

COLD CALL MUSEUM AS MUSE

FALL 2018 ISSUE

INTRODUCTION



Artist Robin Brailsford

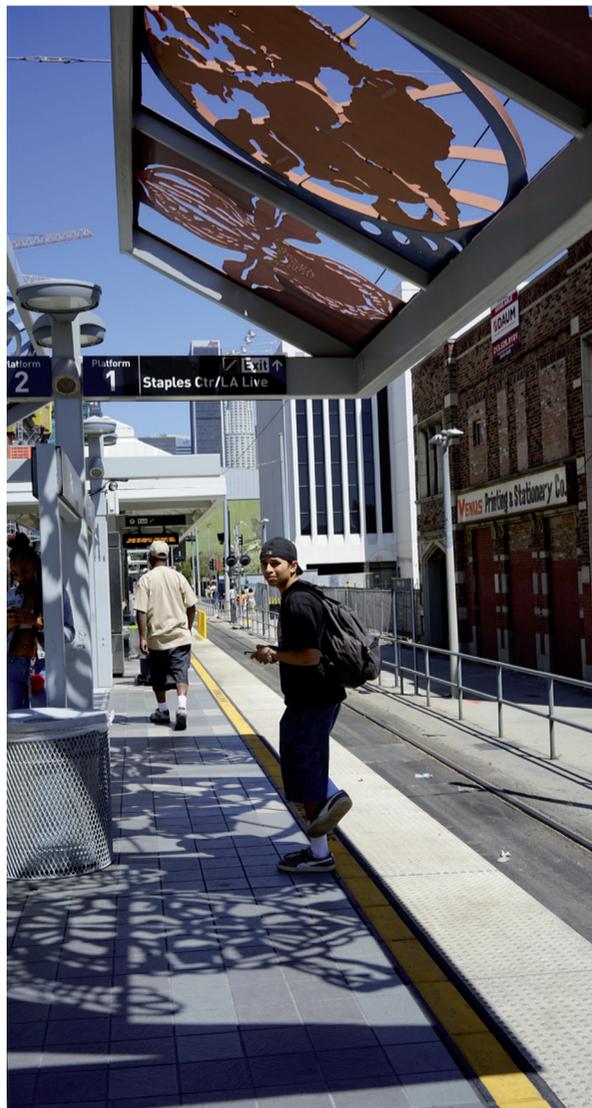
Hello!

I am Robin Brailsford, a public artist proposing a series of LithoMosaic plazas for glass museums throughout the country. I have been invited to show the proposals and projects at the "Public Address" exhibition at the California Center for the Arts, Escondido in 2018. The six museums in the series are:

California Center for the Arts, Toledo Museum of Art - Glass Pavilion, Paul H. and Christopher D. Krebs Courtyard, Corning Museum of Glass, Tacoma Museum of Glass, Everson Museum of Art, and the Peabody Essex Museum.

The series is named, COLD CALL/ Museum as Muse, and involves site specific LithoMosaic plaza public art works for each museum.

All the COLD CALL museums (except the host institution here in California) are located in cold, northern climates, and will take advantage of the freeze/thaw resistance of LithoMosaic, a process I invented thirteen years ago for casting large mosaics as part of monolithic concrete pours. Mosaics are normally limited to exterior installations in Mediterranean climates – Pompeii, Istanbul, Puebla. LithoMosaic has removed that limitation. This is huge, and a reason for the COLD CALL series for north country museums. My goals include creating a cold glass revival, shaking up the public art world, contributing to a glass focus on feminism, linking a new league of formerly disparate museums, and building comradery via art for the mayors of these six mid-size northern cities.



Time and Presence, pierced steel and shadow, LA METRO, 1993.

THE CHANGING NATURE OF MY PUBLIC ART

It has been an exciting time of new directions for me. Tired of the forever responsive, wait and see/ PopTart mentality of public art, I am on a different path. Instead of being reactive, I am proactive. Instead of being offered spaces and ideas that are not inspiring, were selected by others, and for which competition in the age of the internet is fierce, I have gone in another direction.. The Public Address exhibition at the CCAE, has given me an opportunity to make work in sites that I discover and have a passion for, in cities and at museums that have been pivotal in my life.

My contribution to the CCAE indulges both the new and old mindsets. I will present an archive of public art proposals - the old. COLD CALL is the new, The CCAE Public Address show is a means of leveraging new public art projects in overlooked cities in maverick ways.

After 35 years in the public art field, I am reinventing the public art process for myself, my clients and my communities. If I am successful, the CCAE and this exhibition will be seen as the rod that dislodged the entrenched status quo of public art for me.

The National Endowment for the Arts and the California Arts Council recount the following qualities as those that instigate proud, contemporary placemaking projects:

"Projects should strengthen economic development, seed civil engagement, build resiliency and contribute to quality of life. Additionally public placemaking should anchor, activate, repair and motivate (I paraphrase) resulting in a deep community experience. Placemaking should facilitate organic partnerships with existing assets and present clear outcomes".

While not a part of the design round tables that created these lists - my years in the public art field replicates these results and attributes. I would add that creativity, invention and communication are essential elements, as well as celebration - which deeds the project to the community that houses it and will live with it, and care for it forever. My Ten Commandments

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for Public Art, on the www.publicaddressart.com website also includes sticking to a budget, bringing the artist in early, and trusting one another. In short, I find that working in the public sector, I function as the conscience of a place and project, lending it integrity, truth, wisdom and timelessness, where otherwise there might be none.

Outlined in this newsletter is COLD CALL/Museum as Muse, a major series of public art proposals, to be exhibited as part of the Public Address, exhibition at the California Center for the Arts in 2018. The newsletter is a means of keeping interested parties up to date and for me as the artist it is a way to organize my thoughts, and keeping six large, geographically diverse and rambling projects in line. I am indebted to Paula Jacoby-Garrett for unfaltering friendship and graphic design, and to the members and staff of Public Address and the CCAE for this opportunity.

THE PUBLIC ADDRESS EXHIBITION

I am starting to realize, that this series of proposed public art projects, is a way to link fantastic mayors in five states and six cities, in a singular public art coalition. Public art normally takes place in a bubble, (one state, one city, and/or public art administrator or artists group) or, in a vacuum, (the creative sole voice howling in the wilderness). This unique COLD CALL series ignores boundaries, gates, locks and venues, and topples them with organic connections of ideas, climate, economics, politics and aesthetic need. A Mayors' Coalition for COLD CALL/Museum as Muse will be an exciting new influx of energy and education and solidarity!

The series, "COLD CALL/ Museum as Muse," presents in models, written concepts, budgets and materials, a grouping of large public art installations for six art museums whose collections mimic my own interests in art and culture, site and climate.

Threshold Tessellation has been installed at the front door of the CCAE. A collaboration with fellow Public Address members Wick Alexander and Doris Bittar - this major gift to the museum was made possible with the CCAE administration and my business partners Shaw and Sons Concrete Construction, all willing to think - and act - outside the box! Thank you Leah Goodwin, Jerry Van Leeuwen, and Ron Shaw. Installations were a pipe dream when I began the series but the gods and stars have been in alignment every step of the way, finding curators, public art staff, community members and funders who think I am really, "on to something." Who's next?

LITHOMOSAIC

CC/M@M will be the realization of my civic/public art concepts and site specific inspirations.

All are unsolicited public art proposals for LithoMosaic, a hardscape technique that as an artist, I invented for my own use. Mosaic is a "cold glass technique," normally limited to sites that are located in a warm Mediterranean climate. As LithoMosaic mosaics

are cast into the upper surface of a monolithic concrete pour, cold nor scale are longer limitations of mosaics. Additionally, American mosaics are achieving a "moment".... LithoMosaics have now been going in for a dozen years. There are over 50 projects in over 17 states - we are currently working in the largest single LM (2200' for the Friends of La Jolla Shores) and one of the smallest - sixteen 14' circles for Disney, Anaheim. The Corning Museum of Glass had a major exhibition in 2017 of Tiffany mosaics which has created a ground plane of interest in mosaics in general.

PUBLIC ADDRESS

Public Address is a group of Southern California public artists who first came together over 20 years ago to support each other and the field of public art. I am a Founding Member. For more information see www.publicaddressart.com.

WHY COLD CALL?

"Cold Call" refers to the phone calls I have made and continue to make to get it going, as well as to the cold (versus hot or warm) glass used in mosaics. It refers too, to the cold climates where the selected museums are located. "Museum as Muse" focuses on collections and programming that inspire me.



Public Address members Luis Ituarte, Robin Brailsford and Gerda Govine Ituarte. 2016.



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Peabody Essex Museum, Salem, Massachusetts - p.4

FAN/FAN FEATHER FAN



For an Essex street plaza, we plan on three depictions of the fan; open, closed and sort of. Its basis is a 1700's masterpiece in the PEM collection. The fan personifies the museum's dedication to beauty, adventure, East India trade, New England maritime families, current and historic global politics....that made Salem, and this museum great.

Corning Museum of Glass, Corning New York - p.6

BOOM!!!



In conjunction with the Corning's game changing, 2017 "Tiffany Mosaics:" exhibition, and my teaching there in 2019, BOOM! Is an extensive campus-wide LithoMosaic wayfinding web based on the aesthetics of diagrammed sentences and a Tiffany masterpiece. It strived to be the first of the Corning's extensive permanent collection of glassworks that can stand the trying winters of upstate New York.

California Center for the Arts, Escondido, California - p.8

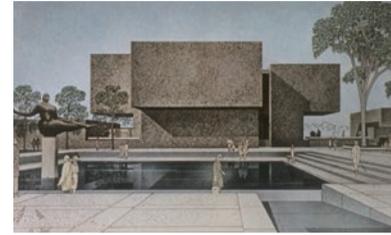
THRESHOLD TESSELLATION
(AKA STAR STREAMS)



As the host institution of the Public Address exhibition, it is fitting that the first installed COLD CALL LithoMosaic is at the front door of this art museum. Designed, fabricated and installed with artists Doris Bittar, Wick Alexander, museum director Leah Goodwin, and Ron Shaw of Shaw and Sons, this 128 square foot glass and porcelain carpet, was spurred forward by our LithoMosaic proposal with Morphosis Architects for the US Embassy in Beirut, Lebanon.

Everson Museum of Art, Syracuse New York - p.12

(NO)NDAGA



LM modular precast concrete tables, 24 in number, explore the 2 and 3D variants of the George Maciunas/Fluxus invitation for the Yoko Ono show, "This is Not Here", at the Everson, that I worked in 1971. The invitations for the opening, that coincided John Lennon's 30'th birthday, were scattered on the plaza of the iconic IM Pei museum, as party-goers departed.

Toledo Museum of Art. Glass Pavilion, Toledo, Ohio - p.14

SNOW SNOW/BITTER COLD



Lake-effect snow in Toledo is a force to be reckoned with, and one that I will employ in this proposal. Imagine the open Krebs Courtyard in the Glass Pavilion with LithoMosaic glass pavers, set in a grid. The geometry of ice crystals will set off the hot shop, just across the way, with a tribute to cold, in plain sight of the temple to the fire gods, that a hot shop can be.

Tacoma Glass Museum, Tacoma Washington - p.16

CUT GLASS WATERCOLOR



For the large waterside plazas outside the iconic hot shop cone of the TMOG, a collaboration is in the works with a renowned warm glass artist. We hope to make the first large scale exterior glass public art in the museum's collection, and the first by women.

Warmest Regards.

Robin Drailsford

MUSEUM AS MUSE

PEABODY ESSEX MUSEUM

SALEM, MASSACHUSETTS

FAN / FAN FEA M ER FAN

"The fold is probably Mallarmé's most important notion, and not only the notion, but, rather, its operation, the operative act that makes him a great baroque poet. Herodiade' is already the poem of the fold. The fold of the world of the fan ...or unanimous fold. At times the open fan makes all particles of matter, ashes, and fog rise and fall. We glimpse the visible through the mist as if through the mesh of a veil, following the creases that allow us to see stone in the opening of their inflections. 'fold after fold,' revealing the city. The fan reveals absence or withdrawal, a conglomeration of dust, hollow collectivities, armies and hallucinating assemblies. Ultimately the fold pertains to the sensitive side of the fan, to sensitivity itself, stirring up the dust through which it is visible, and exposing its own inanity. And at others, from the other side of the fan that is now closed, 'the scepter of the rosy shores'.... This white closed flight you pose..., 'the fan no longer moves towards pulverization, it exceeds itself or finds finality in an inclusion, 'thick layerings, offering the tiny tomb, surely, of the soul.'"

- The Fold, Leibniz and the Baroque, Gilles Deleuze, University of Minnesota Press, 1993.

TRAVEL UPDATE

Summers 2017 and 2018 have resulted in huge COLD CALL progress being made in Salem. After sessions at Haystack Mountain School of Crafts on Deer Isle, Maine, I journeyed to Boston's North Shore. I am beyond honored to have had individual, one or two hour plus long meetings with Trevor Smith, Curator of the Present Tense at the Peabody Essex Museum, Deborah Greel (now retired) and Kate Luchini, current Director of the Salem Public Art Program, Christina Lanzl of the Urban Arts Institute, Jonathan Reardon, Quartermaster and Racket Shreve, Artist, of the Salem Marine Society, and multiple mashups our beloved Juniper Point neighbors. Every one that I met with was enthusiastic, thrilled, impressed and



Five iterations of the fan. Acrylic and gold leaf on acetate. 2017.

offered to help - with the caveats of local politics, mission statements and due process in mind.

As I had the schematic paintings, and LithoMosaic samples in hand, these items won everyone over easily - as can be seen by the photos of them laid out in the plaza where we would like FAN/FAN to go - they look fantastic.

There is still much work to be done - including the consistent upgrade and uptick of information to be regularly submitted. Mayor Stephanie Miner was re-elected, as well as Councilman Bob McCarthy - so politically we are in a great position. Deborah Greel retired, but was replaced with the inspiring Kate Luchini.

Salem, the North Shore and Massachusetts seem to have bountiful grant opportunities - more than any of the other 5 COLD CALL districts. Mark Draison and Karen Ristuben of the Essex County Foundation announced a new \$750,000 Creative County Public Arts Initiative this spring. Wouldn't it be fantastic to showcase those opportunities with this project? Grants from the New England Federation of Arts, Commonwealth Places, Ipswich Bank, the Salem Marine Society umbrella organization, corporations including

Turner Construction, and wealthy individuals, makes FAN/FAN seem very doable. Hurdles to be jumped before we can apply for these funds include complicated rights to the site, current and costly construction of a new museum wing - and getting into the City's queue for grant application.

Dan L Monroe, the Rose-Marie and Erik van Otterloo Director and CEO of the PEM writes in the 2018, Museum Issue, of Art New England magazine:

"Our mission at the PEM is to create experiences of art, culture and creative expression that transform people's lives. We have long acted on the belief that innovation and creativity are essential to making art and art museum experiences

COLD CALL

more meaningful and relevant.... It is time to create exciting new ideas, values and practices aimed at increasing the relevance of art and art museums to rapidly changing audiences”

In Salem, persistence is the key - to be in the right place at the right time. That we can do. We're all ready!

PERSONAL HISTORY:

I grew up in Beverly Farms. My mother was an artist and writer, her works, including books on Salemtown and Misery Island, are archived at the Cape Ann Museum in Gloucester. My father was born in London in 1915. He was a Master Mariner. His brass sextant and letters from the 1930s and 1940's are in the collection of the PEM. My brother is a member of the cloistered Salem Marine Society, whose club house in the shape of a clipper ship cabin is on the roof of the Hawthorne Hotel. My sister-in-law was the artist Martha Conant, and her ancestor, Roger Conant is the founder of Salem. Roger's impressive full stride bronze portrait, is set upon a boulder across from the Witch Museum. It is thought that he landed first at my idealized Juniper Point, where, with Brian and Martha's move there, we all fell hard and far into the bosom of Salem.



Curator of Asian Export Art, Karina H. Corrigan, unveils the tiny masterpiece. 2018.

My mother took me often to the Peabody Essex Museum. The Maritime Hall's musty chambers of feathered and furred cabinets of wonder; dark and mysterious on winter snow days, and springtime auctions of treasures from "the big houses", reflected in the tall gold framed mirrors at Hamilton Hall, definitively directed my mind's eye. The East India Trade, centered at Pickering Wharf, the Custom House and the PEM and in those auctions, is to this day one of the strongest influences on my sense of home. We still eat off those dishes, we look at those paintings and we collect those books.

The community wide celebrations Fourth of July of Beverly Farms and Juniper Point influence my approach to public art to this day. For me there is no greater sense of freedom, joy and spectacle than those irreverent, loud, patriotic, communal, hilarious, horrible, huge, beautiful, public celebrations.

FEMINISM

Positive feminism is being expressed now like never before. I am finding that it is a recurring theme in all my COLD CALL proposals. Yoko Ono is the subject of my work for the Everson, snowflake symbolism drifts in the Toledo Glass Pavilion Courtyard, and I am collaborating with women artists in Escondido and Tacoma. Feminism is especially relevant in Salem, where the unfortunate and continuing icon of a Salem woman as a harsh, primitive, craggily toothed crone... is far past due to be balanced with youth, education and sophistication.

INSPIRATION

As a mosaic artist, I have long held a deep respect for feather mosaics. I saw my first on trips to the Boston Museum of Fine Arts. One of the best feather mosaics in the USA is in the collection of the PEM. Gifted to the museum by a fan collector, this light and delicate 17th C feather fan depicts squawking parrots amid exotic Equatorial vegetation. A parade of colorful European soldiers on magnificent steeds is on the reverse. Carved tortoise shell brackets hold it all open and aloft for admiration and decorum.

Turtles and thousands of birds contributed their now endangered existence to its manufacture and artistry. Craftsmen serving a foreign and dominant master put their heart and refined skill into making it. Sailors risked their lives on the high seas to get it home. Some family with great wealth cared for it. We can imagine the beautiful woman who was gifted it, and her suitor.

Fans were noted as a prime item for export to the States and Europe by the East India Trading Company as early as the mid 1600's. This one fan is iconic. Its creation, value and beauty touches on exploration, conquest, Colonialism, pre-contact artistry, Victorian fashion, feminism, ecology, global trade (spices and slaves as well), and cultural exchange.

PUBLIC PLAZA

This feather fan and LithoMosaic have in common a rich ability for color, iridescence and drama. While the fan was made to enhance sly female charms in parlors and at dances, the LithoMosaic will reveal its beauty and grace to a large audience, at a civic scale.

The ideal site is on Essex Street - between the new threshold of the PEM, and the historic and iconic East India Marine Hall. It will be writ large - say forty or fifty feet across. Both sides might be wrought, arcing and dancing, folded and unfolded down that often cold and shady street - warmly inviting exploration of both the city and the museum.

Essex Street is listed in the 2014 Salem Public Art Commission Master Plan as a first choice location. Working with the parameters of the existing fountain is a challenge that can be met. Other sites that could be of interest are the train and ferry stations, both listed in the Salem Public Art Master Plan.

FUNDING AND DEDICATION

With this project there are unique opportunities. They relate to Martha, the tragic story of which we all know. A Salem resident, Martha Conant Brailsford was a beautiful and talented artist and the wife of a mariner. Her husband is a member of the Salem Maritime Society, which is a philanthropic organization, formed to help the families of mariners. Martha's father was the CEO of Turner Construction Company, and her brother just retired as a Turner engineer. Turner is the General Contractor for the new PEM addition. Martha's ancestor was the founder of Salem.

MUSEUM AS MOUSE

CORNING MUSEUM OF GLASS

CORNING, NEW YORK



“The value of work doesn’t change whether it is in a museum or in a street. It’s always the same. It doesn’t need the context of the space to exist. It’s like a stone, it’s like a man, and it’s something that always has its value. Perhaps if it is in a museum all the people will think it is an art object; if it’s in the road, perhaps some people won’t, but that’s an art problem. The work itself doesn’t change.” Giuseppe Penone
 - Artists Land Nature Mel Gooding, Harry Abrams, NY, 2002.

JUST IN!

I am pleased to be teaching Mosaics at The Studio at the Corning Museum of Glass in late January, 2019. This opportunity is an example of COLD CALL working, and will get me upstate for two mid-winter weeks to revisit, research and design three COLD CALL projects - Corning, Syracuse and Toledo. The class will cover direct and indirect mosaics - leading up to LithoMosaics. We will play with tessellations, hot shop (annealed) glass drop, river rock, Italian glass tesserae and Mexican smalti. It should be a BLAST, and I am honored to be new faculty.

HISTORY:

On a recent cross country (rust belt) ochre leaves road trip, my partner and I went out of our way to get to Corning. I didn’t know it at the time, but the trip was a way of conjuring up a means of working with my kindred institutions. The result is COLD CALL/Museum as Muse.

At Corning I had two known missions, to drop off my warm glass and LithoMosaic archival materials at the Rakow, and then scout the campus and museums for inspiration and mosaics.

In the Rakow Library, Librarian Lori Fuller told Wick and me about the Tiffany Mosaic exhibition and symposium for summer 2017.

She posited, “Maybe there is an opportunity there?”

We strode around the campus, checked out the, bright new galleries and the darker holdings of my old friends from early Pilchuck days. Not only did we get lost a lot, we loved it all and felt the need to explore further...What is the city like? What of the industry? Is there a connection between the Corning Campus and the river? Maybe energy? Maybe beauty? Wouldn’t it be neat to stay here for a week?

We found very little mosaic, and little glass outside of the galleries, despite the monumental scale and reputation of the galleries. Weather is probably the culprit. I am the public artist who invented LithoMosaics, a means of creating huge glass mosaics as part of architectural concrete pours.... especially unique in freeze-thaw climates (like the Finger, Chautauqua and Great Lakes Region) where mosaics have never been able to be before.....

We visited many museums on the trip, some made it into COLD CALL/Museum as Muse, the series of public art proposals I

am in the midst of writing, honing and proposing. Corning made the list, as did the Peabody Essex Museum in Salem, MA; the Everson Museum in Syracuse, NY; the Glass Pavilion at the Toledo Museum of Art, Toledo, OH, the Tacoma Museum of Glass, in Toledo WA, and the California Center for the Arts, in Escondido, CA – which will be the home base for the works – the proposals of all (and installation photos of finished works) will be exhibited there as part of the 2018 exhibition. The PEM and Everson projects are moving

along at lightning speed. Both seem to stand a good chance of being installed soon.



Mosaic panel with lemons, about 1910. Tiffany Studios Private Collection. Photo: Tiffany’s Glass Mosaics, CMOG.

CORNING COLD CALL CONCEPT BEGINNINGS

My Corning notes:
*“Large campus/we got lost.
 Major focus on mosaics.
 All of the COLD CALL series seem to deal with feminism, and the*



female ideal.
 Saratoga Springs.
 Posts of diagrammed sentence images on my Facebook feed.
 Scale is not a problem... for CMG or LM."
 BOOM! I got the idea.

Tiffany mosaics evoke a paradise garden, rich with the moisture, dappled light, and women tiptoeing through an enchanted forest dell. Eden comes to mind, and the idealized colors of Maxfield Parrish or the sounds of the Alhambra. With pleasure, our eye moves in paths throughout the mosaic, seeking areas of rest and concentration, color on color: fascination.

It's a brilliant illusion. Our minds wander, but not our physical selves. What if those colors and eye movements could become a kinetic, experiential series of moments? What if we could travel through a Tiffany as our eyes do, resting here, running there? Like the stained glass of Josef Albers or Ann Veronica Janssens, what if we could adjust the lens of looking, to examine just color and color against color and texture... with no figuration?

Tiffany mosaics are never set outside because of turn-of-the-century climatic (chemical and physical) limitations. BOOM. With LithoMosaics, by dramatically increasing the scale, and reducing the narrative, means our bodies could move as our eye does, taking in detail, complexity and magic... kinesthetically.

My idea is to lay a full map of the CMOG campus over a full image of a Tiffany Mosaic at a one to one ratio. Then, by blacking out all but the pedestrian paths of the Corning campus, I achieve a design for the sidewalk where chance determines the (parse tree, diagrammed sentence, rooted, subway map) look, scope and scale of the resulting artwork. The design I will then blow up (BOOM!) to sidewalk scale. This will be the plan, layout and patterns of a LithoMosaic web linking and leading to destinations of the campus. It can be created modularly, over time, or all at once. Do you agree that the very first segment, would be to replace the painted red line leading to the museum's front door? Instead of plain paint, it could be gorgeous glorious glass, beginning the glass experience even before the ticket office!

LithoMosaic works best, writ large, and bold with color, outdoors, in all weather. These are all glass features distinctly lacking on the Corning campus - for good reason, as until we were granted a patent for LithoMosaic in 2006, there was no ADA, LEED, ASR, F/T appropriate way to do so. Now there is.

The mosaic of LithoMosaic is glass smalti (mostly from Mexico) and glass tesserae (mostly from Italy.) Both are handmade. The color pallet is infinite. As all the tiles are integral color, there is no wear of color or glaze. There are no fading or freezing issues. The paths might be 1'- 3' wide, and 100' or 1/4 mile long. There simply is no cold, scale or color limits.

They will be a glass, unifying scheme for the disparate parts of the CMOG campus. Being a modular application, sections can be installed over time, as construction and budgets allow. Glass can now be outside, not part of a building or as a plop art sculpture. For the first time in the North Country, glass can be an integral, beautiful and enriching aspect of civic placemaking.

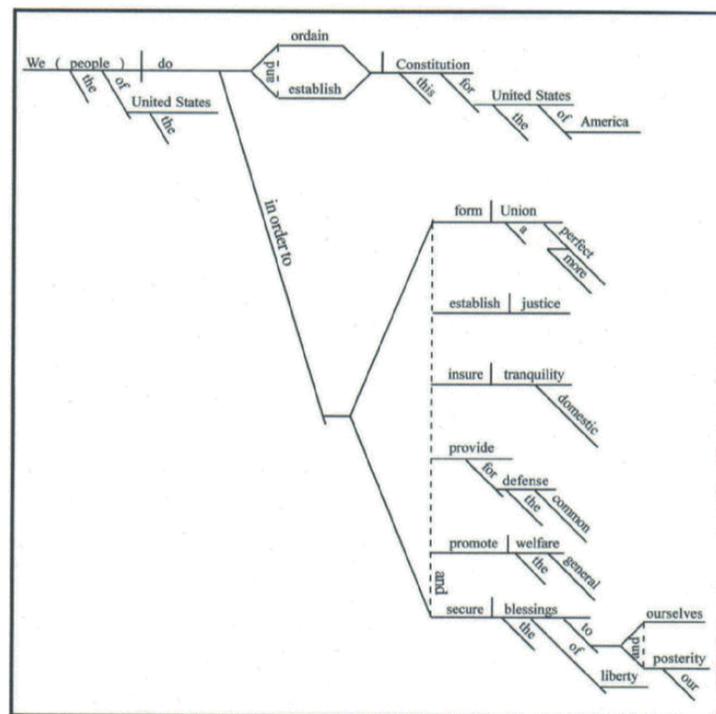
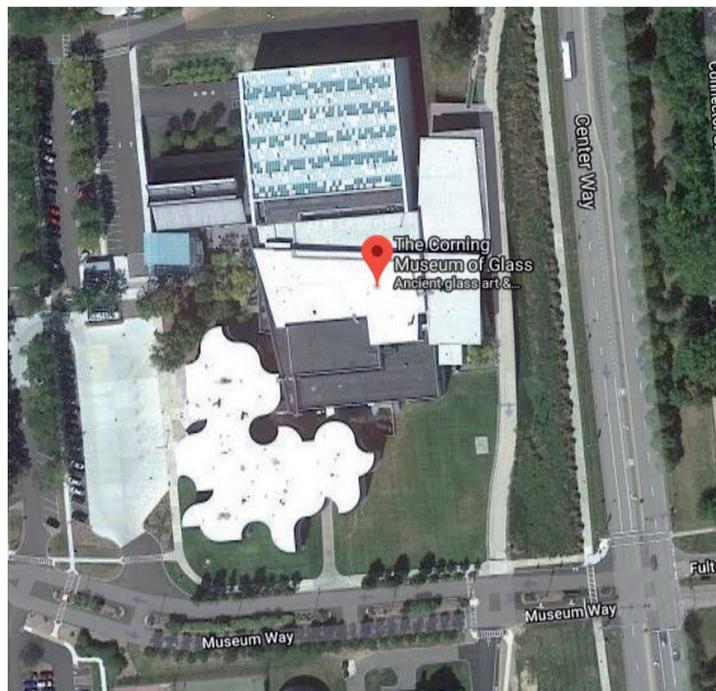
My process of setting the linear paths of the campus, over a Tiffany panel image, reduces the Tiffany to an essence, in which the panel's 19th C narrative drops away, revealing a 21stC abstract site specific artwork. The LithoMosaics will pair of Favrite mottle against Favrite clarity, Nash depth against Tiffany light.

The overall shape will be of a diagrammed sentence, the colors and textures of which are determined by the Zen of where the Tiffany colors fall upon the campus routes. Scaled up to LithoMosaic sidewalks, BOOM! will be a large wayfinding artwork linking the museum facilities to each other and the corporation, and to the river and to the city.

HOW

I see several interactive, preemptory steps.

1. Spend time on campus, charting, mapping, studying and working. This will be the most succinct and immersive way of understanding over time, the campus, staff, visitors and Tiffany research and masterpieces.
2. Coordinate and collaborate with museum directorial staff, lighting experts, Visitor's Services, curators, city citizens and the design team (landscape architect, architect, webmaster etc.). Consider the work as a map, which is an artwork that is a reference material that is an introduction (to the site, city, river, weather, company.)
3. All the mosaics will be made by me in my California studio, unless the museum sees reason to make all or part of it at CMOG. Glued on mesh, they are easy to roll up and ship. As I have entered New Glass Review 40, with LithoMosaics as my entry, and as 40 will have an exhibition and installation aspect to it - this might be our moment.



Example of diagrammed sentence structure. Mosaics, CMOG.

CALIFORNIA CENTER FOR THE ARTS - ESCONDIDO

ESCONDIDO, CALIFORNIA

THRESHOLD TESSELLATION (AKA STAR STREAMS)

“What is it that both separates and connects sacred and profane, cosmos and chaos? It is the threshold. To establish a threshold is thereby, to proclaim: “Here is where we live” ----- which is really to say, “We are alive! We are alive in an otherwise unfathomable and potentially overwhelming universe. “ It is to affirm: “Here there is meaning, here there is value, here we are real.”

“To establish a threshold is, therefore, to celebrate the creation of a meaningful world, and to cross that threshold is to live within that creation, to transform chaos into cosmos. When viewed mythically, the threshold this embodies the cosmogenic event itself.”

- Across the Threshold of India, Art, Women and Culture, Martha A. Strawn, George Thompson Publishing Charleston, NC, 2016.

ARTISTS:

Doris Bittar, Wick Alexander and Robin Brailsford

SITE:

The 2018 Public Address exhibition at the CCAE is the center and an impetus for the COLD CALL/Museum as Muse series. CCAE is the least known (most hidden) of the six institutions in the series and the only one without a collection of glass objects, and the only one not located in a freeze/thaw environment. It is also the only one (at the moment) scheduled to exhibit documentation of the series as a whole.

The CCAE is one of two sites that is collaboration between Robin Brailsford and another artist. Wick is Robin's long time partner and collaborator; Doris, Robin and Wick are all Public Address members and have shown together previously.

TEAM and CONCEPT:

This collaboration came about when Doris was contacted by Morphosis Architects in 2015 to design a permanent artwork on a long exterior wall at the new US embassy in Beirut, Lebanon. Doris decided LithoMosaic was the technique to employ, and she approached Robin and Wick. Fruitful conversations resulted in a series of ideas and presentation boards, that received raves, were also shelved for a year or two. But Doris writes of it:

“Imagine a net of curved triangles tessellated to unify themes from Lebanon's geographic diversity and its regional culture. I developed the patterned net for the Art Wall as a lattice where distinct Middle Eastern and Mediterranean patterns can be cinematic experience of the region. Integrating the topographic patterns paces the walk, and act as distinct way-finding guides.”

We could all taste and see and feel the colors of the work for Lebanon, and we were eager to see tangible aspects of its beauty here. The threshold of the CCAE Museum is a covered concrete walkway, with a centered area 13 paces by 14 paces. Signage for the whole complex is minimal at best, and only an experienced culture seeker could find the museum entrance. A netted pattern of tessellated geometric abstract forms in real gold tesserae and spice and azure handmade glass smalti, set in that shadowed threshold area, now functions as a permanent welcoming statement to the museum, and it is a lasting gem of the “No Longer Hidden,” exhibition by Public Address.

As LithoMosaics go, this is a small artwork – just over a hundred square feet. In scale, color and format it introduces the museum, and engages in a visual dialogue with the nearby orange grove and the Mathieu Gregoire (former PA member) public art installation in the courtyard. Day and night, it is available to all users of the center, from patrons to staff to passers-by.

COST/ SCHEDULE/TRAINING:

The work was donated to the museum; a \$60,000 gift. Taking advantage of a slow moment in Shaw's schedule, it was installed the first week of December, 2017 after an intensive few months of design and fabrication by the artists. Following the Center's dedication to education, the installation functioned as a regional training for LithoMosaic Licensees and artists - with people coming from as far as Phoenix and Seattle.



COLD CALL

DESIGN, FABRICATION & INSTALLATION PROCESS - CALIFORNIA CENTER FOR THE ARTS - ESCONDIDO



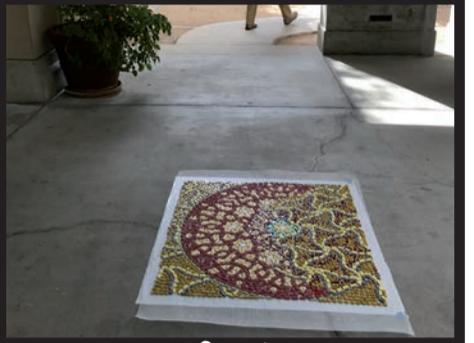
Site



Brainstorming



Map



Sample



Approval



Survey



Layout



Colors



1%



Progress Report



50%



75%



Detail



Transport



Teamwork



National training



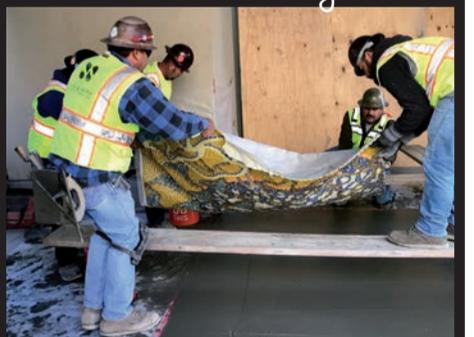
Demolition



Pumping Concrete



Preparation



Placing



Troweling



Removing mesh



The Team



The Opening

LITHOMOSAIC THRESHOLD TESSELATION (STAR STREAMS) AT THE CALIFORNIA CENTER FOR THE ARTS IS A U.S. MUSEUM FIRST

"I think of LithoMosaics as 21st century petroglyphs - a modern day graphic that tells a powerful story. They enrich the everyday experience, and in surprising places for art to be showcased and occur." Steve Lang, Principal, MIG. In the cold dawn of December 4, 2017 something very big was happening at the California Center for the Arts. Men and women in bright safety vests, steel-toed boots and hard hats joyously greeted each other. Trucks of all sorts were backed up in the parking lot and loading area. Heavy water hoses and electrical supply cables were uncoiled. Masonry power tools were set at hand. More than two dozen people bustled about on an important and fun mission: to witness and install - in one single day - a 128 square foot mosaic threshold at the museum's entry. And all had to be done perfectly so the museum could re-open the next day. The team was setting in place remarkable gift of LithoMosaic® public art.

As the morning progressed, work crews, artists, and CCAE staff moved about in synchronized efficiency, a concrete truck hummed and pumped, and the tools of craftsmen and scraped and smoothed. CCAE Executive Director Jerry Van Leeuwen even made sure the crew had access to a break room, with a generous supply of coffee and Peterson's donuts. Visiting artists flew in from Arizona and Colorado to witness the installation, and to hone their own understanding of the unique and powerful public art process that is LithoMosaic. And by noon, the mission was accomplished – a synchronized dance of well-honed craftsmanship, vision, and pride of place and art. The stunning LithoMosaic titled Star Streams/Threshold Tessellation is now a permanent, exterior public artwork at the art museum's main entrance. It serves as a vibrant welcoming waypoint for 300,000 annual visitors to the CCAE. Star Streams was created by lead artist and LithoMosaic co-inventor Robin Brailsford and her partner Wick Alexander of Brailsford Public Art, and collaborating artist Doris Bittar. All three are members of Public Address, and Star Streams is a precursor to the Public Address exhibition opening at the CCAE in September, 2018. The exhibition will celebrate over 20 years of San Diego County public artists making a big difference in the public art scene regionally and nationally.

Collaboration Made This Gift Happen

For Star Streams, the artists donated their ideas, design, materials and fabrication, and LithoMosaic™ co-patent holder Ron Shaw of Sons Concrete Company of Costa Mesa contributed over 100 man-hours and all the concrete. City maintenance crews also partnered on the project to remove the old stained and cracked concrete at the site, making this gift – valued at over \$60,000 – a reality in a dynamic collaborative partnership with artists, the CCAE, the city, the business community and museum patrons. Last January, the official unveiling of Star Streams occurred at the opening of the Niki de Saint Phalle: Mythical California exhibition, the most visited and profitable in the museum's history. Star Streams adds another major mosaic destination to the city's cultural tour and it will be included in the next map and guide, as well as future art walk events.

A National Museum First

The miracle that unfolded last December was even larger than the 128 square feet of beautiful glass, porcelain and gold tiles that were assembled off-site at Brailsford Public Art's Dulzura, CA studio. Made by hand from concept to in-stall ready in a record three weeks, it was rolled up and transported to the Shaw team of master craftsmen, led by Javier Garcia, who installed it in four sections, upside down, into six inches of wet concrete, in half a day. While there are dozens of unique LithoMosaics installed across the U.S. in more than 25 states, the CCAE is the first of



six museums across the nation that Brailsford is working with in her series COLD CALL: Museum as Muse. “COLD CALL is a means of renegotiating the relationship between public art and museums,” says Brailsford. “My work enlivens cultural and civic public spaces. Achieving the first LithoMosaic museum installation is an essential milestone for my vision to realize the creative potential of people, places and things. With this series of national museum public art partnership donations, I am reinventing the paradigm of public art for the client, community, and artists.

All to be displayed in the upcoming Public Address exhibition, the other COLD CALL sites are the Peabody Essex Museum in Salem, MA, the Everson Art Museum in Syracuse, NY, the Museum of Glass in Tacoma, WA, and the Corning Museum of Glass. “I am most grateful to Leah Goodwin and Jerry Van Leeuwen, the city, boards, and staff who all came together to make my dream a reality,” says Brailsford. “Star Streams has set a precedent for the other COLD CALL cities, and I see smooth sailing after such an initial museum success.”

Public Art You Can Use: Walk On It, Touch It, Sit Down

LithoMosaics are designed to endure the elements and high traffic areas, are LEED and ADA certified, and they encourage and inspire human engagement and interaction. Entryways and waypoints in communities and urban campuses, transit stations, walkways, public parks, and beach promenades - even furnishings - are all excellent applications for LithoMosaics as they can be installed on flat, tilted up or vertical surfaces. Steve Lang was on the supervising project team for the series of 3,000 feet of LithoMosaic medallions that were custom designed by Brailsford Public Art, and are now installed on the sidewalks of six city blocks along the public transit gallery in downtown Long Beach. Lang is a Principal at MIG, one of the foremost landscape architect and planning firms in the U.S. In his view, public art is a vital cultural statement. LithoMosaics are integrated with the very brand and design of a city or place, along with people and traffic flow, lighting, metalwork, and structural engineering. “I think of LithoMosaics as 21st century petroglyphs - a modern day graphic that tells a powerful story. They enrich the everyday experience, and in surprising places for art to be showcased and occur.”

Visit Star Streams 24/7

“We are thrilled to be the first LithoMosaic museum installation and to have this stunning original artwork to live with and love forever,” commented CCAE Museum Director Leah Goodwin. “The aesthetics and integrity with which it was designed and then quickly installed – in a matter of hours - reflects the caliber of the LithoMosaic collaborative process, and the Museum’s ongoing commitment to offer enduring and inspiring public art that is accessible to all.”

Visitors can view and experience Star Streams at the Museum entryway. Find more information at <http://artcenter.org/museum>. For more information about LithoMosaics and artist Robin Brailsford see www.codaworx.com/profile/brailsford-public-art/8452 or <http://lithomosaic.com>. For information about the upcoming Public Address exhibition visit www.publicaddressart.com

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MUSEUM AS MUSE

EVERSON MUSEUM SYRACUSE, NEW YORK

(ONO)NDAGA

"Martin Heidegger's influential 1951 lecture, 'Building Dwelling, Thinking,' introduced his concept of the four-fold of Earth, sky, mortals and divinities. The four-fold defines what it really means to dwell ... on Earth. 'When places are actively sensed,' he said, 'the physical landscape becomes wedded to the landscape of the mind, to the roving imagination...'"

- Avant Gardeners, Tim Richardson, Thames and Hudson, London. 2008.

CONCEPT:

Powerful, thirty-five year old memories of the Everson Art Museum generated the entire COLD CALL/Museum as Muse series.

I remember vividly the folded photographic paper invitations by Fluxus founder George Maciunas for the Yoko Ono one person exhibition, blowing like iridescent brown leaves at the museum threshold, discarded as we all left the museum the night of John Lennon's 31st birthday October 9th, 1971. This series gives me at last, the means to work with the ideas and institution of those memories from my first months as a Syracuse University art student. In the years since I have always worked as an artist, pursuing ever larger challenges seeped in research and open to the public realm.

In LithoMosaic (a public art process that I invented) I will treat the deceptively simple 3D Fluxus invitations as a 2D object, observed, open/closed, turned/folded/blown across the public plaza. For scatter, modular cast concrete tables with LithoMosaic tops depicting the invitations, writ large, rotated, folded, arrayed, tossed, bold, bland, minimal, flat and reflective - playing with their scale and the color of atmospheric perspective - will be placed about the plaza - ever mindful of the plaza's need to host food trucks, yoga mats and drum and bugle corps. Drawings are complete - and I have been ever mindful that I am creating a Fluxus inspired work, about peace and feminism. The works have an architectural feel, and a limited glass and porcelain palate.

As the museum has a strong and very well deserved reputation for the exhibition of contemporary ceramics (including large sculptural floor

works) the porcelain based LithoMosaic installation seems most apt and can be a large boost to its 21st American ceramic art reputation.

The tossed and turned invitations have an alphabetic feel to them, and remind me of cuneiform - an ancient form of writing made by impressing simple forms into clay, achieving logophonetic symbols.

So far I have found that there are 24 x 2 potential alphabetic variations to the folded, open and closed invitations. They are a form of cunieform. How this plays out in the final proposal will be revealed in the sculptural aspects of the project but the potential for deeper meaning is rich.

Onondaga are the native people who populate this land. The County and Lake is named for them, and their presence is tangible. Hiawatha may have been Onondaga, and he and they followed the path of the Great Peacemaker - an apt association with the Imagine Peace message of Yoko and John Lennon, and the refuge sanctuary status of Syracuse in 2017.



Model of modular table. 2018.

PROCESS and FORM

There are two ways of approaching the (ONO)ndaga (Cunieform) for the Everson Museum Plaza. Both have their advantages and supporters. Both projects are modular in design, and can be scaled up or down based on budget, need and desire. Neither has any weather, maintenance nor wear issues. They will not fade. They are inspired in part by the brutalist forms and materials of the adjacent iconic IM Pei building. Both are inspired by the "This is Not Here" exhibition at the museum, both are made using porcelain, relating to the museum's famed ceramics collection. Both could be ready for the 2018, 50th anniversary of the museum, and should

be able to garner important public art and landscape awards. Either could be installed elsewhere (the airport for instance) and either will be part of the COLD CALL/Museum as Muse exhibition and will share in that notoriety and press. For the sake of brevity we are only going to look at the modular approach, precast sculptural furniture modules

QCP, a top precast concrete company has agreed to donate all or part of the cost of creating the LithoMosaic elements. <http://agora.quickcrete.com/> This gives us a major in-kind donation which also

significantly lowers the overall cost of the project. The tables would be made off site, and shipped to the plaza, being installed in a day or two. They would require no permitting, soils report, plaza deconstruction, physical coordination with the museum or plaza infrastructure. They can be placed wherever the powers that be decide they should go – i.e. not in the way of current favorite uses – but also providing comfort, convivial sun and shade as desired. They can be installed in any season. There will be no extensive travel costs for Licensee concrete crew or artist.

Modular units such as these would be a temporary installation - allowing for crowdsourcing fundraising. It could also allow for the tables to be auctioned off at the end of the run, to art collectors of Yoko, John, Fluxus, Everson or Syracuse persuasion and the funds raised can be plowed back into the museum or city arts funding.

Between the in-kind and crowd-sourcing, much of the budget can be met.

The work will be temporary – although the run could be long. Their placement and number on the plaza will have to be carefully choreographed, to maintain broad open plain of the plaza, while adding a whole new kinesthetic dimension to the space.

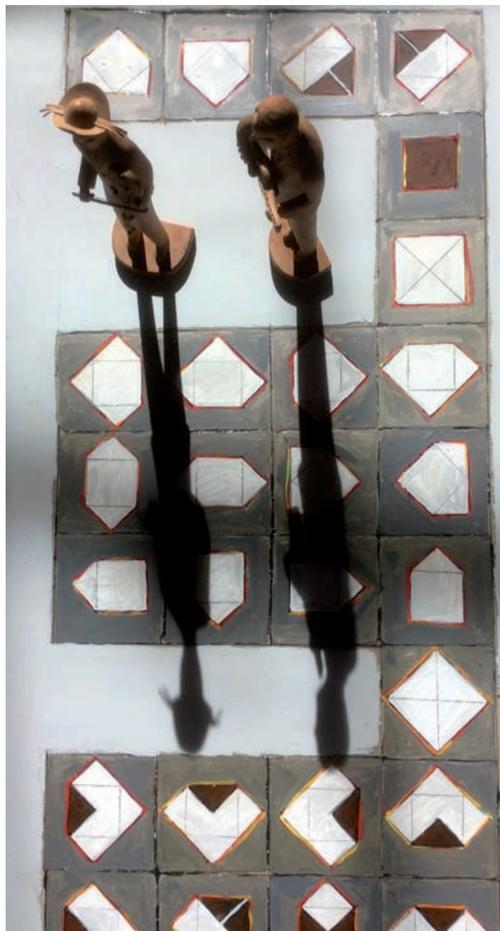
UNIQUELY SYRACUSE

I have learned of the “Keeping it Modern” grants from the Getty Foundation in Los Angeles. http://www.getty.edu/foundation/initiatives/current/keeping_it_modern/. After talking to Steve Atkinson of Heritage Masonry, I have some idea of the structural problems facing the Everson. As the building is an iconic and early IM PEI, with a 50 year anniversary in 2018, it seems realistic that this very large grant might just be the saving grace... A saving grace introduced via a 40 year sequence of conceptual art at the Everson! Wouldn't that be wonderful!

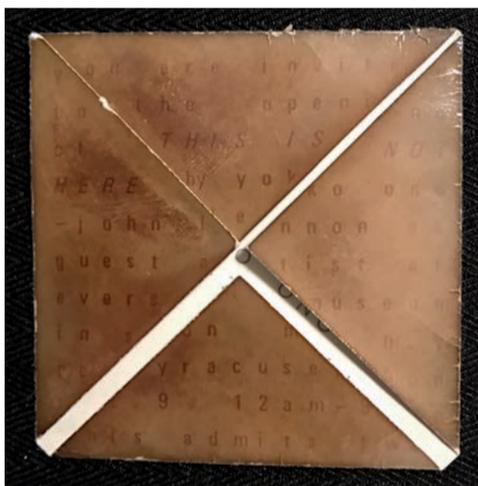
Former Mayor Stephanie Miner of Syracuse and Kim Driscoll of Salem are committed to the arts, keeping their cities as refuge havens and so on. I have quoted Ms Miner in the Toledo application, and have invited Miner and Driscoll to open a dialogue about how the arts can link their cities and communities, and how a sister city sort of dialogue, granting opportunities, art tourism etc. can begin. As I get to know the mayors of the other COLD CALL cities, I will invite them as well. They include: Marilyn Strickland of Tacoma, Paula Hicks Hudson of Tacoma, William Boland Jr. of Corning and Sam Abed of Escondido.

OPTIMISTIC

1. There are great people in the Syracuse region in strong support of this project. Several of us worked with and within another bold plan for the Everson. Margie Hughto's ceramics experiment was in 1975, when she brought half a dozen major fine artists to Syracuse University to work in clay. For my part, I was moved from my old



*Twenty four iterations of the fold.
Acrylic and silver leaf on acetate. 2017.*



*David Ross's own invitation. Photo paper.
George Mancianas. 1971.*

studio on the first floor of the Con Can Building to the third floor, (when I returned from a semester at Tyler School of Art) where I found myself sharing a large open space with Helen Frankenthaler and Anthony Caro, Jules Olitski, Larry Poons etc. - who were working in ceramics for the first time. The scale they attempted was daunting - the results mixed - but the experience for me as a graduating Experimental Studios major, and my current Syracuse colleagues was, and is still significant.

The Everson is welcoming this summer a new Curator of Ceramics, Garth Johnson. He will be in a position to share that history and excitement with us. I also met at Haystack this summer, two Syracuse art grad students ... and exciting things are afoot! Hughto's experiment, New Works in Clay, was exhibited at the Everson and is still a landmark moment in the history of American Ceramics. I have also met with SU Museum and city staff.

2. The peace connection to the Onondaga philosophy continues to reveal itself - and will be best realized in person while I am in upstate New York this winter. Peace as a aesthetic vision links American politics with John and Yoko's life's work, with generations of governance and beliefs of the native Onondaga.

Feminism is also a major belief system for all three. Interestingly enough - when I began this project one of the issues raised by readers, was that, “feminism is no longer a valid topic to address to win grants and in civic and public works.” Since then - in one short year! - the ‘Me Too Movement’, Women's March on Washington and the downfall of many rich and powerful misogynist men.... and the election of another to our nation's highest office Has I hope, quelled criticism of feminism as a valid topic of civil discourse.

3. The modular concrete tables I have designed are in Research and Development at QCP.

From Mexico I have found glass tiles that have the mottled flat brown/black look of the Maciunas' photo paper invitations. An essential development...!

4. I am in touch with somebody who knows somebody who went with somebody to Yoko Ono's birthday party.... Remote ... but possibly synchronistic?

5. Donating “Threshold Tessellation” in its entirety to the CCAE was an eye opening revelation. Doors open when money is not involved.... what creative freedom! Will donating the profits from the (ONO) ndaga tables at the end of their 6 month run, make for an equally fast, creative, successful and beautiful relationship with the Everson? I am optimistic that Everson, Fluxus and Beetles fans will be eager to bid competitively for a work for their own backyard, whose funds enrich the Everson Museum - who under the leadership of David Ross, had the foresight to give Yoko a one woman show in 1971!

MUSEUM AS MUSE

TOLEDO MUSEUM OF ART

TOLEDO, OHIO

SNOW SNOW/ BITTER COLD

“A trickster does not live near the hearth; he does not live in the halls of justice, the soldier’s tent, the shaman’s hut, the monastery. He passes through each of these when there is a moment of silence, and he enlivens each with his mischief, but he is not their guiding spirit. He is the spirit of the doorway leading out and of the crossroad at the edge of town... He is the spirit of the road at dusk, the one that runs from one town to another and belongs to neither. There are strangers on the road, and thieves, and in the underbrush a sly beast whose stomach has not heard of your letters of safe passage. The road that trickster travels is a spirit road as well as a road in fact.”
Trickster Makes This World, Mischief, Myth and Art, Lewis Hyde, North Point Press, NY. 1998.

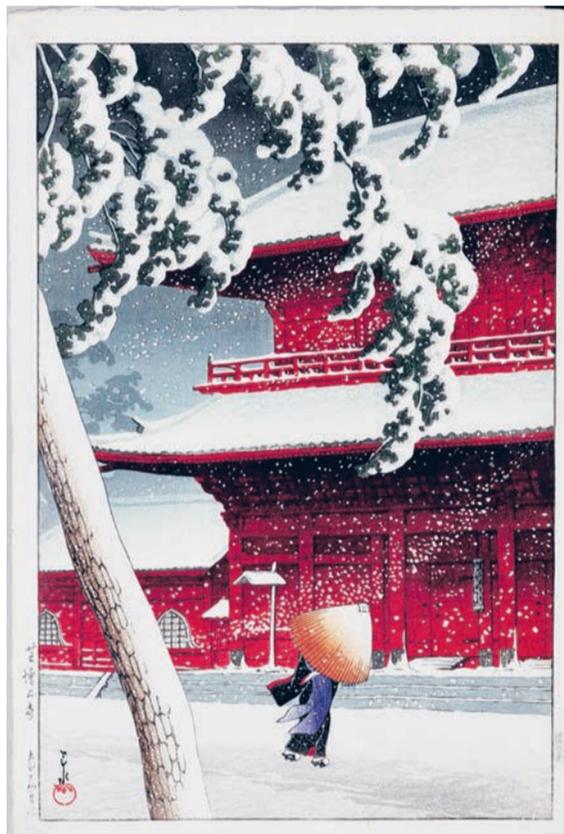
TOLEDO INTRODUCTION

All the COLD CALL museums (except the host institution here in California) are located in cold, northern climes, and will take advantage of the freeze/thaw resistance of LithoMosaic, a process I invented and patented ten years ago for casting large mosaics in monolithic concrete pours. Mosaics are normally limited to exterior installation in Mediterranean climates – Pompeii, Istanbul, Puebla. LithoMosaic has removed that limitation.

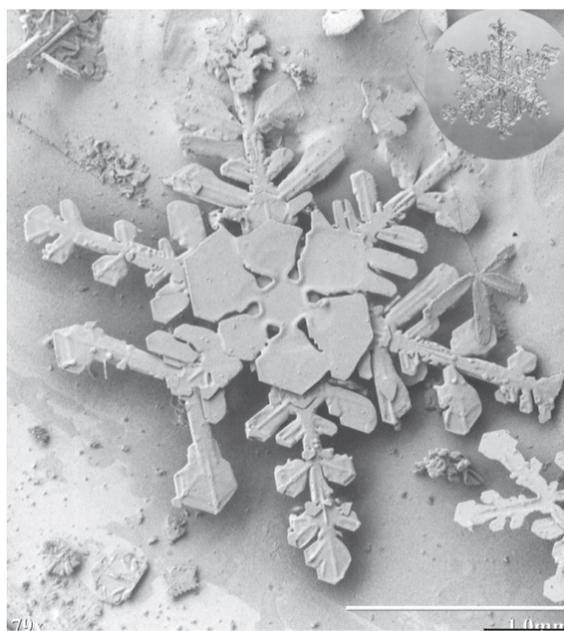
This is a reason for the COLD CALL series for north country museums. My goals include creating a cold glass revival, shaking up the public art world (with which I have a 35 year history), contributing to a glass focus on feminism, linking a new league of formerly disparate museums and building comradeship via art for the mayors of these six mid-size cities.

As an example: in 2017 the Mayor of Syracuse, New York (home of the Everson Museum and another COLD CALL location) gave a magnificent speech in Saratoga Springs, on the day of the Women’s March on Washington. It relates beautifully to the work I am working on for Toledo.

“Recently women have been referred to as ‘snowflakes,’ with the preconception that women are weak and fragile, but as the mayor of Syracuse New York, I can tell you that snowflakes, when encountered in force, are immovable, and are a proud symbol of women’s suffrage and power.” Mayor Stephanie Miner.



Zojo Temple, Shiba, from “Twenty Views of Tokyo”, 1925, by Kawase Hasui (1883-1957).



Snowflakes photographed by low temperature scanning electron microscope. Beltsville Agricultural Research Centre in Maryland.

SYNOPSIS

Snow SNOW/Bitter Cold will be a site specific public art conceptual proposal for – a series of tessellated snowflake patterned, LithoMosaic pavers, for the floor of the enclosed Paul H. and Christopher D. Krebs Courtyard of the Glass Pavilion of the Toledo Museum of Art, by artist Robin Brailsford, inventor of the LithoMosaic process.

HISTORY

Glass and snow have in common, crystallization. Crystals are new age spirituality and old age spirituality as well. The Secret Teachings of All Ages, credits gems, crystals and glass with magic powers and intuitive meanderings. Crystals also have the odd aspect of being common, yet a completely unique pattern structure within each – hence their fascination. Annealing is a critical function of all stable crystallization creation. The new book, “Glass, Virtual and Real,” devotes a chapter the alchemical magic of glass molecules, states of being based on temperature and the resultant geometric and molecular patterns. The same can be said of water. It is snowflakes at the microscopic scale, that I hope to examine. These are the thoughts this piece for the Krebs Courtyard of the Toledo Museum of Art, Glass Pavilion, will examine in a new cold glass technique.

Toledo is the center and heart of the American glass industry. The museum is a curatorial wonder, and the now ten year old glass pavilion, has garnered its share of international architecture press.

My goal with Snow SNOW/Bitter Cold, is to refocus energy on the building and institution itself, while introducing a (also ten year old) public art glass process and creating a site specific project for the exterior/interior Krebs Courtyard patio.

CONCEPT

The patio is currently made up of a series of plain, exposed aggregate concrete pavers. I believe that they are interchangeable, (replaceable if broken for instance,) and that they are mounted on some sort of a metal, below grade, gridded rack system.

I will research the As-Built plans for that patio, and study the effects of light and shade within the patio. I will research the approach to snow and crystals in the museum's fine art and decorative art collections. In a series of sketches created on site, I will play with, and plan my public art intervention for the patio.

The original pavers will be removed and set aside in museum storage. Mine can then be installed, as a permanent or temporary work of art, or as part of the rotating nature of the museum collection. LithoMosaic itself has no freeze/thaw issues, and unlike many works of glass, can stand the bitter cold of lake influence blizzards and freezing rain. In fact, that is where I imagine Snow SNOW/Bitter Cold looking best, from the cozy Hot Shop-heated Pavilion interior, looking out to the ice blue drifts of real snow against glass walls, upon the blizzard-blown-clear floor of tessellated snow crystal pavers.

ALSO

The pavers will be created using glass, porcelain and concrete, materials chosen for their durability and stability, as well as reflective, refractive range of colors from black ice to river clear. They will require no maintenance.

SITE <http://www.toledomuseum.org/glass-pavilion/>

FUNDING

As COLD CALL is an artist initiated project, construction funds will need to be raised. GAPP could provide funding for onsite design and installation work as well as a lecture. Fabrication dollars could be provided by private donors, state grants, a museum council or in-kind donations (from a trucking company to glass tesserae). All will reveal itself, over time.



Full scale samples for Toledo.



The first QCP LithoMosaics. 2018.



QCP paver production line, Norco, CA. The Everson tables will be made here as well

MUSEUM AS MUSE

MUSEUM OF GLASS TACOMA, WASHINGTON



“Whereas architecture describes a stable state, landscape architecture triggers endless scenarios of life and death, rebirth, transformation, mutation. That’s why buildings cannot live without it.”

- Yves Brunier: Landscape Architect, Payagiste, ar en reve Centre d’Architecture/Birkhauser, Germant, 1999

HOT OFF THE PRESSES!

In 1983 I attended Pilchuck to study with Albinus Elskus. The work I did won the Corning Prize for summer’s student work. Vision Set has been exhibited in New Mexico, California, Florida and Mexico. Spurned on by the recent uptick in US gun violence, I offered this work based on the Reagan assassination attempt (and the impetus for the Brady Bill) to the MoG - and it is now before their Collection Committee. If it is accepted into their collection, I will deliver it in person and scout the site, staff and artists for installation of Cut Glass Watercolour.

Conversations with three feminist artists are in a start/stop pattern. One is an environmentalist at the University of Tacoma, one is a Glass Art Society and Pilchuck Board member, and is an exuberant warm glass artist. The third is lives in the area, and is in the collection of the museum, is widely shown and known for her quirky and fun vignettes.

PACIFIC NORTHWEST

Everyone has heard of Dale Chihuly. He is a glass marketing phenomenon. Though started in Toledo, Dale’s successes (with others) in the founding of the world-renowned Pilchuck Glass School, and the Tacoma Glass Museum, have attracted a cadre of brilliant artists and innovations to the region, making it the center for the Studio Glass Movement in the USA. So glass is a main driver of tourist dollars in the PNW. In Washington state, the sky’s the limit for LithoMosaics. Add there is an excellent LithoMosaic licensee here as well. Collaboration. Can go as it is redundant... you get to make Vision set large again!

COLLABORATION

And because of the stellar reputation of the museum and the artists it represents, my goal for the Tacoma Museum of Glass is to collaborate with a top warm glass artist on the plaza for the museum. We are in conversation and a studio visit and brainstorming session are imminent. I do not want to announce the full idea though, until all is set. Of the six COLD CALL sites, four will have works by me designed by the museum curatorial history, and two - Escondido and Tacoma - will be collaborations between me and local artists. The collaborator at Tacoma has not yet been determined.



Vision set, traced sheet glass, neon and wood. 1983. Photo by P. Garrett

SETTING

The LithoMosaic for Tacoma will be designed for that vast concrete pad, along the Thea Foss Waterway and up to the front door of the Arthur Erickson designed museum. Our plane of color and texture will set off the giant steel cone of the hot shop. It will be designed to work in concert with the other major glass installations outside. These include the Chihuly Bridge, Martin Blank’s Fluent Steps and Howard Ben Tre’s Water Forest. It will animate the field of grey concrete with a large and dynamic work - super flat, colorful, durable, smart and brilliant. It will be first in the MoG outdoor collection by women, the first in the ground plane, the first of cold glass and it will be and the second large LithoMosaic at an art museum on the West Coast, introducing this new public art hardscape technique to a wide and diverse audience.



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"Odology is the science or study of roads or journeys and by extension, the study of streets and superhighways and trails and paths, how they are used, where they lead, and how they come into existence. Odology is part geography, part planning, and part engineering – engineering as in construction, and unhappily as is social engineering as well." Pp 191

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"The social importance of the visual environment in which man lives is universally recognized today. It is a fact that environment is one of the most important factors in the ornamentation of the individual, and great efforts are being made to secure for him a healthy one, where fresh air, sun and vegetation abound, insofar as physical elements of health are concerned. But there is a tendency to forget that man has spiritual and esthetic needs, which fresh air alone cannot satisfy. The school, the home, the office or factory, places of relaxation, rest or culture, even the street – these are the places where man spends much of his time, and they should be, 'humanized,' by means of form and color, that is, by art." Pp 36

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"...Carl Einstein's concept of the museum as a dynamic, living school.' German historian Einstein, who lived concurrently with Walter Benjamin and Aby Warburg, championed the notion of museums lay at the heart of the aesthetic and intellectual innovation. ... He proposed switching collections back and forth between display and laboratory. Otherwise he wrote, museums would run the danger of becoming, 'preserve jars,' and would 'anesthetize and rigidify into a myth of guaranteed continuity.'" Pp 19

"The philosophy behind the Weltkulturen Museum holds that today each individual artifact in the collection is a prototype and therefore is a trigger for future concepts and productions. To reference the American artist Alan Kaprow the objects in the collection contain, 'stored code.' To decipher them requires an engineered confusion between histories, roles and disciplines, and unorthodox predisposition which Kaprow called, 'signal scrambling.' ... Narratives that result from earlier... research, offer a seedbed for further knowledge production and cultural mediation." Pp 23

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"In redefining nature we are entering the field of myth and seeking imagery that satisfies the soul by form, content and meaning. If images can express a vision of nature that moves us and corresponds both to our present understanding of nature and to our spiritual needs, we just may have gotten our new definition right. It will not be Eden, though Eden reverberates through all landscapes, and it will not be the Peaceable Kingdom, for which we yearn. It will; however be the place where we sense life, its brevity, fragility, mutability and intensity, and its connectedness among all living forms. Herein lies the difference from interior public space: it consists in the living: it is built of and for living parts." Pp 44
Diana Balmori

Picasso's Concrete Sculptures, Sally Fairweather, Hudson Hills Press, NY, 1982.

Potential Images- Ambiguity and Indeterminacy in Modern Art, Dario Gamboa, Reaktion, London, 2001.

Public Art Now, Sandu, Hong Kong, 2016.

"The role of public art is a platform that creates this interaction by artistically hijacking public spaces. Its main tool is the creation of Spaces that create playful and artistic experiences prone to generate new perceptions of the urban environment. ... we test the permeable barrier between public and private space and questions public-private borders by constructing hybrid spaces, spaces in-between, By generating different borders between these two entities, blurred or transparent, we stimulate people to respond to new spatial configurations." Marco Canevacci, pp. 006

Serizawa Keisuke: A Lifetime Devoted to Beauty in

Utility, various essays, Asahi Shinbun, 2007.

Sigmar Polke, Fenster – Windows, Grossmunster Zurich, Parkett Publishers, Zurich, 2014.

Sophie Tauber-Arp, Today is Tomorrow, Schemdegger and Spiess, Aargauer Kunst Aarau, Zurich 2014.

Surreal Eden, Edward James and Las Pozas, Margaret Hooks, Princeton Architectural Press, BY, 2007.

Things I Have Learned in My Life So Far, Stefan Sagmeister, Abrams, NY, 2011.

Tilings and Patterns, Branko Grunbaum and GC Shephard, W.H. Freeman & Co, NYC, 1987.

Trickster Makes This World, Mischief, Myth and Art, Lewis Hyde, North Point Press, NY. 1998.

"A trickster does not live near the hearth; he does not live in the halls of justice, the soldier's tent, the shaman's hut, the monastery. He passes through each of these when there is a moment of silence, and he enlivens each with his mischief, but he is not their guiding spirit. He is the spirit of the doorway leading out and of the crossroad at the edge of town... He is the spirit of the road at dusk, the one that runs from one town to another and belongs to neither. There are strangers on the road, and thieves, and in the underbrush a sly beast whose stomach has not heard of your letters of safe passage. The road that trickster travels is a spirit road as well as a road in fact." Pp 6

"But these themes themselves do not interest me as much as their conjunction with the final thing that must be said to round out an initial portrait: in spite of all their disruptive behavior, tricksters are regularly honored as the creators of culture. They are imagined not only to have stolen essential goods from heaven and given them to the race but to have gone on and shaped the world so as to make it a hospitable place for human life..... Trickster the culture hero is always present: his seemingly asocial actions continue to keep our world lively and give it flexibility to endure." Pp 9

"There are two Greek words that can mean, 'joint.' The first is 'drthron'. 'The drthron connecting the hand and arm is the wrist,' says Aristotle. A drthron can also be a connecting word in language, an 'and' [or @... ed.] or a 'but' for example, as if the flow of speech required its own little wrists and elbows to become intelligible. The second word, 'harmoi', also means a joint in the body (especially the shoulder joint), but more commonly it denotes the joints made by artisans, the mason building a wall, the shipwright fitting planks, the metal worker soldering a seam, the carpenter fastening a door – all those craftsmen are making' harmoi'." Pp 254

Visual Encounters – Africa, Oceania, and Modern Art, Christoph Merian Verlag, Foundation Beyeler, Germany, date unknown.

What to do? Mario Merz and Marosia Castaldi, Turin, Italy, Garibello Artegraphica, 2004.

California Center for the Arts, THRESHOLD TESSELLATION (Star Streams)

Across the Threshold of India, Art, Women and Culture, Martha A. Strawn, George Thompson Publishing Charleston, NC, 2016.

"What is it that both sperates and connects sacred and profane, cosmos and chaos? It is the threshold. To establish a threshold is thereby, to proclaim: "Here is where we live" ----- which is really to say, "We are alive! We are alive in an otherwise unfathomable and potentially overwhelming universe." It is to affirm: "Here there is meaning, here there is value, here we are are real."

"To establish a threshold is, therefore, to celebrate the creation of a meaningful world, and to cross that threshold is to live within that creation, to transform chaos into cosmos. When viewed mythically, the threshold this embodies the cosmogenic event itself." PP 253 + 254.

The Glass Bathyscaphe, How Glass Changed the World, Alan Macfarlane and Gerry Martin, Profile Books, London, 2002

"After the collapse of the Roman empire, the centre of glassmaking shifted back to the Mediterranean, the area where glass had first been discovered and developed. -- Syria, Egypt, Iran and Iraq. Those within the Islamic area created wonderful decorated glass hardly surpassed before or after. Luster-painting, skillful engraving, enameling, gilding and mosaic glass - in all these the Islamic glass-makers excelled. Very large quantities... were produced... and traveled all over the world... It was in Syria in the 13th and 14th centuries that the most glorious glass was produced." pp 100 + 101

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<http://artcenter.org/about/directions-maps-parking/>

LITHOMOSAICS:

<https://www.youtube.com/watch?v=zJSHbTmV1Ec>

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Corning Museum of Glass BOOM! – (Concrete Syntax)

Behind the Scenes of Tiffany Glassmaking, The Nash Notebooks, Martin Eidelberg and Nancy McClelland, St. Martin's Press, NYC 2000.

Desire Lines, the Public Art of Tess Jaray, Ridinghouse, London, 2016.

Edges of the Experiment, the Making of the American Landscape, Marie-Jose Jomgerius, FW Books, The Netherlands, 2015.

The Experience of Landscape, Jay Appleton, John Wiley & Sons, London, 1996.

To see, without being seen. Refuge and overlook.

The Medieval Garden Design Book, Ramona Jablonski, Stemmer House, Maryland, 1982.

Sputterance, text on and by Rene Daniels, Du Pont Museum, Tilburg, The Netherlands, 2007.

"Lentebloesem, 1987," image, Pp 92

You are Here, Personal Geographies and Other Maps of the Imagination, Katherine Harmon, Princeton Architectural Press, New York, 2004.

Everson Art Museum (ONO)NDAGA (Cuneiform)

Acorn, Yoko Ono, Algonquin Books, Chapel Hill, 2013.

All We Are Saying – The Last Major Interview with John Lennon and Yoko Ono, David Sheff, St. Martin's Griffin, NYC, 1981.

Anthony Caro, Richard Whelan, E.P. Dutton, NYC, 1975.

Avant Gardeners, Tim Richardson, Thames and Hudson, London, 2008.

"Martin Heidegger's influential 1951 lecture, 'Building Dwelling, Thinking,' introduced his concept of the four-fold of Earth, sky, mortals and divinities. The

four-fold defines what it really means to dwell ... on Earth. 'When places are actively sensed,' he said, 'the physical landscape becomes wedded to the landscape of the mind, to the roving imagination....'" Pp 310

"If places are the interconnecting nodes of our experience, a spatial plane which is perhaps more important than the temporal in terms of our relationship with the universe. Then this must have a bearing on our attitude to death. We tend to think of death as the end of life lived through time, but imagine that what we fear about death is the sudden extinction of that life. But perhaps this fundamental fear of death is founded not in anticipation of life, but the anticipation of being nowhere. (In our society, the lowest castes of all are the placeless peoples: the gypsies, the travelers, the refugees, the asylum seekers.) To be in no place, psychologically speaking, is the worst fate of all, since it is whither madness or death, whereas to be in a place that is right is paradise – which brings us to gardens and landscapes." Pp 312

The Color of Being/El Color del Ser, Dorothy Hood, 1918 -2000, Susie Kalil, The Art Museum of South Texas, Texas A&M University Press, 2016.

"Hood's work presents clues and references to other worlds, other times, other spaces. At the center of her work is the sphere of human existence inhabited by marginal experiences of dream, imagination and memory – those often subliminal and turbulent layers of experience in which the potential for self-discovery and renewal reside. She enables us to address the most primal of human concerns: the difference between outer and inner worlds, between what vanishes and what remains. In her paintings there is a constant interplay of polarities: light/dark; positive/negative; hot/cold; unity/multiplicity; male/female; heaven/earth – used for putting things in relation to each other, and thereby into balance and harmony." Pp 3

The Fold, Leibniz and the Baroque, Gilles Deleuze, University of Minnesota Press, 1993.

"The fold is inseparable from wind. Ventilated by the fan, the fold is no longer made of matter through which we see, but of the soul in which we read, 'plis jaunes de la pensee', the book of the monad with multiple leaves. Now it contains every fold, since the combination of its pages are infinite,; but it includes them in closure, and all the actions are internal. However these are not two worlds, the fold of the newspaper, dust or mist, inanity, is a fold in circumstances that muse have its new mode of correspondence with the book, the fold of the Event, the unity that creates being, a multiplicity that makes for inclusion, and collectivity having become consistent." Pp 31

Framing Sight, The Nancy and Russell Carlson Collection of American Landscape Photography from the Everson Museum of Art, Curated by Debora Ryan, EMA, 2004.

"In the pictorial arts, the landscape genre is time-honored, cloaking topographical mapping with geological fact in a mantle of cultural intent. With origins in seventeenth century Dutch painting, landscape came of age in the secular and modern world of the nineteenth century, coinciding with the radical upending of the academic canon of the arts. The rise of landscape led to the eclipse of history painting, the dominant pictorial genre that depicted moralizing and heroic objects of edifying significance. The shift posited the rapidly changing state of nature and life and swept away timeworn visual conventions that did not directly speak to the immediate and the new." Pp 11 Therese Mulligan, PhD

Fluxus, Street Events, Thomas Kellein, Thames and Hudson, London, 1995.

"The motto of the early years was. 'concreteism.'" Pp 10

"gag and a paradox." Pp 11

"Painting to be Walked on, " Pp 119.

Grapefruit, by Yoko Ono, Simon and Schuster, NYC, 1971.

Landscape Architecture and Digital Technologies, Re-conceptualizing Design and Making, Jillian Walliss and Heike Rahmann, Routledge, London, 2016.

"Peter Esienman was the first to explore Deleuze's essay, 'The Fold, 'in relationship to architecture. He was pivotal in articulating, 'a new category of objects defines not by what they are, but by the way they change and by the laws that describe their continuous variation.' For Eisenman, the notion of the fold offered an exciting alternative to gridded space in the Cartesian order, challenging the binary distinctions of the interior-exterior and the figure-ground. The exploration of these ideas was continued by Greg Lynn, who informed by Deleuze's definition of smoothness, 'as continuous variation.' ...proposed new ways of conceptualizing spatial complexities. His essay, 'Folding Architecture,' Is considered a turning point in the history of Deconstructualism in relationship to design." Pp 3

"Rob Woodbury notes that: 'No longer must designers simply add and erase. They now add, erase, relate and repair. The act of relating requires explicit thinking about the kind of relation: is this the point on the line, or near to it. Repairing occurs after erasure, when the parts that depend on an erased part are related again to the parts that remain. Relating and repairing impose fundamental changes on systems and the work that is done with them.'"

Or Daniel Davis' definition of parametric design: "A parametric model is unique, not because it has parameters (all design, by definition has parameters), not because it changes (other design representations change) not because it is a tool or style of architecture, a parametric model is unique not for what it does but rather for how it was created. A parametric model is created by a designer explicitly stating how outcomes derive from a set of parameters." Pp 5

"Broadly speaking, performative design shifts attention from what a design is, to what a design does... James Connor advocates for the shift. 'from landscape as a product of culture to landscape as an agent producing and enriching culture.'" Pp 7,

Mario Merz, curated by Germano Clemant, Mazotta, Milano, 1983.

Merz at MOCA, Bruno Cora and Mary Jane Jacob, Fabrei Editori, LA MOCA, 1989.

New Works in Clay by Contemporary Painters and Sculptors, Margie Houghto, Everson Museum, First Edition, 1976.

The Poetry of Leaves, (Rikka) Norman Sparnon, Walker/Weatherhill, Tokyo, 1970.

Syracuse University Magazine, Fall/Winter 2016. Syracuse, New York, "Campus Transformation", Haley pp 32- 37; "Grand Again," Harrigan, Pp. 20 – 25. "A Healing Legacy," Carol L. Ball , Spring 2018, pp 14.

The Tangram Book, Jerry Slocum, Sterling Publishing, NYC, 2004.

Toys of the Avant-Garde, Museo Picasso Malaga, Spain, 2005.

Yoko Ono, Hans Ulrich Obrist, The conversation Series, Koln, Germany, 2009.

Yves Brunier: Landscape Architect, Payagiste, ar en reve Centre d'Architecture/Birkhauser, Germant, 1999.

"Whereas architecture describes a stable state, landscape architecture triggers endless scenarios of life and death, rebirth, transformation, mutation. That's why buildings cannot live without it." Pp21.

"The reflection of these initial geometries is our central theme, and its sensual development constitutes our melodic line. Mirrored planes work to reflect the architecture. This can first be seen in a broad man-made lake." Pp 103

Who Are These People Anyway? Chief Irving Powless Jr. of the Onondaga Nation, Edited by Leslie Forrester, Syracuse University Press, 2016

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Water feature plaza
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SU Connective Corridor - <http://connectivecorridor.syr.edu/wp-content/uploads/2015/08/Map-and-User-Guide-legal-Fall-2015-V2.pdf>

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Syracuse redevelopment ideas - <http://www.rethinksyracuse.org/2011/08/arterie-syracuse.html>

Peabody Essex Museum FAN/FAN FEATHER FAN

The Fold, Leibniz and the Baroque, Gilles Deleuze, University of Minnesota Press, 1993.

“The fold is probably Mallarmé’s most important notion, and not only the notion, but, rather, its operation, the operative act that makes him a great baroque poet. Herodiade’ is already the poem of the fold. The fold of the world of the fan ...or unanimous fold. At times the open fan makes all particles of matter, ashes, and fog rise and fall. We glimpse the visible through the mist as if through the mesh of a veil, following the creases that allow us to see

stone in the opening of their inflections. ‘fold after fold,’ revealing the city. The fan reveals absence or withdrawal, a conglomeration of dust, hollow collectivities, armies and hallucinating assemblies. Ultimately the fold pertains to the sensitive side of the fan, to sensitivity itself, stirring up the dust through which it is visible, and exposing its own inanity. And at others, from the other side of the fan that is now closed, ‘the scepter of the rosy shores’.... This white closed flight you pose...,’ the fan no longer moves towards pulverization, it exceeds itself or finds finality in an inclusion, ‘thick layerings, offering the tiny tomb, surely, of the soul.’” Pp 33

Comme un Oiseau, Gallimard/Electa, Fondation Cartier, Pour l’Art Contemporain, Paris, France 1996.

Cosmigraphics {Picturing Space Through Time}, Michael Benson, Abrams, NYC, 2014. “1984,” Pp 204, 205.

Feather, Evolution of a Miracle, Thor Hanson, Basic Books, New York, 2011.

Images take Flight, Feather art in Mexico and Europe 1400- 1700, Russo, Wolf and Fane, Hirmer, 2015.

“The Feather Fan in the Peabody Essex Museum, “ Richter, Leveque and Carey. Pp. 342- 349

Michael Lin, Kathleen Bartels, Vancouver Art Gallery and Hatje Cantz, 2010.

“We should not forget that the American Abstract Expressionists adopted large formats precisely when oversized billboards first appeared and when Hollywood film studios invented the cinemascope format and VistaVision, which were destined to immerse viewers in visual spectacles. The way in which Lin extends pattern to monumental dimensions corresponds to a specific historical stage in the capitalist iconography of the oversized, of the image as environment....” Pp 13 Nicholas Bourriaud

Peruvian Featherworks, Art in the Pre-Columbian Era, Heidi King, Metropolitan Museum of Art, Yale University Press, 2012.

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Tacoma Museum of Glass CUT GLASS WATERCOLOUR

Artists Land Nature Mel Gooding, Harry Abrams, NY, 2002.

“The value of work doesn’t change whether it is in a museum or in a street. It’s always the same. It doesn’t need the context of the space to exist. It’s like a stone, it’s like a man, and it’s something that always has its value. Perhaps if it is in a museum all the people will think it is an art object; if it’s in the road, perhaps some people won’t, but that’s and art problem. The work itself doesn’t change.” Giuseppe Penone, Pp 155

Pilchuck: A Glass School, Tina Oldknow, University of Washington Press, Seattle, WA. 1996.

Toledo Museum of Art, Glass Pavilion Snow SNOW/Bitter Cold

Patterns, Gerhard Richter, DIVIDED MIRRORED REPEATED, Heni Publishing, London, 2012.

Radical Lace & Subversive Knitting, David Revere McFadden, Museum of Art and Design, NYC, 2007.

The Secret Teachings of All Ages, Manly P. Hall, The Philosophical Research Society, Los Angeles, 1988.

“Both the magic mirror and the crystal ball are symbols little understood. Woe that benighted mortal that accepts literally the stories circulated concerning them! He will discover – often at the cost of sanity and health – that sorcery and philosophy, while often confused, have nothing in common. The Persian Magi carried mirrors as an emblem of the material sphere which reflects Divinity from its every part. The crystal ball, long misused as a medium for the cultivation of psychical powers, is a threefold symbol: (1.) it signifies the crystalline Universal Egg in whose transparent depths creation exists; (2.) it is a proper figure of a Deity previous Its immersion in matter; (3.) it signifies the aesthetic sphere of the world in whose translucent essences is impressed and preserved the perfect image of all terrestrial activity.” Pp C

Snow Crystals, 2453 Illustrations W.A. Bentley and W.J Humphreys, Dover Publications, NY, 1931/1981.

FAN / FAN FEATHER FAN
PEABODY ESSEX MUSEUM
SALEM, MASSACHUSETTS



OLD CALL ~ MUSEUM AS MOUSE