1 HL
SLIDES: 10_01HL_Bates01-06.jpg
ARTIST(S): Gary Bates
PROJECT TITLE: Rain Scale
PROJECT LOCATION: Green River Community College, 12401 SE 320th St., Auburn, WA
BUDGET: $119,019
MATERIALS: Steel and stainless steel
COMMISSIONING AGENCY: Washington State Arts Commission, Art in Public Places Program
PUBLIC ART ADMINISTRATOR: Alice Taylor, Art in Public Places Program
ARTIST CONTACT INFO: (406) 600-5845
PHOTOGRAPHER: Jens J Selvig III

DESCRIPTION:

Rain Scale is rooted in its site and powered by its environment. It receives information from the site and transmits this information to the viewer. Besides fitting space and place, the sculptures become visual symbols of their environment. Half of Rain Scale's upper stainless steel ring - 18" diameter, 2021 pounds - is an open trough that catches rain. The other half is a closed channel. The ring is delicately balanced to within one gram of equilibrium. Very little rainfall will cause the ring to rock back and forth like a seesaw. The 50' diameter rusted steel arch reflects in the pond, creating a complete circle. The stainless steel ring is a circle, and when the ring tips and spills its bounty into the pond, the ripples are circles. These circles remind us of the cycle of rain from ocean to land and back again.
2 HL

SLIDES: 10_02HL_Bowie01-06.jpg

ARTIST(S): Fiona Bowie

PROJECT TITLE: Flow

PROJECT LOCATION: Mount Pleasant Civic Centre, 1 Kingsway, Vancouver, BC

BUDGET: $250,000

MATERIALS: Switch glass panels, video projectors, computer, camera

COMMISSIONING AGENCY: City of Vancouver Cultural Services Public Art Program

DESIGN PROFESSIONAL: Sidney Fels, computer scientist

Morgan Hibbert, coding

Alex Low, production assistant

Colin Griffiths, installation consultant

PUBLIC ART ADMINISTRATOR: Barbara Cole

ARTIST CONTACT INFO: (604) 255-7061

fionabowiestudio@gmail.com

PHOTOGRAPHER: Fiona Bowie

DESCRIPTION:

Flow is Vancouver’s first photo/media-based permanent public art work.

Flow is a continuously changing tableau in which portraits and landscapes, shot by Bowie, are blended and projected onto a special projection material (switch glass). As viewers come close to the image, this material causes portions of the imagery to disappear as the glass surface switches from translucent to clear. A system custom-designed by Bowie and Fels allows figures shot at different times to appear as if simultaneously present. A core group of these figures, established as main characters, recur at greater frequency. The scenes transition very slowly, imparting a dreamlike, hallucinatory quality.

The online component of Flow (flow1kingsway.com) allows viewers to see the work unfold twenty-four hours/day. Viewers may “grab” images, attribute subtitles and archive their contribution.

During the day, the glass surface at the installation site remains dynamic, creating viewing portals in and out of the building.
3 HL
SLIDES: 10_03HL_Brother01-06.jpg
ARTIST(S): Beliz Brother
PROJECT TITLE: Bloom
PROJECT LOCATION: Everett Community College, 2000 Tower St., Everett, WA
BUDGET: $106,361
MATERIALS: Eco Resin, LED lights and stainless steel
COMMISSIONING AGENCY: Washington State Arts Commission, Art in Public Places Program
PUBLIC ART ADMINISTRATOR: Alice Taylor, Art in Public Places Program
ARTIST CONTACT INFO: (206) 465-2153
bbrother@seanet.com
PHOTOGRAPHER: Beliz Brother

DESCRIPTION:

*Bloom* is suspended in the 2-story glass enclosed atrium of a new building on the campus of Everett Community College. It fills the space above the lobby with color and form and can be viewed from the bridge, staircase, adjacent offices and classrooms and when approaching from the exterior.

Expressive of how a flower changes and grows as it comes into full bloom, the sculpture begins on one end of the atrium as a small bud developing into a flower in full bloom as it spans a length of 35'.

With the goal of creating artwork with high LED standards, the sculpture is constructed from a co-polyester resin produced from recycled post-industrial regrind. 700 energy efficient LED lights are imbedded into the petals of the sculpture. A computer controlled light system creates a variable pattern of color and light programmed to transform slowly through a 24-hour cycle that changes seasonally.
4 HL
SLIDES: 10_04HL_Corson01-06.jpg
ARTIST(S): Dan Corson
PROJECT TITLE: Oscillating Field
PROJECT LOCATION: Capitol Hill Station, Broadway & Denny St, Seattle, WA
BUDGET: $30,000
MATERIALS: Fiberglass rods, paint and laser lights
COMMISSIONING AGENCY: Sound Transit
DESIGN PROFESSIONAL: Nth Degree Creative
PUBLIC ART ADMINISTRATOR: Barbara Luecke, Sound Transit
ARTIST CONTACT INFO: (206) 729-8750
dan@corsonart.com
PHOTOGRAPHER: Corey Scherrer, Dan Corson

DESCRIPTION:

In the fall of 2009, Dan Corson created a temporary art installation at the about-to-be under-construction-site of Sound Transit’s light rail station in Seattle’s Capitol Hill neighborhood. The producing agency’s Outreach Team wanted an innovative method of transforming the empty block into a spectacle that helped attract people to the impacted Broadway retail area. The result was a crowd pleaser.

Dan and many volunteers drilled 3500 holes in the asphalt pavement and inserted precisely cut fluorescent green, orange-tipped 1/4” fiberglass rod ranging in height from 3 ½ to 8 feet. Every evening, an animated half-hour, multi-program laser show played over the sea of rod, making it appear the fiberglass was lit from within.

In daylight, Oscillating Field took the form of a grass field, a hedgehog’s back or a glowing yellow mist. At night it transformed into a thousand surfaces for the dynamic play of an emerald green laser.
5 HL
SLIDES: 10_05HL_Echelman01-06.jpg
ARTIST(S): Janet Echelman
PROJECT TITLE: *Her Secret is Patience*
PROJECT LOCATION: Downtown Civic Space Park, Central Ave. & Taylor St., Phoenix, AZ
BUDGET: $2.4 Million
MATERIALS: Integral color polyester fiber twine, rope, steel cables and concrete
COMMISSIONING AGENCY: City of Phoenix Office of Arts and Culture
PUBLIC ART ADMINISTRATOR: Raphael Ngotie, City of Phoenix Office of Arts & Culture
ARTIST CONTACT INFO: (617) 566-0770
(212) 864-1001
PHOTOGRAPHER: Craig Smith

DESCRIPTION:

*Her Secret is Patience* is a monumental outdoor sculpture suspended 100 feet above the new Phoenix Civic Space Park, at Taylor Street and Central Avenue. This iconic kinetic form maps the beauty of desert light and winds, and casts what the artist calls “shadow drawings,” much like those of clouds gliding over the landscape. The sculpture’s supple netted form reveals the choreography of breezes more easily felt than seen.

Like the moon and seasons, the sculpture’s illuminated nighttime presence changes constantly through the year. It slowly shifts identity, like that of our landscape and skies. The artist was inspired by the desert flora: “I’m moved by the exertion of the Cereus, a spiny cactus putting down roots in search of water in the desert, her patience in saving up every ounce of energy until, one night, in the middle of the cool darkness, she unfurls one succulent bloom.”
6 HL

SLIDES: 10_06HL_Farley01-06.jpg

ARTIST(S): Matthew Dominic Farley

PROJECT TITLE: FROZEN ASSETS

PROJECT LOCATION: The Chi Omega Memorial Fountain, The University of Kansas, Lawrence, KS

BUDGET: $300

MATERIALS: Discarded plastic water bottles, steel, wood and paint

DESIGN PROFESSIONAL: John Machmeister, structural consultant

PUBLIC ART ADMINISTRATOR: Jeanette A Johnson

ARTIST CONTACT INFO: (785) 218-8489

Mfarley8@gmail.com

PHOTOGRAPHER: Matthew Dominic Farley

DESCRIPTION:

FROZEN ASSETS was originally installed on the night of December 15, 2008 at the Chi Omega memorial fountain on the campus of The University of Kansas, Lawrence, KS. The piece was so well received that Mr. Farley was invited to re-install FROZEN ASSETS in December of 2009. From a distance, the illusion of frozen water is convincing. Upon closer inspection, the empty water bottles, collected in less than a week by the staff of the University Environmental Stewardship Program, reveal themselves. Similarly, this sculpture can be appreciated on multiple levels, from its shear beauty to a more examined appreciation of the artist’s investigation into the connection between the ways in which we view and use water in our everyday lives. FROZEN ASSETS has drawn further attention to already mounting concerns about the environmental impact of the bottled water industry. Mr. Farley’s installation remained on display both winters until mid March.
7 HL

SLIDES: 10_07HL_Goldberg01-06.jpg

ARTIST(S): Brad Goldberg & Diana Goldberg

PROJECT TITLE: Fair Park Station

PROJECT LOCATION: Fair Park, 3801 Grand Avenue, Dallas, TX

BUDGET: $50,000

MATERIALS: Granite, limestone, gold leaf, stainless steel, lighting, native grasses, concrete and glass

COMMISSIONING AGENCY: Dallas Area Rapid Transit

DESIGN PROFESSIONAL: Jacobs, STV & KAI Architects/Engineers

Michael Kendall, Kendall Landscape Architecture

PUBLIC ART ADMINISTRATOR: David Ehrlicher and Steve Bourn, Dallas Area Rapid Transit

ARTIST CONTACT INFO: 5706 Goliad Avenue

Dallas, TX 75206

PHOTOGRAPHER: Brad Goldberg

DESCRIPTION:

Built for the 1936 Texas Centennial Exposition, Fair Park holds the largest gathering of Art Deco buildings in the world, notable for the absolute integration of art and architecture. The new DART light rail station sits on the very same footprint as original streetcar stations at the time of the Exposition. Within this sensitive historic context, the station artists developed a thesis of emulating, rather than replicating, original design elements within Fair Park. A palette of materials, forms, decorative motifs, typography and lighting were developed to match the level of detail and craftsmanship found within the park. Hopper-esque night lighting pays homage to the historic dramatic use of lighting and markers with historic photos recognize context. The overall intent is a true intersection of art and architecture through craftsmanship, attention to detail and a sense of timeless, elegant beauty that is the history of Fair Park.
8 HL

SLIDES: 10_08HL_Haddad01-06.jpg

ARTIST(S): Laura Haddad & Tom Drugan

PROJECT TITLE: Elemental Landscape

PROJECT LOCATION: Southern Community Park, 1300 US Highway 15-501 South, Chapel Hill, NC

BUDGET: $45,000

MATERIALS: Natural materials found on site

COMMISSIONING AGENCY: Town of Chapel Hill Public Arts Office

DESIGN PROFESSIONAL: Brian Starkey, OBS Landscape Architects and Planners

Luke Barrow, Rustic Garden Structures

PUBLIC ART ADMINISTRATOR: Jeffrey York, Town of Chapel Hill Public Arts Office

ARTIST CONTACT INFO: laura@haddad-drugan.com

tom@haddad-drugan.com

PHOTOGRAPHER: Laura Haddad

DESCRIPTION:

*Elemental Landscape* is a series of environmental art installations that reveals unique phenomena of the site and region. Each installation uses on-site materials such as boulders and trees to create circular forms to mark special places within the park. The repeating circular form provides a cohesive rhythm as one moves through the landscape and ties the art to archetypal earthworks. Each installation addresses a particular element (earth, air, fire, water, flora, or fauna), using, exposing, or enclosing some essence of that particular element. These forces make the artworks dynamic and changing over the seasons, over time, and in different weather and light conditions. At each installation an etched granite marker stone names the element and the culturally significant place in the Chapel Hill region it references and provides a directional arrow pointing to the place. These markers serve to bridge the site of the park with its regional context.
9 HL
SLIDES: 10_09HL_Healy01-06.jpg
ARTIST(S): Sean Healy
PROJECT TITLE: Gesture Politics
PROJECT LOCATION: US Federal Building, Houston, TX
BUDGET: $200,000
MATERIALS: Mixed media
COMMISSIONING AGENCY: US General Services Administration Art in Architecture Program
PUBLIC ART ADMINISTRATOR: Steve Cline and William Caine, US General Services Administration
ARTIST CONTACT INFO: (503) 220-4098
sean-healy@comcast.net
PHOTOGRAPHER: Nash Baker

DESCRIPTION:

This dynamic representation of nature and communication was created by Oregon-based artist, Sean Healy. Images of trees and telephone lines taken from the site where this building was built were printed on translucent film laminated between two layers of glass. Above the glass, paneled alcoves of trees are circular portals cut into another band of glass. These portals reveal projected images of non verbal types of communication and relate to how people convey courage, strength, support, dignity and strength through common gestures. This theme is carried through the building’s circulation areas by large-scale images of different expressions of communication. Like the art’s theme, communication contributed to its careful and successful integration within the building and required careful coordination between project participants including the architects, client, artist and his suppliers, and GSA. The resulting work contributes to a lasting cultural legacy created by the integration of public art in government architecture.
10 HL
SLIDES: 10_10HL_Hodgkin01-06.jpg
ARTIST(S): Carter Hodgkin
PROJECT TITLE: Electromagnetic Fall
PROJECT LOCATION: Remsen Science Building, Queens College of CUNY, 65-30 Kissena Blvd, Flushing, NY
BUDGET: $130,000
MATERIALS: Glass tile mosaic
COMMISSIONING AGENCY: Queens College,
City University of NY
Dormitory Authority of NY
DESIGN PROFESSIONAL: Mitchell Giurgola Marchitects
PUBLIC ART ADMINISTRATOR: Kendal Henry, Public Art & Urban Design
ARTIST CONTACT INFO: 156 Chambers Street, #3
New York, NY 10003
PHOTOGRAPHER: Victor Schrager

DESCRIPTION:
For Remsen Science Hall at Queens College, Hodgkins created a 3-story mosaic, based on my work using atomic particles moving through space. Using computer code in a procedural drawing process, the artist keyed in the parameters of the building space and simulated a particle collision. A nucleus of particles emits from the top floor, falling to the bottom. Other particles travel down corridors, wrapping around nine columns. Based on a digital image, each pixel becomes a tile. This project bridges the historical use of mosaic in public places into a modern scientific digital imaging vernacular.
11 HL
SLIDES: 10_11HL_League01-06.jpg
ARTIST(S): The League of Imaginary Scientists, E.K.K.O choreography collective, David Garin, Annie Kwon, Matt McBane
PROJECT TITLE: Waterways
PROJECT LOCATION: City parks in Brooklyn, NY
BUDGET: $50,000
MATERIALS: Water testing kits, dance and movement, sound composition, activated sites with performance
COMMISSIONING AGENCY: iLAND, Inc. with support from the Danish Arts Council
ARTIST CONTACT INFO: (323) 868-2222
 theLeague@imaginaryscience.org
PHOTOGRAPHER: E.K.K.O and The League of Imaginary Scientists

DESCRIPTION:

Waterways is a collaborative research endeavor and residency with research nodes enacted as public actions surrounding the theme of water in Brooklyn. The development of this Brooklyn-based project was supported through iLAND, Inca’s iLAB Residency Program and by the generous support of The Danish Arts Council.
The local Spring Creek Watershed of the Ridge and Valley Region is recreated in a bluestone terrace, punctuated by three boulder ‘ridges’ that rise from the terrace and create seating walls. All of the local streams, and waterways are depicted with runnels carved 1/4 inch deep into the stone. When it is dry, this terrace is a scale map of the geology and watershed of this area. But when it rains, the Visitors Pavilion roof drains onto the terrace and the rainfall flows across the carved waterways, creating a watershed in miniature. The artwork is both a place-making object and an engineering system; it gives visitors a way to celebrate the hydrological cycle.
13 HL

SLIDES: 10_13HL_Narduli01-06.jpg

ARTIST(S): Susan Narduli

PROJECT TITLE: Weaving

PROJECT LOCATION: Henry Madden Library, California State University, 5200 North Barton Avenue, Fresno, CA

BUDGET: $780,000

MATERIALS: LED diode and stainless steel mesh curtain, LCD digital information displays, playback system

COMMISSIONING AGENCY: California State University, Fresno

DESIGN PROFESSIONAL: AC Martin, Project Architect

A2A Media Inc., Mediamesh Distributer/Installer

Sky Jetty, AV Consultant

Production Suppliers, Production Consultant

PUBLIC ART ADMINISTRATOR: Gamynne Guillotte, Narduli Studio

ARTIST CONTACT INFO: (310) 477-7595

susan@nardulistudio.com

PHOTOGRAPHER: Art Gray

DESCRIPTION:

Weaving, a three-story video triptych at Cal State Fresno's new Madden Library, examines the juxtaposition of parallel cultures.

Four years ago, the artist had been asked to create an artwork celebrating basket-weaving among the region's native peoples. Narduli’s task was to present that tradition on a bustling university campus.

Here, a new culture exists in parallel to one that preceded it. In Weaving, the basket becomes a means to contemplate that juxtaposition within the context of time and memory.

The artist filmed a master weaver for over the 20 months it took to make the basket. The 5300-hour video, which wraps the elevator tower, runs continuously night and day from fall term through graduation.

In darkness, the weaver stands out clearly. In daylight, she becomes a subtle invocation of what was.

The weaver’s movements are intentionally slowed and at times are barely noticeable. Her deliberate rhythm becomes a constant within the building, like breathing.
ARTIST(S): Brad Oldham & Brandon Oldenburg

PROJECT TITLE: The Traveling Man

PROJECT LOCATION:
- The Traveling Man-Walking Tall - 512 N. Good Latimer Expressway, Dallas, TX
- The Traveling Man-Waiting on a Train - 401 N. Good Latimer Expressway, Dallas, TX
- The Traveling Man-Awakening - 200 N. Good Latimer Expressway, Dallas, TX

BUDGET: $1,404,845

MATERIALS: Steel, brushed and cast stainless steel, concrete, rebar, Cherokee rock and LED lights

COMMISSIONING AGENCY: Dallas Area Rapid Transit

DESIGN PROFESSIONAL: Reel FX Creative Studios, Renderings
- Aaron Liles, Construction Supervisor
- Brian LaFoy, Engineer
- Keith Ashmore, Structural Steel Fabricators
- Lance Mayfield, Stainless Steel Fabricators

PUBLIC ART ADMINISTRATOR: Steven Bourn, Dallas Area Rapid Transit

ARTIST CONTACT INFO: Brad Oldham – (214) 239-3993, brad@bradoldham.com
- Brandon Oldenburg – (318) 213-0770, Brandon@moonbotstudios.com

PHOTOGRAPHER: Brad Oldham

DESCRIPTION:

Born of the need to tie DART’s developing rail system to a close-in historic district, the Deep Ellum Gateway Art Project is a three-site metal sculpture installation inspired by the area’s rich multicultural, industrial arts and musical roots as well as its hope for a bright future. At 38-foot-tall The Traveling Man-Walking Tall - with his whimsical guitar-shaped head, robotic torso, open heart and outstretched arms - welcomes visitors and residents at the new rail station. Up the street, two other poses, Awakening and Waiting on a Train, further define The Traveling Man and invite public interaction. Stainless steel birds on the three sites reflect the high aspirations of a community in transition as a modern transit system and sculpture deliver new hope for economic revitalization. The Traveling Man series is sensitively incorporated into the neighborhood on donated and leased land and is exceptionally engineered to withstand time and the elements.
15 HL
SLIDES: 10_15HL_Powers01-06.jpg
ARTIST(S): Steve Powers
PROJECT TITLE: Love Letter
PROJECT LOCATION: Market Street corridor between 46th & 63rd Streets, Philadelphia, PA
BUDGET: $261,288
MATERIALS: Paint, aluminum and parachute cloth
COMMISSIONING AGENCY: City of Philadelphia Mural Arts Program
DESIGN PROFESSIONAL: Darin Rowland, Sean Schwabe, Sean Barton, George Thompson, Sam Meyerson, Dan Murphy, Mike Levy and Mike Lee
PUBLIC ART ADMINISTRATOR: Brian Campbell, City of Philadelphia Mural Arts Program
ARTIST CONTACT INFO: (917) 541-0604
mrmarksurface@yahoo.com
PHOTOGRAPHER: Adam Wallacavage

DESCRIPTION:
The Mural Arts Program collaborated with artist Steve Powers to create the Love Letter project, a series of 50 rooftop murals from 45th to 63rd Streets in West Philadelphia that are best viewed from the Market-Frankford elevated transit line. Powers, a former graffiti writer and internationally renowned artist, painted a sharp-witted, text-heavy series of murals that pay homage to the aesthetic of famous graffiti writers and use the fictional narrative of a local boy’s unrequited love for a girl as a metaphor for the artist’s love of the neighborhood of his youth. Against the distant city skyline, Powers adorned a bleak palate of walls and rooftops with visually arresting and playful murals that grow in power and meaning as viewers and train-riders absorb them through multiple viewings. The Love Letter project is a testament to the innovative role that Mural Arts intends to bring to the next generation of mural-making.
16 HL
SLIDES: 10_16HL_Reiquam01-06.jpg
ARTIST(S): Peter Reiquam
PROJECT TITLE: Landing Zone
PROJECT LOCATION: Paine Field Community Park, 11928 Beverly Park Road, Everett, WA
BUDGET: $50,000
MATERIALS: Basalt, cast concrete, aluminium
COMMISSIONING AGENCY: Snohomish County Arts Commission
DESIGN PROFESSIONAL: James Yap
Snohomish County Parks and Recreation
OTAK
A1 Landscape and Construction
PUBLIC ART ADMINISTRATOR: Wendy Becker, Snohomish County Arts Commission
ARTIST CONTACT INFO: (206) 768-9656
PHOTOGRAPHER: Peter Reiquam

DESCRIPTION:

Artist Peter Reiquam integrated a new kind of community gathering place with a whimsical plaza shelter in the form of a sixteen foot diameter flying saucer.

*Landing Zone* takes a humorous spin on the theme of flight with a futuristic spaceship that acts as a shelter, “moon rocks” or basalt seating and a cast concrete “X” bench that marks the perfect spot for a lunar landing.
The sculpture is sited on the banks of the Willamette River at the confluence of the East Side and West Side Combined Sewer Overflow (a.k.a. Big Pipe Project) tunnels. Located on Swan Island, a man-made home to heavy industry, the sculpture echoes an ecological approach to the built environment where manufacturing is interwoven with our natural resources.

Although the Big Pipe Project is the largest infrastructure project in Portland history, it is largely invisible. Working closely with the Bureau of Environmental Services, the sculpture celebrates this hidden work by revealing and re-adapting massive precast concrete segments of the Big Pipe. These pieces of infrastructure are now put to work in support of art and narrative. Partially buried in the alluvial bank, the sculpture traces out the circumference of the hidden pipe and transforms it from an industrial artifact into a woven arch of currents and eddies.
This collaborative work for the light rail station at Arizona State University includes three elements that explore various aspects of inquiry, learning, curiosity and wonder. This is a look at how information is built by layers and various reference points from a variety of sources, some not always clear and some obscure. The first is a 6’ diameter sphere of layers of diverse stone and other materials. The layers slide a bit from a “perfect” sphere, indicating that inquiry may not always fall into predictable lines. Three steel “cabinets” populate the platform area. In each cabinet are objects that deal with different elements of looking, pondering, and relationships from several different vantage points. Two “shelves” of related objects create collections where objects relate to different aspects of university study, departments, features and life.
19 HL
SLIDES: 10_19HL_Shelton01-06.jpg
ARTIST(S): Peter Shelton
PROJECT TITLE: thinmanlittlebird
PROJECT LOCATION: Indianapolis-Marion County Public Library, 40 E. St. Clair St., Indianapolis, IN
BUDGET: $545,000
MATERIALS: Cast bronze
COMMISSIONING AGENCY: Indianapolis-Marion County Public Library Foundation, Indianapolis, IN
DESIGN PROFESSIONAL: Arsee Engineers
KPFF Consulting Engineers
Blue Mountain Fine Art
PUBLIC ART ADMINISTRATOR: Mike Coghlan, Indianapolis-Marion County Public Library Foundation
ARTIST CONTACT INFO: (310) 497-6577
petershelton@verizon.net

PHOTOGRAPHER: Peter Shelton

DESCRIPTION:
This is as two-part work that flanks the entry colonnade of a 1917 neoclassical Central Indianapolis Public Library designed by Philadelphia based architect Paul Cret. Amazingly, the original two stone pedestals were never appointed with sculpture to complete the Beaux-Arts program. I was commissioned to make two works that would pay respect to the building and its design tradition but would bring the building forward to the present with contemporary sculptures. On the left, the 44-foot tall elongated bronze thinman stretches up from its pedestal surpassing the Library parapet above. On the right, a small bronze sparrow perches atop the eleven foot diameter bronze torus littlebird that hovers over its pedestal below.
20 HL
SLIDES: 10_20HL_Zweig01-06.jpg
ARTIST(S): Janet Zweig
PROJECT TITLE: The Opposite of a Duck
PROJECT LOCATION: Fall City Library, Fall City, WA
BUDGET: $45,000
MATERIALS: Steel, LEDs, electronics and computer
COMMISSIONING AGENCY: King County Library System
DESIGN PROFESSIONAL: Robert M. Martin, Philosophy Consultant
Adam Brown, AFX Sign Effectz
Todd Polenberg, Electronics design and engineer
PUBLIC ART ADMINISTRATOR: Janice Monger, Brooklyn Historical Society
ARTIST CONTACT INFO: (718) 625-2376
janetzweig@earthlink.net
PHOTOGRAPHER: Michael Young and Benjamin Cohen

DESCRIPTION:

..."philosophy begins in wonder… and, if it cannot answer so many questions as we could wish, has at least the power of asking questions… and showing the strangeness and wonder lying just below the surface of even the commonest things of daily life." --Bertrand Russell

Through an online query, the artist collected hundreds of unanswerable questions from philosophers from around the world.

An undulating steel frame holds circuit boards that hang like an open venetian blind, with LEDs on the edges of both sides, making a transparent, 3-dimensional, two-sided display. The scrolling lines and words are visible inside and outside through the windows. Lines of light slowly scroll around the sculpture; speeding up, followed by one of hundreds of unanswerable questions.

eamples:

What is the opposite of a duck?
Has everything doubled in size overnight?
Is there an invisible monster behind you?
Is the answer to this question "no"?
1 FW
SLIDES: 10_01FW_Capone01-06.jpg
ARTIST(S): Sean Capone
PROJECT TITLE: Camera Rosetum
PROJECT LOCATION: The Archway Tunnel, Water St., Brooklyn, NY
BUDGET: $5,000
MATERIALS: Video projectors, laptop, custom mounting
COMMISSIONING AGENCY: DUMBO Arts Center and the DUMBO Improvement District.
DESIGN PROFESSIONAL: Dale Cihi, Video engineer
PUBLIC ART ADMINISTRATOR: Kate Kerrigan, DUMBO Improvement District
ARTIST CONTACT INFO: (347) 546-2265
    studio@seancapone.com
PHOTOGRAPHER: Sean Capone and Joe Cernius

DESCRIPTION:

Camera Rosetum was a temporary art exhibition presented in the context of the DAC's annual festival. Video projections and digital animation transformed the ceiling of the tunnel into a dramatic baroque-inspired spectacle.
2 FW

SLIDES: 10_02FW_Corson01-06.jpg
ARTIST(S): Dan Corson
PROJECT TITLE: Emerald Aura
PROJECT LOCATION: Memphis, TN
BUDGET: $50,000
MATERIALS: Lasers, infrared cameras, surveillance software
COMMISSIONING AGENCY: UrbanArt Commission
PUBLIC ART ADMINISTRATOR: John Weeden, UrbanArt Commission
ARTIST CONTACT INFO: (206) 910-5669
dan@corsonart.com

DESCRIPTION:

Dan Corson was commissioned by UrbanArt Commission to create a temporary, interactive project for the city of Memphis. For this project, Corson created a high-tech aura-simulating artwork by utilizing specialized surveillance software and infrared cameras to track peoples movement through an area. The piece took place at the intersection of South Main Street and Peabody Place in downtown Memphis. Special green lasers were used by Corson to track and outline people as they walked down the sidewalk in front of the Tower at Peabody Place. Infrared cameras were utilized to locate an individual, then track their movements and determine the size and shape of their body. This image was then translated by the green laser into an amorphic shape that hovered above the ground in front of the individual. This piece not only conjured the mystery surrounding auras but also brought referenced the evolution of the surveillance industry.
3 FW
SLIDES: 10_03FW_Daleiden01-06.jpg
ARTIST(S): Sara Daleiden
PROJECT TITLE: Domestic Hollywood
PROJECT LOCATION: Hollywood, CA
BUDGET: $4,000
MATERIALS: Guided walking tours and tour kit including a printed box set of walking cards, specimen collection containers, notepads, labels and drawing utensils
COMMISSIONING AGENCY: Self-produced with funding and support from Woodbury University’s Professional Development Awards and the University of Southern California's Master of Public Art Studies Program
DESIGN PROFESSIONAL: Alex Amerri, Siobhan Burke, Thurman Grant, Wendy Klare, Elizabeth Lovins, Chris McMillan, Staice J. Meyer, Joshua Stein
ARTIST CONTACT INFO: (323) 630-7272
saradaledien@yahoo.com
PHOTOGRAPHER: Sara Daleiden, Thurman Grant and Stacie J. Meyer

DESCRIPTION:

Imagine Hollywood. The glamour, the glitz, the souvenir shops, the tattoo parlors…the residential developments?

The image of Hollywood has almost always been constructed by those outside of it. But to truly know this town, you’ve got to hit the streets. This set of walking tours and exercises by city-culture productions clues you in to the people and forces that shape Hollywood - both the characters you see inhabiting the Walk of Fame sidewalk stars and the public and private city decision-makers directing its redevelopment. Exercises include “Scavenger Hunt for Walk of Fame Users” and “Urban Interpretive Hike via the Metro Red Line Trail.” Walking tours look at the interests of The Hollywood Entertainment District, the Community Redevelopment Agency of Los Angeles (CRA) and the Hollywood Chamber of Commerce to ask questions about each agency’s relationship to the changing face of Hollywood.

No matter where you’re from, with Domestic Hollywood in hand, you’ll be able to find a home within the myth!
4 FW
SLIDES: 01_04FW_Davenport01-06.jpg
ARTIST(S): Bill Davenport
PROJECT TITLE: Giant Mushroom Forest
PROJECT LOCATION: Auditorium Shores, Austin, TX
BUDGET: $6,000
MATERIALS: Styrofoam, metal lath, concrete, paint
COMMISSIONING AGENCY: City of Austin, Art in Public Places Program
PUBLIC ART ADMINISTRATOR: Megan Crigger, City of Austin Art in Public Places Program
ARTIST CONTACT INFO: (713) 863-0148
borabora@wt.net
PHOTOGRAPHER: Meghan Turner and Jimmy Jalapeeno

DESCRIPTION:

The Art in Public Places Program commissioned seven artists through open call to create temporary artwork in conjunction with the Texas Biennial, a juried show of work from artists across the state. Each piece was accompanied by a cell phone audio tour component offering tidbits from the artists and the ability for callers to leave feedback.

"Giant Mushroom Forest" is part roadside attraction: part stage set, part garden statuary, relying on the unexpected to make its impact on the viewer. In this case, the oddness of the art experience is itself a metaphor for other odd experiences. The piece is made of concrete and metal lath over a foam armature, weighing roughly 2000 lbs. At the piece's opening, the artist (without identifying himself as such) set up a "mushroom information booth" as a whimsical way to connect with the public, distributing hand-painted rocks and information on various forms of fungi.
ARTIST(S): Sarah Doherty with participating artists Chas Foster, Cyle Metzger, Emily Cd, Eric Leshinsky, Fred Scharmen, Gary Kachadourian, Graham Coreil-Allen, Imen Djouini, Jacob Ulrich, Jessie Unterhalter, Jonathan Taube, Judy Stone, Karen Graff, Marian Glebes, Megan Mueller, Sarah Doherty, Samuel Scharf, Sarah Magida, Stephanie Yezek

PROJECT TITLE: Axis Alley

PROJECT LOCATION: 2000-2300 N.Calvert St, Baltimore MD

BUDGET: $5,000

MATERIALS: Concrete, brick, trash, paint, found objects, hydrocal, video, dance, sound, etc.

COMMISSIONING AGENCY: Axis Alley

ARTIST CONTACT INFO: sdoherty@mica.edu

DESCRIPTION:

Through creative engagement, Axis Alley seeks to utilize the backyards of vacant properties and vacant lots as a canvas for creative works that transform, activate and revitalize the overlooked, under-attended areas of Baltimore’s back alleys. In neighborhoods where the vacancy rate of properties runs high, the alley seems to become the indicator of urban difficulties…rash, rats, homeless people, prostitution and drugs. These somewhat forbidding alleys (dark and unlit at night), while speaking of endemic problems in the city, possess a certain toxic beauty and provide a fascinating possibility of urban intervention and creative action.

Axis Alley secured the use of 23 city owned vacant properties in a three block span for site-specific temporary works to re-activate the alley connecting Station North Arts District to the Baltimore Museum of Art. After significant clean up by artists, homeless people and residents, twenty two site-specific works were installed in various locations.
ARTIST(S): Ellen Driscoll

PROJECT TITLE: Filament Firmament

PROJECT LOCATION: New Cambridge Public Library, 449 Broadway, Cambridge, MA

BUDGET: $150,000

MATERIALS: Etched glass, tension cable, textile imagery and zinc

COMMISSIONING AGENCY: Cambridge Arts Council

DESIGN PROFESSIONAL: William Rawn Associates
Ann Beha Architects

PUBLIC ART ADMINISTRATOR: Jason Weeks, Cambridge Arts Council

ARTIST CONTACT INFO: (617) 501-5490
ellendriscoll@earthlink.net

PHOTOGRAPHER: Phyllis Bretholtz

DESCRIPTION:

Filament Firmament is a public artwork that honors the contributions of women to civic life. The site is a two-story sky-lit atrium of the Cambridge Public Library that connects the original library, now restored, and the new addition. In the upper half of the atrium, Ellen Driscoll has placed cables that emerge from diagrams etched into two opposing walls of glass and cross the space. Inspired by a seventeenth century drawing that illustrates “the formation of answers about every possible question,” Driscoll has added text that sparks recognition of the interconnectedness of women to one another, to their roles within society and ultimately to the world at large. In the lower half, a zinc wall features 240 cutout circles that suggest the dot pattern of a jacquard loom punch card. Each circle holds colorful textile pattern, and collectively they represent many different cultures and the endless process of invention.
ARTIST(S): Christy Ten Eyck and Judeen Terrey
PROJECT TITLE: Habitat
PROJECT LOCATION: Phoenix Convention Center, 100 N. Third Street, Phoenix, AZ
BUDGET: $400,000
MATERIALS: Steel columns, mesh, soil, filter fabric, seed mix, seedlings, bronze Soleri links
COMMISSIONING AGENCY: City of Phoenix Office of Arts and Culture
PUBLIC ART ADMINISTRATOR: Raphael Ngotie
ARTIST CONTACT INFO: (602) 468-0505
PHOTOGRAPHER: Craig Smith

DESCRIPTION:

In a quest to make our desert city more comfortable and sustainable, environmental artists Christy Ten Eyck and Judeen Terrey created a habitat garden nourished by our urban systems. Designed to maximize use of limited water resources, the wall and garden thrive on the condensate produced by the Convention Center’s air conditioning system. At its peak, the building generates more than 800 gallons of condensate water per day. The initial collection tank is located in a pedestrian corridor on parking level one. The secondary tank is located on the second floor of the Phoenix Convention Center. This tank is visible to conventioneers through a window that displays and, through signage, explains that it is the condensate collection point storing water for the Habitat garden. Throughout the year, as humidity levels increase, thousands of gallons of water will pass through these points. The building supplies the desert gardens with condensate water and the landscape provides comfortable outdoor gathering spaces.
8 FW

SLIDES: 10_02FW_Garten01

ARTIST(S): Cliff Garten Studio

PROJECT TITLE: Sentient Beings

PROJECT LOCATION: Art Institute of California, 5250 Lankershim Boulevard, North Hollywood, CA

BUDGET: $348,467

MATERIALS: Stainless steel, programmable LED lights, Lithocrete

COMMISSIONING AGENCY: J.H. Snyder Company in association with The Community Redevelopment Agency of the City of Los Angeles

DESIGN PROFESSIONAL: Patrell Engineering

Metal Arts Foundry

PUBLIC ART ADMINISTRATOR: Corinne Wise Weitzman, C. Weitzman Art Advisory

ARTIST CONTACT INFO: (310) 392-2060

cg@cliffgartenstudio.com

PHOTOGRAPHER: Cliff Garten

DESCRIPTION:

The Sentient Beings are a playful grouping of forms placed at the entry to the Art Institute of California, Hollywood. This jewel marks the final phase of the NoHo Commons mixed-use complex in the Arts District. The artwork consists of eight slender forms arranged in an intimate fifteen foot circle spaced to allow people to walk between and interact with them. The harmonious curves allude to the human body, yet the tallest figure soars to eighteen feet. While appearing delicate and transparent, the sculptures are constructed of forty eight, electro-polished stainless steel rods, providing a brilliant luster in the daylight. The sculptures are brought to life with programmable, energy efficient LED lights portraying a full spectrum of color. From a distance the pieces are lit in a uniform glow; up close the rods recede into the night. A complimentary palette of drought tolerant plants surround the artwork further minimizing maintenance.
9 FW
SLIDES: 10_09FW_Geller01-06.jpg
ARTIST(S): Matthew Geller
PROJECT TITLE: Open Channel Flow
PROJECT LOCATION: Sabine Street Water Pump Station, 105 Sabine Street, Houston, TX
Building Bayou Park, Houston, TX
BUDGET: $150,000
MATERIALS: Steel, water, hand-pump, light beacons
COMMISSIONING AGENCY: Houston Arts Alliance
PUBLIC ART ADMINISTRATOR: Carole Anne Meehan, Houston Arts Alliance
ARTIST CONTACT INFO: 4 White Street
New York, NY 10013
PHOTOGRAPHER: Diana Kinsley

DESCRIPTION:
Partly located inside the restricted grounds of the Sabine Water Pump Station fence and partly outside the fence in Buffalo Bayou Park (and a few hundred feet from the public skatepark), Open Channel Flow mimics in style and color much smaller structures that dot the Pump Station landscape. By using the stainless steel hand-pump, one can experience a refreshing “shower” as water rains down from the showerhead 25 feet above. Simultaneously, and as a result of pumping water through the pipes, amber and blue beacons on top of the 60-foot structure flash, signaling people as far away as downtown that another person has doused themselves with a refreshing, albeit very brief, shower. In some small way, the work to get cool elicits an appreciation for the ease of access to our fresh water supply. These elements combine to create a kind of urban earthwork that is playful, absurd and as entertaining as it is functional.
ARTIST(S): Buster Graybill
PROJECT TITLE: Bait Box
PROJECT LOCATION: East Side Hike and Bike Trail, Austin, TX
BUDGET: $10,000
MATERIALS: Cast bronze, welded steel, paint and decal
COMMISSIONING AGENCY: City of Austin, Art in Public Places Program
PUBLIC ART ADMINISTRATOR: Megan Crigger, City of Austin Art in Public Places Program
ARTIST CONTACT INFO: (972) 849-1478
Buster_graybill@yahoo.com
PHOTOGRAPHER: Jimmy Jalapeeno

DESCRIPTION:
The Art in Public Places Program commissioned seven artists through open call to create temporary artwork in conjunction with the Texas Biennial, a juried show of work from artists across the state. Each piece was accompanied by a cell phone audio tour component offering tidbits from the artists and the ability for callers to leave feedback.

Bait Box is a sculpture inspired by the artist’s experiences with “noodling” (catching flathead catfish by hand) in Oklahoma. He sculpted a giant catfish to honor the folklore surrounding “monster” catfish and the rare individuals obsessively pursuing these creatures. This bronze catfish lounged life-like on a faux High Voltage Box near the shores of Lady Bird Lake, a scenic parkland trail location where visitors sought to discover if the fish were real. The piece provided opportunity for the public to reconnect with the outdoors and share their own stories of “the one that got away.”
11 FW
SLIDES: 10_10FW_Harvey01-06.jpg
ARTIST(S): Ellen Harvey
PROJECT TITLE: The Home of the Stars
PROJECT LOCATION: Yankee Stadium Station, E.153rd Street, Bronx, NY
BUDGET: $350,000
MATERIALS: Hand-made and industrial glass mosaic
COMMISSIONING AGENCY: MTA Arts for Transit
DESIGN PROFESSIONAL: Franz Mayer of Munich, Inc. with Lenarduzzi Valerio Mosaici
PUBLIC ART ADMINISTRATOR: Yaling Chen, MTA Arts for Transit
ARTIST CONTACT INFO: (917) 582-7043
ellenharvey@earthlink.net
PHOTOGRAPHER: Jan Baracz

DESCRIPTION:

Everyone knows Yankee Stadium as “the Home of the Stars,” but in the busy streets of the Bronx where the city lights drown out the sky, it’s easy to forget the real stars. In this mosaic, as passersby walk towards the new Metro North Yankee Stadium station, the sun sets and the stars come out to welcome them, reminding them of the shared skies - our true mutual home. They show the sun setting and the moon and stars rising in 15 minute increments, starting at 6.30pm (when fans arrive for games) and ending at 9pm. The skies depicted are based on an actual Bronx sunset, and the location of the sun, moon, and stars reflects their location in April of 2009 when the stadium opened. The stars express NYC devoid of all light pollution, providing a natural spectacle normally inaccessible to city dwellers.
ARTIST(S): Jim Hirschfield and Sonya Ishii

PROJECT TITLE: Beads

PROJECT LOCATION: George Bush Intercontinental Airport, Terminal E, 2800 North Terminal Road, Houston, TX

BUDGET: $621,000

MATERIALS: Steel, aluminum, paint

COMMISSIONING AGENCY: Houston Arts Alliance

PUBLIC ART ADMINISTRATOR: Carole Anne Meehan, Houston Arts Alliance

ARTIST CONTACT INFO: (919) 933-6169
                        jhsi@earthlink.net

PHOTOGRAPHER: Paul Hester

DESCRIPTION:

Six sculptural elements or “beads” completely wrap the support columns of the airport’s International Arrivals Hall, a key point of entry to Houston for visitors from around the world. The bead-like patterns are loosely based on African, Asian and European designs. Used in trade and social exchange across continents and oceans by many peoples over the ages, beads were seen by the artists as an appropriate motif for the “Meeter Greeter” lobby to symbolize the convergence of diverse cultures in Houston. The project inserts lively bursts of color, form and pattern to the soft, neutral palette of the room and enhances its radial design.
13 FW
SLIDES: 10_13FW_Law01-06.jpg
ARTIST(S): Carolyn Law
PROJECT TITLE: *Sky to Earth*
PROJECT LOCATION: I-205 Division Street Light Rail Station, SE Division Street at I-205, Portland, OR
BUDGET: $120,000
MATERIALS: Custom color vinyl clad chain link fencing and steel
COMMISSIONING AGENCY: TriMet
DESIGN PROFESSIONAL: David Shearer, Shearer Design
  Portland Fence
  Patrick Pirtle, CAD designer
PUBLIC ART ADMINISTRATOR: Michelle Traver, TriMet Public Art Program
ARTIST CONTACT INFO: 206-612-2182
  cmaxlaw@comcast.net
PHOTOGRAPHER: Tim Jewett and Carolyn Law

DESCRIPTION:

*Sky to Earth* rides the visual and experiential edges of all the light rail station site characteristics. The site is an intense sensory place framed by an expansive, open landscape on one side and by multiple freeway lanes on the other side. The artwork, generated from simple materials, was designed to create a shifting sense of presence from many speeds and angles - whether on foot, light rail or car. The sensory and physical undercurrents are noise, exposure to an immense sky creating shifts of scale and the ebb and flow of wind.

Within this landscape, the artwork is a flowing, changing sculptural line that shifts between solid and transparent. It eccentrically owns and activates the site and the experiences of riding the train and using the station.
DESCRIPTION:

Maya Lin’s last memorial *What is Missing?* is a poignant multimedia artwork dedicated to raising awareness about the current crisis surrounding biodiversity and habitat loss. The sculpture consists of a 8’6”h x 10’8”w x 19’2”l bronze “Listening Cone” lined with reclaimed redwood. Located within the cone is a 2’ 4 ¼”h x 4’6”w screen featuring more than 20 minutes of compelling video footage that links extinct as well as threatened and endangered species to the habitats and ecosystems that are vital to their survival. The video footage is accompanied by rare recordings donated by the Cornell Laboratory of Ornithology and is overlaid with text describing the decline of the featured species and their habitats. The poetic text connects the viewer to the main causes of extinction—direct harvesting, non-sustainable hunting and fishing practices, the introduction of non-native species, habitat destruction and global climate change.
Third Bank of the River, a glass window panorama, documents several miles of shoreline at a border between the U.S. and Canada. The artwork synthesizes two contrasting cultural traditions: tourist river panoramas of the nineteenth century and Iroquois wampum belts. It depicts pairs of opposing shorelines at the Three Nations Crossing international bridge: the Cornwall, Ontario mainland and the north shore of Cornwall Island (part of Akwesasne Mohawk Territory) paired with the south shore of Cornwall Island and the Massena, New York mainland.

The artwork echoes the historic Two Row Wampum Belt, which recorded and signified--through two rows of purple shell beads alternating with three rows of white beads--an early seventeenth-century treaty of friendship and coexistence between native Haudenosaunee (Iroquois) and immigrant Europeans. The rows symbolized the parallel paths of the canoe and the sailing ship, and the respective customs and laws of each group.
FW 16

SLIDES: 10_16FW_Oursler01-06.jpg

ARTIST(S): Tony Oursler

PROJECT TITLE: Splatter Project #1

PROJECT LOCATION: Frank Sinatra High School of the Arts, 35-12 35th Street, Astoria, NY

BUDGET: $200,000

MATERIALS: Wood, video monitors and computer

COMMISSIONING AGENCY: Department of Cultural Affairs Percent for Art, Department of Education and School Construction Authority Public Art for Public Schools Programs of the City of New York

DESIGN PROFESSIONAL: Polshek Partnership Architects

PUBLIC ART ADMINISTRATOR: Kelly Pajek, NYC Department of Cultural Affairs

ARTIST CONTACT INFO: (212) 228-3674

Tony@Tonyoursler.com

PHOTOGRAPHER: Dan Walsh, Tony Oursler Studio

DESCRIPTION:

Tony Oursler created five video installations for Frank Sinatra High School for the Visual and Performing Arts in Astoria, Queens. Oursler developed content for this project by meeting with current students who made suggestions about what they thought would be interesting to see in video at their school. He filmed many hours of visual and performing arts activities like dance classes, music recitals, and art exhibitions; as well as every day activities like academic life and foot traffic between classes. Many students mentioned being inspired by their commute so Oursler filmed a student’s round trip to school. Four of the video screens are framed by sculptural elements that reference splatters of paint which reveal flat screens embedded in the walls. The fifth video is installed in a locker which can be viewed through a peephole, where a video of an eye looks back at the viewer.
FW 17
SLIDES: 10_17FW_Reigelman01-06.jpg
ARTIST(S): Mark A. Reigelman II
PROJECT TITLE: Wood Pile
PROJECT LOCATION: Cleveland Museum of Art, 1115 East Boulevard, Cleveland, OH
BUDGET: $15,000
MATERIALS: Pool noodles, construction adhesive and wooden stakes
COMMISSIONING AGENCY: Cleveland Public Art
PUBLIC ART ADMINISTRATOR: Greg Peckham, Cleveland Public Art
ARTIST CONTACT INFO: (440) 864-7779
mark@markreigelman.com
PHOTOGRAPHER: Mark A. Reigelman II, Erin Guido and Robert Muller

DESCRIPTION:
Cleveland Public Art’s Wood Pile was a temporary installation commissioned for the Cleveland Museum of Art’s Summer Solstice Celebration in June 2009. Artist Mark A. Reigelman II constructed Wood Pile on the perimeter of the museum’s East Wing to pay tribute to ancient midsummer-related traditions. Reigelman was particularly inspired by the massive woodpiles collected for the most important and traditional mark of summer solstice celebrations: bonfires. Some traditions require fires to begin one week before solstice and burn for one week after, so the woodpiles could be as large as houses. Wood Pile was made of 18,720 recyclable pool noodles, each measuring 12” in length and roughly 4” in diameter, creating a sculpture stretching over 470 linear feet. The bright red installation running along the newly finished granite and marble museum wing created a sense of excitement leading up to the event and provided visual impact during the party.
FW 18
SLIDES: 10_18FW_Shelton01-06.jpg
ARTIST(S): Peter Shelton
PROJECT TITLE: sixbeastsandtwomonkeys
PROJECT LOCATION: City Walking Park, Spring Street between 1st and 2nd Streets, Los Angeles, CA
BUDGET: $512,400
MATERIALS: Cast bronze
COMMISSIONING AGENCY: City of Los Angeles, Department of Cultural Affairs Public Art Program
DESIGN PROFESSIONAL: KPFF Consulting Engineers, TMAD Taylor and Gaines Consulting Engineers, Blue Mountain Fine Art, DMJM Design of Aecom, Jose Luis Palacios, Paul Danna
PUBLIC ART ADMINISTRATOR: Becky Snodgrass-Lambert, Public Art Manager, City of Los Angeles
ARTIST CONTACT INFO: (310)497-6577
petershelton@verizon.net
PHOTOGRAPHER: Peter Shelton and Jeff McLane

DESCRIPTION:

Eight cast bronze sculptures are placed on eight pedestals in a walking park along the length of Spring Street between 1st and 2nd Streets between the Los Angeles Police Department's new Police Administration Building and the LA Times Building in downtown Los Angeles, California. Six corpulent "beasts" form a ponderous elephantine procession along the street that anchor two lanky "monkeys" at either end. The later might be seen almost as sentinels for the "beastly" procession between them looking, turning and moving out of the walkway into the city beyond.
ARTIST(S): Mickey Smith

PROJECT TITLE: *Collocation (NATURE)*

PROJECT LOCATION: Biomedical Medical Sciences Building, 1275 Center Drive, Gainesville, FL

BUDGET: $98,000

MATERIALS: Art glass and lacquer

COMMISSIONING AGENCY: University of Florida Art in State Buildings Program

PUBLIC ART ADMINISTRATOR: Oaklianna Brown, Art in State Buildings, University of Florida

ARTIST CONTACT INFO: (917) 520-0511

        studio@mickeysmith.com

PHOTOGRAPHER: Kristen Bartlett Grace

DESCRIPTION:

*Collocation (NATURE)* was photographed and designed specifically for the University of Florida's Biomedical Sciences Building. The piece is composed of photographs fired onto fourteen art glass panels, located on either side of the entrance lobby.

The commission is part of a larger cultural and anthropological project by artist Mickey Smith called Volume, in which she documents bound periodicals and journals found in public libraries. These publications are being replaced by their online counterparts; several titles photographed for this project have subsequently been destroyed. These volumes are not touched, lit, or manipulated - but documented as found in the stacks, created by the librarian, and positioned by the last unknown reader.

The repeated titles represent the predictable and unpredictable nature of science. The repetition of words highlights their incantatory power - suggesting the natural world is not a matter of neat categories but of change, human intervention and insight.
FW 20
SLIDES: 10_20FW_Watts01-06.jpg
ARTIST(S): Connie Watts
PROJECT TITLE: Vereinigung
PROJECT LOCATION: Harborview Medical Center, 908 Jefferson Street, Seattle, WA
BUDGET: $49,000
MATERIALS: Birch plywood, hardwood dowels
COMMISSIONING AGENCY: 4Culture
DESIGN PROFESSIONAL: Wright Runstad & Company, developer
NBBJ, architect
PUBLIC ART ADMINISTRATOR: Greg Bell, 4Culture
ARTIST CONTACT INFO: (604) 313-0029
connie_watts@vancouver2010.com
PHOTOGRAPHER: Spike Mafford

DESCRIPTION:

Connie Watts created the monumental suspended artwork for the Ninth & Jefferson building at Harborview Hospital during recovery from a serious head injury. Vereinigung features three animal figures: raven, bear and wolf, chosen to reflect the artist’s identity. In her totemic vision, the wolf is a hunter, the bear is a protector and the raven is a trickster. Integrated human figures within the piece speak to the harmony of all life.

Watts has married traditional Northwest Coast form to contemporary materials and methods. In reflecting on the title, the artist says, “Vereinigung means unification in German. The word reflects the unity and respect the First Nations had for the life around us. It also represents the absence of my native tongue, due to the neglect of our languages in the schooling system. Vereinigung is majestic, intricate and multi-dimensional, reflecting our surroundings in British Columbia and the Northwest Coast First Nations culture.”