Anthony Heinz May Ten Twenty-Nine Twelve

This proposal supports an installation of site-specific sculpture developed from recycled fragments of tree waste uprooted by storms or otherwise removed by NYC Parks. My public artworks deal in overarching interconnectivity between nature, humans and the grid of technology to encourage reflections on contemporary environmental social and cultural issues.

Proposal Concept

In response to the RISE open call for public art, this proposal supports installation of a reconstructed tree sculpture created to appear like a computerized, digital glitch of nature. Using fragments of tree refuse my artworks are place-markers that demarcate and blur lines that separate real worlds from the artificial while focusing on relationships as formed between humans and nature.

Through a process I call pixelation, my sculptures rearrange trees in cubed dissolve from their natural forms. Blocks of wood are taken from dead/dying trees and reconnected in digital facsimile of nature; copied and reprinted as confused and puzzled. The sculptures encourage commentary on precarious conditions of past/present/future where nature, humans and technology coalesce.

In submission to RISE I anticipate exhibiting my work the full 5 months as regulated by the open call. My public installations typically last for much longer, some of which are allowed to degrade naturally to fulfill the element of cycles inherent in nature. There is no required maintenance inasmuch I will visit site periodically throughout exhibit. My structures are built with highest tested-true structural integrity and cannot be climbed and/or sat on as is my experience with several public installs of this type.

Community Engagement

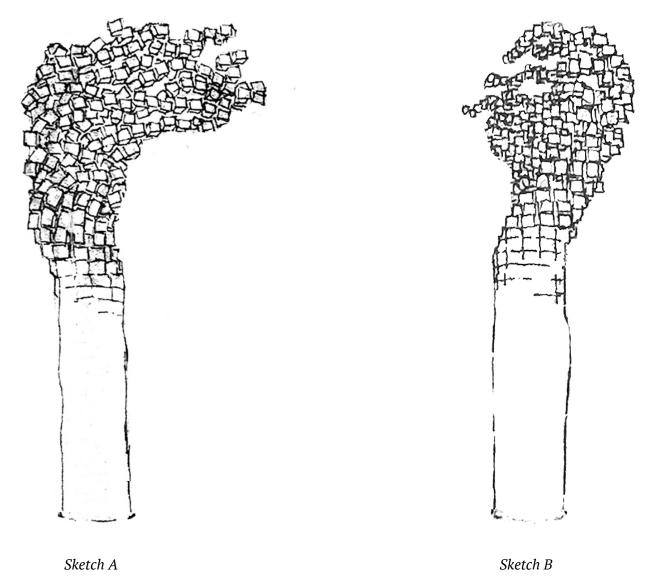
Exhibiting in various public locations, my work is created for the public setting. Throughout these exhibitions, I engaged in numerous workshop activities based on eco-pedagogy where all levels (ages) of community were welcomed to participate. Examples include *NYCDOT Community Commissions* program where I coupled with the Dyckman Farmhouse Museum, the *50 years of Public Art in NYC Parks* (Central Park) and at the *Children's Museum of Art* in diverse explorations between art and nature. I plan to invite surrounding/extended communities to an official unveiling and propose activity workshops for all ages to participate in at the RISE Center, install site or wherever suitable. Activities use byproducts from my sculpting process in creation of unique, take-home art.

Rockaway Location

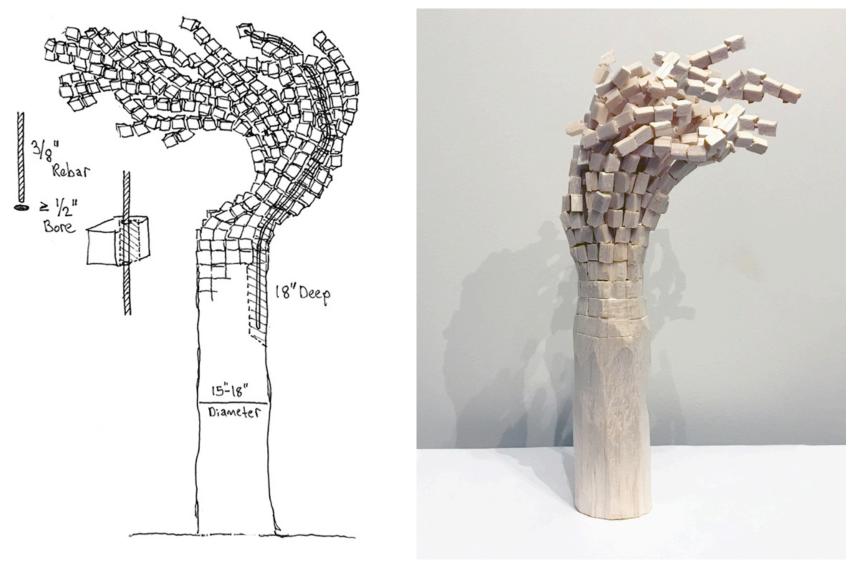
On October 29th, 2012 (*Ten Twenty-Nine Twelve*) at 9:24pm, NOAA recorded high tide Rockaway seawaters surging at peaks over 8.9ft with sustained wave heights of 11+ft. In alignment with a full moon, offshore waves generated by Hurricane Sandy maxed at 32.5 feet breaking all previously held data records in the Western Atlantic Rockaway region (since buoy systems established in 1975).

My first commission in New York City was created from a tree uprooted by Sandy. On location of where it originally grew in Socrates Sculpture Park of Long Island City, the piece developed through the EAF yearlong exhibition. This proposal to RISE returns to the start of my exploration of public art in NYC, circumnavigating the storm effects on Rockaways and greater community.

Underneath elevation of the artificial is the natural base for all life. My work is meant to reflect self, being and Earth altogether where fragmentation of nature helps facilitate how and where the human grid and nature intercept one another. All materials I use are natural with exception of steel rods, and (in some cases) small amounts of adhesive. Installation, exhibition and de-installation processes leave no trace of byproduct. My creations are based on the environment with eco-conscious aims inherent in all the processes. Budgetary restrictions in RFP allow for some variation in size/scale of sculpture, and sliding range offsets cost for materials/transportation/studio/equipment/insurance/artist fees. The RISE commission permits a funding support range complimentary to a moderate-sized sculpture provided in sketches/maquette below; developed via the flexible budgetary plan.



Sketches represent variation of sculpture I intend on creating as to stay within budgetary parameters allocated by RISE, similar to those images attached in supplemental imagery from past successful installations of public art. Sculptural material will be prepped offsite and brought modularly to be built empirically onsite with a sense of visual kinetic movement in armatures seen above/below.



Schematic details how steel rebar is invested into trunk for wood block modules to be redistributed above natural base in an expanded dissolve as if a puzzle (digitally compromised form) of nature. Small sculptural maquette carved from balsa wood shows 3D rendering of how piece will appear, inasmuch all my variations of sculpture are dependent on tree species and shape of tree trunk used for installation. Sketches/maquette represent aims of installation; realized past works provides succinct representation of final outcome for installation of aesthetic in submission proposal. Methodology of suitable anchoring into ground, steel plate or concrete pavers can be offered in engineering notes as supplied in past installations upon accepted inclusion into the RISE call for public art.

Installation Sites







59th Subway

59th Subway Garden

66th-65th (Near 67th Subway)





66th-65th (By 67th Subway)

58th-57th Lot (Expanded)

After visiting RISE Center and walking stretch between 59^{th} - 67^{th} I located several possible installation plots: possibilities near 59^{th} subway garden, 58^{th} - 57^{th} open lot (concrete paver fragment), 66^{th} - 65^{th} between two boulders adjacent to Rockaway Freeway and pedestrian path. Proposed installation site is not limited to these locations but offer clear representation of where the work might fit in most aesthetically.

Corollary Imagery (Recent Works)





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Frozen Wind



Common Demoninator



Cultus Ehkáhnam