

South Coast Metro's Public Art

The Shape of the Future Today

*Compiled by South Coast Metro Alliance
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This document contains information on the public art of the South Coast Metro area including performing art venues, outdoor sculpture, and other sculpture all within walking distance and available to be enjoyed by the public without charge. Included are brief histories of the artists and their works.

Content was derived from a variety of sources deemed to be reliable. For additions or changes, contact Diane Pritchett at 714.435.2109 or email alliance@southcoastmetro.com

An Amenity That Makes Good Business Sense

Property owners across the country and in South Coast Metro agree that art greatly affects the business environment by making it a more attractive place to work, and creating a more pleasant environment that promotes a relaxed, less stressful atmosphere. This translates to efficiency and productivity. Support of the arts generates a flow of goodwill, brings the public to the office towers, and frequently creates an avalanche of positive publicity and news coverage.

Property owners in South Coast Metro are continually searching for artwork and other cultural events. They strive to beautify their properties while creating an environmental atmosphere of vitality that stimulates the senses.

Use of art as an amenity in South Coast Metro provides four significant areas of value:

1. It creates an atmosphere of positive good will.
2. It demonstrates to tenants, who have a particular interest in the arts, that South Coast Metro is an area in which they can be very comfortable.
3. It displays to tenants the attention to detail of the business environment beyond property management, mechanical systems, accessibility, transportation, etc.
4. Art adds to the total positive environment that maintains tenancy when leases are renewed.

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Segerstrom Center for the Arts

History: Segerstrom Center for the Arts is committed to supporting artistic excellence, offering unsurpassed experiences and to engaging the entire community in new and exciting ways through the unique power of live performance and a diverse array of inspiring arts-based education and community engagement programs. Previously called the Orange County Performing Arts Center, Segerstrom Center is Orange County's largest non-profit arts organization. In addition to its six performance venues, Segerstrom Center is also home to the American Ballet Theatre William J. Gillespie School and the School of Dance and Music for Children with Disabilities.

The Center presents a broad range of programming for audiences of all ages, including international ballet and dance, national tours of top Broadway shows, jazz and cabaret, contemporary artists, classical music performed by renowned chamber orchestras and ensembles, family-friendly programming and year-round, free events open to the public on the Julianne and George Argyros Plaza. These "open air" events range from summer movie screenings and a jazz series to special events coordinated to performances in the theaters and festivals and celebrations representative of Orange County's many culturally diverse communities.

Segerstrom Center is a leader among the nation's performing arts centers for providing education programs designed to inspire young people through the arts. The Center's programs reach hundreds of thousands of students each year in five Southern California counties. Community engagement programs developed through the Center for Dance and Innovation and Center Without Boundaries also connect the Center with Orange County's many diverse communities. The CDI supports flagship artistic programming and a wide range of projects that celebrate innovation, nurture creativity and engage audiences of the future. It is home to the ABT Gillespie School and the School of Dance and Music for Children with Disabilities. The Center Without Boundaries develops partnerships with noncultural organizations to help them in their own efforts to respond to the ever-changing needs of the community.

The roots of Segerstrom Center for the Arts reach back more than 45 years, when the newly formed Orange County Philharmonic Society expressed a pressing need for a professional, world-class concert facility in Orange County. In February 1979, Elaine Redfield, a longtime Orange County arts activist and South Coast Repertory trustee, addressed a letter to Henry T. Segerstrom requesting the land adjacent to SCR's recently opened Fourth Step Theater for this purpose. The three then-managing partners of C.J. Segerstrom and Sons, Ruth Segerstrom, Henry T. Segerstrom and Harold (Hal) Segerstrom, unanimously agreed to the gift of land on behalf of the Segerstrom family.

On May 15, 1979, the Board of Directors of the Performing Arts Center accepted the Segerstrom family's generous offer of five acres for the proposed facility. When all the studies were completed and the results deemed positive, the Board of Directors chose The Buntrock Partnership, an architectural firm based in Newport Beach, to work in conjunction with Caudill Rowlett Scott of Houston to consult on and design the project. With the construction plans approved and \$40 million in the bank, the Board of

Directors was ready to take the first step toward the Center's construction. Groundbreaking took place on July 7, 1983.

In 1985, the Segerstrom family added to their previous gifts by commissioning Richard Lippold to create a signature work of art to adorn the structure. It was named *Fire Bird* by Renée Segerstrom. Decades of planning finally came to fruition on September 29, 1986, when Segerstrom Hall, one of the nation's most acoustically innovative and technically advanced homes for the performing arts, opened its doors.

Facts:

- The Philharmonic Society of Orange County, one of the county's oldest and most prestigious music organizations, is dedicated to presenting performances by musical artists of national and international stature and to the development and implementation of a wide variety of music education outreach programs.
- Founded in 1978, Pacific Symphony has played a central role in the spectacular growth of the performing arts in Orange County, touching people with a rich array of musical programs and outreach activities.
- The Pacific Chorale serves Orange County with performances of great choral and orchestral masterworks. Under the direction of John Alexander, the Chorale has established itself as one of the United States' finest choral groups.
- A 5-foot grade mistake resulted in a subtle incline on the walkway from the parking structure to the entrance.
- The walkway's stone pattern is reflected in the geometric boxwood hedges at the entrance to Center Tower (Peter Walker, Center Tower architect).

Richard Lippold

Fire Bird

Bio: (1915 – 2002) Milwaukee, Wisconsin. Richard Lippold was an American sculptor, known for his geometric constructions using wire as a medium. He worked as an industrial designer from 1937 to 1941. As a sculptor, he achieved startling effects in intricately arranged, precisely engineered constructions of suspended wire and sheet metal. Often large and always lyrical, his work explores abstract spatial relationships and includes the play of light as an integral part of the sculptures. Lippold held teaching positions in various school and colleges and was on the faculty of Hunter College, New York City (1952 – 67). The diverse spectrum of his previous commissions represented works, expressing flight, things floating, soaring, and gliding in the conquest of space, which he considers the greatest achievement and challenge of this century. His works range from the tallest sculpture in the nation's capital at the National Air and Space Museum for the Smithsonian Institute to a spectacular *baldachino*, a canopy-like structure over the altar of St. Mary's Cathedral in San Francisco. Lippold says his work tends to be centered and symmetrical, "I think symmetry is a law of life." Lippold frequently contrasts silver and gold in sculptures. "I associate silver with masculine qualities and gold with softer, feminine qualities," he said. "Steel is new and gold is old." Lippold dislikes being labeled as a member of the New York School or as an Abstract Expressionist (the two umbrella terms for such artists as Pollock, de Kooning and Gottlieb) because he doesn't consider himself much of an expressionist. "I think there is a great deal of feeling in my work – I know there is, at least I put it there – but it is not as direct and emotional [as that of the Abstract Expressionists]."

The Piece: The Segerstrom Family commissioned Lippold to create this piece: an iridescent sculpture of enormous scale that graces the main hall of Segerstrom Center for the Arts. The sculpture's dimensions are 60 feet high, 120 feet wide and 100 feet deep. The installation of the piece was placed in The Center in October 1986. The materials are gold, red, and silver colored stainless steel and aluminum. The work is architecturally integrated into both the exterior and interior design of the center. The title *Fire Bird* was attributed to the sculptor by the late Renée Segerstrom because of its abstract resemblance to a soaring, delicate bird and her love of Stravinsky's ballet *The Firebird*. Lippold suggested that the title be rendered as two words to avoid confusion with the musical composition. "The red elements are rather birdlike but I didn't set out to make a bird or insect. I'm more interested in what [the sculpture] says to the architectural space and the meanings within itself – the rhythms and colors," says Lippold. He initially thought that he would create a sculpture in the middle of the arch in front of the performing arts center but this imposing form bears no direct relation to the space of the interior. Lippold decided to use as the focal point of the sculpture the triangular enclosure of The Center's main staircase. The two "wings" of the piece "embrace the sides of that staircase" and shift into the two parts of the lobby. One of the striking aspects of the sculpture is the way the central "nose" element (where the branching tube and triangle pieces meet) appears to pierce the glass entrance of the

building. Another striking aspect of the work is its use of permanently colored stainless steel, the intermediate branches have a gold finish, and the four lowest branches gleam in a metallic red. The red wings are meant to harmonize with the pinkish granite on both the exterior and interior of the building. Lippold says, "This sculpture realizes a long-time desire on my part to create a work which relates to both the interior and exterior of the building. Segerstrom Center for the Arts provided the ideal type of structure for this purpose. The great glass curtain wall which encloses the lobby areas not only permits a visual continuity between the interior and exterior spaces, but actually allows for the experience of moving from one to the other by means of a balcony at every level."

Trivia:

- *Fire Bird* was funded entirely by private support.
- Commissions like this are the fruits of a quietly distinguished career during which, even as a self-proclaimed "loner," Lippold has enjoyed the company of many of the leaders of the American arts but unlike the success oriented young artists of that time, he spent his early career mostly trying out just what he was meant to do.
- *Fire Bird* "nose" is 24K gold.

Renée and Henry Segerstrom Concert Hall

History: In September 2006, Segerstrom Center for the Arts inaugurated its beautiful 2,000-seat Renée and Henry Segerstrom Concert Hall, 500-seat multi-use Samuelli Theater and an education center. These new venues and resources, along with the Center's original 3,000-seat Segerstrom Hall, Judy Morr Theater, Julianne and George Argyros Plaza, South Coast Repertory and the site of the new Orange County Museum of Art are known as Segerstrom Center for the Arts. The campus is unified by the Julianne and George Argyros Plaza designed by Michael Maltzan. Completed in 2017, the Argyros Plaza features the Richard Serra *Connector* sculpture, a permanent stage, George's café and groves of trees, creating a beautiful and inviting public space that offers year-round community events and entertainment.

The magnificent new structure was designed by internationally respected Argentine architect Cesar Pelli in concert with one of the world's foremost acousticians, Russel Johnson of Artec. The Renée and Henry Segerstrom Concert Hall's signature is an undulating curtain of glass that forms the north wall. Pelli wanted to design a "very Southern California" building and to him the walls represent the waves of the Pacific Ocean and the waves of sound that will emanate from the performers. He says, "That theatrical sense of being on display is very Orange County." Pelli had the notion that the lobby should be simple and neutral so that at night, when people are there, the texture and color come from them.

Facts:

- The glass of the north wall is totally clear, lacking the greenish tint of most glass; all the iron has been extracted from it. The glass can move 4 to 6 feet before breaking.
- Cesar Pelli was the Dean of the School of Architecture at Yale University from 1977 – 84. He was named by the American Institute of Architects as one of the ten most influential living American Artists in 1991 and received its gold medal in 1995. Among his best-known buildings are the Canary Wharf Tower in London (1986), Carnegie Hall Tower in New York (1987 – 90), Petronas Towers in Kuala Lumpur (1998), the National Museum of Art in Osaka (2004) and South Coast Metro's Plaza Tower.

Russell Johnson

Bio: (1923 – 2007) Berwick, Pennsylvania. Russell Johnson, the pioneering acoustical designer, was a key figure in the design of the Renée and Henry Segerstrom Concert Hall. Henry Segerstrom noted that “the overriding impression and lasting feeling about Russell was that he devoted his life to make the art of acoustics into a science.”

Johnson looked to the past for inspiration, and utilized the 19th Century concert halls of Europe to discern which factors would be most essential to observing sound quality in a room.

“I believe that you cannot, should not, design opera houses and concert halls for the next century unless you really understand the last three centuries of the design for this type of building,” Johnson told Canada’s National Post in 2002. Complaints from musicians regarding certain venues also inspired Johnson to study the history of the concert hall so that he could better accompany the intended sound production. He wanted to create an environment in which there was no distance effect between the performers and the audience; the music should be “floating” throughout the room. Johnson is best known for his work with adjustable acoustics, the use of which allows his concert halls to be “tuned” for different kinds of performances.

Johnson had worked with many noted architects and his concert halls were both celebrated and occasionally criticized. He has contributed vastly to concert halls in Dallas, Philadelphia, England, Switzerland, and Costa Mesa. The Segerstrom Concert Hall is typical of his recent work. It includes an acoustical canopy above the stage that can be lowered or raised and otherwise manipulated; sound curtains that can be deployed around the hall to soak up sound; and, most impressively, reverberation chambers running along the side and stage walls from floor to ceiling. Wall panels can be opened incrementally throughout the auditorium, allowing the sound to enter these reverberation chambers in carefully calibrated amounts, changing the nature of a given sound’s richness and decay.

Johnson was also the founder and sole owner of Artec Consultants. Artec’s managing director, Damian Doria, described Johnson as a “wonderful mentor,” as he had still been active in the day-to-day operations of Artec through the day he died. Johnson’s work was fueled by a deep love and knowledge of the arts, especially classical music and architecture, Doria said. “I think his love for the art and architecture ... I think that’s what really drove him to do this,” he said. “He wanted to make contact with these artists because he loved them so much.”

Cline Bettridge Bernstein Lighting Design

Constellation

Bio: Francesca Bettridge and Stephen Bernstein established the firm of Cline Bettridge Bernstein Lighting Design with the late Carroll Cline in 1985. CBBLD's project work has been honored with more than 100 lighting awards, and is featured in leading design publications. They have completed an array of projects around the world, including corporate, government and healthcare projects, theaters, schools and universities, libraries, retail and hospitality venues, museums, parks and landscapes, and residences.

CBBLD is a leader in sustainable design and an innovator in "green" technologies. The firm was at the forefront of the use of LEDs in architectural lighting from the earliest stages of this lighting source's development. The CBBLD team includes both LEED Accredited Professionals and numerous designers with advanced daylighting capabilities. Demonstrating the firm's commitment to these precepts, CBBLD is an Approved AIA Continuing Education System (CES) Provider.

The Piece: Four stories above the Renée and Henry Segerstrom Concert Hall lobby is a stunning piece of architectural jewelry. More than simply a traditional chandelier, architect Cesar Pelli and lighting designer Francesca Bettridge created a spectacular visual artscape that encompasses the entire ceiling. Three hundred individual strands of highly polished stainless-steel form a circular pattern 40-feet in diameter. The strands are in graduated lengths, the longest reaching 40 feet. Each holds a 2 ½ -inch width bulb frame and a 1.4-watt "Jupiter" LED covered with a clear Baccarat crystal globe, except the longest, which is colored in "Baccarat red." The combination of elements results in an intense sparkle that is reflected in the polished surfaces and glass. In addition are Swarovski crystal "stars" and sweeping coves also illuminated by LED.

Awards:

- Lumen Award of Excellence from the Illuminating Engineering Society
- International Illumination Design Award of Excellence
- 2008 Architectural/Lighting Magazine Light and Architecture Design
- Outstanding Award in Interior Lighting
- International Association of Lighting Designers Award of Merit

Trivia:

- The Baccarat crystal chandelier with the signature red crystal was donated by Gene and Ruth Ann Segerstrom Moriarty.

Richard Serra

Connector

Bio: (1939-) San Francisco, California. Richard Serra is an American minimalist sculptor known for working with large scale assemblies of sheet metal. He studied English literature at the University of California, Berkeley and at the University of California, Santa Barbara. While on the west coast, he helped support himself by working in steel mills, which was to have a strong influence on his later work. He then studied fine arts at Yale University and received both a BFA and an MFA. Receiving a Yale Traveling Fellowship, he spent a year in Paris, followed by a year in Florence funded by a Fulbright grant. He currently lives in New York and Nova Scotia.

Serra's earliest work was abstract expressionist made from molten lead hurled in large splashes against the wall of the studio. Still, he is better known for his minimalist constructions from large rolls and sheets of metal. Usually, the pieces are self-supporting and emphasize the weight and nature of the materials. Rolls of lead are designed to sag over time. His exterior steel sculptures have a patina of rust developing with age. Serra often works on site-specific installations, frequently on a scale that dwarfs the observer.

The Piece: Installed in 2006, *Connector* is a 66-foot vertical steel tower that links the Segerstrom Hall and Concert Hall. Each of the five steel plates weighs 82,000 pounds. The complex, torqued structures are widely acknowledged as a significant development in the history of sculpture. The design continues a series of vertical towers started by Serra in 1971. At the opening reception for the Segerstrom Concert Hall and Samueli Theater, Serra said, "After coming here and seeing the plaza surrounded by high elevations, I felt the plaza needed something vertical and something you could walk into, through and around." Visitors are able to walk into and through the sculpture via two four-foot-wide openings. In 2006, Richard Serra and Henry Segerstrom jointly received the Art in Public Places Award for *Connector*.

Trivia:

- He is the brother of famed San Francisco trial attorney Tony Serra.
- Serra was greatly influenced by Robert Smithson, an American artist famous for his Land Art.
- In 1994 Serra was awarded the Praemium Imperiale by the Japan Art Association and an Honorary Doctor of Fine Arts degree from the California College of Arts and Crafts (now known as the California College of the Arts) in Oakland.
- Henry Segerstrom met Richard Serra at a New York museum reception. He saw him standing by himself, so he went over and talked with him. They later met at Henry's apartment, and Serra was commissioned for the piece. No broker involved.

- Each steel plate was manufactured in Germany, then shipped to Mexico and transported by semi-truck in the middle of the night to avoid Southern California daytime traffic.

Henry Spencer Moore

Reclining Figure

Bio: (1898 – 1986) Castleford, England. Henry Moore was a British artist and sculptor. The son of a mining engineer, Moore became well known for his large-scale, abstract cast bronze and carved marble sculptures. Substantially supported by the British art establishment, Moore helped to introduce a particular form of modernism into Britain.

His ability to satisfy large-scale commissions made him exceptionally wealthy towards the end of his life. However, he lived frugally and most of his wealth went to endow the Henry Moore Foundation, which continues to support education and promotion of the arts.

His signature form is a pierced reclining figure, first influenced by a Toltec-Maya sculpture known as *Chac Mool*, which he had seen as a plaster cast in Paris in 1925. Early versions are pierced conventionally as a bent arm reconnects with a body. Later more abstract versions are pierced directly through the body in order to explore the concave and convex shapes. These more extreme piercings developed in parallel with Barbara Hepworth's sculptures. Hepworth first pierced a torso after misreading a review of one of Henry Moore's early shows. Moore, one of the undisputed giants of 20th century sculpture, said, "All sculpture is based on human form. I would like my work to be thought of as a celebration of life and nature."

The Piece: The *Reclining Figure* is located at Segerstrom Center for the Arts and was a gift from "The Angels of the Arts," a major support group to The Center. It is a splendid example of the renowned sculptor's mature work suggesting realism and abstraction. By designing a void in the mass of his piece, Moore encourages us to see that space around the figure is as important as its solid material. Through his mastery of open and closed form, Moore has captured the dignity and living force of a woman. Designing a void in the mass calls attention to three dimensional qualities and space that defines them. It is easy to see the pre-Columbian influence in Moore's work; simple, massive, deeply human figures are clearly represented in his *Reclining Figure*.

Trivia:

- Moore was the seventh of eight children.
- He was the youngest man in his regiment in World War I, the Civil Service Rifles. He saw action in the Battle of Cambrai but was injured in a gas attack.
- His works range from \$3,500 up to \$1,600,000 for a large reclining figure. The average price for one of his sculptures stands at \$68,000. There is no official figure but the number of Henry Moore sculptures in circulation probably totals about 5,000. There are also 5,500 drawings and 719 editions of lithographs, etchings and so on. During the last years of his life, twenty-odd exhibitions were held annually worldwide.

Joan Miró

Oiseau

Bio: (1893 – 1983) Barcelona, Spain. Joan Miró was a Spanish Catalan painter, sculptor and ceramist. His work has been interpreted variously as Surrealism, a fascination with the subconscious mind, an interest in recreating the child-like, and expressing Catalan and Spanish pride. In numerous writings and interviews dating from the 1930s forward, Miró expressed contempt for conventional painting methods and his desire to abandon them (in his words, "murder" and "assassinate" them) in favor of more contemporary means of expression.

As a young man, Miró was drawn towards the arts community that was gathering in Montparnasse, Paris, France and moved there in 1920. There, under the influence of Surrealist poets and writers, he developed his unique style: organic forms and flattened picture planes drawn with a sharp line. Generally thought of as a Surrealist because of his interest in automatism and the use of sexual symbols (for example, ovoids with wavy lines emanating from them), Miró's style was influenced in varying degrees by art styles such as Surrealism and Dada, yet he rejected membership to any artistic movement in the interwar European years. André Breton, the founder of Surrealism, described him as "the most Surrealist of us all." Miró is one of the 20th century's most well-known and appreciated artists for his inventiveness, fantasy, and whimsy; *Oiseau* being a great example of all three.

The Piece: Joan Miró's cast bronze *Oiseau*, perched in the lobby of Center Tower, is a "Bird" of a monumental and highly unorthodox order. Its bulbous volumes and spiky projections lend it a whimsical character, thoroughly in keeping with the great Spanish Surrealist's sense of humor. He was renowned for such fanciful abstractions blending invention with the spirit of nature.

Trivia:

- Miró confessed to creating one of his most famous works, Harlequin's Carnival, while hallucinating due to a lack of food. He said he tried "to capture the hallucinations caused by my hunger."
- Joan Miró won the 1954 Venice Biennale printmaking prize.
- In 1980 he received the Gold Medal of Fine Arts from King Juan Carlos of Spain.

Carl Milles

Jonah and the Whale
Sun Glitter

Bio: (1875 – 1955) Uppsala, Sweden. Carl Milles was born *Carl Emil Wilhelm Andersson*, was a son of a lieutenant, and is one of Sweden's most famous sculptors. He was one of Rodin's assistants in Paris, was well-traveled and influenced by many sources, becoming an American citizen in 1945. His works can be found all over the world. Many can be seen in Millesgården, a wonderful outdoor museum in Lindigö, Sweden. In 1897 he made what he thought would be a temporary stop in Paris on his way to Chile where he was to manage a school of gymnastics. However, he remained in Paris, where he studied art, working in Auguste Rodin's studio and slowly gaining recognition as a sculptor. In 1904 he and his wife Olga moved to Munich, Germany.

Two years later they settled in Sweden, buying property on Herserud Cliff in Lidigo, a large island near Stockholm. Millesgården was built there between 1906 and 1908 as the sculptor's private residence and workspace. It was turned into a foundation and donated to the Swedish people in 1936, five years after Milles had sailed for America and the Cranbrook Academy of Art in Bloomfield Hills, Michigan.

The Pieces: Center Tower is blessed with two of his delightful bronzes, *Jonah and the Whale* and *Sun Glitter*, both located in ponds that merge the force of water with buoyant figures and animals. In *Sun Glitter* (1932), a mermaid with hair flying rides a dolphin through the spray while smaller fish circle around them. This piece is a joyous celebration of youthful energy set free in the elements. It is said that the charming *Sun Glitter* bursting forth on her elegant dolphin was one of his worst pieces but which he himself loved most of all.

The second sculpture outside of Center Tower re-enacts the story of “Jonah and the Whale.” We find a tiny man perched precariously on the mouth of an enormous whale and immediately sense the drama of the moment. Milles has interpreted the familiar tale with typical vigor in a perfectly appropriate setting. *Jonah and the Whale* (1918) is a prime example of the droll and lighthearted treatment received by some of Milles’ subjects.

Trivia:

- Milles and his wife returned to Sweden in 1951, and lived in Millesgården every summer until Milles's death in 1955. They spent winters in Rome, where the American Academy had supplied them with a studio. Milles and his wife, Olga, who died in 1967 in Graz, Austria, are buried in a small stone chapel, designed by Milles, at Millesgården. Because Swedish law requires burial on sacred ground, it took the assistance of the then reigning Gustaf VI Adolf to allow this

resting place. The king, a friend of Milles's and a keen gardener, had helped plant a garden at the site.

- Henry Segerstrom conacted the Swedish consulate and contacted the Milles family for the molds.

Tony Smith

Fermi

Bio: (1912 – 1981) South Orange, New Jersey. Tony Smith was an American architect, sculptor and painter. He was bedridden with tuberculosis as a child and lived isolated in a small house on his family's property. He was tutored privately until he went to high school and attended college briefly from 1931 to 1932, before returning to work for his family's waterworks business. At night he attended the Art Students' League, studying under George Bridgeman (1864 - 1943), George Grosz and Václav Vytlacil. Smith was another architect who turned sculptural projects using his knowledge of mathematics and geometry, design and natural sciences to produce wonder works in Carrara marble.

The Piece: Located in the Center Tower's Center Club, this impressive marble piece was executed in 1975 as a part of a series designed by Smith and carved by Italian craftsmen in Carrara, Italy. Smith asks us to consider the complex structure of things while giving us a handsome form that also can be appreciated for its uncomplicated elegance.

Trivia: Tony Smith's white marble sculpture, *Fermi*, is an homage to Enrico Fermi, the Nobel Prize-winning Italian physicist who brilliantly investigated quantum theory and atomic structure.

George Rickey

Four Lines Oblique Gyrotory Square IV

Bio: (1907 – 2002) South Bend, Indiana. George Rickey was an American kinetic sculptor. He studied art at the New York University Institute of Fine Arts and later at the Chicago Institute of Design, funded by the G.I. bill. Inspired by the mobiles of Alexander Calder, he began creating kinetic sculpture in the 1950s. He died in his home in Saint Paul, Minnesota on July 17, 2002.

Rickey is noted around the world for his gravity and wind-driven sculptures. He was able to design sculptures whose metal parts moved in response to the slightest air currents. These parts were often very large, sometimes weighing hundreds of pounds. In works such as *Two Open Triangles*, *Gyrotory II* Rickey's two wind driven elements (geared down so that in high winds the parts are not dangerous) provide an endless series of combined, almost dance-like, shapes and movements.

The Piece: Rickey takes the wind as his partner and uses real movement in his perfectly balanced, kinetic creations. His stainless-steel sculpture *Four Lines Oblique Gyrotory Square IV* is so elegantly understated that people in a hurry may overlook it. Those who stop to observe it, however, are likely to become enchanted by its constantly changing arrangements. The piece is part of the Center Tower Collection. Rickey wrote of his sculpture, "My technology is borrowed from crafts and industry. It has more in common with clocks than with sculpture. The materials are simple: stainless-steel sheet rods, bars, silicon bronze, brass, very occasionally a little silver, lead for counterweights... Though I do not imitate nature I am aware of resemblances. If my sculptures sometimes look like plants, or clouds or waves of the sea, it is because they respond to the laws of motion and follow the same mechanical principles."

Trivia:

- Owned a summer studio in Santa Barbara where he made abstract steel mobiles (some as large as six stories high), which moved by gravity or air currents.
- He created some of his sculptures while serving as a sergeant in the Army Air Corps during World War II.

Orange County Museum of Art

History: As the preeminent visual arts organization in Orange County, OCMA is committed to making the arts accessible to all, and offers a host of programs that engage the community with contemporary art and artists. For the past 56 years, OCMA, along with its predecessor institution, the Newport Harbor Art Museum, has enriched the lives of a diverse and changing community, presented exhibitions of 20th and 21st century art that have traveled nationally and internationally, and built a collection of more than 3,500 works, with a focus on artists from California and, more recently, the Pacific region.

The museum was founded in 1962 as the Balboa Pavilion Gallery by thirteen visionary women. With a focus on modern and contemporary art, their efforts were well received and the museum enjoyed recognition from coast to coast. By 1968 the institution became known as the Newport Harbor Art Museum. Interest and support continued to grow, as did its collections and exhibitions and in 1977, the museum opened its doors in the current location on San Clemente Drive. In 1997 the museum was remodeled and renamed the Orange County Museum of Art. It continues to enjoy worldwide recognition for its ground-breaking exhibitions and early support of young and promising artists.

In May 2018, OCMA presented designs for the museum's new three-story building at Segerstrom Center for the Arts. The structure, which would be next to the Renée and Henry Segerstrom Concert Hall and along Avenue of the Arts, is designed by Pritzker Prize-winning architect Thom Mayne and his firm, Morphosis. Groundbreaking for the new building will take place in 2019, with a projected opening in 2021. With nearly 25,000 square feet of exhibition galleries, the new 52,000-square-foot museum will allow OCMA to organize major special exhibitions alongside spacious installations from its world-travelled collection. It will also feature an additional 10,000 square-feet for education programs, performances, and public gatherings, and will include administrative offices, a gift shop, and a café.

The design will feature reconfigurable gallery spaces, a spacious roof terrace for exhibitions and events, and a day-lit performance and education hall. A grand stair and plaza will connect the museum to Segerstrom Center for the Arts, creating an inviting public gathering space. A distinctive façade of light-colored, undulating band of metal paneling, glazed curtain wall, and exposed concrete plays off the forms and language of neighboring works of architecture.

Facts:

- The museum's collection of more than 3,500 works of art include important examples by artists from Southern California including John Baldessari, Chris Burden, Vija Celmins, Bruce Conner, Richard Diebenkorn, Robert Irwin, Catherine Opie, Charles Ray, and Ed Ruscha.

South Coast Repertory

History: In 1964, South Coast Repertory (SCR) was a band of untested, former theatre students launching an artistic odyssey on little more than raw talent and enthusiasm. Led by David Emmes and Martin Benson, they had emerged from college into the crossfire of a revolution in American theatre. Young theatre artists were out to break Broadway's hold over America's stages by founding independent professional theatres. They called theirs a "resident theatre movement," and by the early 1960s such movements were taking root in cities across America. While the goal of running a nationally renowned arts institution with a fully professional staff and company spurred them on, the young company first went about the business of surviving. For years, everyone involved maintained full-time day jobs and worked nights and weekends without pay at SCR. They designed and built their scenery, sold the tickets, ushered, and — of course — acted.

It was between 1967 and 1978 that SCR moved from a local group to a regional force, maturing both artistically and organizationally. Operating income went from \$20,000 to \$55,000 in the first two seasons. In 1988, SCR earned the highest recognition in regional theatre, the Tony Award for Distinguished Achievement, the thirteenth year such awards were bestowed. The theatre continues to expand, and to deepen and solidify its national reputation for play development, helped by strong annual support from The Shubert Foundation, other foundations and organizations, and donors. Writers were discovered, nurtured, and then championed; to date, SCR has commissioned more than 200 playwrights who have written more than 300 new works.

South Coast Repertory was founded in the belief that theatre is an art form with a unique power to illuminate the human experience. The theatre is committed to exploring the most urgent human and social issues of our time, and to combining literature, design and performance in ways that test the bounds of theatre's artistic possibilities. SCR undertakes to advance the art of theatre in the service of the community, and aims to extend that service through educational, intercultural, and outreach programs that harmonize with its own artistic mission.

Facts:

- Margaret Edson, whose *Wit* was a premiere at SCR in 1995, won the 1999 Pulitzer Prize for Drama.
- Donald Margulies, whose *Sight Unseen* and *Collected Stories* originated at SCR before meeting with New York success, won the 2000 Pulitzer for *Dinner with Friends*.
- SCR hosts the annual Pacific Playwrights Festival, a national showcase of new works.

Jason Meadows

South Coast Repertory Sculpture Trio (Spatio Virtuo Teatro)

Bio: (1972 -) Indianapolis, Indiana. Jason Meadows received a BFA from the School of the Arts Institute of Chicago in 1994 and an MFA from the University of California in Los Angeles in 1998. Since the mid-1990s, Jason Meadows has explored formal notions of space, narrative, form and material through engaging sculptures that hover between abstraction and representation. Drawing from a wide range of sources including popular culture, art history and literature, the artist skillfully manipulates familiar forms and narratives in ways that challenge linear narratives and perceptions of space. Everyday materials such as wood, metal and found objects appear regularly in his assemblages, lending a rough-edged, handmade production quality to his work that is frequently offset by a painterly use of color.

Since then, his sculptures have been exhibited at institutions worldwide, including the Tate Modern, UCLA Hammer Museum in Los Angeles, Astrup Fearnley Museum of Modern Art in Oslo, de Appel arts centre in Amsterdam, and the CCA Wattis Institute in San Francisco, among others. He currently lives and works in Los Angeles.

The Piece: In 2006, South Coast Repertory commissioned a site-specific sculpture installation in three acts on the theatre's terrace. *Spatio Virtuo Teatro* is a trio of sculptures individually titled *The Storyteller*, *Upstage/Downstage* and *Herald*. The painted steel sculptures afford multiple readings and experiences, making Jason Meadows' work the perfect alternative to the more typical singular placement of outdoor sculpture. Meadows invites the audience to continue their theatrical experience and partake in his "three-act outdoor performance" during intermission. *The Storyteller*, a schematically rendered, human scale playwright, leans forward as if in conversation with the public who can sit on the adjoining functional benches to relax and engage in the art assemblage. *Upstage/Downstage* can be read as a witty reference to the stage itself, complete with overhead light fixtures and theatrical crew, mediated by a functional bench for theatregoers. *Herald* is a very abstract figure signposting South Coast Repertory and providing a physical and visual inauguration for the guests.

Trivia:

- His first solo exhibition was in 1997 at ROOM 702, Los Angeles.

Jim Huntington

Nightshift

Bio: (1941 -) Elkhart, Indiana. Jim Huntington attended Indiana University and El Camino College in El Camino, California. He currently lives and works in New York City. His father was a blue-collar factory worker and over the years worked his way up to a white-collar job. By both example and instruction, he taught his son respect for the simple, basic values of the Midwest - hard work, integrity and dignity. He gave Huntington a sense of his own worth and the courage to act.

Huntington believes that inspiration, diligence and perseverance will ultimately get him what he wants. In his earliest consciousness, he remembers having a sense of infinite... to dream, to become, and though he has always been a dreamer, the pragmatism of the puritan work ethic has been his tether to the earth. Over the years, he has grown to appreciate deeply and understand the values that were imbued in him at an early age and to feel them as a source of sustaining strength in pursuing his vision as an artist. Huntington's sculptures are pure abstracts – determined by the artist's search through quarries for pieces of stone that have developed over the millennia and that "speak to" him.

The Piece: *Nightshift* is located in the park between Park Tower and The Westin South Coast Plaza. Huntington was commissioned by Henry T. Segerstrom to create the sierra white granite and stainless-steel sculpture. The irregular-shaped piece is 10 feet long, 9 feet wide and weighs approximately 30 tons. The large stone is white with small black flecks, a polished stainless-steel plate slices into the top of the stone. The steel plate is polished enough to pick up colors but not to reflect images. It was sculpted in a granite quarry near Fresno, California. Huntington's sensitivity in the use of stone and stainless steel provides a perfect complement for the natural, open setting of Town Center Park.

Trivia:

- Has a dog named Cheyenne.
- Received the Pollock-Krasner Foundation Grant and the Adolph and Esther Gottlieb Foundation Grant in 1986.

Charles O. Perry

The Ram

Bio: (1929 – 2011) Helena, Montana. Charles O. Perry was a creator, an artist of many dimensions, who pondered the wonderful mysteries of the universe. His large scale and monumental sculptures celebrate and question the laws of nature. It was his intuitive investigation of nature's variables that provided the springboard for many of Perry's concepts. Believing that sculpture must stand on its own merit without need of explanation, Perry's work has an elegance of form that masks the mathematical and scientific complexity of its genesis.

Perry always extolled the beauties of nature and the nature of materials. Beginning with watercolors of his native Montana, inventing equipment to improve his tour of duty in Korea, celebrating Japanese reverence for natural materials in architecture and returning to America to study art and architecture at Yale University in 1954, he embraced the "what if's". While Perry was at Yale it was the Chairman of the Art School, Joseph Albers, who encouraged Perry to play with materials and to "discover their true nature". As a student, Perry invented a complex building brick that needed no mortar and was unrestricted by the limits of size. This mathematically based form was the result of wondering whether the rhombus shape could be changed to become something else. The concept was intuitive, the result was visual art. The piece was later shown at Spoleto's Festival, 1969, in Spoleto, Italy.

"When I set off to be an artist, I would avoid the arbitrary, esteem the orders of God in Nature, make things that were beautiful, try to make things that appeared to have no author, things you thought you had seen before; entwined with mathematics, geometry, topography, spinning, interlocking, always saying, 'Thank you, God'."

The Piece: In 1979, *The Ram* was the first sculpture to be placed in the area. The towering twenty-foot, seven-ton steel sculpture is painted a brilliant yellow. It is located in Town Center Park near Park Tower. The piece was chosen by Henry T. Segerstrom for the people of Orange County. The sculpture's title and form suggest that Perry was inspired by animal horns, but he has taken the idea so dramatically into the realm of abstraction that it literally rises above any reference to nature. Mr. Perry designed the piece "to fit the place and the people for which it was intended."

Trivia:

- On occasion, Perry designs other objects of art such as a collection of jewelry and silver for Tiffany, NY and puzzles sold through the Museum of Modern Art. A chess set composed of two tubes that when taken apart contain all the game pieces is in the Design Collection of MoMA.

- In recent years, Perry has lectured on mathematics and art in conferences throughout the world.
- Perry, first renown as an architect is internationally known as a sculptor, but is equally renowned for his jewelry collection and for his design of an 18-story steel tower in Saudi Arabia.

Jean Dubuffet

Tour Aux Jambes

Bio: (1901 – 1985) Le Havre, France. Jean Dubuffet pursued many occupations before settling on his career. He worked in the family wine business and as a designer for a central heating company. He composed experimental music and also did theatrical designing. In 1918 he went to Paris where after six months he gave up his course in painting at the Académie Julian and started working on his own. By 1945 he had started to collect so called 'ugly art' or art brut, and in 1948 he founded a society to promote this type of work. He also wrote some important statements, criticizing the cultural aims of post-Renaissance Western art, in place of which he advocated the more spontaneous, non-verbal, and spiritually potent qualities of primitive cultural expression. Dubuffet took a winding course through a variety of careers from designing central heating to theatrical design and experimental music before achieving world-wide recognition for his unique sculptures in red, white, blue, and black.

The Piece: *Tour Aux Jambes* is translated to Encirclement of Limbs or Tower of Legs. It is an eight-foot high cast epoxy sculpture located in the lobby of the Park Tower. It was selected by Henry T. Segerstrom from a series of maquettes made in 1973. The piece itself was completed in 1980 and is one of a group of works that are architectural in nature using Dubuffet's characteristic colors red, white, blue, and black. It is so abstract it is impossible to see human components. Like a three-dimensional jigsaw puzzle, it illuminates the concept of strength in numbers.

Trivia: Quote: "Art should be born from the materials and, spiritually, should borrow its language from it. Each material has its own language so there is no need to make it serve a language," Jean Dubuffet.

Betty Davenport Ford

Neptune Water Spouts

Bio: (1924 -) Upland, California. Upon graduation from Scripps College, where Betty Davenport Ford had studied with Albert Stewart, she became the youngest artist ever invited to show their work at the prestigious Dalzell Hatfield Gallery. She then studied with Maija Grotell at Cranbrook Art Academy where she graduated with a Master of Fine Arts Degree in 1950. Betty Davenport Ford has achieved a national reputation as one of the West Coast's preeminent sculptors and teachers. She has established a well-deserved place in 20th Century sculpture with her unique style that reflects her deep understanding and love of nature. In creating a sculpture, she is able to simplify and capture the essence of a creature so it evokes an instinctive response of recognition and appreciation from viewers of all kinds. She currently resides in Claremont, California.

Ford says, "My approach to my work begins and ends with this fact, I love life; I am thrilled by the beauty of living things, as I am sure are most human beings. I am also fascinated by the strangeness and even the ugliness of their forms. I am an artist because I must express my feelings for these things in tangible form. I believe there may be other human beings interested in what I have to say and eager to share it. Yet I would be impelled to give dimension to my feelings were there none to see, for in expressing an idea - in the work itself - I find the purest joy."

The Piece: The *Neptune Water Spouts* are located behind the lobby of the Westin South Coast Plaza. The seven ceramic heads measure 26 inches by 28 inches. The mold was made in 1970 and is still available for casting in either ceramic or bronze.

Trivia:

- At age 4, Betty Davenport Ford created birds out of crayons that she warmed in the sun. At age 16 she won a prize for carving a bear and cub in sandstone.
- Ford won the *Los Angeles Times* Woman of the Year Award in Art in 1956.
- Other public collections can be seen at the Laguna Beach Museum of Art and various locations in Los Angeles County.

Claire Falkenstein

Sun Ribbon

Bio: (1908 – 1997) Coos Bay, Oregon. Claire Falkenstein was a California sculptor extraordinaire who never fit neatly into a style or artistic label. She defied the artistic norm in a comprehensive exhibition of her exquisite jewelry. She taught at UCLA. Falkenstein has designed stained glass windows, fountains, gates, and murals in Europe and the United States before creating her wonderful, twisted *Sun Ribbon*. She also did the entrance and window screens for St. Basil's Church on Wilshire Boulevard. She is primarily a sculptor, though she also dabbled in the fields of drawing, painting, print-making, glass blowing, paper and jewelry.

The Piece: Falkenstein has designed stained glass windows, fountains, gates and murals in Europe and the US before creating her wonderful, twisted *Sun Ribbon* located in Pacific Arts Plaza. It is the glass-paneled windscreen at the gateway to *California Scenario* adjacent to TGI Fridays. *Sun Ribbon* has artfully orchestrated strips of gold, orange, red, violet, and clear-textured glass to form a translucent windscreen. The piece deflects the stress of wind because of the "twist" of the design. Falkenstein achieved the interesting and functional design by the interplay between space and form. Like the sun this colorful stained-glass wall radiates forth light and cheer. *Sun Ribbon* is a masterfully designed piece of functional art that creates a bright, vigorous counterpoint to the solemn vertical rise of surrounding buildings.

Trivia:

- Lived in Paris from 1950 until deciding to settle in Southern California. She maintained a studio there.

Isamu Noguchi

California Scenario

Bio: (1904 - 1988) Los Angeles, California. Isamu Noguchi was born to an American writer, Leonie Gilmour, and a Japanese poet, Noguchi Yonejiro. He was a notable 20th century artist and landscape architect. In 1906, he moved with his mother to join his father in Japan, where he spent the rest of his childhood. In 1918, Noguchi was sent to the United States for schooling. He graduated from La Porte High School in La Porte, Indiana in 1922.

In 1924, Noguchi dropped out of Columbia University to pursue sculpture full-time. In the ensuing years he gained in prominence and acclaim, leaving his large-scale works in many of the world's major cities.

His works are not limited to sculptures and gardens. He designed stage sets for various Martha Graham productions. He designed some mass-produced objects such as lamps and furniture some of which are still manufactured and sold today. Among his furniture work was his collaboration with the Herman Miller Company in 1948 when he joined with George Nelson, Paul László and Charles Eames to produce a catalog containing what is often considered to be the most influential body of modern furniture. His work lives on around the world and at the Isamu Noguchi Garden Museum in New York City.

His final project was the design of a 400-acre (1.6 km²) park for Sapporo, Japan. Designed in 1988 shortly before his death, Moerenuma Park was completed and opened to the public in 2004.

The Piece: *California Scenario* is a 1.6-acre oasis that simulates assorted California environments. Its location is within Pacific Arts Plaza. The garden environment creates a captivating retreat in the midst of reflective, high-rise office towers. Framed by two reflective-glass towers this unusual artistic gateway is considered one of the most important outdoor sculptures in the country. Noguchi combined stone, granite rocks, water, metal, earth and native California plant materials into a unique outdoor sculpture environment that depicts his interpretation of the Southern California landscape. The complexity of the garden's design and its scope have garnered praise as one of the most artistically noteworthy outdoor sculpture gardens in Southern California.

Throughout the garden, Noguchi has incorporated essential elements that portray the range of California's different ecosystems. These elements include "Energy Fountain," a conical fountain of polished, white granite, with water from its top running over rows of rough granite squares; "The Spirit of the Lima Bean", a conjoined stack of fourteen decomposed granite boulders that is a tribute to the land's agricultural past; "Water Source," a 26-foot high right triangle of sandstone, with running water from its top into the garden's stream; "Land Use," a vine-covered mound topped by a 20-foot long granite block; "Water Use," a reclining pyramid of polished, white granite that the

garden's stream disappears into; sandstone paving, granite benches and areas aptly named the "Forest Walk"; and "Desert Land," a mound covered with sand-colored pebbles, is planted with agaves, barrel cacti and a thorn tree.

The artistic landscape scenario is a product of Noguchi's view of garden as the "sculpture of space" and a means to make sculpture useful in everyday life. His garden sculptures offer an experience that surpasses that of individual sculpture appreciation as the viewer actually enters the art space and becomes part of the environment. Visiting the garden can elicit an awe-inspiring appreciation for the vast breadth of nature that is found throughout California.

Another aspect of the beauty of *California Scenario* is the way its appearance reflects the changes of the natural light conditions and the maturation of its plants. These various garden elements bring a unity and humanity to the surroundings by replicating nature's cycles. "We're all a part of nature. Only as we enhance our closeness to it can we become more human." Noguchi also noted, "If you become involved with ideas and work, it transcends the personal, and you are communicating with time and with people in the abstract and in the future, not for personal display. Then you have a kind of perspective which leaves you free from concern for personal applause."

The site occasionally is featured as a venue for musical and theatrical performances.

Trivia:

- Blake, Picasso, Roman mythology, Astronomy, fairy tales and socialist teachings influenced him.
- Isamu Noguchi was recognized by Harry Guggenheim in 1927 for his fellowship throughout Europe.
- The sandstone is from a quarry in Ash Fork, Arizona. The large stones placed throughout the garden were personally selected by Noguchi, who flew over the Mojave. He drew a line on each stone indicating how far to drop them into place.
- South Coast Plaza security noticed a man pulling wild flowers out of the "Forest Walk". Turns out it was Noguchi. Wild flowers were never part of that piece.

Aiko Miyawaki

Utsurohi 91 – Costa Mesa

Bio: (1929 – 2014) Tokyo, Japan. Contemporary artist Aiko Miyawaki developed her artistic style in the context of postwar Japan. She was trained in the formal tradition of Japan, practicing the koto (traditional stringed instrument of Japan) and the art of Ikebana (the Japanese art of flower arrangement). She studied the History of Medieval Japanese Art during her days as a student at the University. Miyawaki graduated from Japan Woman's University Department of Literature in 1952. As her artistic style developed, she kept in contact with the avant garde of Milan, Paris and New York. Her works were sculptures made of brass, stone, glass as well as oil and ink-wash paintings.

The Piece: The dynamic sculpture, located between the Plaza Tower lobby and the parking structure, consists of a series of twelve, ten-foot glass columns set in an elliptical configuration with chromium-plated steel "threads" intertwining in graceful patterns at the top of each column. On the inside surface of each column, a small rough-surfaced rectangular area contains a glossy relief image of one of the animals of the Chinese zodiac and a Chinese character. Each animal is also identified in Latin. In this quiet and subtle piece there is a hint of the poetic states of the moods of nature.

Trivia:

- Although living in a wheelchair in her last days, she did not lose her creative drive, continuing to create drawings and oil paintings.

Tom Van Sant

Birds In Flight

Bio: (1931 -) Los Angeles, California. Tom Van Sant is a sculptor, painter, environmental planner, and architectural designer as well as a muralist. He has executed more than 60 public murals and sculptures around the world over the last 35 years. He earned a B.A. from Stanford University in 1953, and an M.F.A. from Otis Art Institute in 1957. He was one of the founders of the Mural Conservancy of Los Angeles. His work has been exhibited in more than 15 solo shows in the United States, Europe, and Australia. In 1989 he co-founded Eyes on Earth, a non-profit corporation focused on environmental issues, and shortly thereafter created the Van Sant Geosphere, a 24-foot electronically-controlled replica of our planet that has received international attention and acclaim.

The Piece: At Hutton Centre Lake (1981), seven pelicans, with 10-foot wingspans, and seven gulls, with three-foot wing spans, seem to shimmer off the lake's surface. Van Sant specifically designed this sculpture to be seen from the surrounding office buildings. It is a representative view captured from high above our coastline cliffs.

Trivia: His public murals include those at the international airports of Honolulu, Taipei and Los Angeles; the civic centers of Los Angeles, Newport Beach and Inglewood, and corporate centers in Taiwan, Manila, Salt Lake City, Dallas, Honolulu and San Francisco.

Brad Howe

Paloma 2011

Bio: (1959-) Riverside, California. Brad Howe is an American sculptor whose work has been exhibited domestically and internationally. He studied Literature and Economic History at the University of Sao Paulo in Brazil and studied International Relations at Stanford University in California. Howe began his career in Brazil after studying history at the University of Sao Paulo. His work presents the influence of inquiry into the aesthetics of various cultures and distinct movements in the continuum of art history.

Since then, he has exhibited in over eighteen countries worldwide and his works have been placed in collections in more than 32 countries, including Brazil, Mexico, France, Germany, South Korea and the United States. His work can also be found at various universities including Massachusetts Institute of Technology (MIT) in Boston, Temple University in Philadelphia, and University of California, Los Angeles.

Howe's work continues to connect with international communities, exhibiting and completing site-specific commissions both in the US and abroad. Known for his sculpture practice, Howe's focus also includes the representation of objects through diverse means, including photography.

The Piece: Located outside of Courtyard Santa Ana on MacArthur Boulevard, this sophisticated stainless-steel piece was executed in 2011. *Paloma* catches viewers' attention with its bright orange and green colors.

Trivia:

- His first individual exhibition took place in Santa Monica, California in 1994.
- Credits sculptor Alexander Calder as an early influence in his work.
- He actively participates in group gallery shows with smaller works that serve as models, or maquettes, for his large-scale pieces.

Jon Seeman

In Flight

Bio: (1951-) Laguna Beach, California. Jon Seeman is an American sculptor who comes from an artistic family with a mix of inventors, engineers, and artists in his ancestry. He studied Fine Arts at the University of California, Irvine and attended Otis Collage of Art and Design in Los Angeles, California. Seeman completed his first steel sculpture at age fifteen. In his early twenties he moved from the small artist community to Manhattan, New York to become immersed in the art world. Seeman apprenticed with several artisans learning the skills he needed before moving back to Laguna Beach to start his own art studio and continue advanced art education.

Seeman's career began in Hollywood shortly after opening his Laguna art studio in 1979. A gallery sold his 10-foot high sculpture titled "Pierced Arc" to a well-known movie maker. Movie stars and movie makers took notice of his large-scale steel sculptures and became his first collectors. Even with ever growing demand with collectors worldwide, many cities and corporations have commissioned Seeman to design, engineer and construct high visibility public sculptures.

Seeman's abstract sculptures evoke a sense of motion frozen in time. Heavy steel forms appear to float and align in an unexpected balance. He meticulously cuts, forms and welds each steel shape in his art studio. Once all the forms are completed they are chain hoisted into place and welded into a dynamic composition.

The Piece: Located at The Marke (Main Street and MacArthur Boulevard), this stainless-steel project is 14-feet high and valued at \$125,000. The site's links to aviation history influenced the sculpture's design. After Seeman consulted the Orange County Historical Society, he learned that the Martin Airfield was located one-half mile south of the project site in 1923 to 1939. The original barnstormer, Eddie Martin, would have flown his biplane over the lima bean fields that would later become the location of The Marke. *In Flight* is visible from Main Street and Sandpointe Avenue.

Trivia:

- In addition to art, Seeman enjoys kayaking, camping, hiking, and world travel.
- Uses techniques to exemplify forms in play with implied motion.

Richard Turner

We Too Were Once Strangers

Bio: (1946?-) Kansas City, Missouri. Artist/curator Richard Turner is a Professor Emeritus at Chapman University where he taught contemporary Asian art history and studio art. He studied Fine Arts at the University of Michigan and Antioch College in Ohio. Turner also studied Chinese painting and language in Taipei from 1963 to 1964 and Indian miniature painting in Jaipur, Rajasthan from 1967 to 1968 while on a Fulbright scholarship.

Turner has worked as a public artist for over thirty years on projects ranging from metro stations, public parks and water treatment facilities to a justice center, veterans' memorial and a university chapel. He has worked independently and as a member of a design team, collaborated with architects, engineers, landscape architects and other artists. His public work is guided by a desire to make pieces that are accessible but not obvious, pieces that reveal themselves over time to a diverse audience. Turner brings his experience as a university professor, administrator and gallery director to the public art process. His current studio work is sculptures and drawings based on Chinese scholars' rocks and Japanese viewing stones.

The Piece: Located on the corner of Sunflower Avenue and Sakioka Drive, *We Too Were Once Strangers* is a celebration of the heritage and achievement of the Japanese American farmers of Orange County. In 1940 there were 245 Japanese "Issei" farms in Orange County. The memorial is located on land once cultivated by the immigrant farmers. Celery was one of the four main crops that were grown. The stone paving of the base recalls pathways in traditional Japanese gardens, which often featured recycled millstones as accents. The \$80,000 bronze celery stalk sits on a cement base, which is reminiscent of several elements found in Japanese gardens. The platform is paved to look like a pathway and has a millstone. Turner hopes the sculpture will represent a bridge between the county's past and its present.

Trivia:

- From 1975 to 2011, Turner was Director of Chapman University's Guggenheim Gallery, where he curated over seventy exhibitions.
- His studio work references his experiences in India, Vietnam and Taiwan as well as his interest in film, architecture and gardens.

Tony DeLap

Mysticana 2009

Bio: (1927 – 2019) Oakland, California. Tony DeLap was a West Coast artist, known for his abstract sculpture utilizing illusionist techniques and meticulous craftsmanship. DeLap's formal art training began when he was a junior in high school. He took a summer class at California College of Arts and Crafts in Oakland. DeLap then studied art, illustration, and graphic design at several Bay Area colleges, including the Academy of Art University in San Francisco and the Claremont Colleges in Southern California. He took classes from California Scene painter Millard Sheets, cubist painter Henry Lee McFee, and the architect Whitney Smith. DeLap died at age 91 in his home in Corona del Mar, California on May 29, 2019.

Known as one of the pioneers of Abstractionism, Minimalism and Op Art on the West Coast, DeLap's work has been widely exhibited both nationally and internationally. Major museum collections include the New York Museum of Modern Art, The Whitney Museum, the Guggenheim Museum, the Tate Gallery in London, the LA County Museum of Art, and the Le Musee cantonal des Beaux-Arts in Lausanne, Switzerland. DeLap followed a path of Geometric abstraction and Minimal art embracing the principles of limited color, geometry, precise craftsmanship, and intellectual rigor. His work, often giant sculptures, would look different depending on where the viewer was standing. He worked with curved edges and optical illusions. He liked straight metal and wooden beams or twisted metal and plastic. DeLap was one of the founding faculty members of the art program at the University of California, Irvine, where he taught in the Art Department until 1991. DeLap taught and mentored some of today's most notable contemporary artists, including Bruce Nauman, John McCracken and James Turrell. In 2018, the Laguna Art Museum presented "Tony DeLap: A Retrospective," a major survey of his work.

The Piece: The *Mysticana 2009* was commissioned by a California developer as an Art in Public Places project for the city of Santa Ana. The sculpture is located in the front driveway of Essex Skyline at MacArthur Place. DeLap designed and built a small model of the sculpture, then sent the model to Brenco Industries to produce the full-sized piece. He scaled the sculpture to be neither dominant nor miniscule. The curved, angular sculpture with its bold shade of blue offers a nice contrast to the straight columns and rectangular windows of the apartment towers. The fabricated mild steel sculpture was high-definition plasma-cut, formed, rolled, and welded. The sculpture was sent out for sandblasting and then heavily undercoated, put on a flatbed, and sent to Santa Ana. Painters then sanded, cleaned, undercoated again, and put on the topcoat. The project took four weeks from the time Brenco received DeLap's model to the day the structure was shipped.

Trivia:

- At a young age, DeLap would study illusions and construct his own versions of the magic tricks he read about. His longstanding interest in magic became even more evident when he would experiment with sightlines, dimensionality and new forms in his work as an adult.
- Frank Lloyd Wright's textile-block building system influenced DeLap's first two-sided glass boxes, which became his breakthrough work.
- He told horribly inappropriate jokes with the cleanest of faces during his delivery.