

Art in Public Spaces

Program of the Public Arts Board

HISTORY

The City of Birmingham recognizes the importance of having a rich cultural environment. In 2001, Birmingham affirmed this commitment to its civic heritage by establishing a Public Arts Board. Ordinance #1773 assigned the Birmingham Public Arts Board with the responsibility for reviewing and making recommendations to the City Commission as to the placement and display of loaned, donated and/or commissioned works of art within the City.

MISSION STATEMENT

The Mission of the Birmingham Public Arts Board is to develop Public Art Programs that will enhance the cityscape, enrich the lives of residents and visitors, and promote a vital arts community.



OBJECTIVES

1. Create a vision and develop guidelines and procedures for the placing of public art within the city.
2. Identify potential sites for the display of public art.
3. Establish strategies for identifying and securing sources of public funding and support for public art.
4. Work with organizations, businesses, individuals and the city to maximize the opportunity for public art to be an integral part of all public and commercial projects.
5. Foster the exchange of information and ideas on public art.

It is recognized that public art projects may be presented in a variety of forms and that each proposal is unique. Because of the city's limited resources, the Public Arts Board will only be able to recommend programs that further the objectives of City Commission.



SITE AND PLACEMENT GUIDELINES

To ensure the thoughtful placement of sculptures in the City of Birmingham and to further the City's vision to enhance public spaces, the Public Arts Board shall consider the following guidelines in their review of art in public spaces:

Public art shall be located in a site where it will effectively enhance and activate the pedestrian and streetscape experience;

Public art shall be placed in areas of congregation or in a location that experiences high levels of pedestrian traffic;

Public art shall be placed in a site where it is not overwhelmed by the scale of the adjacent architecture or signage;

Public art shall be placed in a location where it will be visible to the most people;

Public art shall not be placed in a given location if the landscaping and maintenance requirements of that site cannot be met; and

Public art shall not block windows or entranceways, nor obstruct normal pedestrian circulation in and out of a building (unless such alteration is specifically a part of the experience or design of the artwork.

w



PROCEDURES FOR LOANS, GIFTS, AND PURCHASE OF WORK OF ART

The Birmingham Public Arts Board will consider the loan, gift, bequest or purchase of works of art under the following criteria:

The Owner/Agent for Owner must complete an Art in Public Spaces application and submit it to the City at least two weeks prior to a regularly scheduled Public Arts Board meeting for review by the Board. The Art in Public Spaces Application must include all of the following information before it can be considered:

Name of applicant donor/owner, or agent (dealer)
Artist/project name, title, date, dimensions, materials and inscriptions
Complete description of the work of art
Design load (i.e. wind and dead loads)
Location and condition
Footing/foundation requirements
Rationale for gift or loan of the sculpture
Relationship of dealer/agent to the artist
Digital images or slides of the artwork
Resume of the artist

The application must be filled out to indicate whether it is for a loan, gift or bequest and be submitted to the City. Upon receipt, city staff will then route application to the Cultural Council of Birmingham Bloomfield (CCBB) and the Public Arts Board for simultaneous review. The Public Arts Board will conduct its standard review of the sculpture while the CCBB determines whether the sculpture meets its criteria for providing insurance free of charge to the artist.

Loans: All loans will be for a specified amount of time and will be documented and monitored while under the responsibility of the City of Birmingham. The Public Arts Board must provide a recommendation for the approval and placement of all public art loans. The appropriate city agencies must review of the recommended placement, safety concerns and address any other issues as identified. The City Commission has the right of final approval of the acceptance and placement of all public art loans. There will be an agreement between the Owner/Agent for Owner and

the City prior to receipt and installation of the loan. The terms of the agreement, its renewal and return status will comply with applicable laws governing the City of Birmingham. The City shall not absorb the costs to install, maintain, or insure loaned sculptures. However, should the lender wish to seek financial assistance for the temporary installation of a sculpture, they are encouraged to apply for funding for the required insurance from the Cultural Council of Birmingham Bloomfield (CCBB) by signing and attaching the agreement to the application. By attaching the executed agreement, the applicant agrees to all terms stated within prior to review.

Gifts, Bequests and Purchases must be duly vetted when offered by an artist, dealer or related party or by the spouse of family of any of the above. The Public Arts Board is responsible for reviewing this information to ensure compliance with City of Birmingham ordinances and policies and for making a recommendation to the City Commission. The Owner/Agent for Owner must submit proof of clear title of the work of art and available provenance data before any work shall be accepted for gift or purchase. The appropriate city agencies must review the recommended placement, and address any safety concerns and other issues as identified. The City Commission has the right of final approval of the acceptance and placement of all public art gifts, bequests and purchases. A Deed of Gift transferring title of a work of art shall be signed by the Donor/Agent for Donor.



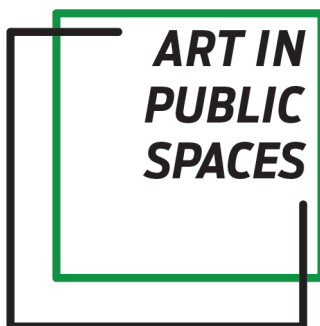
PROCEDURES FOR APPOINTING JURORS & CURATORS

The Public Arts Board may select or appoint a jury or hold a competition for the review of any public art project. The jury or competition for any public art project shall serve the Public Arts Board as an ad hoc committee for the duration of the project only.

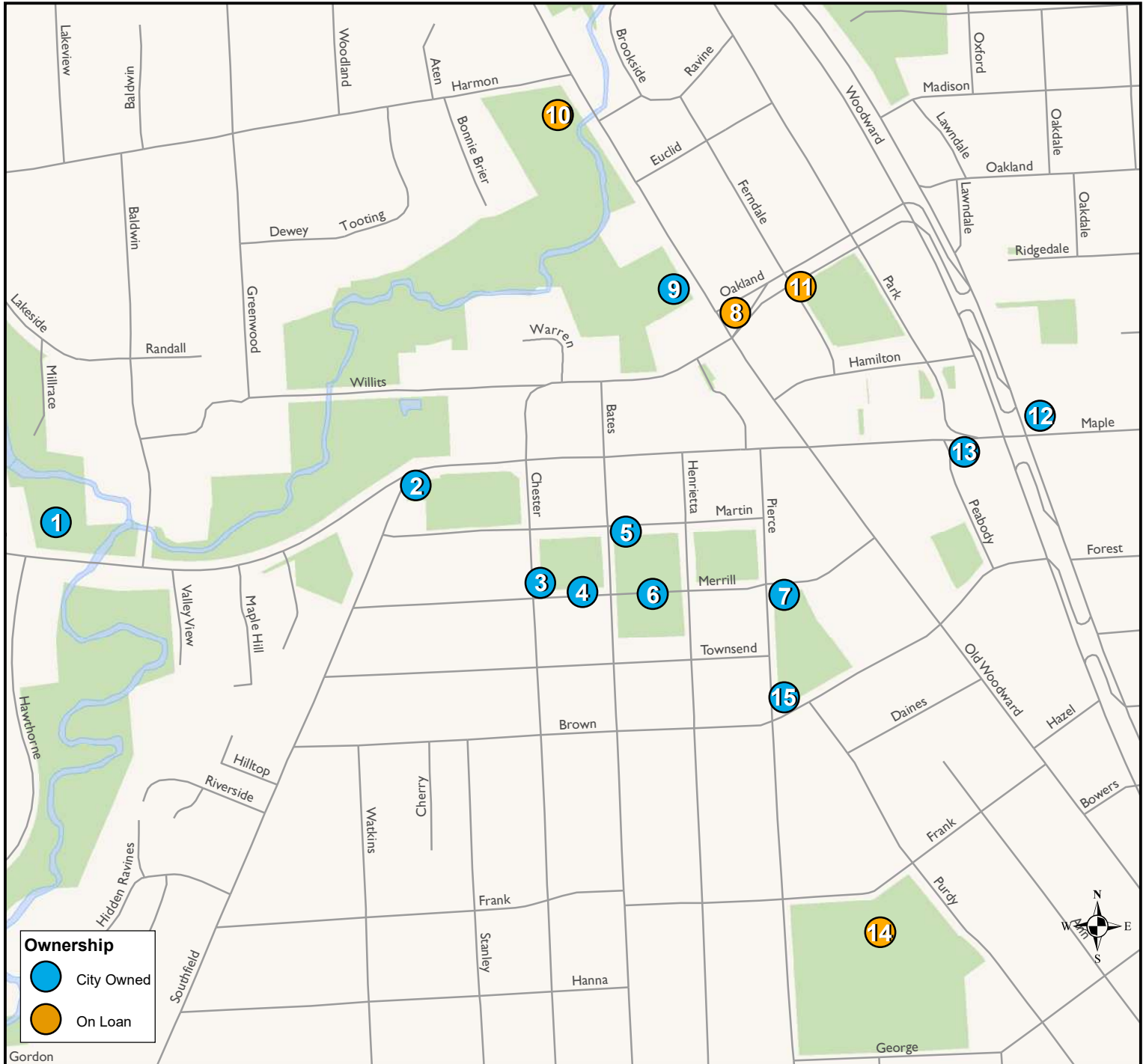
The Board may appoint an individual to serve as curator for an artwork display or public art program. A curator shall serve at the discretion of the Board.

Prior to appointment of any curator, the curator will present his/her qualifications to the Board for consideration along with a detailed program plan and associated budget of the program's full expenses. Any deviations from this submitted plan and budget must be presented to the Board for further approval. Upon approval by the Board, the curator shall implement the approved program plan consistent with these Rules of Procedure. Failure to comply may result in termination of the curator arrangement. The curator will report to the Board on the status of the program at the regular meetings of the Board or as requested by the Board.

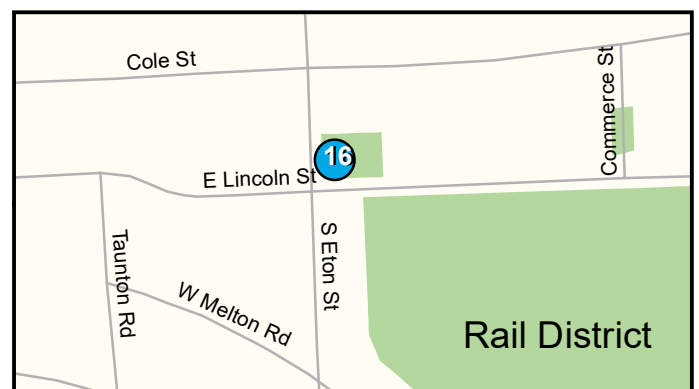
If you are interested in offering public art for display in the city or becoming involved in the promotion of public art in the city, please contact Brooks Cowan at (248) 530-1846 or bcowan@bhamgov.org.



Birmingham Sculpture Locations



- | | |
|--------------------------------|-------------------------|
| 1, Dancing Fish | 9, The Counselor |
| 2, Upcast | 10, Eastern Hophornbeam |
| 3, Michigan Spring (TBI) | 11, Untitled |
| 4, Siberian Ram | 12, Sound Heart |
| 5, Peace Memorial | 13, L.O.L. |
| 6, Freedom of the Human Spirit | 14, Windswept |
| 7, Wind Rapids | 15, X-Ray Man Ray |
| 8, Torso | 16, Breakaway - Form #3 |



ART IN PUBLIC SPACES



In an ongoing effort to promote art in public spaces and enhance the community, the Cultural Council of Birmingham Bloomfield has collaborated with the City of Birmingham's Public Arts Board to create an outdoor sculpture program. The program is managed under the terms of the existing Birmingham outdoor sculpture agreement between the City and the Cultural Council of Birmingham Bloomfield and allows for the temporary installation of art on public property.

The objective of Art in Public Spaces is to enhance the visual character of Birmingham and to promote a rich, diverse, and stimulating cultural environment for residents and visitors. By placing the work of artists into the community, ideas can be encountered and explored on a daily basis.

- | | | |
|---|--|---|
| 1. James Clover
"Dancing Fish"
CityScapes (1993) Donated by
the artist (2007)
Quarton Lake Park | 6. Marshall M. Fredericks
"Freedom of the Human
Spirit"
Community gift in honor of
the City's 50th Anniversary
Shain Park | 12. Jay Lefkowitz
"Sound Heart"
Donated by Christina and
Richard Heidrich (2015)
Maple Rd. and Woodward
Ave. |
| 2. Clement Meadmore
"Upcast"
Donated by Frederick A. and
Barbara M. Erb (2007)
Maple Rd. and Southfield Rd. | 7. Russell Thayer
"Wind Rapids"
CityScapes (2006)
Donated by the artist (2017)
Pierce St. & Merrill St. | 13. Kirk Newman
"L.O.L."
On loan from Catalyst
Development Co.
Maple Rd. and Peabody St. |
| 3. James Miller-Melberg
"Michigan Spring"
A Gift of the family of the
Artist (2019)
Baldwin Public Library | 8. Herb Babcock
"Torso"
Cityscapes (2006)
Old Woodward & Oakland | 14. Gary Kulak
"Windswept"
Art in Public Spaces (2018)
Barnum Park |
| 4. Marshall M. Fredericks
"Siberian Ram"
Donated by Fidelity Bank
(1966)
Baldwin Public Library | 9. Chris Yockey
"The Counselor"
Cityscapes (2008)
N. Old Woodward Parking
Structure - east face | 15. Terry Lee Dill
"X-Ray Man-Ray"
Cityscapes (2006)
Donated by Dr. Mark
Berman (2010)
Pierce St. & W. Brown St. |
| 5. Marshall M. Fredericks
"Peace Memorial"
Donated by Birmingham
Rotary Club (1952)
Shain Park | 10. Robert Lobe
"Eastern Hophornbeam"
Art in Public Spaces (2019)
Old Woodward & Harmon | 16. Daniel LaRue
"Breakaway - Form #3"
Donated by June Lieberman
(2011)
Eton Rd. & Lincoln Ave. |
| | 11. Nathan Diana
"Untitled"
Cityscapes (2008)
Oakland Ave & Ferndale St. | |

SCULPTURES IN BIRMINGHAM



Dancing Fish

James Clover (b.1938)
painted aluminum, 1993
Donated by the Artist 2007
Quarton Lake Park

Having received his MFA from Tulane University in New Orleans, James Clover is an internationally known sculptor who taught at Grand Valley State University. Many of Clover's sculptures are abstractions from nature such as fish, birds and plants involving water or the heavens and stars and inspired by the structures of jazz music. This piece was originally installed at the Baldwin Public Library as part of the 1993 CityScapes program. It was subsequently donated to the city, restored and moved to its current location in 2008 with the stepped waterfall as its backdrop.



Upcast

Clement Meadmore (b.1929 - 2005)
Bronze, 1987
Donated by Frederick A & Barbara M. Erb 2007
Southfield Road and Maple Avenue

Meadmore was a renowned mid-century modern sculptor who received his training at the Royal Melbourne Institute of Technology and was awarded a Guggenheim Fellowship for Creative Arts in 1975. This sculpture is signed number 3 of 6 small versions created in 1987 of an original 1985 sculpture commissioned by a Cleveland dealer/owner. A single "V" squared tube pedestal twists upward to join a massive "V" shaped section which then divides and turns once more. An illusion of lightness is created as the dark horizontal piece balances effortlessly despite its weight height and length.

SCULPTURES IN BIRMINGHAM



Coming Soon

Michigan Spring

James Miller-Melberg (b. 1929- 2018)

Cast aluminum, 2012

A Gift from the Family of the Artist 2019

Baldwin Public Library Plaza COMING SOON

Trained at the Cranbrook Academy of Art and l'Ecole de la Grand Chaumiere in Paris, this Birmingham modernist artist created sculptures, playscapes and playground equipment that have been featured around the world. This piece, cast at a Milan, Michigan foundry, was created for the 2014 ArtPrize in Grand Rapids. Look for another example of his work "*The Tortoise*" in Shain Park.



Siberian Ram

Marshall M. Fredericks, (b.1908-1998)

Limestone

Donated by Fidelity Bank, 1966

Baldwin Public Library

Fredericks did a series of small, often humorous animal sculptures such as the Siberian Ram. Originally carved in 1941, the Library's version is one of two executed in limestone; all other versions were done in plaster or bronze. In general, these animal sculptures differ from his figurative sculptures in that the forms tend not to be elongated but are overlapping, probably dictated by the shape of the material.

SCULPTURES IN BIRMINGHAM



Peace Memorial

Marshall M. Fredericks, (b.1908-1998)
bronze relief, white Indiana limestone, 1951
Donated by Birmingham Rotary Club, 1952
Shain Park – Merrill Plaza

This may look like the “Great Seal of the United States” on the Veterans Memorial Building (now UAW-Ford Program Center) in Detroit, except Fredericks, Birmingham’s internationally known sculptor, added berries to the branch and removed the large star on the shield. In a 1950 letter to the foundry, Fredericks refers to this piece as “Eagle and Nimbus.” Originally installed at Seaholm High School, the relief was moved to the City Municipal Building in the 1990s, and to its prominent location in Shain Park in 2010.



Freedom of the Human Spirit

Marshall M. Fredericks, 1908-1998
Bronze, 1983
Community Gift in Honor of the City’s 50th
Anniversary
Shain Park – Merrill Plaza

With restrained simplified forms, attenuated proportions, well-defined facial features and linear stylization characteristic of Art Deco, the original version of this sculpture was commissioned in 1960 by the City of New York and installed at the 1964 New York World’s Fair at Flushing Meadow-Corona Park. Shain Park’s full-scale casting was commissioned by the City of Birmingham and dedicated in 1988 with the support of many donors.

SCULPTURES IN BIRMINGHAM



Wind Rapids

Russell Thayer, (b. 1934)
Aluminum, 2006
Donated by the Artist 2017
Merrill and Pierce Street

This elegant sculptural form is influenced and complemented by the forces of nature and architecture. The artist describes that “when water flows around obstacles in a stream, so does the wind, creating currents in the sky.” Thayer was Associate Professor of Art History, Drawing and Sculpture and Chairman of the Art Department at Delta College for over 30 years, taught at the University of Michigan (U of M), and was the Director and Exhibition Chairman of the Saginaw Art Museum.



Torso

Herb Babcock (b.1946)
Cast glass, bronze, Michigan stone, 2005
On loan from the Artist, 2008
North Old Woodward and Oakland

The artist is Professor Emeritus at the College for Creative Studies in Detroit, where he served as the Glass Department Chairman for 40 years. He is a graduate of the Cleveland Institute of Art, Cranbrook Academy of Art, and studied sculpture at the Skowhegan School in Maine and Glass at the Toledo Museum of Art. He says this piece deals with precarious balance both physical and metaphysical, “...when life is in its most precarious moments, we sometimes realize the most of what it means to be alive.”

SCULPTURES IN BIRMINGHAM



The Counselor

Christopher Yockey (b. 1976)

Painted steel, 2008

City of Birmingham Purchase, 2019

East face of N. Old Woodward parking structure

Now living in Long Island City, this Michigan artist is a graduate of Cranbrook Academy of Art and assists Mark di Suvero at Spacetime Studio. His pieces are inspired by the way he perceives and interacts with motion and form. An avid hockey player, Yockey has long been interested in the poetic movements of skaters and respect for special relationships of the game with the opposing players, which is translated into his work. He describes this colorful sculpture as “twisted bands of intertwined steel.”



Eastern Hophornbeam

Robert Lobe (b. 1945)

hammered and tempered aluminum, 1993

On loan from the Artist, 2019

Booth Park

On loan courtesy of Tim Hill Gallery and the artist. This Detroit born artist was a National Endowment for the Arts Fellow in 1979 & 1984 and recipient of a Joan Mitchell Foundation award in 2001. His works are created in nature as sculptural echoes of natural form, usually rocks or trees. The signature process Lobe uses is an adaptation of repoussé, an ancient technique in which metal is hammered to create designs or shapes. The fusion of natural beauty and metal handiwork show the wildly disorganized aspect of nature, rather than the tranquil one presented in a park setting.

SCULPTURES IN BIRMINGHAM



Untitled #2

Nathan Diana (b.1974)

painted steel, 2008

On loan from the Artist, 2008

Southeast corner, Oakland Ave. and Ferndale

While the artist, with an MA degree from Cranbrook Academy of Art, is said to be influenced by aircraft and mechanized machinery, he describes his sculptures as “a mix of AC/DC and Smooth Jazz.”. He currently lives in New York and creates unique pieces that can engage the environment and architecture of a site. Viewers may spot bits of medieval heraldry in the maroon and gold markings on the shield-like parts.



Sound Heart

Jay Lefkowitz (b. 1952)

Corten steel, 1989

Donated by Christina and Richard Heidrich in 2015

Maple Road and Woodward Avenue

An abstract artist who works in a wide variety of media and styles, Lefkowitz is graduate of Columbus College of Art and Design, who worked in Paris and Carrara, Italy before returning to his hometown of Detroit. From stone and metal sculpture, to paintings and monoprints on paper, he manages to capture the fluidity and vibrancy of motion and life with matter.

SCULPTURES IN BIRMINGHAM



L.O.L.

Kirk Newman, (b. 1926 - 2017)

Bronze, 2013

On loan from the Catalyst Development Co.
Maple Road and Peabody Street

Born in Dallas, this prominent Midwest sculptor was a graduate of the University of Michigan and Director of Education at the Kalamazoo Institute of Arts. The artist's work is meant to convey the "fleeting, constantly changing nature of the human image in the digital age." The title LOL refers to abbreviated text jargon that can mean "lots of love" or "lots of luck," or even "lots of laughs." Newman said the double meaning is meant to suggest a mixed message regarding our fast-paced lives.



Windswept

Gary Kulak (b. 1953)

Powder coated steel, 2014

On loan from the Artist, 2018
Barnum Park

A graduate of Hunter College and Cranbrook Academy of Art, Kulak is the Artist in Residence and Head, Department of Fine Arts at Cranbrook-Kingwood Schools. He is best known for his work that utilizes the "chair" form as metaphors and symbols. Representing the human spirit and the effects of nature, this sculpture was created for the 2014 ArtPrize in Grand Rapids and was also exhibited in Art in Public Places in Knoxville, Tennessee. The 27' high by 8' long x 6' wide chair seems less tall when viewed through the former school entrance archway.

SCULPTURES IN BIRMINGHAM

15



X-Ray Man Ray

Terry Lee Dill (b.1950)

Poly-Glass and Steel, 2005

Donated by Dr. Mark Berman in 2010

Northeast corner of Brown and Pierce streets.

The sculptor is an associate professor at the College for Creative Studies and holds degrees from the University of Iowa, Drake University and the Cranbrook Academy of Art. He refers to this sculpture as “a landmark type work, designed as a locator.” In addition to being 8’high x 12’long x 10’wide, its yellow center rivals the noonday sun. You can’t miss it and after a while, you don’t want to.

16



Breakaway – Form #3

Daniel LaRue Johnson (b. 1938-2017)

Corten steel, 1970

Donated by June Lieberman in 2011

Eaton Road and Lincoln Avenue

The painter, sculptor, and printmaker LaRue Johnson, was closely associated with Los Angeles’s African American artist movement of the mid-20th century, which developed as a response to the country’s social, political, and economic changes. His varied body of work includes politically charged collages as well as meticulously rendered color abstractions. Executed in the figural abstract style, this work is based on a colossal obelisk with steel shapes on top that suggest a humanoid face.