



For Immediate Release

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Marysville Pilchuck High School Art Installation and Unveiling Ceremony: “HopeGate”

Following the construction of the Commons at Marysville Pilchuck High School, the school qualified to apply to the Washington State Arts Commission (ArtsWA) for commissioned artwork through the K-12 Pooled Funds process, which is facilitated by the Art in Public Places program (AIPP). The ArtsWA Art in Public Places Program is funded by half-of-one-percent of state-funded construction. In the case of K-12 schools, all funds generated by the percent-for-art legislation are pooled together by OSPI.

School districts are eligible to apply for the funds if there is new construction within a district. As required through the application process, school district’s convene a diverse and inclusive Art Selection Committee, hold a public art acquisition process with the AIPP, enter into an Interagency Agreement which details the responsibilities for the acquisition and on-going stewards of the art, host a public event introducing it to the school and community. A final report must also be submitted detailing how the artwork was received and integrated into the school community.

To award projects, ArtsWA assembles a panel of arts and education professionals to review district applications which are scored on a set of criteria such as access to the arts and arts education, evidence of a commitment to stewardship, evidence that the artwork will be integrated into the school’s culture, and evidence that the selection committee is diverse and exhibits broad community/school representation. The higher the score, the higher the award amount. The school district’s application was received and approved and representatives began the process during the 2017 - 2018 school year, which takes 18 - 24 months from artist selection to installation of the work. The district was awarded a \$60,000 project budget which includes all expenses associated with the design, fabrication, and installation of the artwork.

Serving as the Arts in Public Places Project Manager, Marissa Laubscher worked with district and school representatives to convene a committee and provide expertise in meeting facilitation, artist selection, and artwork development. The committee members included:

- Dave Rose, MPHS Principal (at time of award)
- Ricky Belmont, Tulalip Tribes Advocate
- Louie Jones, MPHS Ceramic Teacher
- Pete Lundberg, Board of Directors
- Sarah Romero, Student
- Hailey Estauillo, Student

The committee met, developed criteria and goals and reviewed 60 artist portfolios and selected artist Roger Feldman. They were drawn to the interactive and experiential nature of his work including the colors and textures of his sculptural installations. In their planning sessions, the committee developed concepts, discussed potential sites, considered audience, history, and context.

After several months spent in the preparation, planning, design, and fabrication, the new piece has been installed. Working with MPHS Principal Christine Bromely, the district has planned the installation and unveiling ceremony on Friday, January 24, 2020, at 1:30 pm. The ceremony will begin in the school's auditorium where attendees will hear a short presentation from the district and school personnel and artist Roger Feldman prior to the unveiling.

For more information about the Art in Public Places, contact Marissa Laubscher (marissa.laubscher@arts.wa.gov). For more information about the event, contact Christine Bromely (christine_bromely@msd25.org) or Jodi Runyon (jodi_runyon@msd25.org). The artist statement is provided a supplement for additional information about the new piece, titled "HopeGate".

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Artist Statement: HopeGate, 2019 Roger Feldman 17'7"x 9'4"x 13' 9"

Description Of The Work

HopeGate consists of three primary elements: One *organic* wall 5' wide at the base and 14' high at the top; One *geometric* wall 5' wide at the base also coming to a height of 14' and joined with the corresponding leaning wall at the top. Together, these walls create a triangular passageway and the entire structure leans forward at 75° while positioned on a 16' long and 10' wide concrete triangular base. The base triangle points due West.

Artist's Intent

Researching local tribes of Salish Sea people, it made sense to honor the context of this piece by connecting it to a 12,000-year history of indigenous people who have inhabited these lands. Therefore, after viewing artifacts produced for hundreds of years by local and regional tribes, certain design principles stood out. Artifacts consistently used a *Symmetrical Balance* system. When a shape is placed on one side, an equal shape is placed on the other side, creating a stable balance system. This is seen at the entrances of Long Houses, bows of canoes, oars, and multiple artifacts from this region. *HopeGate* takes two walls leaning together and connecting at the top to make one piece. They share an identical base, and both lean forward while creating a symmetrical passage-way in the shape of a triangle.

The shape of the organic plane is taken from multiple sources produced by local people, using sweeping curved modern-looking hard edge shapes, reminiscent of bird feathers and orca fins. These shapes are unique in the world, almost looking like sleek modern shapes centuries ahead of their time. In contrast, the other tall narrow plane is geometric in form, narrowing to a 2' top and joining the organic form to create the passage-way. The intent of these forms joining together alludes to the educational process, where moving through this passageway signifies the completion of the High School journey. The Arts (*organic*) and Sciences (*geometric*) come together as consistent elements of the educational process. As a student moves through this passageway, they are moving forward to the point of an arrow of concrete, differently textured from its surroundings. This triangle is pointing due West. In 19th and 20th Century American literature and public consciousness, the West has consistently represented the *unknown*, the *frontier*, *opportunity*, and *hope*.

Additionally, the salmon color ties into the fact that indigenous people have been able to survive because of salmon and other sea creatures. The Moire effect created by perforated planes on both sides of each wall creates larger circular optical patterns as the viewer moves by or through the piece. This acts as a metaphor for constant change throughout the educational process.

Construction Techniques and Materials Used

HopeGate is entirely Aluminum. The understructure consists of 4" x 4" square tube with 2" x 4" horizontal cross members. The 3/8" holes in the perforated aluminum create the Moire effect when slightly slanted and the 1/4" x 2" flatbar horizontal members protect the perforated edges. The 1/4" x 6" flatbar cap protects the inside and outside planes. The entire structure is bolted to an 18" thick triangular base.

The artist wishes to thank the following people and companies who donated their time, labor and materials to Marysville/Pilchuck High School as a contribution to the Marysville community:

Smokey Point Concrete; James Wright. Baker & Sons Concrete Construction LLC; Josh Baker Concrete Demolition: We Do Dirt; Nick Chase. Marysville School District Facilities; Brandon Klepper