

What is your artistic process?

intervention • inspiration • intuition

Artistic Process Goals...

*“Art in community is essentially a form of **SERIOUS PLAY** that effectively:
disorients assumptions, **integrates** strangers, and occasionally
activates new patterns of relationship formation.”*

Artistic Process:
intervention • inspiration • intuition



PUBLIC ART is a form of SERIOUS PLAY that creates a CONTEXT for INTERVENTION

- Dismantle assumptions
- Integrate strangers
- Activate new relationships





Artistic Process:
intervention • **inspiration** • intuition

The primary goal of artistic intervention is to translate and facilitate **INSPIRATION**



Sources of personal inspiration
highly Physical / Tactile / Non-verbal



- Muscle-memory formation & Environmental Adaptation
- Healing
- Contact sports & creative movement
- Non-verbal language systems
- Faith development
- Relationships between mind body and soul (mater form and spirit)



The art of representing inspiration requires developing INTUITION

Collaborative play is a readily available form of Art that:

- Reveals cultural configurations
- Challenges and integrates the physical senses
- Forms and exercises intuitive sensibilities.

“This skill remains my most valued tool as an artist and educator – the gift of developing and passing on intuition.”



Anna Linzee MacDonald

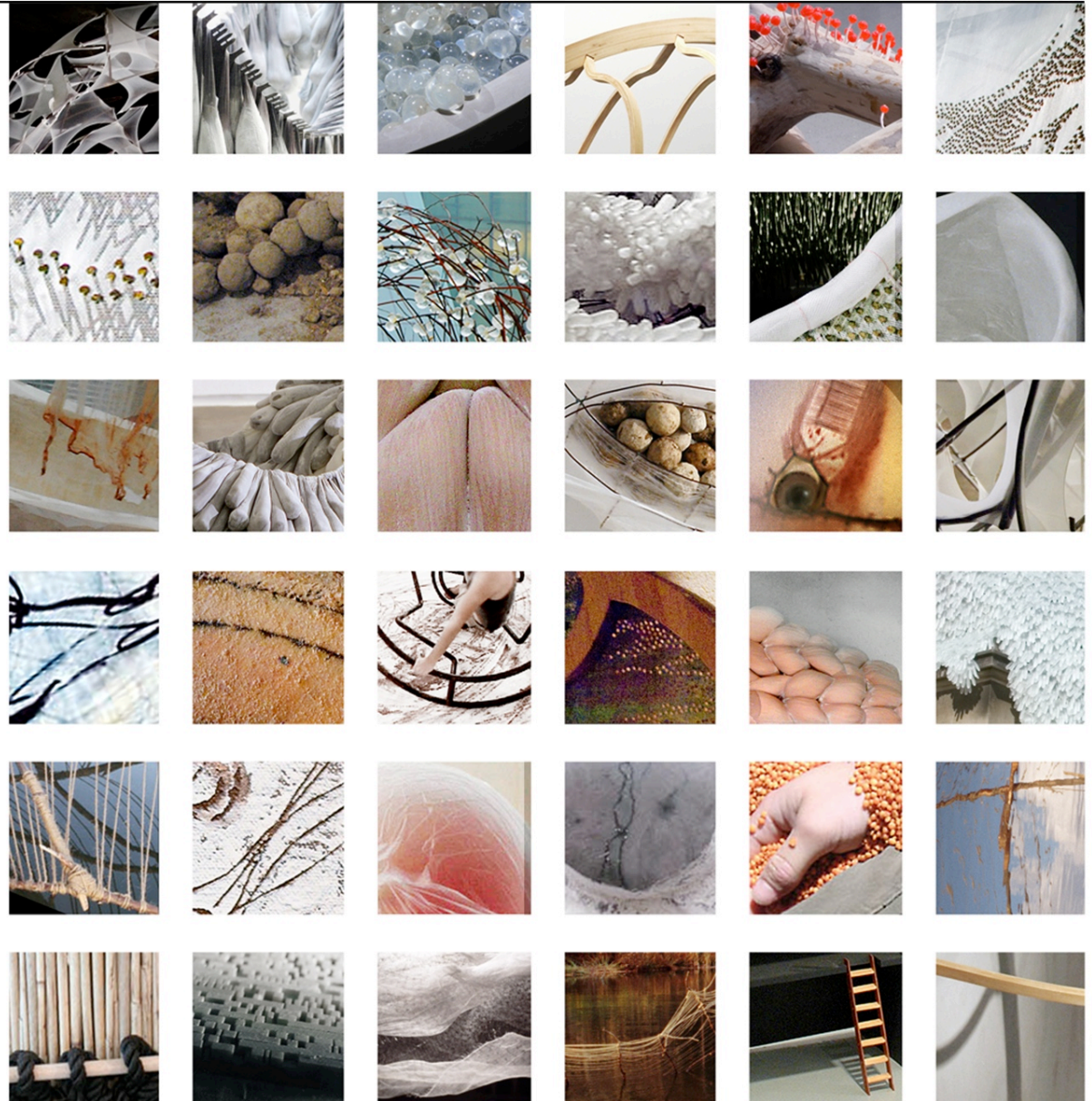
The most **immediate art**
that can be practiced,
is a form of serious play
(an infinite game)
which does not occupy itself
by displaying effort
for effort's sake
(nor for the intellect's sake)
rather, it **is an invocation of**
(or flirtation with)
the sublime.

The act of invoking the sublime
is the act of being invoked.
It coincides with a certain
(unprepared)
surrender of will
to the perfect
persuasion
which invades it

To **experience** the sublime
is to acknowledge one's proportions
in relation to **the infinite.**

And in **sensing** the infinite
in all directions,
Both its "mathematic quantity" and
its "dynamic quality"
(or magnitude)
one begins to apprehend the **limits**
of one's **comprehension,**
and

One becomes a witness
to the **undoing**
and **outdoing**
of one's greatest **intentions...**



...**Sincerity** belongs to a kind of making that acknowledges and **values** the uncertain and untranslatable

origins responsible for inciting it.



01.

Thicket (for my Heavy Light)

steel, water, latex condoms (expired)

9' x 13' x 6'

2006

Latex vessels burst in relation to sunlight intensity. The contents water seeds below. Thicket looks different every day because new vessels are planted in the evening and rupture occurs at different times each following day; rupture does not occur if full cloud coverage persists.



02.

Twin Sea Flex; right and left twin
vinyl gloves, 7 tons of water, welded steel, screen
15' x 10' x 27'
2006

Interactive sight specific installation at the Baltimore Museum of Art commissioned for the Governor's Arts Initiative Exhibition. The twin sea flex is comprised of two welded scaffoldings bearing 10,000 vinyl gloves that are each filled with water.



03.

Temple Ecclesiastes

salt grass, sand stone from demolished buildings, rope, innocent bystanding tree

7' x 30' x 25'

2004

Universität der Künste, Berlin; victims of fascism memoroal courtyard. 11 sheaves of salt grass and a tree are bound together by one continuous rope, knitting loop. Each sheave is held together by it's own knit collar and holds up a stone salvaged from demolition rubble. The unravel chord of one sheave=the input chord of the next. Renovation is a constant.



04.

Temple Ecclesiastes

salt grass, sand stone from demolished buildings,
rope, innocent by-standing tree

7' x 30' x 25'

2004

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memorial courtyard; 11 sheaves and a tree are
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05.

Journey and Release

plaster, water, donated latex condoms (expired)

3.5' x 5' x 3'

2004

Journey is an interactive installation. Water-filled condoms are twisted into several thousand smaller vesicles. Occasionally one of the vessels ruptures. Water trickles musically to the bottom of the plaster vessel, which absorbs and sweats moisture into the air.



06.

Keel for Absent Passage

pine, epoxy

4.5' x 13' x 4.5'

2006

Keel is composed of 11 bent lamination forms each set at 60 degree in relation to the ground plain.



07.

"Meditation to subdue one's poisonous dragon"

branches, twine, copper

12' x 20' x 5'

2002

Sight-specific installation, Occum Pond, Hanover, New Hampshire



08.

Diatom

steel, nylon, charcoal

5' x 6.5' x 3.5'

2007

Free-standing sculpture in controlled lighting conditions



09.

see sic saw

saws, nylon, flour

16' x 4' x 3'

2005

suspended installation; the weight of many flower sacks distorts two cross-cut saws that are bound together at each end. Flour sifts through the nylon forming a ghost silhouette on the floor (not shown).



10.
Pathei Mathos; Instrument for Summoning Waves left two details
Pathei Mathos; Instrument for Summoning Tides right detail
 steel, screen, 800lbs of coated sinkers
 10' x 9' x 4'
 2006

Pathei mathos...waves is composed of a double curtain of nails (varied length=varied pitch) suspended by screens. The public has access to walk through the passage and create visible and audible waves. Pathei mathose tides is a companion floor sculpture. It is also an interactive sound and light instrument.



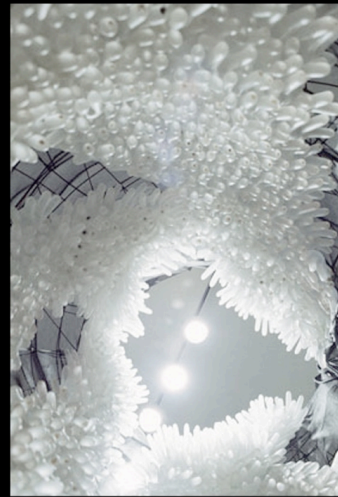
11.

Seasection

steel, screen, vinyl gloves, water

9' x 4.5' x 4'

2002



Ground-level view left detail; 4 views looking up from inside of installation right details



12.

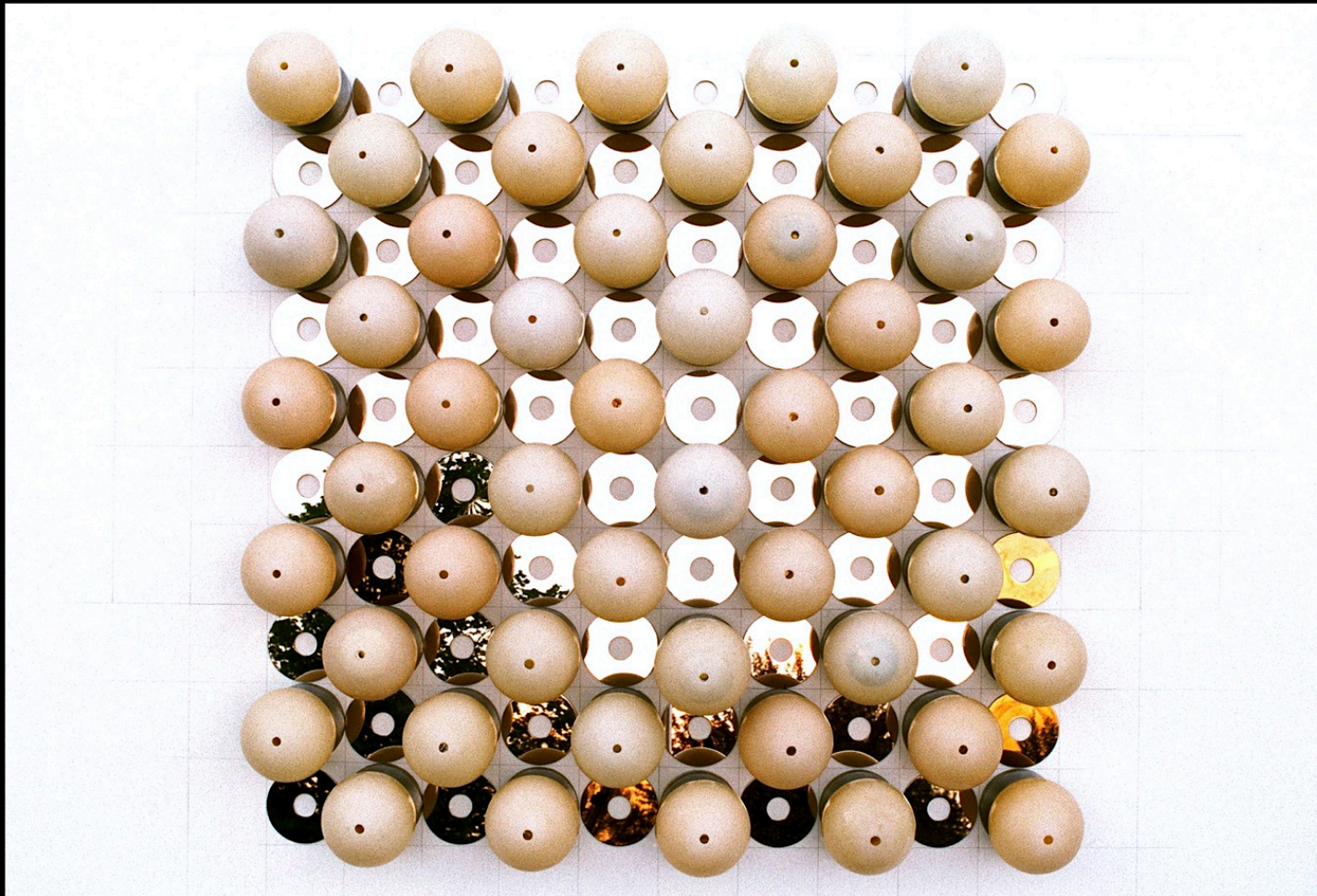
Space Tumbler & Slip Painting

bent / Welded Steel pipe; canvas, terracotta slip

4.5' x 4.5' x 4.5'

2005

Portable playground equipment used for personal and collaborative performative research; image shows work used as an instrument for painting and making impressions in clay. The device also serves as a small climbing structure when inverted that resides year round outdoors in inclement weather.



13.

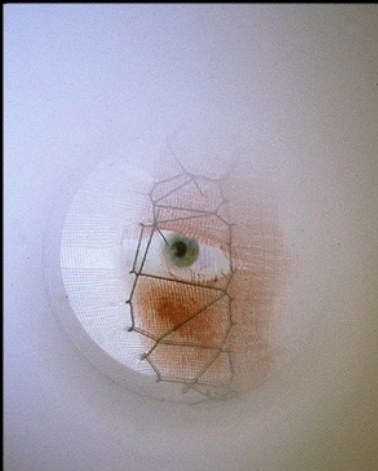
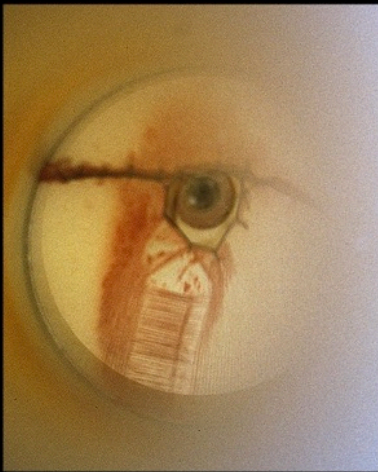
iSocket

light sockets, memory drives, mirror, surgical thread, nylon

7' x 7' x 1'

2001

Interactive wall sculpture



14.

iSocket; 8 sample internal views

light sockets, memory drives, mirror, surgical thread, nylon

7' x 7' x 1'

2001

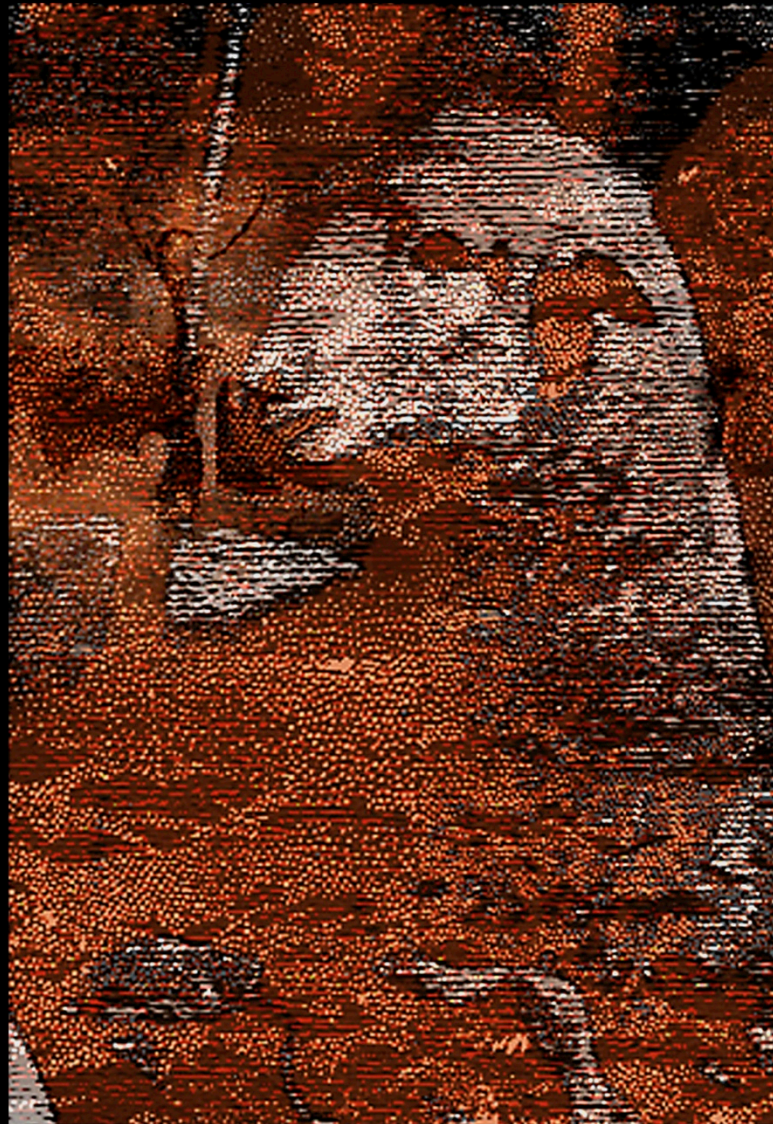
viewer perceives his/her own eye in the midst of a messy surgical repair.



BEFORE CEREMONY



AFTER CEREMONY



COPPER CURTAIN PUNCTUATED WITH NAILS

15.

Lead Load Light; Good Friday Screen

performative installation:
copper screen, nails,
charcoal, projection
13' x 10' x 10'
2010

Designed for the
community of Grace
Seattle

A suspended copper curtain is imbedded with 3 in. nails and reflects an image projected onto the surface. The structure creates a barrier across the main entrance to an inner sanctuary. During the ceremony the curtain is torn. Participants exit through the new opening in the copper screen.



16.

I Am the Life; All Saints Memorial

repurposed oak pews,
copper screen, copper
nails, blood wood, book
design

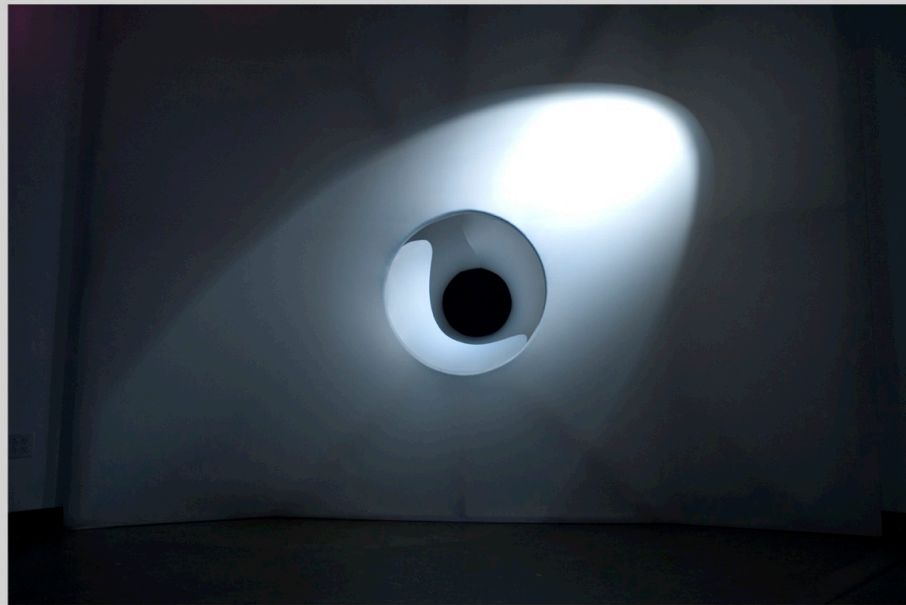
13' x 9' x 3'

2009

The All Saints Memorial is a permanent installation at the Faith Lutheran Church of Seattle. The work possesses internal lighting for special occasions and incorporates a book which chronicles specific events for the church.







Structure Design, Fabrication and Installation; 3 views

Wood, foam, fabric

13" x 17" x 17"

2008

Entanglement, Exhibition Structure
Design and Fabrication for DXARTS
Doctoral Candidates: Eunsu Kang, Joel
Kollin, Juan Pampin; Soil And 911
Galleries, Seattle, WA, February –
March 2008

How do you plan on incorporating your artistic process into the
Burke Gilman Trail Project?

Form • Matter • Spirit

Artistic Process in Practice...

*“For any given work of art, **performative research** is the core practice that allows **form**, **matter** and **spirit** each to have a say in determining one another”*

Form

3-dimensional occupation of space

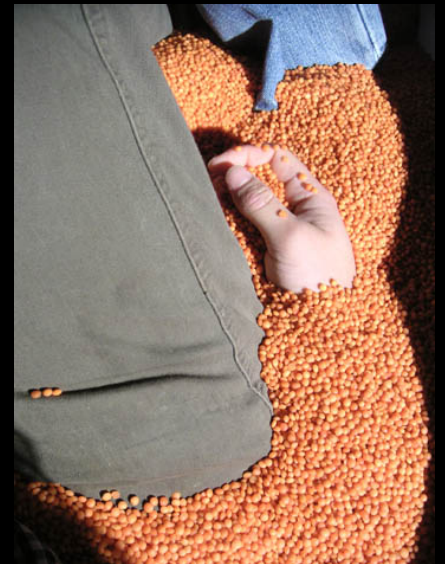
Matter

elemental components, unit structures, material and sensual qualities of media

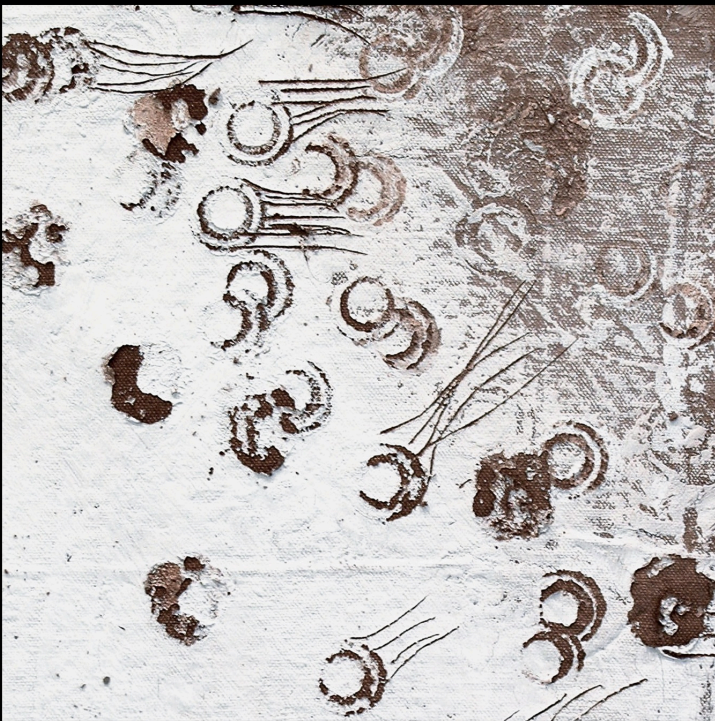
Spirit

content, aura, magnetism, inspirational qualities

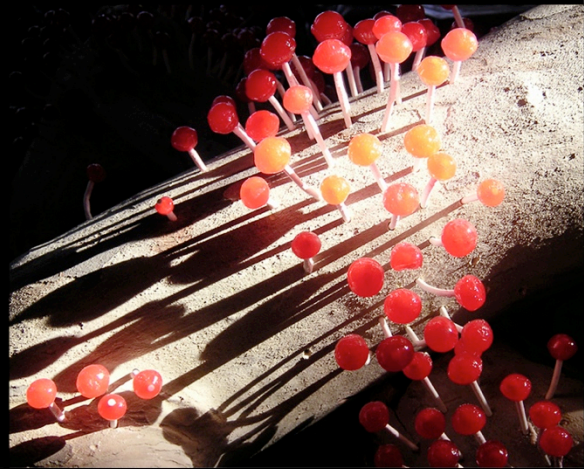
Performative Research











Many Modes of Transportation

How can artwork be incorporated into portions of the trail, and how it can influence the experience of all the different users?

Concepts for Multi-Use Trail Art

Project Goal:

Enrich mind, body and soul of the Trail User

Physical functionality of the trail / affects of trail use on bodily senses

- Experience Speed / Pace / Tempo
- Experience Light (day and night variations)
- Experience Sound (recordings daily daily use)
- Experience Self (transcribe tracks) (trail portraits)







Concepts for Multi-Use Trail Art

Project Goal:

Enrich mind, body and soul of the Trail User

Physical Functionality of the Trail

- Experience Speed / Pace / Tempo
- Experience Light (day and night variations)
- Experience Sound (recordings daily daily use)
- Experience Self (transcribe tracks) (trail portraits)
- Experience Other trail users (large scale impression mechanism)
- Experience change (living botanical sculpture)
- Experience commute : COMMUTICATION
 - Example Concepts “Commutication is an organ system”
 - Circulation System / Pulse / Beat / cell life and growth
 - Neuron / Synapse / Dendrite
 - Porthole links and references to other trail locations

Portray BIOLOGY as a system of architecture

Use external to reference internal (e.g. bike reflectors as blood cells)



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Durable Exterior Artworks Experience

A project that you feel demonstrates the effectiveness of your approach in:

- Selecting Materials
- Solving Problems
- Managing Budgets
- Meeting project deadlines)



Exterior work / durable / maintainable

twin sea flex

Anna MacDonald

Baltimore Museum of Art / site Maryland / a governor's inition exhibition



Fall 2006 / vinyl, water, steel, screen

† touch the laughing fingers... sense the soft electric flow
leap to fill the gaps between the so-called real
and the very, very simple longing force that is...
(unexplainable)

...your realest real

Selecting materials / problem solving / meeting project deadlines

Selecting materials / managing budget / meeting project deadlines



All Saints Memorial; Permanent installation, Faith Lutheran Church, Seattle
Red Oak (recycled pews), blood wood, copper screen, copper nails, Book Design, LED lighting,
dimmer/timer
2009
Budget: \$10,000.00



Visualization Stage

Drawings and models must not only convey design concept legibly, but must also portray the realistic constraints of the project and disclose material limitations. Effective visualization media requires the artist/designer to have extensive prior fabrication experience and the development of material intuition.

FABRICATION EXPERIENCE

Training and Professional Development

- 2008 **OSHA certification:** U.S. Department of Labor Occupational Safety and Health, 30-hour training course, certification does not expire; First Aid and CPR
- Spring '08, **Seattle Pacific University**, operate and facilitate Art Department shop
'09
- 2007 – '08 **Instructional Technitian; University of Washington**, Center for Digital and Experimental Media Fremont multi-media Shop, Seattle WA
- 2006 – '07 **Gutierrez Studios**, high-end metal fabrication and architectural shop, Baltimore MD
- 2006 – '07 **The Living Classrooms Foundation**, Fresh Start Shop Production Module Director, Baltimore MD
- 2004 – '06 **Rinehart school of Sculpture Shop**, Baltimore MD
- 2004 – '06 **Maryland Institute College of Art** General Shop, Baltimore MD
- 2003 – '04 **Universität der Künste**; multiple Fabrication Shops Berlin, Germany
- 2000 – '03 **Faculty Intern; Dartmouth College Studio Art** shop supervision and maintenance, Hanover NH
- 2000 – '03 **Dartmouth College** Wood and Jewelry-making shops, Hanover NH



material selection / problem solving



I Am the Life; All Saints Memorial
Installation in Process
2009
9ft x 13ft x 1.5ft



Constraints

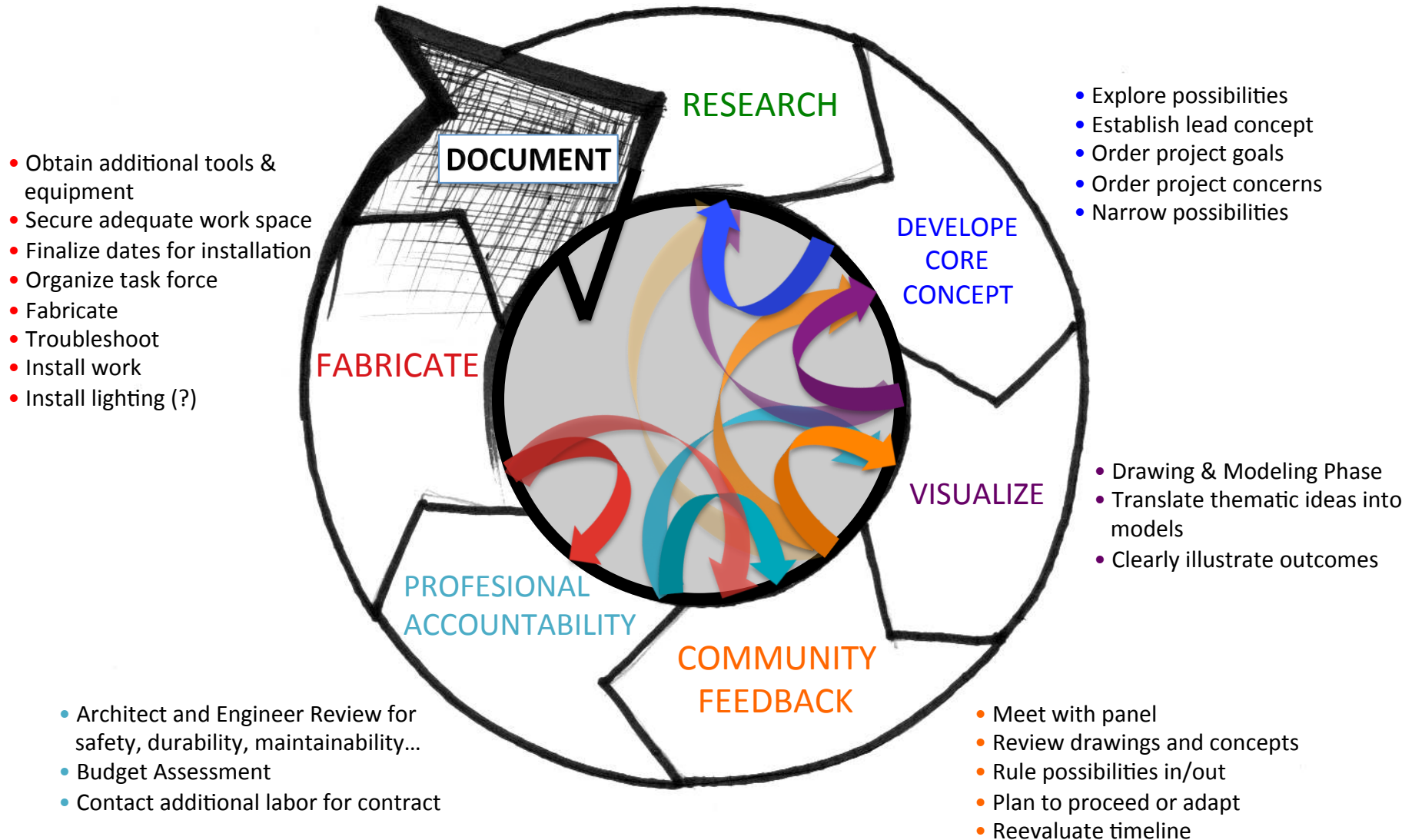
- Standard SDOT trail designs
- Limited budget
- Multiple artwork locations
- Scale

How might these influence design?

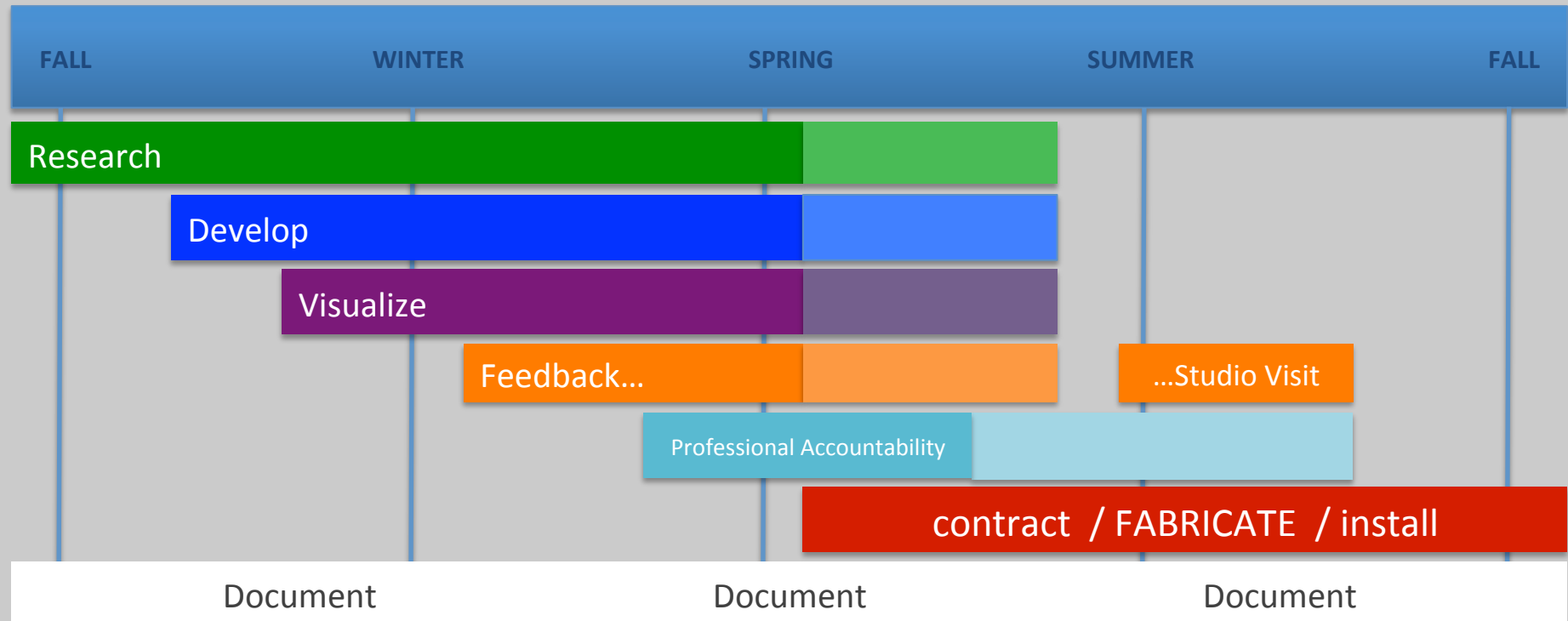
PUBLIC WORK PROCESS

Standard SDOT trail design / budget

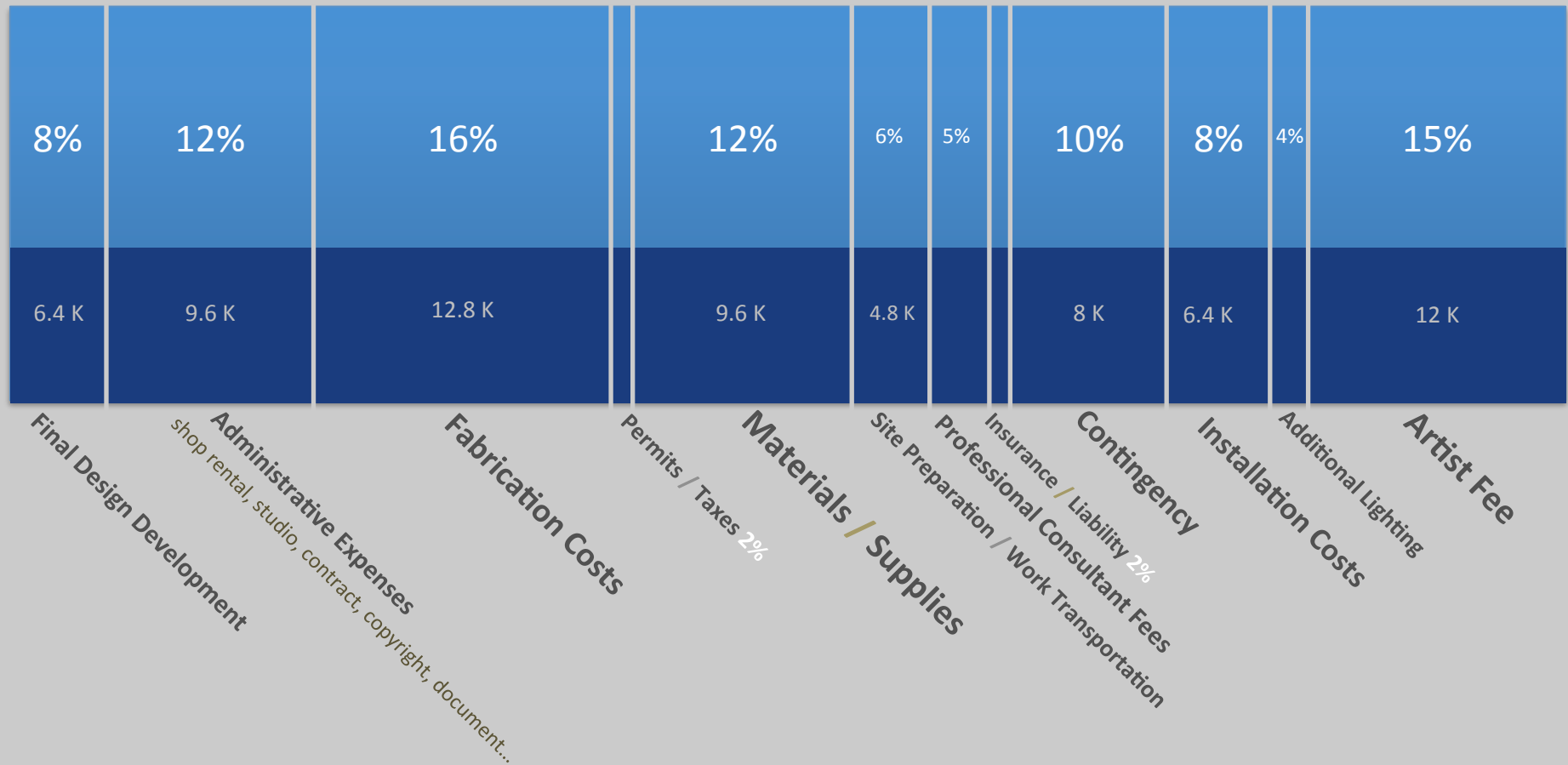
- Thorough examination of site
- Historical significance
- Materials
- Budget
- Contemporary Uses/functionality
- Conditions: weather/terrain/safety
- Documentation Potential



SAMPLE PROJECT TIMELINE

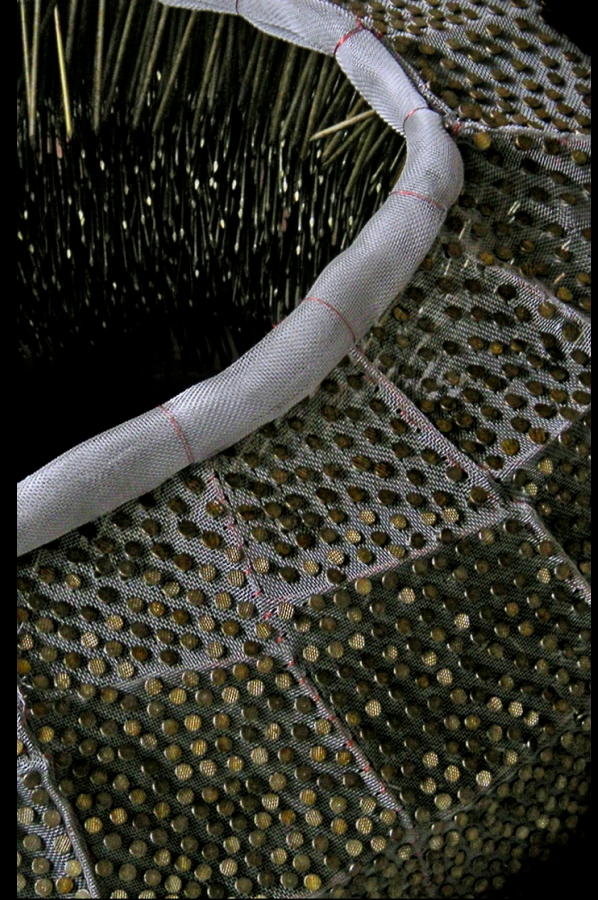


SAMPLE PROJECT BUDGET



* Local project : Travel expenses minimal per diem < .3%

multiple artwork locations – material dialogue



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Safe & Sustainable

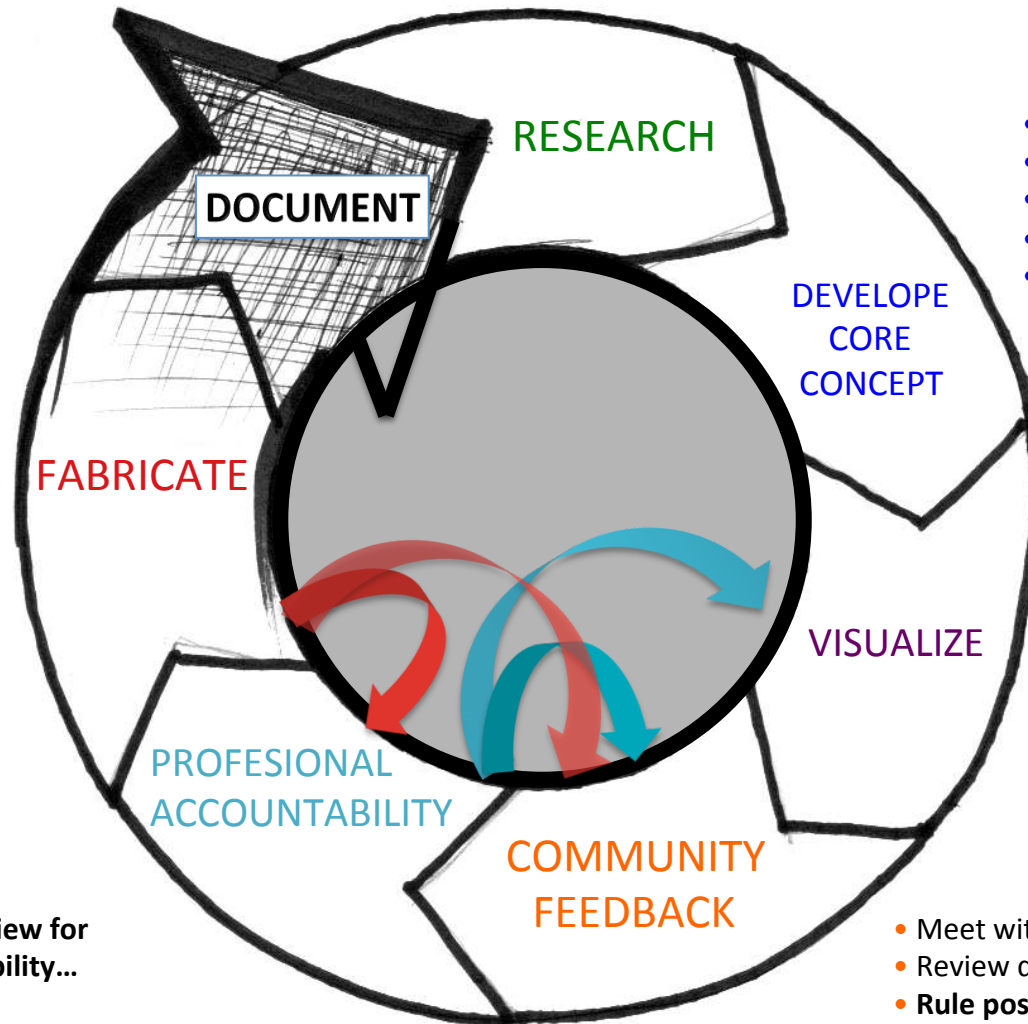
Ensure design meets:

- SDOT safety requirements
- Requires minimal maintenance?

PUBLIC WORK PROCESS

Ensure SDOT Safety Standards

- Thorough examination of site
- Historical significance
- Materials
- Budget
- Contemporary Uses/functionality
- Conditions: weather/terrain/safety
- Documentation Potential



- Explore possibilities
- Establish lead concept
- **Order project goals**
- Order project concerns
- Narrow possibilities

- Drawing & Modeling Phase
- Translate thematic ideas into models
- **Clearly illustrate outcomes**

- Meet with panel
- Review drawings and concepts
- **Rule possibilities in/out**
- Plan to proceed or adapt
- Reevaluate timeline

- Obtain additional tools & equipment
- Secure adequate work space
- Finalize dates for installation
- Organize task force
- Fabricate
- Troubleshoot
- Install work
- **Inspect & test for safety**
- Install lighting (?)

- **Architect and Engineer Review for safety, durability, maintainability...**
- Budget Assessment
- Contact additional labor for contract

Availability to work on this project?

Interest & Background

- You have designed a spectacular opportunity for the Burke-Gilman Trail. The designated sections, especially the split at 40th, have appealed to me for several years as sites with great potential. I am a Wallingford-based artist who uses the Burke-Gilman daily as a means of physical and mental transport. I am attached to the trail and the delightful, porthole-quality that it creates, linking diverse idiosyncratic environments. It is already possible to sense many of it's past layers through the pavement. I am very interested in bringing hidden layers to life using abstract form and non-verbal systems.
- Influenced by athleticism and spiritual curiosity, my artistic praxis is dedicated to researching forms of play and playful forms as vehicles for articulating the shared substance of body and spirit. I have designed several multi-layered environments of passage such as thresholds, portholes, arches and caverns which provide inviting experiences that take advantage of the viewer's integrated sense vocabulary and movement through space. Using dynamic combinations of natural and industrial materials, I create vessels, instruments and environmental contexts for social enrichment and transformation. In addition to a permanent work installed locally, I have also made outdoor public works for: the Baltimore Museum of Art, the Maryland Institute College of Art, Universität der Künste, Amerika Haus and the underground system of Berlin, Germany. I also have experience interpreting plans and have collaborated with architect, Jeremy Linzee for public work assignments.
- I believe my work would translate fabulously into a larger vision for several durable, unique and conversant works that might enliven immediate spaces along the Burke Gilman Trail. It would be a great honor to design stunning series of safe and sustainable works of art for all Burke-Gilman users. Thank you so very much for your consideration.