



ARTIST BIOGRAPHIES Laguna Honda Public Art Program

Belize Brother

Beliz Brother is a recipient of a National Endowment for the Arts Visual Arts Grant, a Western States Arts Foundation Distinguished Work in Sculpture Award, the Northwest Institute of Architecture & Urban Studies Rome Fellowship, and the Seattle Arts Commission's Northwest Major Works Award. Her public projects include the Tech Museum of Innovation in San Jose, Seattle City Hall, Phoenix Civic Center, Swedish Medical Center, and the Akasaka Gakudo Center in Tokyo. In 1994 as the recipient of a Lila Wallace & Arts International Artist Fellowship for cultural research she traveled throughout Indonesia studying traditional architecture and community involvement in creating artwork as an integrated part of all architecture, agriculture and ceremony. In 1997 she spent three months at Headlands Center for the Arts in San Francisco as a recipient of the Bridge Residency, a unique residency for artists developing innovative community projects. She spent a year in Japan as a recipient of the National Endowment for the Arts Japan - United States Friendship Commission Creative Artist Fellowship. Exhibitions of her work have been held at the Seattle Art Museum, the Philadelphia Institute of Contemporary Art, and the Japanese American National Museum in Los Angeles, San Francisco's New Langton Art, and Seattle's Henry Art Gallery.

Bernie Lubell and Ann Chamberlain

Bernie Lubell's interactive installations have evolved from his studies in both psychology and engineering. As participants play with his whimsical wood machines, they become actors in a theater of their own imagining. Since the early 1980's his installations have been shown widely in the San Francisco Bay Area, Los Angeles, Florida, and Europe. A new commission, *A Theory of Entanglement* and three other large scale installations have just been shown at FACT, Liverpool, UK and v2 in Rotterdam, NL.

Lubell's work includes a stoneage digital computer, a rainstorm of chaos and nostalgia, a phone booth-confessional network, a mechanism to investigate Intimacy and room sized

simulations of the human heart, brain and breathing and now a giant visitor powered knitting machine.

Ann Chamberlain, a San Francisco-based artist and teacher, passed away in April 2008 of breast cancer. She was well known as a public artist having collaborated on several high profile commissions including the San Francisco Main Library and the Healing Garden at UCSF Mount Zion Cancer Center.

Terry Hoff

Terry Hoff's artwork is both tactile and interactive. He describes his approach to art as "thoughtful play." He studied art at the Academy of Art in San Francisco, where he currently teaches.

In 1997, he was included in the first Bay Area Now Exhibition, and is a recipient of a 1999 Eureka Fellowship Award from the Fleishhacker Foundation, a 1999 SECCA Award finalist, California Discovery Gold Award, and the 1994 Grand Award from the San Diego Art Institute.

Recent exhibitions include the Museum of Contemporary Art in San Diego, the Institute of Contemporary Art in San Jose, Laing Art Gallery in Newcastle England, Yerba Buena Center for the Arts and the San Diego Museum of Contemporary Art. He has had solo exhibitions at RARE Gallery in NY, Acuna-Hansen Gallery Los Angeles and Elizabeth Oliveria and Four Walls in San Francisco.

Arlan Huang

Arlan Huang was born in Bangor, Maine and raised in San Francisco. He currently resides in New York City. A painter and sculptor, his labor-intensive handwork compliments his seemingly simple and elegant forms. Arlan's installation, *Dim Sum-Heart's Desire*, for the Museum of Chinese in the Americas was a critically acclaimed mixed media project approximating his grandparent's New York Chinatown tenement. His glass inventions represent a family history passed down from generation to generation. The first 100 glass stones were numbered and imbued with a story or reminder of the relationship between

Arlan and his grandfather. While light giving, translucent, fragile and breakable, they were also heavy as lead – representing a burden as well as a legacy.

Arlan has designed public works of art for the National Endowment for the Arts and has created permanent glass sculptures for the New York City Percent for the Arts Program and the New York Dormitory Authority. For the New York City Board of Education, he created *American Origins*, a glass wall installation addressing the issue of immigration and migration as reflected in the New York public school system. For Urban Glass, he created *Aquellos Ojos Verdes – for Olga*, a steel and wood framed blown glass in glass block partition. For Baron Capital, a New York brokerage firm, he worked with Genseler and Associates on an undulating glass block wall. Arlan's project for the Borough of Manhattan Community College will be installed in the future, interrupted by the 9/11 tragedy. His glass sculpture, *Suddenly Laughter*, is on display at the Jacobi Medical Center in the Bronx, New York.

Arlan began spinning large glass rondels with John Brekke for their collaboration, *Leopard and Tiger Return to the Mountain*. His disc carvings are a continuing contemplation on *Leopard and Tiger*, a movement practiced in Tai Chi. They are painterly on first viewing. Upon closer study, they reveal an intricate linear pattern alluding to a subtext on transcending boundaries.

His *Jade Mountain D-Tour* series is a modern interpretation of Chinese jade, stone and glass carving. Wrapped in layers of color, the series pays homage to the time forgotten artisans who honed and perfected the art of Jade Mountain carving through a thousand years of handwork. The series is added to Arlan's goal of 10,000 smooth stones in blown glass. Each is sequentially numbered to mark the passage of time and encoded as a life commitment to art as a story unfolding.

Recently, Arlan returned to his first love – painting. Arlan has been enjoying the luxury of moving oil paint and being “in” the painting in solitude. Painting provides a counterpoint to his glass blowing activities, a social, team-oriented process. Each medium provides a fresh outlook for the other. Each medium nurtures the other in their seemingly opposite approach.

Takenobu Igarashi

Takenobu Igarashi moved to the United States in the late 1960s to pursue his M.F.A at the University of California, Los Angeles. He is best known for his three-dimensional letterforms for posters, calendars and sculptures. Without relying on rough sketches, he works directly on his artwork as soon as an idea forms in his mind. For his public art commissions as well as his more recent abstract sculptures, the artist uses such materials as, steel, stone, terra-cotta and wood.

Today, he lives in Japan where he concentrates on large-scale sculptural projects in his native country as well as overseas. Japanese art critic Akira Tatehata describes him as follows: “I am impressed by this new emerging sculptor’s exceptional command of divers vocabulary presented in this exhibitions. Of course, not to mention his long experience as a designer, but above all, without his inborn sharp sense for materials and his warm sensitivity, giving an intimate human touch to the chosen material, such a rich collection of work would have not been possible. Above all, Igarashi enjoys his work as a sculptor, and this fulfillment that he feels is what touches and fascinates the eyes of the beholder.”

Diane Andrews Hall

Diane Andrews Hall started making art in Dallas, Texas, where she was born in 1945. She graduated in 1967 from Newcomb College, New Orleans, Louisiana with a BFA. In 1969 she received her MFA from The Hoffberger School of Painting, The Maryland Institute College of Art in Baltimore, Maryland. Shortly afterward, she moved to San Francisco where she co-founded with Doug Hall and Jody Procter the media art collective, T. R. Uthco. From 1970 – 78 while the collective was active she took an 8 year hiatus from painting in order to work collectively, utilizing her skills in theatre, film, video and photography. When the group disbanded in 1978, she returned to painting and never looked back. Oil paint is her medium of choice. Diane has translated her work into tapestries at Magnolia Editions in Berkeley, California but had never used mosaic until the Laguna Honda Project. This medium converts the beauty of her images and her translucent surfaces into glistening glass patterns.

John Berggruen Gallery represents her on the West Coast and James Graham Gallery handles her work in New York City.

Owen Smith

Owen Smith's Artwork has been exhibited in New York, Milan, San Francisco and Los Angeles. He participated in a group show at Schwartz Gallery Met at Lincoln Center NYC, which included both Fine Artists and Illustrators such as John Currin, William Wegman, William Steig, and Christoph Neimann. Smith's work for *The New Yorker* was exhibited at the Galleria Nazionale D'Arte Moderna e Contemporanea Rome. His sculpture is included in the exhibition *I Want Candy: The Sweet Stuff in American Art* currently on a tour of museums across the United States.

Smith's award-winning illustrations have appeared in numerous magazines and newspapers including *Sports Illustrated*, *Time*, *Rolling Stone*, *New York Times*, *Los Angeles Times* and *The New Yorker* (for which he has created eighteen cover illustrations). His work helped win a Best Packaging Grammy Award for Aimee Mann's CD "The Forgotten Arm". Smith has awards from the New York Society of Illustrators, Los Angeles Society of Illustrators, Communication Arts and Print Magazine. A *New Yorker* cover he co-created with artist John Mavroudis won the 2007 Cover of the Year from the America Society of Magazine Editors. His clients include The San Francisco Opera and The United Nations.

While living in New York, Owen was commission to design a set of mosaic murals to be permanently installed in a New York Subway Station at 36th Street Brooklyn. Smith also created posters for the Subway System. In 2007 he designed six posters for the San Francisco Arts Commission's Market Street Poster Program depicting the life and work of mystery writer Dashiell Hammet. Smith teaches Illustration at the California College of the Arts, and he lives with his wife and two sons in Alameda, California.

Diana Pumpelly Bates

Diana Pumpelly Bates completed her MFA with a concentration in Sculpture/Bronze Casting in 1989. During her career she has participated in many exhibitions in the region and nationally that include solo exhibitions at the Natalie & James Thompson Gallery, San Jose State University, San Jose, CA, Richmond Art Center, Richmond, CA, Hyde Gallery, Grossmont College, El Cajon, CA and Freightdoor Gallery, Santa Clara University, Santa Clara, CA

She began working in Public Art serving on a design team to bring artworks on to the LRT stations for the Santa Clara Valley Transportation Authority. In 1994 that experience culminated in her creating and installing artwork on four LRT stations during the years of 1997 through 2005. In 1999 she partnered with Steve Petrushka to create the conceptual design for both embedded art enhancements as well discrete artworks for the Watt Avenue Bridge Improvement Public Art Project for the Sacramento Metropolitan Art Commission. In 2008 they were selected as a team to provide a design concept for the Hazel Ave Bridge Improvement Project. This project is presently under construction. They are currently selected to fabricate an artwork for DeCarli Plaza for the City of Stockton, CA.

Bates has created discrete artworks for public art programs for the Northern California cities of Pleasanton, Oakland, Sunnyvale, and San Jose. She values the opportunity to manifest art in harmony with the demands of a public setting; this experience enables her to contribute to the social fabric of many communities by creating an aesthetic experience enhances and humanizes the built environment.

On a number of occasions she has enjoyed teaching opportunities at Ohlone Community College and Santa Clara University. She also continues to serve on design teams. In facilitating the process for public art programs to procure artists for projects she has served on many panels to select artists for public art projects. From 2005-2008 she served on the Public Art Advisory Committee for the Public Art Committee for the City of San Jose, CA.

In both her studio and public artwork, she has joined a community of artists that serve the region's cultural identity by producing artworks that provide a different lens to experience an unfamiliar reality— one generated in the imagination.

Merle Axelrad Serlin

Based in Sacramento, California, Merle Axelrad Serlin is an artist who began her career as an architect, receiving her Masters of Architecture from the University of California, Berkeley. As an artist, her primary medium is fabric. She layers, pieces and sews tiny bits of fabric that she often paints or dyes herself to fit the color scheme and textures of her subject. Her collages are made of thousands of tiny pieces of fabric, sometimes no larger than a quarter-inch across. These fragments of woven color and texture are carefully arranged, layered, pinned and sewn together. She applies color with fabric and thread akin to what a painter does with a brush or palette knife; however, she believes that the fabric gives her works a richness that she could not achieve with paint. In her art practice she uses all fabrics – cotton, silk, linen, tulle, wool and blends – even woven fabric softener sheets. She also uses “recycled” fabrics, including discarded clothing and discontinued commercial fabric samples. By intentionally inserting time-specific fabrics into a piece, history and time become another layer of meaning in her works. For example, a collage Serlin completed in 2005 includes scraps from Christo's Central Park gates among the other fabrics.

In recent years her work has focused on California landscapes. She has received numerous commissions from health facilities as well as other public agencies, including the California Environmental Protection Agency, El Camino Hospital in San Jose, University of California at Davis Medical Facilities in Sacramento, Kaiser Permanente in Sacramento, St. Joseph's Hospital in Phoenix and Jewish Family and Children Services in San Francisco.

Cliff Garten

Cliff Garten Studio is internationally recognized for creating integrated public art projects which collaborate with urban design, architecture, landscape architecture and engineering to challenge the assumptions of how public places are built and used. Through a diversity of materials, methods and scale, the studio is committed to exploiting the artistic and expressive potential of public spaces and infrastructure in varied urban and natural contexts. With over

40 completed projects nationally and internationally, the studio successfully navigates a breadth of scales from city-wide public art planning to intimate places with a focus on the potential of public art to reform infrastructure. The studio maintains a staff capable of dealing with the technical challenges of constructing art within complex landscapes of the public realm. Current projects include a 74-acre master plan for landscape sculpture at Moffett Towers in Sunnyvale, CA, large illuminated sculptures for streetscapes in Fort Worth, TX and Arlington, VA, a public art infrastructure project as part of the Kenneth Hahn Bridge in Los Angeles, CA, and recent completion of an innovative public art master plan for the City of Calgary, Alberta, Utilities and Environmental Protection Program.

Cliff Garten is the recipient of two Individual Artist Fellowships from the National Endowment for the Arts, the Bush Foundation Fellowship for Individual Artists, the Bush Foundation Leadership Fellowship and the Jerome Foundation Travelling Artist Grant. The American Council of Engineering Companies and the American Society of Landscape Architects has cited his works for design excellence. He has a Masters of Fine Arts from Rhode Island School of Design and a Masters of Landscape Architecture from Harvard University GSD. He has served as a visiting critic and lecturer at Harvard University, University of California-Los Angeles, University of Southern California and the Southern California Institute of Architecture (SCI-Arc).

Cheonae Kim

Cheonae Kim was born in Bupyong, Korea. Her work has been shown at the Glasgow School of Art and Design; the Chicago Cultural Center; the Milwaukee Art Museum; the Rockford Art Museum, Rockford, Illinois; the Forum for Contemporary Art, St. Louis and UCLA Hammer Museum, Los Angeles. In 1993 she received a National Endowment for the Arts Visual Artists Fellowship Grant. Now a visiting artist in residence at Southern Illinois University in Carbondale, Kim lives and works in Murphysboro, Illinois.

Lewis deSoto

Lewis deSoto is a Bay Area artist who works in an array of media and techniques, from photography to robotics, and most recently in tapestry. In his public work, he is interested in bringing forth hidden processes, histories and myths that illuminate the site and make the public feel part of this lineage

In addition to his present commission for Laguna Honda Hospital, past public commissions include those for the Civic Center Courthouse and San Francisco International Airport for the City of San Francisco, those for the cities of San Jose, Calif. Phoenix, Arizona, Seattle Washington, and for the University of Texas in San Antonio, Texas.

Recent awards and fellowships include the Flintridge Foundation Award for Visual Artists, an Eureka Fellowship from the Fleishhacker Foundation, a National Endowment for the Arts Artist Fellowship, (New Genres) and a California Arts Council Artist Fellowship (New Genres).

His exhibitions include those at the De Young Museum in San Francisco, Museum of Contemporary Art in San Diego, the Columbus Museum of Art in Columbus, Ohio, Harn Museum of Art at the University of Florida in Gainesville, Florida, Frost Art Museum, Miami, Florida, Rubin Museum, New York, Northern Illinois University Art Museum in Chicago, Illinois, the Headlands Center for the Arts in Sausalito, Calif., the Cheryl Haines Gallery in San Francisco, Bill Maynes Gallery in New York, the Worcester Museum of Art, in Worcester, Mass., the Museum of Contemporary Religious Art at St. Louis University, St. Louis, Missouri, the List Visual Art Center at the Massachusetts Institute of Technology in Cambridge, Mass., and the Los Angeles County Museum of Art, and San Jose Museum of Art. His International exhibits include those in Tokyo, Japan, Guadalajara, Mexico, Sao Paulo, Brazil, Madrid and Barcelona Spain, Stockholm, Sweden, London, England, and Bolzano, Italy.

Mr. deSoto's work is included in numerous public, corporate and private collections including the Rene di Rosa Collection in Napa, Calif., the Museum of Photography in Riverside, Calif., the Des Moines Art Center, in Des Moines, Iowa, the Hallmark

Photographic Collection in Kansas City, Michigan, the Los Angeles County Museum of Art, the Los Angeles Museum of Contemporary Art, the Long Beach Museum of Art, the Museum of Modern Art in New York, New York, the San Jose Museum of Art, in San Jose, Calif., and the University Art Museum in Berkeley, CA.

Mr. deSoto holds the position of Professor of Art at San Francisco State University, where he has taught since 1988.

Suzanne Biaggi

Suzanne Biaggi creates monumental stone sculpture that is integrated into the landscaping of the site. She received her Master of Arts in sculpture from San Francisco State University in 1981. In 1984 she established her own landscape design studio, S.BIAGGI/sculptural landscapes. The studio has received several awards of excellence for innovative design from the San Francisco Landscape Garden Show.

She has participated in exhibitions at the New Leaf Garden Gallery in Sonoma, California, the Ira Wolk Sculpture Gallery at Auberge du Soleil in Napa, California and the Contract Design Center in San Francisco.

Most of Biaggi's work has been in the private sector, and her work is included in the private collections of Frank Sinatra, Sir Isaac Stern and Lionel Richie. Laguna Honda Hospital represents is the artist's first public commission. Recently, her work has been added to the public art collections of the cities of Santa Rosa, Sunnyvale and Healdsburg. The artist says she was particularly drawn to the Laguna Honda Hospital project because her own father suffered from Alzheimer's disease.

Jonathan Bonner

Jonathan Bonner graduated with a BFA from the Philadelphia College of art in 1971. After earning his MFA from the Rhode Island School of Design in 1973, he set up a studio and has been making art full time ever since. His first site-specific piece was for Marshall Field in Chicago in 1980. He has since gone on to complete many site-specific, public commissions all over the United States.

Bonner describes his work as minimal, not “minimalist”. Unlike minimalist work, which is entirely about material and process, his artwork uses a formal vocabulary to convey several different ideas simultaneously. Viewers are encouraged to have direct physical contact with his work and to draw their own conclusions about its meaning and content. The artist intentionally creates work that is, in his words, “friendly and approachable” and that relates to the people who share the space in a positive way.

Linnea Glatt

Linnea Glatt is an artist who lives and works in Dallas, Texas. She received her M.A. from the University of Dallas, in Irving, Texas and her B.A. from Moorhead State University in Moorhead, Minnesota. Her work addresses universal issues centered on life experience. Duality is a concept that is evident in the contradictions between hard and soft, permanent and impermanent, geometry and the organic. The work is personal and employs a range of materials and processes.

In addition to numerous exhibitions, Glatt has worked in the public realm with commissions that have addressed the conceptual, social, and physical dimensions of place. Some public works include the “27th Ave. Waste Management Facility in Phoenix, Arizona., “Mimi’s Garden” in Dallas, Texas, as well as other commissions in Dallas, Fort Worth, Austin, and Houston, Texas.

She recently had her first solo retrospective titled *Lifeworld* and in conjunction received a Legend Award at the Dallas Center for Contemporary Art. She has also had exhibitions at the Arlington Museum of Art in Arlington, Texas, The Contemporary Art Center in Fort Worth, The Museum of Fine Art in Houston, and The Dallas Museum of Art. Glatt is represented by Barry Whistler Gallery in Dallas, Texas.

Po Shu Wang & Artist Team Living Lenses

Po Shu Wang founded the artist team Living Lenses with Louise Bertelsen in 1999, and the two core members have since been working together on site specific public art projects both in the United States and internationally.

For the last ten years, the team's approach has been to create works that are tangible mechanisms, through which the public can join in the explorations of their very environments. The nature of such an approach necessitates the continuous inclusions of media and methodologies from faraway fields of studies to complement those of our more familiar arts and humanities base. Their numerous public art commissions include those for the Moscone Center and Octavia Boulevard in San Francisco, as well as projects in Berkeley, Oakland, San Jose, San Diego, Charlotte, Seattle, Canada and Norway, among others.