

Past ACP Public Art Projects

2012



One thing I've come to recognize is you can't assume your feelings are more profound than that of others. Everyone feels. Differently.

GEOLOCATION: ATLANTA by collaborative partnership, **Nate Larson & Marni Shindelman** used publicly available geotag coordinates in Twitter updates to mark locations for making original photographs. When their photographs are paired with anonymous tweets, Larson & Shindelman's collaborative work becomes "a means for situating this virtual communication in the physical realm. Our photographs anchor and memorialize the ephemeral online data in the real world ... We imagine ourselves as ethnographers of the Internet, exploring cities 140 characters at a time through the lives of others." **Larson & Shindelman's** project for ACP consisted of both still photography and video. The project was installed in a

gallery exhibition, on 9 digital billboards throughout Atlanta, and video was shown on the exterior of GA State University's DAEL building.

2011



VOLLEY by **Monica Cook**. Cook, a painter, has been expanding her oeuvre with stop-motion animation/claymation for the last few years. Her animation "Deuce" was a winner in the Guggenheim Museum's Youtube Play competition in 2010. Through her animations and sculptures, Monica has experimented with transformations, the literal and metaphorical mutation of human into beast. "Volley" is a stop-motion animation that is sound activated. The work explores the human-animal interface and how we anthropomorphize animals, particularly our closest cousins. The sound of Applause enables the video to continue playing, although viewers must applaud even if the scene makes them uneasy, causing an inner conflict in the viewer.

2010



BEFORE 1190 HUFF RD. by **Karen Brummund** – Sarah Huff's family homestead was built on the foundation of an 1830's log cabin. This pre-civil war home survived Sherman's march, but did not survive the industrial enlightenment of the 1950's. In this installation, a photograph of the Huff House was placed in a warehouse that stands on the earlier Huff family property. Over time, the historical photograph deteriorated and the two dimensional representation of the past intermingled with the three dimensional building – leading us to consider what is gained and lost through time.

2009



GIFTED curated by Atlanta photographer **Beth Lilly** -- During October, ACP gave away 1200 signed, numbered fine art photographs to an unsuspecting public. Lilly selected a single image from 12 Atlanta photographers, with 100 prints of each image given away. Dates and locations where the "Gifted" team would appear were not disclosed in advance, and locations were selected based on their ability to reach underserved or nontraditional arts/cultural demographics. The project lives on through a dedicated website where "Gifted" participants are encouraged to blog about their experience and to upload images of their "Gifted" artwork in its new home.

2008



WITHIN OUR GATES by **Bradley McCallum and Jacqueline Tarry** - The artists created a site-specific sound and video installation inside the water tower at the corner of Auburn and Irwin the Old Fourth Ward. The video-based art project was notable for its temporary, radical transformation of a dormant space in the historic Martin Luther King district of Atlanta. The cathedral-like interior of the 100 foot tall water tower acoustically

transformed the audio. On the wall inside the tower were three simultaneous video projections of civil rights-era video footage. The viewer, on a low platform surrounded by a pool of water, became enveloped in a deeply moving, thought provoking experience. This project was praised in the Atlanta Journal as "The most sophisticated and important public art project in Atlanta in recent memory...a powerful experience".

2007



PAPER PLACEMATS (ATL) - Atlanta native **Jason Fulford** was the curator of the 2007 ACP Public Art Project. Fulford selected images from 40 photographers (from unknown to world-famous) to be included in *Paper Placemats (ATL)*. These placemats were used at participating restaurants during lunch in October. This concept engaged audiences at random and imposed an unexpected experience with art. Simultaneously, the encounter is very intimate and allowed the unsuspecting patron to connect on a level that challenges the traditional methods of artistic interaction. Fourteen Atlanta-area restaurants participated in this project.

2006



SERIAL CITY by **Matt Haffner** - This work uses a combination of wheat paste and photocopies to create the tableaux or vignettes that create narrative. This technique is rooted in advertising and street art. Appearing in 13 locations throughout Atlanta, the protagonist and his counterparts move through an urban landscape, participants in an ambiguous narrative caught in moments of pause between action and reaction. Using a cinematic format these pieces reference the film noir and comic books that inspire them. The enigmatic relationship between juxtaposing spatial elements and the narrative figure is explored, using the urban landscape as both setting and aesthetic component.

2005



URBAN REVERB by **Amy Landesberg**:

In its previous state, the windows of the Rhodes Center on Peachtree Street passively reflected what went on around them. **URBAN REVERB** lends an active voice to the phenomenon of reflection. The viewer now experiences a double take in the intensified real image posing as reflection.

Originally intended as a one year project, this piece remains today and has become a landmark in Atlanta.

2005



Paul Kaiser and Shelley Eshkar : **HIDE-AND-SEEK** was a public art installation (video projection) in Atlantic Station that explored the city of Atlanta not as it is seen but as it is imagined. The work evoked two children as they play hide-and-seek in the make-believe urban geography of their imaginations. The virtual children were constructed in digital 3D and animated by motion-captured movement. The city, also virtual, was built from 3D models of the topography and architecture of Atlanta.

2004



Post No Bills was a public, 3-dimensional photography project by **Peter Bahouth**. In a city characterized by corporate culture and long commutes through billboard-lined highways, this project exhibited images that addressed the ordinary joys of life with a uniquely personal method of photography - stereoscopic images displayed in 2" x 6" x 6" viewers. Its impact was realized by the fact that it did not impose itself, like billboards and advertisements, on the public. Like looking through a hole in a fence, it offered a peek behind the urban surface that required the active participation of the viewer. Groups of viewers were placed in pedestrian friendly areas of town accessible by MARTA. A map indicated placement of the viewers and lead participants on walking tours of the city.