Jerry Ross Barrish - Bayview Horn

[ARTIST BACKGROUND] Jerry Ross Barrish is a sculptor and fourth-generation San Franciscan who works from his studio in San Francisco’s Dogpatch neighborhood. His studio is filled with large- and small-scale figures of dancers and musicians, as well as animals and birds made of found objects and refuse and debris collected from his long walks along the city’s southeastern shoreline. His more recent artworks are sculptures cast in bronze. Barrish received his Bachelor of Fine Arts and Master of Fine Arts from the San Francisco Art Institute. His work is in the collection of the University Art Museum, Berkeley; the Crocker Art Museum, Sacramento; and di Rosa, Napa among others.

Barrish’s connection to the Hunters Point Shipyard is a personal one: During World War II, his mother was a civilian worker for the Marine Corps, and his father served in the U.S. Navy and was stationed in the South Pacific arena. The commission to create Bayview Horn is Barrish’s first permanent public art commission.

[ARTWORK] Jerry Barrish has created a 16-foot-tall cast bronze figure of a lone musician playing the trumpet.

[ARTIST INSPIRATION] Barrish’s inspiration came from the Bayview Hunters Point neighborhood of which the artist writes: “Although the setting is beautiful, this community has been plagued with a history of violence.” Barrish recalls that he once read a story that he believes took place during World War I. The story goes that on Christmas Eve a bugler was playing beautiful music and upon hearing the music, the French and German troops stopped fighting. Inspired by the story, Barrish hopes that violence will cease as long as music can be heard, as symbolized by his sculpture Bayview Horn.

[YOUTH INVOLVEMENT] Barrish invited the youth and their families to his Dogpatch studio to see his more than 100 sculptures and to learn about the many ways he uses found objects or discarded materials in his work. He also spoke frankly about his life long avocation as an artist. The workshop was followed by a visit to the de Young Museum, where Barrish took the youth to his favorite galleries. As a child Barrish learned that even a boy could go to the museums that today he still visits regularly. To encourage future museum visits, each of the youths received specially prepared information about local museums in the region and a schedule that noted the days for free admission.
Jessica Kay Bodner - *Hale Konon*

[ARTIST BACKGROUND] Jessica Kay Bodner is an artist and designer whose work is primarily inspired by nature and science. Bodner’s work is created in her studio in an old pineapple plantation building in Maui, Hawaii, having relocated there after nearly 20 years in the Bayview Hunters Point neighborhood. While living in the Bayview Hunters Point community, she operated a gallery, 1660 Exhibitions, and offered welding workshops for women. She also created several gardens, later donating the native plants they featured to the Hunters Point Shipyard studios at Islais Creek. Bodner is a recent recipient of a California Investing in Artist grant, funded by the James Irvine Foundation. Bodner holds an Associate of Arts from the Fashion Institute of Design and Merchandising, Los Angeles, and a Bachelor of Fine Arts from the Academy of Art University, San Francisco.

Bodner has been awarded significant private and public commissions and has exhibited throughout the United States. These commissioned works include large-scale woven freestanding sculptures; wrought-iron forms reminiscent of archeological subjects; Native American-inspired memorial pieces; illuminated flora and fauna sculptures forged in steel; murals and installations; and reclaimed/recycled plastic fashion.

[ARTWORK] Bodner created a memorial tribute to honor the Ohlone Tribe, the earliest inhabitants of the city’s southeastern shoreline. With her interpretation of two life-sized canoes made of tule weeds, she offers a way to bring public attention to the innovative and sustainable practices of the non-warring Ohlone people, recognized for living in harmony with nature and credited with creating a sustainable and balanced eco-system. Bodner’s *Hale Konon* is sculpted of woven steel strips of varying dimensions and when installed will be partially buried in a mound of oyster shells, symbolizing the natural cycle of decay and rebirth.

[ARTIST INSPIRATION] While preparing for the commission, Bodner researched the early history of the Bayview Hunters Point area and learned about the tall tule marsh grasses used by the Ohlone to make canoes. She found out that the canoes lasted approximately two years, at which point the spent material was returned to the marshland to become a source of food and shelter for the fish, birds and small wildlife. Inspired by the Ohlone people’s way of life, Bodner created a memorial sculpture to honor them and as a gesture of gratitude and reverence for their lost culture.

[YOUTH INVOLVEMENT] Bodner presented images of her work and spoke about her experience as an artist and her plans for *Hale Konon*. She then engaged the group in a hands-on workshop, demonstrating how to wire an electric lamp. Individually each of the youths embellished a small lamp with paint, feathers, sequins, plastic toys and found objects for taking home to family and friends.
Marion Coleman - *Visions from the Past/Visions of the Future*

[ARTIST BACKGROUND] Marion Coleman is a textile artist whose work explores themes of history, cultural traditions, and real or imagined stories. For more than 30 years Coleman has worked in the field of youth and family services. Over the past two decades she has integrated that experience into her artwork, using fiber, stitching and color to create work that explores portraiture, memory, social change and community. Coleman’s art making began when she learned to sew as a youngster and today she works from her home and studio in Castro Valley, California.

Coleman uses a variety of fibers, threads, paper, paint and found objects to present her ideas. She combines piercing and design techniques associated with African American quilts but may include raw-edge appliqué, fusing, extensive stitching, slashing, and the use of paper, beads, buttons, recycled materials, and paint and plastic. Coleman’s experience in public art began with a project for the Juvenile Justice System, Alameda County. Her work has been exhibited in the United States and internationally, including at the U.S. Consulate in Jerusalem as part of the Art In Embassies program. Coleman received a Bachelor of Fine Arts from the University of California, Riverside, and a Master of Science from California State University, Hayward. This is Coleman’s first public art commission for permanent installation in an exterior setting.

ARTWORK] Coleman has created an art mural in four segments depicting narrative stories familiar to longtime residents and those interested in the history of the Bayview Hunters Point and the Shipyard community. She made individual 30-inch-square quilts, which were then photographed and fabricated into porcelain enamel panels of the same size for viewing on freestanding metal frames.

[ARTIST INSPIRATION] Coleman was inspired by the history of the lives of people in the Bayview Hunters Point and Shipyard community, including African Americans, many of whom migrated to the area seeking better opportunities for themselves and their families. She hopes that the depictions in her work will serve as points of thought for future generations.

[YOUTH INVOLVEMENT] Marion Coleman showed the youths images of her work and brought examples of her quilts to view and touch. The youths then selected fabric that Coleman had brought with her and created pictorial postcards by sewing or gluing the fabric to create individual designs to take home to show family and friends.
Matthew Geller - *Nautical Swing*

[ARTIST BACKGROUND] Matthew Geller is nationally recognized for his public art commissions. He is drawn to overlooked or underutilized environments, which can include anything from private imaginary worlds within brick walls to back alleys to sprawling public open spaces. It is in these environments that he teases out small fragments of narrative by augmenting or amplifying the raw materials of a given place. The works are playful and accessible and often unexpected.

Geller has been awarded significant public art commissions and is currently working on public art projects for Zoo Miami; Myrtle Avenue Plaza, Brooklyn, New York; and the Memorial Courthouse, Austin, Texas. He has received fellowships from the American Academy in Rome, the National Endowment for the Arts, and the New York Foundation for the Arts, among others. Geller received a Bachelor of Arts, Connecticut College, and a Master of Fine Arts, University of Delaware.

[ARTWORK] For the shipyard commission, Geller created the design for a circular nautical swing/porch bench. The piece offers a place for visitors and nearby residents to relax, converse and enjoy the spectacular view. Geller's swing, with its galvanized steel columns and beams, mimics the structure of the historic gantry crane nearby, and thus the area's military history.

[ARTIST INSPIRATION] Geller attended community meetings at the shipyard and was inspired by what he heard from Bayview Hunters Point residents. Longtime residents talked about the area's strong sense of community and family and about their desire for a more informal and relaxed place where they could come together.

[YOUTH INVOLVEMENT] Geller held a workshop for the youths and showed them photographs of his public art commissions and spoke about his work. He then engaged the youths in a hands-on activity inspired by the surrealists' *exquisite corpse* method of combining disparate images by different artists leading to often surprising results. The youths, without looking at each other’s work, drew two images on paper and then using chalk transposed those images to connecting grids on the asphalt of the adjacent parking lot. When completed, the individual images collectively became a cohesive and somewhat surprising composition.
Heidi Hardin with Colette Crutcher - *Stream of Consciousness*

[ARTIST BACKGROUND] Heidi Hardin is a San Francisco artist, community activist, educator and administrator with strong ties to the Bayview Hunters Point community and wide experience working with school-age children in the area. For many years she worked in her studio at the Hunters Point Shipyard. For 15 years she was director of the In-Schools Visual Arts Programming at the Bayview Opera House. She was appointed as a member of the Citizen’s Advisory Committee, and she also sat on the Southeast Community Facility Commission. Hardin has a lifelong interest in the intersection of art and science. She is the founder and director of Think Round, a nonprofit whose mission is to use art to explore environmental issues. In 2011 Hardin was awarded the Jefferson Award for Public Service. She received a Bachelor of Arts and Master of Fine Arts from the University of California, San Diego.

[ARTWORK] *Stream of Consciousness* involved neighborhood children attending Willie Brown Academy and Thurgood Marshall High School in making ceramic tiles based their investigation of various fields in the arts and sciences, including history, ecology, astronomy, mythology and evolution. The youths’ investigations were particularly focused on telling the story of water as it relates to the Bay Area ecosystem and Hunters Point Shipyard. The children created the tiles with guidance from Hardin and mosaic artist Colette Crutcher. The colorful tiles, which feature a variety of sea creatures and mythological figures, forms a mosaic tile banner and will be installed on the backs of benches and for Hilltop Park. A ribbon of text running through the artwork feature quotes relating to water from a number of distinguished authors.

[ARTIST INSPIRATION] The view of San Francisco Bay inspired Hardin to create this artwork as a way to reflect on the significance of water in the city’s evolution and development and to suggest the importance of water in the city’s future.

[YOUTH INVOLVEMENT] Heidi Hardin and Colette Crutcher spoke about their practices as artists and showed photos of their work. Hardin spoke about the process involved in the project and invited the youths to use a library she created to select and research a subject of their choosing. She then guided them on how to interpret in clay their chosen subject.
Mildred Howard with Walter Hood - Frame Refrain

[ARTIST BACKGROUND] Artists Mildred Howard and Walter Hood are internationally recognized creative practitioners recognized for a broad range of projects in museums, galleries and public places, including inner-city neighborhoods.

Howard is widely known for her sculptural installations and mixed-media assemblages and often uses found objects or the ready-made in her work. She draws on a wide range of historical and contemporary experiences, and questions perceptions and addresses misconceptions about how the world is viewed. The Bayview Hunters Point area played an important role in Howard's early life. She was born in Galveston, Texas, and moved with her parents to California during the great migration of African Americans to California to work at the West Coast shipyards. Her parents worked at the Hunters Point Shipyard and also owned an antique business.

Howard has more than three decades of important exhibitions forged against a background of teaching and thinking about art. She has exhibited throughout the United States and in Venice, Berlin, Paris, Cairo and Bath, England. Large-scale installations of her work have been mounted at Creative Time, the National Museum of Women and the New Museum. Public projects include ones for the Museum of Glass, the San Francisco Redevelopment Agency, the San Francisco Arts Commission, and the recently completed Richmond BART station. Howard holds an Associate of Arts, College of Alameda, and a Master of Fine Arts, John F. Kennedy University, Orinda, Calif. She is a recipient of the Adeline Kent Award and was honored in 2012 with Silver Spur Award.

Walter Hood is an Oakland-based environmental designer, artist and educator. He is a professor in the Landscape Architecture and Environmental Design Department at the University of California, Berkeley. Hood’s studio practice, Hood Design, is engaged in environmental design, urban design and art installations. Hood's work involves everything from small community-based projects to large-scale commissions. His studio recently completed a 1.1-megawatt photovoltaic array on the campus of the University of Buffalo; the new Powell Street Promenade, San Francisco; and the Sculpture Terrace for the Jackson Museum of Wildlife, Wyoming. Hood Design was also responsible for the gardens and landscape of the Herzog & de Meuron-designed M.H. de Young Museum. Hood holds a Distinguished Master of Fine Arts, the School of the Art Institute of Chicago; a Master of Liberal Arts and a Master of Architecture, University of California, Berkeley; and a Bachelor of Arts, University of California.

[ARTWORK] Mildred Howard and Walter Hood's Frame-Refrain is a pair of sculptures positioned approximately 100-feet apart and appearing as if engaged in a dialogue. The intention of Howard’s 16-foot bronze Rococo-style frame is no longer to frame a small work of art but rather to frame the multiple views and changing perspectives of the Shipyard landscape. Howard sees the frame as a way to indicate respect of that which falls within its borders and as such to bring value to the landscape itself. Visitors may pass through the frame suggesting, according to the artist, that the inhabitants of the landscape are equally worthy of valuation and are an essential part of the picture. Approximately 100 yards from where Frame will be installed, Walter Hood's abstract sculpture, Refrain, will stand as if in response to Howard’s Frame. Refrain Corten steel tall slender pipes with disks of varying heights are attached that blow in the wind. The composition is one of pixilated forms and serves to remind one that the landscape will change as development takes place And, as Hood, says, it serves as "almost an aberration of what was once here”.

[ARTIST INSPIRATION] Howard points to her investigation of the meaning of a frame. Frames, she says, are typically used to define and distinguish precious and exalted things, and they are typically indoors, where valued objects can be preserved and kept safe. Frame transforms and subverts the traditional function of the frame by placing it outside. Both artists were inspired by the notion of change, in this case to the landscape of the Hunters Point Shipyard.

[YOUTH INVOLVEMENT] Howard took the youths on a tour of her public art projects located throughout San Francisco, stopping to view and comment on several projects and to talk about the challenges she faced and the importance of the involvement with the public audience. Center. Youths were given disposable cameras and encouraged to photograph the public art for their future study and enjoyment.
Description of HPS Public Art and Artists' Biographical Information

FRAME - REFRAIN
PLAN LOCATION
MILDRED HOWARD / WALTER HOOD
Rebar Group – Gigantry

[ARTIST BACKGROUND] Matthew Passmore, John Bela, and Blaine Merkur collaborated on the Hunters Point Shipyard commission. The three are principals and cofounders of Rebar, a San Francisco-based art and design studio at the intersection of art, design and ecology. Rebar's mission is to create objects, spaces and ideas that inspire people to re-imagine the environment and our place in it. The studio produces artwork and design solutions that shape the landscape and public realm. They write that their work is "rooted in the belief that human interaction, community and a sense of wonder form the basis of a good life." Rebar has created work at venues and institutions around the globe, including the Venice Architecture Biennale; the International Symposium on Electronic Art, Dublin; Experimental Design, Amsterdam; SmartCity, Paris; the Benaki Museum, Athens; the Harvard Graduate School of Design; UC Berkeley; and the College of Art, San Francisco.

Matthew Passmore is an artist, urban explorer and public space advocate. With a background in philosophy, filmmaking and law, he brings a multidisciplinary approach to creating innovative cultural projects. He studied philosophy and aesthetics at the University of California, Los Angeles, and law at the University of California's Hastings College of Law. John Bela is a landscape architect and artist who creates original environments that deliver unique, inspiring experiences. He is a senior lecturer at the College of Art and a distinguished lecturer at University of California, Berkeley. He holds a degree in landscape architecture and environmental design from the University of California, Berkeley, and a degree in biochemistry from the University of Massachusetts and in sculpture from the School of the Art Institute of Chicago. Blaine Merker combines a passion for making thing with a design activist’s zeal for championing the culture of the commons. He has worked for more than a decade in the urban context as a landscape architect, maker and advocate while bridging the disciplines of design, engineering and the social sciences to make space for experimentation and play.

[ARTWORK] Gigantry is an interactive public sculpture in the form and scale of a stylized model of the 450-ton bridge crane that dominated the southern vistas from the new park. It is a climbing structure and architectural feature designed for safe, playful interaction for children of all ages. The structure is made of powder-coated steel, and will rest on a resilient rubber ground surface.

[ARTIST INSPIRATION] In the process of researching the history and culture of Hunters Point Shipyard, Rebar was struck by the area's most obvious and impressive landmark — the gantry crane, a symbol of the area's historical military presence and the work it provided for young families. It was the team's aim to recast the crane as a playful, interactive sculpture and to help visitors and residents re-imagine the area as one that fosters a thriving community, informal social interaction and fun.

[YOUTH INVOLVEMENT] Youths paid a daylong behind-the-scenes visit to Rebar’s San Francisco Mission-area studio and learned about some of the firm’s temporary and permanent creative initiatives. They also observed a metal-welding demonstration. Later they were invited to engage in a “jam” session to address a design problem and imagine and draw their conceptual ideas for parking spaces. For that, the youths first worked individually and later came together to discuss their various solutions.
Eric Powell - *Flotilla*

[ARTIST BACKGROUND] Eric Powell is an artist who designs and creates visual patterns depicted in metal for both public and private art commissions. He lives and works in Berkeley and often refers to his studio as a combination laboratory, workshop and factory. Metal, he says, represents strength and durability and has been used by cultures around the world for more than 6,000 years. He adds that metal is an indefinitely malleable material that can be imbued with feeling whether cast, forged or fabricated.

Powell has received numerous public and private commissions and has created artwork for a Fremont, Calif., skate park; the Daly City BART Station; and libraries in the region, including ones in Castro Valley, Claremont and Berkeley. His work ranges from large-scale sculptures and archways to entry gates and railings. Powell studied at Arizona State University, the University of Southern California at Idyllwild, Grossmont College, and the California College of Arts and Crafts (now the California College of Art).

[ARTWORK] Powell has created an extensive railing, which he calls *Flotilla*. The railing conveys the abstracted shape of ships and ship-related objects. It is computer-cut from a solid steel plate and then grinded by hand and welded together. When installed, *Flotilla* will form a custom-designed railing for overlook to the historic gantry crane and San Francisco Bay.

[ARTIST INSPIRATION] Powell was inspired by the rich and multilayered history of the shipyard that embodies the very strength and fortitude of American ingenuity, he says. The overlook to the historic gantry crane, where *Flotilla* will be installed, is a visual link from the industry past to the planned new community gathering place.

[YOUTH INVOLVEMENT] The youths participated in a daylong field trip to Powell's Berkeley studio and fabrication yard, where the artist presented a slide show of his evolution as an artist. He then led them on a tour of his studio where he spoke with them about the process he engages to create his sculpture and commissioned work. Powell provided construction paper, egg cartons and other materials and encouraged the youth to "play" with different shapes, colors and materials saying that he regularly uses this method to explore and investigate conceptual ideas and compared it to practicing of a musical instrument.
Jason Webster - *Butterfly Girl*

[ARTIST BACKGROUND] Jason Webster is a metal sculptor known for his figurative work that depicts lifelike figures of people and animals often captured in animated poses and set in imagined environments. Early in his career as an artist, he assisted and supported the highly regarded artist Joe Sam on Sam’s public art commissions. Webster acquired his metalworking skills from assisting artist Peter Mangan, whose sculptures are in numerous public and private collections. Both artists maintained artist studios at the Hunters Point Shipyard, where Jason Webster also had a studio, first at the Shipyard artist community and later at the extension of that community at the nearby Islais Creek. He now works across the bay in Alameda. In addition to working as a sculptor Webster has a parallel career as a museum preparatory and has worked with many museums in the Bay Area, where he is recognized for his expertise in designing and fabricating museum mounts.

Webster has exhibited his work at galleries and at the Bayview Opera House and has participated in Open Studios. He holds a Bachelor of Fine Arts from the Maryland Institute College of Art and is a licensed welder. This is Webster’s first public art commission.

[ARTWORK] Webster has created an approximately 12-foot-high realistic figure of a young girl jumping rope. The figure is made of galvanized and stainless steel. The girl appears carefree and innocent as her realistically sculpted braids fly in the wind, and butterflies rest on her cored jump rope.

[ARTIST INSPIRATION] As an artist working at the Shipyard studios, Webster was familiar with community life in the Bayview Hunters Point neighborhood and found his inspiration there. He wanted to create a sculpture that would remind viewers of the regular activities of children and families in the community and that captured the mood of a young girl -- and that imagined her bright future.

[YOUTH INVOLVEMENT] Jason Webster invited the youths to visit his Alameda studio and metal shop, where he demonstrated various metalworking and safety techniques. He demonstrated how to forge metal and gave each member of the group an opportunity to forge a metal flower. Later Webster provided the youths with small vases for their flowers and wood mounts to enable them to display their work as a museum would. At the end of the visit, the youths took their creations home to show their friends and family.