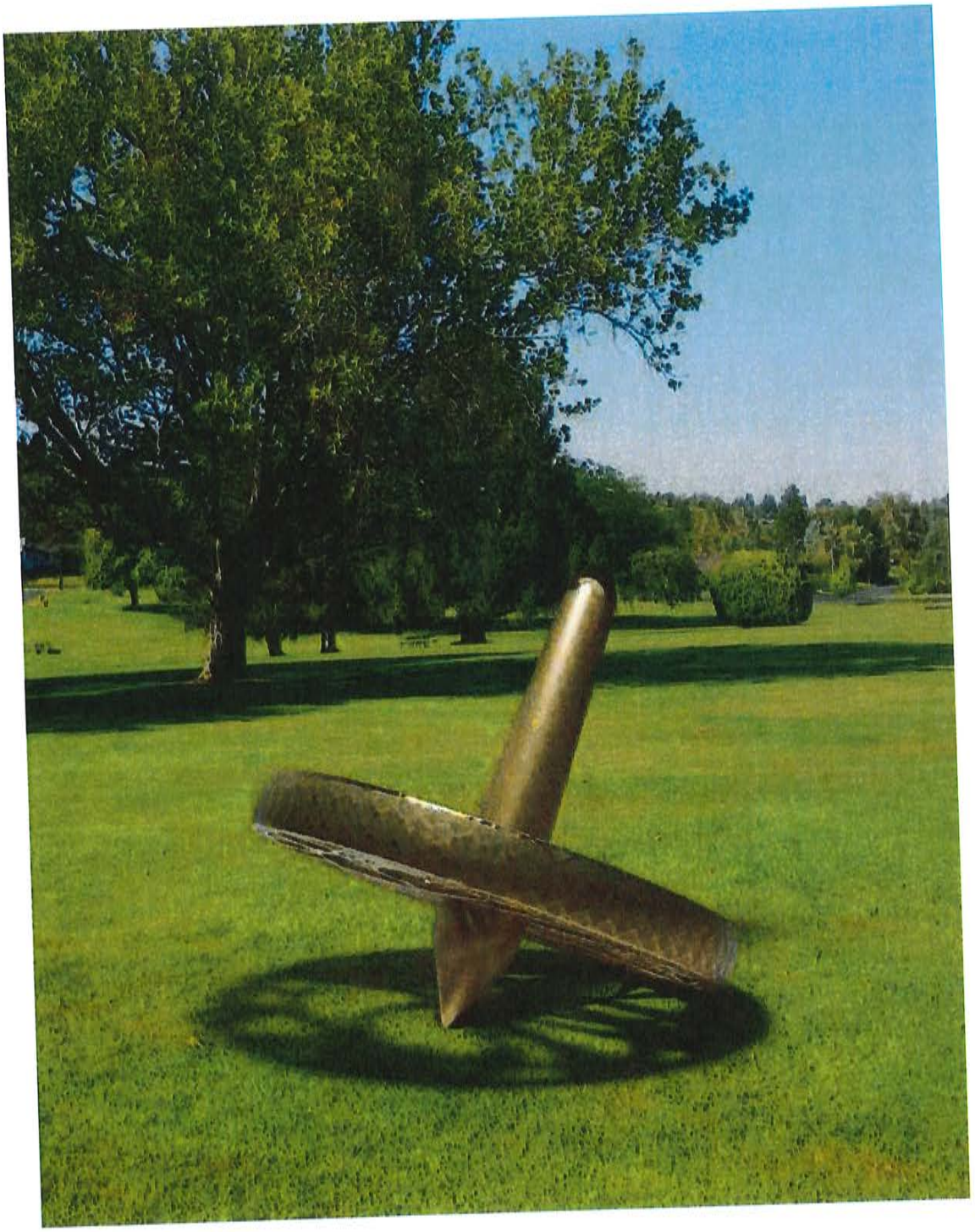
To truly grasp the essence of the proposed outdoor sculpture, two crucial elements must be understood. Firstly, it epitomizes cutting-edge artistry, a creation only conceivable and achievable in the contemporary era. The artwork itself emerges from a fusion of hand-drawn scribbles and hollow balls within 3D technology programs, propelling its originality light years ahead within the realm of sculpture.

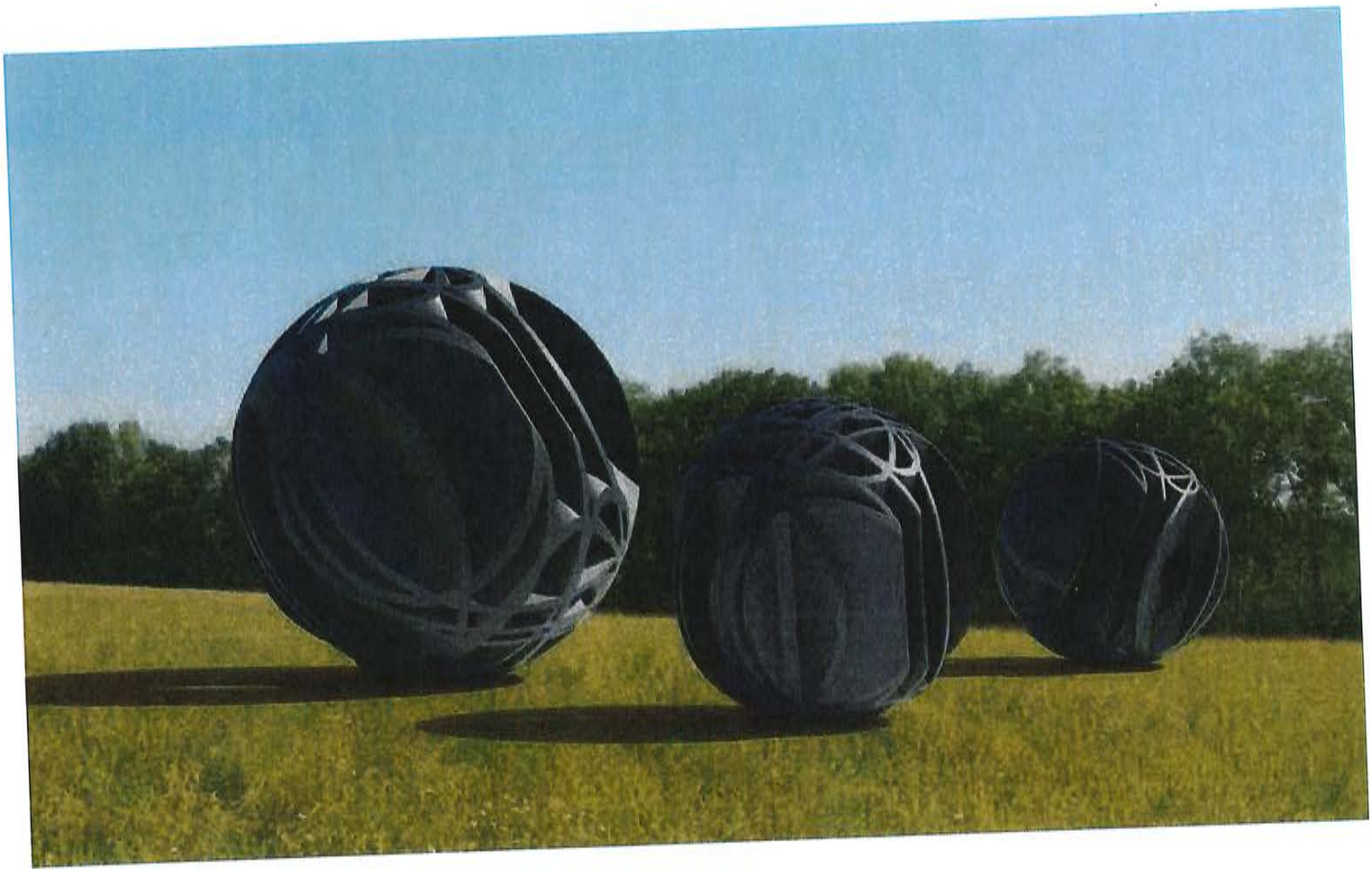
Secondly, it's imperative to recognize my own artistic journey spanning four and a half decades since graduate school in the 1980s, dedicated to exploring the expansive potential of drawing across diverse mediums. Throughout this time, I've pioneered several innovations, including the introduction of solid graphite sculpture in 1991 and the development of reversible panel painting techniques. The proposed outdoor sculpture represents the culmination of my exploration with 3D technology as a sculptural tool over the past decade.

Here, to accompany the larger images depicting the sculpture within the context of outdoor settings are smaller-scale studies, 3D-printed in my studio, offering additional insight into the creative process and ability to scale a 3D filed of an artwork.

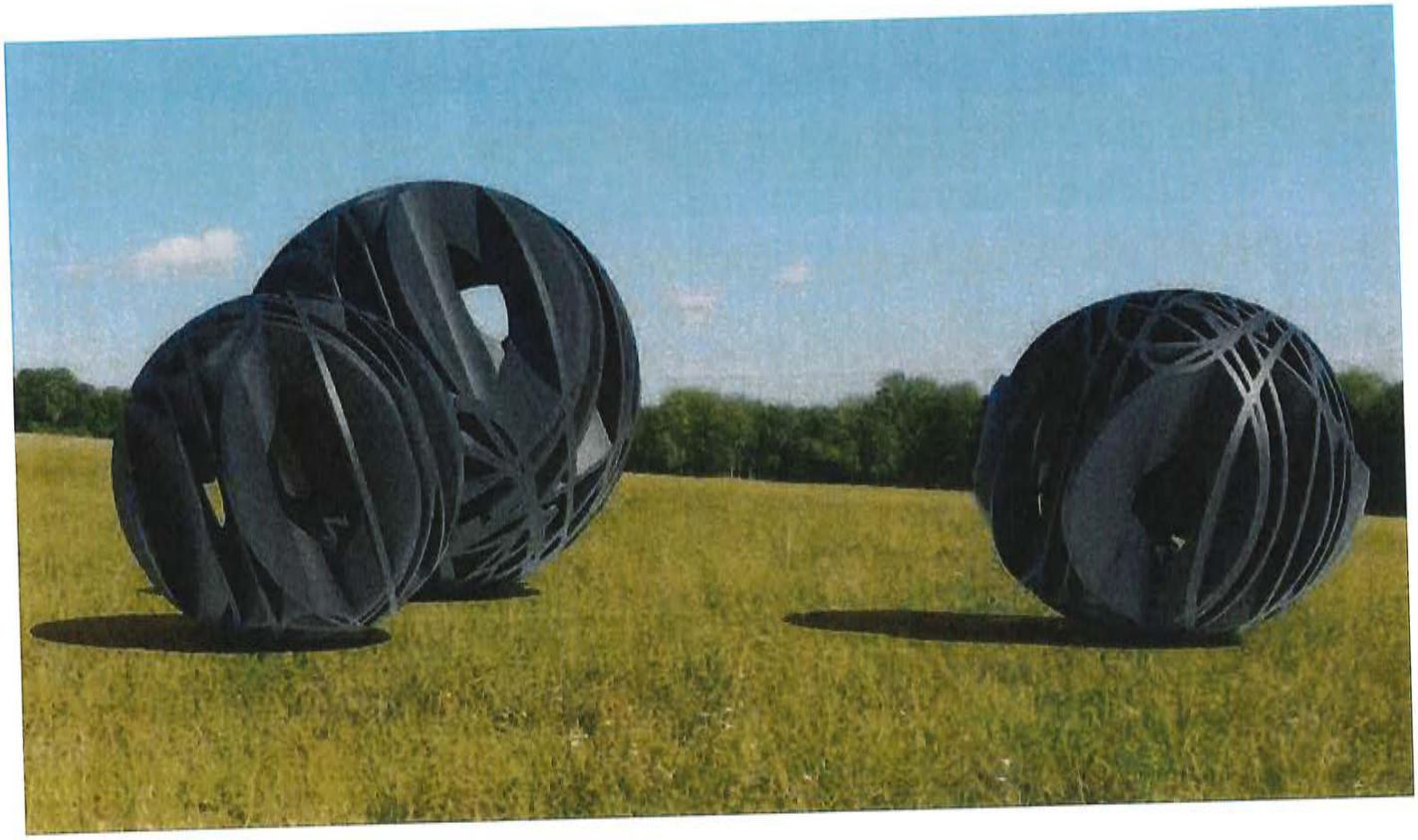




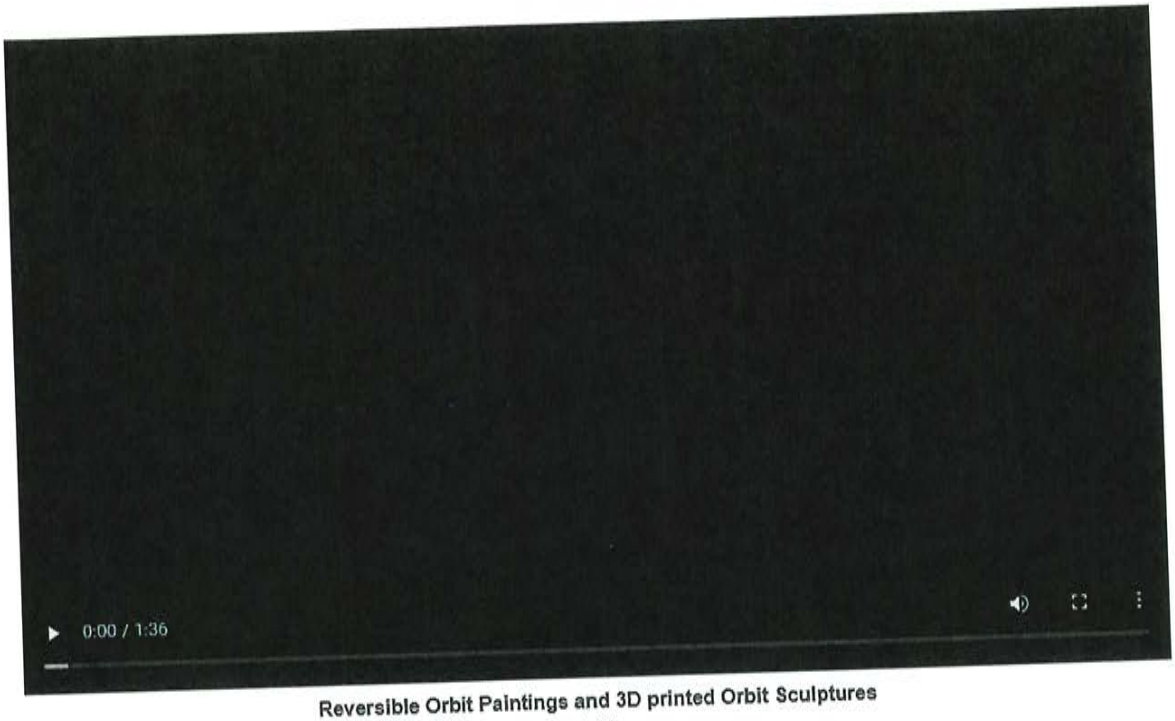












Reversible Orbit Paintings and 3D printed Orbit Sculptures

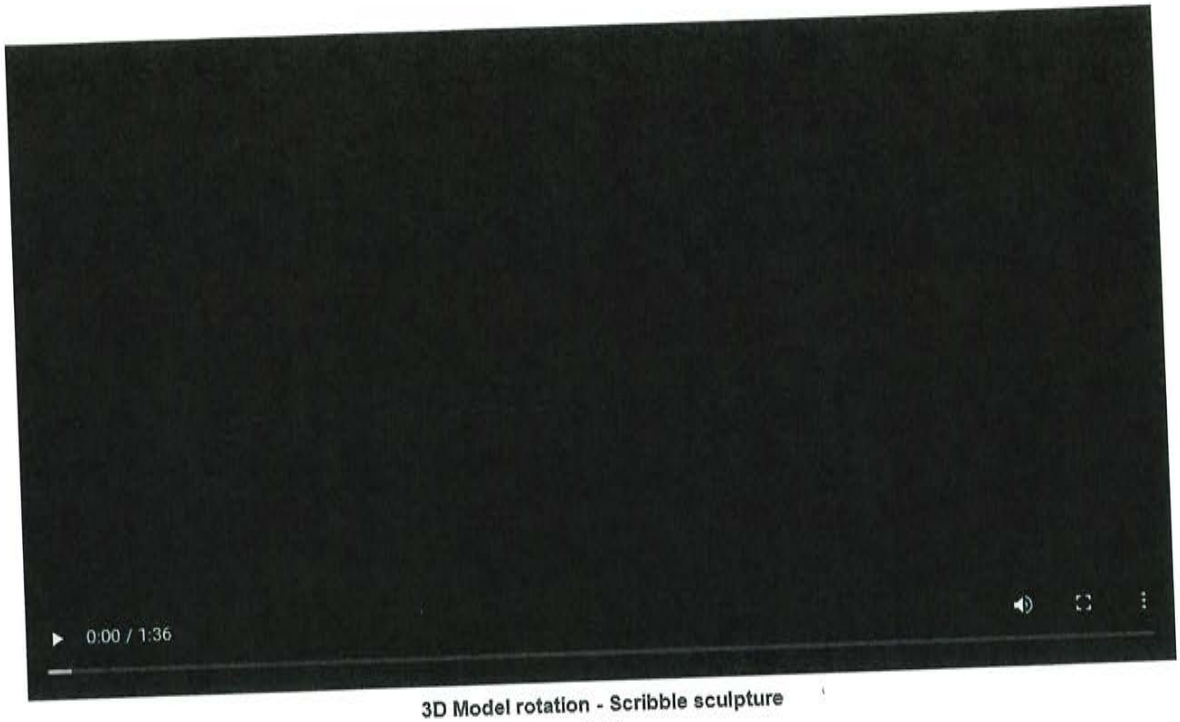
1:36

$21,000.00

2022

First series of Reversible Orbit Paintings in Gray with Models of Orbit -Scribble Ball sculptures. In the studio.

Image 6 is a video. Please refer to the USB to view the video.



3D Model rotation - Scribble sculpture

0:14

$0.00

2022

This is a 3d model which can be made any size for the application. The work can be held in your hand or a monumental outdoor sculpture. The rotation is best because one still photo could not possibly show a sculptural work.

Image 7 is a video. Please refer to the USB to view the video.

863-845-8093 GOMEZ.MARIA108@gmail.com

MARIA CORTES

PROFILE

Responsible and dedicated individual with a strong work ethic. Committed to achieving the best results. Enthusiastic quick learner who embraces continuous growth and development. Adept problem solver with the ability to handle challenging situations under pressure. Exceptional customer service skills. Experienced professional in the fields of reception & Embroidery.
Social Media: Instagram: camilaisdreaming
TikTok: Camilaisdreaming

KEY SKILLS

- Digital Marketing
- Painting Murals
- Commissioned Canvases/artwork
- Office Management
- Client Scheduling
- Embroidery Operator
- Clothing Designer
- Heavy Machine Operator
- Computer Skills
- Business Management

SOFT SKILLS

- Bi- Lingual in English & Spanish
- Phone operator
- Problem solver
- Excellent listener
- Friendly & Professional orientated
- Positive & outgoing
- Great trainer

WORK EXPERIENCE

Manager
Embroidinary | Winter Haven, FL
2021-present

Promote and stay consistent with social media. Work with multiple different social media services for digital marketing on audience seeking for. Source highest quality blanks for clients. Hook up items on machinery correctly. QC embroidery machines daily. Learn different needle sizes for different fabrics. Customize designs and clothes for all clients. Assist with Mock up images and video content for all clients to post. Clean and maintenance machines weekly. Communicate constantly with clients and give updates. Digitize designs. Apply applique embroidery. Operate heat press for all HTV, 3d puff, & DTF. Create content for all completed orders. Ship orders and send Tracking information to clients.

Lead Front Desk Receptionist
First Step Therapy | Winter Haven, FL
2020-2021

Schedule pediatric patients based on their needs for therapy. Manage schedules for various therapists. Call new patients to set up their account and get them started with needed therapy. File paperwork as needed. Call doctors' offices to get patient paperwork as needed. Manage other receptionist and work as a team to make sure all tasks are completed

Daycare Provider
My Little Kingdom Daycare | Winter Haven, FL
2018-2020

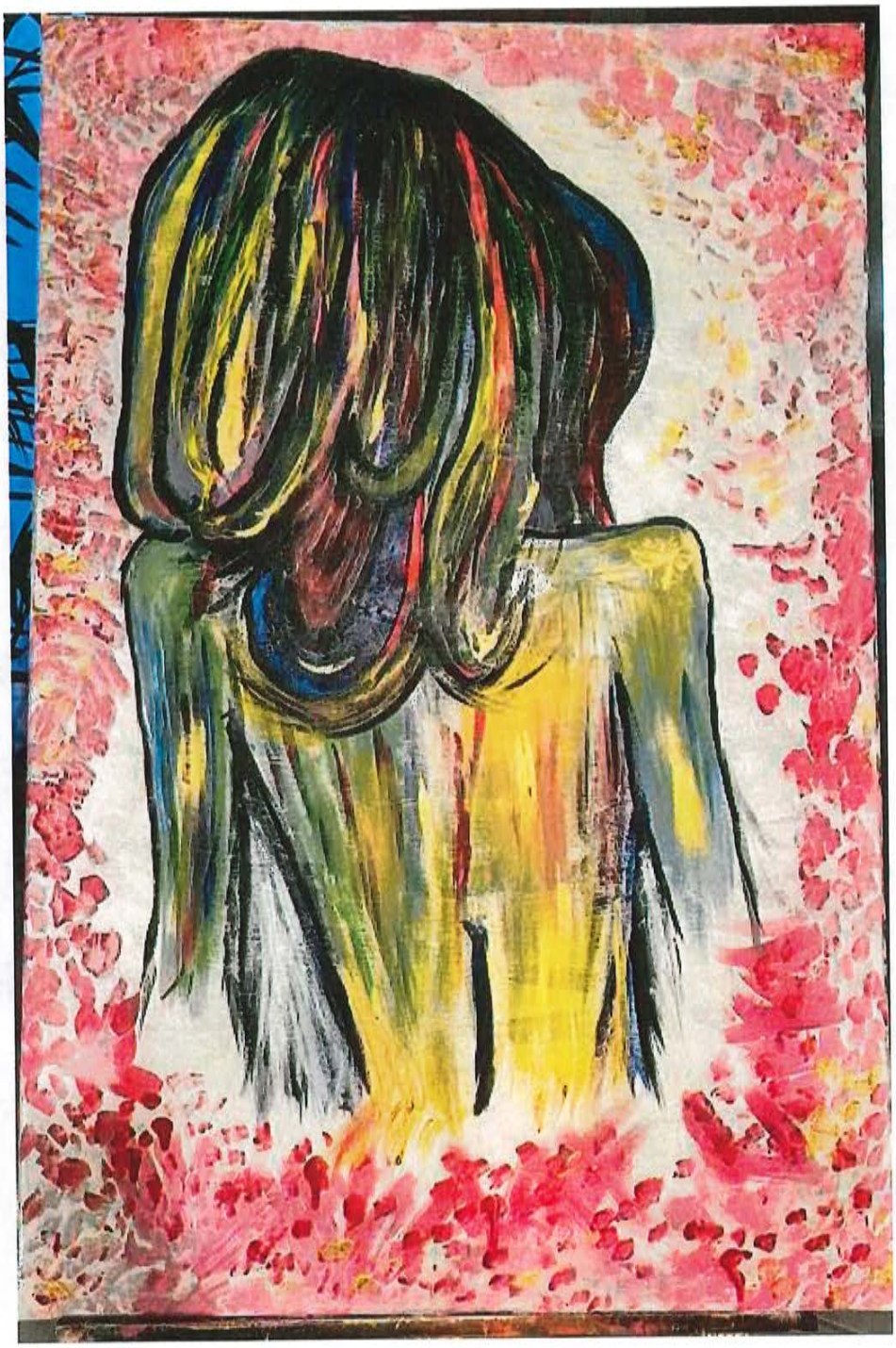
Operate a licensed home daycare. Care for children between the ages of 0-12 years old.

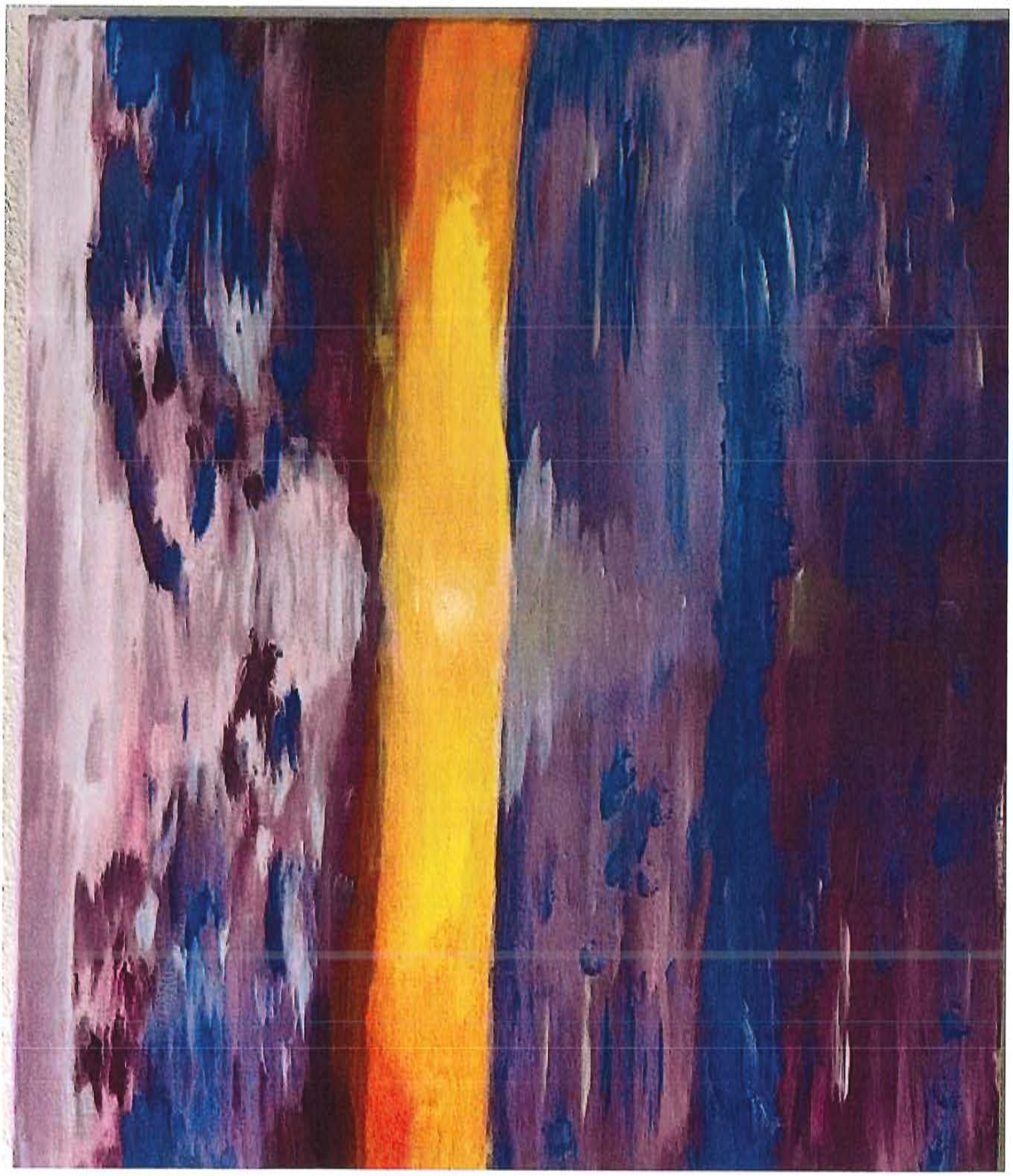
EDUCATION

- Excellent driver
- Customer service

Polk State College
Currently Attending- Business management

Graduate at Civic Leadership Academy
June 2013 – Queens, NY

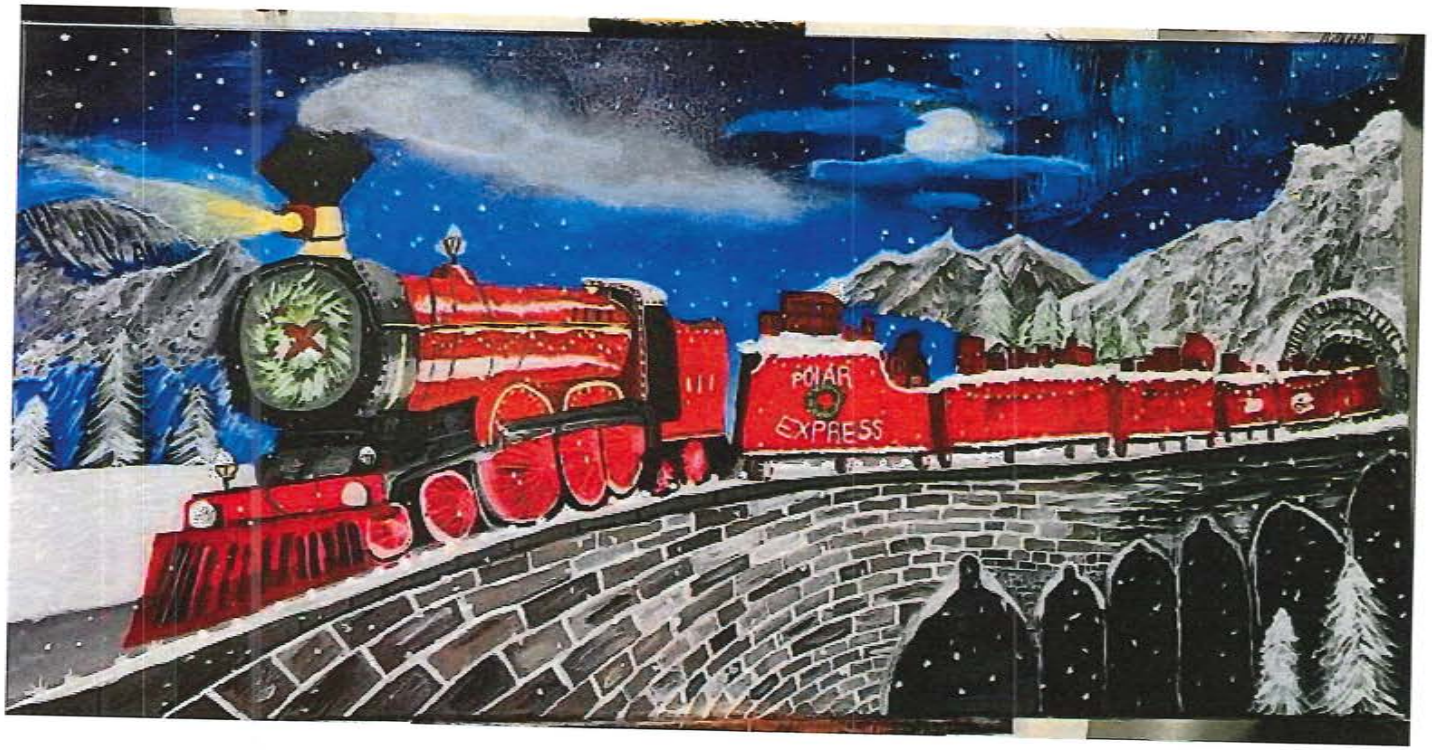








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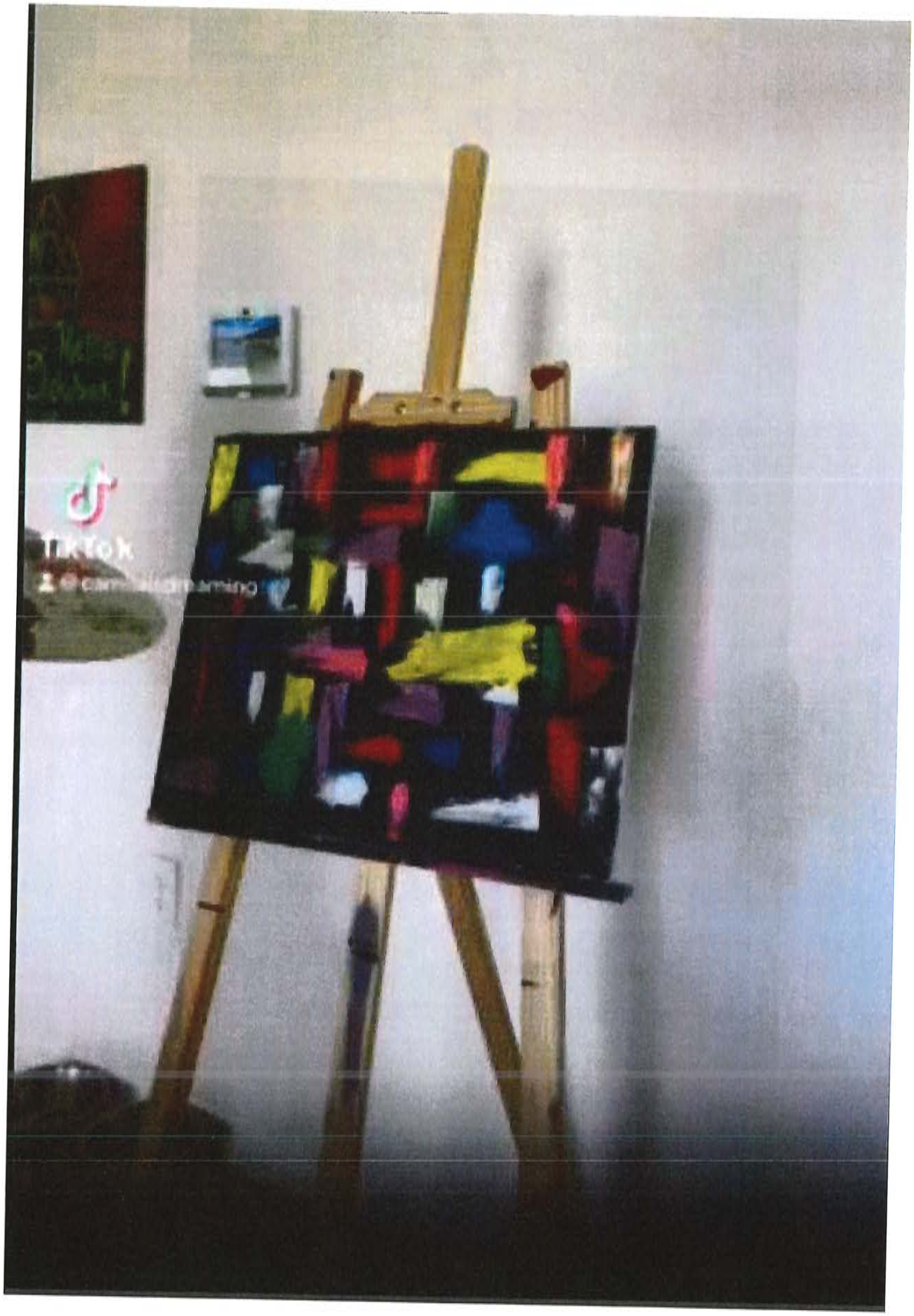
EXPRESS





Artist submitted a video as Image #8, please refer to your USB drive for full video.

MGA SCULPTURE STUDIO, LLC

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mark@mgasculpture.com http://www.MGASculpture.com

Professional Resume of Mark Aeling, MGA

MGA Sculpture Studio, LLC was founded in St. Louis, Missouri in 1996 and relocated to St. Petersburg, Florida in 2005. MGA has provided concept, design, technical design, fabrication and installation for numerous public art commissions throughout the United States. The selected clients represent a sampling of the types of entities for whom MGA has created works. Some highlights of those projects follow.

SELECTED PROJECTS

"Dancer" The County of Hillsborough, FL selected MGA to create a signature piece for their new Tampa Performing Arts Center in Tampa, FL. Installation April 2024. Budget $100,000

El Paso Wing. The City of El Paso Public Art Program selected MGA to create a sculpture for the Eastside Regional Command Center, a newly designed command center for the El Paso Police Department. Installation Jan 2024. Budget $375,000

"Source" The City of Charlotte, NC selected MGA to create a signature piece for their new Water Facility that reflects the service of Charlotte Water, and the city's unique history and character. Installed July 2023. Budget $195,500.

"Pineapple" This 12 foot tall, stainless steel Pineapple will be installed in the front yard of a Private Residence in Snell Isle, St. Petersburg, Florida. Installed Oct 2023. Budget $85,000

"Forging the Path" consisting of 7 lined wolves made of ~600 individual pieces, will greet the WolfPack culture at North Caroline State University in Raleigh, North Carolina. Installed March 2023. Budget $200,000

"Refraction" With over 150 individual pieces, Refraction will become a stunning addition to the JW Marriott Residences in Clearwater Beach, Florida. Installed December 2022. Budget $179,000

"Tip of the Spear" The City of Clarksville, TN selected MGA to create an iconic symbol that would speak to the connection between Clarksville and Fort Campbell, KY, recognizing the men and women who serve this country. Installed July 2022. Budget $200,000.

"Continuum" In 2021, The Village Of Estero, Florida selected MGA to create an iconic sculpture for Estero Crossing. Installed April 2022. Budget $50,000

"Rise" In 2021, The American Freedom Distillery commissioned MGA to create a monument that commemorates those who lost their lives during and after the September 11th, 2001 attacks. Budget $585,000

"Illumination" *In 2021,* The City of Northglenn, CO selected MGA to create a colorful, suspended sculpture for the lobby of the new Parsons Theatre. Budget $135,000.

"The Gallery Senior Living at North Port" In 2021, MGA created a series of 5 sculptures featuring Florida botanicals and coastal landscape inspired motifs are interspersed throughout the assisted living campus. Budget $185,000.

"Acumen" In 2021, The Cities of Loveland and Fort Collins, CO selected MGA to create a sculptural icon for the new Police Regional Training Institute. Budget $162,000.

"Nurture" In 2021, The City of Altamonte Springs, FL selected Mark to create a site-specific sculpture for Cranes Roost Park that captures the spirit of the community. Budget $169,800.

"First Flight" In 2020, MGA created a life-sized replica of the Benoist airboat that made the first commercial flight over the Tampa Bay in 1914. Commissioned by the Flight 2014 Foundation. Budget $400,000.

"Gladiolus & Shielded" In 2019, MGA produced a two-part commission for the City of St. Petersburg, FL for its new Police Department Headquarters. *Gladiolus* is an exterior sculpture, *Shielded* is suspended in the lobby. Budget $380,000.

"Charley & River Shadow" MGA completed *Charley* to pay homage to yacht builder Charley Morgan, and *River Shadow*, both in 2018 for Crescent Development Group's property in Tampa, FL, adjacent the iconic Riverwalk. Total budget $255,000.

"Rays of Light" In 2018, MGA completed a public art installation for the cruise terminal at the Port Authority in Fort Lauderdale, FL, integrating Florida iconography. Commissioned by the Broward County Cultural Division. Budget $70,000.

"Splash" In 2017, MGA was awarded and completed a public art commission from the City of Norman, OK to create a thematic icon for the Westwood Aquatic Center. Budget $130,000.

"OBJECTIFICATION" In 2016, Mark Aeling had a solo sculpture exhibition featuring *Butterfly Kiss, A Cutting Remark, Illuminated Pinion, Star Anise, Goat Head Thorn*, and other sculptures that explore materiality and form.

"Budding Vortex" In 2016, MGA completed a commission for a Crescent Development Group property in Tampa, FL. The stacked aluminum sculpture illuminated with fiber optics is a beacon for the Tampa Riverwalk. Budget $75,000.

"Ascent" In 2016, MGA collaborated with artist Christopher Still on a commission for Ocean Properties' Opal Sands Resort in Clearwater, FL. The aluminum and colored glass suspended sculpture greets guests to the beachfront resort. Budget $150,000.

"Vertical Hum" In 2015, Metro Development Group privately commissioned MGA to create an abstract metal sculpture for their Tampa, FL headquarters. Budget $25,000.

"Ripples of Life" In 2015, MGA completed a commission for The Florida Aquarium to design, fabricate and install a 70' long donor wall in its main entry lobby. The sculpture features its own programmable LED lighting system and curves to fit the lobby's uniquely shaped interior wall. Designed in collaboration with Carrie Jadus Fine Art. Budget $85,000.

"Discovery Park" In 2014, MGA was awarded the commission to design and fabricate five life-sized sculptures for Discovery Park in Tennessee. Subjects include Abraham Lincoln, Ronald Reagan, Thomas Jefferson, Ayn Rand and Prometheus, all cast in fiberglass. Budget $125,000.

"Ripple Effect" In 2014, MGA was awarded a public art commission by BayCare Health Services to create a cast relief sculpture for the lobby of their new administrative facility in Clearwater, FL. Budget $87,000.

EDUCATION

Master of Fine Arts, Washington University, School of Art, St. Louis, MO. Emphasis in Sculpture. 1993
Bachelor of Fine Arts, Colorado State University, Fort Collins, CO. Emphasis in Sculpture. 1989

OTHER ACHIEVEMENTS

Board President. Warehouse Arts District Association, Saint Petersburg, FL. 2012-Present
As President, Mark Aeling spearheaded and directed a capital campaign for the purchase and development of a six-warehouse, three- acre site to be redeveloped as an Arts Center with 50+ studio spaces, art gallery, classroom, and community areas. The site serves the needs of artists of all disciplines, preserving affordable rents for the creative population in this burgeoning arts destination. The Association has raised over $1,500,000 to date.

MUSE Award - Artist of the Year. In 2018, the St. Petersburg Arts Alliance awarded Mark for achieving excellence in the visual arts.

Rapid Returns Individual Artist Fellowship Award. In 2016, Mark Aeling was awarded a $5,000 professional artist grant by Creative Pinellas of Pinellas County, FL.

Stone Sculpture Triennial, Takamatsu, Japan. Selected to exhibit in 2012, Mark Aeling was the only American selected for the exhibit.

Board of Directors. Morean Center for the Arts, St. Petersburg, FL. 2009-2011

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Driven by the process of investigation and experimental practices, and inspired by patterns in nature, the spatial relationship of elements, and even a play on words, Mark Aeling of MGA Sculpture Studio, LLC creates elegant works of art that are both unique and visually stimulating. His work is a mixture of style and structure that challenges the mundane and superficial, and enriches the environment's surrounding. His contemporary style explores themes of community, the natural world, wellness, and transformation, while nudging the viewer's imagination toward its own discoveries.

Mark earned his Bachelor of Fine Arts in Sculpture at Colorado State University in 1989. After completing his Master of Fine Art in Sculpture from Washington College in 1993, Mark opened MGA Sculpture Studio in St. Louis, gaining an exceptional reputation with the design, fabrication and architectural industries in the region. In 2005, he relocated MGA to Saint Petersburg, Florida where he resides with his family. Currently the President of Saint Petersburg's Warehouse Arts District Association –a vibrant and diverse cultural center– he has helped to shape the area through active leadership advocacy in the arts and an understanding of the need for community involvement.

In preparation for every project, Mark conducts research and participates in community engagement sessions to learn firsthand about the goals, missions, and the needs of the project and the environment. He incorporates that city's and location's values into the design, so that each work of art stands as an iconic symbol and reflects their identity and purpose. This element is the driving force in his process.

Mark works closely with his clients to determine how to best serve their space, mission, and budget. He has a lengthy history of working with architects, designers, and engineers, maintaining clarity of concept and vision while accommodating the input and needs of collaborators. Mark has a talent for creating work that unifies an area with its values, incorporating subject matter that speaks to its location, their mission, and compliments the surrounding architecture. His reputation for thoughtful design, longstanding track record with return clients, and ability to manage and deliver projects on time and on budget, make Mark an ideal candidate for your project.

Mark's extensive experience spans over 30 years as an international artist, and includes all phases involved in the creation of public art: from concept, design, and budgeting, to fabrication and installation. He and his team do the fabrication of his work in studio, with intimate knowledge of materials to create the highest impact possible. His choice in materials will reflect your city's environmental conditions and needs, while still honoring and creating a work of art that is thoughtful, unifying, and resilient.

Mark Aeling
MGA Sculpture Studio, LLC

Annotated Image List

Source
MEDIUM: Stainless steel
DIMENSIONS: 30'H x 9'W x 9'D
WEIGHT:
COMMISSIONED BY: The City of Charlotte, NC
COMPLETED: July 2023
BUDGET: $195,500
LOCATION: Charlotte, North Carolina

Source is dynamic public art piece for the Charlotte Water Zone Four Field Operations Facility that reflects the purpose of the facility and spirit of the Greater Charlotte community. This 30' tall sculpture depicts a drop of water and is so named for the vital role that it plays in our lives. Water is the source of life. This project is funded through the City of Charlotte 1% for the Arts Ordinance. The ASC administers the public art program for the City of Charlotte and Mecklenburg County.

Tip of the Spear
MEDIUM: Stainless steel, cast concrete
DIMENSIONS: 20'H x 20'W x 24'D
WEIGHT: 7,000 lbs
COMMISSIONED BY: Montgomery County, Tennessee
COMPLETED: Aug 2022
BUDGET: $200,000
LOCATION: Patriots Park - Clarksville, TN / Fort Campbell, KY

The City of Clarksville, Tennessee called for an iconic symbol that speaks to the connection between Clarksville and its neighboring Fort Campbell, Kentucky, and recognizes the men and women who serve this country. The site is unique in that it borders two states with a unified identity shaped by Fort Campbell Army installation, home of the 101st Airborne Division.
MGA's striking sculpture aims to define that interstate connection with a bold, stainless steel eagle caught in action, inspired by the local history and tradition of Fort Campbell. *Tip of the Spear* is a physical manifestation of the literal and symbolic strength of an eagle that pays tribute to the hard work and sacrifice of the soldiers stationed at Fort Campbell.

Nurture
MEDIUM: Stainless steel
DIMENSIONS: 19' H x 19'W x 18'D
WEIGHT: approx. 10,000 lbs.
COMMISSIONED BY: The City of Altamonte Springs, FL
COMPLETED: May 2021
BUDGET: $169,800
LOCATION: Cranes Roost Park in Altamonte Springs, Florida

The City of Altamonte Springs, Florida selected MGA to create an iconic sculpture for Cranes Roost Park to reflect the unique spirit and character of the community. Drawing upon the local wildlife for inspiration, Mark designed a 19-foot crane bowing to feed its young colt. Titled *Nurture*, the sculpture was installed May 2021.

First Flight
MEDIUM: Stainless steel
DIMENSIONS: 29'H x 46' W x 26'D
WEIGHT: approx. 15,000 lbs.
COMMISSIONED BY: Flight 2014 Foundation
COMPLETED: November 2020
BUDGET: $400,000
LOCATION: St. Petersburg, Florida

MGA created a life-sized replica of a Benoist Airboat to commemorate the world's first ever commercial flight, which traversed the Tampa Bay as the first flight of the St. Petersburg-Tampa Airboat Line. Piloted by Tony Jannus, the bold, Benoist airboat - what we would now call a seaplane - departed on January 1st, 1914 from St. Petersburg's shore. This remarkable airboat made history right off the shores of MGA's hometown and will be commemorated with a sculpture befitting of the event.

A lifesize airboat takes off on a 12' wave in this magnificent stainless steel sculpture installed at the St. Petersburg pier. To create an airplane and ensure that it will not fly, withstand Category 5+ hurricanes, and withstand the test of a time is no small feat. A masterwork of engineering and technical design, *First Flight* is MGA's largest single piece sculpture created to date.

Gladiolus
MEDIUM: Stainless Steel
DIMENSIONS: 22'H x 18'W x 18'D
COMMISSIONED BY: The City of Saint Petersburg, FL
COMPLETED: 2019
BUDGET: $380,000 for both/ $230,000 Gladiolus only

Part of a two-piece project created for the Saint Petersburg, FL police department. The Gladiolus petals represent the core values of the department while Shielded (a 30 ft. eagle wing) flies high above the entry to the building, embodying comfort and protection
The woven gladiolus petals represent the function of the police in the community: to protect with honor and integrity, while the mirrored sphere on its interior represents the community it serves.

Shielded
Part of a two-piece project created for the Saint Petersburg, FL police department. The "Gladiolus" petals represent the core values of the department while "Shielded" (a 30 ft. eagle wing) flies high above the entry to the building, embodying comfort and protection
MEDIUM: Aluminum
DIMENSIONS: 30'L x 15'W x 10'D
COMMISSIONED BY: The City of Saint Petersburg, FL
COMPLETED: 2019
BUDGET: $150,000

'Shielded' is part of a two-piece project created for the Saint Petersburg, Florida Police Department. The 2,000-pound aluminum eagle wing flies high above the lobby entry to the police headquarters, embodying comfort and protection. The sheltering eagle wing evokes bravery, wisdom and courage.

Acumen
MEDIUM: Stainless steel
DIMENSIONS: approx. 17'H x 16'W x 7'D on 6' concrete base
WEIGHT: approx. 7,900 lbs.
COMMISSIONED BY: The Cities of Loveland and Fort Collins, Colorado
COMPLETED: December 2020
BUDGET: $167,000
LOCATION: Fort Collins, Colorado

The Cities of Loveland and Fort Collins sought a sculptural icon for the new Police Regional Training Institute, which MGA has designed and is fabricating in the likeness of a deconstructed ammonite shell. Training is a refining process, the natural development of skills through repetition until actions are second nature. Ammonites also mature in this layered manner, progressing through growth chambers as they develop. The design for *Acumen* was inspired by this ancient shell fossil found throughout the state of Colorado, symbolic of skills perfected through layers of repeated action. Commissioned by the Cities of Loveland and Fort Collins, Colorado.

The Gallery of North Port

MEDIUM: All stainless steel on concrete bases

Monarch is darkened stainless steel with orange and white acrylic insets

DIMENSIONS:

Corkscrew Snail - 8'H on 3' base

Whelk - 4' x 6'on 3' base

Azalea - 4.5'H on 4' base

Monarch Butterfly - 7'H

Bird of Paradise (signature piece) - 18'H on 42" base

COMMISSIONED BY: Nexcore Group for The Gallery Senior Living Facility

COMPLETED: 2021

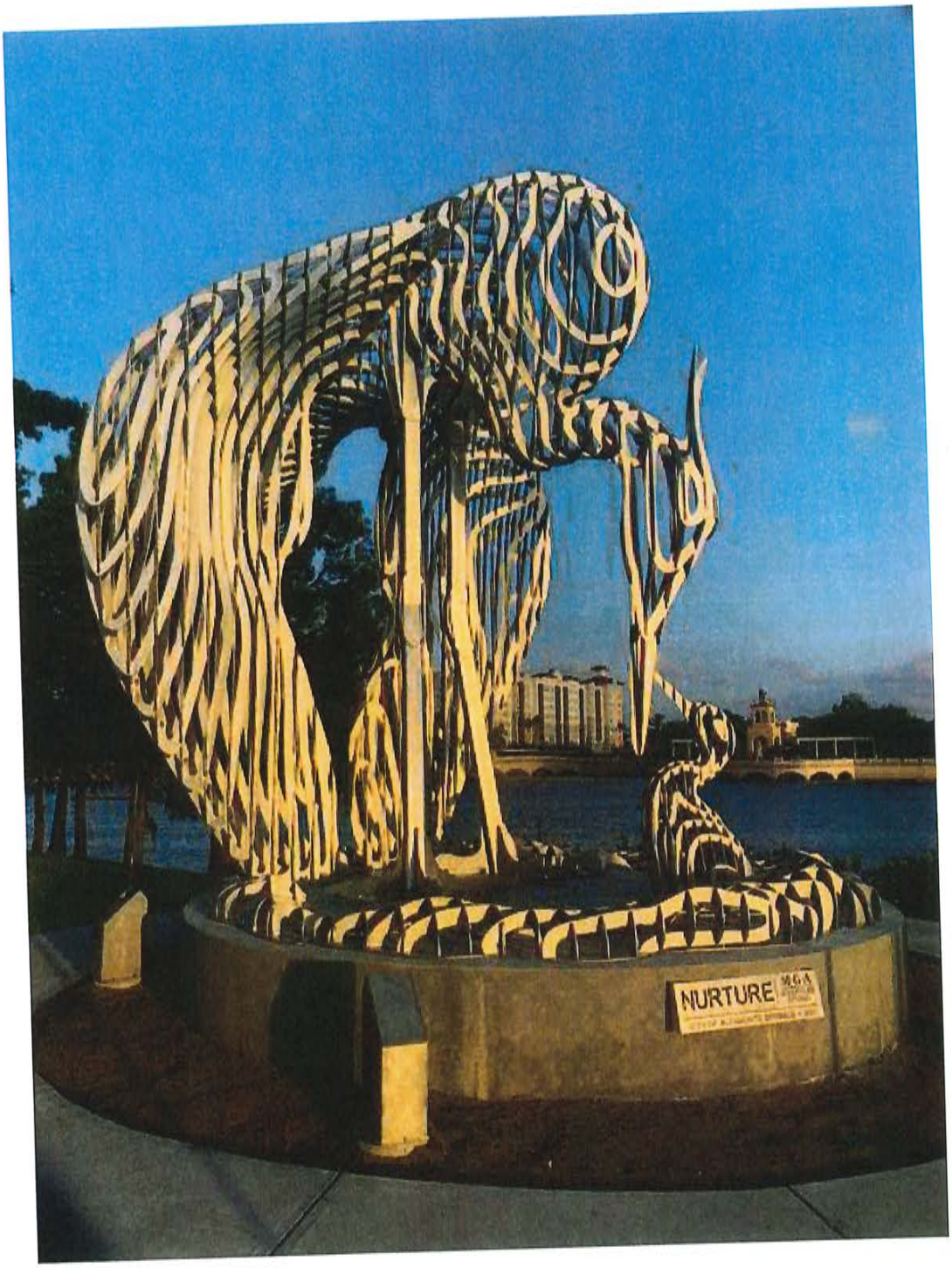
BUDGET: $175,000 for the whole project, budget does not include footer/bases and lighting

LOCATION: North Port, Florida

MGA was specifically sought out by the Nexcore Group to enliven the campus of The Gallery Senior Living facility in North Port, Florida with a series of sculptures. Five sculptures featuring Florida botanicals and coastal landscape inspired motifs are interspersed throughout the property, and will delight residents and visitors alike.

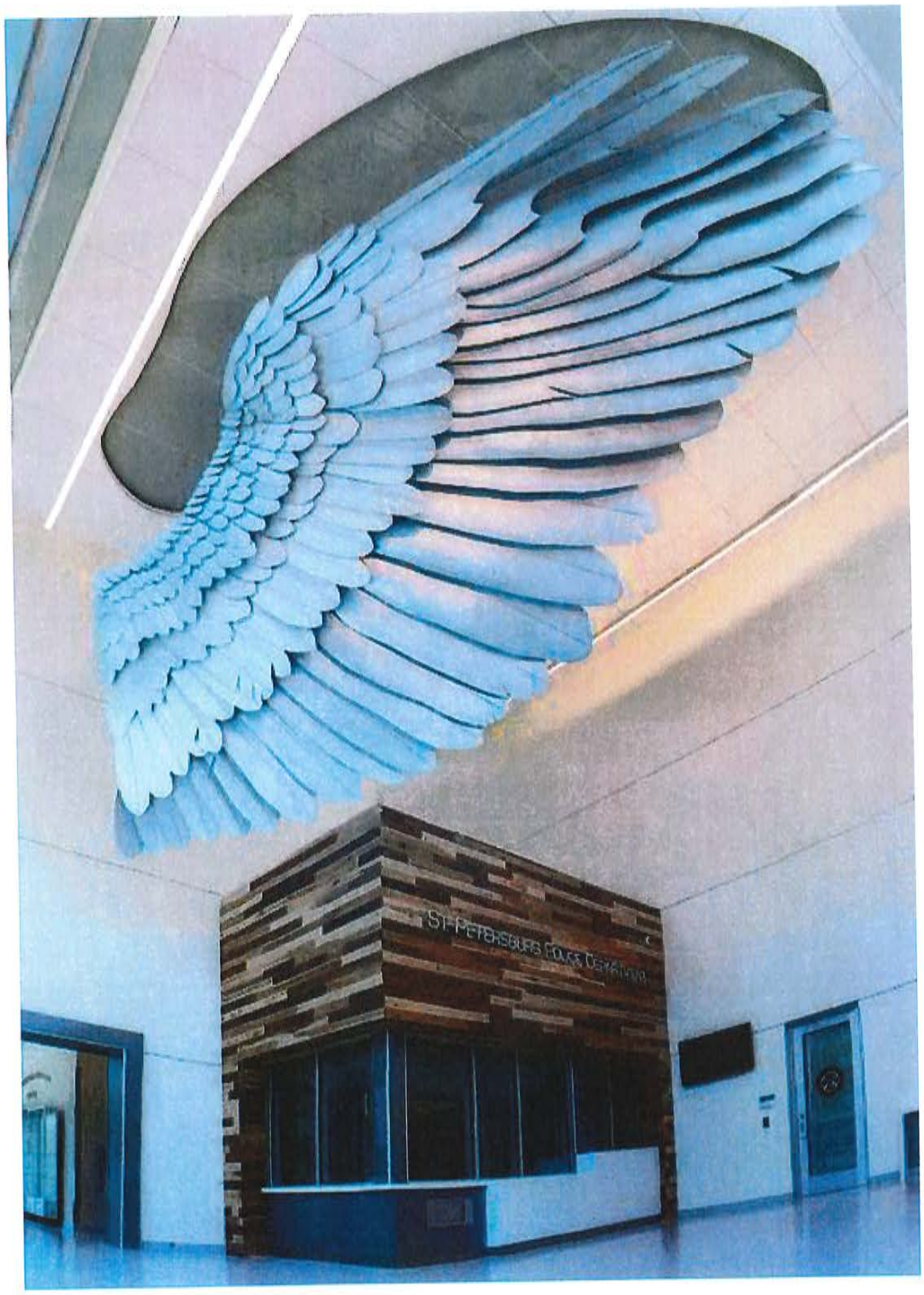


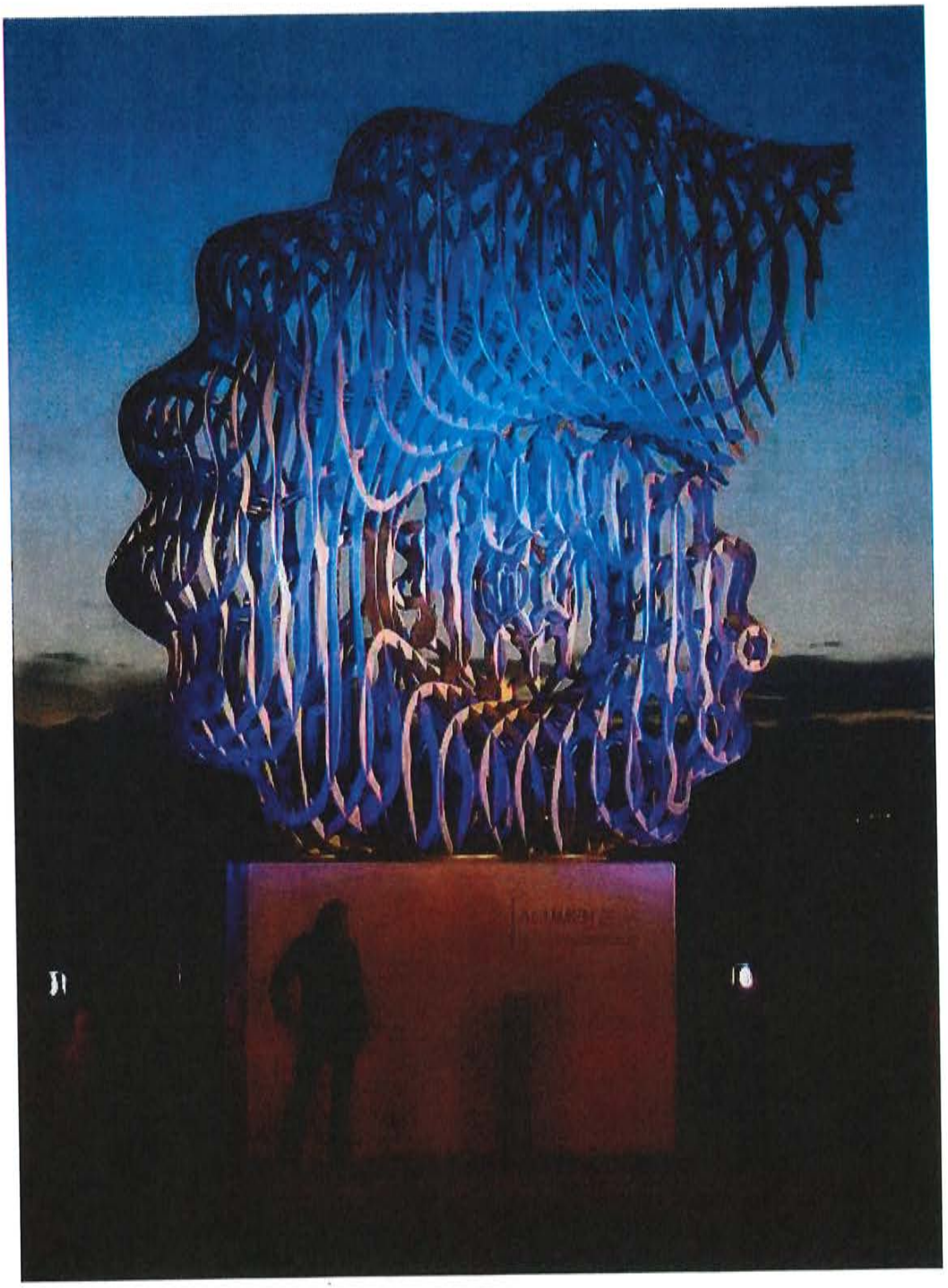



NURTURE







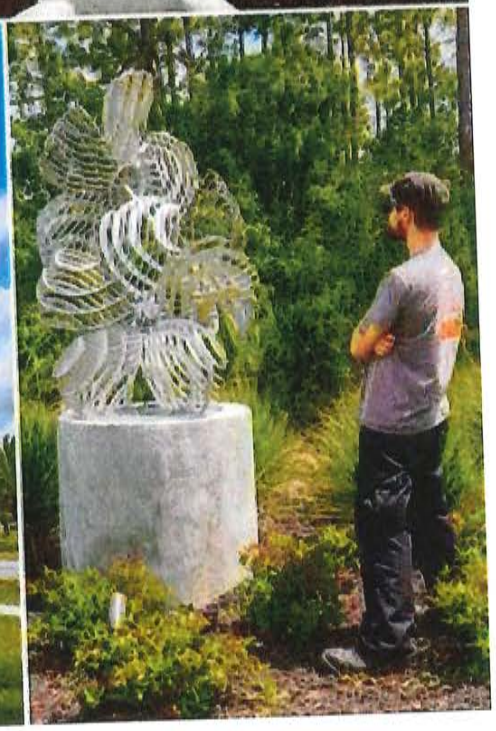














Mark Leichliter, NSG

BIOGRAPHICAL HIGHLIGHTS:

since 1994	Full-Time Sculptor, Designer	Fort Collins, CO
1990-1994	Apprenticed Under Sculptor Kent Ullberg; Production Manager, Specializing in Monumental Enlargements	Loveland, CO
1988-1990	Production Manager/Welder/Monument Assistant at Ostermiller Studio	



SELECT PUBLIC ART PLACEMENTS:

2023-24	(in progress) "Inspiration Plaza", 768 sq ft, multifaceted placement Riverfront Park,	Little Rock, AR
2023	"Ace", 54-ft long. Stainless Steel, Olde Course Clubhouse,	Loveland, CO
2021-22	"Event Horizon" 7ft h, Stainless Steel, Progress Park,	Paramount, CA
2021	"Local Color" 9-ft, Stainless Steel, Riverfront Park,	Little Rock, AR
2020	"Meme", 6-ft, Stainless Steel, Public Road,	Lafayette, CO
2019	"Terralogue Totems" 7ft, Stainless Steel, Multi-Streetscape Lincoln Corridor	Fort Collins, CO
2018	"Conveyor" 9ft, Stainless Steel, Sugar Beet Park,	Fort Collins, CO
2017	"Interwoven" 10-ft,Stainless Steel, Riverfront Park,	Little Rock, AR
2016	"Overcome" 18-ft, Stainless Steel, Chenal Parkway,	Little Rock, AR
2016	"Biomagnetism" 4-ft Stainless Steel, Public Road	Edmond, OK
2015	"Mockingbird Mandala Sunshade 10-ft, Stainless Steel/Aluminum Arkansas Children's Hospital,	Little Rock, AR
2015	"First Lady" 7.5-ft, Stainless Steel, Harding University First Ladies Garden,	Searcy, AR
2014	"Through the Looking Glass" 9-ft, S-Steel, Riverfront Park,	Little Rock, AR
2013	"HiveMind" 8.5-ft S.-Steel, Poudre River Public Library,	Fort Collins, CO
2012	"Growing Together" 10-ft, Stainless Steel (suspended) Poudre River Public Library,	Fort Collins, CO
2012	"Spring Creek Flood Marker" 12-ft, Stainless Steel/Aluminum Creekside Park,	Fort Collins, CO
2011	"Wellspring" 18-ft, Stainless Steel/Acrylic Adams County Government Building,	Brighton, CO
2010	"Shields of Honor" 8-ft, Stainless Steel/LED Lighting Colorado State Patrol San Luis Valley Headquarters,	Alamosa, CO
2009	"BookMobile" 18-ft, Aluminum/Stainless Steel/ Rowlux Acrylic, Episcopal Collegiate School,	Little Rock, AR
2009	"Norfolk Mermaid" 12-ft Stainless Steel, Town Point Park,	Norfolk, VA
2008	"Water & Power" 25-ft, Powder Coated Steel/Landscape, City of Loveland's Service Center Building,	Loveland, CO
2008	"Together" 16-ft, Powder Coated Steel, Riverwalk Adventure Park - Fleischauer Garden,	Little Rock, AR
2007	"Veterans' Memorial Plaza" 1/2 Acre, Landscape/Hardscape Design, Paramount Veterans' Memorial Park,	Paramount, CA
2007	"Upholding" 14-ft, Stainless Steel/Marble, Paramount Veterans' Memorial Park,	Paramount, CA
2005	"Public Safety Memorial" 10-ft, Stainless Steel/Stone, City of La Quinta police and firefighters' memorial,	La Quinta, CA
2004	"Encircling the Future" 16-ft, Powder Coated Steel, Little Rock National Airport, Signature Sculpture,	Little Rock, AR
2002	"Tsunami" 14-ft, Bronze/Stainless Steel Fountain, City of Cerritos Library Park,	Cerritos, CA
2002	"Solar Sails" 18-ft, Powder Coated Steel, Entryway for the City of Paramount,	Paramount, CA









PROFESSIONAL MEMBERSHIPS:

1992	National Sculptors' Guild, Charter Member	Loveland, CO

Mark Leichliter | The National Sculptors' Guild

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SELECT DESIGN TEAM PARTICIPANTS PAST & PRESENT:

John Kinkade, JK Designs, Inc. -Site Design/Installation	Loveland, CO
Greg Hebert, Landscape Architect - Landscape/Site Design	San Diego, CA
Martino and Luth - Structural Engineering	Denver, CO
Gregory P. Luth & Associates - Structural Engineering	Santa Clara, CA
Advanced Aquatic Technology Inc. - Fountain Engineering	Orange, CA

MAJOR PRIVATE & CORPORATE COLLECTIONS:

Museum of Discovery	"Donor Mandala" 7.5'diameter – s. steel,	Fort Collins, CO
Northwestern CC	"Pas de Deux" 8'h – s. steel,	Craig, CO
Paramount Sheriff's Office	"Mockingbird Mandala" 5' dia. – s. steel,	Paramount, CA
N. Central Michigan College	"Interdependence" 4'h – p.c. steel,	Petoskey, MI
Lisa & Scott Kelley	"Mockingbird Awnings" 8'w – aluminum,	Boerne, TX
Chris & Jack Harris	"Duet" 6'h—powder coated steel,	Santa Fe, NM
Private Collector	"Tropism" 5'h – carved alabaster,	Loveland, CO
Loveland Museum	"Recognition Plaque" 6'h–collab. relief,	Loveland, CO
Toal/Chambers	"Spirit of Troy" 56"h – carved limestone,	Ok City, OK
Private Collector	"Inner Dance" 48"h – stainless steel,	Oklahoma City, OK
American Stores Inc	"Caballo" 27"h–carved cocobolo wood,	Salt Lake City, UT

SELECTED SOLO EXHIBITIONS:

2004	"Mark Leichliter-New Sculptures", Columbine Galleries;	Santa Fe, NM
1993-99	"Open House-Mark Leichliter", Grapevine Gallery;	Oklahoma City, OK
1991, 92	"Mark Leichliter-Sculptor", First Federal Savings Bank;	Loveland, CO

SELECTED GROUP EXHIBITIONS:

1992-2022	Annual National Sculptors' Guild Exhibition Columbine Gallery;	Loveland, CO
2007-2019	Sculpture at the River Market Show & Sale River Market Pavilions;	Little Rock, AR
2000	"In Search of the Autonomous Self" – Three Artist Show Columbine Galleries;	Santa Fe, NM
2000	"Let It Be" – Two Artist Show Columbine Galleries;	Santa Fe, NM
1991-94, 97	"Sculpture in the Park" – National Juried Exhibition High Plains Art Council, Benson Sculpture Garden	Loveland, CO

MARK LEICHLITER | THE NATIONAL SCULPTORS' GUILD
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Artist's Statement

Public Art Commission



Much of my recent projects are based on the abstract themes of inclusivity, connection and points of perspective. For example, Hive Mind provides interactive visual impact dealing with perception and the play of light on polished surfaces, while hexagonal elements are reminiscent of chemical bonds or a bee's honeycomb, referring to the theme of societal connections. Creating within a contemporary context I am able to visually represent the simplicity, and at the same time, complexity of human interactions and interpersonal dialogue through geometric, interwoven forms.



Through an interpretive and contemporary design, I envision sculpture(s) that will serve to enrich the existing built environment and surrounding community. An aesthetic acknowledgement of local character will create a broader sense of identity for the entire area and connect with the goals of the commissioners.



Many of my public placements are focused on the conveyance of metaphorical meanings that express natural themes, the human condition and interconnections between the two. With all of my work, I seek to unite the sculptural elements with the environment into which they are placed, creating an overall sense of cohesion within the project site. I employ modern technologies and seek to use environmentally consistent materials and processes in the creation of my public artworks. These sustainable and technological aspects are important within the realm of artwork for public places, both in theme & practice. Computer aided design and rendering feature prominently in my work, facilitating the communication and refinement of design ideas with others.



Each of my public art commissions has involved multiple disciplines and input from administrators, citizens, and other design/construction professionals. I have broad experience in working with design teams on large-scale municipal and corporate works. I firmly believe that public artworks demand the consideration of multiple points of view, diverse inputs, and compromise. I will work closely with the commission and project planners to augment the vision of all involved in this ambitious project.



As a founding member of the National Sculptors' Guild we work as a team to successfully enhance public sites. The Guild is an experienced public sculpture team with over 540 placements since 1992. We understand the enormous personality it takes to realize large projects through constant problem solving and a shared vision of completion. The Guild affords me access to the expertise of nationally recognized professionals that also understand this goal. Depending on the scope of the project the team grows to include architects, landscape architects, structural engineers, and other specialists, often these subcontractors are found from the region the artwork is going to involve as much of the community as feasible. Those participating in the process are just as important as the finished product. NSG director, John Kinkade has said from the start, "Sculpture is a team sport". Our team works closely to ensure the vision is actualized as a sound placement that all may be proud of.

Mark Leichliter | The National Sculptors' Guild
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Image Annotation

#	Title	Medium	Dimensions	Date	Cost/Site
1.	Event Horizon	Stainless Steel	7ft x 7t x 7ft	©2022	$103,500*
				Progress Park, Paramount, CA	



The concept behind the sculpture has to do with the theorized existence of a gravitational border around a black hole beyond which nothing can escape. I wondered what it might look like to see something torn apart but not completely consumed by the black hole; remnants spinning off into space.
*Utilized existing base

2.	Overcome	Stainless Steel	18ft x 12ft x 12ft	©2016	$90,000
				Chenal, Little Rock, AR	



Paying homage to the Little Rock Nine, nine forms are held together by lattice. They rise up and out of this bond to soar free. Each form is an arrow pointing skyward in continued aspiration for the greater good. "We are not afraid, we are not afraid. ...We are not afraid today. Deep in my heart I do believe. We shall overcome someday."

3.	Interwoven	Stainless Steel	10ft x 7t x 3ft	©2018	$90,000
				Riverfront Park – Little Rock, AR	



There is no "front" or "back"; the inner edge becomes the outer, and vice versa, add to that, the "faces" weave through each other. Interwoven: Unseen fabric, Warp of Time, Weft of Space, The tapestry of connection, Between me and everything, Nexus, Node to node, Emergent consciousness, Synapse, and Synecdoche, Hydrogen becoming Humanity, A Universe evolving, Eyes with which to see itself.

4.	Water and Power	Powdercoated Steel	25ft x 65t x 40ft	©2008	$175,000
				Service Center Building – Loveland, CO	



Commissioned by the City of Loveland, CO as a signature placement for the City's Department of Water & Power. The iconic symbols representing water and power help identify the building and its services to the community.

5.	Wellspring	Stainless Steel/Acrylic	18.5ft x 5t x 3ft	©2011	$125,000
				Adams County Government, Clerk & Recorder's office, Brighton, CO	



This sculpture's irregular rectangular frame takes the shape of Adams County, the grass-like blades paying homage to the former prairie land. The circular elements denote the area's center-point crop irrigation; drivers' wheels and wedding rings.

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Image Annotation



#	Title	Medium	Dimensions	Date	Cost/Site
6.	Local Color	Mixed Metals	7ft x 7ft x 3ft	©2022	$60,000
					City of Little Rock, AR

Depicting the State Butterfly of Arkansas, the Diana Fritillary, which has a startling contrast between the male and female of the species. This is realized in multiple metals with differing finishes, on opposite sides of a low relief, providing a platform for discovering the beauty of Arkansas.



7.	Together	Powder Coated Steel	14ft 11ft x 4.5ft	©2008	$65,000
					Riverfront Adventure Park, Little Rock, AR

Commissioned by a private collector for placement in a public park, this piece is intended to portray two figures dancing, stylized with Japanese Kanji in mind.



8.	Tsunami Fountain	Stainless Steel/Bronze	7ft x 7ft x 3ft	©2001	$200,000
					Cerritos Library Park, Cerritos, CA

Commissioned by the City of Cerritos, this sculpture was designed to complement the city's new library renovation. After meetings with city officials and citizens they selected a tsunami to represent the majority Asian-American demographics of the Cerritos residents.

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Professional References



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417 North University Ave.
Little Rock, AR 72205
dkumpuris@me.com 501.607.2253
placements: Encircling the Future, Together, Through the Looking Glass, Overcome, Interwoven, Mockingbird Mandala, Shelter Stack, Rotary Plaza, Book Mobile, Harding Garden, Local Colors





City of Paramount, California
John Carver, City Manager
16400 Colorado Avenue
Paramount, CA 90723-5012
jcarver@paramountcity.com
562.220.2222
placements: Solar Sails, Upholding, Veteran's Plaza, Mockingbird Mandala, Event Horizon





City of Cerritos, California
Kathleen J. Matsumoto, Assistant City Manager
18125 Bloomfield Avenue Cerritos, CA 90703-8526
kathy_matsumoto@ci.cerritos.ca.us
562.916.1303

placements: Tsunami, Inner Dance





City of Fort Collins, Colorado
Ellen Martin - Manager
Fort Collins Art in Public Places
417 West Magnolia Street Fort Collins, CO 80521
emartin@fcgov.com
970.416.2789

placements: Hive Mind, Flood Marker, Growing Together, Donor Mandala



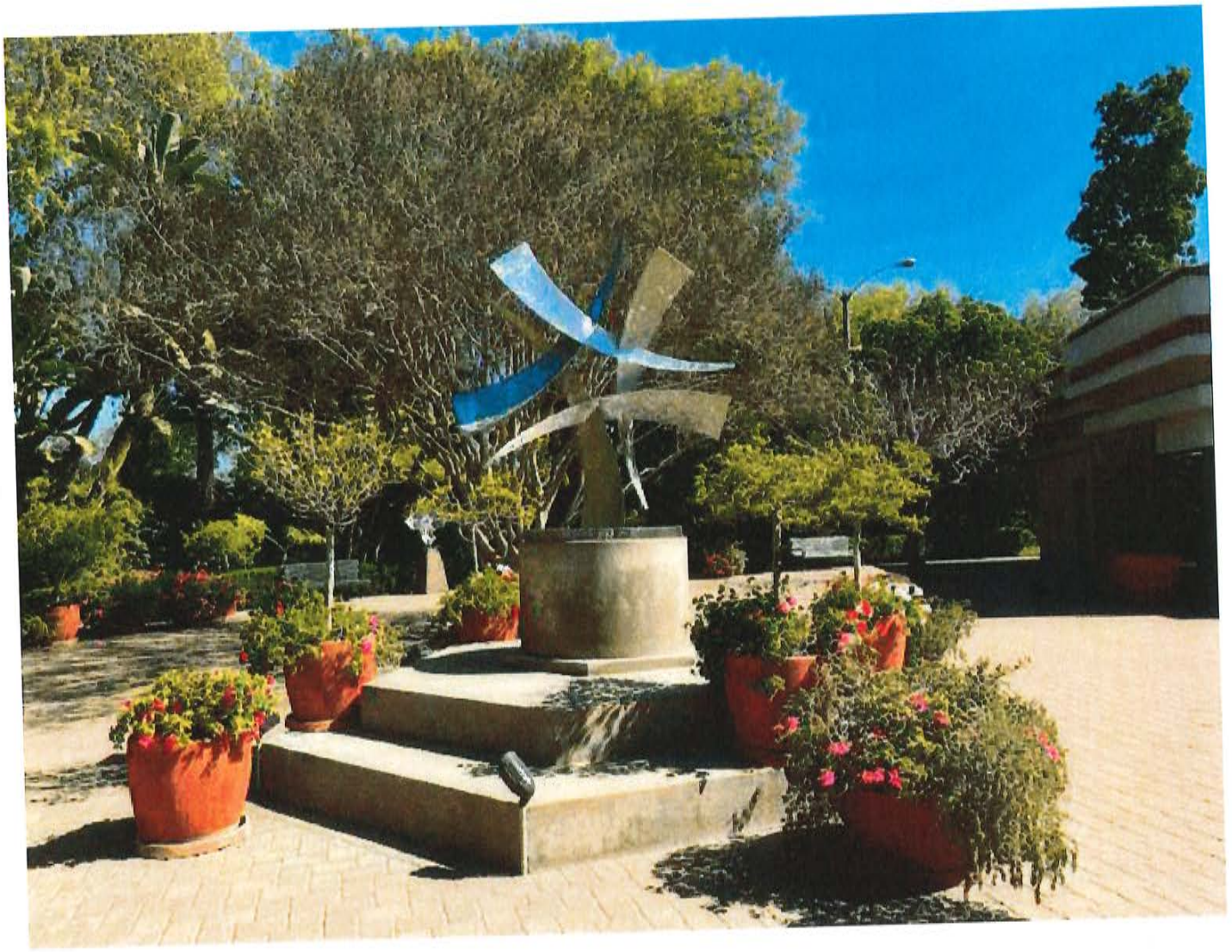


Adams County, Colorado
Robert Grant, Chairman - Adams County Visual Arts Commission
1810 Southern Street Brighton, CO 80601
rsgrant@msn.com
303.902.0586

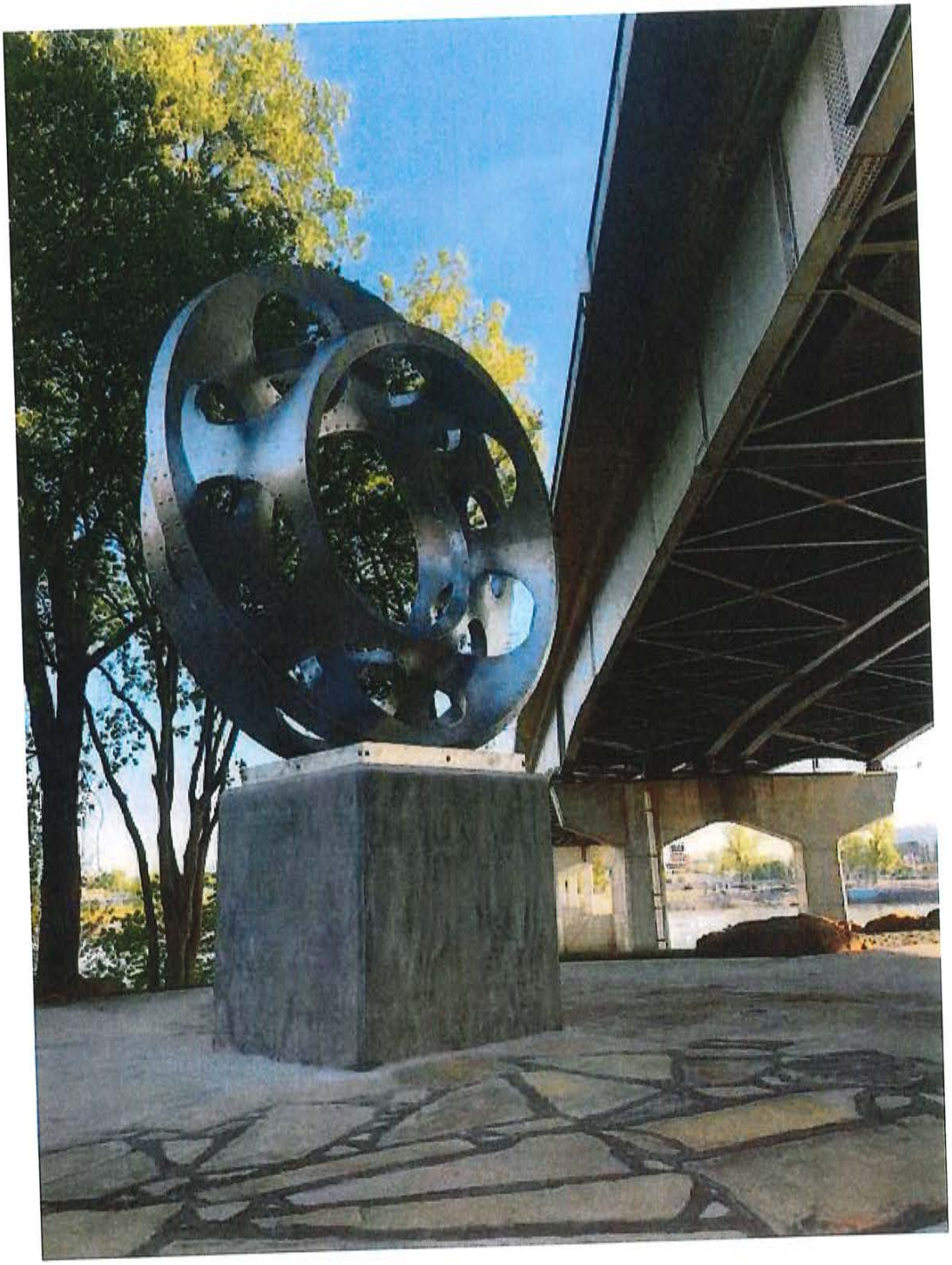
placements: Wellspring



Mark Leichliter | The National Sculptors' Guild
PO Box 848 | Loveland, Colorado 80539 | (970) 667-2015
Mark@NationalSculptorsGuild.com | JK-Designs-Inc.com



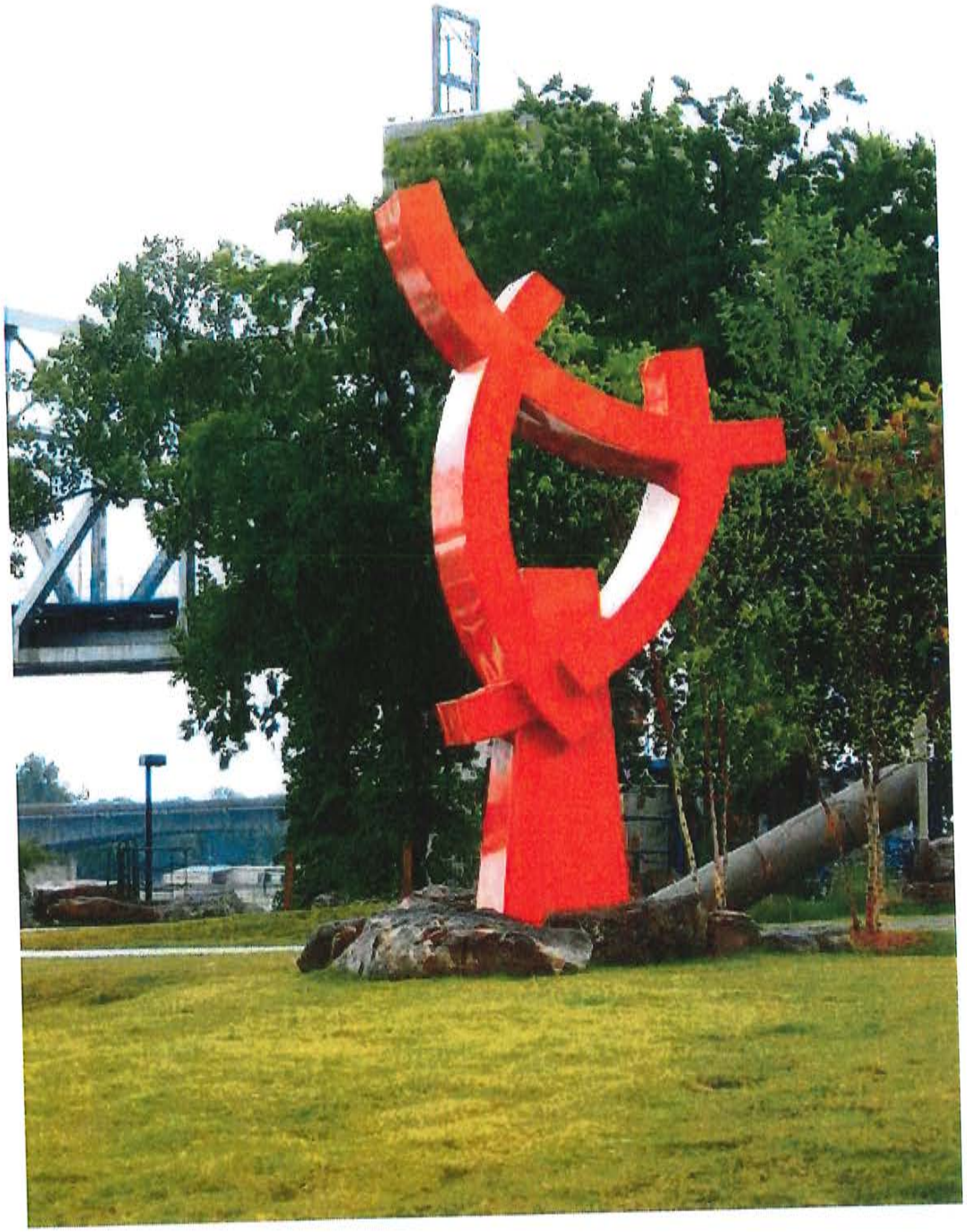


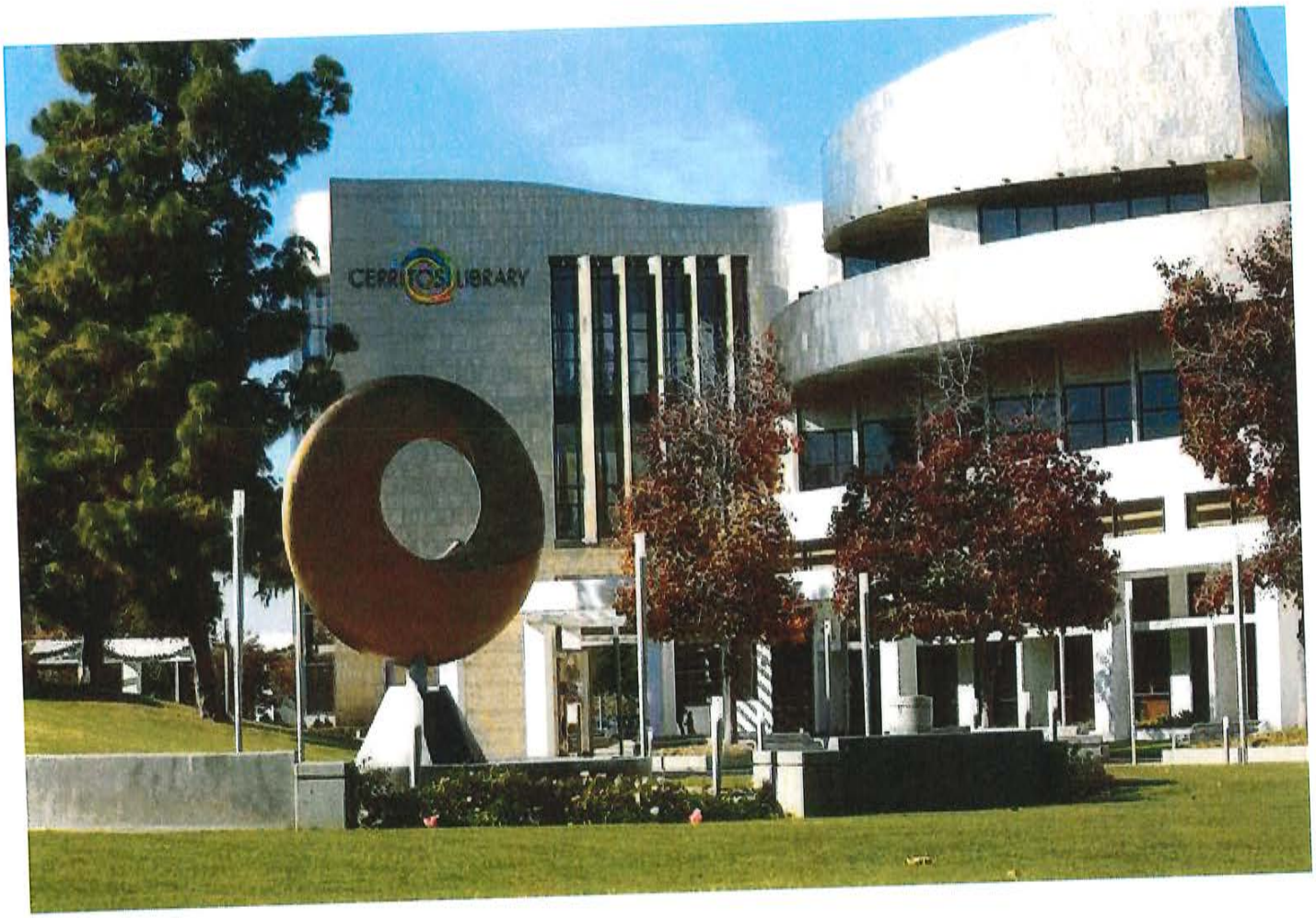











LIBRARY



MATT NIEBUHR

EDUCATION

Iowa State University, Bachelor of Architecture with Distinction

CREDENTIALS

AIA School Gold Medal
Editorial Board member, Iowa Architect Magazine
AIA Iowa Convention Chair
AIA Iowa Convention Awards Chair
University of Iowa Museum of Art Membership Council Board Member

CONTACT

mniebuhr@rdgusa.com
515.473.6423

The work of the art studio is recognized locally, regionally, and nationally for its dynamic synthesis of art and architecture and connections to site-specific narratives with function and purpose. Combining abstract and literal forms we create open invitations for all to experience wonder and beauty. Our work is inspired and guided by the relationship of three principles: **Story | Structure | Site.**

Story. Understanding story leads our design. We engage in site-specific research, artistic fact finding, stakeholder interviews, community interactions, and site visits, to uncover unique aspects of place critical to the conceptual development of a project.

Structure. Public art should have an element of usefulness where the public is invited into the work. Structure is the utility of the work to serve in multiple ways: to function as a beacon, a wayfinding element, to uplift the human spirit and to celebrate the spirit of a community.

Site. Specific to the physical and cultural nuances of a given location, public art is about finding and creating connections to the cultural landscape, both real and symbolic, historic, and contemporary. Site specifics include views – both to and from the installation, scale and orientation regarding natural light and illumination considering both daytime and nighttime experiences.

Our work is the result of a collaborative design process. Matt Niebuhr is the creative director and lead artist of the studio working alongside a team of dedicated artists, makers, and project managers that make up the Art Studio at RDG Planning & Design. Our studio is a dedicated 10,000 sqft maker space including a fully functional ceramics studio. Alongside ceramics, we utilize a network of metal working experts to realize and install our metal fabrications. We are experienced at leading design, fabrication, and installation processes with teams of design professionals working closely with stakeholders to accomplish the work assuring sensible, minimal maintenance and beautiful storied outcomes.

Huntington Central Park – Huntington Beach, California
2023 - Design of artistic elements for a historic park adjacent to a library. Conducted virtual town hall community engagement meetings, introducing project and concepts for community input.

CityCentre Public Art Project – *Travelers* – Huntsville, Alabama
2022 - Public art integrated into two sites: Big Spring Park and Community Foundation Park.

Lake Como Park – *Do Something Good for your Neighbor* – Fort Worth, Texas
2022 - Public art in park to honor the area's history. Engagement with community leaders to select and review celebrated story content.

Student Memorial – *Set Open the Doors O Soul* – Dowling Catholic High School, Des Moines, Iowa
2021 - Sculptural memorial.

Streetscape Roundabout – *Vessel* – Toledo, Ohio
2021 - Public art installation on roundabout at the intersection of Cherry Street and Manhattan Boulevard. Engagement with community through informal presentations seeking feedback during conceptual development.

Community Recreation Center – *Interior Enhancements* – Crandon, Wisconsin
2021 - Mosaic glass columns for the Forest County Potawatomi recreation center. Engagement with tribal artists to collaborate with the artistic interpretations of concept narrative and cultural symbols.

Texas Tech University Theatre Dance Complex – *All the World's a Stage* – Lubbock, Texas
2021 - Public art to create entrance to Performing Arts Center.

Adams County Human Services Center – *Gather* – Westminster, Colorado
2019 - Public art to create entrance to Human Services Center. Engagement with project stakeholders and building occupants seeking feedback on narrative development and introduction to the public art process.

RDG Planning & Design – *Murmuration* – Des Moines, Iowa
2019 - Interior / suspended installation. Embedded within design team to develop concept narrative and execution with studio artists.

Streetscape / Plaza Art Integration – *Both / And: State Street Confluence* – Madison, Wisconsin
2019 - Art integration into plaza/streetscape.

RDG Art Studio
PLANNING • DESIGN

MATT NIEBUHR

AWARDS

- 2023 Excellence in Craft Honor Award – Iowa Chapter AIA – Murmuration, Des Moines, IA
- 2023 Excellence in Craft Merit Award – Iowa Chapter AIA – Set Open the Doors O Soul, Dowling Memorial, Des Moines, IA
- 2023 Design Excellence - Citation Award for Small Project – AIA Central States Region – Do Something GOOD for your Neighbor, Fort Worth, TX
- 2023 Design Excellence - Citation Award for Large Project – AIA Central States Region – Community Recreation Center, Crandon, WI
- 2022 Excellence in Design Merit Award – Iowa Chapter AIA – Do Something GOOD for your Neighbor, Fort Worth, TX
- 2021 Rails to Trails Conservancy's National Hall of Fame – Waukee Railroad Pergola "In the Shadow of the Rails"
- 2021 Design Built Award of Merit – Central States ASLA – Central College Peace Mall
- 2021 Design Built Award of Merit – Central States ASLA – Waukee Railroad Pergola "In the Shadow of the Rails"
- 2020 Design Built Award of Merit – Iowa Chapter ASLA – Waukee Railroad Pergola "In the Shadow of the Rails"
- 2019 Excellence in Craft Award – Iowa Chapter AIA – Aguas Onduladas, San Antonio
- 2018 Public Spaces Merit Award – CODAawards – "Sun Pavilion"
- 2017 Community Appearance Award – City of Fort Lauderdale, Florida – Welcome to Port Everglades

RDg Art Studio
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(Continued)

Performing Arts & Event Center – *Hylebos Harmonics* – Federal Way, Washington
2019 - Internal and external public art integration.

Iowa State University – *Lily Pavilion* – Ames, Iowa
2018 - Art in State Buildings Commission. Public art installation.

East Water Treatment Plant – *Water, You and I* – Boynton Beach, Florida
2018 - Art integration into public space in front of water treatment plant.

Elmendorf Lake Park – *"Aguas onduladas" (rippling waters)* – San Antonio, Texas
2018 - Public art integration into new park.

Trails Master Plan & Installation – *Waukee Railroad Pergola: In the Shadow of the Rails* – Waukee, Iowa
2017 - Integration of public art into trails and trail head, connecting multiple communities.

Blackie Chesher Park – *Sun Pavilion* – El Paso, Texas
2017 - Integration of a public art shade structure into park.

Justice Center – *the weight of your heart / the weight of a feather* – Leawood, Kansas
2017 - Integration of public art into the construction of a new justice center.

West View Park – *Middy and Basil Deegan Community Pavilions* – Spencer, Iowa
2016 - Integration of public art into park pavilions.

Port Everglades Entryway – Broward County, Florida
2016 - Integration of public art into entryway checkpoint.

Hovde Properties – *Isthmus – Ovation Fireplace* – Madison, Wisconsin
2015 - Integration of public art into luxury apartment lobby.

Simpson College Plaza – *Beneath the Whispering Maples* – Indianola, Iowa
2015 - Art integration into plaza including leaf pavers and sculptural icon.

Streetscape Art Integration – *Of Water, Light, and Stone* – Rochester, Minnesota
2015 - Integration of public art into 2nd Street Transportation Corridor.

Science Center of Iowa – *Feisal Sayeed Memorial* – Des Moines, Iowa
2014 - Art installation based on Stephan's Quintet in the constellation Pegasus.

WORKSHOPS & PRESENTATIONS (SELECTED):

2021 *Industry Presentation — "The Art of Collaboration"* - Speaker - CODAworx Summit 2021 - Scottsdale, Arizona
2020 *Industry Presentation — "The Art of Collaboration"* – Speaker – CODASummit 2020 – Virtual Summit
2020 *How We Did It: Creating Winning Public Art Proposals* – Panel Member – CODASummit 2020 – Virtual Summit
2019 *Heart, Head, & Hand* – Speaker – CODAworx Summit 2019 – El Paso, Texas
2018 *Public Art Process – Sun Pavilion* – Speaker – CODAworx Summit 2018 – Santa Fe, New Mexico

EXHIBITIONS (SELECTED)*:

2016 *Art out of Context : Possibilities in the Public Realm* – University of Iowa Museum of Art – Iowa City, Iowa
2016 *Celebration of Architecture – ft2 Exhibition* – Des Moines Art Center Gala – Des Moines, Iowa
2015 *Iowa Artist – Art at the Cafe – Iowa Arts Council* – State Historical Museum of Iowa – Des Moines, Iowa
2012 *Get Drawn In – First Friday Featured Artist* – University of Iowa Museum of Art – Iowa City, Iowa
2011 *Drawings* – Stumptown – Division Street – Portland, Oregon
2010 *Drawing Paper #2* – 10th Liverpool Biennial 'Touched' – Liverpool, England
**Personal work by Matt Niebuhr – West Branch Studio.*

Over 125 works in private and corporate collections through-out the United States, including international private collections in Australia, France, Sweden, Switzerland, and Thailand.

BIBLIOGRAPHY (SELECTED):

2022 *Creating Community – CODAmagazine.com – Seasons*
2022 *Art and Wellness – CODAmagazine.com – Set Open the Doors O Soul*
2022 *Rich Collaborations – CODAmagazine.com – Skyward*
2022 *Art for Social Change – CODAmagazine.com – Do Something GOOD for your Neighbor*
2021 *Art That Commemorates* – Flipboard magazine – *CODAmagazine.com – Sentinels*
2020 *Architectural Art IV* – Flipboard magazine – *CODAmagazine.com – Lily Pavilion*
2020 *Suspended in Space VI* – Flipboard magazine – *CODAmagazine.com – Murmuration*
2019 *Architectural Art III* – Flipboard magazine – *CODAmagazine.com – Modulation*
2019 *The Art of Transportation* – Flipboard magazine – *CODAmagazine.com – In the Shadow of the Rails*
2018 *Placemaking Art IV* – Flipboard magazine – *CODAmagazine.com – Sun Pavilion*
2016 *Placemaking Art II* – Flipboard magazine – *CODAmagazine.com – Beneath the Whispering Maples*
2016 *"Meaningful Change: Placemaking at Simpson College"* – pages 68-70 – *Landscape Architect & Specifier News*

RDg Art Studio
PLANNING • DESIGN

projects in the past five years

To See Yourself in Nature
2023
Central Park, Huntington Beach, California
Huntington Beach, City of
Ashley Wysocki
Director of Community & Library Services City of Huntington Beach
2000 Main Street
Huntington Beach, CA 92648
714.374.5302
Ashley.Wysocki@SurfCity-HB.org
HuntingtonBeachCA.gov

Travelers
2022
Big Spring Park & Community Foundation Park, Huntsville, Alabama
Huntsville, City of
Allison Dillon Jauken
Executive Director
Arts Huntsville
700 Monroe Street, SW, Suite 2
Huntsville, AL 35801-5579
256.519.2787
ADillon-Jauken@artshuntsville.org
www.artshuntsville.org

Do Something Good for your Neighbor
2022
Lake Como Park, Fort Worth, Texas
Fort Worth, City of
Martha Peters
Director
Fort Worth Public Art
1300 Gendy Street
Fort Worth, TX 76107
817.298.3025
mpeters@artscouncilfw.org
fwpublicart.org

Set Open the Doors O Soul
2021
Dowling Catholic High School, Des Moines, Iowa
Dowling Catholic High School
Rudi Marcinko
1400 Buffalo Road
West Des Moines, IA 50264-16*99
515.222.1040
rudy8403@msn.com
https://www.dowlingcatholic.org/

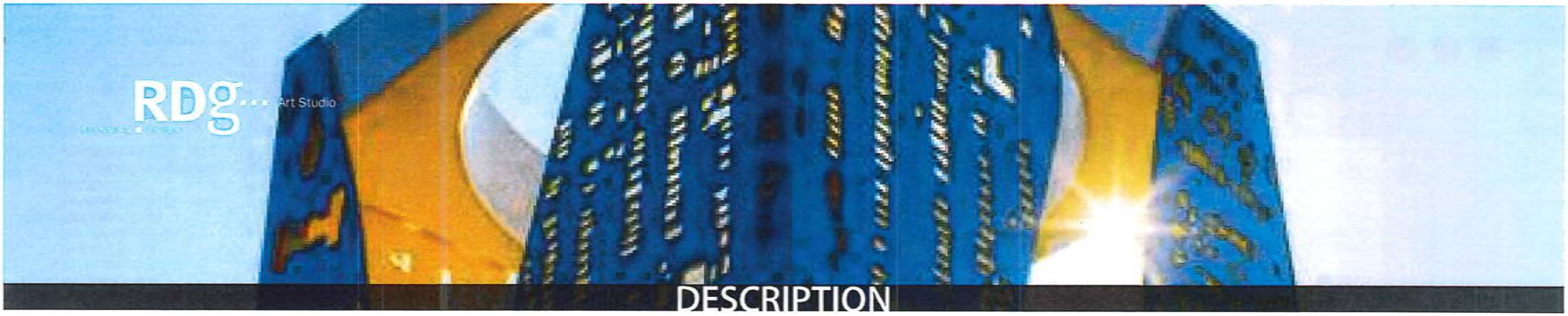
Vessel
2021
Toledo, Ohio
Toledo, City of
Nathan Mattimoe
Art in Public Places Coordinator
The Arts Commission
1838 Parkwood Avenue, Suite 120
Toledo, OH 43624
419.254.2787 x1011
nmattimoe@theartscommission.org
theartscommission.org

All the World's a Stage
2021
Texas Tech University Theatre Dance Complex, Lubbock, Texas
Texas Tech University System Administration Building
1508 Knoxville Avenue
Suite 103, Box 42014
Lubbock, TX 79409-2014 806.742.2116
Emily.Wilkinson@ttu.edu
https://www.ttu.edu/

Gather
2019
Adams County Human Services Center, Westminster, Colorado
Zoe Ocampo, Arts & Culture Manager
9755 Henderson Rd., Brighton, CO 80601
303.637.8028
ZOcampo@adcogov.org
http://www.adcogov.org/human-services

Both / And: State Street Confluence
2019
Madison, Wisconsin
Madison, City of
Karin Wolf
Program Administrator
City of Madison Arts Program
Department of Planning & Community & Economic Development
PO Box 2985
Madison, WI 53701
608.261.9134
kwolf@cityofmadison.com

Hylebos Harmonics
2019
Performing Arts & Event Center, Federal Way, Washington
Theresa Yvonne
Executive Director, Mountain View Center for the Performing Arts
(former Director of the City of Federal Way, Washington)
Post Office Box 7540
Mountain View, CA 94039-7540
650.903.6565
Theresa.yvonne@mountainview.gov



DESCRIPTION

Initial Thoughts

Our approach to your project is as we do with all our projects - without preconception and with the intention to discover site specific narratives and expressive forms through our process of research, engagement and our curiosity of the unique circumstances of each opportunity and location. We envision a process unfolding to inform your project that can best be described by sharing an example of our most recent roundabout project "Vessel" located in Toledo, Ohio featured in our portfolio. The sculpture "Vessel" celebrates community through forms and colors that are rooted in history and place. A new commission by The Arts Commission's "Art in Public Places Program" partnering with Mercy Health, "Vessel" serves as a site-specific public artwork and an iconic element located in the Cherry Street Corridor Roundabout.

Establishing project Goals: forms and colors rooted in history and place.

Anchoring the Cherry Street Corridor, "Vessel" sits atop a base of gray slate that relates to the "black swamp" that was drained by settlers of Toledo. A matte silver finish in stainless steel honors the Grey Nuns who selflessly cared for early Toledo residents, and a bold yellow interior is inspired by the Marguerite daisy. Toledo's glass making heritage is evoked by silhouettes suggesting vessels while other ever-changing shapes suggest petal forms. The patterns on the form are derived from the surrounding neighborhood building footprints and celebrate the community creating a colorful ever-changing figure/ground play of light and shadow.

Honoring the Design Process

Site-specific research, artistic fact finding, stakeholder interviews, community interactions & site visits, were critical to the conceptual development of "Vessel". Community open house meetings and dialogue about the conceptual idea created an opportunity to engage with residents and to share insights about elements of history of Toledo and the texture of the surrounding neighborhood leading to the inspiration for the patterning on the steel forms reflecting the many homes and public spaces dear to the community.

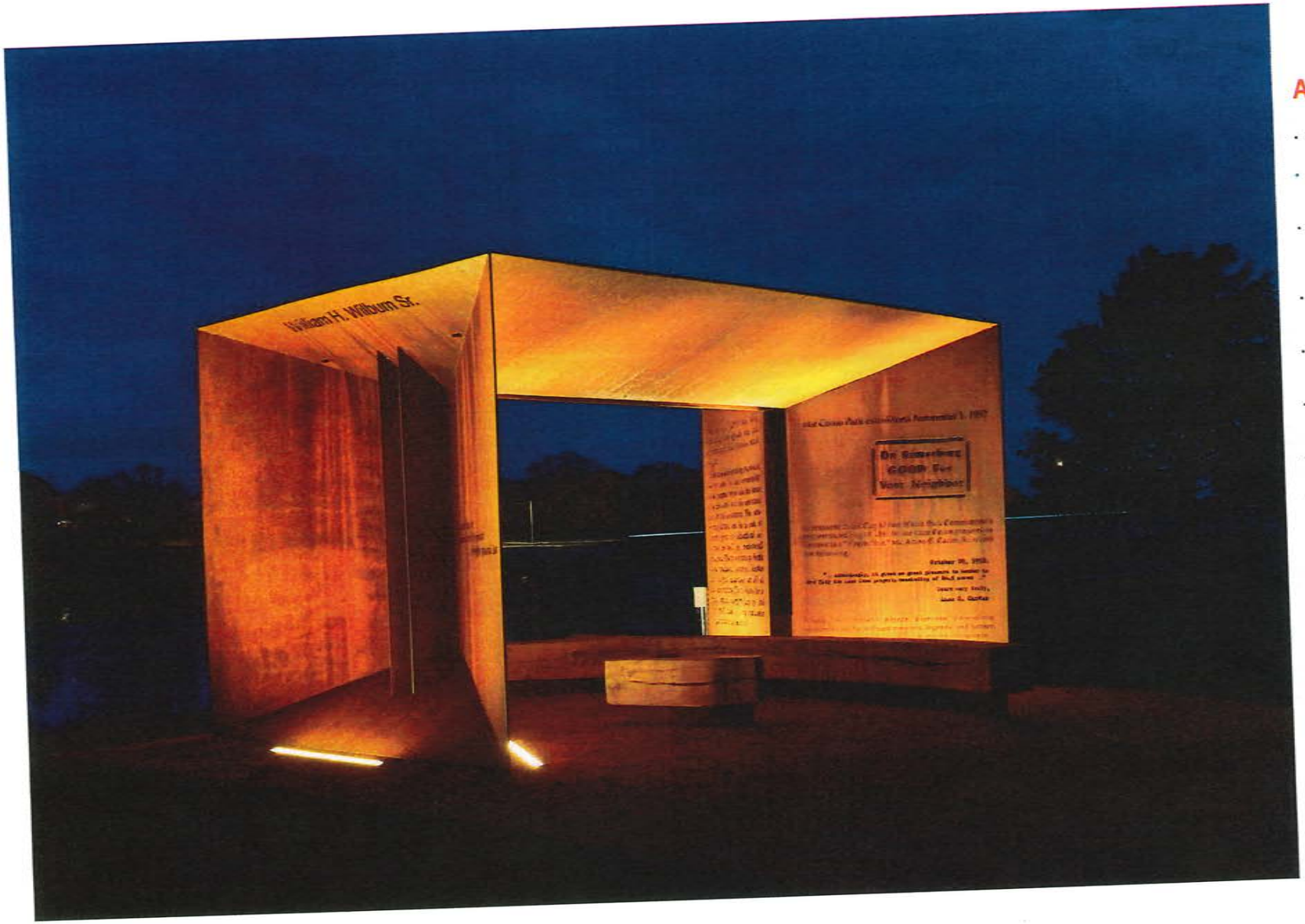
An anchoring element to the corridor, the cheerful color and every subtly changing reflections on the surfaces of hand finished, laser cut stainless steel create a welcoming beacon for visitor and residents alike along the daily commute.

We can imagine beginning your project with a similar set of goals and to 'anchor' the work for your roundabout in the history and unique story of St Augustine.

RDG Planning & Design, Inc.
Art Studio
301 Grand Ave
Des Moines, Iowa 50309-1718

Tel 515.284.1675

www.rdgusa.com/work/markets/public-art



Awards

- 2023 Excellence in Craft Honor Award – Iowa Chapter AIA – Murmuration, Des Moines, IA
- 2023 Excellence in Craft Merit Award – Iowa Chapter AIA – Set Open the Doors O Soul. Dowling Memorial, Des Moines, IA
- 2023 Design Excellence - Citation Award for Small Project – AIA Central States Region – Do Something GOOD for your Neighbor, Fort Worth, TX
- 2023 Design Excellence - Citation Award for Large Project – AIA Central States Region – Community Recreation Center, Crandon, WI
- 2022 Excellence in Design Merit Award – Iowa Chapter AIA – Do Something GOOD for your Neighbor, Fort Worth, TX
- 2021 Rails to Trails Conservancy's National Hall of Fame – Waukee Railroad Pergola "In the Shadow of the Rails"
- 2021 Design Built Award of Merit – Central States ASLA – Central College Peace Mall
- 2021 Design Built Award of Merit – Central States ASLA – Waukee Railroad Pergola "In the Shadow of the Rails"
- 2020 Design Built Award of Merit – Iowa Chapter ASLA – Waukee Railroad Pergola "In the Shadow of the Rails"
- 2019 Excellence in Craft Award – Iowa Chapter AIA – Aguas Onduladas, San Antonio
- 2018 Public Spaces Merit Award – CODAawards – "Sun Pavilion"
- 2017 Community Appearance Award – City of Fort Lauderdale, Florida – Welcome to Port Everglades

Art Studio
RDG Planning & Design

RDg Art Studio
PLANNING DESIGN

image ID sheet

WORK SAMPLE 1

Title: Vessel
Medium: Steel, High Performance Coating, LED
Budget: $200,000
Description: Forms and colors are rooted in history and place. A base of gray slate relates to the "black swamp" that was drained by settlers of Toledo. A matte silver finish in stainless steel honors the Grey Nuns who selflessly cared for early Toledo residents, and a bold yellow interior is inspired by the Marguerite daisy. Toledo's glass-making heritage is evoked by silhouettes suggesting vessels while other ever-changing shapes suggest petal forms. The patterns on the form are derived from the surrounding neighborhood building footprints and celebrate the community creating a colorful ever changing figure/ground play of light and shadow.

Year Completed: 2021
Dimensions: 8' x 8' x 20'
Location: Cherry Street & Manhattan Boulevard Roundabout, Toledo, Ohio

WORK SAMPLES 2-3

Title: Travelers
Medium: Steel, lighting, GFRC, high performance coating
Budget: $585,000
Description: A series of arching forms create two semispherical dome-like spaces and a threshold experience drawing visitors into the park. Within the interior spaces are artist designed Traveler's Benches that together create a place to pause drawing you in to gather, rest, or socialize. In the daytime, the installations cast dramatic shadows that shift with the sun and recall the earth's trajectory through the heavens. At dusk, the spheres glow as beacons illuminated by LED fixtures, drawing you in to explore. The installation creates an intimate gathering space within the plaza and frames far reaching views to Big Spring Park and beyond.

Year Completed: 2022
Dimensions: Integrated throughout two parks
Location: Big Spring Park & Community Foundation Park, Huntsville, Alabama

WORK SAMPLE 4

Title: Both / And - Tolerance / Innovation
Medium: Steel, stone, concrete, LED, high performance coating
Budget: $220,000
Description: The installation marks a special place of intersection and speaks to a confluence of ideas and cultural diversity coming together in a dynamic cause and effect relationship. It creates a space where reality merges with abstraction. In a space between "knowing" and "believing" the stone (reality/knowing) and the stainless-steel sculpture (abstraction/believing) represents a way of learning considering both cause and effect in placing ourselves in relationship to our world and each other. The "standing stone" granite boulder is sourced from a regional quarry and the stainless-steel plates with laser-cut with patterns allow light to move between the plates suggesting changing perspectives. A cylinder, cut through the plates, is located to register the solar equinox and reminds us of a balance and an ever-evolving understanding of the world around us.

Year Completed: 2019
Dimensions: 24' x 12' x 6'
Location: State Street Confluence Mall Plaza, University of Wisconsin Campus, Madison, Wisconsin

WORK SAMPLES 5-6

Title: Do Something GOOD for your Neighbor
Medium: Weathering steel, lighting, oak
Budget: $228,350
Description: Influenced by community stakeholder engagement, research of archives of The Lake Como Weekly, and multiple visits to the site, the installation projects the communities desire to honor its past, consider the present and reach out to future residents and visitors expressing shared community values. This is an original artwork commissioned by and included in the public art collection of the City of Fort Worth, Texas.

Year Completed: 2021
Dimensions: 21.5' x 21.5' x 10'
Location: Lake Como Park, Fort Worth, Texas.

WORK SAMPLE 7

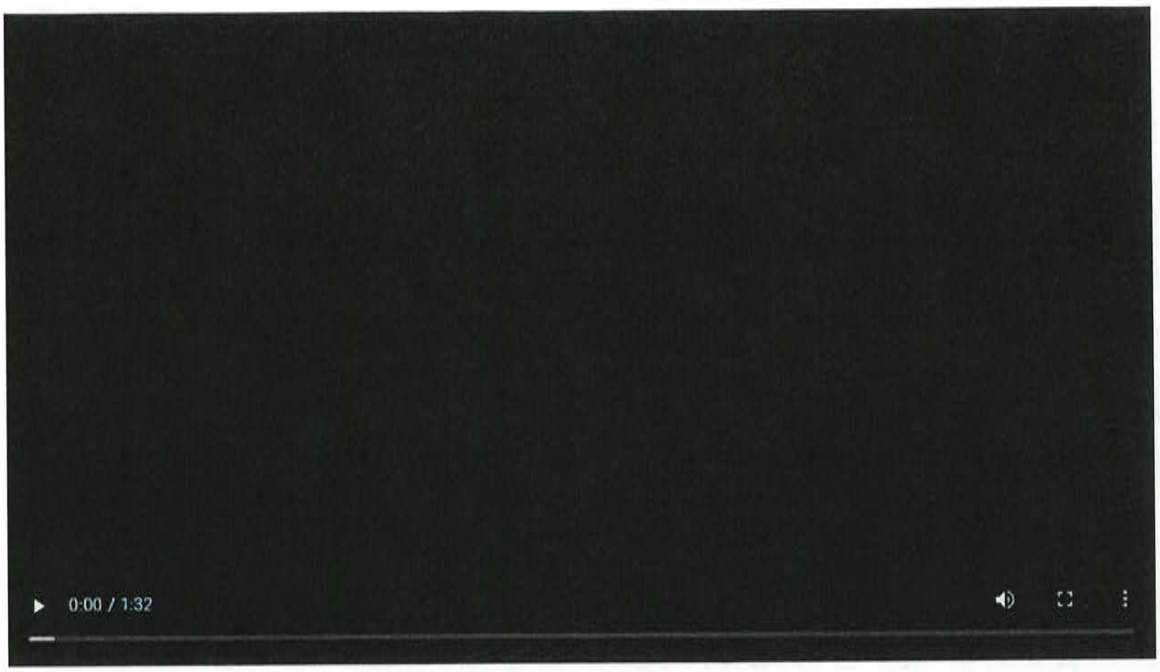
Title: Gather
Medium: Weathering Steel, lighting
Budget: $300,000
Description: Gather is inspired by the story of the Westminster region, once a vast 765-acre apple and cherry orchard. The art forms and textures are inspired by the beauty of nature, gathering, bounty, and abundance shared with community.

Year Completed: 2019
Dimensions: 3 sculptures: 8' x 17" x 7"; 16' x 7" x 9.5"; 8' x 4' x 3'
Location: Adams County Pete Mirelez Human Services Center, Westminster, Colorado

WORK SAMPLE 8

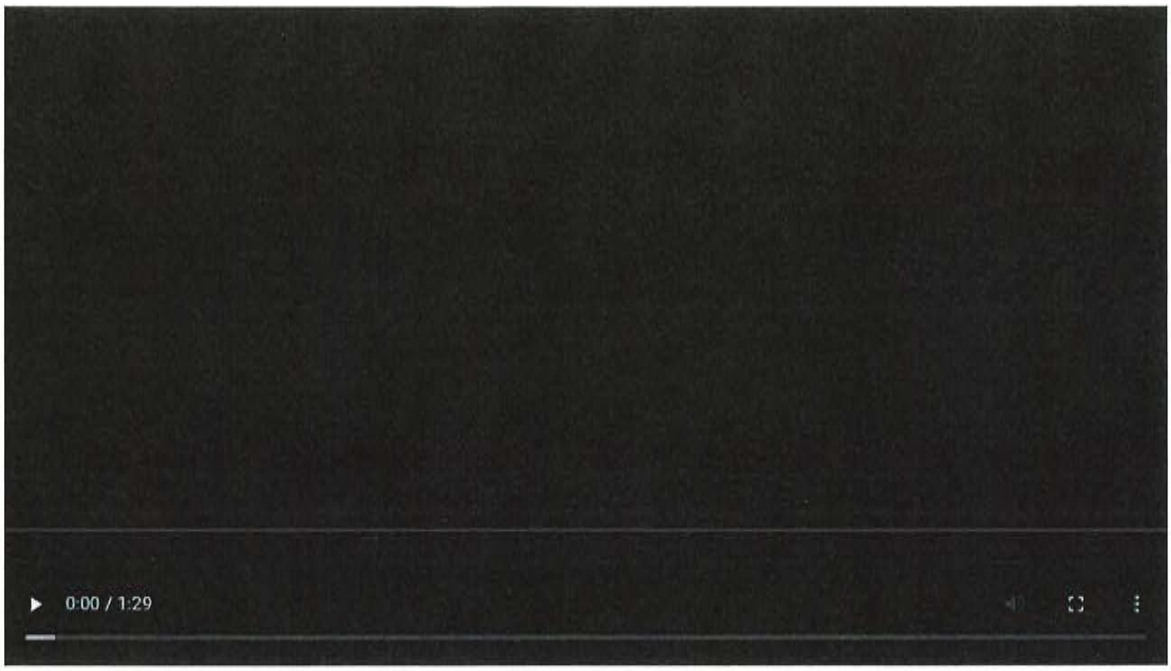
Title: To See Yourself in Nature
Medium: Stainless steel, etched brass
Budget: $335,000
Description: "… art is a mirror held up to nature… " The artwork harmonizes with the natural environment of Central Park honoring the iconic architecture of Huntington Beach Central Library. Exploring nature's horizontal plane of reflection, a reference to the conceptual design of the library, the artwork was inspired by a photo of the library reflected in the adjacent pool and the architectural character of the library. The installation reveals connections between nature, water, the built world, and humans. Park visitors are welcomed to pause and connect to the energy of the natural world reflected in the artwork and to one another visiting the park. Crafted of etched bronze and hand-finished stainless steel, the textures, planes, and curves of the installation offer ever-changing reflections of light, nature, and passersby. The piece is thoughtfully scaled and sited in relation to pathways, sight lines, and the Secret Garden.

Year Completed: 2023
Dimensions: 16' x 20' x 13'
Location: Central Park, Huntington Beach, California



Vessel
1:32
$200,000.00
2021
Touching on many aspects of Toledo's history including the black swamp, the Grey Nuns, the Marguerite Daisy, glass making, and the map of the neighborhood; this installation celebrates the community and creates a colorful ever changing figure/ground play of light and shadow.

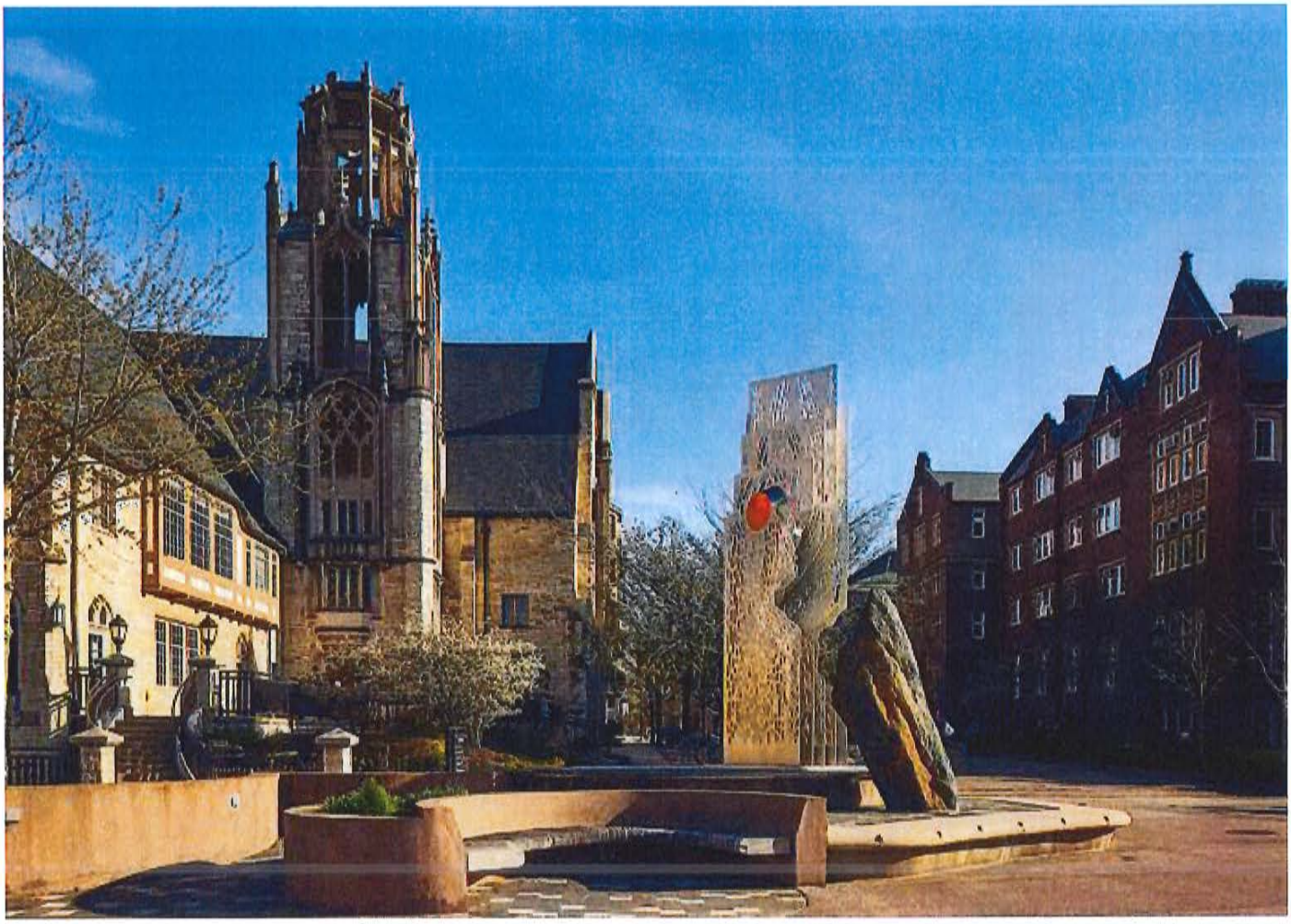
Image 1 is a video, please refer to the USB drive for the video

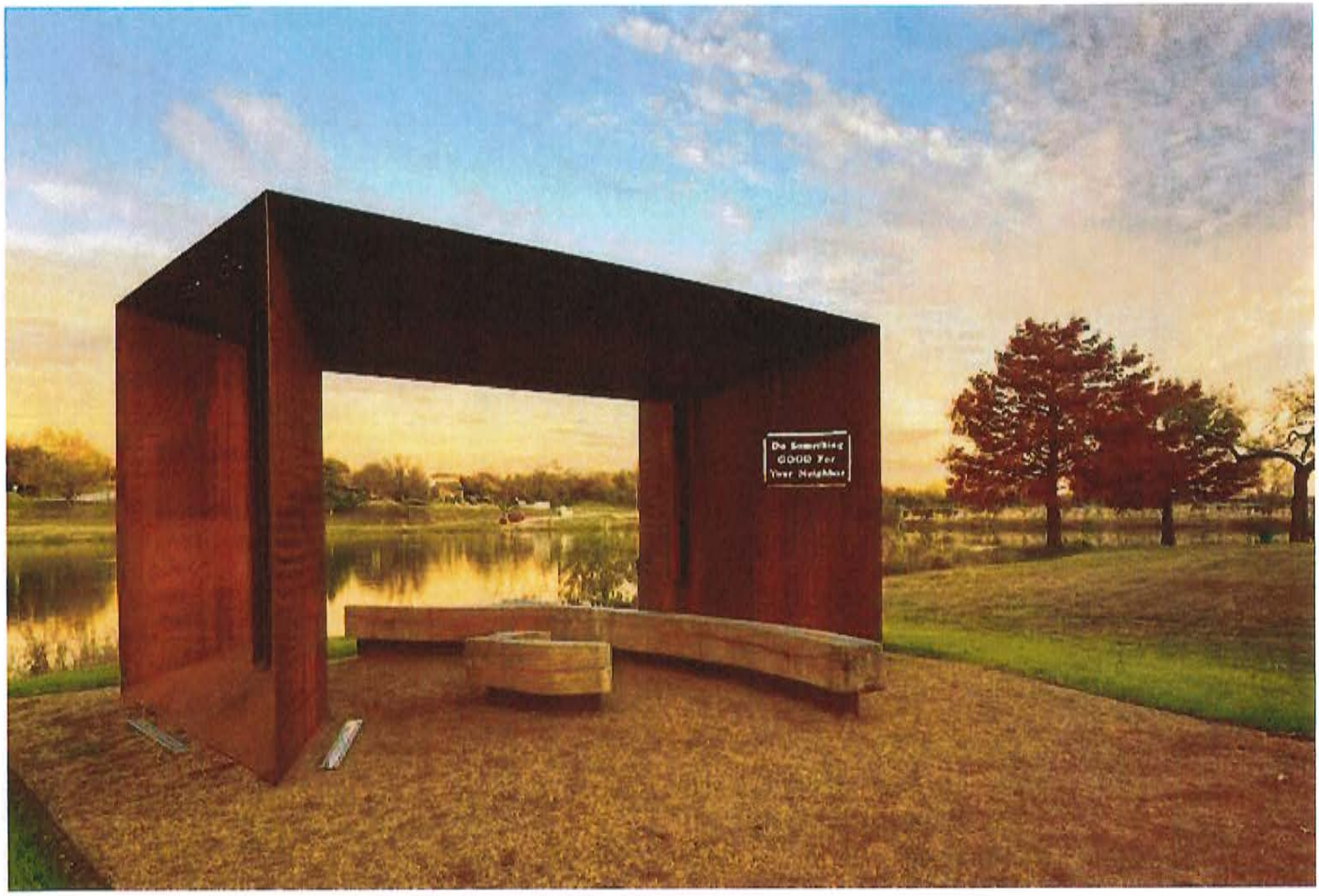


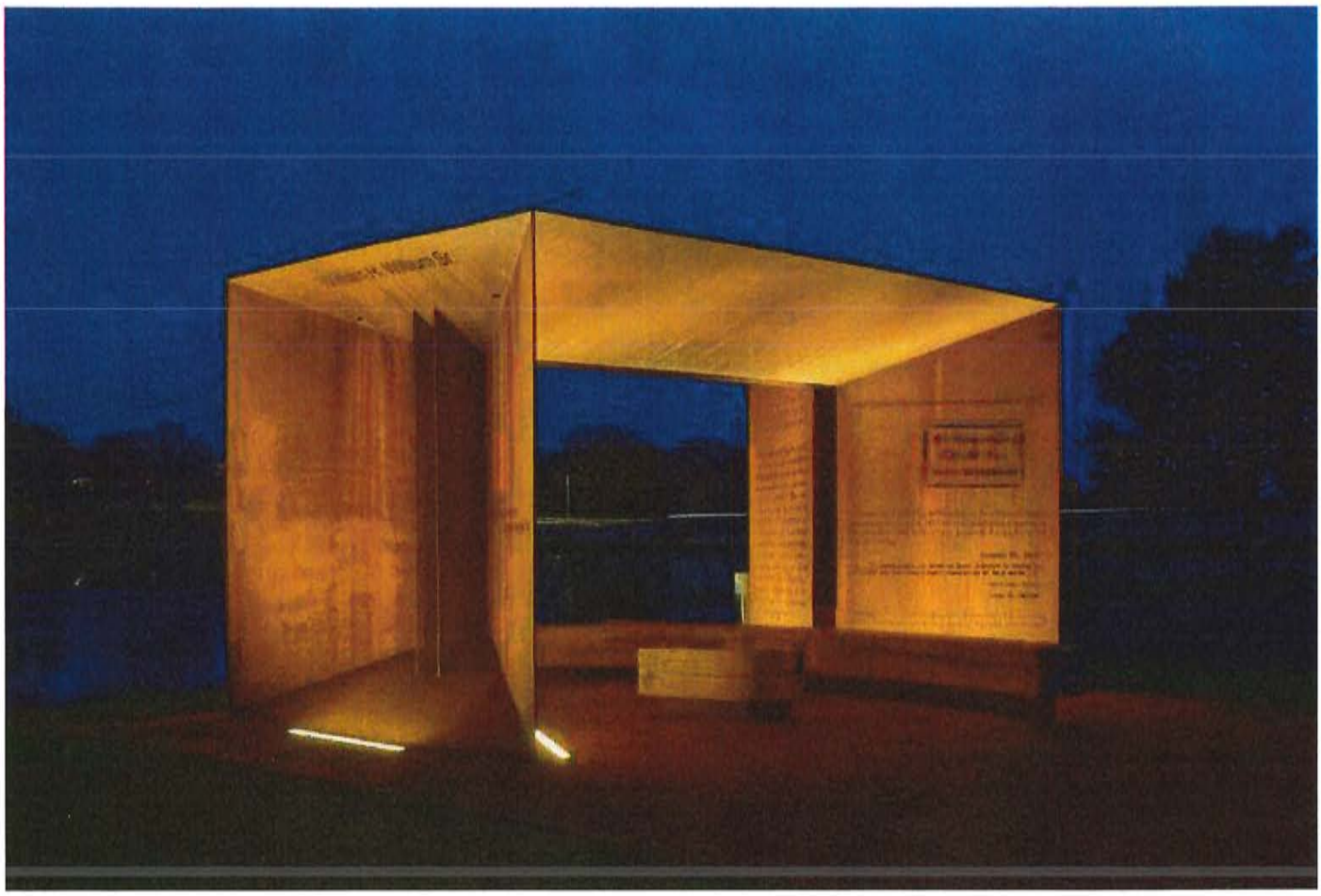
Travelers
1:29
$421,000.00
2022
A series of arching forms, in an elliptical progression representing the celestial sky, create dome-like spaces & a threshold experience drawing visitors into the park. Within the interior spaces are artist-designed Traveler's Benches that together create a place to gather, rest, or socialize.

Image 2 is a video, please refer to the USB drive for the video


REDSTONE




Do Something
GOOD For
Your Neighbor







Matthew Mazzotta

41 E Main Street, Canton, NY 13617, USA
315-521-1399
triangle@mit.edu
www.matthewmazzotta.com

PUBLIC ART COMMISSIONS

2021 Denver Arts and Venues, USA
Budget: $400,000

2021 San Diego International Airport, USA
Budget: $520,000

2021 Anthem 6075 Wilson Developments LP, Canada
Budget: $485,000 ($610,000 CAD)

2021 Los Angeles County Department of Arts and Culture, USA
Budget: $443,000

2021 Tampa International Airport, USA
Budget: $520,000

2021 Boise City Council, USA
Budget: $350,000

2016 Farmers Park / Artists For All, Springfield, Missouri, USA.
Budget: $255,000

2016 Center For Rural Affairs, Lyons, Nebraska, USA.
Budget: $150,000

2016 City of Boulder Office of Arts + Culture, USA
Budget: $100,000

2016 Town of Decatur, Nebraska, USA.
Budget: $100,000

2013 Coleman Center for the Arts, York, Alabama, USA.
Budget: $200,000

2010 PEER Group - P.A.I.R. Project, Drachten, Netherlands.
Budget: $20,000

2010 City of Cambridge, Cambridge, Massachusetts, USA.
Budget: $75,000

2009 Council for the Arts at MIT, Cambridge, Massachusetts, USA.
Budget: $10,000

2008 Council for the Arts at MIT, Cambridge, Massachusetts, USA.
Budget: $7,500

2006 Berwick Research Institute, Traveling Project - Nationally in the USA.
Budget: $250,000

EDUCATION

2020 TED Fellowship
2019 Guggenheim Fellowship - John Simon Guggenheim Foundation
2018 Loeb Fellow, Harvard University Graduate School of Design
2009 Master of Science in Visual Studies, Massachusetts Institute of Technology, School of Architecture and Planning – full tuition scholarship
2009 The Skowhegan School of Painting and Sculpture – Fellowship Award
2001 Bachelor of Fine Arts, The School of the Art Institute of Chicago – Merit Scholarship

WORK

Lecturer at Massachusetts Institute of Technology program in Art, Culture, and Technology

AWARDS, HONORS, RESIDENCIES

2019 Massachusetts Cultural Council Fellowship Award - Sculpture/Installation/New Genres
2018 Dezeen 2018 Awards - "Architecture Project of the Year"
2018 Architizer A+ Award in the category of "Architecture + Community"
2018 World Architecture News WAN Awards: Adaptive Reuse – Winner
2018 Harpo Foundation Grant for Visual Artists
2017 Americans for the Arts: Public Art Network Year in Review Award for Public Art & Place making (two projects awarded)
2017 The Chicago Athenaeum – American Architecture Award
2017 The Congress for the New Urbanism – Charter Award
2017 World Architecture Community – 20+10+X Award
2017 CODA Awards Merit Award for Public Space – Cloud House
2016 By the People: Designing a Better America – Cooper Hewitt, Smithsonian Design Museum, New York
2016 Americans for the Arts: Public Art Network Year in Review Award for Public Art & Placemaking
2016 SXSW Eco-Place By Design competition: Revitalization – Audience Choice Winner and Honorable Mention
2016 CODA Awards Merit Award for Public Space – Open House
2015 Culturunners Residency in partnership with Art Jameel – Jeddah, Saudi Arabia
2015 Centre for Contemporary Art Residency – Singapore
2015 Headlands Center for the Arts Residency – USA
2015 Artplace America Grant 2014-15
2014 Architizer A+ Jury Choice Award: Architecture and Urban Transformation
2014 Americans for the Arts Public Art Network Year in Review Award for Public Art & Placemaking
2014 Azure Magazine AZ Awards: International Award of Design Excellence
2014 Chamberlain Award – Headlands Center for the Arts
2014 Great Places Award: Place Design – Environmental Design Research Association
2014 Architect's Newspaper – 'Best Of Design Award'
2013 The Santo Foundation: Individual Artist Award
2012 The National Endowment for the Arts: 2012 Grant
2012 The Visual Artists Network: Grant 2012
2011 Americans for the Arts: Year in Review Public Art Award for community engagement and social activism

Matthew Mazzotta

Manager, Social Space LLC
41 E Main Street, Canton, NY 13617, USA
315-521-1399
triangle@mit.edu
www.matthewmazzotta.com

April 1st, 2024

Dear Artist Selection Committee,

It would be an honor to develop a project for the May Street and San Marco Avenue Roundabout. I am uniquely qualified to undertake this project, as I create large-scale, site-specific artworks that forge a strong sense of place and serve as a point of attraction for multiple communities to come together—a trait I believe is of the essence in designing for public spaces with diverse user groups always passing through.

Community engagement is at the heart of my process. I start each project by creating an 'Outdoor Living Room' as a way to capture the voices of local people who might not attend formal meetings or have never thought of being part of an art project. Stemming from this approach are experiences of people from varied backgrounds working together to create models of living that contribute to local culture beyond the economic realm. For instance, one of my projects, the STOREFRONT THEATER, transforms an abandoned storefront into a community theater that seats 100 people. It draws in people that live in the town and relies on their interaction and participation to activate its function. Another project, CLOUD HOUSE, created for Springfield, MO's largest farmers market, is a unique rain harvesting system that creatively reuses the rainwater it collects by raining it back down through the 'cloud' above the roof. This project draws the connection between the food at the farmer's market and the weather that makes it possible to grow. Its strong visuals bring people into the work through their own curiosity and allow them to spend time investigating the discourses the work provokes.

I firmly believe that we need artists who integrate new opportunities for discovery and social engagement into the built environment. For the roundabout, public art can reveal how the spaces we travel through have the potential to become distinct sites for intimate, radical, and meaningful exchanges. I look forward to presenting a design proposal to the committee.

Sincerely, Matthew Mazzotta

Matthew Mazzotta

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Exterior Artwork List
2019-2024

GENTLE BREEZE
Date: 2021
Medium: Steel, aluminum, fiberglass, paint, wood
Dimensions: 26'H x 25'W x 25'D
Artwork Location: Cherie Buckner-Webb Park, Boise, ID
Commissioning Agency: Boise City Council, USA
Contact Information: Karl LeClair, Karl.LeClair@hillsboro-oregon.gov, (503) 615-3489
Project budget: $500,000 USD
Description:
GENTLE BREEZE is a 26' pink tree with three swings that inserts an image of the rural into downtown Boise's dense urban fabric. Surrounded by numerous high-rise buildings, GENTLE BREEZE connects visitors to nature—its articulating leaves are an indicator of the wind that comes over the mountains and up the valley into this unique location.

WRAPPED IN SUNBEAMS
Date: 2022
Medium: Tempered dichroic glass, steel, resin, concrete
Dimensions: 18'H x 18'W x 18'D
Artwork Location: Rancho Los Amigos National Rehabilitation Center, Los Angeles, CA
Commissioning Agency: Los Angeles County Department of Arts and Culture
Contact Information: Pat Gomez, PGomez@arts.lacounty.gov, (213) 315-9972
Project budget: $443,000 USD
Description:
WRAPPED IN SUNBEAMS is a dichroic glass barn that creates a constantly changing image of soft pastel colors throughout the day, highling the core themes of Rancho's mission: "Movement and Transformation." Beyond the visual and thematic connections to Rancho's identity, WRAPPED IN SUNBEAMS provides a multitude of assets for the staff and residents that will live and work on-site. This functional sculpture is as much of a landmark as it is a site for socializing, finding shade, and participating in Restorative Care Village outdoor activities.

DROP IN
Date: 2023
Medium: Wood, steel, paint
Dimensions: 20'H x 51'W x 35'D
Artwork Location: Ankeny, IA
Commissioning Agency: City of Ankeny
Contact Information: Teva Dawson, teva@groupcreatives.com, (515) 244-8950
Project budget: $350,000 USD
Description:
DROP IN is an interactive public artwork for Ankeny's High Trestle Trail that provides the pleasant experience of dropping by to visit a neighbor. The porch swings and gramophone allow visitors to take a rest while listening to their favorite music as the clouds roll by. This familiar and comforting atmosphere is a great place to relax on your travels, so invite friends or meet new ones in this home away from home.

WHERE'S THE PARTY
Date: 2023
Medium: Fiberglass, steel, paint
Dimensions: 17'H x 9'W x 7'D
Artwork Location: Seattle, WA
Commissioning Agency: Seattle Office of Arts & Culture
Contact Information: Maija McKnight, Maija.McKnight@seattle.gov, (206) 684-7311
Project budget: $95,000 USD
Description:
This larger than life size blue bird on a budding red branch reminds us that we share this planet with all the wildlife that also call this place home. The title WHERE'S THE PARTY comes from the fact that a group of Steller's Jays has many collective nouns, including a "band", "cast", and a "party" of jays.

VOTE!
Date: 2024
Medium: Fiberglass, steel, paint
Dimensions: 27'H x 57'W x 10'D
Artwork Location: Palm Beach Supervisor of Elections Facility, FL
Commissioning Agency: Palm Beach County Art in Public Places
Contact Information: Elayna Toby Singer, esinger@pbcgov.org, (561) 233-0235
Project budget: $796,000 USD
Description:
VOTE! is a sculpture comprising of four voting booths with three flamingos, which aims to make the voting process more transparent and accessible. Adopting an anthropomorphic approach, VOTE! adds a layer of metaphorical porosity to the building by showcasing on the outside, the process that goes on within the building.

Tampa Bay Times

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Our coronavirus coverage is free for the first 24 hours. Find the latest information at tampabay.com/coronavirus. Please consider subscribing or donating.

NEWS / BUSINESS

Coming to Tampa International Airport: a giant pink flamingo

The 21-foot-tall sculpture by artist Matthew Mazzotta was one of seven pieces of public art that the airport's board approved Thursday.



Tampa International Airport will pay $520,000 for "Home," by artist Matthew Mazzotta, to be placed in the main terminal. (Tampa International Airport) [Tampa International Airport]

By Richard Danielson

Tampa Bay Times

SUBSCRIBE

TAMPA — Tampa International Airport's governing board on Thursday approved spending nearly $2.4 million to commission seven more pieces of public art, including a striking 21-foot-tall sculpture of a pink flamingo.

"Great job," Tampa Mayor Jane Castor said of the art, which also will include a 30-foot tall glass-tile mosaic of a Florida sunset, nature scenes etched on green aluminum panels and an aerial sculpture reminiscent of a coral reef. "Those are fabulous."

The airport will pay $520,000 for *Home*, by artist Matthew Mazzotta of Cambridge, Mass., to be installed as what the airport expects to be an iconic centerpiece in its main terminal.

Passers-by will see the hand-sculpted resin and fiberglass flamingo as it dips its head underwater to feed. The airport aims to have it installed near Shoppes at Bayshore this November.

"Unique, quiet, beautiful, kitsch and fun — all at once," said Robin Nigh, the city of Tampa's manager of arts and cultural affairs and a member of the airport's public art committee, which also includes representatives of the University of South Florida and Tampa Museum of Art.

The goal is to give residents and visitors alike a deeper look at the bird whose image is all over Florida, Mazzotta said in his proposal to the airport.

"The exaggerated scale of the flamingo in *Home* puts the lives of these birds in focus and puts us as humans in awe as they tower above us reminding us that we all share the same home," he said.

The airport spent $2.2 million during the first phase of its $2 billion expansion, which is designed to accommodate up to 34 million passengers a year, or about 50 percent more than use the airport now. In the second phase of the expansion, it expects to spend another $3.1 million on public art.

Tampa Bay Times

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"We are more than a place that people simply pass through. We are the first and last impression of the Tampa Bay region," airport chief executive officer Joe Lopano said in a statement. "Public art is critical to creating a sense of place and leaving our guests with a unique and engaging experience."

A total of 734 artists from the bay area, Florida, the nation and around the world submitted proposals to the airport for this current round of installations.

The other winning artists include:



Tampa International Airport has commissioned this art by Soo Sunny Park. (Tampa International Airport) [Tampa International Airport]

• Soo Sunny Park, of Hanover, N.H., who will produce a $300,000 reflective sculpture to be hung this fall in the atrium of the airport's new SkyCenter office building.

Tampa Bay Times

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Tampa International Airport has commissioned this art by Jason Hackenwerth. (Tampa International Airport) [Tampa International Airport]

• Jason Hackenwerth, of St. Petersburg, who is creating a $96,898 hanging sculpture titled *Cove*, a translucent, moving mobile inspired by a coral reef, for the third and fourth floor of the SkyCenter Atrium. Installation is expected this fall and winter.



Tampa International Airport has commissioned this art by Jason Bruges. (Tampa International Airport) [Tampa International Airport]

• Jason Bruges, of London, England, who is creating a $449,730 mixed media mural titled *Cloud Ascent* to adorn the east wall of the red vertical circulation building. Bruges will use liquid crystal elements with a light source behind them to create the sense of clouds moving through the space. It is expected to be installed in the spring of 2023.

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Tampa Bay Times



Tampa International Airport has commissioned this art by Catherine Wagner. (Tampa International Airport) [Tampa International Airport]

• Catherine Wagner, of Oakland, Calif., who is creating a $285,000 mural featuring photos of local plants that are laser-etched onto vivid green anodized aluminum panels, for the northwest wall of the blue vertical circulation building. Installation is expected in the fall 2021.

Tampa Bay Times

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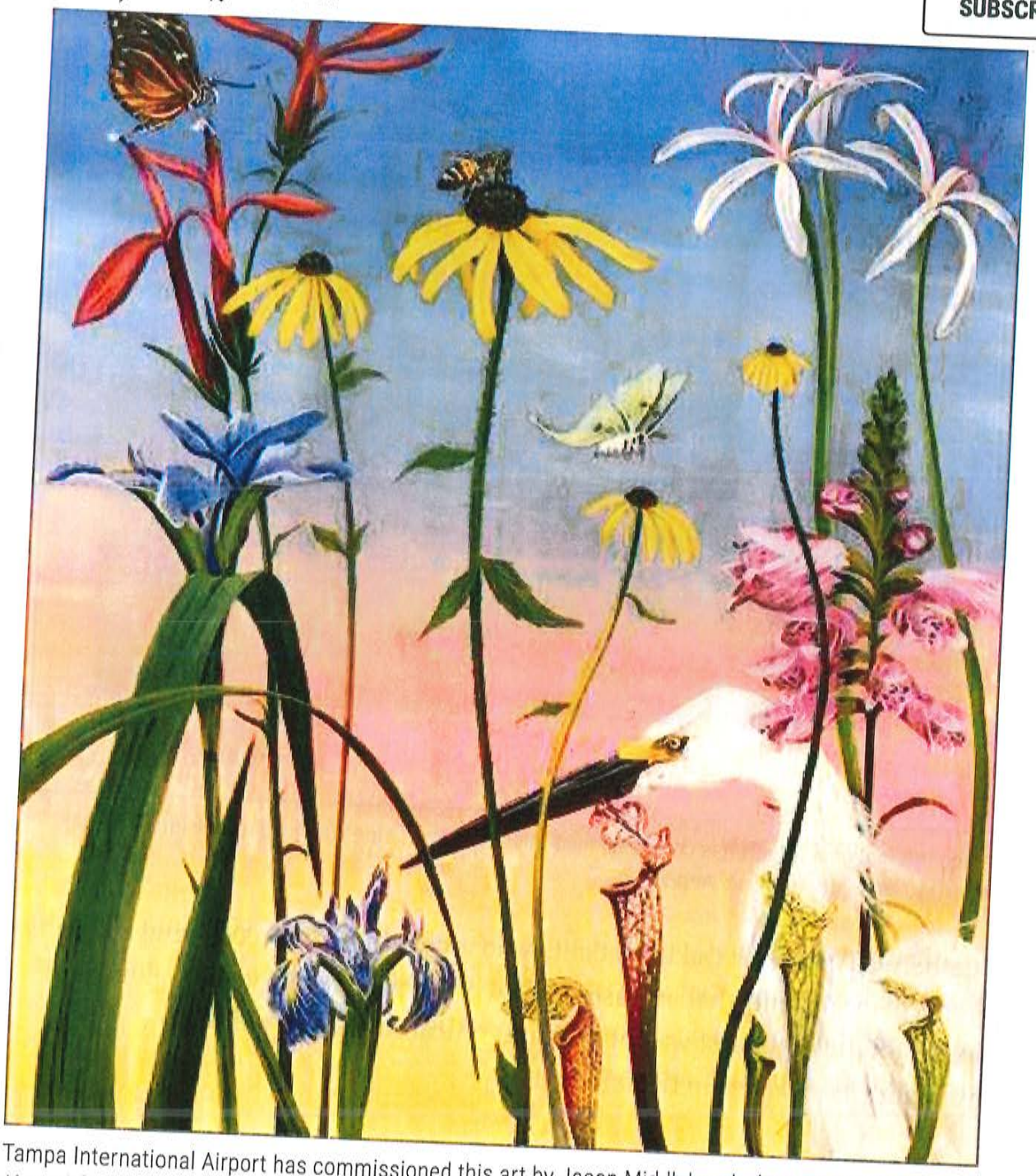

Tampa International Airport has commissioned this art by Jason Middlebrook. (Tampa International Airport) [Tampa International Airport]

• Jason Middlebrook, of Hudson, N.Y., who is producing a $300,000, 30-foot-tall glass-tile mosaic depicting Florida flora and fauna at sunset, for the northwest wall of the blue vertical circulation building. Installation is expected in August 2021.

Tampa Bay Times

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Tampa International Airport has commissioned this art by Aaron Stephan. (Tampa International Airport) [Tampa International Airport]

• Aaron Stephan, of Portland, Maine, who created a $440,852 hanging sculpture out of more than 300 handmade wooden ladders titled *Paths Rising*, for the main terminal helix space between the main terminal and SkyConnect train station. Installation is scheduled for this November.

Airport officials plan to make two more selections in the future.

UP NEXT: St. Petersburg's thrifting scene is so good, they come by the busload



RICHARD DANIELSON
Economic Development Reporter

YOU MIGHT ALSO LIKE

Lyons, Neb., turns storefront into outdoor theater

siouxcityjournal.com/news/local/lyons-neb-turns-storefront-into-outdoor-theater/article_635925e0-413f-54bf-b5fb-9f2c4c777213.html

November 23, 2015

1 of 5



From left, Ron Daberkow, Joe Brehmer, Marilyn Tenney and Charlie Wheaton stand near the Storefront Theater in Lyons, Nebraska. They're among the many volunteers who helped convert the storefront façade into a hydraulic platform to be lowered as an outdoor theater.

Justin Wan, Sioux City Journal



From the street, the Storefront Theater looks like many other buildings on Main Street in Lyons, Nebraska. But the front of the building, which is just a facade, can be lowered so that bleachers can be pulled out to provide seating from which to view movies projected on a portable screen.

Justin Wan, Sioux City Journal



Marilyn Tenney talks about how the Storefront Theater, which is lowered to the ground behind her, came to be in Lyons, Nebraska.

Justin Wan, Sioux City Journal



Marilyn Tenney talks about the storefront theater project during an interview in Lyons, Nebraska.

Justin Wan, Sioux City Journal



Lyons, Nebraska, residents sit in the bleachers of the Storefront Theater while watching a movie Nov. 2. The bleachers are hidden behind the building facade, which can be lowered to the ground.

Provided by Center for Rural Affairs

LYONS, Neb. | As populations in small towns dwindle, residents who refuse to let their communities fade away search for any hook to give people a reason to live there.

They face a familiar problem of aging buildings, many of them empty, on Main Street. All of these towns hope to attract new businesses, but large employers don't move into small towns very often.

So residents find creative ways to attract visitors and improve the quality of life, enticing people to move there, or at least not move away.

Lyons faces many of those same challenges, but folks here came up with a way to draw the community of 851 people together.

You'll never know it by driving down Main Street, but Lyon Storefront Theater is there, hidden behind what, at first glance, looks like an ordinary building.

That's until the front is lowered to the sidewalk, revealing a set of bleachers that can be pulled out, providing seating in front of a mobile screen pulled into place across the street.

It's an outdoor theater that's given new life to a nearly forgotten city lot.

"A lot of people bought into it. It helps bring people together. It's pretty unique for a small city to pull together and put something like this together," City Councilman Charlie Wheaton said.

The project was part of a larger effort, spurred by a $200,000 ArtPlace America grant secured by the Center for Rural Affairs in Lyons. The center used the grant as part of its Byway of Art project, encouraging residents of Lyons, Decatur, Macy and Oakland to find a creative way to build upon their communities' culture and history to create unique attractions that will benefit residents and draw visitors.

"The center engages with rural communities on lots of topics that affect rural people's lives. The opportunity for arts and culture is something we're really excited to be working on," said Kat Shiffler, a project specialist at the center.

Beginning last year, residents gathered to discuss their communities with an artist who assisted with the project. In Lyons, discussions included how the town had a movie theater until it closed in the 1980s. Residents wondered how they could recreate that once-popular community space, Shiffler said.

Their eyes turned to a vacant storefront two doors down from the old theater building.

"Just through some conversations, (people asked) could we change this into something else? Can it be something new?" said Marilyn Tenney, a project team leader.

The spot they were curious about: a building that over the years had been a post office, beauty salon and office space. Vacant and deteriorating for about 20 years, it had been slated for demolition a few years back. But no one really wanted another empty lot on Main Street, so in 2013 the city tore down the back half of the building, cleaned up the facade and left it standing so it didn't look like an empty building.

When the artist working on the project suggested an outdoor theater in which the building's facade could be lowered to reveal seating, it was a blockbuster idea.

Using some of the grant money and tons of volunteer time and expertise, they set to work. Companies such as Vetick Construction and Brehmer Manufacturing modified the facade, poured concrete and built a hydraulic system to lower and raise the front of the building. Bleachers were obtained from a nearby school district that was replacing its gymnasium seating.

Earlier this month, it was ready for its premier.

The first night, the seats and nearby tables were filled with young people playing video games on the portable 10-foot by 20-foot screen, which is mounted on an old hay rack and pulled into place with a tractor.

The following night, some 200 people gathered to watch a locally produced movie about Lyons' history. After both events, residents began thinking of other things the theater could be used for: football watch parties, Christmas programs, community gatherings after high school events.

"Hopefully it will inspire other towns to do something like this with old buildings," Tenney said.

It likely already has. Tenney said she's fielded questions about the theater from people in other towns.

It's a unique, intriguing development.

Exactly the kind that small towns everywhere are searching for.

View Comments

Nick Hytrek

Court Reporter

Hytrek has been at the Journal since 1998, covering courts for much of that time. He is a Nebraska native and University of Nebraska-Lincoln graduate.

From an abandoned house to a structure that unfolds into a community theater

therenewalproject.com/from-an-abandoned-house-to-a-structure-that-unfolds-into-a-community-theater/



The Coleman Center for the Arts, a local arts organization in York, Alabama, reached out to artist Matthew Mazzotta who designed the "Open House" project. Photos courtesy of the Coleman Center for the Arts

Matthew Mazzotta is a conceptual artist who produces permanent and temporary constructs in public spaces. His work focuses on exploring the relationship between people and their environment, often inviting public participation during the creation process. “Open House” is an award-winning project that Mazzotta built in York, Alabama. The house-shaped construct unfolds to create a 100-seat theater that hosts concerts, movie screenings, and plays.

The Coleman Center for the Arts, a local arts organization in York that was started about 30 years ago, invited Mazzotta to do work in the town. We spoke to him recently about his inspiration and artistic process. The following is an edited and condensed version of that conversation.



Mazzotta invited the residents of York to join in on a discussion about public space.

What inspired you to build the open-air theater?

MATTHEW MAZZOTTA: A lot of my work is about process. I asked different community members about the town and where they hung out. Some people said, "I go to this church," and other people said, "I go to that church." I heard some people talk about fishing, so I asked where they fished—but everyone was quiet and didn't want to reveal their secret spots. So then I asked, "Where do you all hang out?" And they said, "We don't have a public space." So it became obvious that we should build a space for everyone to gather.



The residents told the artist that they didn't have a public square or a place to spend time with the community.

How did you decide on a site location?

MAZZOTTA: Real estate is very cheap in York, and there a number of abandoned buildings there. So we decided to build the public space out of an abandoned building in the community. We identified a house in the middle of downtown that was owned by three women who had wanted to start a daycare, but their dream never came true. So they gave us the land as long as we tore down the old, abandoned house. But we made an effort to use the materials from the old house, like the façade and timber, to remind people of the past and what used to be there. We wanted to embrace that concept of transformation: It used to be one thing, and now it's something new.

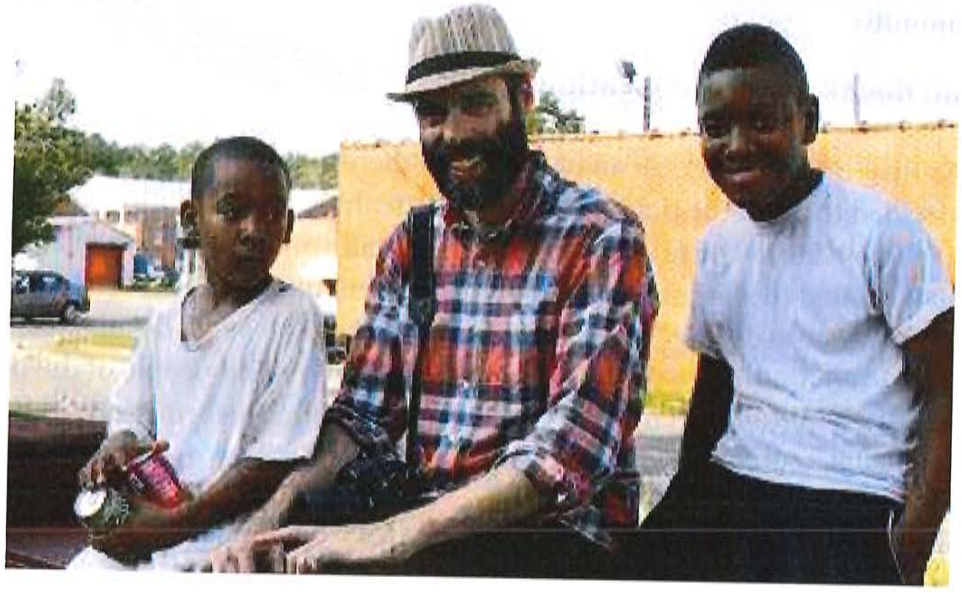
Instead of only having transitional spaces like sidewalks, gas stations, or grocery stores, here was a new space where people could actually sit next to each other and talk.



Now, "Open House" provides a public space for town halls, concerts, and movies.

How did the town react to the project?

MAZZOTTA: On opening day, everyone came out. The mayor saw the potential for it to bring the town together and even held a town hall meeting in the space. It created new conversations about the town. Instead of only having transitional spaces like sidewalks, gas stations, or grocery stores, here was a new space where people could actually sit next to each other and talk. The premise of the project was that if people can sit together, they can dream together.



Mazzotta with residents in York. In September, “Open House” will be featured in a new show at the Smithsonian's Cooper Hewitt design museum called "By The People."

What has been the lasting impact on the community?

MAZZOTTA: With every community project I do, I start with my research on the town’s identity to help come up with an idea. But I always make sure that there’s a host organization that can continue programming into the future. The Coleman Center for the Arts was that organization in York, and they often host movie screenings, concerts, and shows.

IMAGE LIST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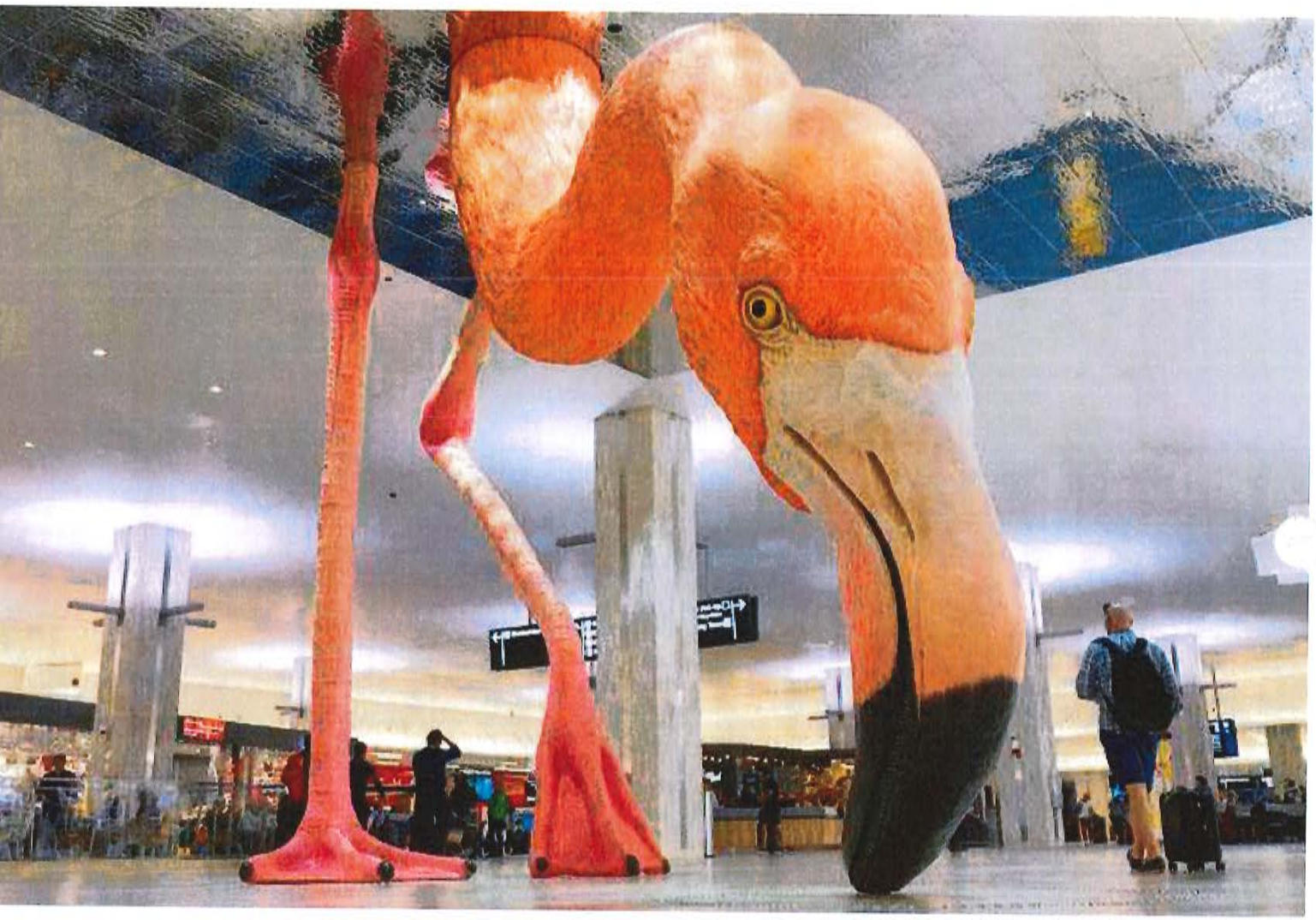


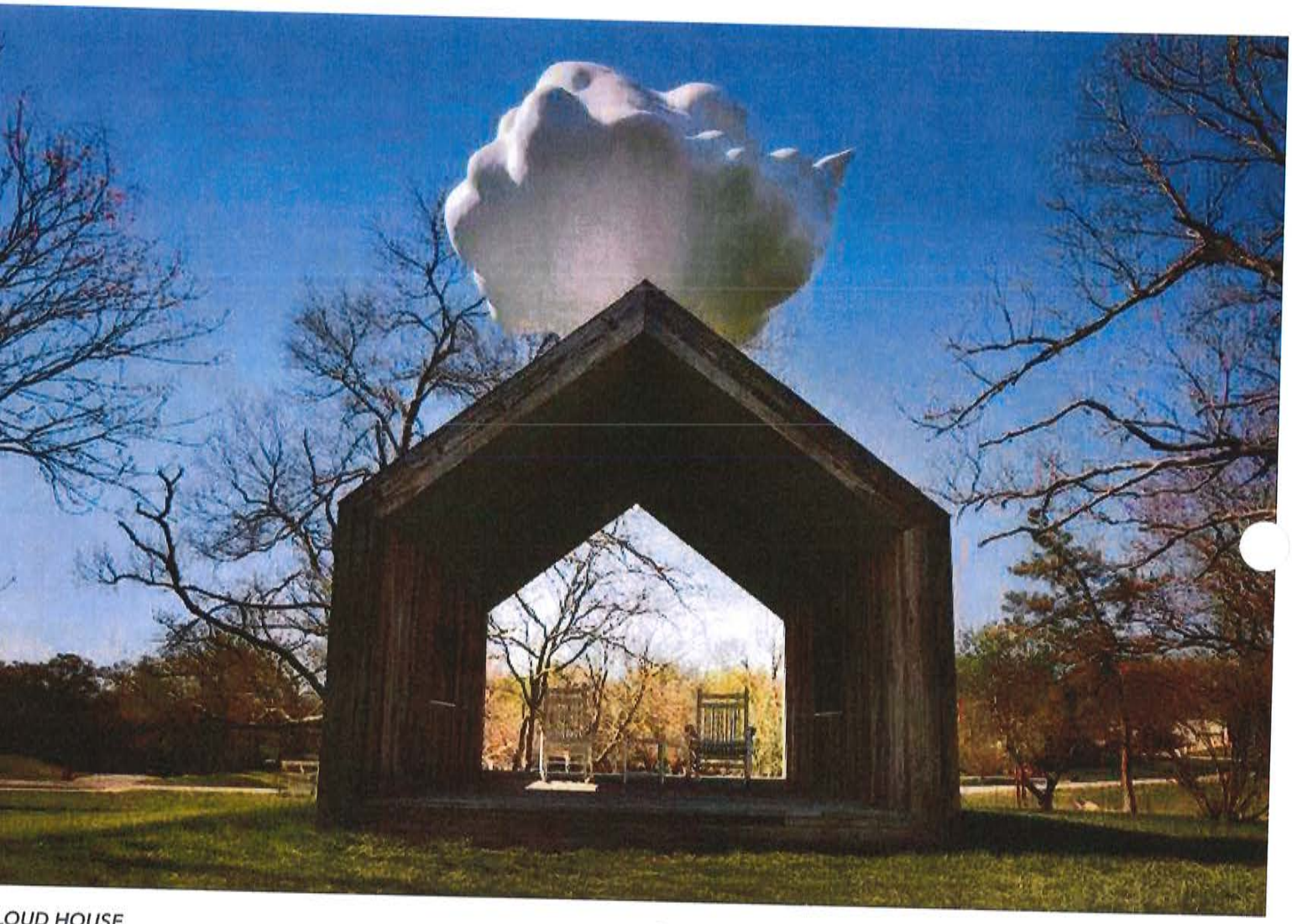
HOME

Budget: $520,000 USD ($695,682 CAD)
Client: Tampa International Airport

Date: 2022
Medium: Resin, fiberglass, steel, paint, projector
Dimensions: 22'H x 47'W x 47'D
Location: Tampa International Airport, Main Terminal



HOME is a site-specific art installation in the Central Terminal of the Tampa International Airport which gives time and space for travelers from all over the world to take a deeper look at the bird whose image is literally all over Florida. However, the story of HOME is not about whether someone or something, is originally from here or not; the exaggerated scale of the flamingos in HOME puts the lives of these birds in the focus, and puts us, as humans, in awe as they tower above us, reminding us that we all share the same home.



LOUD HOUSE

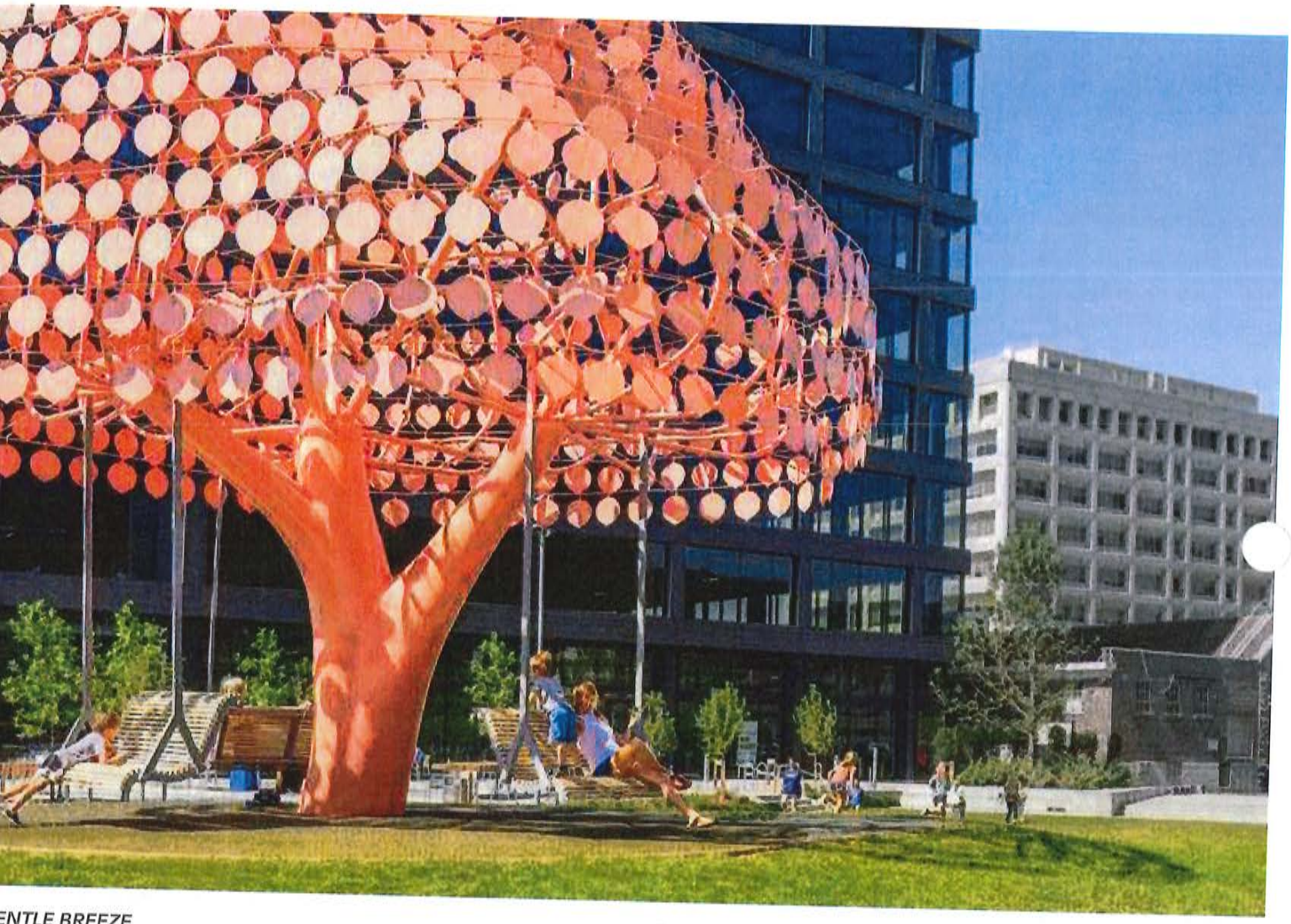
udget: $255,000 USD ($341,151 CAD)
ient: Farmers Park / Artists For All, Springfield, Missouri

Date: 2016
Medium: Reclaimed wood & tin, steel, fiberglass, rocking chairs
Dimensions: 26'H x 17'W x 17'D
Location: Springfield, Missouri



CLOUD HOUSE is a unique rain harvesting system that creatively reuses rainwater to provide a sensory experience that illuminates our connection with the cycles of the natural world. Through a switch inside two rocking chairs, when people sit down, a pump brings the rainwater up into the 'cloud' above the roof and drops it, producing that warm, pleasant sound of rain on a tin roof, drawing a link between the food at the farmers market and the weather that makes it possible to grow.

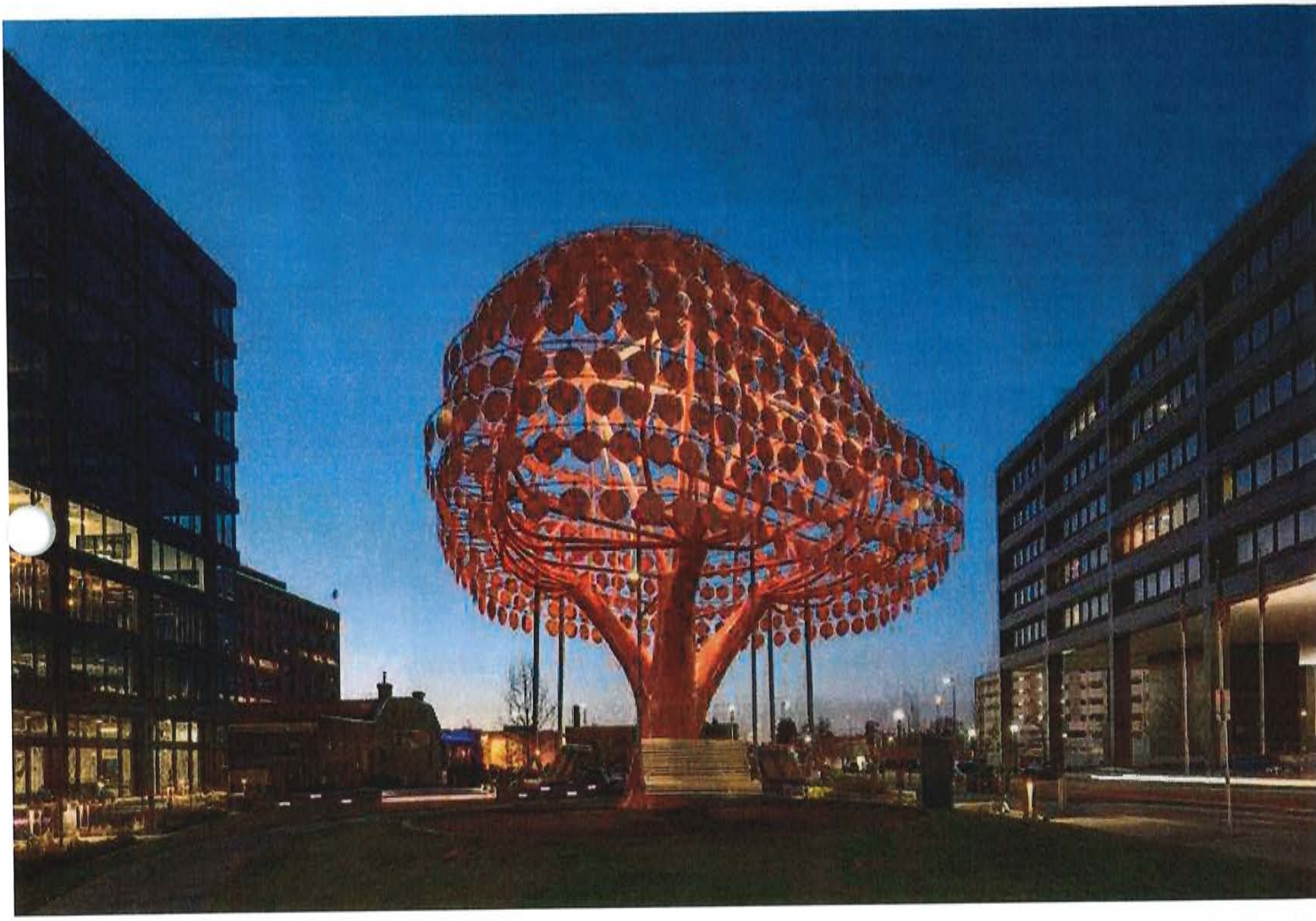
Video: https://vimeo.com/189592923



ENTLE BREEZE

udget: $500,000 USD ($686,512 CAD)
ient: Boise City Council

Date: 2021
Medium: Steel, aluminum, fiberglass, paint, wood
Dimensions: 26'H x 25'W x 25'D
Location: Cherie Buckner-Webb Park, Boise, ID



GENTLE BREEZE is a 26' tall pink tree with three swings that inserts an image of the rural into downtown Boise's dense urban fabric. Surrounded by numerous high rise buildings, GENTLE BREEZE connects visitors to nature—its articulating leaves are an indicator of the wind that comes over the mountains and up the valley into this unique location.



OPEN HOUSE

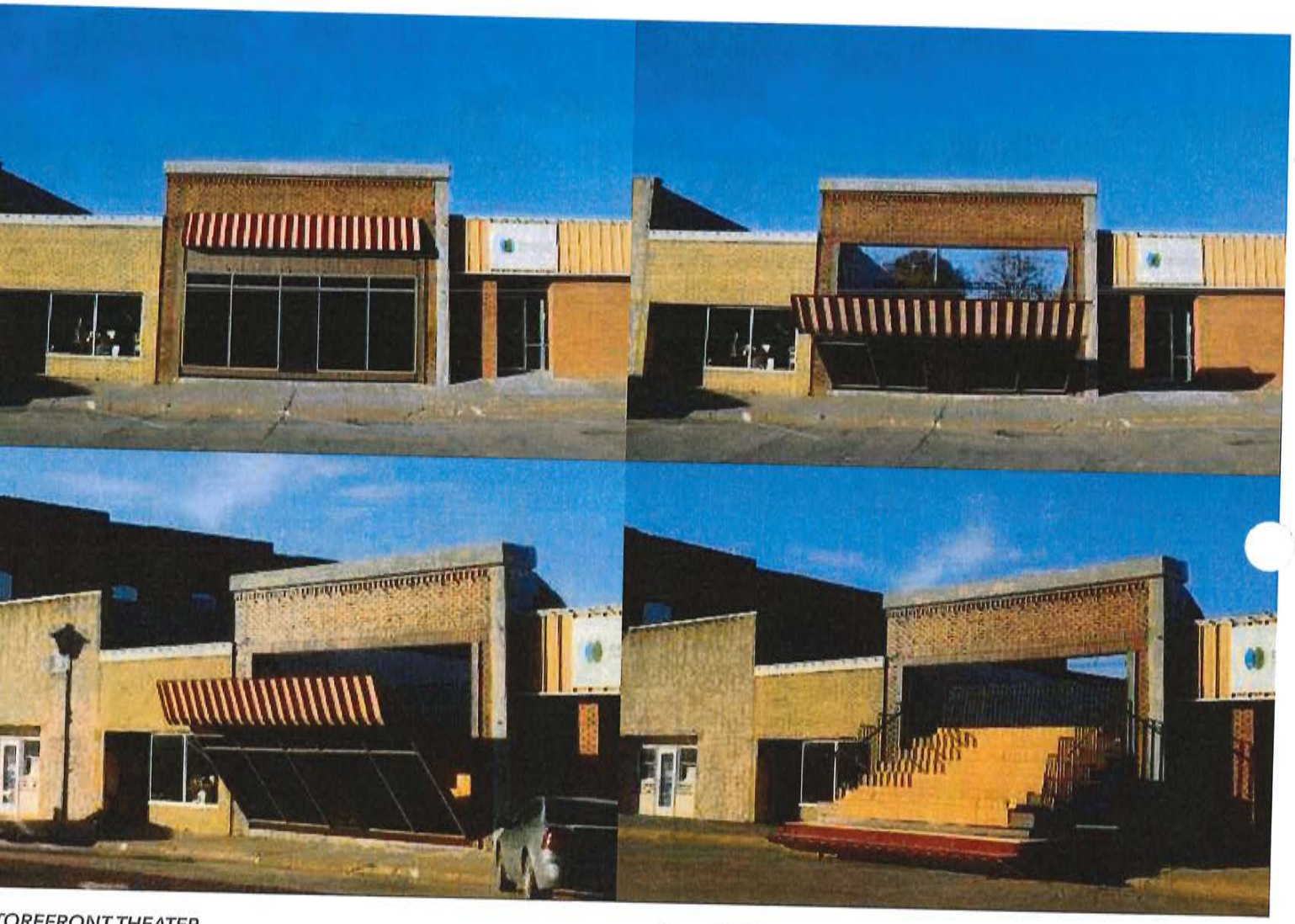
Budget: $200,000 USD ($267,570 CAD)
Client: Coleman Center for the Arts

Date: 2013
Medium: Reclaimed wood and other house construction materials
Dimensions: 17'H x 16'W x 16'D
Location: York, Alabama



This is a structure in downtown York, Alabama that is disguised as a house, but transforms into a 100 seat open-air theater, free for public use. The theater uses materials reclaimed from an abandoned house and is built upon the plot of land where it stood.

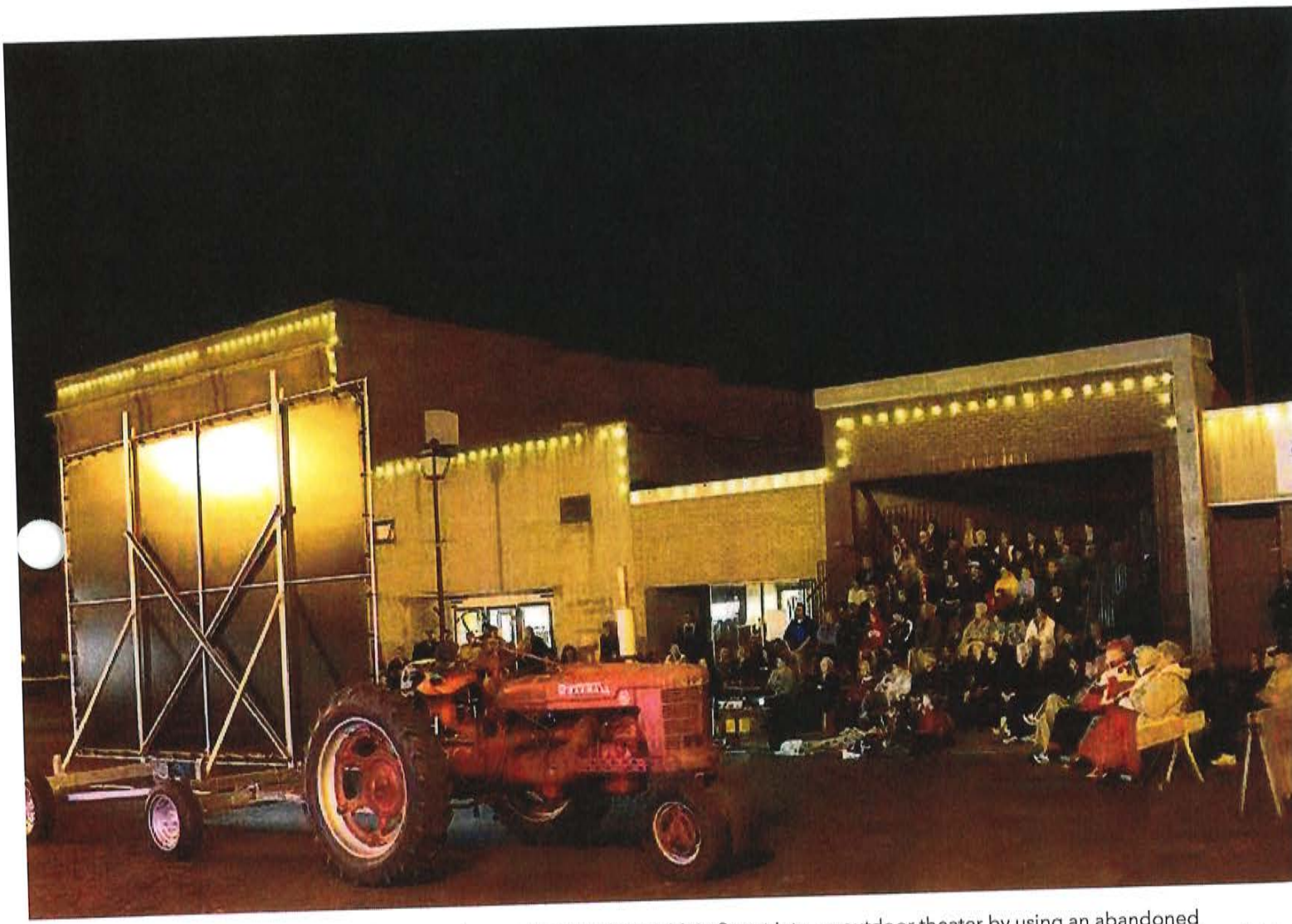
Video link: https://vimeo.com/70386286



TOREFRONT THEATER

udget: $150,000 USD ($200,677 CAD)
ient: Center For Rural Affairs, Lyons, Nebraska

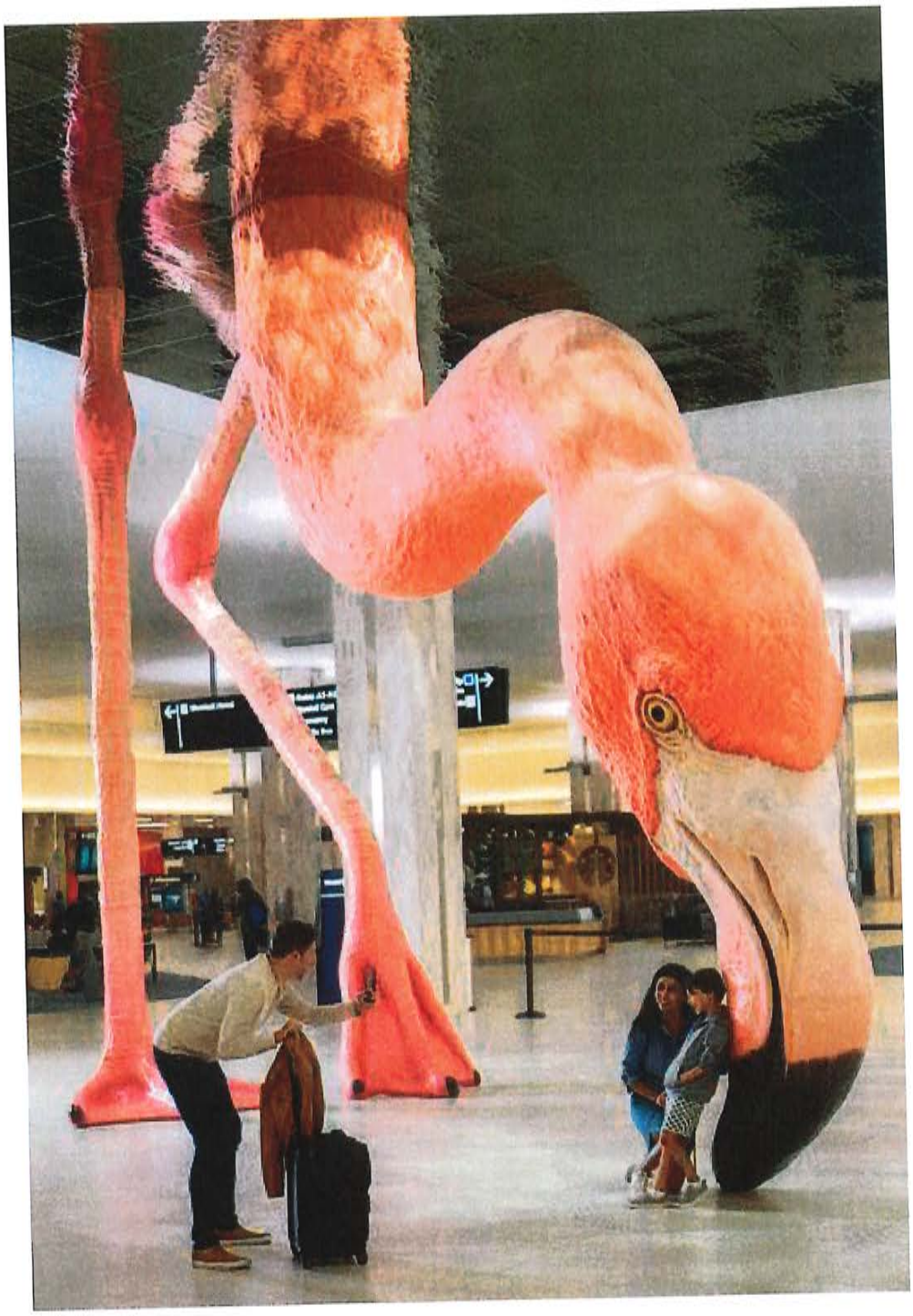
Date: 2016
Medium: Wood, metal, acrylic, hydraulic pumps, seating
Dimensions: 22'H x 22'W x 19'D
Location: Lyons, Nebraska, Main Street

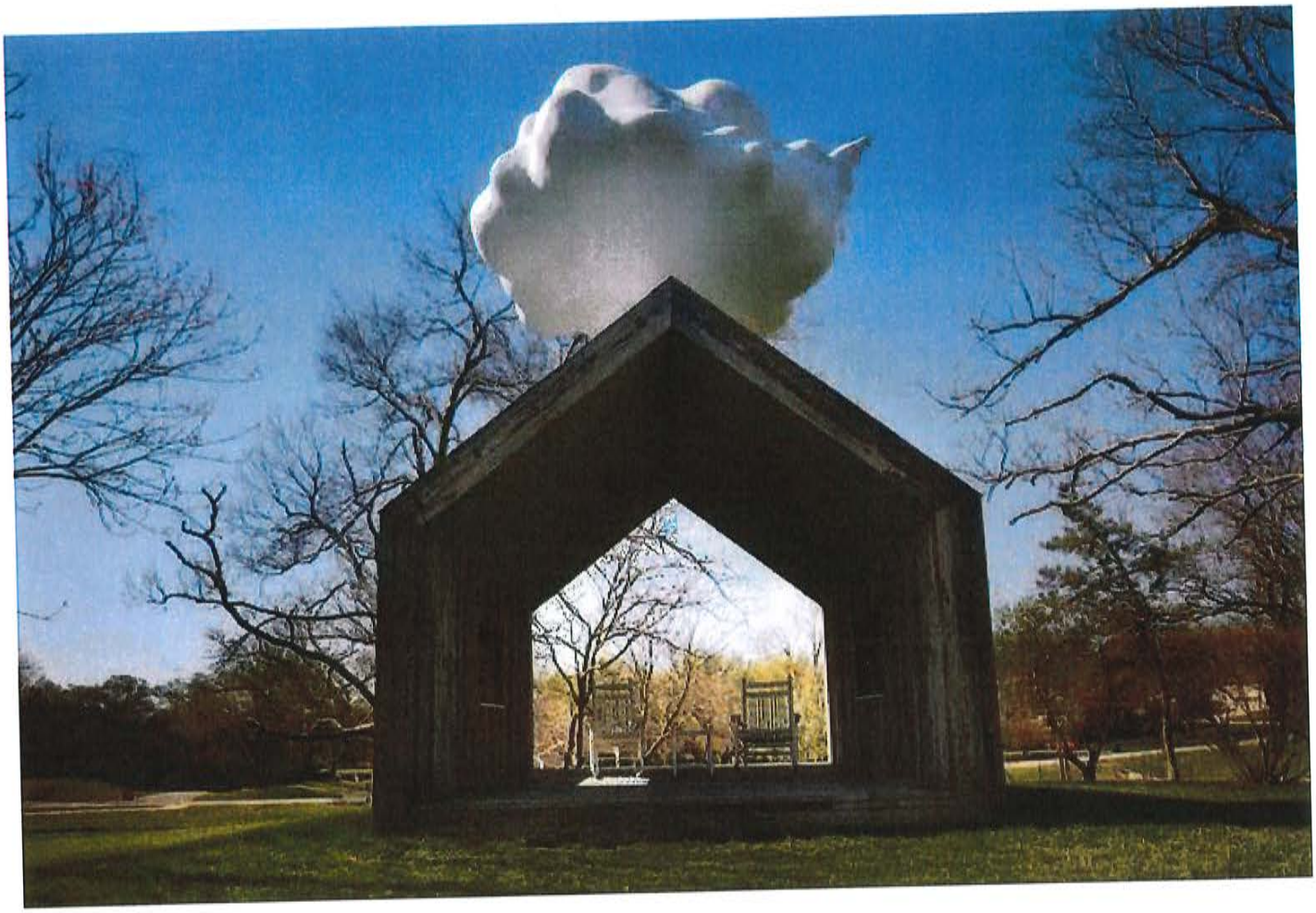


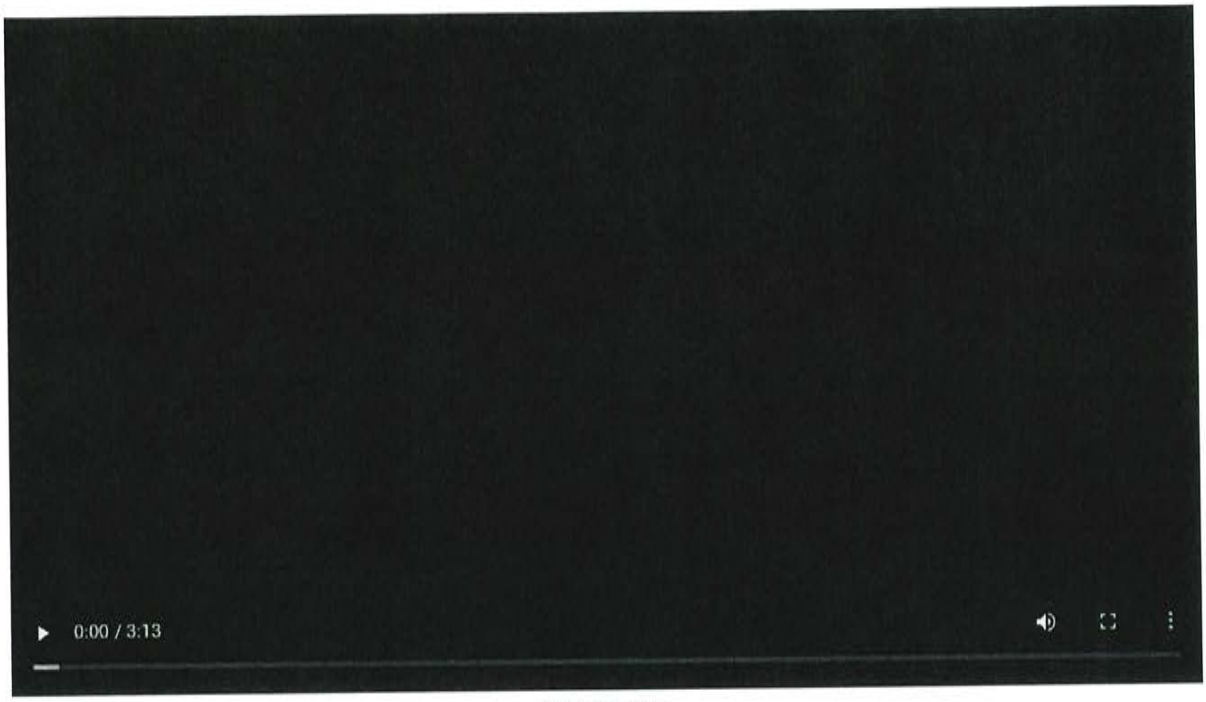
THE STOREFRONT THEATER is a unique event space that transforms Main Street into an outdoor theater by using an abandoned freestanding storefront wall in downtown Lyons. The wall is modified with two hydraulic pump arms so that the awning and false front fold down over the sidewalk with the push of a button, providing seating for 100; both the seats and the screen retract and disappear when not in use, giving the impression that there is nothing unusual in this town.

Video link: https://vimeo.com/170420260









Cloud House
Video
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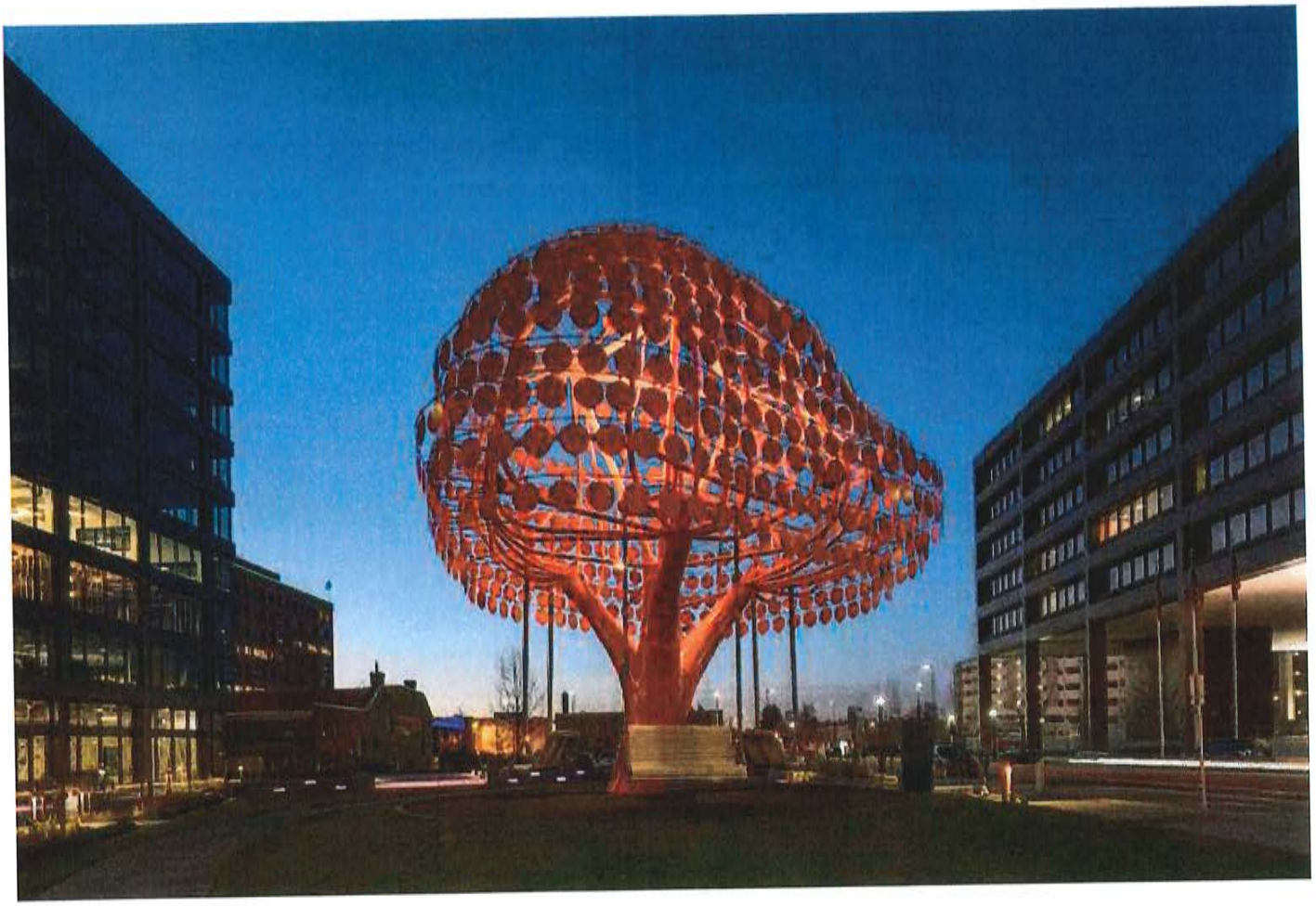
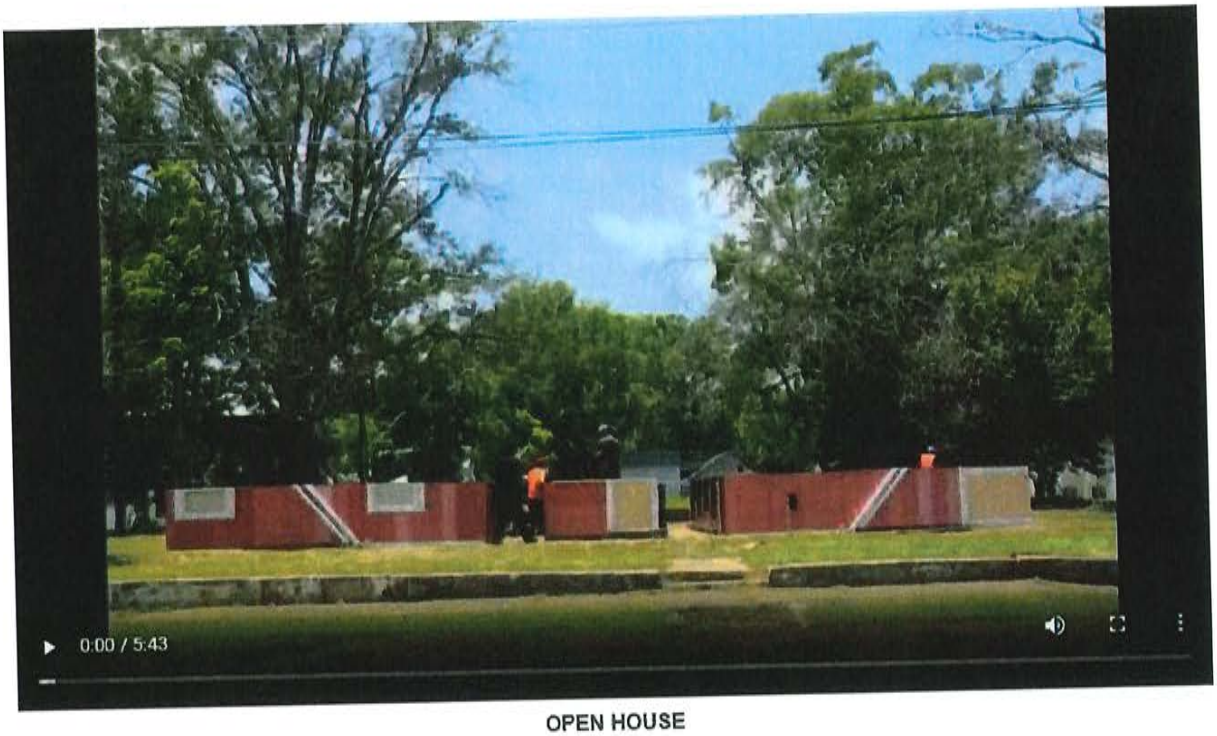
3:20
$255,000.00
2016
Cloud House. 2016. Reclaimed wood, reclaimed tin, steel, fiberglass, rocking chairs. 17' x 26' x 17'. Farmers Park/Art For All. A rain harvesting system that creatively reuses the rainwater it collects to provide a deeper look into the natural systems that give us the food we eat.

Image 4 is a video. Please refer to the USB to view the video.







OPEN HOUSE
VIDEO
dvd
5:45
$0.00
2013

Open House is a house with a secret – it physically transforms from the shape of a house into an open-air theater that seats one hundred people by having its walls and roof fold down.

Image 7 is a video. Please refer to the USB to view the video.

The Storefront Theater

Video

.mov

7:00

$0.00

2015

Storefront Theater. 2015. Steel, wood, paint, fabric, bleachers, movie screen. 22' x 24' x 18'. $75,000. Center for Rural Affairs. A unique event space that transforms Main Street into an outdoor theater by using an abandoned freestanding storefront wall in downtown Lyons, NE as its site.

Image 8 is a video. Please refer to the USB to view the video.

born: October, 13, 1969 in Stuttgart, Germany
matthias neumann p: (+1) 646 244 9318 e: mneumann@normaldesign.com http://normaldesign.com

666 Flushing Avenue / Brooklyn / NY / 11206 / USA
Alekou Panagouli 20, Zografou / 15773 Athens / GREECE

education

1994-1999 • Technical University Dresden, Germany; Diploma (Dipl.-Ing. Arch)
1991-1994 • University of Kaiserslautern, Germany; Pre-Diploma (Architecture)

selected exhibitions / installations (public art installations indicated as •)

2023
• Brescia Cultural Capital of Italy, Brescia, Italy
• Roswell Art Fund, Roswell, GA, USA
• Public Art Program Sioux City, SD, USA
• Public Art Program Rockford, IL, USA

2022
• Nu'Vem, Pico Island, Azores, Portugal
• Notgalerie, Vienna, Austria
• Anna-Maria College, Paxton, MA, USA
• Widow Jane Mine, Rosendale, NY, USA
• Public Art Program Santa Clarita, CA, USA
• Old Mill Roswell, Roswell, GA, USA
• Sculpture on the Lawn, Orlando, FL, USA

2021
• Enclave Landart, Vall de Gallinera, Spain
• Portal, Governors Island, New York, NY, USA
• Arte Laguna, Arsenale di Venezia, Venice, Italy
• Sculpture Milwaukee, curated by Theaster Gates & Michelle Grabner, Milwaukee, WI, USA
• Eleanor D. Wilson Museum, Roanoke, VA, USA
• Art In Odd Places, New York, NY, curated by Furusho von Puttkammer, USA
• Public Art Program Wayne, NE, USA
• Sculpture Walk Springfield, Springfield, MO, USA
• Public Art Program Greenway, Greenville, NC, USA
• Public Art Program Providence, RI, USA

2020
• The Wassaic Project, Wassaic, NY, USA
• Millennium Park, Lake Oswego, OR, USA
• Catskill Art Center, Livingston Manor, NY, USA
• Bennington Museum, Bennington, VT, USA
• Public Art Program Palm Desert, CA, USA
• Governors Island, New York, NY, USA
• New Canaan Landtrust, New Canaan, CT, USA

2019
• Performance is Alive / Satellite Art Show, Brooklyn, NY, USA
• Jule Collins Smith Museum, Auburn, AL, USA
• Art on the BeltLine, Atlanta, GA, USA
• Gallatin Art Crossing, Bozeman, MT, USA
• Studio 1.1 Gallery, London, UK
• Art in the Park, Worcester, MA, USA
• Governors Island, New York, NY, USA
• Public Art Program Ketchum, ID, USA
• Public Art Program Blue Springs, MO, USA

2018
• Chicago Sculpture International, Chicago, IL, USA
• Art Walk Callicoon, Callicoon, NY, USA
• Barnstorm, Ellensburg, WA, USA
• Steven's Point Sculpture Park, Stevens Point, WI, USA
• Olbrich Botanical Garden, Madison, WI, USA
• Coastal Discovery Museum, Hilton Head Island, SC, USA
• Pasadena Public Art Program, Pasadena, CA, USA
• Art on the Waterfront, Baltimore, MD, USA

2017
• Rochester Contemporary Art Center, Rochester, NY, USA
• Luminaria, Hemisphere Park, San Antonio, TX, USA
• Jule Collins Smith Museum of Fine Art, Auburn, AL, USA
• Art on the BeltLine, Atlanta, GA, USA

	• Chevy-in-the-Hole, Flint Public Art Project, Flint, MI, USA
	• Holding Park, Wake Forest, NC, USA
	• Century House Historical Society, Rosendale, NY, USA
	• Public Art Program, Salem, MA, USA
	• Public Art Program, Colorado Springs, CO, USA
	• Public Art Program, Parker, CO, USA
	• Public Art Program, Lafayette, CO, USA
	• Performance Anxiety, China Town Soup, NY, USA
	• Cape Cod Museum of Art, Dennis, MA, USA
2016	• Chance Ecology, Queens Museum, NY, USA
	• Wylde Center, Decatur, GA, USA
	• Neu Kirche Contemporary Arts Center, Pittsburgh, PA, USA
	• Montalvo Arts Center, Saratoga, CA, USA
	• Chapel Hill Public Library, Chapel Hill, NC, USA
	• Ft. Tryon Park / The Cloisters, New York, NY, USA
	• Scovill Sculptur Park, Decatur, IL, USA
	• Yokna Sculpture Trail, Oxford, Mississippi, USA
2015	• Radiator Gallery, NY, USA
	• Women's Studio Workshop, Rosendale, NY, USA
	• I-Park Foundation, East Haddam, CT, USA
	• New Hampshire Institute of Art Biennial, Manchester, NH, USA
2014	• National Museum of Contemporary Art, Bucharest, Romania
	• Shape Gallery, London, UK
	• Storefront for Art and Architecture, NY, USA
2013	• Site:Lab, Grand Rapids, MI, USA
	• Roos Art, Rosendale, NY, USA
	• Flint Public Art Project, Flint, MI, USA
2012	• Kunstmeile Krems, Austria
2011	• Galeria HIT, Slovakia
	• NRW Forum, Duesseldorf, Germany
2010	• Manifesta 8, Spain, Centro Parraga, Murcia / Museo Regional de Arte Moderno, Cartagena
	• Diapason Gallery, New York, USA
2009	• Hendershot Gallery, New York, USA
2008	• Homebase III, Harlem, NY, USA
2007	• Urban Center Gallery, New York, USA
	• Broadway Gallery, New York, NY, USA
2004	• Biennial Krakow, Art and the City, Krakow, Poland
	• Winter Garden, World Financial Center, New York, NY, USA
2003	• Center for Architecture, New York, NY, USA
	• Urban Center Gallery, New York, NY, USA
1998	• Weisslack Gallery, Dresden, Germany

recognitions, grants and residencies

2022	• Vu'Nem Residency, Pico Island, Azores, Portugal
2021	• Art Farm Residency, Marquette, NE, USA
	• Portal Governors Island Residency, New York, NY, USA
	• City Artist Corp New York Grant
2020	• Arte Laguna Prize #14, Venice, Italy, finalist
	• Portal Governors Island Residency, New York, NY, USA
	• Foundation for Contemporary Art Grant
2017	• Kaplan Director's Award, Cape Cod Museum of Art (CCMoA)
	• Vermont Studio Center, Fellowship and Residency, Johnson, VT, USA
2014+15	• I-Park Fellowship and Residency, East Haddam, CT, USA
2012	• ORTE Fellowship and Residency, Krems, Austria
	• Sappi Award
2011	• CECArtsLink Fellowship
	• MoKS X_OP residency, Mooste, Estonia
2010	• Diapason Gallery Workshop Residency (VCW), New York, USA
	• Think Swiss Fellowship
2008	• Fellow, Mac Dowell Colony, New Hampshire, USA

Selected recent public art installations & contact info

Xabana (45°29'28"N 10°08'42"E), 2023
Brescia Cultural Capital of Italy, Brescia, Italy
Giovanni Gandolfi
Associazione True Quality
phone: +39 2492846618
email: info@truequality.it

Xabana (34°00'38"N 84°20'12"W), 2023
Roswell, GA, USA
Elan Buchen
Program Director
Roswell Arts Fund
phone: 912-224-1352
email:elan@roswellartsfund.org

Basics #61, 2023
Sioux Falls, SD, USA
Jana Anderson
SculptureWalk Sioux Falls
email: janderson@washingtonpavilion.org

Xabana (42°16'02"N 89°05'11"W), 2023
Rockford, IL, USA
Julie Huber
Destination Development Operations Manager
Rockford Area Convention & Visitors Bureau
phone: 815.985-2031
email: jhuber@gorockford.com

Xabana (38°25'17"N 28°23'36"W), 2022
Saša Sousa Dlouhý
Nu'Vem Art Space
Pico Island, Azores, Portugal
email: s@freesam.org

Deracination #1, 2022
Vienna, Austria
Reinhold Zisser
Founding Director
Not Galerie Wien, Vienna, Austria
phone: +43 650 6554505
email: studio@reinholdzisser.com

Basics #58 / Basics #59 / Basics #60, 2022
Anna-Maria College, Paxton, MA, USA
David Wackell
Director of Art and Culture
phone: 508.849.3450
email: dwackell@annamaria.edu

Basics #57, 2022
Historical Society Rosendale, Widow Jane Mine, Rosendale, NY, USA
Jeffrey Benjamin
Curator AnAesthetic
phone: 845-943-0202
email: jeffreybenjamin@gmail.com

Basics #56, 2022
Santa Clarita, CA
Katherine Nestved
Arts Coordinator City of Santa Clarita
phone: 661-250-3777
email: KNestved@santa-clarita.com

Basics #51, 2021
Milwaukee, WI
Amy Kaczmarek
Director of Exhibitions
Sculpture Milwaukee
phone: 414.248.8367
email: akaczmarek@sculpturemilwaukee.com

Basics #50, 2021
Roanoke, VA
Jenine Culligan
Director / Curator
Eleanor D. Wilson Museum at Hollins University
phone: (540)362-6341 office
email: culliganje@hollins.edu

matthias neumann mneumann@normaldesign.com



Title: ***Xabana (45°29'28"N 10°08'42"E)***
Year: 2023
Location: Brescia, Italy
Size: 4' x 9' x 4'
Material: wood, acrylic
Site-responsive installation commissioned for Capitale Italiana della Cultura - Bergamo Brescia 2023, Brescia, Italy.
Situated at the foothills of the Alps the work marks the site where in WW2 forced child labor was employed for the manufacturing of bombs.



Title: ***Xabana (42°16'02"N 89°05'11"W)***
Year: 2023
Location: Rockford, IL, USA
Size: 10' x 10' x 10'
Material: wood, acrylic
site-responsive installation; commissioned by Public Arts program Rockford, IL



Title: ***deracination #1***
Year: 2022
Location: Vienna, Austria
Size: 20' x 4' x 20'
Material: mixed media
Commissioned by Notgalerie, Vienna, "Deracination #1" is a site-specific installation situated at the subway station Aspern/Seestadt in Vienna, Austria. The work engages with the temporalities of its fast changing surroundings. Embedded into landscaped hill which will make way for a new shopping mall, the sculpture was constructed to be embedded into the landscaped form, taking on an abstract imprint of its topographical shape.



Title: ***basics #58***
Year: 2022
Location: Anna-Maria College, Paxton, MA
Size: 12' x 12' x 4'
Material: wood (2x4s)
site-responsive installation

matthias neumann mneumann@normaldesign.com



Title: ***basics #54***
Year: 2022
Location: Sculpture on the Lawn, Orlando, FL
Size: 8' x 12' x 8'
Material: wood (2x4s)
site-responsive installation



Title: ***basics #51***
Year: 2021
Location: Sculpture Milwaukee, Milwaukee, WI
Size: 8' x 8' x 8'
Material: wood (2x4s)
site-responsive installation commissioned for Sculpture Milwaukee, curated by Theaster Gates and Michelle Grabner



Title: ***basics #38***
Year: 2019
Location: Jule Collins Smith Museum, Auburn, AL, USA
Size: 20' x 5' x 4'
Material: wood (2x4s)
site-responsive installation



Title: ***basics #25***
Year: 2018
Location: Pasadena, CA, USA
Size: 8' x 16' x 8'
Material: wood (2x4s)
site-responsive installation








MIRIAM
HALL









MIDABI
NYC & Palm Springs, CA
Michael Daniel Birnberg
917-792-9027

www.midabi.art
contact@midabi.art

Education

2012	MA, International Counseling Psychology, Alliant International University, CDMX, Mexico
2009	BA, Media & Cultural Studies, University of California, Riverside, CA, USA
2007	AA, Communication, Berkeley CIty College, CA, USA

Public Art

2024	Perm	Palm Springs, CA	Community
2023	1yr	Palm Springs, CA	There Is Nothing In Palm Springs
2023	Perm	Bombay Beach, CA	The Ocean Remains In Bombay
2023	Perm	Palm Springs, CA	WOW, Pink Sunrise
2022/23	1wk	Black Rock City, NV	There Is Nothing At Burning Man
2021	1yr	Union Square, New York, NY	There Is Nothing In New York
2019	Perm	Palm Springs, CA	Moment Movement Change
2019	Perm	Bombay Beach, CA	There Is Nothing At Bombay Beach Memory
			WOW House

Street Art

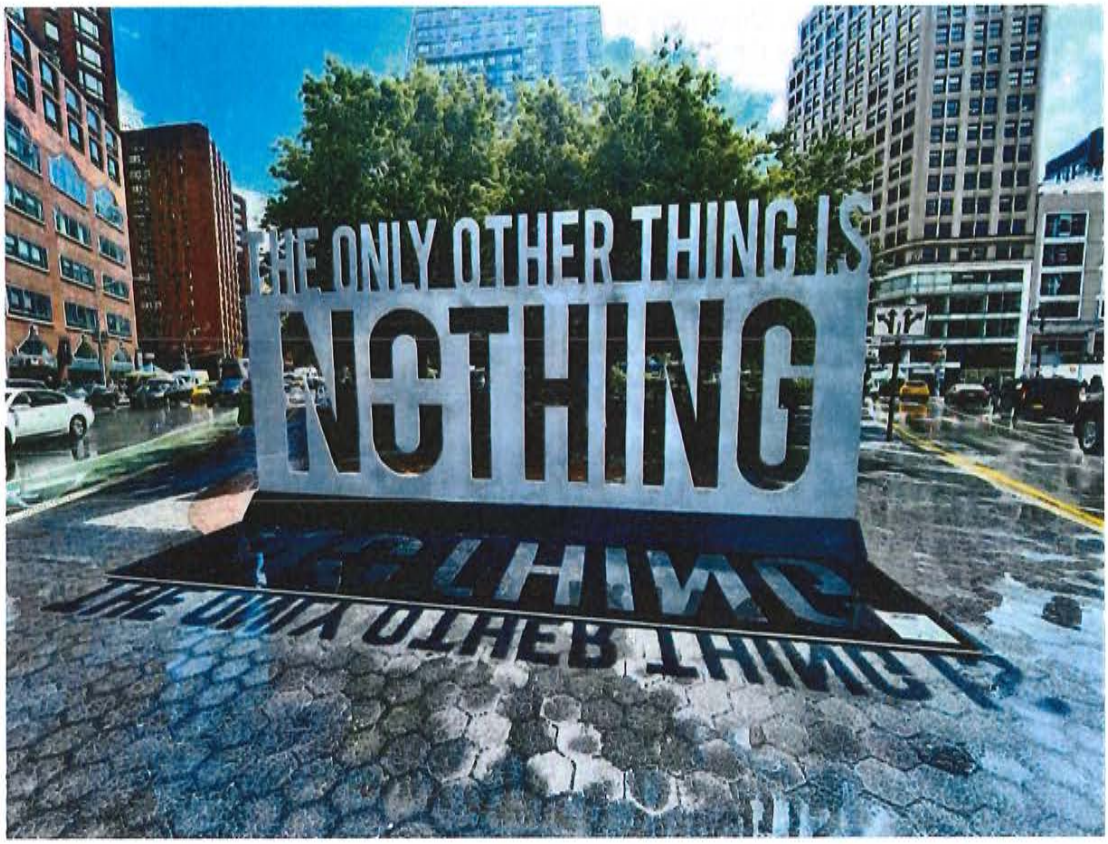
2020	SoHo, NY	Ear of God
		Fuck Everyone
2018	Desert Hot Springs, CA	Appetite
		I Forget

Gallery & Museum

2024	Andrew Logan Projects Red Hook, Brooklyn, NYC	Old Laws New Visions (solo exhibition)
2024	The Museum of Memory & Tolerance Mexico City, MX	Memory
2019-2020	Mash Gallery	Los Angeles, CA

References

Gary Armstrong PS Public Arts Commission, Current Chairperson	(917)-304-2731	garyarmstrong@me.com
Russel Pritchard PS Public Arts Commission, Former Chairperson	(415) 244-7877	russellsf90@gmail.com
Elizabeth Masella Senior Public Arts Coordinator, NYC Parks Dept.	(212) 360-8114	elizabeth.Masella@parks.nyc.gov
Philip K Smith PKS3 Studios, Founder/Artist	(760) 342-4111	pks3@pks3.com

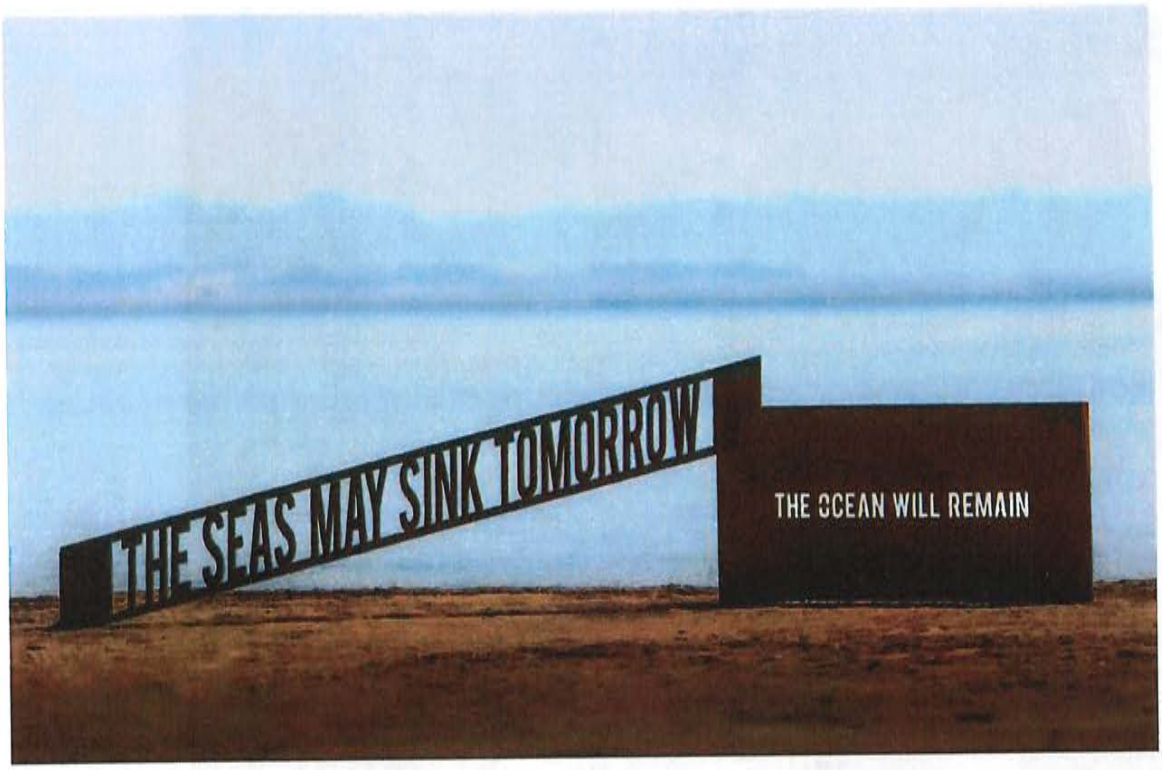


There Is Nothing In New York
2021
Steel & Auto Paint
10'x20'x5/8", 8500lbs
$100,000
One year exhibition (2021-2022)

New York Parks Department & The Union Square Partnership
Union Square Park, Manhattan, NY, USA

A one year exhibition referencing our relationship with space, time, hierarchy in nature, self and other.

Artist Owned



The Ocean Remains In Bombay
2023
Rusted Steel
5'x22'x1/4"
$25,000
Permanent

Bombay Beach Biennale
Bombay Beach, Salton Sea, CA

A site specific permanent sculpture referencing both the ecological disaster currently occurring at the Salton Sea, and the nature of space and time as they apply to all material things and our attachment to them.

Community Owned



Moment Movement Change
2019
Steel and Powder Coat Paint
5'x11'x5'x1/4"
$15,000
Permanent

The City of Palm Springs
Desert Arts Center, Palm Springs, CA

A concept created in collaboration with the city, the theme of the piece addresses the concept of change in the refined, natural sense, while also referencing to the current physical and sociopolitical changes occurring in the city itself.

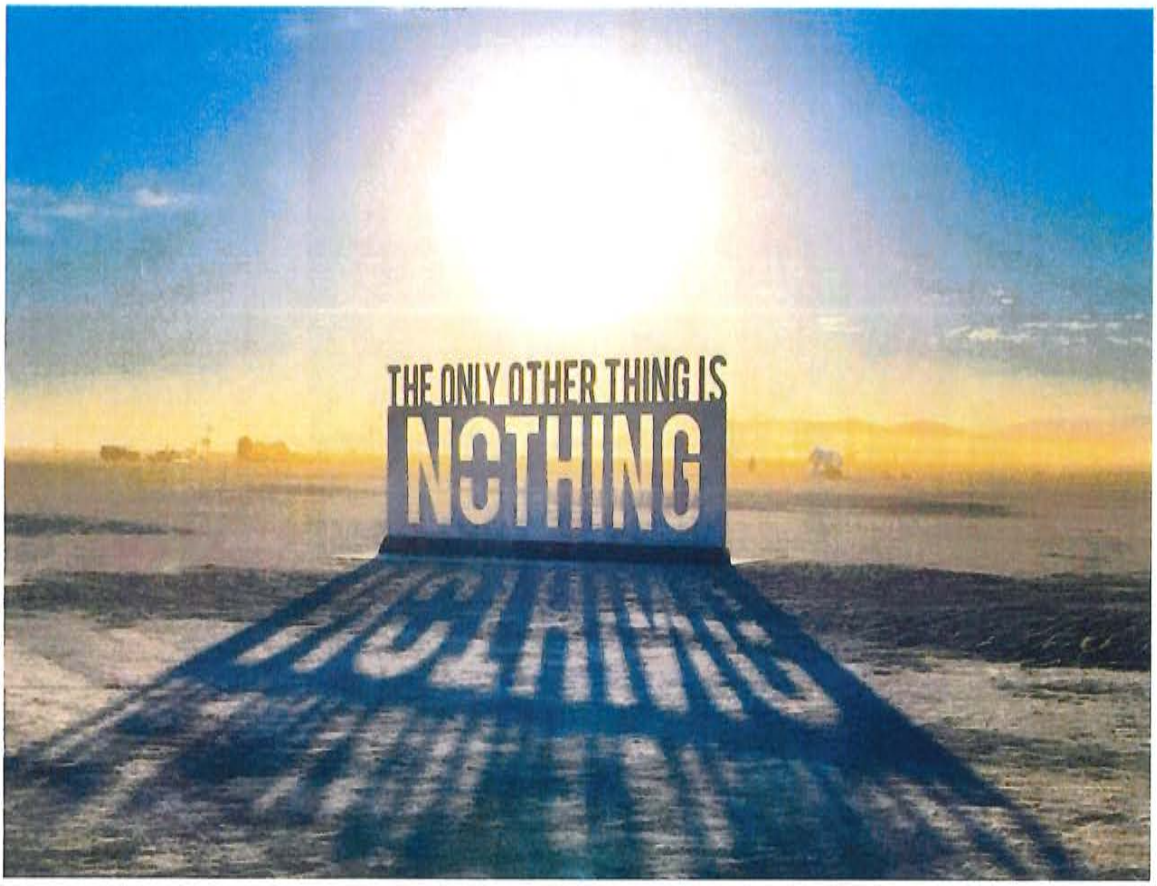
Owned by The City of Palm Springs
Gary Armstrong - Arts Commission Chair
gary.armstrong-abm@palmspringsca.gov



WOW, Pink Sunrise
2021
Steel and Powder Coat Paint
5'x5'x5'x1/4"
$12,500
Permanent

The City of Palm Springs
Palm Canyon Drive, Palm Springs, CA

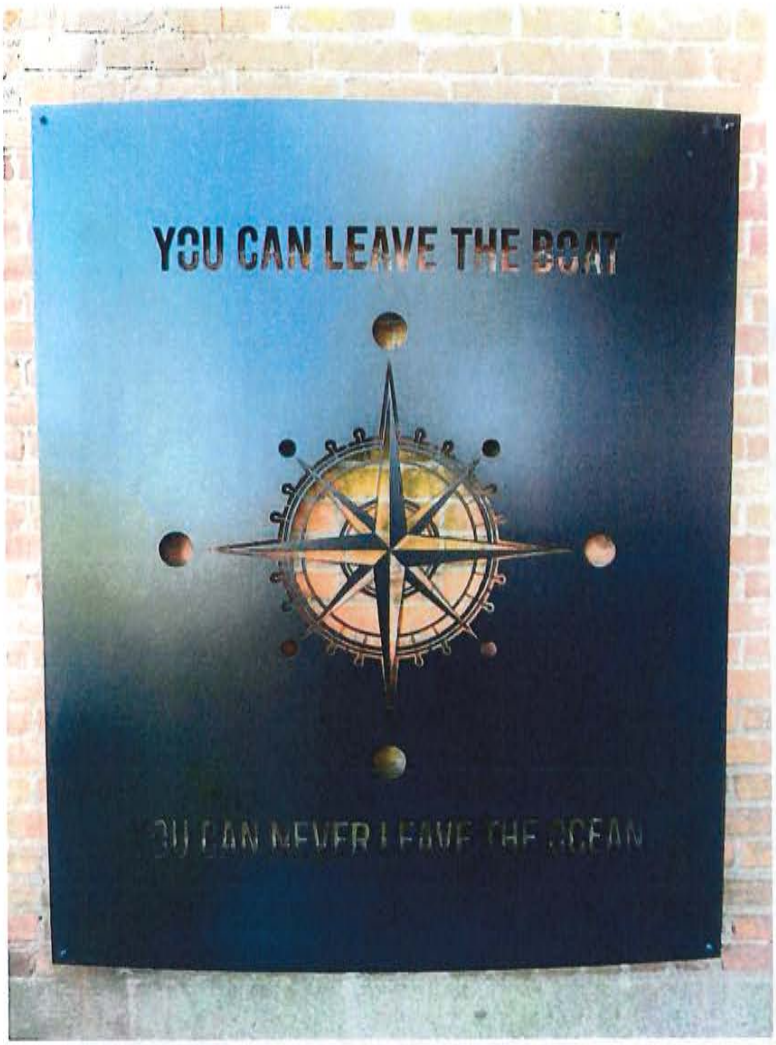
Owned by The City of Palm Springs
Gary Armstrong - Arts Commission Chair
gary.armstrong-abm@palmspringsca.gov



There Is Nothing At Burning Man
2022 & 2023
Steel and Powder Coat Paint
10'x20'x5/8"
$12,000
Temporary

Black Rock City, NV
Burning Man 2022

Temporary installation of existing work for the 2022 Burning Man event.



The Boat And The Ocean
2021
Steel and Powder Coat Paint
5'x4'x1/4"
$5,000
Permanent

The Whaler Hotel
Hudson, NY

Site specific permanent installation that blends existentialism with the theme of the hotel for the outdoor patio garden lounge.

Owned by The Whaler Hotel
Gary Armstrong - Arts Commission Chair
gary.armstrong-abm@palmspringsca.gov

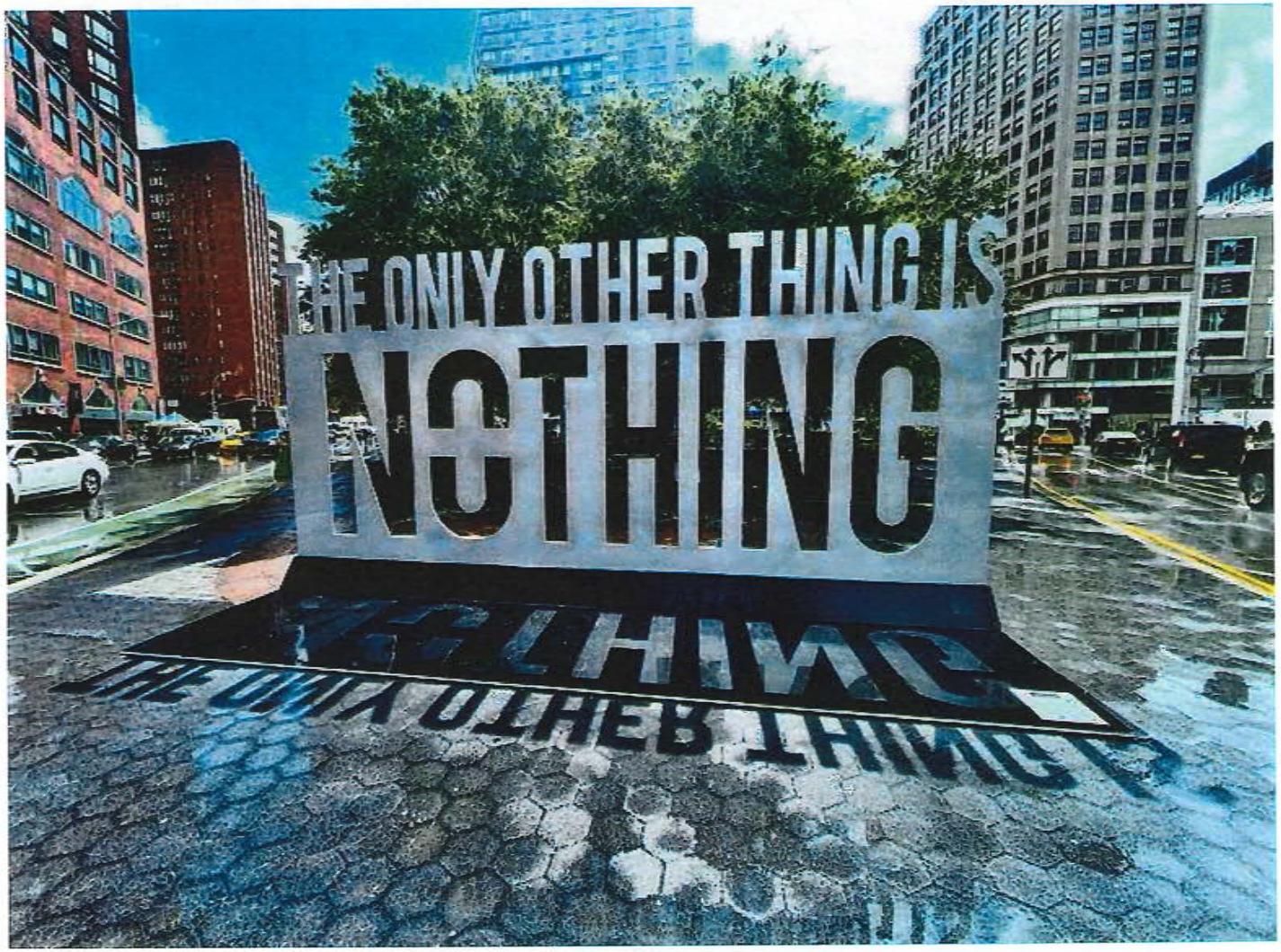


There Is Nothing In Palm Springs
2023
Steel & Auto Paint
10'x20'x5/8", 8500lbs
$43,500
One year exhibition (2023-2024)

The City of Palm Springs & The Palm Springs Public Arts Commission
Palm Springs, CA, USA

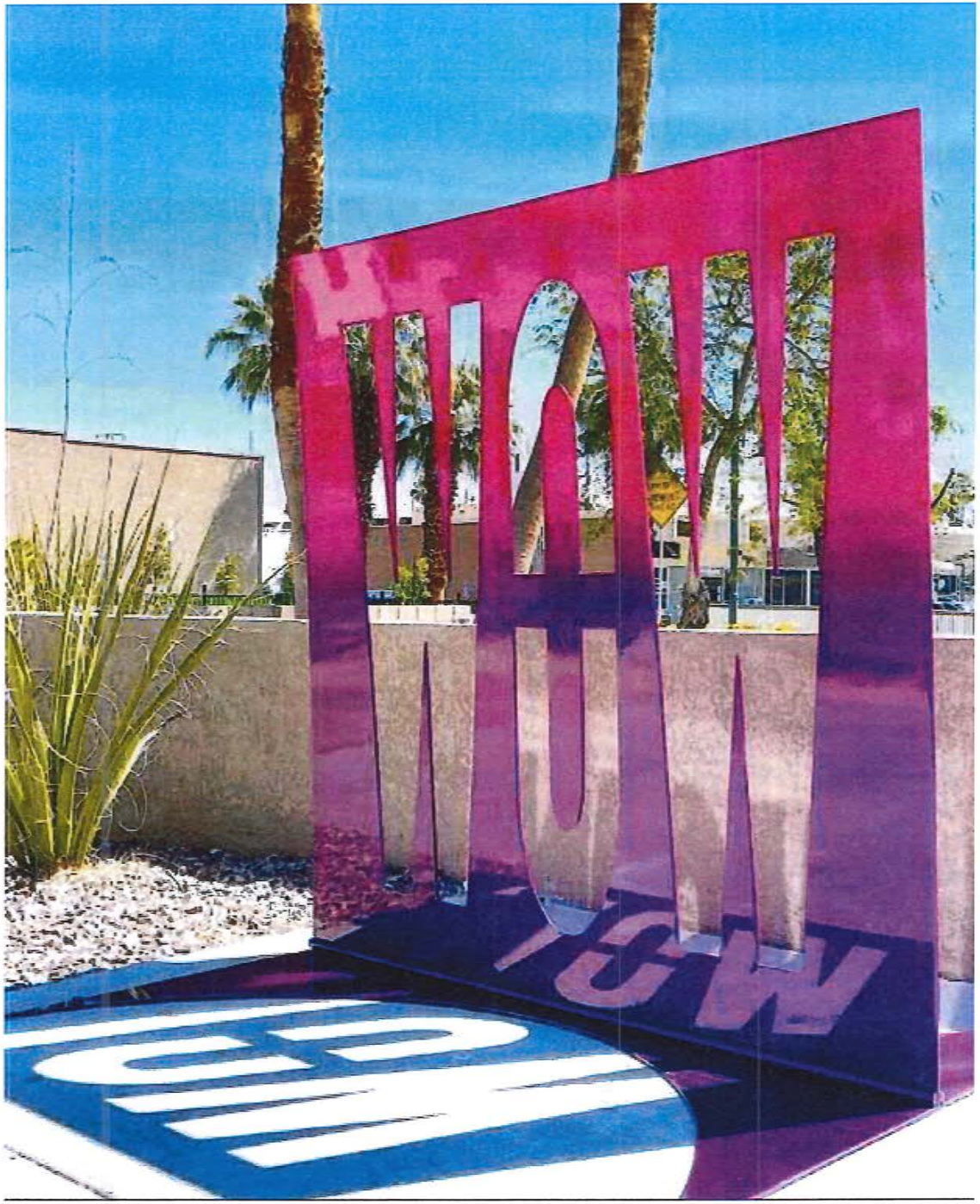
A one year exhibition referencing our relationship with space, time, hierarchy in nature, self and other.

On temporary loan to The City of Palm Springs
Gary Armstrong - Arts Commission Chair
gary.armstrong-abm@palmspringsca.gov


THE ONLY OTHER THING IS
NOTHING


MOMENTMOVEMENT
CHANGE


THE SEAS MAY SINK TOMORROW
THE OCEAN WILL REMAIN




YOU CAN LEAVE THE BOAT

COMMUNITY

MIDABI




THE ONLY OTHER THING IS
NCTHING


THE ONLY OTHER THING IS
NOTHING

Michael McLaughlin
Bronze Sculpture
31 Torrington Heights Rd.
Torrington, CT 06790
contact@mjmsculpture.com
(860) 459-7949

www.MJMSCULPTURE.COM

Dear Friends,

We are interested in proposing original work/s of art cast in bronze and submit to you my credentials along with the thought and sentiment I strive to bring to our sculptures.

It is the many faces of nature that provides me a sense of certitude in my life and work. Nature is diverse in the lessons it offers. Sometimes these assertions are self-contained while many others are open-ended.

My belief is that Public Art must perpetuate a generosity of spirit with the community. Viewers should discover the unexpected, finding content that applies to another part of their lives and thus, the art becomes a co-creation.

Thank you for your time and consideration.

Warmest regards,

Michael J. McLaughlin

Michael McLaughlin
Bronze Sculpture

31 Torrington Heights Rd
Torrington, CT 06790
Email: contact@mjmsculpture.com
(860) 459-7949
www.mjmsculpture.com

Curriculum Vitae

2007-13 Adjunct Art Teacher at Washington Montessori School
2002-05 Apprenticed with sculptor Juan Andreu, Valencia Spai
2000-02 Teacher Intern at Old Saybrook High School
1995-99 Attended Lyme Academy of Fine Arts
1994-99 Historic Preservation Artist NEC Museum

Exhibitions and Commissions

2022 City of Eden Prairie, MN Commission
2021 City of Newport Beach, CA Invitational
2020 Devereux Gardens Commission
2019 Seffner-Mango Community Park Commission, FL
2018 Chester Gallery
2017 Mirada Fine Art, Denver, CO
2017 Aviara Park Commission, Carlsbad, CA
2016 University of CT EVS Museum-Gallery
2016 Bushnell Plaza, Hartford
2015 New Britain Museum of American Art -Permanent Collection
2015 CT Governor's Invitational
2014 Village Hall Commission, Palmetto Bay, FL
2014 Eisenhauer Gallery, Martha's Vineyard, MA
2013 Piasio Commission, Princeton NJ
2013 Lea Hill Park Commission, Auburn, WA
2012 Mystic Aquarium Exhibit
2012 B&T Grounds for Sculpture
2011 Stojanovich Park Commission, Campbell, CA
2011 Slater Museum, Norwich CT
2010 Sills Commission, Watch Hill, RI
2010 Gleason Fine Art, Portland, ME
2009 Reeves-Reed Arboretum, Summit, NJ
2009 Haddad Gallery, Hudson, NY
2008 John Slade Ely House, New Haven
2008 Poets Park Commission, Santa Cruz, CA
2007 Duffy Elementary School Commission, Hartford, CT
2007 Lascano Gallery, Gt Barrington, MA
2006 Walton Rd Commission, Port St. Lucie, FL
2006 Fenn Gallery of Contemporary Art
2005 Sun Lakes Community Library, Sun Lakes, AZ
2005 CODA Gallery, Palm Desert, CA

Awards

2009 Weiss Sculpture Prize
2008 The Lynge Prize for Metal Sculpture
2005 The New Alliance Award

Michael McLaughlin
Bronze Sculpture

31 Torrington Heights Rd.
Torrington, CT 06790
contact@mjmsculpture.com
(860) 459-7949

www.mjmsculpture.com

Ask us about our Community Engagement Programs!

A successful public art project is not simply a question of what an artist envisions in any given space. Under the best of conditions public artists will find themselves working and learning from resident citizens, administrators, advisory committees, architects, historians and engineers to name just a few! All contribute as advocates their personal, creative and professional insights.

For me, the greatest joy is when this earnest, collaborative work results in a unique discovery that imparts a new awareness. Very often the outcome is a reflective expression that serves its community tomorrow (as well as today and yesterday).















Michael McLaughlin
Bronze Sculpture
31 Torrington Heights Rd.
Torrington, CT 06790
contact@mjmsculpture.com
(860) 459-7949

www.mjmsculpture.com

1



01. The Boys of Summer
Bronze
Created 2015
26" High
$75K

2



02. Deer Park
Bronze
Created 2013
12 ft. High
$60K

3



03. Woodpeckers
Bronze
Created 2014
11ft. High
$55K

4



04. In a Nutshell
Bronze
Created 2009
21 ft. High
65K

5



05. Morning Bird
Bronze
Created 2017
4 ft. High
30K

06. Hare
Bronze
Created 2014
5 ft. Long
$30K

07. Pelicans & Mangrove
Bronze
Created 2015
9.ft. High
60K

08. The Early Worm
Bronze
Created 2017
4 ft. Long
$30K

09. Frog & Dragonfly
Bronze
Created 2011
36" High
$25K

10. Arborvitae
Bronze
Created 2019
12 ft. Tall
60K

6



7



8

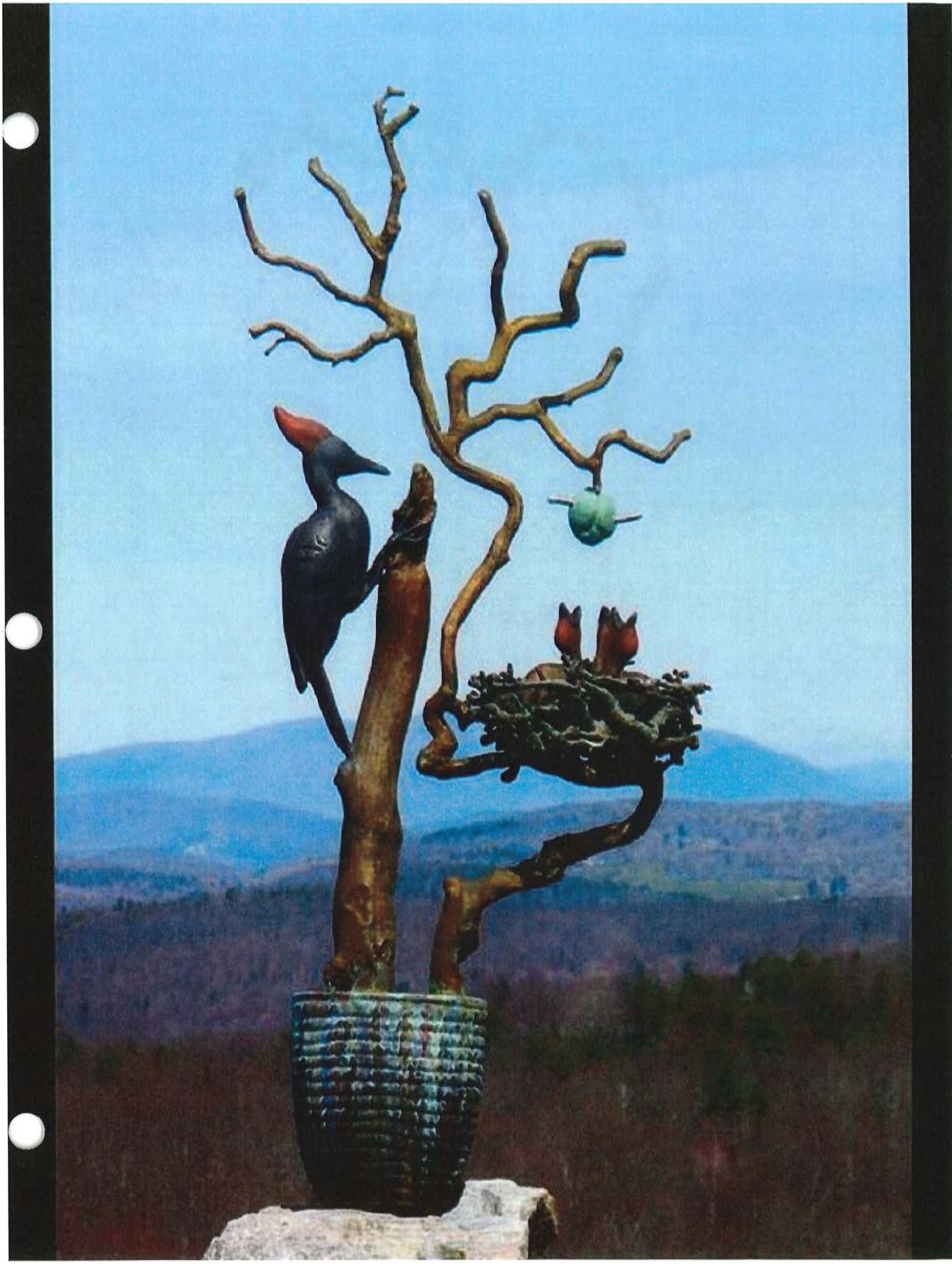


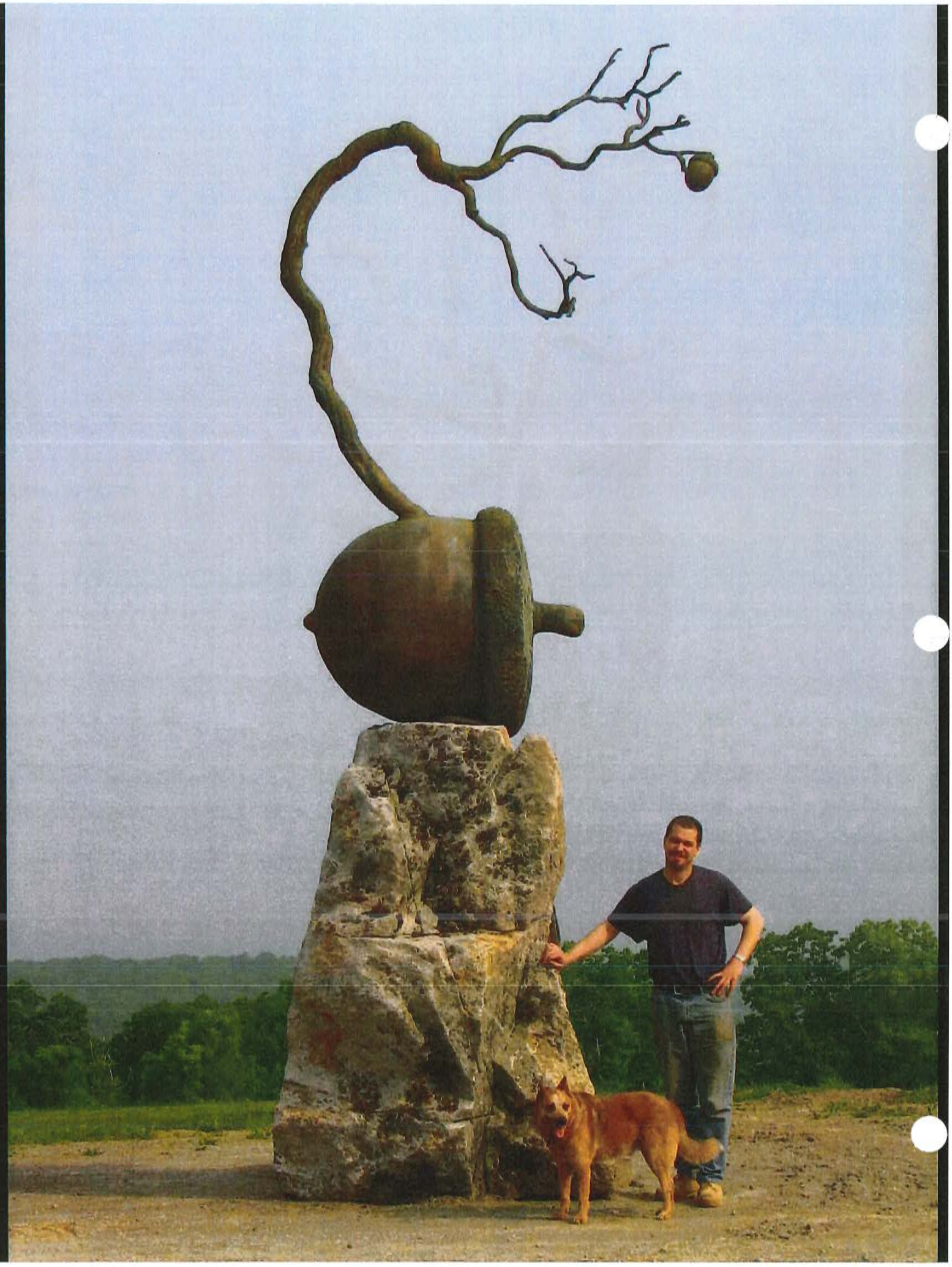
9



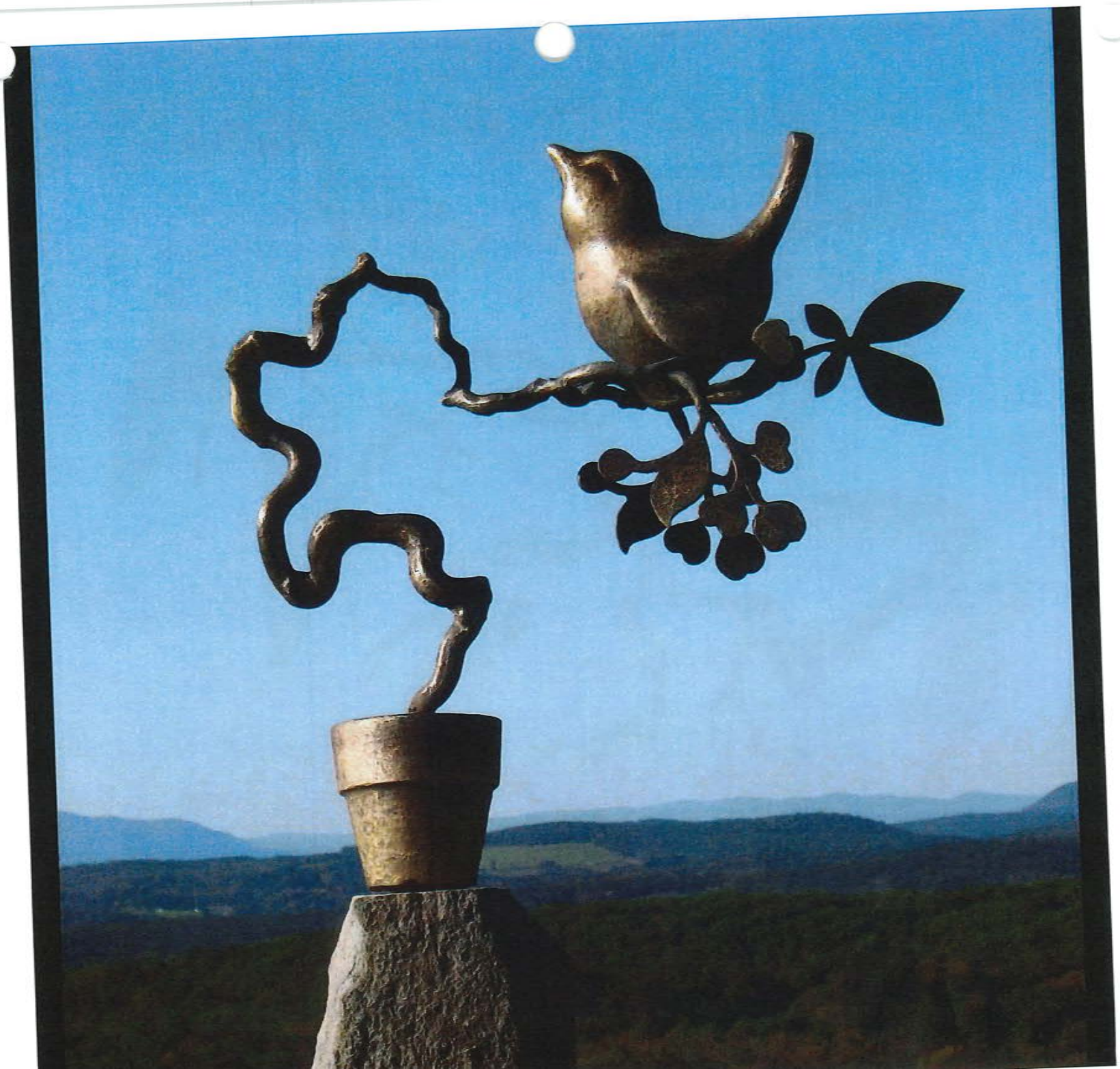
10











Michael Stutz Sculpture/Design

e-mail: mdstutz@gmail.com • www.stutzart.com • (858)-775-3607 • 1850 Camino Rainbow • Fallbrook, CA 92028

Public Art Projects

2023 Bend, Oregon - Golden Squirrel's Wondrous World- A roundabout sculpture about the region's natural environment

UNC Greensboro, NC • *Astera,* a bronze figure celebrating women's empowerment

2022 **Napa, CA** • *Coyote,* bronze coyote for Farmhouse Winery

2021 **Fort Colllins, CO** • *Double Equus,* Johnson Family Equestrian Hospital at Colorado State University

2020 **Helena, MT** • *Equity Fountain,* stainless steel fountain for the capital grounds

Sacramento, CA • *Nighthawk Over the Waters,* an installation for the Natomas Community and new Firestation 15

2019 **El Paso, TX** • *Jackrabbit,* bronze sculpture for Bartlett park playground; Installation December 2019

Leawood, KS • bronze walking woman installation for a public activity park; Installation April 2019

Carlsbad, CA • *Carlsbad Beach Chair,* design and fabrication of public beach chairs to be installed throughout the city

Redondo Beach, CA, One South mixed use development • Sculptures in a public mezzanine; Commissioned by Cape Point Development

2018 **Laguna Beach, CA** • *Boom Boom Bench,* bronze bench commemorating the local LGBT community

2016 **Cartasia 2016 Paper Art Biennale, Lucca, Italy** • Site-specific installation of a publicly displayed cardboard sculpture in the historic city of Lucca as part of the invitational Biennale

2013 **ResMed Corporation Sculpture Garden, San Diego, CA** • *ResHead,* walk-in sculpture; *Skygrass,* abstracted sculpture with night time illumination; Commissioned by Peter Farrel, CEO Resmed Corporation

Texas Tech University, Lubbock, TX • *Four Faces,* Commissioned by the Texas Tech Public Art Program

2012 **Carlsbad First Responders Training Facility, Carlsbad CA** • *Portrait Heads,* Commissioned by the City of Carlsbad

Westin Gaslamp, San Diego, CA • *Flame Flower,* stainless steel abstract sculpture with programmable LED light fixtures; Commissioned by the Westin Horton Plaza

2011 **Pacific Shores Community, Huntington Beach, CA** • *Great Egret,* Commissioned by Christopher Homes

San Diego County Regional Library Fallbrook, CA • *Diaphanous Grove,* (30' x 8'), interior artistic security gate; Commissioned by Friends of the Fallbrook Library

2010 **North Carolina State University, Raleigh, NC** • *Wolf Plaza,* 3 twice life-size wolves and landscaped environment; Commissioned by North Carolina State University

2009 **Cary, North Carolina** • *Hot-Rolled Equus,* ten feet tall steel horse bust

San Diego, CA • *Penelope,* woven bronze sculpture; Commissioned by Port of San Diego, funded by San Diego sculpture show award

2008 **I-64 Pedestrian Bridge and Greenway, Cary, NC** • *Bowstring Vines,* six 25' to 30' sculptural sections spanning over 300' bridge

State Capital Grounds, Des Moines, IA • *Iowa State Worker's Monument,* Commissioned by the Iowa State Worker's Monument Committee

2007 **Del Mar, CA** • *Lithonia,* temporary outdoor cardboard exhibition of a horse sculpture

2006 **Buenaventura Golf Course, Ventura, CA** • *The Big Swing,* Commissioned by the City of Ventura

2006 **Olinda Ranch Park and Playing Field, Brea, CA** • *Brea Red Tail Hawk,* Commissioned by the City of Brea

Chattanooga, TN • *Crows,* temporary outdoor cardboard installation, 2006-2008

2005 **Grace Street Police Headquarters, Richmond, VA** • *Thin Blue Line*

San Francisco International Airport, CA • *Kore,* cardboard sculpture for the airport's permanent collection

Camden Community Center, San Jose, CA • *Hand in Hand,* Commissioned by the San Jose Arts Commission

2004 **Jacksonville Equestrian Complex, Jacksonville, FL** • *Pine Breeze Dandy,* Commissioned by the City of Jacksonville

Public Art Projects *continued*

2003 **Metro Gold Line Light Rail System, South Pasadena, CA** • *Astride-Aside*, woven bronze walking figure

2002 **Santa Monica Boulevard, West Hollywood, CA** • *Coyote*, temporary cardboard installation for *Art on the Outside - Edges and Hedges;* Commissioned by the West Hollywood Fine Arts Commission

University Station, Salt Lake City, UT • *Flame Figure*, woven bronze figure for the Utah Transit Authority - University Line; Commissioned by the Salt Lake City Arts Council to commemorate the 2002 Winter Olympics

2001 **PGE Park, Portland, OR** • *Facing the Crowd*, two woven bronze faces; Commissioned by the Regional Arts and Culture Council

2000 **W Hotel, San Francisco, CA** • *Pneumatic Dreamer*, woven bronze sculpture; funded under the San Francisco Redevelopment Agency Percent for Art Program (juried with participation of the San Francisco Museum of Modern Art)

1999 **Yerba Buena Center for the Arts, San Francisco, CA** • *Sticky-Stuck*, Marriot window installation in conjunction with *Bay Area Now Live*

1999 **Art Ship Windows Program (Jack London Square), Oakland, CA** • *Crib* and *Headland's Hand*, sculptural installations

1998 **Luggage Store Annex, San Francisco, CA** • *Crib*, site-specific public art installation

Selected Exhibitions

2017 **Torrance Art Museum, Torrance CA** • *Pulped Fiction*

2014 **San Francisco Museum of Craft and Design, CA** • *Elevated Corrugated*

2013 **Bedford Gallery, Walnut Creek, CA** • *Larger than Life*

2012 **Cannon Gallery, Carlsbad, CA** • *Public Artists – Private Works*, Michael Stutz

2009 **San Jose Museum of Art, San Jose, CA** • *This END Up*, contemporary cardboard sculpture

Santa Rosa Junior College, Santa Rosa, CA • *Concepts and Processes in Public Sculpture*

Western Illinois University, Macomb, IL • *Third Annual Unorthodox Materials Show*

2008 **Palos Verdes Art Center, Palos Verdes, CA** • *Spirit of the Horse*

Fallbrook Center for the Arts, Fallbrook, CA • *Art of the Horse*

2003 **Parisi Gallery, Del Mar, CA** • on-going exhibit of cardboard sculptures

1999 **Dean Lesher Regional Center for the Arts, Bedford Gallery, Walnut Creek, CA** • *Unboxed*

Luggage Store Gallery, San Francisco, CA • *Frenzied*, Artists in Support of the Luggage Store

Headland's Center for the Arts, Marin, CA • *Mystery Box Auction*

Somar Gallery, San Francisco, CA • *Them*, a multi-disciplinary exhibition

1998 **Headlands Center for the Arts, Marin, CA** • *Headland Hand*, site-specific installation

Yerba Buena Center for the Arts, San Francisco, CA • *Crib*, Grand Lobby installation

1993 **The Refusalon, San Francisco, CA** • *From Desire to Decay*

1987 **The Candy Factory Annex, Dulin Museum, Knoxville, TN** • Recent Paintings and Constructions

1985 **York Street College of Art and Design, Belfast, Northern Ireland** • *Belfast Works*

Experience, Education & Awards

1996-2000 Professional Prop Designer and Builder, San Francisco, CA
Photographic props for ads appearing in numerous national magazines

1993-1996 Parade Float Sculptor and Designer, Mardi Gras, New Orleans, LA

1988-1993 Display Artist, Macys, San Francisco, CA

1986 B.F.A., University of Tennessee Knoxville

Oxbow Summer School of Painting, Saugatuck, MI

1984-1985 York Street College of Art and Design, Student Exchange Scholarship, Belfast, Northern Ireland

1982 University of Tennessee High School Art Competition Scholarship Award
Arrowmont School of Arts and Crafts, Gatlingburg, TN



Open to Interpretation

Sculptor Michael Stutz does public art in a big and bold way

Sculptor Michael Stutz in front of his "The Diaphanous Grove sculpture inside the Fallbrook Public Library. The sculpture is a functional structure that separates the library from the community room and Poet's Patio. Shane Gibson photo

by Sandra Shrader



Crib. Michael Stutz photo

Creating outdoor sculpture art for the public isn't for the faint-hearted artist.

Such art sculptures can move public opinion in a common direction or they can generate scorn from the masses; they can enrich a community or they can divide a community. And, unlike other art forms, they also usually require engineering and construction know-how in addition to defying weather damage.

Michael Stutz is one sculptor who has boldly forged a successful reputation in the public arts projects industry for nearly twenty years. The Fallbrook artist's massive sculptures, constructed of interwoven layers of either metal or cardboard strips, have been installed in numerous cities and communities across the United States and he has five more projects approved for this year.

But Stutz, who was born in Chattanooga, Tennessee, didn't start out as a sculptor. A degree in fine art painting and stints as a commercial sign painter, an advertising and merchandizing prop maker and a Mardi Gras parade float builder first padded his portfolio with the unlikeliest of art gig combinations.

"Even as a kid, I always loved to paint, and I knew that's what I wanted to do," Stutz, 53, said. "And so I went to school at the University of Tennessee in Knoxville where I got my degree in fine arts.

"For a brief time I did commercial sign painting, but by that point in my life, I was ready to get as far away from Tennessee as I could," he continued, "And I arrived in San Francisco in 1987 with $400 in my pocket and plans to make a living as a fine arts painter."

Although it had been a gutsy move to make, Stutz didn't have much success getting his paintings noticed. But he did find work in commercial arts when he landed a job with Macy's where he constructed displays and props for merchandizing, magazine advertising and photo shoots. Later he also made props for films.

Then Stutz's girlfriend, who later became his wife, decided to attend Tulane University in New Orleans, and, flush with love, he decided to go with her. An opportunity in that city for him to build floats for the Mardi Gras parades turned into a three-year job, but most importantly that was when Stutz first began creating the enormous figurative pieces which would unexpectedly provide inspiration for his later public art projects.



Pneumatic Dreamer being installed on the fourth floor terrace of the W Hotel - San Francisco.



Pneumatic Dreamer is 30 feet long and 7 feet high. It was Stutz' first public art commission and his first in bronze. Michael Stutz photos

"During my time building the Mardi Gras parade floats, I figured out how to design and build very large papier mache figure props by using a strip-weaving process that I use to make my cardboard and metal pieces today," Stutz said.

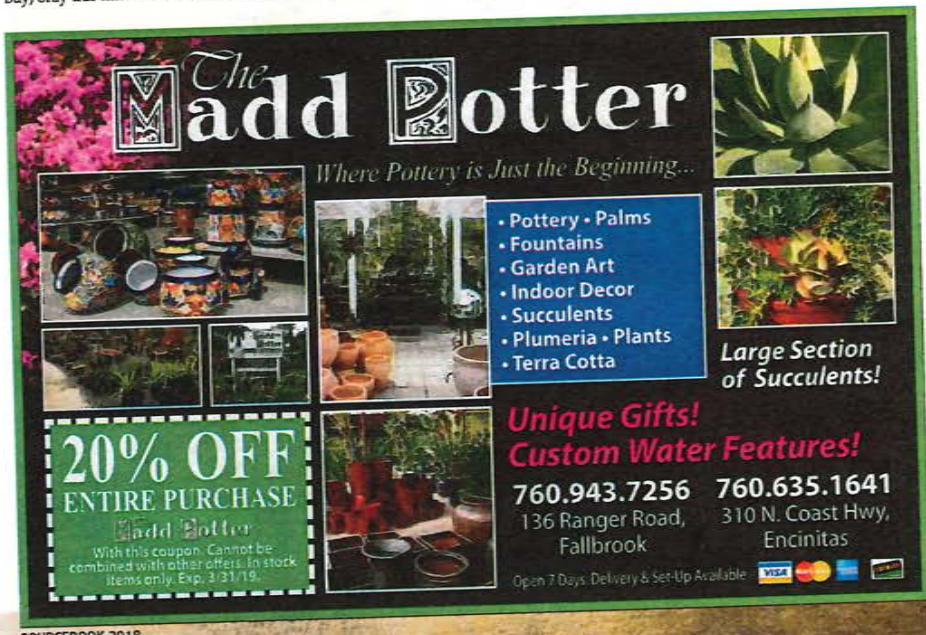
"The props on the floats were 12 feet tall, and we usually had to get everything done in three weeks! So while there was a lot of creativity involved in transforming conceptual sketches into actual floats ready for parade day, it was a serious business too."

A decade after his first move to San Francisco, Stutz returned there in 1997 to once again enter the art scene at the City by the Bay, only this time he had a different art media in mind.

Influenced by his float-building experience, he began creating super-sized sculptures, honing an even more stripped down method of weaving and layering together very small sections of sliced cardboard from boxes he collected on the streets.

The results, which evolved into Stutz's signature style today, were "hollow shell" sculptures that had substantial, recognizable presence, but which also incorporated a dynamic "woven lattice" effect that allowed light and air and shadows to give life to the pieces, according to the artist.

After Stutz's enormous cardboard-strip sculpture of a reclining figure in a fetal position was exhibited at an alternative art gallery, in





Michael Stutz standing on 4 Faces.



Michael Stutz photo

Core is a sculpture out of cardboard. Michael Stutz photo

which the piece took up the entire display floor, it caught the attention of representatives from the San Francisco Museum of Modern Art, and the artist received his first public art commission in 1999.

Stutz's design for the proposed public art project, planned to be installed on a ledge at the fourth floor terrace of the W Hotel-San Francisco, was that of a slumbering human figure, 30 feet long and 7 feet tall. And the project, which the artist called "Pneumatic Dreamer," also offered a whole new challenge for Stutz – it was to be his first in bronze.

Undaunted, he pushed ahead, first considering the idea of having the sculpture cast in a foundry, but he soon learned that the costs would be "astronomical." Stutz then settled on working with a respected metal fabricator known among San Francisco area artists for his specialized skills in welding and fabrication.

Today Stutz describes the Pneumatic Dreamer project as his Cinderella story.

"I was literally an unknown artist at that time, and I have to be honest, I was worried for a while that I may have made a mistake with my design. From the vantage point at street level, I didn't believe that the piece had the visual impact that I had expected," he said, reflecting upon the memory of watching a crane hoist the finished sculpture into position on the fourth story terrace.

"But I should not have worried because after it was installed and it started getting attention, my life changed," Stutz continued. "It was the beginning of my career as an artist building permanent pieces and certainly as an artist doing art in public places."

Over the next two decades, the artist completed a number of commissions in cities and for institutions throughout the U.S., including Texas Tech University; North Carolina State University; Portland, Oregon; Jacksonville, Florida; San Diego, California; Richmond, Virginia; San Jose, California; Salt Lake City, Utah; Carlsbad, California and most recently, Laguna Beach, California.

Drawn to Fallbrook by the opportunity to work in the foundry here – later known as the Fallbrook School of the Arts – as means to reduce construction costs for his sculptures, Stutz moved to the community with his wife and two children in 2004.

Although the artist has installed numerous public art works coast to coast, the 2011 completion of a hometown commission to do his "Diaphanous Grove" public art piece for Fallbrook Public Library holds a certain sweet satisfaction for him.

Located in the main library between the community room and the collections area, the 8-foot by 30.5-foot undulating fence with gates at each end, weaves together strips of bronze, stainless steel, and regular steel. It evokes many local natural sights which Stutz has described as including the flow of the Santa Margarita River, a redtail hawk's wings when backlit by the sun, avocados and or-





Hoodie by Michael Stutz.

Alessandro Casalini photo



Boom Boom Bench.

Michael Stutz photo

anges and the rocky edges of the surrounding granite mountains.

Stutz also created references in Diaphanous Grove to the rains and fires that have plagued Fallbrook at times—"the constant forces of death and rebirth," he said, referring to changes in the natural landscape that affect the community every few years.

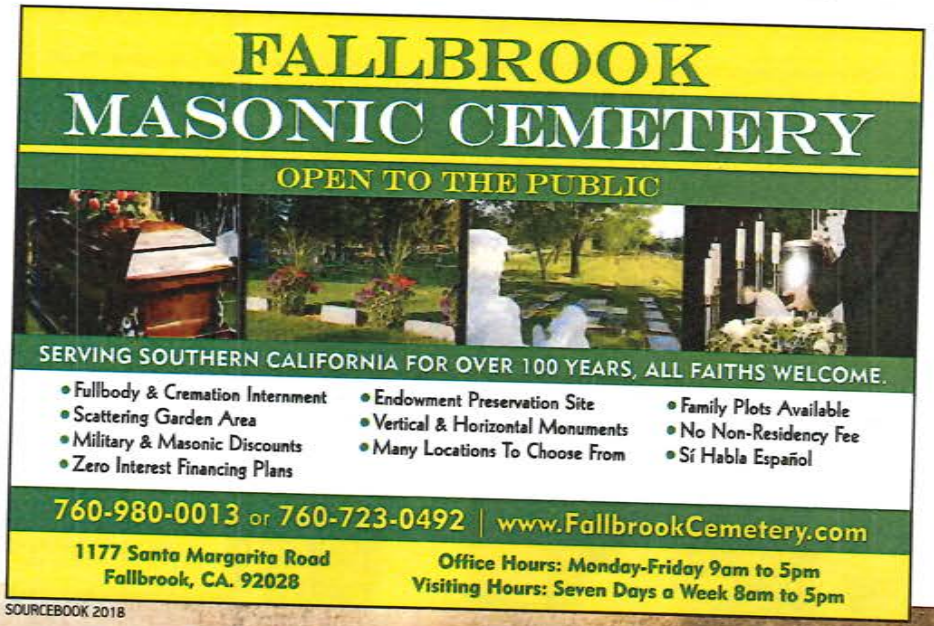
But it's not just changes in nature that public arts sculptors attempt to capture. Changes which impact national and community cultures, history and environments are also the stuff, ephemeral or worldly, that public artists seek to interpret and convey to the public.

For Stutz, whose outdoor metal sculptures have included giant heads reminiscent of the ancient Mesoamerican gods of the Olmec people, enormous wolves and birds and horses, supersized Bali-esque and folklorish human profiles, human figures and abstracts, it's all about connecting people to other people as well as to their surroundings.

"That's what public art does," he said, adding that he loves to see people climbing on and being playful with his metal sculptures.

"With my sculptures, the inside is outside, and the outside is inside," Stutz said. "They make the viewers aware of the space that they are occupying, of the people around them."

To see more of Michael Stutz's sculptures, visit www.stutzart.com



FALL 2023

UNCG MAGAZINE

WC TRIBUTE 'ASTERA' PG. 4

'THE RAWK' TURNS 50 PG. 10

NAMED PROFESSORSHIPS PG. 28

CHILD CARE STARS PG. 34



CHANGE MAKERS

From Woman's College era to today, core values remain constant, as new ideals have emerged PG. 18

Paying tribute

Woman's College was known as the nation's top public college for women. Its legacy of excellence and opportunity is now on full display at the Woman's College Tribute.

Betsy Oakley '69, Board of Trustees chair, told those gathered at May's dedication on Stone Lawn, "The WC alumnae were bold pioneers who embraced the educational opportunities they were given – and they worked for them," she said. "They were trailblazers. WC graduates have made an enormous impact on our region, our state, our nation, and indeed the world."

Sculptor Michael Stutz, with landscape artist James Dinh nearby, said the Tribute is envisioned as a space to gather, to relax, perhaps to reflect.

"We see it as a meeting place," Emilie Mills '62, '65 MFA had earlier noted. Sarah Shoffner '62, '64 MS, '77 PhD added they hope students will meet their friends at the spot. "It's a place for community."

Image panels derived from Woman's College-era Pine Needles yearbooks are featured. The brick walls were designed to hold seasonal flowers. "Conceptually, the three garland walls relate to when they used to make daisy garlands here on campus," Stutz said.

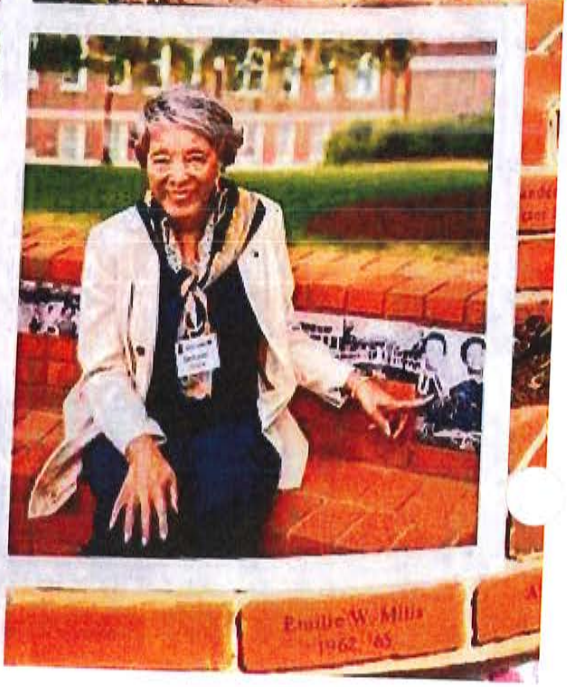
The sculpture is named "Astera." "'Astera' is from the Latin word Asteraceae, which is the family in which daisies are," he said, referencing the campus' flower. "Also 'astera' means 'star.'"

The sculpture is made out of strips of bronze – it's woven, he added. "It's very strong, but it's also very open. There's openings within it. I hope that gives the viewer a chance to make their own determination about what they're seeing. You can actually go inside the sculpture, look out through her eyes."









: Emilie W. Mills '62, '65 MFA, Sarah Shoffner '62, '64 MS, '77 PhD; Bottom, at ribbon-cutting, : Beth Fischer, Betsy Oakley '69, James Dinh, Kurt Melvin, Dr. Sarah Shoffner, Emilie W. Mills, chael Stutz, Molly Brake '62, Agnes Price '62, Geraldine Fox '63; Right, JoAnne Smart Drane with panel of herself with Bettye Ann Davis Tillman '60.

RECENT COMMISSIONS

01.. Wall Wave /Blending Eddy
Installed: Jan 2019
Location:One South, Redondo Beach
Medium: Stainless Steel
Dimensions: 18' x 8.5' x 3' and 20' x 20' x 3'
Budget: $140,000
Commissioned by the developer for the Redondo Beach Public Art Program
In the exterior courtyard and entrance sculptures "Wall wave" is a 19 foot x 7.5 foot twisting wave form that is attached to the wall of the elevator shaft at the entrance to the mezzanine plaza stairway. It is a street level presence as a drive by/ walk by public art experience. It gives the building a signature and being ocean themed is organic to the site. The wave rolls up the building wall, leading people to the public plaza stairway.

Nick Buchanan
P: (949) 441-7442
101 S El Camino Real
Suite 205, San Clemente, CA 92672

2. BoomBoom Bench
Installed: December 2020
Location:Laguna Beach
Medium: Bronze
Dimensions: 12' x 4.5' x 3.5'
Budget: $25,000
Commissioned by the City Of Laguna Beach
Boom Boom Bench honors a LGBT Bar that was an important part of Gay Life in Southern California. The bench is a wave form and loveseat.

Siân Poeschl
Cultural Arts Manager
City of Laguna Beach
(949) 497-0722 x 4

3.. NightHawk Moving Over The Waters
Installed: July 2020
Location: Sacramento, CA
Medium: Welded Silicon Bronze, Stainless Steel
Dimensions: 17.5' h x 8" w x 7' d
Commissioned by: Metro Arts Sacramento
Budget $99,000
Nighthawk Over the Waters is a tribute to the energy and natural surroundings of the Natomas Community and to the firefighters of station 15. The sculpture is a 14-16 foot tall freestanding stainless steel and bronze tableau. The central figure is a bronze lesser Nighthawk – a native California bird that is an established presence in the Sacramento area. It is the mascot for the Fire Station 15 crew, which is know for being constantly on call. The nighthawk is a symbol of vigilance, protection, speed, and vision

Donald Gensler
Art in Public Places, Project Manager
Sacramento Office of Arts + Culture
915 I Street, 3rd Floor
Sacramento, Ca 95814
(o) 916-808-8493
(m) 916-955-4564
dgensler@cityofsacramento.org

04. Astera Installed: 2023 Location: UNC Greensboro Medium: Welded Silicon Bronze, Dimensions: 8' x 8.5' x5' Budget $120,000 A project with the Landscape architect James Dinh. The sculpture and it's circular bench courtyard commemorate the University's founding as a Women's College.

Kurt Melvin
Project Manager
Facilities Design and Construction
UNC Greensboro
k_melvin@uncg.edu
Direct: 336-334-5998
Cellular: 585-754-7585

05. Golden Squirrel's Wondrous World Installed: 2023 Location: Bend Oregon Medium: Welded Silicon Bronze, Steel. Cast gold leafed squirrel Dimensions: 8' x 8.5' x5' Budget $130,000 Golden Squirrel is a striking presence above this active roundabout. The Hamster Wheel of Daily routine.the circle of life reflecting the lands and waters of the Cascade Mountains, and the humorous squirrel, celebrate Bend as a place intricately connected to Nature.

Marcelene Trujillo. 541-419-3137. artinpublicplacesbend@gmail.com

06.Equity Fountain
Installed: March 2020
Location: Helena, Montana
Medium: Stainless Steel, Granite
Dimensions: 7 h x 7" w x 7' d
Commissioned by: Equity Fountain project
Budget $75,000
The Fountain replaces a racist monument installed by the Daughters of the Confederacy with one that expresses values that unite people. The metal bands are engraved with English and Chippewa words representing the teachings of the Seven Grandfathers- a value system present in many Native American cultures.

Ron Waterman ronwaterman530@gmail.com

07. Coyote
A private commission for a winery in Napa California
Laura Parker
lparker@delmarrestoration.com

08. JackRabbit Jumps The LoveBall
Installed: 2019
Location: Bartlett park, El Paso Medium: Bronze and Stainless Steel
Dimensions: 8'3" x 6" x 3'
Budget: $79,000
Commissioned by: the City of El Paso
The Jackrabbit, a native animal, is common to the park setting. Presenting it at a bigger than life scale, makes it an iconic talisman for the area. It emphasizes the positive benefits of an active life, where exercise leads one to greater energy, endurance, and speed. It is a favorite Easter photo spot for the neighborhood kids.

Miriam Garcia
Public Art CIP Associate
915-212-1782
GarciaMX0@elpasotexas.gov

IMAGE LIST

01 -02 . Golden Squirrel's Wondrous World Installed: 2023 Location: Bend Oregon Medium: Welded Silicon Bronze, Steel. Cast gold leafed squirrel Dimensions: 8' x 8.5' x5' Budget $130,000 Golden Squirrel is a striking presence above this active roundabout. The Hamster Wheel of Daily routine.the circle of life reflecting the lands and waters of the Cascade Mountains, and the humorous squirrel, celebrate Bend as a place intricately connected to Nature.

Marcelene Trujillo. 541-419-3137. artinpublicplacesbend@gmail.com

03. Wall Wave /Blending Eddy
Installed: Jan 2019
Location:One South, Redondo Beach
Medium: Stainless Steel
Dimensions: 18' x 8.5' x 3' and 20' x 20' x 3'
Budget: $140,000
Commissioned by the developer for the Redondo Beach Public Art Program
In the exterior courtyard and entrance sculptures "Wall wave" is a 19 foot x 7.5 foot twisting wave form that is attached to the wall of the elevator shaft at the entrance to the mezzanine plaza stairway. It is a street level presence as a drive by/ walk by public art experience. It gives the building a signature and being ocean themed is organic to the site. The wave rolls up the building wall, leading people to the public plaza stairway.

04. RedTail Hawk
Installed: June 2007
Location: Olinda Ranch Community, Brea, CA
Medium: Welded Bronze and Stainless Steel
Dimensions: 32' x 20' x12'
Commissioned for the City of Brea Art in Public Places program
Fabricator: Artist's studio
Budget: $200,000
Project Manager: Jessica Cusick
A 20 foot wide, Red Tail Hawk, built of sheared bronze strips welded together around a stainless steel armature, and supported by a 20 foot tall tapered pole. An immediately recognized part of the local environment, the Red Tail is a majestic symbol of our closeconnection to the natural world, and a call to respect and protect the delicate balance withthe earth that humans control.

05. NightHawk Moving Over The Waters
Installed: July 2020
Location: Sacramento, CA
Medium: Welded Silicon Bronze, Stainless Steel
Dimensions: 17.5' h x 8" w x 7' d
Commissioned by: Metro Arts Sacramento
Budget $99,000
Nighthawk Over the Waters is a tribute to the energy and natural surroundings of the Natomas Community and to the firefighters of station 15. The sculpture is a 14-16 foot tall freestanding stainless steel and bronze tableau. The central figure is a bronze lesser Nighthawk – a native California bird that is an established presence in the Sacramento area. It is the mascot for the Fire Station 15 crew, which is know for being constantly on call. The nighthawk is a symbol of vigilance, protection, speed, and vision

06.Equity Fountain
Installed: March 2020
Location: Helena, Montana
Medium: Stainless Steel, Granite

Commissioned by: Equity Fountain project
Budget $75,000
The Fountain replaces a racist monument installed by the Daughters of the Confederacy with one that expresses values that unite people. The metal bands are engraved with English and Chippewa words representing the teachings of the Seven Grandfathers- a value system present in many Native American cultures.
Ron Waterman ronwaterman530@gmail.com

07 Coyote
A private commission for a winery in Napa California
Laura Parker
lparker@delmarrestoration.com

08 . Astera Installed: 2023 Location: UNC Greensboro Medium: Welded Silicon Bronze, Dimensions: 8' x 8.5' x5' Budget $120,000 A project with the Landscape architect James Dinh. The sculpture and it's circular bench courtyard commemorate the University's founding as a Women's College.

Kurt Melvin
Project Manager
Facilities Design and Construction
UNC Greensboro
k_melvin@uncg.edu
Direct: 336-334-5998
Cellular: 585-754-7585





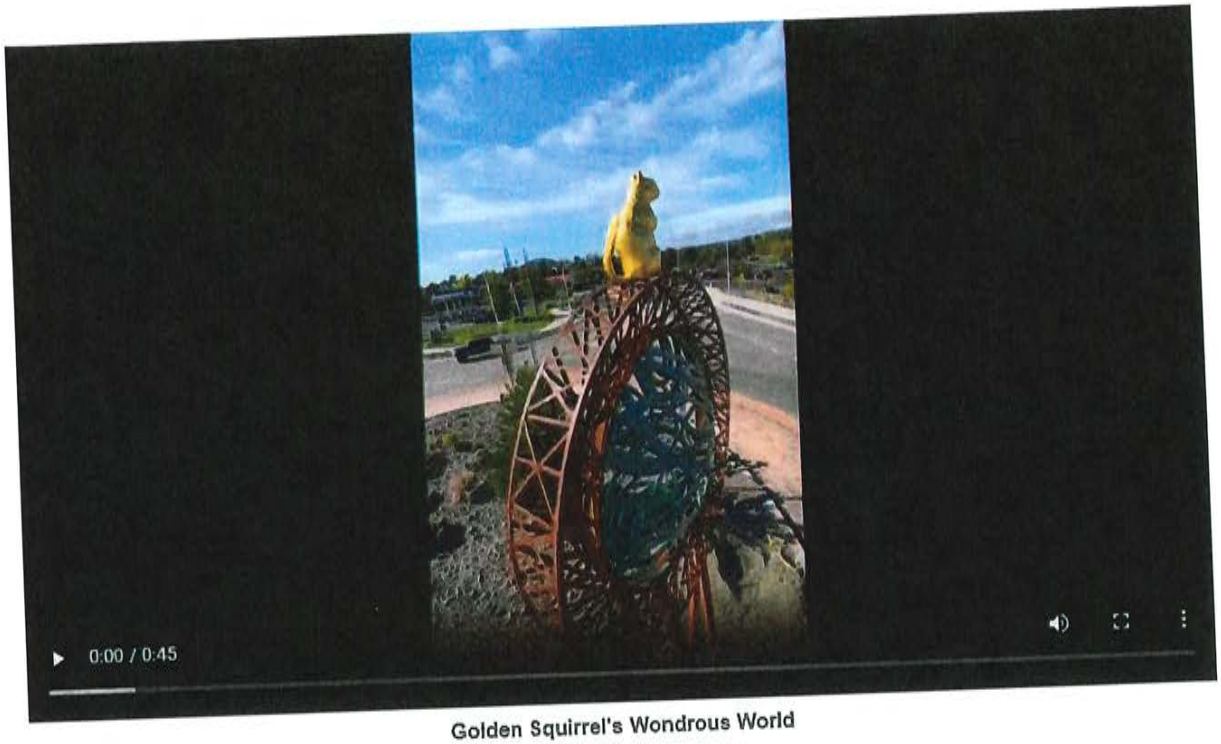




Golden Squirrel's Wondrous World

Sept, 2023 Location: Bend, Oregon
Steel, Bronze, Gold Leaf, Concrete
Dimensions: 28'x 11.5'x 7' Budget: $130,000

Golden Squirrel is a striking presence above this active roundabout. The hamster wheel of daily routine, the circle of life- reflecting the lands and waters of the Cascade mountains, and the humorous squirrel, celebrate Bend as a place intricately connected to nature.



Golden Squirrel's Wondrous World

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$130,000.00

2023

Golden Squirrel is a striking presence above this active roundabout. The hamster wheel of daily routine, the circle of life - reflecting the lands and waters of the nearby Cascade mountains, and the humorous squirrel, celebrate Bend as a place intricately connected to nature.

Image 2 is a video. Please refer to the USB drive for the video.



WALL WAVE / BLENDING EDDY

Installed: Jan 2019 *Location: One South, Redondo Beach*
Medium: Stainless Steel *Dimensions: 18'x 8.5'x 3' and 20'x 20'x 3'* *Budget: $140,000*

In the exterior courtyard and entrance sculptures "Wall wave" is a twisting wave form at the entrance to the mezzanine plaza stairway. It is a street level presence as a drive by-walk by public art experience. It gives the building a signature, and being ocean themed is organic to the site. The wave rolls up the building wall, leading people to the public plaza where the "Blending Eddy" sculpture punctuates the end of the public areas.





NightHawk Over the Waters

video

region

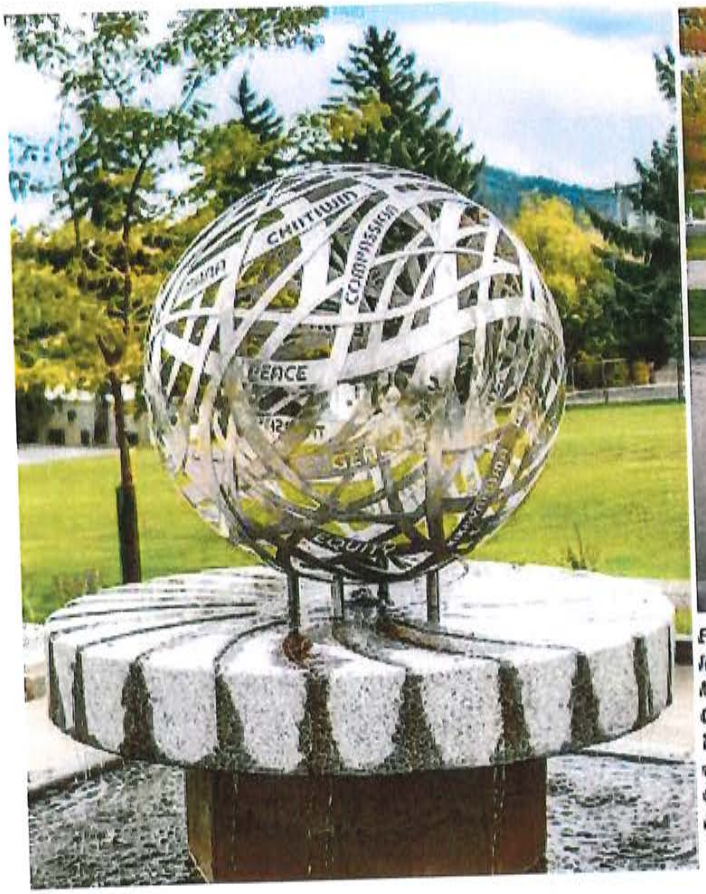
0:44

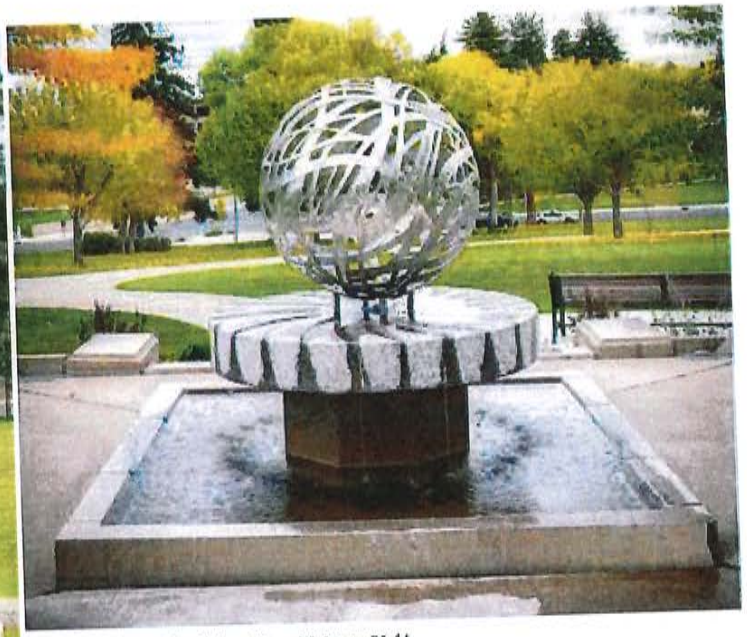
$99,000.00

2020

Nighthawk Over the Waters is a tribute to the energy and natural surroundings of the Natomas Community and to the firefighters of station 15.It is the mascot for the Fire Station 15 crew, know for being constantly on call. The nighthawk is a symbol of vigilance, protection, speed, and vision.

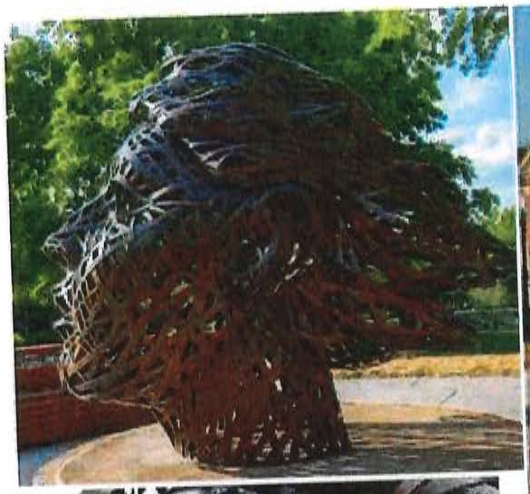
Image 5 is a video. Please refer to the USB drive for the video.



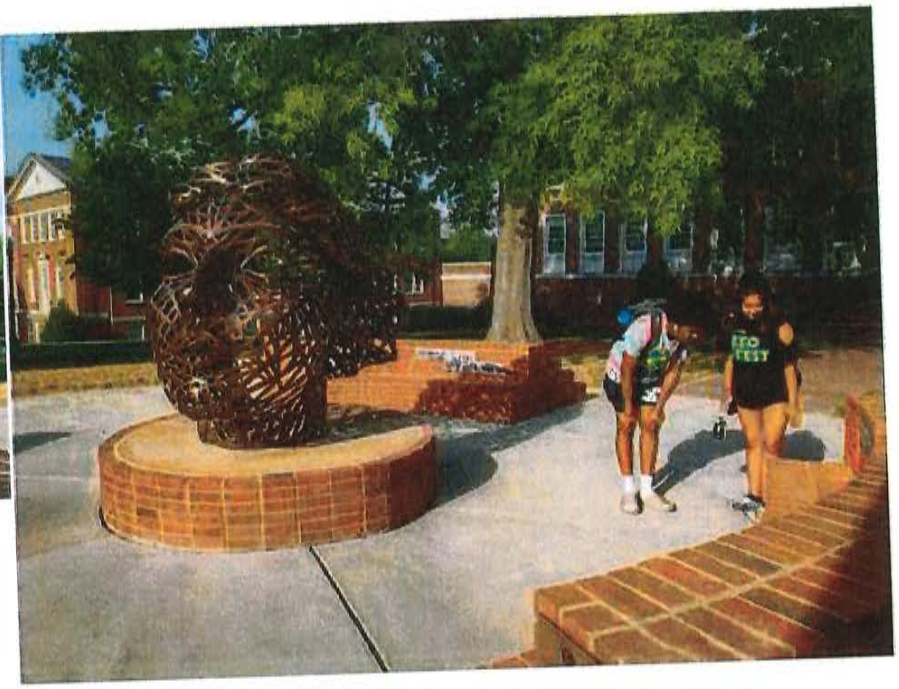


Equity Fountain (A collaboration with James Dinh)
Installed: March 2020 *Location: Helena, Montana*
Medium: Stainless Steel, Granite Millstone *Dimensions: 7 h x 7" w x 7' d*
Commissioned by: Equity Fountain project *Budget $75,000*
The Fountain replaces a racist monument installed by the Daughters of the Confederacy in 1910 with one that expresses values that unite people. The metal bands are engraved with English and Chippewa words representing the teachings of the Seven Grandfathers- a value system present in many Native American cultures.









Astera *Installed: 2023* *Location: University of North Carolina Greensboro*
Medium: Bronze *Dimensions: 8 x 8.5' x 5* *Bronze Sculpture Budget: $120,000*

A project with the landscape architect James Dinh. The sculpture and it's circular bench courtyard, commemorate the University's founding as a Women's College. Along with planted landscape elements , there are photo-tiles and QR codes which feature images from the Women's College era.

CURRICULUM VITAE

SELECTED COMMISSIONS

2024 City of Suwanee, GA – "Greater Good" Veteran's Memorial Sculpture & Site *(in progress)*
Hy Cite Enterprises, Middletown, WI – "Affinity" HQ Monumental Sculpture *(in progress)*
Baptist Health, Boca Raton, FL – "Emergence" Feature Exterior Entry Sculpture *(in progress)*

2023 Grover-Corlew, Pompano Beach, FL – "Gather" Pompano Station Plaza Sculpture
Village of Palmetto Bay, FL – *"Bloom"* Public roundabout sculpture
Private residence, Palo Alto, CA – *"Saltare" Exterior sculpture*

2022 Oregon Institute of Technology, Klamath Falls, OR – *"Moment" Exterior sculpture*
City of Sunny Isles Beach, FL – *"Consonance" Public sculpture & water feature*

2021 Nice-Pak Corporation, Orangeburg, NY – *"Growing Stasis" Headquarters exterior sculpture*
City of Tamarac, FL – *"Nodum" Colony West Center public sculpture*
City of Eau Claire, WI – *"Eddies" Haymarket Plaza public sculpture*

2020 City of Pompano Beach, FL – *"Current" Cultural Arts Center public sculpture*
City of Port St Lucie, FL – "Relate" *Roundabout public sculpture*

2019 Private Residence, Palo Alto, CA – *"Untitled" Monumental exterior sculpture*
City of Highland Park, IL – *"Ingress" 150th anniversary public sculpture*

2018 City of Wylie, TX – *"Entwine" and "Prairie Crossing" Exterior public sculptures*
Best Brand Pacas, Managua, Nicaragua – *"Bloom" Exterior Public Water Sculpture*
Private residence, Palo Alto, CA - *Exterior Sculpture*

2017 Private residence, Beverly Hills, CA – *"Passage" Hanging atrium sculpture*
Private residence, Orlando, FL – *Exterior water sculpture, & interior sculpture*
North American Corporation, Glenview, IL – *"Stem" Lobby water sculpture*

2016 Amegy Bank Headquarters, Houston, TX – *"Twist" Interior lobby sculpture*
Private residence, Orlando, FL – *Exterior water sculpture and interior sculpture*
Private residence, Healdsburg, CA - *"Veil" Exterior waterwall feature*
Private residence, Annapolis, MD - *"Tendrils" Hanging atrium sculpture*

2015 City of Palo Alto, CA - *"Confluence" Public water feature*
Lerner Enterprises, Tysons Corner, VA - *"Incambium" & "Equipoise" Lobby sculptures*
Private residence, Bedford, NY - *"Pare" Interior water sculpture*

2014 PriceWaterhouseCoopers, Houston, TX - *"Grasps" Lobby sculpture*
Choice Hotels, Rockville, MD - *Exterior courtyard water feature*
Private residence, Atlanta, GA - *Exterior water sculpture*

2013 TGS, Houston, TX - *"Drawing Machine" Lobby Atrium Sculpture*
Private residence, Northfield, IL - *"Pare" Interior water sculpture*

2012 COPT, Jessup, MD - *"Interplace" Exterior public sculpture*
AMLI Northpoint Residences, Atlanta, GA - *"Decant" Lobby water sculpture*

2011 Private residence, Highland Park, IL - *Integrated water sculpture, landscape master plan*
Stanford University Faculty Housing, Stanford, CA - *Integrated water feature*

2010 Private residence, San Diego, CA - *Interior cast bronze water sculpture*

2008 Mitchell Park, City of Palo Alto, CA - *"Arch Cradle" Site-specific public sculpture*

SELECTED EXHIBITIONS

2023 LA Art Show, Los Angeles, CA – *Okay Spark Gallery*
Palm Beach Modern & Contemporary, West Palm Beach, FL – *Okay Spark Gallery*

2022 Seattle Art Fair, Seattle, WA – *Okay Spark Gallery*
ArtMarket San Francisco, San Francisco, CA – *Okay Spark Gallery*

2020 Art Wynwood, Miami, FL – *Okay Spark Gallery*
Palm Beach Modern & Contemporary, West Palm Beach, FL – *Okay Spark Gallery*

2019 Art New York, New York, NY – *Okay Spark Gallery*
Art Wynwood, Miami, FL – *Okay Spark Gallery*
Art Palm Beach, West Palm Beach, FL – *Okay Spark Gallery*
SOFA, Chicago, IL – *Okay Spark Gallery*

2018 Art Palm Beach, West Palm Beach, FL – *Okay Spark Gallery*
Art Aspen, Aspen, CO – *Okay Spark Gallery*
SOFA, Chicago, IL – *Okay Spark Gallery*

2017 Art Palm Beach, West Palm Beach, FL – *Okay Spark Gallery*
Art Boca Raton, Boca Raton, FL – *Okay Spark Gallery*
SOFA, Chicago, IL – *Okay Spark Gallery*

EDUCATION

2002 Rhode Island School of Design, Providence, RI - *Bachelor of Fine Arts, Sculpture*

2000 California College of Arts and Crafts, Oakland, CA

LECTURES, PANELS & AWARDS

2021 *Prairie Crossing*: selected for the 2021 CODAawards Top 100

2018 Palo Alto Public Art Commission – *Public Art Selection Committee Member*

2008 Palo Alto Art Center, Palo Alto, CA - *Guest Speaker & Panelist, Artist Lecture Series*

SELECTED PUBLICATIONS

2021 Wisconsin Public Radio: *Spectrum West*, April 29, 2021 – Feature segment & interview

2018 CODA Magazine: Suspended in Space, feature - May 2018

2015 Dwell Magazine - June 2015

2014 American Craft Magazine - *February 2014*

2009 Inside City Limits studio visit & interview - *Aired August 12, 2009*
San Francisco Chronicle - *August 5, 2009*

Artist Statement of Interest

Dear Selection Committee:

I draw my inspiration from the natural and human themes of a site, creating experiences of contemplation, curiosity, wonderment, and joy for those who encounter my work. My projects consistently deliver unique and vibrant experiences that engage and enhance the relationships between people and public spaces.

A native of the Bay Area, I earned my degree at Rhode Island School of Design and soon returned home to establish my studio in San Francisco, CA. With two decades of experience ranging from intimate freestanding sculptures to integrated installations for civic developments, our projects require us to speak many languages of aesthetics, design, architecture, engineering and construction. Our experience and relationships forged with clients and collaborators have enabled us to repeatedly manage complex projects on schedule and on budget.

My approach to public art begins with my initial impressions of a site and its fundamental purpose, followed by a deeper exploration of the historical, ecological or social features that shape and define it. Once a vision for a project is formed, I work with my team to employ a holistic approach to design development and fabrication in our studio. The resulting aesthetic and material language prompt a conversation between art, physical spaces, and the humans they engage with.

Recent notable projects include monumental exterior public artworks for the City of Pompano Beach, FL and Port St. Lucie, FL, as well as a landmark interactive sculpture at the Oregon Institute of Technology campus in Klamath Falls. We are currently in progress on an immersive Veterans Memorial artwork in Suwanee, GA, as well as a feature exterior entry sculpture for Boca Raton Regional Hospital.

I see an exciting opportunity to create a unique and dynamic work of art at the May Street and San Marco Avenue roundabout. Through research, site visits and dialogue with project stakeholders and involved community, I will deepen my understanding of the site, its history and surrounding natural and cultural elements. The result will be a landmark artwork that activates the space, reflects the values of locals, and invites the curiosity of visitors.

Art in public spaces should communicate something vital to the people who live, work and play in its presence, while at the same time drawing its meaning from them. In this way, I believe that public art has the potential to reveal the link between individuals, the community they build, and the spaces they share.

Sincerely,



Michael Szabo

1320 DONNER AVE, SAN FRANCISCO, CA 94124 415.671.2267 INFO@SZABOWORKS.COM
WWW.SZABOWORKS.COM

PROFESSIONAL REFERENCES

Oregon Arts Commission – Art in Public Places
775 Summer Street NE, Ste 200
Salem, OR 97301

Renee Couture
Project Manager
541-580-9666
coutureartcoordinator@gmail.com

Moment, public sculpture & seating area, Oregon Institute of Technology, Klamath Falls, OR, 2022

City of Port St. Lucie
121 SW Port St. Lucie Boulevard
Port St. Lucie, FL 34984

Patricia A. Tobin
Public Art, Long Range Planning Administrator
772-873-6350
PTobin@cityofpsl.com

Relate, public sculpture, Bayshore/Selvitz Roundabout, 2020

City of Pompano Beach Public Art
50 West Atlantic Blvd.
Pompano Beach, FL 33060

Laura Atria
Public Art Program Manager
954-545-7800 ext 3813
Laura.Atria@copbfl.com

Current, public sculpture, Pompano Beach Cultural Center, 2020

Village of Palmetto Bay, FL
9705 East Hibiscus Street
Palmetto Bay, Florida 33157

Andrea Candelaria
Community & Economic Development
305-259-1238
acandelaria@palmettobay-fl.gov

Bloom, Roundabout Sculpture, 2023

IMAGE LIST



1

Confluence
Bronze, Water
14' x 4' x 4'

2015, Caltrain Plaza, Palo Alto, CA
Commissioned by the Palo Alto Public Art Commission
Budget: $165,000

Serving as the focal point of a renovated plaza and train station, *Confluence* welcomes residents, shoppers, commuters and visitors to Palo Alto's California Avenue district. The gentle curves of the 7 forms guide water down their faces to fall at varying heights.



2

Passage
Bronze
28' x 8' x 8'

2017, Private Residence, Beverly Hills, CA
Privately Commissioned
Budget: $90,000

The fabricated bronze sculpture seems to float weightlessly up through a stairwell and into a two-story atrium of a modern home. Designed to complement the organic architecture, the piece is inspired by its setting to engage in a dialogue with the space, activating each level of the atrium with a sense of dynamic motion.



3

Relate
Bronze, Stainless Steel
20' x 6' x 6'

2020, Port St Lucie, FL
Commissioned by the City of Port St Lucie Public Art Program
Budget: $200,000

Standing more than 20' above street level, *Relate* is a reference to the ongoing dialogue between the city of Port St. Lucie, its residents, and the community they create together. The three crescents vary in height and gesture, interacting with a sense of movement and embodying the diverse and multigenerational residents and the community they have built.



4

Eddies
Stainless Steel, Bronze
16' x 8' x 7'

2021, Haymarket Plaza, Eau Claire, WI
Commissioned by the City of Eau Claire, WI
Budget: $90,000

Serving as the central public feature of the newly built Haymarket Plaza, the two sweeping loops of *Eddies* interact with each other and the viewer, evoking the swirling synergy of the Eau Claire and Chippewa rivers as they converge at the site. The studio worked closely with the city staff and project landscape architect to integrate the concept and aesthetic of the sculpture into the overall vision for the plaza. The resulting experience reflects the tight-knit community of Eau Claire and their love for the arts.



5

Current
Stainless Steel, Bronze
15' x 8' x 7'

2020, Pompano Beach Arts & Cultural Center
Commissioned by the City of Pompano Beach, FL
Budget: $97,000

The sculpture is an abstracted reference to the infinite and reciprocal flow of community, solidarity and creativity that the Cultural Arts Center shares with its citizens and visitors, creating a vital sense of connection and place. The satin finish of the stainless steel softly reflects the surrounding environment while the rich patina of the bronze evokes the area's leaves, grasses, ocean and skies.



6

Entwine
Stainless Steel, Bronze
33' x 16' x 12'

2018, City of Wylie Municipal Complex
Commissioned by the City of Wylie, TX
Budget: $130,000

Entwine is experienced as a dramatic beacon for drivers and pedestrians approaching the Municipal Complex. Along with Prairie Crossing, the piece explores the parallel between Wylie's cultural identity and its native Texas Blackland Prairie eco-region, creating a visceral experience for citizens and visitors by illustrating how elegantly the deep roots of people and place can take the lead in defining change and growth into the future.

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7

Prairie Crossing

Stainless Steel, Bronze
50' x 16' x 11'

2018, City of Wylie Municipal Complex
Commissioned by the City of Wylie, TX
Budget: $180,000

Evoking the beautiful chaos of prairie grasses, this undulating seating bench sprouts organic arches to serve as a gateway for those entering the Municipal Complex, providing daytime shade for rest or conversation. At night, in-ground up-lights inside and outside of the seating wall illuminate the structure for a dramatic effect from the street or for those approaching on the trail for an evening walk.



8

Moment

Stainless Steel, Bronze, Concrete
26' x 16' x 13'

2022, Oregon Institute of Technology, Klamath Falls, OR
Commissioned by the Oregon Arts Commission / OIT
Budget: $160,000

At nearly 30 feet long and 13 feet tall, *Moment* is an interactive experience that integrates a sculptural shade structure and seating into the new showcase entrance to the Center for Excellence in Engineering and Technology. With the breathtaking sunset view of Upper Klamath Lake as a backdrop, the flowing forms of the sculpture evoke the movement of water within the Klamath Basin and the flow of knowledge, learning and innovation that takes place at the Center.

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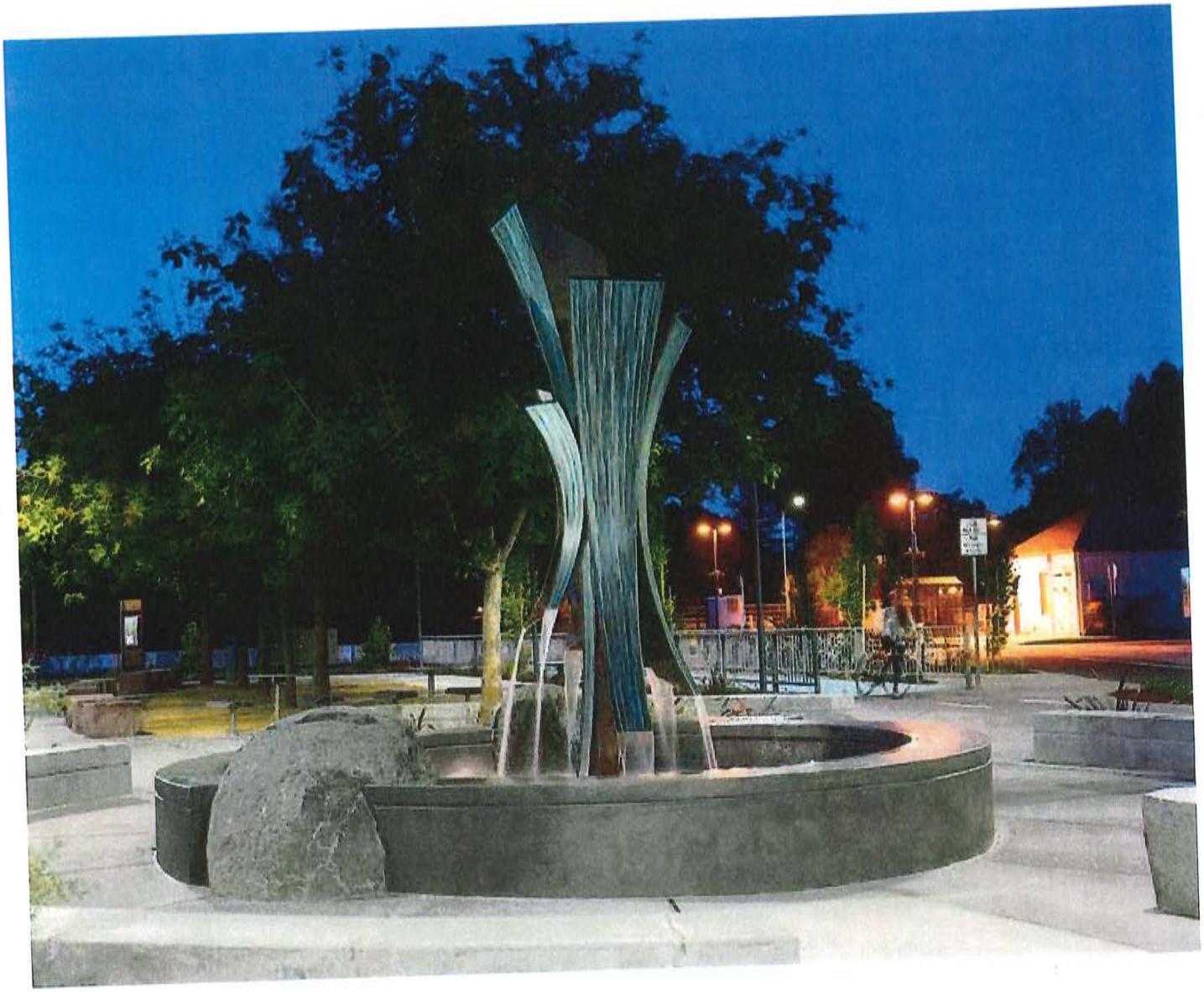
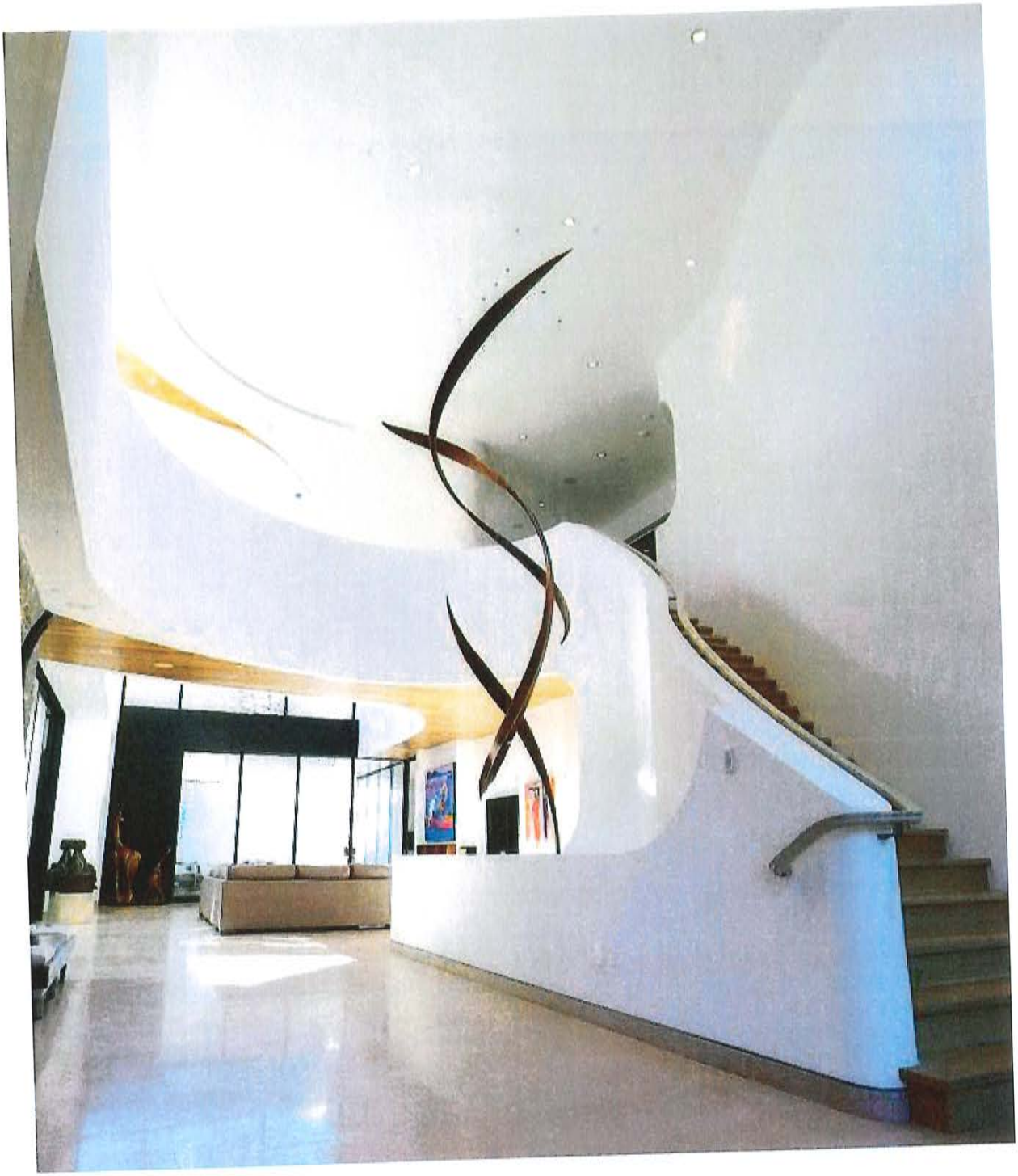
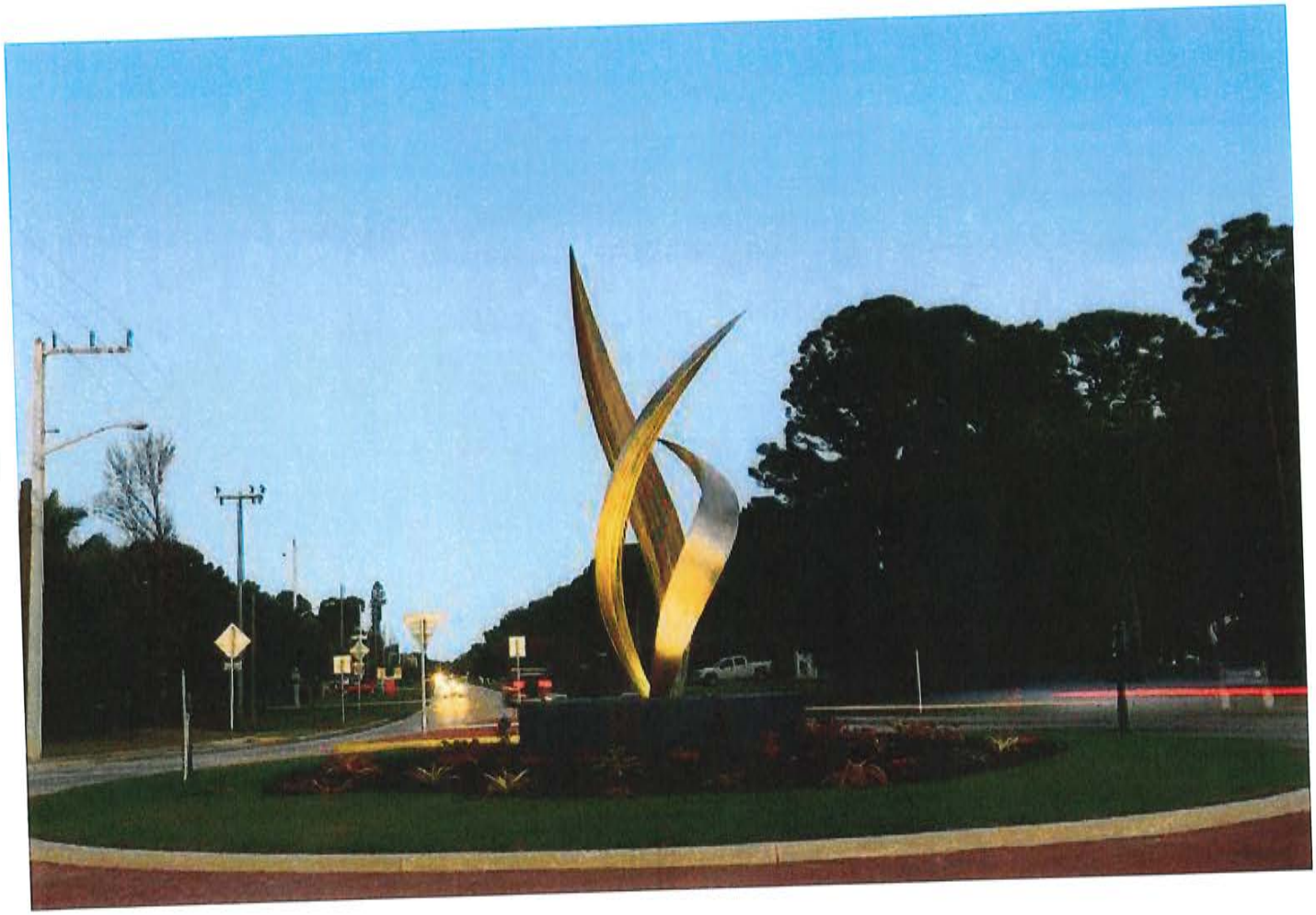
















Zaq Landsberg
Born 1985 in Los Angeles, CA Lives and works in New York City, NY
Zaqart.com @zaqlandsberg

Public Commissions
2023: *Reclining Liberty*, Museum of Contemporary Art Arlington, VA
A-Train Sea Serpent, Rockaway Initiative for Sustainability & Equity, Queens, NYC

2022: *Reclining Liberty*, Corporate Commons Three, Staten Island, NYC
Dancing Elephant/Girl Power, Corporate Commons Three, Staten Island, NYC
Reclining Liberty, Liberty State Park, Jersey City, NJ
For centuries, and still..., collaboration with Kevin Quiles Bonilla, Harlem Art Park, NYC
Tomb Effigy of Magaret Corbin, Green-Wood Cemetery, NYC

2021:*Tomb Effigy of Magaret Corbin, Clare Weiss Award Exhibition*, Fort Tryon Park, NYC
Reclining Liberty, NYC Parks, Morningside Park, NYC

2019: *Fungus Christopher Columbus, Race and Revolution: Reimagining Monuments,* Old Stone House, Brooklyn, NY
Stone Cutters' Memorial, NYU Grounds Art, Schwartz Plaza, New York University, New York

2018: *Islands of the Unisphere*, NYC Parks, Flushing Meadows Corona Park, Queens, NYC

2017: *Peshmerga Fighting Vehicle*, Franconia Sculpture Park, Shafer, MN

2014: *SkyWatch Spider, Emerging Artist Fellowship Exhibition*, Socrates Sculpture Park, NYC

2012: *Face of Liberty*, *Figment Festival Sculpture Garden*, Governor's Island, NYC

2011: *Stealth Fighter*, *Figment Festival Sculpture Garden*, Governor's Island, NYC

Solo Exhibitions
2016: *Discover Zaqistan: the Art of Adventure*, CUAC, Salt Lake City, UT

2012: *Consulate-General of Zaqistan*, chashama, New York, NY
Embassy of Zaqistan, Nuevo Museo Energía de Arte Contemporáneo, Buenos Aires, Argentina
2008: *Rewarding Savagery with Sweets*, Pehrspace, Los Angeles CA

Selected Group Exhibitions

2020: *Dissolving Artifacts*, Studio 200, DUMBO, Brooklyn, NY

2019: *Reclaiming the Hall: Diversity in Public Art*, Bronx Community College, Bronx, NY
Art Alumni Show 2019, New York University, New York, NY
2018: *Democracia en obra*, Centro Cultural Kirchner, Buenos Aires, Argentina

2017: *Venedigbiennalen*, ARTiE, Eslöv, Sweden

2015: *'Solidaridad Obrera' La Ene*, Marker 2015, Art Dubai, United Arab Emirates

2014: *Surcursal/Colección (La Ene)*, Sala Luis Miró Quesada Garland, Lima Perú
C-32 Sucursal. La Ene en Malba, MALBA, Buenos Aires, Argentina
Colección, Museo de Arte Contemporáneo de Rosario, Rosario, Argentina
2011: *Sinne*, Pehrspace, Los Angeles CA

Awards, Residencies and Honors
2020: Clare Weiss Emerging Artist Award, NYC Parks Department

UMEZ Arts Engagement Grantee and LMCC Creative Engagement Grantee

2019: LMCC Artist-in-Residence, Workspace, Lower Manhattan Cultural Council, NYC

2018: Art in the Parks: UNIQLO Park Expressions Grant, NYC Parks Department
More Art Engaging Artists Fellowship, New York, NY

2017: NYSCA/NYFA Artist Fellowship in Sculpture, NY
Jerome Fellowship, Franconia Sculpture Park, Shafer, MN

2014: Emerging Artists' Fellowship, Socrates Sculpture Park, Queens NY

2012: Artist in Residence, Sculpture Space, Utica, NY
Artist in Residence, Nuevo Museo Energía de Arte Contemporáneo, Buenos Aires, Argentina

2007: ISC Outstanding Student Achievement in Contemp. Sculpture Award, Honorable Mention
The NYU Dept. of Art and Art Professions Student Excellence Award

Education
2007 BFA, New York University, New York, NY

Selected Press
5 Things to Do on Memorial Day Weekend, Melissa Smith, The New York Times, 5/2021
'Reclining Liberty' takes a rest-and raises questions-..., Z Glasser, Washington Post, 8/2023
From Harlem to Brooklyn: Public Art to See... B Sutton, The Art Newspaper 5/2023
Lady Liberty is Currently Relaxing ...across the Hudson, Anna Rahmanan, Time Out NY, 5/2022
Arts in the City October 2021, Donna Hanover, CUNY TV, 10/2021
Lady Liberty Seems to Want You to Draw Her..., Valeria Ricciulli, Curbed/NYMag.com, 5/2021
The Get Out, Jennifer Vanasco, All of It, WNYC 5/2021
Review of: Race and Revolution: Reimagining Monuments, Heather Radke, The Believer, 5/19
[Reasons to Love NY] Because We're Colonizing Utah, Jessica Roy, NY Magazine, 12/15
Welcome to Zaqistan, an Artist-Run Republic in the Utah Desert, C Voon, Hyperallergic, 11/15
Trip to Zaqistan, One Man's 'Sovereign Nation' in the Middle of the Desert, M Abu, Vice, 10/15
Sculptor Remakes NYPD Surveillance Tower as Terrifying Spider, S Cascone, artnet news, 9/14

Zaq Landsberg
Public Art Roundabout May Street and San Marco Ave
St. Augustine, FL
Letter of Interest

I'm interested in working to create not just an art piece, but something that connects to the place, the history and the community of St. Augustine. My work has a tendency to command attention, and I'd like to design something that could become an aesthetic and thematic landmark. My recent work focuses on monuments, and I'm interested in not just public art, but placemaking and integrating art work into peoples' everyday lives, community and even sense of identity.

I envision that the piece would ideally weave threads of the unique history of St. Augustine, the landmarks, historical events and the mix of peoples who have inhabited the area over the centuries, all in an object that is large and visually strong enough to hold its own while being viewed from a car window. My work blends things like these, taking bits from history, riffing with them making them approachable and exciting for a wider audience. Stitching disparate things together that would not seem to belong together. I admittedly have not spent more than a few days in St Augustine, but I am particularly intrigued by the challenge of speaking to the city's long and extensive indigenous, colonial and racial history, and its place as the oldest continuously (non-indigenous) occupied settlement in the US. This tells a very specific story about the American Continent and the United States, and the gravity of what this means to St. Augustine residents, visitors, tourists and Americans in our current time, is something this piece can address.

I grew up in Los Angeles, CA and have lived in New York City for the past 20 years. I'm of mixed Chinese and Jewish descent, and my family's immigration history and my ethnic identity make it so I don't quite connect on a deep level with the Pilgrim Settlers of Massachusetts or the Jamestown Colonists that I read about in history books as a child. The history of the settlement of St. Augustine is complex and dense, in a way that connects with me personally, and, I believe, more Americans than we might realize.

History, context, site are all vital to my work. Most of my work is site-specific. I tailor my work to site and location, with content and aesthetics. I match the vernacular of the place, in terms of the objects, forms, colors, and finishes that belong there. I would do research, site visits, interviews to try and get a good sense of what would be forms, images, ideas that would deeply connect the community/communities and stakeholders.

I make my work approachable, both physically and conceptually. Delving into serious issues is easier when the object is big, bright and attractive. I aim to make objects that people both young and old are drawn towards. Access is central in my work. I aim to make work to appeal to the general public. I believe that my role as an artist is to meet people where they are. I make efforts to present in parks and public spaces, places where people gather on their own terms. I've been interested in roadside attractions for a long time, and do not see them as separate as Fine Art with a capital F.

I don't have a go-to medium, for the most part I make things that look like other things. I have a knack for choosing and replicating specific patterns, looks and finishes, and my approach to the project would be a large-scale sculpture, but in a material/look/finish that would blend naturally with the surrounding architecture and landmarks, as well as age gracefully, but a form and concept that is innovative and surprising.

In the past year I've managed multiple six-figure budgets for permanent outdoor pieces. I worked with a design-build team to realize the concepts and shepherded the pieces through the fabrication and installation stages, working with and coordinating larger scale fabricators and installers/riggers. Specifically, a commission depicting two girls hoisting a leaping, full-size tutu clad elephant 20 feet in the air with pulleys to put on a ballet performance. To pull off the "magic trick" of making the elephant "fly" it required hand-in-glove coordination with my design-build team, to not only figure out the structural particulars, but to integrate lighting, electric and landscaping elements and professionals into the workflow. I am acutely familiar with how important integrating the design of the artwork with architects, engineers, trades, etc is. I will not be coming at the challenge of collaborating with multiple stakeholders from scratch.

The Washington Post

'Reclining Liberty' takes a rest — and raises questions — in Arlington



Lady Liberty hoisted by crane above Arlington early Thursday morning, framed by a view of Museum of Contemporary Art Arlington's roof and the sculptor who made her, Troy Landsberg. As she piloted — surprisingly gracefully, considering her new bedclothes — passersby stopped to gawk. Landsberg, 38, framed in this case had parents and the sculpture mean to a lot on the grass.

"Reclining Liberty," modeled after her much taller counterpart, has found a new home at MoCA Arlington. The plaster shell of the statue is big enough to lie only with her head cupped in one hand, one foot thrust, the pose alluding to depictions of the Buddha during his final days before reaching parinirvana. A formal opening celebration was held over the weekend, and she will relax on the museum's lawn until July 2024.

"By re-using the tradition and Buddhist archetype pose and the quintessential American figurative symbol, Reclining Liberty asks the viewer to reconsider the status of the Buddha [or statues of Liberty] materially," the museum's MoCA Arlington and Arlington Arts said in a joint news release.



The statue, originally installed at Manhattan's Hermosa Park in 2021, is not Landsberg's first take on Lady Liberty. In 2020, he created "Pace of Liberty," which depicted the statue's torso partially buried on the ground at New York's Governors Island, the author of that work's position in the city. This piece, which served as an installation at Pigment NYC, is also designed with audience interaction in mind.

In fact, many of Landberg's statues involve physical interaction with space. One of his projects is opera itself — a work called "Empress," in which he created life-size statues in a small area of desert near Salt Lake City, Utah, which Landsberg hopes to open, to house as well. Smart bronze and several of his sculptures, including those "robot guardians" and a "skinny circle" beginning in 2022, he hosted installations about the "scenery" in Kansas Abbey, New York and Chicago.

Many of the pieces also grapple with American history and symbolism, including a reproduction of a World Fighter Jet covered in American and embedded in the ground, also on Governors Island, in 2021. In 2020, he created a bust of Confederate Gen. Robert E. Lee cast in iron from Europe, making it look as though it is decaying away. His "Death Valley of Hundred Trophies," installed in Brooklyn's Green Wood cemetery, honors the first women to die fighting in the Revolutionary War).

"Reclining Liberty" is another of Landberg's works that interrogates what he refers to as the "institutions with a symbol [.]" The symbolism behind the Statue of Liberty resonates with him, he says, partly because his own family has ignored to the United States. He wanted to examine the multitude of meanings the figure carries, including those about immigration, patriotism and freedom.



But this season, one of the piece's goals is to be accessible — Lady Liberty is closed to the grass, not towering above viewers from a pedestal. It is easy to interact with her, and he hopes that people will.

"There's plenty layers, the copper, the patina, but really, the last layer is for kids climbing on it," he said. "This thing, it's on the ground, there's no pedestal, there's no absolution talent, there's no velvet rope."

Blair Murphy, the curator of exhibitions at MoCA Arlington, first contacted Landsberg in 2020. The two kept in touch, and when she learned that "Reclining Liberty" would need a new home after its year-long residency in New York, and time across, she contacted Landsberg. It was if Arlington could be next. Murphy, like Landsberg, hopes that the new context of the piece will bring unique things out here.



"There's an outside and an economic lens to Arlington, and we interact with D.C. all the time. We thought this was interesting to bring it to this environment," she said. "The statue of Liberty is such an icon of all of New Yorkers that not associate with the United States. I'm interested in that aspect ... that it does this symbol of American ideas that is really very much as a democracy or as a political and really iconic to think. It ... has an element of humor, but there's also these contradictions you see here. What does this actually represent?"

Saturday's opening event presented attendees with the same question, but also featured faithful traditions, a make-your-own-crown workshop station, inside which to dress your own masterpiece, the music and food trucks. As the band began to play, most attendees admired the statue from a distance. Some snapped photos of their friends and family posing with it; one man hoisted her colossal posture, clutching a laugh from the crowd. Although a plaque encouraged further touching of the statue, only a few did so first.



When Vera Mirzoeff and Stephanie Chan stacked all-new-old take photo's Victoria and Margaret's double-stroller toward the statue, the two stopped to be unsure. It took coordinated to Reading from Mirzoeff and Chan to photograph the twins, both dressed up as the Statue of Liberty. Mirzoeff, dressed as a Statue of Liberty T-shirt Lowell, says the family secured it in Manhattan. They loved the real Statue of Liberty, and were thrilled that this new installation was to town.

After Landsberg's, inclusive speech and Q&A session, during which he mentioned that the statue weighed more than seven tons, dozens of people, most families began taking pictures while climbing the sculpture. Nature Mashanta and his five-years-old twins, Ezekiel and Isaiah's Wes., came to check it out on the sidewalk next to it. To Mashanta, the statue represents her family's experience navigating from El Salvador. It reminds her that the United States "isn't perfect," she says, but she's grateful to her parents for her life here.

"It's my favorite color, green," the kid exclaimed Mr. Isaiah Imagine hand. "and it kind of looks like a zombie."

Per Chief Mashanta and Celeste Heath, "Reclining Liberty" represents American patriotic values at their complex forms. She and Heath said they appreciate the powerful bending symbolism of the Buddha in conversation with the iconic American statue[.] of the story. [illegible] mentioned the day in political discord in recent years, and hopes the statue will promote conversation about America's national cultural values, especially because of its accessibility to children.

"It will have to think hard about what liberty is together," she said



Your Options Include Jazz And Laughter

Noteworthy cultural events to experience virtually and in person in New York City.



Zaq Landsberg's 25-foot-long "Reclining Liberty" will be on view in Harlem's Morningside Park until April.

CONNIE LEE

1

ART & MUSEUMS

Expressions of Freedom

In 2005, Zaq Landsberg created a new nation in rural Utah called Zaqistan, on the premise that our ideals around governance were worth re-evaluating. In Harlem's Morningside Park, his year-long installation "Reclining Liberty" — a 25-foot-long Buddha-like version of the Statue of Liberty — is another re-examination, this time of a quintessential American symbol.

A more subtle evocation of the Statue of Liberty is a tree Ibrahim Mahama planted atop his sculpture of an industrial tank, which will be on view until March on the High Line at 16th Street. Inspired by a smokestack he saw in a train workshop in his native Ghana, Mahama's "57 Forms of Liberty" references his country's fight for emancipation from British colonial rule.

The oldest Black republic, Haiti, is the centerpiece of the Brooklyn Academy of Music's billboard project: "A Return: Liberation as Power." It will be displayed on the BAM sign at the corner of Lafayette and Flatbush Avenues through Monday in conjunction with the DanceAfrica festival, and features images from six Haitian artists depicting what freedom looks like to them.

MELISSA SMITH

4

JAZZ

Swinging in the Park

5

KIDS

Not Just for Sleepyheads



Photograph: By Joey Castillo

This adorable new subway sculpture slithers through an empty lot in the Rockaways

Its headlights even light up at night.

Written by Rossilynne Skena Culgan Thursday October 12 2023

There's a massive sea serpent on the loose in the Rockaways with an uncanny resemblance to a subway train. This silvery gray creature snakes through an empty lot, but it comes in peace.

"Subway Sea Serpent," the latest sculpture by Zaq Landsberg and Joey Castillo is now on view indefinitely at Beach 60th Street and Rockaway Beach Boulevard.

The artists were inspired by the A train, the crucial subway line that links the Rockaways to the rest of New York City. Located not far from subway station, it looks as if the artwork jumped from the elevated tracks to burrow through the ground in search of the beach. Segments of the cars peek above the grass as if the serpent's swimming through the dirt.

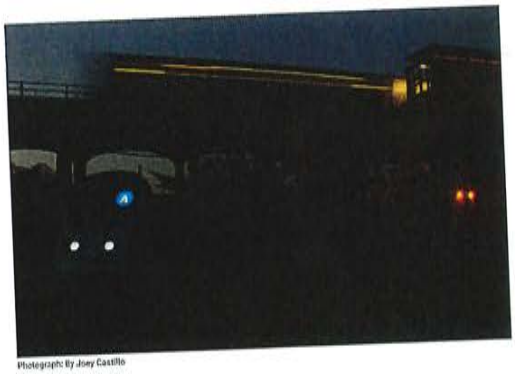


Photograph: By Joey Castillo

"This project directly addresses the Rockaways and takes a universally recognized object and twists it to put it in a new context. I specialize in art pieces that attract viewers, children, old people and everyone else," Landsberg said in a press release. He's also the artist behind the Reclining Liberty sculpture.

Considering all ages, races and backgrounds, the artists noticed how waiting for the A train with its glowing blue light offers a unifying experience for people from many walks of life. The sculpture even contains a built-in solar panel and battery, allowing the "A" to glow blue and its headlights to light up each night at sunset.

"Using the sun's own energy to power the lighting on this sculpture is not just a nod to sustainability, but a beacon for what's possible for do-it-yourself makers," said Castillo, the technologist in residence at Cornell Tech's People Aware Computing lab on Roosevelt Island. "Using parts from local suppliers, we were able to create a project that doesn't simply draw power from the grid, but lights the way forward for small-scale sustainable and resilient technology."



Photograph: By Joey Castillo

The artists worked with Adafruit Industries, a woman-owned, New York City based electronics manufacturer to source parts for the sculpture. As for the sculpture itself, it's constructed of wood, plaster-resin and plexiglass, then coated in glimmering silver paint.

Plus, the artists plan to spice up the decor each season. For example, for Halloween, they'll replace the transit authority logo with an orange-and-black theme.

The artwork beautifies what was an overgrown and underutilized patch of land owned by the Department of Transportation. RISE, the Rockaway Initiative for Sustainability & Equity, launched a community initiative to revitalize this land. In addition to housing the new artwork, the land is also the site of community events, musical performances and a "drive-thru" farm share pickup for low- and middle-income residents.

Rossilynne Skena Culgan Things to Do Editor



Michael Warrick, NSG











EDUCATION:

1983	Master of Fine Arts Sculpture/Ceramics	Southern Illinois Univ, Edwardsville, IL
1977	Bachelor of Science, Ceramics Major	Illinois State University, Normal, IL

TEACHING EXPERIENCE (selected)

1990-2019	Professor w/ Tenure, University of Arkansas,	Little Rock, AR
1987-90	Assistant Professor, South Dakota State University,	Brookings, SD
1984	Visiting Instructor, University of Maine,	Augusta, ME
1983	Adjunct Instructor, Tarkio College,	Tarkio, MO

FELLOWSHIPS, GRANTS AND AWARDS (selected)

2020	Arkansas Living Treasure Award, Arkansas Arts Council,	Little Rock, AR
2016	Excellence in Research/Creative Activity, UALR, CALS,	Little Rock AR
2009	Outstanding Artistic Achievement, Southeastern College Art Conference,	Chapel Hill, NC
2009	Summer Research Fellowship, University of Arkansas,	Little Rock, AR
1999	Artist-In-Residence Fellowship, NEA, NY/Ragdale Foundation,	Lake Forest, IL
1996	Visual Arts Fellowship, Arkansas Arts Council,	Little Rock, AR
1995	Visual Arts Grant, Southeastern College Art Conference,	Chapel Hill, NC
1992	Artist Grant, Sushi Inc., San Diego, CA/Flintridge Foundation,	Pasadena, CA
1989	Artist Grant, Connemara Conservancy Foundation,	Dallas, TX
1988	Project Grant, South Dakota Arts Council/Civic Fine Arts Center,	Sioux Falls, SD
1988	Artist Grant, Pollack-Krasner Foundation,	New York, NY
1987	Artist Grant, Art Matters, Inc.,	New York, NY
1987	Project Grant, Nebraska Arts Council/Doane College,	Lincoln, NE
1985	Project Grant, New Harmony Gallery of Art/NEA/IAC,	New Harmony, IN
1985	Project Grant, West End Neighborhood Arts Council,	St. Louis, MO

MAJOR PUBLIC COMMISSIONS

12/19-4/20	The Groves, Mockingbird/Orange Tree $108,000	Whittier, CA
2/19-8/19	Tower and Zena Rucker Roundabout, Mockingbird Tree $90,000	Southlake, TX
9/28/19	UA at Fort Smith, Vision, Windgate Art and Design $35,000	Fort Smith, AR
6/16-6/17	Little Rock Sister City Commission/UA Little Rock, Youth, $30,000	Hanam, South Korea
5/16-5/17	UA Little Rock Foundation, Tree of Equality, Justice, and Peace, $24,700	Little Rock, AR
5/15-2/17	Louisiana Purchase Survey Bicentennial, collab. w/Aaron P. Hussey, Little Rock Convention Center $190,000	Little Rock, AR
6/15-6/17	The Lanterns, Keep Little Rock Beautiful, Kavanaugh/Pine Valley Roundabout, a collaborative w/ MESA Landscape Architects, $75,000	Little Rock, AR
5/16-12/16	Tree of Equality, Justice, and Peace, UALR Foundation, $24,700	Little Rock, AR
10/15-10/16	Village of Hope, Ronald McDonald House, $19,000	Little Rock, AR
1/16-6/16	Healing Blossom, CARTI Cancer Center, $10,000	Little Rock, AR
6/15-4/16	Mockingbird Tree, Chenal Parkway, $60,000	Little Rock, AR
4/15-9/15	SOMA/studioMAIN, Daisy Bates and South Main, $8,300	Little Rock, AR
2/15-5/15	Episcopal Collegiate School, $5,000.	Little Rock, AR
7/14-8/15	Stone Ward, "O" logo sculpture, $22,000	Little Rock, AR
7/11-5/14	Central Arkansas Library System, 100 Year Celebration Sculpture, $45,000	Little Rock, AR
3/13-7/13	Envision Little Rock with Mesa Landscape Architects. Monumental scale park concept for park at eastern Capitol Avenue.	Little Rock, AR
9/10-3/11	Transformation, UAMS Winthrop P. Rockefeller Cancer Institute, $23,000	Little Rock, AR
1/10-7/10	Seeds of Hope, UAMS Winthrop P. Rockefeller Cancer Institute, $19,000	Little Rock, AR
10/09	Bernice Garden, $8,200	Little Rock, AR
3/09-5/09	Central Arkansas Library System, Vernon Johnson Memorial, $5,000	Warren, AR
1/06-5/06	Donald W. Reynolds YMCA, Mobile $10,000	New Orleans, LA
3/06-4/06	The Grape Vine, Wall Relief $3,500	

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11/01-9/02	University of Arkansas. Gateway/Streetscape w/John Beneke, Landscape Architect, UALR 75th Year "Celebration Plaza" and Arch/Carillon- $20,000, Dr. Martin Luther King Jr. Drive Neighborhood,	Little Rock, AR
10/04-1/05	Arkansas Arts Council, Governors Award, edition of 9 vessels, $900	Little Rock, AR
10/01-5/02	Drive Neighborhoods, Inc, streetscape master plan, $7,000 intersections, benches, lighting, bus stops, electronic kiosks, art, fountains	Little Rock, AR
2/01-9/01	Central High Commemorative Garden, w/Aaron P. Hussey, Mesa Landscape Architects, National Park Service Central High Museum, Inc., $98,000	Little Rock, AR
6/01	Ozark Woodland Sculpture Park, $8,000	Huntsville, AR
6/01	Univ.of the Ozarks, $8,000	Clarksville, TN
5/97-10/97	Maumelle Public Library, $5,000	Maumelle, AR
6/94,12/94	Hicks Law Firm, table series, $5,000	Little Rock, AR
5/94	Ron Clark, painted wood low relief, $4,500	Little Rock, AR
9/89-5/90	Brookings Area Arts Council, Larson Park, $15,000	Brookings, SD
3/89-6/89	Connemara Conservancy Foundation, $2,000	Plano, TX
8/89-1/89	South Dakota State University College of Engineering, $1,000	Brookings, SD
6/87-8/87	Decatur Park District, Fairview Park, stone, environmental, $5,000	Decatur, IL
7/86, 8/95	Artpark, $2,500	Lewiston, NY
3/85-4/85	Vivace/Maryland Plaza Outdoor Sculpture, $2,400	St. Louis, MO
8/89	Spitznagel Architects, $1,500	Sioux Falls, SD
2/89	Burning Feet Dance Company, mixed media set design, $5,000	St. Louis, MO
1987	Doane College, ceramic wall relief, $5,000	Crete, NE
1986	Craft Alliance Center, ceramic wall relief, $17,000	St. Louis, MO

INTERNATIONAL COLLECTIONS

Sister City Sculpture Garden, Hanam, 7'x 2' x 2', bronze, cor-ten steel "Youth"	Hanam, South Korea
International Sister City Sculpture Park, 6.5' x 6.5' x 9.5' bronze bust of "Visionary"	Changchun, China
International Sculpture Park, 9.5' x 4' x 15' granite composition "Conversation"	Changchun, China
International Sculpture Museum, bronze bust model (18" x 18" x 2') of "Visionary"	Changchun, China
Changchun International Ceramics Gallery,	Changchun, China
Dr. Kuk Seung Hyun,	Hanam, South Korea

MAJOR COLLECTIONS

Arkansas Museum of Fine Arts, Little Rock, AR
Statehouse Convention Center, Little Rock, AR
The Grove Community Center, Whittier, CA
Windgate Art+Design Building, Fort Smith, AR
National Park Service, Central High Museum, LR, AR
UAMS W. P. Rockefeller Cancer Institute, Little Rock, AR
University of South Dakota, Vermillion, SD
Burning Feet Dance Company, St. Louis, MO
South Dakota State University, Brookings, SD
Eastern Illinois University, Charleston, IL
Southern Illinois University, Edwardsville, IL
Arts and Sciences Center, Pine Bluff, AR
Minneapolis Institute of Art, Minneapolis, MN
North Central Heart, Ltd., Sioux Falls, SD
Laubhuel Private Collection, Memphis, TN
Mid-American Dance Company, St. Louis, MO
Little Rock Convention Center, Little Rock, AR
Historic Arkansas Museum, Little Rock, AR
Central Arkansas Library System, Little Rock, AR
Vogel-Schwartz Sculpture Garden, Little Rock, AR
Turchin Center for the Visual Arts, Boone, NC
Winthrop Rockefeller Institute, Morrilton, AR
Episcopal Collegiate School, Little Rock, AR
City of Little Rock, Chenal Parkway, Little Rock, AR
CARTI Cancer Center, Little Rock, AR
Donald W. Reynolds YMCA, Warren, AR
Maumelle Public Library, Maumelle, AR
University of Arkansas, Little Rock, AR
Brookings Park District, Brookings, SD
Craft Alliance Center, St. Louis, MO
South Dakota Art Museum, Brookings, SD
Gary Arts League, Gary, IN
Milliken University, Decatur, IL
Tarkio College, Tarkio, MO
Decatur Park District, Decatur, IL
University of Maine, Augusta, ME
Civic Fine Arts Center, Sioux Falls, SD
Arkansas Arts Center, Little Rock, AR
Spitznagel Architects, Sioux Falls, SD
Marsh & McLennan, St. Louis, MO
University of Arkansas, Little Rock, AR
Doane College, Crete, NE
Deaf Cultural Center, Olathe, KS
Bernice Garden, Little Rock, AR
Continental Baking, St. Louis, MO
Churchill Junior High, Galesburg, IL
John and Jodie Hickman, Little Rock, AR
studioMAIN, Little Rock, AR
Dr. Paolo Rabero, Little Rock, AR
Ronald McDonald House, Little Rock, AR

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SOLO EXHIBITIONS

Vanderbilt University, Sarratt Gallery, Nashville, TN
Walton Art Center, McCoy Gallery, Fayetteville, AR
University of Central Arkansas, Conway, AR
University of Southern Miss. Museum of Art, Hattiesburg, MS
University of Colorado, Emmanuel Gallery, Denver, CO
Donaghey Project for Urban Studies, Little Rock, AR
Delta Axis Contemporary Arts Center, Memphis, TN
Cincinnati Artists Group Effort, Cincinnati, OH
St. Louis Community College at Meramec, St. Louis, MO
Southern Illinois University, Edwardsville, IL
Contemporary Art Center, New Orleans, LA
South Dakota State University, Brookings, SD
Civic Fine Arts Center, Sioux Falls, SD
Blackburn College, Carlinville, IL
Kansas City Artists Coalition, Kansas City, MO
Milliken University, Decatur, IL
Southern Arkansas University, Magnolia, AR
A.R.C. Rawspace, Chicago, IL
Arts and Sciences Center, Pine Bluff, AR
Henderson State University, Arkadelphia, AR
Bry Art Gallery, University of Louisiana, Monroe, LA
Arkansas Tech University, Russellville, AR
Arkansas Art Center, Little Rock, AR
Valdosta State University, Valdosta, GA
University of Arkansas, Little Rock, AR
Peoria Art Guild, Peoria, IL
Artswatch, Louisville, KY
Joliet Junior College, Joliet, IL
Northern State University, Aberdeen, SD
Buena Vista College, Storm Lake, IA
Artemisia, East Gallery, Chicago, IL
Phoenix Studios, Peoria, IL
Gallery, San Diego, CA
Territorial Restoration, Little Rock, AR
Sioux City Arts Center, Sioux City, IA
Illinois Central College, East Peoria, IL
Locus Gallery, St. Louis, MO
Doane College, Crete, NE
University of Saint Francis, Fort Wayne, IN
New Harmony Gallery, New Harmony, IN
University of Mississippi, University, MS
Lakeside Studio, Lakeside, MI
Sushi Performance and Visual Arts

OUTDOOR SCULPTURE EXHIBITIONS/ART ON LOAN

8/14-8/16	Sculpture Garden, University of Louisiana at Monroe, steel, bronze,	Monroe, LA
5/09-4/10	Sculpture Garden, University of Louisiana at Monroe, steel, bronze,	Monroe, LA
5/08-4/09	Sculpture Walk, bronze, cor-ten steel,	Kingsport, TN
5/08-4/09	2008 City of Olathe Downtown Sculpture Exhibit, steel, bronze,	Olathe, KS
4/07-4/08	Places Spaces Chairs: An Art Project of Southside Main, mixed metal,	Little Rock, AR
5/07-4/08	20th Annual Downtown Outdoor Sculpture Exhibit, steel, bronze,	Lawrence, KS
3/06-3/07	Sculpture Garden, University of Louisiana at Monroe, steel, bronze,	Monroe, LA
9/04-8/06	Art Quest 2, Mayor's Commission on the Arts, MLK Park, wood, steel,	Fort Smith, AR
3/05-2/06	Shaw Center Sculpture Garden, Louisiana State University, steel, bronze,	Baton Rouge, LA
4/04-3/05	Louisiana State University Sculpture Park, steel, bronze,	Baton Rouge, LA
7/02-6/04	Outdoor Sculpture Exhibition, University of West Alabama, wood, steel,	Livingston, AL
9/01-3/02	Sculpture Space, University of Arkansas, steel, bronze,	Fayetteville, AR
9/01-5/02	Invitational Outdoor Sculpture, University of South Carolina, wood, steel,	Columbia, SC
10/99-10/01	Oakton Sculpture Park, Oakton Community College, steel, bronze,	Des Plaines, IL
3/00-3/01	Louisiana State University Sculpture Park, wood, steel,	Baton Rouge, LA
9/99-9/00	4th Annual Outdoor Sculpture, Washburn University, wood, steel,	Topeka, KS
5/99-10/99	Pier Walk '99, Navy Pier, steel, bronze,	Chicago, IL
6/99-3/00	AR Art Exhibition, Statehouse Convention Center/Robinson Center,	Little Rock, AR
98-99	Hot Springs Civic/Convention Center, wood, steel	Hot Springs National Park, AR
5/98-10/98	Pier Walk '98, Navy Pier, wood, steel,	Chicago, IL
'97	AR Celebration of the Arts, Bathhouse Row, steel, bronze,	Hot Springs National Park, AR
5/97-10/97	Pier Walk '97, Navy Pier, wood, steel,	Chicago, IL
'95-'96	9th Rosen Outdoor Sculpture, Appalachian State University, steel, bronze,	Boone, NC
'93-'95	Walters State Community College, steel, bronze,	Morristown, TN
'92-'93	Outdoor Sculpture Tour, University of Tennessee, steel, wood, stone	Knoxville, TN
'86	Visual Arts Network/Watertower Art Association, wood	Louisville, KY

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Statement of Intent

Public Art Commission



My monumental and intimate size sculpture in metal, concrete, wood and stone represents an exploration of organic form, the figure and architectonic imagery. The constant within my large and small work over three decades is not the materials, so much as, it is the idea of what I'm interested in bringing to the public's eye for debate, appreciation and contemplation.



I am pleased to submit my qualifications to your committee. I am interested in creating a distinctive, original sculpture that engages the public imagination and is thoughtfully integrated within the surroundings. My broad ranging experience in historical and experiential public art, university consulting and figurative sculpture uniquely qualify me for this public art project. The common threads that weave through all of these projects are creative design solutions, attention to detail and maximizing available funding and ensuring client satisfaction.



My credentials within the realm of public art are diverse, spanning over two decades in the public schools, parks, libraries, neighborhood associations, university buildings, corporate settings and national parks. Two recent public art concept commissions that I have developed are for the University of Arkansas at Little Rock and a local neighborhood association in partnership with the City of Little Rock. I also have extensive collaborative experience in creating aesthetic solutions for public spaces. The Dr. Martin Luther King, Jr. Drive Gateway and Streetscape Proposal were design team efforts between myself and landscape architect John Beneke of Little Rock. This project produced conceptual designs for five gateway intersections and a two-mile long streetscape. Concepts for the project included sidewalks, intersections, benches, lighting, bus stops/shelters, electronic kiosks, sculpture and fountains.



Other examples of team efforts include the creation of the National Park Service's Central High Commemorative Garden in Little Rock, dedicated in 2001. Intimately tied to the community and architectural history of its site, Transcendence appropriates designs from the historic school building, located across the street, to provide unity and continuity. This civil rights monument is regularly visited by guests to our community and national tour groups.



As an elected Fellow I am part owner of the National Sculptors' Guild which was founded by artists in 1992. With 31 years of experience placing over 525 significant public monuments in cities, municipalities, corporations and private institutions across the country it remains an artist-driven organization. Drawing upon the shared resources of the Guild's design team saves me time, energy and money that can better be spent on the artwork itself. Our team works closely with me and the client to ensure my vision is actualized and is a sound placement that all may be proud of.

Michael Warrick | The National Sculptors' Guild
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Professional References



John P. Gill, Committee Chair
c/o Gill Ragon Owen, P.A.
425 West Capitol Avenue, Suite 300
Little Rock, AR 72201
501-376-3800
gill@gill-law.com
"Straight Lines on a Round World," 190K project for the Louisiana Purchase Survey Memorial Sculpture, February of 2017



Chris O'Neal, Sculpture Committee Chair
c/o UA at Little Rock Foundation Vice Chancellor
2801 South University
Little Rock, AR 72204
501-569-3142
cxoneal@ualr.edu
"Tree of Equality, Justice, and Peace," $24.7K project in honor of the Joel Anderson Institute on Race and Ethnicity at UA at Little Rock, May of 2017



Robert Coon, Sculpture Committee Chair
Little Rock Sister City Commission
c/o Impact Management Group
124 West Capitol Avenue, Suite 1886
Little Rock, AR 72201
501-940-6199
coon@impactmanagement.com
"Youth," $30K for the Sister City Sculpture Garden in Hanam, South Korea, December of 2017



Dr. Dean Kumpuris, City Director and Founder of the Sculpture at the River Market
417 North University Avenue
Little Rock, AR 72205
501-607-2253
kumpuris@windstrem.net
"Emerging", $10K placement in the Vogel Schwartz Sculpture Garden, April of 2011



Jane Rogers, Chairperson
Sculpture at the River Market
5409 Hawthorne
Little Rock, AR 72207
501-664-5261
janerogers5409@gmail.com
"Mockingbird Tree", 60K project for Sculpture at the River Market, April of 2016

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Image Annotation

#	Title	Medium	Dimensions	Date	Cost/Site
1.	Mockingbird Orange Tree	Stainless Steel/Bronze/Gold Leaf	18ft x 12ft x 8ft	©2020	$108,000 The Groves, Whittier, CA



Celebrating the tree as a natural resource. To tie into citrus grove history of the site, the limbs' seven spheres will contain six cast bronze oranges and one Mockingbird finished in 23-karat gold leaf.

2. Vision — Bronze — 7ft x 3.5ft x 4ft — ©2018-19 — $35,000 University of Arkansas at Fort Smith, Windgate Art + Design, AR



One of a series of cultural icon portraits of architects of peace within our time who have had positive effect on society, Showing meditiation and spiritual centeredness through depicting positive and negative forms of a portrait (front/back). When lit from above, the negative portrait shadow creates an optical illusion, appearing positive. "The sculpture represents a man in meditation, and the back side of the sculpture is an exact negative of the front of the sculpture made in golf leaf," "There are many metaphors at work in this piece. Gold is one of the most precious metals on Earth, and its inclusion symbolizes that the mind is one of the most precious gifts a person has. There are also illusions to the negative and positive. The sculpture shows how people may be calm on the outside while a storm is brewing on the inside."

3. Straight Lines on a Round World - Louisiana Purchase Bicentennial — Bronze/Stainless Steel/ Tempered Glass/Concrete — 21ft x 32ft x 32ft — ©2009-17 — $175,000 Convention Center, Little Rock, AR



A collaborative design team project commemorating the Bicentennial of the Louisiana Purchase. Team members included Aaron P. Hussey of Baton Rouge, LA and Mesa Landscape Architects.

4. Youth — Bronze/Gold Leaf 7ft x 2ft x 2ft — ©2018 — $30,000 Sister City Park, Hanam City, South Korea.



Commemorates the 25th anniversary of the Sister City partnership that began in 1992 with Little Rock, AR. Figurative female sculpture cast in bronze and composed of vines, leaves, and a small bird

5. The Mockingbird Tree — Stainless Steel/Bronze 18ft x 12ft x 7ft ©2016 — $60,000 Chenal Parkway, Little Rock, AR



Contemporary rendering of a stainless-steel tree form with two life size bronze Mockingbirds, "The sculpture is inspired by a drawing by my daughter, Annika, when she was a child. She has served as an inspiration for many of my pieces over the years. Sometimes, the ideas of children are some of the best. I want people to take away a little bit of whimsy and beauty and simplicity from this sculpture.

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Image Annotation



#	Title	Medium	Dimensions	Date	Cost/Site
6.	Transcendence	Concrete/Stainless Steel/Lexan	16ft x 150ft x 150ft	©2001	$97,000

Central High Commemorative Garden, National Park Service - Little Rock, AR

An historical collage/photo essay of the history of Central High School including the 1957 integration of the "Little Rock 9" African-American students who are also represented by nine benches and nine trees in honor of those brave students. Collaboration with Aaron P. Hussey and Mesa Landscape Architects, this project was commissioned by the National Park Service & Central High Museum of Little Rock, AR to honor the "Spirit of Central High."



7.	Tree of Equality, Justice and Peace	Stainless Steel, Bronze, Gold Leaf	10ft x 10ft x 8ft	©2017	$24,700

University of Arkansas at Little Rock, Ottenheimer Library, AR



8.	Healing Blossom	Colo. Yule Marble, CorTen Steel	6ft x 3ft x 2ft	©2016	$10,000

Central Arkansas Radiation Therapy Institute, Little Rock, AR

An addition to the Cancer Center's growing Healing Garden.

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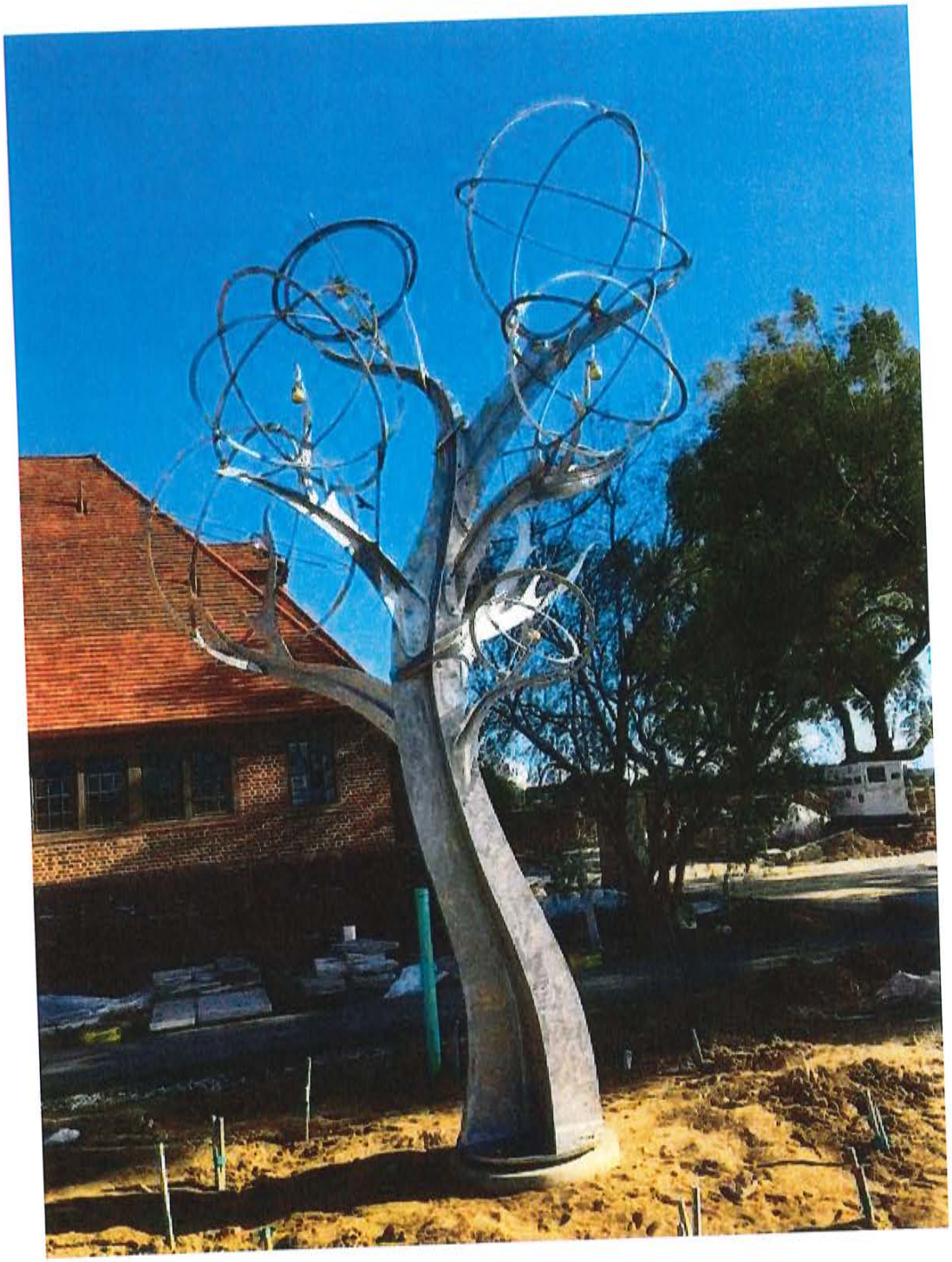
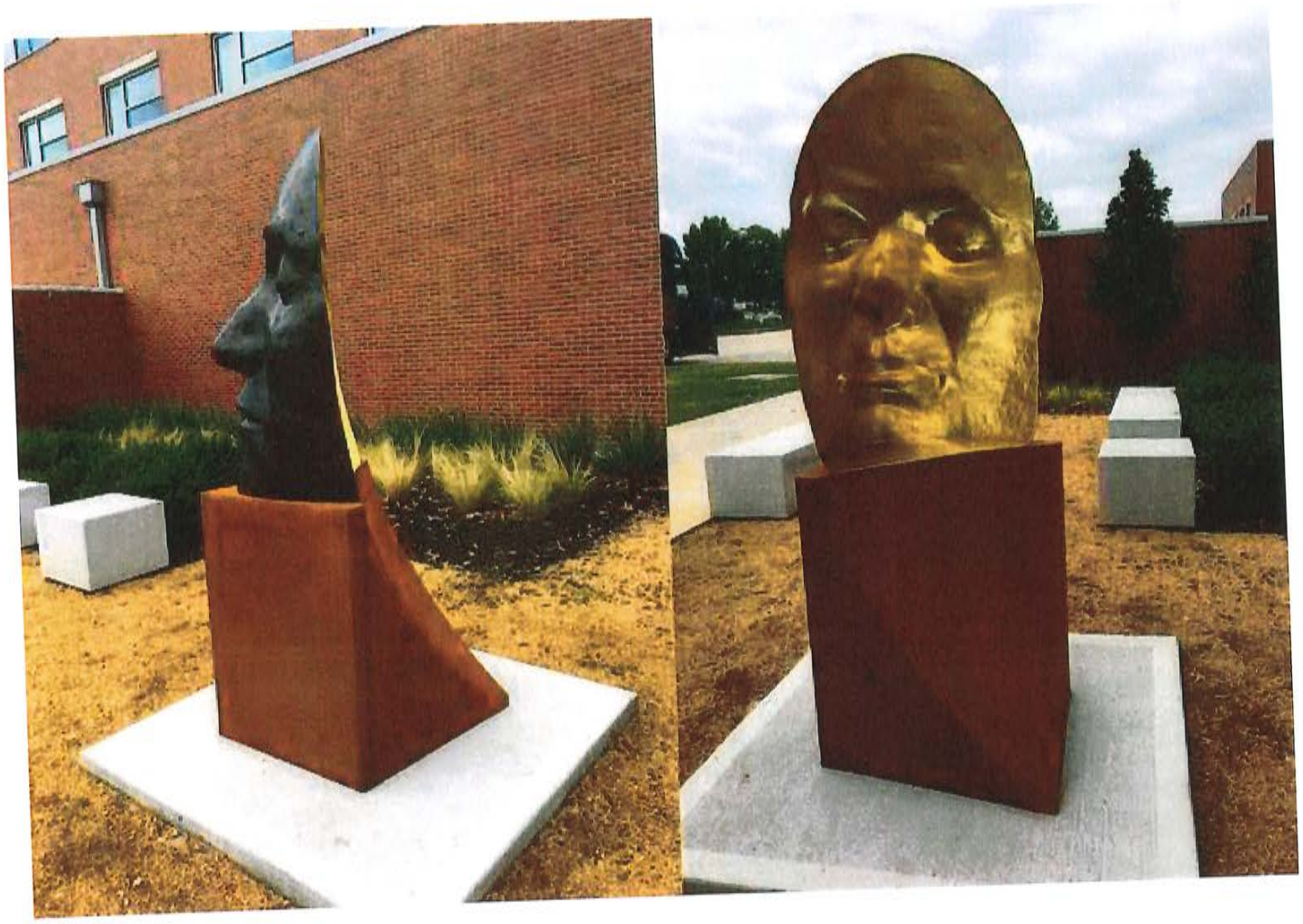
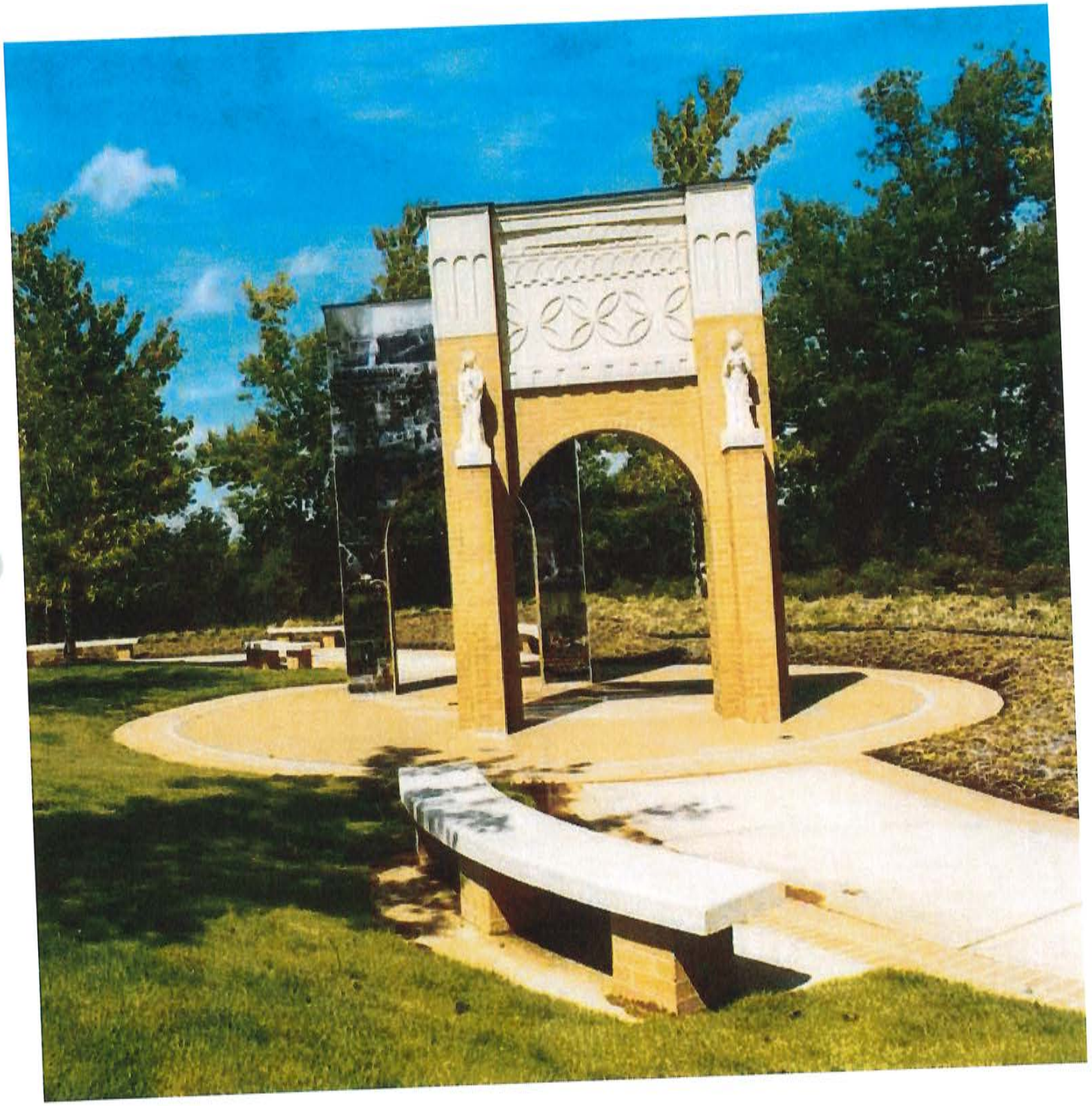


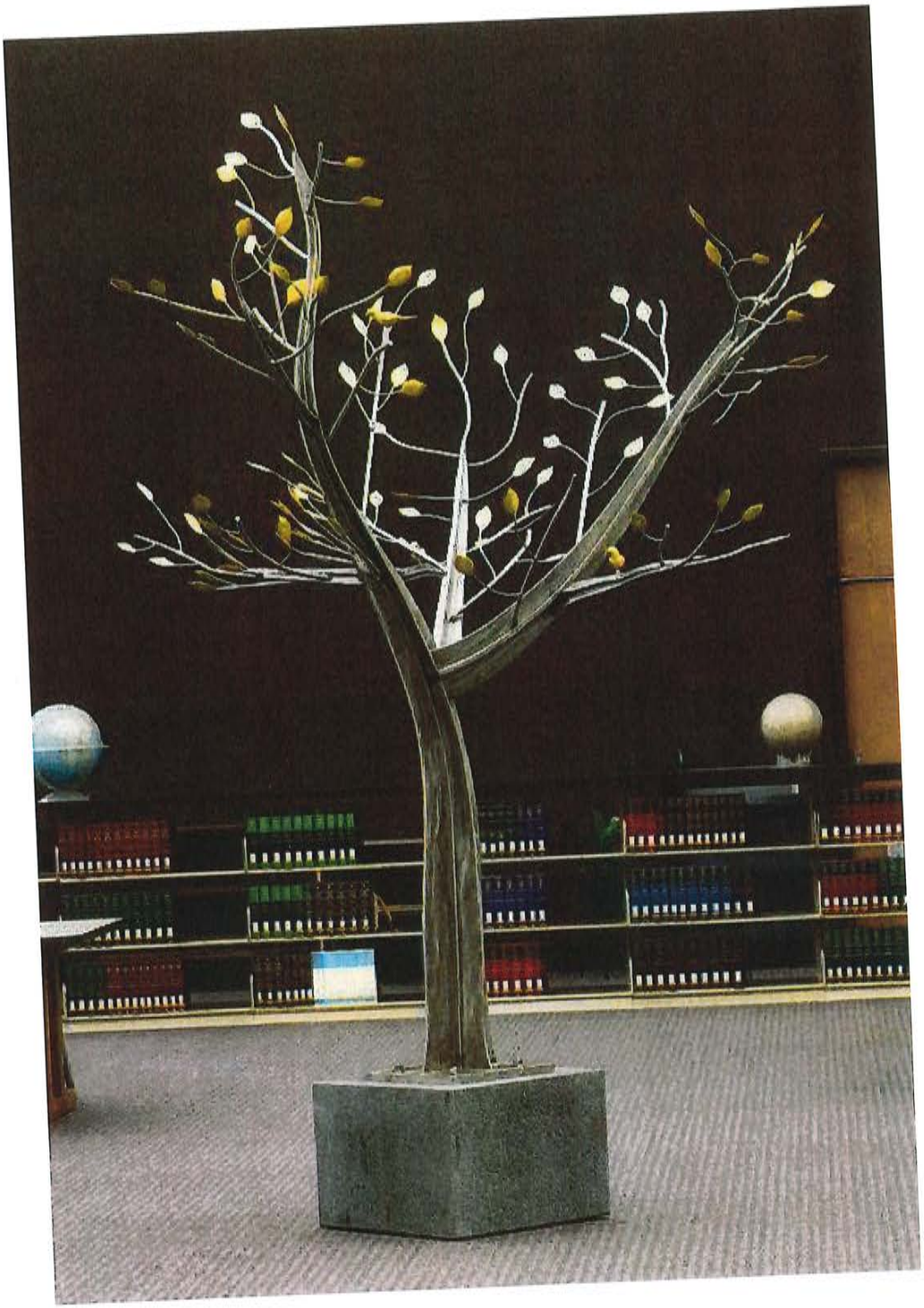





"Youth"
By Michael R. Warrick
2017









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Website: www.michaelclapperstudios.com

Selected Public Collections

2024 Public art project for the City of Boulder, CO $65,00 budget
2022 Public art project for the City of Fremont, CA $301,300 budget
2021 Public art project for the City of Pendleton, OR, $125,000 budget
Public art project for the City of Frisco, TX $100,000 budget
Public Sculpture for Fire Station #24, Kirkland, WA $115,000 budget
2019 Public Sculpture for Duke Realty in Indianapolis, IN $50,000 budget
Sculpture Commission for 9-Dot Art Consultants, Lake House Project, Denver, CO $50,000 Commission
2018 Outdoor Public Sculpture for the City of Stockton, CA $184,500 budget
Public Sculpture for Sloan's Block 3 LLC – City of Denver $70,000 budget
2016 Public Sculpture for Pioneer Park in Commerce City, CO $74,500 budget
Public Sculpture for the City of West Sacramento, CO $70,000 budget
2015 Public Sculpture of the Regional Transportation District, Wheat Ridge, CO $125,000 budget
Public Sculpture for the City of Englewood, CO $30,000 budget
Public Sculpture for the City of Denver, along Cherry Creek. $30,000 budget
2014 Public Sculpture to commemorate the Birth of the NFL, Canton, OH $150,000 budget
2012 Public Sculpture for Kent Place, Denver, CO $20,000 budget
2010 Outdoor Public Sculpture for University Texas, El Paso
$85,000 budget
2009 Outdoor Public Sculpture for the City of Denver, CO
$28,000 budget
2008 Outdoor Public Sculpture for the Village of Snowmass, CO
$75,000 budget
Outdoor Public Sculpture for the Anschutz Medical Center, Aurora, CO $22,000 budget. In cooperation with Colorado Council on the Arts.
Outdoor Public Sculpture for the new Mental Health Facility in Pueblo, Pueblo, CO $42,000 budget. In cooperation with Colorado Council on the Arts.
2007 Outdoor Sculpture for the Pinnacle Group, Denver, CO $20,000 budget
Outdoor Sculpture for Ridge Gate Development, Lone Tree, CO
$20,000 budget
2006 Outdoor Sculptures for the City of Broomfield, CO (two sites)
$28,000 budget

Representation: William Havu Gallery, Denver, Colorado

One Person Shows
"Portals" at the William Havu Gallery, Denver, CO 2014
"Michael Clapper, New Work" at the William Havu Gallery, Denver, CO 2011
"Michael Clapper, New Work" at the William Havu Gallery, Denver, CO 2009
"White on White-Black & Tan" at the William Havu Gallery, Denver, CO 2007
"Michael Clapper Sculpture" at the William Havu Gallery, Denver, CO 2005

Museum Shows & Collections

In the collection of the Kirkland Museum, Denver, CO 2017
"Art and Craft" Johnson Art Museum, Cornell University, Ithaca, NY 1996
"Inside the House that Jack Built"
Anchorage Museum of History and Art Anchorage, AK 1992
"Across the Board"
Canton Museum of Art, Canton, OH 1991

Awards and Grants

2006 Artistic Merit Award presented by George Neubert, "North American Sculpture Exhibition, Foothills Art Center, Golden, CO
2001 Sam Maloof Grant by the Anderson Ranch Art Center, Snowmass, CO
1999 Best of Show Award Denver Botanic Gardens "Birdhaus Competition"
1996 Artistic Award presented by Manual Neri, "North American Sculpture Exhibition" Foothills Art Center, Golden, CO

Teaching experience

2001-05 Adjunct Professor, Dept. of Art, Metro State College of Denver
1989-1990
Courses in furniture design at the Genoa School for Furniture Design
1991 Acting head of wood program at the Genoa School for Furniture Design

Education

1985-1988
Studies in Design
Wendell Castle School
Rochester, NY

Contacts for References

Rob Hankins, CEO of ASTINSTARK 330-453-1101 robbhankins@artsinstark.com

Contact: Marc Cleveland, City Planner for Fremont, CA
39550 Liberty St.
Fremont, CA 94538
MCLEVELAND@fremont.gov
510-494-4543

Outdoor Public Sculpture "Current" for the Cherry Creek Bike Trail Kendall Peterson, Creative Project Management
kendall.peterson@theresquareddenver.com
303.902.1600

Concept description from Michael Clapper Studios

Please see the last one listed in my images for a visual concept of the sculpture described below.

Initial thoughts are to create a sculpture made from three elements that will look as if it is one, modernist work of art. The work will be made from stainless steel, stone and graphics that are waterjet cut through the steel. The graphics will be lit from within at night. The 3 lower supports will be carved from either limestone or granite, and will exhibit a rough, natural surface on their outward faces. Sitting atop the stone elements will be a composition of stainless-steel elements that pinwheel outward at the top of the stones. They will exhibit a finished stainless-steel surface (not shiny enough to glare) that will be perforated with a series of circular patterns. The graphics will be derived from the patterns the Pufferfish make on the floor of the ocean off the coast of Florida. The patterns will appear as a dark graphic against the stainless steel during the day and will glow from interior lighting at night. A circular steel ring will tie the upper composition together visually and structurally.

The finished artwork will be approximately 19' to 21' tall x 20' to 22' wide at the top. The stone elements at the bottom will fit within the circular wall that will surround the base. The piece will be lit from within at the top and will be designed to exhibit no glare onto traffic. (similar to what you see with the graphics in the piece titled "Mining Minds" in my portfolio)

Michael Clapper Studios

List of Projects Completed in the Last 5 Years

2022 **"Community" -2022 Stainless Steel-Cor Ten Steel-Dichroic Glass 32' x 16' x 16' $301,300 budget,** ***A project for the City of Fremont, CA that uses the honeycomb as a metaphor for community***
Contact: Marc Cleveland, City Planner for Fremont, CA
MCLEVELAND@fremont.gov 510-494-4543

2021 **"Beacon of the Sentinels" 2021 Custom Perforated Stainless Steel and Pre-Rusted Steel-Dichroic Glass-Basalt Columns 25' x 22' x 22' $125,000 budget** ***A public art project that pays tribute to the five branches of the U.S. Military in Pendleton, OR***
Contact: Charles Denight 541-966-0233

"Sentinel" 2021 Custom Perforated Stainless Steel-Painted Steel-Charred Wood-Stone-Interior LED Lighting, 13' x 10' x 2' $115,000 budget ***A public art project for Fire Station #24 in Kirkland, WA that pulses red, interior lighting during a fire signal.*** **Contact: Annike Davis, City of Kirkland, 425-587-3828**

"Toward a Fair and Just Verdict" 2021 A public commission for a Courthouse in Frisco, Texas – 12' x 24' x 12' - $100,000 budget - Stainless Steel, Painted Steel, Custom Perforated, Mirror Polished Stainless-Steel Pages ***A hanging installation within a courthouse that reinterprets the scales of Justice, and the weighing of evidence.***
Contact: Steven Ross 972-292-6532

2019 **Outdoor Public Sculpture for the City of Stockton, CA $184,500 budget – Contact Carolyn Godwin at: Carolyn.Godwin@stocktonca.gov**

"Reflection" Public sculpture for Duke Reality, Indianapolis, Indiana $50,000 budget-Contact: Joe Hawkins 317-331-6100

"Coterie" Interior sculpture for Lake House project via 9-Dot Arts. Denver, CO
Contact: Molly Casey 303-999-0383

Image List for Michael Clapper Studios

1 "Mining Minds" 2010 Steel-Light 27' x 5' x 4' University Texas, El Paso $85,000 budget *A public art commission for U. of Texas El Paso. An inspirational message on education, written in binary code perforates the twin tips of the head of the pick axe.*

2 "Beacon of the Sentinels" 2021 Custom Perforated Stainless Steel and Pre Rusted Steel-Dichroic Glass-Basalt Columns 25' x 22' x 22' $125,000 budget *A public art project that pays tribute to the five branches of the U.S. Military in Pendleton, OR*

3 "Beacon of the Sentinels" 2021 Custom Perforated Stainless Steel and Pre Rusted Steel-Dichroic Glass-Basalt Columns 25' x 22' x 22' $125,000 budget *A public art project that pays tribute to the five branches of the U.S. Military in Pendleton, OR*

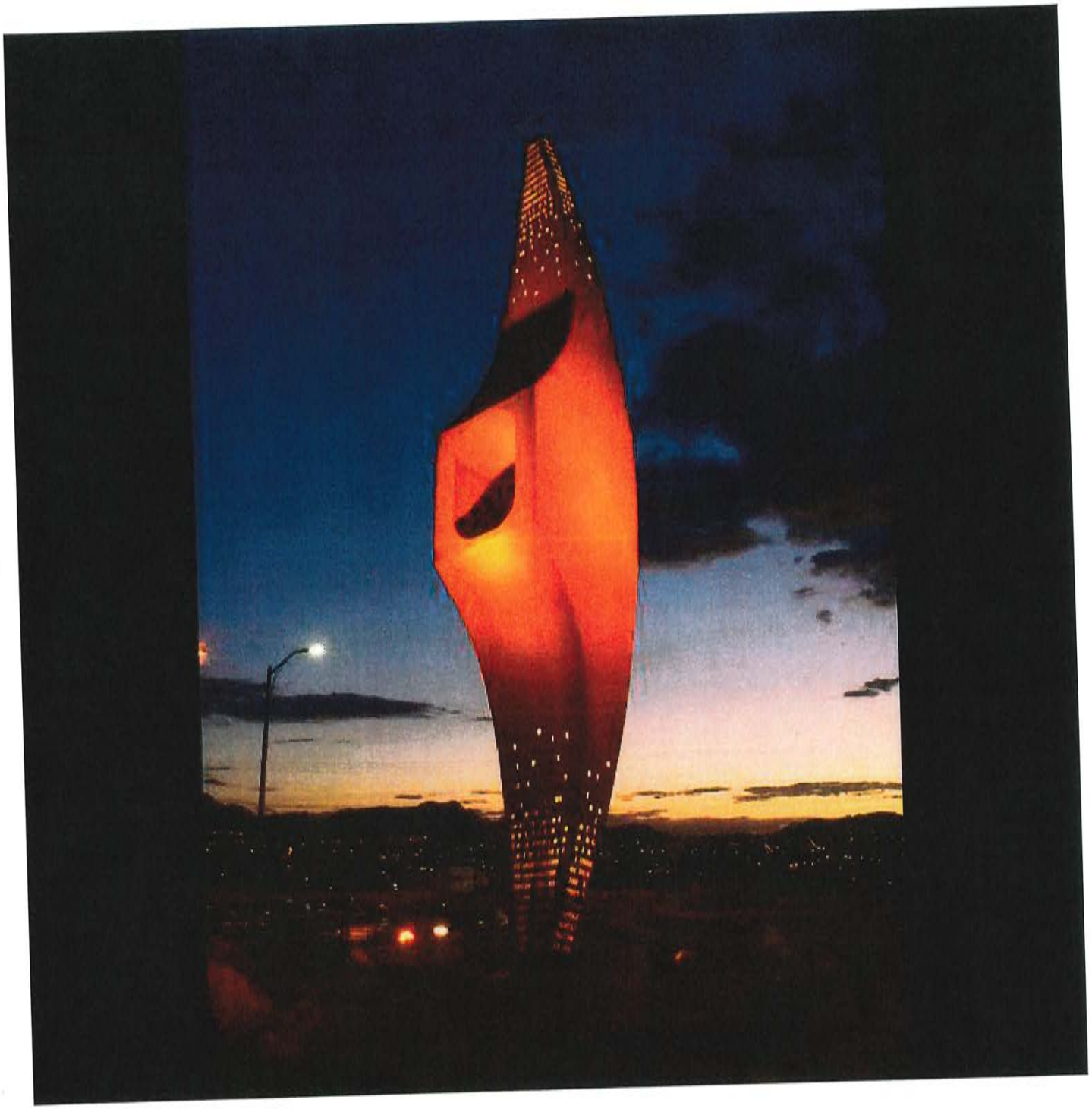
4 "Community" -2022 Stainless Steel-Cor Ten Steel-Dichroic Glass 32' x 16' x 16' $301,300 budget, *A project for the City of Fremont, CA that uses the honeycomb as a metaphor for community*

5 "Sentinel" 2021 Custom Perforated Stainless Steel-Painted Steel-Charred Wood-Stone-Interior LED Lighting, 10' x 13' x 2' $115,000 budget *A public art project for Fire Station #24 in Kirkland, WA that pulses red, interior lighting during a fire signal.*

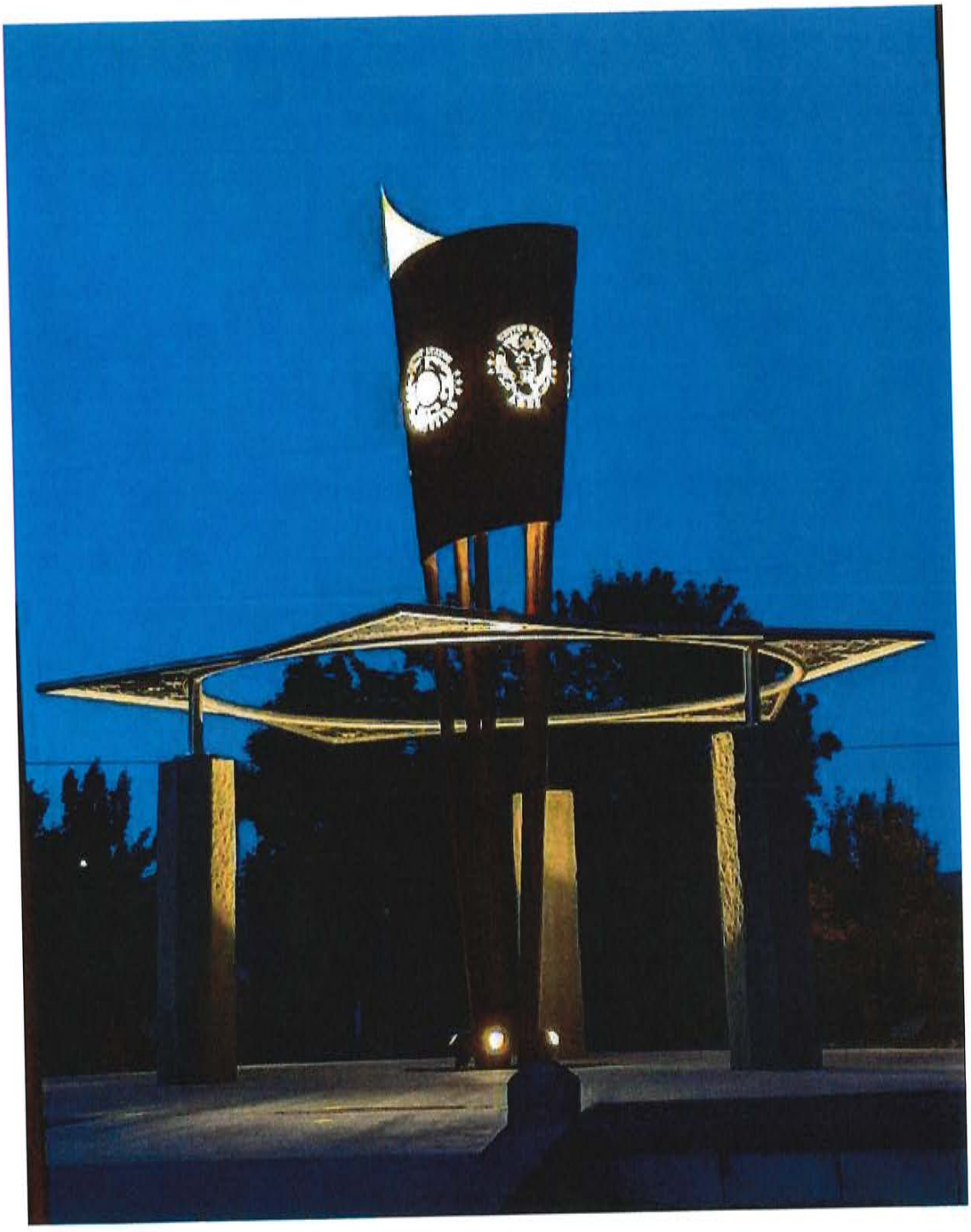
6 "Transcending Vessels" 2018 Painted Steel-Stainless Steel-Cast Resin 26'x 12'x 105' $184,000 budget *A public art project for the City of Stockton, CA that portrays the past, present and future of the waterways that allowed Stockton to flourish.*

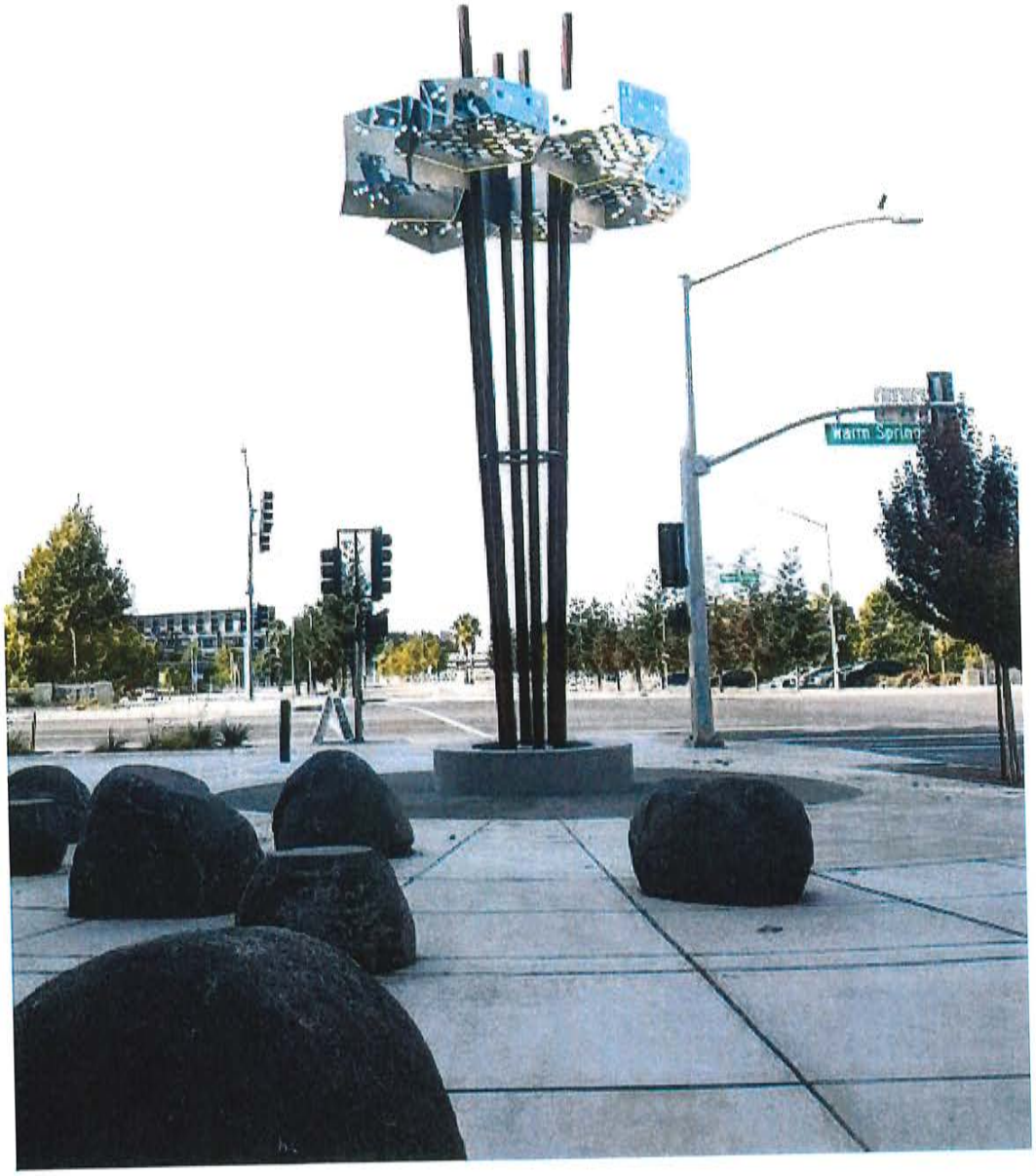
7 "Birth of the NFL" 2014 Stainless Steel – Rusted Steel – Dichroic Glass 23' x 8' x 11' Canton, Ohio $150,000 budget *A public art project to commemorate the founding of the National Football League in 1920 in Canton, Ohio*

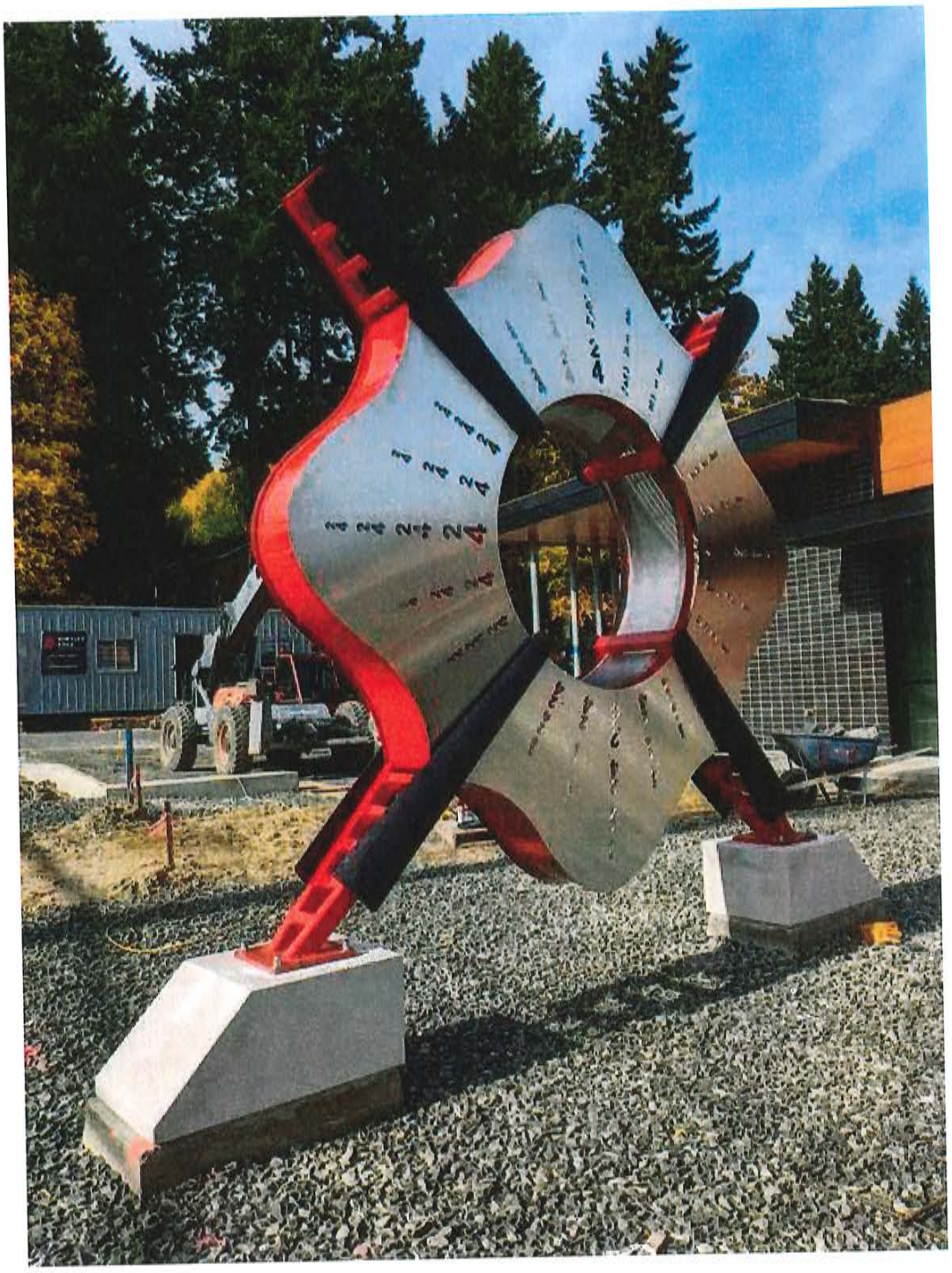
8 Sketch of Proposal

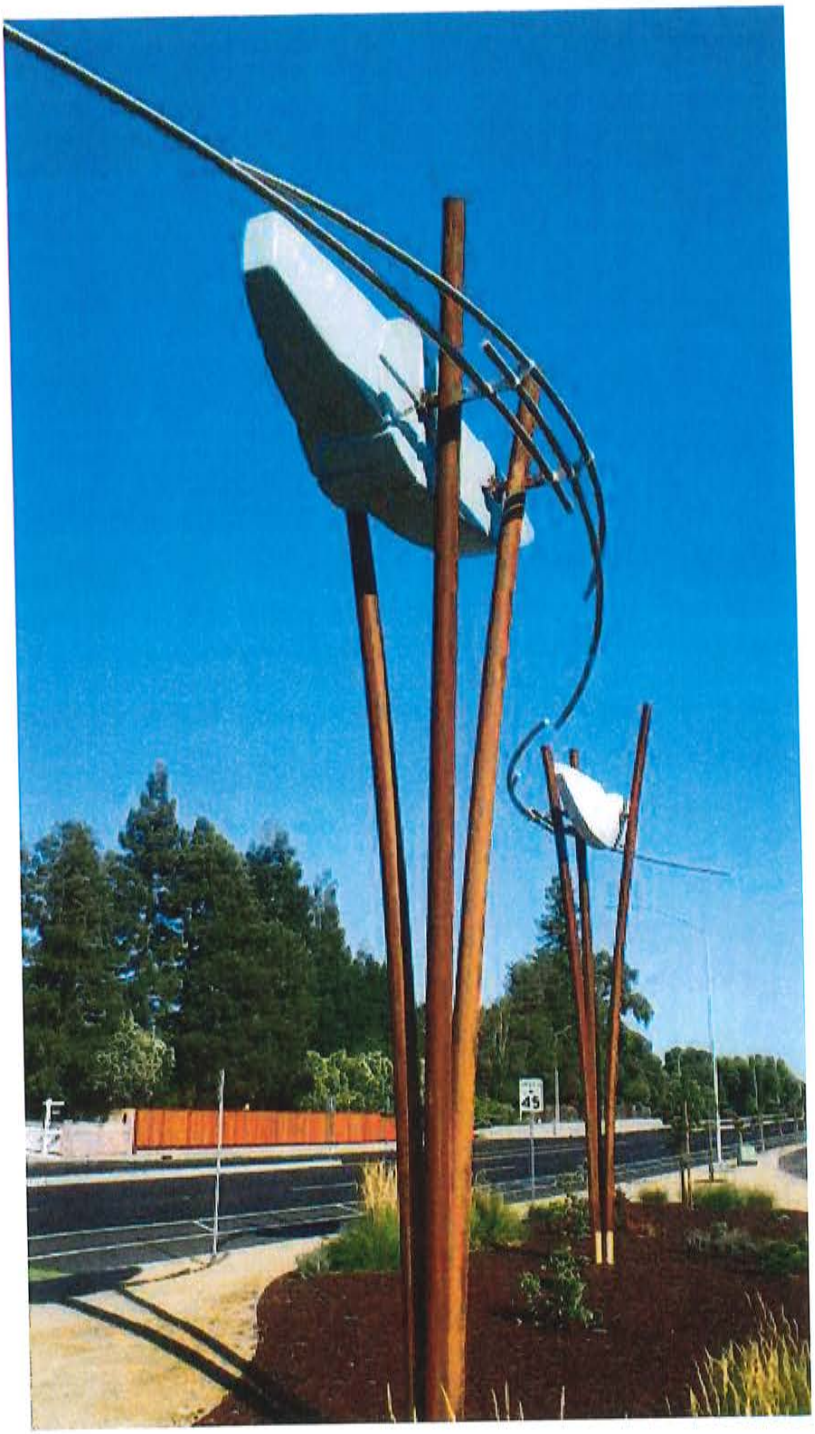







Warm Spring

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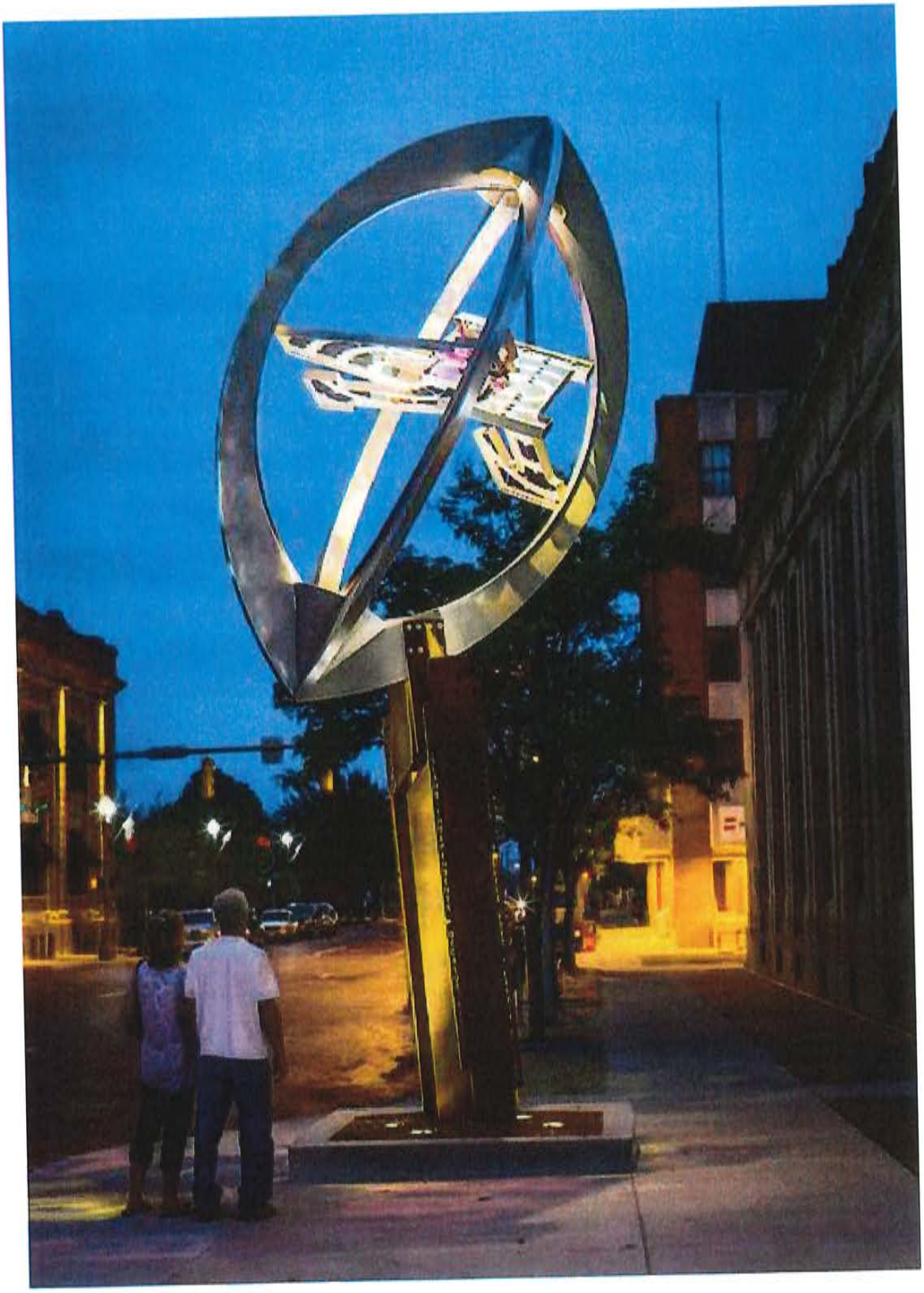



MIGUEL ACOSTA resume

MIAMI, FL

786-812-2976
contact@acostaarts.com
acostaarts.com



EXPERTISE

Handmade sketching
Process Design & Optimization
Governance & Compliance
Academic and Teaching

Public Art
Art related to architecture and the city
Curatorials projects

OPERATIONAL SKILLS

Creative Process
Information Technology Training
Consulting Design Process

REFERENCES

CAROLA BRAVO
Director Harvest Project
786.340.8916
carolabravoarte@gmail.com
@harvestproject

ADRIANA HERRERA
CEO founder
Aluna Art Foundation
305.305.6471
alunartfoundation.com
alunartfoundation@gmail.com

RUBEN GOMEZ
Principal at AI2 Design Corp
305.397.6060
rubengomezarq@gmail.com
ai2design.com

PROFILE

Architect Universidad Central de Venezuela, Caracas 1979

Architect in France DPLG, Paris 1983

EXHIBITS

SALON DE MAY, París
(1981)

Exposition Sala Arquitectura Arte, Caracas
(1985)

CONAC Salon, 500 years of the Discovery
(1990)

I National Visual Arts Biennial
(1992)

XVIII Aragua National Art Salon (1994)

Alexandra von Hartz Gallery, Miami
(2016)

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alunartfoundation@gmail.com

RUBEN GOMEZ
Principal at AI2 Design Corp
305.397.6060
rubengomezarq@gmail.com
ai2design.com

RECENT EXHIBITS

EXPO MAVAO
Caracas (2017)

HARVEST PROJECT "Bauhaus Centenary", Pinecrest Gardens, Miami (2018)

HARVEST PROJECT "Weaved Nature", Pinecrest Gardens, Miami (2018)

CURATORS VOICE ART PROJECT "Accessed Territories" , Miami (2019)

HARVEST PROJECT "Expo Stil Live", Pinecrest Gardens, Miami (2021)

AND (YOU) WHERE ARE YOU FROM?
The City of Miami Planning Division, Public Art Division, Miami (2023)

SOLO SHOW South Florida Symphony Orchestra Gallery, Wilton Manors (2020)

MIGUEL ACOSTA resume

MIAMI, FL

786-812-2976
contact@acostaarts.com
acostaarts.com

PROFESSOR IN MASTER DEGREE IN ARCHITECTURAL DESIGN
Professor of the Design Workshop of the 2nd Masters in architectural design at the FAU - UCV September -December 2004, FAU – UCV.

PUBLICATIONS:
Academic Paper
DISTANCES AND APPROXIMATIONS BETWEEN DRAWINGS AND IDEAS Experiences on 4 Architectural Contests (2004)
Academic Paper
URBAN ARCHITECTURE LEARNING WORKSHOPS Experiences on 7 exercises
IOW TO DRAW WITH ARTIFICIAL INTELLIGENCE,
Amazon Books 2023
CÓMO DIBUJAR LA CIUDAD
Amazon Books 2023

ARTS AWARDS AND ACKNOWLEDGEMENTS
1st Prize Competition Market of Antimano, Caracas, August 2013
1st Prize Competition Headquarters BCV Puerto Ordaz 2015
1st Prize Competition Rehabilitation Old Post Office Miami 2015.

ARTWORKS IN PERMANENT COLLECTIONS AND INSTITUTIONS

MUSEUM OF CONTEMPORARY ART MARIO ABREU, Maracay, Edo, Aragua

MUSEUM OF MODERN ART, Alejandro Otero La Rinconada, Caracas

NATIONAL ART GALLERY (GAN), Caracas

MUSEUM OF CONTEMPORARY ART SOFIA IMBER (MACSI) Caracas

ART IN PUBLIC PLACES

PORTAL LOS CAOBOS
Dtto. Federal (DF), Venezuela, 2007

MURAL PLAZA SUCRE CATIA
Dtto. Federal (DF), Venezuela, 2007

MOSAIC MURAL ENTRE TABLAS
El Tigre, Edo. Anzoátegui, Venezuela, 2011

MURAL LOS PALOS GRANDES
Municipal Government Agency Chacao, Caracas, Venezuela, 2012

RECENT PUBLIC SPACES PROJECTS

Allapattah Library Mural, Allapattah, Miami 2017

Giralda Sky Proposal Urban Intervention, Miami 2019

Northwestern State Public Art Commission, Sculpture 2019

Omnium Gatherum Outdoor Sculpture / Douglas Park Community Center Mural, Miami, 2019

Port St Lucie Sculptural Project, 2019

Columbia Regional Airport, 2020

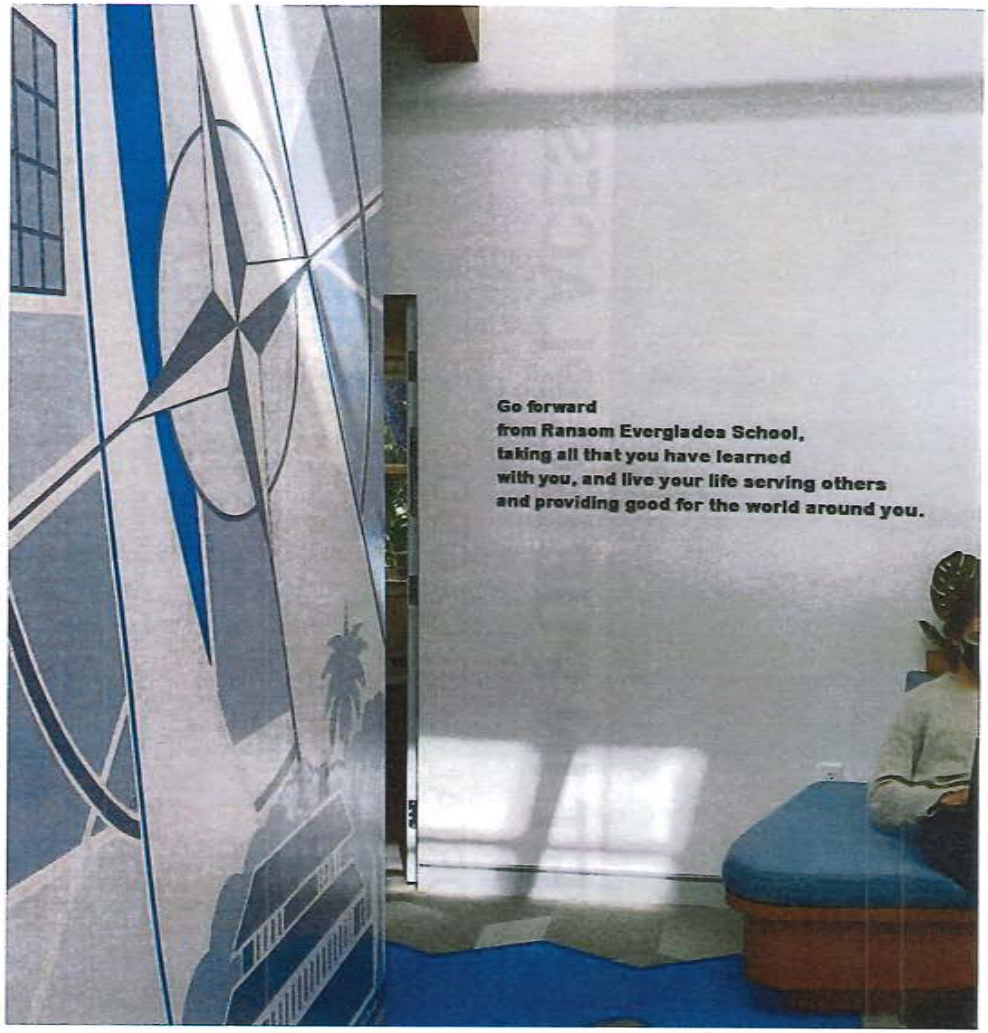
North Mankato Sculpture Project, 2020

Leesburg Contest and Conceptual Design, 2021

Renovation of the Roger Dean Chevrolet Stadium and Sports Complex, 2023

CONTACT
786-812-2976
contact@acostaarts.com
acostaarts.com
@acosta_arts





TITLE: MURAL RANSOM EVERGLADES
LOCATION: COCONUT GROVE, MIAMI 2021
MATERIAL:
ACRYLIC PAINTING ON WALL
DIMENSIONS: H 9' X W 12'
BUDGET: $ 7.500

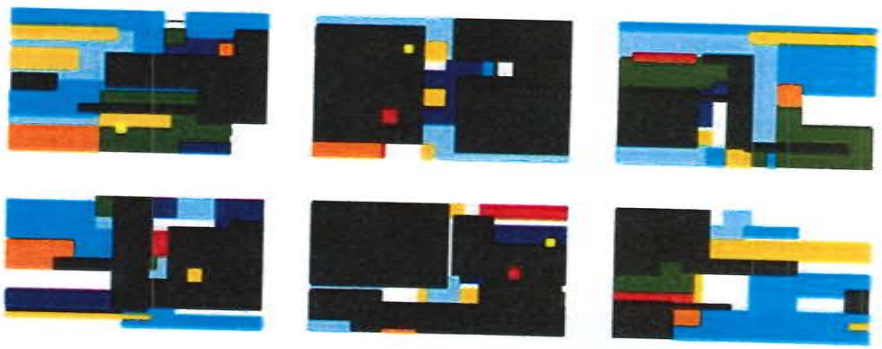
DESCRIPTION
Original work of art on wall related to the history of RANSOM EVERGLADES SCHOOL using Graphic design language as earlies XX Century Art.



TITLE: ALTAMIRA MURAL
LOCATION: ALTAMIRA, CARACAS 1992
MATERIALS: STAINLESS STEEL, MARBLE, GLASS, IRON PLATES
DIMENSIONS: H 9' x W 27' x D 1.5".
BUDGET: 45.000 $

DESCRIPTION
This artwork explores the relationship between architectural and interior design spaces using a variety of materials. The composition features multicolored materials that contrast each other, symbolizing the dynamism and velocity of modern times, blending cybernetic elements with rationality in a multi-shaped expression. Horizontal patterns dominate the composition, adding to the overall sense of harmony and balance.

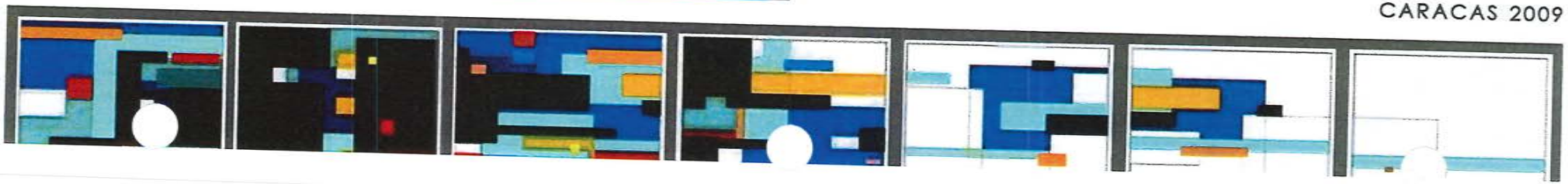




TITLE: MURAL LOS PALOS GRANDES
LOCATION:
LOS PALOS GRANDES SQUARE, CARACAS 2012
MATERIAL: MULTI COLORED 1" x 1"MEXICAN GLASS MOSAIC
DIMENSIONS: TWO LEVELS :H 24' x W 90' x 1.5"
CLIENT: PUBLIC ART MUNICIPIO CHACAO
COST: 80.000 $

DESCRIPTION
This original mosaic mural is related to urban design and is located in a two-level garage parking lot. The composition features mixed forms and multicolored mosaics that create contrasts, symbolizing the dynamism and velocity of modern times. The artwork blends cybernetic elements with rationality in a multi-shaped expression. Horizontal and vertical patterns alternate throughout the composition, adding to its dynamic and vibrant nature.

MURAL LOS PALOS GRANDES
CARACAS 2009

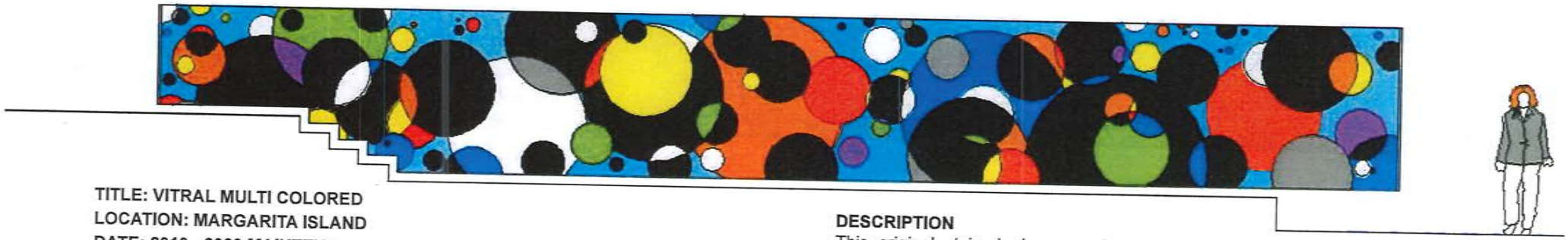




TITLE: LOS CAOBOS PARK MONUMENTAL GATES
MATERIALS:
CONCRETE AND LAMINATED IRON 25' x 120'
DATE: PROJECT 1994 CONSTRUCTION 1998
CLIENT:
PUBLIC ART LOS CAOBOS PARK
BUDGET : 160.000 $

DESCRIPTION
South and East monumental gates of Los Caobos Central Park, Caracas DF, Venezuela. These portals control access to the park. Concrete monoliths support metal "leaves," resembling tree trunks and branches.





TITLE: VITRAL MULTI COLORED
LOCATION: MARGARITA ISLAND
DATE: 2010 - 2020 MAINTENANCE
MATERIALS: MULTICOLORED GLASS METAL FRAMING
DIMENSIONS: W 30' x H 9' x D 1/14"
CLIEN" "SIDENCES PIEDRA EL ANGEL PROJECT AND CONSTRUCTION: 25.000 $

DESCRIPTION
This original stained glass mural is related to architectural design and uses different glass colors. The composition is based on circular forms, symbolizing the dynamism and velocity of modern times. The artwork blends cybernetic elements with rationality in a multi-shaped expression. Circular patterns predominate in the composition, adding to its sense of movement and fluidity.



TITLE: EXTERIOR COMMERCIAL FACADE
LOCATION: EL TIGRE, ANZOATEGUI, VENEZUELA 2011
MATERIAL: MULTI COLORED WOOD PLATES ON WALL
DIMENSIONS: H 12' x W 60' x D 3"
CLIENT: BAR THEATER ENTRETABLAS
BUDGET: 25.000 $

DESCRIPTION
This original wood mural is related to architectural and interior design spaces, utilizing different kinds of wood plates. The composition is based on horizontal forms, symbolizing the dynamism and velocity of modern times. The artwork blends cybernetic elements with rationality in a multi-shaped expression. Horizontal patterns predominate in the composition, adding to its sense of stability and grounding.



TITLE: MURAL PLAZA SUCRE CATIA
LOCATION: PLAZA SUCRE, CARACAS, VENEZUELA
DATE: 2009 - 2016 MAINTENANCE
MATERIAL: MULTI COLORED LAMINATED METAL
DIMENSIONS: H 27' x W 110' x D 4'
CLIENT: PUBLIC ART FUNDACARACAS CATIA
COST: 60.000 $

DESCRIPTION
Original Colored Metal Plates Mural related with urban design in front of Plaza Sucre's Square, Caracas. Composition based on rectangular multicolored metal plates meaning the dynamism and velocity of our times: cybernetic and rationality multi shape expression. Horizontal and vertical patterns alternated. Cold and warm colors alternate.



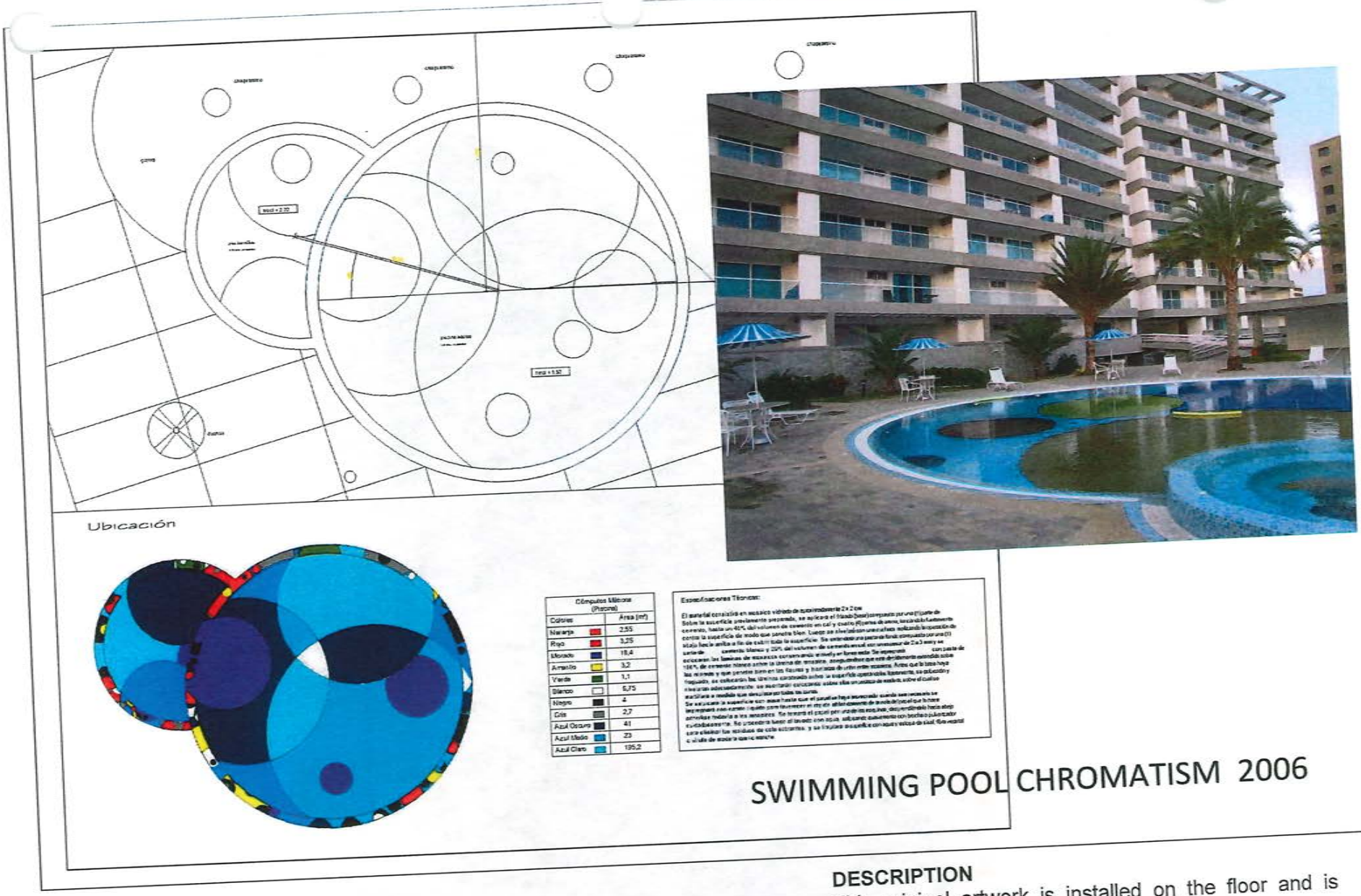
TITLE: BRONZE CLOUDS
LOCATION: ALTA FLORIDA, CARACAS, 2015
MATERIAL: BRONZE PLATES OVER GRASS WALL
APPROX. D : 30" Each piece GREEN WALL H 9' X W 18'
BUDGET: 9.000 $

DESCRIPTION
This original artwork features bronze plates arranged to resemble leaves placed over a grass wall. The texture of the plates is achieved to mimic a wooden craft finish.



TITLE: ALTAMIRA PORTALS
LOCATION: ALTAMIRA, CARACAS, VENEZUELA
DATE: 1992 - 2020 MAINTENANCE
MATERIAL: RUSTY LAMINATED IRON
DIMENSIONS: H 21' x W 9' x D 1'
P' 'DGET: 35.000 $

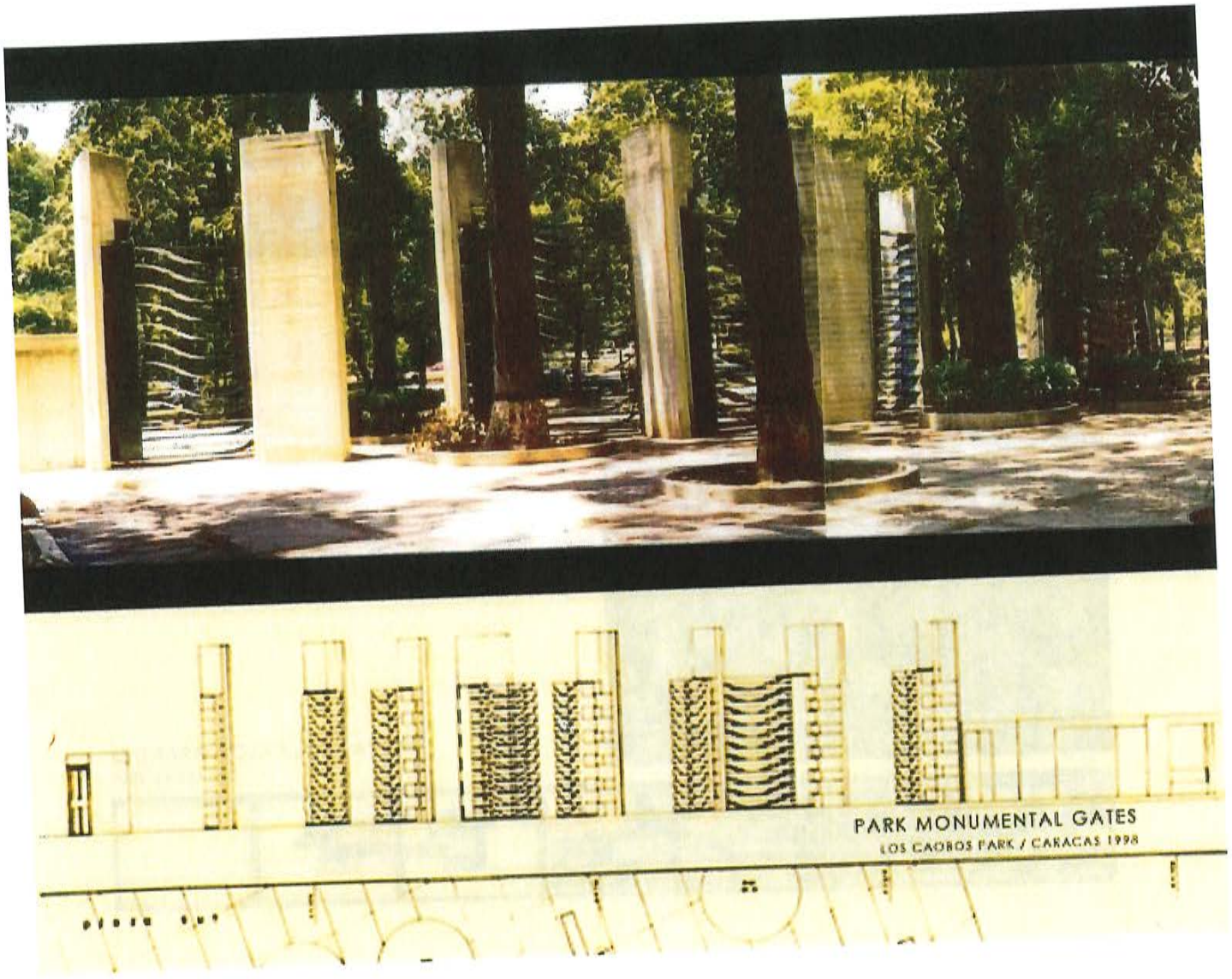
DESCRIPTION
Originals Art Pieces related with architectural and interior design spaces using rusty laminated iron . ALTAMIRA PORTALS composition is based on I CHING hexagram "The Water" which is carved on massif iron shapes.



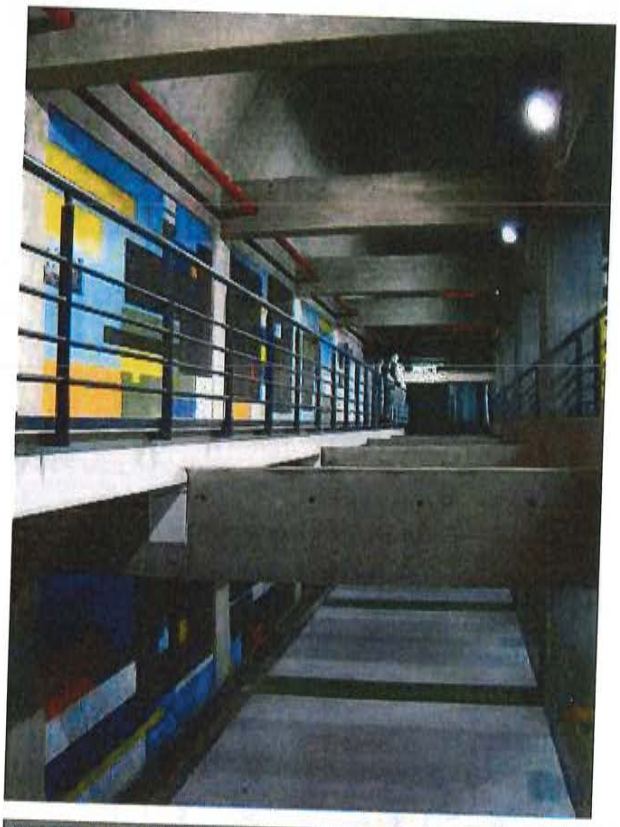
TITLE: MOSAIC ON SWIMMING POOL
LOCATION: MARGARITA ISLAND, VENEZUELA
DATE 2010-2020 MAINTENANCE
MATERIAL:
MULTI COLORED 1" X 1" MEXICAN GLASS MOSAIC ON FLOOR
DIMENSIONS APPROX. : diameter 45'
BUDGET: PROJECT 7.500 $

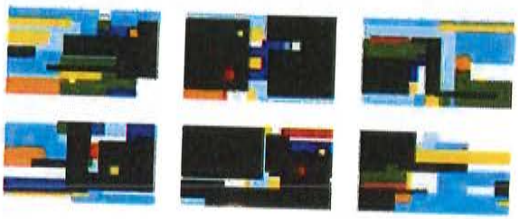
DESCRIPTION
This original artwork is installed on the floor and is related to architectural design, using different glass colors. The composition is based on circular forms, symbolizing the dynamism and velocity of modern times. The artwork blends cybernetic elements with rationality in a multi-shaped expression. Circular patterns predominate in the composition, adding to its sense of movement and energy.



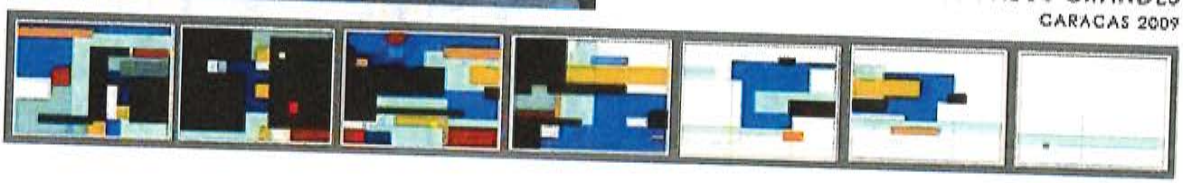


PARK MONUMENTAL GATES
LOS CAOBOS PARK / CARACAS 1998

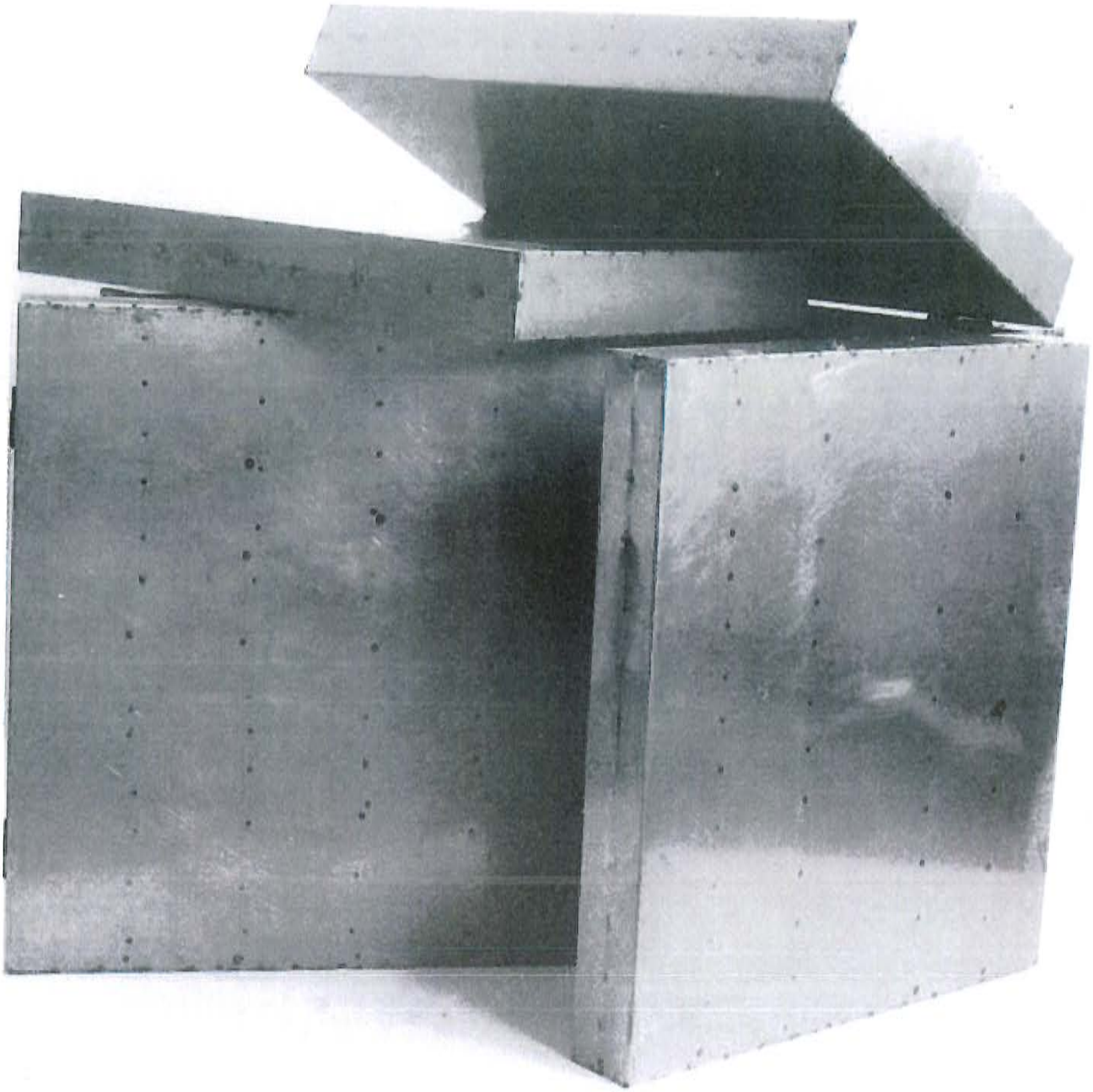


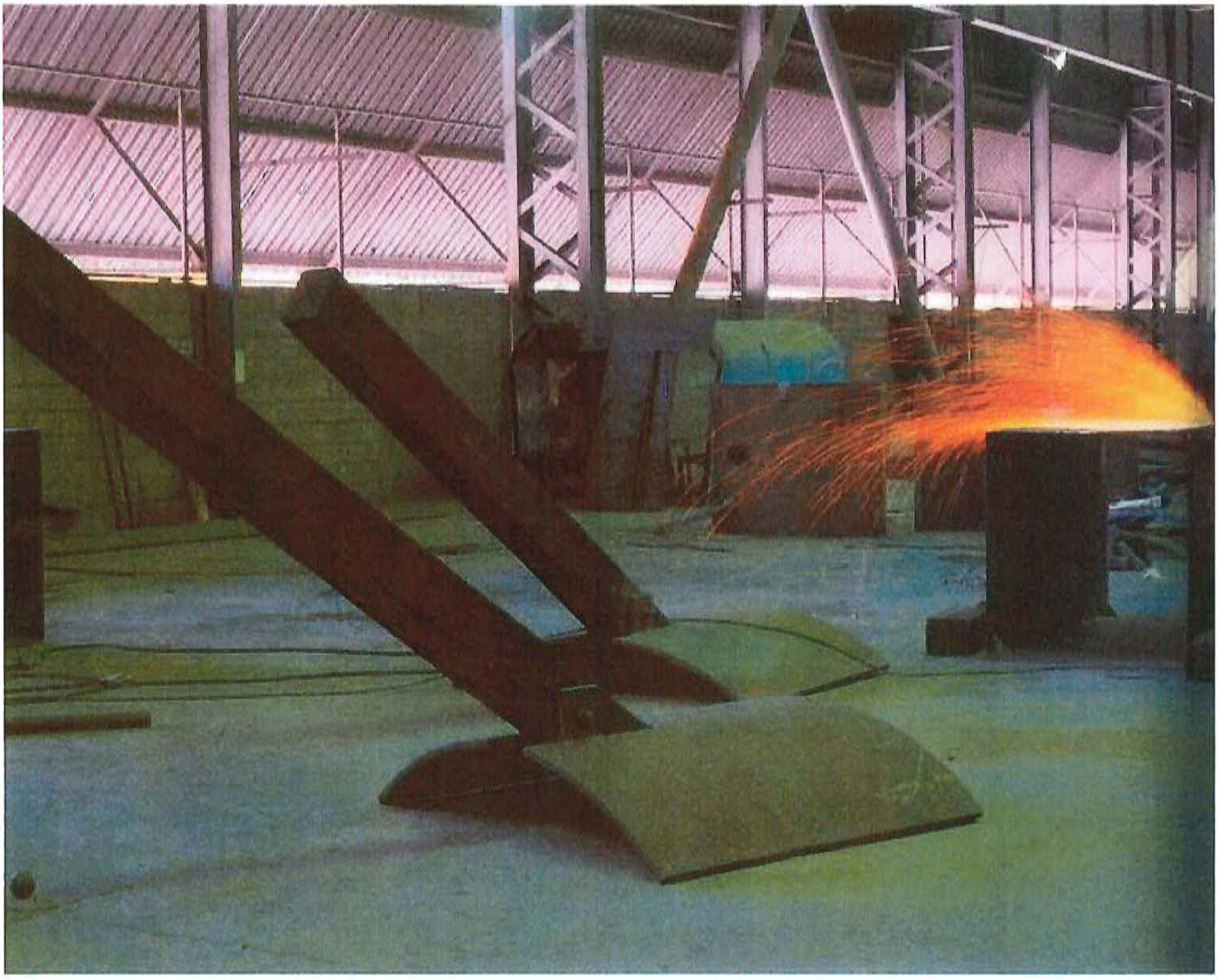


MURAL LOS PALOS GRANDES
CARACAS 2009









Neema Kimondo

Muralist
Multimedia Artist
Creative Director

150 Forest Ave
Oak Park, Illinois, 60301

(860)906 6447
NeemaKimondo@gmail.com
Linkedin: www.linkedin.com/in/neema-kimondo-759b70247
Website: https://www.neemakimondo.com

Skills

Project Design
Art Composition
Time Management
Creative Leadership
Studio Management
Knowledge of Aesthetics
Community Engagement
Social Media Management

Experience

A results-driven muralist with a robust portfolio featuring 11 distinctive murals, seeking a challenging position to apply artistic expertise and contribute to transformative visual projects. Demonstrated proficiency in creating captivating and customized murals that convey powerful narratives while aligning with client expectations. Possessing a keen eye for design and a proven ability to bring diverse artistic visions to life, I am eager to collaborate on projects that celebrate creativity, culture, and community engagement.

Sacred Roots Neighborhood Farm Mural for Urban Hope Refuge Church
October 2023 - Urban Hope Refuge Church - 136 Westland St, Hartford, CT

All Things Written Staircase Mural for The Allan K. Smith Center for Writing and Rhetoric at Trinity College
August 2023 - The Allan K. Smith Center for Writing and Rhetoric - 115 Vernon Street, Hartford, CT

Trinity College Career and Life Design Center Mural
July 2023 - Cornelia Center Trinity College - 114 Vernon St, Hartford, CT

Bantam Bouquet Mural for Trinity College Library
March 2023 - Raether Library & Information Technology Center - 300 Summit St, Hartford, CT

Trinfo Community Garden Mural
July 2022 - Trinfo.Cafe - 1300 Broad St, Hartford CT

Lovely Bodies QRC Mural
June 2022 - 114 Crescent St, Hartford CT

Rooted in Love Mural
April 2022 - The corner of New Park Ave and Hamilton Street

Black Girls Achieve Mural (Community Reveal/Ribbon Cutting)
September 2022 - 1285 Broad St., Hartford, CT

Trinity College All-Gender Restroom Digital Mural
November 2021 - Mather Dining Hall - 300 Summit St, Hartford, CT

Trinfo Mural Wall Mural

July 2021 - Trinfo.Cafe - 1300 Broad St, Hartford CT

Underground Coffeehouse Mural
June 2020 - Mather Basement - 300 Summit St, Hartford, CT

Education

Trinity College / Bachelors of Psychology
Jan 2019 - May 2023, Hartford, Connecticut

Activities and societies: Underground Coffeehouse, Trinity Temple of Hip Hop, Nest Artists, Queer Resource Center

Awards

Faculty Honors

Issued by Trinity College · May 2023

The Anna C. Helman Prize for Painting

Established by Rabbi Leonard Helman, Class of 1948, in honor of his late mother, Anna C. Helman. The Award is given to a student of painting, esteemed by the faculty of fine arts to be distinguished in accomplishment and promise. Presented by Jenny Wu, visiting Assistant Professor of Fine Arts

Issued by Trinity College · May 2023

Chicago based painter, Neema Kimondo, has been exploring her painting skills for the past 9 years. Her paintings appear as ethereal images in which her reality and dreams merge. By using popular themes such as spirituality, love, and (her definition of) beauty, she is able to create intense personal moments, thus luring the viewer into a world of ongoing equilibrium.

Art has always been, and continues to be, the main outlet for my feelings, dreams, and reflections of the world. From the young age of eleven, I have always experimented with both acrylic and oil paint on canvas, traditionally 12x12 or smaller, but never large murals inside buildings or on the side of walls. This all changed during the spring of 2020, when my friend Tiana Sharpe and I were challenged with the task of completing a mural for the Underground Coffeehouse (8 walls). The Underground Coffeehouse is a student-run cafe located in the basement of Mather that specializes in the preparation of artisanal, micro-roasted coffee for the Trinity College community. Our vision for the mural was to reflect the abundance of love and community that the Underground has been able to foster throughout the years and in order to do that we had to take into account the various people and organizations that have moved throughout the space. This mural took us approximately a month to complete, but it played an essential role in helping me realize how capable I am of expanding my creative range in terms of imagination, scale, and materials. This realization ignited my passion for creating bigger, bolder works of art that can engage with audiences more intimately. Since then, I have been able to complete seven murals both on campus and around the city of Hartford.

Mural Experience(s):

Sacred Roots Neighborhood Farm Mural for Urban Hope Refuge Church (+ Hydroponic Farm Instillation) — Completed — October 2023

The Sacred Roots Neighborhood Farm Mural was a collaborative endeavor involving Black Girls Achieve, Urban Hope Refuge Church, and Love Your Block. This initiative aims to yield up to half a ton of fresh vegetables for the local community while providing valuable educational opportunities for youth in the north end of Hartford. My role in this project was to paint a mural on the outside of the gated enclosure, depicting common leafy greens, rooted vegetables, and garden critters. The completion of this mural, achieved in approximately seven days, serves as a testament to the shared commitment to community enrichment and sustainable urban agriculture.
Featured: Hartford church helping tackle quality food shortage in North End (https://www.fox61.com/article/news/local/hartford-county/hartford/hartford-church-aims-fix-food-access-problem-north-end/520-fa928be5-7d64-4c52-8472-ffb3fd80ed35)

Located: Urban Hope Refuge Church - 136 Westland St, Hartford, CT

All Things Written Staircase Mural for The Allan K. Smith Center for Writing and Rhetoric at Trinity College — Completed August 2023

"All That Is Written" was a commissioned piece for Trinity College's English Department, a testament to the profound connection between art and literature. This mural encapsulates the richness of written expression, portraying a fusion of literary symbolism and vibrant visual elements that harmonize seamlessly. Completed with meticulous attention to detail, "All That Is Written" is a celebration of the written word, inviting students, faculty, and visitors to immerse themselves in the power and beauty of storytelling. So thankful for Professor Hager who commissioned this piece as well as the students, staff, and faculty that shared their ideas in the community survey.

Located: The Allan K. Smith Center for Writing and Rhetoric - 115 Vernon Street, Hartford, CT

Trinity College Career and Life Design Center Mural — Completed July 2023

Placed near the entrance of the Cornelia Center (formerly known as Vernon Social), "The Trinity College Career and Life Design Center Mural" is an artful expression designed to mirror the core themes that define the program's mission. This piece intertwines symbolic representations of leadership, career readiness, community, embracing life transitions, and self-awareness, illustrating the journey toward personal and professional growth that all Trinity Bantams experience.Thank you Olivia and Joe for this opportunity.

Located: Cornelia Center Trinity College - 114 Vernon St, Hartford, CT

Bantam Bouquet Mural for Trinity College Library — Completed March 2023

Designed to honor the Bantam experience, the "Bantam Bouquet Mural," is a homage to the transformative journey undertaken by Bantams throughout their four years at Trinity College. It's a visual poem, an ode to the beauty found in every layer of knowledge gained, friendship formed, and transformative steps taken neath the Elms of Trinity College. Just as flowers convey sentiments without words, the mural whispers a resounding "thank you" through its blooming petals and vibrant colors, leaving an enduring impression of gratitude within the hearts of those who encounter it.

Located: Raether Library & Information Technology Center - 300 Summit St, Hartford, CT

Trinfo Community Garden Mural — Completed July 2022

For our second collaboration, Trinfo.cafe commissioned a mural that would be placed on their garden shed. This project serves as a testament to the power of collaboration, creativity, and shared spaces. With the assistance from Brenda Ordonez, a great artist and friend, this project was completed in a matter of three weeks. This mural was featured in The Trinity Reporter spring 2023 issue—an esteemed alumni magazine distributed to over 30,000 individuals, including alumni, current families, faculty, and staff. This feature provides an in-depth look into the inspiration, process, and impact of the mural, offering a captivating glimpse into the fusion of artistic expression and community engagement.

Featured: The Trinity Reporter
https://commons.trincoll.edu/reporter/along-the-walk/neema-kimondo-23/

Located: Trinfo.Cafe - 1300 Broad St, Hartford CT

Lovely Bodies QRC Mural — Completed June 2022

The Queer Resource Center functions as an affirming safe space for LGBTQIA+ students and staff at Trinity College. This mural was created to honor the freedom that comes with accepting oneself and embracing the element of love.

Located: 114 Crescent St, Hartford CT

Rooted in Love Mural — April 2022

Exhibited in Hartfords Parkville neighborhood, "Rooted in Love" was my first mural painting off-campus, allowing me to expand into the broader Hartford community. This project was created to illustrate the beauty of transformation. As the butterfly symbols grace the wall, it becomes a powerful emblem of metamorphosis, a universal experience.

Located: The corner of New Park Ave and Hamilton Street

Black Girls Achieve Mural (Community Reveal/Ribbon Cutting) - Completed September 2022

Black Girls Achieve is an empowerment program designed to provide Black girls the space to be themselves while learning how to navigate the nuances of black girlhood. On September 3, 2022, I led my mentees from Black Girls Achieve in the completion of a mural at 1285 Broad St (*across the street from Trinity College's Trinfo Cafe*). The purpose of this project is to illustrate the power that Black girls have to be leaders in both their personal lives, as well as equally in their communities. Oftentimes, Black girls are made to feel small - a mindset that in result, limits their creativity, worth, and drive. Our hope and mission with this mural, is that Black girls and those alike, will become inspired to tap into their inner power and dream big. This project would not be possible without the support provided by organizers from both the Black Girls Achieve and Trinity Temple of Hip Hop.

Featured: Hartford's newest mural celebrates Black girls and what they can achieve: 'This is about the future.'

(https://www.courant.com/2022/09/11/hartfords-newest-mural-celebrates-black-girls-and-what-they-can-achieve-this-is-about-the-future/)

Located: 1285 Broad St., Hartford, CT

Trinity College All-Gender Restroom Digital Mural — Completed November 2021

Exhibited on the first floor of Mather, this restroom was created to further promote diversity and inclusion for transgender and non-binary identifying students and staff at Trinity College. My contribution to this project was creating a design that resembled the honorable Trinity College bantam, a mascot that symbolizes bravery and brawn.

Located: Mather Dining Hall - 300 Summit St, Hartford, CT

Trinfo Mural Wall Mural - Completed July 2021

Trinfo Cafe is a community center that works to bring together students, residents, staff, and various organizational partners in Hartford. I created this mural with the hopes of reflecting this inclusiveness and vibrancy.

Featured: Public Art in Frog Hollow
(https://action-lab.org/frog-hollow-oral-history/exhibits/show/publicart/neema)

Located: Trinfo.Cafe - 1300 Broad St, Hartford CT

Underground Coffeehouse Mural – Completed June 2020

During the spring of 2020 - leading into the summer, when my friend Tiana Sharpe and I were challenged with the task of completing a mural for the Underground Coffeehouse (8 walls). The Underground Coffeehouse is a student-run cafe that we both previously managed with our friends, located in the basement of Mather Hall of Trinity College. This space specialized in the preparation of artisanal, micro-roasted coffee for the College community. Our vision for the

mural was to reflect the abundance of love and community that the Underground has been able to foster throughout the years and in order to do that we had to take into account the various people and organizations that have moved throughout the space. This mural took us approximately a month to complete.
Located: Mather Basement - 300 Summit St, Hartford, CT

Community Projects:

Benches for Bo — Sina Collaboration — Completed May 2022

Southside Institutions Neighborhood Alliance (SINA) is a community based organization that works alongside Connecticut Children's Medical Center, Hartford Hospital, and Trinity College to provide housing, community participation, and economic development for families in Hartford, Connecticut. This bench project was created to encourage community engagement in the SINA garden space! Completed this project with friends: Tiana Sharpe and Makayla Boucher

Uptown Art Week Live Painting — Completed June 2022

From June 1st to June 5th, organizers from Uptown Chicago, a non-profit organization that works to encourage community engagement through the arts, held an art week event where artists from around the city got a chance to showcase their work.

Black Girls In Art Spaces - Hartford, Connecticut Chapter Meet Up — Completed March 2023

In March, I helped co-lead the first Black Girls In Art Spaces meet up in Hartford, Connecticut at **the New Britain Museum of American Art NBMAA** provided us with a guide that lead us around the **Being Seen: People and Places in American Art, 1960s to Today exhibition**, which focuses on depictions of oppressed people and places in America from the 1960s to the 2010s, through mediums of paint, collage, photography, sculpture, and print. This project was in collaboration with Black Girls in Art Spaces, an organization that works to connect Black creatives in spaces where they usually are not prioritized or made to feel comfortable, especially in the world of art. My mentees from Black Girls Achieve, an enrichment program designed to equip Black girls in middle school and high school with the necessary skills and tools needed to navigate Black girlhood, were also in attendance. All tickets were sponsored by the Museum.

(Co-host, friend: Tiana Sharpe).

College Honors:

The Anna C. Helman Prize for Painting
Issued by Trinity College · May 2023

Established by Rabbi Leonard Helman, Class of 1948, in honor of his late mother, Anna C. Helman. The Award is given to a student of painting, esteemed by the faculty of fine arts to be distinguished in accomplishment and promise. Presented by Jenny Wu, visiting Assistant Professor of Fine Arts

Listed: https://www.trincoll.edu/wp-content/uploads/2023/05/H23-Program-Final.pdf

Exhibitions:

Curated a solo exhibition titled 'The Love In Your Hands' at Trinity's Crescent Center for Arts and Neuroscience (2023)

Mural Proposal: "Legacy of St. Augustine"

Concept:
Drawing inspiration from its storied past and breathtaking landscapes, the artwork will feature a central compass rose surrounded by vibrant scenes of colonial architecture, cultural diversity, and natural beauty.

Execution:
Using time-honored techniques and weather-resistant acrylic paints, I will meticulously craft each detail of the mural. The result will be a captivating masterpiece that reflects the essence of St. Augustine and captures the imagination of all who behold it.

Community Engagement:
Through engaging community surveys and open dialogue, I will invite residents to contribute their insights and perspectives, ensuring that the mural truly resonates with the people of St. Augustine.

Maintenance and Safety:
Preservation is paramount to me. I will apply a protective sealant to safeguard the mural against the elements and implement safety measures to protect both the artwork and its surroundings, ensuring that the mural remains a cherished landmark for years to come.


TRINFO
Community Garden

ALLAN K. SMITH
WRITING CENTER


Black Girls Achieve
@blackgirlsachieve
#BlackGirlsLEAD
NEKOVV
Love: Olivia, Maya, OSaneya, Destiny,
Serenity, Tahleah, Brooklynn, Saveah


NEKO
NO

NEKO




NEKO

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TO WHOM IT MAY CONCERN

My name is Olaniyi R. Akindiya aka AKIRASH, I am an interdisciplinary artist, I live and work in Pflugerville, Texas, just outside Austin.

In exploration of the invisible systems of power that governs our everyday existence, my work stands at the intersection of creative engagement described as transdisciplinary art that accelerated pace of development and infrastructure, performative activities play around Trauma & social subjectivities like immigration, Gun violence, race, history, religion components that break down conventional barriers.

My interest in this project is to use this opportunity to promote, educate, engage, and remind us as humans that People make the community. People coming together with one goal, one mind, creating mutual respect and honoring the ability to agree to disagree to build the path forward together. Centering equality as the pillar for development, and wisdom in creating opportunity for better life. Family is beyond blood relations to encompass who we share our life with as a community of neighbors.

The concept of my works will address the history, stories and significance of places, community, the city, people, diversity of culture of the city of St. Augustine, community, work will create dialogue about complete physical, mental, social well-being and various the life of those who lived in the area where the projects is to be install. Interacting with the piece will foster confidence in our health, Happiness, Acceptance of one another by celebrating health as not merely the absence of disease or infirmity, but as wholeness and connection to each other. It will also be a place of refuge by providing shade, lights, color, and sound to soothe the mind and body.

In my creating final designs of the project, I will engage people of City of St. Augustine community to get involve by creating an atmosphere where we can all meet as one people, share our opinions and views, involve the community of ages and those people who are involve in decision making for the city and Community , so that their views, opinion is added to the design and creation of the work of art to that will final propose. With this idea of collaboration and involvement, the work has value, all the goals, Theme that make City of St. Augustine unique.

I will be bringing in over 25 years of experience that I have gathered as I create my works around the world. I have the knowledge and skill to take on a project of this scale. In my past project it has given me privilege to work with civil & structural engineers, Stakeholders, HOA, Architectural, Contractor and am looking forward for another share of ideas, knowledge, and collaboration as we put our resources together on this project.

Thanks
Olaniyi R. Akindiya AKIRASH

ARTWITHAKIRASH STUDIO

CURRICULUM VITA

NAME: OLANIYI RASHEED AKINDIYA, **BRUSH NAME:** AKIRASH
EDUCATION: BIO-CHEM BSC HONOR, 1991 Federal University of Agriculture. Abeokuta - Nigeria
Higher National Diploma-1995 Institute of Textile Technology Arts & Design (ITTAD). Lagos-Nigeria.
EMAIL: artistsrootsembassy@yahoo.com , artwithakirash@gmail.com
WEBSITE: www.artwithakirash.com
ADDRESS: 15224 VALERIAN TEA DRIVE, PFLUGERVILLE – TEXAS 78660
PHONE: +1 512 693 1698,

AWARDS & COMMISSIONS

2023 KNOWLEDGE IS POWER, SCULPTURE COMMISSIONED, CITY OF PFLUGERVILLE TEXAS.
2023 PALABRA – WORD, SCULPTURE COMMISSIONED, CITY OF DESOTO TEXAS
2022 AR – RASHID, TRAVIS COUNTY CIVIL & FAMILY COURT SCULPTURE, AUSTIN TEXAS.
2021 ARTPRIZE INSTALLATION ARTIST HONORARY MENTIONED, GRAND RAPIDS. MI
2021 CONTEMPORARY BLACK ART AWARD, GRAND RAPIDS AFRICA AMERICAN ARTS & MUSIC, MI
2021 TEMPO21, CITY OF AUSTIN- CAD. TEXAS
2019 EAST 51st STREETSCAPE COMMISSION, CULTURAL ART DIVISION, CITY OF AUSTIN- USA
2019 TEMPO19 2D, AUSTIN BERGSTORM INTERNATIONAL AIRPORT, COA /CAD AUSTIN – TEXAS, USA
2019 AWARD FOR ARTIST, THE OTIS & VELMA DAVIS DOZIER TRAVEL GRANT, DMA. DALLAS – TX, USA
2017 ART AT HEART, SHIRE OF EAST PILBARA- AUSTRALIA
2017/18 ARTISTIC INNOVATION GRANT BY MAAA, KANSAS CITY - MISSOURI
2017 POLLOCK KRASNER FOUNDATION /ISCP-NY FELLOWSHIP RESIDENCY NY-USA
2016 ART AT HEART, SHIRE OF EAST PILBARA- AUSTRALIA
2011 POLLOCK-KRASNER FOUNDATION GRANT- USA
2011 COMMONWEALTH CONNECTION INTERNATIONAL ARTISTS AWARD, UNITED KINGDOM

GRANTS

2021 & 2020 FOUNDATION FOR CONTEMPORARY ARTS EMERGENCY GRANTS, USA
2020 RED BULL ARTS MICROGRANTS, DETROIT, MI
2020 CERF+ THE ARTIST SAFETY NET, MONTPELIER, VT, USA
2020 BIG MEDIUM ARTIST RELIEF FUND, AUSTIN – TEXAS
2019 & 18 CORE FUNDING, CULTURAL ART DIVISION, CITY OF AUSTIN- USA
2017/18 ARTISTIC INNOVATION GRANT BY MAAA, KANSAS CITY - MISSOURI
2016/17 CULTURAL INITIATIVE AND CAPACITY BUILDING, CITY OF AUSTIN- USA
2015 THE SANTO FOUNDATION GRANT, St. LOUIS, MO -USA

FELLOWSHIPS

2023 McKinney INTERNATIONAL AIR @ ESKENAZI SCHOOL OF ART, ARCHITECTURE + DESIGN IU. IN
2015 SACATAR INSTITUTO ITAPARICA – BAHIA, BRAZIL.
2015 OKLAHOMA STATE UNIVERSITY MUSEUM OF ART, OK-USA
2014 UNIVERSITY OF TEXAS AUSTIN, USA
2014 ARTIST INC / MAAA/ CITY OF AUSTIN, TEXAS - USA
2013 JOHN MUAFANGEJO ART CENTER, WINDHOEK - NAMIBIA.
2012 VYTLACIL CAMPUS THE ART STUDENT'S LEAGUE RESIDENCY. NEW YORK - USA

RESIDENCIES

2023 McColl CENTER, CHARLOTTE, NORTH CAROLINA. USA
2023 COLD HOLLOW SCULPTURE PARK RESIDENCY, ENOSBURG FALS, VERMONT – USA
2023 Mt. SAN ANGELO RESIDENCIES @ VIRGINIA CENTER FOR THE CREATIVE AT ART, AMHERST, VA – USA
2023 McKinney INTERNATIONAL AIR @ ESKENAZI SCHOOL OF ART, ARCHITECTURE + DESIGN @ IU. IN
2022 PRO HELVETIA & TADA RESIDENCY, SWITZERLAND & JOHANNESBURG
2018 FACEBOOK ARTISTS IN RESIDENCY PROGRAM AUSTIN – TX
2018 &19 CROSSTOWN ART, MEMPHIS – TENESSESS. USA
2017 &16 ART AT HEART, SHIRE OF EAST PILBARA- AUSTRALIA

2016/17 ISCP-NY FELLOWSHIP RESIDENCY NY-USA

BIENNALE

2016 12th DAK'ART BIENNALE 2016, DAKAR - SENEGAL

2005 & 2007 EAST AFRICA BIENNALE (ESTAFAB), DAR SALLAM – TANZANIA

ART FAIR

2018 SPECTRUM MIAMI – FLORIDA

2018 SOFA ART FAIR, CHICAGO- USA

2018 CLIO ART FAIR, NY - USA

2015 & 14 DALLAS ART FAIR, DALLAS TX – USA

2011 JOBURG ART FAIR, SOUTH AFRICA

FESTIVALS

2022 & 21 ARTPRIZE, GRAND RAPIDS, MI

2019 CONNECTIVITY, LUMINARIAN ART FESTIVAL, SAN ANTONIO, TEXAS, USAUSA

2013 CHALE WOTE STREET FESTIVAL, ACCRA - GHANA

2012 INTERNATIONAL MULTIMEDIA FESTIVAL YAGON-MYANMAR

2012 INFECTING THE CITY FESTIVAL, CAPE TOWN SOUTH AFRICA

SOLO EXHIBITIONS

2023 RECAP – REVIEW & ASSESMENT, ESKENAZI SCHOOL OF ART, ARCHITECTURE + DESIGN, IN- USA

2022 IPINYA - ISOLATION, IVESTER CONTEMPORARY GALLERY, AUSTIN TX.

2021 FAGILEE-SIWAJU-TUNTO/CANCELED-POSTPONED-RESCHEDULED, CENTRAL LIBRARY AUSTIN TX.

2020 COMMON GROUND, COCA, ST. LOUIS MSSOURI

2020 INFLATION, VISART CONCOURSE GALLERY, ROCKVILLE, MD

2020 MAJELE - VENOMOUS #1 CARVER MUSEUM – TEXAS, USA.

2019 ASIKO – MOMENTS #2, CROSSTOWN ART, MEMPHIS – TENNESSESS - USA

2018 ARA ORUN KINKIN-EGUNGUN MYTHOLOGY, LAWNDALE ART CENTER HOUSTON-TX

2018 SASO L'OJU EGUN-BEHIND THE MASK, BIG MEDIUM/CANOPY GALLERY AUSTIN - TEXAS

GROUP EXHIBITIONS

2024 MATERIALS EVOLUTION, TGS / ACC ART GALLERY AUSTIN TEXAS.

2023 BODY & POLITICS, McColl CENTER, CHARLOTTE, NORTH CAROLINA

2023 GEWERBEMUSEUM WINTERTHUR / MATERIAL – ARCHIVE, WINTERTHUR SWITZERLAND

2022 ARTPRIZE, GRAND RAPIDS, MI

2022 CRAFTTEXAS 2022, HOUSTON CENTER FOR CONTEMPORARY CRAFT, HOUSTON TEXAS

2022 BLUE NORTHER, REDBUD GALLERY & SITE GALLERY, HOUSTON - TEXAS

2022 NOTHING GOES TO WASTE, HOUSTON CENTER FOR CONTEMPORARY CRAFT, HOU- TX

2021 JUSTICE-EQUALITY-RACE-IDENTITY AT AMOA, AMARILLO, TEXAS. USA

2021 ILE ITAJA – SHOPPINGLIST AT ARTPRIZE GRAND RAPID MICHIGAN

2021 STATE OF SCULPTURE, TSG MEMBER EXHIBITION AT SAMFA – SAN ANGELO, TX

PERFORMANCES:

2023 WHAT IF THIS HAPPENS TO ME? CONTINUUM PERFORMANCE FESTIVAL MONIYA, IBADAN – NIGERIA.

2023 WHICH TABLE DO YOU AND I BELONG, McCOLL Center, CHARLOTTE, NORTH CAROLINA.

2022 YEYE OLOOMO – MOTHER AFFECTION, BLANTON MUSEUM OF ART, AUSTIN – TEXAS

2020 ETUTU – ANTONMENTS, GEORGE WASHINGTON CARVER MUSEUM, AUSTIN - TEXAS

2019 ORI LA BABO – HEAD TO BE WORSHIP#3, NEW ORLEAN CONTEMPORARY MUSEUM – LA

2019 ARA ORUN KINKIN – MASQUARADES MYTHOLOGY, LAWNDALE ART CENTER, HOUSTON TEXAS

2018 OPO OTITO – TRUE TALK, CROSSTOWN ART, MEMPHIS – TENESSESS. USA

PRESENTATIONS/VISITING ARTIST

2023 ESKENAZI SCHOOL OF ART, ARCHITECTURE + DESIGN, INDIANA UNIVERSITY,

2022 TEXAS STATE UNIVERSITY, SAN MARCO, TEXAS. USA

2019 MEMPHIS UNIVERSITY, MEMPHIS – TENNESSEE.

2017 HARDESTY ARTS CENTRE, TULSA – OKLAHOMA

2015 OKLAHOMA STATE UNIVERSITY, STILLWATER - OK

2014 UNIVERSITY OF TEXAS IN AUSTIN, USA

ARTWITHAKIRASH STUDIO
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IMAGES LIST

1. Title: PALABRAS - WORDS (DAY & NIGHT VIEW)
   Media: Powder Coated Steel & LED powered by solar
   Dimension: 122 X 44 X 44 INCHES, Date: 2023, Cost: $180,000
   Location: Ernie Roberts Park, Desoto Texas
   Commissioned by City of Desoto Texas
   Description: the sculpture was created as symbol of unity
   Contact: Rolanda Brigham, Arts, Culture and Heritage Manager , City of Desoto Texas
   PHONE: 972- 482-3787, Email: rbrigham@desototexas.gov

2. Title: KNOWLEDGE IS POWER (DAY & NIGHT VIEW)
   Media: Powder Coated Steel & LED powered by solar
   Dimension: 120 X 22 X 22 INCHES, Date: 2023, Cost: $140,000
   Location: Pflugerville Public Library, Pflugerville Texas.
   Commissioned by City of Pflugerville Texas
   Description: the sculpture was created to remind us of the important of education
   Contact: Erin Sellers, AICP, Innovation Strategist, City of Pflugerville
   PHONE: (512) 990-6305, Email: arts@pflugervilletx.gov

3. Title: AR RASHID- Protect & Guild to the right path (DAY & NIGHT VIEW)
   Media: Powder Coated Steel & LED powered by solar
   Dimensions: 10 x 14 x 14 ft, Date: 2022, Cost: $280,000
   Location: Travis County Civil & Family Court Austin Texas
   Commissioned by Travis County & City of Austin
   Description: the sculpture investigates the justice system.
   Contact: Liz Whitington, Director of Park Operation, HOPE Outdoor Gallery Austin – Texas
   Phone: 405 639 8464, Email: Liz.whitington@gmail.com

4. Title: BRIGHT DAYS AHEAD #1 (DAY & NIGTH VIEW)
   Media: Powder Coated Steel & LED powered by solar
   Dimension: 96 X 16 X 96 INCHES, Date: 2021, Cost: $200,000
   Location: Howson public library Austin Texas
   Commissioned by City of Austin
   Description: the sculpture was created to mark the COVID – 19 & people who we lost.
   Contact: Curt Gettman,
   Snr. Project Manager, Art in Public Places - Cultural Arts Division, City of Austin Economic Development Department, 5202 E Ben White Blvd Suite 400, Austin, Texas 78741
   Email: curt.gettman@austintexas.gov, mobile: 412 853 2200

5. Title: GONE WITH THE WINDS #1 (Side A & B View)
   Media: Powder Coated Steel
   Dimension: 96 X 30 X 30 INCHES, Date: 2022, cost: $75,000
   Location: IZIKO SOUTH AFRIVA MUSEUM

ARTWITHAKIRASH STUDIO

Description: The sculpture reminds us of the people lost to Gun Violence.

Contact: Ndubuisi Ezeluomba, Curator of African Art
Virginia Museum of Fine Arts, Richmond VA,

Email: Ndubuisi.ezeluomba@gmail.com, Phone: 718 795 6752

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PREVIOUS WORKS

1. **PALABRAS – WORDS, (Day & Night Views),** Commissioned by City of Desoto Texas, Installed at ERNIE ROBERTS PARK Desoto Texas.

48X 48 INCHES, POWDER COATED STEEL METAL, LED POWERED BY SOLAR, 2023



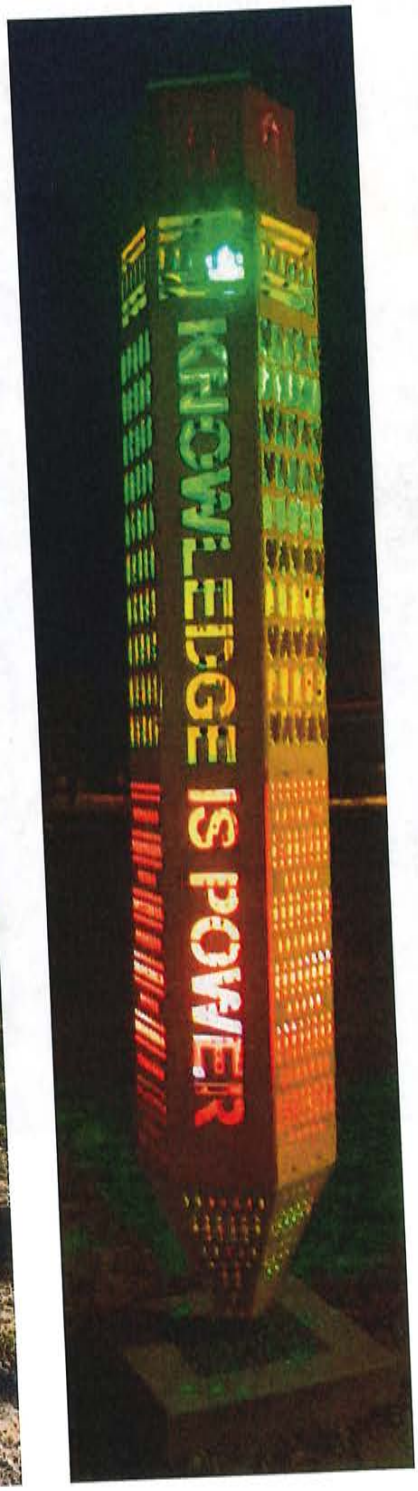


ARTWITHAKIRASH STUDIO

2. KNOWLEDGE IS POWER, (Day & Night View), Commissioned by City of Pflugerville, Texas, Installed at PFLUGERVILLE PUBLIC LIBRARY.

120 X 22 X 22 INCHES, POWDER COATED STEEL METAL, LED POWERED BY SOLAR, 2023





ARTWITHAKIRASH STUDIO

3. AR RASHID- GUILD & PROTECT TO THE RIGHT PATH, (Day & Night Views),

Commissioned by Travis County for the Travis County civil and family court in Austin Texas.

144 X 168 X 168 INCHES, POWDER COATED STEEL METAL, LED POWERED BY SOLAR, 2022



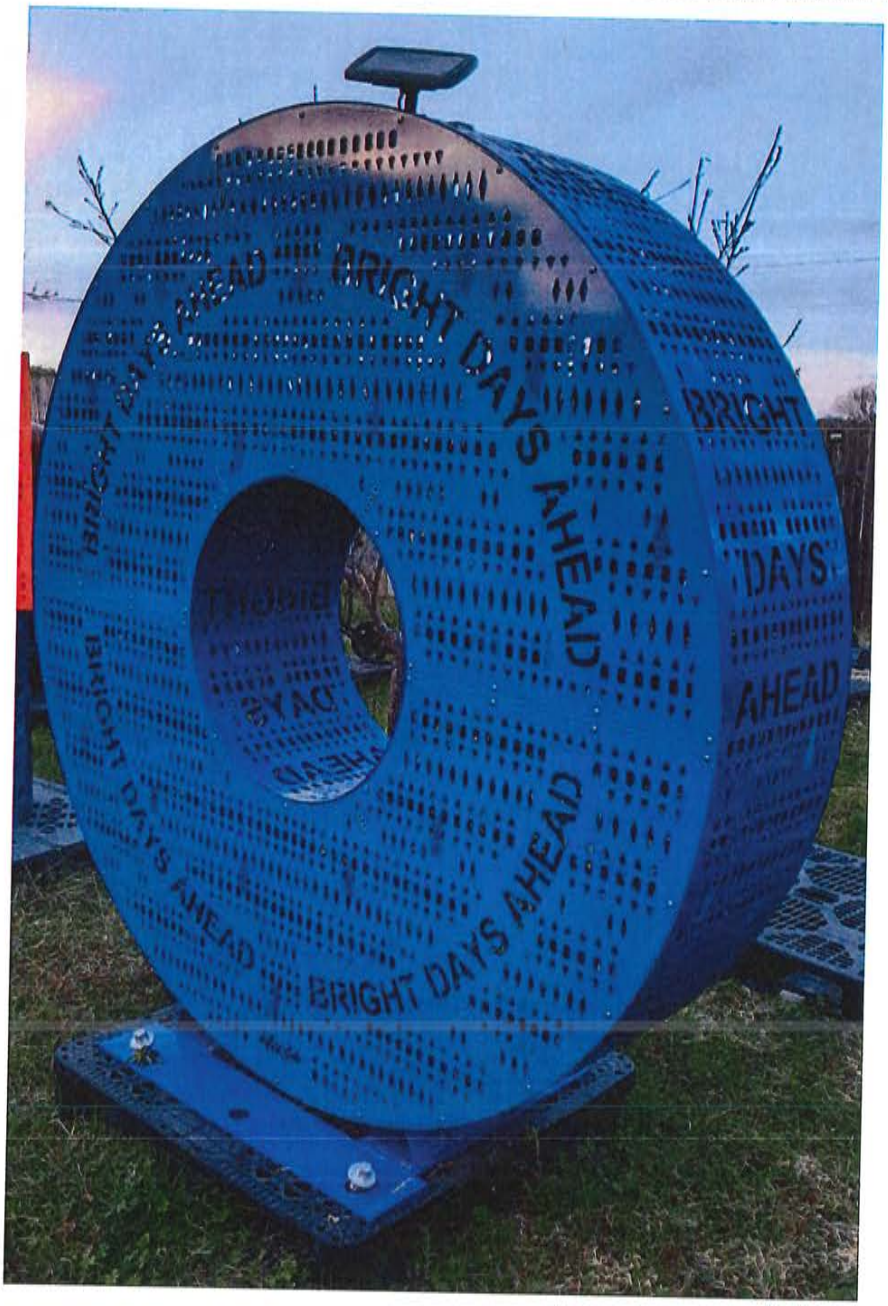


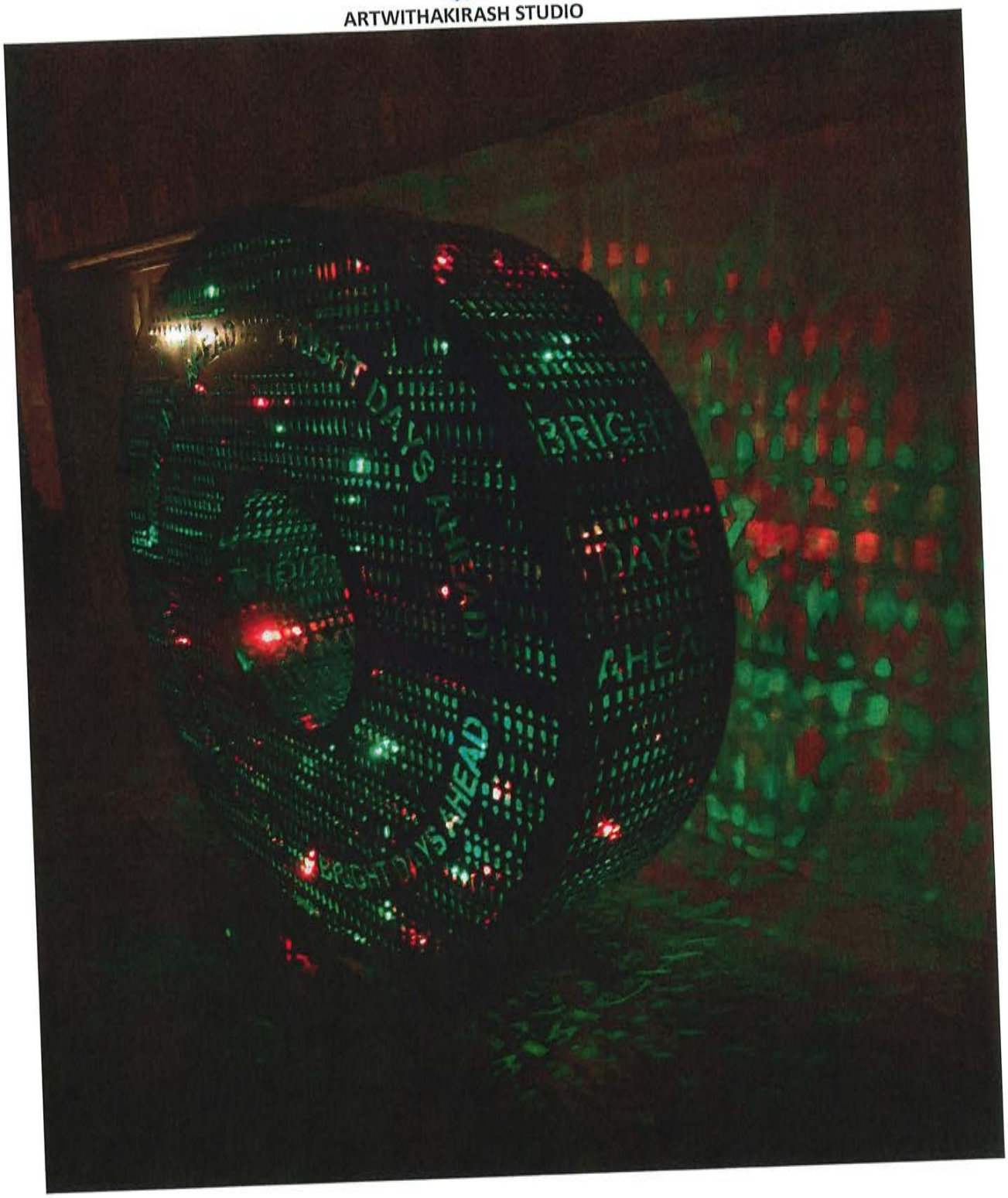
ARTWITHAKIRASH STUDIO

4. BRIGHT DAYS AHEAD #1, (Day & Night View),

72 x 16 x 72 inches, powered coated steel metal, LED powered by solar, 2021.

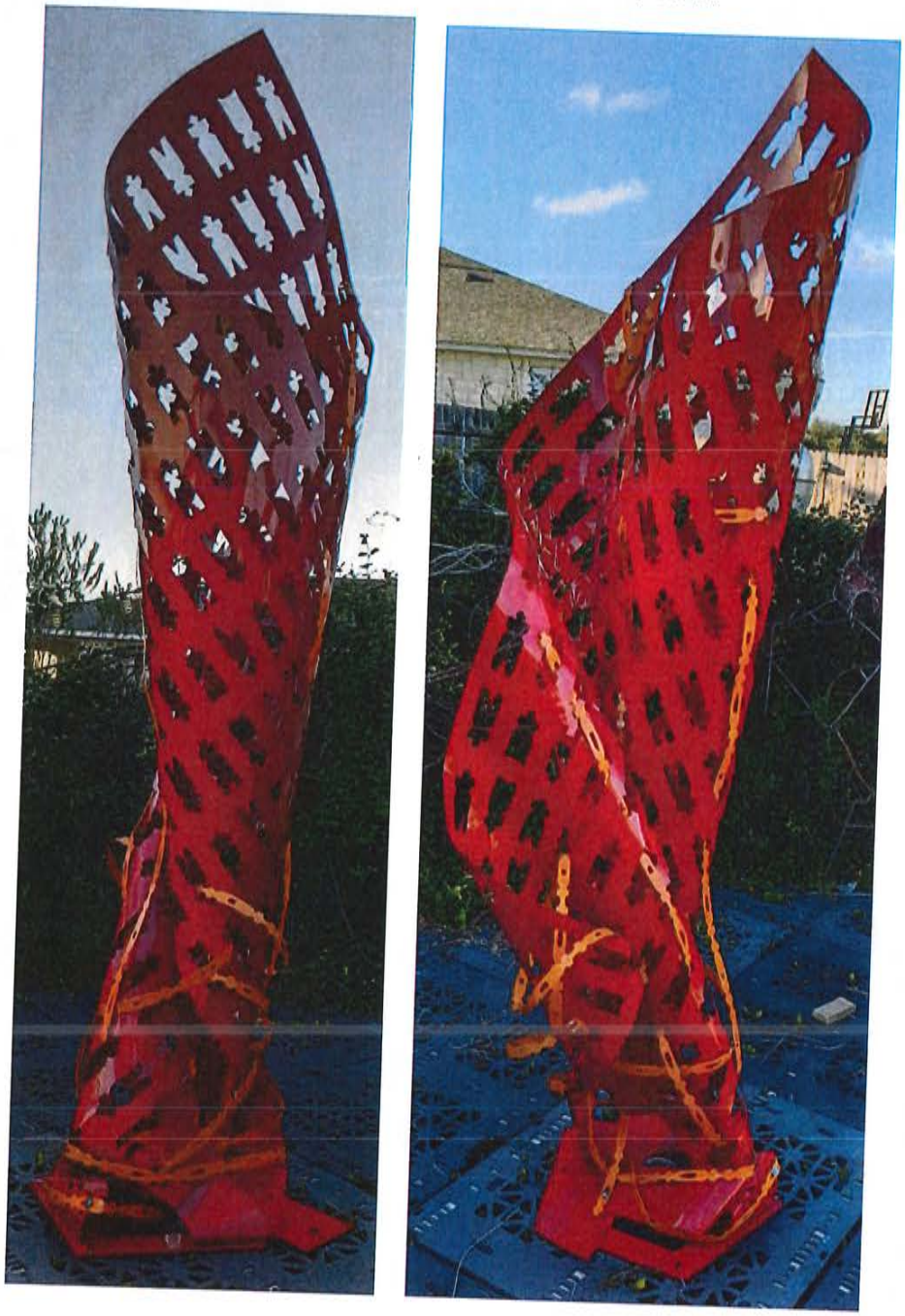
Commissioned by AIPP / City of Austin & installed Howson Public Library Austin Texas




BRIGHT DAYS AHEAD

5. **GONE WITH THE WINDS #1, (Commissioned by ministry of art & culture South Africa & installed at IZIKO MUSEUMS OF SOUTH AFRICA.**

   Steel metal powder coated, 100 x 36 x 40 inches, 2022.



Artist: Olaniyi R. Akindiya AKIRASH

PATRICK MAROLD

6583 MAGNOLIA DR. NEDERLAND, CO 80466
720.323.5062 INFO@PATRICKMAROLD.COM

PUBLIC COMMISSIONS

Colorado State University. Colorado Creative Industries.
The Bale, SPUR at the National Western Complex. 2022
Sound Transit, Seattle WA
Wandering Line, Bellevue Station. 2022
Broward County, FL
Clrri, Ft. Lauderdale International Airport. 2021
New Orleans Arts Council, LA
Alluvial Mirror, Earnest M. Morial Convention Center. 2021
University of Colorado, Colorado Springs. GOCA
Windmill Project, Austin Bluffs Installation. 2020-2022
Cranmer Park. Denver, CO
Bows. Sculpture. 2020
Jackson Center for the Arts. WY
Windmill Project, Courtyard. 2018
Lowry Development, City of Denver, CO
Sun Silo Sculpture, Boulevard One Community Park. 2018
Dallas Love Field Airport, City of Dallas TX
Contrails Sculpture, Spirit of Flight Park. 2017
National Music Centre. Calgary, AB
Solar Drones, Sound Sculpture 2016
University of New Mexico, Gallup
Serrated Crest. 2015
Denver International Airport. Hotel and Transit Center
Shadow Array, Valley Sculptural Installation
City and County of Denver. 2015
Maple Leaf Reservoir. City of Seattle
Confluent Stone Sculpture 2013
City and County of Denver, Colorado
Virga, Delgany Pedestrian Bridge. 2011
GSA. Arraj Courthouse, Denver, Colorado
Art in Architecture Program. 2011
City and County of Denver, Colorado
Avian Front, Public Art Commission 2010
Wenger/ EBI. Boulder, Colorado
Woven Wall, sculpture commission 2010
Burlington City Arts. Vermont
Windmill Project Installation 2009
City and County of Denver, Colorado
Fault Shadows, Gates Tennis Center 2008,
Town of Vail, Colorado
Windmill Project Installation. 2007

Denver School of Science and Technology
Airfoils, campus sculpture 2007
Idyllwild Academy for the Arts, CA
Iron Swell. campus sculpture 2006
Town of Vail, Colorado
Community Stone sculpture, Bighorn Park. 2006

HONORS AND EDUCATION

Arctic Circle Residency, Svalbard. 2023
Falling Water, Western Pennsylvania Conservancy
Artist in Residence 2021
Americans For The Arts
Solar Drones, Public Art Year in Review 2016
CODAIWORX AWARDS 2016
Shadow Array: Top Landscape Sculpture
Americans For The Arts
Virga Performance, Public Art Year in Review 2012
Americans For The Arts
Vail Windmill Project, Public Art Year in Review 2007
Idyllwild Academy for the Arts, CA
Visiting Artist/ Lecturer 2006
Colorado Council on the Arts
Fellowship Award 2003
Nantucket Island School of Design
Visiting Artist and Lecturer. 2000/01/02
I.I.E. Fulbright Fellowship Award
Iceland. 2000/01
Degoyler Grant, Dallas Museum of Art
Mineral Project, 1999
Andy Goldsworthy
Assistant 1998
Rhode Island School of Design
Bachelor of Fine Arts. Industrial Design 1997

RECENT EXHIBITS

AgriCulture. Longmont Museum, CO
Group Exhibit. 2023
Art of the State. Arvada Center, CO
Group Exhibit. 2022
William Havu Fine Art. Denver, CO
Posts. Solo Exhibit. 2021
Arvada Center for the Arts. CO
Wood. Group Exhibit, 2021
Gallery of Contemporary Art.University of Colorado,CS
The Space Between. Group Exhibit. 2021
Global Livingston Institute. Entusi, Uganda
Invictus, Artnauts Group Exhibit, 2019
Goodwin Fine Art, Denver
Astula. Solo Exhibit 2018

PATRICK MAROLD STUDIOS INC.

St. Augustine, FL.
Public art project for the roundabout at the intersection of May Street and San Marco Avenue
March, 30th, 2024

I am submitting my qualifications for the public art component at the May Street and San Marco Ave intersection, with significant interest in creating a dynamic work of art that will enrich the passing experience with a distinctively sculptural experience that is seen from all perspectives. I envision a concept that draws on the physical context to introduce an iconic experience to the motorists. My proposal will compliment the roadway during the day and night, and reveal seasonally activated visual characteristics. My concept will work with reflection and shadow, and the moving angles of view for the viewer.

I create sculpture to distinguish, refine, and enhance the potent qualities located in specific materials and environments. Combining the inherent features naturally present, with those that I introduce, my work sharpens the dynamic exchange between our surroundings and our resulting perceptions. With all of my projects, I maintain an awareness of linear and cyclical variations so that my work remains active and viable beyond its inception.

I have been creating sculptural works in the public realm for over two decades, in a wide range of scale and site conditions. Working directly with design teams, stakeholders and community representatives reinforces my artistic approach so that I can provide works of art that embrace the unique context of each location. The work I create is a response to the conditions of the site, and my process cultivates a dialog between the art and the space. I remain engaged with the project from design to completion, allowing the work to grow into the definition of the place.

My approach to material will be determined by an economy of sculptural integrity, and local relevance to St. Augustine. I often work with multiple components and texture, all calibrated to convey elements of change that will reveal form that is anchored in the surrounding conditions.

Sculpting with materials, light and space, my interests lie in cultivating that vital dialogue of knowing ourselves within an environment.

I appreciate you consideration,

Patrick Marold
Patrick Marold Studios Inc.

PATRICK MAROLD

6583 MAGNOLIA DR. NEDERLAND, CO 80466
720.323.5062 INFO@PATRICKMAROLD.COM

Exterior Public Art Commissions since 2019

The Bale, SPUR campus at the National Western Complex. 2022
Colorado State University. Colorado Creative Industries.
Ruth Wilson, Program Director- ruth.wilson@state.co.us (303) 880-6671

Wandering Line, Bellevue Station. 2022
Sound Transit, Seattle WA
Kurt Keifer, Project Manager- kurt.kiefer@soundtransit.org (206) 612-8177

Alluvial Mirror, Earnest M. Morial Convention Center. 2021
New Orleans Arts Council, LA
Lindsay Glatz, Coordinator- lindsay@artsneworleans.org. (847) 708-7281

Windmill Project, Austin Bluffs Installation. 2020-2022
University of Colorado, Colorado Springs. Galleries of Contemporary Art
Daisy McGowan- previous director- daisy@think360arts.org (719) 255-3504

Bows. Sculpture. 2020
Cranmer Park. City and County of Denver, CO
Rudi Cerri, Administrator- rudi.Cerri@ci.denver.co.us. (720) 865-5562

PATRICK MAROLD STUDIOS INC
720. 323. 5062 INFO@PATRICKMAROLD.COM

Image Annotations.
St. Augustine, May Street and San Marco Avenue Intersection

Image 1 & 2. Alluvial Mirror. 2021.
New Orleans Convention Center
Stainless Steel Pipe
Dimensions: 18' high x 5' diameter at the base
The Alluvial Mirror invites the public viewer to contemplate and consider the environment of the parkway and the city. The form physically blends the surroundings into an abstracted fan of color and light, dynamically embracing the transitioning conditions of the day.
Budget- $115,000

Image 3. Contrails. 2016.
Dallas Love Field Airport, Dallas TX
Stainless Steel
Dimensions: ranging from 3'-12' high and about 150' across in each direction.
This work introduces both a visual and physical experience to the motorists and pedestrians. The wandering lines of "Contrails" invite the viewer to enter and walk through the sculpture, while as a passing viewer the reflective contours activate the viewers perspectives. This work engages the viewers with the context of the site, in particular the sky. Total budget- $350,000

Images 4. Virga. 2011.
Delgany Pedestrian Bridge, Denver, CO
Stainless Steel
Dimensions: 12' x 18' x 90'
This sculptural installation consists of 320 vertical stainless steel elements, dimensioned and calibrated to complete a form suspended on a decommissioned train bridge, now used for pedestrians. The cloud-like form reflects the light and chromatic shift of the sky behind the viewer, enhancing our orientation and environmental perception.
Total Budget- $85,000

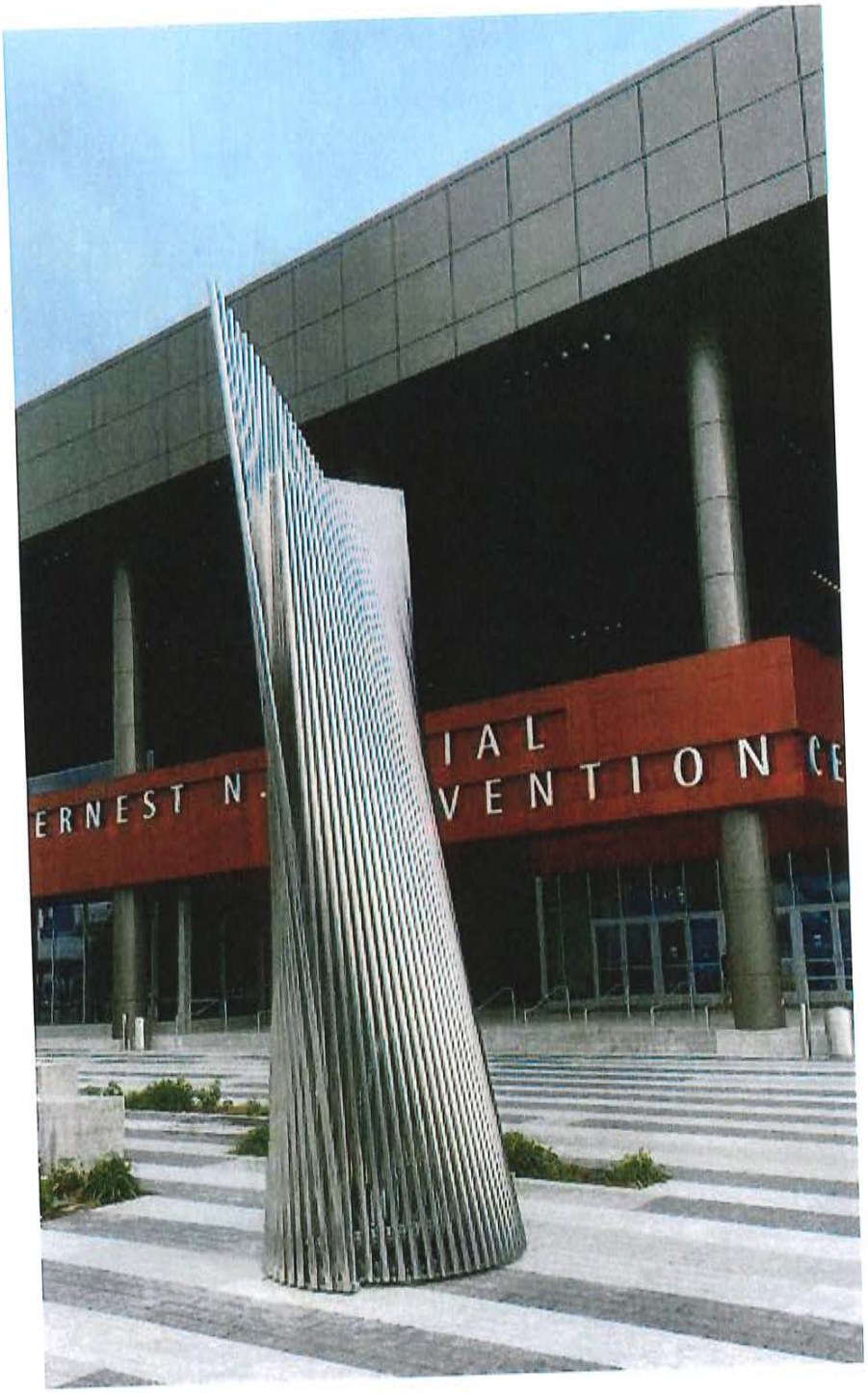
Image 5. Sun Silo, 2018
Oxidized Steel
Dimensions: 15' high, 5' diameter
Description: The Sun Silo projects a sunlight pattern onto the surrounding hardscape as the daylight passes through the inverted sections of the tower. $115,000

Image 6. The Bale. 2022.
Colorado State University. SPUR Campus, Terra Plaza
Stainless Steel
Dimensions: 8' diameter x 9'
The Bale introduces an iconic form to the Terra Plaza, positioned in front of the main entry, and scaled to encourage public attention and interaction. Synonymous with the pastures during the hay cutting seasons, this sculpture references the context of the CSU Center for Food and Agriculture.

Budget- $105,000

Video 7. Windmill Project, 2020-22
University of Colorado, Colorado Springs.
2000 Light Generating Windmills. custom electronics, aluminum wind cups and polycarbonate shafts
Dimensions: each about 8' high, covering a total of approximately 1 acre
The temporary installation of these windmills reveals the varying behaviors of the evening wind. Each windmill translates the force of the wind into a value of light, creating a living body of light that migrates over the landscape. Powered only by the wind, this installation enforces our sense of time and the limits of our control over natural conditions.

Image 8. Cirri 2021
Ft Lauderdale/Hollywood International Airport, Broward County FL
Aluminum and Steel Band
Dimensions: Approximately 30' x 18' x 30'
Composed of over 5000 feet of black steel strap and structural aluminum, Cirri presents an expansive and spatially integral composition of layered lines drawn into the volume of the architecture, augmenting the public's perception of scale and dimension. $400,000.00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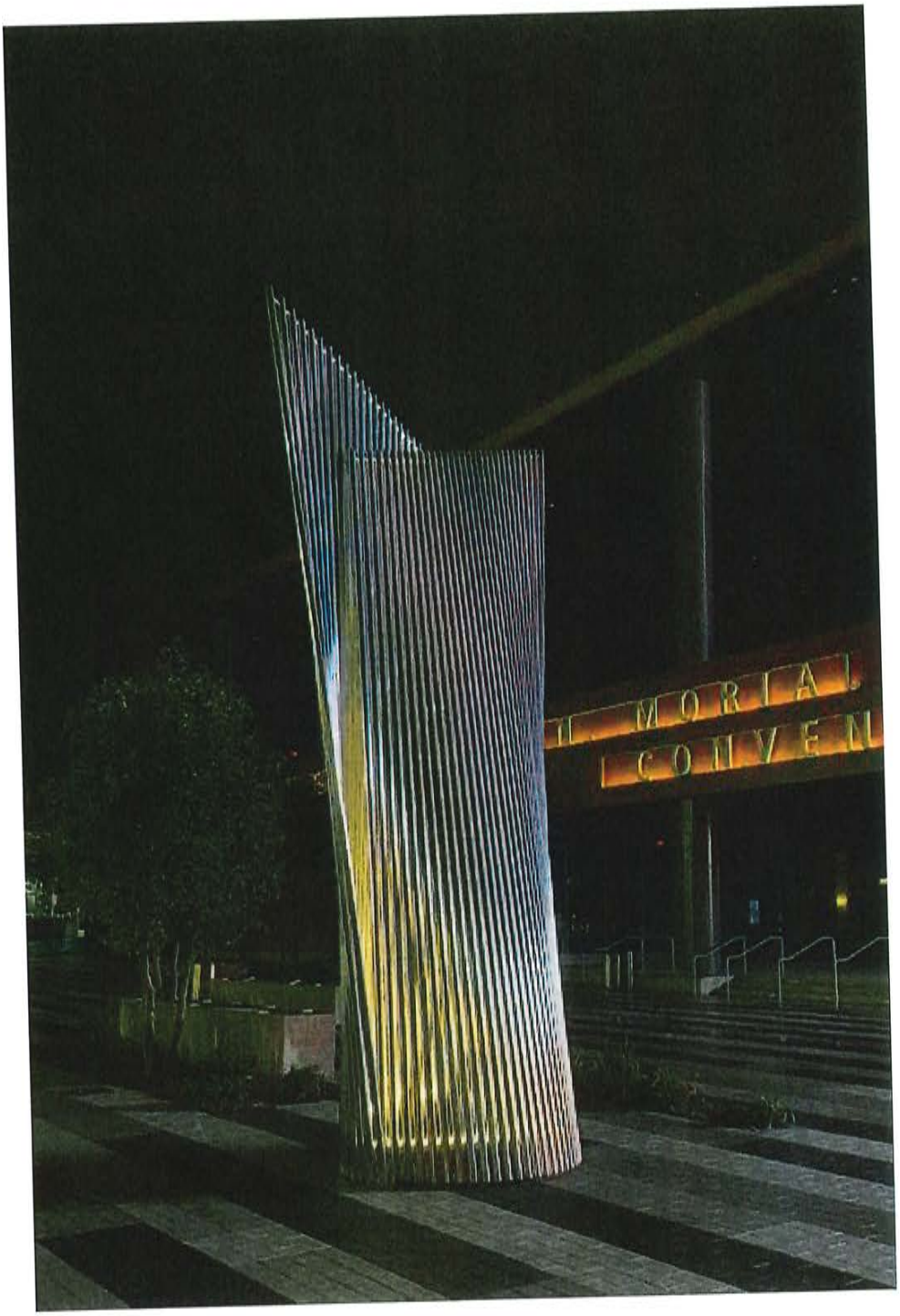
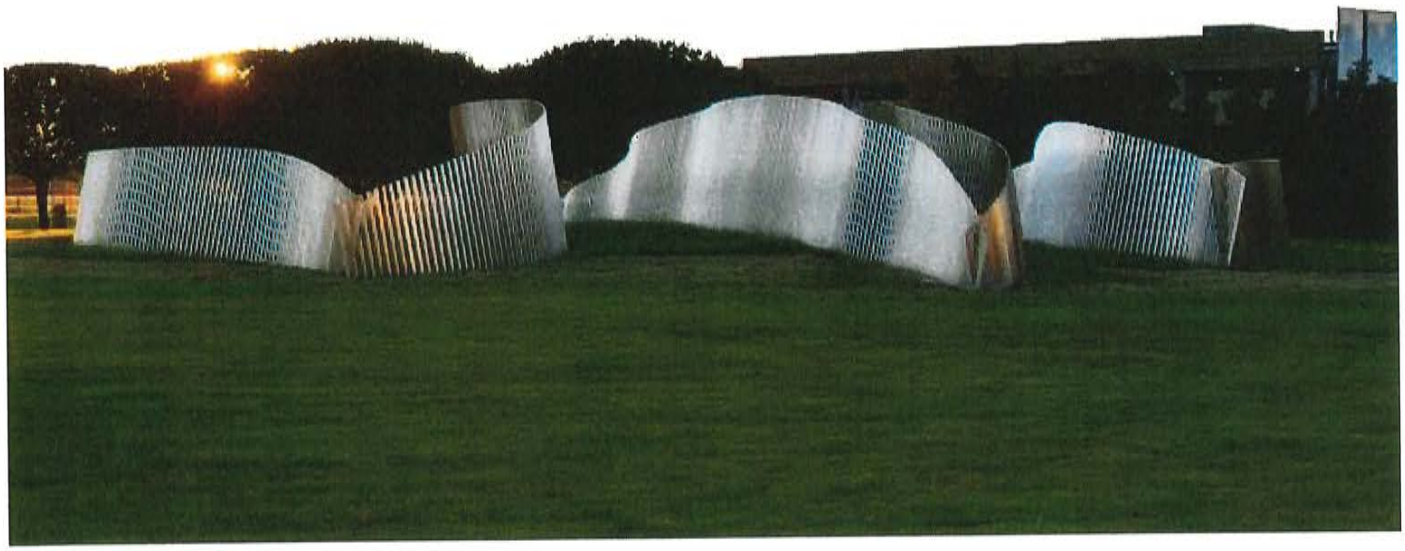
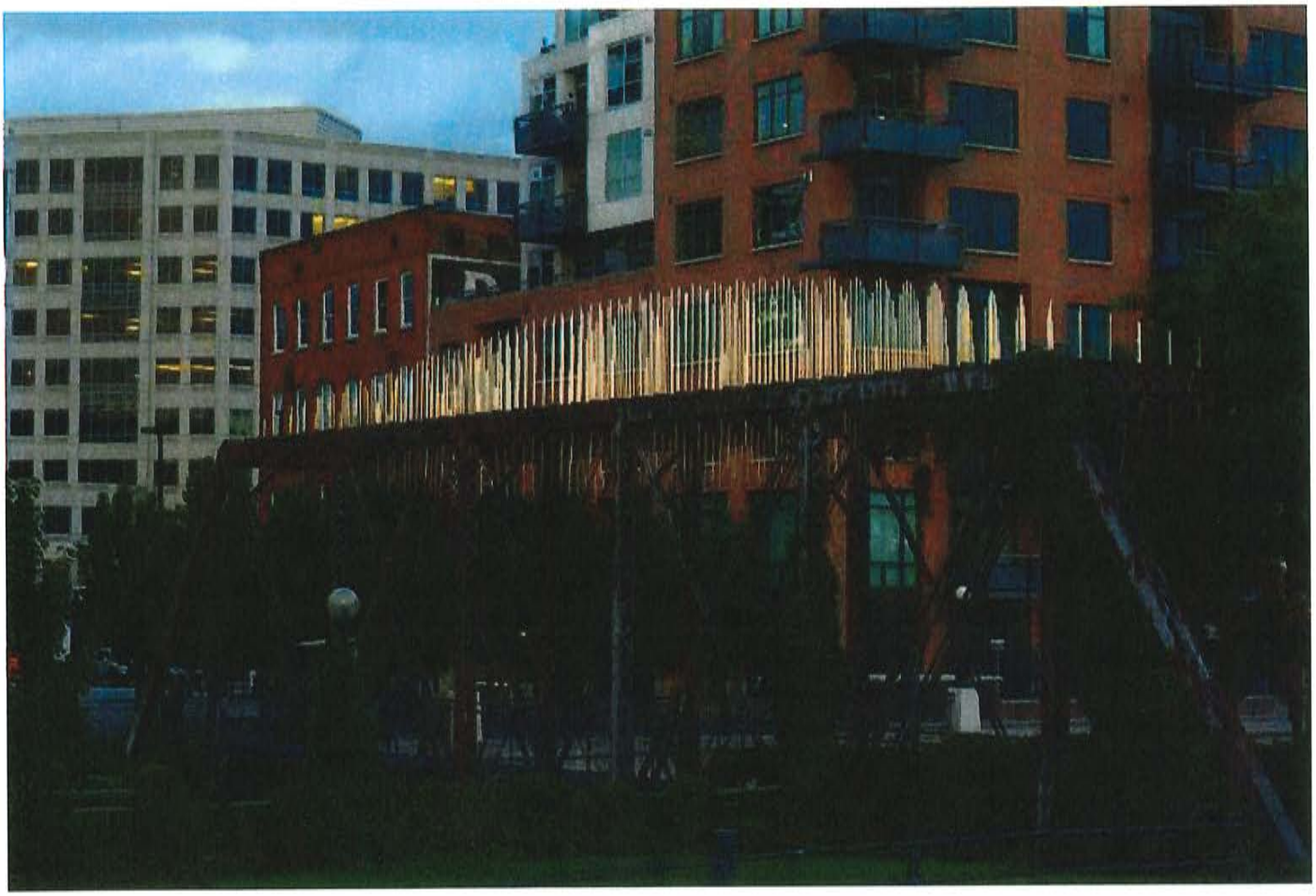
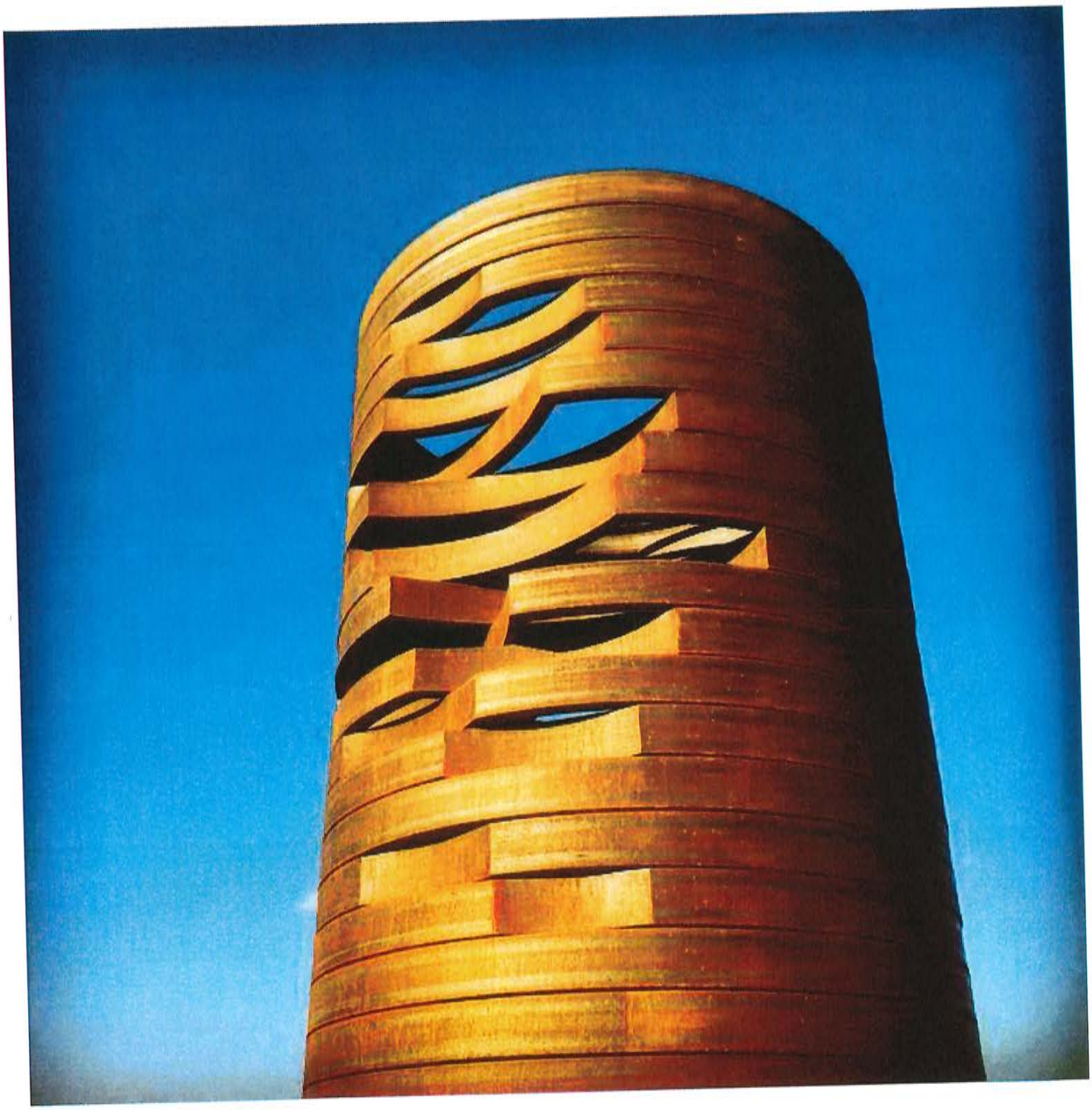
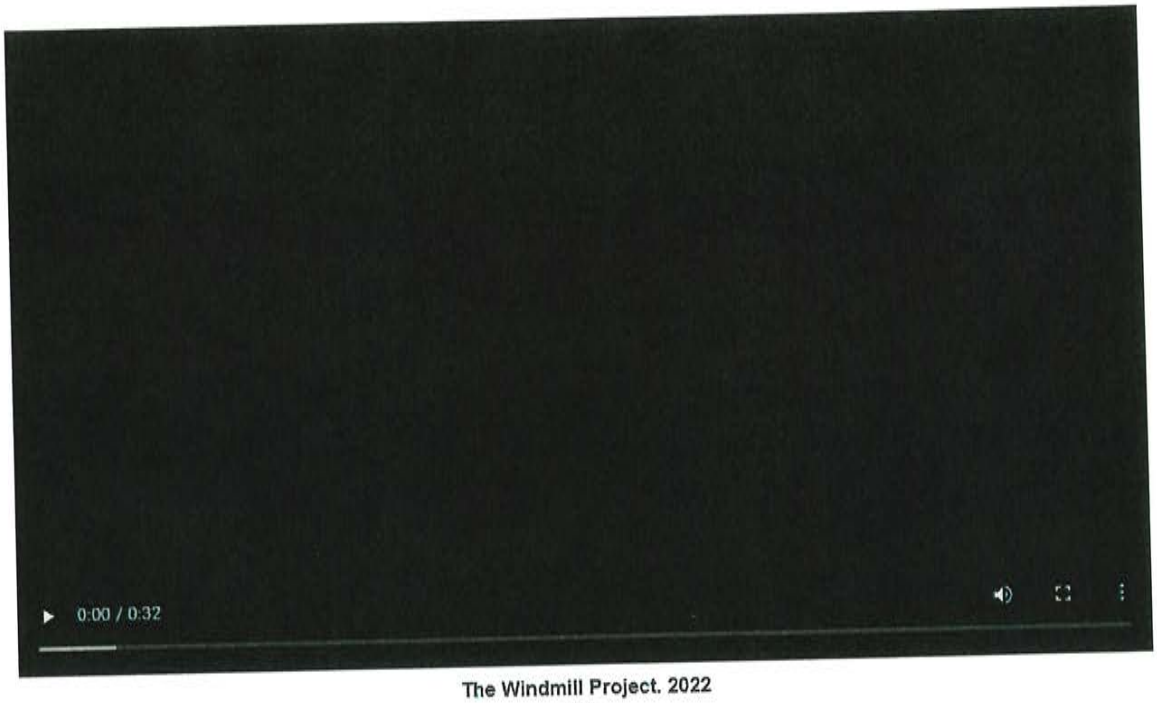

M O R I A L
C O N V E N











The Windmill Project. 2022

0:32

$100,000.00

2022

The temporary installation of these windmills reveals the varying behaviors of the evening wind. Each windmill directly translates the force of the wind into a value of light, creating a living body of light that migrates over the landscape.

Image 7 is a video. Please refer to the USB drive for the video.



Patrick Shearn

12060 Woodlake Road, Elbert, CO 80106 • 323 230-8556 • info@poetickinetics.com • www.poetickinetics.com

Patrick Shearn is an American artist, specializing in larger-than-life, immersive public art installations. The artist's signature kinetic sculptures are internationally renowned and regularly generate viral public interest. Shearn's expertise in animatronics, robotics and visual effects– gleaned from a 30-year tenure in the film industry as a creature maker and visual effects supervisor on films such as *Jurassic Park* and *Interview with a Vampire*– has lent traction to a prolific career as Founder and Creative Director for his studio Poetic Kinetics. Under Shearn's guiding vision, Poetic Kinetics has designed, fabricated, and implemented a wide range of projects that encourage audience participation–from interactive projection mapping and pyrotechnics to enormous mobile sculptures, all with an uncompromising eye for production value.

Selected Major Sculptural Installations

Visions in Motion, 2019, Berlin, Germany. Commemorating the 30th anniversary of the fall of the Berlin Wall, the 20,000 sq. ft. kinetic installation spanned 450 ft. at the Brandenburg Gate, where the former wall divided the city. Commissioned for the occasion by the State of Berlin, the artwork comprises approximately 120,000 pieces of fabric— 30,000 of which contain handwritten messages of hope, unity and peace collected from the world community.

Reflection Rising, 2017, Scottsdale, Arizona. A 16,000 sq.ft colorful kinetic fabric sculpture suspended above the Scottsdale Waterfront, ending in a shady silver swath above the iconic Soleri Bridge, exhibited as the premier installation in the annual Canal Convergence Water + Art + Light festival. In 2018, Reflection Rising was recognized by Americans for the Arts' Public Art Network as Outstanding Public Artwork.

Firebird Descent, 2017, St. Petersburg, Russia. A 32,500 sq. ft. kinetic sculpture made up of brilliantly colored sailcloth in a radial design at the inauguration of New Holland Island cultural center in St. Petersburg, Russia. The work's scale was so impressive, it was visible from space.

Nimbus, 2016, Los Angeles, California. Suspended cloud sculptures with synchronized illumination and musical composition displayed at Walt Disney Concert Hall in Los Angeles, conceived in collaboration with Los Angeles Philharmonic's artist-collaborator, Yuval Sharon and composer Rand Steiger.

Liquid Shard, 2016, Los Angeles, California. A 15,000 sq. ft. kinetic sculpture made of holographic film and monofilament, rising from 15 feet off the ground to 115 feet in the air in Los Angeles' Pershing Square. The work garnered viral acclaim, enlivened an under-utilized urban park, and remains one of the city's most memorable public art installations.

Escape Velocity, 2014, Indio, California. A giant mobile astronaut (36' tall x 57' long x 40' wide) with interactive radio controlled animatronics that broke records as the most photographed art piece at Coachella Valley Music Festival. Affectionately known as the Coachella Astronaut, the piece remains one of Coachella's most iconic commissions and went on to the Science Museum of Minnesota's permanent collection.

Warrior and the Girl, 2008, Beijing, China. A 22-foot tall terracotta warrior puppet and a 15 ft. tall Chinese girl puppet, accompanied by dancers of the Beijing Dance Company in a choreographed performance commissioned for the 2008 Beijing Olympics. The puppets were acquired by the Terracotta Warrior Museum in Xi'an, China.

Selected Lectures/Speaking Engagements

2022 Let's DMZ Peace Art Festival, Imingak, South Korea
2020 Business of Design Week, Masterclass, Hong Kong, China
2020 Laguna Art Museum, Art & Nature Festival, Laguna Beach, CA
2020 Los Angeles Design Festival, Los Angeles, CA
2019 PBS, Art in the Air, USA
2019 AIGA Y24 Design Conference, San Diego, CA
2018 Harvard University, Graduate School of Design, Boston, MA
2016 AA School of Architecture Visiting School, Visiting Artist Lecturer, Los Angeles, CA

Selected Major Sculptural & Installation Commissions

2022 **Let's DMZ Peace Art Festival**, Imingak, South Korea, *Visions in Motion*
2021 **Hong Kong Design Centre**, Hong Kong, *River of Light*
2021 **Atlanta Botanical Garden**, *Dream Flora*
2020 **Laguna Art Museum**, Laguna Beach, CA, *Sunset Trace*
2019 **Emaar, Dubai Creek Harbour**, Dubai, UAE, *Moments in Flight, Skyline Stream*
2019 **Shibuya Scramble Square**, Tokyo, Japan, *Neo Cloud*
2019 **Kulturprojekte for State of Berlin**, Berlin, Germany, *Visions in Motion*
2019 **Design and Technology Museum of Massachusetts**, New Bedford, Massachusetts, *Silver Current*
2019 **Union Station Kansas City**, Kansas City, Kansas, *Reflecting Motion*
2019-2012 **Coachella Valley Music & Arts Festival**, Indio, CA, *Overview Effect, Caterpillar, Butterfly, Escape Velocity, Solitary Inflorescence, Helix Poeticus, Mantis Temple*
2018 **Los Angeles Arts Commission and Los Angeles Department of Beaches & Harbors**, Marina del Rey, CA, *Sunset Vestige*
2017 **Scottsdale Arts**, Scottsdale, AZ, *Reflection Rising*
2017 **Olympus Perspective Playground**, Berlin, Germany, *Neo Prayer Flag*
2017 **New Holland Island Art Center**, St. Petersburg, Russia, *Firebird Descent*
2016 **Los Angeles Philharmonic Orchestra at Walt Disney Concert Hall**, Los Angeles, CA, *Nimbus*
2016 **Pershing Square, Los Angeles County Dept. of Recreation & Parks**, Los Angeles, CA, *Liquid Shard*
2016-2005 **Burning Man Arts Festival**, Black Rock City, NV, *Fire in Balance in the Round, Fire in Balance, Venus Fly Trap, Hope Flower*
2015 **Science Museum of Minnesota**, Minneapolis, MI, *Astronaut*
2013 **City of El Paso**, El Paso, TX, *Aztec Pavilion*
2010 **The Exploratorium Science Museum**, San Francisco, CA, *Solar Sunflowers*
2008 **Johnson & Johnson, Beijing Olympic Games**, Beijing, China, *Warrior and the Girl*

List of exterior sculpture and artwork installations
Patrick Shearn - Poetic Kinetics Studio

1. Autumnal Eruption
   Stainless steel, transparent colored acrylic 12' x 12' x 12'
   Elemental Exhibitions Enchanted Trees Tour - 2025
   Emily Saccenti
   emily@elementalexhibitions.com

2. Rainbow Tree
   Corten steel, stainless steel, transparent colored acrylic 28' x 26' x 28'
   South Coast Botanical Gardens - October 2024
   (424) 452-0920

3. Skyline Frost
   Tyvek, nylon netting, dyneema rope 150' x 20' x variable
   Atlanta Botanical Gardens - 2023
   (404) 876-5859

4. Visions in Motion - Berlin
   Nylon fabric, nylon netting, dyneema rope 450' x 60' x variable
   Kulturprojekte for State of Berlin 2019
   Temporary installation

5. Visions in Motion - South Korean DMZ
   Nylon fabric, nylon netting, dyneema rope 800' x 24' x variable
   Let's DMZ Peace Art Festival
   Temporary installation

6. River of Light
   Nylon fabric, nylon netting, dyneema rope 250' x 30' x variable
   Hong Kong Design Center
   Temporary installation

7. Dream Flora
   Nylon fabric, nylon netting, dyneema rope 1,110' x variable x variable
   Atlanta Botanical Gardens - 2021
   Temporary installation

8. Sunset Trace
   Nylon fabric, nylon netting, dyneema rope 650' x variable x variable
   Laguna Art Museum 2020
   Temporary installation

9. **Skyline Stream**
   Nylon fabric, nylon netting, dyneema rope 265' x 65' x variable
   Dubai Creek Harbor 2019
   Temporary installation

10. **Neo Cloud**
    Batting, steel, wire, dyneema rope 60' x 35' x 24'
    Shibuya Scramble Square, Tokyo 2019
    Temporary installation

11. **Silver Current**
    Nylon fabric, nylon netting, dyneema rope 6,500 soft dimensions variable
    Design and Technology Museum of Massachusetts
    Temporary installation

12. **Reflecting Motion**
    Nylon fabric, nylon netting, dyneema rope 320' x 65' x variable
    Union Station Kansas City
    Temporary installation

Image ID sheet - Patrick Shearn - Poetic Kinetics Studio

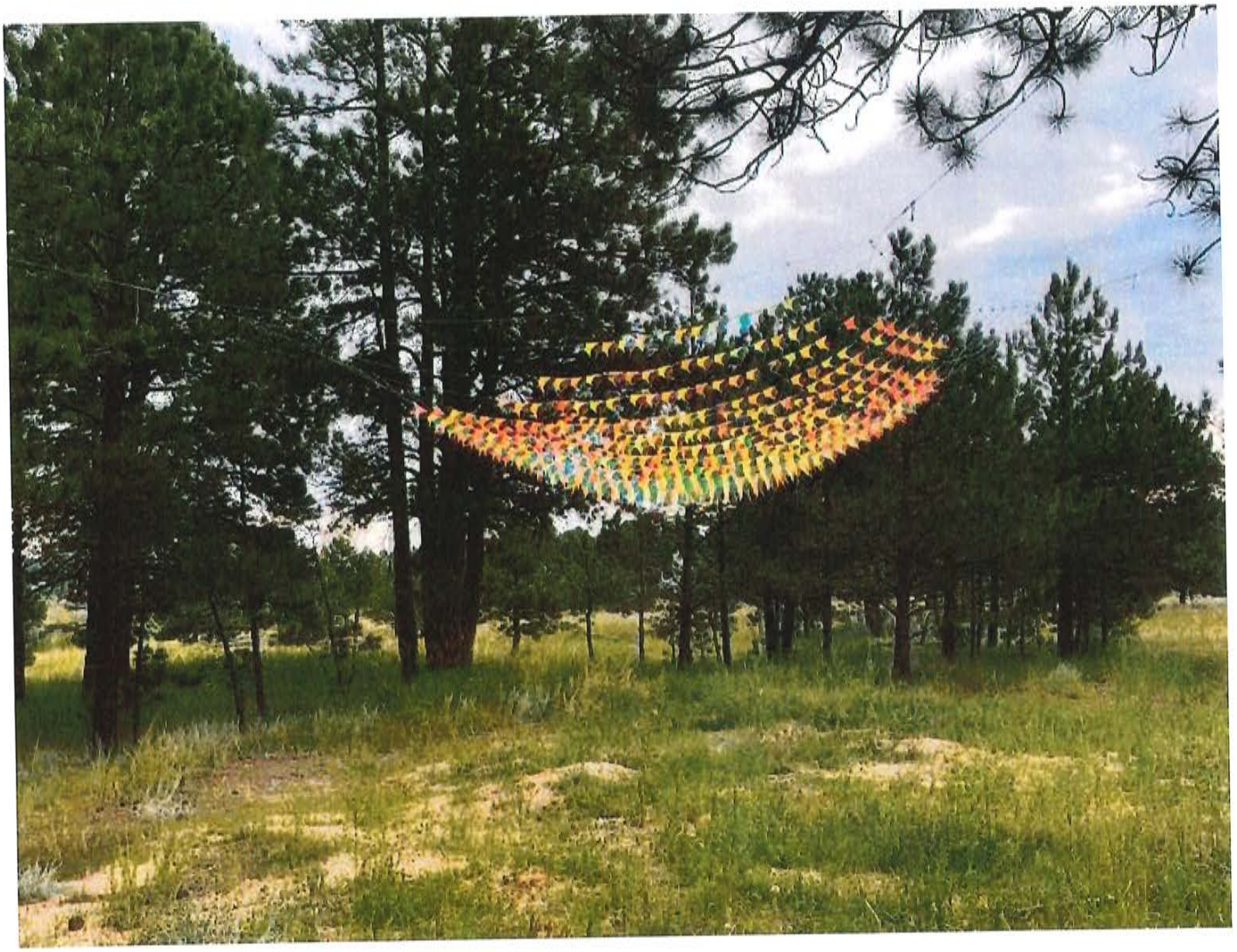
Visions in Motion Berlin
Year: 2019
Materials: Ripstop Nylon, Monofilament Netting
Dimensions: 20,000 sq.ft. H: 50' D: 450'
Location: Berlin, Germany - Brandenburg Gate
Commemorating the 30th anniversary of the fall of the Berlin Wall, the 20,000 sq. ft. kinetic Skynet installation spanned 450 ft. at the Brandenburg Gate, where the former wall divided the city. The artwork is comprised of approximately 120,000 streamers of fabric— 30,000 of which contain handwritten messages of hope, unity and peace collected from the world community. As a part of Shearn's signature Skynet Series, each site-specific Skynet reveals unseen natural wind elements unique to that location. These artworks are intentionally constructed from ultra-lightweight materials and rigged inconspicuously to harness wind and activate the piece in a mesmerizing dance. The resulting artwork offers a peaceful and immersive experience to all who encounter it.

Reflection Rising
Year: 2017
Materials: Ripstop Nylon, Monofilament Netting
Dimensions: 16,000 sq.ft.
Location: Scottsdale, AZ - Scottsdale Waterfront
A 16,000 sq.ft colorful Skynet (kinetic sculpture) suspended above the Scottsdale Waterfront, ending in a shady silver swath above the iconic Soleri Bridge, exhibited as the premier installation in the Canal Convergence Water + Art + Light festival. In 2018, Reflection Rising was recognized by Americans for the Arts' Public Art Network as Outstanding Public Artwork.

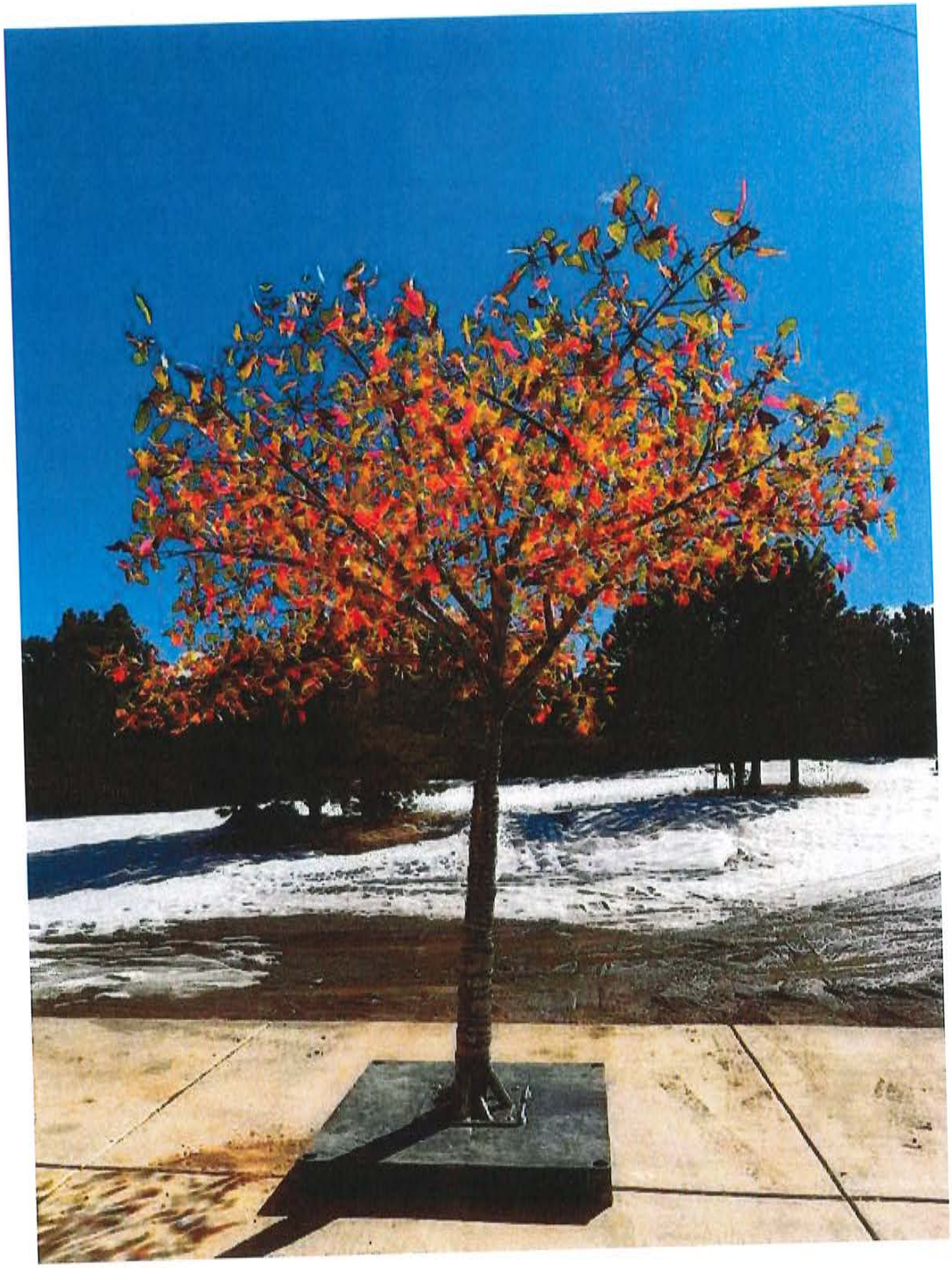
Autumnal Eruption
Year: 2025
Stainless Steel, transparent colored and dichroic acrylic
Dimensions: 12'x12'x12'
Location: National Botanical Gardens Tour
One of ten fantastical trees set to tour botanical gardens across the United States beginning summer of 2025.

Rainbow Tree
Year: 2024
Corten steel, stainless Steel, transparent-colored acrylic
Dimensions: 28'x26'x26'
Location: South Coast Botanical Garden
A permanent sculptural installation in the South Coast Botanical Garden. The kinetic leaves are distributed to create a rainbow gradient across the volume of the tree.

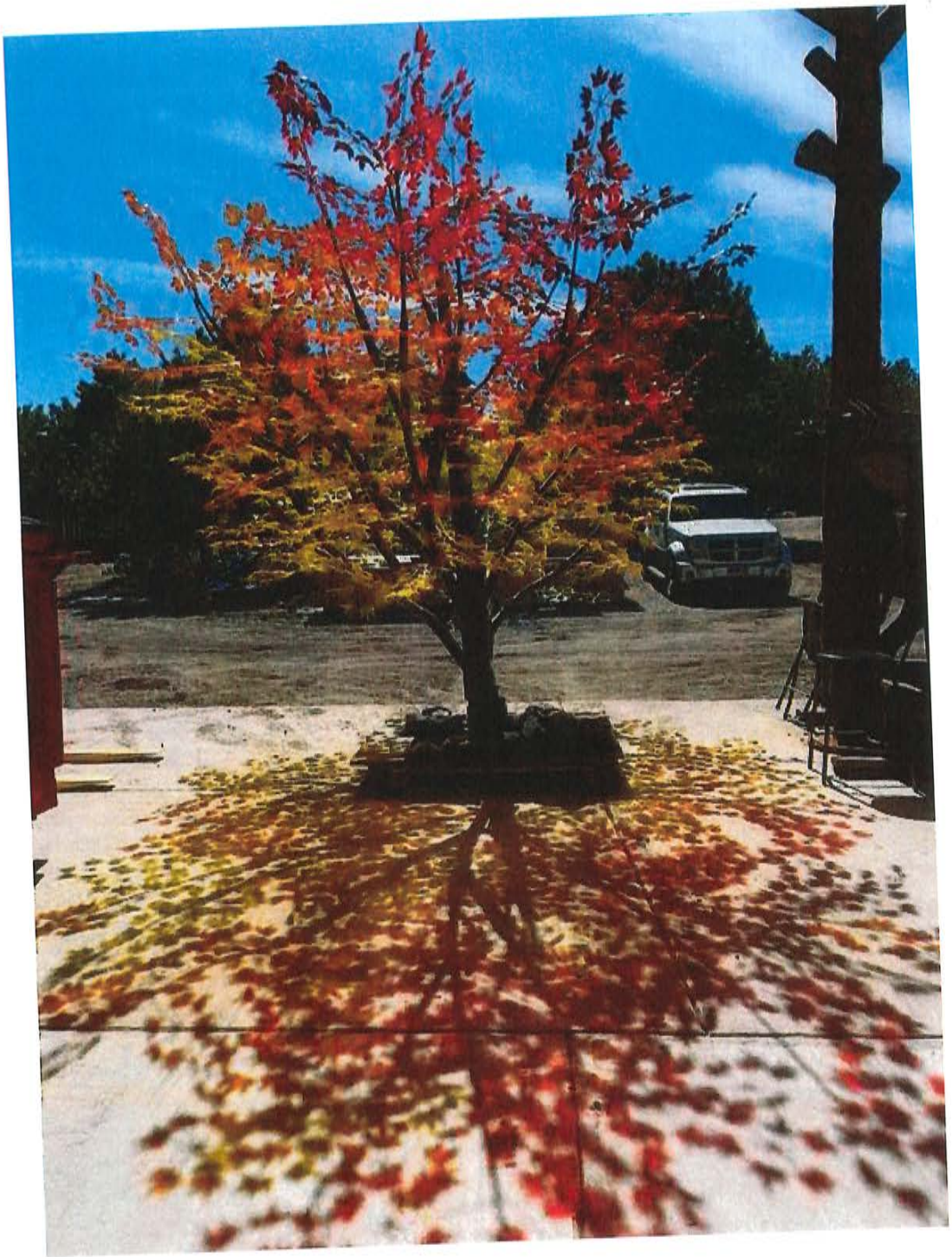
Sky Pixels
Year: 2024
Stainless Steel, dichroic acrylic
Dimensions: 20'x22'x8"
Location: Plaza of the Rockies
Selected sculptural installationfor the Art in the Streets competition in Colorado Springs, Colorado. To be displayed vertically allowing the kinetic dichroic acrylic elements to interact with the wind and cast shifting colored shade on the ground below.

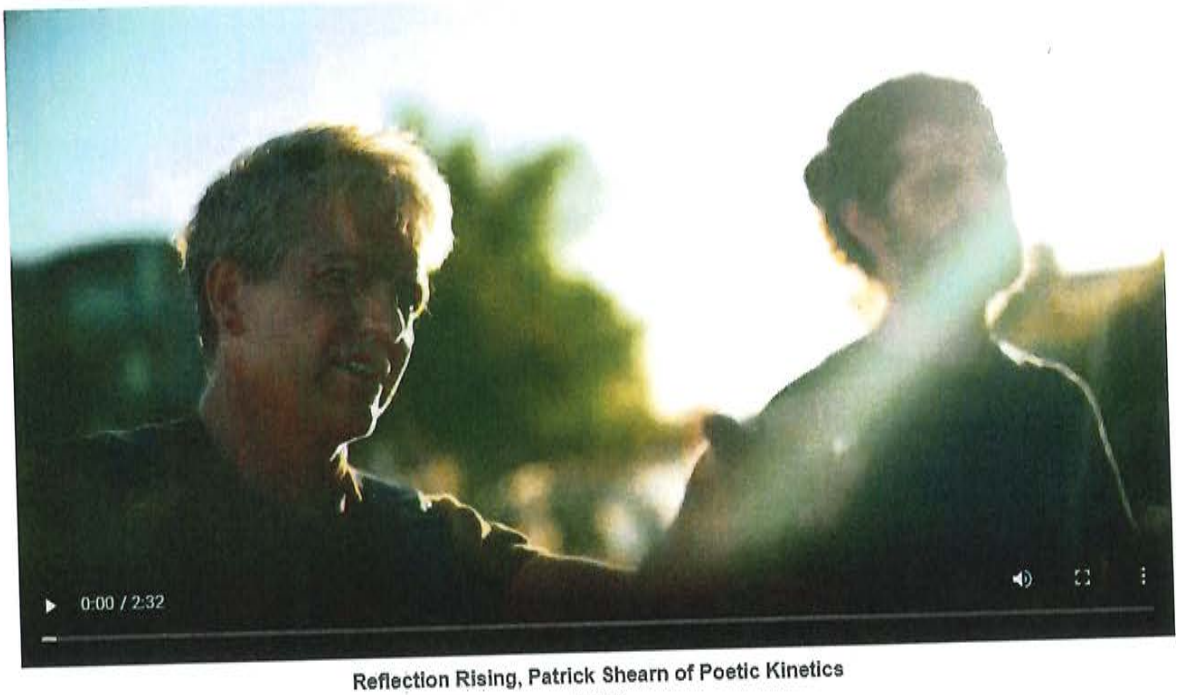












Reflection Rising, Patrick Shearn of Poetic Kinetics

video

mp4

2:33

$0.00

2017

Reflection Rising, 2017, Scottsdale, Arizona. A 16,000 sq.ft colorful Skynet (kinetic sculpture) suspended above the Scottsdale Waterfront, ending in a shady silver swath above the iconic Soleri Bridge, exhibited as the premier installation in the annual Canal Convergence Water + Art + Light festiva

Image 6 is a video. Please refer to the USB drive for the video.



Visions in Motion - Berlin

1:00

$0.00

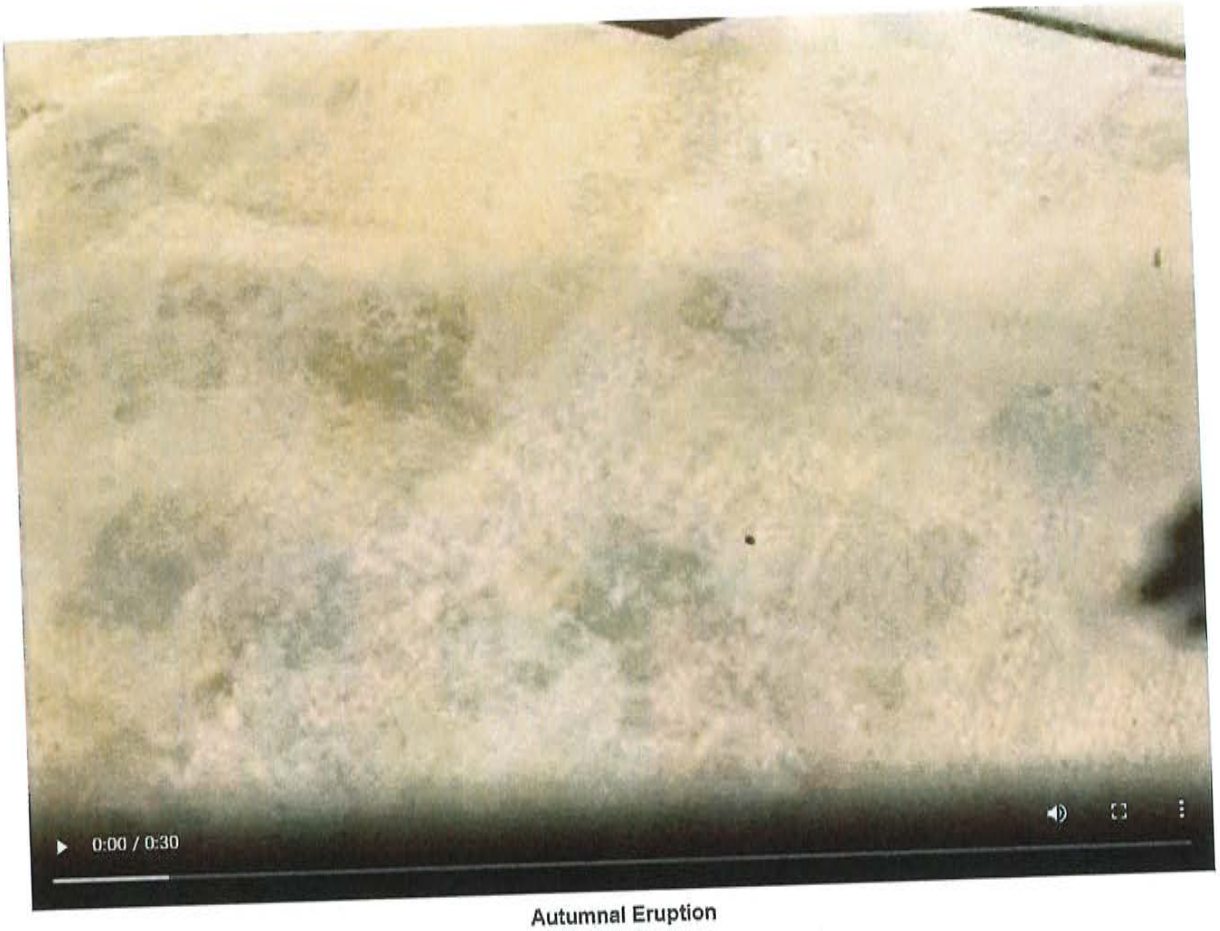
2019

https://vimeo.com/641233622

Commemorating the 30th anniversary of the fall of the Berlin Wall, the 20,000 sqft. the artwork comprises approximately 120,000 pieces of fabric— 40,000 of which contain handwritten messages of hope, unity, and peace collected from the world community.

Image 7 is a video. Please click the Vimeo link to view the video.

https://vimeo.com/641233622



Autumnal Eruption

0:31

$0.00

2024

A tree comprised of stainless steel trunk and branches supporting a kaleidoscopic canopy of kinetic pivoting transparent colored and dichroic acrylic leaves.

Image 8 is a video. Please refer to the USB drive for the video.

Peter Busby

Sculptor

108 Pritchard Road, Cornwall Bridge, CT 06754
peter@peterbusby.com H: 860.672.2543
peterbusby.com C: 860.480.1654

Commissions

2024 City of St. Lucie, FL, Floresta Oval-about, Public Art Commission
2024 Morrison Gallery, Kent CT Private Commission in Jackson Hole WY
2022-23 Town of Brookfield, Elementary School Commission, Brookfield, CT
2021 Morrison Gallery, Kent, CT Private Commission in Santa Fe New Mexico
2020 University of Wisconsin - Fall River, Public Art Commission
2020 Melissa Morgan Gallery, Palm Desert, CA, Private Commission
2017 Willow Way Equestrian Center, Corporate Commission, Johnstown OH
2016 Dallas Zoo, City of Dallas Public Art Commission, Dallas, TX
2015 Salamander Resorts, Corporate Commission, Middleburg, VA
2014 Tryon International Equestrian Center, Corporate Commission, Tryon NC
2014 Harbourside Place, Corporate Art Commission, Jupiter, FL
2013 Alaska State Council on the Arts, Commission for Kodiak Island, Kodiak, AK
2012 The Billingsley Corporation, Corporate Art Commission, Dallas, TX
2011 Alaska State Council on the Arts, Commission for Anchorage, AK
2010 Alaska State Council on the Arts, Commission for Fairbanks, AK
2009 Miami Metrozoo, Commission Miami-Dade County AIPP, Miami, FL
2009 Royal Caribbean Corporate Commission, Oasis of the Seas, Miami FL
2008 Elaine Baker Gallery, Private Commission in Mexico City, Mexico
2008 West Hartford Art Commission, Public Commission, West Hartford, CT
2007 Elaine Baker Gallery, Private Commission, Boca Raton, FL
2007 Greater Hartford Arts Council, Public Commission, Hartford, CT
2006 RiversEdge Partners, Corporate Commission, Greenwich, CT
2006 Mount Holyoke College, Commission, Department of Biological Sciences MA
2005 CT Governors Grant, Brookfield Arts Commission, Commission, Brookfield, CT
2005 Pascarella Mason Street LLC, Corporate Commission, Greenwich, CT
2005 Elaine Baker Gallery, Private Commission, Boca Raton, FL
2004 Brookfield Arts Commission, Commission, Brookfield, CT
2003 City of New Haven Arts Commission, Nathan Hale School, New Haven, CT
2002 Brookfield Arts Commission, Commission, Brookfield, CT
2001 The Bronx Zoo, Commission Wildlife Conservation Society, New York, NY
2000 The Billingsley Corporation, Corporate Art Commission, Dallas, TX
1999 Ohio Arts Council, Percent for the Arts, Commission for the University of Toledo
1998 Mount Holyoke College, Commission Department of Biological Sciences
1997 City of Longmont, CO Art in Public Places, Commission Ute Creek Golf Course
1993 City of Laguna Beach, CA, Public Art Commission, Alta Laguna Park
1990 Marine World Africa USA, Commission Toyota Water-ski Stadium, Vallejo, CA
1987 Strandhoj Skolen, Commission Sensory Sculpture for Handicapped, Nyborg, DK
1985 City of Odense, Elephant Sculpture for Ressing School, Odense, DK
1978 State University of New York, Oswego, Permanent Outdoor Sculpture

Solo Exhibitions

2014 Tremaine Gallery, Amphorae Exhibition, Hotchkiss School, Lakeville, CT
1994 Butler Sculpture Park, Sheffield, MA
1991 C.S. Fund, Occidental, CA
1990 Stoney Point Lake Installation, Simon & Brecht Architects, Santa Rosa, CA
1990 Matanzas Creek Winery, Santa Rosa, CA
1989 Mendocino Art Center, Mendocino, CA

Group Exhibition

2022 Five Points Gallery, 10th Anniversary Exhibition, Torrington, CT
2018 Five Points Gallery, Amphorae, Torrington , CT
2004 Chesterwood Museum (National Trust), Contemporary Sculpture, Stockbridge, MA
2004 Sculpture Now, Norman Rockwell Museum/BMB, Housatonic, MA
1999 Noble Horizons, Sculpture 99', Salisbury, CT
1997 The Silo Gallery, 25 Year Retrospective, New Milford, CT
1996 ACC Baltimore, MD
1996 National Sculpture Society, Avenue of the Americas, NY, NY
1995 ACC Baltimore, MD., ACC West Springfield, MA
1995 Paris, New York, Kent Gallery, Kent, CT
1995 The Silo Gallery, Cornwall Artists, New Milford, CT
1994 ACC West Springfield, MA
1994 ACC Tampa, FL
1993 ICFF, J. Javits Convention Center, NY, NY
1992 ICFF, J. Javits Convention Center, NY, NY
1991 California Museum of Art, LBC Santa Rosa, CA
1988 Gallery "Zoom Paa Flash", Odense, Denmark

Education

1982-86 Det Fynske Kunst Akademi, (Art Academy) Odense, Denmark
1978-79 State University Of New York, Oswego
1975 Graduated Cold Spring Harbor High School, NY

Peter Busby
Exterior Projects within the past five years

2023-The White Horse, The Morrison Gallery, Kent CT
William Morrison, wm@morrisongallery.com 860.927.4501

2022-23 Town Of Brookfield CT, Five separate large scale installations at a new school. Contact Agent, Josh Flowers jflowers@pcstudioarch.com 845.278.0200

2021 Morrison Gallery, Private commission of an 11 foot long Bull in New Mexico
William Morrison, wm@morrisongallery.com 860.927.4501

2020 University of Wisconsin, River Falls. Peregrine Falcon sculpture
Contact Person, Dan Paulus. dan.paulus@uwrf.edu 715,425.4505

2020 Melissa Morgan Gallery, Private commission of a 10 foot tall grazing horse in Idaho. Karna Valen karna@melissamorganfineart.com 76760.341.8885

Peter Busby, Image Identification Sheet

1. The White Horse, 2023, steel rod, galvanized, painted, 12' tall, 16' long, 5' wide, Morrison Gallery, Kent CT, $230,000 retail

2. Peregrine Falcon, 2021, Galvanized steel, 11 ft. tall, 7 ft. wide, 10 ft. long, Commissioned by the University of Wisconsin, River Falls, WI $100,000

3. An Ocean Dance, 2019, 316 Stainless Steel, 10'tall, 15' wide' 25' long, Melissa Morgan Gallery, $225,000 retail.

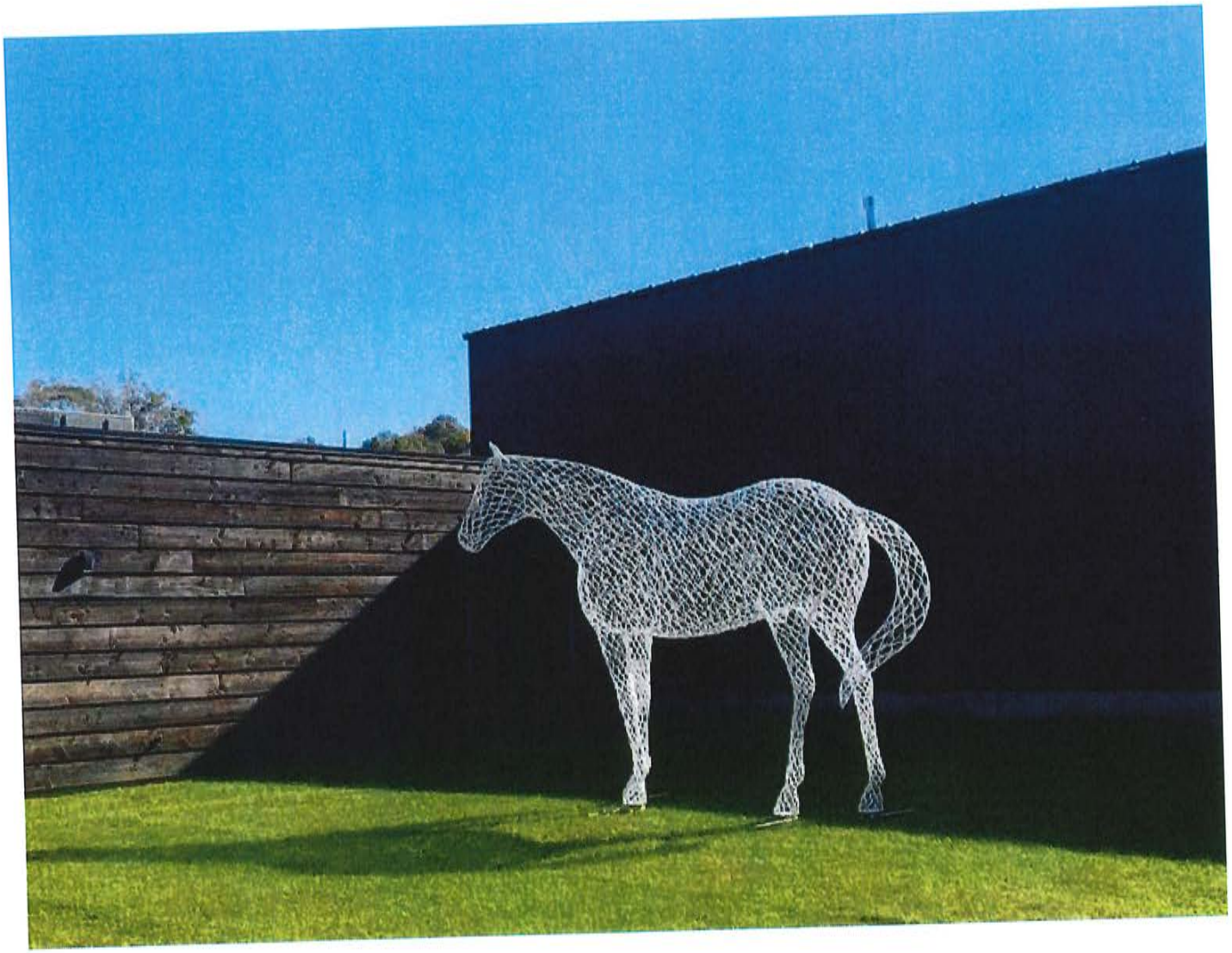
4. Kilgore Trout, 2011, 316 Stainless Steel, 19 ft. tall x 19 ft. long x 9 ft. wide, Commissioned by the Alaska Council of the Arts for the Anchorage Fish Hatchery, Anchorage, AK, $218,000

5. Marlin, 2014, 316 Stainless Steel, 15 ft. tall x 6 ft. wide, Commissioned by the Allied Capital and Development Company for Habourside Place, Jupitar, FL $98,000

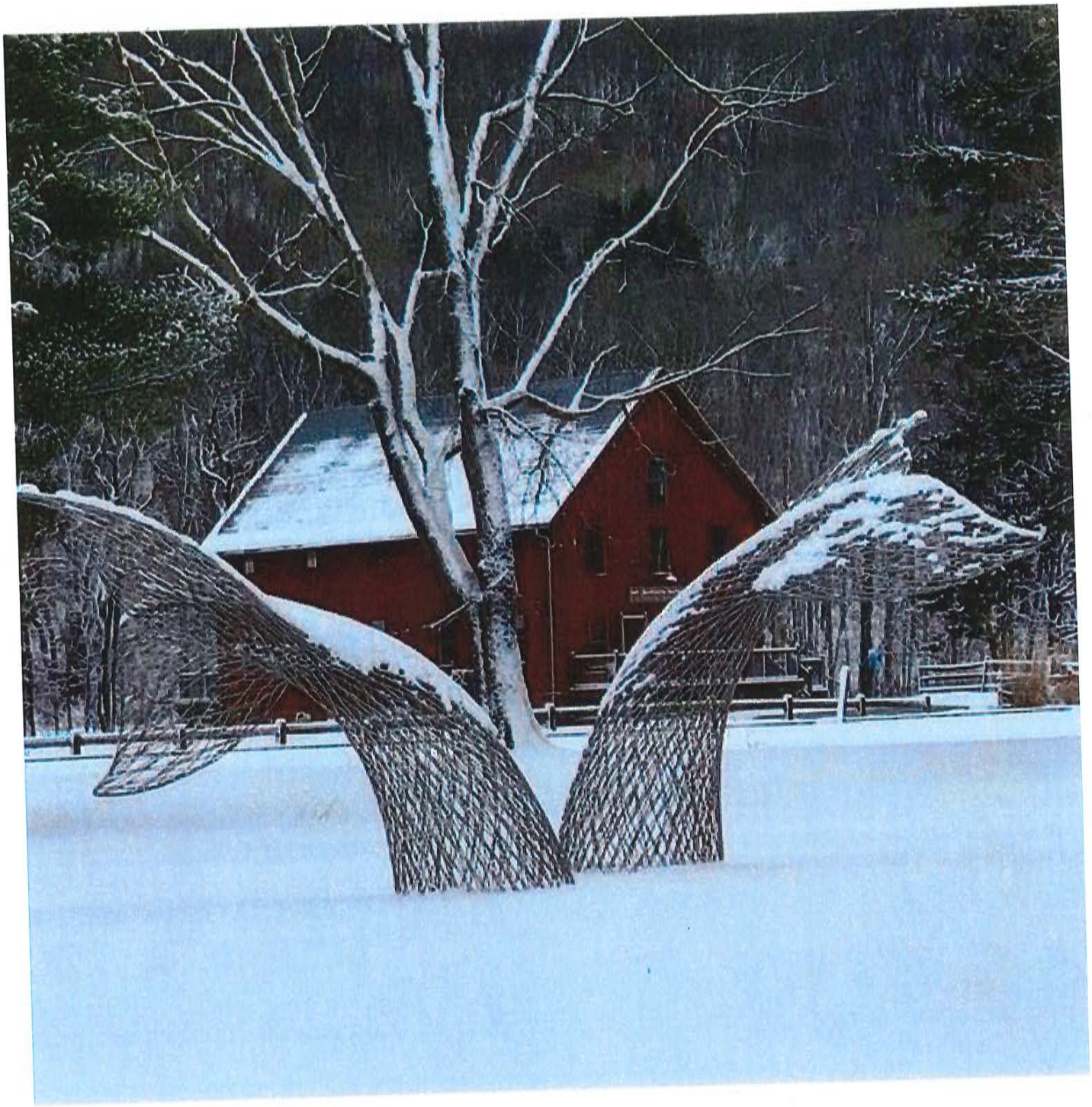
6. Texas Longhorns, 2013, Galvanized Steel Rod, painted, 13 ft. tall x 10.5 ft. wide x 60 ft. long, Corporate Commission, The Billinglsey Company, Cyprus Waters, Dallas, TX, $170,000

7. Two Elephants Greeting, 2016, Galvanized Steel, 10 ft tall x 7 ft wide x 34 ft, long, commissioned by the City of Dallas for the entrance to the Dallas Zoo, Dallas, TX, $262,000

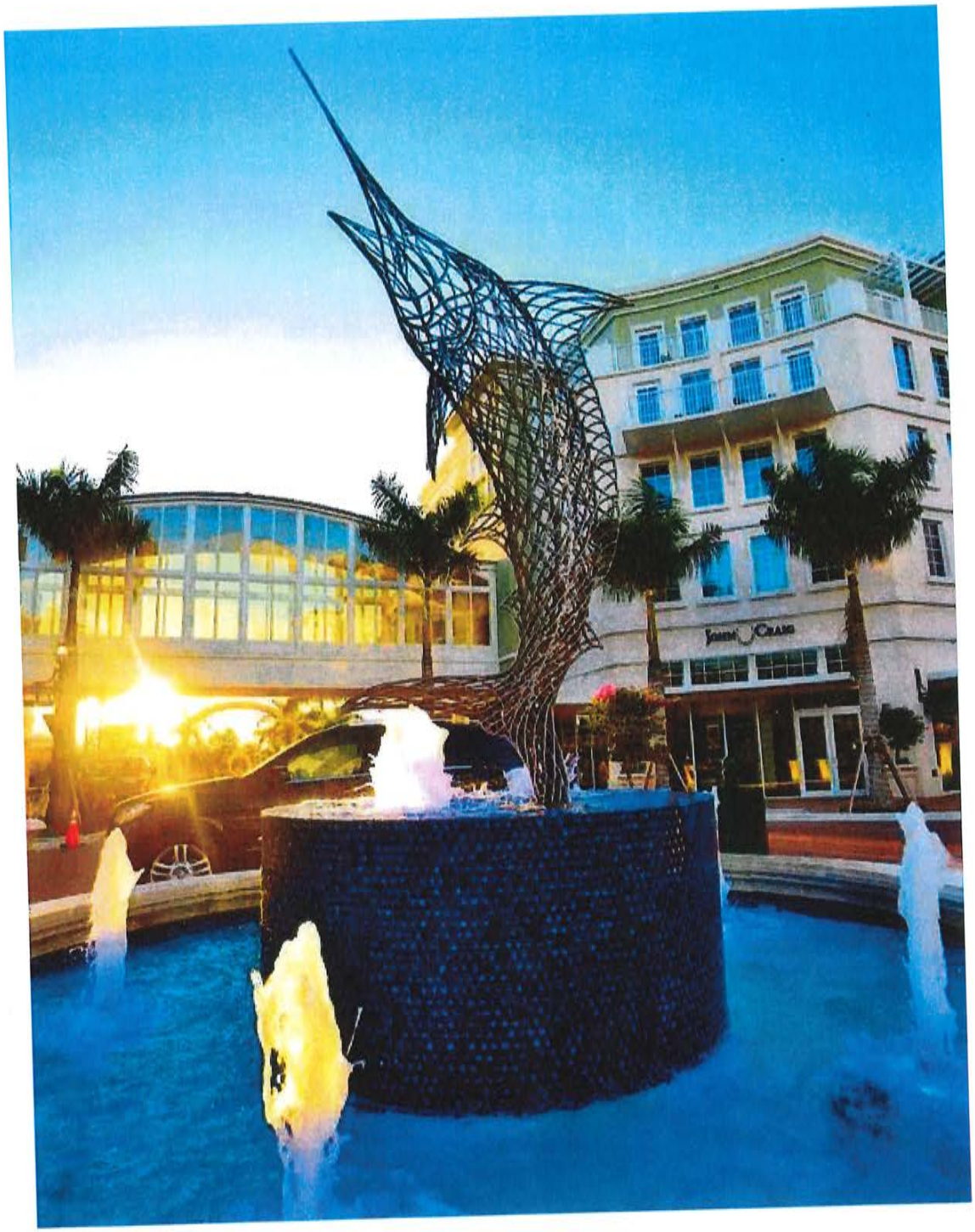
8. Dancing Cranes, 2001, Galvanized steel rod, 15 ft. tall, 8 ft wide, 19 ft long, Commissioned by Wildlife Conservation Fund, Bronx Zoo NY $84,000

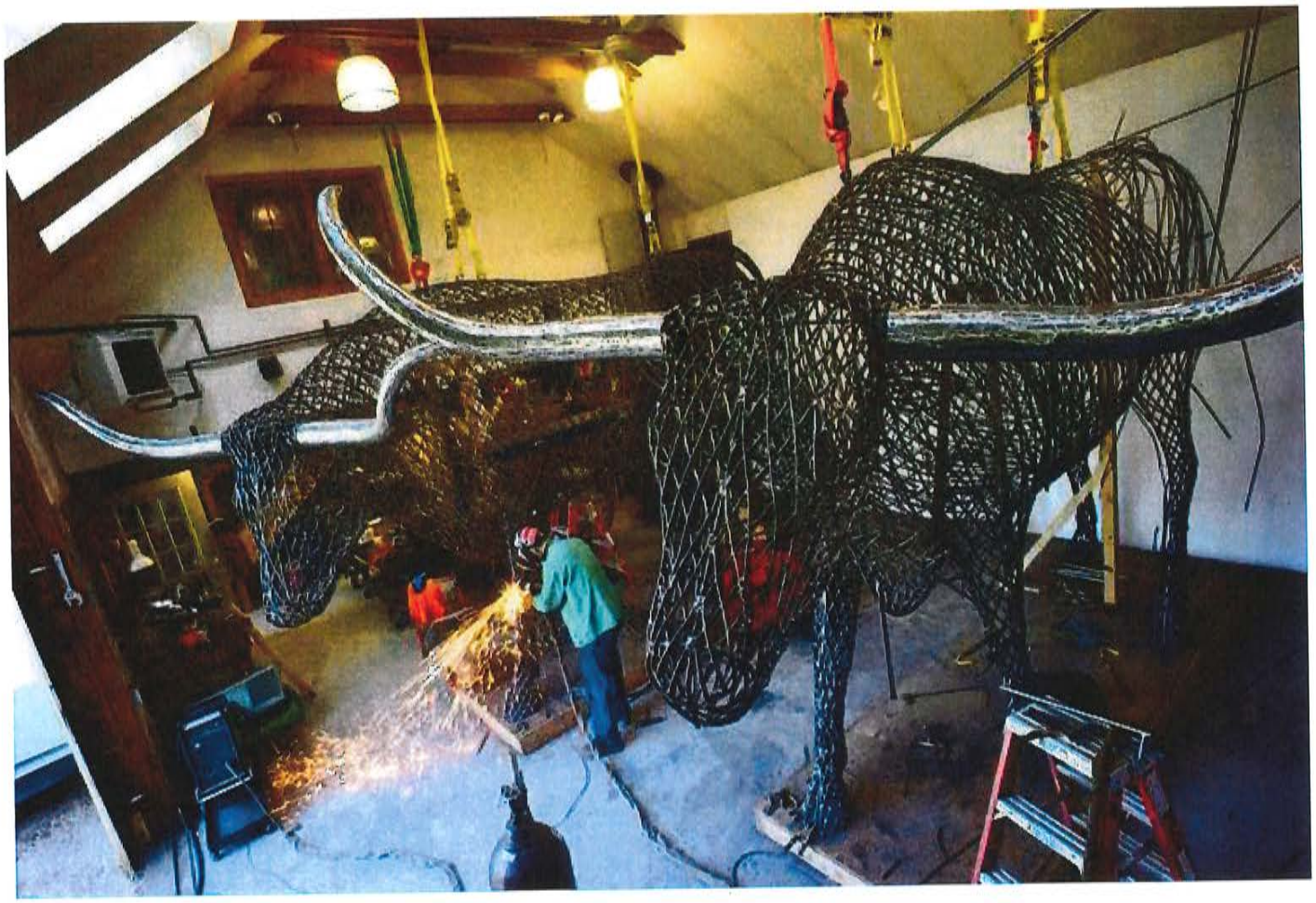


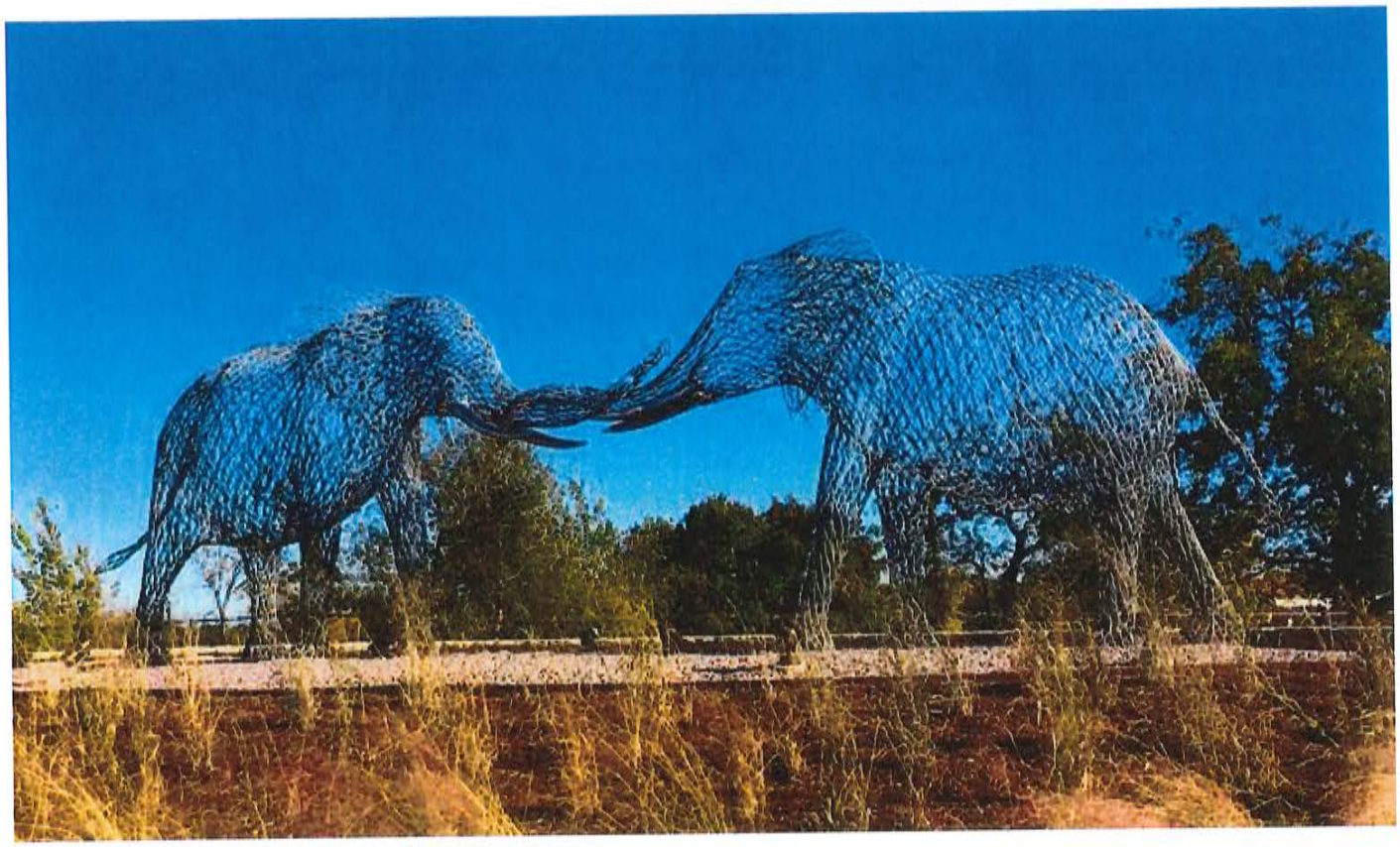














Ray Katz_ Short Resume
144 Cesar E. Chavez, Pontiac, MI 48342 -248-229-5617, sculptors@comcast.net , www.raykatzsculpture.com.

EDUCATION

Wayne State University, M.F.A. 1965-68 (Sculpture)
Eastern Michigan University, B.S., 1962-65 (Drawing, Ceramics, Sculpture)
Detroit Society of Arts & Crafts, 1960-61 (Drawing, Painting)

ART ACHIEVEMENT AWARD RECIPIENT

Wayne State University, Detroit, Michigan, College of Fine, Performing, and Communication Arts, 2014

PUBLIC SCULPTURE COMMISSION:

Central Plaza Public Sculpture, Ferris State University, Big Rapids, Michigan
Celebration, 17.5'Hx16'Wx14'D, brushed aluminum, 2004

SELECTED ONE PERSON EXHIBITIONS:

Krasl Art Center, St Joseph, MI, **"Genesis" Sculpture and Drawings - 20 Years,** June –July 2016
Purchase Prize Award for **"Wintergreen"** placed into the permanent outdoor sculpture collection, 2015

Birmingham Bloomfield Art Center, Birmingham, Michigan, **RAY KATZ / METAL Sculpture and Drawings**, April 27 - June 1 2007

Krasl Art Center, St. Joseph, Michigan, **Transformations 10 Small Steel Sculptures**, March - May 2000

Janice Charach Epstein Gallery, Jewish Community Center, West Bloomfield, Michigan, **Detroit / "New York, Sculpture and Drawings"**, Oct /Nov 1995

PRIVATE COLLECTION:

National Freight Co. Vineland New Jersey, **Metamorphosis,** 76"Hx156"Wx72D, painted aluminum, commissioned 1998

PUBLIC COLLECTIONS

DTE/ Detroit Edison, Compressor Station, Michigan Ave, Ypsilanti, Michigan; **Spiral the Gate**, 10'Hx4'Wx9'D, brushed aluminum,
Purchased, January 2019

Public Sculpture Collection, Port Huron, Michigan; Passage, 9'Hx14'Wx7'D, painted steel, Purchased 2016

Krasl Art Center, Krasl Art Center 10th Biennial Sculpture Invitational, St. Joseph, Michigan; **Wintergreen**, 16'Hx10'Wx7'D, painted
steel June, 2014, Purchase Prize

City of Skokie, Illinois; Spring, 20'Hx10'Wx11'D, painted steel, 2012

Art in the City, Mount Vernon, Illinois; Galaxy, 18"Hx14"Wx16'D, painted steel, 2008

City Scape's, III Exhibition, City of Sterling Heights, Michigan; Burst, aluminum, 11'Hx10'Wx8'D, 2006

River Walk, Allied Arts, City of Chattanooga, Tennessee, Square to the Gate, Painted steel,

8'Hx8'Wx14'D, 2006

Trust for Public Sculpture, Train Station /Tracks and Roadside Exhibition, Hamilton, New Jersey; Grounds for Sculpture
Around the Gate, 14'H x 17'L x 9'6"D, painted steel, 2002,

SELECTED PUBLIC SCULPTURE EXHIBITIONS: 2016-2021
Knoxville, TN. Dogwood Arts Festival_ Ace of Spades_16'Hx9'Wx6'D_ Painted Steel_2023-2024

Olathe, Kansas, Mirage, _97"Hx10'Wx88"D_Brushed Aluminum_2023-2024
Santa Clarita
Bridgeville, PA. Public Arts, Bridgeville Community Organization, Main St., **Red / Green Construction,** 16'Hx10'Wx7'D,
Painted steel, 2023-2024

El Paseo Public Sculpture Exhibition, Palm Desert, California, Big Bang, 8.5'Hx13'Wx7'D,brushed aluminum,2022-2024

Sculpture in the Parks, Douglas Park, Chicago, Illinois, Telos, 12'H10'Wx7'D, painted steel, 2022-2024

White River State Park, Indianapolis, Indiana; Hurricane, 9Hx16Wx7D_, brushed aluminum, May, 2022-2025

Monona Terrace, Madison, Wisconsin, Flight, 8'Hx4'Wx4'D_brushed aluminum_ April – December,2022

Oxon Hill, Maryland" Washington D.C. Parks Service, Floral, stainless steel,9'Hx9'Wx5'8"D_Sept. 2021-2023

Michigan City Indiana, Public Sculpture, Sentinel, 14'Hx11'Wx40'D, painted steel, 2021-2023
Galaxy, 13'Hx10'x9'D_Painted Steel_2021-2023

Tamarac, Florida, "Inspiration Way" Public Sculpture
Queen of Hearts, 13'Hx9'Wx6'D, , painted steel, January, 2021-2022
Mantra, 16'Hx8'Wx6'D, painted steel, January, 2020-2021
Blue Geometric Construction, 5'H x 12'W x 5'D, painted steel, October, 2020-2021

Art in Public Places, Municipal Complex, Newport Beach, Orange County, California;
Hurricane, 9'Hx16'Wx7'D, brushed aluminum, August 2019-2021
Odyssey, 22'Hx18'Wx22'D, painted steel, August 2015-2017

Yakno Sculpture Trail, University of MS. Oxford, MS
Sentinel, 14'Hx11'Wx40'D, painted steel, 2021-2023 Sited at The University Museum
Ring Walker, 11'Hx12'Dx5'W painted steel, 2019-2021 Sited at Lamar Park, Oxford, MS

Sculpture Fields ,Montague Park, Chattanooga, TN. Odyssey, 22'Hx18'Wx22'D, painted steel, August 2017-2021

Chicago Sculpture Exhibit, Public Art, Chicago, Illinois
Transformation, 84Hx29Wx19D,Welded,Painted Steel,Aug.2020-2021
Around the Gate, 10'Hx4'Wx7'D, painted steel, Aug.2020-2021
Square to the Gate, 8'Hx8'Wx14'D, painted steel, May. 2019-2020
Skywalker, 16'Hx10'Wx7'D, painted steel, May.2018-2019
Blue Tree, 14'Hx3'Wx3'D, painted aluminum, May 2018-2019
Astral Projection Color, 14.6'Hx12'Wx11'D, May. painted steel, 2017-2018
Mantra, 16'Hx8'Wx6'D, painted steel, May. 2016-2017

Chicago Sculpture International, Sculpture in the Parks, Chicago, Illinois;
Astral Projection_Color,14.6'Hx12'Wx11'D, Painted Steel,2019-2020,Tuley Park,
Red Green Construction, 16'Hx10'Wx7'D, Painted steel, 2019-2020, Jackson Park

Public Art League, Champaign, Illinois;
Stargazer, 5'Hx8.5'Wx6'D, brushed aluminum, 2019-2021
Kwami, 7'Hx4'Wx6'D, painted steel, October 2018-2020
Spiral the Gate, 10'Hx4'Wx9'D, painted aluminum, July 2015-2018

Art In Public Places, Knoxville, Tennessee,

Letter of Interest:

My sculptures vary in scale from small pedestal work to life size or larger interactive compositions. My sculptures created over the last fifteen years are conducive for outdoor Installations and public sites. They have been built for specific public exhibitions or with outdoor exhibitions and commissions in mind. Sometimes you can walk underneath them or they can bridge a space. They are created from multiple parts. They often have open, transparent areas, in contrast to solid forms. They are poly formed as opposed to monolithic. I have developed the physical resources to construct my sculptures in my own studio. My creative process requires organizing separate parts into a whole. Initially much of this activity is spontaneous, both in large and small scale work. The elements are all fabricated individually then assembled by welding and bolting. The act of assembly and disassembly contribute to the ease of construction and installation and add to the aura of complexity in the work and is a part of my creative process. Although I develop my work in different sizes I am committed to creating large-scale sculpture. I have successfully installed large scale sculpture temporarily and permanently. I have worked with Departments of Public Works, Engineers, Architects, Advisory Committee's and other forms of infrastructure to develop and install large-scale public sculpture in Art Parks, Communities, Universities and Colleges throughout the Mid-West and South.

My sculpture is abstract. The manipulation of form in space to create visual balance, using rhythm, action and movement, combine to create compositions that convey the implied energy found in my work. My sculptures allude to an evolutionary process that we all commonly share in the human experience. These ideas and concepts are what separates my work from the historical and industrial influences from which I draw my connections. The active forms that are brought together represent the flux of life, and embrace transformative concepts such as evolution, metamorphosis and transcendence. That is what inspires me.

I am committed to creating Public Sculpture. I believe that Public Art transforms the way people look at visual phenomena in their environment. Whatever its form, Public Art attracts attention and effects peoples attitude toward their surroundings and often stimulates an exchange of ideas that can be enriching emotionally, intellectually and aesthetically.

1st Place



1_Katz_Celebration_17'5Hx14'Wx16'D_Brushed Aluminum_2006 Commissioned by Ferris State University. Big Rapid MI.



2_ Spiral the Gate #2_10'Hx4'WX9D_Powder Coated Aluminum_2019 Purchased By DTE Energy, MI



3. Katz_Metamorphosis, 76"Hx156"Wx72"D_Painted Aluminum_Purchased by National Freight, Vineland. NJ_1998

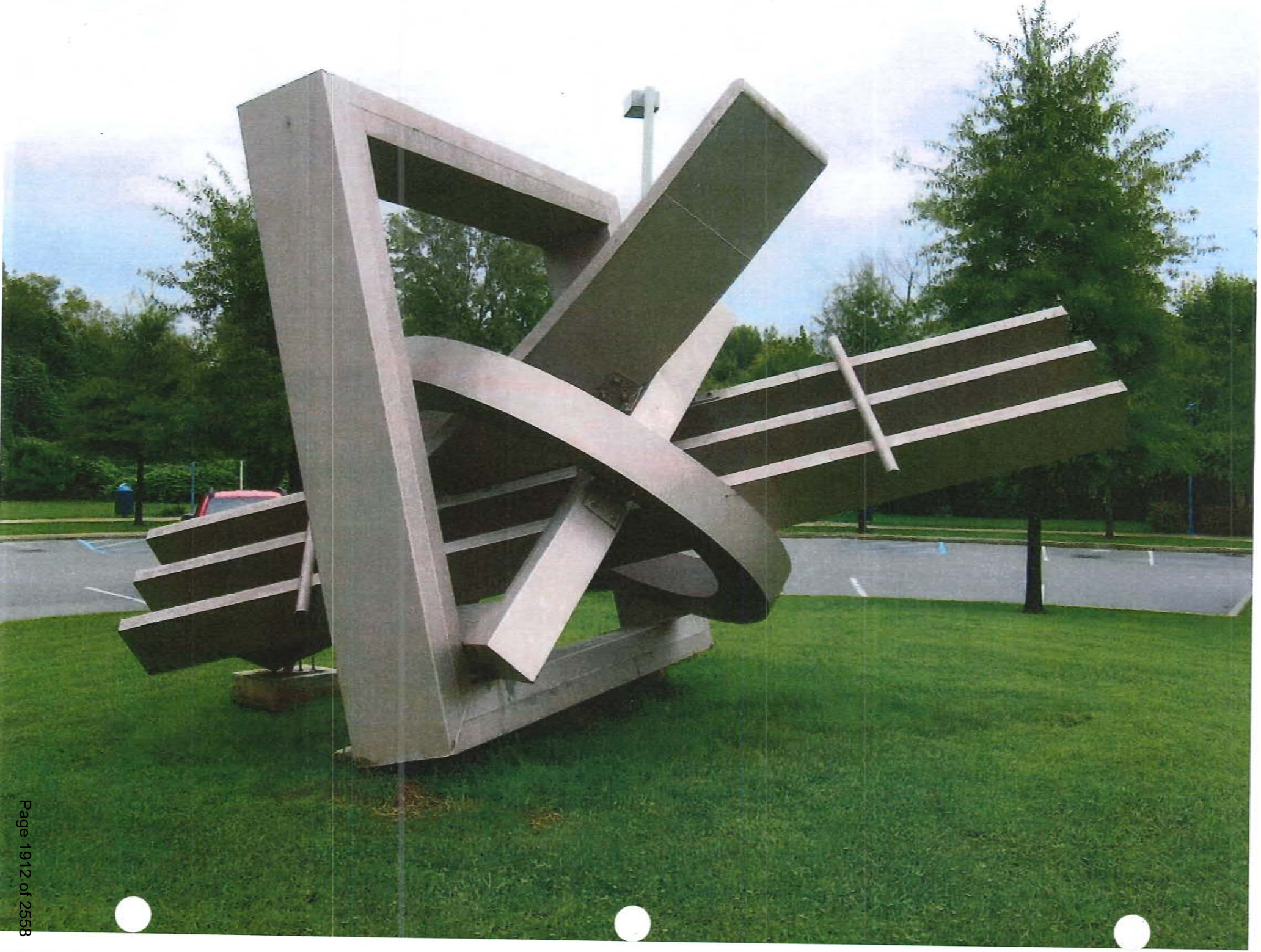


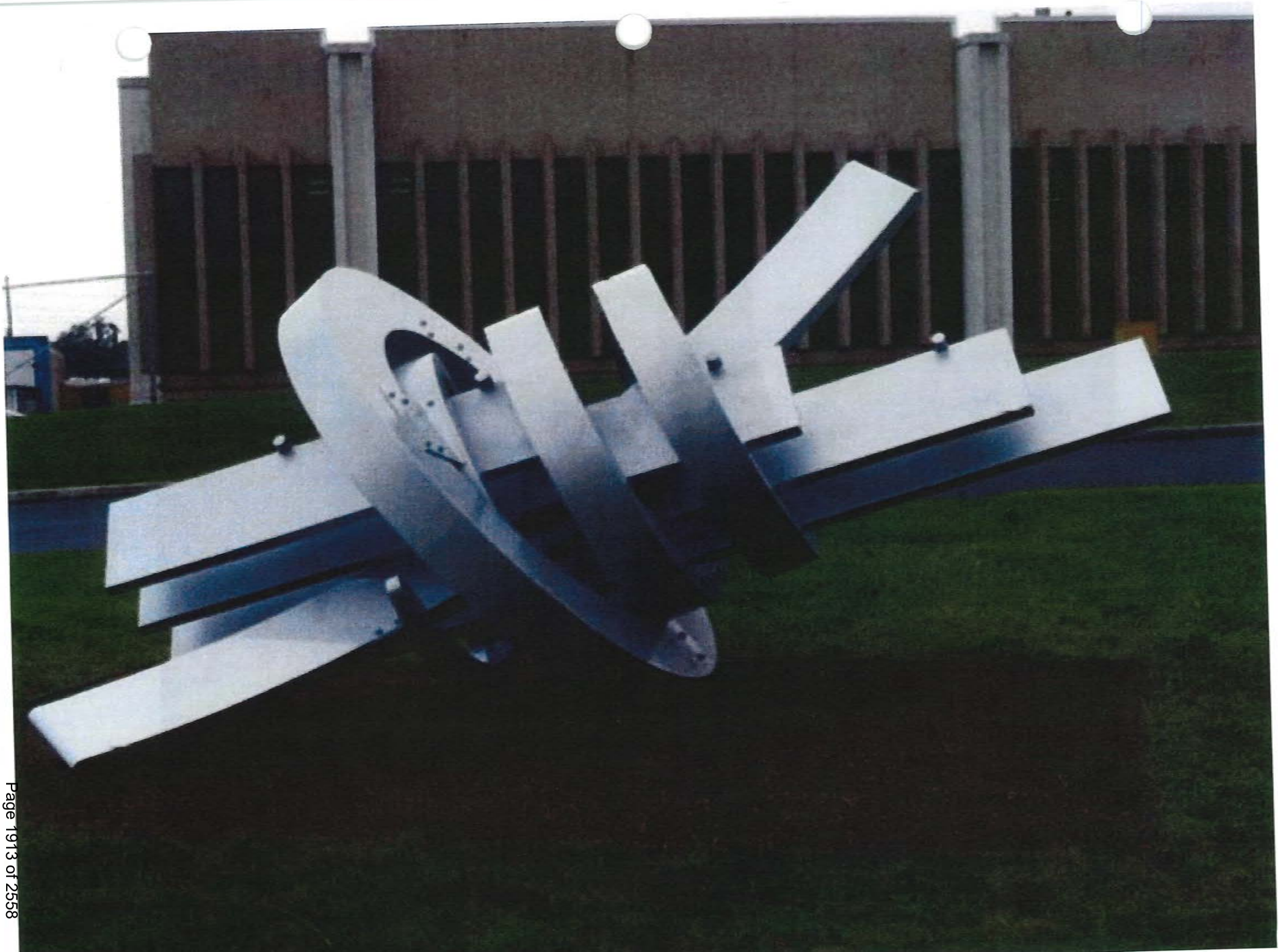
4.Hurricane _ Fabricated Aluminum_9'Hx16'Wx7'D_2018_On Loan to the White River State Park, Indianapolis, IN.. Civic Center











Atlanta BeltLine



R A Y K I N G

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Tel: 215 266-4222
raykingstudio@gmail.com www.raykingstudio.com

MAJOR PUBLIC ART COMMISSIONS

2022 *IllumiLens,* Illumina HQ Campus, San Diego, CA
El Paso Faro, Paso del Norte, El Paso, TX
2021 *Posada Beacon*, Oro Valley, AZ
Pleaides Fountain, Summit, NJ
Montbello Beacon, Denver, CO
2020 *Velas Trophy*, Denton, TX
2019 *The Orchid,* Tamarac, FL
Phoenix, Claymont Train Station, Claymont, DE
2018 *Odessa Spire,* Odessa, TX
2017 *Golden Wave,* Residential Building, Oakland, CA
2016 *BioWaves*, Rutgers University Pharmacy School, Piscataway, NJ
2015 *PhiLux*, SEPTA Train Station, Philadelphia, PA
Celestial Spheres, Municipal Building, Coral Springs, FL
Aurora Lens, Aurora Residences, Tampa, FL
Crystal Wave, Medical Center, Houston, TX
2014 *River Spirit,* University Medical Center, New Orleans, LA
Horizon, VA Hospital Garage, Palo Alto, CA
2013 *Point of View*, New Taipei City Government Complex, Taipei, Taiwan
Untitled, Private Commission, Conshohocken, PA
Abacus, Oregon State University, Corvallis, OR
2012 *Tech/Rec Beacon,* Regional Tech/Rec Complex, Ft Washington, MD
Flying Carpet, Private Commission, Taipei, Taiwan
Connections, Metropolitan Transportation Authority, New York, NY
Chiral Ring, New Science Building, Utah Valley University, Orem, UT
Wave & Sun Sails, Unified Science Ctr, Stockton College, Pomona, NJ
Light Waves, Union Depot, St. Paul, MN
2011 *Split Spiral*, USTAR Innovation Center, Univ of Utah, North Logan, UT
FormAtion, Neihu Office Building, Taipei, Taiwan
2010 *North/South/East/West*, Dulles International Airport, Washington, DC
Peace Bird, Eastside Human Services Facility, Denver, CO
Solar Sonic, Taoyuan International Airport, Taipei, Taiwan
AquaVita, Phoenix Children's Hospital, Phoenix, AZ
Rolling Wave, Penn State University, Reading, PA
Washington Square Lens, Washington Square, Washington, DC
2009 *Solar Disc,* Metro Services Center, Albuquerque, NM
Wave, StarCenter, Frisco, TX
Sky, All Children's Hospital, St. Petersburg. FL
AquA, The Plaza Bldg, Boise, ID
Dancing Feathers, Luzhou Station, Taipei, Taiwan
2008 *Solar Sails*, Tysons 123 Station, Dulles Corridor Metro, Washington, DC
Suspension of Light, Physical Sciences Bldg, Univ of NE, Lincoln, NE
2007 *East-West Beacon,* 1200 East-West Highway, Silver Springs, MD
GenomoChroma, State Unified Laboratory, Salt lake City, UT
2006 *Wings,* Weill Greenberg Center, Cornell University, New York, NY
M-Lens, M Street Office Complex, Washington, DC
Eyemoeba, City Community College, Salt Lake City, UT
2005 *Spheroid,* 610 Clematis, West Palm Beach, FL
"Rivulet" Fountain of Light, Boston Scientific, Minneapolis, MN
Lluvia, Texas Tech University, Lubbock, TX
SunStream, Lincoln Ave Station, Denver, CO
Landscape of Light, Recreational Center, Plano, TX
2004 *TimeSpace*, Chunghwa Telecommunications Bldg, Taipei, Taiwan
Flame, Regent Office Complex, Arlington, VA
Eddies of Light, Chapel Hill Aquatic Center, Chapel Hill, NC
2003 *Utah Cascade*, Health Sciences Education Bldg, Salt Lake City, UT
Chroma Wall, Florida Atlantic University, Boca Raton, FL
Sun Wall, Florida International University, Miami, FL
Northern Cascade, Brookdale Library, Minneapolis, MN
SkyWalk, Northwest Recreation Center, St. Petersburg, FL
Sphere Almaden Community Center and Library, San Jose, CA
2002 *Owens' Rings*, Owens Performing Arts Center, Toledo, OH
Eye, Western Connecticut State University, Danbury, CT
LumaWave, Montgomery County Conference Center, Rockville, MD
2001 *Quantum,* Thomas Edison State College, Trenton, NJ
Northern Lens, Chugiak High School, Anchorage, AK
LumaCloud, Sarasota City Hall, Sarasota, FL
Double Helix & The Pod, U of Medicine and Dentistry, Piscataway, NJ
Largo Lens, Washington Metro Area Transit Authority, Washington, DC
2000 *Vertus,* University of Wisconsin, Pharmacy Building, Madison, WI
ChromOculus, Third Millennium Award, Brescia, Italy

SELECTED EXHIBITIONS

2014 Kalos Gallery, Taipei, Taiwan *The Geometry of Light*
2012 Craft Alliance, St. Louis, MO *Without Boundaries*
2011 Projects Gallery, Phila, PA *Northern Liberties: A Transformation*
2010 *Artist Village, Taipei Taiwan *Ray King: Adventures in Light and Color*
2003 Geoffrey Museum, London, England
The Millennium Galleries, Sheffield, England
2002 Galleria Grazia Neri, Milan, Italy
Vetri International Glass Gallery, Seattle, WA
Gallery of Design, U of WI, Madison, WI *Beyond Bricks and Mortar.*
2001 Museo Diocesano, Brescia, Italy
2000 Angelicum, Milan, Italy
Glass Art Gallery, London, England
1999 Electrum Gallery, London, England
1998 Galeria Magari, Barcelona, Spain
Boutique at the Musee des Arts Decoratifs, Paris, France
1997 *Brunnier Museum, Iowa State University, Ames, IA
1996 Urban Glass, Brooklyn, NY
1995 The Gallery of American Craft, Wheaton Village, Millville, NJ
1993 Galleria, St. Petersburg, FL
Lane Gallery, San Diego, CA
1992 Museum of Jewish History, Philadelphia, PA. *Contemporary Artifacts.*
Entree Libre Gallery, New York, NY
1990 Philadelphia Museum of Art. *Contemporary Philadelphia Artists.*
1989 Oklahoma City Art Museum, Oklahoma City, OK
1988 Virginia Museum of Fine Art, Richmond, VA
*Sanske Galerie, Zurich, Switzerland
1988 J. B. Speed Art Museum, Louisville, KY
1987 Denver Art Museum, Denver, CO
1987 Noyes Museum, Oceanville, NJ
1986 Habitat Gallery, Detroit, MI
1987 Heller Gallery, New York, NY
1986 American Craft Museum, New York, NY
*Royal Institute of British Architects, London. *Ray King: 1980 to 1986.*
1985 Urban Light, IDCNY, Long Island City, NY
Kulturhuset, Stockholm, Sweden
1984 *Heller Gallery, NY, NY. *Ray King: Works in Glass, Metal and Light.*
Tyler School of Art, Elkins Park, PA
1983 Hudson River Museum, Yonkers, NY
*Ree Schonlau Gallery, Omaha, NB
1982 New York Experimental Glass Workshop, New York, NY
American Craft Museum II, New York, NY
1982 Hokkaido Museum of Modern Art, Sapporo, Japan
Philadelphia Art Alliance, Philadelphia, PA
* One man show

GRANTS, AWARDS & RELATED ACTIVITIES

2023 New Jersey State Council on the Arts Fellowship Grant
2011 Kaman Art Foundation Artist Residency, Rajasthan, India
2003 Bombay Sapphire Foundation, London, England
2000 Third Millennium Sculpture Award, Brescia, Italy
1988 Illuminating Engineering Society of N America, E F Guth Award, Lighting
1986 Pennsylvania Council on the Arts, Arts, Artist's Fellowship
1984 National Endowment for the Arts, Artist's Fellowship
1982 National Endowment for the Arts, Emerging Artist's Fellowship
1979 Pennsylvania Council for the Arts, Artist's Fellowship
1987 Philadelphia Craft Show, First Prize
1975 Louis C. Tiffany Foundation Fellowship
1981-88 Member, Board of Directors, New York Experimental Glass Workshop
1984 Panelist, National Endowment for the Arts, Craft Fellowship Panel

PUBLICATIONS

Architectural Lighting, Progressive Architecture, Sculpture, Neues Glas, Licht und Glas,Realites, Vogue, Metropolis, New Work, British Crafts, American Craft, Glass, Stained Glass, Studio, International, Time , Newsweek, Esquire, Metropolitan Home, Public Art Review , etc.
The Technique of Stained Glass, by Patrick Reyntiens, 1977
Ornamentalism, by Robert Jensen and Patricia Conway, 1982
Contemporary Crafts for the Home, by Bill Krause, 1990
The Beauty of Stained Glass, by Patrick Reyntiens, 1991
The Best of Neon, by Vilma Barr, 1992
20th C Stained Glass: A New Definition, by R Kehlman & K Shoin, 1992
Public Art in Philadelphia, by Penny Balkin Bach, 1992
Artisans: Glass, by Jera May Morton, 1999
Glass Art from Urban Glass; by Richard Yelle, 2000
Public Art: A World's Art View, International Creators' Organization 2008
Masters of Craft: Portraits by Paul J. Smith, Schiffer Publishing 2015
EYEBook Jenny Lynn, Damiani, 2015

RAY KING

EXTERIOR ARTWORK COMPLETED IN THE LAST FIVE YEARS

ORBIT, 2023, Artist Studio, Stockton, NJ
Owner: Ray King
Contact: Ray King raykingstudio@gmail.com 215 266-4222
30' diameter, Holographic Glass, Stainless Steel
Orbit is a torus ring comprised of a skeletal structure made of stainless tubes, inside cables are tensioned to compress (strengthen) the structure and holographic glass facets are attached to interact with light.

"Phoenix" 2023, The Claymont Regional Transit Center, Claymont, DE
Owner: The Delaware Transit Corporation
Contact: Breanna.Kovach@delaware.gov
28' h x 13' w x 8' d, Stainless steel, Holographic Glass & Concrete
"Phoenix" was inspired by the region's industrial history, its modern rebirth and its location on the former site of steel manufacturing plant named "Phoenix Steel Corp."

Montbello Beacon, 2023, Montbello Center, Denver, CO
Owner: The City and County of Denver
Contact: Brendan Picker, Brendan.picker@denvergov.org
23' x 8' x 8', Stainless Steel, Concrete
Montbello Beacon consists of three geometric spheres (each filled with hundreds of smaller spheres) that represent the principles of Structure, Strength and Integrity, which reflect the three functions of this facility -- a 911 Emergency Call Center, the local Denver Police Station and the Montbello Neighborhood Community Center.

Pleiades, 2022, Promenade Fountain Summit, NJ
Owner: Summit Public Art
Contact: Vivian Furman, vfurman712@gmail.com, 908 370-3199
5' h x 11' w x 6' d, Slate, Bluestone, Dichroic Glass, Stainless Steel
Restoration and transformation of a 1970's era concrete fountain. The project involved cladding it with slate tiles and a bluestone stepped entrance before installing a dichroic glass and cable sculpture that protrudes 6' out from the rear wall. The glass elements are louver reflectors -- acting as a lens to reflect color projection onto the shaded promenade where it sits.

Golden Wave, 2022, 24th & Harrison, Oakland, CA
Owner: Holland Development Corp
Contact: Chandra Cerrito, chandra@chandracerrito.com, (415) 577-7537
9' h x 35' w x 50' d, Dichroic Glass, Stainless Steel
Inspired by Oakland's live oak trees, this sculpture is an abstraction of a tree canopy made of thousands of laminated dichroic glass elements that suspend from a branch-like network of stainless steel tubes and cables. The wave extends from the interior lobby to the exterior entry to welcome residents and visitors.

Vela's Trophy, 2021, E. Roland Vela Soccer Complex, Denton, TX
Owner: The City of Denton, TX
Contact: John Whitmore, john.whitmore@cityofdenton.com (940) 349-7747
13' x 6' x 6' Stainless Steel
"Vela's Trophy" was commissioned by the City of Denton to honor Dr. E. Roland Vela, and his life as a scientist and a soccer enthusiast. The structure is a spherical geodetic structure, based on the polyhedron shape of a soccer ball; known to mathematicians as a "truncated icosahedron."

Tamarac Orchid, 2021, Sawgrass Highway, Tamarac, FL
Owner: The City of Tamarac
Contact: Beth Ravitz, Art Consultant, bethravitz@gmail.com (954) 701-2118
21' h x 12' w x 12' d, Concrete
Inspired by an ornamental orchid, this exotic sculpture sits by the Everglades National Park on Sawgrass Highway in Florida.

StarGate, 2021, Department of Taxation, Trenton, NJ
Owner: The State of New Jersey
Contact: Danielle Bursk, Danielle.Bursk@sos.nj.gov, (609) 633-1184
18' x 10' x 10', Dichroic Glass, Stainless Steel, Silicone
A series of stainless catenary arches that suspend a "stellated dodecahedron" made from dichroic glass. Inspired by its location where George Washington was greeted under an arch as he traveled from Philadelphia to New York for his inauguration in 1789.

State of the State, 2020, Department of Health, Trenton, NJ
Owner: The New Jersey State Council on the Arts
Contact: Danielle Bursk, Danielle.Bursk@sos.nj.gov, (609) 633-1184
24' x 4' x 5', Dichroic Glass, Stainless Steel, Concrete
Laser-cut map of New Jersey with a matrix of connections that link laminated dichroic glass circles that correspond to population centers of the state.



THE SUN KING

Sculptor uses glass to reflect on life and art in Unified Science Center

by Susan Allen '09

Piper Brett and Iva Fabrikant gently unbound hundreds of thin wire strands strung with glass squares this past summer in the Unified Science Center lobby. Each string glistened in the sunlight as Ray King's assistants attached them to a pulley and guided them upward to King, who was harnessed into a lift.

The suspended prisms dangling from the ceiling make up the *Stockton Wave*. The glass pieces work together to catch the sunlight from all directions as the installation collectively "twists in space and flies back up to the ceiling," explained King.

"It's intended to animate the lobby when the sunlight comes in in the morning," he added.

King, who splits his time between his Philadelphia studio and his Stockton, New Jersey farm, works with glass, metals and cable constructions, but light is the key element that infuses life into his art.

"I'm playing with the sun as a partner," he said.

Using the sun and glass, King created two masterpieces, the *Stockton Wave* and *Sun Sails*, which bring the science of optics to light in a public space. King's Sun Sails installation is a series of glass sails that are mounted to the outside of the building using a cable structure that mimics the techniques American architect and author Buckminster Fuller used to build his inventive structures. The cables King used were originally developed to engineer the Brooklyn Bridge.

The installations at Stockton function as breathing bodies of art. The colors and shadows transform continuously from sunrise to sunset. "[They're] made for dynamic interaction and not viewing once, but viewing [them] over the course of the day."

Beyond the beauty that the eye first sees are the scientific and historic connections to southern New Jersey that his art celebrates.

"The *Sun Sails* uses diffraction of light: that is taking white light from the sun and via a very microscopic series of micro-grooves in an aluminized film, diffracts or splits the light into color," said King.

In the 1780s, American astronomer, mathematician and inventor David Rittenhouse became the first to create a diffraction grating, which splits light into beams that travel in different directions.

"Stockton, (the signer of the Declaration of Independence for whom the college is named) and Rittenhouse may have crossed the same pathways in Philadelphia in that time when politics and science were active," said King.

"I'm using the same phenomenon of diffraction—just using more technical materials and using it as an artistic form," said King.

"New Jersey was the place where glass was first made in the colonies because of the predominance of sand to melt glass," he said. Glass is one of the primary materials he used for both pieces, creating a strong connection to the Pinelands' sandy soils.

King says he was born an artist, always making creations as a child, but he was rejected by art school. He moved on to study in England with Patrick Reyntiens and has since become an internationally acclaimed artist known for his scientific and mathematical visions.

"Art takes three things: talent, luck and perseverance. When you get knocked down, don't let it break you. It might seem daunting, but it's a continual process," he said.

Generations of budding scientists will view his work at Stockton.

"I hope it's an inspiration for scientific discovery," said King.

Glass sculptures light up St. Paul's Union Depot

By Leah Smith
St. Paul lsmith@pioneerpress.com

POSTED: 10/15/2013 12:01:00 AM CDT | UPDATED: 7 DAYS AGO



Philadelphia light sculptor Ray King shows off his partially completed work, titled "Twin Waves," which e is installing this week in the Fourth Street entry of the newly restored Union Depot in St. Paul on October 14, 2013. Each wave of the glass installation will feature some 1,250 pieces, ...

n on a cloudy day, Ray King's glass "clouds" shine in an array of colors in St. Paul's Union ot.

the famed light sculptor, is installing his newest project this week at the entrance to the deled train station. Hundreds of bits of glass form clouds that reflect the light from outside.

l the Twin Waves, the sculptures are "floating waves in space," he said.

who is based in Taiwan and has worked on projects around the globe, got the idea for the l piece from a Twin Cities woman in the Hmong community.

ld me that there's a saying: 'Even though the sky is cloudy, there is goodness behind,' "

he main glass colors are blue and yellow, which are traditional Nordic colors.

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St. Paul Local Guide



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Philadelphia light sculptor Ray King shows off his partially completed work, titled "Twin Waves," which he is installing this week in the Fourth Street entry of the newly restored Union Depot in St. Paul on October 14, 2013. (Pioneer Press: John Doman)

That was unintentional at first, but King was happy with the small details that represent the diverse community of St. Paul.

Suspended 10 feet above the floor, each "wave" is made up of 1,250 glass pieces and will be 26 by 13 feet.

The artwork will set off the interior of the depot, which opened last year after a $243 million remodel.

"The sculptures complement the scene when we have weddings or banquets over the weekend," said Julia Handal of St. Paul, a waitress at Christos, a restaurant in the depot.

Twin Waves cost $200,000 and is the latest of several large artworks to be installed at the Union Depot. The first was "Side Track" by Tim Prentice, a $200,000 work created from hanging aluminum poles that represent a flowing railroad track. The final two installations will be an interactive multimedia project and six murals by Ralph Gilbert. Each of those projects cost $150,000.

The artworks are being purchased through a $1.25 million art grants program at Union Depot established by the Ramsey County Regional Railroad Authority.

King's installation is expected to be complete by Oct. 20.

Leah Smith can be reached at 651-228-5530.

ON THE WEB

For more information on Ray King, visit www.rayking.nu

(http://mylocal.twincities.com/)

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Ray King
Working on a new installation in St. Paul MN
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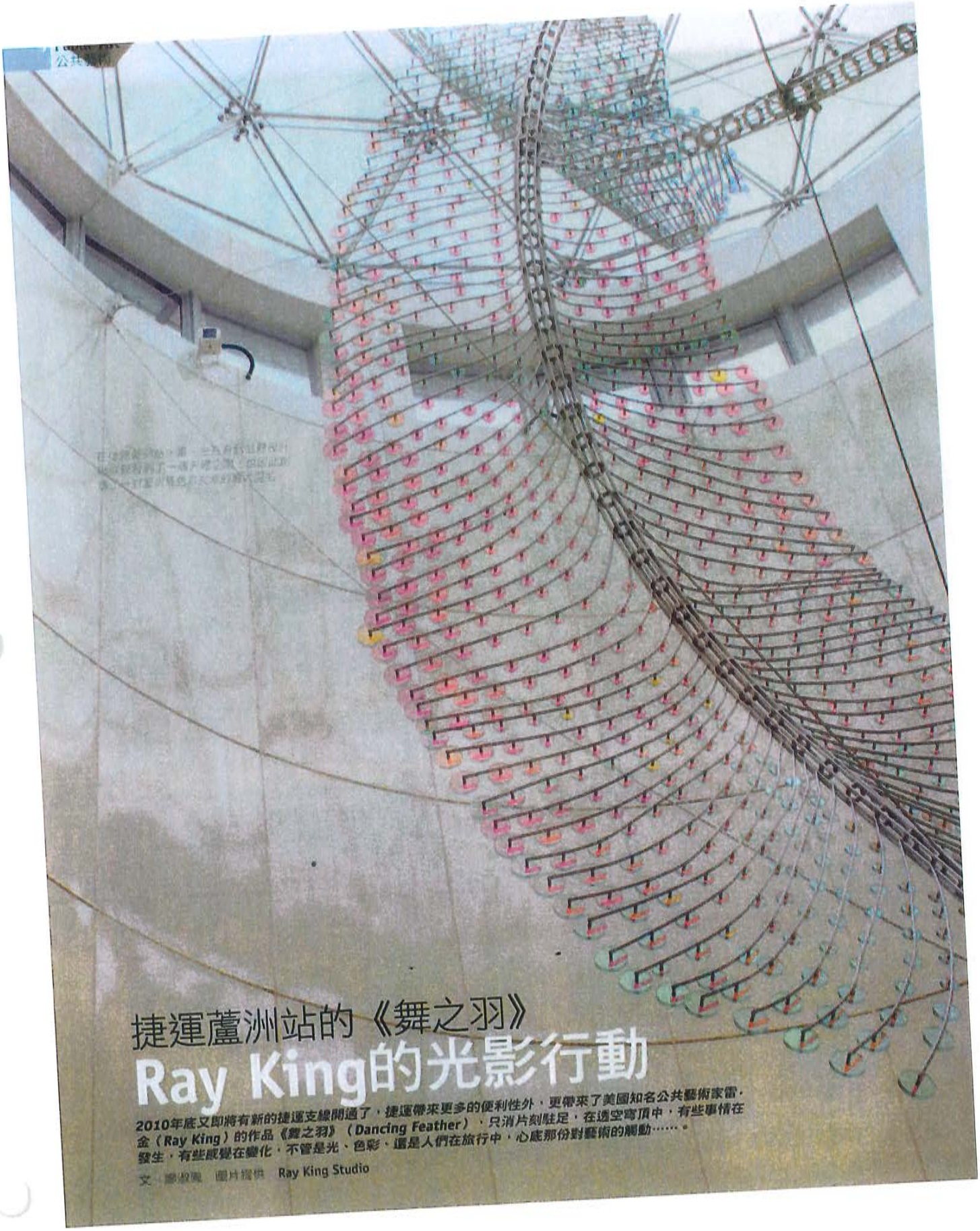
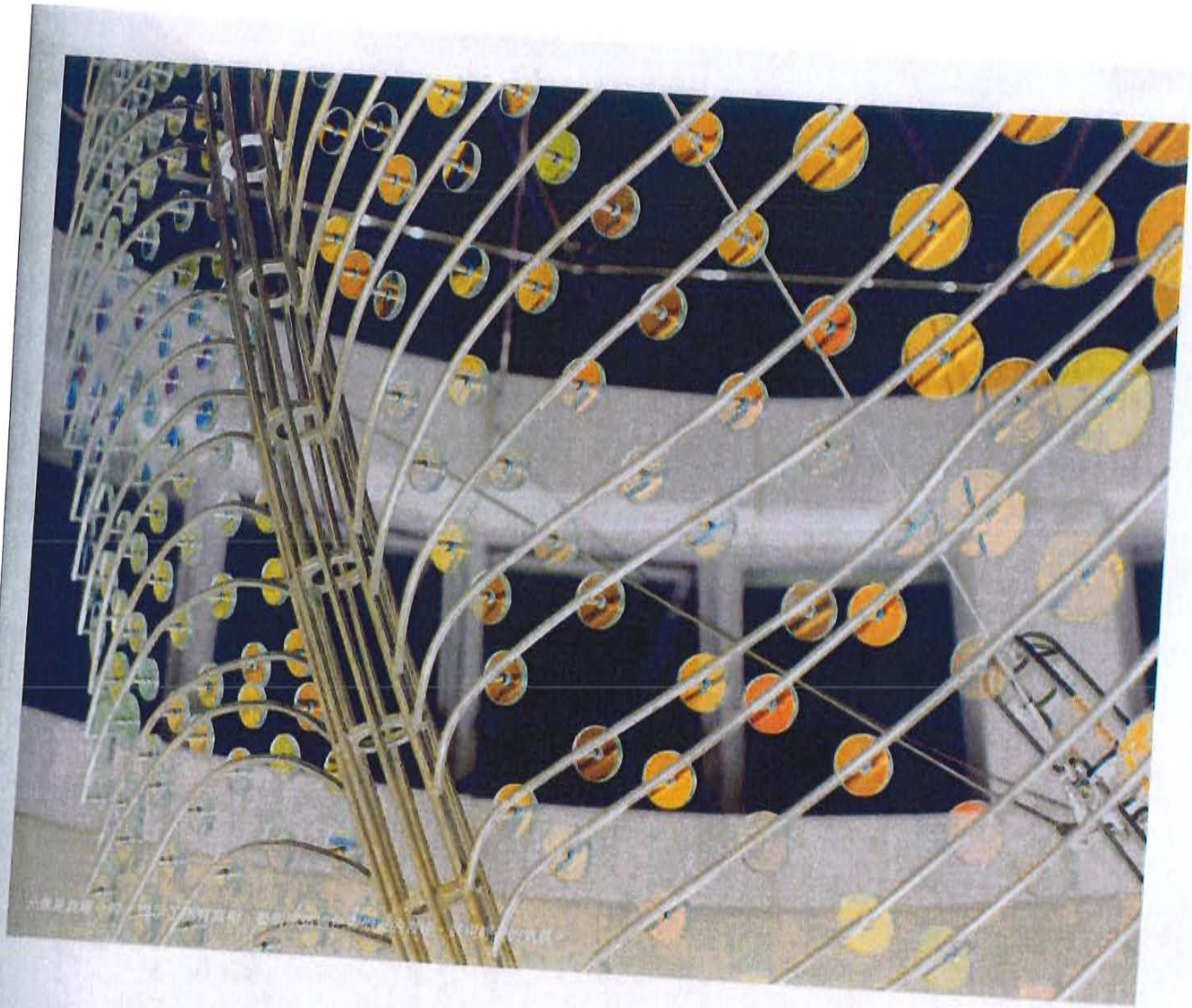


捷運蘆洲站的《舞之羽》
Ray King的光影行動

2010年底又即將有新的捷運支線開通了，捷運帶來更多的便利性外，更帶來了美國知名公共藝術家雷，金（Ray King）的作品《舞之羽》（Dancing Feather），只消片刻駐足，在透空穹頂中，有些事情在發生，有些感覺在變化，不管是光、色彩、還是人們在旅行中，心底那份對藝術的觸動……。

文：廖淑寬　圖片提供　Ray King Studio



「光不屬於沉寂死亡，而是參與生命化育的躍動元素，更是增變更替循環過程裡不可換缺的能手。～福西庸（Vie des formes, Henry）」

聖殿之光 詩意之美

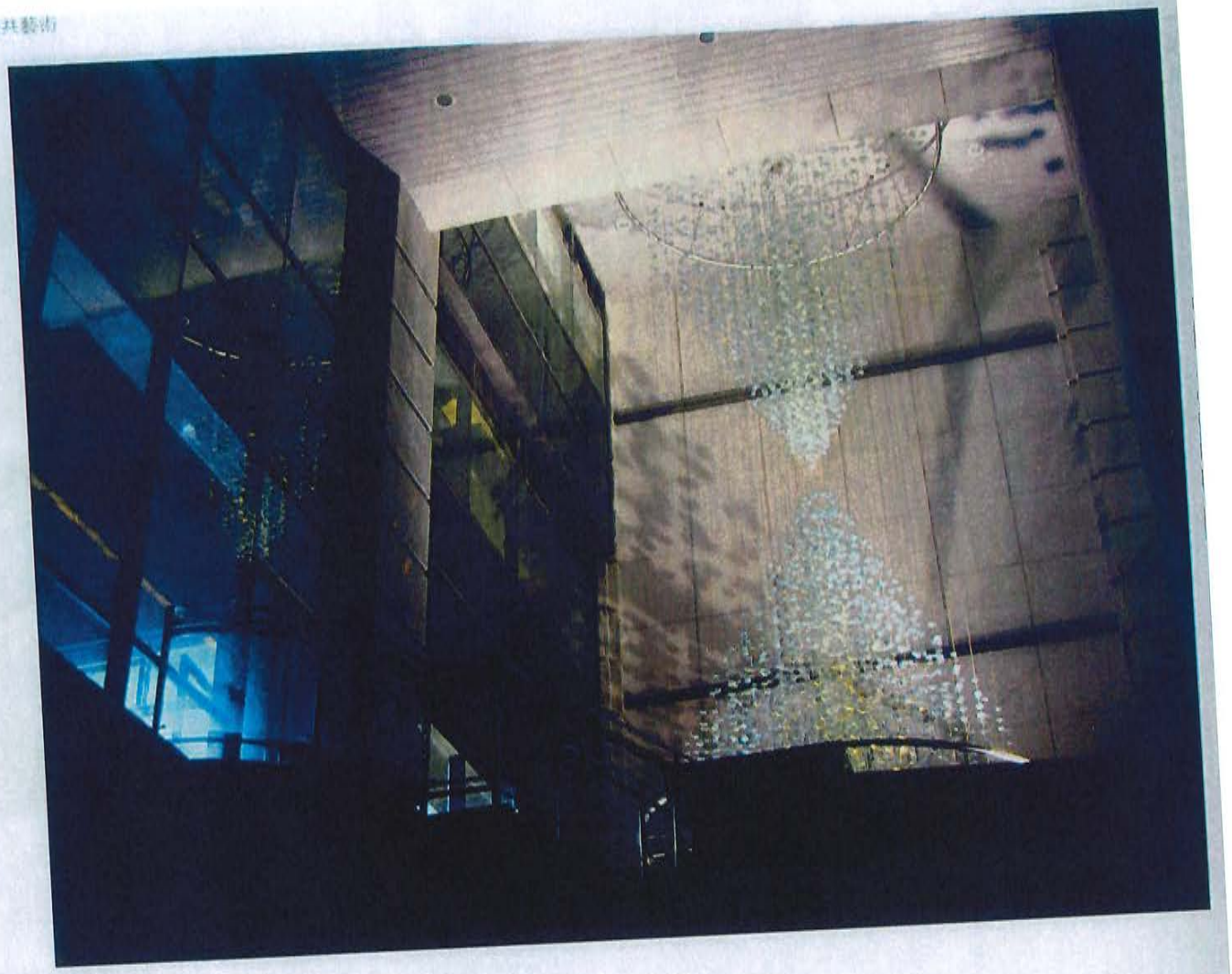
高雄捷運擁有水仙大師Narcissus Quagliata的《光之穹頂》和Lutz Haufschild《綠寶石》公共藝術而令人羨慕；有幸的是2011年初即將開通的蘆洲捷運線也即將擁有大師作品，來自美國知名藝術家雷·金（Ray King）在北捷唯一建築為天窗設計的蘆洲站中所設計的大型公共藝術《舞之羽》，將捷運交通從純機能形式被帶到另一個服務與美學層次中。

談到雷·金這位藝術家，出生於1950年代的他，從小就愛手作藝術，熱愛學習且廣泛閱讀天文、自然、人文、歷史書籍，如此博學的基礎奠定他在設計上充滿詩意哲理的特色。其作品累積大多為永久設置的大尺度公共藝術創作計畫，從1983年為美國聖荷西聯邦大樓和法院創作的《Solar Wing》，至今已累積70餘件公共藝術作品設置，更特別的是每件皆為現地手工製作，並且與周遭空間和地景人文作為連結，作品往往展現出獨特的地域氛圍和認同感。從2008開始，雷金亦參與台灣三件新建工程公共藝術製作，其中巧妙地串成完整的體系。以光為介質，結合宗教、形上學的以及科學、科技的光，在古老的聖殿情境中，轉化到當代由企業總部／捷運／網路共構／機場的科技新秩序美學。

《舞之羽》（Dancing Feather）並非雷·金第一件在台灣的作品，如果你留心位於仁愛路的中華電信，你會看見漂浮著因煉亮片的巨型沙漏，這是2008年雷·金在台灣及亞洲的第一件公共藝術作品《時空》（Time/Space）。

穿越時空的羅盤之舞

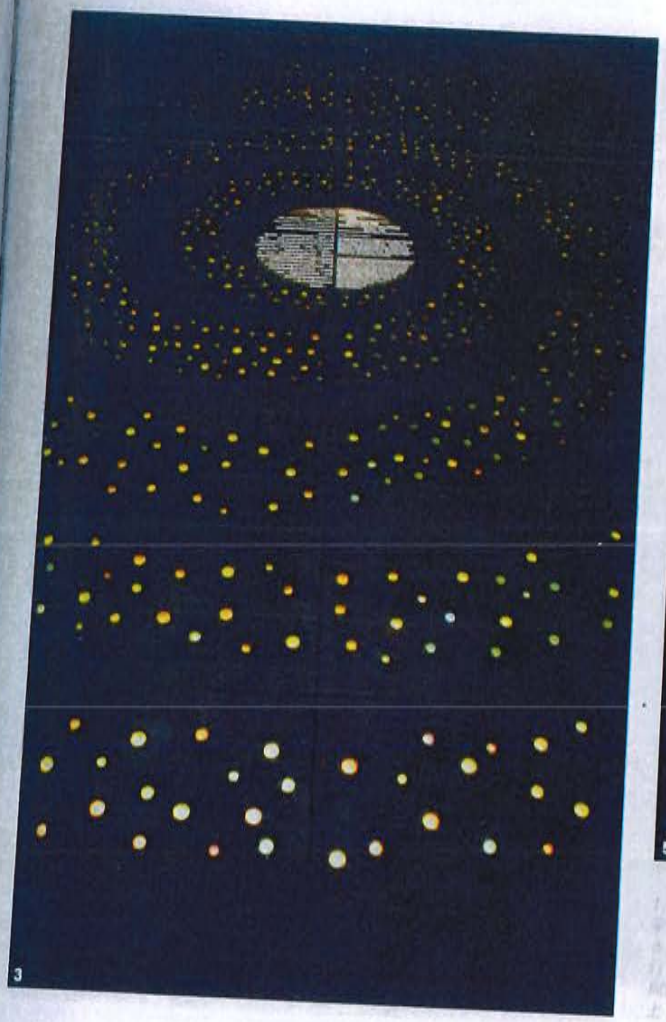
雷·金在2010年所創作的第二個案子《舞之羽》最快將在年底完工，位於蘆洲站的公共藝術以「回憶蘆洲」做支線藝術主題，並以當地水域自然生態「白鷺鷥」為主軸，尤其此站是唯一設有透天採光「天窗」的車站，也因如此特別的站



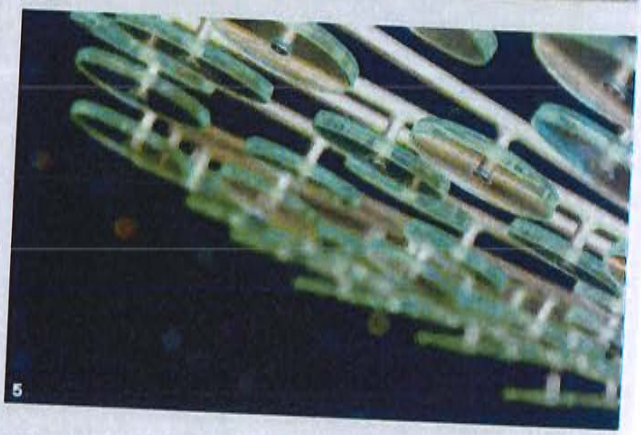


↑《時空》（Time/Space）
中華電信仁愛綜合興建大樓工程
公共藝術，2008。

←《乘．光．飛．行》（Solar Sonic）
桃園國際機場興建工程公共藝術，進行中。







體設計，台北市捷運工程局籌建時，希望將金線的公共藝術經費挹注於蘆洲站中，並且進行國際邀請比件。

雷·金大多以現代性而科技的元素如鋼、玻璃、金屬去運用於作品之中，卻又可在元素的交集之中，展現輕盈而流動的視覺感，在光影的挪移之中，讓反射的光影，展現出境展而奇幻的神秘能量。尤其在世界各地的作品當中，雷·金考量當地環境與人文之結合，並在獨特設計語彙中展現出詩意而神秘的特色。

以《舞之羽》而言，雷金選擇「羽毛」作為創作重要元素，以符合蘆洲「白鷺鷥」的自然特色，他利用視覺的陰影與光線展現羽毛的立體柔軟，高科技的玻璃鍍膜技術在地面與裝置中相呼應，並結合天體運行進行模擬日照角度，演算出主體羽毛捲曲與弧度方向，在光線的投射中，顯時如彩虹般的光影，主體時而靜止、時而漂動旋轉，轉入藍色的蒼穹天空，帶領觀賞者進入玄妙奇幻世界。

捷運站對於一般人而言或許只是作為運輸工具的中介者，然而你只要在停留的片刻中，仰望捷運車站的挑高穹頂，視覺、光、建築與漂浮的主體，互動交集的變化與動態瞬間把我們帶到超越時空的境境，炫目而奇幻的感受，彷若超越時空，直到耳邊傳來的進站聲才突然回神過來，它將為下一站的旅行的開始或結束染上超現實的色彩，創造了具體、極富動態性和多元混合的公共展示空間。

開發宇宙與人心的藝術

不同於以往捷運乘坐的經驗之行，不是視窗的滑行與平視，亦非仰望而凝結的視點，流動的瞬間，我們可以感受到藝術帶來的視覺刺激。雷·金在這次的作品當中，某種程度上亦回應了中華傳統文化當中的宇宙運行、天人相應、陰陽調和之觀念，這是他在深感興趣的宇宙天體運行之科學觀察中，結合東方文化元素與細膩觀察台灣自然文化的深刻描繪，給人啟發，也觸動了人心，在光的元素與顏色的剖析，需要人們自己細細體會，當然，這必須等待今年底的捷運開通之後，與台北捷運來趟精神旅行吧。

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Stockton, NJ 08559
Tel: (215) 266-4222
raykingstudio@gmail.com --- www.raykingstudio.com

IMAGE IDENTIFICATION LIST

01. ***"Phoenix"*** 2023, The Claymont Regional Transit Center, Claymont, DE
Commissioned by the Delaware Transit Corporation
28' h x 13' w x 8' d, Stainless steel, Holographic Glass & Concrete
"Phoenix" was inspired by the region's industrial history, its modern rebirth and its location on the former site of steel manufacturing plant named "Phoenix Steel Corp."

02. ***ORBIT,*** 2023, Artist Studio, Stockton, NJ
Private Commission
30' diameter, Holographic Glass, Stainless Steel
Orbit is a torus ring comprised of a skeletal structure made of stainless tubes, inside cables are tensioned to compress (strengthen) the structure and holographic glass facets are attached to interact with light.

03. Tech/Rec Beacon, 2013 Tech/Rec Complex, Ft. Washington, MD
Commissioned by Prince Georges County
20'h x 14'w x 11'd, Dichroic Glass, Stainless Steel, Concrete
The artwork represents the burst of energy as a dream or creative idea is transformed into reality. In designing the artwork, the intent was to inspire viewers to pursue their dreams into the real world.

04. ***Spheroid,*** 2006, 610 Clematis, West Palm Beach, FL
Commissioned by BAP Developers $310,000
20' H x 18' W x 18' D Dichroic Glass, Stainless Steel
A free-standing tensile sculpture composed of laminated dichroic glass discs that both project and reflect color as light hits the sphere's surface -- inspired by the delicate forms and shapes of plant flora: bulbs, fruits, pods and flowers.

05. Flame, 2006, The Regent 950 Glebe Road. Arlington. VA
Commissioned by The JBG Companies $250,000
42' H x 6' W x 3" D Holographic Glass, Stainless Steel, Concrete
Dramatic 42' high, chromatic, geodetic, tensile sculpture, illuminated at night to serve as a beacon. The holographic glass refracts brilliant color, but is transparent enough to provide a view of the intricate interior skeleton.

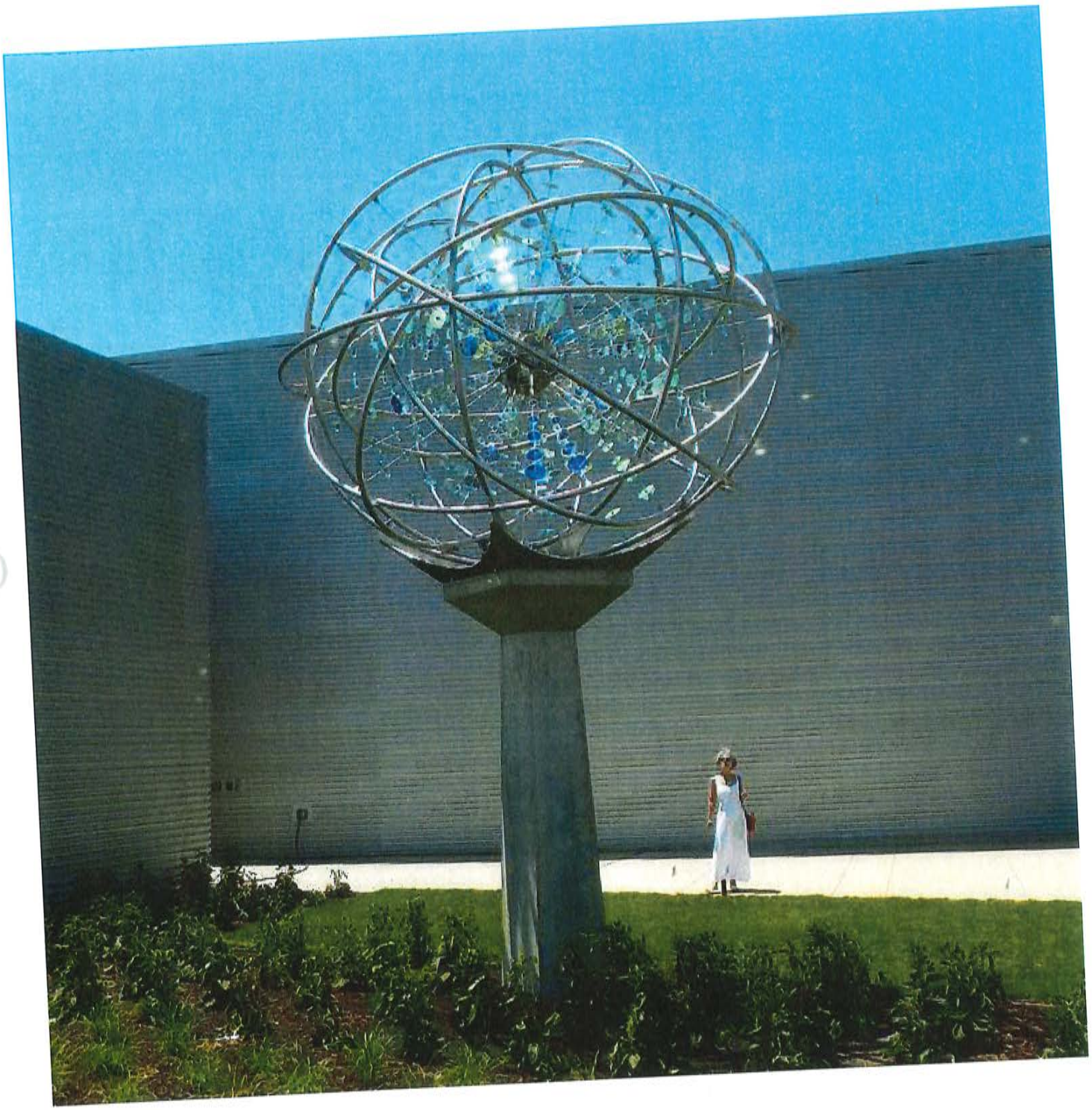
06. Solar Disc, 2011, Zuni Road, Albuquerque, NM
Commissioned by Bernalillo County and the City of Albuquerque $225,000
15' h x 14' w x 3' d, Holographic Glass, Stainless Steel
Inspired by Native American pottery patterns and ancient religious symbols (Tibetan mandalas, Hex signs and Chinese Bi), SolarDisc greets the public with a brilliant display of jewel-like natural colors.

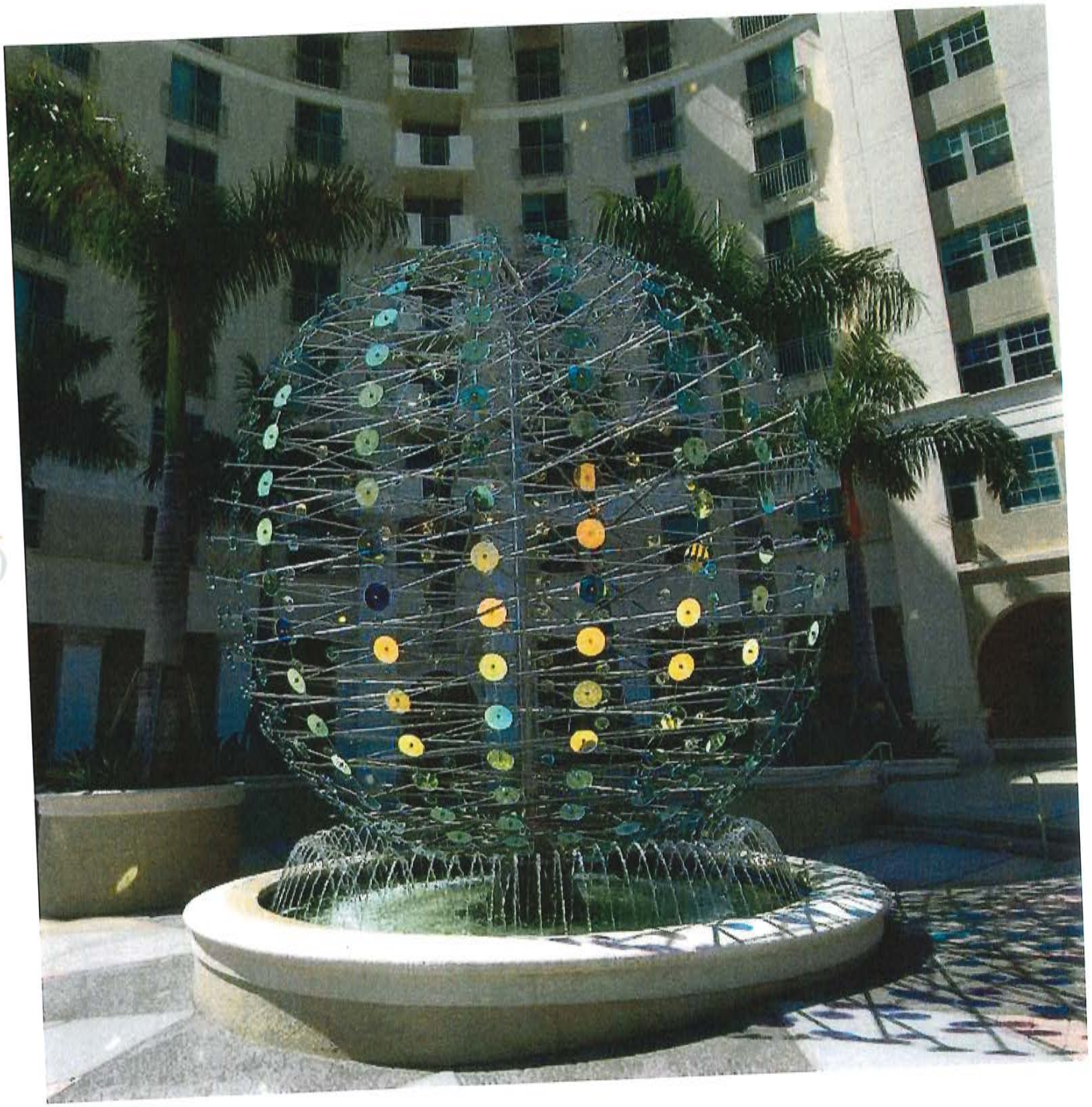
07. Stockton Star, 2017, Farmhouse, Stockton, NJ
Private Commission
21' h x 12' x 12', Dichroic Glass, Stainless Steel, Concrete
A geodetic stainless structure inspired by the geometric orbs designed by Buckminster Fuller with a great stellated dodecahedron at the center.

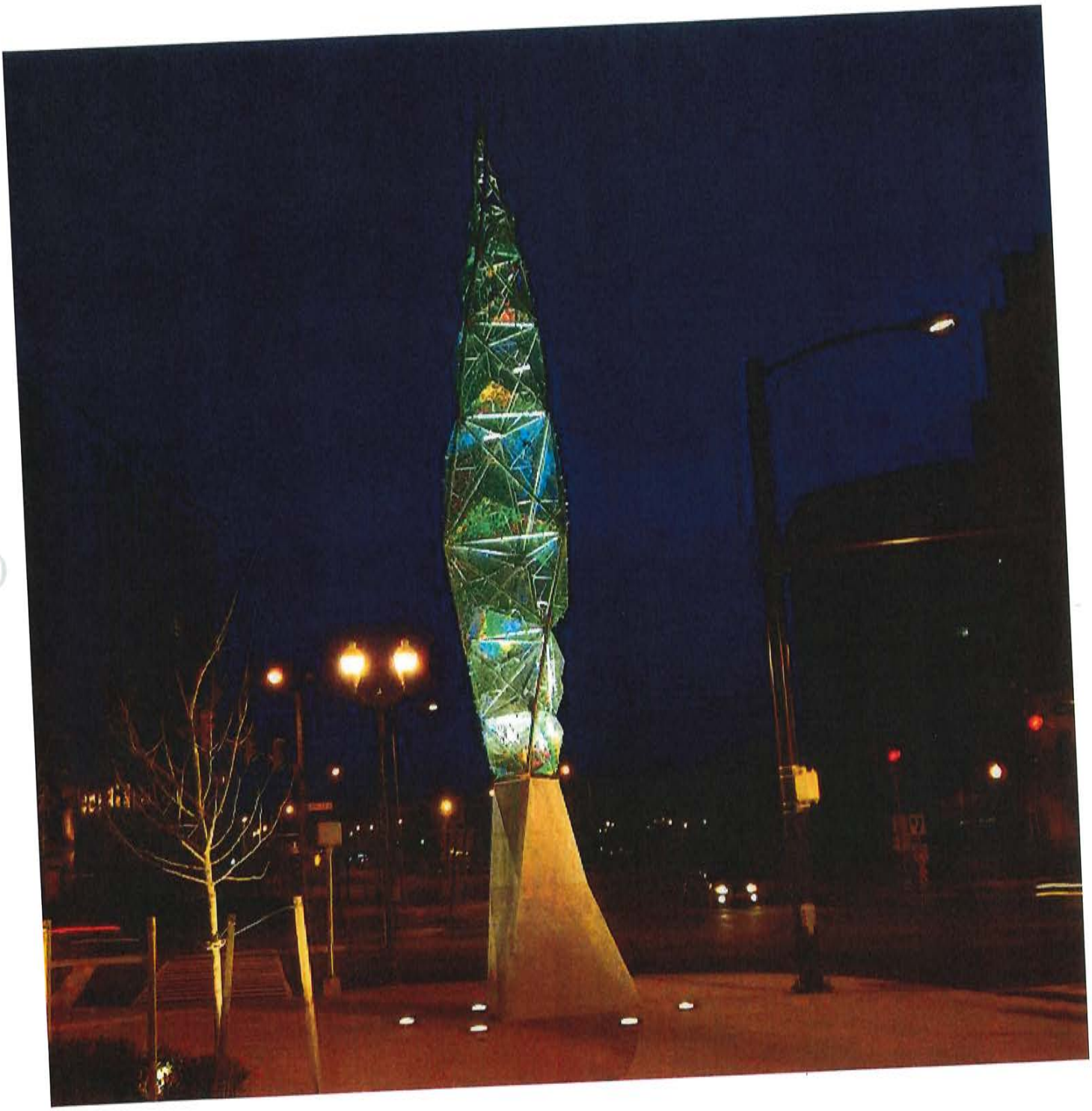
08. StarGate, 2021, Department of Taxation, Trenton, NJ
Commissioned by The New Jersey State Council on the Arts
18' x 10' x 10', Dichroic Glass, Stainless Steel, Silicone
A series of stainless catenary arches that suspend a "stellated dodecahedron" made from dichroic glass. Inspired by its location where George Washington was greeted under an arch as he traveled from Philadelphia to New York for his inauguration in 1789.

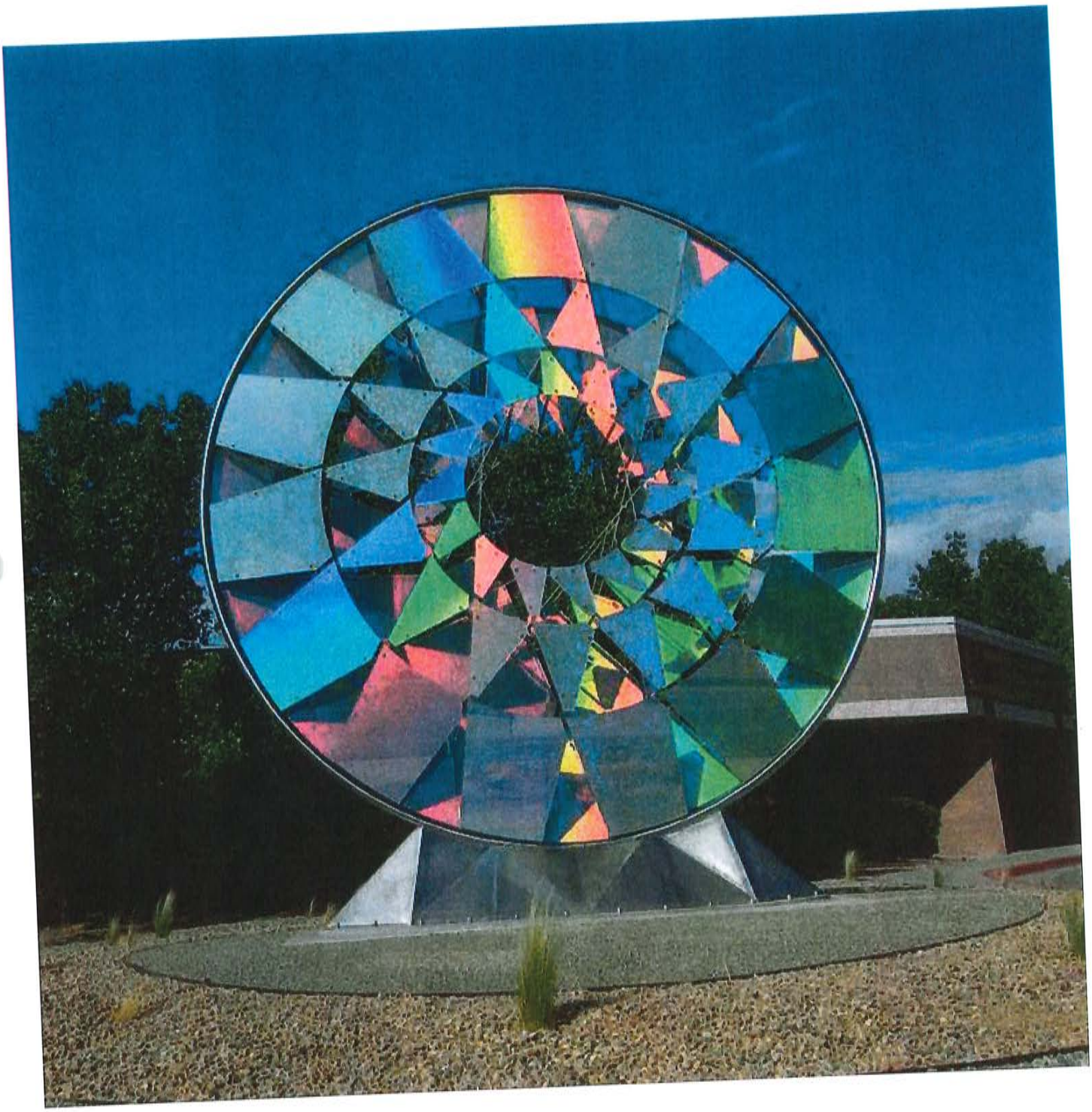


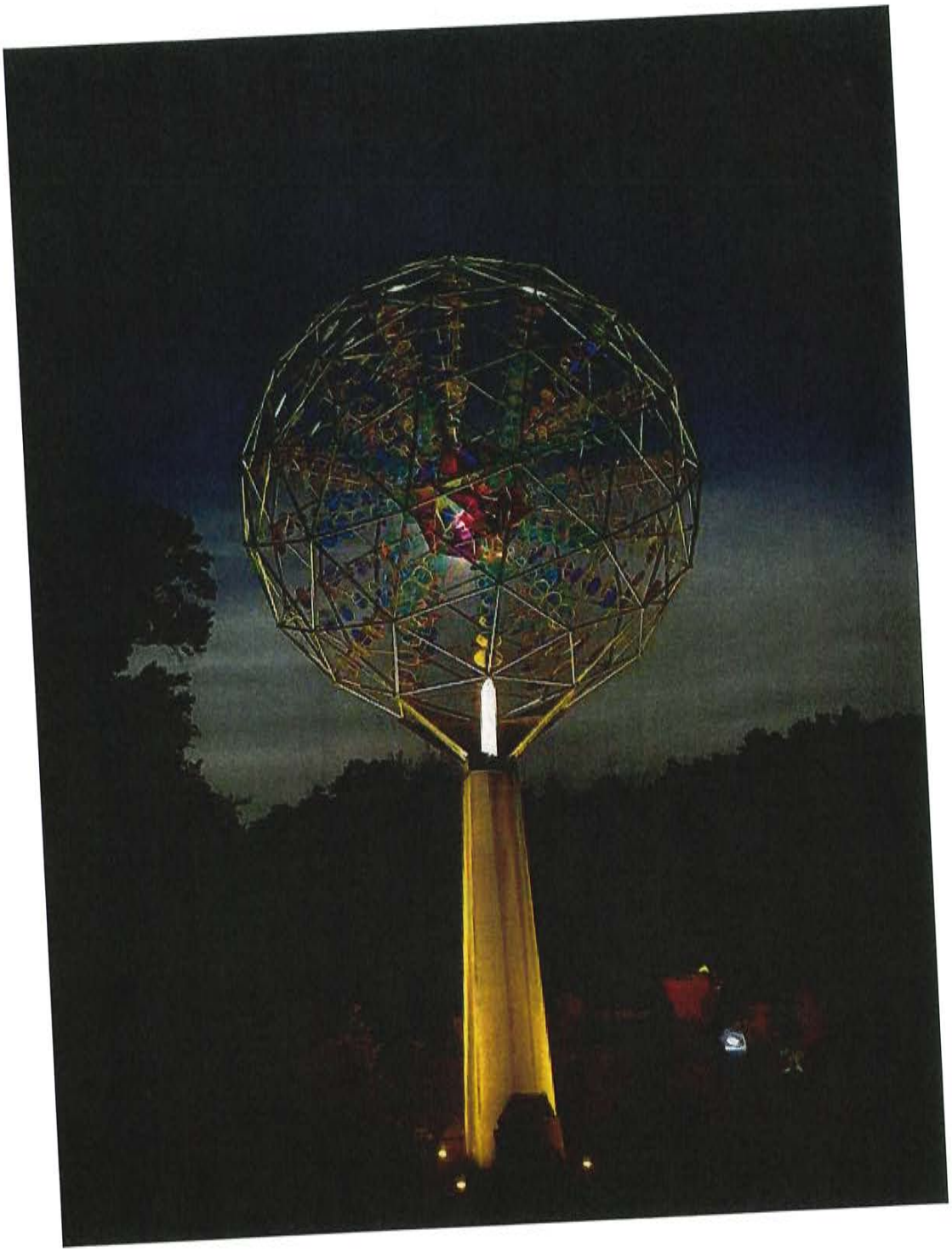














StarGate

4:25

$200,000.00

2021

https://vimeo.com/697382437

A series of stainless catenary arches that suspend a "stellated dodecahedron" made from dichroic glass. Inspired by its location where George Washington was greeted under an arch as he traveled from Philadelphia to New York for his inauguration in 1789.

Image 8 is a video. Please refer to the USB drive for the video.

RICHARD M. WEAVER

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SOLO EXHIBITIONS

2013	Speak!, Charlottesville, VA
2012	Piedmont Virginia Community College, Charlottesville, VA
2011	Angelo, Charlottesville, VA
2009	The Athenaeum, Alexandria, VA
2008	Angelo, Charlottesville, VA
2007	Holekamp Gallery, Washington & Lee University, Lexington, VA
2000	The Courtyard Gallery, Washington, DC
1999	The Studio, Alexandria, VA
1995	Piedmont Virginia Community College, Charlottesville, VA
1993	Tryon Fine Arts Center, Tryon, NC
1992	Elliot Center Gallery, Greensboro, NC

SELECTED GROUP EXHIBITIONS

2018	*Flow Festival*, Charlottesville, VA
2016	*Faculty Show*, Piedmont Community College, Charlottesville, VA
2015	*Group Show*, Chroma Art Projects, Charlottesville, VA
2014	*Bader Fund Alumni Show*, American University, Washington, DC
2012	*Likeness*, The Athenaeum, Alexandria, VA
	Painters of the Piedmont, Chroma Art Projects, Charlottesville, VA
	Protagonists, Chroma Art Projects, Charlottesville, VA
2011	*No Greater Gods*, University of Virginia, Charlottesville, VA
	Group Show, Haley Fine Art, Sperryville, VA
	Group Show, The Gleason, Charlottesville, VA
2010	*Disclosure*, Chroma Art Projects, Charlottesville, VA
2009	*Summer Group Show*, The Wohlfarth Gallery, Washington, DC
2008	*Fifteen*, The Lee Hansley Gallery, Raleigh, NC
2007	*The Works,* Walker Gallery, Woodberry, VA
2007	*The Centennial Hall of Fame*, Raleigh City Museum, Raleigh, NC
2006	*Outwin Boochever Portrait Exhibition*, National Portrait Gallery, Washington DC
2005	*Regional Realists*, Century Gallery, Alexandria, VA
2004	*Three Painters,* McGuffey Art Center, Charlottesvile, VA
	Contemporary Classicists, Century Gallery, Alexandria, VA
2003	*Naked or Nude: perceptions of the human form,* Fine Arts Bldg Gallery, Chicago, IL
2002	*Episodes of Self,* Rockville Arts Place, MD
2001	*New Neo,* Glen Ellen Gallery, VA
	Drawing From Perception, Juror: Graham Nickson, Director, New York Studio School; Wright State University, OH
2000	*New Neo – Classicism Revisited,* Falk Gallery, Christopher Newport University Newport News, VA
2000	*Salon 2000,* Ellipse Arts Center, Arlington, VA
1999	*Group Show,* The Studio Gallery, Alexandria, VA
1998	*Group Show,* The Studio Gallery, Alexandria, VA
1997	*The Figure,* Nancy Booth Fine Arts, Washington, DC

(GROUP EXHIBITIONS CONT.)

1996 *Painting 1996,* Ellipse Arts Center, Arlington, VA
1995 *Paper City,* The Peninsula Fine Arts Center; Newport News, VA
1994 *Expressions in Steel and Oil,* Campbell House Galleries; Southern Pines, NC
1993 *New Directions,* Barrett House; Poughkeepsie, NY
Juror: Adam Weinberg, Curator (permanent collection)-Whitney Museum
1993 *The New Breed: 3 Recent MFA's from UNC, EUC and UNC-G;*
Lee Hansley Gallery, Raleigh, NC
1993 *MFA Thesis Exhibition,* Weatherspoon Art Gallery, Greensboro, NC
1993 *27th Annual National Drawing and Small Sculpture Show;*
Del Mar College, Corpus Christi, TX. Juror: Roy Slade, Director/Cranbrook
1992 *Group Invitational,* University of Fine Arts; Skopje, Macedonia
1991 *Wake Artists Association,* Winston Salem, NC
1990 *Academy Galleries*, New York, NY

PUBLIC COMMISSIONS AND COLLECTIONS

- 2020-Mt. San Antonio College, Walnut CA (Hilmer Lodge)
- 2018-City of Charleston, Charleston, SC (Judge Solomon Blatt)
- 2018-Woodberry Forest School, Orange, VA (RS Walker)
- 2017-City of Charleston, Charleston, SC (Senator Ernest Hollings)
- 2016-St. Augustine Art Association, St. Augustine, FL (Signal from Shore)
- 2015-City of Charleston, Charleston, SC (Judge J. Waties Waring)
- 2015-The Emily Couric Cancer Center, Charlottesville, VA
- 2014-The Saint Stephens and Saint Agnes School, Alexandria, VA (Sleepy Thompson)
- 2013-Washington & Lee University (John Chavis)
- 1993-The Weatherspoon Art Gallery, University of North Carolina-Greensboro
- 1993-Barboursville Vineyards, Charlottesville, VA

EDUCATION

- M.F.A., University of North Carolina-Greensboro 1993
- New York Academy of Art 1984-1987
- National Academy School of Art 1983-1986
- Art Students League of New York 1982-1984
- B.S. Magnum Cum Laude (Economics), Vanderbilt University 1980

HONORS AND AWARDS

- Ludwig Vogelstein Foundation Grant 2009
- Finalist, Peer Gynt Konkurransen 2007, Oslo, Norway
- Outwin Boochever Portrait Finalist 2006, National Portrait Gallery
- Virginia Commission for the Arts Fellowship 2005
- The Bader Fund Grant 2005
- George Sugarman Foundation Grant 2005
- Best in Show, Portrait Society of America 2003
- Ludwig Vogelstein Foundation Grant 1993
- Chancellor's Award, University of North Carolina-Greensboro 1993
- Howard Scholarship 1992
- Holderness Fellowship 1991
- Phi Beta Kappa, Vanderbilt University 1980

REVIEWS

- The Post and Courier, April 10, 2014, Charleston, SC
- The Daily Progress, May 4, 2014, Charlottesville, VA
- The Hook, October 2009, Charlottesville, VA
- *A Lost World Found*, Dave Hickey, National Portrait Gallery Catalogue 2006
- The Daily Progress, June 2004, Charlottesville, VA
- The Daily Progress, January 1995, Charlottesville, VA
- The Herald Sun, July 1993, Durham, NC
- The Daily Progress, August 1991, Charlottesville, VA

TEACHING EXPERIENCE

2010-present *Instructor: Painting II, Figure Drawing, Drawing I, Drawing II*
Piedmont Virginia Community College, Charlottesville, VA

2010 *Visiting Artist:* College of William and Mary, Williamsburg, VA

1994-present *Instructor: Beginning Painting, Intermediate Painting, Landscape Painting, Figure Drawing, Basic Drawing I, Drawing II, Sculpture*
The Art League, Alexandria, VA

2002-present *Instructor: Sculpture, Portrait Painting, Landscape Painting*
The Beverly Street Studio School, Staunton, VA

2007 *Visiting Artist/Instructor:* Figure Drawing, Basic Drawing, The University of North Carolina at Greensboro, Greensboro, NC

1995-2000 *Instructor: Painting (all levels), Figure Painting, Landscape Painting*
The Washington Studio School, Washington DC

1993 *Painting Instructor*
University of North Carolina-Greensboro All-Arts and Sciences Camp

1992-1993 *Instructor: Drawing, Painting, and Design*
Guilford Technical Community College, Jamestown, NC

1991-1993 *Teaching Assistant: Art History*
University of North Carolina-Greensboro, Survey of Western Art, Baroque Art

Recent Public Sculptures (past 5 years)

2023 – Bust of Dr. Curtis Harris, City of Hopewell, VA

Client: Dr. Martin Luther King Memorial Foundation, 524 E. Cawson St., Hopewell, VA

2020 – Statue of Hilmer Lodge, Walnut, CA

Client: Mt. San Antonio College, Mt. SAC, 1100 N. Grand Ave., Walnut CA

Image Context

1. Signal from Shore: An imagined Timucuan boy greeting a ship from the Old World, with all the fraught implications. Created for the St. Augustine Art Association.

2. Fieldworkers: Figural grouping entered in a commission competition for a memorial to enslaved workers.

3. Dr. Curtis Harris: Over life sized bust of the civil rights leader, minister, and first African American mayor of Hopewell, VA

4. Judge J. Waties Waring: Created for the City of Charleston Judicial Center. He wrote the dissenting opinion in Briggs v Elliot that later served as the foundation for the argument in Brown v Board of Education.

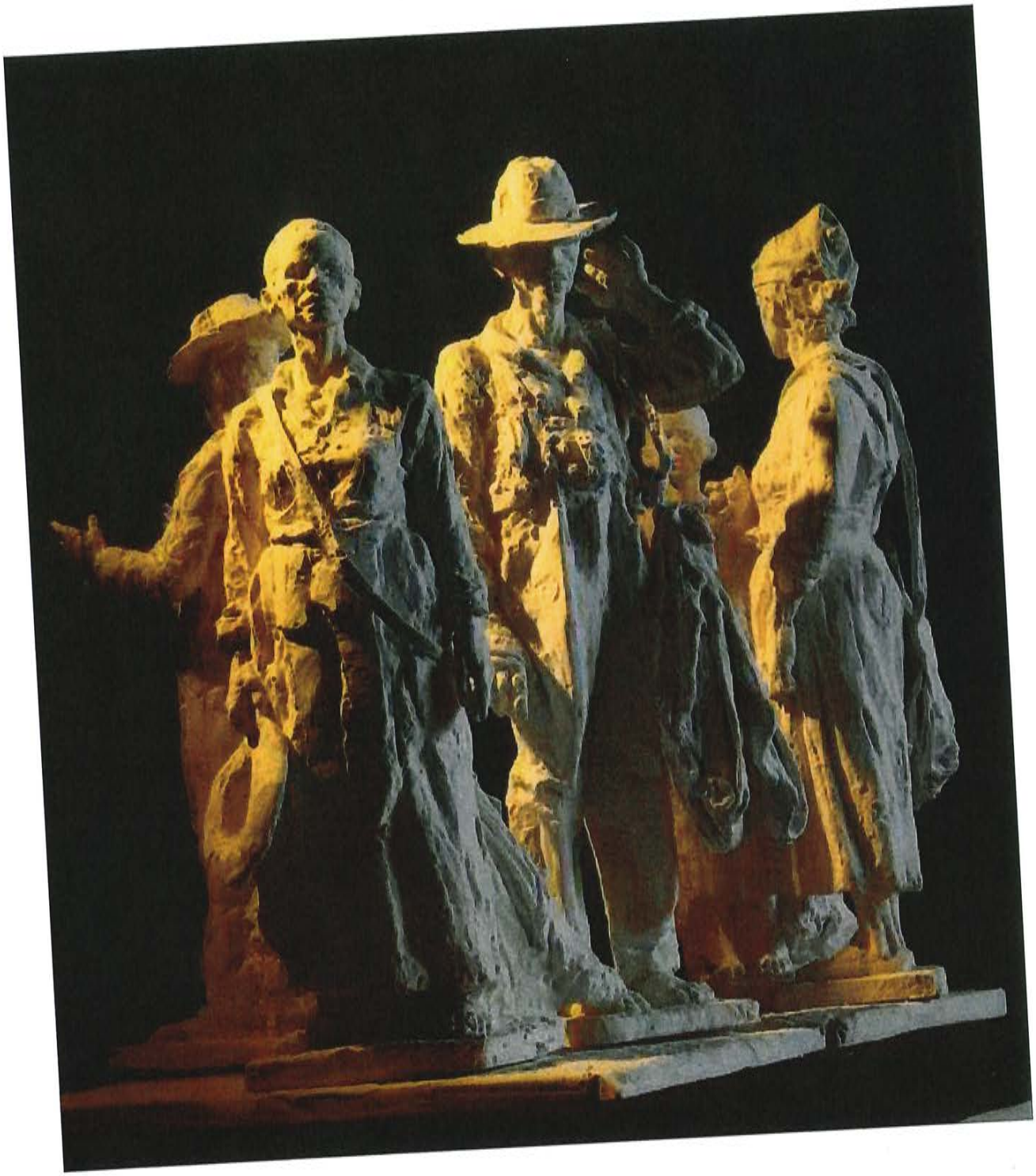
5. Maggie Walker: Competition maquette for the city of Richmond, VA. She was a multi - talented African American woman, banker, and business person, who greatly influenced and uplifted her community and was a national inspiration for women and African Americans.

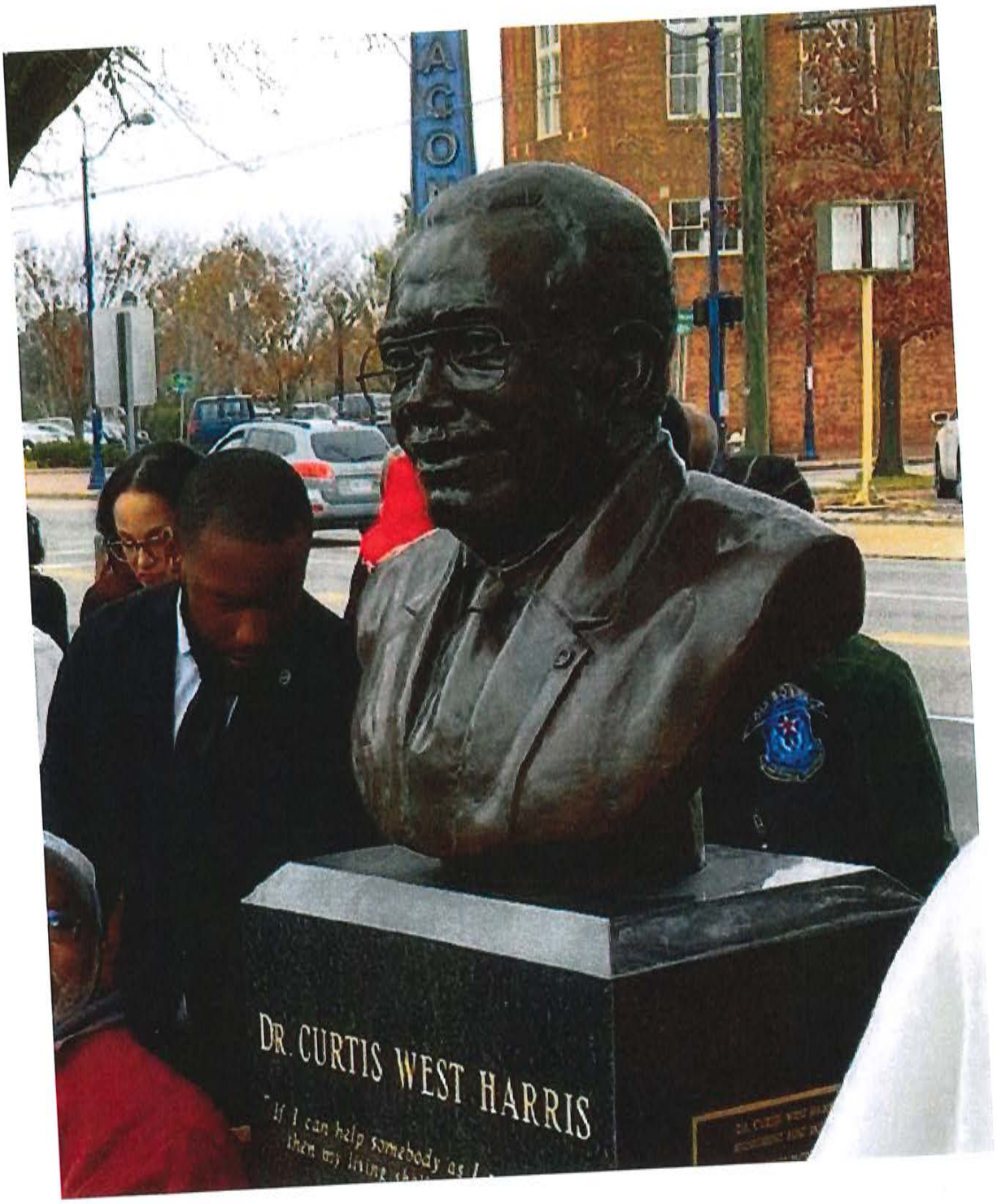
6. Hilmer Lodge: Renowned track coach who contributed significantly to the success of American athletes in the Mexico City Olympics. Created for the Mt. San Antonio College Stadium where the SAC championships are held each year.

7. John Cavis: First African American to graduate from a southern university. Was an influential intellectual and educator during slavery. Created for the John Chavis Boardroom at Washington and Lee University.

8. Girl Fieldworker: Individual study for the composition described in #2 above.

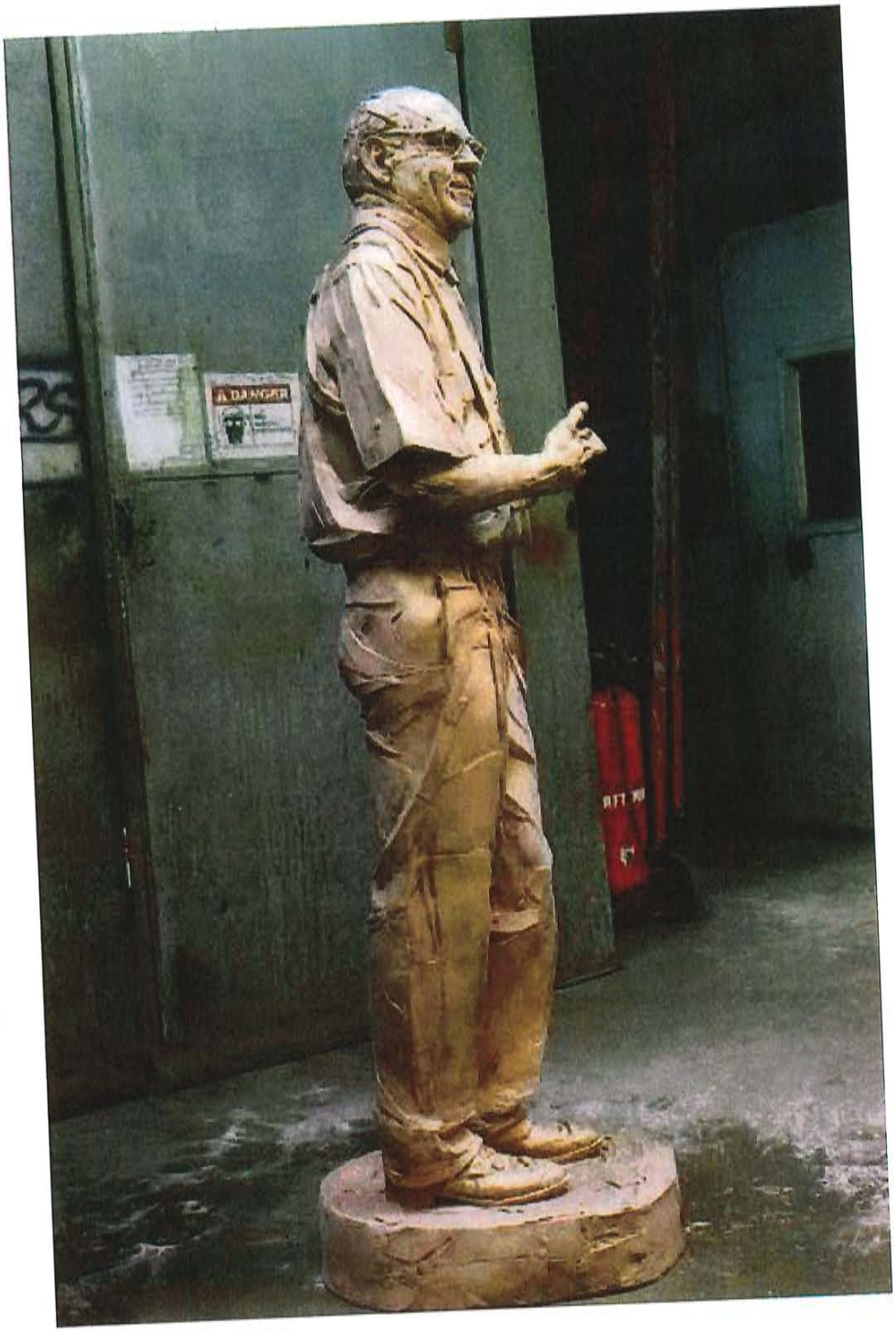


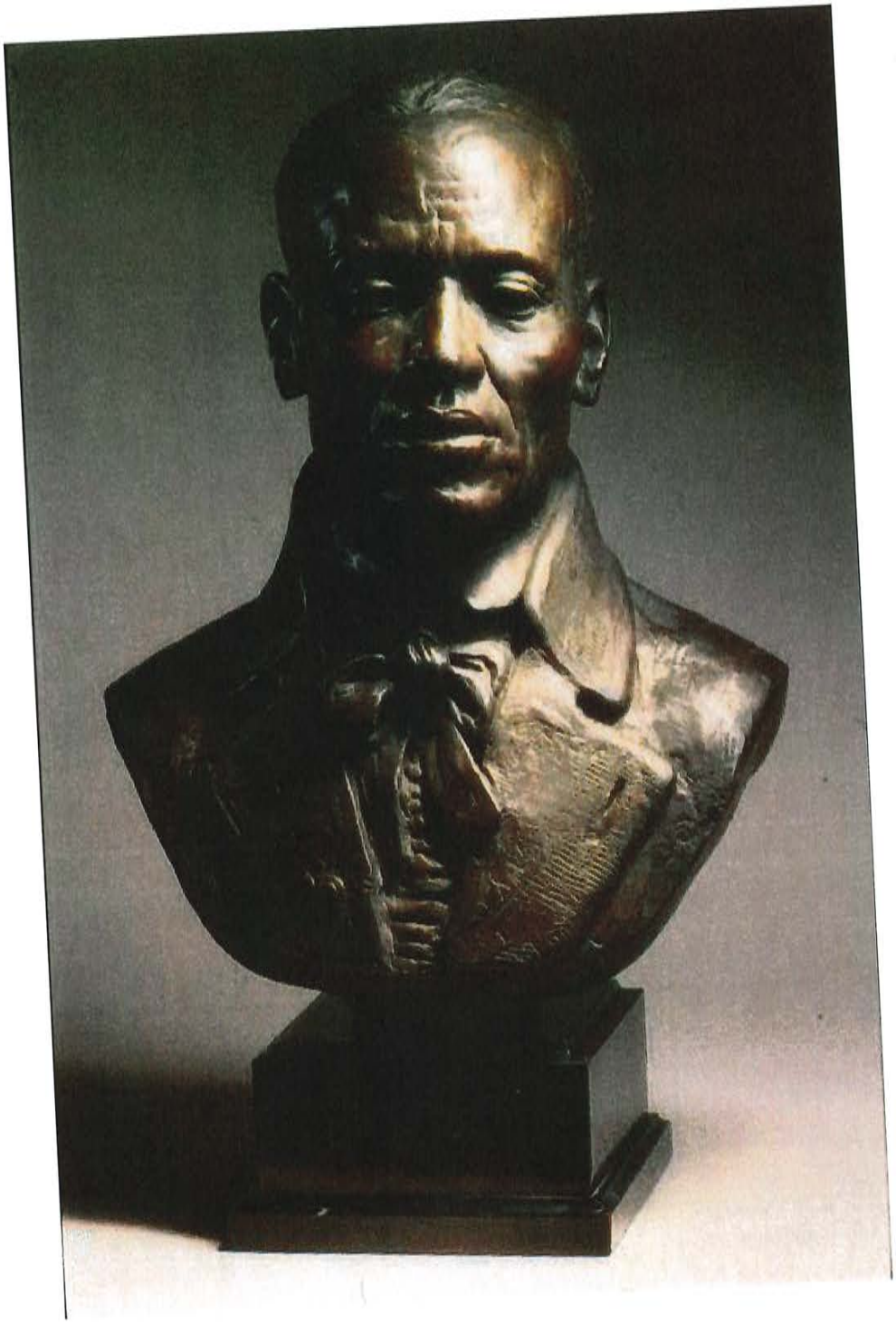



DR. CURTIS WEST HARRIS






DANGER





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José R. Calderón (Lead Artist, 626 673-0955 calderonsculpt@aol.com) and Roberto L. Delgado (323-254-6466 titodelgado052@gmail.com) are applying as a team.

We are professional artist specializing in mixed-media public art design, fabrication, and installation. Our interest in public art has always been to expand the combination of diverse techniques in hand-brushed acrylic, fired ceramic tile, stone, and metal in ways that complement the built environment and show the culture and history of the community.

We see the project as a canvas where our own and the community's creativity can be expressed in classic and innovative mixed–media techniques. We are open to all mediaand lean towards a melding of worked bronze with fired ceramic – metal and earth.

In our public art process, there is a design phase during which we visit to research the community's culture and history, area photos are taken, community interviews are conducted, and archival graphics are obtained. We would like to emphasize that we always include input from the community. Audio-visual show and tell with local schools (especially middle schools) and community centers would be arranged. This is not only useful as a design resource, but serves to develop a sense ofparticipation in the project, giving the youth and their families a proprietary interest in theartwork. Needless to say, this goes a long way in mitigating graffiti and vandalism downthe line. Pandemic protocols would be observed through virtual internet.

We are especially interested in seating furniture and pedestrian-friendly pavers using our airbrush-over-photosilkscreen technique. As you can see by the submitted images, the photosilkscreen lends itself to community identification. They would be especially unique in that they are seldom used today in the public art realm. Art historically, they hearken back to the pathways of ancient Egypt, Pompey, and the Byzantine mosaic paving of Venice and St. Marks. All pavers are high fired at cone 5 for durability and conform to OSHA and ADA slip-trip code.

All past and current projects include working in close collaboration with architects, engineers, planners, and most importantly, the construction contractors and their crews. All projects have been brought in on-budget and on-schedule. And we are well aware of the adjustments that often happen with architectural and construction documents. Treatments are freeze-thaw proven and local bonded installers familiar with climate conditions would be contracted. LEED technology is paramount and we use Crossville LEED Certified Color Blox EC tiles for the ceramic treatments.

Current commissions include murals and pavers for the Washington State University new Life Sciences Building (Michael Sweney mike.sweney@arts.wa.gov 360-228-4080).

José R. Calderón
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626 673-0955 calderonsculpt@aol.com www.rudecalderon.com

RESUME

Public Art and Private Commissions
All the following include working closely with the architects and general contractors

2020 – COMMUNITY - Public art sculpture, and tile collaboration with Roberto Delgado. Hickory Grove Police Station, Charlotte, North Carolina. $44,000
2019 – SOLAR TREE - Public art sculpture, and tile collaboration with Roberto Delgado. San Philadelphia St. Greenway Trail, Whittier, California. $75,000
2018 – NATURE'S LIGHT - Public art sculpture, and tile collaboration with Roberto Delgado. San Diegito River Park, Del Mar, California. $30,000
2017 - LIGHT OF JUSTICE - Public art sculpture, Florida 4th Court of Appeal, West Palm Beach. $69k
2016 - A LOVE THAT BINDS - Public art sculpture benches in collaboration with Roberto Delgado for The City of Laguna Beach, Crescent Bay Point Park. $23,000
2014 - DANCING STONES, Public art sculpture, in collaboration with Roberto Delgado for Burbank and Inchon Sister City Art Exchange, Incheon, South Korea. $50,000
2012 - Limestone relief portraits of president Eisenhower for Gehry Partners, LLP. BONSAI WATER STONE LANDSCAPE, Yorba Linda, California. Private commission for Gary and Karen Dickinson. $10,000 2010 - ARCHANGEL OF PEACE, St. Louis, MO. Private commission for collector Ron Smith. $10,000 2008 - MARINE SCULPTURE, Collaboration with Paul Lindhard, Chris Provenzano and G. Ramon Byrne. Camp Ocean Pines, Cambria, California
2007 - REDEMPTION, OUR SONG, Woodland Hills, California. Private commission. Five part group stone sculpture. Woodland Hills, California $20,000
2006 - SATICOY VILLAGE, CHUMASH HISTORIC MARKER, Saticoy, California. Collaboration with Paul Lindhard (Art City Studios). Basalt stone composition and bronze $15,000
2004 - LEAPING FISH, NATURE'S CYCLES (East Los Angeles Civic Center Redevelopement Project), two travertine stone sculptures with water works, on the surface of five acre, Belvedere Park Lake. $60,000

SOLO EXHIBITIONS 2010 - Stone Journey - The Art, Art Project, 21st Century Insurance Towers, Woodland Hills, Ca 2008 - Redemption/Our Song - Kate and Brent Nelson, unveiling of private commission and exhibit of stone sculptures, Woodland Hills, Ca 2001 - Rude Calderón - Sculptures and Mono-serigraphs - Occidental College, Library Gallery. 1997 - Art Cabaret - The IMPROVisation Comedy Night Club, Los Angeles, California 1996 - Love's Transcendence - Granados II Gallery, Los Angeles, California 1995 - Rude Calderon, Paintings/Sculptures - Hollywood Digital, Hollywood, California 1994 - Works of Rudy Calderón - Costa Rican Consulate, Los Angeles, California 1993 - Aesthetic Rituals - EZTV, West Hollywood, Ca.

INTERNATIONAL EXHIBITS 1998 - IVth International Festival of Snow and Ice Sculpture - Perm, Russia. Rock the World - Centro Cultural Costarricense Norteamericano - San Jose, Costa Rica 1997 - Visiones Lejanas-Artico 97 - El Museo de los Niños, San Jose, Costa Rica. El Museo del I.M.P.E.,Ciudad Juarez, Mexico 1996 - Universidad Autónoma Metropolitana/Azcapotzalco, Mexico D.F., Mexico 1995 - Self Help Graphics Prints - Amerika Haus Berlin, U.S. Cultural Center, Berlin, Germany. Pinturas de Rudy Calderon - San Xenxo,

Pontevedra, Spain 1993 - Multi Cultural 1992 - Inter-View - Free Gallery, St Petersburg, Russia. 1990 - Semana de Cultura Chicana: Aztlan en Mexico - CCH, de la UNAM, Mexico City

SELECTED GROUP EXHIBITS: 2018 - 'Muraliscious' – Coagula Curatorial Gallery, Los Angeles; 2017 - The Female Figure - Beyond the Lines Gallery, Bergamot Station, Santa Monica, California; The Immigrant Artist - Neutra Institute Museum of Silverlake, Los Angeles; **Valentine's Salon with Natasha & Cheech Marin** – MA Art Space, Alhambra, California

2016 – Portrait Show - Beyond the Lines Gallery, Bergamot Station, Santa Monica, California; Bombay Sapphire Artisan Series - Building Bridges Gallery, Bergamot Station, Santa Monica; Groundswell – Groundspace Gallery, Los Angeles, California, Juried by curator Mat Gleason; December Exhibit - Beyond the Lines Gallery, Bergamot Station, Santa Monica; Holiday Showcase - MA Art Space, Alhambra, California

2015 - Faculty exhibit - Barnsdall Art Center. 2014 - Faculty exhibit - Barnsdall Art Center; 2009 - Sculpture showcase - Frank Pictures Gallery, Bergamot Sation, Santa Monica, CA; 2008 -Santa Monica, California, the bellwether effect: At The Foreground of Design - Santa Barbara Contemporary Arts Forum, SB CA; 2005 - Mirando al Norte/Mirando al Sur - Cal State University Northridge Galleries, Northridge, California; 2003 - Muertos - Museum of Latin American Art, Long Beach, California; 1997 - Self Help Graphics Prints - Los Angeles County Museum of Art Sales & Rental Gallery; 1996 - Across the Street-Self Help Graphics and Chicano Art in L.A. - Texas Art Museum, C. Christi. Beloved Chicana - Self Help Graphics, Galeria Otra Vez, Los Angeles, California; 1995 - Across the Street -Laguna Art Museum, Laguna Beach, California; Across the Street - UCLA/Armand Hammer Museum of Art, Los Angeles, California; 1989 - Hispanic Art on Paper - Los Angeles County Museum of Art.

ART INSTRUCTOR 2013 - Stone Sculpture Consultant and Carving Instructor for 'The Palau Freedom Memorial' public art project, Otis College of Art & Design. 2002-Present Otis College of Art and Design: Introduction to Sculpture, and Stone Sculpture; 2007-2017 - Teale Street Sculpture Studio: Stone Sculpture; 2012-2018 Barnsdall Art Center: Stone Sculpture;

2005-2006 Pacific Oaks College: Art Appreciation and Human development

PUBLIC ART FABRICATION AND CONSULTANT

2015 - Glazed tile murals for Mesa, Arizona for artist Roberto Delgado.

2014 – Stone sculpture consultant and fabricator for Sandra de la Loza and Arturo Romo Santillen's East Los Angeles sculptures. 2009-2010 - Fabricated tile murals for San Jose Fire Station 2; Goss Stadium, Oregon; and Valley Boulevard, by artist Roberto Delgado, 2005 – Design consultant and fabricator of stone carvings for Jose Antonio Aguirre's stone and mosaic murals for the new East Los Angeles Library.

Roberto L. Delgado
5684 Ash Street
Tel: 323.243.9526

RESUME

Roberto L. Delgado, Inc.
Los Angeles CA 90042 USA
www.01titodelgado.com titodelgado052@gmail.com

Professional Experience

All the following include working closely with the architects and general contractors. References are cited.

2021 A series of 10 murals for the Lacy Community Center, Greenwood District, Tulsa OK (Project Manager Tracy Ulmer 918.579.9437 aulmer@incog.org}; $23K;

2020 Ceramic tile paver work for the Hickory Grove Police Station, Charlotte, North Carolina; (Randella D. Foster, 704.335.3262 randella.foster@artsandscience.org); $23K;

2019 Ceramic tile paver work for the San Philadelphia St. Greenway Trail, Whittier, CA; $15K;

2018 Ceramic tile paver work for the 4th District Court of Appeals, West Palm Beach (Lee Modica lee@leemodica.com 850- 766-7117); $24K;

2017 Passageway to Catlett Hall, University of Iowa; ceramic frit on glass; 13' x 52' (Shawn Albaugh Kleppe, shawn-a-kleppe@uiowa.edu); $90K

2017 A mobile for the entrance lobby of Rogers Park Community Center, Inglewood CA (Sabrina Barnes sbarnes@cityofinglewood.org); $25K;

2016 Acrylic mural for Portland Community College Cascade Campus Student Union (Rebecca Ocken, 503-706-2513 rebecca.ocken@pcc.edu), $25K

2016 Inlaid tile on travertine stone benches, Crescent Bay Park in Laguna Beach CA (Sian Poeschl 949-4970722x4 spoeschl@lagunabeachcity.net); $35K

2016 City of Burbank-Incheon, South Korea, Sister Cities Project for sculptures and pavers installed at the Port of Incheon (PM Krista Dietrich, 818.238.5567, KDietrich@ci.burbank.ca.us) $50K;

2015 Cut-tile mural for the Valley METRO Main St. Station, Mesa AZ (Ms. MB Finnerty, mfinnerty@valleymetro.org; $22K;

2015 Cut-tile mural work for the new Blake Transit Center in Ann Arbor, Michigan (Michelle Whitlow, MWhitlow@theride.org 734-794-1813); $50;

2014 Platform pavers for the San Bernardino CA Omnitrans Civic Center Station (Lesley A. Elwood, laelwood@earthlink.net, (310) 836-6512, www.elwoodandassociates.com) $35K;

2013 Commission for the Minneapolis-St. Paul Green Line Project for tile work on three stations (Alicia Vap, AICP Metro Council, 651-602-1961 Alicia.Vap@metc.state.mn.us). $557K

2012 A series of hand-brushed acrylic mobiles for the Anacostia High School cafeteria atrium in Washington DC, MaryBeth Brown, DC Commission on the Arts, marybeth.brown@dc.gov, 202.374.7835; $50K;

2011 A series of acrylic murals for the new Clark Middle School and an acrylic mural for Begich Middle School, Anchorage AK (Angela Demma, Curator of Public Art, 907-343-6473, DemmaAL@ci.anchorage.ak.us) $210K;

2010 Cut-tile artwork for Oregon State University's Goss Stadium (Saralyn Hilde, Oregon Arts Commission, 541-754-7116, mshilde@comcast.net); $40K;

2010 Commission for the City of Los Angeles Valley Boulevard Grade Separation Project to design and install a number of large limestone stelae and varied mosaic and tile sidewalk floor treatments (Felicia Filer, LA Dept. of Cultural Affairs, ffiler@cad.lacity.org) $226K;

2010 Acrylic Mural, LA County Woodcrest Library, (Letitia F. Ivins, LIvins@arts.lacounty.gov, LA County Arts Commission 213-202-5859) $12K;

2008 Commission for the City of San José CA to design and install a large tile mural for the new SJFD Fire Station #2 (Jennifer Easton, San José Arts Commission, 408.277.5144 ext. 24, JEaston@bart.gov). $67K;

2007 Temporary hand-brushed mobiles for LAX Terminal 1 (Sarah Cifarelli, LADCA, Sarah.Cifarelli@lacity.org, 213-202-5562). $5K/year rental;

2006 Worked with Gruen Associate, Architects, on two exterior tile murals and walkway pavers for the new East Los Angeles Civic Center (Teresa Sanchez, AIA, Principal Associate, Gruen Associates, 6330 San Vicente Blvd., Suite 200, www.gruenassociates.com Los Angeles, California 90048 T 323.937.4270 F 323.937.6001 sanchez@gruenassociates.com); $54K;

2004 Worked with Widom Waine Cohen O'Leary Torasawa Architects for an interior mural and a series of pavers at the Los Angeles Police Department Mission Area Police Station (Carrie Roche, 213-473-8570, croche@cad.lacity.org). $87K;

2004 A series of 10 small (1'x10') bench tile at the new Port of Los Angeles Cruise Ship Promenade (Jody Rassell, fineartsservices@sbcglobal.net, 213-617-2217). $22K;

2003 Worked with Kiewit/Washington Design-Build Contractors on the artwork design and fabrication for the LA MTA Gold Line Heritage Square Station. (Alan Nakagawa, Senior Public Arts Officer, Metro Art MTA, One Gateway Plaza, Los Angeles CA 90012-2952 nakagawaa@metro.net, 213-922-2000) $110K;

2001 A series of 35 paver treatments using high fire glaze airbrush over photosilkscreen on broken tile with hand-rolled ceramic inserts; bordered with plate bronze plasma cut for additional ceramic inserts; Salt Lake City Downtown Renovation Project (Nancy Boskoff, 801-596-5000, arts@slcgov.com); $125K;

2001 A series of hand painted acrylic polymer murals on fiberglass mesh for the Juvenile Justice Center, Eugene OR (Kirsten Jones, 541-345-7563/485-3991); $24K;

2000 Mural of combined cut bronze with cut tile insets using airbrush glaze over silkscreen glaze; School of Pharmacy, University of Montana, Missoula. $30K;

2000 Two tile murals for the Jackson-Hartsfield Atlanta International Airport (David Vogt, 404-530-4289, David.Vogt@atlanta-airport.com). $125K;

1999 Four acrylic murals on fiberglass mesh for the central atrium of the Interdisciplinary Research Center at North Carolina A&T State University in Greensboro (Linda Dougherty, contact Jeffrey York, jeffreyork@ncmail.net, 919-733-2882); $32K;

1998 15 life-size tile pieces for the exterior walls of the General Services Administration, Douglas AZ US Border Station (GSA Project Manager Esther Timberlake, 415-522-3162/3182); $28K

1996 Fulbright Teaching Fellowship at the National School of Fine Arts, Tegucigalpa, Honduras; taught mural painting and mixed-media;

Education 1976 MFA UCLA. **Awards** 1995 Fulbright Teaching Fellowship, Honduras; 1987 Fulbright Research Fellowship, México;

Peer Panels **2002** City of Los Angeles Cultural Affairs Department North Valley Police Station Public Art; **1994** National Visual Arts Award, Tegucigalpa, Honduras; **1994** Los Angeles Metro Transportation Authority China Town Public Art Project; **1993** City of Los Angeles Cultural Affairs Department Institution Grants.

Professional Membership Fulbright Association, Washington, DC; Permanent Seminar of Chicano and Border Studies, National Institute of Anthropology and History, INAH, México, DF, México

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2020 "Community" Public art sculpture, and tile collaboration with Roberto Delgado. Hickory Grove Police Station, Charlotte, North Carolina. $44,000

2018 "Light of Justice" Ceramic tile paver work for the 4th District Court of Appeals, West Palm Beach (Lee Modica lee@leemodica.com 850- 766-7117); $24K;

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Image List

1. **2020** ***"Community",*** Sculpture and ceramic tile paver work for the Hickory Grove Police Station, Charlotte NC; $64K;

2. **2018** ***"Light of Justice",*** Sculpture and ceramic tile paver work for the 4th District Court of Appeals, West Palm Beach; $69K;

3. **2016** ***"Love that Binds",*** bench sculptures with inlaid airbrush-over-photosilkscreen tiles; Crescent Bay Point Park, Laguna Beach CA; $24K;

4. **2016** ***"Sister Cities",*** the Burbank (CA)-Incheon, South Korea, Sister Cities Project for sculptures and pavers installed at the Port of Incheon; $50K;

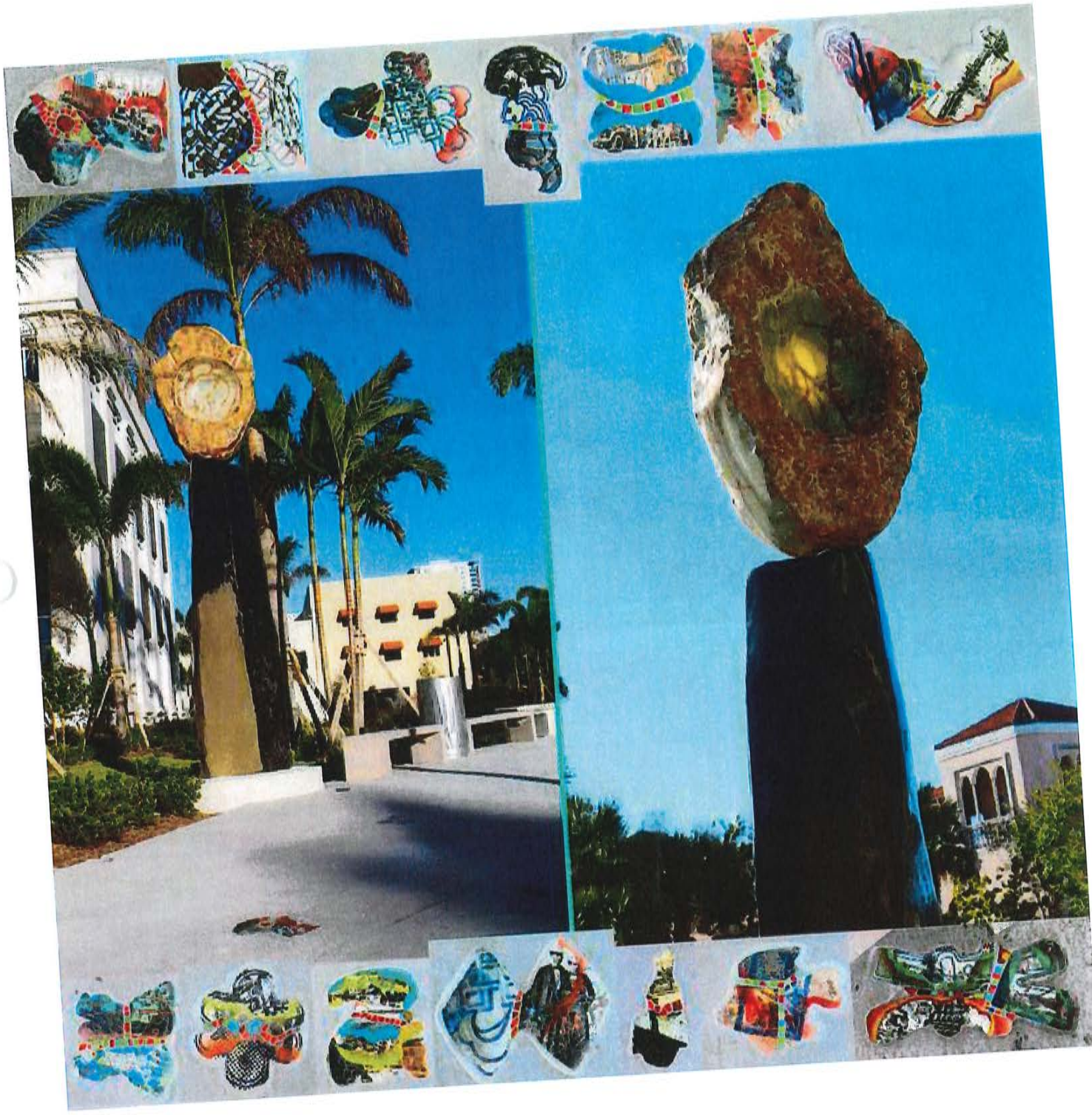
5. **2013** ***"Green Line Central Station, St Paul and Stadium Village Station, Minneapolis",*** commission from the MSP Metro Council for three light rail stations for 120 each 7' x 1.5' light standard murals and 12 each 7' x 11' murals; low fire cone 06 ceramic tile (2,184 sq. ft.); cultural and historical imagery in airbrush-over-photosilkscreen & slip trailing highlights; $560K;

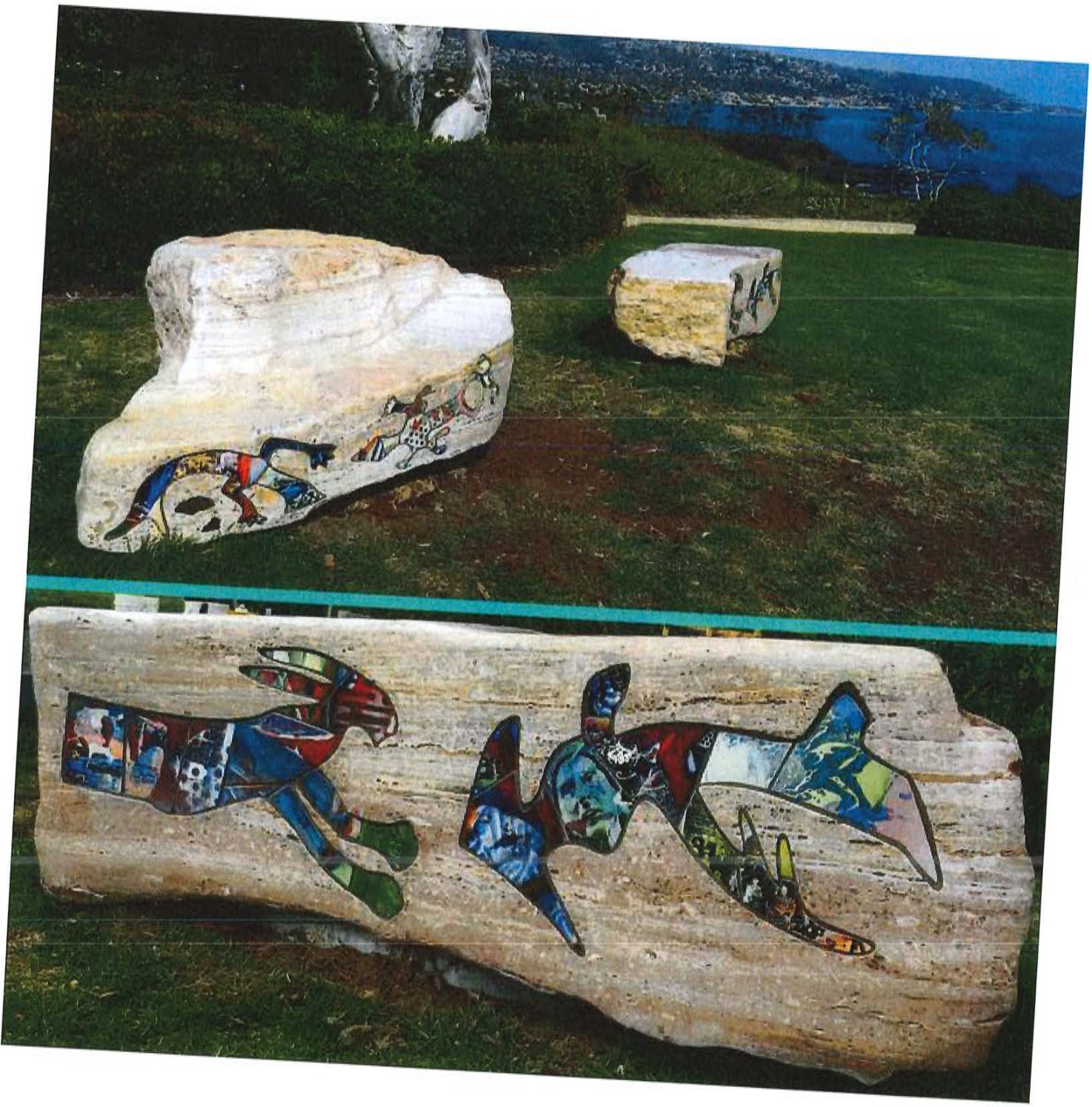
6. **2011** ***"El Sereno: A History",*** sample of 97 high fire airbrush-over-photosilkscreen cut-tile pavers; with 2,400 linear feet of bridge border tile; depictions of past and present history of The Los Angeles El Sereno District; public art commission for the LA Valley Blvd. Grade Separation Project; $227K;

7. **2007** ***"East LA Civic Center: A History/Leaping Fish",*** marble sculpture, two airbrush tile murals, and a sample of 97 high fire glaze pavers; 12" x 12" each; depictions of past and present history of East Los Angeles; public art commission from the Los Angeles County; $42K;

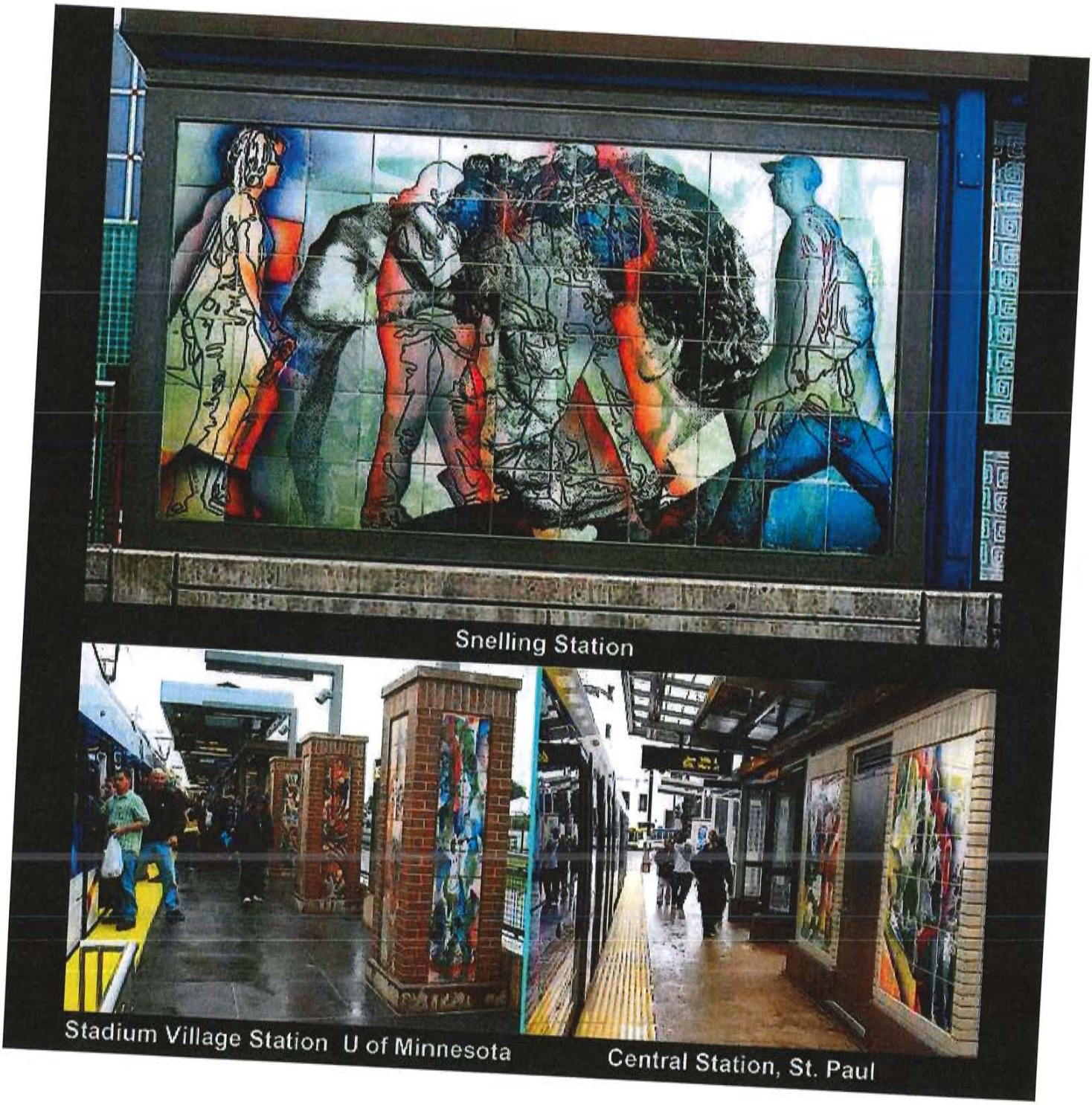
8. **2003** ***"Quetzalcoatl/Feathered Serpent" and "Heritage Square Station Pavers",*** 270 pieces of Ojuelos limestone in a serpentine form; sample of 57 airbrush-over-silkscreen 12" x 12" tile pavers; LA MTA Heritage Square Station platforms, Lincoln Heights District; $105K.









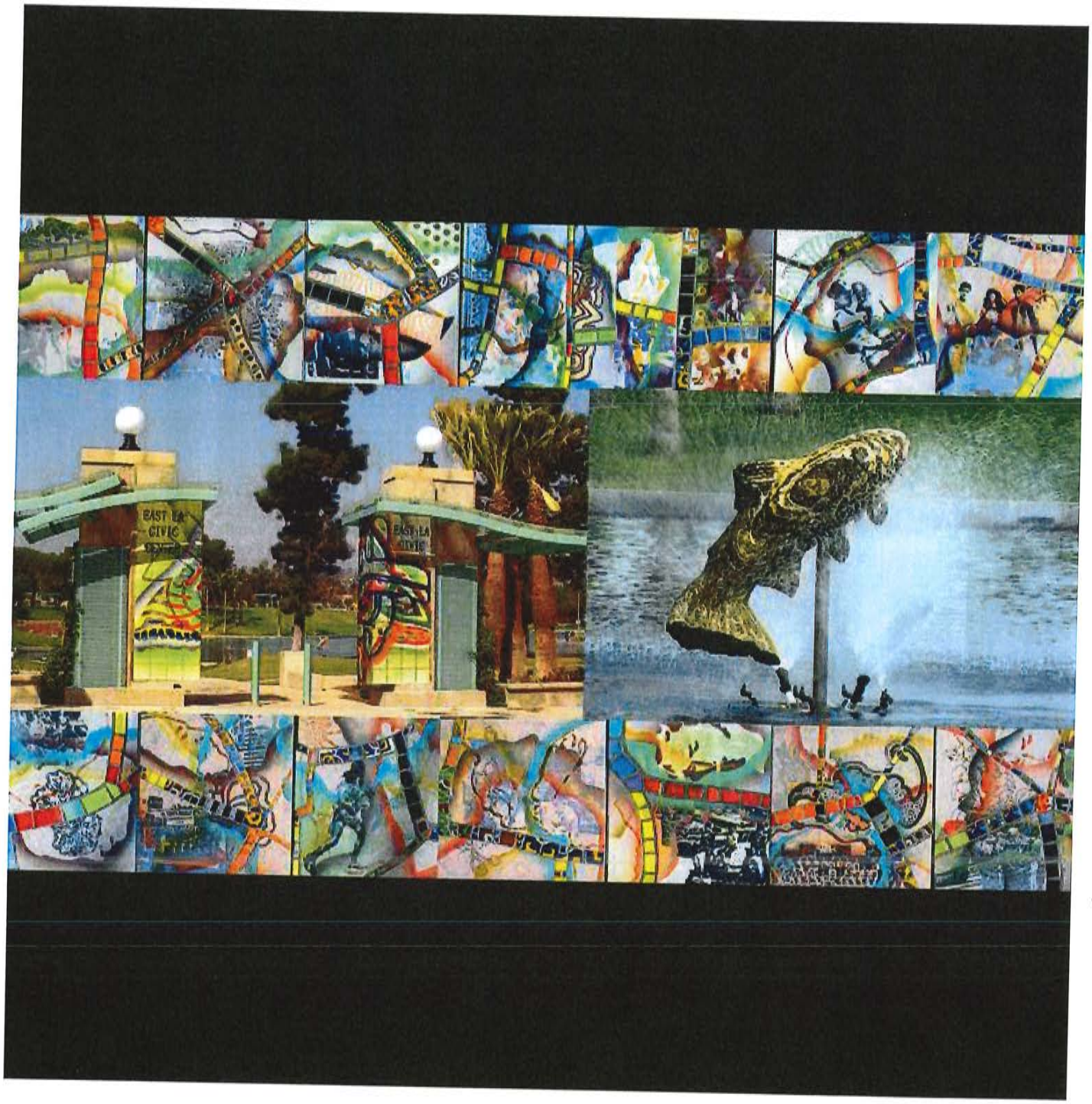

Snelling Station
Stadium Village Station U of Minnesota
Central Station, St. Paul

Valley Boulevard Grade Separation Project

El Sereno

1 Ashanti Ghana fish.psd

4 Ribbon of Color.psd


EAST LA
CIVIC



Rob Buchholz
Feral Studio

Education

California State University, Chico
Bachelor of Science in Business Administration
Emphasis in Business Law/ Human Resource Management
Graduation Date: May 2004

LA City D1.1 certified welder

Certified Small Business

Professional Experience

Artist & Principal
Feral Studio, LLC (formally known as Robert James Studio) 01/2006 - Present

. Prepare conceptual drawings and bids for residential, commercial, civic, and event art installations.
. Work closely with the Client and their consultants to prepare for a safe and legal install.
. Fabricate and create one-of-a-kind pieces of durable nature and materials.
. Incorporate an artistic vision and values into a professionally built structure.
. Source hard-to-find materials and utilize salvaged materials whenever possible.
. Coordinate transportation, heavy equipment, and general infrastructure for the installation.
. Manage the construction activities of average five (5) projects simultaneously.
. Maintain profitability from short-term day-to-day operations to long-term quarterly/yearly reports.
. Interface with superintendents, architects, and project managers to assure project is completed on time, within budget, and to specifications.
. Strategic analysis of crew and material to utilize scheduling.
. Ensure accurate completion of projects in accordance with local codes/regulations; complete projects within prescribed timeframe and funding limitations.

Project Manager
Plant Construction Company, LLP 10/2004 – 11/2008

. Work directly with Construction Manger; prepare and maintain the project schedule & estimate.
. Verify the work scope of each subcontractor's bid and write each subcontract.
. Prepare client change orders when the work scope changes.
. Prepare subcontractor change orders after verifying that the subcontractor's request is legitimate and the price for the work is "fair".
. Maintain immediate and direct responsibility for all production phases of the project.
. Expedite submittals and materials; maintain appropriate logs.
. Maintain a cost control system and control job costs.
. Liaison with the Client, Architect, Consultants and the Department of Building Inspection.
. Maintain quality control and production efficiency.
. Look for and implement innovative construction methods.
. Prepare documents - change orders, subcontractor change orders, letters, memorandums, notices, meeting minutes, etc.
. Monitor critical material items.

Relevant Art Experience

"Perhaps" install in NYC ($475k sale)

Structural upgrade, transport, and installation of an existing art project built in 2006 for a rooftop installation in downtown New York City. This 34' tall vase of daisies was permanently installed in February 2011 in the Chelsea district of Manhattan; the building to receive the project is a new eight story condo high-rise. The art project was placed on the rooftop garden on the top floor, forever changing the Manhattan skyline. Perhaps had been shown at various other events and locations including The Burningman Festival, The Coachella Valley Music and Arts Festival, and a six month showing in downtown San Francisco.

"Wish" ($65-$125k rental)

Wish is a figurative piece built in 2010 that depicts three contemporary dandelions that are losing their seeds in the wind. The three flowers are built from 16" schedule 40 steel pipe vary in length from 40', 45', and the largest breaking the 50' mark. The stems of all three (3) flowers have a delicate mirror and blown glass mosaic that cover the entire steel pipe surface. When fully assembled the entire sculpture runs off a bespoke program that maps lighting in a 3d space. Wish has been featured coast to coast in the United States and has also been featured internationally in Hong Kong, Malaysia, London, Mexico City, and Budapest to name a few.

"Intention" permanent installation - Catskill, NY ($185k sale)

This installation is a figurative project of a steel birds nest; this piece was built in spring/summer of 2009. Our client saw this project on display at a festival for the first time and fell in love with it. The project was sold and installed in upstate New York about 50 yards away from a 70' tall water fall.

"Bonsai Baum" ($230k rental)

Our biggest touring piece to date reaches up to the 50' mark and weighs in at 18 tons. This project boasts a rich historical past and was fabricated using means and methods only available during the 1920's, as well as sourcing materials fabricated during the same time period. Our reclaim efforts scanned the country to re purpose steel that was manufactured during the industrial revolution. The pot of the sculpture has a 3' wide catwalk around the perimeter and inside the pot is a hidden speakeasy that comfortably holds 12 people.

S-2 bomber installation ($210k production)

Salvaged a Vietnam era Naval bomber from the airplane graveyards in the Arizona desert and bring to life with a captivating 3d mapping display. Airplane was chopped in to pieces, flanged for easy heavy transport and assembly, then mounted 20' over head on a structural steel framework to make the machine look as if it was flying overhead in a hard left turn. Features of the airplane were accented with LED tape and 6 high powered projectors illuminated the entire planes surface.

References

Geoff Godfrey - Insomniac Events
661-264-7898 geoff.godfrey@insomniac.com

Duke DuQuesney - D. Linchpin LLC
323-527-3853 d.linchpin.LLC@gmail.com

Andy Hinman - A. Hinman Construction and Consulting
760-217-5449 andy@ahinmancc.com



Title - Wish

Dimensions - Total height 50' Foundation Footprint 30' x 30'
Total weight: 21,000 lbs
Foundation: 7,200 lbs
Flower stems: 6,500 lbs
Flower bulbs: 1,500 lbs
Seeds: 5,250 lbs
Leaves: 750 lbs

Date of Completion - 2013

Value-$1.2M

Materials- Steel , Aluminum , Glass , Polycarbonate , Fiberglass , LED Lights



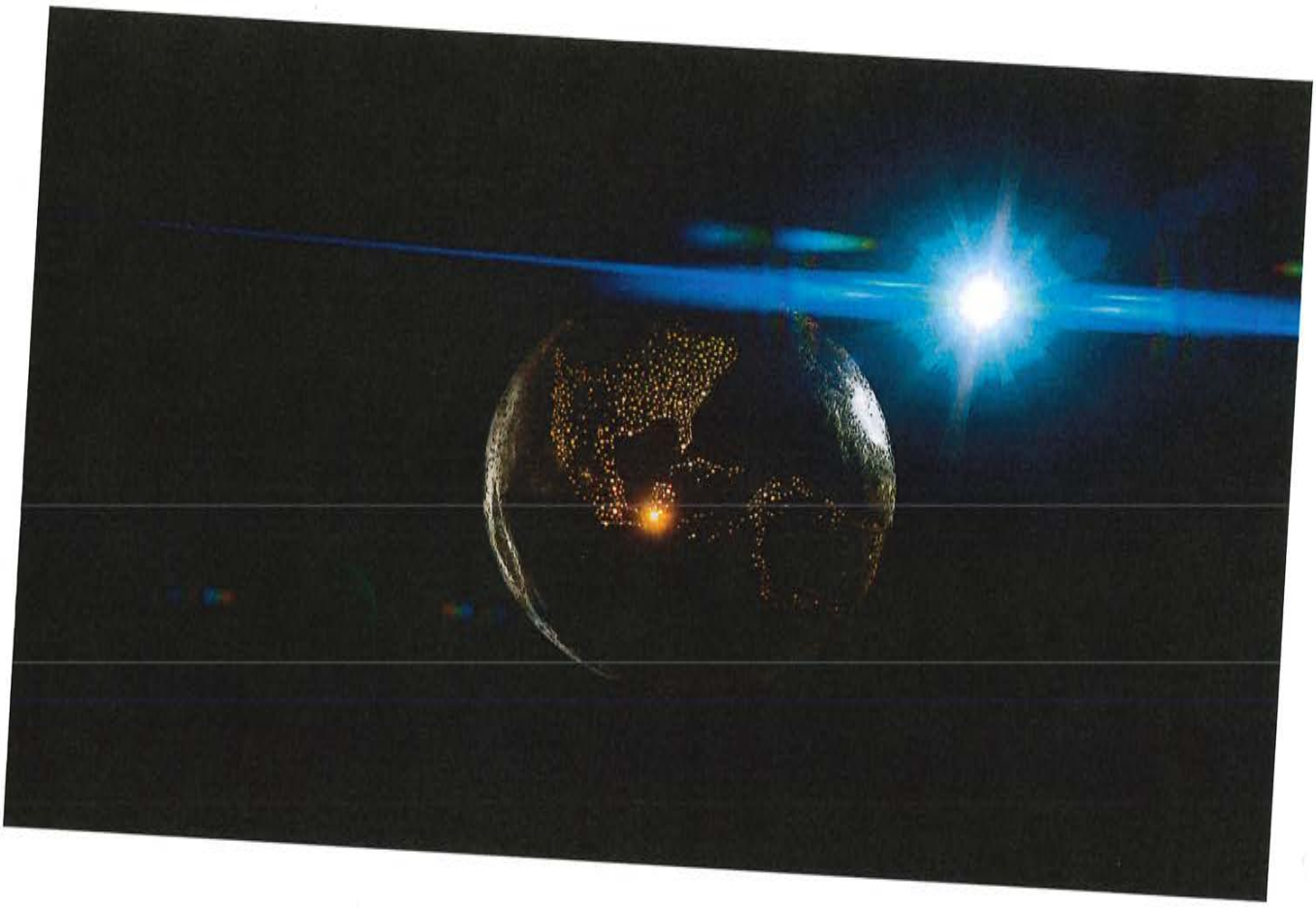
Title: Superbloom

Dimensions: Total height: 34'
Total weight: 14 Tons

Date of Completion: 2021

Value: $1.6M

Materials: Steel , LED Lights



Title: World at Night

Dimensions: Diameter: 48"
Total weight: 1 Ton

Date of Completion: 2019

Value: $125K

Materials: Steel , Nickel, Tungsten filament Bulbs, Bulldozer bearings



Title: Bonsai Baum

Dimensions: Total height 65'
Pot Dimensions 20' x 20' x 9'
SM Foliage canopy 12' x 7' x 4'
LG Foliage canopy 30' x 14' x 9'
Steel Pot 24,000 lbs
Bonsai Stalk 7500 lbs
Granite boulders 4,500 lbs
Inflatables 1000 lbs

Date of Completion: 2016

Value: $1.9M

Materials: Steel , Granite, Bronze mirror , Glass,



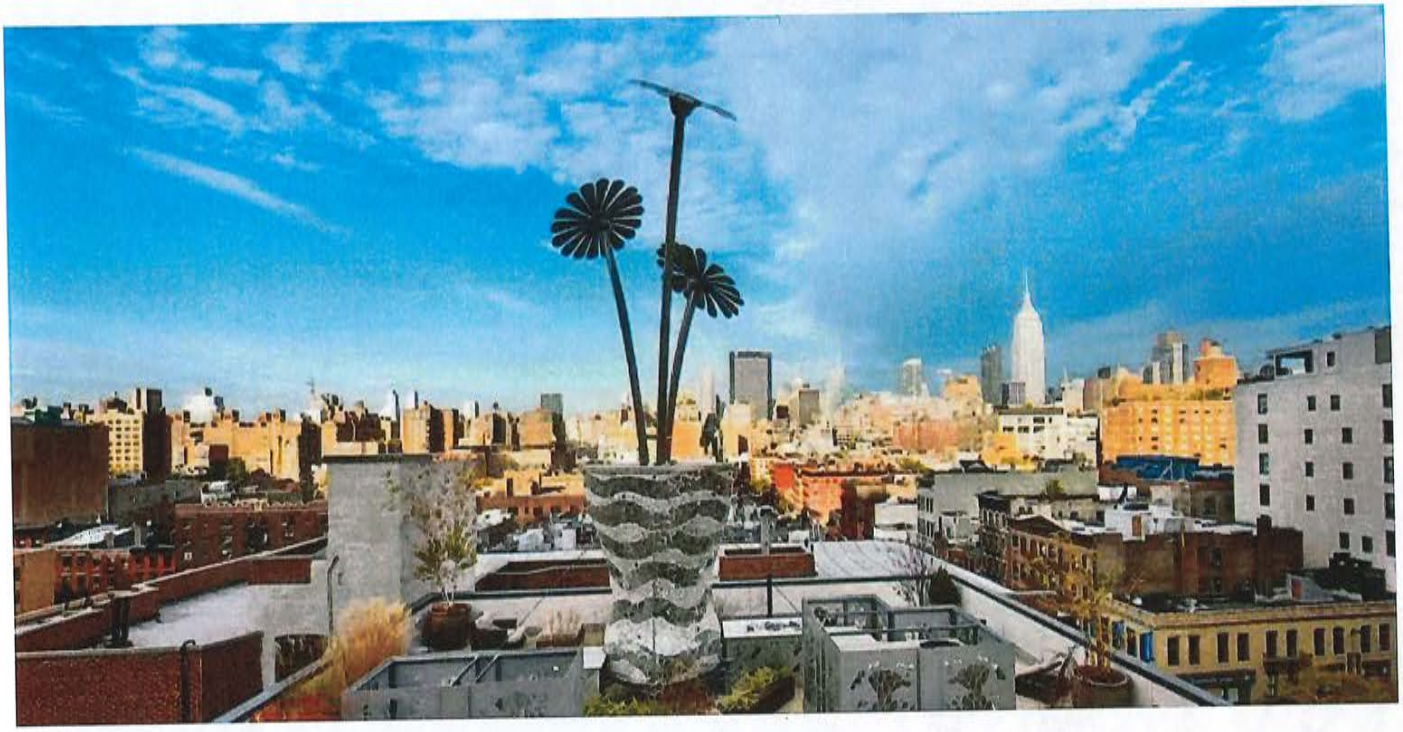
Title - Panda Plane

Dimensions : 40' Fuselage 70' Wingspan

Date of Completion : 2018

Value- $500K

Materials- 1957 Gruman S-2 Tracker stripped down and suspended



Title - Perhaps

Dimensions : Overall Height 36'

Date of Completion: 2012

Value-$475K

Materials- Steel , Glass









NAVA STUDIO

RODRIGO NAVA
b. 1978, Lives and Works in Putney, VT

EDUCATION
The American University of Paris, France

PRE-QUALIFIED ARTIST ROSTERS
City of Austin, 2021-2023 Pre-Qualified Artist Pool
City of Los Angeles, CA LA Metro 2020 Artist Pool
City of Ocala, Ocala Cultural Arts Public Art Roster
City of San Jose Multi-Year Artist Roster
City of Wichita Artist Roster, Wichita, KS
Maryland Public Artist Roster
Palo Alto Prequalified Artist Roster, Palo Alto, CA
Oregon Art in Public Places Roster 2020-2022
Sacramento Prequalified Artist Roster, Sacramento, CA
San Francisco Prequalified Artist Pool, San Francisco, CA
Seattle Prequalified Artist Pool, Seattle, WA

COMMISSIONS
Alameda Point Site A Gateway Sculpture, Alameda, CA
Berg Family Collection, Miami, FL
De Ponton D'Amecourt Family Collection, Paris, France
Krugar Family Collection, Greenwich, CT
Montpelier Transit Center, Montpelier, VT
Stapleton Arc Promenade, Denver, CO
The Putney School, Putney, VT
Private Collections, Putney, VT, Camden, ME, & New York, NY

SOLO EXHIBITIONS
2016 FUERZAS VISIBLES, Peligro Amarillo Gallery/Santurce, San Juan, Puerto Rico
2015 COLLAGRAPHS FOR SCULPTURE, CX Silver Gallery, Brattleboro VT
2015 EXPANDED FORMS, Brattleboro Museum and Art Center, Brattleboro, VT
2013 VISIBLE FORCE, Yellow Peril Gallery, Providence, RI
2012 NEW PRINTS, Colo Colo Gallery, New Bedford, MA
EXPANDED FORMS Catherine Dianich Gallery, Brattleboro, VT
2011 EXPANSIONS Partners & Spade, New York, NY

SELECTED GROUP EXHIBITIONS
2016 Michael S. Currier Gallery and Art Center, Putney, VT
2015 Vermont Arts Council, Montpelier, VT
2015 Exposed, Helen Day Art Center, Stowe VT
2015 Catherine Dianich Gallery, Brattleboro, VT
2014 Michael S. Currier Gallery and Art Center, Putney, VT.
2014 New Bedford Art Museum, New Bedford, MA
2013 LightSpace, Brooklyn, NY
2012 Yellow Peril Gallery, Providence, RI
2011 Catherine Dianich Gallery, Brattleboro, VT
2009 Sears Peyton Gallery, New York, NY

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ART FAIRS

2016 Satellite Art Show, Miami, FL (forthcoming)
Governors Island Art Fair, Lower Manhattan Cultural Council, New York, NY
Portal Art Fair, Federal Hall, New York, NY
2015 Governors Island Art Fair, Lower Manhattan Cultural Council, New York, NY
2015 Art Hamptons, Long Island, NY
2014 Scope New York, NY
2013 Governors Island Art Fair, Lower Manhattan Cultural Council, New York, NY

RESIDENCIES

2009 The Putney School, Putney, VT
2006 The Carving Studio & Sculpture Center, Rutland, VT
2004 El Taller, Tepoztlán, Mexico

AWARDS

2014 Vermont Arts Council and National Endowment for the Arts
2013 Vermont Arts Council and National Endowment for the Arts

SELECTED BIBILIOGRAPHY/PRESS

-B. Amore "Brattleboro Museum and Art Center"
Sculpture Magazine May 2015 (reproductions)
-Jonathan Wolfe "Sprawling Art Show in Brooklyn Bridge Park and on Governors Island",
New York Times, September 2015 (reproductions)
-Mcvay, Marcel, "Marcel Mcvay Interviews Rodrigo Nava"
Collect Magazine, June 2012 (reproductions)
-Volmer, Suzanne, "Rodrigo Nava: Metal Mania at Yellow Peril"
ArtScope Magazine, July 2012 (reproductions)
-Authentic New York – "Partners & Spade"
Pen with Attitude Magazine, JAPAN October 2011 (reproductions)

NAVA STUDIO

WIND GATE ART SUITE
Denver's Public Art Collection
City of Denver
Denver Arts & Venues
Michael Chavez, Public Art Program Manager
Michael.Chavez@denvergov.org
720-865-5561

COUNTER ROTATION
Taylor Street Transportation Center, Montpelier, Vermont
Vermont Arts Council
Attn: Michele Bailey - Senior Program Manager
136 State Street
Montpelier, VT 05633-6001
MBailey@vermontartscouncil.org
802-828-3294

ALAMEDA AFORE
Alameda Point A Development
Community Development Department
City of Alameda
Attn: Walker Toma
950 West Mall Square
Alameda, CA 94501
wtoma@alamedaca.gov
510-747-6897 office

Rodrigo Nava 272 Kim Hubbard Rd Putney, VT 05346 646-644-5724 Mail@RodrigoNava

Front Porch
Central Park, Park Hill, Lowry, Montclair, Mayfair, East Colfax and NW Aurora
NORTHEAST DENVER

Public art roams the prairie in newest Stapleton neighborhood "Wind Gate"

August 1, 2019 Barbara Neal Arts/Culture, Parks/Open Space, Stapleton



Three distinct sculpture arrays. The Wind Gate Art Suite. are now installed in three separate areas in the Beeler Park neighborhood of Stapleton north of E. 56th Ave. The largest array, *First Light* (above). is composed of nine 12-foot-tall weathered steel sculptures.



Artist Rodrigo Nava prepares to expand the weathered steel elements of his sculpture.

The Wind Gate Art Suite by Rodrigo Nava, from Putney, VT, consists of three distinct sculpture arrays installed in Stapleton's new neighborhood north of 56th Avenue. The arrays are: *First Light, The Five,* and *Beyond the Plains*.



Nava welds seams on the expanded sculpture.

First Light, a series of nine dramatic shapes striding to the east northeast is the first component of this public artwork commissioned for these new neighborhoods. Look for them between 56th Drive and 59th Place near Dallas Street. The largest of the sculpture arrays, "First Light" is composed of a series of 12- foot-high weathered steel sculptures that traverse a 100-foot long trajectory. They cut a bold swath across the landscape, bringing attention to the site. Installed in March, in spite of the "bomb cyclone," *First Light* has already become a focal point for the site.

In order to accommodate soil conditions and weather constraints the installation of the second and third sculpture arrays occurred in June.

The Five, a series of five sculptures, each six feet tall and arranged in a semi-circle, support complex compositions of folded and expanded weathered steel forms. The grouping of shapes leaning upon one another evokes the notion of community, a core concept in Stapleton. *The Five* is sited in the The Bluffs north of 57th Drive.



Installation of the First Light array.

Beyond the Plains in the North Commons lawn, north of 59th Place, features three six foot high zigzag forms that are composed as a herd. This grouping, by giving the impression of energy and motion alludes to the bison in the nearby Rocky Mountain Arsenal National Wildlife Refuge.



The *First Light* array is located between 56th Dr. and 59th Pl. near Dallas St.

Each of the sculptures was welded together in Nava's Vermont studio and then transported to Denver. Then, as indicated in the photos, the artist expanded the forms to achieve these robust shapes. The beautiful, multicolored patina characteristic of the weathered steel sculpture relates to the landscape in both obvious and subtle ways. Each of the three sculpture arrays features distinct geometries in form and composition at each site creating unique shadows within the landscape. The Wind Gate Art Suite is harmonious in the landscape, aptly enhancing the prairie identity of this location.



The Five, a circular grouping of five sculptures

Park Creek Metropolitan District awarded the $300,000 commission for this artwork on the recommendation of an art selection committee composed of artists, engineers, landscape architects, representatives from Denver Parks and neighbors from this area. The funds for this commission come from the Denver Urban Renewal Authority. Thanks also go to the many engineers, designers and architects who assisted Rodrigo with technical knowledge of this site and installation of the three components of sculpture arrays that comprise this unique artwork.



One of the three sculptures in the grouping of Beyond the Plains

For more information about this sculpture or the Public Art Collection at Stapleton, please contact Barbara Neal, Public Art Consultant for Stapleton at barbneal@mindspring.com.

Big art takes a spin at Taylor St. transit center

By Stephen Mills Staff Writer Nov 2, 2019 Updated Nov 7, 2019 0



Putney artists Rodrigo Nava and Gregory Gomez, right, sit and spin their new piece "Counter Rotation" with community members Friday during the unveiling of the work on the porch of the new transit center in Montpelier

Jeb Wallace-Brodeur / Staff Photo

MONTPELIER — A "big art" project commissioned for the new Taylor Street transit center came full circle at a dedication ceremony on Friday.

"Counter Rotation," by the Putney-based team of Rodrigo Nava and Gregory Miguel Gomez, received a unanimous vote from the City Council in February last year from a choice of three- and two-artist team finalists in the public art contest. The winners received a $50,000 prize toward the creation of the first major public artwork for the city.

The winning artists, city leaders and community members attended the ceremony at the newly opened transit center, where "Counter Rotation" was unveiled and put through its paces.

"Counter Rotation" is comprised of a round, granite bench, 18 inches high and 7 feet in diameter, that seats seven and rotates slowly and smoothly when pushed by two or more people. When a sensor in the circle passes true north, a switch activates the nearby Split-Flap counter to present a changeable cascade of alpha-numeric text, images and messages to be displayed. The bench also operates as a compass, allowing visitors to orient themselves.

The artists said inspiration came from stones used in mills that once dotted the riverbanks of the North and Stevens branches of the Winooski River. The accompanying counter display was a tribute to the former rail yard on the transit center site and display board destination technology still used at some train and bus stations.

Master of ceremonies at the artwork dedication was Paul Gambill, executive director of the Community Engagement Lab, which joined forces with Montpelier Alive and ArtSynergy, a community collaborative, to develop a strategic public art master plan for Montpelier.

Mayor Anne Watson credited the work of city officials and community members on the Montpelier Master Plan for Public Art, which established the city's Public Art Commission, and the Montpelier ArtSynergy Project, which coordinated a community forum to consider the 24 applications submitted for the city's first big art project.

"The idea of the Montpelier Public Art Program is to enrich the lives of all citizens through honoring the city's history, celebrating its culture and creating rich experiences for residents and visitors through art in public places," Watson said. "The new artwork we are celebrating today is an exciting step in realizing that vision."

Gambill also paid tribute to the project's executive, advisory and artist selection committees.

Artist Gregory Miguel Gomez credited Sean Williams, of Barre Sculpture Studios, for the "big part" he played in the project, carving the nearly 4-ton granite seat for the artwork and the collaborative support of others in producing a "unified" piece of art.

Fellow artist Rodrigo Nava explained that the interactive artwork would allow people seated on the rotating bench run through 19 different messages and themes programmed so far that will be displayed on the flap counter. Nav said a website bearing the artwork's name would soon be available to learn more about additional messages tha will be added to the display.

Themes displayed on Friday included 15 graphic images, such as the site's railroad, river and Native American history, and four poems.

Guests in groups took turns sitting on the bench and rotating it to reveal messages displayed.

Watson, who is a physics teacher at Montpelier High School, was excited to see Albert Einstein's Theory of Relativity displayed.

Nava has exhibited his sculptures around Vermont and the northeast and done residencies at art schools in Vermont and Mexico.

Gomez has also exhibited around the state and the country, teaches at the Boston University School of Visual Arts, and has taught at Wellesley College and the Maryland Institute of Art.

Funding for the project included $50,000 from the National Endowment for the Arts, $50,000 from the city of Montpelier and $50,000 raised by former mayor John Hollar, Scott Hess, Steve Hingtgen, John Snell, Nathan Suter (the art selection committee chairman) and Heidi Tringe. Fifteen "advocates" donated $1,000 or more and scores of "friends" of the project donated up to $1,000 each towards the artwork.

Leadership-level donors included Northfield Savings Bank, the Jacobs family, Montpelier Community Foundation, Caledonia Spirits, VSECU, and Downstreet Housing and Development which manages the upstairs apartment complex at the transit center.

To learn more about the art of both winning artists visit www.rodrigonava.com and www.gregorygomez.com.

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NAVA STUDIO

Image List, St. Augustine Roundabout Sculpture Opportunity

1. Alameda Afore, 2022, 12' x 5' x 4', Welded Steel, Alameda Point A, City of Alameda, $100,000
   A series of three articulated sculptures create a memorable place-making Public Art experience for the new Alameda Point Development.

2. Alameda Afore, 2022, 12' x 5' x 4', Welded Steel, Alameda Point A, City of Alameda, $100,000
   A series of three articulated sculptures create a memorable place-making Public Art experience for the new Alameda Point Development.

3. In Their Element, 2019, 150' x 150', welded steel, Shelburne Arts Museum, Shelburne, VT, $85,000
   This sculpture array was commissioned for the entry processional at the Museum

4. In Their Element, 2019, 150' x 150', welded steel, Shelburne Arts Museum, Shelburne, VT, $85,000
   This sculpture array was commissioned for the entry processional at the Museum

5. Beyond the Plains, 2019, 6' x 6.75' x 2.5', Cor-Ten Steel, Arc Promenade, Stapleton, CO, $300,000.
   One in a series of three, monumental place-making installations. Beyond the Plains is a series of three (3) articulated forms arranged in an organic array. They are emblematic of a visionary community, moving forward, together.

6. The Five, 2019, 6' x 5.25' x 2.5', Cor-Ten Steel, Arc Promenade, Stapleton, CO, $300,000.
   One in a series of three, monumental place-making installations at Stapleton. The Five is a series of (5) sculptures whose folded geometries lean upon one another for support. Symbolically, I see these forms as a community standing shoulder to shoulder to make their home healthy and strong.

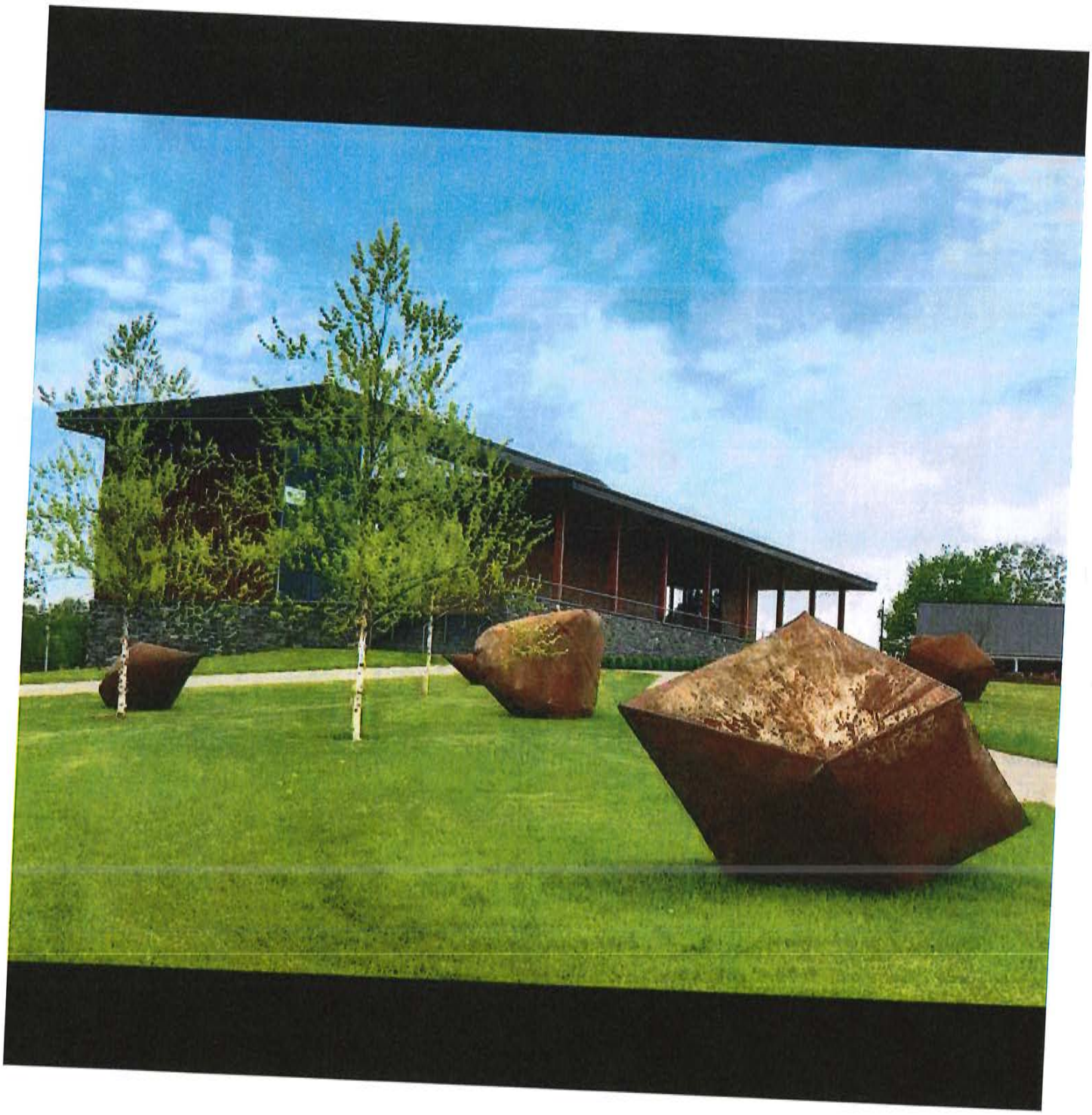
7. First Light, 2019, 12' x 5' x 7', Cor-Ten Steel, Arc Promenade, Stapleton, CO, $300,000.
   One in a series of three, monumental place-making installations at Stapleton. First Light, is a series of nine (9) vertical forms arranged in a linear array, is oriented towards the morning sun, evoking the wisdom of people who live in harmony with their environment.

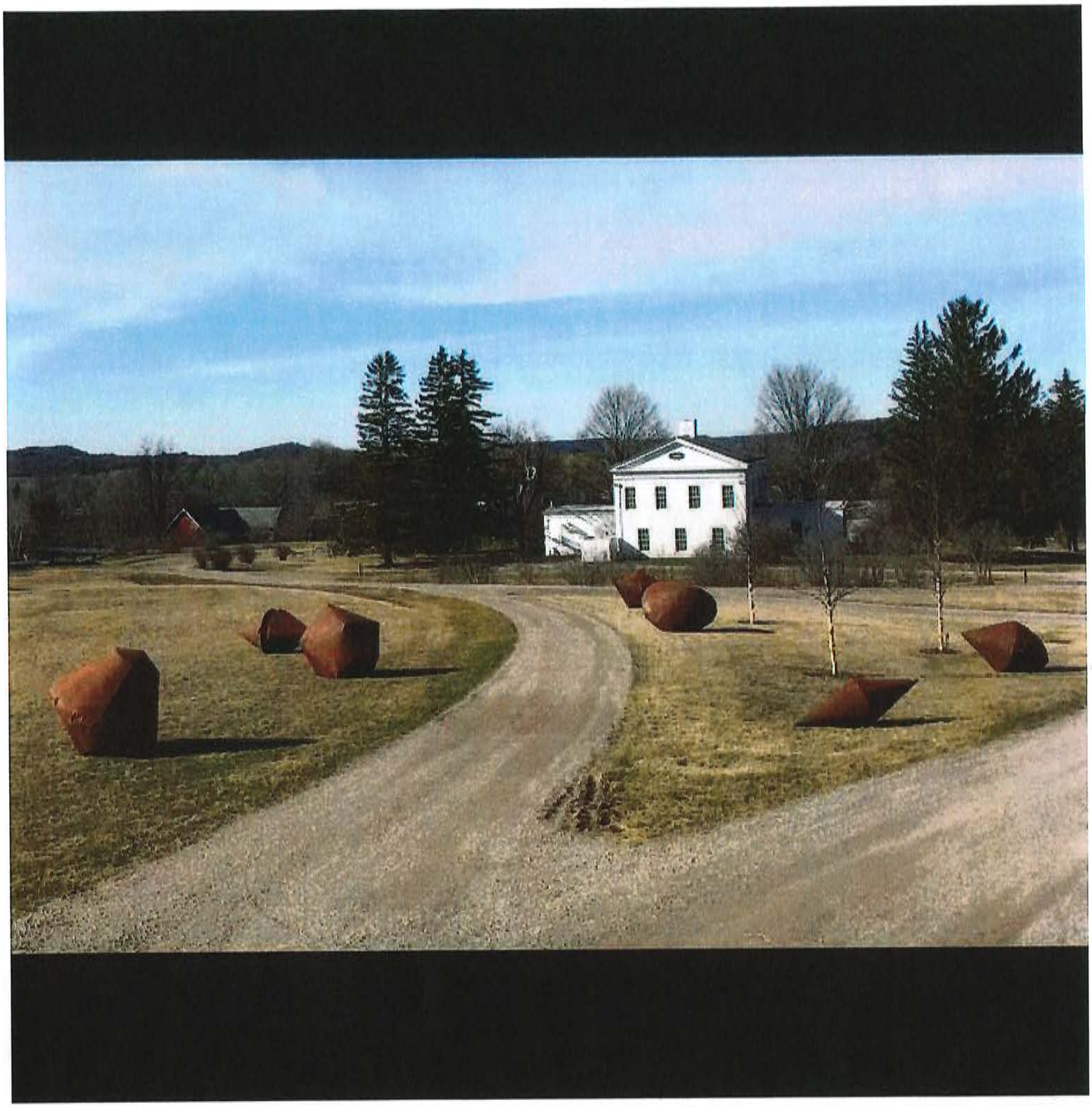
8. Wind Gate Art Suite, 2019, 3 sculpture arrays Cor-Ten Steel, Arc Promenade, Stapleton, CO, $300,000
   Three arrays of cor-ten steel sculpture at the Bluffs in Stapoleton, CO

Rodrigo Nava 272 Kim Hubbard Road, Putney, VT 05346 T 646-644-5724 WWW.RODRIGONAVA.CO


SPEED
LIMIT
25



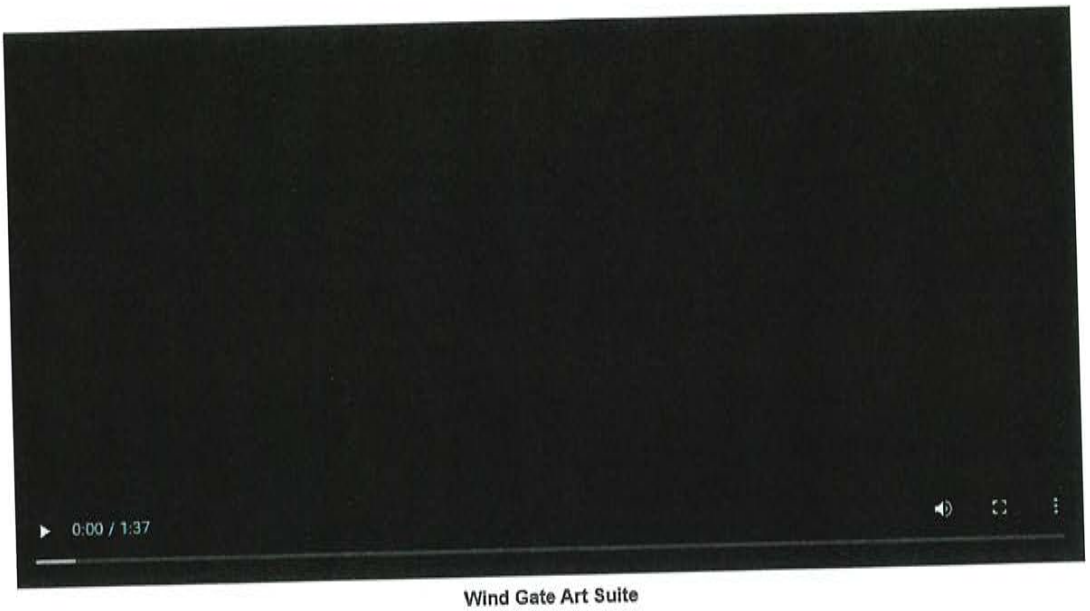












Wind Gate Art Suite
1:37
$300,000.00
2019
A series of three, monumental place-making installations at the Stapleton redevelopment in Colorado. First Light, the nine (9) vertical forms, are arranged in a linear array, and are oriented towards the morning sun, evoking the wisdom of people who live in harmony with their environment.

Image 8 is a video, please refer to the USB drive for the video



Sandy Scott, NSG, NSS, SAA



BIOGRAPHY:

1982- Present	Full-Time Sculptor, specializing in monumental-scale work,	Lander, WY
1963-1982	Worked As Portrait Artist, Printmaker and Illustrator -	CA, HI, TX, CO
1961-62	Attended Kansas City Art Institute -	Kansas City, MO
1943	Born - Dubuque, IA	



LECTURES AND WORKSHOPS:

Annually	"Bird Anatomy and Sculpture", Brookgreen Garden -	Murrells Inlet, SC
2001	"Bird Anatomy and Sculpture", Columbine Galleries -	Santa Fe, NM
Since 1995	Teaching Staff, Fechin Institute -	Taos, NM
Since 1992	Teaching Staff, Sculpture Depot -	Loveland, CO



MAJOR PUBLIC AND PRIVATE COLLECTIONS:

Briscoe Western Art Museum – Equus Found and Briscoe Bison -	San Antonio, TX
Clinton Presidential Center Entry – Eagle of the Rock, River Market Pig -	Little Rock, AR
National Museum of Wildlife Art – Presidential Eagle, Moose Flats -	Jackson Hole, WY
Prairie Center Commercial Development – Prairie Center Eagle Monument -	Brighton, CO
Brookgreen Gardens- Peace Fountain, Eat More Beef, Presidential Eagle -	Murrells Inlet, SC
University of Louisiana/Monroe – ULM Hawk -	Monroe, LA
Colorado State University – Above Treeline Monument -	Fort Collins, CO
City of Albuquerque– Las Palomas Fountain -	Albuquerque, NM
City of Avon – Rites of Passage -	Avon, CO
City of Blackhawk – Blackhawk Monuments -	Blackhawk, CO
City of Cerritos – Fountain of the Rainforest -	Cerritos, CA
City of Fort Collins, DDA – The Spirit of Wild Things -	Fort Collins, CO
Michael and Peggy duPont -	Olympia, WA
Peabody Hotel -	Little Rock, AR
El Paso Zoo -	El Paso, TX
President and Mrs. Gerald Ford -	Beaver Creek, CO
Ford Family -	Grosse Point Farms, MI
Gilcrease Museum -	Tulsa, OK
Frank and Kathie Lee Gifford -	West Hartford, CT
Grand Canyon Airport -	Grand Canyon, AZ
Hillsdale College -	Hillsdale, MI
Bobby and Joanie Holt -	Midland, TX
Hubbard Collection, 1990 Commission – Equestrian Fountain -	Ruidoso, NM
Fred Meijer Collection -	Detroit, MI
Gerald and Shannon Michaud -	Derby, KS
Miramichi Salmon Museum -	New Brunswick, Canada
Museum of Arts And Crafts -	San Antonio, TX
Mustang Oil Corporation -	Oklahoma City, OK
Opryland Hotel -	Nashville, TN
National Cowboy Hall of Fame, 1978 Commission – Suite of Etchings -	Oklahoma City, OK
National Wildlife Art Museum -	Jackson, WY
RW Norton Museum -	Shreveport, LA
Ritz Carlton Hotel -	Aspen, CO
Arnold Schwarzenegger -	Los Angeles, CA
William Shatner -	Los Angeles, CA







Sandy Scott | The National Sculptors' Guild

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Trammell Crow Corporation - Chicago, IL
United States Military Academy – Peace Fountain - West Point, NY
University Of Texas, Law School - Houston, TX

PROFESSIONAL MEMBERSHIPS:

Since 1985	Fellow, American Artist's Professional League -	New York, NY
Since 1988	Catherine Lorillard Wolfe Art Club -	New York, NY
Since 1995	National Sculptors' Guild -	Loveland, CO
Since 1986	New York Pen and Brush -	New York, NY
Since 1986	Northwest Rendezvous Group -	Helena, MT
Since 1985	Society of Animal Artists -	New York, NY

SELECTED HONORS AND AWARDS:

2017	NSS Marilyn Newmark Award, "Roosting Rooster", Brookgreen,	Murrels Inlet, SC
2016	NSS Agop Agopoff Award, "Ovis Aries", Brookgreen Gardens,	Murrels Inlet, SC
2015	NSS Marilyn Newmark Award, "Ancient Passage", Brookgreen,	Murrels Inlet, SC
2014	Briscoe Legacy Award, Briscoe Museum of Western Art -	San Antonio, TX
2000	Gold Medal for Sculpture, American Artist Professional League -	New York, NY
1999	Named Fellow, the American Artists Professional League -	New York, NY
1996	Editors' Choice: 9 Dream Collections. October Issue -	Southwest Art Magazine
1995	Selected For Membership, National Sculptors' Guild -	Loveland, CO
1992	Gold Medal for Sculpture, National Academy of Western Art -	Oklahoma City, OK
1991	Hubbard Art Award for Excellence, Nat'l Academy of Western Art-	Oklahoma City, OK
	Award for Sculpture, American Professional Artists League -	New York, NY
1988	Ellen P. Speyer Prize – Mallard Duet, National Academy of Design -	New York, NY
	Selected For Membership, Catherine Lorillard Wolfe Art Club -	New York, NY
1986	Selected For Membership Pen and Brush -	New York, NY
1985	Selected For Membership Society of Animal Artists & Am. Artists Professional League	
1984	Prize for Sculpture, Knickerbockers & Pen and Brush Artists -	New York, NY
1983	Prize for Sculpture, Allied Artists of America -	New York, NY
1982	Prize for Sculpture – Fantail Pigeon, Amer. Artists Professional League -	New York, NY
	Anna Hyatt Huntington Award, Catherine Lorillard Wolfe Art Club -	New York, NY

SELECTED PUBLICATIONS:

2010	July Cover, Sleepy Fox - Article, "Capturing the Spirit of Animals" -	Southwest Art
1998	"Spirit of the Wild Things, the Art of Sandy Scott" -	Stony Brooks Art Press
1997	JulyCover, Eat More Beef	Wildlife Art Magazine
	Article, "Explosive Grace: The Sculpture of Sandy Scott" -	Wildlife Art Magazine

SELECTED EXHIBITIONS:

2015-23	NSS Annual Awards Exhibitiion, Brookgreen Gardens,	Murrels Inlet, SC
2002-23	Prix De West Invitational, National Cowboy Hall of Fame -	Oklahoma City, OK
1995-22	Annual National Sculptors' Guild Exhibition, Columbine Gallery -	Loveland, CO
2017	Birds in Art, Leigh Yawkey Woodson Museum,	Wasau, WI
2017	Society of Animal Artists, Hiram Blauvelt Art Museum,	Oradell, NJ
2014	Night of Artists Art Exhibition, Briscoe Museum of Western Art -	San Antonio, TX
2007-12	Sculpture at the River Market Invitational Show & Sale -	Little Rock, AR
2000	National Museum of Wildlife Art Show -	Jackson, WY
1999-00	Governor's Invitational Western Art Show, Cheyenne Frontier Days -	Cheyenne, WY
	Colorado Governor's Invitational -	Loveland, CO
	Solo – Show, Natural World Observed, Lindsey Wildlife Museum-	Walnut Creek, CA
	Prix De West Invitational, National Cowboy Hall of Fame -	Oklahoma City, OK
1999-00	Solo – Show National Wildlife Museum of Art -	Jackson, WY

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1998	Retrospective Exhibition, Gilcrease Museum -	Tulsa, OK
1996-98	Governor's Invitational Western Art Show, Cheyenne Frontier Days -	Cheyenne, WY
	Colorado Governor's Invitational -	Loveland, CO
	Prix De West Invitational, National Wildlife Museum Art Show -	Jackson, WY
1996	Sculpture in the Park, International Juried Exhibition -	Loveland, CO
1994-95	Governor's Invitational Western Art Show, Cheyenne Frontier Days -	Cheyenne, WY
	Colorado Governor's Invitational -	Loveland, CO
	Sculpture in the Park, International Juried Exhibition -	Loveland, CO
	Prix De West Invitational, National Cowboy Hall of Fame -	Oklahoma, City, OK
	National Wildlife Museum Invitational -	Jackson, WY
1994	Guest Artist, National Academy Of Western Art -	Oklahoma City, OK
	Artists of America Show -	Denver, CO
1993	Guest Artist, American Women Artists & the West, Tucson Museum Of Art -	Tucson, AZ
	National Wildlife Museum Invitational Art Show -	Jackson, WY
	Artists of America Show -	Denver, CO
1992-93	Governor's Invitational Western Art Show, Cheyenne Frontier Days -	Cheyenne, WY
	Colorado Governor's Invitational -	Loveland, CO
	Guest Artist, National Academy of Western Art -	Oklahoma City, OK
	Guest Artist, National Wildlife Museum Invitational Art Show -	Jackson, WY
1990-91	Guest Artist, National Academy of Western Art -	Oklahoma City, OK
1988	Solo – Show, Sculpture, Pen and Brush -	New York, NY
1986	National Academy of Design, Juried Exhibition -	New York, NY
1985	Guest Artist, National Academy of Western Art-	Oklahoma City, OK
1984	National Academy of Design, Juried Exhibition -	New York, NY
1982-83	American Artists Professional League, National Juried Exhibition -	New York, NY
1978	Solo – Show, Etchings, National Cowboy Hall of Fame -	Oklahoma City, OK



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Statement of Intent

Public Art Commission



What excites me about this project is the community building focus through art. I intend to utilize native wildlife to enhance the site and showcase the area's natural wonders.

I would like to contribute to the communities vision, serving and connecting current and future generations – both human and animal. I appreciate your consideration and look forward to discussing my ideas further with your Committee and Project Team. I am open to working with the committee to refine the design to create most effective placement.



Being a proponent for the preservation of endangered species it is my belief any outreach that demonstrates the importance of nature will help mankind be better stewards of the Earth and its wildlife, so an aim of the art placement will be to encourage education as well as be contributing aesthetically to the site; so the viewer may ask questions, discover things about themselves and explore the world around them.



My work features a loose and impressionistic style, which captures my subjects' dynamic sense of motion. I believe this is what gives my sculptures their beauty while still retaining their wild character. My specialty and expertise is the creation bronze wildlife sculptures. I spend a great deal of time in the field observing and studying each of the subjects that I sculpt with the majority of my subjects being indigenous to North America.



Among professional accolades, I have been honored to be elected to the Board of Trustees of Brookgreen Gardens in Murrells Inlet, South Carolina. Brookgreen Gardens is a National Historic Landmark with the most significant collection of American figurative sculpture in an outdoor setting; In 2015 the Briscoe Western Art Museum, honored me with the Briscoe Legacy Award for lifetime achievement in recognition of contributions to the art of the west. In 1998, a book about my work, artistic philosophy and sculpting methods entitled "Spirit of the Wild Things" was published and the Gilcrease Museum in Tulsa, Oklahoma honored me with a major retrospective exhibition during their Rendezvous '98."



As an elected Fellow I am part owner of the National Sculptors' Guild which was founded by artists in 1992. With 30+ years of experience placing over 540 significant public monuments in cities, municipalities, corporations and private institutions across the country it remains an artist-driven organization. Drawing upon the shared resources of the Guild's design team saves me time, energy and money that can better be spent on the artwork itself. Our team works closely together with the client to ensure my vision is actualized and is a sound placement that all may be proud of.

Sandy Scott | The National Sculptors' Guild
PO Box 848 | Loveland, Colorado 80539 | (970) 667-2015
Sandy@NationalSculptorsGuild.com | JK-Designs-Inc.com

Professional References



BRISCOE WESTERN ART MUSEUM
Dr. Steven M. Karr, Executive Director
210 West Market Street
San Antonio, TX 78205
(210) 299-4499
skarr@briscoemuseum.org



CITY OF LITTLE ROCK, ARKANSAS
Dean Kumpuris, Board Member
417 North University Avenue
Little Rock, AR 72205
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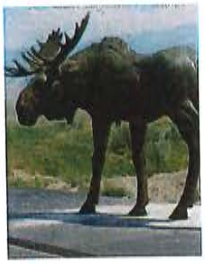
BROOKGREEN GARDENS
Robin Salmon, Curator & Vice President of Collections
PO Box 3368
Pawley's Island, SC 29585
(800) 849-1931, ext. 6012
rsalmon@brookgreen.org



NATIONAL MUSEUM OF WILDLIFE ART
Adam Harris, Curator
PO Box 6825
Jackson Hole, WY 83002
(307) 733-5771
aharris@wildlifeart.org



PRAIRIE CENTER PLANNED DEVELOPMENT
Z.O. "Chip" Hamilton, Director of Residential Development
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Brighton, CO 80601
(720) 685-9148
chamilton@thfrealty.com

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PO Box 848 | Loveland, Colorado 80539 | (970) 667-2015
Sandy@NationalSculptorsGuild.com | JK-Designs-Inc.com

Image Annotation

#	Title	Medium	Dimensions	Date	Cost/Site
1.	Presidential Eagle	Bronze	8' x 10' x 7'	©2004	$106,000



2012, Entry to the Museum of Wildlife Art, Jackson Hole, WY
2009, Brookgreen Gardens, Murrells Inlet, SC
2005, Entry to the Clinton Presidential Center, Little Rock, AR

2.	Moose Flats	Bronze	1.25 life-size	©2012	$144,000



2012, National Museum of Wildlife Art, Jackson, WY

3.	Black Hawk	Bronze (1 of 1)	18' x 8' x 10'	©2002	$200,000



2003, Site-Specific Commission, City of Black Hawk, CO - monument over pedestrian walk

4.	Descending Cougar	Bronze	5.5' x 8' x 2.5'	©2006	$65,000



2006, Private Commission, Boerne, TX

5.	Briscoe Bison	Bronze (1 of 1)	5ft x10ft x 2ft	©2014	$150,000



2014, Site-Specific Briscoe Western Art Museum, San Antonio, TX

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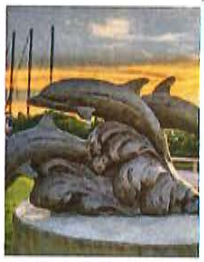
Sandy@NationalSculptorsGuild.com | JK-Designs-Inc.com

Image Annotation

#	Title	Medium	Dimensions	Date	Cost/Site
6.	Off Port Bow	Bronze	36x68x31	©2009	$33,000

Rockport Center for the Arts, Rockport, TX



Three Dolphins playfully leap out of the water.

#	Title	Medium	Dimensions	Date	Cost/Site
7.	ULM Warhawk	Bronze/Steel	16' x 9' x 12'	©2008	$150,000

2008, Site-Specific Commission for University of Louisiana – Monroe, LA



#	Title	Medium	Dimensions	Date	Cost/Site
8.	Rite of Passage	Bronze	160% life-size	©1991	$650,000

1991, Entrance Roundabout for the Town of Avon, CO



5 larger-than-life horses in a lively stampede greet visitors to the Town of Avon.

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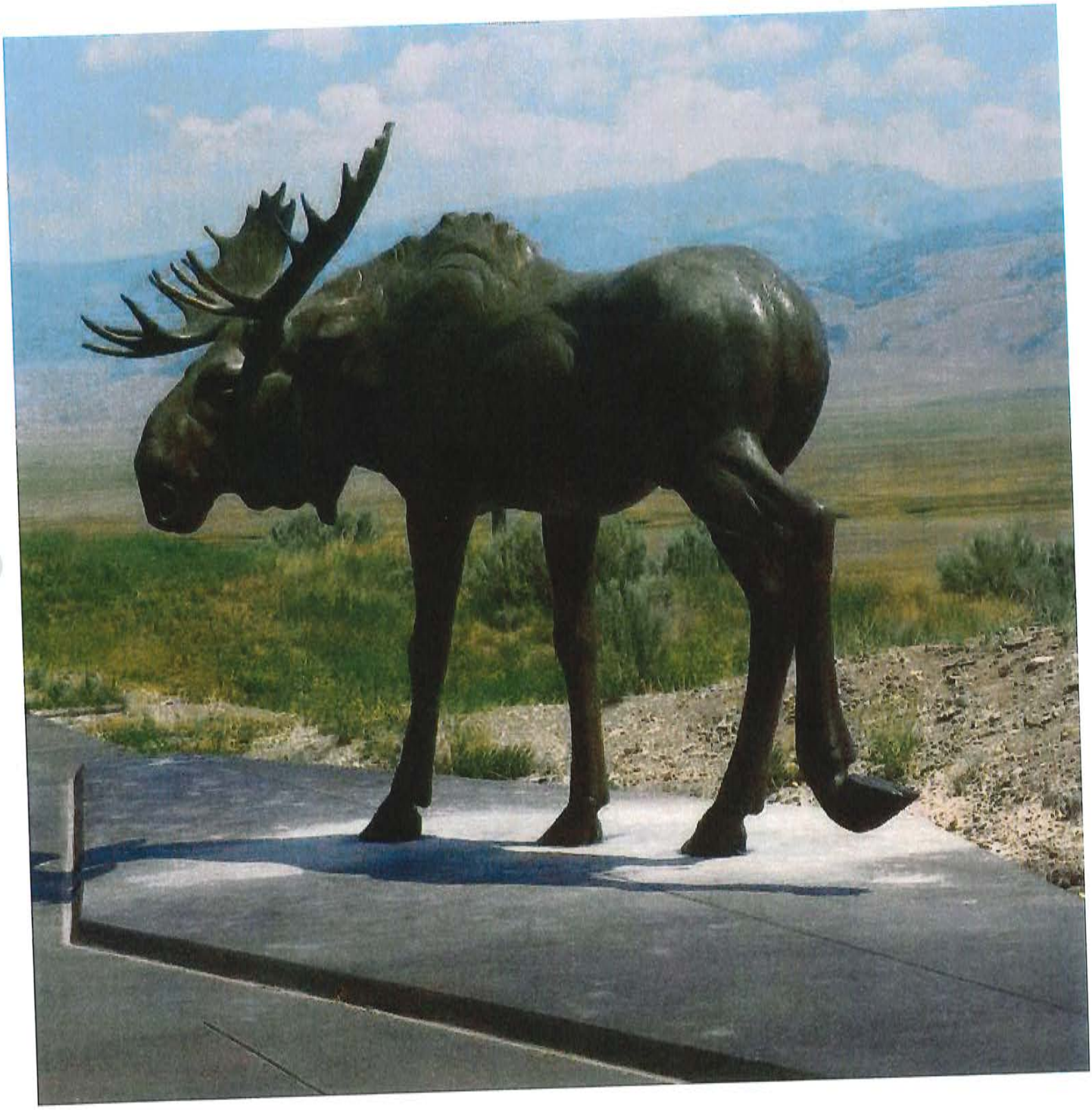
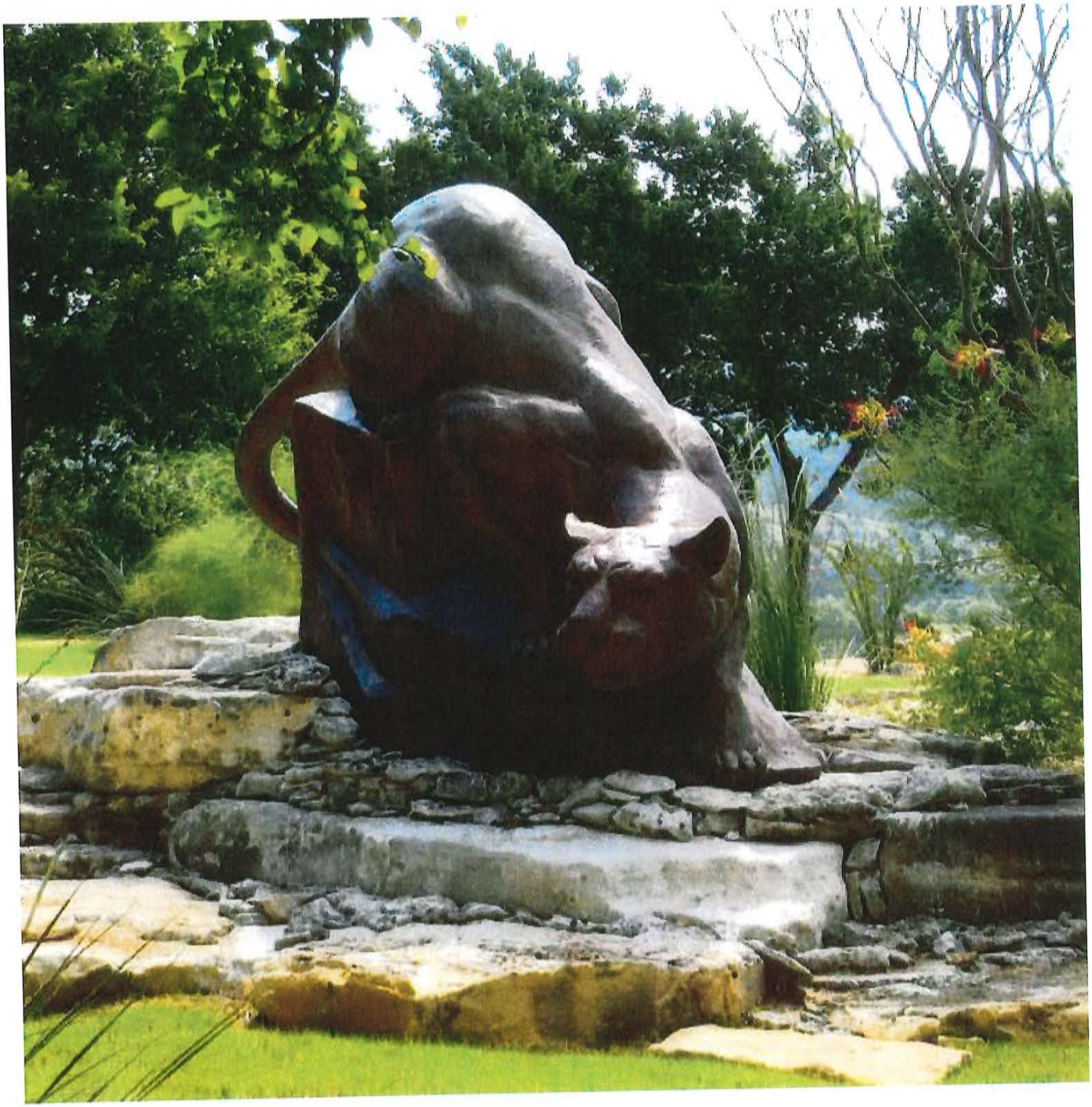
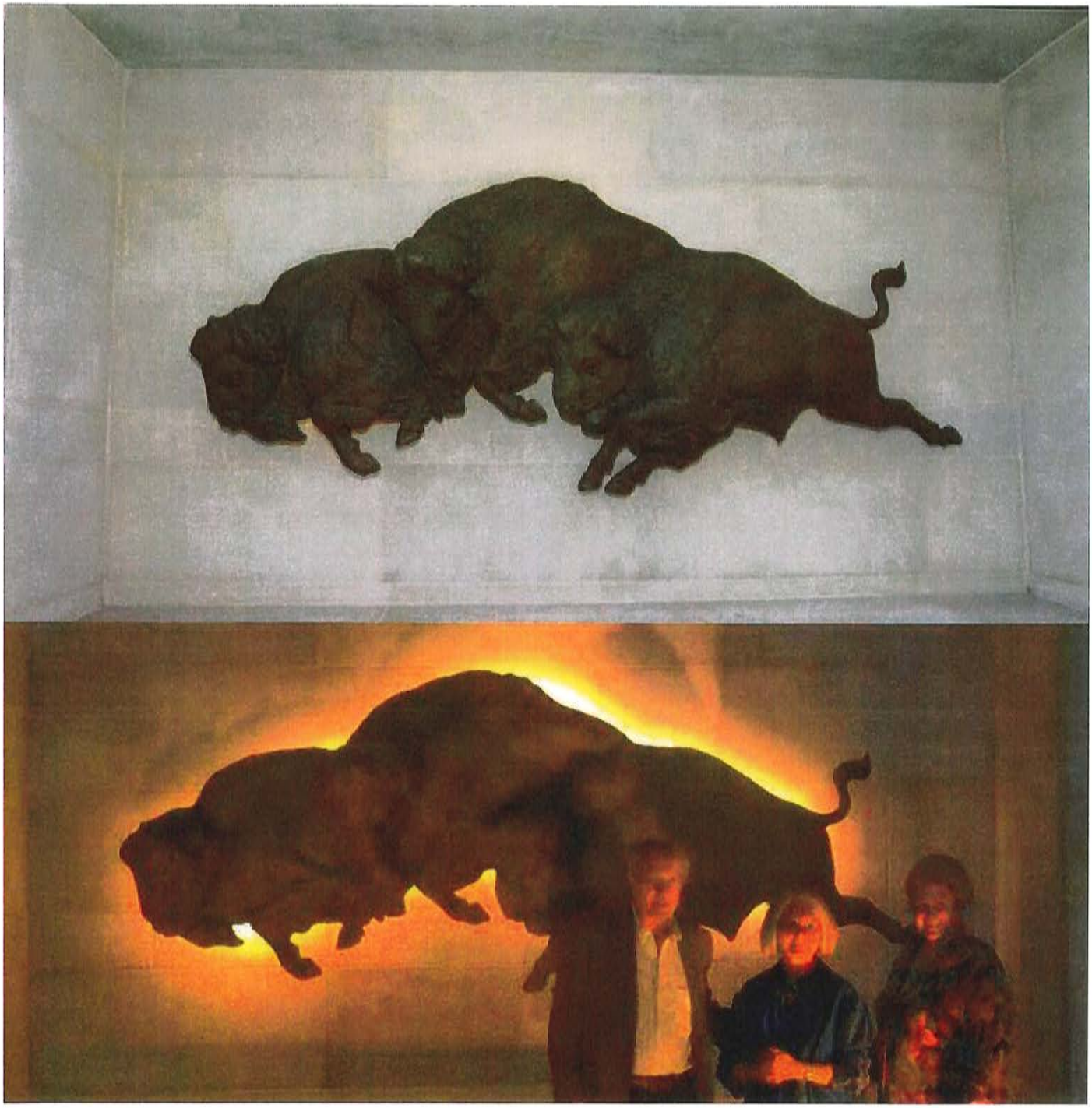
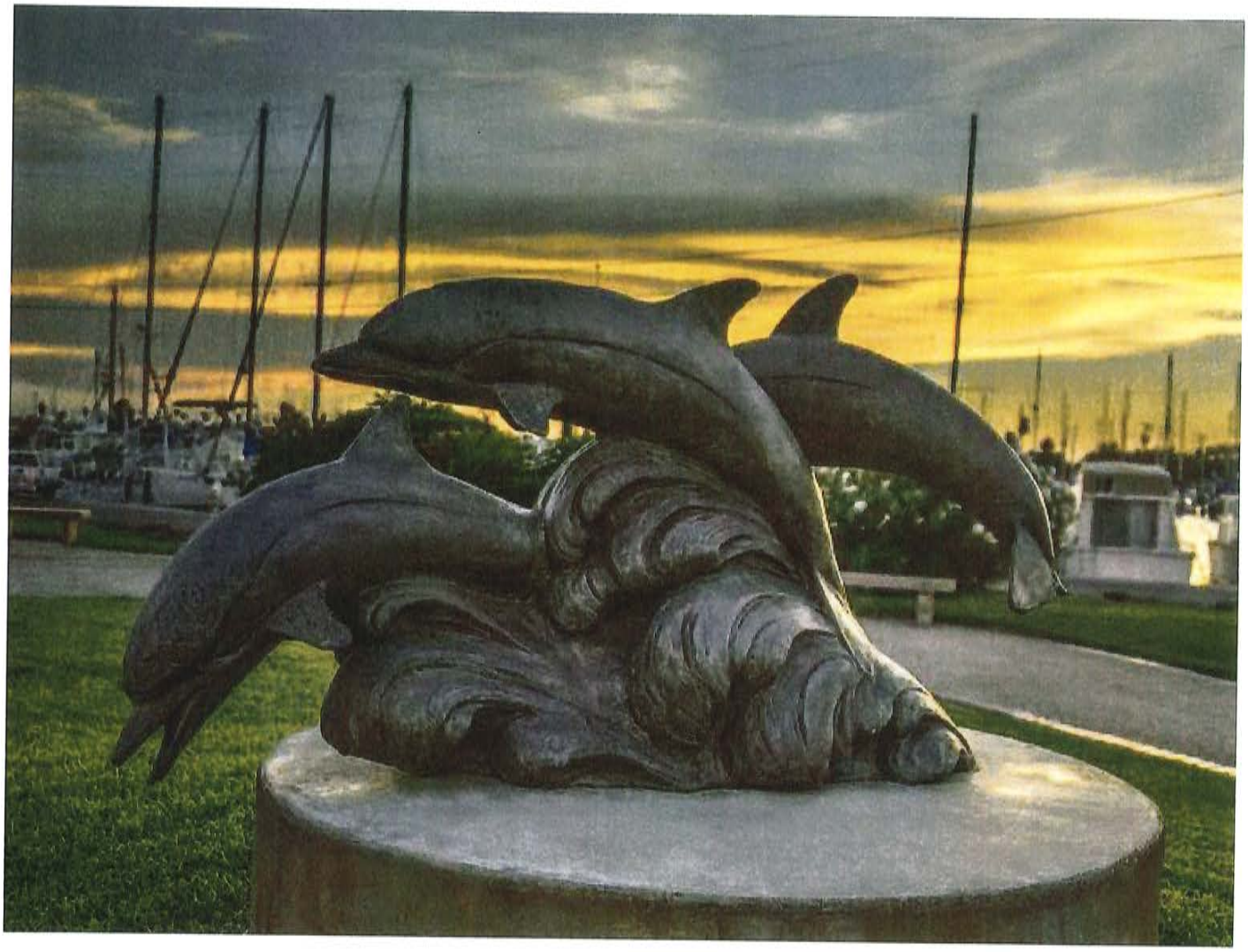
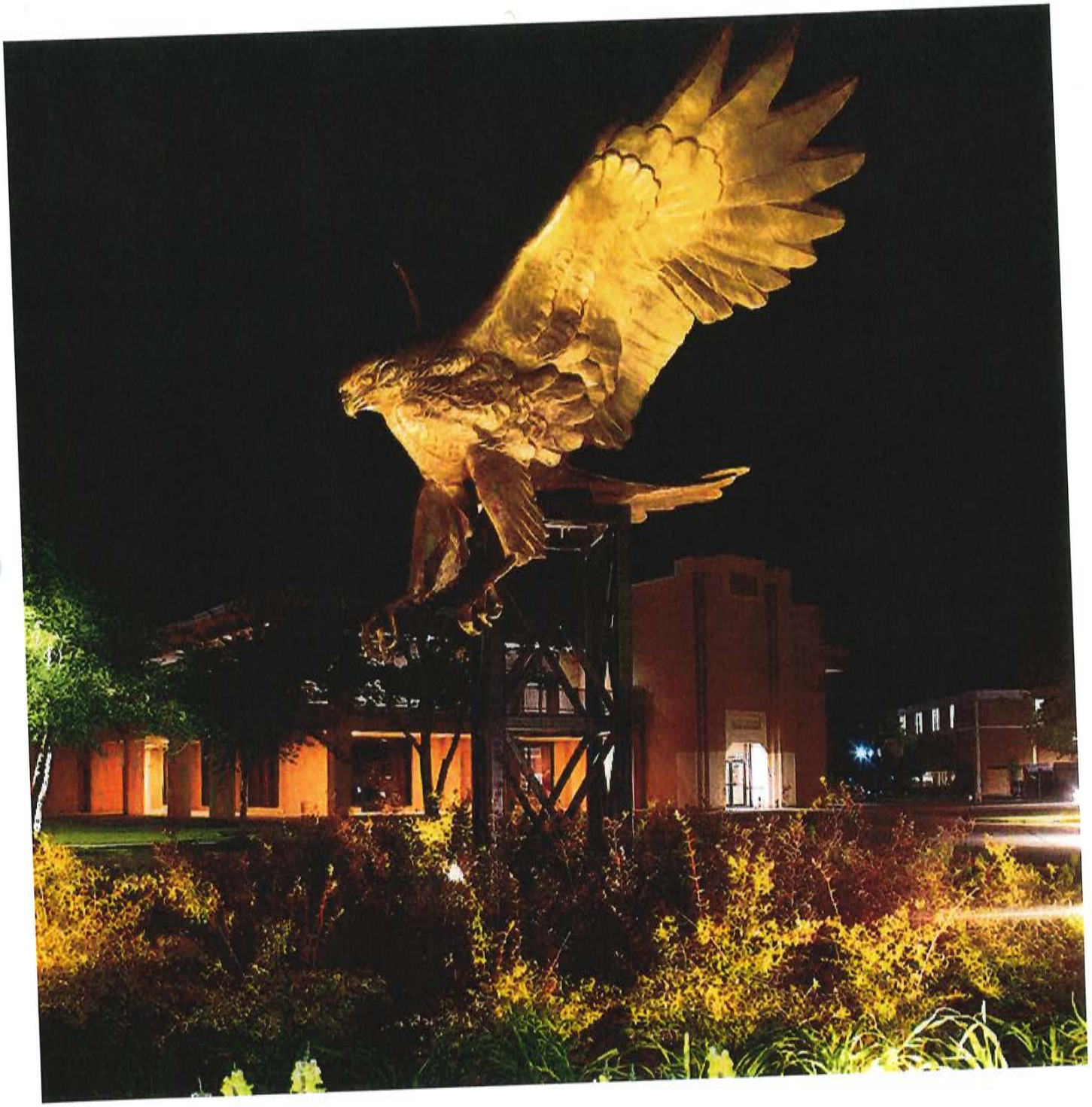


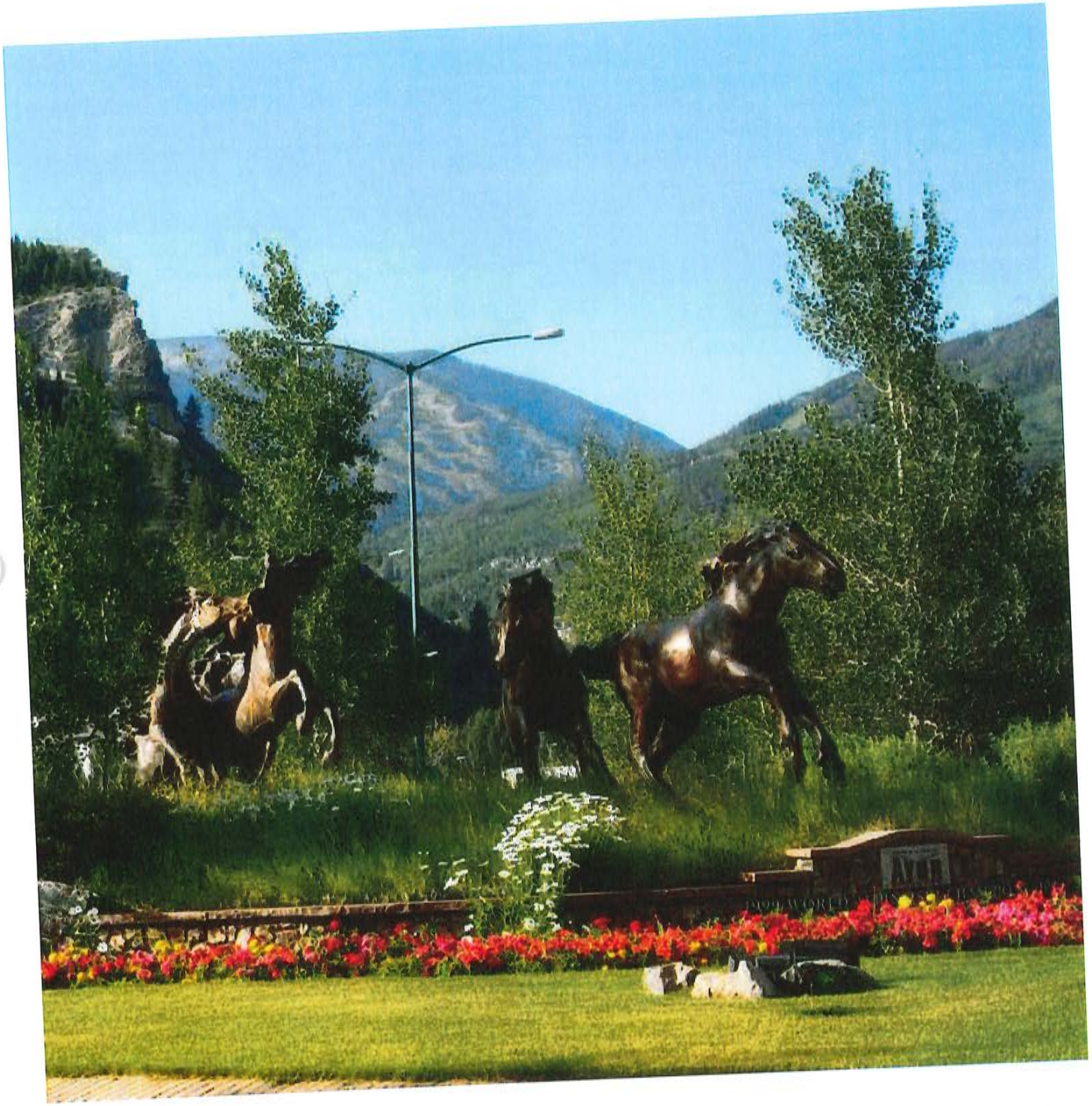












Education

2014 *MFA,* Kent State University, Kent, OH
2006 *BFA*, Cleveland Institute of Art, Cleveland, OH

Completed and In-Progress Projects (commission amount)

2024 *NEST*, Lorraine H. Whitlock Elementary School, Washington, D.C. ($55,000)
- Acting as designer, fabricator, and installer for the NEST project
- All fabrication occurring at my studio
- Collaboration with D.C. public schools, and the city of Washington, D.C. on project development
- Consists of a sculptural playscape in the form of a 10' diameter, 8' tall interactive bird's nest
- Scheduled completion is Summer 2024

Aboard, Main Street Beach Park, Vermilion, OH ($30,000)
- Acting as designer, fabricator, and installer for Pinwheels
- All fabrication occurring at my studio
- Collaboration with Public Art Vermilion and the city of Vermilion on development of this project
- Consists of 3 Corten sail shaped panels, referencing boats that once manufactured in Vermilion
- Each sail includes a bench for resting
- Scheduled completion is Spring 2024

Pinwheels, McGregory Park, Peekskill, NY ($36,850)
- Acting as designer, fabricator, and installer for Pinwheels
- All fabrication occurring at my studio
- Collaboration with Hudson Valley Museum of Contemporary Art and the City of Peekskill, NY
- Working with city and state on use of renewable energy to power lights (wind turbines)
- Scheduled completion is spring 2024

2022 *Shielded Together*, Lakewood Fire Station #2, Lakewood, OH ($42,750)
- Acted as the designer, fabricator and installer on *Shielded Together*
- All fabrication occurred at my studio
- Collaborated with Michelle Nochta from the city of Lakewood, OH on the development of this project
- Worked with Makarich Structural Engineering in approval of plans
- Inspired from research at fire station, taken from symbols on fire fighter and EMS patchwork

2021 *City Reflections,* Destination Cleveland and LAND Studio, Cleveland, OH ($10,000)
- Acted as the designer, fabricator and installer on *City Reflections*
- All fabrication occurred at my studio
- Collaborated with LAND Studio on the city of Cleveland permitting process
- Worked with Osborn Engineering on draft footing plans for project, for city approval

2020 *Truss*, Worthington Yards Apartments, Dalad Realty, Cleveland, OH ($17,000)
- Acted as the designer, fabricator and installer on *Truss*
- All fabrication occurred at my studio.
- Collaborated with Liz Maugans and Neil Viny and the development of this rooftop sculpture

2019 *Building Up*, Summa Hospital, Akron, OH ($12,000)
- Acted as the designer, fabricator and installer on *Building Up*
- All fabrication occurred at my studio
- Collaborated with Meg Harris for this project at Summa Hospital
- Installed in general surgery wing of hospital
- Design inspired by architecture of downtown Akron

2018 *Strength in Unity*, Hildana Park, City of Shaker Heights, OH ($65,800)
- Acted as the designer and fabricator on *Strength in Unity*
- All fabrication occurred at my studio
- Collaborated with Kamla Lewis on the development of this project

Inbuilt, NRP Group, Cleveland, OH ($12,000)
- Acted as the designer and fabricator and installer on *InBuilt*
- All fabrication occurred at my studio
- Collaborated with Christy Gray on the development of this project, including proposal sketches

Professional Experience

2023- *Assistant Professor*, Cleveland Institute of Art, Cleveland, OH
2018-23 *Lecturer*, Cleveland Institute of Art, Cleveland, OH
2015-18 *Adjunct Faculty*, Cleveland Institute of Art, Cleveland, OH
2012-15 *Adjunct Faculty*, Kent State University, Kent, Ohio
2011-13 *Graduate Assistant*, Kent State University, Kent, Ohio

Grants/Fellowships/Awards

2023 *Finalist: Beach Blvd Roundabout*, Jacksonville, FL ($150,000 commission)
2022 *Satellite Fund*, Spaces Gallery, Cleveland, OH
Finalist: Buckeye Road Streetscape Public Art Project, Cleveland, OH ($40,000 commission)
Finalist: Artist in Residence for Interactive Public Art, West Lafayette, IN ($250,000 commission)
2021 *Urgent Art Fund*, Spaces Gallery, Cleveland, OH
2019 *Finalist: Wausau Public Art, Wausau, WI* ($130,000 commission)
2015 *OH Arts Council – Individual Excellence Award*
2014 *Harpo Foundation*

Selected Solo & Group Exhibitions

2023 *Risk + Discovery: Glass Innovation at CIA*, Cleveland Institute of Art, Cleveland, OH
2022 *Rise and Fall* (solo), McDonough Museum of Art, Youngstown, OH
2021 *Altered Reality* (solo), Sculpture Center, Cleveland, OH
2020 *The Secret Lives of Color*, Brandt-Roberts Gallery, Columbus, OH
2018 *Some Like it Hot*, Morgan Contemporary Glass Gallery, Pittsburgh, PA
2016 *Noves Històries*, Urban Arts Space, Columbus, OH
2015 *Incoherent Spaces* (solo), Maria Neil Art Project, Cleveland, OH
It Can Be Lonely in Here (solo), ROY G BIV Gallery, Columbus, OH
2014 *When I'm Not Her* (solo), Sculpture Gallery, Kent State University, Kent, OH
2014 *MFA National*, First Street Gallery, New York, NY
Omnis International, Minan Gallery, Los Angeles, CA
2013 *Urban Perspective*, Brandt-Roberts Galleries, Columbus, OH
2011 *City Unseen* (solo), The Society for Contemporary Crafts, Pittsburgh, PA
Reinterpreting the Familiar, Brandt-Roberts Galleries, Columbus, OH
2011 *Mailin' It In*, Nicole Villeneuve Gallery, Chicago, IL
2010 *Construction Zones*, Southern OH Museum, Portsmouth, OH
Troika, Asterisk Gallery, Cleveland, OH
2007 *Big Bang*, Spaces Gallery, Cleveland, OH

Selected Collections

Arkansas Museum of Fine Arts, Little Rock, Arkansas
The Cleveland Clinic, Cleveland, OH
Cleveland Museum of Art
Cleveland State University, Cleveland, OH
Crocker Art Museum, Sacramento, California
Dalad Collection at Worthington Yards, Cleveland, OH
Enamel Arts Foundation, Los Angeles, California
Summa Hospital, Akron, OH

Bibliography

Werling, Beth, "All Aboard Public Art Vermilion's new sculpture project", The Helm Sandusky, September 23, 2023
Benson, John, "Shaker Heights artist completes Lakewood's newest public art mural at fire station", Cleveland Plain Dealer/Cleveland.com, April 20, 2022.
Turner, Anderson, "Art helps heal at Summa Health's Akron City Hospital", Akron Beacon Journal/OH.com, June 1, 2019.
Gill, Michael, "Growing the Pie: Selling Art Beyond the Boundaries of Northeast OH", CAN Journal, Spring 2017.
Nancy Gilson, "Interactive Works a Highlight of Juried Exhibition at OH Art League", Columbus Dispatch, June 19, 2016.
Christopher Yates, "OH Craft Museum: Newcomers Produce Innovative Pieces", Columbus Dispatch, August 4, 2013.
Jason Gutierrez, "OPENING: Scott Goss Reveals the Unseen City", <blog.glassquarterly.com>, September 1, 2011.
Melissa Starker, "Brandt-Roberts Galleries: Combination Creates its Own Synergy", Columbus Dispatch, May 15, 2011.

With an interest in creating interactive, experiential art works that explore sustainability, interaction, placemaking, and community, I believe I would make an excellent choice for the May Street and San Marco Avenue roundabout public art commission. I have built my reputation as an innovative and creative craftsman who develops powerful compositions that create a sense of awe and wonder in my viewer, with each piece being carefully planned and executed. As a public artist I am interested in developing artworks that speak to the cities and neighborhoods where the work will be placed, by accurately responding to the identity of the communities who will ultimately be the ones interacting with the work. My experience as a public artist has given me the opportunity to work with a variety of clients, including government, non-profit, art consultants, and the private sector including working collaboratively with community members to inform my design process.

For my proposal, titled *Seashore Surprise*, I propose the design and fabrication of an internally illuminated sculpture that features 27 individual slices of a horse conch shell. My design utilizes both the profile and spiral form of the shell, to create a dynamic sculpture that positively reflects the beach life of St. Augustine, FL. Starting with the tallest slice, each subsequent one is a 3% reduced version of the last, which allows the form the develop a spiral form indicative of conch shells. The project, which rises 20' off the height of the ground at its highest point, will create an impactful experience for both pedestrian and vehicular traffic at the May Street and San Marco Avenue roundabout.

Each slice of the sculpture will be constructed from a brushed finish 316 stainless steel form with cast glass components scaling both the inside and outside edges. The blue tinted glass in my design references the bright blue of the Atlantic Ocean. If electric is available, behind each glass component will be LED lighting, allowing the sculpture 24/7 visibility, becoming a beacon for the nearby community. Each slice will vary in scale, but maintain a consistent depth of 3". The structure and form of each slice will be carried with a stainless steel subframe, that will stabilize them. Finishing the outside surface of the slice will be 14 gauge 316 stainless, that will be welded in place. The overall project is sized at 18' tall x 21' wide and 14' deep. At the base of the sculpture will be a concrete pad that takes the shape of the footprint of the sculpture. Each slice will be securely anchored into the concrete pad, allowing the sculpture the withstand the weather of north Florida.

As the selected artist I will be an ideal collaborator for this project. I see collaboration as a key component in the field of art and design, where the most dynamic projects are not built from a singular voice, but a diverse selection of voices, who work together to develop an idea. I see the collaboration between myself, the client, and the community of as the starting point for new ideas. This partnership is built on good communication and trust, and extends to collaborations with engineers, city planners, fabricators, material vendors, and community members, who all work together to help deliver a successful project.

As a professional public artist, designer, and fabricator, I have over 18 years of professional experience creating work for public art commissions and the private collector. With a diverse set of skills, ranging from engineering, project management, solid modeling, steel fabrication (including machining and welding), wood-working, computer programming, lighting design, additive and subtractive manufacturing processes (3D printing, laser cutting, CNC), and metal and glass casting, I am wholly capable of producing an artwork that will complement the St. Augustine community. My varied and extensive skills allow me to see a project through from start to completion, including fabrication, within my own studio. For this project I will collaborate with mercer-WORKS, a full-service design and fabrication studio specializing in the creation of public works for public, private, and government institutions. They have worked collaboratively with international artists such Diana al-Hadid and Rebecca Louise Law, to create high profile public installations. Additionally, we will work with a national structural engineering firm, who specialize working with artists to help deliver projects that will both inspire and enrich the communities they reside in.

Examples of completed projects include the completion of a laser cut, illuminated sculpture/mural for the City of Lakewood, OH Fire Station #2. This project, title Shielded Together, reflects a male and female fire fighter working in unison, with a patterning of various symbols found in fire safety and EMS layered in the background. In addition to this, in 2020 I completed an interactive light sculpture for a rooftop sculpture

garden at Worthington Yards Apartments in downtown Cleveland. The form for this sculpture is based on truss bridges seen within proximity of the garden and features a single illuminated linear form that wraps around a pathway. This computer programmed piece is illuminated with colorful LED's placed behind a durable, polycarbonate skin, allowing the piece to remain illuminated 24/7, year-round. This project included both laser and CNC cut components for its design and construction.

My work is nationally respected and is currently held in collections across the country, including the Arkansas Museum of Fine Art in Little Rock, AR; the Cleveland Museum of Art, the Crocker Art Museum in Sacramento, CA; and the Enamel Art Foundation in Los Angeles, CA, the Cleveland Clinic in Cleveland, OH, the Dalad Collection in Cleveland, OH, and the Summa Hospital in Akron, OH.

Included in my application please find a proposed budget, my bio, an updated resume, two references with contact information, work samples of recent projects, and my project proposal.

Thank you for your consideration.

Proposal Images are available on next page.

SEASHORE SURPISE



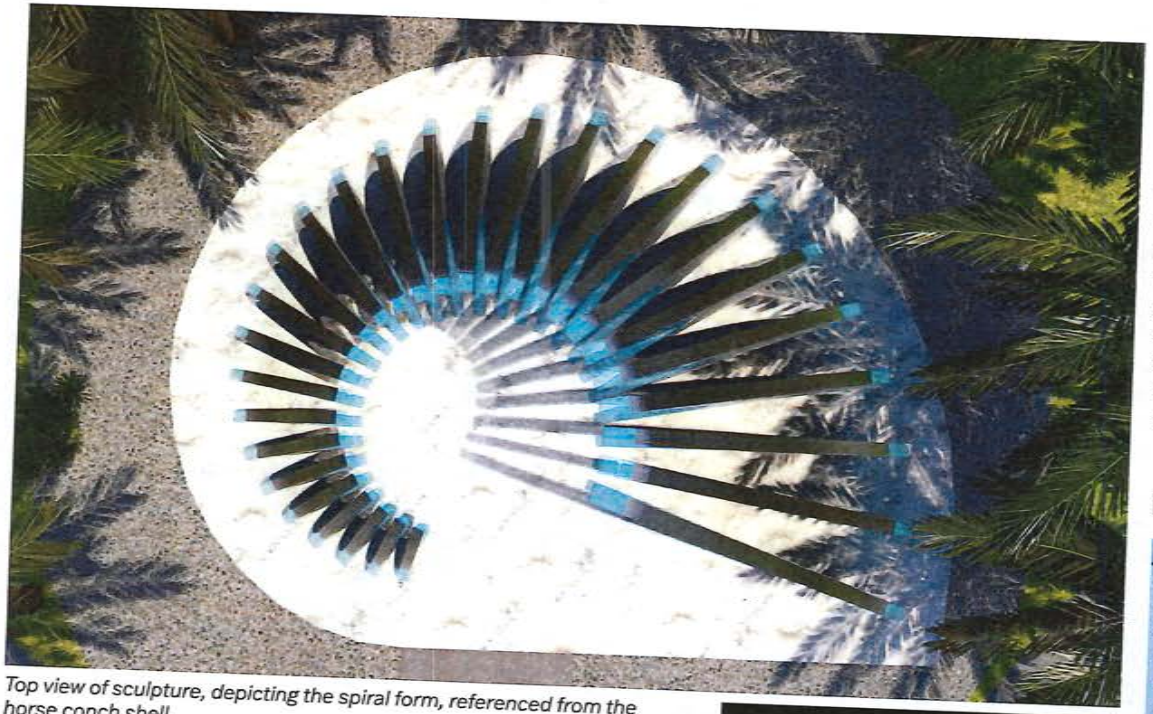
For my proposal, titled *Seashore Surprise*, I propose the design and fabrication of an internally illuminated sculpture that features 27 individual slices of a horse conch shell. My design utilizes both the profile and spiral form of the shell, to create a dynamic sculpture that positively reflects the beach life of St. Augustine. Starting with the tallest slice, each subsequent one is a 3% reduced version of the last, which allows the form to develop a spiral, indicative of conch shells. The project, which rises 20' off the height of the ground at its highest point, will create an impactful experience for both pedestrian and vehicular traffic at the May Street and San Marco Avenue roundabout.

Seashore Surprise

Budget: $250,000
Materials: 316 stainless steel, cast glass, LED lighting
Scale: 21' x 14' x 18'

SCOTT GOSS STUDIO
216.224.6040 | scott@scottgoss.com

SEASHORE SURPRISE



Top view of sculpture, depicting the spiral form, referenced from the horse conch shell



Horse conch shell reference photos

Each slice of the sculpture will be constructed from a brushed finish 316 stainless steel form with cast glass components scaling both the inside and outside edges. The blue tinted glass in my design references the bright blue of the Atlantic Ocean. If electric is available, behind each glass component will be LED lighting, allowing the sculpture 24/7 visibility, becoming a beacon for the nearby community. Each slice will vary in scale, but maintain a consistent depth of 3". The structure and form of each slice will be carried with a stainless steel subframe, that will stabilize them. Finishing the outside surface of the slice will be 14 gauge 316 stainless, that will be welded in place. The overall project is sized at 18' tall x 21' wide and 14' deep. At the base of the sculpture will be a concrete pad that takes the shape of the footprint of the sculpture. Each slice will be securely anchored into the concrete pad, allowing the sculpture the withstand the weather of north Florida.

PROPOSED BUDGET

#	TITLE	RATE	TIME (hrs)	QUOTE
1	Design Fee			$ 50,000.00
2	Materials			$ 70,000.00
3	Fabrication			$ 60,000.00
4	Installation			$ 20,000.00
5	Consultant/Engineering Fee			$ 19,000.00
6	Travel/Lodging			$ 2,500.00
7	Insurance			$ 2,500.00
8	Documentation			$ 1,000.00
9	Contingency			$ 25,000.00
			TOTAL	$250,000.00

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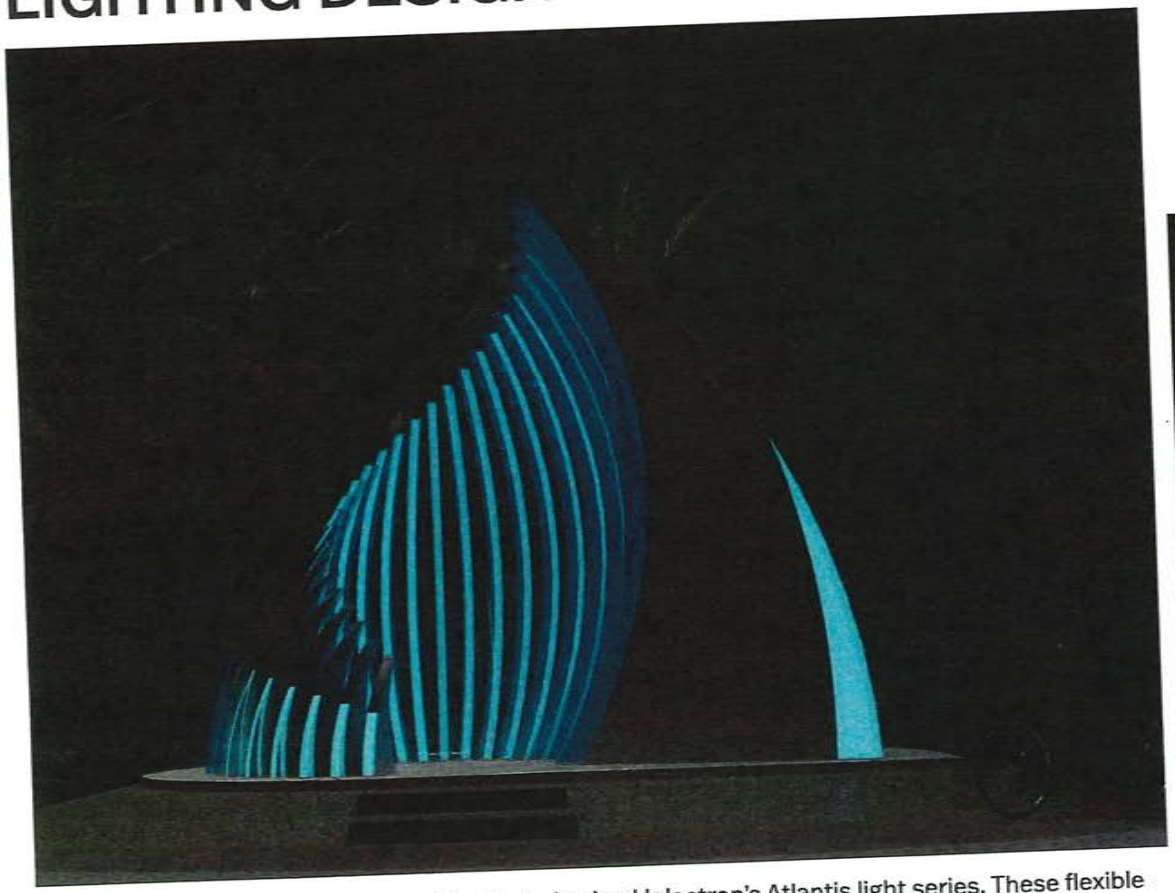
216.224.6040 | scott@scottgoss.com

LIGHTING DESIGN





Seashore Surprise will be internally illuminated using Holectron's Atlantis light series. These flexible LED light strips are IP67 rated for exterior applications, allowing the project lighting to withstand Jaksonville's weather. The light strips would be installed in channels placed on the interior of the stainless steel structure, projecting light into the translucent cast glass blocks.

SCOTT GOSS STUDIO
216.224.6040 | scott@scottgoss.com

Shielded Together
Completed, April 2022
Lakewood Fire Station #2, Lakewood, OH
Contact: Michelle Nochta, Senior Planner, 216-529-5906, michelle.nochta@lakewoodoh.net

City Reflections
Completed, August 2021
Cleveland Lakefront Bikeway, Cleveland, OH
Contact: Alex Harnocz, Destination Cleveland, aharnocz@destinationcle.org

Truss
Completed, July 2020
Rooftop Garden, Private Collector, Cleveland, OH
Worthington Yards Apartments
Contact: Liz Maugans, Curator Worthington Yards Apartment, 216-570-0324, lizmaugans@gmail.com

Strength in Unity
December 2018
Hildana Park, Shaker Heights, OH
Contact: City of Shaker Heights, OH, 216-491-1400

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Community News

Shaker Heights artist completes Lakewood fire station mural

Updated: Apr. 20, 2022, 11:16 a.m. | Published: Apr. 20, 2022, 6:23 a.m.



Shaker Heights-based artist Scott Goss recently completed a mural on the eastern side of Fire Station No. 2 in Lakewood. (John Benson/cleveland.com)

By John Benson, special to cleveland.com

LAKEWOOD, Ohio -- Public art continues to be a priority in Lakewood, with Shaker Heights-based artist Scott Goss recently completing a mural on the eastern side of Fire Station No. 2.

"The basis for the design is incorporating symbols related to fire safety and EMS work as a way to kind of create an immediate connection to the viewer," Goss said. "Then layering that with male and female figures that are kind of working in unison.

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"It's meant to show firefighters, the collaboration and the community within the fire station itself, as well as their relationship to the neighborhood."

Designed to spur conversation and inspire community engagement, the $43,750 project features Corten weathering steel, which was selected to not only survive Northeast Ohio winters, but also to provide a soft, orange matte surface.



Shaker Heights-based artist Scott Goss recently completed a mural on the eastern side of Fire Station No. 2 in Lakewood. (John Benson/cleveland.com)

The two firefighters were constructed out of laser-cut stainless steel, which was then powder-coated a dark gray to allow the silhouettes to stand out from the brick background. On the rear of the figures are LED lights that run along the perimeter, allowing the project to be viewed both day and night.

An interdisciplinary artist whose work explores various media -- including public art, sculpture, installations and glass -- Goss has completed numerous public art projects and commissions.

His work has been exhibited nationally and is represented by galleries in Akron, Cleveland, Columbus and Pittsburgh.

"Public art is a catalyst for a neighborhood to create change and conversations," Goss said. "I've done a few projects now, and I've heard positive and negative critiques about the work I created.

"Lakewood has a good program set up for public art. They've been able to build kind of a good collection of public art throughout the city. It's created an identity that generates conversations that are important in art and design," he said.

The recent fire station installation is a product of the city's 2016 Public Art Task Force, which recommended that Lakewood create opportunities to include art in public spaces and facilities.

"We selected artist Scott Goss through a competitive bidding process," Lakewood Director of Planning Shawn Leininger said.

"Scott's sculpture captures the symbols and tools of the men and women of the fire department, with a subtle nod to Fire Station No. 2."

The Goss project is one of many installations associated with the city's capital improvement project.

Examples of past installations include the LKWD letters and street mural at Wagar Park, as well as the relocation of the blades of grass sculpture from the Detroit and Sloane avenue intersection to Kauffman Park.

Recently, Leininger noted that the city completed a skate house restroom facility project in which Freddy Hill Design created a wall installation from a Moses Cleaveland tree that had been removed from Summit Avenue due to safety concerns about the decaying tree.

The skate house will also soon have a mosaic of a historic photo from the adjacent outdoor ice rink made from skateboards, created by local artist Joey Strunk.

"It's exciting to see these visions come to life and enhance an otherwise blank wall," Leininger said.

"Public art installations supplement and diversify the mural installations we've been implementing for several years now through the Spectacular Vernacular program. Together, they add quality and enrich the sense of place in our community."

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Statement updated 5/1/2021).

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PLANNING AND COMMUNITY DEVELOPMENT

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May 23, 2022

To whom it may concern,

The city of Lakewood commissioned a piece in 2021 for Lakewood Fire Station #2. Scott Goss created a high-quality, durable, standalone metal sculpture with LED lighting for Station #2. The sculpture has been warmly received by the fire department and the community. We visited the artist during the manufacture of the piece at his workshop, and I was impressed by the quality of materials and the high standard of craftmanship. Additionally, Mr. Goss exhibited a strong work ethic and delivered a high level of customer service. I would recommend Mr. Goss' work to anyone looking for high-quality workmanship and a durable product.

Sincerely,

Michelle Nochta, AICP
Senior Planner
City of Lakewood Planning Department
12650 Detroit Ave
Lakewood, Ohio 44017

e-mail: Michelle.Nochta@lakewoodoh.net
ph.: 216-529-5906

May 25, 2022

This letter is in support of Scott Goss and the two public art installations that are housed in our public spaces at the residential development where I curate and activate the work at Worthington Yards. I have known Scott for eight years and have had the privilege of watching him develop into a wonderful artist and dynamic member of the Northeast Ohio art community.

Scott is a dedicated practitioner and one of those rare characters who takes risks and thoughtfully wants to understand his skills and approach more intently by continuing to take on more dynamic and compelling projects. He is a prolific and involved maker and has already defined himself by exhibiting in several solo shows and participating in other high-quality group shows in this region. Scott has taken on more extensive large-scale projects in public spaces and has pursued these opportunities showcasing his work to encourage on-going continued growth and possibility. I have been fortunate to see the progression of his work over the course of our association.

The work he has designed for Worthington Yard's rooftop is called *Truss;* it is an interactive light installation that illuminates the rooftop to the rest of the buildings around us. His work is of the highest quality and is solid in construction even in the worst of Cleveland's winds and weather. His fabrications have great integrity and craftsmanship, and he provides thorough maintenance plans for the maintenance staff/manager that is needed on the back end. His own intense research and foresight, along with the durability of his high-quality materials create these works that are playful, seemingly simple and accessible that the residents of Worthington Yards love. The over 10,000 LED lights used in the rooftop's continuous Truss, activate the entire space with a glow, that changes and alters through movement. This is absolutely the place to see the changing light in synchronicity with the sunset. He changed the nature of this space and his work welcomes participatory points of engagement with residents and visitors alike.

Scott was terrific to work with and we had several studio visits and updates on his progress while making the works. He was excellent in letting us know where he was on the timeline and has become a "go-to" for me when advising other developers on commissions and large-scale public projects. There are not many artists in Cleveland like Scott who can do this work and so his conscientious approach to the inclemental weather conditions of Cleveland and logistical needs of his ideations are always in step. I whole-heartedly give my highest recommendation for Scott Goss for any project. He has an incredible ambition and drive for learning new skills and techniques on each and every project. We celebrate these works that he has made for us at Worthington Yards and all the public art he has made all across Cleveland.

Please let me know if you have any questions or if you need any more insight,
Best Regards,

Liz Maugans
Curator, Dalad Collection
Worthington Yards
216 570-0324

1. *Shielded Together*
   Completed, April 2022
   Lakewood Fire Station #2, Lakewood, OH
   $42,750
   Corten weathering steel, stainless-steel, powder coating, LED lighting
   15' x 11' x 1'
   This laser cut sculpture was designed for a new fire station addition in Lakewood, OH. Using symbols found during a research trip to the existing station, a multilayered pattern was developed in the background of a male and female fire fighter actively working in unison to put out a fire. This project included LEDs, to allow for a dynamic viewing experience both day and night. For this project I collaborated with an engineer on my designs to ensure the project was successful upon completion. I additionally collaborated with the city of Lakewood planner, the fire station contractors and electricians, and the fire station chief on the development and installation of my project.

2. *Shielded Together* (evening illumination)
   Completed, April 2022
   Lakewood Fire Station #2, Lakewood, OH
   $42,750
   Corten weathering steel, stainless-steel, powder coating, LED lighting
   15' x 11' x 1'
   This laser cut sculpture was designed for a new fire station addition in Lakewood, OH. Using symbols found during a research trip to the existing station, a multilayered pattern was developed in the background of a male and female fire fighter actively working in unison to put out a fire. This project included LEDs, to allow for a dynamic viewing experience both day and night. For this project I collaborated with an engineer on my designs to ensure the project was successful upon completion. I additionally collaborated with the city of Lakewood planner, the fire station contractors and electricians, and the fire station chief on the development and installation of my project.

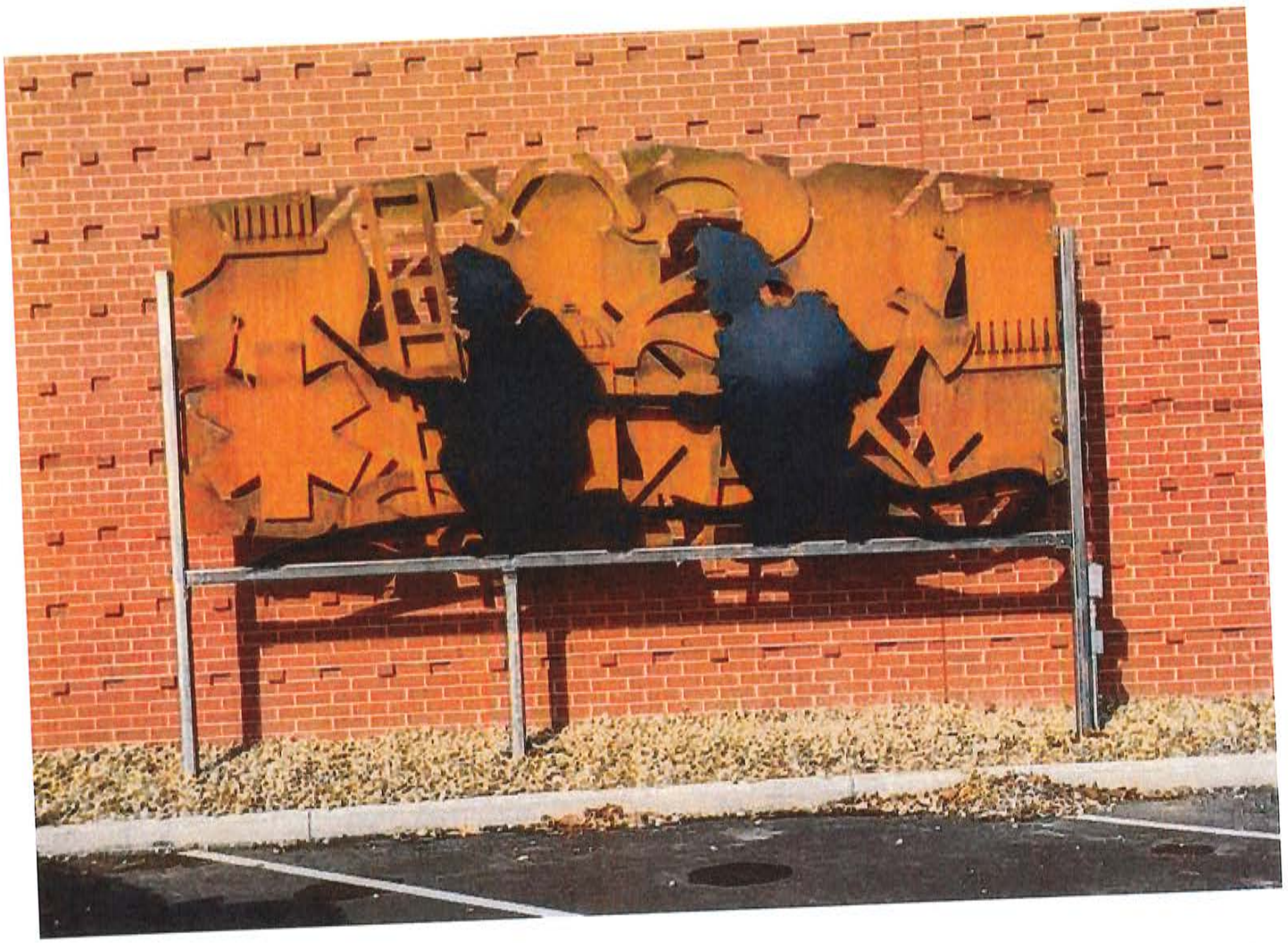
3. *City Reflections*
   Completed, August 2021
   Cleveland Lakefront Bikeway, Cleveland, OH
   $10,000
   Polished stainless steel, carbon steel, powder coating
   5' x 7' x 5'
   This interactive kaleidoscope viewer, designed for pedestrians and viewers along a new bikeway, reflects the diverse population of residents in the Ohio City neighborhood of Cleveland, allowing one a unique sightline of the city's landscape. This project was designed, engineered and fabricated at my studio in Cleveland. For this project I collaborated with an engineer on my designs to ensure the project was successful upon completion. Additional collaborations occurred with LAND Studio, the client and the city of Cleveland.

4. *Truss*
   Completed, July 2020
   Rooftop Garden, Private Collector, Cleveland, OH
   Worthington Yards Apartments
   7' x 7' x 8'
   Polycarbonate sheeting, steel, LED lighting
   $21,000
   Using the diagonal supports in a truss bridge as a reference, this project utilizes illumination to create a freestanding sculpture. Each linear element is constructed using a steel frame, with LED's layered behind a polycarbonate plastic tubing. The LED's run the full length of the sculpture, covering all 4 sides of each square tube. Lighting of the sculpture is programmed to allow a

continuous change in colors based on a controlled sequence. This project was designed, engineered and fabricated at my studio in Cleveland.

Link to Truss sculpture video: https://vimeo.com/711242218

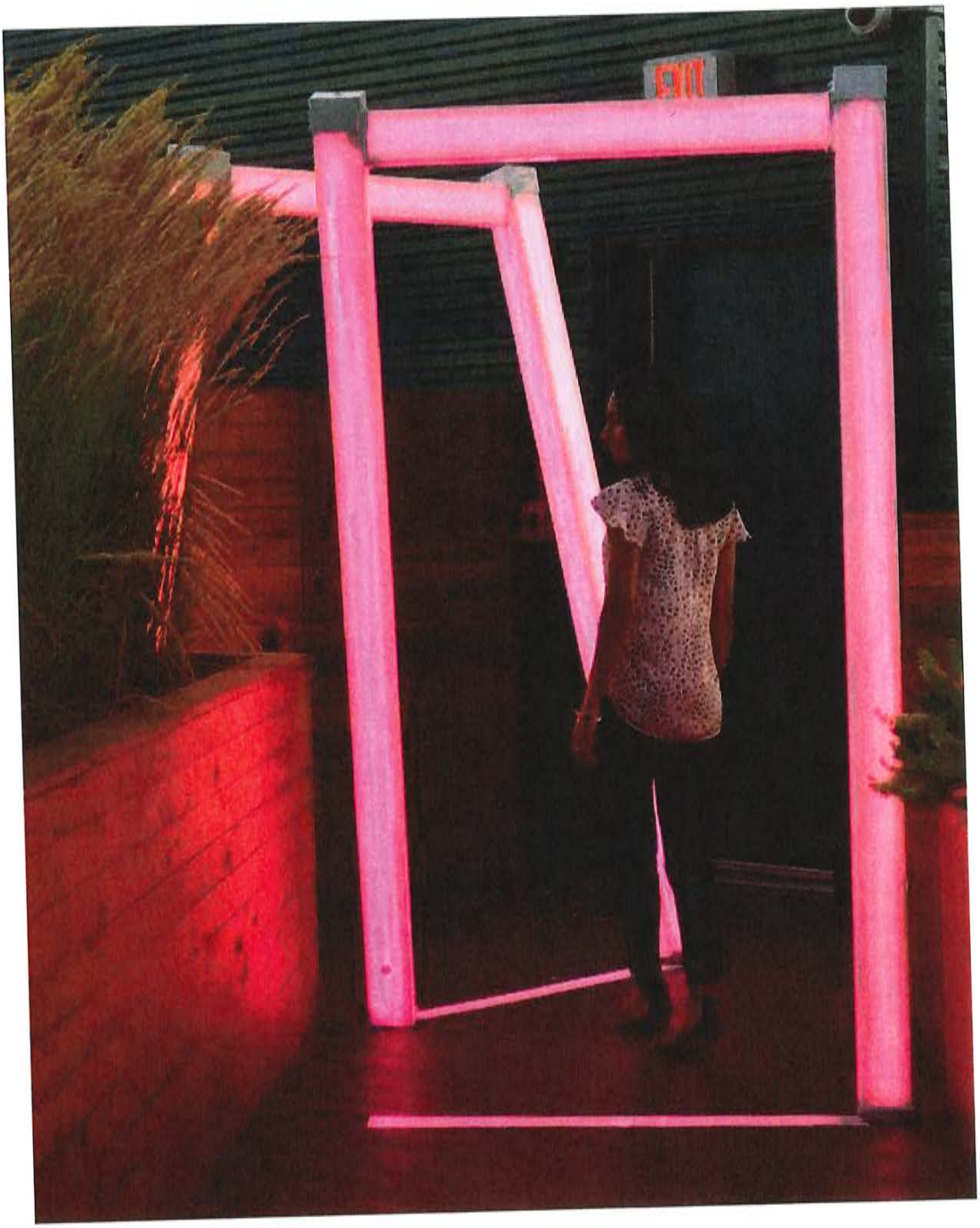
5. *Strength in Unity*
December 2018
Hildana Park, Shaker Heights, OH
$65,800
Stainless steel, carbon steel, powder coating
3' x 14' x 14'
This gateway project features a series of stacked and leaning doors that represent the strength a community has when they work together to complete a goal. Each door is designed to reflect those found in the Moreland neighborhood, with the two peaks building an uppercase M. It was installed at the entrance to the city. This project was designed, engineered and fabricated at my studio in Cleveland. For this project I collaborated with an engineer on my designs to ensure the project was successful upon completion. Additional collaborations occurred with other contractors and the city of Shaker Heights.










EXIT



SEASHORE SURPISE



For my proposal, titled Seashore Surprise, I propose the design and fabrication of an internally illuminated sculpture that features 27 individual slices of a horse conch shell. My design utilizes both the profile and spiral form of the shell, to create a dynamic sculpture that positively reflects the beach life of St. Augustine. Starting with the tallest slice, each subsequent one is a 3% reduced version of the last, which allows the form to develop a spiral, indicative of conch shells. The project, which rises 20' off the height of the ground at its highest point, will create an impactful experience for both pedestrian and vehicular traffic at the May Street and San Marco Avenue roundabout.

Seashore Surprise

Budget: $250,000
Materials: 316 stainless steel, cast glass, LED lighting
Scale: 21' x 14' x 18'

SCOTT GOSS STUDIO

SEASHORE SURPRISE



Top view of sculpture, depicting the spiral form, referenced from the horse conch shell



Horse conch shell reference photos

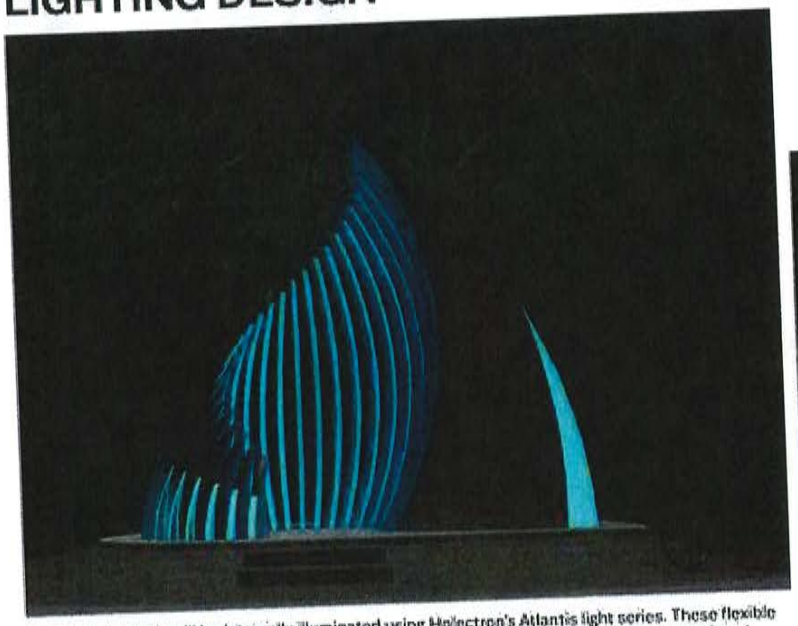
Each slice of the sculpture will be constructed from a brushed finish 316 stainless steel form with cast glass components sealing both the inside and outside edges. The blue tinted glass in my design references the bright blue of the Atlantic Ocean. If electric is available, behind each glass component will be LED lighting, allowing the sculpture 24/7 visibility, becoming a beacon for the nearby community. Each slice will vary in scale, but maintain a consistent depth of 3". The structure and form of each slice will be carried with a stainless steel subframe, that will stabilize them. Finishing the outside surface of the slice will be 14 gauge 316 stainless, that will be welded in place. The overall project is sized at 18' tall x 21' wide and 14' deep. At the base of the sculpture will be a concrete pad that takes the shape of the footprint of the sculpture. Each slice will be securely anchored into the concrete pad, allowing the sculpture the withstand the weather of north Florida.

PROPOSED BUDGET

#	TITLE	RATE	TIME (hrs)	QUOTE
1	Design Fee			$ 50,000.00
2	Materials			$ 70,000.00
3	Fabrication			$ 60,000.00
4	Installation			$ 20,000.00
5	Consultant/Engineering Fee			$ 19,000.00
6	Travel/Lodging			$ 2,500.00
7	Insurance			$ 2,500.00
8	Documentation			$ 1,000.00
9	Contingency			$ 25,000.00
			TOTAL	$250,000.00

SCOTT GOSS STUDIO

LIGHTING DESIGN





Seashore Surprise will be internally illuminated using Holectron's Atlantis light series. These flexible LED light strips are IP67 rated for exterior applications, allowing the project lighting to withstand Jaksonville's weather. The light strips would be installed in channels placed on the interior of the stainless steel structure, projecting light into the transfucent cast glass blocks.

SCOTT GOSS STUDIO

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RESUMÉ

PUBLIC & LARGE-SCALE PROJECTS

Lead Artist, *Fire Station 21*, 2024
In-progress illuminated entryway artwork accompanying the renovation of Fire Station 21 in Kirkland, WA.

Lead Artist, *Grass Dome*, 2024
In-progress interactive multipart gateway artwork anchoring newly created public park and inspired by local flora. Norfolk, VA Public Arts Commission.

Lead Artist, *Stella*, 2023
A 20' diameter stellated icosahedron form illustrating properties of light, commissioned by the Exploratorium for permanent exhibit at the Kiewit Luminarium, a science museum in Omaha, NE

Contributing Artist, *Dahlias* by John Edmark, 2023
Two illuminated, programmable wall mounted sculptures installed within the Resonance Bar at Atlantis, The Royal Hotel in Dubai. Sean Orlando collaborated with Lead Artist John Edmark to design, engineer, fabricate, and install this complex work featuring a fractal spiral pattern based on the golden angle.

Co-Lead Artist, *Y Knot Saloon*, 2022
Fully furnished saloon on wheels evoking the 19th-century wild west. Exhibited at Burning Man Arts Festival 2022; commissioned by Genstar Capital. Collaboration with Dave Keane and Keith London.

Lead Artist, *Kilroy Stars*, 2020
Monumental light sculptures in stellate forms anchored to buildings in California, Washington, and Texas. Commissioned by Kilroy Realty; implemented in collaboration with Zoetic Digital.

Lead Artist, *Welcome Tower*, 2019
Beacon sculpture commissioned by Cutwater SF/Unison and Port of San Francisco. Installed at Pier 14, San Francisco from 2019-2020, permanently installed at Paradise Ridge Sculpture Park, Santa Rosa, CA in 2021.

Lead Artist, *Gertie's Ghost/Downtown Tacoma Gateway*, 2019
Permanent 100' diameter multipart sculpture marking redeveloped transit gateway. Commissioned by Sound Transit Percent for Art, developed with community members and local stakeholders.

Lead Artist, *The Capitol Theater*, 2018
Monumental Art-Deco inspired immersive space including silent film reels, commissioned by the Renwick Gallery, Smithsonian American Art Museum. Implemented with the Five Ton Crane collective. Exhibited at the Renwick Gallery, Washington DC; Cincinnati Art Museum; Oakland Museum of California.

Lead Artist, Elektra Dragon, 2019
Monumental dragon with proportional hydraulic wings, innovative LED programming and light-transmitting polymer scales. Featured in *Forbes* magazine and exhibited at Burning Man Arts Festival, 2019. Private commission.

Lead Artist, California State University East Bay Placemaking Commission, 2017
Design, fabrication and installation of permanent exterior large-scale pathfinding and campus name sculpture.

Lead Artist, *Fire Engine 32 ½*, 2017
Architecturally integrated sculpture designed and implemented concurrently with the LEED Platinum rebuild of Fire Station 32. Commissioned by the Seattle Office of Arts & Culture.

Contributing Artist/Construction Manager, *Storied Haven*, 2015
Immersive sculptural space in collaboration with Bree Hylkema and Five Ton Crane collective. Exhibited at Hermitage Museum and Gardens, Norfolk, VA, 2016-2017; installed at Paradise Ridge Sculpture Park, Santa Rosa, CA, 2018.

Contributing Artist/Fabrication Manager, Burrows Street Park, 2014
Design and fabrication of placemaking elements in permanent installation in San Francisco parklet and arcade, in partnership with Rebar/Morelab Art & Design Studio and Architecture for Humanity.

Artist Fellow/Artist in Residence, de Young Fine Art Museum of San Francisco
Urbanauts, in collaboration with Matthew Passmore, 2012-2013
A series of exhibitions, interactive works, expeditions, and public conversations in an examination of the mechanical systems that structure life in the built environment.

Lead Artist, *The Nautilus*, 2011
In collaboration with Five Ton Crane collective, a sculptural interpretation of the submarine from Jules Verne's *Twenty Thousand Leagues Under the Sea*. In the private collection of the Bently Foundation, San Francisco, CA.

Lead Artist, *Raygun Gothic Rocketship*, 2009
Rocketship beacon sculpture, executed by the Five Ton Crane collective. Exhibited publicly in San Francisco 2010-2013; permanently installed at Wings Over the Rockies Air & Space Museum in Denver, CO.

Artistic Director/ Lead Artist/ Project Manager, *Steampunk Tree House*, 2007
In collaboration with Five Ton Crane, a monumental immersive sculptural space featuring functioning steam calliope. Permanently installed at Dogfish Head Brewery, Milton, DE.

SELECTED EXHIBITIONS

- Oakland Museum of California: *Capitol Theater*, October 2019, Oakland, CA
- Cincinnati Art Museum: *Capitol Theater*, April 2019, Cincinnati, OH
- Renwick Gallery, Smithsonian American Art Museum: *Capitol Theater*, March 2018, Washington DC
- Hermitage Museum and Gardens: *Storied Haven*, 2017, Norfolk, VA
- de Young Museum: *Charismatic Expressions of a Microscopic World* (solo), June 2014, San Francisco, CA
- de Young Museum: *Urbanauts*, residency and fellowship, 2012-2013, San Francisco, CA
- On the Move - An Exploratorium Roadshow: *The Nautilus*, March 2013, San Francisco, CA
- Yuri's Night: *Raygun Gothic Rocketship*, 2010, NASA Ames Research Center, Moffett Field, CA

PROFESSIONAL ROLES

November 2021 – Present: CEO, Seaport Studios, Richmond, CA
May 2014 – Present: Founder and Principal, Engineered Artworks, Richmond, CA
2007 – Present: Co-Founder, Lead Artist, Project Manager, Five Ton Crane Collective, Oakland, CA

EDUCATION

2011, BA, Practice of Art, College of Letters & Sciences, University of California, Berkeley

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SELECTED RECENT COMMISSIONS



Stella, commissioned by The Exploratorium. $400,000, Steel frame and acrylic panels
An immersive walk-in icosahedron form commissioned for permanent installation at the Kiewit Luminarium in Omaha, NE. As viewers move within the space, interaction between twenty triangular panels in different colors illustrates dispersal of light. The work's goal is to engage and inspire diverse populations with an environment that experientially illustrates qualities of light and geometric forms, as well as providing an imaginative and immersive space for visitors of all ages. Working with parameters provided by the designers of the Kiewit Luminarium, Sean Orlando and the Engineered Artworks team conceptualized this space and engineered the complex steel framework and colored acrylic panels. Installation was complex, as the work is partially suspended above the entrance to the museum, accessible via a suspended walkway. Since its installation in spring of 2023, *Stella* has become one of the Kiewit Luminarium's signature exhibits. ***CONTACT***: Sarah Frankel, Project Director, sfrankel@exploratorium.edu, (415)528-4619



Y Knot Saloon, $800,000, automotive chassis, steel, wood, textiles, exterior fire effects, furnished saloon interior
Commissioned by private client Genstar Capital, this project was designed collaboratively by myself, Dave Keane, and Keith London, and fabricated using both new and reclaimed materials. A fully furnished immersive saloon on wheels evoking the 19th-century wild west, *Y Knot* saloon features a functional bar, state of the art sound system, and is topped by four flamethrowers. This mobile piece was finalized in August of 2022 and has since been exhibited at a variety of outdoor venues in North America including festivals and corporate events. ***CONTACT***: Peter Kropf, Seaport Studios, pkropf@gmail.com, (408) 482-9472.

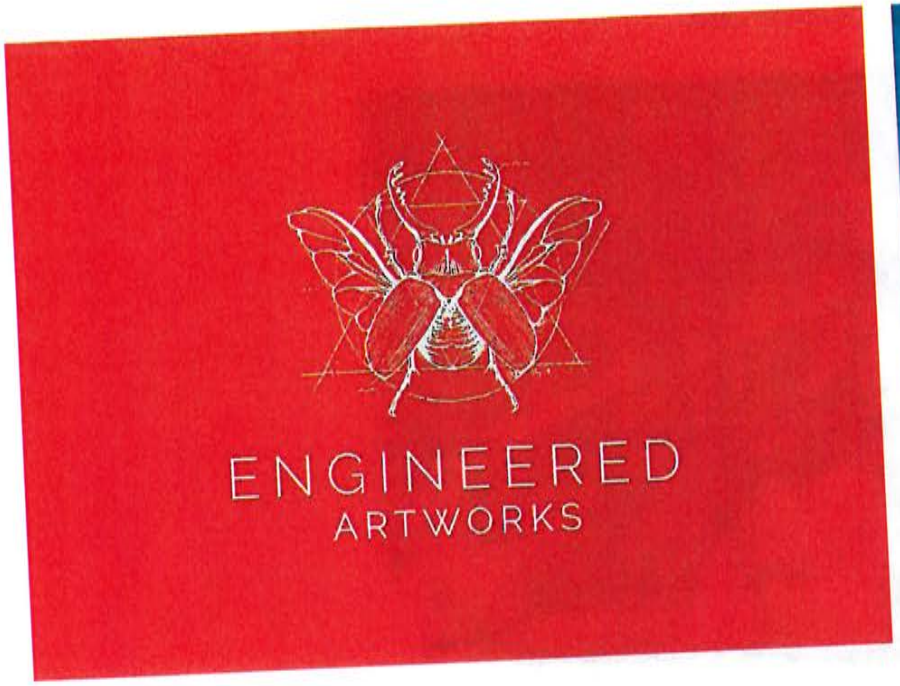


Kilroy Stars, $1,100,000, steel, embedded addressable LEDs, custom structural attachments
Commissioned by private client Kilroy Realty and produced in collaboration with Zoetic Digital, the Kilroy Stars are a series of four 12-pointed stellate light sculptures affixed to well-known buildings, illuminating the skies in cities across the Western USA in a rotating installation schedule including Seattle, San Francisco, Los Angeles, Long Beach, San Diego, and Austin. Each star spans 20 feet in diameter and contains over 30,000 individually programmable LED lights that illuminate and oscillate in rhythmic patterns visible from miles away. Sculptures were finalized in late November, 2020, in time for exhibit during the winter holiday season. ***CONTACT***: Janine Shiota, Project Manager with Zoetic Digital who is currently serving as Vice President of the San Francisco Arts Commission: janine@zoeticdigital.com, (415) 425-4579.



Gertie's Ghost/Downtown Tacoma Gateway, commissioned by Tacoma's SoundTransit Percent for Art Program in collaboration with the City of Tacoma Arts Division. $300,000, Corten steel, cement footings

This permanent exterior 100' diameter multipart sculpture was commissioned to commemorate the extension of SoundTransit's commuter rail line in the Tacoma Dome district, and mark the renovated Pacific Avenue underpass. Industrial workers in the area suggested both the content of the work–a mythical cephalopod said to reside beneath the Tacoma Narrows, and its physical components–riveted steel that echoes nearby classic truss railroad bridges. The piece was originally due for installation in fall of 2018, however the site was not ready for installation until spring 2019. Since then, the Corten components have patinated to a color that echoes nearby brick buildings. I worked as Lead Artist with Project Manager David Shulman in implementing this work. ***CONTACT:*** Amy McBride, Tacoma Arts Administrator, City of Tacoma Arts Division, amcbride@cityoftacoma.org, (253) 591-5192.







By Sarah Muehlbauer

The Third Space of Creation with Engineered Artworks

San Francisco Bay area is one of America's best-known culture centers, generating influence worldwide, standing at the bridge where a natural paradise meets entrepreneurship, technology, and scientific excellence. The arts have always had to invent their way forward in this competitive atmosphere, cutting new pathways toward sustainability and service. Building on relationships old and new, **Engineered Artworks** emerged over the last decade (+plus) as a forward-thinking, community-minded art fabrication company creating unique installations. They work versitaly to support the arts community from concept, to production, to the installation, maintenance, and touring of complex works. From mobile art fantasies to mathematical, sculptural puzzles, Engineered Artworks serves a unique vision of how to create in public.

You may recognize EA's work from high-profile mobile art vehicles featured at Burning Man, or from large, volunteer-based community projects they've created through the embedded non-profit Five Ton Crane Arts Group. "Five Ton Crane" suggests the heavy lifting that can be accomplished not by one, but by many. As such, 5TC is designed for "pooling resources, interests and talent to create opportunities for bigger, better, and bolder Art". "Capitol Theater", which premiered at the Smithsonian's Renwick Gallery in 2018, is a 1920's art deco movie theater on wheels, built structurally from the ground up, an homage to the role of silent film and craftsmanship that stands the test of time.The theater is immersive, complete with custom black and white movies, a ticketing booth, concession stand with designer treats, and velveteen seating. It's a project where historical realism meets contemporary need, a reverence for the past that revives collective memory, infusing it with vitality and presence.

bilateral flight motion. 210,000 programmable LED lights are embedded beneath an innovative scale-like sheath. Engineered Artworks partnered with private clients for "Elektra", collaborating with 60 artists and engineers from concept to execution. Along the way, a new material was invented, a flexible webbing that allowed its wings to have controllable LED embedment with a 3D-mapping system for programmed content. The finished kinetic sculpture weighs 14 tons and clocks in at 20 feet high, with the ability to carry up to 20 passengers.

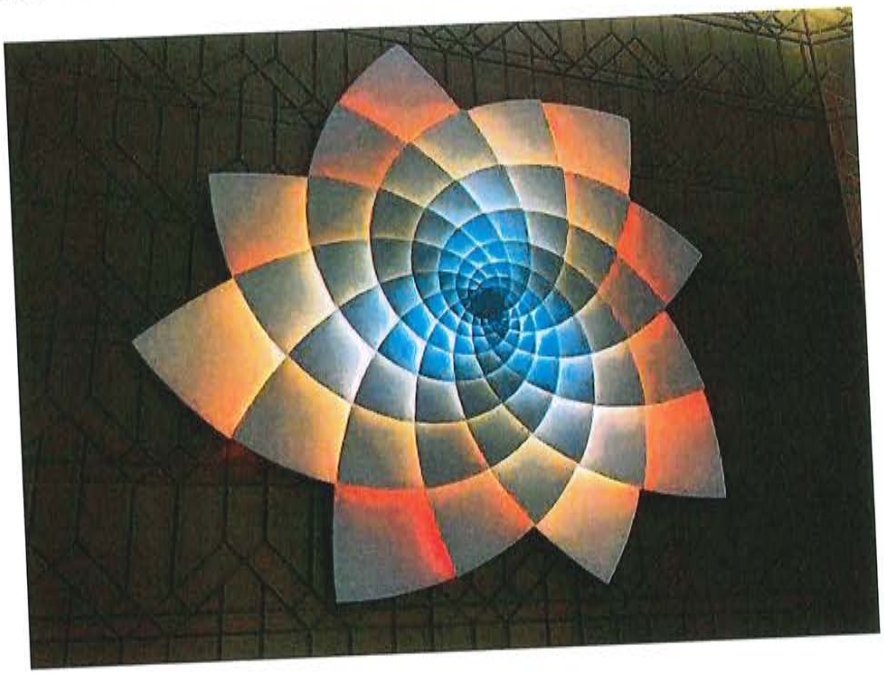


EA's founders remark, "We're not brought in to make gates or square angles. We are called on to devise creative solutions for complex problems. There's no real road map for what we are creating... but we bring a diversity of experience from previous projects." This includes the combined expertise of all its artists and community members, as well as the company's founders, all formally trained and experienced artists themselves.

A year ago, Engineered Artworks transitioned from West Oakland to Seaport Studios, a 12,000 square-foot warehouse in Richmond, CA that includes outdoor space. They've subdivided part of the building into individual artist studios for a vast range of disciplines, from painting, to sculpture, to glasswork, blacksmithing, welding, fabrication, carpentry, LED lighting, pyrotechnics, and robotics. The site houses a gallery, available for use by all resident artists at Seaport Studios. Engineered Artworks provides mentorship opportunities, workshops, fiscal sponsorship, and residencies. They've even recently founded a trucking company, Artifact Logistics LLC, that specializes in the transport of touring artwork. The company continues to ask the question, "what do artists need?" as a foundation for their ongoing development. Their ability to adapt and make excellent use of their community skill set is testament to the creativity that flows not just through their artwork, but through the collective and economic structures they've developed.



An artist might come to Engineered Artworks with a general concept for the team to reverse-engineer, as was the case with "Dahlia" (2023) a pair of illuminated, wall-mounted sculptures by artist, designer, and Stanford educator John Edmark. Edmark's work explores mathematical concepts found in nature, such as the golden ratio, in this case building off the angular form "phi". Adding progressively smaller petals on a rotation of 137.5 degrees, there are over one thousand unique parts, and no two petals are the same. Made from backlit aluminum plates illuminated by programmable LEDs, the light reveals spirals, like mandalas, meant to evoke curiosity and present universal order, bringing something sacred into form. Its presence at The Royal Atlantis Hotel in Dubai, the most expensive hotel ever built in the world, speaks to the sophistication and execution of its concept and form.



Highlighting the depth of Engineered Artworks' capacity for mathematical complexity, "Stella" (2023) is a massive, steel and acrylic star, a stellated icosahedron, that hangs over the entryway of the newly opened Kiewit Luminarium in Omaha, Nebraska. Made of colored and mirrored acrylic, the piece is structured by Schedule 80 three-inch metal tubes CNC'd so that ten pipes might converge seamlessly into one weldment. As a sculpture, it represents an intricate puzzle. As an aesthetic object, it's a sunlit kaleidoscope of celestial curiosity.

Engineered Artworks is driven by a desire to create art for the public that resonates deeply and communicates effectively, with immersive, kinetic, and interactive elements. The depth of their in-house team positions them to enter seamlessly at any point in the process, supporting artists, foundations, developers, architects, and city agencies to produce permanent and temporary public and civic art projects. Their founders remark upon the level of intricate detail that can be created with many hands and well-honed talents; this goes beyond what a single artist can imagine. It is the metaphoric "third space" where the company meets the community, alchemizing something inherently new. With an understanding that relationships, physical engagement, and performativity are all essential tools of creation, Engineered Artworks transforms the work of artists and their community.

← RETURN TO CODAMAGAZINE

CODAworx

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IMAGE LIST

01. *Raygun Gothic Rocketship*, 2009/2017
Denver, CO
$275,000
Steel, aluminum, lighting components
7' x 40' x 7'
Lead artists Sean Orlando, Nathaniel Taylor, and David Shulman, in collaboration with the Five Ton Crane artist collective created this immersive rocketship sculpture inspired by Space Age aesthetics and featured in the *Wall Street Journal*, *New York Times*, and *Wired* magazine. Original sculpture grant-funded with support from the Black Rock Arts Foundation, Port of San Francisco, and California Space Authority. Installed from 2010-2013 at Pier 14, San Francisco; reclad and permanently installed adjacent to the Wings over the Rockies Air & Space Museum in 2017.

02. *Raygun Gothic Rocketship DETAIL*

03.*Gertie's Ghost/Tacoma Gateway,* 2019
Tacoma, WA
$300,000
Corten steel, cement footing
12' x 100' x 50'
Lead Artist Sean Orlando and Project Manager David Shulman, commissioned by the Sound Transit Percent for Art Program in collaboration with the City of Tacoma Arts Division, created this site-responsive gateway artwork complementary to Sound Transit's renovated commuter Pacific Avenue rail extension. The sculpture was developed via conversation with community members, inspired by nearby classic railroad truss bridges and the legendary creature said to dwell in the submerged ruins of the Tacoma Narrows bridge.

04.*Gertie's Ghost/Tacoma Gateway, DETAIL*

05. *Engine 32 ½*, 2017
Seattle, WA
$90,000
Fabricated steel and aluminum, powder coated, operable lighting components
26' x 4' x 5'
Architecturally integrated work, including lighting components, complementary to the renovation of West Seattle's Fire Station 32 and commissioned by the Seattle Office of Arts & Culture. Developed with architectural firm Bohlin Cywinski Jackson and through a series of conversations with neighbors and first responders, *Engine 32 ½* is a large-scale interpretation of a wooden 1920's toy fire truck gifted to the firehouse by a much-loved neighbor.

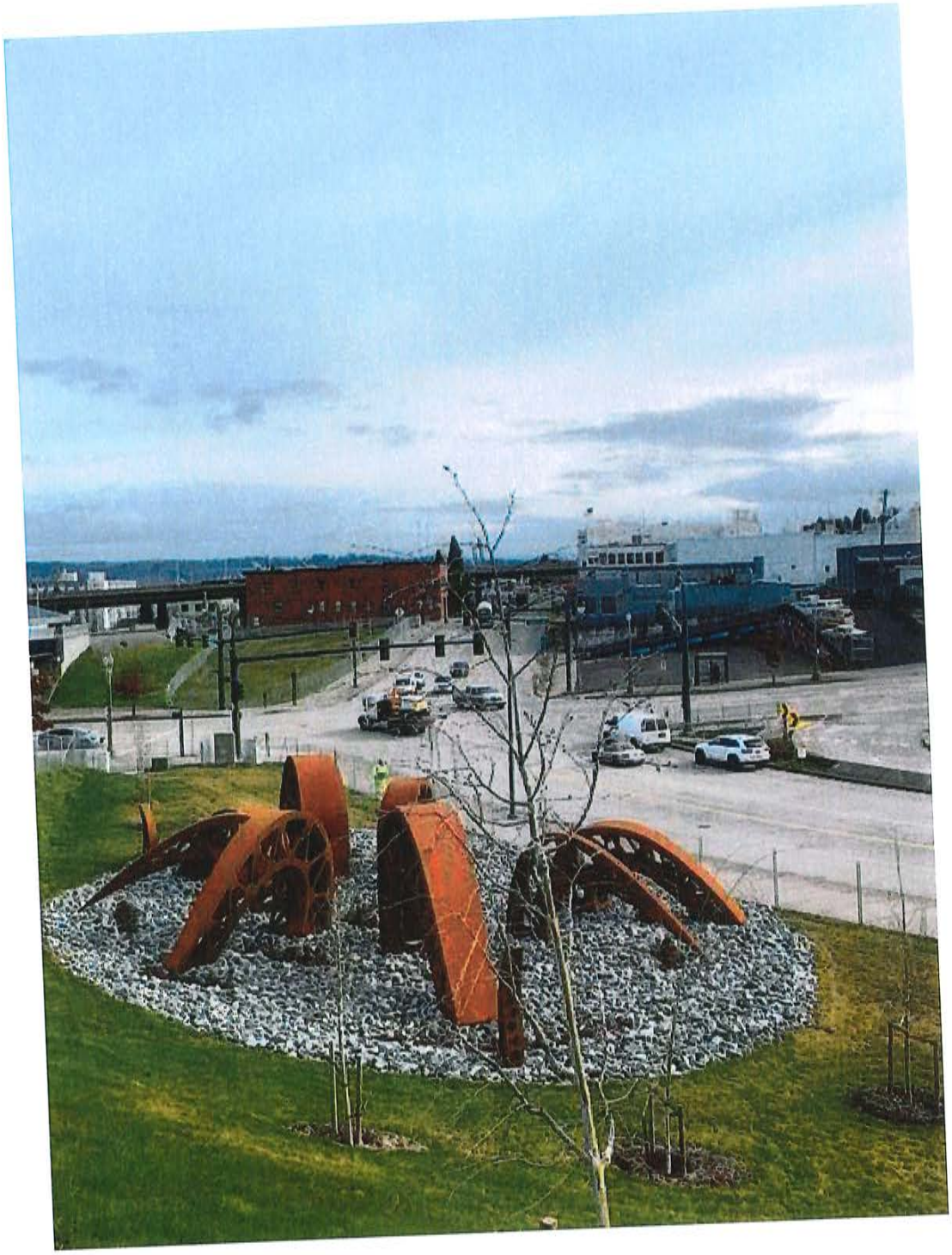
06. *Engine 32 ½ DETAIL*

07. *Kilroy Stars*, 2020
Austin, TX
$1,100,000 (four star series)
Steel, embedded addressable LEDs and accompanying electronics, custom structural attachments
20' x 20' x 20'
Kilroy Realty commissioned Lead Artist Sean Orlando, with lighting and production collaborators Zoetic Digital and JoeJoe Martin, to create a series of beacon-like monumental light sculptures that could be suspended or affixed to structures within the city skyline. Each 12-sided star contains over 30,000 individually programmable LED lights that illuminate and oscillate in rhythmic patterns and are visible from miles away. From Dec. 2020 to 2023 the stars were exhibited in a rotating schedule of cities in the Western US. As of 2024 they are being permanently installed affixed to Kilroy Buildings in Seattle, Long Beach, San Diego, and Austin.

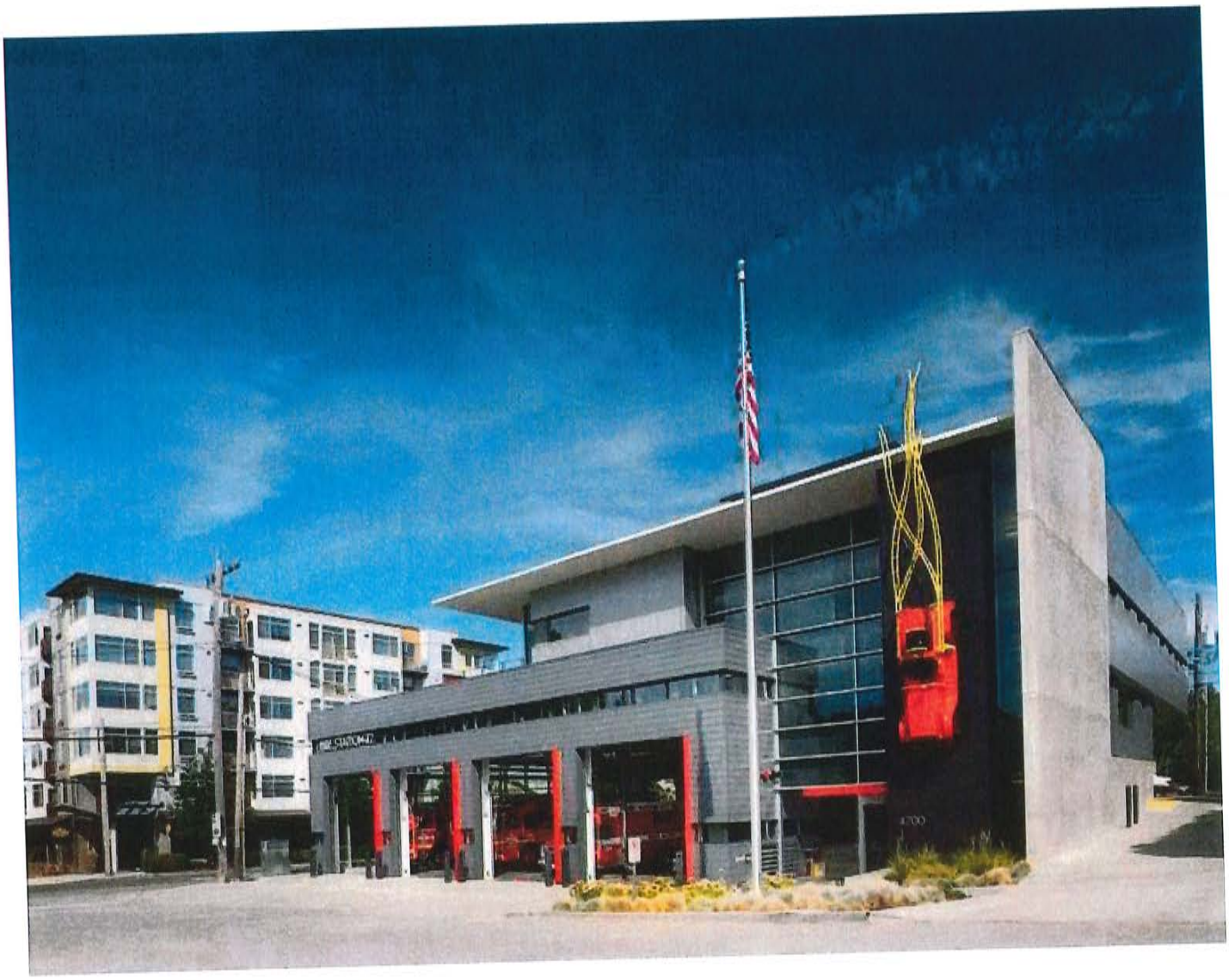
08. *Kilroy Stars*, 2020
Seattle, WA
$1,100,000 (four star series)
Steel, embedded addressable LEDs and accompanying electronics, custom structural attachments
20' x 20' x 20'
Kilroy Realty commissioned Lead Artist Sean Orlando, with lighting and production collaborators Zoetic Digital and JoeJoe Martin, to create a series of beacon-like monumental light sculptures that could be suspended or affixed to structures within the city skyline. Each 12-sided star contains over 30,000 individually programmable LED lights that illuminate and oscillate in rhythmic patterns and are visible from miles away. From Dec. 2020 to 2023 the stars were exhibited in a rotating schedule of cities in the Western US. As of 2024 they are being permanently installed affixed to Kilroy Buildings in Seattle, Long Beach, San Diego, and Austin.

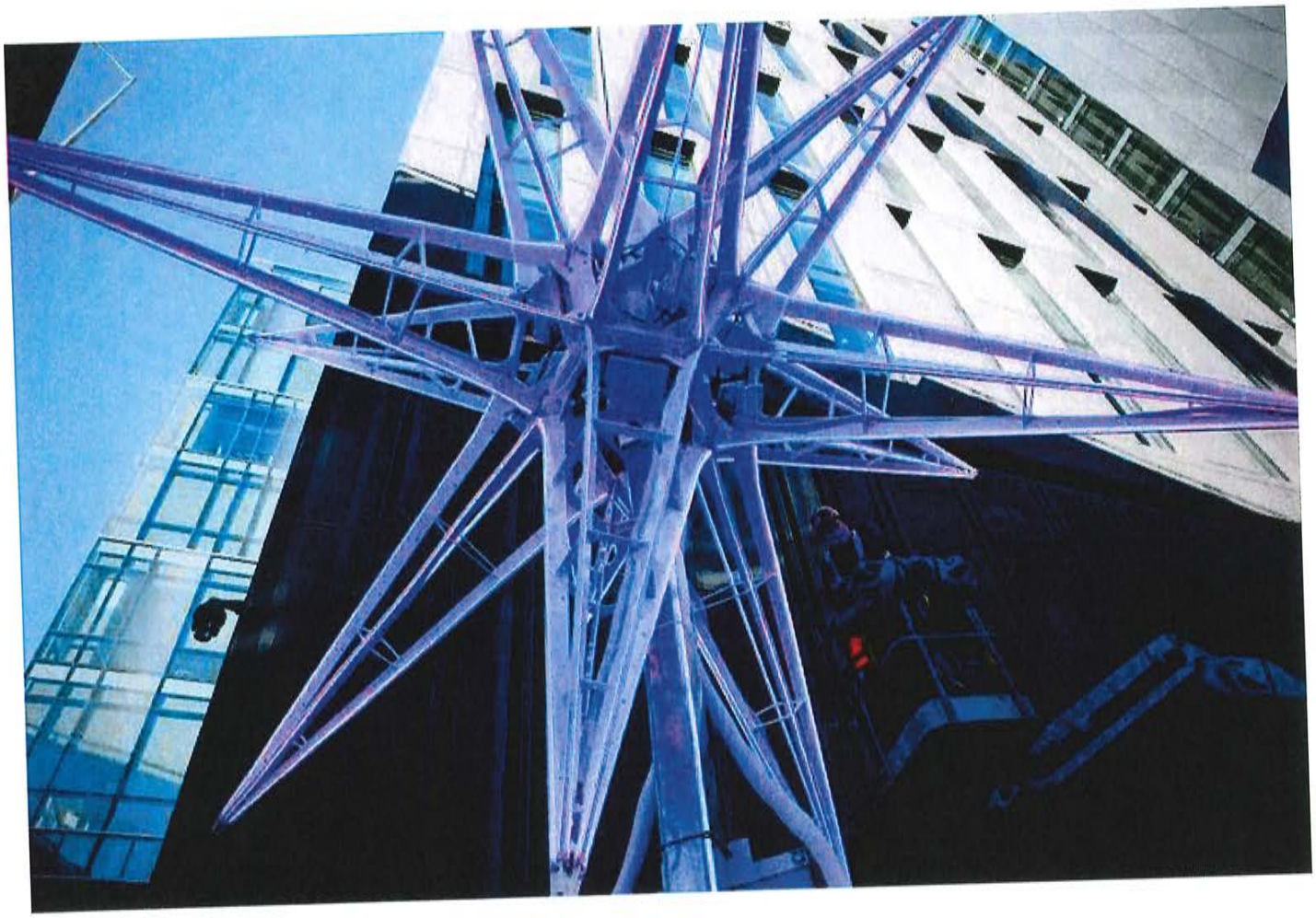

U.S. AIR FORCE

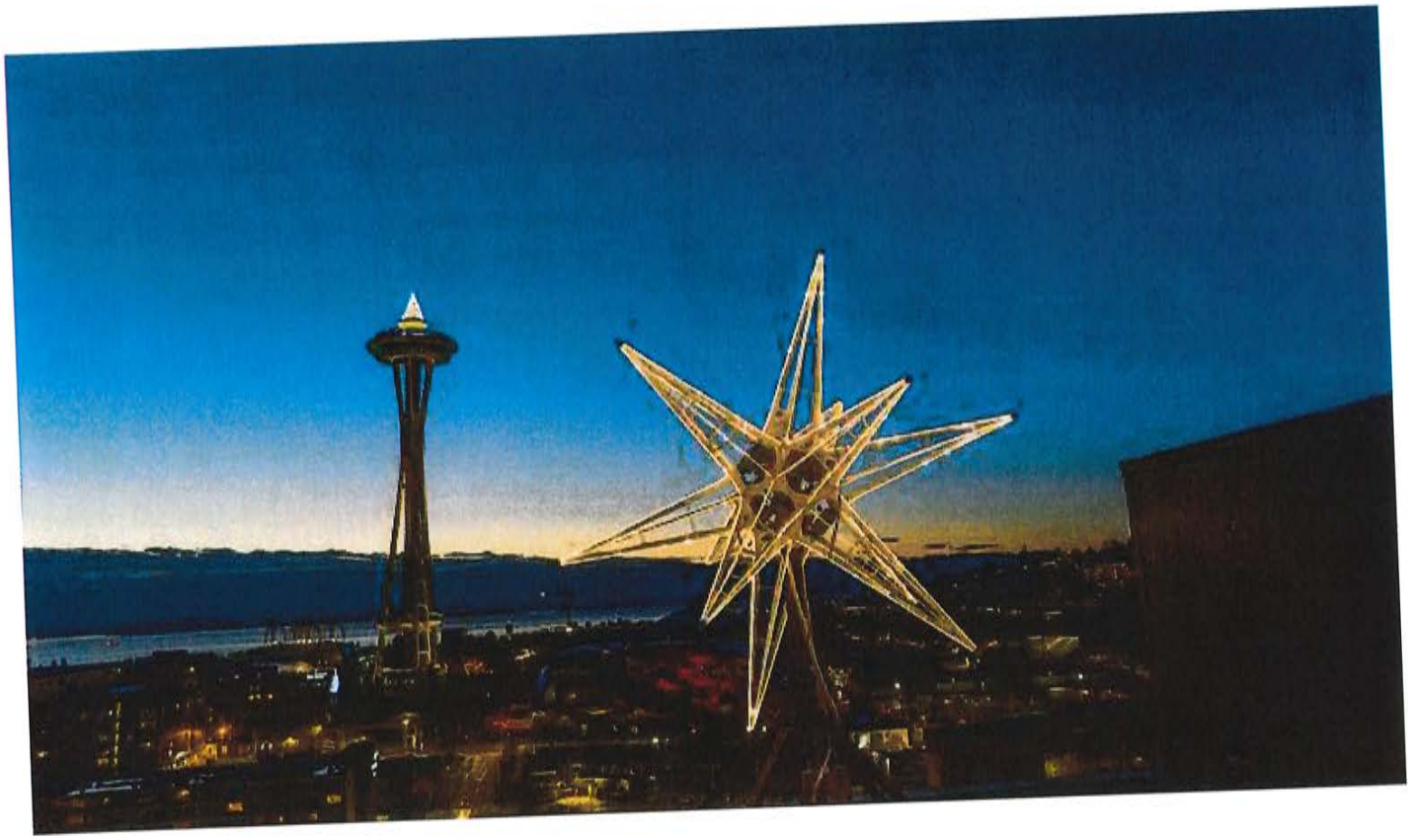












SETH EMERSON PALMITER

Experience

Principal, Motivated Metal

SELECTED COMMISSIONS

Public Art in Process

Carpenter Recreation Center, Thornton, CO
Clemmons Library, Winston-Salem, NC
Homestead Cybrarium, Homestead, FL
Sand Creek Gateway, Brentwood, CA
EH Young Riverfront Park, Riverside, MO

Pre-Qualified Rosters

Denton, TX Pre-Qualified Artist Pool
Maryland State Public Artist Roster
Oklahoma City Pre-Qualified Pool
Palo Alto, CA Pre-Qualified Pool
Sacramento, CA Pre-Qualified Pool
Sarasota, FL Public Art Roster
Los Angeles, CA Artist Pool
Ocala, FL Cultural Arts Roster
Oregon Art in Public Places Roster
Phoenix, AZ Pre-Qualified Roster
San Antonio, TX, Pre-Qualified List
Wichita, KS, Pre-Qualified Roster

Institutions

Arcare, Augusta, AR, 2012
Boise Airport, Boise, Idaho, 2014
Brookland Middle School, Washington DC, 2015
Cheshire Medical Center, Keene, NH, 2007
Eliot Hine Middle School, Washington, DC, 2023
Foundry Place Parking Garage, Portsmouth, NH, 2019
Hypertherm, Hanover, NH, 2012
John H. Sununu YDC, Manchester, NH, 2008
Lauderhill Performing Arts Center, Lauderhill FL, 2019
LL Bean, Freeport, ME, 2007
Memorial Hermann Texas Medical Center, Houston, TX, 2003-06
Michigan State University, East Lansing, MI, 2007
Omega Optical, Brattleboro, VT, 2011-13
Palmetto Bay Park, Palmetto Bay, FL 2023
River Terrace Special Education Ctr. Washington DC, 2015
Roosevelt High School, Washington DC, 2016
Sanford High School, Sanford ME, 2019
Sharp Chula Vista Cancer Center, Chula Vista, CA, 2012
Sumner Memorial High, Sullivan, ME, 2023
State Library Archives Museum, Juneau, AK, 2016
St. Mary's Hospital, Grand Rapids, MI, 2007
Tremont Roundabout Art, Riverside, MO, 2021
University of Central Oklahoma, Edmond, OK, 2009-2012
University of Connecticut, 2014
Verizon Wireless Arena, Manchester, NH 2007- 09
Walnut Creek Regional Park Gateway Sculpture, Urbandale IA, 2022
White County Medical Center, Searcy, AR, 2004

Education

Dover Foxcroft Academy, Class of 1990
Milford High School, Milford, NH

LINKS TO MY FULL PORTFOLIO & VIDEO OVERVIEWS:

https://www.dropbox.com/sh/9bdkgmuehnm1l20/AAAWpPe-5nyoJNglzHe4FeOha?dl=0

SETH PALMITER 691 Rockland Street, Rockport, ME 04856 207-706-4140 Seth.Palmiter@Gmail.com

BIOGRAPHY, May Street - San Marco Avenue Roundabout Art Opportunity

Seth Emerson Palmiter is an American (Orlando, FL) born sculptor residing in Vermont and Mid Coast Maine. For fifteen years, Seth has been a collaborator and designer of significant public art commissions for exceptional facilities. Unlike many public artists, Seth not only designs his art but he also personally fabricates his sculptures. Other than allied services such as cnc cutting or glass lamination, Seth does not subcontract the construction of his signature artworks. Seth has mastered many materials and is a fabrication innovator who achieves creative solutions through knowledge and craftsmanship. He brings authentic, museum caliber construction to all his commissions.

In addition to his own public art, Seth has participated as design collaborator, technical advisor, and experienced fabricator on countless landmark public art installations across the country. Both Seth's designs and his fabrication skills may be found in the collections of hospitals, universities, corporations, cities, and private residences. Seth brings practical, logical solutions to his designs and is especially valuable working in Design Team collaborations. Given criteria to design towards, Seth develops targeted art with relevant theme, sweeping geometries, responsible construction, and harmonious integration into the site, architecture, or landscape.

Possessing a natural aptitude for three dimensional thinking, construction, mechanics, and process, Seth has been working with his hands and materials from a very young age. His innate ability to understand the inner workings of complicated physical and material processes enables him to design from a strong, innovative platform that exceeds the abilities of many designers. Seth is a thoughtful observer and listener; Seth's ability to understand stakeholder goals informs the final aesthetic of the commission and results in meaningful, engaging artworks.

Seth has significant experience developing freestanding sculpture, land-integrated exterior art, suspended mobiles, and in situ 2-D or etched glass art features. During initial proposal development, Seth reviews site information (or makes site visits where practical), analyzes material possibilities, and discusses the arc of the project with stakeholders to determine the final aesthetics of the commission. With great attention and consideration, he weaves elements of a site, its purpose, and the community into a cohesive narrative to uplift and inspire.

In addition to his creative pursuits, Seth and his family share an avid love of nature, cultural experiences, and engaging with each other as they grow and thrive. It is a privilege for Seth to lead a creative life and endow his children with the knowledge that through hard work, singular focus, and thinking outside the parameters of "the norm", they too can pursue their dreams and enjoy a full, happy, creative life.

SETH PALMITER 691 Rockland Street, Rockport, ME 04856 207-706-4140 Seth.Palmiter@Gmail.com

NARRATIVE, May Street and San Marco Avenue Roundabout Art

I am an innovator with the skills and experience to deliver memorable Roundabout Sculpture for the May Street - San Marco Avenue Roundabout and the City of St. Augustine. Public art should be an invitation to unexpected aesthetic experiences that transform the audience's perception of place; the public art I create is akin to a cultural bridge bringing people together through a shared aesthetic experience. My use of universally admired forms and materials resonate with diverse audiences. Similar to a living canvas, my sculptures respond to ambient light and provide uplifting, ever-changing visuals by day, night, and from season to season. As both designer and fabricator, I am uniquely qualified to delivery monumental sculpture within an economy of construction. For the Roundabout opportunity, I envision sculpture with significant height, optically vibrant materials, and visual interest from all motorist vantages. The art will be dynamic, encouraging motorists to slow down and proceed through the intersection with care. The art will be a way-finder yet it will not distract motorists.

The scope of my portfolio underscores my expertise developing site-relevant art. Each project is distinct in theme, composition, and site integration. I design with an eye towards the "in between"; that is, not only the art, but the negative spaces created by the art, add nuance to the site. Like a visual stepping stone, I create art that meaningfully transports the audience through an environment. I seek to create sculpture that is beautiful from any angle and in harmony with the surrounding environs. I am enthusiastic to collaborate with stakeholders to realize a concept that elevates the processional experience along the May Street - San Marco Avenue corridor.

The materials in my art include stainless steel, bronze, stone, cast glass, etched glass, formed metals or acrylics, and marine grade finishes. These materials remain beautiful under the rigors of harsh UV exposure, wind, rain, freeze/thaw, and pollution, while proving resistant to vandalism. I have experience in the modalities of architecture, engineering, construction, rigging, and other technical systems which enable me to analyze and execute rigorous design solutions and transition seamlessly between technical and artistic disciplines.

If selected as a semi-finalist, I will meet with the Team to determine which attributes of my artworks resonate. I will fold your insight and criteria into a cohesive visual narrative for the roundabout site. I am comfortable engaging in multiple rounds of design collaboration to achieve a harmonious interface between art and environment.

Sculptors view their world as a canvas; we seek out ever larger expanses to enliven. Humanity benefits from these uplifting art experiences and I am inspired to work with the Team to identify optimal ways to deliver a memorable cultural ambassador and place-making gateway. I anticipate our collaboration will yield a signature art experience that is a distinct St. Augustine icon. It is a privilege that my life's work allows me to enhance the visua narrative for many; whether developing work for a university, a hospital, a transit facility, or a City, I am honored to participate in the public art process. As a native-born and raised Floridian, I always seek out opportunities to further elevate my home state. I am currently working on several projects in Florida and would be honored to undertake another in St. Augustine. Thank you for your consideration.

SETH PALMITER 691 Rockland Street, Rockport, ME 04856 207-706-4140 Seth.Palmiter@Gmail.co

Brentwood approves modern-style public art sculpture

Work to be paid for with in-lieu development fees



This simulated photo/artist rendering shows what Seth Palmiter's sculpture "Radiant Convergence" would look like in the daytime hours near the Streets of Brentwood on Sand Creek Road in Brentwood.

By JUDITH PRIEVE | jprieve@bayareanewsgroup.com | Bay Area News Group
PUBLISHED: February 27, 2020 at 10:40 a.m. | UPDATED: February 27, 2020 at 12:26 p.m.

A public art project that some called "too modernistic" when first proposed in January has been approved at a new location in Brentwood.

The City Council gave the go-ahead Tuesday after artist Seth Emerson Palmiter of Motivated Metal explained his vision, and council members suggested a more wide-open location on Sand Creek Road near the Streets of Brentwood shopping center.

In development for two years, Palmiter's "Radiant Convergence" was originally planned for a Balfour Road location near the Brentwood Golf Club. But, after hearing negative public comments about the modernistic style and location near a senior community in January, the arts commission was directed to take another look and potentially revise its plans.

Kris Farro, city recreation manager, said the $192,500 sculpture "ties the city's history to our vision for the future," noting it will be paid for with in-lieu development fees designated only for such public art projects.

The artist said the sculpture, which an ad-hoc committee chose after a national search, represents hundreds of hours of design and research and represents an investment in the city's future.

"I've been working two years to create a landmark public art feature that upholds the livability and cultural vibrance of Brentwood," the Maine-based artist said. "...There were many important Brentwood themes to incorporate into the overall composition of the median sculpture."

The proposed artwork is a 20-foot high, 57-foot-long perforated stainless steel structure in a palette of sunset colors to reflect the vibrant Mt. Diablo sunsets, he said.

Arts commissioner Cindy Lee explained the committee's reasoning behind the choice.

"We hear what people are saying," she said. "We didn't want to be an ordinary city. We saw Brentwood as an up-and-coming, cool city. We didn't want just a cement block monument that said 'Brentwood.' "



Public Art Opening at Foundry Place

Foundry Place
100 Foundry Place
Portsmouth, NH 03801

Date: Sunday, Mar 24, 4:00 p.m.

Event Categories: Art Events, Community, Featured

Website:
https://art-speak.org/

Save to Google Calendar
Save to iCal

Art-Speak, a nonprofit organization serving as the cultural commission for the City of Portsmouth, announced a public art opening at Foundry Place on Sunday, March 24 at 4:00 pm at the stair tower of Foundry Place Garage.

This is the first public art installation under the Portsmouth "Percent for Art" Ordinance, which allocates 1% of public construction and renovation project budgets to a Public Art Trust. This ensures the ongoing installation of public art works for the enjoyment of the Portsmouth community.

The event will feature a ceremony with the two artists being recognized, Seth Palmeter and Terrance Parker; Portsmouth Mayor Jack Blalock; and other guests. A reception will follow at the Liar's Bench Beer Company, at 459 Islington Street, featuring a specialty brew named for the installed sculpture, "Working."

"Portsmouth is an incredibly vibrant community of more than 50 active arts and cultural organizations, 200+ working artists, and an arts economy valued at approximately $50 million," said Art-Speak President Jennifer Minicucci. "These beautiful artworks are now a permanent part of a city committed to celebrating both its heritage and its cultural offerings. We invite everyone to join us in the celebration."

The two installations to be commemorated are:

- "Working," created by Eliot, ME artist and landscape designer Terrence Parker. Parker was inspired by the industrial history of the neighborhood, especially the workers who built much of Portsmouth in the foundries and factories from centuries ago. The piece sits in the center of the roundabout at the west end of the garage.
- A glass etching of two foundry workers, completed by Rockport, ME artist Seth Palmeter, whose work echoes the theme of the foundry worker and compliments Parker's three-dimensional work. This piece spans most of the garage's five story stair tower at the east end of the garage.

The works were selected from a dozen submissions through a national call to artists initiated by Art-Speak. An eight-person project planning committee, chaired by City Council Member Nancy Pearson and Art-Speak Public Art Committee Chair Cathy Sununu, oversaw the process. The city council unanimously accepted the two works per the recommendation of the committee.

To see more local events, click here

Popular

- MOVIES
- PHOTO CONTEST
- WEATHER
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- HARBORCAM
- MUSIC

Upcoming


'Body of Work: Series II' at the NHAA
07/05/2019


'2 Visions: Burns' at the NHAA
07/05/2019


'The Rhythm of Color' at the NHAA
07/05/2019


July Art 'Round Town in Portsmouth
07/05/2019

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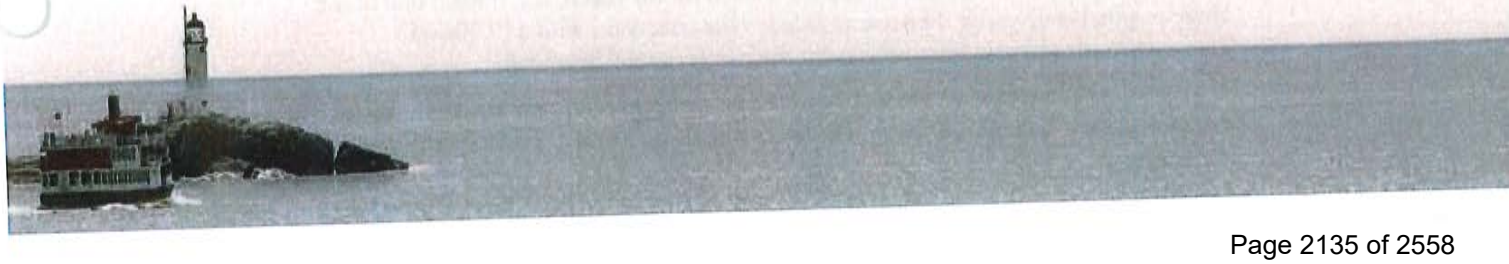
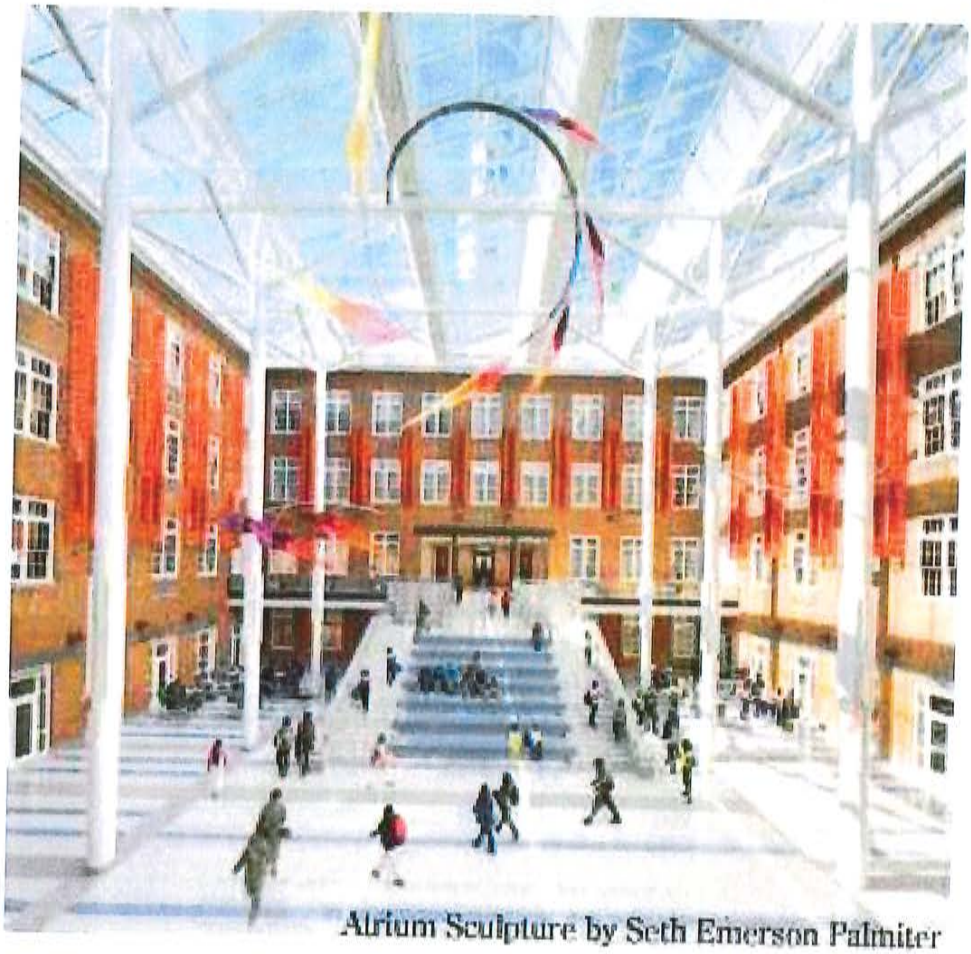


BUILDING DESIGN + CONSTRUCTION

Higher education: The rebirth of a Washington, D.C., high school

The project team, led by architect Perkins Eastman, restored the original cupola.

NOVEMBER 27, 2017 | ROBERT CASSIDY, EXECUTIVE EDITOR



Atrium Sculpture by Seth Emerson Palmiter

The Roosevelt Senior High School atrium is covered with 10,000 sf of electrochromic glass. Acoustical baffles, 32 feet in height, celebrate the many nationalities represented in the school's community.

Built in 1932, the Collegiate Georgia-style Roosevelt High School campus in Washington's Petworth neighborhood suffered from numerous shortsighted "improvements" made in 1977.

The project team, led by architect Perkins Eastman, restored the original cupola, reopened the school's historic front door (closed for 30 years), and infilled one of the three original courtyards. The team enclosed the courtyard with a 10,000-sf electrochromic glass skylight, which cut the project's total heat load.

Painted-over WPA frescoes from 1934 were restored and relocated as part of the formal entry sequence. Stormwater improvements were turned into a "WaterWorks" learning environment.



"SPECTRAL SLIDE" | 2014
Media: Galvanized Steel and Glass Rondels
Artist: Seth Palmiter • Putney, Vt.

Peoria Crossing Roundabout
12291 E. 33rd St.

"Spectral Slide" includes twin components constructed from galvanized steel with brightly colored rondels. It brightens the landscape and serves as a place maker.

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Forensic Etched Glass

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Seth Palmiter uses a sandblaster to create etched glass murals in the form of fingerprints onto the windows of the Forensic Science Building on the campus of the University of Central Oklahoma in Edmond, OK, Tuesday, June 14, 2011. By Paul Hellstern, The Oklahoman

Boise Weekly

New Public Art Decorates Boise Airport Pedestrian Bridge

Posted By Jessica Murri on Thu, Feb 5, 2015 at 12:09 PM



A new installation of public art hangs in the pedestrian walkway from the Boise Airport's parking garage to the second floor of the terminal. It's called "Sky Bridge" and it's made up of 120 pieces of translucent blue acrylic cut in the shape of wavy, abstract clouds that stretch along the walkway—suspended by thin wires along the rafters.

On the gray morning of Feb. 5, Boise Mayor Dave Bieter stood underneath it in a dedication ceremony, glad to see yet another piece of public art decorate his city.

"We work really hard on art at the city, and we're really proud of what's gone on," the mayor said. "I'm told that the most public art at any one facility in the state of Idaho is in the Boise Airport."

The installation of the mobile was part of the airport's parking garage expansion, which added 750 parking spaces and cost some $13 million. The artwork itself cost $55,000.

"We love the fact that art gives a sense of place, and in keeping with all the efforts that have gone on to bring a local flavor to the airport," Bieter said, referring to the recent addition of Big City Coffee, Parrilla Grill, 13th Street Pub and Grill, Bardenay, the Idaho Statesman and KRVB 49.9 The River, "I just saw Parrilla go in there and it looks great. It doesn't look like every other generic space. It really gives you a sense that you're in Boise and it's so localized. I don't know that anything does a better job of that than art."

Except that Seth Palmiter, the artist who created Boise's newest public artwork, isn't local. He's from the northeast.

"I probably don't need to remind anyone here that you are living in a special place," he told the small crowd at the dedication. "I'm quite smitten by my two week-long trips that I've taken out here. My realization in being here is that this isn't just Anywhere U.S.A. This is a special place."

Palmiter was selected from 32 artists who submitted ideas for the national talent call. Airport officials said some of those who submitted were local, but it's not uncommon to select outside artists for public art at BOI. About half of the art decorating the airport is local, while the other half is outsourced.



Photo by: Jessica Murri

Artist Seth Palmiter speaks of his artwork on Thursday morning, alongside Mayor Dave Bieter.

And that's how Palmiter makes his living—creating public art for hospitals, universities, even roundabouts all over the country. His work lives in places like Aurora, Colo.; Washington D.C.; and Juno, Alaska.

"My intent was for this [artwork] to be experienced in a kind of brisk clip when you're walking from one end to catch a flight," Palmiter said during the dedication. "These days, we're texting and hardly paying attention, but my intent was to be able to experience art as you're glancing at the floor, and glance back up, it gives another chance to see the art change shape from one end of the walk to the next."

Palmiter told *Boise Weekly* that the biggest challenge of the project was working in the space of a hallway, rather than a tall atrium. He needed to keep it close to the ceiling but still noticeable to those walking by.

"I had to get it out of the way, so it's not just an attractive nuisance," he said.

At the end of the dedication ceremony, the mayor applauded the newest addition to Boise's public art scene once again.

"We hope it continues," he said, "and to do even more."

OWNER INDEX, May Street and San Marco Avenue Roundabout Art



1. **"Foundry Place"**, 2019, 50' H x 40' W, Etched Glass Mural, Foundry Place Parking Garage, Portsmouth, NH $50,000

City of Portsmouth
Attn: Nancy Pearson, Portsmouth City Council
1 Junkins Avenue
Portsmouth, NH 03801
603-512-3953
nespearson@gmail.com



2. **"Indigo"**, 2023, 24' H x 68' L, Aluminum, Palmetto Bay Park, Palmetto Bay, FL, $400,000

Village of Palmetto Bay
Attn: Andrea Candelaria, Community & Economic Development
9705 East Hibiscus ST
Palmetto Bay, FL 33157
305-259-1238
acandelaria@palmettobay-fl.gov



3. **"Indigo"**, 2023, 8' x 316' x 4", Powder Coated Aluminum, Palmetto Bay Park, Palmetto Bay, FL, $400,000

Village of Palmetto Bay
Attn: Andrea Candelaria, Community & Economic Development
9705 East Hibiscus ST
Palmetto Bay, FL 33157
305-259-1238
acandelaria@palmettobay-fl.gov



4. **"Murmur"**, 2022, 14' H x 6' W x 6' D, Stainless Steel, Painted Steel, Phosphorescent Paint, Walnut Creek Park, Urbandale, IA, $50,000

City of Urbandale
Attn: Jan Herke, Parks and Recreation Director
3600 86th Street
Urbandale, IA 50322
954-777-2049
JHerke@urbandale.org



5. **"Riverside"**, 2021, 26' H x 6' W, Galvanized Steel & Glass, Tremont Roundabout, Riverside, MO, $75,000

City of Riverside
Attn: Noel Bennion
Capital Projects and Parks Manager
2950 NW Vivion Rd
Riverside, MO 64150
816-741-3993
NBENNION@riversidemo.com

SLIDE INDEX, May Street and San Marco Avenue Roundabout Art



#1 **"Murmur"**, 2022, 14' H x 6' W x 6' D, Stainless Steel, Painted Steel, Phosphorescent Paint, Walnut Creek Park, Urbandale, IA, $50,000

This Gateway Sculpture greets visitors to Walnut Creek Regional Park. The stakeholders desired representational theme and an uplifting gesture. Murmur is designed to be a bold, energetic ambassador to welcome and farewell visitors to the Park and Urbandale; it has ever-changing prismatic finishes.



#2 **"Indigo"**, 2023, 8' x 316' x 4", Powder Coated Aluminum, Palmetto Bay Park, Palmetto Bay, FL, $400,000

This 2 phase integrated wall and freestanding sculpture is a focal feature uniting the private and public spaces. The 312' long sculpture walk is a visual experience to uplift and anchor the border of Palmetto Bay Park and the Indigo Palmetto Bay housing. The art is highly interactive with the sun, casting playful shadows throughout the landscape. Sculpture Walk icons appear to have drifted from the groundplane up to the North Entrance to create a lyrical Wall Sculpture



#3 **"Indigo"**, 2023, 8' x 316' x 4", Powder Coated Aluminum, Palmetto Bay Park, Palmetto Bay, FL, $400,000

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#4 **"Aurora"**, 2014, 12' H x 4' W X 3' D, galvanized steel & cast glass, Peoria Crossing Roundabout, Aurora, CO, $55,000

This duo of formed steel sculptures serves as a traffic calming & wayfinding icon. The aesthetic goals for the art are to capture the qualities of Aurora, color, motion, and light. The galvanized finish and glass rondels are durable and responsive to changes in ambient light. The intriguing color array and shadows evolve from cool to warm throughout the day.

SETH PALMITER 691 Rockland Street, Rockport, ME 04856 207-706-4140 Seth@MotivatedMetal.com

SLIDE INDEX, May Street and San Marco Avenue Roundabout Art



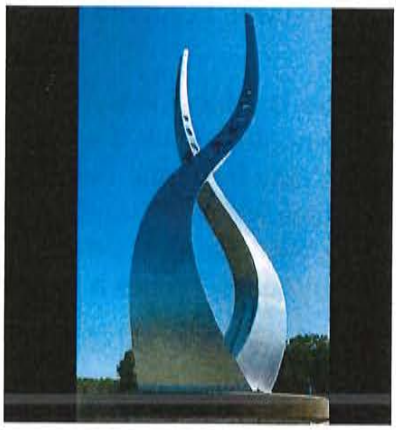
#5 **"Hanover"**, 2012, 18' H x 3' W X 3' D, Stainless Steel, native stone, and integrated LED lights, Hypertherm Inc., Hanover, NH, $75,000

This signature entry art feature was developed for a corporate headquarters. An interesting aspect of this project was the mandate to use the clients plasma cutting technology to fabricate the sculpture.



#6 **"Riverside"**, 2021, 26' H x 6' W, Galvanized Steel & Glass, Tremont Roundabout, Riverside, MO, $75,000

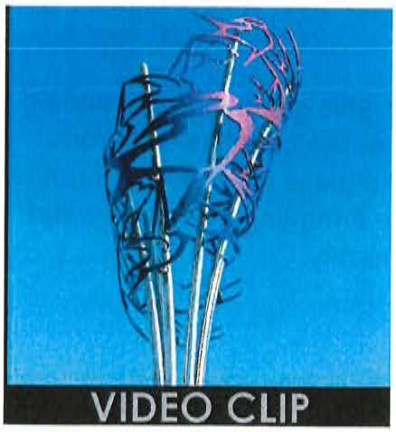
Video Overview. This Roundabout Sculpture is the signature gateway feature welcoming travelers as they enter Missouri from Kansas. This landmark is a lyrical processional experience that buoys motorists or cyclists through the roundabout.



#7 **"Riverside"**, 2021, 26' H x 6' W, Galvanized Steel & Glass, Tremont Roundabout, Riverside, MO, $75,000

Kid's Eye View. This Roundabout Sculpture is the signature gateway feature welcoming travelers as they enter Missouri from Kansas. This landmark is a lyrical processional experience that buoys motorists or cyclists through the roundabout.

VIEW VIDEO AT: https://www.dropbox.com/sh/x5hkow3mnbaxu5m/AAAb4WwFUfu2ctzpXzifDFmya?dl=0



#8 **"Murmur"**, 2022, 14' H x 6' W x 6' D, Stainless Steel, Painted Steel, Phosphorescent Paint, Walnut Creek Park, Urbandale, IA, $50,000

Video Overview. This Gateway Sculpture greets visitors to Walnut Creek Regional Park. The stakeholders desired representational theme and an uplifting gesture. Murmur is designed to be a bold, energetic ambassador to welcome and farewell visitors to the Park and Urbandale; it has ever-changing prismatic finishes.

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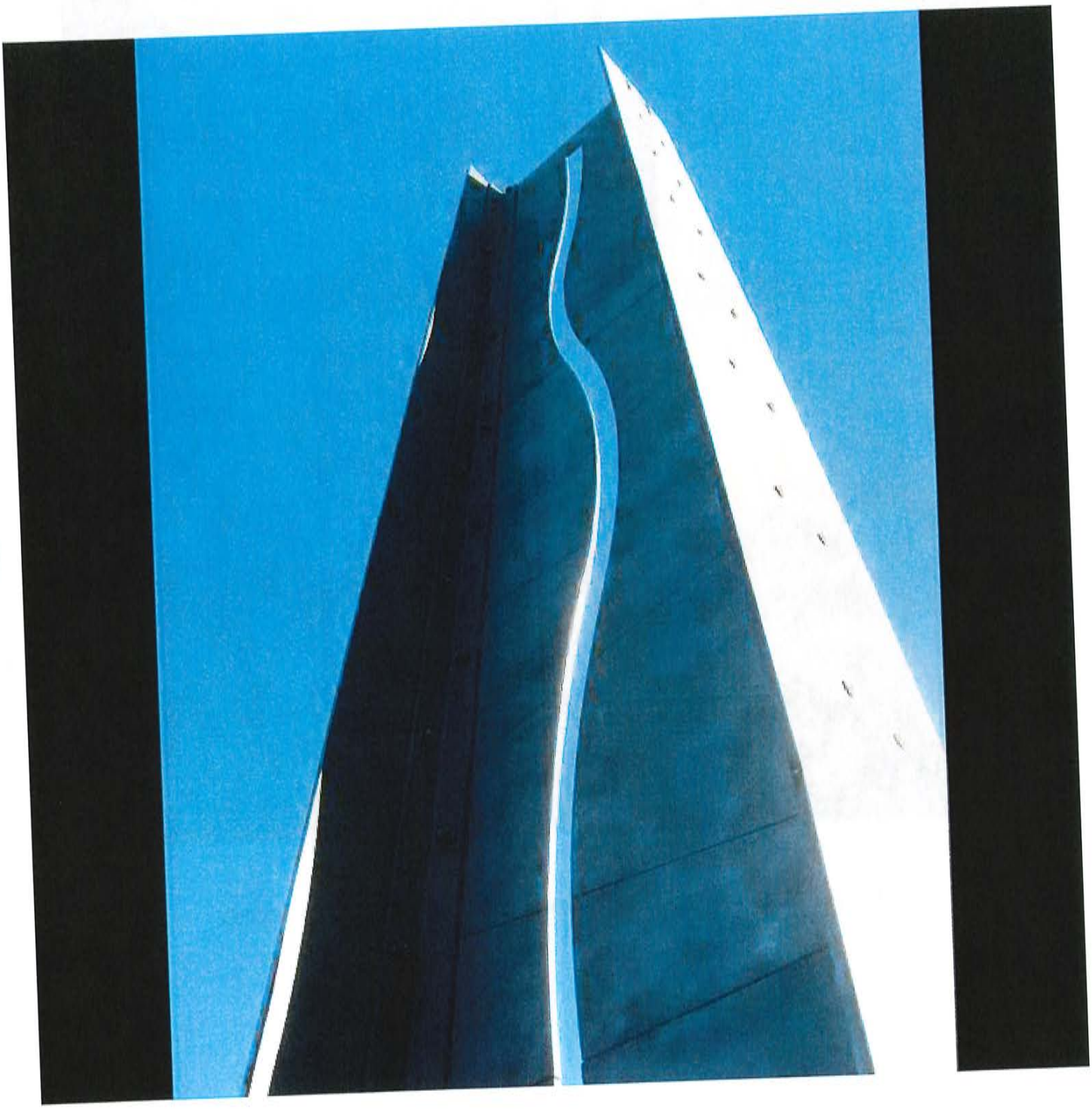



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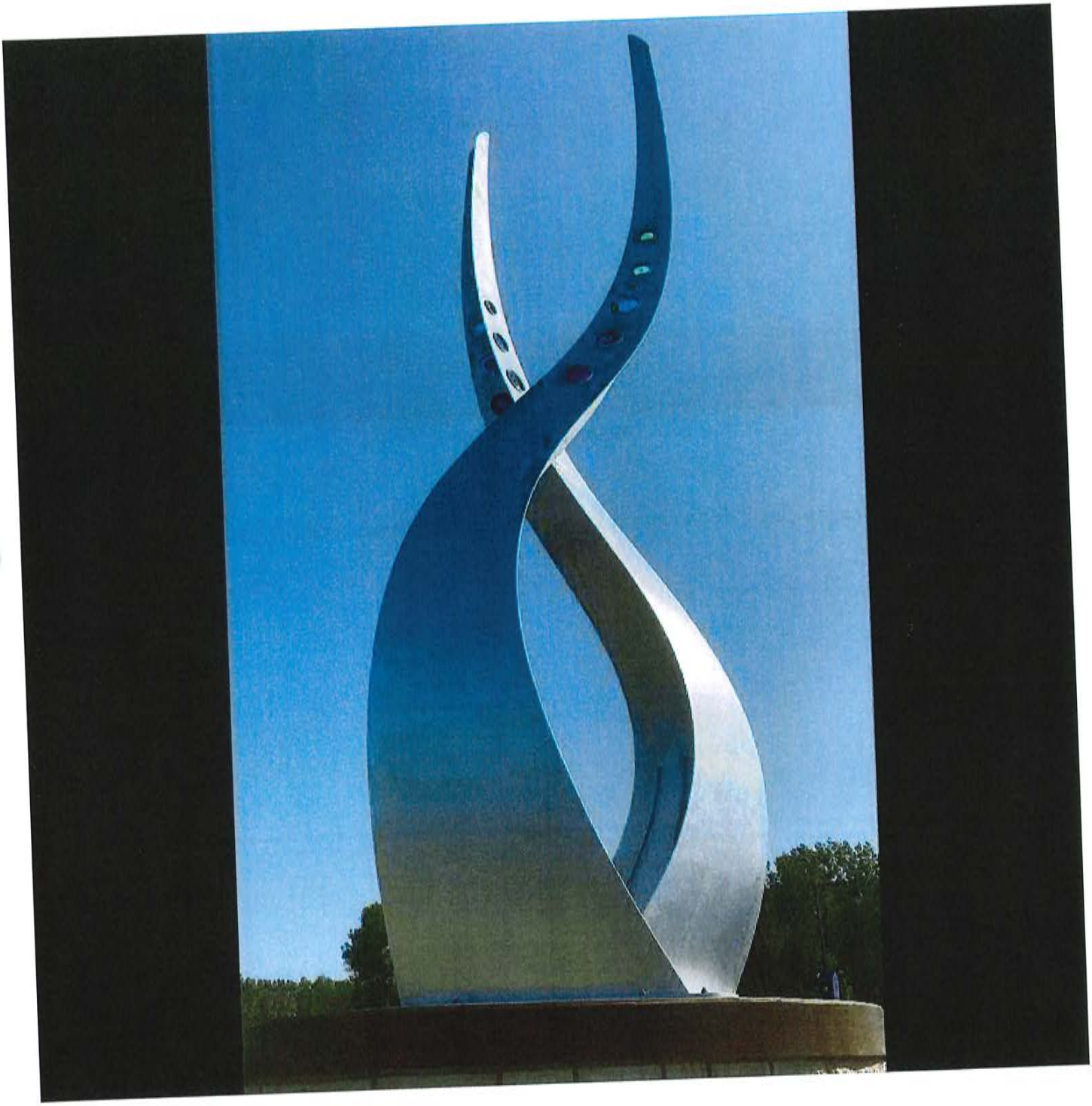

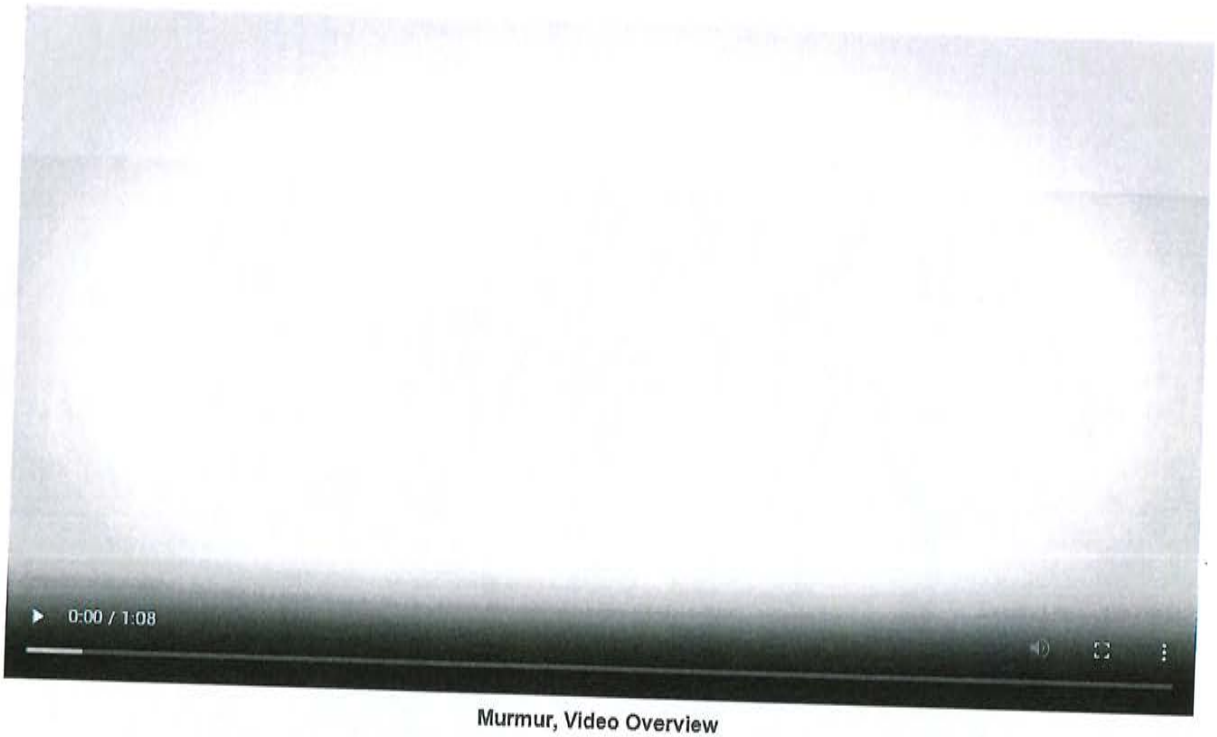

Murmur, Video Overview

Image was submitted as a video, please use USB dive to view the video

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University of Illinois at Urbana-Champaign | Illinois | USA 2021
Fremont Downtown Event Center and Plaza | Fremont, CA | USA 2021
Convergence | Equity Trust Company| Cleveland, OH | USA 2021
Beijing Daxing International Airport, Beijing, China 2019
Red Cube Museum complex Plaza, Shenzhen, China 2018
Lafayette Elementary School| Washington D.C. 2017
Jin Shan Wei War-Resistance Heritage Park |Shanghai, China 2016
Roosevelt Senior High School|WashingtonD.C.2016
Lorrain County Community College | Elyria, Ohio,2016
Equity Trust Building| West Lake, OH 2015
Hearst Elementary School | Washington D.C. 2015
Kaiser Permanente Hospital | San Leandro, California, 2014
Ballou High School |Washington D.C. 2013
SF Art Commission, Chinese Recreation Center| San Francisco, California, 2012
ClevelandStateUniversity,CollegeofEducation|Cleveland,Ohio,2011
International Horticultural Expo| Xian, China, 2010-2011
Universityof Oklahoma,Children'sHospital|OklahomaCity, Oklahoma,2011
NashvilleInternationalAirport| Nashville,Tennessee,2008-2011
Charlotte Government Complex |Charlotte, North Carolina,2009
Digital Learning Center, Utah Valley State College| Orem, Utah, 2007-2008
RTA Great Cleveland Region Station | Cleveland, Ohio, 2006-2011
Miami Sea Port, Cruise Terminal D| Miami, Florida,2005-2007
New Mexico Tech University| Socorro, New Mexico, 2005-2007
Performing Arts Center Parking Structure | Mountain View, California, 2005-2006
Taiwan High Speed Train Station| Shin Chu, Taiwan, 2004-2005
Corpus Christi International Airport| Corpus Christi, Texas, 2003-2004
DenverRudeRecreationCenter|Denver,Colorado,2003-2004
Texas Tech University, Health Sciences Center| Lubbock, Texas, 2007
University of Florida, Contans Theater| Gainesville, Florida, 2003-2004
Florida A&M University, School of Architecture| Tallahassee, Florida,2002
Hong Kong Station, International Finance Center, |Hong Kong, China,2004
Glendale City Center| Glendale Arizona, 2002-2003
Sacramento Public Library | Sacramento, California, 2000-2001

SELECTED HONORS AND AWARDS

Honorary Doctor of Fine Arts Jacksonville University, FL 2023
"Lorenzo IL Magnifico" Awards, City of Florence 2019
Beijing Daxing International Airport Merit Award | 2019
Best Public Artwork, "Ocean Wave", Americans for the Arts, 2007 BestPublicArtwork, "Bamboo Forest" MinisterofCulture, Taiwan,2007 Distinguished Alumna University of Massachusetts at Amherst, 2005
100 Distinguished Career Women in Chicago| Chicago,1998

EDUCATION

University of Massachusetts at Amherst | Master of Fine Arts 1987 Mount Holyoke CollegeForeign Fellowship Certificate in Art with Distinction1983 Shanghai College of Drama Bachelor of Fine Art 1981

ARTIST RESIDENCIES

Berengo Studio, Murano Venice, Working with Glass Masters, 2000-Present
Harvard University, Cambridge, Mass.| Artist in Residence, 1987-89









SELECTED MUSEUM COLLECTIONS/EXHIBITIONS

XII Edizione Florence Biennale, Florence, Italy 2019

Peninsula Museum of Art | Burlingame, California, 2015
Venice Biennale of Architecture | Venice, Italy, 2014 Xi'an Art Museum | Xi'an, China, 2012
Museum Kapma | Prague, Czech Republic, 2011
Museum Millesgarden| Stockholm, Sweden, 2011 Shanghai Museum of Glass| Shanghai, China,2011
Italian Cultural Institute, San Francisco, 2010
Liberty Museum | Philadelphia, Pennsylvania,2010
53rd Venice Biennale of Art I Venice, Italy 2009
Rohsska Museum for Design and Art| Goteberg, Sweden, 2007 Palazzo delle Prigioni Nouvo | Venice, Italy, 2007 Art Museum of South Texas| Corpus Christi, Texas, 2004 China National Art Museum | Beijing, China, 1995
Peace Museum | Chicago, Illinois, 1989
Shanghai Art Museum| Shanghai, China1981

SELECTED ART IN PUBLIC COLLECTIONS

Harvard University Cambridge, Massachusetts
Amoco Corporation, Chicago, IL
University of Wisconsin, Oshkosh, WI
Jin Mao Tower, Shanghai, China
Central Plaza, Hong Kong
Shanghai International Convention Center, Shanghai, China
University of Massachusetts at Amherst, Amherst, MA
Sigel Productions, Chicago, IL
Magenta Corporation, Chicago, IL
Post Street Associates San Francisco, CA

MovenPick, Zurich, Switzerland
Exxon Energy Ltd., Hong Kong
Ritz Carlton Portman Hotel, Shanghai, China
The Excelsior, Hong Kong
The Mandarin Oriental Hotel Group, Hong Kong
HongYi International Plaza, Shanghai, China
Globe Asset Management - Exchange Square II, Hong Kong
Beijing Silver Building, Beijing, China
Hong Kong Cyber-Port, Hong Kong
Shangri-La Hotel, Pudong Shanghai, China

Wuxi International Convention Center, Wexi, China







SELECTED SOLO AND GROUP EXHIBITIONS GALLERY

INTERNATIONAL ART FAIRS

Shanghai Unban Space Art Season, Shanghai 2017
Dordrecht Museum Dordrecht, Netherlands 2016
Peninsula Museum of Art | Burlingame, CA 2015
14th Venice Biennale of Architecture |Venice, 2016

Janus Gallery | Montreux, Switzerland 2013
Xi'an Art Museum | Xian, China 2012
Museum Kampa | Prauge, Czech Republic 2011
World Expo | Shanghai, China 2010
Italian Cultural Institute | San Francisco, 2010
53rd Venice Biennale of Art | Venice, Italy 2009
Art London International Art Fair | London, UK 2009
OPEN 10, international exhibition in | Lido, Venice, Italy 2007
Art Miami, International Art Exposition |Miami, FL 2007
Shinchu City International Pavilion/Museum| Taiwan 2006
SOFA-International Functional Art Fair| New York, NY 2006
The International Glass Art Festival | Waterford, Ireland
2004 Art Asia, International Art Exposition | Hong Kong 2004
Lineart International Art Fair | Gent, Belgium 2003
Zee Stone Gallery | Hong Kong 2003
Sin Hua Gallery | Singapore 2003
Number One Xintainde | Shanghai, China 2003
Contemporary Asia Art Fair | Singapore 2002
Shanghai Art Fair | Shanghai, China 2000
International Art Fair| Taipei, Taiwan 1999
Spring Boat Steam Art Center | Colorado, CO 1997
Rijboeck Art Agency Holland | Rijswijk NB, Holland1996
Tresors & Tresor's D'Art, Intl. Art Fair | Singapore 1996
World Trade Center |Amsterdam, Holland 1996
Artmissia, International Art Fair | Turin, Italy 1996
Alison Fine Art | Hong Kong 1995
Holland Art Fair | Den Heeg, Holland 1994
Connection Gallery | Palm Springs, CA 1993
Founders art Gallery, SDSU | San Diego, CA 1992
East West Contemporary Art Gallery | Chicago,IL 1990
The South Bend Art Center | South Bend, IN 1990
Official Artist, Asian Fest| Navy Pier, Chicago, IL1989 University of Wisconsin| Oshkosh, WI 1989
Merwin Gallery, Illinois Wesleyan Univ.| Bloomington, IL 1988
Tradition 3 Thousand Gallery | New York, NY 1987 Harvard University | Cambridge, MA 1987
Art Waves Gallery | New York, NY 1987
New Vision Gallery | Cambridge, MA 1987
Colby Sawyer College | New London, NH 1987
AAMARP Gallery of Northeastern Univ. | Boston, MA 1986
Irmtraud Anna Thiel Gallery | Boston, MA
1986 Herter Art Gallery | Amherst, MA 1986

Dear Committee Members,

As a diverse, multicultural team of interdisciplinary artists, engineers, lighting designers, fabricators, and glazing installation specialists, we will create an iconic and luminous artwork for the **St. Augustine Roundabout Public Art Project.** My installation will activate and elevate the experience of the area as a flow of light and color. The proposed artwork will continue the language of light and organic form in my successful public art installations while enhancing the beauty of the area and responding directly to the site experience. The artwork will be an area of high impact, becoming a central moment in the day and night, for reflection, contemplation, and rejuvenation.

By creating a work that reflects the natural beauty of St. Augustine's topography, we aim to channel and embody the essence of the environment and diverse communities residing within it, commemorating its energy in the formation of a large-scale and immersive work. The resulting art will be both aesthetically pleasing and intellectually thought-provoking, honoring the community and cultivating a shared cultural identity and sense of belonging.

To this day I have completed over 65 large, permanently installed, public artworks worldwide. My installations range from Architectural Art glass wall suspension sculpture to free-standing. My practice utilizes sustainable and durable materials, making my process sensitive to the surrounding environment and ecosystems.

We use durable and innovative materials to create works that ignite one's imagination, spark conversation, and visually inspire a diverse audience. Our process is research-intensive, and I intend to share stories highlighting the contributions of relevant figures and ideas. We will engage with the community to create an artwork that delivers a unique and collaborative installation.

We have collaborated with a range of people, including city planners, architects, structural engineers, state employees, and community members. Listening to and learning from the community members, we will tailor the public artwork to the wants and needs of the diverse people of St. Augustine.

If selected, we will create a large-scale public artwork that will activate the area with a sense of energy, uplifting their spirits and providing an immersive experience. The artwork will integrate seamlessly with the **St. Augustine Roundabout Public Art Project.**

Thank you very much,

Shan Shan Sheng
Visual Artist



Dancing Ribbon
2004
translucent composite material stainless steel cable
70 ft H x 150 ft L x 48 ft W
Integrated entrance IFC II, MTR Station Hong Kong
The suspension sculpture consists of 138 panels, located at the Integrated entrance in MTR Station Central International Financial Center II, Hong Kong, The second tallest building in the world then in 2004, Designed by Cesar Pelli. NYC.
Price: $450,000.00



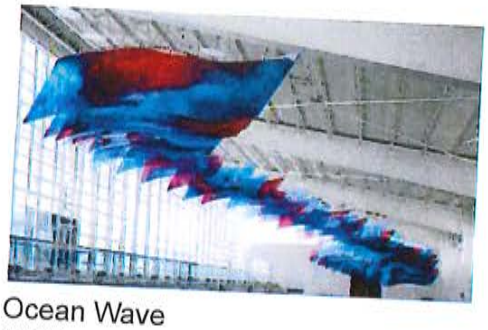
Shanghai Dream
2007
Cold Cast translucent panels relief
38 Hx 72 W x 1Dft
Shanghai Hong Yi International plaza. Shanghai, China
The glass wall relief, "Shanghai Dream", is an abstracted map of the city and serves to remind the visitor of Shanghai's history as well as a cultural capital of the East.
Price: $130,000.00



Knowledge is Power
2008
Cold cast transparent panels wall relief
6' x 32' x 2"
Utah Valley University, Library, Orem, UT
"Knowledge is Power" reminds viewers of education's importance and effect on the evolution of human progress. The various implanted mathematical and scientific equations in the work remind viewers of the basic building blocks of everyday life and the power they instill.
Price: $184,000.00



Ocean Journey
2003
Cold cast translucent panels
3 ft H x 92 ft Lx 2" ft D
Community Center, Glendale, AZ
Price: $98,000.00
Due to the dry, desert climate of Glendale, "Ocean Journey" presents a welcome relief of water in an otherwise arid landscape. By using light, color, and movement to create a unique visual experience, the viewer is almost treated to a mirage of water upon entry.



Ocean Wave
2007
Cold Cast Translucent Panels, Steel Cable
40' x 38' x 210'
Port of Miami, Cruise Terminal D. Miami, FL
"Ocean Wave I & II" is based upon the vertical and horizontal flow of water generated by the many cruise ships that enter the Miami harbor. The undulations in the suspended sculpture represent the ebbs and flows of the waves.
Budget: $362,000.00



Wave of Knowledge
2016
Architectural Art Glass, Stainless Steel
14 ft H x 150 ft L
Lorain County Community College, Elyria, OH
"Wave of Knowledge" symbolizes that knowledge is like the ocean, as students deep into the ocean, all kinds of doors will open for them. Stretching across a bridge connecting their education with the future.
Price: $419,000.00



BLOOMING
2018
Architectural Art Glass, Stainless Steel, LEDs, Mobile App
29 h x 27 L x 25 w ft
Red Cube Cultural Plaza, Shenzhen, China
BLOOMING consists of 5 individual towers ranging from 29 to 25 feet in height. 5 towers are constructed of Architectural Art Glass utilized totaling approximately 500 pieces with integrated LED lighting systems. The LED lights are controlled by a mobile app, syncing to music that plays around the viewer as they move through the sculpture.
Price: $1,350,000.00



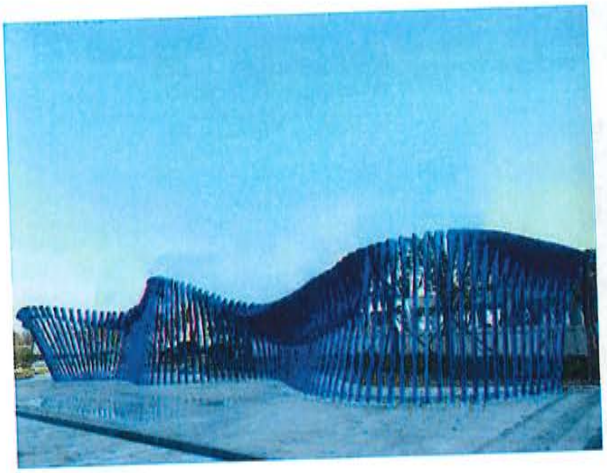
Twenty-Four Solar Terms
2019
Architectural Art Glass, Stainless Steel, Aircraft Cable
24ft x 24ft x 8ft
Beijing Daxing International Airport, Beijing, China
At the end of the southeast departure terminal of the Beijing Daxing International Airport, there is a glass sculpture of the Chinese-American artist Shan Shan Sheng "The Twenty-Four Terms." On every two pieces of glass, Chinese Calligraphy is used to represent a solar term by Artist.
Price: $680,000.00



BUD
2019
Stainless Steel
18'x12'x12'
New District, Xi'an, China
Created for the new district in Xian, BUD represents the birth of a brand new development for the city. The shape is meant to portray a blooming flower, a familiar and calming monument for visitors to reflect on, while also symbolizing the blossoming of an exciting, new adventure.
Price: $390,000.00



Convergence
2020
Architectural Art Glass, Stainless Steel
26' x 24' x 25'
Cleveland, Ohio
Budget: $320,000.00
Convergence is a monumental sculpture created to emulate organic forms. The artwork is intended to be an epicenter for generative dialogue and innovation, where grand ideas and technical mastery converge. The artwork transforms the space into a multicolored celebration of what innovation represents, a lasting ideal that acts as a bridge between the past, present, and future. With a diameter of 24 feet and standing at 28 feet high, Convergence is an instant icon recognizable from a distance.



River Symphony
2020
Stainless steel, powder coating
10 Hx 165 L x 10W ft
Xi'an, China
Budget: $368,000.00



Celestial Dream
2022
Cold Cast Transparent Panels, Stainless Steel
16ft height x 20ft length x 12ft depth
Fremont, California
Budget: $170,000.00



Obelisk
2023
1 continuous piece of Architectural Art Glass, Bronze, Colteen Steel
30ft height including the base 4.5ft x4.5ft squared width
Budget: $627,000.00
Roundabout at the entrance of the University of Jacksonville, City of Jacksonville, Florida.
Obelisk represents a fusion of past and present, a bridge between the enduring echoes of antiquity and the modern world. The obelisk, a symbol of power, spirituality, and cultural achievement, has transcended the boundaries of time and geography, captivating the imagination for millennia. This sculpture serves as a tribute to that enduring fascination and seeks to rekindle a connection to the rich tapestry of human history.



Open Door
2016
Architectural Art Glass, Stainless Steel, Concrete
15ft x 12 ft x 3ft
Lorain County Community College, Ohio USA
"Open Door" is an illuminated portal, a door of vivid, colored glass. It is a symbol of a bright transformation and adventure that begins with a creative, innovative education.
Price: $409,000.00



BLOOMING
2018
Architectural Art Glass, Stainless Steel, LEDs, Mobile App
29 h x 27 L x 25 w ft
Red Cube Cultural Plaza, Shenzhen, China
BLOOMING consists of 5 individual towers ranging from 29 to 25 feet in height. 5 towers are constructed of Architectural Art Glass utilized totaling approximately 500 pieces with integrated LED lighting systems. The LED lights are controlled by a mobile app, syncing to music that plays around the viewer as they move through the sculpture.
Price: $1,350,000.00



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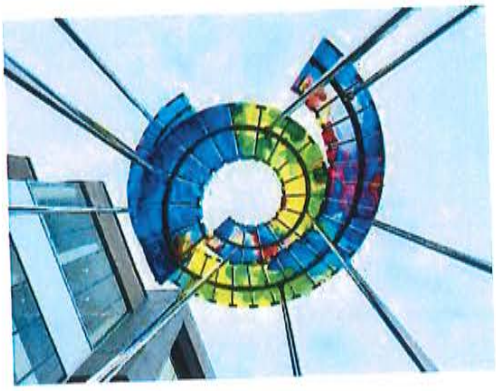

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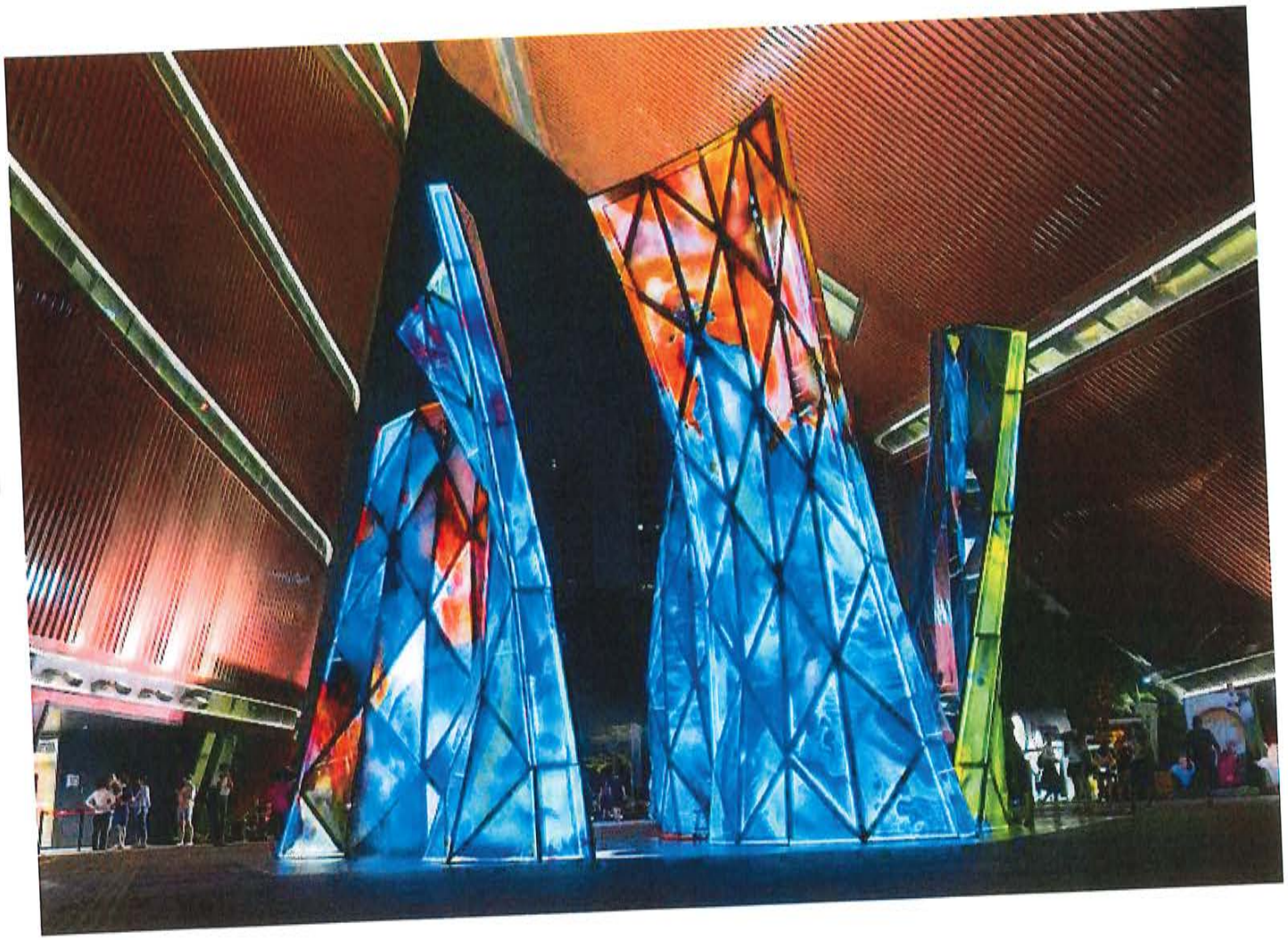
Budget: $320,000.00

Public Art Preview Video

BLOOMING Video

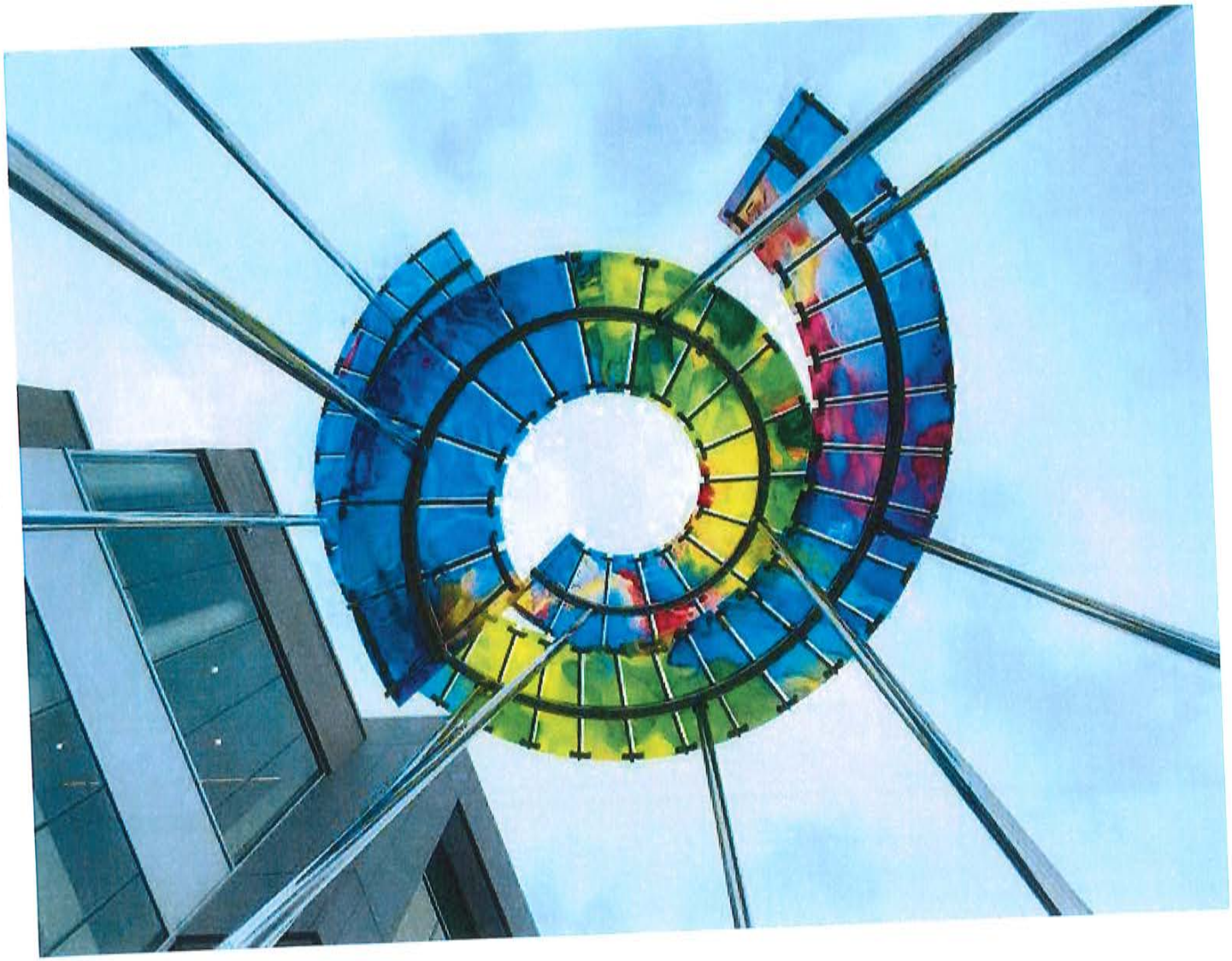














Public Art Preview
Video
DVD
1:58
$0.00
2004-2018
A short preview of Internationally renowned artist Shan Shan Sheng's public art commissions.

Image 7 is a video. Please refer to the USB drive for the video.

Work Details:



Recent Monumental Sculpture BLOOMING by Shan Shan Sheng
Video
NTSC
2:18
$0.00
2018
A short video about Shan Shan Sheng's newest project, BLOOMING.

Image 8 is a video. Please refer to the USB drive for the video.

SIJIA CHEN

www.sijiachen.com | Instagram: @sijiachenart | sijia@sijiachen.com

EDUCATION

2011 **Master of Fine Arts,** Painting, Drawing & Sculpture, Tyler School of Art, Temple University, Philadelphia, PA

2010 **Printmaking Apprentice Training Program,** The Fabric Workshop and Museum, Philadelphia, PA

2009 **Bachelor of Fine Arts,** Painting, Guangzhou Academy of Fine Arts, Guangzhou, China

PUBLIC ART COMMISSIONS

2024 **Cloud Field**, Northwest Water Facility, Wichita, KS(currently in progress)

2024 Little Lamb Preschool, El Cerrito, CA(currently in progress)

2023 **Endeavor**, Bohenko Gateway Park, Portsmouth, NH

2023 **Twin Peaks**, Seattle Tacoma International Airport, Seattle, WA

2020 **Blossom**, Central Railway Station, Shantou, China

2019 **Bloom**, Richards Park, North Kansas City, MO

2019 **Voyage Beyond**, Times Square Park, Shantou, China

2018 **Arbor**, Claremont City Hall, Claremont, CA

2017 **SWA**, Jieyang Chaoshan International Airport, Jieyang, China

2017 **Tea and Tree**, Jieyang Chaoshan International Airport, Jieyang, China

SOLO EXHIBITIONS

2023 **Sijia Chen,** Chan Clan Museum, Guangzhou, China

2020 **Light and Shadow,** Canton Cultural Center, Guangzhou, China

2016 **Art and Sustainability,** Net Impact Los Angeles, Culver City, CA

2014 **Sijia Chen,** South Bay Contemporary, San Pedro, CA

2014 **Playground,** Fei Gallery, Guangzhou, China

2013 **Home - New Work by Sijia Chen,** Art Museum of Shantou University, Guangzhou, China

2011 **Wander-Land,** Temple University Gallery, Tyler School of Art, Temple University, Philadelphia, PA

2011 **Wet Paint Two: Sijia Chen,** Zhou B. Art Center, Chicago, IL

GROUP EXHIBITIONS & PROFESSIONAL EXPERIENCE

See About Page https://www.sijiachen.com/about for group exhibition history & professional experience

INSTITUTIONAL COLLECTIONS

- UCI Health Center, University of Irvine, California
- Victoria and Albert Museum, London, United Kingdom
- Museum of Contemporary Art, Chengdu, China
- Inside Out Museum, Beijing, China
- Goldbach Center, Zurich, Switzerland
- Guangdong Museum of Art, Guangzhou, China
- Art Museum of Shantou University, Shantou, China
- University City Art Museum of Guangzhou Academy of Fine Arts, Guangzhou, China

GALLERY AFFILIATIONS

- **Durden & Ray**, Los Angeles, CA

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To Whom It May Concern,

I am expressing my interest to produce an artwork that will be responsive to your project's goals and intent. As a contemporary multi-disciplinary artist, I employ form, scale, color, and light to convey my viewpoint. I explore the intersection of personal identity, diversity, and self-determination, and how it manifests in the perpetual friction and equilibrium between individuality and community, creativity and convention, and ambition and humility. Through my public artworks, I contemplate the complexity and richness of the convergence of cultures, history, and regional heritage, and how that shapes our aspirations and viewpoints.

My process involves interpreting and reconstructing natural objects, landscapes, and architectural elements, and infusing them with private and public-sourced details and anecdotes. My works have a dynamic quality, they reveal layers of context and contain myriad details and subject matter. I interweave individual narratives to create a multicultural labyrinth, and to present a cross-section of diverse voices and perspectives. My public artworks have been placed in transportation hubs and public spaces to serve as welcome points and gateway markers, and to fulfill placemaking, cultural representation, and community activation objectives. I have extensive experience working with local municipalities, government agencies, and transportation authorities.

My public artworks visually articulate personal and collective narratives, and local cultural landmarks and symbols. Through actively engaging and partnering with residents, stakeholders, and community organizations, my public works are transformed into compositions that reflect the values, history, and ethos of local communities. This collaboration encompasses site visits, workshops with students ranging from middle school to undergraduate educational institutions, and community-driven open forum events. I've also supplemented this in-person engagement by creating project specific websites, through which I've solicited from the public personal photographs, memorabilia, documents, their responses to a curated list of questions to develop a deeper understanding of personal values and cultural heritage. I then incorporated their submissions and responses directly into in the final design of the work. This direct community participation and contribution to the development of the artwork ensures that they are representative and site-specific. I've adopted this process for my public works SWA, Bloom, and Blossom, Endeavor, and my current project Cloud Field for the local municipality of Wichita, KS. I believe this collaboration promotes ownership, encourages dialogue, sparks creativity, and generates appreciation for the value to the community in investing in the creative arts. The project becomes more than an artistic composition, it is the culmination of a community movement.

My intent is to enrich the project location through bespoke themes, elements, and cultural heritage of St. Augustine, and highlights the activates the space by serving as a gateway marker. Integrated lighting would ensure the work maintains a continuous visual presence in both day and nighttime conditions. My concept for your project would have a holistic theme and focus on papercut art inspired perforations that I've incorporated in both my paintings and public works. I would construct a bespoke website as I have done for several of my previous public projects. The website would feature content related to stakeholders' vision, creative process and lifecycle of the project. The website could also effectively serve as a communal archive where the public could upload photos and content of their interactions and observations of the artworks. I believe this project is an exceptional opportunity to express an inclusive vision of public art, and to produce a community driven artwork. I welcome and hope for the opportunity to present and expand further on my concept for your project, thank you for your time and consideration.

Sincerely,

Sijia Chen

SIJIA CHEN

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PUBLICATION LIST

Unionleader, *'Endeavor' is a three-ton journey into the port city's past*, December 20, 2023, https://www.unionleader.com/nh/arts_and_ent/endeavor-is-a-three-ton-journey-into-the-port-citys-past/article_2c8fa58c-92ff-5733-a862-032785260bf3.html

VoyageLA, *Rising Stars: Meet Sijia Chen*, November 18, 2022, http://voyagela.com/interview/rising-stars-meet-sijia-chen-of-los-angeles/?doing_wp_cron=1674235346.2467849254608154296875

VoyageLA, *Art & Life with Sijia Chen*, May 7, 2018, http://voyagela.com/interview/art-life-sijia-chen/

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IMAGE LIST

1-2. SWA, 2017, stainless steel, acrylic, LED light tubes, 18' height, 64' width, 33' depth, Jieyang Chaoshan International Airport, Jieyang, Guangdong Province, China, 500,000 USD, commissioned by Nanyang Cultural Development Ltd. and Shantou, Chaozhou, Jieyang Airport Corporation. Nanchen Zeng, Director of Nanyang Cultural Development Ltd., +86 18923668773, 65900735@qq.com.

3. Tea and Tree, 2017, fiberglass, acrylic, 24' height, 18' width, 18' depth, Jieyang Chaoshan International Airport, Jieyang, Guangdong Province, China, 100,000 USD, commissioned by Nanyang Cultural Development Ltd. and Shantou, Chaozhou, Jieyang Airport Corporation. Nanchen Zeng, Director of Nanyang Cultural Development Ltd., +86 18923668773, 65900735@qq.com.

4. Arbor, 2018, stainless steel, 11' height, 11' width, 11' depth, City Hall, Claremont, CA, 25,000 USD, commissioned by City of Claremont. Bevin Handel, Public Information Officer, City of Claremont, (909) 399-5497, bhandel@ci.claremont.ca.us.

5. Voyage Beyond, 2019, stainless steel, acrylic, 14' height, 37' width, 9' depth, Central Park, Shantou, Guangdong Province, China, 100,000 USD, commissioned by Nanyang Cultural Development Ltd. and City of Shantou. Nanchen Zeng, Director of Nanyang Cultural Development Ltd., +86 18923668773, 65900735@qq.com.

6. Blossom, 2020, stainless steel, acrylic, 15' height, 45' width, 15' depth, Shantou Regional Railway Station, Shantou, Guangdong Province, China, 200,000 USD, commissioned by Nanyang Cultural Development Ltd. and Guangdong Railway Authority. Nanchen Zeng, Director of Nanyang Cultural Development Ltd., +86 18923668773, 65900735@qq.com.

7. Endeavor, 2023, stainless steel, 18' height, 10' width, 8' depth, Bohenko Gateway Park, Portsmouth, NH, 175,000 USD, commissioned by PNH400, Inc. and City of Portsmouth. David Desfosses, Project Manager, City of Portsmouth, (603) 766-1411, djdesfosses@cityofportsmouth.com.

8. Twin Peaks, 2021, immigration forms, magazines, photographs, restaurant menus, acrylic, canvas, 40" height, 80" width, Seattle-Tacoma International Airport, $30,000 USD, purchased by Port of Seattle. Annabelle Goavec, Public Art Program Coordinator, Port of Seattle, (206) 519-7839, Goavec.A@portseattle.org.

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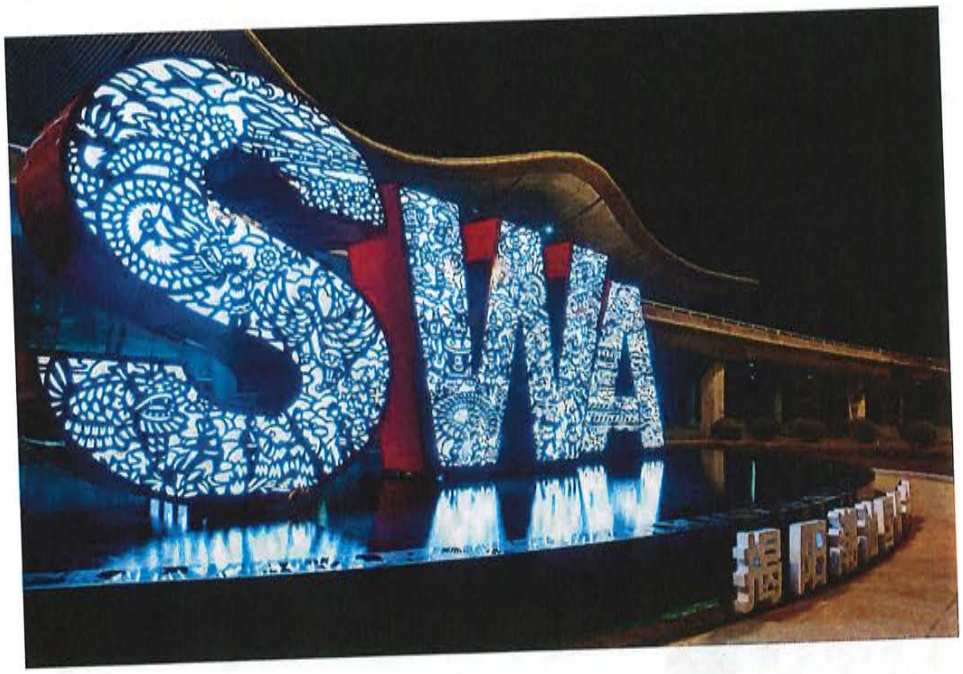
SWA is a permanent installation located in front of the airport's main terminal, and is comprised of three perforated steel structures presenting the letters S, W, and A, which comprise the airport's IATA code, and incorporates elements of regional history and the cultural heritage of papercut artwork native to the Shantou region.





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Tea and Tree is two sculptures located inside the airport's main international terminal, and is a representation of the tradition in the Jieyang region of the harvesting and daily ritual consumption of tea.



Arbor is a sculpture comprised of three steel panels, it is an abstract representation of a tree, and engraved on the sculpture's panels in both English and Latin are the names of trees found in Claremont.



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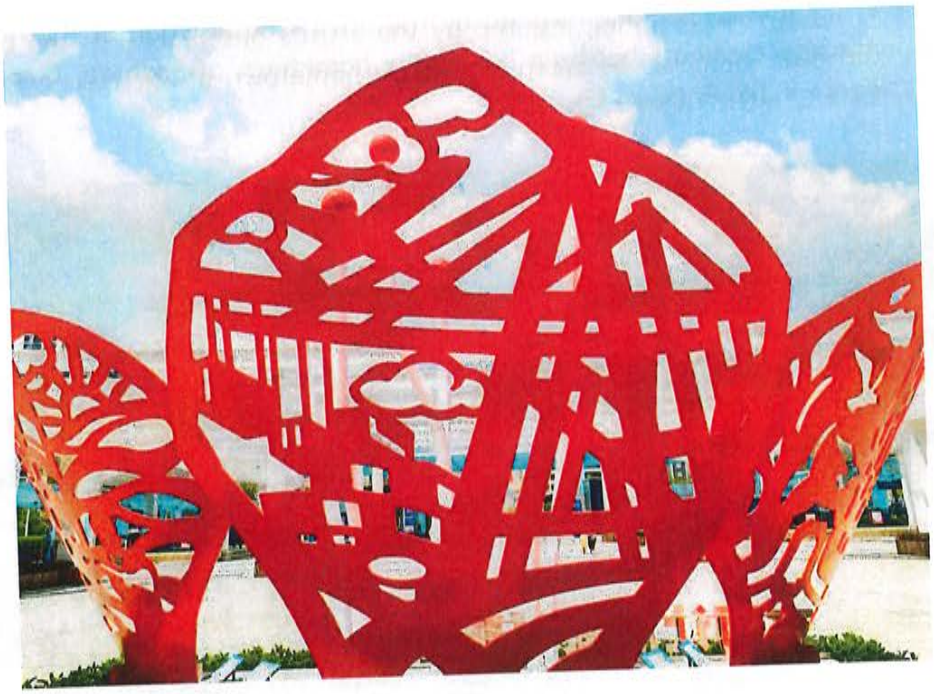
Voyage Beyond is a permanent installation comprised of three sail shaped structures and twelve rectangular boxes, and is a commemoration of Shantou's rich nautical and maritime history.



Blossom is a sculpture comprised of three perforated steel panels and six tubular poles. The work is inspired by historical and contemporary elements of culture and architecture of Shantou.



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www.sijiachen.com | Instagram: @sijiachenart | sijia@sijiachen.com

Endeavor is a sculpture comprised of two perforated steel panels. The work was commissioned to commemorate Portsmouth's 400th anniversary, and is inspired by the sails from a gundalow ship native to the region and other maritime cultural heritage elements bespoke to Portsmouth.

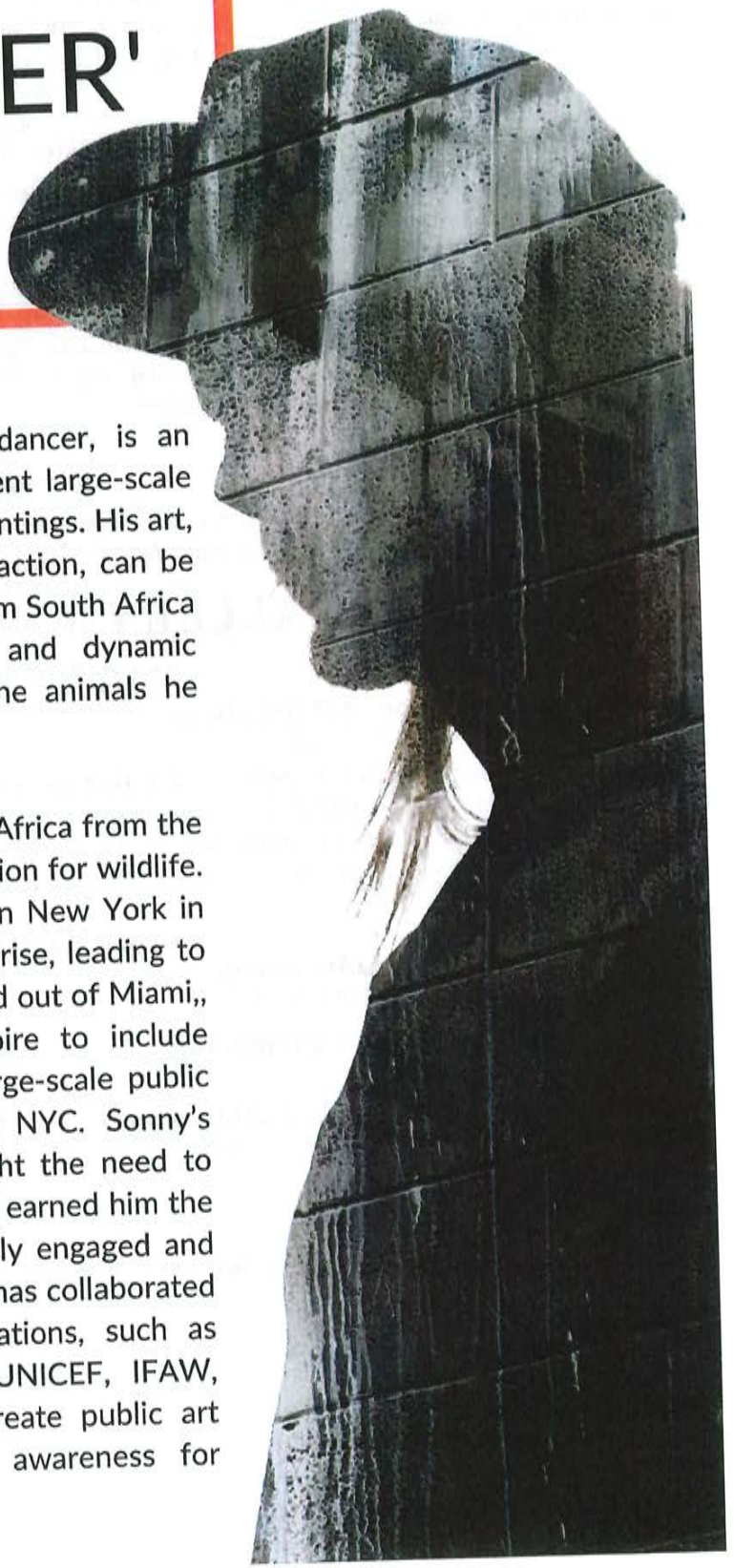


Twin Peaks is a multimedia painting inspired by the artist's observation of the overlapping cultural and landscape elements between her native hometown of Shantou, China and her permanent residence in Los Angeles, CA.



ARTIST BIOGRAPHY

SONNY 'SUNDANCER' BEHAN



Sonny Behan, also known as Sonny Sundancer, is an acclaimed artist renowned for his magnificent large-scale wildlife murals and intricately detailed oil paintings. His art, which seamlessly blends realism with abstraction, can be found in galleries and streets worldwide, from South Africa to New York. His bold use of color and dynamic compositions capture the movement of the animals he brings to life.

Born in the UK, Sonny was raised in South Africa from the age of ten, a time that first sparked his passion for wildlife. His global mural tour and solo exhibition in New York in 2018 marked the beginning of a meteoric rise, leading to an increasing demand for his art. Now based out of Miami,, Sonny has expanded his artistic repertoire to include intricate bronze sculptures, including a large-scale public sculpture at the United Nations HQ in NYC. Sonny's passion for using his creativity to highlight the need to protect and preserve the natural world has earned him the reputation of being an artist who is deeply engaged and driven to make an impact. To this end, he has collaborated with prominent non-profits and organizations, such as World Wildlife Fund, United Nations, UNICEF, IFAW, Global Citizen and Discovery Inc., to create public art installations and campaigns to raise awareness for conservation efforts.

CAREER HIGHLIGHTS

GLOBAL, 2017
GLOBAL MURAL TOUR FOR WILDLIFE

In 2017 Sonny launched his To The Bone project with a global mural tour that brought some of the world's most iconic and endangered animals into urban environments around the world. He painted ten large-scale murals of endangered species in seven countries from New York to Vladivostok, Johannesburg to London.

NYC, 2018 & 2021
SPEAKER & ADVOCATE AT UNITED NATIONS

Sonny has twice spoken at the world's most prestigious global organization; the United Nations. In 2018 he participated in an Earth Day panel highlighting powerful ways young people are using creativity to protect our environment. In 2021 he participated in a discussion on big cats with Forrest Galante, Wildlife Biologist and TV Personality during the UN General Assembly SDG Media Zone.

NYC, 2018
SOLO EXHIBITION IN MANHATTAN

Sonny's first and highly-anticipated solo exhibition of his canvas work, along with a series of hand-painted skull sculptures. The sell-out show explored the precarious balancing act that exists between mankind and the animal kingdom. The exhibition had a fantastic turnout with people queuing arond the block to attend the opening eveming.

NYC, 2021
MONUMENT AT UNITED NATIONS

Together with Discovery, Sonny unveiled a large-scale bronze tiger statue at the United Nations headquarters in New York to celebrate tigers and raise awareness for endangered species ahead of the 76th session of the UN General Assembly. The sculpture, also draws attention to the UN's Decade on Ecosystem Restoration.

NYC, 2021
CLOSING THE STOCK EXCHANGE

Sonny was invited to the Nasdaq MarketSite in Times Square to ring the closing bell in honor of the unveiling of his tiger statue at the United Nations. His tiger statue was also showcased on the seven-stories-tall Nasdaq tower screened onto its 10,000 square foot billboard

HOUSTON, 2022
10,000 SQFT MURAL FOR THE UN SDG'S

Sonny was commissioned to paint a 10,000 sq ft mural (his largest to date) as part of the Houston Big Art Bigger Change project in partnership with Downtown Houston. The project aimed to amplify awareness on social and environmental issues inspired by the United Nations SDGs.

AWARDS

National Mural Awards, Gold Award (National), June 2023
National Mural Awards, Gold Award (Regional), June 2023

GALLERY EXHIBITIONS

SOLO EXHIBITIONS

To The Bone Exhibition - **393 Broadway**
MAY 2018 - MANHATTAN, NEW YORK

Sonny brings us face-to-face with the monumental and fast-approaching demise of our world's wildlife. Sonny returned to New York City in May of 2018 to exhibit his first body of work on large-scale canvas and a series of hand painted sculptures in To TheBone. The exhibition marks the culmination of a worldwide tour of mural painting in various cities around the world, including The Netherlands, Canada, Russia, USA, South Africa, UK, and others.

GROUP EXHIBITIONS

Concrete2Canvas - **WorldArt Gallery**
MARCH 2023 - CAPE TOWN, SOUTH AFRICA

MySong - **Davide Rossillo Contemporary**
MAY 2023 - FORMIA, ITALY

Group Exhibition (Ongoing) - **Galeries Bartoux**
2019 - 2023 IN PARIS, NEW YORK, LONDON & SINGAPORE

Collective Show - **Maze Gallery**
FEBRUARY 2021 - LONDON, ENGLAND

Adidas Super Bowl Exhibition - **Ampersand Studios**
JANUARY 2020 - MIAMI, FL

Scope Art Fair - **Meijler Art**
DECEMBER 2019 - MIAMI, FL

Dystopia - **BSMT Space**
OCTOBER 2019 - LONDON, ENGLAND

Moniker Art Fair - **BSMT Space**
OCTOBER 2019 - LONDON, ENGLAND

Patron of the Arts - **Meijler Art**
SEPTEMBER 2019 - TEL AVIV, ISRAEL

Art on a Postcard - **Old Spitalfields Market**
JUNE 2019 - LONDON, ENGLAND

Group Exhibition - **Wyn313**
DECEMBER 2018 - MIAMI, FL

Storytellers Showcase - **Ohana Festival**
OCTOBER 2018 - DANA POINT, CA

Croydon Collection - **RISE Gallery**
SEPTEMBER 2018 - LONDON, ENDLAND

Help Nature Auction - **Eastern Economic Forum**
SEPTEMBER 2018 - VLADIVOSTOK, RUSSIA

Group Exhibition - **STRAAT Museum for Street Art**
FEBRUARY 2017 - AMSTERDAM, THE NETHERLANDS

SELECTED PUBLIC ART

'Beyond Boundaries' - **Manhattan, NYC**
Exterior Mural (30x15') - Commissioned by Four Paws, global animal welfare organization, to highlight illegal trade of big cats.
JULY 2023

'The Guardian' - **Sacramento, CA**
Exterior Mural (65x15') - Commissioned by Wide Open Walls, an annual Sacramento mural festival.
MAY 2023

'Beneath the Waves' - **Laguna, CA**
Exterior Mural (90x12') - Commissioned by SeaWalls & the city of Laguna for Earth Day to draw attention to plastic pollution.
APRIL 2023

'Fight or Flight' - **Houston, TX**
Exterior Mural (110x100') - Commissioned by Street Art for Mankind and inspired by the United Nations SDGs.
OCTOBER 2022

'Tipping the Scales' - **Emeryville, CA**
Exterior Mural (90x25') - Commissioned by Pangeaseed Foundation's Sea Walls - Artists for Oceans
NOVEMBER 2022

'Abhaya' - **Manhattan, NY**
Bronze Sculpture (9x3') - Unveiled at the United Nations (UN) headquarters together with Discovery Warner Bros. to celebrate tigers ahead of the 76th UN General Assembly.
SEPTEMBER 2021

'Golden Grace' - **Atlanta, GA**
Interior Mural (24x30') - Commissioned by Allen Morris Comany for their newly developed Star Metals offices.
JULY 2021

'Last Glance' - **Brooklyn, NY**
Exterior Mural (14x20') - Painted for The Bushwick Collective ten year block party
AUGUST 2021

'Corridors of Hope' - **Cape Town, South Africa**
Exterior Mural (23x30') - Painted for the annual International Public Art Festival
FEBRUARY 2021

'The Tail End' - **Miami, FL**
Exterior Mural (85x32') - Painted for Mana Urban Arts as part of Miami Art Week.
DECEMBER 2019

'Sagamore Hotel' - **Miami, FL**
Exterior Mural (10x6') - Commissioned by Sagamore Hotel in South Beach Miami
NOVEMBER 2019

'Resilience' - **Bentonville, AR**
Exterior Mural (72x15') - Commissioned by Runway NWA as part of the Bentonville public arts initiative.
NOVEMBER 2019

'Baihu' - **Tel Aviv, Israel**
Exterior Mural (30x30') - Painted for Patron of the Arts mural festival in Jaffa Port.
OCTOBER 2019

'Mapache's Stare' - **Cozumel, Mexico**
Exterior Mural (20x20') - Painted for Pangeaseed Foundation's Artists for Oceans for ocean conservation.
MAY 2019

'Restorative Storm' - **Pisa, Italy**
Interior Mural (82x20') - Commissioned by Barnini Group as a symbol of the company's sustainability efforts.
JULY 2019

'Javistha' - **Johannesburg, South Africa**
Exterior Mural (26x30') - Commissioned by Investicore Holdings as part of thier new residential development.
FEBRUARY 2019

'Mandela 100' - **Johannesburg, South Africa**
Exterior Mural (40x20') - Commissioned by Global Citizen as part of their Mandela 100 festival featuring Beyoncé & Jay Z.
DECEMBER 2018

'Wild Playground' - **Miami, FL**
Exterior Mural (23x32') - Painted for aWalls Mural Project to uplift the school environment of under resourced neighborhoods.
NOVEMBER 2018

'Ohana Festival' - **Dana Point, CA**
Exterior Mural (20x20') - Installation commissioned by SGE Entertainment as part of the Ohana Music Festival.
SEPTEMBER 2018

'Kin' - **Brooklyn, New York**
Exterior Mural (40x32') - Commissioned by GreenPoint Innovations in partnership with UNICEF.
SEPTEMBER 2018

'Eira' - **Waterford, Ireland**
Exterior Mural (26x30') - Painted as part of the annual Waterford Walls mural festival.
AUGUST 2018

'Tutara' - **Gisborne, New Zealand**
Exterior Mural (52x30') - Commissioned by Pangeaseed Foundation's Sea Walls - Artists for Oceans
AUGUST 2018

'Vaneta' - **Grenoble, France**
Exterior Mural (20x150') - Painted as part of the Grenoble Street Art Festival in the French Alps.
JULY 2018

'Nanuk' - **Miami, FL**
Exterior Mural (85x32') - Painted for Basel House Mural Festival as part of Miami Art Week.
DECEMBER 2017

'Looking to Tomorrow' - **London, England**
Exterior Mural (26x23') - Painted as part of Sonny's To The Bone project in partnership with Rise Gallery and IFAW
SEPTEMBER 2017

'Amur Leopard' - **Vladivostok, Russia**
Exterior Mural (82x32') - Painted in partnership with International Fund for Animal Welfare (IFAW)
AUGUST 2017

'Project CAT' - **Manhattan, New York**
Exterior Mural (15x20') - Commissioned by Discovery Inc. Project CAT to raise awareness for endangered tigers
JULY 2017

'Kicking Up Dust' - **Cambridge, Canada**
Exterior Mural (20x60') - Painted as part of the Cambridge Street Art Festival in Ontario
JUNE 2017

SELECTED PRESS

PRINT, TV & RADIO

Nasdaq Bell Ceremony: 'Ceremony to Close Wall Street and unveil tiger sculpture', September 2021
Street Art Africa: Hardcover book by Cale Waddacor documenting street art across Africa, 2021
Sunday Times: 'Cool Cats in the City', March 2021
Forbes Africa Magazine: 'Spray It Out, - Graffiti to Protect Animals', July 2017
Fox 5 News: 'Street Artist Sonny Set for First Gallery Exhibit', April 2018
Eyewitness News: National News Radio Broadcaster, June 2017
News24 South Africa: 'Beautiful News Segment', March 2018
China Central Television: 'Global News', February 2018
Sunday Times: 'The Big Five Just Got Bigger', June 2017
Ren TV: Channel 4 National News Russia, August 2017
Primamedia Russia: National News, August 2017
Vestiprim: Primorye News, August 2017
NTV Russia: News, August 2017
Street And More: 'Feature: Sonny', July 2017
Imagicasa Magazine: 'Dieren Street Art', December 2018
IOL | The Mercury Newspaper: 'Millennial Artist Makes Money for Good Cause', March 2019
SW Londoner: 'Mural, mural on the wall, new street art very tall', September 2017
VISI Magazine: 'SA Street Artist Sonny's Global Takeover', September 2017
Places Magazine: 'South African Artist's Going Global', September 2017

DIGITAL

LA Times: 'Sonny Behan's 'Beneath the Waves' advocates for ocean conservation in downtown Laguna', May 2023
United Nations SDG Media Zone: Protecting Big Cats', September 2021
Buzzfeed: 'Street Artist Paints Murals To Raise Awareness For Endangered Wildlife', June 2017
Huffington Post: South African Street Art Brings Endangered Wildlife to Russia, January 2018
The Telegraph: 'Picture of the Day', August 2017
Fox 5 News: 'Street artist Sonny set for first gallery exhibit', April 2018
The Journal: 'The Facts Behind *that* unmissable tiger mural in Waterford', December 2018
My Modern Met: 'Artist Creates Endangered Animal Paintings to Help Raise Awareness', April 2018
Design Boom: 'These skulls reveal the souls of their species', April 2018
Widewalls: 'Saving Animals Through Street Art - Courtesy of Sonny!', January 2018
Yatzer: 'Sonny's Evocative Forewarning About the World's Endangered Wildlife', May 2018
AM New York: 'Sonny, So street artist, brings fight for endangered animals to NYC', April 2018
Sold Magazine: 'Beauty... To The Bone', July 2017
Graffiti Street: 'Street Art With More Impact - Recap of 2017', January 2018
Art.co.za: 'South African Artist Makes Global Impact on Conservation', February 2019
Visi Magazine: 'Artists We Love: Sonny', March 2019
Street Art 360: 'South African Street Artists Not to be Missed', May 2019
Good Things Guy: 'Acclaimed SA Artist, Sonny, Completes Global Mural Tour'. February 2019
Between 10and5: 'South African Creatives Abroad – Internationally Acclaimed Street Artist Sonny Talks About Finding Your 'Uniqueness' And Street Art Confidence', July 2018
Street Art United States: '5 Murals by Sonny to Celebrate his Exhibition 'To The Bone' in NYC this May', May 2018

REFERENCES

JESSICA BEAUTUS

VP of Standards, Practices & Social Good at Discovery Warner Bros.
Manhattan, New York
Jessica_Beatus@discovery.com
+1 917 202 8415

Discovery teamed up with Sonny, for a NYC mural & a monumental sculpture at the United Nations HQ to raise awareness for wild tigers.

STEPHEN DONOFRIO

Principal and Founder at Greenpoint Innovations
Brooklyn, New York
stephen@greenpointinnovations.com
+1 312 343 2226

GreenPoint Innovations and Sonny collaborated with UNICEF to create a large-scale sustainability themed mural at a public school in Brooklyn.

MIKE ABB

Creative Director at Runway NWA (Bentonville, Arkansas)
mikeabb@runwaynwa.com
+1 512 468 2248

Runway NWA commissioned Sonny to paint a mural of a black bear to celebrate the natural beauty of NW Arkansas as part of their renewed focus on art & culture in Bentonville.

Sonny Behan
Letter of Interest

As both a sculptor and a painter, my art is inspired by the natural world, which has seen me create numerous public artworks celebrating the beauty of wildlife throughout my career. Based in Los Angeles, my public art can be found in places as far-reaching and varied as New York, Miami, Mexico, London, France, Italy, Ireland, South Africa, Canada, and many more.

My work often speaks to themes of sustainability and wildlife conservation, and encourages people to be conscious of our human impact on the natural world by engaging the public through depictions of nature's raw beauty. To this end I have created work in collaboration with numerous organizations including the United Nations, UNICEF, WWF, The International Foundation for Animal Welfare (IFAW), Global Citizen and Discovery's Project CAT.

My most relevant comparable project is my recent large-scale bronze sculpture, 'Abhaya'. Together with Discovery Inc, I unveiled this large-scale (9ft) bronze tiger statue at the United Nations (UN) Headquarters in New York last ahead of the UN General Assembly. The ambitious project was publicly unveiled at the iconic Nasdaq bell ringing ceremony to close the markets in Times Square.

Flora and fauna play an integral role in developing our collective heritage and pride for the place we call home. Enhancing the connection to our land and legacy. For this project I would create a sculpture that celebrates St Augustine's nature and wildlife in order to create a connection to the wild beauty that the region has to offer. My proposed design would follow the style I am most known for; hyper realistic wildlife representations with abstract pops of color. The movement of the animal is often shown through abstract pieces that will be painted in colors that best suit the area and surroundings. For a more classic appearance, a design can be created that does not include the color element.

Animals are something that everyone can relate to - regardless of race, gender, age or occupation - and so I believe that this can be an artwork that connects with all St Augustine residents. I would love the opportunity to bring my art to this community and create something that residents can both enjoy and embrace as their own.

My sculptural works are created using high-quality bronze, as the longevity of the material is unmatched, ensuring a timeless artwork that can be enjoyed for generations. It is also easy and affordable to clean and maintain. With proven experience working on projects of significant scale and managing large budgets, in collaboration with cities and organizations, I feel confident in my ability to deliver top quality artwork within allocated budgets and timelines.


SONNY BEHAN
MULTIDISCIPLINARY ARTIST
MURALS | PAINTING | SCULPTURE

BRONZE SCULPTURE







On September 20 2021, Sonny Behan together with Discovery, unveiled a large-scale bronze tiger statue at the United Nations (UN) headquarters in New York to celebrate tigers and raise awareness for endangered species ahead of the 76th session of the UN General Assembly. The sculpture, placed at the entrance of the UN Plaza next to the renowned 'Non-Violence' sculpture, also draws attention to the UN's Decade on Ecosystem Restoration, a call for the protection and revival of ecosystems around the world for the benefit of people and nature.

This public artwork was created in collaboration with Discovery's Project C.A.T. campaign, launched in partnership with World Wildlife Fund (WWF), which supports nearly six million acres of tiger habitat across India, Bhutan and Russia. The ambitious project took over a year to bring to life, from conceptualisation to installation and was publicly unveiled at the iconic bell ringing ceremony to close the markets at the Nasdaq Market Site in Times Square.

UNITED NATIONS DECADE ON ECOSYSTEM RESTORATION 2021-2030

UN environment programme

Food and Agriculture Organization of the United Nations

Discovery PROJECT CAT CONSERVING ACRES FOR TIGERS





UNITED NATIONS HQ
NEW YORK, USA






Siku'
Bronze
H – 23.2" x W – 11.5" x D – 11"

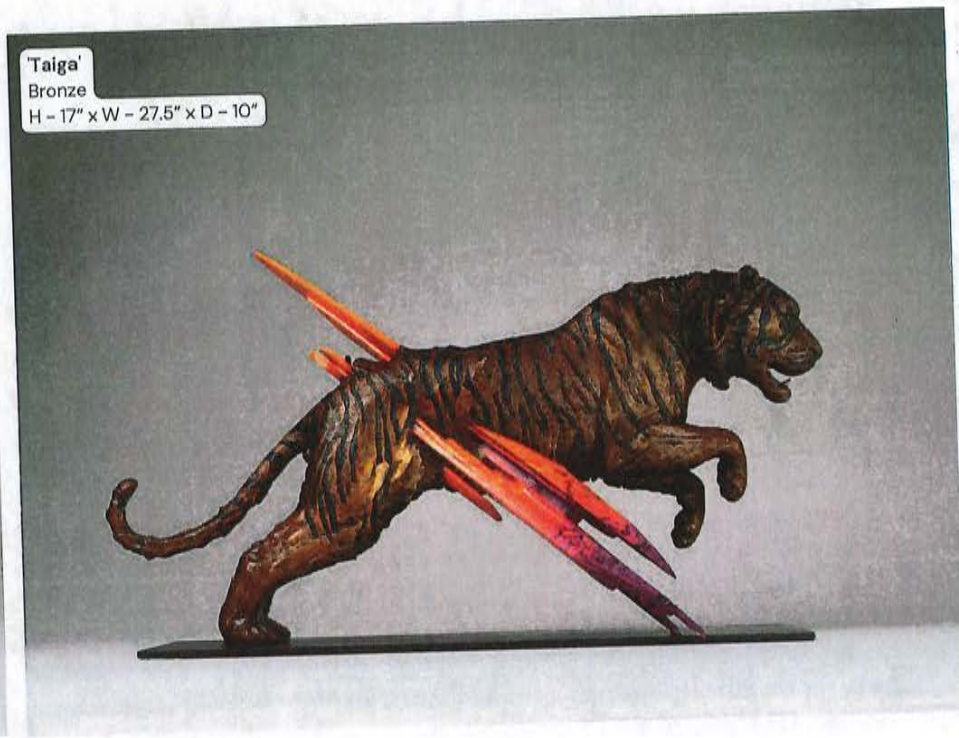





'Terra'
Bronze
H - 6.6" x W - 14.1" x D - 8.5"


Savanna'
Bronze
H – 16" x W – 19" x D – 9"




'Taiga'
Bronze
H - 17" x W - 27.5" x D - 10"


Tundra'
Bronze
H - 9.5" x W - 14" x D - 7"


WORK IN
PROGRESS

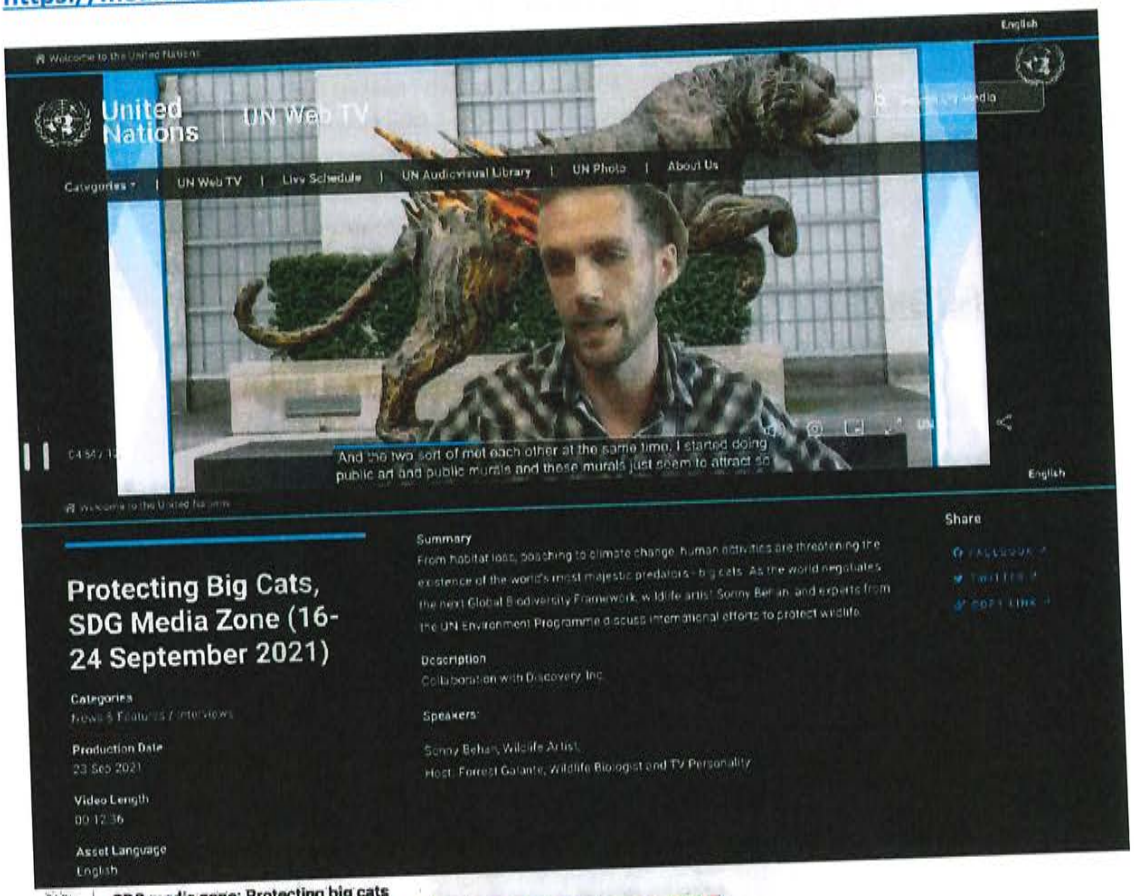








UNITED NATIONS
SDG Media Zone at the 76th Annual General Assembly
https://media.un.org/en/asset/k14/k14z1gd4g9



24 Sep 2021

SDG media zone: Protecting big cats



From habitat loss, poaching to climate change, human activities are threatening the existence of the world's most majestic predators - big cats. As the world negotiates the next Global Biodiversity Framework, wildlife artist Sonny Behan and experts from the UN Environment Programme discuss international efforts to protect wildlife.

Speaker: Sonny Behan, Wildlife Artist

Host: Forrest Galante, Biologist and TV Personality

Global Biodiversity Framework: https://www.cbd.int/conferences/post2020

Twitter handles: @Discovery @ForrestGalante #SDGLive

Website: un.org/sdgmediazone

NASDAQ BELL RINGING CEREMONY
https://www.nasdaq.com/events/discovery-inc.-rings-the-closing-bell-0

On September 20 2021, Sonny Behan together with Discovery, unveiled a large-scale bronze tiger statue at the United Nations (UN) headquarters in New York to celebrate tigers and raise awareness for endangered species ahead of the 76th session of the UN General Assembly. The artwork was publicly unveiled at the iconic bell ringing ceremony to close the markets at the Nasdaq Market Site in Times Square.



ABOUT THIS EVENT

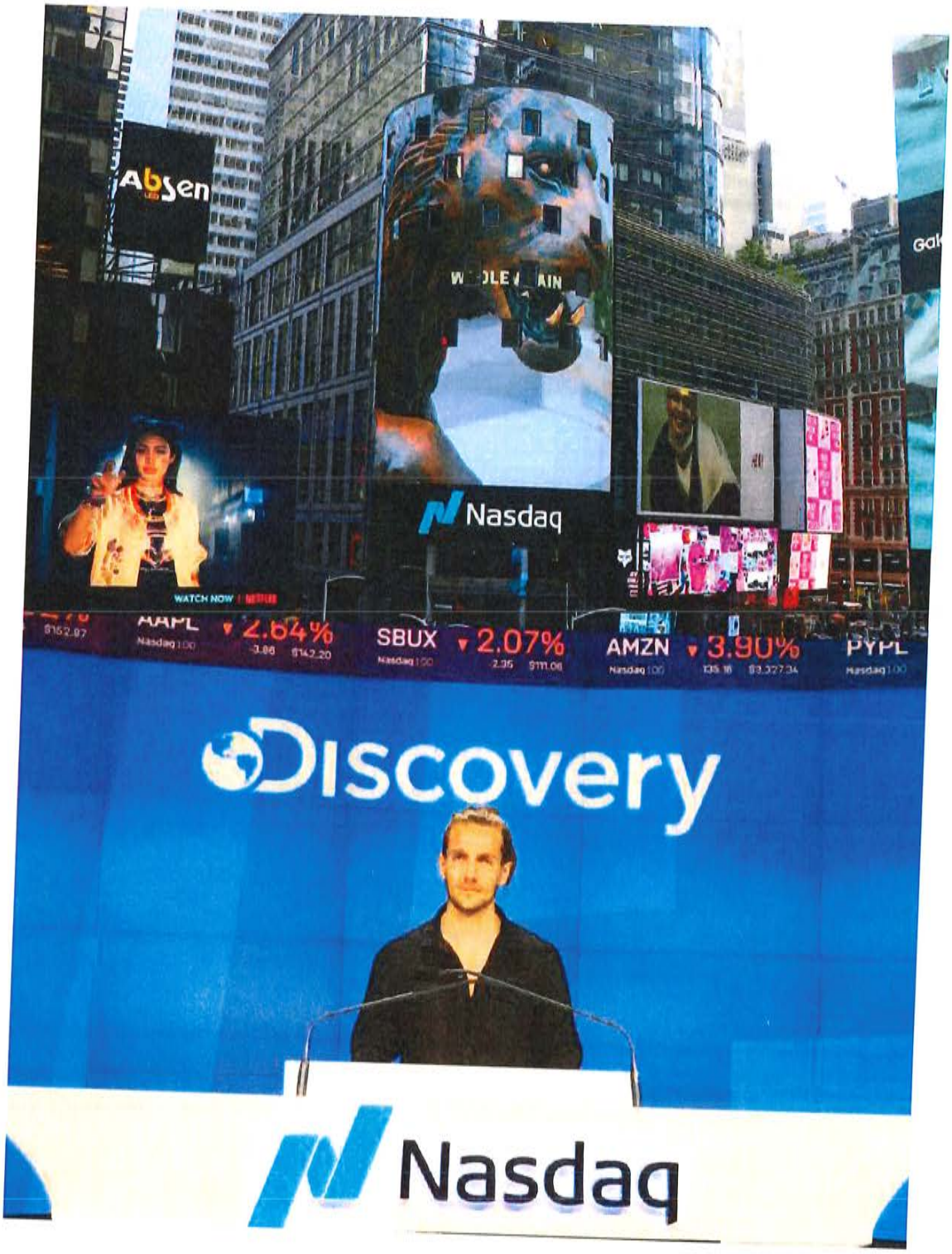
Discovery, Inc. (Nasdaq: DISCA) a global leader in real life entertainment, visits the Nasdaq MarketSite in Times Square to mark the unveiling of its tiger statue by acclaimed artist Sonny Behan at the United Nations building, and to celebrate tiger conservation successes around the globe, including efforts by Discovery's Project CAT.

In honor of the occasion, Discovery's Jessica Beatus, Group Vice President, Standards and Social Good, rings the Closing Bell.

NASDAQ WATCH

See what's playing at Nasdaq

WATCH NOW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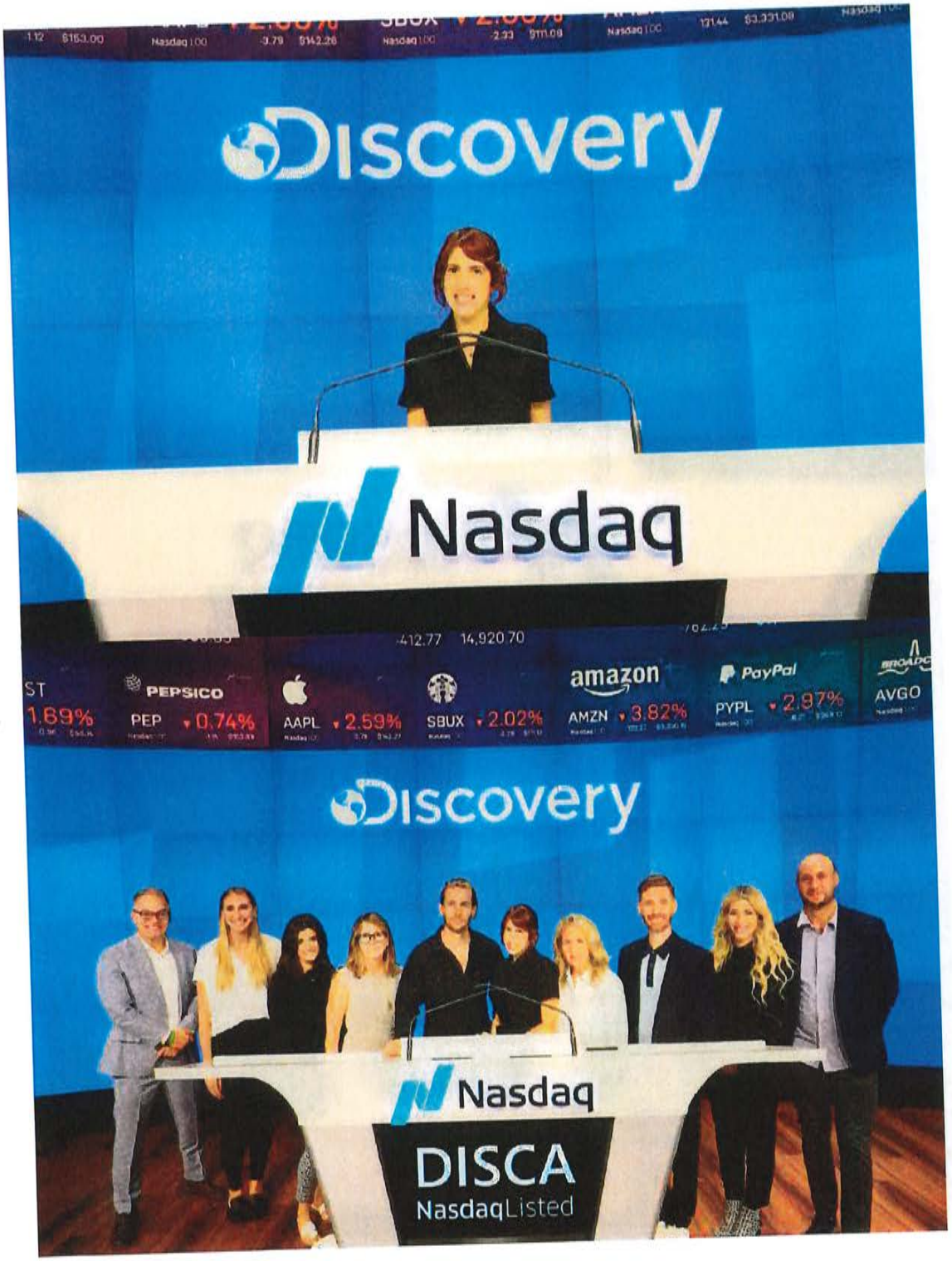
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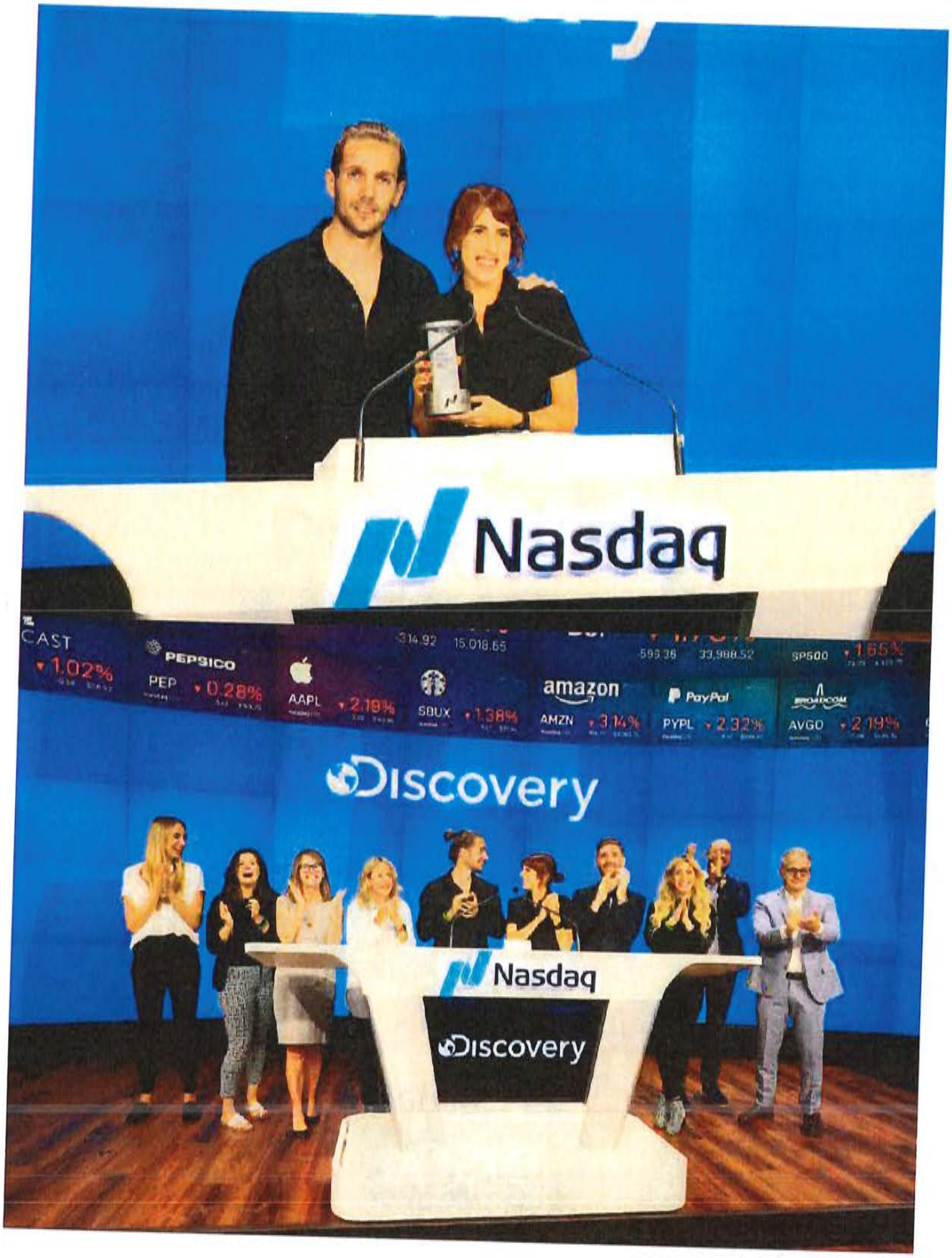
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Discovery
EXPLORE YOUR WORLD

UNITED STATES - ENGLISH

Discovery
PROJECTCAT
CONSERVING ACRES FOR TIGERS

THE ROAR OF THE TIGER IS

FADING FROM OUR PLANET

Discovery is committed to bringing it back. We've partnered with World Wildlife Fund to support a global effort to double the number of tigers in the wild by 2022. This collaboration aims to ensure a healthy habitat for future generations of tigers by helping conserve nearly six million acres of protected land across four countries.

DONATE	ADOPT A TIGER	TAKE ACTION	SHOP

IN PARTNERSHIP WITH

WWF



Created by the artist Sonny as part of Project C.A.T., "Abhaya" now resides at the UN in New York City, representing the resilience of nature and humanity

AN ARTFUL CALL TO ACTION

DISCOVERY PARTNERS WITH WILDLIFE ARTIST AND UN ENVIRONMENT PROGRAMME TO UNVEIL "ABHAYA" TIGER STATUE

September 20, 2021 -- Discovery unveiled a large-scale bronze tiger statue by wildlife artist Sonny at the United Nations (UN) headquarters building in New York City to celebrate tigers and raise awareness for endangered animals. The sculpture's presence in UN Plaza simultaneously highlights the UN's Decade on Ecosystem Restoration, a rallying call for the protection and revival of ecosystems all around the world, for the benefit of people and nature. The unveiling coincided with the 76th session of the UN General Assembly (UNGA 76) as well as the UN's Global Week to Act for the Sustainable Development Goals (SDGs). Discovery has a long and storied relationship with the UN and UN Environment Programme (UNEP) that promotes conservation and mobilize Discovery's global audiences to help end illegal wildlife trade.

UNITED NATIONS DECADE ON ECOSYSTEM RESTORATION 2021-2030 | UN environment programme | Food and Agriculture Organization of the United Nations

WATCH VIDEO

ABOUT THE ARTIST

Sonny Behan is impact-driven and passionate about using his creative voice to spotlight critical issues facing wildlife and endangered species. Alarmed by the extinction crisis facing wild tigers, Sonny is teaming up with Discovery's Project C.A.T. to raise awareness about efforts to double wild tiger populations by 2022.

Visit sonnyonline.com to learn more about Sonny and his latest creation, which will be unveiled at the United Nations Headquarters in New York in the fall.



Image Title: Behan1Abhaya, Behan2Abhaya, Behan3Abhaya, Behan4Abhaya, Behan5Abhaya
Artwork Title: Abhaya
Dimensions: 61" H x 114" W x 38" D | 833.3lbs/378kg
Materials: Bronze
Year: 2021
Budget: $35,000
Description:
On September 20 2021, Sonny Behan together with Discovery, unveiled a large-scale bronze tiger statue at the United Nations (UN) headquarters in New York to celebrate tigers and raise awareness for endangered species ahead of the 76th session of the UN General Assembly. The sculpture, placed at the entrance of the UN Plaza next to the renowned 'Non-Violence' sculpture, also draws attention to the UN's Decade on Ecosystem Restoration, a call for the protection and revival of ecosystems around the world for the benefit of people and nature.

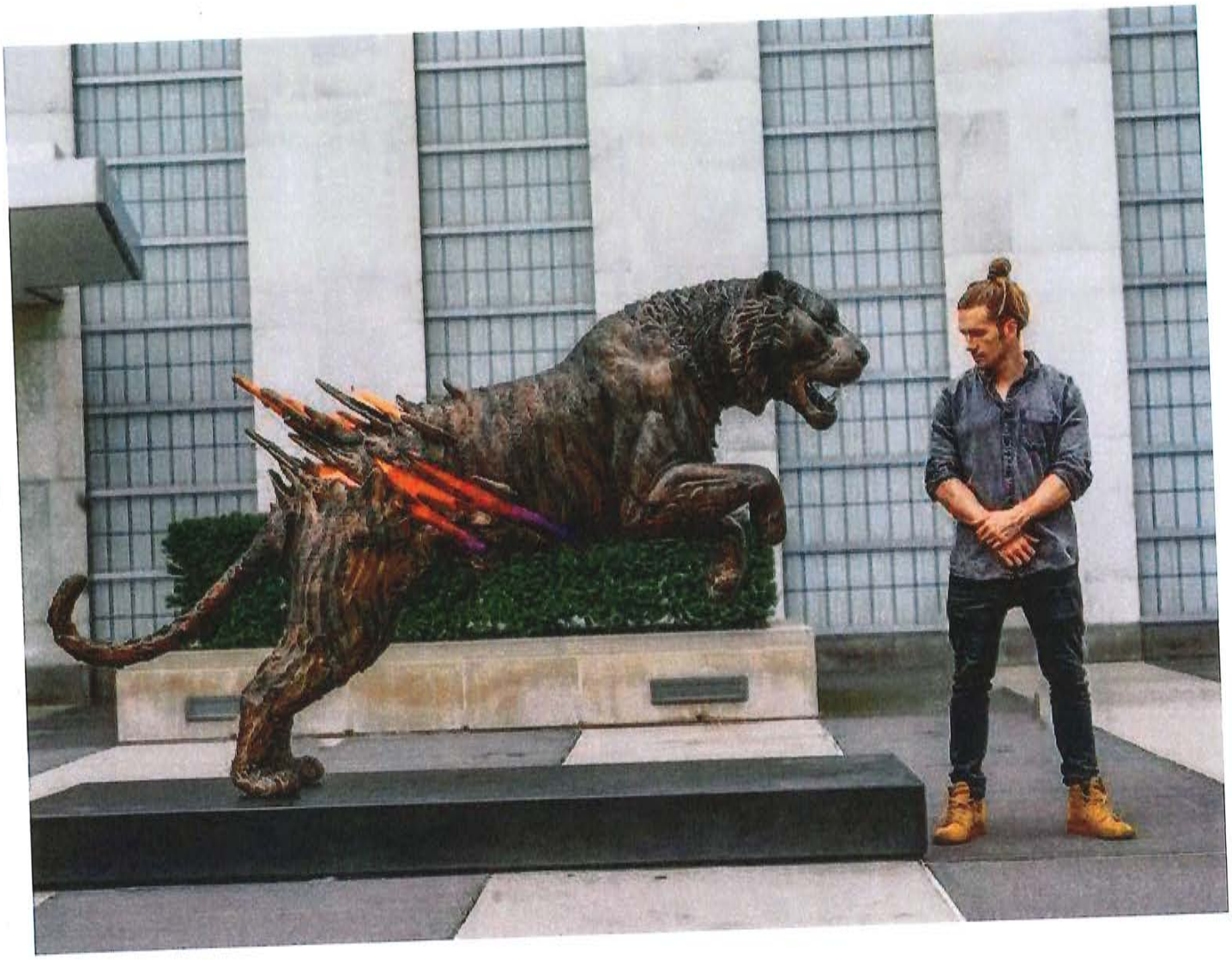
Image Title: Behan6Terra
Artwork Title: Terra
Dimensions: 6.6" H x 14.1" W x 8.5" D
Materials: Bronze
Year: 2022
Budget: $2425
Description: Gallery Collection

Image Title: Behan7Tundra
Artwork Title: Tundra
Dimensions: 9.5" H x 14" W x 7" D
Materials: Bronze
Year: 2022
Budget: $2995
Description: Gallery Collection

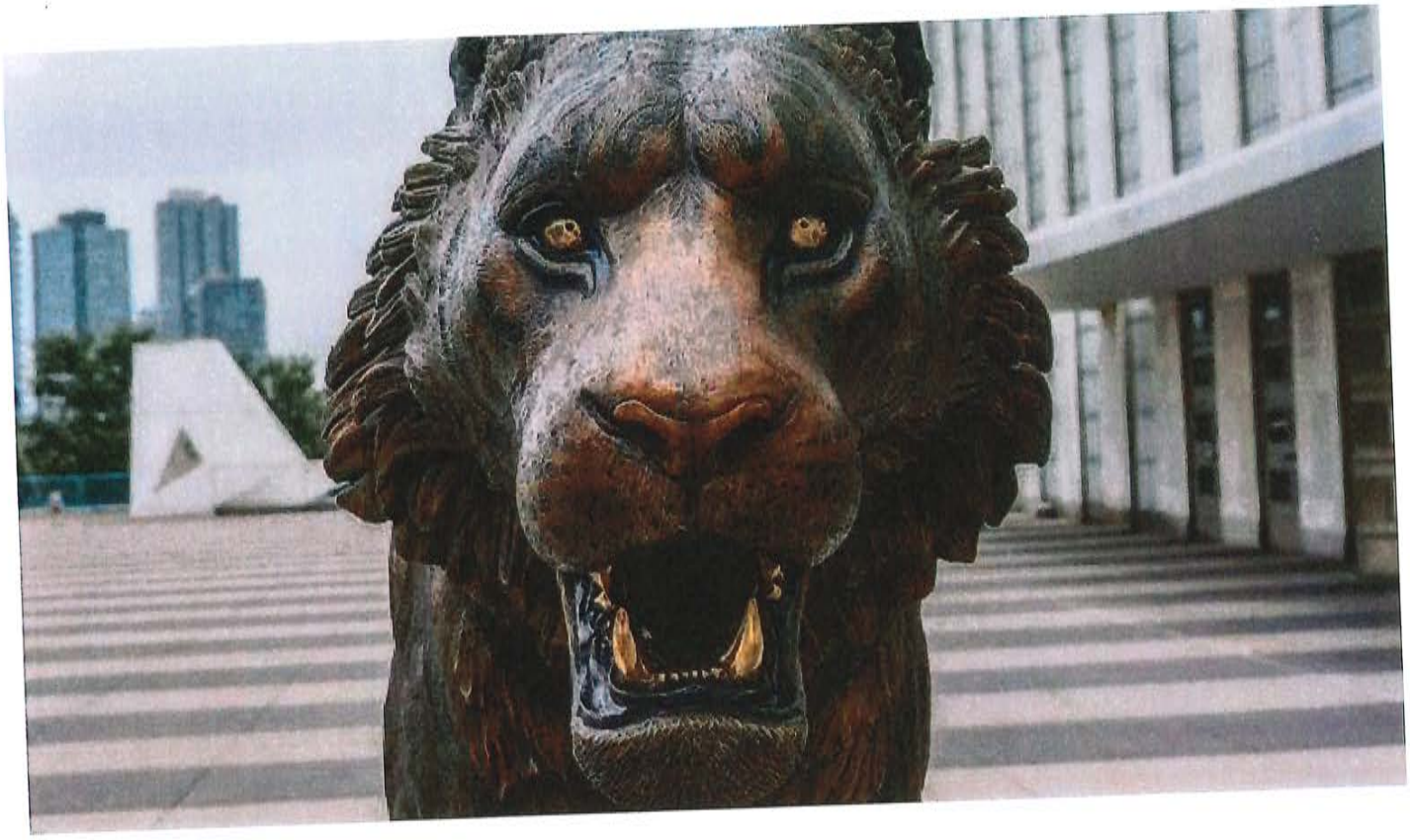
Image Title: Behan8Taiga
Artwork Title: Taiga
Dimensions: 17" H x 27.5" W x 10" D
Materials: Bronze
Year: 2022
Budget: $8290
Description: Gallery Collection

Image Title: Behan9Siku
Artwork Title: Siku
Dimensions: 23.2" H x 11.5" W x 11" D
Materials: Bronze
Year: 2022
Budget: $9250
Description: Gallery Collection

Image Title: Behan10Savanna
Artwork Title: Savanna
Dimensions: 16" H x 19" W x 9" D
Materials: Bronze
Year: 2022
Budget: $6375
Description: Gallery Collection





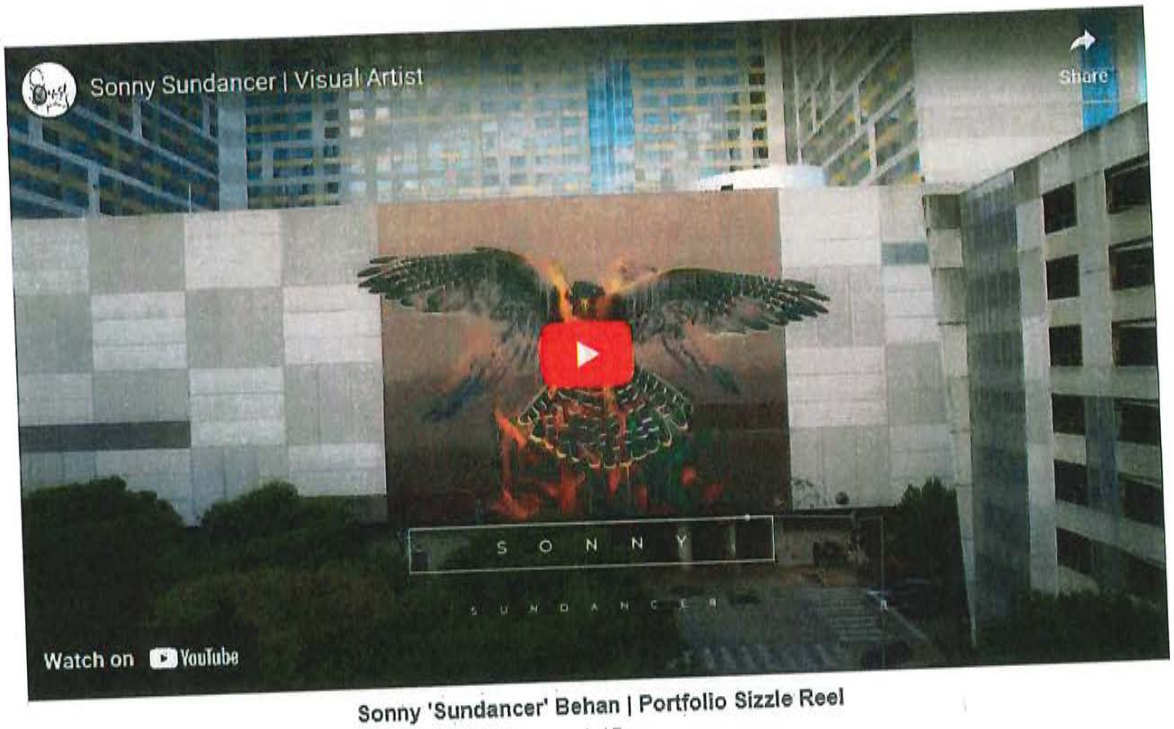












Sonny 'Sundancer' Behan | Portfolio Sizzle Reel

1:15

$1,234.00

2024

https://youtube.com/watch?v=T8jhQwqNAWQ

A short video showcasing Sonny's portfolio of work and different artistic mediums

Image 8 is a video. Please click on the YouTube link to access the video.

https://youtube.com/watch?v=T8jhQwqNAWQ

Resume: Suikang Zhao

Public Works of Art:

Connected Thread completed 2021
A permanent sculpture for CMPD, Charlotte, NC. Material: The multi-language of words are collected from residents and CMPD officer. Material: perforated stainless panels with LED light. Budget: $7500.00

The Gatevine completed 2016
A permanent wall sculpture extends on 800ft-long retaining wall on West Ave. Norwalk, CT. The artwork used the words collected from residents. Material: hot-dip galvanize steel / powder coat. 10'x 800' x1' Budget: $100,000.00

Skin of Languages completed 2014
A permanent wall sculpture with layers of languages at Nuskin new Headquarter, Provo, Utah. Material: 3form Varia Ecoresin with highres image and lunar diachronic film inlay. Scale: 10'x60'x1'

Taokonick completed 2013
A series of permanent artworks in different locations for Engine 38 firehouse, Tacony, PA. The artworks capture the grittiness and romance of firefighting with historical detail, and reverence to the community. Budget: $70,000.00.

We have a dream completed 2011
Three permanent artworks that work with residents at Johnson County Juvenile Detention Center, Kansas.
1, working with residents, a 96' relief on retaining wall by entrance, 2, glass security window with writings from residents, 3, glass installation at entrance, and other 4 rooms. Budget: $160.000

Wisdom of Rainbow & Knowledge Exile completed 2009
Two permanent projects for the *Marriott Library,* University of Utah. **Wisdom of Rainbow** is in Atrium space. Scale: 40' H x 75' x 75' / Material: 3-Form highres diachronic panels. **Knowledge Exile** 50 books objects are placed in & outside of library / Material: cast bronze, stone, glass and cast resin. Budget: $145,000.00

Winds of Aphrodite completed 2008
Kansas City Convention Center—Bartle Hall North Dock project. Collaborated with Crawford architect KC. Architectural artwork locate at 12th Street & Broadway / Scale: 50' H x300' W x 100' D / Budget: $1,000,000.00

Three permanent art works at three Phoenix Light Rail stations: completed 2008
Three permanent outdoors sculptures for Central Phoenix/East Valley Light Rail Stations. Budget: $400,000.00
Hands: two cast bronze hand sculptures / scale: 22' H x5' x5' each, Dorsey Station.
Weaving Texts, two forged steel panels & powder coating / scale: 9' H x13' W x 6" D each, Smith-Martin Station
Text Columns, two cast Fortom MG columns, glass and LDC light /scale: 20' H x 20" D each, McClintock Station

Script of Vine-*a trilogy of prelude and fugue* completed 2007
A permanent site-specific public art project for the University of Oregon's Health and Counseling Center—Eugene, OR. The artworks consist of three parts and are in three different sites throughout the facility. The artwork used the words collected from students and staff / Material: forged steel /powder coating / Budget: $76,000.00

Dreams of Sky completed 2005
A permanent site-specific public art project for *City of New Haven, Office of Cultural Affairs*. Location: Celentano School, 400 Canner Street, New Haven, CT. /Material: forged steel & powder coating / Budget: $50,000.00

Portland Pamphlets completed 1999
A permanent site-specific public art project for City of Portland. Location: Portland City Development Center. Location: 1900 SW Fourth Avenue, Oregon. Material: glass and LED light. Budget: $53,000.00

Floating Poetry and **Burning Green** completed 1996
Two outdoor / site-specific projects at the estate of *Djerassi Foundation*, Woodside, CA. The theme of **Floating Poetry** specifically deals with the memory of life and death. The artwork is comprised of 68 floating objects that are installed along two miles of the estate's creek. These objects are made of resin in different dimensions. **Burning Green** is rubber hand sculptures that is placed on huge burned redwood tree. The hand sculptures are etched written poetry both in Chinese and English that is associated with my feelings and thoughts of that particular time.

Projects in Progress:
Pawtucket, RI, a permanent bridge sculpture on I-95/George Street overpass. Budget: $100.000

Awards:

2005 *International Competition of Environmental Art Award*
1998 *STart Award*, Seattle
1997 *The Pollock-Krasner Foundation*
1997 *Fellowship New York Foundation for the Art*
1995 *Media Production Award, Individual Artist* / New York State Council on the Arts
1995 *The Richard Kelly Grant,* NY
1994 *Project Award* / Islip Art Museum, NY

1994 *Scholarship award* / Film and Video Arts, NY
1994 *Fellowship Award* / Art Matters, NY
1990 *The Paula Rhodes Memorial Award*, NY

Solo Exhibitions:

1997 *Revelations Zhao, Suikang* / Neuberger Museum of Art, NY
1995 *Zhao Suikang* / RCCA The Arts Center, NY
1995 *"Neighborhood"* / Jamaica Arts Center, NY
1988 *Suikang Zhao's Recent works* / Wenninger Graphics, MA
1985 *Master Gallery* / Fu-Dan University, Shanghai, P.R.C.

Group Exhibitions (selected):

2010 "State of the Dao in Contemporary Chinese Art", Lehman College Art Gallery, NYC
2009 "Xun Dao: Searching for Spirituality in Contemporary Chinese Art", Frederieke Taylor Gallery, NY
2008 *"Fugue"*, Miranda Fine Arts, NY
2006 *"Imagine Site NYC"*, Curated by Lyle Rexer / Fashion Institute of Technology Museum, NY
2005 *"At Home"* / Abrons Arts Center—Henry Street Settlement, NYC
2004 *"Do a Book"* / Plum Blossoms Gallery, NY
2002 *"Relations"* / M.Y Art Prospects, NY
1998 *Kunming New York Montreal* / art contemporain carnet de voyage, ObservaToire4 Galerie d'art, Montreal, Canada
1994 *The Carriage House Project* / Islip Art Museum, NY
1993 *Artist in Market Place* / Bronx Museum, NY
1992 *Four Artists from China*/ American Museum of Natural History, NY
1990 *China, June 4, 1989-an Art Exhibition* / PS.1 Museum, NY
1986 *The First Shanghai Youth Fine Arts Exhibition*, Shanghai Fine Arts Museum, China

Selected Bibliography:

CTpost *"Artist's steel vine sculpture is outgrowth of Norwalk's cultural roots"*, By Christina Hennessy, August 5, 2016
Time *"Winning design chosen for George Street bridge art"*, by Jonathan Bissonnette, Dec 16, 2015
The Valley Breeze *"Winning artist presents 'living' design for George Street bridge"*, by Ethan Shorey, Dec. 15, 2015
The Hour *"NYC artist visits NCC to discuss artistic vision for city"* , *"Multicultural art installation slated for West Avenue"* By ROBIN SATTLER, Nov 6, and Nov. 19, 2014
Norwalk Daily Voice *"Artist Selected To Create Huge 'Gateway To Norwalk' Project"*, by Cassandra Huerta, Nov. 14, 2014
Pillycom *"Anger at Mayor Nutter spices up dedication of a Tacony firehouse"*, By Miriam Hill, Jan. 10,2013
BWW News *"Percent for Art Program to Unveil Suikang Zhao's Project at New Fire Station, 1/8"*, Jan. 14, 2013
New York Times *"Views of Mao's China, and What It Became"* By Benjamin Genocchio, April 8 2010
Kansas City Business Journal *"Bartle Hall North Dock"*, by Tammy Worth, Apr 12, 2009
The Kansas City Star *"Bartle Hall Loading Dock Goes from Drab to Dramatic"* by Kevin Collison, Nov. 5, 2008
The Arizona Republic *"Light-rail 'Hands' designed to connect us as people"* by William Hermann - Dec. 16, 2008
Oregon Daily Emerald *"A Universal Language"* by Jill Aho July 25, 2007, from cover page on
Register *Guard* *"Art Notes—Artist working on steel sculpture at UO"* Arts Section, Aug. 9, 2007
Inside Oregon *"For the University of Oregon Community"* Aug.6, 2007
Sunday Morning Post *"Take it or Leaf it..."* Review page 7 / September 26, 2004
Oriental Art *"No Reconciliation: The Art of Convergence in the Art of Zhao Sui-Kang"* By Patricia Karetzky, 2001
The Oregonian "*Conceptual Restraints*" by D.K. Row Dec. 17, 1999
ETC Montreal No.45 *"Espace dilate et lieux de convergence"* by Christianne Dandenault 1999
The New York Times, "ART; Works From China, Many Political but Conveyed With Wit",by William Zimmer Sunday Art, Nov. 22, 1998
The New York Times, *Shows reflect Multitude of Different Styles* by Vivian Raynor, Feb.16, 1997
Asian-Pacific Arts News, *Exhibition Review* by Jonathan Goodman, p.57 Feb. 1996
News Days, *"Turning Hate into a Work of Art"*, by Tina Morales, Oct.13, 1995 p. A37
The New York Times, *"Carriage House Installations"*, by Helen A. Harrison, Art pp. 9, 18, 24, 1994
ArtNews, *"Emigre' Artists: Rocky Landings"*, Carol Lutfy, pp. 49-50, Nov. 1993
China Avant-garde, *"Zhao Suikang"* Haus der Kulturen der Welt, Berlin, Germany, 1993

Education:

1990 MFA degree received at the School of Visual Arts—New York City, US
1983 BA degree received at Shanghai Teachers' College, Shanghai, China

Teaching: **1996**-present Professor, Fine Arts Department, FIT, State University of New York

Artist's steel vine sculpture is outgrowth of Norwalk's cultural roots

By Christina Hennessy

- Updated 1:35 pm EDT, Friday, August 5, 2016



- New York artist Suikang Zhao works on his sculpture, "Gatevine," a community art installation on West Avenue in Norwalk. Zhao was chosen from 144 entries to create

the work, which stretches from the Route 7 connector overpass to the I-95 overpass along the retaining wall of West Avenue. less

New York artist Suikang Zhao works on his sculpture, "Gatevine," a community art installation on West Avenue in Norwalk. Zhao was chosen from 144 entries to create the work, which stretches from the Route 7 ... more

Photo: Autumn Driscoll / For Hearst Connecticut Media



New York artist Suikang Zhao works on his community art installation on West Avenue in Norwalk. Zhao was chosen from 144 entries to create the sculptural work which stretches from the Route 7 connector overpass to the I-95 overpass along the retaining wall of West Avenue. less

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Photo: Autumn Driscoll / For Hearst Connecticut Media

- New York artist Suikang Zhao and assistant Lobsang Tsewang, top, work on his 750-foot art installation on West Avenue in Norwalk.

New York artist Suikang Zhao and assistant Lobsang Tsewang, top, work on his 750-foot art installation on West Avenue in Norwalk.

Photo: Autumn Driscoll / For Hearst Connecticut Media

- New York artist Suikang Zhao's community art installation in progress on West Avenue in Norwalk.

New York artist Suikang Zhao's community art installation in progress on West Avenue in Norwalk.

Photo: Autumn Driscoll / For Hearst Connecticut Media

- From top, Lobsang Tsewang, artist Suikang Zhao, Van Geryll Palacio and Ivana Ng install Zhao's public art sculpture on West Avenue in Norwalk.

From top, Lobsang Tsewang, artist Suikang Zhao, Van Geryll Palacio and Ivana Ng install Zhao's public art sculpture on West Avenue in Norwalk.

Photo: Autumn Driscoll / For Hearst Connecticut Media

-

Suikang Zhao pauses during the installation of his community art project on West Avenue in Norwalk.

Suikang Zhao pauses during the installation of his community art project on West Avenue in Norwalk.

Photo: Autumn Driscoll / For Hearst Connecticut Media

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New York artist Suikang Zhao's 750-foot steel sculpture stretches from the Route 7 connector overpass to the I-95 overpass along the retaining wall of West Avenue.

New York artist Suikang Zhao's 750-foot steel sculpture stretches from the Route 7 connector overpass to the I-95 overpass along the retaining wall of West Avenue.

Photo: Autumn Driscoll / For Hearst Connecticut Media



New York artist Suikang Zhao works on his 750-foot "The Gatevine" community art installation on West Avenue in Norwalk.

New York artist Suikang Zhao works on his 750-foot "The Gatevine" community art installation on West Avenue in Norwalk.

Photo: Autumn Driscoll / For Hearst Connecticut Media









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[redacted]



Photo: Autumn Driscoll / For Hearst Connecticut Media

Image 1 of / 10

Caption

Close

Image 1 of 10

New York artist Suikang Zhao works on his sculpture, "Gatevine," a community art installation on West Avenue in Norwalk. Zhao was chosen from 144 entries to create the work, which stretches from the Route 7 connector overpass to the I-95 overpass along the retaining wall of West Avenue. less

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Photo: Autumn Driscoll / For Hearst Connecticut Media

Artist's steel vine sculpture is outgrowth of Norwalk's cultural roots

1 / 10

Suikang Zhao steps back from his canvas to check the light and composition before making his next move. It is a blue-sky June morning and this New York City artist's work is close to completion, his palette spread before him.

"I look at the negative space," he says, squinting into the sun. "In the studio, I can see the composition and then I move it all here. What I initially thought was very close (to what it became), but then I need to see it in its environment. It's a very intuitive process. I have to see how it fits in with the gray."

Rising before him along West Avenue in Norwalk is a tall, cement retaining wall; below him on the sidewalk are a dozen pieces of swirling bands of bright yellow galvanized steel. Before this day is done, they will join hundreds of others affixed to the wall, stretching some 750 feet from an I-95 overpass to the Route 7 on-ramp. It is one of the city's busier thoroughfares, which one feels every time a sports car, sedan or flatbed truck races past, kicking up discarded food wrappers and dust that swirl like eddies around Zhao's feet. Speed and sounds have been constants during the installation.

"I put the speed of this place into the piece," he says, looking up as his assistants set up the next section. "This art is not just public art, but art that is a part of the creative energy that comes out of daily life and out of the context of the environment in which it will be. It is not superimposed on it; the question is what does that space, or place, require."

Those who traverse West Avenue saw this award-winning artist's work "Gatevine" creep its way along the wall earlier this summer. It is the culmination of nearly three years of work, including the greater part of a year Zhao spent designing and shaping 700-plus cursive words. The sculpture itself is an outgrowth of an effort by the Norwalk Redevelopment Agency and city to secure a National Endowment for the Arts' $50,000 grant, funds of which the redevelopment agency matched. The $100,000 project was dedicated earlier this month. Zhao was chosen out of 144 artists from around the country.

His desire to incorporate community input set Zhao apart, says Julyen Norman, former director of Norwalk's Center for Contemporary Printmaking, who served as a consultant and project manager. That input came in the form of words, dozens uttered in the city's languages, including Croatian, Estonian, Haitian Creole, Russian Cyrillic, Shona and Sanskrit, as well as French, German, Italian and English. Zhao collected them at community events and used them as the creative energy for the bands of steel. This jumble of words and phrases are intertwined with one another, but Zhao's vision goes beyond a word puzzle of community voices.

"Most people think public art is decoration, like what you put over your couch. There is this very conventional thought about public art in a public space, but, to me, it is not that," he says, noting he has no particular artistic style or favored media.

He starts from a well of creativity and attempts to feel what the site needs. His site-specific vision came from the din of the languages being spoken all at once, the speed of vehicles buzzing by, the tangle of foliage pushing out from the top of the wall and the sense that a community is ever growing, with new roots forming every day.

There is a flow, a sense of time, he says, since the piece is best experienced by traveling the length of the sidewalk. Some words can be seen clearly, while others loop in and around each other, intertwined and distorted.

"The idea of the piece actually reads on a couple of different levels," Norman says. "There is the message part, and there are some words that can be read quite clearly. … But there was never the intention that it should be read literally. There is also this connection with the man-made — the wall and the metal — and the vegetation that grows above it. It is his hope that it will grow and become involved with the sculpture."

Zhao has undertaken dozens of public art projects around the country since 2000, including New Haven's Centano School. He is working on a highway overpass bridge in Pawtucket, R.I.

Language as a social context is an important aspect in his works. Language offers a clue to a culture's values, he says, as well as the structure of society and long-held beliefs. By overlapping text, he destroys individual narratives even as he builds new cultural connections. As an analogy, he offered a blade of grass. It is distinct in structure and appearance, but it is only really seen in the collective, when thousands and thousands of other blades come together to create a great expanse.

The depth of his approach and the layers of meaning may mean not everyone will appreciate or even understand the work, he says. Indeed, the metal vines have attracted positive and negative reactions. During our visit, such reactions played out in real time. A young man walking along offered praise mere moments after a passenger in a car shouted out a few expletives. Assistant Ivana Ng kept moving. "We get mixed reviews," she says, smiling and shrugging her shoulders.

Zhao is pleased it gets people talking, and, hopefully, listening. "One of the things that is fascinating to me is this piece connects people who don't even know one another. It is a very beautiful, moving thing to me."

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This is an article that was published in Oriental Art/issue of No.2 2002

No Reconciliation: The Art of Convergence in the Art of Zhao Sui-Kang.

Patricia Karetzky

Zhao Sui-Kang's artistic mission is to bridge traditions, to juxtapose elements ordinarily isolated by arbitrarily imposed boundaries between various aesthetic disciplines. Some works dwell on the spiritual, combining multifarious religious texts; others highlight cultural practices, including the ancient erotic poetry of various national traditions. He combines musical and visual media, his sculptures mingle the four elements. Hard to pigeonhole, Zhao's works are sculptural, painterly and conceptual. Zhao's imagination seems inexhaustible; he expends a vast amount of energy competing with himself to embody his ideas in concrete form. For him the challenge of doing the nearly impossible drives him. He lives on the edge, forcing himself to invent new technologies rather than change his project. Zhao has made large-scale wooden, metal, and glass sculptures and installations employing neon, incandescent and florescent light with transparent materials like plastic, glass and water. Some works are computer-generated or slide-projected images viewed in syncopation with musical performances. Zhao does not seem to want to synthesize, but to expose polarities, an attitude reflected in his life. He talks about the impossibility of adapting to cultures, the futility of bridging the physical and cultural distances.

Living in Shanghai and New York, he feels extra-cultural, being an American Chinese in China, and a Chinese American in the US. Faced with confrontation, Zhao's basic instinct is to not to harmonize, but to explore the distance between the confrontation and in that way antagonisms appear in a larger context. No resolution is desired. Isolated, the opposing elements interact. An important theme in his work is communication and cultural identities expressed in written language, pictorial images and music.

Zhao's most recent project was a public commission in Portland, Oregon in the lobby of the City Development Center, at 1900 SE Fourth Avenue, a building which was constructed in 1999. He began by collecting writings of the various local inhabitants, asking them to compose something personal about the city. The pool of contributors was heterogeneous, and the individual offerings were inscribed in their various languages to express their cultural diversity. The twenty-two languages employed include Chinese, Korean, Spanish, Romanian, Russian, Hebrew, Hawaiian, North American Indian, Arabic, etc. Silk screened in red ink on glass pieces, three quotations cover each block. Written from right to left, left to right and vertically, the inscriptions are 63 in number. The glass blocks, sandblasted on the back to create a cloudy opacity, are threaded with fiber optic lights. The structure (21' x 12'6" wide) covers two of the seven stories, illuminating the glass lobby both day and night. (FIGURE 1) A catalogue, comprising the writings of the contributors in the original language and English translation as well as their photo (though some refused the latter request), is available at the site for those who want to decode the transcriptions. (FIGURE 2) Also part of the catalogue is Zhao's personal diary recording the year and half long period of construction, his frustration with the various technical problems of designing and manufacturing the proper glass bricks and the fiber optics to his specifications and his joy at resolving the technical difficulties. He was pleased with the spiritual quality of the work. As Zhao has explained, the work had to evolve from the existing context of the local history, environment and community; it became part of the social reality of the city. Indeed the history of piece is also being recorded, as the participants, ranging in age from seven to eighty years old, themselves take part of the life process.

The piece is Portland is the culmination of many issues posed in his earlier work. Most important for Zhao is communication. Interpersonal relationships are a metaphor for intercultural connections. When Zhao juxtaposes the literature of various cultures, he establishes a dialogue. The common content of the texts erodes the barrier imposed by the different languages. The layering of the texts conveys their separation, while the visual interaction of the calligraphy creates a harmonious relationship. In this way the harmonies and counterpoints are

established. The challenge is to see the whole, made up of the contrasting units. In previous pieces the texts were drawn from religious or poetic traditions.

> In my works, I use texts and images. I am interested in the displacement of different cultural realities. Instead of having a genre of persuading cultural harmony, my emphasis is on the existing reality of the confrontation and the misunderstanding of the different cultures and their belief systems, which I see very much the same as the infinitely intricate love and hate relationships of human beings in all its dilemmas and complexities. To me the parallel multi-layer cultural structure of modern life creates a profound dimension of social reality, transforming the old traditional, isolated and exclusive societies.

Here the heterogeneous multi-cultural formation of contemporary society today is contrasted with the isolationism of the past. This Zhao affirms is a central issue in his thinking process, as well as his art form and choice of media. "I try to create the interwoven visual or visual and audio multi-dimensional social structures in a parallel and simultaneous way. However I personally don't believe my art has any function of ethical and social teaching."

Experimentation with calligraphic texts is the focus of a series of works like the one called "Erotic Fish Tank" 1996. Three nested glass cubes, the largest measuring 60"x 20"x 18", are filled with water and fish. Inscribed in red on the sides of the glass are texts in sixteen languages, including Chinese, Arabic, French, English, Hebrew, Japanese and Spanish. (FIGURE 3) The texts are pieces of erotic fiction written in their original language. As the fish swim about the tank, the calligraphy is projected on them creating, a moving and changing pattern. Through the complicated quadri-layered transparency of texts, glass and water is an image of harmony and counter movement. From a distance the images merge into a shimmering lacy linear design, but upon closer viewing the texts are flayed into their separate individual scripts divided by the water and fish. It should be noted that fish in traditional Chinese thought symbolize fecundity, hence the name erotic fish tank is a pun: the writings are erotic, and the fish allude to the act of procreation. On another level, the piece attests to the potential harmony of the culturally different traditions, while at the same time asserting their independent existence and static nature. The water in which the fish constantly move about is the arena of interaction; it is the only dynamic part of the piece.

In a work from 1995 similar text transcriptions are projected by slides onto cheesecloth draped over an ornate crystal chandelier. The projections are controlled by computer dissolve.

(FIGURE 4) The cloth, swathed over the three-dimensional light fixture, no longer being flat, distorts the writing and impairs its legibility. The scripts resemble an embroidered design. On the surrounding walls, the shimmering light projects the various scripts. Through the draped fabric the overlapping calligraphic writings create delicate, flickering shadow patterns. The texts were taken from poetry representative of different cultures written in Urdu, Russian, Sanskrit, Japanese, Korean and Hindi, to name a few. Whereas water is the common environment in the "Erotic Fish Tank," in this and other pieces, it is light that unifies the writings, and the allusion to enlightenment is both literal and metaphorical. In the state of illumination, differences dissipate.

Earlier works show a similar preoccupation with these three elements--lighting, writing and transparent materials. "Electric Book" from 1993 is a large-scale open text mounted on a lectern, measuring 54"x 48"x 35". The pages are made of clear plastic on which various religious scripts--Chinese, Sanskrit, Hebrew and Arabic are written. (FIGURE 5) Looking at a page transcribed with Chinese, one can see through to the Arabic text on the back. The book is constructed like a loose leaf, and oversize ring binders fashioned out of bright neon tubes bind the "illuminated text". A variation of this theme is presented in "Florescent Pamphlet" of 1992, a larger installation based on the same principles and components. Here texts from major religious traditions are written on transparent plastic sheets; folded like a Chinese book, the sheets extend across the wall measuring 288" x 192". (FIGURE 6) Behind the written surfaces are a series of 8-foot horizontal florescent tubes that enlighten the religious script. Zhao explains:

> By displacing, parallel and overlapping Hindu, Buddhist, Islamic, Judaic and Christian religious texts with piercing florescent light, I see the mathematical visual form and chaotic ambiguity of the texts as a whole, as well as the penetrating detail of a single word taken out of its own context.

The use of multilingual texts is exemplified in Zhao's more recent lyrical earthwork, *Floating Poetry* for the Djerassi Foundation in Woodside, California in 1996. Chinese and Arabic poetry dealing with love and death are cast in seventy pieces of irregularly shaped sheets of polychrome transparent resin. The sheets are submerged in a creek, distributed over an area space one mile. (FIGURE 7, 8) The work was created as a site-specific commission. The artist explains:

In the circle of life and death, there is an interrelationship between human culture and nature. I use poems about love and death from different cultures in the medium of water as a metaphor of reincarnation. The texts are printed on transparencies in different colors, and coated with resin to make them like leaves--flat, transparent and variously sized. These flat objects are installed on the foundation's properties along the creek surrounded by woods and rocks. When a spot of sunlight hits the water, it prints the texts on the bottom of the creek or rock. Little insects like the water skipper, jump between the surface of the floating object and the water.

The pieces move about the creek, gently floating with movement of the water. When the sun shines on a sheet, its polychrome text becomes visible. The beauty of the image is coupled with the notion that poetry is submerged and moments of illumination allow for its perception. Culture too, it seems to imply, is deeply imbedded in our consciousness, occasionally surfacing when stimulated. The universal aspect of the piece is evident: the poetry of love and death is based in all cultures, expressing the zenith and nadir of human sentiment. Also made for the Djerassi Foundation in 1996 is a second site-specific piece, "Burning Green." In a grove of red wood trees, one charred but still living tree is embraced by a pair of rubber gloves positioned so as to appear as if they belong to someone who is standing behind the tree and reaching around its trunk with their arms; the two hands join in front of the trunk. One glove is inscribed with a Chinese poem, the other with an English one. The piece was inspired by the fact that though severely burned, red wood trees have the capacity to live on. Zhou explains that the piece is a very personal statement for him, a reaffirmation of survival on all levels of experiences--emotional, artistic and physical--in the face of apparent devastating acts of destruction.

The metaphor of culture and personal relations is crystallized not by texts but by figural images in an oil painting on a large glass box in a work called "Garden of Eden" from 1996. (FIGURE 9) The box is filled with water. Painted in a sketchy fashion, on each side of the glass rectangles (86" x 86" x 1") are three pairs of nude human figures--one couple is distinctly an African male and a white female who are balletically posed in a crouching position, their outstretched arms reach overhead to each other. To the right is another pair--a turbaned Indian male and female, who resembling a Rajput miniature, are similarly intimately posed. The third couple is distinctly Japanese. A sinuous black line that characterized Japanese art articulates these figures. The interracial couple is painted and modeled to appear three-dimensional, while the Indian pair is rendered with only a fluid black line. When seen from afar, the three couples

share the compositional space; when viewed close-up, the water-area separates them like a gulf. Though the figures pictorially interact as a couple, they are painted on separate pieces of glass, making their interaction illusory.

In another piece, "Mask of Identity" from 1996 two large-scale masks, an African and Chinese operatic one, are recreated and hung on the wall occupying a 96" x 120" area. From two projectors, slides of the masks, in alternating fashion and using a gradual dissolving effect, cover the two masks on the wall. In one moment there are two distinct masks, in another both appear to be the same image--an overlay of the African and Chinese forms.

This awareness of the racial/ cultural divide was in part a response to street crimes in Brooklyn in 1993-4. Zhao's truck was first defaced with violent and obscene racial slurs and after several months, in a second incident, it was set on fire and destroyed. He incorporated the wreck in a sound and five-projector slide image installation in 1995 called "Neighborhood". The artist explained:

> In Neighborhood, the images of urban industrial violence and cultural confrontation are physically present, but I hoped this would be just a starting point for people to understand the interesting and difficult nature of multi-cultural reality. Someone living in Manhattan or in a Soho loft can easily enjoy the fruits of internationalism and not have to deal with the reality of a neighborhood in Bushwick. I see cultural exclusivity as a survival instinct. . . . When the single unified social structure is invaded by others, ... the multi-cultural values of society become relevant . . . Minority cultures become less and less exotic and more a part of the social structure.

Music is important in Zhao's work. Most of his recent efforts are accompanied by, if not orchestrated around, music. He explains:

> I am interested in the integration of the visual with sound.. I see time duration as an aspect of visual art, and space in terms of sound and music. As a visual artist, I believe that ideas and concepts are developed through the process of experience around us, from the consideration of physical space and from psychological and cultural phenomena.

Thus two pieces, titled "Heliocentric Parallax" from 1996 combine the visual and audio. In one work, two images, a negative and positive photo portrait, are projected on the wall; overlapping,

they create a blurred effect. Simultaneously, two recordings, one by Lili Kraus the other by Walter Klein, perform two versions of Mozart's Piano Sonata (KV 310). Both recordings, quite different in their interpretation of the piece, have been manipulated on the computer; they are no longer the original recording. Starting on the same note, then depart from one another in their individual rendition of the sonata. When the final note of the piece is played, the dual image-positive and negative-merge into one. A second work also employs the simultaneous playing of two recordings of the same piece of music--Bach's E Major Fugue (BWV 878)—but this time they are both performed by the same artist from different periods in his life. One performance by Glenn Gould was recorded in the 50s; the other is from the 70s. The artistic evolution of the pianist's career is apparent in the contrasting performances. Youthful exuberance is set against mature expression. Here Sui-Kang explains: "By using one piece of music played by the same person, multiple structures are presented as well as the displacement and fragmentation within the single unit. It is a circle that spins around from monism to dualism and back." Choreographed to the music are two images of the soundboard of a piano projected on a mesh screen. With the opening notes of the fugue, both slides overlap to form a single image. In tandem the visuals diverge as the fugues are played with slight variations, due to the different age, artistic approach and skill of the pianist. Here too, with the ending note the images join together.

In Zhao's work the clash of cultures is graphically recreated. In harmonious and lyrical compositions various literary traditions are blended. On close inspection the texts are disintegrated, their meanings lost, they are illegible shadows cast on the walls or reflections in the water. The spaces between the protagonists--represented by images or written scripts--reveal the gulf that separates the cultures. In this heightened awareness of the ties that bind--love, death and spirituality--are the cultural and political institutions that divide. Text and sound are the basis of communication with the past and the present.

The piece designed for a show at Lehman College in 1998, (supported by a New York State Council for the Arts Grant) entitled "Polyphonic Realities" has a computer placed at the center of a 13 foot square space. Enclosing the space is a curtain comprised of hundred of strings hanging from the ceiling to the floor. The program in the computer is hooked up to LCD projectors that project the same images on to the strings as the one emanating from the computer. (FIGURE 9) A globe of the world occupies the screen. Viewers, whose movements enliven the strings, can click on a place on the globe and a screen comes up with three different texts, written in layers over one another in contrasting primary colors. These scripts drawn in

contrasting pastel colors, encompass a variety of languages--Arabic, Chinese, Japanese, English, French, Sanskrit and Hebrew. The scripts appear animated--continuously written by an invisible hand. In synch with the texts, selections of music from the same group of three cultures are interwoven. In the absence of interactive participation, the images are self-generating.

Zhao Sui-Kang was born in Shanghai, China. Perhaps his tumultuous experiences during the Cultural Revolution are at the root of his independent artistic stance. For the most part, he is self-educated. The Chinese school system was largely dysfunctional during those years, instruction focused on Mao's writings and speeches. Zhao found an old tattered dictionary and memorized its words, which were written in traditional Chinese characters, not the simplified forms used for party newspapers and propaganda. In a similar way, he taught himself painting and music. His mother's death occurred early in his life. He became a child of the Red Guard in middle school and a sincere believer in communism. But within a few years, Zhao was disheartened by what he saw as the inhumanities committed by neighbor against neighbor in the frenzied atmosphere. After high school he was hospitalized with hepatitis. During the three-year period of his convalescence, he read incessantly, painted and learned music. Although it was no longer required of him, Zhao decided to experience working in the agricultural service in a poor isolated rural community. His objective attitude and distance from the movement alienated him from his comrades. Thus, he served as an individual, not a member of a team. During this period, he nurtured his independence and in his spare time sought solace by painting and reading. Three years later in 1979 he won his way back to Shanghai by passing the first national entrance exam to university. For ten years the universities had been closed. After graduating Shanghai Teacher's College in 1983, Zhao taught school but because of his independent attitude, he encountered many difficulties. Thus Sui-Kang left China, not as a political dissident, for he still admires much in the communist ideal, but as a cultural alien.

In 1986 he came to the United States and entered the Graduate Program at the Academy of Art in San Francisco, and finished the Masters Program of Fine Arts at The School of Visual Art in 1990. Zhao has exhibited his art frequently, with a one man show in 1997 at the Neuberger Museum of Art, and exhibitions at the Bronx Museum, Columbia University, the Asian American Arts Center, Spark Gallery in Denver, Jamaica Arts Center, several Soho galleries, and elsewhere. He has been the recipient of the NY State Council Grants, and a number of other grants, as well as Fellow in Residence at the Djerassi Foundation, Woodside CA, at the Jamaica Arts Center, and other programs. A number of articles in newspapers and

art journals have been written about him, including *ArtNews*, *Artspiral*, *News Days*, and the *NY Times*. He is currently teaching at the Fashion Institute of Technology in NY.

Illustrations

1. Installation City Development Center, Portland Oregon, 2001, glass pieces, silkscreen text, fiber optic light. (21' x 12'6" wide)
2. detail
3. "Erotic Fish Tank", 1996, glass, paint, water, fish (60" x 20"x18")
4. Chandelier, 1995, chandelier, slide projector, lights, cheesecloth and ink
5. "Electric book", 1993, plastic, ringbinder, ink and neon (54" x 48" x 35")
6. "Florescent Pamphlet,"1992 , plastic, ink, florescent tubing (288" x 192")
7. "Neighborhood", 1995, truck, slides, music
8. "Floating Poetry", 1996, installation of 30 pieces of polychrome irregularly shaped resin, printed with text, floating in creek
9. detail
10. "Garden of Eden" 1996, glass, oil, and ink (86" x 86" x 1")
11. "Heliocentric Parallax", 1996, slides, projector, music
12. "Polyphonic Realities" 1998, computer website related interactive installation, LCD projectors, strings

Image List

Suikang Zhao

01_zhao_Charlotte CMPD
Connected Thread 2021
Material: perforated stainless panels with LED light. Size: 20'x 60' x7'
A permanent sculpture for CMPD, Charlotte, NC (11217 Providence Rd. W, Charlotte, NC). The artwork is about the police department's community service mission, the working relationship between the police officers and the community. By getting both police officers and residents involved through the process of artmaking, the artwork forms a personal linkage between police officers in Charlotte Mecklenburg Police Department and residents in the area. The multi-language of words is collected from residents and CMPD officers.
Budget: $75,000.00 / Randella Foster, Project Manager, Public Art. Arts and Science / Culture For All Charlotte, NC

02_zhao_Gatevine.jpg (video link: https://vimeo.com/214541639)
Gatevine 2016 Norwalk Redevelopment Agency
Material: Torched and forged steel with powder coat. Size: 10'x 800' x 6"
A permanent public sculpture extends across 800ft of retaining wall on West Ave. Norwalk, CT. The artwork connects with the foliage growing on top of the concrete wall. The image of "vines" is created from multiple words and phrases in various languages collected from Norwalk residents. The artwork's location and extended length push the boundary of space in time with an awareness of time elements in visual art.
Budget: $100,000 / Julyen Norman, Norwalk Redevelopment Agency

03_zhao we have dream.jpg
We Have a Dream 2011
Material: dichroic glass, aluminum tubing, and aircraft cable. Size: 25' x 50' x 50' (entrance +)
We Have a Dream is one of three parts of a permanent public art piece for Johnson County Juvenile Detention Center, Kansas. The sculpture addresses the new philosophy and approach that Juvenile facilities should function as an across-the-road and emphasize a positive future. We have a dream that is located at the entrance of the facility, then continues to the control center and residential area. The artwork uses rings and disks of diachronic glass, reflecting the moving sunlight through a skylight and 360 degrees of surrounding clearstory. The glass color project creates various rainbow colors, moving and imprinting the color pattern across the wall and floor throughout the space.
Budget: $100.000 / David Schaecher, Arts Council of Johnson County, KS

04_zhao Wisdom of Rainbow.jpg
Wisdom of Rainbow 2010
Material: 3-Form highres Dichroic panels, stainless hardware. Size: 40' x 75' x 75'
Wisdom of Rainbow was one of two projects created for Marriot Library, University of Utah. The texts used in the artwork are from Native American wisdom in the form of different languages. The text is about humans and nature. The artwork changes color throughout the day and achieves a Baroque form of modern simplicity.

Budget: $100.000 / Jim Green, Salt Lake City Arts Council

05_zhao Winds of Aphrodite.jpg
Winds of Aphrodite 2009
Materials: Aluminum, galvanized steel, and LED light. Size: 50' x300' x 100'
A permanent artwork for Kansas City Convention Center—Bartle Hall North Dock. Reflecting on the present urban surrounding area, the artwork is designed to morph a 70's masculine architectural aesthetics into a delicate veil of fabric. The artwork utilizes moving sunlight to change the appearance throughout the day. It turns the activity inside the loading dock, an issue to cover, into part of the mosaic of moving images.
Budget: $750.000 / Porter Arneill, Kansas City Municipal Art Commission

06_Zhao Hands.jpg
Hands 2008
Materials: cast bronze and light. Size: 22'x 30' x 11'
A permanent outdoor sculpture for Central Phoenix/East Valley Light Rail Transit Stations. Interwoven words from different languages create the sculpture's texture. The inspiration comes from the form of desert plants. The sculpture functions as an entrance to Apache station.
Budget: $400,000 / MB Finnerty, Artline, Phoenix Valley Metro.

07_Zhao Script of Vine.jpg
Script of Vine-a trilogy of prelude and fugue completed 2007, modified and redesigned 2021
Materials: forged steel panels & powder coating. Size: Three sites
A permanent site-specific public art project for the University of Oregon's Health and Counseling Center, Eugene, OR. The artwork consists of three parts located in three different sites throughout the facility. The artwork is composed of writing elements submitted by students and staff at the facility. The artwork integrates the existing architecture and reflects the function of life and growth of the site.
Budget: $107.000 / Oregon Art Commission

08_Zhao_Portland Pamplets.jpg
Portland Pamphlets 2000
Material: glass and LED light. Size: 21'x12' 6"x5"
A permanently lighted glass sculpture covers the lobby wall space of the building. The piece is composed of glass and LED light. Layers of text are printed on pieces of glass that open in the form of pamphlets. The texts of many different languages overlap, each maintaining its original script and writing format. Sixty-three individuals contributed texts in twenty-two different languages, all of which addressed the experience of being from or living in Portland, Oregon. A catalog at the site provides more detailed information about the participants, an English translation of the texts, and details about the artwork-making process. The central idea of Portland Pamphlets is that a work of art has to grow from the existing context of history, environment, and community. It becomes a coherent part of physical and social reality.
Budget: $53,000 / Eloise Damrosch, Portland Regional Arts & Culture Council

Initial proposals

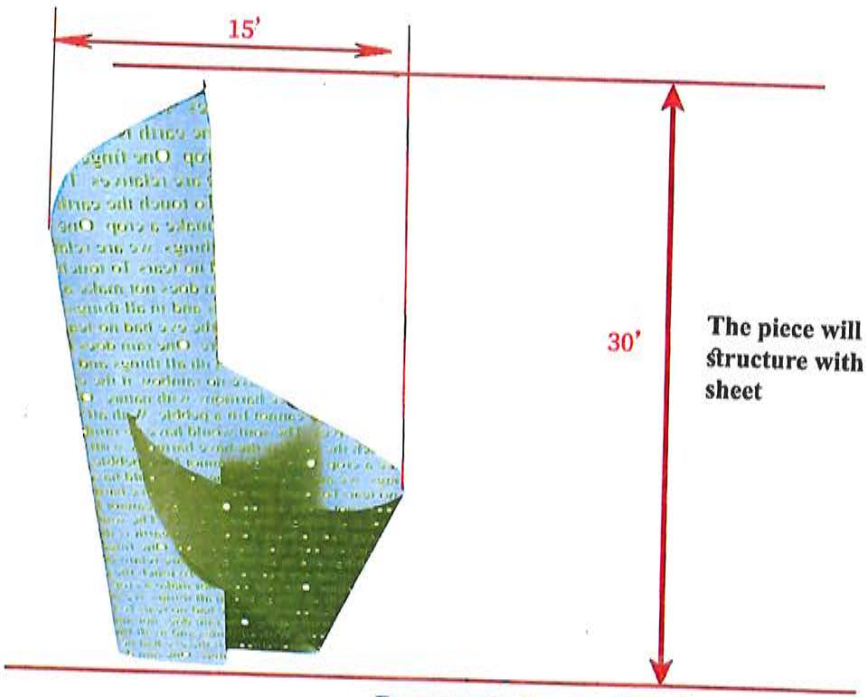
Suikang Zhao

Perforated sheet metal sculpture with light

Narrative:

The proposed sculpture will be a giant sheet of rolling "paper" with a perforated text image. (Please see the sample) The scale of sculpture will be approximately 15' in diameter and 30' tall. The stainless steel will be powder coated with a light green color. Because of utilizing advanced computer-laser cutting perforated technology, the proposed sculpture will create different looks throughout the day and night.

The proposed sculpture will be made of 16-gauge stainless sheet metal supported by structural steel. The sculpture will be anchored into concrete in the ground. Because of the perforations, the wind load issue will be greatly reduced. Inside the proposed sculpture, there will be three or four LED lights installed on the ground. During the evening, they will be projected from the inside of the artwork.



Proposed shape of perforated stainless steel sculpture



Perforated stainless steel sample

Community outreach—a collection of the writing/text
Writing and text on the perforations will be collected from a local resident. Community outreach is very important for my design and approach to this project because it will bring people into the process of making art.

Suikang Zhao
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E-mail: suikang@rocketmail.com Website: http://www.zhaosuikang.com

Project One

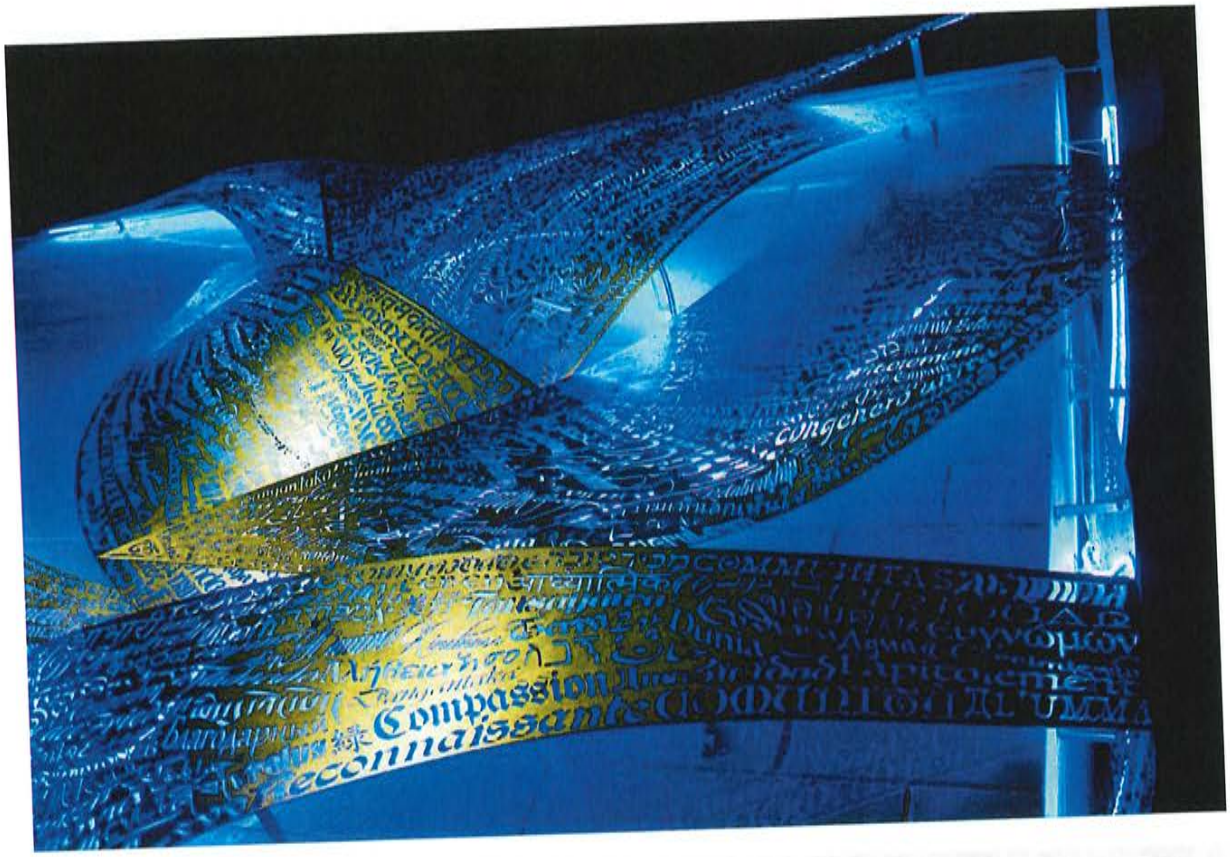
Connected Thread 2021

Material: perforated stainless panels with LED light. Size: 20'x 60' x7'

A permanent wall sculpture for Charlotte Mecklenburg Police Department South Division Station, Charlotte, NC. The artwork is about the police department's community service mission and the working relationship between the police officers and the community. By getting both police officers and residents involved through the process of art-making, the artwork forms a personal linkage between police officers in Charlotte Mecklenburg Police Department and residents in the area. The multi-language of words are collected from residents and CMPD officers.

Budget: $75,000.00 / Randella Foster, Project Manager, Public Art. Arts and Science / Culture For All Charlotte, NC





Project Two

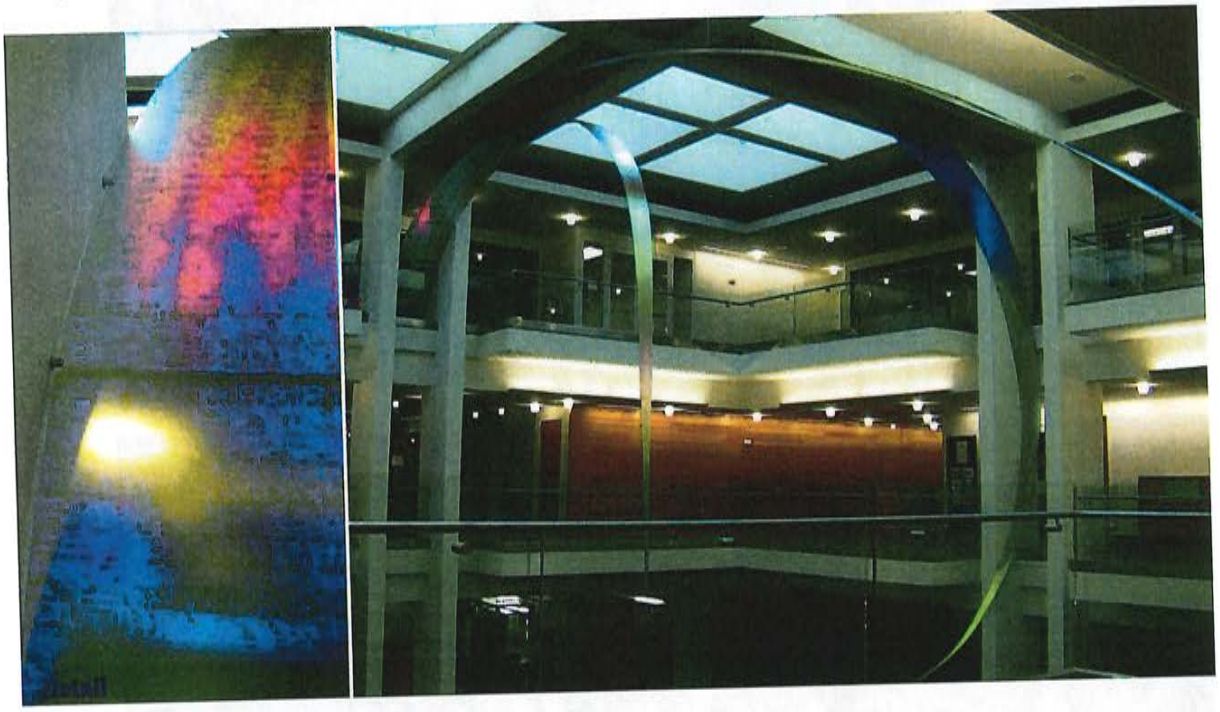
We Have a Dream 2011
Material: dichroic glass, aluminum holding, and aircraft cable.
Size: 25' x 50' x 50' (entrance +)
We have a dream is one of three parts of a permanent public art piece for Johnson County Juvenile Detention Center, Kansas. The sculpture addresses the new philosophy and approach that Juvenile facilities should function as a crossroad and emphasize a positive future. *We have a dream* located at the facility's entrance, then continue to the control center and residential area. The artwork uses rings and disks of diachronic glass, reflecting the moving sunlight through a skylight and 360 degrees of surrounding clerestory. The glass color project creates various rainbow colors, moving and imprinting the color pattern across the wall and floor throughout the space.
Budget: $100.000 / David Schaecher, FAC





Project Three

Wisdom of Rainbow 2010
Material: 3-Form highres Dichroic panels, stainless hardware. Size: 40' x 75' x 75'
Wisdom of Rainbow was one of two projects created for Marriot Library, University of Utah. The texts used in the artwork are from Native American wisdom in different languages. The text is about humans and nature. The artwork changes color throughout the day and achieves a Baroque form of modern simplicity.
Budget: $100.000 / Jim Glenn



Project Four

Winds of Aphrodite 2008
Materials: Aluminum, galvanized steel, and LED light. Size: 50' x300' x 100'
Winds of Aphrodite is a permanent architectural design for Kansas City Convention Center—Bartle Hall North Dock. Working collaboratively with Crawford Architects, the artwork reflects the present urban surrounding area and is designed to morph a 70's masculine architectural aesthetics into a delicate veil of fabric. The artwork utilizes the moving sunlight to change its appearance throughout the day. It turns the activity inside the loading dock into a mosaic of moving images.
Budget: $750.000 / Porter Arneill

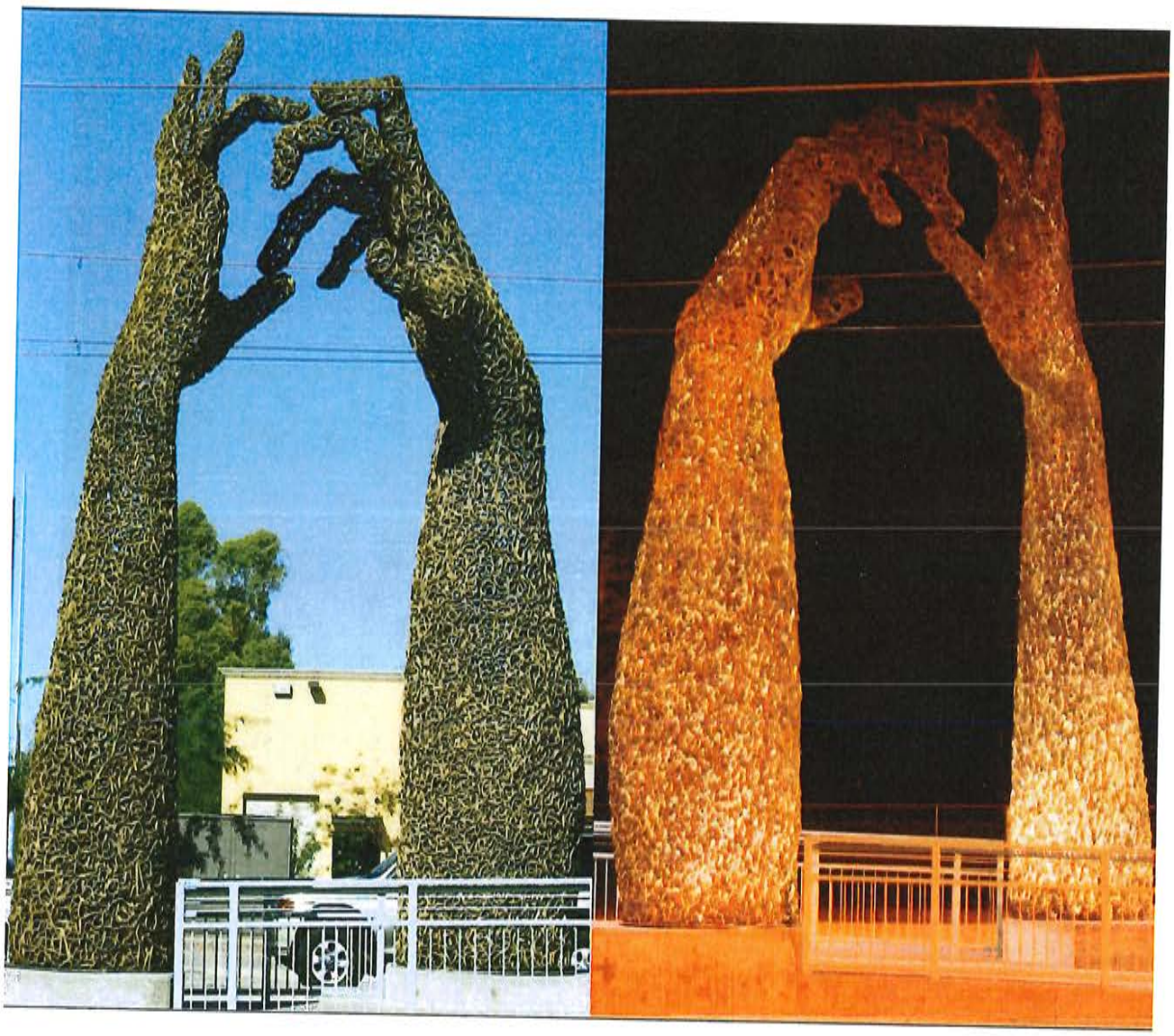

Broadway Blvd





Project Five

Hands 2008
Materials: cast bronze and light. Size: 22'x 30' x 11'
Hands is a permanent outdoor sculpture for Central Phoenix/East Valley Light Rail Transit Stations. The sculpture uses interwoven words from different languages to create the sculpture's texture. The inspiration comes from the form of desert plants. The sculpture functions as an entrance to Apache station.
Budget: $400,000 / MB Finnerty



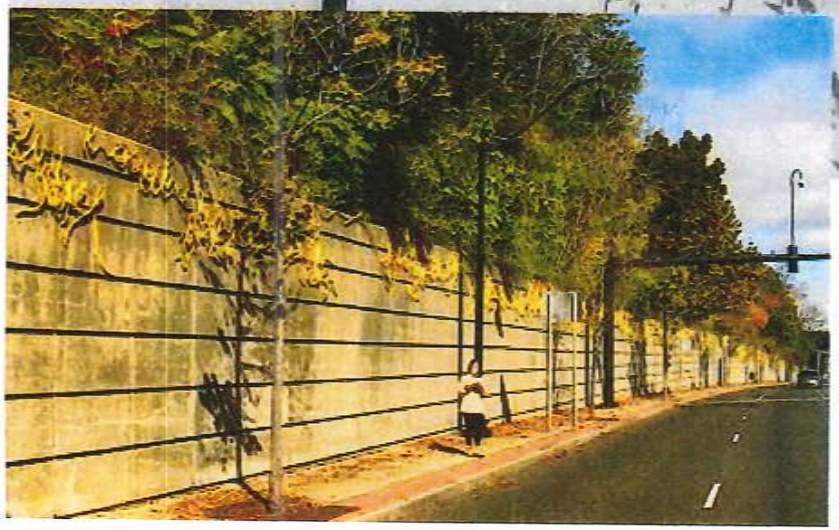


Embraced Thread

CMPD Charlotte, NC, 2021



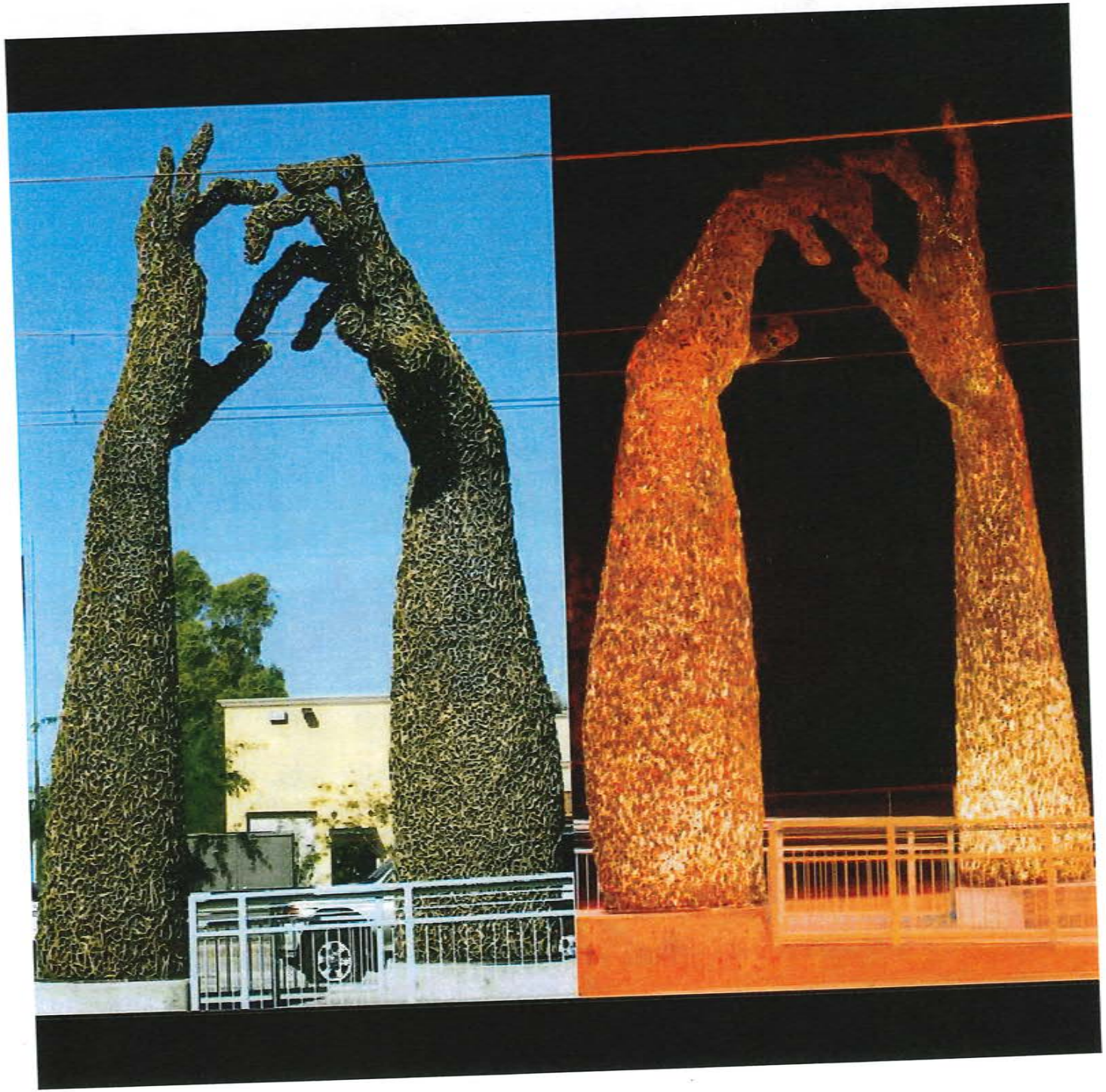
Detail

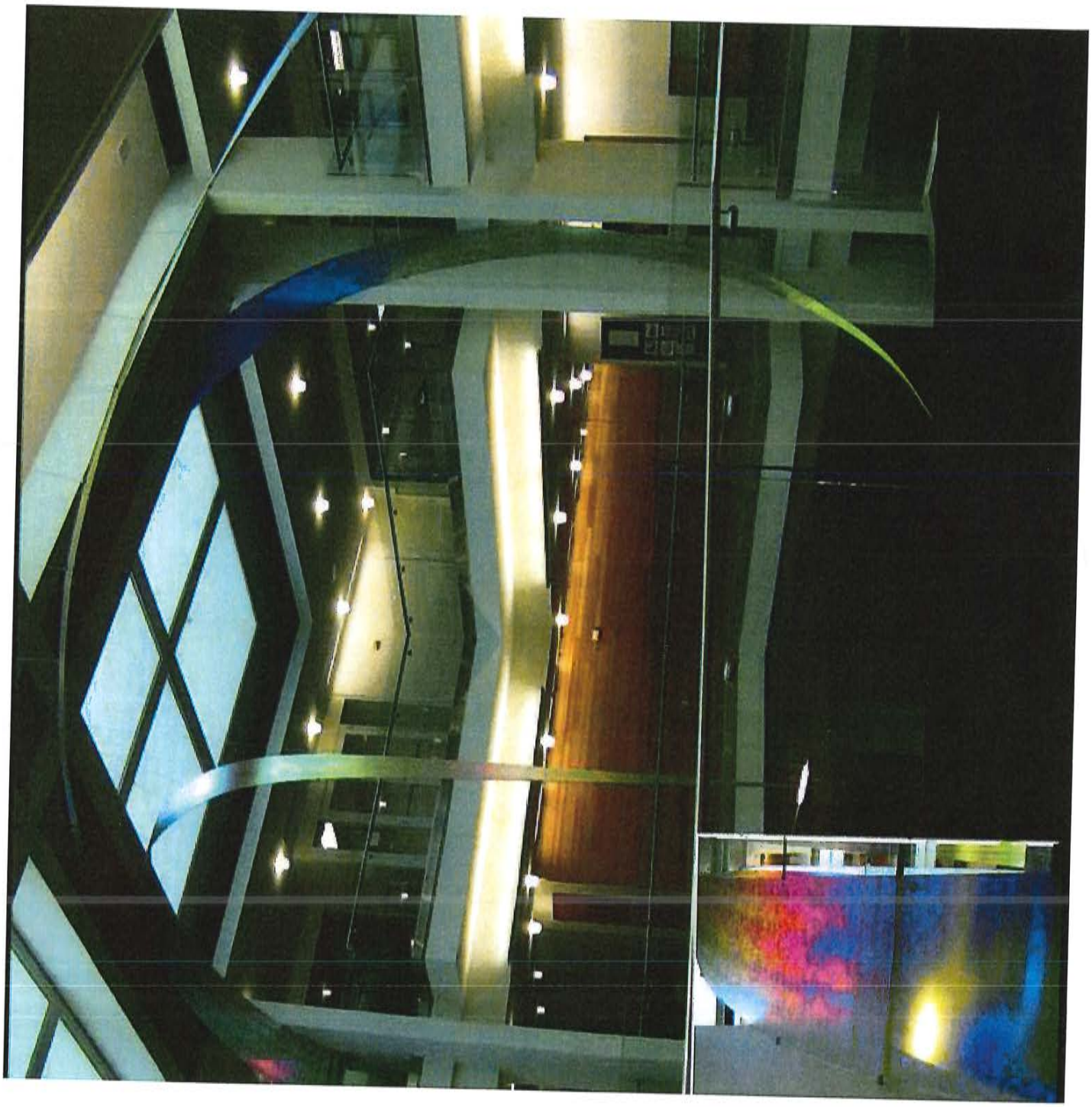


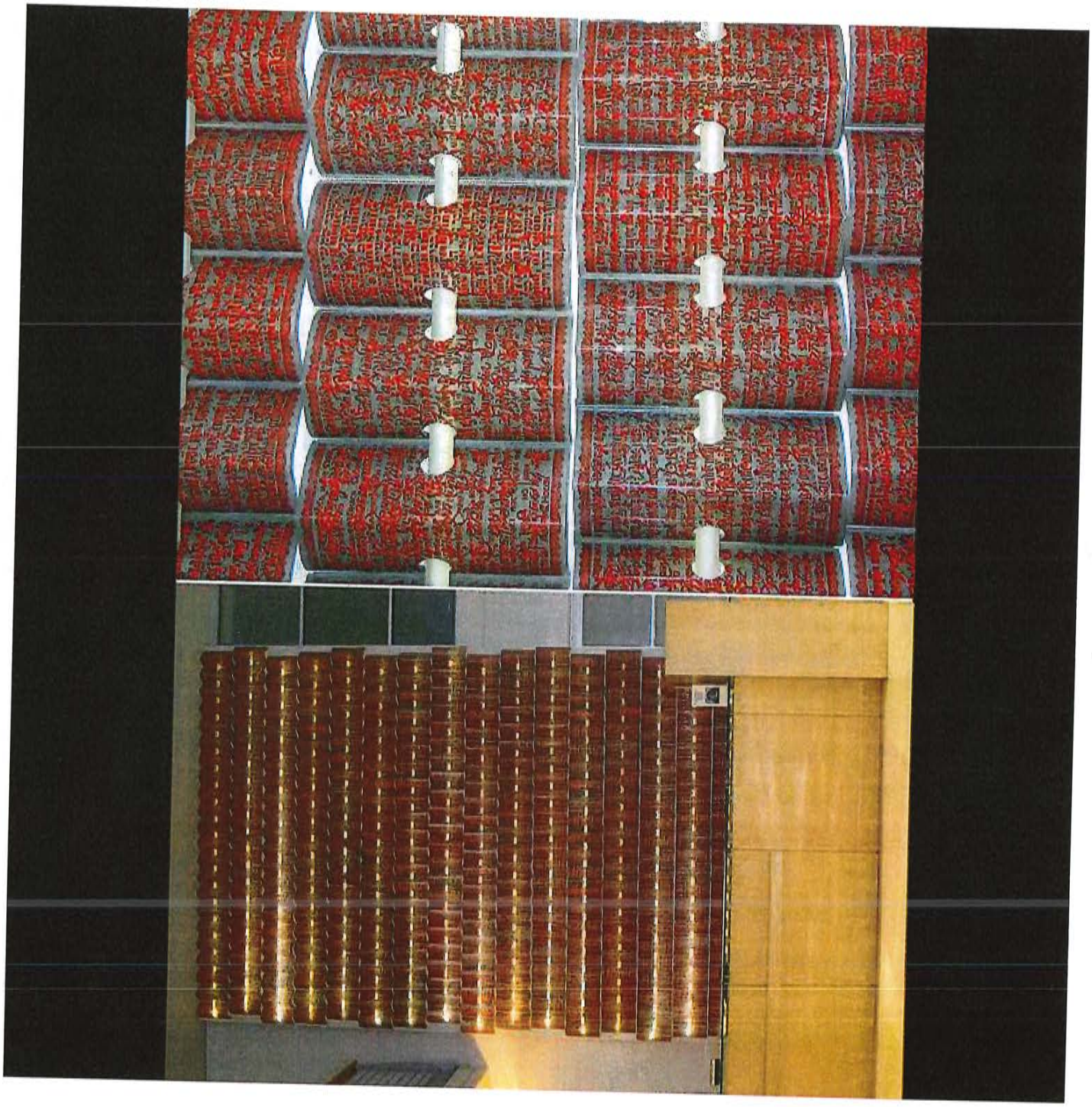
Gatevine 2017--street view











SUJIN LIM

Homepage: sujinlim.net/sculpture
E-mail: sujinlim1@gmail.com

EDUCATION

2015 Skowhegan School of Painting & Sculpture, ME, USA
2014 M.F.A. in Public Art and New Artistic Strategies, Bauhaus-Universität, Weimar, Germany
2006 M.F.A. in Sculpture, Seoul National University, Seoul, Korea
2003 B.F.A. in Sculpture, Seoul National University, Seoul, Korea

PUBLIC ART COMMISSION

2024 'Future Monument, Mountain Marcy, NY (forthcoming)
2024 'When Cloud Met a Cloud', The City of Santa Clarita, CA (forthcoming)
2024 'Silver Lining', The City of Decatur, GA (forthcoming)
2023 'Home: Chinatown', The City of Ottawa, CA
2022 'Dream House', The City of Cedar Falls, IA, US
2021 'Silver Lining', Santa Cruz Museum of Art and History, US
2019 'The Platform', Heonin Village, Seoul, KR
2018 'Landscape Painting', Young-Heung Island, Incheon, KR
2018 'One Tale Nine Chairs', Heonin Village, Seoul, KR
2017 'Oil Painting, Al Balad, Jeddah, SA
2017 'A Foreign Land Insertion', Krems, AT
2016 'The Way To Freedom Square', Revolution Square, Freedom Square in Tehran, IR
2015 'Perpetual Negotiation', ME, US
2014 'Water Square', Old Town in Winterthur, CH
2014 'FACTORyAL LANDSCAPE', Grindelwald, CH

SOLO EXHIBITION

2021 'Thoughts on Landscape', Seoul-Ro Media Canvas, Metropolitan City of Seoul, KR
2019 'Landscape Painting', Incheon Art Platform, Incheon, KR
2014 "FACTORyAL LANDSCAPE', Villa Sträuli, Winterthur, CH
2007 'Heart Attack', Noam Gallery, Seoul, KR
2006 'BOONG', Gallery in Chang-dong International Art Studio Korea, run by MMCA, Seoul, KR

TWO PERSONS EXHIBITION

2017 'Vanished Land', Gallery Academie Graz, AT
2010 'Did not mean it', IMART Gallery, Seoul, KR

BIENNALE

2021 III BIENALSUR, International Biennial of Contemporary Art of the South, MARCO Museum of Art, Buenos Aires, AR
2014 IV Moscow International Biennale for Young Art 'A Time For Dreams', curated by David Elliott, Museum of Moscow, RU

SELECTED EXHIBITION

2023 'Entre là', Casa Conti - Ange Leccia, Oletta, FR (forthcoming)
2023 'Bernice Bing' Asian Art Museum, Sanfrancisco, US (forthcoming)
2022 Digital Nomad Festival - Metabus, Seoul, South Korea
2021 'Contemporary Talents 9th Edition | Diversion', Fondation François Schneider Artcentre, Wattwiller, FR
2021 'Paisaje en foco. Miradas desde el presente', III BIENALSUR, Museum of Obras Collection, Córdoba, AR
2021 'Echoes. A World between the Analogue and the Virtual', III BIENALSUR, Al Kandarah District, Jeddah, KSA
2021 'Echoes. A World between the Analogue and the Virtual', III BIENALSUR, Ministry of Culture, Riyadh, KSA
2021 'Down the Melting Pot', George Town Festival, MY
2021 'HAPP: H-Public Art Award', Seoul Arts Center, Seoul, KR
2021 'Creative Gateways', The Frederick Arts Center, MD, US
2020 'Power Play 2020: World without Boundaries', The Arts House, SG
2020 'Nature Project', Seoul-Ro Media Canvas, Metropolitan City of Seoul, KR
2020 'Down the Melting Pot', Fotoaura Institute of Photography, Tainan, TW
2020 'Down the Melting Pot', Alt Space LOOP, Seoul, KR
2019 'Reclaim Context' HfG-Archiv Ulm, DE
2019 'Imaginary Bauhaus Museum', Schiller-Museum, Weimar, DE

2019 'Studio 100', Gaswerk Kunsthalle, Weimar, DE
2017 'Into Thin Air', Galley SC, Zagrab, HR
2017 'Due South', The Delaware Contemporary, DE, US
2017 VES Film Screening, Carpenter Center, Film Archive, Harvard University, Cambridge, US
2016 Lower Austria Cultural Prize, DOK Documentation Centre for Modern Art, St. Pölten, AT
2016 BAM Project: Open Studio, Mohsen Gallery, Tehran, IR
2016 RAPID PULSE International Performance Art Festival, DEFIBRILLATOR Gallery, Chicago, US
2016 'The Missed Scenery and The Missed Event', VIDEO OF THE MONTH, dasweissehaus, Vienna, AT

RESIDENCY

2024 McColl Center, US (forthcoming)
2023 Bemis Center for Contemporary Arts, US
2023 Tides Institute & Museum of Art StudioWorks, US
2017 Styria-AIR, AT
2016 Krems Artist in Residence Program Niederösterreich, Krems, AT
2016 Kooshk Artist Residency, Tehran, IR
2015 HIAP, Standard Residency Programme, Helsinki, Finland
2014 Artists in Residence Kuenstlerhaus Schloss Plüschow, DE
2014 Residence-Program by BMUKK in cooperation with KulturKontakt Austria, Vienna, AT
2014 Villa Sträuli Winterthur, CH
2006 MMCA Changdong International Artists Studio, National Museum of Contemporary Art, KR

AWARD

2020 The Contemporary Talents the 9th Edition Awardee, Francois Schneider Foundation, Waterwille, France
2016 Dave Bown Projects 12th Competetion Award of Excellence, US
2016 2nd KARA Award, Tehran, IR

GRANT | FELLOWSHIP | FUNDS

2023 NYSCA - The New York State Council on the Arts
2021 Arts Council Korea Funds For Cultural Exchange Project
2020 Social Project: Seoul Foundation for Arts and Culture, Seoul, South Korea*
2020 Incheon Foundation of Art and Culture, Project JeomJeomJeom Fund*
2019 Incheon Foundation of Art and Culture, Art Practice Grant 2nd year
2019 Seoul Cultural Foundation, Changing Seoul Art Grant*
2018 Incheon Foundation of Art and Culture, Art Practice Grant
2018 Seoul Cultural Foundation, Social Project Grant*
2018 Invoking the Pause grant for collaboration 'Dream As One'
2016 Arts Council Korea Funds Fellowship For Cultural Exchange Project
2014 Arts Council Korea Funds Fellowship for Artists Residency Participation
2014 Incheon Foundation for Arts & Culture, Cultural Competence Program Grant
2014 Mecklenburgisches Fellowship

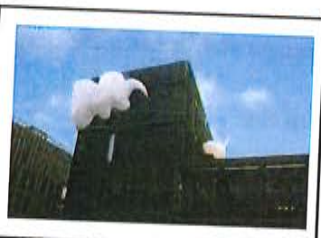
PUBLICATION | INTERVIEW

2023 "Landscape Painting" Parking Page Press, Seoul, Korea
2022 Artforum International, March 2022 Edition, Review 'Echoes: A World Between the Analogue and the Virtual' by Rahel Aima
2022 'Public Art Committee selects 'Dwell' for Fruitville roundabout art', The City of Sarasota', January
2022 'A Colorful Coral Reef-Inspired Sculpture May Be Heading to the Fruitville Road Roundabout', Sarasota Magazine, by Kim Doleatto

PUBLIC COLLECTIONS

NCCA National Center of Contemporary Arts in Moscow, RU
Francois Schneider Foundation, Waterville, FR
Santa Cruz Museum of Art and History, US
The City of Ottawa, CA
The City of Cedar Falls, US
The City of Santa Clarita, US
Prince George's Arts and Humanities Council, US
MMCA Museum of Modern and Contemporary Arts, Art Bank, KR
The City of Decatur, US

1		***The Platform*** Concrete, Wood, Leather, Chandelier 2019 6.5' x 9' x 6' Total budget $55,000 Heon-In Village Bus Station, Seoul, South Korea
2		***The Platform*** Concrete, Wood, Leather, Chandelier 2019 6.5' x 9' x 6' Total budget $55,000 Heon-In Village Bus Station, Seoul, South Korea
3		***Cloud House*** FRP Vacuum Casting, Paint Satin Base and Clear 2016 17' x 17' x 26' Total budget $250,000 (Cloud part: $75,000) Springfield, Missouri Cloud Sculpture: Sujin Lim Lead Artist: Matthew Mazzotta
4		***Cloud House*** FRP Vacuum Casting, Paint Satin Base and Clear 2016 17' x 17' x 26' Total budget $250,000 (Cloud part: $75,000) Springfield, Missouri Cloud Sculpture: Sujin Lim Lead Artist: Matthew Mazzotta
5		***Dream House*** Aluminum Steel and Paint 2022 9.7' x 8.11' x 2.3' Total budget $50,000 The City of Cedar Falls, IA, US
6		***Home*** Steel and Urethane Paint 2023 30.6' x 29.6' x 0.9' Total budget $90,000 The City of Ottawa, CA

7		***Speech Bubbles*** Inflatable sculpture installation 2016 16' x 13' x 4', 10' x 8' x 2' Total budget $15,000 Makeshop Space Museum, Seoul, South Korea
8		***Silver Lining*** Polyester Resin Cast, Paint Satin Base and Clear 2017 Variable Total budget $75,000 City Museum of Seoul, Seoul, South Korea
9		***Silver Lining*** Resin Casting and Urethane Paint 2023 10.5' x 9' x 6' Total budget $62,000 City of Decatur, GA, US
10		***Polar Ball*** Metal Frame, Resin Cast, Fabric 2016 7' x 7' x 7' Total budget $55,000 Museum of Seung-Gok, Seoul, South Korea

March 1, 2024
Artist: Sujin Lim

Dear Project Committee:

It would be an honor for me as an Artist to be considered for this opportunity to install artwork for the roundabout at the intersection of May Street and San Marco Avenue, in St..

As an internationally acclaimed artist, I feel uniquely qualified to undertake this art project, as my work focuses on creating site-specific sculpture and installation projects that serve as points of attraction for diverse groups of people to welcome together. This is a trait I believe is of the essence in designing for public spaces such as the roundabout at the intersection of May Street and San Marco Avenue, in St., where diverse community groups and visitors are always passing by. My practice focuses on finding new ways of seeing the world with their surroundings.

My proposed work DWELL is a 20' tall sculpture composed with 3 coral-shaped sculpture pieces and a rock-shaped concrete base. It is located on the roundabout at the intersection of May Street and San Marco Avenue, in St.

The sculpture attempts to represent the human experience with nature by symbolically bringing the natural world into the middle of the human habitat. Reef-building corals provide shelter, food, and breeding sites for millions of plants and animals while construction of residential buildings provides shelter to humans. The creation of a beautiful coral sculpture will merge the two habitats, showing the world that humans and animals can live symbiotically.

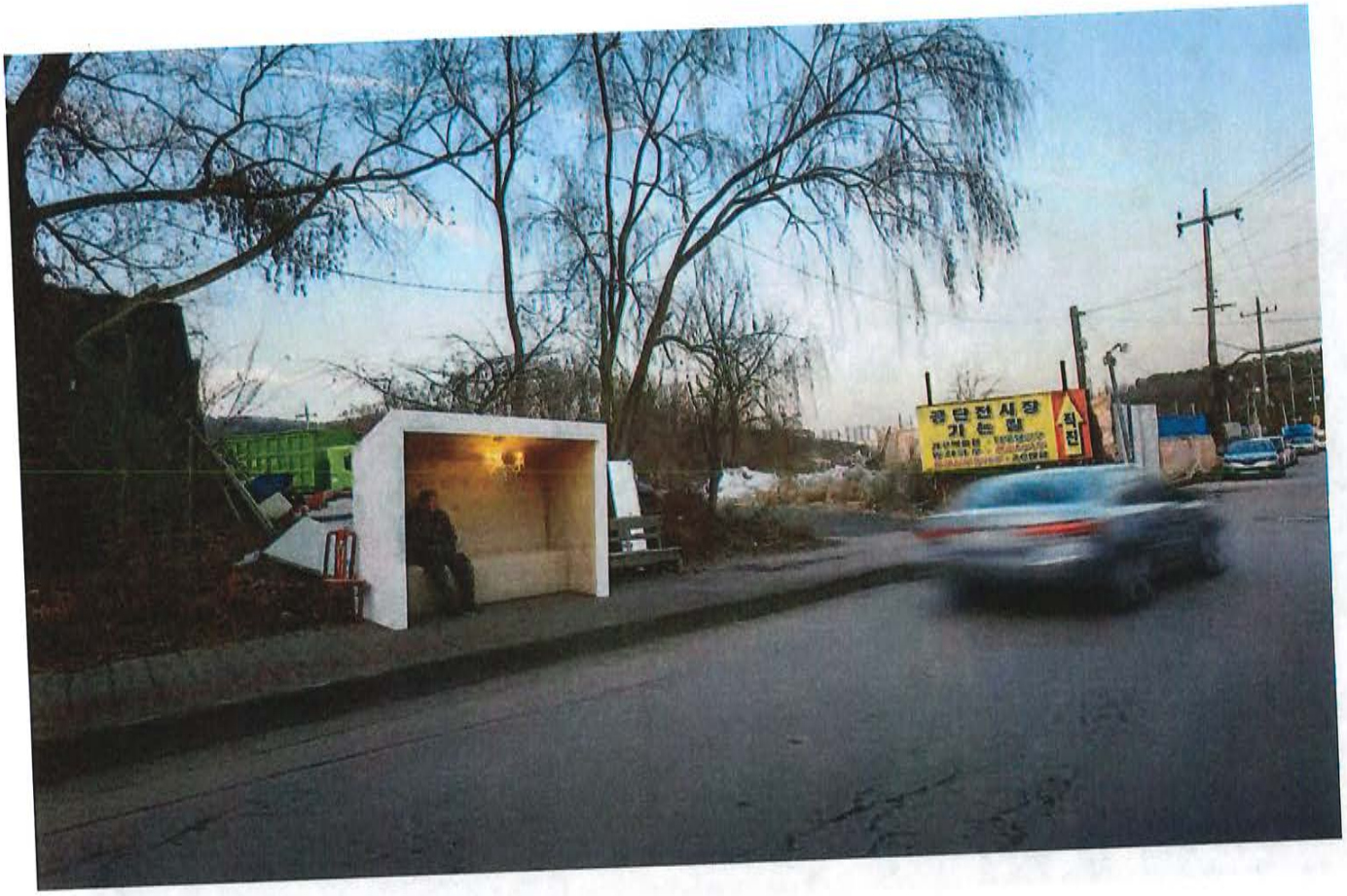
Nature has a way of calming our minds and souls. Nature is a warm and welcoming place that embraces humans and allows us to experience its wonders. The placement of this sculpture can be seen as a reminder in the midst of busy traffic to stop, slow down, be calm, and remember the unique beauty of Florida. DWELL will reflect the colors of these sunsets, bringing joy and romance to the town's inhabitants and visitors.

The traffic circle where DWELL will be located adds its own unique context. Three pieces of coral branch from the sculpture's base, and every angle of the piece presents different colors and shapes for the viewer to enjoy as they walk or drive around the circle.

DWELL will be a landmark and a waypoint. It will contribute a unique artistic vision to Sarasota's artistic corridor with a site-specific narrative of the city and the sea.

Sincerely,

Sujin Lim

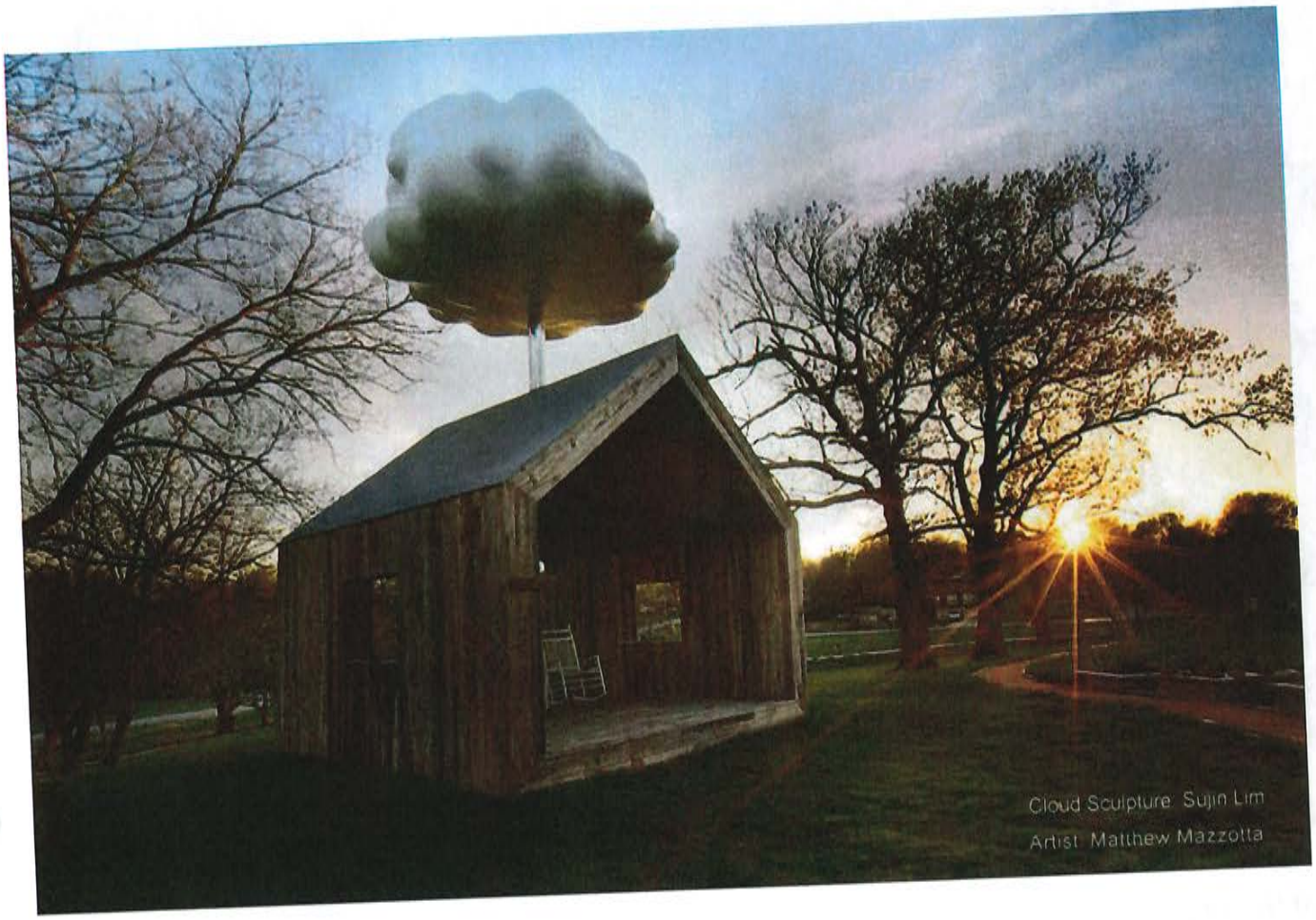


The Platform
Concrete, Wood, Leather, Chandelier
2019
6.5' x 9' x 6'
Total budget $55,000
Heon-In Village Bus Station, Seoul, South Korea

Residents in Heonin town in Seoul, Korea are living without proper public facilities since the redevelopment plan has been suspended. 'The Platform' was fabricated with the furniture makers in town both as public furniture and as bus shelter.



The Platform
Concrete, Wood, Leather, Chandelier
2019
6.5' x 9' x 6'
Total budget $55,000
Heon-In Village Bus Station, Seoul, South Korea



Cloud House
FRP Vacuum Casting, Paint Satin Base and Clear
2016
17' x 17' x 26'
Total budget $250,000 (Cloud part: $75,000)
Springfield, Missouri
Cloud Sculpture: Sujin Lim
Lead Artist: Matthew Mazzotta



Cloud House
FRP Vacuum Casting, Paint Satin Base and Clear
2016
17' x 17' x 26'
Total budget $250,000 (Cloud part: $75,000)
Springfield, Missouri
Cloud Sculpture: Sujin Lim
Lead Artist: Matthew Mazzotta

CLOUD HOUSE is a unique rain harvesting system that creatively reuses the rainwater it collects to provide a deeper look into the natural systems that give us the food we eat.

Sujin Lim's sculpture and installation "Silver Lining" series started in 2003 and has been exhibited several times in galleries and museums shows in Seoul, Korea, as well as outdoor venues in Public Space in the US, Germany, and Korea.

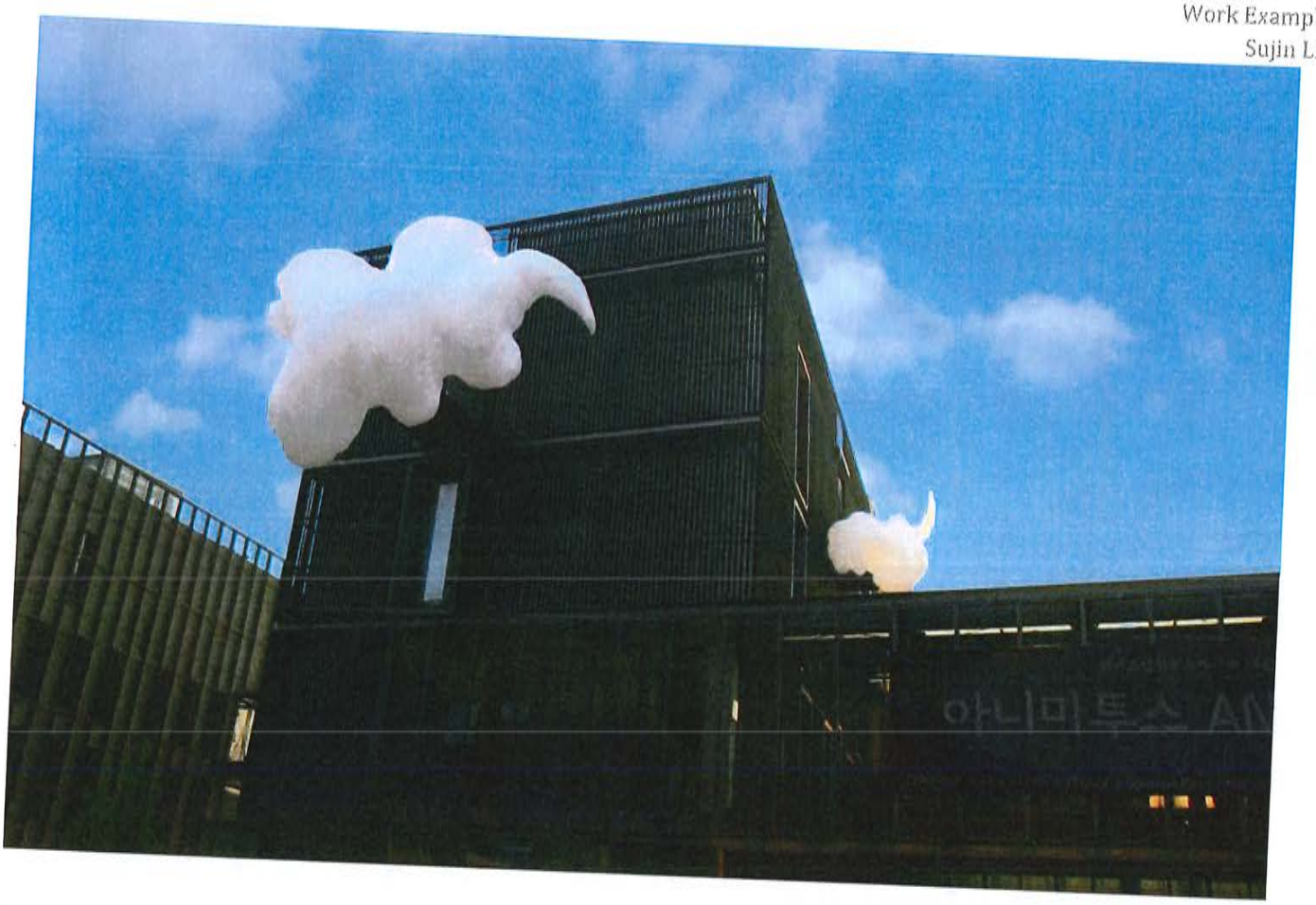
In 2016, Artist Matthew Mazzotta invited Sujin's Silver Lining work into his developing CLOUD HOUSE project where she designed the cloud model for the large cloud that sits on top of the house. The model was fabricated at 1:15 scale by a 7 axis CNC router out of foam and an eco non-toxic outer coating.

CLOUD HOUSE publications:
Top 10 Installations of 2017 by Dezeen (including Anish Kapoor, Ai Weiwei, and Olafur Eliasson)
https://www.dezeen.com/2017/12/11/top-10-installations-review-2017-design/



Dream House
Aluminum Steel and Paint
2022
11' x 8.11' x 2.3'
Total budget $50,000
The City of Cedar Falls, IA, US

The plaza acted like a junction point where two contrasting elements Nature and Built environment met each other. "Dream House" can be a backdrop for performances which happen in the plaza. The sculpture to enhance the intimacy of the space and its ability to be welcoming and bring all sorts of people together in the common environment.



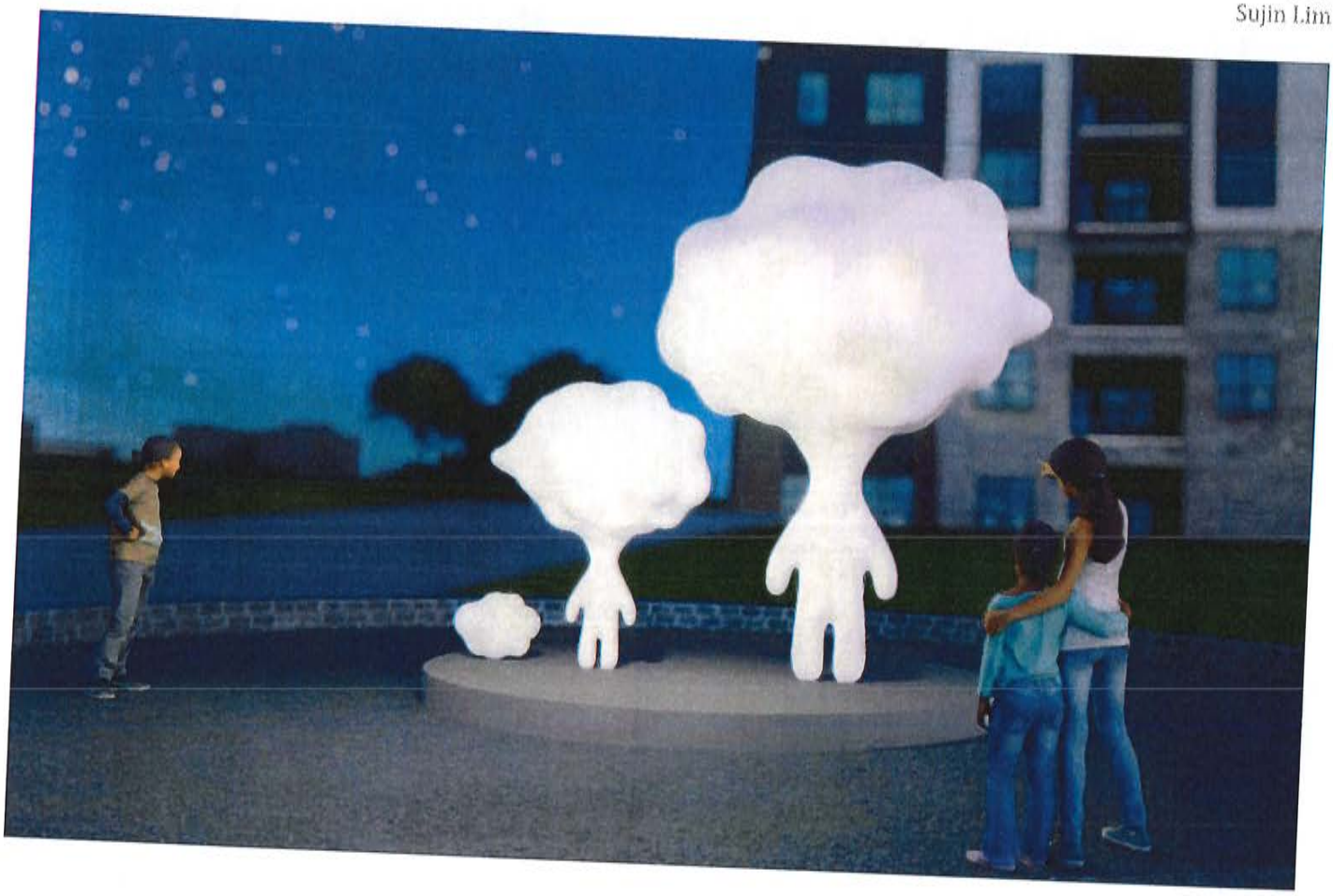
Speech Bubbles
Inflatable sculpture installation
2016
16' x 13' x 4', 10' x 8' x 2'
Total budget $15,000
Makeshop Space Museum, Seoul, South Korea

"Speech Bubbles" makes visible our relationship with our thoughts and words in public space. Two huge inflated speech bubble shaped balloons are visible in the sky and create a new scenery of contemplation in our daily life.



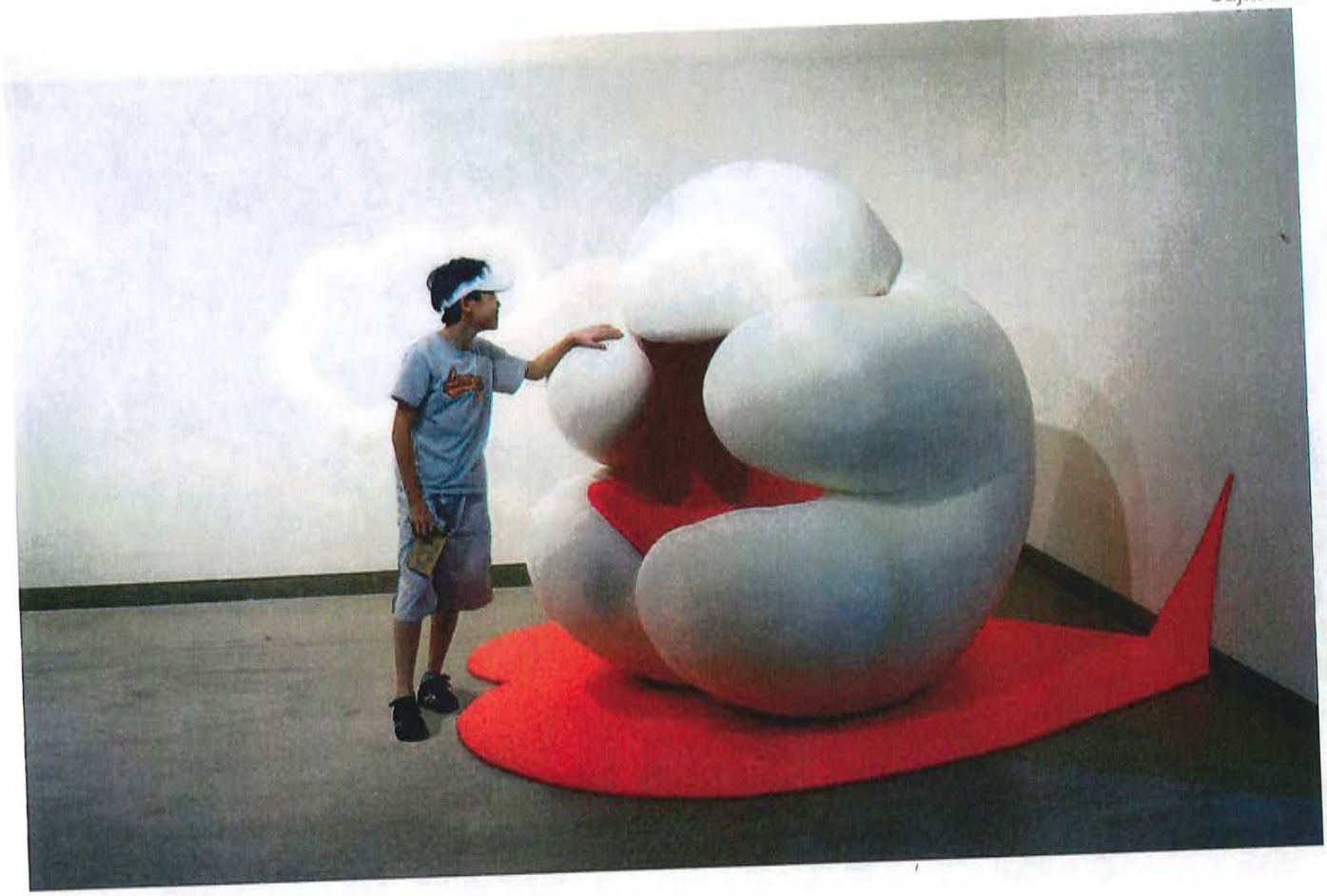
Silver Lining
Polyester Resin Cast, Paint Satin Base and Clear
2017
Variable
Total budget $75,000
City Museum of Seoul, Seoul, South Korea

"Silver Lining" is an installation consisting of 4 human scale anthropomorphized 'Clouds' that look like they are running/flying around the space. The viewer must look up to see the sculptures up close as they move around the space.



Silver Lining
Resin Casting and Urethane Paint
2024
10.5' x 9' x 6'
Total budget $62,000
City of Decatur, GA

Silver Lining is a sculpture installation of two cloud-shaped human bodies. The installation will welcome the residents and visitors arriving at the site into a space full of calm and joy. Silver Lining is a cheerful and uplifting sight for people.



Polar Ball
Metal Frame, Resin Cast, Fabric
2016
7' x 7' x 7'
Total budget $55,000
Museum of Seung-Gok, Seoul, South Korea

"Polar Ball" is a childlike abstraction of warmth, caring, intimacy, and vulnerability that allows the viewer to touch and sit inside the sculpture. People can enjoy touching the ball and sitting inside as well.



When Cloud Met A Cloud
Steel structure and Paint
2024
11' x 20' x 15'
Total budget $85,000
City of Santa Clarita, CA, US

When Cloud Met A Cloud is a whimsical landmark for the Central Park neighborhood that represents the site-specific context and the history of The Castaic Lake Water Agency. The sculpture emulates the states of water and represents the CLWA for those in the surrounding area to enjoy.

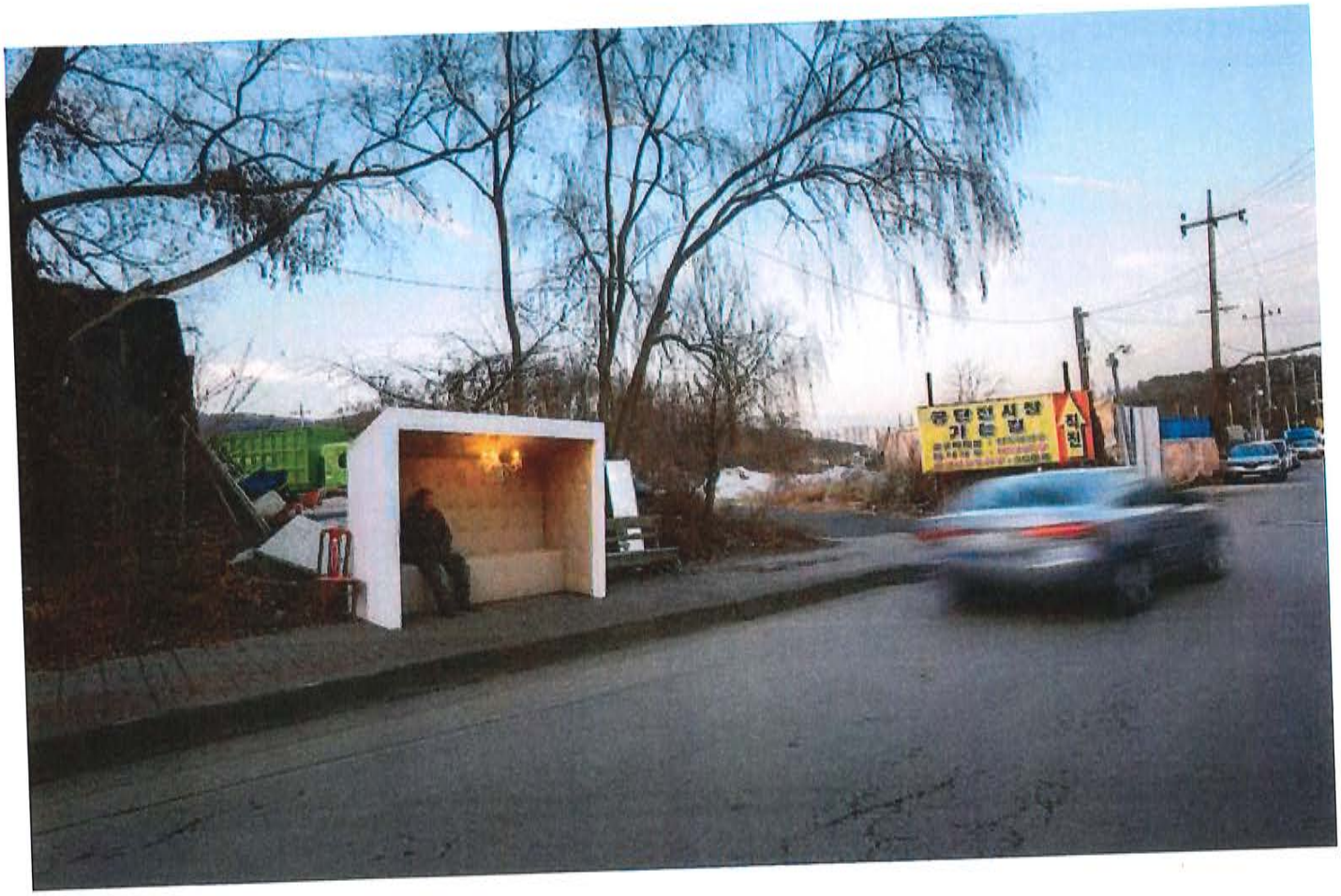
Water evaporates, condenses, precipitates, and is collected in various forms such as snow, ice, river, lake, and clouds. By illustrating the water cycle on site, *When Cloud Met A Cloud* attempts to turn the invisible into visible and share these stories in an artistic way. It highlights that clouds, rain, and the water at this site are all connected.

Rain is the source of fresh water for many cultures, and enables life by providing water for agriculture, industry, and hygiene. The sculpture celebrates the rain with festive, colorful themes where the pipes meet the ground. The sculpture also uses metal pipes as a metaphor for how the CLWA distributes water to the neighbors.

Walking by *When Cloud Met A Cloud* is a grounding experience that creates a center of gravity, yet the outlines of its clouds also connect beyond their frame to the sky, trees, and fields that make this location so attractive. People can take photographs in front of this new landmark, and kids can play between the raindrops!

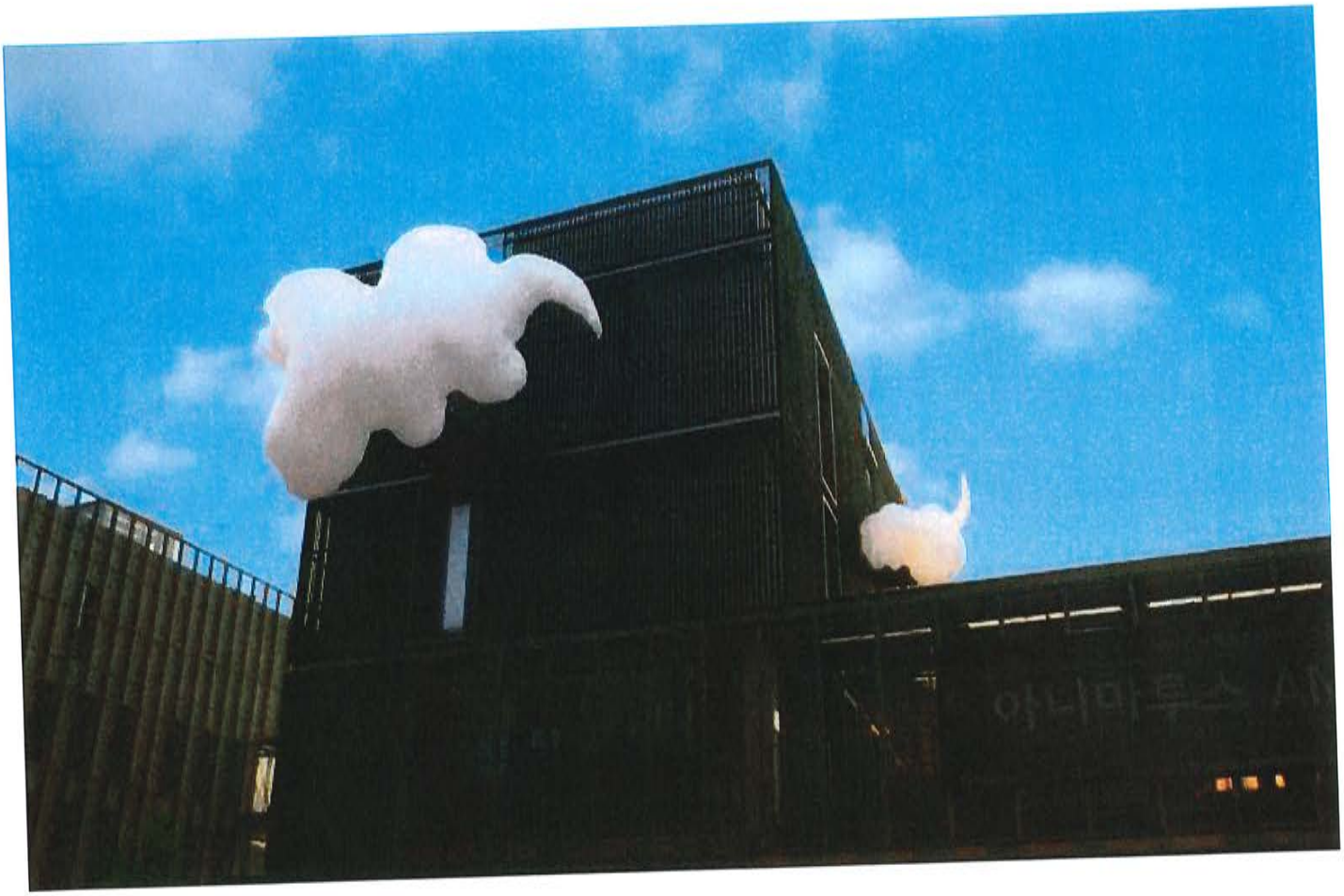














Sylvi Herrick
47 Water Street
St. Augustine, Florida 32084
sylviherrick.com **(904)806-8777**
Sylvi@sylviherrick.com

EDUCATION

05/1999	Master of Fine Arts, Painting, **California College of the Arts,** Oakland, CA
11/1997	Sculpture, accredited classes, **San Francisco Art Institute**, San Francisco, CA
08/1996	Painting Intensive, accredited, **School of the Art Institute of Chicago**, Chicago, IL
09/1992	Fashion Design Professional Designation, **Fashion Institute of Design and Merchandising**, San Francisco, CA
05/1989	Bachelor of Arts in Fine Arts, Honors, **Hamilton College**, Clinton, NY
7/1985	Pre-College Program, **Rhode Island School of Design**, Providence, RI

SELECTED EXHIBITIONS

2020-2023	Lights of Conversations, **Matheson History Museum**, Gainesville, FL
8/2020	Elections Show/**Suncoast Black Arts Collaborative**, Sarasota, FL
3/2020	She's a Pistil, **Women Writing for a Change**, Jacksonville, FL
2019-ongoing	Crow Project, **El Paso History Museum**, El Paso, TX
2019	Watercolors, Collaboration with **Diptyqe Paris**, Palo Alto, CA
2015-present	Make-A-Wake, **Haus am See**, Lake Lucerne, Switzerland
9/2015	Chosen Artist, **Compassionate St. Augustine Obelisk Project**, Flagler Hospital, FL
5/2015	*New Paintings*, **The Kings Ferry House**, St. Augustine, FL
8/2014	*Unaffected Vision: Free to See Beautiful*, Curator of a photography show by the clients of The Arc of St. John's County**, The Cultural Center of Ponte Vedra Beach**, Ponte Vedra Beach, FL, August 22-September 19, 2014
12/2013	*Unaffected Vison: Free to See Beautiful*, Curator of a photography show by the clients of The Arc of St. John's County, (first time collaboration between The Arc and Flagler College,) **Crisp Ellert Museum**, Flagler College, FL
10/2012	*Faculty Show*, **Crisp Ellert Museum**, St. Augustine, FL
2/2011	*Mayo Clinic Art Show*, **Juror**, St. Augustine, FL
1/2004	*Magnificent Obsession*, **Sonoma Museum of Visual Art**, Sonoma, CA
4/2002	*Faculty Show*, **Diablo Valley College**, Pleasant Hill, CA
8/2001	*Group Show*, **Walter Maciel Gallery**, Culver City, CA
11/1999	*Solo Show*, **Institut Futur**, Rapperswil, Switzerland
5/1999	*MFA Show*, **SOMA Gallery**, San Francisco, CA
1/1999	*All College Honors Award Show*, **Paulette Long and Shepard Pollock Graduate Gallery**, California College of the Arts, Oakland, CA
1/1999	*Group Show*, **Atlantic Center for the Arts**, New Smyrna Beach, FL
5/1997	*Group Show*, **Atlantic Center for the Arts**, New Smyrna Beach, FL

SELECTED AWARDS/HONORS/RESIDENCIES

7/99-11/99	*Schimidhieny Artist Grant*, **Rapperswil, Switzerland**
01/1999	*All College Honors Award*, **California College of the Arts**, Oakland, CA
01/1998	*Scholarship and Residency with Pat Steir(painter)*, **Atlantic Center for the Arts**, New Smyrna, FL

05/1997 *Scholarship and Residency with Gregory Amenoff* (painter), **Atlantic Center for the Arts**, New Smyrna, FL

08/1996 *Scholarship, Painting Intenstive*, **School of the Art Institute of Chicago**, Chicago, IL

1985-'88, '91 *Stephen A. Jefferies Educational Grant*, **Jefferies and Company**, Los Angeles, CA

TEACHING

2010-2018 Adjunct Professor, *Drawing and Design*, **Flagler College**, St. Augustine, FL

2004-2008 Adjunct Professor, *Interdisciplinary courses including visits to Spiral Jetty or Lightning Fields*, **California College of the Arts, Oakland**, CA

2003 Visiting Critic, Architecture Dept., **California College of the Arts**, San Francisco

2001-04 Adjunct Professor, Drawing and Painting, **Diablo Valley College**, Pleasant Hill, CA

LENS

unaffected vision

The Arc of the St. Johns



The Arc of the St John's is a national organization with a vision: One day people with intellectual and developmental disabilities will participate as full members of their communities, throughout their lives. From the culmination of a 2011 grant through the Dr. JoAnn Crisp-Ellert Visual Art Appreciation and Visual Art Education Fund, awarded by the Community foundation for Northeast Florida, Unaffected Vision: Freedom to See Beautiful, was born. Through the guidance of Mary Williamson, the Arc's Director of Adult Education and Training, images were created by twelve of the Arc's artists. "It may surprise and challenge you as you enjoy the beauty and objectivity of the work, and subsequently realize that the artists are untrained and have some kind of intellectual or developmental disability," Sylvi Herrick, curator for this exhibit, says. Therefore, this exhibit is motivated purely from personal impulse and spontaneity qualities experienced artists only strive to achieve. www.arcsj.org





Palo Alto online

A&E

It's not your imagination: Large crow sculptures roost in Palo Alto

Artist Sylvi Herrick's 'Crows Project' uses birds to foster discussion on migration, borders and connection

by **Karla Kane**
May 7, 2019 2:30 pm Updated January 24, 2024 1:39 pm

Listen to this article now 1.0x

Palo Altans are used to seeing crows flock to local neighborhoods, but three of the newest corvids in town may ruffle a few feathers. For one thing, they're 7 feet tall.

You-Me-We is a sculpture series by Palo Alto-raised artist Sylvi Herrick, who created the three large, fiberglass-and-steel crows and brought them on a journey from St. Augustine, Florida, to University Avenue, where they're currently nesting in the yard and on the roof of her mother's home (Herrick's home base when she's back in town).

"I'm very interested in work that speaks specifically to a place," she told the Weekly. "I had remembered that people were saying, 'Oh, there's a crow problem in Palo Alto.' So, I thought, 'I wonder why the crows are here?'"

The project led her to develop a strong appreciation for the clever, opportunistic and adaptive

birds.

"When I started delving into more and more research on crows, I learned these are some of the most intelligent birds in the world; They work together in these complex social systems; they build tools; they have language; they're amazing!"

To Herrick, crows also can serve as a symbol of human migration, connection and innovation, and inspired her to create a discussion-raising piece of art that relates to themes she's long been interested in exploring.

"The issues of borders and boundaries, of human migrations. My mom is a refugee, my husband is an immigrant and my grandmother was born in Mexico," she said, adding that the idea of a border is a human-created, changeable construct. "We can see how much they (borders) affect people's lives for generations, depending on what side you're on."

She had the idea to use the whimsical crows, which weigh around 350-400 pounds each, as conversation starters with everyday passersby on her cross-country journey, the crows riding on a flat-bed truck and making stops in New Orleans, Louisiana; and Austin, Marfa, and El Paso, Texas, with pop-up installations on the way.

"It's a huge desire of mine to get art out into the world; not just inside a gallery space but as part of everyday life," she said. "I wanted to just show up and see people, talk about crows and this idea of human migration."

Palo Alto, she said, with its status as a hub for creativity and innovation, should be a natural place in which to brainstorm ideas for helping solve humanitarian and environmental issues.

"People are wondering why there's so many crows in Palo Alto. I'm also wondering if maybe they're in Palo Alto for the same reason that so many intelligent people from all over the world flock to Palo Alto," she mused. "Maybe there is something there."

The name You-Me-We comes from her desire for her artwork to bring people together.

"The three crows all work together. We're all individuals but we're all connected," she said. "That's sort of the Palo Alto thing, too. I think we can do more in Palo Alto with the technology

and all the incredible things we have to bring each other together more."

She isn't sure how long the birds will stay on University Avenue, nor where they might be headed next.

"I love the openness of the possibilities of where they could go," she said, adding that she's considering making some smaller duplicates and hopes people interested in collaborating will contact her.

And what does Herrick's mother think of her yard becoming a place for public-ish art?

"She was supportive but she wasn't sure how it was going to go. But she's had nothing but positive comments. Everyday she's calling me with stories and some of them are really wild," Herrick said. "One person stopped and said that they're trying to turn East Palo Alto into Ravenswood, and there are three entrances from Palo Alto, so they should put one (crow) at each entry."

All along their journey, the birds, she said, "make people smile. That sounds kind of cheesy but it means a lot. Crows are universal connectors and they're also famous for being harbingers of things to come."

At her website, **sylviherrick.com**, Herrick keeps visitors updated on the project and invites the public to submit "crow stories" of their own.

As she states on her site, "There has never been a moment in time like this one, where we are knowledgeable and capable of the ingenuity to solve problems. If we take a moment to listen, maybe the crows have something to tell us."

Sandy

May 8, 2019 10:48 am at 10:48 am

I love this crow installation and the artist's reasons for creating and sharing it! THANK YOU

HI-A | CHRONICLE

SOMETHING TO CROW ABOUT: THE STORY BEHIND A PALO ALTO MONUMENT

BY EILEEN LIU MARCH 18, 2021 • 3 MINS READ

Photo Credit: Sybil Henrick

A property at 1150 University Avenue has garnered a lot of attention since 2019. The house itself is not outrageous; in fact, it's quite charming. Some might say that the house is "for the birds," especially given the three large crow sculptures that sit outside. At seven feet tall, one sits atop the roof, while two others stand amid the lush green entrance, welcoming the admiration of passersby in Palo Alto.

Sybil Henrick built the Crows Project at the start of 2019, pulling her inspiration from the local area. She said, "There are a lot of crows in Palo Alto and Menlo Park. I remember reading an article that said there's a big crow problem in Palo Alto. I thought that was really funny because I think there are some other issues that are more important than that."

She continued, "It's interesting that crows love Palo Alto and Menlo Park. They have so much symbolism in history; a lot of times they're seen as negative, but I sort of love/hate—the more that I know about crows—that it's really just because they're so intelligent."

Henrick shared, "My mom is a refugee from Estonia, so I have always grown up with this feeling that borders and boundaries and human migration are very fluid."



Henrick's January 2021 "Trail Lines"

After she created the trio of crows in St. Augustine, Florida, Henrick embarked on a cross-country journey in order to share her art with a variety of people. "Creating the work on one side of the country and taking it across the nation while stopping in different towns that were along the border felt like a really interesting way to explore the border of the United States and Mexico." Henrick transported the crows in an open flatbed truck and put them on display in New Orleans, Louisiana; Austin, Marfa; and El Paso, Texas.

Henrick explained, "The place where I really wanted to stop was El Paso because that city is truly on the border with Mexico. So many people there live on one side and work on the other. Families go back and forth across the border. So when people are talking about borders and human migration, I felt that El Paso would be a really interesting place to talk to people about what it's actually like to live there—instead of just having information from the newspaper."

Eventually, the crows made their permanent stop in Palo Alto, where Henrick has her studio. Henrick said, "I like places like the Bay Area that are crossroads where there are all these different cultures and histories that interact with each other."

"Most of my work comes to me like a very strong three-dimensional vision," she said. " I sit there in my studio and try to figure out how I can bring it to life. I feel like the older I get, the more confident I am in act on that intuition."



Henrik's first ever The Crows

Henrick said she faced many challenges in making her artistic vision a reality. "It would have been great to make the crows out of bronze or something heavy, but bronze is a really expensive material and I also wanted them to be movable.

Moving the pieces also proved difficult. She explained, "I was going through areas that ended up having super high winds, and they were all tethered down; I had to be absolutely sure they weren't going to blow the whole flatbed over. So I had to drive really, really slowly." Despite the obstacles she faced on her cross-country journey, Henrick achieved her goals as an artist: sparking conversation and making connections in different communities.

She said, "The crows were in an open flatbed, so everywhere I went people could see them, even when I was getting gas or something like that—and that was the point. I had so many conversations with people who were curious and wondered what the birds were all about."

Henrick shared, "The older I've gotten, the more I feel that art should be for everyone. It is just such a pleasure when art is out in public spaces and in unexpected places. So I felt like I would take advantage of that idea to bring it to all these different towns and places where people weren't expecting it along the road. I was able to have these little pop-up shows, sometimes with just a person or two, which allowed me to have a very fluid space.

Henrick believes having art in public spaces is an important way to spark conversation in the community. Henrick says, "People came to talk to me, and some said, 'I hate crows', or, 'Why are you doing crows?' and that gave me a chance to see if I could connect with every single person that I talked to whether they were being positive or negative."

We, as humans, can learn a lot from crows. Building connections in communities is not just for the birds. Henrick said, "I found that I could engage in meaningful conversations, as that gave me hope about us as humans and our ideas of human migration. Given the fact that our world is constantly changing, whether we like it or not, we should always be searching for ways to connect with each other instead of trying to block each other."

Check out Henrick's website to learn more about her work, including her current project *Lights of Conversation*.

YOU MIGHT BE INTERESTED IN



MARCH 18, 2021
Bear Bites: The Hidden Villa Garden



MARCH 16, 2021
Finding My Wings: Ziomara Navarro



MARCH 16, 2021
H-A's Veteran Teachers Share Their Wisdom



EDITOR-IN-CHIEF LATEST POSTS

Eileen is a junior in her second year of journalism. She enjoys covering local businesses in the community and environmental issues. In her free time, she enjoys photography and painting.

LATEST FROM BLOG



Bear Bites: The Hidden Villa Garden

After stumbling upon this gem, we couldn't resist swiping some delectable dishes.



The Exclusion of Queer People in the Feminist Movement

From Seneca Falls to LA Rowling, queer people have been excluded from feminism.



Boys Volleyball Comfortably Sweep Serra

On Monday night, the boys volleyball team continued their impressive season with a dominant victory over



Finding My Wings: Ziomara Navarro

Native Ohlonan Hai'ian shares how she uses art to express her identity.



H-A's Veteran Teachers Share Their Wisdom

Teachers share their experiences from many years of teaching.



STAFF

ABOUT US

The Hi-A Chronicle is a student-managed public forum, dedicated to objective and comprehensive reporting. As the online newspaper of Menlo-Atherton High School, we seek to celebrate the successes of our high-performing school as well as highlight the voices of those living on the margins. Written, produced, and edited entirely by students, we present a variety of stories about our diverse school community in a factual and unbiased manner.

CONTACT

Bear Tracks

Email Address *

SUBSCRIBE

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904-806-8777

RFQ St. Augustine Public Art
Letters of Recommendation

Your instructions describe this section as not being a part of the initial three artists selected. Also, mentioned is that the community conversations be considered in the work. Therefore I am not submitting a proposal here but I am including two letters of recommendation from people I have worked with. Please consider them with my other materials. Thank you.

Writing to Transform

women writing for (a) change

March 29, 2024

City of St. Augustine
May Street Sculpture RFQ

To: Art Committee: Roxanne Hovath, Diane Nataraza, Christina Parrish-Stone, Julie Dickover,, David Bagnall

Re: Sylvi Herrick, Public Artist

Dear Committee Members:

I highly recommend Sylvi Herrick as the artist to create a new public art piece for the City of St. Augustine. Sylvi has created work for a number of exhibitions I have curated and hosted in Jacksonville as the Executive Director of Women Writing for (a) Change Jacksonville. I know her to be an outstanding, innovative artist and a true pleasure to work with; I hope to collaborate with her again soon.

Sylvi makes work that is both surprising and situationally appropriate. For example, she created a giant neon flower, a 7-foot aluminum crow, and a series of printed aluminum signs for our "Birds" and "Blooms" exhibits. These pieces were outstanding successes in our community and are still spoken of to this day. Sylvi's art invites interaction, engagement, and joy. I know that she pays particular attention to her site, its history, and its ecology, conducting substantial research for her work. She enjoys nature, and color, and talking with people who are living in the community where she will be locating her art. She creates sensory art that speaks up for both ideas and nature—two voices often muffled by modern life. She's also an expert technician; we never had an issue with maintenance or materials. Her choices are thoughtful, deliberate, and practical.

Sylvi is a dedicated and focused artist who's been making art since she was a child. She is no stranger to the process and grit it takes to go from start to finish within a strict time frame. You can be confident that if selected for this unique and important project, Sylvi will make you and your city proud.

Sincerely,

Jennifer Wolfe
Executive Director, Women Writing for (a) Change Jacksonville

1610 Osceola Street Jacksonville FL 32204

PERIGEAN LLC

To:

City of St. Augustine
May Street Sculpture RFQ

Art Committee:
Roxanne Hovath
Diane Nataraza
Christina Parrish-Stone
Julie Dickover
David Bagnall

Ref: Sylvi Herrick, artist

As a 30 plus year executive in Banking, owner of a Media consulting company, and having been on the Boards of several cultural non-profits in Jacksonville (Florida Theatre, MOCA, Jacksonville Film Festival as well as the United Way of St Johns), I have an appreciation and understanding of what it takes to implement complex initiatives where many parties have a stake in the outcome. I see Sylvi as the ideal candidate for this initiative based on her broad experience and specific talent to translate complex ideas into realized accomplishments.

I have had the pleasure of knowing Sylvi and her family for the last 12 years. Through those years Sylvi has been involved in the conception, design, construction, logistics, and installation of many outdoor sculptures. She also has completed the process of building a new construction home that tighten the vernacular of our neighborhood the Abbott Tract and one of the first in the City to navigate the complexities of a lifting of a historic home in my neighborhood. She understands the process of working with the City from start to finish of a project, including all the code, inspections, and environmental issues.

In addition, I had wonderful opportunity to collaborate with her on a concept for a public art piece in neon, 'Lights of Conversations', which was installed on the exterior of the Matheson Museum in Gainesville for two years. We had many hours of conversation and good debate which resulted in beautiful and powerful work. An artwork that became a part of the Gainesville community conversation and celebration.

Sylvi's approach to design and her ability connect with people makes her a special kind of artist. She is respectful of all opinions and perspectives and is able to work toward solutions even when faced with significant constraints and limitations.

Sincerely

Steve C. Hill
65 Water Street
St Augustine, FL

March 29,2024

Sylvi Herrick
sylviherrick.com
904-806-8777

Image ID Sheet - RFQ St. Augustine Public Art

1.Caw Crow. One of 3 Crows in the Crow Project. I built 3, 7' crows all different and pulled them in my truck in an open flat bed trailer. The journey took four weeks from St. Augustine, Florida to San Francisco. They currently are all in Palo Alto, California.2019- present. Maie Kaarsoo mkaarsoo@aol.com

2. Crow Project, all three crows today.2019-present. Maie Kaarsoo mkaarsoo@aol.com

3. Crow Project, El Paso, TX. Hanging out with school kids to talk about crows and anything else they wanted! El Paso Museum, El Paso, TX. 2019 Vladamir A. VonTsurikov, Museum Director

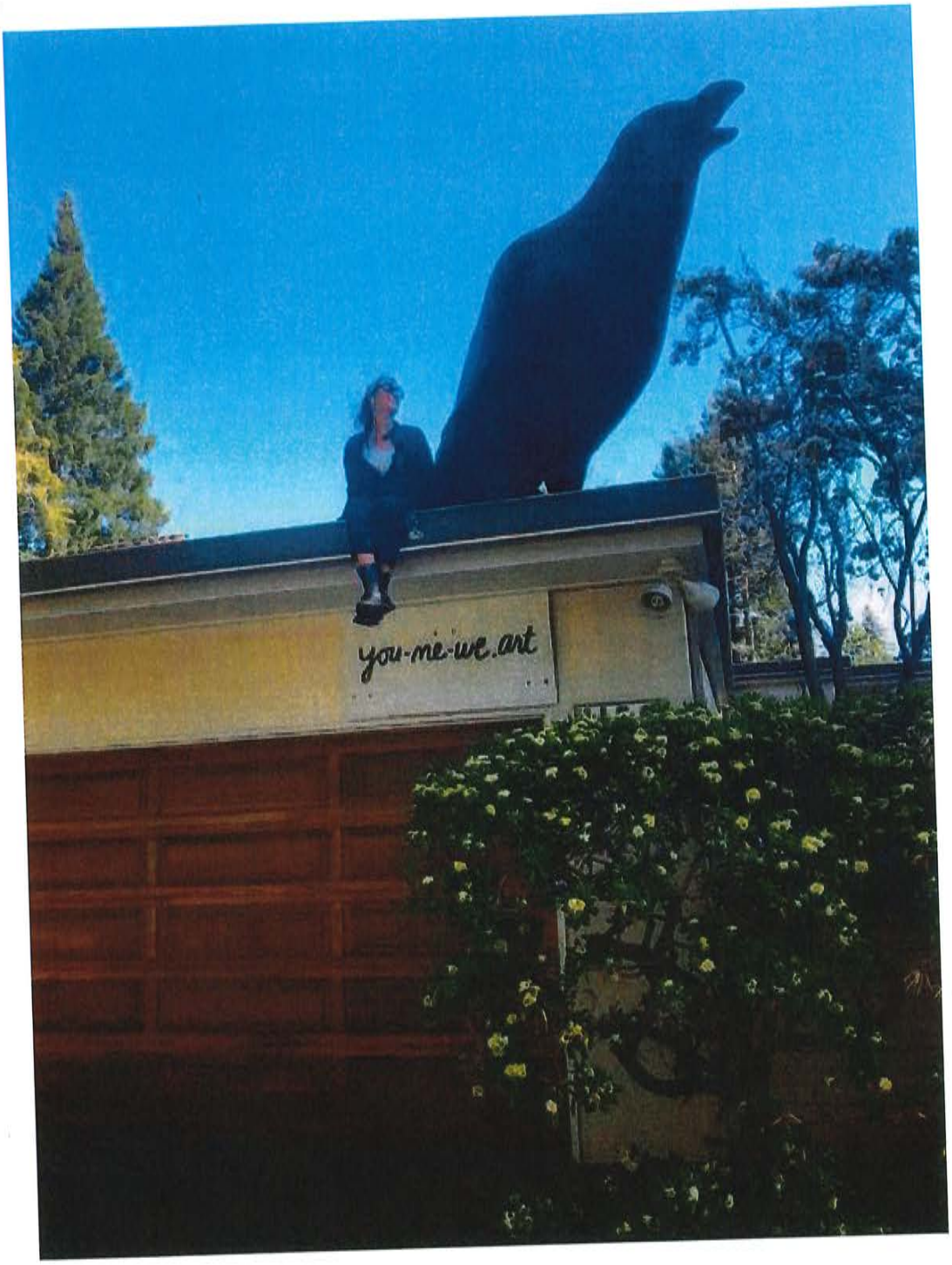
4.Lights of Conversations. Blue Neon Installation. One of two parts. Other sign across the street. Matheson History Museum. Gainesville, FL. Dixie Nelson ,Museum Director.2020-2023

5.Lights of Conversations. Red Neon Installation. Two of two parts. Other sign across the street on another facade. Matheson History Museum. Gainesville, FL. Dixie Nielson, Museum Director. 2020-2023

6.Environmental poetry signs. Collaboration with poet Janessa Martin. Women Writing for a Change, Jacksonville. Jennifer Wolfe, Executive Director. 2022 womenwritingforjacksonville.org

7.Obelisk, Compassionate St. Augustine 450. Created 2015 - currently on display at the Flagler Hospital entrance. Flagler Hospital, St. Augustine, FL. heartspaceart.com 2019

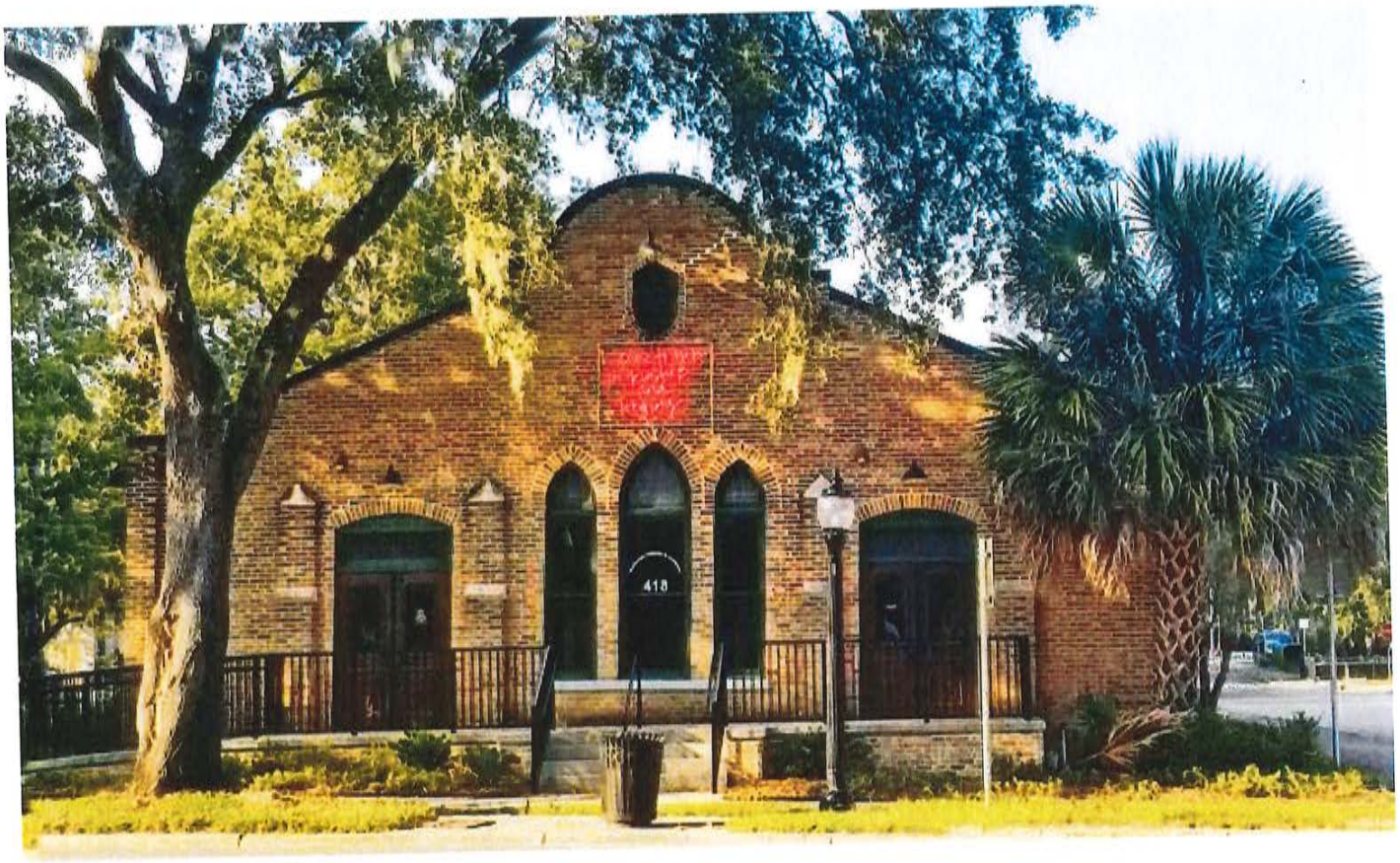
8. Make A Wake. Haus am See Residency Award. horw.ch Two sails for a sailboat. Sewing sails, adhesive tape for crows and sequins on two sails. Sailed around Lake Lucerne, Switzerland for two weeks talking with people about environmental issues, how they reflect who we are, how we can change for good. 2021


you-me-we.art




Cabronsito




418




FLAGLER



T Barny, Sculptor
4370 Pine Flat Rd
Healdsburg, CA 95448

A resume sampling of over 600 exhibits in more than 4 decades.
Collected in over 23 Countries.

Selected Solo Shows

Gallery North, Carmel CA '22
Avran Fine Arts, Laguna Beach CA '21, '22
Kelsey Michaels Fine Art, Laguna Beach, CA '16, '17
Hunter Kirkland & Victory Contemporary
in Santa Fe, New Mexico for over 30 years
Green Music Center, Rohnert Park, California '14
Titus Contemporary, Carmel, California '14, '15, '16
Ira Wolk Gallery, St. Helena, California '90, '10, '11
Powell Street Gallery & other galleries in San Francisco,
CA '86, '87, '00, '02, '04 to '09, '12
Joy Horwich Gallery, Chicago, IL '89, '91, '92, '94, '95

International Shows

Florence, Italy - Westbank, Canada
Hokkaido, Japan - Barcelona, Spain

Artist in Residence

Carrara, Italy - Tinos, Greece
Woodstock, New York - Vermont - Kansas - Texas

Juror - Instructor

California-New Mexico-Rhode Island- Vermont

Selected Publications, Awards & Honors

Western Art & Architecture '21
Sonoma Magazine '21
Healdsburg Living '21
Press Democrat '16, '18, '20
International Prize Venice Italy, Canaletto Artist Career Award ' 16
Marco Polo Art Ambassador Award '15
Southwest Art Magazine, Feature Article '14, ' 17
Stone World Magazine -'09
The Robb Report- '08
Sculptural Pursuit & Building Stone Magazines -'07
"Editor's Choice Award" Sculpture Competition-'07
Quantum Corporation "Best of Show" - '05
Others Include:
"Best Body of Work" CA '09
"Award of Excellence" CA '07
"First Place" CA, CT 82, 89, 95, 97
"Honorable Mention" CA, VA '82, '95, '00, '07
California Museum of Art "Purchase Award" '90

Selected Public & Corporate Collections

PepsiCo Sculpture Gardens, Melinda Gates -Microsoft, Inc.,
Shaw Mudge & Co., RISD Museum of Art,
Kendall Jackson Wine Estates, Hills Brothers Coffee,
City of Providence, City of Fremont, Dow Jones, Inc.,
McDonalds Inc., Winslow Capital Management, Minneapolis, MN AT&T Center, San Antonio TX, Sylviane Mouda Designs Paris, France Sum Yee Loong, Singapore, Sumike Kurokawa Tokyo, Japan

T BARNY SCULPTURE

4370 Pine Flats Rd, Healdsburg CA 95448
707-431-8368 sculpture@tbarny.com www.tbarny.com

A native of California with a BFA from the Rhode Island School of Design, T Barny has been creating sculpture professionally for over three decades. During his career, he has produced more than 1000 sculptures that range in size from one-foot-tall tabletop pieces to twelve-foot-tall corporate and public installations that can weigh upwards of 9 Tons in steel, bronze, wood, and water. His curvilinear, Mobius-inspired stone sculptures are his most celebrated. His works have been shown in over 100 galleries in 18 countries worldwide and he has participated in more than 400 group and individual exhibitions. He has worked as an artist-in-residence in such locations as Greece and Italy, as well as several locations throughout the U.S. The majority of his work is done from his home studio in Healdsburg, California, where the T Barny Gallery & Sculpture Garden is also located. It is his great love of stone as a medium that allows him to create serene and evocative works that continue to grow in their market presence and are becoming increasingly sought after in both private and public arenas.

T Barny imports personally selected stone from quarries around the world, carving his pieces from massive blocks of granite, alabaster, calcite, and his favorite, marble. T Barny allows the natural rhythms of the materials he uses to guide him to a final product, rich with serene fluidity. He makes use of negative space as much as the positive body in order to establish an affinity with the stone, evoking a feeling as sublime as the pieces themselves. His sculptures generate the kinetic illusion of movement and fluidity through his Mobius-like works, with a single, traceable, looping edge.

T Barny's works are produced through a method of direct carving, which entails having no preconceived notions or models from which to derive the final shape of the pieces. Finding artistic promise in all materials, abstraction is his fascination and power tools are his forte. His flowing, curvilinear sculptures have been lauded by patrons and critics internationally. T Barny doesn't simply sculpt; he releases inherent forms from the oldest materials available to man. The serenity of his work must be seen and felt in order to be truly appreciated and understood. He aspires to create sculpture that reflects a world filled with magic and wonder, which celebrates the interrelated continuousness of all things.

T Barny Exterior Sculpture Installs

EFFLEURAGE – Farmhouse Inn, Santa Rosa, CA

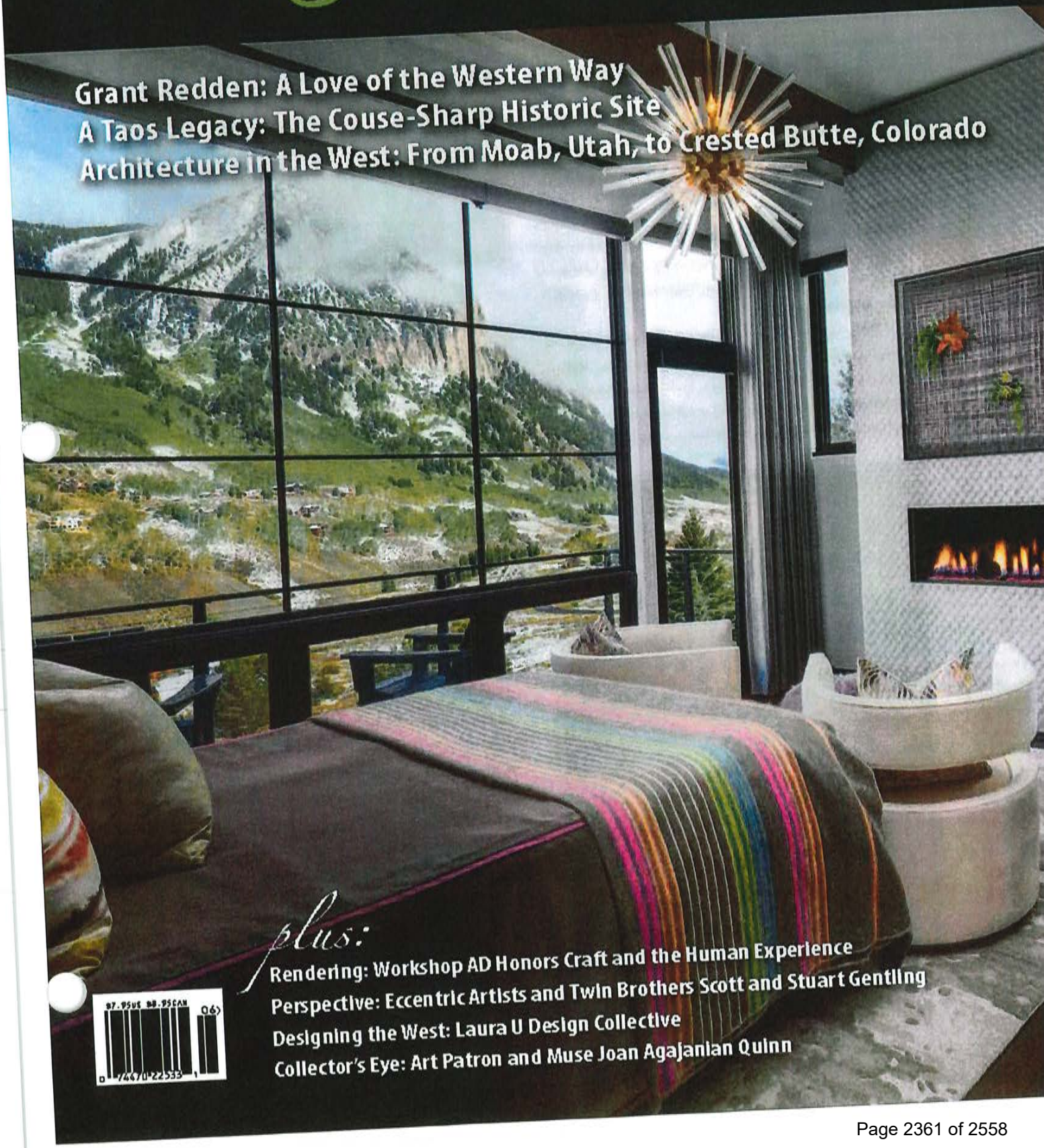
CIRCO X – Verite Winery, Healdsburg CA

SPOKES – Cloverdale Sculpture Trail, Cloverdale, CA

JUNE | JULY 2021

WESTERN ART & Architecture

From Cowboy to Contemporary



Grant Redden: A Love of the Western Way

A Taos Legacy: The Couse-Sharp Historic Site

Architecture in the West: From Moab, Utah, to Crested Butte, Colorado

plus:

Rendering: Workshop AD Honors Craft and the Human Experience

Perspective: Eccentric Artists and Twin Brothers Scott and Stuart Gentling

Designing the West: Laura U Design Collective

Collector's Eye: Art Patron and Muse Joan Agajanian Quinn

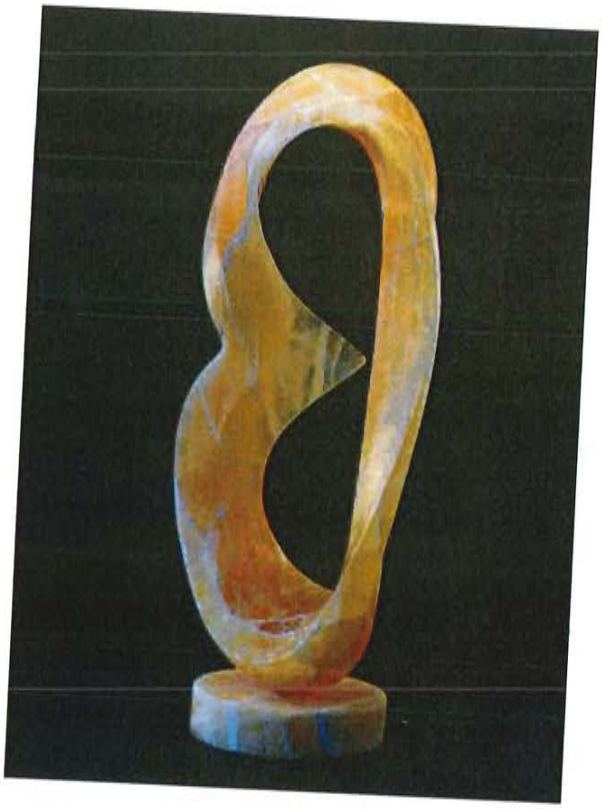


Some years ago, T Barny presented an exhibition of his abstract stone sculptures at LightHouse in San Francisco, an organization that promotes independence for the blind and visually impaired. As visitors ran their fingertips over the polished, sleekly curved geometric edges, smiles appeared on their faces as they intuitively understood a characteristic that many sighted people might have missed: Barny deliberately gives his creations "Möbius" edges. In other words, they are complex realizations of the simple Möbius strips many of us were taught to make in elementary school by giving a strip of paper one twist before taping its ends together, forming a single continuous loop.

Unlike many artists, says Barny, "I want people to touch my works." In fact, his home and studio, nestled at the base of the Mayacamas Mountains outside of Healdsburg in California's Sonoma County, features a gallery and sculpture garden to "touch and turn" his works.



Methysko
Chinese Fluorite | 28 x 12 x 9 inches | 2019



Erit
Utah Calcite | 30 x 13 x 7 inches | 2018

Each piece is mounted to rotate smoothly on a base that's usually made from the same stone.

Barny recalls a precursor to what he does today during his weeks-long visits from where he grew up in Greenwich, Connecticut, to his aunt's home in Laguna Beach, California. "That was my summer camp," he says. "I played in the sand all day long, enlisting neighbor kids to help me make strange sandcastles, weird shapes, and mounds. And then we'd see what happened as the tide came in and the waves made curves into them."

He eventually entered the Rhode Island School of Design to study landscape architecture but transitioned into sculpture during his final year. There he explored industrial techniques with sculptor Tom Morin and glassblowing with Dale Chihuly, as well as carving stone under Realist sculptor Arnold Prince.

After graduation, Barny moved to California and eventually settled near Healdsburg in 1986. By then, he'd gained certainty that abstraction was his calling. "My figurative work was technically perfect," he says. "But I felt I could make an abstract piece talk and say a lot more with it."

Such eloquence takes time and effort, however, as he gradually progresses through a series of diamond core drills, diamond chain saws, silicon carbide grinding stones, sandpaper, and diamond abrasives to transform rough blocks of stone — ranging from 500 pounds to 15 tons — into sleek sculptures that are one-fifth to one-tenth of their original weight.



Circo X
Bronze with Sapphire Patina | 100 x 61 x 53 inches | 2019

It's a labor intensive process, he says, "so I can only make up to about 20 stone sculptures a year." With that in mind, Barny has recently begun producing bronzes with fewer than 25 editions, based on 3-D scans of some of his one-of-a-kind stone pieces. Foundry-cast, each receives a unique patina. "No two are alike, like a hand-colored print," he says.

Meanwhile, Barny contentedly continues carving. "Thinking about my longevity," says the robustly healthy and active artist, "my wife, Melinda, and I decided I would go through my stone yard, seriously look at each block, and pick 100 I'd like to carve, numbering them in priority." He'll no doubt have a difficult time deciding. "The ideas in the blocks keep calling me," he adds.

Barny is represented by AERENA Galleries & Gardens in St. Helena, California; Melissa Morgan Fine Art in Palm Desert, California; Kelsey Michaels Fine Art in Laguna Beach, California; Victory Contemporary in Santa Fe, New Mexico; and ADC Fine Art in Cincinnati, Ohio. His studio and sculpture garden will be open to visitors during Sonoma County's Art at the Source Open Studios event, June 5–6 and 12–13, and Sonoma County Art Trails, September 18–19 and 25–26. ■

Based in Los Angeles, *Norman Kolpas* is the author of more than 40 books and hundreds of articles. He also teaches nonfiction writing in The Writers' Program at UCLA Extension.

The Art of Robert Martinez

July 10 to September 5, 2021



Hatter, airbrushed acrylic and oil, 40 x 30

The Brinton Museum

TheBrintonMuseum.org
Big Horn, Wyoming

T Barny Exterior Sculpture Images

EFFLEURAGE – Farmhouse Inn, Santa Rosa, CA (2 images)

Installed for exhibition, 2024

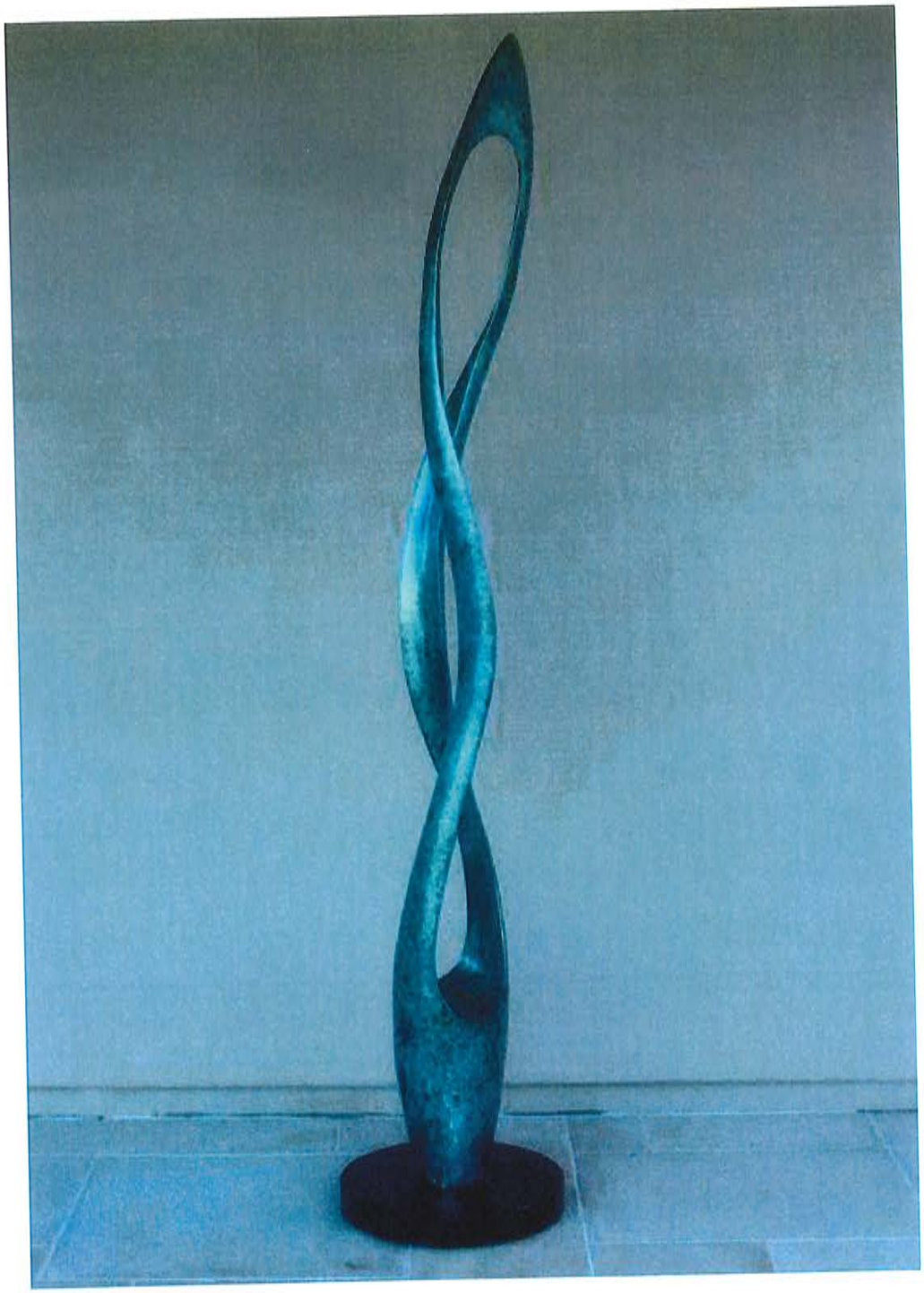
CIRCO X – Verite Winery, Healdsburg CA (2 images)

Installed for Winery Entrance, 2023

SPOKES – Cloverdale Sculpture Trail, Cloverdale, CA (2 images)

Installed for sculpture walk, 2022













Tammy Skiver Maxson

Interdisciplinary Artist and Educator 468 Big Hollow Road, Shinglehouse, PA 16748 Home (814)203-8570
tmaxson@ottoeldred.org
www.tammyskivermaxson.com

Professional Summary

Eager to use a unique combination of education, teaching experience, coupled with a graphic art background, Masters of Fine Art and a Masters degree in technology to design original art curriculum with applications of studio skills involving interdisciplinary artistic practices.

- Dedicated to enthusiastic and dynamic teaching as a means of creating and nurturing a lifelong love of knowledge in the arts and nature.

Education

2022 **Master of Fine Arts (MFA)**
Massachusetts College of Art and Design,
Boston, Massachusetts

2010 **M.S. Instructional Media**
Wilkes University,
Wilkes, Pennsylvania.

1993 **Bachelor of Science Art Education**
Edinboro University,
Edinboro, Pennsylvania.

Provisional Certifications
1993 Pennsylvania State Art Education.
2007 Pennsylvania State Earth Science.

Employment

1999 – Current **Art Educator**
Otto-Eldred School District
Elementary, Middle, and High School
Duke Center, Pennsylvania

Professional Development

2001 – 2020 Professional Plein Air Painter
2001 – 2019 Conservation Camp Stream Study Instructor
2014 Designer Stream Study App 2014
2014 – Current Curriculum Designer for Teachers Pay Teachers
2022 – Cornell University Soil Health Certificate Program

2022

As a twelve-year-old first visiting St. Augustine I felt it was a magical place. I remember going to the beach and enjoying an adventure with family that far from home. Because of this wonderful experience St. Augustine became our extended family's home away from home. Over the last forty years we have visited the city as a family six times. Most recently was in March 2024 where my daughter got engaged on Anastasia Island beach and did, I mention that my youngest daughter's name is Anastasia. Knowing how import this city is to me, I knew that I needed to apply for this public art opportunity.

In the summer of 2022, I finished my MFA using my art to advocate for the environment considering a place nature history and ecology to create art that speaks about the people, flora, and fauna of a place. My thesis project was a 32-diameter outdoor living sculpture called *The Orchard Project*. This piece reflects the need for my home location in Northern Pennsylvania to heal the soil after 100 years of deforestation. This project is ongoing and is at the center of my most recent work that was displayed at the Erie Museum for 6 months in 2023.

My recent trip to St. Augustine, changed my whole plan for the proposal in that there was a gopher tortoise at the beach house that we had rented with my mom, my girls, husband, and my oldest daughter's fiancé. There was documentation on the wall about the times of year that the drapes pulled would help the sea turtles with nesting. We named the tortoise Jeffery and he was a great ambassador to the dune's ecology. We found another tortoise in the dunes and this inspired me to research this incredible animal that so important to the ecology by providing homes for hundreds of local species. They are a critical animal and this became my inspiration.

For us the home away from home that St. Augustine for my family for forty years we thank you St. Augustine but also this is an opportunity to advocate for such an essential animal and create awareness through my art. I am very influenced by artist such as Mel Chin, Helen and Newton Harrison, and Mia Wave Fields at New York's Storm King.

The working title for my proposal is the piece called Keystone. This a 15-foot x 15-foot cob concrete sculpture in the shape of the tortoises dwelling that is left in the sand. The plan includes two formations lifted in the air and tilted in a 30-degree angle. One dwelling will be 8-feet x 12- feet and the second will be 5-feet x 6-feet. This sculpture will be floating on a 6-inch pipe in concrete that contains the electric conduit for nighttime lighting, giving the sculpture a warm glow of a dwelling. I am hopeful that this will inspire many discussions about the flora and fauna by the visitors on the trollies.

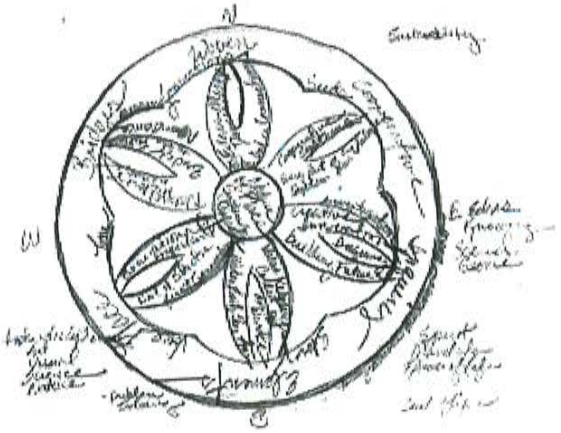
I look forward to the opportunity to share my vision for a public art work that is not just a social justice piece but a piece that is about home and St. Augustine's ability to be a home away from home for so many of us. The gopher tortoise is a wonderful representative of this concept of dwelling, sharing space, and a home for all.

Working Title:

Keystone: Home for All



Agroecological Art
The Orchard Project
Earth, Fauna, Flora, Water, Minerals,
Fire, and Stone.
Summer 2020 – Present.



Proposal St. Augustine, Florida ID Sheet

Title: Working Title: Keystone Maquette One

Medium: Clay

Height: 6-inches

Width: 8-inches

Depth: 10-inches

Completed: 2024

Title: Working Title: Keystone Maquette Lit

Medium: Clay and Lights

Height: 6-inches

Width: 8-inches

Depth: 10-inches

Completed: 2024

Title: Keystone Mockup

Medium: Photograph

Height: 8-inches

Width: 10-inches

Completed: 2024

Title: The Orchard Project

Medium: Earth, Soil, Fauna, and Flora

Height: 3-feet

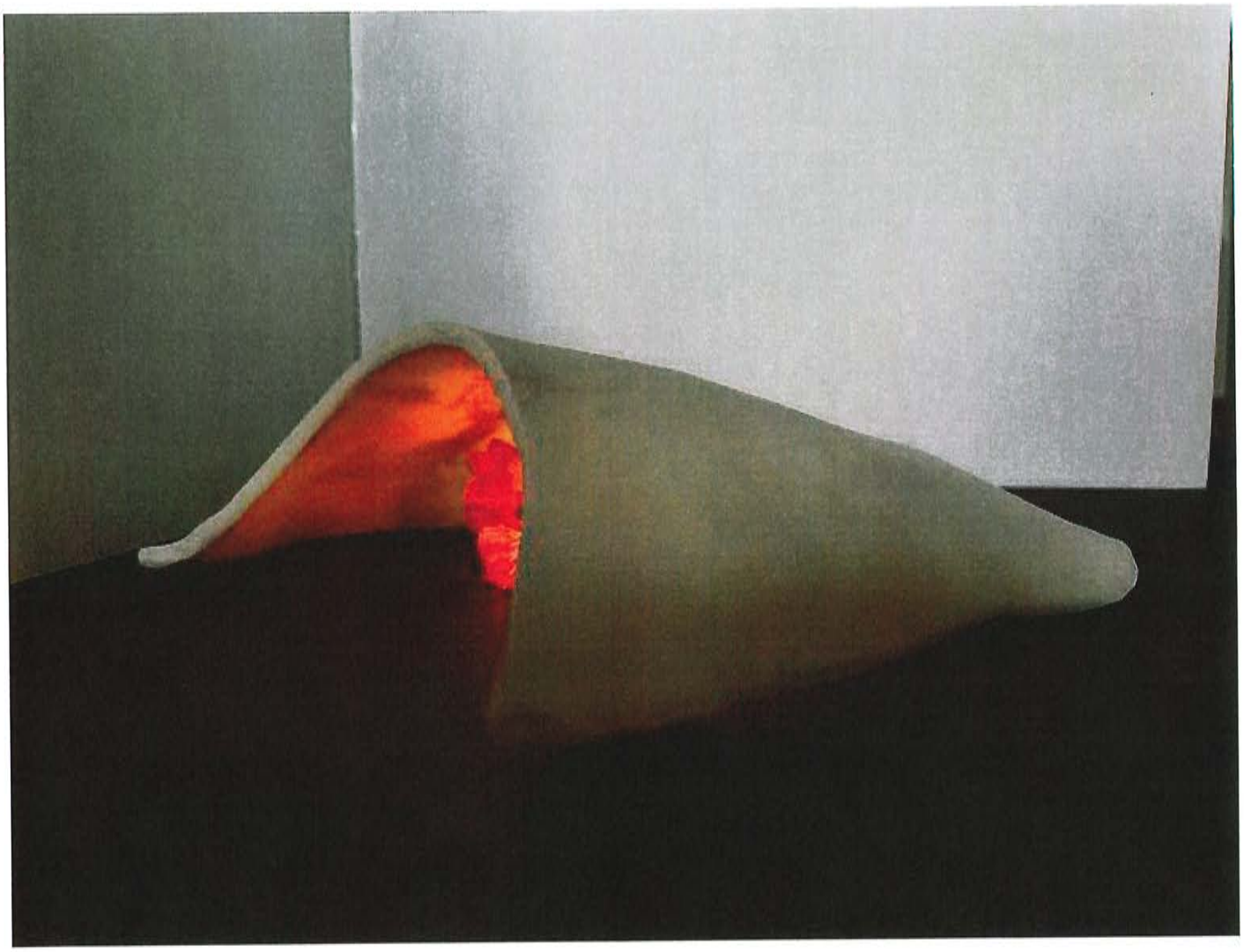
Width: 32-feet

Depth: 32-feet

Completed: 2020 – Ongoing


ONLY
San Marco Ave North
TO Left Lane
North Right Lane





Tim White-Sobieski

BIOGRAPHY

Tim White-Sobieski is a visual artist, designer, and architect.

Tim White-Sobieski gained popularity by 2000 with his art installations, films, and design projects dedicated to innovations in light and multimedia technologies, as well as new ideas in visual arts.

Since 2000, Tim White-Sobieski 's projects have been exhibited in over 40 Museums of Contemporary Arts worldwide and in more than 100 group curatorial art projects. In 2009, Tim White-Sobieski -Sobieski was commissioned by the city of Seoul, Korea, to develop interior design and installation for the main concourse and entrance at Gimpo Airport, Seoul. The result was an artwork designed as a video installation on 144 synchronized LCD monitors, currently the world's largest video installation.

He was commissioned to design interior installation artwork for LVMH group for Louis Vuitton headquarters in Paris. The project resulted in the largest video and light public art project to date, with 24,000 fiber-optics video light channels, and was a fruitful collaboration with architects Peter Marino, New York; Eric Carlson, Paris; and David McNulty, Paris. In the following years, he undertook another project dedicated to LVMH Company, commissioned and collected by M. Bernard Arnault. The project was shown in collaboration with Zaha Hadid and architects Shigeru Ban at Espace Louis Vuitton Paris.

From 2000 to 2024, there were multiple projects with contemporary art museums, art institutions, research labs, corporate clients, real estate, and architectural companies around the world. Projects focused on developing new ideas in the fields of space, technology, and human interaction, integrating multimedia design elements, including light, video, and new technologies. Clients included LVMH Group, Louis Vuitton, Jun Aoki & Associates, Tokyo; W Hotel group; Rocco Design Architects; Candy & Candy in London; Residential Land Real Estate Corp, London; IRIS Capital Management, Paris; EGAMI Co, Seoul, Korea; El Corte Ingles, Madrid, Spain; Studio di Architettura Sergio Festi, Italy, and many other clients worldwide.

Tim White-Sobieski has showcased his art projects in the following museums and public spaces: CAC Centro de Arte Contemporáneo Malága, Spain; DA2 - Domus Artium Museo Centro de Arte de Salamanca, Spain; Espace Louis Vuitton, Paris; Museo de Bellas Artes de Santander, Spain; Elgiz Museum of Contemporary Art, Istanbul; Palais de Tokyo, Paris; National Museum of Contemporary Art (MNAC) Bucharest, Romania; ARTIUM of Alava, Basque Centre-Museum of Contemporary Art; CGAC, Centro Galego de Arte ContemporÃnea (Santiago de Compostela), Spain; Akademie der Künste, Berlin; Wilhelm Hack-Museum, Ludwigshafen, Germany; Teatro Miela, Trieste, Italy; Caixa de Manlleu (Vic), Manlleu; Stiftung kunstraum, Rantum / Sylt, Germany; Nassauischer Kunstverein Wiesbaden, Germany; Haus der Kulturen der Welt, Berlin; Auditorio de Galicia, Santiago de Compostela, España; Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid; El Museo del Bario, New York, NY; Centro Municipal de las Artes de Alcorcon; Centro Nacional de Fotografía Torrelavega; CAAC. Centro Andaluz de Arte Contemporáneo, Sevilla, Spain; Vestfossen Kunstlaboratorium, Oslo, Norway.

The works of art and commissions of the studio are part of the permanent collections of more than 40 contemporary art museums worldwide and are also held in the private and public collections of blue-chip companies such as LVMH group, Swatch Group, Kering group, Graff Conglomerate, UBS Bank group and Art Commission, Citibank New York, JPMorgan Chase Bank New York, ING group (Brussels/Amsterdam), AXA Financial, and PricewaterhouseCoopers.

Tim White-Sobieski has been working in the art and design field since 1983, starting with the development of its technologies and programming along with the progress of Apple and Microsoft.

Collaborations with architectural studios include Zaha Hadid Architects, Peter Marino Architects, Eric Carlson/Carbondale, Shigeru Ban Architects, David McNulty/Louis Vuitton Malletier Architects, Jun Aoki Architects Tokyo, Rocco Design Architects Hong Kong, among others. Light and multimedia industry partners include Zumtobel Group, Philips, Osram-Sylvania, Barco, Martin Professional, and Targetti.

The artist maintains high-profile art and design production studios in New York, and is active in contemporary art scene sharing his know how with art and architectural communities, giving lectures, and curating museum exhibitions.

Tim White-Sobieski – Public art projects contacts for the past 5 years

Multimedia art installation for main concourse of Gimpo international airport Seoul Korea
Commissioned by City of Seoul and Gimpo airport
SEOUL METROPOLITAN GOVERNMENT
110 Sejong-daero, Jung-gu, Seoul
Public Art Commission
+82-2-731-2120

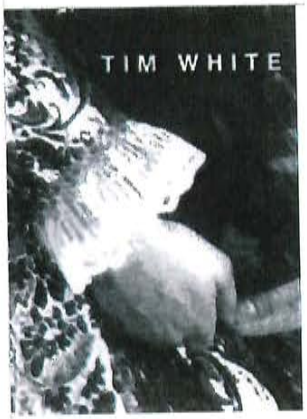
Multimedia art light installation on Champs-Élysées Paris
Commissioned by City of Paris and LVMH group
Public Art Commission
22, avenue Montaigne, 75008 Paris – France
Tel: +33 (0)1 44 13 22 22

Public art work and concept design for lobby of W hotel W Guangzhou
Commissioned by City of Guangzhou and Rocco Design Architects
+852 2528 0128.
32F Citicorp Centre, Whitfield Road,
Causeway Bay, Hong Kong.

TIM WHITE-SOBIESKI

PUBLICATIONS

MONOGRAPHS / SOLO EXHIBITION CATALOGUES:



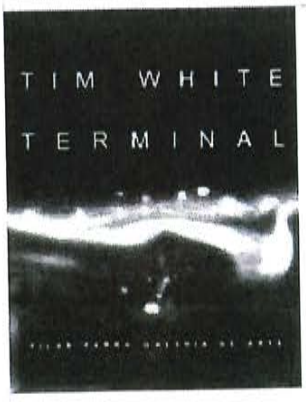
Title: **TIM WHITE. VIDEO AND PHOTOGRAPHY**
Published by: Fundacion Salamanca Cuidad de Cultura & DA2 Domus Artium Salamanca
Texts: Alison Nordstrom, Javier Panera Cuevas
Languages: English and Spanish
Salamanca ISBN: 84-933182-6-2
124 pages, 112 ill. in color
Tim White : video and photography : [exposición celebrada en] DA2. Domus Artium 2002. Salamanca, [20 febrero a 28 marzo 2004]
Autor/es: Fundación Salamanca Ciudad de Cultura (Salamanca) / DA2. Domus Artium 2002 (Salamanca) / White-Sobieski, Tim
Publicación: [Salamanca] : Fundación Salamanca Ciudad de Cultura, 2004
Materias: Fotografía - EE.UU - Século 20º - Exposicións / Vídeo - EE.UU - Século 20º - Exposicións / White-Sobieski, Tim (EEUU, 1967 -) / Arte - América do Norte
Idioma: spa: Español País: esp: España
Tipo rexistro: Material textual Nivel biliográfico: Monografía
Descrición: 124 p. : principalmente fot. cor
Clasificación: 06 / 62 / 77
Notas: Textos en castelán e inglés.
84-933182-6-4



Title: **TIM WHITE: TERMINAL**
Exhibition catalog

Editorial: Museo de Bellas Artes Santander (Santander)
Edición: 1ª; Fecha Edición: 2003;
Categoría CDU: 75
Lenguas de publicación: Castellano, Inglés
ISBN: 84-88285-53-1
Encuadernación: cartoné Nº
Páginas: 48;
Tamaño: 24x17x0 (cm)
Código EAN: 9788488285539
Autor/es: White-Sobieski, Tim / Carretero Rebés, Salvador / Museo de Bellas Artes de Santander (Santander)
Publicación: Santander : Museo de Bellas Artes de Santander, 2003

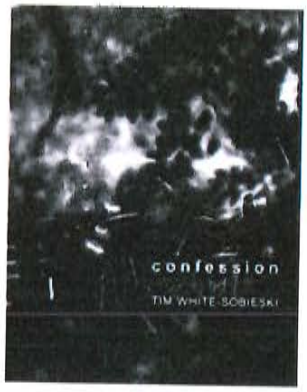
tander : Museo de Bellas Artes de Santander, 2003



Title: **Tim White: TERMINAL**
Exhibition catalog
Published in 2003
Edition of 1000
Bilingual (English/Spanish)
ISBN 0-9662641-1-8
Printed in Spain
Soft cover; 9x11 in. (23x28 cm.)
24 pp, 32 ill.

Tim White : terminal : [exposición celebrada en] Pilar Parra Galería de arte
Autor/es: White-Sobieski, Tim / Pilar Parra Galería de arte (Madrid)
Publicación: New York : SAVVA Projects Inc, 2003
Materias: Vídeo - EE.UU - Século 20º - Exposicións / White-Sobieski, Tim (EEUU, 1967 -) / Arte - América do Norte

Idioma: eng: Inglés País: usa: Estados Unidos de Am
Tipo rexistro: Material textual Nivel biliográfico: Monografía
Descrición: 20 p. : il. cor
Clasificación: 06
Notas: Textos en inglés e castelán.
0-9676171-46
Estado: Dispoñible Sección: Exposicións e monografías de a
Localización: CAT.I/WHI/3
Nº rexistro: 783



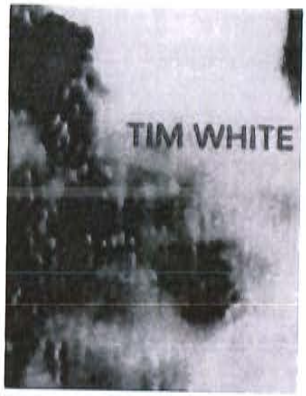
Title: **Tim White: CONFESSION**
Exhibition catalog

Published in 2001
Text by Tom Breidenbach and Max Henry
Edition of 1000
English
ISBN 0-9662641-1-8
Printed in the United States



Title: **Tim White: GOD BLESS AMERICA**
Exhibition catalog

Published in 1999
Text by Gerrit Henry
Edition of 1000
English
ISBN 0-9676171-0-3
Printed in US
Soft cover; 8,5x11 in. (21.5x28 cm.)
16 pp, 12 ill.



Title: Tim White: PRESENCE
Exhibition catalog

1998
Edition of 1000
Bilingual (English/German)
ISBN 0-9662641-1-8
Printed in the United States
Soft cover; 8,5x11 in. (21.5x28 cm.)
16 pp, 10 ill.



TIM WHITE-SOBIESKI: AWAKENING
FILM AND PHOTO SERIES

Texts: Sabine Brummer and John Pultz
Berlin 2007
ISBN 3-939983-05-5
50 pp, color
printed in Germany



Awakening, video

Autor/es: White-Sobieski, Tim
Publicación: Madrid : Salamir Creación y Arte, 2006
Materias: White-Sobieski, Tim (EEUU, 1967 -) / Audiovisuais - Internacional / Arte - Internacional - Século 20º /Videoarte - EE.UU
Idioma: spa: Español País: esp: España
Tipo rexistro: Gráfico proxectable Nivel biliográfico: Monografía
Descrición: 1 DVD (3'37')
Clasificación: 7 Estado: Dispoñible
Localización: DVD/367
Nº rexistro: 3778

778

Selected Group Exhibition Catalogues:

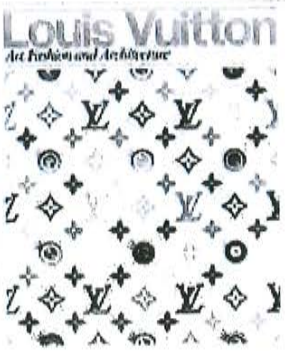


New York: A Photographer's City [Hardcover]

Edited by Marla Hamburg Kennedy

New York: A Photographer's City is reflecting the avant-garde spirit of New York and containing previously unpublished work by well-known and emerging contemporary artists. This volume includes more than 350 images from all five New York City boroughs by more than one hundred artists such as Jack Pierson, Atta Kim, Doug Aitken, Joel Meyerowitz, Andreas Gursky, Tim White-Sobieski, Ed Burtynsky, Thomas Struth, Jenny Holzer, and Michael Eastman, among many others, which not only document the city but also reflect and explore an innovative perspective of New York in the twenty-first century.

Hardcover: 304 pages
Publisher: Rizzoli (March 15, 2011)
Language: English
ISBN-10: 0847835847
ISBN-13: 978-0847835843



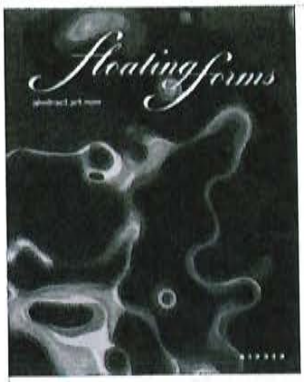
Louis Vuitton: Art, Fashion and Architecture [Hardcover]
Jill Gasparina (Contributor), Glenn O'Brien (Contributor), Taro Igarashi (Contributor), Ian Luna
Hardcover: 404 pages
Publisher: Rizzoli (September 22, 2009)
Language: English
ISBN-10: 0847833380
ISBN-13: 978-0847833382
Product Dimensions: 12.4 x 9.9 x 1.5 inches
Included in this volume are Louis Vuitton's important collaborations with an elite group of artists, architects, designers, and photographers, such as Jun Aoki, Shigeru Ban, Vanessa Beecroft, Olafur Eliasson, Zaha Hadid, David LaChapelle, Jean Larivière, Annie Leibovitz, Takashi Murakami, Richard Prince, Stephen Sprouse, James Turrell, Inez Van Lamsweerde, Vinoodh Matadin and Tim White-Sobieski.
The book is structured as an anthology of the house's most visible collaborations. Critical essays examine and position Louis Vuitton's patronage-under the guidance of Artistic Director Marc Jacobs-during one of the most fertile periods of contemporary art and design.
About the Author: Marc Jacobs is the Creative Director of Louis Vuitton Malletier and the chief designer of Vuitton's ready-to-wear collections.



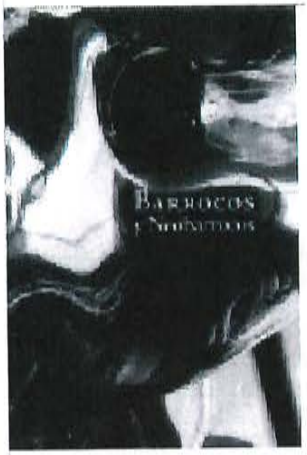
En torno a lo transparente : Eva Lootz, Javier Pérez, José María Sicilia, Tim White-Sobieski : cuatro interveciones / [comisario: Alfonso de la Torre] ; [textos: Juan Manuel Bonet, et al.]
Autor/es: Torre, Alfonso de la / Bonet Planes, Juan Manuel / Ámbito Cultural. El Corte Inglés (Madrid) / White-Sobieski, Tim / Sicilia, José María / Pérez, Javier / Lootz, Eva / Torre, Alfonso de la
Publicación: Madrid : Ámbito Cultural. El Corte Inglés , 2008
Materias: White-Sobieski, Tim (EEUU, 1967 -) / Lootz, Eva (Austria, 1940 -) / Sicilia, José María (Madrid, 1954 -) /Pérez, Javier (Bilbao, 1968 -) / Arte - Internacional - Século 20º / Intervencións artísticas - España / Intervencións artísticas - Internacional
Idioma: spa: Español País: esp: España
Tipo rexistro: Material textual Nivel biliográfico: Monografía
Descrición: 183 p. : fot. cor
Clasificación: 06
978-84-95457-77-6
Estado: Dispoñible Sección: Exposicións colectivas
Localización: CAT.C/198
Nº rexistro: 4274



Idilio : fantasía y falacia = Idyll : Illusion and Delusion : [exposición celebrada en] Phoenix Kulturstifung/Sammlung, Hamburg, 8 oct. 2006 - 29 abr. 2007; DA2, Domus Artium 2002, Salamanca, 5 jun. - 5 agost. 2007 / comisarios/curators: Oliver Zybok, F. Javier Panera, Martje Schulz
Autor/es: Zybok, Oliver / Phoenix Kulturstiftung/Sammlung (Hamburg, Alemania) / DA2, Domus Artium 2002 (Salamanca) / Fundación Salamanca Ciudad de Cultura (Salamanca) / Schulz, Martje / Panera Cuevas, Javier
Publicación: Salamanca : Fundación Salamanca Ciudad de Cultura / Hatje Cantz, 2007
Materias: Arte multidisciplinar - Internacional - Século 20º - Exposicións / Instalacións artísticas - Internacional - Século 20º - Exposicións / Vídeoarte - Internacional - Exposicións / Ford, Laura (Gran Bretaña, 1961-) / Rubsamen, Glen (EEUU, 1957 -) / Masó, Mireya (Barcelona, 1963 -) / Verbis, Daniel G. (León, 1968 -) / Tillmans, Wolfgang (Alemania, 1968 -) / Alÿs, Francis (Bélgica, 1959 -) / Jankowski, Christian (Alemaña, 1968 -) / Morrison, Paul (Gran Bretaña, 1966 -) / Kelley, Mike (EEUU, 1954 -) / McCarthy, Paul (EEUU, 1945 -) / Marcos, Ángel (Valladolid, 1955 -) / Alonso Alonso, Pablo (Gijón, 1969 -) / Sasportas, Yehudit (Israel, 1969 -) / Ribas Sorolla, Xavier (Barcelona, 1960 -) / Monk, Jonathan (Gran Bretaña, 1969 -) / Pineda, Jorge (República Dominicana, 1961 -) / Dion, Mark (EEUU, 1961 -) / Garrido, Amparo (Valencia, 1962 -) / Land, Peter (Dinamarca, 1966 -) /Ackermann, Franz (Alemania, 1963 -) / Dahlem, Björn (Alemania, 1969 -) / Katayama, Kaoru (Xapón, 1966 -) /Núñez Gasco, Javier (Salamanca, 1971 -) / Hunter, Tom (Gran Bretaña, 1965 -) / Campino, Catarina (Portugal, 1972 -) / Pardo, Jorge (Cuba, 1963 -) / Thater, Diana (EEUU, 1962 -) / Breuning, Olaf (Suiza, 1970 -) / Nicolai, Olaf (Alemania, 1962 -) / Vezzoli, Francesco (Italia, 1971 -) / Jenney, Neil (EEUU, 1945 -) / Braun, Alexander (Alemania, 1966 -) / Morris, Sarah (Gran Bretaña, 1967 -) / Moreno, Lina (Madrid, 1974 -) / White, Tim (-) /Campoy, Alex (Sevilla, 1973 -) / Condit, Cecelia (-) / Lim, Won Ju (Corea, 1968 -) / Favre, Valérie (Suiza, 1959 -)/ Skreber, Dirk (Alemania, 1961 -) / Auer, Abel (Alemania, 1974 -) / Grünfeld, Thomas (Alemania, 1956 -) /Fairhurst, Angus (Reino Unido, 1966 -) / White, Pae (EEUU, 1968 -) / Jurczak, Dorota (Polonia, 1978 -) / Curto, Félix (Salamanca, 1967 -) / Dring, Rowena (Gran Bretaña, 1970 -) / Drühl, Sven (Alemania, 1968 -) / Dückerhoff, Jürgen von (Alemania, 1973 -) / Guillén, Mauricio (México, 1971 -) / Kartscher, Kerstin (Alemania, 1966 -) / Kolk, Douglas (EEUU, 1968 -) / Pousttchi, Bettina (Alemania, 1971 -) / Roth, Daniel (Alemania, 1969 -) / Samuels, Michael (Gran Bretaña, 1964 -) / Sanguineti, Pietro (Alemania, 1965 -) / Sehler, Stefan (Alemania, 1958 -) / Sutter, Peter (Suiza, 1963 -) / Sutter, Peter (Suiza, 1963 -) / Svala Thorsdottir, Inga (1966 -) / Wolff, Carl Emanuel (Alemania, 1957 -)
978-84-96603-30-1
Estado: Dispoñible Sección: Exposicións colectivas
Localización: CAT.C/803
Nº rexistro: 5673
Publication date: 2007
Place of Publication : Salamanca
Language: Spanish, English
Number of Pages: 230 p.
Illustrations: B/W, colour
Binding: Hardcover
Dimensions: 31 cm.



Floating forms (Gebundene Ausgabe)
von Ulrike Lehmann (Autor), Isabel Wünsche (Autor), Sarah Debatin (Übersetzer), Andrea Fuchs (Übersetzer), Lewis Gropp (Übersetzer)
Gebundene Ausgabe: 135 Seiten
Verlag: Kerber; Auflage: 1 (16. Mai 2006)
Sprache: Deutsch
ISBN-10: 393802576X
ISBN-13: 978-3938025765
Wilhelm Hack-Museum
Berliner Straße 23
67059 Ludwigshafen
Deutschland
fon 0621 - 5 04 34 11
homepage
abstract art now - floating forms (Teil 1 der Ausstellung)
mit Robert Acuna, Reto Boller, John von Bergen, Anton Henning, Markus Oehlen, Erik Parker, Olaf Quantius,Thomas Rentmeister, Marianne Rinderknecht, Gerwald Rockenschaub, Thomas Ruff, Robert Seidel, DJ Simpson,Wolfgang Tillmans, Thomas Vu, Markus Weggenmann, Tim White-Sobieski, Peter Zimmermann



Barrocos y neobarrocos : el infierno de lo bello : [exposición itinerante]
Baroque and Neo-Baroque. The Hell of the Beautiful
Chief Curator: Javier Panera; Guest Curators: Paco Barragán and Omar Pascual
comisarios invitados: Paco Barragán, Omar Pascual] ; [textos de: Pedro Aullón de Haro, Vittoria Borsó, Javier Pérez Bazo, Antonio Domínguez Leiva]

Autor/es: Pascual, Omar / Barragán, Paco / Domínguez Leiva, Antonio / Pérez Bazo, Javier / Borsó, Vittoria
Publicación: Salamanca : DA2, 2005
Nota de contido: 2. Obras en exposicións; 1. Catálogo teórico
Materias: Instalacións artísticas - Internacional - Século 20º - Exposicións / Performance (Arte) - Internacional - Exposicións / Arte - Internacional - Século 20º / Ackermann, Franz (Alemania, 1963 -) / AES + F / Alonso, Pedro Pablo (1956-) / Vasco, Araújo (Portugal, 1975-) / Assume Vivid Astro Focus / Barney, Matthew (EEUU, 1967 -) /Barry, Judith (1949-) / Bradshaw, Philippe (-) / Brunet, Fernanda (-) / de Bruyckere, Berlinde (-) / Bul, Lee (Corea del Sur, 1964 -) / Cambre, Javier (Puerto Rico, 1966 -) / Campino, Catarina (Portugal, 1972 -) / Campoy, Alex (Sevilla, 1973 -) / Carter, Nathan (EEUU, 1970 -) / Condit, Cecelia (-) / Jake & Dinos Chapman / Cordero, Raúl (-) / Donegan, Cheryl (-) / Eyre, Janieta (-) / Essenhigh, Inka (Pennsylvania, 1969 -) / Fabre, Jan (1958-) /Glassford, Thomas (EEUU, 1963 -) / Goldfarb, Walter (-) / González, Dionisio (Gijón, 1966 -) / Henson, Bill (-) /Hutchings, Timothy (-) / Juhasz- Alvarado, Charles (Puerto Rico, 1965 -) / Kusama, Yayoi (Xapón, 1929 -) /Largen, Javier (-) / Locke, Hew (-) / Longo, Robert (EEUU, 1953 -) / López, Marcos (Argentina, 1958 -) /Marcaccio, Fabian (Arxentina,1963 -) / Margolles, Teresa (México, 1964 -) / Marty, Enrique (Salamanca, 1969 -) /Masbedo (Nicoló Massazza, Jacopo Bedogni) (1999-) / Matelli, Tony (-) / Meese, Jonathan (Xapón, 1971 -) /Mehretu, Julie (Etiopía, 1970 -) / Muñoz, Juan (Madrid, 1952 - Ibiza, 2001) / Nebreda, David (Madrid, ?) / Nilsson, Lars (-) / Ocampo, Manuel (1965-) / Olaf, Erwin (Holanda, 1959 -) / Ortíz, Rubén (1964-) / Oursler, Tony (EEUU, 1957 -) / Pérez, Javier (Bilbao, 1968 -) / Quing Song, Wang (-) / Rae, Fiona (-) / del Rivero, Elena (-) / Roig, Bernardí (Palma de Mallorca, 1965 -) / Romero, Betsabeé (México, 1963 -) / MP & MP Rosado Garcés (Cádiz, 1971 -) / Rhoades, Jason (EE.UU, 1965 -) / Roberts, Luke (Australia, 1952 -) / Rosefeldt, Julian (Alemaña, 1965 -) / Roself, Daniela (-) / Rosenberg, Aura (-) / Schütte, Thomas (Alemania, 1954 -) / Sery C. (Austria, 1959 -) /Serrano, Teresa (México, 1936 -) / Elisa Sighicelli & Marzia (-) / Migliora (-) / Smith, Ray (EEUU, 1959 -) / Stipl, Richard (-) / Sussman, Eve (-) / Sussman, Eve (-) / Szeemann, Una (1975-) / Tmori (-) / Taylor- Wood, Sam (Gran Bretaña, 1967 -) / Tschäpe, Janaina (-) / Varejão, Adriana (Brasil, 1964 -) / Velasco, Javier (La línea de la Concepción, 1963 -) / Viola, Bill (EE.UU, 1951-) / White, Tim (-) / Lim, Won Ju (Corea, 1968 -) / Zheng, Liu (China, 1969 -)
Idioma: spa: Español País: esp: España
Tipo rexistro: Material textual Nivel biliográfico: Monografía
Descrición: 375 p. : il. cor
Clasificación: 06
84-934558-6-5
Estado: Dispoñible Sección: Exposicións colectivas
Localización: CAT.C/564
Nº rexistro: 5048

Sky Shout : a pintura despois da pintura : [exposición celebrada en] Auditorio de Galicia, celebrada entre el 18 de enero y el 27 de marzo de 2005 ; [comisario: David Barro]

Autor/es: Auditorio de Galicia . Palacio de Ópera, Exposicións e Congresos (Santiago de Compostela) / Barro, David
Publicación: Santiago de Compostela : Auditorio de Galicia, 2005
Materias: Arte multidisciplinar - Internacional - Século 20º - Exposicións / Pintura - Internacional - Exposicións /Fotografía - Internacional - Século 20º - Exposicións / Escultura - Internacional - Século 20º - Exposicións /Vídeoarte - Internacional - Exposicións / Arte - Galicia - Século 20º / Opie, Julian (Reino Unido, 1958 -) / Carter, Nathan (EEUU, 1970 -) / Knoebel, Imi (Alemania, 1940 -) / Richter, Gerhard (Alemania, 1932 -) / Rae, Fiona (-) /Hirsig, Stefan (-) / Dorner, Helmut (Alemania, 1952 -) / Fernández, Almudena (1970-) / Ocampo, Manuel (1965-) /Salle, David (1952 -) / Jiménez, Cisco (-) / Hatakeyama, Naoya (1958 -) / White, Tim (-) / Sasse, Jörg (1962 -)/ Muniz, Vik (Brasil, 1961 -) / Almeida, Helena (Portugal, 1934 -) / Sarmento, Julião (Portugal, 1948 -) / Samore, Sam (EE.UU, 1963-) / Martin, Jason (EEUU, 1970 -) / Cabrita Reis, Pedro (Portugal, 1956 -) / Negro Romero, Álvaro (Lalín, 1973 -) / Medal Francesch, Tatiana (A Coruña, 1971 -) / Zimmerman, Peter (-) / Morris, Sarah (Gran Bretaña, 1967 -) / Wüthrich, Peter (Alemaña, 1962-) / Brandl, Herbert (-) / Sussman, Eve (-) / Halley, Peter (1953 -)
Idioma: gao: Gallego País: esp: España
Tipo rexistro: Material textual Nivel biliográfico: Monografía
Descrición: 145 p. : il. cor
Clasificación: 7
Notas: Textos en galego e castelán.
84-88484-44-3
Estado: Dispoñible Sección: Exposicións colectivas
Localización: CAT.C/515
Nº rexistro: 4858

For all = for alle : [exposición celebrada en] Vestfossen Kunstlaboratorium 10.05 - 28.09.03
Autor/es: Vestfossen Kunstlaboratoirum
Publicación: [s.l] : Vestfossen Kunstlaboratorium, 2003
Materias: Arte multidisciplinar - Internacional - Século 20º - Exposicións / Muniz, Vik (Brasil, 1961 -) / Pintura - Internacional - Exposicións / Fotografía - Internacional - Século 20º - Exposicións / Instalacións artísticas - Internacional - Século 20º - Exposicións / Escultura - Internacional - Século 20º - Exposicións / Giehler, Torben (1973-) / McCarthy, Paul (EEUU, 1945 -) / Mann, Sally (EE.UU, 1951-) / Beecroft, Vanessa (Italia, 1969 -) /Brotherus, Elina (Finlandia, 1972 -) / Arte - Internacional - Século 20º / Nitsch, Hermann (Austria, 1938 -) / Monk, Jonathan (Gran Bretaña, 1969 -) / [Bis] (1977) / Banner, Fiona (1966 -) / Jake & Dinos Chapman / Lane, Abigail (Gran Bretaña, 1967 -) / Rekula, Heli (Finlandia, 1973 -) / Pardo, Jorge (Cuba, 1963 -) / Melgaard, Bjarne (-) /Viskum, Morten (-) / White, Tim (-) / Zimmerman, Peter (-) / Boyce, Martin (-) / Burton, Jeff (-) / Cabutti, Marcella (-) / Costatino, Nicola (-) / Davis, Jay (-) / Evaristti, Marco (-) / Hawkins, Richard (-) / Jes Brinch & Henrik Plenge- Jakobsen (-) / Plenge- Jakobsen, Henri (-) / Jacobson, Bill (-) / Kessler, Jon (-) / Kolehmainen, Ola (-) / Luoma, Niko (-) / Lu- Hung, Tung (-) / Marc- Spaans, Jean (-) / McLean, Ian (-) / Nenonen, Juha (-)/ Parker, Erik (-) / Pastore, Marcia (-) / Perez, Emilio (-) / Pruitt, Rob (-) / Rogers, Les (-) / Ronay, Matthew (-) / White, Charlie (EEUU, 1972 -) / Äsdam, Knut (-)
Idioma: eng: Inglés País: nor: Noruega
Tipo rexistro: Material textual Nivel biliográfico: Monografía
Descrición: 252 p. : il. cor
Clasificación: 06
Notas: Textos en noruego e inglés.
Estado: Dispoñible Sección: Exposicións colectivas
Localización: CAT.C/526
Nº rexistro: 4897

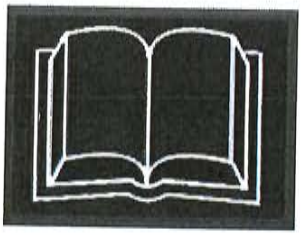


Title: **Arquitecturas Urbanas**
Fondos de la Colección Paco Barragán de fotografía contemporánea 2000-2003
Published by: Centro Municipal de las Artes de Alcorcón. Madrid Centro Nacional de Fotografía Torrelavega, Santander, Spain
Impreso en España' por UNIGRAF S.L. EN EL MES DE ENERO DE 2004 Printed in Spain, 166 pp
Languages: English and Spanish
Texts:The artists - Paco Barragan
Arquitecturas urbanas : fondos de la colección Paco Barragán de Fotografía Contemporánea (2000 - 2003) : [exposición celebrada en] Centro Municipal de las Artes de Alcorcón, 12 febr. - 8 marz. 2004; Centro Nacional de Fotografía Torrelavega, 26 marz. - 2 may. 2004 / [textos: Los artistas, Paco Barragán]

Autor/es: Barragán, Paco / Centro nacional de fotografía de Torrelavega (Santander) / Centro Municipal de las Artes de Alcorcón (Madrid)
Publicación: Alcorcón : Centro Municipal de las Artes de Alcorcón, 2004
Materias: Fotografía - España - Século 20º - Exposicións / Fotografía - Internacional - Século 20º - Exposicións /Zwakman, Edwin (Holanda, 1969 -) / García-Fraile, Chus (Madrid, 1961 -) / Belinchón, Sergio (Valencia, 1971 -) /Laing, Rosemary (Sydney, Australia, 1959 -) / Ranner, Alexandra (Dinamarca, 1967 -) / Teunissen, Bert (Holanda, 1959 -) / Ballester, José Manuel (Madrid, 1960 -) / Ballivián, Eloisa (Arxentina, 1972 -) / Liebscher, Martin (1964 -)/ Machado Hernánez, Daniel (Arxentina, 1973-) / Apóstol, Alexander (Venezuela, 1969 -) / Adarve, Ana (Colombia, 1976 -) / Ortiz, Aitor (Bilbao, 1971 -) / Siwes, Darren (Australia, 1968 -) / Arte - Coleccións privadas - Paco Barragán - España - Exposicións / White-Sobieski, Tim (EEUU, 1967 -) / Williams, Justine (Australia, 1970 -)
Idioma: spa: Español País: esp: España
Tipo rexistro: Material textual Nivel biliográfico: Monografía
Descrición: 159 p. : fot. cor
Clasificación: 06
Estado: Dispoñible Sección: Referencia
Localización: RF/160
Nº rexistro: 5541



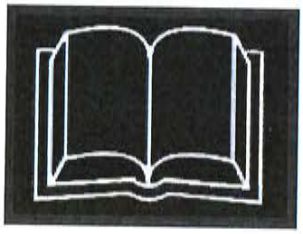
Title: **"No lo llames performance/ Don't Call it Performance"**
exhibition catalogue by Domus Artium 2002 (DA2), Salamanca and El Museo del Barrio, New York
essays by Julián Zugazagoitia, Javier Panera, Paco Barragán, Coco Fusco and Roselee Goldberg
100pp, English/ Spanish)
No lo llames Performance = Don't Call it Performance : DA2. Domus Artium 2002, Salamanca, agosto-septiembre de 2004 ; El Museo del Barrio, New York, 18 de agosto-7 noviembre 2004 , [Comisariado = Curated by Paco Barragán, Deborah Cullen ; textos = texts Javier Panera, Paco Barragán, RoseLee Goldberg, Coco Fusco]
Autor/es: Museo del Barrio (Nova York) / DA2 Domus Artium Salamanca / Panera, Javier / Cullen, Deborah /Fusco, Coco / Goldberg, RoseLee / Barragán, Paco
Publicación: Salamanca : Fundación Salamanca Ciudad de Cultura / Museo del Barrio, D. L. 2004
Materias: ROJAS, Miguel Ángel (1946-) / ZULUETA, Ricardo (1962-) / RIVERO, Elena del (1952-) / CAO, Paco /ALMARCEGUI, Lara (1972-) / PUJOL, Ernesto (1957-) / VILLANI, Júlio (1956-) / WURM, Erwin (1954-) /AMORALES, Carlos (1970-) / Performance-Exposicións / SEGURA, Jesús (1967-) / DUYVENDAK, Yan (1965-) /CABELLO Y CARCELLER / OPPENHEIM, Kristin (1959-) / FRAMIS, Alicia (1967-) / ZHANG, Huan (1965-) /CAMPINO, Catarina (1972-) / ARTIGAS, Gustavo (1970-) / MOSCOUW, Michaela (1961-) / GROISMAN, Michel /WHITE, Tim (1967-) / RIVERA MARRERO, Ana Rosa (1967-) / VAARA, Roi (1953-) / OKÓN, Yoshua (1970-) /MARTÍNEZ, César (1962-) / VARELA, Mikael (1944-) / REKULA, Heli (1963-) / KIMSOOJA (1957-) / DAVIDS, Yaël (1968-) / ARAHMAIANI (1961-) / ARJONA, María José (1973-) / BARD, Perry / BERMÚDEZ, Sandra (1968-) / BETANCOURT, Carlos (1966-) / BUILDING TRANSMISSIONS / CAMBRE, Javier (1966-) / CEBALLOS, Sandra y QUINTANA, René / CESARCO, Alejandro (1975-) / CORTÉS, José Luis (1962-) / FIERRO, Claudia del /FABYC, Deej (1961-) / FORCE FIELD / HELGUERA, Pablo (1971-) / HENRÍQUEZ, Quisqueya (1966-) /IMPELLIZERI, Francesco (1962-) / KOGANEZAWA, Takehito (1974-) / LONGINA (1979-) / LOPES, Cyríaco (1971-) / MOYSÉS, Beth (1960-) / ORTIZ, Wanda (1976-) / OTÁLVARO-HORMILLOSA, Gigi (1976-) / PÉREZ, David (1976-) / MAY POST, Liza (1965-) / PRAXIS (Delia Bajo, Brainard Carey) / RAMÍREZ, Marialuisa (1973-) /ROBERTS, Luke (1952-) / SOTO, Edra (1971-) / TREISTER, Suzanne (1958-) / VÉLEZ, Pedro (1973-) / VIERA-GALLO, Manuela (1977-) / VIVACQUA, Paulo (1971-) / VIVAS, Sandra (1969-) / Z, Pamela (1961-)
Idioma: spa: Español País: esp: España
Tipo rexistro: Material textual Nivel biliográfico: Monografía
Descrición: 118 p. : il. ; 24 cm.
Notas: Textos en castelán e inglés. - Biografías
84-933918-3-2
Estado: Dispoñible
Localización: 2004/128/no
Nº rexistro: 17814



La obra maestra desconocida : basado en el relato Le Chef-d´ouvre inconnu de Honoré de Balzac 1831 - 2006, 175 aniversario : [exposición celebrada en] ARTIUM, Vitoria - Gasteiz, 2 febrero - 28 mayo 2006 / [Komisarioa/Comisario: Javier González de Durana] ; [testuak/textos: Honoré de Balzac, Francisco Calvo Serraller, Arthur C. Danto, Javier González de Durana, Brigitte Léal]
Autor/es: González de Durana, Javier / Balzac, Honoré / Artium, Centro-Museo Vasco de Arte Contemporáneo (Vitoria-Gazteiz) / Léal, Brigitte / González de Durana, Javier / Danto, Arthur Coleman / Calvo Serraller, Francisco
Publicación: Vitoria - Gasteiz : Artium, 2006
Materias: Fotografía - España - Século 20º - Exposicións / Vídeoarte - España - Exposicións / Pintura - Internacional - Exposicións / Domínguez, Óscar (La Laguna, 1906 - Francia, 1957) / Miró, Joan (Barcelona, 1893 - Palma de Mallorca, 1983) / Escultura - Internacional - Século 20º - Exposicións / Debuxo - Internacional - Século 20º - Exposicións / Guerrero, José (Granada, 1914 - Barcelona, 1991) / Reinhardt, Ad (1913 - 1967) / Fontcuberta, Joan (Barcelona, 1955 -) / Scully, Sean (Dublín, Irlanda, 1945 -) / Richter, Gerhard (Alemania, 1932 -) / Tàpies, Antoni (Barcelona, 1923 -) / Förg, Günther (Alemania,1952 -) / Picasso, Pablo Ruiz (Málaga, 1881- Francia, 1973)/ Kandinsky, Vassily (Rusia, 1866 - Francia, 1944) / Polke, Sigmar (Alemania, 1941 -) / Kiefer, Anselm (Alemaña, 1945 -) / Zumeta, José Luis (Guipúzcoa, 1939 -) / Vicente, Esteban (Turégano, Segovia, 1903 - EEUU, 2001) /Tobey, Mark (1890 - 1976) / Motherwell, Robert (EEUU, 1915 - EEUU, 1991) / Jorn, Asger (Dinamarca, 1914 - 1973) (Grupo Cobra) / Dubuffet, Jean (Francia, 1901 - Francia, 1985) / Fautrier, Jean (1898 - 1964) / Mitchell, Joan (1926 - 1992) / Rothko, Mark (Rusia, 1903 - 1970) / Soulages, Pierre (1919 -) / Ruiz Balerdi, Rafael (San Sebastián, 1934 - Alicante, 1992) / Basquiat, Jean-Michel (EEUU, 1960 - 1988) / Cézanne, Paul (1839 - 1906) /White-Sobieski, Tim (EEUU, 1967 -) / Marcaccio, Fabian (Arxentina,1963 -) / Ortiz de Elgea, Carmelo (Arechevaleta, Álava, 1944 -) / Ramos Uranga, Gabriel (Bilbao, 1939 - Bilbao, 1995) / Saura, Antonio (Madrid, 1926 - Madrid, 1996) / Krasner, Lee (-) / Rodin, Auguste (Francia, 1840 - 1917) / Porbus, François (1570 - 1622) /Poussin, Nicolas (1594 - 1665) / Rubens, Peter Paul (1577 - 1640) / Rembrandt, Harmensz Van Rijn (1606 - 1669) /Kooning, Willem de (-)

Idioma: baq: Vasco País: esp: España
Tipo rexistro: Material textual Nivel biliográfico: Monografía
Descrición: 217 p. : il. cor
Clasificación: 06
Notas: Textos en vasco e castelán.
84-934234-9-1

Estado: Dispoñible Sección: Exposicións colectivas
Localización: CAT.C/602
Nº rexistro: 2093



Pegadas de luz = Huellas de luz = Traces of light : [exposición] / [comisario Miguel Fernández-Cid]
Autor/es: CGAC, Centro Galego de Arte Contemporánea (Santiago de Compostela) / Fernández-Cid, Miguel
Publicación: [Santiago de Compostela] : Xunta de Galicia, Centro Galego de Arte Contemporánea, 2003
Materias: Afonso, Albano (Brasil, 1964-) / Fotografía - Internacional - Século 20º - Exposicións / Escultura - Internacional - Século 20º - Exposicións / White-Sobieski, Tim (EEUU, 1967 -) / Vilariño, Manuel (A Coruña, 1952 -) / Penalva, João (Portugal, 1949 -) / Samore, Sam (EE.UU, 1963-) / Aledo, Jaime (1949-) / González-Torres, Félix (Cuba, 1957 - EE.UU, 1996) / Mayo, Santiago (A Coruña, 1965 -) / Nieto, Carlos (Ourense, 1969 -) / Díaz Flores, Florentino (1954-) / Gottmann, Gosbert (1955-) / Arte - Internacional - Século 20º / Kounellis, Jannis (Grecia, 1936 -) / Fernández, Ana (1963-) / Signer, Roman (Suiza, 1938 -) / Veilhan, Xavier (Francia,1963 -) / Brighenti, Paulo (-)/ Grob, Harriet (-) / Mcelheny, Josiah (-) / Oliveira, María Pía(Portugal, 1968 -) / Propeck, Agnés (-) / Smith, Melanie (Gran Bretaña, 1965 -) / Soares, Valeska (Brasil, 1957 -) / Sudhues, Max (-)

Idioma: gao: Gallego País: esp: España
Tipo rexistro: Material textual Nivel biliográfico: Monografía
Descrición: 99 p. : principalmente il. cor
Clasificación: 06
Serie: Colección CGAC . Documentos
Notas: Textos en galego, castelán e ó inglés
84-453-3615-0

Estado: Dispoñible Sección: Expocicións colectivas
Localización: CAT.C/3
Nº rexistro: 589

PHE03 : PhotoEspaña2003, VI Festival de Fotografía, Madrid, 11 de junio - 13 de julio
Autor/es: La Fabrica (Madrid)
Publicación: Madrid : La Fábrica, 2003
Materias: Fotografía - España - Século 20º - Exposicións / Arroyo de la Morena, Tamara (Madrid, 1972 -) /Exposicións - Feiras, certames, premios... - Século 20º / Festivais fotográficos - España - Século 20º - Exposicións/ Lewitt, Sol (EEUU, 1928 -) / Socías, Antoni (Palma de Maiorca, 1955 -) / Nauman, Bruce (EEUU, 1941 -) /Spengler, Christine (Francia, 1945-) / Vallhonrat, Javier (Madrid, 1953 -) / Boltanski, Christian (Francia, 1944 -) /López, Marcos (Argentina, 1958 -) / Samore, Sam (EE.UU, 1963-) / DiCorcia, Philip-Lorca (EEUU, 1953 -) /Mapplethorpe, Robert (EEUU, 1946 - EEUU, 1989) / Witkin, Joel-Peter (1939 -) / Jaar, Alfredo (Chile, 1956-) /Rennó, Rosângela (Brasil, 1962 -) / Marcos, Ángel (Valladolid, 1955 -) / Catany, Toni (Mallorca, 1942 -) / Thiel, Frank (Alemania, 1966 -) / Arte - España - Século 20º / Shvily, Efrat (1955-) / Huebler, Douglas (1924 - 1997) /Ranner, Alexandra (Dinamarca, 1967 -) / Apóstol, Alexander (Venezuela, 1969 -) / Schommer, Alberto (1928-) /Ben LouLou, Didier (1958-) / Berengo Gardin, Gianni (1930-) / Blassi, Jaume (1948-) / Burson, Nancy (1948-) /Cerati, Carla (1952-) / Depardon, Raymond (1942 -) / Fosso, Samuel (Camerún, 1962 -) / Cubas, García de (1966-) / Glass, Matei (1956-) / Goicolea, Anthony (EEUU, 1972 -) / Gómez, Paco (Madrid, 1971 -) / Gonnord, Pierre (Francia, 1963 -) / Granser, Peter (1971-) / Hanzlová, Jitka (1958-) / Huang, Zhang (China, 1965-) / Julien, Isaac (Gran Bretaña, 1960 -) / Julien, Isaac (Gran Bretaña, 1960 -) / Kurland, Justine (1969-) / Kurland, Justine (1969-) / Lafont, Suzanne (1949-) / Lucas, Uliano (1942-) / Monk, Jonathan (Gran Bretaña, 1969 -) / Moos, Julie (1965-) / Norfolk, Simon (Nigeria, 1963 -) / Plana, Tanit (Barcelona, 1975 -) / Rovner, Michal (1957-) / Sesia, Giovanni (1955-) / Sooja, Kim (1957-) / Tandberg, Vibeke (1967 -) / Van Manen, Bertien (1942-) / Villiger, Hannah (1951 - 1997) / Català-Roca, Francesc (Valls, Tarragona, 1922 - Barcelona 1998) / Pernot, Mathieu (1970-) /Chang, Chien-Chi (Taiwan, 1961-) / Gordon, Douglas (Gran Bretaña, 1966 -) / Sokurov, Aleksander (1951-) /Kimber, Mark (Australia, 1954-) / Tykkä, Salla (Finlandia, 1973 -) / Patersen, Anders (1944-) / Teller, Juergen (Alemaña, 1964 -) / Kristensson, Tony (Suecia, 1976 -) / Fernández, Jesse (Cuba, 1925 - Francia, 1986) /Rinnekangas, Rax (Finlandia, 1954-) / Hazekamp, Risk (-) / Milach, Rafal (1978-) / Casaseca, Javier (1970-) /Huynh, Jean-Baptiste (-) / Jodice, Francesco (Italia, 1967-) / Socías, Enric (-) / White-Sobieski, Tim (EEUU, 1967 -) / Alonso, Mayte (1971-) / Flórez Gutiérrez, Antonio (1953-) / PhotoEspaña - Exposicións

Idioma: spa: Español País: esp: España
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Descrición: 285 p. : fot. cor e n.
Clasificación: 06
Notas: Textos en castelán e inglés . Artistas participantes: Joel-Peter Witkin...[et.al.]
84-95471-66-3

Estado: Dispoñible Sección: Catálogos de exposicións de Fe
Localización: CAT.F/PHO/1
Nº rexistro: 1229

ICONES
Exhibition Catalog
Shigeru Ban, Sylvie Fleury, Zaha Hadid, Bruno Peinado, Andrée Putman, Ugo Rondinone, James Turrell, Tim White Sobieski
Icons Exhibition from September to December 31 2006 at the "Espace Louis Vuitton"
60 rue de Bassano - 101 avenue des Champs-Élysées 75008 Paris



title: **Louis Vuitton: Icons** (Hardcover)
by Stephane Gerschel (Author), Marc Jacobs (Contributor)
Hardcover: 80 pages
Publisher: Assouline (April 2007)
Language: English
ISBN-10: 2843239036
ISBN-13: 978-2843239038
Dimensions: 8.7 x 6.3 x 0.5 inches

Shigeru Ban, Sylvie Fleury, Zaha Hadid, Bruno Peinado, Andrée Putman, Ugo Rondinone, James Turrell, Tim White Sobieski



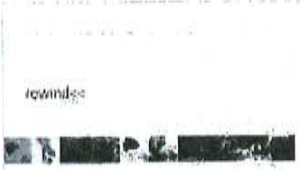
Title: **"Digital Video Art - Kinematics :New Languages**
exhibition catalogue
Published by: AFAA, Ministere des Afaires Etrangeres
Text: Laurence Dreyfus
Printed: 2003, 162pp.
ISBN 2-86545-206-9



Title: **57. festival internazionale del film Locarno**
Official Catalogue. 4-14 August 2004
Published by: Festival International du Film Locarno
Via Luini, 3a, CH-6600 Locarno
Printed: Tipografia Pedrazzini, Locarno
Editors: Michel Vust, Alessia Fondrini, Carine Bernasconi
352 pp.



Title: **Stati Liquidi. Invideo, video d'arte e cinema oltre.**
Catalogo di mostra internazionale -
International Exhibition of Video Art and Cinema Beyond
Lingua, italiano-inglese
2004 AIACE, Milano / 2004 Revolver
ISBN 88-88995-04-8
Text: Sandra Lischi and Simonetta Cargioli
Printed by: Tipolito Restelli, Costa Volpino (Bg)
144 pp



Title: **rewind <<**
kunstverein wiesbaden
Felix Gmelin / David Godbold / Marie Holzer / Julee Holcombe / Léopold Rabus / Antonio Riello / Uwe Schnatz / Jorge Villalba / Tim White Sobieski / Cindy Wright
Texts by Katharina Klara Jung and
Anja & Andreas Greulich (German and English)
Softcover, 36 pages, ill., 17 x 24 cm



The Art Fair Age
by Paco Barragán (Author), Michele Robecchi (Introduction), Amanda Coulson (Introduction)
Paperback: 200 pages
Publisher: Charta; Bilingual edition (October 1, 2008)
Language: English, Spanish
ISBN-10: 8881586827
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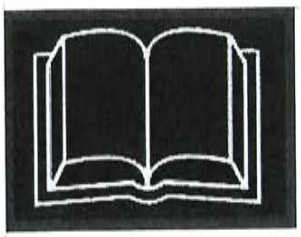
Title: **2000 Años Luz.**
Catálogo Galeria Leyendecker,
Spain Instituto Oscar Domingez Art Contemporaneo
Essay: Sarah Bernbach
Published by: Centro de Arte La Recova, Santa Cruz de Tenerife, Spain Espacio Cultural El Tanque
Printed by: Nueva Grafica, S.A.L. La Cuesta de Arguijón 96 pp



Title: **FRAGILES**
Catalog: Espacio Liquido Gallery, Gijon, Asturias, Spain
Texts:
Fernando CASTRO, Nuria FERNANDES, Fernando Martin GALAN
64 pp



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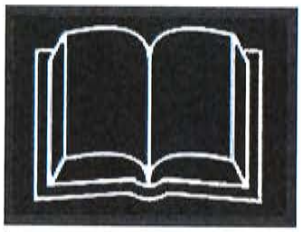
Autor/es: Fundación Coca - Cola. Juan Manuel Sáinz de Vicuña / DA2, Domus Artium 2002 (Salamanca) / Panera Cuevas, Javier / Albarrán, Juan / Fundación Salamanca Ciudad de Cultura (Salamanca) / López, Alba / López, Rafael / Martínez de Corral, Lorena
Publicación: Salamanca : Fundación Salamanca Ciudad de Cultura / Fundación Coca-Cola. Juan Manuel Sáinz de Vicuña, 2009
Materias: Sarmento, Julião (Portugal, 1948 -) / Fotografía - Internacional - Século 20º - Exposicións / Valldosera, Eulàlia (Barcelona, 1963 -) / Soto, Montserrat (Barcelona, 1961 -) / Perejaume

(Pere Jaume Borrell Guinart) (San Pol de Mar, Barcelona, 1957 -) / Vallhonrat, Javier (Madrid, 1953 -) / Núñez, Marina (Palencia, 1966 -) / Villalba, Darío (San Sebastian, 1939 -) / Ortega, Ana Teresa (1952-) / López Bru, Fran (1959-) / Gaüeca, Miguel Ángel (Vizcaya, 1967 -) / White-Sobieski, Tim (EEUU, 1967 -) / Rio Branco, Miguel (Portugal, 1946 -) / Noguero Ricol, José (Barbastro, Huesca, 1969 -) / Gómez, Susy (Pollença, Mallorca, 1964 -) / López, Maider (Donostia, 1975 -) /Vilariño, Manuel (A Coruña, 1952 -) / Gutiérrez, Ciuco (Torrelavega, 1956-) / Almeida, Helena (Portugal, 1934 -) /Sherman, Cindy (EEUU, 1954 -) / Congost, Carles (Olot, Girona, 1970 -) / García, Carmela (Lanzarote, 1964 -) /Amondarain, José Ramón (San Sebastián, 1964 -) / Arte - Coleccionistas e colecciónes - DA2 Domus Artium 2002 /González, Dionisio (Gijón, 1966 -) / Canogar, Daniel (Madrid, 1964 -) / Pimentel, Joana (Portugal, 1971 -) /Arregui, Manu (Santander, 1970 -) / Najjar, Michael (Alemania, 1966 -) / Zárraga, María (Valencia, 1963 -) / Laing, Rosemary (Sydney, Australia, 1959 -) / Pinal González, Andrés (Vigo, 1969 -) / Nogueira, Carme (Vigo, 1970 -) /Arte - Coleccionistas e colecciónes - Fundación Coca - Cola / Puch, Gonzalo (Sevilla, 1950 -) / Torrado, Laura (Madrid, 1967 -) / Arte - Internacional - Século 20º / Portal, Jesús (1970-) / Masbedo (Nicoló Massazza, Jacopo Bedogni) (1999-) / Vallhonrat, Valentín (Madrid, 1956 -) / Massazza, Nicoló (Masbedo) (Italia, 1973 -) / Bedogni, Iacopo (Masbedo) (Italia, 1970 -) / Fernández, Ana (1963-) / Jarillo, Juande (1969-) / Garrido, Amparo (Valencia, 1962 -) / Palacín, Mabel (Barcelona, 1965 -) / Irijalda Asurmendi, Carlos Javier (-) / Dauder, Patricia (Barcelona, 1973 -) / Hazekamp, Risk (-) / Segura, Jesús (Cuenca, 1967 -) / Sarfati, Lise (Arxelia, 1958 -) / Juárez & Palmero (1991 -) / Martín Lara, Cristina (Málaga, 1972 -) / Euba, Jon Mikel (Bilbao, 1967 -) / Prada, Concha (-) /Taylor- Wood, Sam (Gran Bretaña, 1967 -) / White, Charlie (EEUU, 1972 -) / Eyre, Janieta (-) / Henson, Bill (-) /Perelló, Aina (Mallorca, 1976 -) / Bautista, Manolo (Córdoba, 1974 -) / Andessner, Irene (-) / Álvarez, Julián (León, 1950 -) / Fontsaré Herraiz, Cristina (Barcelona, 1969 -) / Doiz, Miren (Pamplona, 1980 -) / Omaña, Alfredo (León, 1968 -) / Cortés, Joan (Maiorca, 1964 -) / Malmierca, Fernando G. (-) / McFarland, Scott (-)

Idioma: spa: Español País: esp: España
Tipo rexistro: Material textual Nivel bibliográfico: Monografía
Descrición: 116 p. : fot. cor
Clasificación: 06
978-84-96603-67-7

Estado: Dispoñible Sección: Exposicións colectivas
Localización: CAT.C/991
Nº rexistro: 6378



Fotonoviembre 2001
Autor/es: Tenerife (Cabildo) .Organismo Autónomo de Museos y Centros / Fotonoviembre (2001. Tenerife)
Editorial: Cabildo de Tenerife. Organismo Autónomo de Museos y Centros 2001
Materias: Exposicións - Feiras, certames, premios... - Século 20º / Fotografía - Internacional - Século 20º - Exposicións / Arte - Internacional - Século 20º

Localización: CAT.F/FTN/1 Estado: Dispoñible Rexistro: 3204 Sección: Catálogos de exposicións de Fe

Artwork concept

Upon digesting the rich historical tapestry of St. Augustine, my vision for the public artwork crystallizes into a tribute to the city's enduring legacy and resilience, emphasizing its unique distinction as the oldest continuously occupied settlement of European and African-American origin in the United States. Drawing inspiration from this pivotal historical fact, the artwork concept will symbolize the remarkable continuity of human presence and cultural exchange that has defined St. Augustine for over four centuries.

Incorporating elements of both European and African-American heritage, the artwork will serve as a visual testament to the diverse narratives that have shaped the city's identity. Through a fusion of sculptural forms and symbolic motifs, the concept will celebrate the enduring spirit of community and resilience that has sustained St. Augustine through centuries of triumphs and challenges. It will stand as a beacon of unity and inclusivity, inviting viewers to contemplate the rich tapestry of stories that converge in this historic cityscape.

The rich cultural heritage and vibrant community of St. Augustine offer a wealth of inspiration and opportunity for creative exploration.

I envision a concept that encapsulates the city's multifaceted culture while respecting the unique characteristics of the site and its neighborhood. I am drawn to the idea of creating a piece that serves as a symbolic representation of the city's spirit, capturing its history, diversity, and vitality.

In my mind, I see a narrative that celebrates the interplay of tradition and modernity, weaving together elements of St. Augustine's past, present, and future. I imagine a sculptural installation that invites viewers to engage with layers of meaning, prompting reflection on the city's identity and collective memory.

Drawing inspiration from the surrounding landscape and architecture, I envision a piece that seamlessly integrates into its environment, enhancing the aesthetic appeal of the space while offering a dynamic focal point for residents and visitors alike. I am committed to creating a work that not only withstands the test of time but also enriches the community's cultural fabric for generations to come.

In terms of materials, I am mindful of the project's practical requirements, opting for durable, weather-resistant materials that can withstand the rigors of heavy traffic and extreme weather conditions. I prioritize structural integrity and low maintenance, ensuring that the artwork remains both visually striking and functional over time.

Above all, I am driven by a desire to create a piece that resonates with the people of St. Augustine, fostering a sense of pride and connection to their city. I see this project as an opportunity to contribute to the civic discourse and serve as a beacon of creativity and inspiration for the community.

Upon digesting the rich historical tapestry of St. Augustine, my vision for the public artwork crystallizes into a tribute to the city's enduring legacy and resilience. I am drawn to encapsulate the city's profound narrative, which spans over centuries of European and African-American settlement, underpinned by the vision and fortitude of its early inhabitants. The artwork will serve as a visual homage to the city's foundational role in American history, from its establishment as the oldest continuously occupied settlement of European and

African-American origin in the United States in 1565 to its pivotal role as a bastion of Spanish authority in the New World.

Inspired by the architectural legacy of St. Augustine, particularly the vestiges of the First Spanish Colonial Period and the enduring presence of colonial-era buildings, my concept seeks to echo the city's distinctive street patterns and architectural ambiance. Through a blend of modern sculptural forms and historical references, the artwork will symbolize the city's evolution while honoring its Spanish origins. Moreover, I envision the artwork as a catalyst for dialogue, inviting residents and visitors alike to reflect on St. Augustine's multifaceted identity and its place within the broader narrative of American history.

-Tim

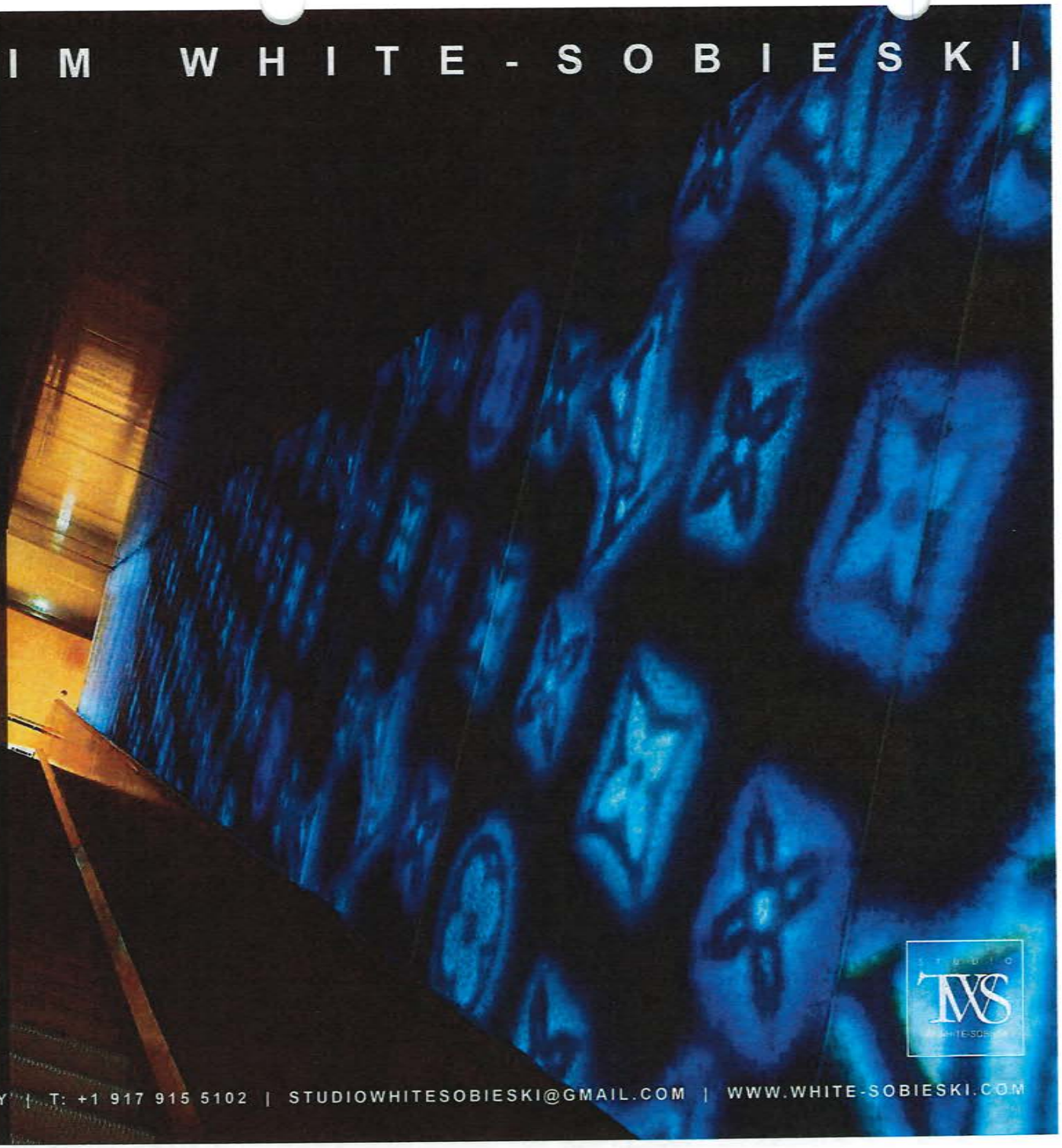
STUDIO TIM WHITE-SOBIESKI

LOUIS VUITTON, Champs Elysees, Paris

A large store with and overall area of 1.800 meter square was transformed into a sequence of intimate boutique scaled terraces each with its own product type that capture the character of the Champs Elysees as a promenade and generates a "travel expenence" for a brand that is historically rooted in Le Voyage.

An exceptional spatial encounter and a technological tour-de-force, the fiber optic art installation wall within the Louis Vuitton Maison in Paris accompanies a 22 meter long escalator voyage that elevates and immerses visitors for a 45 second linear expenence. Accompanied by 700.000 fiber optic pixels back-lit by 16 high-definition projectors, travelers are in continuous motion while surrounded by moving image video art installation.

Architects:
Eric Carlson, Architecture office CARBONDALE, Paris
Peter Marino, Peter Marino Architects, New York
Window designs, exterior/interior light & video installation:
Tim White-Sobieski, TWS Studio, New York
Engineering:
RFR, France
Fabrication/ façades supplier:
Sipral, Czech Republic



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STUDIO TIM WHITE SOBIESKI

W HOTEL GUANGZHOU, CHINA

Address: China, Guangdong Sheng, Guangzhou Shi, Tianhe Qu,
珠江新城冼村路 26 号 邮政编码: 510623

The architecture of W visually intrigues, and at the same time creates a spatial odyssey that invites exploration and keeps senses invigorated.

Within the unified architectural mass, individual components are given their own expression: the private residential portion i.e. guest rooms and apartments are clad in dark granite / glass, their scale subtly defined by a matrix of vertical glass fins, while the public portion i.e. bar, restaurants and spa are enclosed in transparent glazed boxes that visually spring out from the dark background and allow the hotel's ambience to radiate into the surrounding neighborhoods.

With major hotel functions needing to be stacked up vertically by virtue of the compact size of the urban lot, the architecture is an actual embodiment of an intriguing spatial journey from the ground up: a three-dimensional and intertwining sequencing of diverse spatial forms and experience, from the narrow and vertical entrance vestibule, to the spacious but intimate reception 'living room', to the transparent bar in the floating glass box, all the way to the green and semi-enclosed swimming pool resting on the building's top.

Project Name:	W Guangzhou Hotel and Residences
Location:	Zhujiang Xincheng Guangzhou, Guangdong
Client:	KWG Property Holding Ltd
Architect:	Rocco Design Architects Ltd
Local Architect:	Guangzhou Foreview Architect Institute
Light Art:	Studio Tim White-Sobieski
Art Consultant:	James Robertson Art Consultants
Engineer:	RBS Architectural Engineering Design Consultant Co Ltd
M&E Engineer:	J. Roger Preston Ltd
Hotel Operator:	Starwood Asia Pacific Hotels & Resorts Pte. Ltd

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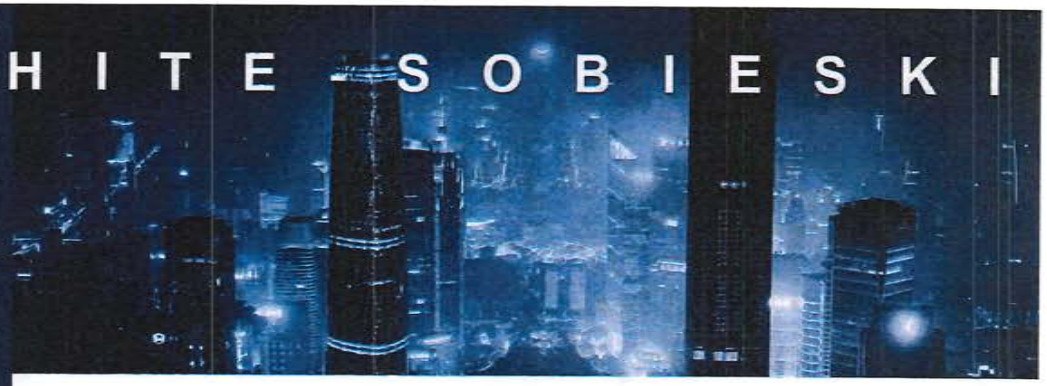

W HOTEL GUANGZHOU



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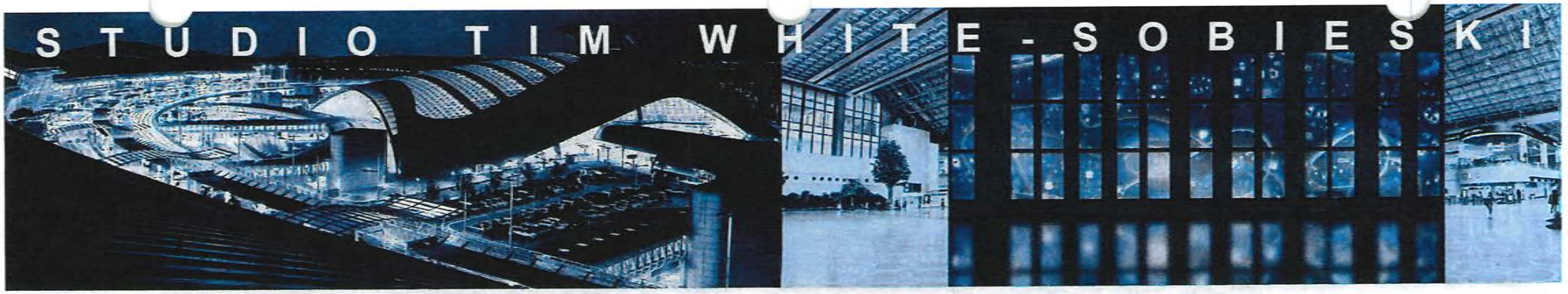
W GUANGZHOU - GUANGZHOU LUXURY 5 STAR HOTEL
- Rocco Design Architects Ltd. Hong Kong
- Tim White-Sobieski Studios, New York | Monte Carlo | Berlin



GIMPO AIRPORT SEOUL

Gimpo International Airport (Korean: 김포국제공항)
Commonly known as Gimpo Airport
IATA: GMP, ICAO: RKSS
Formerly and originally Kimpo International Airport,
Location: western end of Seoul, west of the Central District of Seoul.

Address: 112 Haneul-gil, Gangseo-gu, Seoul, South Korea, Code: GMP

Project scope: two synchronized video walls in the central transit hall. Project resulted in 4 video programs playing in loop comprised of 108 synchronized video channels, currently the world record for number of synchronized video channels in one video artwork.

Video project titled **"Water and Earth"** was the most complicated to date. Assembled of approximately 24000 super high-resolution still images, arranged in an animation movement, it presented a challenge to make it in High Definition format in every monitor displayed and to synchronize all 108 channels in one seamless video field. 108 LCD monitors were used to display video compositions. Artworks were released also as stand-alone translucent stained-glass prints.
Music composition by the artist accompanies the video installation, released as audio DVD by Lightway Records, New York, NY.
Video art work, filming, postproduction, coding, technology and know-how by © Studio Tim White-Sobieski. Patents pending. All right reserved.



STUDIO TIM WHITE-SOBIESKI

AIRPORT

DAXING, CHINA

- Architects: Zaha Hadid Architects
- Completion year of this architecture project Year: 2019

Beijing Daxing International Airport is a new airport in the Daxing district 46km south of the city centre. Developed to alleviate congestion at the capital's existing airport, Beijing Daxing will be a major transport hub for the region with the world's fastest-growing demand for international travel and is fully integrated within the country's expanding transport network.

- Architects In Charge : Zaha Hadid Architects (ZHA) and ADP Ingenierie (ADPI)
- Design : (ZHA) Zaha Hadid, Patrik Schumacher
- Project Directors: (ZHA) Cristiano Ceccato, Charles Walker, Mouzhan Majidi
- Project Design Director : (ZHA) Paulo Flores
- Project Architect : (ZHA) Lydia Kim
- Beijing Team: (ZHA): Satoshi Ohashi, Rita Lee, Yang Jingwen, Lillie Liu, Juan Liu
- Local Design Institutes: BIAD (Beijing Institute of Architecture & Design) + CACC (China Airport Construction Company)

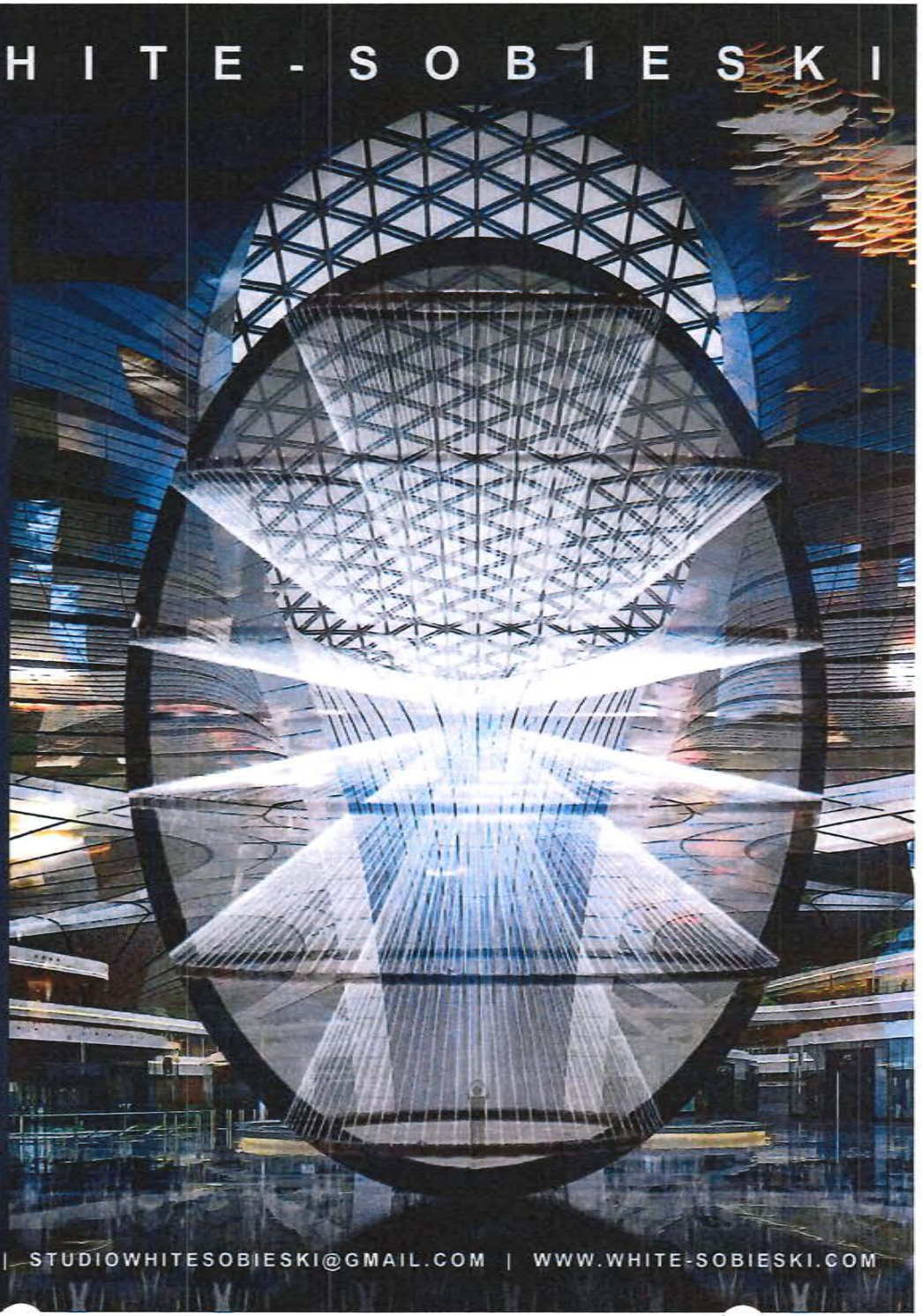
PROPOSAL FOR ANIMATED LIGHT INSTALLATION

Light art installation proposal includes a complicated array of pixel-matrixed LED RDBW spot lights that are programmed as an entire light field. That allows to match existing structural design with similar light patterns and light sequences.

Diagrams for the light LEDs cluster positioning were designs as a freestyle drawing on the top of the existing architecture, thus giving a unique and unpredictable viewing experience. The proposal under a project name "Painting with Light" is intended to recreate a shimmering effect of a night sky, thus complimenting the ideas of Zaha Hadid Architects to bring light into interior during daytime and create a delicate effect of a gleaming sky.

All light technologies and know-how, coding © copyright of TWS studio.

Lead architect / designer Tim White-Sobieski.



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STUDIO TIM WHITE-SOBIESKI

GARE DE LYON SAINT-EXUPÉRY | LYON-SAINT EXUPÉRY AIRPORT RAILWAY STATION, COLOMBIER-SAUGNIEU

Gare de Saint-Exupéry TGV (formerly Gare de Satolas TGV) is a railway station near Lyon, France, directly attached to Lyon–Saint-Exupéry Airport. The station was built as an addition to the airport to serve TGV trains on the LGV Rhône-Alpes, part of the main line running from Paris Gare de Lyon to Marseille Saint-Charles.
Architect **Santiago Calatrava**

PROPOSAL:
The light and design project was based on the ongoing research by TWS Studio of free form structural designs, computer generated sequences of shapes related to light, sound and weather conditions, that further could were utilized as a basis on an architectural project based on its geography and climate. It was applied for exterior and interior designs, and resulted in a wide variety of sub-projects and related designs based on the computer code with a project name "deconstructedreality(DR)® The projects were acquired by a wide number of art museums and Investment funds art collections, and resulted in more than 8000 designs.
Light programming is based on the Infinite and Random computer languages, all technologies copyright Tim White-Sobieski

The structural silhouette form of the terminal is emphasized by dynamic colored light, while the underside of the train rail level features integrated monochromatic RGBW LED programmed lighting. A lighting control system (TWS Studio) allows for animated light movements in the main structure and in the wall cells, resulting in flood light fields covering the entire structure of the building while incorporating morphing patterns of light travelling along the terminal. The visual experience is overwhelming as from inside the terminal as well as for city line and distant observation. Project is based on 12 programmed channels running asynchronously to provide infinite number of pattern combinations. All light technologies solely copyright of TWS group and TWS studio.
Lead architect / designer **Tim White-Sobieski.**

Lyon–Saint Exupéry Airport (French: Aéroport de Lyon-Saint Exupéry), formerly known as Lyon Satolas Airport (IATA: LYS, ICAO: LFLL), is the international airport of Lyon, the third-biggest city in France and an important transport facility for the entire Auvergne-Rhône-Alpes region. It lies in Colombier-Saugnieu

Client
Aéroports de Lyon
Location
Lyon, France
Construction Cost
€180 million
Area: Total Area
70,000 m²
Architect
Rogers Stirk Harbour + Partners
Co-Architect
Claisonne & Partenaires



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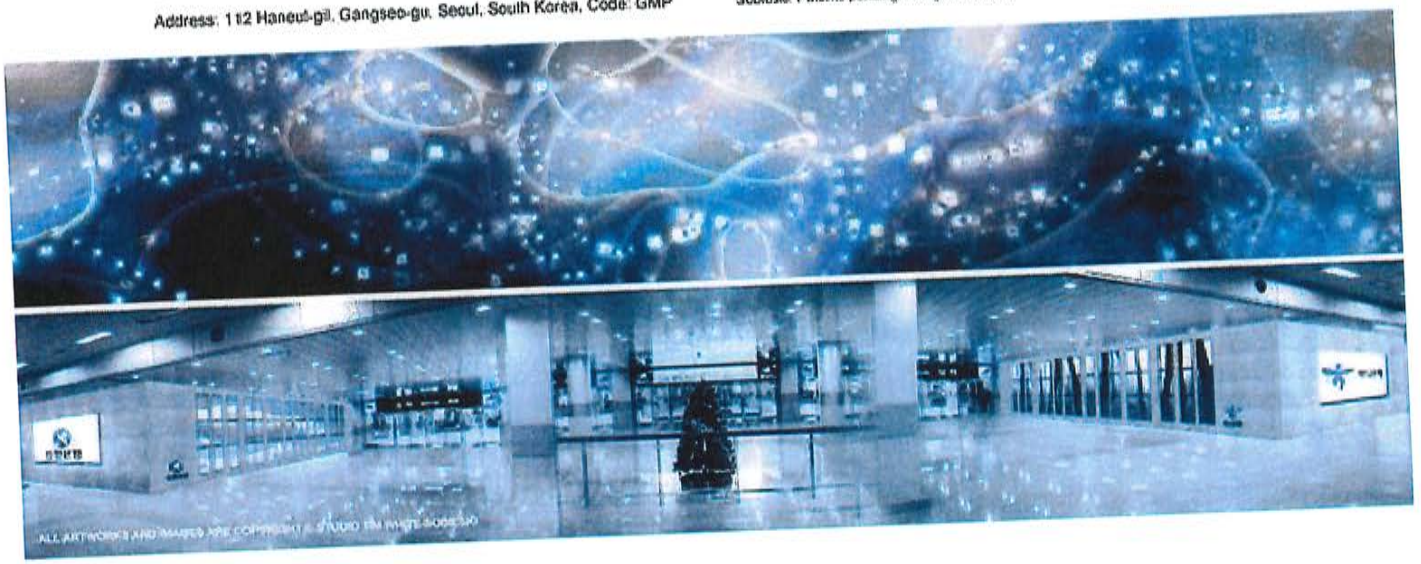
GIMPO AIRPORT SEOUL

Gimpo International Airport (Korean: 김포국제공항)
Commonly known as Gimpo Airport
IATA: GMP, ICAO: RKSS
Formerly and originally Kimpo International Airport.
Location: western end of Seoul, west of the Central District of Seoul.

Address: 112 Haneul-gil, Gangseo-gu, Seoul, South Korea, Code: GMP

Project scope two synchronized video walls in the central transit hall. Project resulted in 4 video programs playing in loop comprised of 108 synchronized video channels; currently the world record for number of synchronized video channels in one video artwork.

Video project titled **"Water and Earth"** was the most complicated to date. Assembled of approximately 24000 super high-resolution still images, arranged in an animation movement, it presented a challenge to make it in High Definition format in every monitor displayed and to synchronize all 108 channels in one seamless video field. 108 LCD monitors were used to display video compositions. Artworks were released also as stand-alone translucent stained-glass prints. Music composition by the artist accompanies the video installation, released as audio DVD by Lightway Records, New York, NY.
Video art work, filming, postproduction, coding, technology and know-how by © Studio Tim White-Sobieski. Patents pending. All right reserved.



W HOTEL GUANGZHOU, CHINA

Address: China, Guangdong Sheng, Guangzhou Shi, Tianhe Qu,
珠江新城先开路 26 号 邮政编码 510623

The architecture of W visually intrigues, and at the same time creates a spatial odyssey that invites exploration and keeps senses invigorated.

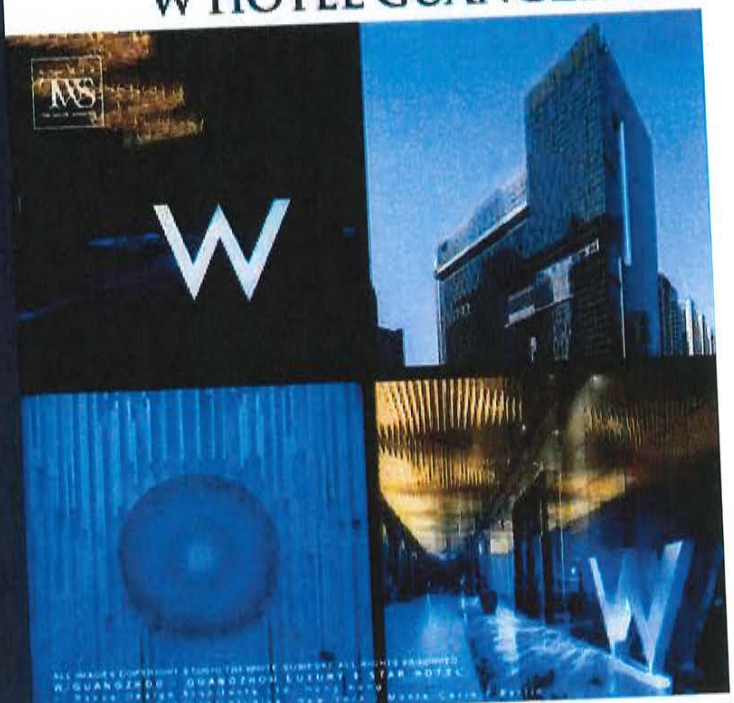
Within the unified architectural mass, individual components are given their own expression: the private residential portion i.e. guest rooms and apartments are clad in dark granite / glass, their scale subtly defined by a matrix of vertical glass fins, while the public portion i.e. bar, restaurants and spa are enclosed in transparent glazed boxes that visually spring out from the dark background and allow the hotel's ambience to radiate into the surrounding neighborhoods.

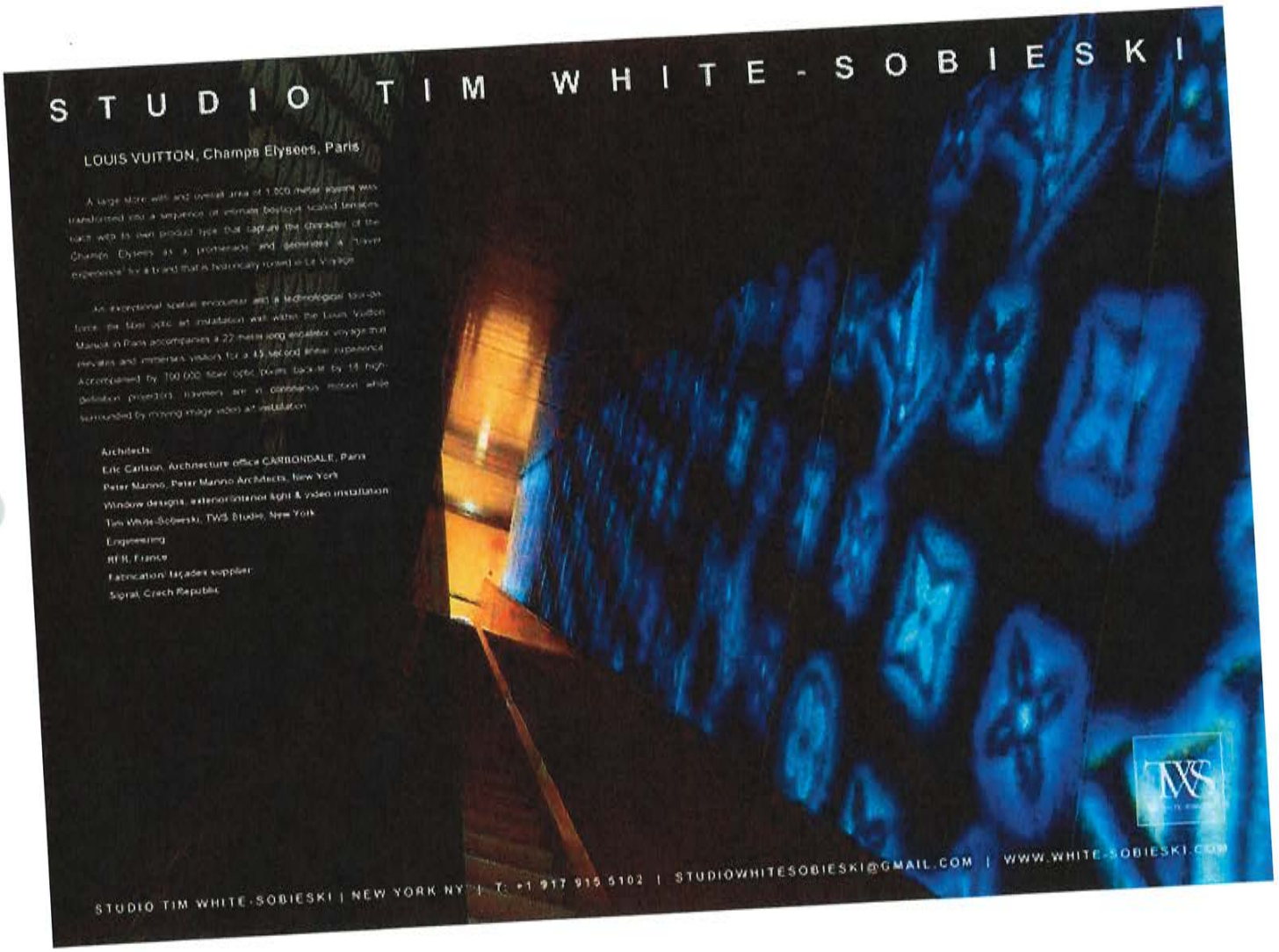
With major hotel functions needing to be stacked up vertically by virtue of the compact size of the urban lot, the architecture is an actual embodiment of an intriguing spatial journey from the ground up: a three-dimensional and intertwining sequencing of diverse spatial forms and experience, from the narrow and vertical entrance vestibule, to the spacious but intimate reception 'living room', to the transparent bar in the floating glass box, all the way to the green and semi-enclosed swimming pool resting on the building's top.

Project Name:	W Guangzhou Hotel and Residences
Location:	Zhujiang Xincheng, Guangzhou, Guangdong
Client:	KWG Property Holding Ltd
Architect:	Rocco Design Architects Ltd
Local Architect:	Guangzhou Foreview Architect Institute
Light Art:	Studio Tim White-Sobieski
Art Consultant:	James Robertson Art Consultants
Engineer:	RBS Architectural Engineering Design Consultant Co Ltd
M&E Engineer:	J. Roger Preston Ltd
Hotel Operator:	Starwood Asia Pacific Hotels & Resorts Pte. Ltd.



W HOTEL GUANGZHOU

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LOUIS VUITTON, Champs Elysees, Paris
A large store with and overall area of 1.000 meter square was transformed into a sequence of intimate boutique scaled terraces each with its own product type that capture the character of the Champs Elysees as a promenade and generates a "travel experience" for a brand that is historically rooted in Le Voyage
An exceptional spatial encounter and a technological tour-de-force, the fiber optic art installation was within the Louis Vuitton Maniak in Paris accompanies a 22 meter long escalator voyage that reveals and immerses visitors for a 45 second linear experience. Accompanied by 700.000 fiber optic beams backed by 18 high-definition projectors, travelers are in continuous motion while surrounded by moving image video art installation
Architects:
Eric Carlson, Architecture office CARBONDALE, Paris
Peter Marino, Peter Marino Architects, New York
Window designs, exterior/interior light & video installation
Tim White-Sobieski, TWS Studio, New York
Engineering
RFR, France
Fabrication/ façades supplier:
Sigral, Czech Republic
TWS
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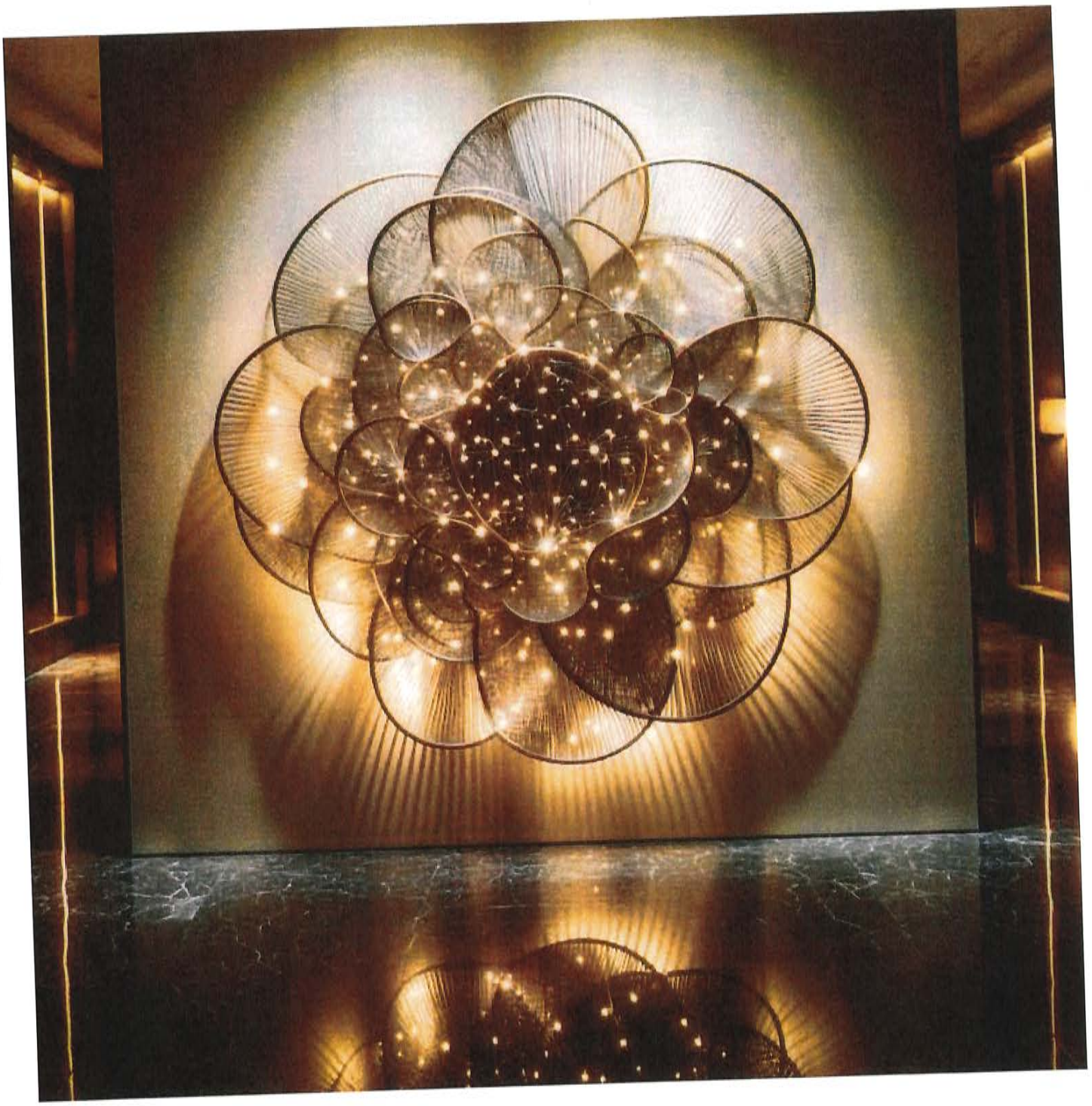



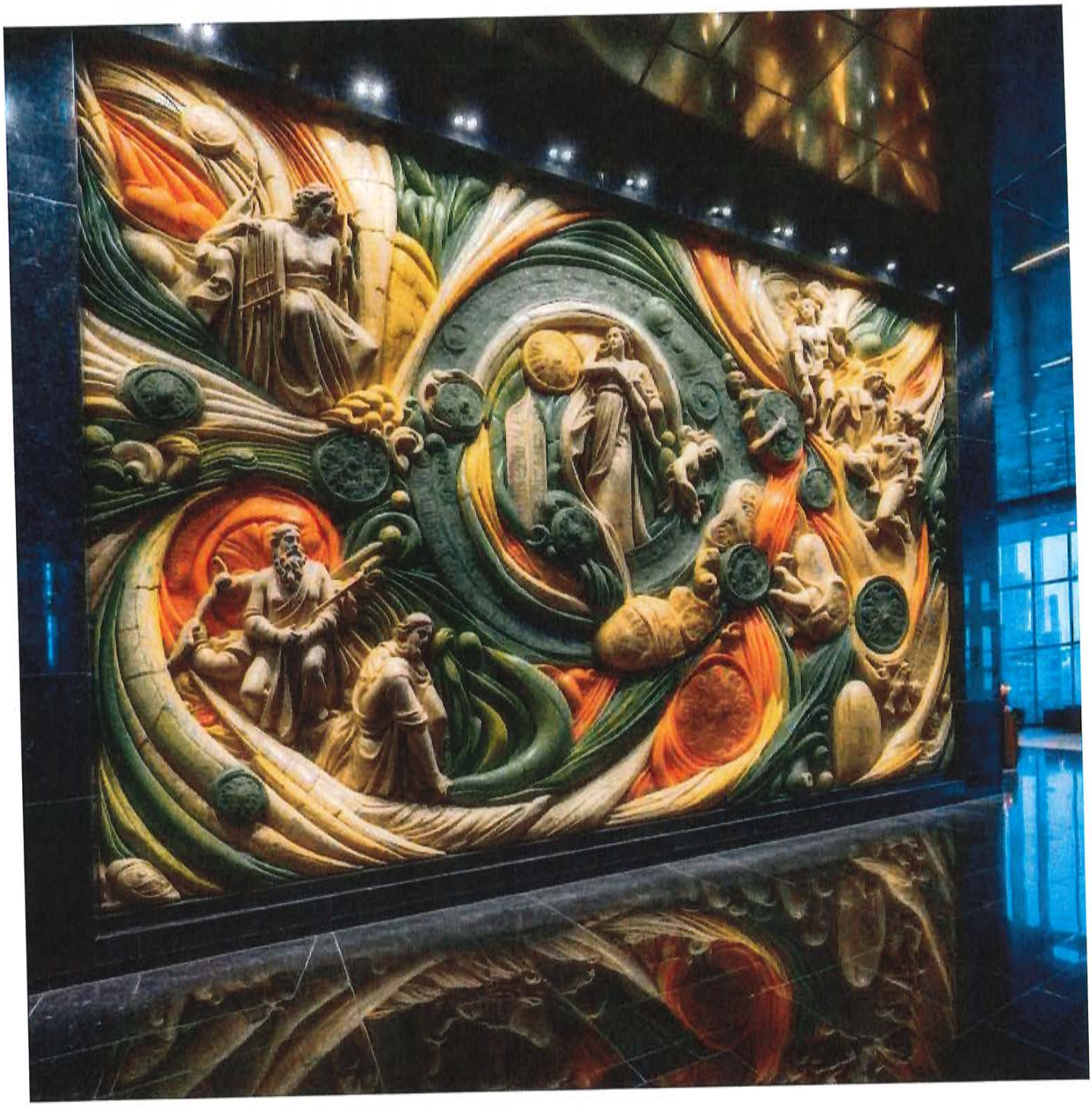

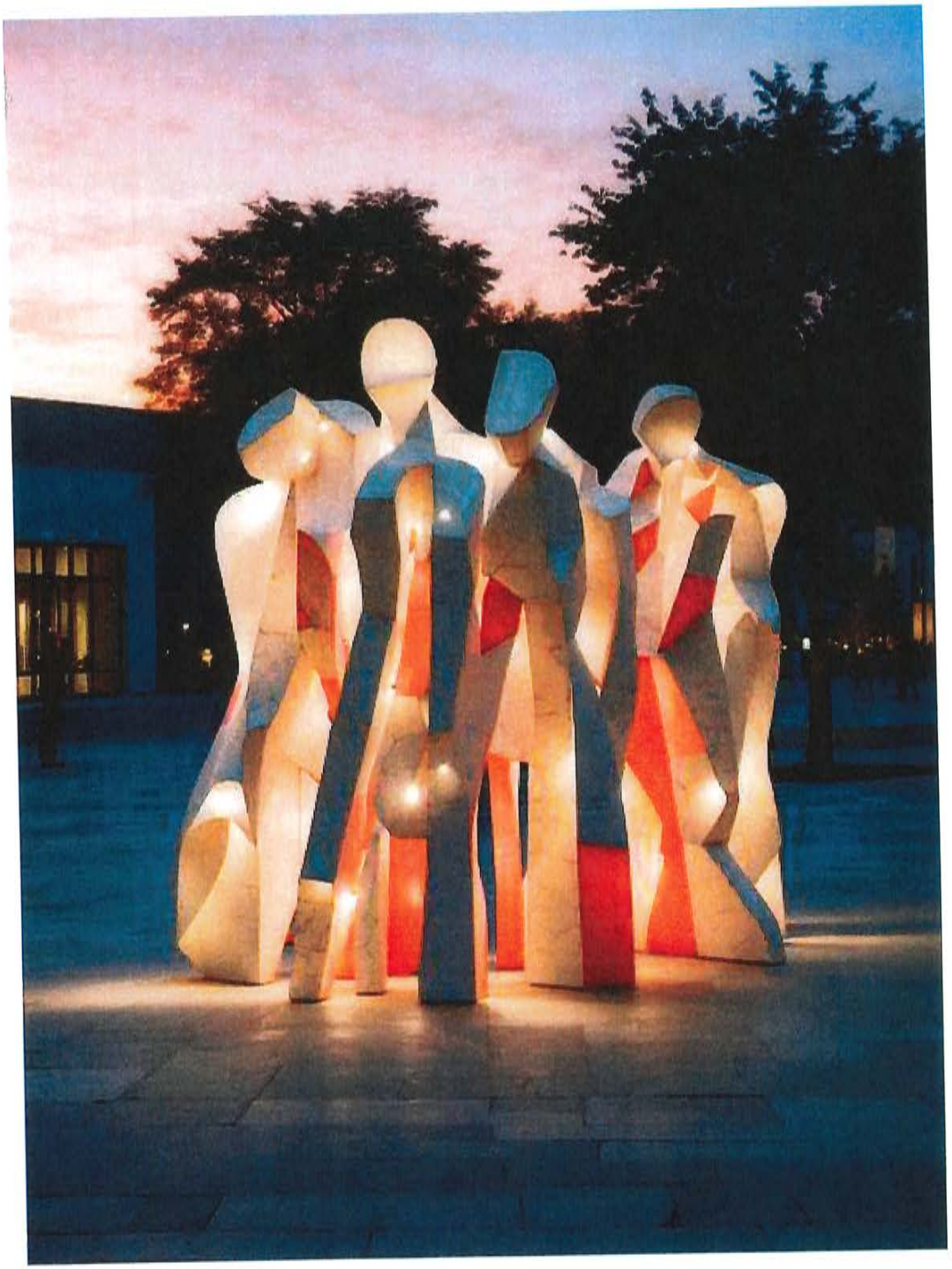

SITEWORKS
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Vicki Scuri
Interdisciplinary Artist & Designer
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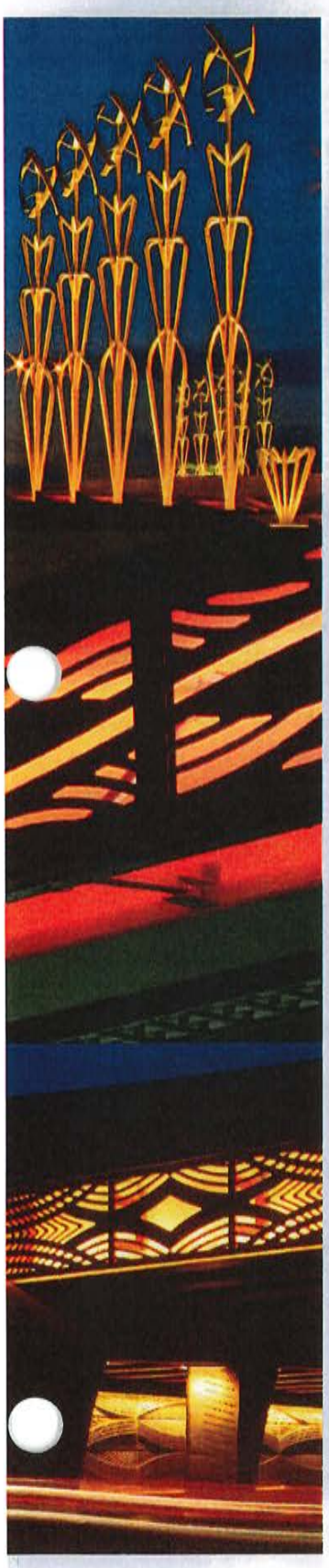

EXPERTISE

Vicki is an Interdisciplinary Artist and Designer with a stellar track record. Her work thrives at the intersections of Art with Urban Design, Environment and Infrastructure, bridging the gaps between disciplines to create a more meaningful and engaging public realm. Vicki's projects are best known for symbolic pattern work, the play of sunlight and shadow over sculptural form, and her ability to address the entire site as a canvas. Her practice includes design team collaborations, mentoring interns, public engagement, public art master planning, and promoting economic development through the Arts.

EXPERIENCE

Gateway bridges, railings, grills, towers, & sculptures
Streetscapes, pedestrian links & trails
Transit, shelters, paving, windscreens, & medians
Lighting: roadway, pedestrian & signature
Infrastructure walls: custom forms & patterning
Public Art Master Planning, community engagement and public outreach

RECOGNITION (recent / selected)

2023 CODAawards, Top 100 Projects, Merit Award, East Kellogg, Wichita, KS
2022 CODAsummit, Artist's Showcase, Denver, CO
The Making of Art for Public Places, Part 1, Vicki Scuri, South Bellevue Station Acoustic Panels, https://www.youtube.com/watch?v=An1BMgEvLqA
2021 Move The Era: Vicki Scuri with Jeanne Acutanza, host: https://buildtheera.com/podcast
2020 CODAsummit: Straight Talk Panel, virtual conference, Madison, WI
CODAawards Top 100 Projects, Aurora Bright Dawn, Seattle, WA

PROFESSIONAL AFFILIATIONS

Americans for the Arts
International Sculpture Center
Women in Transportation

EDUCATION

Certificate /Digital Design	UW, Seattle, WA
Master of Fine Arts	UW, Madison, WI
Bachelor of Arts	UC, Berkeley, CA

PUBLIC ART (recent / selected)

2021-23 **West Glebe & Ridge Road Bridges, Arlington, VA** (built)
Aesthetics: $350,000; Client: Arlington County
Role: Artist designed grills, parapet patterning & lighting.

2017-23 **"Branching Out" Purple Line, New Carrollton, MD** (in construction)
Aesthetics: $232,500; Client: Maryland Transit Administration
Role: Artist designed glass wind screens for shelter.

2014-23 **"Photo-Synthesis", Bellevue, WA (station opens in 2023)** (built)
Aesthetics: $400,000; Client: Sound Transit
Role: Artist designed patterned acoustic panels for guideway.

2021-22 **12th Street Gateway Sculpture, Sacramento, CA** (built)
Aesthetics: $350,000; Client: City of Sacramento
Role: Artist designed 40' tall sculptures.

2021-22 **Butterfly Screens at The Reach, Columbus, OH** (built)
Aesthetics: $175,000; Client: White Castle
Role: Artist designed screens for parking lot.

2019-22 **Crabtree Creek Greenway Pedestrian Tunnel Project , Cary, NC** (in design)
Aesthetics: TBD; Client: Town of Cary
Role: Artist designed patterning for tile, concrete, railing and lighting.

VSSITEWORKS
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vicki@vickiscuri.com







ARTIST'S STATEMENT

I am an Artist and Designer who humanizes the built environment, connecting people with place. I endeavor to enrich civic identity, promoting community pride and economic development, fostering meaningful connections with history, culture, and the environment. My work is inspired by nature, viewed through the lens of technology; interpreting and transforming the natural world into perceptual experiences with a symbolic awareness of nature. My work thrives at the intersections of Art with Urban Design, and Environment, bridging the gaps between disciplines to create a more meaningful and engaging public realm, receiving national acclaim for over 35 years.

My signature work includes symbolic patterning, the play of sunlight and programmable LED lighting over sculptural form, and holistic contextual design. My projects are fabricated in a variety of materials, most often including steel, concrete, polycarbonate, and programmable LED lighting. Sustainable weathering steel, having an affinity with landscape, is a mainstay of many of my projects. My works are layered in meaning, inviting multiple views and sustained interest. I excel in collaborations with professionals and communities of different backgrounds than my own, promoting thoughtful, expansive dialogue and discovery. I am a good communicator. I build consensus among diverse groups by distilling information and revealing core human values that transcend, age, race, or wealth. My community engagement process is interactive, promoting teamwork and creative activities through hands-on workshops and local site explorations. I succeed in working across cultural differences by being an authentic advocate for all who I serve, promoting best practices and holistic design through Public Art.

I am knowledgeable in all phases of design, cost estimating, fabrication, and construction. I am constantly honing my skills, including earning a Certificate in Digital Design and Fabrication from the University of Washington. These digital tools expand my abilities to realize my work on a large and small scale and to embrace a more experimental process in image and fabrication development. My practice includes design team collaborations, site specific installations, mentoring interns, public engagement, and public art master planning, promoting economic development through the Arts.

TESTIMONIALS

West Glebe, Arlington, VA

"Vicki Scuri SiteWorks successfully interpreted community feedback, policy guidance and navigated a challenging design and approval process into a poetic expression that encourages the user to admire the nature and setting around them. The bridge connects Alexandria and Arlington, VA neighborhoods and re-connects users with nature through biophilic design. Her team produced high quality drawings, communicated frequently and asserted an exceptional level of excellence in fabrication, finish and installation. The West Glebe Road bridge is an enduring testament to what an artist can do to integrate public art into vital civic infrastructure while reflecting on the industrial past, local geography, and the movement of water. The artwork gracefully serves an important safety function while providing comfort and enjoyment for all users."

– Kris Krider, AICP, County Architect and Urban Design Supervisor, Arlington County, VA

WAM Windscreens, Wichita, KS

"I am fortunate to have had the opportunity to work with Vicki Scuri SiteWorks on the roughly six-acre Wichita Art Museum Art Garden Master Plan. Confluence partnered with Vicki for her vast expertise in art and site relationships, understanding of key views, and sensitivity to surrounding context. Vicki excels in open collaboration and played a crucial role in client charrettes, evaluating concepts and developing ideas. Based on the Master Plan recommendations, Vicki was commissioned to develop the Partition Screens, engaging ribbons of weathered steel that elegantly express the movement and patterns of wind. The Partition Screens came in under budget and I was impressed with Vicki's knowledge of weathered steel finishes. Her relationship with numerous art fabricators was a valuable resource to the team and the project. Vicki is enthusiastic and passionate about her work, and it translates to amazing works of art that enrich communities."

– Matt Evett, Associate ASLA, Confluence, Kansas City, MO

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West Glebe, Arlington, VA
Date: 2021-2023 (built)
Sponsor: Arlington County

Contact: Kris Krider, County Architect
Urban Design Section Supervisor
(703) 228-3310 work
(571) 882-0845 cell
kkrider@arlingtonva.us



Lakepointe, Covington, WA
Date: 2018-2023 (built)
Sponsor: OakPointe

Contact: Kevin Collins, TransoGroup
(425) 821-3665
kevin.collins@transpogroup.com



"Photo-Synthesis", Bellevue, WA
Date: 2014-2023 (built)
Sponsor: Sound Transit

Contact: Barbara Luecke
(206) 398-5059 work
(206) 388-7439 cell
barbara.luecke@soundtransit.org



"Uplift" N 12th St., Sacramento, CA
Date: 2021-2022 (built)
Sponsor: Sacramento Office of Arts + Culture, Art in Public Places Program

Contact: Donald Gensler
Office of Arts & Culture
(916) 808-8493
dgensler@cityofsacramento.org



Butterfly Screens, Columbus, OH
Date: 2021-2022 (built)
Sponsor: White Castle

Contact: Amanda Golden
Managing Principal, Designing Local, Ltd.
(706) 346-5696 cell
(614) 607-1557 work
amanda@designinglocal.com



Schantz Gateway, Kettering, OH
Date: 2017-2021 (built)
Sponsor: City of Kettering

Contact: Shayna McConville
(937) 296-0294
shayna.mcconvilee@ketteringoh.org



Capital Boulevard Bridges, Raleigh, NC
Date: 2017-2021 (built)
Sponsor: City of Raleigh

Contact: Jenn Hales, Arts Commission
Office of Raleigh Arts
(919) 996-4689
jenn.hales@raleighnc.gov



East Kellogg, Wichita, KS
Date: 2007-2021 (built)
Sponsor: City of Wichita & KDOT

Contact: Abdul Hamada, WSP
(316) 841-8618 cell
(316) 425-8920 work
abdul.hamada@wsp.com

Wings of Change

By **Sacramento Magazine** - November 4, 2022

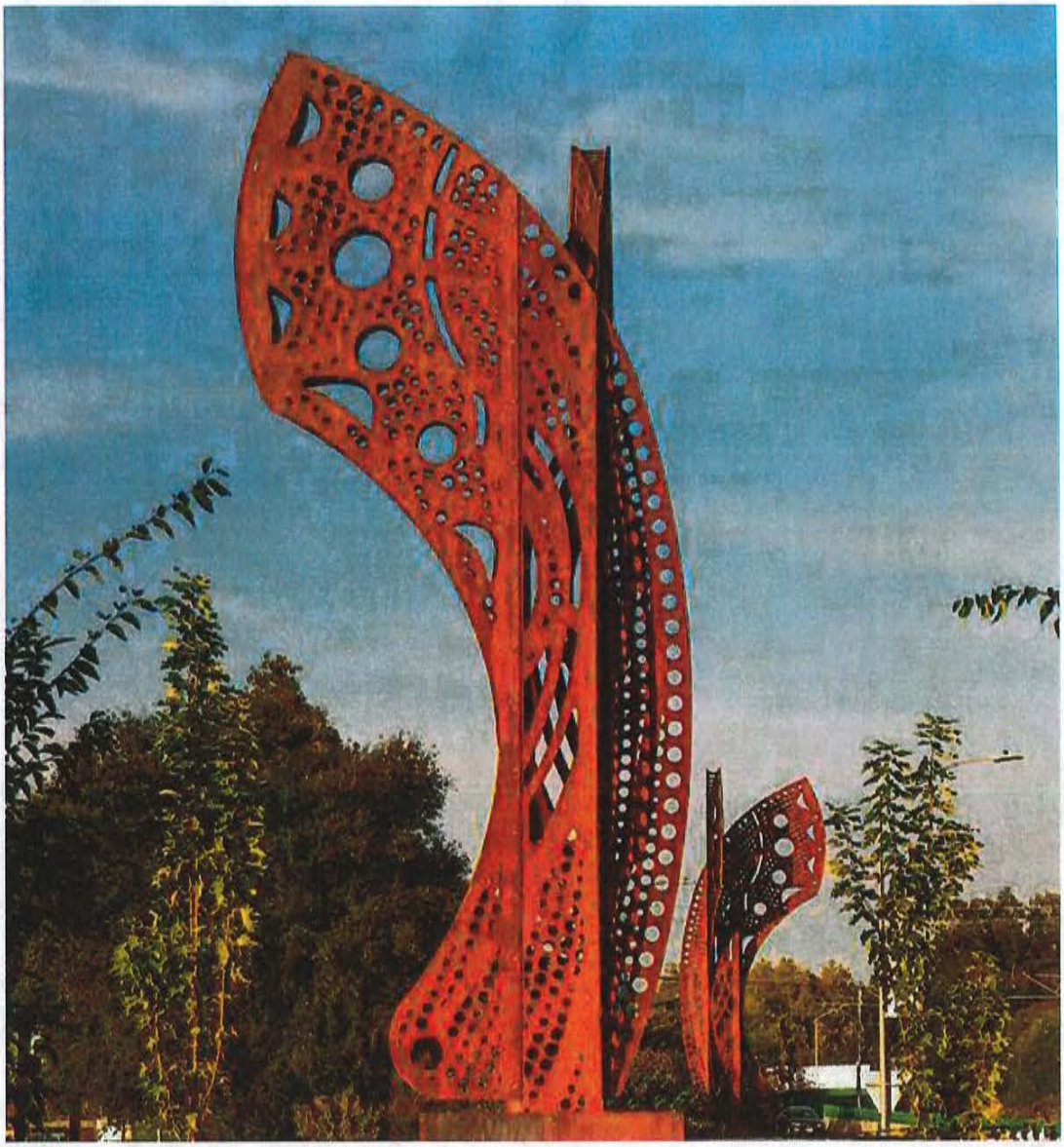

Photo by Gabriel Teague

Two 40-foot winged sculptures have risen in The River District, near Richards Boulevard and N. 12th Street. Titled "Uplift," they're the latest in the city of Sacramento's metamorphosis-themed public art project that includes seven murals along the N. 12th Street corridor. The sculptures, which will light up at night, were created by Seattle-based artist Vicki Scuri.

SOLAR TODAY

LEADING THE RENEWABLE ENERGY REVOLUTION

May/June 2015
solartoday.org

Solar for Everyone!

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UTILITY OF THE FUTURE » 18
CHRISTIAN UNIVERSITY WALKS ITS TALK » 22
SOLAR 2015 » 26



parting shot

Public Art Meets Sustainability in Texas

Airway is a renovation of existing infrastructure that creates a gateway to the El Paso International Airport and downtown El Paso, Texas. The installation includes an array of 50-foot-tall, functional, illuminated wind turbines with customized radial armatures paired with sequences of low illuminated sculptures and arched planters hosting native trees and plants. The project promotes sustainability, incorporating renewable energy, xeriscaping, and programmable LED lighting for celebrating the seasons and community events.

The artist, Vicki Scuri, drew inspiration from the airport, the name "Airway," the wind, the mountains, native plants, and the commercial/industrial site characterized by oil tanks, gas stations, hotels, and restaurants. The dynamic site has a mountain backdrop visible from many vantage points, and the work captures the essence of place, creates a landmark, and offers a unique aesthetic expression.

The lighting for the Airway reflects the seasons—blue and green in spring, green and orange in summer, orange and purple in fall, and purple and blue in winter. The color sequences represent a pattern structure similar to a quilt or a Mexican blanket.

The artist, the design team, and the contractor collaborated seamlessly, which made it possible to accomplish a very ambitious project in two-and-a-half years. The El Paso community has also embraced the installation, voting it Best Public Art Display in the Best of the Border 2014.

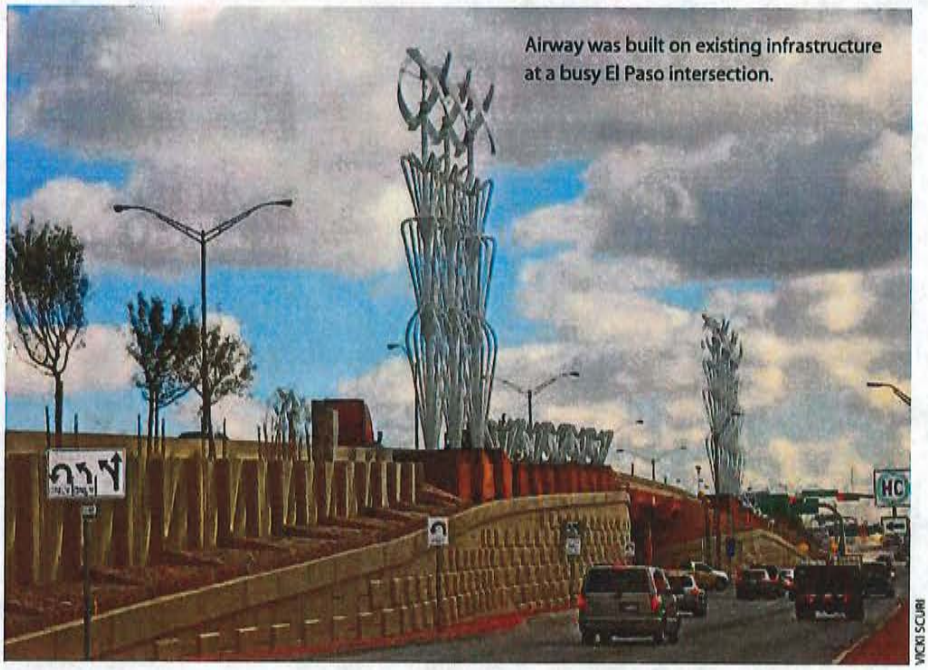
For more information, go to vickiscuri.com. For a video of the installation, go to solartoday.org/airway.

—MAUREEN MCINTYRE



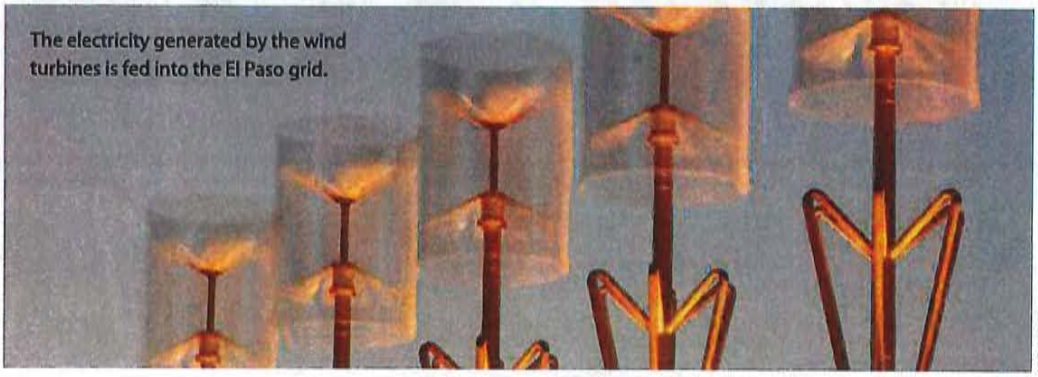
Airway was inspired by images of flight and movement.

VICKI SCURI



Airway was built on existing infrastructure at a busy El Paso intersection.

VICKI SCURI



The electricity generated by the wind turbines is fed into the El Paso grid.

VICKI SCURI

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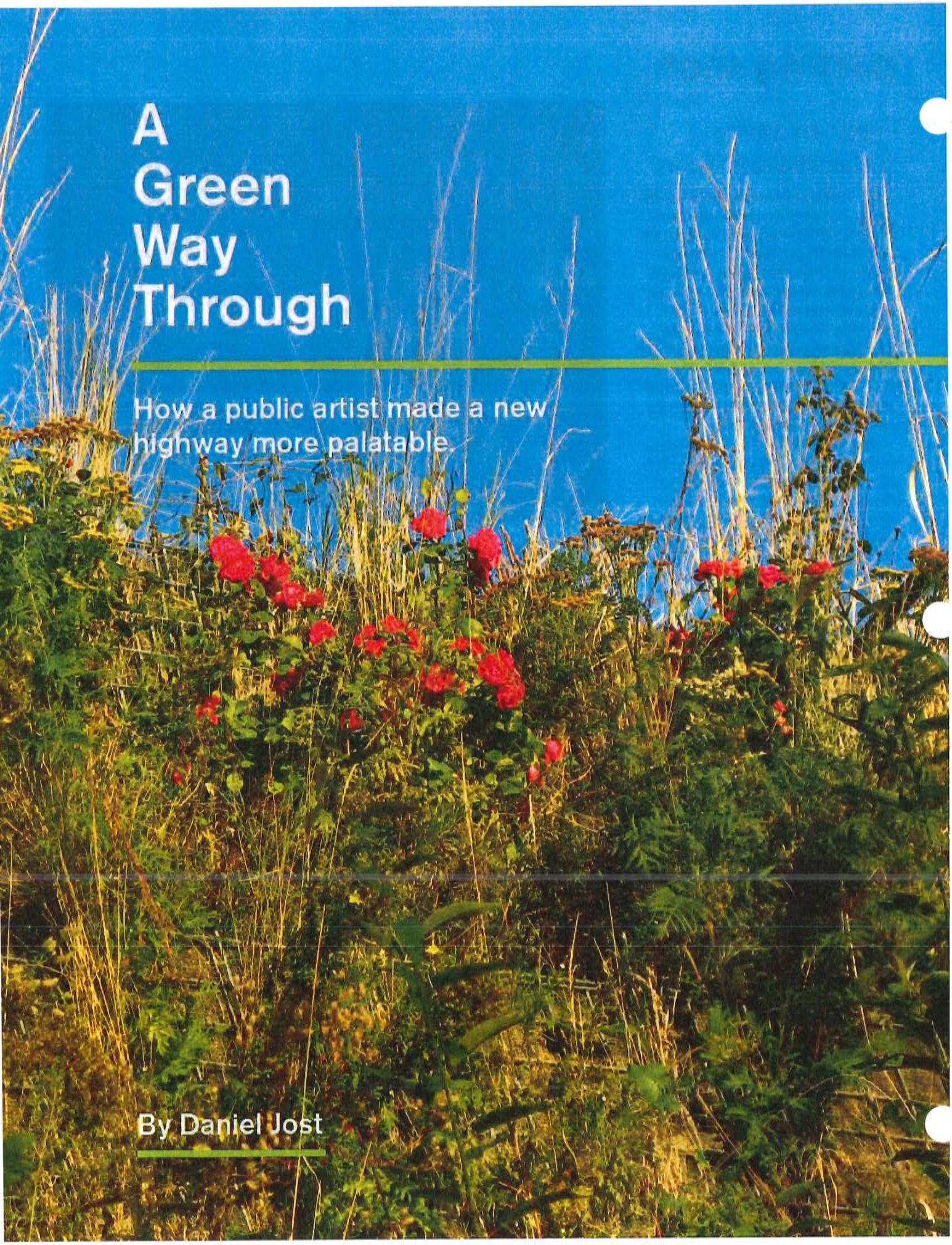


A Green Way Through

How a public artist made a new highway more palatable.

By Daniel Jost



ABOVE: Sandpoint, Idaho brought in artist Vicki Scuri in 2000 to help design a highway bypass site. She found the community wanted a green wall. It was completed in 2012. OPPOSITE: The mechanically stabilized earth (MSE) green wall

U.S. Highway 95 is the main north-south route through Idaho. Yet until recently, it slowed to 25 miles per hour in Sandpoint, a small city on the state's panhandle. Big trucks, often dragging more than one trailer, struggled to make the tight turns through Sandpoint's historic downtown. Crossing Fifth Avenue on foot was like playing a game of Frogger, and the whole area was filled with the smells of exhaust and manure from idling cattle trucks.

As early as the 1950s, the Idaho Transportation Department (ITD) had proposed a bypass to ease Sandpoint's congestion, but their plans were extremely controversial—to the point that people boycotted businesses that didn't share their position. "People would literally say it was going to destroy downtown and kill the waterfront irreparably," remembers Keith Kinnaird, who spent more than a decade covering the bypass for the *Bonner County Daily Bee*.

Various routes were explored for the highway. But state officials had long favored an alignment that brought it along the east side of Sand Creek, on a narrow stretch of land that separates the creek and city from Lake Pend Oreille. This finger of land is connected to downtown by a single bridge and is home to the city's public beach, a Best Western hotel, and an historic train terminal.

A railroad embankment cut off downtown from Lake Pend Oreille long before the Sand Creek Byway was ever proposed, but over the years, it had become camouflaged by a number of large poplars. To fit the bypass into the narrow space between the railroad and the creek, those trees would need to be removed—drastically changing the view from downtown. People worried the new view would be concrete columns.

The most recent effort to construct a bypass began in 2000. ITD chose Dave Butzier, an engineer with Washington Group International (now URS), to lead the design team, which also included engineers and a scientist from CH2M Hill, landscape architects from Beck and Baird in Boise, local landscape architect Tom Runa, local firms Clearwater Engineering and Glahe & Associates, and Vicki Scuri, an artist from Seattle.

The decision to bring in an artist was highly unusual for the State of Idaho. "I think it was Sean Hoisington's idea," says engineer Jim Roletto, who worked with Hoisington at ITD. "I think he'd been watching a TV program and saw some of Vicki Scuri's work."

He adds, "[Our bosses at] ITD didn't even know we had an artist for a while."

"They said, 'We're going to call you a site design specialist, as opposed to a public artist,'" Scuri remembers, "because that way they didn't have to explain anything."

Scuri has done lots of work with concrete along highways, texturing

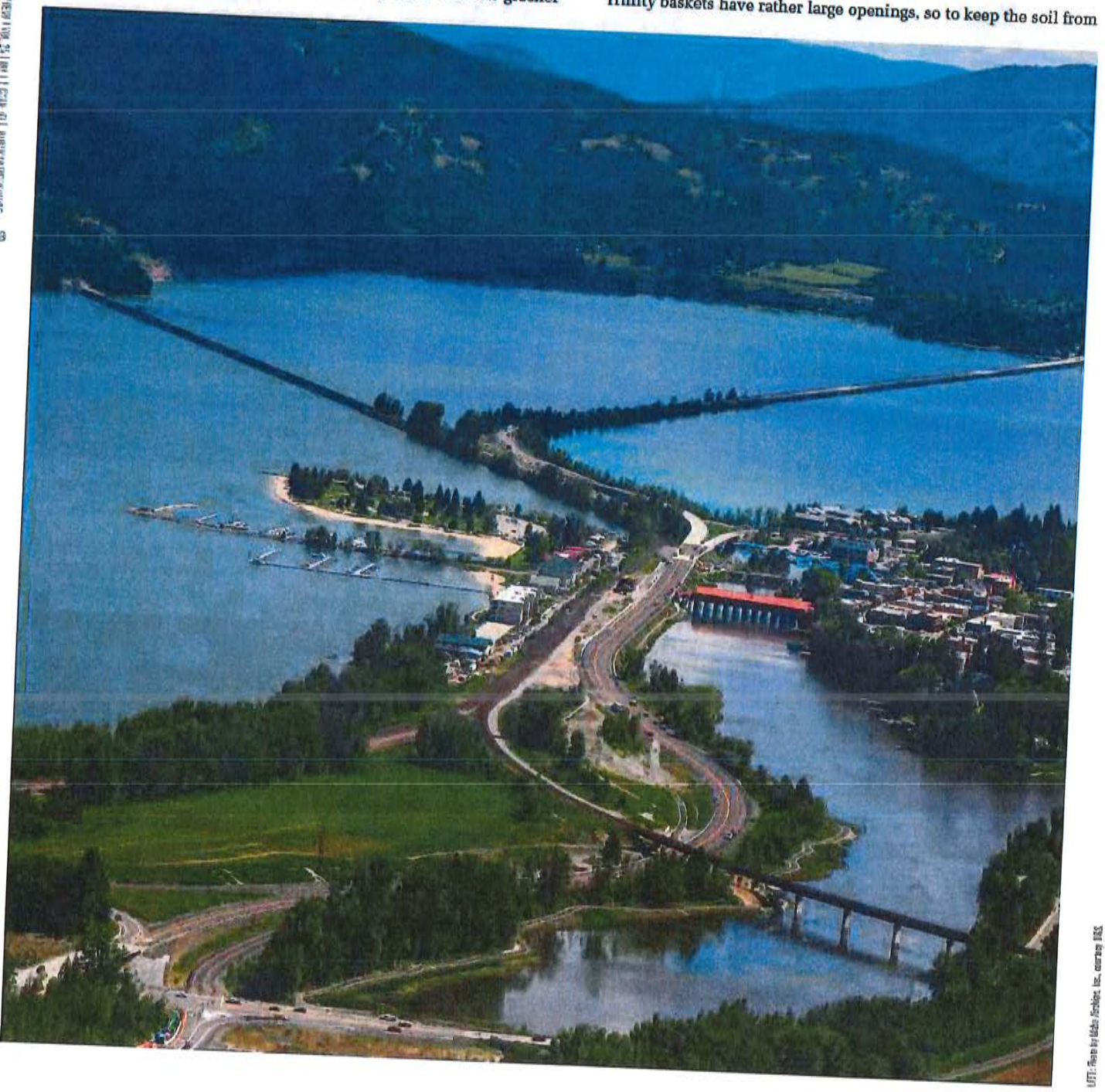
it to catch the light. But large expanses of concrete didn't seem appropriate for this site. One of the first things Scuri did when she joined the team was to meet one-on-one with people from the community. "They said, 'We want it green,'" Scuri remembers.

Scuri had been introduced to green walls—vertical structures with plants growing from them—by Bob Barnes, a landscape architect she collaborated with in Washington State, and she felt that such a structure would be perfect here. Scuri worked with Seattle-based architect Mark Spitzer on some concepts and presented them to ITD in the fall of 2001. These concepts also showed an artful underpass with stepped planters to link downtown to the city beach.

When Scuri presented the green wall, the room went silent. "I think all of us said, 'You want to do what?'" Butzier remembers. While there had been some earlier discussion of making walls that felt greener —perhaps by planting them with vines or building timber cribs—no one was familiar with a mechanically stabilized earth (MSE) green wall.

The idea eventually won support, and the green wall's final design was a team effort, with Scuri involved through design development. Unlike some green walls, where each plant is in a small potlike unit that is then supported by the wall, the planting medium is continuous, which helps to keep the west-facing wall from drying out on a hot summer day. The wall has an exoskeleton of Trinity baskets, welded wire baskets manufactured by Hilfiker, that are filled with soil. The team felt it was important to create relief in the wall's face, so the baskets are laid out in an irregular pattern that provides horizontal pockets for planting. To save money, the designers worked with the standard basket sizes available.

Trinity baskets have rather large openings, so to keep the soil from



LEFT: Photo by Hilfiker Retaining Walls, Inc., courtesy HDR



ABOVE: The narrow ribbon of land between Sand Creek and the highway is now home to City Beach. The park, which is sheltered from the highway by Vicki Scuri's green wall, offers a good view of downtown across the water.
OPPOSITE: U.S. Highway 95 now bypasses Sandpoint's downtown. City Beach and the green wall are located just above the railroad bridge in the foreground, along the left side of Sand Creek, which empties into Lake Pend Oreille.

eroding away, they were lined with quarter-inch screen and a woven mat, which was initially impregnated with grass seed. Dan Baird, of Beck and Baird, says that over time the mat will biodegrade and be replaced by a living mat of grass roots. Other plants, such as climbing roses and honeysuckle, were inserted into the wall as plugs. Drip and conventional spray irrigation keep everything alive, and the slight slope of the wall's face (a 6:1 batter) helps it to collect water.

The final effect of the wall, which was completed in 2012, is quite stunning. The grass browns in the summer as some native grasses do, but the other plants provide contrasting greenery and colorful blossoms, so the wall is interesting year-round. Scuri acknowledges that for some people, the aesthetics of a green wall can be an acquired taste, "like whole wheat bread." But "for me it's still beautiful, even when it's brown," Scuri says. "It's very furry; it gets the light."

When I visited the wall on a warm August evening, the new City Beach park next to it had drawn a number of bikers, fishermen, and couples. Local residents Charlene LaPrade and Amanda Blossom walked along the wall and smelled the roses. LaPrade says she did not initially support the bypass project, but she's very happy with how it turned out—particularly the green wall. "I love it," LaPrade said. "It has a back-to-nature type feel."

"This little creek was never used and now, because of the path and the living wall, there's people there all the time," said Lisa Guscott, owner of Arlo's Ristorante, which has a patio overlooking the creek.

"Most of the people who were opposed to the bypass are not angry and upset now," says former mayor Gretchen Hellar, who originally opposed it and refused to attend the byway's dedication. "The fact that it was aesthetically acceptable defused some of the hostility."

DANIEL JOST *is a freelance journalist and a contributing editor to* Landscape Architecture Magazine. *A native of western New York, he is currently living in Seattle.*

RIGHT: Photo by Vic...

SITEWORKS
VISION+SITE

Vicki Scuri
Interdisciplinary Design & Public Art Specialist
16218 39th Avenue NE
Lake Forest Park, WA 98155
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206 930 1769 cell
vickiscuri.com
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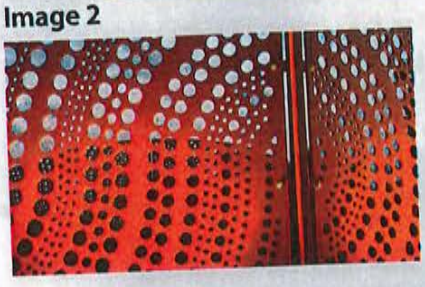
Image 1



Image 2



Images 1 & 2: Lakepointe Boulevard, Covington, WA
Date: 2018-2023 (built)
Budget: $900,000
Material: Concrete, Steel, LED Lighting, and Landscaping
Height: 15 Feet, Width: 75 Feet, Length: 2,500 Feet
Sponsor: OakPointe
Project Team: Artist: Vicki Scuri SiteWorks with Alexandr Polzin
Engineer: Transpo Group and PACE, Landscape Architects: David Evans and Associates, Contractor: Goodfellows Bros

This project enhances the new Lakepointe development project in Covington, WA. We were hired by the roadway engineers to identify the locations of, and create the designs for, several wayfinging and identify aesthetic elements at the site. These include custom formliner relief patterns for both MSE and cast-in-place concrete walls, patterned cut metal railings that relate to the concrete walls, shaping the form and landscape of two roundabout center islands, and creating and patterning cut metal landscape screens to activate these roundabout islands. These screens are illuminated at night and serve as entry beacons to the development. They carry a dynamic pattern of sweeping curves that relates to the patterning found on the concrete walls and railings. The ripple patterns of water inspired this patterning. The site abuts a local creek and will have a dramatic lake feature. Our patterning reinforces this water-theme identity across many materials and scales.

Image 3



Image 4



Images 3 & 4: WAM Wind Screens, Wichita, KS
Date: 2014-2016 (built)
Construction Budget: $175,000 for Enhancements
Materials: Weathering Steel, LED Lighting & Landscape
Height: 8 Feet, Width: 4 Feet, Length: 30 Feet x 3 Screens
Sponsor: Wichita Art Museum
Project Team: Artist: Vicki Scuri SiteWorks with Alexandr Polzin
Landscape Architects: Confluence, Engineer: PEC Engineering
Night Image: Larry Schwarm

The Museum, the motion of wind in the prairie and technology inspire this project. The three screens combine elegant curving forms with gestural patterns defined by circles of varying sizes to suggest airfoils and wind. Opacity and transparency add interest, abstraction and interaction with the native landscape. The patterns mirror each other, marking the entry, flanking the paths and gardens, while creating a sweeping motion. The screens complement the site, defining and framing the space, creating a special feature in the landscape and a photographic opportunity for special events. Functionally, the windscreens reinforce the northeast side of the Art Museum Sculpture Garden, and screen the church parking lot across the street. During the day, the screen interacts with sunlight, to cast evocative patterns along garden paths. At night, the screens are illuminated with warm white light, creating a beacon in the landscape.

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Image 5



Image 6



Images 5 & 6: Butterfly Screens at the Reach, Columbus, OH
Date: 2021-2022 (built)
Construction Budget: $175,000 for Enhancements
Material: Weathering Steel
Height: 11 Feet, Width: 5 Feet, Length: 120 Feet
Sponsor: White Castle
Project Team: Artist: Vicki Scuri SiteWorks with Alexandr Polzin
Fabricator: JunoWorks

The transformative, high-design world headquarters of White Castle inspire this project. We interpreted this transformation into butterfly imagery. The abstracted butterfly inspired imagery creates layers of meaning. This project integrates art into the site by providing a backdrop and a frame for activity in the linear park and for the special occasions when the road becomes a festival street. This continuous gesture between the road and the office parking lot completes the envelope along the edge of the linear park, directing flow to the river. The site-scaled screens divide the uses of the space, demarcating the public space of the park from the parking lot, providing an artistic visual barrier. The screen's dynamic patterning is in dialogue with the cultural programming and activities that will enliven this space, serving as a memorable background. The natural patina of the weathering steel, a sustainable material, ties the screens to the environment.

Image 7

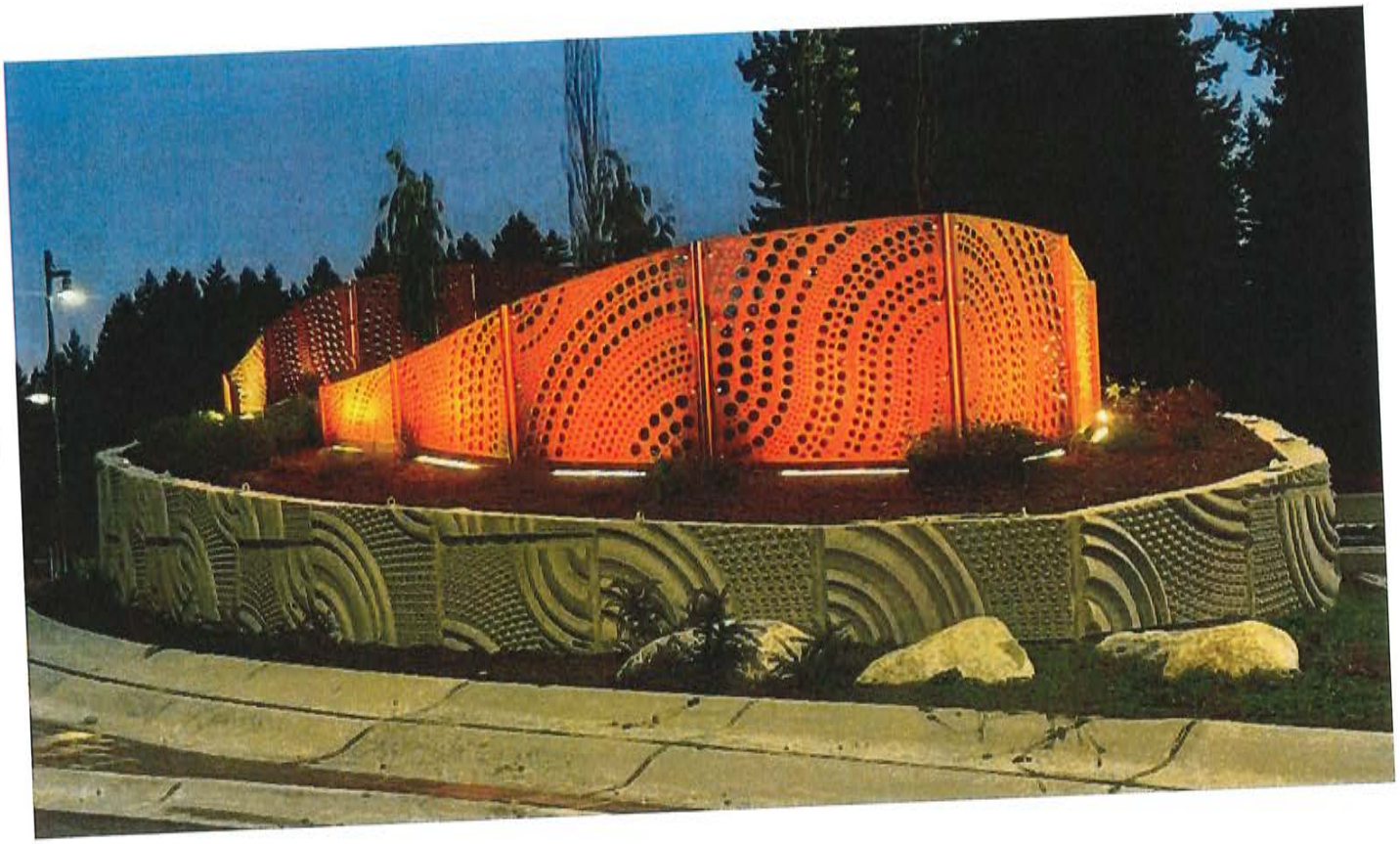


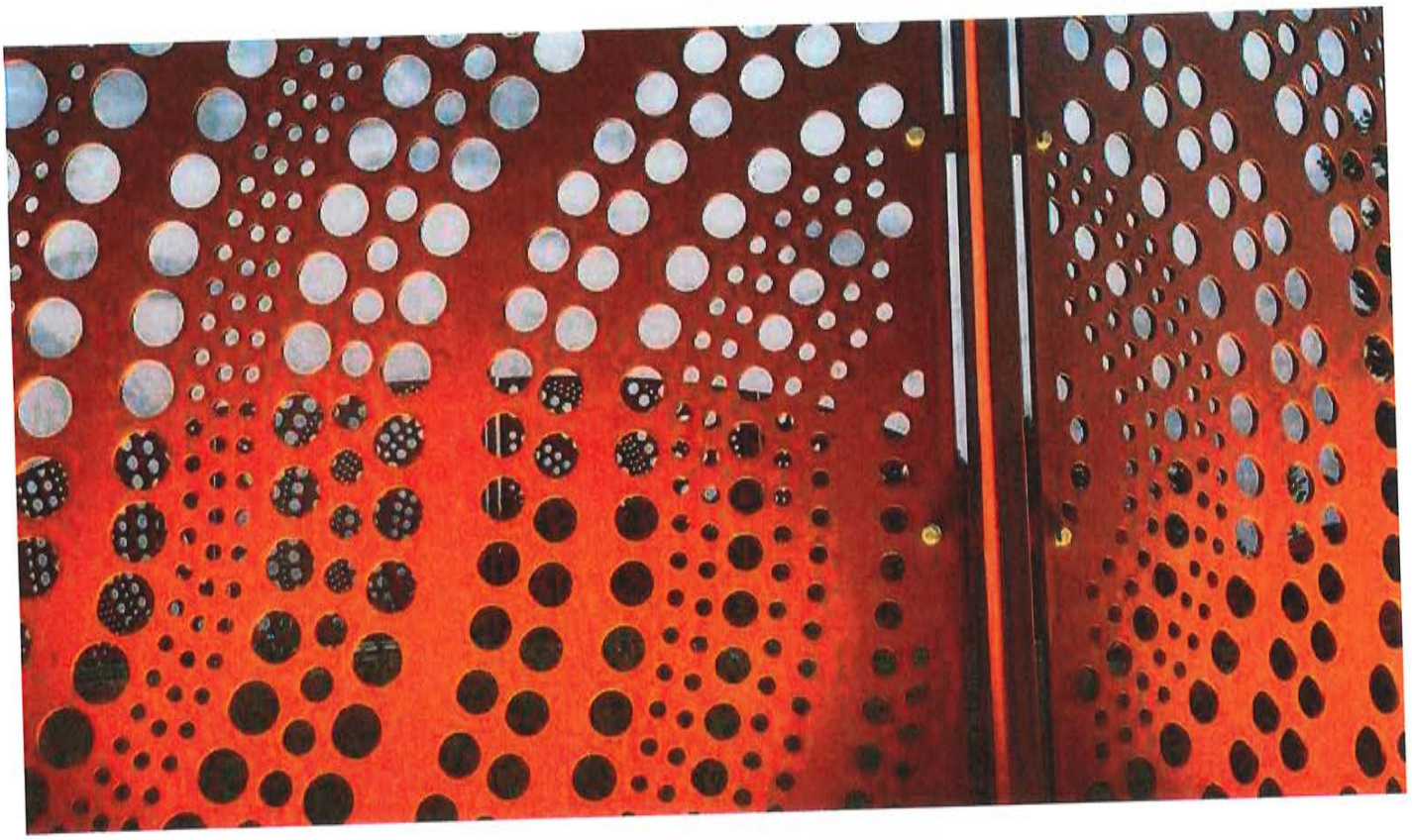
Image 8



Images 7 & 8: "Uplift" N 12th St., Sacramento, CA
Date: 2021-2022 (built)
Construction Budget: $350,000 for Enhancements
Materials: Weathering Steel, Concrete, and LED Lighting
Height: 36.5 Feet, Width: 12 Feet, Length: 12 Feet x 2 Sculptures
Sponsor: Sacramento Office of Arts + Culture, Art in Public Places Program
Project Team: Artist: Vicki Scuri SiteWorks with Alexandr Polzin
Fabricator: JunoWorks, Installer: Mike Saenz Landscape Construction Company

"Uplift," symbolizes a positive transformational change, implying metamorphosis and renewal of spirit. This project includes two 36.5-foot-tall sculptures flanking either side of Richards Boulevard at N 12th St., in Sacramento, CA. Each sculpture is created by two intersecting wing shapes, more than 11 feet wide, which form a self-supporting structural core. These metal sculptures sit on a six-foot square metal clad concrete base. Our work symbolically frames the city, with the arcs of the wings suggesting a view portal to the City of Sacramento and to the River District, with a shift of position. This gateway sculpture, on the scale of the site, can be viewed and appreciated from multiple locations, fostering multiple framing opportunities of the City and the River District. Made from pattern-cut weathering steel, these two sculptures feature a butterfly inspired theme and are illuminated at night by LED lighting. This project creates a northern gateway to Sacramento and landmark beacons for the newly redeveloping River District.

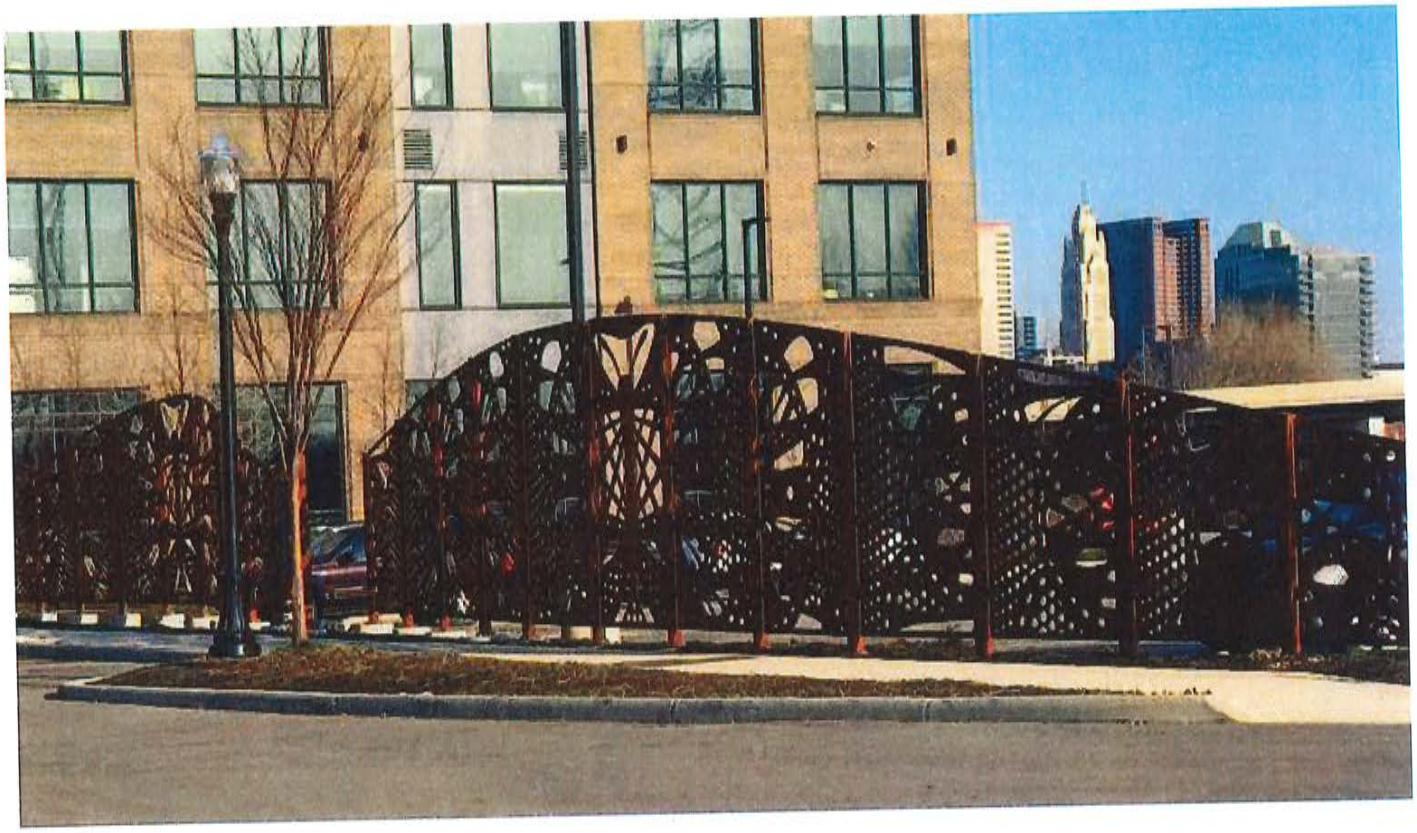


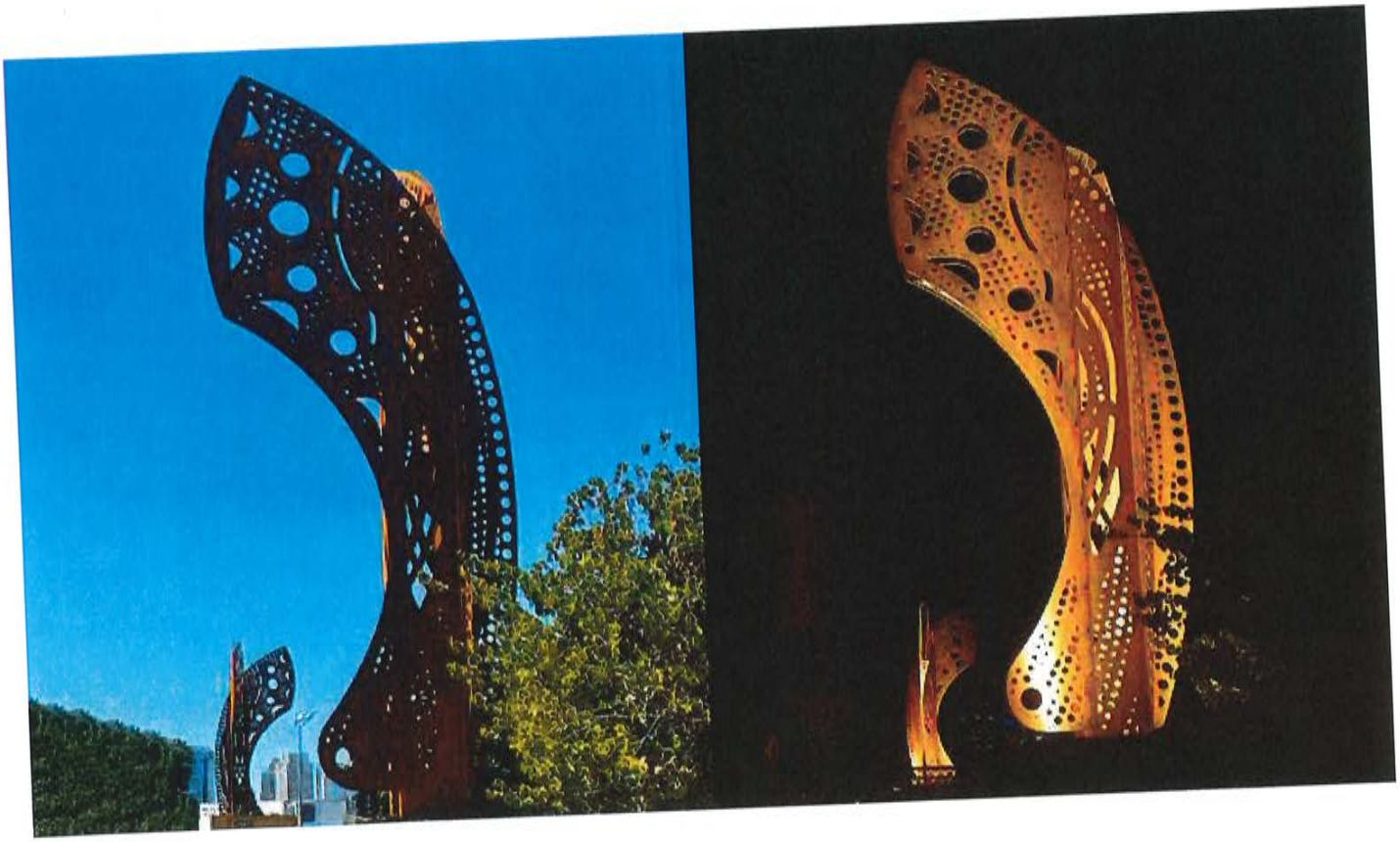














VITO DI BARI

Innovation Designer, CEO and Founder of DiBari & Associates
Professional Resume.

In 1999, Vito was appointed Executive Director at International Multimedia Institute of UNESCO, in Paris. At this time, Vito was a member of the Editorial Committee of Harvard Business Review (Italy) and the Scientific Committee of the International Institute for Opera and Poetry of UNESCO, a Member of the Fiction Financing Committee Euro-Aim MEDIA with the Council of Europe (Bruxelles), and a Chairman of the Arts & Communication International Fellowship of the Rotary International (Evanston, Il).
In 2007, the city of Milan appointed Vito Di Bari to be the Innovation Designer for The 2015 Universal EXPO. As a result of this, Vito began developing creative and inspiring urban projects. All of Vito's projects are value- driven and based on next-generation technologies and materials. His Digital Expo Project won the competition with a visionary proposal featuring Vito's concepts to design a city of the future using recent discoveries in various fields, such as augmented reality, movement sensors, nanotechnologies, and robotics. Vito created his vision of the Inspirational City, a city of the future releasing positive emotions and improving the overall quality of life driven by hidden next generation technologies.

NEO-FUTURISM

Vito is considered the leader of the avant-garde movement called Neo-Futurism, which is a rethinking of the aesthetics and efficient functionality of future cities, concerning architectural design and art in public places. The pioneer of the movement was French architect Denis Laming. Neo-futurist urbanists, architects, and artists believe in cities releasing positive emotions and improving the quality of life through Eco sustainability, values, and innovative technologies.

With The Art Reef Project (2017), Vito designed, fabricated, and installed a piece as creative as it is altruistic. In Naples, Florida one can find his one of a kind installation, which takes the form of a sea turtle laying on the ocean floor. It is composed of stone panels that have already grown new coral in an effort to revitalize the dying sea life in the area. Firmly situated within the realm of neo- futurism, it echoes Di Bari's ethos that "beauty will save the world". Vito's neo-futuristic vision of the "cross-pollination of art and technology for a better world" was defined by Steve Jobs as the "post-PC DNA" and it is shared by world-renowned designers, artists, and other creatives.

ART, PHILOSOPHY, AND STYLE

Vito's imaginative projects reflect the convergence of art, values, and cutting-edge technologies. He is an inspirational thought leader of not only the Neo-Futurist movement, but also of "history telling walls". The idea is to preserve the memories and feelings of a city and its citizens by immortalizing them through large-scale murals. His 2019 Tamarac Community Center Wall Mural does just that, chronicling the history of the city, from its founding to present-day, using contemporary graphics.
Aesthetically, Vito's work plays off of each site's unique pulse. The clean and sleek design of the multifaceted installation Zero Mile Marker (2019) both fits within its surroundings and makes it stand out as a true landmark, beautifying a previously gray urban underpass in downtown Miami, Florida. It is this balance as well as the balance between traditional and contemporary, representative and abstract, which grants his art such widespread appeal.
Of course the philosophy behind his concepts, the theory behind his designs, and the selection of materials and media is of utmost importance. However, what matters most to Di Bari is that the lives of residents improves with the installation of each of his public artworks. MyEquilibria (2016) is a testament to this, as it encourages open-air exercise and blurs the border between art and wellness.

DIBARI & ASSOCIATES

In 2012, Vito expanded the work of his studio in Milan to include the United States, specializing in implementing the newest technologies and materials to provide creative urban solutions for public places. Vito currently resides in Miami Beach, FL where he has recently established his studio's U.S. base of operations: DiBari & Associates. The DB&A studio brings to the United States its world-renowned star artists and designers. The members of this "Dream Team" are the very best worldwide in their respective fields. The Associates work in concert to ensure that project results are unparalleled in beauty, wonder, and functionality, by embracing innovation, sustainability, and livability.
DiBari & Associates' goal is to "Design the Cities of the Future, Today". From Hong Kong to Paris, from Berlin to Rio de Janeiro, from London to Milan, from Amsterdam to Prague, the Partners and Associates of DiBari Innovation Design deliver the best that the world has to offer. All of them share Vito's vision of an Emotional City: creating beautiful, magical, eco-compatible cities implementing new materials and new technologies utilizing out-of-the-box creative new ideas.

REPRESENTATIVES PROJECTS AND REFERENCES

1.Sun Salutations - West Palm Beach, FL - USA
Materials - Water jet cut powder coated aluminum, dichroic glass
Dimensions - 7.5' x 6.5' x 0" Budget - $65.000,00
Year – 2021

Project reference contact information:
Sybille Welter - Administrator of Public Art and Culture City of West Palm Beach - Public Art for an Inspired City
401 Clematis Street - West Palm Beach, FL 33401
561.822.1521 - scwelter@wpb.org

2. Zero Mile Marker - Miami, FL - USA
Materials - Digital painting, aluminum wraps, vinyl prints
Dimensions - 20' x 100' x 900'
Budget - $1.200.000,00
Year - 2019

Project reference contact information:
Roberto L. Hernandez - President of RH Engineering Group, Inc.
647 West Flagler Street, Miami, FL 33130
786.600.3300 x 1001 - rhengineeringgroup@gmail.com

3. Tamarac Community Center Wall - Tamarac, FL - USA
Medium - Paint
Dimensions - 34' x 83' x 17'
Budget - $50.000,00
Year – 2019

Project reference contact information:
Beth Ravitz - Art Consultant for the city of Tamarac
954-701-2118 - bethravitz@gmail.com

4. The Art Reef Project - Naples, FL - USA
Materials - Underwater Limestone Blocks
Dimensions - 10' x 80' x 80'
Budget - $130.000,00
Year - 2017

Project reference contact information:
Diane Flagg - Chair at Collier County - Economic Recovery Task Force (ERTF)
9045 Strada Stell Court Suite 305 - Naples, FL - 34109
(239)784-5580 - diane.flagg@att.net

5. MyEquilibria - Miami, FL - USA
Materials: Concrete and wood
Dimensions - 23 x 30 x 23 ft.
Budget - $90.000,00
Year – 2018

Project reference contact information:
Jimmy Morales - former City Manager Miami Beach. Now Director of Public works at Miami-Dade County
111 NW 1st St, Miami, FL, 33128
(305) 375-2960 - Jimmymorales@miamidade.gov

6. Pet Love Archway – Odessa, TX - USA
Materials: Steel
Dimensions - 9 x 7 x 2 ft.
Budget - $80.000,00
Year – 2023

Project reference contact information:
Randy Ham, Executive Director Odessa Arts
PO Box 7195, Odessa, TX 79760
(432) 337-1492 - randy@odessaarts.org

7. Sun Shelter – Las Cruces, NM - USA
Materials: Steel
Dimensions - 9 x 7 x 8 ft.
Budget - $68,000.00
Year – 2023

Project reference contact information:
Ceci Vasconcellos - Public Art Coordinator/Quality of Life/Administration of City of Las Cruces.
PO Box 2000, Las Cruces, NM 88004
Direct: (575)541-2780 Main: (575) 541-2048,
cvasconcellos@lascruces.gov

8. Elevate the Game by Vito Di Bari
Materials: Steel rods, powder coated
Dimensions - 17 x 8 x 8 ft.
Budget - $192,000.00
Year – 2024

Project reference contact information:
Erinn Gavaghan - Executive Director Norman Arts Council
Norman, Oklahoma, United States
(405) 360-1162 (o) / (405) 620-3003 (c) -
erinn@normanarts.org

LIST OF EXTERIOR SCULPTURE AND ARTWORK INSTALLATIONS COMPLETED IN THE LAST 5 YEARS AND INCLUDE OWNER CONTACT INFORMATION

Sun Salutations - West Palm Beach, FL - USA
Materials - Water jet cut powder coated aluminum, dichroic glass
Dimensions - 7.5' x 6.5' x 0" Budget - $65.000,00
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Project reference contact information:
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PUBLICATIONS / REVIEWS

1. SUN SALUTATIONS BY VITO DI BARI:

https://www.youtube.com/watch?v=aL3nHp9hGzQ

2. MYEQUILIBRIA BY VITO DI BARI:

https://www.evolo.us/myequilibria-the-perfect-fusion-of-art-exercise-unveiled-at-the-milan-design-week/

3. ELEVATE THE GAME BY VITO DI BARI:

https://coachad.com/news/trae-young-athletic-center-norman-ok-opens/

IMAGE ID SHEET

1. TITLE: Sun Shelter by Vito Di Bari
YEAR INSTALLED: 2023
LOCATION: Las Cruces, NM
MEDIA: Free standing sculpture
MATERIALS: Steel
DIMENSIONS: 9 x 7 x 8 ft
CLIENT: Animal Services Center of the Mesilla Valley
BUDGET: $68,000
DESCRIPTION: Sun Shelter is a direct reflection of The Animal Services Center of the Mesilla Valley identity and mission, which is to provide critical resources in animal rescue, shelter, and adoption.
Vito Di Bari's artwork features a representation of a cat and a dog, beloved domestic pets and two of the primary animals cared for by the ASCMV. The 9ft-tall sculpture sees the two animals side-by-side, looking lovingly towards each other, radiating an energy of warmth and companionship. Directly behind them is the silhouette of a sun, with a cutout depicting a majestic bird flying overhead. The sculpture became an iconic focal point visible from multiple angles, and a beacon to the public. The symbolic elements—such as the sun, which is an emblem of protection that shines bright upon the animals —embody values of humane animal care and promote responsible pet ownership.

2. TITLE: Sun Salutations by Vito Di Bari
YEAR INSTALLED: 2021
LOCATION: West Palm Beach, FL
MEDIA: Kinetic Sculpture
MATERIALS: Water jet cut powder coated aluminum, dichroic glass
DIMENSIONS: 7.5 x 6.5 ft.
CLIENT: City of West Palm Beach
BUDGET: $65,000
DESCRIPTION: Consisting of three concentric rings and a central circle representing the sun, this interactive sculpture is a conceptual composite inspired by a fusion of the West Palm Beach seal and logo. Kinetic elements bring the shimmering, metaphoric artwork to life.

3. TITLE: Elevate the Game by Vito Di Bari
YEAR INSTALLED: 2024
LOCATION: Norman, OK
MEDIA: Steel rods, powder coated
DIMENSIONS: 17' x 8' x 8' ft.
CLIENT: City of Norman
BUDGET: $192,000
DESCRIPTION: Created for the new Young Family Athletic Center in Norman, the goal of this artwork was to become a landmark honoring and representing the center, its vision, and the people from Norman. The sculpture honors the qualities of the sports offered at the center, with a constant intertwining of lines that generate dynamism and movement into the sculpture, crossing and overlapping each other while giving birth to the figures of the three athletes, depicted at the apex of their athletic gestures.

4. TITLE: Thinker by David Cerny
YEAR INSTALLED: 2015
LOCATION: St. Moritz, Switzerland
MEDIA: Stainless steel sculpture
DIMENSIONS: 15 ft. Tall

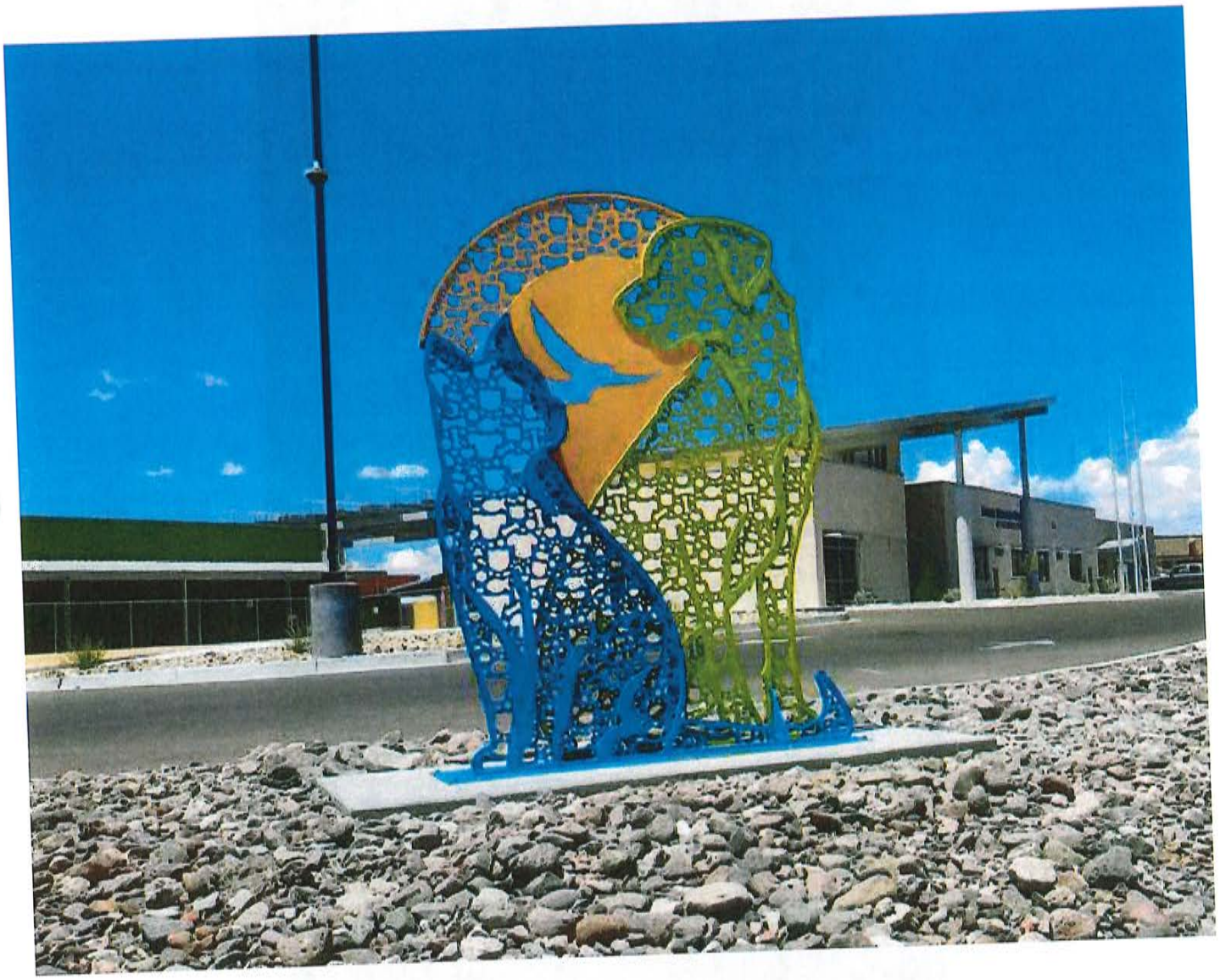
CLIENT: Lyceum Alpinum Zuoz Boarding School
BUDGET: $250,000
DESCRIPTION: This structure was created using bands of strategically-placed steel to create an ethereal see-through effect. Using the human head as a metaphor, the sculpture emphasizes contemplation and knowledge within its scholarly setting.

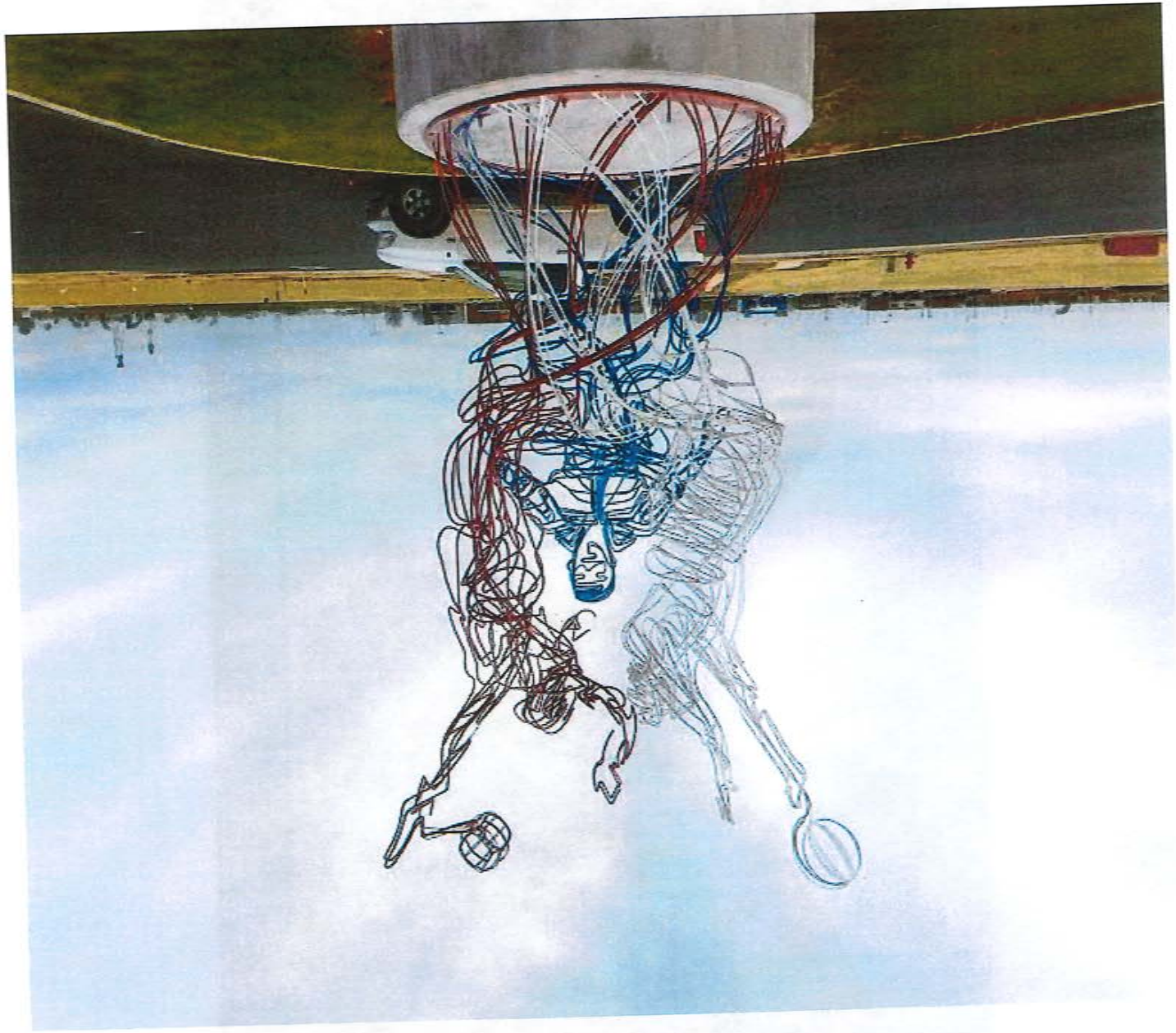
5. TITLE: Rainbow Unicorn by Gabor Szoke
YEAR INSTALLED: 2013
LOCATION: Kazincbarcika, Hungary
MEDIA: Hardwood Sculpture
DIMENSIONS: 8.2 x 19 x 4.5 ft.
BUDGET: $200,000
CLIENT: City of Kazincbarcika
DESCRIPTION: Within the framework of an urban development project, this public sculpture was commissioned to add life to an industrial town. The creature is a symbol of the city, painted with the colors of the rainbow to represent ethnic diversity, cooperation, and harmony.

6. TITLE: Russian Deer by Gabor Szoke
YEAR INSTALLED: 2014
LOCATION: Nizhny Novgorod, Russia
MEDIA: Stainless steel sculpture
DIMENSIONS: 16 x 16 x 5 ft.
CLIENT: City of Nizhny Novgorod
BUDGET: $200,000
DESCRIPTION: This graceful sculpture is situated between the old town and the popular promenade of one of the biggest cities in Russia. Overlooking the river and illuminated at night, the deer has become a landmarking symbol.

7. TITLE: Giant Dandelions by Robin Wight
YEAR INSTALLED: 2015
LOCATION: Staffordshire, United Kingdom
MEDIA: Stainless steel sculpture
DIMENSIONS: 20 x 3 x 3 ft.
CLIENT: Trentham Estate
BUDGET: $25,000
DESCRIPTION: This whimsical installation is made up of larger-than-life dandelions that seem to dance with the wind. The result is an enchanting and dynamic ode to the natural world.

8. TITLE: Ile Oluji Buffalo by Dotun Popoola
YEAR INSTALLED: 2020
LOCATION: Lagos, Nigeria
MEDIA: Scrap Metal
DIMENSIONS: 8' x 13' x 5'
CLIENT: Grandeur Hotel
BUDGET: $200,000
DESCRIPTION: A life-size bull sculpture positioned as if in motion. As one walks towards it, the details unfold– steel rods, a bull crest, auto parts, Mercedes Benz logo and steel flowers finished with brown spray, all glistening when light shines on the sculpture.















Artist Statement | Volkan Alkanoglu

To whom it may concern,

Our approach to designing a distinctive and site-specific artwork aims to set a remarkable precedent for 21st-century public art, seamlessly blending functionality for its occupants, inspiration for its visitors, and resonance with a global audience. Committed to place-making and community empowerment, our art project embodies an unparalleled design vision crafted with cutting-edge technologies and sustainable fabrication methods.

Our emphasis lies in establishing a profound relationship between the artwork and the public, transcending site and city limits to create a lasting identity. To kickstart our design process, we engage in a comprehensive dialogue with the client, community, and project partners, exploring their desires, needs, and visions for the artwork. Concurrently, we delve into meticulous research on site-specific, cultural, technological, and historical elements, shaping a design that not only aligns with these considerations but surpasses expectations.

We prioritize collaboration with clients and their constituencies, recognizing its pivotal role in enhancing the impact of our art, fostering engagement, and serving as an inspirational catalyst for change. An ongoing example of our approach is the construction of an outdoor sculpture for the new Redondo Beach Transit Centre in California. Tailored to its unique situation, our artwork serves as a welcoming gateway, offering passengers a restful space and visually representing the identity of Redondo Beach and its naval community.

Drawing on our experience as artists, we possess both the creativity and analytical capability to design innovative artworks and spatial solutions. Our portfolio includes installations in esteemed public institutions worldwide, such as Fort Lauderdale Airport, the University of Oregon, Salt Lake Community College, Georgia Institute of Technology, and New York's Union Square Park.

We are committed to creating art that goes beyond aesthetics, aiming to engage people and offer meaningful experiences to a diverse audience. Our artworks provide comfortable and inviting spaces for interaction, catering to children and families alike. As LEED Advanced Professionals with a focus on environmental design, we plan to integrate sustainable strategies from the project's inception, ensuring efficiency and effectiveness in planning.

Confident in our ability to deliver innovative design solutions, community engagement, and thoughtful planning, we envision our art project becoming an iconic landmark. We are available within your anticipated timeframe and eagerly anticipate the opportunity to visualize our concepts further in the next stage of the selection process.

Please don't hesitate to contact me if you have further questions on our application or require further information.

Kind Regards,

Volkan Alkanoglu

VA | DESIGN LLC
Address: 135 NW 9th Ave Unit 814
Portland, OR, 97209, USA

Email: volkan@alkanoglu.com
Web: www.alkanoglu.com
Phone: +1 857.654.4126



Drift by Volkan Alkanoglu

Profile | Volkan Alkanoglu

Volkan Alkanoglu, based in Portland, Oregon, is the founding principal of VA | DESIGN LLC. His creative focus revolves around the exploration of innovative forms through spatial, material, and technological avenues.

Challenging established geometrical norms, he engages in public design interventions as part of his mission to reshape the built environment. To achieve this transformation, he employs cutting-edge digital techniques, pioneering methods of construction, and sustainable material systems, such as large-scale 3D printing.

He holds a Master of Architecture from the Bartlett School of Architecture, UC London, UK, and a Diploma in Architecture from the Peter Behrens School in Düsseldorf, Germany.

His recent projects have been implemented in various U.S. metropolitan areas, including Seattle, Portland, Los Angeles, Boston, New York, Baltimore, Miami, Atlanta, Denver, Dallas, and Washington D.C.

In the academic realm, Volkan Alkanoglu has shared his expertise, teaching at institutions such as the Architectural Association in London, UPenn in Philadelphia, and serving as the Director for Graduate Studies at the Georgia Institute of Technology in Atlanta, GA. He has also been part of the design faculty at SCI-Arc in Los Angeles, CA, and Harvard University, Graduate School of Design in Cambridge, MA.

EDUCATION

University College London, The Bartlett, United Kingdom
Master of Architectural Design, 2003

Peter Behrens School, HS Düsseldorf, Germany
Diploma in Architecture, 2001

QUALIFICATIONS

LEED Accredited Professional
United States Green Building Council, 2009

PROFESSIONAL EXPERIENCE

VA | DESIGN LLC, Principal
Portland, OR, 2010 - present

Asymptote Architects, Project Director
New York City, New York, 2007-2010

Foster and Partners, Project Designer
London, United Kingdom, 2004-2007

SELECTED COMMISSIONS

Purple Line Station, Baltimore, MD, 2025
Thornton, Roundabout, CO, 2024
Transit Center, Redondo Beach, CA, 2024
University of Washington, WA, 2023
Bard High School, Washington DC, 2023
Pleasant Hill Roundabout, IA, 2021
Fort Worth Bridge, TX, 2021
Durham County Library, NC, 2020
Boston - Clippership Wharf, MA, 2020
UMBC Campus Baltimore, MD, 2019
SLCC, Salt Lake City, UT, 2019
Praerie Basin Park, Denver, CO, 2018
Clemson University, Clemson, SC, 2018
Eviva Building, Denver, CO, 2018
Fort Lauderdale Airport, FL, 2017
Fort Lewis College, Durango, CO, 2016
University of Colorado, Denver, CO, 2015
Georgia Institute of Technology, Atlanta, GA, 2015
WMATA, 'Police Memorial', Springfield, VA, 2014
Cedar Rapids U.S. Cellular Convention Center, IA, 2013
Salt Lake City, SLCC College, UT, 2013



Phantom Pavilion by Volkan Alkanoglu

References | Volkan Alkanoglu

Project: 'Quill Motion' in Taylorsville, UT

Client Contact: Jim Glenn
Collections, Design & Public Art
Utah Arts & Museums
300 S Rio Grande
Salt Lake City, UT 84101
Phone: (801) 533-3585
Email: jglenn@utah.gov

Project: 'Phantom Pavilion' in Stapelton, CO

Client Contact: Barbara Neal
City of Denver
Public Art Project Manager
P.O. Box 40373
Denver, CO 80204
Phone: (303) 830-8791
Email: barbneal@mindspring.com

Project: 'Super Nova in Denver, CO

Client Contact: Ruth Bruno
Public Art Program Manager
Colorado Creative Industries
1625 Broadway, Suite 2700
Denver, CO 80202
Phone: (303) 892-3813
Email: ruth.bruno@state.co.us

Project: 'Cloud Scape' in Fort Lauderdale, FL

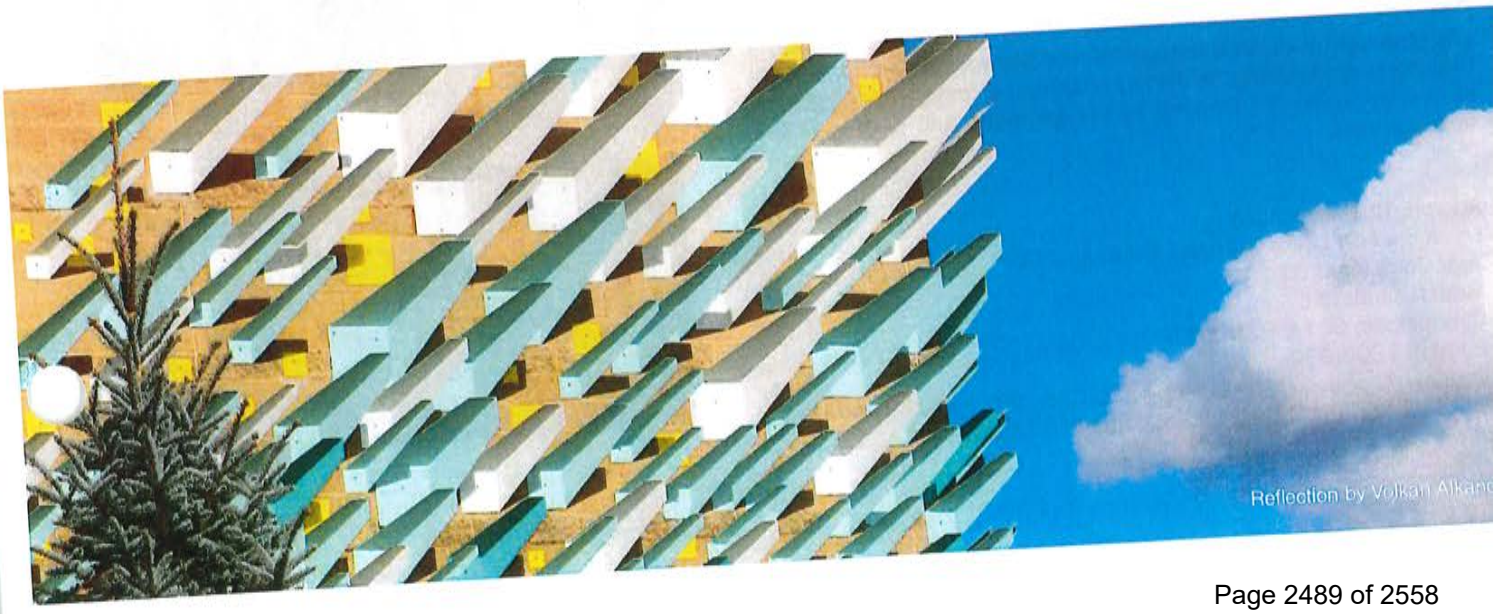
Client Contact: Christina Roldan
Public Art Project Manager
Broward Cultural Division
200 S Andrews Ave
Fort Lauderdale, FL 33301
Phone: (954) 357-8542
Email:croldan@broward.org

Project: 'Inflight' in Baltimore, MD

Client Contact: Liesel Fenner
Public Art Program Director
Maryland State Arts Council
175 W. Ostend Street, Suite E
Baltimore, MD 21230
Phone: (410) 767-6494
Email: liesel.fenner@maryland.org

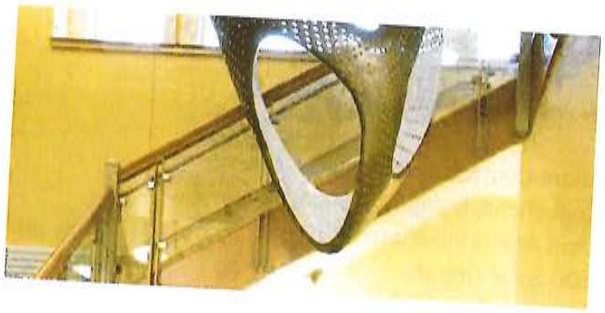
Project: 'Drift Bridge' in Fort Worth, TX

Client Contact: Anne Allen
Public Art Project Manager
Arts Council of Fort Worth
1300 Gendy Street
Fort Worth, Texas 76107
Phone: (817) 298-3028
Email: allen@artscouncilfw.org

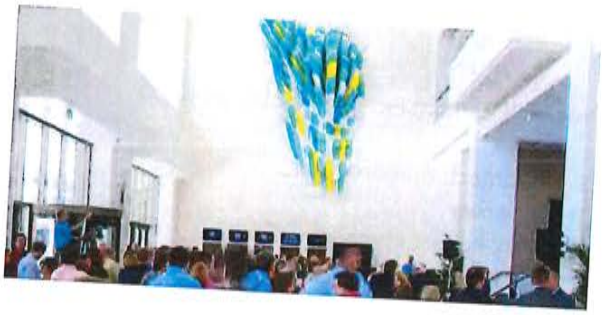


Imagelist | Volkan Alkanoglu

Artwork Title: Sub Division
Location: University of Oregon | Eugene | OR
Year Completed: 2012
Media: Anodized Aluminum
Dimensions: 12'l X 6'w X 15'h
Budget: $45,000
Description: The commissioned project for the Math Department at the University of Oregon reflects ideas of mathematical subdivision and tessellation within complex figures. Its sculptural presence and material properties offer a variety of effects through definition of light, reflection, and shadows.



Artwork Title: Distortion
Location: U.S. Cellular Convention Centre | Cedar Rapids | IA
Year Completed: 2013
Media: Aluminum
Dimensions: 23'l X 38'w X 5'h
Budget: $100,000
Description: The art work is a hanging wall piece and the main visual focus within the atrium of the U.S. Cellular Convention Centre in Cedar Rapids. Imagined as a colourful feather-alike structure the art piece resembles cultural, natural and historic artifacts of Cedar Rapids and Iowa.



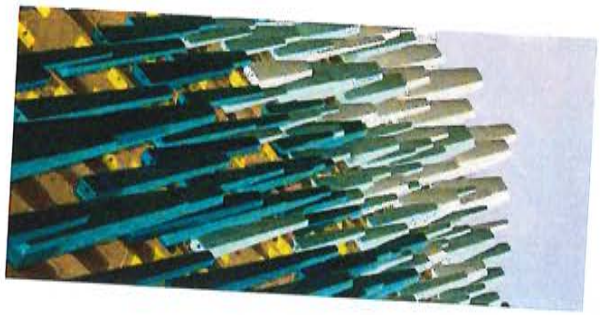
Artwork Title: InFlight
Location: UMBC | Baltimore | MD
Year Completed: 2019
Media: Aluminum
Dimensions: 55'l X 4'w X 25'h
Budget: $200,000
Description: The art work is situated inside the atrium of the new UMBC campus building. It was developed through community input utilizing on campus research such as a diagram showcasing a model for 'therapy in response to cancer patients' or taxonomical graphs of 'air pollution' produced in the Aviation Lab.



Artwork Title: Foundation
Location: Clemson | Lee Hall | SC
Year Completed: 2018
Media: Aluminum
Dimensions: 25'l X 40"w X 20'h
Budget: $60,000
Description: The installation consists of two formations. The visual and physical extension of the roof form on the wall as a 3-Dimensional reading of the building, as well as unique and custom folded golden structures which are inspired by the geometry and pattern of the building itself.



Artwork Title: Reflection
Location: Fort Lewis College | Durango | CO
Year Completed: 2016
Media: Aluminum
Dimensions: 60'l X 40'w X 4'h
Budget: $300,000
Description: The project is inspired by the soft, colourful and iconic landscapes surrounding Durango and Fort Lewis College.



Imagelist | Volkan Alkanoglu



Artwork Title: Islands
Location: Clippership Wharf | Boston | MA
Year Completed: 2011
Media: Aluminum
Dimensions: 20'l X 20'w X 16'h
Budget: $120,000
Description: 'Islands' is inspired by the historic transition of five natural islands into a manufactured peninsula in the early 20th Century which is now known to us as East Boston. The artwork visualizes the 'lost' islands as a historic reference and aims to celebrate its legacy.



Artwork Title: Super Nova
Location: New Academic Building | UC Denver | CO
Year Completed: 2015
Media: Anodized Aluminum
Dimensions: 24'l X 12'w X 5'h
Budget: $144,000
Description: The concept for the design work consists of a series of geometrical ellipses representing the connectivity, bond and unifying spirit within the UC Denver community. The ellipses are distributed throughout space and connected with single surfaces creating a almost maze-alike structure.



Artwork Title: Purple
Location: County Library | Durham | NC
Year Completed: 2020
Media: Carbon and ABS
Dimensions: 20'l X 18'w X 4'h
Budget: $110,000
Description: The art piece is a robotically 3D printed pavilion located at the front plaza of the Durham County Library. The work is a 3dimensional Moebius strip structure reflecting the connectivity of continuous learning within the journey of life.



Artwork Title: Cloud Scape
Location: Fort Lauderdale | Hollywood International Airport | FL
Year Completed: 2017
Media: Medite, Pour in Place rubber
Dimensions: 210'l X 30'w X 10'h
Budget: $400,000
Description: The project is located at the Fort Lauderdale International Airport and fabricated out of polyurethane coated white Medite and consists of four cloud structures. The abstract cloud shapes are distributed throughout the space and connected to each other forming several opportunities for play and fun.



Artwork Title: Phantom
Location: Praerie Basin Park | Denver | CO
Year Completed: 2018
Media: Aluminum
Dimensions: 20'l X 20'w X 16'h
Budget: $175,000
Description: The Phantom Pavilion pavilion structure is inspired by the wing of a butterfly. Conceived as a light-weight structure, the pavilion offers both shading to visitors and a colourful addition to the park. Its bright canopy will feature multiple colours and introduce an ombre effect from left to right and top to bottom.

Imagelist | Volkan Alkanoglu

Artwork Title: Jetson
Location: Atlanta | Georgia Tech | GA
Year Completed: 2015
Media: Aluminum
Dimensions: 14'l X 5"w X 20'h
Budget: $100,000
Description: The design is established by 5 distinct ellipses representing the five colleges at the Institute which are connected by several single surface links. As a color choice the design reflects gold, white and black which are historic Georgia Tech colors.



Artwork Title: Emergence
Location: SLCC | Salt Lake City | UT
Year Completed: 2019
Media: Aluminum
Dimensions: 24'l X 22'w X 20'h
Budget: $300,000
Description: The project serves as a communication device playfully allowing the public to discover the variety of moire effects, interconnections and reflective surface effects within the distinct pattern and ephemeral qualities of light and shadows provided.



Artwork Title: Motion
Location: Salt Lake City Community College | Taylorsville | UT
Year Completed: 2013
Media: Aluminum
Dimensions: 18'l X 4'w X 38'h
Budget: $190,000
Description: The Motion project is manufactured out of hundreds of powder coated aluminium panels. It resembles the notion of education through the production of knowledge. The panels represent cultural references such as quill feathers and pages of a book.



Artwork Title: Bloom
Location: Eviva Building | Denver | CO
Year Completed: 2018
Media: Aluminum
Dimensions: 20'l X 18'w X 4'h
Budget: $150,000
Description: Bloom represents the mobility and dynamic nature of the Golden Triangle community, a neighbourhood that provides the City of Denver with a center for both its cultural development and environmental appreciation.



Artwork Title: Figure
Location: GGG Pavilion | Miami | FL
Year Completed: 2011
Media: HDPE recycled plastic
Dimensions: 12'l X 12'w X 3'h
Budget: $20,000
Description: The 'Public Figure' bench is an urban device. Using recycled HDPE material, the bench expresses its multifunctional use, bold iconic form and material qualities. The piece challenges typical straight public benches, while forming a continuous loop enhancing communication and interaction of its users.



Imagelist | Volkan Alkanoglu

Artwork Title: Phoenix
Location: Pleasant Hill | IA
Year Completed: 2021
Media: Aluminum
Dimensions: 5'l X 5"w X 20'h
Budget: $100,000
Description: The sculpture is located within the center of a roundabout and visible from many angles. Its vertical orientation and dynamic silhouette engages its surrounding through geometry and visual form play. With its fluid forms and landscape of colors, the art piece welcomes its visitors, guests, and local residents.



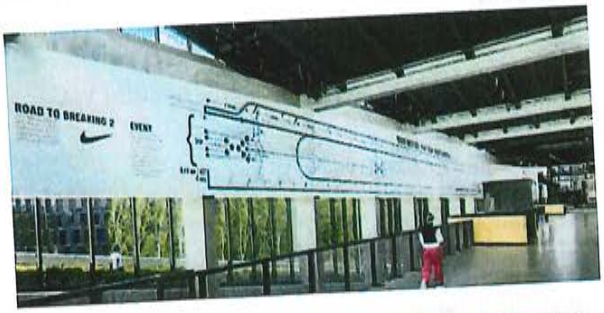
Artwork Title: Drift
Location:Fort Worth | TX
Year Completed: 2021
Media: Spanish Cedar, steel
Dimensions: 62'l X 16'w X 14'h
Budget: $375,000
Description: Drift straddles public art, civic design, architecture, and infrastructure. It is a community-driven, site-specific project created to bridge a physical divide—a creek—between two halves of one neighborhood and their respective park systems.



Artwork Title: Memorial
Location: New MTPD Police Training Facility | Springfield | VA
Year Completed: 2015
Media: Stainless Steel
Dimensions: 40'l X 23"w X 4'h
Budget: $150,000
Description: The art work is a memorial structure for fallen police officer Harry Davis Jr. of the MTPD. It comprises of a b old surface structure which forms an elegant formal gradient providing a visually pleasing addition to the new MTPD Police facility building.



Artwork Title: Kipchoge Wall
Location: LeBron James Innovation Center | Beaverton| OR
Year Completed: 2021
Media: Vinyl
Dimensions: 500'l X 0"w X 25'h
Budget: $500,000
Description: The art work is a visual representation of Eliud Kipchoge's record breaking Marathon run in Vienna, Austria. The mural is location at the LeBron James Innovation Center on the Nike WHQ campus.



Artwork Title: LeBron Wall
Location: LeBron James Innovation Center | Beaverton| OR
Year Completed: 2021
Media: Vinyl
Dimensions: 50'l X 0"w X 25'h
Budget: $200,000
Description: The art work is a computationally designed data driven large scale mural for the new Sports Research Lab at the Nike WHQ campus. It is part of the LeBron James Basketball court environment.



Imagelist | Volkan Alkanoglu

Artwork Title: Ivy
Location: Watertown | MA
Year Completed: 2023
Media: Carbon and ABS
Dimensions: 20'l X 18'w X 4'h
Budget: $130,000
Description: This commission commenced with a series of expressive analog drawings, capturing the essence of artistic gestures. Enter the realm of innovation as an AI generator meticulously sifted through these drawings, identifying patterns and recurring forms that would shape the sculpture.



Artwork Title: Drop
Location: Eaton Elementary | Washington | DC
Year Completed: 2023
Media: Fiberglass
Dimensions: 6'l X 6'w X 12'h
Budget: $55,000
Description: Drop is a one-of-a-kind play structure specially designed for Eaton Elementary School. This captivating work brings engaging experiences, visual curiosity, and spatial ambiguity to its audience through its unique form and bold color palette.



Artwork Title: Pink
Location: Bard High School | Washington| DC
Year Completed: 2023
Media: Fiberglass
Dimensions: 5'l X 10"w X 14'h
Budget: $55,000
Description: Pink Panther is a distinctive Play Structure at Bard Early College School, Washington D.C. This project invites you to partake in engaging experiences, visual curiosity, and interactivity through its groundbreaking form, bold color scheme, and spatial ambiguity.

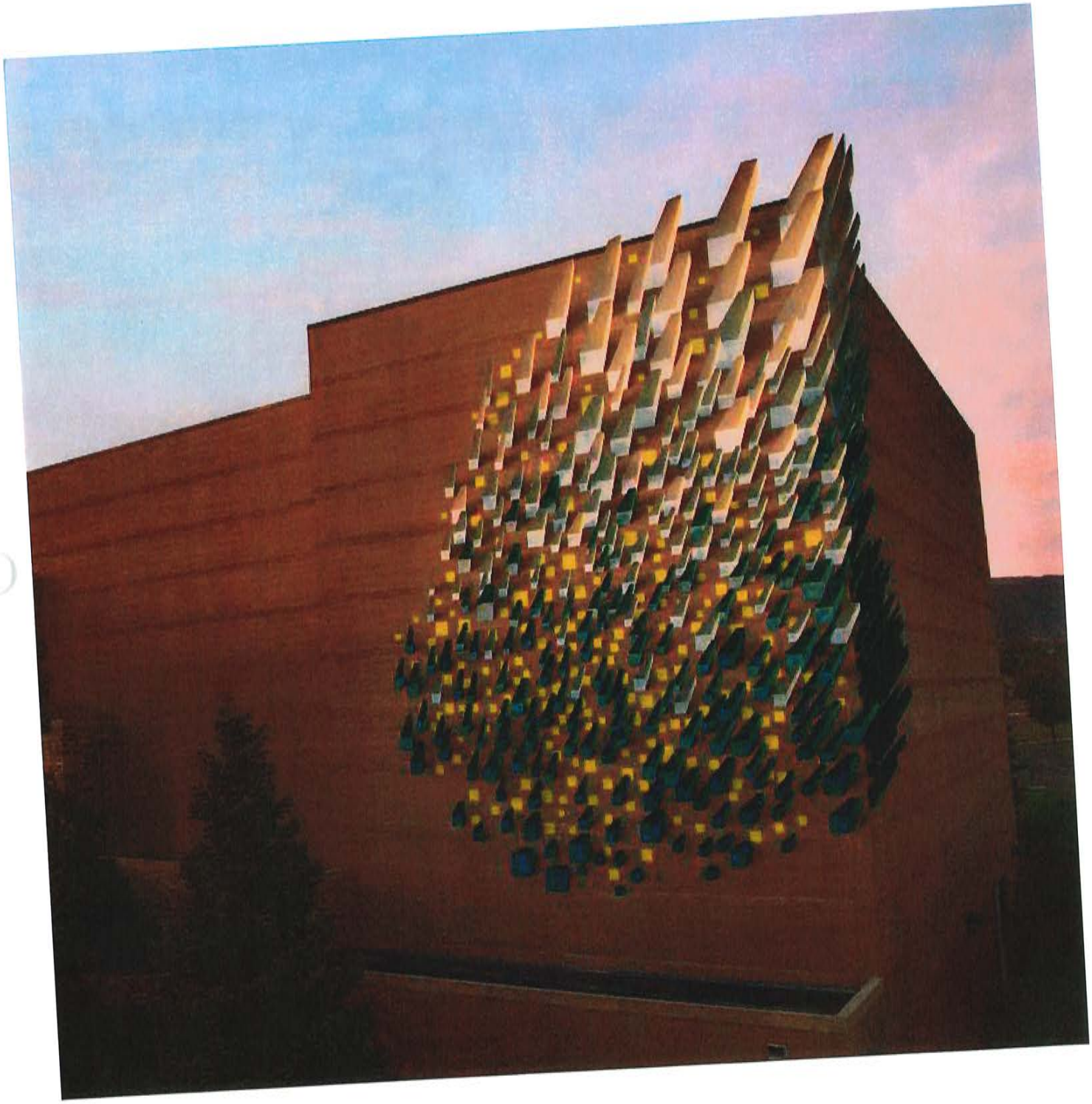


Artwork Title: Out of the Box
Location: University of Washington | Seattle| WA
Year Completed: 2023
Media: Aluminum
Dimensions: 10'l X 10"w X 15'h
Budget: $130,000
Description: n/a.



Artwork Title: Fly
Location: | Taiwan
Year Completed: 2023
Media: Fiberglass
Dimensions: 20'l X 10"w X 5'h
Budget: $100,000
Description: n/a



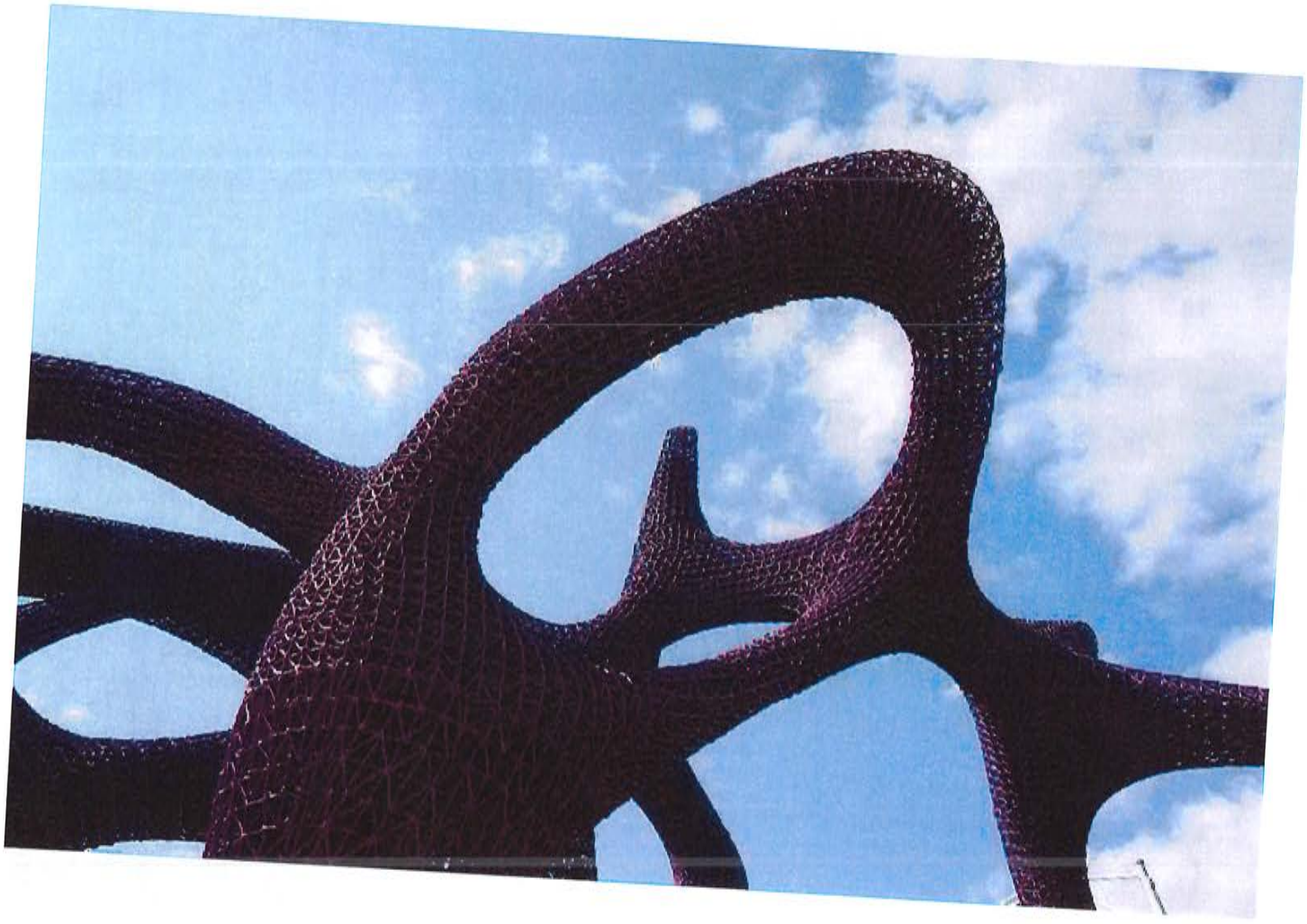


















Wayne Salge, NSG

BIOGRAPHY:

since 2000	Current home and studio	Johnstown, CO
1970-2000	Residence	Denver, CO
1968-1970	Residence	Washington, DC
1967-1968	Served in Army	Viet Nam
1941-1967	Residence	San Antonio, TX
Born	November 10, 1940	San Antonio, TX

EDUCATION:

San Antonio College	San Antonio, TX
La Villita School of Art	San Antonio, TX
Bronze foundry workshop	Denver, CO
Stone sculpture workshop	Golden, CO

PUBLIC ART PLACEMENTS

2023	"Really?", Riverfront Park,	Little Rock, AR
2021	"Benito and Amelia" RiverCity Art Walk,	Mason City, IA
2019	"Really?" Community Center,	Cherry Hills Village, CO
2018	"Gibson" Gardens at Mount Pisgah,	Gilette, WY
2018	"Whoa" Gardens at Mount Pisgah,	Gilette, WY
2018	"Millicent" Gardens at Mount Pisgah,	Gilette, WY
2018	"Gibson" - Benson Sculpture Garden,	Loveland, CO
2017	"Sierra" Residential Entryway,	Edmond, OK
2016	"You" - Children's Hospital,	Aurora, CO
2015	"Whoo", Vogel Schwartz Sculpture Garden,	Little Rock, AR
2015	"Whoo", Seminole Heights Library,	Tampa Bay, FL
2013	"Cecil" Riverfront Park,	Little Rock, AR
2012	"Sierra" Downtown,	Little Rock, AR
2010	"Crab Louis" Downtown,	Whittier, CA
2009	"Sizzling Sisters" Vogel Schwartz Garden,	Little Rock, AR
2005	"Antonio" Old Town,	Steamboat Springs, CO
2003	"Spirit of Reconciliation", The Conflict Center,	Denver, CO
2002	"Cimarron", Benson Park,	Loveland, CO
2001	"Antonio" City Square,	Summerville, SC

CORPORATE & MUSEUM COLLECTIONS:

Omni Interlocken Resort "Saguaro"	Broomfield, CO
Four Seasons Hotel "Gallatin"	Denver, CO
The Ritz-Carlton – Bachelor Gulch "Duo"	Beaver Creek, CO
Steele Street Bank & Trust "Cut Loose"	Denver, CO
Leigh Yawkey Woodson Art Museum "Strider"	Wausau, WI

PROFESSIONAL MEMBERSHIP:

National Sculpture Society, Elected	New York, NY
National Sculptors' Guild, Fellow	Loveland, CO

PROFESSIONAL EXPERIENCE:

Television Art Director
Army Illustrator
Advertising Agency Art Director

Wayne Salge | The National Sculptors' Guild
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Wayne@NationalSculptorsGuild.com | JK-Designs-Inc.com













Freelance Graphic Designer and Illustrator
Artist, Stone, Bronze, Stainless Steel, Oils and Acrylics

PRINT:

Feature Article "The Equine Image" - April/May 1999 Issue
Profile "SouthwestArt" - July 1999 Issue
Article "InformArt" - Summer 2000 Issue
Feature Article "SouthwestArt" - April 2002 Issue
Article "Wildlife Art" - March/April 2003 Issue
Feature Article "Loveland Reporter-Herald" - November, 2005
Article "Savannah Morning News" - May 14, 2009
Article "Loveland Reporter-Herald" - August 5, 2009
Article "The Johnstown Breeze" – "Our Towns" - September 2009
Book "Sculpture of the Rockies" - 2009
Profile "Southwest Art" - July 2010
Article "Colorado Homes and Lifestyles" - June/July 2010
Article "Loveland Reporter Herald" - August 2010
Article "Denver Magazine" Four Seasons Hotel Collection - August 2010
Article "Southwest Art" - November 2012
Profile "Sculpture News" National Sculpture Society - July/August 2013
Article "Arkansas Democrat-Gazette" - April 2014
Article "Fine Art Connoisseur" - August 2014
Feature Article "Southwest Art" - July 2015
Artists of Note "Southwest Art" - December 2015
Article, "Loveland Reporter Herald" July 2018
Article "Longmont Times - Call" July 2018

SELECT EXHIBITIONS:

2009-23	Sculpture in the Park Annual Exhibit and Sale	Loveland, CO
2010-23	National Sculptors' Guild Annual Exhibit	Loveland, CO
2009-18	Sculpture at the River Market	Little Rock, AR
2015-18	Colorado Governor's Invitational Art Show	Loveland, CO
2018	Art on the Llano Estacado, TTU Museum	Lubbock, TX
	Mt. Pisgah Cemetery Sculpture Program	Gillette, WY
2015	Straz Center for the Performing Arts	Tampa, FL
	"All Creatures Great & Small", Naples Botanical Garden	Naples, FL
	Southeastern Wildlife Exposition	Charleston, SC
	Great Wonders, Nat'l Cowboy & Western Heritage Museum	OKC, OK
	Sculpture Walk	Sioux Falls, SD
	Sculpture in the High Desert	Bend, OR
	Sculpture in the Hills	Hill City, SD
	New Bern Sculpture Show	New Bern, NC
	Sculpture in the South	Summerville, SC
2009-15	National Sculpture Society Exhibit, Brookgreen Gardens	Pawleys Island, SC
	American Art Invitational, Saks Galleries	Denver, CO
	North American Sculpture Exhibition at Foothills Art Center	Golden, CO
	Two-Person Show at MacLaren Markowitz Gallery	Boulder, CO
	Joy of Sculpture, Colorado History Museum	Denver, CO
	Sedona Sculpture Walk	Sedona, AZ
	Two-Person Show at the Depot	Steamboat Springs, CO
	The Albuquerque Museum Miniatures Show	Albuquerque, NM
	Two-Person Show at Phoenix Gallery	Park City, UT
	La Quinta Arts Festival	La Quinta, CA
2009	Featured Artist at Turning Point Gallery	Chapel Hill, NC
	Featured Artist at Saks Galleries	Denver, CO
	Riverspan Sculpture Exhibition	Cincinnati, OH

WAYNE SALGE | THE NATIONAL SCULPTORS' GUILD
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Statement of Intent

Public Art Commission



My art is entwined with my years in Texas and Colorado and travels in-between. Painting, sculpting and graphic arts are paramount in formulating my style as I have experimented with a wide variety of media in each discipline. Elements of old and new meld to create my own recognizable style. Cast work affords me the freedom to go as thin as I like or as massive as I choose in three-dimensions while maintaining a durable and low-maintenance installation, bronze aluminum or stainless steel can be used. After a piece is sculpted, I work closely with the foundry from the mold to metal to patina.



Strong design elements, repetition of form, and structural lines make this work complement architectural sites as well as botanical settings. The immediacy of the human form and incorporation of humor translates into the public realm with ease and universal appeal. My work is contemporary without concern about anatomical realism in the animal or human forms. Depicting an attitude or feeling through body language, shapes and lines gets my desired effect. Artistic vision and expressions win out over precise anatomy or plausible function. I prefer not to describe any piece in detail; instead, I want the viewers to take an integral role in viewing and touching the sculpture to stimulate their imagination. I am eager to work with the commission to discover the piece that best accentuates the site and speaks to those that will inhabit it.



As an elected Fellow I am part owner of the National Sculptors' Guild which was founded by artists in 1992. With over 30 years of experience placing 525+ significant public monuments in cities, municipalities, corporations and private institutions across the country it remains an artist-driven organization. Drawing upon the shared resources of the Guild's design team saves me time, energy and money that can better be spent on the artwork itself. Our team works closely with me and the client to ensure my vision is actualized and is a sound placement that all may be proud of.



In a design team format we look forward to working with representatives from your committee to further develop a place-making design for your community.



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Professional References



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City of Whittier, CA
Fran Shields, Community Services Director
13230 Penn Street
Whittier, CA 90602
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fshields@cityofwhittier.org



City of Steamboat Springs, CO
Nancy B. Kramer
P.O. Box 772778
Steamboat Springs, CO 80477
970-846-2969
nbkramer@springs.com



Susan Ison, Director
Loveland Museum
503 N Lincoln Avenue
Loveland, CO 80537
970.962.2411
susan.Ison@cityofloveland.org

Image Annotation

#	Title	Medium	Dimensions	Date	Cost/Site
1.	Cecil	Bronze	14ft x 5ft x 5ft	©2013	$85,000

2013, Riverfront Park, Public Collection of Little Rock, AR



Represents the weighty aspects of strength and balance; necessities for living a healthy life.

2.	Gibson	Bronze	8ft x 4ft x 3ft	©2018	$42,000

2018, Benson Sculpture Garden, Public Collection of Loveland, CO
2018, Gardens at Mount Pisgah, Gilette, WY



A Contemplative Guitar player

3.	Sierra	Bronze	9ft x 3ft x 3ft	©2007	$55,000

Public Collections of Little Rock, AR (2013) and Edmond, OK (2016)



Represents an ode to hospitality...service with a generous helping of attitude.

4.	Really ?!	Bronze	8ft x 4ft x 3ft	©2018	$48,000

Public Collection of Cherry Hills Village, CO (2018) & Public Collection of Little Rock, AR (2023)



'This piece represents a contemplative pause, a step back, a second look at the state of contemporary life: its opinions and decisions, much like a theatre critic takes their time to formulate their proclamation of yay or nay of any given performance."

5.	Vivian	Bronze	84x24x11"	©2022	$42,000



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Image Annotation

#	Title	Medium	Dimensions	Date	Cost/Site
6.	Whoa	Bronze	58x34x22"	©2015	$16,000

2018, Gardens at Mount Pisgah, Gillette, WY

A rider looking for control over their horse, who really holds the reins?



7.	Cimarron	Bronze	7ft high	©2000	$35,000

Public Collection of Loveland, CO - Benson Sculpture Garden



8.	Antonio	Bronze	8.5ft high	©1999	$38,000

Public Collections of Steamboat Springs, CO & Summerville, SC



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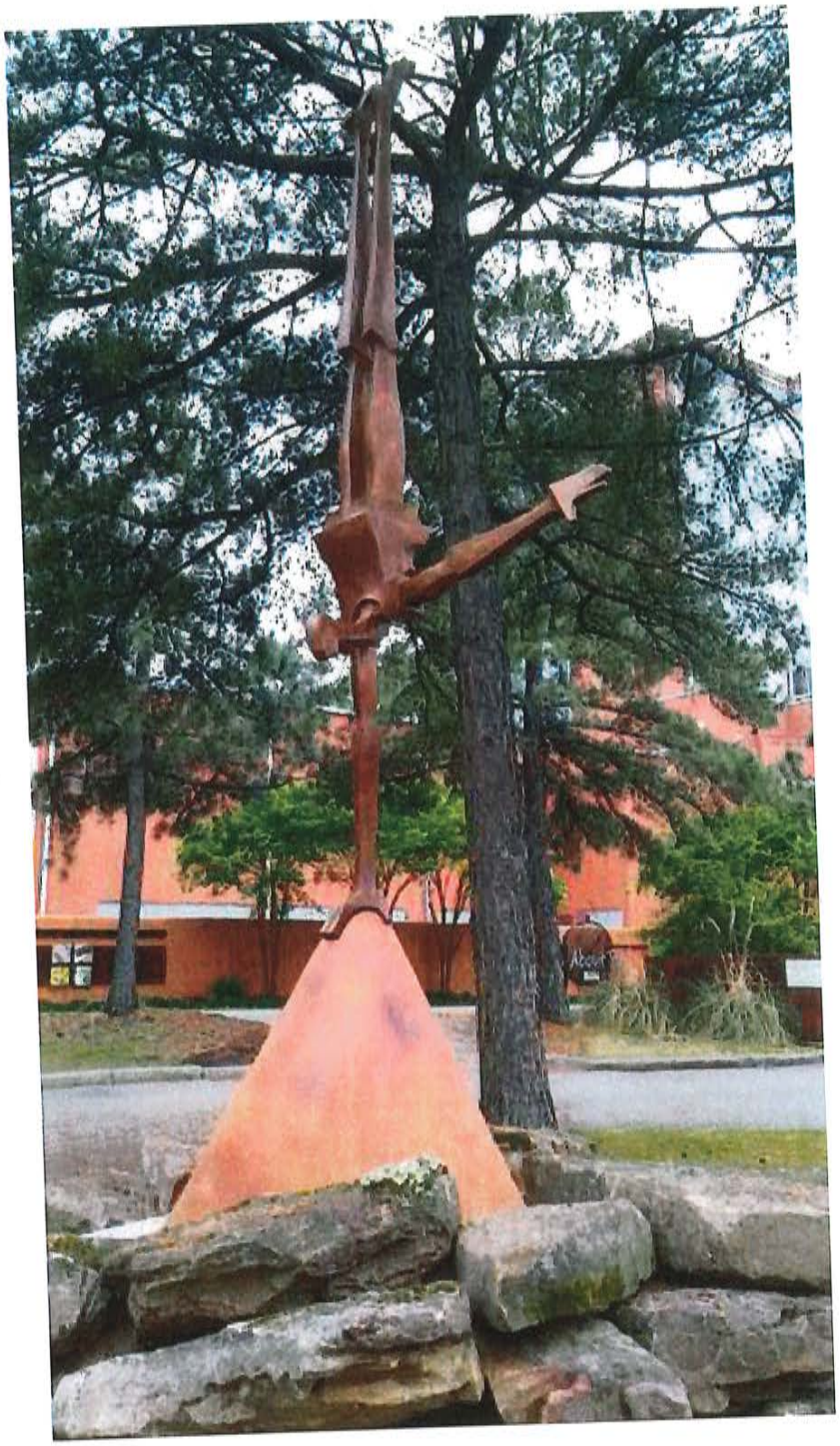




Sierra











Zaq Landsberg
Exterior Sculpture and Installation List

Reclining Liberty
Plaster resin, oxidized copper paint, foam, wood, steel
25' x 7' x 5'
2021

The pose of the Buddha lying down is not just about death but is an illustration of one stage on the path to enlightenment. By merging the traditional Buddhist reclining pose and the quintessential American figurative symbol, Reclining Liberty asks the viewer to contemplate the status of the ideals the Statue of Liberty represents. Is the U.S. as an entity forever upright and tall, is it an eventual decline and fall, or is there another stage for the country that will transcend this symbol altogether. After all the events of 2020, and the unmooring of pretty much every American institution, this question is not just theoretical.

Installed at Morningside Park, (120th St and Morningside Ave), Harlem, NYC April 2021-May 2022

Moved to Liberty State Park, (1 Audrey Zapp Drive) Jersey City, NJ, May 2022- April 2023

Moved to Museum of Contemporary Art Arlington, Arlington, VA, Aug 2023- July 2024

Commissioning entities:

Friends of Morningside Park, LMCC, Marcus Garvey Park Alliance, New York City Department of Cultural Affairs, New York State Council on the Arts, Upper Manhattan Empowerment Zone Development Corporation (UMEZ)

(after move) Exchange Place Alliance, New Jersey Department of Environmental Protection, Arlington Public Arts, MoCA Arlington

Commissioning entity contacts:

Blair Murphy
Curator of Exhibitions,
Museum of Contemporary Art Arlington
blair.murphy@mocaarlington.org
703-248-6800

Philip Arrigo,
Special Events Department

Liberty State Park, NJ
Philip.Arrigo@dep.nj.gov
201-915-3400, Ext. 104 (office)

Elizabeth Masella
Senior Public Art Coordinator
NYC Parks
Elizabeth.Masella@parks.nyc.gov
212-360-8114

Connie Lee,
Founder of "Art Lives Here",
former President of Marcus Garvey Park Alliance
connieleecdg@gmail.com
917-797-9938

Subway Sea Serpent
Wood, Plaster-Resin, Foam, Paint, Plexiglass, Solar Panel, LEDs, Reflectors
6' x 4' x 50'
2023

Collaboration with Joey Castillo.

The multi-part, undulating subway train looks as if it's jumped off the elevated tracks at the Beach 60th A Train station and dived underground to make its way towards the beach. It sprawls over a few hundred feet of formerly overgrown and unutilized land beside the elevated train tracks. The piece features a built in solar panel and battery which powers the glowing blue "A" and headlights at night. RISE, the Rockaway Initiative for Sustainability & Equity, launched a community initiative to revitalize this land, and in addition to public art it also hosts community events, musical performances and "drive-thru" farm share pickup for low- and middle-income residents.

Installed at Beach 60th St and Rockaway Beach Blvd in Arverne, Queens, NYC.

Subway Sea Serpent at RISE is part of the "Art Under the Elevated" Initiative
Funded by the NYC Department of Cultural Affairs - Cultural Development Fund, the National Endowment for the Arts - ArtWorks Fund and the Radical Imagination for Racial Justice Initiative sponsored by Hester Street and the Surdna Foundation.

Commissioning entity contact:

Jeanne DuPont
Executive Director
RISE, the Rockaway Initiative for Sustainability & Equity
www.riserockaway.org
jdupont@riserockaway.org
(718) 327-5919 (Main)

For centuries, and still...(anticipated completion)
Plywood, Foam, Plaster Resin, Paint, Plexiglass, Signage
13' x 30' x 20'
2022

Collaboration with artist Kevin Quiles Bonilla.

For centuries, and still...(anticipated completion) recreates a guard tower (or garita, in Spanish) from the iconic colonial fortresses of Old San Juan, built out of NYC construction fencing material. Echoing the hastily painted green plywood walls, paint sprayed "Post No Bills" stencils, and everyday interventions such as buffed out graffiti and commercial posters, these elements represent a NYC visual language, which creates a visually specific link to Puerto Rico, its colonial legacy to the US, and the history of migration between both locations.

Installed at Harlem Art Park, (East 120th Street and Sylvan Place) East Harlem, NYC. October 2023-November 2024

Moved to Governors Island, NYC November 2024

Commissioning entities:

Friends of Art Park Alliance, LMCC, New York City Department of Cultural Affairs, New York State Council on the Arts, Upper Manhattan Empowerment Zone Development Corporation (UMEZ)

Elizabeth Masella
Senior Public Art Coordinator
NYC Parks
Elizabeth.Masella@parks.nyc.gov
212-360-8114

Debbie R Quinones
Friends of Art Park Alliance
drq104@gmail.com

Reclining Liberty (2nd Edition)
Fiberglass, milled foam, paint, steel
25' x 7' x 5'
2022

Installed at Corporate Commons Three, 1441 South Ave, Staten Island, NYC

Edition of Reclining Liberty, produced from a laser scan of the original piece, milled out of foam and fiberglassed. Fabricated to be a permanent installation. Installed next to a water fountain in a newly constructed community space.

Installed at Corporate Commons Three, 1441 South Ave, Staten Island, NYC

Commissioning entity: Nicotra Group

Commissioning entity contact:

Kristine Garlisi
Chief Operating Officer
The Nicotra Group
kristine@nicotraonline.com

Dancing Elephant/Girl Power
Milled foam, polyurethane, paint, steel, rope, wood
23' x 21' x 9'
2022

Lois and Richard Nicotra, the principals of a Staten Island commercial real estate development firm, commissioned the piece, wanting it to depict two girls hoisting an elephant with a pulley. They wanted the piece to convey the concept that education is the tool to accomplish the impossible, to inspire young women specifically, and for the figures to be representative of the students in schools nearby. Landsberg fleshed out this idea by realizing the piece as a teamwork concept, depicting the girls and the elephant working together to put on a ballet performance. A joint effort with Thomas Robinson of Due North Design Build, as designer, architect and builder of steel canopy, structure, armature and rigging.

Installed at Corporate Commons Three, 1441 South Ave, Staten Island, NYC

Commissioning entity: Nicotra Group

Commissioning entity contact:

Kristine Garlisi

Chief Operating Officer
The Nicotra Group
kristine@nicotraonline.com

Tomb Effigy of Margaret Corbin
Plaster resin, paint, wood
84" x 36" x 44"
2021

This tomb, installed at Fort Tryon Park, commemorates Margaret Corbin, the first woman to fight for the US, who was wounded in the Battle of Mount Washington at or near the site of the sculpture in 1776. The form copies the tomb effigies at The Met Cloisters, figuratively and aesthetically stitching together the Revolutionary War battlefield and the ahistorical, relocated medieval French abbeys that comprise the The Cloisters. The result has the gravitas of medieval European history, but with an American claim.

In the wake of the Women's Suffrage Movement, The Daughters of the American Revolution in 1926 pushed for her legacy to be recognized. They reinterred (what they believed to be) her remains at the US Military Academy at West Point and commemorated it with a monument. In 2017, an archeological study revealed the remains that were buried were not actually Corbin's, leaving the location of her actual body unknown. Recipient of the NYC Parks' Clare Weiss Emerging Artist Award, 2020

Installed at Fort Tryon Park, NYC in 2021, relocated to Green-Wood Cemetery, Brooklyn in 2022
Commissioning entities: NYC Parks, Fort Tryon Trust

Commissioning entity contact:

Elizabeth Masella
Senior Public Art Coordinator
NYC Parks
Elizabeth.Masella@parks.nyc.gov
212-360-8114

Stone Cutters' Memorial

Cast mycelium, substrate
dimensions variable
2019

The Stonecutters Riot, a response to the University Council's decision to source stone for the Original NYU Building in 1833 from prison labor. After petitioning to no avail, the stonecutters

formed a mob and stormed after building contractors. It took three days to put down the riot. This Memorial commemorates the first mass labor action in NY state history.

Schwartz Plaza, NYU, NYC

Commissioning Entity: New York University

Commissioning entity contact:

Jon Huron
Art Galleries Manager
New York University
jlh403@nyu.edu
(212) 998-5747

Fungus Christopher Columbus
Cast mycelium, substrate
5' x 3' x 1'
2019

Replica of statue in Columbus Circle, cast in biodegradable fungus. The question of whether to remove the statue, because of the atrocities he inflicted, or to keep the statue as it is part of Italian/NYC minority history, is difficult to answer. The piece acknowledges both, and leaves the image of Columbus intact but speeds up its decay.

Composite image depicts the piece newly installed and its weathering/biodegrading after several months.

Part of the show *Race and Revolution* curated by Katie Fuller at Old Stone House in Brooklyn

Commissioning Entities: Old Stone House, Washington Park, Brooklyn NY

Commissioning entity contact:

Katherine Gressel
Curator
Old Stone House
katherinegressel@gmail.com

Zaq Landsberg
Image List

Image 1

Reclining Liberty
Plaster resin, oxidized copper paint, foam, wood, steel
25' x 7' x 5'
2021

The pose of the Buddha lying down is not just about death but is an illustration of one stage on the path to enlightenment. By merging the traditional Buddhist reclining pose and the quintessential American figurative symbol, Reclining Liberty asks the viewer to contemplate the status of the ideals the Statue of Liberty represents. Is the U.S. as an entity forever upright and tall, is it an eventual decline and fall, or is there another stage for the country that will transcend this symbol altogether. After all the events of 2020, and the unmooring of pretty much every American institution, this question is not just theoretical.

Installed at Morningside Park, (120th St and Morningside Ave), Harlem, NYC April 2021-May 2022

(pictured) Moved to Liberty State Park, (1 Audrey Zapp Drive) Jersey City, NJ, May 2022- April 2023

Moved to Museum of Contemporary Art Arlington, Arlington, VA, Aug 2023- July 2024

Commissioning entities:

Friends of Morningside Park, LMCC, Marcus Garvey Park Alliance, New York City Department of Cultural Affairs, New York State Council on the Arts, Upper Manhattan Empowerment Zone Development Corporation (UMEZ)

(after move) Exchange Place Alliance, New Jersey Department of Environmental Protection, Arlington Public Arts, MoCA Arlington

Image 2

Reclining Liberty (2nd Edition)
Fiberglass, milled foam, paint, steel
25' x 7' x 5'
2022

Installed at Corporate Commons Three, 1441 South Ave, Staten Island, NYC

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Installed at Corporate Commons Three, 1441 South Ave, Staten Island, NYC

Commissioning entity: Nicotra Group

Image 3

Subway Sea Serpent
Wood, Plaster-Resin, Foam, Paint, Plexiglass, Solar Panel, LEDs, Reflectors
6' x 4' x 50'
2023

Collaboration with Joey Castillo.

The multi-part, undulating subway train looks as if it's jumped off the elevated tracks at the Beach 60th A Train station and dived underground to make its way towards the beach. It sprawls over a few hundred feet of formerly overgrown and unutilized land beside the elevated train tracks. The piece features a built in solar panel and battery which powers the glowing blue "A" and headlights at night. RISE, the Rockaway Initiative for Sustainability & Equity, launched a community initiative to revitalize this land, and in addition to public art it also hosts community events, musical performances and "drive-thru" farm share pickup for low- and middle-income residents.

Installed at Beach 60th St and Rockaway Beach Blvd in Arverne, Queens, NYC.

Subway Sea Serpent at RISE is part of the "Art Under the Elevated" Initiative
Funded by the NYC Department of Cultural Affairs - Cultural Development Fund, the National Endowment for the Arts - ArtWorks Fund and the Radical Imagination for Racial Justice Initiative sponsored by Hester Street and the Surdna Foundation.

Image 4

For centuries, and still...(anticipated completion)
Plywood, Foam, Plaster Resin, Paint, Plexiglass, Signage
13' x 30' x 20'
2022

Collaboration with artist Kevin Quiles Bonilla.

For centuries, and still...(anticipated completion) recreates a guard tower (or garita, in Spanish) from the iconic colonial fortresses of Old San Juan, built out of NYC construction fencing material. Echoing the hastily painted green plywood walls, paint sprayed "Post No Bills" stencils, and everyday interventions such as buffed out graffiti and commercial posters, these elements represent a NYC visual language, which creates a visually specific link to Puerto Rico, its colonial legacy to the US, and the history of migration between both locations.

Installed at Harlem Art Park, (East 120th Street and Sylvan Place) East Harlem, NYC. October 2023-November 2024

Moved to Governors Island, NYC November 2024

Commissioning entities:

Friends of Art Park Alliance, LMCC, New York City Department of Cultural Affairs, New York State Council on the Arts, Upper Manhattan Empowerment Zone Development Corporation (UMEZ)

Image 5

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Commissioning entity: Nicotra Group

Image 6

Tomb Effigy of Margaret Corbin
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84" x 36" x 44"
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Installed at Fort Tryon Park, NYC in 2021, relocated to Green-Wood Cemetery, Brooklyn in 2022
Commissioning entities: NYC Parks, Fort Tryon Trust

Image 7

Islands of the Unisphere
Vacuum-formed plastic, paint, wood
dimensions variable from 17' x 6' x 3' to 3' x 3' x 5"
2018
Flushing Meadows Corona Park, Queens NY

1:1 scale replicas islands of the *Unisphere* (New Guinea, Madagascar, Japan, Britain, Cuba, Hispaniola and Ireland) installed in Flushing Meadows Corona Park, Queens.

Part of the Art in the Parks: UNIQLO Park Expressions Grant Art Exhibit

Commissioning Entities: UNIQLO, NYC Parks

Image 8

Peshmerga Fighting Vehicle
Plywood, paint, pavers, tires, headlights, steel, gas cap, caulk
10' x 10' x 19'
2017

Replica of a modified truck, with homemade armor plating, based on a vehicle in service with Kurdish military forces (Peshmerga) in 2014, operating in Iraq and Syria against ISIS.

The international community refused to equip the Peshmerga with heavy weaponry for years. Forced to improvise, the Kurds outfitted bulldozers, tractors and other vehicles with makeshift armor-plating and bright camouflage.

Franconia Sculpture Park, Shafer, MN

Image 8?

Stealth Fighter
Wood, Astroturf
55' x 45' x 7
2011

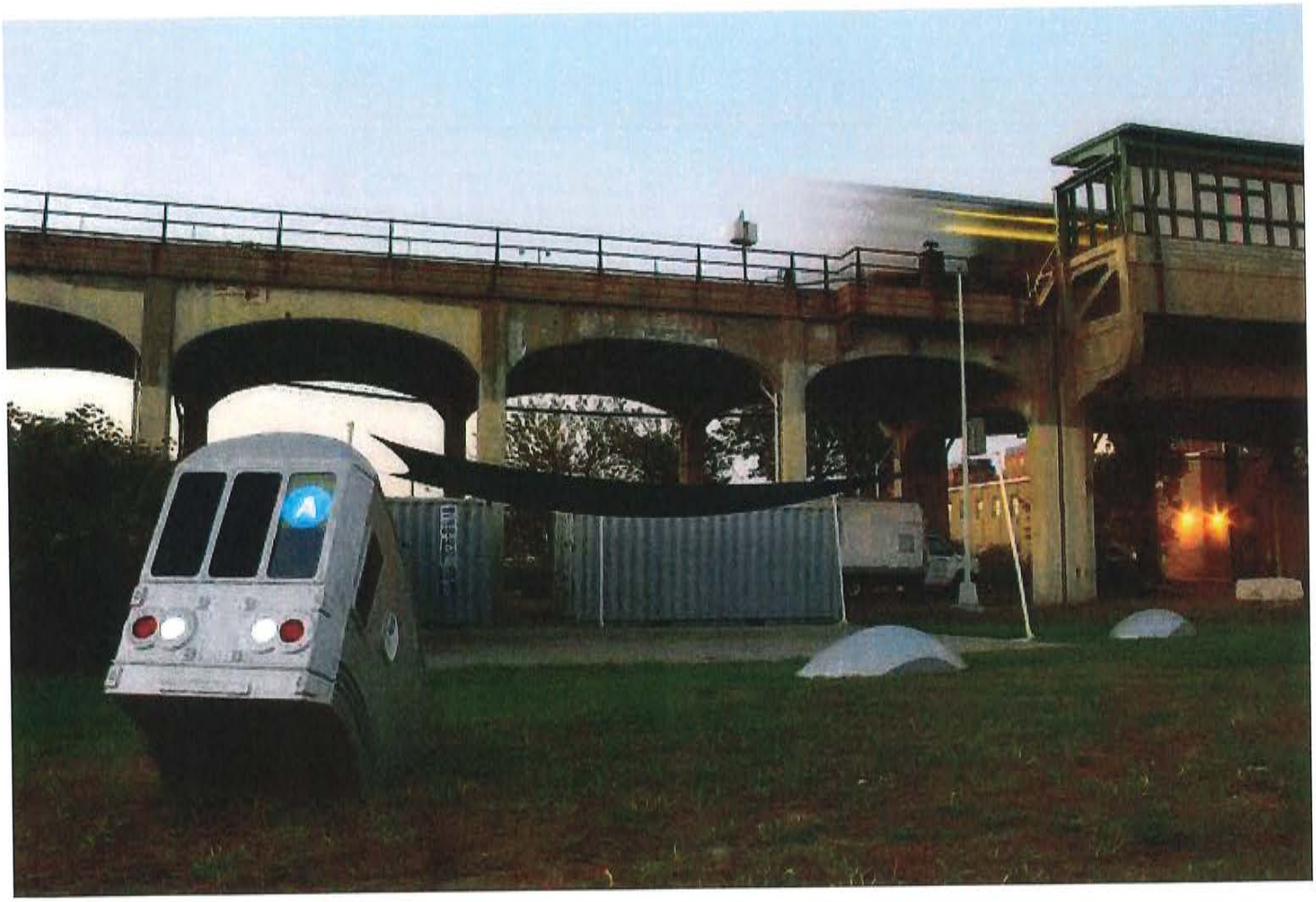
1:1 scale replica of an F-117 Nighthawk (Stealth Fighter).

On Governors Island, NYC as part of the Figment Festival.

Commissioning Entity: Figment Festival





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