

I WAS HERE PROJECT CREATIVE MACHINES

Artist Team Application

Bruce's Beach
Request for Proposal
City of Manhattan Beach



CONTACT

Joseph O'Connell

520-294-0939

joconnell@creativemachines.com

www.creativemachines.com

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TEAM INTRODUCTION



I Was Here Project is an award-winning collaborative studio that integrates the arts and humanities to illuminate the history of place and shared citizenship.



Creative Machines is an inclusive studio with 30 professionals representing diverse backgrounds founded to serve site-specific projects through multicultural and interdisciplinary collaborations.

Our teams, united by a shared vision, were selected as participants in the prestigious Phygital Cities of the Future exhibition in 2022-2023, solidifying our partnership. Together, we will create a compelling statement through sculptural artwork for the community and visitors of Bruce's Beach. Our team brings together two rich and successful strains of public art, equipped with the passion, experience, and resources to create the artwork that will honor the history and legacy of the Bruce's Beach neighborhood.



RESUME



CONTACT INFORMATION

I Was Here Inc. is a 501(c)(3)
nonprofit organization
FEIN 83-4428059
269 West Main Street, Suite 200
Lexington, KY 40507
info@i-was-here.org
(859) 554-7995

SOCIAL CHANNELS

instagram.com/i_was_here_usa
twitter.com/i_was_here_usa
linkedin.com/company/i-was-here

I WAS HERE PROJECT

The project launched in 2016 in the heart of Lexington Kentucky on the site of the largest auction block of the enslaved west of the Alleghenies. Through a synthesis of the humanities and arts, I Was Here explores the significance of memory, history, and ancestry and how all three come together to begin the process of healing spaces wounded by enslavement. History is a narrative-based medium that is often viewed as factual, even when it tells a story that purposefully omits or alters the truth. Controlling the narrative controls the reality of a situation and how it is understood over time. The I Was Here project exposes the ancestral roots that exist within the landscape, buildings, cities, and ourselves. The project has installations throughout Kentucky, in NYC at the Dyckman Farmhouse Museum and soon at the Podium of the World Trade Center in Lower Manhattan. In DC, The Octagon Museum, two blocks from the Capital, called the 2nd White House, commissioned a permanent installation of Spirit Portraits. The presence of these emblematic Ancestor Spirit Portraits changes the narrative of the history of place creating a powerful spiritual anthropology. These installations reach audiences of all demographics helping them to understand our American History.

PUBLIC ART PROJECTS

- 2023**
- October 2023: The Podium at One World Trade Center - the main building of the rebuilt World Trade Center complex in Lower Manhattan. The spiritual significance of an I WAS HERE installation on this site - originally called 'The Freedom Tower' - is powerful. The images will rise impactfully 200 feet up from the ground, visible from 4 strong vantage points. Bringing these animated Ancestor Spirit Portraits to the 'Freedom Tower' creates a monument to the people who built much of this country - including many of the significant buildings of Wall Street.
 - Presentation "Animating Monuments" with Ilene Shaw at NFT Summit @Codamade
 - Launch of 'on the street museum' in Inwood, NYC for the Dyckman Farmhouse. The IWH work for the DFM will integrate Ancestor Spirit Portraits into spiritually and historically significant sites across the city creating an 'on the street museum' in Inwood. This is a model for history 'house' museums around the country.
- 2022**
- In design now: Augmented Reality (AR) Dyckman Farmhouse Museum in New York City
 - NFT creation through Codaworx/MAD launch in October 2022
 - NFT presentation CodaMade/Codaworx Denver, Co.
 - [Digital Experience](#) on the street museum Lexington, Kentucky
 - 6 month Exhibition of the original Ancestor Spirit Portraits at Muhammad Ali Center in Louisville, Kentucky
 - AR installations at Roots 101 and Ali Center highlighting Garrison Slave Pen and other significant sites
 - Invited to participate in Design Pavilion, New York, New York
 - Installation and Sanctification Ceremony at the Dominican Nuns Motherhouse in Springfield, KY
 - [Permanent Installation](#) at the Octagon Museum in Washington, DC
 - Presentation at the CODAWorx Annual Summit Scottsdale Arizona led by David Rockefeller Jr.
 - Presentation at the University of Kentucky sponsored by School of Architecture and Design.
 - Held National Chautauqua of architects in Lexington, KY - how to reconfigure the built environment to repair the wound enslavement created in America.

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- 2021**
 - Tapestry Installation at the Dyckman Farmhouse Museum, New York, New York
 - Project Installation and performance of the integrated anthem - Star Spangled Banner and Lift Every
 - Voice and Sing - at the Lexington Legends Ballpark in Lexington, Kentucky
 - Installation and Sanctification Ceremony Sisters of Loretto Motherhouse, Springfield, Kentucky
 - Presentation to Architects Foundation at the Octagon Museum Washington, DC
 - Invited to participate in Design Pavilion, New York, New York
- 2020**
 - Winner 2020 CODA awards
 - NEA ARTWORKS grant in partnership with Lexington Public Library - installation throughout two main branches of the Library
 - Continuing requests for installations from property and business owners in downtown Lexington in the historic Old Courthouse - former largest auction site of the enslaved west of the Alleghenies.
 - Permanent installation in the Government Center Lexington and Old Courthouse, Lexington, Kentucky
 - Launch of soundscape at the Main Library Rotunda, Lexington, Kentucky
- 2019**
 - Project invited to Clark County, Kentucky by Greater Clark Foundation and Bluegrass Community Foundation to create installation in the Clark County Courthouse Square
 - Blue Grass Trust awards project Clay Lancaster Award
 - American Association of State and Local History Award
- 2018**
 - Official launch of the project in Lexington, Kentucky with a broadening coalition of property and business owners requesting Ancestor Spirit Portraits in their windows
 - Projected video performance downtown of Ancestor Spirit Portraits
- 2017**
 - Initial installation of Ancestor Spirit Portraits in Cheapside Square, formerly the largest auction site of enslaved Africans west of the Allegheny Mountains
- 2016**
 - Project began with a set of iconic Ancestor Spirit Portraits using contemporary African Americans to stand in the gap of the transition from African to African American. Created to shift the spirit of the country and to reshape our understanding of citizenship

THE TEAM

From left to right: Marjorie Guyon, Artist. Barry Darnell Burton, Writer/Installations. Marshall Fields, Community Liaison. Johnny Martinez, Project Management. Syndy Deese, Administration.



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CONTACT INFORMATION

4141 E. Irvington Rd
Tucson, AZ 85714
520-294-0939

joconnell@creativemachines.com
www.creativemachines.com

SOCIAL CHANNELS

instagram.com/creativemachines
fb.com/creativemachinesinc
youtube.com/c/creativemachines

EDUCATION

University of California at San Diego, 1993, Graduate Program in Sociology/Science

Princeton University, 1992, Graduate Program in History of Science. Visiting scholar supported by NSF Graduate Research Fellowship

Bachelor of Arts, University of Chicago, 1989. Highest honors, Phi Beta Kappa

Rutgers University, 1987, Program NSF undergraduate grant for research

SELECT HONORS

Best Of Arts & Entertainment, 2017, Houston Press, Best Art Installation, *Wings Over Water*

Mayor's Urban Design Awards, 2015, City Of Calgary - *Chinook Arc*

Public Art Network Year in Review, 2014, Americans for the Arts

Transformative Design Award, 2013, SXSW Eco 'Place By Design' Award, *Ballroom Luminoso*

JOSEPH O'CONNELL

Joseph O'Connell founded his studio, Creative Machines, in 1995. Creative Machines develops the detail design, interactive technology, bespoke lighting, and singular fabrication techniques which are the signatures of his art. His work has been shown in galleries and at festivals across the country including the Accel Design Conference, Spark! Mesa's Festival of Creativity, Chalk the Block, Glow, All Souls Procession, Firestone Gallery, and the Joseph Gross Gallery. Throughout his career, Joseph has collaborated with other artists and designers (including Nina Borgia-Aberle & Blessing Hancock) on specific projects to co-develop concepts for artwork, melding his interests in science and perception with other perspectives.

CREATIVE MACHINES

Creative Machines is a multi-disciplinary design and fabrication company led by Joseph O'Connell. Our studio includes 30 unique individuals with backgrounds in art, engineering, design, architecture, project management, fabrication, and installation. Our 77,000 square foot shop in Tucson, Arizona is devoted entirely to pushing the boundaries of art making through comprehensive design, prototyping and fabrication. Smart, inquisitive people and extensive capabilities in electronics, CNC machining and 3D forming give us the ability to explore pioneering materials and processes. Creative Machines has created and installed public art and other site-specific sculpture for clients throughout the world. Because we take projects from start to finish, we can prototype ideas extensively during the design process and can respond quickly to whatever obstacles and opportunities arise during fabrication. With comprehensive resources under one roof, we can extend a consistency of vision to all aspects of a project. We have considerable experience working with architects and design teams on projects that range from \$150,000 to \$5,600,000. In nearly all of our public art projects, we have coordinated with city agencies, architects, engineers, and consultants to incorporate artwork into new or existing infrastructure.

PUBLIC ART PROJECTS

Title/Project	Budget	Date
Art for Stars & Stripes Park, Port Saint Lucie, FL	\$2,325,418	TBD
<i>Uplifting Together</i> , Walnut Creek, CA	\$270,000	TBD
<i>Many Names, Many Hats</i> , Metro Station, Phoenix, AZ	\$263,896	TBD
<i>Close Approach</i> , Pasadena, CA	\$180,000	2023
<i>Bends Toward Justice</i> , Atlanta, GA	\$450,000	2022
<i>Wet Wheel</i> , Tucson, AZ	\$100,000	2022
<i>Through Other Eyes</i> , Lawrence, KS	\$325,000	2022
<i>Power of Pop</i> , OKPOP, Oklahoma City, OK	\$250,000	2022
<i>Find Joy</i> , Cambridge, MA	\$336,458	2022
<i>Orbits Interweave</i> , Greenbelt, MD	\$155,000	2021
<i>Peaceable Kingdom</i> , Reid Park Zoo, Tucson, AZ	\$279,000	2021
<i>Chasing the Stars</i> , Goodyear, AZ	\$448,000	2021
<i>Beacon</i> , Ellicott City, MD	\$150,000	2021
<i>Only Connect</i> , Eastside Family Library, Fort Worth, TX	\$377,000	2021
<i>Belong</i> , Centris Credit Union HQ, Omaha, NE	\$125,000	2020
<i>Wild Children of the Sea</i> , Silver Springs, MD	\$107,000	2020
<i>Broomcorn/Water is Life</i> , Broomfield, CO	\$147,000	2020
<i>Codes</i> , Flagler Banyan Square, West Palm Beach, FL	\$700,000	2019

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PUBLIC ART PROJECTS, CONTINUED



Title/Project	Budget	Date
<i>Shimmering Sea</i> , The Watermark, Tempe, AZ	\$121,000	2019
<i>The Breeze Is So Busy</i> , Phoenix, AZ	\$112,000	2019
<i>Rising Star</i> , Rockville, MA	\$112,000	2019
<i>Body Politic</i> , Lenexa Civic Center Campus, Lenexa, KS	\$180,000	2018
<i>Growing Home</i> , Ballpark Village, San Diego, CA	\$350,000	2018
<i>City of Stars</i> , Grapevine, TX	\$200,000	2018
<i>Elements</i> , Campos Verdes, Irvine, CA	\$200,000	2018
<i>Flowers</i> , Phoenix Children's Hospital, Phoenix, AZ	\$172,500	2017
<i>Earth's Blanket</i> , Colorado State Uni., Fort Collins, CO	\$282,000	2017
<i>Stories Interweave</i> , Colfax Avenue Bridge, Aurora, CO	\$300,000	2017
<i>Sprouts</i> , Phoenix Children's Hospital, Phoenix, AZ	\$172,000	2017
<i>Convergence</i> , University of Iowa, Iowa City, IA	\$165,000	2017
<i>Color Wash</i> , Pantano Wash, Tucson, AZ*	\$99,000	2017
<i>Latent Energy</i> , Sam Houston State Uni., Huntsville, TX	\$220,000	2017
<i>Camaraderie</i> , Department of VA, Palo Alto, CA*	\$300,000	2017
<i>As Above, So Below</i> , Four Seasons, Abu Dhabi, UAE	\$185,000	2016
<i>Crescent</i> , Four Seasons, Abu Dhabi, UAE***	\$185,000	2016
<i>Wings Over Water</i> , Houston, TX	\$1,400,000	2016
<i>Small Talk About the Weather</i> , Oklahoma City, OK*	\$185,000	2016
<i>Lenses</i> , Scottsdale Quarter, Scottsdale, AZ	\$800,000	2015
<i>Twilight Garden</i> , Morris Plaza, Mesa, AZ	\$100,000	2015
<i>Mirror of Thoughts</i> , Rockville Town Sq., Rockville, MD*	\$200,000	2015
<i>On Display</i> , South Broadway Renovation, Denver, CO*	\$250,000	2015
<i>Piole Kabuto</i> , piole Himeji, Himjei, Japan	\$85,000	2014
<i>Texas Rising</i> , Texas Tech University, Lubbock, TX*	\$485,000	2014
<i>Chinook Arc</i> , Barb Scott Park, Calgary, Alberta, CAN*	\$500,000	2014
<i>Brilliance</i> , Main Library and Arts Center, Palo Alto, CA*	\$200,000	2014
<i>Philosopher's Stone</i> , Chengdu, China*	\$60,000	2014
<i>Bloom</i> , Women & Children's Hospital, Hoffman Est., IL	\$105,000	2014
<i>Cocoon</i> , Houghton Road Corridor, Tucson, AZ**	\$200,000	2014
<i>Ballroom Luminoso</i> , 1-35 Underpass, San Antonio, TX*	\$100,000	2013
<i>Fish Bellies</i> , Texas State University, San Marcos, TX*	\$250,000	2013
<i>Wandering Stars</i> , Tucson, AZ*	\$130,000	2013
<i>Heart Beacon</i> , Portland, OR*	\$150,000	2013
<i>Empire of Giants</i> , Ross Ave Gateway, Dallas, TX*	\$150,000	2013
<i>Cyclorama</i> , University of Central Florida, Orlando, FL*	\$130,000	2012
<i>Seed Pods</i> , Tinsletown, The Woodlands, TX*	\$325,000	2012
<i>Utah Bit and Mine</i> , Midvale Light Rail, Midvale, UT**	\$130,000	2011
<i>Toby</i> , Scott Avenue Renovation, Tucson, AZ	\$75,000	2009
<i>Bike Church</i> , Barrio Anita Neighborhood, Tucson, AZ*	\$90,000	2009
<i>Public Drums</i> , Ochoa Park, Tucson, AZ	\$40,000	2008
<i>Wondrous</i> , Marana, AZ	\$100,000	2008
<i>Desert O</i> , Luminarias del Pueblo, Tucson, AZ	\$75,000	2004

*Collaboration with Blessing Hancock

**Collaboration with Nina Borgia-Aberle & Blessing Hancock

***Collaboration with Ashwaq al Hosani

RESUME



CREATIVE MACHINES PROJECT LEADERS

CHRISSEY MCMILLAN | VICE PRESIDENT

chrissy@creativemachines.com

Chrissy oversees daily design management, budgeting, coordination and logistics management. She collaborates with the leadership team on the progression of all projects. She manages communication, goals, timelines and general daily operations.



ALEXANDRA KIRSCHBAUM | PROJECT MANAGER

akirschbaum@creativemachines.com

Alexandra manages projects from pre-proposal through installation and beyond. With a background in fine art and a masters degree in architecture from RISD, she brings her expertise in these fields to every project. Alexandra guides our team to consistently achieve great outcomes.



DAVID DAVIS | TECHNICAL DIRECTOR

ddavis@creativemachines.com

With 24+ patents and significant engineering work with the National Science Foundation on the Gemini 8m telescope, David brings a proven ability to design and manage projects on time, under budget and exceeding objectives. His respected track record for novel problem solving in design, manufacturing and management in varying industries makes him a valuable team member.



JON KATZ | ELECTRONICS MANAGER

jstkatz@creativemachines.com

Jon creates impactful visualizations to help communicate concepts that utilize his electrical engineering talents to create unique and inspiring experiences. He is responsible for organizing and implementing coordination, scheduling and engineering of all lighting and interactive experiences.



LLOYD MATTHEWS | PRODUCTION MANAGER

lmatthews@creativemachines.com

Lloyd is responsible for maintaining an organized workflow for all projects on our roster and manages day-to-day fabrication team operations and coordination. An extremely organized and detail-oriented professional, Lloyd oversees the planning, scheduling, team management, interdepartmental communication, and installation coordination for all projects to ensure tasks are completed efficiently and within budget.



LETTER OF INTEREST

We were thrilled to find this call for artists as it aligns with our expertise in bringing social, environmental, and historical material to public spaces in powerful ways.

I Was Here, an award-winning collaborative studio, integrates the arts and humanities to illuminate the history of place and shared citizenship. Joseph O'Connell, an accomplished public artist, merges light, science, and history in his works. Creative Machines, founded to serve site-specific projects through multicultural and interdisciplinary collaborations, is an inclusive studio with 30 professionals representing diverse backgrounds. Our teams, united by a shared vision, were selected as participants in the prestigious Phygital Cities of the Future exhibition in 2022-2023, solidifying our partnership. Together, we will create a compelling statement for park visitors, building on the recently added commemorative plaque with figurative work that reveals displaced former residents.

The *I Was Here* Project launched in 2016 in the heart of Lexington Kentucky on the site of the largest auction block of the enslaved west of the Alleghenies. Through a synthesis of the humanities and arts, the project explores the significance of memory, history, and ancestry and how all three come together to begin the process of healing spaces wounded by enslavement. History is a narrative-based medium that is often viewed as factual, even when it tells a story that purposefully omits or alters the truth. Controlling the narrative controls the reality of a site and how it is understood over time. The *I Was Here* Project exposes the ancestral roots that exist within the landscape, buildings, cities, and ourselves. The presence of these emblematic Ancestor Spirit Portraits changes the narrative of the place, creating a powerful spiritual anthropology. These installations throughout Kentucky, New York City, and Washington DC reach audiences of all demographics helping them to understand the truth of our American History.

The commemorative plaque recently installed at Bruce's Beach is a wonderful starting point to the story we want to tell. We propose broadening the message through a permanent installation that brings visibility to the Ancestor Spirits of this place and how the idea of displacement is key to the story of African Americans. The particular history of the Bruce's Beach story dovetails with the purpose of the *I Was Here* Project.

Our concept is a series of Ancestor Spirit portraits set throughout the park in positions that remind us that this was once their home. The former inhabitants have been displaced through eminent domain, but their spirits remain.

The ancestral portraits would be figurative and larger than life -iconic fathers, mothers and children. They would be placed throughout the park in the places that the former inhabitants might have stood taking the form of guardians, powerful, beautiful and dignified to create a memorial to the displaced. Placement would not interfere with existing park activities, but would surprise people in their everyday uses of the park. Because the figures would be distributed throughout the park, the interaction of park visitors with the figures would be

LETTER OF INTEREST

more frequent and more intimate.

We've deliberately chosen blues and greens because those are the colors of this place, and these people are of this place. We chose not to use bright or highly contrasting colors, but to make the appearance of the figures more subtle, unexpected but ultimately more rooted in the place.

Our team brings together two rich and successful strains of public art to create a powerful project for Manhattan Beach. *I Was Here* begins with an honest look at the history of place. An iconic set of Ancestor Spirit Portraits were created by photographing contemporary African Americans to form connected intangible images that convey the transitional dignity of the African to African American individual and family - imagery mostly missing in America. Through a synthesis of the humanities, arts, history and technology, the project exposes the ancestral roots that exist within the landscape, buildings, cities, and ourselves.

Joseph O'Connell is the owner, founder and artistic director of Creative Machines - a studio of 30 designers, engineers, architects, fabricators and project managers representing diverse gender and cultural experience - all united by a shared vision of service through art. Creative Machines' 8-acre facility is one of the world's largest art fabrication studios run by a single artist, and they create art that is loved around the world. Their culture of inclusive collaboration goes into every piece they make. They host hands-on workshops, bring activities to churches and student meetings, commission original music by local composers, employ interns from communities where they are creating art, create sculptures that evolve with community input after they are installed, and explore other novel methods of engagement.

Together we are open to working with the City of Manhattan Beach to refine the concept, especially as it pertains to ADA requirements. We have depicted the Ancestor Spirits distributed throughout the park, but they could be placed near Highland Avenue for better visibility and access.

DURABILITY AND MAINTENANCE

Each ancestry portrait is embedded within a piece of tempered glass or UV-resistant polycarbonate, using commercial processes proven in harsh settings. The glass and polycarbonate would be framed with marine-grade stainless steel and set on a concrete footing with a stainless steel explanatory plaque. The footing will raise the figures above the grass, and allow easy grass maintenance. The figures should require no maintenance. If they are damaged or destroyed, they can be repaired or replaced in a number of ways that don't depend upon the original artists.

CONCEPT RENDERINGS

VIEW 1

Two Ancestor Spirit Portraits, a solitary man and a father and child stand sentinel on either side of the Bruce's Beach plaque. The Portraits stand in the gap between the ocean and the property creating a testament to the resilience, power, beauty and dignity of a people.



Artwork portrait examples.



CONCEPT RENDERINGS

VIEW 2

In this view, an iconic Ancestor Spirit Portrait of a brother and sister pay tribute to the sanctity and grace inherent in the idea of Family. The importance of memory and Family is central to the Bruce's Beach site. This portrait is visible from both front and back so that it simultaneously faces the ocean and the memorial plaque. The translucency creates a metaphor for how we have to see and understand our history from all sides in order to heal the wound that enslavement created in our fundamental understanding of citizenship.



Artwork portrait examples.



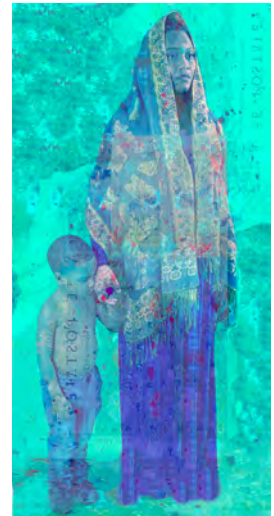
CONCEPT RENDERINGS

VIEW 3

This is a view from behind the plaque of the male Ancestor Spirit Portraits standing sentinel. They face both the ocean and the street - visible from the front and back of the site.



Artwork portrait examples.





01.

Title: 'on the street museum' installation of 'beloveds, low tide' and 'a twisting cell of outstretched arms'

Artist: I Was Here Project

Date: 2019

Location: Cheapside Square, Lexington, KY

Dimensions: 12' x 12'

Budget: \$25,000

Materials: translucent tapestries

Description: The portraits bring presence to the historic role of enslaved Africans in nation building. At the heart of the project is the concept of connection. The portraits connect to each other. Visitors connect to the images as they look at and through them. Histories of Atlantic slavery, from sites of the slave trade in West Africa to sites of enslavement in the United States, connect through the coordinates provided. Each piece asks viewers to imagine being moved through the ocean and across the country. These connections are powerful. Lexington, KY, is connected to sites all over the American South through the enslaved people who passed through the city as chattel.





02.

Title: I Was Here Digital Experience: 'boy and girl fruit'

Artist: I Was Here Project

Date: 2020

Location: Cheapside Park, Lexington, KY

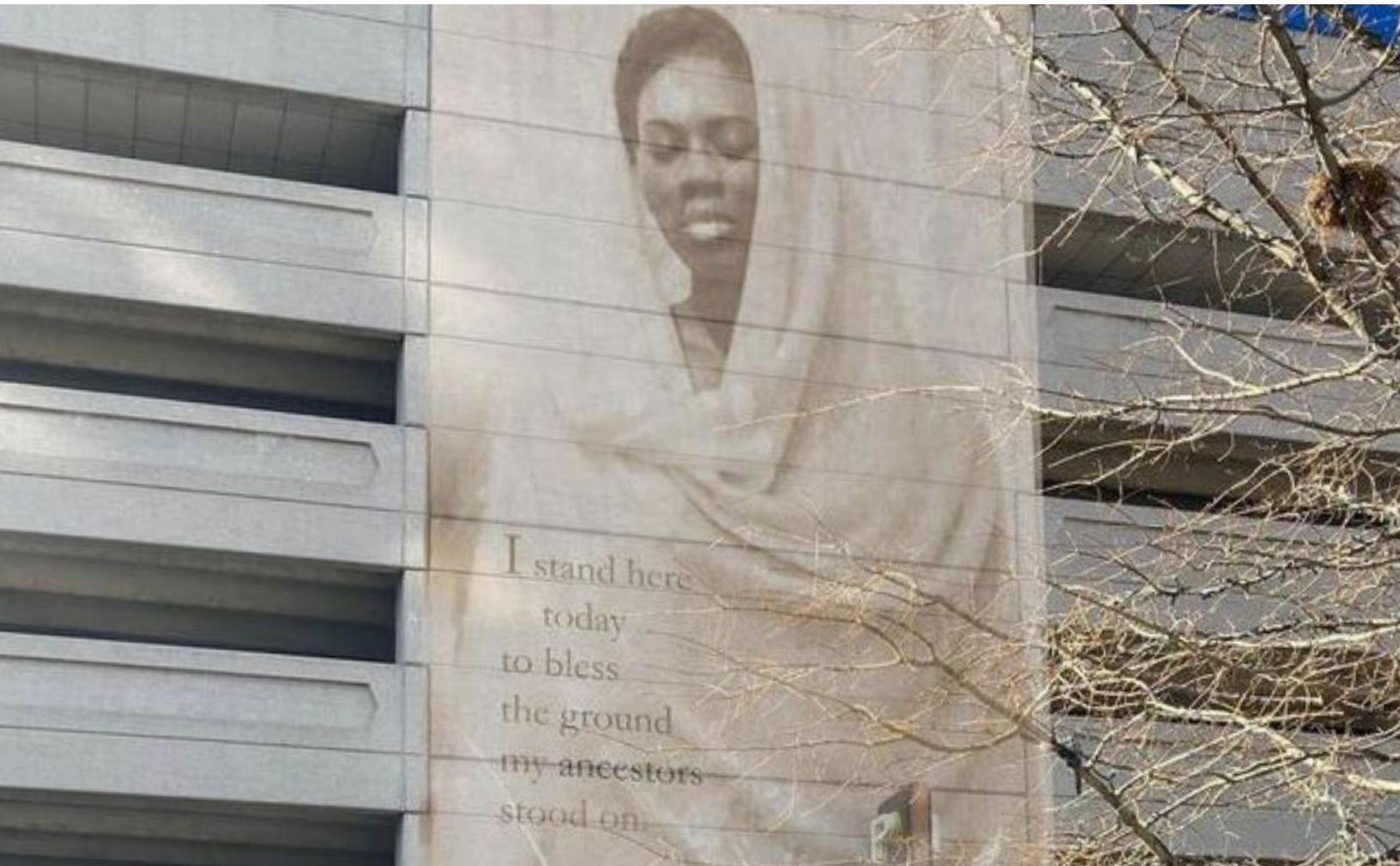
Dimensions: 9 stories high

Budget: \$25,000

Materials: digital

Description: This piece is on site on the 'on the street museum' available via smart phone and the VisitLEX website. Using GPS geofencing, users will go through 24 stops in downtown Lexington, where people can experience a synthesis of the arts on sites significant to the history of Lexington, KY. Each site is within a one-block radius, centering around Henry Tandy Centennial Park and the Old Fayette County Courthouse (Courthouse Square). VisitLEX has created a postcard-sized informational brochure for the Visitors Center with a QR code to link to the download pass site. Each site contains video, spoken word and a written description. Once participants complete the pass, they can stop into the Visitors Center and pick up an I Was Here print as a prize.





03.

Title: I Was Here Digital Experience: 'I stand here today to bless the ground my ancestors stood on'

Artist: I Was Here Project

Date: 2022

Location: Cheapside Park, Lexington, KY

Dimensions: variable

Budget: \$25,000

Materials: digital

Description: This experience integrates image, history, narrative, and soundscape to help each of us examine who we are to each other, who we are as a nation and how we can work to repair the wound in our citizenship created by enslavement. What I Was Here accomplishes is a mindful, reverent, and powerful acknowledgment of American history. The experience is a digital pass available via smart phone and the VisitLEX website. Using GPS geofencing, users will go through 24 stops in downtown Lexington.





04.

Title: I Was Here Digital Experience: 'lightning touches the ground' and 'cataclysmic, leaf by leaf'

Artist: I Was Here Project

Date: 2023

Location: Cheapside Park, Lexington, KY

Dimensions: variable

Budget: \$25,000

Materials: digital

Description: This is one site of the on the street museum. Each aspect of the installation is designed to strengthen sense of self, create a deeper sense of belonging for traditionally marginalized communities and expand many of our city's residents' understanding of our shared history. The tapestry installations and digital experience serve as a guiding light for the public to understand the legacy of enslavement in Lexington.





05.

Title: I Was Here Installation at the Octagon Museum

Artist: I Was Here Project

Date: 2021

Location: Octagon Museum, Washington DC

Dimensions: 7 Ancestor Spirit Portraits in 7 windows approx 12'h x 4'w each

Budget: \$50,000

Materials: Translucent tapestries visible from both inside and outside

Description: The project was commissioned by the Octagon Museum in Washington DC. The Museum is 2 blocks away from our nation's Capital. Called the 2nd White house built and maintained by enslaved Africans for European owners. Marci Reed, executive director of the architects foundation housed in the Octagon. commissioned a permanent installation of Spirit Portraits. Their presence has changed the narrative of the history of the building creating a powerful spiritual anthropology.





06.

Title: I Was Here Digital Experience: 'I stand here today to talk to the fathers of my father'

Artist: I Was Here Project

Date: 2022

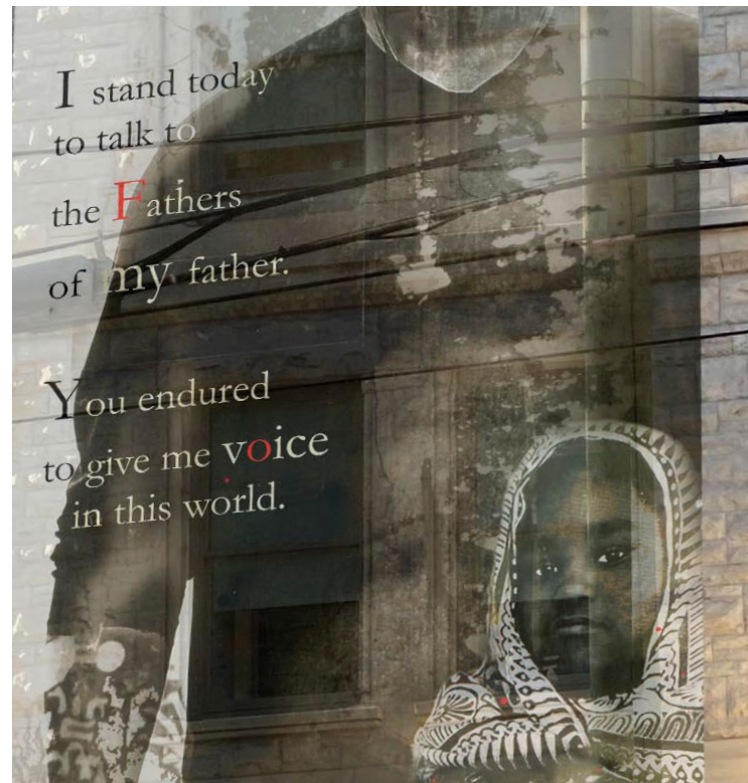
Location: Cheapside Park, Lexington, KY

Dimensions: variable

Budget: \$25,000

Materials: digital

Description: Using the digital platform Bandwango, the I Was Here Digital Experience blends cutting edge technology, humanities and the arts to explore the significance of history, memory, and ancestry and how all three come together to begin the process of healing spaces wounded by enslavement. The project began with Ancestor Spirit Portraits illuminated in windows surrounding the Old Courthouse Square in downtown Lexington. Since its launch in 2018, the project has received local, national, and international awards.





07.

Title: Bends Toward Justice
Artist: Joseph O’Connell & Creative Machines
Date: 2022
Location: Atlanta, GA
Dimensions: 80’ W x 32’ H
Material: Steel, Polycarbonate, LED lighting, Pressure Sensors
Budget: \$500,000

Description: The six arches of this gateway suggest a time-lapse sequence moving towards perfect closure (justice). Each side of the street features three arcs that get closer until they almost meet over the center of Martin Luther King Junior Drive. At the base of the largest arc on each side are handprints with pressure sensors inviting people to lean in and push. As people press, then control the lighting in the arcs, visible from a great distance. We expect people to pose and post photos of themselves doing their part to push the arcs towards justice.





08.

Title: Lenses
Artist: Joseph O’Connell & Creative Machines
Date: 2015
Location: Scottsdale, AZ
Dimensions: 200’ length x 5’ width x 30’ height
Material: stainless steel, Koda XT, LED lighting, electronics
Budget: \$800,000
Description: Lenses is an illuminated architectural façade wrapping around the parking garage of the Scottsdale Quarter. The piece is a subtle image operating at a monumental scale created by a pattern of CNC-cut polycarbonate panels offset from each other and bolted to a steel sub-frame that extends from the concrete parking structure. The circle pattern is an abstraction based on the concept of optical lenses, which transmit and reflect light pulling images into focus or blurring them into fields of color. During the day, the art manifests the sense of a lens through gradients of color reflecting motion and change captured in two dimensions resulting in a colorful visual landscape. At night, the façade comes alive with an array of computer-driven LED wall washers which act as a lens transforming light into a dynamic panorama.



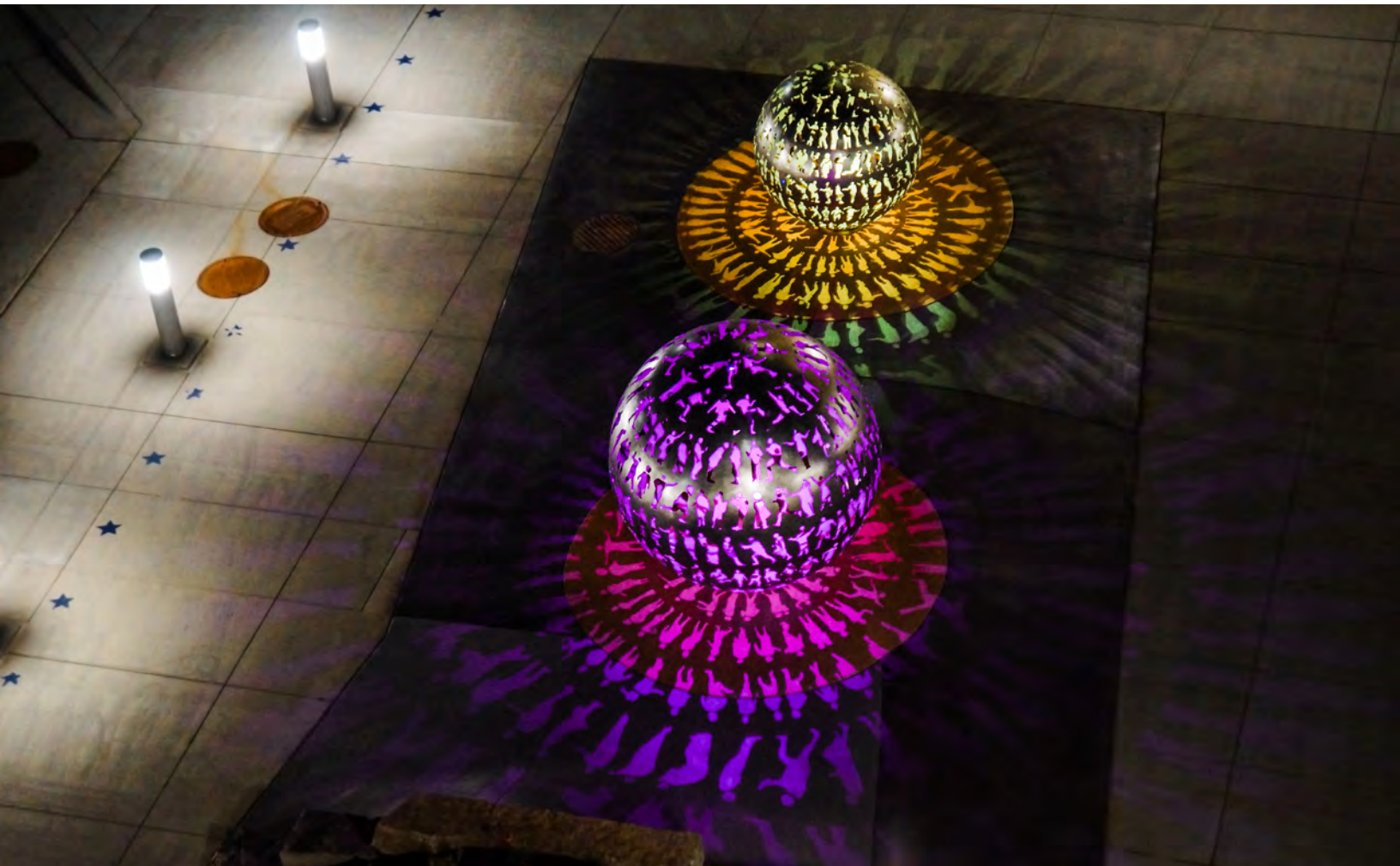


09.

Title: Color Wash
Artist: O’Connell, Creative Machines, Hancock
Date: 2014
Location: Tucson, AZ
Dimensions: 60’ length x 12’ width x 2’ height (art only)
Material: polycarbonate, stainless steel (art integrated into bridge design)
Budget: \$99,000

Description: Color Wash is a colorful experience that presents the familiar image of flowing water in a new way. It adds vivid color to the sculptural form of the arched bridge as well as the arid desert landscape that surrounds it. The artwork is visible from a distance and provides a special experience for visitors on the bridge. People near the bridge see a flowing stream of water as they look at the art lengthwise. As they enter the bridge and look straight up, the blue of the hanging panels blends with the blue of the Arizona sky. Our hope is that this artistic intervention to the bridge will make it both a pleasing addition to the landscape and a destination/meeting place for miles around.





10.

Title: Body Politic
Artist: Joseph O’Connell & Creative Machines
Date: 2018
Location: Lenexa, KS
Dimensions: 5ft diameter and 7ft diameter, 2 total
Material: laser cut stainless steel, LEDs, touch sensor, electronics
Budget: \$180,000
Description: Body Politic is a series of two spherical sculptures, 7ft and 5ft in diameter and set slightly into the landscape. Because there are two, a relationship is implied. The large and small spheres together evoke a parent and child - or an older and a younger sibling. The balance of the sculptures completes the view from the City Center. As people approach the artwork, visitors to the plaza will see that the spheres are covered with a series of silhouettes of citizens. Each silhouette is drawn to convey an emotion or attitude toward life. The sphere’s shape invites people to circle around the artwork to ‘read’ the personality and attitude of each silhouette. People will become more aware of the relationship of the spheres to each other.



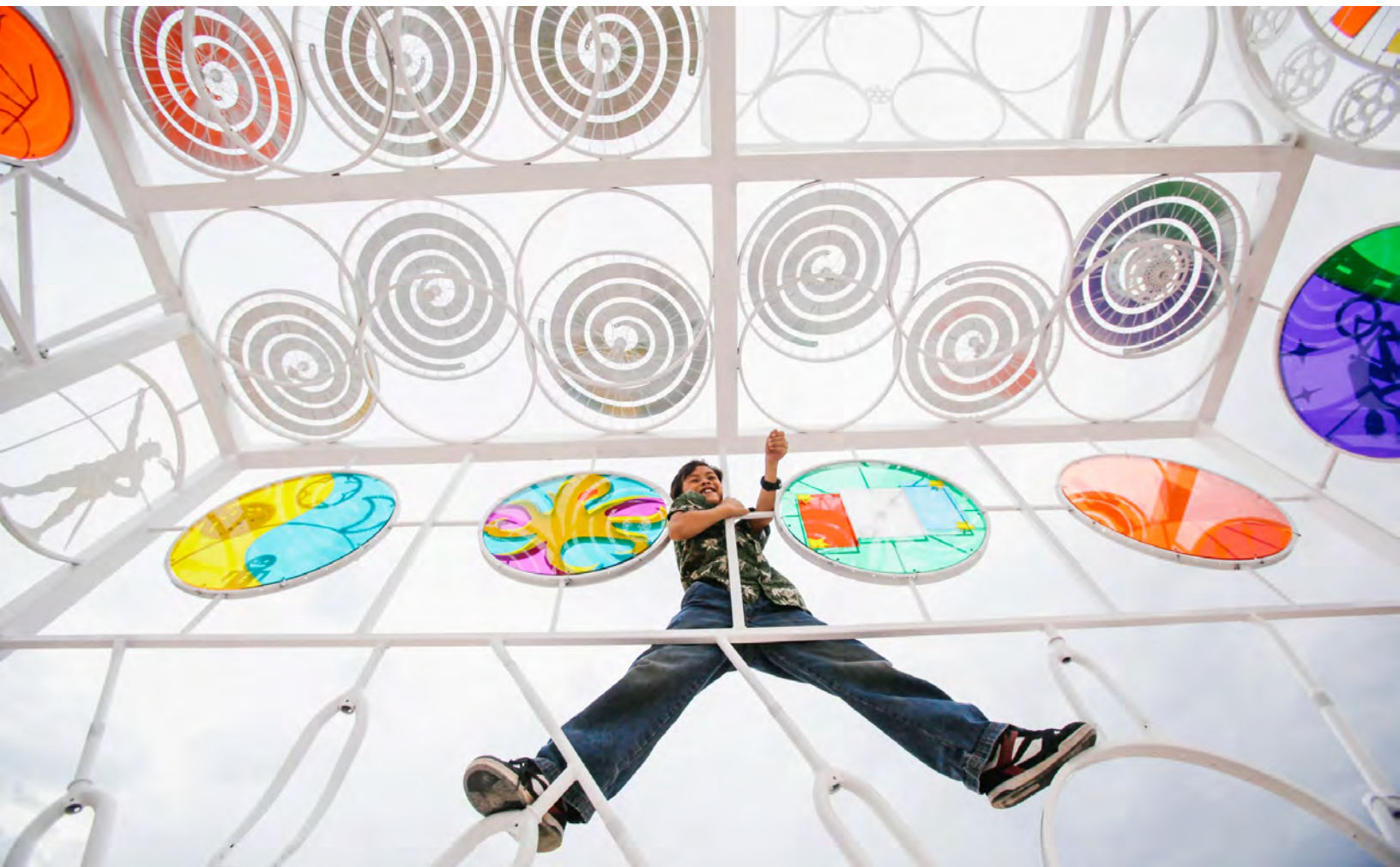


11.

Title: Wondrous
Artist: Joseph O’Connell & Creative Machines
Date: 2008
Location: Marana, AZ
Dimensions: 9’ height x 19’ length x 3’ width
Material: galvanized steel, LED lighting
Budget: \$100,000

Description: Wondrous is a glistening stainless steel sculpture composed of a cloud of words located at the entrance of the Wheeler Taft Abnett Library in Marana, Arizona. The artwork was developed from personal memory of the artist recalling visits to the library throughout his childhood. It references the experience of reading many books simultaneously as the phrases from fiction, history, biography, and science swim around in one’s head and recombine into an abstract sense of knowledge. Wondrous was created through direct interaction with the community. Local visitors to the library contributed words from a series of different texts ranging from Harry Potter to romance novels.





12.

Title: Bike Church
Artist: O’Connell, Creative Machines, Hancock
Date: 2009
Location: Tucson, AZ
Dimensions: 12’ length x 12’ width x 22’ height
Material: powder coated steel, bicycle parts, acrylic, LED lighting, solar panel
Budget: \$90,000

Description: Located in a community-created park at N. Granada Ave, Tucson, Arizona, this walk-in sculpture was designed and constructed by the community and has since become a gateway to the neighborhood and a symbol of public art. The sculpture was commissioned through the Tucson Pima Arts Council Teaching Artist Grant and the artists led a group of local high school students through the process. Bike Church references the rich cycling culture found in Tucson through it’s recycled bike parts and acts as a communal memorial to cyclists. The custom designed ‘stainless glass’ windows cast vibrant colors onto the white structure during the day and at night they create a glowing beacon in the landscape.



IMAGE LIST

Artist: I Was Here Project



- 01. Title:** 'on the street museum' installation
Date: 2019
Location: Cheapside Square, Lexington, KY
Dimensions: 12' x 12'
Materials: translucent tapestries
Budget: \$25,000
Commissioning Agency: VisitLex - Lexington Convention and Visitors Bureau



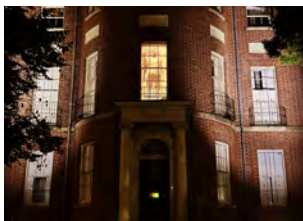
- 02. Title:** I Was Here Digital Experience: 'boy and girl fruit'
Date: 2020
Location: Cheapside Park, Lexington, KY
Dimensions: 9 stories high
Materials: digital
Budget: \$25,000
Commissioning Agency: VisitLex - Lexington Convention and Visitors Bureau



- 03. Title:** I Was Here Digital Experience: 'I stand here today...'
Date: 2022
Location: Cheapside Park, Lexington, KY
Dimensions: variable
Materials: digital
Budget: \$25,000
Commissioning Agency: VisitLex - Lexington Convention and Visitors Bureau



- 04. Title:** I Was Here Digital Experience: 'lightning touches the ground'...
Date: 2023
Location: Cheapside Park, Lexington, KY
Dimensions: variable
Materials: digital
Budget: \$25,000
Commissioning Agency: VisitLex - Lexington Convention and Visitors Bureau



- 05. Title:** I Was Here Installation at the Octagon Museum
Date: 2021
Location: Octagon Museum, Washington, DC
Dimensions: 7 Ancestor Spirit Portraits in 7 windows approx 12'h x 4'w each
Materials: Translucent tapestries visible from both inside and outside
Budget: \$50,000
Commissioning Agency: The Octagon Museum - Architect's Foundation



- 06. Title:** I Was Here Digital Experience: 'I stand here today...'
Date: 2022
Location: Cheapside Park, Lexington, KY
Dimensions: variable
Materials: digital
Budget: \$25,000
Commissioning Agency: VisitLex - Lexington Convention and Visitors Bureau

IMAGE LIST

Artist: Joseph O'Connell & Creative Machines



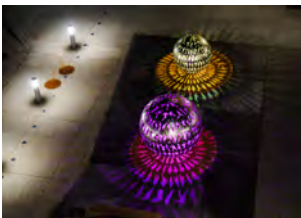
- 07. Title:** Bends Toward Justice
Date: 2022
Location: Atlanta, GA
Dimensions: 80' W x 32' H
Material: Steel, Polycarbonate, LED lighting, Pressure Sensors
Budget: \$500,000
Commissioning Agency: City of Atlanta - Mayor's Office of Cultural Affairs



- 08. Title:** Lenses
Date: 2015
Location: Scottsdale, AZ
Dimensions: 200' length x 5' width x 30' height
Material: stainless steel, Koda XT, LED lighting, electronics
Budget: \$800,000
Commissioning Agency: WP Glimcher



- 09. Title:** Color Wash*
Date: 2014
Location: Tucson, AZ
Dimensions: 60' length x 12' width x 2' height (art only)
Material: polycarbonate, stainless steel (art integrated into bridge design)
Budget: \$99,000
Commissioning Agency: Tucson Pima Arts Council



- 10. Title:** Body Politic
Date: 2018
Location: Lenexa, KS
Dimensions: 5ft diameter and 7ft diameter, 2 total
Material: laser cut stainless steel, LEDs, touch sensor, electronics
Budget: \$180,000
Commissioning Agency: City of Lenexa



- 11. Title:** Wondrous
Date: 2008
Location: Marana, AZ
Dimensions: 9' height x 19' length x 3' width
Material: galvanized steel, LED lighting
Budget: \$100,000
Commissioning Agency: Town of Marana



- 12. Title:** Bike Church*
Date: 2009
Location: Tucson, AZ
Dimensions: 12' length x 12' width x 22' height
Material: powder coated steel, bicycle parts, acrylic, LED lighting, solar panel
Budget: \$90,000
Commissioning Agency: Pima Association of Governments, City of Tucson

*Collaboration with Blessing Hancock

BUDGET WORKSHEET

ITEM	COST
Artist fee (not to exceed 25% of budget)	\$87,500
Materials	\$60,000
Fabrication	\$80,000
Installation	\$15,000
Transportation/delivery	\$12,000
Engineering cost/study	\$52,000
Permits/fees	\$2,000
Geological/site survey	\$2,000
Foundation/concrete work	\$15,000
Contingency (not to exceed 10% of budget)	\$24,500
TOTAL BUDGET FOR ARTWORK:	\$350,000



REFERENCES

Artist: I Was Here Project

Marci B. Reed, Executive Director

The Octagon Museum of the Architects Foundation

1799 New York Avenue NW, Washington DC 20006

202-626-7439 | Octagon@ArchitectsFoundation.org

Project: Ancestor Spirit Portraits at the Octagon Museum

Mary Quinn Ramer, President

VisitLEX, Lexington Visitors Center

215 West Main Street, Suite 150, Lexington, KY 40507 1234

859-244-7704 | mramer@visitlex.com

Project: Ancestor Spirit Portraits at the 'on the street museum'

Bill Goodman, Executive Director

Kentucky Humanities

206 East Maxwell Street, Lexington, KY 40508

859-257-5932 | bill.goodman@uky.edu

Project: Ancestor Spirit Portraits at the Old Courthouse in Lexington, KY



REFERENCES

Artist: Joseph O’Connell & Creative Machines

Guylene Ozlanski, Arts & Culture Administrator
Parks and Recreation Department, City of Goodyear, Arizona
14455 W. Van Buren C103, Goodyear, AZ 85338
623-882-7530 | guylene.ozlanski@goodyearaz.gov
Project: Chasing the Stars

Emily Wilkinson, Public Art Manager
Office of Facilities Planning & Construction, Texas Tech University System
1901 University, 2nd Floor / 79410; Box 42014, Lubbock, TX 79409-2014
806-742-2116 | emily.wilkinson@ttu.edu
Project: Texas Rising

Elise DeMarzo, Public Art Program Manager
Public Art Commission, City of Palo Alto
1313 Newell Road, Palo Alto, CA 94301
650-329-2227 | elise.demarzo@cityofpaloalto.org
Project: Brilliance



Thank you for your consideration.

