

2022 Percival Plinth Project Arts Commission Recommendation

March 22, 2022



Jurors

Aisha Harrison

*2021 Percival Plinth Project People's
Choice Award Winner*

Jonah Barrett

Artist & Community Member

Shameka Gagnier

City of Olympia Arts Commission

Project Background

18 sculptures displayed on Percival Landing for up to one year, \$1000 honorarium. Peoples' Prize of one piece for purchase – not more than \$10,000

Selection Criteria



Quality



Safety Requirements



Community Engagement



Mussel

By Jon Kalin
Rochester, Wa

D: 17 x 8 x 6"
M: silicon bronze

This is another bronze from my home foundry, inspired by our Pacific Northwest beaches and the need to conserve our natural heritage. I left a lot of texture here for people to enjoy, I encourage them to feel the surface and consider the aesthetics of the piece simply as an abstract shape.

Salmon Romance

By Pat Mcvay
Clinton, Wa

D: 97" x 24" x 24"

M: Carved from a single block of salvaged Red Cedar

Wild salmon in a frenzy of creation!
I want to show the amazing energy of these creatures who return to their birthplace to create a new generation. This complex sculpture is carved from a single block of salvaged cedar.





Guardian

By Jim Johnson
Salem, Or

D: 84''' x 36''' x 36'''
M: Welded steel and copper

In my art work I try to both show feeling and movement. My process is to weld large pieces with steel and copper then powder coat them to withstand the elements. I started with welding the framework using rebar. Then I filled in the shape with sheet copper. I then created the details of the head and feet with welded steel and brazing. My inspiration was the Japanese dragons that can be found all over Japan.

Underwater Disagreement

By Eileen Lagasse
Olympia, Wa

D: 19x28x16
M: Welded stainless steel

My regular medium is realism using stainless steel flatware, so when I was inspired to do more ocean creatures I picked the squid as my next creation. The initial design was to create the body in stainless steel handles and spoons and collaborate with a glass artist to make the squid's fin/wings, so it sat incomplete in the corner of my bench until I could find a glass artist. In the mean time I was commissioned to make an octopus sculpture, however upon completion the sculpture was declined by the commissioner. I put it in the corner on top of the squid, turned out the lights and closed up shop for the evening. After several weeks of the pair sitting in the corner of my shop, they suddenly spoke to me.... I said to myself "It looks like the octopus is attacking the squid!" I then dropped all other creations I had planned and started to make the 2 fit together in an underwater clash. This meant cutting up the octopus to fit, adding the correct amount of tentacles and finding a glass artist right away. The search for a glass artist that was willing to collaborate during COVID turned out to be unsuccessful. I then had to come up with a solution for the fins/wings for the squid. I also had a struggle to get the to creatures to stand out from one another and have a distinct difference. Having a background in Blacksmithing I had experience in heating metal and creating a moire pattern in the metal, giving it a patina or rainbow effect, so I chose this method and got the result you see on the squid. Two unrelated projects have become a battle royal in the deep titled "Underwater Disagreement"





Astropup

By Joel Heidel

Portland, Or

D: 49""H x 29""W x 14""D

M: Salvaged and Cold Forged Direct Metal Sculpture

I am inspired by myth, scientific and philosophical ideas, ideas regarding the accumulation of human knowledge, nature, social interaction, and the relationship of forms and color.

I realize my works by representing meaning through a combination of lyrical abstraction and semi-representational forms. By this method it is possible to reflect ideas, in a manner that engages with the viewer on an emotional, sensory and thought provoking level. Much of my work considers the environment and includes salvaged materials. These works were created using either salvaged materials, scraps or materials gleaned, some from the riverbeds of the Columbia and Willamette during my years as engineer and for the tug boat industry. The metal was salvaged over period of years.

My prior works inform present works so my sculptures take years to actuate. I work physically, and then sometimes I step back from something, leave it for a while and let the ideas about it percolate. I have to get away from the actual process of fabrication and then return to it with new considerations and a fresh perspective. This process gives me a clearer view of what the sculpture wants to become.

"Astropup" is a surrealist sculpture based on a part real dog part mechanical dog of the future. At this point, a base or an artistic extension could be added/fabricated to raise the main body of the sculpture to the desired height. The work could be left in a natural state, or a patina applied.

Beyond my solo artistic practice, I work in public art primarily with partner Angelina Marino-Heidel. We work nationally, are in many public art collections and on several vetted public art and mural rosters across the USA. Our recent commissions include public works the City of Raleigh, NC, University of Massachusetts, 1% for Art in Anchorage Alaska, City of Hood River Oregon, SEEDS affordable housing Tukwila Village project in Seattle, and several in the tri-county area around Portland, OR.

Why?

By Jim Johnson
Salem, Or

D: 84''' x 30''' x 30'''

M: Cast bronze, welded steel and sheet copper

In the past, I made cast bronze sculpture for public art but found it very expensive. I then started using just cast bronze face and hands on my public pieces. By doing it this way I've been able to make large pieces of public art that both I and cities can better afford. I also found that I can make work out of steel and have it powder coated and have it very durable outside. In my art work, I try to both show feeling and movement.





Journey Home

By Angelina Marino-Heidel
Oregon

D: 108'''H x 60'''W x 48D
M: Direct Metal Sculpture

Journey Home
Sculpture, Steel, Powder Coating
108" x 60" x 48"
Powder Coated Steel
Fabricating in our studios
Coated by Color FX, Portland OR
Salmon swim back upstream to spawn through currents and reeds. Fabricated in our Industrial Deco style, the work speaks about conservation, environmental awareness, raises awareness about the effects of industry and the passage of time through its many views. The multi-colored use in the sculpture considers diversity each color different yet strong, represents individuality, yet harmony.

Kelp's Dream

By Joel Heidel
Portland, Or

D: A pedestal form could be added to increase height of the sculpture, if an appropriate height mounting slab is not available.

Current Dimensions:

M: Cold Forged Direct Metal Sculpture

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"Kelp's Dream" is a surrealist sculpture based on imagined dreams of a kelp. At this point, a base or an artistic extension could be added/fabricated to raise the main body of the sculpture to the desired height. The work could be left in a natural state, or a patina applied.

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Sprout

By Ken Turner
Seattle, Wa

D: 42''' x 24''' x 25'''

M: mild and stainless steel, paint.

My sculpture is a static representation of time. A rather broad and spongy topic that entails, engulfs and defines everything. I want to express aspects of time in a visual format that might suggest some of its awe and wonder. This takes many forms but usually involves implied motion. It could be a figure in motion, a progression, or a 'becoming'. That is, one thing becoming something else. I work primarily in metal. The sculptures change (express time) with the light of the day and viewer position.

Contortionist

By Angelina Marino-Heidel
Portland, Or

D: 44"H x 54"H x 29"H
M: Direct Metal Sculpture

Public art is important. It enriches the environment even if people don't stop as they pass by. It is free to all to enjoy and becomes part of the public dialogue. The mere fact of its being there adds to the sense of place and creates both a unique and common experience. We work largely in public art. This is a great opportunity to have our studio work set in public view. My sculptural work is done in collaboration with Joel Heidel. Separately, Joel is primarily a metal sculpture and I a muralist and designer. We explore concepts together, I develop the idea through sketches and digital concepts, then Joel takes the work into three-dimensional reality. Although I assist in this part of the process, Joel does the fabrication.

We are interested in movement, form and action through time. To examine this Joel and I created a series entitled Cirque.

"Contortionist" is from this series of fourteen sculptures that were shown at the 5th St. Gallery in Vancouver, WA.

The fabricated two-dimensional forms were designed to create a three-dimensional image. The movement of the sculpture represents several motions of a contortionist at once and changes when viewed from different sides.

Paint patina was applied to the primed metal to create a distressed metal appearance. One of the sculptures from this series was awarded the Blue Ribbon in the "Language of Sculpture" show, Lake Oswego Festival of the Arts.





Follow the Drinking Gourd II

By Dan Brown
Okanogan, Wa

D: 36x36x36

M: Out-of-service railroad spikes and stainless steel

I work in salvaged metal. Often, I let the original use of the metal influence my ideas. For this work I collected out-of-service railroad spikes. I made sketches based on railroads. My favorite was the one based on the underground railroad and the song "Follow the Drinking Gourd".

This song was important in the Civil Rights Movement of the the 1960's. Today, civil rights are still not where they should be. I hope people will see this work and work towards improving civil rights. This song is unique in that it is a song map, which is pretty cool. It is directions how to leave the slavery of the South and how to find freedom in the North. I am not a Black American, but civil rights are important for everyone.

Resilience

By Fumi Amano
Lynnwood, Wa

D: H45''' x W45''' x D45'''
M: MDO Plywood, Steel

The world is in the process of adapting well after facing crises such as COVID-19. Resilience not only helps us get through difficult circumstances, but it also empowers us to grow and even improve our life along the way. I created the rainbow earth sculpture made out of plywood and steel to encourage the community I live in.





Matrix

By Karl Schwiesow
Ellensburg, Wa

D: 50 x 32 x 36 inches
M: Ceramic stoneware and glaze

My work considers the relationship of ceramic handmade art objects with found and altered objects of utility and leisure seen through the lens of open and closed semantic systems by way of subverting functional fixedness. My art is rooted in exploring and expanding the physical and associative characteristics of abstraction through objects original intention and to invent creative formulas which weave together technology, imagery, materials, and concepts in a way that re-frames meaning at which point the object becomes a starting point for dialogue between our shared cultural experiences and assumptions.

Common Ground

By Nathan Robles
Kennewick, Wa

D: 39"X13"X12"

M: Steel, urethane clearcoat, enamel paint

The themes of my sculptural work often portray the struggles of life, as well as the complexity, beauty and importance of our relationships. Over the past two years I've become more aware of divisions within our communities, country, and families. While I have my own strong opinions on an array of topics, I am hopeful that we as humans can reach out towards each other for understanding. As we explore what really matters most in the relationships we have, I believe that we can discover that we are more similar than different. Our shared humanity binds us together and we need each other to create a better world. We won't agree on many things, but if we can recognize what we hold in common, it's a vital place to build from.

This piece is titled, "Common Ground". It was made from welded recycled steel and features two human figures reaching out along a narrow bridge and grasping hands. Letting go would mean losing the safety of the ledge they are both trying to stay on. The ledge/bridge the two figures are on is rising from a circular base with an abstracted waterfall flowing beneath. The texture of the "waterfall" is highlighted by silver enamel paint, and the sculpture is protected by clear coatings of Urethane.





Germination

By Robert Gigliotti
Bow, Wa

D: 93.5 x 22 x 4

M: Fabricated mild steel with stainless steel sphere

The goal of most of the art I do is to point to the fact that "All Is One." This means that beyond being interconnected we are all literally One. Many of the spiritual traditions, such as Buddhism, have been teaching this for thousands of years. This can be shown with quantum physics as well, using the particle/wave phenomenon. If you ask of a particle, where is it? It is a particle. If you ask how fast is it going, it is a wave. What is a wave? Pure energy. In other words, things that seem solid are actually energy. Energy is all inclusive. You cannot separate anything from energy. From that perspective art becomes a spiritual practice. I often refer to this work as "visual koan: borrowing a word from Zen. The most famous koan is probably "what is the sound of one hand clapping?" A koan is designed to show that the separation we perceive between subject and object is an illusion. This is what I hope to portray with my art.

Quantum Leap

By Robert Gigliotti
Bow, Wa

D: 74 x 16 x 16
M: Fabricated Steel

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Horse with Personality

By Timm Duffy
Shelton Wa

D: 18""h x 13""w 20""d
18"" x 14"" x 18""

M: silicon bronze

"Horse, with Personality" was the direct result of attending the Annual Stock Show in Denver, getting the opportunity to get close to the horses, as I was assistant to the Official Photographer of the ten day historic event.

I sketched for a year about that experience, so vivid amongst the Western pageantry and cowboy and stockman heritage. I sculpted this in wood, and it was selected in a few carving competitions; and I have now cast it in bronze. This piece has been popular with audiences, including children outdoors, getting their hands on it !! Sometimes I have gotten feedback that it seems of wood, because the bronze patinas are so rich. It is presently mounted on a block of cherry, as photographed; equally, it can be displayed without the wooden base block, securing onto the plinth base plate. It has directly installed threaded nuts welded inside the base form to receive receiver bolts.

Salmon Tide

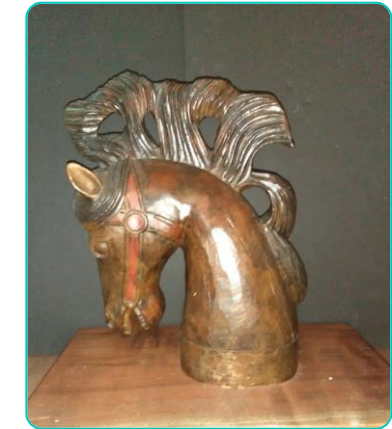
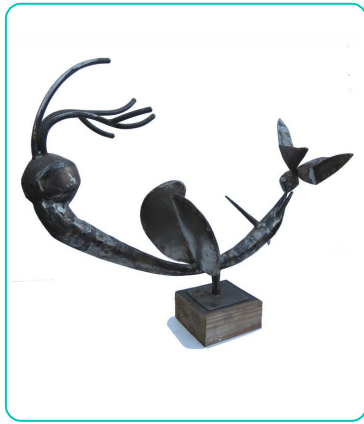
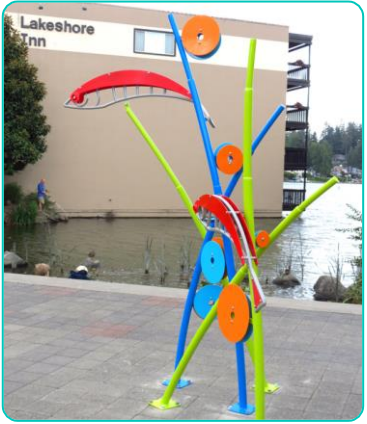
By Shawn Johnson
Seattle, Wa

D: 4' H x 3' W x 3' D

M: Steel with Rustoleum Clear coat to withstand weather conditions. This application will be refreshed on the sculpture before delivering the sculpture.

The journey of my metal sculpture has developed over the past 40 years & continues to teach me how to create & fabricate in a 3D format. A priority for me is to elaborate on the perspective of viewing 360 degrees without anticipating how the piece will appear as one walks around the sculpture; this aspect relates to the technicalities of building sculpture, which in my case is welding & fabrication. My narrative is an allegory of nature with recognizable shapes that are composed within an abstract context. Imagistic influences are derived from hiking our beautiful northwest mountain ranges. My work has always honored the environmental impact on birds, trees, water & the realm of the environment, where I may be a voice in their behalf. I am influenced by European art, the Surrealist painters, along with the heavy lines of Beckman, Matisse, Lautrec & others with an emphasized outline. 20th century Sculptors: Julio Gonzalez, Richard Stankiewicz, David Smith, Alexander Calder & Mark di Suvero are my reference points.





Options

Approve the Arts Commission's recommendation of 18 sculptures for the 2022 Percival Plinth Project

Approve the Arts Commission's recommendation of sculptures for the 2022 Percival Plinth Project, as modified.

Do not approve any sculptures recommended for the 2022 Percival Plinth Project.