



ART INSTALLATION PROPOSAL :: IVY STATION

CULVER CITY
PERMANENT ART INSTALLATION AT IVY STATION

BEAU K. BASSE, LeBASSE PROJECTS



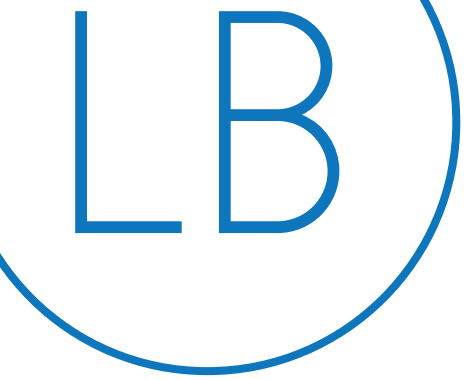


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HOTEL MURAL

Ivy Station is a highly-anticipated Culver City development located at the intersections of Venice, Washington and National Boulevards. Just adjacent to the Metro Expo Line of Culver City, this area is expected to become an energetic center of life for residents and visitors alike.

Ivy Station was envisioned by Lowe as 500,000 square feet of high quality space with a state-of-the-art office, apartments, boutique hotel, stores and restaurants within a landmark, destination-oriented environment.

Through its welcoming open space, unique both in size and location, Ivy Station will be a dynamic, vibrant, active area that provides connections to transit, the community, tenants and visitors alike. Concerts, movie nights, wine & cheese festivals, fitness classes, holiday craft fairs and seasonal activities are just some of the activities planned for the park. With all of the exciting elements Ivy Station has to offer, visitors, residents, office tenants and hotel guests will all be delighted by this new, vibrant center of life in Culver City.

Our goal at LeBasse Projects is to utilize public art programming to turn client development projects into iconic buildings and environments. At Ivy Station the strategy will be to have a series of art installations across the project to create active and memorable interactions for residents, tenants, visitors and the public. The public art should work in conjunction with the vibrant and active environment around it and should help set an overall brand look and feel for the project.

The goal was to curate a public art program that showcased both local and international artistic talent and to also give the opportunity for some newer artists to create landmark public works. Looking strategically across the planned project layout, it was determined that artwork could be created in several key visual and physical access points: North and South Paseo entries, the Central Paseo, the Residential Building facade - directly across from the Metro line and the Hotel facade facing Washington and National Blvd's. Rather than spend the entire budget on one installation, Lowe preferred to create as many art opportunities as possible in an attempt to have a collection across the property that would also enhance Culver City's permanent collection of artwork.



After determining an initial strategy with Lowe, LeBasse Projects began the Ivy Station artist selection process with a long list of internationally and nationally recognized contemporary artists. Contemporary art is a significant element of Culver City's vibrant landscape, and the opportunity to create iconic and publicly engaging art for a highly anticipated Culver City development was extremely exciting.

LeBasse Projects sent out an invite only RFQ to a group of 35 artists that fit the curatorial strategy of dynamic, large-scale, engaging public work.

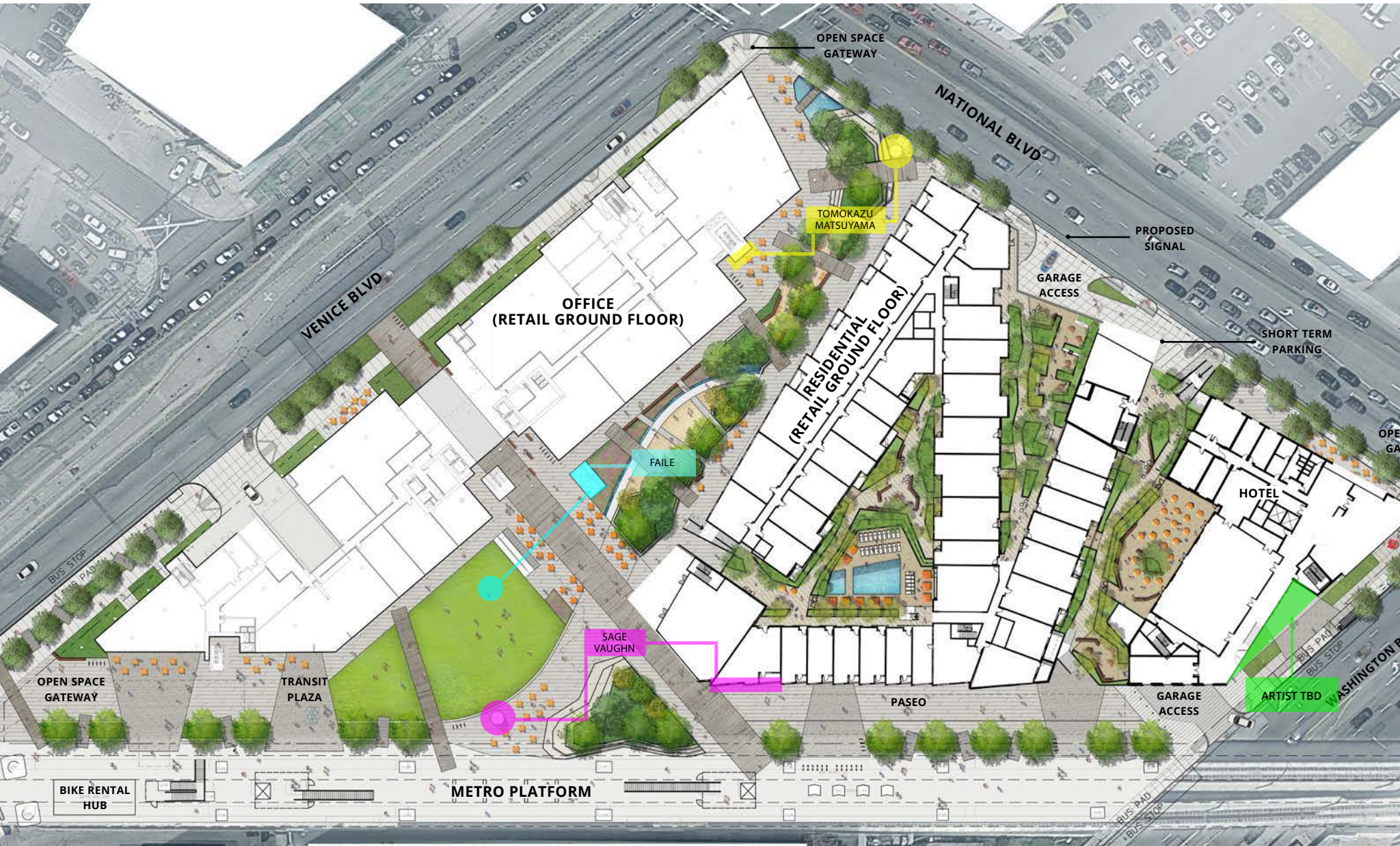
The initial outreach was to international and local artists of diverse backgrounds who had all carried out projects of a similar scale. This list included Teresita Fernandez, Jennifer Steinkamp, Tofer Chin, Karyn Olivier, Felipe Pantone, Akiko Yamashita, Ben Zamora, Olivia Steele, Gisela Colon, Kate Johnson, Sean Yoro, Gabriel Dawe, Michael Queenland and more. This list included a dozen female artists, twenty artists of color, and a significant number of local artists.

After personally reaching out to each artist, a final list of 22 artists responded with their qualifications and letters of interest.

From the list of respondents, LeBasse Projects worked with Lowe to arrive at a short list of seven artists whose work most closely matched their vision for the development and whose aesthetic and resume would assure a range of quality proposals that were both ambitious and feasible in the project scope. These seven artists were: Friends With You, (Artist Duo, Los Angeles), Phillip K Smith (Los Angeles), Ryan McGinness (New York), Okuda San Miguel (Spain), Sage Vaughn (Los Angeles), Tomokazu Matsuyama (Japan) and FAILE (New York).

These artists were then invited to develop site-specific concepts and were each given a design fee for this stage of the process. All seven artists took into account the unique qualities of Culver City and Ivy Station in order to envision a project that would allow an ambitious expression of their individual artistic practices within this context.

From these site-specific proposals, LeBasse Projects, with Lowe, the project architects and designers, made a selection of the three projects that were felt to be the most impactful and the best integrated within the site. While past work was taken into account, preference was given to the site-specific proposals that had the most visual effect and incorporated the context of Ivy Station and Culver City. Based on this criteria, FAILE, Sage Vaughn, and Tomokazu Matsuyama's proposals were chosen as the final installation selections.



OVERALL CULVER CITY APPP BUDGET

Total Budget : \$1,416,008



ESTIMATED EXPENDITURES:

- Washington National Gateway : \$300,000
- Art Consulting Fee : \$100,000
- Hard Art Budget : \$1,016,008

HARD ART BUDGET BREAKDOWN

Total Budget : \$1,016,008



Hard Art Cost Breakdown:

- Tomokazu Matsuyama : \$250,000
- Sage Vaughn : \$250,000
- FAILE : \$350,000
- Hotel Mural : \$40,000
- Contingency : \$126,008

A portion of the Ivy Station project falls into the City of Los Angeles and will be subject to a Department of Cultural Affairs Art in Public Places fee as well. Lowe and LeBasse Projects will focus this fee on soft art programming - performance, film, lectures, temporary installations and community engaging artistic focused activities. The DCA has agreed to this type of use for the APPP fee and is encouraging as much community engagement as possible.

The expectation is that the total budget of \$394,794.30 will be spent over a period of roughly 24 months on a combination of events and programming. The soft programming fits in the overall cultural strategy of Ivy Station to be an active participant and meeting point for both the Los Angeles and Culver City neighborhoods surrounding the property.

The DCA Final Art Plan will be due in January 2020 and is currently being developed and further refined.





04 TOMOKAZU
MATSUYAMA



matzu.net

Japanese artist **Tomokazu Matsuyama** received his MFA in Communications Design from the Pratt Institute, New York. He has exhibited at Japan Society, New York; Harvard University, Massachusetts, the Katzen Arts Center at American University Museum, Washington D.C., and Museum of Contemporary Art Museum, Australia, among other galleries and institutions. Matsuyama is influenced by many subjects, including Japanese art from the Edo and Meiji eras, classical Greek and Roman statuary, French Renaissance painting, postwar contemporary art, and the visual language of global, popular culture as embodied by mass-produced commodities.

TOMOKAZU MATSUYAMA CV

EDUCATION

2004 Graduated MFA, Communications Design, Pratt Institute, NY
2000 Graduated BA, Management, Sophia University, Tokyo, Japan

SOLO EXHIBITION

2017 Oh Magic Night, Hong Kong Contemporary Art, Hong Kong
Baby It's Cold Outside, Lesley Kehoe Galleries, Melbourne, Australia
Afternoon Delight, Arsham Feig Gallery, New York, NY

2015 Somewhere Here, Zidoun-Bossuyt Gallery, Luxembourg City, Luxembourg
17 Hours, Museum of Contemporary Art Australia, Sydney, Australia
Come with me, Gallery Wendi Norris, San Francisco, CA

2014 "Sky is the Limit", Harbour City, Hong Kong
"Outside Looking In", Lesley Kehoe Galleries, Melbourne, Australia

2013 The Standard Rendez-vous, Zidoun-Bossuyt Gallery, Luxembourg City, Luxembourg
"Palimpsest" Reishauer Institute, Harvard University, MA

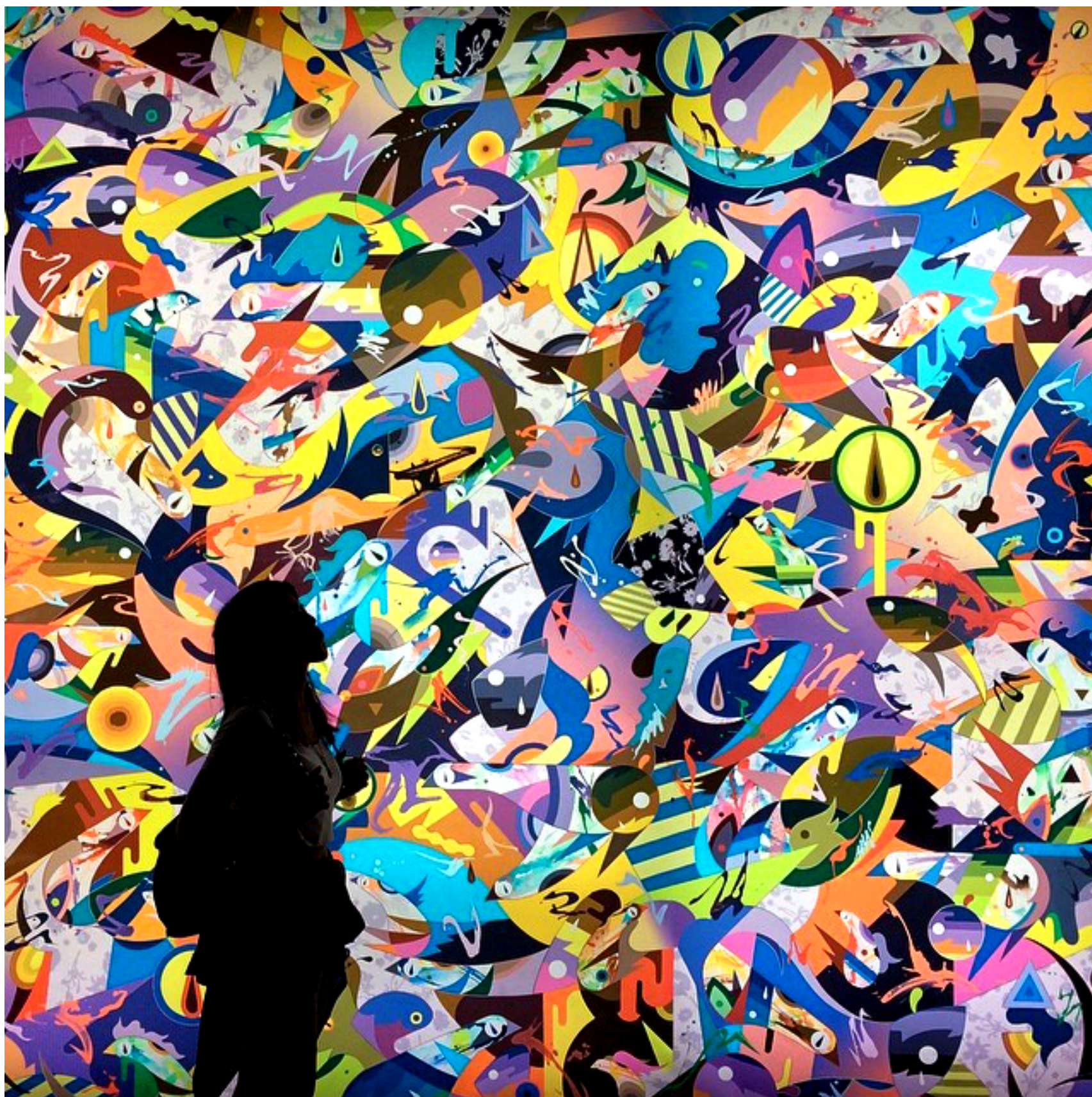
2012 "New Works", Mark Moore Gallery, Los Angeles, CA
"The Future Is Always Bright", Gallery Wendi Norris, San Francisco, CA
"Thousand Regards" Katzen Art Center - American University Museum, Washington DC

2011 "East Weets West" at Joshua Liner Gallery in New York, NY

2010 "In Case Your Lost", Frey Norris Gallery, San Francisco, CA



Harbour City, Hong Kong



Harbour City, Hong Kong

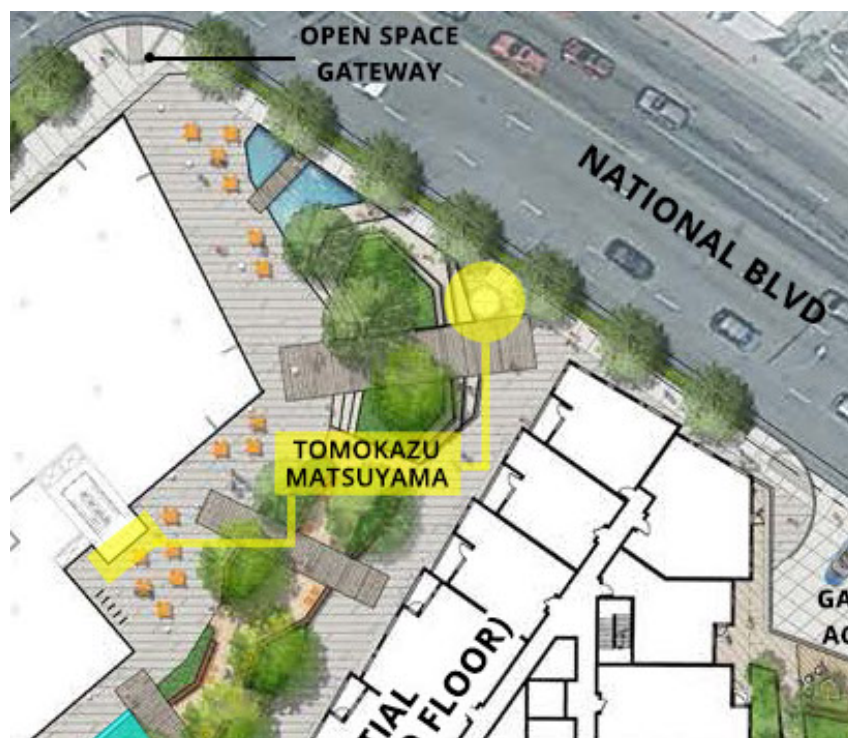
ARTIST BRIEF

Japanese artist Tomokazu Matsuyama draws his inspiration from pop culture, contemporary art, and traditional Japanese imagery. As a Japanese artist living in New York, he has a unique bicultural perspective. Matsuyama is an up-and-coming artist whose work is increasingly rising in value. His patterns and imagery will create a bold impact on the National Blvd. end of Ivy Station, drawing visitors into the Paseo. He does not currently have any public installations in the Los Angeles area and sees Ivy Station as an exciting opportunity to put his first permanent piece of work in Culver City.

ARTWORKS AT IVY STATION

Tomokazu Matsuyama will have two pieces of art at Ivy Station. The first will be a mural. The mural will be painted to an exterior stairwell wall on the office building. The stairwell faces south, toward the Paseo.

Matsuyama's second piece will be around and on top of an existing pylon. The shaft is 10' high and will be covered in aluminum or ABS imagery featuring a floral pattern. Using the pylon as a pedestal, Matsuyama will create an approximately 10' high, aluminum or ABS sculpture on top of the pylon. The pylon is on the eastern end of the Paseo in the center of the entrance off National Boulevard.



ARTIST STATEMENT

As cultures become increasingly entangled with each other via the pathways of travel, the Internet and other ways of communication and connection, urban centers are becoming increasingly familiar, with a patchwork of intermingling cultural signifiers that then become our everyday lives. With this mixing, traditions, local signifiers, and cultural identifiers have begun to dissolve into endangered species, seeming to leave behind a trail of homogenization. However, the realities are more complicated. For Ivy Station I want to merge the concepts I use in my paintings and my sculpture to explore this tension of global and local, especially as it relates to mobility. The Lantana, the official flower of Culver City, in addition to its vibrancy, recalls these reflections on the local, the alien, the endangered, and their intersection with the global. I will include imagery of flowers and nature, as well as figurative and portraiture elements. These representations of natural elements are at once in harmony and tension with the environment: the flora and fauna of Culver City, the new Metro rail system, the diversity of people flowing through Ivy Station. Flowers and plants are the very definition of symbiosis—with multiple kinds of life living in close proximity, to the advantage of all involved.

As a Japanese national living in New York, I can only believe that my experience is much like many of those who are now caught within these urban zones, reckoning with both the familiar local and the familiar global. My work is similarly suspended between worlds—they are not completely blended, but instead still a patchwork of controlled chaos trying to evolve into something close to cosmopolitan, yet not so idealized. What remains are specific iconographies that inform our cultural and historical landscape. It is all placed into a new context, where I am constantly trying to reinterpret what the image means within a shifting world dialogue.

I also want to focus on color, pattern and light to create a work that uniquely encompasses the full body of my work. Using the pylons as a pedestal, I would like to create a monumental artwork by placing a laser cut 316 Aluminum or ABS sculpture on top of the pylon. The shaft would be covered in laser-cut metal of a pattern to complement the sculpture's design.

The pylon and stairwell at the National Boulevard entrance to Ivy Station are visible from the same vantage point. It is my intention to link the two designs visually, using complementary patterns, colors, and materials.

Looking further outwards, my artwork for Ivy Station enters into dialogue with Sage Vaughn's. The butterflies of Vaughn's artwork are in conversation with the imagery of my work, an intersection of aesthetics and artistic approaches that creates a symbiosis equivalent to the natural relationship of these local species.

THANK YOU

TOMOKAZU MATSUYAMA STUDIO

GENERAL TECHNICAL DESCRIPTION**STAIRWELL**

A mural will cover the entirety of the south-facing wall of the office building stairwell. The stairwell will feature a two-tone black and white image running the entire length of the south wall, painted with an exterior grade acrylic paint. The painting will feature white flowers painted over a black background. The stairwell mural and the coordinating pylon sculpture will both be visible from multiple vantage points.

PYLON

The concrete Pylon will be painted a sky blue and then covered in aluminum or ABS* panels featuring laser-cut flowers. The flowers will be powder coated with white paint and bent to follow the shape of the pylon. The pylon itself will be utilized as a pedestal for an aluminum or ABS sculpture that will sit on top. The sculpture will be a one inch thick material, powder coated in black and in the shape of fauna. The sculpture will be attached by a frame around the top edge of the pylon that will not obstruct airflow.

*ABS is Acrylonitrile Butadiene Styrene - an acrylic or plastic like material that is as solid as most metals and timbers.

DIMENSIONS**STAIRWELL**

The south stairwell wall is 83'-8" high and 15'-10" wide. The mural application will cover the entirety of the wall.

PYLON

The pylon is 10' in height and 10'-8" in diameter, and will be covered by the laser cut metal or ABS flowers that will be powder coated in white. The sculpture on top of the pylon will be approximately 10' in height and 10' in length. The overall height of the artwork will be 20'.

Pylon Sculpture:

10' Height x 10' Diameter

1/4 Inch Aluminum or ABS

Pylon Panels:

10' Height x 15' Width

Total Height of Pylon and Sculpture:

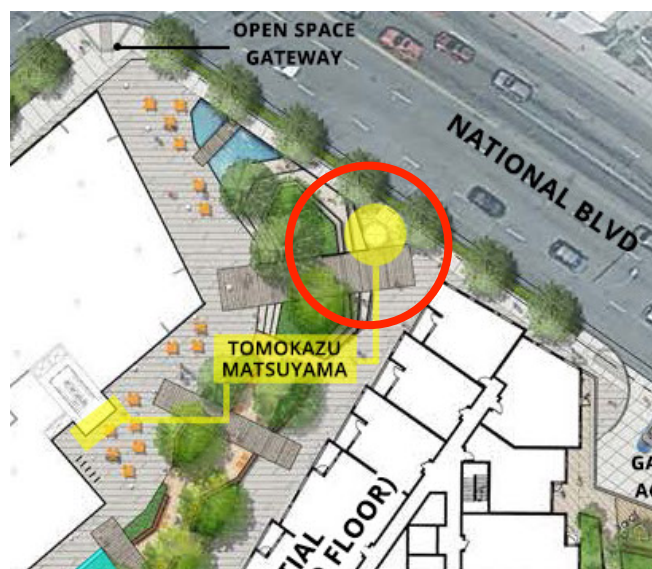
20'

BASIC MAINTENANCE PLAN

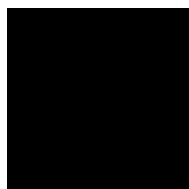
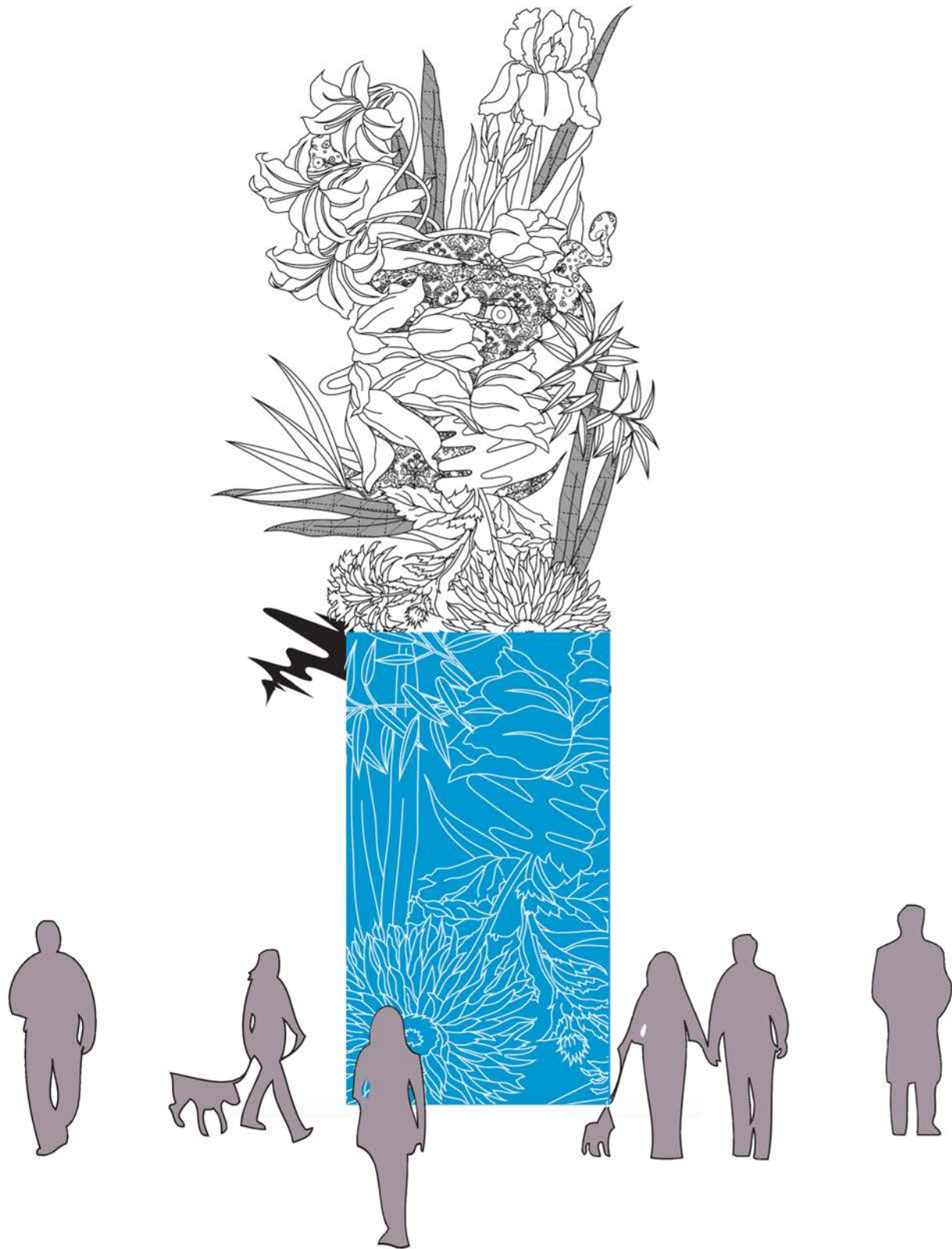
- Clean metal aspects of artworks as needed (approximately every 6 months) with water and a soft cloth to reduce dust and mineral buildup
- Check the security and tightness of the fasteners connecting the components to their supports and/or each other every 4-6 months, or at the owner's discretion as often as desired
- Consult with the artist regarding paint touchups as necessary; color for powder coating should not need maintenance for approximately ten years
- Mural aspects will have an anti-graffiti coating. Wash as necessary with water to remove dust and/or vandalization.



National Blvd View



Northwest Beacon



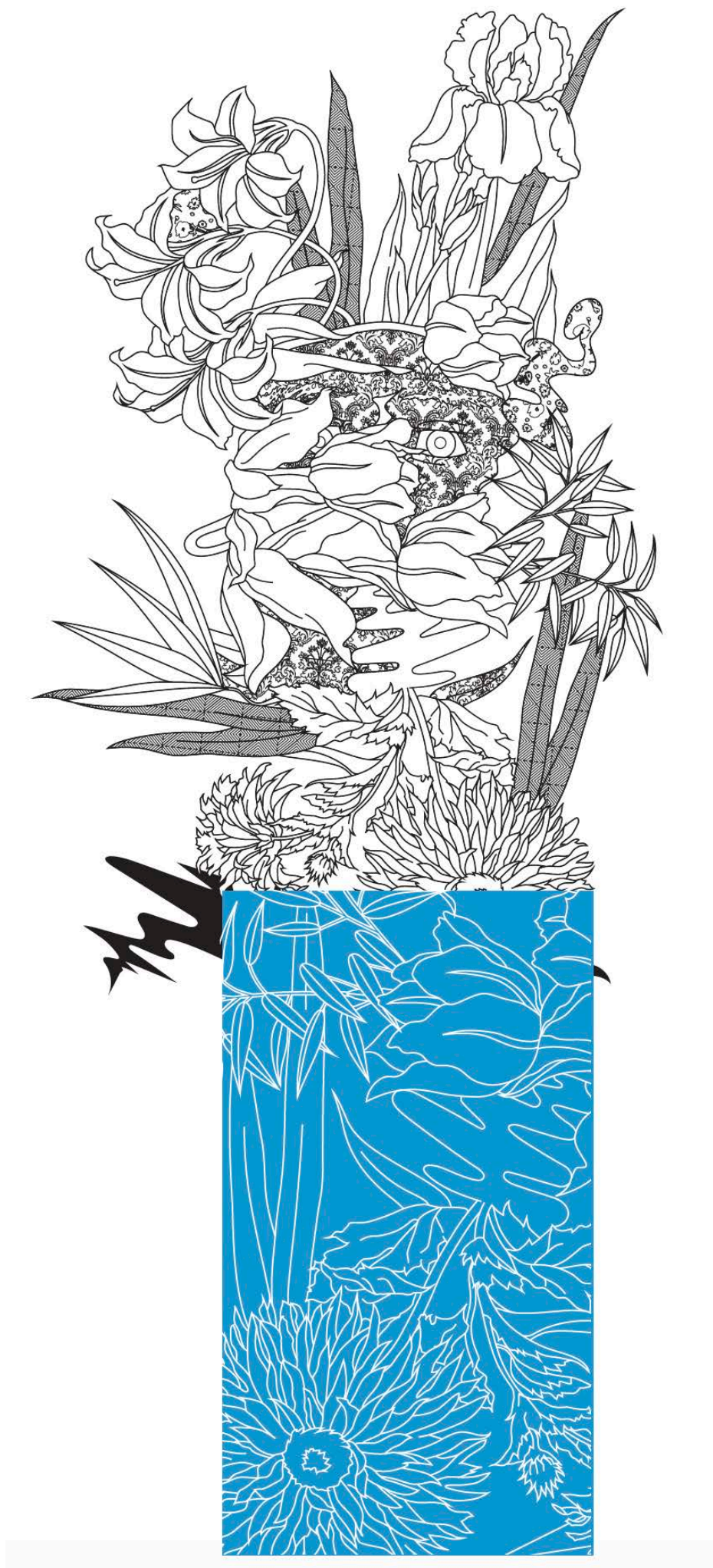
PANTONE
Black 6 C



PANTONE
801 C

PYLON SCULPTURE & PEDESTAL

Sculpture on top of pedestal



PYLON SCULPTURE

Sculpture will sit on top of pylon

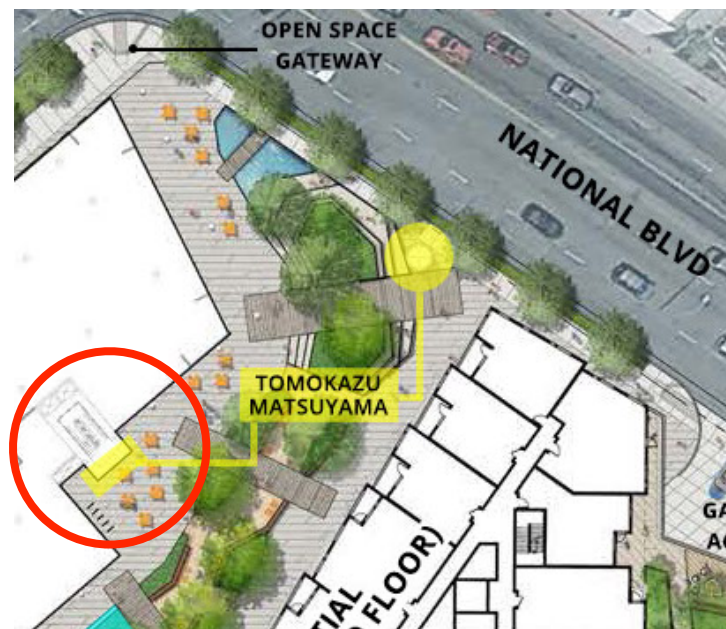


PYLON ALUMINUM OR ABS PANELING

Panels featuring this floral pattern will cover the existing pylon



STAIRWELL WALL



STAIRWELL WALL : MURAL



STAIRWELL WALL





TOMOKAZU MATSUYAMA

SITE RENDER IMAGES

CONCEPTUAL BUDGET FOR TOMOKAZU MATSUYAMA

Total Budget : \$250,000

ESTIMATED EXPENDITURES :

- Artist Concept / Project Management / Artist Professional Fee : \$43,000**
Design and fabrication drawings. Management of subcontractors and all steps of the process.
- Fabrication / Engineering : \$175,000**
All materials and labor, including the crating of finished artworks.
- Insurance : \$2,000**
General liability insurance.
- Documentation : \$5,000**
Recording of process and finished artwork.
- Installation : \$25,000**
Transportation of artwork, site preparation, installation and lighting.

04 SAGE VAUGHN





sagevaughn.com

Los Angeles based artist **Sage Vaughn** is best known for his graphic collage-like paintings. He creates narratives through overlaying depictions of the natural world atop spaces emblematic of human civilization. Vaughn's work incorporates themes and aesthetics common in street art, such as drips from vertical spraying, stencils, and tattoo art. "I'm interested in man's wild side, and animals' civilized aspects," he's said. "Where society and the wilderness overlap." His exhibition history includes shows at Judith Charles Gallery in New York, Galerie Bertrand & Gruner in Geneva, and the Museum Of Contemporary Art in Los Angeles.

SAGE VAUGHN CV

Solo Exhibitions

2015 Wild Flowers, Judith Charles Gallery, New York City, USA

2014 Falling Upward, Thelma Sadoff Center For The Arts, Wisconsin, USA 2014 Nobody's Home, Lazarides, London, UK

2011 Children Of A Lesser God, Lazarides, London, UK

2010 Human Nature, Galerie Bertrand & Gruner, Geneva, Switzerland 2010 Kim Light / LightBox, Art Los Angeles Contemporary, CA, USA

2009 Nobody's young, Art Agents Gallery, Hamburg, Germany

2008 Native Sons, Galerie Bertrand & Gruner, Outside the wall, Los Angeles, USA

2007 FTW, The Dactyl Foundation, New York, USA

Wish you were here, Galerie Bertrand & Gruner, Geneva, Switzerland

2006 ...and the damage done, Corey Helford Gallery, Culver City, CA, USA

2005 Where Eagles Dare, Warren Dactyl Foundation For the Arts and Humanities, NY, USA
Reseda vs. The World, 1269 Gallery, Los Angeles, CA

Group Exhibitions

2012 Transmission LA, Museum Of Contemporary Art, Los Angeles

2011 Open Space, Known Gallery, Los Angeles

2009 Group Exhibition, Richard Heller Gallery, Los Angeles
ArtBrussels, Art Agents, Brussels, Belgium

2008 Outsiders, Lazarides, London, UK
Works on Paper, Galerie Bertrand & Gruner, Geneva, Switzerland

04

SAGE VAUGHN *PAST WORKS*



SAGE VAUGHN
PAST WORKS



SAGE VAUGHN
PAST WORKS



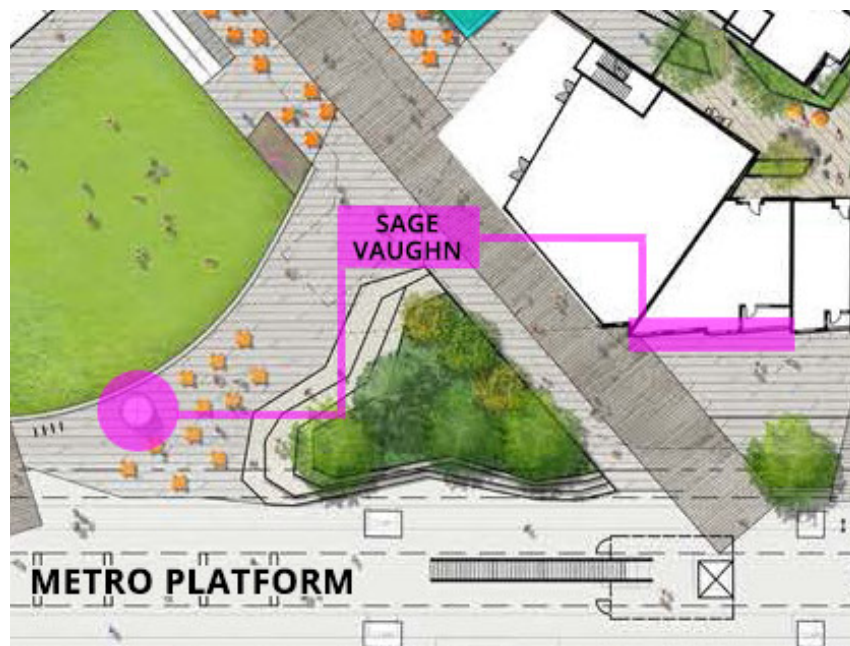
ARTIST BRIEF

Sage Vaughn is a local Los Angeles artist, working out of his studio in Pasadena California. Although Sage's murals can be seen in a few spots around Los Angeles, he has no sculptural work in the area, making Ivy Station his first local sculptural installation. Sage's colorful, nature-inspired works will create an eye-catching sight for travelers entering Ivy Station from the Metro. As soon as Metro riders reach Ivy Station, they will be greeted by powder coated, stainless-steel butterflies, fluttering up the residential building. This feature will define many visitors' first look at Ivy Station and welcome them in with a local artist whose soft, bright butterflies will make guests feel at home.

ARTWORKS AT IVY STATION

Sage Vaughn will have two pieces of art at Ivy Station. The first will be a series of stainless steel butterflies attached to the far end of the residential building wall. The butterflies will vary in size and weight and will be powder-coated in colors that coordinate with the color theme of the building. The butterflies will be visible as guests enter Ivy Station from the Metro line.

Vaughn's second piece will cover an existing pylon. The shaft sits adjacent to the great lawn, directly off the Metro exit. The pylon is 10' high and will have butterflies and ivy leaves painted directly onto the surface. The painted mural will be framed by metal designs that outline the details in the butterflies and leaves.



ARTIST STATEMENT

I have lived in Southern California nearly all my life. A unique but beautiful struggle particular to Los Angeles and its surrounding areas is how these places strike a balance between its incredible nature and an ever-growing Metropolis across many moments of change. I find an abundance of inspiration in these competing conceptual and geographical environments. Grass growing through a downtown sidewalk, power lines running across a Hollywood sunset, a coyote walking on a landscaped front yard in Beverly Hills: these are moments that present us with unexpected beauty. I find it incredibly beautiful that an urban destination such as Culver City has chosen a flower, the Lantana, as an image for its City seal.

The Lantana, in addition to its own beauty, hardiness, and uses, is also renowned as a host-plant. The Lantana attracts many species of butterflies, and performs this delicate and symbiotic function here in Culver City. At least five species of butterflies come to feed on the Lantana in Southern California. Those butterflies are represented in this piece, demonstrating how Culver City, through its abundant industry, development, and unique culture, draws in beauty from outside its borders. In this same way, Ivy Station itself will bring in a diverse population as visitors travel through by Metro.

With a project like Ivy Station in Culver City, I feel driven to manifest something that brings people together through beauty. Natural forms, such as flowers and butterflies, offer the viewer a moment of present-mindedness that can relieve some of the noise and chaos of the city. Making something beautiful, which encourages a pause, is beneficial for a physical space as much as for the people using the space. Like the butterflies who come to Culver city for nourishment, I hope to use my work in Ivy Station to embark on a symbiotic relationship of beauty and revitalization for everyone who sees it.

THANK YOU

Sage Vaughn

GENERAL TECHNICAL DESCRIPTION**PYLON**

The concrete pylon will receive both a painted and sculptural application. Butterflies and leaves will be painted directly onto the pylon surface. The paint will be a high-quality outdoor paint, covered in a clear coat and treated with an anti-graffiti coat. The leaves will be green and the butterflies are various shades of purple, yellow, pink, and blue. Each butterfly and leaf will be framed by a steel sculpture. The sculptural frame will be metal and powder coated in black. The weights of the sculptural pieces are below.

RESIDENTIAL WALL

The residential wall will have steel butterflies affixed to the surface. The butterflies will be powder coated in a blue-green gradient color scheme. The surface of the building is covered with metal paneling. The panels will be manufactured in such a way that the butterflies can be attached to the building through holes in the panels. The butterflies will be visible from the entrance of the Metro line. The weights of the sculptural pieces are below.

DIMENSIONS**PYLON**

The pylon is 10' in height and 10'-8" in diameter and will be covered entirely by painted butterflies and leaves. The painted images will then be framed in steel and vary in size and weight. They include:

- 1 Butterfly - 8' x 8', 200 lbs
- 1 Butterfly - 6' x 6', 100 lbs
- 1 Butterfly - 5' x 5', 75 lbs
- 4 Butterflies - 4' x 4', 50 lbs
- 4 Leaves - 6' x 6', 250 lbs
- 5 Leaves - 4' x 4', 120 lbs

RESIDENTIAL WALL

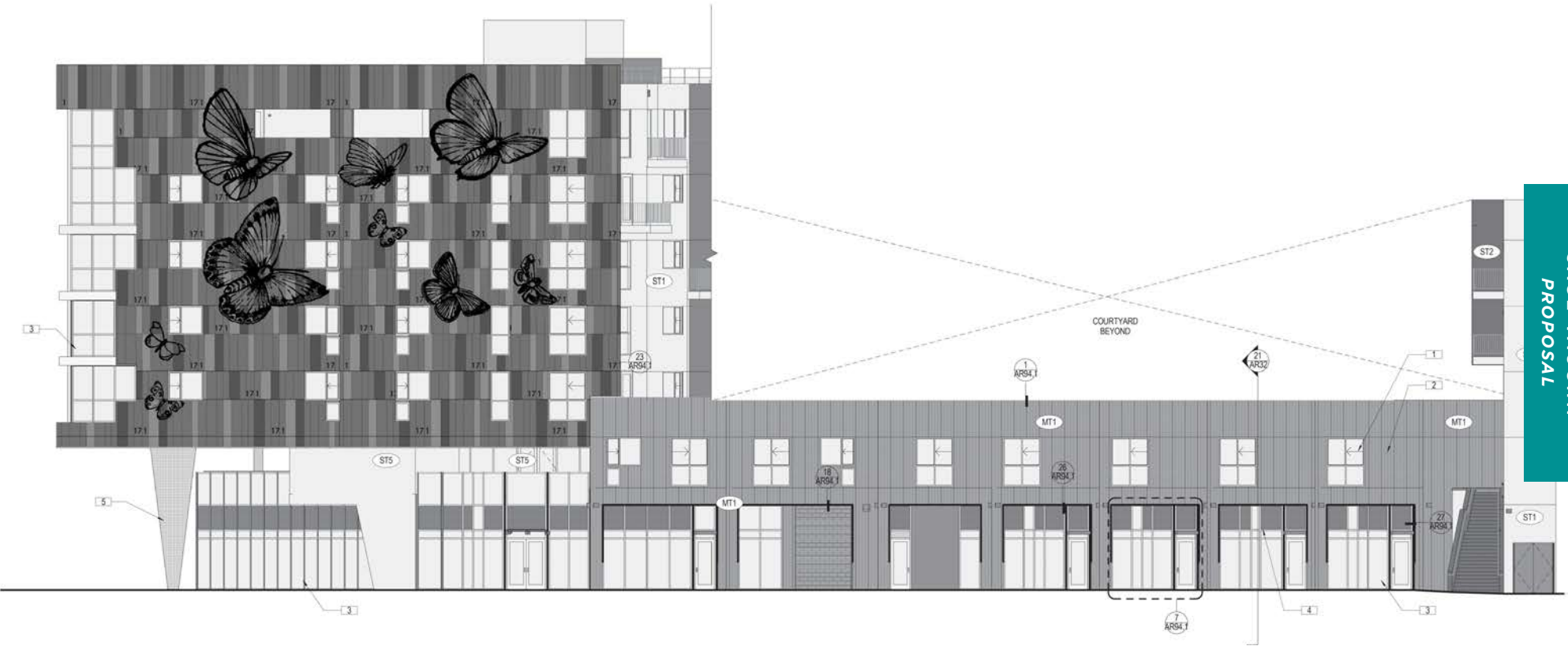
Powder-coated steel butterflies will cover the entire portion of the wall. The steel butterflies vary in size and weight including:

- Butterfly 1 - 58"W x 57"H, 40 lbs
- Butterfly 2 - 66"W x 65"H, 40 lbs
- Butterfly 3 - 208"W x 210"H, 560 lbs
- Butterfly 4 - 164"W x 191"H, 380 lbs
- Butterfly 5 - 107"W x 81"H, 120 lbs
- Butterfly 6 - 74"W x 74"H, 75 lbs
- Butterfly 7 - 205"W x 186"H, 380 lbs
- Butterfly 8 - 114"W x 117"H, 225 lbs
- Butterfly 9 - 70"W x 96"H, 100lbs

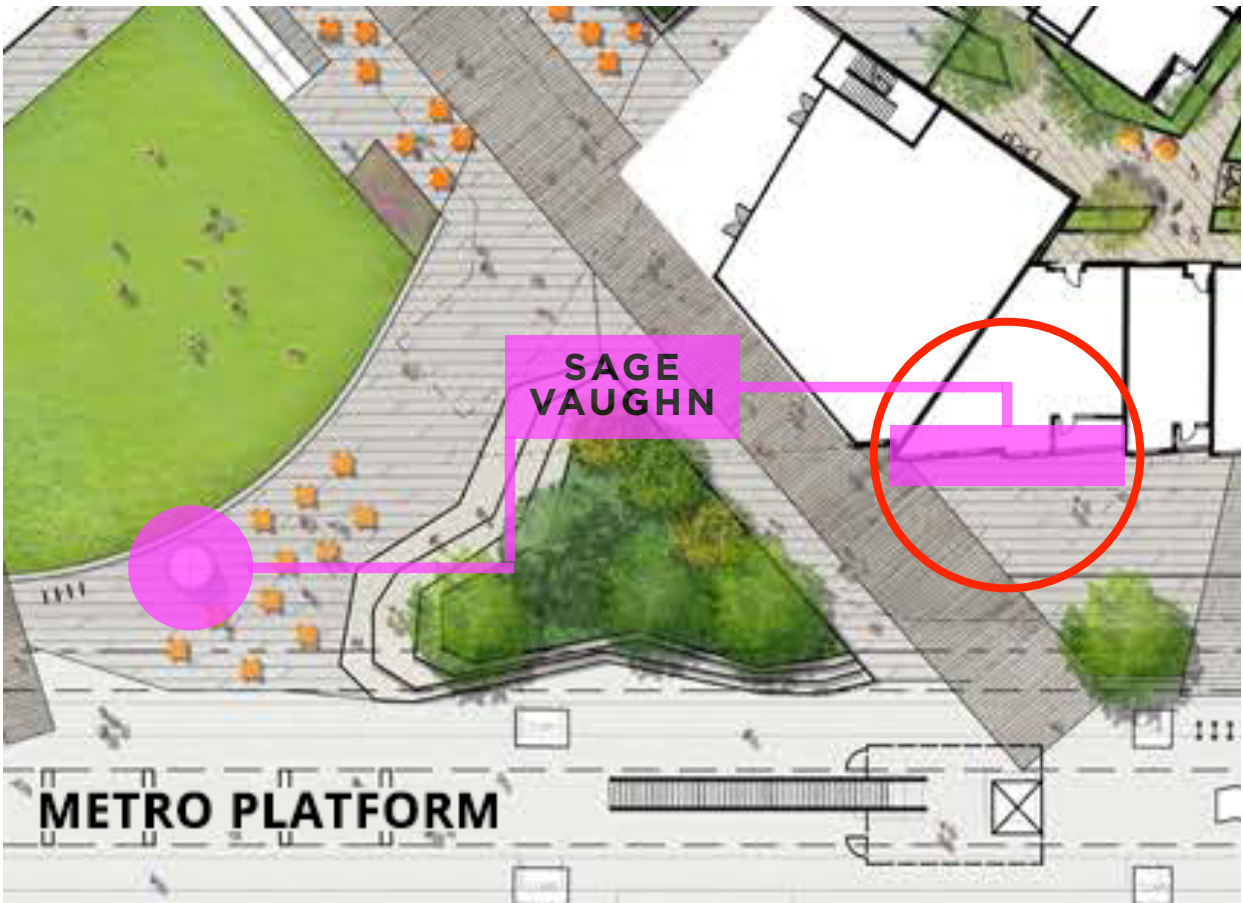
BASIC MAINTENANCE PLAN

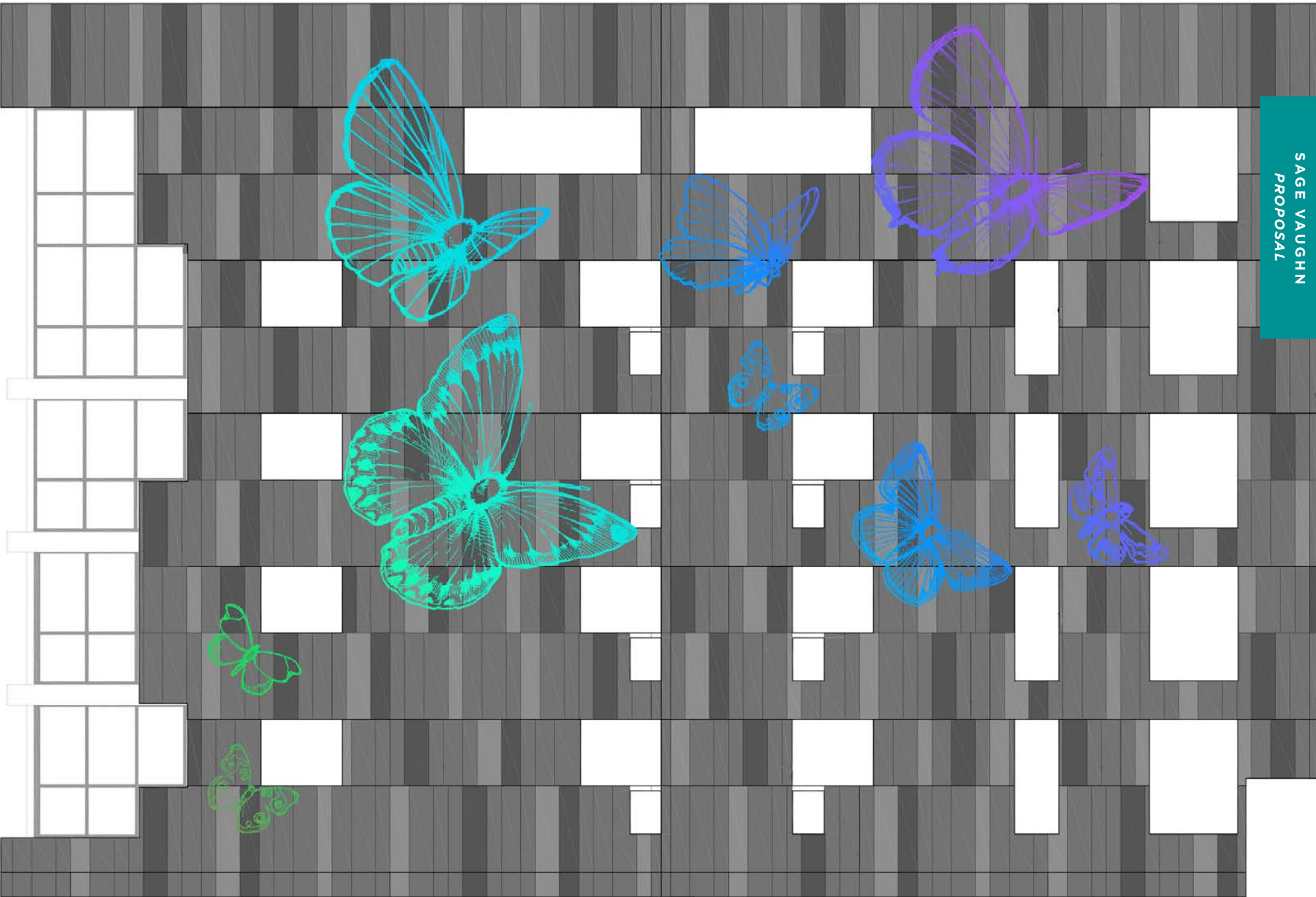
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- Check the security and tightness of the fasteners connecting the components to their supports and/or each other every 4-6 months, or at the owner's discretion as often as desired
- Consult with the artist regarding paint touchups as necessary; color for powder coating should not need maintenance for approximately 10 years
- Mural aspects will have an anti-graffiti coating. Wash as necessary with water to remove dust and/or vandalism.

RESIDENTIAL METAL FRAME

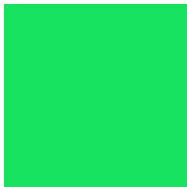


RESIDENTIAL METAL SCULPTURE

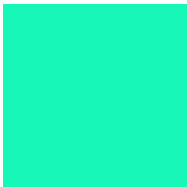




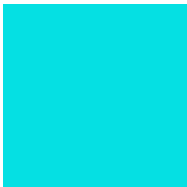
SAGE VAUGHN
PROPOSAL



PANTONE
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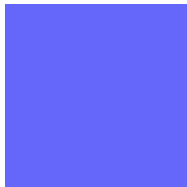
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7478 C



PANTONE
326 C



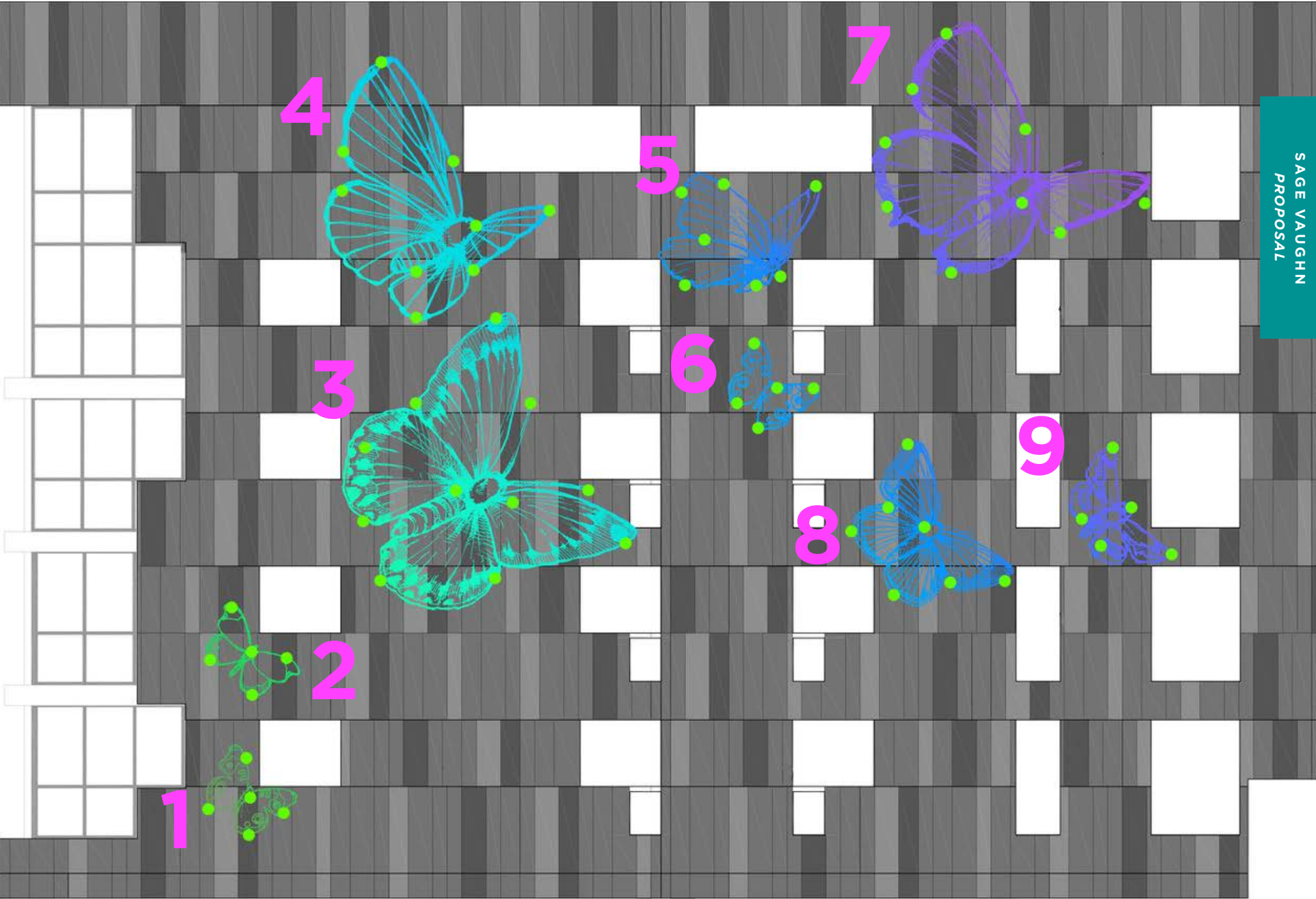
PANTONE
3005 C



PANTONE
2726 C



PANTONE
7678 C



SAGE VAUGHN
PROPOSAL

Green dots demarcate attachment points

RESIDENTIAL WALL

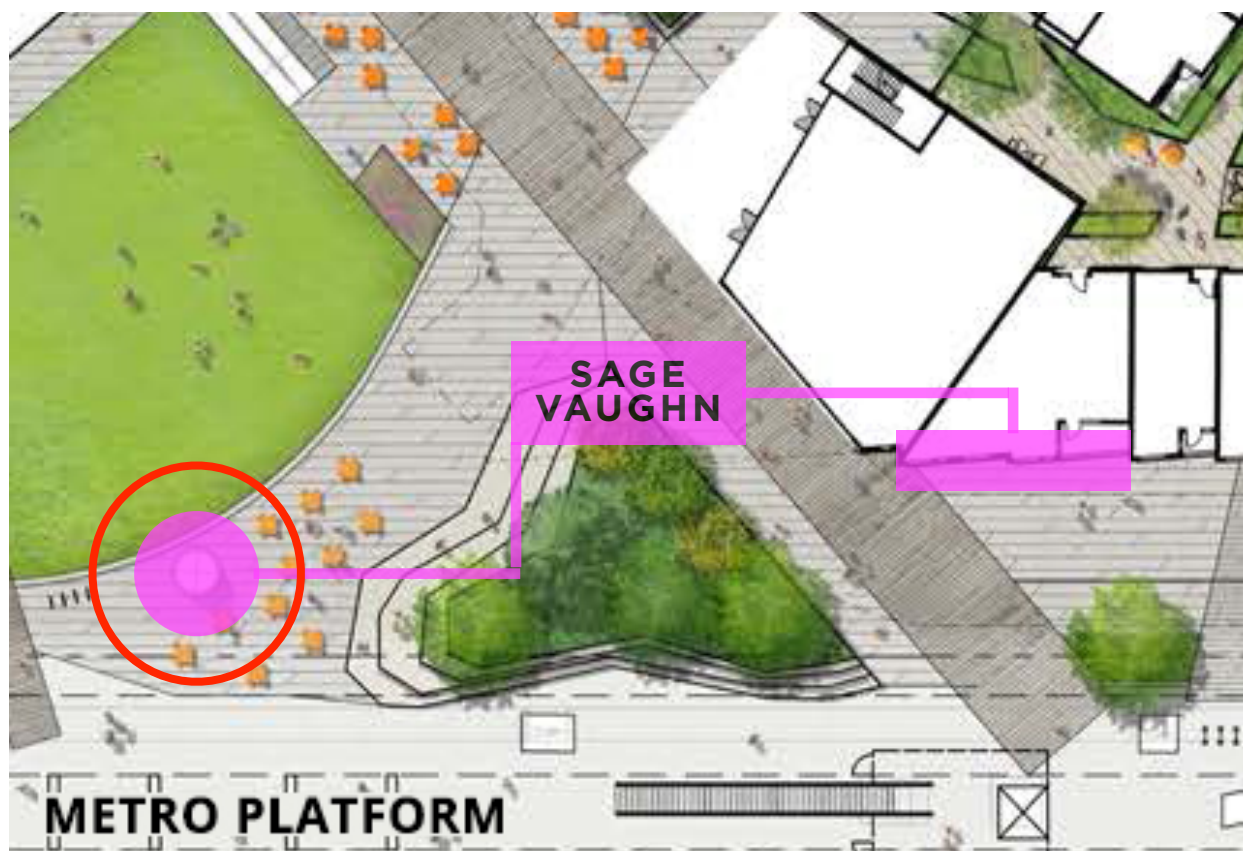
SAGE VAUGHN
CONSTRUCTION IMAGES*View from Metro Platform*



View from Metro Platform



SAGE VAUGHN
SITE RENDER IMAGES



PYLON MURAL APPLICATION



SAGE VAUGHN
PROPOSAL



PANTONE
7739 C



PANTONE
334 C



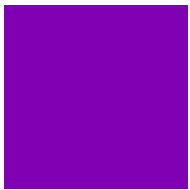
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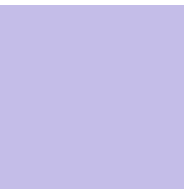
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PANTONE
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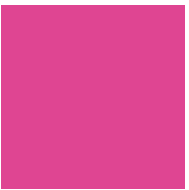
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PANTONE
2706 C



PANTONE
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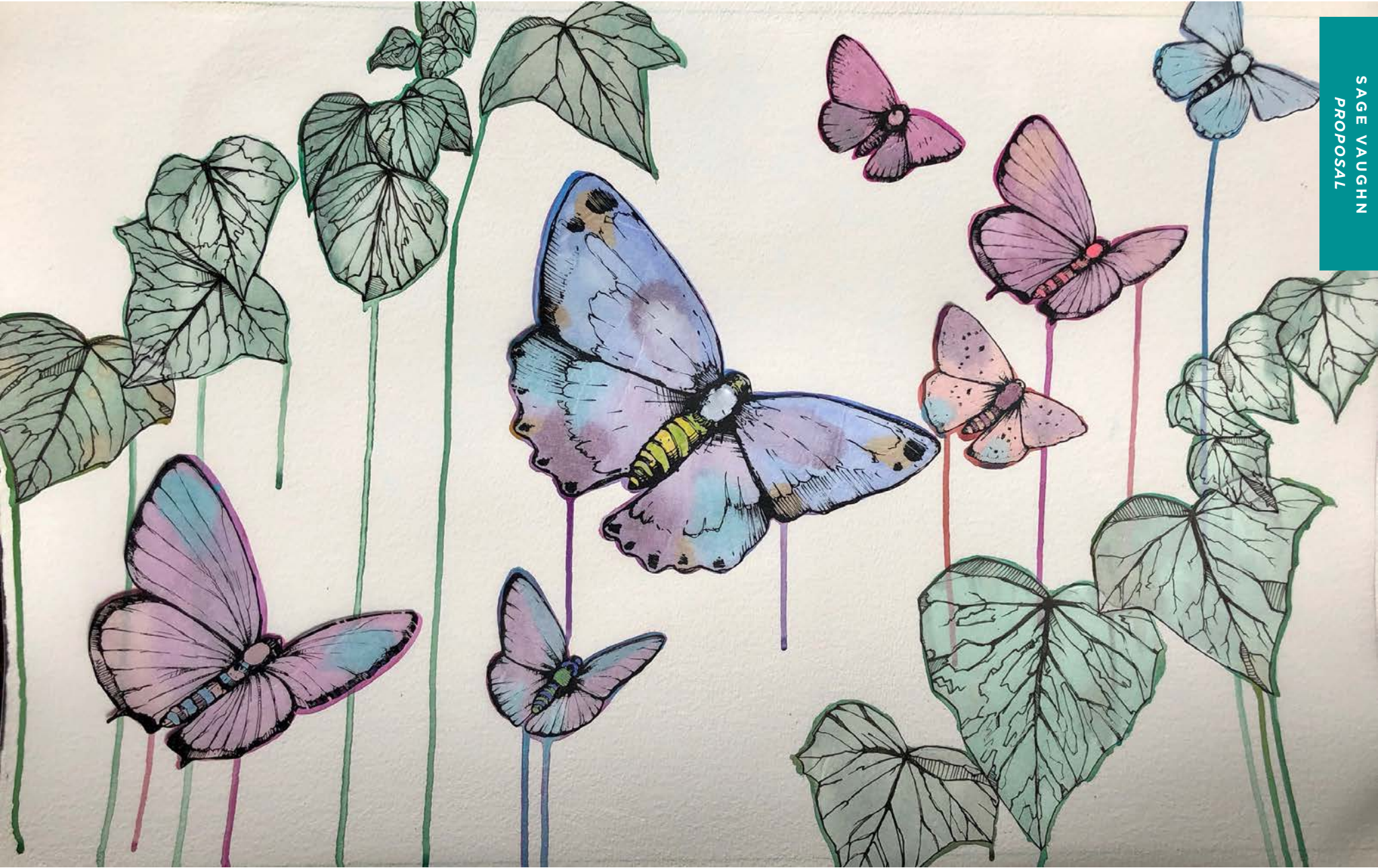


PANTONE
233 C



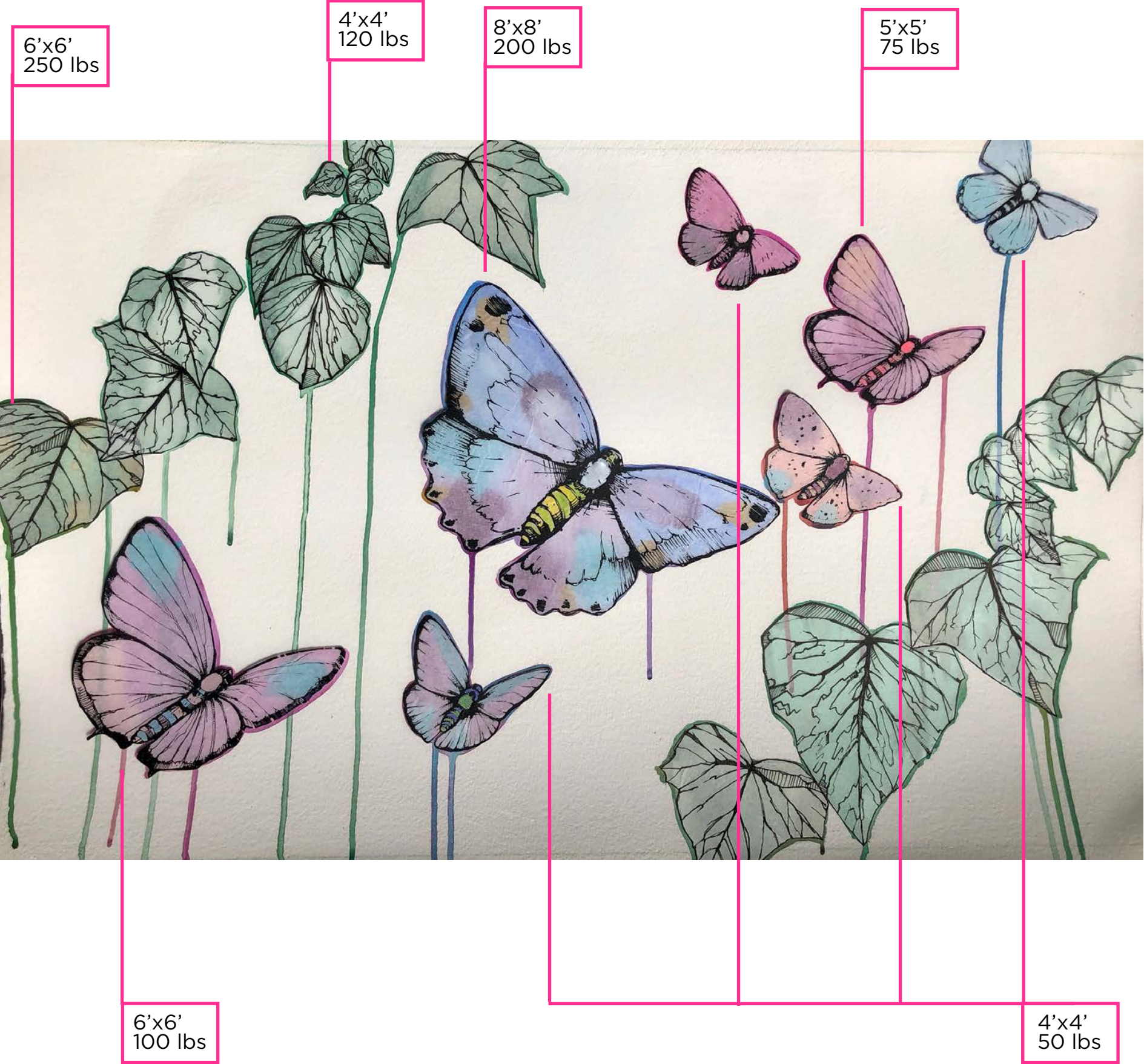
PANTONE
1635

PYLON METAL FRAME



SAGE VAUGHN
PROPOSAL

PYLON FRAME WEIGHTS





SAGE VAUGHN
SITE RENDER IMAGES

CONCEPTUAL BUDGET FOR SAGE VAUGHN

Total Budget : \$250,000



ESTIMATED EXPENDITURES :

- Artist Concept / Project Management / Artist Professional Fee : \$43,000**
Design and fabrication drawings. Management of subcontractors and all steps of the process.
- Fabrication / Engineering : \$175,000**
All materials and labor, including the crating of finished artworks.
- Insurance : \$2,000**
General liability insurance.
- Documentation : \$5,000**
Recording of process and finished artwork.
- Installation : \$25,000**
Transportation of artwork, site preparation, installation and lighting.

04

FILE





www.faile.net

FAILE CV

Selected Solo Exhibitions

2018 *From the Air We Share*, Strasbourg Museum of Modern and Contemporary Art, Strasbourg, France Little By Little, SNCF Railway Station, Strasbourg, France

2017 *Stages*, Galerie Springmann, Berlin, Germany Meet Me Halfway, Magda Danysz Gallery, Paris, France Size of the Fight, Library Street Collective, Detroit, MI

2016 *Strong Currents*, Gordon Gallery, Tel Aviv, Israel, Catch One's Heart, Never Tear Us Apart, Magda Danysz Gallery, Shanghai, China

2015 *FAILE: Savage/Sacred Young Minds*, Brooklyn Museum, Brooklyn, NY - July 10th-October 4th

FAILE: Wishing on You, Times Square, New York, NY
Aug 17th - Sept 2nd

2014 *FAILE: Works on Wood: Process, Paintings and Sculpture*, Allouche Gallery, New York, NY - Nov 15th-Dec 12th
Fuel, Fantasy, Freedom, Galerie Ernst Hilger, Vienna, AU

2013 *Where Wild Won't Break*, Dallas Contemporary, Dallas, TX
Faile Wheels, NYC Ballet Art Series Installation at Lincoln Center, Koch Theater, New York, NY
Faile Tower, NYC Ballet Art Series Installation at Lincoln Center, Koch Theater, New York, NY

2012 *Eat With the Wolf*, Commissioned Public Sculpture by Mongolian Arts Council, UlaanBaatar, Mongolia
104 North 7th Project, Brooklyn, NY

2011 *Fragments Of Faile*, Lazarides Gallery, London, UK
Houston and Bowery Mural, New York, NY
Faile "A Decade of Prints and Originals", Post No Bills, Venice Beach, CA

2010 *Bedtime Stories*, Perry Rubenstein Gallery, New York, NY
Temple, Portugal Arte 10, Lisbon, Portugal

2008 *Lost In Glimmering Shadows*, Lazarides Gallery, London, UK

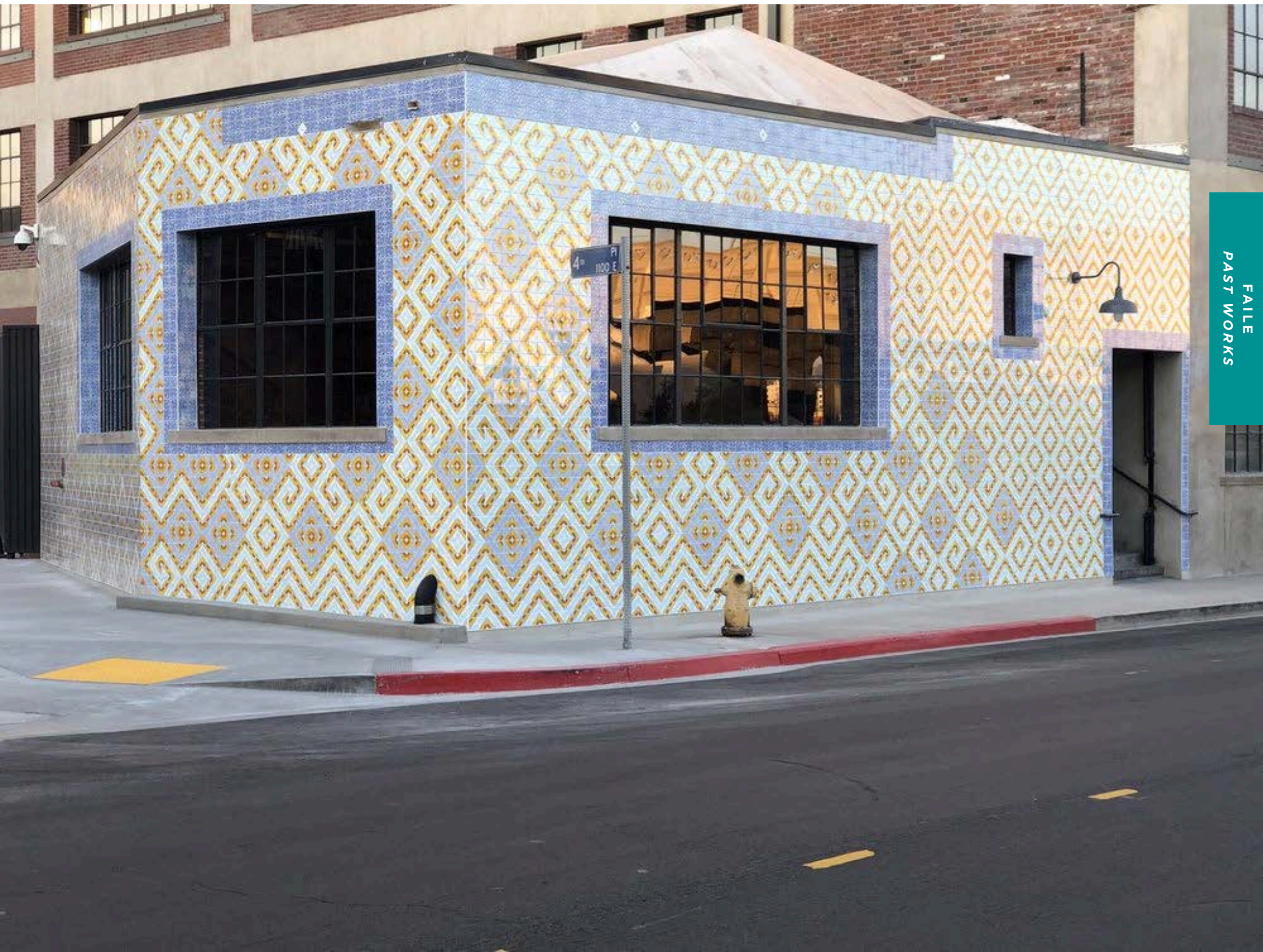
2007 *Nothing Lasts Forever*, Lazarides Gallery, New York, NY
From Brooklyn With Love, Lazarides Gallery, London, UK

2006 *Faile Prints*, Fifty24, Portland, OR
24th Anniversary Mural, Weiden+Kennedy, Portland, OR

2005 *Denver Show*, Andenken Gallery, Denver, CO
The Room NYC, New York, NY

2004 *Break Beat Science*, Tokyo, Japan
One Eye Space, Los Angeles, USA

FAILE is a collaboration between Patrick McNeil and Patrick Miller created in 1999. They attained global recognition for their pioneering use of wheatpasting and stenciling in the increasingly established arena of street art, and for their explorations of duality through a fragmented style of appropriation and collage. During this time, FAILE adapted its signature mass culture-driven iconography to a wide array of media, from wooden boxes and window pallets to more traditional canvas, prints, sculptures, stencils, multimedia installation, and prayer wheels. While FAILE's work is constructed from found visual imagery, and blurs the line between 'high' and 'low' culture, recent exhibitions demonstrate an emphasis on audience participation, a critique of consumerism, and the incorporation of religious media and architecture into their work.



405 Mateo

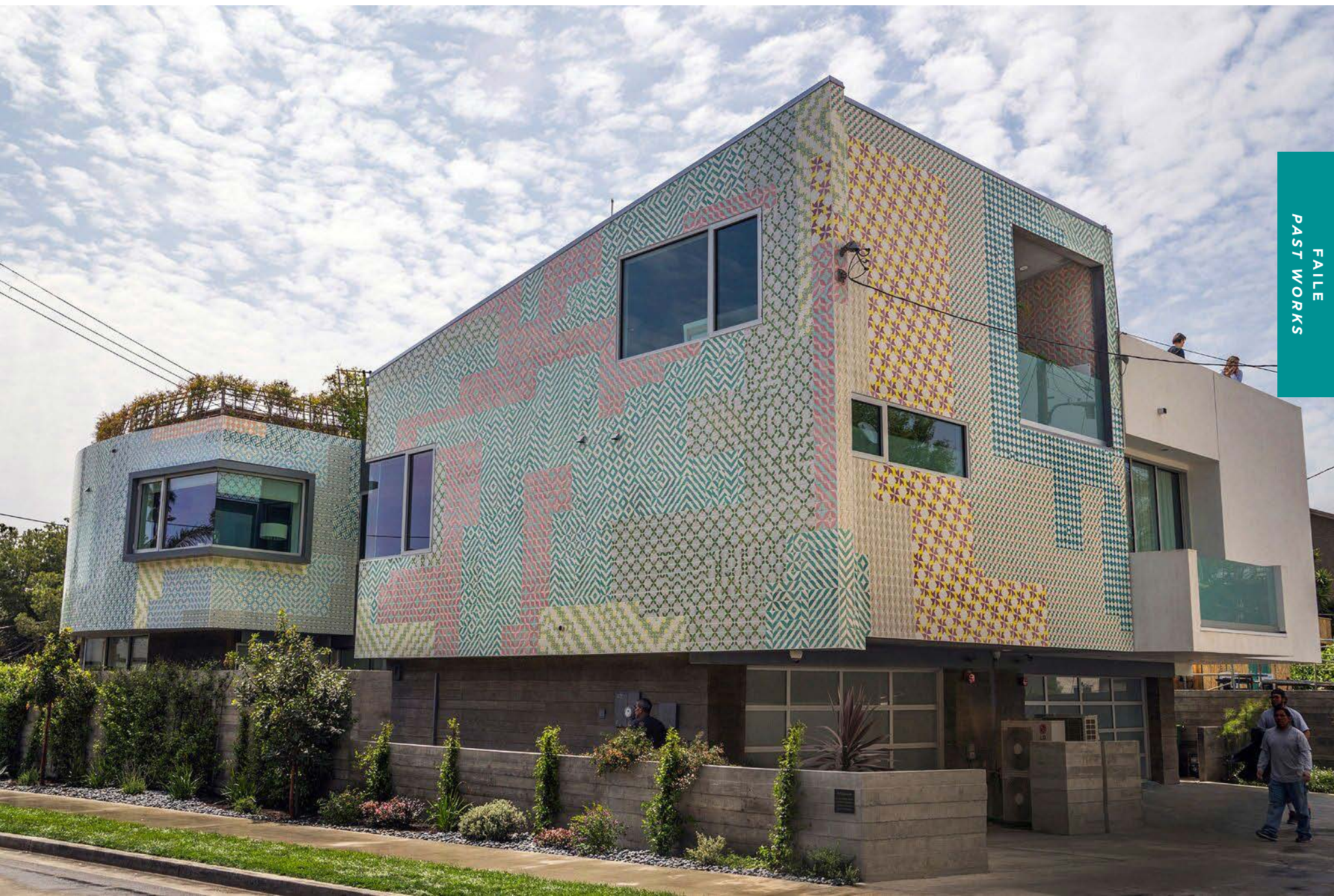
04

FAILE *PAST WORKS*



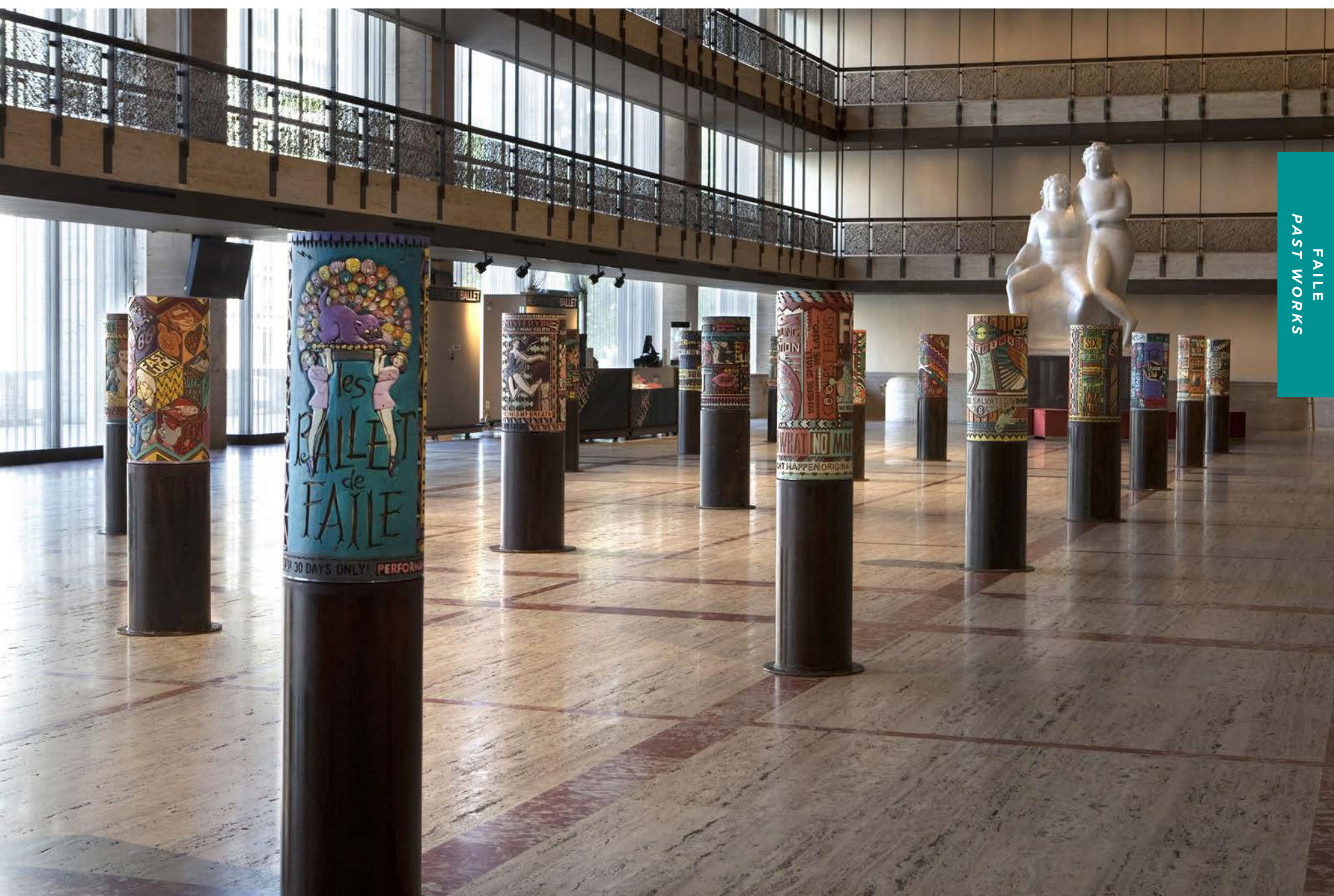
FAILE
PAST WORKS

741 California Ave



741 California Ave





ARTIST BRIEF

FAILE is known for their playful take on traditional ceramic tile, and Ivy Station presents a unique opportunity to present two eye catching, iconic pieces in the Central Paseo. Although the duo has done a small amount of public and private work in Los Angeles, this will be the first time their work is featured in Culver City. Continuing their working style of utilizing culture-driven iconography, the duo has specifically designed tiles that reference unique aspects of Culver City itself.

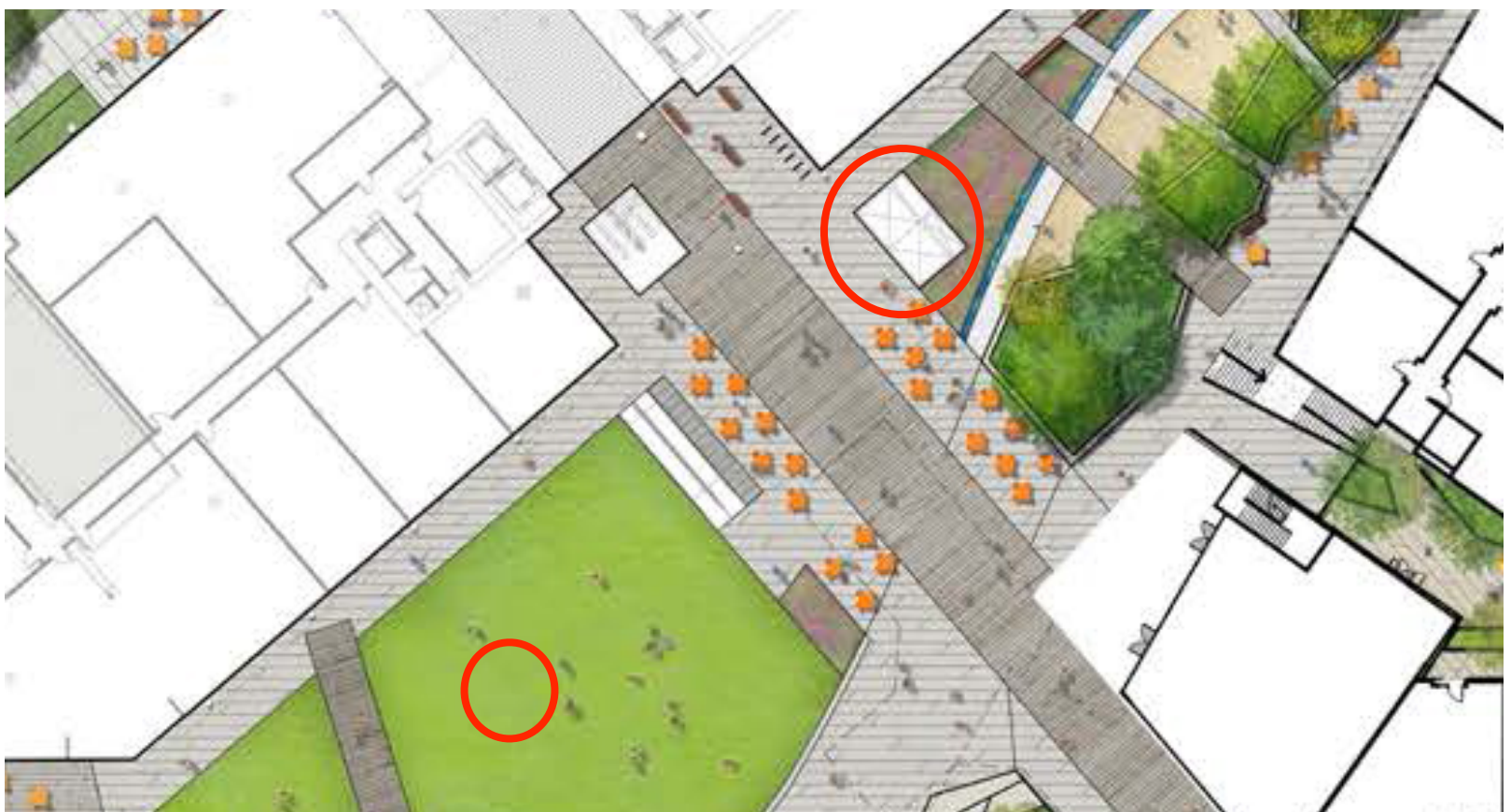
One of the works proposed, a lawn sculpture, will be the first of its kind and the first for a city public collection. Perhaps the most visually prominent works in the entire proposal, the colorful pattern-driven surfaces of both proposed pieces visually invite guests to come explore closer, whether viewing from the Metro platform, surrounding retail areas, or from within the office or residential buildings surrounding them.

ARTWORKS AT IVY STATION

FAILE will have two artworks at Ivy Station. The first will cover the elevator shaft in the central courtyard. The artists will entirely cover the surface of the shaft to create colorful, dynamic patterns with custom ceramic tiles. Each variety of tile (3 total) will reflect symbolism that relates to Culver City.

All tiles are fabricated in the United States and then hand - screen printed in Baja California.

The second will be a smaller, hollow cube-like sculpture on the great lawn. It will be approximately 12' tall and 11' wide, also entirely covered in ceramic tile that thematically relates to the elevator shaft tiles. It will be an inviting place for guests and tenants to interact with, sit under, and enjoy while relaxing on the lawn.



ARTIST STATEMENT

FAILE is the Brooklyn-based artistic collaboration between Patrick McNeil and Patrick Miller.

Their name is an anagram of their first project, “A life.” Since its inception in 1999, FAILE has been known for a wide ranging multimedia practice recognizable for its explorations of duality through a fragmented style of appropriation and collage. While painting and printmaking remain central to their approach, over the past decade FAILE has adapted its signature mass culture-driven iconography to a vast array of materials and techniques, from wooden boxes and window pallets to more traditional canvas, prints, sculptures, stencils, installation, and prayer wheels. FAILE’s work is constructed from found visual imagery, and blurs the line between “high” and “low” culture, but recent exhibitions demonstrate an emphasis on audience participation, a critique of consumerism, and the incorporation of religious media, architecture, and site-specific/archival research into their work.

In recent years, their public works have evolved to include ceramic tile murals. Inspired by traditions of ceramic tiles from the Mediterranean regions, mixed with their ongoing references to quilt-making from the American South to more urban walls, where large sections of multicolored paint cover remnants of large graffiti tags. Much of FAILE’s work centers around thematic subjects, image-making and craft, celebrating a varied mix of historical and cultural references.

“We aim to create unique icons and images that can tell a coded story – weaving together an array of history – connecting the many influences that shape the culture of a city or institution. We were excited to have the opportunity to look at Culver City and create a distinct tile set that will always be connected through current and future aspects of our work.”

THANK YOU

PATRICK MILLER - FAILE

GENERAL TECHNICAL DESCRIPTION

ELEVATOR SHAFT

The elevator shaft currently exists as a structure built out of cinderblock, which is an ideal surface to tile upon. The cinderblock will be treated with the appropriate weatherproof coating and then tiled over on all four sides using exterior-grade grout and adhesives. The rear vents and front elevator doors will be painted with a matte color that is harmonious with the tile color palette.

SCULPTURE

The interior structure of the sculpture is made of poured cement structure that will be engineered to be properly and safely anchored to the ground. Similar to cinderblock, cement is ideal for tiling upon. The cement will be treated with the appropriate weatherproof coating and then tiled over all sides using exterior-grade grout and adhesives.

DIMENSIONS

ELEVATOR SHAFT

The overall dimensions of the elevator shaft are approximately 24' long by 15' wide by 18' high.

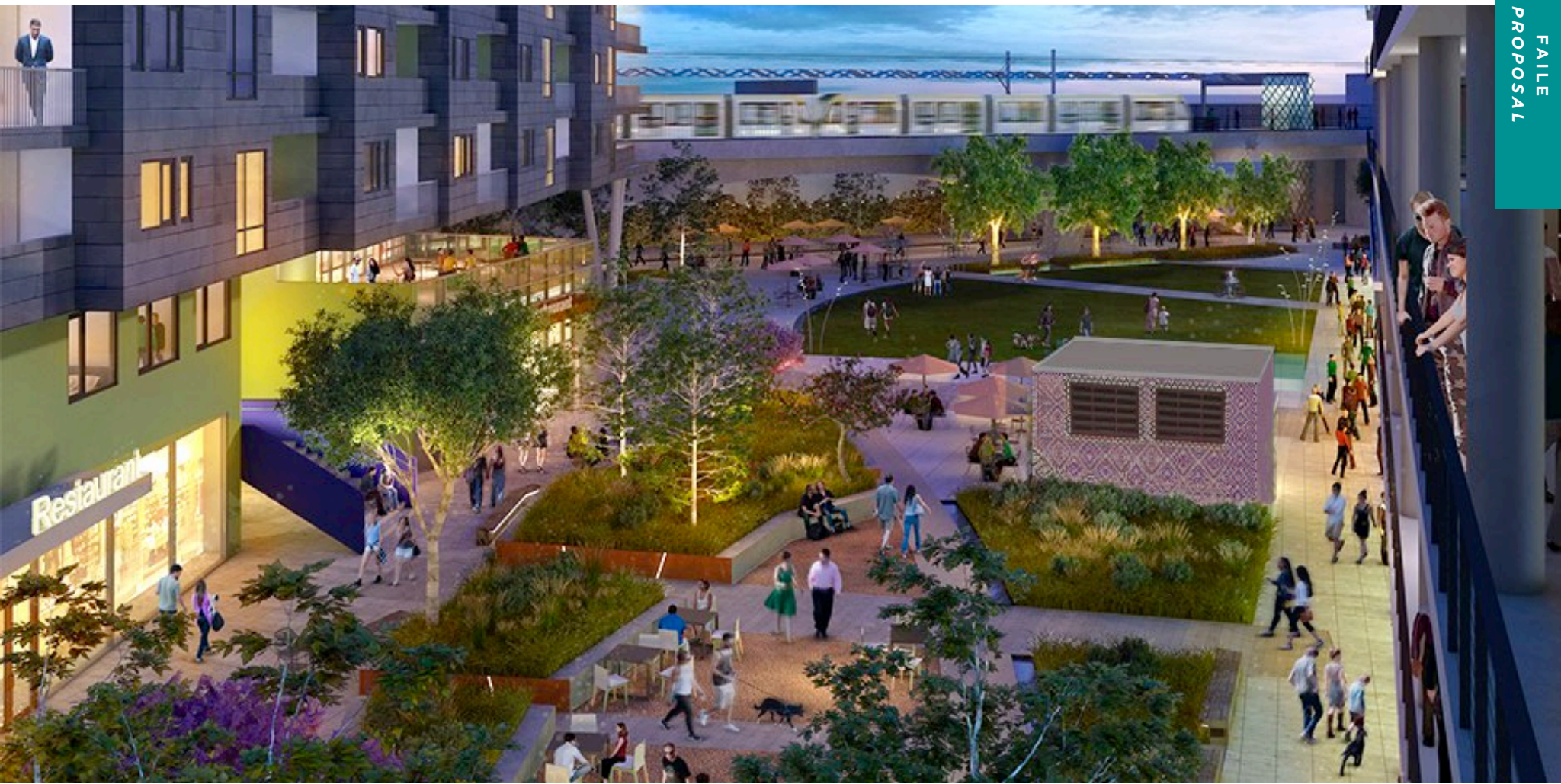
Individual tile dimensions: 4.25" x 4.25"

SCULPTURE

The approximate height of the sculpture at its tallest point will be 12'. The longest side is 11' long.

BASIC MAINTENANCE PLAN

- Tile is very easy to take care of. Power wash approximately once a year
- Should any vandalization occur, paint can be scraped off using a razor blade, and grout scrubbed with grout cleaner
- For general grout maintenance, use a standard grout cleaner as needed, approximately once a year



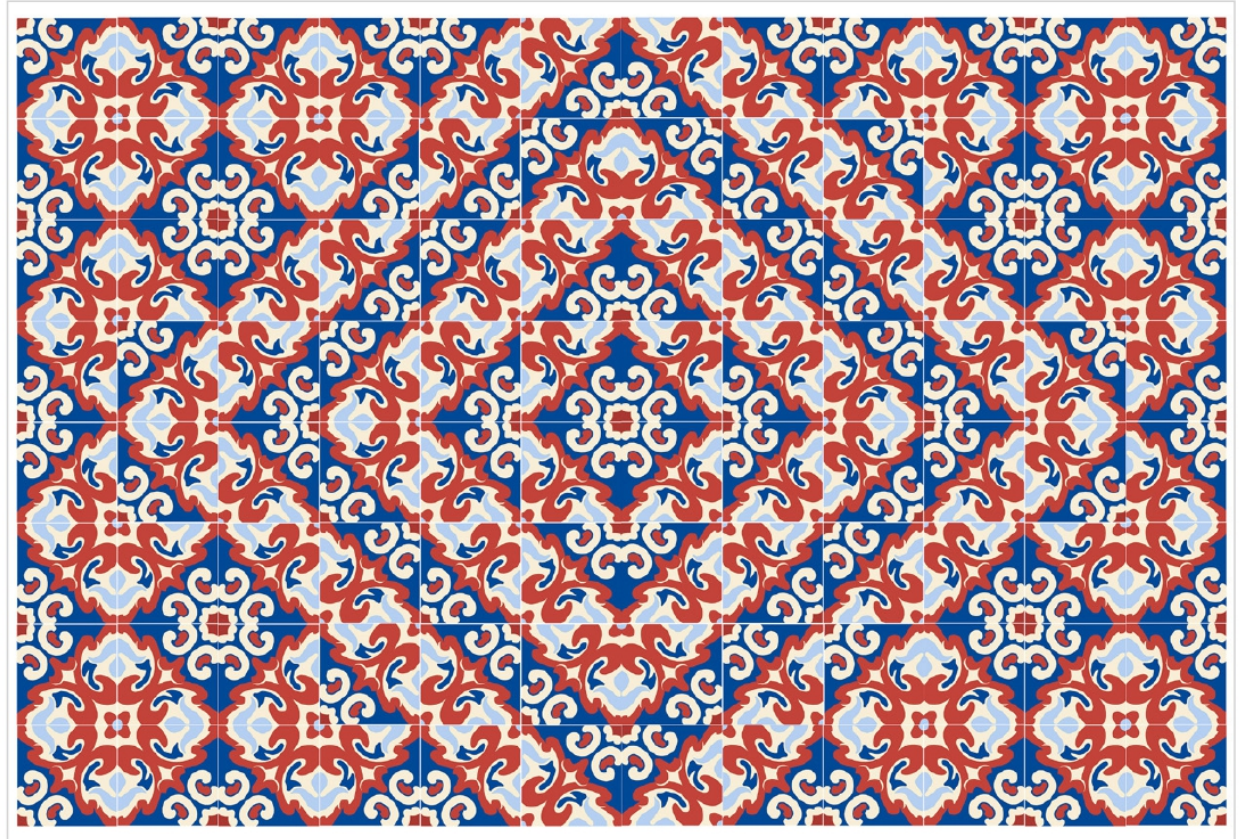


Culver City 17 Tile

A tribute to Culver City and its founding year, 1917. The design of the individual tile illustrates and mirrors the letter C creating a playful pattern with inverted symmetry. The numbers 1 and 7 form within the bold CC shapes. The full pattern creates a classic tile grid that builds diagonal walls, checkered and pyramid patterns.



Tile



Tile Pattern

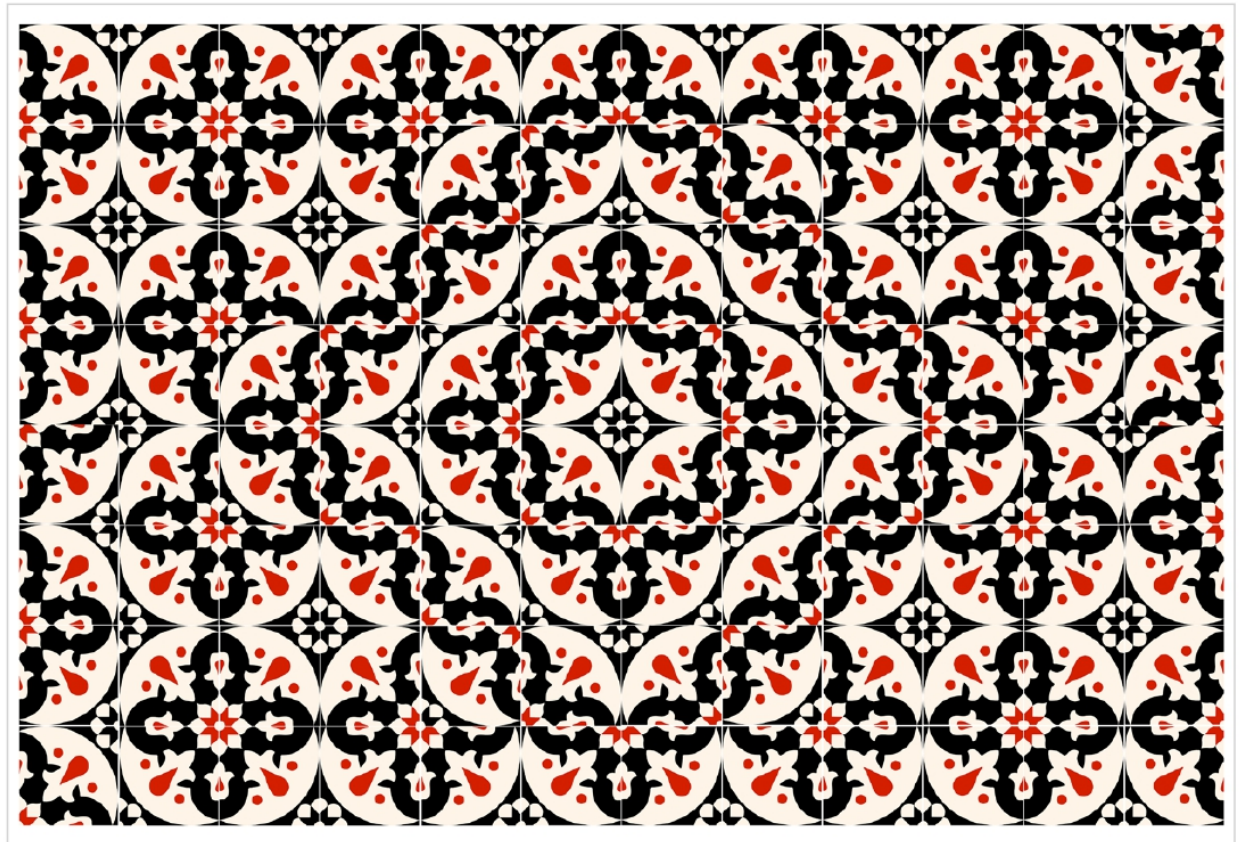
Singin' in the Rain Tile

—

This tile is inspired by the musical-romantic comedy film *Singin' in the Rain*. Directed and shot in Culver City, our title is a parody of raindrops and the top half shape of an umbrella. As a pattern this tile brings together flower centerpieces, creating the idea of blooming flowers after the rain.



Tile



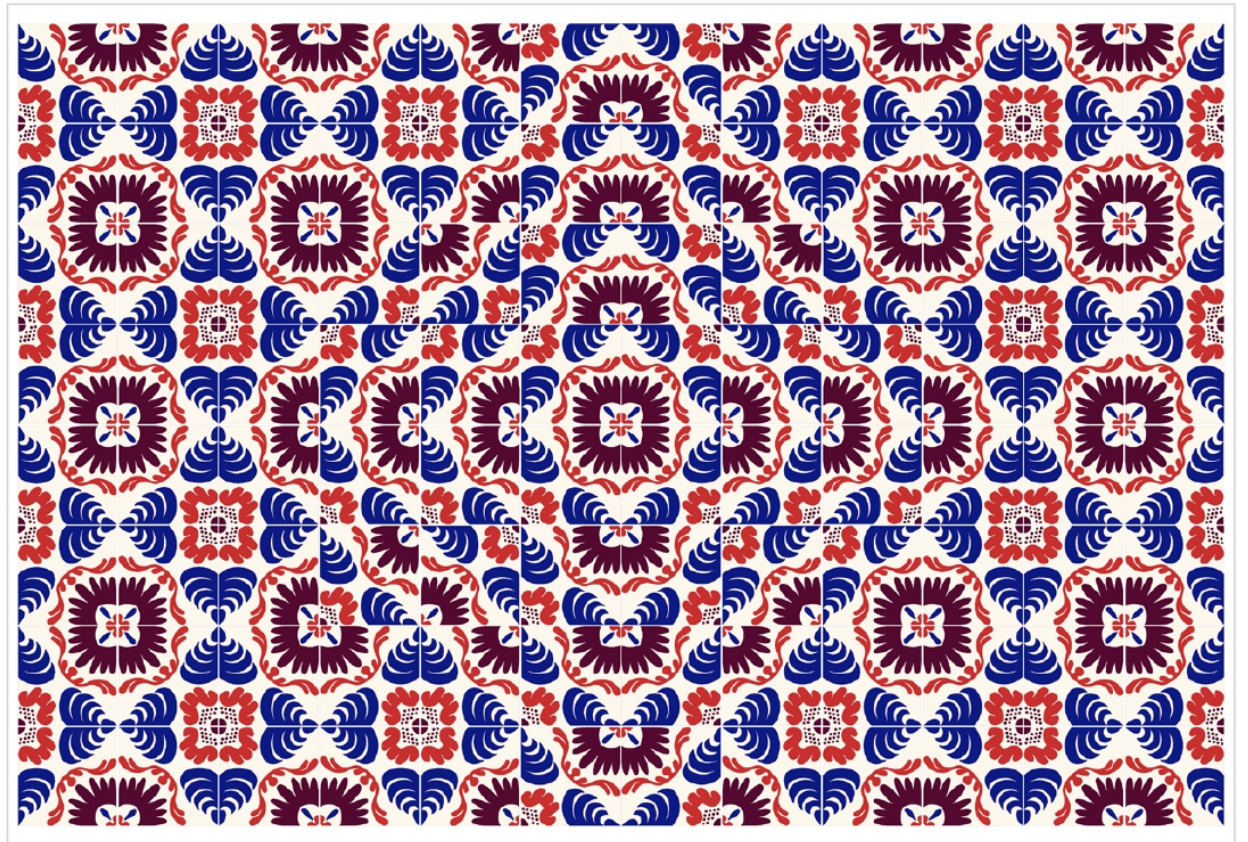
Tile Pattern

Lantana Flower Tile

The lantana flower is the official flower of Culver City. The elements within this tile express shapes of the lantana petals, buds, and leaves. When combined the tiles create the full representation of the flower between the tropical leaves and floral elements.

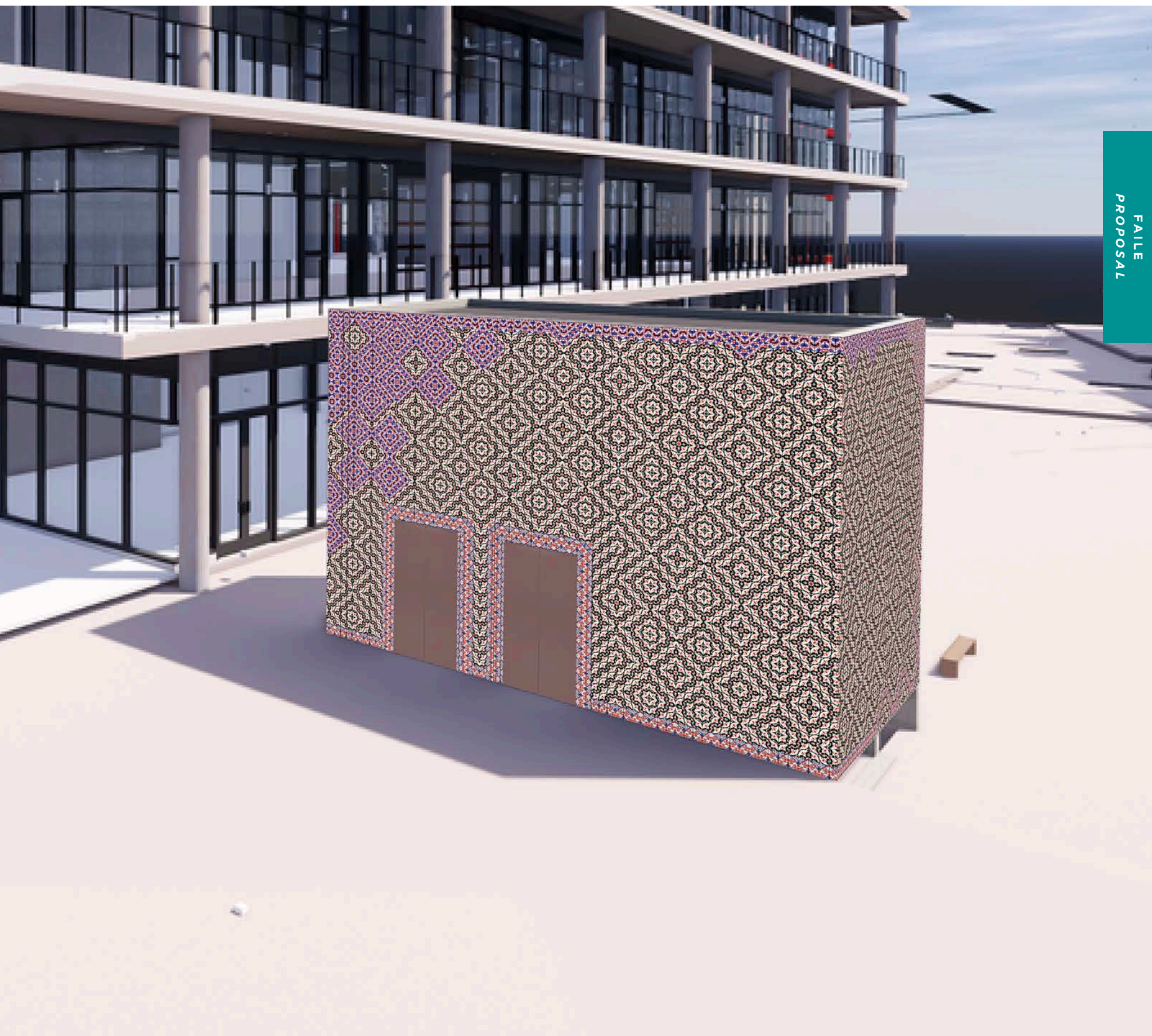


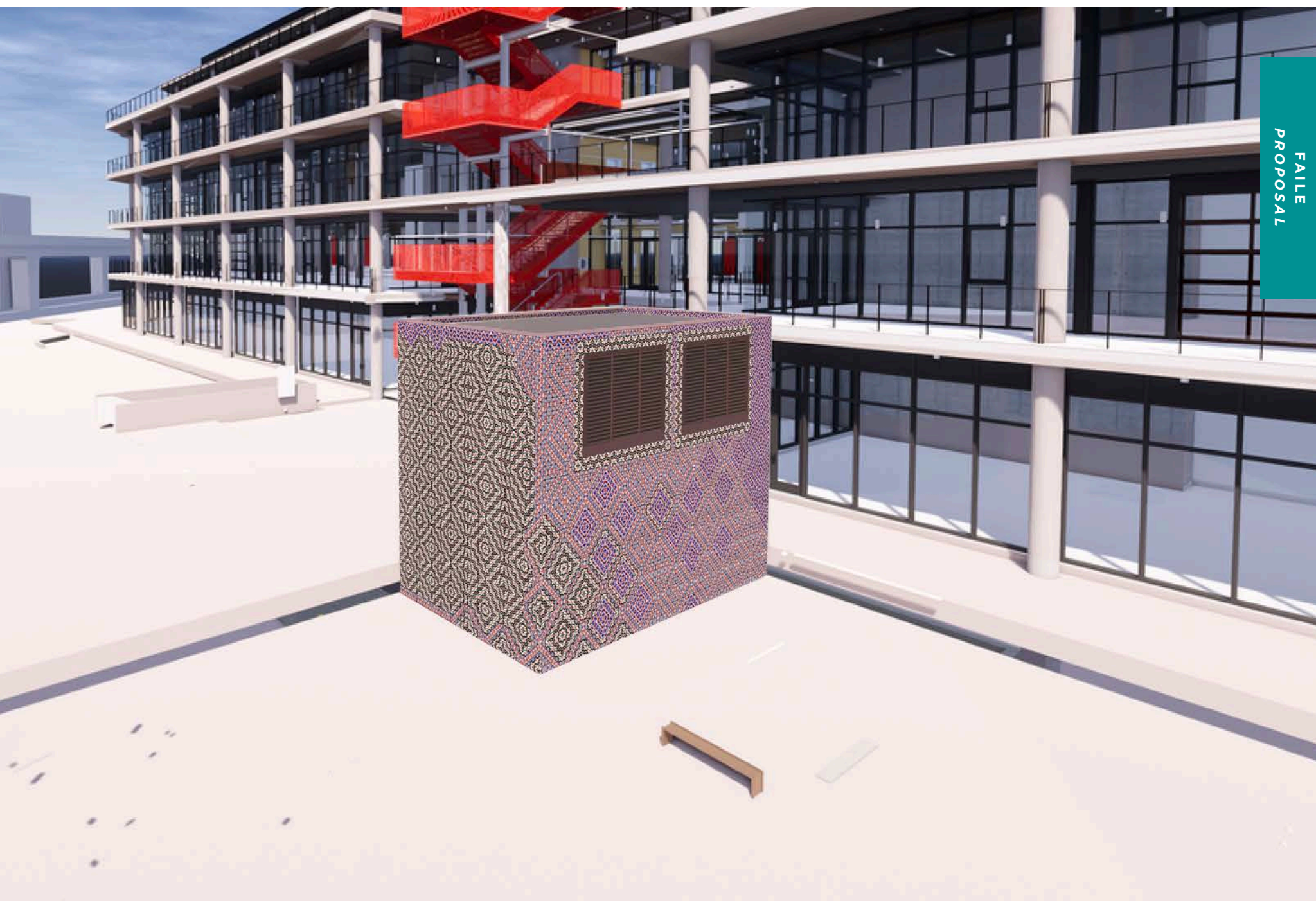
Tile

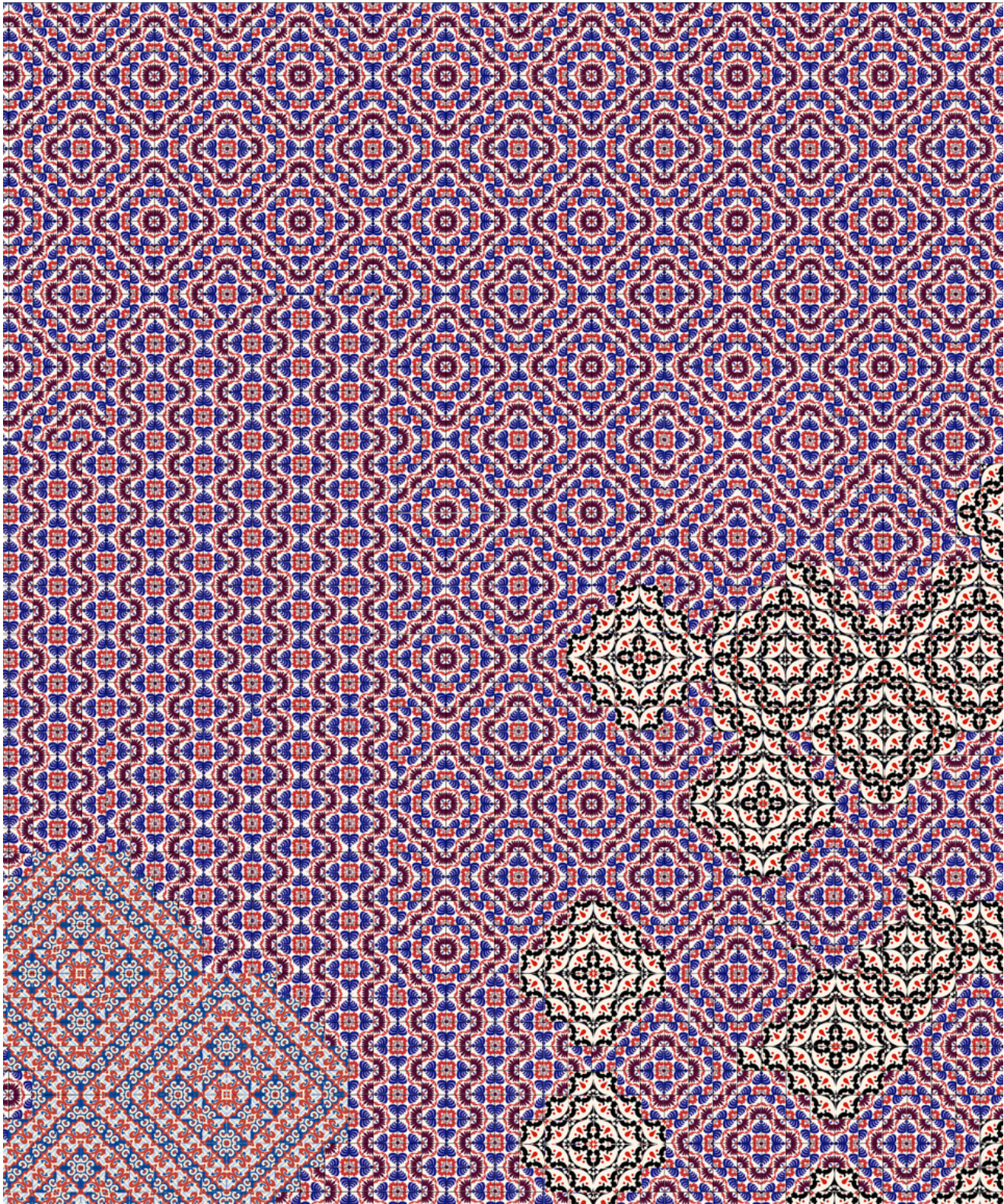
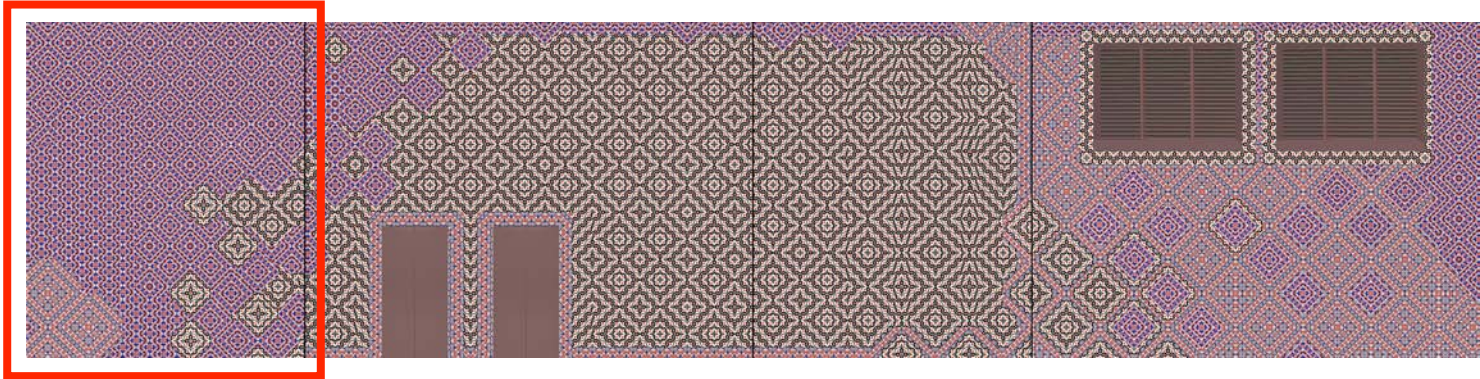


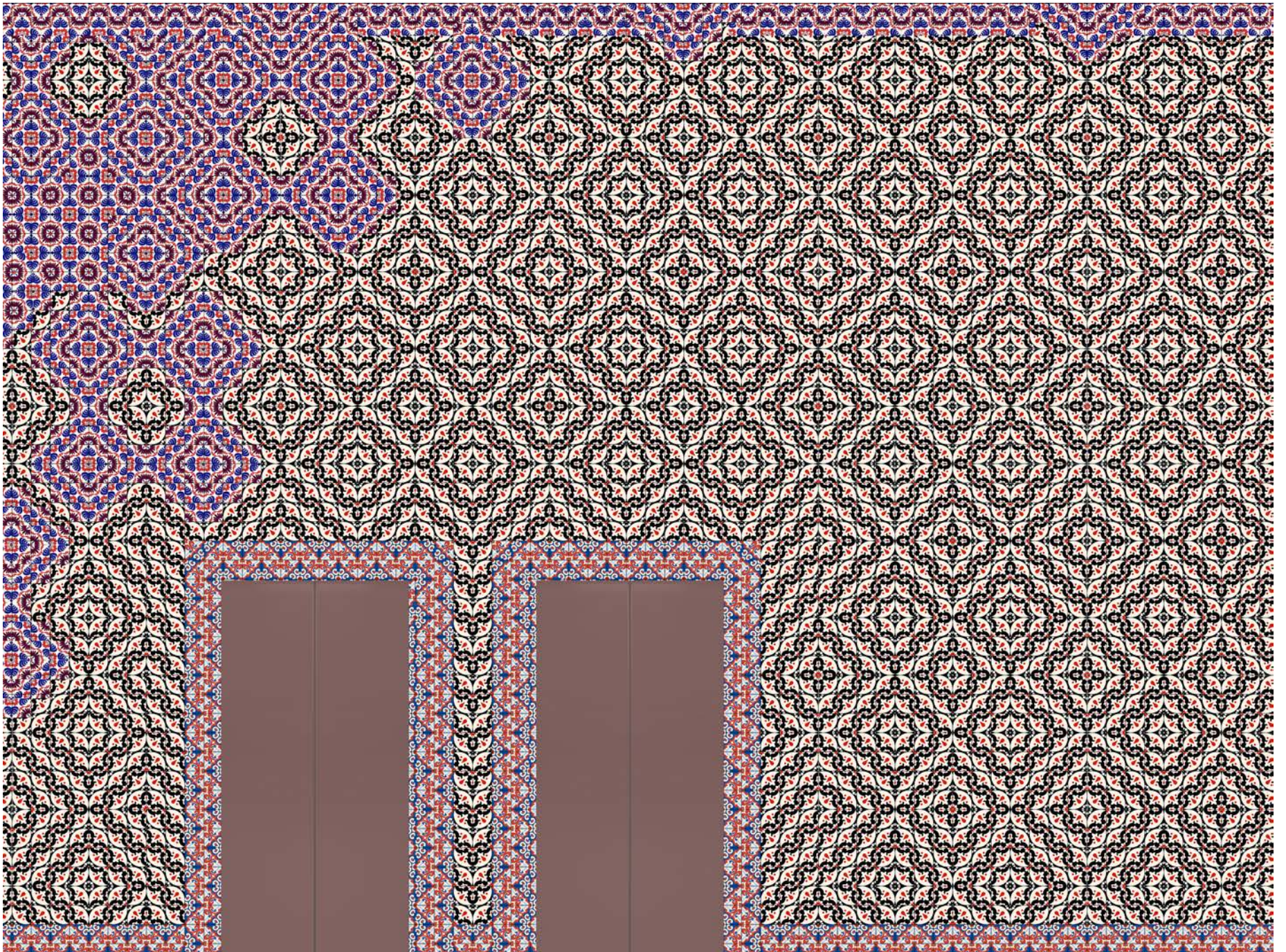
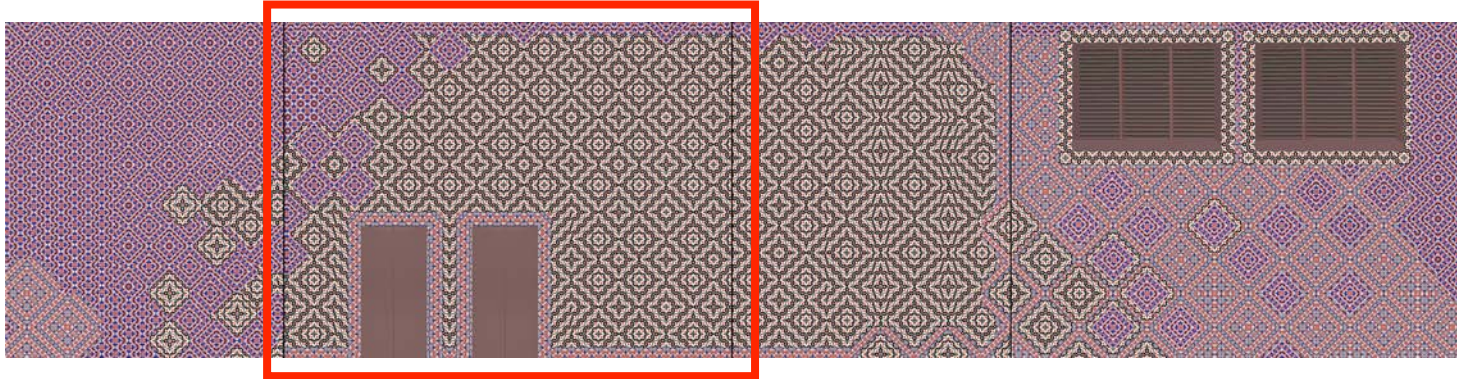
Tile Pattern

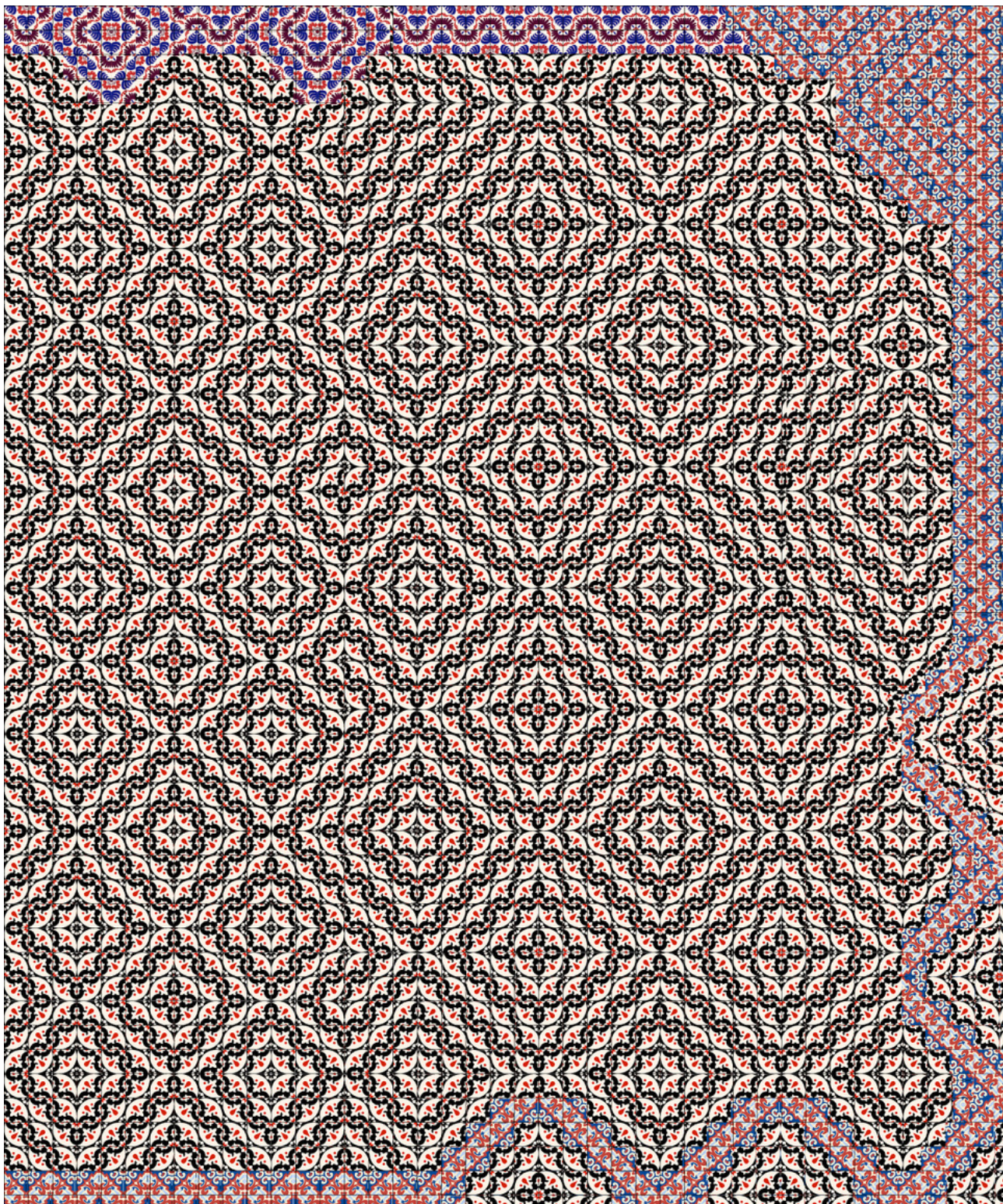
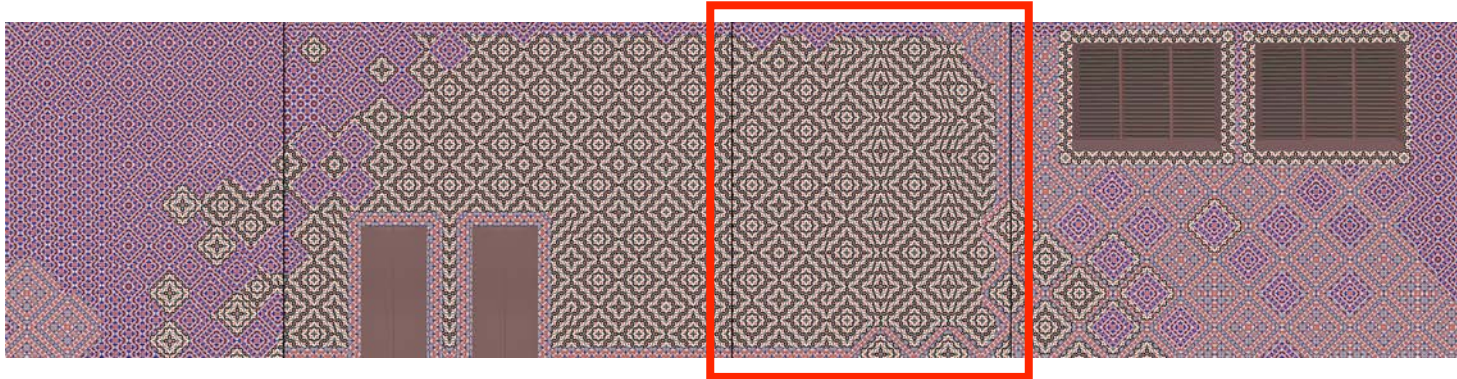


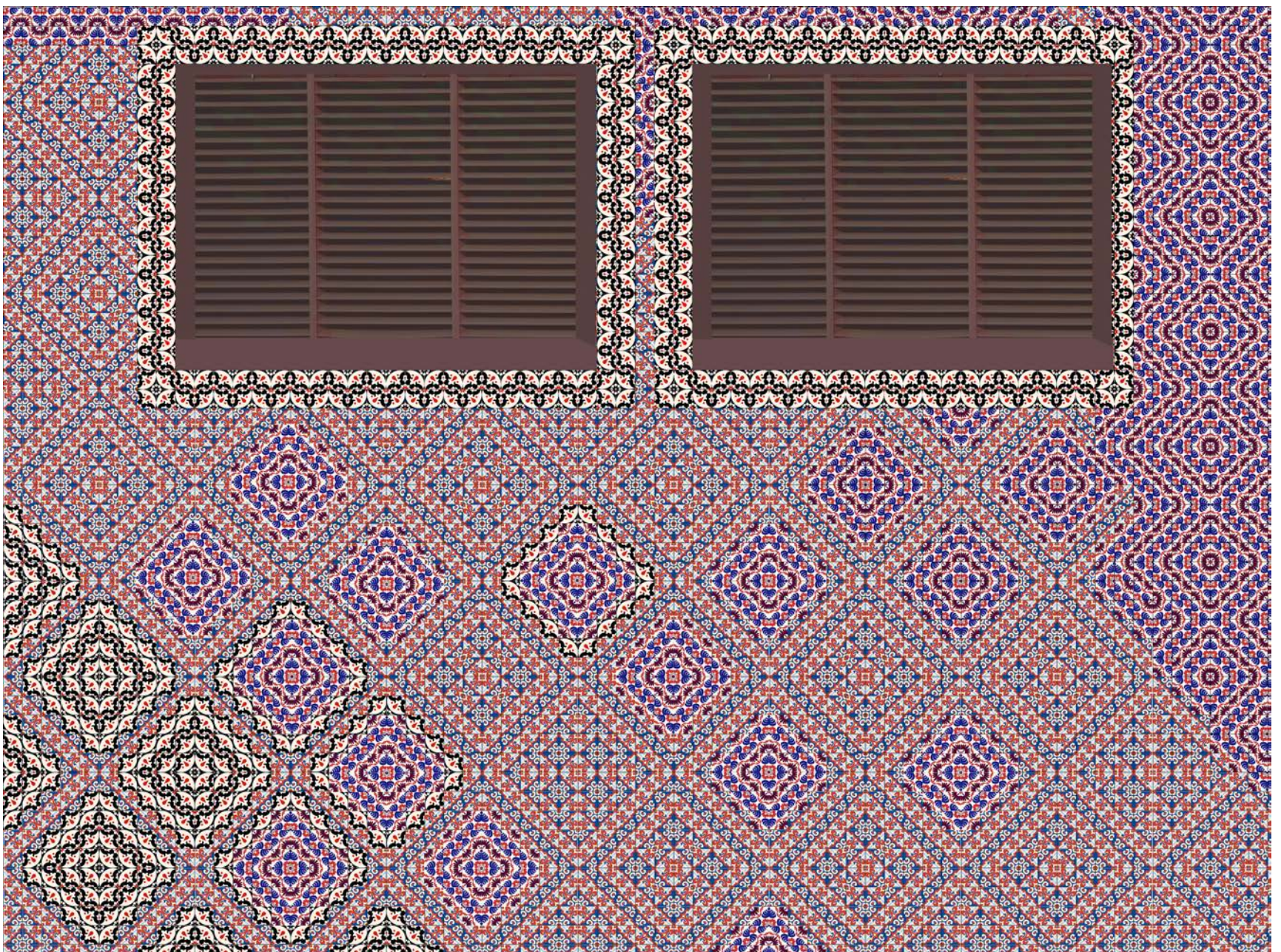
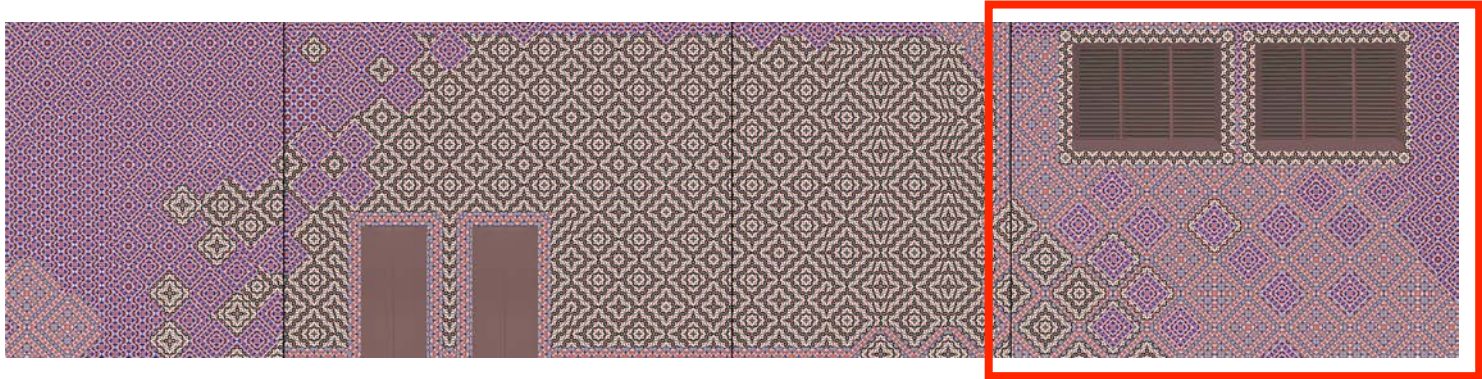












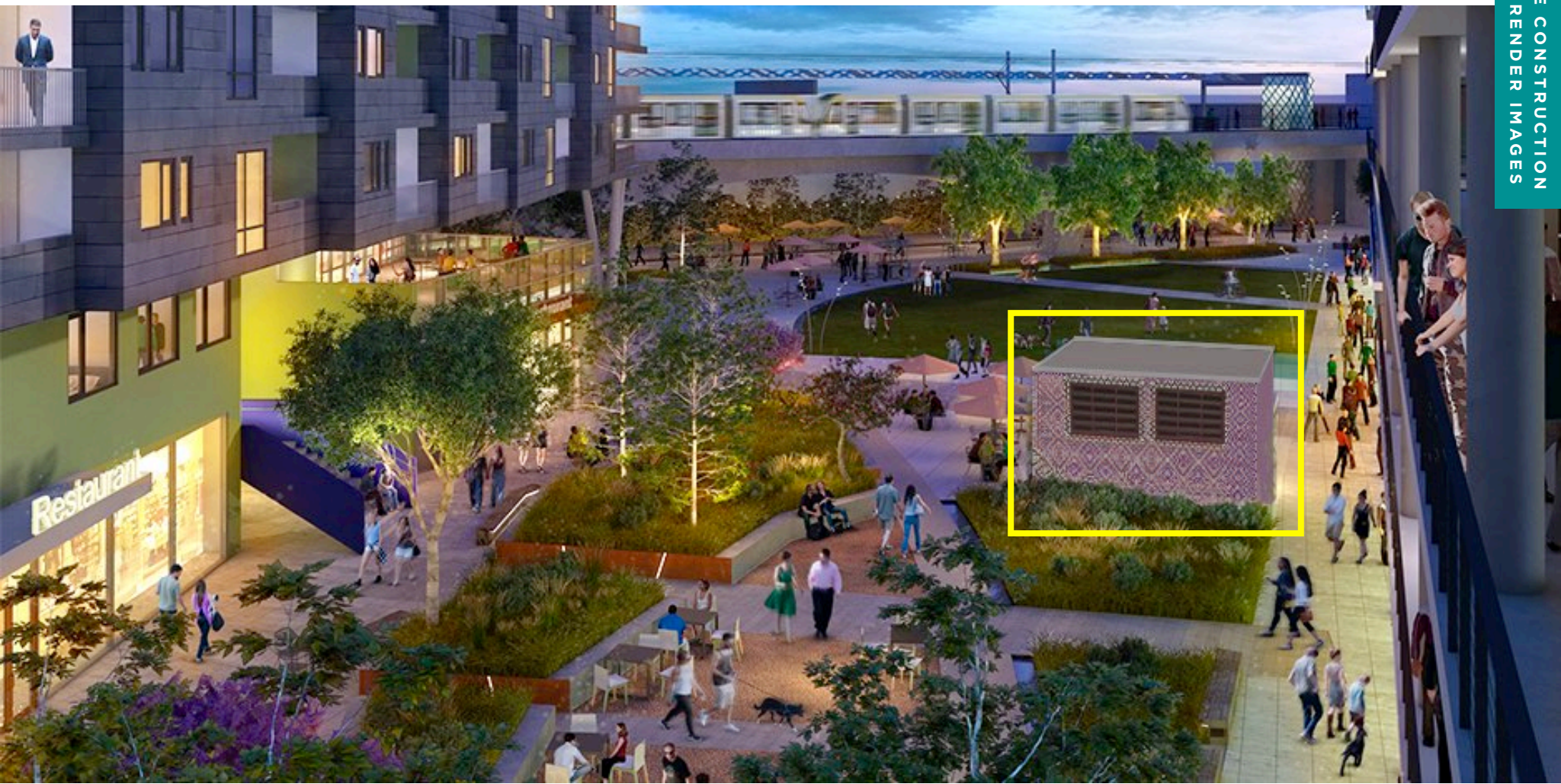
METRO
PLATFORM

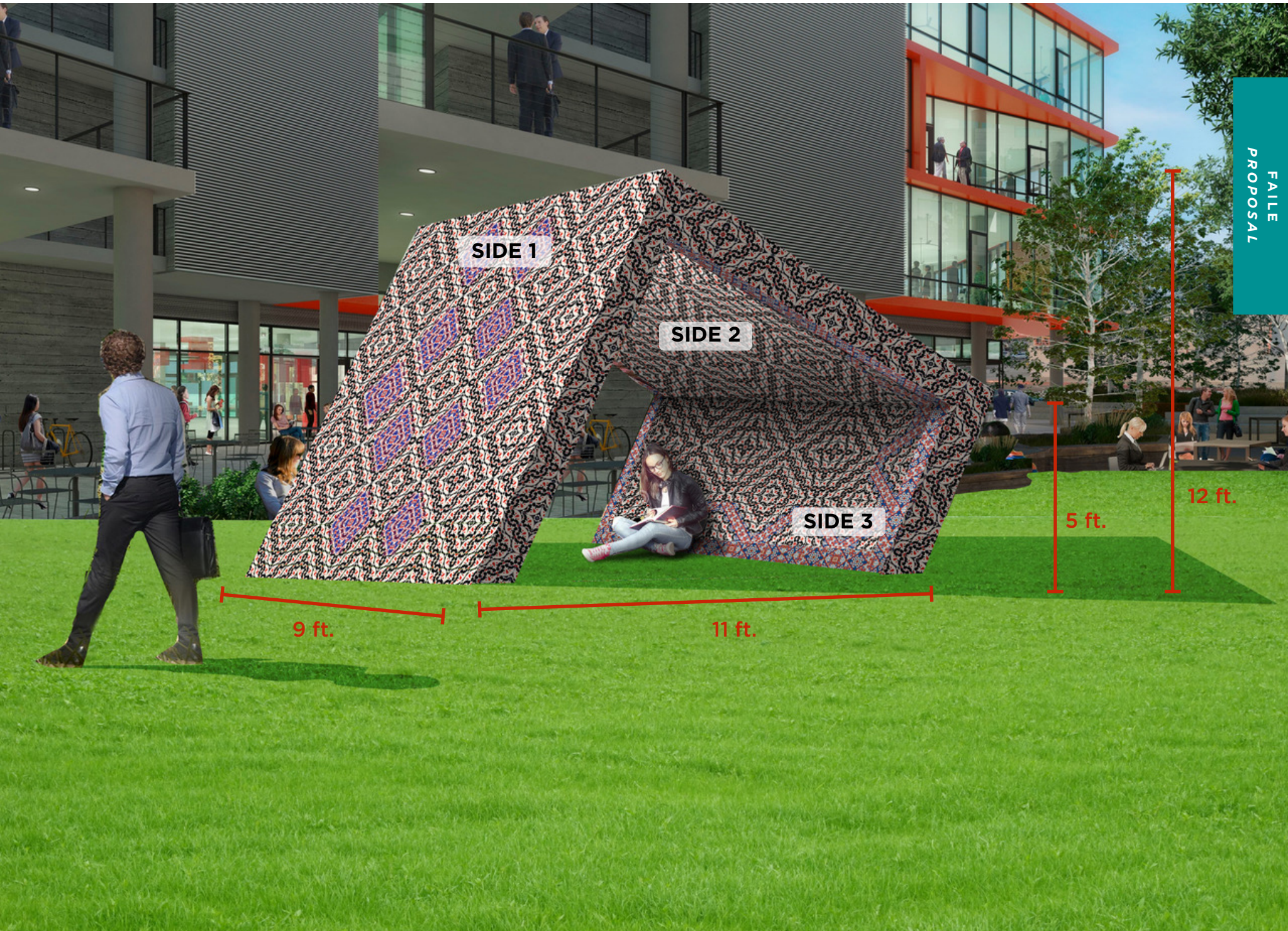


Ground view facing Southwest

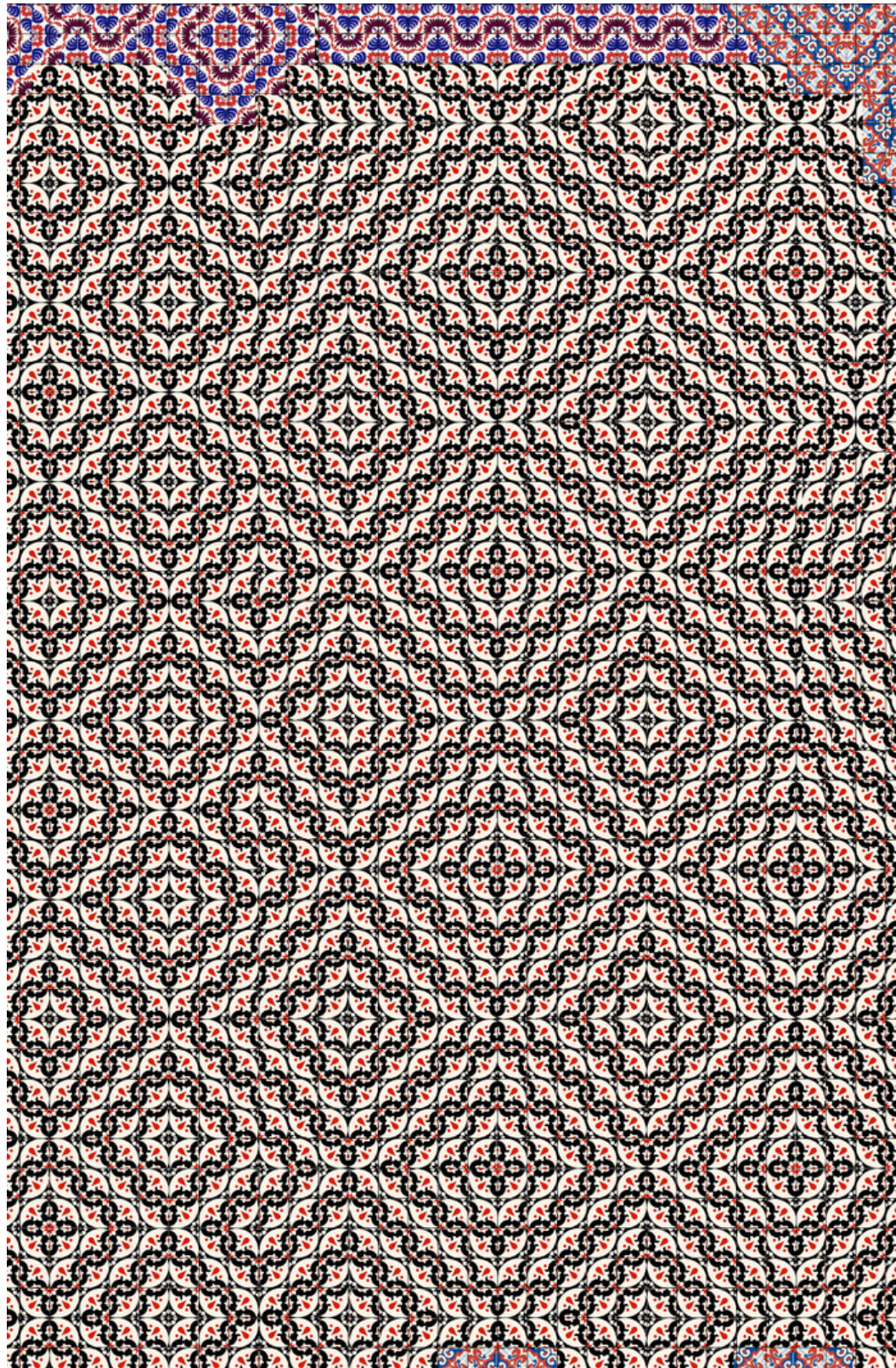


Ground view facing Northeast

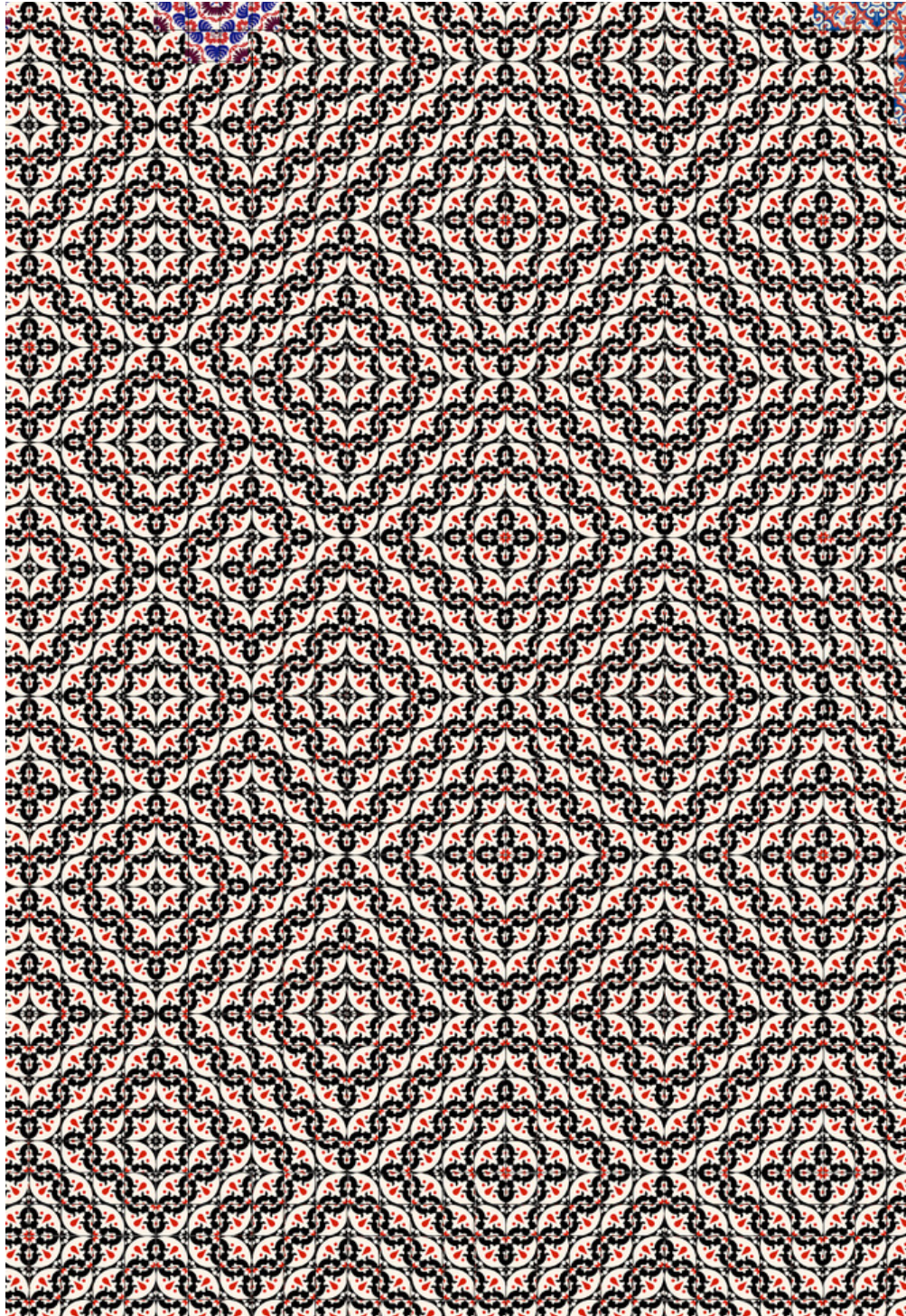




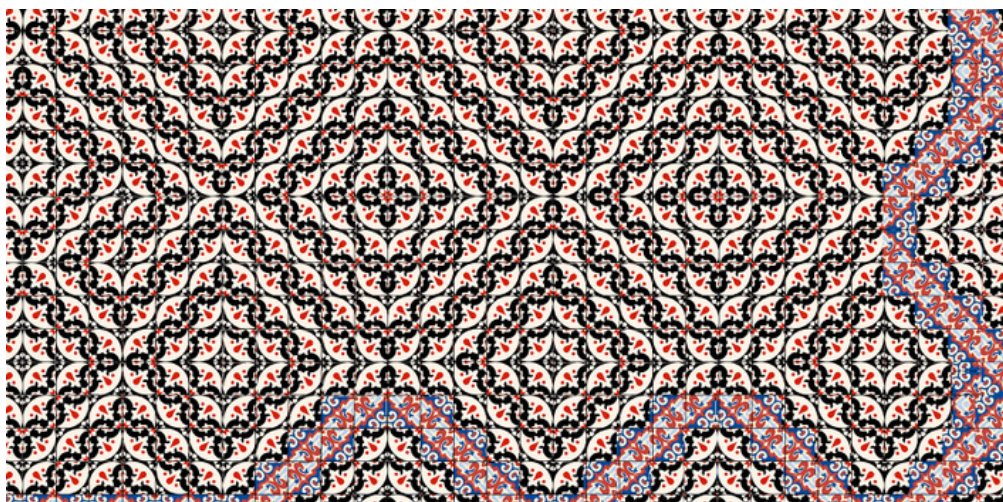
SIDE 1



SIDE 2



SIDE 3





CONCEPTUAL BUDGET FOR FAILE

Total Budget : \$350,000

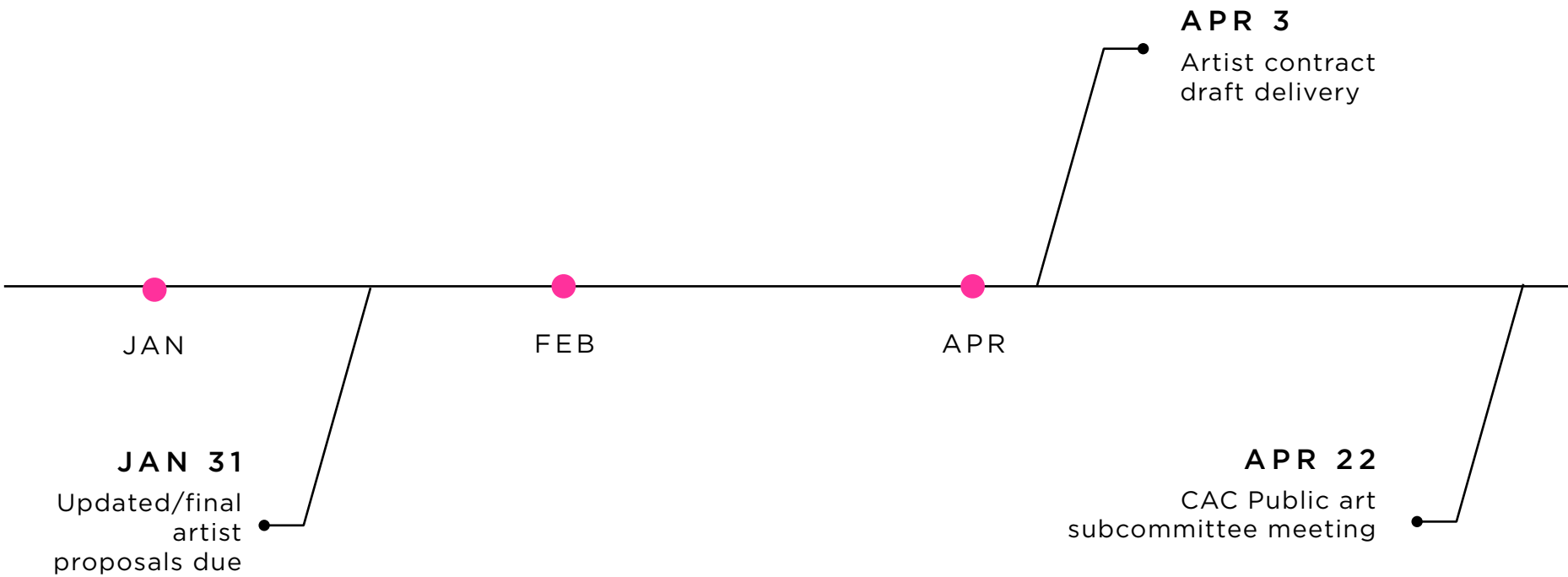
ESTIMATED EXPENDITURES :

- Artist Concept / Project Management / Artist Professional Fee : \$55,500**
Design and fabrication drawings. Management of subcontractors and all steps of the process.
- Fabrication / Engineering : \$210,000**
All materials and labor, including the crating of finished artworks.
- Insurance : \$2,000**
General liability insurance.
- Documentation : \$5,000**
Recording of process and finished artwork.
- Installation : \$77,500**
Transportation of artwork, site preparation, installation and lighting.

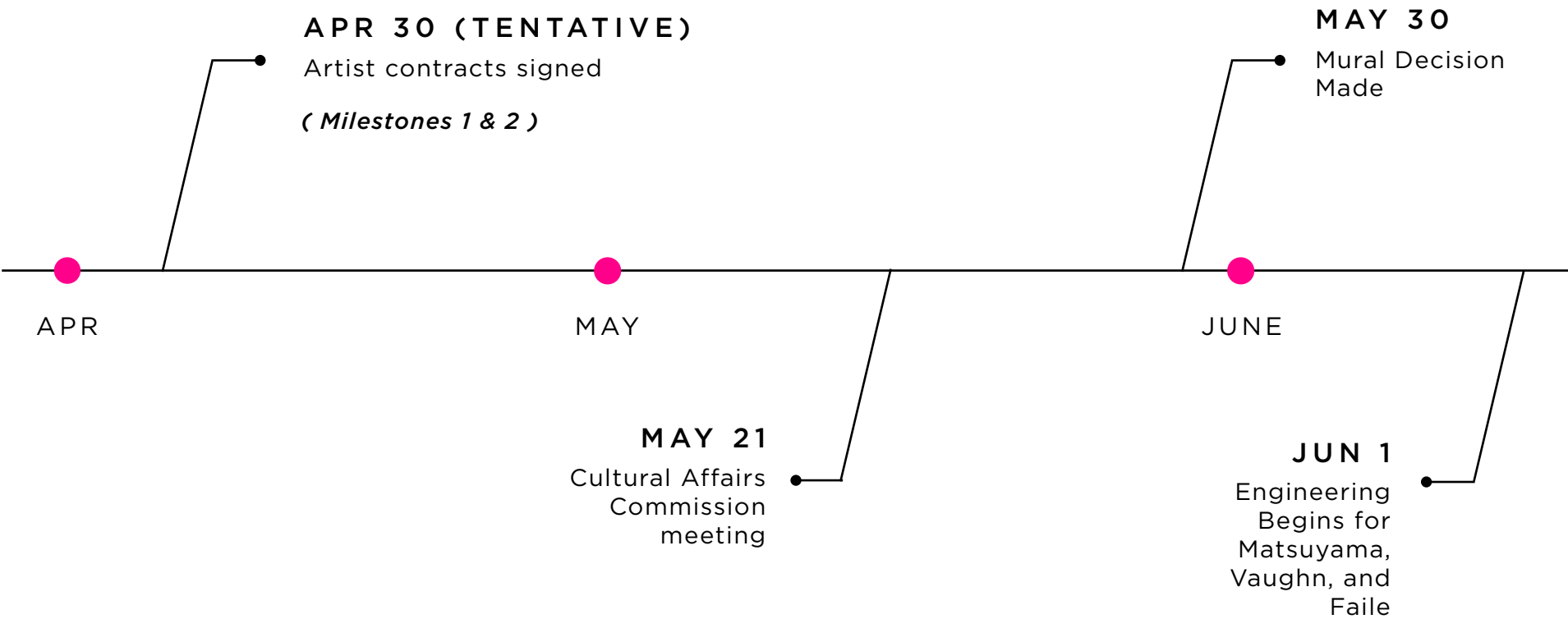
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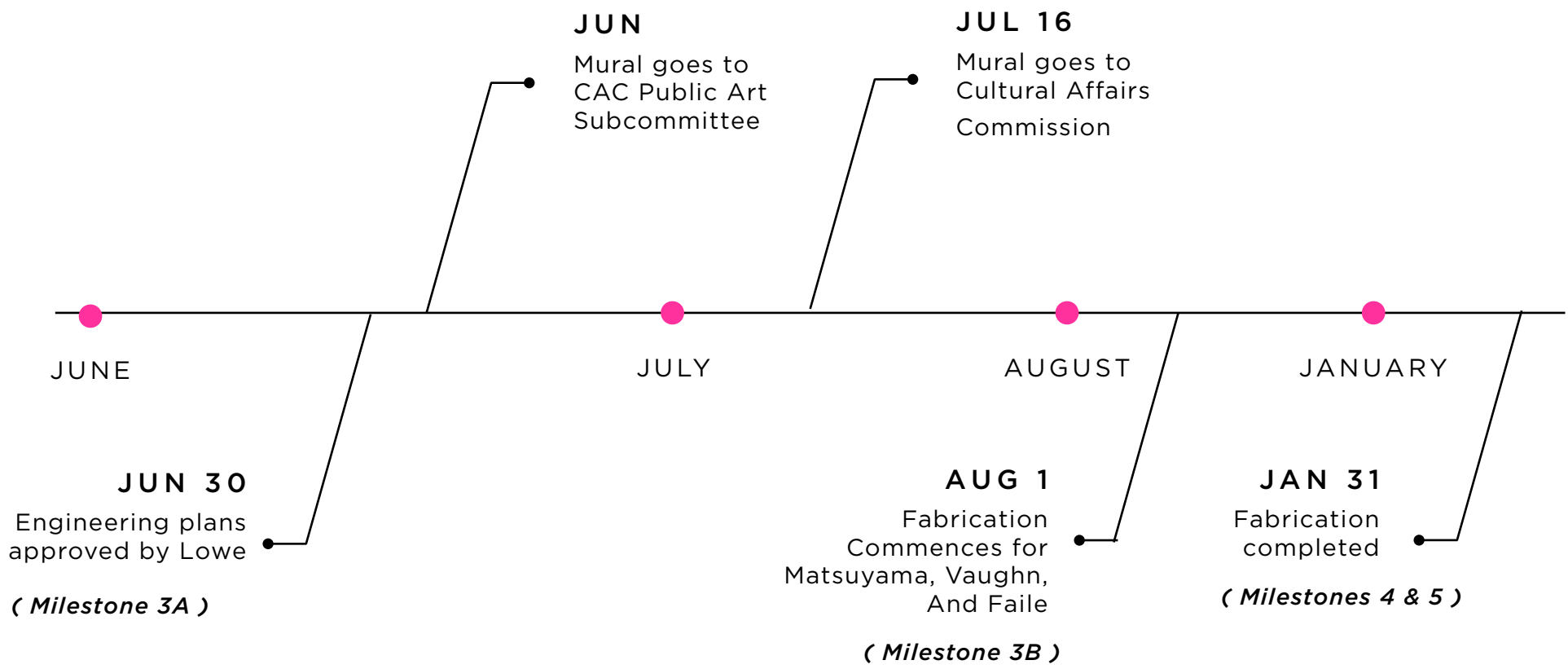
PAYMENT MILESTONES

1. Signed Contract: 10%
2. Approved Design: 10%
3. a. Engineering Approval: 0%
b. Start of Fabrication: 30%
4. Completed Fabrication: 40%
5. Completed Installation: 10%



PROJECT
TIMELINE





*Installation dates to be determined based on construction

ART IN PUBLIC PLACES

A small portion of the Art in Places Program budget will be allocated to a mural on the hotel. The mural will be located on the ceiling of the pre-function terrace and will be visible from the ground level. The mural artist has yet to be selected, but Lowe is currently interested in muralist Diego Machado (known as Add Fuel) for the project. The mural will also be very visible from the sidewalk on Washington Blvd.

LBP is recommending this artist as his work has a visual and thematic relationship with FAILE's tile works. Just as the Matsuyama and Vaughn works have visual and thematic relationships, we feel that utilizing an artist for the hotel ceiling will further enrich guests' overall artistic experience at Ivy Station.



LB

HOTEL MURAL ARTIST
RECOMMENDATION :

06 ADD FUEL



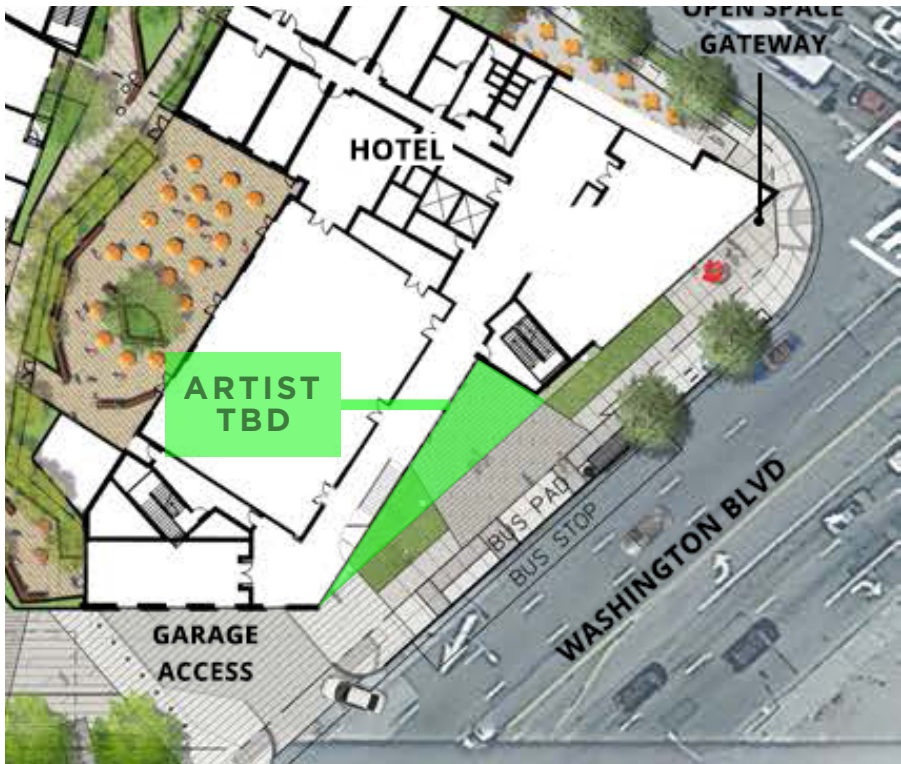
Website: www.addfuel.com
Instagram: [addfuel](https://www.instagram.com/addfuel)

Add Fuel is Portuguese visual artist and illustrator Diogo Machado (b. 1980). Starting out under the full name Add Fuel to the Fire, he first created a dark yet exuberant visual universe populated by a cast of slimy, eccentric and joyful creatures. In 2008, fascinated with the aesthetic possibilities of symmetrical patterning and tessellations, he shortened his moniker and began redirecting his focus towards working with and reinterpreting the language of traditional tile design, and that of the Portuguese tin-glazed ceramic azulejo in particular

Besides the numerous public art interventions he has been creating in various countries, he has also been showcasing his work in solo and group exhibitions in reputed galleries, including Underdogs Gallery (Lisbon, 2017 and 2014), Saatchi Gallery (London, 2017), Nuart Gallery (Stavanger, 2017), ABV Gallery (Atlanta, 2017), Colab Gallery (Weil am Rhein, 2015), Galerie SOON (Zurich, 2013), and Pure Evil Gallery (London, 2012), and leading urban art events such as Nuart Festival (Aberdeen, 2017; Stavanger, 2016), PUBLIC'16 (Perth and Albany, 2016), Sacramento Mural Fest (Sacramento, 2016), Forgotten Project (Rome, 2015), Djerbahood (Djerba, 2014), and Tour Paris 13 (Paris, 2013), among many others.



ADD FUEL











ADD FUEL





THANK YOU

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