

Lordy Rodriguez  
832 B Street Unit C  
Hayward, CA 94541  
[lordyrodriquez@gmail.com](mailto:lordyrodriquez@gmail.com)  
713-398-6497  
Lordyrodriquez.com

### Skills and Project Experience

I've been a professional artist for over 20 years with an exhibition record with a diverse range of institutions. I have knowledge in light carpentry, art installation, conservation, and art handling. I am proficient in painting, drawing, some ceramics, graphic design, photoshop, and most video and sound editing software. I am also a professor in art so my current skill set associated with that occupation is centered around organization, teaching techniques, managements, and public speaking. In some of my past job experiences, as a catering manager I've managed staffs up to 50 employees and handled parties of up to 600 guests, as a court reporter booking agent I've coordinated depositions across the country with a variety of needs from medical to video depositions, as well as multiple other positions with managerial needs. With public art, I've had projects in New York and in the Bay Area, most recently installed works at SFO. I currently have a federal public art commission with the GSA for a new land port of entry building in New Mexico and a commission with UCSF Benioff Hospital.

## Lordy Rodriguez

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[lordyrodriquez@gmail.com](mailto:lordyrodriquez@gmail.com)

Born 1976, Quezon City, Manila, Philippines  
Lives and works in Hayward, CA

### Education

- 2008 M.F.A. Stanford University. Stanford, CA
- 1999 B.F.A. School of Visual Arts. New York, NY

### Teaching

- 2014-Present San Jose State University, CA  
Assistant Professor in Arts Entrepreneurship
- 2009-2014 University of Stanford, CA  
Lecturer in Painting, Painting II, Drawing, Drawing II, and Collage
- 2008-2014 University of California Berkeley, CA  
Lecturer in Language of Drawing, Language of Painting, and Approaches to Painting

### Solo Exhibitions

- 2014 "Art on Market Street: Strangerhood", San Francisco Arts Commission, San Francisco, CA
- 2013 "Code Switch", Hosfelt Gallery, San Francisco, CA
- 2012 "2 X 2", ProArts, Oakland, CA
- 2011 "The Map is Not the Territory", Hosfelt Gallery, New York, NY
- 2009 "Surface Depths", Nevada Museum of Art, Reno, NV
- 2009 "States of America", Austin Museum of Art, Austin, TX
- 2008 "201 Drawings", Hosfelt Gallery, San Francisco, CA
- 2007 "Polar Ice Caps", Clementine Gallery, New York, NY
- 2006 "New Work", Finesilver Gallery, Houston, TX
- 2006 "Landscapes", Hosfelt Gallery, San Francisco, CA
- 2005 "Final States", Clementine Gallery, New York, NY
- 2004 "New Work", Finesilver Gallery, San Antonio, TX
- 2004 "New States", Hosfelt Gallery, San Francisco, CA
- 2003 "New Work", Finesilver Gallery, San Antonio, TX
- 2002 "New Dislocations", Clementine Gallery, New York, NY
- 2001 "Texas 50", ArtPace, A Foundation for Contemporary Art, The International Artist-In-Residence Program, San Antonio, TX
- 2000 "States", Clementine Gallery, New York, NY
- 1999 "New Work", Finesilver Gallery, San Antonio, TX

### Group Exhibitions

- 2015 "Position, Tensions, and the Surrounding Areas", Somarts, San Francisco, CA
- 2014 "City Limits, City Life", San Jose Museum of Art, San Jose, CA  
"The Art of Collaboration", Artpace, San Antonio, TX  
"Storm", Center for Art and Thought, Los Angeles, CA
- 2013 "Contemporary Cartographies", Lehman College Art Gallery, Bronx, NY  
"Mapping the Terrain", The Mills Building, San Francisco, CA
- 2012 "Look Both Ways", Hosfelt Gallery, San Francisco, CA  
"Swap Meet", The Dikeou Collection, Denver CO  
"New Works Now", ArtPace, A Foundation for Contemporary Art, San Antonio, TX  
"The Map as Art", Kemper Museum, St. Louis, MO

- “Contemporary West”, Blanton Museum of Art, Austin, TX
- 2011 “Here Be Dragons: Mapping Information and Imagination”, Intersection for the Arts, San Francisco, CA  
 “Vacation”, Williams Tower Gallery, Houston, TX  
 “Chico and Chang”, Intersection for the Arts, San Francisco, CA; traveled to San Jose Institute of Contemporary Art, San Jose CA  
 “Records and Marks”, Montalvo Arts Center, Saratoga, CA
- 2010 “Chain Reaction”, San Francisco Art Commission Gallery, San Francisco, CA  
 “Mapping: Memory and Motion in Contemporary Art”, Katonah Museum of Art, Katonah, NY
- 2009 “Bellwether: SOEX Grand Opening + Inaugural Exhibition”, Southern Exposure, San Francisco, CA  
 “Eye World”, Triple Candie, New York, NY  
 “Apature”, Go for a Loop Gallery, San Francisco, CA  
 “Cartographic Imagination: Mapping in Contemporary California Art”, The Fine Arts gallery at San Francisco State University, San Francisco, CA  
 “The Coldest Winter I Ever Spent was a Summer in San Francisco”, Hosfelt Gallery, San Francisco, CA  
 “Here and There: Seeing New Ground”, 516 ARTS, Albuquerque, NM  
 “Polar Dispatches”, Portland Museum of Art, Portland, ME  
 “All Over the Map”, Kohler Art Center, Sheboygan, WI
- 2008 “Eclectic Works: Recent Prints and Then Some”, Electric Works, San Francisco, CA  
 “Road Trip”, San Jose Museum of Art, San Jose, CA  
 “Summer Reading”, Hosfelt Gallery, New York, NY  
 “Transient”, Thomas Welton Stanford Art Gallery, Stanford, CA  
 “Eligible Traffic”, Trinity University Art Gallery, San Antonio, TX  
 “Zoom +/-”, Limn Art Gallery, San Francisco, CA  
 “Cardinal Points: The Relationship Between Art and Maps”, The Park School Richman Gallery, Baltimore, MD
- 2007 “Not Only Possible but Also Necessary: Optimism in the Age of Global War”, 10<sup>th</sup> Istanbul Biennial, Istanbul, Turkey  
 “Lines in the Earth: Maps, Power, and the Imagination”, Sun Valley Center for the Arts, Ketchum, ID  
 “There’s No Place Like Here”, University Art Gallery, Sonoma, CA  
 “Pattern vs. Decoration”, Hosfelt Gallery, San Francisco, CA  
 “Pattern vs. Decoration”, Hosfelt Gallery, New York, NY  
 “The Landscape of...”, Thomas Welton Stanford Art Gallery, Stanford, CA  
 “World Factory”, Walter and Mcbean Galleries, San Francisco Art Institute, San Francisco, CA  
 “Water”, Salvatore Ferragamo Gallery, New York, NY  
 “Zoom”, ARENA 1 A project of Santa Monica Art Studios, Santa Monica, CA
- 2006 “California Biennial”, Orange County Museum of Art, Newport Beach, CA  
 “Global”, Westport Arts Center, Westport, CT  
 “Alimatuan”, The Contemporary Arts Museum, Honolulu, HI

- “Personal Geographies: Contemporary Artists Makes Maps”, Hunter College Times Square Gallery, New York, NY
- 2005 “New Turf”, Fleming Museum, Burlington, VT  
 “Lordy Rodriguez and Mike Arcega”, 101 California Street Lobby, San Francisco, CA  
 “Red Beans and Rice: Asian Artists in the New South”, Atlanta Contemporary Art Center, Atlanta, GA  
 “As the Freak Takes You”, Atlanta College of the Arts Gallery, Atlanta, GA  
 “Portraits”, Carrington Gallery Ltd., San Antonio, TX
- 2004 “Perspectives @ 25: A Quarter Century of New Art in Houston”, Contemporary Arts Museum, Houston, TX  
 “Beginning Here: 101 Ways”, Visual Arts Gallery, New York, NY  
 “Uncharted Territory: Subjective Mapping by Artists and Cartographers”, Julie Saul Gallery, New York, NY  
 “Indivisible Cities”, Bill Maynes Gallery, New York, NY  
 “Anacapa: A Changing Landscape”, Nathan Larramendy Gallery, Ojai, CA  
 “Topographies”, Walter & McBean Galleries, San Francisco Art Institute, San Francisco, CA; traveled to Pasadena Museum of California Art, Pasadena, CA  
 “Terrain: Rob de Mar, Ashley Prine, Lordy Rodriguez”, Clementine Gallery, New York, NY  
 “Art in Embassies Program”, The United States Embassy, Santiago, Chile  
 “Dessins et des Autres” Galerie Anne de Villepoix, Paris, France
- 2003 “Altoids Curiously Strong Collection”, Atlanta College of Art Gallery, Atlanta, GA; traveled to New Museum of Contemporary Art, New York, NY  
 “Wish You Were Here-The Art of Adventure”, Cleveland Institute of Art, Cleveland, OH  
 “Mapping it Out”, The Work Space, New York, NY  
 “Road Show”, George Adams Gallery, New York, NY  
 “Still/Motion”, Hosfelt Gallery, San Francisco, CA  
 “Clementine @ Hallwalls”, Hallwalls Center for Contemporary Art, Buffalo, NY  
 “Wanderlust”, Lopez Museum, Manila, Philippines  
 “Mapping Memory”, The Hand Workshop Art Center, Richmond, VA  
 “A Sense of Place”, The Arlington Museum of Art, Arlington, TX  
 “Indoor/Outdoor”, Limn Gallery, San Francisco, CA  
 “Roots of Renewal”, Faulconer Gallery, Grinnell, IA
- 2002 “Terra Incognita: Contemporary Artist’ Maps & Other Visual Organizing Systems”, Museum of Contemporary Art, St. Louis, MO  
 “Shifting Ground”, ArtScan, Gallery, Houston, TX
- 2001 “Works on Paper”, Finesilver Gallery, San Antonio, TX  
 “Repetitive Motion”, College of Visual Arts, Saint Paul, MN  
 “The World According to the Newest and Most Exact Observations: Mapping Art and Science”, Tang Teaching Museum, Saratoga Springs, NY  
 “August Confessions: Ask Me Now”, Geoffrey Young Gallery, Great Barrington, MA  
 Art Miami, Project Room, Miami, FL
- 2000 “The City”, Nicole Klagsbrun Gallery, New York, NY  
 “Miracle Whip”, Clementine Gallery, New York, NY



- 1999 "Comings and Goings" Visual Arts Gallery, New York, NY
- 1998 "At Home and Abroad: 20 Filipino Artists", Asian Art Museum, San Francisco, CA; traveled to Contemporary Arts Museum, Houston, TX; traveled to Metropolitan Museum, Manila, Philippines

## Bibliography

- Harmon, Katharine, The Map as Art: Contemporary Artists Explore Cartography, Princeton Architectural Press, p. 54-55
- Cornell, Lauren; Gioni, Massimiliano; Hoptman, Laura, /Younger Than Jesus/ Artist Directory, Phaidon Press, p. 414
- Vergara Jr. , Benito M., Pinoy Capital The Filipino Nation in Daly City, Temple University Press, 2009 (cover)
- Hou Hanru, 10<sup>th</sup> Istanbul Biennial: "Not Only Possible but Also Necessary: Optimism in the Age of Global War" (catalogue), Istanbul Foundations for Culture and Arts 2007
- ArtLies, Spring 2007 (fold out spread and cover image), pp. 13
- Get Lost: Artists Map Downtown New York, Produced by The New Museum, ed. Massimiliano Gioni, 2007, pp. 7
- Elizabeth Armstrong, Rita Gonzalez, Karen Moss, 2006 California Biennial (catalogue), Orange County Museum of Art, 2006
- Catalina Montano, "Lordy Rodriguez at Finesilver Gallery", Artshouston, December 2006
- Brian Boucher, "Lordy Rodriguez at Clementine Gallery", Art in America, March 2006
- Evelyn C. Hankins, New Turf (catalogue), Fleming Museum, 2005
- "Lordy Rodriguez: New States", ArtLies, Summer 2004
- Moss, Karen, Topographies (catalogue), The San Francisco Art Institute, 2004
- Bing, Alison, "Lordy Rodriguez at Hosfelt Gallery", Artweek, July/August 2004, p. 19-20
- Frank, Paul, "Natural Wonders", Pasadena Star News, September 2004
- Harmon, Katharine, You Are Here: Personal Geographies and Other Maps of the Imagination, Princeton Architectural Press, 2004 (cover)
- "Readings", Harper's Magazine, February 2003
- Chaffee, Cathleen, Wish You Were Here: The Art of Adventure (catalogue), The Cleveland Institute of Art, 2003
- Shaw, Lytle, "Lordy Rodriguez: New Dislocations, Clementine Gallery", Art on Paper, December 2002
- Halkin, Talya, "Gallery Going: Lordy Rodriguez at Clementine", The New York Sun, September 26, 2002
- Veldez, Sarah, "Lordy Rodriguez at Clementine Gallery", Time Out New York, September 19-26, 2002
- "Best Gallery Exhibition: Terra Incognita", The St. Louis Times, October 2002
- Hughes
- Hughes, Jeffrey, "Terra Incognita" (reproduction), Art on Paper, September/October 2002
- "Terra Incognita" (reproduction), Tema Celeste, issue #91, June 2002, p.117
- Berry, Ian et al. The World According to the Newest and Most Exact Observations: Mapping Art and Science, (catalogue), Tang Teaching Museum, Saratoga Springs, NY, 2001
- Dailey, Meghan, "Lordy Rodriguez at Clementine Gallery", Artforum, January 2000
- Johnson, Ken, "Lordy Rodriguez at Clementine Gallery", The New York Times, December 15, 2000
- Newhall, Edith, "Altered Stated", New York Magazine, November 27, 2000

Johnson, Ken, "The City" (Nicole Klagsbrun), The New York Times, August 11, 2000  
Dumbadze, Alexander, "Lordy Rodriguez at Finesilver", The New Art Examiner, February 2000  
Friis-Hansen, Dana, et al. At Home and Abroad (catalogue), Asian Art Museum, San Francisco, 1998

**Residencies**

2015 The Oxbow School, Napa, CA  
2010 Montalvo Arts Center, Saratoga, CA  
2003 Visiting Artist, Cleveland Institute of the Arts, Cleveland, OH  
2002 Visiting Artist, Pennsylvania Academy of Fine Arts, Philadelphia, PA  
2001 ArtPace, San Antonio, TX

**Collections**

US Army Corps of Engineers  
The Nevada Museum of Art Reno  
The Progressive Corporation  
New Museum of Contemporary Art, New York, NY/Altoids Curiously Strong Collection  
Austin Museum of Art  
University of Washington  
Williams College Museum of Art  
Federal Reserve Bank Houston Branch

**Exhibit A: Proposal – Written and Visual Description**  
City of Hayward, Public Art Project  
Hayward 21st Century Library and Community Learning Center  
Book Store/Gift Shop Commission

**EXHIBIT A  
SCOPE OF WORK**

**1. Overview**

**Project Narrative**

The first floor of the new Hayward Public Library is designated with the title of “Fundamentals” with the sub-heading of Roots/Language/Community/and Beginnings. The new book store/gift shop is located on the first floor and it’s these words from the sub-heading in which I am basing my design proposal on. I propose an abstracted map frieze loosely based on the freeway systems of the east bay, the patterns and text found in various neighborhoods and sites around Hayward, and source images from historical photos of Hayward that will line the top two feet of the fifty-five foot wall expanse of the new book store. This abstracted map becomes a portrait of Hayward in a way that incorporates multiple layers of community identities.

**Roots**

Patterns and text are at the heart of the visual make up of this map design. For the Roots theme, patterns and text found in historical photos of Hayward will be included in the design. What this does is address the changing community identities over Hayward’s history.

**Language**

In my own work and research, patterns are established visual languages that have a representational role whatever that may be. In this design, patterns as a visual language act as a way to represent the area in which those patterns were sourced from. Whether they be intentional representations or not, patterns, through ongoing contact, can become visual representations of a place. Language as a theme, in this regard to patterns, is told through visual languages. This can equate to how a language spoken is often revelatory of the culture in which that language derives from.

**Community**

During the source material gathering phase, the areas in which I would like to focus on are the major neighborhoods of Hayward. Patterns and text will be sourced from these areas. One of the main effects that I want to get out of using patterns specific to these areas is their possible recognizability. As viewers see the patterns in this design, they can either recognize those patterns that they are familiar with or actively search for them when in those neighborhoods.

**Beginnings**

Because this map is an abstraction, the typical information one gets from a map is not expected with this design. The inferred road system on this map is reminiscent of the freeways of the East Bay, but also that of the roads that were first placed in Hayward which greatly affected the growth and overspill growth from surrounding areas. Text of the neighborhoods that I am surveying are listed out on the road network, but in the fashion of the way stops are aligned on the BART map. This is a direct reference to the influential growth that the BART system has added to this area. Beginnings, in this respect, is related to the causations of growth in Hayward’s history.

The final product is a site-specific map that becomes a portrait of this place based on the culture that lives here. This map not idealized, romanticized, or overly realistic. This is a portrait based on impressions and the emotions associated with the memories of a place. Like the viability of the future of the local library, the aim should be to

further intertwine itself with the local community. This project hopes to be a visual representation of that connection.

### **Process**

My process begins with the gathering of source materials. I've chosen the 16 largest neighborhoods in Hayward as starting points to visit. A list of those neighborhoods is provided. Each site visit would have me taking photos of all of the patterns and color schemes that I find in those areas. When that list is completed, other sites may be chosen. Other sources for patterns and color schemes are historical photos of the city throughout its history.

Once all of the source materials have been chosen, the drawing phase can begin. The original drawing will be made on a half scale of 25ft x 1ft. This drawing will be made on stonehenge paper and colored with an alcohol based ink. Patterns are methodically laid out on the pictorial space with the road network and neighborhood text superimposed on top of the patterns. The original drawing will be further segmented into 5 horizontal sections to accommodate the proposed maintenance plan as well as the scanning and printing processes.

The original drawing is then sent to Electricworks in San Francisco for high definition scanning. Once the digital files are created, all of them will go through an extensive editing and color correcting phase back in the studio. Any mild imperfections, bleeding, mistakes, damages, color falseness, and documentation errors will be corrected during this phase.

Digital files, after the editing phase, will be sent to Signature Reprographics in Sacramento for printing onto the wallpaper substrate. The timeframe for this part of the process is dependent on color proofing the final outcomes. Signature Reprographics will also handle the installation in the library which is expected to take no more than a week.

### **JANUARY 2016: ONE MONTH**

#### **Stage 1: Source Material Collection**

- Mapping, finalizing routes, and scouting sites around Hayward.
- Photographing all the patterns and color schemes found in the selected areas of Hayward.
- Research for patterns and color schemes from past images of Hayward.
- Editing the source images. This includes color matching, cropping, and pattern translation.

#### **Stage 2: Preparatory Stage and Preliminary Design Phase**

- Preparation of the paper which includes flattening time, cutting, and drawing the grid lines. Paper will measure to 27.5' x 12' then blown up to 55' x 2' during the reproduction to wallpaper stage.
- Layout of patterns is determined.
- Color schemes are determined.

### **FEBRUARY 2016 – JUNE 2016: 6 MONTHS**

#### **Stage 3: Drawing Phase**

- In this stage, the drawing is penciled in and then inked using an alcohol based ink.
- Any final decisions regarding usage of patterns are determined.

#### **Stage 4: Coloring Phase**

- Drawing phase and coloring phase are staggered as I will be working on both at the same time. Total time allotted for these two stages are 6 months.
- Final decisions regarding usage of color schemes are determined.

### **Summer: 2 MONTHS**



**Stage 5: Scanning/Documentation/Editing**

- Once the main drawing is completed, it will be sent to Electricworks in San Francisco for scanning. This process will only take a few days.
- Separate documentation will happen in the studio prior to sending out for scanning.
- The final step in this stage is editing and color correcting the digital file of the image. Any imperfections, mis-coloration due to scanning, and mis-alignments will be corrected. This will constitute the bulk of the time spent on this stage.

**Winter 2016: 1 MONTH**

**Stage 6: Fabrication**

- Fabrication of the wallpaper design will take place at Signature Reprographics in Sacramento.

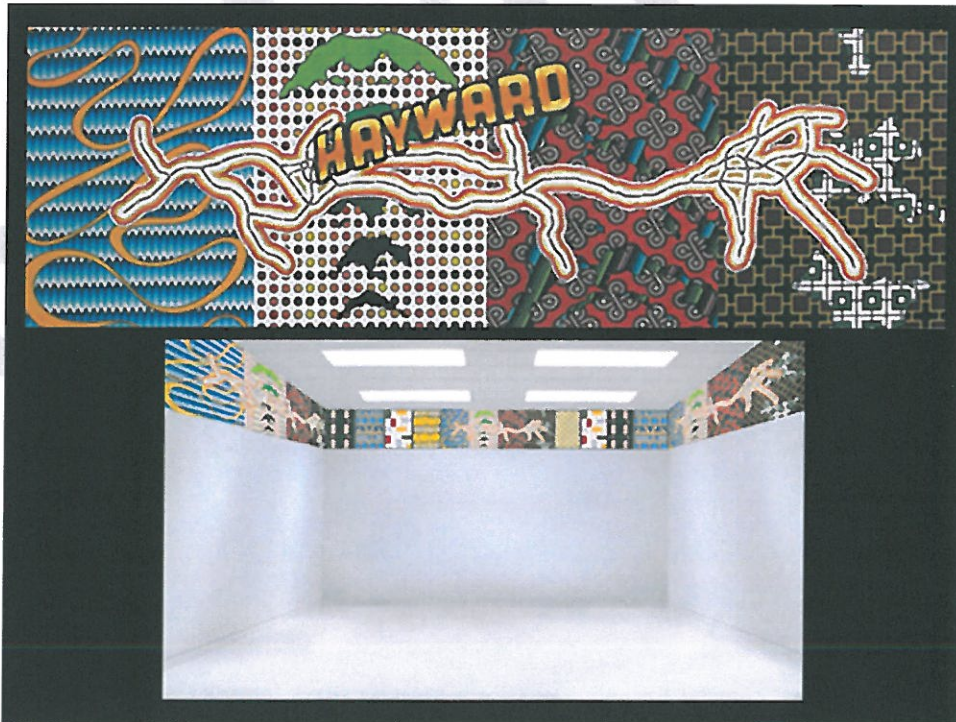
**Stage 7: Inspections and Corrections**

- Once the wallpaper is completed, color proofing and printing inspections will take place.

**March 2017: ONE WEEK**

**Stage 8: Installation at the Project Site**

- Installation will be provided by Signature Reprographics.
- Preparation of the wall to the acceptable level five drywall.
- Wallpaper is applied to the designated area.



**Exhibit B: Terms of Compensation**

City of Hayward, Public Art Project  
Hayward 21st Century Library and Community Learning Center  
Second Floor New Media Commission

Total fee for design, fabrication and installation of the commission is \$22,000. Artist shall submit invoices for phases of design, fabrication, and delivery/installation, as those phases begin, and as listed below in this Exhibit B. City shall pay Artist in a timely manner – within no more than 30 days following the submittal of Artist invoice.

Design Phase: Coordination and discussion with Architect, Art Consultant and City Team Members of design and execution of commission. \$3,300 less initial design fee = \$2,550

Fabrication Phase A: Begin Fabrication with the purchase of all materials, as well as the contracting of any subcontractors or studio assistants; fabrication through 50% of commission. \$9,000

Fabrication Phase B: Fabrication through completion; This phase begins at 50% of completion with an in person studio visit of architect, art consultant and city team members. \$6,700

Delivery and Installation: Deliver and install commission. \$3,000

SAMPLE

**Exhibit C: Commission Schedule**  
City of Hayward, Public Art Project  
Hayward 21st Century Library and Community Learning Center  
Book Store/Gift Shop Commission

Design Phase: Coordination and discussion with Architect, Art Consultant and City Team Members of design and execution of commission. December 2015

Fabrication Phase A: Begin Fabrication with the purchase of all materials, as well as the contracting of any subcontractors or studio assistants; fabrication through 50% of commission. February 2016

Fabrication Phase B: Fabrication through completion; This phase begins at 50% of completion with an in person studio visit of architect, art consultant and city team members. July 2016

Delivery and Installation: Deliver and install commission. March 2017

Note: This schedule applies to the status of the project at this time. The schedule may change with construction progress. All parties will be informed as to that progress and any changes in the schedule as they become apparent.

SAMPLE

Rob Ley - Artist Bio

Founded by Rob Ley in 2002, Rob Ley Studio operates at various scales within the built environment. The studio's projects and continuing explorations engage innovative material and formal approaches to develop environments that respond to human experience. The studio's history of experimental work includes installations at the Storefront for Art and Architecture (New York), the Taubman Museum of Art (Roanoke, VA), Materials & Applications (Los Angeles), Florida State University (Tallahassee, FL), and metropolitan arts commissions including the City of Los Angeles, the City of Seattle and Kansas City.

Ley has been awarded several notable awards and grants including the 2015 American's for the Arts - Public Art Network Year in Review award, a Graham Foundation grant, multiple AIA research grants, and an IDEC Special Projects grant. In 2010, Ley was presented with the Best Storefront Design award by the Municipal Art Society of New York for Reef at the Storefront for Art and Architecture.

Rob Ley currently teaches graduate and undergraduate design studios and seminars at the University of Southern California (USC). Ley has lectured and exhibited extensively on the topics of public art, design, technology and innovation for the public sphere at institutions including the Cooper Union (New York), Los Angeles Forum for Architecture and Urban Design (Los Angeles), Virginia Tech School of Architecture (Blacksburg, VA), American Institute Vienna (Vienna, Austria), and the Milwaukee Institute of Art and Design (Milwaukee, WI). Rob holds a Master of Architecture from University of California, Los Angeles (UCLA) and a Bachelor of Science in Architecture from the University of Illinois, Urbana-Champaign.



## **Rob Ley CV**

### ***Professional Experience***

**Rob Ley Studio**

Art Studio, Founder, Los Angeles, CA, 2004–Present

**Cliff Garten Studio**

Public Art Studio, Los Angeles, CA, 2000–2002

### ***Education***

**MArch**, Master of Architecture, 2000

**University of California (UCLA) – Los Angeles**

**BSArch**, Bachelor of Science in Arts & Architecture, 1996

**University of Illinois (U of I) – Champaign**

### ***Academic Appointments***

**University of Southern California (USC)**, Los Angeles, CA

Design Faculty, Undergraduate / Graduate Design Studios, 2011 - present

**Southern California Institute of Architecture (SCI-Arc)**, Los Angeles, CA

Design Faculty, Graduate Design Studios / Graduate Thesis Advisor, 2008 – 2012

Design Faculty, Undergraduate Design Studios 2003 - 2008

**University of California – Los Angeles (UCLA)**, Los Angeles, CA

Teaching Associate, Design/Media Arts Department, 1997 – 2000

**University of Illinois – Champaign (U of I)**, Champaign, IL

Research Assistant, Materials Research Architecture/Engineering Depts, 1994-1996

### ***Awards / Grants***

**American's for the Arts, PAN Year in Review Award**, 2015

**CoD+A Public Art Awards**, 2014

**CoD+A Public Art Awards**, 2013

**AIA Upjohn Research Grant**, (Joint award with Doris Sung) 2011

**The Municipal Art Society for New York**, Best Storefront Design - "Reef", 2010

**Graham Foundation for Advanced Studies Grant**, Supporting funds for *Reef*; An interactive installation at the Storefront for Art and Architecture, NY 2009

**AIA Upjohn Research Grant**, (Joint award with Joshua Stein), Supporting funds for *Responsive Field*; An Active Environmental Control System 2009

**AIA Knowledge Program Research Grant**, Supporting funds for *Reef*; An interactive installation at the Storefront for Art and Architecture 2008

**IDEC Special Projects Grant**

**Woodbury Project Grant**, (Joint award with Joshua Stein) 2006

**Chicago Burnham Prize, Finalist**, 2005

**Lectures / Exhibits**

**Coercion**, University of Southern California, Los Angeles, CA, 2013  
**"Spatial Inhabitation"**, USC: *Digital Media*, Los Angeles, CA, 2012  
**Acadia Design Conference**, Cooper Union/Pratt Institute, Invited Exhibitor, New York, NY, 2010  
**"Out There Doing It: Rob Ley & Christian Moeller"**, LA Forum, Los Angeles, CA, 2010  
**"Immediate Material Futures in Art"**, Virginia Tech, Blacksburg, VA, 2010  
**"Behavior, Not Intelligence"**, Storefront for Art and Architecture, New York, NY, 2009  
**"Responsive Materials"**, California Polytechnic University, Pomona, CA, 2009  
**"Light & Materiality"**, American Institute Vienna, Vienna, Austria, 2007  
**"Empathy or Beauty?"**, Woodbury University, Burbank, CA, 2006  
**"Intro"**, (SCI-Arc), Los Angeles, CA, 2004  
**"A Fair and Balanced Look at Making"**, Materials and Applications Gallery, Los Angeles, CA, 2004  
**"Space, Manufactured"**, Milwaukee Institute of Art and Design (MIAD), Milwaukee, WI, 2003

**Recent Publications**

**Interactive Installations**, Xue, editor of Phoenix Publishing, Tianjin Ifeng space Media, 2014  
**Beyond**, "Eskenazi Hospital Façade", Tang-Art Design & Information Group Limited, Beijing 2015  
**Byspace 360**, "Parking Structure Art Façade", Sun, Susan, 2015  
**AN News**, "Overseas Design- Parking Structure Art Façade by Urbana", Lee, Hyejeong, Seoul, Korean, 2015  
**[ Exterior ] Magazine**, "Parking Structure Art Façade", Lee, Hwa-joeng, Seoul Korea, 2014  
**Luel**, "Eskenazi Hospital Façade", Jong Sung, Kim, Seoul, Korea, 2014  
**BVD**, "Eskenazi Hospital Façade", Kohler, Limor, Tel Aviv, Israel, 2014  
**Details Architecture Magazine**, Jung, Youngran, 37<sup>th</sup> Issue, pp. 122-127, Seoul, Korean, 2014  
**A+A**, "May/September", Yide, Dou, Issue 2014.12, pp. 60-63, 2014  
**City Installations**, "Draper", Sun, Siren, Hong Kong, 2014  
**Launching the Imagination: A Guide to Three-Dimensional Design**, Stewart, Mary, 5<sup>th</sup> ed., 2014  
**Input\_Output**, Patel, Sneha and Ng, Rashida, 2013  
**Installations**, Choi, Beijing, 2013  
**Installation Art 2**, Wang Shaoqiang, 2013  
**Interior Design: The positivity issue no. 3**, "Ripple Effect", Tamarin, Nicholas (March 2012): pp. 90-91, 2012  
**Interior Design China**, "Rob Ley: Urbana Studio" issue 05 (2012): pp 40-43, 2012  
**See Yourself Sensing: Redefining Human Perception**, "Environments", Schwartzman, Madeline. London, UK, 2011  
**Installation Art**, Wang, Shaoqiang, ed. "Reef" pp. 104-107. Berkeley, CA, 2010  
**IA&B**, "Material Kinetics" vol. 23 no. 6, Yadav, Hema. (February 2010): pp. 110-115, 2010  
**Storefront Newsprints**, Grima, Joseph. 1982-2009. New York: Storefront for Art and Architecture, 2009  
**Form Journal**, "Urbana": *Pioneering Design, 5 to Watch*, p. 31, October 2009

**Recent Projects*****Pseudorandom, (Private Commission), New York, NY, 2015***

*Commissioned by Hewlett-Packard in New York, The term random typically implies an output of unpredictable values, though it is fundamentally impossible to produce truly random numbers within a logic based system. This installation exploration of the moment when a seemingly chaotic field reveals an emergent, ordered pattern.*

***Formidable, (Public Art Commission), Kansas City, MO, 2014***

*Commissioned by the Municipal Art Commission for the Kansas City Police Department, this permanent public art installation reflects the dual role of public servants, both maintaining a sense of strength and authority, while engaging the community through openness and transparency. The work is suspended within a newly constructed community room adjacent to the police station.*

***May/September, (Public Art Commission), Indianapolis, IN, 2014***

*Commissioned by Eskenazi Hospital, this building façade project serves as a large art installation situated on the entire south façade of the new facility's parking structure. Comprised of 7,000 colored aluminum panels, the piece abstractly depicts the growing fields which define the regions historic agricultural economy, as well as the hospital's vocal mission to encourage health through prevention and nutrition.*

***20, (Public Art Commission), Seattle, WA, 2014***

*Commissioned by the Seattle Office of Arts & Cultural Affairs, this permanent public art sculpture is an exterior, site-specific installation situated on the exterior of a new city fire station. The piece is made from coiled spring-steel clusters, assembled in a gradient pattern that reflects the diversity of the surrounding neighborhood that the station serves.*

***Floating Point, (Public Art Commission), City of Emeryville, Emeryville, CA, 2013***

*Commissioned by the City of Emeryville, California.. Constructed using a custom-built tube bending fabricating robot, the overall shape of this piece is evocative of cloud-like forms.*

***Draper, (Public Art Commission), Florida State University, Tallahassee, FL, 2011***

*A Florida State University commissioned permanent wall sculpture for the Visual Arts Department building. This sculpture is formed by draping 50 separate recycled stainless steel strips to create depth and variation along its 70' total height. The piece passes through 5 separate floors and sub-departments of the school, offering each level a unique view of the piece and its floor its own distinct identity.*

***Lumenscape, (Private Commission), Solair Building (Wilshire & Western Station), Los Angeles, CA, 2009***

*Department of Cultural Affairs commissioned gateway installation located above subway as counterpoint to the intense traffic speed of the busy intersection. Comprised of translucent thermo-formed acrylic & shifting colored LED lighting inspired by surrounding neon signs.*

***Serial Departure, (Temporary Installation), Materials and Applications Gallery, Los Angeles, CA, 2004***

*Private collection, Los Angeles, CA, 2005*

*Light installation of serially aggregated plastic modules in an outdoor exhibition space. Translated to outdoor private commission.*

***Reef, (Temporary Installation), Storefront for Art and Architecture, New York, NY, 2004 and Taubman Museum of Art, Roanoke, VA, 2005***

*Collaboration with Joshua Stein. The movement of the piece's 800 flexible panels evokes the responsive motion of a field of sunflowers as they track the sun across the sky, or a reef covered with sea anemones.*

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**Exhibit A: Proposal – Written and Visual Description**  
City of Hayward, Public Art Project  
Hayward 21st Century Library and Community Learning Center  
West Atrium Wall, 1<sup>st</sup> – 3<sup>rd</sup> Floors

**Rob Ley – Hayward Library – “Untitled”**

**Narrative**

This piece began with an affection towards books as tangible bearers of information and entertainment. The book, as an intimately physical object, is often described in quite reverent and even romantic terms by those who love literature and the written word. The piece also engages an interest in the form books take when arranged together, in increasingly precarious stacks. The image of a reader, absorbed and studying a particular topic, is an image synonymous with learning and exploration. There is also a tactile beauty to how a book is made, held, and read. As one examines books and their history, a question arises, which is how do we reconcile the beautiful physical nature of a book, in a future that heads more and more towards digital, non-tangible containers of information? For this piece, I want to explore common ground between the historical qualities of pages and books, along with the methods and means that pure information may be consumed in the future.

What do real books we can hold, and digital sources of information have in common? Layers and layering represent a quality common to both forms of media. Just as a book may be comprised of hundreds of pages, forms of digital media, as well, may be created in layers. Imagine the production of a classical symphony or jazz music piece, with various wood, wind, and brass instruments playing together, or the creation of a film/documentary, which is built up from a multitude of visual layers and effects. Layering became something that forms the basis of this piece and it is my approach to a sculpture that can figuratively encompass and be informed by all the sources of information in the library.

**Material and Fabrication**

The piece is imagined as monolithic “slabs”, comprised of many layers of varying colors. Erosion becomes a compositional device that exposes the various colored layers and helps to reinforce a sense of depth in the piece. The piece will occupy all three floors of the west atrium lobby as separate elements, though will read as a singular, continuous sculpture when viewed from afar.

The sculpture is anticipated to be created from either stacked layers of colored acrylic, or from singular monolithic cast blocks of multi-colored urethane resin. A study that looks at durability, weight, and structural characteristics will influence the final material choice prior to fabrication. Coordination with the building design team regarding the wall construction in the area adjacent to the piece will help facilitate a smooth installation later in the process.





**Exhibit B: Terms of Compensation**

City of Hayward, Public Art Project  
Hayward 21st Century Library and Community Learning Center  
West Atrium Walls, 1<sup>st</sup> -3<sup>rd</sup> Floors

Total fee for design, fabrication and installation of the commission is \$100,000.00. Artist shall submit invoices for phases of design, fabrication, and delivery/installation, as those phases begin except as noted below, and as listed below in this Exhibit B. City shall pay Artist in a timely manner – within no more than 30 days following the submittal of Artist invoice.

Design Phase: Coordination and discussion with Architect, Art Consultant and City Team Members of design and execution of commission. \$16,000 less initial design fee = \$15,000

Fabrication Phase A: Begin Fabrication with the purchase of all materials, as well as the contracting of any subcontractors or studio assistants; fabrication through 50% of commission. \$\$44,000

Fabrication Phase B: Fabrication through completion; This phase begins at 50% of completion with an in person studio visit of architect, art consultant and city team members. \$30,000

Delivery and Installation (payable after successful delivery and installation of commission): Deliver and install commission. \$10,000

**Exhibit C: Commission Schedule**  
City of Hayward, Public Art Project  
Hayward 21st Century Library and Community Learning Center  
West Atrium Walls, 1<sup>st</sup>-3<sup>rd</sup> Floors

Design Phase: Coordination and discussion with Architect, Art Consultant and City Team Members of design and execution of commission. November 2015

Fabrication Phase A: Begin Fabrication with the purchase of all materials, as well as the contracting of any subcontractors or studio assistants; fabrication through 50% of commission. March 2016

Fabrication Phase B: Fabrication through completion; This phase begins at 50% of completion with an in person studio visit of architect, art consultant and city team members. July 2016

Installation Coordination: Provide City with a plan for installation of the Commission, including equipment, access and other requirements that must be coordinated with the City, library design consultant and/or construction contractor, including needs for any mounting/lighting requirements. Delivery and Installation: Deliver and install commission. January 2017

Note: This Commission Schedule is based on a current projection of the library construction to completion and is based on the status of the project at this time. The library construction schedule and the Commission Schedule are dependent upon weather, unforeseen conditions, change orders and other factors and are subject to change. Artist will be informed as to the library construction progress and any corresponding and necessary changes to the Commission Schedule as they become apparent.

## Biography

A reverence for light phenomena characterizes Kana Tanaka's body of work. She seeks to inspire curiosity and exploration through glass and light. As an Arts & Crafts major at the National Aichi University of Education in Japan, she became captivated by the qualities of molten glass, leading her to specialize in glassblowing. She continued to study glass as a medium for emphasizing experiences of light during her advanced studies for an MFA degree at Rhode Island School of Design. Her style shifted from making small objects to creating site-specific installation works involving the viewer in rich, multi-dimensional experiences.

Tanaka creates situations that surround the audience and affect their senses directly and broadly. By means of exaggeration, amplification, distortion and division, she seeks to generate new perceptions. Viewers become part of the work as they interact with it and observe light. Glass is the net she uses for sharing the experiences of light with others.

As a recipient of artist grants from Pollock Krasner foundation and POLA art foundation of Tokyo, Tanaka has exhibited her work at galleries and theaters in the San Francisco Bay Area since 2002.

Born and raised in Aichi, Japan, now based in San Francisco Bay Area, she continues to expand her career in art with glass and light. In recent years, she completed large-scale permanent public art installations in Fairfield, Lafayette, and Alameda, California, as well as in Scottsdale, Arizona, New Britain, Connecticut and Spokane Washington.

[www.kanatanaka.com](http://www.kanatanaka.com)

## EDUCATION

- 1999 Rhode Island School of Design, Providence, RI, MFA in Glass, Conferred with Honors
- 1994-96 Cleveland Institute of Art, Cleveland, OH, Full-time, Post undergraduate study in Glass
- 1994 The National Aichi University of Education, Japan, Bachelor of Arts in Arts & Crafts, Glass

## PUBLIC ART PROJECT

- 2013 Washington State University, Pharmaceutical & Biomedical Sciences Building, Spokane, WA
- 2013 Central Connecticut State University, Social Sciences Hall, New Britain, CT
- 2011 Alameda Library, Bay Farm Island Branch, Suspended Sculpture, Alameda, CA
- 2009 Scottsdale Center for the Performing Arts, Atrium Wall Installation, Scottsdale, AZ
- 2009 Lafayette Library and Learning Center, Children's Activity Deck Project, Lafayette, CA
- 2005 Solano County Government Center, Suspended Sculpture, Fairfield, CA
- 2004 Davis Senior Center, Art Glass Window, Davis, CA
- 2003 Asian Community Center, Permanent Recognition Wall Display, Sacramento, CA  
Collaboration with landscape architect/artist, Roberto Rovira
- 2003 Learning Garden Design/Build Project, Potrero Hill Neighborhood House, San Francisco, CA  
Participated as a contributing artist. Lead artist: Yutaka Kobayashi

## PUBLIC ART RFQ SHORTLIST PRESENTATION

- 2015 21<sup>st</sup> Century Library, Atrium Suspended Sculpture, Hayward, CA
- 2010 Department of Public Health, Entrance Lobby Sculpture, Rocky Hill, CT
- 2009 Texas Discovery Garden, Lobby Suspended Sculpture, Dallas TX
- 2009 Emmett O'Brien High School, Entrance Lobby Sculpture, Hartford, CT
- 2009 Boise Plaza, Suspended Sculpture Project, Boise, ID
- 2008 701-719 Ash Street Hotel Project, San Diego, CA
- 2008 Claybank Detention Facility Expansion, Entry Plaza, Solano County, CA
- 2008 Suisun City Library, Suspended Sculpture, Solano County, CA
- 2007 Glide Economic Development Corporation Housing Project, San Francisco, CA
- 2006 Portland State University, Walk of the Heroines, Outdoor Project, Portland, OR
- 2004 The Music Center at Strathmore, Grand Stairway Suspended Sculpture, North Bethesda, MD
- 2003 University of Florida, Mary Ann Harn Cofrin Pavilion, Plaza Area, Gainesville, FL

## AWARDS AND SCHOLARSHIPS

- 2009 Juried Exhibition: ARTS CHALLENGE 2009, Aichi Arts Center, Nagoya, Aichi, JAPAN
- 2006 Nominated for Visual Design category, Isadora Duncan Dance Award, San Francisco, CA
- 2002 Overseas Research Artist Grant for one year, POLA Art Foundation, Tokyo, JAPAN
- 2001 Artist Grant for one year from Pollock-Krasner Foundation, New York, NY
- 2000 Best of Show, *Second National Juried Art Exhibition*, Studio 4 West Gallery, Piermont, NY
- 2000 Best of Show, *By Virtue of Excellence*, Rhode Island State Committee for the National Museum of Women in the Arts
- 1998 *Award of Excellence I*, RISD, Providence, RI (academic scholarship)
- 1997 Hamada Memorial scholarship, Rhode Island School of Design
- 1996 Award of Mixed Media, Student Independent Exhibition, Cleveland Institute of Art
- 1995 Honorary Scholarship, Cleveland Institute of Art

## SOLO AND TWO-PERSON EXHIBITIONS

- 2015 *Glass Contemplations*, Olive Hyde Art Gallery, Fremont, CA



- 2014 *Threshold*, Chandra Cerrito Contemporary, Oakland, CA
- 2010 *KAGAMI*, Chandra Cerrito Contemporary, Oakland, CA
- 2003
  - *Passage in the Rain*, Davis Art Center, Davis, CA
  - *Passage*, Takada Gallery, San Francisco, CA
  - *Aqueous*, Southern Exposure, San Francisco, CA
- 2001 *Installation Art in Glass/Light*, Napa Valley College Fine Arts Gallery, Napa, CA
- 1997 *The Spiritual World of Japanese Glass Artist*, Gallery 60 for Craft Art, New York City, NY
- 1996 *The Young Japanese Glass Art*, ReSearch Art Gallery, Chicago, IL
- 1993 *Ninin-ten*, Saiundo Gallery, Okazaki, Japan

#### SELECTED GROUP EXHIBITIONS

- 2011
  - WA: Japanese Art of Harmony, Gensler, San Francisco, CA
  - *LIGHTSPACE*, Chandra Cerrito Contemporary, Oakland, CA
- 2009
  - Brilliant Noël, POLA GINZA Museum Annex, Ginza, Tokyo, Japan
  - ARTS CHALLENGE 2009, Aichi Arts Center, Nagoya, Aichi, Japan
- 2008
  - *Bridge Art Fair: Miami 08*, Chandra Cerrito Contemporary, Miami, FL
  - *RADIALVEDIC*, Johansson Projects, Oakland, CA
  - The RISD Northern California Alumni Biennial 2008, Oakland Art Gallery, Oakland, CA
- 2007
  - *DUOPOLIS*, Chandra Cerrito Contemporary Gallery, Oakland, CA
  - *Looking Glass, seeing through the Medium*, Arts Benicia Center Gallery, Benicia, CA
  - *Chroma*, Gensler, curated by Chandra Cerrito, San Francisco, CA
- 2006 Commissioned Featured Artist, *Day of the Dead Exhibition*, SomArts Cultural Center, SF, CA
- 2005 *Ghosts of Little Boy*, National Japanese American Historical Society, San Francisco, CA
- 2004
  - *Illumination 2*, Annual Glass Exhibition, 1212 Gallery, Burlingame, CA
  - *Isshō: Together, Japanese Artists, 1941-present*, Meridian Gallery, San Francisco, CA
  - Featured Artist: *APAture: A Window on the Art of Young Asian Pacific Americans*, SF, CA
  - Commissioned Artist, *Day of the Dead Exhibition*, SomArts Cultural Center, SF, CA
- 2003
  - *Bringing Light to the Darkness*, Day of the Dead Exhibition, San Francisco, CA
  - *APAture: A Window on the Art of Young Asian Pacific Americans*, San Francisco, CA
  - POPULUS Presents::Phantom Galleries, San Jose, CA
- 2000
  - *Second National Juried Exhibition*, Studio 4 West Gallery, Piermont, NY
  - *By Virtue of Excellence*, Juried exhibition, Newport Art Museum, Newport, RI
  - *New Art Y2K*, Juried exhibition, Kingston Gallery, Boston, MA
- 1999
  - *Annual Graduate Student Exhibition*, the RISD Museum, Providence, RI
  - *Away from the Pond II*, Group exhibition, Silver Spring Gallery, Providence, RI
- 1998
  - *Away from the Pond*, Group exhibition, Silver Spring Gallery, Providence, RI
  - *of Capturing the Moment*, Market House Gallery, RISD, Providence, RI
- 1997
  - *Glass Dept. Biennial Exhibition*, Woods Gerry Gallery, RISD, Providence, RI
  - *FIRE & SAND: Women's Vision in Glass*, The Stones Gallery, San Francisco, CA
  - *51st Annual Sculpture Exhibition*, Pen & Brush Inc., New York City, NY
- 1995
  - Group Exhibition, Joyce Peter Gallery, Douglas, MI
  - *Glass Art in Chubu*, Regional Juried Exhibition, Kanazawa Bunka Hall, Ishikawa, Japan
- 1994
  - *Glass Art Exhibition*, sponsored by Japan Craft Association, Maruzen Gallery, Japan
  - Graduate Exhibition, Nagoya Citizens Gallery, Nagoya, Japan

#### STAGE SET DESIGN / INSTALLATION / PERFORMANCE

- 2008 "Illusion2", Takami & Mobu Dance Group, SomArts Cultural Center, San Francisco CA
- 2007 "Illusion", Takami & Mobu Dance Group, Project Artaud Theater, San Francisco, CA

- 2006 "Shizuku: Drop III", Performance and stage art installation  
Takami & Mobu Dance Group, Project Artaud Theater Gallery, San Francisco, CA
- 2005 "The Old Man and the Sea", Theatre of Yugen, San Francisco, CA
- 2005 "Shizuku: Drop", Takami & MoBu Dance Group, Jon Sims Center, San Francisco, CA
- 2004 "Seirei: Spirit of Nature", Koichi & Hiroko Tamano & Harupin-Ha Butoh Company  
Theatre of Yugen, Noh Space, San Francisco, CA
- 2003 "Lunar Tone", Collaboration with Butoh dancer, Hiroko Tamano  
Theatre of Yugen, Noh Space, San Francisco, CA

#### PERMANENT COLLECTION

- 2014 The Norinchukin Bank, New Training Center, Tokyo, Japan
- 2012 Alexander Tutsek-Stiftung, "Petal Stream", München, Germany
- 2010 POLA The Beauty Storefront Window Display, Ginza, Tokyo, Japan
- 2007 Gensler (Architectural office), Reception Area, "First Rain of Spring", San Francisco, CA
- 2006 Project Artaud Theater Lobby, "Light Dance on Frozen Rain", San Francisco, CA

#### LECTURES & PANELIST PRESENTATION

- 2015 Glass Art Society Annual Conference, Lecture, Montgomery Theater, San Jose, CA
- 2015 Visiting Lecturer, San Francisco State University, San Francisco, CA
- 2012 California Glass Exchange, Studio Glass Symposium, Crusibles, Oakland, CA
- 2009 Visiting Lecturer, Toyama City Institute of Glass Art, Toyama, Japan
- 2007 One Week Visiting Lecturer, Glass Dept. and Sculpture Dept., University of Louisville, KY
- 2005 Public Lecture for AIA San Francisco: architecture + the city, UCSF Mission Bay Campus, SF, CA
- 2005 Gallery Presentation, 1212 Gallery, Burlingame, CA
- 2005 Public Lecture at opening event of Solano County Government Center, Fairfield, CA
- 2005 Visiting Lecturer, Glass Dept., California College of Arts, Oakland, CA
- 2004 Presentation as Featured Artist: APature Opening Event, SomArt Cultural Center
- 2001 Visiting Lecturer, Art Dept., Napa Valley College, Napa, CA
- 2000 Instructor, "Hot Glass" in Sculpture Department, Spring Semester,  
Hartford Art School, University of Hartford, West Hartford, CT
- 2000 Visiting Lecturer, Glass Dept., San Jose State University, San Jose, CA
- 1999 Instructor, Beginning Hot Glass, Winter Session, Rhode Island School of Design, RI
- 1999 Visiting Lecturer, Glass Dept., Massachusetts College of Art, Boston, MA
- 1999 Visiting Artist, The National Aichi University of Education, Kariya, Aichi, Japan

#### BROADCAST

- KQED Radio, NPR, "Pacific Time" on October 26, and "Latino USA" on October 29, 2006
- KQED: Spark on TV, "Looking East" Theatre of Yugen, June 1 & 3, December 14 & 16, 2005
- KPFA: Public Radio, *The Morning Show*, Featured Artists from APature, represented by Kearny Street Workshop, Thursday, 8 am, September 23, 2004

#### PUBLICATIONS

- GLANC: Glass Alliance of Northern California, April 2015 Newsletter (<http://www.glancinfo.org/news-apr-kana-tanaka.html>)
- cultureNOW, *MUSEUM WITHOUT WALLS*, Vol. 4 Issue 4, April 2014  
(<http://culturenow.org/newsletter&date=2014-04>)
- New Glass Review 20, 22, 26, 28, 32, 33, 35 The Corning Museum of Glass, 2014, 2012, 2011, 2007, 2005, 2001, 1999

"PUBLIC ART: A WORLD'S EYE VIEW" (p.298 - p.308), Published by ICO. 2008  
Artweek, 'Looking Glass' at Arts Benicia, Volume 39, Issue 1, February 2008  
The Reporter, Vacaville newspaper, "Public Art, Public Ideas", June 8, 2007  
Hyphen Magazine, "Fire Breather", Issue 11, Spring 2007  
Public Art Review, Issue 23, Spring-Summer 2005  
The Davis Enterprise, "Artist aims to rejuvenate seniors with new piece", June 12, 2005  
Artweek, Volume 36, Issue 4, May 2005  
Dancer's Group, "Sight Lines" May 05  
Artweek, Volume 34, Issue 6, July/August 2003  
Nichi Bei Times, "Kana Tanaka, Glass Art Exhibition", June 2003  
The Davis Enterprise, Art Review, "Indoor Summer Shower", August 7, 2003  
The Napa Valley Register, Arts & Entertainment, "Light Plays", December 6, 2001  
National Museum of Women in the Arts, "Kana Tanaka: Beyond the Familiar", Holiday issue, 2000  
This Side Up! (The Netherlands), Winter issue, 1999

Resumé

KANA TANAKA

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**Exhibit A: Proposal – Written and Visual Description**  
City of Hayward, Public Art Project  
Hayward 21st Century Library and Community Learning Center  
Atrium Suspended Sculpture

EXHIBIT A  
SCOPE OF WORK

***Crystals***  
by Kana Tanaka

Inspired by the concept of Net Zero energy building design and the heritage trees in the plaza, the new suspended sculpture for the Atrium will capture and reflect the feeling of looking up the very tall trees... the branches reaching up to the sky... collecting energy from sunlight and rainwater... and bringing that feeling inside the atrium.

The detail of the sculpture embraces the historical aspect of the Hayward—Salt industry from the 1850s to 1980s. The fact that salt was harvested using the sun—or solar energy and the “Archimedes screw pump” which used “wind” as an energy source. This is reflected by using the “salt crystals” to utilize in the new suspended sculpture.

The suspended art location spans the whole length of atrium area (60 feet), as two components. The one on the south will come down from around the skylight opening and end near the upper landing of the staircase between the 2<sup>nd</sup> and 3<sup>rd</sup> floors. It will hang down about 27 feet from the ceiling (10 feet clearance from landing). The north side component will hang down to the lower landing of the staircase between the 1<sup>st</sup> and 2<sup>nd</sup> floors, about 30 feet from the ceiling.

Estimated up to 1,876 in number and measuring between 1.5” to 3” in width, handmade glass crystals will be suspended from  $\varnothing 3/64$ ” stainless steel aircraft cables.



**Exhibit B: Terms of Compensation**  
City of Hayward, Public Art Project  
Hayward 21st Century Library and Community Learning Center  
Atrium Suspended Sculpture

Total fee for design, fabrication and installation of the commission is \$82,500.00. Artist shall submit invoices for phases of design, fabrication, and delivery/installation, as those phases begin except as noted below, and as listed below in this Exhibit B. City shall pay Artist in a timely manner – within no more than 30 days following the submittal of Artist invoice.

Design Phase: Coordination and discussion with Architect, Art Consultant and City Team Members of design and execution of commission. \$13,000 less initial design fee = \$12,000

Fabrication Phase A: Begin Fabrication with the purchase of all materials, as well as the contracting of any subcontractors or studio assistants; fabrication through 50% of commission. \$38,000

Fabrication Phase B: Fabrication through completion; This phase begins at 50% of completion with an in person studio visit of architect, art consultant and city team members. \$22,5000

Delivery and Installation (payable after successful delivery and installation of commission): Deliver and install commission. \$10,000



**Exhibit C: Commission Schedule**  
City of Hayward, Public Art Project  
Hayward 21st Century Library and Community Learning Center  
Atrium Suspended Sculpture

Design Phase: Coordination and discussion with Architect, Art Consultant and City Team Members of design and execution of commission. November 2015

Fabrication Phase A: Begin Fabrication with the purchase of all materials, as well as the contracting of any subcontractors or studio assistants; fabrication through 50% of commission. March 2016

Fabrication Phase B: Fabrication through completion; This phase begins at 50% of completion with an in person studio visit of architect, art consultant and city team members. July 2016

Installation Coordination: Provide City with a plan for installation of the Commission, including equipment, access and other requirements that must be coordinated with the City, library design consultant and/or construction contractor, including needs for any mounting/lighting requirements.

Delivery and Installation: Deliver and install commission. March 2017

Note: This Commission Schedule is based on a current projection of the library construction to completion and is based on the status of the project at this time. The library construction schedule and the Commission Schedule are dependent upon weather, unforeseen conditions, change orders and other factors and are subject to change. Artist will be informed as to the library construction progress and any corresponding and necessary changes to the Commission Schedule as they become apparent.

**We Are Matik** is an LA-based team of transdisciplinary creative talents that interweave storytelling, design and emerging technologies to create one-of-a-kind-experiences.

By blending disciplines from product and environmental design, to engineering and technical development, We Are Matik incorporates a versatile array of abilities to create technologically and aesthetically boundaries-pushing works that celebrate and challenge human interaction and perception.

We Are Matik has had the privilege to design and implement experiences for partners such as Samsung, Disney, Sonos, Jay Z and many more.



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## Work

### **Samsung Sensory Vignette (2015)**

3 Sensory Vignettes allowing attendees to immerse themselves in the features and design of the Galaxy S6 products

Client | Samsung  
Partners | PMK\*BNC  
Event / Location | Los Angeles (Quixote Studio) and New York (Cedar Lake Studio)

### **Hyundai Vending Machine (2015)**

Interactive Vending Machine Experience for Hyundai enthusiasts at SEMA show

Client | Hyundai  
Partners | INNOCEAN  
Event / Location | Las Vegas

### **Samsung Galaxy Studio (2013 - Present)**

Pop-up experience featuring 4 different activation types, (Tablet Wall, Interactive Kids Table, 3D Landscape and 180 Camera)

Client | Samsung  
Partners | PMK\*BNC  
Event / Location | Samsung Store SoHo, New York

### **Sonos CyFi Lab (2014)**

Immersive audio / visual experience exploring the transformation of Sonos' HiFi sound into immersive "cymatic" patterns For Sonos

Client | Sonos  
Event / Location | Re/Code Code Conference, Terranea Resort CA

### **Toilet Paper Launcher (2013)**

Physically brought to life a gadget from the game that got the most votes through a social media portal and campaign.

Client | Disney  
Partners | SOAP Creative  
Event / Location | D23, Digital Campaign Content

### **Martell Caractere Reveal (2013)**

Projection-mapped performance installation sharing the history and process behind Martell's Cognac: Caractère

Client | Martell  
Partners | Forward  
Event / Location | Paramour Mansion, Los Angeles

### **Interactive Pods (2013)**

A series of 5 custom built interactive pods, for attendees to learn about Paul Mitchell's product offerings and test their knowledge through unique game challenges.

Client | JPMS

Event / Location | Paul Mitchell's "Gathering" at Caesars Palace, Las Vegas

### **Samsung Galaxy Gesture Wall (2013)**

An interactive display comprised of Galaxy devices to emphasize the new "Air Gesture" feature as users interact with the installation with dynamic audio / visual feedback.

Client | Samsung

Partners | PMK\*BNC

Event / Location | NY (65 Unit), Comic-Con, San Diego (182 Unit)

### **M.C.H.G Listening Experience (2013)**

The main visual installation for the exclusive listening party of Jay-Z's "Magna Carta Holy Grail" album release.

Client | Samsung / Jay Z

Partners | PMK\*BNC

Event / Location | Liberty Warehouse, Brooklyn, NY

### **Smile-Bot (2012)**

An interactive bot that responds with audio / visual elements to a participants' smiles.

Client | Internal

Event / Location | Mindshare LA

### **The Curl Experience (2012)**

Designed a maze-like tunnel of projection-mapped "testimonials", stage elements and a photo op.

Client | JPMS

Event / Location | Paul Mitchell's "Gathering" at Aria Hotel, Las Vegas

### **TEDxUSC (2012)**

A massive interactive set for the main stage that brought to life the theme: "Journey Through the Spheres of Influence"

Client | TEDx

Partners | Syyn Labs

Event / Location | TEDx at USC

### **BNR Night (2012)**

Projection mapped surfaces that played off of the venue architecture for Boys Noize performance.

Client | The Well

Event / Location | Ukrainian Cultural Center

### **Sync (2012)**

An interactive installation that translates tactile input of a visitor's pulse into a visual experience

Client | Internal

Event / Location | Mindshare LA

### **AT&T Interactive Float (2012)**

Designed and developed a custom interface module which allowed for 2012 Chinese New Year Parade goers to change the color of the AT&T's sponsored float via SMS text message.

Client | AT&T

Partners | The 1st Movement, The Marketing Arm

Event / Location | San Francisco Lunar New Year Parade

### **Dream Tweet (2011, 2012, 2013)**

Interactive installation that projection-mapped tweets with unique typefaces that change based on the keywords and hashtags used (each event featured unique variations)

Client | Iterations have been created for Paul Mitchell and Samsung

Event / Location | Gallery Nucleus, Paul Mitchell's "Gathering" event SXSW

### **AT&T Interactive Float (2012)**

Designed and developed a custom interface module which allowed for 2012 Chinese New Year Parade goers to change the color of the AT&T's sponsored float via SMS text message.

Client | AT&T

Partners | The 1st Movement, The Marketing Arm

Event / Location | San Francisco Lunar New Year Parade

### **Robot Box (2011)**

A designed "pod" to speculate about the future interaction between humans and robots.

Client | Little Tokyo Design Week

Event / Location | Little Tokyo Design Week

### **Project Holiday Projection (2010)**

A music-synced projection-mapped Christmas performance

Client | City of Santa Ana

Partners | FREE THE ROBOTS

Event / Location | Spurgeon Building, Santa Ana

### **Midas (2009)**

An interactive permanent installation that visual responds to people's shadows and movement

Client | 826 Valencia

Event / Location | The Echo Park Time Travel Mart



## Awards

### **2015 Davey Awards Interactive Multimedia Gold Winners**

Samsung Galaxy Studio

### **2014 W3 Awards, Environmental / Experiential Gold Winner (Consumer Electronics)**

Sonos CyFi Lab

### **2014 Communicator Awards, Interactive Media Award Of Excellence**

Interactive Pods

### **2013 Davey Awards, Interactive Multimedia Best In Show**

Interactive Pods

## EXHIBIT A SCOPE OF WORK

### 1. Overview

This work effort is to design, develop, and integrate one custom interactive experience for Site 4 within the new community library for the City of Hayward, California.

### 2. Work

#### a. Interactive Experience and Display

Custom developed interactive display with depth cameras, motion and proximity sensors integrated into architecture. Display consists of matrixed LCD monitors, final placement and dimensions TBD.

- Hardware
  - Narrow bezel matrixed LCD Displays. To cover approximately 20feet per wall. Final display count and dimensions contingent on budget.
  - Video matrixing system
  - Gestural sensors
    - Integrated depth cameras distributed across space, TBD.
  - Mounting / Architecture
    - Video wall mounting and framing system to be developed with architecture.
    - Ventilation and cooling
    - Maintenance accessibility
- Data Types (TBD)

Upon user interaction, the following data aggregated is revealed in an abstract visual interpretation of digital tree rings, final design TBD.

  - **Knowledge**
    - Integration with daily library statistics and metrics, TBD.  
Possibilities contingent on data accessibility but not limited to:  
Number of daily visitors, number of books checked out, etc
    - History of Hayward can be presented, all content to be provided by the City of Hayward
  - **Environment**
    - Local Weather, Seismic Activities, Traffic pulled from open APIs
    - Past data to be provided by the City of Hayward
  - **Community**
    - Current News of Hayward Community, via RSS
    - Geotagged Social Engagement
    - Any fun community facts or history to be provided by the City of Hayward
- Display States
  - **Ambient State**
    - Passive experience, no direct interaction. Visuals morphs and

responses to passersby.

■ **Interactive State**

- Participatory experience, direct interaction when users stop and interact. Upon body gestures and proximity to screen, the visuals forms into abstract tree rings displaying aggregated data making up the rings. Proximity and motion morphs the rings into unique shapes and patterns (TBD).

b. **Interactive Display Integration**

We Are Matik will work closely with architecture firm as technical and design consultants to best integrate the experience seamlessly into the developing architecture.

c. **On Site Installation**

We Are Matik will provide installation labor to integrate interactive display and embedded sensors.

### 3. Requirements

The following lists the requirements for this project:

a. **Assets**

- i. City of Hayward to provide any artwork, graphics, facts, data, to be aggregated and displayed as a data type.

b. **Architecture**

- i. We Are Matik to work closely with architecture firm for integration of all electronic equipment with adequate ventilation and cooling, along with accessibility for maintenance and updates.

c. **Power**

- i. Adequate power must be supplied to power all equipment, minimum 4 (4) 20 amp 110v circuit (TBD).

d. **Data**

- i. A hardline broadband connection (Ethernet 10/100) to be provided by the City of Hayward.

e. **Fire Marshal Regulations**

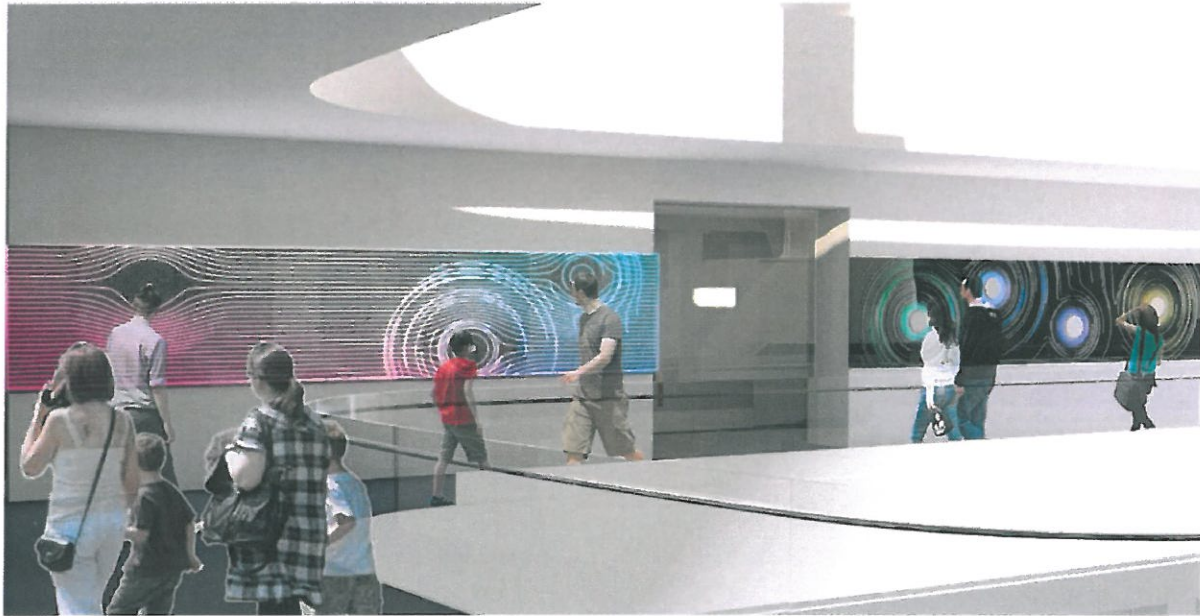
- i. We Are Matik, and the City of Hayward must work together to adhere to City's Fire Marshal Regulations.

### 4. Maintenance

- A maintenance package along with budget can be provided for frequent updates: monthly, quarterly or annual (Maintenance budget, TBD).
- Troubleshooting, phone and local technical support. Remote management, and updates. (Maintenance budget, TBD)
- Hardware replacement if required (Hardware, and labor fees apply, TBD)

### 5. Deliverables

- One (1) Custom Interactive Display
  - Software Development
  - Hardware Display Installation



**Exhibit B: Terms of Compensation**  
City of Hayward, Public Art Project  
Hayward 21st Century Library and Community Learning Center  
Second Floor New Media Commission

Total fee for design, fabrication and installation of the commission is \$58,000.00. Artist shall submit invoices for phases of design, fabrication, and delivery/installation, as those phases begin, and as listed below in this Exhibit B. City shall pay Artist in a timely manner – within no more than 30 days following the submittal of Artist invoice.

Design Phase: Coordination and discussion with Architect, Art Consultant and City Team Members of design and execution of commission. \$9,000 less initial design fee = \$8,250

Fabrication Phase A: Begin Fabrication with the purchase of all materials, as well as the contracting of any subcontractors or studio assistants; fabrication through 50% of commission. \$24,750

Fabrication Phase B: Fabrication through completion; This phase begins at 50% of completion with an in person studio visit of architect, art consultant and city team members. \$18,000

Delivery and Installation: Deliver and install commission. \$6,250



**Exhibit C: Commission Schedule**  
City of Hayward, Public Art Project  
Hayward 21st Century Library and Community Learning Center  
Second Floor New Media Commission

Design Phase: Coordination and discussion with Architect, Art Consultant and City Team Members of design and execution of commission. November 2015

Fabrication Phase A: Begin Fabrication with the purchase of all materials, as well as the contracting of any subcontractors or studio assistants; fabrication through 50% of commission. February 2016

Fabrication Phase B: Fabrication through completion; This phase begins at 50% of completion with an in person studio visit of architect, art consultant and city team members. July 2016

Delivery and Installation: Deliver and install commission. March 2017

Note: This schedule applies to the status of the project at this time. The schedule may change with construction progress. All parties will be informed as to that progress and any changes in the schedule as they become apparent.

SAMPLE