

ART WORKS

PUBLIC ART CA

ART WORKS

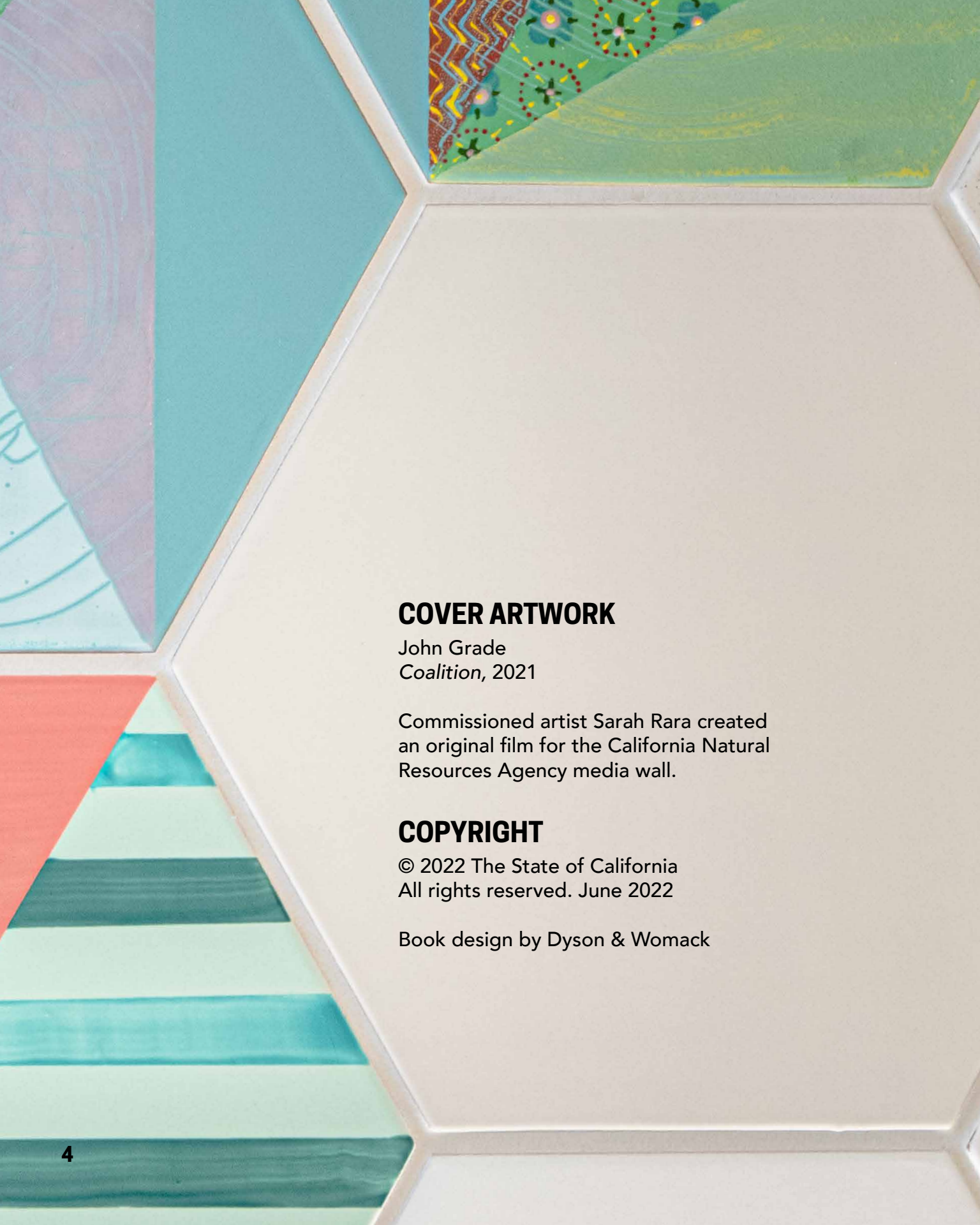
A collection
of public art for
the State
of California

INTRODUCTION

The State of California implemented a permanent public art program in Sacramento in conjunction with two new build projects, the New Natural Resource Headquarters and the Clifford L. Allenby Building. The public art program models a progressive approach for the states continued investment in public art.

The collection, guided by art consultants Dyson & Womack, includes the first ever digital public art collection for the State of California. The program is a standard for future commissioning of public artworks that engage diverse voices, enrich public spaces, and respond to the built environment.

The collection is on public view at the New Natural Resources Headquarters and the Clifford B. Allenby Building in Sacramento.



COVER ARTWORK

John Grade
Coalition, 2021

Commissioned artist Sarah Rara created an original film for the California Natural Resources Agency media wall.

COPYRIGHT

© 2022 The State of California
All rights reserved. June 2022

Book design by Dyson & Womack

CONTENTS

**NEW NATURAL RESOURCES AGENCY HEADQUARTERS
PERMANENT PUBLIC ART COLLECTION**

John Grade	08-17
Rachel Sussman	18-27
Ishi Glinsky	28-39
Michael van Straaten	40-50

**NEW NATURAL RESOURCES AGENCY HEADQUARTERS
DIGITAL MEDIA COLLECTION**

Angelo Rosales	54-55
Chris Jordan	56-57
Chris Kallmyer	58-59
Danski Tang & Josh Shaffner	60-61
Elizabeth Leister	62-63
Gabriel BC (Barcia-Colombo)	64-65
Heidi Duckler Dance	66-67
Jessica Wimbley & Chris Christion	68-69
Kevin Cooley	70-71
Maru Garcia, Hye Min Cho & Maura Palacios Mejia	72-75
Miguel Arzabe	76-77
RIGER	78-79
Sarah Rara	80-81

**CLIFFORD L. ALLENBY BUILDING PERMANENT PUBLIC
ART COLLECTION**

Gioia Fonda	84-93
HYBOCOZO	94-104

INDEX

Acknowledgements & Credits	106-109
----------------------------	---------



CALIFORNIA NATURAL RESOURCES AGENCY

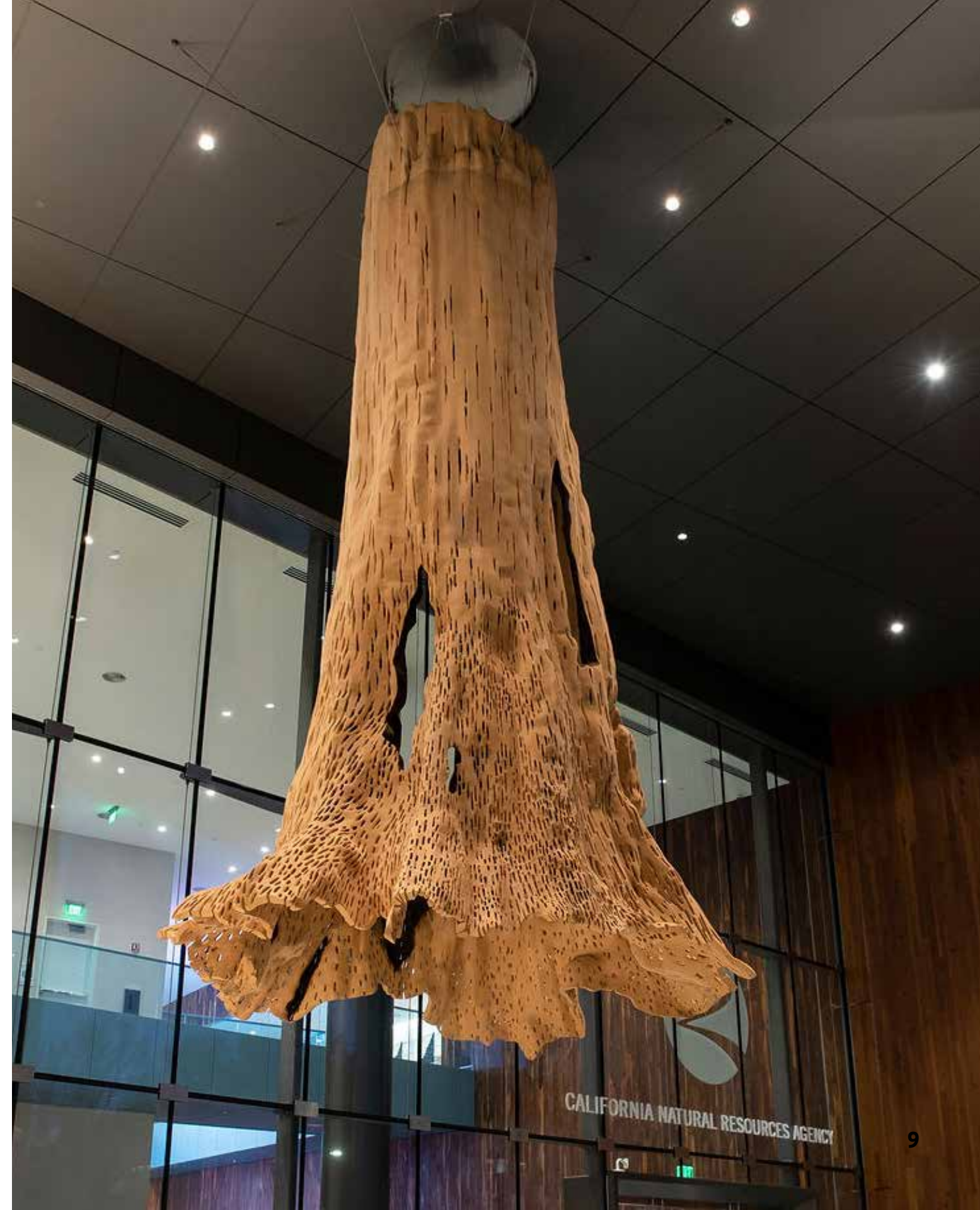
COALITION

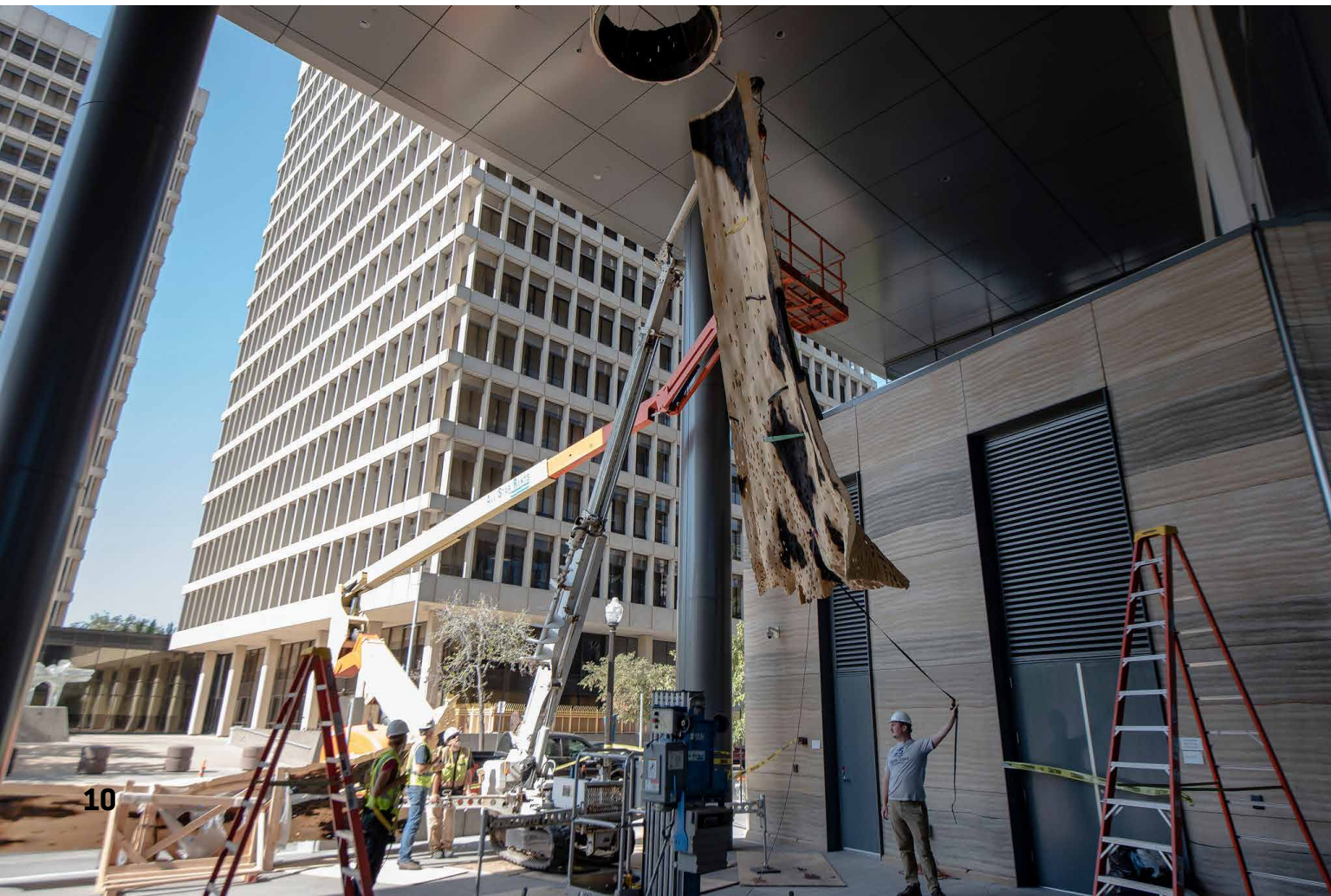
Inspired by changing geological and biological forms and systems in the natural world, John Grade works with his studio team to sculpt immersive large-scale, site-specific installations. Kinetics, impermanence and chance are often central to the work.

A Sequoia burned from the inside out in a forest fire was the inspiration for "Coalition." As wildfires increase in intensity and frequency in California, we can consider the transformation of a growing giant to a gradually eroding shell that serves a vital role in rejuvenating the landscape.

The structure of the sculpture is also considered a form of worn shelter. As we might encounter an old barn with rays of fragmented sunlight piercing through its roof, the sculpture's perforations relate to a habitat for birds, mammals and insects. The sculpture is a celebration of change and a call to care for our shared environment.

JOHN GRADE





Visitors approaching the entry to the New Natural Resources HQ encounter this monumentally scaled sculpture made with an intricacy and attention to detail that invites them to pause and reflect. The form of the sculpture clearly references the fluted trunk of a giant sequoia tree.

It invites reflection on the way wildfires are changing in intensity and frequency within California's landscapes and what responsible stewardship can be maintained to preserve and protect our heritage lands.



ABOUT THE ARTIST

John Grade (American, born 1970 in Minneapolis, MN) lives and works in Seattle, WA. Inspired by changing geological and biological forms and systems in the natural world, John works with his studio team of twenty assistants to sculpt immersive large-scale, site-specific installations. Kinetics, impermanence and chance are often central to the work. Recent projects draw inspiration from mountains in Nevada's Great Basin, highland forests in Guatemala and changing landforms above the Arctic Circle.

John is the recipient of the 2010 Metcalf Award from the American Academy of Arts and Letters (NY), a Tiffany Foundation Award (NY), three Andy Warhol Foundation Grant Awards (NY), two Pollock-Krasner Foundation Grants (NY), the 2011 Arlene Schnitzer Prize from the Portland Art Museum (OR), and the 2013 Arts Innovator Award from Artist Trust (WA).

Recent and upcoming project venues include the Smithsonian Museum of American Art in Washington DC., the World Economic Forum in Davos, Switzerland, the Arte Sella Sculpture Park in Trento, Italy, The Seattle Art Museum, the Seattle Tacoma International Airport, the US embassy in Guatemala City, and the Anchorage Museum in Alaska.



COALITION





Bristlecone Pine #0906 - 3033 (Up to 5,000 years old; White Mountains, California)

RACHEL SUSSMAN

THE OLDEST LIVING THINGS IN THE WORLD

Contemporary artist Rachel Sussman spent a decade researching, working with scientists, and traveling all over the world to photograph continuously living organisms 2,000 years old and older: *The Oldest Living Things in the World*. The work spans disciplines, continents, and millennia: it's part art and part science, has an innate environmentalism, and is underscored by an existential incursion into Deep Time. She begins at 'year zero' and looks back from there, exploring the living past in the fleeting present, rousing personal reflection and a call to action in the face of the climate crisis.

Sussman has cataloged everything from multi-millennial trees to 5,500-year-old moss to half-million-year-old bacteria, traveling from Antarctica to Greenland to the Mojave Desert to the Australian Outback. Five of the 30 subjects she investigated are located in California; a concentration of esteemed elders rivaled by nowhere else on the planet.



Creosote Bush #0906-3637 (12,000 years old; Mojave Desert, California)

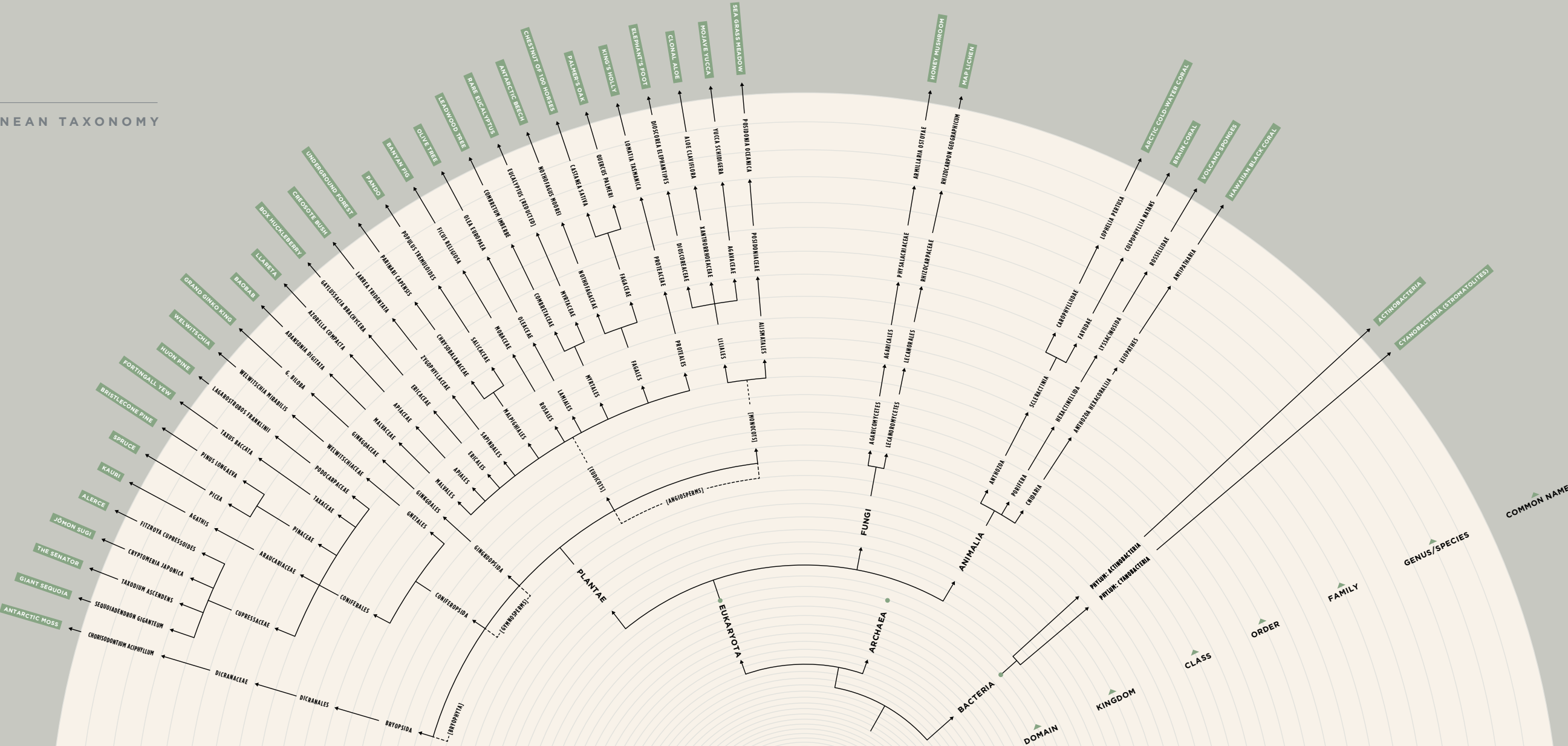


Palmer's Oak #0311-0514 (13,000 years old; Riverside, California)



Sussman approaches her subjects as individuals in order to facilitate a connection to a deep timescale otherwise too physiologically challenging for our brain to internalize. It's difficult to stay in Deep Time – we are constantly drawn back to the surface.

LINNEAN TAXONOMY





ABOUT THE ARTIST

Rachel Sussman is a TED speaker, a Guggenheim, NYFA, and MacDowell Fellow. She was awarded a LACMA Lab Art + Tech grant to produce new work exploring Deep Time and deep space with SpaceX and NASA JPL. Her New York Times bestselling book of the same title was published in April 2014, with forewords by Hans Ulrich Obrist and Carl Zimmer. Sussman's work can be found in universities, museums, and corporate and private collections all over the world. She is currently on the path to become a Minister of Walking Prayer, honoring Earth-based traditions, at the Center for Sacred Studies in Guerneville.

Her work has been exhibited in Davos, Switzerland, the Arte Sella Sculpture Park in Trento, Italy, The Seattle Art Museum, the Seattle Tacoma International Airport, the US embassy in Guatemala City, and the Anchorage Museum in Alaska. Sussman's practice has been featured nationally and internationally with the BBC, CNN, Hyperallergic, Wired, the New York Times, and many other esteemed publications. Most recently Sussman was named one of the Explorers Club 50 (EC50).

THE OLDEST LIVING THINGS IN THE WORLD



Bristlecone Pine, detail #0906-3030 (White Mountains, California)



HERE

Here, begins with honoring the people that called this land home for eons, Pre-colonization. The process and method of loomed beadwork are embraced on an oversized scale to weave a story of California culture (Indigenous and non-Indigenous), its people, the diverse terrains and ecosystems. Contemporary skateboard wheels, new, recycled and replicated in differing materials, are woven together to acknowledge the multiple cultures within California.

The artwork includes new and recycled wheels that once rumbled over concrete from drained pools to sidewalks; concrete wheels that speak to vehicles, freeways and cityscapes that hum and compress the land in every direction of the state; to the earthen wheels at the core of this sculpture, made of farmed land from the Tule River Reservation. This Earth informs the viewer of the Indigenous People that are still here. Some of whose Nations and Homelands lie underneath the concrete, cities, roads and the complexities of being able to live on or access such places.

The triangular linework formed through the looming process creates silhouettes that are not intended to start or finish. Each joins together as an infinite reflection or cross-section of California topography.

These shapes are intended to uplift Indigenous symbols and imagery. Honoring the visual Indigenous language that speaks to nature's hills, valleys, mountains, peaks and bodies of water, from the rivers to the ocean. The material shift visible at the core of *Here* carries the viewer's eye as a metaphor to contemplate the past and what may be needed for our Earth's future.

From afar, the subtlety of the earthen wheels punctuated by those of concrete, new and recycled is a means to celebrate the diversity of what we now call California and its Ecosystems. Each facet cohabitating, rumbling and humming together, traveling through the environment we live in and the environments we no longer see.

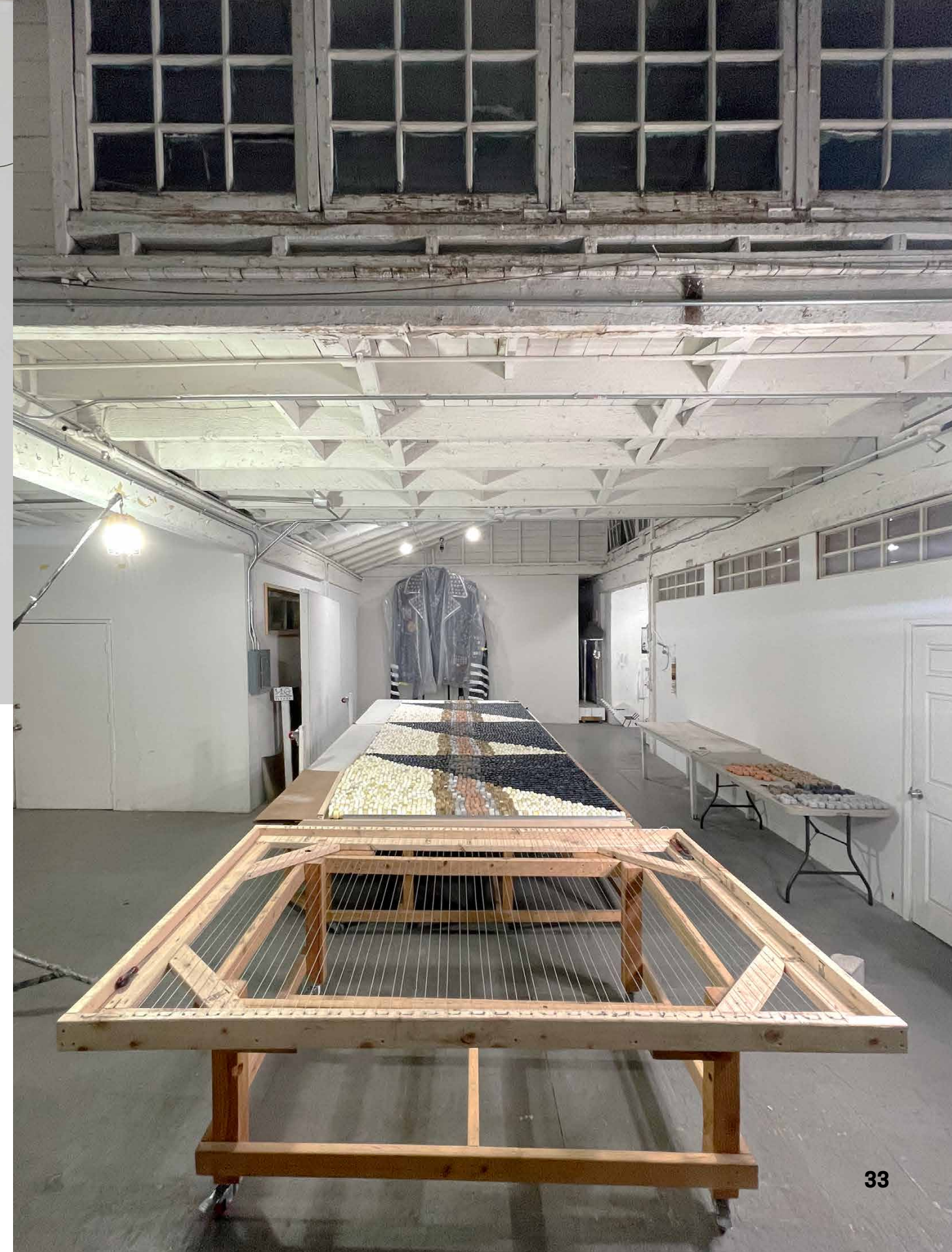
ISHI GLINSKY



30



Ishi Glinsky's oversized beadwork is made from cast adobe beads created from the California Earth and modern day "beads" made of new and recycled skateboard wheels in a nod to California culture. Each bead is loomed together in the same manner as Indigenous regalia, but on an outsized scale.





ABOUT THE ARTIST



Ishi Ginsky (b. Tucson, AZ, 1982) works in a variety of media, which includes painting, drawing and sculpture. Ishi Ginsky investigates the traditional practices of his tribe, the Tohono O'odham Nation, as well as other North American First Nations to create contemporary homages to sacred events and customs. These investigations often consist of a close study of the history and significance of a craft tradition, the committed apprenticeship of its technique, and its assimilation or transformation within Ginsky's artistic practice. Each immersive installation, sculpture or painting is a fusion of intertribal celebration and resourcefulness, permanence, or evolution, all of which is intimately reflected in the carefully crafted material nature and composition of a given work. A strategy common to Ginsky's production consists of creating disproportionate shifts in scale to both amplify Indigenous practices and stories, while memorializing them in the form of monuments to survival.

Ishi Ginsky is an artist who lives and works in Los Angeles, California. He has exhibited at MOCA Tucson, Human Resources, Los Angeles Municipal Art Gallery, These Days LA, and Open Studio Tokyo, Japan. Ginsky had his first solo exhibition at Chris Sharp Gallery in 2021 and is currently preparing a solo survey at the Art, Design & Architecture Museum, UC Santa Barbara, for Fall 2022.



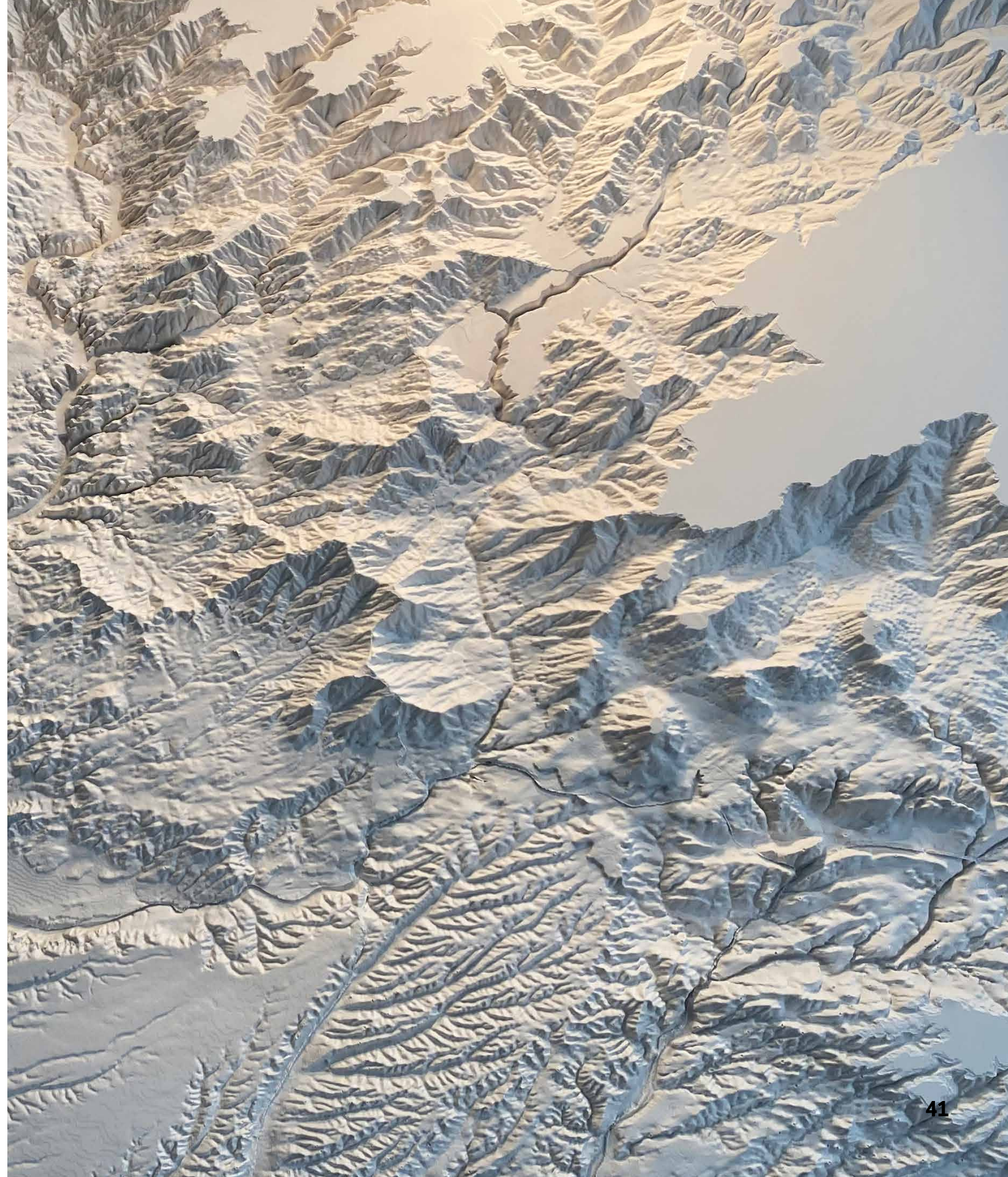
HERE

DELTA SOURCE

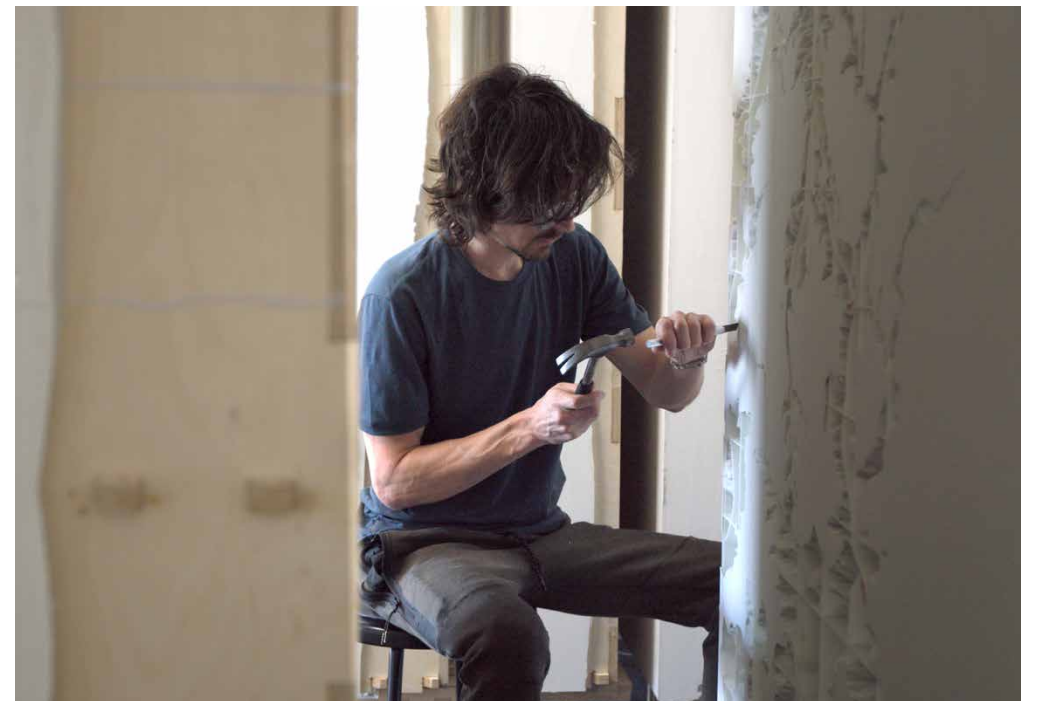
Inspired by the network of water deltas that travel through and connect different parts of the land, *Delta Source* emerged from the ever-changing landscape shaped by the flow of water. Artist Michael van Straaten has spent many years admiring and documenting the natural world in California and used this reference along with a close study of aerial imagery and satellite data from across the entire state to inform his aesthetic and conceptual decisions in this artwork.

The vast amount of data available through satellite technologies allows one to take a perspective that reveals a more global view of the land. At this grand scale, we can marvel at the intricate patterns, shapes and forms left in the wake of a powerful force of nature. One that leaves us humbled by its inherent intelligence, which is far greater than any human mind.

MICHAEL VAN STRAATEN









ABOUT THE ARTIST

Through the language of sculpture, drawing, video, and installation, Michael van Straaten's art practice arises out of a deep sense of wonder at the mystery of existence. Both an artist and a philosopher at heart, he feels compelled to enquire into the nature of consciousness and reality.

This curiosity, along with the joy of discovery, inspires him to explore innovative ways to manifest his vision in space and time. By blending skill of the hand with cutting edge technologies he creates captivating works that are refined through a layering of processes.

To inform his aesthetic decisions, Michael studies the world around him closely, using the underlying harmony and intelligence in nature as a guide. He takes delight in natural phenomena like the movement of fluids, the refraction of light, and the impressions created in the landscape through years of evolution.

He carefully weaves these influences together to create objects and experiences that question the boundaries of perception, the concept of time, and the nature of one's true identity.



DELTA SOURCE





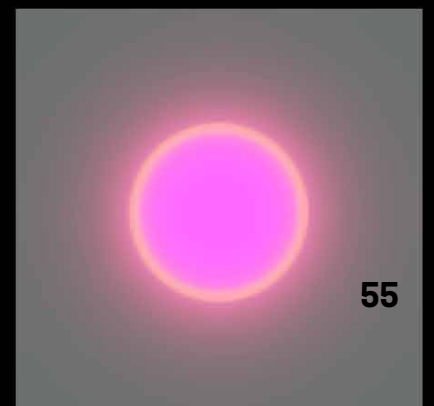
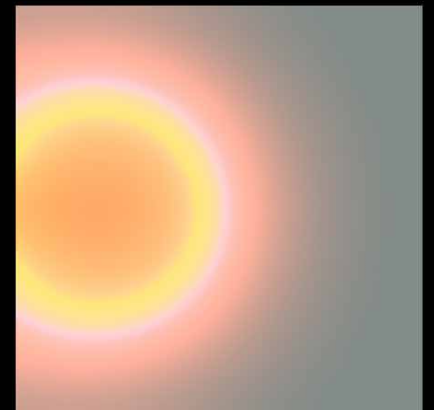
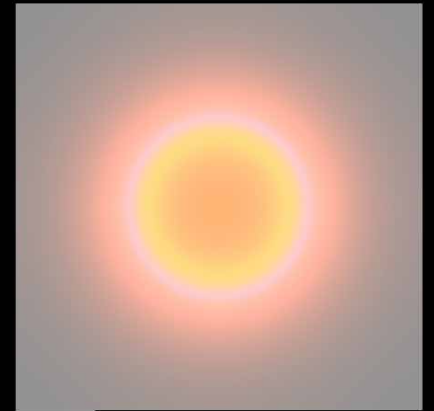
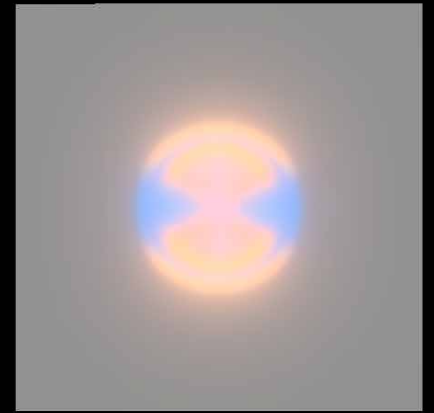
DIGITAL MEDIA

ANGELO ROSALES

IN THE AIR

Angelo Rosales is a California-born multidisciplinary artist and designer. Self-taught, his personal focus has been in developing experimental, time-based work and most often in tandem with sonic accompaniment.

This project is in direct response to the mental health crisis brought about in the COVID era. The piece aims to promote a healing atmosphere with gently shapeshifting gradients and patterns within the space of the CNRA headquarters. Movements are keyed in cadence with proven meditation breathing patterns. In effect, the animation is a reminder to simply breathe in the bustle of the day to day.

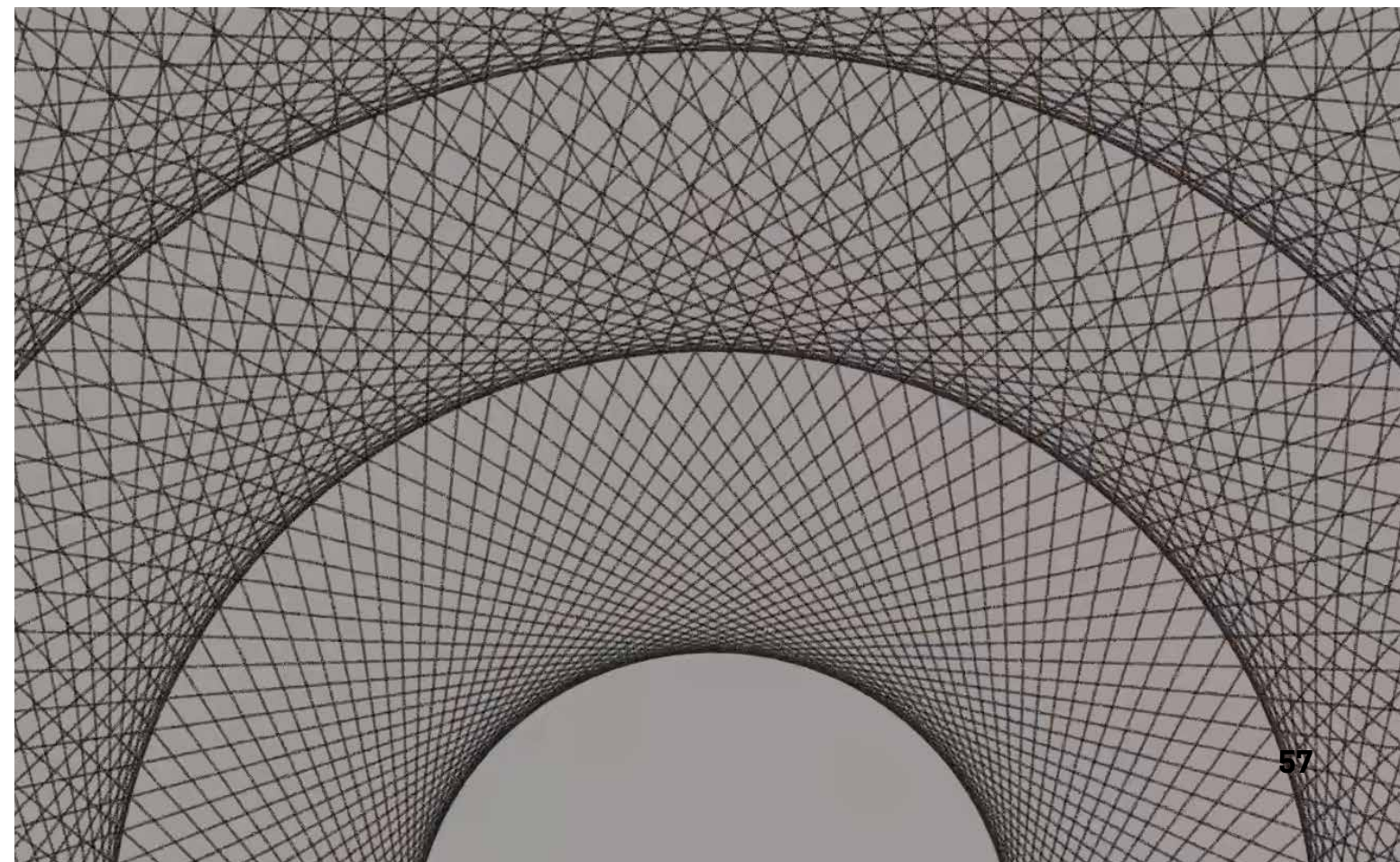
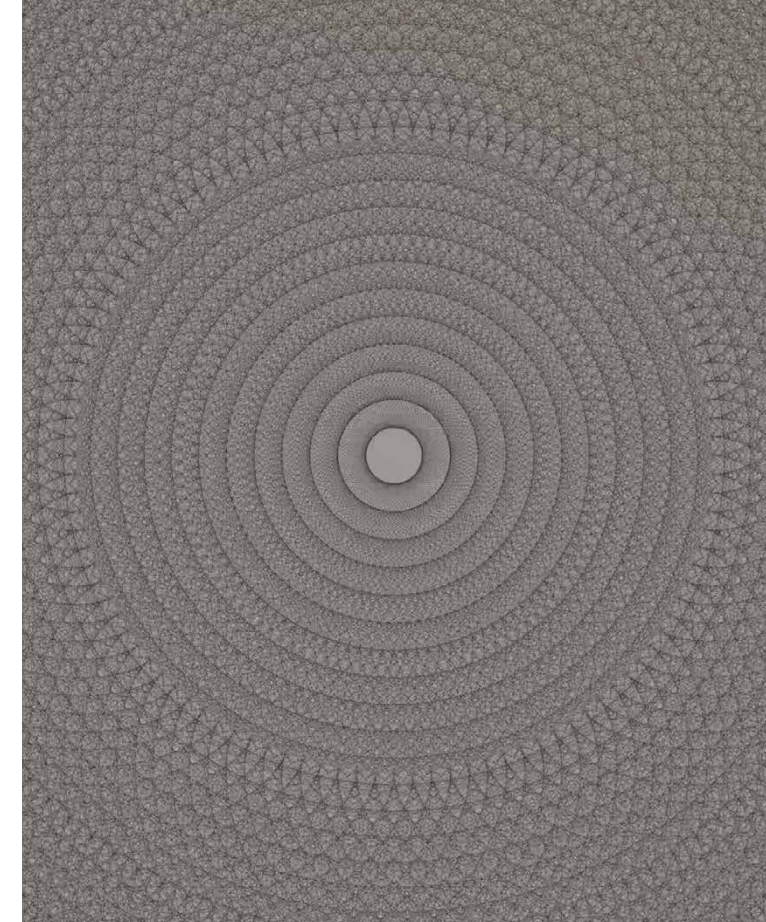
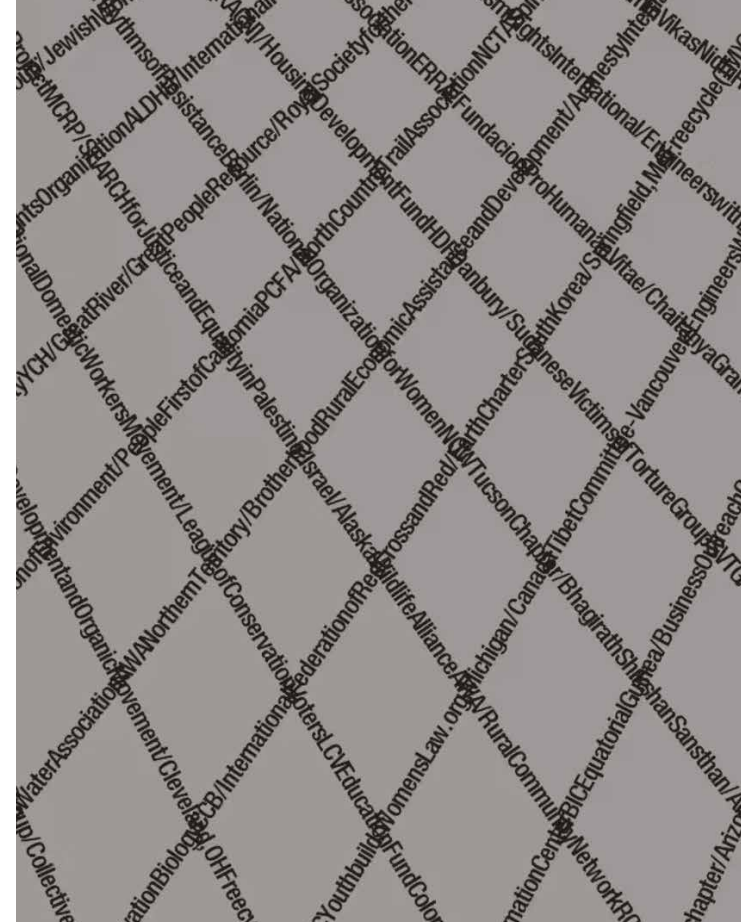


CHRIS JORDAN

E PLURIBUS UNUM

Chris Jordan's work explores the collective shadow of contemporary mass culture from a variety of photographic and conceptual perspectives. Edge-walking the lines between beauty and horror, abstraction and representation, the near and the far, the visible and the invisible, Jordan's images confront the enormous power of humanity's collective will. His works are exhibited and published worldwide.

E Pluribus Unum zooms slowly into an astonishingly enormous and complex mandala that is constructed from one million names of nonprofit organizations that are devoted to peace, social justice, environmental stewardship, and the preservation of diverse and indigenous culture. These organizations tend to work alone and invisibly so the public has a hard time visualizing how many people and organizations exist that work for the betterment of the world, similar to how the names of the NGOs are illegible at a glance. The intention behind this piece is to show graphically what one million organizations look like, in a form that suggests their interconnectedness.



CHRIS KALLMYER

MOUNTAIN LANGUAGE

Chris Kallmyer is an artist that creates collective experiences with music, art, and design. The work is driven by his interest in the perception of community, listening, landscape, and embodied experience. He often collaborates with museums and symphonies to create interventions that confront pressing issues of institutional reform through the experience of sound in situ. Kallmyer has garnered commissions from the San Francisco Museum of Modern Art, Walker Art Center, Pulitzer Arts Foundation, San Francisco Symphony, Los Angeles Philharmonic, STUDIO TeatrGaleria in Warsaw, and the City of Los Angeles among other spaces in America and Europe.

In *Mountain Language*, two drummers on a shared drum kit, playing together at dawn in a vast desert landscape. These interdependent musicians lean on each other and find a human-scaled rhythm while seated in the Coachella Valley - a terrain that keeps time in seasons, eras, and geologies.



DANSKI TANG & JOSH SHAFFNER

AQUA FLUX

Aqua Flux is an animated loop symbolizing the water cycle of our ecosystem, showing how water is inseparable from our own physical well being.

Originally from China, Danski Tang is an animator and artist now based in Los Angeles. Specializing in 2D hand-drawn animation, interdisciplinary art, and experimental documentary, Danski uses animation as a means to investigate themes of anthropogenic environmental issues, cultural indoctrination, sexuality, and body politics. Her work has been shown in numerous film festivals such as MoMA DocFortnight, Melbourne International Film Festival, and Hot Docs Canadian International Documentary Festival.

Josh Shaffner is a film maker and visual artist originally from Missoula, MT. He received a BFA in Painting and Drawing from The University of Montana in 2005 and an MFA in Experimental Animation from CalArts in 2015. He currently resides in Los Angeles, California working as an independent animation artist and teacher.



ELIZABETH LEISTER

SILENT GARDENS

Elizabeth Leister is a digital media artist whose research-based practice intersects art, technology and social issues that include climate change and violence against women. Her projects act as meditations on the unreliability of memory and the passing of time conceptualized through a feminist perspective on the body in motion, poetics and transformations of the natural landscape.

Her videos and installations have been presented at the Philadelphia Museum of Art, The Morris Gallery at the Pennsylvania Academy of Fine Arts Museum, Torrance Art Museum, and the Museum of Modern Art Bologna, Italy; The Drawing Center, Art in General, Apex Art and P.S. 122 in New York.

Leister earned an MFA from The Milton Avery Graduate School of Fine Arts at Bard College and a BFA from Tyler School of Art at Temple University. She is Assistant Professor of Emerging Media Production in the Cinema and Television Arts Department at CSUN.

Silent Gardens is a digital video made with cyanotype, and VR drawing.



**The town was
excited about
their new
escalator until
they realized...**



GABE BC

The town was excited about their new escalator until they realized... is a giant video looping work featuring a speculative future in which avatars ascend back into the sky. The piece suggests a humorous look at the larger concept of travel as it pertains to escaping and outsourcing the problems of our planet. Is colonizing other planets the solution to reconcile sustainability with the future growth of humankind? The work is generated in a real-time game engine, and each avatar is different yet part of a never-ending loop of digital people ascending from the planet.



Gabriel BC is a mixed media artist whose work focuses on collections, memorialization and the act of leaving one's digital imprint for the next generation. His work takes the form of video sculptures, immersive performances, large scale projections and vending machines that sell human DNA. His work plays upon this modern exigency in our culture to chronicle,

preserve and wax nostalgic, an idea which BC renders visually by "collecting" human portraits on video.

Gabriel was commissioned to be the first digital artist to show work at the New Fulton Terminal Stop with the MTA Arts & Design program in New York City. His work has been featured in the Volta, Scope, and Art Mrkt art fairs, Victoria & Albert Museum as well as Grand Central Terminal and the New York Public Library.

In 2016 he founded Bunker.nyc a pop up gallery showcasing emerging art made with technology. Bunker became the first pop up digital art gallery to open in the Sotheby's Auction House in New York Summer 2017. In 2019 Gabe was an Adobe Augmented Reality Artist in Residence. He has worked with Bose, LG, Spotify, Adobe and Hugo Boss. Gabe is a New York Foundation for the Arts grant awardee, a 2021 recipient of the Brown Institute Fellowship at Columbia University and Associate Arts Professor at the Interactive Telecommunications Program at New York University's Tisch School of the Arts.

Visit the artists project site to learn more about the commissioned artwork.



The Town — Gabe BC

www.gabebc.com

HEIDI DUCKLER DANCE

WHERE WE'RE GOING

Where We're Going was filmed on the rooftop of the historic Bendix Building in the garment district of Los Angeles, where Heidi Duckler has her office space, this work is choreographed by Heidi Duckler and performed by her dancers, her staff, and several workers from the building. This short work explores common feelings in Duckler's oeuvre - a sense of belonging and how we define family.

Heidi Duckler is the Founder and Artistic Director of Heidi Duckler Dance in Los Angeles, California and Heidi Duckler Dance/ Northwest in Portland, Oregon. Titled the "reigning queen of site-specific performance" by the LA Times, Duckler is a pioneer of site-specific place based contemporary practice. Through the use of expanded techniques and a methodology that encourages us to understand how dance, born from our experience, can be a tool for awareness, Duckler has contributed to redefining the field and has created more than 400 dance pieces all over the world.

Most recently, her film *Where We're Going* has been selected for first prize by the Cinedanza

Festival jury amongst 28 films from around the world. She is currently the recipient of the 2021 Oregon Arts Commission Fellowship.

Duckler earned a BS in Dance from the University of Oregon and an MA in Choreography from UCLA, and is currently a Board Member of the University of Oregon's School of Music and Dance Advancement Council. Awards include the Distinguished Dance Alumna award from the University of Oregon School of Music and Dance, the Dance/USA and the Doris Duke Charitable Foundation's Engaging Dance Audiences award, and the National Endowment of the Arts American Masterpiece award. Duckler was a recipient of the 2019 Oregon Dance Film Commission and her work received the award for Best Choreography for the Lens at Verve Dance Film Festival.

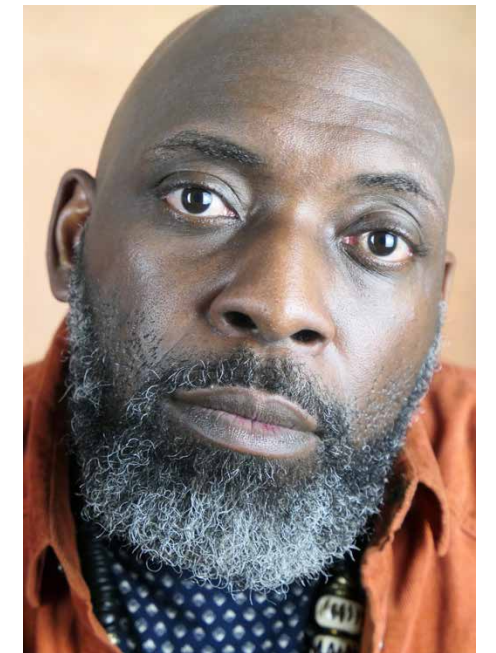




FIELDNOTES: CALIFIA

As a collaborative, Wimbley & Christion are interested in the framework of histography to reflect the relationship between human and natural history in California. In particular, we wish to center the location of the Negro Bar State Park, a historic site named for African American gold miners during the 1849 California Gold Rush expanding outward to the Sacramento area and greater California. We use elements of performance, autobiographical, and anthropological to inform the aesthetic of *Fieldnotes: Califia*, 2021.

JESSICA WIMBLEY & CHRIS CHRISTION



Chris Christion and Jessica Wimbley are artists and curators based in Sacramento, California. In their artistic collaboration they are interested in the framework of histography to reflect the relationship between human and natural history in California. Wimbley and Christion's interdisciplinary artistic practice includes working with ambitious digital installations and projections. As curators they have developed the project series Biomythography, with exhibitions in academic and non-profit art spaces in Southern California.

KEVIN COOLEY



EXPLODED VIEWS

Exploded Views are close-up images of fires in controlled environments that focus on the physics of fire behavior moments after ignition, looking specifically at how it spreads. Taking its title from technical drawings of objects that show the relationship to the assembly of various parts, this series highlights how fire influences our interactions with the environment.

Cooley's work centers around a phenomenological, systems-based inquiry into humanity's contemporary relationship with the five classical elements – earth, air, fire, water, and aether. The resulting photographs, videos, and public installations examine the environment, seeking to decipher our complex, evolving relationships to nature,

technology, and each other. He strives to challenge assumptions and deepen our understanding of our environment and materiality. His newest work questions the long-term sustainability of present-day living and reveals the struggles – both practically and psychologically – of inhabiting a planet we are slowly destroying.



MARU GARCIA, HYE MIN CHO & MAURA PALACIOS MEIJA



MORPHOGENESIS I

Morphogenesis I is a piece that combines the tools of molecular biology and artificial intelligence to help understand the complex landscapes of soil microbial biodiversity across three California ecosystems: forest, shrub, and coast. The visuals are a product of data analysis of a microbial dataset produced by the CALeDNA program, including soil samples collected by community scientists. The samples were processed for eDNA (DNA found in the environment) metabarcoding, which allows for the detection of the community composition across different regions.

Custom software was developed using a variation of Neural Cellular Automata, a dynamic system that produces visuals starting from a seed and evolving in discrete steps. This method was chosen based on the biological mechanisms of single-cell growth self-assembling into highly complex organisms. In *Morphogenesis I*, each initial seed corresponds to a sampling area within an ecosystem, including the coordinates and relative concentration of the different microbial communities. The visuals show textures interpreted as the presence and interaction of the bacterial phylums corresponding to each sampling area. The impactful visuals capture the beauty and complexity of soil microbial communities and the importance of soil as a source of life.



Maru García is a transdisciplinary artist and researcher working across art, science, and environment. Her use of media includes research, installations, performance, sculpture, and video, usually with the presence of some kind of organic matter to help understand the biological processes occurring in complex systems. Her work explores biosystems, interspecies relationships, and the capacity of living organisms (including humans) to act as remediators in contaminated sites. García highlights the importance of eco-aesthetics, where relationships and community are proposed to build cultures of regeneration.

She worked at the Getty Research Institute in the 2019-2020 Scholar program titled "Art and Ecology" and was an artist in residence in the National Center of Genetic Resources in Mexico. García is a Getty Foundation grant recipient, her work will be presented in Pacific Standard Time Art x Science x LA in 2024.



Hye Min Cho (b. Incheon, South Korea) is a media artist, who uses custom graphic software to visualize the experiences at odds with the normal and the legitimate. Her works are renditions of reality transcoded through computation aiming to visualize the information that may not have practical significance to the human eyes. Hye Min holds a M.F.A in Design | Media Arts from UCLA and a B.Sc in Electrical Engineering and Computer Science from UC Berkeley.



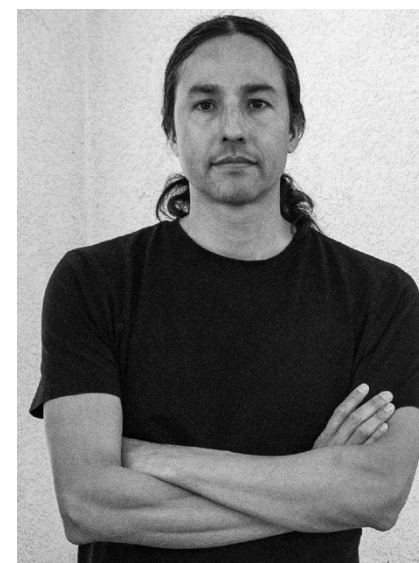
Dr. Maura Palacios Mejia is an Assistant Professor of Biology at Mount San Antonio College. Her research focuses on applying environmental DNA (eDNA; DNA found in the environment) to address issues in conservation and restoration. Her projects use eDNA to assess community assemblages in the ecologically sensitive Mojave Desert Springs, explore microbial communities in relation to hazardous materials at Brownfield sites, assess stream restoration success at Jalama Creek in the Jack and Laura Dangermond Preserve, and characterize kelp forest community variation. Dr. Palacios Mejia obtained her doctorate degree in Wildlife & Fisheries Sciences from Texas A&M University, M.S. degree in Biology from California State University, Los Angeles and B.S. in Marine Biology & Zoology from California State University, Long Beach.



MIGUEL ARZABE

TRAGICTORY

In *Tragictory*, evidence of the climate crisis is visible on a bubble's journey through California from a depleted reservoir to a rising sea.

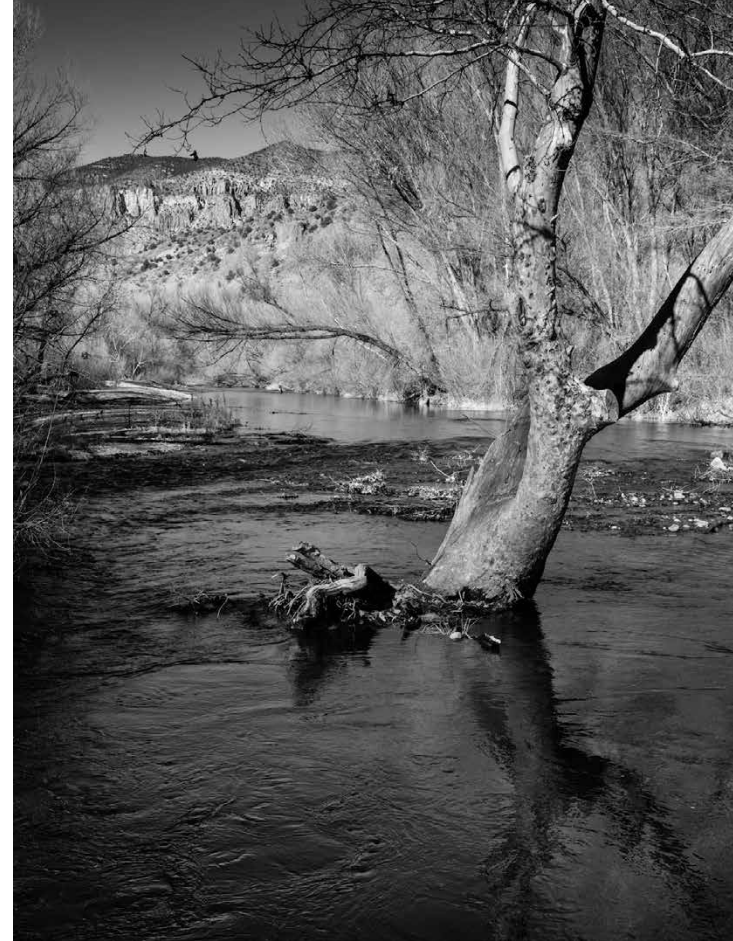


Miguel Arzabe (b. 1975 St. Louis, MO) is a visual artist who lives and works in Oakland, California. He had recent solo shows in 2021 at Shulamit Nazarian Gallery (Los Angeles, CA) and Johansson Projects (Oakland, CA). Arzabe's work has been featured in such festivals as Hors Pistes (Centre Pompidou, Paris), Festival du Nouveau Cinéma (Montreal), and the Geumgang Nature Art Biennale (Gongju, South Korea); and in museums and galleries including MAC Lyon (France), MARS Milan (Italy), RM Projects (Auckland), FIFI Projects (Mexico City), Marylhurst University (Oregon), Berkeley Art Museum, Albuquerque Museum of Art, the de Young Museum, and the San Francisco Museum of Modern Art. He has held many residencies including Facebook AIR, Headlands Center for the Arts, Montalvo Arts Center, and Santa Fe Art Institute. He holds a BS from Carnegie Mellon University, an MS from Arizona State University, and an MFA from UC Berkeley.

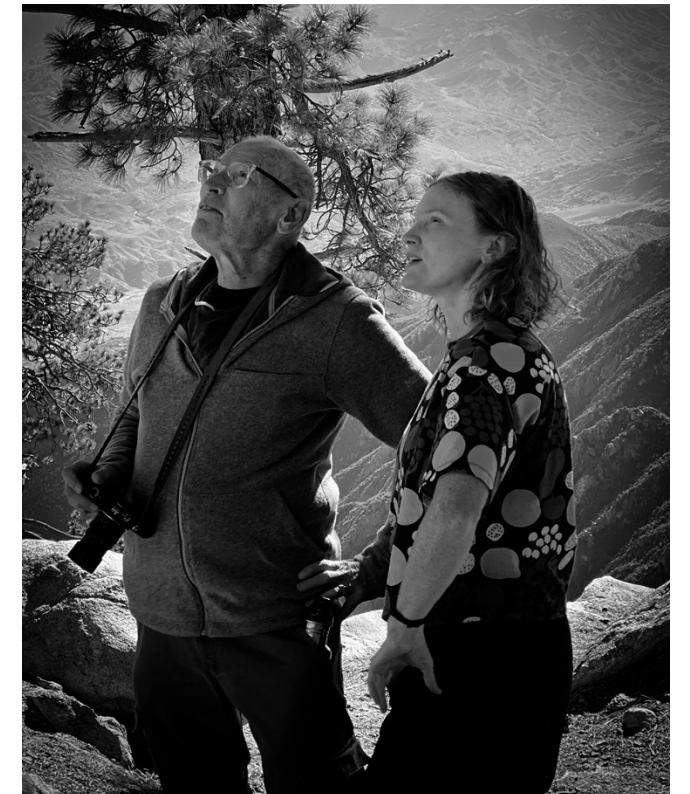
RIGER ZONES

RIGER is the working name for collaborative projects by father daughter duo Paul Riger and Cassie Riger. In this collaboration, they address the legacy of black and white landscape photography in the American West. *ZONES* references EPA and California ecological zones and the eleven-step zone system for black and white photography developed by Ansel Adams. These zone systems, drawn from 20th-century science, in no way encompass the divergent specificity of the natural world. However, they are valuable as a way of ensuring at least a partial “capture” of the multitudinous complexity of life. In querying the utility and historical context of these structures, *ZONES* offers a meditation on vision and humanities place in the natural world.

Paul Riger was born in Brooklyn, New York in 1943. Riger developed his interest in black and white photography in New York in the late 1950s and '60s, where he was influenced by the city's dynamic photo and experimental film scenes. He shared a darkroom with a group of friends and took private lessons from a fine art photographer in Greenwich Village. As Riger's photography matured over six decades, he has focused on the direct experience of capturing natural light and articulating its full tonal range. He is interested in Zen and phenomenology, as he strives for awareness and accuracy in the embodied moment of pressing the camera's shutter. Riger has a BA from Brooklyn College New York and a MS from the University of Rochester. This is his first public exhibition.



Cassie Riger is a Los Angeles based multimedia artist. Her work explores the interplay of experience, technology, and cultural history. Riger is the recipient of grants from the California Arts Council, Women's Center for Creative Work, and the University of California Institute for Research in the Arts. Solo exhibitions of her work have been presented at Pitzer College Art Galleries, Northwestern University, Room Gallery, and Right Window gallery. Group exhibitions include Arm Gallery, Queer Biennial, Plan B Art Fair (Iceland), FOCA, Agency Contemporary, For Your Art, SomArts, and Artists Television Access. . She was born in Rochester, NY, in 1975, and received an MA from the University of Chicago and an MFA from the University of California, Irvine.



RIGER

SARAH RARA

THE ULTRA INFRA SHIMMER

Sarah Rara's multi-disciplinary practice—including video, performance, and writing—explores the position of witness within fragile systems. Rara is a contributing member of the ongoing project Lucky Dragons. Her work, solo and in collaboration, has been presented at such institutions as the Hammer Museum, the Whitney Museum of American Art (as part of the 2008 Whitney Biennial), the Centre Georges Pompidou, Walker Art Center in Minneapolis, London's Institute for Contemporary Art, PS1 in New York, REDCAT and LACMA in Los Angeles, MOCA Los Angeles, the 54th Venice Biennale, and the Smithsonian's Hirshhorn Museum and Sculpture Garden, among others. Rara is a 2018 recipient of the LACMA Art + Technology fellowship. Rara is Assistant Professor of Moving Image at Williams College.

THE ULTRA INFRA SHIMMER studies flowers in bloom visited by an array of pollinators using a modified video sensor rendered more sensitive to UV and infrared wavelengths. The video searches for graphical markings on plants and nectar guides visible to bees and other pollinators but invisible to the human eye. *THE ULTRA INFRA SHIMMER* captures some of this lush world, color as a signal, light as information, and the semiotics of flowers.



CLIFFORD L. ALLENBY BUILDING

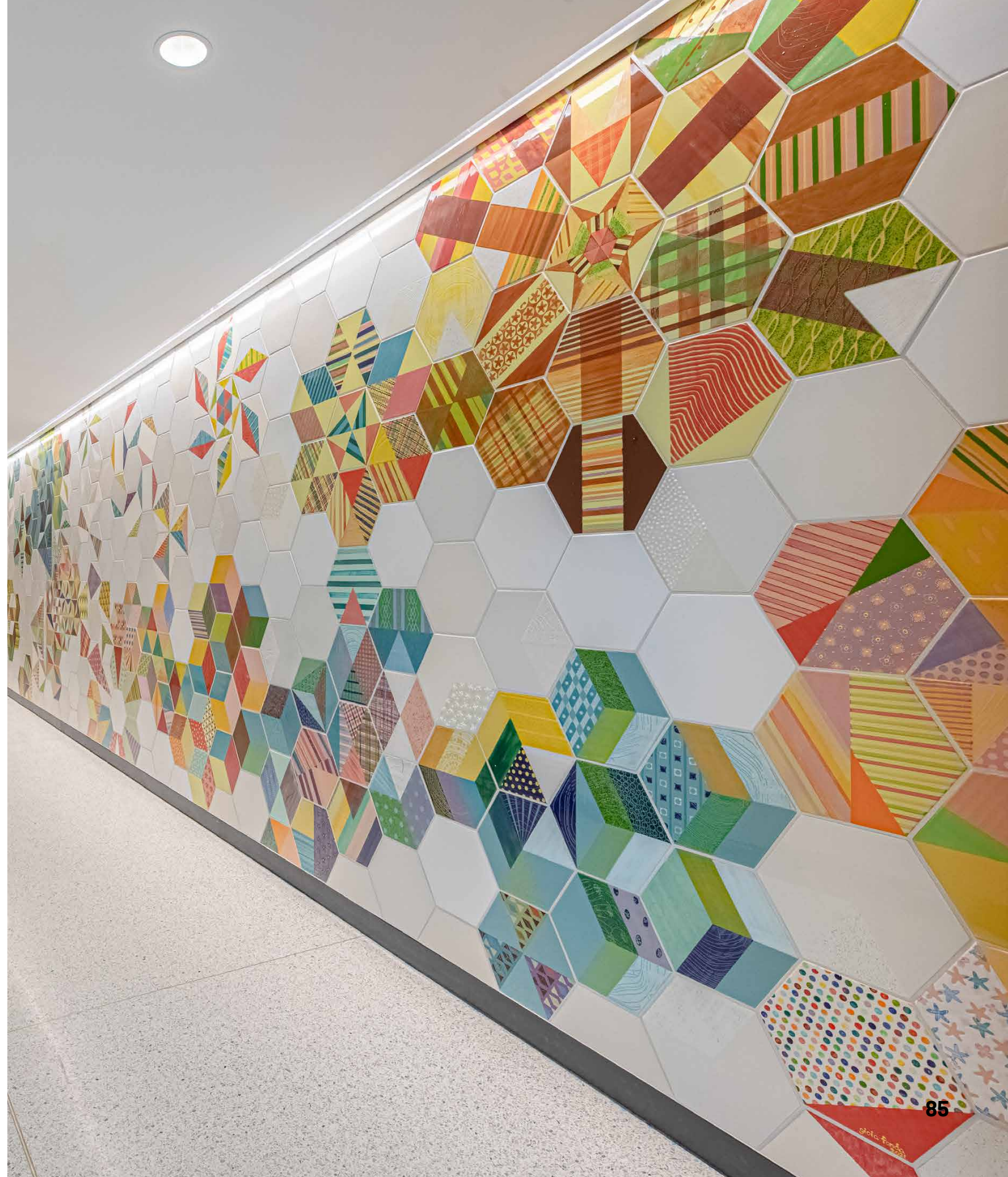


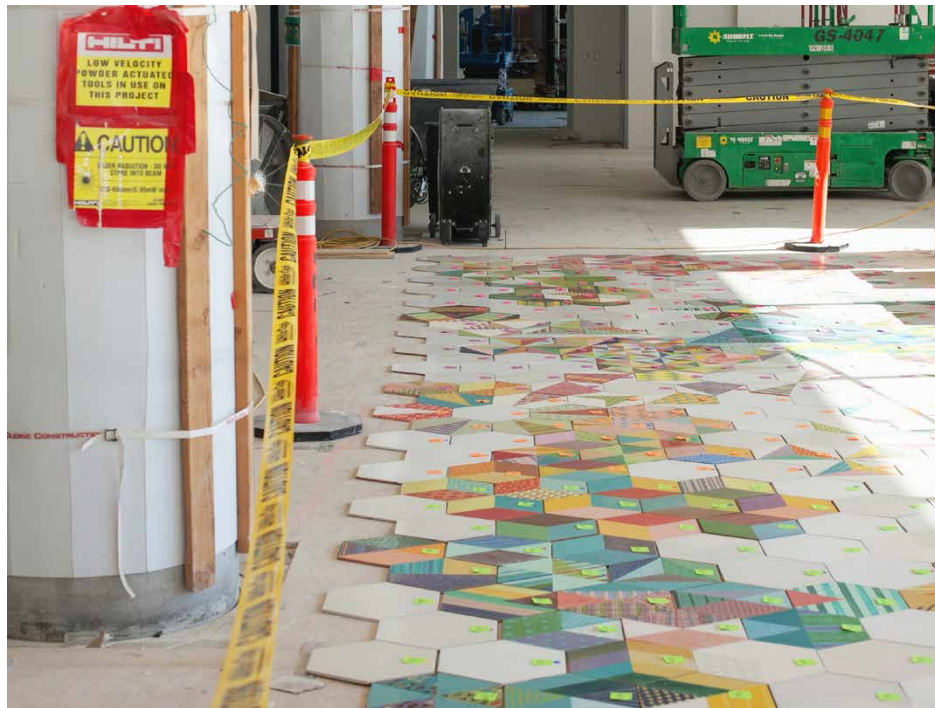
FROM MANY, ONE

Gioia Fonda conceived and created an interpretation of a quilt realized in hand-made and hand-painted tile. Quilts represent a generous investment of time and care from the maker to the user, offering comfort and warmth. Quilts are complex, taking many separate parts to create a whole. Regardless of structure, whether rigidly geometric or patched together, quilts always manage to function. They are resourceful, recognizing the potential value of every bit of fabric, a testament to making a little go a long way. They are collaborative, requiring the work of many. These are all qualities Fonda embodies in the making of her artwork, *From Many, One*.

Aside from the rich tradition of quilting Gioia's design concept was also informed by her enduring love of Modern art, mid-century aesthetics and a lifelong interest in surface design. In realizing this artwork, Gioia worked with an intrepid team of helpers whose commitment, creativity, and talent were essential to the success of the project.

GIOIA FONDA





"The word that kept coming to my mind was care. The people who will work in this particular building, each day, will be providing care in a sort of indirect way, in that their work comes to us rather anonymously, usually through local agencies throughout the state. Their efforts made here see to it that we care for our very old and our very young, that there is help when we are very sick, amid a tragedy, or in recovery. Although we may take these duties for granted, the work done in this building will likely impact each of our lives in a very personal and intimate way at some point in time." - Gioia Fonda



ABOUT THE ARTIST

Gioia Fonda is an interdisciplinary artist working primarily in two-dimensional media (painting, drawing, sewing and photography) with occasional forays in sculpture, performance and new media. Her subject matter is wide ranging from working in a colorful non-objective manner to directly addressing the fallout of the Great Recession. An active studio resident of Verge Center for the Arts, she is a dedicated member of the Sacramento art community, exhibiting work regularly and occasionally contributing as curator, jurist and collaborating artist. She has a bi-coastal art education earning a BFA at the California College of the Arts and an MFA at the School of Visual Arts in New York. She is a tenured professor of art at Sacramento City College.



FROM MANY, ONE





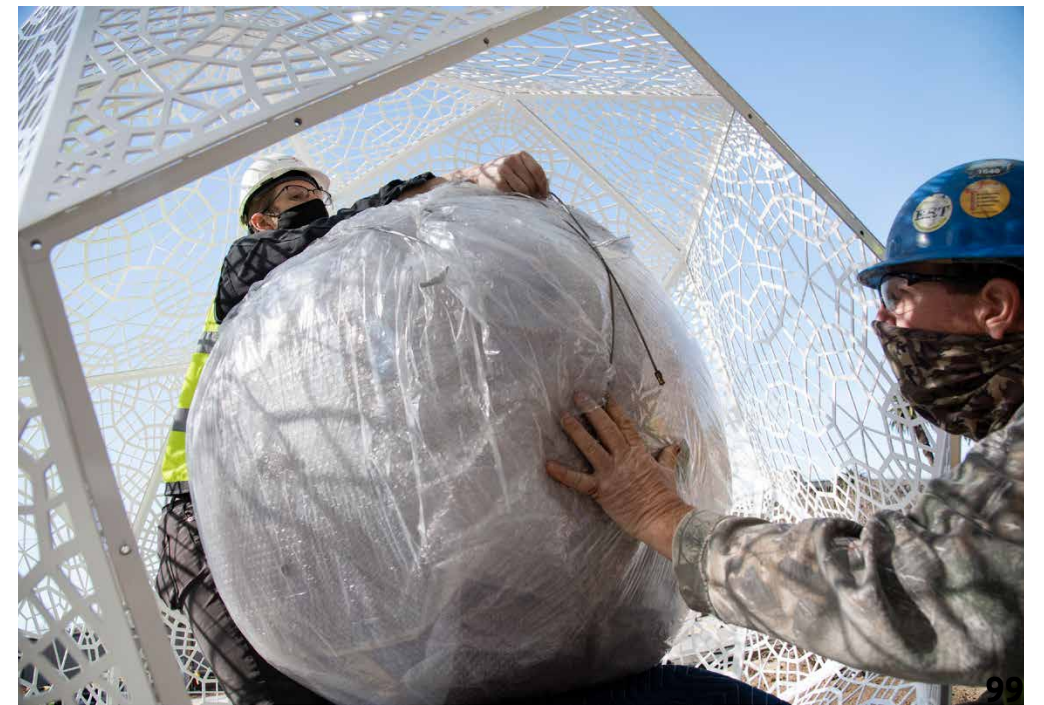
ENCOMPASS

Encompass reflects the pattern and surroundings of the sculpture and centers the viewer within the ecosystem of California, reflecting back the person's image within it. Employees, consultants, and collaborators interacting with the sculpture will see their physical form, daily work, and spiritual effort to support and enrich California's health and humanity as participating in this larger whole.

The polyhedral sculpture reflects the palette of the building. The main objectives of the artwork are to represent and reflect each viewer within the wider context and to create an urban landmark, a destination that encourages interaction and sparks joy. At night, the artwork is lit from within, casting an intricate array of shadows and patterns onto the surrounding path.

HYBYCOZO





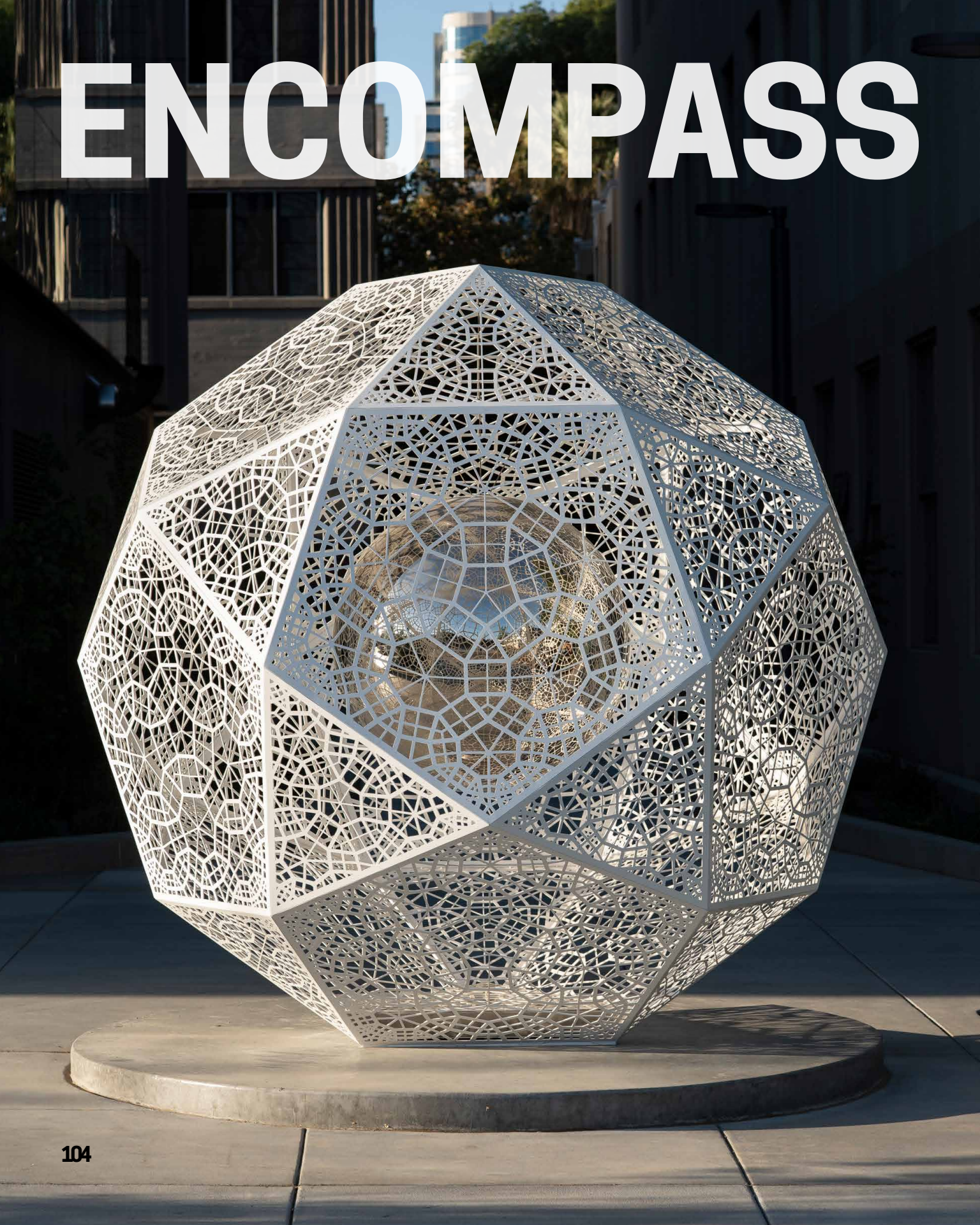


ABOUT THE ARTIST

HYBYCOZO is a collaborative installation art collective made up of Serge Beaulieu and Yelena Filipchuk. Their work consists of larger than life sculptures that celebrate the inherent beauty of geometric form and pattern, and compose them in ways that harmonize the experience of sculpture, light, and shadow. Much of their work draws on inspirations from mathematics, science, and natural influences and acknowledges diverse cultural influences in pattern making and design.

Yelena Filipchuk, born in Lviv, Ukraine, has a background in environmental science and studio art and is passionate about using public artwork to invite inquiry into scientific and historical concepts. Serge Beaulieu, born in Revelstoke, Canada, utilizes his background in industrial design to bring an element of technical sophistication and cutting edge production processes to sculpture. They have permanent public sculptures around the world from Dubai to Istanbul, Las Vegas, and the SF Bay Area.





IMPRINT

DYSON & WOMACK

DYSON & WOMACK are a leading public art consulting firm shaping the face of contemporary public art across California. They develop public art opportunities centered on equity, accessibility and a progressive approach to public art management.

As a firm, they are guided by the belief that public art consultants are collaborators in creating public space responsive to human needs in both form and function. Dyson & Womack was founded on the principle that responsible public art planning results in positive community engagement that actively supports those who encounter the work.

Dyson & Womack support clients in the planning and commissioning of permanent and temporary public art projects advising clients on all aspects from site preparation and selection to commissioning policies, managing communications, community outreach, artist relations, and artwork implementation. Dyson & Womack operate from the standpoint that public art is a public service and they embody that commitment through sustainable public art planning.

Notable public art collections completed by Dyson & Womack include the City of Los Angeles Public Art Triennial, The State of California Public Art Collections at the California Air Resources Board (CARB) in Riverside. The public art collection at CARB is the worlds largest collection of permanent collection of public art addressing air quality and climate change. Dyson & Womack has produced significant public artworks by artists including Charles Gaines, Michael Rakowitz, Teresa Margolles, and Allora & Calzadilla.

In generating an environment that supports the realization of projects with individualized and specialized attention to the arts, Dyson & Womack engage artists, institutions, commissioning bodies, and the public in a broader social discourse. To learn more about this and other public art projects by Dyson & Womack visit www.dysonwomack.com.

CREDITS

Dyson & Womack Project Team

Emily Womack, Chris Dyson, and Allie Ihm

Art Panel Members

Anne Bown-Crawford, Karen Ulep, Dan Kim, and Jason Kenney, with support from Amanda Martin and Daphne Burgess

Artists

John Grade, Rachel Sussman, Ishi Glinsky, Michael van Straaten, Angelo Rosales, Chris Jordan, Chris Kallmyer, Danski Tang & Josh Shaffner, Elizabeth Leister, Gabe BC, Heidi Duckler Dance, Jessica Wimbley & Chris Christion, Kevin Cooley, Maru Garcia & Hye Min Cho & Maura Palacios Mejia, RIGER, Sarah Rara, Gioia Fonda, and HYBYCOZO

The following individuals supported the realization of this public art program.

Desgin-Build Project Team

James Hull, Kyle Gankler, Gail Bouvre, Todd Stein, David Christensen, Jason Oliver, Dorian Brown, Marcus Pippin, Adam Della Monica, Paul Kangas, Keith Leonard, Emily Mathis, and many others from the project teams that gave time and support to the public art program.

Dept. of General Services Project Team

Mike Meredith, Richard Standiford, Nick Rossi, Raaj Patel, Brinda Saini
Thank you to the fabricators, installers, administrators, studio and artist assistants, community partners, and many others whose time, skill, and effort was integral to the success of this program.

Photography

Courtesy Dyson & Womack and the commissioned artists with special thanks to Salgu Wissmath

Book Design

Dyson & Womack

