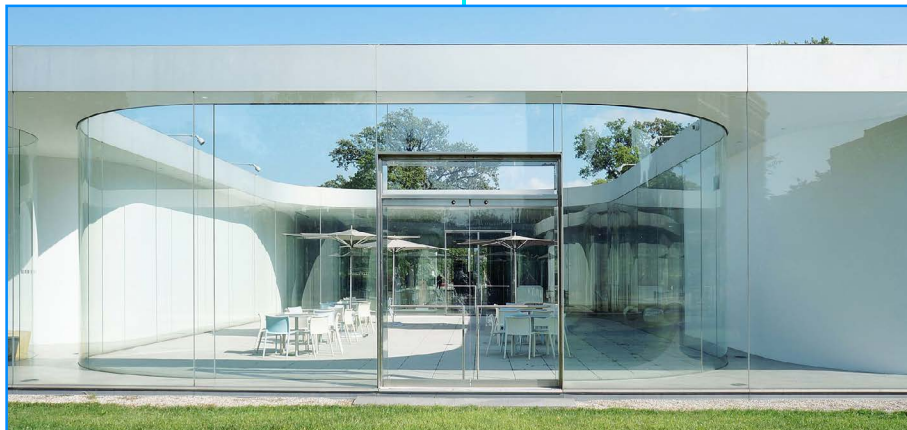


COLD CALL MUSEUM AS MUSE

A SERIES SCHEMATIC LITHOMOSAIC PLAZAS/ COLD CALL SERIES
INTRODUCTION. SPRING 2017 ISSUE.

COLD CALL SERIES INTRODUCTION

I am Robin Brailsford, a public artist proposing a series of LithoMosaic plazas for museums throughout the country. I have been invited to show all the proposals and projects at the “Public Address is Speaking Out,” exhibition at the California Center for the Arts, Escondido in late summer 2018. The six museums in the series are: CCAE, Toledo Museum of Art - Glass Pavilion, Paul H. and Christopher D. Krebs Courtyard, Corning Museum of Glass, Tacoma Museum of Glass, Everson Museum of Art and the Peabody Essex Museum of Art.



The series is named, **COLD CALL/Museum as Muse**, and involves site specific LithoMosaic plaza public art works for each museum.

All the **COLD CALL** museums (except the host institution here in California) are located in cold, northern climates, and will take advantage of the freeze/thaw resistance of LithoMosaic, a process I invented and patented ten years ago for casting large mosaics in monolithic concrete pours. Mosaics are normally limited to exterior installation

in Mediterranean climates – Pompeii, Istanbul, Puebla. LithoMosaic has removed that limitation.

This is huge, and a reason for the **COLD CALL** series for north country museums. My goals include creating a cold glass revival, shaking up the public art world (with which I have a 35 year history), contributing to a glass focus on feminism, linking a new league of formerly disparate museums and building comradeship via art for the mayors of these six mid-size cities.

As an example the Mayor of

when encountered in force, are immovable, and are a proud symbol of women’s suffrage and power.”

2017 is also the year of the Tiffany Mosaic exhibition and symposium at the Corning, so interest in mosaic is high and will work well to our advantage. LithoMosaics require virtually no equipment, are LEED platinum eligible and may be taught to seasoned artists (I am currently working with Navajo and Zuni elders) as well as children and the differently abled – all with exceptionally high aesthetic and community returns.

At all the **COLD CALL/ Museum as Muse**, institutions, applying for adjunct opportunities – teaching LithoMosaic at Pilchuck and Corning, applying for a **GAPP** Residency at Toledo, finding Syracuse University interns for the Everson; creating partnerships in Salem with the Salem Marine Society (founded in 1776); and collaborating with other artists in Escondido and Tacoma – including a PhD Fellow at the UCSD Design Lab.

Syracuse, New York (home of the Everson Museum and another **COLD CALL** location) just gave a magnificent speech in Saratoga Springs, on the day of the Woman’s March on Washington. It relates beautifully, to the work I hope to do for Toledo. While I await a full transcript, I will paraphrase Ms. Miner,

“Recently women have been referred to as ‘snowflakes,’ with the preconception that women are weak and fragile, but as the mayor of Syracuse New York, I can tell you that snowflakes,



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⚡ NOW ⚡ NOW BITTER NOW

Snow SNOW/ Bitter Cold

SYNOPSIS:

Snow SNOW/Bitter Cold will be a site specific public art installation – a series of tessellated snowflake patterned, LithoMosaic pavers, for the floor of the enclosed Paul H. and Christopher D. Krebs Courtyard of the Glass Pavilion of the Toledo Museum of Art, by artist Robin Brailsford, inventor of the LithoMosaic process.

HISTORY

Glass and snow have in common, crystallization. Crystals are new age spirituality and old age spirituality as well. The Secret Teachings of All Ages, credits gems, crystals and glass with magic powers and intuitive meanderings. Crystals also have the odd aspect of being common, yet a completely unique pattern structure within each – hence their fascination. Annealing is a critical function of all stable crystallization creation. The new book, “Glass, Virtual and Real,” devotes a chapter the alchemical magic of glass molecules, states of being based on temperature and the resultant geometric and molecular patterns. The same can be said of water. It is snowflakes at the microscopic scale, that I hope to examine. These are the thoughts this piece for the Krebs Courtyard of the Toledo Museum of Art, Glass Pavilion, will examine in a new cold glass technique.

Toledo is the center and heart of the American glass industry. The museum is a curatorial wonder, and the now ten year old glass pavilion, has garnered its share of international architecture press.

My goal with Snow SNOW/Bitter Cold, is to refocus energy on the building and institution itself, while introducing a (also ten year old) public art glass process and creating a site specific project for the exterior of the pavilion... well, exterior... well, interior!.... I.E the interior Krebs Courtyard patio that is open to the sky.

CONCEPT:

The patio is currently made up of a series of plain,

exposed aggregate concrete pavers. I believe that they are interchangeable, (replaceable if broken for instance,) and that they are mounted on some sort of a metal, below grade, gridded rack system.

During time spent at the museum as a Hot Shop Artist in Residence (See below) I will research the As-Built plans for that patio, and study the effects of light and shade within the patio. I will research the approach to snow and crystals in the museum’s fine art and decorative art collections. In a series of sketches created on site, I will play with, and plan my (conceptual at this stage) public art intervention for the patio.

As I believe that the current pavers are interchangeable, they can be removed and set aside in museum storage. Mine can then be installed, as a permanent or temporary work of art, or as part of the rotating nature of the museum collection. LithoMosaic itself has no freeze/thaw issues, and unlike many works of glass, can stand the bitter cold of lake influence blizzards and freezing rain. In fact, that is where I imagine Snow SNOW/Bitter Cold looking best, from the cozy Hot Shop heated interior of the Pavilion, looking out to the ice blue drifts of real snow against glass walls, upon the blizzard-blown-clear floor of tessellated snow crystal pavers.

ALSO:

The pavers will be created using glass, porcelain and concrete, materials chosen for their durability and stability, as well as reflective, refractive range of colors from black ice to river clear. They will require no maintenance.

SCHEDULE/COST:

1. The first step is a GAPP Residency. *The residency provides an opportunity to move two separate projects forward – the physical realization of the cast glass series, BOTTLES; and the onsite preparatory research, drawings and meetings for the conceptual aspects of COLD CALL, Toledo.*

2. Second are mosaic fabrication, concrete casting and installation.

Creation of the pavers here in my studio will take about 6 months. Installation should take one day, as no work will be done at the museum. We should estimate about \$350 +/- per square foot for the LithoMosaics. This includes artist fee, materials, fabrication and installation by others – museum physical plant staff? Crates the LithoMosaics come in can be used to store the plain pavers being taken out, and vice versa.

FUNDING:

As COLD CALL is an artist initiated project, construction funds will need to be raised. GAPP will provide funding or all the onsite prep work. Fabrication dollars could be provided by private donors, state grants, a museum council or in-kind donations (from a trucking company to glass tesserae.) All will reveal itself, over time.

SITE:

<http://www.toledomuseum.org/glass-pavilion/>

LITHOMOSAICS:

<http://www.concretedecor.net/decorativeconcretearticles/vol-15-no-2-february-march-2015/robin-brailsford-lithomosaics/>
<https://www.facebook.com/LMosaics/photos/>
<http://lithomosaic.squarespace.com/>
<https://www.youtube.com/watch?v=zJSHbTmV1Ec> skip the intro music!

ARTIST:

<https://www.codaworx.com/profile/brailsford-public-art/8452>

GRANTS:

<https://www.kickstarter.com/help/handbook/funding>

COLD CALL MUSEUM AS MUSE

PUBLIC ADDRESS @ THE CALIFORNIA CENTER FOR THE ARTS, 2018
SPRING 2017

LETTER FROM THE ARTIST

HELLO! It has been an exciting season of travel and ideas and moving in new directions for me. Tired of the forever responsive, PopTart mentality of public art (applying digitally, waiting forever, hope against hope, to be called and then being expected to instantly “pop,” warm, mouthwatering ideas out of the toaster) I am on a different path.

Instead of being reactive, I am becoming proactive, and the exhibition at the CCAE will reflect those new (and old) mindsets. I see the CCAE Public Address show as a means of leveraging new public art projects in new cities in new ways. After 35 years in the field, I am reinventing the public art process for myself, my clients and my communities. If I am successful, the CCAE and this exhibition will be seen as the rod that dislodged the entrenched status quo of public art for me.

The National Endowment for the Arts and the California Arts Council recount the following qualities as those that instigate proud, contemporary placemaking projects:

Projects should strengthen economic development, seed civil engagement, build resiliency and contribute to quality of life. Additionally public placemaking should anchor, activate, repair and motivate (I paraphrase) resulting in a deep community experience. Placemaking should facilitate organic partnerships with existing assets and present clear outcomes.

While not a part of the design round tables that created these lists - my years in the public art

field replicates these results and attributes. I would add that creativity, invention and communication are essential elements, as well as celebration - which deeds the project to the community that houses it and will live with, and care for it forever. My Ten Commandments for Public Art, on the www.publicaddress.us website also includes sticking to a budget, bringing the artist in early, and trusting one another. In short, I find that working in the public sector, I function as the conscience of a place and project, lending it integrity, truth, wisdom and timelessness, where otherwise there might be none.



Outlined here in this newsletter of sorts (that will come out seasonally) is COLD CALL/Museum as Muse, a major series of public art proposals, to be exhibited as part of the Public Address, exhibition at the California Center for the Arts in 2018. The newsletter is a means of keeping interested parties up to date and for me as the artist it is a way to organize my thoughts and keep six large, geographically diverse and rambling projects in line.

I am starting to realize, that this series of proposed public art projects, is a way to link fantastic mayors in five states and six cities, in a singular public art coalition. Public art normally takes place in a bubble, (one state, one city, and/or public art administrators or artists group) or in a vacuum, (the creative sole voice howling in the wilderness.) This unique COLD CALL series ignores boundaries, gates, locks and venues, and topples them with organic connections of ideas, climate, economics, feminism, politics and aesthetic need. A Mayors’ Coalition for COLD CALL/Museum as Muse will be an exciting new influx of energy and education and solidarity!

The series, “COLD CALL/Museum as Muse,” will present in models, written concepts, budgets and materials, a grouping of large public art installations for six art museums whose collections mimic my own interests in art and culture, site and climate.

Since starting the series, the chances continue to rise that at least some, if not all of the projects will actually be installed. This was a pipe dream when I began the work, but the gods and stars have been in alignment every step of the way, finding curators, public art staff, community members and funders who think I am really, “on to something.” This is especially so with the Yoko Ono exhibition at the IM Pei museum in Syracuse.

“Cold Call” refers to the phone calls I have made to get it going, as well as to the cold (versus hot or warm) glass used in mosaics, and the cold climates where the museums are located. “Museum as Muse” focuses on collections

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and programming that inspire me: California Center for the Arts, Corning Museum of Glass, Toledo Art Museum, Glass Art Pavilion, Peabody Essex Museum and Tacoma Museum of Glass.

CC/M@M will be the realization of my civic/public art concepts and site specific inspirations. All are un-solicited public art proposals for LithoMosaic, a hardscape technique that as an artist, I invented for my own use, and patented so that it may be used throughout the USA. Mosaic is a "cold glass technique," normally limited to sites that are located in a warm Mediterranean climate. As LithoMosaic mosaics are cast into the upper surface of a monolithic concrete pour, cold nor scale are longer limitations of mosaics. Additionally, American mosaics are achieving a "moment".... LithoMosaics are now 10 years old, there are over 50 projects in over 17 states. The Corning Museum of Glass has a major exhibition opening in 2017 of Tiffany mosaics which will create a groundplane of interest in mosaics.

I see the **CC/M@M** work to be exhibited at **CCA E**, as a series of models- real and virtual, cast and uncast LithoMosaic samples, correspondence, wall drawings and photographs. I shall be actively looking for interns and funding – two more avenues I rarely travel – and if any of the proposals are accepted by the **CC/M@M** institution, videos of the creation and installation of those works will also be featured. Granting and correspondence partnerships between the various museums and states will be a primary goal of this work. Talks are currently underway for an in depth digital collaboration with a PhD student at the University of California at San Diego, Design Lab.

The sites and projects are:

(ONO)NDAGA

Everson Museum
Syracuse, NY
Scattered LM plaza quadrants, based on Fluxus founder George Mancionas' invitations for Yoko's pivotal one person Everson show and John's 1971 birthday at the museum, and in celebration of the 2018, 50th anniversary of this sculptural, IM Pei facility.

BOOM!

Corning Museum of Glass
Corning, NY

In conjunction with the Corning's, game changing, 2017 "Tiffany Mosaics," exhibition, an extensive campus-wide LithoMosaic wayfinding web, based on subway maps and a Tiffany masterpiece.

SNOW, SNOW/BITTER COLD

Toledo Museum of Art
Glass Pavilion
Toledo, OH

Snow For the Krebs open air courtyard in the heart of the glass pavilion, tessellated ice crystal pavers, of LithoMosaic, which fit into the grid system of the patio and can be rotated out or in.

FAN/FAN FEATHER FAN

Peabody Essex Museum
Salem, MA

East India trade, 1700's masterpiece of a feather fan from South America, recognizing the maritime families, trade, global politics and treasures that made Salem, and this museum great – for the new front entrance, 2019 reopening.

CUT GLASS WATERCOLOR

Tacoma Museum of Glass
Tacoma, WA

For the large waterside plazas outside the iconic hot shop cone of the TMOG, collaboration in the works with a renowned warm glass artist.

Enjoy this first edition of the newsletter! And please get back to me with comments, questions, funding and collaboration at all levels.

THRESHOLD TESSELATED

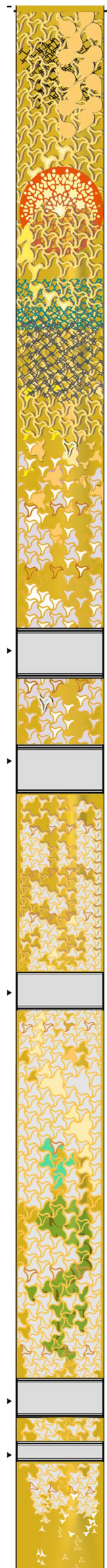
California Center for the Arts
Escondido, CA

A Persian patterned plaza, by Doris Bittar with Wick Alexander and me, for a courtyard, the precursor of which is Bittar's LithoMosaic proposal (with Brailsford Public Art) for the US Embassy in Beirut, Lebanon.

Warmest Regards,

Robin Brailsford

Beirut Embassy -
LithoMosaic Wall
Morphosis Architects,
Artist: Doris Bittar



facing northwest & longest wall:
BEIRUT: THEMES OF ARCHITECTONIC COMMERCE AND , INDUSTRY

facing northwest
GROTTO THEME

facing northwest:
CURVED WALL ARABIC/ENGLISH WORDS: AND, WE, YOU, I, WITH

facing north:
PATTERN AND COLOR TRANSITION

COLD CALL MUSEUM AS MUSE

EVERSON MUSEUM OF ART, SYRACUSE, NEW YORK
SPRING 2017

(ONO)NDAGA

CONCEPT:

Powerful, thirty-five year old memories of the Everson Art Museum generated the entire COLD CALL/Museum as Muse series.

I remember vividly the folded photographic paper invitations by Fluxus founder George Maciunas for the Yoko Ono one person exhibition, blowing like iridescent brown leaves at the museum threshold, discarded as we all left the museum the night of John Lennon's 31st birthday October 9th, 1971. This series gives me at last, the means to work with the ideas and institution of those memories from my first months as a Syracuse University art student. In the years since I have always worked as an artist, pursuing ever larger challenges seeped in research and open to the public realm.

In LithoMosaic (a public art process that I patented) I will treat the deceptively simple 3d Fluxus invitations as a 2d object, observed, open/closed, turned/folded/blown across the public plaza. For scatter, the chance locations of only the sections of plaza in need of replacement - broken or the wrong color concrete - will be replaced with LithoMosaic sections depicting the invitations, writ large, rotated, folded, arrayed, tossed, bold, bland, minimal, flat and reflective - playing with their scale and the color of atmospheric perspective.

Drawings are about to begin, ever mindful that I am creating a Fluxus inspired work, about peace and feminism. The works will have an architectural feel, and a limited porcelain palate.

As the museum has a strong and very well deserved reputation for the exhibition of contemporary

the potential for deeper meaning is rich.

Onondaga are the native people who populate this land. The County is named for them, and their presence is tangible. Hiawatha may have been Onondaga, and he and they followed the path of the Great Peacemaker - an apt association with the Imagine Peace message of Yoko and John Lennon, and the refuge sanctuary status of Syracuse in 2017.

Process and form

There are two ways of approaching the (ONO)ndaga (Cunieform) for the Everson Museum Plaza. Both have their advantages and supporters. Both projects are modular in design, and can be scaled up or down based on budget, need and desire. Neither has any weather, maintenance nor wear issues. They will not fade.

They are inspired in part by the brutalist forms and materials of the adjacent iconic IM Pei building. Both are inspired by the "This is Not Here" exhibition at the museum, both are made using porcelain, relating to the museum's famed ceramics collection. Both could be ready for the 2018, 50th anniversary of the museum, and should be able to garner important public art and landscape awards. Either could be installed elsewhere (the airport for instance) and either will be part of the COLD CALL/Museum as Muse exhibition and will share in that notoriety and press.



ceramics (including large sculptural floor works) the porcelain based LithoMosaic installation seems most apt.

The tossed and turned invitations have an alphabetic feel to them, and remind me of cunieform - an ancient form of writing made by impressing simple forms into clay, achieving logophonetic symbols.

So far I have found that there are 24 x 2 potential alphabetic variations to the folded, open and closed invitations. How this plays out in the final proposal will be revealed in the next, drawing and painting phases of the project, but

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1. Casting the mosaics directly into the plaza.

Advantages – This is certainly the top tier plan. It repairs the plaza, and thus the museum as well as creating a major piece of public art. It allows the beloved plaza to remain a broad open space. It increases the potential size and scope and influence of the work. With the Everson and the City firmly behind it, major grants could be an option.

Disadvantages – Tied as this idea is, at least in part, to the repairs to the plaza; schedule and cost will be significantly increased, increasing as well the number of entities involved in the deconstruction, and construction aspects. Permitting and insurance become options. A monolithic pour such as this requires bringing in a licensed LithoMosaic installer, where there happen to be none at the moment. This could turn into an advantage, if a local contractor became licensed because of the project. In either case it will require artist travel to the site for installation, and which can only happen in a non-freeze season, and if a local licensee is not available, then travel by a crew from another state.

2. Pre-cast sculptural furniture modules

Advantages – QCP, a top precast concrete company has agreed to donate all or part of the cost of creating the LithoMosaic elements. <http://agora.quickcrete.com/> This gives us a major in-kind donation which also significantly lowers the overall cost of the project. The tables would be made off site, and shipped to the plaza, being installed in a day or two. They would require no permitting, soils report, plaza deconstruction, physical coordination with the museum or plaza infrastructure. They can be placed wherever the powers that be decide they should go – i.e. not in the way of current favorite uses – but also providing comfort, convivial sun and shade as desired. They can be installed in any season. There will be no extensive travel costs for Licensee concrete crew or artist.

Modular units such as these would be a temporary installation. That could allow for crowd-sourcing fundraising. It could also allow for the tables to be auctioned off at the end of the run, to art collectors of Yoko, John, Fluxus, Everson or Syracuse persuasion and the funds raised can be plowed back into the museum or city arts funding.

Between the In-kind and crowd-sourcing, much of the budget could potentially “easily” be met.

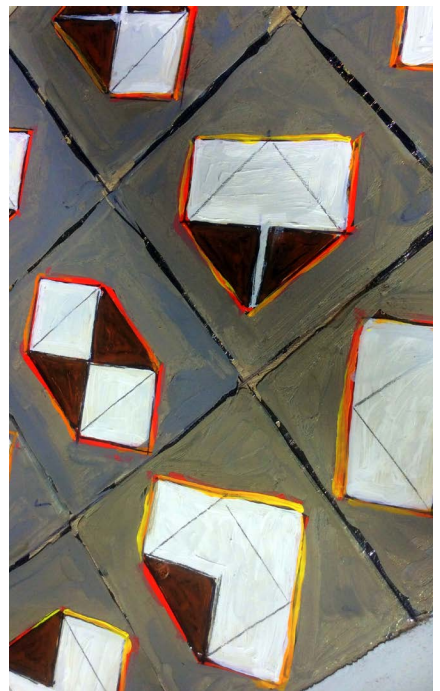
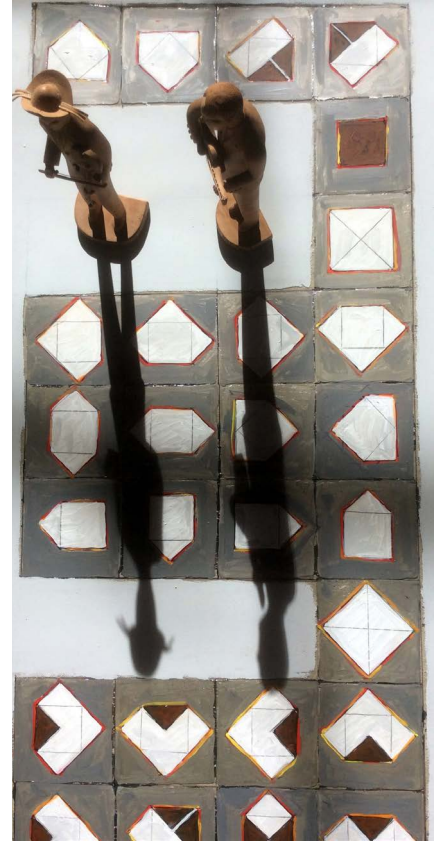
Disadvantages - the work will be temporary – although the run could be long. Depending on placement and number, there will be some disruption to the broad open plain of the plaza.

UNIQUELY SYRACUSE

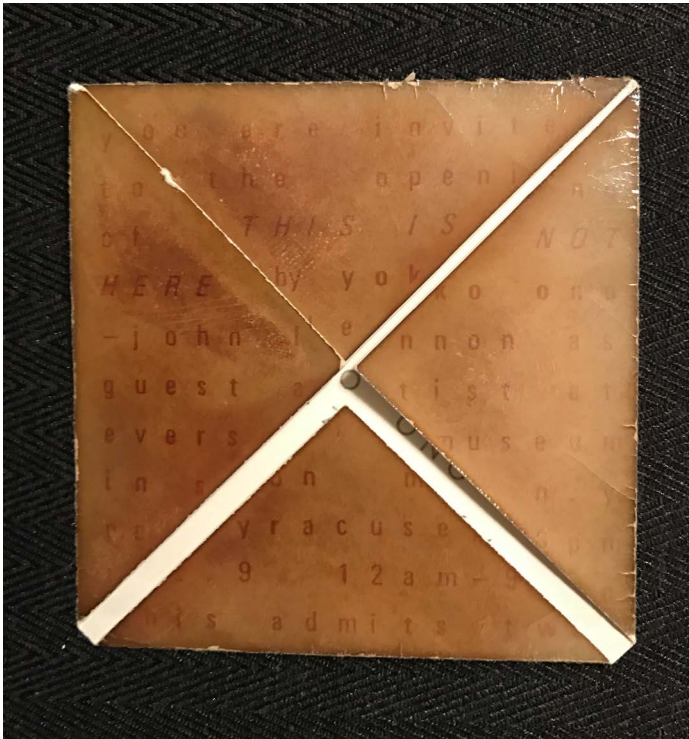
I have just learned of the “Keeping it Modern” grants from the Getty Foundation in Los Angeles. http://www.getty.edu/foundation/initiatives/current/keeping_it_modern/ After talking to Steve Atkinson of Heritage Masonry, I have some idea of the structural problems facing the Everson. As the building is an iconic and early IM PEI, with a 50 year anniversary in 2018, it seems realistic that this very large grant might just be the saving grace... A saving grace introduced via a 40 year sequence of conceptual art at the Everson! Wouldn't that be wonderful! I am now pursuing further details of the grant, including meeting with Carol Hobson of UCSD who procured one for the Zimmerman Library in 2016.

Syracuse and Salem both have fantastic mayors. Stephanie Miner in Syracuse and Kim Driscoll of Salem are progressive liberal female mayors committed to the arts, keeping their cities as refuge havens and so on. I have quoted Ms Miner in the Toledo application, and have invited Miner and Driscoll to open a dialogue about how the arts can link their cities and communities, and how a sister city sort of dialogue, granting opportunities, art tourism etc. can begin. As I get to know the mayors of the other COLD CALL cities, I will invite them as well. They include:

Marilyn Strickland of Tacoma, Paula Hicks Hudson of Tacoma, Richard P. Negri of Corning and Sam Abed of Escondido.



1. Schematic “Alphabet” of the potential folds - acrylic and silver leaf on plastic. 6' x18" 2017
2. Detail.



Caption: George Manciuinas, Fluxus invitation for Yoko Ono's "This is Not Here" exhibition at the Everson Museum, Syracuse NY, October 9, 1971. Printed and folded photographic paper. David A. Ross photos.

Upper left: Custom model of precast LithoMosaic table for the plaza, Bottom left & upper right: Invitation open and closed

NEEDS TO BE DONE:

Contact: Ms. Ono

We need blueprints and a survey, soils report – lighting map etc. Getty grant.

IM Pei offices librarian, for sketches and plans. Mancianas offices too.

Access: County, State, City, private, Syracuse University and museum funding sources.

College credit for a Syracuse University Intern – ideally one from San Diego, CA. with an Arts, Architecture or Math career course. – ad is out.

Will look at:

IM Pei architectural sketches for inspiration

Dorothy Hood for planes of color and spirituality

Carl Andre and Anthony Caro for planar, flat surfaces of temperature and time erosion

Subtle porcelain colors from the pivotal and ongoing Everson Museum ceramics collection

Duchampian - Zen of placement - (Five Standard Stoppages) for layout

Hotel Syracuse for bedded Lennon and Ono letters to the Post Standard Editor, reflection, synchronicity and potential city and County philanthropy

George Mancianas' Fluxus designs, attitude, revelations, pavement poetry, urban planning

GM Soho/Cantor/Syracuse civic philosophical connection

Sacred, hermetic geometry, platonic solids

Talk to others about their memories: David A Ross, Lesley Thornton, Apple Records

John and Yoko.

Color – I remember the invitations as brown/purple i.e. "developed," David A Ross remembers them as being white. Range of colors in the LM to reflect time, developing, change, maturity, virginity etc?

SITE:

Water feature plaza
<http://searchsatellitemaps.com/>

LITHOMOSAICS:

<http://www.concretedecor.net/decorativeconcretearticles/vol-15-no-2-february-march-2015/robin-brailsford-lithomosaics/>

<https://www.facebook.com/LMosaics/photos/>

<http://lithomosaic.squarespace.com/>

<https://www.youtube.com/watch?v=zJSHbTmV1Ec> skip the intro music!

ARTIST:

<https://www.codaworx.com/profile/brailsford-public-art/8452>

GRANTS:

http://www.getty.edu/foundation/initiatives/current/keeping_it_modern/

<https://www.kickstarter.com/help/handbook/funding>

<http://www.giffordfoundation.org/grant-seekers/>

http://www.pkf.org/grant_apply.html

<http://www.womenarts.org/about-us/funders/>

<http://www.lef-foundation.org/AboutLEF/Overview/tabid/156/Default.aspx>

ONLINE RESEARCH:

Landslide- <http://tclf.org/stewardship/about-landslide>

Cuneiform - https://en.wikipedia.org/wiki/Cuneiform_script

Onondaga - <http://www.onondaganation.org/>

Central New York, Tier One grant via Everson Museum - <https://weare.cnyarts.org/about/>

<http://sumagazine.syr.edu/2016fall-winter/features/grandagain.html>

New York State Council of the Arts - <http://nysca.org/>

Ideas Collaborative - <https://weare.cnyarts.org/programs/ideas-collaborative/>

Syracuse Public Art Committee - http://www.syracuse.ny.us/public_art_commission.aspx

Everson Museum of Art- <http://everson.org/about/history-architecture>

Syracuse University Museum Studies - <http://vpa.syr.edu>

SALT – Downtown Syracuse Connective Corridor - <http://www.saltdistrict.com/about/>

http://www.syracuse.com/news/index.ssf/2015/10/syracuses_connective_corridor_2_miles_long_47_million_better.html

SU Connective Corridor - <http://connectivecorridor.syr.edu/wp-content/uploads/2015/08/Map-and-User-Guide-legal-Fall-2015-V2.pdf>

Yoko and Syracuse: https://e8k0luq9wg.execute-api.us-east1.amazonaws.com/v1/articles/5122901/yokos_35-year_tempestuous_love.amp

George Maciunas - <http://georgemaciunas.com/about/>

Syracuse redevelopment ideas - <http://www.rethinksyracuse.org/2011/08/arterie-syracuse.html>

COLD CALL MUSEUM AS MUSE

PEABODY ESSEX MUSEUM/SALEM MASSACHUSETTS
SPRING 2017

AN / AN / FEATHER ER AN

PERSONAL HISTORY:

I grew up in Beverly Farms. My mother was an artist and writer, her works, including books on Salem town and Misery Island, are archived at the Cape Anne Museum in Gloucester. My father was born in London in 1915. He was a Master Mariner. His brass sextant is now in the collection of the PEM. My brother is a member of the cloistered Salem Marine Society, whose club house in the shape of a clipper ship cabin is on the roof of the Hawthorne Hotel. My sister-in-law was the artist Martha Conant, and her ancestor, Roger Conant is the founder of Salem. Roger's impressive full stride bronze portrait, is set upon a boulder across from the Witch Museum. It is thought that he landed first at my idealized Juniper Point, where, with Brian and Martha's move there, we all fell hard and far into the bosom of Salem.

My mother took me often to the Peabody Essex Museum. The Maritime Hall's musty chambers of feathered and furred cabinets of wonder; dark and mysterious on winter snow days, and springtime auctions of treasures from "the big houses", reflected in the tall gold framed mirrors at Hamilton Hall, definitively directed my mind's eye. The East India Trade, centered at the PEM and in those auctions, is to this day one of the strongest influences on my sense of home. We still eat off those dishes, we look at those paintings and we collect those books.

The community wide celebrations Fourth of July of Beverly Farms and Juniper Point influence my approach to public art to this day. For me there is no greater sense of freedom and joy and spectacle than those irreverent, loud, patriotic, communal, hilarious, horrible, huge, beautiful, public celebrations.

FEMINISM

Positive feminism is being expressed in 2017 like never before. I am finding that it is a recurring theme in all my COLD CALL proposals. Yoko Ono is the subject of my work for the

INSPIRATION

As a mosaic artist, I have long held a deep respect for feather mosaics. I saw my first on trips to the Boston Museum of Fine Arts, with my ever adventurous mother. One of the best feather mosaics in the USA is in the collection of the PEM. Probably commissioned by a Salem Marine Society member for a wife or daughter, this light and delicate 17th C feather fan depicts squawking parrots amid exotic Equatorial vegetation. A parade of colorful European soldiers on magnificent steeds is on the reverse. Carved tortoise shell brackets hold it all open and aloft for admiration and decorum.

Turtles and thousands of birds contributed their now endangered existence to its manufacture and artistry. Craftsmen serving a foreign and dominant master put their heart and refined skill into making it. Sailors risked their lives on the high seas to get it to home. Some family with great wealth and foresight cared for it and donated it the museum. We can imagine the beautiful woman who was gifted it, and her suiter.



Peabody Essex Museum in Salem, MA

Everson, snowflake symbolism drifts in the Toledo Glass Pavilion Courtyard, and I am collaborating with women artists in Escondido and Tacoma. Feminism is especially relevant in Salem, where the unfortunate and continuing icon of a Salem woman as a harsh, primitive, craggily toothed crone... is far past due to be balanced with youth, education and sophistication evident now, and throughout history.

Fans were noted as a prime item for export to the States and Europe by the East India Trading Company as early as the mid 1600's. This one fan is iconic. Its creation, value and beauty touches on exploration, conquest, Colonialism, pre-contact artistry, Victorian fashion, feminism, ecology, global trade (spices and slaves as well), cultural exchange.

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PUBLIC PLAZA

This feather fan and LithoMosaic have in common a rich ability for color, iridescence and drama. While the fan was made to enhance sly feminine charms in parlors and at dances, the LithoMosaic will reveal its beauty and grace to a large audience, at a civic scale.

The ideal site for the fan LithoMosaic installation is on Essex Street - between the new threshold of the PEM, and the historic and iconic East India Marine Hall. It will be writ large - say forty or fifty feet across. Both sides might be wrought, arcing and dancing, folded and unfolded down that often cold and shady street - warmly inviting exploration of both the city and the museum.

Essex Street is listed in the 2014 Salem Public Art Commission Masterplan as a first choice location. Working with the parameters of the existing fountain is a challenge that can be met. Other sites that could be of interest are the train and ferry stations, both listed in the Salem Public Art Masterplan.

ALSO: *Of course all these ideas*



are very early, concepts evolve and take flight after meeting with staff and citizens.

SCHEDULE/COST:

My schedule is flexible, though to have the fan installed for the 2019 museum expansion completion, or before - to keep interest high and expectations met - is certainly doable. The mosaic of LithoMosaic costs about \$125 a foot - all materials and fabrication. Installation is by a trained concrete contractor, and their fees will bring the cost closer to \$200 per square foot. Deconstruction can happen by a low-bid contractor. All to be discussed once we get further into it.

FUNDING AND DEDICATION

With this project there are unique opportunities in this department. They relate to Martha, the tragic story of which we all know. A Salem resident, Martha Conant Brailsford was a beautiful and talented artist and the wife of a mariner. Her husband is a member of the Salem Maritime Society, which is a philanthropic organization, formed to help the families of mariners. Martha's father was the CEO of Turner Construction Company, and her brother just retired as a Turner engineer. Turner is the General Contractor for the new PEM addition. Martha's ancestor was the founder of Salem.

NEEDS TO BE DONE:

Talk to Deborah Greel, Trevor Smith, Dan Finamore, Bob McCarthy. Deborah is the Public Art Director, Trevor is the Curator of Contemporary Art at the PEM, Dan is the PEM expert on the fan, and Bob is the City Council member for Essex Street.

Get blueprints of the site.

Travel to Salem and meet all the players - including PEM design

team. Talk to David Conant of Turner Construction and the members of the Salem Maritime Society.

Present to Public Art Committee, meet players, this winter. Next PAC meeting is:

Apply for NEFA funds. Deadlines looming.



SITE:

https://farm6.staticflickr.com/5144/5852374857_d1aab018f5_z.jpg

www.pem.org/aux/pdf/visit/gallerymaps/PEM_VisitorMap_2016.pdf

LITHOMOSAICS:

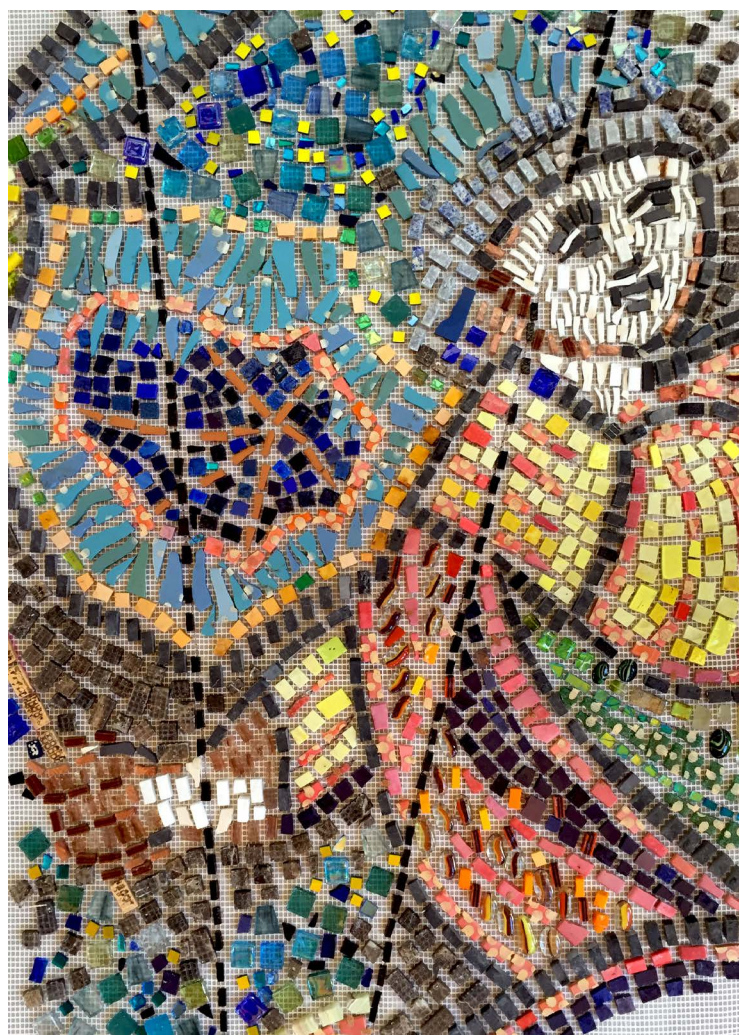
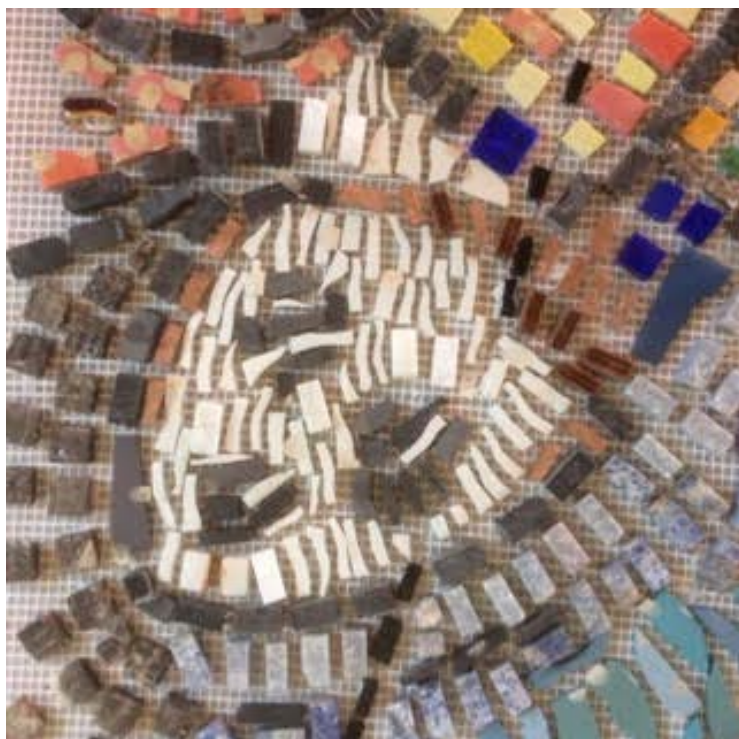
<https://www.concretedecor.net/decorativeconcretearticles/vol-15-no-2-february-march-2015/robin-brailsford-lithomosaics/>

<https://www.facebook.com/LMosaics/photos/>

<https://lithomosaic.squarespace.com/>

<https://www.youtube.com/watch?v=zJSHbTmV1Ec> skip the intro music!

FAN/FAN



Left column: LithoMosaic sample detail, 2017 glass, stone, porcelain Fan, Fan /Feather Fan schematic. acrylic and gold leaf on plastic, 18" x 12' 2017

Right Column: Fan, Fan/ Feather Fan inspiration, schematic and LithoMosaic sample. 2017



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ARTIST:

<https://www.codaworx.com/profile/brailsford-public-art/8452>

PLAYERS:

Deborah Greel – PAC

Trevor Smith, Dan Finamore – PEM curators

Bob McCarthy – City Council Member

Kathy Wilson – Dir. Parks and Rec.

Kris Wilson – Community Member

David Conant – Turner Constuction

Brian Brailsford – Brailsford Marine Surveying

Mugsy McGowan – Editor

Paula Jacoby-Garrett – Graphics



GRANTS:

<https://www.womenarts.org/about-us/funders/>

<https://www.kickstarter.com/help/handbook/funding>

<https://www.massculturalcouncil.org/facilities/facilities.htm>

<https://www.massculturalcouncil.org/>

www.pkf.org/grant_apply.html

<https://www.lef-foundation.org/AboutLEF/Overview/tabid/156/Default.aspx>

www.marinesocietysalem.org/

https://www.nefa.org/grants_programs

www.massculturalcouncil.org/facilities/facilities.htm

www.massculturalcouncil.org/https://programs/adamsarts.asp

https://barrfdn-prod.s3.amazonaws.com/documents/87/attachments/Barr_Arts_Prelim_Inquiry_Form_and_Strategies_Overview.pdf?1466022554

ONLINE RESEARCH:

<https://www.fancircleinternational.org/history/fans-in-17th-century-europe/>

[https://web.newworldencyclopedia.org/entry/Fan_\(implement\)](https://web.newworldencyclopedia.org/entry/Fan_(implement))

<https://press.uchicago.edu/ucp/books/book/distributed/I/bo16821133.html>

www.pem.org/calendar/event/560-symposium_br_a_material_world_the_art_and_culture_of_global_connections

<https://explore-art.pem.org/object/native-american-art/E303917/detail>

<https://www.marinesocietysalem.org/>
<https://en.wikipedia.org/wiki/Cyanometer>

www.bostonharborcruises.com/salem-ferry/salem-ferry/

https://www.academia.edu/1537057/16th_Century_Mexican_Feather_Mosaics_A_Historiography

www.salemweb.com/tales/conant.php

www.salemnews.com/news/local-news/busy-year-for-footprint-as-project-wraps-up/article_f0d9a988-9ab7-587e-84de-e4405968f363.html

https://en.wikipedia.org/wiki/Kim_Driscoll

https://www.salemstate.edu/assets/images/arts/Glass_Residency_2016_Print.pdf

Postscript:

I have another idea...!

We would create a large Cyanometer maybe 40' diameter for the ferry docks – the current one or a new one at the old power plant property. A Cyanometer is an instrument for measuring the blueness of the sky, invented in 1789 by Horace-Benedict de Saussure and Alexander von Humboldt, one was often used by Humboldt on tours to South America, (which leads me to think there surely is a Salem/PEM archives connection.) It definitely has a Cabinet of Wonders," feel about it - early science and impressionism - watercolor and mosaic. It of course, does not as directly speak to feminism as the fan does, and has less of a direct link to Salem itself.

But as a member of a nautical family, and having stepped onto Salem piers more times than I can count; weather and the blueness of the sky is always the first, if not the only question of the day. A Cyanometer is a work that would be equally appropriate summer or winter, day or night, and probably reveals every true coastal New Englander's knowledge of wind direction, water temperature and cloud formation, based on the blueness of sky and water.

This participatory, 40' LithoMosaic Cyanometer would be on the dock of the Salem/Boston ferry terminal, or cut in two, fan shaped, would also work in the B&M train station platform.

I have also been recently told that Harbor Walk, at the old power plant is a huge opportunity.



BOOM!!!

HISTORY:

This fall, on a cross country (rust belt) ochre leaves road trip, my partner and I went out of our way to get to Corning. I didn't know it at the time, but the trip was a way of conjuring up a means of working with my kindred institutions. The result is COLD CALL/Museum as Muse.

At Corning I had two known missions, to drop off my warm glass and LithoMosaic archival materials at the Rakow, and then scout the campus and museums for inspiration and mosaics.

In the Rakow, Librarian Lori Fuller told Wick and me about the Tiffany (Nash) Mosaic exhibition and symposium for summer 2017. She posited, "Maybe there is an opportunity there?"

We strode around the campus, checked out the, bright new galleries and the darker holdings of my old friends from early Pilchuck days. Not only did we get lost a lot, we loved it all and felt the need to explore further... What is the city like? What of the industry? Is there a connection between the Corning Campus and the river? Maybe energy? Maybe beauty? Wouldn't it be neat to stay here for a week?

We found very little mosaic, and little glass outside of the galleries, despite the monumental scale and reputation of the galleries. Weather is probably the culprit. I am the public artist who invented

LithoMosaics, a means of creating huge glass mosaics as part of architectural concrete pours.... especially unique in freeze-thaw climates (like the Finger, Chautauqua and Great Lakes Region) where mosaics have never been able to be before.....

We visited many museums on the trip, some made it into COLD CALL/Museum as Muse, the series of public art proposals I am in the midst of writing, honing and proposing for six. Corning made the list, as did the Peabody Essex Museum in Salem, MA; the Everson Museum in Syracuse, NY; the Glass Pavilion at the Toledo Museum of Art, Toledo, OH, the Tacoma Museum of Glass, in Toledo WA, and the California Center for the Arts, in Escondido, CA – which will be the home base for the works – the proposals of all (and installation photos of finished works) will be exhibited there as part of the 2018 exhibition, Public Address is Speaking Out. The PEM and Everson projects are moving along at lightning speed. Both seem to stand a good chance of being installed by 2018.

CORNING COLD CALL CONCEPT BEGINNINGS

My Corning notes:
"Large campus/we got lost. Major focus on mosaics. All of the COLD CALL series seem to deal with feminism, and the female ideal.

Saratoga Springs. Posts of diagrammed sentence images on my Facebook feed. Scale is not a problem... for CMG or LM."

BOOM! I got the idea.

Tiffany mosaics evoke a paradise garden, rich with the moisture, dappled light, and women tiptoeing through an enchanted forest dell. Eden comes to mind, and the idealized colors of Maxfield Parrish or the sounds of the Alhambra. With pleasure, our eye moves in paths throughout the mosaic, seeking areas of rest and concentration, color on color: fascination.

It's a brilliant illusion. Our minds wander, but not our physical selves. What if those colors and eye movements could become a kinetic, experiential series of moments? What if we could travel through a Tiffany as our eyes do, resting here, running there? Like the stained glass of Josef Albers or Anne Veronica Janssens, what if we could adjust the lens of looking, to examine just color and color against color and texture... with no figuration?

Tiffany mosaics are rarely if ever (?) set outside because of turn of the century climatic (chemical and physical) limitation. BOOM, with LithoMosaics, by dramatically increasing the scale, and reducing the narrative, our bodies could move as our eye does, taking in detail, complexity and magic... kinesthetically.

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My idea is to lay a full map of the CMOG campus over a full image of a Tiffany Mosaic (or stained glass panel) at a one to one ration. Then, by blacking out all but the pedestrian paths of the Corning campus, I achieve a design for a sidewalk map where chance determines the (parse tree, diagrammed sentence, rooted, subway map) look, scope and scale of a resulting artwork. The design I will then blow up (BOOM!) to sidewalk scale. This is the plan, layout and patterns of a LithoMosaic web linking and leading to all the destinations of the campus. It can be created modularly, over time, or all at

and glass tesserae (mostly from Italy.) Both are handmade. The color pallet is infinite. As all the tiles are integral color, there is no wear of color or glaze. There are no fading or freezing issues. The paths might be 1'- 3' wide, and 100' or 1/4 mile long. There simply is no cold, scale or color limits. They will be a glass, unifying scheme for the disparate parts of the CMOG campus. Being a modular application, sections can be installed over time, as construction and budgets allow. Glass can now outside, not part of a building or as a plop art sculpture. For the first time in the North Country, glass can be an

HOW

I see several interactive, preemptory steps.

1. Spend time on campus, charting, mapping, studying and working – via a residency, teaching, or travel grant. This will be the most succinct and immersive way of understanding over time, the campus, staff, visitors and Tiffany research and masterpieces.
2. Teach a LithoMosaics class, during the Tiffany Symposium, at The Studio.



Corning Museum of Glass

once. Do you agree that the very first segment, would be to replace the painted red line leading to the museum's front door? Instead of plain paint, it could be gorgeous glorious glass, beginning the glass experience even before the admission takers!

LithoMosaics meets Tiffany in a sort of Alice in Wonderland ruse.

LithoMosaic works best, writ large, and bold with color, outdoors, in all weathers. These are all glass features distinctly lacking on the Corning campus - for good reason, as until we were granted a patent for LithoMosaic in 2006, there was no ADA, LEED, ASR, F/T appropriate way to do so. Now there is.

The mosaic of LithoMosaic is glass smalti (mostly from Mexico)

integral, beautiful and enriching aspect of civic placemaking.

My process of setting the linear paths of the campus, over a Tiffany panel image, reduces the Tiffany to an essence, in which the panel's 19th C narrative drops away, revealing a 21stC abstract site specific artwork. The LithoMosaics will pair of Favriile mottle against Favriile clarity, Nash depth against Tiffany light.

The overall shape will be of a diagrammed sentence, the colors and textures of which are determined by the Zen of where the Tiffany colors fall upon the campus routes. Scaled up to LithoMosaic sidewalks, BOOM! will be a large wayfinding artwork linking the museum facilities to each other and the corporation, and to the river and to the city.

3. Coordinate and collaborate with museum directorial staff, lighting experts, Visitor's Services, curators, city citizens and the design team (landscape architect, architect, webmaster etc.). Consider the work as a map, which is an artwork that is a reference material that is an introduction (to the site, city, river, weather, company.)

4. All the mosaics will be made by me in my California studio, unless the museum sees reasons to make all or part of it at CMOG. Glued on mesh, they are easy to roll up and ship.

The concept of permanent, BOOM! will celebrate and memorialize the groundbreaking Tiffany Mosaic Exhibition, which with absolutely no doubt, is going to revitalize interest in mosaic, across the USA and the world as well.

COST:

Costs are modular. From the art end, LithoMosaic costs about \$125 per square foot – material and labor. Installation by a licensed Lithocrete concrete contractor varies per job complexity, but can be estimated between \$50 and \$150 per square foot. As we are proposing lines, lines' linearity makes them relatively miserly. LithoMosaic needs to be installed in as a part of new concrete, so that red line painted line leading to the front entrance for instance ... would have to be sawcut and demoed out. Demo can happen by a low bid contractor.

FUNDING:

Funds need to be raised. The museum itself is a potential source – either through its Acquisitions Department, Board, collectors or physical campus funds. City and state community public art grants are another option.

NEEDS TO BE DONE:

Apply to Studio residency program – August 31, 2017 deadline.

Apply for Studio workshop teaching position – in the works.

SITE:

<http://www.cmog.org/visit/floor-plan> ... Partial

LITHOMOSAICS:

<http://www.concretedecor.net/decorativeconcretearticles/vol-15-no-2-february-march-2015/robin-brailsford-lithomosaics/>

<https://www.facebook.com/LMosaics/photos/>

<http://lithomosaic.squarespace.com/>

<https://www.youtube.com/watch?v=zJSHbTmV1Ec> skip the intro music!

ARTIST:

<https://www.codaworx.com/profile/brailsford-public-art/8452>

PLAYERS:

Lindsay Parrot, Neustadt, Curator

Kelly A Conway, Corning, Curator

Amy Schwartz, Studio Mgr.

GRANTS:

<http://www.womenarts.org/about-us/funders/>

<http://www.lef-foundation.org/AboutLEF/Overview/tabid/156/Default.aspx>

http://www.nefa.org/grants_programs

<http://www.cmog.org/glassmaking/studio/residencies/application>

ONLINE RESEARCH:

<http://www.cmog.org/collection/exhibitions/tiffanys-glass-mosaics>

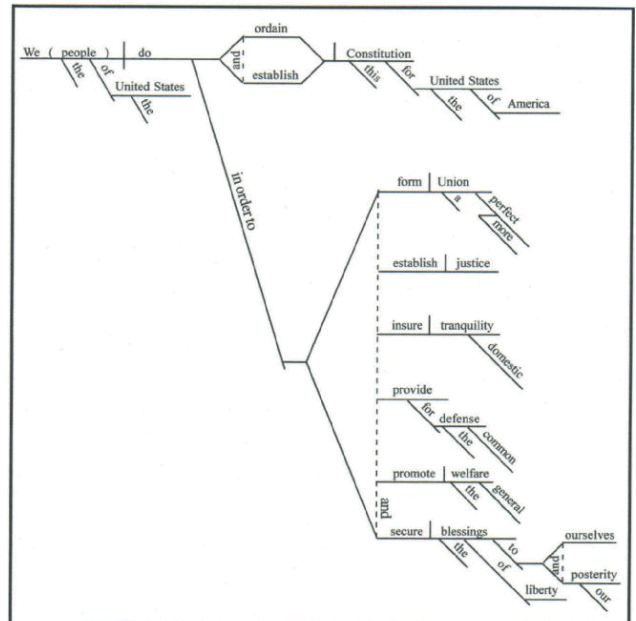
https://en.wikipedia.org/wiki/Transit_map

<http://neustadtcollection.org/news>

https://en.wikipedia.org/wiki/Parse_tree

https://en.wikipedia.org/wiki/Sentence_diagram

<http://vsemarkt.com/louis-comfort-tiffany-stained-glass-art/>



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COLD CALL MUSEUM AS MUSE

TACOMA MUSEUM OF GLASS, TOCOMA, WA
SPRING 2017

WATERCOLOR/CIT GLASS

INTRODUCTION:

The Tacoma Museum of Glass is a bit of an anomaly in the grouping of museums in COLD CALL/Museum as Muse. It alone represents the Pacific Northwest. It is also the one where plans are least far along.

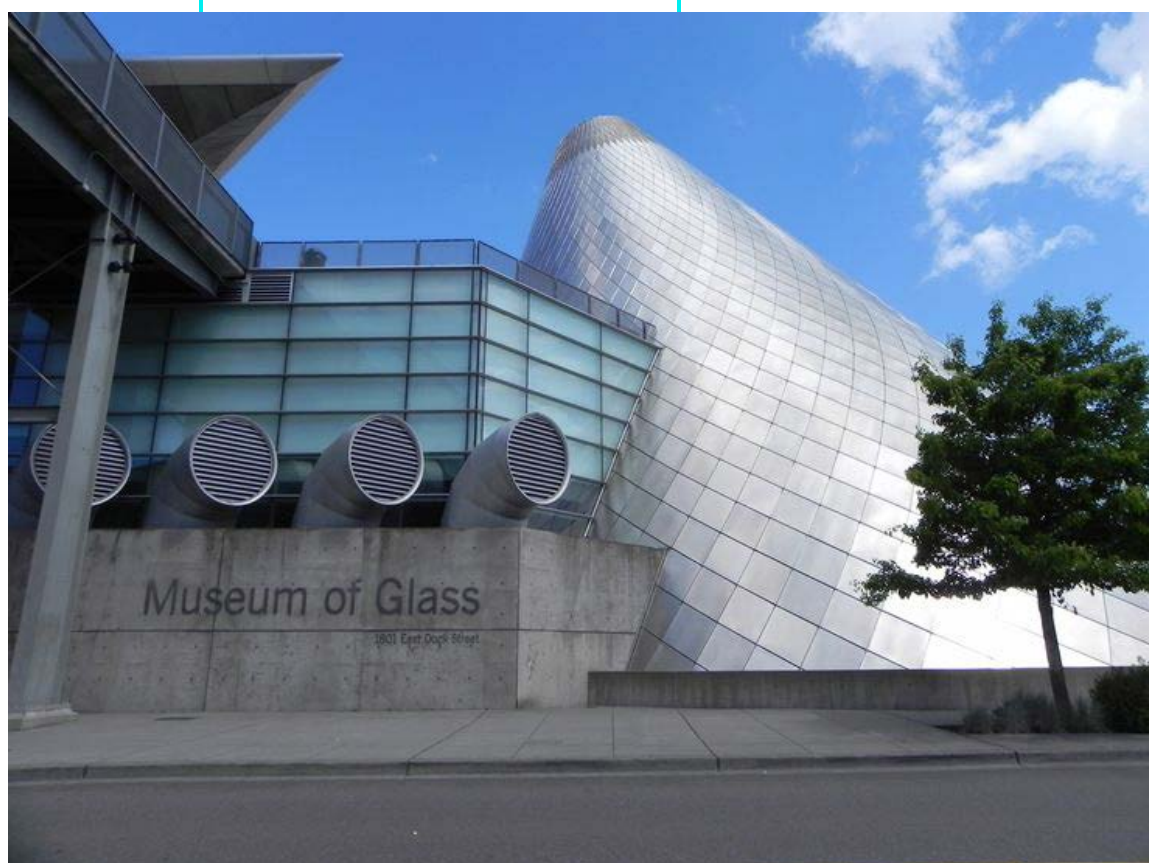
The Pacific Northwest Because of the efforts of Dale Chihuly, this is the region best known for the studio glass movement. Pilchuck, the school he helped found is here, as well as the encircling top glass artists like Raven Skyriver and Rich Royal and galleries like Glasshouse and Traver. Even the TMoG is here, in part because of his efforts begun in the 1970's. Some of the top public art programs in the country are on Puget Sound, as well as a superb LithoMosaic licensee. The glass prestige of the region and museum, the ability to teach in a world class program working with local Spectrum and Bullseye supplies, with a local licensee are why Tacoma is an essential part of the COLD CALL/Museum as Muse series. In Washington, the sky is the limit for LithoMosaics. Collaboration

And because of the stellar reputation of the museum and the artists it represents, my goal for the Tacoma Museum of Glass is to collaborate with a top warm glass artist on the plaza for the museum. We are in conversation and a studio visit and brainstorming session are imminent. I do not want to announce the full idea though, until all is set.

What I do know The LithoMosaic for Tacoma will be designed for that vast concrete pad, along the Thea Foss Waterway and up to the front door of the Arthur Erikson designed museum. It will set of the giant silver cone of the hot

shop and will be designed to work in concert with the other major glass installations outside. These include the Chihuly Bridge, Martin Blank's Fluent Steps and Howard Ben Tre's Water Forest. It will animate the field of grey concrete with a large and dynamic work - super flat, colorful, durable, smart and brilliant. It will be first in the TMoG outdoor collection by women, the first in the groundplane the first of cold glass and it will be the first large LithoMosaic at an art museum on the West Coast, introducing this new public art hardscape technique to a wide and diverse audience.

Stay tuned for updates!



Tacoma Museum of Glass

COLD CALL MUSEUM AS MUSE

CALIFORNIA CENTER FOR THE ARTS, ESCONDIDO, CA
SPRING 2017

TRESSLATION

ARTISTS: Doris Bittar, Wick Alexander and Robin Brailsford

INTRODUCTION:

The 2018 PublicAddress exhibition at the California Center for the Arts, Escondido is the center and an impetus for the COLD CALL/ Museum as Muse series. It is the least known (most hidden) of the six institutions in the series and the only one without a collection of glass objects, and the only one not located in a freeze/thaw environment. It is the only site with two top licensed installers in the district, so installation will be relatively easy. It is also the only one (at the moment) scheduled to exhibit documentation of the series as a whole.

All the COLD CALL will works have a feminist slant, and CCAE is one of two that is collaboration between Robin Brailsford and another artist. At the CCAE it will be Doris Bittar and Wick Alexander. Wick is Robin's long time partner and collaborator; Doris, Robin and Wick are all Public Address members and have shown together.

TEAM and CONCEPT:

This collaboration came about when Doris was contacted by Morphosis Architects in 2015 to design a permanent artwork on a long exterior wall the new US embassy in Beirut, Lebanon. Doris decided LithoMosaic was the technique to employ, and she approached Robin and Wick. Fruitful conversations resulted in a brilliant series of ideas and presentation boards, that while they received raves, were also asked to be shelved for a year or two. Doris writes of it:

"Imagine a net of curved triangles

tessellated to unify themes from Lebanon's geographic diversity and its regional culture. I developed the patterned net for the Art Wall as a lattice where distinct Middle Eastern and Mediterranean patterns can be cinematic experience of the region. Integrating the topographic patterns paces the walk, and act as distinct way-finding guides."

We can all taste and see and feel the colors of the work for Lebanon, and we are eager to



see tangible aspects of its beauty here. The threshold of the CCAE Museum is a covered concrete walkway, with a centered area 13 paces by 14 paces. Signage for the whole complex is minimal at best, and only an experienced culture seeker will be able to find the museum entrance. A netted pattern of tessellated geometric abstract forms in real gold tesserae and spice and azure handmade glass smalti, set in that shadowed threshold area, will function as a permanent welcoming statement to the museum, and it will be a lasting gem of the "No Longer Hidden," exhibition by Public Address.

As LithoMosaics go, this is a small artwork – just over a hundred square feet. In scale, color and format it will introduce the museum, and engage in a visual dialogue the nearby orange grove and with the Mathieu Gregoire (also a PA member) public art installation in the courtyard. Day and night, it will be available to all users of the center, from patrons to staff to passers-by.

COST & SCHEDULE

From the art end, LithoMosaic costs about \$125 per square foot – material and labor. Installation by a licensed Lithocrete concrete contractor varies per job complexity, but can be estimated between \$50 and \$150 per square foot. As there are local licensees, approaching them for an "in kind" donation to install the work is not out of the question. The work will need to be installed as a part of new concrete, so the area would have to be sawcut and demoed out. Demo can happen by a low bid contractor – or again, as in-kind.

Funds need to be raised. The museum itself is a potential source – either through its Acquisitions Department, Board, collectors or physical campus funds. City and state community public art grants are another option and research is underway. In-kind donations need to be identified.

NEXT:

Measure and document pad. Draw, make and cast samples. Approach funders, and the Board.

SITE:

<http://artcenter.org/about/directions-maps-parking/>

LITHOMOSAICS:

<https://www.youtube.com/watch?v=zJSHbTmV1Ec>

ARTISTS:

<http://www.publicaddress.us/artists.html>

<https://www.codaworx.com/profile/brailsford-public-art/8452>

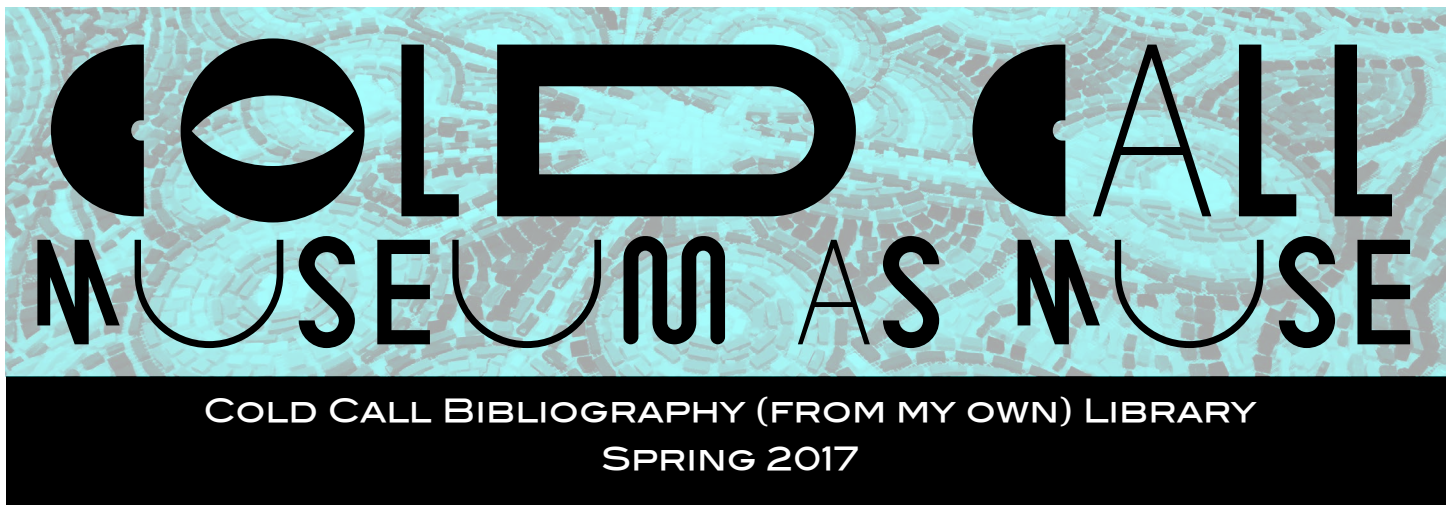
www.wickalexander.com

<http://www.dorisbittar.com>

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SERIES RESEARCH

A Sense of Place, a Sense of Time, JB Jackson, Yale University Press, 1994.

“Odology is the science or study of roads or journeys and by extension, the study of streets and superhighways and trails and paths, how they are used, where they lead, and how they come into existence. Odology is part geography, part planning, and part engineering – engineering as in construction, and unhappily as is social engineering as well.” Pp 191

Across the Threshold of India, Art, Women and Culture, Martha A. Strawn, George Thompson Publishing Charleston, NC, 2016.

Art in European Architecture, Synthesede Arts, Paul Damaz, Preface by Le Corbusier, Reinhold Publishing Co, NYC, 1956.

“The social importance of the visual environment in which man lives is universally recognized today. It is a fact that environment is one of the most important factors in the ornamentation of the individual, and great efforts are being made to secure for him a healthy one, where fresh air, sun and vegetation abound, insofar as physical elements of health are concerned. But there is a tendency to forget that man has spiritual and esthetic needs, which fresh air alone cannot satisfy. The school, the home, the office or factory, places of relaxation, rest or culture, even the street – these are the places where man spends much of his time, and they should be, ‘humanized,’ by means of form and color, that it, by art.” Pp 36

Another America, Native American Maps and the History of Our Land, Mark Warhus, St Martin’s Griffin, NY, 1997.

The Art of Small Things, John Mack, Harvard University Press, Cambridge, 2007.

The Beehive Metaphor, From Gaudi to Le Corbusier, Juan Antonio Ramirez, Reaktion Books, London, 2000.

Concrete and Culture, Adrian Forty, Reaktion, London, 2012.

Concrete Planet, The Strange and Fascinating Story of the World’s Most Common Man-Made Material, Robert Courland, Prometheus Books, New York, 2011.

Age of discovery of glass and concrete in Rome and Egypt is relatively the same... and sculpture came before pottery.

The Death and Life of Great American Cities, Jane Jacobs, Random House, NYC 1992.

Frank Lloyd Wright, Rebel in Concrete, Aylesa Forsee, MacCrae Smith Co, Philadelphia, 1959.

Glass of the Avant-Garde, From Vienna Secession The Torsten Brohan Collection from the Museo Nacional de Artes Decorativas, Madrid, Spain. Torston Brohan and Martin Eidelberg, Presrel Verlag, NYC, 2002.

Glass Virtual, Real, by Koen Vanderstukken, Black Dog Publishing, London, UK. 2016.

I Nuovi Paesaggi, Lotus Navigator 02, April 2001.

The Ishtar Gate: The Processional Way, The New Year Festival of Babylon, Joachim Marzahn, Verlag Phillpp von Zabern, 1992.

*"The sides of the slabs... bore the following inscription:
'Nebuchadnezzar, King of Babylon,
Son of Nabopolassar, King of Babylon, am I.
The street for the procession
of my great Lord Marduk,
I decorated magnificently with stones from the mountains,
Marduk, my Lord, give eternal life." Pp8*

Jardins "Au Naturel", Rocailles, Grottesques et Art Rusetique, Michel Racine, Actes Sud, Paris, 2001.

Josef Albers, Glass, Color, Light, Guggenheim Museum, NYC, 1994.

Jujol, Ignasi de Sola-Morales, Ediciones Poligrafa, S.A.Barceloona, Spain, 1990.

"Jujol's architecture... is erratic and auto-constructive, growing from unexpected movements based on casual displacements of energy." Pp 28

Landscape as Inspiration, Hans Dieter Schaal, Ernst and Sohn, London, 1994.

Michael Lin, Kathleen Bartels, Vancouver Art Gallery and Hatje Cantz, 2010.

"We should not forget that the American Abstract Expressionists adopted large formats precisely when oversized billboards first appeared and when Hollywood film studios invented the cinemascope format and VistaVision, which were destined to immerse viewers in visual spectacles. The way in which Lin extends pattern to monumental dimensions corresponds to a specific historical stage in the capitalist iconography of the oversized, of the image as environment...." Pp 13 Nicholas Bourriaud

The Monumental Impulse, Architecture's Biological Roots, George Hersey, MIT Press, Cambridge, 1999.

Mosaics in Mexico, The Perdomo Family's Workshop, Miguel angel Fernandez, Artes Mexico, Mexico City, 2006.

Module Proportion Symmetry, Rhythm, Edited by Gyorgy Kepes, George Braziller, NYC, 1966.

The Modernist Garden in France, Dorothee Imbert, Yale University Press, New London, 1993.

Object Atlas, Fieldwork in the Museum, Dialogues Between Artand Anthropology, Various authors, Kerber Forum, Weltkulturen Museum, Frankfurt, Germany, 2011.

"...Carl Einstein's concept of the museum as a dynamic, living school.' German historian Einstein, who lived concurrently with Walter Benjamin and Aby Warburg, championed the notion of museums lay at the heart of the aesthetic and intellectual innovation. ... He proposed switching collections back and forth between display and laboratory. Otherwise he wrote, museums would run the danger of becoming, 'preserve jars,' and would 'anesthetize and rigidify into a myth of guaranteed continuity.' Pp 19

"The philosophy behind the Weltkulturen Museum holds that today each individual artifact in the collection is a prototype ad therefore is a trigger for future concepts and productions. To reference the American artist Alan Kaprow the objects in the collection contain, 'stored code.' To decipher them requires an engineered confusion between histories, roles and disciplines, and unorthodox predisposition which Kaprow called, 'signal scrambling.' ...Narratives that result from earlier... research, offer a seedbed for further knowledge production and cultural mediation." Pp 23

The Once and Future Park, Essays, Princeton Architectural Press, Walker Art Center, 1993.

"In redefining nature we are entering the field of myth and seeking imagery that satisfies the soul by form, content and meaning. If images can express a vision of nature that moves us and corresponds both to our present understanding of nature and to our spiritual needs, we just may have gotten our new definition right. It will not be Eden, though Eden reverberates through all landscapes, and it will not be the Peaceable Kingdom, for which we yearn. It will; however be the place where we sense life, its brevity, fragility, mutability and intensity, and its connectedness among all living forms. Herein lies the difference from interior public spac: it consists in the living: it is built of and for living parts." Pp 44 Diana Balmori

Picassos Concrete Sculptures, Sally Fairweather, Hudson Hills Press, NY, 1982.

Potential Images- Ambiguity and Indeterminacy in Modern Art, Dario Gamboa, Reaktion, London, 2001.

Public Art Now, Sandu, Hong Kong, 2016.

“The role of public art is a platform that creates this interaction by artistically high jacking public spaces. Its main tool is the creation of Spaces that create playful and artistic experiences prone to generate new perceptions of the urban environment. ... we test the permeable barrier between public and private space and questions public-private borders by constructing hybrid spaces, spaces in-between, By generating different borders between these two entities, blurred of transparent, we stimulate people t respond to new spatial configurations.” Marco Canevacci, pp. 006

Serizawa Keisuke: A Lifetime Devoted to Beauty in Utility, various essays, Asahi Shinbum, 2007.

Sigmar Polke, Fenster – Windows, Grossmunster Zurich, Parkett Publishers, Zurich, 2014.

Sophie Tauber-Arp, Today is Tomorrow, Scheidegger and Spiess, Aargauer Kunst Aarau, Zurich 2014.

Surreal Eden, Edward James and Las Pozas, Margaret Hooks, Princeton Architectural Press, BY, 2007.

Things I Have Learned in My Life So Far, Stefan Sagmeister, Abrams, NY, 2011.

Tilings and Patterns, Branko Grunbaum and GC Shephard, W.H. Freeman & Co, NYC, 1987.

Trickster Makes This World, Mischief, Myth and Art, Lewis Hyde, North Point Press, NY. 1998.

“A trickster does not live near the hearth; he does not live in the halls of justice, the soldier’s tent, the shaman’s hut, the monastery. He passes through each of these when there is a moment of silence, and he enlivens each with his mischief, but he is not their guiding spirit. He is the spirit of the doorway leading out and of the crossroad at the edge of town... He is the spirit of the road at dusk, the one that runs from one town to another and belongs to neither. There are strangers on the road, and thieves, and in the underbrush a sly beast whose stomach has not heard of your letters of safe passage.

The road that trickster travels is a spirit road as well as a road in fact.” Pp 6

“But these themes themselves do not interest me as much as their conjunction with the final thing that must be said to round out an initial portrait: in spite of all their disruptive behavior, tricksters are regularly honored as the creators of culture. They are imagined not only to have stolen essential goods from heaven and given them to the race but to have gone on and shaped the world so as to make it a hospitable place for human life..... Trickster the culture hero is always present: his seemingly asocial actions continue to keep our world lively and give it flexibility to endure.” Pp 9

“There are two Greek words that can mean, ‘joint.’ The first is ‘drthron’. ‘The drthon connecting the hand and arm is the wrist,’ says Aristotle. A drthron can also be a connecting word in language, an ‘and’ [or @... ed.] or a ‘but’ for example, as if the flow of speech required its own little wrists and elbows to become intelligible. The second word, ‘harmoi’, also means a joint in the body (especially the shoulder joint), but more commonly it denotes the joints made by artisans, the mason building a wall, the shipwright fitting planks, the metal worker soldering a seam, the carpenter fastening a door – all those craftsmen are making ‘harmoi’.” Pp 254

Visual Encounters – Africa, Oceania, and Modern Art, Christoph Merian Verlag, Foundation Beyeler, Germany, date unknown.

What to do? Mario Merz and Marosia Castaldi, Turin, Italy, Garibello Artegraphica, 2004.

CORNING MUSEUM OF GLASS

CORNING, NY BOOM!!! (CONCRETE ANTAX)

Behind the Scenes of Tiffany Glassmaking, The Nash Notebooks, Martin Eidelberg and Nancy McClelland, St. Martins Press, NYC 2000.

Desire Lines, the Public Art of Tess Jaray, Ridinghouse, London, 2016.

Edges of the Experiment, the Making of the American Landscape, Marie-Jose Jomgerius, FW Books, The Netherlands, 2015.

The Experience of Landscape, Jay Appleton, John Wiley & Sons, London, 1996.

To see, without being seen. Refuge and overlook.

The Medieval Garden Design Book, Ramona Jablonski, Stemmer House, Maryland, 1982.

Sputterance, text on and by Rene Daniels, Du Pont Museum, Tilburg, The Netherlands, 2007.

"Lentebloesem, 1987," image, Pp 92

You are Here, Personal Geographies and Other Maps of the Imagination, Katherine Harmon, Princeton Architectural Press, New York, 2004.

EVERSON ART MUSEUM – SYRACUSE, NY (ONONDAGA (UNIFORM))

Acorn, Yoko Ono, Algonquin Books, Chapel Hill, 2013.

All We Are Saying – The Last Major Interview with John Lennon and Yoko Ono, David Sheff, St. Martin's Griffin, NYC, 1981.

Anthony Caro, Richard Whelan, E.P. Dutton, NYC. 1975.

Avant Gardeners, Tim Richardson, Thames and Hudson, London. 2008.

"Martin Heideggers influential 1951 lecture, 'Building Dwelling, Thinking,' introduced his concept of the four-fold of Earth, sky, mortals and divinities. The four-fold defines what it really means to dwell ... on Earth. 'When places are actively sensed,' he said, 'the physical landscape becomes wedded to the landscape of the mind, to the roving imagination....'" Pp 310

"If places are the interconnecting nodes of our experience, a spatial plane which is perhaps more important than the temporal in terms of our relationship with the universe. Then this must have a bearing on our attitude to death. We tend to think of death as the end of life lived through time, but imagine that what we fear about death is the sudden extinction of that life. But perhaps this fundamental fear of death is founded not in anticipation of life, but the anticipation of being nowhere. (In our society, the lowest castes of all are the placeless peoples: the gypsies, the travelers, the refugees, the asylum seekers.) To be in no place, psychologically speaking, is the worst fate of all, since it is wither madness or death, whereas to be in a place that is right is paradise – which brings us to gardens and landscapes." Pp 312

The Color of Being/El Color del Ser, Dorothy Hood, 1918 -2000, Susie Kalil, The Art Museum of South Texas, Texas A & M University Press, 2016.

"Hood's work presents clues and references to other worlds, other times, other spaces. At the center of her work is the sphere of human existence inhabited by marginal experiences of dream, imagination and memory – those often subliminal and turbulent layers of experience in which the potential for self-discovery and renewal reside. She enables us to address the most primal of human concerns: the difference between outer and inner worlds, between what vanishes and what remains. In her paintings there is a constant interplay of polarities: light/dark; positive/negative; hot/cold; unity/multiplicity; male/female; heaven/earth – used for putting things in relation to each other, and thereby into balance and harmony." Pp 3

The Fold, Leibniz and the Baroque, Gilles Deleuze, University of Minnesota Press, 1993.

"The fold is inseparable from wind. Ventilated by the fan, the fold is no longer made of matter through which we see, but of the soul in which we read, 'plis jaunes de la pensee', the book of the monad with multiple leaves. Now it contains every fold, since the combination of its pages are infinite,; but it includes them in closure, and all the actions are internal. However these are not two worlds, the fold of the newspaper, dust or mist, inanity, is a fold in circumstances that muse have its new mode of correspondence with the book, the fold of the Event, the unity that creates being, a multiplicity that makes for inclusion, and collectivity having become consistent." Pp 31

Framing Sight, The Nancy and Russell Carlson Collection of American Landscape Photography from the Everson Museum of Art, Curated by Debora Ryan, EMA, 2004.

"In the pictorial arts, the landscape genre is time-honored, cloaking topographical mapping with geological fact in a mantle of cultural intent. With origins in seventeenth century Dutch painting, landscape came of age in the secular and modern world of the nineteenth century, coinciding with the radical upending of the academic canon of the arts. The rise of landscape led to the eclipse of history painting, the dominant pictorial

genre that depicted moralizing and heroic objects of edifying significance. The shift posited the rapidly changing state of nature and life and swept away timeworn visual conventions that did not directly speak to the immediate and the new.” Pp 11 Therese Mulligan, PhD

Fluxus, Street Events, Thomas Kellein, Thames and Hudson, London, 1995.

“The motto of the early years was. ‘concreteism.’” Pp 10

“gag and a paradox.” Pp 11

“Painting to be Walked on, “ Pp 119.

Grapefruit, by Yoko Ono, Simon and Schuster, NYC. 1971.

Landscape Architecture and Digital Technologies, Re-conceptualizing Design and Making, Jillian Walliss and Heike Rahmann, Routledge, London, 2016.

“Peter Eisenman was the first to explore Deleuze’s essay, ‘The Fold, ‘in relationship to architecture. He was pivotal in articulating, ‘a new category of objects defines not by what they are, but by the way they change and by the laws that describe their continuous variation.’ For Eisenman, the notion of the fold offered an exciting alternative to gridded space in the Cartesian order, challenging the binary distinctions of the interior-exterior and the figure- ground. The Exploration of these ideas was continued by Greg Lynn, who informed by Deleuze’s definition of smoothness, “as continuous variation.’ ...proposed new ways of conceptualizing spatial complexities. His essay, ‘Folding Architecture,’ Is considered a turning point in the history of Deconstructualism in relationship to design.” Pp 3

“Rob Woodbury notes that: ‘No longer must designers simply add and erase. They now add, erase, relate and repair. The act of relating requires explicit thinking about the kind of relation: is this the point on the line, or near to it. Repairing occurs after erasure, when the parts that depend on an erased part are related again to the parts that remain. Relating and repairing impose fundamental changes on systems and the work that is done with them.’”

Or Daniel Davis’ definition of parametric design: “A parametric model is unique, not because it has parameters (all design, by definition has parameters), not because it changes (other design representations change) not because it is a tool or style of architecture, a parametric model is unique not for what it does by rather for how it was created. A parametric model is created by a designer explicitly stating how outcomes derive from a set of parameters.” Pp 5

“Broadly speaking, performative design shifts attention from what a design is, to what a design does... James Connor advocates for the shift. ‘from landscape as a product of culture to landscape as an agent producing and enriching culture.’” Pp 7,

Mario Merz, curated by Germano Clemant, Mazotta, Milano, 1983.

Merz at MOCA, Bruno Cora and Mary Jane Jacob, Fabrei Editori, LA MOCA, 1989.

New Works in Clay by Contemporary Painters and Sculptors, Margi Houghto, Everson Museum, First Edition, 1976.

The Poetry of Leaves, (Rikka) Norman Sparnon, Walker/Weatherhill, Tokyo, 1970.

Syracuse University Magazine, Fall/Winter 2016. Syracuse, New York, “*Campus Transformation*”, Haley pp 32- 37; “Grand Again,” Harrigan, Pp. 20 – 25.

The Tangram Book, Jerry Slocum, Sterling Publishing, NYC, 2004.

Toys of the Avant-Garde, Museo Picasso Malaga, Spain, 2005.

Yoko Ono, Hans Ulrich Obrist, The conversation Series, Koln, Germany, 2009.

Yves Brunier: Landscape Architect, Payagiste, ar en reve Centre d’Architecture/Birkhauser, Germant, 1999

“Whereas architecture describes a stable state, landscape architecture triggers endless scenarios of life and death, rebirth, transformation, mutation. That’s why buildings cannot live without it.” Pp21.

“The reflection of these initial geometries is our central theme, and its sensual development constitutes our melodic line. Mirrored planes work to reflect the architecture. This can first be seen in a broad man-made lake.” Pp 103

PEABODY ESSEX MUSEUM - SALEM, MA.

THE FOLD OF THE WORLD OF THE FAN

The Fold, Leibniz and the Baroque, Gilles Deleuze, University of Minnesota Press, 1993.

"The fold is probably Mallarmé's most important notion, and not only the notion, but, rather, its operation, the operative act that makes him a great baroque poet. Herodiade' is already the poem of the fold. The fold of the world of the fan ...or unanimous fold. At times the open fan makes all particles of matter, ashes, and fog rise and fall. We glimpse the visible through the mist as if through the mesh of a veil, following the creases that allow us to see stone in the opening of their inflections. 'fold after fold,' revealing the city. The fan reveals absence or withdrawal, a conglomeration of dust, hollow collectivities, armies and hallucinating assemblies. Ultimately the fold pertains to the sensitive side of the fan, to sensitivity itself, stirring up the dust through which it is visible, and exposing its own inanity. And at others, from the other side of the fan that is now closed, 'the scepter of the rosy shores'.... This white closed flight you pose ..., 'the fan no longer moves towards pulverization, it exceeds itself or finds finality in an inclusion, 'thick layerings, offering the tiny tomb, surely, of the soul.'" Pp 33

Comme un Oiseau, Gallimard/Electa, Fondation Cartier, Pour l'Art Contemporain, Paris, France 1996.

Cosmigraphics {Picturing Space Through Time}, Michael Benson, Abrams, NYC, 2014. "1984," Pp 204, 205.

Images take Flight, Feather art in Mexico and Europe 1400- 1700, Russo, Wolf and Fane, Hirmer, 2015. "The Feather Fan in the Peabody Essex Museum," Richter, Leveque and Carey. Pp. 342- 349

Peruvian Featherworks, Art if the Pre-Columbian Era, Heidi King, Metropolitan Museum of Art, Yale University Press, 2012.

TACOMA MUSEUM OF GLASS - TACOMA, WA.

CUT GLASS WATERCOLOUR

Artists Land Nature Mel Gooding, Harry Abrams, NY, 2002.

"The value of work doesn't change whether it is in a museum or in a street. It's always the same. It doesn't need the context of the space to exist. It's like a stone, it's like a man, and it's something that always has its value. Perhaps if it is in a museum all the people will think it is an art object; if it's in the road, perhaps some people won't, but that's and art problem. The work itself doesn't change." Giuseppe Penone, Pp 155

Pilchuck: A Glass School, Tina Oldknow, University of Washington Press, Seattle, WA. 1996.

TOLEDO MUSEUM OF ART, GLASS PAVILION - TOLEDO, OHIO

NOW NOW/BITTER COLD

Patterns, Gerhard Richter, DIVIDED MIRRORED REPEATED, Heni Publishing, London, 2012.

Radical Lace & Subversive Knitting, David Revere McFadden, Museum of Art and Design, NYC, 2007.

The Secret Teachings of All Ages, Manly P. Hall, The Philosophical Research Society, Los Angeles, 1988.

"Both the magic mirror and the crystal ball are symbols little understood. Woe that benighted mortal that accepts literally the stories circulated concerning them! He will discover – often at the cost of sanity and health – that sorcery and philosophy, while often confused, have nothing in common. The Persian Magi carried mirrors as an emblem of the material sphere which reflects Divinity from its every part. The crystal ball, long misused as a medium for the cultivation of psychical powers, is a threefold symbol: (1.) it signifies the crystalline Universal Egg in whose transparent depths creation exists; (2.) it is a proper figure of a Deity previous its immersion in matter; (3.) it signifies the aesthetic sphere of the world in whose translucent essences is impressed and preserved the perfect image of all terrestrial activity." Pp C

Snow Crystals, 2453 Illustrations W.A. Bentley and W.J Humphreys, Dover Publications, NY, 1931/1981.

ROBIN BRAILSFORD creates dynamic civic environments using her patented architectural mosaic technique, LithoMosaics coupled with dimensional elements, word play and land forms. Public art has been her chosen métier for more than 30 years.

Born on Boston's North Shore, her father was a British Master Mariner and the founder of a Veterans' for Peace chapter. Her mother, born on a homestead in the sub-arctic of northern Minnesota, was an author and artist. Both died at the age of 96.

Growing up on the North Shore, Robin was exposed to the famous artist colonies of Gloucester, Provincetown and Boston at an early age. Following a need for the desert, she has been moving steadily west and south since 1971. She studied Metalsmithing, Glass, Video and Sculpture while attaining a BFA, MA and MFA in Sculpture. At Syracuse University, Pilchuck Glass School, the Atlantic Center for the Arts and the Universities of California San Diego and of New Mexico, she has worked with Bill Viola, Helen and Newton Harrison, Terry Allen, Stephen Antonakas, Larry Bell, Erwin Eisch, Christo, Albinus Elskus, Thomas Barrow, and Rodger Mack. Her fearless sense of scale came from the emblematic community Fourth of July celebrations of her youth, the global travels of her parents and three generations of women artists. Growing up at the edge of the sea was a big influence. She now finds her inspiration in the chaparral covered sacred mountains on the edge of US/Mexican border and in 2017 politics.

Brailsford sees her role literally as a public artist to be the conscience of each new commission. By this she means to discover the potential in each unique site, community and project, and then to realize that potential. She is an aesthetic engineer. Her highest aspiration is to make work that is true and therefore timeless.

Throughout her career, Brailsford has explored a wide range of media and techniques. Early

on, she was recognized for her talents in silversmithing, then glass, then sculpture. During this time her work was shown at the iconic Ben Johnson, Design Research store in Harvard Square, Cambridge, resulting in several private commissions, and casting bronze at the Johnson Atelier of Sculpture in Princeton. She has been a stained glass apprentice; and a store designer for a Japanese furniture company in Boston, New York and New Jersey. Her first large public artwork, for the Coronado Bay Bridge arcing over San Diego Bay, won an NEA award, and that site, Chicano Park was designated a National Historic Landmark by President Obama in 2017. Since 1986, she has devoted herself fully to public art. Her 50+ projects include wildlife refuges, transit malls, city schools, city parks, state beaches, lifeguard towers, bridges, bike paths, gardens, court houses, national forests, water treatment, AIDS memorials - all celebrating her singular attention to intellectual and technical excellence and longevity. The concepts she explores range from civil rights, to literature, to space exploration to humor. The very top firms in engineering and landscape architecture are her frequent and repeat partners. Her clients are top shelf.



Vision Set, traced glass and neon, 1982

While the field of public art has veered towards large shops of anonymous interns, producing similar work for all comers, the work of Brailsford Public Art, a DBE, is singular, and absolutely created by the artist

herself. Brailsford works with group of core craftspersons and fabricators, with whom she has collaborated for over 30 years. First and foremost of this group, is the artist Wick Alexander.



Glass and neon Vision Set, detail.

Every public art project is different, and so each requires a retooling of skills and thinking – hence her continued fascination with the field. The sites that public art offers, as well as public ownership, the scale of concepts and potential for greater good are very strong attractors for her. As an innovator and inventor, Brailsford is always testing and defining the limits of her art. She was hosted the first National Warm Glass Exhibition (coining the term) and is a founder (1999) and board member of Public Address, one of the first US public art advocacy groups. Currently she is reinventing her own public art process, with Cold Call/Museum as Muse, LithoMosaic plazas for six renowned institutions – the Everson, and Peabody Essex Museums; the California Center for the Arts; and the Corning, Toledo and Tacoma Museums of Glass – the proposals of which will be shown in 2018 at the, “Public Address is Speaking Up,” exhibition at the palatial California Center for the Arts. She is also exploring her silversmithing and glass roots, with a series of individual pieces synthesizing private political thoughts into silver, glass and gold. She has shown nationally and internationally, and has 35 years of experience in the public art field, with award-winning projects in over a dozen states.