

City of Sunnyvale, City Hall Lobbies, Artwork RFP

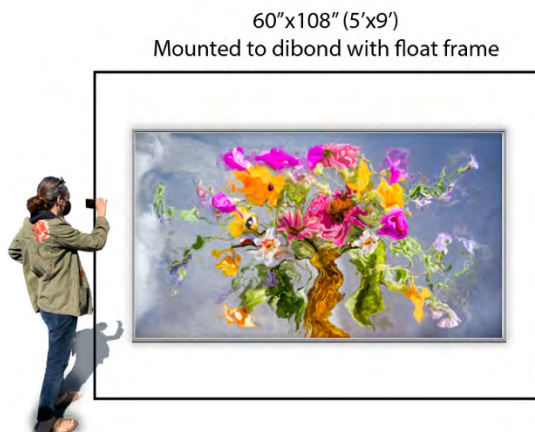
Artist: LIZ HICKOK, in collaboration with Phil Spitler

Artwork: *The Metamorphosis and Memory of Flowers*

Size: 5 ft tall x 9 ft wide x 2 inches deep.

Materials:

- Archival pigment print
- Mounted to Dibond (a durable, lightweight, and eco-friendly aluminum composite material)
- Print is sealed with a luster UV laminate, which protects the surface from damage and fading
- Framed with a thin white (or gray) wooden float frame. Approx ¼ in wide by 2 in deep with a small space between the frame and the print.
- No plexi or glass is needed because of the UV coating, so there is less reflection, and the print feels more immediate, like a painting, but it is still durable.
- It is a very simple method of display, which feels modern and clean, but also classic.



Note on Materials: I am presenting the method above as my first choice, but I am not 100% set on presenting this work in this exact way. I have also been considering printing the image onto three gessoed wood panels, without a frame. Both approaches would be equally strong, with a slightly different feel. I wanted the commission to know that there is flexibility in this presentation and I am happy to work with the art commission, architects, and other community partners to work out the final presentation if chosen.

Colors: Magenta, orange, violet, pinks, and greens with a warm blue background. This artwork is bursting with warm and vibrant colors. I would love to capture some of the luminous sunshine in Sunnyvale with these locally-found flowers. The echinacea and rock purslane blooms are rich magenta, and the California poppies and black-eyed Susan vines are bright orange. The apricot blossoms and the small violet flowers balance out the more saturated colors.

Maintenance Requirements:

No unusual maintenance is required for this piece. It can be dusted with a dry cloth, and cleaned (if needed), with a gentle cleanser.

The augmented reality technology element may need updating over the years, and we will do our best to keep the AR experience working, knowing that the technology changes over time.

Lighting and Requirements and Placement:

The provided lighting and hanging systems will both be sufficient for this artwork. No special lighting or hanging systems will be required. The piece will be hung centered in the niche, with one foot of space on each side, and one-and-a-half feet on the top and bottom.

Design Content in relation to Sunnyvale's vision & essence:

As visitors and employees travel through the newly designed Sunnyvale City Hall, I imagine them pausing to take in the bold and vibrant image of a bouquet of flowers, swirling with energy in the new Sunnyvale City Hall building. The floral arrangement presents uplifting and luminous blooms, which twist and turn into moments of abstraction. My collaborator, Creative Technology artist Phil Spitler, and I created this image, and its accompanying interactive augmented reality element through a combination of traditional and innovative technologies. We believe that this artwork truly captures the spirit of Sunnyvale's vision and essence, through this combination of innovative and sustainable technology, uplifting and bold imagery, and the inclusive symbolism and stories told within the piece.

Bold and Innovative:

I began by photographing a collection of flowers picked directly from my garden, and composed a tableau that feels timeless and classic—one that echoes creations throughout art history. We then used procedural manipulations through incorporating the use of the perlin noise algorithm to alter and distort the flowers, resulting in swirls of color that conjure our current state of unreality. Each viewer can interpret the distortion in the piece in their own way: at times they evoke the movement of reflections in water or from wind. The layering effects could even echo the flickerings of memories and the passing of time, as the flowers bloom and fade.

Augmented Reality Experience:

An added component to the artwork is the augmented reality experience—an easy-to-use technology that brings the artwork to life in the hand of the viewer. Viewers will be directed to use their smart devices to activate the artwork, making the flowers grow and distort over time. The augmented reality experience makes the artwork appear to move away from the two-dimensional plane as the flowers transform. Viewers can move through and around this space, activating the artwork and the lobby, in a totally new way. This interactive, fun, and wondrous experience adds an extra layer of enchantment to the installation.

The AR interface can also potentially incorporate educational content about the flowers. It could allow participants to learn about the flower species they are viewing, such as the historical and cultural references that are associated with them and with Sunnyvale. The artwork communicates the power of nature to heal and inspire, in an uplifting, magical, and innovative way. (You can see a video example of the AR from another project on my [website](#).)

Equity and Inclusion:

The flowers in the arrangement each have their own personality and history, reflecting the way the unique cultures, traditions, and individuals of Sunnyvale come together to form a beautiful whole. We brought apricot blooms into the composition because of the strong history of orchard farming in Sunnyvale. The iconic California poppies evoke resilience, as this hardy species can survive in the harshest conditions and are some of the first flowers to return after wildfires. The echinacea flowers contribute their healing energies, which the Indigenous Americans have used for centuries. The vibrant magenta rock purslane (*Cistanthe grandiflora*) flowers are native to Chile, and the small violet wall bellflowers (*Campanula portenschlagiana*) are native to Croatia, but these beautiful plants have made joyful homes in the Bay Area.

I imagine that there are other flowers that could represent some of the many cultures from around the world that have made their homes in Sunnyvale. The image I present in my proposal

is still in a somewhat malleable state and could allow for a couple more additions to complete the picture. If chosen, I could research other flowers that could add to this diverse gathering of colorful blooms, connecting it even more to Sunnyvale's community. And the addition of the community workshop will bring in even more voices into the process.

Access and Sustainability:

The larger-than-life piece allows viewers to be fully immersed into the bold piece and all of the small details they can discover, with or without the augmented reality element, allowing viewers of all types to enjoy the artwork. The dibond material that the print is mounted to is an eco-friendly material, in that it can easily be separated and recycled, and is very long lasting. No plexiglass is needed, reducing the amount of plastic used. The piece will be produced using a small, local, Bay Area business, requiring no air shipping.

Community Workshop:

My collaborator, Phil Spitler, and I are both open to providing a community workshop, and are open to discussing options depending on what the city decides would work best. A traditional artist talk about my work would be an option, and a couple other ideas follow:

Collection of flowers and their meaning to each person:

In this workshop we would invite the Sunnyvale community to bring a flower from their garden or their neighborhood and share in writing (or recording) how it is meaningful to them. Whether that be with a story, or connection to their culture and traditions, or a memory of a loved one. Phil and I could photograph each flower on site, and potentially create a new bouquet to photograph that would bring together all the different voices and colors from the community. If they are not able to bring a flower, they could still write down what their favorite flower is and what their unique relationship is to it.

The overarching benefit of this process is that the community members would feel involved in our creative process, and they would be contributing to possible future artwork. They would also be reflecting on what nature means to them in their own unique way, or within their cultural heritage, and have that recorded for posterity.

If the workshop is very early in the process, before the artwork is in production, then there is the possibility that we could incorporate one or two of the community's flowers into the actual lobby artwork. We cannot promise that it will work out to include the community's flowers in the artwork, but it would be great to try. If the wall label can include enough text, then we can include some of the meaning behind the flowers, such as the history of apricots as well as the community's contributions. This could also possibly be included in the augmented reality part of the piece. Even if the timing does not work out to include it directly in the artwork, we would still love the opportunity to collect the community's flowers and stories, and with their permission, use them for future artworks.

Augmented Reality Workshop:

Another option could be that Phil and I give a talk about Augmented Reality technology. We can present how it works, and give a little background about how other people are using it. We could also present a simple workflow of how we have used AR and other interactive technologies in our recent projects. Participants can try out the AR with the Sunnyvale piece as well as a few other prints we could bring to have on site.







8' - 0"



Archival pigment print, mounted to dibond with float frame
Size: 60"x108" (5'x9')

LEVEL 1 ELEVATION - ART WALL









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Education

2005 MFA, Photography; Mills College, Oakland, CA
1997 BFA, Photography, Installation, Video; The School of the Museum of Fine Arts, Boston, MA
1997 BA, Art History; Tufts University, Medford, MA

Fellowships, Grants, and Awards

2021 CODAworx Emerging Artist Award in Public Art, CODASummit, Scottsdale, AZ
2019 First Finalist award in Photography, Salon at the Triton, Santa Clara, CA
2018 First Place Award, SLICE Juried Exhibition, Pence Gallery, Davis, CA
2016 Juror's Choice Award, Artspace 2016 Exhibition, San Francisco, juried by Michelle Mansour, Root Division
2012 Guest Artist Fellowship, Dominican University, San Rafael, CA
2010 Juror's Award, *Strange Beauty*, Center for Fine Art Photography, Ft. Collins, CO, juror, Debra Klomp Ching
2009 Finalist, International Aesthetica Creative Works Competition, United Kingdom
2007 Food Network Award, *Play with Your Food* category (best use of food as art medium)
Pittsburg State University, First Prize, *Dark-Light*, juried by Joyce Tenneson, Pittsburg, KS
2005 Kala Art Institute Fellowship Award, Berkeley, CA
2004 Mills College Graduate Research Grant, Oakland, CA
Mills Alumni Scholarship for Art, Oakland, CA

Public Art Programs and Murals

2021 *Luminous Growth*, Large-scale, interactive, video projection for Code:ART2 Festival, Palo Alto, CA
Cycles of Regeneration, Palo Alto Public Art Program, Temporary Murals pilot project, Palo Alto, CA
2020 *California Poppy Regeneration*, an *Art for Essential Workers* project, with Facebook and 100 Days Action
Three-part collaborative outdoor photo-mural, Market Street, San Francisco, CA
2019 *First myth of inside and outside*, Four-part photo-mural in museum windows, San Jose ICA, San Jose, CA
2018 *View from Alcatraz*, large photo-mural for Facebook headquarters, San Francisco, CA
2017 Semi-Finalist, Public Art project at Alameda County Information Technology Department
Waterlines Window, Large photo-mural in museum windows, New Museum, Los Gatos, CA
Wave Formation, Google San Francisco, Commissioned site-specific triptych, San Francisco, CA
2016 *Walnut Creek Downtown Utility Box Project*, Two vinyl-wrapped utility boxes, Walnut Creek, CA
2015 *Preternatural*, Large photo-mural in a vacant storefront, 3357 Downing Street, Denver, CO
2011 *Jell-O Fence*, Large photo series on UCSF Mission Bay Hospital construction fence, San Francisco, CA
2007 *Scottsdale in Jell-O*, Scottsdale Center for the Performing Arts with Scottsdale Public Art, Scottsdale, AZ

Solo Exhibitions

2022 *Ground Waters*, Chung Namont, San Francisco, CA (Upcoming)
2021 *Daydreams of Infinity*, Michael Warren Contemporary, Denver, CO
2019 *Intimate Immensity*, Longview Museum, Longview TX
2017 *Experiments in Form and Fiction*, Capsule Gallery, Houston TX (Two-person exhibition)
2015 *Ground Waters*, Michael Warren Contemporary, Denver, CO
2012 *Fugitive Topography*, Bg ArtSite, Bedford Gallery, Walnut Creek, CA
2011 *Jiggling Geography*, De Santos Gallery, Houston, TX
2007 *San Francisco in Jell-O*, Pittsburg State University Gallery, Pittsburg, KS
2007 *Scottsdale in Jell-O*, Scottsdale Center for the Performing Arts with Scottsdale Public Art, Scottsdale, AZ
2006 *Magnitude X*, Exploratorium, San Francisco, CA
2005 *Eye Candy*, Triptych Gallery, Berkeley, CA
1996 *120 seconds*, BAG Gallery, School of the Museum of Fine Arts, Boston, MA

Selected Group Exhibitions

- 2022 *Landscape of Material and Mind*, a SciArt Initiative at New York Hall of Science, Queens, NY (upcoming)
- 2021 *Architecture 2021*, New York Center for Photographic Art, NYC
Into the Rearview Mirror: A Look Back at 2020, Lone Tree Arts Center, Lone Tree, CO
Art in the Time of Covid, New Museum of Los Gatos, Los Gatos, CA
- 2020 *Wall of Shame (Social Response Work)*, Michael Warren Contemporary, Denver, CO
Reimagined Landscapes, Center for Photographic Art, Carmel, CA
The Great Wave, Bedford Gallery, Walnut Creek, CA
- 2019 *Surreal Sublime*, San Jose ICA, San Jose, CA
Salon at the Triton, Santa Clara, CA, juror Kevin Chen, First Finalist Award in Photography
- 2018 *Bay Area Currents*, Smith Anderson North/Photo Alliance, San Anselmo, CA
Supernatural Urban, Peephole Cinema, San Francisco, CA
SLICE Juried Exhibition, Pence Gallery, Davis, CA
Water, PhotoPlace Gallery, Middlebury, VT, juried by Ann Jastrab
Natural Systems, Chandra Cerrito Contemporary, Oakland, CA
- 2017 *Waterlines*, New Museum of Los Gatos, Los Gatos, CA
Inner Nature, Gallery 1317, San Francisco, CA
Detritus, San Jose ICA, San Jose, CA
- 2016 *The Alchemist*, Root Division, San Francisco, CA
- 2015 *Nourish*, Napa Valley Museum, Napa, CA
Re-Tratar, GuatePhoto Festival, Guatemala City, Guatemala
- 2014 *City Streets*, Studio Gallery, San Francisco, CA
- 2013 *Moving Pictures*, Brand 10 and X Art Space, Dallas, TX
alternative process, City College Art Gallery, San Francisco, CA
Parallax Views, San Jose ICA, San Jose, CA
- 2012 *What's Big is Little/What's Little is Big*, Susquehanna Art Museum, Harrisburg, PA
Color/Light, City Hall, San Francisco, CA
- 2011 *Synthetic*, Winston Wächter Fine Art, Seattle, WA
Chain Letter, Shoshana Wayne Gallery, Los Angeles, CA
Reconstructed World, di Rosa, Napa, CA
Shadowshop, San Francisco Museum of Modern Art, San Francisco, CA
- 2010 *You are Here, Mapping the Psychogeography of New York City*, Pratt Manhattan Gallery, New York, NY
Off the Strip, New Genres Festival, Contemporary Art Center, Las Vegas, NV (exhibition and video screening)
Strange Beauty, Center for Fine Art Photography, Ft. Collins, CO, jurors Darren Ching & Debra Klomp Ching
Off the Map, Kirkland Art Center, Kirkland, WA
Discoveries of the Meeting Place, FotoFest, Houston, TX, Selected by Rixon Reed, PhotoEye Gallery
There's No Place Like Here, Tower Gallery at SUNY Brockport, Brockport, NY
- 2009 *You Art What You Eat*, Kidspace at Mass MoCA, North Adams, MA
Evolution of Print: Artists of Kala, Oakland Museum at the Oakland International Airport
- 2008 *Luminous Communities*, Delaware Center for the Contemporary Arts, Wilmington, DE
Close Calls, Headlands Center for the Arts, Sausalito, CA
Places Between, Diablo Valley College Art Gallery, Pleasant Hill, CA
- 2007 *C.T. Fish*, Ha'Kibbutz Israeli Art Gallery, Tel Aviv, Israel
Strange Weather, David Cunningham Projects, San Francisco, CA
- 2006 *Cultivating Creativity*, Yerba Buena Center for the Arts, San Francisco, CA
It's a Small World: Scale in Contemporary Photography, San Jose Museum of Art, San Jose, CA
Kala Fellowship Exhibition (Part 1), Kala Art Institute, Berkeley, CA
Reconsidered Materials, Exploratorium, San Francisco, CA

2005 *Science and Education Film Program*, Exploratorium, San Francisco, CA (Video screening)
CoCA Annual, Center on Contemporary Art, Seattle, WA
Mayhem, Southern Exposure, San Francisco, CA
New California Masters, WORKS/San Jose, San Jose, CA

Residencies

2018 Center for Arts, Design and Social Research, Spoleto, Italy
 2012 ArtWorks Downtown and Dominican University, San Rafael, CA
 2009 Kidspace at Mass MoCA, North Adams, MA
 2008 Headlands Center for the Arts, Sausalito, CA
 Delaware Center for the Contemporary Arts, Wilmington, DE
 Santa Fe Art Institute, Santa Fe, NM
 2007 Scottsdale Public Arts, Scottsdale, AZ
 2005 Kala Art Institute, Berkeley, CA

Selected Bibliography

Alterwitz, Linda. *Ground Waters*, LENS CRATCH, (Art & Science feature, Fine Art Photography Daily, website) Jan 4, 2019
 Baker, Kenneth. *Strange Weather at DCP*, SAN FRANCISCO CHRONICLE, September 8, 2007, p. E10
 BAY GUARDIAN, San Francisco Bay Area, August 9-15, 2006, p. 40
 Birnbaum, Molly. *Eye Candy*, ART NEWS, June 2007, p.32
 Brown, Patricia Leigh. *In Memory of 1906, a City Shakes Like a Bowl Full of Jell-O*, THE NEW YORK TIMES, Feb 5, 2006, p.16
 Butler, Lindsay. *Artist Molds Tasty Scottsdale*, SCOTTSDALE TRIBUNE, January 25, 2007, p. A3
 Butler, Lindsay. *Scottsdale in Jell-O*, SCOTTSDALE TRIBUNE, August 28, 2006, p. A3
 Castro, Stephanie. *The Hot List*, 7X7 SF, October 2006, p. 86
 Dix, Crista. *Rule Breakers: Liz Hickok*, DON'T TAKE PICTURES (online photography magazine), July 20, 2015
 Gentile, Michele. *Food for Art's Sake*, NEW YORK TIMES STYLE MAGAZINE, Fall 2006, p. 24
 GUSTO, Spring 2007, pp. 8-10, 16, 17, 20, 23, 29, 31
 Hedrick, Bill. *The Photo Artistry of Liz Hickok*, THE PHOTOGRAPHER, January/February 2021, p. 36-37
 Kelley, Bruce. *Click*, SAN FRANCISCO MAGAZINE, December 2005, pp. 40- 41
 Koetzle, Hans-Michael. *Großstadt als Dessert*, PHOTO INTERNATIONAL, April 2008, p. 44-53
 Leaverton, Michael. *It's Better with Jell-O*, SF WEEKLY, April 23-29, 2009, p. 22 and 24
 Lopez Schmalz, Leah. *Mapping: ALL Gallery Navigates to New Space with New Show*, VALLEY COURIER, Dec 29, 2005, p.C-6
 McGrath, Joy. *Liz Hickok '92*, ST. ANDREWS MAGAZINE, Summer 2007, p. 22-25
 Morris, Barbara. *Detritus @ San Jose Institute of Contemporary Art*, SquareCylinder, August 12, 2017
 Owens, Annie. *Bay Area in Jell-O*, HI-FRUCTOSE, Volume 3, 2006, pp. 6-9
 Paglia, Michael. *Photographer Liz Hickok Shoots Tiny Environments covered with Crystals*, WESTWORD DENVER, April 2, 2015
 Speer, Richard. *The Artist Who Ate San Francisco*, WILLAMETTE WEEKLY, October 12, 2005
 Swanhuysen, Hiya. *Raw Stuff*, SF Weekly, February 29, 2008, p. 22
 Vincent, Jane C.W. *Redevelopment with a Wiggle*, JOURNAL OF HOUSING & COMMUNITY DEVELOPMENT, May/June, 2009, p.6 -11
 Westbrook, Lindsey. *Reconsidered Materials*, ART WEEK, May 2006, Cover and p. 25
 Woods, Randy. *Urban Jiggle*, PHOTO MEDIA, Fall 2007, p.74
 Zumba, Christine. *A Small World at the San Jose Museum of Art*, DISCOVER SILICON VALLEY, December 2006, p. 8

Selected Public and Private Collections

Autodesk, San Francisco, CA, Sutter Health's California Pacific Medical Center, Van Ness Campus, San Francisco, CA
 Google, San Francisco, CA, Kaiser Permanente Medical Center, San Francisco, CA, UCSF Hospitals Mission Bay, San Francisco, CA, The Museum of Fine Arts, Houston, TX, Blue Shield of California, San Francisco, CA, Mills Art Museum, Oakland, CA, Joaquim Paiva Collection, Museo de Arte Moderna, Rio de Janeiro, Brazil, Gemma and Luis De Santos, Houston, TX

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Slide List: City of Sunnyvale Lobby Artwork RFQ



1.

Title: *Cycle of Regeneration (Palo Alto Mural Program)*

Dimensions: 6'x10.66'

Medium: Photograph on aluminum with interactive video and sound, collaboration with Phil Spitler

Year: 2020

Budget: \$2500

Location: Palo Alto, CA

Commissioning Agency: Palo Alto Public Art Program

Description: This image is part of my *Regeneration* series, and is installed as an interactive mural in Palo Alto. The iconic California poppies evoke resilience and hope, as this hardy species are some of the first flowers to return after wildfires, communicating the power of nature to heal and inspire.

2.

Title: *Cycle of Regeneration (Palo Alto Mural Program, screen capture of Augmented Reality video)*

Dimensions: 6'x10.66'

Medium: Photograph on aluminum with interactive video and sound, collaboration with Phil Spitler

Year: 2020

Budget: \$2500

Location: Palo Alto, CA

Commissioning Agency: Palo Alto Public Art Program

Description: For this interactive mural, viewers can download an app which makes the mural come alive with movement and sound. The Augmented Reality experience, created by my collaborator by Phil Spitler, invites viewers to experience the mural in space and time.

3.

Title: *Regeneration, Market Street Mural*

Dimensions: Left: 8'x12', Middle: 8'x20', Right: 8'x9'

Medium: Color photographs wheat pasted on wood

Year: 2020

Budget: \$1600

Location: San Francisco, CA (not currently installed anymore)

Commissioning Agency: Organized and funded by Art for Essential Workers, 100 Days Action, and Facebook

Description: I began my "Regeneration" project at the beginning of the shelter-in-place, as a way to bring others and myself some color and delight during these intense and stressful times. I transformed the images of poppies using a program that my wife (a programmer and data scientist) wrote with my direction, and installed it larger-than-life on Market Street.

4.

Title: *Regeneration #3*

Dimensions: 30"x36" (or can be made larger for a site-specific installation)

Medium: Archival print on paper

Year: 2020

Location: San Francisco, CA

Description: I created this piece, along with two other images, for my Market Street Mural series, with the intention of wheat pasting them onto the boarded-up business around my neighborhood during the pandemic. I have since printed the images as a traditional framed prints to sell, and they available for new site-specific projects.

5.

Title: *Regeneration series*, installation view, including a viewer activating the augmented reality video, collaboration with Phil Spitler

Dimensions: Framed artworks are 20"x24" to 20"x36"

Medium: Archival prints on paper, framed

Year: 2022

Budget: NA

Location: San Francisco, CA

Description: In this image, you can see a viewer using the Augmented Reality app to bring the flowers to life. The AR app works on framed pieces, or installed larger-than-life, and new interactive pieces could be created in this series, using poppies or other native wildflowers.

6.

Title: *Inflorescence*

Dimensions: Variable. The printed flowers range from 80" to 96" in height, and are approximately 24" to 36" wide. Occupying a paseo that is 80 feet long.

Medium: UV printed flowers with choreographed LED lighting, projected flowers, and interactive augmented reality video

Year: 2022

Budget: \$19,250

Location: Palo Alto, CA

Commissioning Agency: Arts Los Altos

Description: *Inflorescence* is an illuminated, interactive art installation originally created as a public art project for the City of Los Altos by Liz Hickok and Phil Spitler, consisting of larger-than-life native wildflowers, glowing, transforming, and activating an underutilized public space. The artist duo

merged their talents to connect the public to the healing and inspiring natural forces found right in our backyards.

7.

Title: *Energy Lines, proposal and installation view*

Dimensions: Five 36"x72" images, hung together or individually

Medium: Archival pigment prints on aluminum with UV coating

Year: 2018

Budget: \$10,850

Location: Autodesk offices, San Francisco, CA

Commissioning Agency: Autodesk

Description: To create this series of 5 images, I enjoyed taking simple strings of sugar rock candy, grown over several weeks, and transforming them through shifts in scale, color, and light. For a new site-specific project, these large-scale photos of glowing crystals could be printed in a variety of ways, including transparent vinyl, evoking stained glass.

8.

Title: *First myth of inside and outside*

Dimensions: Left to right: 37 x 56 in, 104 x 187 in, 104 x 187 in, 41 x 64 in

Medium: Translucent Vinyl

Year: 2019

Budget: \$9000

Commissioning Agency: San Jose Institute of Contemporary Art, Christine Koppes

Description: This site-specific artwork in the ICA Façade glows from inside lighting at nighttime, making the artwork visible from the street and immediately available for viewing, enhancing the vibrancy of downtown San Jose and attracting viewers who might not have entered the gallery otherwise.

9.

Title: *Wave Formation (Google Offices & New Museum of Los Gatos)*

Dimensions : 4' x 5' each or 4' x 16' continuous

Medium: Sublimation prints on aluminum

Year: 2018

Budget: \$8,900

Commissioning Agency: Private commission

Description: With this piece I wanted to conjure the powerful feeling we experience when standing at the edge of the ocean, surrounded by waves and dunes to create a dynamic and otherworldly panoramic photomural. I have also installed variations on this piece at Google's San Francisco offices and at the New Museum of Los Gatos as a translucent image on glass.

10.

Title: *View From Alcatraz, San Francisco in Jell-O series*

Medium: Matte pasted wall-cover media (wallpaper)

Dimensions: 9.5 x 26.5 ft.

Year: 2018

Budget: \$14,000

Commissioning Agency: Facebook AIR

Description: The Jell-O cityscape was installed in San Francisco as part of the Facebook-Artist-in-Residence program. It features elaborate scale models of the San Francisco skyline that I hand-cast out of Jell-O, transforming permanent city architecture into a glowing and whimsical scene.

















San Jose Institute of Contemporary Art





