

CYNTHIA-REEVES

## PUBLIC ART

ICONIC LANDMARK • WAY-MAKING • LANDSCAPE • RECREATION • EDUCATION





## RECENT PUBLIC ART PROJECTS

CYNTHIA-REEVES strategically pursues diverse platforms in the contemporary art world, with a specific focus on large-scale public sculpture, volumetric artwork, site-based installation and commissioned artwork in innovative materials. We collaborate with urban planning teams and landscape architects to identify the role of public art in a successful urban redesign, using a five-fold approach.



George Sherwood, Flock of Birds, Hudson River Park Uplands, NYC

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# OUR APPROACH

## PUBLIC ART AS **ICONIC LANDMARK**

Significant sculptural moments encourage pedestrians to experience a sense of belonging and familiarity through the presence of artwork.

## PUBLIC ART AS **WAY-MAKING**

A series of thoughtfully integrated artworks assist pedestrians in moving through the urbanscape, as they are handed off from one art moment to the next.

## PUBLIC ART AS **LANDSCAPE**

Artwork integrated directly into the landscape creates a gradually changing and constantly evolving art presence that responds to the turn of the seasons and the maturation of the greenspace over time.

## PUBLIC ART AS **RECREATION**

Artwork installed as a space for recreation invites the community to play, relax, or find respite. These artworks are often a collaboration between the artist's studio and the landscape architect's design.

## PUBLIC ART AS **EDUCATION**

Artwork can foster an understanding of the urbanscape's, typically invisible, substrate systems—water remediation, public transit, waste management, etc...



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## OUR PHILOSOPHY

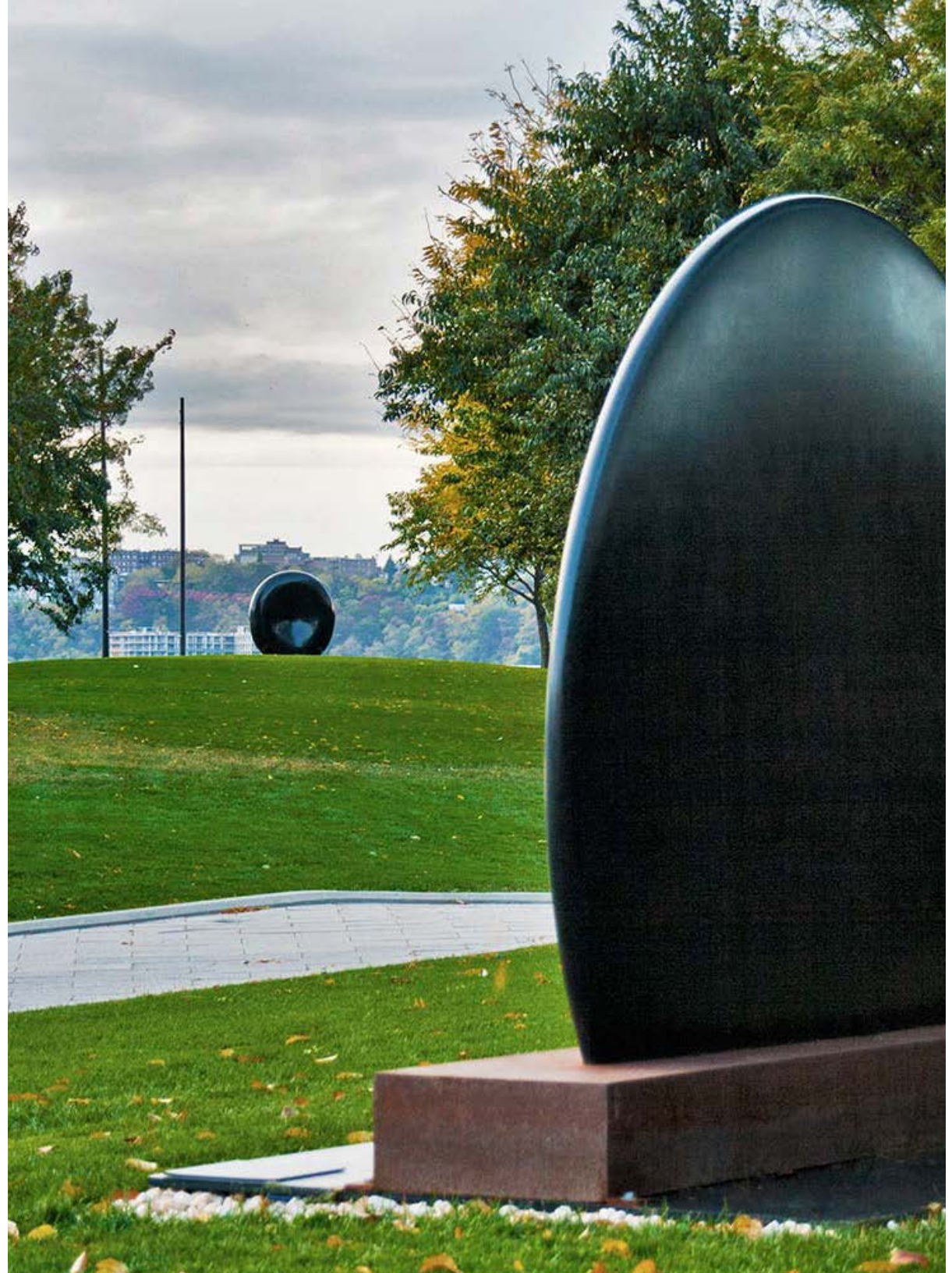
When applied thoughtfully to the urban landscape, public art reinforces one's sense of place, reinvigorates the appreciation of one's surroundings, and creates a more dynamic sense of connectedness to the community at large and to one's neighbors.

In developing a public art program, we continually refer to the location and the specific identifiers for the community: landmarks; the history that has shaped the area's identity; topographical and geographical references; and notable businesses and personalities. Taking our cue from these reference points, we review innovative material selections, interpretive methodologies, scale considerations, and siting opportunities to generate creative guidelines.

Jonathan Prince, *Light/Dark*, Pier 64, NYC

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## PUBLIC ART AS ICONIC LANDMARK

Distills a message about the **CHARACTER / HISTORY OF A COMMUNITY** through artwork.

Creates a **FOCUS POINT** for pedestrians.

Serves as an **ORIENTATION** for an entire community of pedestrians, bicyclists, and drivers.



Lionel Smit, *Morphous*, Union Square, NYC

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Jonathan Prince, G2V, oxidized and stainless steel, Dag Hammarskjöld Plaza, NYC

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JaeHyo Lee, *Lotus*, wood, Providence, RI

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Jonathan Prince, *Disc Fragment*, Brigham and Women's Hospital, Boston, MA

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## PUBLIC ART AS WAY-MAKING

**GENERATES MOVEMENT** – impels and beckons.

**ACTIVATES PEDESTRIAN PATHS** in a series of connected visual moments.

**LINKS GREENSPACES** as opposed to stand alone parks, by connecting greenspaces as nodal points in a system in unexpected and energetic ways.



EXAMPLE: JaeHyo Lee, Juniper Spheres

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John Grade, *Spur*, Sun Valley, Idaho

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PUBLIC ART AS WAY-MAKING



Sibylle Pasche, Dartmouth-Hitchcock Medical Center, Lebanon, NH

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## PUBLIC ART AS WAY-MAKING



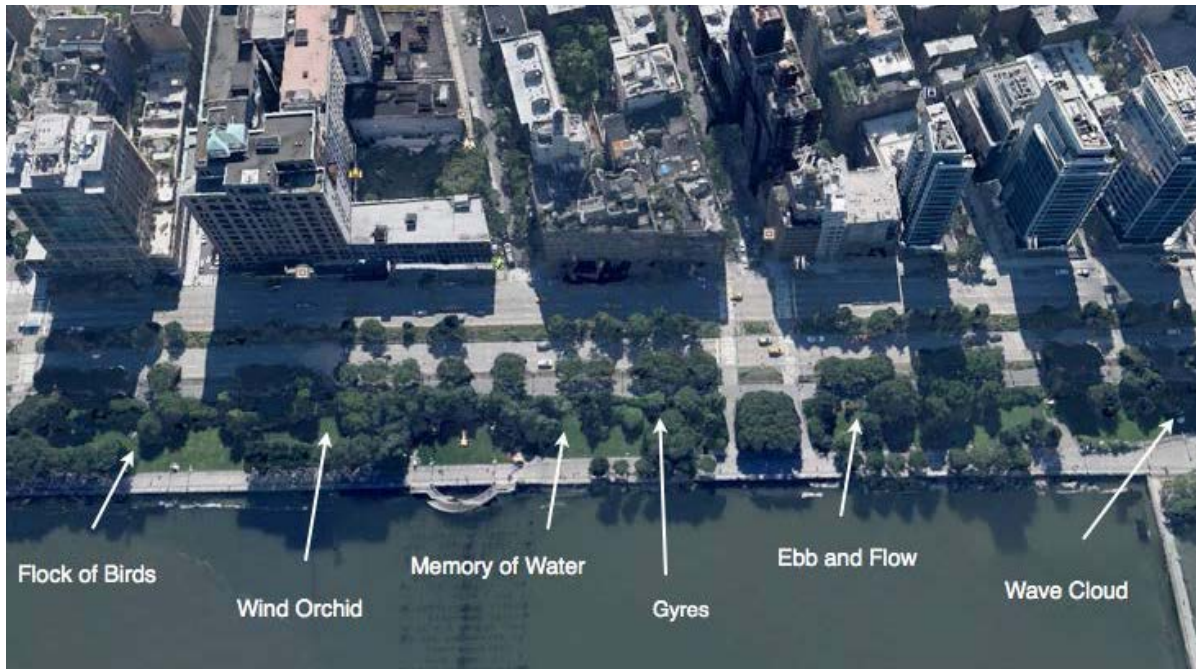
EXAMPLE: Bamboo creates a natural habitat for wildlife during the temperate weather; and a beautiful minimalist sculpture during the winter months.

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PUBLIC ART AS WAY-MAKING



George Sherwood, *Waves and Particles*, Greenwich Village Uplands, NYC

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PUBLIC ART AS WAY-MAKING



EXAMPLE: Concept Per STOSS, partners on a municipal proposal (2015) Passive solar, light based installation that is activated by weather conditions

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## PUBLIC ART AS LANDSCAPE

Artwork designed to complement the shapes and contours of the greenspace are **INTEGRATED INTO THE LAND** and bodies of water.

**RECYCLED MATERIALS** are often used; in this instance paper, which deteriorates slowly over decades, morphing with the impact of rain and freezing temperatures.



EXAMPLE: Steven Siegel, *Bridge 2*, Arte Sella, Italy

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## PUBLIC ART AS LANDSCAPE

EXAMPLE: Using **NATURAL MATERIALS** that recapitulate the elements introduced by the landscape architects and designers enlivens areas in unique and playful ways.



EXAMPLE: Giuliano Mauri, *Cattedrale Vegetale*, Arte Sella, Italy

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## PUBLIC ART AS **LANDSCAPE**

John Grade's *Canopy Tower* for The Contemporary Museum in Austin, TX is 16 feet high, 15 feet in diameter, and suspended four feet above the ground. Rope runs horizontally and vertically through the interior of each of the sculpture's carved panels and connects to steel supports 40 feet above the ground. A 24-foot diameter rolled beam anchored to three trees supports the sculpture. The beam is cut into three separate sections, each anchored to a different tree. When strong winds move the canopy of the grove of trees, each of the supporting beam sections moves independently and contorts the over-all shape of the sculpture below. When moving, the upper portion of the sculpture contorts from a cylinder toward an oval shape, while the lower section remains static.



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## PUBLIC ART AS RECREATION

**RE-ENVISIONS** innovative projects by international artists.

**CLIMBING SCULPTURES** shelter and become entire environments.

Takes the **LANGUAGE OF THE AREA** - historical data, geographical features, and the like - and replicate those forms to create an exciting sculptural basis for play areas.



Charles Ginnever, Triangles, structural steel

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Willard Boepple, *Form and Abstraction*, CYNTHIA-REEVES, Walpole, NH



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## PUBLIC ART AS RECREATION

CYNTHIA-REEVES and New York City Parks presented Muna Tseng Dance Projects' newly commissioned choreography to engage with Charles Ginnever's monumental steel sculptures *Medusa* and *High Rise* overlooking the Hudson River in Riverside Park.



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EXAMPLE: Concept Proposal for NBBJ/Brigham and Women's Hospital, Boston, MA

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## PUBLIC ART AS EDUCATION

**ESSENTIAL** systems manifest the invisible.

Contributes to a **VISUAL CONVERSATION** around sustainability and water management; for example, using functional public art to make the systems that run beneath the urban landscape overt.

Creates **COMMUNITY** empowerment and awareness.



John Grade, Piedmont Drive, Emory University, Atlanta, GA (lawn installation)

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## PUBLIC ART AS EDUCATION

**John Grade** utilizes recycled plastic water bottles to create a sculpture that receives rainwater and reacts to the weight of the water by lowering and dipping closer to the ground, when the water evaporates the sculpture form rises up. The project calls attention to the volume of plastic waste produced by the campus and encourages repurposing of materials.



John Grade, Piedmont Drive, Emory University, Atlanta, GA (lawn installation)

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John Grade, Piedmont Divide, Emory University, Atlanta, GA (lake installation)

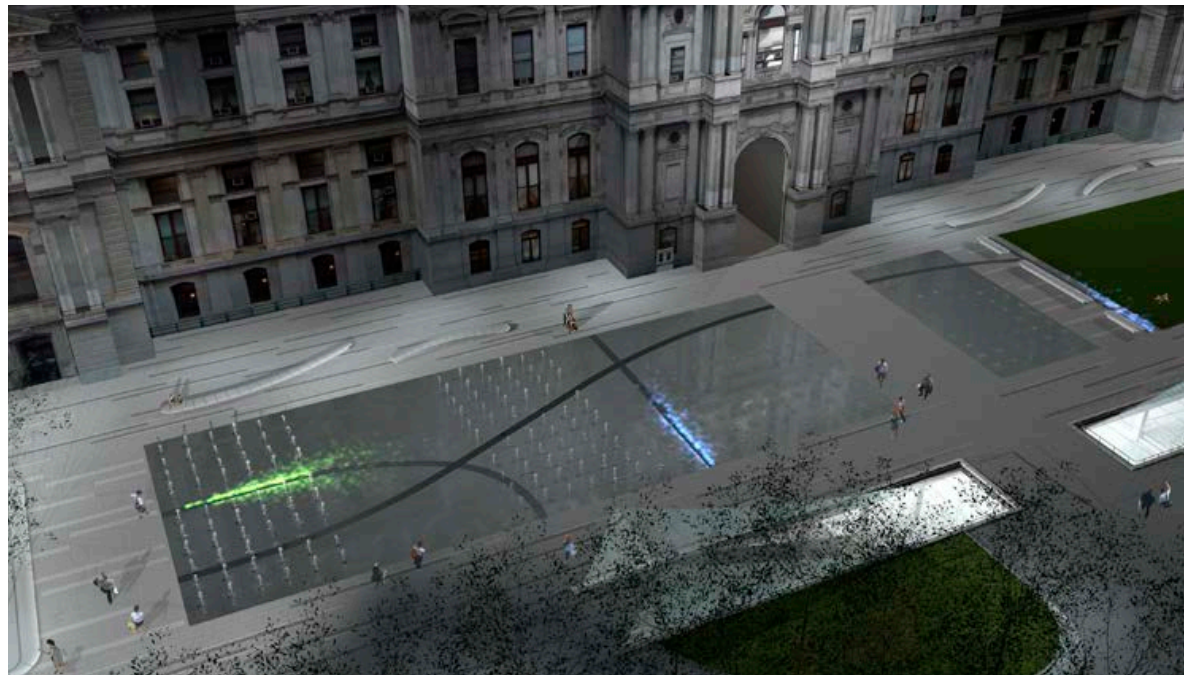
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## PUBLIC ART AS EDUCATION

EXAMPLE: Janet Echelman's project for the city of Philadelphia is sited in front of City Hall. Plumes of atomized water are triggered as the various subway lines enter and leave the transit hub below the reflecting pool. Each is color coded through the strategic use of lighting. The atomized water is particulated to the point where pedestrians walking through the plumes of water do not get wet.



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## PUBLIC ART AS EDUCATION

EXAMPLE: Janet Echelman graphed out the contours of a seismic event and created a 3-Dimensional representation, which was installed as a suspended sculpture over the urban landscape - taking an event that happened below ground and making an overt installation above ground. At night the sculpture came to life as visitors were able to choreograph the lighting in real time using physical gestures on their mobile devices. Vivid beams of light were projected across a massive scale as the result of small movements on spectators' phones.



Proposals currently underway in Providence, RI and NY

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## PUBLIC ART AS EDUCATION

EXAMPLE: Steven Siegel uses discarded trash and waste as his chosen materials. Freight and Barrel was included in the Three Rivers Arts Festival in Pittsburgh, PA.



Proposal currently underway for Siegel installation with the Hudson River Park Trust in NYC.

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# WE DO ART

## WE SOURCE

artwork from all over the world

## WE CURATE

contemporary art collections

## WE DEVELOP

concepts > fabrication > installation

## WE COLLABORATE

on complex projects from planning to installation

## WE ENGINEER

site-based commissions

## WE FOCUS

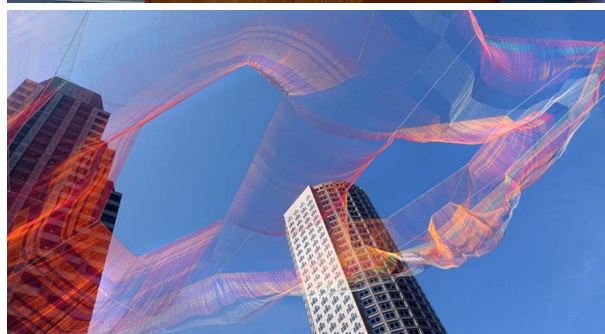
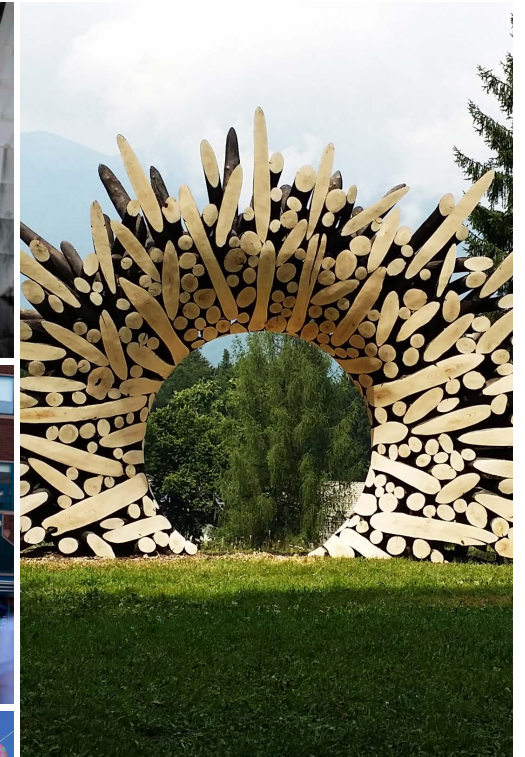
on science and the environment

## WE ORGANIZE

public art exhibitions

## WE COMMISSION

bespoke architectural designs



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