
MEETING DATE: October 9, 2006

AGENDA ITEM: Consideration of a Public Art Concept for
Washington Boulevard

ATTACHMENTS

	<u>Pages</u>
1. August 2006 Proposal Guidelines	1 - 3
2. Resume/Biographical Statement and Proposals for Peter Richards/Richard Johnson, Kyungmi Shin, and Jody Zellen	4 - 46



August 2006

PROPOSAL GUIDELINES FOR:**A PUBLIC ART CONCEPT ON WASHINGTON BOULEVARD
(BETWEEN 405 FWY & WALNUT AVE.)****Project Site**

This is the first phase of what is anticipated to be a multi-phase art program focusing on the 2.5 mile section of West Washington Boulevard between the 405 Freeway and Walnut Avenue. The project site represents a section of the historically significant Washington Boulevard that connects the Pacific Ocean to downtown Los Angeles. It is also the major commercial thoroughfare in the western-most section of Culver City (see attached maps), with adjacent residential neighborhoods. The boulevard -- a wide, open street with low-rise buildings on either side -- presents a unique opportunity for artists to infuse the area with a sense of change and energy in an art concept that also unifies the street visually within the entire project area.

Scope of Project

This project is intended as a temporary installation lasting up to three years and the art work may change or rotate within that time frame.

- Artists are to use the light poles along Washington Boulevard as the primary venue (approximately 176 along both sides of the street) for original, site-specific art work;
- Art work must be easily visible to vehicular traffic;
- Art work must be fabricated from durable materials which require minimal maintenance and can withstand outdoor conditions for up to three years after installation;
- The art work concept can be a one-time installation for the three year time period or be a multi-phased installation within that time period; and,
- Turn around time for fabrication and installation shall be relatively short (target date for completed installation is Winter 2006).

The City

Culver City, with a demographically diverse resident population of approximately 42,000 within five square miles, is located eight miles west of downtown Los Angeles and seven miles east of the Pacific Ocean. In the 20th century, Culver City was home to three major film studios, thereby earning its title as "The Heart of Screenland." Today, Culver City is the headquarters of Sony Pictures Entertainment, The Culver Studios as well two distinguished resident theaters, Center Theatre Group's Kirk Douglas Theatre and The Actors' Gang. The City distinguishes itself as a residential community that is known as a center for creative business, including film and design, as well as an emerging art and cultural center. More information on the City's history is available at www.culvercity.org/cityinfo/history/index.html

Selection Process

You are required to present a concept design proposal and preliminary project budget in person and interview with the artist selection panel on the afternoon of **Wednesday, September 6, 2006**. The selection panel is comprised of one professional visual artist with experience in public art, one art professional, and one community member. (This is the same selection panel that convened in June 2006 to review all submissions in response to the Request for Qualifications and recommend a short list of artists for this project.) Two members of the Cultural Affairs Commission ("CAC") will sit in on the panel as observers; the CAC members do not have a vote on the selection panel. There may also be a representative of the Public Works Department present during the selection panel meeting as a non-voting representative of the City. The Public Art Coordinator will facilitate the meeting.

The artist selection panel will make a recommendation to the CAC Public Art sub-committee who in turn will make a recommendation to the Cultural Affairs Commission. The City Council makes the final decision based on the Cultural Affairs Commission's recommendation. Both the Cultural Affairs Commission and City Council meetings will be open public meetings.

It is anticipated that only one proposal will be recommended for approval but, depending on the nature of the concepts and the overall budgets, more than one proposal may be selected for commission.

Proposals will be evaluated based on the following:

- Conveys superior artistic merit
- Is site-specific
- Is engaging to vehicular (and pedestrian traffic)
- Provides an improved and more attractive streetscape
- Is well designed, safe, made of durable materials and requires minimal maintenance
- Project cost estimate is realistic and proportional to the scope of proposed concept
- Fabrication and installation timeline is realistic and fits within the parameters of the City's proposed date of completion (Winter 2006)

References will be checked and included with recommendations to the Cultural Affairs Commission and the City Council.

All art concepts are subject to review by the City Attorney's Office, Building & Safety and Public Works Department (and other departments or divisions as necessary) for compliance with City codes, policies and regulations. Depending on the nature of the proposed project(s), Public Works staff may be involved with installation, the cost of which must be included in the overall project budget.

Budget

Short-listed artists or artist teams not selected as finalists will be paid a \$1,000 honorarium (\$1,000 honorarium *per* artist team). Finalist(s) will be paid a \$10,000 design fee. Artist teams selected as finalists will be paid as a team the \$10,000 design fee. The total available for this project is \$85,000. The selected artist or artist team will be required to enter into a contract with the City of Culver City, provide proof of insurance and have a current Culver City Business License. The contract amount must include all design fees, fabrication, installation, transportation, overhead, travel, oversight, professional services, and any other costs associated with completion of the project.

Preliminary Proposal Review and Submission Guidelines

You are required to forward a short narrative (1-2 paragraphs), one to two images of your proposed concept, and a preliminary budget to the City's Public Art Coordinator **no later than Tuesday, August 29, 2006**. This is to provide an opportunity for staff to review and discuss your project with you to ensure compliance with the selection criteria prior to your presentation before the artist selection panel on September 6th. Preliminary proposals may be submitted electronically.

At the **artist selection panel meeting on September 6, 2006**, please bring with you the following:

11 printed copies of your proposal, including narrative (one page maximum), materials overview, budget and images (the additional copies are for the Cultural Affairs Commission and City Council meetings);

In addition, you may include:

- Up to two display boards, measuring no more than 22" x 30", for use during your presentation/interview (easels will be provided) ;
- PowerPoint presentation with no more than 20 slides total.

Materials other than what is described above will *not* be permitted during your presentation/interview with the artist selection panel. Your presentation/interview is to last no more than **45 minutes**.

* * *

For questions, please contact Christine Byers, Public Art & Historic Preservation Coordinator at:

(310) 253-5776 or christine.byers@culvercity.org

Cultural Affairs Division
Community Development Department
9770 Culver Boulevard
Culver City, CA 90232

The City of Culver City reserves the right to cancel or postpone the project or otherwise not select any artist for a commission.

Please see attached images and maps.

PETER RICHARDS
1507 DIAMOND STREET
SAN FRANCISCO CA 94131

H/W 415.643.3131
PETER@EXPLORATORIUM.EDU

SELECTED INSTALLATIONS AND PROJECTS:

- 2004 **Sky Sweeps**, Aberdeen, Washington, Permanent installation of three 85' high kinetic oars. Collaboration with Sue Richards
- 2002 **Wind Riders**, Washington State University, TriCities Campus, Richland, Washington. Permanent installation of bicycle wind vanes. Collaboration with Sue Richards
- 1999 **Arbor Vitae**, Coolbaugh Hall, Colorado School of Mines exterior/interior work employing branching patterns as a metaphor for learning. Collaboration with Ted Prescott
- 1998 **Wind Ride**, Kunst in Der Landschaft IV, Güt Gastëil, Prigglitz, Austria, created a trio of bicycle wind vanes. Collaboration with Sue Richards.
- 1997 **Crapper Obscura**, Deep Creek School, Telluride, Colorado, on campus grounds, converted existing outdoor toilet into a camera obscura .
- 1996 Developed an art plan and upgraded masterplan for Spokane Joint Higher Education Park, Spokane, WA. Commissioned by Washington State Arts Commission. Collaboration with Michael Oppenheimer
- 1995 **Clapotis (Lake Music)**, Le Bouveret, Switzerland, installed a floating acoustic sculpture on Lake Geneva in conjunction with Le Project Léman Animations Chimériques, June - Sept. Collaboration with Sue Richards
- 1994 **A Companion Place**, San Francisco General Hospital. A permanent addition to an existing comfort garden for hospital staff and AIDs patients. Commissioned by S.F. Arts Commission.
-
- 1994 **Le Pont Romain**, Vaison La Romaine, France. With students from Ecole D'Art Aix-En-Provence, created a temporary installation on a two thousand year old Roman bridge.
- 1991 **Byxbee Park**, Palo Alto, California. Developed master plan for 140 acre landfill park and completed a 45 acre portion. Collaboration with Michael Oppenheimer and George Hargreaves & Assoc.
- 1989 **Percival Creek Bridge**, South Puget Sound Community College, Olympia Washington. A covered bridge done in collaboration with George Gonzales.
- 1989 **The Spring**, Art Park, Lewiston, New York. Spring restoration and refuge for park visitors.
- 1988 **Ice House**, temporary installation, Aughinbaugh Gallery, Messiah College, Grantham, Penn.
- 1987 **Reflections on Light**, temporary installation for Crandon Park Sculpture Garden, sponsored by Art-in-Public Places, Miami, Florida, March 16 - May 30, Collaboration with George Gonzales).
- 1985/86 **Wave Organ**, the permanent installation of a wave activated acoustical sculpture in San Francisco Bay, sponsored by the Exploratorium. Collaboration with George Gonzales.
- 1984 **Cascade Flume**, Mill Valley, CA, a flume reconnecting a 150 year old sawmill to its original source of power. A temporary installation sponsored by InterArts of Marin.
- 1981 **Land Lights**, Nassau County Museum of Fine Arts. A series of four luminescent sculptures sponsored by the Nassau County Museum of Fine Arts, Roslyn, NY.
- 1981 **Sky Art**, Baltimore Inner Harbor, floating luminescent sculpture, sponsored by the City of Baltimore, MD, **Sky Art**, Battery Park, floating luminescent sculpture, sponsored by Creative Times, New York.
- Wave Organ**, San Francisco Bay, an acoustic sculpture sponsored by the New Music America '81 at the Marina Breakwater, San Francisco, CA,
- 1978 **Sky Art III**, floating luminescent sculpture, Fort Point, Sponsored by 80 Langton Street, San Francisco, CA Collaboration with Vince Grippi.
- Catenary**, floating luminescent sculpture, Tippecanoe River, Indiana
- 1977 **Light Sculpture**, Fort Mason, CA. The Annual San Francisco Art Institute Collaborated with Vince Grippi.

WORKS IN PROGRESS:

Team Member, AMD&ART - Acid Mine Discharge & Art project, Johnstown, Pennsylvania. Collaboration with Sue Richards on a public art project at South Lake Union in Seattle and a Metro Transit project in Phoenix, Arizona.

SELECTED INSTALLATIONS AND PROJECTS:

- 2004 **Sky Sweeps**, Aberdeen, Washington, Permanent installation of three 85' high kinetic oars.
Collaboration with Sue Richards
- 2002 **Wind Riders**, Washington State University, TriCities Campus, Richland, Washington. Permanent installation of bicycle wind vanes. Collaboration with Sue Richards
- 1999 **Arbor Vitae**, Coolbaugh Hall, Colorado School of Mines exterior/interior work employing branching patterns as a metaphor for learning. Collaboration with Ted Prescott
- 1998 **Wind Ride**, Kunst in Der Landschaft IV, Güt Gastëil, Priggilitz, Austria, created a trio of bicycle wind vanes. Collaboration with Sue Richards.
- 1997 **Crapper Obscura**, Deep Creek School, Telluride, Colorado, on campus grounds, converted existing outdoor toilet into a camera obscura .
- 1996 Developed an art plan and upgraded masterplan for Spokane Joint Higher Education Park, Spokane, WA. Commissioned by Washington State Arts Commission. Collaboration with Michael Oppenheimer
- 1995 **Clapotis (Lake Music)**, Le Bouveret, Switzerland, installed a floating acoustic sculpture on Lake Geneva in conjunction with Le Project Léman Animations Chimériques, June - Sept. Collaboration with Sue Richards
- 1994 **A Companion Place**, San Francisco General Hospital. A permanent addition to an existing comfort garden for hospital staff and AIDs patients. Commissioned by S.F. Arts Commission.
- 1994 **Le Pont Romain**, Vaison La Romaine, France. With students from Ecole D'Art Aix-En-Provence, created a temporary installation on a two thousand year old Roman bridge.
- 1991 **Byxbee Park**, Palo Alto, California. Developed master plan for 140 acre landfill park and completed a 45 acre portion. Collaboration with Michael Oppenheimer and George Hargreaves & Assoc.
- 1989 **Percival Creek Bridge**, South Puget Sound Community College, Olympia Washington. A covered bridge done in collaboration with George Gonzales.
- 1989 **The Spring**, Art Park, Lewiston, New York. Spring restoration and refuge for park visitors.
- 1988 **Ice House**, temporary installation, Aughinbaugh Gallery, Messiah College, Grantham, Penn.
- 1987 **Reflections on Light**, temporary installation for Crandon Park Sculpture Garden, sponsored by Art-in-Public Places, Miami, Florida, March 16 - May 30, Collaboration with George Gonzales).
- 1985/86 **Wave Organ**, the permanent installation of a wave activated acoustical sculpture in San Francisco Bay, sponsored by the Exploratorium. Collaboration with George Gonzales.
- 1984 **Cascade Flume**, Mill Valley, CA, a flume reconnecting a 150 year old sawmill to its original source of power. A temporary installation sponsored by InterArts of Marin.
- 1981 **Land Lights**, Nassau County Museum of Fine Arts. A series of four luminescent sculptures sponsored by the Nassau County Museum of Fine Arts, Roslyn, NY.
- 1981 **Sky Art**, Baltimore Inner Harbor, floating luminescent sculpture, sponsored by the City of Baltimore, MD,
Sky Art, Battery Park, floating luminescent sculpture, sponsored by Creative Times, New York.
- 1978 **Wave Organ**, San Francisco Bay, an acoustic sculpture sponsored by the New Music America '81 at the Marina Breakwater, San Francisco, CA,
Sky Art III, floating luminescent sculpture, Fort Point, Sponsored by 80 Langton Street, San Francisco, CA Collaboration with Vince Grippi.
- 1977 **Catenary**, floating luminescent sculpture, Tippecanoe River, Indiana
Light Sculpture, Fort Mason, CA. The Annual San Francisco Art Institute Collaborated with Vince Grippi.

WORKS IN PROGRESS:

Team Member, AMD&ART - Acid Mine Discharge & Art project, Johnstown, Pennsylvania.
Collaboration with Sue Richards on a public art project at South Lake Union in Seattle and a Metro Transit project in Phoenix, Arizona.

SELECTED GROUP EXHIBITIONS:

- 2004 **Art Seattle Urban Parks Art** – an overview of artwork being done in Seattle's park system. City Space Gallery, Seattle, Washington

- 2003 **Water In A New Way**, an exhibition exploring water use and environmental impact. SomArts Gallery, San Francisco, California
- 2001 **RE-TIRE**, an exhibition addressing issues of tire re-cycling. The Gallery At Carillon, Charlotte, North Carolina
-
- 2000 **Trouble Shooting gun violence**, a community exhibition of works examining gun violence during NRA's annual meeting. Charlotte, North Carolina
- 1999 **Drip, Blow, Burn: Forces of Nature in Contemporary Art**, The Hudson River Museum, Yonkers, New York
- 1996 **Wind Works**, an exhibition of wind related artwork, Davis Art Center, Davis, California. Temporary installation with M. Oppenheimer
- 1995 **Facing Eden: 100 Years of Landscape Art in the Bay Area**, The Fine Arts Museums of San Francisco
- 1994 **Old Glory, New Story: Flagging of the 21st Century**, Capp Street Project, S.F. CA
- 1994 **Le Project Leman Animations Chimeriques**, Association L.A.C., Montreux, Switzerland
- 1994 **Color in the Shadows: Bay Area Cyberart**, California College of Arts, Oak., CA
- 1987 **Twenty Summers Past**, Colorado Springs Fine Arts Center,
- 1985 **Valentines Group Show**, San Francisco Art Institute, February
- 1984 **All Ears**, Civic Arts Gallery, Walnut Creek, California
- 1983 **Audio Eyes**, Artspace, Sunny Hills, Australia

EXPERIENCE:

- 2002 - Exploratorium, Senior Artist
- 2002 - Faculty - Center for Informal Learning, Exploratorium, UC Santa Cruz, Kings College
-
- 1998 - 2001 McColl Center for Visual Art, Creative Director
- 1997 - 2004 Board of Trustees, Alliance of Artists Communities, past Chair
- 1971 - 1998 Exploratorium, Director of Art Programs
- 1981 - 82/83 Lecturer, Center for Experimental and Inter-disciplinary Arts, San Francisco State University
- 1994 - 1995 Lecturer, Visiting Artist, Ecole d'Art, Aix En Provence
- 1996 - 1998 Lecturer, San Francisco Art Institute
-
- 1996 - 2001 Research Fellow, STUDIO for Creative Inquiry, College of Fine Arts, Carnegie Mellon University
- 1997 - 1998 Visiting Artist, Deep Creek School, Telluride, Colorado, in conjunction with Arizona State University, Tempe

SELECTED AWARDS:

- 1993 Honor Award, American Society for Landscape Architecture, Byxbee Landfill Park
- 1988 Artist Fellowship, California Arts Council
Eureka Fellowship, Fleishhacker Foundation, San Francisco
- 1980 NEA, Art in Public Places Planning Grant
- 1970 Purchase Award, Tenth Annual St. Jude Competition, Santa Clara University, CA
- 1969 Rinehart Prize, Rinehart School of Sculpture, Maryland Institute College of Art

EDUCATION:

- 1969 Rinehart School of Sculpture, Baltimore, MD, MFA, 1969
- 1966 Colorado College, Colorado Springs, CO, BA, Art, 1966

Contact Info: Peter Richards,
1507 Diamond St.,
San Francisco, CA 94131
415-643-3131 p
peter@exploratorium.edu

> REFERENCES

ValleyMetro Rail

Tad Savinar – Artist/Consultant

P.O. Box 10798

Portland, OR 97296

503-227-6969 Phone

tsavinar@teleport.com

Alice Taylor

Program Manager

Art in Public Places

Washington State Arts Commission

234 E 8th Avenue, P O Box 42675

Olympia WA 98504-2675

360-586-5352w

360-586-5351 f

MB Finnerty - Public Art Coordinator

ValleyMetro Rail

411 North Central Ave. Suite 200

Phoenix, AZ 85004

602-322-4471

< PETER RICHARDS-ARTIST STATEMENT

I am interested in how people behave in public spaces, what they respond to and what they take away with them. I like to set the stage for human experience, the type that leads to new insights and understandings and perhaps to the creation of new personal stories. I like to take advantage of the dynamic aspects of a site including changing light, wind, fog, shadows, rain, water, etc. Because each of my projects has required a different "language" to bring them to life, my work does not have a signature visual style nor am I known for using a particular medium. My conceptual and design approach for each project does share many similarities.

Many of my art projects have been collaborations with design professionals, scientists, engineers, fabricators and the communities where the works are located. The Wave Organ (1986), a wave activated acoustical sculpture, is a study in the relationships between weather, tide cycles, moon phases and seasonal changes. All of these variables affect the music that the organ creates and the way the people use the space. Located on a jetty that extends out into San Francisco Bay, the place was constructed from the rubble of a 19th century cemetery that had been used as fill material at the site. Wave Organ was a collaboration with George Gonzales, an artist and stone mason whose expertise in utilizing the found site material gave the place its character and personality. This project required permits from four government agencies and was co-sponsored by the City of San Francisco's Department of Parks and Recreation and The Exploratorium, a major museum in San Francisco.

My work has often been referred to as a soft intervention in the surrounding landscape. Components take their lead from existing landforms or other elements and emerge from the landscape in an almost seamless manner. This dialogue with nature results in experiences that evoke a sense of belonging and a sense of participation. In restoring a forgotten spring on Artpark property near Lewiston, New York the outflow of The Spring was used to create an oasis-like setting that not only celebrates the clarity and coolness of the water but also the years of human interaction this spring has hosted.

My design process for most projects includes meetings and interviews with individuals and groups who are invested in the outcomes of the effort. The design for Byxbee Landfill Park, (1991) located in the marshlands of Palo Alto, placed the 45 acre park in a meaningful context with its surroundings and addressed the unique characteristics of the site. This includes the refuse and its inherent site development restrictions, the specific landforms as an "outgrowth" of the garbage dump, the slough, the marsh, the nearby freeway, the wind and sky. Referencing the areas numerous indigenous shell middens, all of the park's paths were paved with oyster shell. Requiring extensive community involvement, this project was a collaboration with artist Michael Oppenheimer and George Hargreaves and Associates and received the Honor Award, American Society of Landscape Architects in 1993.

I have built a reputation for creating high quality public spaces and for the development of projects that involve many layers of complexity. My numerous projects, developed from concept through realization follow an interactive method of exchanging information and ideas. I have extensive management expertise and have served as the principal all of the projects listed above. As a senior staff member of The Exploratorium, a museum of science, art and human perception, I have managed projects with budgets of up to \$5,000,000. I particularly enjoy working with community groups and enjoy engaging people in dialogue about their visions for improving the places where they live.

RICHARD JOHNSON
917 BRYANT STREET
SAN FRANCISCO CA 94103

H/W 415.786.5868
RJOHNSON@EXO.NET
WWW.11THIRTY-SEVEN.NET

> EDUCATION

2001-05 Masters of Architecture (M-Arch), College of Environmental Design. University of California, Berkeley.
2001 University of California, Berkeley Extension.
1999 New School of Social Research, NY.
1992-93 City College of San Francisco, CA.
1992-94 Bachelors of Fine Arts (BFA) with Honors, San Francisco Art Institute, CA.
1991 AICA New York Studio Honors Program, NY.
1989-91 Minneapolis College of Art and Design, MN.
1988 University of Minnesota, Minneapolis, Summer Honors Art Studio Program, MN.
1986-89 East High, Duluth, MN.

> EXPERIENCE

2006-	Principle Designer, 11thirtyseven Design	San Francisco, CA
2004-05	Graduate Student Instructor, UC Berkeley.	Berkeley, CA.
1995-05	Freelance Artist, Designer and Fabricator.	San Francisco, CA
1999-00	Manager of Artist in Residence Program	Tryon Center for Art, Charlotte, NC
1997-98	Freelance Exhibit Developer, Designer & Builder	The LAB: ZEUM Museum-SF, CA
1993-97	Manager of the Artist in Residence Program Exhibit Developer and Designer	The Exploratorium, SF, CA
1992-93	Sculpture Department Technician	San Francisco Art Institute, SF, CA
1990-92	Teacher	Duluth Art Institute, Duluth, MN

> RELATED EXPERIENCE

2006- Architectural Advisor for Southern Exposure Gallery, San Francisco, CA.
2005-06 Member of The Institute of American Architects.
2001-06 Member Alliance of Artist Communities.
2000-06 Vice President of FLUX Foundation, CA.
1999-01 Adjunct Board Member of the Summit Foundation, VA.

> WORKS IN PROGRESS

2006- ZENITH TOWER, A proposed 300 ft tower for Duluth, MN.
FOG CATCHER, A 1000 sq ft structure that harnesses the water vapor in Point Reyes National Seashore.
Design and Installation of Southern Exposers new Gallery space, San Francisco, CA.
Garden of Forking Paths, Oxbow school, Napa, CA.
Exchange: A ongoing research on distributed networks with transportation infrastructure.
Skin: Digital and Physical,

> SELECTED GROUP EXHIBITIONS

2006	The Garden of the forking paths.	Oxbow School, Napa, CA.
	Southpoint: from Ruin to Rejuvenation	AIA, New York City, NY.
2005	Performative Playground	San Francisco, CA.
	The Well	Oakland, CA.
	Exchange	Berkeley, CA.
	POLES	Aquatic Park, Berkeley, CA
2002	THICK SKIN	Headlands center for the Arts, SF, CA.
2001	Field Conditions part1	Headlands center for the Arts, SF, CA.
	Field Conditions part2	Headlands center for the Arts, SF, CA.
	Field Conditions part3	Exploratorium Museum of Art, SF, CA
2000	Space Medicine	Joie Lassiter Gallery, Charlotte, NC.
	Trouble Shooting Gun Violence	Studio G, Charlotte, NC.
	Translations 2	Tryon Center for Visual Arts, Charlotte, NC.
	Projection Dislocation "SITE"	Bank of America Plaza, Charlotte, NC
	22x15	Studio G, Charlotte, NC.
1999	Translations	ZUEM, San Francisco, CA
	The Lab	Southern Exposer Gallery San Francisco, CA.
1997	Composition for Departure	San Francisco State University San Francisco, CA.
1996	Anatomy Theatre	Crocker's Lockers, San Francisco, CA.
1995	Urban Archaeology	Push Gallery San Francisco, CA.
	Super Natural	Bewegrun Gallery San Francisco, CA.
	Foot Fetish	Manhattan Print Studio NYC, NY.
1994	Working	Diego Rivera Gallery San Francisco, CA.
	URBAN TOYS	Eichelberger's San Francisco, CA.
1993	It's All A GAME	Diego Rivera Gallery San Francisco, CA.
	BA-ANCE	Diego Rivera Gallery San Francisco, CA.
	Puppet Show	Gallery X San Francisco, CA.
	Diorama-dialogue	Diego Rivera Gallery San Francisco, CA.
1992	Fragen An Beuys	Gallery X San Francisco, CA.
	Zenith City	Gallery X San Francisco, CA.
1991	RELICS	The Studio-451 Greenwich NYC, NY.
	Details	Minneapolis, MN.

> COMPETITIONS

2006	Southpoint: from Ruin to Rejuvenation.	Roosevelt Island, New York City, NY.
2003	World Trade Center Memorial Site	New York City, NY.

> PUBLIC ART EXPERIENCE

2006	The Garden of the forking paths, Oxbow School, Napa, CA.
	Reconsidered Materials (Short list for second upcoming show), Exploratorium, San Francisco, CA
2004	"Performative Playground", Design-Built Installation for Non-Profit in Berkeley, CA.
2003	"Think Skin", Berkeley, CA
2001	Powell Street Overpass: Short list for a Public Art Project in Emeryville, CA.

> RESIDENCIES

2001	Djerassi Resident Artist Program	Woodside, CA
2001-02	Headlands Center for the Arts	Marin Headlands, CA

> P E R F O R M A N C E S

1999	"Alas Alas"	NYC, NY
1996	"Tell it to me again"	Market Street San Francisco, CA
	Burning of the Fitzgerald	Headlands Marin, CA
1993	Echo	North Beach Piers San Francisco, CA
1992	Terminal City	China Basin/Mission Rock SF, CA
	Terror	Seventh + Market San Francisco, CA
1991	Trees	New York City Studio Program NYC, NY
	Fragments + DNA	The Studio 451 Greenwich St. NYC, NY

> L E C T U R E S

2002-05	Graduate Instructor, University of California, Berkeley	"Art and Architecture a joint practice."
2001	California College of Arts and Crafts	"History of the Exploratorium-SF, CA."
2000	California College of Arts and Crafts	"Recent Work"
1997	San Francisco Art Institute	"Translations"
	California College of Arts and Crafts	"Is it SuperNatural"
1996	San Francisco Art Institute	"Inter activity in Art and Science"
1995	PUSH Gallery/Berkeley Museum	"Fragments of an Installation"

> R E V I E W S - A R T I C L E S

2005	Frameworks, Berkeley Environmental Design, Portfolio-Tinkers Workshop, spring 2005.
2001	ArtWeek, Headlands announces new project space, new AIR for 2001. p. 2.
2000	Charlotte, City Scene- Turning Point, p. 92 , may 2000s
2000	Charlotte Observer, "Impressionistic Web Site Chronicles Change in Charlotte"
1998	Directory of the National Association of Artists Organizations. p. 62,
1997	San Francisco Examiner, "The human comedy:Fun is only skin deep" Sept. 17

> A W A R D S - R E C O G N I T I O N

1993	San Francisco Art Institute	Continuing Sobel Memorial Scholarship
1992	San Francisco Art Institute	Continuing Sobel Memorial Scholarship
1991	San Francisco Art Institute	Awarded Honorarium in Sculpture
	Minneapolis College of Art and Design	Continuing Scholarship
1990	AICAD New York Studio Program	A semester in NYC with studio
1989	Minneapolis College of Art and Design Minneapolis College of Art and Design	Continuing Scholarship
		Entering Scholarship
1988	National Scholastic Art Award	First prize in Drawing
	University of Minnesota, Minneapolis	Awarded a summer studio

> R E F E R E N C E S

Anthony Burke
Assistant Professor of Architecture, University of California, Berkeley.
a_burke@berkeley.edu 1-510-642-5803

Pam Winfrey
Senior Artist, The Exploratorium. A Museum of Science, Art and Human Perception.
pamw@exploratorium.edu 1-415-563-7337

Alison Sant
Professor of Media Art, California College of Art, San Francisco Art Institute, Mills College.
alis@exo.net 1-415-713-1316

< RICHARD JOHNSON - ARTIST STATEMENT

For the last twenty years, I've been working both singularly and collaboratively on a wide variety of personal and public projects. Focused largely on underutilized sites in the urban fabric and public sphere, I've explored and researched how fields such as architecture, mobility, technology, and urbanism permeate and shape our daily environment. Although my work is inspired by urban design and innovations in architecture, they're not limitations to my practice. I find it just as relevant to understand how the public interfaces with projects in galleries and museums, as well as the city streets.

Most recently, while receiving a Master in Architecture, I have been able to take a unique blend of looking, experimenting, prototyping and building to new levels. These qualities have allowed me to utilize my ability to research, prototype, and build with other professionals, and to use the city to realize projects and build them at many scales, from the personal to the urban. As an artist and designer, I am also engaged in how communities groups support public growth. This conversation allows for a sensitivity to expand my design sensibility and apply it to an increased range of public projects in the future.

I consider it essential, as a professional, to utilize both the tools of an artist with the skills of an architect and designer. I have researched artists, architects, and thinkers who over the last century proposed work that has provoked new ways of looking at the structure of everyday life, from the culture of the street to the production of housing and ultimately the configuration of cities. It's about the larger dynamics of distribution in the landscape, its use patterns, and the technological systems that are redefining it. Inspired by these examples, I have considered ways in which my own work can experiment with the potentials of how material systems and urban systems impact our built environment.

Each project has its unique set of constraints and possibilities, not only on a material level but also at an infrastructure one. Familiar architectural and artistic categories such as form, program, and site (or system, performance, and field) while necessary to any project must be challenged. Tendencies towards a program with increased entropy, suggests a tendency towards formlessness, uselessness, and sitelessness, these notions must also be challenged.

My artistic process playfully proposes the recognition of entropy as a positive term, as a counterstrategy towards the tendency of order in contemporary speculation. My projects take on the form of a laboratory, which is dedicated to inventing and testing new techniques for strategic sculptural urban deployment. By using these formal techniques, new programmatic strategies, and site-specific responses are converted into competing forces; as a result new strategies emerge.

My explorations consider the notion of landscape/building as a series of spectacles. These spectacles or spatial events knit urban, suburban and rural space into a place where one can understand material flows and exchange and use them for design parameters. My process is not about inventing new forms, new programs, or new sites, it is about re-inventing them, to a process of continuous sampling, splicing, and mixing, which renders the original unrecognizable.

As detailed in my Resume, several of my recent proposals and projects, including the The Garden of Forking Paths, "World Trade Center Memorial", "Performative Playground", "Thick Skin", "22x15" and "Field Conditions". Each research, analyze, and respond to urban systems, often proposing experiments that look at new ways of defining and interacting with aspects of the city and public life. While still never forgetting that the physical intervention needs to have a sensitivity to play and whimsy in design is just as important in creating and engaging

in public space. My ultimate aim is that the work I create provokes possibilities in the contemporary dialog shaping our urban spaces.

I am interested in pursuing experimentation as a key to innovation that promotes the unique role of artists, architects and planners as inventors of new urban models in public space. In addition, I aim to engage in a dialog that addresses the role of the artist as designer within the context of history and emphasizes the responsibility of artists to community and the constraints of the environment. Public Sculpture is uniquely suited to these objectives as a direct way to advance art, architecture and urban planning within the context of civic responsibility. I believe the objectives of this project are a perfect compliment to my professional interests.

With my combined aesthetic sensibilities, experiences and backgrounds I will bring an unique set of eyes to address the underlying issues of Washington Boulevard and offer a memorable experience to the people who frequent this part of Culver City.

PETER RICHARDS
1507 DIAMOND STREET
SAN FRANCISCO CA 94131

H/W 415.643.3131
PETER@EXPLORATORIUM.EDU

Slide Description

Title: Sky Sweeps – 2004

Slide Number 01.Sky Sweeps – installation view

Location: Aberdeen, Washington
Sponsorship: Washington State Arts Commission
Artists: Sue Richards, Peter Richards
Budget: \$246,000
Completion time: Planning, fabrication and installation: 2 years
Consultants: Richard Ballinger, Structural Engineer; Robert Breidenthal, Aeronautical Engineer, Washington University, WA.; Lund Engineering, Aeronautical and Structural Engineer; Fabrication Specialties Ltd., fabrication/installation.

Located along the south shore of the Chehalis River in the City of Aberdeen, the site's character is defined by a tidal zone filled with the remnants of an extensive wharf system that served as an intersection between maritime and lumber industries. This is evidenced by an array of pier pilings that appear when the tide recedes. Now that the wharves are gone and the nature of the lumber business has changed, Sky Sweeps assumes the role of mediator between the past, present and future. The three pivoting sweeps (a term for a long oar) are each 85' high and are counter balanced to record the movements of the prevailing on-shore winds from the west. When the air is still, they stand vertical; with air movement, they begin sweeping the sky.

Title: Wind Riders – 2002

Slide Number 02.Wind Riders – Installation view

Location: Washington State University, Richland, WA
Sponsorship: Washington State Arts Commission
Artists: Sue Richards, Peter Richards
Budget: \$60,000
Project Manager: Alice Taylor, Washington State Arts Commission
Consultant: Richard Ballinger, Structural Engineer
Other professions: Fabrication Specialties, Ltd., Wildlands, Inc

The campus of Washington State University's Tri-cities campus is located along the Columbia River in Richland, Washington. The site is adjacent to a city maintained bicycle path that follows the edge of the river. The installation serves as a cross roads and rest stop for bicyclists, joggers, walkers and students and includes: a bronze drinking fountain in the form of a wooden barrel, park benches, three bicycle wind vanes, and a garden of native plants.

Title: Byxbee Landfill Park – 1991

Slide Number 03. WindWave
04. Pole Field

Location: Palo Alto, CA.
Artist: Peter Richards, Michael Oppenheimer, George Hargreaves Assoc.
Budget: \$1,400,000
Completion time: 3 years
Project Manager: Edgar Ugarte, Dept. of Public Works

The design for the 45 acre Byxbee Landfill Park, located in the marshlands of Palo Alto, placed the park in a meaningful context with its surroundings and addressed the unique characteristics of the site. This includes the refuse and its inherent site development restrictions, the specific landforms as an "outgrowth" of the garbage dump; the slough, the marsh, the bird refuge, the nearby freeway, the airport, the wind and sky. The created elements of the park seek to tie the site to its surroundings and express its characteristics in a metaphorical and sometimes informational way. In response to power poles, abandoned dock and bridge pilings and other vertical man made structures that march across the surrounding aquatic landscape, a field of poles was planted at the eastern most tip of the park. Evenly cut to form a tilting plane – they are spaced in a grid formation, slanting to the north: Seagulls and raptors find the poles a convenient place to rest.

Title: Station Crossings (concept proposal) 2005

Slide Number 05. Willow Station, Full View

Location: Willow Station, Metro Blue Line, Long Beach
Artist: Peter Richards
Medium: Steel
Budget: \$157,000
Dimensions: Each crossing blade – 27' long
Other Professionals: Lund Engineering

This was a proposal to mount a series of carefully counter balanced members which look like railroad crossing gates on the existing pylons or "lollipops" of Willow Station on the Metro Blue Line in Long Beach, California. An approaching train displaces a lot of air as it pulls into the station, creating an invisible disturbance, which will be detected by these crossing guard sentinels. Responding to the trains and to local air currents, these "Wind Gates" will serve as metaphorical indicators of the smooth flow of people by rail, car or foot, and the somewhat predictable flow of winds over the ground surface of Long Beach. These "Wind Gates" will nod with approval when a train arrives and with a little less enthusiasm as the train departs. The forces of nature will further choreograph their movements.

Richard Johnson
917 Bryant Street
San Francisco, CA 94103

f/p 415.865.9500 m 415.786.5868
rjohnson@exo.net
www.11thirtyseven.net

Slide Number: 06. FOG Catcher, Detail.

Title: FOG Catcher
Location: Point Reyes, CA
Artists: Rick Johnson
Budget: To be determined
Completion Time: ongoing

The fog catchers are a relatively simple technology that is now being used in parts of the world where there is a lot of fog or cloud, but little rain and no well water. Fog catchers represented an ingeniously simple idea. A fine mesh netting braced against the damp wind, so that water would condense on the filaments, then collect in troughs and flow by pipe to where it was needed. This technology is best suited to areas where fog is consistently available and can be intercepted on land. Fog collection actually imitates the work of nature. Trees serve as natural fog catchers; a forest growing in an arid area can drip as much water into the dry soil as might ever arrive. This 500 sq ft structure that harnesses the water vapor is being proposed for the Point Reyes National Seashore.

Slide Number: 07. Thick Skin 2003- Detail of the interior and exterior

Title: Thick Skin
Location: Wurster Plaza, Berkeley, CA
Artists: Rick Johnson, Nash Hurley, Joshua Zabel, Luke Wendler, and Beau Trincia
Budget: \$ 10,000
Completion Time: 8 Months

Utilizing CAD/CAM technology, this project focused on the design and fabrication of an outdoor installation that evolves from the scale of the human body. After selecting a sight in a high profile public plaza, our team of five designers chose to relate to the sight specificity by deriving the form by the way people typically moved through the space. After documenting the motions of people within the site, we used new Motion Capture Technology, typically used for movies and video game production, to document the movement of the body, and translate then to the computer. The motion capture process involves wearing a suit of LED lights placed at key joints of human motion. Twelve cameras in the studio capture the motion of the lights, as the body moves. A computer then produces an animated 3D model of these joints in space. This model was then used to create a shape that defines the volume the body occupies while moving through the space. These volumes were then subtracted from the cubic envelope of the installation. The resulting form was designed to be utilized by people visiting the plaza and installation.

Slide Number: 08. Exchange-Performative Playground Two- 3-DModel View

Title: Performative Playground
Location: San Francisco, CA
Artists+Professions: Rick Johnson
Budget: Public Plaza and Building
Completion Time: Working Competition

The flows of freight have been a fundamental component of change in economic systems at the global, regional and local scale. This postindustrial landscape that has emerged, can best be described as a network of free-flowing spaces representing a synthesis of attitudes and patterns, which support work, capital, and body relations. As vast stretches of land are being transformed into staging areas for this pervasive supply chain network, displacement of the physical topography with a new topology has occurred. As a result, infrastructure has replaced topographical features and the landscape that was once thought of as infinite in scale has become finite in form. These new hybrid spaces, characterized by duration, intensity, volatility, and location serve as entry points where both landscape and building become one, while simultaneously processing and channeling these flows, data streams, and resources. Exchange explores these new notions of landscape/building/public sculpture as a series of built spectacles. Each scenario or spatial event, urban, suburban and rural, converts material flows and exchange into parameters for design. Exchange is not about inventing new forms, new programs, or new sites, it is about re-inventing them, again and again, by submitting them to a process of continuous sampling, splicing, and mixing. This is one of three separate sites the suburban and rural are not included.

Slide Number: 09. "Departure" 1998

Title: "Composition for Departure", full installation view.
Location: Southern Exposure Gallery - San Francisco, CA
Artists+Professions: Rick Johnson
Budget: \$ 4,000
Completion Time: 4 Months

"Composition for Departure" was an installation created for a group show at Southern Exposure Gallery in San Francisco entitled "Electricity is Your Friend". The sculpture was a seven-foot wooden rocking chair equipped with ten robotically controlled arms and was programmed to slowly pull thread from industrial sewing spools. Over the course of the installation, the operation process of these arms slowly enveloped the chair and surrounding area with a woven tapestry of thread. "Composition for Departure" was an installation created for a group show at Southern Exposure Gallery in San Francisco entitled "Electricity is Your Friend". The sculpture was a seven-foot wooden rocking chair equipped with ten robotically controlled arms and was programmed to slowly pull thread from industrial sewing spools. Over the course of the installation, the operation process of these arms slowly enveloped the chair and surrounding area with a woven tapestry of thread.

Slide Number: 10. Anatomy Theatre -1997, detail of kinetic sculpture.

Title: Anatomy Theatre -1997
Location: San Francisco State University
Artists: Rick Johnson
Budget: \$ 7,000
Completion Time: 6 Months

Inspired by seventeenth century medical experiments on the body, "Anatomy Theatre" was an installation created to dissect the movements and sounds of gallery visitors as they passed through the installation. A series of electro-mechanical sculptures were calibrated to both sense and interpret the presence of viewers. These impressions were then re-introduced into the piece as an evolving interpretation of the ambience of the installation. Shown at San Francisco State University's Gallery.

Washington Boulevard Project

Peter Richards + Rick Johnson



Washington Boulevard Project Proposal

Peter Richards + Rick Johnson

Concept: At a time when America's love affair with the automobile could be at a tipping point, Post Your Verse (working title) will become a sounding board for city residents to communicate their thoughts and impressions publicly about their relationship with auto transportation. Using the street banner as the primary medium, it is the intention of the project artists to stimulate a conversation among Culver City citizens about the role the automobile has had in shaping their life styles and a speculation about how external changes could affect the way people live and work in the future. Utilizing the cinematic experience of driving along Washington Boulevard, Post Your Verse mixes contemporary communication media with the historical.

Context: Highway advertising over the last sixty years, offers a revealing glimpse of American culture. Businesses like Burma Shave and Wall Drug created clever ways of reaching the public through whimsical jingles, verses and other enticements posted along America's highways. These quaint rhymes and verses humorously recall the beginnings of a car culture that was soon to affect the lives of most Americans and certainly those living in cities like Culver City and the greater Los Angeles area.

Phased over three years, Post Your Verse will display a series of banners occupying most if not all the light standards on Washington Blvd. Between Walnut Street and the 405 Freeway. Drivers who regularly use Washington Boulevard will notice the gradual accumulation of banners printed with community generated verses over the three-year period of the project.

Phase I: A series of Burma Shave inspired verses will be reproduced on street banners and mounted from the light standards on both east and west bound lanes. Referencing historical highway advertising, this phase will set the stage for inspiring city residents to respond with their own lyrical verses. Phase I banners will occupy a third of the light poles along Washington Blvd. The other two thirds will be filled by verses created by Culver City residents and students during Phases II and III. Each of the Phase I banners will invite people to post their own verses on www.postyourverse.com, by text message or by phone.

Phase II: The most poetic verses related to car culture posted on the website will be made into banners and mounted as a series interspersed with those of Phase I. The author of each posted verse will receive a stipend of \$150 and will be credited on the banner. During Phase I and II, the project artists, through their marketing plan, will contact local libraries and schoolteachers and after school programs to encourage them to have their students write and submit their own verses about their views about cars.

Phase III: The most poetic verses submitted by local students will be made into banners and mounted as a series interspersed with those of Phase I and II. Students whose verses were selected will receive a stipend of \$100 and will have their name credited on their banners. All submitted verses will be accessible on the website.

Marketing process: Marketing consultant John W. Love will be engaged to design and implement a comprehensive marketing campaign. Press releases, news spots, prizes and of course, the banners themselves will be employed to entice people to contribute to this unique public sounding board.

The Selection Process: A group of community members including a local poet will be assembled to virtually review, and by vote, select the best verses for display. The criteria for selection will be: A. language - use of: originality, and whimsy B. meaning - references of transportation/environmental issues, C. poetics - forms and conventions used in poetry: i.e., meter, rhythm, and rhyme.

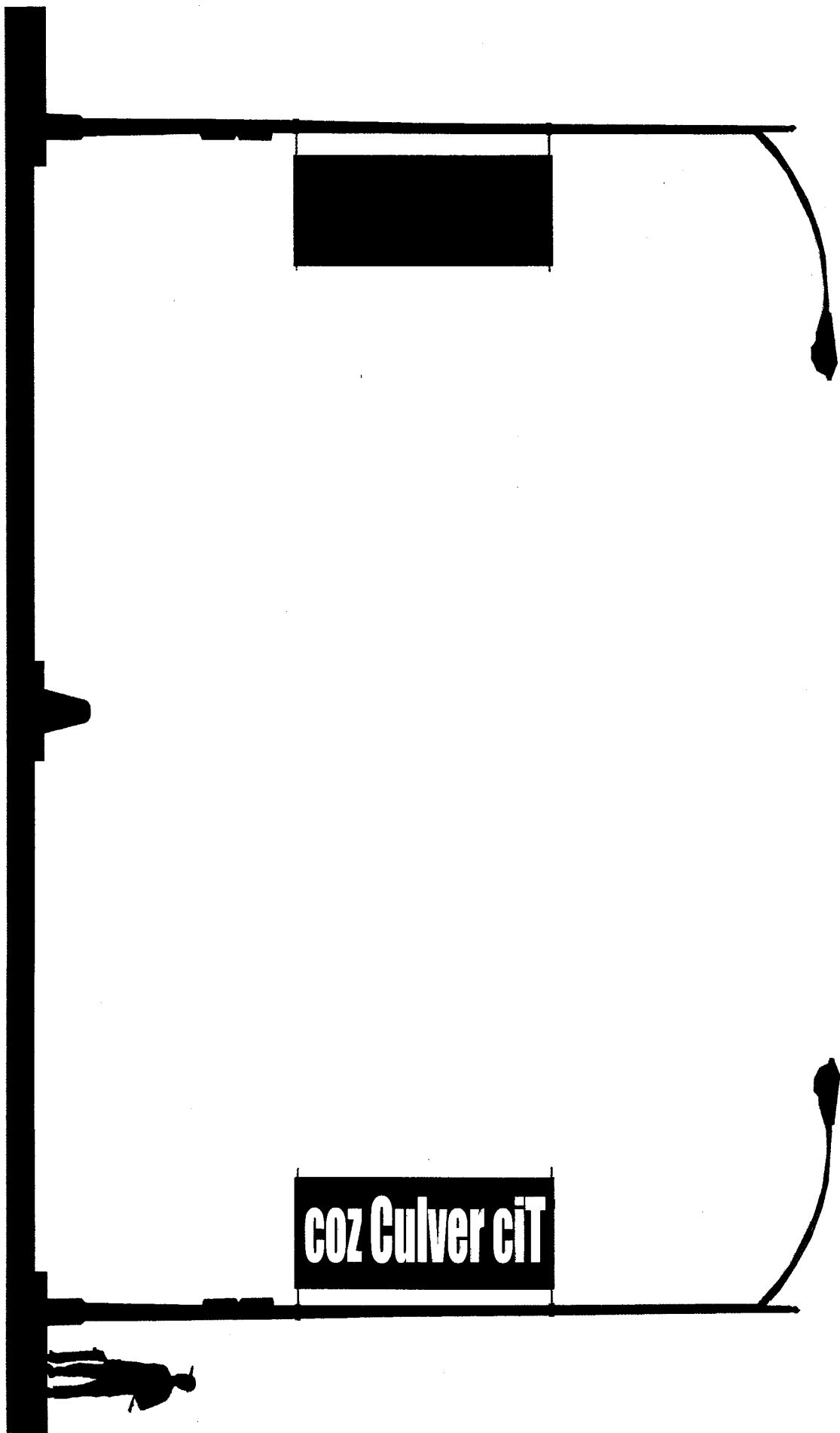
Txt msg ur verse
1-800-777-POST

www.postyourverse.com

take
it
slow

My phat ride

coz Culver ciT



२२

[illegible]

Washington Blvd. Project Budget

Pete Richards + Rick Johnson

total budget					\$85,000.00
design fee			\$10,000.00		\$10,000.00
phase I (includes fabrication and installation)	75	banners	\$105.00	each	\$7,875.00
phaseII (includes fabrication and installation)	48	banners	\$105.00	each	\$5,040.00
phaseIII (includes fabrication and installation)	48	banners	\$105.00	each	\$5,040.00
verse stipends	16	verse stipends per phase	\$150.00	each	\$2,400.00
web site design		design and programming			\$10,890.00
web site maintenance	150	hours (for duration of project)	\$40.00	hour	\$6,000.00
ads for print media					\$1,500.00
phone number for text messaging	36	months	\$45.00	a month	\$1,620.00
stipend for selection panel (three panelists)	\$250.00	each per phase			\$1,500.00
professional services (marketing consultant)		design fee			\$6,000.00
travel (inc. air, hotel, meals, car rental)	3	phases	\$1,800.00	a year	\$5,400.00
marketing consultant travel (inc. air, hotel, meals, car rental)					\$2,780.00
oversight					\$5,930.00
contingences	7.5	percent of overall budget			\$6,375.00
overhead	3.5	percent of overall budget			\$2,975.00
banner replacement	35	banners	\$105.00		\$3,675.00
total expenditures					\$85,000.00
total budget					\$85,000.00
					\$0.00

verse 1- burma shave ad from the 1930's

past	The School House	Take it slow	let the little	shavers grow	PostYourVerse.com
------	------------------	--------------	----------------	--------------	-------------------

verse 1 with text message lingo

past	d skul hows	tAk it sLO	It d Itl	shavers grO	Txt msg ur verse 1-800-777-POST
------	-------------	------------	----------	-------------	------------------------------------

verse 2

myphat ride	TAKES GAS AND OIL	will	global warming	make me boil?	PostYourVerse.com
-------------	-------------------	------	----------------	---------------	-------------------

verse 2 with text message lingo

myphat ride	TAKZ GAS & OIL	wiL	global warming	mAk me boil?	Txt msg ur verse 1-800-777-POST
-------------	----------------	-----	----------------	--------------	------------------------------------

verse 3

would your	new	JINGLE	cause Culver City	to really tingle?	PostYourVerse.com
------------	-----	--------	-------------------	-------------------	-------------------

verse 3 with text message lingo

wud yor	nu	JNGL	coz Culver ciT	2 rly tingle?	Txt msg ur verse 1-800-777-POST
---------	----	------	----------------	---------------	------------------------------------

John W. Love, Jr.

Vitae

john@johnwlovejr.com
704.394.3086
929 Plumstead Road
Charlotte, North Carolina, 28216-3152 USA

Marketing /Advertising/Concepts/Copywriting/Creative Direction

SKILLS & WORK ENVIRONMENTS

- television
- radio
- animation
- print
- internet sites
- package design
- corporate branding
- product branding
- bio's, profiles, portfolios
- capabilities brochures
- press releases
- post cards
- direct mail
- retail, in-store directives
- creative strategies
- creative consultation

CLIENTS/AGENCIES

Caulder Design/The Richardson Marketing Group	• DEB/SBS • Mobile Healthcare Providers, Inc. • Stephano's • Caulder Identity • A la Cart, Inc. • TPN – The Peoples Network	print print print print print print
Dogget Advertising	• The St. Serrant Condominiums • Beck Imports	print print
f2m2 – Fast Forward Multimedia	• Universal Records • Godsmack • Canibus • AfroMan • 98° • film – "All About the Benjamins" • Unified Theory – 3:33 Music Group • Pinpoint Consulting • Back Doctors/Chiropractic • Restaurant Cibi • Nova Industries	web development web development web development web development web development web development web development web development web development web development web development
Gary Hixson Design	• Brick Association of the Carolinas/brochure • Brick Association/barrier wall pamphlet	print print
The Guerrilla Mail Project	• billboard campaign • "Use a condom" campaign	all media all media
IndieVision	• Charlotte Area Transit System (CATS) • CSR Travel Nursing • NC Air Awareness Campaign	ad stuff - jwljr continued all media all media radio

Indigo Creative	• RedSky Gallery	all media
Lippi & Co. Advertising	• creative direction/consultation	branding, web, all media
	• Mountain Gear/Tri-Mountain	print
	• PAM Fastening Technologies, Inc.	print
	• Crowder Construction Company	print
Luminar Studios		
	• Sunbelt Outdoor, Inc.	web development
Luquire George Andrews, Inc.		
	• Solutia/anti-microbial fibers branding	print
	• Solutia/micro-fibers branding	print
MEE Productions, Inc.		
	• The "Looking for Love" project	video, film, tv
	• Agouron (Pfizer) /HIV prevention	video, film, tv
	• HIV prevention/African-American youth	video, film, tv, print
	• Kwanzaa	video
	• Emergency Contraception campaign	radio
Peter McRae Design		
	• Opera Carolina	all media
	• Athletic Club South End	print
	• Elizabethan Delights	web, broadcast, print
	• Monroe Mall	radio, print
	• Mecklenburg County ABC Board	print
Poseidon Incorporated/Club Mythos		
	• The Amsterdam "Glam Troopers"	web, radio, print
	• Deney Terrio & Motion	web, radio, print
	• Nina Goede	web, radio, print
	• Planet Soul	web, radio, print
	• Miss Kitty's Playhouse	web, radio, print
	• Ru Paul	web, radio, print
	• Morris Day & The Time	web, radio, print
• Roger Troutman & The Zapp Band	web, radio, print	
	• Multiple Sclerosis campaign	print
QMRI/Washington, DC		
	• Celebra La Vida Con Salud	video
	• creative direction/consultation	branding, web, all media
Sean Murphy Associates		
	• Perfect Fit/Bedding	print
	• The Sweet/Jasper Harding Toys	print
	• Ellis Hosiery	print
	• Salon-O-Rama	print
Spike Design		
	• West Point Stevens	web, print, packaging
	• CMI - Chatham Industries	web, print, packaging
	• Beauty Rest	print, packaging
	• Outlast	print, packaging
	• Grayson/Thermafuse	print, packaging
	• Wal-Mart	in-store broadcast
	• Ellis Hosiery	print
	• Pillowtex	print
	• A Child's Place	print, video
	• The Great Aunt Stella Center	print
	• Atomic Studios	web, print
		<i>ad stuff - jwljr continued</i>
Windswept Pacific Music Publishing/Maceys Melodys		
	• Nailáh - singer/songwriter	all media
Afro-American Cultural Center		print, radio
Ashwani International		print
Carmen Carmen! Salon		tv
Charlotte Repertory Theatre		print
Club Myxx		print, radio, web
Diane Hughes Photography		print, web
The Göteborg/San Francisco Projekt, Göteborg, Sweden		web, print
Högni Sigurthorsson/Diana Storåsen Cyber Café, Sweden		web, print
The Hollywood Cinema Make-up School		print, web

Innovative Theatre
The Original Hollywood Horror Show
Spirit Square Center for the Arts
Zaccho Dance Theatre

print, radio
print
print, radio
web, print

Creative Consultation / Program Development / Innovations in Education and Art Initiatives

Valand School of Fine Art, Göteborg, Sweden
Göteborg/San Francisco Projekt, Göteborg, Sweden
The Högni Sigurthorsson/Diana Storåsen Cyber Café, Sweden
Venice Heart Community Center w/Lisa Bonet, Venice Beach, CA
Zaccho Dance Theatre, San Francisco, CA
Headlands Center For The Arts, Sausalito, CA
MEE Productions, Washington, DC
QMRI Marketing and Communications, Washington, DC
Arts and Science Council, Charlotte, NC
McColl Center for Visual Arts, Charlotte, NC
Mint Museum of Charlotte – Film Series, Charlotte, NC
The Schiele Museum, Gastonia, NC
Opera Carolina, Charlotte, NC
Lesbian & Gay Community Center, Charlotte, NC
Love of Learning, Davidson College, Davidson, NC
Substance Abuse Prevention Services, Charlotte, NC
United Way AIDS Awareness Campaign, Charlotte, NC
The Guerrilla Mail Project, Charlotte, NC
OUT Charlotte, Charlotte, NC
Artists Eradicating HIV/AIDS, Charlotte, NC
MAP – Metrolina AIDS Project, Charlotte, NC
Afro-American Cultural Center, Charlotte, NC
The Playwright's Project/New River Dramatists at Healing Springs, Healing Springs, NC
Children's Theatre of Charlotte, Charlotte, NC
Charlotte Repertory Theatre, Charlotte, NC
Spirit Square, Charlotte, NC
Noel Gallery, Charlotte, NC
Joie Lassiter Gallery, Charlotte, NC
Ubiquitous Art Gallery, Charlotte, NC
Charlotte Mecklenburg School System
Evergreen State College, Olympia, WA
Clemson University, South Carolina
Johnson C. Smith University, Charlotte, NC
Davidson College, Davidson, NC
Livingstone College, Salisbury, NC
Barber Scotia College, NC
Winthrop College, Rock Hill, SC

ad stuff - jwljr continued

University of North Carolina at Charlotte
University of North Carolina at Greensboro
Central Piedmont Community College, Charlotte, NC
Bennett College, Greensboro, NC
Poseidon Incorporated – The Forum, Club Mythos, Cosmos Café

Kyungmi Shin

323-719-3222

kmshin2000@yahoo.com

EDUCATION

- M.F.A., Sculpture & Installation, University of California, Berkeley, 1995
- San Francisco Art Institute, painting, 1989-1990
- San Francisco State University, painting, 1988
- B.S., Biochemistry, San Jose State University, 1986
- Kyungbook National University Medical School, Korea, 1982-1983

GRANTS, PUBLIC ART COMMISSIONS, RESIDENCIES AND FELLOWSHIPS

- Art In Residence Grant, City of Los Angeles Cultural Affairs, 2006-7
- La Fayette Park Gymnasium & Community Center, Public Art Commission, City of Los Angeles, 2005-7
- Pasadena Cultural Affairs Individual Artist Grant, 2003-4
- California Community Foundation Emerging Artist Grant, 2001-2
- Chancellor's Eisner Prize for Creative Achievement, UC Berkeley, 1995
- American Association of University Women's Career Development Grant, 1994-95
- Susan B. Irwin Graduate Fellowship, UC Berkeley, 1994
- Headlands Center for the Arts, Finalist for Artist in Residency, 2004
- Kausaustalis, Rotterdam, the Netherlands, Artist in Residence, 2002

SELECTED EXHIBITIONS

- 2006 Arena Gallery, "Watermark", curated by Angela Diamos, Santa Monica, CA
- Winslow Garage, "Kyungmi Shin", Echo Park, CA
- 2005 Vox Populi, "Passerby", curated by Cassandra Coblentz, Philadelphia, PA
- Korean American Museum, curated by Yongsoon Min and Susan Choi, catalogue essay by Malik Gaines, Los Angeles, CA
- 2004 Carl Berg Gallery, "Digital", Los Angeles, CA
- Pasadena Public Library, "Chewing Gums and Candy", One Person Show, Pasadena, CA
- Scott White Gallery, "Optic Nerves", San Diego, CA
- Headlands Center for the Arts, "Close Calls", Sausalito, CA
- Pasadena City College Library, "Blue Eyes: Kyungmi Shin", Pasadena, CA
- 2003 Laguna Art Museum, "Whiteness: A Wayward Construction", curated by Tyler Stallings, Laguna Beach, CA
- Festival Forfest Kromeriz, curated by Louise Lewis, Kromeriz, Czech republic
- Art Church, performances organized by Todd Gray, "Pink Sisters", performance, Los Angeles, CA

- Saint Mary' College Art Gallery, "Shouts, Whispers and Cheers", curated by Irina Costache, Los Angeles, CA
- 2002 Art Affairs, "West Coast", curated by Carl Berg, Amsterdam, Netherlands
 Kausaustalis, "LA/ Amsterdam" curated by Carl Berg, Rotterdam, Netherlands
 At the Brewery Project, "MEDIA", exhibit of video art, curated by Joe Santarommano, Los Angeles, CA
 "The Game", curated by Christine Kim, Korean Cultural Center, Los Angeles, CA
 Exit Art, "Reactions", New York, NY
 I-1 Gallery, "I-Camera", curated by Dimitri, Los Angeles, CA
 Cal State Long Beach Art Museum, "Faculty Biennial", Long Beach, CA
 Seoul Arts Center, "Beauty of Diversity: Young Korean Diaspora", curated by Sung Moon Cho, Seoul, South Korea
- 2001 At the Brewery Project, "Saturation", curated by Kyungmi Shin and Ryan Hill, Los Angeles, CA
 JP Getty Museum, Harold Williams Auditorium, California Community Foundation Grant Award Reception and Exhibit, Los Angeles, CA
 Irvine Art Center, "99 Dollars and 99 Cents", curated by Carl Berg, Irvine, CA
 Newspace, "LA-CA", curated by Dimitri Vorvolakos, Los Angeles, CA
 Irvine Art Center, "The Mural Show", curated by Carl Berg, Irvine, CA
 Gallery 207, "On s'en fout!", West Hollywood, CA
- 2000 Asian American Art Center "Carpooling from LA", curated by Tam Tran, November, New York, NY
 Pasadena City College, "The Cake Show", curated by Jeoffrey Allen, Pasadena, CA
 Artsonje Museum, "Koreamericakorea", curated by David Ross of San Francisco Museum of Art, July - Sept, Kyungjoo South Korea
 Artsonje Center, "Koreamericakorea", curated by David Ross, May-June, Seoul, South Korea
 Decmocratic National Convention Committee Show, curated by Davis and Davis, Los Angeles, CA
 KHEIR CENTER/ Korean American Museum, curated by Yong Soon Min, "Spiritual Practices: Rituals, Icons and Faiths," Los Angeles, CA
- 1999 George's, "Daydreaming", curated by Leonard Bravo, Los Angeles, CA
 Pasadena City College Art Gallery, "My First Work: Origins and Experiments", curated by Alex Kritsellis, Pasadena, CA
- 1998 Museum of Latin American Art at Long Beach, "Day of the Dead Portraits", Long Beach, CA
 Magnet 17, Art Exhibit and Auction, Magnet Interactive, Culver City, CA
 Phillip and Dorothy Lyon Gallery, Wilshire Boulevard Temple, "Thrills and Spiels", organized by Carrie Ungerman, Los Angeles, CA
 JP Getty Museum, "Getty Underground", Los Angeles, CA
 Hollywood DMV, "License", curated by Brent Zerger of Museum of

Contemporary Art, Los Angeles, CA
Hollywood DMV, "While U Wait", Los Angeles, CA
Farmer's Daughter Motel, LA, CA: "One Night Stand", curated by Leonard
Bravo, Los Angeles, CA
Abel Joseph Gallery, "One Night Stand", curated by Leonard Bravo,
Brussels, Belgium

- 1997 Pasadena City College Art Gallery, Pasadena, California: "Faculty Exhibit"
Korean Cultural Center, Los Angeles, California: "Prop", curated by Yong
Soon Min, Los Angeles, CA
Farmer's Daughter Motel, LA, CA: "One Night Stand", curated by Leonard Bravo
Watts Towers Arts Center, LA, CA: 1997 Los Angeles Juried Exhibition
Korean American Museum, LA, CA: "Scene 97", juried by Connie Butler of
Museum of Contemporary Art, LA, Howard Fox of Los Angeles County
Museum, and Yong Soon Min of UC Irvine

BIBLIOGRAPHY

- "A print-off in one kind of ink", Holly Myers, Los Angeles Times, August 20, 2004
"Nerve' cell, Seven artists play with photography, postmodern-style", Neil Kendricks,
San Diego Union Tribune, April 29, 2004
"The Last White Art Show", Clayton Campbell, Flash Art, No. 232, October 2003
"Whiteness: A Wayward Construction", Jennie Klein, LA Weekly, July 2003, Bridge Magazine,
2003
"'Whiteness: A Wayward Construction' at the Laguna Art Museum", Roberta
Carasso, ArtWeek, June 2003
"Whiteness", Frances DeVuene, ArtWeek, Feb. 2003
"White Noise: Where race meets the sand: Laguna Beach", LA Weekly, Holly Myers, April 25,
2003
Orange County Register, Sunday, April 06, 2003, Show Section, page 30
"Whiteness, A Wayward Construction", exhibition catalogue essay, Tyler Stallings, March 2003
RIM, "Excerpts from Notes Taken in Preparation for a Serious Article", Lucy HG, January 2003
New York Arts Magazine, "Mural II, Irvine Fine Arts Center", October,
James Scarborough
Coagula, "Blood Lust; Orange County likes its vodka too", Rebecca Schoenkopf, September
2001
Los Angeles Times, "As Big as All Outdoors", Vivian Letran, June 18, 2001
Irvine World News, "Artists take to the walls", Peggy Blizzared, June 14, 2001
New York Arts Magazine, "Carpooling from LA at Asian American Arts Center", December, 2000
Downtown News, "Art Imitating Politics: DNC Art Exhibit Paints the Issues", Victoria Looseleaf,
June 5, 2000
"Koreamerikakorea", David Ross, catalogue essay, 2000
The Art Magazine Wolgan Misool, "Special Feature: Korean American Artists", June 2000
Maison Marie Claire Korea, "Culture/ Art: Koreamerikakorea", Hyun-Hee Kim, June 2000
Vogue Korea, "People are Talking About: Koreamerikakorea", Chung Gul Lee, June 2000
Hankook Daily, "Finding the Identity, Korean American Artists", Youngjoo Song, May 31, 2000
Los Angeles Times, "Imaginative 'Daydreaming' Alters Familiar Narratives",
Cristopher Knight, August 20, 1999
ArtWeek, "'License' at the Hollywood DMV", Christopher Miles, October 1998

ArtWeek, "PROP at the Korean Cultural Center", Christopher Miles, February
Korea Times, "Cultural Exchange at Korean Cultural Center", 1997
Los Angeles Times, "Art Review: Juried Exhibition Displays Wit and Elegance of
LA", William Wilson, July 30, 1997
Tsing Tao Daily, "Dare to Be Different at Community Gallery", 1996
Art Issues, "Faxes: San Francisco: Kyungmi Shin, Laura Dufort, Chris
Johanson", Maria Porges, September/October, 1995, number 39
San Francisco Examiner, "Gallery Watch", David Bonetti, July 14, 1995
SF Weekly, "California Sweet", Glen Helfand, April 12, 1995

CURATORIAL ACTIVITY

"Public/Private", Los Angeles International Airport, June-October, 2006
"EarthWaterSky", Onratio Airport, June-October 2006
"SURFACE TENSION", Juried Exhibit at Korean Cultural Center, April 2006
"MEDIA", new media exhibit at Korean Cultural Center, May 2005
"DIS-EMBODY", Sculpture exhibit at Korean Cultural Center, December 2001
"Saturation", At the Brewery Project, October 2001
"Peripheral Vision", Juried exhibit at Korean Cultural Center, March 2001

LECTURES, PANELS, & WORKSHOPS

Saint Mary's College Art Gallery, Los Angeles, CA
panel discussion in conjunction with "Shouts, Whispers and Cheers",
March & April 2003
Museum of Contemporary Art, Los Angeles, CA
MOCA Maniacs, Studio Visit and artmaking workshop, August 2002
Otis College of Art, Los Angeles, CA
Faculty Workshops on Diversity and Art, 2002, 2003
Santa Monica Museum of Art, Santa Monica, CA
Family Workshop and lecture on my work, March 2002
Museum of Contemporary Art, Los Angeles, CA
Family Workshop based on Liz Larner Exhibit, December 2001
Cal Arts, Valencia, CA
Visiting Artist Lecture, Photography Department, April 2001
JP Getty Education Department: Los Angeles, CA
Drawing Workshop for Staff, 1999
U.C. San Diego, San Diego, CA
Visiting Artist Lecture, 1998
U.C. Irvine, Irvine, CA
Visiting Artist Lecture and Demo, 1997
Korean American Museum, Los Angeles, CA
Panelist, "Korean American Art Today, 1996

CURRENT TEACHING POSITIONS

University of California, Irvine
California State University, Northridge

PROPOSAL NARRATIVE

Artist: Kyungmi Shin

The stretch of Culver City on Washington Boulevard from the 405 to Walnut Street was a big surprise for me. A surprise because I always thought this section of Washington Blvd was either part of Los Angeles or Venice. Researching further to find out how Culver City had begun and developed over the years, I was impressed by the entrepreneurship of the city father and how his passion and vision created a balanced and prospering city. Researching further back into history, I found the stories of the rancheros and the Gabrielinos Indians who lived in the area. Their historical presence is barely felt on the streets now. I wanted to create a project where the continuum from past to present is brought to light and the everyday routine is refreshingly broken by poetic reminders to pause and observe the environment we live in, look at the sky and clouds and appreciate being and living.

I am utilizing the strategies used in my Cutout series, an art project that is central to my current studio practice. By cutting out figures from the landscape I make a statement about time, presence and absence.

For Washington Boulevard between 405 and Walnut Boulevard, I propose to have banners for all 176 light poles. Each light pole will carry an individually designed banner created specifically for that light pole and location. Each banner will be composed of a solid color background with a graphic white silhouette image and/or words in black that refer to the location's history or current environment. Seven background colors used for the banners are sampled from a variety of Lantana flowers, the official flower of Culver City. These different colors also refer to the diverse population that reside and work in Culver City today.

This installation will provide a unifying visual presence that connects the western end of Washington Blvd to the rest of the Culver City. It will also create a stimulating visual experience for the public through poetic references to history and the present moment. These banners will provide drivers and pedestrians with experiences that keep changing after repeated encounters.

The examples of historical references to be made are: Rancheros who lived here (Machados, etc.), Cattle brand for Rancho La Ballona, Gabrielinos Indian imageries and words, Trees and animals that used to populate the area, 1984 Olympic Headquarter (at current Costco location), Louis Armstrong (lived on the East Washington neighborhood), Helms Coaches, the Cotton Club, and movie related and cultural history of Culver City.

The list of words that are poetic reference to the present moments are: WHERE, SKY, CLOUD, STREET, TREE, CAFÉ, YOU, HOME, DREAM, BEING HERE, etc.

Materials Overview

Artist: Kyungmi Shin

Banner Size: 3 ft x 8 ft (Width x Height)

Base Material: Smooth Vinyl

Thickness: 12-14 oz

Weight of each banner: 2.4 lbs

Printing Method: Digital Printing with Vutek Printers

Ink: UV Ink

Coating: Special UV Coating for durability

(Vutek Printers are designed to print directly on vinyl, cloth, mesh, decal, backlit, at a resolution of 360dpi. The images are sharp and clear at any viewing distance. The inks used are formulated for outdoor durability, with an optional clear-coat application available for added durability.)

Mounting Method: Bracket designed for light pole banners

Installation: by the crew at AAA Flags and Banners, Los Angeles, CA

Proposed Budget for Washington Blvd Banners

Artist: Kyungmi Shin

For Production and Installation of Single Banners for 176 light Poles
(Each Banner with an Individual Design)

*Banners		
(Individual Digital Printing for each banner)		
	\$147.50 each x 176 =	\$25,960
*Single-Side Bracket	\$37.50 each x 176 =	\$ 6,600
*Transportation, Installation & Deinstallation		
	\$67.50 each x 176=	\$11,880
Artist Design Fee		\$10,000
Project Production Assistants		
(for computer work to prep the design for printing, site planning, & documentation):		
	2x\$20/hour x 160 hours =	\$6,400
Artist Oversight		\$4,000
Contingency (for 15% replacements at 30% discount):		\$5,400

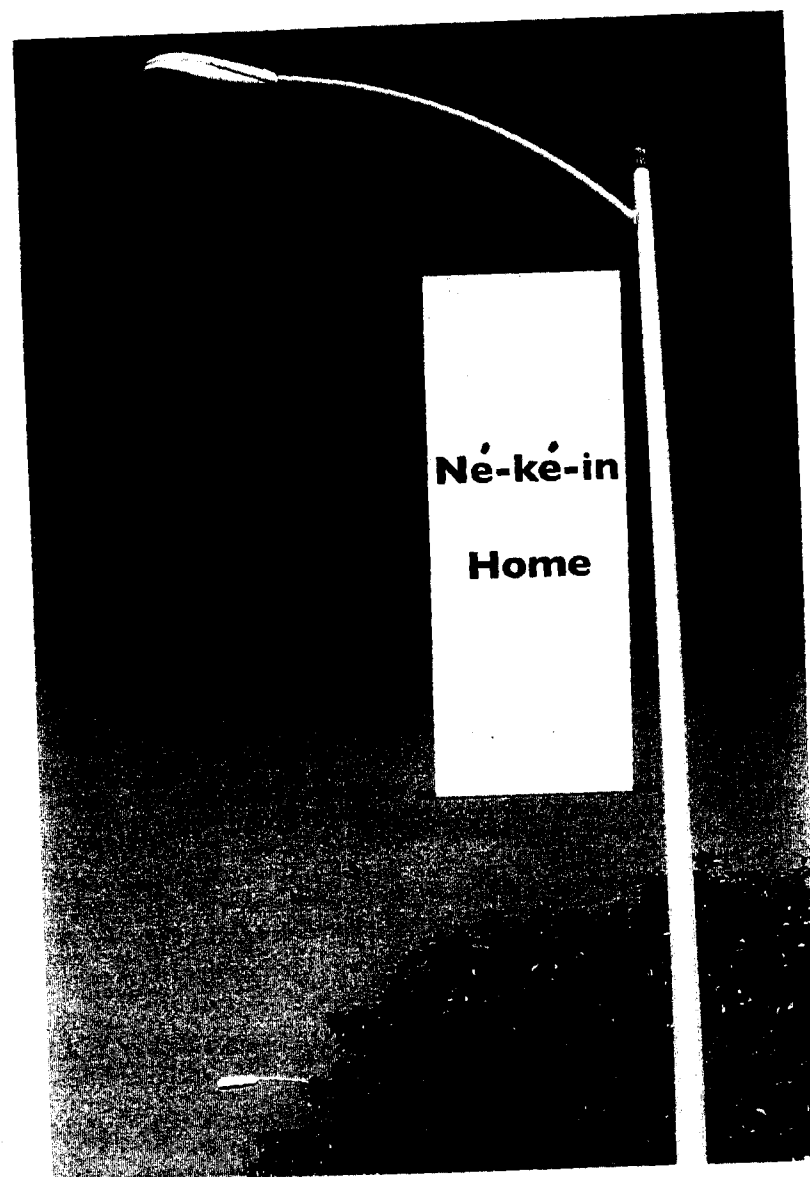
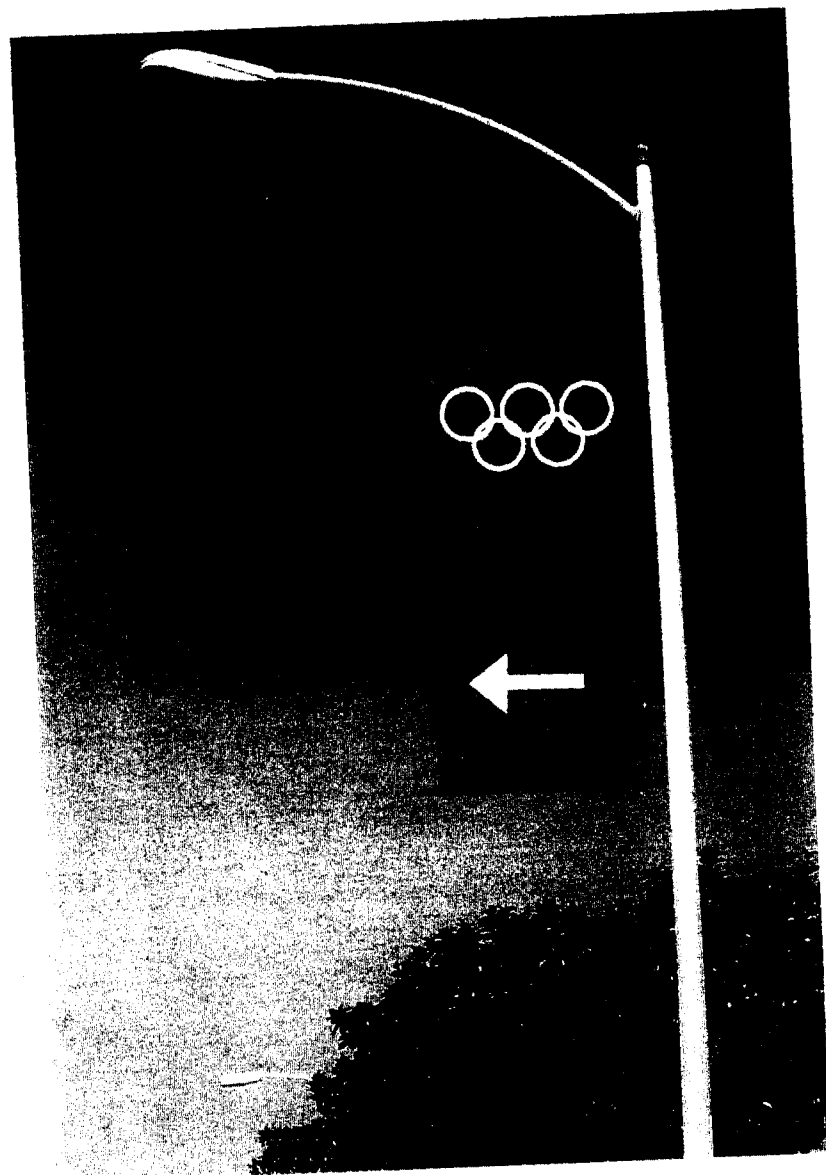
Total cost:	\$70,240.00
-------------	-------------

*The Production and Installation Quote by AAA Flags and Banners, Los Angeles.

*AAA will provide their own insurance.



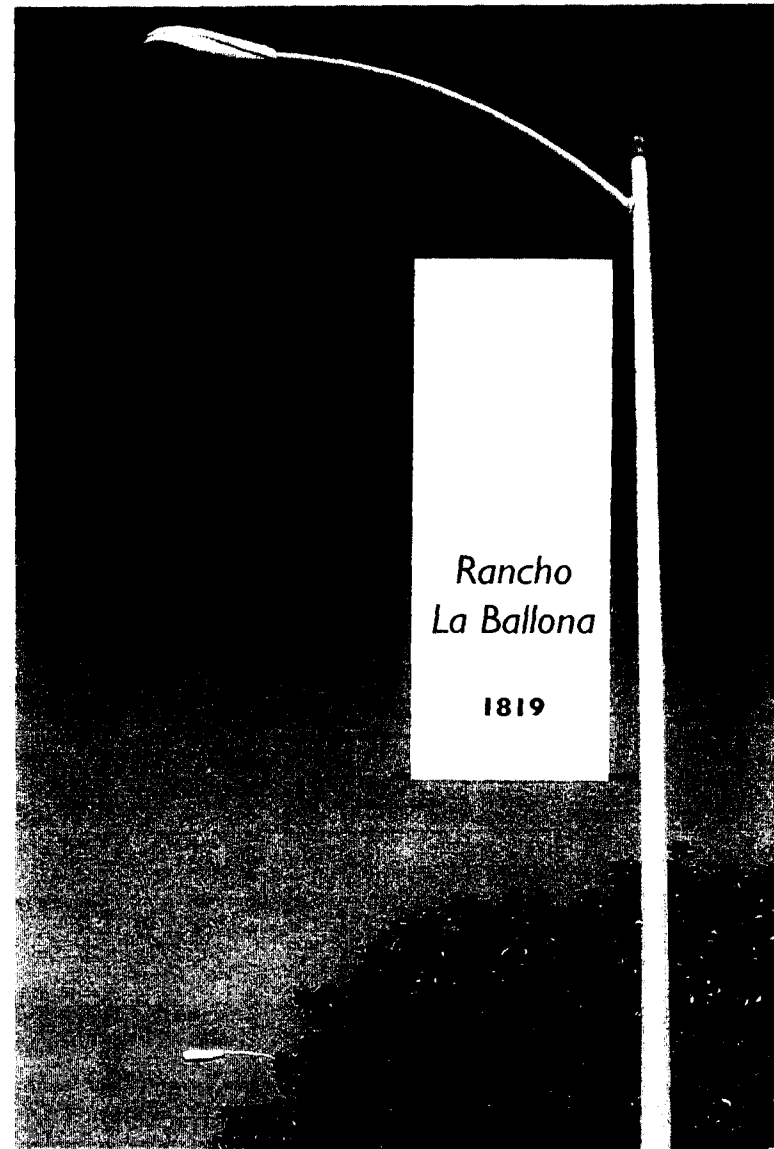
Washington Blvd Street view (East from Walnut Street)



Banner details - 1



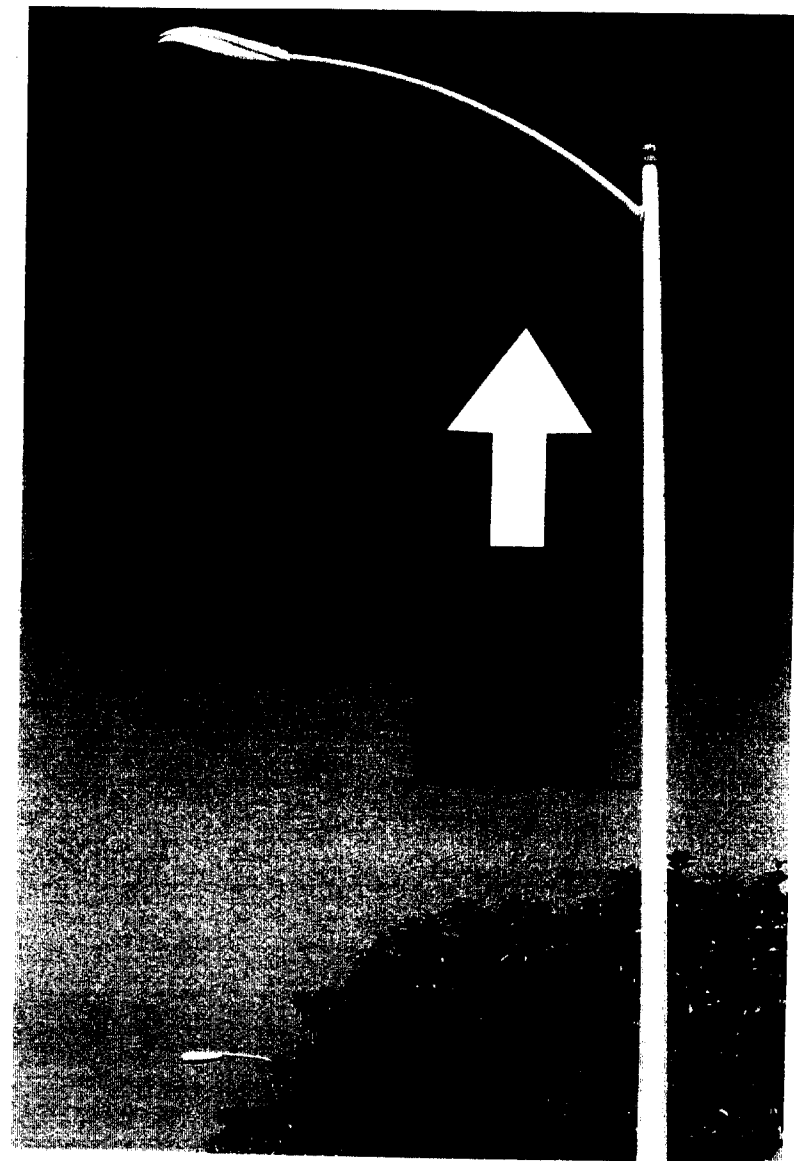
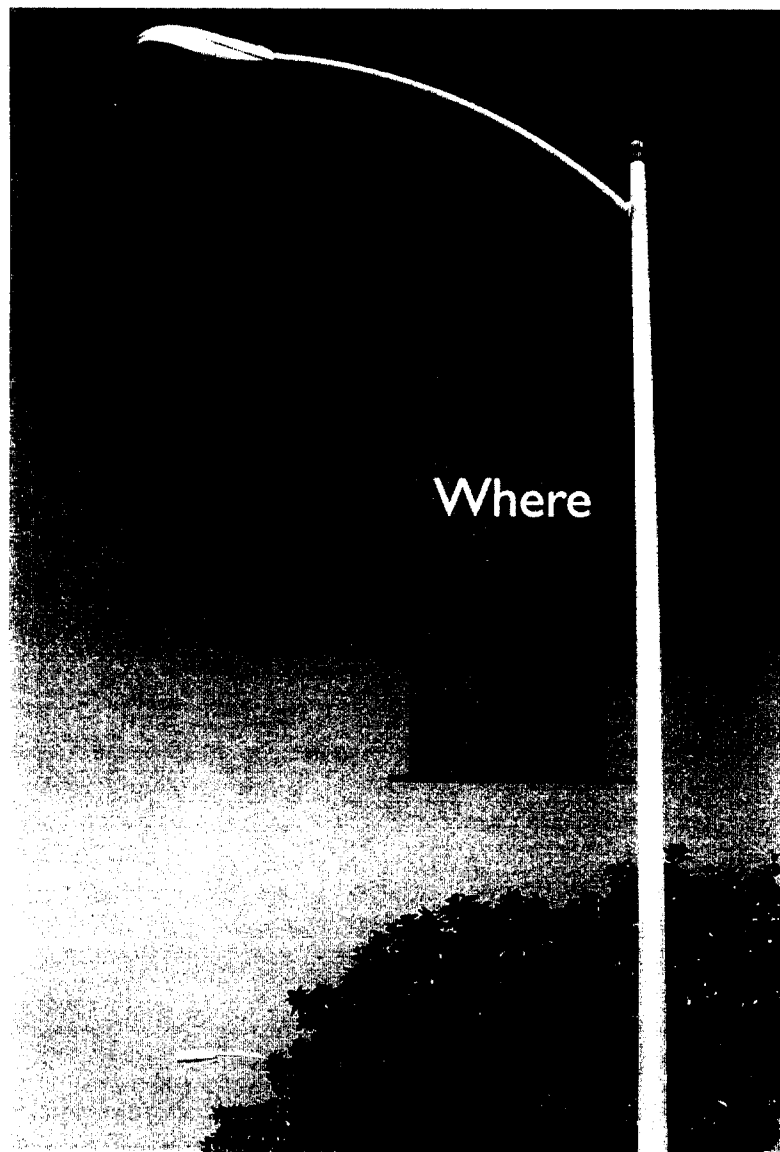
Market Basket, Ames,
Quist's, Her Nibs,
Charlestons, Trend
O'fashion, Charlene's,
Cindy's, Mode O'Day,
Anita's, Culver
Center Flowers, New
York Bakery, Bert's
Men's Store, Lerner's,
Crosby's, Hellman
Hardware, Holland's
Draperies, Singer
Sewing Machine
Center, Sportsmen's
Exchange, Western
Auto, Center Deli,
Lindy's Deli, Karl's,
Berland's, Comar's,
Stride-Rite



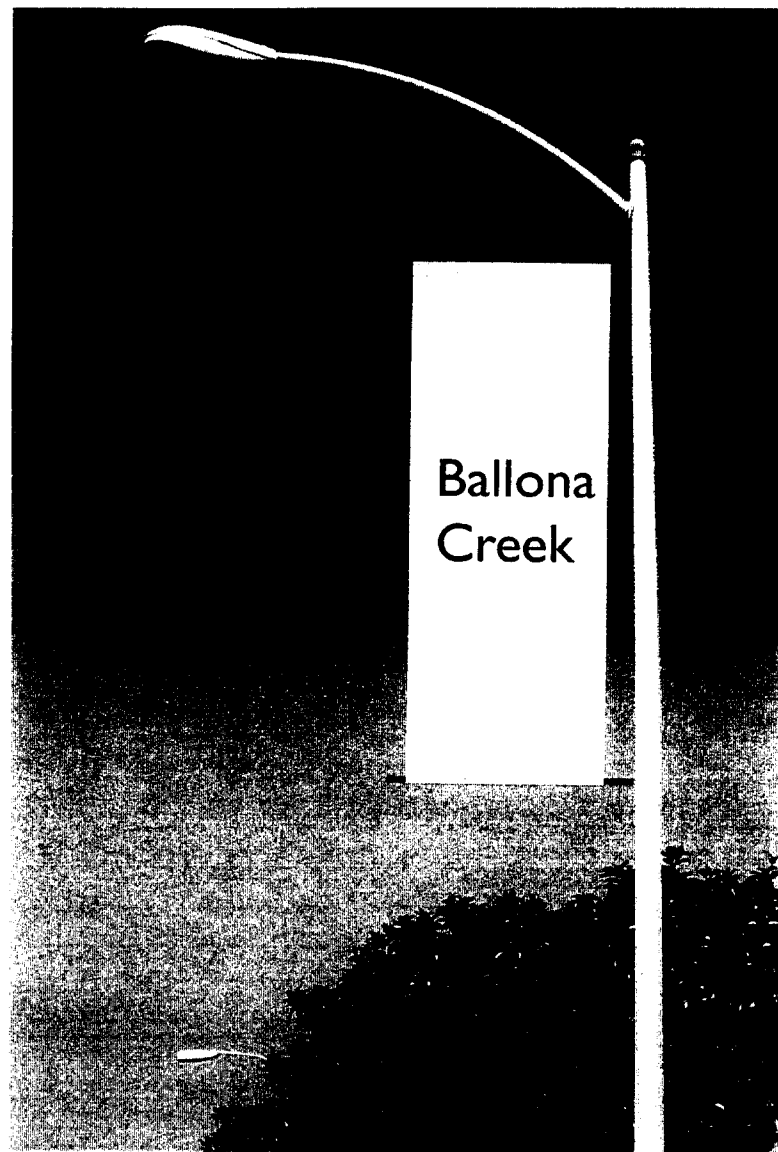
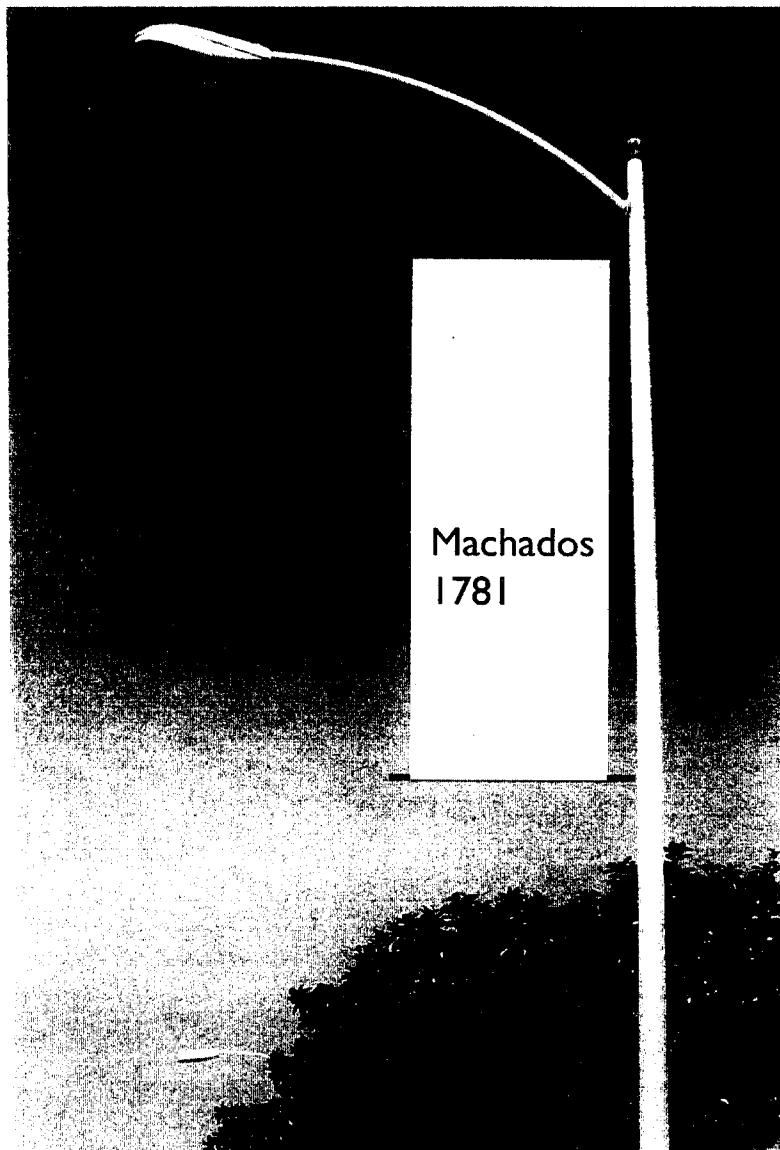
Rancho
La Ballona

1819

Banner Details - 2



Panner Details - 3



Banner Details- 4

TIMELINE for Two Phases of Banner Installation

Artist: Kyungmi Shin

1. Phase One

Mid October – Mid November 2006:	Work on the individual Banner Designs/ Computer Prep for Printing <u>(Batch #1- First 88 light pole banners)</u>
Mid-November –Mid December 2006:	Print Banners (Batch #1)
First Two Weeks of January 2007:	Install Banners every other light pole (Batch #1)

2. Phase Two

April 2008:	Work on the individual Banner Designs/ Computer Prep for Printing <u>(Batch #2- Second 88 light pole banners)</u>
May 2008:	Print Banners (Batch #2)
June 2008:	Install Second Batch Banners

3. De-installation

December 2009

JODY ZELLEN

843 Bay Street #11 • Santa Monica, CA 90405 • 310-452-0150 • jz@ghostcity.com • www.jodyzellen.com

EDUCATION: 1989 CALIFORNIA INSTITUTE OF THE ARTS, Valencia, CA MFA
1983 WESLEYAN UNIVERSITY, Middletown, CT BA

GRANTS/RESIDENCIES:

2005 KAUS AUSTRALIS RESIDENCY, ROTTERDAM
2005 PACE UNIVERSITY ARTISTS IN RESIDENCE
2004 CITY OF LOS ANGELES (COLA) FELLOWSHIP
2003 BANFF NEW MEDIA INSTITUTE CO-PRODUCTION RESIDENCY GRANT
2002 DURFEE ARC (ARTISTS' RESOURCE FOR COMPLETION) GRANT
2002 HARVESTWORKS NEW WORK RESIDENCY GRANT
2000 ART/OMI, NY RESIDENCY
1998 CALIFORNIA ARTS COUNCIL INDIVIDUAL FELLOWSHIP
1997 AARON SISKIND FELLOWSHIP
1996 BANFF CENTRE FOR THE ARTS, ALBERTA, BC RESIDENCY

PUBLIC ART COMMISSIONS:

2005 LONG BEACH TRANSIT PUBLIC ART PROJECT, Long Beach, CA
2003-2004 SAN FERNANDO VALLEY METRO RAPID TRANSITWAY, Los Angeles, CA
WEST VALLEY AREA POLICE STATION, Reseda, CA
2003 MTA METRO ART NEIGHBORHOOD POSTER SERIES, Los Angeles, CA
2001-2003 CAPITOL AREA EAST END COMPLEX, Sacramento, CA
1999-2001 PAN PACIFIC RECREATION CENTER, Los Angeles, CA
1998 WINDOWS ON WILSHIRE, Los Angeles, CA
1994-97 HOLLYWOOD FENCE PROJECT, Hollywood, CA

SOLO EXHIBITIONS:

2005 *TRIGGER*, PACE UNIVERSITY DIGITAL GALLERY, New York, NY
RANDOM ACTS FROM EVERYDAY LIFE (with Eileen Cowin)
Azusa Pacific University Art Gallery, Azusa, CA
CITY IMAGES, DOWNTOWN RESTAURANT, Berkely, CA
2004-05 *OTHER PLACES*, LAGUNA ART MUSEUM, Laguna Beach, CA
2003 *THROUGH THE LOOKING GLASS*, One Colorado, Pasadena, CA
2002 *CROWDS AND POWER*, ARTPORT.WHITNEY.ORG Gatepage, October, 2002
SUSANNE VIELMETTER PROJECTS, Los Angeles, CA
URBAN EVIDENCE, SESNON GALLERY UCSC, Santa Cruz, CA
2001 *THE LIFE AND DEATH OF BUILDINGS*, DEEP RIVER, Los Angeles, CA
CITY VIEWS, ROBERT V. FULLERTON ART MUSEUM
California State University San Bernardino, San Bernardino, CA
2000 *PATH GRIDS*, MONTGOMERY GALLERY, Pomona College, Claremont, CA
STILL, ART RESOURCES TRANSFER, New York, NY
1999 *GRID CITY*, NEXUS, Atlanta, GA
1998 *POST*, Elevator Project, Los Angeles, CA
JAN KESNER GALLERY, Los Angeles, CA
1997 *POST*, Los Angeles, CA
MESA COLLEGE ART GALLERY, San Diego, CA
1996 *RICHARD HELLER GALLERY*, Santa Monica, CA
PARTS, AMANDA OBERING GALLERY, Los Angeles, CA
1995 *SITE-SEEING*, CENTER FOR CONTEMPORARY PHOTOGRAPHY
Melbourne, AUSTRALIA
SF CAMERAWORK, San Francisco, CA

GROUP EXHIBITIONS:

- 2006** **WITNESS PROTECTION**, Robert V. Fullerton Art Museum
California State University San Bernardino, San Bernardino, CA (catalogue)
DARK PLACES, Santa Monica Museum of Art, Santa Monica, CA (catalogue)
PARDNERS, Domestic Setting, Los Angeles, CA
- 2005** **BOOKSTORE EXHIBITION**, AG Gallery, Brooklyn, NY
SMALLER IS, Andrew Shire Gallery, Los Angeles, CA
INCOGNITO, benefit for the Santa Monica Museum of Art, Santa Monica, CA
NIGHT OF 1000 DRAWINGS, Artists Space, NY, NY
METO ORANGE LINE ART EXHIBITION, Pierce College Art Gallery, Woodland Hills, CA
ARTSTREAM, University of Arizona Museum of Art, Tucson, AZ
INKJET, Artists Image Resource, Pittsburgh, PA
- 2004** **TINSELTOWN TOO**, Domestic Setting, Los Angeles, CA
INCOGNITO, benefit for the Santa Monica Museum of Art, Santa Monica, CA
NIGHT OF 1,000 DRAWINGS, Artists Space, NY, NY
POSTCARDS FROM THE EDGE, A visual AIDS Benefit, Brent Sikkema, NY, NY
FIELD OF VISION, the Lab Gallery, New York, NY
ULTRACHROME, Carl Berg Gallery, Los Angeles, CA
SYNAESTHESIA, Siggraph 2004 Art Gallery, Los Angeles, CA
C.O.L.A. 2004, Municipal Art Gallery, Los Angeles, CA (Catalogue)
DIGITAL SALON, The Art Mission, Binghamton, NY
DIRECT EXPOSURE: PERSPECTIVES ON THE SOUTHERN CALIFORNIA
LANDSCAPE, Ontario International Airport, Ontario, CA
PAGE SPACE, Machine Gallery, Los Angeles, CA
ARTISTS WHO MAKE ART WRITE ABOUT IT AND JUST DO IT ALL
18th Street Gallery, Santa Monica, CA
GROUP PROJECT | MAIL-IN SHOW, London Street Projects, Los Angeles, CA
- 2003** **DRAWING CONCLUSIONS II**, NYArts Gallery, NY, NY
THE ALUMNI SHOW, Wesleyan University, Middletown, CT
R&D: 20 YEARS/20 ARTISTS, The Lab, San Francisco, CA
BACK LIGHTS, rua Murtinho Nobre. Rio de Janeiro, ARGENTINA
NO FORMULA, Art Faculty Exhibition, CalPoly Pomona, CA
DOWNTOWN DIGITAL, Pace Digital Gallery, NY, NY
AMERICANA, School of Visual Arts West Side Gallery, NY, NY
AIM IV: INTERFERENCE PATTERNS, Armory Northwest, Pasadena CA
- 2002** **NIGHT OF 1,000 DRAWINGS**, Artists Space, NY, NY
POSTCARDS FROM THE EDGE, A visual AIDS Benefit, Sperone Westwater, NY, NY
A THOUSAND CLOWNS, Robert Berman Gallery, Santa Monica, CA
IMPROMPTU: IMPROVISATION WITH DIGITAL MEDIA
UCR California Museum of Photography, Riverside, CA
LOOKING IN, (sponsored by the Lower Manhattan Cultural Council) New York, NY
DAY JOB, New Langton Arts, San Francisco, CA
REACTIONS, Williamson Gallery, Art Center College of Design, Pasadena, CA
TRANSIT PROJECTS: SURVIVAL LA, Raid Projects, Los Angeles, CA
5 x 7 x X, Jones Center for Contemporary Art, Austin, TX
GLASS MEMBRANE: SCANNER TO SCREEN
UCR California Museum of Photography, Riverside, CA
METROPOLITAN ICONOGRAPHIES, XXV BIENAL DE SAO PAULO
Sao Paulo, BRAZIL
REACTIONS, Exit Art, New York, NY
<STEPPING BACK, MOVING FORWARD>:
HUMAN INTERACTION IN AN INTERACTIVE AGE
Pittsburgh Center for the Arts, Pittsburgh, PA

GROUP EXHIBITIONS:

- 2001**
- LA•NY BENEFIT**, Yamagata Studio, Los Angeles, CA
BARNSDALL ART PARK TARGETS: ART CRAWL 4, Los Angeles, CA
SILENT MOTION, The Stanley Picker Gallery, Kingston upon Thames, traveled to Colville Place Gallery, London, ENGLAND
TELLING STORIES, Eye Five Gallery, Los Angeles, CA
INAUGURAL EXHIBITION: PART 2, Gallery 2211, Los Angeles, CA
CYBORG MANIFESTO, OR THE JOY OF ARTIFICE
Laguna Art Museum, Laguna Beach, CA
CITY RHYTHMS, Pelham Art Center, Pelham, NY
TRANSPOLYBLU: A DIGITAL EXPOSITION
Elliot Smith Contemporary Art, St Louis, MO
OF NEARBY STARS AND DISTANT SUNS: ARTISTS RESPOND TO LIGHT
Terrain, San Francisco, CA
- 2000**
- FOR / EXAMPLE**, Acuna-Hansen Gallery, Los Angeles, CA
MADE IN CALIFORNIA, Los Angeles County Museum of Art, Los Angeles, CA
ARTFUTURE2000, Taipei, Taiwan
EXPERIMENTS: RECENT ACQUISITIONS OF THE PERMANENT COLLECTION OF ARCHITECTURE + DESIGN
San Francisco Museum of Modern Art, SF, CA
MURALS AND MINIATURES, Terrain, San Francisco, CA
SELECTIONS FROM THE NORTON COLLECTION
Los Angeles County Museum of Art, Los Angeles, CA
ONE NIGHT STAND, Park Lodge Hotel, Los Angeles, CA
INSPIRED BY TITLE, Terrain, San Francisco, CA
LA ART IN THE EARLY 90S
"RECHARGE: THE GIFT OF EILEEN AND PETER NORTON"
Laguna Art Museum, Laguna Beach, CA
- 1999**
- MILLENNIAL TENSION**, Post Wilshire, Los Angeles, CA
WHAT WILL YOU MISS?, Georgia State University, Atlanta, GA
INCH DEEP MILE WIDE, WAS (Westbrook Artists' Site) Winterset, IA
OFFICE, Staff USA Gallery, New York, NY
VIRTUAL LIGHT, Howard Yezerski Gallery, Boston, MA
\$99 STORE, Miller Fine Art, Los Angeles, CA
MULTIPLICITY, Angles Gallery, Santa Monica, CA
PROJECTIONS: INTERMISSION IMAGES, Laemmle Theatres, Los Angeles, CA
- 1999**
- SCHOOL OF VISUAL ARTS 6th ANNUAL DIGITAL SALON**, New York, NY
BOOKMARKS 7, ANNUAL BENEFIT FOR WHITE WALLS
Northern Illinois University Art Gallery, Chicago, IL
- 1998**
- THE NEXT WORD: TEXT AND/AS DESIGN AND/AS MEANING**
The Neuberger Museum of Art, Purchase College, Purchase, NY (catalogue)
AS PHOTOGRAPHY PROGRESSES, White Noise Gallery, Los Angeles, CA
TEXT & NUMBERS, Remba Gallery, Los Angeles, CA
100 DOLLAR SHOW, Post, Los Angeles, CA
\$99 STORE, Miller Fine Art, Los Angeles, CA
RECYCLING ART HISTORY, Pittsburgh Center for the Arts, Pittsburgh, PA (catalogue)
- 1997**
- 10 YEAR ANNIVERSARY SHOW**, Jan Kesner Gallery, Los Angeles, CA
BODIES IN MOTION, Kellogg University Art Gallery, Cal State Poly University, Pomona, CA
THE BIG WAVE, Andrew Shire Gallery, Los Angeles, CA
THINK DINKY INVITATIONAL, Modern Museum, Durham, NC
THE FAR BAZAAR, Los Angeles Zoo, Los Angeles, CA

SELECTED REVIEWS:

- 2005
Muhlstein, Cecilia. "Jody Zellen, Trigger." New York Arts Magazine, Nov/Dec, 2005.
Stern, Nathaniel. "Transient Stains, Net Art News," October 17, 2005
A Minima: New Media Magazine, Summer 2005.
Wood, Eve. "Jody Zellen." Art US, May/June 2005.
- 2004
Soldevilla, Carlos. "Jody Zellen Interactions Intimes," Convergence, October 2004.
Wood, Eve. "Digital Splendor." www.artnet.com, September 24, 2004.
Geer, Suvan. "COLA 2004 at the Los Angeles Municipal Art Gallery."
Artweek, September 2004.
Myers, Holly. "The city of L.A., gauzy but familiar," Los Angeles Times, August 20, 2004.
Myers, Holly. "Diverse L.A. Fellowship," Los Angeles Times, May 31, 2004.
Goldman, Edward. "City Grants to LA Artists," KCRW: Art Talk, May 11, 2004.
Schade, Matthew. "Visual Chaos," UBC Digital Visions, June 2004. (<http://ontherundesign.com/>)
- 2003
Disembodied Voices on Neural.it, <http://www.neural.it/nnews/disembodiedvoices.htm>,
March 12, 2003
Are You Receiving Me?, NET ART NEWS, RHIZOME.ORG, February 25, 2003
- 2002
Goldman, Edward. "KCRW: Art Talk," May 14, 2002.
Roth, Charlene. "The Life and Death of Buildings: Jody Zellen at Deep River,"
dArt International, Spring 2002
Chen, Vivian. "A City of Buildings and Cell Phones." City on a Hill Press, Santa Cruz, CA,
April 18, 2002.
- 2001
Schwab, Florence. "Lost Angeles." Jalouse, January 2002. p.138-141.
Roth, Charlene. "Screen Views." Artweek, October 2001, p.33.
McGovern, Thomas. "Review." Art Papers Magazine, September/October 2001, p.53.
"Telling Stories." Continuing and Recommended, Artscene. June 2001.
Fifield, George. "New Technologies at the Boston Cyberarts Festival." Art New England,
April/May 2001, p.13 (illustration).
- 2000
Bosco, Roberta. "La Ciberciudad." Ciberpais, Madrid, Spain, April 2001, p.63.
Zimmer, William. "Catching the Beat of Urban Life (City Rhythms at Pelham Art Center)"
The New York Times, Sunday, March 25, 2001, p.12.
Mount, Christopher. "Lost Travelers in a Digital City," Print LIV:I, Jan/Feb 2000.
Bogle, Deborah. "Digital Lets Artists Push New Buttons." The Australian, June 22-28, 2000 p.13
- 1998
Pagel, David. "Contrasting Windows on Consumerist Concept,"
Los Angeles Times, Friday, July 31, 1998.
Ollman, Leah. "Art Review," Los Angeles Times, Friday, May 15, 1998.
Frank, Peter. "Art Pick of the Week," LA Weekly, May 29, 1998.
- 1997
Reed Michal. "JODY ZELLEN - City of Dreams," artpress, November, 1997.
Frank, Peter. "Art Pick of the Week," LA Weekly, December 5, 1997.
- 1996
Kandel, Susan. "Art Review," Los Angeles Times, Thursday, April 4, 1996.
Reed, Michal. "Review," Art Papers, July/August 1996.
- 1995
Sierra-Hughes, Maria. "Review," Melbourne Herald Sun, September 13, 1995.
O'Donnell, Marcus. "The Poetry of Decay, "Spinout" (Melbourne) September 1, 1995.
Pagel, David. "Art Review Tri Gallery," Los Angeles Times, August 24, 1995.
- 1994
Knight, Christopher. "A Show Beyond Pictures," Los Angeles Times, April 23, 1994.
Knaff, Deborah. "Scrutinizing Photography," The Press Enterprise, April 17, 1994.
Converse, Elizabeth. "Mixed Messages," Artweek, March 10, 1994. (cover photo)
Roth, Charlene. "Breaking Out," Artweek, February 14, 1994.
Frank, Peter. "Art Review," Long Beach Press Telegram, Sunday, January 30, 1994.

Jody Zellen

843 Bay Street #11
Santa Monica, CA 90405
310-452-0150
www.jodyzellen.com

Project Narrative:

Along the strip of Washington Boulevard that runs from the 405 Freeway to Walnut Avenue I propose creating a series of silhouetted figures that would be mounted to every other light pole on both sides of the streets. The silhouettes will be powder coated 1/8 inch aluminum approximately 6 feet high by three feet wide. A possible alternative is to use a metal mesh that allows the wind to pass through the figures. The figures will represent both males and females and take the form of a sequence of animated figures who seem to be in motion running from the top of one pole to another. In thinking about the history of Culver City and its relationship to the Culver Studios I decided to look not at the history of the movies but the history of cinema itself. In researching early cinematic devices I came upon images of the zoetrope and immediately thought of Eadweard Muybridge's motion studies. My project uses these ideas as its point of departure yet rather than base my imagery on Muybridge's photography, I instead chose to draw simple figures who would give the impression of being in motion.

The metal figures will be mounted to the poles by a bracket similar to those used for street signage. There will be approximately 10 different designs and each figure will be powder coated a different color to maximize visibility to both drivers and pedestrians. I will be working with Zumar Industries who have a long history fabricating and installing street signage. Zumar would need approximately 60 days to complete the job once they have received the order.

Budget:

Fabrication and installation of 88 metal silhouettes	
Powder coated and installed via brackets	
near the top of the existing 30 foot poles	\$61,000
Liability Insurance	\$ 1,500
Engineering/Shop drawings	\$ 2,500
Supervision	\$ 2,000
Contingency	\$ 2,000
Digital transfer of artwork	\$ 1,000
Design Fee	\$10,000
 TOTAL	 \$80,000

