TECHNICAL EVALUATION
ART IN ARCHITECTURE COMMISSION
BYRON ROGERS U.S. COURTHOUSE
DENVER, COLORADO

(b) (5)

[redacted]

AA11 A-B, Jim Campbell, The Colorado/Broken Wall

(b) (5)

[redacted]

The budget for this Art in Architecture commission is $365,000.

(b) (5)

[redacted]

(b) (5)

[redacted]

Based upon the recommendations of the Art in Architecture Panel and this technical evaluation, GSA would best satisfy the interests of the client, community, and project team representatives by offering the Denver art commission to Jim Cambpell.

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AA11 A-B, Jim Campbell, The Colorado/Broken Wall

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TOTAL SCORE: 8.17

(b) (5)

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(b) (5)

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(b) (5)

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[redacted]

ART IN ARCHITECTURE PANEL
Denver Commission

Dr. Elissa Auther
Asst. Professor of Contemporary Art and Theory
Visual and Performing Arts Department
University of Colorado, Colorado Springs

Honorable Lewis Babcock
U.S. District Court, District of Colorado

Ms. Susan Barnes-Gelt
Councilwoman-at-Large
City of Denver

Mr. William Caine
Art in Architecture Program
U.S. General Services Administration
Washington, D.C.

Ms. Janet Preisser
Regional Fine Arts Officer
U.S. General Services Administration
Denver

Ms. Dianne Vanderlip
Curator of Modern and Contemporary Art
Denver Art Museum

Ms. Linda Wagner
Principal in Charge
Bennett Wagner Grody Architects
Denver

This technical evaluation was conducted by William Caine, Fine Arts Specialist, and was reviewed and approved by Susan Harrison, Art in Architecture Program Manager, and Janet Preisser, Regional Fine Arts Officer.

(b) (6) [redacted]

Fine Arts Specialist

Aug 11, 2003
Date

(b) (6) [redacted]

Susan Harrison
Art in Architecture Program Manager

AUGUST 12, 2003
Date

(b) (6) [redacted]

Aug. 13, 2003
Date

U.S. General Services Administration

September 16, 2003

MEMORANDUM FOR EDWARD A. FEINER
CHIEF ARCHI(b) (6) [redacted]

FROM: LARRY E. TRU[redacted]
REGIONAL AD[redacted]

SUBJECT: Art in Architecture Commission for the Byron Rogers Courthouse in Denver, CO

In Accordance with the Art in Architecture procurement procedures, the Community Art Panel reviewed the applicants for the Public Art Commission for the Byron Rogers Courthouse in Denver, CO. Of the five finalists selected by the panel, James Campbell was designated as the group's first choice to be awarded the Commission.

Further, Mr. Campbell scored the highest rating in the attached technical evaluation conducted by GSA's Art in Architecture Program staff. This evaluation ranks the finalists' artistic suitability and professional qualification for this specific Commission.

Your approval will authorize us to proceed with contracting James Campbell.

Approved: (b) (6) [redacted] Date: 12/8/03

Edward A. Feiner
Chief Architect, Public Buildings Service

U.S. General Services Administration

September 24, 2004

MEMORANDUM FOR: EDWARD A. (b) (6) [redacted]
CHIEF ARCH

FROM: LARRY E. T
REGIONAL A

SUBJECT: Approval of Art in Architecture final design concept for the Byron Rogers Courthouse, Denver, CO.

The Art in Architecture Panel for the Byron Rogers Courthouse has reviewed the final design concept by artist James Campbell. The panel unanimously recommended that the General Services Administration approve this concept and proceed with the fabrication of the artwork.

The proposal calls for a 17'x9' LED screen with images of people entering and exiting federal courthouses and/or images of the Colorado River. The LED screen is to be mounted on the exterior of the Courthouse. Theses images will be black and white and the features of the people will be indistinguishable. In addition Mr. Campbell proposed a series of light columns that will be mounted along the sidewalk. A photo of Mr. Campbell's maquette is enclosed for your review, however the photo does not capture the movement of the piece therefore also enclosed is a DVD of the proposal.

I recommend that you approve Mr. Campbell's proposal. Your concurrence will authorize us to proceed with fabrication and installation of the Art in Architecture commission.

(b) (6) [redacted] (b) (6) [redacted]

Date: 10·4·04

Rocky Mountain Region
Regional Administrator
Building 41, Room 200
Denver Federal Center
Denver, CO 80225-0546

AA11 A-B, Jim Campbell, The Colorado/Broken Wall

U.S. General Services Administration
Office of the Chief Architect, Art in Architecture Program
Eugene, Oregon U.S. Courthouse Commission
Minutes of the First Panel Meeting
May 2, 2001 – 10 a.m.

PANELISTS:
Mr. Dan Brown – Director of Project Services, GSA
Mr. Bill Caine – Office of the Chief Architect, GSA
* Ms. Dottie Chase – Community Representative
Mr. Lawrence Fong – University of Oregon Museum of Art
Hon. Michael Hogan – Chief U.S. District Judge, District of Oregon
Mr. Thom Mayne – Morphosis
Ms. Tamara Thomas – Fine Arts Services, Inc.

OTHERS:
Ms. Libby Barber – U.S. District Court, Oregon
Mr. John Bland – Project Manager, GSA
Mr. Donald Cinnamond – Clerk of Court, U.S. District Court, Oregon
Mr. John Paul Dusseault – Eugene community member
Mr. Rick Gordon – Courts Liaison, GSA, Auburn, WA
Mr. Robin Graf – Acting Regional Administrator, GSA
Ms. Kim Groves – Morphosis, Santa Monica, CA
Ms. Suzanne Porto – U.S. District Court, Oregon
Ms. Kelly Sarver-Lenderink – Regional Fine Arts Officer, GSA
Ms. Cherie Wheatley – Eugene community member

* not present at this meeting

SUMMARY:

At the first meeting of the Art in Architecture panel for the new Eugene federal courthouse, participants discussed their specific interests in the project, and their views of the role of public art. Everyone expressed a keen enthusiasm for all aspects of the project. Bill Caine presented a brief slide overview of past Art in Architecture commissions, and he and Kelly Sarver-Lenderink outlined options for how best to identify the most desirable project artist(s). Tamara Thomas and Thom Mayne lead a fruitful discussion regarding when the panel should review artist candidates, focusing on the respective merits of reviewing before, during, or after a building concept is developed. Ms. Thomas was the chief advocate for engaging the participation of an artist as early as possible, while Mr. Mayne supported waiting until a reasonably stable preliminary concept exists, so as to provide what he views as a necessary context for the evaluation of candidates. The general consensus of the group was that the panel should review candidates after the architectural design team has produced a preliminary concept, but while this concept remains elastic enough for an artist to participate meaningfully in determining where and how art will be incorporated into the project. As for the schedule, Kim Groves stated that the three different preliminary schemes will be completed in the fall, with a final concept (not final design) by the end of the year.

MINUTES:

On May 2, 2001, the Eugene courthouse Art in Architecture panel and other project participants met to discuss the goals and process for the project's art component. Rob Graf began the meeting by welcoming the attendees, and thanking them for assisting GSA identify artists for this important commission.

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(b)(5)

[redacted]

(b)(5)

[redacted]

Mr. Cinnamond reminded the attendees that the new courthouse in Eugene will serve the southern two-thirds of the state—and thus will have a much wider constituency than just the city.

Mr. Graf thanked the participants for sharing their interests in and visions for the art component of the courthouse project. He noted that each person included some reference to the public in their remarks. Mr. Graf added that the courthouse design will need to balance the many security requirements with a sense of openness and accessibility befitting a major civic building.

Kelly Sarver-Lenderink also thanked the panelists for their thoughtful and enthusiastic comments, and stated that the remainder of the meeting would be devoted to discussing the scope and schedule of the project, along with the primary goals and procedures of the Art in Architecture Program.

In order to provide a context for these discussions, Bill Caine presented a brief slide overview of the history of the Art in Architecture Program. The program began in response to a 1962 presidential advisory committee's Guiding Principles for Federal Architecture, which state that the government ought to (1) produce facilities that reflect the dignity, enterprise, vigor, and stability of the federal government, emphasizing designs that embody the finest American contemporary architectural thought; (2) avoid an official style; and (3) incorporate the work of living artists in public buildings. In this effort, each building is to be both an individual expression of design excellence and part of a larger body of work representing the best that America's designers and artists can leave to later generations.

Mr. Caine recounted that the program's earliest artworks, commissioned at the height of the Cold War, were in part seen as demonstrating the creative freedoms enjoyed by artists in the United States, as contrasted with their Soviet counterparts. The program was suspended in 1968, amid the escalation of the Vietnam War. In 1972, the program was revived, with a commission awarded to eminent American sculptor Alexander Calder. In 1974, amid great fanfare, his *Flamingo*, a monumental painted steel sculpture, was inaugurated in the plaza fronting the Mies van der Rohe designed federal center in Chicago.

The early commissions of the re-instituted program focused on well-known artists. Through the mid-1970s and into the early 80s, sculpture affiliated with a school of art termed minimalism (in which the artists sought to eliminate all personal, gestural elements from their work, in an attempt to reveal the objective, purely visual elements of forms and materials). At this time, minimalist sculpture had become a popular mode for much corporate and civic art, as its supposedly universal concern with form and geometry was believed by many to be an appropriate compliment to similarly rational, modernist architecture.

The commission that exposed the breakdown of this trend was Richard Serra's *Tilted Arc*, installed in the federal plaza in New York City in 1981. The aesthetics, context, and politics of this sculpture were passionately contested, and after a protracted public debate, it was removed from the plaza and placed into storage in 1989. Regardless of the merits of the various points of view, this

commission prompted a much-needed analysis of the role of public art in our society—including the rights, responsibilities, and desires of artists, patrons, and the public.

From the mid-1980s, an increasing number of GSA Art in Architecture installations reveal influences of postmodernist ideas. Postmodernism is a cross-disciplinary concept (utilized in both the creation and study of literature, architecture, art, music, film, etc.) that attempts to erase hierarchies of so-called high and popular culture, to embrace diverse vernaculars, and to make manifest the inescapable subjectivity of all creative endeavors. With specific regard to Art in Architecture projects, these postmodernist approaches often resulted in artworks that reflect the specific identities of their contexts. For example, the content of Jim Sandborn's *Kryptos* at the CIA's headquarters relates to the mission of that agency, while the form and content of Maya Lin's *Sounding Stones* in New York City—in close proximity of Chinatown—reference Chinese culture and philosophy.

Mr. Caine concluded his presentation by stating that a current focus of the program is to promote the physical and/or conceptual integration of federal art and architecture by fostering dialogues between project architects and artists. A recent example of this sort of collaboration is *Lens Ceiling* at the new federal courthouse in Phoenix, designed by James Carpenter Design Associates in consultation with Richard Meier & Partners. This work fulfills key functional and symbolic needs of the special-proceedings courtroom, which is the physical focus of the building's vast atrium.

Mr. Caine asked Mr. Mayne and Ms. Groves to comment on their vision for the new Eugene courthouse. Mr. Mayne stated that this project will demonstrate a shift in priorities at Morphosis, in comparison with past work. This is a novel building type for their team, and they are excited about exploring the new design opportunities that it will afford.

Ms. Groves commented that the design team may come up with two or three highly developed concepts, and that it will be important for everyone to understand how the designs were realized. She added that it would be most appropriate for the panel to review artist candidates after the building concept is sufficiently developed.

(b)(5)

[redacted]

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[redacted]

The general consensus of the group was that the panel should review candidates after the architectural design team has produced a preliminary concept, but while this concept remains elastic enough for an artist to participate fully in determining where and how art will be incorporated into the project.

Mr. Graf thanked all of the participants for their enthusiastic participation, and the meeting adjourned around 12:30 p.m.

TECHNICAL EVALUATION
ART IN ARCHITECTURE COMMISSIONS
UNITED STATES COURTHOUSE
EUGENE, OREGON

(b)(5)

[redacted]

(b)(5)

[redacted]

So that approval and contracting of the national-scope artist(s) will not be delayed by approval and contracting of the regional-scope artist(s), the technical evaluations for each group are separate documents.

(b)(5)

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This technical evaluation was conducted by William Caine, Fine Arts Specialist, and was reviewed and approved by Susan Harrison, Art in Architecture Program Manager, and Kelly Sarver-Lenderink, Regional Fine Arts Officer.

William Caine Fine Arts Specialist	Date
Susan Harrison Art in Architecture Program Manager	Date
Kelly Sarver-Lenderink Regional Fine Arts Officer	Date

GSA NORTHWEST/ARCTIC REGION

May 20, 2005

MEMORANDUM FOR LES SHEPHERD
ACTING CHIEF ARCHITECT
OFFICE OF THE CHIEF ARCHITECT (PM)

FROM: JON KVISTAD (b)(6) [redacted]
ACTING REGIONAL ADMINISTRATOR (3A)

SUBJECT: Preliminary Concept Approval
Art in Architecture Program, Eugene US Courthouse
Matthew Ritchie, Artist

I request your concurrence and approval for the concept design for the Matthew Ritchie fine art work at the new US Courthouse in Eugene, OR. An integral part of the world-class architecture of Thom Mayne and Morphosis, the Matthew's work will be an important addition to our nation's fine art collection and advance the dialogue between our citizens and its best contemporary art.

Approved: _____ Date:_____
Chief Architect
Office of the Chief Architect

cc: Jennifer A. Gibson, Office of Fine Arts
Robin G. Graf, Acting Regional Administrator (10A)

April 26, 2005

Final Concept Proposal Presentation
Eugene US Courthouse
Matthew Ritchie

Presentation to the Art in Architecture Panel
The Fabric Workshop and Museum
Philadelphia, PA

Attendees:
Jon R. Kvistad, GSA
Judge Michael Hogan, US Courts
Thomas Mayne, Architect
Suzanne Porto US Courts
Jennifer Gibson, GSA
B Story Swett, AIA, GSA
Lawrence Fong, AiA Panel Member
Paul Messier, Art Conservation Consultant
Robert Lodge, Art Conservation Specialist
Attending by Bridge Line: Dorothy Chase, AiA Panel Member

This is a presentation of a second concept proposal by Mr. Ritchie. The first required substantial revision on preliminary review. In order to assure a successful final conceptual presentation, all panel members receiveda full draft of Matthew's presentationincluding the artist's narrative on content in electronic form prior to this meeting. This was followed by the required 15-day review and comment period for panel members and the GSA. Forwarded comments wereprovided to the artist and were addressed by Mr. Ritchie in his final concept presentation.

Presentation was held in Philadelphia at The Fabric Workshop and Museum where Mr. Ritchie has a large installation of his piece, "Proposition Player" in the 5th and 6th floor galleries. This afforded the attendees an opportunity to view Mr. Ritchie's work in person. One panel member was unable to make the trip from the west coast and attended via teleconference with a follow-up by video of the proceedings. A copy of the DVD is available from the Regional Fine Arts Officer on request.

Following introductions, introductory remarks by Mr. Kvistad, and a presentation of the architectural context by Thom Mayne, Matthew presented his proposal as a Power Point presentation. Matthew first spoke of the physical composition of the piece which is to be located on the buildings third floor in the public entry to the courtrooms. The piece is composed of two physical elements, light boxes and a 3-D sculpture.

Three light boxes line the tall public corridors leading to the courtrooms. They are large, approximately 9 feet tall, framed at the top by a shallow soffit and of various lengths, approximately 25 to 35 feet matching

the wall lengths. The light boxes will have colorful back-painted imagery on prismatic plastic sheets set into minimal frames of aluminum finished to match the adjacent wall color.

The sculptural element is made from½"thick powder-coated aluminum plate, precision-cut into abstracted linear forms installed on the third floor exterior terrace viewed from the public spaces. These forms are cut from 4 x10 foot plates and are mounted on approximately multiple 5 foot stainless steel risersat approximately 18 inches above the terrace deck.The risers are topped with cast aluminum character head finials and are to be seated in a modification of the standard roof paver pedestals. A pedestal sample has been requested from the manufacturer for design development.The sculpture element introduces a 3-D form to the aluminum assembly. These are roughly spherical in form and are assembled from the aluminum plate. Extensions of the sculptural plane will visually intersect the glass line of the exterior curtain wall and will be expressed in fragment form within the interior space at two locations.

Matthew then presented a narrative about the contentof his work. The basis of the work, expressed in the back printed light boxes and the sculpture is extensive and covers three broad themes: the natural environment in Eugene and Oregon, the people of Oregon and the nationand the history of Law.Typical of Matthew's past work the piece employs the artist's research into history, culture and nature, the evolution and relationship of his chosen themes results in a complex layering of information and image. The piece will convey information through metaphor and symbolism. The result will be a depth of narrative and information which appeals to, and informs, the viewer on a variety of levels.

The topography and natural features, the river, the wetlands, the mountains and the hills of the Willamette River Valleyare represented in the piece. The plan shape of the sculptural element is of the Willamette River watershed. The topography of the mountains and hills will be expressed in the images in the light boxes. The form of the sculpture as well as theimagery of the light boxes will convey the history of the law in abstracted timeline form. The people are represented in the sculpture element by the sculpted spherical forms as extensions of ourselves.

Preliminary estimates set the cost for the piece to be approximately $439,000, including $50,000 for installation.

(b)(5) [redacted] (b)(5) [redacted] Matthew intends that his work for Eugene offer a range of information offering accessibility through the layers of image and meaning. He stated that his experience with presenting his art suggests that viewers take pleasure in the density of the content, interpreting meaning from his work on a range of levels. His work offers organic information in layers so that the more curious viewer will find more and more as they are first intrigued, then pursue the vocabulary, complexity and information to their satisfaction. Others simply find delight and appreciation for the color and form of his art. The artwork will be supported by interpretive text panels and a piece specific website.

A full discussion by both conservators, Jennifer, Thom and Matthew followed about the conservation aspects of art that employs a variety of materials and media,such as the prismatic polymer plastic panels and the lambda printed imagery. An analogy was drawn to the art with reproducibility of a musical performance and with the preservation of a work of architecture. Like architecture, Matthew's piece employs perishable technologies, materials and media to convey information that may or may not continue to be available over the life of the piece.A 100 year threshold was discussed.

Matthew expressed his opinion that his artwork exists in time and degradation will occur over the works life. He expressed his view of authenticity suggesting that only with significant damage to the piece should intervention occur.Matthew is to address the sustainability of the piece, describe the performance criteria, the means of maintenance, the levels of conservation and preservation intervention he expects for the life of the piece in the required artist's cyclic maintenance report.

(b)(5)

[redacted]

The discussion was complete with Mr. Kvistad asking the panel for their final comments and for acknowledgement of their acceptance of Matthew's final concept. This was met with unanimous acceptance.

This is a summary of the discussion and decisions, (in Bold), reached. Please let me know if you have any comments, additions or corrections so that we may finalize this account.

Respectfully,

B Story Swett, AIA
Regional Fine Art Officer

GSA

GSA NORTHWEST/ARCTIC REGION

May 20, 2005

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ACTING CHIEF ARCHITECT
OFFICE OF THE CHIEF ARCHITECT (PM)

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Approved: (b)(6) [redacted] Date: 5/23/05

Chief Architect
Office of the Chief Architect

cc: Jennifer A. Gibson, Office of Fine Arts
Robin G. Graf, Acting Regional Administrator (10A)

U.S. General Services Administration
Office of the Chief Architect, Art in Architecture Program
Eugene, Oregon U.S. Courthouse Commission
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Hon. Michael Hogan – Chief U.S. District Judge, District of Oregon
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The general consensus of the group was that the panel should review candidates after the architectural design team has produced a preliminary concept, but while this concept remains elastic enough for an artist to participate fully in determining where and how art will be incorporated into the project.

Mr. Graf thanked all of the participants for their enthusiastic participation, and the meeting adjourned around 12:30 p.m.

FILE

TECHNICAL EVALUATION 2
ART IN ARCHITECTURE COMMISSIONS
UNITED STATES COURTHOUSE
EUGENE, OREGON

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AA382, Cris Bruch, Shortest Distance

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The total budget for Art in Architecture commission(s) is $ 1,013,985.00.

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[redacted]

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[redacted]

(b)(5)

[redacted]

The technical evaluations for the national-scope artists and the regional-scope artists are separate documents, so that approval and contracting of artists from each category may proceed without one delaying the other.

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GSA ART IN ARCHITECTURE PANEL
Eugene, Oregon Commissions

Mr. William Caine
Fine Arts Specialist
Art in Architecture Program
U.S. General Services Administration
Washington, D.C.

Ms. Dottie Chase
Community Representative
Eugene, Oregon

Mr. Lawrence Fong
Associate Director
University of Oregon Museum of Art
Eugene, Oregon

Hon. Michael Hogan
United States District Court
Eugene, Oregon

Mr. Jon Kvistad
Regional Administrator
U.S. General Services Administration
Auburn, Washington

Mr. Thom Mayne
Lead Design Architect
Morphosis
Santa Monica, California

Ms. Tamara Thomas
President, Fine Arts Services
GSA National Art Peer
Los Angeles, California

This technical evaluation was conducted by William Caine, Fine Arts Specialist, and was reviewed and approved by Susan Harrison, Art in Architecture Program Manager, and Kelly Sarver-Lenderink, Regional Fine Arts Officer.

COPY

William Caine
Fine Arts Specialist

Date

COPY

Susan Harrison
Art in Architecture Program Manager

Date

COPY

Kelly Sarver-Lenderink
Regional Fine Arts Officer

Date

COPY
COPY
COPY

GSA

GSA Northwest/Arctic Region

January 29, 2003

MEMORANDUM FOR EDWARD FEINER
CHIEF ARCHITECT (PC)

FROM: JON KVISTAD (b)(6) [redacted]
REGIONAL ADMINISTRATOR (10A)

SUBJECT: Artist Selection, New U.S. Courthouse, Eugene, Oregon

In accordance with Art in Architecture Program Procedures, December 2000, I am pleased to present the recommendation for regionally scoped artist to you for final approval. They are as follows:

Cris Bruch
Kris Timken
Sean Healy

In support of this recommendation, attached is a copy of the Technical Evaluation. This completes the selection of artist for this project.

Concurrence (b)(6) [redacted] 2/4/03
Edward Fiener, Chief Architect, PC DATE:

Attachment

U.S. General Services Administration
400 15th Street, SW
Auburn, WA 98001-6599
www.gsa.gov

AA382, Cris Bruch, Shortest Distance

MEETING RECORD – MAY 20, 2005

DESIGN CONCEPT PRESENTATION

Art in Architecture Projects
Morse Lyman U.S. Courthouse, Eugene, Oregon

ATTENDEES

Community Arts Panel

Honorable Michael Hogan, USDC
Jon Kvistad, GSA Regional Administrator
Thom Mayne, Architect - Morphosis
Dotty Chase, Representing the Community of Eugene
Lawrence Fong, Regional Arts Professional

Others

Richard Broderick, GSA
Guy Cannova, GSA
Don Cinnamond, USDC
Gary Cummins, Jacobs
Peter Gray, GSA
Kim Groves, Morphosis
Alan Halleck, JE Dunn
Suzanne Porto, USDC
Kelly Sarver-Lenderink, GSA
Craig Star, USDC

NOTES

Kelly Sarver-Lenderink welcomed the attendees and told the group that Bill Caine regretted not being able to attend. Bill had reviewed the proposals and supports the works being presented.

Three of the four selected artists presented their concept designs for their commission. Kelly reminded the group that the designs were still in the concept stage and technical development would take place for most of the artists in the design development phase of their contracts.

SEAN HEALY

Sean was unable to attend the presentation. The proposal Sean had presented at the January meeting was shown to the group. Sean has chosen the moveable glass doors at the jury assembly room's south wall as the location for his work. Sean will be laminating color glass discs with representational drawings of the community members from southern Oregon on to the doors. These hand drawn portraits will be etched on the discs. Additionally, destinations represented by global satellite positioning coordinates (latitude and longitude) will be sandblasted on the doors. When the doors are open each portrait will align directly over the chosen coordinate of the portraits.

(b)(5)

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Recommendation: The Community Art's Panel recommended acceptance of the concept design. Technical details shall be worked out prior to fabrication.

KRIS TIMKEN

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(b)(5)

[redacted]

(b)(5)

[redacted]

U.S. General Services Administration
Office of the Chief Architect, Art in Architecture Program
Eugene, Oregon U.S. Courthouse Commission
Minutes of the First Panel Meeting
May 2, 2001 – 10 a.m.

PANELISTS:
Mr. Dan Brown – Director of Project Services, GSA
Mr. Bill Caine – Office of the Chief Architect, GSA
* Ms. Dottie Chase – Community Representative
Mr. Lawrence Fong – University of Oregon Museum of Art
Hon. Michael Hogan – Chief U.S. District Judge, District of Oregon
Mr. Thom Mayne – Morphosis
Ms. Tamara Thomas – Fine Arts Services, Inc.

OTHERS:
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Mr. John Bland – Project Manager, GSA
Mr. Donald Cinnamond – Clerk of Court, U.S. District Court, Oregon
Mr. John Paul Dusseault – Eugene community member
Mr. Rick Gordon – Courts Liaison, GSA, Auburn, WA
Mr. Robin Graf – Acting Regional Administrator, GSA
Ms. Kim Groves – Morphosis, Santa Monica, CA
Ms. Suzanne Porto – U.S. District Court, Oregon
Ms. Kelly Sarver-Lenderink – Regional Fine Arts Officer, GSA
Ms. Cherie Wheatley – Eugene community member

* not present at this meeting

SUMMARY:

At the first meeting of the Art in Architecture panel for the new Eugene federal courthouse, participants discussed their specific interests in the project, and their views of the role of public art. Everyone expressed a keen enthusiasm for all aspects of the project. Bill Caine presented a brief slide overview of past Art in Architecture commissions, and he and Kelly Sarver-Lenderink outlined options for how best to identify the most desirable project artist(s). Tamara Thomas and Thom Mayne lead a fruitful discussion regarding when the panel should review artist candidates, focusing on the respective merits of reviewing before, during, or after a building concept is developed. Ms. Thomas was the chief advocate for engaging the participation of an artist as early as possible, while Mr. Mayne supported waiting until a reasonably stable preliminary concept exists, so as to provide what he views as a necessary context for the evaluation of candidates. The general consensus of the group was that the panel should review candidates after the architectural design team has produced a preliminary concept, but while this concept remains elastic enough for an artist to participate meaningfully in determining where and how art will be incorporated into the project. As for the schedule, Kim Groves stated that the three different preliminary schemes will be completed in the fall, with a final concept (not final design) by the end of the year.

MINUTES:

On May 2, 2001, the Eugene courthouse Art in Architecture panel and other project participants met to discuss the goals and process for the project's art component. Rob Graf began the meeting by welcoming the attendees, and thanking them for assisting GSA identify artists for this important commission.

(b)(5)

[redacted]

(b)(5)

(b)(5)

[redacted]

Mr. Cinnamond reminded the attendees that the new courthouse in Eugene will serve the southern two-thirds of the state—and thus will have a much wider constituency than just the city.

Mr. Graf thanked the participants for sharing their interests in and visions for the art component of the courthouse project. He noted that each person included some reference to the public in their remarks. Mr. Graf added that the courthouse design will need to balance the many security requirements with a sense of openness and accessibility befitting a major civic building.

Kelly Sarver-Lenderink also thanked the panelists for their thoughtful and enthusiastic comments, and stated that the remainder of the meeting would be devoted to discussing the scope and schedule of the project, along with the primary goals and procedures of the Art in Architecture Program.

In order to provide a context for these discussions, Bill Caine presented a brief slide overview of the history of the Art in Architecture Program. The program began in response to a 1962 presidential advisory committee's Guiding Principles for Federal Architecture, which state that the government ought to (1) produce facilities that reflect the dignity, enterprise, vigor, and stability of the federal government, emphasizing designs that embody the finest American contemporary architectural thought; (2) avoid an official style; and (3) incorporate the work of living artists in public buildings. In this effort, each building is to be both an individual expression of design excellence and part of a larger body of work representing the best that America's designers and artists can leave to later generations.

Mr. Caine recounted that the program's earliest artworks, commissioned at the height of the Cold War, were in part seen as demonstrating the creative freedoms enjoyed by artists in the United States, as contrasted with their Soviet counterparts. The program was suspended in 1968, amid the escalation of the Vietnam War. In 1972, the program was revived, with a commission awarded to eminent American sculptor Alexander Calder. In 1974, amid great fanfare, his *Flamingo*, a monumental painted steel sculpture, was inaugurated in the plaza fronting the Mies van der Rohe designed federal center in Chicago.

The early commissions of the re-instituted program focused on well-known artists. Through the mid-1970s and into the early 80s, sculpture affiliated with a school of art termed minimalism (in which the artists sought to eliminate all personal, gestural elements from their work, in an attempt to reveal the objective, purely visual elements of forms and materials). At this time, minimalist sculpture had become a popular mode for much corporate and civic art, as its supposedly universal concern with form and geometry was believed by many to be an appropriate compliment to similarly rational, modernist architecture.

The commission that exposed the breakdown of this trend was Richard Serra's *Tilted Arc*, installed in the federal plaza in New York City in 1981. The aesthetics, context, and politics of this sculpture were passionately contested, and after a protracted public debate, it was removed from the plaza and placed into storage in 1989. Regardless of the merits of the various points of view, this

commission prompted a much-needed analysis of the role of public art in our society—including the rights, responsibilities, and desires of artists, patrons, and the public.

From the mid-1980s, an increasing number of GSA Art in Architecture installations reveal influences of postmodernist ideas. Postmodernism is a cross-disciplinary concept (utilized in both the creation and study of literature, architecture, art, music, film, etc.) that attempts to erase hierarchies of so-called high and popular culture, to embrace diverse vernaculars, and to make manifest the inescapable subjectivity of all creative endeavors. With specific regard to Art in Architecture projects, these postmodernist approaches often resulted in artworks that reflect the specific identities of their contexts. For example, the content of Jim Sandborn's *Kryptos* at the CIA's headquarters relates to the mission of that agency, while the form and content of Maya Lin's *Sounding Stones* in New York City—in close proximity of Chinatown—reference Chinese culture and philosophy.

Mr. Caine concluded his presentation by stating that a current focus of the program is to promote the physical and/or conceptual integration of federal art and architecture by fostering dialogues between project architects and artists. A recent example of this sort of collaboration is *Lens Ceiling* at the new federal courthouse in Phoenix, designed by James Carpenter Design Associates in consultation with Richard Meier & Partners. This work fulfills key functional and symbolic needs of the special-proceedings courtroom, which is the physical focus of the building's vast atrium.

Mr. Caine asked Mr. Mayne and Ms. Groves to comment on their vision for the new Eugene courthouse. Mr. Mayne stated that this project will demonstrate a shift in priorities at Morphosis, in comparison with past work. This is a novel building type for their team, and they are excited about exploring the new design opportunities that it will afford.

Ms. Groves commented that the design team may come up with two or three highly developed concepts, and that it will be important for everyone to understand how the designs were realized. She added that it would be most appropriate for the panel to review artist candidates after the building concept is sufficiently developed.

(b)(5)

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(b)(5)

[redacted]

The general consensus of the group was that the panel should review candidates after the architectural design team has produced a preliminary concept, but while this concept remains elastic enough for an artist to participate fully in determining where and how art will be incorporated into the project.

Mr. Graf thanked all of the participants for their enthusiastic participation, and the meeting adjourned around 12:30 p.m.

FILE

TECHNICAL EVALUATION 2
ART IN ARCHITECTURE COMMISSIONS
UNITED STATES COURTHOUSE
EUGENE, OREGON

(b)(5)

[redacted]

AA387, Kristen Timken, Witness

(b)(5)

[redacted]

The total budget for Art in Architecture commission(s) is $ 1,013,985.00.

(b)(5)

[redacted]

(b)(5)

[redacted]

The technical evaluations for the national-scope artists and the regional-scope artists are separate documents, so that approval and contracting of artists from each category may proceed without one delaying the other.

(b)(5)

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(b)(5)

(b)(5)

(b)(5)

GSA ART IN ARCHITECTURE PANEL
Eugene, Oregon Commissions

Mr. William Caine
Fine Arts Specialist
Art in Architecture Program
U.S. General Services Administration
Washington, D.C.

Ms. Dottie Chase
Community Representative
Eugene, Oregon

Mr. Lawrence Fong
Associate Director
University of Oregon Museum of Art
Eugene, Oregon

Hon. Michael Hogan
United States District Court
Eugene, Oregon

Mr. Jon Kvistad
Regional Administrator
U.S. General Services Administration
Auburn, Washington

Mr. Thom Mayne
Lead Design Architect
Morphosis
Santa Monica, California

Ms. Tamara Thomas
President, Fine Arts Services
GSA National Art Peer
Los Angeles, California

This technical evaluation was conducted by William Caine, Fine Arts Specialist, and was reviewed and approved by Susan Harrison, Art in Architecture Program Manager, and Kelly Sarver-Lenderink, Regional Fine Arts Officer.

COPY

William Caine
Fine Arts Specialist

Date

COPY

Susan Harrison
Art in Architecture Program Manager

Date

COPY

Kelly Sarver-Lenderink
Regional Fine Arts Officer

Date

COPY
COPY
COPY

AA387, Kristen Timken, Witness

GSA

GSA Northwest/Arctic Region

January 29, 2003

MEMORANDUM FOR EDWARD FEINER
CHIEF ARCHITECT (PC)

FROM: JON KVISTAD (b)(6) [redacted]
REGIONAL ADMINISTRATOR (10A)

SUBJECT: Artist Selection, New U.S. Courthouse, Eugene, Oregon

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Cris Bruch
Kris Timken
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Attachment

U.S. General Services Administration
400 15th Street, SW
Auburn, WA 98001-6599
www.gsa.gov

AA387, Kristen Timken, Witness

GSA

GSA Northwest/Arctic Region

(b)(6) [redacted]

7/8/04

MEMORANDUM FOR **EDWARD FEINER**
CHIEF ARCHITEC

FROM: KELLY SARVER-LENDERINK, 10PDT (b)(6) [redacted]
REGIONAL FINE ARTS OFFICER

Subject: Art-in-Architecture, Wayne L. Morse U.S. Courthouse, Eugene, OR

I respectfully forward to you the design concepts of Kris Timken and Sean Healy for approval. The Community Art's Panel met on May 20, 2004, and unanimously recommended their approval.

Attached is the following documentation:

Meeting Record (5-20-05)
Kris Timken's Concept Proposal
Sean Healy's Concept Proposal

(b)(6) [redacted]

Concurrence: _____ AUG 4 2004
Jon Kvistad, Regional Administrator, 10A

cc: William Caine, PCE

U.S. General Services Administration
400 15th Street SW
Auburn, WA 98001-6599
www.gsa.gov

AA387, Kristen Timken, Witness

MEETING RECORD – MAY 20, 2005

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Art in Architecture Projects
Morse Lyman U.S. Courthouse, Eugene, Oregon

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Honorable Michael Hogan, USDC
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Thom Mayne, Architect - Morphosis
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Eugene, Oregon U.S. Courthouse Commission
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ART IN ARCHITECTURE COMMISSIONS
UNITED STATES COURTHOUSE
EUGENE, OREGON

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The total budget for Art in Architecture commission(s) is $ 1,013,985.00.

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GSA ART IN ARCHITECTURE PANEL
Eugene, Oregon Commissions

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Fine Arts Specialist
Art in Architecture Program
U.S. General Services Administration
Washington, D.C.

Ms. Dottie Chase
Community Representative
Eugene, Oregon

Mr. Lawrence Fong
Associate Director
University of Oregon Museum of Art
Eugene, Oregon

Hon. Michael Hogan
United States District Court
Eugene, Oregon

Mr. Jon Kvistad
Regional Administrator
U.S. General Services Administration
Auburn, Washington

Mr. Thom Mayne
Lead Design Architect
Morphosis
Santa Monica, California

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President, Fine Arts Services
GSA National Art Peer
Los Angeles, California

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William Caine
Fine Arts Specialist

Date

COPY

Susan Harrison
Art in Architecture Program Manager

Date

COPY

Kelly Sarver-Lenderink
Regional Fine Arts Officer

Date

COPY
COPY
COPY

GSA

GSA Northwest/Arctic Region

January 29, 2003

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CHIEF ARCHITECT (PC)

FROM: JON KVISTAD (b)(6) [redacted]
REGIONAL ADMINISTRATOR (10A)

SUBJECT: Artist Selection, New U.S. Courthouse, Eugene, Oregon

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Sean Healy

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Edward Fiener, Chief Architect, PC DATE:

Attachment

U.S. General Services Administration
400 15th Street, SW
Auburn, WA 98001-6599
www.gsa.gov

AA384, Sean Healy, Jury Pool

GSA

GSA Northwest/Arctic Region

(b)(6) [redacted]

7/8/04

MEMORANDUM FOR **EDWARD FEINER,**
CHIEF ARCHITECT

FROM: KELLY SARVER-LE
REGIONAL FINE ARTS OFFICER

Subject: Art-in-Architecture, Wayne L. Morse U.S. Courthouse, Eugene, OR

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Concurrence: [redacted] AUG 4 2004

cc: William Caine, PCE

U.S. General Services Administration
400 15th Street SW
Auburn, WA 98001-6599
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MEETING RECORD – MAY 20, 2005

DESIGN CONCEPT PRESENTATION

Art in Architecture Projects
Morse Lyman U.S. Courthouse, Eugene, Oregon

ATTENDEES

Community Arts Panel

Honorable Michael Hogan, USDC
Jon Kvistad, GSA Regional Administrator
Thom Mayne, Architect - Morphosis
Dotty Chase, Representing the Community of Eugene
Lawrence Fong, Regional Arts Professional

Others

Richard Broderick, GSA
Guy Cannova, GSA
Don Cinnamond, USDC
Gary Cummins, Jacobs
Peter Gray, GSA
Kim Groves, Morphosis
Alan Halleck, JE Dunn
Suzanne Porto, USDC
Kelly Sarver-Lenderink, GSA
Craig Star, USDC

NOTES

Kelly Sarver-Lenderink welcomed the attendees and told the group that Bill Caine regretted not being able to attend. Bill had reviewed the proposals and supports the works being presented.

Three of the four selected artists presented their concept designs for their commission. Kelly reminded the group that the designs were still in the concept stage and technical development would take place for most of the artists in the design development phase of their contracts.

SEAN HEALY

Sean was unable to attend the presentation. The proposal Sean had presented at the January meeting was shown to the group. Sean has chosen the moveable glass doors at the jury assembly room's south wall as the location for his work. Sean will be laminating color glass discs with representational drawings of the community members from southern Oregon on to the doors. These hand drawn portraits will be etched on the discs. Additionally, destinations represented by global satellite positioning coordinates (latitude and longitude) will be sandblasted on the doors. When the doors are open each portrait will align directly over the chosen coordinate of the portraits.

(b)(5)

[redacted]

Recommendation: The Community Art's Panel recommended acceptance of the concept design. Technical details shall be worked out prior to fabrication.

KRIS TIMKEN

Kris handed out her written proposal to the attendees (attachment 1). Kris explained she would be taking photographs using a pinhole camera and collecting imagery during 3 to 4 road trips covering the state. She discussed doing this over different seasons. She currently plans to have 5 panels 5 feet height (the max. size allowed by the printer). This may change as the project is developed. The work will be printed using archival pigment onto sturdy canvas. The work will be wrapped on a frame.

(b)(5)

[redacted]

Recommendation: The Community Art's Panel recommended acceptance of the concept design. Kris needs to work with Morphosis to confirm the amount of recess the prints will require.

CRIS BRUCH:

Chris reviewed the model he had presented at the Januarys meeting. His design concept is a stacked wall sculpture made of curved glass with a 10% shallow curve leaning towards the building at one end and away from it at the other. Each glass piece is 1 inch thick, 3 inch wide, and 7 feet long. It is 10 ½ feet high and nearly 47 feet long. He also presented a detail sculpture mock-up that illustrated the transparency the work would have. The mock-up was made from both polished edge and flare cut glass segments. It was difficult to distinguish between the two.

(b)(5)

[redacted]

(b)(5)

[redacted]

ART IN ARCHITECTURE
U.S. COURTHOUSE, ORLANDO, FL

INITIAL MEETING
17 MARCH 2000

I. Introductions/Purpose of Initial Meeting
   Jill K. Shafer, Project Manager, and Jennifer Gibson, Art in Architecture Project Manager

II. Review of Art in Architecture Program and process of commissioning - Jennifer Gibson

III. Review of the Courthouse Project
   - Architect's Report – Andrea Leers, Leers Weinzapfel Associates
   - Client comments
   - Project Manager Report – Jill K. Shafer

IV. Panel Discussion
   - possibilities for collaboration by architect/artist(s)
   - potential locations for art work (interior/exterior sites)
   - types of work/media to be considered
   - method for selecting artist

V. Other/Closing Remarks
   - purpose of next meeting – artist selection
   - schedule for next meeting

VI. Adjournment

AA178, Clyde Butcher, (three photographs)

ART IN ARCHITECTURE PANEL
U.S. COURTHOUSE, ORLANDO, FLORIDA

Kenneth Austin, AIA
Downtown Orlando
Community Redevelopment Agency
(b)(6) [redacted]

The Honorable Anne C. Conway
Judge, United States District Court
of the Middle District of Florida
U.S. Courthouse and Federal
Building
(b)(6) [redacted]
(b)(6) [redacted]

Jennifer Gibson
Art in Architecture (PNH)
General Services Administration
1800 F Street, N.W., Room 2308
Washington, D.C. 20405
202.501.0930
fax 202.501.2742
jennifer.gibson@gsa.gov

Frank Holt, Coordinator
City of Orlando Public Art Program
(b)(6) [redacted]

The Honorable Elizabeth A.
Kovachevich
Chief Judge of the United States
District Court of the
Middle District of Florida
(b)(6) [redacted]

Andrea Leers, Principal
Leers Weinzapfel Associates
(b)(6) [redacted]
(b)(6) [redacted]

Jill K. Shafer, Project Manager
General Services Administration
(4PCA)
Property Development Division
401 W Peachtree Street, NW
Suite 2500
Atlanta, GA 30365-2550
678.776.5824
fax 404.331.7696
jill.shafer@gsa.gov

John Wettenhall
Director
Cheekwood Museum of Art
(b)(6) [redacted]

ART IN ARCHITECTURE PANEL
U.S. COURTHOUSE, ORLANDO, FLORIDA

Kenneth Austin, AIA
Downtown Orlando
Community Redevelopment Agency
(b)(6) [redacted]

Jennifer Gibson
Art in Architecture (PNH)
General Services Administration
1800 F Street, N.W., Room 2308
Washington, D.C. 20405
202.501.0930
fax 202.501.2742
jennifer.gibson@gsa.gov

Frank Holt, Coordinator
City of Orlando Public Art Program
(b)(6) [redacted]

Andrea Leers, Principal
Leers Weinzapfel Associates
(b)(6) [redacted]

The Hon. Maurice A. Paul*
Senior District Judge
United States District Court
(b)(6) [redacted]

Jill K. Shafer, Project Manager
General Services Administration
(4PCA)
Property Development Division
401 W Peachtree Street, NW
Suite 2500
Atlanta, GA 30365-2550
678.776.5824
fax 404.331.7696
jill.shafer@gsa.gov

John Wettenhall
Director
Cheekwood Museum of Art
(b)(6) [redacted]

- **Courts participants include as well:**

The Hon. Joel F. Dubina
Circuit Judge
United States Court of Appeals
(b)(6) [redacted]

The Hon. Orinda Evans
Chief Judge
United States District Court
(b)(6) [redacted]

Ross Eisenman, Assistant Dir.
Administrative Office of the
United States Courts
(b)(6) [redacted]

Norman E. Zoller
Circuit Executive
United States Court of Appeals
Eleventh Circuit
(b)(6) [redacted]

Jack Chandler
Assistant Circuit Executive
U.S. Circuit Court of Appeals for the
Eleventh Circuit
(b)(6) [redacted]

MEETING SUMMARY

CH2MHILL

U.S. Courthouse, Orlando, FL
Art in Architecture Meeting

AA178, Clyde Butcher, (three photographs)

ATTENDEES:

Elizabeth Kovachevich, Chief Judge - USDC
Sherril Newton - USDC
George Post - GSA
Judy Albertson - Community Arts
Bob Egleston, Project Manager - LWA/HLM
John Wetenhall, Peer Reviewer, GSA
Jill K. Shafer, Project Manager - GSA
John Myers – AOUSC
Andrea Leers, Lead Designer - LWA/HLM
Anne Conway, District Judge - USDC
Jennifer Gibson/GSA
Ken Austin - City of Orlando
Francine S. Newberg - Community Arts
Sheryl Loesch, Clerk of Court - USDC
Drew Pedrick – CH2M HILL
Jack Chandler - Asst. Circuit Executive
Larry Smith, Space and Facil. - USDC
Jill Carter - CH2M HILL

Date: 20 June 2000
Time: 10:00am – 1:30 pm
Place: CH2M HILL, Orlando, FL
Author: Drew Pedrick – CH2M HILL

I. Introduction:

The meeting was opened with a request for round-table introductions of all attendees and their affiliations. The goal of the meeting was established as the review of work by a previously assembled list of artists and determination of those who's portfolio appears appropriate to this project. Those artists identified will later be contacted, as part of an artists call, for the purpose of determining their interest in the collaborative process of creating artwork compatible with the building, site and artwork budget and within the timeframe of the project's schedule.

II. Update on the Project:

A brief overview of the courthouse project identified the total construction budget at approximately $63M. With an allocation for artwork of ½ of 1% of construction, the approximate budget for artwork is $315,000. Two factors need to be taken into consideration with regard to the budget for artwork on the project. Artwork can be distinct items such as paintings, photography, sculpture, etc, in which case the cost of the artwork includes the artwork, installation and related expenses. Artwork also can be incorporated into the architecture and design of the building and site, such as floor designs, wall panels, lighting, etc. In this case, the cost of such artwork is the difference between the artwork itself (including installation and expenses) and the base finish material that would need to be in place otherwise.

Based upon the response to the artists call, the final artist(s) selection will need to take place prior to the September, 2000 presentation of Concept Design to GSA in Washington so that the artist(s) can participate in that meeting.

III. Review of Three Concepts:

Andrea Leers gave a brief review of the particulars of the site, the existing building, and the Concept Design options for the new facility.

(b)(5)

[redacted]

AA178, Clyde Butcher, (three photographs)

(b)(5)

[redacted]

Each of these options has a secure courts plaza, open to view from the neighboring properties. Each has either an atrium or a lobby that provides a wonderful and critically important light-filled place and passageway. Natural light also is provided to each of the courtrooms as well as chambers and other spaces.

The landscape architecture will create strong/clear geometries in order to organize the site, create a sense of place and reinforce the architectural design. Though the building and site must be appropriately secure, they also must promote a welcoming, accessible feel. This balanced sense of organization and accessibility extends also to the location and type of artwork.

The selection of reasonably low maintenance alternatives for building and site materials also includes the selection of artwork. Examples of high maintenance choices to be avoided were cited, such as the fountain and "prisms" in Tampa.

IV Review of Artists' Slides:

(b)(5)

[redacted]

AA178, Clyde Butcher, (three photographs)

(b)(5)

(b)(5)

(b)(5)

[redacted]

These Meeting Minutes are the author's interpretation of the issues discussed. If anyone wishes to add to or otherwise modify these minutes, please contact the author in writing within 7 days of receipt. If no written communications are received; these minutes will stand as issued.

AA178, Clyde Butcher, (three photographs)

U.S. GENERAL SERVICES ADMINISTRATION
Southeast Sunbelt Region

OCT 0 6 2000

MEMORANDUM FOR ROLANDO RIVAS-CAMP
DIRECTOR, HISTORIC BUILDINGS AND THE ARTS
CENTER OF EXPERTISE - PNH

FROM: CAROLE A.DORTCH
REGIONAL ADMINISTRATOR - (b)(6) [redacted]

SUBJECT: Approval of Artist, Al Held
United States Courthouse, Orlando, FL

In accordance with the Art in Architecture procurement procedures, on June 20, 2000, the Community Arts Panel reviewed the applicants for the public art commission for the new United States Courthouse in Orlando, Florida.

The panel emphasized its concern that the artwork be incorporated into the materials and systems of the building and that it be coordinated with the architecture in the public spaces of the building. The panel also desired that the art require reasonably low maintenance and be the result of collaboration between the artist and architect to create the most interesting and exciting spaces possible. Al Held received the highest overall score from the Technical Evaluation. In addition, the lead design architect, Andrea Leers, has a strong preference for Mr. Held.

The Art in Architecture panel for the U.S. Courthouse in Orlando recommended that GSA reserve a portion of the commission for Florida photographer Clyde Butcher in an amount not to exceed $10,000.

I concur and recommend that Mr. Held be commissioned for the Art in Architecture project. We feel that he will be able to execute artwork that will be pleasing to both our clients and to the community. This recommendation takes into consideration the advice of the Community Arts Panel, and is based upon the Technical Evaluation. Your approval will authorize us to proceed with contracting for this project.

Approved (b)(6) [redacted] Date: 10·10·00
Director
Historic Buildings and the Arts Center of Expertise

Attachments

AA178, Clyde Butcher, (three photographs)

Federal Recycling Program Printed on Recycled Paper

TECHNICAL EVALUATION

ART IN ARCHITECTURE PROJECT

U.S. COURTHOUSE, ORLANDO, FL

(b)(5)

[redacted]

AA178, Clyde Butcher, (three photographs)

(b)(5)

[redacted]

The budget for this Art in Architecture commission is approximately $315,000.

(b)(5)

[redacted]

(b)(5)

[redacted]

(b)(5)

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(b)(5)

(b)(5)

This technical evaluation was conducted by Jennifer Gibson, Fine Arts Specialist, and was reviewed and approved by Susan Harrison, Art in Architecture Program Manager, and Audrey Entorf, Regional Fine Arts Officer.

(b)(6) [redacted]

15 September 2000
Date

(b)(6) [redacted]

9.15.00
Date

(b)(6) [redacted]

9-18-00
Date

GSA

GSA Southeast Sunbelt Region

MAR 28 2007

MEMORANDUM FOR LESLIE L. SHEPERD
CHIEF ARCHITECT
OFFICE OF THE CHIEF ARCHITECT (PM)

FROM: (b)(6) [redacted]

SUBJECT: Approval of Clyde Butcher Photographs
United States Courthouse, Orlando, FL

A number of years ago, the Community Art panel for the United States Courthouse in Orlando, Florida recommended that a small portion of the art in architecture commission be reserved for a Florida photographer. On June, 20, 2000, the Art panel recommended Florida photographer, Clyde Butcher and he was approved by GSA on October 10, 2000.

Selection of three landscape photographs by Clyde Butcher was made by Judges Fawsett and Conway, who in consultation with the architect, Andrea Leers, confirmed the installation location. One photograph will be placed in each of the three large alcoves in the Jury Assembly room.

Florida Trail	Estero Island	Three Sisters
36x46"	46x60"	36x46"

The total cost of the commission is $10,920 for the three framed photographs not including shipping and installation. A copy of the room plan and an image of the photographs are attached.

I approve Mr. Butcher photographs for the Art in Architecture project. We feel that his photographs will be pleasing to both our clients and to the community. Your approval will authorize us to proceed with procuring these photographs.

(b)(6) [redacted]

Approved Date: April 16, '07
Chief Architect
Office of the Chief Architect

Attachments

U.S. General Services Administration
77 Forsyth Street, SW
Atlanta, GA 30303-3458
www.gsa.gov

NOTES on ATF Artist Selection Meeting, 12/14/01:

(b)(5)

[redacted]

AA246, Ned Khan, Quantum Wave

TECHNICAL EVALUATION
ART IN ARCHITECTURE COMMISSION
AGENCY HEADQUARTERS PROJECT
WASHINGTON, D.C.

(b) (5)

[redacted]

ARTWORK OBJECTIVES

(b) (5)

[redacted]

The budget for this Art in Architecture commission is $ 375,000.

(b) (5)

[redacted]

(b) (5)

[redacted]

So, based upon the recommendations of the Art in Architecture Panel and this technical evaluation, GSA has determined that it would best satisfy the interests of the client, community, and project team representatives by offering the Washington ATF headquarters Art in Architecture commission to **Ned Kahn**.

(b)(5)

[redacted]

(b) (5)

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(b) (5)

[redacted]

ART IN ARCHITECTURE PANEL
Washington D.C. headquarters Commission

Mr. Antonio Alonso
Chief Architect, National Capitol Region
Property Development Division
U.S. General Services Administration
Washington, D.C.

Mr. Robert Carroll
Project Director
Federal Client Agency Representative
Washington, D.C.

Mr. David Levy
GSA National Art Peer
Director, Corcoran Gallery of Art
Washington, D.C.

Mr. Jim Sanborn
Artist Representative
Washington, D.C.

Mr. Moshe Safdie
Moshe Safdie and Associates
Sommerville, Mass.

Ms. Lara Belkind
District of Columbia Office of Planning
Washington, D.C.

Mr. William Caine
Art in Architecture Program
Office of the Chief Architect, PBS
U.S. General Services Administration
Washington, D.C.

This technical evaluation was concluded in September 2003 by William Caine, Fine Arts Specialist, and was reviewed and approved by Susan Harrison, Art in Architecture Program Manager, and Dawud Abdur-Rahman, GSA NCR Project Manager.

(b) (6) [redacted]

William Caine
Fine Arts Specialist

Sept. 2, 2003
Date

(b)(6) [redacted]

Art in Architecture Program Manager

SEPTEMBER 3, 2003
Date

Dawud Abdur-Rahman
Project Manager

Date

GSA

GSA National Capital Region

May 9, 2005

MEMORANDUM FOR LESLIE L. SHEPHERD
ACTING CHIEF ARCHITECT
PUBLIC BUILDINGS (b) (6) [redacted]

FROM: DONALD C. WILLIA [redacted]
REGIONAL ADMINISTRATOR (WA)

SUBJECT: Art-in-Architecture Project for the New ATF National Headquarters Building, Washington, DC – Approval to commission artist Ned Kahn

In accordance with the Art-in-Architecture procurement procedures, dated December 21, 2001, the Art-in-Architecture Panel has reviewed the applicants for the public art commission for the new Bureau of Alcohol, Tobacco, Firearms and Explosives (ATF) National Headquarters Building, Washington, DC.

Given the uniqueness of this building and its surrounding landscape, the panel strongly recommends that Mr. Ned Kahn receive the commission for this building. Mr. Kahn is known for creating interactive sculptures with natural elements, particularly water and air. Mr. Kahn's artwork will be featured in the center of the new ATF headquarters garden. Although Mr. Kahn did not receive the highest ranking (see attached technical evaluation, which rates him at the lower end of "Superior"), the two higher ranked candidates stated that the budget for this project is insufficient to support their commission. It is believed that Mr. Kahn, in collaboration with the project architect, will be able to execute artwork that is reflective of ATF's mission and the surrounding community, and will complement the architectural elements of the new building. The budget for this commission is $375,000.

This recommendation takes into consideration the advice of the Art-in-Architecture Panel and is based on the attached technical evaluation. It is believed that Mr. Kahn can execute artwork that reflects the mission of our customer, the surrounding community, and is complementary to the architectural elements of the new ATF Building.

U.S. General Services Administration
301 7th Street, SW
Washington, DC 20407-0001
www.gsa.gov

Therefore, I concur and recommend that Mr.Kahn be commissioned for this Art -in-Architecture project.

Attachment

Approved: (b) (6) [redacted] ect Date: 5/24/05

Public Buildings Service

ART IN ARCHITECTURE
U.S. Census Bureau, Suitland, Maryland

INITIAL MEETING
14 June 2002

PANEL:
Antonio Alonso, GSA, NCR
Teri Bond, Prince George's County Planning Department
George Ciscle, Maryland Institute College of Art
Anthony Fieldman, SOM
Jennifer Gibson, GSA, Art in Architecture
Jeneanne Hunter, M-NCPPC, Arts and Cultural Heritage Division
Elsie Jacobs, Suitland community *
Walter Odom, U.S. Census Bureau
Sylvia Quinton, Suitland business community *
Jeffrey Weiss, National Gallery of Art *

OTHERS ATTENDING:
Bob Perry, DMJM

*indicates unable to attend

SUMMARY:

After reviewing the project schedule, building concept design, and Census Bureau proposal for a historical trail and museum, the panel agreed that many possibilities are available for the inclusion of art in the project, among them landscape design or objects in the landscape, and the application of art to the surface of the building. One area of particular interest was the procession from the landscape into the atrium and out to the landscape once again; another was the surfaces of the "respite spaces" (auditorium, cafeteria, fitness center, library, and double-height office lounges facing the atrium

The panel will provide the names of artists who should be considered for the project to the Art in Architecture staff. The next meeting of the panel when the artists' materials will be reviewed is planned for the week of 15 July.

MINUTES:

Due to inclement weather, which caused flight delays, the meeting began at 10:40 rather than 10:00, and the agenda was modified to discuss those items that did not require the SOM representative. Jennifer Gibson opened the meeting and asked that everyone introduce him or herself. Tony Alonso then

summarized the current status of the Census Bureau project.

The project is for a 1.5 million square-foot headquarters building for Census and two parking structures totaling 1 million square-feet. SOM has completed master planning for the site and is working on the preliminary concept design. The concept design must be completed by 6 September and the concept fully developed to go out as an RFP package on 2 December. Both Mr. Alonso and Walter Odom emphasized the importance of the schedule. The building must be completed and ready for occupancy by early 2007 in order for the bureau to conduct work for the 2010 census.

Bob Perry reviewed the schedule, noting that the project is being done with a bridging design phase in which SOM is involved, followed by a design-build phase. Consequently the inclusion of the art should be done soon, while SOM is still on the project. When the RFP is issued in December, it should include some indication of the effort required by the design/build firm in support of the art.

Anthony Fieldman of SOM arrived at approximately 11:OO AM.

(b) (5)

[redacted]

(b) (5)

[redacted]

(b) (5)

[redacted]

The next meeting is planned for the week of July 15, the exact date to be determined as soon as possible.

Ms. Gibson thanked everyone for their time and effort on behalf of the project.

The meeting adjourned at 1:30.

CONFIDENTIAL

U.S. General Services Administration
Art in Architecture Program

ART IN ARCHITECTURE — ARTIST SELECTION MEETING

U.S. Census Bureau, Suitland, Maryland — **1 November 2002**

PANEL:

Antonio Alonso, GSA, NCR*
Teri Bond, Prince George's County Planning Department*
George Ciscle, Maryland Institute College of Art
Anthony Fieldman, SOM
Jennifer Gibson, GSA, Art in Architecture
Jeneanne Hunter, M-NCPPC, Arts and Cultural Heritage Division
Elsie Jacobs, Suitland community *
Charles Taylor for Walter Odom, U.S. Census Bureau
Sylvia Quinton, Suitland business community *
Jeffrey Weiss, National Gallery of Art

*indicates unable to attend

SUMMARY:

After reviewing a number of artists, the panel recommended a list of seven artists and strongly urged that more than one artist be selected for a commission. The areas of the building that the panel suggested an artist should consider are the Silver Hill Road façade, the garden/landscape, and the concourse.

MINUTES:

The meeting, which was held in the conference room of the Office of the Chief Architect, began at 10:10 AM. Following introductions, Jennifer Gibson explained that a list of artists to be reviewed had been compiled from the short list created at the panel meeting on 16 July combined with recommendations from SOM (an SOM representative had not been able to attend the 16 July meeting). The purpose of the second artist selection meeting was to determine a short list of artists to be evaluated by GSA with one or more of the artists to be offered a commission. Ms. Gibson reminded the panel members that they are free to recommend that the commission be divided, to rank artists in order of preference, or to indicate areas of the building or landscape that would most benefit from the work of an artist.

Before discussion of the artists began, Anthony Fieldman updated the panel on the design of the building.

(b)(5) [redacted]

(b) (5)

[redacted]

(b) (5)

[redacted]

(b) (5)

[redacted]

Ms. Gibson said that she would contact the artists on the short list to see if they are interested in the project.

The meeting adjourned at approximately 1:00 PM.

PLEASE NOTE: Panel members and guests shall maintain the confidentiality of these candidates until GSA officially offers a commission to one or more artists.

MEMORANDUM FOR EDWARD FEINER
CHIEF ARCHITECT
PUBLIC BUIDINGS SERVICE (PC)

FROM: DONALD C. WILLIAMS
REGIONAL ADMINSTRATOR (WA)

THRU: ANTHONY E. COSTA
ASSISTANT REGIONAL ADMINISTRATOR
PUBLIC BUIDINGS SERVICE (WP)

SUBJECT: Approval of Artists Mel Bocher, Anita Glesta, and Jason Salavon for U.S. Census Bureau, Suitland, Maryland

In accordance with the Art in Architecture procurement procedures, dated December 21, 2001, the Art in Architecture Panel for the new U.S. Census Bureau headquarters reviewed the applicants for this public art commission located at the Suitland Federal Center complex. The budget for this Art in Architecture commission is $1,400,000.

Given the vast scale of the building and its surrounding landscape, the panel strongly recommends that more than one artist—preferably three artists—receive commissions and that work be included both inside and outside of the building, possibly in the landscape/garden, on the façade, in the lobby, or in the concourse. The Census Bureau wishes to commemorate its long history, many technological innovations, and to preserve a record of its accomplishments for future generations of employees. The panel recommends that the history of the bureau be addressed by a museum-like display rather than through the commissioned art, but agrees that the bureau and its history provides a strong thematic strain for artists to address, literally, abstractly, or in a conceptual manner.

Mel Bochner (b)(5) [redacted]
His work is about structure, process, and numbering systems. Bochner's use of simple symbol systems (measurement, counting, combinations of prepositions, series of short phrases) that appear to be easily understandable actually reveals the complexity of our relationship to the world. The conceptual link between Bochner's art and Census is strong and the panel believes the artist could create work that would be accessible to the viewer who wishes to understand the content and visually striking for all viewers.

Anita Glesta works primarily in the landscape. The panel feels she would be able to address the history of the site and create an engaging passage through the landscape. The Census Bureau has been committed to hearing its employees

and the community throughout the planning and design process. The panel believes that Glesta would continue the dialogue.

The panel unanimously agrees that Jason Salavon's work would be suitable for the Census Bureau. His work is based on numbers and data, an important way to connect the content of the Census Bureau with the artwork.

I concur and recommend that Mr. Bochner, Ms. Glesta, and Mr. Salavon be commissioned for Art in Architecture projects, with Mr. Bochner producing the major commission. I feel that they will be able to execute artwork that will be engaging to both our clients and to the community. This recommendation takes into consideration the advice of the Art in Architecture Panel, and is based upon the Technical Evaluation. Your approval will authorize us to proceed with contracting for this project.

Approved: _____ Date: _____

Ed Feiner, Chief Architect
Public Buildings Service

GSA

GSA Public Buildings Service

ART IN ARCHITECTURE
U.S. CENSUS BUREAU HEADQUARTERS, SUITLAND, MARYLAND

In accord with the discussions held by the panel for the Art in Architecture projects to be commissioned for the U.S. Census Bureau Headquarters and with the technical evaluation, which includes information on the experience of the artists and the value of their works, the following breakdown of funding is approved for the projects:

Mel Bochner	$ 650,000
Anita Glesta	408,697
Jason Salavon	300,000
Sam Gilliam	100,000

(b) (6) [redacted]

(b) (6) [redacted] Edward Feiner
Chief Architect

2/20/04
Date

U.S. General Services Administration
1800 F Street, NW
Washington, DC 20405-0002
www.gsa.gov

CONFIDENTIAL

U.S. General Services Administration
Art in Architecture Program

ART IN ARCHITECTURE
U.S. CENSUS BUREAU

ARTIST PROPOSAL MEETING
9 AUGUST 2005

PANEL: Jag Bhargava, GSA/NCR
Teri Bond, M-NCPPC*
George Ciscle*
Anthony Fieldman, SOM
Jennifer Gibson, GSA, Art in Architecture
Jeneanne Hunter, M-NCPPC
Antiatte McMullen, Suitland Business Association
Walter Odom, Census Bureau
Jeffrey Weiss, National Gallery of Art

ARTISTS: Mel Bochner
Anita Glesta & Jonathan Cohen-Litant
Jason Salavon

GUESTS: Ricardo C. Bargas, HKS
Evan Blondell, GSA/Design Excellence
Bill Caine, GSA/Art in Architecture
Myles Clark, GSA/NCR
Janet Kenoyer, GSA/NCR
Shapari Pakroo, GSA/NCR

*indicates unable to attend

SUMMARY: The panel reviewed four artists' proposals (Anita Glesta, Jason Salavon, Sam Gilliam, and Mel Bochner) and were pleased that each artist had addressed the mission of the Census Bureau and that the proposals were quite distinct from one another. Every panel member recommended that all of the proposals be approved.

MINUTES: The meeting, which was held in the main conference room of the Office of the Chief Architect, began shortly after 1:00 PM. After welcoming everyone, Jennifer Gibson asked Jag Bhargava to provide an update on the construction of Census Bureau's new facility.

Design of the building is done and approximately 50% of the construction is complete. Building One should be finished by May 1, 2006; occupancy will occur between August 1 and October 30, 2006. Building Two will achieve substantial completion by October 30, 2006, with occupancy in March 2007. The driveway and landscape work will be completed during phase 2. Lobby completion is anticipated for August 1, 2006 and the library in March 2007. Any art placed outdoors will have to wait until the construction equipment has been moved out.

The purpose of the day's meeting, as Ms. Gibson explained, was for the panel to review the artists' proposals and to recommend to GSA if each proposal should be accepted, rejected, or modified. The panel decided to have all of the artists present their proposals prior to discussing them. Anita Glesta with her project manager, Jonathan Cohen-Litant, presented first.

Ms. Glesta began by describing her initial impression of the Census Bureau---that it handles abstract data in the form of numbers—and her resulting intention to humanize that data by creating areas along the Census Walk for people to sit, meet, enjoy lunch, and encounter numbers on a large scale.

The numbers "0" to "9" will be realized in polished concrete and hand-painted tiles, beginning with "0" near the Suitland House and ending with "8" as the last number along the path. Zero, which will be 18" tall, will be placed in the center of a walled area; the three walls will be covered with hand-painted tiles that feature numerical symbols from throughout history and world geography. The numbers 2, 3, 4, 5, 6, and 7 will be oversized concrete forms that stretch in and out of the walk and ground; each will provide seating. One and "9" will be placed on the sloping areas that face the main interior hallway. Although accessible, they will not be directly on the path, nor will they provide seating; instead, the artist intends that they be viewed from inside the building. The surfaces will be black and white stripe, possibly using concrete pavers, a theme that reappears as stools representing the voids in the number "8". The full ensemble of numbers will provide seating for approximately 200 people. Ms. Glesta distributed copies of the proposal.

Jeffrey Weiss asked if the benches would be shaded. Ms. Glesta explained that there are some trees near the "0" and the shade of the building itself.

Sam Gilliam was unable to attend the meeting, so Ms. Gibson showed the panel the painting that GSA wishes to place in the Census Bureau building. She explained that the work had initially been commissioned for the U.S. Customs House in New Orleans, but for a variety of reasons was never installed. Mr. Gilliam agreed to rework portions of the painting, which is 15'3" high, 11'7 ¼" wide, and up to 2' deep and is made of acrylic on birch with piano hinges, to better suit the Census site. Following discussions with the architects and Census officials, it was determined that the library would be the most suitable location. Several panel members advised that the work be raised further from the floor. They suggested that after speaking with the artist about the work's relationship with the floor, GSA find a location that meets the program's environmental criteria, but that is also visible to the public. Ms. Gibson will follow-up with the artist and project team.

Next Jason Salavon described his proposed work, *American Varietal: a data mural,* and distributed a booklet about his concept. Initially he had considered placing his data mural in the main hallway of the building, but at an earlier meeting he was encouraged to consider the lobby. This prompted him to rethink the concept. He now plans a 40' long x 10' high x 1' deep freestanding lightbox. The image content is a static, abstract dataform representation of the U.S. population from 1790 to 2000. All the color and forms are derived from U.S., state, and county information; the palette is based on the color of state flags, averaged over the population of counties over time within a state. He described the image as a graph of the population of the U.S., but not a readable graph. The curved wall, which will be comprised of eight sections, each 5' x 10', will be placed under the lip along the lobby wall and will be aligned with the columns and lines in the floor.

A second element, a flat-panel monitor on a freestanding pedestal, will have a touch-sensitive screen that presents an interactive real-time version of the population dataform. This will allow viewers to explore the generation of the data, how it was transformed into a graphic image, to turn the form over in space, and to gain a better understanding of what the static image represents.

Mr. Weiss noted that Mr. Salavon is generating a conceptual 3-D image and wondered why he was realizing it in a 2-D rather than 3-D format. Explaining that he is not a sculptor, Mr. Salavon answered that he is interested in exploring and creating an abstraction of data in space and then in capturing it in a graphic form. He likes that the result is painterly.

Anthony Fieldman inquired about the placement of the static lightbox on the floor, rather than the wall. In Mr. Salavon's opinion, sited under the lip on the wall, the lightbox works with the building and appears to be less of a billboard; simultaneously it has an independent identity in the space.

Mel Bochner was the final presenter. *The Democracy Model* is intended to open a window on the data that the Census Bureau collects on behalf of the American people. Using an LED display system, he would present Census data in a straightforward manner; it would not be doctored or aestheticized. The project would give data back to the public, who has paid for it. He had initially wanted to place the display on the roof of the building, but was advised that would not be possible. Consequently, he scaled back the idea somewhat and thinks installing it above an entrance would be suitable. He wishes to locate it where the greatest number of people who do not work at Census can see it.

After spending time looking at the Census Bureau's website, Mr. Bochner realized that it contains an amazing amount of information, much of which the public probably does not know; it is presented in a rationalized breakdown by topic. He is interested in a more surprising, less rational, presentation. Rather than interpret the information in a "Did you know?" format, Mr. Bochner will leave the interpretation to the viewer. Democracy requires access to information. The public trusts the Census Bureau and trust in public institutions is critical to democracy; Mr. Bochner wishes to provide an artwork that is about that trust. He would like to work with Walter Odom, or someone Mr.Odom wishes to assign to the project, to set up a program that would be operated by a computer.

Mr. Odom reported that people calling Census hear random data when they are placed on hold; the public information office selects the information.

When asked why his concept would be a work of art, Mr. Bochner responded that art is about bringing a truth to people; he wishes to provide the most straightforward means to bring unadulterated data to the public.

Ms. Glesta observed that the data is decontextualized by bringing it out of the building; Census employees may even think differently about the data after seeing the artwork.

Mr. Bochner noted that people take more pride in their work when it is presented as a treasure. The Census building is a factory whose output is numbers. The display would be the equivalent of a smokestack—the numbers are the product.

Mr. Weiss added that it is important to recognize that the information issued by the Census Bureau is the basis on which many public and personal decisions are made. In the artwork, this information will not be presented in a familiar way, but in a non-hierarchal manner.

Mr. Fieldman wondered if the debate over the proposal is about the concept or the placement (Ms. Gibson had explained that some concerns had been raised in prior discussions with Mr. Bochner). He suggested that the display be situated in the most visible location possible and that it not be integrated with the architecture. It should be an object, not part of the wall. Mr. Weiss concurred; in the wall it would look official.

Mr. Bochner agreed with their observation, saying that he envisions a prefabricated object that provides data—essentially a found object. Mr. Odom suggested that one of the gates to the campus might be an interesting location, perhaps Gate 5, which is the main entrance.

Following a brief break, the panel began its discussion of the proposals.

(b) (5)

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Ms. Gibson thanked everyone for participating. The meeting adjourned at approximately 4:00 PM.

DRAFT

ART-IN-ARCHITECTURE PROGRAM
Initial Meeting - Notes
November 12, 1997

FDA/CFSAN
College Park, Md.

PUBLIC PARTICIPANTS:

Bruce Wood, Architect, Kallman McKinnell and Wood

Olga Viso, Curator, The Hirshhorn Museum
John Ruppert, Artist
Terry Schum, Planning Director, College Park
Yvonne Magee, Chief, Neighborhood Revitalization
Clyde Messerly, Project Officer FDA/CFSAN
Jennifer Gibson, Visual Arts Specialist, Prince George's County

Absent:
Larry Kirkland, Public Artist
Cathy Bryant, City Council Rep.
Dean Steven Hurtt, U. Of Maryland.

GSA REPRESENTATIVES:

Francoise Yohalem
Harry Debes
Wendy Grogan

MEETING LOCATION:

Administrative Building, City of College Park.

SUMMARY:

The panel recommended that one artist be selected to collaborate with the architect on the planning and design and enrich the design of architectural and landscaping elements around the building and within the plaza. Panel would like the artist to be selected through an interview process and brought on board ASAP.

NOTES:

The meeting started at 12:00. Harry Debes and Francoise Yohalem welcomed the group and explained the purpose of this first meeting. Information about the General Services Administration's Art-in-Architecture Program and the report on the Community Workshop had been distributed or was included in the packages. Francoise read comments from Larry Kirkland who could not attend this first meeting regarding public art and the public art process.

Harry Debes gave the history of the project, and how the architectural team was selected. The approval process has been lengthy and democratic, with heavy community involvement. (DOZ.. affected parking, height, and future of urban design.) This is a most important project for the area which is expected to encourage more development and great revitalization. Congressman Hoyer has taken special interest in the park itself which is expected to be a substantial amenity for the community.

The budget available for the art-in-architecture for this project amounts to $300,000 (approx. ½ of construction dollars.)

Construction schedule: foundation package has been awarded - October 9: award of the superstructure - 2 ½ years to build labs - substantial completion by Dec. 2000.

Francoise discussed the typical time-line for an art-in-architecture program, and mentioned that we have an excellent opportunity to bring an artist on board at an early stage so that the art can be woven into the fabric of the complex (architecture and landscape) and not be an afterthought. Everyone agreed that this was very important.

Bruce Wood gave a brief overview of the building site, existing conditions, proposed parking and landscape plaza area, including existing pond. Stated that the building itself would have its own presence at the corner and he would prefer that the artistic element/s did not involve the actual building. He also discussed proposed development surrounding the property.

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DRAFT

ART-IN-ARCHITECTURE PROGRAM
Food and Drug Administration
College Park, Maryland

NOTES from Artist Selection Meeting March 6, 1998 - Riverdale, Maryland

PARTICIPANTS:
Bruce Wood, Kallman McKinnell and Wood
Clyde Messerly, Food an Drug Administration
Darryl Patterson, FDA/CFSAN**
Steven Hurtt, Dean School of Architecture, University of Maryland
Kathy Bryant, City Council Representative, City of College Park
Jennifer Gibson, Visual Arts Specialist, M-NCPPC
Olga Viso, Curator for Contemporary Art, The Hirshhorn Museum
Larry Kirkland, Public Artist
John Ruppert, Artist, Art Department the University of Maryland
Terry Schum, Planning Director, City of College Park
Yvonne Magee, Chief, Neighborhood Revitalization, M-NCPPC**

GSA REPRESENTATIVES: Francoise Yohalem, Public Art Consultant
Harry Debes, Project Manager, GSA/NCR
Wendy Grogan, GSA/NCR
** indicates individuals unable to attend.

SUMMARY: **The participants selected the following four artists to be interviewed by the Design Team:** (b)(5) [redacted]
(b)(5) [redacted]

NOTES:

Francoise Yohalem opened the meeting at approximately 9:20 a.m. in the first floor conference Room of the MNCPPC, in Riverdale, Maryland. Bruce Wood, project architect, gave a brief presentation of the design for the new Food and Drug Administration complex. Bruce Wood gave an overview of the site, the building, its orientation and connection to the immediate neighborhood and future development. When it was pointed out that the design of the landscaped area leading to the parking lot seemed already set, the architect reassured the panel that there was still plenty of flexibility and room for an artist's input in several areas around the building and plaza.

(b) (5) [redacted]

(b) (5)

[redacted]

Francoise Yohalem thanked every one for their participation and promised to keep the panelists informed. (b) (5) [redacted]

AA437, Patrick Zentz, Wind Chimes

U.S. GENERAL SERVICES ADMINISTRATION
National Capital Region

MAY 28 1998

MEMORANDUM FOR ROLANDO RIVAS-CAMP, AIA
DIRECTOR, HISTORIC BUILDINGS AND THE ARTS
CENTER OF EXPERTISE (PN)

FROM: ANDREA MONES (b) (5) [redacted]
REGIONAL FINE ARTS OFFICER, WPT

SUBJECT: ARTISTS SELECTION RECOMMENDATION
FDA-COLLEGE PARK, MD.

The National Capital Region (NCR) has taken the opportunity to experiment with the Art in Architecture procedures for artist selection at the Food and Drug Administration's Center for Food Safety and Applied Nutrition and the Center for Veterinary Medicine, College Park, MD. We shifted, after the project announcement and Community Arts Panel selection, from the old Art in Architecture selection model to one that empowers the architect of record to select the artist(s). We have, therefore, created a hybrid process, as permitted in the newly issued program guidance.

Under the old model, NCR engaged the services of a public arts consultant, Ms. Francoise Yohalem, to issue the Request for Expressions of Interest and establish a Community Arts Panel. I intervened in the process at this point and requested that the architect of record make the selection and have the artists contracted directly by the architect of record.

Ms. Yohalem convened the first Artist Selection Meeting on March 6, 1998 to educate all about the commission and cull from the 26 artists who responded to the RFI four or five for the architect to interview. She then arranged the Interview Meeting for the architect of record to interview the four selected artists and make selection recommendations to GSA.

Ms. Yohalem invited Arts Panel member Ms. Kathy Bryant, City Council Representative for City of College Park, to attend the architect's interviews as an observer. Clyde Messerly, FDA's representative and Ms. Olga Viso, Curator for Contemporary Art, Hirshhorn Museum observed the second artist Selection Meeting as well. From GSA, the Project Officer, with one staff member, your Center of Expertise staff, and I participated.

301 7th Street, SW, Washington, DC 20407-0002

Federal Recycling Program Printed on Recycled Paper

AA437, Patrick Zentz, Wind Chimes

RECOMMENDATION:
Mr. Bruce Wood, the architect of record, for Kallman McKinnell and Wood, Architects, recommends to GSA both Mr. Michael Singer, for a commission of $220,000, and Mr. Patrick Zentz, for a commission of $60,000, at the FDA/CFSAN and CVM for the

(b)(5)

[redacted]

Patrick Zentz:

(b)(5)

[redacted]

(b)(5)

[redacted]

(b)(5)

[redacted]

attachments:
Request for Expressions of Interest
Community Arts Panelists list
Artist Selection Meeting I notes
Interview Meeting notes

I approve of the selection of Mr. Patrick Zentz and Mr. Michael Singer for the Art-in-Architecture commissions at the CFSAN/.CVM FDA property, College Park, MD.

(b) (6)

[redacted]

6.10.98
date

Rolando Rivas-Camp, PN
Director, Center of Expertise on Historic Preservation and Fine Arts

EXECUTIVE SUMMARY

MINUTES OF THE 8 DECEMBER 1998 MEETING

FDA CONSOLIDATION PROJECT - COLLEGE PARK, MD.

Art-in-Architecture Program

Approval of designs and proposals by Michael Singer and Patrick Zentz

On December 8, 1998, the Community Arts Panelists for the above project met at the Hirshhorn Museum and Sculpture Garden for a presentation by the design and artistic team for the project.

After introductions, Harry Debes, project manager, and Francoise Yohalem, art consultant, gave some background information about the project and the steps in the process.

The project architect, Bruce Wood, from Kallman McKinnell and Wood, gave an update on the site and building, emphasizing the areas for artists' involvement. The two artists were brought on board through a design agreement with the architects. The panel had wanted to make sure that, through collaboration, the art would be better integrated into the overall project.

Michael Singer, who has an international reputation for his work with landscapes, described his proposal for a "reclaimed landscape," emphasizing time and place, which would connect the users of the building to the site. He described the different elements in his "processed" landscape, including the redesigned pond now treated as a wetlands area. The artist is proposing a series of artistic low walls that would act as a mediating element between the building and the natural elements in the landscape. Other areas proposed for artistic treatment are the security wall around the building, special pavers and areas cut out into pavement. Plants recommended to be part of this sustainable environment will look very natural and require little maintenance.

Patrick Zentz, the other artist, brings a more scientific approach and treatment to the project. The artist designed a series of three "systems" or instruments that will be installed along the walkway leading to the main entrance of the building. These instruments will create continually changing sound patterns relative to wind action specific to the site. The skylight entry will also capture wind activity through visible tuning forks mounted in the ceiling that will be activates by a system of wind wanes and would act as kinetic sculpture..

While the intent of Michael Singer's work is to enrich our natural environment and reconnect people to nature, Patrick Zentz translates this environment in an active and entertaining way, opening another level of information and awareness to both the users of the building and the community. .

Both artists' proposals were endorsed with enthusiasm by members of the panel who were visibly impressed by both artists' concept and design which had resulted from the collaborative process.

U.S. GENERAL SERVICES ADMINISTRATION
National Capital Region

FEB 1 1999

MEMORANDUM FOR ROLANDO RIVAS-CAMP
DIRECTOR
HISTORIC BUILDINGS AND THE ARTS (PN)

(b) (6) [redacted]

FROM: ANDREA M[redacted]
REGIONAL HISTORIC PRESERVATION AND
FINE ARTS OFFICER (WPT)

SUBJECT: Art-in-Artchitecture Projects for the new Center for Food Safety and Applied Nutrition Center, Food and Drug Administration College Park, Maryland

On December 8, 1998, the Art-in-Architecture Program's Fine Arts Community Panel reviewed the concept models of the art proposed by the two artists: Mr. Michael Singer and Mr. Patrick Zentz. The concept models were fully coordinated with GSA's architect of record, a Mr. Bruce Wood of Kallmann, McKinnell and Wood Architects, Inc. This collaboration effort was required to ensure that the art will be integrated into the overall project. The panel recommends that the General Services Administration approve the two concepts and proceed with the commission. (minutes attached)

Mr. Michael Singer proposes to create a "reclaimed landscape" emphasizing time and place, which would connect the users of the building to the site.. Mr. Singer will utilize existing wetlands and a storm water pond , as well as the security walls, pavers and pavement cutout areas that are part of the new construction.

Mr. Patrick Zentz, proposes a more scientific approach and treatment to the project. The artist will design a series of "systems" or instruments that will create "environmental" sounds". The wind's strength and direction will cause the various instruments (percussion and chimes) to create ever changing environmental sounds specific to that site.

I have considered the comments of the Fine Arts Community Panel, reviewed the models and proposals of the two artists (proposals attached) and I recommend that you approve the concept proposals of Mr. Michael Singer and Mr. Paterick Zentz for the Center for Food Safety and Applied Nutrition at College Park, Maryland.

Attachments

(b) (6) [redacted] ATE 2.4.99

APPROVED

Director, Historic Buildings and the
Public Buildings Service

Federal Recycling Program Printed on Recycled Paper

U.S. General Services Administration
Art in Architecture Program
Springfield Courthouse Commission
Minutes of Inaugural Panel Meeting
July 10, 2000

PANEL:

Bill Caine – GSA Art in Architecture Program
Grace Glueck – Art critic, The New York Times (via telephone)
* Heather Haskell – Director, The Springfield Museum of Fine Arts
Michael Ponsor – Judge, United States District Court
Moshe Safdie – Architect
Frank Saviano – GSA Project Manager
David Starr – Community representative

OTHERS:

Michael Guran – Architect, Moshe Safdie & Associates
Bryan Hodgkins – GSA Portfolio Management
Barbara Manford – United States Courts
Warren Mathison – Architect, Moshe Safdie & Associates

* not present at this meeting

SUMMARY:

At this first Art in Architecture meeting, the panel discussed the history of GSA's art program, the architect's design concepts for the new Springfield courthouse, and strategies for identifying the best artist for the project. Panelists provided valuable information about the function of the building and its relationship to the city, the court's philosophy of the justice system, and the character of the community.

MINUTES:

The meeting began shortly after 10 a.m., with the panelists and other participants introducing themselves. Bill Caine thanked everyone for attending, and reiterated that the purpose of the meeting was to introduce the group to the courthouse project, and to outline the goals and procedures of GSA's Art in Architecture Program.

Mr. Caine presented a slide overview of past Art in Architecture commissions. He stressed the program's current emphasis on funding artworks that are physically integrated with a building or its site, or that in some way address the function of the building or the identity of the community where it is located.

Moshe Safdie then discussed the three schemes that he and his team had developed for the building. Each scheme pursues a different strategy, but all are composed of

pavilions that balance masonry walls with glazed structures. All schemes also address the three enormous trees (each 200 to 500 years old) that stand on the site. Mr. Safdie suggested that as these trees are so massive, an outside lawn work may be unable to compete with their scale.

Grace Glueck asked if the building will be monolithic, or read as a single building. Mr. Safdie replied that it will be a clustering of forms—not campus-like, but also not one gigantic form. He wants the building to be compatible with the scale of the surrounding buildings.

Mr. Safdie continued that the processional aspect of the building is a key design concern: how it is viewed and approached from the street, the transition from exterior to interior spaces, and the movement from the large public spaces to the more intimately scaled ones.

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[redacted]

Mr. Saviano and Mr. Caine announced that they would contact all attendees regarding the scheduling of the next meeting. Mr. Caine again thanked the group for their participation, and the meeting adjourned shortly after 12 p.m.

TECHNICAL EVALUATION OF ARTISTS
ART IN ARCHITECTURE COMMISSION 2
UNITED STATES COURTHOUSE
SPRINGFIELD, MASSACHUSETTS

(b) (5)

[redacted]

(b) (5)

[redacted]

The budget for this Art in Architecture commission is $70,000.

(b) (5)

[redacted]

(b) (5)

[redacted]

Based upon the recommendations of the Art in Architecture Panel and this technical evaluation, GSA would best satisfy the interests of the client, community, and project team representatives by offering the courthouse art commission to the Gee's Bend Quilters Collective.

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(b) (5)

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(b) (5)

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(b) (5)

[redacted]

(b) (5)

[redacted]

(b) (5)

[redacted]

(b) (5)

[redacted]

TOTAL SCORE: 8.83

(b) (5)

[redacted]

AA502, Ann Brauer, Hills, Fields, River and Two Trees: Scenes from Western Massachusetts

(b) (5)

[redacted]

(b) (5)

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(b) (5)

[redacted]

AA502, Ann Brauer, Hills, Fields, River and Two Trees: Scenes from Western Massachusetts

(b) (5)

[redacted]

AA502, Ann Brauer, Hills, Fields, River and Two Trees: Scenes from Western Massachusetts

(b) (5)

[redacted]

ART IN ARCHITECTURE PANEL
Springfield, Massachusetts Commission 2

William Caine
Fine Art Specialist
Art in Architecture Program
GSA, Washington

Lisa Corrin
Director, Williams College Museum of Art
Williamstown, Massachusetts

Julia Courtney
Asst. Curator of Art
Springfield Museum of Fine Art
Springfield, Massachusetts

Michael Ponsor
Client representative
U.S. District Court Judge
Springfield, Massachusetts

Moshe Safdie
Lead Design Architect
Moshe Safdie & Associates
Sommerville, Massachusetts

David Starr
Community representative
Longmeadow, Massachusetts

This technical evaluation was conducted by William Caine, Fine Art Specialist, and was reviewed and approved by Thomas Grooms, Design Excellence and the Arts Director, and Fred Amey, Regional Fine Arts Officer.

(b) (6) [redacted]

William Caine
Fine Art Specialist

Feb 22, 2007
Date

(b) (6) [redacted]

Thomas Grooms
Design Excellence and the Arts Director

2/22/07
Date

Fred Amey
Regional Fine Arts Officer

Date

GSA

GSA New England Region

DATE February 26, 2007

MEMORANDUM FOR LES SHEPHERD
CHIEF ARCHITECT, PBS – PC

FROM: GLENN ROTONDO
ASSITANT REGIONAL ADMINISTRATOR – Region 01

SUBJECT: Artist selection approval for the Art in Architecture commission at the new Federal Courthouse in Springfield, Massachusetts.

In accordance with GSA policies, the Art in Architecture panelists for the new Federal Courthouse in Springfield, Massachusetts have reviewed their roster of artist candidates.

Of the several finalists recommended by the panel, the Gee's Bend Quilters Collaborative scored the highest overall ranking in the six evaluation criteria. I concur with the determination of the panel, and recommend the final approval of their selection.

Your approval will authorize the project team to proceed with contracting the artist.

Approved (b) (6) [redacted] Date: 3/7/07

Les Shepherd
Chief Architect
Public Buildings Service

U.S. General Services Administration
Thomas P. O'Neill, Jr. Federal Building
10 Causeway Street
Boston, MA 02222
www.gsa.gov

AA502, Ann Brauer, Hills, Fields, River and Two Trees: Scenes from Western Massachusetts

GSA

December 31, 2007

MEMORANDUM FOR: Les Shepherd
Chief Architect, PBS (PMB)

FROM: Glenn C Rotondo
Assistant Regional Administrator PBS – Region 01

SUBJECT: Approval of artist's concept for the Art in Architecture commission at the new courthouse in Springfield, Massachusetts.

In accordance with GSA policies, the Art in Architecture panelists for the new Springfield Courthouse in Springfield, Massachusetts have reviewed the final concept proposal of project artist ~~Aaron Stephan~~ Ann Brauer. This review took place on December 17, 2007 at the GSA construction site field office in Springfield, Massachusetts. A copy of the artist's written proposal is attached to this memo.

Ann Brauer has proposed a serial art quilt installation ifor the four courtrooms. Each courtroom will be graced with a triptych of quilts mounted along the upper fascia above the courtroom entrance, opposite the bench. The quilts will be abstract in composition, yet will subtly reflect the four counties which are under the jurisdiction of this court: Hamden, Hampshire, Berkshire, and Franklin.

The GSA panel – which includes GSA associates, the lead AE designer, and private sector peer professionals – expressed unanimous enthusiasm for the artist's concept.

Your approval will authorize the project team to move forward with issuing the second phase of the artist's contract for fabrication and installation of the approved artwork.

(b) (6) [redacted]

Approved: _____ Date: 1/10/08.

Les Shepherd
Chief Architect
PBS (PM)

U.S. General Services Administration
Art in Architecture Program

MINUTES FOR INITIAL MEETING
ART IN ARCHITECTURE PANEL
U.S. FOOD & DRUG ADMINISTRATION
SILVER SPRING, MARYLAND
22 JUNE 2004

PANEL: Betsy Bretz, Labquest
Thom Collins, Contemporary Museum, Baltimore
Kathleen Goncharov, Nasher Museum of Art at Duke University
Rod Henderer, RTKL*
Larry Kessler, FDA
Miwon Kwon, University of California Los Angeles
Michael Stevenson, Kling

GSA: Harry Debes, NCR, Project Executive
Jennifer Gibson, Office of the Chief Architect, Art in Architecture
Brooke Rosenblatt, OCA, intern
Ania Shapiro, NCR
Virginia Treanor, OCA, intern

*did not receive notification of the meeting, so did not attend

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SUMMARY: The panel agreed that the art program will be able to make a significant and positive contribution to the FDA campus. The FDA would like the artworks to encourage employee and department interaction as well as to suggest to visitors something about health, collaboration, and the spirit of working together. The FDA Art Master Plan commissioned for the site is an overall vision of how and when art should be incorporated in the project and provides a framework for artists who will be creating work for the campus. The

(b)(5) [redacted]

1800 F Street, NW
Washington, DC 20405

MINUTES: Most of the group initially convened in the GSA construction trailer. Since only the art members of the panel were unfamiliar with the FDA project and the plans and drawings were in the trailer conference room, Jennifer Gibson asked Michael Stevenson to review details of the site and design of the facility.

(b)(5)

[redacted]

Following a brief discussion, the group adjourned and moved to the new CDER building where Larry Kessler, who is representing FDA, joined the panel.

Showing examples of completed Art in Architecture projects, Ms. Gibson outlined the goals of the program and responsibilities of the panel. In particular she stressed that the AiA program does not advocate a specific style or medium of art, but, rather, searches for the best art possible that is suitable for the client and the buildings. The art must be located in publicly accessible spaces (not private offices or areas of the building with limited access).

Next Dr. Kessler explained FDA's organization and mission. He noted that the agency will have approximately 9,000 employees at White Oak; in additional there are 26 regional offices and additional facilities in the Washington area. The agency is divided into product areas; the White Oak site will house the Centers for Devices and Radiological Health; Biologics Evaluation and Research; and Drug Evaluation and Research; as well as the Office of the Commissioner and the Office of Regulatory Affairs. The FDA is responsible for insuring that safe and effective medical products are on the market. It is the watchdog—it reviews and approves products, drugs, and machines, and monitors industry. Cost of the products is not a factor in the review. FDA estimates that approximately 15% to 25% of every dollar is spent on something that comes under FDA's review.

Noting that the FDA would be celebrating its hundredth anniversary in 2006, Betsy Bretz proposed that the artwork be completed by then.

(b) (5)

[redacted]

(b) (5)

[redacted]

Mr. Stevenson said that approximately $800,000 is available for artwork during the current phase of the project.

(b)(5)

[redacted]

Prior to initiating discussion about the specifics of any art projects for FDA, Ms. Gibson provided an overview of the FDA Art Master Plan, which was commissioned by a previous GSA art panel as the initial component of the Art in Architecture Program at FDA. The construction project is large, complex, and will take place over many years; the art master plan provides an overall vision of how and when art should be incorporated at the site to insure its greatest impact and to make the best use of the government's funds. (b) (5)

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Ms. Gibson noted that although the program for the site has changed since the artists completed their work, their general conclusions remain valid and provide a framework for artists who will be creating work for FDA in the future.

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1800 F Street, NW
Washington, DC 20405

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Washington, DC 20405

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At approximately 4:10 PM, Ms. Kwon and Ms. Bretz left the meeting, which officially terminated.

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The informal meeting concluded at approximately 4:45.

Please note that panel discussions are part of the federal procurement process and are confidential.

U.S. General Services Administration
Art in Architecture Program

MINUTES FOR ARTIST SELECTION MEETING
ART IN ARCHITECTURE PANEL
U.S. FOOD & DRUG ADMINISTRATION
SILVER SPRING, MARYLAND
19 NOVEMBER 2004

PANEL: Betsy Bretz, Labquest
Thom Collins, Contemporary Museum, Baltimore
Kathleen Goncharov, Nasher Museum of Art at Duke University
Rod Henderer, RTKL
Larry Kessler, FDA
Miwon Kwon, University of California Los Angeles
Michael Stevenson, Kling

OTHERS: Ernest Lunsford, FDA

GSA: Shapour Ebadi, NCR, Project Executive
Jennifer Gibson, Office of the Chief Architect, Art in Architecture
Shapari Pakroo, NCR
Ania Shapiro, NCR

SUMMARY: The panel recommended six artists for review by GSA and suggested that three artists be offered commissions during this initial phase. The panel also proposed that an artist whose work can be replicated in some form should be included amongst the three. Determining that an artist who can work in or on the landscape is needed as part of the FDA program, the panel agreed to submit names of potential artists to GSA for review at its next meeting.

MINUTES: The meeting convened in the conference room of the Life Sciences Building at approximately 9:45 AM. Ernest Lunsford updated the group on the status of the FDA project. An additional 1700 people will move to the campus in

May 2005; the process will take six weeks to two months. Construction has begun on the shared use building and design continues on CDRH 2.

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Jennifer Gibson distributed the FDA Arts Master Plan (which had also been sent to panel members prior to the meeting). The panel briefly discussed some of the recommendations of the plan and the overlap with FDA's goals, previously outlined by Larry Kessler, of increasing the impact of art across the campus and of creating opportunities for collaboration, meeting, and discussion.

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1800 F Street, NW
Washington, DC 20405

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The meeting adjourned at approximately 3:30 PM.

Please note that panel discussions are part of the federal procurement process and are confidential.

TECHNICAL EVALUATION
ART IN ARCHITECTURE COMMISSION
U.S. Food and Drug Administration
White Oak, Maryland

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The budget for this Art in Architecture commission is $ 1,225,000 (design phase not to exceed $250,000).

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Based upon the recommendations of the Art in Architecture Panel and this technical evaluation, GSA would best satisfy the interests of the client, community, and project team representatives by offering the Silver Spring, Maryland, art commissions to Matthew Ritchie, Allan McCollum, and Inigo Manglano-Ovalle.

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ART IN ARCHITECTURE PANEL
Silver Spring, Maryland, Commission

Betsy Bretz, Labquest

Thom Collins, Contemporary, Baltimore

Kathy Goncharov, Nasher Art Museum, Duke University

Rod Henderer, RTKL

Larry Kessler, FDA

Miwon Kwon, UCLA

Michael Stevenson, Kling

This technical evaluation was conducted by Jennifer Gibson, Fine Arts Management Specialist, and was reviewed and approved by Susan Harrison, Art in Architecture Program Manager, and Andrea Mones, Regional Fine Arts Officer.

(b) (6) [redacted]

30 March 2005
Date

(b) (6) [redacted]

Susan Harrison
Art in Architecture Program Manager

30 MARCH 2005
Date

Andrea Mones
Regional Fine Arts Officer

Date

ART IN ARCHITECTURE PANEL MEETING 17 March 2009
U.S. Food and Drug Administration
Concept Presentation
Matthew Ritchie, Allan McCollum, and Jenny Holzer

PANEL: Betsy Bretz, Labquest
Thom Collins, Contemporary Museum, Baltimore
Kathleen Goncharov, Nasher Museum of Art at Duke University
Rod Henderer, RTKL
Brian Peper, FDA
Miwon Kwon, University of California Los Angeles
Michael Stevenson, KlingStubbins

ATTENDEES: Jon Lee, GSA, NCR Project Manager
Kim Baker, GSA, Office of the Chief Architect, Art in Architecture
Christine Ewing, GSA, NCR Regional Fine Arts Officer
Kristen Yee, GSA, NCR
Justina A. Molzen, FDA
Maureen Sherridan, FDA
Nancy Chetry, FDA
Gary Claywell, FDA
Charles Warr, FDA

The meeting convened at 10:15 AM at the FDA Central Shared Use Building in White Oak, Maryland.

Christine Ewing welcomed everyone to the meeting and introductions were made. Kim Baker highlighted the purpose of the meeting—for Matthew Ritchie, Allan McCollum, and Jenny Holzer to present their concepts to the panel and to discuss the status of Do Ho Suh's project. She explained that each artist will be given approximately 30 minutes to present their concept to the panel. Their presentations will include, but will not be limited to, their approach to their work, the proposed location, materials, and preliminary fabrication/installation techniques. Following the artist presentation, the panelists, observers, and the artist will discuss the concept. After the discussion, the panelists will give their individual feedback on the artistic merit of the proposal and make a recommendation to GSA on whether fabrication and installation of the artwork should proceed. Assuming that consensus is reached and the panelists approve the concept, panel comments and proposal materials will be forwarded to the GSA National Capital Region Administrator's office for his review and approval, then forwarded to GSA's Chief Architect for his review and approval. If both of these approvals are given, GSA will authorize the artist to fabricate and install the artwork. Ms. Baker noted that before the packet of

information is sent to the National Capital Administrator for his review, the proceedings of the day will be recorded and a draft set of today's minutes will be forwarded to the panel for their review and concurrence. She also said that each proposal would be reviewed by a conservator prior to fabrication and installation. That said, she explained that GSA welcomed any maintainability/durability concerns that the panel might have in regards to the art concepts; GSA will work with a conservator to resolve them.

Michael Stevenson briefed the panel on the history and status of the building project.
The FDA Consolidation Project has been in the works for more than a decade, the consolidation will include 15 (12 new) office and laboratory buildings on 130 acres within the 662 acre site that was formerly the Naval Surface Warfare Center. In 1997, the FDA Campus Master plan was submitted and approved by the National Capital Planning Commission (NCPC). He explained that over the years, the project has evolved and the number of persons that the campus will house has significantly increased—the Master Plan has been revised a number of times to accommodate the growth, to include additional parking, etc. The latest revision to the Master Plan, which occurred in 2006, placed great emphasis on sustainable design. The projected year of completion for the building project is fiscal year 2012.

Matthew Ritchie began his presentation by explaining the parallels that he drew between creation myths and the FDA—what happens to one when the apple is eaten, what goes into the body is subject of study at the FDA, and what goes into the body is information. He said that he thought about a garden of information and the promise of a garden containing the tree of life. He said that looked at artists like Mel Bochner who have worked in a garden setting both embracing and challenging the notion of a garden, and the artistic interventions of artists like Donald Judd. Mr. Ritchie said that he also thought about *The Garden of Cosmic Speculation* by architect, critic, and designer Charles Jencks. In his book about the garden, Jencks shares his theories and experiences designing a place that embodies the complexity of scientific thought and reflects the surprising order of nature.

To illustrate his approach to his work, Mr. Ritchie explained his first GSA commission (for a courthouse in Eugene Oregon) to the panel—where, like in many of his other projects, a familiar (his) visual vocabulary is transformed by project-related information. Mr. Ritchie said that the courthouse sculpture and murals reference an abstracted map of the Willamette River system and the history of constitutional law. He also shared a few of his past works with the panel that that were informed by chance, thermodynamics, mathematics, physics, and the history of the universe's creation and evolution. He then explained one of his more recent artworks to the panel, *The Morning Line*, an artistic collaboration with architects, engineers, musicians, and scientists to build a structure that expresses itself through its structure—which can be reconfigured in multiple ways, either by scaling up or down. Issues of scale, the structure of information, and other themes found in his past work have been incorporated into his concept for the FDA campus.

Because the FDA campus is so large, Mr. Ritchie said that he wanted/needed to take a systematic approach to the site—one that would allow him to expand or contract his work throughout the site—based on the project's needs/limitations. He said that he intends to provide a catalog of

interlocking designs for possible application throughout the site; he noted that these catalog items could be procured long after completion of the Art in Architecture project.

Mr. Ritchie created a video and a website to engage and exchange information with FDA employees. Using the website, FDA employees were able to post images and/or information online, which in turn, Mr. Ritchie used to build his vocabulary for this project. To illustrate how the interaction with the employees informs his process, he relayed an example in which one employee posted the molecular structure of Ivermectin on the website he created; the molecular structure of Ivermectin features hexagonal shapes. Based on that employee submission, Mr. Ritchie has incorporated the hexagonal shape into his concept, and it is now one of the building blocks of the project. He proposes to use hexagonal elements (also prevalent in organic chemistry) in small molecular expressions and in large gestures throughout the entire campus.

Mr. Ritchie met with landscape architects Sasaki Associates, Inc. to gain a thorough understanding of their planting concept for the site (based on a renaissance idea of landscape), and to work with them to figure out how to best integrate his work into the landscape design. He said that he also worked with the project architects to identify opportunities for possible artistic intervention/application.

Seeking multiple locations to integrate his artwork in multiple scales throughout the campus, Mr. Ritchie took a multi-pronged approach to developing his concept, one that will provide opportunities for fixed project elements, optional exterior distributed modular units, and optional interior modular units.

Mr. Ritchie explained that the vivarium is where the majority of the fixed project elements will be sited; the vivarium will feature his molecular garden design. His plan for the vivarium includes paths of hexagonal paving, modular furniture, cast in place bases and retaining walls, above surface precast modular retaining walls covered with plasma cut stainless steel or brushed aluminum, grasses/plantings to provide color variation in the landscape, and sculptural arbors. Mr. Ritchie provided the panel with two layouts of the garden design, and said that the final arrangement will be determined in the near future. Mr. Ritchie noted that though the majority of the fixed project elements will be housed on the vivarium, the project starts at the opposite end of the central commons, increasing in scale by increments of 8”, until it reaches the vivarium (and it has the potential to go beyond the vivarium as well).

Mr. Ritchie, while showing the panel an elevation of the arbors, said that the arbors will be approximately 10’ high and they will be planted with wisteria. The wisteria will be lush in the warmer months, and its branches will appear like a drawing on the arbor during the winter. He explained that the height of the arbor was determined, in part, by the landscape architect’s desire to campus keep sightlines open. Mr. Ritchie said that the arbor placement on the vivarium has been influenced by a desire to keep users away from the vivarium loading dock.

When asked how he would execute the proposed glass drawings, Mr. Ritchie replied that the existing curtain wall could be etched or a custom film could be made and applied to the glass.

When asked if the hexagonal units would be solid, Mr. Ritchie replied that there are a variety of options as to how to construct the units; but he thinks that they will be solid, shaping the topography of the site, and creating places for users to walk or sit on.

Understanding that the height of the structure was influenced by a desire to keep sightlines open, Rod Henderer asked Mr. Ritchie if he thought that the arbors, as proposed, were the right scale. Mr. Henderer wondered if they should be made larger. To determine if the proposed scale should be adjusted, Mr. Henderer offered to create a 3-D visual representation of the arbors on the site as they relate to the surrounding buildings/environment.

The panel then focused their comments on the plantings that Mr. Ritchie proposed for use in his project. Betsy Bretz said that the maintenance for any plantings should be minimal. Jon Lee replied that GSA understood that they must devise and commit to a landscape maintenance plan for the site, as some portions of the landscape will require more careful management than others. Mr. Henderer commented on the beauty and the low maintenance needs of the wisteria. When Michael Stevenson noted that the wisteria roots might be aggressive and care should be taken to ensure that they do not penetrate the roof's waterproofing membrane, Mr. Ritchie replied that the wisteria will be potted in contained planters (formed by the hexagonal framework) and should not pose a problem to the membrane. Mr. Stevenson agreed that the contained plantings will not impact the roof's membrane.

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Mr. Ritchie acknowledged that there is a certain amount of ambiguity in the hierarchy of meanings/visual language of the proposed artwork, and ambiguity in art is okay. Continuing, he said that there are multiple departments with multiple interests housed within the FDA; one department might bring one set of associations to the artwork and another department might use a different set of associations to interpret the artwork. The work, he said, is not intended to be representational—that information exists in an encyclopedia—its intention is to be an artwork.

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Ms. Bretz asked if installation of the artwork could occur in phases, as the locations/landscape for the work will be developed over time. Ms. Baker replied that GSA would be happy explore

whether a phased installation approach would be logistically and/or contractually feasible. (b)(5) [redacted]

Charles Warr said that he appreciated the inclusion of plantings in the artwork, noting that wisteria growing on the arbor framework reminded him of muscles on a skeleton, which he though was a fitting metaphor for the FDA. He said that the seasonal aspect of the plantings would keep the artwork from becoming static. He encouraged Mr. Ritchie to check-in with the landscape architect to insure that the wisteria selected for the arbors will flourish in its given environment.

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The panel unanimously expressed support for the project and they recommend that GSA approve the concept.

To illustrate his approach to art, Allan McCollum began his presentation with a brief overview of his past work. Since the 1970s, he has explored how objects achieve public and personal meaning in a world where mass production is prevalent. In the past, he explained to the panel, he built upon the idea of abstraction reductionism by employing a repetitive process that sought to ban/remove all non-essential aspects of painting. He noted that the removal process leaves an empty framework, which refers to only the notion of painting, which in turn, can serve as a surrogate for any other picture.

Mr. McCollum said that he began to think about objects in addition to painting. He then created *Over Ten Thousand Individual Works*, an artwork comprised of 30,000 unique objects exhibited in groups of 10,000. To establish a "vocabulary of parts" for this project, he found and cast everyday household objects in various combinations, never repeating the same pattern twice. The system used to create the artwork was designed by hand, but the artwork was mass produced. He said that he used handmade templates in multiple arrangements to create over 6,000 framed graphite drawings.

Inspired by an experience in Switzerland, where each province has its own emblem, Mr. McCollum said that he thought about how communities in America use emblems to establish their meaning and identity. For example, in Utah dinosaur tracks are found in coal mines throughout the state. He observed that many of Utah's towns created emblems featuring an image of a dinosaur to identify themselves. Building upon that observation, Mr. McCollum said that he began to think about regionalism and issues of identity, and for his next piece, he collaborated with a historical museum in Utah to cast and nationally exhibit their entire collection of dinosaur tracks—he built an educational component into this art project as well. He then explained additional projects (in Florida, California, and Kansas City) where he used regional phenomena and topography to explore community identity.

Mr. McCollum said that he sought to expand/enlarge the idea of community to include everyone in the entire planet with *The Shapes Project.* He explained that he created a series of top and bottom templates which can be combined in over 30 billion ways—or in enough ways to create a unique shape or emblem for every person on Earth. He said that because the work of the FDA touches everyone on the planet, he thought version of *The Shapes Project* would be

logical/fitting addition to the FDA campus. He also noted that the shapes have been made out of many materials and in both 2-D and 3-D formats.

Mr. McCollum proposed an installation inspired by *The Shapes Project* for the waiting areas of four conference rooms in the CDER 1 building of the FDA campus. The installation, *Collection of Eight Hundred and Sixty-four Shapes,* will be comprised of 864 unique wooden (walnut) stained and lacquered (for UV protection) shapes that are approximately 6" x 9" each. Each of the four walls will host 216 unique shapes. Though the installation method has not been fully resolved, he said that he anticipates that works will be mounted on the wall with two screws, and a silicone adhesive could be applied to the wall for added security.

In response to a question about the number of shapes in the installation, Mr. McCollum said that the number of shapes was determined by how many would fit and look good in the space. He was also asked if he could see the installation expanding, he replied that he could. Originally, he said that he wanted to make shapes for every room in the building, but that idea was deemed not practical as the individual objects might be hard for GSA to keep track of. He noted that if a shape were to be damaged or removed from that wall that he could share with GSA the files he used to create the shape--which would allow the missing piece to easily be replaced.

Ms. Bretz asked Mr. McCollum if the shapes meant anything. He responded that the shapes are composed of recognizable parts, but at the same time, they are also recognized as being unique objects. He thought that ideas of replication and transcription found in this artwork seemed to relate to the work of the FDA. She then asked him if he had considered using white oak instead of walnut wood for the shapes. He replied that he did explore using white oak for this project, but he decided that it would not look good against the existing wood paneled walls. He noted that the walnut shapes would be fabricated by a craftsman in rural Maine, which Ms. Bretz in turn, said that she appreciated.

One meeting attendee said that decisions at the FDA often involve multiple reviews by multiple disciplines, and she felt that the unique nature of the shapes corresponds well to that process. A few of the other meeting attendees shared the associations that they brought to the artwork, and how they personally related to the installation.

The topic of conversation shifted to location of the artwork. Mr. Henderer noted that this was not the location that Mr. McCollum originally wanted for his project. He said that Mr. McCollum was first interested in making a piece for the library, but because there would not be a lot of people who use that space, Mr. McCollum was encouraged to move to this more prominent location. Ms. Goncharov said that the work in this space would achieve a meditative quality, and perhaps remind visitors and staff that they are working for individuals in the country. She suggested that the seating be rearranged (moved away from the installation wall) to allow one to sit and view the artwork from across the corridor.

When asked about the placement of the individual shapes, Mr. McCollum replied that they move in a sequence that is logical to him—they get more and more complex until the final shape, which came to him in a dream.

The panelists encouraged GSA to produce descriptive information about the project, which could be made available to visitors/staff.

When asked about maintenance of the artwork, Mr. McCollum said that he anticipates that the work will need to be dusted from time to time. He noted that the shapes would be sealed with a UV protective lacquer. Ms. Baker added that a conservator will review the proposed materials, finishes, and installation method to ensure the durability of the project.

Mr. Collins said that part of the power of the artwork is the play between the variety and the commonality of the shapes. He said that adding more shapes to the project would yield increased variety and emphasize that the shapes are variations on a theme—if the number of shapes were increased he said that he felt that the power of the work would increase as well.

Mr. Collins then asked Mr. McCollum to discuss the physical boundaries of the artwork. Mr. McCollum reiterated that he originally wanted to place a piece in every room of the campus, but that idea was deemed not feasible by GSA. When asked why he chose to create 864 shapes, he said that he had to work within the boundaries of the project site, he tailored the number, placement, and variety of shapes to the specific location. As a side note, he said that the number 144 equals a perfect square; the numbers of shapes distributed/grouped on each wall are all multiples of 144.

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The panel unanimously expressed support for the project and they recommend that GSA approve the concept.

Jenny Holzer said that she thought of a few concepts for the site, but at the end of the day she concluded that a simple and low-maintenance artwork seemed to be the best approach for the FDA campus. She began her presentation by showing an image of her 1989 installation at the Guggenheim Museum in New York. The site-specific work circled the rotunda's levels with a running LED (light emitting diode) spiral of information and featured 17 red granite benches, in the center of the rotunda, arranged in a circular pattern on the 1st floor—this was the first time that she used benches as part of an installation. She said that included the benches because people often want an opportunity to sit down when viewing an artwork in a museum. Plus, she noted, the benches offer a sense of stillness and they provide a place where text can be used.

Ms. Holzer said, while she showed the panel images of both permanent and temporary exterior installations, that she started to incorporate benches in outdoor installations after her show at the Guggenheim. Having created benches for numerous projects, she has found that granite is very durable and easy to maintain. Granite, when used outdoors, typically only requires an occasional scrubbing and/or light sanding to remove dirt and debris.

For the FDA campus, Ms. Holzer proposed to create a series of 16 Verde Green granite benches, which will be installed along central commons path, and one granite table/seating area. She said that stone selection is not final, but that the Verde Green granite is attractive and integrates well into the landscape. To help illustrate her concept for the FDA, Ms. Holzer shared a previously completed installation of twenty benches, inscribed with the poetry of Elizabeth Brown, along a busy path that runs through the center of Vassar College. She also showed images of a text inscribed table and seating area at the University of San Diego, which she noted, is one of two tables that she has created.

Ms. Holzer said that placement of the benches and table is important—the table should be in a shaded area to offer escape from the sun, and the benches should be staggered along the path so that they are not facing one another. She said that she hopes that the benches and the table/seating area will serve as informal gathering places for campus employees and visitors to

eat or rest. Additionally, she hopes that people will read the text on the benches, and that the text will inspire thought or serve as a catalyst for discussion amongst the FDA employees.

The text has not been selected yet, but she anticipates that the selections will be inspirational, realistic, and humorous. Ms. Holzer said that text will be informed by historical and current sources that explore/relate to the FDA. She noted that she has been in touch with the FDA Historian to identify source material for the project. She then shared three possible text selections with the panel:

THE PURPOSES OF THIS LEGISLATION…TOUCH PHASES OF THE LIVES AND HEALTH OF PEOPLE WHICH, IN THE CIRCUMSTANCES OF MODERN IN INDUSTRIALISM ARE LARGELY BEYOND SELF PROTECTION. REGARD FOR THESE PURPOSES SHOULD INFUSE CONSTRUCTION OF THIS LEGISLATION IF IT IS TO BE TREATED AS A WORKING INSTRUMENT OF GOVERNMENT AND NOT MERELY A COLLECTION OF ENGLISH WORDS.
U.S. V. DOTTERWEICH, JUSTICE FELIX FRANKFURTER, 1943

QUACKS SHOULD BE LEFT ALONE. THEY PROVIDE A VALUABLE SERVICE BY RIDDING THE WORLD OF PEOPLE WITHOUT GOOD SENSE.
H.L. MENCKEN

THE FOOD AND DRUG ADMINISTRATION'S PHILOSOPHY FOR THE ACCOMPLISHMENTOF ITS MISSION…IS SIMPLY: TO ENFORCE THE LAWS ENTRUSTED TO IT FIRMLY BUT EVEN HANDEDLY AND WITHOUT PARTIALITY: TO SEEK PREVENTION OF VIOLATIONS TO THE FULLEST EXTENT POSSIBLE: AND TO INFORM CONSUMERS OF THE MEANS BY WHICH THEY CAN HELP THEMSELVES TO GET THE MOST PROTECTION WITH THE LEAST HELP FROM THE GOVERNMENT.
FDA ANNUAL REPORT, 1961

Ms. Holzer concluded her presentation by asking the panelists if they had any questions or comments about the concept. Mr. Bretz said that the work will offer a meditative retreat for FDA employees, as well as a place for them to comingle outdoors.

Mr. Henderer noted that the site plan has changed slightly since Ms. Holzer was last in contact with the landscape architects. Referencing her drawing, he explained that the single row of trees along the pathway will now be a double row of trees. He thought that this change would work to the advantage of her project, as the additional trees will provide more shading/shelter over the benches than originally anticipated.

Mr. Stevenson asked Ms. Holzer how the benches would be integrated into the landscape—if they will need their own footings, and if they will be located in the paved walkway, or in the grass areas along the path. Should it prove to be possible, Ms. Holzer said that the grass setting would be the preferred site for the benches. She noted that there are various ways/solutions to allow one to get to a bench in the grass without disturbing the grounds too much.

Mr. Stevenson said that there will be lighting along the path, and suggested that Ms. Holzer coordinate placement of the benches with the lighting plan, she agreed. Mr. Lee reported that the design deadline for the central commons area has been extended, and it will now fall sometime in April or May. He said that the deadline extension will allow ample time for the landscape architect and Ms. Holzer to coordinate/finalize their design efforts.

Ms. Bretz recommended that Ms. Holzer install some of the benches in already completed courtyards. Ms. Holzer, though not entirely opposed to the idea, said that benches lining the path will reinforce one another, and they will lose some of their impact if they are not sited in the same zone. Ms. Bretz then suggested that benches be temporarily placed in the existing courtyards until the landscaping goes into the commons area. Mr. Stevenson said where the benches are sited is important—that they should be coordinated with the landscape plan and placed with purpose. Ms. Holzer explained to the panel that she was instructed to work in/respond to the central commons site.

When Ms. Holzer was asked if she would seek FDA employee input for text suggestions, she replied that she would welcome employee text submissions.

Ms. Kwon stated a preference for placing the benches in an intimate context, much like the project at Vassar College. She said that she appreciated that the user would discover the benches nestled within the landscape. Ms. Holzer replied that the benches at Vassar have been placed in both open and in more heavily-planted areas along the campus walkway. She noted that she does like it when trees provide a certain amount of shelter for her benches. There was additional discussion about bench locations between the panelists and Ms. Holzer; all agreed that the benches' exact placement, footings, etc. would be determined in consultation with the landscape architect.

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The panel unanimously expressed support for the project and they recommend that GSA approve the concept.

Ms. Baker noted that Do Ho Suh's commission has been in a "holding-pattern" since August 2008. She explained that the purpose of this conversation was to discuss the project's chain of events from concept review to the present day. Additionally, she said that GSA is seeking the panelists' input on the matter.

To refresh everyone's memory, Ms. Baker said that Mr. Suh presented his final concept design to them for review in November 2007, which they unanimously supported.

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The panel unanimously expressed support for the project and they recommend that GSA move forward with the commission—they believe that the campus experience will be a richer if the artwork is installed.

Ms. Baker and Ms. Ewing thanked the panel for their time and for their support of the Art in Architecture Program. The panel commented on the high quality concepts and the competence of the artists selected to create artwork for the FDA campus.

FILE COPY

GSA National Capital Region

MEMORANDUM FOR LESLIE L. SHEPHERD
CHIEF ARCHITECT, PBS (PC)

(b) (6) [redacted]

FROM: SHARON J. BANKS [redacted]
ACTING REGIONAL ADMINISTRATOR (WA)

SUBJECT: Art-in-Architecture Commissions
FDA White Oak Campus, Silver Spring, MD
Artists – Matthew Ritchie "This Garden"
Allan McCollum "Shapes"
Jenny Holzer "Tables and Benches"
Do-Ho Suh "Untitled"

On March 17, 2009, the Art-in-Architecture Panel reviewed Final Concepts in accordance with the Art-in-Architecture procurement procedures, for the public art commissions at the FDA White Oak Campus, in Silver Spring, MD.

The panel unanimously recommended all four artists' Final Design Concepts for interior and exterior spaces. The panel originally called for an artist to create a piece that was attuned to the FDA's mission and aesthetically suitable for the dynamic architecture of the building. Matthew Richie's, Allan McCollum's, Jenny Holzer's, and Do-Ho Suh's proposals all met the criteria originally established by GSA's Art-in-Architecture program.

I concur and recommend that the above artists be commissioned for the Art-in-Architecture project. We feel confident they will be able to execute artwork that will be pleasing to both our clients and to the community. This recommendation takes into consideration the advice of the Art in Architecture Panel, approval of their Preliminary Design Concepts and a favorable response from the FDA representative on the panel.

Your approval is needed to authorize *Matthew Richie, Allan McCollum, Jenny Holzer, and Do-Ho Suh* to proceed with fabrication and installation of their Final Design Concepts for the Art-in-Architecture commissions.

(b) (6) [redacted]

Approved

Date: 4/24/09

Chief Architect, Public Buildings Service (PC)

Attachments

U.S. General Services Administration
301 7th Street, SW
Washington, DC 20407-0001
www.gsa.gov

Project: New U.S. Courthouse, Jackson, Mississippi

Art in Architecture
Initial Panel Meeting

Date: August 5, 2003

Art Panel:

The Honorable William S. Barobour
Judge, United States District Court for the Southern District of Mississippi

Mr. René Paul Barilleaux
Deputy Director for Programs, Mississippi Museum of Art

Mr. William Caine
Fine Arts Specialist, U.S. General Services Administration

Mr. Hugh Hardy
Partner, Hardy Holzman Pfeiffer Associates

Jeff Jensen
Fine Arts Specialist, U.S. General Services Administration

Ms. Susan Watkins
Community Representative

Panel Member Not in Attendance:

Ms. Kathryn Kanjo
Executive Director, ArtPace
Art Peer

Summary:

Following a review of the commissioning process and a discussion of the design of the new courthouse, the panel discussed the merits of local Mississippi artists or national artists. The panel concluded that both should be considered, and that the commission was an important addition to the City of Jackson. Panel members will research artists they think might be suited for the commission and collect artists' materials to present to the panel or forward the names to the GSA staff.

Minutes:

The meeting began at approximately 2:00 in Judge William Barbour's Conference Room on the fourth floor of the James Eastland Post Office and Courthouse.

(b) (5)

[redacted]

Mr. William Caine laid out the goals of the meeting which including learning about the building, the Art in Architecture process and history, and setting a date for the following meeting where the panel reviews artists and produces a short list.

The group felt that this would be an appropriate time for the panel and other attendees to introduce themselves.

(b) (5)

[redacted]

(b) (5)

[redacted]

The meeting adjourned at approximately 4:30.

Project: New U.S. Courthouse, Jackson, Mississippi

Art in Architecture
Artist Selection Meeting

Date: October 21, 2003

Art Panel:

The Honorable William S. Barobour
Judge, United States District Court for the Southern District of Mississippi

Mr. René Paul Barilleaux
Deputy Director for Programs, Mississippi Museum of Art

Mr. William Caine
Fine Arts Specialist, U.S. General Services Administration

Mr. Hugh Hardy
Partner, Hardy Holzman Pfeiffer Associates

Ms. Kathryn Kanjo
Executive Director, ArtPace
Art Peer

Jeff Jensen
Fine Arts Specialist, U.S. General Services Administration

Ms. Susan Watkins
Community Representative

Other Attendees:

Nelson Creath
U.S. District Courts

Gabriel Hernandez
Hardy Holzman Pfeiffer Associates

Summary:

After viewing slides of 65-70 artists, the panel narrowed the candidates down to twelve. The panel will review these twelve with further information from William Caine, as well as some artists who work in glass.

AA430, Fletcher Cox, (untitled-courtroom doors)

Minutes:

The meeting began at approximately 9:00 AM in Judge William Barbour's Conference Room on the fourth floor of the James Eastland Post Office and Courthouse.

Mr. William Caine began the meeting by asking for an update on the progress of the building from Mr. Hardy.

Mr. Hugh Hardy stated that there will still some unresolved issues with the building including the security arrival point and the exterior cladding. There are also constraints in the landscaping that have to be resolved, but that the location and type of artwork for the building was still very open, from furniture or furnishings in public spaces to something completely abstract. The centerline of the building is “wildly important,” given its axis with the Mississippi State Capital Building.

(b) (5)

[redacted]

(b) (5)

[redacted]

The meeting adjourned at approximately 3:00.

COPY

TECHNICAL EVALUATION
ART IN ARCHITECTURE COMMISSION
NEW UNITED STATES COURTHOUSE
JACKSON, MISSISSIPPI

(b) (5)

[redacted]

(b) (5)

[redacted]

The budget for these Art in Architecture commissions is $ 453,500.

(b) (5)

[redacted]

(b) (5)

[redacted]

Based upon the recommendations of the Jackson courthouse project's Art in Architecture Panel and this technical evaluation, GSA would best satisfy the interests of the client, community, and project team representatives by offering the Jackson federal courthouse art commissions to Brian Tolle, Jeff Schmuki, and Fletcher Cox.

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AA430, Fletcher Cox, (untitled-courtroom doors)

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[redacted]

ART IN ARCHITECTURE PANEL
Jackson Commission

Hon. William Barbour
U.S. District Court
Jackson

Rene Paul Barilleaux
Mississippi Museum of Art
Jackson

William Caine
Art in Architecture Program
U.S. General Services Administration
Washington, D.C.

Hugh Hardy
Hardy Holzman Pfeiffer Associates
New York

Jeffrey Jensen
Regional Fine Arts and Historic Preservation Officer
U.S. General Services Administration
Atlanta

Kathryn Kanjo
ArtPace Foundation for Contemporary Art
San Antonio

Susan Watkins
Mississippi Art Commission
Jackson

This technical evaluation was conducted by William Caine, Fine Arts Specialist, and was reviewed and approved by Marilyn Farley, Director / Center for Design Excellence and the Arts, and Jeffrey Jensen, Regional Fine Arts Officer.

(b) (6) [redacted]

William Caine
Fine Arts Specialist
Art in Architecture Program

July 14, 2004
Date

(b) (6) [redacted]

Center for Design Excellence and the Arts

July 16, 2004
Date

Jeffrey Jensen
Regional Fine Arts Officer

Date

GSA

GSA Southeast Sunbelt Region

MEMORANDUM FOR EDWARD A. FEINER
CHIEF ARCHITECT
OFFICE OF THE CHIEF ARCHITECT (PC)

FROM: EDWIN E. FIELDER, JR.
REGIONAL ADMINISTRATOR (4A)
SOUTHEAST SUNBELT REGION

SUBJECT: Artist Selection Approval for the
Art in Architecture Commission
U.S. Courthouse
Jackson, Mississippi

In accordance with GSA policies, the Art in Architecture panel for the new U.S. Courthouse in Jackson, Mississippi have reviewed their roster of artist candidates.

Of the five finalists recommended by the panel, Brian Tolle, Fletcher Cox, and Jeff Schmuki scored the highest overall rankings in the six evaluation criteria. I concur with the determination of the panel, and recommend final approval of their selections.

Your approval will authorize the project team to proceed with contracting the artists.

(b) (6)

Approved [redacted] Date: 7·26·04

(b) (6)

[redacted] Chief Architect, Public Buildings Service

U.S. General Services Administration
77 Forsyth Street, SW
Atlanta, GA 30303-3458
www.gsa.gov

Project: New U.S. Courthouse, Jackson, Mississippi

Art in Architecture
Initial Panel Meeting

Date: August 5, 2003

Art Panel:

The Honorable William S. Barobour
Judge, United States District Court for the Southern District of Mississippi

Mr. René Paul Barilleaux
Deputy Director for Programs, Mississippi Museum of Art

Mr. William Caine
Fine Arts Specialist, U.S. General Services Administration

Mr. Hugh Hardy
Partner, Hardy Holzman Pfeiffer Associates

Jeff Jensen
Fine Arts Specialist, U.S. General Services Administration

Ms. Susan Watkins
Community Representative

Panel Member Not in Attendance:

Ms. Kathryn Kanjo
Executive Director, ArtPace
Art Peer

Summary:

Following a review of the commissioning process and a discussion of the design of the new courthouse, the panel discussed the merits of local Mississippi artists or national artists. The panel concluded that both should be considered, and that the commission was an important addition to the City of Jackson. Panel members will research artists they think might be suited for the commission and collect artists' materials to present to the panel or forward the names to the GSA staff.

Minutes:

The meeting began at approximately 2:00 in Judge William Barbour's Conference Room on the fourth floor of the James Eastland Post Office and Courthouse.

(b) (5)

[redacted]

Mr. William Caine laid out the goals of the meeting which including learning about the building, the Art in Architecture process and history, and setting a date for the following meeting where the panel reviews artists and produces a short list.

The group felt that this would be an appropriate time for the panel and other attendees to introduce themselves.

(b) (5)

[redacted]

(b) (5)

[redacted]

The meeting adjourned at approximately 4:30.

Project: New U.S. Courthouse, Jackson, Mississippi

Art in Architecture
Artist Selection Meeting

Date: October 21, 2003

Art Panel:

The Honorable William S. Barobour
Judge, United States District Court for the Southern District of Mississippi

Mr. René Paul Barilleaux
Deputy Director for Programs, Mississippi Museum of Art

Mr. William Caine
Fine Arts Specialist, U.S. General Services Administration

Mr. Hugh Hardy
Partner, Hardy Holzman Pfeiffer Associates

Ms. Kathryn Kanjo
Executive Director, ArtPace
Art Peer

Jeff Jensen
Fine Arts Specialist, U.S. General Services Administration

Ms. Susan Watkins
Community Representative

Other Attendees:

Nelson Creath
U.S. District Courts

Gabriel Hernandez
Hardy Holzman Pfeiffer Associates

Summary:

After viewing slides of 65-70 artists, the panel narrowed the candidates down to twelve. The panel will review these twelve with further information from William Caine, as well as some artists who work in glass.

AA431, Jeff Schmuki, Pearl River

Minutes:

The meeting began at approximately 9:00 AM in Judge William Barbour's Conference Room on the fourth floor of the James Eastland Post Office and Courthouse.

Mr. William Caine began the meeting by asking for an update on the progress of the building from Mr. Hardy.

Mr. Hugh Hardy stated that there will still some unresolved issues with the building including the security arrival point and the exterior cladding. There are also constraints in the landscaping that have to be resolved, but that the location and type of artwork for the building was still very open, from furniture or furnishings in public spaces to something completely abstract. The centerline of the building is “wildly important,” given its axis with the Mississippi State Capital Building.

(b) (5)

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The meeting adjourned at approximately 3:00.

COPY

GSA

TECHNICAL EVALUATION
ART IN ARCHITECTURE COMMISSION
NEW UNITED STATES COURTHOUSE
JACKSON, MISSISSIPPI

(b) (5)

[redacted]

(b) (5)

[redacted]

The budget for these Art in Architecture commissions is $ 453,500.

(b) (5)

[redacted]

(b) (5)

[redacted]

Based upon the recommendations of the Jackson courthouse project's Art in Architecture Panel and this technical evaluation, GSA would best satisfy the interests of the client, community, and project team representatives by offering the Jackson federal courthouse art commissions to Brian Tolle, Jeff Schmuki, and Fletcher Cox.

(b) (5)

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ART IN ARCHITECTURE PANEL
Jackson Commission

Hon. William Barbour
U.S. District Court
Jackson

Rene Paul Barilleaux
Mississippi Museum of Art
Jackson

William Caine
Art in Architecture Program
U.S. General Services Administration
Washington, D.C.

Hugh Hardy
Hardy Holzman Pfeiffer Associates
New York

Jeffrey Jensen
Regional Fine Arts and Historic Preservation Officer
U.S. General Services Administration
Atlanta

Kathryn Kanjo
ArtPace Foundation for Contemporary Art
San Antonio

Susan Watkins
Mississippi Art Commission
Jackson

This technical evaluation was conducted by William Caine, Fine Arts Specialist, and was reviewed and approved by Marilyn Farley, Director / Center for Design Excellence and the Arts, and Jeffrey Jensen, Regional Fine Arts Officer.

(b) (6)

[redacted]

William Caine
Fine Arts Specialist
Art in Architecture Program

July 14, 2004
Date

(b) (6)

[redacted]

Director
Center for Design Excellence and the Arts

July 16, 2004
Date

Jeffrey Jensen
Regional Fine Arts Officer

Date

GSA

GSA Southeast Sunbelt Region

MEMORANDUM FOR EDWARD A. FEINER
CHIEF ARCHITECT
OFFICE OF THE CHIEF ARCHITECT (PC)

FROM: EDWIN E. FIELDER, JR.
REGIONAL ADMINISTRATOR (4A)
SOUTHEAST SUNBELT REGION

SUBJECT: Artist Selection Approval for the
Art in Architecture Commission
U.S. Courthouse
Jackson, Mississippi

In accordance with GSA policies, the Art in Architecture panel for the new U.S. Courthouse in Jackson, Mississippi have reviewed their roster of artist candidates.

Of the five finalists recommended by the panel, Brian Tolle, Fletcher Cox, and Jeff Schmuki scored the highest overall rankings in the six evaluation criteria. I concur with the determination of the panel, and recommend final approval of their selections.

Your approval will authorize the project team to proceed with contracting the artists.

(b) (6)

Approved [redacted] Date: 7·26·04

(b) (6)

[redacted] Chief Architect, Public Buildings Service

U.S. General Services Administration
77 Forsyth Street, SW
Atlanta, GA 30303-3458
www.gsa.gov

U.S. General Services Administration
Art in Architecture Program

CONFIDENTIAL

Las Cruces Courthouse Commission
Minutes - Initial Meeting
March 4, 2003

PANEL: Christopher Sanchez, Community Representative
Kate Bonasinga, Director, Art Galleries, University of Texas at El Paso
Leslie Smith, U.S. Magistrate Judge for William Johnson, U.S. District Judge
Susan Harrison, Art in Architecture Program, GSA
Steve Kline, Regional Fine Arts Officer, GSA
Heather Pollard, Executive Director, Las Cruces Downtown
Joshua Rose, Head of Art Department., New Mexico State University
Antoine Predock, AIA – Antoine Predock Architects

GSA: Chip Pierpont, Project Manager
Waldo Griego, Property Manager

GUESTS: Ron Peters, AIA, BPLW Architects
Mary Ellen Broderick, AIA, BPLW Architects
Jose Sanchez, AIA, Antoine Predock Architects
Gregory Sandoval, Architect, U.S. Courts

MINUTES:

Susan Harrison and Steve Kline welcomed the panel participants to review the architectural design of the proposed new federal office building and to discuss the goals and procedures for commissioning artists. After all the participants introduced themselves, Susan Harrison presented a brief overview on the Art in Architecture program.

This program was established in 1963 to commission artists to create publicly scaled and permanently installed works of art that are appropriate to the diverse uses and architectural vocabularies of new and substantially renovated federal buildings and courthouses. These public artworks are funded by 0.5% of the estimated construction cost of each building; the budget for the Las Cruces commission is thus approximately $200,000. For each project, a panel composed of the project architect, art professionals, the federal client, representatives of the community, and GSA staff provides guidance in selecting the most suitable artist for each Art in Architecture commission. This panel suggests appropriate media, reviews artists' portfolios, and recommends a small pool of finalists. GSA evaluates this group, and awards the commission to the most suitable candidate, who develops a design concept. The panel and GSA review the artist's concept, and once approved the final work of art is fabricated and installed.

(b) (5)

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U.S. General Services Administration
Art in Architecture Program

CONFIDENTIAL

U.S. Courthouse, Las Cruces, New Mexico
Meeting Minutes - Review & Selection of Artists
April 23, 2003

PANEL: Kate Bonansinga, Director, Art Galleries, University of Texas at El Paso
Susan Harrison, Art in Architecture Program, GSA
Steve Kline, Regional Fine Arts Officer
Heather Pollard, Executive Director, Las Cruces Downtown
Joshua Rose, Head, Art Department, New Mexico State University
Christopher Sanchez, Community Representative
Jose Sanchez & Sam Sterling, Architects, Antoine Predock Architects
Judge Leslie C. Smith, U.S. Magistrate Judge, U.S. District Court

GUESTS: Gregory Sandoval, Architect, U.S. District Court

MINUTES:

Susan Harrison and Steve Kline welcomed everyone to the meeting in conference room of the Community Bank. Ms. Harrison highlighted the purpose of the meeting – to derive a short-list of artist finalists for GSA to evaluate. She explained that this short list could in ranked or non-ranked order, depending upon the preference of the panel. The group will review the artists nominated by panel members and discuss the suitability of their work for the courthouse in Las Cruces. Discussion of the desirability of an artist's work for the project should focus on the six evaluation factors used by GSA: media, materials, content, style, scope and experience.

(b) (5)

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[redacted]

Ms. Harrison told the panel that they would be informed of the final selection and she asked that the members keep the names of the finalists confidential until selection has been made.

On behalf of everyone at GSA, Steve Kline and Ms. Harrison expressed their appreciation to the group for their time, energy and insights. The meeting then concluded.

U.S. General Services Administration
Art in Architecture Program

CONFIDENTIAL

Las Cruces Courthouse Commission
Minutes - Review & Selection of Artists
February 24, 2004

PANEL:

Kate Bonasinga, Director, Art Galleries, University of Texas at El Paso
Robert Brack, Judge, U.S. District Court
Susan Harrison, Art in Architecture Program, GSA
Steve Kline, Regional Fine Arts Officer, GSA
Heather Pollard, Executive Director, Las Cruces Downtown
Joshua Rose, Head of Art Department., New Mexico State University
Christopher Sanchez, Community Representative
Jose Sanchez, Architect, Antoine Predock Architects
Leslie Smith, Judge, U.S. Magistrate Court

GUESTS:

Chip Pierpont, Project Manager, GSA
Greg Sandoval, Architect, U.S. District Court

MINUTES:

Susan Harrison and Steve Kline welcomed everyone to the meeting at the Community First Bank conference room in Las Cruces. A special welcome was made to Judge Brack who was attending his first panel meeting.

Ms. Harrison explained that this meeting was a continuation of the meeting held on April 23, 2003 in which the panel recommended a short list of artist finalists to the General Services Administration (GSA). She commented that since two finalists dropped out of consideration, she had reconvened the panel because there was not a clear consensus for the artists remaining on the short list. Via e-mail, she had asked the panel members to reconsider the remaining finalists, as well as suggest the names of other artists that the panel might wish to review.

(b) (5)

[redacted]

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[redacted]

Ms. Harrison told the panel that they would be informed of the final selection and she asked that the members keep the names of the finalists confidential until selection has been made.

On behalf of everyone at GSA, Steve Kline and Ms. Harrison expressed their appreciation to the group for their time, energy and insights. The meeting then concluded.

[1] Quoted from Peter Schjeldahl's review of Jennifer Steinkamp's exhibit at Lehmann-Maupin. The New Yorker, January 26, 2004

TECHNICAL EVALUATION
ART IN ARCHITECTURE COMMISSION

U.S. Courthouse, Las Cruces, New Mexico

(b) (5)

[redacted]

AA465 A-B, David Taylor, Frontier/Frontera (Version 2) and Fenceline, Tecaté Peak, U.S.-Mexico Border/
Línea divisoria en la frontera de Tecate Peak EE.UU. y México

(b)(5)

[redacted]

The budget for this Art in Architecture commission is $210,000.

(b)(5)

[redacted]

(b) (5)

[redacted]

Based upon the recommendations of the Art in Architecture Panel and this technical evaluation, GSA would best satisfy the interests of the client, community, and project team representatives by offering commissions to Jennifer Steinkamp and David Taylor and if funding is sufficient, to also commission Jose Galvez and Miguel Gandert.

(b) (5)

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ART IN ARCHITECTURE PANEL
Las Cruces Courthouse

Kate Bonansinga, Director, Art Galleries, University of Texas at El Paso (art peer)

Robert Brack, Judge, U.S. District Court

Susan Harrison, Art in Architecture Program, GSA

Steve Kline, Regional Fine Arts Officer, GSA

Heather Pollard, Executive Director, Las Cruces Downtown

Joshua Rose, Head, Art Department, New Mexico State University

Christopher Sanchez, Community Representative

Jose Sanchez, Architect, Antoine Predock Architects

Leslie Smith, Judge, U.S. Magistrate Court

AA465 A-B, David Taylor, Frontier/Frontera (Version 2) and Fenceline, Tecaté Peak, U.S.-Mexico Border/
Línea divisoria en la frontera de Tecate Peak EE.UU. y México

This technical evaluation was conducted by Susan Harrison, Art in Architecture Program Manager, and reviewed and approved by Steve Kline, Regional Fine Arts Officer.

(b) (6) [redacted]

Susan Harrison
Art in Architecture Program Manager

06.17.04
Date

(b) (6) [redacted]

Steve Kline
Regional Fine Arts Officer

6/21/04
Date

GSA

GSA Greater Southwest Region

June 22, 2004

MEMORANDUM FOR EDWARD A. FEINER
CHIEF ARCHITECT, PBS – PC

FROM: SCOTT ARMEY (b) (6) [redacted]
REGIONAL ADMINISTRATOR – 7A

SUBJECT: Approval of Las Cruces, TX Courthouse Project Artist for Art in Architecture

Attached is the Technical Evaluation of the proposed artists for the Art in Architecture for the new Las Cruces Courthouse.

The panel recommended that GSA award the larger art commission to Jennifer Steinkamp and smaller commissions in order of preference to David Taylor, Jose Galvez, and Miguel Gandert.

Please review these materials at your earliest convenience. Your signature will authorize us to proceed with awarding artist contracts to Jennifer Steinkamp, David Taylor, Jose Galvez, and Miguel Gandert should appropriate locations be found and funding be available for all of their work in the new courthouse.

Approved: (b) (6) [redacted] Date: 6/24/04
Edward A. Feiner
Chief Architect, PBS

U.S. General Services Administration
819 Taylor Street
Fort Worth, TX 76102-6195
www.gsa.gov

U.S. General Services Administration
Art in Architecture Program

CONFIDENTIAL

Las Cruces Courthouse Commission
Minutes - David Taylor's Concept Presentation
July 1, 2008

PANEL: Kate Bonansinga, Director, Art Galleries, University of Texas at El Paso
Robert Brack, Judge, U.S. District Court
Susan Harrison, Manager, Art in Architecture Program, GSA
Steve Kline, Regional Fine Arts Officer, Greater Southwest Region, GSA
Heather Pollard, Acting Executive Director, Dona Ana Arts Council
Christopher Sanchez, Community Representative
Leslie Smith, Judge, U.S. Magistrate Court

ARTIST: David Taylor

GUESTS: John Gill, Building Manager, Greater Southwest Region, GSA
Brent Mossbarger, Project Manager, Greater Southwest Region, GSA
Michael Sarback, Architect, U.S. District Court
Bret Smith, Project Manager, Greater Southwest Region, GSA
Kathey Thury, Contracting Officer, Greater Southwest Region, GSA

MINUTES:

Susan Harrison and Steve Kline welcomed everyone to the meeting at David Taylor's studio in Las Cruces. Ms. Harrison highlighted the purpose of the meeting—for David Taylor to present his revised final concept to the panel. She explained that such design concepts describe or illustrate the artist's approach to his or her work of art, proposed location and materials, and preliminary fabrication and installation techniques. She counseled the group that because Taylor is a photographer and plans to shoot new work for his commission, his concept will describe the themes and issues of his art, rather than sharing actual photos, as Jose Galvez and Miguel Gandert had done in their presentation. Harrison also congratulated Taylor on his receiving a prestigious fellowship from the John Simon Guggenheim Memorial Foundation.

Taylor began his presentation by describing what has transpired between the last meeting of the panel (November 2, 2005) and today. He met with Judge Brack, Steve Kline, and Kate Bonansinga to discuss what type of artwork would fit with the courthouse in Las Cruces; a work that would be dignified and intellectually challenging. He remarked that his interest in illuminating immigration issues for the courthouse project had waned. While a central part of life in the area, he thought immigration was topic that was too potent for the courthouse. In thinking about the commission, he then reconsidered themes central to life in Las Cruces, describing the region as a crossroads, physically, politically, contemporarily and historically. In this location one witnesses the grand panorama of the west—the frontier, the national parks, the desert, etc.[1] Taylor expressed his desire to deal with this subject matter, poetically and obliquely, in his art for the courthouse.

Taylor then showed the group examples of his finished work so that they could gain an understanding of his thinking process and aesthetic. He commented that he embarks on a fact finding mission through photography—culling the resulting imagery and experimenting with the size and relative placement of the photos. He explained his commission for the U.S. Border Patrol Station in Van Horn, Texas, which involved Taylor befriending and accompanying border patrol agents in their work. Vinyl decal material was used to create a simplified map which acts as an armature for the inkjet photographic prints that float over the plane of the wall. The horizontal band of prints records a journey by the river that forms a route for both the border patrol and those individuals making illegal crossings between Mexico and the United States.

Taylor then moved on to discuss his ideas for the courthouse project, using a computer program to illustrate his ideas and a 3D model of the courthouse. He mentioned he was inspired by the WPA era tradition of enhancing buildings with illustrative works of art, such as the Grand Coulee Dam with its terrazzo floors decorated with images of turbines. He remarked that he would like to include video—photographs that move—as images that unfold rather than tell a narrative. The LCD video monitors range in size from 2" x 3" to 30" x 40".

In response to a question from Kate Bonansinga about determining scale, Taylor replied that once the visual material is generated and gathered together, he then figures out how to size it properly for the architectural space and decide how one "station" or group of work fits with the next. So, by starting with the security area on the ground floor for instance, he can move through the building via the computer renderings, placing "stations" in various locations. Michael Sarback commented that Taylor will need to determine how to hold a visitor's attention or memory between the second and third floors, given their architectural disconnection.

Taylor continued to talk about his ideas or themes, which include the White Sands Missile Range and its early space program, the boundary markers between the U.S. and Mexican border, aerial images of the regional topography, the desert basin Jornada del Muerto, the cultural history of the region, etc. He illustrated his ideas with "sketches" or computerized versions of possible groupings of images and maps. Using the computerized 3D model of the courthouse, he showed the group the various "sketches" in locations throughout the building.

In response to a question from Heather Pollard on the locations of the other works of art in the building, Steve Kline replied that, given the design changes to the courthouse, the works by Jose Galvez and Miquel Gandert have not yet been sited. Taylor added that he wanted to use the regional landscape as his principal metaphor and to set his work apart from the figurative work of Gandert and Galvez.

Bonansinga expressed her concern that Taylor had selected perhaps too many locations for his work. Taylor responded that he had taken his queue from architect Antoine Predock, who described the courthouse as a journey or processional. While others counseled Taylor to not overextend himself, Sarback commented that the building had plenty of space for his work. Kline added that decisions on locations will need to be made soon, as the walls may need electricity to power video screens or fixtures to illuminate the art.

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[redacted]

(b)(5)

[redacted]

Taylor commented that he will make the best accommodation after reviewing architect's drawings and giving additional thought and time to the project. He added that he will figure out how to allot his budget and that, as a side benefit, the Guggenheim fellowship will fund his photographing the boundary monuments.

(b)(5)

[redacted]

After some further discussion of the impact of the border on the region and city of Las Cruces and the construction schedule, Taylor ended the meeting by saying that he is proud of his work, and, likewise, he wants the judges and the community to be proud of it as well.

Steve Kline and Susan Harrison then expressed their appreciation for everyone's effort and time with this commission, and the meeting adjourned.

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[1] According to Webster's II New Riverside University Dictionary, "*Frontier* and *front* are both derived from Latin frons, 'forehead, front, façade.' *Frontier* was borrowed into English from French in the 15th century with the meaning 'borderland,' the region of a country that fronts on another country. The use of *frontier* to mean 'a region at the edge of a settled area' is a special American development. During most of American history the edge of the settled country was the place where unlimited cheap land was available to anyone willing to live the hard but independent life of the pioneer farmer. It has long been recognized that the experience of frontier life had an important part in shaping American society and character. This sense of *frontier* has also been extended to other areas of achievement and conquest.

GSA

GSA Greater Southwest Region

May 28, 2009

MEMORANDUM FOR LESLIE SHEPHERD
CHIEF ARCHITECT, PBS – PC

(b) (6) [redacted]

FROM: JAMES L. FERRACCI
ACTING REGIONAL COMMISSIONER – 7P

SUBJECT: Approval of new artist selection – Larry Kirkland and Dan McLeary, and artist final design concepts – Miguel Gandert and Jose Galvez for the new U.S. Courthouse, Las Cruces, NM

The Technical Evaluation, Panel Meeting minutes and back-up information for the proposed new artists for the Art in Architecture at the U.S. Courthouse, Las Cruces, NM are attached. The art in architecture panel recommended that GSA award the new art commissions to Larry Kirkland and Dan McCleary.

Also enclosed is the documentation for the approval of final design concept for Jose Galvez and Miguel Gandert. At your request we have not proceeded with fabrication/installation option for their work that was previously approved by the art in architecture panel until the new artist selections had been made.

Please review the enclosed materials at your earliest convenience. Your signature will authorize us to proceed with awarding artist contracts to Larry Kirkland and Dan McCleary in the new courthouse, and authorize Miguel Gandert and Jose Galvez to proceed with the fabrication of their design concepts now that new artist selections have been made.

(b) (6) [redacted]

Approved: _____ Date: 6/22/09.
Leslie Shepherd
Chief Architect, PBS

Approval is based on the attached floor plans provided by the region showing the placement of the commissioned works by all four artists.

U.S. General Services Administration
819 Taylor Street
Fort Worth, TX 76102-6195
www.gsa.gov

U.S. General Services Administration
Art in Architecture Program

MINUTES FOR INITIAL MEETING
ART IN ARCHITECTURE PANEL
U.S. FOOD & DRUG ADMINISTRATION
SILVER SPRING, MARYLAND
22 JUNE 2004

PANEL: Betsy Bretz, Labquest
Thom Collins, Contemporary Museum, Baltimore
Kathleen Goncharov, Nasher Museum of Art at Duke University
Rod Henderer, RTKL*
Larry Kessler, FDA
Miwon Kwon, University of California Los Angeles
Michael Stevenson, Kling

GSA: Harry Debes, NCR, Project Executive
Jennifer Gibson, Office of the Chief Architect, Art in Architecture
Brooke Rosenblatt, OCA, intern
Ania Shapiro, NCR
Virginia Treanor, OCA, intern

*did not receive notification of the meeting, so did not attend

---

SUMMARY: The panel agreed that the art program will be able to make a significant and positive contribution to the FDA campus. The FDA would like the artworks to encourage employee and department interaction as well as to suggest to visitors something about health, collaboration, and the spirit of working together. The FDA Art Master Plan commissioned for the site is an overall vision of how and when art should be incorporated in the project and provides a framework for artists who will be creating work for the campus. The

(b)(5)

[redacted]

1800 F Street, NW
Washington, DC 20405

MINUTES: Most of the group initially convened in the GSA construction trailer. Since only the art members of the panel were unfamiliar with the FDA project and the plans and drawings were in the trailer conference room, Jennifer Gibson asked Michael Stevenson to review details of the site and design of the facility.

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[redacted]

Following a brief discussion, the group adjourned and moved to the new CDER building where Larry Kessler, who is representing FDA, joined the panel.

Showing examples of completed Art in Architecture projects, Ms. Gibson outlined the goals of the program and responsibilities of the panel. In particular she stressed that the AiA program does not advocate a specific style or medium of art, but, rather, searches for the best art possible that is suitable for the client and the buildings. The art must be located in publicly accessible spaces (not private offices or areas of the building with limited access).

Next Dr. Kessler explained FDA's organization and mission. He noted that the agency will have approximately 9,000 employees at White Oak; in additional there are 26 regional offices and additional facilities in the Washington area. The agency is divided into product areas; the White Oak site will house the Centers for Devices and Radiological Health; Biologics Evaluation and Research; and Drug Evaluation and Research; as well as the Office of the Commissioner and the Office of Regulatory Affairs. The FDA is responsible for insuring that safe and effective medical products are on the market. It is the watchdog—it reviews and approves products, drugs, and machines, and monitors industry. Cost of the products is not a factor in the review. FDA estimates that approximately 15% to 25% of every dollar is spent on something that comes under FDA's review.

Noting that the FDA would be celebrating its hundredth anniversary in 2006, Betsy Bretz proposed that the artwork be completed by then.

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Mr. Stevenson said that approximately $800,000 is available for artwork during the current phase of the project.

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Prior to initiating discussion about the specifics of any art projects for FDA, Ms. Gibson provided an overview of the FDA Art Master Plan, which was commissioned by a previous GSA art panel as the initial component of the Art in Architecture Program at FDA. The construction project is large, complex, and will take place over many years; the art master plan provides an overall vision of how and when art should be incorporated at the site to insure its greatest impact and to make the best use of the government's funds. (b) (5)

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(b) (5) Ms. Gibson noted that although the program for the site has changed since the artists completed their work, their general conclusions remain valid and provide a framework for artists who will be creating work for FDA in the future.

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[redacted]

1800 F Street, NW
Washington, DC 20405

(b) (5)

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1800 F Street, NW
Washington, DC 20405

(b) (5)

[redacted]

At approximately 4:10 PM, Ms. Kwon and Ms. Bretz left the meeting, which officially terminated.

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(b) (5)

[redacted]

The informal meeting concluded at approximately 4:45.

Please note that panel discussions are part of the federal procurement process and are confidential.

U.S. General Services Administration
Art in Architecture Program

MINUTES FOR ARTIST SELECTION MEETING
ART IN ARCHITECTURE PANEL
U.S. FOOD & DRUG ADMINISTRATION
SILVER SPRING, MARYLAND
19 NOVEMBER 2004

PANEL: Betsy Bretz, Labquest
Thom Collins, Contemporary Museum, Baltimore
Kathleen Goncharov, Nasher Museum of Art at Duke University
Rod Henderer, RTKL
Larry Kessler, FDA
Miwon Kwon, University of California Los Angeles
Michael Stevenson, Kling

OTHERS: Ernest Lunsford, FDA

GSA: Shapour Ebadi, NCR, Project Executive
Jennifer Gibson, Office of the Chief Architect, Art in Architecture
Shapari Pakroo, NCR
Ania Shapiro, NCR

SUMMARY: The panel recommended six artists for review by GSA and suggested that three artists be offered commissions during this initial phase. The panel also proposed that an artist whose work can be replicated in some form should be included amongst the three. Determining that an artist who can work in or on the landscape is needed as part of the FDA program, the panel agreed to submit names of potential artists to GSA for review at its next meeting.

MINUTES: The meeting convened in the conference room of the Life Sciences Building at approximately 9:45 AM. Ernest Lunsford updated the group on the status of the FDA project. An additional 1700 people will move to the campus in

May 2005; the process will take six weeks to two months. Construction has begun on the shared use building and design continues on CDRH 2.

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[redacted]

Jennifer Gibson distributed the FDA Arts Master Plan (which had also been sent to panel members prior to the meeting). The panel briefly discussed some of the recommendations of the plan and the overlap with FDA's goals, previously outlined by Larry Kessler, of increasing the impact of art across the campus and of creating opportunities for collaboration, meeting, and discussion.

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[redacted]

1800 F Street, NW
Washington, DC 20405

AA427, Do Ho Suh, Screen at FDA

(b) (5)

[redacted]

1800 F Street, NW
Washington, DC 20405

(b) (5)

[redacted]

1800 F Street, NW
Washington, DC 20405

AA427, Do Ho Suh, Screen at FDA

(b) (5)

[redacted]

The meeting adjourned at approximately 3:30 PM.

Please note that panel discussions are part of the federal procurement process and are confidential.

1800 F Street, NW
Washington, DC 20405

TECHNICAL EVALUATION
ART IN ARCHITECTURE COMMISSION
U.S. Food and Drug Administration
White Oak, Maryland

(b) (5)

[redacted]

AA427, Do Ho Suh, Screen at FDA

(b)(5)

[redacted]

The budget for this Art in Architecture commission is $ 1,225,000 (design phase not to exceed $250,000).

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[redacted]

(b) (5)

[redacted]

Based upon the recommendations of the Art in Architecture Panel and this technical evaluation, GSA would best satisfy the interests of the client, community, and project team representatives by offering the Silver Spring, Maryland, art commissions to Matthew Ritchie, Allan McCollum, and Inigo Manglano-Ovalle.

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ART IN ARCHITECTURE PANEL
Silver Spring, Maryland, Commission

Betsy Bretz, Labquest

Thom Collins, Contemporary, Baltimore

Kathy Goncharov, Nasher Art Museum, Duke University

Rod Henderer, RTKL

Larry Kessler, FDA

Miwon Kwon, UCLA

Michael Stevenson, Kling

This technical evaluation was conducted by Jennifer Gibson, Fine Arts Management Specialist, and was reviewed and approved by Susan Harrison, Art in Architecture Program Manager, and Andrea Mones, Regional Fine Arts Officer.

(b) (6) [redacted]

30 March 2005
Date

(b) (6) [redacted]

Susan Harrison
Art in Architecture Program Manager

30 MARCH 2005
Date

Andrea Mones
Regional Fine Arts Officer

Date

Art in Architecture Program
FDA Campus, White Oak, MD
Do-Ho Suh's Formal Design Concept Presentation
November 16th, 2007

CONFIDENTIAL

Attendees:

Nicole Avila, Art in Architecture Program, GSA Office of the Chief Architect
Greg Bordynowksi (for Michael Stevenson), Kling Stubbins
Betsy Bretz, Community Representative, Labquest
Nancy Chetry, FDA, Office of Regulatory Affairs
Mike Finn, GSA Great Lakes Region
Jennifer Gibson, Fine Arts Program, GSA Office of the Chief Architect
Kathleen Goncharov, Director, Center for Innovative Print and Paper, Rutgers University
Susan Harrison, Art in Architecture Program, GSA Office of the Chief Architect
Rod Henderer, RTKL
Larry Kessler, FDA, Center for Devices and Radiological Health
Justina Molzon, FDA, Center for Drug Evaluation and Research
Brian Peper, FDA, White Oak Consolidation Program
Beth Savage, GSA National Capital Region
Maureen Sheridan, FDA, Center for Biologics Evaluation and Research
Do-Ho Suh, Artist

Unable to attend:

Thom Collins, Director, Neuberger Museum of Art, SUNY Purchase
Miwon Kwon, Associate Professor of Art History, UCLA
Michael Stevenson, Kling Stubbins

Introductions

After introductions were made, Mike Finn welcomed the panel and began the meeting with a brief video of Do-Ho Suh's work highlighted on PBS as part of the "Art:21-Art in the Twenty-First Century" television series, which focuses on contemporary visual art and artists in the United States. The video provided the panel with a brief introduction to Mr. Suh's work.

Formal Design Concept Presentation

Do-Ho Suh began his presentation by discussing his proposed site for the work – the four walls on the second floor of the Central Shared Use Building, which face the center of the FDA campus through the building's curtain wall. Betsy Bretz asked why he chose the walls on the 2nd floor, instead of those on the 1st floor. Mr. Suh gave several reasons for choosing the second floor: 1) the location has a great deal of visibility from the outside; 2) there is a lot of activity on the second floor, because it is a space for conferences and meetings and 3) there are no solid walls on the 1st floor.

Mr. Suh continued his presentation by explaining the conceptual basis for the piece, which is that he hopes to recognize and acknowledge the unsung heroes of the FDA who do good deeds for the public without recognition. He did not want to romanticize the work by making an elaborate monument. Instead, he wants the work to be subtle and blend into the architecture.

The work of art will be constructed out of 30,000+ small plastic figures that are connected and support one another. Together, the many figures form an elaborate web, playing on the idea that we are all connected and intertwined, as well as the fact that FDA is an agency that affects everyone. There will be ten different figures wearing different outfits, representing both genders and various racial types. Of these 10 figures, there will be two figures specific to FDA – a man and a woman, each wearing a lab coat with the FDA insignia. There will be about 300 different colors and shades representing the full spectrum, including both muted and bright colors as well as translucent and opaque, with each figure corresponding to an individual pixel of color. From afar, these pixels will read as a vibrant, abstract mural. The unique identifying characteristics of the figures will become clear upon closer inspection. The entire structure will be supported by an internal frame of 1mm thick powder-coated stainless steel and will be screwed directly into the dry wall.

Discussion of Design Concept

Betsy Bretz inquired about the color of the wall behind the artwork. Mr. Suh replied that the wall is already painted and that he wants to respect the architect's decision and keep the color that is already there. Jennifer Gibson mentioned that the painting on the wall was supposed to be a placeholder and that it can be changed. Larry Kessler asked if it would be better to repaint the wall and Rod Henderer suggested that Mr. Suh do a mock up of the work against the wall to determine whether or not the wall should be repainted. The panel agreed it is a good idea to revisit the wall color.

Mr. Suh went on to discuss the importance of maintaining museum standards for the care of the work, including controlling the lighting as well as routine cleaning. He mentioned that each of the individual figures would be treated with a special coating that will protect against deterioration. Mr. Henderer pointed out that the windows are UV protected, which will provide some protection. Mr. Kessler asked about dust, and Mr. Suh replied that the work will collect dust but it will be easy clean. Mr. Finn suggested that air guns could be used on the weekends to clean the work. Ms. Gibson informed the panel that upon installation of the work, Mr. Suh will provide detailed maintenance and care instructions and these instructions will be passed from Beth Savage in the Regional Office to FDA's facilities manager.

Mr. Kessler asked Mr. Suh about what he hopes the work will convey, either in feeling or appearance. Mr. Suh responded that he hopes the FDA employees who view the work will have a feeling of pleasure and recognition when they notice the figures with the FDA logo. Mr. Suh further remarked that the problem with a great deal of public art is that it doesn't relate to the people who use the space that surrounds it. He wants his commission for FDA to function not solely as art for art's sake but also as a way to connect with people. By including the FDA figures in his work, he hopes to engage the people who use the space. Brian Peper asked how many FDA figures will be included in the overall plan and Mr. Suh responded that several will be dispersed throughout the work; there will be enough FDA figures so that one will see them, but not too many where they will be the only figures that one notices.

Mr. Kessler remarked that he really likes how the work represents the diversity of people who make up FDA. He further asked if it would be possible to replicate this type of project for other FDA facilities across the country. Mr. Suh responded that it would be possible; however, he would want to add new elements, change the colors, etc, so that it would be slightly different from the original commission.

Kathy Goncharov commented that the design concept is wonderful and that her only concerns are in relation to the maintenance of the work. Ms. Gibson assured the panel that a professional conservator can be consulted to review the design concept and establish a proper course of action for general maintenance in order to prolong the life of the work. Mr. Suh added that he can replace individual panels, if a section of the work gets severely damaged. It is also possible to replace a front cover for the individual figures; however, it is difficult for a vandal to pull off a front cover without using tools. Ms. Goncharov also inquired about the lighting of the work, if there will be special lighting at night, and if Mr. Suh will hire a light consultant. Mr. Suh plans to utilize the existing light in the building.

Returning to a discussion of the work's content and conceptual basis, Mr. Peper remarked how the work can relate to the study of genetics and DNA. Mr. Suh agreed and added that each individual figure represents a single pigment in a paint tube.

Ms. Bretz moved on to the topic of project logistics, asking when the work will be finished. Ms. Gibson mentioned that the design concept will have to go through several approval levels – GSA Regional Office, GSA Central Office – and that may take a few months. Mr. Suh added that it will take him about 9 months to create the entire work, once he receives approval from FDA and GSA. The FDA representatives present at the meeting remarked how pleased they are with the proposal and how anxious they are to have the work installed.

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[redacted]

Visiting the site

The panel agreed to go together to view the space that Mr. Suh has proposed for the work. Initially, Mr. Suh intended for the work to be raised above the floor in order to prevent damage caused by routine floor cleaning. After reviewing the proposal and visiting the site, the panel agreed that the work would be more successful if it went all the way from the floor to the ceiling. There was a great deal of concern about the chemicals used to wash the floor and the possibility of them splashing up on the work and staining it. Mr. Suh expressed that a permanent Plexiglas covering is not an option, since he wants the public to intimately interact with the piece. He does not want there to be a permanent barrier of any sort between the viewer and the work. In order to safeguard against chemical damage from cleaning supplies Mr. Suh agreed that the cleaning staff could use a temporary splash guard that would cover the bottom of the sculpture during routine floor cleaning and would be removed afterward. He described a similar installation that he created for a museum in Sweden. He has not received any complaints from the museum about damage to the work. He added that this is possible at FDA as well, as long as the proper precautions are taken to care for the work. The panel agreed to consult with a conservator in order to look further into creating a proper splash guard for the work. The meeting was adjourned.

Following are the comments by Peer Professional, Miwon Kwon, submitted on the afternoon of November 17th:

(b) (5)

[redacted]

FILE COPY

GSA National Capital Region

MEMORANDUM FOR LESLIE L. SHEPHERD
CHIEF ARCHITECT, PBS (PC)

(b) (6) [redacted]

FROM: SHARON J. BANK [redacted]
ACTING REGIONA [redacted]

SUBJECT: Art-in-Architecture Commissions
FDA White Oak Campus, Silver Spring, MD
Artists – Matthew Ritchie "This Garden"
Allan McCollum "Shapes"
Jenny Holzer "Tables and Benches"
Do-Ho Suh "Untitled"

On March 17, 2009, the Art-in-Architecture Panel reviewed Final Concepts in accordance with the Art-in-Architecture procurement procedures, for the public art commissions at the FDA White Oak Campus, in Silver Spring, MD.

The panel unanimously recommended all four artists' Final Design Concepts for interior and exterior spaces. The panel originally called for an artist to create a piece that was attuned to the FDA's mission and aesthetically suitable for the dynamic architecture of the building. Matthew Richie's, Allan McCollum's, Jenny Holzer's, and Do-Ho Suh's proposals all met the criteria originally established by GSA's Art-in-Architecture program.

I concur and recommend that the above artists be commissioned for the Art-in-Architecture project. We feel confident they will be able to execute artwork that will be pleasing to both our clients and to the community. This recommendation takes into consideration the advice of the Art in Architecture Panel, approval of their Preliminary Design Concepts and a favorable response from the FDA representative on the panel.

Your approval is needed to authorize *Matthew Richie, Allan McCollum, Jenny Holzer, and Do-Ho Suh* to proceed with fabrication and installation of their Final Design Concepts for the Art-in-Architecture commissions.

(b) (6) [redacted]

Approved: [redacted] Date: 4/24/09

Chief Architect, Public Buildings Service (PC)

Attachments

U.S. General Services Administration
301 7th Street, SW
Washington, DC 20407-0001
www.gsa.gov

Artist Selection Summary

The Art in Architecture panel for the new U.S. Courthouse in Cedar Rapids, Iowa was committed to selecting artists who would, through their work or action, engage the community through concept, direct collaboration, or some combination thereof. (b) (5) [redacted]

(b) (5) [redacted]

(b) (5) [redacted]

(b) (5) [redacted]

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[redacted]

TECHNICAL EVALUATION
ART IN ARCHITECTURE COMMISSION
New U.S. Courthouse
Cedar Rapids, Iowa

(b) (5)

[redacted]

(b) (5)

[redacted]

The budget for this Art in Architecture commission is $355,000.

(b) (5)

[redacted]

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[redacted]

Based upon the recommendation of the Art in Architecture Panel and this technical evaluation, GSA would best satisfy the interests of the client, community, and project team representatives by offering the Cedar Rapids art commission to a variety of artists in allotments defined by stature and anticipated scope of work. The panel fully supports awarding art contracts to Jim Hodges, Julie Moos, Fred Easker, Mary Merkel-Hess and Ellen Wagener (b)(5)
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ART IN ARCHITECTURE PANEL
U.S. Courthouse, Cedar Rapids, Iowa

Sylvia Augustus
Regional Fine Arts Officer
U.S. General Services Administration

The Honorable Mark W. Bennett
Chief Judge, U.S. District Court
Northern District of Iowa

Michael Finn
Fine Arts Specialist, representing the Office of the Chief Architect
U.S. General Services Administration

Elisabeth Leach
Community Representative

Jane Milosch
Local Arts Professional
Curator, Cedar Rapids Museum of Art

Dominic Molon
National Art Peer
Associate Curator, Museum of Contemporary Art, Chicago

William Rawn
Lead A/E, Principal, William Rawn Associates, Architects, Inc.

AA499, Fred Easker, Iowa August

This technical evaluation was conducted by Michael Finn, Fine Arts Specialist, and was reviewed and approved by Susan Harrison, Art in Architecture Program Manager, and Sylvia Augustus, Regional Fine Arts Officer.

(b) (6) [redacted]

Michael Finn
Fine Arts Specialist

09/30/04
Date

(b) (6) [redacted]

Susan Harrison
Art in Architecture Project Manager

01/18/05
Date

(b) (6) [redacted]

Regional Fine Arts Officer

10/08/04
Date

Rec'd DCA 1.18.05

GSA

GSA Heartland Region

OCT 22 2004

MEMORANDUM FOR: EDWARD A. FEINER
CHIEF ARCHITECT
OFFICE OF THE CHIEF ARCHITECT (PC)

FROM: BRADLEY M. SCOTT (b) (6) [redacted]
REGIONAL ADMINISTRATOR (6A)

SUBJECT: Art-in-Architecture Commission
New U.S. Courthouse
Cedar Rapids, Iowa

In accordance with the Art-in-Architecture procurement procedures, the Arts Panel reviewed the applicants for the public art commission for the new U.S. Courthouse in Cedar Rapids, Iowa through evaluation of previous artwork and discussions, both internal and with artist applicants.

On the unanimous recommendation of the Panel, five artists total, two of national/international stature: Mr. Jim Hodges and Ms. Julie Moos; along with three artists of regional/national repute: Ms. Ellen Wagener, Ms. Mary Merkel-Hess, and Mr. Fred Easker, were selected to receive commissions for the project. The selection of each of these artists was based on their demonstrated ability to communicate with specific audiences and locations through medium, form, and content.

The selection will provide for a diverse viewing experience with one trans-disciplinary artist (Mr. Hodges), one photographer (Ms. Moos), one sculptor (Ms. Merkel-Hess) and two painters (Ms. Wagener and Mr. Easker).

Your approval will authorize us to proceed with contracting for this project.

(b) (6) [redacted]

Approved: (b) (6) [redacted] Date: 1/18/05

U.S. General Services Administration
1500 East Bannister Road
Kansas City, MO 64131-3088
www.gsa.gov

GSA Art in Architecture Program
New U.S. Courthouse
Cedar Rapids, Iowa

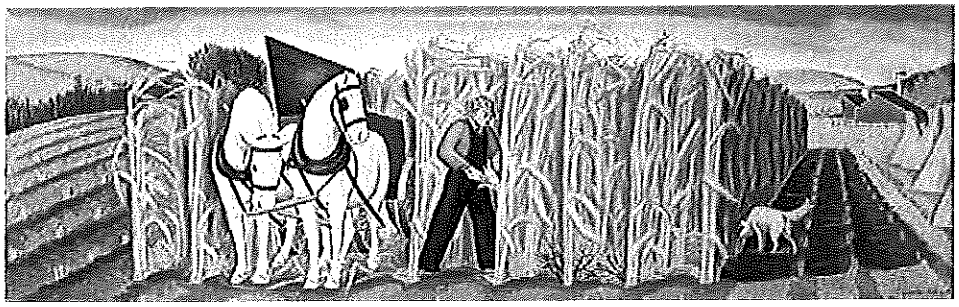
Summary of Art in Architecture Final Design Concept Proposals by Fred Easker, Ellen Wagener, and Julie Moos

June 26, 2009

Ellen Wagener

After the short-list was identified for the major commission, two panelists (Sylvia Augustus, Judge Bennett) had to depart due to existing travel arrangements. The remaining panelists met with Ellen Wagener and Fred Easker, each of who presented their final design concepts. These panelists also spoke with Julie Moos, who was unavailable to travel to Cedar Rapids, but sent visual and written materials to guide and support the discussion about her proposal.

Ellen Wagener presented first. She displayed four pastel studies, mounted on matte board, each depicting a rural Iowa landscape during one of the four seasons. She opened with a brief description of her background.



John V. Bloom, study for *Shucking Corn*, 1937, tempera on paperboard, collection of Smithsonian American Art Museum

Born and raised in DeWitt, IA, Wagener recalled the profound influence that visits to the local U.S. Post Office had on her as a child. The DeWitt Post Office (now City Hall) features a New Deal-era mural by artist John V. Bloom titled, "Shucking Corn", created in 1937. Wagener described how influential the mural was to her growing up a considerable distance from the region's recognized art centers, saying it made her feel as though a career in art was possible.

She made reference to the importance of federal patronage for the arts in acknowledging the connections between GSA's art programs and those of the New Deal as she expressed appreciation and enthusiasm for being considered for the new courthouse project in Cedar Rapids.

Wagener described the origins of her proposal. Her preliminary submittal included a diptych consisting of framed pastel drawings on paper that would jointly depict a panoramic view of a rural Iowa landscape. The location for this piece within the courthouse was undetermined.

Upon further consideration and communication with Finn, she began to think more about the ways in which her work might engage the architecture and the viewer's experience of public spaces within. She began to focus on the elevator banks and the experiences typically had in such spaces, often marked by moments spent silently waiting and/or avoiding eye contact with those nearby. Given the inherently

AA499, Fred Easker, Iowa August

reflective qualities of these behaviors, she began to think that these spaces might provide an ideal context for her work.

Atrium with season placeholders indicating potential locations for drawings by Ellen Wagener

Her final proposal is for a series of four framed pastel drawings on paper, each measuring 40"h x 60"w and each depicting a rural Iowa landscape in one of the four seasons. She envisions this series divided amongst the elevator banks on four floors, most likely in ascending order from "spring" to "winter". Installed this way, the series would engage the building while offering viewers distinct experiences in different spaces.

Ellen Wagener, study for *Spring*, 2009, pastel on paper, 6 x 9 inches.

Some discussion about the weather conditions depicted in the proposal drawings ensued. Wagener explained that the conditions were influenced by the nature of the site and anticipation that many seeing the work could be facing difficult circumstances. In response to that, she wanted to depict the Iowa landscape with a sense of optimism. She felt this quality was important overall in that part of the intent of her concept was to help more people appreciate the state's natural beauty year-round.

Ellen Wagener, study for *Summer*, 2009, pastel on paper, 6 x 9 Inches.

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Ellen Wagener, study for *Autumn*, 2009, pastel on paper, 6 x 9 inches.

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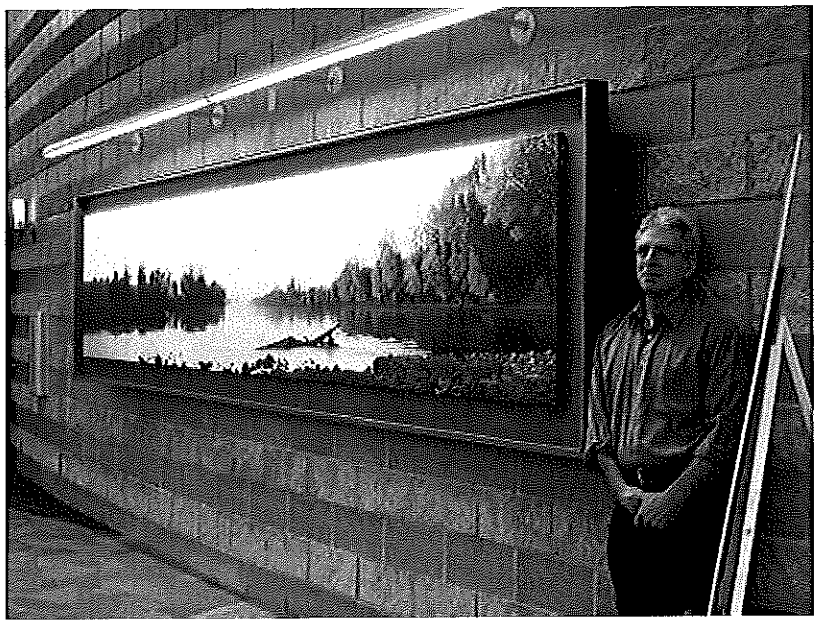
Ellen Wagener, study for *Winter*, 2009, pastel on paper, 6 x 9 inches.

Fred Easker

After the meeting with Wagener concluded, Fred Easker presented his final proposal to panelists using a Powerpoint slide show, print-outs of the slides, and a small painting to demonstrate his abilities.

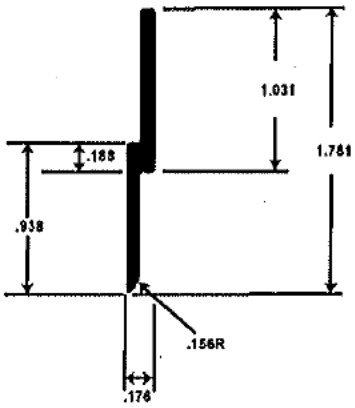
The slides included imagery from commissioned projects completed for Bridgeview Center in Ottumwa, IA and ACT Corporate Campus in Iowa City, IA. The paintings created for these projects are relevant to his proposal for GSA as they are installed in public spaces and are of larger dimensions than most of his work.

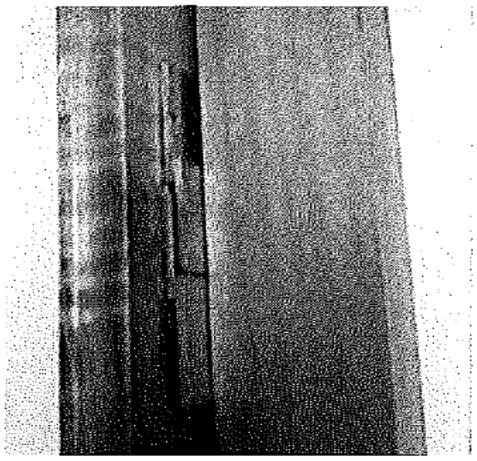


Fred Easker, *Bridgeview*, commission for Bridgeview Center, 2006, oil on canvas, 30 x 150 inches.

He referred to a conversation with conservator Arthur Page, arranged by GSA in early June, in which Page made suggestions pertaining to materials, installation, and finishes. One of the material considerations Page offered was the use of linen instead of cotton canvas, the reason being that linen is easier to repair in the event of accidental damage or long-term wear. With that suggestion he was clear that the surface used should be one that Easker is comfortable with in order to produce the best possible work. Easker has worked exclusively on cotton canvas for many years, but is considering linen for this project. He will test the material before using it in the final piece.

In the interest of ensuring the work is securely attached to the wall, Page recommended the use of aluminum jam cleats. This product features two, vertically-oriented, interlocking parts—one affixed to the wall and one to the back of the stretcher—that fasten when slid into one another.





As one might expect, jam cleats require sufficient overhead clearance as the painting must be elevated to allow the stretcher cleat to slide down into the wall-mounted piece. (b)(5)

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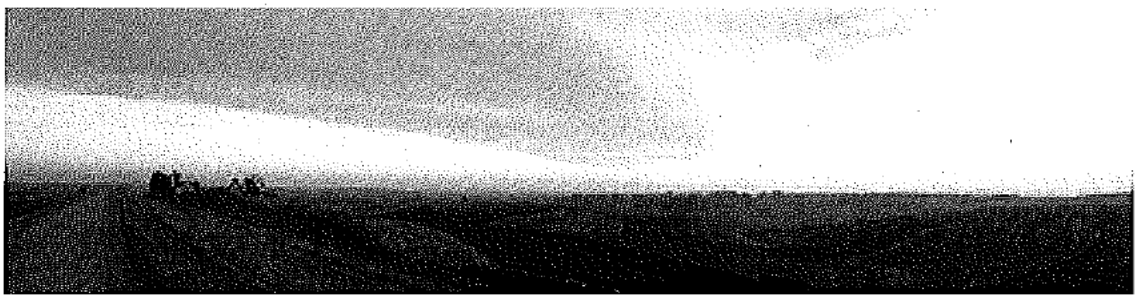
The placeholder image presented showed a rural Iowa landscape as seen from the side of a road. Marked by rolling hills and dominated by a large cloud formation, all of violet, red, brown, and gold undertones, the scene possessed an emotional charge unique to Easker's work.



Fred Easker, photo sketch for proposed painting, 2009

Viewing the image, Lasky asked Easker to talk about a passage in his written proposal in which he described the image as "stretching (Easker) artistically".

Easker explained that the land is typically the focus in his paintings, and the sky is generally of secondary focus. In this image, equal attention is given to the sky and land to allow for a dialogue between these spaces. Additionally, the color palette—which was influenced by the stone prevalent in other areas of the courthouse—is a departure from the more verdant tones typically featured in his work.

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Julie Moos

Due to other commitments, Julie Moos was unable to travel to Cedar Rapids for her presentation so she participated via conference call. Prior to the meeting she sent a variety of printed material and a written description of her concept for the panel to review as they discussed her proposal. The materials provided included: a disc with images and poster-brochure from her exhibition *Monsanto*, held at The Renaissance Society in 2002; a copy of the catalogue from her exhibition *Hat Ladies* held in 2002 at the Birmingham Museum of Art; a brochure from the exhibition *Friends and Enemies*, held at the Mint Museum of Art in 2003; and materials from her series *Loyalty*, commissioned in 2006.

Julie Moos, *Mrs. Carr and Mrs. Thornton* from the series *Hat Ladies*, 2002, c-print, 40 x 52 inches.

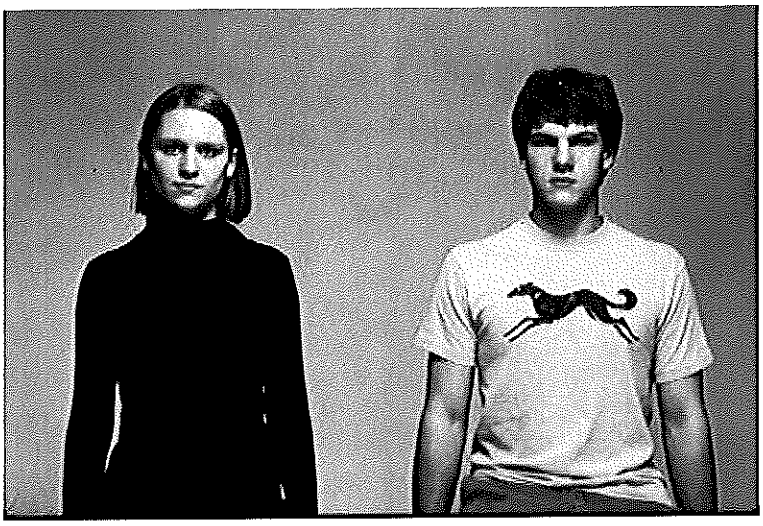
In all of these projects, Moos pairs sitters for portraits that hint at interpersonal dynamics and relationships, but ultimately speak to the influences that may shape the viewer's assumptions and interpretations of the subjects. For the new courthouse, she is proposing a series of photographs depicting new U.S. citizens on the day they are sworn-in. In her words:

"The proposed series of photographs titled *The New Americans* will portray pairs of recently sworn in American citizens—on the actual day of their ceremony in Cedar Rapids, Iowa. The sitters will be photographed following their successful naturalization. In my customary manner of pairing sitters, I propose a sequence of double portraits that spans a range of possible combinations, from same family members (such as husband and wife, mother and son, etc.) to complete strangers (people who have never previously met yet now share the bond of having experienced the same profound ceremony). As in all my series of photographs the

AA499, Fred Easker, Iowa August

viewer is encouraged to speculate about the relationships between the pairs. Some of these relationships will be more obvious than others, although the need for the viewer to invest into the possible narratives is central to my work. Through titling, I inform the viewer about the general theme of the series, but then only specify who the sitters are by first name. Thus each photograph will be titled *The New Americans: "sitter #1's first name" and "sitter #2's first name".*

Each pair of sitters will be seated facing the camera, wearing whatever clothes they have chosen for this day, and whatever patriotic accoutrements they may have with them. In total the series will number between 6-8 photographs, thus involving as many as 16 individuals. I have been in touch with Marcia Prochnow, Deputy Clerk at the INS office in Cedar Rapids, who has offered to assist me in contacting the potential sitters who will volunteer their time. Each sitter will sign a standard model release form, and in exchange for agreeing to participate in this project, will receive an 8 by 10 inch version of their portrait photograph for personal use.

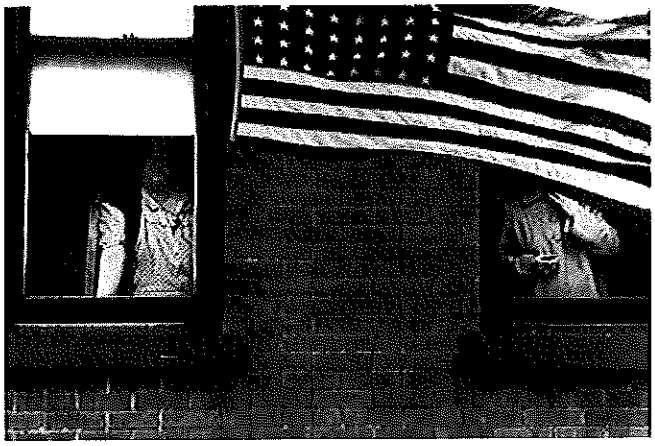


Julie Moos, *Friends and Enemies, Robin and Beau*, 1999, c-print, 30 x 40 inches.

The New Americans will closely resemble in formal terms many of my other series of work, such as *Friends and Enemies* (1999-2000), *Monsanto* (2001), *The Hat Ladies* (2002), *Domestics* (2003), and *Loyalty: The Progressive Project* (2006). I will require a room or sequestered space in the new courthouse, where the ceremony takes place, in order to photograph the sitters. This simple set up will be prepared the day before and be immediately dismantled following the final photograph. I require approximately 20-30 minutes with each pair of sitters.

I plan to photograph at least 12 pairs in order to select the final 6-8 to be installed in the new courthouse. In this manner, I will ensure that the ethnic demographic of *The New Americans* will accurately represent the current ethnic composition of the state of Iowa. If in one naturalization ceremony I am unable to photograph a valid cross-

section, I will return for a second photo shoot in order to meet the demographic criterion.



Robert Frank, *Hoboken* (left) and *Madison Square Garden* (right) from *The Americans*, 1958

By titling this series *The New Americans* I invoke photographer Robert Frank's seminal series of photographs titled *The Americans* (1958). In his photographs taken 50 years ago, Frank portrayed a nation of people engaged in daily activities, spanning from the pedestrian to the remarkable. Scenes of political rallies and elegant dinners collide with mundane undertakings such as riding a streetcar, holding a baby, or selecting a song from a juke box in a bar. Perhaps in *The New Americans* all such American moments will be distilled into the faces of the portrait sitters. Rather than try to recreate the documentary poetic of Frank's era, in my work I try to encourage viewers to consider what it is to be American in a contemporary moment, a time where dialogue among each other is crucial. Being American is for me—both as an artist and an individual—about engaging in dialogue with an other person."

The proposal for this project was inspired in large part by Moos's own experience as a naturalized U.S. citizen. In her words:

"In September 1998, I became a naturalized citizen. The swearing in ceremony was one of the most profound privileges in my life. I was living in Wichita, Kansas, and had to drive up to the regional office in Kansas City, where along with about 80 other new citizens from around the world that morning, I became truly American. My knowledge of the nation was tested and my faith in it confirmed. Although I had lived most of my life in America, having moved to Massachusetts from Canada at the age of five, it was not until I undertook the process of becoming a citizen that I truly felt American. A sense of pride and wonder captivated me that day. In my proposed project I seek to convey those feelings of awe that American citizenship has instilled in me."

AA499, Fred Easker, Iowa August

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GSA

GSA Heartland Region

MEMORANDUM FOR LESLIE L. SHEPHERD
CHIEF ARCH[redacted]
PUBLIC BUI[redacted]

FROM: MARY RUW[redacted]
REGIONAL [redacted]
PUBLIC BUI[redacted]

SUBJECT: Approval of artists' final concepts for the New United States Courthouse in Cedar Rapids, Iowa.

On June 26, 2009 the artist selection panel for the new United States Courthouse Cedar Rapids, Iowa met and approved the following final concepts for the following three artists:

Julie Moos

GSA will approve her proposal with the expectation that no fewer than six framed photographs featuring two sitters each will be provided. This work will be installed in the Jury Assembly Room. The preference is for the prints to measure 40" x 52".

Ellen Wagener

GSA will approve her proposal with the expectation that four (4), 40" x 60", framed pastel drawings on paper depicting a rural Iowa landscape in each of the four seasons will be provided. This work will be installed in a series of elevator banks. The exact location of these pieces will be determined through collaboration with the artist and project design team.

Fred Easker

GSA will approve his proposal with the expectation that a large oil painting on either stretched canvas or linen, depicting a rural Iowa landscape will be provided. The size of this work will be determined once a suitable location can be identified by the design team in collaboration with the artist. The minimum size for this piece will be 24" x 96".

I recommend that you approve the above stated artists' concept proposals. If you concur please sig[redacted]

Approved: [redacted] Date: Aug. 6, '09.

Chief Architect
Public Building Service

Encl.

U.S. General Services Administration
1500 East Bannister Road
Kansas City, MO 64131-3088
www.gsa.gov

Art in Architecture Program
U.S. Courthouse, Bakersfield, California
Minutes – Initial Meeting
November 19, 2009

CONFIDENTIAL

Panel:

Dennis Beck, U.S. Magistrate Judge, U.S. District Court
Don Douglass, Architect and Regional Fine Arts Representative, Pacific Rim Region
Emily Falke, Chief Curator, Bakersfield Museum of Art
Bruce Guenther, Chief Curator and Curator of Modern and Contemporary Art, Portland Museum of Art
Susan Harrison, Art in Architecture Program, GSA Office of the Chief Architect

Others:

David Gordon, Assistant Director, Bakersfield Museum of Art
Jennifer Thurston, U.S. Magistrate Judge, U.S. District Court
James Raymond, Project Manager, Pacific Rim Region

Introductions and Overview

Don Douglass and Susan Harrison welcomed everyone to the initial meeting of the Art in Architecture panel for the proposed new U.S. Courthouse in Bakersfield, California. After thanking Emily Falke and David Gordon for hosting the meeting, Ms. Harrison gave a brief overview of the purpose of the meeting: 1) to allow the panel members to become familiar with one another and with the proposed building; 2) to provide the panel with an understanding of the GSA Art in Architecture Program and a variety of its projects; and 3) to begin thinking about how art may be incorporated into the courthouse project.

Judge Beck introduced Jennifer Thurston, who will be the new U.S. Magistrate Judge at the new courthouse. Ms. Thurston will be the client representative on the panel once her security clearance has been completed unless the judges decide to share the responsibilities.

The Courthouse

James Raymond explained that the proposed new courthouse will be located next to the Bakersfield Museum of Art on a 2.5 acre, park site donated by the City of Bakersfield. The building will be 2 stories with 2 courtrooms and offices for the U.S. District Court, the 9th Circuit, U.S. Marshals Service, U.S. Attorney, Probation, Pre-Trial Services, and GSA. Mr. Raymond then showed the renderings from the winning design build firm with the group. The firm selected by GSA is NBBJ and architect Steve McConnell will be added to the panel and will attend meetings. Mr. Raymond will send electronic copies of pertinent drawings to the panel when they become available.

GSA Art in Architecture Program and Subsequent Discussion

Ms. Harrison gave an illustrated presentation on the history of the Art in Architecture program. This program was established in 1963 to commission artists to create publicly scaled and permanently installed works of art that are appropriate to the diverse uses and architectural vocabularies of new and substantially renovated federal buildings and courthouses.

Ms. Harrison's presentation illustrated the broad spectrum of American artists who have been commissioned, and she remarked that the primary goals of the program are to select artists who are producing the most critically esteemed and thought-provoking work of the era. She explained how some artists have shaped the content of their work to reflect the mission of a particular agency. Others have responded to the cultural, geographical or historical contexts of their project's location. And still other artists have worked with the formal and material circumstances of the architectural design of a given building.

Don Douglass then gave an illustrated presentation on art projects commissioned in various locations throughout the Pacific Rim Region. These projects included the courthouses in Santa Ana, Sacramento, and Fresno and the new federal building in San Francisco.

Mr. Douglass remarked that the budget for the art commission is approximately $150,000 which is one-half-of-one percent of the building project's total estimated construction cost.

Ms. Harrison reiterated the purpose of the meeting, which was to begin the research and development phase for the Art in Architecture project. She asked if the participants living in Bakersfield would tell the rest of the group about Bakersfield and its population. David Gordon commented that he was a 3rd generation inhabitant of Bakersfield, and he explained that Bakersfield is located at the southern end of the San Joaquin Valley in Kern County, which the second largest county geographically in the state. Bakersfield's population is approximately 400,000 with another 300,000 individuals living in outlying areas. In terms of demographics, a significant number of Basque people settled in the area, and according to the 2000 Census, the racial makeup of the city is approximately 60% white, 33% Hispanic or Latino, and 10% Black or African American. Mr. Gordon explained that the city's economy relies on agriculture and petroleum extraction and refining, and the area is characterized by hot summers, abundant wildflowers, and a local country western music.

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After the panel members were thanked for their time and thoughts, the meeting adjourned.

Art in Architecture Program
U.S. Courthouse, Bakersfield, CA
Minutes – Artist Selection Meeting
March 23, 2010

CONFIDENTIAL

Panel:

Don Douglass, Regional Arts Representative, GSA Pacific Rim Region, San Francisco, CA
Emily Falke, Chief Curator, Bakersfield Museum of Art, Bakersfield, CA
Bruce Guether, Chief Curator & Curator of Modern and Contemporary Art, Portland Museum of Art, Portland, OR
Susan Harrison, Manager, Art in Architecture Program, GSA Headquarters, Washington, DC
Steve McConnell, Managing Partner, NBBJ, Seattle, WA
Jennifer Thurston, U.S. Magistrate Judge, California Eastern District Court, Bakersfield, CA

Others:

James Raymond, Project Manager, GSA Pacific Rim Region, San Francisco, CA

Introductions and Overview

Susan Harrison welcomed the panel and gave a brief overview of the purpose of the meeting—to derive a short list of finalists so that GSA can evaluate and subsequently select an artist or artists for an Art in Architecture commission at the new U.S. Courthouse in Bakersfield, California.

Review of Design Approach to the Courthouse

Steve McConnell gave an illustrated overview on NBBJ's design for the new courthouse in Bakersfield. He explained that the main entry façade exhibits the public nature of the building, much like the one-room courthouses with entrance porticoes did during colonial times. The design of new courthouse also reflects the rich traditions of early California modernism—most specifically the work of architects Rudolph Schindler and Irving Gill which celebrated the climate and rich landscape of Southern California. High performance building design and the courthouse's wonderful site, adjacent to the park and creek, will also be central components of the courthouse. Mr. McConnell then suggested several areas that the panel might consider as appropriate locations for works of art, including both within the courthouse lobby and in the landscaped areas outside.

Review of Artist Candidates

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Ms. Harrison and Mr. Douglass thanked the participants for their time and effort with the project, as well as Bakersfield Museum of Art for hosting the meeting, and then the meeting adjourned.

GSA **Recovery Project, US Courthouse, Bakersfield, California**

June 1, 2010

MEMORANDUM FOR LESLIE L. SHEPHERD
CHIEF ARCHITECT
OFFICE OF THE CHIEF ARCHITECT, (PMA)

FROM: JEFFREY E. NEELY
REGIONAL COMMISSIONER
PUBLIC BUILDINGS SERVICE, (9A)

SUBJECT: American Recovery and Reinvestment Act-Request for Artist Approval for the Art in Architecture Commission at the US Courthouse, Bakersfield, California

Pursuant to GSA, AiA policies of 2009, consensus has been reached by the AiA Panel to recommend awarding the commission for the above referenced project to Artist Lucinda Parker. At this time, your approval is requested. The Artist, Lucinda Parker is a nationally known artist that primarily produces art works on canvas.

In the technical evaluation, (attached) Lucinda Parker received the highest ranking based on the seven evaluation factors – Past Performance, Experience, Price Reasonableness, Media & Materials, Artistic Merit, Style, and Scope. Your approval will authorize us to proceed with a contract for this Artist Commission.

Based upon the recommendations of the Art in Architecture Panel and this technical evaluation, GSA would best satisfy the interests of the client, community, and project team representatives by offering the US Courthouse, Bakersfield project Art Commission to Lucinda Parker in the amount of $148,000.

I therefore recommend approval.

US Courthouse, Bakersfield, California
AiA Artist Approval Memo to the Chief Architect

APPROVAL REQUEST

Approved: (b) (6) [redacted] Date: 6/26/10

Chief Architect, Public Buildings Service

Concurred by:

(b) (5) [redacted] Date: 6 2 2010

Ken Wong, Regional [redacted]rts Officer, 9P2PC

(b) (6) [redacted] Date: 6/2/10

James Raymond, Project Manager, 9P2PCG

(b) (6) [redacted] Date: [illegible]

Paul Andrade, Project Executive, 9P2PCG

(b) (6) [redacted] (b) (6) [redacted] Date: 6/3/10

[redacted]P2PC

(b) (6) [redacted] (b) (6) [redacted] Date: 6/18/10

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The budget for this Art in Architecture commission is $150,000.

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Based upon the recommendations of the GSA Art in Architecture Panel and this technical evaluation, the artist who best satisfies the established evaluation factors for the Bakersfield U.S. Courthouse commission is: LUCINDA PARKER.

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ART IN ARCHITECTURE PANEL
BAKERSFILED, CALIFORNIA COMMISSION

DON DOUGLASS
Regional Arts Representative, GSA Pacific Rim Region, San Francisco, California

EMILY FALKE
Chief Curator, Bakersfield Museum of Art, Bakersfield, California

BRUCE GUENTHER
Chief Curator & Curator of Modern and Contemporary Art, Portland Museum of Art, Portland, Oregon

SUSAN HARRISON
Manager, Art in Architecture Program, GSA Headquarters, Washington, DC

STEVE McCONNELL
Managing Partner, NBBJ, Seattle, Washington

JENNIFER THURSTON
U.S. Magistrate Judge, California Eastern District Court, Bakersfield, California

SIGNATURES

This technical evaluation was conducted by Susan Harrison, Art in Architecture Program Manager, and reviewed and approved by Don Douglass, Regional Fine Arts Specialist, and Ken Wong, Regional Fine Arts Officer.

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Don uglass
Regional Fine Arts Specialist

6.16.2010
Date

(b) (6) [redacted]

Susan Harrison
Art in Architecture Program Manager

6.22.2010
Date

(b) (6) [redacted]

Ken Wong
Regional Fine Arts Officer

6/21/2010
Date

Art in Architecture Program
U.S. Courthouse, Bakersfield, California
Minutes of the Final Concept Presentation by Lucinda Parker
January 27, 2011

CONFIDENTIAL

Project Artist:

Lucinda Parker – Portland

Panelists:

Bill Caine – GSA Art in Architecture Program, Washington, D.C.
Don Douglass – GSA Regional Arts Representative, San Francisco
Emily Falke – Director of Exhibitions and Education, Santa Barbara Maritime Museum
Bruce Guether – Chief Curator and Curator of Modern and Contemporary Art, Portland Art Museum
Steve McConnell – Managing Partner, NBBJ, Seattle
Jennifer Thurston – U.S. Magistrate Judge, Eastern District of California, Bakersfield

Additional Participants:

Kathleen Desmond – Administrative Office of the U.S. Courts, Washington, D.C.
Rod Elgie – Gilbane Building Company, San Jose
Doug Hawley – APSI Construction Management, Bakersfield
Jerry Jones – Gilbane Building Company, San Francisco ?
Ray Kakarlapudi – APSI Construction Management, Bakersfield
Vicki Minor – US Courts, Sacramento
Niko Mitsiopoulos – GSA Contract Specialist, San Francisco
Kutu Narayyam – 9th Circuit Courts, San Francisco
James Raymond – GSA Project Manager, San Francisco
Matthew Somerton – NBBJ, Seattle
Andrew Sweeney – GSA Art in Architecture Program, San Francisco
Craig Synnestvedt – NBBJ, Seattle

Summary

The GSA Art in Architecture panel and other team members met via conference call and WebEx on-line image sharing to discuss Lucinda Parker's final concept proposal for the Bakersfield, California courthouse art commission. The panelists all praised Ms. Parker's proposal and unanimously recommended that GSA approve it and authorize fabrication and installation of the final artwork. The targeted installation date is March 2012, to coincide with substantial completion of the courthouse construction.

Introductions and Overview

Don Douglass welcomed the Webinar meeting participants, who introduced themselves over the telephone conference line. Bill Caine gave a brief overview of the purpose of the meeting: Lucinda Parker's presentation to the GSA Art in Architecture panel of her final concept proposal for the Bakersfield courthouse project. This is the third and final panel meeting, which affords the panel an opportunity to provide GSA with its feedback on the artist's proposal. If the panel approves the concept, GSA will authorize Ms. Parker to begin work on the final artworks.

History Status of the building project by James Raymond

James Raymond said that the courthouse's concrete structures are now being poured on the project site. He noted that the building project's new substantial completion date is March 8, 2012. He commended the close collaboration between Lucinda Parker and NBBJ's Matthew Somerton on staging the artwork, lighting and installation details.

Update of the building's design by Steve McConnell

Steve McConnell gave an illustrated overview on NBBJ's design for the new courthouse in Bakersfield. Mr. McConnell emphasized three key elements of the design: (1.) making justice legible (via the portico), (2.) responding to California (drawing inspiration from mid-century modernism), and (3.) creating a high-performance building (e.g., abundant natural daylight, radiant floors, chilled beam cooling). The courthouse design currently meets LEED Silver, and the team is striving for LEED Gold.

Site Plan view with Lucinda Parker

Ms. Parker stated that she was inspired by the Mill Creek water that flows through the park adjacent to the courthouse site. This water travels through 10 blocks of downtown, and appears clean and beautiful. Ms. Parker wanted to know where this water comes from. She explored the water's run through the city and further explored the Kern Canyon sources of the water. She talked to many people and read many books about the history of Bakersfield, and said that David Carle's *Introduction to Water in California* (2009, University of California Press) has been particularly useful. Ms. Parker said that she took much of her imagery from Kern Canyon, the aqueducts, and how the water is used in the valley.

Ms. Parker said that she was drawn to the courthouse's entrance portico, and the façade that faces west towards the park. She said that she wants to create paintings that will work when viewed from many distances, both up close from within the building and also through the glass from the park a block away. Ms. Parker said that she is very aware of the courthouse standing for justice and also for safety, with the courtroom visible from the outside. She said that her paintings will be owned by the viewers; they are not privately held but a public asset. She said, "If you can see a painting, you own it." This is why she is proposing such large paintings, so that they may be viewed as part of the building from its exterior by the general public.

On the first floor of the courthouse, Ms. Parker proposes three paintings. She said that she thought about visitors going through security, where their actions and attentions will be tightly controlled, and that she wants to have a strong image for them to see as soon as they are through security. Ms. Parker added that she composed these three paintings knowing that visitors will see them while moving through space and from various angles. Painting A3 on the

plan, *Deliverance of Water*, is centered directly beneath the upper level's courtroom doors, and thus provides a visual link to the two additional paintings upstairs. Ms. Parker also said that she thinks this arrangement will provide a strong image when seen from outdoors, through the large windows.

On the second floor, Ms. Parker proposes two paintings to flank the courtroom doors. She has scaled the paintings to the size of the courtroom doors, which are 10 feet tall. Ms. Parker said that she worked with the building's strong grid. The colors that she has chosen are in direct response to the colors she has seen in Bakersfield, but also to the color palate that the architects have chosen for the building. For example, she said that she intends to pick up the orange of the teak wood that will be in the building. She said that the contrast between orange and blue, which are complementary colors, will really give some energy to the paintings, and that this is a classic painter's technique that was used especially well by Cézanne in his landscapes.

Mr. McConnell said it is important that these will not be paintings that are merely hung on the walls. He said that the NBBJ design team has been able to detail a flush surface that permanently integrates the paintings into the walls.

Ms. Parker agreed, and said that the surface of the paintings will be at the same surface of the walls; the paintings will not stick out into space from the walls. Also, the canvas will be stretched over a hard surface: wood panels.

Ms. Parker then discussed the five paintings in her proposal:

<u>Elixir in a Dry Land</u>

Ms. Parker said this composition is inspired by the shapes that water makes in irrigation mode. The image will have a long stroke and a side stroke. She said that she is aware this is an old fashioned irrigation method, but that she really likes the shapes, especially in conjunction with the rays of the sun. Although the overlap of the arcs of water is not resolved, Ms. Parker said she likes the idea of broad arcs of paint. She said there is an implied horizon line, which is something you can see all around Bakersfield.

<u>Feeding the Canyon</u>

Feeding the canyon refers to the water release in the canyon. Ms. Parker experienced this dramatic release of water during her explorations in the Kern Canyon. The water came from a pipe in the side of the canyon and poured into the river. There are native palm trees growing directly underneath the water source. The water comes from penstocks tunneled by Welsh miners, which powered an older hydroelectric plant. If the water is not needed, it is released back into the river. Ms. Parker said this painting and its pendant, *Elixir in a Dry Land*, are planned to be 7 by 12 feet. This is a substantial size, but she wants to speak both to the viewer from a distance and to the viewer up close. The tops of these two paintings would line up with the top panel of the courtroom doors.

<u>Deliverance of Water</u>

This painting would be hung at the lobby level, directly below the doors to the courtroom. It depicts a section of the Friant-Kern Canal, which moves the water from its wild state to the fields of agriculture. She said that she was inspired by the shapes of the aqueducts, and that she

sees beautiful French curves in the movement. Ms. Parker also said that she likes the way the aqueduct system was constructed with and Egyptian sense of elegance and grandeur, and that she sees it as a bold statement of man taming the wild.

Moving Water

This image depicts the Kern River running wild on its own boulders and in its own bed. The river starts at 10,000 feet and terminates in a large lake that is used completely for agriculture.

Aqueduct Perspective

Ms. Parker said that the Central Valley aqueduct system is mostly in a north/south orientation, but that she took artistic license in orienting the setting sun on axis with the aqueduct so that she could play with the reflective qualities of the water.

Ms. Parker concluded her presentation by saying that it will be a formidable challenge to translate these small studies into the full-scale paintings, but that for her this will be the most exciting aspect of the project. She said this is where the painting comes from: making these big, bold strokes.

Panel Discussion with the Artist

Bruce Guenther asked about UV coating for the paintings.

Ms. Parker said that she will use Golden brand acrylics for the paintings, with a UV-protective varnish that she will apply in her studio. Golden Paints has a Website that contains detailed information about the varnish, which can be removed and reapplied for conservation purposes. Ms. Parker said that she has not previously used this varnish.

Mr. McConnell said that the courthouse windows will be low-e glass with a UV-protective coating, and that the west-facing windows in front of the paintings also will have mechanized roller-blinds that will automatically roll down to screen the afternoon sun.

Ms. Parker also said that the paintings' underlying wood panels will be coated with a water-based urethane sealer on both sides, and then wrapped in canvas.

Mr. Guenther expressed concern about the acidity of the wood panels leaching through onto the corners of the canvas. He suggested that Ms. Parker discuss the materials with a paintings conservator, such as Nina Olsson in Portland, who might be able to recommend something greener than urethane.

Mr. Guenther also asked Ms. Parker how she anticipates that the paintings' surfaces will evolve as she moves from the studies to the final paintings. He said that he is familiar with the interplay of translucency, transparency and opacity in Ms. Parker's 2007 work *Where Water Comes Together with Other Water* for Lower Columbia College in Longview, Washington.

Ms. Parker said that she uses acrylic paint and often uses extender to bulk up the paint. She plans to lay out the painting with long-handled rollers and then apply the fatter areas of *impasto* in the details. There will be areas of thin paint, too, such as in the white areas, juxtaposed with the fat paint in the areas of more saturated color. She expects a range of different surfaces.

Mr. Guenther said that viewers will be able to come very close to the paintings, and so they will be able to have a deep engagement with the complex surfaces.

Ms. Parker said that she also is planning to put titles into the paintings, to help give viewers something to hold onto, and a way to think about the images. She said that she prefers to have the text as part of the painted image, rather than a series of little plaques next to the paintings. She said that one plaque for the whole group would be fine, as long as it is well located, so as not to compete with the paintings.

Mr. Guenther said that including titles in the paintings would add to the dynamic engagement with the images, and that Ms. Parker has done this in many of her other works.

Mr. Caine mentioned that GSA usually puts a discrete plaque at the building that lists the name of the artist, titles of the works, date of installation and a short paragraph (three or four sentences) about the work. He said that GSA would also print a museum exhibition type of (b)(5) [redacted]

Ms. Parker stated that the colors are fairly accurate, but that the blues might be brighter in the final paintings. She said that she plans to go back to Bakersfield in late spring to further refine her color palate for the paintings, but that she really loves the yellow.

Mr. McConnell expressed his pleasure in the connection between the yellows and the greens. He said that he feels that the public will respond positively to the paintings.

Emily Falke said that she is very pleased with the qualities of the colors.

Mr. Guenther said there is a quality of light in the Central Valley that he thinks Ms. Parker has captured.

Panel Discussion

(b) (5) [redacted]

(b) (5)

[redacted]

Panel Discussion with the Artist

Ms. Parker rejoined the conference call.

Judge Thurston thanked Ms. Parker for her impressive proposal and said that she thinks the images are beautiful.

Ms. Falk said that she is very impressed by the proposal, as well.

Mr. Guenther said that he loves the sense of cycle implied by the group of images. He offered his suggestion to Ms. Parker that she might consider switching the positions of the two paintings proposed for either side of the courtroom doors.

Ms. Parker thanked Mr. Guenther for the suggestion and said that she would play with the idea. She said that she likes the diagonal of the canyon and the water surface.

Mr. McConnell said that he, too, is thrilled with the proposal and that he is also likes how the bright colors are balanced by large areas of white.

Mr. Caine said that he thinks the work Ms. Parker has proposed is a perfect synthesis of the art, architecture and location. He said that a primary goal of the GSA art program is to commission the nation's leading artists to address civic space, and that he thinks Ms. Parker's impressive proposal responds carefully and insightfully to the architecture, the function of the courthouse and also its location in Bakersfield.

Mr. Douglass said that he overjoyed both by the quality of Ms. Parker's concept and by the generous number of paintings that she has proposed. He said that he looks forward to the transition from small sketches to the full-sized paintings.

Ms. Parker invited everyone to come see the work in progress at her studio in Portland, Oregon. She said there will be a period of time when she will have all the paintings on her studio walls at once, and she would welcome the panelists and other members of the project team to come and see them.

Ms. Parker said that she has enjoyed working with NBBJ, also thanked Mr. Hawley for recommending Kern Canyon.

Mr. Douglass thanked the panelists for all their work and also thanked the NBBJ team for being so supportive of the project's art component and for working so closely with Ms. Parker.

Mr. Caine also thanked Ms. Parker, the panelists, and Mr. McConnell and the NBBJ team, and said that this type of close collaboration between artists and architects is the ideal that GSA hopes for on every project.

Implementation Milestones and Discussion with the Artist

Ms. Parker said that she plans to hire Artworks (based in San Diego) to ship the paintings from her studio in Portland and to help install them on site in Bakersfield. Ms. Parker said that she and Chris Gander from Laura Russo Gallery in Portland will oversee the installation, assisted by Eric Garnder—who will make the panels—and two people from Artworks. She plans for the installation to take only one or two days, and said that her intention is to have almost no lag time from taking the paintings off her studio walls, loading them into the trucks, unloading them in Bakersfield, and installing them on the courthouse walls. Per Mr. Hawley's update on the

courthouse's substantial completion date, Ms. Parker said that late March 2012 is the target for installation of the paintings.

Mr. Hawley said that he thinks that installation plan sounds wonderful, and that late March 2012 would be either right on time or slightly early. Mr. Hawley said that he will work closely with Ms. Parker to schedule the actually installation dates, and that the one or two day duration of the installation will make it easy to schedule. He said that final move-in dates for the courts will be sometime between March 8 and May 8, 2012, and that it would probably be better to have the paintings installed after all the furniture is moved in.

Next Steps

Mr. Douglass will prepare a proposal approval memo for the GSA Regional Administrator in San Francisco and the GSA Chief Architect in Washington, D.C. Once Ms. Parker's proposal has been approved, GSA will issue a notice to proceed. GSA will also schedule a conference call with an art conservator to review the proposed materials, just to make sure that there are no material issues before Ms. Parker begins to make the final paintings.

May 16, 2011

MEMORANDUM FOR LESLIE L. SHEPHERD
CHIEF ARCHITECT
OFFICE OF THE CHIEF ARCHITECT, (PMA)

FROM: JEFFREY E. NEELY
ACTING REGIONAL ADMINISTRATOR, (9A)

SUBJECT: American Recovery and Reinvestment Act-Request for Artist Concept Approval for the Art in Architecture Commission at the U.S. Federal Courthouse, Bakersfield, CA

On January 27, 2011, the Art-in-Architecture Selection Panel reviewed the Final Artwork Concept Proposal by artist Lucinda Parker in conjunction with the new Federal Courthouse Building under construction in Bakersfield, California. As a result of the unanimous approval of her artistic concept, the panel recommends that the General Services Administration approve Ms. Parker's concept and have the artist proceed with implementation and coordination of her proposed artistic concept (see attached minutes & booklet).

As described in the attached concept booklet, the artist is proposing five (5) monumental paintings about water: wild water, transported water, engineered water, pumped water, irrigation water. These paintings will be a response to the civic celebration of water which is so beautifully displayed by Mill Creek which flows through Central Park in downtown Bakersfield parallel to the west wall of the new courthouse.

The artist, Lucinda Parker, and the Architect, NBBJ, have worked closely together to find the right placement, proportions and sizes for the paintings, so that they will seem to belong in this building, and so that they echo vertical and horizontal lines as you walk through the space. On the first floor there are three smaller paintings, each 6 feet tall by 7 feet wide. The two larger paintings, which are 7 feet by 12 feet, are planned for either side of the second floor courtroom door. Together with the painting below them on the first floor, these paintings are all visible on the exterior elevation from the park, so that they can be seen and appreciated in concert with the architecture from the exterior.

These paintings will be acrylic on canvas stretched over wood panels made of birch plywood, cradled from behind with wood braces and reinforced by birch strips 6" wide all around the perimeter of the back. Of note is the fact that the artist will apply a final UV Protective coating on the paintings and UV protective glass installed in the building will serve to protect the paintings into perpetuity.

Based upon the recommendations of the Art in Architecture Panel, GSA would best satisfy the interests of the client, community, and project team representatives by approving Ms. Parker's concept approval and offering the artist a notice to proceed.

I therefore recommend approval.

APPROVAL REQUEST

Approved:_____ Date:_____
Leslie L. Shepherd
Chief Architect, Public Buildings Service

Concurred by:

(b) (6) [redacted] Date: 5·16·11
Donald Douglass, Architect, Art in Architecture Program, 9P2PB

(b) (6) [redacted] Date: 5/16/11
Ken Wong, Regional Fine Arts Officer, 9P2PC

(b) (6) [redacted] Date: 5/23/11

(b) (6) [redacted] Date: 5.23.11
Maria T. Ciprazo, Regional Chief Architect, 9P2PCE

(b) (5) [redacted] Date: 5/23/2011

(b) (6) [redacted] Date: 5/24/2011
Jeffrey E. Neely, Regional Commissioner, 9P

Artist Selection Summary

The Art in Architecture panel for the new U.S. Courthouse in Cedar Rapids, Iowa was committed to selecting artists who would, through their work or action, engage the community through concept, direct collaboration, or some combination thereof. (b) (5) [redacted]

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(b) (5) [redacted]

(b) (5) [redacted]

(b) (5)

[redacted]

TECHNICAL EVALUATION
ART IN ARCHITECTURE COMMISSION
New U.S. Courthouse
Cedar Rapids, Iowa

(b) (5)

[redacted]

AA528, Ellen Wagener, Iowa Summer/Iowa Autumn/Iowa Winter/Iowa Spring

(b) (5)

[redacted]

The budget for this Art in Architecture commission is $355,000.

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Based upon the recommendation of the Art in Architecture Panel and this technical evaluation, GSA would best satisfy the interests of the client, community, and project team representatives by offering the Cedar Rapids art commission to a variety of artists in allotments defined by stature and anticipated scope of work. The panel fully supports awarding art contracts to Jim Hodges, Julie Moos, Fred Easker, Mary Merkel-Hess and Ellen Wagener (b)(5)

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ART IN ARCHITECTURE PANEL
U.S. Courthouse, Cedar Rapids, Iowa

Sylvia Augustus
Regional Fine Arts Officer
U.S. General Services Administration

The Honorable Mark W. Bennett
Chief Judge, U.S. District Court
Northern District of Iowa

Michael Finn
Fine Arts Specialist, representing the Office of the Chief Architect
U.S. General Services Administration

Elisabeth Leach
Community Representative

Jane Milosch
Local Arts Professional
Curator, Cedar Rapids Museum of Art

Dominic Molon
National Art Peer
Associate Curator, Museum of Contemporary Art, Chicago

William Rawn
Lead A/E, Principal, William Rawn Associates, Architects, Inc.

This technical evaluation was conducted by Michael Finn, Fine Arts Specialist, and was reviewed and approved by Susan Harrison, Art in Architecture Program Manager, and Sylvia Augustus, Regional Fine Arts Officer.

(b) (6) [redacted]

Michael Finn
Fine Arts Specialist

09/30/04
Date

(b) (6) [redacted]

Susan Harrison
Art in Architecture Project Manager

01/18/05
Date

(b) (6) [redacted]

Regional Fine Arts Officer

10/08/04
Date

Rec'd DC A 1.18.05

GSA

GSA Heartland Region

OCT 22 2004

MEMORANDUM FOR: EDWARD A. FEINER
CHIEF ARCHITECT
OFFICE OF THE CHIEF ARCHITECT (PC)

FROM: BRADLEY M. SCOTT (b) (6) [redacted]
REGIONAL ADMINISTRATOR (6A)

SUBJECT: Art-in-Architecture Commission
New U.S. Courthouse
Cedar Rapids, Iowa

In accordance with the Art-in-Architecture procurement procedures, the Arts Panel reviewed the applicants for the public art commission for the new U.S. Courthouse in Cedar Rapids, Iowa through evaluation of previous artwork and discussions, both internal and with artist applicants.

On the unanimous recommendation of the Panel, five artists total, two of national/international stature: Mr. Jim Hodges and Ms. Julie Moos; along with three artists of regional/national repute: Ms. Ellen Wagener, Ms. Mary Merkel-Hess, and Mr. Fred Easker, were selected to receive commissions for the project. The selection of each of these artists was based on their demonstrated ability to communicate with specific audiences and locations through medium, form, and content.

The selection will provide for a diverse viewing experience with one trans-disciplinary artist (Mr. Hodges), one photographer (Ms. Moos), one sculptor (Ms. Merkel-Hess) and two painters (Ms. Wagener and Mr. Easker).

Your approval will authorize us to proceed with contracting for this project.

(b) (6) [redacted]

Approved: (b) (6) [redacted] Date: 1/18/05

U.S. General Services Administration
1500 East Bannister Road
Kansas City, MO 64131-3088
www.gsa.gov

AA528, Ellen Wagener, Iowa Summer/Iowa Autumn/Iowa Winter/Iowa Spring

GSA Art in Architecture Program
New U.S. Courthouse
Cedar Rapids, Iowa

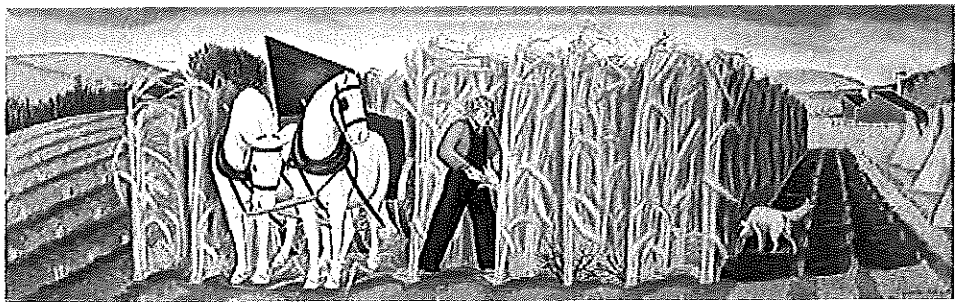
Summary of Art in Architecture Final Design Concept Proposals by Fred Easker, Ellen Wagener, and Julie Moos

June 26, 2009

Ellen Wagener

After the short-list was identified for the major commission, two panelists (Sylvia Augustus, Judge Bennett) had to depart due to existing travel arrangements. The remaining panelists met with Ellen Wagener and Fred Easker, each of who presented their final design concepts. These panelists also spoke with Julie Moos, who was unavailable to travel to Cedar Rapids, but sent visual and written materials to guide and support the discussion about her proposal.

Ellen Wagener presented first. She displayed four pastel studies, mounted on matte board, each depicting a rural Iowa landscape during one of the four seasons. She opened with a brief description of her background.



John V. Bloom, study for *Shucking Corn*, 1937, tempera on paperboard, collection of Smithsonian American Art Museum

Born and raised in DeWitt, IA, Wagener recalled the profound influence that visits to the local U.S. Post Office had on her as a child. The DeWitt Post Office (now City Hall) features a New Deal-era mural by artist John V. Bloom titled, "Shucking Corn", created in 1937. Wagener described how influential the mural was to her growing up a considerable distance from the region's recognized art centers, saying it made her feel as though a career in art was possible.

She made reference to the importance of federal patronage for the arts in acknowledging the connections between GSA's art programs and those of the New Deal as she expressed appreciation and enthusiasm for being considered for the new courthouse project in Cedar Rapids.

Wagener described the origins of her proposal. Her preliminary submittal included a diptych consisting of framed pastel drawings on paper that would jointly depict a panoramic view of a rural Iowa landscape. The location for this piece within the courthouse was undetermined.

Upon further consideration and communication with Finn, she began to think more about the ways in which her work might engage the architecture and the viewer's experience of public spaces within. She began to focus on the elevator banks and the experiences typically had in such spaces, often marked by moments spent silently waiting and/or avoiding eye contact with those nearby. Given the inherently

reflective qualities of these behaviors, she began to think that these spaces might provide an ideal context for her work.

Atrium with season placeholders indicating potential locations for drawings by Ellen Wagener

Her final proposal is for a series of four framed pastel drawings on paper, each measuring 40"h x 60"w and each depicting a rural Iowa landscape in one of the four seasons. She envisions this series divided amongst the elevator banks on four floors, most likely in ascending order from "spring" to "winter". Installed this way, the series would engage the building while offering viewers distinct experiences in different spaces.

Ellen Wagener, study for *Spring*, 2009, pastel on paper, 6 x 9 inches.

Some discussion about the weather conditions depicted in the proposal drawings ensued. Wagener explained that the conditions were influenced by the nature of the site and anticipation that many seeing the work could be facing difficult circumstances. In response to that, she wanted to depict the Iowa landscape with a sense of optimism. She felt this quality was important overall in that part of the intent of her concept was to help more people appreciate the state's natural beauty year-round.

Ellen Wagener, study for *Summer*, 2009, pastel on paper, 6 x 9 Inches.

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Ellen Wagener, study for *Autumn*, 2009, pastel on paper, 6 x 9 inches.

(b) (5)

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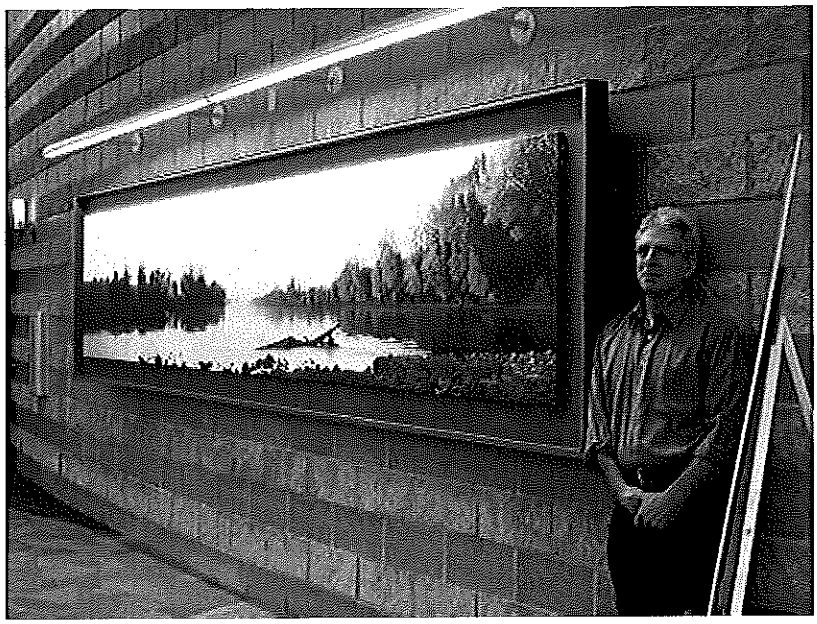
Ellen Wagener, study for *Winter*, 2009, pastel on paper, 6 x 9 inches.

Fred Easker

After the meeting with Wagener concluded, Fred Easker presented his final proposal to panelists using a Powerpoint slide show, print-outs of the slides, and a small painting to demonstrate his abilities.

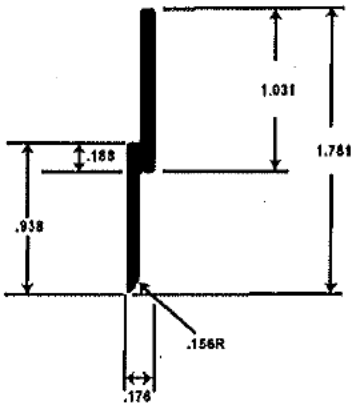
The slides included imagery from commissioned projects completed for Bridgeview Center in Ottumwa, IA and ACT Corporate Campus in Iowa City, IA. The paintings created for these projects are relevant to his proposal for GSA as they are installed in public spaces and are of larger dimensions than most of his work.

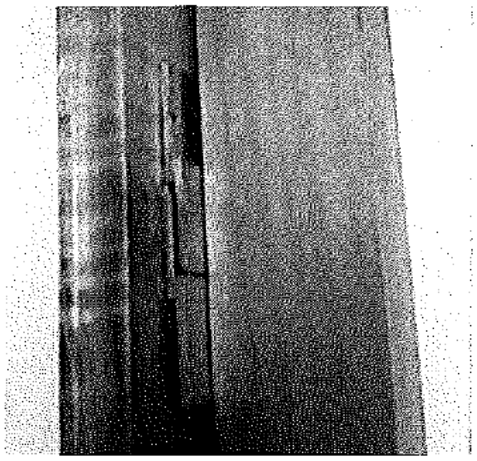


Fred Easker, *Bridgeview*, commission for Bridgeview Center, 2006, oil on canvas, 30 x 150 inches.

He referred to a conversation with conservator Arthur Page, arranged by GSA in early June, in which Page made suggestions pertaining to materials, installation, and finishes. One of the material considerations Page offered was the use of linen instead of cotton canvas, the reason being that linen is easier to repair in the event of accidental damage or long-term wear. With that suggestion he was clear that the surface used should be one that Easker is comfortable with in order to produce the best possible work. Easker has worked exclusively on cotton canvas for many years, but is considering linen for this project. He will test the material before using it in the final piece.

In the interest of ensuring the work is securely attached to the wall, Page recommended the use of aluminum jam cleats. This product features two, vertically-oriented, interlocking parts—one affixed to the wall and one to the back of the stretcher—that fasten when slid into one another.





As one might expect, jam cleats require sufficient overhead clearance as the painting must be elevated to allow the stretcher cleat to slide down into the wall-mounted piece. T(b)(5)
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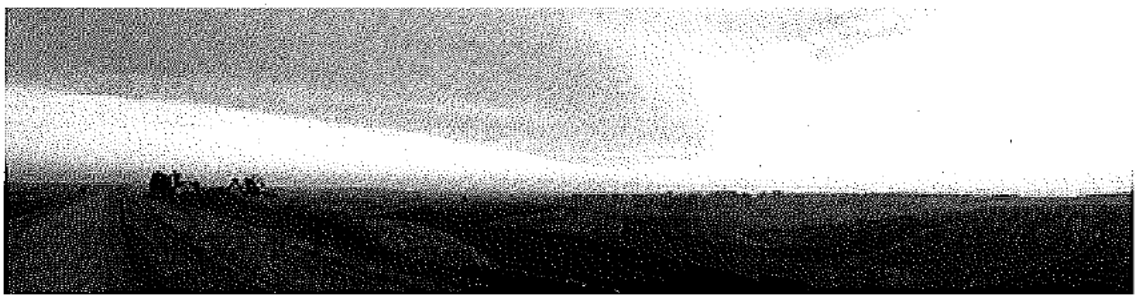
The placeholder image presented showed a rural Iowa landscape as seen from the side of a road. Marked by rolling hills and dominated by a large cloud formation, all of violet, red, brown, and gold undertones, the scene possessed an emotional charge unique to Easker's work.



Fred Easker, photo sketch for proposed painting, 2009

Viewing the image, Lasky asked Easker to talk about a passage in his written proposal in which he described the image as "stretching (Easker) artistically".

Easker explained that the land is typically the focus in his paintings, and the sky is generally of secondary focus. In this image, equal attention is given to the sky and land to allow for a dialogue between these spaces. Additionally, the color palette—which was influenced by the stone prevalent in other areas of the courthouse—is a departure from the more verdant tones typically featured in his work.

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Julie Moos

Due to other commitments, Julie Moos was unable to travel to Cedar Rapids for her presentation so she participated via conference call. Prior to the meeting she sent a variety of printed material and a written description of her concept for the panel to review as they discussed her proposal. The materials provided included: a disc with images and poster-brochure from her exhibition *Monsanto*, held at The Renaissance Society in 2002; a copy of the catalogue from her exhibition *Hat Ladies* held in 2002 at the Birmingham Museum of Art; a brochure from the exhibition *Friends and Enemies*, held at the Mint Museum of Art in 2003; and materials from her series *Loyalty*, commissioned in 2006.

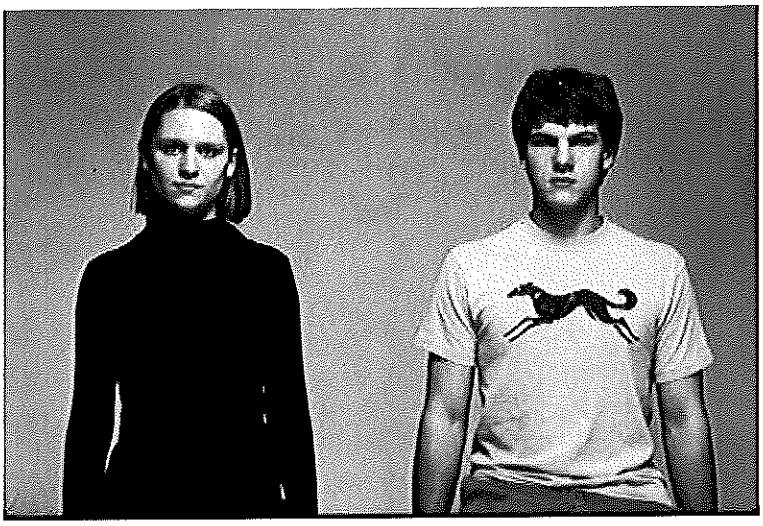
Julie Moos, *Mrs. Carr and Mrs. Thornton* from the series *Hat Ladies*, 2002, c-print, 40 x 52 inches.

In all of these projects, Moos pairs sitters for portraits that hint at interpersonal dynamics and relationships, but ultimately speak to the influences that may shape the viewer's assumptions and interpretations of the subjects. For the new courthouse, she is proposing a series of photographs depicting new U.S. citizens on the day they are sworn-in. In her words:

"The proposed series of photographs titled *The New Americans* will portray pairs of recently sworn in American citizens—on the actual day of their ceremony in Cedar Rapids, Iowa. The sitters will be photographed following their successful naturalization. In my customary manner of pairing sitters, I propose a sequence of double portraits that spans a range of possible combinations, from same family members (such as husband and wife, mother and son, etc.) to complete strangers (people who have never previously met yet now share the bond of having experienced the same profound ceremony). As in all my series of photographs the

viewer is encouraged to speculate about the relationships between the pairs. Some of these relationships will be more obvious than others, although the need for the viewer to invest into the possible narratives is central to my work. Through titling, I inform the viewer about the general theme of the series, but then only specify who the sitters are by first name. Thus each photograph will be titled *The New Americans: "sitter #1's first name" and "sitter #2's first name".*

Each pair of sitters will be seated facing the camera, wearing whatever clothes they have chosen for this day, and whatever patriotic accoutrements they may have with them. In total the series will number between 6-8 photographs, thus involving as many as 16 individuals. I have been in touch with Marcia Prochnow, Deputy Clerk at the INS office in Cedar Rapids, who has offered to assist me in contacting the potential sitters who will volunteer their time. Each sitter will sign a standard model release form, and in exchange for agreeing to participate in this project, will receive an 8 by 10 inch version of their portrait photograph for personal use.

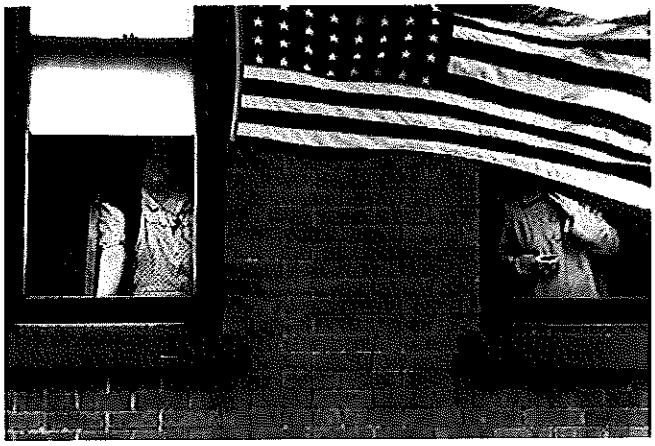


Julie Moos, *Friends and Enemies, Robin and Beau*, 1999, c-print, 30 x 40 inches.

The New Americans will closely resemble in formal terms many of my other series of work, such as *Friends and Enemies* (1999-2000), *Monsanto* (2001), *The Hat Ladies* (2002), *Domestics* (2003), and *Loyalty: The Progressive Project* (2006). I will require a room or sequestered space in the new courthouse, where the ceremony takes place, in order to photograph the sitters. This simple set up will be prepared the day before and be immediately dismantled following the final photograph. I require approximately 20-30 minutes with each pair of sitters.

I plan to photograph at least 12 pairs in order to select the final 6-8 to be installed in the new courthouse. In this manner, I will ensure that the ethnic demographic of *The New Americans* will accurately represent the current ethnic composition of the state of Iowa. If in one naturalization ceremony I am unable to photograph a valid cross-

section, I will return for a second photo shoot in order to meet the demographic criterion.



Robert Frank, *Hoboken* (left) and *Madison Square Garden* (right) from *The Americans*, 1958

By titling this series *The New Americans* I invoke photographer Robert Frank's seminal series of photographs titled *The Americans* (1958). In his photographs taken 50 years ago, Frank portrayed a nation of people engaged in daily activities, spanning from the pedestrian to the remarkable. Scenes of political rallies and elegant dinners collide with mundane undertakings such as riding a streetcar, holding a baby, or selecting a song from a juke box in a bar. Perhaps in *The New Americans* all such American moments will be distilled into the faces of the portrait sitters. Rather than try to recreate the documentary poetic of Frank's era, in my work I try to encourage viewers to consider what it is to be American in a contemporary moment, a time where dialogue among each other is crucial. Being American is for me—both as an artist and an individual—about engaging in dialogue with an other person."

The proposal for this project was inspired in large part by Moos's own experience as a naturalized U.S. citizen. In her words:

"In September 1998, I became a naturalized citizen. The swearing in ceremony was one of the most profound privileges in my life. I was living in Wichita, Kansas, and had to drive up to the regional office in Kansas City, where along with about 80 other new citizens from around the world that morning, I became truly American. My knowledge of the nation was tested and my faith in it confirmed. Although I had lived most of my life in America, having moved to Massachusetts from Canada at the age of five, it was not until I undertook the process of becoming a citizen that I truly felt American. A sense of pride and wonder captivated me that day. In my proposed project I seek to convey those feelings of awe that American citizenship has instilled in me."

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GSA Heartland Region

MEMORANDUM FOR LESLIE L. SHEPHERD
CHIEF ARCH[redacted]
PUBLIC BUI[redacted]

FROM: MARY RUW[redacted]
REGIONAL [redacted]
PUBLIC BUI[redacted]

SUBJECT: Approval of artists' final concepts for the New United States Courthouse in Cedar Rapids, Iowa.

On June 26, 2009 the artist selection panel for the new United States Courthouse Cedar Rapids, Iowa met and approved the following final concepts for the following three artists:

Julie Moos

GSA will approve her proposal with the expectation that no fewer than six framed photographs featuring two sitters each will be provided. This work will be installed in the Jury Assembly Room. The preference is for the prints to measure 40" x 52".

Ellen Wagener

GSA will approve her proposal with the expectation that four (4), 40" x 60", framed pastel drawings on paper depicting a rural Iowa landscape in each of the four seasons will be provided. This work will be installed in a series of elevator banks. The exact location of these pieces will be determined through collaboration with the artist and project design team.

Fred Easker

GSA will approve his proposal with the expectation that a large oil painting on either stretched canvas or linen, depicting a rural Iowa landscape will be provided. The size of this work will be determined once a suitable location can be identified by the design team in collaboration with the artist. The minimum size for this piece will be 24" x 96".

I recommend that you approve the above stated artists' concept proposals. If you concur please sig[redacted]

Approved: [redacted] Date: Aug. 6, '09.

Chief Architect
Public Building Service

Encl.

U.S. General Services Administration
1500 East Bannister Road
Kansas City, MO 64131-3088
www.gsa.gov

GSA Art in Architecture Panel Meeting Minutes
New U.S. Courthouse, Jefferson City, Missouri
Prepared by: Michael Finn, 05/18/11

New U.S. Courthouse, Jefferson City, Missouri

The Art in Architecture panel for the new U.S. Courthouse in Jefferson City, Missouri met at 9:00 AM CDT on Tuesday, April 19, 2011 to review artists' work with the intent of identifying a short-list of artist candidates. The meeting was held via WebEx which provided participants shared access to PowerPoint presentations and discussion via teleconference. Panelists joined the meeting in three locations: Room 310 at the existing U.S. Courthouse in Jefferson City; the East Wing Conference Room at the Bannister Federal Complex in Kansas City; and Kallmann McKinnell & Wood Architects, Incorporated in Boston.

The entire AiA panel participated in the meeting:

Sylvia Augustus
GSA Art in Architecture Program

Rachael Blackburn Cozad
Kemper Museum of Contemporary Art

Michael Finn
GSA Art in Architecture Program

The Honorable Nanette K. Laughrey
U.S. District Court for the Western District of Missouri

Ann Littlefield
Jefferson City Cultural Arts Commission

Michael McKinnell
Kallmann McKinnell & Wood Architects, Inc.

Dana Self
University of Missouri-Kansas City

MINUTES

1. Introductions

The meeting began shortly after 9 AM CDT.

Michael Finn thanked everyone for participating and initiated a round of introductions.

Each attendee introduced her or himself by name. Sylvia Augustus, Dana Self, and Rachael Blackburn Cozad were in Kansas City. Judge Laughrey, Ann Littlefield, and Mr. Finn were in Jefferson City. Michael McKinnell was in Boston.

2. Description of GSA Art in Architecture Process and Meeting Agenda

Mr. Finn stated the purpose of the meeting was to review artists' work with the intent of identifying a new short-list of five finalists, any one of who could receive the Art in Architecture commission. He addressed the history of the AiA project and explained that the artist originally selected was no longer involved due to repeated preliminary design concept submittals that were not acceptable to GSA for reasons ranging from form to installation and maintenance.

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AA552, Betty Woodman, River View

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AA552, Betty Woodman, River View

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Mr. Finn thanked all of the panelists for their efforts and the meeting adjourned at approximately 2:30 PM CDT.

TECHNICAL EVALUATION
ART IN ARCHITECTURE COMMISSION
New U.S. Courthouse
Jefferson City, Missouri

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The budget for this Art in Architecture commission is $287,376.

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Based upon this technical evaluation, and the ranked order of artists generated by the Art in Architecture Panel, GSA would best satisfy the interests of the client, community, and project team representatives by offering the $ 287,376 Jefferson City U.S. Courthouse art commission as a firm-fixed contract to Betty Woodman.

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ART IN ARCHITECTURE PANEL
New U.S. Courthouse, Cedar Rapids, IA Commission

Sylvia Augustus
GSA Art in Architecture Program

Rachael Blackburn Cozad
Kemper Museum of Contemporary Art

Michael Finn
GSA Art in Architecture Program

The Honorable Nanette K. Laughrey
U.S. District Court for the Western District of Missouri

Ann Littlefield
Jefferson City Cultural Arts Commission

Michael McKinnell
Kallmann McKinnell & Wood Architects, Inc.

Dana Self
University of Missouri-Kansas City

SIGNATURES

This technical evaluation was conducted by Michael Finn, Art in Architecture Program Specialist, and reviewed and approved by Jennifer Gibson, Art in Architecture Program Manager, and Sylvia Augustus, Regional Fine Arts Officer.

(b) (6) [redacted]

Michael Finn
Art in Architecture Program Specialist

08/12/11
Date

(b) (6) [redacted]

12 August 2011
Date

Sylvia Augustus
Regional Fine Arts Officer

Date

The Contracting Officer acknowledges that the Art in Architecture acquisition process, as outlined in the 2010 GSA Art in Architecture Policies and Procedures, has been properly implemented.

Peggy Jewett
Contracting Officer

Date

GSA

GSA Public Buildings Service

MEMORANDUM FOR LESLIE SHEPHERD
CHIEF ARCHITEC (b) (6) [redacted]
OFFICE OF THE C

FROM: MARY A. RUWWE
REGIONAL COMM [redacted]

SUBJECT Artist selection approval for the Art in Architecture commission at the United States Courthouse Jefferson City, Missouri

In accordance with GSA policies, the Art in Architecture panelists for the United States Courthouse, Jefferson City, Missouri have reviewed their roster of artist candidates.

Of the five (5) finalists recommended by the panel, Betty Woodman scored the highest overall ranking in the seven evaluation criteria. I concur with the determinations of the panel, and recommend the final approval of their selection.

Your approval will authorize the project team to proceed with contracting the artist.

Attachments

Approved:

(b) (6) [redacted]

Date: 9·22·11

Office of the Chief Architect

Encl.

U.S. General Services Administration
1500 East Bannister Road
Kansas City, MO 64131-3088
www.gsa.gov

AA552, Betty Woodman, River View

GSA Art in Architecture Program – Formal Design Concept Review
Christopher S. Bond U.S. Courthouse, Jefferson City, Missouri
Tuesday, May 15, 2012, 9:30 AM CDT

The purpose of this meeting was to provide Betty Woodman an opportunity to present her formal design concept to the Art in Architecture Panel. The presentation was conducted on-line through WebEx. The system allowed participants to log-in to a site which provided shared access to view a single presenter's monitor in real time. A teleconference held in conjunction with the call facilitated discussion among participants.

Participants

Sylvia Augustus, GSA Art in Architecture Program, AiA Panelist

Rachael Blackburn Cozad, Kemper Museum of Contemporary Art*, AiA Panelist

Michael Finn, GSA Art in Architecture Program, AiA Panelist

Katarina Jerinic, Woodman Studio

The Honorable Nanette K. Laughrey, U.S. District Court for the Western District of Missouri, AiA Panelist

Ann Littlefield, Jefferson City Cultural Arts Commission*, AiA Panelist

Kathy MacKenzie, Kallmann McKinnell & Wood Architects, Inc.

Michael McKinnell, Kallmann McKinnell & Wood Architects, Inc., AiA Panelist

Dana Self, University of Missouri-Kansas City, AiA Panelist

Betty Woodman, Artist

*Unable to participate. GSA will follow-up for comments.

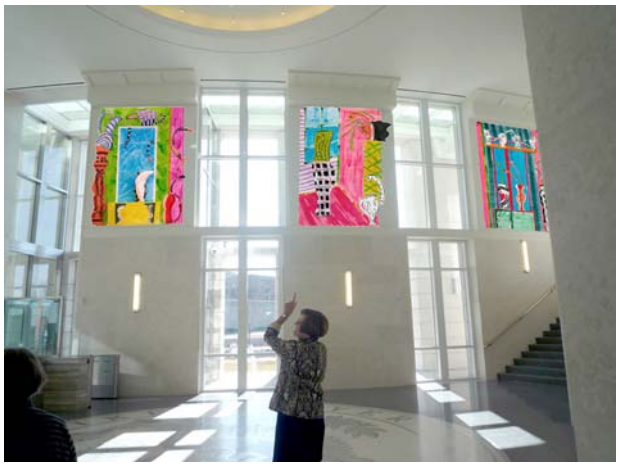
Michael Finn introduced all participants on the call and provided a summary of the project and site. The site's proximity to the Missouri River and the river's relevance to the history, culture, and identity of Jefferson City were central points of focus.

Christopher S. Bond U.S. Courthouse (left), model showing proximity of site to the Missouri River (right)

As the most publicly accessible interior space within the building, the lobby was seen as the most logical location for a work of art by both the panel and artist. The Great Seal of the United States is incorporated into the terrazzo floor. The quote, "Let Justice Flow Like A River" rings the seal and reinforces the circular shape of the oculus and cupola directly above.

Partial view of lobby from the ground floor (left), partial view of lobby from the second floor (right)

The cupola and segmented window wall generously welcome natural illumination into the lobby. Additional lighting is provided by fixtures installed throughout the space. While many surfaces in the lobby are clad with stone, the upper half of the two-story window wall features minimal treatment. Visible from both the first and second floor, these surfaces were selected by Betty Woodman for her Art in Architecture proposal. Ms. Woodman was introduced and presented her proposal using a series of digital slides as visual aids.



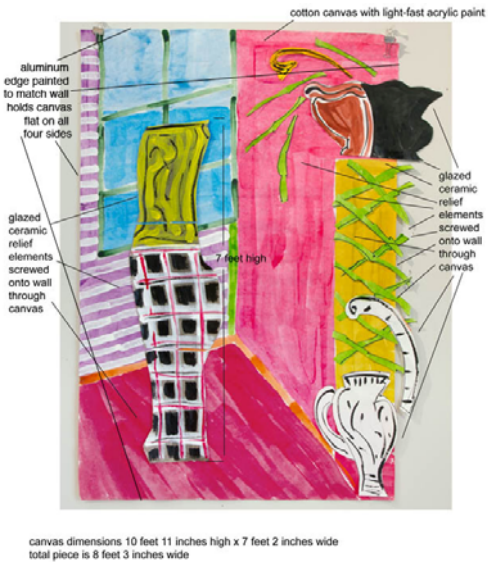
Proposal rendering (left), proposal model for *River View: Sunshine* at 1:4 scale (right)

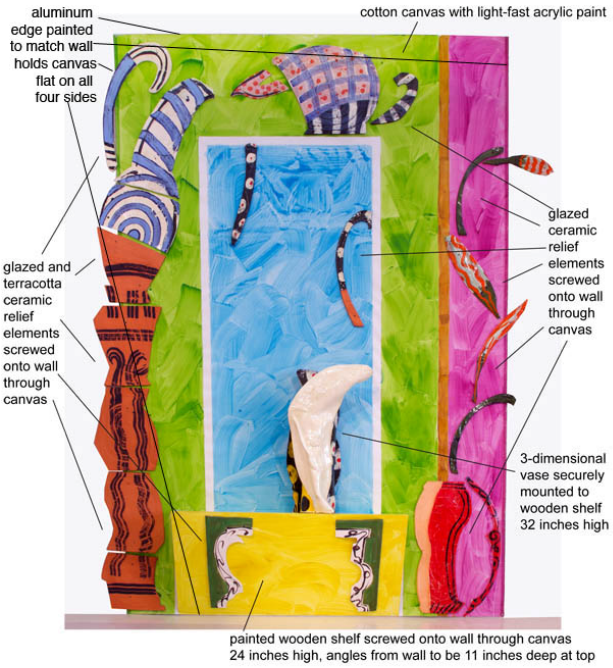
The proposal calls for a series of murals to be created for and installed on three portions of the segmented window wall. Each of the murals, titled *River View: Sunshine*, *River View: Daydreaming*, and *River View: Vases at Dusk*, features a colorful composition of patterns, images, and forms that reference elements relevant to the site and architectural design of the courthouse.

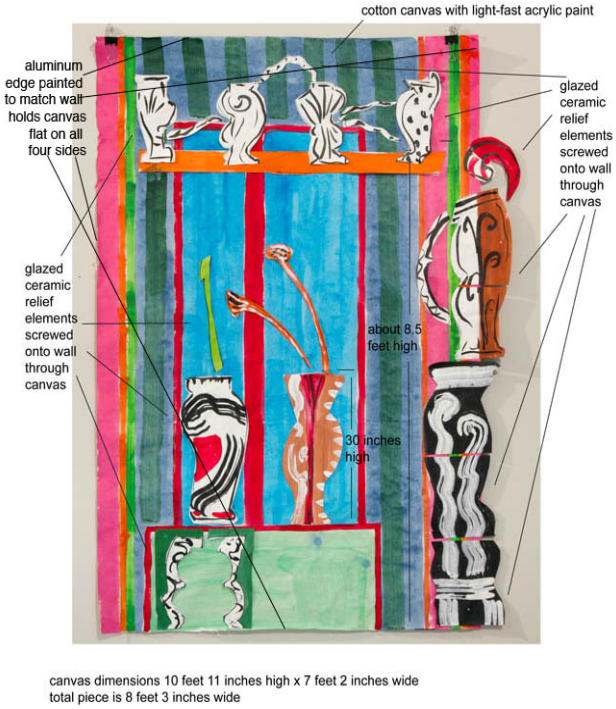
Imagery in the murals suggests views out onto a body of water, reminiscent of the views visitors and employees experience elsewhere in the building as they look out onto the Missouri River. Located above the Great Seal, this aspect of the artwork reinforces the quote and the connection it makes to the river and the site's central program. While they offer such opportunities for reflection, the murals also elicit intuitive responses as they enliven the space with vibrant colors and compositions.

Ms. Woodman explained that the appearance of architectonic forms and compositional elements within the murals draws attention to select features of the site (e.g. the columns on the courthouse) while extending these references to architectural precedents such as the nearby State Capitol and Palladian-influenced structures such as Monticello. She sought to create a work of art that would provide a positive, hopeful, and contemplative experience for visitors and employees alike.

Katarina Jerinic presented information about the proposed materials and method of installation, including diagrams of each mural that called out select materials and dimensions. Each mural is to consist of primed canvas, painted using acrylic paints and matte medium. The canvases will be connected to the walls first by tacking them in place at the top and then by inserting bolts into prefabricated holes. Sculptural elements including thin, glazed ceramics, a 12"h x 24"w x 11"d plywood shelf are to be connected to the drywall. Specially cut, rigid foam pieces will be screwed into the shelf to provide a base support for a vase, which will be fabricated with an opening to fit over the stack. The lip of the vase will be secured by hardware, inserted into the wall.







Ms. Jerinic noted that she and Ms. Woodman had spoken with Kallmann McKinnell & Wood Architects and conservator Cameron Wilson about the proposed materials and method of installation. Technical information about the materials selected is on-file with GSA.

Ms. Woodman addressed the curvature of the segmented window wall in relation to the proposal. She encountered a similar condition during an exhibition at the Daum Museum of Contemporary Art in 2002. One of the pieces in that show engaged a 40' wide wall with a slight curve. There was some separation between the edges of the flat ceramic elements and the wall, but none that negatively impacted the artist's intent or viewing experience.

Ms. Jerinic explained that the canvases would be flush with the wall, held in place by a flexible, 1/16" thick strip of aluminum edging that would be painted to match the wall surface.

With regard to schedule, provided the proposal is approved, Ms. Woodman anticipates installation in August 2012. Maintenance would consist of annual dusting with a soft bristle brush.

Judge Laughrey and Michael McKinnell praised the proposal's concept and execution.

Mr. McKinnell asked Ms. Woodman about her decision not to include a fourth mural to engage the fourth section of the wall. Ms. Woodman explained that the security desk and its function separate the fourth wall from the other three.

Mr. McKinnell asked if Ms. Woodman felt that the pieces would benefit from dedicated lighting. She said the proposal was conceived for the space in its current condition. She was impressed at how light and elegant the space felt during her visit and endeavored to maintain those conditions as they existed.

Dana Self questioned whether the sculptural elements should be attached to studs rather than the drywall. Ms. Jerinic explained that the proposed method of installation was discussed with the architects and a conservator and the studio's installer had recommended it.

Ms. Woodman offered that the same method of attachment was used for her permanent installation at the US Embassy in Beijing and has remained securely in place since its installation in 2008.

Ms. Self commended Ms. Woodman on her proposal. She drew comparisons to the Thomas Hart Benton mural at the State Capitol and John Steuart Curry's murals at the State Capitol in Kansas as important and widely recognized works of public art in the region.

Judge Laughrey asked whether there would be any signage available for visitors.

Mr. Finn explained that the Art in Architecture Program creates signage for new installations. He said in recent years, there had been more effort in folding AiA plaques into the overall signage program for a building (i.e. same materials, fonts, etc.). He said he would be working with the field office to have a small plaque produced that would hopefully contain both basic and interpretive information about the artwork.

Mr. Finn thanked Ms. Woodman and Ms. Jerinic for the presentation and requested that they depart from the meeting to allow the panel an opportunity to discuss the proposal.

Ms. Woodman and Ms. Jerinic thanked all participants for their time and comments and left the meeting.

The panel expressed unanimous and enthusiastic support for the proposal. Given the panel's full support and recommendation that the proposal be approved, Mr. Finn said Sylvia Augustus and he would seek approval from GSA's Regional and Central Offices.

The meeting ended at approximately 10:40 AM CDT.

ADDENDUM

On May 25, 2012, Mr. Finn conducted a virtual meeting with Ann Littlefield to review the proposal. Ms. Littlefield expressed admiration and full support for GSA to accept the proposal. She suggested the possibility of having a local individual or organization sponsoring a reception with the artist to follow the installation.

On May 31, 2012, Mr. Finn conducted a virtual meeting with Rachael Blackburn Cozad to review the proposal. Ms. Cozad expressed full confidence in the proposal.

GSA

GSA Public Buildings Service

MEMORANDUM FOR LESLIE SHEPHERD
CHIEF ARCHITECT
(b) (6) [redacted] OFFICE OF THE CHIEF ARCHITECT

FROM: [redacted] MARTY JENNINGS
ACTING REGIONAL COMMISSIONER FOR PBS (6P)

SUBJECT: ART IN ARCHITECTURE PROJECT
CHRISTOPHER S. BOND, U.S. COURTHOUSE,
JEFFERSON CITY, MISSOURI

The Art in Architecture Panel for the Christopher S. Bond, US Courthouse Jefferson City, Missouri, met via WebEx on May 15, 2012, to review artist Betty Woodman's final design concept.

Ms. Woodman's proposal calls for a series of murals to be created for and installed on three portions of the segmented window wall. Each of the murals, titled *River View: Sunshine*, *River View: Daydreaming*, and *River View: Vases at Dusk*, features a colorful composition of patterns, images, and forms that reference elements relevant to the site and architectural design of the courthouse.

Imagery in the murals suggests views out onto a body of water, reminiscent of the views visitors and employees experience elsewhere in the building as they look out onto the Missouri River. Located above the Great Seal, this aspect of the artwork reinforces the quote and the connection it makes to the river and the site's central program. While they offer such opportunities for reflection, the murals also elicit intuitive responses as they enliven the space with vibrant colors and compositions.

The panel members that were in attendance for the May 15th WebEx meeting, recommend approval of Ms. Woodman's final design concept. I recommend that you approve Ms. Woodman's final design concept. Your approval will authorize us to proceed with the fabrication of the design concept.

Attachments

Approved:
(b) (6) [redacted]
Chief Architect
Office of the Chief Architect

Date: 6/13/12

U.S. General Services Administration
1500 East Bannister Road
Kansas City, MO 64131-3088
www.gsa.gov

GSA Art in Architecture Panel Meeting Minutes
New U.S. Courthouse, Cedar Rapids, IA
Prepared by: Michael Finn, 12/02/10

The Art in Architecture panel for the new U.S. Courthouse in Cedar Rapids, IA met on Thursday, October 21, 2010 to review artists' work with the intent of identifying a short-list of artist candidates. The meeting was held in the Stamats Library at the Cedar Rapids Museum of Art in Cedar Rapids, IA.

Participants included:

Sylvia Augustus, GSA Art in Architecture Program
The Honorable Marsha M. Beckelman, Iowa District Court, 6h District
The Honorable Mark W. Bennett, U.S. District Court, Northern District of Iowa
Michael Finn, GSA Art in Architecture Program
Sam Lasky, William Rawn Associates Architects, Incorporated
Dominic Molon, Contemporary Art Museum, St. Louis*
Sean Ulmer, Cedar Rapids Museum of Art

* Participated via phone

MINUTES

1. **Introductions**

The meeting began shortly after 10 AM

Michael Finn thanked everyone for participating and initiated a round of introductions.

Each attendee introduced her or himself by name and organization (e.g. Mike Finn, GSA's Art in Architecture Program, Chicago).

2. **Description of GSA Art in Architecture Process and Meeting Agenda**

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GSA

GSA Public Buildings Service

APR 08 2011

MEMORANDUM FOR MARY A. RUWWE
REGIONAL COMMISSIONER FOR PBS (6P)

FROM: CY HOUSTON
DIRECTOR, DESIGN AND CONSTRUCTION (6PC)

SUBJECT: Selection of artist Ralph Helmick

Attached is the Technical Evaluation of the artist finalists for the new United States Courthouse in Cedar Rapids, Iowa. This evaluation incorporates the recommendation of the GSA Art in Architecture Panel and ranks the finalists' artistic suitability and professional qualifications for this specific project.

Ralph Helmick scored the highest overall ranking, which was conducted by GSA's Art in Architecture Program staff. Images of all finalists' work are included in the report.

Please review this evaluation at your earliest convenience. Your approval will authorize us to proceed with contracting for this project.

Attachment

Approved (b) (6) [redacted]

(b) (6) [redacted]

Sylvia Rose Augustus,
Regional Fine Arts Officer (6PCD)

Date: 4/7/11

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Cy Houston
Director, Design and Construction (6PC)

Date: 4/7/11

(b) (6) [redacted]

(b) (6) [redacted]

Mary A. Ruwwe
Regional Commissioner for PBS (6P)

Date: 4/7/11

U.S. General Services Administration
1500 East Bannister Road
Kansas City, MO 64131-3088
www.gsa.gov

AA554, Ralph Helmick, E Pluribus

TECHNICAL EVALUATION
ART IN ARCHITECTURE COMMISSION
New U.S. Courthouse
Cedar Rapids, Iowa

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AA554, Ralph Helmick, E Pluribus

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The budget for this Art in Architecture commission is $450,000.

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Based upon the recommendations of the GSA Art in Architecture Panel and this technical evaluation, the artist who best satisfies the established Evaluation Criteria for new U.S. Courthouse in Cedar Rapids commission is: RALPH HELMICK.

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ART IN ARCHITECTURE PANEL
New U.S. Courthouse, Cedar Rapids, IA Commission

Sylvia Augustus
GSA Heartland Region 6
Regional Fine Arts Officer

The Honorable Marsha M. Beckelman
District Court Judge, Iowa District Court, District 6
Community Representative

The Honorable Mark W. Bennett
U.S. District Court, Northern District of Iowa
Client Agency Representative

Michael Finn
GSA, representing Office of the Chief Architect
Art in Architecture Program Specialist

Dominic Molon
Chief Curator, Contemporary Art Museum St. Louis
GSA Art Peer Professional

William Rawn*
Principal, William Rawn Associates Architects, Inc.
Lead A/E

Sean Ulmer
Curator of Collections and Exhibitions, Cedar Rapids Museum of Art
Local Arts Professional

* Sam Lasky, Senior Associate at William Rawn Associates, Architects, Inc., participated in select panel meetings on Rawn's behalf.

AA554, Ralph Helmick, E Pluribus

SIGNATURES

This technical evaluation was conducted by Michael Finn, Art in Architecture Program Specialist, and reviewed and approved by Jennifer Gibson, Art in Architecture Program Manager, and Sylvia Augustus, Regional Fine Arts Officer.

(b) (6) [redacted]

Michael Finn
Art in Architecture Program Specialist

02/23/11
Date

(b) (6) [redacted]

21 March 2011
Date

(b) (6) [redacted]

Regional Fine Arts Officer

2-22-11
Date

The Contracting Officer acknowledges that the Art in Architecture acquisition process, as outlined in the 2010 GSA Art in Architecture Policies and Procedures, has been properly implemented.

(b) (6) [redacted]

Michael Flanigan
Contracting Officer

3/29/11
Date

FINAL CONCEPT REVIEW 30 March 2012
United States Courthouse
Cedar Rapids, Iowa

PANEL: Sylvia Augustus, Regional Fine Arts Officer, GSA, Kansas City, Missouri
Nicole Avila, Art in Architecture Program Specialist, GSA, Washington, D.C.
Judge Marsha M. Beckelman, Iowa State Court, 6th District, Cedar Rapids
Judge Mark W. Bennett, U.S. District Court, Northern District of Iowa, Sioux City
Sam Lasky, AiA, William Rawn Architects
Sean Ulmer, Curator, Cedar Rapids Museum of Art
*Dominic Molon, Chief Curator, Contemporary Art Museum, St. Louis

ATTENDEES: Ralph Helmick, Artist
Sarah Rodrigo, Helmick Sculpture
Lee Anne Kramer, Assistant Project Manager, GSA
James Snedegar, Project Manager, GSA

*Unable to attend

INTRODUCTIONS AND MEETING OVERVIEW:

Prior to the meeting all participants were alerted to the purpose of the meeting, which was to review Ralph Helmick's final artwork concept for the new U.S. Courthouse in Cedar Rapids, Iowa. The panel is responsible for discussing the merits of the concept and advising GSA on whether fabrication of the proposed artwork should proceed. In addition, all panel members were sent instructions on how to participate in the meeting via the web. The meeting convened at approximately 12:10 PM CST via WebEx. James Snedegar ran the Power Point presentation prepared by Ralph Helmick through his computer. Mr. Helmick went through the images as they appeared on the computer screens of the participants.

ARTWORK CONCEPT PRESENTATION:

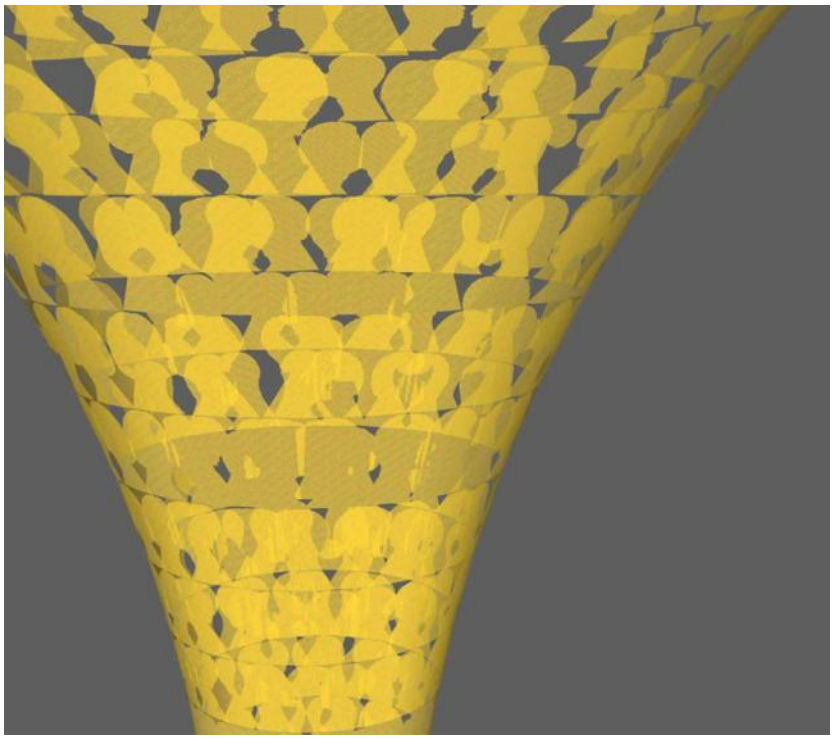
Mr. Helmick introduced his artwork concept with the working title, *E Pluribus*. He explained that the concept was inspired by juries. His goal for the artwork concept is that it conveys community and transparency, as well as creates a sculptural form that is compelling when viewed from outside the building and intimate when viewed from the inside. The sculpture is a portrait of the community, reflecting the local demographics through its composition of individual silhouettes of Cedar Rapids residents rendered in perforated steel. Mr. Helmick explained that at the base of the sculpture the silhouettes will be separate and distinct. As the composition tapers upward, the silhouettes begin to overlap, eventually merging into a central mass before expanding outward again toward the top. The sculpture will convey the concept of transparency physically—by maintaining the existing site lines through the building, as well as thematically—by serving as a metaphor for judicial transparency. The use of form, light and shadow will emphasize the dynamic between individual and society.

Preliminary Concept:

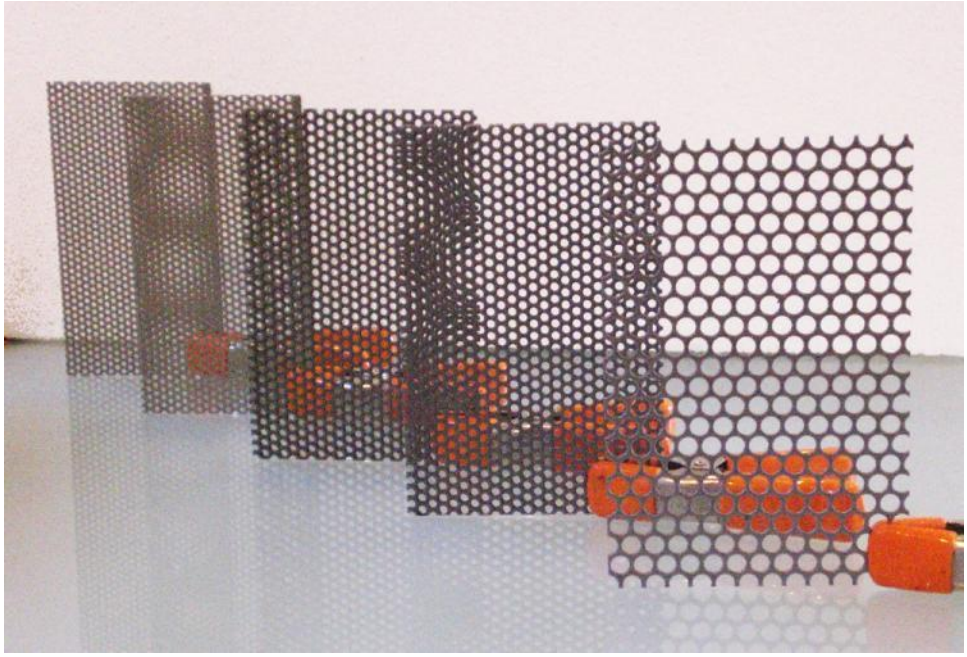
Mr. Helmick developed a preliminary concept, which was reviewed and approved by GSA.

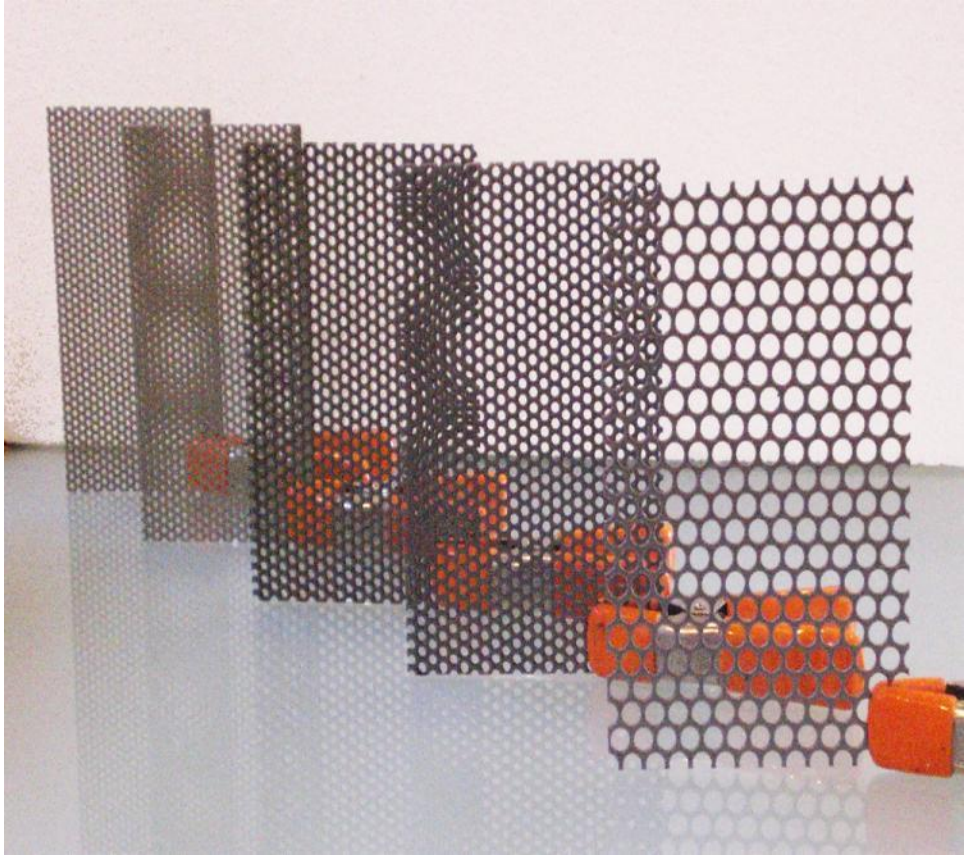
Final Concept:

Imagery and sample materials were presented to reflect the art work's placement within the atrium space in the building.



Mr. Helmick showed samples of the perforated steel material and explained how by placement of the steel sheets the level of opacity can be varied. The image also illustrates the moiré patterns that result from overlapping the steel sheets. Mr. Helmick finds the Moiré patterns appealing, because they add visual interest to the overall sculpture and underscore the concept of individuals coming together to build a responsible consensus, as with juries.





Helmick stated that the sculpture will be suspended 11 feet from the floor, is 22 feet and 27 feet wide at the top and bottom, respectively, and is 41 feet tall.

PANEL QUESTIONS AND COMMENTS:

The panel commented on the quality of Mr. Helmick's design concept, how well it fits in with the design of the building and how it complements the other artwork commissioned. The panel agreed that the concept will successfully transform the atrium space if implemented. Sean Ulmer pointed out that the curving form of the sculpture contrasts well with the rectilinear shape of the building. The panel members remarked that the use of Cedar Rapids citizens to symbolize jurists was very appropriate for the space and specific use of the building. Questions were asked about the finish of the metal and how it could reflect light within the atrium space. Mr. Helmick explained that that the finish would be a frosted gold metallic. He will determine the exact hue after visiting the site once more and seeing the colors in the space. Some panel members were concerned about the opacity of the sculpture. They wished that they had an example of exactly how transparent the sculpture will be in the atrium space. Mr. Helmick assured the panelists that maximum transparency is very important to his overall concept.

Judge Bennett and Mr. Ulmer inquired about the construction of the sculpture. Mr. Helmick explained the fabrication of the piece. The silhouettes are made from perforated steel sheets connected to each other by steel rings ½" diameter. Thirty-five layers are linked in ascent, each comprised of mirrored portraits of 12 jurors (24 silhouettes in total per layer) engaged in a "ring cycle" of deliberation. The sculpture will be suspended from the atrium ceiling using a series of cables, some of which will be attached to the top ring and others will extend through the vortex of the sculpture to the bottom ring. To maximize transparency, the size of the cables will be minimized to the degree that is structurally possible. The artwork will be fabricated, painted and then taken apart so that it can fit through the courthouse doors. The sculpture will be re-assembled, welded and raised in stages, the bottom section being the last to be added.

Judge Bennett had to leave the meeting early, but he expressed his support for the work, remarking that it exceeds his expectations. He thanked Mr. Helmick for his presentation.

Judge Beckelman asked how the people depicted in the sculpture would be selected—will there be a call to the general public? Mr. Helmick said that he intends to photograph a wide variety of people who are eligible to serve on a jury in Cedar Rapids: both genders, all races, ages, and ethnicities. He hopes to solicit these photographic portraits through "portrait harvests" at locales such as City Hall, DMV, local festivals, performance venues or the art museum. After photographing the subjects, the silhouettes will then be laser-cut from perforated steel sheets. Judge Beckelman asked whether one will be able to recognize individual people in the finished sculpture. Mr. Helmick said no, that the silhouettes will be simplified to create "a portrait of everyone, not anyone."

Judge Beckelman and Sam Lasky inquired about publicity for the artwork. Sylvia Augustus and Nicole Avila explained that it's part of the Art in Architecture program to provide information on the artwork for the public, usually in the form of a press release, plaque and illustrated brochure (funds permitting). The artwork will also be included in the grand opening ceremony for the building. Some type of celebration will be planned by GSA. Ms. Augustus will work with the GSA public affairs office. Panel members also expressed interest in documenting the fabrication and installation process, either with video or photography. Mr. Helmick said he will document the entire process.

Judge Beckelman inquired about how the piece would be lit? Mr. Helmick explained that 4 custom light fixtures have already been installed and can be directed in different directions as needed.

Ms. Avila said that GSA will arrange to have a trained art conservator review Mr. Helmick's final artwork concept, probably via WebEx. The review will allow Mr. Helmick the opportunity to ask the conservator questions about materials, fabrication, installation and maintenance. This new step in the art commissioning process is intended to ensure the prolonged success of the artwork.

Ralph Helmick and Sarah Rodrigo were thanked for their participation in the meeting and strong presentation. They left the meeting and the panel continued to discuss the proposal.

PANEL DELIBERATION AND RECOMMENDATION:

(b) (5)

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Sylvia Augustus thanked all participants and the meeting ended at 1:30 pm CST.

APR 23 2012

GSA

GSA Public Buildings Service

MEMORANDUM FOR LESLIE SHEPHERD
CHIEF ARCHITECT
OFFICE OF T (b) (6) [redacted]

FROM: MARY A RUV [redacted] S (6P)
REGIONAL C

SUBJECT: ART IN ARCHITECTURE FINAL CONCEPT APPROVAL
US COURTHOUSE, CEDAR RAPIDS, IOWA

The Cedar Rapids Art in Architecture Panel met on Friday, March 30th, via web to review Ralph Helmick's final design concept proposal. The Region and the Art in Architecture Panel have expressed unanimous and enthusiastic support for Mr. Helmick's final design concept. The panel recommends that GSA approve Mr.Helmick's final concept.

In Mr. Helmick's written proposal he states:

> "This artwork is a portrait of community in the broadest sense of the word. It is also a portrait of a specific community, precisely reflecting the social makeup of Cedar Rapids. Through form, light and shadow, the sculpture addresses the dynamic between individual and society. Through form, light and shadow, it aims to promote self-awareness and to encourage informed and respectful consensus with one's fellow citizens."

Mr. Helmick will utilize silhouettes of citizens of Cedar Rapids realized in perforated steel to create a sculptural piece for the courthouse atrium. I recommend that you approve Mr. Helmick's final design concept. Your approval will authorize us to allow Mr. Helmick to proceed with fabrication and installation of his final concept.

Attachments

(b) (6) [redacted]

Approved:
Leslie She
Chief Arch
Office of the Chief Architect

Date: 4/24/12

U.S. General Services Administration
1500 East Bannister Road
Kansas City, MO 64131-3088
www.gsa.gov

AA554, Ralph Helmick, E Pluribus

U.S. General Services Administration
Art in Architecture Program
U.S. Coast Guard Headquarters project
Minutes of the secong panel meeting: artist selection
January 14, 2010 / 10:00 AM – 4:00 PM

CONFIDENTIAL

Art in Architecture Budget: $1.5 million

Panelists:

Mary Ann Bader	U.S. Coast Guard
Jonathan Binstock	Citi Private Bank Art Advisory
Bill Caine	GSA Art in Architecture Program
Jane Engvall	Department of Homeland Security
Christine Ewing	GSA NCR Regional Fine Arts Officer
Lisa Gold	Executive Director, Washington Project for the Arts
Ralph Johnson	Perkins & Will

Additional Participants:

Michelle Choe	GSA St. Elizabeths Campus
Charlotte Cohen	GSA Fine Arts Manager, New York
Maggie Donaldson	GSA NCR Intern
Casey Jones	GSA Director of Design Excellence & the Arts
Ralph O'Mara-Garcia	GSA Office of Design & Construction project coordinator

---

Introduction

Bill Caine gave each attendee a Conflict of Interest Form to sign. Each panel member introduced themselves to the rest of the group. Jane Engvall showed the 9/11 artifacts that DHS would like to incorporate into the DHS Campus. Ms. Engvall explained that there are no rules for using the artifacts, but, if an artist is chosen to work with the artifacts, it would be important to select an artist who would treat them with respect. Ms. Engvall also stated that NCPC has approved the Coast Guard building design.

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TECHNICAL EVALUATION
ART IN ARCHITECTURE COMMISSION
U.S. COAST GUARD HEADQUARTERS
WASHINGTON, D.C.

CONFIDENTIAL

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The total budget for the Coast Guard project's Art in Architecture commission(s) is approximately $1,700,000.

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AA494, Mark Di Suvero, Thanks from the Saved Ones

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AA494, Mark Di Suvero, Thanks from the Saved Ones

(b) (5)

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Based upon the recommendations of the GSA Art in Architecture Panel and this technical evaluation, the artists who best satisfy the established Evaluation Factors for the U.S. Coast Guard headquarters commission are: **Mark di Suvero, Teresita Fernández, and An-My Lê; the project budget would allow GSA to commission all three artists.**

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AA494, Mark Di Suvero, Thanks from the Saved Ones

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AA494, Mark Di Suvero, Thanks from the Saved Ones

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[redacted]

AA494, Mark Di Suvero, Thanks from the Saved Ones

ART IN ARCHITECTURE PANEL
U.S. Coast Guard Headquarters

Mary Ann Bader
Coordinator, Coast Guard Art Program
Washington, D.C.

Jonathan Binstock
Senior Advisor (SVP), Post-War and Contemporary Art
Citi Private Bank Art Advisory Service
New York

William Caine
Fine Art Specialist
U.S. General Services Administration
Washington, D.C.

Jane Engvall
Dept. of Homeland Security HQ Management & Development
Washington, DC

Christine Ewing
Regional Fine Arts Manager
U.S. General Services Administration
Washington, D.C.

Lisa Gold
Executive Director
Washington Project for the Arts
Washington, D.C.

Ralph Johnson
Perkins & Will
Chicago

SIGNATURES

This technical evaluation was conducted by William Caine, Art in Architecture Program Specialist, and reviewed and approved by Susan Harrison, Art in Architecture Program Manager, and Christine Ewing, Regional Fine Arts Officer.

(b) (6) [redacted]

William Caine
Art in Architecture Program Specialist

May 14, 2010
Date

(b) (6) [redacted]

Susan Harrison
Art in Architecture Program Manager

MAY 17, 2010
Date

(b) (6) [redacted]

Christine Ewing
Regional Fine Arts Officer

May 17, 2010
Date

GSA

GSA National Capital Region

JUN 0 8 2010

MEMORANDUM FOR LES SHEPHERD
CHIEF ARCHITECT (PCA)
OFFICE OF DESIGN AND CONSTRUCTION
PROGRAMS

(b) (6)

FROM: BART BUSH[redacted]
REGIONAL [redacted]IONER
PUBLIC BU[redacted]ERVICE (WP)

SUBJECT: Approval of Artists: Mark di Suvero, Teresita Fernández and An-My Lê
U.S. Coast Guard Headquarters, Washington, DC

In accordance with the Art-in-Architecture procurement procedures, the Art-in-Architecture Panel reviewed the applicants for the public art commission for the new U.S. Coast Guard Headquarters' building, located on St. Elizabeth Campus in, Washington, DC, on January 14th, 2010.

This panel recommended all three artists will collaborate with the architect to create art to enhance the U.S. Coast Guard Headquarters and its site for the occupants and the general public.

I concur and recommend Mark di Suvero, Teresita Fernández and An-My Lê commissioned for the Art-in -Architecture project. We feel that they will be able to execute artwork that will be pleasing to both our tenant customers and to the Federal community. This recommendation takes into consideration the advice of the Art-in-Architecture Panel, and is based upon the attached Technical Evaluation. Your approval will authorize us to proceed with contracting this project.

Attachment

Approved:
(b) (6)
[redacted]

6/29/10
Date

Chief Architect, Public Buildings Service (PCA)

U.S. General Services Administration
301 7th Street, SW
Washington, DC 20407-0001
www.gsa.gov

FEB 06 2013

GSA National Capital Region

MEMORANDUM FOR LES SHEPHERD
CHIEF ARCHITECT
(b) (6) [redacted] FICE (b) (6) [redacted]

FROM: [redacted] LLIAM TING BLIC [redacted]

SUBJECT: Art in Architecture Commission
U.S. Coast Guard Headquarters, Washington, DC
Artist – Mark di Suvero

In accordance with the Art in Architecture procurement procedures, on January 25, 2013, the Art in Architecture Panel reviewed Mark di Suvero's Final Design Concept for the public art commission at the U.S. Coast Guard Headquarters, located in Washington, DC.

The panel unanimously recommended the artist's Final Design Concept for an outdoor sculpture at the main entrance of the U.S. Coast Guard Headquarters building. The panel originally called for an artist to create a piece that would enhance the U.S. Coast Guard Headquarters and its site for the occupants and the general public, while keeping with the major concepts that have shaped the aesthetics of the building and the tone of the archirecture. Di Suvero's proposal meets the criteria originally established by GSA's Art in Architecture Panel.

I concur and recommend that Mark di Suvero be commissioned for the Art in Architecture project. We feel confident he will be able to execute artwork that will be pleasing to both our clients and to the community. This recommendation takes into consideration the advice of the Art in Architecture Panel and a favorable response from our Coast Guard representative on the panel.

Your approval is requested to authorize Mark di Suvero to proceed with fabrication and installation of his final design concept for the Art in Architecture project.

Attachments

APPROVED (b) (6) [redacted] Date: 2/8/2013

Chief Architect, Public Buildings Service (PCA)

U.S. General Services Administration
301 7th Street, SW
Washington, DC 20407-0001
www.gsa.gov

U.S. General Services Administration

CONFIDENTIAL

Art in Architecture Program

Richard Bolling Federal Building
Artist Selection Meeting - Minutes – October 9, 2009

PANEL: Porter Arneill, Executive Director and Public Art Administrator, Kansas City Municipal Art Commission
Sylvia Augustus, Regional Fine Arts Officer, GSA*
Kim Baker, Art in Architecture Program, GSA
Chris Cook, Director and Curator, Salina Art Center (previous curator at the Kemper Museum of Contemporary Art
Don Distler, Project Manager, GSA (sitting in for Sylvia Augustus)
Kathy Dowell, kathy dowell art + service
Brian Gross, Architect, Helix Architecture + Design
Cyndie Oster-Radke, U.S. Social Security Administration

ATTENDEES: Mike Huele, Architect, Helix Architecture + Design

*not able to attend meeting

SUMMARY: Panel members determined that the artist(s) receiving a commission must be capable of creating a work of high quality that responds to the architectural design of the building and the site. Due to an increase of funds available to commission new work, the panel members recommend GSA commission more than one artist for this project; they recommend GSA commission major and minor works. (b)(5) [redacted]

MINUTES: The meeting convened at 10:00 AM in room N133 of the Richard Bolling Federal Building in Kansas City, MO.

Kimberly Baker welcomed the participants and highlighted the goal of the meeting—to develop a short-list of artist finalists from which GSA will select one or more project artists for a commission. She explained that the short-listed artists would be subject to additional review by GSA; pending the results of the technical review, any of the short-listed artists could be awarded a commission.

Ms. Baker explained that the budget for the project has increased since the last time the panel met. She noted that the new budget is approximately $1.2 million, of which $33k will be reserved to conserve existing GSA artwork in the building. The panelists discussed the budget and agreed that the increased budget offered potential for more than one artist to receive a commission and discussed the notion of having a major and a minor commission. Due to the increase of the art budget, Ms. Baker explained that should the panelists not feel comfortable recommending artists on the existing list to GSA, GSA would be happy to organize an another Art in Architecture meeting to review additional artists.

Before the review of the artists' portfolios began, Bryan Gross provided the group with an update of the building project. The renovation project began in 1999 and to maintain a high level of occupancy during the renovation, the project has been divided into four phases. Phases 1 & 2 are complete and the remaining phases are underway. Phase 3 consists of improvements to floors 4-9, including system upgrades, asbestos and lead paint abatement, space alterations, and the like. Phase 4 includes similar work for the sub-basement through floors 3 and floor 17.

Lindberg, Curtain Wall

Mr. Gross and Don Distler explained that the building renovation project would ideally include improvements to the exterior public areas, but any exterior work included as part of the overall project will depend on the availability of project funds to complete the work. The desired exterior site work would include but would not limited to, enhancement of the security features on the site, modification of the public plaza to make it more welcoming and user-friendly, and a redesign of the space adjacent to the day care drop off site (which functions as a parking lot and will only be active in the mornings and evenings as parents drop off their children for the day).

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[redacted] Lindberg, Curtain Wall

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Ms. Baker thanked the participants for their time and effort with this project.

The meeting adjourned at approximately 3:00 PM.

GSA

GSA Heartland Region

MAR 2 4 2010

MEMORANDUM FOR LESLIE SHEPHERD
CHIEF ARCHITECT
PUBLIC BUILDING SERVICE

FROM: MARY A. RUWWE
REGIONAL COMMISSIONER – 6A

SUBJECT: Artist selection approval for the Art in Architecture commission at the Richard Boling Federal Building in Kansas City, Missouri.

In accordance with GSA policies, the Art in Architecture panelists for the Richard Boling Federal Building in Kansas City, Missouri have reviewed their roster of artist candidates.

Of the six (6) finalists recommended by the panel, Roxy Paine scored the highest overall ranking in the seven evaluation criteria. In addition, Eric Sall and Anne Lindeberg have been selected for minor commissions. I concur with the determinations of the panel, and recommend the final approval of their selection.

Your approval will authorize the project team to proceed with contracting the artist.

Approved: (b)(6) [redacted]
Chief Architect
Public Buildings Service

Date: Mar. 26, 10

Encl.

U.S. General Services Administration
1500 East Bannister Road
Kansas City, MO 64131-3088
www.gsa.gov

Lindberg, Curtain Wall

TECHNICAL EVALUATION
ART IN ARCHITECTURE COMMISSION

Richard Bolling Federal Building, Kansas City, Missouri

(b)(5)

[redacted]

Lindberg, Curtain Wall

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[redacted]

Based upon the recommendations of the Art in Architecture Panel and this technical evaluation, GSA would best satisfy the interests of the client, community, and project team representatives by offering the Bolling Federal Building major commission to Roxy Paine and minor commissions to Eric Sall and Anne Lindberg.

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ART IN ARCHITECTURE PANEL
Kansas City, MO

Porter Arneill
Kansas City Municipal Art Commission

Sylvia Augustus*
Regional Fine Arts Officer, General Services Administration, Region 6

Kim Baker
Art in Architecture Program, Office of the Chief Architect, General Services Administration

Chris Cook
Kemper Museum of Contemporary Art/Salina Art Center

Brian Gross
Helix Architecture + Design Excellence & the Arts

Cyndie Oster-Radke
U.S. Social Security Administration

This technical evaluation was conducted by Kim Baker, Art in Architecture Program Staff and was reviewed and approved by Susan Harrison, Art in Architecture Program Manager and Sylvia Augustus, Regional Fine Arts Officer.

(b)(6) [redacted]

Susan Harrison
Art in Architecture Program Manager

3/9/2010
Date

(b)(6) [redacted]

Kim Baker
Art in Architecture Program Specialist

3/9/2010
Date

(b)(6) [redacted]

Regional Fine Arts Officer

3/11/2010
Date

* Sylvia Augustus was not able to attend the Oct. 9, 2009 Artist Selection Meeting; project manager Don Distler filled in for Augustus at the meeting.

FINAL CONCEPT REVIEW 25 August 2011
Richard Bolling Federal Building
Kansas City, MO

PANEL: Porter Arneill, Kansas City Municipal Art Commission*
Sylvia Augustus, Regional Fine Arts Officer, GSA*
Kim Baker, Art in Architecture Program Specialist, GSA
Rachel Cozad, Kemper Museum of Contemporary Art
Kathy Dowell, Kathy Dowell Art + Service
Brian Gross, Architect, Helix Architecture + Design
Wanda Colon Mollefulleda, SSA*

ATTENDEES: Paula Andreas, GSA
Don Distler, Project Manager, GSA
Mike Heule, Helix Architecture + Design
Anne Lindberg, Artist
Tom Thomas, GSA
Louis Zarr, Gastinger Walker Harden Architects

* unable to attend

The meeting convened at approximately 1:10 PM at Anne Lindberg's studio in Kansas City, Mo. Kim Baker welcomed everyone to the meeting and introductions were made. She explained that the purpose of the meeting was for Anne Lindberg to present her final concept to the Art in Architecture panel. The panel is responsible for discussing the merits of the concept and advising GSA on whether fabrication of the proposed artwork should proceed.

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PRELIMINARY CONCEPT:

Preliminary Concept: dual layers
stripes and curtain etching

Lindberg developed a preliminary concept, which was reviewed and approved by GSA. Though the concept has since been modified, Lindberg said that sharing it with the panel will serve as a useful starting point for her to talk about overall approach to the project.

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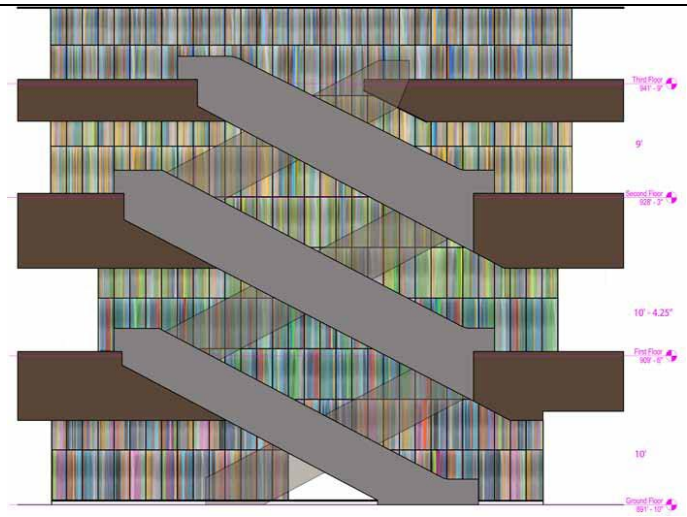
Lindberg said that she envisions the glass panels functioning as a "curtain-wall"—a play on words—that references how the term is used in architecture and a wall of curtains--literally. The curtain, she explained, will act as a device to introduce a sense of movement to and provide subtle variation of color to the grid-like glass wall. She noted that the scale of the individual glass panels, which have a window-like sensibility, reinforce this idea.



Preliminary Concept: original curtain wall
dual layers, stripes and curtain etching

Lindberg also commented that she has used curtain imagery the past to achieve a similar effect.

Anne Lindberg, *One A Day 59 & One A Day 62*, 2010
art billboards, 271 x 124 feet each, Kansas City, Missouri.

Unlike a true window, Lindberg said that the glass panels must be opaque to obstruct the view of the framing system that holds the glass in place. As such, Lindberg proposed that stripes of color be applied to the back of the glass using Advanced Screening Technology, a proprietary glass-printing process developed by Skyline Design. (Skyline Design is the Chicago-based firm who was brought on board initially to paint the glass white.)

Lindberg explained that Skyline Design will apply pigment ink with a machine that resembles a giant ink-jet printer in a striped pattern to back of the ½" thick glass panels. It was noted that the ink proposed is conducive to glass application and is treated so that the surface of the finished product can be cleaned and maintained with relative ease. Curtain imagery will be added to the fronts of the glass panels using the FOTO-glass technique, another printing process developed by Skyline Design to "etch" glass.

ADDITIONAL DESIGN WORK:
Lindberg worked with Skyline Design to develop printed-glass samples to get a better sense of what the finished panels will look like; she showed the samples to the panelists. Referencing the samples, she said that some of them did not provide the level of detail that the final artwork will require. While she is confident that Skyline Design can produce good work, she noted that they do not typically work on custom projects of this magnitude, which means they provide less oversight on the printing process than she had originally anticipated. Lindberg will continue to work with them to fine-tune the design/printing process.

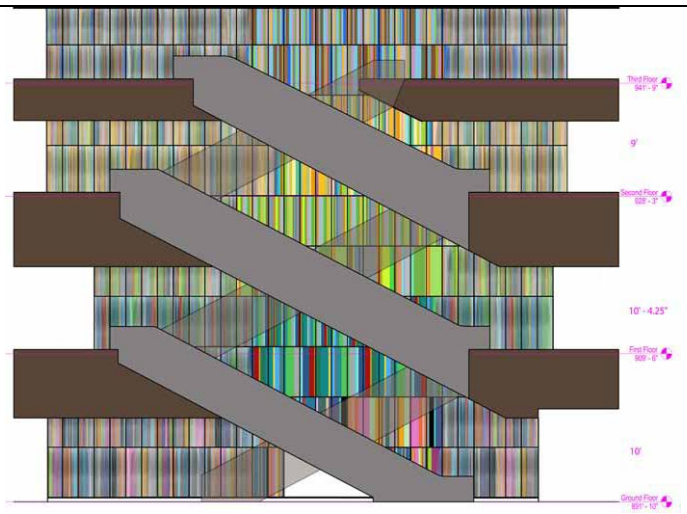
Lindberg's preliminary concept proposed that each of the 268 glass panels have imagery printed on the front and back sides. According to the pricing that she had from Skyline Designs at the time, the concept seemed feasible. Skyline Design's most recent estimate did not reflect what the sales representative had initially quoted to Lindberg. GSA, Lindberg, and the rest of the project team have been working diligently with Skyline Design to get a firm quote on the cost difference between back-painting the panels white and treating the panels as Lindberg is proposing.

Lindberg noted that she also worked with the design team to ensure the lighting in the escalator cove will complement the artwork; the new lighting design will be more cost effective that what was originally proposed.

Lindberg explained that her design has evolved incrementally as she has accumulated knowledge about the project. Lindberg's final concept submission offers three options for the panel to review. The options are her response to budget uncertainties/gaps and Skyline Design's ability to fabricate her ideas as she envisions them; all options have advantages and disadvantages for the panel to consider.

Technical information about Skyline Design's printing process was included in the written final concept document, as were budgets for each of the options, including the preliminary design.

OPTION 1:
Option 1 is similar to Lindberg's preliminary concept in terms of coloration and process. However, Lindberg reduced the percentage of panels that will receive the "etched" curtain imagery; all panels will be printed with colored stripes. Conceptually, Lindberg "opened the curtains" of the curtain-wall, which will add variation and dimension to the wall by revealing more intense colors. The practical implication of the modified design is cost efficiency. By reducing the number of panels that require printing on the front side, the printing costs for this option are approximately 30% less than what she initially proposed.

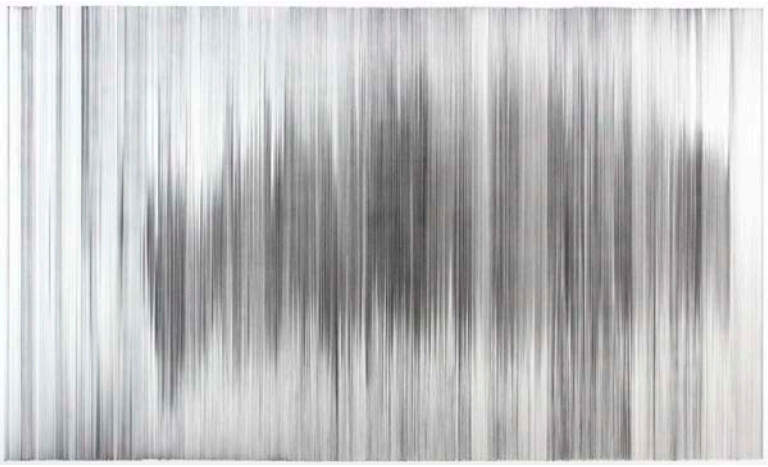


Option 1: open curtain
broad gesture, dual-layers, bright middle

While the work may be more dynamic, Lindberg commented that the curtain reference may be lost on the viewer and the piece may not flow as well compositionally.

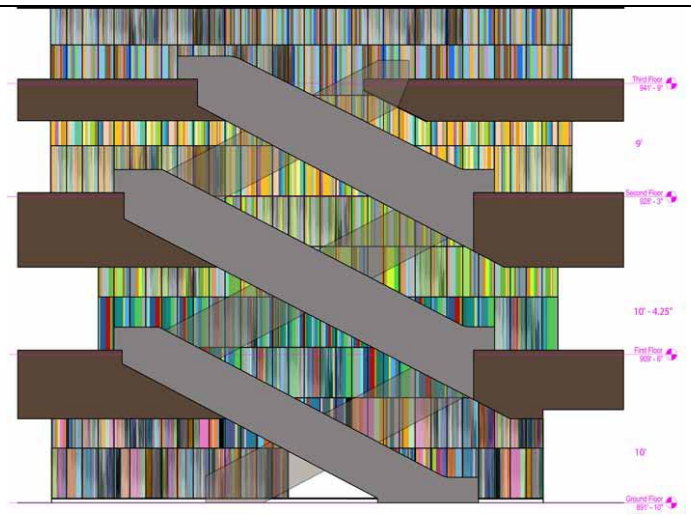
OPTION 2:
Like the preliminary concept and option 1, this option uses the same color elements and printing processes, but places greater emphasis on the colored stripes. Though labeled option 2 (of 3), this is Lindberg's most recent and preferred idea for the project. Unlike her preliminary concept and other options, this option does not use the curtain as a formal device to introduce movement and rhythm to the work. Instead, Lindberg is proposing to "etch" lines on the front surfaces of approximately 70% of the glass panels.

The etched lines will be similar to Lindberg's line drawings, as seen below.



Anne Lindberg, *parallel 10 (plumbago)*
graphite on cotton board, 40 x 70 inches.

Lindberg's decision to move from the curtain imagery was made in part after working with Skyline Designs to develop material samples. The samples, as previously mentioned, were not as detailed as she had hoped they would be and she became concerned that the curtain may not translate well in the printing process.

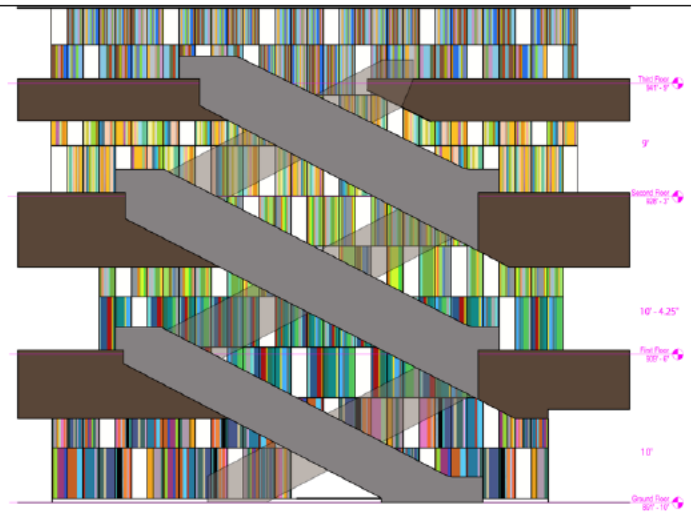


Option 2: introduction of linear etched stripes instead of curtain

Option 2 makes effective use of the glass to achieve layering and a sense of transparency. Though the lines will be subtle, they will significantly impact one's experience of the space. The overall effect of this option will result in a wall that features great variation in pattern; some areas of the work will be vivid and some will have a more subdued matte surface. Lindberg noted that it is possible to adjust the etching/printing to reveal or partially obscure the color as desired.

OPTION 3:
Option 3 probably moves further away from the preliminary concept than any of the other proposals. In this version, Lindberg treats approximately 70% of the glass panels with striped color; the remaining 30% of the panels will be back-painted white. The fronts of the glass panels are not treated in this option. Instead, the focus of the artwork becomes the placement and variation of the stripes and their relationship to the white panels. This graphic option brings to mind bar codes, signage, awnings, and the building façade.

Option 3 is the most cost-effective proposal; it is close to meeting the current budget of $150,000. Lindberg noted that she is very sensitive budget concerns. The panel agreed that this concept demonstrates her willingness to be flexible in her design approach to meet the project budget. Lindberg is confident that she can deliver a project that can be accomplished for the set budget. While she prefers option 2, Lindberg noted that she would be very excited to implement any one of the three options.



Option 3: introduction of white back-painted panels layering removed

(b)(5) [redacted]

[redacted]

[redacted]

[redacted]

[redacted]

[redacted]

[redacted]

[redacted]

(b)(5)

(b)(5) [redacted]

PANEL RECOMMENDATION:
The panel expressed unanimous support for Lindberg's design efforts, which they noted will result in work that respects the integrity of building and will add value to the urban fabric of the city. The panel commented on the dynamic nature and artistic merit of all of Lindberg's ideas.

The panel commented on Lindberg's thoughtful design response to budgetary concerns/limitations, and expressed support of all options. (b)(5) [redacted]

GSA

GSA Public Buildings Service

MEMORANDUM FOR LESLIE SHEPHERD
CHIEF ARCHITECT
PUBLIC BUILDIN(b)(6) [redacted]

FROM: MARY A. RUWW[redacted]
REGIONAL COMMISSIONER FOR PBS (6P)

SUBJECT: Art in Architecture Project, Richard Bolling Federal Building, Kansas City, Missouri

The Art in Architecture Panel for the Richard Bolling Federal Building met in Kansas City, Missouri, on August 26, 2011, to review artist Anne Lindberg's final design concept.

Ms. Lindberg has proposed a large glasswork that will be four stories high. Her work will be incorporated into the escalator area on the ground level through the third floor. Her glasswork will feature a back lit, multicolored, multi-paneled, vertical glass arrangement that will re-imagine the solid white glass wall originally proposed for the escalator area. Her proposal speaks to the interest in textiles. The glass panels will function as a "curtain wall" –a play on words- that references the term used in architecture and a wall of curtains-literally. The curtain she has designed will act as a device to introduce a sense of movement to this vertical circulation area.

The panel members that were in attendance for the August 26th meeting recommend approval of Ms. Lindberg's final design concept

I recommend that you approve Ms. Lindberg's final design concept. Your approval will authorize us to proceed with the fabrication of the design concept.

Approved:
(b)(6) [redacted]

Date: 10-19-11

Chief Architect
Public Buildings Service

Encl.

U.S. General Services Administration
1500 East Bannister Road
Kansas City, MO 64131-3088
www.gsa.gov

U.S. General Services Administration
Art in Architecture Program

FINAL CONCEPT REVIEW
Richard Bolling Federal Building
Kansas City, MO

25 August 2011

PANEL:
Porter Arneill, Kansas City Municipal Art Commission*
Sylvia Augustus, Regional Fine Arts Officer, GSA*
Kim Baker, Art in Architecture Program Specialist, GSA
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The meeting convened at approximately 1:10 PM at Anne Lindberg's studio in Kansas City, Mo. Kim Baker welcomed everyone to the meeting and introductions were made. She explained that the purpose of the meeting was for Anne Lindberg to present her final concept to the Art in Architecture panel. The panel is responsible for discussing the merits of the concept and advising GSA on whether fabrication of the proposed artwork should proceed.

Lindberg explained that she met the project team to learn about the project and to tour the space before she began any design work. After her initial visit, she spent an additional day on-site to study how federal employees and visitors use the common spaces. It was then that she noted that the escalators and surrounding areas are active throughout the day. During her visits, she also learned of the Helix-designed glass wall planned for the ground through third floors of the escalator core.

PRELIMINARY CONCEPT:

Preliminary Concept: dual layers
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1800 F Street, NW
Washington, DC 20405-0002
www.gsa.gov

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For Lindberg's preliminary concept, she proposed to re-imagine the glass wall by replacing the solid white back-painted glass panels with a custom design. The new design features imagery that is in keeping with her existing body of work and demonstrates her interest in textiles, while responding to the building's façade and window patterns, which she said reminds her of a massive textile.

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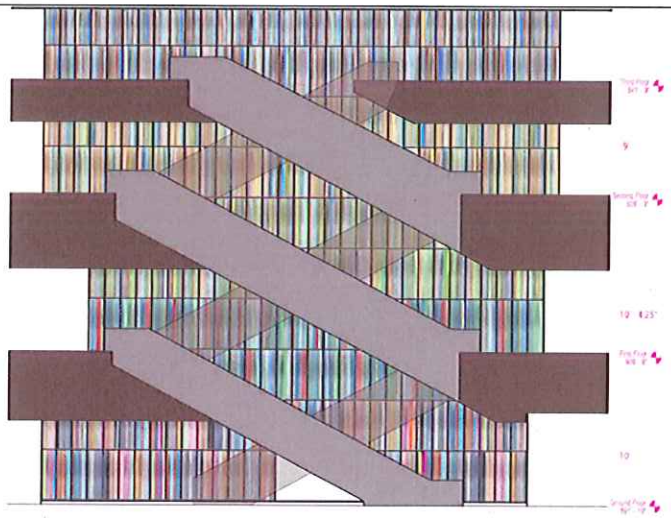

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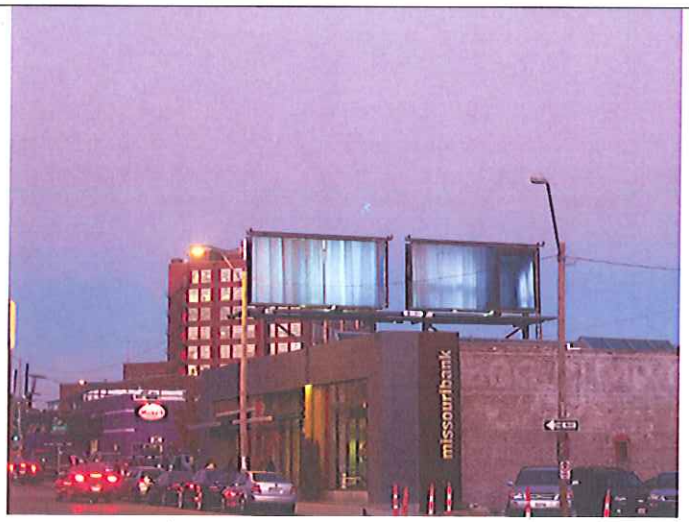

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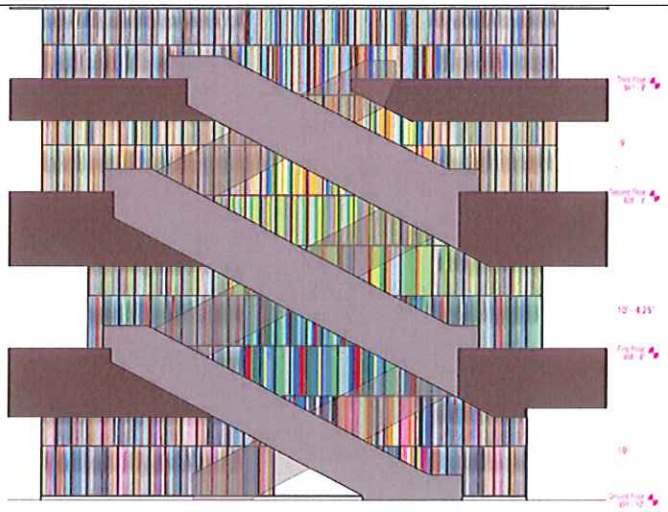

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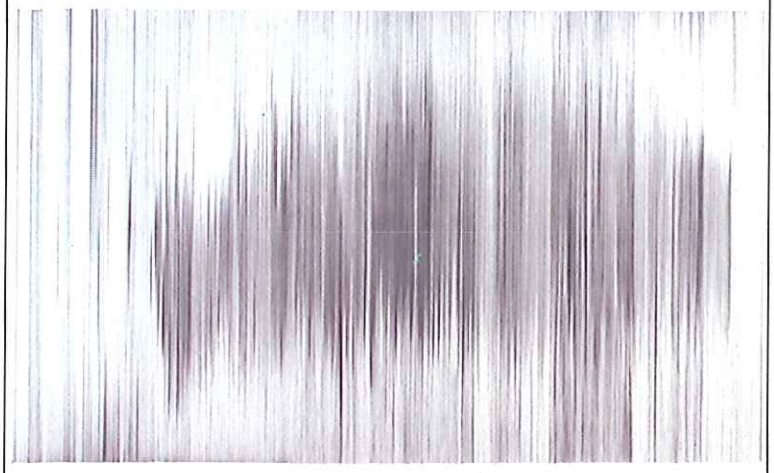

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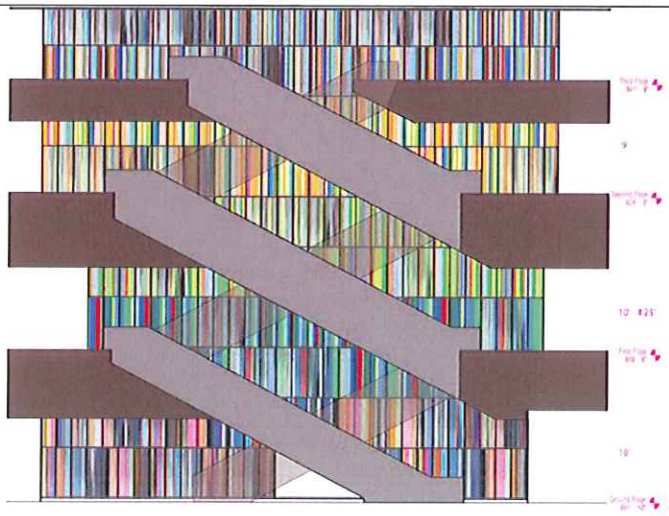

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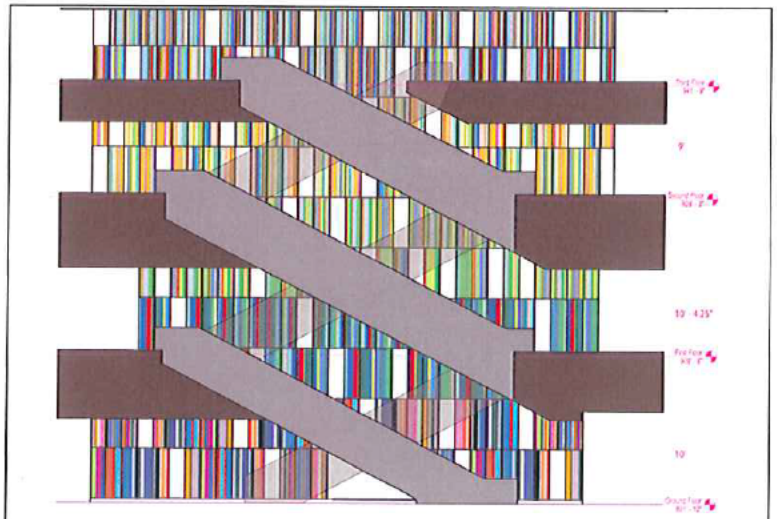

Option 3: introduction of white back-painted panels layering removed

(b)(5)

[redacted]

Lindberg, Curtain Wall

(b)(5)

(b)(5) [redacted]

PANEL RECOMMENDATION:
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The panel commented on Lindberg's thoughtful design response to budgetary concerns/limitations, and expressed support of all options. (b)(5) [redacted]
(b)(5) [redacted]

U.S. General Services Administration
Art in Architecture Program
U.S. Coast Guard Headquarters project
Minutes of the secong panel meeting: artist selection
January 14, 2010 / 10:00 AM – 4:00 PM

CONFIDENTIAL

Art in Architecture Budget: $1.5 million

Panelists:

Mary Ann Bader	U.S. Coast Guard
Jonathan Binstock	Citi Private Bank Art Advisory
Bill Caine	GSA Art in Architecture Program
Jane Engvall	Department of Homeland Security
Christine Ewing	GSA NCR Regional Fine Arts Officer
Lisa Gold	Executive Director, Washington Project for the Arts
Ralph Johnson	Perkins & Will

Additional Participants:

Michelle Choe	GSA St. Elizabeths Campus
Charlotte Cohen	GSA Fine Arts Manager, New York
Maggie Donaldson	GSA NCR Intern
Casey Jones	GSA Director of Design Excellence & the Arts
Ralph O'Mara-Garcia	GSA Office of Design & Construction project coordinator

---

Introduction

Bill Caine gave each attendee a Conflict of Interest Form to sign. Each panel member introduced themselves to the rest of the group. Jane Engvall showed the 9/11 artifacts that DHS would like to incorporate into the DHS Campus. Ms. Engvall explained that there are no rules for using the artifacts, but, if an artist is chosen to work with the artifacts, it would be important to select an artist who would treat them with respect. Ms. Engvall also stated that NCPC has approved the Coast Guard building design.

(b) (5)

[redacted]

(b) (5)

[redacted]

(b) (5)

[redacted]

(b) (5)

[redacted]

TECHNICAL EVALUATION
ART IN ARCHITECTURE COMMISSION
U.S. COAST GUARD HEADQUARTERS
WASHINGTON, D.C.

CONFIDENTIAL

(b) (5)

[redacted]

(b) (5)

[redacted]

The total budget for the Coast Guard project's Art in Architecture commission(s) is approximately $1,700,000.

(b) (5)

[redacted]

AA527, Teresita Fernández, Nocturnal (Navigation)

(b) (5)

[redacted]

AA527, Teresita Fernández, Nocturnal (Navigation)

(b) (5)

[redacted]

Based upon the recommendations of the GSA Art in Architecture Panel and this technical evaluation, the artists who best satisfy the established Evaluation Factors for the U.S. Coast Guard headquarters commission are: **Mark di Suvero, Teresita Fernández, and An-My Lê; the project budget would allow GSA to commission all three artists.**

AA527, Teresita Fernández, Nocturnal (Navigation)

(b) (5)

[redacted]

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(b) (5)

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AA527, Teresita Fernández, Nocturnal (Navigation)

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AA527, Teresita Fernández, Nocturnal (Navigation)

ART IN ARCHITECTURE PANEL
U.S. Coast Guard Headquarters

Mary Ann Bader
Coordinator, Coast Guard Art Program
Washington, D.C.

Jonathan Binstock
Senior Advisor (SVP), Post-War and Contemporary Art
Citi Private Bank Art Advisory Service
New York

William Caine
Fine Art Specialist
U.S. General Services Administration
Washington, D.C.

Jane Engvall
Dept. of Homeland Security HQ Management & Development
Washington, DC

Christine Ewing
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U.S. General Services Administration
Washington, D.C.

Lisa Gold
Executive Director
Washington Project for the Arts
Washington, D.C.

Ralph Johnson
Perkins & Will
Chicago

SIGNATURES

This technical evaluation was conducted by William Caine, Art in Architecture Program Specialist, and reviewed and approved by Susan Harrison, Art in Architecture Program Manager, and Christine Ewing, Regional Fine Arts Officer.

(b) (6) [redacted]

William Caine
Art in Architecture Program Specialist

May 14, 2010
Date

(b) (6) [redacted]

Susan Harrison
Art in Architecture Program Manager

MAY 17, 2010
Date

(b) (6) [redacted]

Christine Ewing
Regional Fine Arts Officer

May 17, 2010
Date

GSA

GSA National Capital Region

JUN 0 8 2010

MEMORANDUM FOR LES SHEPHERD
CHIEF ARCHITECT (PCA)
OFFICE OF DESIGN AND CONSTRUCTION
PROGRAMS

(b) (6)

FROM: BART BUSH[redacted]
REGIONAL [redacted]SSIONER
PUBLIC BU[redacted]S SERVICE (WP)

SUBJECT: Approval of Artists: Mark di Suvero, Teresita Fernández and An-My Lê
U.S. Coast Guard Headquarters, Washington, DC

In accordance with the Art-in-Architecture procurement procedures, the Art-in-Architecture Panel reviewed the applicants for the public art commission for the new U.S. Coast Guard Headquarters' building, located on St. Elizabeth Campus in, Washington, DC, on January 14th, 2010.

This panel recommended all three artists will collaborate with the architect to create art to enhance the U.S. Coast Guard Headquarters and its site for the occupants and the general public.

I concur and recommend Mark di Suvero, Teresita Fernández and An-My Lê commissioned for the Art-in -Architecture project. We feel that they will be able to execute artwork that will be pleasing to both our tenant customers and to the Federal community. This recommendation takes into consideration the advice of the Art-in-Architecture Panel, and is based upon the attached Technical Evaluation. Your approval will authorize us to proceed with contracting this project.

Attachment

Approved:
(b) (6)
[redacted]
Chief Architect, Public Buildings Service (PCA)

6/29/10
Date

U.S. General Services Administration
301 7th Street, SW
Washington, DC 20407-0001
www.gsa.gov

U.S. General Services Administration
Art in Architecture Program
U.S. Coast Guard Headquarters Project
October 17, 2012 – Artist Concept Presentation

ARTIST:

Teresita Fernández

PANELISTS:

Mary Ann Bader – USCG Art Program Coordinator
***** Jonathan Binstock – Citi Private Bank Art Advisory / GSA art peer
Bill Caine – GSA Art in Architecture Program
Jane Engvall – Senior Program Manager, DHS Real Property Management
Christine Ewing – GSA Regional Fine Arts Officer
Lisa Gold – Executive Director, Washington Project for the Arts / GSA art peer
***** Ralph Johnson – Perkins+Will, Chicago

ADDITIONAL PARTICIPANTS:

James Fortinsky – GSA Project Manager
Maggie Harris – GSA Art in Architecture and Fine Arts Programs
John Mielke – Senior Architect, DHS Headquarters Management and Development
Thomas Mozina – Perkins+Will, Chicago
Edmund Newman – GSA Project Manager
Cmdr. Christopher O'Neil – USCG Chief, Strategic Communications
Sieanna Seward – GSA Fine Arts Intern
Capt. George Stephanos – USCG St. Elizabeths Project Officer
Cmdr. Richard Wester – USCG Commandant's Press Assistant

***** not present at this meeting

SUMMARY:

Teresita Fernández presented her concept proposal for an artwork in the new U.S. Coast Guard headquarters lobby. The proposal is for a large, metal wall sculpture that is based on a navigational star chart. The members of the GSA Art in Architecture panel and the project team praised the concept for its expression of the Coast Guard's mission and identity. They also praised the artwork's response to the architectural conditions of the space.

MINUTES (recorded by Bill Caine and Maggie Harris):

1. Christine Ewing and Bill Caine welcomed everyone to the meeting and invited all of the participants to introduce themselves.

2. Ms. Ewing and Mr. Caine explained that the purpose of the meeting is for the GSA Art in Architecture panel and other project participants to review Teresita Fernández's concept proposal and to offer feedback to her and to GSA.

Artist's Presentation:

3. Ms. Fernández began her presentation. She explained that she is a conceptual artist, meaning that she begins with an idea, and not a preconception of how the final artwork should look. The artwork's final form and appearance are whatever will best serve the idea.

4. She said that she chose to focus on the large wall in the new USCG headquarters lobby, because of its prominence and the space's abundant natural light.

5. Ms. Fernández said that she begins every project with research. What are we talking about? Who is the audience? What is the space for the artwork and how will it be used?

6. She said that she explored the Coast Guard website and was fascinated by the information that she found there about the history of lighthouses in the United States.

7. Ms. Fernández said that she was interested specifically in the history of women lighthouse keepers. She said that lighthouses often were in isolated places and that the women's husbands or fathers may have died or been away at sea, and so the women had to take over as the lighthouse keepers.

8. She then plotted on a U.S. map the nation's approximately 590 lighthouses. However, she decided that the resulting image would not make a compelling artwork, because all of the plotted points are clustered on the coasts, and so the middle of the wall would be blank.

9. Ms. Fernández said that she considered a new idea about the night sky that does not involve lighthouses, but still relates to beacons and light.

10. She said that she became intrigued by the idea of the night sky as a surface that we have always looked to for orientation and information, and especially how this relates to the history of maritime navigation and the mission of the Coast Guard.

11. She showed a few historical examples: ancient Egyptian tomb decoration, the original ceiling decoration of the Sistine Chapel (a blue field with gold stars), and

elaborately carved star patterns in the ceilings of the Alhambra Palace in Granada, Spain.

12. Ms. Fernández commented that the night sky served as the first calendar and clock, and that in ancient times the stars were like a modern day GPS system used for finding ones way.

13. She said that the etymology of the word “disaster” is “bad star” (dis + aster).

14. Ms. Fernández said that she was intrigued by an August 1944 *Naval Aviation* news article titled “WAVES Study for Jobs on Link Program.”

Relationship to the Space:

15. Ms. Fernández said that her artwork for the USCG lobby needs to address the fact that the space will be saturated with natural light. She wants to make an artwork that will take advantage of the abundant light.

16. She also noted that the complex structure of the skylight will cast a grid of shadows on the artwork wall. She said that she wants to create an artwork that will make use of those shadows, which will move as the sun moves.

17. Ms. Fernández said that this enormous “blank” wall is not so blank after all, because of all the light and shadows.

18. In response to these conditions, Ms. Fernández is proposing to use a navigational star chart as the basis for a large wall sculpture. She said that the sculpture will be almost like an enormous drawing, the components of which will be connected to the wall.

19. She said that there would be a gap of space between the sculpture components and the wall, so that the sculpture will cast shadows of the constellation patterns onto the wall, along with the grid-like shadows of the skylight mullions and trusses.

20. Ms. Fernández said that she had not yet worked out the technical specifications for the fabrication of the wall sculpture, but that it would be a very straightforward process using a CNC router or some other metal-cutting process.

21. She said that she would like to use brass or bronze, and that the metal would have a very shiny and reflective surface that would look like gold. She said that the sculpture would have a reflective, mirror-like finish, so that it becomes almost a visual barometer of the changing atmospheric conditions of the lobby.

22. Ms. Fernández said that she does not want the artwork to be static and appear always the same. She wants the artwork to be a touchstone for the many people who will pass repeatedly through the lobby space. She has designed an

artwork that will look subtly different throughout the day and year in response to the ever-changing light filtering into the space.

23. She said that the artwork could be experienced from outside the lobby, too, from the forecourt of the building and even from further away. She said that she would like the artwork to serve as a type of beacon that heralds visitors' arrivals at the new U.S. Coast Guard headquarters.

Feedback and Questions from the Art Panel and Project Team:

(b)(5) [redacted]

25. Tom Mozina asked Ms. Fernández is she would want use special lighting to illuminate the sculpture at night. Ms. Fernández said that the artwork would not require any special lighting, and that whatever regular lighting is already planned for the lobby would be fine. She said that she would not want any kind of theatrical lighting for the artwork. Mr. Mozina said he agrees that "less is more," and that whatever lighting will already be there would be sufficient.

(b)(5) [redacted]

(b)(5) [redacted]

[redacted] (b)(5) [redacted]

29. Ms. Fernández said that she does not want to represent the Coast Guard with any trite or clichéd images, such as boats and anchors. She said that she wants to convey instead a poetic aspect of the Coast Guard, by referencing in a more subtle and elegant way the vastness of the sea and the heroic, epic qualities of celestial navigation, which is such an important aspect of Coast Guard history.

(b)(5) [redacted]

31. Ms. Fernández said the night sky itself is not static, and it appears to rotate throughout the night. She also said that the reflections of light and shadow on the floor also will be cast onto the people walking through the lobby, and so they too will be part of the dynamic aspect of the artwork.

(b)(5) [redacted]

(b)(5) [redacted]

33. Ms. Fernández said that she would love to do time lapse video documentation of her proposed artwork, such as a 24 hour cycle that shows how the sculpture's conditions change throughout the day. She said that it would be great to put this kind of video on the Web, so that many people who might never be able to visit the Coast Guard headquarters could still have an experience of the artwork.

(b)(5) [redacted]

[redacted]

(b)(5) [redacted]

36. Bill Caine subsequently read on the Web that Admiral Papp's description of his guiding principle to "Honor our profession" includes a star navigation metaphor: "Mission excellence is our north star."

http://www.uscg.mil/announcements/alcoast/271-10_alcoast.txt

(b)(5) [redacted]

38. Ms. Fernández (b)(5) [redacted] said that most of her artworks reference the natural world, because it's the one thing that people are not cynical about. She said that everyone can appreciate the beauty of the stars, the ocean, cloud formations, waterfalls, etc.

(b)(5) [redacted]

40. With no more questions or comments, Ms. Ewing and Mr. Caine thanked Ms. Fernández for her presentation and everyone else for their attendance and participation. The meeting adjourned so that the group could don protective gear and visit the construction site to see the lobby space and wall for the proposed artwork.

GSA

GSA National Capital Region

DEC 26 2012

MEMORANDUM FOR LES SHEPHERD
CHIEF ARCHITECT
OFFICE OF THE CHIEF ARCHITECT (PCA)

FROM: (b) (6) [redacted]
ACTING REGIONAL COMMISSIONER
PUBLIC BUILDINGS SERVICE (WP)

SUBJECT: Art in Architecture Commission
U.S. Coast Guard Headquarters, Washington, DC
Artist – Teresita Fernández

In accordance with the Art in Architecture procurement procedures, on October17, 2012, the Art in Architecture Panel reviewed Teresita Fernández's Final Design Concept for the public art commission for the lobby at the U.S. Coast Guard Headquarters, located in Washington, DC.

The panel unanimously recommended the artist's Final Design Concept for interior space of the U.S. Coast Guard Headquarters building. The panel originally called for an artist to create a piece that would enhance the U.S. Coast Guard Headquarters and its site for the occupants and the general public, while keeping with the major concepts that have shaped the aesthetics of the building and the tone of the archirecture. Fernández's proposal meets the criteria originally established by GSA's Art in Architecture Panel.

I concur and recommend that Teresita Fernández be commissioned for the Art in Architecture project. We feel confident she will be able to execute artwork that will be pleasing to both our clients and to the community. This recommendation takes into consideration the advice of the Art in Architecture Panel and a favorable response from our Coast Guard representative on the panel.

Your approval is requested to authorize Teresita Fernández to proceed with fabrication and installation of her final design concept for the Art in Architecture project.

(b) (6) [redacted]

Approv[redacted] Date: Jan 2, 13

Chief Architect, Public Buildings Service (PCA)

Attachments

U.S. General Services Administration
301 7th Street, SW
Washington, DC 20407-0001
www.gsa.gov

(b) (5)

[redacted]

(b) (5)

[redacted]

The budget for this Art in Architecture commission is $530,000.

(b) (5)

[redacted]

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[redacted]

Based upon the recommendations of the GSA Art in Architecture Panel and this technical evaluation, the artists who best satisfy the established Evaluation Factors for the Byron Rogers Federal Building commission are: **Liz Larner** and **Tsehai Johnson**.

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ART IN ARCHITECTURE PANEL
Byron Rogers Federal Building

Elissa Auther
Associate Professor of Contemporary Art
Department of Visual and Performing Arts
University of Colorado at Colorado Springs

Jonathan Binstock
Senior Advisor, Postwar and Contemporary Art
Citi Private Bank, New York, N.Y.

William Caine
Art in Architecture Program Specialist
U.S. General Services Administration
Washington, D.C.

Andrew Nguyen
Community Business Center Manager
U.S. General Services Administration
Denver, Colorado

Janet Gressly
Regional Fine Arts Officer
U.S. General Services Administration
Denver, Colorado

Non-voting federal tenant-agency representatives:

Nancy Bundy
U.S. Department of Justice

Adam Harrington
Social Security Administration

Dana Feeney
U.S. Department of Homeland Security

Sylvia Paz
U.S. Department of Justice

SIGNATURES

This technical evaluation was conducted by William Caine, Art in Architecture Program Specialist, and reviewed and approved by Susan Harrison, Art in Architecture Program Manager, and Janet Gressly, Regional Fine Arts Officer.

(b) (6) [redacted]

6-18-2010

Date

Willi aine
Art ir hitecture Program Specialist

(b) (6) [redacted]

6.18.2010

Date

Susa arrison
Art ir hitecture Program Manager

(b) (7)(A) [redacted]

U.S. GENERAL SERVICES ADMINISTRATION

6/23/2010

MEMORANDUM FOR: LES SHEPHERD
CHIEF ARCHITECT – PM

FROM: PAUL F. PROUTY
REGIONAL COMMISSIONER– 8P

SUBJECT: Artist approval for Byron Rogers Federal Building, Denver, CO

Attached is the Technical Evaluation of the Art in Architecture commission finalists for the Byron Rogers Federal Building, Denver, CO. This evaluation incorporates the recommendation of the Community Arts Panel, and ranks the finalists' artistic suitability and professional qualifications for this specific project.

Liz Larner and Tsehai Johnson scored the highest ranking on the evaluation, which was conducted by GSA's Art in Architecture Program staff. Images of all three finalists are attached.

Please review this evaluation at your earliest convenience. Your approval will authorize us to proceed with contracting for this project.

(b) (6)

Approved: [redacted] Date: 6/24/10

(b) (6)

Approved [redacted] Date: 6/28/10

Chief Architect - PM

AA530, Tsehai Johnson, Field Pattern

U.S. General Services Administration

March 22, 2012

MEMORANDUM FOR: LES SHEPHERD (b) (6) [redacted]
CHIEF ARCHITECT

FROM: PAUL F. PROUTY [redacted]
REGIONAL COMMISSIONER– 8P

SUBJECT: Approval of Art in Architecture final design concept for the Byron Rogers Federal Building and Courthouse.

The Art in Architecture Panel for the Byron Rogers Federal Building and Courthouse has reviewed the final design concept by artist Tsehai Johnson. The panel unanimously recommended that the General Services Administration approve this concept and proceed with the fabrication of the artwork.

Ms. Johnson's uses ceramic to create objects that act as cultural and social documents. For her work at the Byron Rogers FB, she proposes to place her ceramic in three separate wall locations on the second floor. These spaces will have a series of geometric shapes that will vary in size and color intensity creating a pallet of color, shape and depth on the wall space in creating a three dimensional wall relief. The panel unanimously recommended that GSA approve Ms. Johnson's proposal.

I recommend that you approve Ms. Johnson's proposal. Your concurrence will authorize us to proceed with fabrication and installation of the Art in Architecture commission.

(b) (6) [redacted]

Approved

Les Shepherd
Chief Architect

Date: 3·26·12

Rocky Mountain Region
Regional Commissioner
Building 41, Room 200
Denver Federal Center
Denver, CO 80225-0546

TECHNICAL EVALUATION 2
ART IN ARCHITECTURE COMMISSION
UNITED STATES COURTHOUSE
CAPE GIRARDEAU, MISSOURI

CONFIDENTIAL

August 25, 2010 revision of the July 31, 2006 evaluation

(b) (5)

[redacted]

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[redacted]

The budget for this Art in Architecture commission is $249,500.

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Based upon the recommendations of the GSA Art in Architecture Panel and this technical evaluation, the artists who best satisfy the established Evaluation Factors for the Cape Girardeau commissions are: Kent Bloomer and Peter Waite.

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ART IN ARCHITECTURE PANEL
Cape Girardeau Commission

Ms. Sylvia Augustus
Regional Fine Arts Officer
U.S. General Services Administration
Kansas City, Missouri

Ms. Rachael Blackburn Cozad
Director
Kemper Museum of Contemporary Art
Kansas City, Missouri

Mr. William Caine
Fine Art Specialist
Art in Architecture Program
U.S. General Services Administration
Washington, D.C.

Mr. Curtis Fentress
Architect
Fentress Bradburn Architects
Denver, Colorado

The Honorable Stephen Limbaugh
Senior District Judge
United States District Court
Eastern District of Missouri
St. Louis, Missouri

Mr. Harry Rust
Community Representative
Cape Girardeau, Missouri

SIGNATURES

This technical evaluation was conducted by William Caine, Art in Architecture Program Specialist, and reviewed and approved by Susan Harrison, Art in Architecture Program Manager, and Sylvia Augustus, Regional Fine Arts Officer.

(b) (6) [redacted]

(b) (6) [redacted]

Susan H
Art in Ar

(b) (6) [redacted]

Sylvia Augustus
Regional Fine Arts Officer

8/26/10
Date

GSA

GSA Public Buildings Service

SEP 14 2010

MEMORANDUM FOR LESLIE L. SHEPHERD
CHIEF ARCHITECT (PCA)

FROM: (b) (6) [redacted] MARY A. RUWW (b) (6) [redacted]
REGIONAL CO[redacted]

SUBJECT: Artist selection approval for the Art in Architecture commission at the United States Courthouse, Cape Girardeau, Missouri

In accordance with GSA policies, the Art in Architecture panelists for the U.S. Courthouse, Cape Girardeau, Missouri, have reviewed their roster of artist candidates.

Of the four finalists recommended by the panel, Kent Bloomer and Peter Waite scored the highest overall ranking in the six evaluation criteria. I concur with the determinations of the panel and recommend the final approval of their selection.

Your approval will authorize the project team to proceed with contracting the artist.

Attachment

Approved:

(b) (6) [redacted]

Date: Sept 15, 9/10

Leslie L. Shepherd
Chief Architect
Public Buildings Service
U.S. General Services Administration

U.S. General Services Administration
1500 East Bannister Road
Kansas City, MO 64131-3088
www.gsa.gov

APR 23 2012

GSA

GSA Public Buildings Service

MEMORANDUM FOR LESLIE SHEPHERD
CHIEF ARCHITECT
OFFICE OF TH(b) (6) [redacted]

FROM: MARY A RUW[redacted]
REGIONAL CO[redacted]

SUBJECT: ART IN ARCHITECTURE FINAL CONCEPT APPROVAL
US COURTHOUSE, CAPE GIRADEAU, MISSOURI

The Cape Girardeau Art in Architecture Panel has had an opportunity to revie[illegible]nt Bloomer's final design concept proposal. The Region and the Art in Architec[illegible] Panel have expressed unanimous and enthusiastic support. The Panel recommends that GSA approve Mr. Bloomer's final concept.

Mr. Bloomer proposes to design ornament for the frieze in the lobby space of the Courthouse. He will also incorporate the building dedication date as well as text from the Declaration of Independence into the frieze. The text has been reviewed and approved by GSA and the Courts. The text is shown on attachment entitled "Lettering at Clerk's Office."

I recommend that you approve Mr. Bloomer's final design concept. Your approval will authorize us to allow Mr. Bloomer to proceed with fabrication and installation of his final concept.

Attachments

(b) (6) [redacted]

Approved: _____ Date: May 14, '12
Leslie Shep[redacted]
Chief Architect
Office of the Chief Architect

U.S. General Services Administration
1500 East Bannister Road
Kansas City, MO 64131-3088
www.gsa.gov

U.S. General Services Administration
Art in Architecture Program
U.S. Coast Guard Headquarters project
Minutes of the secong panel meeting: artist selection
January 14, 2010 / 10:00 AM – 4:00 PM

CONFIDENTIAL

Art in Architecture Budget: $1.5 million

Panelists:

Mary Ann Bader	U.S. Coast Guard
Jonathan Binstock	Citi Private Bank Art Advisory
Bill Caine	GSA Art in Architecture Program
Jane Engvall	Department of Homeland Security
Christine Ewing	GSA NCR Regional Fine Arts Officer
Lisa Gold	Executive Director, Washington Project for the Arts
Ralph Johnson	Perkins & Will

Additional Participants:

Michelle Choe	GSA St. Elizabeths Campus
Charlotte Cohen	GSA Fine Arts Manager, New York
Maggie Donaldson	GSA NCR Intern
Casey Jones	GSA Director of Design Excellence & the Arts
Ralph O'Mara-Garcia	GSA Office of Design & Construction project coordinator

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Introduction

Bill Caine gave each attendee a Conflict of Interest Form to sign. Each panel member introduced themselves to the rest of the group. Jane Engvall showed the 9/11 artifacts that DHS would like to incorporate into the DHS Campus. Ms. Engvall explained that there are no rules for using the artifacts, but, if an artist is chosen to work with the artifacts, it would be important to select an artist who would treat them with respect. Ms. Engvall also stated that NCPC has approved the Coast Guard building design.

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(b) (5)

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TECHNICAL EVALUATION
ART IN ARCHITECTURE COMMISSION
U.S. COAST GUARD HEADQUARTERS
WASHINGTON, D.C.

CONFIDENTIAL

(b) (5)

[redacted]

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[redacted]

The total budget for the Coast Guard project's Art in Architecture commission(s) is approximately $1,700,000.

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Based upon the recommendations of the GSA Art in Architecture Panel and this technical evaluation, the artists who best satisfy the established Evaluation Factors for the U.S. Coast Guard headquarters commission are: **Mark di Suvero, Teresita Fernández, and An-My Lê; the project budget would allow GSA to commission all three artists.**

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AA575, An-My Lê, True Bearing

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AA575, An-My Lê, True Bearing

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AA575, An-My Lê, True Bearing

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AA575, An-My Lê, True Bearing

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AA575, An-My Lê, True Bearing

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[redacted]

AA575, An-My Lê, True Bearing

ART IN ARCHITECTURE PANEL
U.S. Coast Guard Headquarters

Mary Ann Bader
Coordinator, Coast Guard Art Program
Washington, D.C.

Jonathan Binstock
Senior Advisor (SVP), Post-War and Contemporary Art
Citi Private Bank Art Advisory Service
New York

William Caine
Fine Art Specialist
U.S. General Services Administration
Washington, D.C.

Jane Engvall
Dept. of Homeland Security HQ Management & Development
Washington, DC

Christine Ewing
Regional Fine Arts Manager
U.S. General Services Administration
Washington, D.C.

Lisa Gold
Executive Director
Washington Project for the Arts
Washington, D.C.

Ralph Johnson
Perkins & Will
Chicago

SIGNATURES

This technical evaluation was conducted by William Caine, Art in Architecture Program Specialist, and reviewed and approved by Susan Harrison, Art in Architecture Program Manager, and Christine Ewing, Regional Fine Arts Officer.

(b) (6) [redacted]

William Caine
Art in Architecture Program Specialist

May 14, 2010
Date

(b) (6) [redacted]

Susan Harrison
Art in Architecture Program Manager

MAY 17, 2010
Date

(b) (6) [redacted]

Christine Ewing
Regional Fine Arts Officer

May 17, 2010
Date

GSA

GSA National Capital Region

JUN 0 8 2010

MEMORANDUM FOR LES SHEPHERD
CHIEF ARCHITECT (PCA)
OFFICE OF DESIGN AND CONSTRUCTION
PROGRAMS

(b) (6) [redacted]

FROM: BART BUSH[redacted]
REGIONAL [redacted]IONER
PUBLIC BU[redacted]ERVICE (WP)

SUBJECT: Approval of Artists: Mark di Suvero, Teresita Fernández and An-My Lê
U.S. Coast Guard Headquarters, Washington, DC

In accordance with the Art-in-Architecture procurement procedures, the Art-in-Architecture Panel reviewed the applicants for the public art commission for the new U.S. Coast Guard Headquarters' building, located on St. Elizabeth Campus in, Washington, DC, on January 14th, 2010.

This panel recommended all three artists will collaborate with the architect to create art to enhance the U.S. Coast Guard Headquarters and its site for the occupants and the general public.

I concur and recommend Mark di Suvero, Teresita Fernández and An-My Lê commissioned for the Art-in -Architecture project. We feel that they will be able to execute artwork that will be pleasing to both our tenant customers and to the Federal community. This recommendation takes into consideration the advice of the Art-in-Architecture Panel, and is based upon the attached Technical Evaluation. Your approval will authorize us to proceed with contracting this project.

Attachment

Approved:

(b) (6) [redacted]

Chief Architect, Public Buildings Service (PCA)

6/29/10
Date

U.S. General Services Administration
301 7th Street, SW
Washington, DC 20407-0001
www.gsa.gov

GSA

GSA National Capital Region

JUL 27 2011

MEMORANDUM FOR LES SHEPHERD
CHIEF ARCHITECT
OFFICE OF DESIGN AND CONSTRUCTION (PCA)
PUBLIC BUILDINGS SERVICE

(b) (6) [redacted]

FROM: CATHLEEN C. KR[redacted]
REGIONAL COMM[redacted]
PUBLIC BUILDIN[redacted]

(b) (6) [redacted]

SUBJECT: [redacted]rt in Architecture Commission
U.S. Coast Guard Headquarters, Washington, DC
Artist – An-My Lê

In accordance with the Art in Architecture procurement procedures, on July 6,2011, the Art in Architecture Panel reviewed An-My Lê's Final Concept for the public art commission for the U.S. Coast Guard Headquarters, in Washington, DC.

The panel unanimously recommended the artist's Final Design Concept for interior space of the U.S. Coast Guard Headquarters building. The panel originally called for an artist to create a piece that would depict the various and important activities of the U.S. Coast Guard. Lê's proposal meets the criteria originally established by GSA's Art in Architecture panel.

I concur and recommend that An-My Lê be commissioned for the Art in Architecture project. We feel confident she will be able to execute artwork that will be pleasing to both our clients and to the community. This recommendation takes into consideration the advice of the Art in Architecture Panel, approval of her Preliminary Design Concept and a favorable response from our Coast Guard representative on the panel.

Your signature is needed to authorize An-My Lê to proceed with fabrication and installation of her final design concept for the Art in Architecture project.

(b) (6) [redacted]

Approve[redacted] Date: Aug 5, '11

Chief Architect, Public Buildings Service (PCA)

Attachments

U.S. General Services Administration
301 7th Street SW
Washington, DC 20407-0001
www.gsa.gov

AA575, An-My Lê, True Bearing

U.S. General Services Administration
Art in Architecture Program

MINUTES FOR INITIAL MEETING
ART IN ARCHITECTURE PANEL
U.S. FOOD & DRUG ADMINISTRATION
SILVER SPRING, MARYLAND
22 JUNE 2004

PANEL: Betsy Bretz, Labquest
Thom Collins, Contemporary Museum, Baltimore
Kathleen Goncharov, Nasher Museum of Art at Duke University
Rod Henderer, RTKL*
Larry Kessler, FDA
Miwon Kwon, University of California Los Angeles
Michael Stevenson, Kling

GSA: Harry Debes, NCR, Project Executive
Jennifer Gibson, Office of the Chief Architect, Art in Architecture
Brooke Rosenblatt, OCA, intern
Ania Shapiro, NCR
Virginia Treanor, OCA, intern

*did not receive notification of the meeting, so did not attend

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SUMMARY: The panel agreed that the art program will be able to make a significant and positive contribution to the FDA campus. The FDA would like the artworks to encourage employee and department interaction as well as to suggest to visitors something about health, collaboration, and the spirit of working together. The FDA Art Master Plan commissioned for the site is an overall vision of how and when art should be incorporated in the project and provides a framework for artists who will be creating work for the campus. The

(b)(5)

[redacted]

1800 F Street, NW
Washington, DC 20405

MINUTES: Most of the group initially convened in the GSA construction trailer. Since only the art members of the panel were unfamiliar with the FDA project and the plans and drawings were in the trailer conference room, Jennifer Gibson asked Michael Stevenson to review details of the site and design of the facility.

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[redacted]

Following a brief discussion, the group adjourned and moved to the new CDER building where Larry Kessler, who is representing FDA, joined the panel.

Showing examples of completed Art in Architecture projects, Ms. Gibson outlined the goals of the program and responsibilities of the panel. In particular she stressed that the AiA program does not advocate a specific style or medium of art, but, rather, searches for the best art possible that is suitable for the client and the buildings. The art must be located in publicly accessible spaces (not private offices or areas of the building with limited access).

Next Dr. Kessler explained FDA's organization and mission. He noted that the agency will have approximately 9,000 employees at White Oak; in additional there are 26 regional offices and additional facilities in the Washington area. The agency is divided into product areas; the White Oak site will house the Centers for Devices and Radiological Health; Biologics Evaluation and Research; and Drug Evaluation and Research; as well as the Office of the Commissioner and the Office of Regulatory Affairs. The FDA is responsible for insuring that safe and effective medical products are on the market. It is the watchdog—it reviews and approves products, drugs, and machines, and monitors industry. Cost of the products is not a factor in the review. FDA estimates that approximately 15% to 25% of every dollar is spent on something that comes under FDA's review.

Noting that the FDA would be celebrating its hundredth anniversary in 2006, Betsy Bretz proposed that the artwork be completed by then.

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Mr. Stevenson said that approximately $800,000 is available for artwork during the current phase of the project.

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Prior to initiating discussion about the specifics of any art projects for FDA, Ms. Gibson provided an overview of the FDA Art Master Plan, which was commissioned by a previous GSA art panel as the initial component of the Art in Architecture Program at FDA. The construction project is large, complex, and will take place over many years; the art master plan provides an overall vision of how and when art should be incorporated at the site to insure its greatest impact and to make the best use of the government's funds. (b) (5)

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Ms. Gibson noted that although the program for the site has changed since the artists completed their work, their general conclusions remain valid and provide a framework for artists who will be creating work for FDA in the future.

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1800 F Street, NW
Washington, DC 20405

AA303, Matthew Ritchie, This Garden at This Hour

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At approximately 4:10 PM, Ms. Kwon and Ms. Bretz left the meeting, which officially terminated.

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The informal meeting concluded at approximately 4:45.

Please note that panel discussions are part of the federal procurement process and are confidential.

U.S. General Services Administration
Art in Architecture Program

MINUTES FOR ARTIST SELECTION MEETING
ART IN ARCHITECTURE PANEL
U.S. FOOD & DRUG ADMINISTRATION
SILVER SPRING, MARYLAND
19 NOVEMBER 2004

PANEL: Betsy Bretz, Labquest
Thom Collins, Contemporary Museum, Baltimore
Kathleen Goncharov, Nasher Museum of Art at Duke University
Rod Henderer, RTKL
Larry Kessler, FDA
Miwon Kwon, University of California Los Angeles
Michael Stevenson, Kling

OTHERS: Ernest Lunsford, FDA

GSA: Shapour Ebadi, NCR, Project Executive
Jennifer Gibson, Office of the Chief Architect, Art in Architecture
Shapari Pakroo, NCR
Ania Shapiro, NCR

SUMMARY: The panel recommended six artists for review by GSA and suggested that three artists be offered commissions during this initial phase. The panel also proposed that an artist whose work can be replicated in some form should be included amongst the three. Determining that an artist who can work in or on the landscape is needed as part of the FDA program, the panel agreed to submit names of potential artists to GSA for review at its next meeting.

MINUTES: The meeting convened in the conference room of the Life Sciences Building at approximately 9:45 AM. Ernest Lunsford updated the group on the status of the FDA project. An additional 1700 people will move to the campus in

May 2005; the process will take six weeks to two months. Construction has begun on the shared use building and design continues on CDRH 2.

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Jennifer Gibson distributed the FDA Arts Master Plan (which had also been sent to panel members prior to the meeting). The panel briefly discussed some of the recommendations of the plan and the overlap with FDA's goals, previously outlined by Larry Kessler, of increasing the impact of art across the campus and of creating opportunities for collaboration, meeting, and discussion.

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1800 F Street, NW
Washington, DC 20405

AA303, Matthew Ritchie, This Garden at This Hour

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1800 F Street, NW
Washington, DC 20405

AA303, Matthew Ritchie, This Garden at This Hour

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1800 F Street, NW
Washington, DC 20405

AA303, Matthew Ritchie, This Garden at This Hour

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The meeting adjourned at approximately 3:30 PM.

Please note that panel discussions are part of the federal procurement process and are confidential.

TECHNICAL EVALUATION
ART IN ARCHITECTURE COMMISSION
U.S. Food and Drug Administration
White Oak, Maryland

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AA303, Matthew Ritchie, This Garden at This Hour

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The budget for this Art in Architecture commission is $ 1,225,000 (design phase not to exceed $250,000).

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Based upon the recommendations of the Art in Architecture Panel and this technical evaluation, GSA would best satisfy the interests of the client, community, and project team representatives by offering the Silver Spring, Maryland, art commissions to Matthew Ritchie, Allan McCollum, and Inigo Manglano-Ovalle.

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AA303, Matthew Ritchie, This Garden at This Hour

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AA303, Matthew Ritchie, This Garden at This Hour

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ART IN ARCHITECTURE PANEL
Silver Spring, Maryland, Commission

Betsy Bretz, Labquest

Thom Collins, Contemporary, Baltimore

Kathy Goncharov, Nasher Art Museum, Duke University

Rod Henderer, RTKL

Larry Kessler, FDA

Miwon Kwon, UCLA

Michael Stevenson, Kling

This technical evaluation was conducted by Jennifer Gibson, Fine Arts Management Specialist, and was reviewed and approved by Susan Harrison, Art in Architecture Program Manager, and Andrea Mones, Regional Fine Arts Officer.

(b) (6) [redacted]

30 March 2005
Date

(b) (6) [redacted]

Susan Harrison
Art in Architecture Program Manager

30 MARCH 2005
Date

Andrea Mones
Regional Fine Arts Officer

Date

ART IN ARCHITECTURE PANEL MEETING 17 March 2009
U.S. Food and Drug Administration
Concept Presentation
Matthew Ritchie, Allan McCollum, and Jenny Holzer

PANEL:	Betsy Bretz, Labquest Thom Collins, Contemporary Museum, Baltimore Kathleen Goncharov, Nasher Museum of Art at Duke University Rod Henderer, RTKL Brian Peper, FDA Miwon Kwon, University of California Los Angeles Michael Stevenson, KlingStubbins
ATTENDEES:	Jon Lee, GSA, NCR Project Manager Kim Baker, GSA, Office of the Chief Architect, Art in Architecture Christine Ewing, GSA, NCR Regional Fine Arts Officer Kristen Yee, GSA, NCR Justina A. Molzen, FDA Maureen Sherridan, FDA Nancy Chetry, FDA Gary Claywell, FDA Charles Warr, FDA

The meeting convened at 10:15 AM at the FDA Central Shared Use Building in White Oak, Maryland.

Christine Ewing welcomed everyone to the meeting and introductions were made. Kim Baker highlighted the purpose of the meeting—for Matthew Ritchie, Allan McCollum, and Jenny Holzer to present their concepts to the panel and to discuss the status of Do Ho Suh's project. She explained that each artist will be given approximately 30 minutes to present their concept to the panel. Their presentations will include, but will not be limited to, their approach to their work, the proposed location, materials, and preliminary fabrication/installation techniques. Following the artist presentation, the panelists, observers, and the artist will discuss the concept. After the discussion, the panelists will give their individual feedback on the artistic merit of the proposal and make a recommendation to GSA on whether fabrication and installation of the artwork should proceed. Assuming that consensus is reached and the panelists approve the concept, panel comments and proposal materials will be forwarded to the GSA National Capital Region Administrator's office for his review and approval, then forwarded to GSA's Chief Architect for his review and approval. If both of these approvals are given, GSA will authorize the artist to fabricate and install the artwork. Ms. Baker noted that before the packet of

information is sent to the National Capital Administrator for his review, the proceedings of the day will be recorded and a draft set of today's minutes will be forwarded to the panel for their review and concurrence. She also said that each proposal would be reviewed by a conservator prior to fabrication and installation. That said, she explained that GSA welcomed any maintainability/durability concerns that the panel might have in regards to the art concepts; GSA will work with a conservator to resolve them.

Michael Stevenson briefed the panel on the history and status of the building project.
The FDA Consolidation Project has been in the works for more than a decade, the consolidation will include 15 (12 new) office and laboratory buildings on 130 acres within the 662 acre site that was formerly the Naval Surface Warfare Center. In 1997, the FDA Campus Master plan was submitted and approved by the National Capital Planning Commission (NCPC). He explained that over the years, the project has evolved and the number of persons that the campus will house has significantly increased—the Master Plan has been revised a number of times to accommodate the growth, to include additional parking, etc. The latest revision to the Master Plan, which occurred in 2006, placed great emphasis on sustainable design. The projected year of completion for the building project is fiscal year 2012.

Matthew Ritchie began his presentation by explaining the parallels that he drew between creation myths and the FDA—what happens to one when the apple is eaten, what goes into the body is subject of study at the FDA, and what goes into the body is information. He said that he thought about a garden of information and the promise of a garden containing the tree of life. He said that looked at artists like Mel Bochner who have worked in a garden setting both embracing and challenging the notion of a garden, and the artistic interventions of artists like Donald Judd. Mr. Ritchie said that he also thought about *The Garden of Cosmic Speculation* by architect, critic, and designer Charles Jencks. In his book about the garden, Jencks shares his theories and experiences designing a place that embodies the complexity of scientific thought and reflects the surprising order of nature.

To illustrate his approach to his work, Mr. Ritchie explained his first GSA commission (for a courthouse in Eugene Oregon) to the panel—where, like in many of his other projects, a familiar (his) visual vocabulary is transformed by project-related information. Mr. Ritchie said that the courthouse sculpture and murals reference an abstracted map of the Willamette River system and the history of constitutional law. He also shared a few of his past works with the panel that that were informed by chance, thermodynamics, mathematics, physics, and the history of the universe's creation and evolution. He then explained one of his more recent artworks to the panel, *The Morning Line*, an artistic collaboration with architects, engineers, musicians, and scientists to build a structure that expresses itself through its structure—which can be reconfigured in multiple ways, either by scaling up or down. Issues of scale, the structure of information, and other themes found in his past work have been incorporated into his concept for the FDA campus.

Because the FDA campus is so large, Mr. Ritchie said that he wanted/needed to take a systematic approach to the site—one that would allow him to expand or contract his work throughout the site—based on the project's needs/limitations. He said that he intends to provide a catalog of

interlocking designs for possible application throughout the site; he noted that these catalog items could be procured long after completion of the Art in Architecture project.

Mr. Ritchie created a video and a website to engage and exchange information with FDA employees. Using the website, FDA employees were able to post images and/or information online, which in turn, Mr. Ritchie used to build his vocabulary for this project. To illustrate how the interaction with the employees informs his process, he relayed an example in which one employee posted the molecular structure of Ivermectin on the website he created; the molecular structure of Ivermectin features hexagonal shapes. Based on that employee submission, Mr. Ritchie has incorporated the hexagonal shape into his concept, and it is now one of the building blocks of the project. He proposes to use hexagonal elements (also prevalent in organic chemistry) in small molecular expressions and in large gestures throughout the entire campus.

Mr. Ritchie met with landscape architects Sasaki Associates, Inc. to gain a thorough understanding of their planting concept for the site (based on a renaissance idea of landscape), and to work with them to figure out how to best integrate his work into the landscape design. He said that he also worked with the project architects to identify opportunities for possible artistic intervention/application.

Seeking multiple locations to integrate his artwork in multiple scales throughout the campus, Mr. Ritchie took a multi-pronged approach to developing his concept, one that will provide opportunities for fixed project elements, optional exterior distributed modular units, and optional interior modular units.

Mr. Ritchie explained that the vivarium is where the majority of the fixed project elements will be sited; the vivarium will feature his molecular garden design. His plan for the vivarium includes paths of hexagonal paving, modular furniture, cast in place bases and retaining walls, above surface precast modular retaining walls covered with plasma cut stainless steel or brushed aluminum, grasses/plantings to provide color variation in the landscape, and sculptural arbors. Mr. Ritchie provided the panel with two layouts of the garden design, and said that the final arrangement will be determined in the near future. Mr. Ritchie noted that though the majority of the fixed project elements will be housed on the vivarium, the project starts at the opposite end of the central commons, increasing in scale by increments of 8”, until it reaches the vivarium (and it has the potential to go beyond the vivarium as well).

Mr. Ritchie, while showing the panel an elevation of the arbors, said that the arbors will be approximately 10’ high and they will be planted with wisteria. The wisteria will be lush in the warmer months, and its branches will appear like a drawing on the arbor during the winter. He explained that the height of the arbor was determined, in part, by the landscape architect’s desire to campus keep sightlines open. Mr. Ritchie said that the arbor placement on the vivarium has been influenced by a desire to keep users away from the vivarium loading dock.

When asked how he would execute the proposed glass drawings, Mr. Ritchie replied that the existing curtain wall could be etched or a custom film could be made and applied to the glass.

When asked if the hexagonal units would be solid, Mr. Ritchie replied that there are a variety of options as to how to construct the units; but he thinks that they will be solid, shaping the topography of the site, and creating places for users to walk or sit on.

Understanding that the height of the structure was influenced by a desire to keep sightlines open, Rod Henderer asked Mr. Ritchie if he thought that the arbors, as proposed, were the right scale. Mr. Henderer wondered if they should be made larger. To determine if the proposed scale should be adjusted, Mr. Henderer offered to create a 3-D visual representation of the arbors on the site as they relate to the surrounding buildings/environment.

The panel then focused their comments on the plantings that Mr. Ritchie proposed for use in his project. Betsy Bretz said that the maintenance for any plantings should be minimal. Jon Lee replied that GSA understood that they must devise and commit to a landscape maintenance plan for the site, as some portions of the landscape will require more careful management than others. Mr. Henderer commented on the beauty and the low maintenance needs of the wisteria. When Michael Stevenson noted that the wisteria roots might be aggressive and care should be taken to ensure that they do not penetrate the roof's waterproofing membrane, Mr. Ritchie replied that the wisteria will be potted in contained planters (formed by the hexagonal framework) and should not pose a problem to the membrane. Mr. Stevenson agreed that the contained plantings will not impact the roof's membrane.

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Mr. Ritchie acknowledged that there is a certain amount of ambiguity in the hierarchy of meanings/visual language of the proposed artwork, and ambiguity in art is okay. Continuing, he said that there are multiple departments with multiple interests housed within the FDA; one department might bring one set of associations to the artwork and another department might use a different set of associations to interpret the artwork. The work, he said, is not intended to be representational—that information exists in an encyclopedia—its intention is to be an artwork.

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Ms. Bretz asked if installation of the artwork could occur in phases, as the locations/landscape for the work will be developed over time. Ms. Baker replied that GSA would be happy explore

whether a phased installation approach would be logistically and/or contractually feasible. (b)(5) [redacted]

Charles Warr said that he appreciated the inclusion of plantings in the artwork, noting that wisteria growing on the arbor framework reminded him of muscles on a skeleton, which he though was a fitting metaphor for the FDA. He said that the seasonal aspect of the plantings would keep the artwork from becoming static. He encouraged Mr. Ritchie to check-in with the landscape architect to insure that the wisteria selected for the arbors will flourish in its given environment.

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The panel unanimously expressed support for the project and they recommend that GSA approve the concept.

To illustrate his approach to art, Allan McCollum began his presentation with a brief overview of his past work. Since the 1970s, he has explored how objects achieve public and personal meaning in a world where mass production is prevalent. In the past, he explained to the panel, he built upon the idea of abstraction reductionism by employing a repetitive process that sought to ban/remove all non-essential aspects of painting. He noted that the removal process leaves an empty framework, which refers to only the notion of painting, which in turn, can serve as a surrogate for any other picture.

Mr. McCollum said that he began to think about objects in addition to painting. He then created *Over Ten Thousand Individual Works*, an artwork comprised of 30,000 unique objects exhibited in groups of 10,000. To establish a "vocabulary of parts" for this project, he found and cast everyday household objects in various combinations, never repeating the same pattern twice. The system used to create the artwork was designed by hand, but the artwork was mass produced. He said that he used handmade templates in multiple arrangements to create over 6,000 framed graphite drawings.

Inspired by an experience in Switzerland, where each province has its own emblem, Mr. McCollum said that he thought about how communities in America use emblems to establish their meaning and identity. For example, in Utah dinosaur tracks are found in coal mines throughout the state. He observed that many of Utah's towns created emblems featuring an image of a dinosaur to identify themselves. Building upon that observation, Mr. McCollum said that he began to think about regionalism and issues of identity, and for his next piece, he collaborated with a historical museum in Utah to cast and nationally exhibit their entire collection of dinosaur tracks—he built an educational component into this art project as well. He then explained additional projects (in Florida, California, and Kansas City) where he used regional phenomena and topography to explore community identity.

Mr. McCollum said that he sought to expand/enlarge the idea of community to include everyone in the entire planet with *The Shapes Project.* He explained that he created a series of top and bottom templates which can be combined in over 30 billion ways—or in enough ways to create a unique shape or emblem for every person on Earth. He said that because the work of the FDA touches everyone on the planet, he thought version of *The Shapes Project* would be

logical/fitting addition to the FDA campus. He also noted that the shapes have been made out of many materials and in both 2-D and 3-D formats.

Mr. McCollum proposed an installation inspired by *The Shapes Project* for the waiting areas of four conference rooms in the CDER 1 building of the FDA campus. The installation, *Collection of Eight Hundred and Sixty-four Shapes,* will be comprised of 864 unique wooden (walnut) stained and lacquered (for UV protection) shapes that are approximately 6" x 9" each. Each of the four walls will host 216 unique shapes. Though the installation method has not been fully resolved, he said that he anticipates that works will be mounted on the wall with two screws, and a silicone adhesive could be applied to the wall for added security.

In response to a question about the number of shapes in the installation, Mr. McCollum said that the number of shapes was determined by how many would fit and look good in the space. He was also asked if he could see the installation expanding, he replied that he could. Originally, he said that he wanted to make shapes for every room in the building, but that idea was deemed not practical as the individual objects might be hard for GSA to keep track of. He noted that if a shape were to be damaged or removed from that wall that he could share with GSA the files he used to create the shape--which would allow the missing piece to easily be replaced.

Ms. Bretz asked Mr. McCollum if the shapes meant anything. He responded that the shapes are composed of recognizable parts, but at the same time, they are also recognized as being unique objects. He thought that ideas of replication and transcription found in this artwork seemed to relate to the work of the FDA. She then asked him if he had considered using white oak instead of walnut wood for the shapes. He replied that he did explore using white oak for this project, but he decided that it would not look good against the existing wood paneled walls. He noted that the walnut shapes would be fabricated by a craftsman in rural Maine, which Ms. Bretz in turn, said that she appreciated.

One meeting attendee said that decisions at the FDA often involve multiple reviews by multiple disciplines, and she felt that the unique nature of the shapes corresponds well to that process. A few of the other meeting attendees shared the associations that they brought to the artwork, and how they personally related to the installation.

The topic of conversation shifted to location of the artwork. Mr. Henderer noted that this was not the location that Mr. McCollum originally wanted for his project. He said that Mr. McCollum was first interested in making a piece for the library, but because there would not be a lot of people who use that space, Mr. McCollum was encouraged to move to this more prominent location. Ms. Goncharov said that the work in this space would achieve a meditative quality, and perhaps remind visitors and staff that they are working for individuals in the country. She suggested that the seating be rearranged (moved away from the installation wall) to allow one to sit and view the artwork from across the corridor.

When asked about the placement of the individual shapes, Mr. McCollum replied that they move in a sequence that is logical to him—they get more and more complex until the final shape, which came to him in a dream.

The panelists encouraged GSA to produce descriptive information about the project, which could be made available to visitors/staff.

When asked about maintenance of the artwork, Mr. McCollum said that he anticipates that the work will need to be dusted from time to time. He noted that the shapes would be sealed with a UV protective lacquer. Ms. Baker added that a conservator will review the proposed materials, finishes, and installation method to ensure the durability of the project.

Mr. Collins said that part of the power of the artwork is the play between the variety and the commonality of the shapes. He said that adding more shapes to the project would yield increased variety and emphasize that the shapes are variations on a theme—if the number of shapes were increased he said that he felt that the power of the work would increase as well.

Mr. Collins then asked Mr. McCollum to discuss the physical boundaries of the artwork. Mr. McCollum reiterated that he originally wanted to place a piece in every room of the campus, but that idea was deemed not feasible by GSA. When asked why he chose to create 864 shapes, he said that he had to work within the boundaries of the project site, he tailored the number, placement, and variety of shapes to the specific location. As a side note, he said that the number 144 equals a perfect square; the numbers of shapes distributed/grouped on each wall are all multiples of 144.

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The panel unanimously expressed support for the project and they recommend that GSA approve the concept.

Jenny Holzer said that she thought of a few concepts for the site, but at the end of the day she concluded that a simple and low-maintenance artwork seemed to be the best approach for the FDA campus. She began her presentation by showing an image of her 1989 installation at the Guggenheim Museum in New York. The site-specific work circled the rotunda's levels with a running LED (light emitting diode) spiral of information and featured 17 red granite benches, in the center of the rotunda, arranged in a circular pattern on the 1st floor—this was the first time that she used benches as part of an installation. She said that included the benches because people often want an opportunity to sit down when viewing an artwork in a museum. Plus, she noted, the benches offer a sense of stillness and they provide a place where text can be used.

Ms. Holzer said, while she showed the panel images of both permanent and temporary exterior installations, that she started to incorporate benches in outdoor installations after her show at the Guggenheim. Having created benches for numerous projects, she has found that granite is very durable and easy to maintain. Granite, when used outdoors, typically only requires an occasional scrubbing and/or light sanding to remove dirt and debris.

For the FDA campus, Ms. Holzer proposed to create a series of 16 Verde Green granite benches, which will be installed along central commons path, and one granite table/seating area. She said that stone selection is not final, but that the Verde Green granite is attractive and integrates well into the landscape. To help illustrate her concept for the FDA, Ms. Holzer shared a previously completed installation of twenty benches, inscribed with the poetry of Elizabeth Brown, along a busy path that runs through the center of Vassar College. She also showed images of a text inscribed table and seating area at the University of San Diego, which she noted, is one of two tables that she has created.

Ms. Holzer said that placement of the benches and table is important—the table should be in a shaded area to offer escape from the sun, and the benches should be staggered along the path so that they are not facing one another. She said that she hopes that the benches and the table/seating area will serve as informal gathering places for campus employees and visitors to

eat or rest. Additionally, she hopes that people will read the text on the benches, and that the text will inspire thought or serve as a catalyst for discussion amongst the FDA employees.

The text has not been selected yet, but she anticipates that the selections will be inspirational, realistic, and humorous. Ms. Holzer said that text will be informed by historical and current sources that explore/relate to the FDA. She noted that she has been in touch with the FDA Historian to identify source material for the project. She then shared three possible text selections with the panel:

THE PURPOSES OF THIS LEGISLATION…TOUCH PHASES OF THE LIVES AND HEALTH OF PEOPLE WHICH, IN THE CIRCUMSTANCES OF MODERN IN INDUSTRIALISM ARE LARGELY BEYOND SELF PROTECTION. REGARD FOR THESE PURPOSES SHOULD INFUSE CONSTRUCTION OF THIS LEGISLATION IF IT IS TO BE TREATED AS A WORKING INSTRUMENT OF GOVERNMENT AND NOT MERELY A COLLECTION OF ENGLISH WORDS.
U.S. V. DOTTERWEICH, JUSTICE FELIX FRANKFURTER, 1943

QUACKS SHOULD BE LEFT ALONE. THEY PROVIDE A VALUABLE SERVICE BY RIDDING THE WORLD OF PEOPLE WITHOUT GOOD SENSE.
H.L. MENCKEN

THE FOOD AND DRUG ADMINISTRATION'S PHILOSOPHY FOR THE ACCOMPLISHMENTOF ITS MISSION…IS SIMPLY: TO ENFORCE THE LAWS ENTRUSTED TO IT FIRMLY BUT EVEN HANDEDLY AND WITHOUT PARTIALITY: TO SEEK PREVENTION OF VIOLATIONS TO THE FULLEST EXTENT POSSIBLE: AND TO INFORM CONSUMERS OF THE MEANS BY WHICH THEY CAN HELP THEMSELVES TO GET THE MOST PROTECTION WITH THE LEAST HELP FROM THE GOVERNMENT.
FDA ANNUAL REPORT, 1961

Ms. Holzer concluded her presentation by asking the panelists if they had any questions or comments about the concept. Mr. Bretz said that the work will offer a meditative retreat for FDA employees, as well as a place for them to comingle outdoors.

Mr. Henderer noted that the site plan has changed slightly since Ms. Holzer was last in contact with the landscape architects. Referencing her drawing, he explained that the single row of trees along the pathway will now be a double row of trees. He thought that this change would work to the advantage of her project, as the additional trees will provide more shading/shelter over the benches than originally anticipated.

Mr. Stevenson asked Ms. Holzer how the benches would be integrated into the landscape—if they will need their own footings, and if they will be located in the paved walkway, or in the grass areas along the path. Should it prove to be possible, Ms. Holzer said that the grass setting would be the preferred site for the benches. She noted that there are various ways/solutions to allow one to get to a bench in the grass without disturbing the grounds too much.

Mr. Stevenson said that there will be lighting along the path, and suggested that Ms. Holzer coordinate placement of the benches with the lighting plan, she agreed. Mr. Lee reported that the design deadline for the central commons area has been extended, and it will now fall sometime in April or May. He said that the deadline extension will allow ample time for the landscape architect and Ms. Holzer to coordinate/finalize their design efforts.

Ms. Bretz recommended that Ms. Holzer install some of the benches in already completed courtyards. Ms. Holzer, though not entirely opposed to the idea, said that benches lining the path will reinforce one another, and they will lose some of their impact if they are not sited in the same zone. Ms. Bretz then suggested that benches be temporarily placed in the existing courtyards until the landscaping goes into the commons area. Mr. Stevenson said where the benches are sited is important—that they should be coordinated with the landscape plan and placed with purpose. Ms. Holzer explained to the panel that she was instructed to work in/respond to the central commons site.

When Ms. Holzer was asked if she would seek FDA employee input for text suggestions, she replied that she would welcome employee text submissions.

Ms. Kwon stated a preference for placing the benches in an intimate context, much like the project at Vassar College. She said that she appreciated that the user would discover the benches nestled within the landscape. Ms. Holzer replied that the benches at Vassar have been placed in both open and in more heavily-planted areas along the campus walkway. She noted that she does like it when trees provide a certain amount of shelter for her benches. There was additional discussion about bench locations between the panelists and Ms. Holzer; all agreed that the benches' exact placement, footings, etc. would be determined in consultation with the landscape architect.

(b) (5)

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(b) (5)

[redacted]

The panel unanimously expressed support for the project and they recommend that GSA approve the concept.

Ms. Baker noted that Do Ho Suh's commission has been in a "holding-pattern" since August 2008. She explained that the purpose of this conversation was to discuss the project's chain of events from concept review to the present day. Additionally, she said that GSA is seeking the panelists' input on the matter.

To refresh everyone's memory, Ms. Baker said that Mr. Suh presented his final concept design to them for review in November 2007, which they unanimously supported.

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The panel unanimously expressed support for the project and they recommend that GSA move forward with the commission—they believe that the campus experience will be a richer if the artwork is installed.

Ms. Baker and Ms. Ewing thanked the panel for their time and for their support of the Art in Architecture Program. The panel commented on the high quality concepts and the competence of the artists selected to create artwork for the FDA campus.

FILE COPY

GSA National Capital Region

MEMORANDUM FOR LESLIE L. SHEPHERD
CHIEF ARCHITECT, PBS (PC)

(b) (6) [redacted]

FROM: SHARON J. BANKS [redacted]
ACTING REGIONAL ADMINISTRATOR (WA)

SUBJECT: Art-in-Architecture Commissions
FDA White Oak Campus, Silver Spring, MD
Artists – Matthew Ritchie "This Garden"
Allan McCollum "Shapes"
Jenny Holzer "Tables and Benches"
Do-Ho Suh "Untitled"

On March 17, 2009, the Art-in-Architecture Panel reviewed Final Concepts in accordance with the Art-in-Architecture procurement procedures, for the public art commissions at the FDA White Oak Campus, in Silver Spring, MD.

The panel unanimously recommended all four artists' Final Design Concepts for interior and exterior spaces. The panel originally called for an artist to create a piece that was attuned to the FDA's mission and aesthetically suitable for the dynamic architecture of the building. Matthew Richie's, Allan McCollum's, Jenny Holzer's, and Do-Ho Suh's proposals all met the criteria originally established by GSA's Art-in-Architecture program.

I concur and recommend that the above artists be commissioned for the Art-in-Architecture project. We feel confident they will be able to execute artwork that will be pleasing to both our clients and to the community. This recommendation takes into consideration the advice of the Art in Architecture Panel, approval of their Preliminary Design Concepts and a favorable response from the FDA representative on the panel.

Your approval is needed to authorize *Matthew Richie, Allan McCollum, Jenny Holzer, and Do-Ho Suh* to proceed with fabrication and installation of their Final Design Concepts for the Art-in-Architecture commissions.

(b) (6) [redacted]

Approved

Date: 4/24/09

Chief Architect, Public Buildings Service (PC)

Attachments

U.S. General Services Administration
301 7th Street, SW
Washington, DC 20407-0001
www.gsa.gov

ART IN ARCHITECTURE PANEL MEETING 24 Sept 2009
U. S. Courthouse
Billings, MT
Initial Meeting

PANEL:	Heidi Zuckerman Jacobson, Director and Chief Curator, Aspen Art Museum Hon. Carolyn Ostby, U.S. Magistrate Judge, U. S. District Court for the District of Montana Kim Baker, Office of the Chief Architect, Art in Architecture, GSA
ATTENDEES:	Kimberly Barnett, Property Manager, GSA Rod Ostermiller, Chief Deputy, U. S. Marshall Services
NOT IN ATTENDANCE:	Janet Gressly, Regional Fine Arts Officer, GSA Representative, Yellowstone Art Museum

---

The meeting convened at 2:00 PM at the James F Battin U.S. Courthouse in Billings, Montana.

Kim Baker welcomed everyone to the meeting and introductions were made. Ms. Baker highlighted the purpose of the meeting—to provide the panel with an introduction to Art in Architecture Program and the artist selection process, to learn about the building project, to identify potential concepts and approaches for integrating art into the project, and to establish project-specific criteria against which the artist candidates will be evaluated. She explained that the criteria ought to represent key areas of importance and emphasis that the panelists consider when reviewing candidates.

Ms. Baker noted that the funding for the Art in Architecture project is one-half of one percent of the building's estimated construction cost, which she estimated to be between $250-280k. Art in Architecture funds are used to pay for artists' design services and for the fabrication and installation of their artworks. Typically, the project's lead architect is a member of the Art in Architecture panel. However, she explained that it would not be the case since GSA is using the Design/Build delivery system for the courthouse project and the architect is not under contract at this point.

Showing examples of completed Art in Architecture projects commissioned for U.S. Courthouses, Ms. Baker outlined the goals of the program and the responsibilities of the panel. Over the course of the project, the panel nominates and reviews artist candidates, develops a short list of finalists from which GSA will select one or more project artists, reviews and provides critiques—for both artistic merit and long-term maintainability—of commissioned artists' final design concepts. She stressed that the art program does not advocate a specific style

or medium of art, but, rather, searches for the best art possible that is suitable for the client and the building.

Kimberly Barnett briefed the panel on the status of the building project. She explained that the design-build scope of work includes architectural, engineering, construction, and all other related services necessary to build the new courthouse. She noted that the most qualified respondents to the building project solicitation met with representatives from the courts and GSA three weeks earlier to share their design concepts. Ms. Barnett explained that she is not permitted to tell the Art in Architecture panel who the design and construction finalists are—but she noted that a range of architectural styles are represented in the early designs. Ms. Barnett said that she anticipates submission of the final courthouse designs in November; the contract will likely be awarded firm in February 2010.

The new courthouse tenants include the U. S. District Court, the U.S Marshall Services, and the U.S. Attorneys. The courthouse will be located in the central business district. Ms. Barnett explained the site has a small footprint surrounded by a parking garage, a bus station, and an alley. She said that there is one small green-space near the site and it is possible (though not guaranteed) that the building project will connect to that space. The panel members agreed that the site is challenging, but they are hopeful that the project will help revitalize downtown.

The panelists discussed the cultural identity and civic values of Montanans to gain a better understanding of the state and its residents. Montanans are said to be rugged individualists who believe in the virtues of self-reliance and personal independence; value and respect the natural environment; have a deep connection to the state/sense of place; identify with the frontier spirit of the "American Old/Wild West" and value Native American culture and traditions.

To gain a greater understanding of Billings, the local panelists shared information about the city with the out-of-town panel members. Billings, the most populated city in Montana, is in a valley surrounded by several mountain ranges. Given the city's location and geography, the area offers a number of outdoor recreational activities that residents value and partake in year-round. The Rimrocks run along the edge of the city and are one of the city's most prominent and beloved landmarks. Agriculture and trade are some of the largest industries in the area. The city is economically depressed.

In response to a stated desire to commission regional artists, Ms. Baker explained that the Art in Architecture program does not require or give preference to artists from the area where the commission is located. That said, she noted that artists with ties to Montana and who meet the panel-defined criteria could be nominated by panel members for consideration/review at the artist selection meeting.

With a greater understanding of the building project and the locale, the panelists discussed how art might best be included in the building project.

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The meeting adjourned at approximately 3:30 pm.

ART IN ARCHITECTURE PANEL MEETING 10 Dec 2009
Artist Selection
U. S. Courthouse
Billings, MT

PANEL: Kim Baker, Office of the Chief Architect, Art in Architecture, GSA
Janet Gressly, Regional Fine Arts Officer, GSA*
Hon. Carolyn Ostby, U.S. Magistrate Judge, U. S. District Court for the District of Montana
Robyn Peterson, Director, Yellowstone Art Museum
Heidi Zuckerman Jacobson, Director and Chief Curator, Aspen Art Museum

ATTENDEES: Steven Burke, Project Manager, GSA*

MINUTES: The meeting convened at 10:00 AM in the Aspen Art Museum.

Before the review of the artists' portfolios began, the panel members joined museum staff on an artist-led walkthrough of the space for an exhibition that was slated to open at the museum that evening. Once the panel reconvened, Kim Baker highlighted the goal of the meeting—to develop a short-list of artist finalists from which GSA will select one project artist for a commission. She explained that the short-listed artists would be subject to additional review by GSA. Pending the results of the technical review, any of the short-listed artists could be awarded a commission, so only those artists who are acceptable to the panel should be included on the list.

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Ms. Baker thanked the participants for their time and effort with this project.

The meeting adjourned at approximately 2.45 PM.

Please note that panel discussions are part of the federal procurement process and are confidential.

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The total Art in Architecture budget for this building project is $ 200,000.

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Based upon the recommendations of the GSA Art in Architecture Panel and this technical evaluation, the artists who best satisfy the established Evaluation Criteria for the Billings courthouse commissions are: **Angela Babby** and **Monica Ponce de Leon**.

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ART IN ARCHITECTURE PANEL
Billings, Montana Commission

Elissa Auther
Associate Professor
University of Colorado, Colorado Springs

William Caine
Art in Architecture Program
U.S. General Services Administration
Washington, D.C.

Christian Carlson, AIA
Principal, NBBJ Architects
Seattle, Washington

Lynda Moss
Montana State Senator
Billings, Montana

Carolyn Ostby
U.S. Magistrate Judge
Billings, Montana

Janet Paladino
Regional Fine Arts Officer
U.S. General Services Administration
Denver, Colorado

Robyn Peterson
Director, Yellowstone Art Museum
Billings, Montana

SIGNATURES

This technical evaluation was conducted by William Caine (Art in Architecture Program Specialist) and reviewed and approved by Jennifer Gibson (Art in Architecture and Fine Arts Division Director) and Janet Paladino (Regional Fine Arts Officer).

(b) (6) [redacted]

William Caine
Art in Architecture Program Specialist

Aug 8, 2012
Date

(b) (6) [redacted]

Art in Architecture and Fine Arts

8 August 2012
Date

(b) (6) [redacted]

Regional Fine Arts Officer

8/9/12
Date

The Contracting Officer acknowledges that the Art in Architecture acquisition process, as outlined in the 2010 GSA Art in Architecture Policies and Procedures, has been properly implemented.

(b) (6) [redacted]

Danny Crowder
Contracting Officer

8/9/12
Date

U.S. General Services Administration

March 19, 2013

MEMORANDUM FOR: LES SHEPHERD
CHIEF ARCHITECT – PM

FROM: SCOTT CONN (b) (6) [redacted]
ACTING REGIONAL COMMISSIONER– 8P

SUBJECT: Approval of Art in Architecture final design concept for the Battin U.S. Courthouse, Billings, MT

The Art in Architecture Panel for the Battin U.S. Courthouse in Billings, MT has reviewed the final design concept by artist Monica Ponce de Leon. The panel unanimously recommended that the General Services Administration approve this concept and proceed with the fabrication of the artwork.

Ms. Ponce de Leon's work titled *700 Stories* is a suspended sculpture that takes it cues from the landscape, natural world and Native American imagery of Montana. The sculpture will be a free form shape composed of thin wire in a grid pattern with geometric forms made of mylar hanging from the intersection points of the grid. The geometric forms will be attached using leather similar to the leather that is prevalent in the courthouse. The sculpture will hang in the public space between the 4th and 5th floors.

I recommend that you approve Ms. Ponce de Leon's proposal. Your approval will authorize us to proceed with fabrication and installation for this project.

Approved: (b) (6) [redacted] Date: 3·21·13
Les Shepherd
Chief Architect - PM

U.S. General Services Administration

March 9, 2015

MEMORANDUM FOR: LES SHEPHERD
CHIEF ARCHITECT(b) (6) [redacted]

FROM: PAUL F. PROUTY [redacted]
REGIONAL COMMISSIONER– 8P

SUBJECT: Approval of Art in Architecture final design concept for the Battin U.S. Courthouse, Billings, MT

Monica Ponce de Leon has a submitted design concept for a companion work for the Battin U.S. Courthouse, Billings, MT. The U.S. Courts and GSA panel members have reviewed the concept and recommended that the General Services Administration approve this concept and proceed with the fabrication of the artwork.

Ms. Ponce de Leon's work titled *Down River* is a wood sculpture that takes it cues from the land forms that shape Montana's rivers. The sculpture will be as series of three bas-relief panels of reclaimed lumber from Montana rivers. The panels carving will focus on the contours of the Montana landscape including the land and river pathways. The sculpture will hang in the public space in the first floor lobby.

I recommend that you approve Ms. Ponce de Leon's proposal. Your approval will authorize us to proceed with fabrication and installation for this project.

(b) (6) [redacted]

Approved [redacted] Date: Mar 9, '15

Chief Architect - PM

U.S. General Services Administration

CONFIDENTIAL

Art in Architecture Program

Richard Bolling Federal Building
Artist Selection Meeting - Minutes – October 9, 2009

PANEL: Porter Arneill, Executive Director and Public Art Administrator, Kansas City Municipal Art Commission
Sylvia Augustus, Regional Fine Arts Officer, GSA*
Kim Baker, Art in Architecture Program, GSA
Chris Cook, Director and Curator, Salina Art Center (previous curator at the Kemper Museum of Contemporary Art
Don Distler, Project Manager, GSA (sitting in for Sylvia Augustus)
Kathy Dowell, kathy dowell art + service
Brian Gross, Architect, Helix Architecture + Design
Cyndie Oster-Radke, U.S. Social Security Administration

ATTENDEES: Mike Huele, Architect, Helix Architecture + Design

*not able to attend meeting

SUMMARY: Panel members determined that the artist(s) receiving a commission must be capable of creating a work of high quality that responds to the architectural design of the building and the site. Due to an increase of funds available to commission new work, the panel members recommend GSA commission more than one artist for this project; they recommend GSA commission major and minor works. (b) (5) [redacted]

MINUTES: The meeting convened at 10:00 AM in room N133 of the Richard Bolling Federal Building in Kansas City, MO.

Kimberly Baker welcomed the participants and highlighted the goal of the meeting—to develop a short-list of artist finalists from which GSA will select one or more project artists for a commission. She explained that the short-listed artists would be subject to additional review by GSA; pending the results of the technical review, any of the short-listed artists could be awarded a commission.

(b) (5) [redacted]

Before the review of the artists' portfolios began, Bryan Gross provided the group with an update of the building project. The renovation project began in 1999 and to maintain a high level of occupancy during the renovation, the project has been divided into four phases. Phases 1 & 2 are complete and the remaining phases are underway. Phase 3 consists of improvements to floors 4-9, including system upgrades, asbestos and lead paint abatement, space alterations, and the like. Phase 4 includes similar work for the sub-basement through floors 3 and floor 17.

Mr. Gross and Don Distler explained that the building renovation project would ideally include improvements to the exterior public areas, but any exterior work included as part of the overall project will depend on the availability of project funds to complete the work. The desired exterior site work would include but would not limited to, enhancement of the security features on the site, modification of the public plaza to make it more welcoming and user-friendly, and a redesign of the space adjacent to the day care drop off site (which functions as a parking lot and will only be active in the mornings and evenings as parents drop off their children for the day).

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Ms. Baker thanked the participants for their time and effort with this project.

The meeting adjourned at approximately 3:00 PM.

TECHNICAL EVALUATION
ART IN ARCHITECTURE COMMISSION

Richard Bolling Federal Building, Kansas City, Missouri

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[redacted]

The budget for this Art in Architecture commission is approximately $1,100,000 and more than one artist may be commissioned.

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Based upon the recommendations of the Art in Architecture Panel and this technical evaluation, GSA would best satisfy the interests of the client, community, and project team representatives by offering the Bolling Federal Building major commission to Roxy Paine and minor commissions to Eric Sall and Anne Lindberg.

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ART IN ARCHITECTURE PANEL
Kansas City, MO

Porter Arneill
Kansas City Municipal Art Commission

Sylvia Augustus*
Regional Fine Arts Officer, General Services Administration, Region 6

Kim Baker
Art in Architecture Program, Office of the Chief Architect, General Services Administration

Chris Cook
Kemper Museum of Contemporary Art/Salina Art Center

Brian Gross
Helix Architecture + Design Excellence & the Arts

Cyndie Oster-Radke
U.S. Social Security Administration

This technical evaluation was conducted by Kim Baker, Art in Architecture Program Staff and was reviewed and approved by Susan Harrison, Art in Architecture Program Manager and Sylvia Augustus, Regional Fine Arts Officer.

(b) (6) [redacted]

Susan Harrison
Art in Architecture Program Manager

3/9/2010
Date

(b) (6) [redacted]

Kim Baker
Art in Architecture Program Specialist

3/9/2010
Date

(b) (6) [redacted]

3/11/2010
Date

* Sylvia Augustus was not able to attend the Oct. 9, 2009 Artist Selection Meeting; project manager Don Distler filled in for Augustus at the meeting.

GSA Heartland Region

MAR 2 4 2010

MEMORANDUM FOR LESLIE SHEPHERD
CHIEF ARCHITECT
PUBLIC BUILDING SERVICE

FROM: MARY A. RUWWE
REGIONAL COMMISSIONER – 6A

SUBJECT: Artist selection approval for the Art in Architecture commission at the Richard Boling Federal Building in Kansas City, Missouri.

In accordance with GSA policies, the Art in Architecture panelists for the Richard Boling Federal Building in Kansas City, Missouri have reviewed their roster of artist candidates.

Of the six (6) finalists recommended by the panel, Roxy Paine scored the highest overall ranking in the seven evaluation criteria. In addition, Eric Sall and Anne Lindeberg have been selected for minor commissions. I concur with the determinations of the panel, and recommend the final approval of their selection.

Your approval will authorize the project team to proceed with contracting the artist.

Approved (b) (6) [redacted] Date: Mar. 26, 10

Le[redacted]
Chief Architect
Public Buildings Service

Encl.

U.S. General Services Administration
1500 East Bannister Road
Kansas City, MO 64131-3088
www.gsa.gov

U.S. General Services Administration
Art in Architecture Program

FINAL CONCEPT REVIEW
Richard Bolling Federal Building
Kansas City, MO

25 July 2011

PANEL: Porter Arneill, Kansas City Municipal Art Commission
Sylvia Augustus, Regional Fine Arts Officer, GSA
Kim Baker, Art in Architecture Program Specialist, GSA
Rachel Cozad, Kemper Museum of Contemporary Art
Kathy Dowell, Kathy Dowell Art + Service
Brian Gross, Architect, Helix Architecture + Design
Dave Gunter, Social Security Administration

ATTENDEES: Georgann Butler, Contracting Officer, GSA
Don Distler, Project Manager, GSA
Tonya Freeman, Social Security Administration
Eric Sall, Artist

The meeting convened at approximately 1:00 PM at the Richard Bolling Federal Building in Kansas City, MO. Kim Baker welcomed everyone to the meeting and introductions were made. She explained that the purpose of the meeting was for Eric Sall to present his final concept to the Art in Architecture panel, who is responsible for discussing the merits of the concept and advising GSA on whether fabrication of the proposed artwork should proceed.

Don Distler provided the panel with a brief update on the construction project, which is expected to end in December 2014. Sitework improvements, including the installation of a very large cistern that will irrigate the landscape, and interior improvements are underway. Distler informed the attendees that his team is also working with artist Anne Lindberg as she develops her concept.

LOCATION:
Eric Sall said that he is proposing a large painting for the southeast granite wall in the southern lobby entrance, which faces E 13th Street.

south lobby, Richard Bolling Federal Building

granite wall, south lobby Richard Bolling Federal Building

1800 F Street, NW
Washington, DC 20405-0002
www.gsa.gov

ARTISTIC PROCESS:
Before delving too far into the concept, Sall said that he thought that the panel would benefit from hearing how he approaches a new painting. He explained that he is an intuitive painter who has a general sense of what direction a painting might take when he starts to work on it. However, because spontaneity is an integral part of his artistic process, he does not know what the final painting will look like until he is much further along in the process. To illustrate his point, Sall showed the panel a series of images documenting the production of *Teeth and Tentacles*, an oil painting (which is now a part of the Nerman Museum of Contemporary Art Collection).

Eric Sall
Teeth and Tentacles, 2005
oil on canvas
96 x 78 inches.

He explained that each painting is made of up of numerous layers of paint—each new each layer builds upon the previous layer. The image below is a very early version of the *Teeth and Tentacles*.

initial layers of paint

Sall builds upon the initial layers of paint by adding horizontal stripes and a dark wash.

canvas darkened and stripes added

Sall applies a blue wash to the work.

addition of blue wash

Sall layers the work with waves of color.

additional waves of color added

Sall rotates the canvas and adds additional layers of paint.

canvas rotated, dark wash

Sall rotates the canvas again and adds bold gestural strokes of color to painting's surface.

canvas rotated again, addition of bold colors

Sall rotates the canvas once again, darkens the background and further defines the colored shapes. The painting is almost finished.

canvas rotated again, background darkened, shapes defined

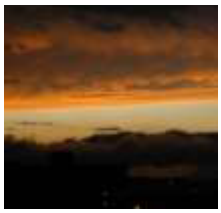
Sall further defines and embellishes the abstract shapes to complete the artwork.

shapes further defined and embellished, work complete

Sall explained that it is important for the panel to understand that every layer of paint informs the next—much like a call and response—where a new layer serves as direct commentary or a response to what was previously applied. Sall reported that it took him approximately 9 to 10 months to complete *Teeth and Tentacles*, which he said is about average for a work of this size.

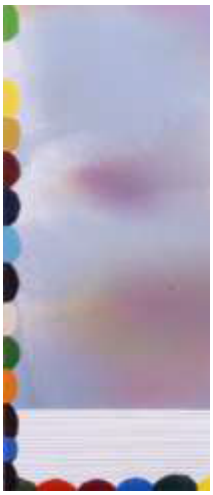
COLOR PALETTE:
After introducing his approach to painting, Sall shared his concept with the panel, which is a large abstract painting for the building's southern lobby. Sall said that the painting will include idiosyncratic forms, sweeping gestures, exuberant color combinations, all of which are a trademark of his style. He anticipates that it will take a minimum of one year to complete this work.

The color palette of this work will be light and atmospheric and is inspired by the sky and varied weather phenomena in the Midwest as seen below.



sample images of the Midwestern sky

Sall showed the panel images of completed paintings with similar color palettes to what he is proposing for the space. He reminded the panel that the final concept images are composites of completed works and not an exact rendering of the final painting.



Eric Sall
Light and Magic, 2005
oil on canvas
48 x 36 inches.

Eric Sall
Beacon, 2008
oil on canvas
54 x 40 inches.

FINAL CONCEPT IMAGE:

granite wall, south lobby
Richard Bolling Federal Building

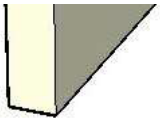
MATERIALS:
Though the painting will appear to be one piece, in reality, it will be a series of three 8 x 8 canvases stacked one on top of the other. Each individual section of the painting will be stretched cotton or linen canvas on a wood frame. The canvas surface will be primed with an acrylic polymer gesso in preparation for the paint. The gesso will seal the canvas—to prevent the oil paint from eating through it. The frames will be reinforced with aluminum hardware.

frame construction

It was noted that Sall might consider want to consider an aluminum support/frame. Aluminum is lightweight and does not warp in a changing environment.

Sall said that he typically uses a combination of oil and acrylic paints, charcoal, and oil pastels in his works. He will use similar materials for this painting, which will be applied to the canvas using a wide variety of techniques, including drawing, scraping, dripping, spattering, and more traditional applications with brushes and palette knives.

INSTALLATION PLAN:
To address potential installation issues Sall discussed the project experienced art handlers. They concluded that the preferred installation method will be to mount each individual canvas to the wall with a cleat hanging system. One section of the angled-cleat will be mounted to the wall and the other opposite-angled piece to the stretcher frame, the two angled pieces will fit together when the canvas is installed.

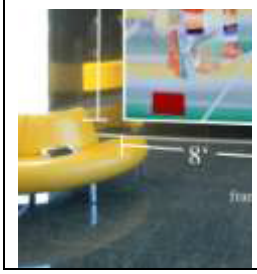


cleat hanging system

Installation will begin by marking, measuring, and pre-drilling holes into the granite wall and securing the cleats to the wall with steel hardware and epoxy. Once the epoxy is set, the bottom most canvas will be installed, followed by the middle and top canvases.

installation sequence

The seams between the paintings will be visible, but unobtrusive. To reinforce the idea that it is one unified artwork, one low-profile frame will surround the perimeter of the stacked-canvases as seen in the image below (rather than framing all sides of each individual canvas). It is estimated that installation of the painting will take approximately 5 days to complete.

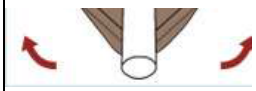


seams between the panels
and frame

Another approach considered will be to connect the three canvases with carriage bolts before installation and hang assembled paintings at once. Like the preferred approach, a cleat hanging system will be used and a low profile frame will be attached to the canvases. This approach is viable, but Sall believes that it will be more difficult to accomplish.

assembled panels

Sall also explored a foldable-canvas option.



folding canvas

Regardless of whether the paintings are stacked and assembled prior to installation, it was noted that Sall will likely need to use a cherry picker to hang the artwork. Drilling into the granite wall will be difficult and there is not a lot of room for error; the panel wondered whether this task might best be accomplished by the Construction Manager.

SOUTH LOBBY AND LIGHTING THE ARTWORK:
The meeting moved from the conference room to the lobby to get a better sense of how the painting will look in the space. The panel agreed that a painting will look great in the space, but that it would benefit greatly from additional lighting. The panel commented that lighting the painting properly will be essential to experiencing the piece and will contribute to the overall success of the installation.

Brian Gross said that he did not believe it would be difficult to install appropriate lighting fixtures on the ledge opposite the black granite wall. The panel agreed that Sall, Gross and the rest of the project team should work together to come up with a plan to properly light the painting. Baker and Distler confirmed that costs associated with lighting the artwork will not be borne by the artist, as funds from the overall art budget have been set aside to cover such items.

CONSERVATION AND MAINTENANCE CONSIDERATIONS:
Sall said that maintenance of the artwork will be minimal. The painting should be kept clean and free of dust and debris, which is accomplished by running a soft dry bristle brush across the painting's surface. In the event that a foreign substance (such as coffee or soda) was to end up on the painting, a conservator should be contacted to remove the substance and repair the damage, if any.

In response to potential maintenance and conservation concerns, Sall noted that the actual size and specific location of the painting is subject to change. Concerns identified include: the how temperature changes and fluctuations in the building's relative humidity (the result of opening and closing doors lobby doors and/or the HVAC system) might affect the artwork; how lighting levels in the lobby, including natural light, may compromise the stability of the painting; the potential for damage by cleaning personnel and/or cleaning chemicals; the lobby wall is an exterior wall and there is the potential for condensation form behind the artwork.

While it is possible that one can bump into and/or damage the painting in the proposed location, the probability of doing so is not great, as there is not a lot of foot traffic in that portion of the lobby. (A mural

in another location in the building, *The Movement of Time from Redman to Truman*, by artist Frederick Conway, is in a high-traffic zone and is at greater risk for damage by a passerby.) It was also noted that the presence of security guards in the lobby would deter intentional vandalism.

POTENTIAL CONSERVATION AND MAINTENANCE SOLUTIONS:
The panel members agreed that there are maintenance challenges to address, but they do not believe that they are insurmountable. Upon approval of his final concept, Baker informed the panel that Sall will meet with GSA staff, a conservator, and an art handler to discuss his proposed materials and installation plan and to ensure that they are suitable for the project. Should the final concept need significant revisions to resolve maintenance issues GSA will reconvene the panel to review the changes.

He provided the panel with an alternative approach to the design concept in event that such changes are necessary. The alternative concept proposes a shorter and wider painting for the lobby wall.

alternative concept images

alternative concept image

Sall explored the possibility of cutting into the granite to create a niche for the painting to set within/flush to the wall as he developed his concept. The idea, however, proved to be cost-prohibitive. The panel also discussed creating a flush surface by building up the surface around the painting and/or reducing the depth of the canvas.

(b)(5)

[redacted]

Gross said that it may be possible to block or somehow re-direct the air from the floor grill located against the granite wall away from the painting.

The panel acknowledged the need for flexibility in the size of the painting, but encouraged Sall to pursue his initial concept (taller painting) if possible. The panel unanimously agreed that Sall's initial concept better responds to the space.

panel preferred concept

The panel expressed unanimous support for Sall's final concept. The panel is excited about the proposed scale of the artwork and how the painting responds to the architectural space of the lobby and the overall building. Sall, the panel remarked, that is a talented painter and the piece that he is proposing for the lobby is dynamic. The panel believes that the painting will contribute to the welcoming nature of the building and have a positive impact on one's (federal employees and visitors) experience of the lobby space.

AUG 23 2011

GSA

GSA Public Buildings Service

MEMORANDUM FOR LESLIE SHEPHERD
CHIEF ARCHITECT
OFFICE OF THE CHIEF ARCHITECT

(b) (6) [redacted]

FROM: MARY A. RUW[redacted]
REGIONAL COMMISSIONER FOR PBS (6P)

SUBJECT: ART IN ARCHITECTURE PROJECT
RICHARD BOLLING FEDERAL BUILDING
KANSAS CITY, MISSOURI

The Art in Architecture Panel for the Richard Bolling Federal Building met in Kanas City, Missouri on July 25, 2011, to review artist Eric Sall's final design concept.

Mr. Sall has proposed a large abstract painting for the southeast granite wall in the southern lobby entrance. The painting will feature idiosyncratic forms, sweeping gestures, and exuberant color combinations, all of which are trademarks of his style. The painting's color palette will be inspired by the midwestern sky and its varied weather phenomena, resulting in a finished artwork that will be light and atmospheric. Please see the attachments for a more thorough description of the concept.

The panel expressed unanimous and enthusastic support for Mr. Sall's final design concept.

I recommend that you approve Mr. Sall's final design concept. Your approval will authorize us to proceed with the fabrication of the design concept.

Attachments

Approved:

(b) (6) [redacted]

Date: Aug 24, '11

Chief Architect
Office of the Chief Architect

U.S. General Services Administration
1500 East Bannister Road
Kansas City, MO 64131-3088
www.gsa.gov

AA519, Eric Sall, RBFB Tower

TECHNICAL EVALUATION
ART IN ARCHITECTURE COMMISSION
TORNILLO-GUADALUPE U.S. LAND PORT OF ENTRY
TORNILLO, TEXAS

(b) (5)

[redacted]

(b) (5)

[redacted]

The budget for this Art in Architecture commission is approximately $375,000 and only one artist will be commissioned.

(b) (5)

[redacted]

(b) (5)

[redacted]

Based upon the recommendations of the Art in Architecture Panel and this technical evaluation, GSA would best satisfy the interests of the client, community, and project team representatives by offering the Tornillo-Guadalupe United States Land Port of Entry to SIMPARCH, an artists' collaborative headed by Steven Badgett and Matt Lynch.

(b)(5)

[redacted]

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The Big Questions, 2007, Science Center, Des Moines, Iowa

(b) (5)

[redacted]

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(b) (5)

[redacted]

ART IN ARCHITECTURE PANEL
Tornillo-Guadalupe United States Land Port of Entry Commission

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Kate Bonansinga,
Director, UTEP Gallery, El Paso

William Caine
Art in Architecture Program, GSA Office of the Chief Architect

Christina Daly
CBP, Department of Homeland Security, El Paso

Kimberly Davenport
Director, Rice Gallery, Houston

Vicente DeArmas
CBP, Department of Homeland Security, El Paso

Steve Kline
Regional Fine Arts Officer, GSA Greater Southwest Region

David Richter
Architect, Richter Architects, Corpus Christi

This technical evaluation was conducted by Steve Kline, Regional Fine Arts Officer and reviewed and approved by William Caine, Art in Architecture Program Specialist and Susan Harrison, Art in Architecture Program Manager.

(b) (6) [redacted]

2.24.2010

Susan Harrison
Art in Architecture Program Manager

(b) (6) [redacted]

2/23/2010

William Caine
Art in Architecture Program Specialist

_____
Steve Kilne
Regional Fine Arts Officer

GSA

GSA Greater Southwest Region

February 24, 2010

MEMORANDUM FOR LESLIE SHEPHERD
CHIEF ARCHITECT, PBS – PC

(b) (6) [redacted]

FROM: JAMES L. FERRACC[redacted]
ACTING REGIONAL COMMISSIONER – 7P

SUBJECT: Approval of artist selection – Simparch for the new Tornillo-Guadalupe U.S. Port of Entry, Tornillo, TX

The Technical Evaluation which includes meeting minutes and back-up information for the proposed new artist for the Art in Architecture at the Tornillo-Guadalupe U.S. Port of Entry, Tornillo, TX are attached. The art in architecture panel recommended that GSA award the new art commission to Simparch.

Please review the enclosed materials at your earliest convenience. Your signature will authorize us to proceed with awarding the artist contract to Simparch for the new port of entry.

(b) (6) [redacted]

Approved: [redacted]

Date: 3/6/10

Chief Architect, PBS

U.S. General Services Administration
819 Taylor Street
Fort Worth, TX 76102-6195
www.gsa.gov

U.S. General Services Administration
Art in Architecture Program
Land Port of Entry project, Tornillo, Texas
Minutes of Artists' Final Design Concept Meeting: January 26, 2012

PROJECT ARTISTS: SIMPARCH

Steve Badgett – Chicago
Matt Lynch – Cincinnati

PANELISTS:

Kate Bonansinga – Director, Rubin Center for the Visual Arts, UTEP, El Paso
Bill Caine – GSA Art in Architecture Program, Washington, D.C.*
Kimberly Davenport – Director, Rice University Art Gallery, Houston*
Steve Kline – GSA Fine Arts Officer, Fort Worth
David Richter – Richter Architects, Corpus Christi
Jason Smith – CBP, Department of Homeland Security, Dallas

ADDITIONAL PARTICIPANTS:

Veronica Archuleta – GSA, Border Service Center, El Paso
César Gomez – CBP, Department of Homeland Security, El Paso
Bill Russell – CBP, Department of Homeland Security, El Paso
Chris Saindon – CBP, Department of Homeland Security, El Paso
Donna Sifford – Port Director, CBP, Department of Homeland Security, El Paso
Kathren Santikos – GSA Project Manager, Ft. Worth**
Kathey Thury – GSA Contracting Officer, Ft. Worth

* By conference call

** Unable to attend

(Meeting minutes prepared by Steve Kline and Bill Caine)

SUMMARY:

Project artists Steve Badgett and Matt Lynch presented their final design concept proposal to the GSA Art in Architecture panel. As a result of Preliminary Design Concept presentation, and subsequent discussions and engineering concerns, the artists moved in a different direction from their original proposal for a 65-foot-tall wind turbine which was in the form of a full-scale tractor-trailer rig titled *Independent Truck*. This final design concept proposal is for an organic form consisting of an elevated armature that holds a collection of rear- and side-view

mirrors used on tractor-trailers and other large vehicles operating on the nation's roadways. The sculpture would have a footprint approximately 40 L x 20 W x 30 H feet, depending on its final location, as well as engineering and fabrication costs.

In the artists' words: "The intent of the work is to function on multiple levels: A convergence of elements that are drawn together at this remote, energized location where material goods and human energy become condensed for a time, then released to continue on their journey. Metaphorically, we are considering this form to be likened to a cloud, a swarm, or a cell—all structures that exhibit properties of porosity and changing morphology. The sculpture will have no moving parts, but it does change in appearance as light and shadow fall upon it throughout the day. As a formidable, amorphous form, it will capture and manipulate light, sparkling like a rough diamond when the sun is in full radiance."

The panel's unanimous recommendation to GSA is for approval of the final design concept, with the artwork's new location on the north side of the LPOE.

MINUTES:

Steve Kline welcomed everyone to the meeting and thanked them for their attendance. All the participants introduced themselves.

Steve Badgett and Matt Lynch began their power point presentation of the artists' final design concept proposal. They briefly showed the preliminary design concept *Independent Truck* and then showed images of the new final design concept, which is as of yet untitled. They discussed how the artwork would appeal to both directions of traffic and although it has no moving parts would appear to glitter and evoke motion through reflection of light. They proposed a location to the south of the LPOE to be viewed as traffic entered the United State

from Mexico before inspection, or was leaving the United States after inspection. The artwork's overall dimensions will be approximately 40 L x 20 W x 30 H feet. The artwork will have supporting legs will be 10 feet high, with the mirror clusters continuing up another 20 feet above that, for a total height of 30 feet.

(b)(5)

[redacted]

Jason Smith brought up concerns about high winds in the area and fears that the artwork could blow over, such as has happened to large signs. The group discussed that a structural engineer would review the design for these concerns.

(b)(5)

[redacted]

Jason Smith commented about the potential for natural events such as hail storms to damage the sculpture. Steve Badgett and Matt Lynch discussed that the artwork would be fabricated from durable materials that are intended for long-term outdoors exposure to the elements, and that stainless steel is their anticipated primary material.

Steve Badgett and Matt Lynch said the design would create fleeting reflections of light and that they would adjust the mirrors to avoid any intense reflections that could be blinding to drivers and other passersby.

David Richter commented that reflections could be controlled by the angles of mirrors.

Steve Badgett agreed that the mirrors could be positioned to avoid blinding reflections, and yet still preserve the desired "shimmering mass" effect of the sculpture.

Matt Lynch commented that because of the durable materials of the mirrors and stainless steel structure the artwork work could be easily washed if needed.

Bill Caine commented that GSA recently hired a professional art conservator from McKay Lodge Conservation Laboratory, Inc., to refurbish an outdoors,

highly reflective, mirror-polished stainless steel sculpture by Louise Bourgeois (*Facets to the Sun*, 1978, Manchester, N.H.; image below) that has been exposed to the elements for more than 30 years, and suggested that GSA sponsor a conservation peer review for the proposed SIMPARCH sculpture.

David Richter commented that artwork's mirrored surfaces will be convex, and would create light beams if they were concave.

(b)(5)

[redacted]

David Richter discussed the issue of wind turbulence and commented that triangular supports create much less stress, and that the artwork could be arranged to take advantage of that type of configuration.

Matt Lynch said that he liked that idea.

Chris Saindon stated that the area north of the LPOE would have more trees and vegetation and so provide more protection for the artwork.

Steve Badgett said that the structure would be made of strong, stainless steel materials.

(b)(5)

[redacted]

The group then discussed further the idea of relocating the artwork to the north side of the facility. David Richter said that the location to the north of the LPOE would provide a sense of arrival and a gateway to the facility. Bill Russell commented that, on the south side, the artwork would perhaps send the message “Welcome to America,” while on north side it might signal “I’ve made it!”

CBP representatives also said that on the north side, the artwork would be accessible to visitors who are not crossing the border. If the artwork were to be on the south side, only people actually crossing the border could see it. Also, people on the south side would not be able to get out of their cars to look at the sculpture, but on the north side, they could. People will wait on the north side to meet others crossing from the south, and so the sculpture on the north side would give them something to look at.

(b)(5)

[redacted]

The panel’s unanimous recommendation to GSA is to approve the final design concept, but with the location of the artwork moved to the north side of the LPOE.

Mr. Kline thanked the artists for their excellent presentation and all the other attendees for their thoughtful comments and participation in the discussion.

The meeting adjourned.

GSA

GSA Greater Southwest Region

March 15, 2012

MEMORANDUM FOR LESLIE SHEPHERD
CHIEF ARCHITECT, PBS (b) (6) [redacted]

FROM: JAMES WELLER
REGIONAL COMMISSION [redacted]

SUBJECT: Approval of Artist Final Design Concept – Simparch for the Land Port of Entry, Tornillo, TX

On January 6, 2012, the Art in Architecture panel for the Land Port of Entry (LPOE), Tornillo, Texas reviewed the final design concept by artists Steve Badgett and Matt Lynch of Simparch.

As a result of Preliminary Design Concept presentation, and subsequent discussions and engineering concerns, the artists moved in a different direction from their original proposal for a 65-foot-tall wind turbine which was in the form of a full-scale tractor-trailer rig titled *Independent Truck*. This final design concept proposal is for an organic form consisting of an elevated armature that holds a collection of rear- and side-view mirrors used on tractor-trailers and other large vehicles operating on the nation's roadways. The sculpture would have a footprint approximately 40 L x 20 W x 30 H feet, depending on its final location, as well as engineering and fabrication costs. In the artists' words: "The intent of the work is to function on multiple levels: A convergence of elements that are drawn together at this remote, energized location where material goods and human energy become condensed for a time, then released to continue on their journey. Metaphorically, we are considering this form to be likened to a cloud, a swarm, or a cell – all structures that exhibit properties of porosity and changing morphology. The sculpture will have no moving parts but it does change in appearance as light and shadow fall upon it throughout the day. As a formidable amorphous form it will capture and manipulate light, sparkling like a rough diamond when the sun is in full radiance."

Please find enclosed the documentation and visuals for the approval of the final design concept.

The panel's unanimous recommendation to GSA was for approval of the final design concept, with the artwork's location on the north side of the LPOE.

I recommend that you approve Simparch's final design concept. Your signature will authorize us to proceed with the fabrication of the artist's design concept.

Approved: Leslie Shepherd Date: 3/19/12
Leslie Shepherd
Chief Architect, PBS

U.S. General Services Administration
819 Taylor Street
Fort Worth, TX 76102-6195
www.gsa.gov

TECHNICAL EVALUATION
ART IN ARCHITECTURE COMMISSION
DENVER FEDERAL CENTER
DENVER, COLORADO

CONFIDENTIAL

(b) (5)

[redacted]

(b) (5)

[redacted]

The budget for this Art in Architecture commission is $650,000.

(b) (5)

[redacted]

(b) (5)

[redacted]

(b) (5)

[redacted]

Based upon the recommendations of the GSA Art in Architecture Panel and this technical evaluation, the artist who best satisfies the established Evaluation Factors for the Denver Federal Center commission is: **Andrea Zittel**.

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ART IN ARCHITECTURE PANEL
Denver Federal Center Commission

Elissa Auther
Associate Professor of Contemporary Art
Department of Visual and Performing Arts
University of Colorado at Colorado Springs

Jonathan Binstock
Senior Advisor, Postwar and Contemporary Art
Citi Private Bank, New York, N.Y.

Ray Brown
U.S. Department of State
Denver, Colorado

William Caine
Art in Architecture Program Specialist
U.S. General Services Administration
Washington, D.C.

Scott Connor
Acting Regional Commissioner
U.S. General Services Administration
Denver, Colorado

Janet Gressly
Regional Fine Arts Officer
U.S. General Services Administration
Denver, Colorado

SIGNATURES

This technical evaluation was conducted by William Caine, Art in Architecture Program Specialist, and reviewed and approved by Susan Harrison, Art in Architecture Program Manager, and Janet Gressly, Regional Fine Arts Officer.

(b) (6) [redacted]

William Caine
Art in Architecture Program Specialist

May 14, 2010
Date

(b) (6) [redacted]

Susan Harrison
Art in Architecture Program Manager

MAY 17, 2010
Date

(b) (6) [redacted]

Janet Gressly
Regional Fine Arts Officer

Date 6/1/10

U.S. GENERAL SERVICES ADMINISTRATION

3/17/2010

MEMORANDUM FOR: LES SHEPHERD
CHIEF ARCHITECT – PM

FROM: PAUL F. PROUTY
REGIONAL COMMISSIONER– 8P

SUBJECT: Artist approval for DFC Infrastructure/State Department, Denver, CO

Attached is the Technical Evaluation of the Art in Architecture commission finalists for the Denver Federal Center Infrastructure/State Department, Denver CO. This evaluation incorporates the recommendation of the Community Arts Panel, and ranks the finalists' artistic suitability and professional qualifications for this specific project.

Andrea Zittel scored the highest ranking on the evaluation, which was conducted by GSA's Art in Architecture Program staff. Images of all five finalists are attached.

Please review this evaluation at your earliest convenience. Your approval will authorize us to proceed with contracting for this project.

(b) (6)

Approved [redacted] Date: 6/1/10

(b) (6)

Approved: [redacted] Date: 6·15·10

Chief Architect - PM

U.S. General Services Administration

November 4, 2013

MEMORANDUM FOR: LES SHEPHERD
CHIEF ARCHITECT – PM

FROM: SCOTT CONNEF (b) (6) [redacted]
ACTING REGIONAL COMMISSIONER– 8P

SUBJECT: Approval of Art in Architecture final design concept for the Denver Federal Center, Denver, CO

The Art in Architecture Panel for the Denver Federal Center, Denver, CO has reviewed the final design concept by artist Andrea Zittel. The panel unanimously recommended that the General Services Administration approve this concept and proceed with the fabrication of the artwork.

Ms. Zittel's design consists of ten independent platform structures, each the same, and arrayed on the site in various orientations, and each composed of three primary surface materials: Concrete, Wood & Steel. This design as stated by the artist will "...function as both abstract sculpture as well as human environment that can be used in multifaceted ways – they avoid references to any specific function so that people find their own ways to inhabit them. One can easily imagine these areas as places to eat lunch, host work sessions, visit with friends or hold intimate outdoor meetings."

I recommend that you approve Ms. Zittel's proposal. Your approval will authorize us to proceed with fabrication and installation for this project.

Approved: (b) (6) [redacted]
Chief Architect - PM

Date: 11/6/13

TECHNICAL EVALUATION
ART IN ARCHITECTURE COMMISSION
BYRON ROGERS FEDERAL BUILDING
DENVER, COLORADO

CONFIDENTIAL

(b) (5)

[redacted]

(b) (5)

[redacted]

The budget for this Art in Architecture commission is $530,000.

(b) (5)

[redacted]

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[redacted]

(b) (5)

[redacted]

Based upon the recommendations of the GSA Art in Architecture Panel and this technical evaluation, the artists who best satisfy the established Evaluation Factors for the Byron Rogers Federal Building commission are: **Liz Larner** and **Tsehai Johnson**.

(b) (5)

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(b) (5)

[redacted]

(b) (5)

[redacted]

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ART IN ARCHITECTURE PANEL
Byron Rogers Federal Building

Elissa Auther
Associate Professor of Contemporary Art
Department of Visual and Performing Arts
University of Colorado at Colorado Springs

Jonathan Binstock
Senior Advisor, Postwar and Contemporary Art
Citi Private Bank, New York, N.Y.

William Caine
Art in Architecture Program Specialist
U.S. General Services Administration
Washington, D.C.

Andrew Nguyen
Community Business Center Manager
U.S. General Services Administration
Denver, Colorado

Janet Gressly
Regional Fine Arts Officer
U.S. General Services Administration
Denver, Colorado

Non-voting federal tenant-agency representatives:

Nancy Bundy
U.S. Department of Justice

Adam Harrington
Social Security Administration

Dana Feeney
U.S. Department of Homeland Security

Sylvia Paz
U.S. Department of Justice

SIGNATURES

This technical evaluation was conducted by William Caine, Art in Architecture Program Specialist, and reviewed and approved by Susan Harrison, Art in Architecture Program Manager, and Janet Gressly, Regional Fine Arts Officer.

(b) (6) [redacted]

Willi Caine
Art in Architecture Program Specialist

6-18-2010
Date

(b) (6) [redacted]

Susa Harrison
Art in Architecture Program Manager

6.18.2010
Date

(b) (6) [redacted]

U.S. GENERAL SERVICES ADMINISTRATION

6/23/2010

MEMORANDUM FOR: LES SHEPHERD
CHIEF ARCHITECT – PM

FROM: PAUL F. PROUTY
REGIONAL COMMISSIONER– 8P

SUBJECT: Artist approval for Byron Rogers Federal Building, Denver, CO

Attached is the Technical Evaluation of the Art in Architecture commission finalists for the Byron Rogers Federal Building, Denver, CO. This evaluation incorporates the recommendation of the Community Arts Panel, and ranks the finalists' artistic suitability and professional qualifications for this specific project.

Liz Larner and Tsehai Johnson scored the highest ranking on the evaluation, which was conducted by GSA's Art in Architecture Program staff. Images of all three finalists are attached.

Please review this evaluation at your earliest convenience. Your approval will authorize us to proceed with contracting for this project.

(b) (6)

Approved: [redacted] Date: 6/24/10

(b) (6)

Approved: [redacted] Date: 6/28/10

Chief Architect - PM

U.S. General Services Administration

May 15, 2012

MEMORANDUM FOR: LES SHEPHERD
CHIEF ARCHI (b) (6) [redacted]

FROM: IVAN G. SWA [redacted]
ACTING REGI

SUBJECT: Approval of Art in Architecture final design concept for the Byron Rogers Federal Building.

The Art in Architecture Panel for the Byron Rogers Federal Building modernization project in Denver CO has reviewed the final design concept by artist Liz Larner. The panel unanimously recommended that the General Services Administration approve this concept and proceed with the fabrication of the artwork.

Ms Larner's work titled *Public Jewell* is, as described by the artist, a vertically oriented open form, bronze structure that holds Colorado mined stone aloft. The stones will be set into the bronze open form and will create an agglomerate boulder. The stones will be collected from the entire state of Colorado. The openness of the sculpture will invite passersby to walk through and under the sculpture.

I recommend that you approve Ms. Larner's proposal. Your concurrence will authorize us to proceed with fabrication and installation of the Art in Architecture commission.

(b) (6) [redacted]

Approved [redacted]. Date: 6/4/12

Chief Architect

Rocky Mountain Region
Regional Commissioner
Building 41, Room 200
Denver Federal Center
Denver, CO 80225-0546

U.S. General Services Administration
Art in Architecture Program

ART IN ARCHITECTURE PANEL MEETING 24 Sept 2009
U. S. Courthouse
Billings, MT
Initial Meeting

PANEL:	Heidi Zuckerman Jacobson, Director and Chief Curator, Aspen Art Museum Hon. Carolyn Ostby, U.S. Magistrate Judge, U. S. District Court for the District of Montana Kim Baker, Office of the Chief Architect, Art in Architecture, GSA
ATTENDEES:	Kimberly Barnett, Property Manager, GSA Rod Ostermiller, Chief Deputy, U. S. Marshall Services
NOT IN ATTENDANCE:	Janet Gressly, Regional Fine Arts Officer, GSA Representative, Yellowstone Art Museum

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The meeting convened at 2:00 PM at the James F Battin U.S. Courthouse in Billings, Montana.

Kim Baker welcomed everyone to the meeting and introductions were made. Ms. Baker highlighted the purpose of the meeting—to provide the panel with an introduction to Art in Architecture Program and the artist selection process, to learn about the building project, to identify potential concepts and approaches for integrating art into the project, and to establish project-specific criteria against which the artist candidates will be evaluated. She explained that the criteria ought to represent key areas of importance and emphasis that the panelists consider when reviewing candidates.

Ms. Baker noted that the funding for the Art in Architecture project is one-half of one percent of the building's estimated construction cost, which she estimated to be between $250-280k. Art in Architecture funds are used to pay for artists' design services and for the fabrication and installation of their artworks. Typically, the project's lead architect is a member of the Art in Architecture panel. However, she explained that it would not be the case since GSA is using the Design/Build delivery system for the courthouse project and the architect is not under contract at this point.

Showing examples of completed Art in Architecture projects commissioned for U.S. Courthouses, Ms. Baker outlined the goals of the program and the responsibilities of the panel. Over the course of the project, the panel nominates and reviews artist candidates, develops a short list of finalists from which GSA will select one or more project artists, reviews and provides critiques—for both artistic merit and long-term maintainability—of commissioned artists' final design concepts. She stressed that the art program does not advocate a specific style

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or medium of art, but, rather, searches for the best art possible that is suitable for the client and the building.

Kimberly Barnett briefed the panel on the status of the building project. She explained that the design-build scope of work includes architectural, engineering, construction, and all other related services necessary to build the new courthouse. She noted that the most qualified respondents to the building project solicitation met with representatives from the courts and GSA three weeks earlier to share their design concepts. Ms. Barnett explained that she is not permitted to tell the Art in Architecture panel who the design and construction finalists are—but she noted that a range of architectural styles are represented in the early designs. Ms. Barnett said that she anticipates submission of the final courthouse designs in November; the contract will likely be awarded firm in February 2010.

The new courthouse tenants include the U. S. District Court, the U.S Marshall Services, and the U.S. Attorneys. The courthouse will be located in the central business district. Ms. Barnett explained the site has a small footprint surrounded by a parking garage, a bus station, and an alley. She said that there is one small green-space near the site and it is possible (though not guaranteed) that the building project will connect to that space. The panel members agreed that the site is challenging, but they are hopeful that the project will help revitalize downtown.

The panelists discussed the cultural identity and civic values of Montanans to gain a better understanding of the state and its residents. Montanans are said to be rugged individualists who believe in the virtues of self-reliance and personal independence; value and respect the natural environment; have a deep connection to the state/sense of place; identify with the frontier spirit of the "American Old/Wild West" and value Native American culture and traditions.

To gain a greater understanding of Billings, the local panelists shared information about the city with the out-of-town panel members. Billings, the most populated city in Montana, is in a valley surrounded by several mountain ranges. Given the city's location and geography, the area offers a number of outdoor recreational activities that residents value and partake in year-round. The Rimrocks run along the edge of the city and are one of the city's most prominent and beloved landmarks. Agriculture and trade are some of the largest industries in the area. The city is economically depressed.

In response to a stated desire to commission regional artists, Ms. Baker explained that the Art in Architecture program does not require or give preference to artists from the area where the commission is located. That said, she noted that artists with ties to Montana and who meet the panel-defined criteria could be nominated by panel members for consideration/review at the artist selection meeting.

With a greater understanding of the building project and the locale, the panelists discussed how art might best be included in the building project.

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The meeting adjourned at approximately 3:30 pm.

U.S. General Services Administration
Art in Architecture Program

ART IN ARCHITECTURE PANEL MEETING 10 Dec 2009
Artist Selection
U. S. Courthouse
Billings, MT

PANEL: Kim Baker, Office of the Chief Architect, Art in Architecture, GSA
Janet Gressly, Regional Fine Arts Officer, GSA*
Hon. Carolyn Ostby, U.S. Magistrate Judge, U. S. District Court for the District of Montana
Robyn Peterson, Director, Yellowstone Art Museum
Heidi Zuckerman Jacobson, Director and Chief Curator, Aspen Art Museum

ATTENDEES: Steven Burke, Project Manager, GSA*

MINUTES: The meeting convened at 10:00 AM in the Aspen Art Museum.

Before the review of the artists' portfolios began, the panel members joined museum staff on an artist-led walkthrough of the space for an exhibition that was slated to open at the museum that evening. Once the panel reconvened, Kim Baker highlighted the goal of the meeting—to develop a short-list of artist finalists from which GSA will select one project artist for a commission. She explained that the short-listed artists would be subject to additional review by GSA. Pending the results of the technical review, any of the short-listed artists could be awarded a commission, so only those artists who are acceptable to the panel should be included on the list.

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*participation via conference call

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Ms. Baker thanked the participants for their time and effort with this project.

The meeting adjourned at approximately 2.45 PM.

Please note that panel discussions are part of the federal procurement process and are confidential.

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The total Art in Architecture budget for this building project is $ 200,000.

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Based upon the recommendations of the GSA Art in Architecture Panel and this technical evaluation, the artists who best satisfy the established Evaluation Criteria for the Billings courthouse commissions are: **Angela Babby** and **Monica Ponce de Leon**.

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ART IN ARCHITECTURE PANEL
Billings, Montana Commission

Elissa Auther
Associate Professor
University of Colorado, Colorado Springs

William Caine
Art in Architecture Program
U.S. General Services Administration
Washington, D.C.

Christian Carlson, AIA
Principal, NBBJ Architects
Seattle, Washington

Lynda Moss
Montana State Senator
Billings, Montana

Carolyn Ostby
U.S. Magistrate Judge
Billings, Montana

Janet Paladino
Regional Fine Arts Officer
U.S. General Services Administration
Denver, Colorado

Robyn Peterson
Director, Yellowstone Art Museum
Billings, Montana

SIGNATURES

This technical evaluation was conducted by William Caine (Art in Architecture Program Specialist) and reviewed and approved by Jennifer Gibson (Art in Architecture and Fine Arts Division Director) and Janet Paladino (Regional Fine Arts Officer).

(b) (6) [redacted]

Aug 8, 2012
Date

William Caine
Art in Architecture Program Specialist

(b) (6) [redacted]

8 August 2012
Date

Art in Architecture and Fine Arts

(b) (6) [redacted]

8/9/12
Date

Regional Fine Arts Officer

The Contracting Officer acknowledges that the Art in Architecture acquisition process, as outlined in the 2010 GSA Art in Architecture Policies and Procedures, has been properly implemented.

(b) (6) [redacted]

8/9/12
Date

Danny Crowder
Contracting Officer

U.S. General Services Administration

March 19, 2013

MEMORANDUM FOR: LES SHEPHERD
CHIEF ARCHITECT – PM

FROM: SCOTT CONN (b) (6) [redacted]
ACTING REGIONAL COMMISSIONER– 8P

SUBJECT: Approval of Art in Architecture final design concept for the Battin U.S. Courthouse, Billings, MT

The Art in Architecture Panel for the Battin U.S. Courthouse in Billings, MT has reviewed the final design concept by artist Monica Ponce de Leon. The panel unanimously recommended that the General Services Administration approve this concept and proceed with the fabrication of the artwork.

Ms. Ponce de Leon's work titled *700 Stories* is a suspended sculpture that takes it cues from the landscape, natural world and Native American imagery of Montana. The sculpture will be a free form shape composed of thin wire in a grid pattern with geometric forms made of mylar hanging from the intersection points of the grid. The geometric forms will be attached using leather similar to the leather that is prevalent in the courthouse. The sculpture will hang in the public space between the 4th and 5th floors.

I recommend that you approve Ms. Ponce de Leon's proposal. Your approval will authorize us to proceed with fabrication and installation for this project.

Approved: (b) (6) [redacted] Date: 3·21·13
Les Shepherd
Chief Architect - PM

U.S. General Services Administration

March 9, 2015

MEMORANDUM FOR: LES SHEPHERD
CHIEF ARCHITECT(b) (6) [redacted]

FROM: PAUL F. PROUTY [redacted]
REGIONAL COMMISSIONER– 8P

SUBJECT: Approval of Art in Architecture final design concept for the Battin U.S. Courthouse, Billings, MT

Monica Ponce de Leon has a submitted design concept for a companion work for the Battin U.S. Courthouse, Billings, MT. The U.S. Courts and GSA panel members have reviewed the concept and recommended that the General Services Administration approve this concept and proceed with the fabrication of the artwork.

Ms. Ponce de Leon's work titled *Down River* is a wood sculpture that takes it cues from the land forms that shape Montana's rivers. The sculpture will be as series of three bas-relief panels of reclaimed lumber from Montana rivers. The panels carving will focus on the contours of the Montana landscape including the land and river pathways. The sculpture will hang in the public space in the first floor lobby.

I recommend that you approve Ms. Ponce de Leon's proposal. Your approval will authorize us to proceed with fabrication and installation for this project.

(b) (6) [redacted]

Approved [redacted] Date: Mar 9, '15

Chief Architect - PM

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The total Art in Architecture budget for this building project is $300,000.

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Based upon the recommendations of the GSA Art in Architecture Panel and this technical evaluation, the artist who best satisfies the established Evaluation Criteria for the Zorinsky Federal Building art commission in Omaha is: **Mark Dion**.

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ART IN ARCHITECTURE PANEL
Omaha, Nebraska Commission

Rocío Aranda-Alvarado
Associate Curator
El Museo del Bario
New York, NY

Sylvia Augustus
Regional Historic Preservation Officer
Regional Fine Arts Officer
U.S. General Services Administration
Kansas City, MO

William Caine
Art in Architecture Program
U.S. General Services Administration
Washington, DC

Jane Ann Carter
Interior Designer
U.S. Army Corps of Engineers
Edward Zorinsky Federal Building
Omaha, NE

Hesse McGraw
Chief Curator
Bemis Center for Contemporary Arts
Omaha, NE

SIGNATURES

This technical evaluation was conducted by William Caine (Art in Architecture Program Specialist) and reviewed and approved by Jennifer Gibson (Art in Architecture and Fine Arts Division Director) and Sylvia Augustus (Regional Fine Arts Officer).

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Divisi
Art in

(b) (6) [redacted]

Sylvia Augustus
Regional Fine Arts Officer

11-5-12
Date

The Contracting Officer acknowledges that the Art in Architecture acquisition process, as outlined in the 2010 GSA Art in Architecture Policies and Procedures, has been properly implemented.

(b) (6) [redacted]

Mike Flanigan
Contracting Officer

11/5/12
Date

NOV 2 8 2012

GSA

GSA Public Buildings Service

MEMORANDUM FOR LESLIE SHEPHERD
CHIEF ARCHITECT
PUBLIC BUILDINGS SERVICE

FROM: MARTY JENNI (b) (6) [redacted]
REGIONAL CO[redacted] (6P)

SUBJECT: Artist selection approval for the Art in Architecture commission at the Zorinsky Federal Building in Omaha, Nebraska

In accordance with GSA policies, the Art in Architecture panelists for the Zorinsky Federal Building in Omaha, Nebraska, have reviewed their roster of artist candidates.

Of the three (3) finalists recommended by the panel, Mark Dion scored the highest overall ranking in the six evaluation criteria. I concur with the determinations of the panel, and recommend the final approval of their selection.

Your approval will authorize the project team to proceed with contracting the artist.

Approved:

(b) (6) [redacted] Date: 12·3·12

Chief Architect
Public Buildings Service

Encl.

U.S. General Services Administration
1500 East Bannister Road
Kansas City, MO 64131-3088
www.gsa.gov

Art in Architecture Program
Minutes for Concept Presentation by Mark Dion
Edward Zorinsky Federal Building Project
Omaha, Nebraska

March 10, 2014
12:00 – 12:45 PM Eastern
GSA Conference Line: 1-877-925-9044 (pass-code 9-33-33-83 #)

Artist's Team:

Mark Dion, New York
Bryan Wilson, New York

Panelists:

Rocío Aranda-Alvarado, Curator, El Museo del Barrio, New York *
Sylvia Augustus, GSA Fine Arts Manager, Kansas City
Tim Brennan, U.S. Army Corps of Engineers, Omaha
Bill Caine, GSA Art in Architecture Program, Washington, D.C.
Jane Ann Carter, U.S. Army Corps of Engineers, Omaha
Hesse McGraw, Vice President for Exhibitions and Public Programs, San Francisco Art Institute

Additional Participants:

Charlotte Cohen, GSA Fine Arts Manager, New York
Mike Flanigan, GSA Contract Specialist, Kansas City
Stephen Foley, GSA Contract Specialist, Kansas City
Edward Krumwied, GSA Facility Operations, Omaha
Justin Panasiuk, GSA Building Manager, Omaha
Dan Rankin, GSA Building Manager, Omaha
Mike Sizemore, Architect and GSA Project Manager, Kansas City
James Snedegar, GSA Regional Chief Architect, Kansas City
Jeff Warinski, GSA Building Manager, Omaha

* unable to attend

Summary:

Mark Dion presented his artwork proposal for the Zorinsky Federal Building to the project's GSA Art in Architecture panel and other project stakeholders. Following the artist's presentation, participants offered their feedback on the proposal and asked follow-up questions. Panelists were unanimous in their praise for the proposal.

Next Steps:

GSA regional commissioner Cy Houston and GSA chief architect Les Shepherd will review Mr. Dion's proposal along with these meeting minutes, which contain the panelists' feedback, and determine their approval of the proposal within 30 days (by April 10).

Minutes:

Introductions and Overview

1. Bill Caine welcomed everyone to the call and confirmed the participants.

2. Mr. Caine said that the purpose of the call is for Mark Dion to present his art proposal for the Zorinsky Federal Building to the project's art advisory panel and other project stakeholders, and for the panelists and other participants to offer their feedback to GSA.

3. Mr. Caine said that during today's meeting we do not need to vote or reach any kind of consensus. He said that each individual panelist and all of the other participants are welcome and encouraged to offer their feedback on and ask any questions about the concept that Mr. Dion will present. GSA will record all of the participants' feedback.

4. Mr. Caine explained that GSA regional commissioner Cy Houston (Kansas City) and GSA chief architect Les Shepherd (Washington, D.C.) are the approving officials for the art commission, and that they will consider the feedback from today's meeting as part of their review of Mr. Dion's proposal.

Artist's Presentation

5. Mr. Dion said that his proposal for the commission comes directly from his visit to Omaha and his experience of the federal building space.

6. He said that he had considered proposing something for the outside of the building, but that there is already so much going on outside.

7. Mr. Dion said that the federal building's interior lobby space also already displays many items, none of which he wishes to displace.

8. Mr. Dion said that the lobby has the largest viewership inside the building, and that he was especially attracted to the atrium space. He said that with this new atrium, the architect has left a clue to visitors that the building has undergone a transformation.

9. Mr. Dion said that his sensation of looking up into the atrium from the lobby reminded him of the art historical technique of *di sotto in sù* (Italian for "seen from below") ceiling decorations for Renaissance and Baroque palaces and churches, which often depict biblical and mythological figures looking back at you, meeting your gaze. He said that these illusionistic scenes show the heavens looking down on earthly happenings, often in a playful or clever way, with representations of birds, *putti* (cherubs), and gods.

10. Mr. Dion said that he is not a fresco painter, but a sculptor who works in three dimensions, and so he considered sculptural examples of this *di sotto in sù* technique. He was struck by the design of Andrea Palladio's Olymic Theater in Vicenza, Italy. Ringing the interior of the theater are sculptures of various gods and heroes set into architectural niches. Mr. Dion said that this creates a complex interplay of watching and being watched: the theater audience watches the actors on stage, while the sculpted gods watch the audience watching the play.

11. Mr. Dion said that Omaha has a strong tradition of representational art, and not so much of abstract art. He said that he wants to build on that dialogue of representational art.

12. Mr. Dion said that he thought about the forces that guide the U.S. Army Corps of Engineers, the largest group working in the federal building. He said that he listened closely to everything that his USACE hosts said about their work during his time with them in Omaha.

13. Mr. Dion said he learned that the USACE is responsible to many different forces: natural forces, public health, agriculture, ecology. He said that he wants to embody these forces with his sculptures, and so has imagined a series of iconic figures to represent them.

14. Mr. Dion said that the sculptures would be produced in New York City, by a fabrication team directed by Bryan Wilson, with whom Mr. Dion has worked on several previous projects.

15. Mr. Dion said that he wants the sculptures to have an ethereal presence or somewhat ghostly quality, and so they would be painted an off-white color, to resemble marble or plaster, instead of painting the figures in naturalistic colors.

16. Mr. Dion said that he selected the figures (dinosaur, tractor, officer, airplane, etc.) in response to the conversations that he had with everyone in Omaha.

Discussion

17. Mr. Caine thanked Mr. Dion for the presentation of his concept, and asked if Mr. Dion and Mr. Wilson could comment on the technical aspect of fabrication and installation of the proposed artwork.

Materials

18. Mr. Dion said that he and Mr. Wilson have assembled a team of experts who are skilled at using the proposed materials, which are light-weight, very stable and long-lasting, and are designed to exist as long as the building.

19. Mr. Wilson said that each sculpture would have an aluminum core and base, on top of which is a sculpted form made from an inert epoxy known by the brand-name Magic Sculpt. Mr. Wilson said that his epoxy is easy to use, easy to repair, is easily sealed and conserved, and is non-toxic.

Site Conditions: Atrium Ledges

20. Mr. Wilson said that he and Mr. Dion understand that there are some concerns about the fitness of the ledges to which the sculptures would be anchored. He said that the proposed arrangement of sculptures is a rough guide, and that they expect to adjust the locations of the actual anchoring on the ledges in response to the actual site conditions.

21. Jim Snedegar said that the beams themselves are not homogenous. He explained that they are filled pre-cast forms. He said that the anchoring devices will need to go into solid material, and not the fill.

22. Mr. Wilson asked if the GSA team has any documentation of the ledge surfaces and conditions that could help him and Mr. Dion better plan the artwork anchoring locations. He said that even with good documentation, he will expect to make necessary adjustments on site, in response to actual conditions.

23. Mr. Dion said that he and Mr. Wilson have excellent photographic documentation of the ledges, but that any additional documentation of the site conditions would be welcome.

Panelist Feedback

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Mr. Dion said that he selected the figures to represent the public service and health that is the mission of those who work in the building. So, for example the Native American embodies history, ecology and relationships to landscape, while the Nurse embodies broader social health issues as an advocate of the people.

29. Mr. McGraw also asked about the scales of the figures. Mr. Dion said that each figure would be approximately 3 ½ feet tall, and that the widths would vary. He said that the salamander would be approximately 7 feet wide. Mr. Dion also said that he chose a salamander for one of the sculptures because they are extremely sensitive to environmental conditions, and so the presence of salamanders is always a marker of a healthy ecology. Mr. Dion said that he intends a playful mix of relationships among the scales of the figures, with some smaller than life-size and others larger than life-size. He said that he was thinking about toy soldiers, toy airplane models, and toy dinosaurs, and how all those toys exist together at different relative scales.

(b)(5)

[redacted]

31. Mr. Dion said that the atrium is a surprising space—practically Baroque. He said that the atrium really changes one's perception of the building, and that is what attracted him to propose an artwork for that location.

32. Mr. Caine said that due to a schedule conflict, panelist Rocío Aranda-Alvarado could not be on the call today, but that she has already reviewed Mr. Dion's proposal and supports it (b)(5) [redacted]

33. Dan Rankin asked about a plaque or pamphlet to explain some of the artist's ideas that we've been discussing today. Mr. Caine said that GSA would definitely create a plaque to explain the intention of the artwork, and also could consider publishing a brochure, with photos, an essay, a short biography of the artist, etc., assuming we could secure funding for publication.

Conservation Review

34. Mr. Caine said that he, Mr. Dion and Mr. Wilson also reviewed the concept on January 28 with professional art conservator Abigail Mack. Mr. Caine said that Ms. Mack called the manufacturer of Magic Sculpt to discuss its properties. Ms. Mack ascertained that the epoxy needs to be painted to ensure protection from UV rays, and she also recommended a strong, light-fast and non-toxic paint: PPG Break-Through!® 250 Satin Water Borne Acrylic. Mr. Dion said that he is very pleased to have a paint product that is non-toxic, and will not require industrial ventilation or respirator masks during the fabrication.

Lighting and Maintenance

35. Mr. Snedegar asked if the artwork would require any special lighting. Mr. Dion said that it would not require any additional lighting, and that the existing light levels are fine. He said that he wants the artwork to read as part of the building and be integrated into the space, and so he does not want to spotlight the sculptures.

36. Mr. Caine asked how and how often the atrium ledges are cleaned, and how often the atrium lights are replaced. Mr. Warinski said that the window-washing contractors bring in a lift once per year to clean the inside of the glass, and that the atrium ledges do not generally require dusting. Mr. Warinksi said that there are six halogen lamps in the atrium, and that no lift kept on site.

Conclusion

37. Mr. Caine asked if any of the participants had other questions for feedback for Mr. Dion. As there were no other questions, Mr. Caine thanked Mr. Dion and Mr. Wilson for their presentation, and thanked all of the other participants for their time and feedback. Mr. Caine said that he will prepare and distribute minutes of the meeting, which also will be forwarded to Mr. Houston and Mr. Shepherd along with the artist's proposal for final review. Mr. Caine said that he would notify everyone once GSA has made a determination. With no other questions, the meeting adjourned.

GSA Public Buildings Service

MEMORANDUM FOR LESLIE SHEPHERD
CHIEF ARCHITECT
OFFICE OF TH(b) (6) [redacted]T

FROM: CY HOUSTON [redacted]
ACTING REGI[redacted]ER FOR PBS (6P)

SUBJECT: ART IN ARCHITECTURE FINAL CONCEPT APPROVAL
ZORINSKY FEDERAL BUILDING, OMAHA, NEBRASKA

The Zorinsky Art in Architecture Panel met on Monday, March 10, 2014, via tele - conference to review Mark Dion's final design concept proposal. All particpants received copies of Mr. Dion's proposal prior to the conference call. The Region and the Art in Architecture Panel have expressed unanimous and enthusastic support for Mr. Dion's final design concept. The panel recommends that GSA approve Mr.Dion's final concept.

Mr. Dion states in his narrative:

I became focused on searching for figures, events and things particular to the social history of Omaha and the Federal Building itself, while all the time listening to the concerns of my research hosts that I avoid cliché (I was specifically requested to avoid images of corn and buffalo). Admittedly, my Pantheon for Omaha is a rather subjective one, but that does not discredit its relevance according to the art and visual culture I encountered throughout the city. I was very struck by the dominance of the figurative model of public art in Omaha. My tendency is to take advantage of the importance of the figurative art tradition rather the to confront, mock or reject it

I recommend that you approve Mr. Dion's final design concept. Your approval will authorize us to allow Mr. Dion to proceed with fabrication and installation of his final concept.

(b) (6) [redacted] Date: Apr 4, 14

Chief Architect
Office of the Chief Architect

Encl .

U.S. General Services Administration
1500 East Bannister Road
Kansas City, MO 64131-3088
www.gsa.gov

AA582, Mark Dion, Pantheon