

CORNING MUSEUM AS MUSE

GLASS COSMOS AND THE BIG EYE

A PAIR OF PROPOSALS

A pair of proposals for glass LithoMosaic sidewalks, for the Corning campus, inspired by imagery of the Mt. Palomar Observatory "Big Eye" telescope, and imagery captured by the Hubble Space Telescope, for which Corning made mirrors and lenses.

Corning Museum/Glassworks Campus
Corning New York

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LithoMosaic Facebook Page - updated daily

ROBIN BRAILSFORD

COLD CALL - MUSEUM AS MUSE

An idea for glass LithoMosaic sidewalks, for the Corning campus, inspired by telescopic imagery, for which Corning made the lenses and mirrors.

Approval: From Corning leadership.

Timeline: In the next year or two.

Budget: Somewhere between \$50,000 and \$200,000 - to be raised.

I have had great good fortune.....

I have the great good fortune to live on mountainous chaparral upon which I found a forgotten Kumeyaay solstice marker.

I have had the great fortune to have been an Artist in Residence at the Hubble (same family) Trading Post, National Historic Site, living in a stone hogan, having night time dreams deserving of dreaming at the center of the Dine' universe.

I was honored by to be selected for New Glass Review One, with work that sketched, with layered float glass, the topographic planes of the Mojave.

This past year, I spent his last Christmas and 101st birthday with Walter Munk, esteemed geophysicist and my collaborator on the 2350 square foot, "Grand Canyons of La Jolla" - a glass and porcelain LithoMosaic that explores the sea floor bathyscaphe, and 100 life-sized species, at Scripps Institute of Oceanography.

I am now working on a LithoMosaic with Freeman Dyson as an advisor, for a Kumeyaay constellation map for California State Parks.

The best thing I ever did, was invent LithoMosaics; a means of marrying the strength and freezing weather resistance of monolithic concrete, with the artistic potential of glass mosaics.

One of the most fun things I ever did, was teach LithoMosaics at The Studio at Corning this spring.

Since I was 12, I have been a cold and warm glass artist. I have been a public artist from before it had a name. My ideas embody the light and infinite potential of the first, and the timelessness and socialist leanings of the later. I had to invent and patent a mosaic process, to achieve both for my own work. I needed a way to animate the underachieving ground plane of public spaces, at a vast scale, and to liberate mosaics from the yoke of Mediterranean climates. LithoMosaic does all that.

As a civic artist, the sites I now effect are astounding, and as a woman artist I collaborate with concrete contractors - rattling assumptions about women, art, work and friendship. As Walter Munk wrote, "If one wishes to have a maximum impact on the rate of learning, then one needs to stick one's neck out at an earlier time."

I have recently reinvented the field of public art for myself and my clients with "COLD CALL/Museum as Muse." This proposal is part of that ongoing series. Please see this link for the most recent COLD CALL Newsletter: <https://www.dropbox.com/s/b8h7t05qccnx2ir/2018ColdCallFinal.pdf?dl=0> .

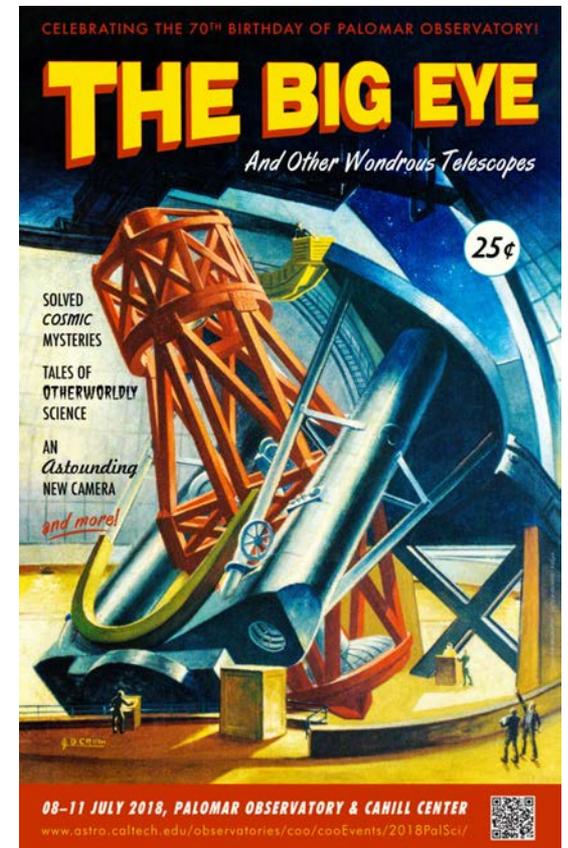
Robin Brailsford

CONCEPT

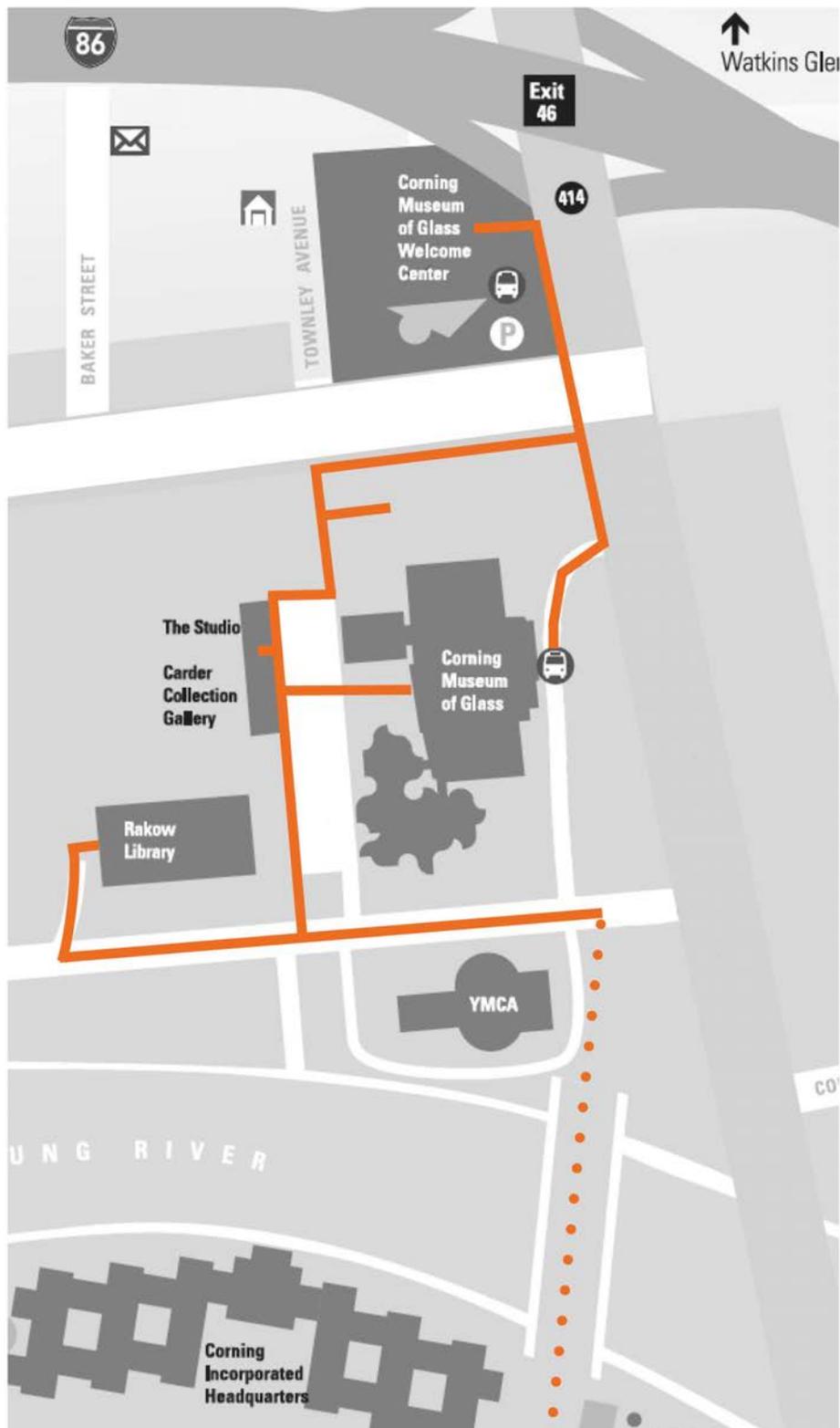
My work is driven by earth science: my amazement and the deep truths of our blue planet whirling in infinite space, with mountains and weather, cultures, dogs, medicine and evolution. The Modern era of Astronomy started with the Mt. Palomar, (Corning's) "Big Eye" Telescope. The Hubble Space Telescope (also Corning) expands even farther, our ability to see and try to comprehend the universe. The Hubble Space Telescope has been called, "the most productive scientific instrument of human history."

Glass has assured us that space is unbelievably vast. Telescopic images of this vastness, blow wide open human ideas of importance of scale, beauty and detail.

So....GLASS is the material,
TELESCOPIC CAPTURES are the subject matter,
VAST is the scale, and
LITHOMOSAIC is the means.
For a major new work at CORNING.



Four schematics for The Big Eye,
LithoMosaic . 3" x 6" tracing black and paint
on industrial float glass. 2019.



WAYFINDING

The Corning campus is not simple to navigate. Is this the museum front door or is that? Are the corporate offices in this building or that? Where is the bus stop, river, pedestrian bridge and Rakow Library?

There is a red wayfinding stripe from the street to the museum's front door, but it pains me that it is paint. I want to to be glass - to lead the glass experience outside to the inside.

In plain view, the Corning sidewalks are a parsed series of paths linking several city blocks. It is along all these concrete and brick walkways, that I propose a wayfinding ribbon of glass LithoMosaic, inspired by one photograph of deep space from the Hubble Space Telescope.

There are two sorts of Hubble images. The long view is of stars and spiral galaxies found randomly and separately in deep dark space. I would articulate this with glass areas of stars set in a void of black concrete - maybe 25 - 35% mosaic to 65 to 75% black concrete - keeping the cost down and the discovery element high. The second sort of image is a detail of a spiral galaxy or dust cloud. Awash in brilliant pastel colors, I would translate this field with 100% glass mosaic set in field of natural grey concrete. The cost here will be higher, but the colors and dimension of galaxies and glass will be continuous, and shown to their greatest advantage.

FULLY ENGAGE EVERY

SIDEWALK ON CAMPUS



OPPORTUNITIES AROUND

FOR GLASS COSMOS IN THE GROUND PLANE

"Glass Cosmos is a treasure hunt, kids will love it, and learn from it. A good value as to the mileage... literally and metaphorically...it will deliver for Corning employees, residents, tourists, scientists, and visiting artists" - Wick Alexander

GLASS COSMOS

We can fully engage every sidewalk on campus (and even across the pedestrian bridge and into the village) with a LithoMosaic ribbon of deep space - proceeding in modules - engaging the busiest routes first. To do this, local contractors will sawcut 18" strips the length of the existing paths, and then a Licensed LithoMosaic contractor will back-fill the voids with LithoMosaics. The imagery will be spiral galaxies and gas clusters, astonishing in form, color, abstraction and meaning. Upright totems or benches could also be made, leading the eye to the Rakow for instance, or to bus stops in front of the building or in the parking lots.

A small design team of astronomers, Corning staff and I can cull through the best of the best Hubble images to find the one that most reveals the brilliant nuance of colors in the stars captured by Corning mirrors and lenses. To take an image and blow it up to such a scale will require coordination with NASA. They will also work with us to choose the image with the most iconic science and art prospects, color enhancements and pixel count. I have reached out to <http://illumunateduniverse.org/2018> for expert advice.

My materials; handmade glass smalti and tesserae, come in every conceivable (and even inconceivable) color - from cobalt to glow-in the-dark to gold and silver. I regularly buy from Mexico and Italy. I occasionally buy from China, and I am always happy to procure unique glass from studio artists.

Set in a monolithic concrete pour, perfectly flat, with no mortar or grout - LithoMosaics is built to take the most weather Corning can offer. We have over 50 LithoMosaics, many installed in freezing cold states like Alaska and Nevada, (and literally at the World of Concrete, and Universal Studios) all with a perfect, "no fail" record. No longer limited to sites with a Mediterranean climate, using this process, mosaics are now impervious to freeze/thaw, coefficient of friction, UV, maintenance, salt, shoveling and LEED concerns. They can even be submerged underwater, just in case the Chemung rises again....

The art mosaic itself will be created by myself and my talented partner; Wick Alexander, in the studio (ours in Southern California, or yours in upstate New York if a hands-on learning experience is wanted to be a part of the project). There are live-cam options as well - from our studio, to yours.

Installation will be handled on site by a licensed Lithocrete concrete contractor. Large sections will be set in a single day - leading to little disruption to staff and guests. QCP is now a Licensee, and could pour the LithoMosaics as pavers, eliminating the need for crews on site, adding modularity, but taking away from the monolithic appeal. Lots to discuss in person! For more of the installation process, look at Albums, under Photos, on the LithoMosaics Facebook page.

THE BIG EYE

There is an ideal precursor area in front of the summer outdoor hotshop. It is made of concrete pavers that can be easily removed. Here can be an introduction, and one that is a focal pivot for the rest of the project. Here and only here, will be a more narrative anchor. It will be an elevation view of the Mt. Palomar Observatory's, starkly white Big Eye, set in pines with the brilliant night sky beyond. One hundred percent mosaic, it will offset the glossy glass tiles with matte porcelain (also a form of glass) for the highest possible coefficient of friction. People will love it, and it will relate work and activities outside, to the adventures waiting inside.

This project can be made in a few months and set in a few days, observed by the public. It could go in as early as this fall, but not winter, as we can not pour concrete in freezing temperatures.



The Big Eye. Schematic and crayon on paper..2019.

MATH

LithoMosaic ranges from about \$250 - \$350 a square foot installed: design, mosaic, concrete. Density of design, materials used and concrete prices account for the variability. Saw cutting, planning, consultation, travel, etcetera will have to be calculated at local, timely rates.

Glass Cosmos is a stripe 18' wide, but up to many thousands of feet long. Once all the planning is done, and, and materials as in, we can fabricate about 20 square feet of art mosaic a week. Depending on scale and density, it will take the Licensee from a few non-winter days, to a few non-winter weeks to install.



A simple line of Hubble beauty, in glass LithoMosaic.

*First - we need review, dialogue and approval.
Then - we can work out the details.*

Please accept my huge thanks for considering this COLD CALL/Museum as Muse proposal.

I am honored.

BIBLIOGRAPHY

Corning and the Craft of Innovation, Graham and Shuldner, Oxford University Press, London, 2001.

"Another way that Corning's management buffered the worst effects of the Depression era on its workforce was to take low-margin work that it might not ordinarily have accepted. One such project was the casting of the largest pieces of glass ever produced at that time... a project that not only gave Corning important learning opportunities but also involved very direct interaction between personal and glassworkers. At Corning during the mid-30's, every worker on the plant floor could see that science created jobs because of the challenging and dramatic work at Mount Palomar. The Palomar project, more than any other single event, brought Corning into the public eye and a leading research-performing company." page 105.

"The first disk emerged from the annealing lehr as predicted: annealing theory confirmed, if not proven... The second disk was poured without a hitch... the drama began when the Chemung River overflowed its banks in one of the worst floods of the century. The rising waters reached the level of the transformers minutes after an exhausted crew of men, in an effort to save the disk, managed to hoist one of the two big transformers to safety." page 111

Photo: "The Subaru mirror is constructed from a mosaic of hexagonal pieces of ultralow expansion glass.... " page 444

Cosmic View, The Universe in 40 Jumps, Kees Boeke, John Day Company, 1957. (On my father's bookshelf since then....)

Cosmigraphics: Picturing Space Through Time, Benson, Abrams, NYC, 2017.

The Eccentrics and Other American Visionary Painters, Abraham A. Davidson, Dutton, NY, 1978.

"By cosmos is meant a vast system of interdependent parts. Most commonly, cosmos brings to mind the universe. But the term can apply also to nature (which embraces as well the people within it) as being one vast order, a kind of energized macrosystem, where everything partakes of the same rhythm, of the same moving forces. The world of nature is not merely a container or backdrop for what goes on within it, it is an extension of this activity, and conversely human activity is an extension of the life within nature. Nature embraces mankind, and all nature, all the visible cosmos, as it were, is alive, and alive in the same way. An analogy between the extension of that life or energy and the outward radiation of ripples in a pool would be only partially correct. The concept is not one merely of life or energy extending but, more to the point, one of the whole as being alive is the same way as the smallest particle within it." page 130

The Glass Bathyscaphe, How Glass Changed the World, Macfarlane and Martin. Profile Books, London. 2003

"The one remains, the many change and pass;
Heaven's light forever shines, Earth's shadows fly;
Life, like a dome of many-coloured glass,
Stains the white Radiance of Eternity. ""
Percy Blythe Shelley page 27

"Science and art, the pursuit of truth and beauty, were not separate endeavors. What we now call the 'artistic' Renaissance is also comprehensible only if we see it partly as an application of the discoveries in medieval geometry and optics." page 28

"If two glass globes, one of say four centimeters and the other of ten, are filled with water and the smaller globe placed close to the eye and the larger one a little distance from the smaller, then... an inverted a quite reasonable image of distant objects can be seen. The two globes can very loosely be called lenses and are quite easy to prepare when there is a tradition of glassblowing, and the availability of clear glass, as was the case with several Islamic centers." page 33/34

*"The eye is the commander of astronomy; it makes cosmography; it guides and rectifies all the human arts; it conducts man to the various regions of the world; it is the prince of mathematics, its sciences are most certain; it has measured the height and size of the stars, it has disclosed the elements and their distributions; it has made predictions of future events by means of the course of the stars; it has generated architecture, perspective and divine painting. Oh excellent above all things created by God!"
Leonardo da Vinci page 51*

"What Bacon fully realized was the degree to which glass had become the essential tool to aid thinking and for investigating the laws of nature.... This transformation of the spatial dimension of the world is now so familiar to us all that we take it for granted. Glass... led to a growing confidence in a world of deepest truths to be discovered. It was clear that with this key one could unlock secret treasures of knowledge, below and above the surface of things, destabilize conventional views. The obvious was no longer necessarily true." page 82

"Only in western Europe from about 1280 onwards did they (glass spectacles) begin to spread, later to form a crucial step to microscopes and telescopes." page 184

"Traditional Effective Action... consists of a way of understanding and changing the world, which includes things and ideas. Nowhere is this more obvious than with glass.... the only substance which directly influences the way in which humans see their world. It is the only substance which is a real extension of a human sense organ, and the most powerful one, the eye." Page 195.

Expanding Universe, Photographs from the Hubble Space Telescope, Bolden, Edwards, Grunsfeld and Levay, Taschen, 2018

"The Hubble is the people's telescope, its breathtaking images shattering what we thought we knew about the universe and about our world. From science to science fiction, pop culture to academia, astrophysics to art, Hubble has enriched our lives and inspired a generation. Since 1990, Hubble has made more than a million observations, making it arguably the most productive scientific instrument ever created by humans." John Mace Grunsfeld page 193

Full page photo: Hubble's early discoveries inspired the building of an even larger 200" telescope at the Palomar Observatory. Thousands from across the United States showed up to watch the 20 ton primary mirror travel by rail from Corning Glassworks in New York to California. Page 200

New Glass Review 1, William Warmus, The Corning Museum of Glass, Corning, NY, 1980.

Photo: Robin Brailsford, Topography V, bonded clear, obscure glass, 50.8 cm x 50.8 cm.

New Glass NOW, New Glass Review 40, Corning Museum of Glass, Corning, NY 2019.

"...but as a consequence of this we all too often lose a sense of the lens that has been there all along..." Aric Chen Page 229

'CRITIC: This thing, this object, is so much 'realer' than any slide. It shows such pleasure in the material itself. I want to touch it, to turn it around, to explore its shapes and shadows.... Delicate in its material, graceful in its shape, and dignified and aristocratic in its posture – the kind of object that lends dignity to the objects around it.' Harbeer Sandhu page 260



Robin Brailsford
Lead Artist, Inventor, Aesthetic Engineer, Silversmith

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LithoMosaic Facebook Page - updated daily

RESUME

Summer 2019

PUBLIC ART - SELECTED CURRENT, and ONGOING

LA JOLLA SHORES IMPROVEMENT SOCIETY and WALTER MUNK OCEAN INSTITUTE, La Jolla, California It was a great honor to be collaborating with world-renowned Oceanographer Walter Munk and Mary Coakley as well as Wick Alexander, Kelsey Hartley and Mariah Conners, on Grand Canyons of La Jolla: The Map, This 2500' plaza will be the largest single LithoMosaic installation to date. Based on Walter's ground-breaking 1944 paper, The Grand Canyons of La Jolla, this work follows our undersea work for the Long Beach Transit, to bring the deep sea experience to life. The Map features over 100 life-sized creatures - from a juvenile Grey Whale, to a 13' Great White, and an 11' Mola Mola. They are swimming over a deep sea bathyscaphe depicted in seventeen, 100 meter steps. Scripps Institute of Oceanography has donated a spectacular building to us as a studio, and the Munks' and Scripps bring the top scientists and artists to advise and view it. \$1,000,000, 2019 installation.

COLD CALL/Museum as Muse. I am four years into a multi-year project to design, propose and build exterior public art for six museums in northern climates that inspire me. The six are the Corning, Tacoma and Toledo glass museums, as well as the Everson, Peabody Essex and CCAE. My goal is to examine and reinvent the approach between museums, public artists, community 501C3s, mayors and public art staff – applying the lessons learned from one city and museum and sharing it with the others. The first of six, Threshold Tessellation, at the California Center for the Arts, a collaboration with Doris Bittar and Wick Alexander is installed!. All will be in LithoMosaic – the first time mosaic at this scale in severe freeze/thaw environments. Overall budget per site – all to be fundraised by me – is about \$750,000. See the COLD CALL newsletters online, or call to request a hard copy. 2016 – 2020.

ALBUQUERQUE RIDE, City of Albuquerque, New Mexico, We completed, and gained unanimous approval from the Arts Board, for our 40 page, 15 station, 20 mile public comprehensive LithoMosaic public art plan for ART – Albuquerque Rapid Transit. Territory of Magic/Innovation Corridor features extensive research of the full history of cultural innovators at the crossroads that is Albuquerque. The UNM station design is a 13' x 140' geological map of the region and the ART route through it, a quadrant of downtown stations will be monochromatic, primary color depictions of innovations for which we have no inventor and the mesa and valley stations will be large portraits of innovators who have shaped the region. 2015 – 2016 De-railed by the old Mayor - Currently awaiting mosaic refunding from the new..... \$348,000

SELECTED COMPLETED PUBLIC ART COMMISSIONS

CALIFORNIA STATE PARKS, Old Town, San Diego, CA. Kumeyaay Constellations, a 20' LithoMosaic circle working with Michael Connelly, Kumeya artist. \$60,000 2019

LONG BEACH TRANSIT, Long Beach, California. Deep Sea Tondos; commission to design and build landmark Battery Energized Bus station and charging facility the Long Beach Convention Center. The Long Beach

Transit Mall design team of Brailsford Public Art, STV/VBN Architects and MIG Landscape Architects was reconvened for the winning result. Art explores the CO2 benefits of a kelp forest through steel sculptural modules to be found at each BEB stop, and four LithoMosaic tondos explore the bioluminescence of life in California's 5 deep ocean trenches. 2014 – 2017. \$200,000

METRO GOLDLINE, Los Angeles, CA. For the Irwindale light rail public art commission, my Los Pioneros de la Rivera de San Gabriel, writes the ballad of this unique Chicano community through my corrido, "Axis Mundi, A Song for Irwindale." also the surnames and maiden names of all the city's residents from a 1950's census are cut into shadow-casting steel railings. There are also 10,000 square feet of LithoMosaic on the station platforms - a metaphor of family trees (in greens) and alluvial fans (in blues). \$350,000. Dedication August, 2015. 2005 - 2015. And: La Luna Del Sol – an additional LithoMosaic threshold for the parking garage – with the same metaphorical arabesques, this time in gold and silver, ("make new friends but keep the old...") \$12,500. 2004 - 2015

LONG BEACH TRANSIT, Long Beach, California. Design and fabricate the Aqualink, Las Alamitos Plaza at Berth 3, where the bus meets the ferry. At the confluence of the San Gabriel River and the Pacific Ocean. Murmuration - the blue and white abstraction alludes to schooling fish or flocking birds in a reuleaux triangle. \$25,000, LithoMosaics, and a geometric quartzite wall mosaic. 2015.

THE TRUST FOR PUBLIC LANDS, Los Angeles, California. Dedicated summer, 2015. Carlton Way Pocket Park, Hollywood: Tectonic Shift @ A Getty Garden - With Korn-Randolph Landscape Architects and Kimley-Horn Engineers, this pocket park artwork on Carlton Way, Hollywood, CA is inspired by Neutra and Wright, Recha and Richter. The work is cast in place arte' brut LithoMosaics on high bench backs; and a sidewalk, angel wing shells honoring community activist, Aileen Getty. \$80,000. 2013-2015.

FISH AND GAME, Desert National Wildlife Refuge Visitors Center, Las Vegas, Nevada. Paiute Directionals - for the largest NFWR in the continental United States, a 300 Lithocrete river and two 10' LithoMosaic medallions based on Paiute images, for the new Corn Creek Visitors Center, which won a LEED Platinum designation. \$50,000, 2013.

LONG BEACH TRANSIT GALLERY, Long Beach, California. AhHa! Shoreline Stroll, with MIG Landscape Architects, Eli Noar Architecture and Brailsford Public Art collaborators Wick Alexander and Bhavna Mehta, 3000 square feet of LithoMosaic at eight bus transit stops over four contiguous blocks in downtown LB. At the terminus of the Metro Blue Line and within walking distance of the Long Beach Aquarium. Multiple award winner, \$750,000 mosaic budget, 2010-2011.

SPRING MOUNTAINS NATIONAL RECREATION AREA, United States Forest Service, Mt. Charleston, Nevada. Lists and Essays, Right Brain/Left Brain is my written 200 page/3000 photograph report of ideas and opportunities for SeaReach and the USFS, as the Arts Interpretive Specialist for the 312,000 proposed Kyle Canyon Visitors Center. I lived on site, hiked every trail, brainstormed with Las Vegas arts professionals and community members. The USFS created a unique opportunity for a design team to craft expansive conceptual thinking, and consider for the first time, public art as an integral element of an American National Forest. The handcrafted report may be

checked out from the Mt. Charleston/Clark County Library. 2008 - 2009. Now being re-animated with the Harrison Studio and the Sagehen Project 2019.

CAPITAL IMPROVEMENTS PROJECTS, Water Utilities Department, City of San Diego, CA. Since 1996 I have been the Public Artist on the \$200,000,000, Miramar Water Treatment Plant. Working closely with 37 engineers on the CDM design team, as well as many architects and landscape architects, my Stream of Consciousness/Body of Water embraces the reservoir and enhances the public interpretation of the facility's post 9/11 high security campus. My Rococo mosaic waterfall; 'Taliesin' retaining walls; ecru, teal and aqua-marine, epoxy terrazzo floors of aluminum "molecule men" and water word play, are terrific. Twenty tons of rocks, which I selected, placed and set in a Zen-like river bed and beach shelf of "The Last Canyon of the Colorado", are also done. My 3000 sq. feet of tessellated copper quartzite clades the walls of the "Last Canyon of the Colorado". The street entrance is stalled midway in the design phase, waiting out the City's economic troubles. 1997 - 2020.

PHOENIX ARTS COMMISSION, City of Phoenix, AZ. The 12 bus bay, Ed Pastor Transit Mall was a collaboration between myself as Lead Artist and DEA Planners and Engineers, and Durant Architects. My artwork transit/urban/garden considers 10 million years of the site's natural and agricultural history, and includes fountains, a Lithocrete 'river' and a 545' x 30' x 18' canopy. \$3.5 million construction budget. Dedicated 2/22/03.

BIG BLUE BUS and the DEPARTMENT OF CULTURAL AFFAIRS, City of Santa Monica, CA. Working with Amphion Environmental, this 11 block urban bus transit mall - River of Life, explores Pacific Rim connections, and includes custom shelters, Yuzen mosaics, Lithocrete intersections and Robert Lang origami bronzes. \$13.3 million construction budget. Dedicated 6/22/02.

METRO ART, Los Angeles, CA. Time and Presence. Pierced and painted steel canopies about life on earth before man - for the Staples Center/Convention Center, light rail station. \$50,000. 1991.

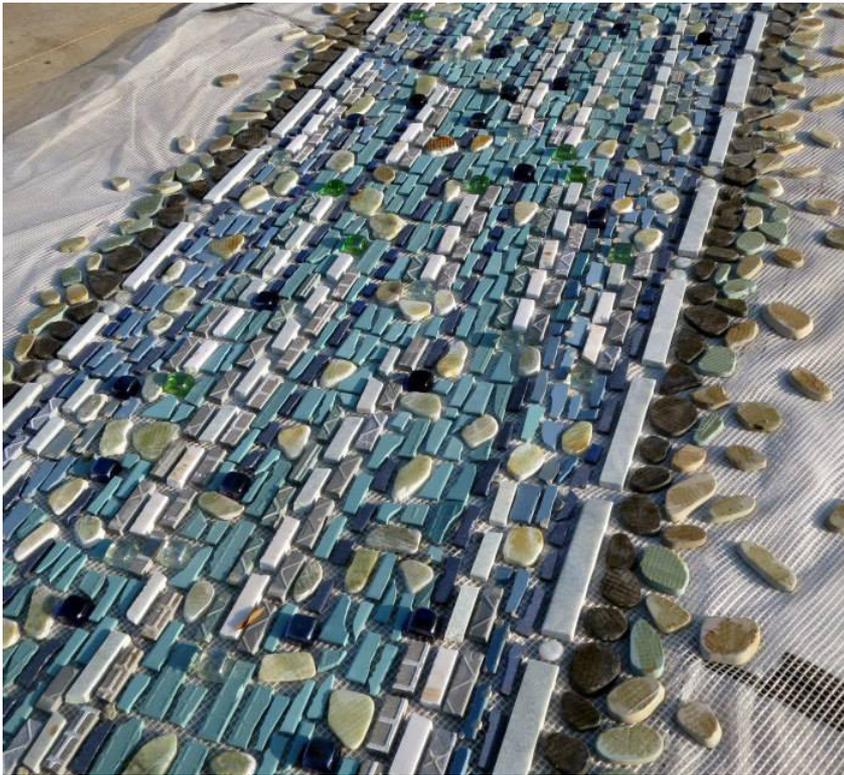
LITHOMOSAIC

PATENT, US Patent Office, Washington, D.C. I am the inventor of LithoMosaic, a process for setting mosaics in monolithic concrete pours and production. Collaborating with Lithocrete, Shaw & Sons and T.B Penick, we are now training and promoting internationally, this new art process, which liberates creativity and budgets for public art, landscape architecture and architecture. See: www.lithomosaics.com ... but the LithoMosaic page on Facebook is even better.

SELECTED PERSONAL and PROFESSIONAL HONORS

AMERICAN WATERWORKS ASSOCIATION- PARTNERSHIP FOR SAFE WATER PROGRAM, For Miramar Water Treatment Plant Upgrade and Renovation (Stream of Consciousness/Body of Water public artwork) – 2012 Director's Award; and 2013 President's Award – one of only 5 plants so designated in the USA.

AMERICAN SOCIETY OF LANDSCAPE ARCHITECTS, San Diego Chapter, Award of Merit, for. "art, design and concept." Lemon Grove, Ca, Pioneer Modernism Park.



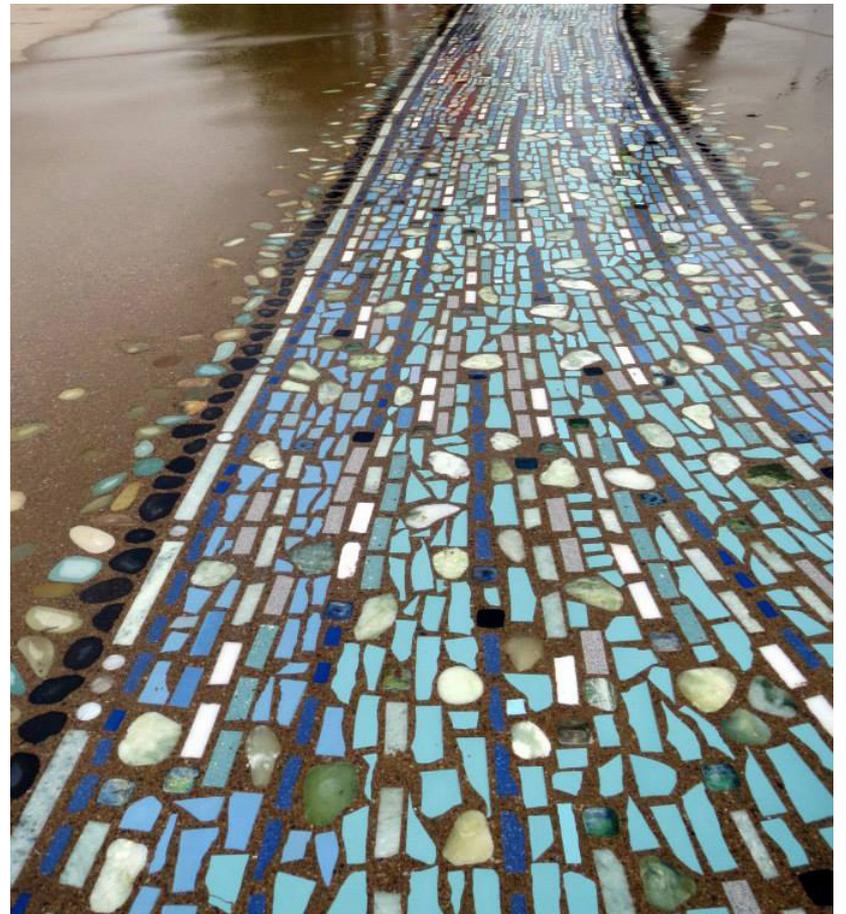
1. Artist's mosaic on mesh, ready to install.



2. Crews laying mosaic on wet monolithic concrete.



3. Troweling into the concrete.



4. Complete..the same day. Pioneer Modernism Park, Lemon Grove, CA.

AMERICAN PUBLIC WORKS ASSOCIATION, San Diego Chapter, Project of the Year for Lemon Grove's Pioneer Modern Park, 2014.

CALIFORNIA CONSTRUCTION ASSOCIATION, Southern California, Public Works category: WINNER - Miramar Water Treatment Facility, City of San Diego, CA. 2008.

WESTERN COUNCIL OF CONSTRUCTION CONSUMERS, "Excellence in Design, Engineering and Construction" for "River of Life" and the Downtown Transit Mall, Santa Monica, CA. 2003.

SOUTHERN CALIFORNIA, READY - MIX CONCRETE ASSOCIATION, "Cornerstone Award - for excellence in the application of concrete in the Downtown Transit Mall Intersection," for "River of Life," Santa Monica, CA. 2003.

AMERICAN PUBLIC WORKS ASSOCIATION Southern California "2002 Streets and Transportation Project of the Year," for "River of Life," the Santa Monica Downtown Transit Mall. San Diego County, "1997 Project of the Year under \$2 million, for 'Processional Passage.'"

SELECTED PROFESSIONAL EXPERIENCE

UNIVERSITY OF NEW MEXICO, College of Fine Arts, Architecture and Planning and Digital Media. Convocation Speaker, May 12, 2016.

PUBLIC ADDRESS, San Diego, CA. As a founding and board member of a first public art advocacy group in the USA (since 2000) I work with others artists nationally, to create equitable standards for artists and administrators alike. My ongoing contributions include, "The 10 Commandments of Public Art", and "Public Art is a Verb." PA exhibition for the California Center for the Arts, Escondido, CA, 2018. See: www.publicaddressart.com. Go to my name, then the COLD CALL Museum as Muse newsletter.

CHRISTO, "The Umbrellas, Joint Project for Japan and the USA," Lebec, CA. Member of Installation Crew 203. 1991.

HARRISON STUDIO, Del Mar, CA. Studio Assistant to Mentors Helen Mayer and Newton Harrison. 1987-1988.

STUART COLLECTION, University of California, San Diego. Sculptor on Terry Allen and Nam June Paik installations. 1985 -1987.

UNIVERSITY OF NEW MEXICO, Albuquerque, NM. Instructor of undergraduate 3D Design and Sculpture. 1981-1985.

RALPH LAUREN, NYC and Wyoming, southwestern rug and antiques scout for Mr. Lauren's homes and stores. 1983-1985

DESIGN RESEARCH, Harvard Square, Cambridge, MA, Furniture sales and store design in one of the iconic buildings of the 20th Century. 1975-1978.

TRAINING/RESIDENCIES

HAYSTACK MOUNTAIN SCHOOL OF CRAFTS, "Pate de Verre," 2017, "Sustainability Conference," 2018

CREATIVE CAPITAL, Commission for Arts and Culture, City of San Diego, CA. "Intensive Internet Workshop," 2009.

HUBBELL NATIONAL MONUMENT, Navajo Nation. Artist in Residence. 2009

JAPAN ARTS TOUR, "Oomoto" Kameoka and Kyoko, Japan 2006

CREATIVE CAPITAL, "Professional Development Workshop, San Diego, 2006; San Francisco, CA. 2004.

THE BANFF CENTER, Banff, Alberta, Canada. "Big City." 2000.

ATLANTIC CENTER FOR THE ARTS, New Smyrna Beach, FL. "Neon," Stephen Antonakas. 1989.

STATE UNIVERSITY OF NEW YORK AT NEW PALTZ, "Italian Mosaics Study Tour." 1984.

PILCHUCK, Stanwood WA. "Warm Glass." 1981 and 1982. Albinus Elskus and Erwin Eisch.

MAINE PHOTOGRAPHY WORKSHOP, "35mm Techniques." 1977

EDUCATION

UNIVERSITY OF NEW MEXICO, Albuquerque, NM.

MFA in Sculpture, 1986.

MA in Sculpture, 1983.

SYRACUSE UNIVERSITY, Syracuse, NY.

BFA in Sculpture and Metalsmithing, Minor in Art History, 1975.

TYLER SCHOOL OF ART, Temple University, Philadelphia, PA.

Metalsmithing and blown glass. 1974.



The Studio - New American Glass Mosaics, class. February 2019.



ROBIN BRAILSFORD

COLD CALL - MUSEUM AS MUSE