



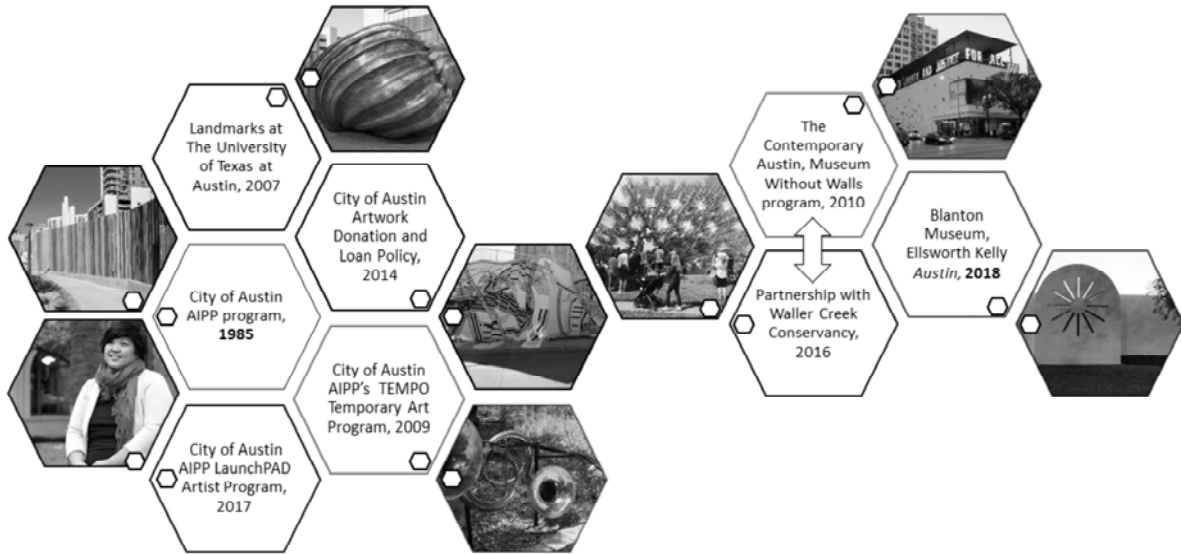
# AIPP in the Downtown

CITY OF AUSTIN ART IN PUBLIC PLACES PROGRAM

JULY 2018



## An amazing time for public art in Austin!



I wanted to start off by acknowledging what an amazing time it is for public art in Austin right now - Landmarks at The University of Texas at Austin is celebrating its 10th anniversary, the Waller Creek Conservancy is partnering with The Contemporary to bring important artists, such as Ai WEiWei to Austin as well as sharing Creek Show, a temporary installation of mostly light-based artworks with the City every November and Ellsworth Kelly's Austin is opening this week.



One of my favorite downtown public art works is this piece by artist Jim Hodges installed at the rooftop of the Contemporary Jones Center on Congress is exemplary in part because of its siting - being in proximity to the Texas state capital reminds us and our legislative body of our expectations as a democracy.



Forever Bicycles (2014) by Ai Wei Wei is a towering amassment of over 1,200 bicycles that will be on public display for another year or so as part of the Contemporary Austin's agreement with the Waller Creek Conservancy. It is located near the Four Seasons along the hike and bike trail – don't miss it!

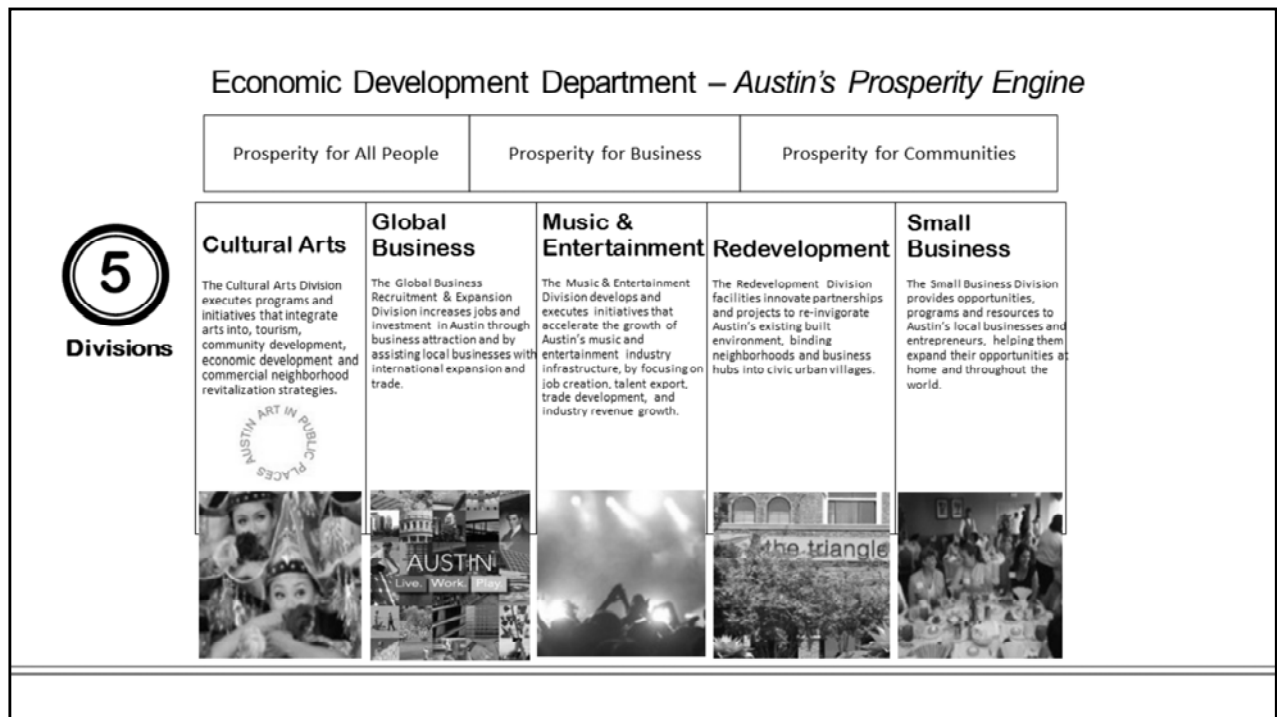
**Altogether, we are creating an amazing Museum Without Walls  
for the City of Austin**

**culture  
NOW** **MUSEUM WITHOUT WALLS**

CultureNOW dedicates itself to celebrating our vast cultural environment as a gallery that exists beyond museum walls through cultural tourism and arts education.

- Landmarks at The University of Texas at Austin
- The Contemporary Austin
- Waller Creek Conservancy in partnership with The Contemporary Austin
- Ellsworth Kelly's *Austin* – Blanton Museum and
- City of Austin Art in Public Places

All of these public art groups, along with Austin Art in Public Places, are creating a Museum without Walls, which is a phrase that has been the tag line of Culture Now, a website devoted to sharing public art across the country.



But before we do that, I'd like share about about the AIPP program.

The AIPP Program is within the Cultural Arts Division in the Economic Development Department - the idea of creating prosperity drives the work in all 5 of our divisions, including Cultural Arts. EDD brings cross-over programs that we point our artists, musicians, small business or international business owners to —our department works together to leverage opportunities for our community.

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Being part of Economic Development is a somewhat unique position for a percent-for-art program. It allows us to think about our work as an economic driver, and let's us use the skills of our colleagues in the divisions you see here to create prosperity for our artists.



## Art in Public Places Collection

313 pieces in the collection worth \$16 million

AIPP began as a 1% program in 1985 and in 2002 by citizen initiative, the amount was raised to 2% of capital improvement project budgets to be dedicated for the commissioning of public art. In the 32 years we have been around, AIPP has commissioned artworks almost 200 works of public art. We also serve as the first point of contact for the community to propose artwork donations and loans on City property. The program is responsible for the AIPP collection worth 16 million dollars.

that range from murals to bronzes sculptures; from architectural detailing to streetscapes; and from place-making icons to master plans...



TEMPO



**In 2018...** AIPP Staff is managing **75+** Commissions, Donations and Repairs

**In 2018 AIPP is managing**

45 active percent-for-art projects

23 temporary art projects

3-4 special projects

10 repairs to existing collection

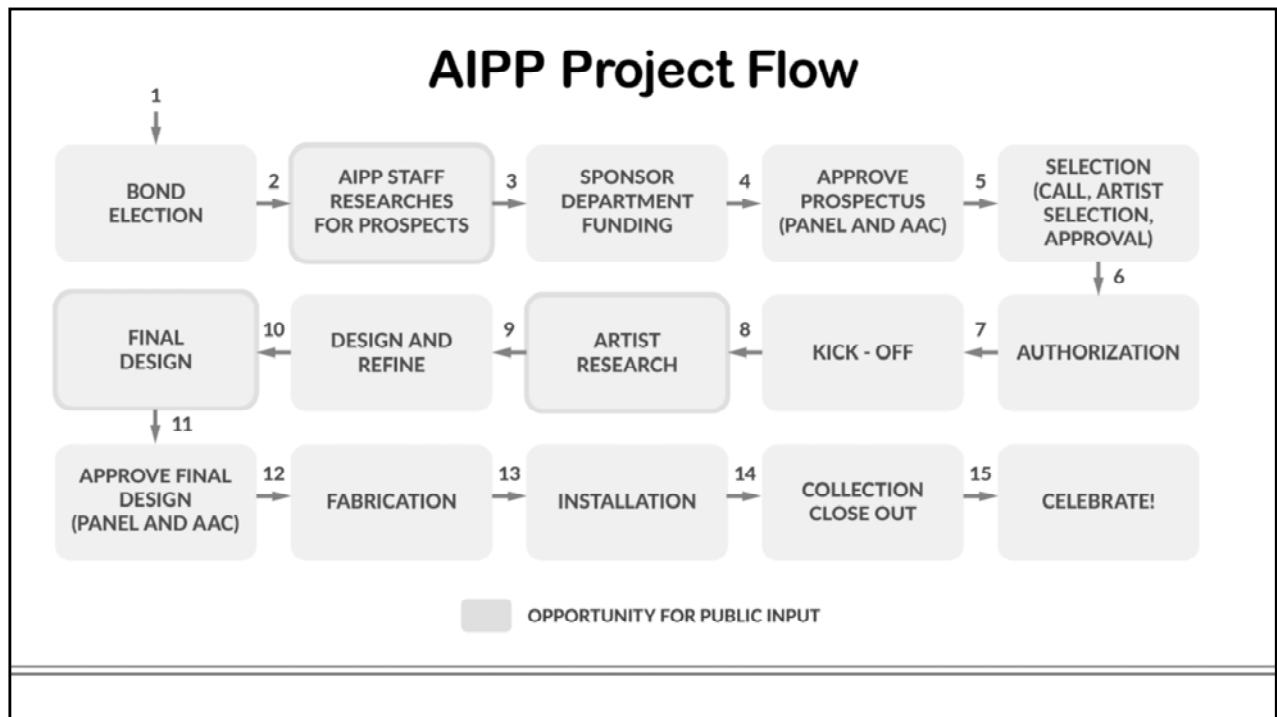
3 – 5 donations/loans

**\$8 million**

( Value of the 10 projects in progress at ABIA alone  **\$5.5 million**)

This year with 5 staff members and myself, we will manage percent-for-art projects, temporary art projects, repairs to our aging collection, donations and loan applications and some special projects. You see here our current budget for all the percent for art projects – the majority of the funding is for projects at the airport. The cost of construction at the airport comes from revenues generated on-site, and that includes the funding for public art.

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Shadowing funded by an NEA Grant, the One Water Summit, UNESCO City of Media Arts Designation



This simple graphic is intended to walk you through the 15 step process for bring public art to the city. This process takes anywhere from 2 – 5 years, depending on the timeline of the sponsor project. We have oversight by the Art in Public Places Panel and the Arts Commission, two citizen volunteer bodies who we seek approval from every step of the way. Public art can be a shock for artists because of the process that includes lots of public input, but the rewards hopefully make it worthwhile!

Once we know there is funding set aside for an art project, staff researches what the opportunities and constraints are, and engages the local community around the site as stakeholders in the creation of the Call to Artists, defining the goals of the project. We get approval from the Art in Public Places Panel and the Arts Commission and release the Request for Qualifications. After a 4 month selection process, we engage with the selected artist to work with the design team to create the design,

## Recent and Upcoming AIPP Projects in the Downtown

But before we do that, I'd like share about about the AIPP program.

**COMING SEPTEMBER 2018 – 23 TEMPO INSTALLATIONS**



**10 temporary artworks (sculpture)**

Temporary artworks in each district, converging on Edward Rendon Sr. Park for a collective exhibition coinciding with East Austin Studio Tour. Installation period: 3 months



**12 temporary artworks (mural)**

New in 2018: Temporary murals which will be placed in parks and right-of-ways all over the city. Installation period: one year



**1 temporary artwork (large scale)**

New in 2018: Temporary overlay onto a permanent work in the collection to creative placemaking and inspire dialogue about public art

Installation period: one year

This year, in addition to the AIPP has put forward a proof of concept for a new TEMPO program, overlaying temporary artwork over an existing artwork in the collection to drive tourism, to investigate how does our shared perception of urban space shifts through an artist vision and to inspire dialogue on Austin's public art collection.



You all are familiar with the blue signs at the Lamar Underpass? In 2002, AIPP commissioned artist Carl Trominski to create an artwork to help turn the circa 1959 underpass on N. Lamar Blvd. into a vibrant gateway to a growing commercial district with durable artwork which may address lighting, bridge faces, railings, retaining walls, median, and/or pillars.

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The artist's concept was to enhance the experience of passing through the underpass and to create a threshold to Austin's urban center of business and entertainment district. The project was intended to strengthen the expression and experience of this moment. There are three artistic components – paint, sequential sculptural signs, and solar panels. Unfortunately, this work has been plagued by vandalism and theft, leaving it lacking in both the original elements and functional solar power. This is, as many of you know, one of AIPP's most talked-about pieces – and triggers fairly distinct reactions from all who encounter it. Interpretations of the work have included everything from a homeland security installation to alien communication devices. Though it remains part of the City's collection, the interesting twist is that it is gaining a new life through

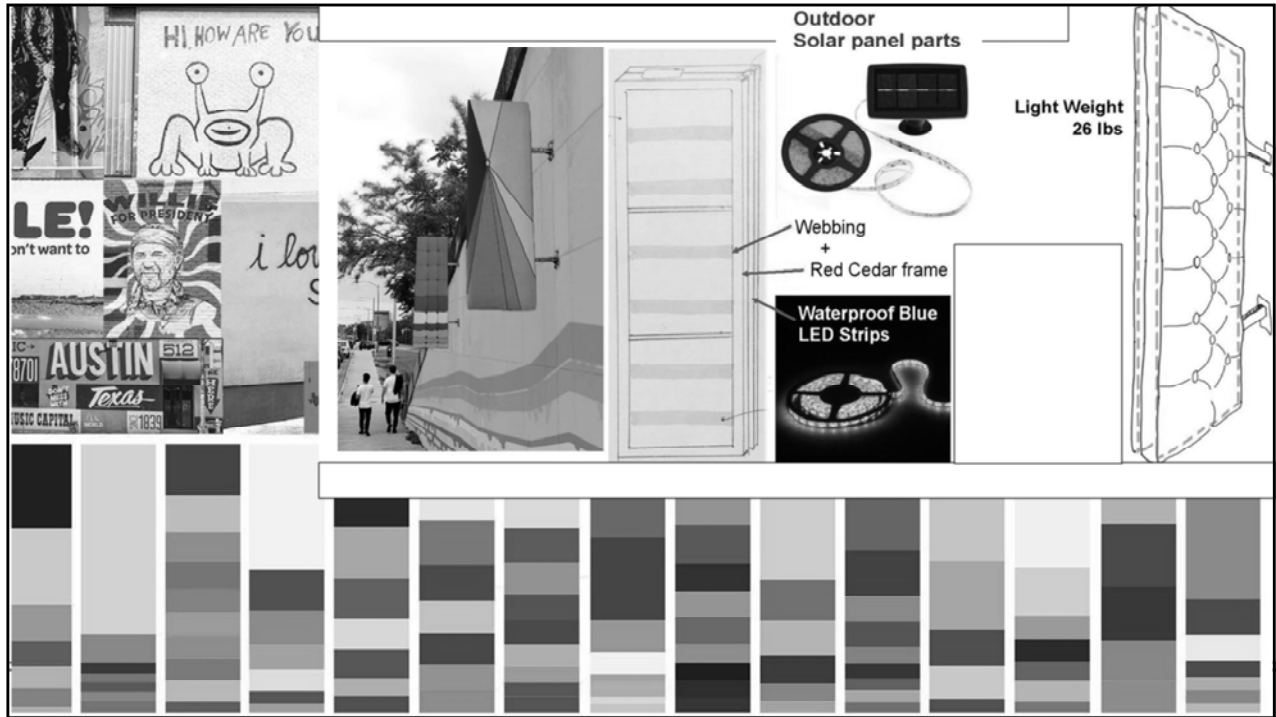
community participation. Carl Trominski



Artist Laurie Frick was awarded the commission earlier this year, and she proposes Data Tells A Story, which celebrates visitors and the murals they love most in Austin. Through the TEMPO Refresh proof-of-concept, the artist is overlaying a temporary work on the permanent artwork titled Moments, located at the Lamar Underpass, with the blessing of the original artist, Carl Trominski. Laurie has designed elements to overlay on all the elements listed in the RFQ, including walls, signs and lighting.

She is addressing the walls of the underpass by illustrating data from Visit Austin, formerly the Austin Convention and Visitors Bureau, bringing to light the **reasons** that people come to Austin and the **activities** they engage in when they are here.

The murals will cover the walls on both sides of Lamar, coating them three times, once with a primer coat, then with a coat of bright aqua and then stripes of color illustrating the visitor data. The stripes will end at 7' above the sidewalk so they will not be behind the signs themselves. She will incorporate carefully crafted drips to suggest a relaxed approach to the mural that will resonate with Austin's vibe.



The blue signs will be used to visually reference the 16 of the most Instagrammed murals in Austin. Each sign will have an upholstered sleeve that will slip over it, each with a color palette sampled from one of the 16 selected murals. Each upholstered sleeve includes a self-contained, small solar panel and blue LED light strip.

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The fabric is outdoor and sun-fast and each unit has weep holes to allow for drainage. The artist has a stamped engineering document, stating that the maximum added weight per panel is 30 lbs and she has designed the sleeves within the needed tolerance.

Laurie's team includes local artisan, Sheri Bingham of Iron Threads Design, who will create the upholstered sleeves and experienced art installer, Blue Way, who will execute the painting on the walls and the installation of the sleeves over the signs.





The lighting Laurie has designed will introduce a soft blue glow of LED lighting, powered by the solar panels integrated into the structure of the sleeves.

TEMPO 2D mural at the Jamie Odom Gazebo by Rebecca Rothfus Harrell



Write up about the TEMPO 2D program – timing of the install, how long in place.



Austin Energy District Cooling Plant #3 AIPP Project by Artist Beili Liu

Artist Beili Liu has received final design approval for her artwork for the District Cooling Plant #3 - Titled *Cloud Pavilion*, the sculpture is proposed to be 15' wide x 20' long and varying in height between 10 and 14' tall. The foundation for the sculpture will be approximately 6" above grade. There will be an AIPP plaque including "Do not climb" language on it and on the plinth.

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Artist Beili Liu is inspired by the hydrological cycle of evaporation, condensation and precipitation which is directly tied to the processes happening inside the Austin Energy Cooling Plant. Through the chilling process, condensation gathers inside the building and is cooled as water -the resulting chilled water is delivered to downtown buildings rather than each building have their own system. The sculpture references this process of water condensation.



Artist Sharon Engelstein, Houston

Artist Dan Gallagher, New York City

Artist Judd Graham, Austin





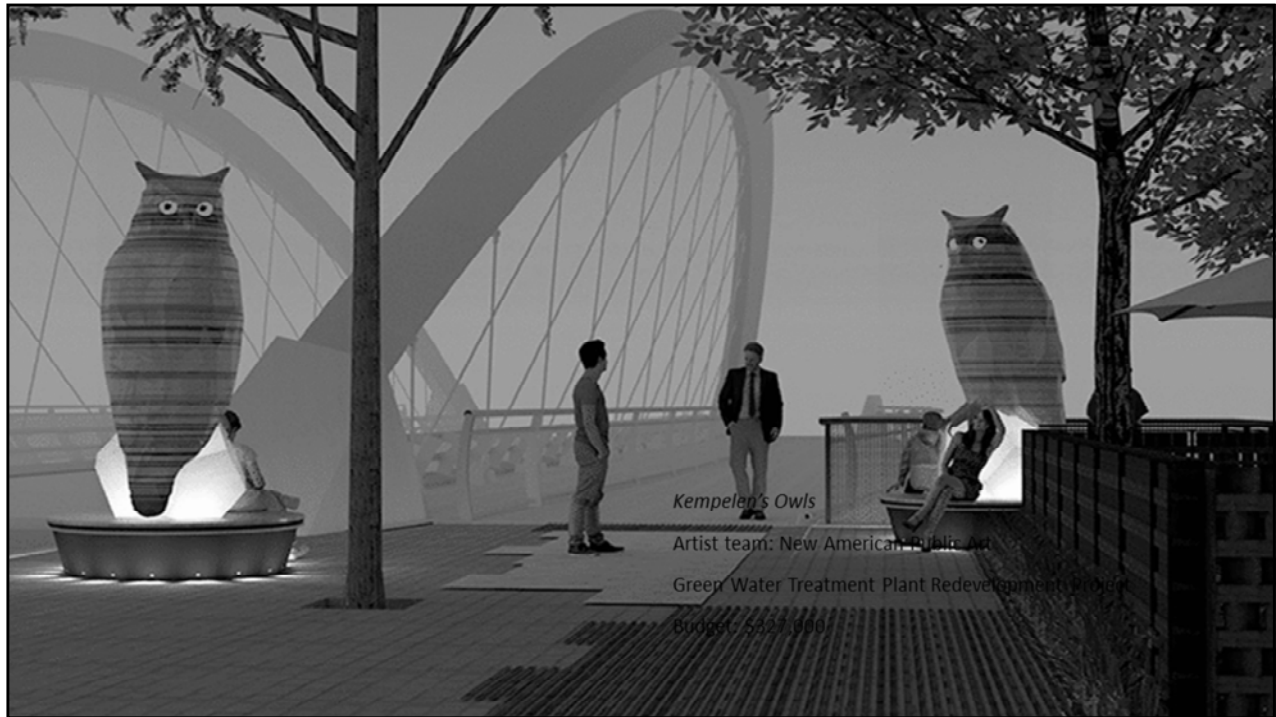
How many of you have been to the new Library yet? I'm so excited for you to discover it!



*Wander* by artists: Chris Gannon, Chadwick Wood, Brockett Davidson is a digital installation that leads you on two simultaneous journeys – one an exploration of the city in real space, and the other an interactive literary adventure in virtual space. The stories appear on your phone or tablet (or in a book you may check out from the library) and each chapter is linked to a physical location around town. The chapters end with a choice in action. Your decision determines the direction of the story and your next location.

This artwork is an innovative strategy for engaging the public in the exploration of Downtown Austin.

The framework exists as a digital overlay across downtown accessed through the explorer's phone or tablet, or through a printed version soon to be available in all of Austin's public libraries



Future Location of *Kempelen's Owls* across the Bridge by artist team New American Public Art (NAPA) is in the fabrication process. A permanent public artwork commission for the Green Water Development project, the installation, to be located at the north east side of the butterfly arch bridge, is slated for installation toward the end of 2018.

*Kempelen's Owls*, inspired by the 18th-century robotics of Wolfgang Von Kempelen, will be an interactive sculpture that fosters curiosity. Two great horned owls (a native Texas species), each standing 7' tall and constructed of layered metal and composite materials, will perch atop dodecahedrons (12 sided geometric shapes) and silently observe surrounding passersby. The interactive features of the work are hidden, awaiting discovery by visitors who can activate them to trigger movement in the owls.

Upon completion, this will be a fully open-sourced permanent public artwork, the first such work in the Art in Public Places collection. NAPA believes public art should be public from conception to completion, thus creating a resource for innovation and the creative economy. In collaboration with AIPP, all of the concepts, designs, contracts and methods used to create the work will be made available to the public under a creative commons license (CC BY-SA-NC 4.0).



***Blackbird***, a hand-carved sculpture by local artist Holly Kincannon and Kincannon Studios, LLC, is a contemporary blend of pop and traditional art. Located on the North side of Republic Square Park, the work draws inspiration from the pottery and folk art of Oaxaca, Mexico.

Artist Holly Kincannon describes the work as "Inspired by the black pottery of Mexico, *Blackbird* exists to bring good cheer, and urges the unrepresented, the broken-winged or darkened spirit to take heart." The artists were inspired by the song "Blackbird" by Lennon and McCartney, and wanted to draw a connection to Austin's music culture, Austin's ubiquitous grackle and to the Mexican history of the site.



# Questions?

ART IN PUBLIC PLACES PROGRAM

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