

ART & STORYTELLING SUMMARY

THE HANS ROSLING CENTER FOR POPULATION HEALTH

UNIVERSITY OF WASHINGTON

JULY 23, 2020

STORYTELLING PROCESS & INTEGRATION

The storytelling approach for The Hans Rosling Center for Population Health takes a holistic approach for architecture, identity, wayfinding, interpreted elements, and art. These layers create a rich experience – offering a range of opportunities for connection. As in all aspects of the project, stakeholders including the Population Health Initiative (PHI), IHME, Department of Global Health, and selected portions of the School of Public Health will be in the HRC, but all portions contributed to the storytelling.

Process:

The design team met with a stakeholder group including the Population Health Initiative, IHME, Department of Global Health, School of Public Health, UW Student Sustainability Fund and The Bill & Melinda Gates Foundation for a series of meetings to establish the communication goals and design approach. The work resulted in the main messages on the following page and the following design direction:

- UW branded space
- Messaging should be welcoming and minimal
- The complexity and scale of the initiative should be felt, more than explained
- The principals of Hans Rosling’s work should be accessible throughout the building



STORYTELLING SUMMARY

The University of Washington's Population Health Initiative (PHI) strives to create a world where **all people live healthier and more fulfilling lives** by **empowering capabilities and opportunities at UW and beyond** to address the **most persistent and emerging challenges in human health and well-being, environmental resilience, and social and economic equity.**

PHI VISION

Improving population health worldwide is a moral imperative, driven by UW's mission of public service to all.

- PHI is a groundbreaking collaboration that will advance the health and well-being of people around the world.
- The Hans Rosling Center for Population Health represents a bold vision to bring together IHME, DGH, and selected portions of SPH in a physical convening space and compelling catalyst for Population Health endeavors across all three UW campuses, the region and the world.
- The Gates Foundation supports this vision and has generously funded The Hans Rosling Center for Population Health.
- Individuals are empowered to join the PHI effort by making choices that support their personal health and the health of the environment and their communities, locally and around the world.
- Inspire and encourage intellectual curiosity, passion, action, and courage.

WHAT IS POPULATION HEALTH?

Population health is a broad concept encompassing not only the elimination of diseases and injuries, but also intersecting and overlapping factors that influence health.

- Population health is defined by three major pillars — human health, environmental resilience and social and economic equity — that affect the lives of billions of people around the world, including those in our own community.
- Influencing factors include the environment, education, mobility, policy and governance, poverty, racism, infrastructure, access to technology, urban planning and many more.

LOCAL TO GLOBAL PARTNERSHIP

Through partnerships with UW local, national and global communities, PHI supports development, implementation and dissemination of transformative knowledge to help researchers, practitioners and government leaders make informed program and policy decisions.

- A multi-campus university with locations in Seattle, Tacoma and Bothell, research at UW features population health-related investigation taking place across all three campuses and every school.
- Population health is about connections; it begins with the individual and the community and extends to the region and the globe.

THE WORK / THE IMPACT

Significant improvements in population health have been made and will continue to be realized through tenacious, disciplined, creative and interdisciplinary research, service and teaching.

- Credible evidence comes from rigorous measurement and evaluation and adherence to the principles of scientific inquiry, generated by a scientific process unimpeded by political, financial, or other types of interference.
- Through shared passion, perseverance, and courage, PHI faces emerging challenges to ensure enduring impact, and advance population health principles in policy discourse.
- The HRCPH employs best practices in sustainable and well-building to reduce energy and water use, lower life cycle costs and improve occupant satisfaction and health.
- In the next 25 years, PHI will expand the UW's ability to turn the diagnosis of patients, populations and the planet into actionable policies, reforms, interventions and innovations.

HANS ROSLING

Hans Rosling was an instrumental figure in explaining positive forces in health and development.

- Utilized data visualizations tied to story telling to challenge bias in world leaders and the world population.
- Believes data is grounded in real lives and people.
- Believes policy should be grounded in data
- The Factfulness 10 Dramatic Instincts and Rules of Thumb are some principals that can help challenge our own bias and recognize the positive change in the world.
- The health of our population is improving and understanding this can help plan for and support continued improvement.

Identity & Wayfinding

Purpose
As a visitor approaches and enters the UW Population Health Facility, the identity and wayfinding should clearly communicate that this is a UW facility along with the building name. Wayfinding within the building should be clear and intuitive to communicate to visitors that they are welcome here.

Content
Content should be presented with consistency in design and nomenclature. Information such as building name, destination names and amenities should be consistent with website information and other planning materials. The design should consider consistent use of UW branding elements and typography to elevate the PHI and UW relationship for visitors.

Delivery Method
Site and building wide signage system.

Interpretive

Purpose
The interpretive graphics should pique interest, introduce the Population Health Initiative, provide an overview of the work being done in the building and invite involvement. The interpretive elements should communicate the scale and importance of the work being done without being showy, or self important in tone. The interpretive elements should be integrated into the architecture to communicate that the initiative is integral to the building.

Content
The content will be based on the “big idea” and “take-away messages” established by the working group. Content will include moments of discovery and symbolism along with literal display of information. The tone of literal content should be inviting and speak “to” visitors and make personal connection. It should not speak “at” visitors announcing grandeur.

Delivery Method
Information will be presented in both permanent and changeable elements. Permanent elements will be consistent with architectural materials. Updateable content is expected to include digital displays.

Ongoing Content Development and Updating
An operations manual will be provided. Final design will consider the expected lifespan of permanent elements and planning recommendations for long term updates. Final design will also consider available resources such as staff hours and student involvement for maintaining changeable elements.

Curated Art

Purpose
The role of art is to pique curiosity and draw the visitor in physically and mentally. It is not burdened with the need to instruct literally or be didactic. The art should be energizing, inviting,vibrant, inspirational, and humanizing. It should not be closing, brooding or carry the weight of the serious work being done. It could be a “call to action,” not literally, but in terms of inspiring one to see and understand more.

Content
The content will be site specific and responsive with a sensitivity to the unique space and materials, PHI mission/goals, and overall visitor experience. Thinking about the experience locally, nationally, internationally (art not just for people who inhabit the building).

Delivery Method
Permanent artworks. Media and specific artists based on locations, content, appropriate media, relationship to other visual components in the spaces, and human experience.

Ongoing Maintenance Considerations
Operations manual for maintaining art work to be provided once projects are designed, installed, and completed; works will be selected taking into consideration minimal maintenance, but some money should be allocated to properly maintain the works over time.

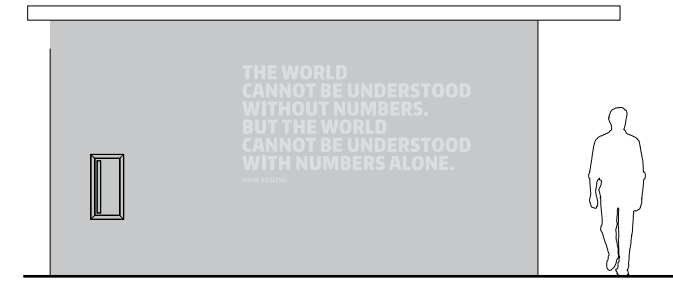




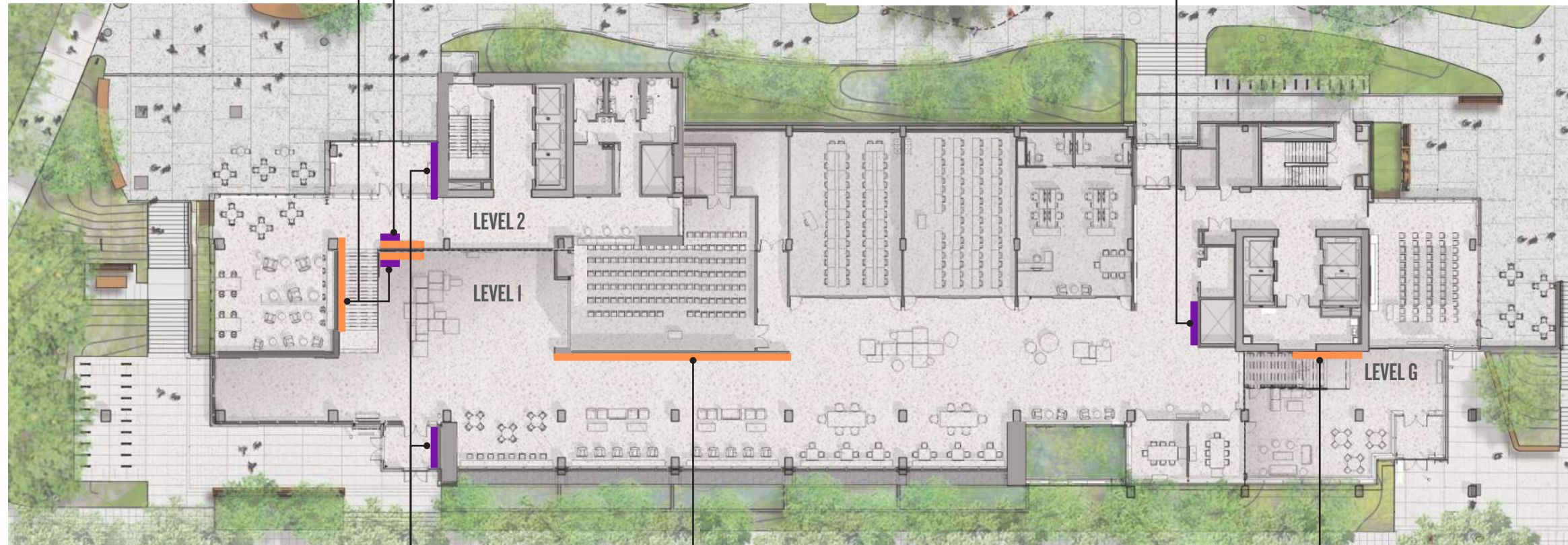
**LOCATION 3
N. FEATURE WALL**



**LOCATION 4
STORYTELLING**

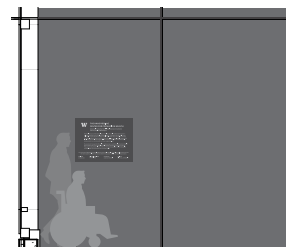


LOCATION 5



**LEVELS G, I & 2
← NORTH**

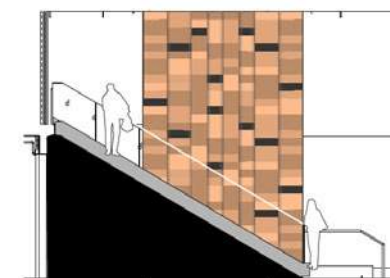
**LOCATIONS 1 & 2
BUILDING NAME &
DEDICATION**



**LOCATION 7
STORYTELLING WALL**



**LOCATION 6
S. FEATURE WALL**



Location 1 & 2

A building dedication plaque at the north entrances acknowledges significant project supporters including the Gates Foundation, State of Washington, University of Washington and building team. In addition, a land acknowledgment recognizing the Coast Salish people are recognized along with the significance of the building namesake.

Location 3 & 6: Lobby Feature Walls

As visitors enter at the north entrances and the southwest entrance, they are greeted by a large feature wall at the stair composed of wood blocks. Visitors may only first feel the scale of the installation and likewise the scale of the topic. Then they may be struck by the number of pieces that make up the whole. The Population Health Initiative is a complex topic that can’t be defined by any one issue. Upon closer review, visitors will find that many of the block are inscribed with an incremental step toward improving the health of our population. Filled from the bottom of the wall, improvements in all three PHI pillars are represented - Human Health, Environmental Resilience and Social and Economic Equity. Some are obvious. Others may challenge visitors to think deeper about the connection. Moving up the wall, blank blocks represent future improvements that are yet to be realized. Reaching the very top of the wall blocks are inscribed with future aspirations.

Content Development:

Content for the feature wall blocks was gathered through outreach administered by PHI. Nearly 450 individuals from the UW community submitted suggestions via an online survey. Proposed content was researched and vetted and edited by the design team researcher and PHI communications with outreach to the key stakeholders mentioned above, and the SPH Equity, Diversity and Inclusion team. The vetting process verified that each proposed block had demonstrated positive impact and was formatted in a similar manner. In addition, the list was edited to strive for a balance of:

- Historical events, contributors, and the aspirational, while also setting aside a number of blank tiles for future discoveries
- Representation of the pillars of human health, environmental resilience, and social and economic equity
- Local, national, and international accomplishments/contributors
- Different sectors (e.g., academics, government, NGOs, foundations)

Locations 3, 4 & 5

Hans Rosling’s quotes are featured at key locations on the public floors.

Location 7

Inset into the wall below “Boundless Topographies” artwork by Rachel Mica Weiss, a storytelling wall visual connects the two feature walls at the north and south lobbies. Wood boxes with fabric fronts feature colorful graphics and images illustrating the three pillars of the population health initiative. A monitor greets visitors with UW branded graphics that provide an introduction to Population Health and features announcements of upcoming projects, classes and events.

PUBLIC FLOORS

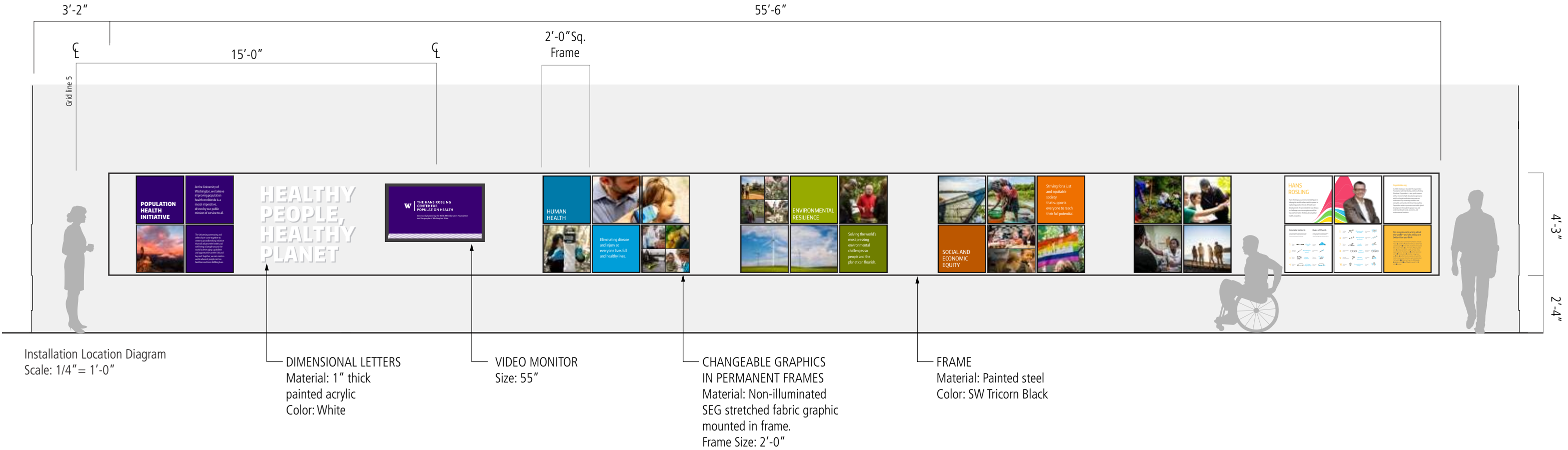
LOCATION 3 North Lobby Feature Wall



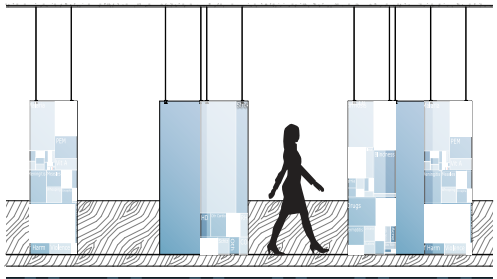
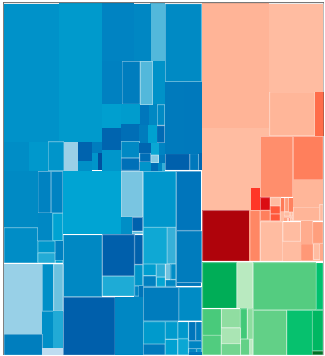
- WOOD BLOCKS
Material: White oak with laser etched text
Thickness: 1/4" increments from 2" to 3 1/2"
Size: 7 1/2" sq.
- PANEL
Material: Painted steel with digitally printed text
Size: 87 1/2" x 23 1/2"

LOCATION 7

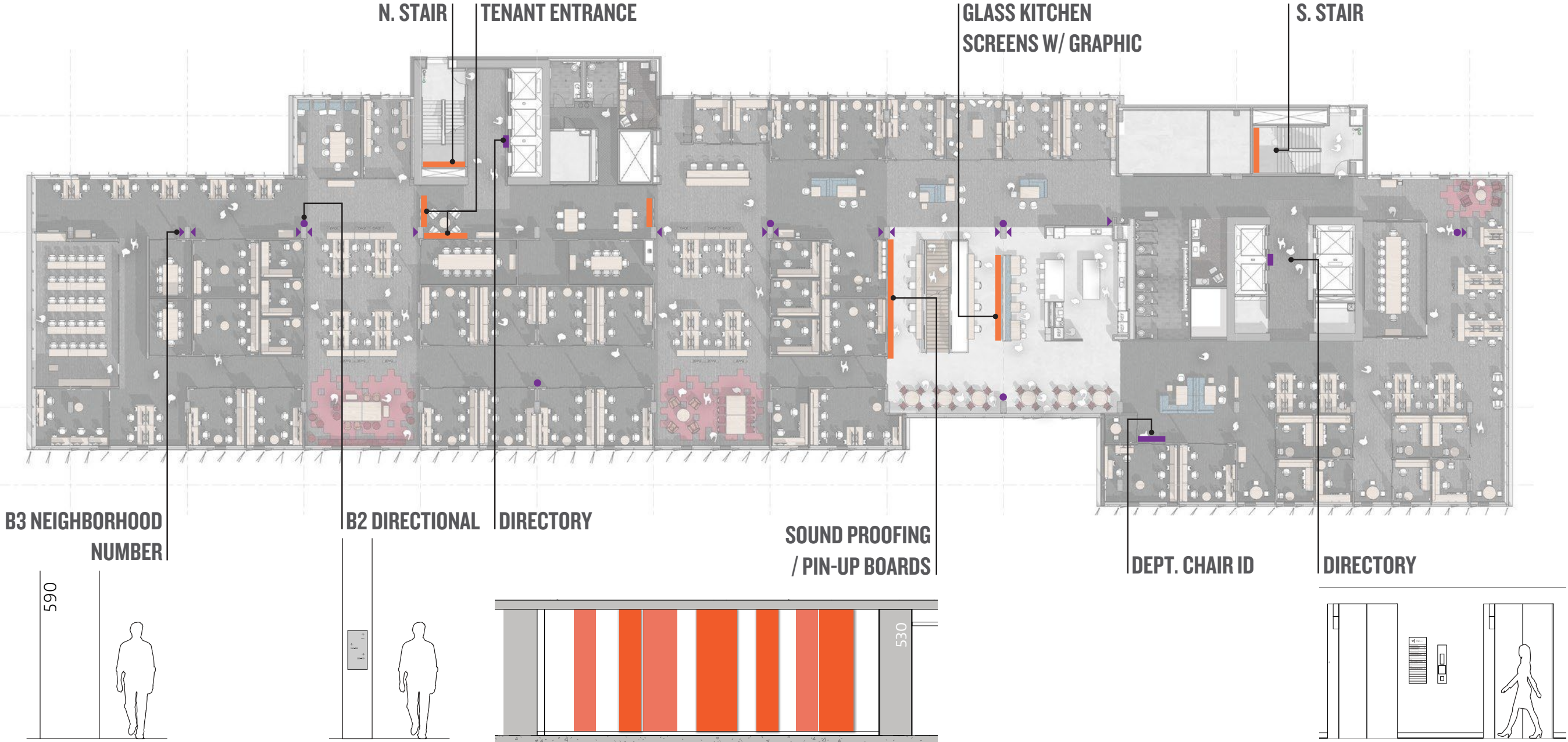
Storytelling Wall



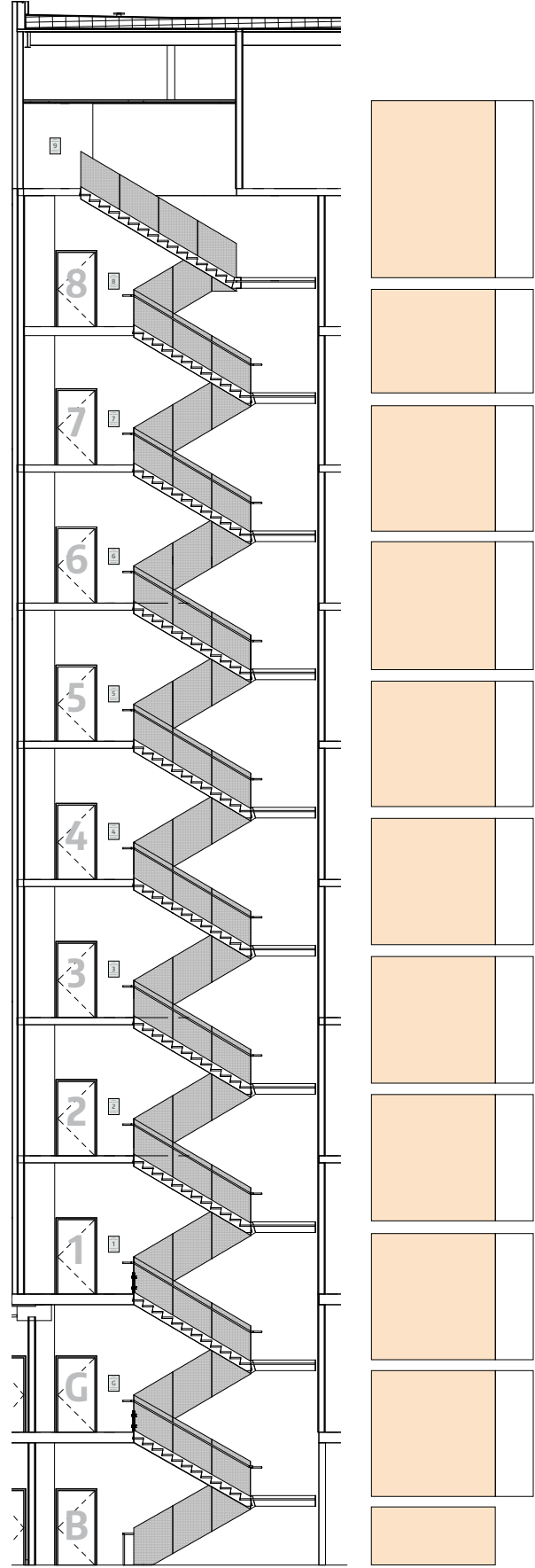
Data visualization graphics inspired by the work of Hans Rosling and the building tenants serve as a wayfinding landmarks on the tenant floors. The north stairwell features color data visualizations with a QR code link to the data source. This graphic appears on the tenant floor as translucent white pattern at key circulation points; the north lobby and the screen wall at the kitchen and central stair.



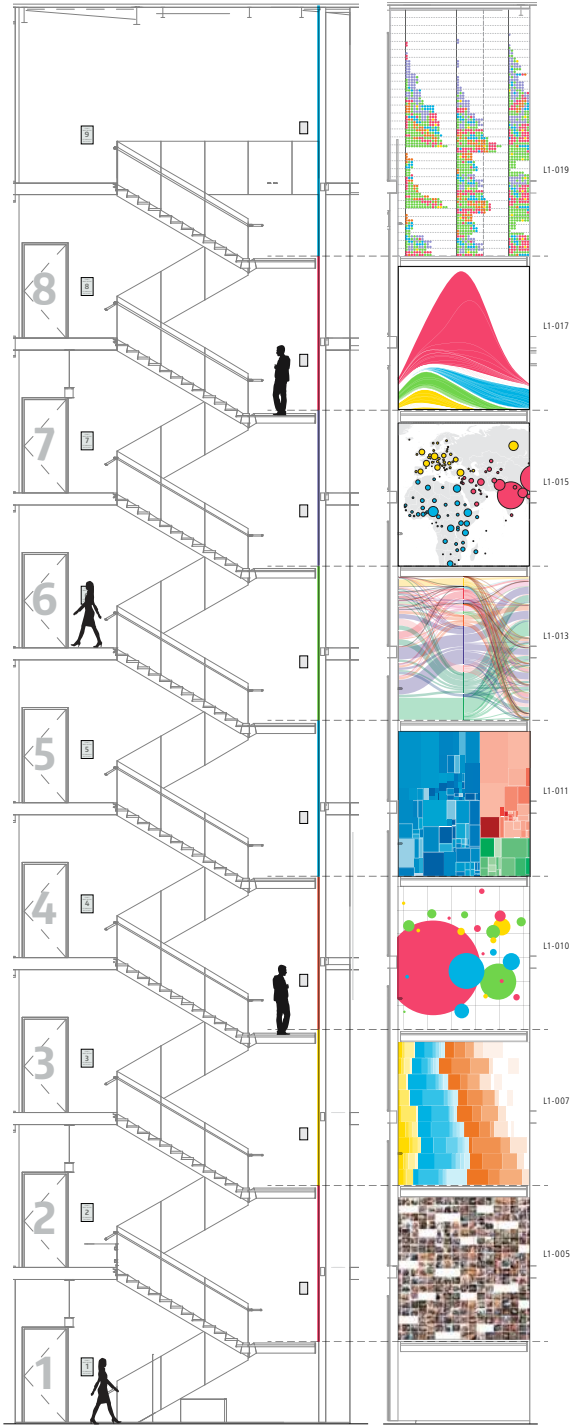
Tenant Floors
Locations



TENANT FLOORS



SOUTH STAIR GRAPHICS

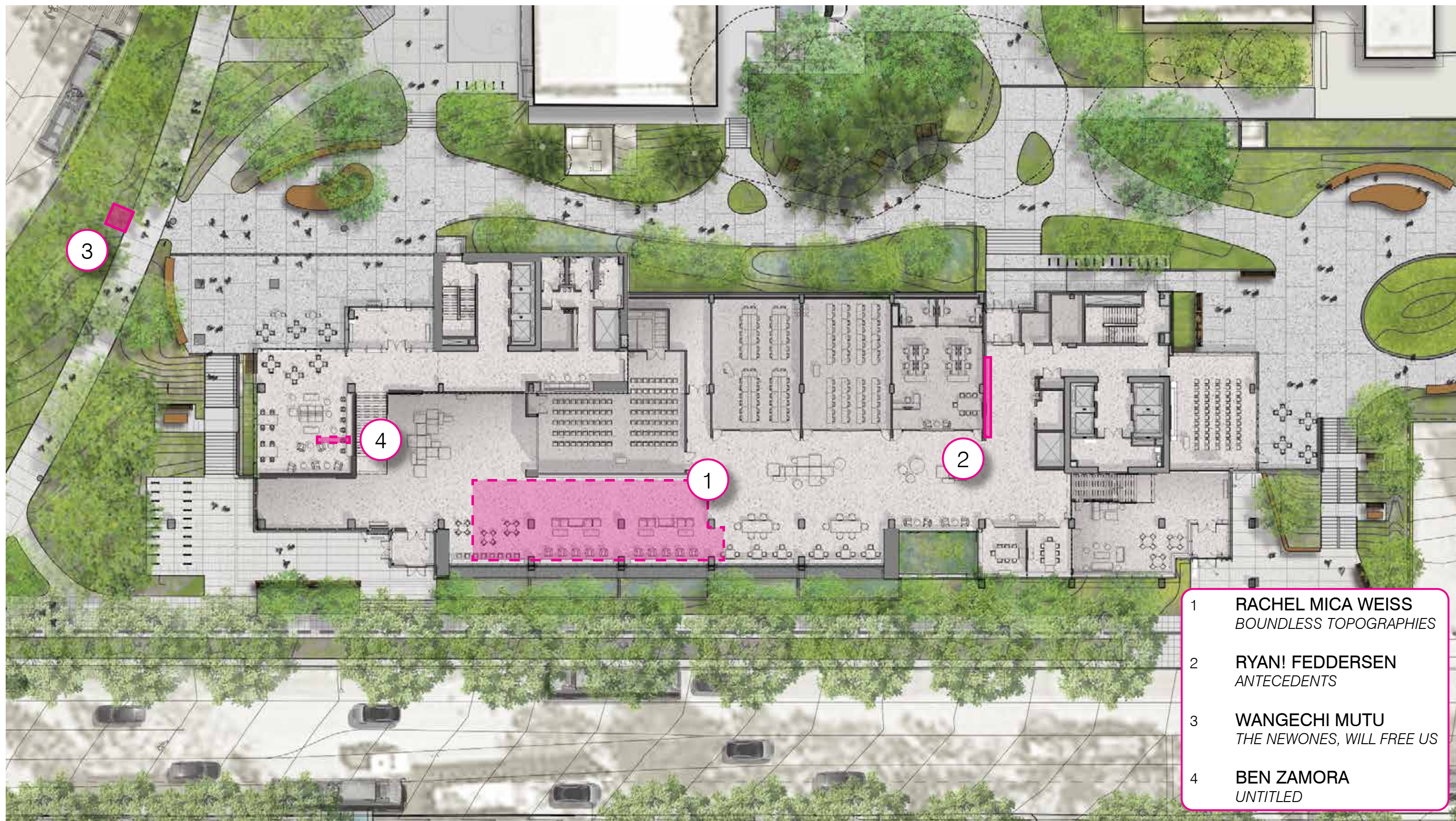


NORTH STAIR GRAPHICS





ART PROCESS & INTEGRATION



- 1 **RACHEL MICA WEISS**
BOUNDLESS TOPOGRAPHIES
- 2 **RYAN! FEDDERSEN**
ANTECEDENTS
- 3 **WANGECHI MUTU**
THE NEWONES, WILL FREE US
- 4 **BEN ZAMORA**
UNTITLED

ART LOCATIONS SUMMARY PLAN

Approach:

The storytelling approach for the Hans Rosling Center for Population Health takes a holistic approach for architecture, identity, wayfinding, interpreted elements, and art. These layers create a rich experience – offering a range of opportunities for connection. As in all aspects of the project, stakeholders including the PHI, IHME, Department of Global Health, and the School of Public Health, helped provide guidance regarding the types of art they hoped would be incorporated into the building and grounds:

- The art should be energizing, vibrant, inspirational, and humanizing
- The artwork should pique curiosity and draw the visitor in physically, mentally, and experientially
- The content should be responsive to the building’s unique space and materials, the PHI’s mission, and the overall visitor and tenant experience.
- The final selected works should be permanent and relate sensitively to the other visual components in the spaces

Funding:

Generous funding for the art was provided by:

- The Bill & Melinda Gates Foundation (Wangechi Mutu and Rachel Mica Weiss)
- ARTSWA’s Art in Public Places program (RYAN! Fedderson)
- Starbucks (Ben Zamora)

Research:

Research for the project included stakeholder meetings, discussions, and tours, visits to the PHI site, a campus art tour, visits to different public and private art venues in Seattle, artist studio visits, artist database studies, and deep research into a diverse array of artists. Based on this research, the group was determined to select artists who shared the values and themes of the initiative. The works should provide welcoming opportunities for personal reflection and communal interaction; should be inspirational and welcoming; should dovetail with the overall mission of the initiative rather than separate aspects of it; and should represent a diversity of cultures, materials, themes, and media.

- Art that intersects with PHI pillars
- Range and diversity of artists and artwork
- Artists who represent the local (Seattle), regional (Tacoma), national (Brooklyn and Pittsburgh), and international (Nairobi and NY) realms
- Artists working at all stages of their careers: emerging, mid-career, and established
- Different aesthetic sensibilities: mixed media wall mural, suspended textile installation, exterior bronze sculpture, and light art

Participants:

The process of identifying and selecting the final artists was collaborative and discursive. There was a desire to ensure a diversity of artists and types of art. Four separate groups worked together to ensure the complementary selection of artists and art works:

- Lisa Freiman, Ph.D., *Project Curator*
- Dave Hunt, *Curated Art Project Manager*
- Mike Sweney, *Program Manager, Art in Public Places, Washington State Arts Commission*
- Lara Behnert, *Senior Manager, Creative, Starbucks*
- Art Advisory and Selection Committee (students, faculty, administrators, and a donor representative):
 - Derek Fulwiler, *Chief Strategy Officer, Population Health Initiative*
 - Jamie Walker, *Director and Professor, UW School of Art, Art History, and Design*
 - Rebecca Cummins, *Professor, UW School of Art, Art History, and Design*
 - Shamim Momim, *Senior Curator, Henry Art Gallery*
 - Luke Armistead, *Graduate Student, School of Art, Art History, and Design*
 - Amy Carter, *Bill & Melinda Gates Foundation Representative*
 - Jacklynn Eckhardt, *Campus Art Administrator*
 - Savannah H Larimore, *Graduate Student, Sociology*
 - Maria Vignau Loria, *Graduate Student, Sociology*
 - Ruth Baleiko, *Partner and Senior Design Lead, Miller Hull Partnership, Seattle*
 - Jeannie Natta, *Project Manager, Major Projects Group, UW Facilities*
- PHI Project Team

Freiman, who was hired for her experience working in the realms of commissioned public art and higher education, collaborated closely with the PHI project team, ARTSWA, Starbucks, and the Artist Advisory and Selection Committee. This committee, which was comprised of stakeholders from across the University, provided invaluable direction and feedback and helped narrow the pool of artists under consideration. Together, all parties worked to ensure that each project would be responsive both to the unique spaces of the Rosling Center as well as the overall mission of the Population Health Initiative (PHI). Over approximately two years, the groups reviewed and discussed numerous potential locations, artists, and types of art that could be included in the building and/or grounds. Ultimately, the group recommended incorporating three high caliber permanent works in addition to the piece procured for the cafe by significant artists that would become iconic features of the Hans Rosling Center and would also complement the University of Washington’s renowned campus art program.

ART CURATION & PROCESS SUMMARY

BOUNDLESS TOPOGRAPHIES

RACHEL MICA WEISS



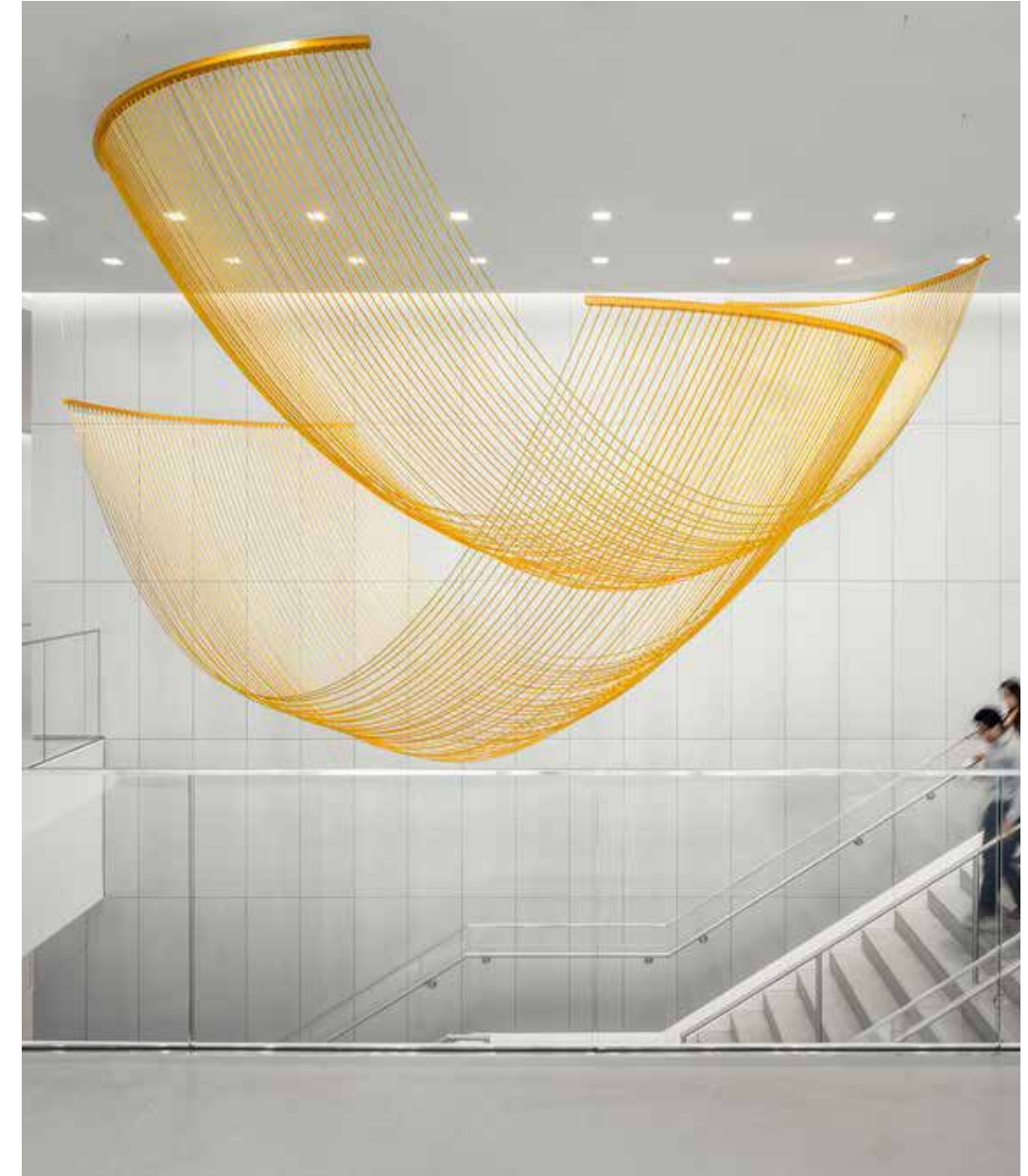
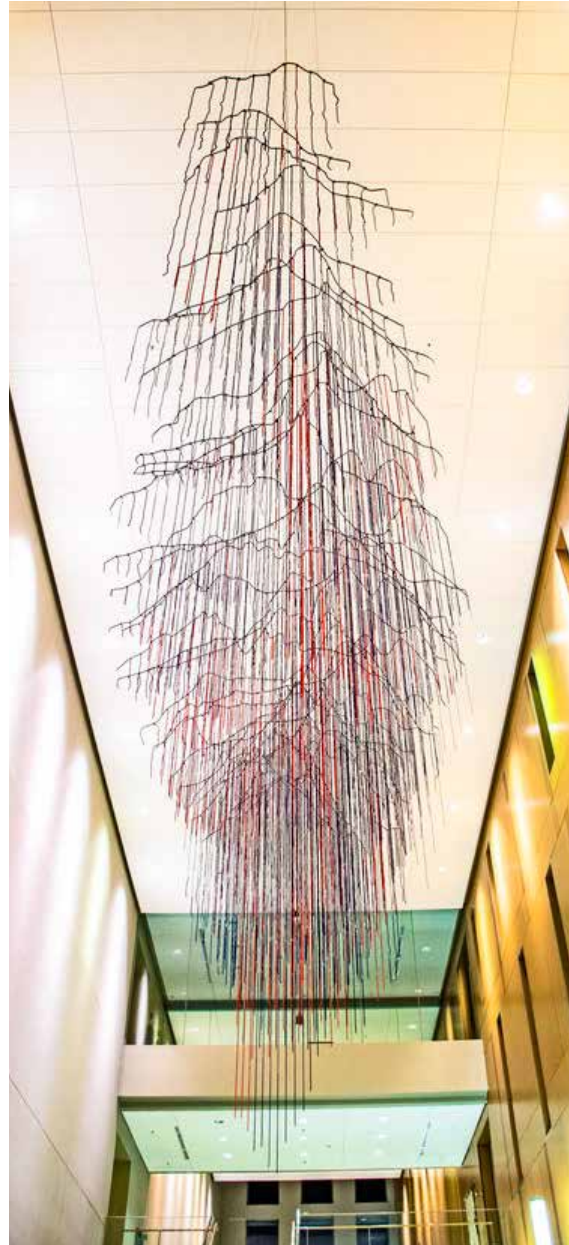
Rachel Mica Weiss (b. Rockville, MD, 1986) is a sculptor and installation artist based in Pittsburgh, PA. Her work reconstitutes various boundaries—architectural, topographical, and psychological—to demonstrate their impact upon us. Her sculptures, often scaled to the human body, combine the visual language of textiles with the density of stone and cast forms—components that balance uneasily, vie for dominance, or are inextricably intertwined. Weiss’s work draws attention to the constraints within our physical and psychological spaces, asking us to reimagine those so-called barriers as flexible, passable, porous.

Weiss earned a BA in psychology from Oberlin College, an MFA in sculpture from the San Francisco Art Institute. She is the recipient of an Investing in Professional Artists Grant from the Pittsburgh Foundation and The Heinz Endowments (2020) and a San Francisco Foundation Murphy and Cadogan Fellowship (2011); she was named a Hopper Prize finalist (2019). She has been invited to the Fountainhead Residency, Miami, FL (2020), funded by the Heinz Endowments; 100 W Corsicana Artist and Writer Residency, Corsicana, TX (2020), funded by a Navarro Council for the Arts Grant; Lux Art Institute Residency, Encinitas, CA (2018); and Marble House Project Residency, Dorset, VT (2015), among others.

Weiss has been the subject of seven solo exhibitions at the following venues: Carnegie Mellon University, Pittsburgh, PA (2019) ; Lux Art Institute, San Diego, CA (2018); LMAK Gallery, New York, NY (2018, 2017); Montserrat College of Art, Beverly, MA (2015); Fridman Gallery, New York, NY (2014); the San Francisco Arts Commission, San Francisco, CA (2013). Weiss has created public artworks for venues worldwide, including for the US Embassy in Bishkek, Kyrgyzstan; Airbnb, Seattle, WA; and The Pittsburgh International Airport. The artist is currently working on her first institutional commission, Odalisque, for the deCordova Sculpture Park and Museum in Lincoln, MA. She is also working, in collaboration with the Gates Foundation, on her largest installation to date, Boundless Topographies, to be installed later this year at the University of Washington’s Hans Rosling Center for Population Health.

Weiss’ work is included in several public and private collections such as: the US Embassy in Bishkek, Kyrgyzstan; Microsoft Corporate Collection; Boston Consulting Group Corporate Collection; Media Math Corporate Collection; Sloan Kettering Memorial Cancer Center.

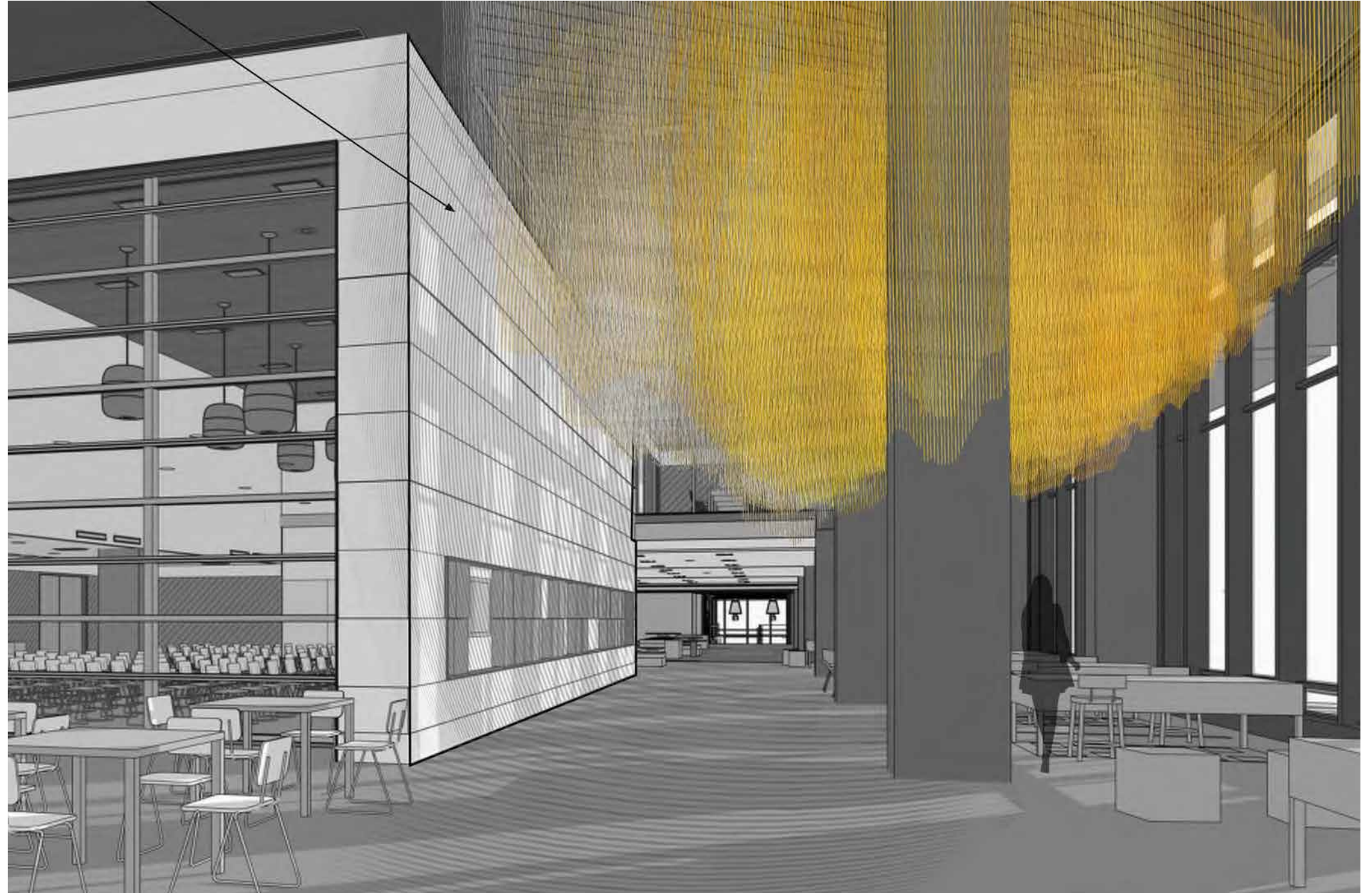
RACHEL MICA WEISS | BIO



RACHEL MICA WEISS | PRECEDENT PIECES

The Population Health Initiative (PHI) stems from the University of Washington's belief that improving population health worldwide is a moral imperative. The new facility represents a tectonic shift in the sphere of population health, merging previously distinct yet connected units – the Department of Global Health, the School of Public Health, and the Institute for Health Metrics and Evaluation – in order to leverage the transformative power of individual research and shared problem-solving. The proximity of new tenants who now will literally share common ground will promote collaboration and knowledge-sharing in an unprecedented capacity. Boundless Topographies, a monumental sculptural installation that sits in the heart of the new Population Health Facility, reflects this collaborative spirit. Comprised of over 8,000 individual strands of ¼” nylon rope meticulously measured and suspended across the span of over 60 panels, the floating landscape models a new topography altogether: an integration of the highest summit from each of the seven continents. A sort of Pangea, Boundless Topographies puts these land masses in conversation with one another while recalling the origin of all life. Most importantly, these newly unified land masses underscore the reciprocity and shared responsibility at the core of Population Health. The installation's glowing nylon fibers, suspended at varying altitudes, form a harmonious system of peaks and valleys. This agglomerated, borderless topography is a faithful translation of detailed elevation data culled from the topographical maps of each of the Seven Summits. After collaging together these seven maps, Weiss mathematically scales and converts that data into the installation's thousands of “warps”— the carefully measured vertical strands that form the structure of a woven textile. The resulting three-dimensional tapestry brings the landscapes of far-flung continents together under one roof, consolidated in one body.

ARTIST'S STATEMENT



BOUNDLESS TOPOGRAPHIES | CONCEPT IMAGES

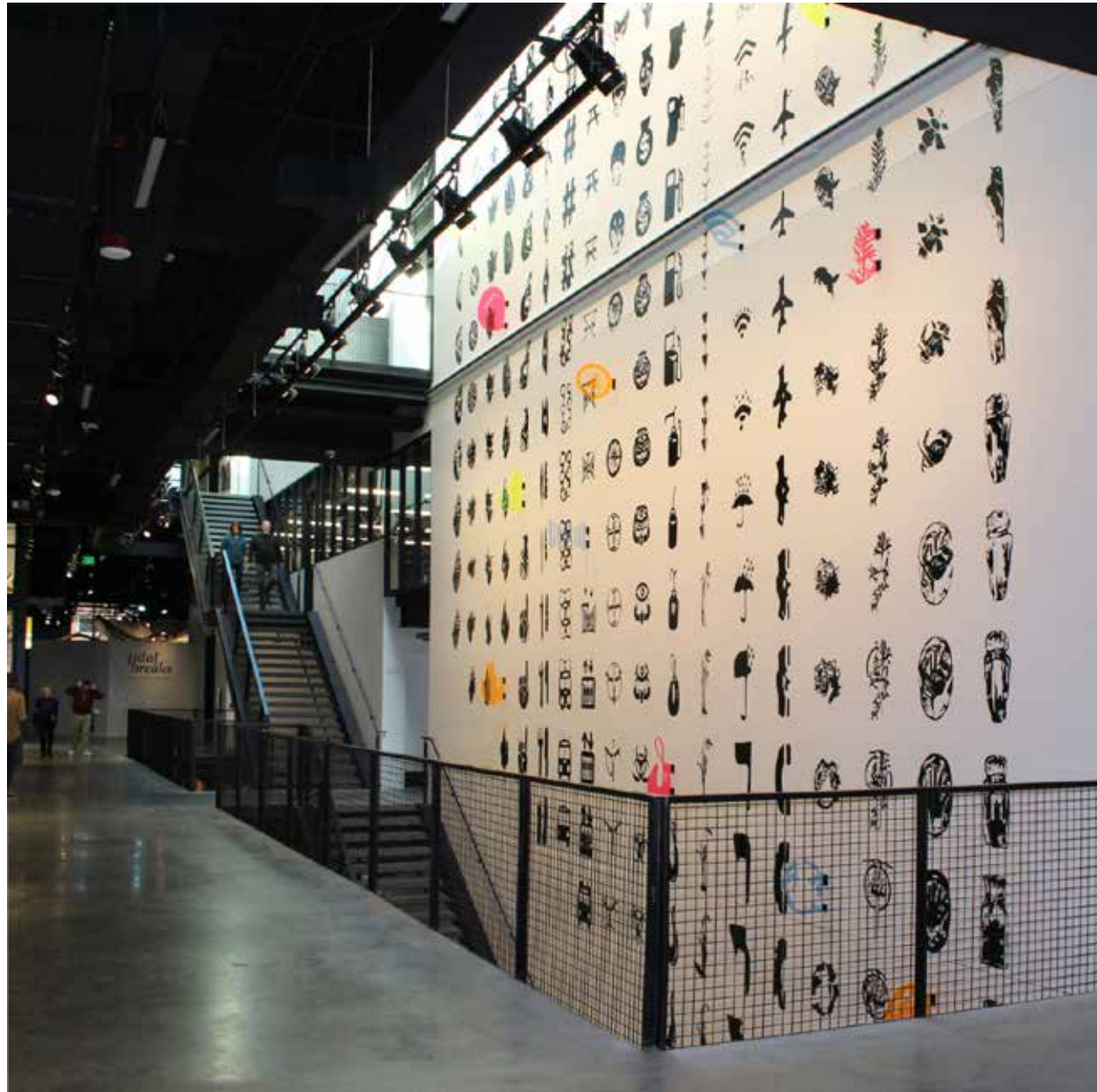
ANTECEDENTS

RYAN! FEDDERSEN



RYAN! Elizabeth Feddersen specializes in creating interactive murals, site-specific installations, and immersive public artworks that invite audience engagement. She received a Bachelor of Fine Arts at Cornish College of the Arts in 2009, then remained in Seattle, working as an artist, curator, studio assistant, and arts administrator, until recently relocating to Tacoma, Washington. Feddersen grew up in Wenatchee, Washington as a part of a creative family with multiple cultural perspectives. She is an enrolled member of the Confederated Tribes of the Colville Reservation, from the Okanogan and Arrow Lakes bands, and of mixed European decent. Utilizing traditional Plateau storytelling applied to contemporary issues, historical research, and digital tools, Feddersen creates material applications which interrogate official histories, examining how what we think has been formed by the information we have been taught. She explores creative strategies to activate participation through interactive materials, crowd sourced content, and social practice. These approaches enable her work to start conversations about a broad spectrum of subjects by offering opportunities for interaction and introspection. Feddersen recently received a National Fellowship in Visual Art from the Native Arts & Cultures Foundation, Visual Artist Fellowship from Artist Trust and completed permanent public artworks Synecdoche for the Burke Museum in Seattle and NEXUS for the city of Tacoma's Prairie Line Trail. She has created large-scale interactive installations and site-specific pieces throughout North America, working with Seattle Office of Arts and Culture, the Museum of Art & History Santa Cruz, Seattle Art Museum, City of Tacoma, Alternator Centre, Missoula Art Museum, the College of New Jersey, and Northeastern University, as well as curated exhibitions for the New Burke Museum, Museum of Northwest Art, and Center for Contemporary Native Art at the Portland Art Museum.

RYAN! FEDDERSEN | BIO



RYAN! FEDDERSEN | PRECEDENT PIECES

Antecedents, is a set of five light boxes which blend inspirations from scientific practice, concepts rooted in Plateau origin stories, and ruminations on our relationships with the life-forms and ecosystems with which we share the world. Structurally, the artwork refers to the history of diagnostic processes through borrowing the aesthetic of radio imaging and turning the medical light-box into a frame. Set in each frame is a reference to the world before humankind, when there were just the four-legged people, beings of the sky, beings of the water, and beings of the earth, plants. Before the two-legged people, each life form had everything it needed to survive and thrive in its environment. But when two-legged people came into being, we could not survive on our own. We were vulnerable and so we became the children of all the beings before us. Through their sacrifice and parentage, we are able to thrive. When diagnosing our struggles for equitable health and vitality as a human community, we must also look to the pillars of life that support us. Antecedents, illuminates symbolic facets of the living world whose health is intrinsically connected to our own, reminds us of our vulnerability, and our relationship within the larger kinship of life.

FOUR-LEGGED PEOPLE
BEAR / FUR / MEAT
Strength, Warmth, Sustenance

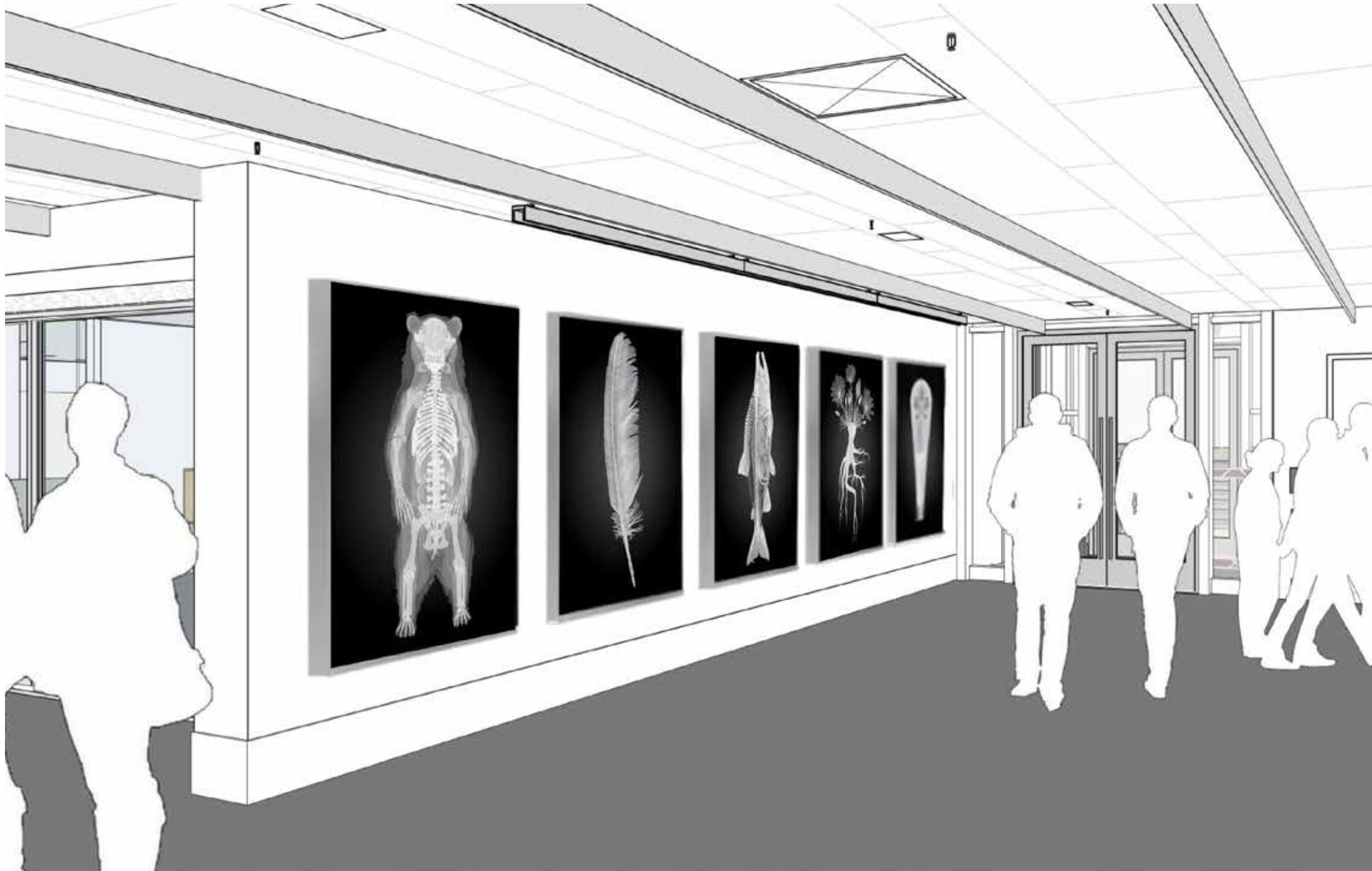
BEINGS OF THE SKY
EAGLE / FEATHER / AIR
Strategy, Tools, Breath

BEINGS OF THE EARTH
BITTERROOT / SASKATOON
Sustenance, Medicine, Knowledge

BEINGS OF THE WATER
SALMON / OYSTER / WATER
Sustenance, Systems, Hydration

TWO-LEGGED PEOPLE
HUMANITY / INFANCY
Vulnerability, Family, Connectedness

ARTIST’S STATEMENT



ANTECEDENTS | CONCEPT IMAGE

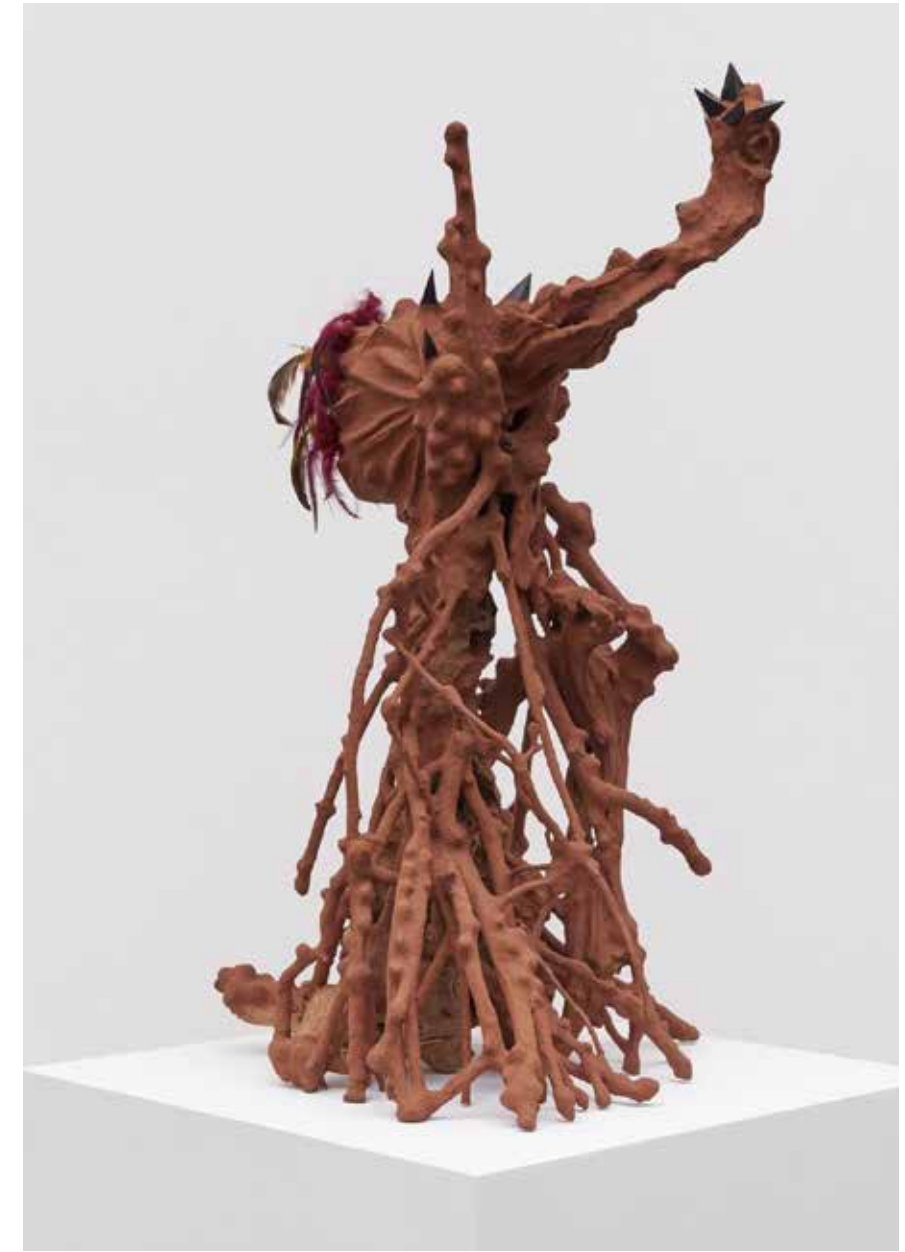
THE NEWONES, WILL FREE US

WANGECHI MUTU



Wangechi Mutu is an artist based in New York and Nairobi whose collage-painting, sculpture, film, and performances often use composite female forms to explore gender, race, and art history. The Seated IV (2019) is one of four free-standing seated female bronze sculptures (The Seated I, II, III, and IV) commissioned by the Metropolitan Museum of Art (Met) to fill the niches of its façade. Included in the 2019 - 2020 exhibition The NewOnes, will free Us, this regal figure, references different aesthetic traditions, resembling a futuristic sage, inspired by caryatids from classical African and European traditions. She is positioned as a dignified leader, free from responsibility of supporting the weight of history or even the world. When developing the work, Mutu used past drawings from her sketchbooks and also studied the African and Oceanic collections in the Met. She was interested in female caryatids, a Congolese “royal stool” made with a kneeling female figure who symbolically carried the King, as well as a Yoruba stool that featured a standing woman whose head supported a man on horseback.

WANGECHI MUTU | BIO



WANGECHI MUTU | PRECEDENT PIECES

Caryatids, throughout history, have carried these buildings to express the might and the wealth of a particular place. In Greek architecture, you see these women in their beautiful robes, and then in African sculpture across the continent you see these women either kneeling or sitting, sometimes holding a child, as well as holding up the seat of the king. It felt like this was a very ubiquitous position for women across many, many histories. How do I use this figure to change this conversation and this issue? I wanted to keep the DNA of the woman in an active pose, but I didn't want her to carry the weight of something or someone else. The process of taking it from drawing into 3D has been quite epic. Once these molds had been produced in a much larger scale, I really worked hard to individualize everything that really expresses humanity to us. After they had been cast in bronze, I went in to work on the patinas. And that's when I was going to have to go in and paint them in fire and really make them alive. . . . I wanted these things to be about how form and material actually impacts us. I created these coils that I've put all the way around their bodies that felt tactile and living and fleshy, but at the same time really protected the women and gave them kind of a privacy and a regal nature. They became almost like soldiers, like they were in armor. And the circular form actually comes from traditional African adornment: Ethiopian, Sudanese tribes that have these incredible lip plates. They're mostly worn by women of status. I've turned them into mirrors. They're able to take light and twist it around; they're able to flash at you from a distance. Women's bodies are always at the front of so much of the expression, the hostility, the magnificence of how humankind sees itself. I think of these women as characters that have the capacity, the freedom, and the opportunity to be where they need to be, to say what they have to say. They're here, and they're present, and they've arrived.

EXHIBITION OVERVIEW



THE NEWONES, WILL FREE US (SEATED IV) | CURRENT INSTALLATION & FUTURE INSTALLATION CONCEPT IMAGES

UNTITLED

BEN ZAMORA



Ben Zamora is an American artist, whose work is primarily based in light. His work focuses on creating experiences that are boldly immersive and intimate, engaging the viewer as an active participant. He has created large-scale installations and sculptures for the Park Avenue Armory in New York, The Coachella Valley Music and Arts Festival, Amsterdam Light Festival, Art Basel/Design Miami, Kunsthalle Krems in Austria, The Frye Art Museum, Suyama Space, as well as a number of other galleries, museums, private art collections, and public art projects.

Zamora's work moves seamlessly between performance and visual art, where he creates light-based sculptures and art installations for performance-based work, including projects with Kronos Quartet, the Berlin Philharmonic, the Barbican, Deutsche Oper Berlin, Deutsches Symphonie-Orchester, and the Los Angeles Philharmonic.

Zamora's projects have been seen at the Lincoln Center for the Performing Arts in New York, Mariinsky Theatre in Russia, Festival Aix-en-Provence, Brisbane Festival in Australia, the Donau Festival in Austria, Royal Festival Hall in London, Stockholm's Baltic Sea Festival, the Helsinki Festival, the Berliner Festspiele, the Lucerne Festival in Switzerland, DeDoelen in The Netherlands, Le Grande Halle de La Villette in Paris, and The Getty Villa in Los Angeles.

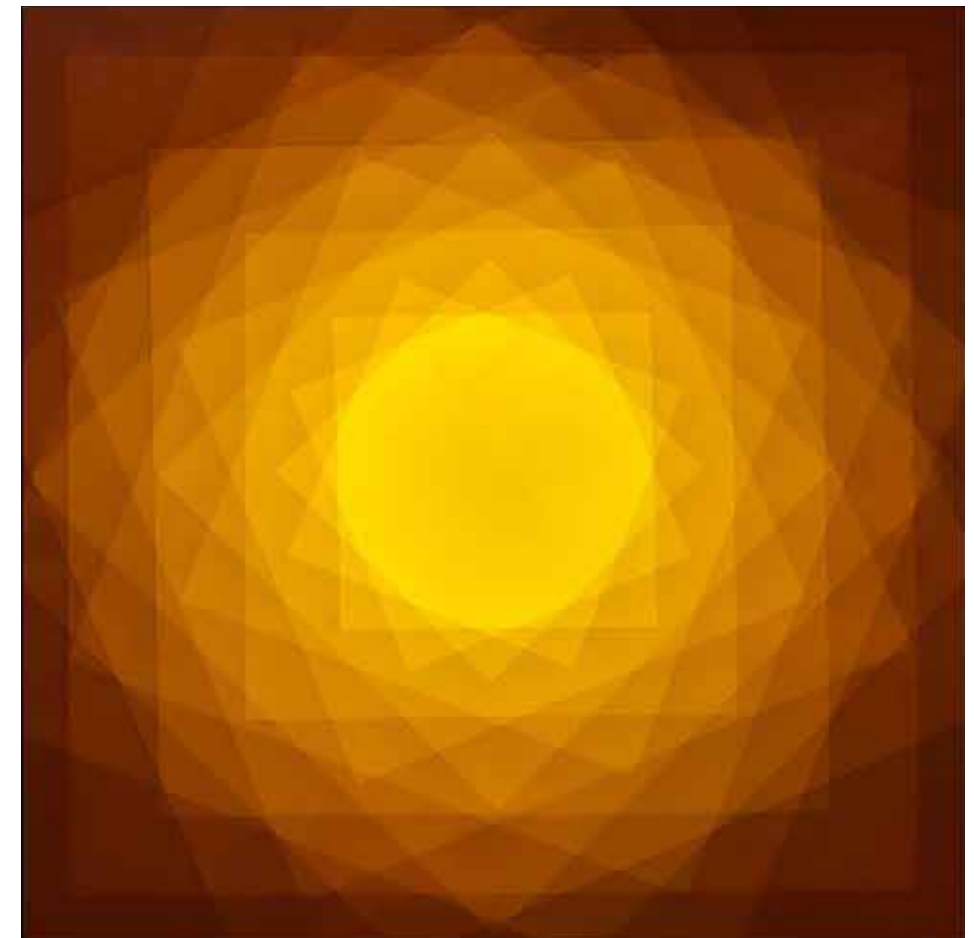
BEN ZAMORA | BIO



BEN ZAMORA | PRECEDENT PIECES

This sculpture captures and holds a moment of transition, frozen in time. Multiple tinted frames stack like microscope slides, each individual panel holding a specific shape. A bright backlight yellow panel at the back of the sculpture shines light through each overlapping layer; each shape filtering the light creating a composition full of depth. This sculpture further stands as a reflection of the converging campus community and the energy created when creatively connecting multitudes of ideas and passion directed towards care and compassion.

ARTIST'S STATEMENT



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