

Peter Wegner/Sunnyvale
Conceptual Design Proposal
Jul 7, 2022

Statement *Sun, Sunny, Sunny Vale, Sunnyvale, Mostly Sunny.*

This is the name of my proposed artwork.

And, improbable as it might seem, these are also the names of five different yellows made by various house paint companies.

I began my career in the 90s with a series of paintings that drew inspiration from real house paint color names. In the years since, I've extended this body of work in various directions, as you see from the works submitted in response to the RFQ.

My proposal takes these colors and names as a point of departure. We start where life starts: the sun. Five panels later, the artwork has passed through "Sunnyvale" and arrived at "Mostly Sunny."

Size 72" x 108" x 2" (6' x 9' x 2")

Materials Acrylic on canvas on panel

Design content Five different house paint colors and names, as described above.

Lighting The lighting as described in the FAQ works fine. Nothing more required.

Maintenance Minimal. I'll supply the tools I use in my studio: a [soft bristle brush](#) and/or a [small air blower](#) that fits in your hand. Those items are \$20 and \$8 respectively on Amazon.

Community Workshop Mix your own colors and name them! Oriented toward kids, but anyone can join in and have fun. For each participant, I'll provide sturdy paper, cups for water and non-toxic paint, and a brush.

I'll introduce participants to real housepaint colors named for feelings, light conditions, features of the landscape, people, cities, streets. Maybe they'd like to mix then name a color after a pet, a friend, or even themselves. They could name a color for a camp they attended, or the month that includes their birthday, or a favorite ride at an amusement park. The opportunities are literally endless.

Equity, Access & Inclusion

The color names used here are simple and include everyone in their gentle, wry humor.

And sumptuous expanses of color are abstract enough to be almost universally appreciated.

In the culture at large, we've come to associate stripes of different colors as symbolizing inclusion. Think of the rainbow flag and the many variations now associated with different groups within the LGBTQ community.

The one group that all visual art excludes are those with visual impairments. For these individuals, I propose to include a plaque in Braille that offers a brief description of the project, along with the color names. With color names at its heart, this seems like a painting that would not lose everything in translation. (My guess is that Sunnyvale already does this with commissioned artworks, but if not, I'll find a way.)

Bold, Sustainable, Innovative

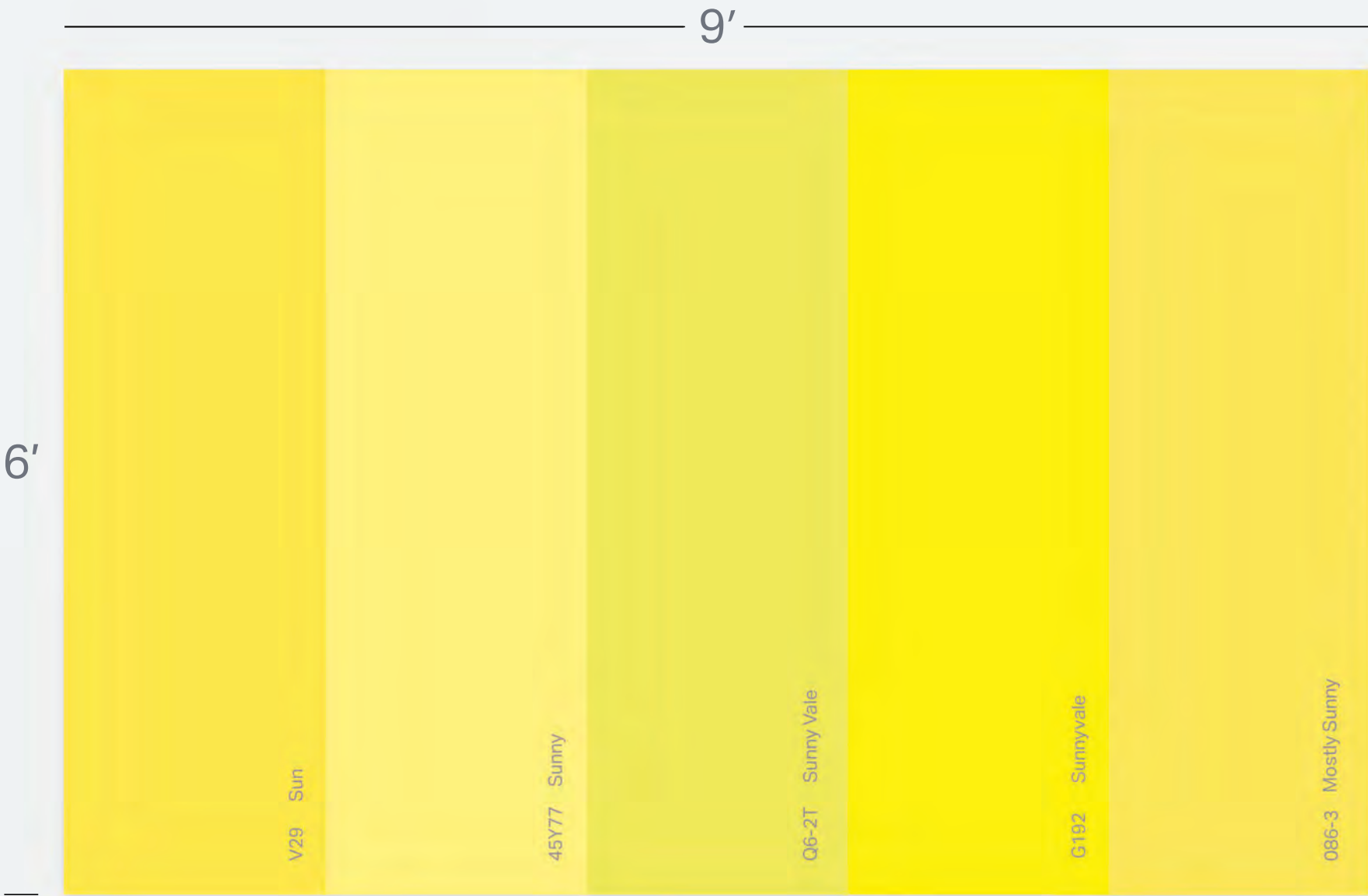
Bold: I think 54 square feet of bright color would qualify as "bold" by any standard.

Sustainable: The materials I'll use here are pretty standard and low impact.

Innovative: This work models innovation in various ways:

- when you think about it, this is a landscape painting, and quite a novel take on that esteemed tradition
- at the same time, it's a different kind of abstraction than you typically see in museums ... welcoming and inclusive rather austere and forbidding
- unique form of "site specific" artwork that literally stands with the viewer in the city of Sunnyvale where they happen to encounter the artwork
- this in turn helps them see Sunnyvale itself in a new way ... worthy of celebration and entirely fitting to find at City Hall

V29	Sun
45Y77	Sunny
Q6-2T	Sunny Vale
G192	Sunnyvale
086-3	Mostly Sunny





PETER WEGNER

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EDUCATION

1986 BA Yale University, New Haven CT

MUSEUM COLLECTIONS (art)

The J. Paul Getty Museum, Los Angeles CA

The Solomon R. Guggenheim Museum, New York NY

The Los Angeles County Museum of Art, Los Angeles CA

The Museum of Contemporary Art, Los Angeles CA

The Museum of Modern Art, New York NY

The San Francisco Museum of Modern Art, San Francisco CA

The San Jose Museum of Modern Art, San Jose CA

The United States State Department/Art in Embassies, Kabul AF

The Yale University Art Gallery, New Haven CT

The Ackland Art Museum, UNC, Chapel Hill NC

The University of Colorado Art Museum, Boulder CO

Museum der bildenden Künste, Leipzig DE

MUSEUM COLLECTIONS (artist's books)

The Museum of Modern Art Library, New York NY

The Getty Center, J. Paul Getty Museum, Los Angeles CA

The Spencer Collection, New York Public Library, New York NY

The Haas Collection, Sterling Library, Yale University, New Haven CT

Museum Folkwang, Essen DE

PRIVATE COLLECTIONS (selected)

Sammlung Rosenkranz, Berlin DE

The Lever House Collection, New York NY

The Panza Collection, Varese IT

COMMISSIONS (selected)

2023 100,000 DECISIONS, Public Safety Building, Palo Alto CA

2023 CHANCE IMPRESSION, Public Safety Building, Palo Alto CA

2023 STREET LEVEL, Public Safety Building, Palo Alto CA

2018 HELLFIRE RED / HEAVENLY BLUE, Hauptbahnhof, Wolfsburg DE

2018 ABSURDLY SERIOUSLY, private residence, Ross CA

2014 HELL-WHISKEY-GUNS-MUD-MICHIGAN, Michigan State University, East Lansing MI

2013 RED ROOMS, Hall Wines, Napa CA

2011 MONUMENT TO CHANGE AS IT CHANGES, Stanford University, Palo Alto CA

2011 MONUMENT TO CHANGE AS A VERB, Stanford University, Palo Alto CA

- 2011 MONUMENT TO THE UNKNOWN VARIABLES, Stanford University, Palo Alto CA
- 2011 MONUMENT TO THE FUTURE OF DREAMS, Stanford University, Palo Alto CA
- 2010 IN [] VERITAS, SFMOMA, San Francisco CA
- 2010 WALL-TO-WALL-TO-WALL, Univ. of Colorado Art Museum, Boulder CO
- 2010 BRAVE W [THE WINNEBAGO PROJECT], Univ. of Colorado Art Museum, Boulder CO
- 2009 DAY FOR NITE, NITE FOR DAY, City Center, Las Vegas NV
- 2008 GUILLOTINE OF SUNLIGHT / SHADE, SFMOMA, San Francisco CA
- 2007 TERRA FIRMA INCOGNITA, Dunedin Public Art Gallery, Dunedin NZ
- 2006 SEE, private residence, Ghent BE
- 2005 LEVER LABYRINTH, Lever House, New York NY
- 2005 SHADES OF GREY (DEWEY DECIMAL), private residence, Malibu CA
- 2004 LABYRINTH OF RED, The Bohen Foundation, New York NY
- 2004 SPACE, TIME & THE WEATHER, The Bohen Foundation, New York NY
- 2004 WALL-TO-WALL REDS, The Bohen Foundation, New York NY
- 2004 FLOOR-TO-CEILING BLUES, The Bohen Foundation, New York NY
- 2001 96 GREENS, private residence, San Francisco CA

SOLO EXHIBITIONS & PROJECTS (selected)

- 2018 THE ERROR WAS REPEATED, Galerie m, Bochum DE
- 2015 COLOR WHEELS, Galerie m, Bochum DE
- 2012 PETER WEGNER, Museum der Kunste Leipzig, Leipzig DE
- 2012 BUILDINGS MADE OF SKY, Kayne Griffin Corcoran, LA CA
- 2010 THE UNITED STATES OF NOTHING, The San Francisco Museum of Modern Art, San Francisco CA
- 2010 ABSENCE OF FIELD, Griffin, Los Angeles CA
- 2009 TERRA FIRMA INCOGNITA, Griffin, Los Angeles CA
- 2009 P,E,T,E,R,W,E,G,N,E,R, Galerie m, Bochum DE
- 2008 AN EMPTY SPACE, Akira Ikeda Gallery, New York NY
- 2006 WHAT & WHERE, Griffin, Los Angeles CA
- 2006 WHY + BECAUSE + WHY, Akira Ikeda Gallery, Taura JP
- 2005 PETER WEGNER, Akira Ikeda Gallery, Berlin DE
- 2004 COLOR & OTHER CONTINGENCIES, Henry Urbach Architecture, New York NY
- 2002 PETER WEGNER: NEW WORK, Rhona Hoffman Gallery, Chicago IL
- 2002 PETER WEGNER: FIVE YEARS/FIVE BOOKS, Printed Matter, New York NY
- 2001 PETER WEGNER: GRIDS, Mary Boone Gallery, New York NY
- 2000 PETER WEGNER: THE SECURITY SERIES, Griffin, Los Angeles CA
- 2000 PETER WEGNER: CLEAR BLUE SKY, Mary Boone Gallery, New York NY
- 1999 PETER WEGNER: REMARKS ON COLOR, C/R/G, New York NY
- 1999 PETER WEGNER: REMARKS ON COLOR, Griffin, Los Angeles CA
- 1998 PETER WEGNER: BLUES, Mary Boone Gallery, New York NY
- 1997 PETER WEGNER: REMARKS ON COLOR, Hosfelt Gallery, San Francisco CA
- 1997 PETER WEGNER: AMERICAN TYPES, Hosfelt Gallery, San Francisco CA

GROUP EXHIBITIONS (selected)

- 2023 ANTIPODES, Galerie m, Bochum DE
- 2013 FOCUS: ARCHITECTURE, The J. Paul Getty Museum, LA CA
- 2012 SKYSCRAPER: AGAINST GRAVITY, The Museum of Contemporary Art, Chicago IL
- 2011 PARADESIGN, The San Francisco Museum of Modern Art, San Francisco CA
- 2010 THE MORE THINGS CHANGE, The San Francisco Museum of Modern Art, San Francisco CA
- 2010 WHEN WINE BECOMES MODERN, The San Francisco Museum of Modern Art, San Francisco CA
- 2010 ARCHITECTONICA, Univ. of Colorado Art Museum, Boulder CO
- 2008 CUT: REVEALING THE SECTION, The San Francisco Museum of Modern Art, San Francisco CA
- 2008 MACHINE FOR LIVING COLOR, The Museum of Modern Art Library, NY NY
- 2006 SELECTIONS FROM THE COLLECTION, The Yale University Art Gallery, CT
- 2005 EXTREME ABSTRACTION, The Albright-Knox Art Gallery, Buffalo NY
- 2003 CROSSCURRENTS, The Henry Art Gallery, Seattle WA
- 2002 AMERIKA - EUROPA, The Von der Heydt-Museum, Wuppertal DE
- 2001 OBJECTIVE COLOR, The Yale University Art Gallery, CT
- 2000 OF THE MOMENT, The San Francisco Museum of Modern Art, San Francisco CA
- 1998 THEN & NOW/NOW & LATER, The Yale University Art Gallery, CT
- 1998 FOUR DECADES, The San Francisco Museum of Modern Art, San Francisco CA
- 1998 PORTLAND BIENNIAL, The Portland Museum of Art, Portland OR

ARTICLES & REVIEWS (selected)

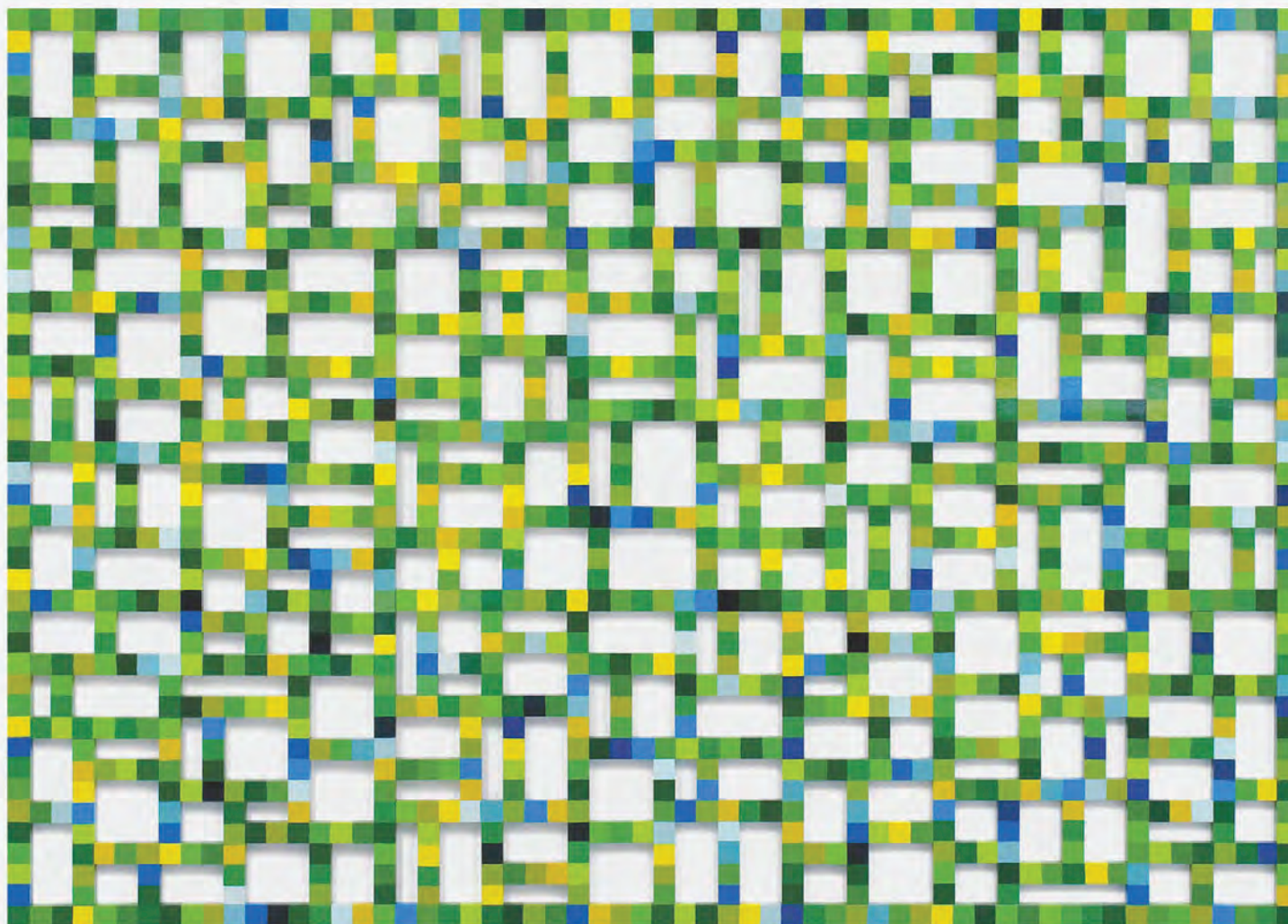
- 2014 Peter Wegner: I Explore the Urban Maze, *Wiener Zeitung*, Vienna AT, May 27
- 2014 Peter Wegner Inverts New York Skyline, *HuffPost UK*, January 25, 2014
- 2012 Peter Wegner: Buildings Made of Sky, *L'architecture D'aujourd'hui*, March
- 2011 Peter Wegner at Stanford: Art of Innovation, *The Los Angeles Times*, May 2
- 2008 Cut: Revealing the Section, *ArtForum*, April
- 2005 Peter Wegner: Lever Labyrinth, *The New York Times*, September 2
- 2005 Peter Wegner: Reading Room, *ArtReview*, July
- 2004 Peter Wegner at Henry Urbach Architecture, *The New Yorker*, December 6
- 2004 Peter Wegner at The Bohen Foundation, *Art in America*, October
- 2004 Mass, Volume and Air, by Wegner, *Los Angeles Times*, May 14
- 2004 Color-Coded: Peter Wegner, *The Architect's Newspaper*, April 6
- 2002 Peter Wegner at Griffin, *Frieze*, September

LECTURES (selected)

- 2013 Stanford University, Palo Alto CA
- 2012 TEDxEast, New York NY
- 2012 MCA, Chicago IL
- 2005 The American Academy, Berlin, DE
- 2004 The Bohen Foundation, NY NY
- 2001 New York University, NY NY
- 2000 The Cooper Union, New York NY
- 2000 The Art Institute of Chicago, Chicago IL

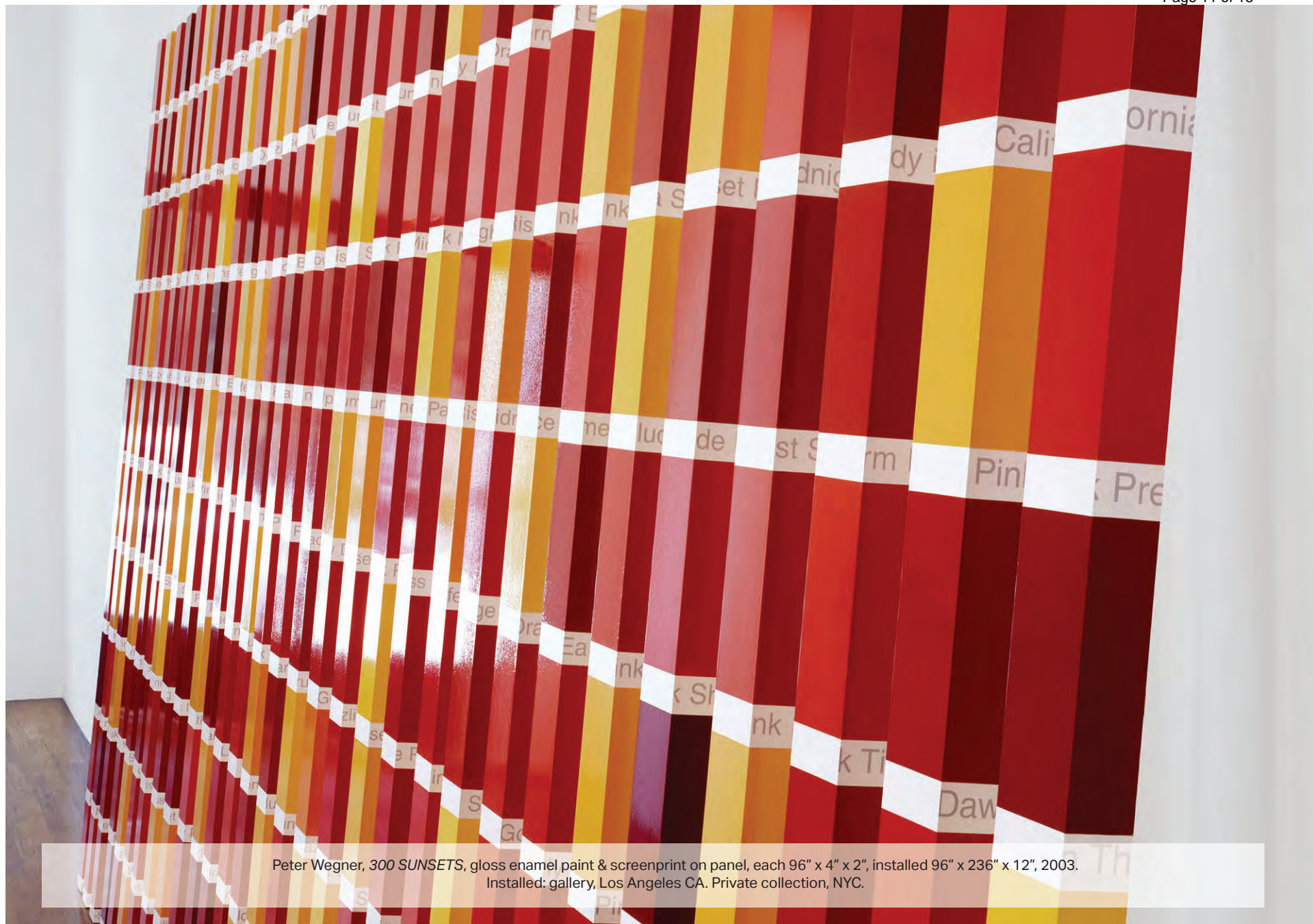
ARTIST'S BOOKS (selected)

2012 BUILDINGS MADE OF SKY
2010 THE WALL
2009 TERRA FIRMA INCOGNITA
2007 P,E,T,E,R,W,E,G,N,E,R,
2005 LEVER LABYRINTH
2004 A,&,Q
2002 THE OTHER TODAY
2001 PETER WEGNER, 8 ½ x 11
1998 THE BLUE BOOKS
1997 REMARKS ON COLOR
1997 AMERICAN TYPES



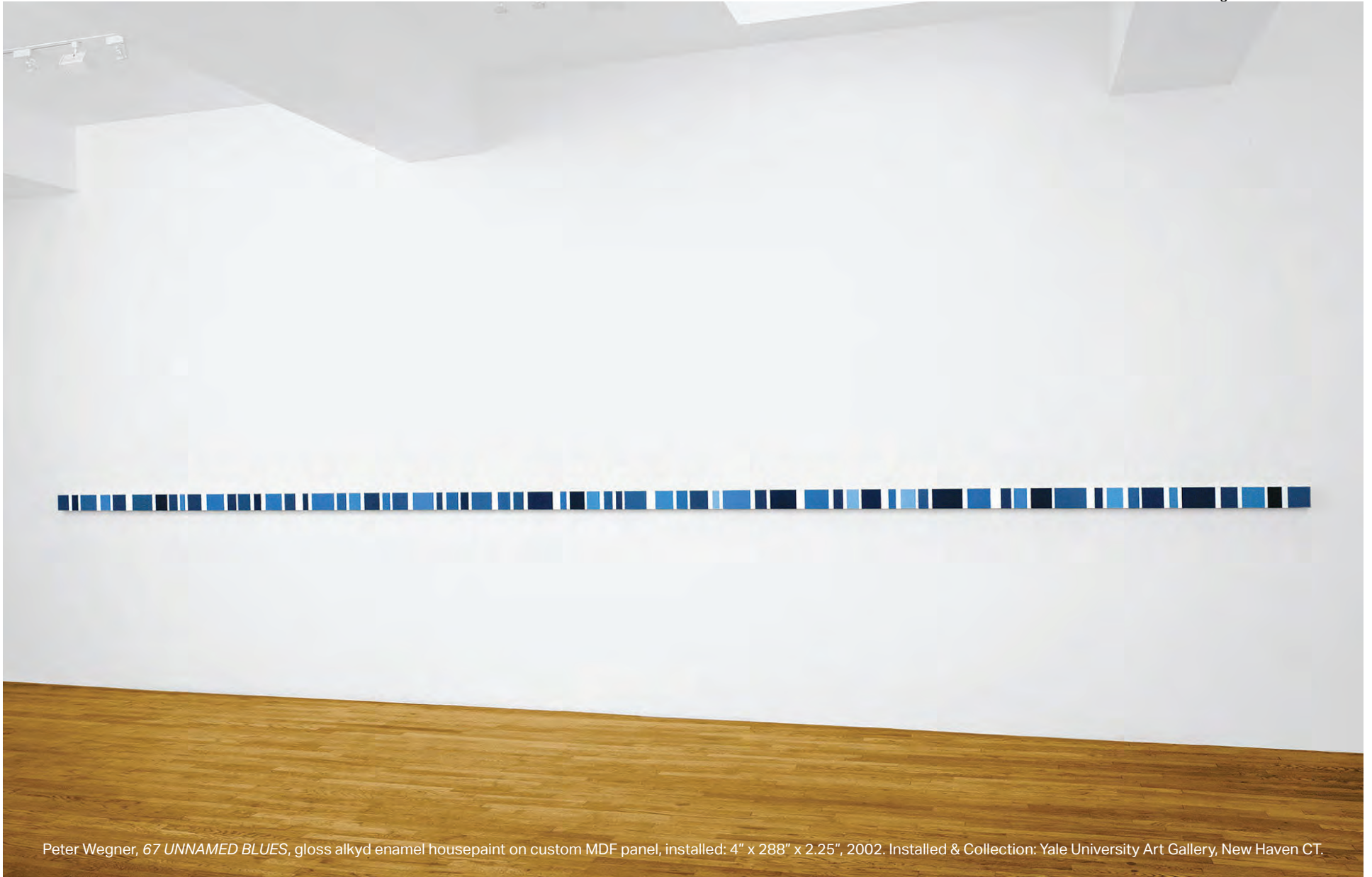
Peter Wegner, *LABYRINTH OF GREENS*, gloss alkyd enamel housepaint on milled poplar, 86" x 120" x 1", 2005 , private collection, Ghent BE

One of a series of works I undertook that explored the form of the labyrinth. I was living in Brooklyn at the time, and many things struck me as labyrinthine: the city; my runs through Prospect Park; perhaps the nature of thought of itself, with its many circuitous connections. It was still early in the life of the internet, and when I completed this piece it occurred to me that I had just made an intensely analog version of something that was, at base, digital. Budget: N/A, since it was just work from the studio that I showed in a large solo exhibit in LA. Maybe \$6-8,000 at the time?



Peter Wegner, *300 SUNSETS*, gloss enamel paint & screenprint on panel, each 96" x 4" x 2", installed 96" x 236" x 12", 2003.
Installed: gallery, Los Angeles CA. Private collection, NYC.

One of my many works that explored the relationship between commercial paint color names and the colors themselves. Here, each color had been named after some aspect of sunshine or sunset. There were 300 different colors and 300 different color names. Budget: N/A, maybe \$8-10,000?



Same materials, very different configuration. I wanted something like a horizon line, but also something that evoked the glimpses of blue sky between buildings as I made my way around NYC. Here the colors appear sans names. Budget: N/A, maybe \$4,000?



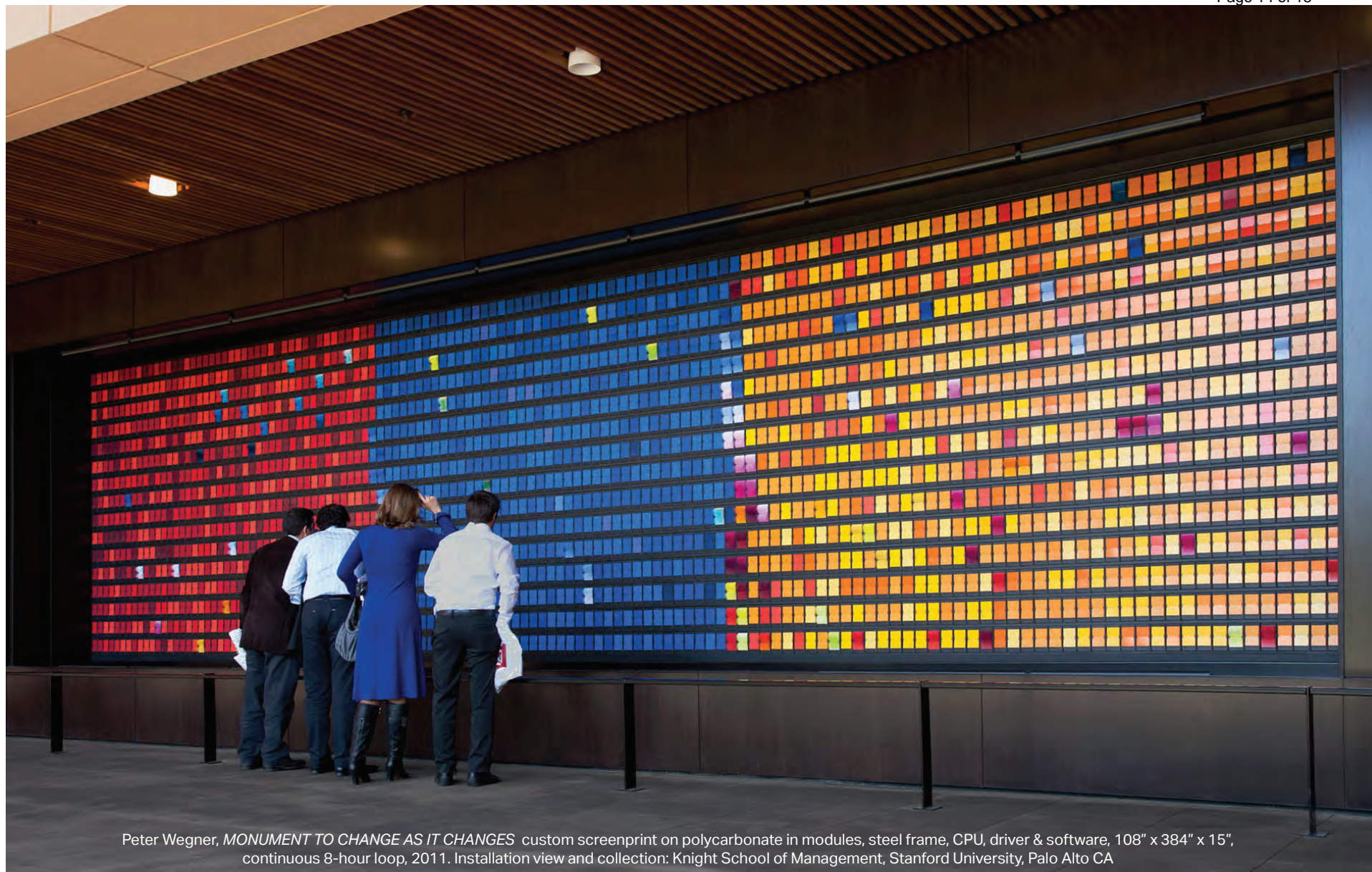
Peter Wegner, *COLOR WHEEL 6*, gloss alkyd enamel housepaint on custom MDF panel,
59" x 59" x 2.25", 2015, Art in Embassies, U. S Department of State

I find the form of the wheel to be endlessly fascinating, with its implicit motion and cyclical nature.

Like the lattice, its form is closed but there's a lot of white space, so it's also open.

Every painted line is a kind of radius, and the work itself, radiant.

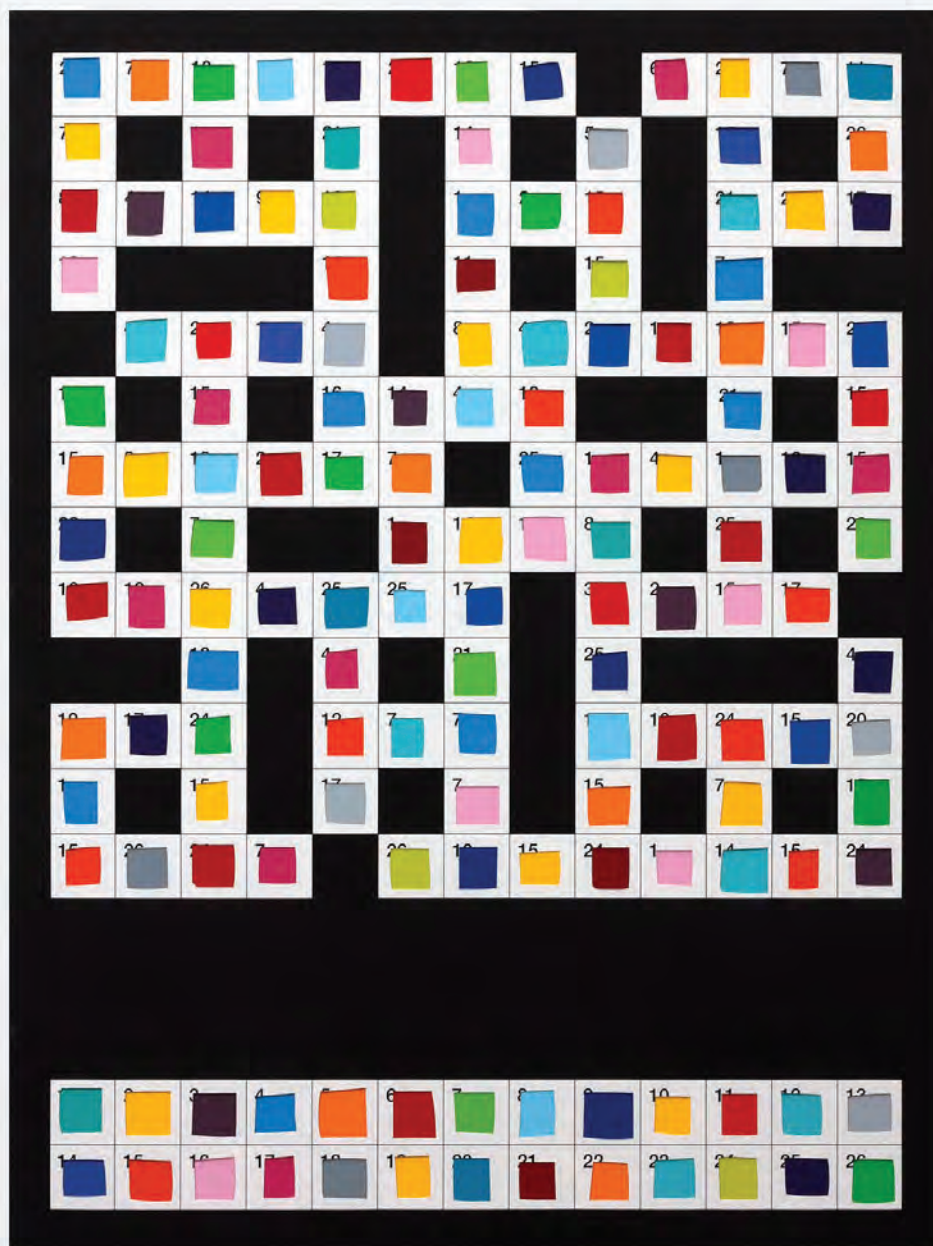
Budget: Maybe \$8-10,000?



Peter Wegner, *MONUMENT TO CHANGE AS IT CHANGES* custom screenprint on polycarbonate in modules, steel frame, CPU, driver & software, 108" x 384" x 15", continuous 8-hour loop, 2011. Installation view and collection: Knight School of Management, Stanford University, Palo Alto CA

The scale is not directly relevant nor is the budget. But in various ways, this work showcases my central concerns: the open-ended process; the interaction of color; complexity arising from simplicity. Plus, of course, duration. It's the longest of my time-based works.

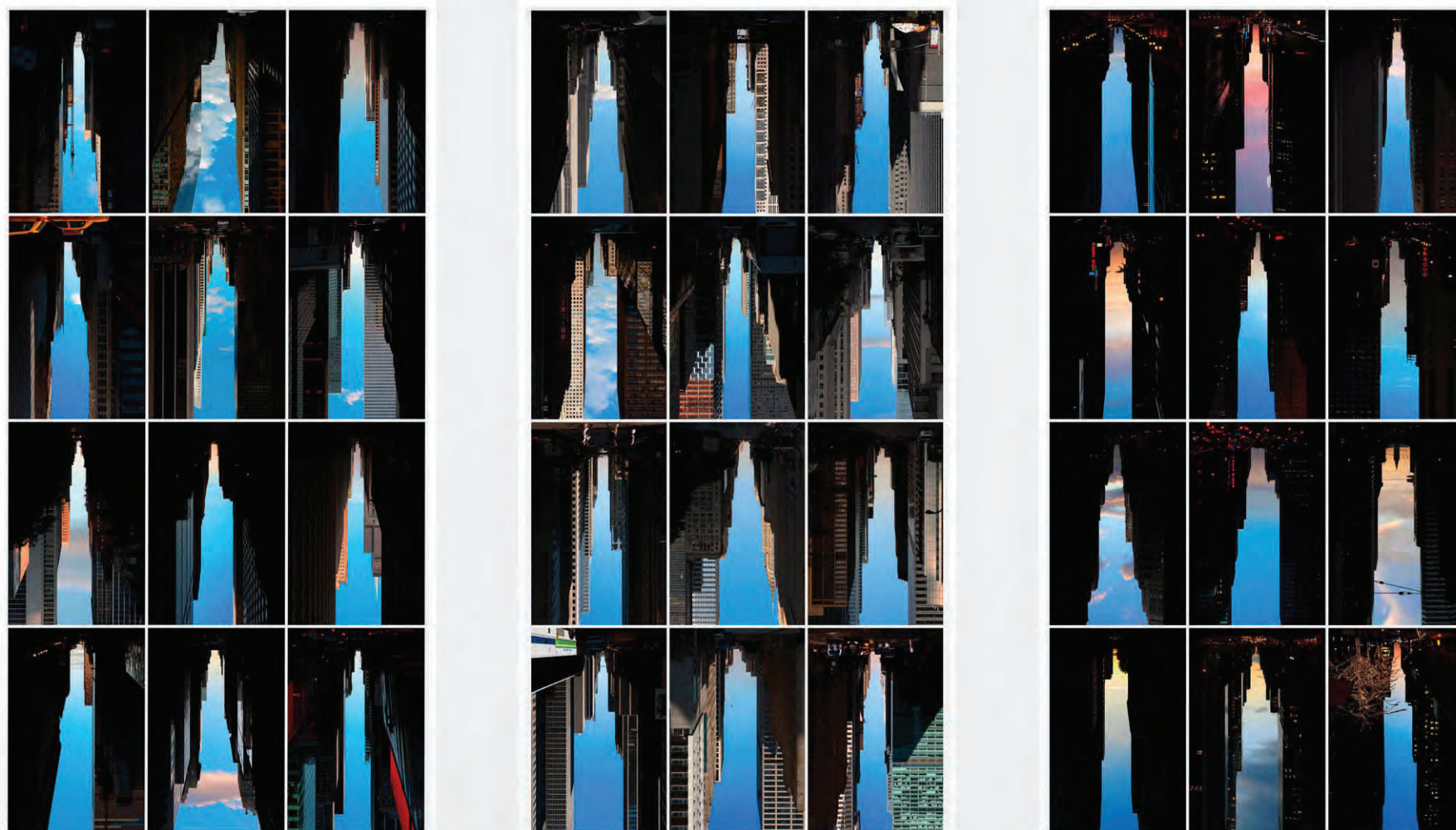
Budget: \$1.2 million



Peter Wegner, *PUZZLE PAINTING 4*, ink on laser-cut canvas over pigmented gesso on kaolin over panel, 48" x 36" x 2.25", 2018. Installation: my studio

Still working with the grid and flat color, but here the colors seems to substitute for letters of the alphabet. The colors appear through little windows cut into the canvas itself, suggesting, perhaps, that the puzzle as it appears in my painting is less cerebral than sensual.

Budget: N/A, maybe \$3-5,000?

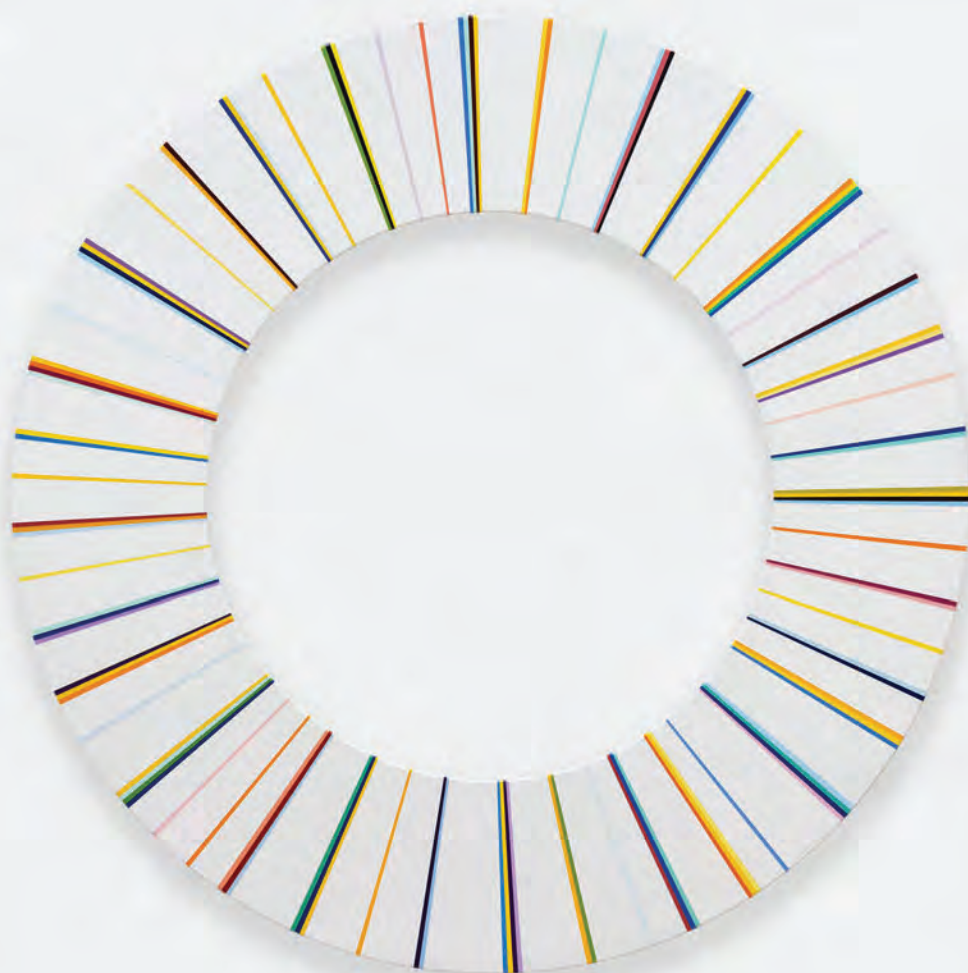


Peter Wegner, *BUILDINGS MADE OF SKY XII, X, XI*, Epson Ultrachrome K pigment prints on Hahnemuhle Fine Art Pearl, mounted & framed, each unit: 74" x 38.5" x 1.75", 2021, installed: 74" x 132" x 1.75", Installation view: my studio. Work from this series in the collection of The Getty Center, Los Angeles, and SFMOMA.

One day in NYC, I happened to glance up at the space between skyscrapers and noticed another one wedged between. With a difference: this building was blue and made of sky. I've been pursuing this project ever since, now incorporating images SF and Chicago. Budget: N/A, maybe \$6,000?



A piece of paper is almost nothing. But several hundred thousand pieces of papers make a wall of color that's both ephemeral and suprising solid, held in place by the architecture of the museum. Budget: \$26,000 plus the combined efforts of 40 museum employees.



Peter Wegner, *COLOR WHEEL 28*, gloss acrylic enamel on custom aluminum dibond panel, 59" x 59" x .25", installed 59" x 59" x 2.25, 2022. Installation view: my studio.

Lately I've resumed work on this series. Here I'm exploring how spare the disposition of colors might be, while using them and in more surprising combinations.

I've also shifted to far less toxic materials and a much lighter substrate. Its cleat situates it out from the wall 2".

Budget: N/A, maybe \$4-6,000?