

Public Art Proposal

Forbes Beeler Residence Hall

Carnegie Mellon University

Project Criteria

- Aligns with the use of building and architectural plans
- Brings in the work of an accomplished artist to CMU-raising the profile of the university's art collection
- Considers the context of the site
- Aligns with the CMU's DEI goals – broadening representation of artists in the collection
- Fits within the scope of the project budget
- Feasibility of project

Process

- CMU's public art curator consulted with building architects and Housing Services representatives to determine goals for the project
- Curator researched potential artists who could speak to the goals of the project and had professional skill set in alignment with project's needs
- In collaboration with CDFD, OGC, and stakeholders, the public art curator developed an RFP that captures the goals and parameters of the project
- Public art curator solicited proposals from artists and supported them in developing ideas for the project
- The proposals were vetted by stakeholders, in Housing Services and CDFD, with the public art curator and one of them was unanimously supported
- The supported proposal is being shared today to the PAC for approval
- Once approved by the PAC, a recommendation will be made by PAC chair to the President, who will make the final approval

The Project: Forbes Beeler Residence Hall



The Artist



Amanda Ross-Ho's work draws from a broad hierarchy of structures, mapping connectivity within the overlapping ecologies of personal and universal phenomena. Her evolving personal language combines forensic and theatrical gestures, diagramming the reflexive relationships between production, presentation, and the social contracts of viewership. Her sculpture, painting, photography, installation, and most recently, public works have been exhibited widely, nationally and internationally.

- Ross-Ho is a Professor at UC Irvine
- BFA from the School of the Art Institute of Chicago and an MFA from the Roski School of Art, University of Southern California.
- Exhibitions include:
 - The Museum of Contemporary Art Los Angeles
 - Vleeshal Center for Contemporary Art, Middelburg, Netherlands
 - The Approach, London
 - Artists Space, New York
 - The Henry Art Gallery, Seattle
 - The Walker Art Center, Minneapolis
 - The New Museum, New York
 - The Museum of Modern Art, New York
 - In 2013 she debuted her first large-scale commissioned public work at The Museum of Contemporary Art, Chicago, and 2015, she presented a new large-scale sculpture commission in City Hall Park, New York City through the Public Art Fund.



Installation view, ***“THE CHARACTER AND SHAPE OF ILLUMINATED THINGS”***
Public Commission,
Museum of Contemporary
Art, Chicago 2013.
Fibreglass, steel, paint,
mixed media. 300” X 156”
X 156”



CRADLE OF FILTH, 2013. Inkjet print on nylon, foam, fusible interfacing, YKK zippers and sliders, cast urethane, various paints, schmuttz (dirt), acrylic paint, nylon webbing, nylon mesh, thread. 78" x 58" x 20".



The Proposal

Working Title: Untitled Core Sample (THE FENCE)

“For the Forbes Beeler Residence Hall project, I plan to produce a large-scale work that honors *The Fence* and the thousands of hands that have contributed to its legacy. As we approach the centennial anniversary of its beginning as a tradition, the unique history of *The Fence* is a perfect touchstone to inform a permanent artwork addressing time, community led action, and shared tradition. The work will function as a monument to a collectively generated historical timeline, a portrait of self-propelled student engagement at CMU, and centers student-initiated culture as it’s subject. Responding to this unique landmark and the role of long-standing traditions on the CMU campus in general, *Untitled Core Sample (THE FENCE)* will pay reverence to and unify the varied social, cultural, and political perspectives of the diverse population of CMU.”

To produce the sculpture, a cylindrical core sample typical of standard geological analysis was taken perpendicularly from the paint surface of *The Fence*. The sample reveals a record of paint layers accumulated over the last 30 years, and has a rich variable surface and a brilliant and complex striped pattern of regular repeating sedimentary layers as well as significant variation in texture, density, and uniformity. The core sample creates an up-to-date analysis of the currently accumulated layers from 1993 to present and is a unique 'portrait' of CMU's cultural history and indexical timepiece marking an epoch.





The core sample will be reproduced forensically at large scale in cast and fastidiously painted bronze. The aggregated record of engagement with *The Fence*, typically sublimated in memory, oral tradition, or photographs, will be revealed and honored like the opening of a time capsule. The goal of the final sculpture is to reproduce the sample and its unique characteristics as faithfully as possible as an archaeological artifact, with a highly realistic, tromp l'oeil surface treatment.

The designed work will function as a monument to the campus tradition of *The Fence*, honoring the accumulation of collective gesture, the continuum of time, and the campus community through a permanent and responsive work.